

KUNSTHAL CHARLOTTENBORG

Future Ours

Kunsthall Charlottenborg Biennale

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& The Institute of Critical Zoologists

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Suzanne Treister

Yinka Shonibare CBE RA

Yugoexport

Future Ours is initiated by ART 2030 and
Kunsthall Charlottenborg in collaboration with
AFA Decaux and curated by Patricia Domínguez,
Jeppe Ugelvig and Hans Ulrich Obrist.



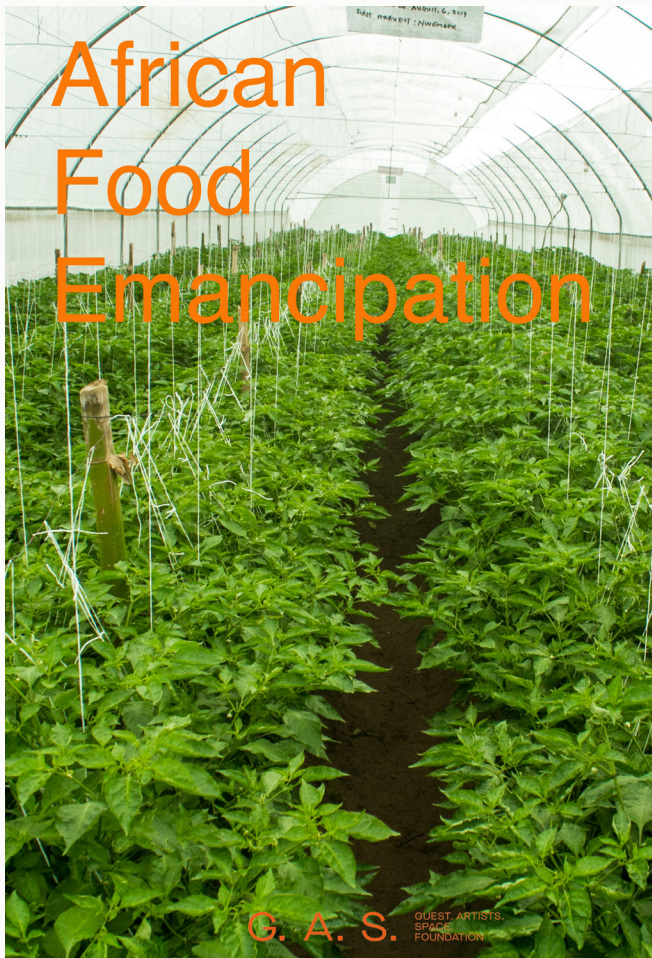
Otobong Nkanga

Otobong Nkanga's practice bridges art and ecological entrepreneurship. Her project *Carved to Flow* (2017), presented at documenta 14 in Kassel in 2017, centered on soap production in Nigeria, using oils, butters, and lye sourced across the Mediterranean, Middle East, North and West Africa. *FLOW* functions as an advertisement for the project, which aims to revitalize land, soil, and living ecosystems through regenerative agriculture.



The Institute of Queer Ecology

The Institute of Queer Ecology is a collaborative organism that challenges common perspectives on climate change. Their work amplifies peripheral solutions to environmental degradation by merging art, science, and activism. *What Kind of Future Does the Earth Desire?* aims to grant agency to the planet itself in envisioning possible ecological futures.



Yinka Shonibare CBE RA

Yinka Shonibare's work merges art with ecological activism, focusing on food sovereignty through his foundation's greenhouse project in Nigeria. His poster *African Food Sustainability II* highlights his decades-long commitment to institution-building and nutritional sustainability in West Africa.

MAHKU

SELL PAINTING, BUY LAND



A movement to regain territory
in the Amazon rainforest

Pedro Mana – MAHKU (Huni Kuin Artists Movement)

Living in the Brazilian Amazon, MAHKU exemplifies how Indigenous artists use the art world to reclaim land and sovereignty. Through participation in the international art market, the group generates income to repurchase their ancestral lands collectively. Their project *Rewe Rashüiti – Cantos de cura* ties ecological concerns to human rights, emphasizing the importance of property rights for Indigenous resilience. This movement showcases the power of cultural production in addressing systemic injustices.

COMUNICACIÓN INTERESPECIE AMOR INTERESPECIE SOLIDARIDAD

CONCIENCIA **LIBRE** **PLANETARIA**

SENTIR INTERESPECIE RELACIONES ALIANZAS INTERESPECIE **INTERESPECIE COLABORACIÓN INTERESPECIE OIR INTERESPECIE SABERES**

ANDÉS LUCHA RAICES
NOS UNE TODA PERSONA TIENE UN LUGAR
UNA CORDILLERA al que se siente EL REMEDIO
q' no necesita moverse para la civilización
pq' tiene todo dentro de sí LLAMADA enferma, está en ellas

P E N S A M I E N T O

RECIPROCIDAD
A cada acción corresponde
su efecto opuesto, de tal
modo que el universo
se mantiene en equilibrio.

RELACIONALIDAD
El universo es un sistema de entes
interrelacionados
dependientes
unos de otros.
antiguos,
históricos.

COMPLEMENTARIEDAD
La realidad es remota
como una información
o espíritu irremediable.

CICLICIDAD

COMUNIDADES prácticas colectivas **PACHAKUTI fin de un ciclo inicio de otro**
MESTIZAJE ser-y-habitar distintos-mundos al-mismo-tiempo **DECOLONIZA libertad restaurar ancestralidad**

TIERRA

INTERESPECIE MIRADAS INTERESPECIE CONEXIÓN INTERESPECIE

	FIN	ESTRELLAS	AQUÍ	SAGRADA	MUERTE	
medicina	INICIO	SEMILLAS	AHORA	SECRETA	VIDA	medicina

* LOS IMPERIOS NO DURAN PARA SIEMPRE *

Mercvria

Mercvria is a Chilean urban editorial magazine that explores South American Indigenous philosophies of reciprocity and planetary consciousness. By blending aesthetic engagement with accessible formats, their issue *Mercvria N°4 2.0 Andes* bridges ancestral knowledge systems with contemporary environmental discourse. The magazine format allows for wide dissemination of information beyond traditional art spaces.



NOMASMETAFORAS
& Consejo de Mayores UAIIN-CRIC

This collaboration between contemporary artists and Indigenous elders from Cauca explores lucid dreaming and plant-based cosmologies as tools for envisioning new futures. Their project *Becoming Jaguar has never been a metaphor* merges philosophical, educational, and activist practices to promote Indigenous rights through artistic platforms. The multilingual approach—Nasa Yuwe, Spanish, and English—highlights the intersection of cosmology and ecology.

AN EAGLE DRINKS FROM A TRASH BIN IN A FOREST



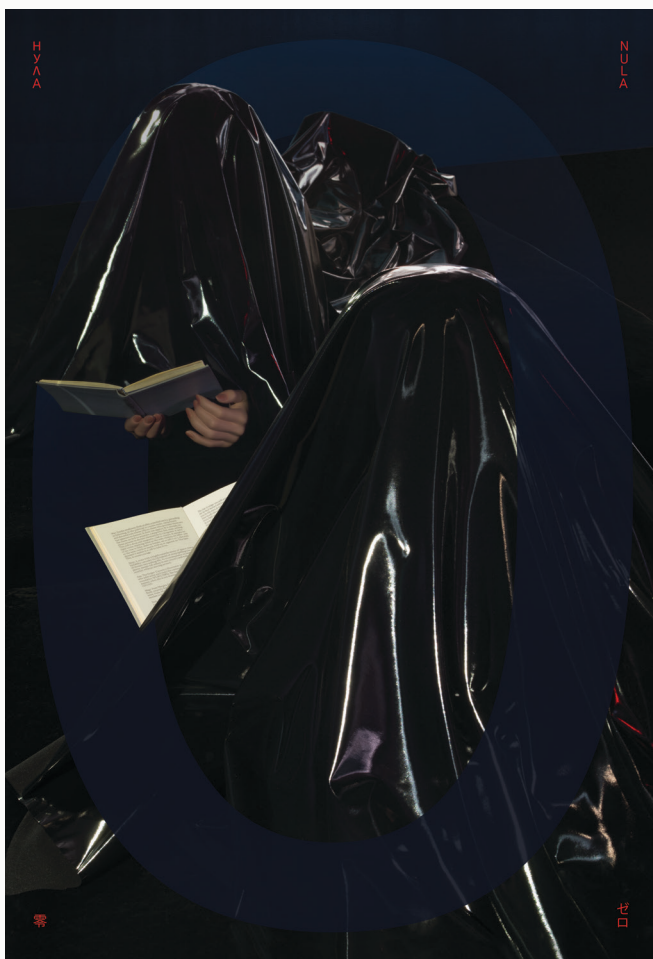
**SECOND
CHANCE
NOT
SECOND
CLASS**



SECONDARY FORESTS ARE THE LANDSCAPES OF THE FUTURE

**Robert Zhao Renhui & The Institute of
Critical Zoologists**

Robert Zhao Renhui's semi-fictional Institute of Critical Zoologists critiques human-animal relationships. Through projects like *Second Chance*, he reimagines secondary forests as landscapes of the future and human-nature entanglements in urban societies. Renhui's work challenges conventional zoological perspectives by blending fiction with critical inquiry.



Yugoexport

Yugoexport operates as an artistic company that investigates the socio-political legacies of the Yugoslav Wars through innovative projects like *NULA*. Their work spans legal frameworks, commercial enterprise, research, and exhibitions to critique war, commerce, and identity. *NULA* features imagery from an upcoming feature film about female Serbian revolutionaries, produced in Denmark.



Suzanne Treister

Suzanne Treister's *HEXEN 5.0* transforms tarot cards into tools for discussing global developments in technology and ecology. Her work critiques technocapitalism by using universally legible symbols to communicate complex political ideas. The tarot deck serves as a learning tool for collectively envisioning alternative futures.



Eduardo Navarro / F.O.C.A. (Fundación
Oceánica de Contemplación Amorosa)

Eduardo Navarro's Fundación Oceánica de Contemplación Amorosa (the acronym F.O.C.A. means "seal" in Spanish) blends interspecies empathy with ecological activism through poetic interventions. His foundation adopts bureaucratic aesthetics while maintaining the poetics of artmaking to address oceanic conservation. Navarro's work challenges human-centric perspectives on nature by fostering interspecies relationships.

What are you building?
I want to dig a subterranean passage.
Some progress must be made.
My station up there is much too high.
We are digging the pit of babel.

Franz Kafka, *Parables & Paradoxes*, 1935



We propose a daily act
of digging a small hole the size of your head.
You could use a spoon if you don't have a shovel.
Once the hole is ready,
Place your head in the hole for 60 seconds,
then pull your head out and fill the hole back up.
This will be a daily reminder of many things...



Futurefarmers, 2024

Futurefarmers

Futurefarmers is a San Francisco-based collective that fosters interdisciplinary collaboration to rethink urban farming and community engagement. Their project *Earthly Meditations* invites participants to creatively reflect on their relationship with soil and space. Since 1995, they have explored horizontal farming enterprises alongside aesthetic entrepreneurship.



Baan Noorg Collaborative Arts and Culture

Baan Noorg combines art with community development in Nongpho, Thailand, to address neoliberal threats to local communities. Their project *On Adaptation: The Lost Capital* critiques capitalism's impact on the sustainability of rural Southeast Asia through cross-cultural narratives. Involving cyborg bodies—both human and non-human—the project highlights how humans become mere players within market mechanisms. This artist-run initiative exemplifies how creative practices can foster resilience in vulnerable communities.



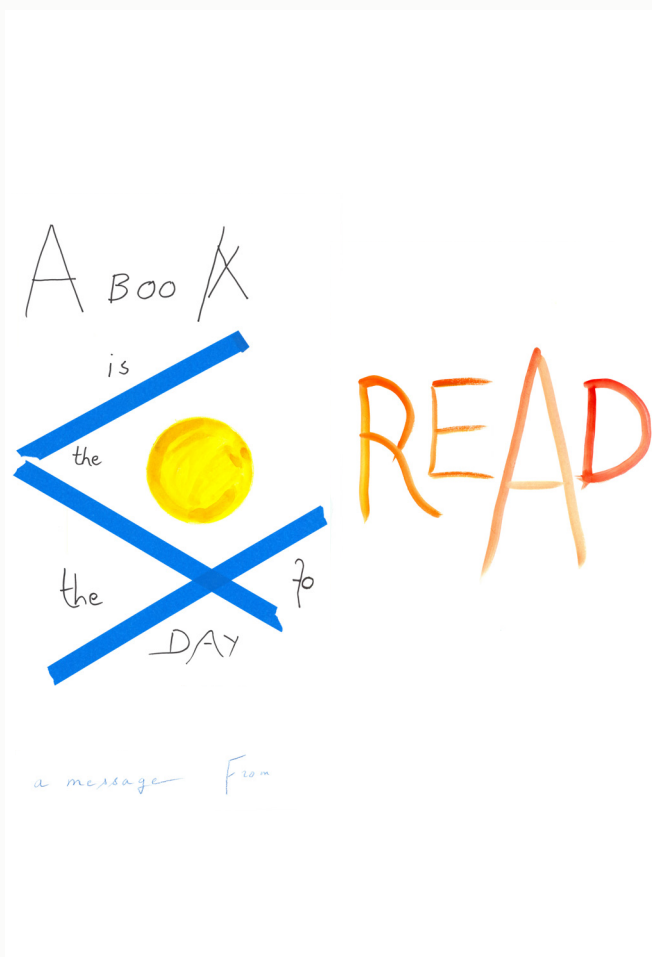
Canal Street Research Association (CSRA)

Canal Street Research Association (CSRA) is an art collective in the form of a research association devoted to mapping the socio-political dynamics of New York City's Canal Street neighborhood. Their research focuses particularly on the city's migrant histories—both the historic Chinese community and the more recent West African diaspora. Their project *SAD.NYC (Jail)* critiques prison construction policies, which have been fiercely criticized by the neighborhood's inhabitants.



Newton and Helen Harrison / Center for the Study of the Force Majeure

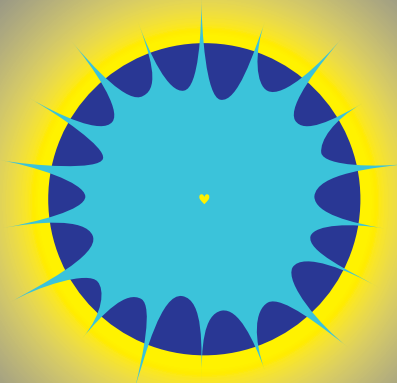
Newton and Helen Harrison were pioneers of eco-art who merged artistic practice with scientific research to address climate change in the 1970s. Their final work, *Epitaph 2.3*, encapsulates Newton's lifelong ecological concerns and vision for adaptation in critical regions worldwide. The Center for the Study of the Force Majeure continues their legacy by designing ecosystem-adaptation projects collaboratively.



Simone Fattal

Simone Fattal founded Apollo Press in 1982 as a platform bringing Middle Eastern literature to readers in the rest of the world. Her poster *A Book Is The Sun of The Day* invites us to reflect on the act of reading as a transformative form of cultural exchange that transcends borders and languages.

You are
Solar powered



FOCUS ON THE HEART
FOR 12 SECONDS
THEN LOOK UP
TO SEE YOUR OWN
SOLAR POWER
LOOKING BACK AT YOU

Olafur Eliasson

Olafur Eliasson's solar energy projects exemplify artistic activism aimed at systemic change. For decades, his practice has merged environmental awareness with poetic visuality. Eliasson's poster *You are solar powered* invites audiences to focus on organic technologies while rethinking their relationship with nature and energy consumption.



New Red Order (NRO) with Riley Hooker

New Red Order is an Indigenous collective that critiques land dispossession through humorous and provocative public campaigns. Using the visual language of advertising, the group seeks to stimulate debate around Indigenous rights in the US and beyond. Their work reimagines how political activism can intersect with advertising media, while pointing to how land itself has long been perceived as a commodity to be bought and sold. It was created in collaboration with the New York-based interdisciplinary artist Riley Hooker.



Raqs Media Collective

Raqs Media Collective blends art, publishing, and research to propose new narratives around ecology and social systems. Their project *Switch*—developed during a residency at artist Yinka Shonibare’s foundation in Nigeria—imagines a cooling goddess as a response to current ecological crises. This poetic intervention reflects their commitment to rethinking planetary futures through collaborative storytelling.



Congolese Plantation Workers Art League (CATPC)

Congolese Plantation Workers Art League is an artistic collective comprised of cocoa plantation workers in Lusanga, Democratic Republic of the Congo, who have been selling chocolate sculptures on the international art market for over a decade as a way to buy back their land. *Balot NFT* extends this logic into the digital economy by offering a NFT artwork featuring a rendering of a sacred Congolese artifact that was once looted from the country and is currently housed in a US museum.



Maya Bird-Murphy & Mobile Makers

Who Says? democratizes design education through workshops in the Chicago area, inviting young people and communities to join in order to rethink and discuss their surrounding environments. Founded by Maya Bird-Murphy, the nonprofit Mobile Makers challenges the systemic barriers in design and architecture education.



Maya Lin & What is Missing? Foundation

Maya Lin's semi-digital monument *Nature Saves* combines education with advocacy against extinction, while reimagining monumentality as an interactive tool for environmental awareness-building. Since her *Vietnam Veterans Memorial* in Washington D.C. (1981), Lin has critically engaged with public memory-making as an aesthetic exercise connected to pressing global issues like climate change. Her foundation offers solutions-oriented resources for addressing ecological challenges through collaborative action.