

In this document, you will find some useful information about *Antefuture*. The exhibition will be on view from April 7, 2023 to September 3, 2023, in the ground floor galleries of the Capc. You will learn more from Sandra Patron, the curator of the exhibition, in the following pages.

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Exhibition  
07.04.2023 – 03.09.2023

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Press kit

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## Also on view

Until May 14<sup>th</sup>, 2023  
*Barbe à Papa*  
Curator: Cedric Fauq  
Nave

From April 7<sup>th</sup>, 2023 to January 5<sup>th</sup>, 2025  
*Systemic Love*  
Curator: Cédric Fauq  
Gallery Foy, 2<sup>nd</sup> floor

From April 7<sup>th</sup>, 2023 to April 28<sup>th</sup>, 2024  
*Jean Sabrier, What can't be seen*  
Curator: Alice Cavender  
Gallery Ferrère, 2<sup>nd</sup> floor

From April 7<sup>th</sup>, 2023 – ongoing  
*Videodrame*  
Conceived with Aria Dean  
Curator: Cédric Fauq

From April 7<sup>th</sup> to September 17<sup>th</sup>, 2023  
*Cold Case 01: Arsen Savadov*  
Curators: Sasha Pevak and Anne Cadenet

When pandemics, heat waves and forest fires make the impending ecological apocalypse tangible; when alarmed warnings by specialists of all stripes are widely broadcast by the media and Hollywood blockbusters; when fever-pitch geopolitical tensions escalate just as the world's greatest democracies are wracked with social turmoil – saying that our times present us with nothing but harbingers of doom would be an understatement.

Faced with the consequences of a past whose teachings we struggle to assimilate, and a looming fate which threatens to overwhelm us, we are collectively stuck in the rut of a present haunted with the paradoxical images of futureless prospects.

*Antefuture*, however, formulates the hypothesis that other scenarios are possible. Indeed, future is not only the sum of the events that may or may not come to be – it lies, in truth, at the heart of “now” as the representation we make of ourselves. Since the dawn of time, art itself has been a crucible for representations of the future, influencing and transforming our own expectations.

To the dark visions that have grown out of a seemingly unavoidable catastrophe, many contemporary artists oppose diversionary scenarios and parallel worlds, fusing past and present, hybridising traditional and cutting-edge materials, rethinking our biological bodies in relation to technological avatars... By taking these impending changes seriously, they have, in crisis, found cause for opportunity. Working across a wide range of mediums – from the most traditional to the most advanced –, and through a variety of echoing or divergent approaches, the artists gathered for this exhibition cast a keenly critical eye on ecosystems that owe their existence to sociologically and ecologically impactful mechanisms – the systematic development of cutting-edge technology and rampant globalisation of market economy.

The artists demonstrate that civilisational change, that we for now merely endure, demands of us a matching change in outlook, maybe even a paradigm shift, to rethink the way we relate to community, commonality, and every living thing. To do so, they have created phantasmagorical worlds as an alternative to the overbearing of accepted reality, inviting us to transfigure our connection to the world.

The inclusion in the title of the prefix *ante* serves to highlight the sense of ambivalence that pervades the exhibition. Etymologically, *ante* comes from the Latin word for before; before the future comes this present with which we struggle so much to think, and even to live. However, *ante* also relates back to the Greek *anti*, meaning against – for we also struggle *against* an alienating vision of the future that could ultimately turn totalitarian.

The exhibition presents us with a subjective, necessarily biased view of the historical crossroads we are standing at. In turns angst-inducing, melancholy, humorous, belligerent or hopeful, the presented works cannot be mined for unequivocal, definitive solutions. However, from this kaleidoscope of viewpoints, feelings and speculative fictions, a complex, fluid reality eventually coalesces – that of our present.

Curator: Sandra Patron

The exhibition *Antefuture* is supported by Pro Helvetia, Swiss Arts Council.

With

Rebecca Ackroyd  
Monira Al Qadiri  
Orian Barki & Meriem Bennani  
Diego Bianchi  
Zach Blas  
Camille Blatrix  
Dora Budor  
Sebastián Díaz Morales  
Lola González  
Pakui Hardware  
Judith Hopf  
Cooper Jacoby  
Roy Köhnke  
Agnieszka Kurant  
Oliver Laric  
Xie Lei  
Basim Magdy  
Lou Masduraud  
Pedro Neves Marques  
Sandra Mujinga  
Bérénice Olmedo  
Joanna Piotrowska  
Agnes Scherer  
Yuyan Wang

Rebecca Ackroyd, *Hunter/Gatherer viii*, 2018  
Steel, plaster, wax, paper, belts  
53 x 85.5 x 59 cm  
Courtesy Peres Projects, Berlin / Seoul / Milan



Orian Barki, Meriem Bennani, *2 Lizards*, 2020  
Video, 22' 47"  
Collection Fonds Régional d'art contemporain  
Champagne-Ardenne, Reims  
©Orian Barki ©Meriem Bennani





Zach Blas, *Mask* - November 20, 2013, New York,  
NY, from *Facial Weaponization Suite*, 2013  
Painted, vacuum-formed recycled polyethylene  
terephthalate  
Courtesy the artist





Pakui Hardware (Neringa Černiauskaitė & Ugnius Gelguda), *Virtual Care*, 2021  
Exhibition view at BALTIC Centre for Contemporary Art, Gateshead, U.K. Photo: Rob Harris/ BALTIC Centre for Contemporary Art, Gateshead, U.K. Courtesy the artists & carlier|gebauer (Berlin/Madrid)



Pedro Neves Marques, *The Pudic Relation Between  
Machine and Plant*, 2016  
Video loop, sound. 2' 30".  
With the support of King's College Centre for  
Robotics Research, London, UK.  
Courtesy of the artist & Galleria Umberto di  
Marino, Italy



Joanna Piotrowska, *Untitled*, of the ensemble  
*Frantic*, 2016-2017  
Analog print in black and white  
Collection Fonds Régional d'art contemporain  
Bretagne  
©Joanna Piotrowska. Photo credit: Joanna  
Piotrowska. Courtesy Galerie Madragoa





Agnes Scherer, *Coeurs simples*, 2022  
Exhibition view, Sans titre, Paris  
Courtesy the artist & Sans titre, Paris  
Photo ©Aurélien Mole



Yuyan Wang, *One Thousand and One Attempts to  
Be an Ocean*, 2021  
Video. 11'30"  
Courtesy the artist  
Copyright ©Satisfactionclip



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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, the 2<sup>nd</sup> Wednesday of the month

Closed on Monday and Public holidays except July 14<sup>th</sup> and August 15<sup>th</sup>

+ 33 (0)5 56 00 81 50

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

### Café du Musée

Restaurant, noon to 2.30 pm

Coffee, tea, refreshments, until 5.30 pm and the 2<sup>nd</sup> Wednesday of the month until 7 pm.

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### Library

Consultation on site and only by appointment

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## Admission fee

8€ full rate; 4.50€ reduced rate

6€ full rate; 3.50€ reduced rate (applicable fee when no exhibition in the nave)

2€ for Students

Free for members of the carte Jeune Bordeaux Métropole and the pass Musées Bordeaux.

Reduced rate and other free access subject to conditions, see on the website, [www.capc-bordeaux.fr](http://www.capc-bordeaux.fr)

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

## Getting here

### Tramway

Line B, Stop Capc

Line C, Stop Jardin public

Line D, Stop Quinconces

### Bus

Lines 4, 5N, 6, 15 et 29, Stop Jardin public

### V3 - 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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