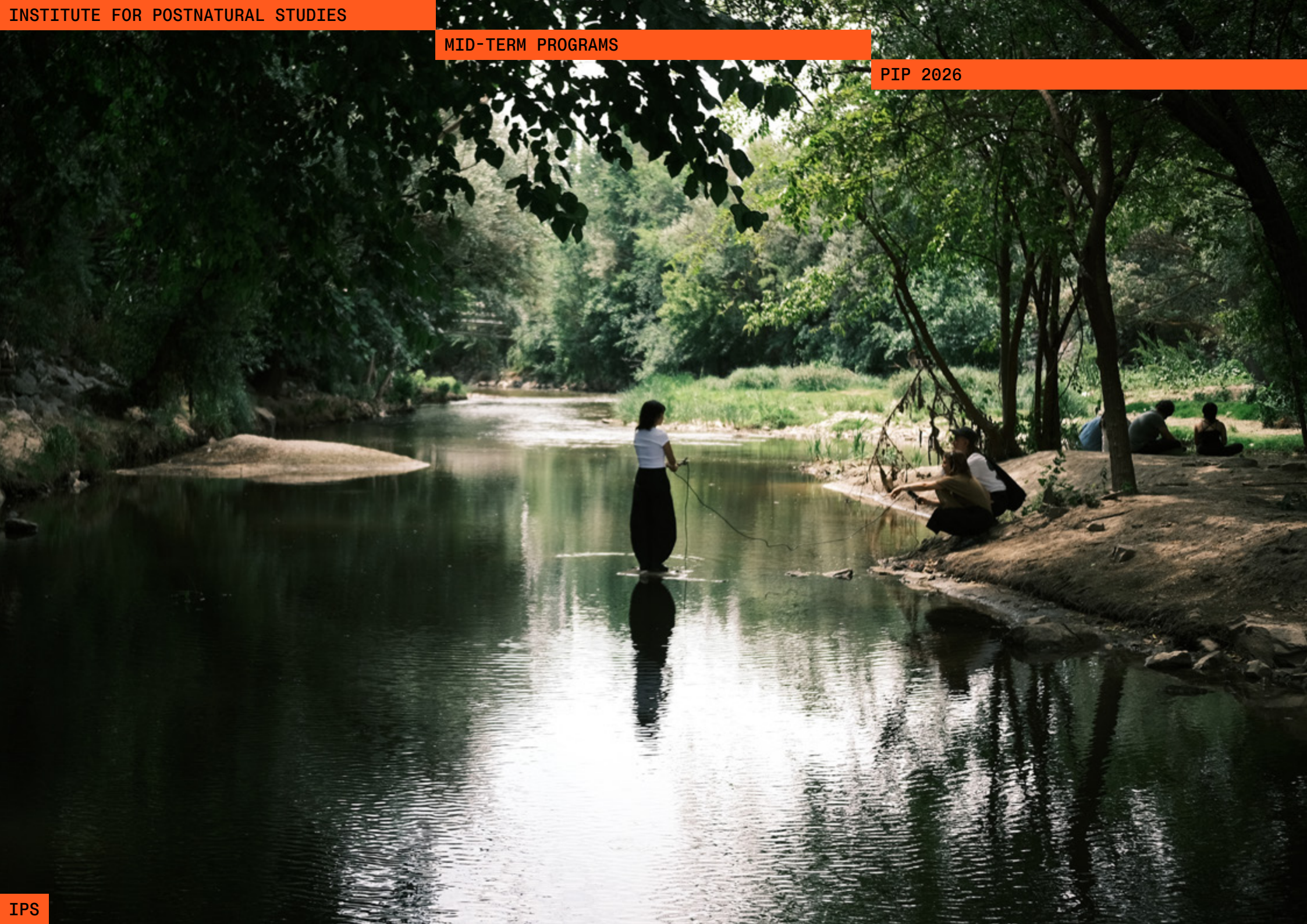


POSTNATURAL INDEPENDENT PROGRAM

PIP 2026

FROM JANUARY 19TH TO JUNE 6TH, 2026

A PROGRAM ON POSTNATURE, CONTEMPORARY
ECOLOGIES, ART AND THOUGHT PRACTICES



POSTNATURAL INDEPENDENT PROGRAM - PIP 2026

DATES	From January 19 to June 6, 2026
TIME	Mondays and Wednesdays from 6.00 pm to 8.00 pm (CET/Madrid time)
LANGUAGE	English
TUITION	2.500€ Scholarships available

The Independent Program offered by the Institute for Postnatural Studies (IPS) is a hybrid learning space that offers theoretical tools, embodied learning, and expertise to define and examine postnature as a framework for contemporary creation. Its duration is six months (January - June 2026), using a dual methodology incorporating both theory and practice. The Postnatural Independent Program offers an experimental platform for ecological thinking and cultural initiatives in an expanded virtual campus, approaching the participants' potential from a holistic mediation. It also brings together established researchers and art institutions that will host guest lectures, working sessions, and activations.

The program is structured in 3 online modules, accompanied by renowned international thinkers, artists, curators, and philosophers, complemented by two in-person encounters in Madrid in which the cohort will share their investigation and practice in a community-building environment and engage with the local cultural landscape.

The Postnatural Independent Program (PIP) is addressed to a diversity of profiles in terms of education, experience, and aspirations: candidates from both art and theory, curators, philosophers, designers, scientists, researchers, educators, mediators or anyone interested in exploring contemporary ecological debates. It is oriented to those with a preconceived context/knowledge of these themes and willing to expand their theoretical background and research methods.

Approximately 30 participants will be selected based on their profiles and projects. The selection will be based on experience and intent, and its adequacy with the main lines of the program. Group diversity and coherence will be attempted in this process. It is advisable to have a medium level of English, oral and written.

This program revolves around the concept of postnature, offering an ecology of diverse perspectives around contemporary political, social, economical, and aesthetic issues. It functions as a debate platform from which to investigate, problematize, discuss and multiply new approaches to artistic and thought practices through the exploration of more-than-human ethics that contribute to the definitive dissolution of the nature-culture binomial in all its sequels, variants and consequences.

The idea of a romanticized nature as a background scenario or neutral framework where human activity simply takes place is no longer valid and must be replaced by a broader and more complex reflection. From a critical perspective, we must deepen into the various layers, hybrid codes, and entanglements that compose it. The environment can no longer be read only as a resource to be managed, nor as a set of given circumstances to which we must adapt, but as one of the main cultural-material constructions of modernity.

The program also navigates concepts such as the Anthropocene or the Chtulhucene in its multiple meanings and implications, ecological parliaments and perspectivism, colonialism and the necropolitics associated with human and non-human “resources”, new materialisms, sound ecologies, ecofeminisms, and queer theories. Through practical and critical sessions, the goal is to articulate a change of perspective allowing for the proliferation of voices and points of view reflecting on the problem of nature in the contemporary moment.

The course runs from January 19th, 2026 to June 6th, 2026, and has approximately 150 hours divided into 3 modules.

Open call:
From September 10th to November 16th

Review of applications:
From November 17th to November 30th

Notification of selected applicants:
December 1st

Enrollment:
From December 2nd to January 5th





FORMATS

Theoretical Modules
Collective Sharing
Laboratories
In-Person Gatherings

The PIP approaches learning through an interdisciplinary lens, exploring a variety of formats. The **Theoretical Modules** take place online and include conversations, lectures, and experimental embodied exercises led by IPS faculty and guest speakers. Each session is accompanied by reading materials, shared in advance, encouraging participants to situate ideas within broader cultural, political, and ecological frameworks.

To nurture a continuous **Collective Sharing**, the program provides space for participants to connect with one another and with their practices through individual and group methodologies, all within a safe and supportive environment. Peer-to-peer learning is considered a central part of the program: participants are encouraged to bring in their own references, contexts, and questions, making the cohort itself an active source of knowledge and inspiration.

As a way of cultivating artistic and personal explorations, the PIP hosts open **Laboratories** in which participants engage in collective creative practices. Over the years, these opportunities have revealed themselves as fertile grounds for meaningful exchanges where thinking, feeling, and acting together strengthen bonds and artistic inquiry. The PIP embraces a malleable and porous approach to learning, valuing not only the knowledge shared but also the possible kinships and futures that can emerge in the process.

Lastly, the Institute for Postnatural Studies, in collaboration with a local cultural institution, hosts two **In-Person Gatherings** in Madrid to deepen the connections and practices initiated online, but also as a way for the participants to engage with the cultural landscape of the city. While attendance is not required, it is highly encouraged.

Module I - Cartographies of Condensed Presents

In the moment of the collapse of systems, the end of binary categorisations, and enormous ecological and sociopolitical crisis, we could say that the present is disappearing; almost as if the past and the future were blending with each other. This module is about celebrating this new conception of time, while mourning its deadly context, through connecting past and future and looking at the past remains, at what is there—in short, matter—not as a collection of given facts but as a collection of possibilities, in the same way that we generally look into the future.

1.1) GENEALOGIES OF POSTNATURE

Against human exceptionalism, that is, against the belief in the superiority of “Man” over an essentialized and romanticized wilderness, we must destabilize the nature-culture binomial, in any of its variants, and generate a new, more complex fabric that does not reduce the intricate network of dynamic interactions that constantly blur and refigure it. To do so, we will change places and move slightly in time, tracing non-linear paths through certain key events and locations in order to establish their post-natural genealogies, driven by a radical skepticism towards both anthropocentrism and objectivity.

1.2) ANARCHAEOLOGICAL THINKING

The an-archaeological approach, even more than the archaeological methodology from which it departs, is useful to dismantle the inherited idea of nature and to understand history as an agglomerate based on intermingled perspectives and interests that leave out alternative globalizations. It aims to reconstruct a genealogy of natural-artificial and human-non-human relations and tensions, understanding them as unstable aggregations, and also including the political, economic, ethical and aesthetic layers implicit in every cultural and artistic process, as well as the different levels of agency involved and their infinite relations.

1.3) UN(VEALING) THE ANTHROPOCENE: CAPITALOCENE, CHTHULUCENE, ANTHROBSCENE...

In the context of the ecological debate that so many theories, names and viewpoints is awakening, there is no doubt that we must rethink the mobilizations of the technological and infrastructural based on the vocabulary and deep time of the geology that encompasses and precedes them, that is, as part of the perpetual stratifications and de-stratifications (human, non-human, more-than-human) of matter. But, as the idea of the Chtulhucene suggests, we must also understand these processes as a kind of “strati-fiction”: a hybrid sedimentation of human narratives, desires, longings, myths, denials and figurations that demand the generation of alternative ways of narrating the past, the present and the future.

1.4) ECOLOGIES OF SOUND

The temporality of non-ocular sensories can sensitize us to other forms of care and kinship that we are not so used to, culturally. Within the framework of the phonocene, described by Donna Haraway and Vinciane Despret as a possible era of sound, listening and sound are reclaimed as vehicles to access new ways of inhabiting the territory and the current ecological crisis. From this perspective, the first act and the basis for the implementation of coexisting ecologies lies in actively listening to the voices of those who surround us, humans and non-humans, artificial and organic, imagined and real. Field recording research and sound art thus emerge as important performative and artistic practices for the dissolution of the human/animal binomial. By switching away from the supremacy of the visual, they can generate empathy, care, and sensibility towards “otherhood”.



PRESERVED ARTIFACTS AT POLAVARAM



UNFINISHED OBELISK IN ASWAN, EGYPT

Module II - More-than-human Ecologies and Coexistence

Decentering the anthropos is not enough to overcome the lethal ideals of humanism and build a genuinely solidary multispecies alliance based on the productive and immanent force of all human and non-human life on Earth. What is crucial, moreover, is a profound reconceptualization of subjectivity that does not confuse it with rational and conscious human autonomy or with neoliberal, self-referential, and self-indulgent individualism, but recognizes our historical, material and situated embeddedness with non-human agents as always already constitutive of our dynamic identities. We need to visualize the subject as a transversal entity encompassing the human (including the millions of symbiotic microorganisms that compose it), animals, fungi, plants, bacteria, and the planet as a whole.

2.1) AFFECT AND COEXISTENCE

The politics of affect and interrelation traced from some of the most far-reaching contemporary feminisms are indispensable to destabilizing the socio-political layers implicit in the inherited image of the natural that we are constantly trying to destabilize. In a context presided over by genetically rigid and techno-directed subjectivities, we need to foster new theoretical frameworks from which to reclaim radical imagination

and artistic or cultural creation as an engine for envisioning new ways of co-inhabiting and co-existing on a severely damaged planet. We must open our sensibilities to difference and establish post-Darwinist and feminist ethics as tools to rewrite the history of that which escapes the norm as another of the histories necessary to understand the cartographies and genealogies of the present.

2.2) PERSPECTIVISM AND NON-WESTERN COSMOLOGIES

Viveiros de Castro and Adolfo Chaparro describe the ritualistic anthropophagus act of Amerindian societies as leading to an incessant proliferation of subject positions in perpetual becoming that endowed with meaning a social whole including various types of deities and spirits, and excluding neither nonhuman forms of life nor the dead. For these cultures, which took war as a primordial metaphysical fact, all beings (alive or dead, human, vegetal, spiritual or animal...) were conceived as integral parts of a cosmic reality in which they could potentially be devoured by others, thus participating in the interspecific –and never exclusively material– exchange of creation-predation. Thus, humans did not hold a master position: they took part in an eco-cosmological complex of which they temporarily incarnated just one of the many possible perspectives. Being human depended on the point of view.

2.3) QUEER WORLDLINGS AND RITUALS

Recent theoretical-critical and scientific interest in queer ecologies and animalities demonstrates the connection between the control of sexuality and the increasing destruction of non-human life forms, as well as the way in which these kinds of queer attachments and becomings, far from undermining the reproduction and continuity of species, help to strengthen them: the more diverse the species, the more resistant it is to external threats and disease. Moreover, according to these approaches, queer exuberance –broadly understood– would be the main engine of life, since it is precisely this form of desire and existence that generates the experimental, co-adaptive and symbiotic conditions that constitute evolution.

2.4) WAYS OF LISTENING

From Pauline Oliveros's iconic Deep and Quantum Listening practices to contemporary methodologies attuned to diverse and dissident voices, new modes of radical ecological care based on different economies of attention are emerging. These practices extend listening beyond perception into an epistemic and ethical orientation that challenges anthropocentric frameworks and highlights the politics of audibility. Drawing on acoustic ecology, listening becomes a relational and ecological practice that reconfigures interdependence across human and other-than-human worlds, at times even interstellar, fostering resilience, reciprocity, and justice.



THULE WHALEBONE HOUSE



RITUAL CHACANA CEREMONY

Module III - Desirable Futures

In the union between species and the activation of different senses and sensibilities, we can research, learn, and speculate about a world of coexistence. In the process of creating desirable futures and collaborative healing, we may find unexpected joys that unite us in the contemporary ecological crisis. The relationship between human beings and nature is present in our daily lives in the form of stories that define our way of inhabiting the planet. In this module, we will try to understand ourselves as part of the ecosystem and not as a regulator, curator, or submissive extractor, in its multiple meanings. Art and critical thinking are inherent to the comprehension of the global landscape, analyzing territories, geopolitics, sustainability, bodies, new spiritualities and ecologies through new academic approaches.

3.1) DECOLONIAL APPROACHES

Colonialism is the underlying logic of the foundation and development of western civilization, and it is therefore essential to delve into decolonial theory in order to propose critical methodologies for contemporary ecology and research. In order to overcome such perspectives, based on extractivism, violence, objectivity and a constant hierarchization of the world, it is important to attend to subaltern corpus of knowledge and thinking, and their

diverse forms of critical theory, articulated by plural forms of liberating epistemes. From perspectivism to the ontological turns of the global south, postcolonial theory invites to overcome a social (and cosmopolitical) discrimination codified as racial, ethnic or anthropological.

3.2) MUTUALISM: TOWARDS SYMBIOTIC LIVING

If, at the scale of the individual, queerness manifests itself as mutability, as the power of transformation (of shapeshifting, code-switching, mimicry, flamboyance, fluidity...) that characterizes most species on Earth, at the scale of the ecosystem, queerness becomes mutualism, for it is symbiotic, in-contact, affective, and relational. It brings forth a space of eccentric economies and mutual support; of found families and utopian dreams; of communality, cooperation, care and connection. A queer world is a world shaped by cooperation, by symbiogenesis as an evolutionary force, by the net benefits that different species and different life kingdoms gift one another, constantly and everywhere, at all times and all scales. On a rapidly changing planet, queer mutualism can guide us toward adaptation and survival. Only through it (and only perhaps) will we be able to restore the shelters for the survival of human and other-than-human mortal "critters" that are not yet irreversibly damaged or lost.

3.3) SCIENCE FICTION AND SPECULATIVE NARRATIVES

In the era of the cultural fall of Humanism, it is necessary to create new narratives that subvert the hegemonic discourses of white patriarchal supremacy, obsessed with antagonism and separation, with the dominion over alterity, and rearticulate the complex relations of the post-natural environment in which we, earth critters, co-exist. Female and racialized voices in science fiction have proven to be crucial for this task, for they are able, more than other perspectives and other strata of discourse, to imagine alternative worlds while condemning political and epistemological gaps in this one, not only to criticize the current problems of subaltern subjectivities and project them towards invented futures and lands, but also to revisit, question and rewrite the events of the past. In a sense, it is therefore a way to bridge the future with the past to help reinvent people's experience in the present.



BIONIC ROSE IMPLANTED WITH ELECTRONIC CIRCUITS

3.4) SONIC GENDERING AND QUEER DISSONANT REVOLUTIONS

How have sonic cultures reinforced traditional gender norms and binaries? The sonic curation of femininity is deeply shaped by market forces, often manifesting in the expectation of obedient, soft voices, the hum of vacuum cleaners, and the playful sounds of children, each reinforcing traditional gender roles through everyday soundscapes. In contrast, the noises of drilling, military warfare, and mineral extractivism evoke the aggressive force of the colonial masculine. This sonic dominance, particularly evident in the phenomenon of petro-masculinity, reveals how the sounds associated with industrial revolutions and capitalist-driven technological advances have both extracted resources from the planet and violated entire ecosystems. By reflecting on the sounds that have constructed gender norms and suppressed dissident identities, we can begin to explore the ways in which sonic gendering shapes culture, economy, technology, and politics.



FICTIONAL DIGITAL FOREST

Collective sharing

As the program navigates some of the most prominent philosophical and ecological concepts of our delicate, yet fertile times, PIP holds continuous space for participants to share the thoughts and emotions that arise from the theoretical modules. These moments of critical and reflective thought support both personal and artistic growth, fostering a more horizontal and collective learning process. It is important to acknowledge the emotional dimension that accompanies thinking and theorizing.

In addition, the PIP integrates opportunities for participants to present their own practices and projects, opening pathways for future collaborations and encouraging deeper connections within the group.



Laboratories

Participants' projects and ideas are shared and discussed within the group, fostering conversations that encourage the cross-pollination of research expressions and contemporary interests. The PIP invites practices to be enriched, transformed, and reinterpreted within a permeable environment that promotes the sharing of both theoretical and emotional knowledge.

In line with the program's commitment to collective creation, the cohort engages with IPS' podcast platform, Tender Radio, as a space to explore collaborative audio practices. Participants may experiment with storytelling, interviews, music, sound, or other formats that emerge from the group's curiosity and methods. Previous editions offer examples of how diverse approaches can converge into rich [collective outcomes](#).

The constellation of methods, expertise, experiences, and situated perspectives.



PIP 2026: Climate Fiction and the Politics of Collective Imagination

For the PIP 2026 edition, we will collectively explore climate fiction and its potential to imagine possible pasts, presents, and futures; worlds to be built, transformed, or undone. This is an invitation for each participant to expand their practice through the radical possibilities of storytelling.

In a headline for Esquire, climate-fiction writer Jeff VanderMeer, author of *Annihilation*, prompted that “climate fiction won’t save us.” Yet many contemporary thinkers like Denise Ferreira da Silva, Judith Butler, Marta Segarra, Emmanuelle Coccia, among others, insist on the political urgency of imagination. But imagination alone is not enough. It has to flourish grounded in history, community, intimacy, respect, listening and care. Ecological storytelling can become a form of resistance to dominant narratives of individualism, economic growth, patriarchy, and colonization. Genres such as situated futurisms (Afro, Latinx, Amazonian, etc.) and science-fictional lineages (cyberpunk, space opera, science fantasy, etc.) offer powerful ways to engage with the transformative force of imagination.

But what is the space between imagination and fiction? Perhaps it is practice. This year, we invite participants to engage with their individual and collective imagination by developing ecological storytelling rooted in their research, projects, artworks, and collaborations. Through workshops and methodologies for collective practice the goal is to push forward new narratives based on responsibility, care and empathy cultivated within an experimental academic space.



Encounters: In-person gatherings in Madrid

During PIP, the Institute for Postnatural Studies hosts two in-person encounters in Madrid aimed at weaving connections between local initiatives and international agents. These gatherings—while optional—are highly encouraged, offering space for embodied learning, collective practice, field visits, and celebration.

The first gathering takes place mid-course, from March 23rd to 27th, 2026. During this week, we go on field trips, engage in moments of sharing, visit cultural institutions and postnatural landscapes around Madrid to elaborate on and embody the course research through personal relationships and interactions.

The program concludes with a second encounter, taking place from June 1st to 6th, 2026. With the guidance of a renowned curator (to be announced), this final gathering is a space to celebrate our collective journey serving as the foundation for the potential futures unfolding after the program.

The participants assume the transportation and housing costs to meet during these encounters but our team gladly helps in the organization and arrangement of these matters.





PIP 2026 Local Institutional Partner

This year, the PIP counts on the institutional partnerships of [La Casa Encendida](#) (LCE).

As a key collaborator, LCE will host the program's final encounter, becoming a fundamental ally in shaping and supporting the closing event of this edition. LCE is a vibrant cultural and social center located in the heart of Madrid. Known for its multidisciplinary approach, it offers spaces for contemporary art exhibitions, workshops, performances, and community initiatives. With a strong commitment to social innovation, sustainability, and inclusive education, LCE fosters dialogue and creativity across diverse audiences and disciplines.



Faculty

KAREN BARAD

Karen Barad is Distinguished Professor of History of Consciousness at the University of California at Santa Cruz, with an affiliation in Philosophy. Barad's Ph.D. is in theoretical particle physics and quantum field theory. Barad held a tenured appointment in a physics department before moving into more interdisciplinary spaces. Barad is the author of *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Duke University Press, 2007) and numerous articles in the fields of physics, philosophy, science studies, and nuclear studies. Barad's research has been supported by the National Science Foundation, the Ford Foundation, the Hughes Foundation, the Irvine Foundation, the Mellon Foundation, and the National Endowment for the Humanities. Barad is a founding member of the Science & Justice Research Center and served as the Director of the Science & Justice Graduate Training Program at UCSC. Barad is the recipient of an honorary doctorate from Gothenburg University, a Fulbright fellowship, and the Kresge College Teaching Award, among other honors.

DENISE FERREIRA DA SILVA

The artist and philosopher Denise Ferreira da Silva is the Samuel Rudin Professor in the Humanities and Co-Director of the Critical Racial & Anti-Colonial Study Co-Laboratory at New York University and adjunct professor at the Monash University School of Art, Architecture, and Design (Australia). Her artistic and academic work reflect and speculate on themes and questions crucial to contemporary philosophy, aesthetics, political theory, black thought, feminist thought, and historical materialism.

She is the author of *Toward a Global Idea of Race* (University of Minnesota Press, 2007), *The Impagavel Divide* (Workshop of Political Imagination and Living Commons, 2019), *Unpayable Debt* (Stenberg / MIT Press, 2022) and co-editor (with Paula Chakravartty) of *Race, Empire, and the Crisis of the Subprime* (Johns Hopkins University Press, 2013).

Her artwork includes the films *Serpent Rain* (2016), *4Waters-Deep Implicancy* (2018), *Soot Breath / Corpus Infinitum* (2020) and *Ancestral Claims/Ancestral Clouds* (2023) in collaboration with Arjuna Neuman; and the relational artistic practices Poethical Readings and Sensing Salon, in collaboration with Valentina Desideri. She has performed shows and lectures in important artistic spaces, such as the Pompidou Centre (Paris), Whitechapel Gallery (London), MASP (São Paulo), Guggenheim (New York) and MoMa (New York). She also wrote and created for publications for major art



KAREN BARAD



DENISE FERREIRA DA SILVA

events (Liverpool Biennale, 2017; São Paulo Biennale, 2016; 2023 Venice Biennale, 2017 and Documenta 14, São Paulo Biennale, 2023) and published in art spaces such as Canadian Art, Texte Zur Kunst and E-Flux.

JUSSI PARIKKA

Jussi Parikka is Professor in Digital Aesthetics and Culture at Aarhus University in Denmark. He is also visiting professor at Winchester School of Art (University of Southampton). In 2021 he was elected as a member of Academia Europaea. His published books include *Insect Media* (2010), *Digital Contagions* (2007/2016), *A Geology of Media* (2015), and *A Slow, Contemporary Violence* (2016). Recently, he co-edited *Photography Off the Scale* (2021) and is the co-author of *The Lab Book: Situated Practices in Media Studies* (2022). His book *Operational Images* was published in 2023 and in 2024, he published with Abelardo Gil-Fournier the book *Living Surfaces*. Both of these are available as open access too. Parikka's books have been translated into 12 languages including Japanese, Korean, Chinese, Czech, Italian, French, Spanish and Portuguese. He has also worked as curator, including as part of the curatorial team of transmediale 2023 and Helsinki Biennial 2023, as well as the co-curator of *Motores del Clima* (Laboral, Gijón, 2023-2024).

BAYO AKMOLAFE

Bayo Akomolafe (Ph.D.), rooted with the Yoruba people in a more-than-human world, is the father to Alethea Aanya and Kyah Jayden Abayomi, the grateful life-partner to Ije, son and brother. A widely celebrated international speaker, posthumanist thinker, poet, teacher, public intellectual, essayist, and author of two books, *These Wilds Beyond our Fences: Letters to My Daughter on Humanity's Search for Home* (North Atlantic Books) and *We Will Tell our Own Story: The Lions of Africa Speak*, Bayo Akomolafe is the Founder of The Emergence Network, a planet-wide initiative that seeks to convene communities in new ways in response to the critical, civilizational challenges we face as a species. He is host of the postactivist course/festival/event, 'We Will Dance with Mountains'. He currently lectures at Pacifica Graduate Institute, California. He sits on the Board of many organizations including Science and Non-Duality (US) and Ancient Futures (Australia). In July 2022, Dr. Akomolafe was appointed the inaugural Global Senior Fellow of University of California's (Berkeley) Othering and Belonging Institute. He is also the inaugural Special Fellow of the Schumacher Centre for New Economics and the Inaugural Special Fellow for the Aspen Institute. He has been Fellow for The New Institute in Hamburg, Germany, and Visiting Critic-in-Residence for the Otis College of Art and Design, Los Angeles (2023). He is the recipient of an Honorary Doctorate from the



JUSSI PARIKKA



BAYO AKMOLAFE

California Institute of Integral Studies (CIIS) and has been Commencement Speaker in two universities convocation events. He is also the recipient of the New Thought Leadership Award 2021 and the Excellence in Ethnocultural Psychotherapy Award by the African Mental Health Summit 2022. In a ceremony in July 2023, the City of Portland (Maine, USA) awarded Dr. Akomolafe with the symbolic 'Key to the City' in recognition of his planet-wide work and achievements. Dr. Akomolafe is a Member of the Club of Rome, a Fellow for the Royal Society of Arts in the UK, and an Ambassador for the Wellbeing Economy Alliance.

CHUS MARTINEZ

Chus Martínez is head of the Institute Art Gender Nature FHNW Academy of Arts and Design in Basel. She was the expedition leader of *The Current*, a project initiated by TBA21–Academy (2018–2020) and between 2020–2022 she has been the artistic director of the *Ocean Space*, Venice, a space initiated by TBA21–Academy. *The Current* is also the inspiration behind *Art is Ocean*, a series of seminars and conferences held at the Institute Art Gender Nature which examines the role of artists in the conception of a new experience of nature. At the Institute Art Gender Nature she is currently leading

the research project *The Gender's Factor*, on the role of education in enhancing women's equality in the arts. She remains as associate curator of TBA21 Academy as well as curator at large at The Vuslat Foundation in Istanbul. Born in Spain, Chus Martínez has a background in philosophy and art history. She previously worked as chief curator at El Museo Del Barrio, New York. For dOCUMENTA(13) (2012) she was head of department, and a member of the Core Agent Group. Other past positions include chief curator at MACBA, Barcelona (2008–2011), director of the Frankfurter Kunstverein (2005–2008) and artistic director of Sala Rekalde, Bilbao (2002–2005). She curated the National Pavilion of Catalonia at the 56th Biennale di Venezia (2015) as well as the *National Pavilion of Cyprus* in 2005. She also worked on the *Istanbul Biennial* (2015), *Carnegie International* (2010) and the *Bienal de São Paulo* (2010). During her tenure as director of the Frankfurter Kunstverein, she curated a solo exhibitions of *Esra Ersen*, *Wilhelm Sasnal*, *Ibon Aranberri*, among others and a series of group exhibitions including *Pensée Sauvage* and *The Great Game To Come*. She also founded the *Deutsche Börse Residency Program* for international artists, art writers and curators. While at MACBA, Martínez



CHUS MARTÍNEZ

curated the *Thomas Bayrle retrospective*, an Otolith Group monographic show, and *Are you ready for TV?* an exhibition devoted to television. In 2008 Martínez was the curator of *The Unanimous Life*, the Deimantas Narkevicius retrospective exhibition at the Museo de Arte Reina Sofia in Madrid, which traveled to other major European museums.

BRIGITTE BAPTISTE

Brigitte Baptiste is one of the most influential figures in biodiversity, sustainability, and gender diversity matters globally. A Colombian biologist who graduated from the Pontificia Universidad Javeriana, she holds a Master's degree in Latin American Studies with an emphasis on Tropical Conservation and Development from the University of Florida. Her academic career and her impact on environmental management have earned her two honorary doctorates: in Environmental Management from Unipaz and in Law from the University of Regina. For almost a decade, she led the Alexander von Humboldt Biological Resources Research Institute, first as deputy director of research and then as director. Since 2019, she has served as Rector of EAN University, a pioneering institution in sustainable

entrepreneurship and ecological transformation in Latin America.

Recognized for her work at the intersection of science, politics, academia, and art, she has promoted key dialogues for building a more sustainable and inclusive future. Her leadership led her to be named one of the 100 most influential women in the world by the BBC in 2024, consolidating her as a global leader in environmental innovation and diversity.

HELEN HESTER

Helen Hester (b. 1983, she/her) is Professor of Gender, Technology and Cultural Politics at the University of West London. Her research interests include technofeminism, sexuality studies, and theories of social reproduction. Her recent publications include: *After Work: A History of the Home and the Fight for Free Time* (with Nick Srnicek, Verso, 2023), *Xenofeminism* (Polity, 2018) and *Beyond Explicit: Pornography and the Displacement of Sex* (SUNY Press, 2014) and *Post-Work: What it is, why it matters, and how we get there* (with Will Stronge, Bloomsbury, 2021).



BRIGITTE BAPTISTE



HELEN HESTER



Format and calendar

- Full term runs from January 19th to June 6th, 2026
- Mondays and Wednesdays from 6 to 8 pm (CET). There are four Laboratories in the program — during those weeks, a third session takes place on Tuesdays.
- Two in-person gatherings in Madrid: Mar. 23rd to Mar. 27th and June 1st to 6th, 2026.
- All sessions and lectures are recorded and will be available online for reference or in case of absence.
- There will be access to digital folders of study materials.
- All sessions will be in English.

Submission of applications

Interested applicants must submit the following documentation through the online form:

- Overview of your practice (artistic, theoretical, scientific, pedagogical...) with a maximum length of 500 words.
- Motivation letter, with a maximum length of 500 words.
- Research or artistic portfolio.
- Curriculum vitae.

Optionally, the following documentation may be submitted:

- Letters of recommendation, maximum two.

Submissions will be accepted until November 16th, 2025.

[Apply Here](#)

Fees

The fee for the academic program is 2.500€ per participant, which includes registration, tutorships, an online bibliography, and study materials. The fee can be paid in a lump sum or in need-based installments. The first 50% should be paid before the beginning of the course, and the remaining difference in the first two months through direct debit. Travel and accommodation expenses for the Encounters: In-person gatherings in Madrid are not included.

Scholarships

The Postnatural Independent Program is supported by a network of cultural institutions that share our commitment to accessibility and diversity. These are intended to support applicants facing systemic and economic barriers, including (but not limited to) those affected by their ethnic or national identities, and geopolitical or economic conditions of their countries of origin or residence. This includes individuals who identify as Black, brown, people of color, Global Majority, mixed-race, multiple heritage, and/or are from the Global South, Latinx communities, and diasporas. We also encourage applications from individuals with disabilities or that are economically struggling due to health conditions and diversity.

For the 2026 edition, three types of scholarships are available:

INSTITUTIONAL SCHOLARSHIPS

GOETHE-INSTITUT SCHOLARSHIP

Offered in collaboration with the Goethe-Institut Madrid, this scholarship covers the full tuition fee (€2,500) and is open to residents of Germany. It also includes accommodation at the Goethe-Institut's residency facilities in Madrid during the in-person encounters.

More details and application [here](#).

NETHERLANDS EMBASSY SCHOLARSHIP

Offered in collaboration with the Embassy of the Netherlands in Spain, this scholarship covers the full participation fee (2,500 €) and is open to residents of the Netherlands. The selected participant will also be eligible to apply for additional support from the Mondriaan Fonds to cover travel and accommodation expenses.

More details and application [here](#).

IPS SCHOLARSHIPS

The Institute for Postnatural Studies offers one scholarship aimed at applicants from the Global South. This scholarship covers full tuition. Participants may apply for external funding to cover travel and accommodation costs, and IPS will provide letters of support or documentation to assist in these applications.

More details and application [here](#).

All applicants are encouraged to reflect on their situation and needs before requesting any of the scholarships. Applications will be reviewed confidentially and internally.

IPS can provide letters of support or documentation to assist scholarship recipients in applying for external funding to cover travel and accommodation costs.



Awarded Qualification

End-of-course collective projects will be presented publicly at a renowned institution in Madrid. Participants will receive a certificate signed by the Institute for Postnatural Studies. As an independent program, no official qualifications or diplomas are awarded.

Inquiries

pip@instituteforpostnaturalstudies.org

Those wishing to participate in the forth edition of the Postnatural Independent Program) must submit an application using the following form before November 15th, 2025, attaching an overview of their practice, a motivation letter, a CV, and a research or artistic portfolio. Optionally, up to two letters of recommendation may be submitted.

[Apply here](#)

With the support of



The Institute for Postnatural Studies (IPS) is an artistic experimentation center dedicated to exploring and questioning postnature as a framework for contemporary creation. It is conceived as a platform for critical thought and a network that brings together artists and researchers concerned with the challenges of the global ecological crisis through experimental formats of exchange and open knowledge production.

With a multidisciplinary approach, IPS develops projects, research, and exhibitions that address ecology, coexistence, politics, and relationships with territory and ecosystems. Its academic program includes seminars, courses, and independent study programs, fostering experimental learning spaces. Additionally, its headquarters in Madrid serves as a meeting point where artist residencies, workshops, gatherings, and conferences are activated, promoting dialogue and collective production. In parallel, the Institute has created the publishing platform Cthulhu Books.

TEAM

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