



Inland Academy

A postgraduate training on art, agroecology, territories and social change

Introduction

Inland Academy is a new learning space, in the form of an independent postgraduate programme, that offers tools, theoretical bases, and expertise to define and develop projects that examine and reinvent power dynamics around rurality and conventional contemporary art, bringing together academic and vernacular knowledge through cultural and agroecological praxis. Inland Academy opens a space for learning and mutual support for action in the face of eco-social crises, in a blended format.

Inland Academy will run from January to September 2022, using a dual methodology incorporating both theory and practice. It takes Inland's ongoing initiatives and spaces of agroecological and cultural practice as an expanded campus, as well as its connection to different projects and established art institutions, approaching the students' potential from a holistic mentoring perspective. Inland has bases in Madrid, Mallorca, and Northern Spain, is part of the Lumbung network of Documenta Fifteen, and activates spaces and networks such as the Iberoamerican network SENDA, Europe, the Caucasus network of Confederacy of Villages, and the World Alliance of Nomadic and Mobile Indigenous Peoples. These contexts work as living labs to access vernacular and a-scientific wisdom, re-establishing forms of value for theoretical frames, action-research, and extension methodologies, constituting a background to create new sustainable spaces for life, applied composed knowledges, and advanced artistic practices.

This program stands from a multidisciplinary paradigm to draw collectively new paths for land-based artistic and research practices. The need of alternatives that respond to the environmental crisis and the territorial unbalance between the rural and the urban world, the understanding of the obsolescence of inherited globalized art system logics ; in addition to the potential embedded in the exchange of multiple knowledges, constitute the base of the body of research and practice that has lead the activity of INLAND-Campo Adentro for more than 10 years, which we systematized now in this postgraduate programme, aiming to share the knowledge and experience achieved and to continue thinking and making collectively.

Objectives and competences

Inland Academy is a project that aspires to build a creative critical mass willing to question existing power dynamics around the rural and the contemporary art; to bring closer the academy and the rural, through creative operations and to create a propitious space for social action and innovation linked with the environmental and social challenges of our society.

Along the course the participants will develop competences such as interpersonal and collective work, technical competences for interdisciplinary analytical and critical thinking, participatory action-research, socio-ecological context appraisal, all project stages such as design, assessment, implementation and evaluation, forms of communication, artistic languages for creation and exhibition ; and specific competences connected to land-based practices and crafts, ecological economy, cultural management and community engagement.

For whom

Inland Academy postgraduate program is addressed to a diversity of profiles in terms of educational and experience background and aspirations: students from both humanities and social sciences, scientists, artists, curators, theorists, shepherds, researchers, farmers, activists, educators, etc., interested in exploring through collective learning the converging points between rurality, cultural strategies, art and social transformation.

It is oriented to those with a pre-conceived context to engage with or a project that could benefit from the tutoring and guidance towards its better definition and practical steps for its implementation, considering as well and its socioecological sustainability and economical feasibility. But also to those others with an interest in these questions without a specific project in mind that could gain experience engaging with the on-going agroecological and artistic projects that Inland is carrying , with local and international projection.

No age or previous education requirements are held. The selection is based on the knowledge, experience and intent, and its adequacy with the main lines of the program. The group diversity and coherence will be attempted in this process.

Professional orientation

The aim of the Inland Academy is that the participants develop the critical tools needed in order to tackle from an innovative and creative perspective some of the most relevant social problems of our time, such as the climate crisis, interspecies coexistence, progressive social formations of care, contesting inherited centre-periphery power dynamics and hierarchies, and testing the usefulness of art in diverse contexts, or territorial balance. Inland Academy is a unique program aiming at a learning, reflection and social transformation space located at the intersection of rural-culture and art and agro-ecology, therefore this postgraduate offers valuable tools for a broad range of professional careers, related with cultural management, rural development, community activation and very special to design and implement successfully art project spaces in relation to the rural.

Methodology and content

The course has different learning formats running in parallel:

Sessions or seminars

There are monthly sessions, alternatively in person or via videoconference, each of them spanning from 4 – 7 days. Each session has a reading materials list shared beforehand. During these sessions the academic program will be unfolded through the lectures and workshops driven by the different people that compose the faculty, always facilitating the participants' contribution and debate. The face-to-face sessions will be a special opportunity to get to know the different projects we will be visiting and each of their main areas of work and specializations. Some of those sessions involve travelling : accommodation will be provided by Inland at an affordable price, the students are expected to cover the travel costs with the possibility of requesting support from the travel bourse.

Project Modelling, mentored by Inland team and faculty members

Along the program the participants will constitute work groups in which they will develop a common project, putting into practice different concepts and ideas exposed during the seminars and other learning spaces. This process will be mentored by a person with a deep understanding and experience in the main area of the project for each case, with whom the participants will have bimensual meetings. By the end of the course participants will be presenting their project or research and be evaluated. Furthermore, this learning block allows the participants to think and work in a collective way, a fundamental variable within the Inland project. Inland Academy reserves a significant space for this kind of working methodologies that allow us to transcend the traditional logic frames linked with individual and exclusive authorship. Following this line of thought the program tries to deepen in concepts such as cooperation, commons or collaboration also form the practice of collective care, by promoting the creation of care groups among all participants, to distribute the task and other activities during face-to-face sessions.

Contributions or internships

During the course, the student can join any of the different ongoing projects of Inland, as a learning opportunity for an estimated dedication of 400 hours during the course. Some of the spaces and projects the students can be involved at are the Shepherds School, the Centre for the Approach to the Rural in Madrid, the Inland Publishing Service, the Cheesecoin Currency project and CSA system, the Apiary, or the process of defining exhibitions with public activations in some of the art venues Inland is collaborating with.

Content and syllabus

The sessions are organised around a series of main subjects, with inputs from guest speakers, such as:

- Genealogies of Environmental and Socially Engaged Art
- Landscape studies , co-evolution in agroecosystems

- De-colonial analysis of city-countryside relations
- Ecosophical critical thinking : from Rewilding to Social Ecology
- Rural Sociology, Peasant Studies and New Ruralities
- Analysis and transformation of the territory. Applied social research practices, Participatory-Action-Research, etc.
- Agroecological Rural Dynamisation: field techniques, project formulation, Bioregionalism, cultural strategies, local development and territories
- Shepherding, beekeeping and Animal Studies
- Fermentation, microbiopolitics of milk and inter-species
- Vernacular architecture and spatial analysis on communal living
- Ecological Economy Analysis and project planning

Calendar

Dates to be defined - locations subject to changes:

- January: Course presentation online.
- February: Seminar at INLAND, Madrid, Spain
- March: Seminar at Madre Naples, Nápoles, Italy
- April: Seminar at BALTIC, New Castle, UK
- May: Seminar at INLAND Village, Northern Spain
- June: Seminar at Documenta, Kassel , Germany
- July: Seminar at Documenta, Kassel, Germany
- August: Seminar at Documenta, Kassel, Germany

Application

Those who would like to take part in the Inland Academy must submit a participation application via the website with the following documentation:

CV (including life, academic and work experience, with links to existing or previous related projects or work), motivation letter and recommendation letters (optional).

The preselection among all applications will be done under interest and adequation with the program criteria. For the final selection participants will be called for a personal interview. The selection process is done by faculty members and aims to constitute a group of participants with a diversity of profiles and backgrounds from an academic point of view, and at the same time, considering different forms of acquiring knowledge: artistic practice, activism, research, work experience, studies, among others.

International application deadline: December 22, 2021
Applications **here**.

Faculty and Academy team

Faculty is composed by experienced practitioners such as **Hito Steyerl, Lucia Pietroiusti, Ben Vickers, Natasa Petresin, Stephen Wright, Jaakko Pallasvuo, Kathryn Weir, Valentina Desideri, RuangRupa, Adam Sutherland, Elizabeth Povinelli, Jaime Vindel Gamonal, Marisol de la Cadena**, and others.

Personal tutoring is also carried by Inland team members and collaborators including Fernando Garcia Dory, Amelie Aranguren, David Prieto Serrano, Alex Alonso Diaz, and Sergio Bravo and Ana Pardo.

INLAND

Is a collective dedicated to agricultural, social and cultural production, and a collaborative agency. It was started in 2009 as a project about an organization that engages territories, culture, and social change, by Fernando Garcia Dory, artist and agroecologist. During its first stage (2010-2013) and taking Spain as initial case study, INLAND comprised an international conference, artistic production with 22 artists in residence in the same number of villages across the country, and nationwide exhibitions and presentations.

This was followed by a period of reflection and evaluation, launching study groups on art & ecology, and series of publications. Today INLAND functions as a collective and works as a para-institution to open space for land-based collaborations, economies and communities-of-practice as a substrate for post-Contemporary Art cultural forms. Appearing in different forms in different countries, whilst dissolving individual agency in the collective, INLAND publishes books, produces shows, and makes cheese. It also advises as a consultant for the EU Commission on the use of art for rural development policies while facilitating a shepherd and nomadic peoples movements, and is recovering an abandoned village in an undisclosed location for collective artistic and agricultural production. In 2015 it was presented at Istanbul Biennial, at Casco Art Projects in The Netherlands, PAV Torino in Italy and the Maebashi Museum of Japan. In 2017 it has been working at Contemporary Arts Glasgow, MALBA, Matadero Madrid, Museo de Arte Moderno de Medellin, and developing field actions in Italy (TRANSART Festival Bolzano and Puglia) and at the Jeju Biennial, South Korea. Recently, it has been awarded the Council of Forms, Paris and the Carasso Foundation awards to finalise New Curriculum. For 2019, it was presented at Serpentine London, Pompidou Paris, Savvy Berlin, Cittadelarte Milan and Casa do Povo, Sao Paulo. In 2020 is preparing proposals for Baltic Art Centre (Newcastle, UK), Madre (Napoli), Istanbul Urals and Kosovo Biennales and documenta fifteen.

Collaborators

For the 2022 course Inland Academy has established on site collaborations with Serpentine Galleries (London), Royal Botanical Garden of Edinburgh, Madre Museum (Naples), Baltic Gateshead Museum (Newcastle), Grizedale Arts and other members of the Confederacy of Villages network, the European Shepherds Network, the World Alliance of Mobile Indigenous Pastoralists, and documenta fifteen. The Inland Academy project benefits from the generous support of [N.A!] Project, Goethe Institut and Andrés Serra amongst others.

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Hito Steyerl, filmmaker, moving image artist, writer, and innovator of the essay documentary. Her principal topics of interest are media, technology, and the global circulation of images. Steyerl holds a PhD in Philosophy from the Academy of Fine Arts Vienna. She is currently a professor of New Media Art at the Berlin University of the Arts, where she co-founded the Research Center for Proxy Politics.

ArtReview described as 'gadfly, striking smartly from the periphery'. She was number one on their Power 100 list in 2017, and is regarded as one of the most relevant contemporary artists in the field of Video art.

Lucia Pietroiusti, curator working at the intersection of art, ecology and systems, usually outside of the gallery format. She is the founder of the General Ecology project at Serpentine, London - a strategic, cross-organisational effort dedicated to the implementation of ecological principles throughout the Galleries' public-facing programmes, internal infrastructure, and networks; and is currently developing the Institute for General Ecology as a distributed, independent organisation. Pietroiusti is the curator of Sun & Sea (Marina) by Rugile Barzdziukaite, Vaiva Grainyte and Lina Lapelyte, the Lithuanian Pavilion at the 58th International Art Exhibition - La Biennale di Venezia (and 2020-2022 international tour), the second edition of POWER NIGHT at E-Werk Lucienwalde, titled Being Mothers, in 2021/2022. Together with Filipa Ramos, she will be the curator of the 8th Biennale Gherdeina, Persons Persone Personen, in May 2022.

Ben Vickers, curator, activist, writer, explorer, publisher, technologist and luddite. He is CTO at the Serpentine Galleries in London, co-founder of Ignota Books and an initiator of the open-source monastic order unMonastery.

Nataša Petrešin-Bachelez, independent curator, editor, and writer whose research interest spans situated curatorial practices, empathy, transnational feminism, slow institutions, degrowth, and performative practices in the former Eastern Europe. She is the curator of the Contour Biennale 9 (Mechelen, Belgium, 2019) and, together with Giovanna Zapperi, of the first comprehensive exhibition of the videos of French actress and feminist activist Delphine Seyrig (1932-1990) (Museum of Modern Art, Lille, and Museo Reina Sofia, Madrid, 2019). She co-founded, with Elisabeth Lebovici and Patricia Falguières, Something You Should Know, a seminar series held at the School of Advanced Studies in the Social Sciences (EHESS) and she is a member of the research group Travelling Féministe at the Centre audiovisuel Simone de Beauvoir, both in Paris.

Stephen Wright, theorist, art writer and curator who teaches the practice of theory at the European School of Visual Arts, Angoulême/Poitiers. Wright's work revolves around the use value of art and society, focusing on collective work that exists beyond objects, authorship and spectatorship. His current research examines the ongoing usological turn in art and society in terms of contemporary escapological theory and practice. His curated projects include The Future of the Reciprocal Ready-made, ApexArt, New York, 2004; Situation Z, Art-cade, Marseille, 2012; Recomposing Desire, Masrah al-Madina, Beirut, 2008 (with Natasa Ilic); Dataaesthetics, Gallery Nova, Zagreb, 2008; and Unsupported Documents, Marseille, 2015. His publications include Toward a Lexicon of Usership (2013), which repurposes the contemporary wordscape and the

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conceptual vocabulary inherited from modernity. He is the former program director of le collage internationale de philosophie in Paris, former corresponding editor of Parachute Magazine, and is currently on the editorial advisory committee of the journal Third Text.

Jaakko Pallasvuo, contemporary artist, his work deals with hierarchies, feelings and social arrangements. He makes videos, ceramics, texts, images and performance. Pallasvuo's research works can be described as semi-autobiographical, dealing with hierarchies and the role of the artist within specific social spheres, exploring the anxieties of being alive now, and the prospect of living in some possible future. In recent years Pallasvuo's works have been exhibited at Kunsthalle St. Gallen, New Galerie, CAC Vilnius, 1646, The Goss-Michael Foundation, Kunstraum Kreuzberg/Bethanien, UCCA, Eyebeam and Future Gallery, Frankfurter Kunstverein and the Kiasma, Museum of Contemporary Art.

Kathryn Weir, curator and writer, currently the artistic director of the Madre museum of contemporary art Donnapregina in Naples. Her practice engages with critical thinking on technology, race, class, gender and political ecology in the context of exhibition making. Previously director of multidisciplinary programs at the Centre Pompidou, she created 'Cosmopolis' there in 2015 as a platform for research-based, socially engaged and collaborative art practices. Conceived to construct bridges between new forms of creative experimentation and critical vocabularies across reconfigured histories and geographies, the platform encompasses activities ranging from residencies to exhibitions and programs. She also created the annual festival 'MOVE: performance, dance, moving image' at the Centre Pompidou in 2017.

Valentina Desideri, artist who reads, writes and is committed to organize within different communities, including Performing Arts Forum in France. She trained in contemporary dance at the Laban Centre in London (2003-2006), did her MA in Fine Arts at the Sandberg Institute in Amsterdam (2011-13) and is currently a PhD student at the Social Justice Institute at the University of British Columbia, Vancouver. She does Fake Therapy and Political Therapy, she speculates in writing with Stefano Harney, she engages in Poetical Readings with Denise Ferreira da Silva, and she is part of the Oficina de Imaginação Política.

ruangrupa, artists' collective established in 2000, that strives to support the idea of art within urban and cultural context by involving artists and other disciplines such as social sciences, politics, technology, media, etc, to give critical observation and views towards Indonesian urban contemporary issues. ruangrupa produces collaborative works such as exhibitions, festivals, art labs, workshops, researchs, books, magazines and an online-journal. ruangrupa has been involved in many collaborative and exchange projects and exhibitions such as Gwangju Biennale (2002 & 2018), Istanbul Biennial (2005), Asia Pacific Triennial of Contemporary Art (Brisbane, 2012), Singapore Biennale (2011), São Paulo Biennial (2014), Aichi Triennale (Nagoya, 2016) and Cosmopolis at Centre Pompidou (Paris, 2017). In 2016, ruangrupa curated TRANSaction: Sonsbeek 2016 in Arnhem, NL. and currently they are the artistic direction of documenta 15.

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Adam Sutherland, director of Grizedale Arts, he worked as a freelance artist, curator and producer. He has curated projects for commissioners such as Hauser & Wirth Somerset, Irish Museum of Modern Art (Dublin), PS1 / MoMA in New York and Jerwood Visual Arts in London. He has overseen the development of Grizedale Arts from regional forest sculpture trail to internationally-significant arts organisation. Adam has a longstanding commitment to helping art and artists become a part of everyday life: a standard expectation to live and work creatively.

Elizabeth Povinelli, Franz Boas Professor of Anthropology at Columbia University where she has also been director of the Institute for Research on Women and Gender and co-director of the Centre for the Study of Law and Culture. Informed by settler colonial theory, pragmatism and critical theory, Povinelli's writing has focused on developing a critical theory of late liberalism that would support an anthropology of the otherwise. She is the author of books and essays as well as former editor of the academic journal *Public Culture*. She received her Ph.D. in Anthropology from Yale University in 1991. Povinelli is one of the founding members of the Karrabing Film Collective. Karrabing films were awarded the 2015 Visible Award and the 2015 Cinema Nova Award Best Short Fiction Film, Melbourne International Film Festival and have shown internationally including in the Berlinale Forum Expanded, Sydney Biennale; MIFF, the Tate Modern, documenta-14, and the Contour Biennale.

Jaime Vindel Gamonal, PhD in Art History and MA in Philosophy and Social Sciences. In recent years he has worked at universities in Argentina, Chile and Spain, which has allowed him to research the intersections between art, activism and politics in these contexts from the 1960s to the present day. He is a member of the Red Conceptualismos del Sur, a research platform on the artistic and political practices that have emerged in Latin America since the 1960s. He has been a visiting researcher at the Museum of Modern Art in New York, the University of the Arts in London and the Instituto de Investigaciones Estéticas of the Universidad Nacional Autónoma de México. He was a member of the curatorial team for the exhibition "Losing the Human Form. A seismic image of the 1980s in Latin America", Museo Nacional Centro de Arte Reina Sofía, 2012. He has worked as an art critic and he is the author of numerous essays published in magazines, as well as books written alone or collectively.

Marisol de la Cadena, PhD Anthropology, University of Wisconsin-Madison, 1996, for the last ten-or more-years, she has worked on the complexities emerging at the crossroads between indigenous politics, politics as 'usual' and the expansion of neo-extractivist policies in Latin America, trying to explain that the forests, trees, rivers, animals, rocks and other entities thus destroyed are not only nature. Thus, in addition to a sustained response from environmental movements, neo-extractivist destruction has provoked a momentous presence of other-than-humans in the public sphere, which taken seriously, may force political practices beyond claims for a better distribution of human equality and open politics as an arena of ontological disagreement, populated by impossible disputes-or what such politics considers such.

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Personal tutoring is also carried by INLAND team members and collaborators including:

Fernando Garcia Dory, his work engages the relationship between culture and nature, as manifested in multiple contexts, from landscape and the rural, to desires and expectations in relation to identity, crisis, utopia and social change. Interested in the harmonic complexity of biological forms and processes, his work addresses connections and cooperation, from microorganisms to social systems, and from traditional art languages drawing to collaborative agro-ecological projects and actions. He studied Fine Arts and Rural Sociology, and is PhD student on Art and Agroecology. He was granted the Socially Engage Award by Creative Time New York, the Chamberlain Award and finalist of the Rolex Prize, board member of the World Alliance of Nomadic Pastoralists and coordinator of the European network on Rural Arts called Confederacy of Villages. He has developed projects and shown his work at Tensta Konsthalle, Van Abbe Museum, Reina Sofia Museum, SFMOMA, Documenta 12 and Biennales of Gwangju and Athens. Since 2010 he has been developing INLAND, a project about a para-institution in which to dissolve his authorship.

Amelie Aranguren, head of artistic programming at INLAND's Center for the Approach to the Rural (CAR) in Madrid. She has been coordinator of exhibitions at the Jeu de Paume, Paris, head of Espacio Uno at the Museo Reina Sofia, a space dedicated to specific projects by emerging artists, director of Activities at the Fundación Federico García Lorca, a private foundation dedicated to the preservation and dissemination of the poet's legacy and artistic director of the Max Estrella gallery until 2018.

David Prieto Serrano, sociologist specialist in data analysis and applied social research. As a member of INLAND he has participated in initiatives such as the Study Group of Art Ecologies, New Territory and Landscapes in Contemporary Culture or New Curriculum: art, agroecology and peasant knowledge towards sustainable rural development. He is founder and co-editor of Encrucijadas. Revista crítica de Ciencias Sociales. He is co-author of "Pensar y hacer en el medio rural. Prácticas culturales en contexto" (Ministry of Culture) and "En torno a Alfonso Ortí, la sociología crítica como sociohistoria" (UNED).

Alejandro Alonso Diaz, curator and researcher whose practice questions and revisits the notion of nature as a wide structure for social inequalities. Exploring other ecologies of knowledge -including mysticism, native cosmologies, ruralism, and the non-rational- he continues an ongoing interrogation of nature's mutability through history and cultures. Drawing from the intimacies of knowledge in artisanal, rural scales to the spectrum of disciplinary monstrosities, there is an intrigue in the primordial ontologies that impact on the ways we relate to the world.

The ways in which language and art impact, socialise, or empower our collective relations -or render us insubstantial, allow his practice to unfold and embody nature beyond the human condition. In recent projects he has dealt with the conditions of a natural order while fostering dialogue on natural otherness and reproductive rights that allow to rethink nature anew. Alejandro is the director of fluent.

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Sergio Bravo, Interior Architect and Furniture Designer MFA and Senior Lecturer at KONSTFACK, University of Art, Craft and Design. Today, his practice evolves through pedagogy, art, design and architecture with an interest in how the profession and education can handle current issues that affect how the planet is affected by the interiors, spaces and environments we inhabit in every day life. The focus of his teaching and work often circles around how different perspectives can be included in the art of making and develop ideas that address a current issue. He collaborates with INLAND using methods to actively include others and each other in the design process, exploring architecture and design, from and for the rural.

Ana Pardo, cultural manager specialist in community based projects. She trained in Philosophy, Politics and Economy in Barcelona, Madrid and Paris (2014-2018), and currently doing her MA in community studies at the Institute of Government and Public Policy in Barcelona. She is co-founder and member of Totsatori art collective in Barcelona. She has worked at the Centro Cultural de España in Guatemala and is currently Inland Academy coordinator.

Practical information

Duration and calendar:	The course goes from January 2022 - September 2022
Format:	A monthly intensive extended weekend (Friday to Sunday, and in some cases one or two days more), alternating face-to-face classes with key-note lectures and field visits with online sessions. The main lectures will always be online for those who prefer not to travel. There are also working groups organised amongst the participants, access to a digital folder of study materials, and individual mentorships for specific projects at Inland venues or via videoconference. The theory classes are accompanied as well with practical engagement in Inland activities.
Learning format:	Face-to-face and virtual, different locations.
Fees:	2.500€ per participant. Students accepted on the course can choose when they enrol to pay the fees either in a lump sum or in two instalments. The first instalment will be 50% of the fees, to be paid when registering, with the remaining 50% payable between March and April 2021. Payment must be made either by bank transfer or direct debit to the bank account indicated in the admission confirmation letter.
Grants:	Inland offers a series of full grants and half grants in specific cases, such as being developing a farming activity or belonging to an indigenous constituency with other considerations as well. You can indicate you would like to request the grant as comment in your registration and we communicate with you in more detail.
Languages:	English and local languages when interacting in the different contexts of work during the course, general interpretation will be provided.



INLAND City Headquarters:
C/Buen gobernador 4, 28027,
Madrid. España
+34 919 20 33 84
academia@inland.org
www.inland.org
Ig: inland_campoadentro

