

THE CULTURAL TRANSFORMATION MOVEMENT (CTM) PROJECT
REFLECTION WORKSHOP #7

2056 radical cartographies of future

TEH Conference 101 'Imagining Within Limits: Cultural Centres and Planetary Boundaries'

Date: Friday, April 17, 2026 10:00 AM to 1:00 PM · 3 hr

Venue: Labofriche, La Friche la Belle de Mai, Marseille, France

Report by:

Laura Camacho Salgado - Artistic Transformation Facilitator, CTM project


TEH Conference 101 'Imagining Within Limits: Cultural Centres and Planetary Boundaries' took place between Thursday, April 16, 2026, and Sunday, April 19, 2026 and hosted by La Friche la Belle de Mai, France.

About the TEH Conference in Marseille

The theme of the 2026 Conference was "Imagining Within Limits: Cultural Centres and Planetary Boundaries". It explored how cultural and creative centres can respond to climate and ecological limits by rethinking their practices. It focuses on their role not only in adapting to crises, but also in shaping new cultural narratives and sustainable ways of living within planetary boundaries. More information [HERE](#).

About the CTM project

The Cultural Transformation Movement Project (CTMP) is a context-based initiative to diversify artistic production and its audience reach from within cultural organisations. Led by Trans Europe Halles (TEH) and supported by four TEH member organisations: Brunnenpassage (Austria), VIERNULVIER (Belgium), Zo centro culture contemporanee (Italy), and IZOLYATSIA (Ukraine). The CTMP is committed to making social justice a priority in the arts, culture, and creative industries. Through genuine commitments, tangible actions, and open sharing of experiences, the CTMP strives to lead in inclusivity and social justice within the cultural sector.



The image is a promotional graphic for a workshop. It features a photograph of three people in a workshop setting, overlaid with a green-to-orange gradient. The text is in white and yellow. A hashtag #TEH101 is in the top right. The main title is 'Workshop: 2056 radical cartographies of future'. Below it, there is a list of details: '19 seats left', 'Friday, April 17, 2026 10:00 AM to 1:00 PM · 3 hr. (Europe/Paris)', 'Labofriche', and 'Workshop'. At the bottom, there is a short paragraph in white text on a dark background.

Workshop: 2056 radical cartographies of future

#TEH101

19 seats left

Friday, April 17, 2026 10:00 AM to 1:00 PM · 3 hr. (Europe/Paris)

Labofriche

Workshop

Practice radical imagination. In a moment marked by ecological crises, political polarisation, shrinking cultural funding, and institutional fatigue, imagination itself becomes a contested resource.

On Reflection Workshop: 2056 radical cartographies of future

2056 radical cartographies of future was a three-hour collective workshop with approximately forty participants, including Agents of Change (AoCs), Centres of Change (CoCs), TEH Members, and cultural practitioners from across Europe.

The workshop was conceived as a live cartographic experiment in how futures are produced, distributed, and contested through cultural practice.

Rather than treating the future as projection, prediction, or scenario-building, the workshop approached it as something already active in the present, unevenly structured, politically conditioned, and materially shaped through cultural systems.

At its core, the workshop returned to a set of urgent questions:

- **Who is allowed to imagine the future?**
- **Who effectively owns the future, and through which systems of power?**
- **Which present conditions prevent long-term projection and collective futurity?**
- **What happens if mapping is not representation, but an active production of reality?**
- **And how does artistic practice intervene when it becomes part of that mapping process?**

At the heart of the workshop was a central proposition: The future is not something we enter. It is something that is continuously drawn unevenly, collectively, and politically in the present.

To explore this, the workshop used radical cartography as both method and conceptual frame, combining embodied listening, layered mapping exercises, speculative world-building oriented toward 2056, and artistic production processes as live interventions into collective thinking.

A defining feature of this edition was the integration of AoCs' artistic practices not as a representational strategy, but as active perspectives embedded within the cartographic process itself. Their contributions operated as live infrastructures of knowledge, reshaping what could be mapped, named, and imagined.

1. Conceptual backdrop: Why this workshop? Why now?

1.1. The unequal politics of futurity

In contemporary cultural and political systems, many cultural workers and communities operate in conditions where long-term thinking is structurally interrupted by external macro dynamics, survival compresses temporal imagination, and precarity fragments continuity. This creates a condition in which some futures are actively authored, while others are continuously deferred.

The workshop intervenes in this imbalance by asking: Who gets to imagine 2056 and under what conditions?

1.2. Why cartography?

Cartography was not used here as illustration, but as a **political strategy of perception**.

Maps create territories. Maps are not neutral. Maps determine:

- what becomes visible or invisible**
- what is considered central or marginal**
- how borders are drawn (and enforced)**
- how relationships are spatialised**
- what counts as “legitimate” knowledge**

In this workshop, participants were invited to treat mapping as:

- a way of thinking**
- a way of exposing system dynamics**
- a way of exposing power**
- a way of building alternative worlds**

Radical cartography, therefore, becomes a practice of rewriting what is considered imaginable.

1.3. The core question

Across all phases, one question quietly structured the workshop: Who is “authorised” to define what the future is? Who is defining the power structures in the years to come? How to avoid repeating unequal power dynamics by bringing other voices to the table when imagining futures?

This question was not discussed abstractly: it was embedded in every mapping decision. Using imagination as a political resource, a way to shift the status quo.

2. Methodology: A layered cartographic system

The workshop unfolded as a sequence of interdependent cartographic layers, each expanding the previous one rather than replacing it.

Phase 1. Relational grounding and instructions: Listening before meaning

The workshop opened with a deliberate slowing down of institutional time. Before we map the world, we must learn to listen to it differently.

Participants were invited into embodied listening:

- soundscapes instead of speech
- attention to atmosphere
- perception beyond language
- collective silence as material

A reading from Birago Diop framed the space:

**“Listen more to things
Than to words that are said.
The water’s voice sings
And the wind that brings
The woods to sighs
Is the breathing of the dead.
Who has not gone away
Who are not under the ground
Who are never dead.”**

Birago Diop, Leurres et Lueurs (Diop, 2002), originally published in 1961

This phase produced a shared attentional field, emotional grounding, and openness to complexity and contradiction.

Phase 2. Present cartography: Mapping the conditions of now

A) Individual mapping

Participants created personal maps of their present contexts. Some of the participants represented their own cultural centers while others were independent cultural practitioners, artists, and journalists. Bringing different perspectives to the table.

What emerged was striking in its consistency across contexts, such as unstable funding ecologies, exhaustion and burnout as structural conditions, fragmentation of institutional support, care responsibilities without recognition, administrative overload, short-termism and permanent urgency, and exclusion from decision-making structures.

B) Collective mapping

The group, divided into five tables, was co-facilitated by the Project Managers of the CTMP, allowing spaces for open conversations.

This step highlighted the process of converting ideas in images, using mapping techniques and codes. Highlighting prioritisation over accumulation, abstraction over detail, and nurturing collective negotiation. (See the outcome of each table in the last phase).



Photo: Pierre Gondard



Photo: Pierre Gondard

Phase 3. AoC Artistic Production as cartographic intervention

The third phase of the workshop marked a decisive shift in tone and perspective. Until this point, participants had been tracing present conditions: mapping structural pressures, naming forms of instability, and identifying the realities that shape how futures can (or cannot) be imagined in their own contexts. With the arrival of the Agents of Change, the room moved from diagnosis into practice.

These contributions were not conceived as presentations in any conventional sense. They were meant to be interventions into the cartography itself. Artistic processes entered the space not as examples but as living methods of knowledge production.

The AoCs participating in this phase came from across the CTMP ecosystem: **Dounia Mahammed** and **Mira Bryssinck** from VIERNULVIER; **Elie Laucher** and **Emanuele Miceli** from Zō Centro Culture Contemporanee; **Kseniya Ulianova** from IZOLYATSIA; and from Brunnenpassage, the trajectories of **Araba Evelyn Johnston-Arthur** (2023–2024) and **Farila Neshat** (2024 onwards), with Farila's process shared in Marseille by Fariba Mosleh.

Guasta Fest. Elie Laucher & Emanuele Miceli



Photo: Pierre Gondard

Elie and Emanuele shared the evolving process of Guasta Fest, a multidisciplinary festival rooted in long-term collaboration with grassroots organisations in Catania. Focused on LGBTQIA+ communities, young people, people with disabilities and other

marginalized communities the project has been built not around outreach, but around co-authorship.

Through open calls, emerging artists from marginalised backgrounds were invited into the process. While the visual identity and communications of the festival were

developed by Elie and Francisca Lima Cardoso, communities participated not only as audiences, but in shaping the festival's programming. In doing so, the project challenged a still-familiar cultural model in which institutions "include" communities while retaining authorship and control. As they reflected: "We are not building a festival for communities. We are building it with them."

Their contribution also named the practical tensions embedded in participatory work: how to balance openness with structure, how to clarify internal roles when authorship becomes collective, and how to document co-creation without reducing it to administrative language.

Within the workshop's wider cartography, Guasta Fest revealed culture as co-authored infrastructure, visibility as a structural condition rather than symbolic gesture, and participation as something that must be intentionally designed.

"Someone's sister"/ Iemand's zus. Mira Bryssinck



Photo: Pierre Gondard

Mira Bryssinck shared the final stages of *Someone's sister*, a performance project scheduled to premiere on 8 and 9 May at VIERNULVIER (more info [HERE](#)). The work emerges from conversations with siblings of people with disabilities. Voices often central to private life, yet rarely centred in public narratives around care.

Through individual and group encounters, Mira gathered stories marked by tenderness, resentment, devotion, fatigue, humour, and contradiction. These lived experiences are now being transformed into a stage work through a careful process of fictionalisation that protects intimacy while revealing structural realities.

Her contribution reminded the room that care is not only organised through institutions or services. It also lives inside households, relationships, emotional negotiations, and the often unnamed labour of family life.

Within the collective map, Someone's sister, made visible hidden care architectures, emotional labour as a systemic force, and dynamics of using fiction as representation as an essential artistic methodology.

New Media Exhibition. Kseniya Ulianova



Photo: Pierre Gondard

Kseniya Ulianova shared a project being co-curated with Lera Palyanskova in Dnipro: a new media exhibition bringing together artists working across three interconnected realities: those serving in the army, civilians remaining in Ukraine, and diaspora artists living abroad.

Her contribution brought the workshop into direct contact with a context where the future is not abstract, but radically uncertain. Curatorial decisions are shaped not only by aesthetics or concept, but by communication breakdowns, technical limitations, mobility restrictions, safety concerns, and the emotional conditions of war.

The exhibition is scheduled for installation on 15 May, with opening planned for 28 May, running until the end of August, followed by a late-summer activation IN the Construction Festival IX (29–31 August 2026).

Within the workshop's cartography, this project foregrounded cultural production under conflict, distributed authorship under fragmentation, and fragility not as weakness, but as the real condition under which many futures are now being made.

Memory & Resistance Research. Dounia Mahammed



Photo: Pierre Gondard

Dounia Mahammed chose not to describe her project through slides or summary. Instead, she enacted the methodology itself. Reading from her own text, she drew participants into a research process moving through oral history, anti-colonial memory, mental health, bodily inheritance, and intergenerational trauma. Through rhythm, repetition, humour, pauses, and tonal shifts, she created an experience rather than an explanation.

The text wove conversations with her grandmother together with broader questions of activism, identity, and survival. It held grief and laughter in the same frame, refusing the neatness often expected of institutional narratives.

Her project, still in process, to be presented in June at VIERNULVIER, is developed in dialogue with artists of Algerian heritage and asks how histories continue to inhabit the present.

Within the collective map, Dounia's contribution positioned memory as political infrastructure, resistance as key for drawing futures and intergenerational knowledge as a living technology of the future.

Wirbelsäulen – Träume, Geschichten & Erinnerungen in Holz / Spiral Spines: Dreams, Stories and Memories in Wood. Farila Neshat, presented by Fariba Mosleh

As Farila Neshat was unable to attend the conference in person, her project was presented by Fariba Mosleh, Project Manager, Curator, and Co-Producer at Brunnenpassage. Through Fariba's account, participants were introduced to a practice deeply concerned with memory, migration, and collective symbolism.

Spiral Spines: Dreams, Stories and Memories in Wood has brought together participants from diverse biographic contexts, among others diasporic, young, and often marginalised communities through a series of workshops in which stories,

gestures, and memories were translated into a shared visual language. That language is now taking material form through four carved wooden columns.

The project offered a compelling example of how memory can move beyond text and testimony into sculpture, surface, and shared object-making. It also demonstrated how collective processes can continue through care.

What this phase changed in the room

Participants could see that futures are not only imagined through policy papers, strategies, or institutional plans. They are already being rehearsed through festivals, performances, exhibitions, oral histories, collective workshops, and acts of care.

This phase made visible a central truth of the wider CTMP process: Artistic production is not an illustration of transformation. It is one of the places where transformation is already underway.

Phase 4. Utopian futures: 2056 mapping

Participants constructed speculative future systems grounded in:

- care economies
- redistributed power structures
- ecological interdependence
- cultural transformation systems
- democratic participation frameworks

A recurring articulation: We are not designing utopias. We are designing repair systems, roadmaps.

It is important to note that in the workshop conception was a phase that will explore the future dystopian scenarios, however due both 1) time constraints of the workshop and 2) the fact that we are currently living at a moment marked by ecological crises, political polarization, shrinking cultural funding, and institutional fatigue, it has been decided to use radical imagination as a source for positive future scenarios.

Phase 5. 2056 in tension: Table sharing notes

All maps were layered to surface contradiction. This phase deliberately refuses synthesis, as the future does not resolve, but it accumulates tension. The final sharing session brought the workshop into one of its richest moments. After hours of listening, mapping, questioning, and imagining, each table presented its cartography to the wider room. What emerged was not a sequence of polished conclusions, but five distinct ways of thinking through the future: poetic, political, unresolved, humorous, contradictory, and deeply grounded in present realities.

TABLE 1. Rivers, energy, culture as system

Table 1 was facilitated by Fariba Mosleh from Brunnenpassage.

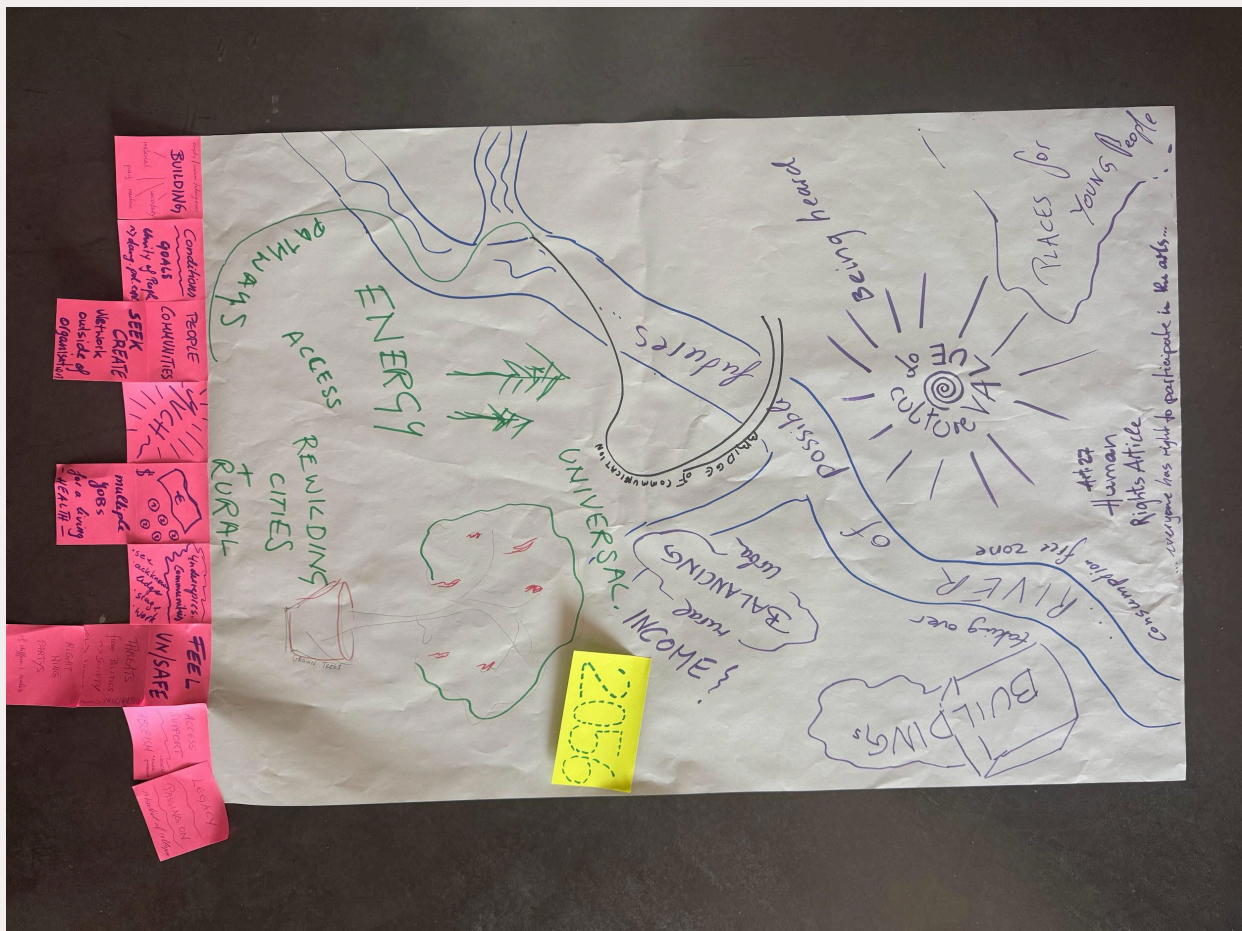


Table 1 imagined the future through the language of ecology, flow, and continuity. Their map was organised around rivers, bridges, energy sources, and forms of cultivation. Rather than seeing the future as a destination, they approached it as something that must be nourished over time.

Participants spoke about the need to move beyond short funding cycles and immediate pressures, asking what cultural systems might look like if they were designed with thirty-year horizons instead of annual reporting calendars. The

metaphor of planting became central: what seeds are being planted now, and what forms of life might they become long after current actors have stepped aside?

Culture was described not as an accessory sector, but as something closer to the sun within a wider social ecosystem. A force that generates warmth, orientation, and shared meaning. This perspective led to conversations about universal basic income, not only as economic policy, but as a condition that would allow people time, health, and security to participate in cultural life more fully.

Bridges across the river became symbols of connection: between urban and rural realities, between generations, between present labour and future benefit.

Their contribution offered a future grounded in patience, redistribution, and long-term collaborations.

TABLE 2. Collective vs collection, friction, institutions

Table 2 was facilitated by Marieke De Munck and Tine Theunissen from VIERNULVIER.

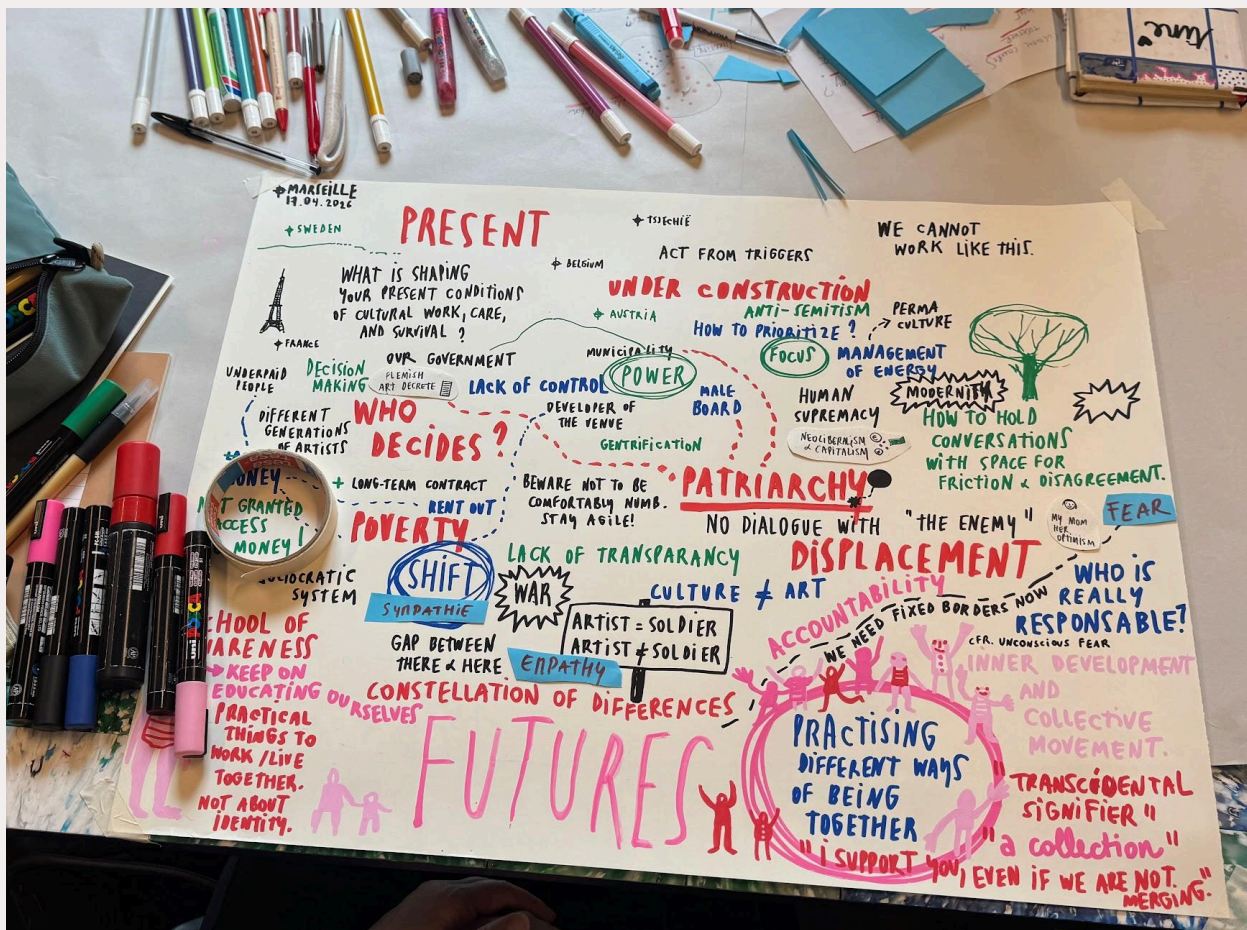


Table 2 entered the future through relationships. Their discussion revolved around a deceptively simple but powerful distinction: the difference between a collective and a collection.

A collection, they reflected, can simply be people placed side by side. A collective requires shared responsibility, mutual recognition, and a willingness to remain in relation even when differences emerge. This distinction opened broader questions about how institutions speak of togetherness while often reproducing fragmentation. The group also reflected on the emotional vocabulary of solidarity. They discussed the difference between empathy and sympathy, asking whether cultural work sometimes overvalues identification (“we are the same”) instead of curiosity (“in what ways are we connected despite difference?”).

Rather than searching for smooth consensus, they advocated for spaces where disagreement can be held with care. Institutions, they suggested, have an important role not in erasing conflict, but in hosting it responsibly.

One insight resonated strongly: support does not require sameness. It is possible to stand with someone without fully sharing their experience or worldview. Their future was one in which cultural institutions become places capable of holding friction, ambiguity, and difficult conversations without collapsing into division.

Additionally, the importance of keeping educating oneself was discussed. Especially as an ongoing 'school of awareness' with different ways to implement it also in the workplace.

TABLE 3. Tokenism, grief, measurement, time

Table 3 was facilitated by Yuliya Zakolyabina from IZOLYATSIYA.

Table 3 offered one of the most layered and emotionally charged reflections of the session. Their map was populated by islands, boats, unstable ground, peeled surfaces, speculative tools, and questions about measurement.

One participant described living on a “solidarity island” regularly visited by a “tokenism boat”. A striking image for forms of inclusion that arrive visibly but remain shallow, temporary, or extractive. The metaphor opened a conversation about performative solidarity and the exhaustion of being symbolically welcomed without structurally supported belonging.

TABLE 4. Borders, Language, Fragile Communities

Table 4 was facilitated by Pamela Toscano and Ségolène Le Contellec from Zō Centro Culture Contemporanee.

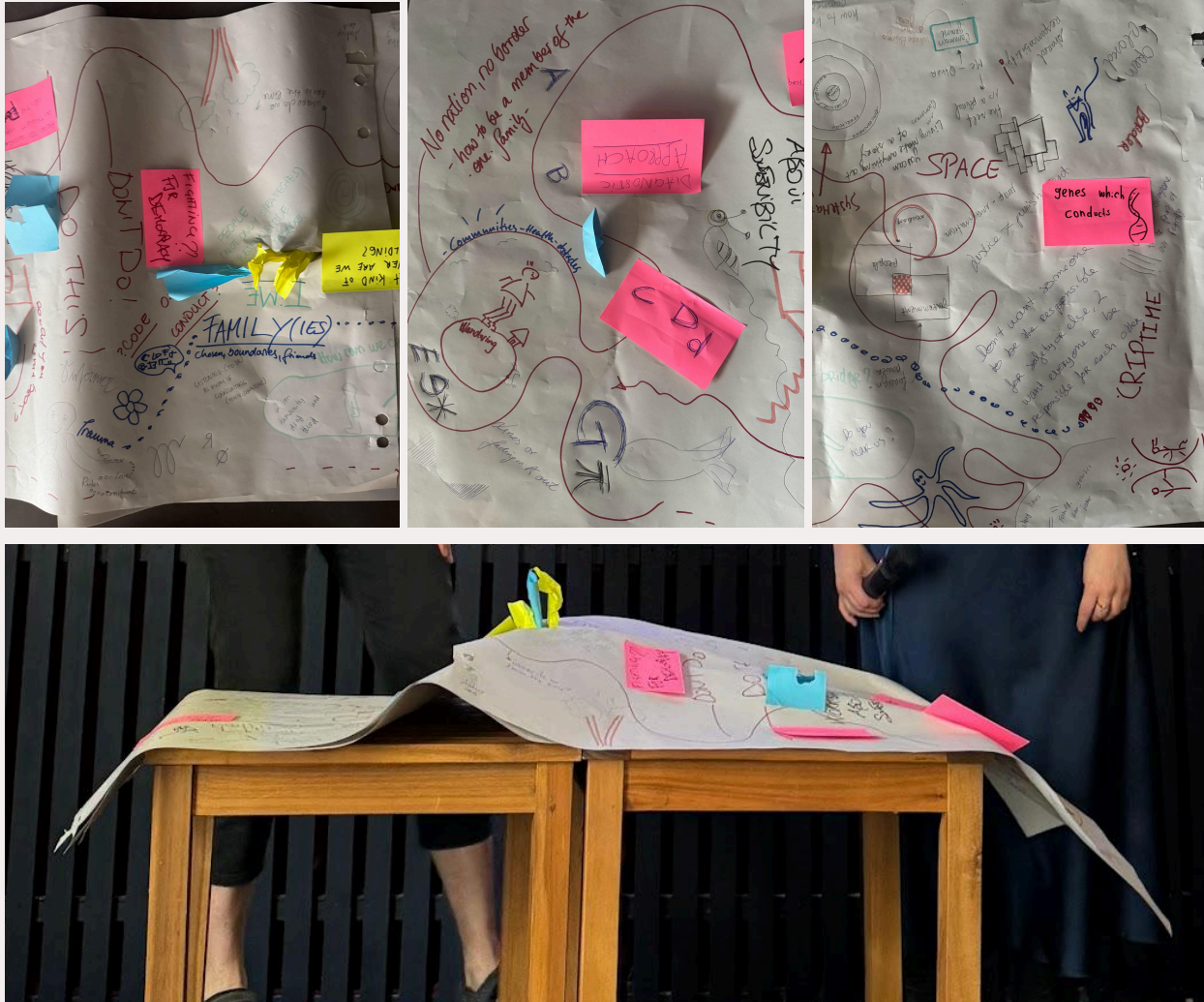


Table 4 wrestled directly with borders: literal, symbolic, linguistic, and ethical. Their map was intentionally difficult to stabilize. They described it as fragile, layered, and full of tensions between what is visible on the surface and what lies underneath.

A recurring desire was to imagine a future without national borders. Participants spoke of maps that remain open, where communities are organised not through territorial divisions but through language, affinity, care, and shared responsibility. At the same time, they recognised how deeply borders continue to structure present life.

Language became another key focus. The group questioned what inclusion means when organisational frameworks are often written in English, while many surrounding

Their map was organic and fluid, shaped by rivers, insects, networks, and growing formations. Participants spoke of ants, bees, streams, and currents as metaphors for distributed intelligence: many small actions, often unnoticed, creating larger transformations over time.

Instead of asking what the future will look like, they asked how people move toward it. This shift emphasised process over prediction. No one could fully define what lies ahead, but collective movement, alliances, and shared momentum could still be cultivated.

Small projects and local initiatives were imagined as tributaries feeding larger rivers. Ideas that begin modestly might merge, multiply, and carry others along the way: including resources, people, and unexpected solidarities.

Speculative design and science fiction were also discussed as tools for loosening rigid assumptions and making room for other possibilities.

Their contribution proposed a future less concerned with certainty than with direction: less about control, more about momentum.

3. Closing reflections

Who gets to imagine the future? Who is left out of that possibility? And what does it take to own the future collectively, not as a claim, but as a shared, fragile, and contested practice? What is the role of the cultural sector in a moment that already feels shaped by overlapping crises?

2056 radical cartographies of futures does not attempt to answer these questions. It inhabits them.

The workshop understands imagination not as an abstract capacity, but as a contested cultural field: one shaped by time, resources, care, institutional conditions, and power. In this sense, imagining the future is never neutral. It is always already structured by what the present allows, supports, or suppresses.

Taken together, the five tables formed a layered and sometimes contradictory portrait of how the cultural sector relates to futurity today. Some groups worked through infrastructures, redistribution, and long-term sustainability. Others focused

on relational ethics, language, grief, and the fragility of belonging. Some mapped systems of care and governance, while others traced flows, movement, and emergence as ways of thinking beyond fixed destinations. Some insisted on clarity and structure; others held ambiguity as a necessary condition for thinking otherwise. What connected these perspectives was not agreement, but a shared awareness: the future is not separate from present conditions. Through how institutions distribute time and resources. Through how care is recognised or made invisible. Through how language includes or excludes. Through how conflict is held or avoided. And through how imagination is either sustained, constrained, or exhausted within cultural systems.

In this sense, the workshop made visible a crucial shift: there is no single future to map. There are only multiple, overlapping, and sometimes conflicting cartographies. Each emerging from different positions, and each revealing aspects of reality that others cannot fully see.

It is important to situate this workshop within the broader trajectory of the Cultural Transformation Movement (CTMP). Held in the final year of the four-year programme, Radical Cartographies of Future functioned as both an opening and a closing gesture.

On one hand, it acted as an amplification space, bringing together Agents of Change, Centres of Change, TEH members, and new participants to share methodologies, artistic practices, and ways of working developed across the project. It created conditions for transmission, encounter, and collective sense-making across different institutional and geographical contexts.

On the other hand, it operated as a moment of projection. For those deeply involved in CTMP, the workshop became a space to look back at what has been collectively built while also asking what remains in motion. It allowed participants to situate themselves within a process of transformation that is not complete, but ongoing, extending beyond the formal boundaries of the project into other futures, other institutions, and other forms of cultural practice.