

This document will provide you with everything you need to know about *The Moonfish Club*, the exhibition, shown in the ground floor galleries at Capc from 4 November, 2021 to 27 March, 2022. On the next page, you will find an introduction by Cédric Fauq, the curator of the exhibition.

The Moonfish
Club

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The illustrations have been culled from the artists' previous work. Pictures of the work to be presented and exhibition views will be available soon.

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Press kit

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Also on view

From 4 November 2021 to 27 March 2022
Olu Ogunnaike: *Crumbs*
Curator: Cédric Fauq

Until 2 January 2022
Absalon Absalon
Curators: Guillaume Désanges and François Piron

Until mid 2022
Around the Day in Eighty Worlds
Curator: Sandra Patron

The Moonfish Club borrows its name from a café-théâtre founded in 1967 in Bordeaux at the 94 rue Camille Sauvageau by a group of friends led by Jean-Louis Froment who would later create the Capc. It was already a place for experimentation and gatherings, which prefigured the exhibitions and performances programmed by Jean-Louis and Josy Froment in the cave of the Galerie du Fleuve, cours du Chapeau-Rouge, held by Henriette Bounin.

That proto-history of the Capc is the primary material for this exhibition, which unlocks the potentials that fed the museum before it takes the shape we know today, and more specifically imagine new ways to embody literature and poetry within the museum – art centre. Hence most of the artists invited for *The Moonfish Club* share a relationship to writing and poetry: some call themselves poets and allow their texts to surface in their works in multiple ways, others separate the two but maintain a close connection with texts in their practice, which often informs their productions.

To create this *Club*, Deborah Bowmann, a duo of artists hailing from Bordeaux and recently installed in Brussels, was invited to design the scenography into four contiguous spaces – the Vestibule, the Lounge, the Smoking Room and the Stage. The sets serve as a backdrop for the work of the 24 invited artists, and double as a reading, listening and conversation space for the members of the *Club* – that is, for anyone who may enter. A drinks menu will be distributed at the entrance of the *Club* and will contain the following texts:

Vestibule

If you ask where *The Moonfish Club* is, you won't get an address – but you'll be told that its entrance is marked by a red lamp whose light bulb melts under its own heat.

Once in the vestibule, you'll find that a wallpaper has been hung, as if to set the scene. It reminds us of photo-calls – these backgrounds against which celebrities are photographed for movie previews. Here, however, the usual sponsors have been replaced with strings of wordplay. In the foreground stands a chest of drawers – a flower dryer, as of yet empty. Several dried sunflowers have been laid upon it, angled athwart the top panel as if to look elsewhere for the sun and make way for the moon. Next to them, a few vases, empty too. Across the corridor, a fish tank sits just as unfilled on a shelf inlaid with mirrors, and is flanked with a series of waves of the deepest blue.

Further on, you are welcomed by a familiar-looking rabbit. As he floats, he asks you, not for an ID, but for your member card of *The Moonfish Club*. “Where is it?”, he keeps repeating. If you have forgotten it, quickly ask the other security guards for it, as the rabbit's bound to run after you if you don't.

Lounge

Once past the rabbit and through the curtains, you'll land in the very centre of the *Club*: The Lounge. It has been designed to look like the ocean floor in the autumn, and is lit with an array of beams and bulbs that shine across the room like so many stars of the depths.

The manager of the *Club*, braving the opinion of most, insisted to make room for a library inside her establishment. People would tell her: "*Who in heaven will find time to read in the Club?*" – but she is an obstinate woman. Besides, it's a quite peculiar library, as it's made up of one book a year published from 1920 to 2020. Lynette, one of the waitresses, has always found that choice questionable: "*As far as I know, people didn't start writing books in 1920, did they!*"

Strangely, the manager always has the TV on, with the same public channel running, airing on a loop a single episode of a series called *Les Amours Jaunes*. Many among the more regular members ask for the sound to be turned down, but she's the one with the remote. It's her lounge, after all. Which, for that matter, her choices in decoration well demonstrate, with another fish tank – full, this time –, a few drawings, a canvas, mirrors, and other knickknacks.

Smoking Room

You'd better not venture unaccompanied into the regular members' den: getting into trouble comes easily there. The Smoking Room feels like, and indeed, is, both a tender and aggressive place. You'll be able to get a breath of fresh air, waiting for our lungs to turn into gills.

Seats stretch like invitations to lay down and rest awhile around bubbling thuribles. Drawings pinned to the walls display scenes of desires that were once called forbidden. A few paces away, a vending machine is filled with purple-husked pistachios. They were imported, we're told, from Mexico – but the woman who supplied the goods remains as of yet unidentified. "*You must trust Moussa – if I had wanted to poison you, I'd have done so long ago!*", the manager keeps saying.

It's also here that members of the *Club* come to delight in the constant flow of information broadcast by speakers sitting atop a two-wheeled trolley, like a portable jukebox streaming with breaking news. In the same space sit a glowing box showcasing an evacuation map that has not been conceived for the *Club*, along with the rack of an emergency hammer, left empty. The hopes that the Smoking Room does not catch fire have to be stoked constantly.

Stage

Just before walking onstage, you'll have noticed two pink and blue suits. Indeed, to make up for the lack of space, the Lounge doubles as a waiting room and backstage area. Which everyone makes do with, as being a member of the

Club also means to perform. Blowing fans fished out of the ocean provide the supply of fresh, salty air needed to maintain the often damp and mellow onstage atmosphere.

Nature, however, always fights back: the wall is covered with an oxidised coat of paint, the few hanging pieces of art are rusting over dizzyingly fast, the armchairs and the piano standing across the stage are in a constant process of fossilisation. Like messages in a bottle, wooden fragments are strewn across the room, filled with letters forever lost to their addressees.

Nina, who gives a weekly performance on the *Club's* stage, likes to compare it to a cave wherein one can travel through time intermittently. In the issue of *Elle* of August 1998, she declares that: *"singing at The Moonfish Club is like singing with sirens and meteorites. I know of no other stage whereupon the laws of gravity are thus suspended."* According to rumours, the stage design was inspired by the cellar in Henriette Bounin's Galerie du Fleuve. The manager, however, denies the allegations: *"That Henriette, I don't even know her and have never heard of her."*

Curator: Cédric Fauq

Artists

Carla Adra
Maurane-Amel Arbouz
Angélique Aubrit et
Ludovic Beillard
Aurilian
Flo*Souad Benaddi
Maxime Bichon
Camille Benbournane
Deborah Bowmann
Camille Brée
Hugo Brillet
Elize Charcosset
Kevin Desbouis
Lyse Fournier
Esther Gatón
Kinke Kooi
James Lewis
Thiên-Ngoc Ngô-Rioufol
Samuel Nicolle
Gina Pane
Claudia Pagès
Emma Rssx
Segondurante
Haim Steinbach
Nikhil Vettukatil

Deborah Bowmann, exhibition view of
Leonard Koren & Guests, La Loge, Brussels
Courtesy of the artists
Photo: Lola Pertsowsky



Deborah Bowmann, exhibition view of
Extra! 2021, Centre Pompidou, Paris
Courtesy of the artists
Photo: Deborah Bowmann



Angélique Aubrit & Ludovic Beillard,
je n'entends plus aucune voix, 2021.
Exhibition view at Centre d'art contemporain-
La Synagogue de Delme, Delme, France
Courtesy of the artists
Photo: Ludovic Beillard



Aurilian, *Grow*, 2021
Metal wire, salt crystals, steel fasteners.
Variable dimensions.
Courtesy of the artist



Maxime Bichon, *Négatoscope (Treignac)*, 2019
Negatoscope, print on plexiglass
38 x 45 x 13 cm
Courtesy of the artist



Camille Brée, *Light Bulbs Conversation*, 2019
(detail). Resin, electrical device, chandelier
Variable dimensions
Courtesy of the artist



Kinke Kooi, *Birth of Venus*, 2020
Acrylic, gouache, coloured pencil on paper.
102 x 76 cm
Courtesy of the artist and Adams & Ollman,
Portland
Photo: Area Array



James Lewis, *Dusk Slug III*, 2021
Wood, plaster bandage, concrete, glass,
whiskey, strip light, clay, acrylic paint
80 x 75 x 70 cm
Courtesy of the artist and Galerie Hubert Winter,
Vienna
Photo: Simon Veres



Samuel Nicolle, *Garden Party #1 : Coctel*
D'ambiente - Las uñas de Nínive en la sombra de las Jacarandas, 2021 (detail)

Lacquered wood, iron, acrylic, resin, and grass mat. Various types of rice, resin, brass spring. Pistachios, nail polish, plastic container, possible traces of endocrine disruptors.

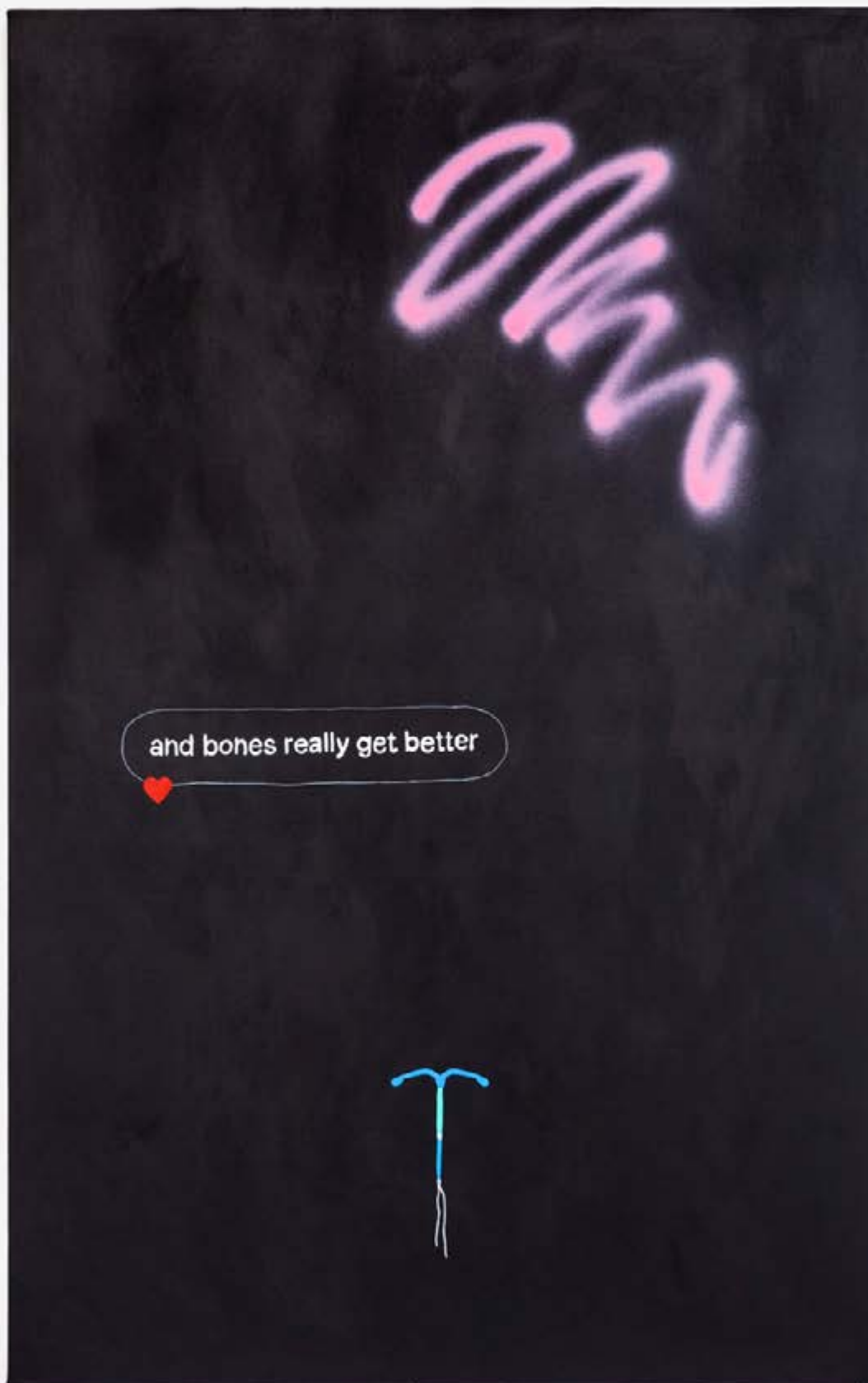
100 x 30 x 30 cm
Courtesy of the artist
Photo: White Balance



Claudia Pagès, *Ventiladors Petxines*, 2020
Installation. Three customised fans with a water misting system. Wet sand essence.
Variable dimensions
Courtesy of the artist and Angels Barcelona gallery



Emma Rssx, #ff9bca, 2021
Acrylic on canvas. 160 x 100 cm
Courtesy of the artist
Photo: Raphaëlle Mueller



Nikhil Vettukattil, *Doppler*, 2020
Cut red rose, cast iron lamp, portable PA, shopping trolley, automated light sequence.
Duration: 8h40'
Variable dimensions
Courtesy of the artist
Photo: Istvan Virag



Cédric Fauq joined the staff of Capc Musée d'art contemporain de Bordeaux as chief curator and head of the project department on September 1st, 2021. He begins his tenure at Capc on November 4th, 2021, with a solo exhibition of British artist Olu Ogunnaike, as well as the collective exhibition *The Moonfish Club*.

After studying at EHESS in Paris and the Royal College of Art in London, Cédric Fauq worked at Nottingham Contemporary (UK), to work as assistant curator, and then as curator. He dedicated himself to developing transhistorical, multidisciplinary exhibition projects: *Still I Rise: Feminisms, Gender, Resistance*; *Sung Tieu: In Cold Print*; *Grace Before Jones: Camera, Disco, Studio*, organising performances blending dancing, music, and video: Okwui Okpokwasili, Steffani Jemison, Lou Lou Sainsbury, and publishing.

In 2020, he joined the curatorial team of Palais de Tokyo (Paris) and participated in the conception of the exhibition *Anticorps*, including a programme of performances, a series of online talks, and a website. He is currently working on the expanded retrospective *Sarah Maldoror: Cinéma Tricontinentale* with François Piron and an exhibition by Aicha Snoussi, both of which will be held there respectively in November 2021 and in the Spring of 2022.

He also worked on independent projects at DOC in Paris (2018), for the galleries Sophie Tappeiner in Vienna (2018), Nir Altman in Munich (2019), with Wilfrid Almendra at Atlantis, Marseille (2020), as well as in Futura, Prague (2021). By the end of this year, he will launch the exhibitions *Ordained, Horny and Horned* at Veda Gallery in Florence, *Attitudes of the Unruly* at Den Frie/Dansehallerne in Copenhagen, and curate the *Unworlding* section at Frieze London.

He founded and co-directed clearview.ltd, an independent art showspace in London (2016-2018) and is a previous member of the curatorial bureau of the Baltic Triennial XIII (2017-2018). His texts have been published by Mousse Magazine, among others.

Cédric Fauq is also a member of the art committee for Mécènes du Sud (2020-2022), of the commission to support art projects at the CNAP (2020-2021) and for the financing of creative initiatives at the DAC Guyane (2020-2022).

This exhibition benefits from the support
of the Friends of the Capc.

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Practical information

Museum and shop

Open from Tuesday to Sunday, from 11 am to 6 pm

From 11 am to 8 pm every 2nd Wednesday of the month

Closed on Monday and Public holidays, except July 14th and August 15th

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Shop: +33 (0)5 56 00 81 69

Café du Musée

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Library

Consultation on site and only by appointment

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Admission fee

7€ full rate (5€ applicable fee when no exhibition in the nave)

4€ reduced rate (3€)

Free on certain conditions, more information on the website www.capc-bordeaux.fr

Free entrance first Sunday of the month (except in July and August)

Access

Tram

Line B, stop Capc

Line C, stop Jardin public

Line D, stop Quinconces

Bus

Lines 4, 5N, 6, 15 and 29, stop Jardin public

Vcub (bike share service)

3, allées de Chartres

20, quai des Chartrons

Église Saint Louis, rue Notre-Dame

60, cours de Verdun

Car parks

Quinconces (allées de Chartres)

Cité mondiale (20, quai des Chartrons)

Jean Jaurès (place Jean Jaurès)

La Bourse (quai du Maréchal Lyautey)



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