

SERPENTINE

INFINITE
ECOLOGIES
MARATHON:

The Prelude

Saturday 14th October 2023
12 - 8.30pm

Serpentine Pavilion 2023

À table

Designed by Lina Ghotmeh - Architecture

@serpentineuk

INTRODUCTION

PROGRAMME

CONTRIBUTIONS

Judy Ling Wong, *the light within*

Daisy Hildyard, *WASTE*, an excerpt

Formantasma
(Simone Farresin and Andrea Trimarchi),
OLTRE TERRA

Laura Clarke, *What is not yet on the environmental agenda, but will be in the near future?*

BIOGRAPHIES

COLOPHON

INTRODUCTION

The Prelude anticipates the *Infinite Ecologies Marathon*, an interdisciplinary festival taking place in July 2024 which will mark the ten-year anniversary of the *Extinction Marathon*, co-curated with artist Gustav Metzger in 2014. This gathering brings together key figures across disciplines to respond to the prompts:

What is underrepresented on the environmental agenda today?

What is not yet on the agenda, but will be in the near future?

In this way, interventions at *The Prelude* will set the agenda for the July 2024 festival, and direct Serpentine's actions in the lead-up to it.

Both *Infinite Ecologies* gatherings seek agency in current times, focusing on what must be witnessed, remembered and held in facing a climate breakdown which is unequally distributed between persons, human and non-human alike.

Concerned with the multiplicity and interdependencies of life-forms that constitute this Earth, the *Infinite Ecologies Marathon* proposes practical actions, stories, imaginaries, futures, and cosmologies rooted in the principles of environmental interconnection, attunement and responsibility. The project points to interconnected abundance and sensual complexity, while acknowledging the vastly different lived realities of climate breakdown.

Culture builds purpose: it does so in many ways – in making space for the sacred, the radical and the dissonant in an increasingly alienated, dominant culture; proposing alternative ways of living and imagining life; carrying knowledge and learning across deep time; and participating in redesigning broken systems. As speculative and poetic as it is practical, the *Infinite Ecologies Marathon* project is also concerned with the roles culture and art can play towards environmental justice and balance. To that end, the *Infinite Ecologies Marathon* will also be a platform for the promotion and discussion of reparative, just and transformative environmental and climate actions at multiple scales.

The *Infinite Ecologies Marathon* inaugurates Serpentine’s Ecologies initiatives for 2024-2026 and builds on Serpentine’s longstanding commitment to artist-led, systems-focused ecological research and activities, from the *Extinction Marathon* (2014) to the General Ecology project (since 2018) and *Back to Earth* (2020-2022).

The Prelude is curated by Hans Ulrich Obrist, Artistic Director; Lucia Pietroiusti, Head of Ecologies; and Kostas Stasinopoulos, Curator, Live Programmes; with Sarah Hamed, Assistant Curator, Exhibitions and Eva Speight, Curatorial Assistant, Live Programmes.

PROGRAMME

Please note that due to the nature of the event, timings are subject to change on the day and without warning.

Saturday 14 October 2023

12 – 2pm

Bettina Korek & Hans Ulrich Obrist, Introductions

Lina Ghotmeh, *What remains Invisible – Bacteria –*

Scientists tell us we are composed more of microbes than we are of human cells. We are composed of what we don't often see or refuse to see. What we have lived, what stayed in our heads, in our memories, our bodies, what is behind, unvoiced, unseen. We can keep asking how humane are we? Living one's environment's destruction can either lead us in the search of the abyss or in the search of bacteria able to instill a new space of being. This is a marathon with 4 voices (Bernard Comment, Beatriz Colomina, Ali Cherri, David Zilber) reading thoughts with visuals pondering on underrepresented or unrepresented ecologies. All intertwining in a stellar sound immersion by Tarek Atoui.

**Marina Abramović in conversation
with Hans Ulrich Obrist**

Gabriel Massan, *Continuity Flaws*



Johannes Vogel, *What is underrepresented on the environmental agenda today? What is not yet on the agenda, but will be in the near future?*

Tomás Saraceno with Lizzie Carey-Thomas and Victoria Ivanova, *Cloud Cities*

Cloud Cities is an invitation to imagine together how digital and physical clouds are interlinked in water cycles and how cities can be reimagined. Towards a collaborative artwork with and in solidarity with the communities of Salinas Grandes and Laguna de Guayatayoc, Jujuy, Argentina, that are struggling against lithium extraction on their ancestral lands, Tomás Saraceno reflects on childhood imagination, planetary responsibility, alternative futures and intergenerational cloud drawings, with both kids and adults alike contributing pareidolic drawings to the newly launched cloudcities.org collective artwork. Together with the communities of Salinas Grandes and Laguna de Guayatayoc, and R&D Strategic Lead Victoria Ivanova, the Aerocene community and RadicalxChange, a new economic model called

Partial Common Ownership (PCO) will be presented, whereby each artwork will not be traditionally owned by anyone, but will instead be passed into a unique form of collective stewardship, in which the works' temporary caretakers will serve the communities' ongoing efforts to maintain their ecosystem and ancestral knowledge. We welcome you to draw upon the ocean of air and interpret a cloud's multitudinal relations.

***Brian Eno**, *364 More Earth Days*

In 1975, artist and musician Brian Eno and Peter Schmidt created *Oblique Strategies*, a card deck with suggestions for a course of action or mode of thinking to assist in creative situations. As part of Serpentine's ongoing commitment to ecology and the environment, we are working with Brian Eno on developing a new set of cards. Presenting prompts and questions, the deck aims to invite young people, adults and organisations to think differently about the planet, environmental responsibility and justice. **Be part of the conversation!** Send us your answers, as well as your own questions, via #364More on Instagram. Your contributions, as well as the complete deck of cards by Brian Eno, will be presented as part of the 2024 *Infinite Ecologies Marathon*.

2 – 4pm

Mariana Mazzucato, *A mission-oriented approach to climate change*

To tackle climate change as the defining crises of the 21st century, we need a mission-oriented approach, directing the economy toward an inclusive and sustainable direction. In 2015, 193 countries

committed to reaching 17 Sustainable Development Goals (SDGs) by 2030 – covering problems ranging from poverty to polluted oceans. To address them, we need a very different approach to public-private partnerships from the one we have now. This requires a massive rethink of what government is for and the types of capability and capacity it needs. But, more importantly, it depends on what sort of capitalism we want to build, how to govern the relationships between the public and private sectors and how to structure rules, relationships and investments so that all people can flourish and planetary boundaries are respected. Lessons from Apollo's moonshot highlight the need to resurrect ambition and vision in our everyday policy making, and the capabilities and leadership of the public sector to co-shape and co-create innovations with all actors to tackle grand challenges. Missions are about making markets, not only fixing them. They're not about 'de-risking', they're about sharing risks and rewards.

Manthia Diawara, *Aliou Diouf: A Just World For Everyone and the Environment*, in conversation with **Kostas Stasinopoulos**

I met Aliou Diouf while I was making my film, *A letter From Yene*. He is a fisherman from a traditional fishing family that is respected in the village for maintaining a spiritual, resilient and respectful relationship with the ocean and the fish that supply them their livelihood and dignity. This presentation will reflect on the predicament of Aliou, the last great fisherman in a changing world where the aesthetic contracts between humans and the environment are constantly broken. Where is social and economic justice for Aliou Diouf who has lost his traditional lifestyle?

Lucia Pietroiusti, *Infinite Ecologies*

Drawing on learnings from past projects and Serpentine's forthcoming Ecologies initiatives, Head of Ecologies Lucia Pietroiusti reflects on art's role for environmental justice and balance, proposing artist-led, systems-centred strategies for finding purpose in times of profound transformation.

Cooking Sections, *FOOD CHANGING CLIMATE CHANGES FOOD*

Agriculture is the farming of fields, the cultivation of the soil, the culture of the earth. A rift has nonetheless separated the ground from what it means to culture it, to grow food, to nourish soil, bodies and souls. The many cultures in dirt and the many cultures in our gut are further and further apart. Climate struggles cannot be separated from cultural transformations. CLIMAVORE unpacks cultural shifts that require growing new forms of action.

Judy Ling Wong, *Re-imagining green jobs as a creative route to a necessary green future; or, A vision of green jobs for a necessary green future*

The green jobs are coming. It is a strategic and historic move at a time of climate emergency to move to lead us into a necessary green future. Research from government led to set an ambition for 2 million green jobs to help us hit net zero. The UN cites 65 million across the world, while Deloitte proposes there will be 300 million green jobs by 2050. The creative community can re-imagine and legitimise new creative permanent green jobs that fills a specific gap to deliver the inspired understanding that leads to the missing outcomes from the community and stimulate a societal

conversation that enables everyone to shape our necessary green future together.

Daisy Hildyard, *WASTE*

WASTE, a brief introduction and reading of a short story which looks at how emotional, material, and moral lives get tangled up in each other. The story is considering or imagining the complexity of the environmental agenda now, across scales and positions. It's a love story set in a rubbish dump.

4 – 6pm

**Louisa Hooper in conversation
with Lucia Pietroiusti**

Louisa Hooper, Director of the Calouste Gulbenkian Foundation's UK branch, discusses the role of culture in policy-making and in the environmental emergency with Serpentine's Head of Ecologies Lucia Pietroiusti. The discussion will also address philanthropic organisations as infrastructure-builders, and the Gulbenkian Prize for Humanity initiative.

Kumi Naidoo, *Infinite Ecologies Marathon

Human rights and environmental activist Kumi Naidoo reflects on the questions framing *The Prelude*, by suggesting some of the most pressing issues on the environmental agenda; the fundamental importance of intersectional thinking across different crises, as well as the crucial role played by art and culture in mobilising hearts and minds.

Jojo Mehta, *Protecting nature through criminal law: "ECOCIDE" - victims, voices, values.*

Criminal law is protective law: murder is a crime in order to protect human life. Now, a growing movement around the world is calling for ecocide to be made a crime in order to protect the living world we call home. Hear the voices and feel the emotions of those who are witnessing the harm, and calling for it to stop ... and learn of the inspiring civil and political momentum gathering behind this legal initiative to recognise ecocide and safeguard Earth's most vital ecosystems and species - from the forests of the Amazon to the beaches of Sussex.

Gabriela De Matos, *other world constructions*

De Matos created this concept to embrace practices and knowledge, not necessarily new but undoubtedly pioneering, aiming to break the hegemonic barriers of thought in the practice of architecture in Brazil. These practices have multiple regional, social and cultural basis given the Brazilian territorial extension, in a country of continental scale, with geographical and regional particularities, an exclusionary logic of capitalism and racism has been historically reproduced. There is an urgent need to assimilate alternative social practices, carried out by people who are exposed to racism, poverty and violence by the police and the state, highlighting the urgency of facing social inequality based on racial bias and vividly exposing its nature.

Yinka Shonibare, *Food Security and Climate Change in Africa*, in conversation with **Hans Ulrich Obrist**

In the current era of online connectivity and global debates around climate change and sustainability, it has become imperative to create centres of international cultural exchange and sustainability in Nigeria. Yinka Shonibare CBE's Guest Artists Space (G.A.S.) Foundation's Farm House is a residency space for artists, designers, scientists, ecologists and researchers in the village of Ikiş, Nigeria. The Farm House sits on the lush 54-acre Ecology Green Farm founded by Shonibare in 2018. Producing crops and creating opportunities for the local community, the farm strives to create food security and sustainability in an area where unemployment is high and food supply is precarious.

Nikolaj Schultz, *On the Many Ways of 'Becoming Sensible' in the Anthropocene, or: A New Existentialism?*

In the wake of the Anthropocene, the human and social sciences have in recent decades experienced an important ontological-analytical shift of focus towards the non-human beings that humans co-exist with and whom their livelihoods depend on. This turn has been crucial in re-distributing agencies towards non-humans, and in restoring a sensibility for other living beings and humans. However, in this talk Schultz argues that getting closer to non-humans is not the only analytical strategy we need if we wish to face our times crisis of sensibilities. Instead, Schultz argues that we also need descriptions of how the existential conditions of the human being has transformed in the Anthropocene, how the human has transformed

into another kind of being, one leaving behind a set of destructive traces that is slowly but certainly destroying its own species' conditions of subsistence.

6 – 8.30pm

***Anohni** in conversation with **Hans Ulrich Obrist**

***James Bridle**, *Στο βουνό / To The Mountain* (2023)

A meditation and a walk up a mountain.

Adrian Villar Rojas, *The End of Imagination*

In 2020, in response to the Covid-19 pandemic and worldwide lockdowns, artist Adrián Villar Rojas and his collaborators began to record and store open-access webcam videos the world round, then painstakingly re-created every video's sound landscapes. Briefly lingering above deserted landmarks, the film that emerged from this collective effort focuses almost exclusively on cameras that captured indifferent animals in captivity. Through this mediated perspective on non-human lives in the midst of a very human planetary crisis, the film marks a moment in history which profoundly transformed the present and our relationship to connectivity, community and the planet at large. As the experiential memory faded, perhaps too quickly, from the popular imagination, Villar Rojas decided to name the film, and all of his subsequent projects, *The End of Imagination*. In this presentation, the artist reflects on ends of worlds and ends of imagination; while fragments from this film are projected throughout the day, between participations, like interstitial images in interstitial times.

The End of Imagination: Original Idea & Direction: Adrián Villar Rojas; Produced by: NEON; Directors of Photography: Noelia Ferretti, Cindi Beltramone, Malena Cocca, Guillermina Sgró, Adrián Villar Rojas; Editor: Julia Straface (SAE); Assistant Editor: Cindi Beltramone; Sound Designer: Gerardo Kalmar (ASA - MPSE); Sound Editor: Estefanía Lonné.

Natsuko Uchino, *vernacular crafts, places and matter*

Natsuko Uchino's contribution focuses on farming in upstate New York and studying vernacular ceramics in Hyogo, Japan and how those experiences inform her relation to technique, production, and sustenance. As a thread of both thought and materiality, earth as place, matter and being, will appear in its many forms and faces from clay to garden to transformed and transforming landscapes.

Ventura Profana, *we found a song in the ocean that emanates the firm scent of a relieving memory: the earth is not captive to humanity.*

Joined by **Vandria Garcia Correa** and **Ta'Wa Melke**

I am a river, which with its powerful tail swallows and destroys cathedrals, basilicas, jails, and mental institutions intended for the propagation of oblivion and the maintenance of a process of spiritual slavery. I am the wind that invades and escapes through the windows, regardless of colonial control or desire, a wind whose purpose is pollination, the serious dance of scattering seeds on the wounded but inevitably fertile ground. Seeds that are yards, where Pentecostal practices of care, enjoyment, pleasure and generosity are taught, learned and kept with bodies of water and

clay, daughters and sons of mangroves and mountains.
Grains, atoms and cells, muscles, bones and tendons.

Nabihah Iqbal accompanied by **Fiscal Harm**,
SCAVENGERS

SCAVENGERS thinks about waste from a historical perspective and the way it shapes people's lives and realities; starting with mudlarks in Victorian London and charting how waste has become much "less present" in the West whilst tonnes of it being shipped from to poorer countries. Iqbal explores how this trajectory has shaped discussions around waste and the environment and why these are still very much disconnected from the global reality.

*Denotes remote contribution





Judy Ling Wong
The light within

Written in appreciation of our
environmental campaigners

At times
Darkness does fill our skies
Wraps us in ultimate gloom
And yet at certain times
Light will suddenly blaze
Taking out its sting
Breaking its very skin
To reveal
The constant heart of light within

At times
The dark being fills the earth
Till no point of light remains
And yet with the power
Of our will and our dreams
Gripping our future
The skin of deep black rips
To reveal
The vibrant heart of light within

Then then
All the universe does dream
Speaks of itself and of us
Pulls all of our moments
Across vast time and space
Shattering all doubt
Darkness brings us strange gifts
Holds lessons
Flowing ablaze from light within

29.12.22

Daisy Hildyard

WASTE, an excerpt

The first pregnancy test was tangled up with all the rest of Mateo and Silvia's trash. Strands of Silvia's long dark hair, spent coffee-grounds, and the things Mateo had tossed aside – a navy-blue sock he couldn't find a partner for, a half-eaten piece of toast. The small white plastic stick had cold toast-crumbs clinging to its surfaces. On the stick there was a tiny window the size of a baby's fingernail. In the window there was a faint view of a negative sign.

Four weeks later another test arrived at the landfill site. In the same black plastic bag there were three more tests, lying at different levels with layers of rubbish between them, as though Silvia and Mateo had tested again and again each day, unable to believe that the result was complete. All of these tests were negative.

Months passed at the landfill site. Each day lorries came out from the city, through the suburbs, to deposit tonnes of matter on the dump's ragged, shifting hills of waste. Patches of grass and fibrous weeds set root on these slopes and shot up. Then something tumbled or collapsed; a small avalanche of rubbish uprooted the seedlings, scattering seeds to spring up elsewhere. Used pregnancy tests continued to arrive here, regularly, from Mateo and Silvia's flat. They came in every month, sometimes every other week. They were always negative.

OLTRE TERRA

Formafantasma (Simone Farresin and Andrea Trimarchi)

Oltre Terra is a design exhibition and ongoing research that looks at the extraction and production of wool in relation to the biological evolution of sheep as a unified but complex ecology, and was commissioned by the Nasjonalmuseet in Oslo. This text is an edited excerpt from Oltre Terra's accompanying publication.

Carl Akeley, a taxidermist and researcher operating during the nineteenth and twentieth centuries, is widely considered to be the first designer of habitat dioramas. These are detailed reconstructions of animals in their native environments made by mixing a variety of medias and techniques such as painting, taxidermy and lighting design. Akeley's first diorama – completed in 1890 and still on view at the Milwaukee Public Museum – was intended to give visitors a glimpse of animal behavior in the wild and to promote the conservation of species.

While dioramas proved to be a popular and effective way to represent animals in the context of exhibition-making, they also contributed to the consolidation of a partial and unrealistic representation of nature. The scenes are usually composed of a flat painted background, with three-dimensional models of plants in the foreground and animals positioned mid-way in the scene as though in motion. This traditional image construction, based on the differentiation between background and foreground (object and subject) fails to represent the complex entanglements between species and their mutual, in-becoming relation to the landscape.

This display mode reduces complex biological interactions to binary narratives – the predator vs. prey dynamic is a clear example of this – and presents them via cultural biases, both of which express a Western, post-Enlightenment understanding of the world. The still-life quality of dioramas implicitly invites viewers to understand nature as immutable and observable from a position of safety (behind a glass), detachment and superiority. Fragmented into discrete scenes and specially confined to the boundaries of the glass cage, dioramas speak of “other” geographies defined from a Western position, where the wild is also the foreign and the exotic, hence fascinating to look at. Domestic and domesticated animals are then not part of this discourse, because they are considered to be the fruit of human intelligence, or at least tamed by it: the sheep is never going to be represented in a diorama because metaphorically it sits too close to the observer, on this side of the glass. If dioramas can be interpreted as an attempt to make sense of nature, their design also defines the human as something that is outside of it. This compartmentalization of realities has also defined disciplinary boundaries, where anything that can be subjected to human intentionality is separated from the natural. Accordingly, a natural history museum does not display the man-made (materials and techniques), while an applied art museum focuses on the history of making and artistic expression through materiality, neglecting how these relate to the natural.

Oltre Terra is a design response to the above, which attempts to look at the extraction and production of wool in relation to the biological evolution of sheep as a unified but complex ecology. As an exhibition, *Oltre Terra* aims to redesign how materials, objects and

technologies are presented in exhibitions as separated from the other-than-human beings that equally contributed to their production. Materials, techniques and living creatures are mutually in-becoming and the complex ecology of wool production offers a particularly effective vantage point from which to observe these intricacies.

The complex understanding of the relation between domesticated animals and humans is not a way to dismiss the atrocities of intensive farming and animal enslavement, but rather a way to recognize that other-than-human creatures are sentient beings. Accepting that what we call domestication is not a unilateral process but actually a symbiotic relation means also realizing how the abuse of farmed animals and the reduction of other-than-humans to mercantile products represents the rupture of an evolutionary pact founded on mutuality. Humans relied on sheep to provide food and wool while sheep relied on humans for protection from predators and for the shearing of excessive wool. *Oltre Terra* as an exhibition begins with the position of understanding the layered relations that bond humans and sheep, while also embracing the economic and ethical implications of extracting material from living creatures.

The title *Oltre Terra* stems from the etymology of the word transhumance, a combination of the Latin words *trans* (across, “oltre” in Italian) and *humus* (grounds, “terra”). In transhumance, a common ground between humans, animals and the environment is constantly negotiated, as well as who is leading. For example, transhumant practices rely on the movement of livestock from one grazing ground to another in

seasonal cycles and according to the nutrients and resources available. The scope of the research explores these interspecies dynamics, in which the boundaries between tamer and tamed are revealed in all their complexities and shifts. If mankind transformed sheep through domestication and selective breeding, sheep have in turn changed the course of human history through the provision of wool.

Laura Clarke, *What is not yet on the environmental agenda, but will be in the near future?*

Everyone knows that the world needs to transition from burning oil and gas to renewable energy. So now the fossil fuel industry has a Plan B - plastic production. The fossil fuel industry is pouring billions of dollars into new plants, meaning plastic production is set to triple by 2060. Soon our oceans will contain more plastic than fish.

Petrochemicals, the category of oil refining that includes plastic, now account for 14% of oil use, and are expected to drive half of oil demand growth between now and 2050.

Plastics and petrochemical production change our climate, they pollute our oceans and they threaten our wildlife.

They also endanger our health: releasing toxins that cause cancer and infertility.

And of course it is the most vulnerable communities – those least responsible for this crisis – who are most affected by the scourge of plastic pollution.

We need to force real action from the fossil fuel businesses refusing to face up to the realities of climate change. ClientEarth works to reduce the production of unnecessary plastics worldwide, to increase the safe recycling of plastics, and to step-up scrutiny of petrochemical plants - starting with our work to challenge Ineos's new project, a massive plastics plant in Antwerp.

Laura Clarke is CEO of [Client Earth](#)





BIOGRAPHIES

Since the beginning of her career in Belgrade during the early 1970s, **Marina Abramović** has pioneered performance as a visual art form. Abramović was one of the first performance artists to become formally accepted by the institutional museum world with major solo shows taking place throughout Europe and the US over a period of more than 25 years. In 2010, Abramovic had her first major U.S. retrospective “The Artist is Present” at the Museum of Modern Art in New York, while her retrospective “The Cleaner” was presented in six European institutions between 2017-19. In 2023, Abramović became the first female artist to host a major solo exhibition in the Main Galleries of the Royal Academy of Arts in London. Abramović is the recipient of many prestigious international awards, including the Golden Lion Award at the Venice Biennale in 1997.

ANOHNI co-founded Blacklips with Johanna Constantine and Psychotic Eve in NYC in 1992. She formed a further performance collective, The Johnsons, in 1996, named in honour of Marsha P. Johnson, and the group performed experimental plays in nightclubs in NYC until 2000. ANOHNI has performed concerts around the world and her albums include “I am a Bird Now”, “The Crying Light”, “HOPELESSNESS”, “Cut The World” and most recently “My Back Was a Bridge For you To Cross”. She has collaborated with Lou Reed, Laurie Anderson, Bjork, the Wachowskis, Yoko Ono, Charles Atlas and others. ANOHNI has presented exhibitions of her visual work at The Kitchen, the Amsterdam Museum, Hammer Museum and Kunsthalle Bielefeld among other institutions. ANOHNI was curator of Southbank’s Meltdown in 2012, an artist-in-residence at the Royal

Capital of Culture, Aarhus in 2016, and the artistic advisor for the Holland Festival in 2023.

James Bridle is a writer, artist and technologist. Their artworks have been commissioned by galleries and institutions and exhibited worldwide and on the internet. Their writing has appeared in magazines and newspapers including *Wired*, the *Atlantic*, the *New Statesman*, the *Guardian*, and the *Financial Times*. They are the author of *New Dark Age* (2018) and *Ways of Being* (2022), and they wrote and presented "New Ways of Seeing" for BBC Radio 4 in 2019.

Cooking Sections examine the systems that organise the world through food. In 2015, they initiated *CLIMAVORE*, exploring how to eat as humans change the climate. Their work has been exhibited at Tate Britain, Bonniers Konsthall, and 58th Venice Biennale, among others. Cooking Sections were Turner Prize nominees in 2021. They are the Principal Investigators of CLIMAVORE x Jameel at RCA.

Gabriela de Matos is an architect, urbanist and teacher. She researches, maps and promotes actions that focus Africa and its diaspora in the architectural field. She also maintains her own architecture office. De Matos is the curator for Brazil's pavilion at the Venice Biennale 2023, which was awarded the Golden Lion for Best National Participation.

Manthia Diawara is a writer and filmmaker. His notable works include Édouard Glissant, *One World in Relation*, *Negritude*, *A Dialogue between Soyinka and Senghor*, and *Angela Davis: A World of Greater Freedom*. He teaches film and Literature at New York University, in New York.

Brian Eno is a musician, producer, visual artist and activist, who first came to prominence as co-founder of Roxy Music before releasing solo works and collaborating with the likes of Harold Budd, David Byrne, David Bowie, U2, Laurie Anderson & Coldplay among others. His visual experiments with light and video have been seen in installations all over the globe. He is a founding member of the Long Now Foundation, trustee of Client Earth and patron of Videre est Credere.

Fiscal Harm is the free jazz / ambient alias of musician Al Robinson; the project is centred around dystopian saxophones & languid bass guitar, a subdued genre of music Robinson refers to as 'Free Noir'.

Formafantasma is a research-based design studio investigating the ecological, historical, political and social forces shaping the discipline of design today. The studio was founded in 2009 by Andrea Trimarchi and Simone Farresin. The aim of the studio is to facilitate a deeper understanding of both our natural and built environments and to propose transformative interventions through design and its material, technical, social, and discursive possibilities. Working from their studio in Milan (Italy) and Rotterdam (The Netherlands), the practice embraces a broad spectrum of typologies and methods, from product design through spatial design, strategic planning and design consultancy. Whether designing to a client's brief or developing self-initiated projects, the studio applies the same rigorous attention to context, process and detail.

Lina Ghotmeh leads her practice Lina Ghotmeh – Architecture in Paris. Her designs are orchestrated as an ‘Archeology of the Future’ where every project emerges in symbiosis with nature following a historical and materially sensitive research investigation. Ghotmeh’s projects include the Estonian National Museum (Grand Prix Afex 2016 & Mies Van Der Rohe Nominee) and ‘Stone Garden’, Beirut (Dezeen 2021 Architecture of the year Award), Lebanon. Ghotmeh was the Louis I Khan 2021 visiting professor at Yale School of Architecture and Gehry Chair 2021–22 at the University of Toronto, Canada. She co-presides the Scientific Network for architecture in extreme climates and she was awarded the 2020 Schelling Architecture Prize among others.

Daisy Hildyard is author of two novels – *Emergency* (2022) and *Hunters in the Snow* (2014) – and one work of nonfiction, *The Second Body* (2017). She lives in North Yorkshire.

Louisa Hooper is Director of the Calouste Gulbenkian Foundation’s Sustainability programme and UK Branch. Since 2010 she has pioneered environmental funding at Gulbenkian, including the current Climate and Ocean programme. She sits on advisory groups for ocean communication including for the UN Ocean Decade. Early work for Gulbenkian included production of the art-environment poetry anthology, *Wild Reckoning*.

Nabihah Iqbal is a musician, DJ, producer and broadcaster from London. She released her second album 'DREAMER' in April 2023 and has since been touring internationally. She regularly presents radio shows across the BBC and also on NTS Radio. A lot of her work sits at the intersection of art and music

and she has received commissions from the Tate, Southbank and the Turner Prize. Nabihah has been a guest lecturer at the Royal College of Art and sits on the board of the ICA.

Judy Ling Wong is a painter, poet, and environmentalist. She is recognised as a visionary advocate for diversity and equality, and probably best known as the Honorary President of Black Environment Network (BEN). She was awarded an OBE for pioneering multicultural environmental participation in 2000, and a CBE for services to heritage in 2007.

Gabriel Massan is a Berlin-based multidisciplinary artist. Combining storytelling and worldbuilding, Massan creates worlds that simulate and narrate situations of inequality within the Latin American experience. Framed through a conceptual practice they call ‘fictional archaeology’, and working across 3D animation, digital sculpture, games, sound, and interactive installations, the artist challenges warped conceptions of the so-called ‘Third World’ while investigating possibilities for subversive otherness. Their work has been presented at Serpentine (2022-23), Bangkok Biennale (2022), The Photographers’ Gallery (2022), Julia Stoschek Collection (2022); Centre Pompidou-Metz, (2023) and X Museum (2022) among other places.

Mariana Mazzucato (PhD) is Professor at University College London (UCL), where she is Founding Director of the UCL Institute for Innovation & Public Purpose (IIPP). Her highly acclaimed books include *The Entrepreneurial State*, *The Value of Everything*, *Mission Economy*, and *The Big Con*.

Jojo Mehta co-founded Stop Ecocide in 2017, alongside legal pioneer the late Polly Higgins, to support recognition of “ecocide” - mass harm to nature - as a crime at the International Criminal Court. She has overseen the remarkable growth of the movement while coordinating between legal developments, diplomatic traction and public narrative.

Kumi Naidoo is a South African human rights and environmental justice activist. He is the former Secretary-General of Amnesty International and also the first person from the Global South to head Greenpeace International. Naidoo served as Head of Training at the Independent Electoral Commission, the body that oversaw South Africa’s first democratic elections in April 1994 and served as one of its spokespersons. He is a senior advisor for the Community Arts Network and is active in his local community through the Yeoville Bellevue Residents’ Association. He is professor of practice at Thunderbird School of Global Management at Arizona State University, and continues to serve as a global ambassador for Africans Rising for Justice, Peace and Dignity. His family has started the Riky Rick Foundation for the Promotion of Artivism to build on the positive legacies left by popular South African rapper Rikhado “Riky Rick” Makhado through his music and life’s work. Kumi is the author of *Letters To My Mother: The Makings of a Troublemaker*, a memoir that won non-fiction book of the year from the National Institute for the humanities and social sciences and was recently longlisted for the Sunday Times non fiction award. Kumi is also the host of the podcast *Power, People and Planet*.

Ventura Profana prophesies multiplication and abundance in black, indigenous and travesti life. Doctrinated in Baptist temples, she is a missionary pastor, singer, writer, composer and visual artist, whose practice is rooted in the research of the implications and methodologies of evangelization in Brazil and beyond, through the spread of neo-pentecostal churches.

Tomás Saraceno is an Argentina-born, Berlin-based artist whose projects dialogue with forms of life and life-forming, rethinking dominant threads of knowledge and recognizing how diverse modes of being engage a multiplicity of vibrations on the Web of Life. For more than two decades, Saraceno has worked with local communities, scientific researchers, and institutions around the world, and has activated open-source, interdisciplinary, collective projects, including Museo Aero Solar (2007–), the Aerocene Foundation (2015–), and Arachnophilia, towards a society free from carbon emissions, for intra and interspecies climate justice.

Nikolaj Schultz is a Danish sociologist who works on the implications of climate change for social theory. Together with Bruno Latour, he co-authored *On the Emergence of an Ecological Class* (Polity Books, 2022), translated into eleven languages. Earlier this year, he published *Land Sickness* (Polity Books, 2023), translated into six languages.

Artist **Yinka Shonibare** CBE was born in London, UK and moved to Lagos, Nigeria at the age of three. He lives and works in London. His interdisciplinary practice explores cultural identity and post-colonialism within the contemporary context of globalisation. In 2021, Shonibare launched Guest

Artists Space Foundation, a non-profit founded and developed by the artist.

Natsuko Uchino is an interdisciplinary artist based in the south of France. Her practice is defined by experiences in agriculture and crafts. Her work takes the form of installations, photography, films and performances, combining the multiple materials of sculpture, including ceramics, textiles, functional objects and the living.

Adrián Villar Rojas conceives long-term projects, collectively and collaboratively produced, that take the shape of large-scale and site-specific installations, both imposing and fragile. Within his research, which mixes sculpture, drawing, video, literature and performative traces, he explores the conditions of a humanity at risk, on the verge of extinction or already extinct, tracing the multi-species boundaries of a post-anthropocene time folded in on itself, in which past, present and future converge. Solo exhibitions include *The End of Imagination*, presented The Tank, Art Gallery of New South Wales, Sydney (2022), *The Bass*, Miami (2022) and Marian Goodman, Paris (2020); *The Theater of Disappearance*, at The Geffen Contemporary at Moca, Los Angeles (2017), NEON at Athens National Observatory, Greece (2017); Kunsthaus Bregenz, Austria (2017); The Metropolitan Museum of Art, New York (2017), and *Today We Reboot the Planet*, Serpentine, London (2013).

Johannes Vogel is Director General at the Museum für Naturkunde, Leibniz Institute for Evolution and Biodiversity Research and Professor for Biodiversity and Public Science at the Humboldt-Universität zu Berlin. His interests are democracy and innovation, the role of museums in science and society, public engagement with science, open science, science policy and nature.





COLOPHON

Infinite Ecologies
Marathon: The Prelude

Saturday 14 October 2023
12-8:30pm

Serpentine Pavilion 2023

À table

Designed by Lina Ghotmeh – Architecture

Curated by Hans Ulrich Obrist, Artistic Director;
Lucia Pietroiusti, Head of Ecologies;
and Kostas Stasinopoulos, Curator, Live Programmes;
with Sarah Hamed, Assistant Curator, Exhibitions
and Eva Speight, Curatorial Assistant, Live Programmes.

Produced by Isobel Peyton-Jones and Andy Downie

Visual identity by Giles Round

Special thanks to Nicoletta Fiorucci Foundation and all
Serpentine colleagues who have made this event possible.

Image List:

- p. 6 Gabriel Massan, *Continuity Flaws*, 2023. Multichannel video installation. Commissioned by Serpentine Arts Technologies.
- pp. 16-17 Natsuko Uchino, *aso volcano japan*, 2022.
Courtesy of the artist.
- pp. 25-26 ©GregorioGonella
- pp. 36-37 Adrián Villar Rojas, *The End of Imagination, view from live environmental simulation generated by Time Engine software*, 2022.
Courtesy of the artist.

Serpentine Supported By



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

**Bloomberg
Philanthropies**

