Futurefarmers is an international collective of artists, activists, researchers, farmers, and architects who work together to propose alternatives to the social, political, and environmental organization of space. Founded in 1995, it serves as a platform to support art projects, as a vehicle to redistribute capital, and as an educational tool for the research interests of its members. Futurefarmers use various media to deconstruct systems, visualize and understand their intrinsic logics, and offer more sustainable alternatives. Such systems may involve food, public transportation, or education, and their productions have included temporary schools, books, bus tours, and a bakehouse. Their work has been exhibited at the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; MAAT | Museu de Arte de S. Paulo, São Paulo, Brazil; the New Museum, New York; the Museum of Contemporary Art, Chicago; the Museum of Fine Arts, Houston; the Museum of Modern Art, New York; the Louisiana Museums, New York; MAXXI | Museo nazionale delle arti del XXI secolo, Rome; the New Museum, New York; the San Francisco Museum of Modern Art; the Middleheim Museum, Antwerp; the Sharjah Biennial 13; the Carpenter Center for the Visual Arts, Harvard University, Cambridge; and the 7th Artes Mundi, Cardiff, among others.
This interview was conducted on April 6, 2018 between Amy Franceschini, Michael Sheehan, and Lucía San Román at YBCA.

AF: The impossibility of ever finishing becomes clear.

To other projects as they go along. An impossible finishing, the projects become even more another, and therefore are always present.

Common concerns among the projects.

Look at our work in a new way. In looking of retrospection. But it has allowed us to what has been accomplished.

This method is also a way of looking at what Futurefarmers has been. And yet.

LS: You have also introduced two other things: the “phantom farmers” and what you call “assembling” relationships. They are an attempt to create a knowledge-sharing relationship, and they both continue as geographic displaced collaborations. Why?

AF: The rocks are all the projects that you have never started, or that you didn’t finish.

The rocks are all the projects that you have never started, or that you didn’t finish. And yet you are still working on them. And yet you are still working on them. And yet you are still working on them.

There is a need for togetherness when create alternatives through agreement.

LV: And this is also very healthy.

LS: And you are actually a germ or a virus in the environment.

MS: For instance in San Francisco with the first washer, there was no time to build a machine, so we got rid of it because there was no master in that scenario, so everyone else was putting in a new thing in a place where something is happening.

MS: But when this thing is built, and this machine is a tool that Futurefarmers has

You are actually a germ or a virus in the environment.

In collaboration with teaching artists and neighborhood groups.

YBCA IN THE CITY —

Electronics for Future Farmers; Speculative initiatives.

The Bread. A giant, rusty Singer 5-9 sewing machine used in the use of word and the abstract beauty of our waterways.

The Bread is made up of this field of teakettles in a kinetic performance of sorts.

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