

Group exhibition

02.28 — 05.12 2024

PRESS KIT

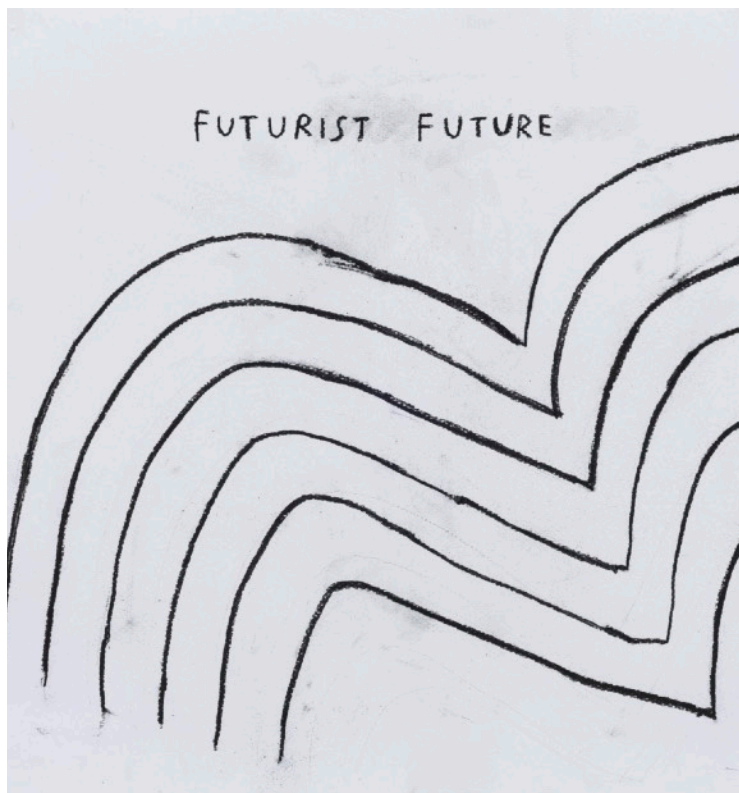
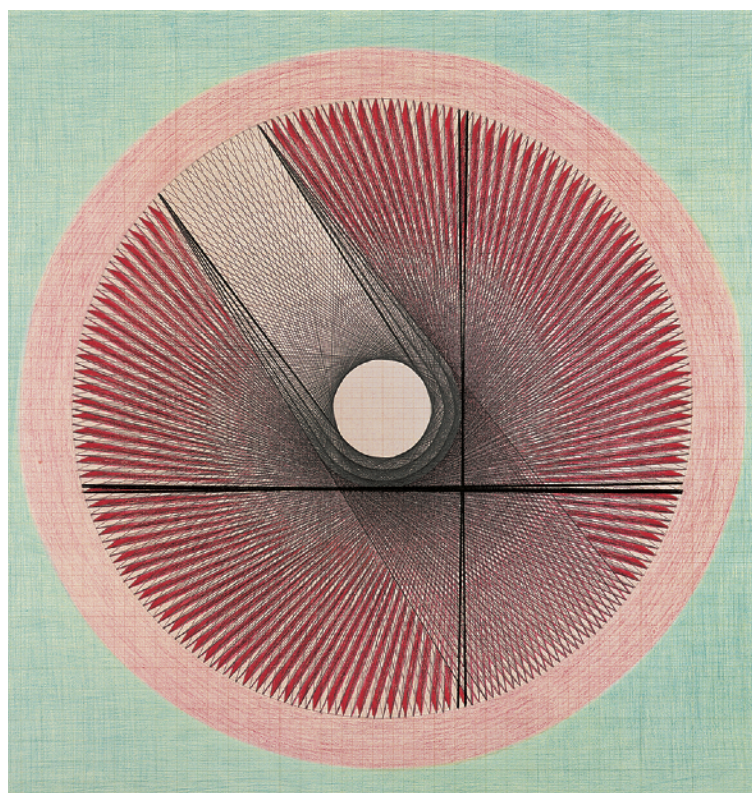
Coming Soon

LAFAYETTE ANTICIPATIONS

Fondation Galeries Lafayette

9 rue du Plâtre, Paris 4^e

Press release	3
The Exhibition	4
Presented Works	6
The Catalogue	29
<i>Catalogue excerpts</i> <i>The catalogue and the booklet</i>	
Press visuals	31
Lafayette Anticipations	36
<i>The Fondation</i> <i>Residency À l'œuvre!</i> <i>Upcoming: Gold Rush</i> <i>La Librairie</i> <i>PLUTO, café-restaurant</i>	
Practical info	42



COMING SOON

While waiting for tomorrow

28 February → 12 May 2024

Thinking, dreaming, foreseeing or fearing the future has shaped our presence in the world since its very beginnings. In our current context, one of profound metamorphosis and uncertainty, *Coming Soon* revisits this relationship we have with the unknown.

The exhibition looks at our relationship and ways of being towards what is ahead, eludes and awaits us. Between predictions, oracles, systems of anticipation and capitulations, the exhibition mixes commissions to contemporary artists with historical objects. Taking up artist Barbara Kruger's phrase, "the future belongs to those who can see it", *Coming Soon* addresses what our conception of the future says of present times; how our hopes, our pessimism, our desires and anxieties manifest themselves; how different ways of beings and attitudes translate. The future is a time-space in constant evolution, which all don't get to inhabit under the same terms and conditions. Engaging us to think urgently about the future through different understandings of togetherness, *Coming Soon* focuses on possible paths of writing, imagining, creating and embodying collective outcomes.

"The desire and the need to tell the future, to decipher signs and give form to the unknown has resulted in the creation of countless gestures, words, and objects throughout human history."

Rebecca Lamarche-Vadel
Curator of the exhibition

PRESENTED ARTISTS: Bas Jan Ader, John Akomfrah, Chino Amobi, Clovis Bataille, Nina Beier*, Neïl Beloufa, Stéphanie Brossard, Leonora Carrington, Xinyi Cheng, Alexandru Chira, Mimosa Echard, Cécile B. Evans*, Cerith Wyn Evans, Johann Heinrich Füssli, Marguerite Humeau*, Christine Sun Kim, Emma Kunz, Romany Marie, Nggamdu.org*, Philippe Parreno, Benoît Piéron*, Bridget Polk*, Heji Shin, Lisa Signorini*, The Simpsons, Diamond Stingily, Martine Syms, Sung Tieu, Rirkrit Tiravanija, Nora Turato, Jules Verne, George Widener...

As well as archaeological objects from the Louvre.

*New productions supported by Lafayette Anticipations



Mimosa Echarid, *I'm raining*, 2023. Canvas, anti-radiation fabric, aluminum foil, clear acrylic varnish, 180 x 110 x 3 cm. Courtesy Collection Lafayette Anticipations - Fonds de Gestion Tamara Roulin, Paris © Marjorie Brunet-Pérez and ADAGP, Paris, 2024



Stéphanie Brossard, *L'infratable*, 2020. Water, bathtub, ceramic, pumps, screen and internet, dimensions variable. View of the exhibition *L'infratable* Musée de la Ville de Paris, Paris, 2024 and Collection Lambert, 2021

THE EXHIBITION

Coming Soon opens and closes with Rirkrit Tiravanija's *Untitled (demain est la question)*, a ping-pong table for visitors to play on and gather around.

On the first floor, the exhibition begins with a stele dedicated to the Egyptian god Ptah. The ear engraved on it enabled the deity to hear the requests and desires of humans who came to confide their dreams, hopes, and wishes for the future.

The section "**The Wisdom of the Oracle**" focuses on the figure of the oracle, one granted with the ability to predict the future, to invoke it and make it accessible. Connecting time and space, interpreting other dimensions, these characters speak of worlds to come—both human and non-human—and endeavour to make them visible (Alexandru CHIRA, Chino AMOBI, Nggamdu.org, Marguerite HUMEAU, Johann Heinrich FÜSSL).

The exhibition then turns to various divinatory tools. The section "**Deciphering the Unknown**" brings together teaching objects from Mesopotamia used in divination schools (tablets from the Louvre), tarot cards (Leonora CARRINGTON, Lisa SIGNORINI), and records of the practice of coffeeomancy, the art of reading the future in coffee grounds (Romany MARIE). Invented in an attempt to decipher what is to come, these tools shed light on our uncertainties and the strategies we have developed to deal with them (Martine SYMS).

The next section "**Seeing Ahead**" presents premonitory works (Neïl BELOUFA, Emma KUNZ, The Simpsons, Heji SHIN, Jules VERNE), whose artists and authors have foreseen, whether by chance, heightened sensitivity, or visionary talent, future events.

Coming Soon then turns to “**The Test of Time**”, revealing how our relationship with the future is also shaped by our apprehension of what lies ahead, and the time that separates us from it. This dimension is brought about through the action of waiting (Benoît PIÉRON), the internal clock (Clovis BATAILLE), the influence present secrets may have on the future (Sung TIEU), and the impossibility, in certain situations, of imagining a future at all (Xinyi CHENG).

The following section, “**Inhabiting the Future**”, sets out to show the future as a place of power, where people and communities are not treated equally. This raises the question of how to project oneself into the future (Christine SUN KIM), with some seeing science fiction as a place of liberation (John AKOMFRAH). This section also looks at the very intimate nature of our relationship with the future and its place in our individual consciousness (Nora TURATO) and in collective experiences, notably through escapist fantasies (Nina BEIER).

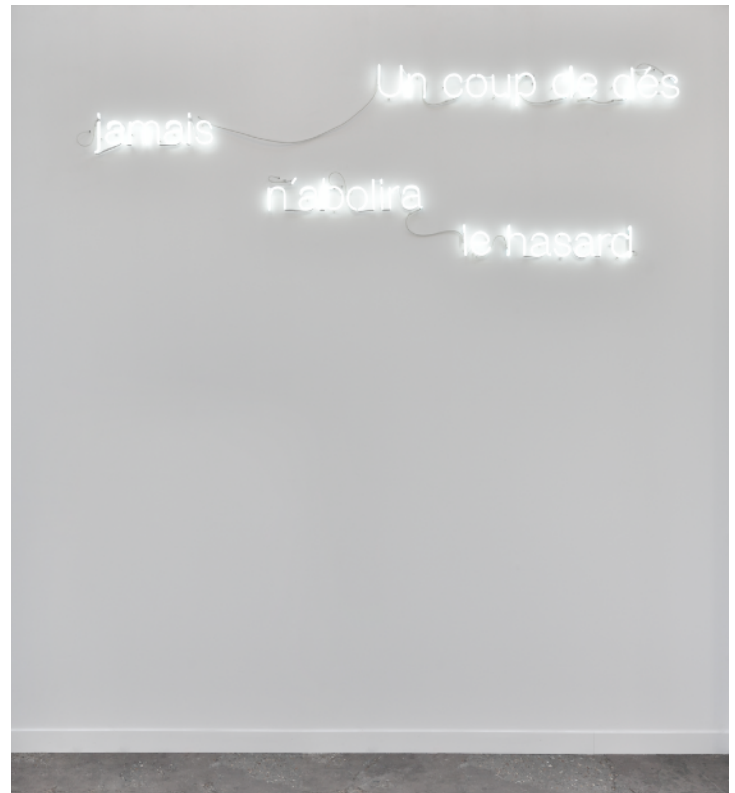
The exhibition then focuses on “**Preparing for the Future**” through different strategies. These practices take the form of personal and predictive calendars (George WIDENER), gestures preventing the coming catastrophe (Stéphanie BROSSARD, Diamond STINGILY), or the survivalist temptation (Mimosa ECHARD).

Coming Soon then turns to the idea of “**Escape**”, reflecting on attempts to flee from the times ahead. These take the form of disappearance (Bas Jan ADER), refusal, or questioning the very idea of reality (Cécile B. EVANS).

The final section, “**Admitting**”, brings together works that invite acceptance. From the creation of sculptures that invariably collapse, prompting us to reflect on the cycles of life (Bridget POLK) to a quotation from Stéphane Mallarmé, “A throw of the dice will never abolish chance” (Cerith Wyn EVANS), *Coming Soon* closes with the enigmatic role of fate and randomness in shaping the world to come.



Xinyi Cheng, *Window*, 2021. Oil on linen, 79 x 55 cm. Scheinman Family Collection. Courtesy Matthew Marks Gallery © Xinyi Cheng



Cerith Wyn Evans, *...après Stéphane Mallarmé*, 2008. Neon, variable dimensions. Courtesy of the artist and Merian Goodman Gallery © Cerith Wyn Evans and Rebecca Panuše

PRESENTED WORKS



Rirkrit Tiravanija

untitled (demain est la question), 2015

Silkscreen on ping-pong table and rackets, 76 × 274 × 152,5 cm

Untitled (demain est la question) invites visitors to gather around an enigmatic phrase, "Demain est la question" (Tomorrow is the question), and play ping-pong. The first and last work in the *Coming Soon* exhibition, which is installed across all the floors of the Foundation, evokes the game as a territory where seemingly contradictory attitudes intersect and dialogue: competition and collaboration; control and abandonment; calculation and pleasure. The ping-pong table becomes an allegory of the different strategies possible in the face of what is to come, suggesting that tomorrow, that unknown place for us all, is built collectively, through our interaction. Combining performance, sculpture, and installation, Rirkrit Tiravanija's work aims to transform the artistic space into a place of social interaction. His often immaterial works create points of convergence in a world based on reciprocity, conviviality, and hospitality.

Rirkrit Tiravanija was born in Buenos Aires (Argentina) in 1961. He lives between New York (USA), Berlin (Germany), and Chiang Mai (Thailand).

Ear stela dedicated from Yuny to Ptah, 1550–1069 B.C.

Engraved limestone, 11,4 × 9,8 × 3,5 cm

This stela, known as the "ear stela", is dedicated to the god Ptah, patron saint of the ancient city of Memphis and one of the most important gods in the Egyptian pantheon. A divine craftsman, he was recognised as one of the creators of the world. The creation of the Earth and all living things was the result of the power of his word. Egyptian beliefs emphasised the power of language and its contribution to the reality of the perceptible world. The ear represented on this stela is there to listen to the prayers of the person who dedicated it as a votive offering, a certain Yuny, and to ensure that his requests are heard by the divinity. The raised arms represent the gesture combined with the magical incantation to the god Ptah, who in this case is said to be "the one who listens to prayers". *Coming Soon* thus opens on this age-old human tendency to hope for the transformation of our condition and to express the hope of influencing what is to come.



Ear stela dedicated from Yuny to Ptah, 1550–1069 BCE (Nineteenth Dynasty of Egypt). Engraved limestone, 11,4 × 9,8 × 3,5 cm © Musée du Louvre

SECTION 1 : THE WISDOM OF THE ORACLE



Alexandru Chira, *The Spring (Stereometry for meditation)*, 1979-1980. Oil and pencil on canvas, nails and wood, 138 x 164 cm. Paris, Fitzpatrick Gallery © Maria Studio Paris et ADAGP, Paris, 2024

Alexandru Chira

***The Spring (Stereometry for meditation)*, 1979-1980**

Oil and pencil on canvas, nails and wood, 138 x 164 cm

Alexandru Chira grew up in rural Romania, and his entire practice is marked by the realities and difficulties of the agricultural world, and his interest in land art, myths, politics and poetry. After suffering a very long drought that caused famine in his village, the artist developed a practice of meteorological prediction, using both a magical and scientific approach. This system took the form of drawings and paintings that enabled him to decipher and invoke the sky, in order to influence future atmospheric phenomena. Between handwritten inscriptions, geometric, organic, and retro-futuristic forms, *The Spring (Stereometry for Meditation)* bears witness to this singular visual vocabulary. The latter is reflected in Chira's ambition to create a monumental structure on the scale of the landscape that would serve as an energy reception and transmission station to vary the weather and ground conditions. In the 1990s, Chira turned this dream into reality, building a series of poetic and enigmatic structures and sculptures on a hill near Tăușeni in Romania. His work bears witness to an individual's ability to invent their own singular and extra-ordinary systems, in an attempt to master or predict future events.

Alexandru Chira was born in 1947 in Tăușeni (Romania). He died in Bucharest in 2011.



Chino Amobi
ORACLE I (LIZ JOHNSON ARTUR), 2021
ORACLE II (MALIBU), 2021
ORACLE III (CRYSTALLMESS), 2022
 Oil and acrylic on canvas, 100 x 100 cm

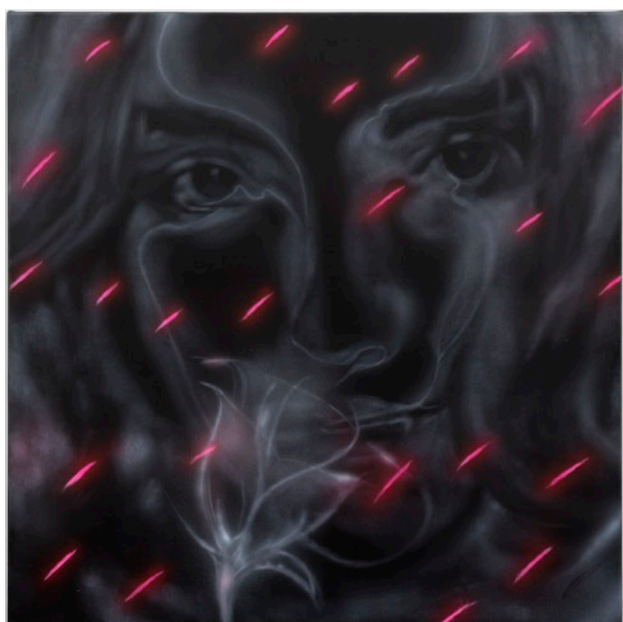
These paintings by Chino Amobi, which evoke a cyberpunk universe and Japanese video games, are tributes to three personalities whom the artist acknowledges as oracles of our time.

Photographer Liz Johnson Artur works for the recognition of Black minorities by photographing the African diaspora and building a vast visual archive of these communities. She is particularly interested in the question of gender and the deconstruction of the categories of feminine and masculine, and the rules associated with them.

Crystallmess is a DJ, producer, artist, and writer whose work is rooted in the worlds of techno music, Afrofuturism, and Afrofeminism. Her work deals with the question of collective memory and the celebration of Black cultures and narratives that have been rendered invisible.

Malibu's musical work navigates imaginary worlds and reflects the power of dreams. The artist strives to create and suggest states and emotions through a serene and soothing atmosphere. By attributing them the status of "oracles", Chino Amobi recognises that the practices of these artists each herald a world to come, and sow the seeds of a desirable future within the cultures and communities they inhabit.

Chino Amobi was born in 1984 in Tuscaloosa, Alabama (USA). He lives in Richmond, Virginia (USA).



Marguerite Humeau
***Common Moonwort*, 2023**
***Russian Thistle*, 2023**
***Spurge*, 2023**

Pigments and water on paper, 63,6 × 100,6 cm
 New production supported by Lafayette Anticipations



These drawings by Marguerite Humeau depict oracle plants, or “bio-indicators”, which grow spontaneously and reveal the properties of the soil in which they grow. Their presence can indicate soil asphyxiation, fatigue, or even impending death. Traditionally referred to as “weeds”, these plants are often eradicated because they are considered harmful.

Marguerite Humeau celebrates their gifts and their ability to predict effects that are imperceptible to the human eye, with the aim of restoring value and dignity to plant beings with powerful properties whose existence is crucial to our ecosystems.



The drawing *Common Moonwort* focuses on a small fern that only rarely appears, after a few years, to indicate high soil acidity, while *Russian Thistle* deals with a bio-indicator of depleted areas, which proliferates rapidly, adapting to arid environments and creating a form of stability, holding the top layer of soil together.

Spurge focuses on a species that germinates in desertifying soils and attempts to regenerate them, the first manifestation of earth that is trying to heal itself. Through these drawings, which are as many portraits of remarkable beings, the artist insists on our need to learn their language in order to grasp the knowledge they share about the future of the earth we inhabit. Here, Humeau recognises their capacity for anticipation, and the way in which these oracles silently alert us to the worlds to come. Marguerite Humeau was born in France in 1986 and lives in London (UK).



Johann Heinrich Füssli

Tiresias appears to Ulysses during the sacrifice, 1780–1785

Black, brown, and grey brushes, watercolour, pen, white chalk, and pencil

91,5 cm x 62,8 cm



This work by Johann Heinrich Füssli depicts Tiresias—whose name means “he who is interested in signs”—one of the most famous soothsayers in Greek mythology and an important character in Homer’s *Odyssey*. Tiresias was punished and blinded, but despite this, his ears were purified so that he could understand and interpret the language of birds, and he retained his divination powers in the Underworld after his death. He appears here to present his omens to Ulysses, who invokes him after performing the customary libations and sacrifices, those of a ewe and a ram. Deciphering the invisible worlds of the gods, the ancestors, and the past, Tiresias returns from the underworld and the realm of the dead to predict to the hero the wanderings and many trials he will encounter on his way back to Ithaca. The teachings of Tiresias suggest that knowledge of humanity’s future comes from knowledge of its past, as he appears to be a being capable of linking human and non-human worlds, as well as the temporal spaces of past and present, in order to tell the story of the future. The Swiss Romantic artist Johann Heinrich Füssli was fascinated by supernatural worlds, and saw mythological figures such as Tiresias as symbols of the passage into dream and fantasy worlds.

Johann Heinrich Füssli was born in Zurich (Switzerland) in 1741. He died in 1825 in London, United Kingdom.

Nggamdu.org, 2021 – on going

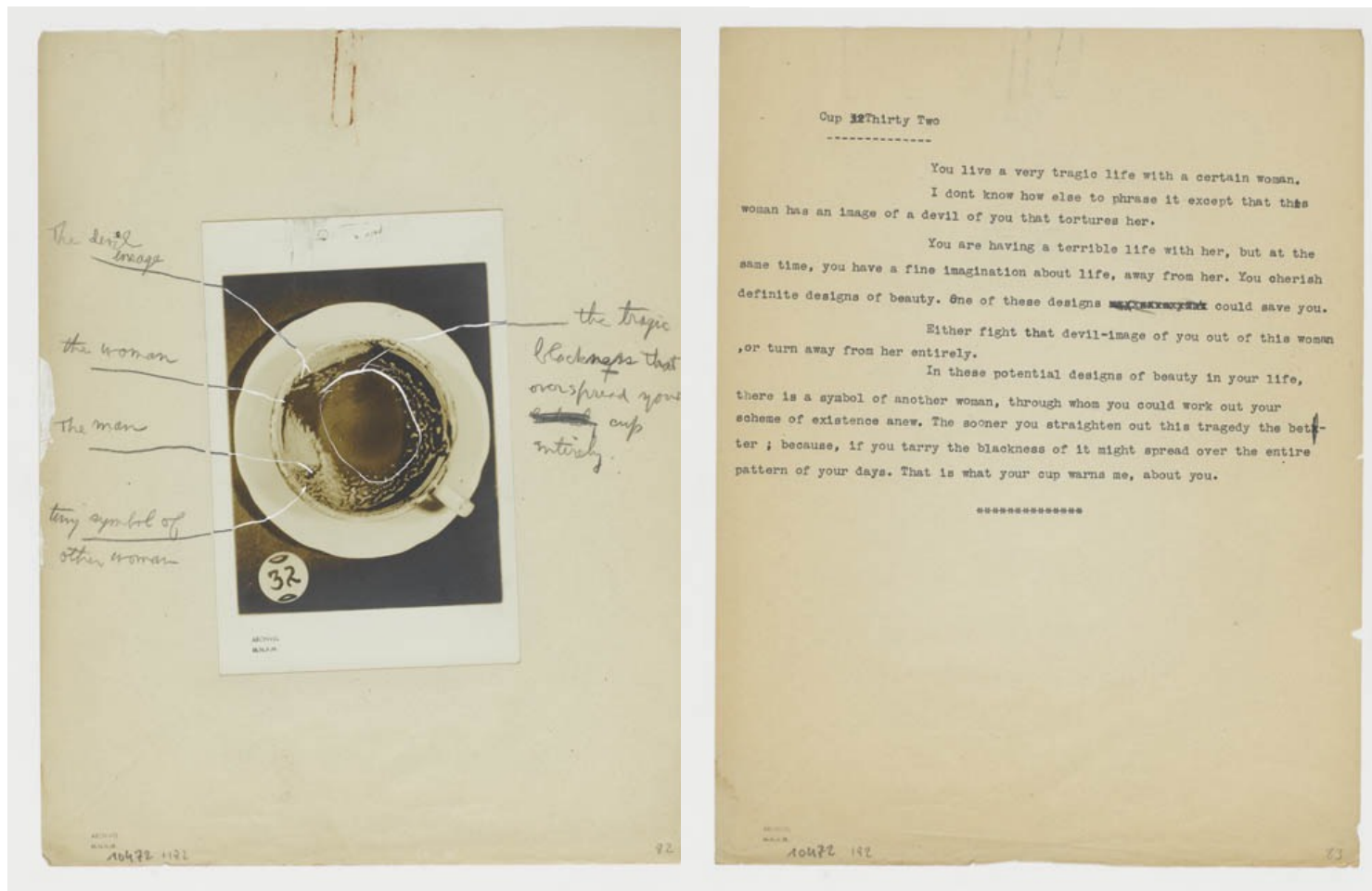
Video

New production supported by Lafayette Anticipations

“I am Bollo Pierre ‘Tadios’, a Cameroonian citizen. I live in Somié. I divine together with the *ngam dù*, the spider that lives in the ground, using leaves cut out with a series of symbols. If you have a problem, call me. I’ll consult the spider, and I’ll ask her your question. I work with a friend, Iréné Nguea, who films what I do with the spider. If you want to know more, check out our website: nggamdu.org.” According to Mambila myth, spiders could once speak but now communicate with humans through *ngam dù*, a method of spider divination used by the Mambila people in the village of Somié, Cameroon. An archive of consultations can be seen at nggamdu.org, a web portal by the spiders and diviners of Somié, Cameroon. Nggamdu.org was created at the request of Bollo Pierre ‘Tadios’ following a visit to Somié in 2019 by Tomás Saraceno and Maximiliano Laina, led by the guidance of anthropologist David Zeitlyn.



SECTION 2 : DECIPHERING THE UNKNOWN



Romany Marie and Harry Kemp

It's All in Your Cup, 1928

Coffee ground on paper

Believed to be of Mesopotamian origin, *caffeomancy*, which involves reading omens in the traces of coffee grounds left in the bottom of the cup, spread to the Ottoman Empire and then to the Balkans and Central Europe towards the end of the eighteenth century. Romany Marie became an expert in this field. She brought Manhattan's artistic and intellectual bohemia together in her Greenwich Village café, where she conducted individual divination sessions, some of which are documented in *It's All in Your Cup*—a book project dating from 1928, conducted with the author and café regular Harry Kemp. The predictions set out in these four plates of the manuscript—which was never published—are rather intuitions and advice than warnings. Caffeomancy is portrayed as a field in which the intimacy between strangers develops as the omens are deciphered—fortune, romantic disappointment, or the promise of a journey can be read respectively in “*the shape of a galloping horse*”, “*happy children laughing and dancing*”, or a “*black bird indication of death message*”.

Romany Marie was born in 1885 in Băbeni, Romania. She died in New York (USA) in 1961.



Tablet depicting the intestinal convolutions of a sheep sacrificed for divinatory consultation, 2nd millennium B.C.

Shaped, scored, and engraved clay, 11,3 cm (diameter), 2,8 cm (depth)

Tablette 14, Multabiltu series, 305-64 B.C.

Clay, 22 x 9,3 cm

Animals have long been seen as intermediaries for deciphering the future. While ornithomancy tells the future through the flight of birds and scapulimancy interprets the shells of tortoises, the ancient practice of haruspicy involved the ritual sacrifice of animals, in whose organs omens were read. Considered a science, this divinatory art was taught in schools of divination. The objects on display, both found in ancient Mesopotamia, have an educational function and are intended for students (men only).

They are, respectively, a model of sheep intestines dating from the 2nd millennium BCE, and a tablet (305-64 BCE, Seleucid period) detailing, in Sumerian, various techniques for interpreting the liver. The size, thickness, and appearance of the flesh are described as indicators of the prosperity or instability of the kingdom, the movements of livestock, meteorological forces, potential famines or invasions, and the anger or mercy of the gods. The length of the right side of the liver, for example, could herald cold weather or the death of the person for whom the divination was being performed.

Leonora Carrington

The Tarot of Leonora Carrington (2020)

Tarot deck of the major arcana, silver border in medallion

12 × 9,5 cm (card)

Leonora Carrington, a painter, playwright, and writer associated with the surrealist movement, produced a tarot deck in the 1950s that was not discovered until 2018. Representing the twenty-two major arcana, the cards were not intended to be read as a divinatory tarot: they were designed as a meditation guide kept secret by the artist, for her personal use. Made from gold and silver leaf, the square shape of these cards differs from that of a traditional tarot deck, which is rectangular and vertical. This work reflects the artist's characteristic universe, drawing on Mexican influences, esoteric references popular at the time, and elements drawn from Egyptian mythology.

Leonora Carrington was born in Clayton Green (UK) in 1917. She died in Mexico City (Mexico) in 2011.

Lisa Signorini

Tarot Signorini, 2023

Drawing on satin paper and hot-pressed holographic film, set of 22 cards, 7,5 × 10,5 cm (card)

Produced by Lafayette Anticipations – Galeries Lafayette Foundation

During her residency at Lafayette Anticipations in 2023, artist and medium Lisa Signorini created a Tarot inspired by Lenormand, "another variant of the deck more suited to our times", according to the artist. In creating this deck, she combined two of her own practices: "intuitive" drawing and clairvoyance. Each of the twenty-two cards features a drawing embedded with holographic details. The use of this material is a nod to the vocabulary of childhood and to divination games with playing cards, Pokémon cards, and number plates. The characters represented are drawn from the artist's own cosmogony, interpreting her emotions and states of mind. The diversity of these characters, both mystical and ordinary, echoes the many possible futures. This Tarot is intended to be used as a working tool for the artist's mediumistic community.

Lisa Signorini was born in Paris (France) in 1989.



Lisa Signorini, *Tarot Signorini*, 2023. Drawing on satin paper and hot-pressed holographic film, set of 22 cards, 7,5 × 10,5 cm (card) Courtesy of Lafayette Anticipations © Chloé Magdelaine, Lafayette Anticipations and ADAOP, Paris, 2024



Martine Syms

O Yes, Tell Me (in Spanish), Cruelty, then Ruin, but also, Luck, Charm, 2023

Oil stick on Fabriano paper, 214 × 150,4 cm

Ever since she was a child, Martine Syms has been making drawings and diagrams in her sketchbook as a daily ritual enabling her to channel and process the information—conscious and unconscious, individual and collective, identified and unidentified—that flows through her. While living with a ghost this summer, she began transcribing these drawings—akin to surrealist automatic writing, which does away with any notion of rational control—onto large format media. *O Yes, Tell Me (in Spanish), Cruelty, then Ruin, but also, Luck, Charm* depicts a sprig of rue, a medicinal plant with multiple virtues. In Italian folklore, the *cimaruta* is traditionally worn around the neck as a protective amulet. Rue was once believed to improve eyesight and creativity, and artists Michelangelo and Leonard Da Vinci regularly ate the plant's small, trefoil leaves to increase their own. In the drawing, words are highlighted and crossed out, as the vision becomes clear.

The phrases “dime” (“tell me” in Spanish) or “tell me” refer to the need to articulate one’s desire and enter into conversation with another person. The black hole at the bottom of the amulet evokes the unknown, the future, or another dimension. Throughout her work, she examines how time can be seen as a site of struggle, a centre of power, and a horizon of liberation.

Martine Syms was born in Los Angeles (USA) in 1988.

SECTION 3 : SEEING AHEAD

The Simpsons

Icons of recent decades, The Simpsons satirise contemporary American society. Whether it’s their love lives or their school lives, their workplaces or their homes, their adventures often mirror the events shaking up the world’s political and cultural scene. Over the thirty-five seasons of this sitcom, more than twenty episodes have proved strangely prescient: In 2000, *Bart to the Future* predicted the election of Donald Trump (which would take place in 2017); *Elementary School Musical* awarded the Nobel Prize in Economics to Bengt Holmström in 2010, even though it would be awarded to him six years later; the Shard skyscraper in London appeared in the background of a scene fourteen years before it was built in London; and a host of new technologies appeared on screen at an early stage (automatic correction, videoconferencing, Siri-type voice assistants, etc.). To explain this phenomenon, the executive producer of the series, Matt Selman, uses the following logic: “If every joke we do consists of imagining the worst thing that could happen, at some point one of them will come true. That’s what happened.” Whether it’s cynical proof of the absurdity of our world, pure chance, or the visionary genius of the scriptwriters, The Simpsons are the oracles of contemporary pop culture.

The Simpsons are the main characters in an animated series created by Matt Groening in 1989. New seasons are scheduled to run until 2025. The Simpsons and 20th Century Fox cannot be held responsible for any predictions attributed to them.

Emma Kunz

Sans titre, c. 1938

Pencil and oil crayon on brown graph paper
77,5 × 74,5 cm

Sans titre, c. 1938

Pencil and oil crayon on brown graph paper
79 × 79 cm

Sans titre, c. 1938

Pencil and oil crayon on brown graph paper
72 × 72 cm

Emma Kunz was a visionary Swiss healer, painter, and researcher and an adept of radiesthesia: a process that aims to detect waves emitted by different bodies. From 1938 onwards, she began to draw in addition to the healing rituals she performed. She produced almost six hundred geometric drawings on graph paper, in response to questions posed to her pendulum.

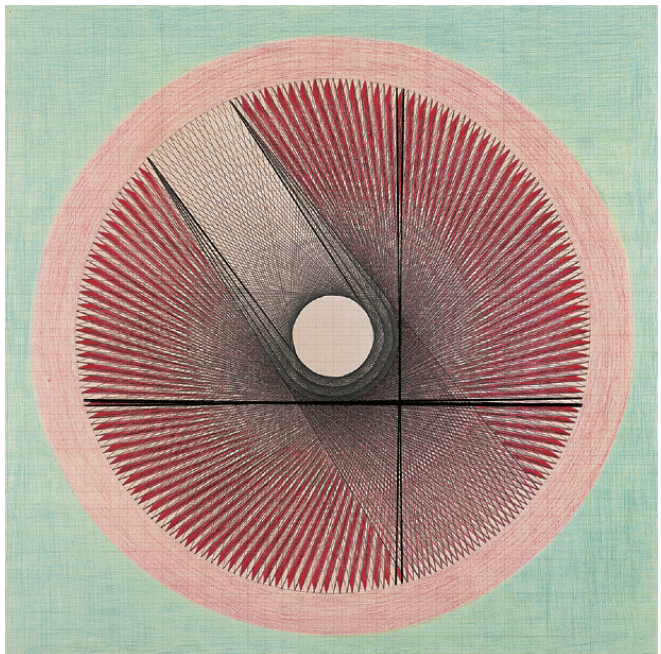
Starting with personal and philosophical questions, or those relating to current world events—such as the outcome of future meetings between political leaders—her drawings, done in coloured pencil or oil pastels, follow the movement of her pendulum through lines of energy that she captures with her compass and ruler. These works bring together spirituality and abstraction, placing the representation of energy at the heart of her practice.

It is said that Kunz may have predicted some of the major events of the twentieth century, as Anton C. Meier writes in the monograph devoted to the artist: "A number of Emma Kunz's drawings are documents that will hold an interest for the advanced technology of the future. As early as 1938, she foresaw the ozone hole and its consequences; in 1939, she predicted the development of the atom bomb by the Americans." The drawing numbered 020 is that of the prediction of the atomic bomb.

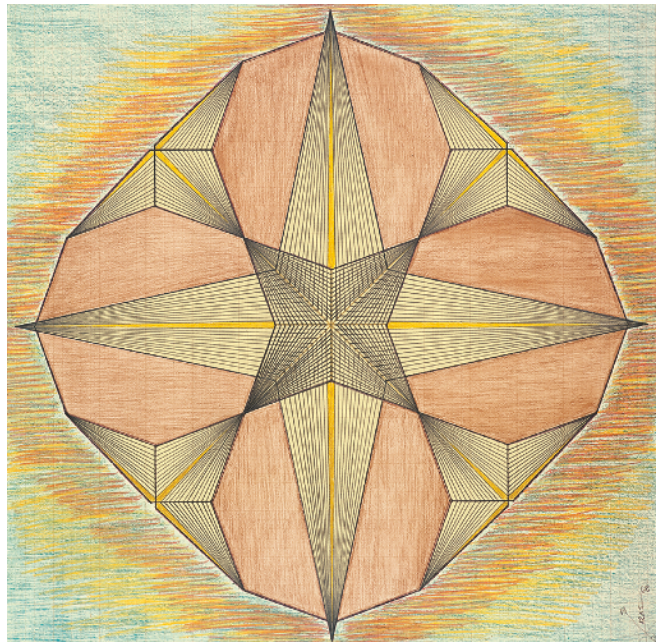
Emma Kunz was born in Brittnau (Switzerland) in 1892. She died in Waldstatt (Switzerland), in 1963.



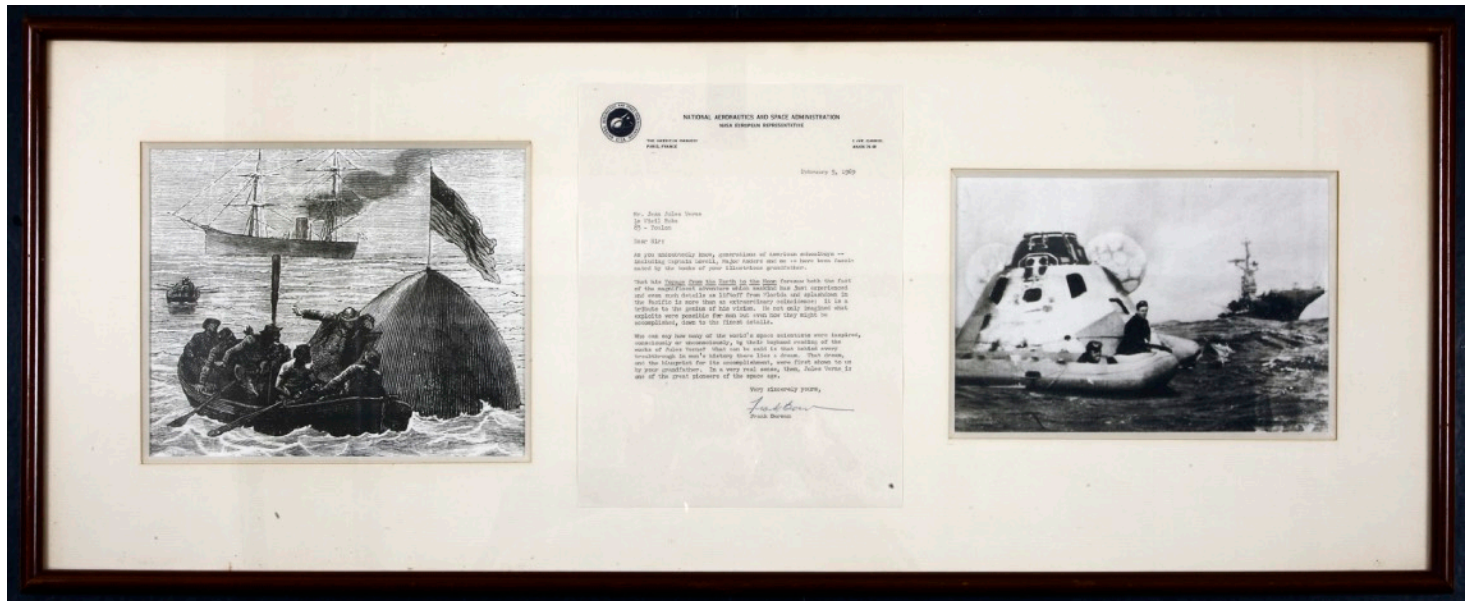
Emma Kunz, *Sans titre*, c. 1938. Pencil and oil crayon on brown graph paper, laminated on fabric, 77,5 x 74,5 cm © Emma Kunz Stiftung, Würenlos



Emma Kunz, *Sans titre*, c. 1938. N°020. Pencil and oil crayon on brown graph paper, laminated on fabric, 79 x 79 cm © Emma Kunz Stiftung, Würenlos



Emma Kunz, *Sans titre*, c. 1938. Pencil and oil crayon on brown graph paper, laminated on fabric, 72 x 72 cm © Emma Kunz Stiftung, Würenlos



Jules Verne

Letter from Frank Borman to Jean Jules-Verne, the writer's grandson, accompanied by two photographs showing the water landing in the novel *Around the Moon* and the return of the Apollo 8 mission / MJV C533

The sixty-two novels and eighteen short stories that make up Jules Verne's Extraordinary Journeys are considered visionary: forerunners of the science fiction genre. Drawing on the knowledge of his time in astronomy, physics, optics, ballistics, and steelmaking, and covering his manuscripts with calculations and sketches, Jules Verne imagined a whole series of technological tools, some of which would not see the light of day until several decades after he had described them. These include the Nautilus, a fictional electrically-powered submarine from *Twenty Thousand Leagues Under the Sea* (1869), the Albatross from *Robur the Conqueror* (1886)—an electric flying machine with parallel propellers that foreshadowed the helicopter—and the electric chair from Paris in the Twentieth Century (c. 1860), described twenty-eight years before it was first developed in the United States. The documents assembled here bear witness to another of his intuitions. In his novel *Around the Moon*, first published in 1869, the author details the trajectory of an expedition to the Moon, starting in Florida and ending in the Pacific. This was the same path followed by the Apollo 8 mission, the first manned spacecraft to orbit the Moon, one hundred years later, in 1968. Taken from the original edition and signed by Émile Bayard, the illustration on display bears a striking resemblance to the photograph of the landing of the space capsule. The two images were mounted side by side by Frank Borman—commander of the mission, who came to France for an official visit the following year—who framed them alongside a letter he wrote, before donating them to Jules Verne's grandson as a tribute to the man he called "one of the great pioneers of the space age". Jules Verne was born in Nantes (France) in 1828. He died in Amiens (France) in 1905.



Courtesy Galerie Buchholz, Berlin © Heji Shin

Heji Shin

1. *Operation Phantom Fury*, 2020

2. *Ambush at Dreamland*, 2020

3. *Cursed Soldiers, Squad*, 2020

4. *The Recruit, The New Guy*, 2020

5. *BOHICA, Bend Over Here It Comes Again*, 2020

Archival pigment prints

Heji Shin is interested in the icons of contemporary culture, the values attached to them, and the role that photography plays in their construction. Whether it focuses on advertising, pornography, or fashion imagery, her work questions the power of representation: what we choose to show, broadcast, or keep hidden from view. In 2020, Heji Shin began work on a new series, for which she went looking for ensembles that reflect the war in Iraq or other conflicts in the Middle East. She travelled twice to Ukraine to attend live action role-playing (LARP) events, which she photographed in 2020. The participants, who were all Ukrainian, took on the role of soldiers in scenarios inspired by the Iraq War, just a few months before the annexation of the east and south of the country by Russia. Sadly premonitory, these photographs are almost like a preparation or a foretaste of the coming disaster. Creating a kind of vertiginous history in which simulacrum, play, and drama are intertwined, they appropriate and exaggerate the visual codes typical of conflict photography—a genre widely celebrated in the twentieth century—to question our visual culture of the glorification of violence and the aestheticisation of atrocity. Heji Shin was born in Seoul (South Korea) in 1976. She lives between Berlin (Germany) and New York (USA).



Neil Beloufa
***Screen Talk*, 2014**
 Video

Neil Beloufa's work deals with the way in which communities and individuals construct their discourses and visions of the future. To explore this field, the artist uses a variety of media, from documentaries and investigative films to sitcoms and websites. In 2020, the artist and his production company Bad Manner's created an experimental online production and distribution project to broadcast the *Screen Talk* series.

Shot by Neil Beloufa in 2014, it depicts a world affected by a pandemic and the race between rival pharmaceutical laboratories to develop a cure for the virus. Although conceived as pure fiction, the script has now acquired a new meaning: one of the episodes transcribes the announcement, during a television news programme, of an epidemic in which one of the first symptoms is a cough and which, spreading at lightning speed, soon forces the world's population to wear masks and quarantine themselves. The series explores the dynamics of quarantine in the face of the onset and growth of the disease, particularly through the prominent role played by new technologies in social experiences. The first cases of Covid-19 appeared at the end of 2019, before the pandemic spread across the world, leading to multiple lockdowns, the wearing of masks, and the omnipresence of digital tools for communication and surveillance purposes. Neil Beloufa was born in 1985. He lives and works in Paris (France).

SECTION 4 : THE TEST OF TIME



Sung Tieu, *Mural for America*, 2023. 1900 engraved stainless steel plates and screws. Courtesy of the artist, Enalim, London, Steir-Sämler Gallery, Hamburg/Berlin and Gallery Barbara Weiss, Berlin

Sung Tieu

Mural for America, 2023

1900 engraved stainless steel plates and screws

Sung Tieu undertakes a critical examination of the instruments of dominance inherent in capitalist systems, delving into the intricacies of public opinion manipulation and information control. The artist notably focuses her scrutiny on hydraulic fracturing, a subterranean gas extraction technique pervasive in the United States that is known for its severe environmental ramifications, including detrimental effects on water and soil quality, as well as the contamination of water tables.

The amalgamation of steel plates presented herein forms a mural that meticulously catalogues the chemical constituents employed by fracking enterprises. These companies are mandated to disclose such information on a public database. Engaging in an investigative pursuit, Tieu explored this database in collaboration with journalists, scientists, and data analysts. However, companies are authorised to only disclose specific chemical components while retaining the confidentiality of others as proprietary trade secrets. This conspicuous absence alludes to an impending spectre of destruction, with the forthcoming consequences known only to the fracking firms themselves.

In this nuanced exploration, Tieu bears witness to the underlying power dynamics governing the dissemination of knowledge. Characterised as a "living fresco," her work is poised to evolve in tandem with legislative shifts that may necessitate the public disclosure of these chemical components. Through this artistic endeavour, Tieu illuminates how present-day secrets surreptitiously and opaquely mould the contours of the future landscape. Born in 1987 in Hai Duong, Vietnam, Sung Tieu currently lives and works in Berlin.

Benoît Piéron

Laundrette, 2024

Installation

New production supported by Lafayette Anticipations

Benoît Piéron's practice stems from his experience of the medical world, hospital space, and insecurity, and the treatment they impose on the body. Seeking to generate other perceptions of illness, his works turn it into a site of possibility, where a multitude of forms can flourish. Here, the artist focuses on an everyday space where the experience of waiting materialises: the laundrette. Created for *Coming Soon*, this installation invites visitors to enter this space we are all familiar with. A place where domestic work meets the suspension of time, the laundrette gives rise to a variety of attitudes and gestures. A place where impatience, meditation, boredom, or daydreaming manifest themselves as we wait and count down the minutes; a place where we expose ourselves, where intimacy confronts the collective, when lack of space or resources forces us to "wash our dirty laundry in public". Inspired by a scene from the French science fiction film *Tom et Lola* (1990) by Bertrand Arthuys, in which the protagonists—two immunodeficient children living in a sterile plastic bubble inside a hospital—play on a pile of sheets, surrounded by washing machines that turn on and off as if haunted. Benoît Piéron injects the furniture typical of this space with a kind of childlike animism in which the objects come to life. Covering the walls with paint the colour of a bruise, inserting flashing lights into the heart of the washing machine drums, he softens the lights of power into a kind of nightlight, and charges this supposedly banal place with poetic potential. To the sounds of the washing machine's cycles, reminiscent of those of a human organism or of a heartbeat, Piéron creates a choreography of light that transforms the laundrette into a hypnotic device. Here, the machines spin idly, their movement evoking the circularity of time.

Benoît Piéron was born in 1983 in Ivry-sur-Seine (France). He works in Paris (France).

Clovis Bataille

Untitled (Fakir), 2020–2024 (ongoing)

Used needles, paint, and blood on wood panel, 62 × 180 cm

Clovis Bataille is interested in the city and the way it silently orchestrates our movements and lives. Using materials that he appropriates and reworks, he looks at how control, violence, and protection manifest themselves in the people and architecture that inhabit our cities. This is reflected in *Untitled (Fakir)*, a series composed from insulin syringes that the artist administers to himself daily to treat a type 1 diabetes, which he then methodically inserts onto wooden panels. Gathered in public space, the latter were gleaned from either construction sites or scenes of protests, where they were initially screwed to shop and bank windows in order to prevent damage during Parisian demonstrations. *Untitled (Fakir)* combines two gestures of prevention — one against attacks of hypoglycemia and hyperglycemia, i.e variations in blood sugar levels characterizing this autoimmune disease, the other against destruction — thereby revealing the ambiguity of these objects, which speak as much of prevention as of control.

The accumulation of syringes exacerbates the idea of a kind of clock, with the empty spaces in the panels foretelling the actions to come, a repetition of the care that keeps us alive. These pieces act like a form of self-portrait, telling the story of the individual through their uses. They also operate like a calendar or diary, interweaving the personal and the collective, and reminding us that projection into the future depends on the experience that we each have of the present.

Clovis Bataille was born in 1995 in Paris (France), where he currently lives.



Clovis Bataille, *Untitled (Fakir)*, 2020–2024 (ongoing). Used needles, paint, and blood on wood panel, 62 × 180 cm. Collection of the artist © Clovis Bataille

Xinyi Cheng

Window, 2021

Oil on linen, 79 × 56 cm

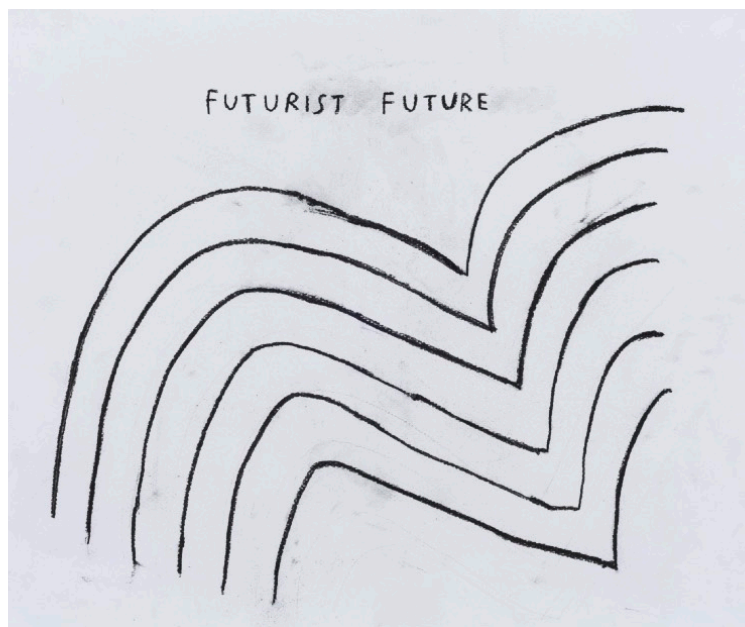
Window was created in 2021 during a lockdown caused by the Covid-19 pandemic, when artist Xinyi Cheng was unable to leave her studio or receive any visits from friends and models. From then on, many animals began to populate her paintings—allegorical representations of her emotions and inner states. The artist paints a floating domestic space, timeless and in suspension, where a light reminiscent of the painter Bonnard confers a strange atmosphere to the whole scene. Inspired by the colour theory of Joseph Albers, Cheng uses blue to evoke melancholy. At a time when Parisians were only allowed to go out in a limited area around their homes and only for specific reasons, both the future and outside space became blurred and abstract territories. Xinyi Cheng represents them through this open window, devoid of any perspective or horizon, while the cat, the image of solitude, tries to reach it. The window, traditionally a symbol of an opening onto the outside world or onto the imaginary in art history, is walled up by the impossibility of projecting oneself into the future. Here, the artist evokes the need to “represent an existential crisis, or the abstract idea of disappearance”.

Xinyi Cheng was born in Wuhan (China) in 1989. She lives in Paris (France).



Xinyi Cheng, *Window*, 2021. Oil on linen, 79 × 56 cm. Scheinman Family Collection. Courtesy of Matthew Marks Gallery © Xinyi Cheng

SECTION 5 : INHABITING THE FUTURE



Christine Sun Kim

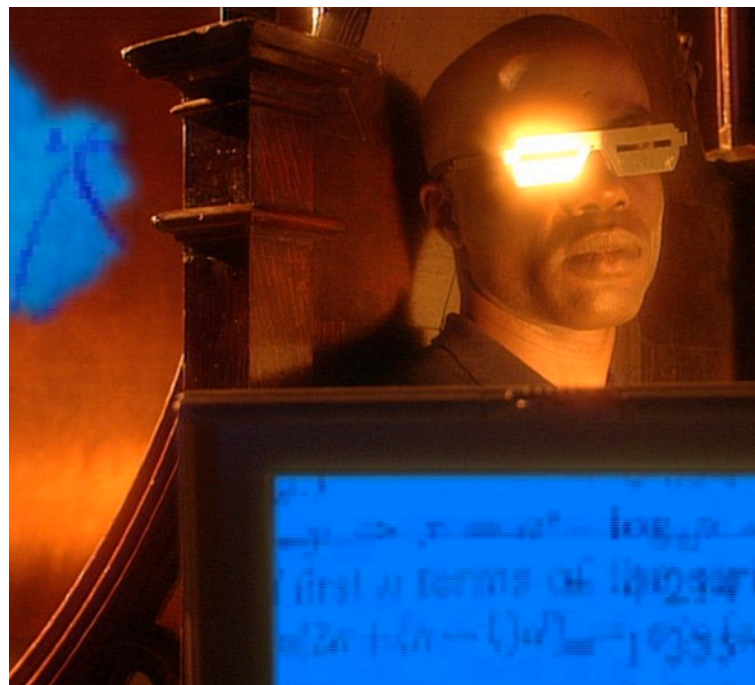
Futurist Future, 2023

Mural paintings, based on graphic works from 2016
Variable dimensions

Christine Sun Kim is interested in the politics of sound, how it circulates and functions, and how speech remains central and sometimes exclusionary in our societies. The "*Futuristic future*" wall drawing is adapted from a series entitled *Future Base* (2016). This series represents visual interpretations of the American Sign Language (ASL) sign used for which is performed by forming one or two consecutive semi-circles with an open palm starting from the face. The tone you wish to give to this future—whether it is more or less distant, probable or impossible—varies

according to a series of factors that are an integral part of ASL: the position of the fingers, the facial expression of the speaker, and the intensity or speed of the movement. With the humour that characterises her work, Kim disrupts the trajectory of the “future” sign to make it interact with other motifs. They allow us to develop different ways of looking at the future.

Christine Sun Kim was born in Orange County (USA) in 1980. She lives in Berlin (Germany).



Black Audio Film, John Akomfrah *The Last Angel of History*, 1995

Single channel colour video, sound, 45 min 07 sec

John Akomfrah's work examines the memory of colonial history, migration, and the culture of the diasporas that have emerged from it. In 1995 he made *The Last Angel of History*, an experimental documentary that looks back at the foundations of the Afrofuturist movement, drawing on the jazz of Sun Ra, the funk of George Clinton and his album *Mothership Connection*, and the science-fiction writings of Samuel R. Delaney and Octavia E. Butler. Afrofuturism is an aesthetic and philosophy that rethinks the place of Black people of African descent by invoking science fiction and borrowing from technological and extraterrestrial iconography and cyberculture.

The Last Angel of History combines interviews with musicians, astronauts, authors, and critics with the semi-fictional adventure of an archaeological dig by a "data thief" on a mission to know his future. Presenting the conquest of space as an escape from colonial and racist oppression, the film recounts the fundamental role played by speculation in creating counter-narratives and projecting oneself into another future, the latter opening up as a space of both production and emancipation.

John Akomfrah was born in 1957 and lives in London (UK).

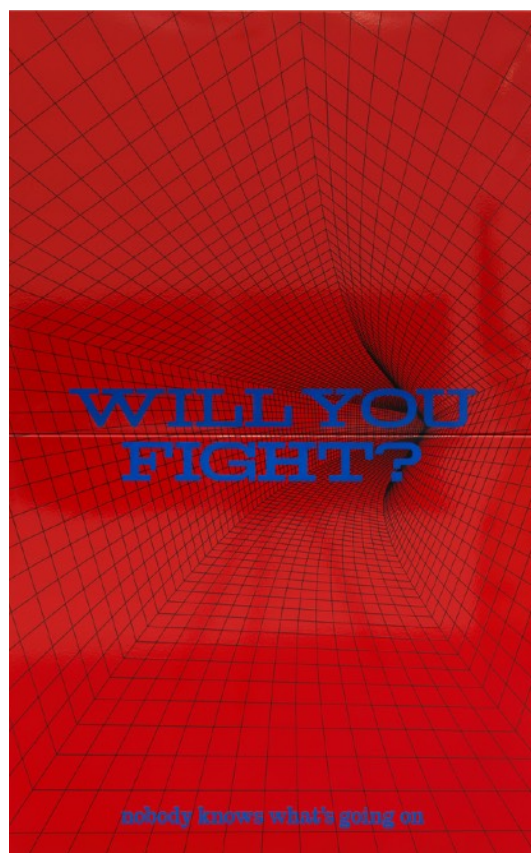
Nora Turato

WILL YOU FIGHT ? nobody knows what's going on, 2023

Vitreous enamel on steel, 192 × 120 × 3 cm

Nora Turato compiles extracts of sentences borrowed from everyday life. Reading like philosophical phrases, these fragments of conversation, subtitles, tweets, advertisements, etc. are then presented in the form of posters, wallpapers, videos, performances, or even publications, which sketch out a mental landscape and a way of describing the world. This is also the case with this enamel panel, which uses the grid tunnel motif with a central vanishing point—a retro-futuristic symbol of a society driven by technology and computers. Associated with the beginnings of the internet, and the optimism of that era in the face of the creation of a new space of possibilities, here this grid is covered with an anguished ultimatum. *WILL YOU FIGHT? nobody knows what's going on* questions the attitude that motivates us to fight, without us even knowing what the object or goal of the confrontation is. Positioning the future as a political space-time of dilemmas and taking sides, this piece questions a frenetic system in which the notion of individual commitment oscillates between manipulation and responsibility.

Nora Turato was born in 1991 in Zagreb (Croatia). She lives and works in Amsterdam (Netherlands).



Nina Beier

Fleet, 2024

Model cruise ships, sand, sugar

New production supported by Lafayette Anticipations



The cruise ship is an ambivalent symbol, embodying both the fantasies of escapism and the environmental impact of consumerism. Since most of these ships cross international or cross-border waters, travel companies have strategically associated them with symbols of freedom, and their names often celebrate this: *Independence of the Seas*, *Freedom of the Seas*, *Liberty of the Seas*, etc. And yet, through their use of fossil fuels, these ships are major contributors to global warming and rising sea levels.

The title of this installation *Fleet* by Nina Beier refers to a group of warships under a single command or a sense of time passing elusively. Here, the fleet-like assembly of model cruise ships draws directly on an advertisement for Carnival Cruises depicting their liners as a flotilla, militarising the image of leisure and commerce. This idea is reinforced by the image of a granular mixture flowing from each object, made of sand and sugar – two materials that hark back to the history of colonial trade and fantasies of conquest. Where dunes, beaches and deserts evoke the elsewhere of travel in the Western imagination, sand is also that of the hourglass, the ultimate symbol of the passage of time. Essential to the production of glass, concrete and silicone, it is now the second most widely used resource after water, and its predicted shortage has led to the emergence of so-called

"sand mafias". Floating in the air, the installation is inspired by 'votive boats' – that used to hang from the ceilings of certain Christian churches, objects made by sailors who had survived shipwrecks after invoking God. *Fleet* moves between different image regimes to highlight the political issues underpinning our desires and belief systems.

Nina Beier was born in 1975 in Aarhus (Denmark). She lives and works in Berlin (Germany) and Copenhagen (Denmark).

SECTION 6 : PREPARING FOR THE FUTURE

Diamond Stingily

***Entryways*, 2021**

Door with baseball bat, hardware, 202 × 81 × 66 cm

Diamond Stingily's works frequently refer to places through the use of salvaged and repurposed objects or personal archives, as is the case with *Entryways*, a work that draws directly on the artist's childhood memories. Composed of a worn door with a baseball bat in front of it, it refers to Stingily's grandmother Estelle who always kept a bat near the entrance to scare off potential intruders. A symbol of American sporting culture, the baseball bat here becomes the symbol of a threat, manifested daily in the very heart of the domestic space. Transformed into a defensive weapon, it functions as a permanent reminder of possible brutality.

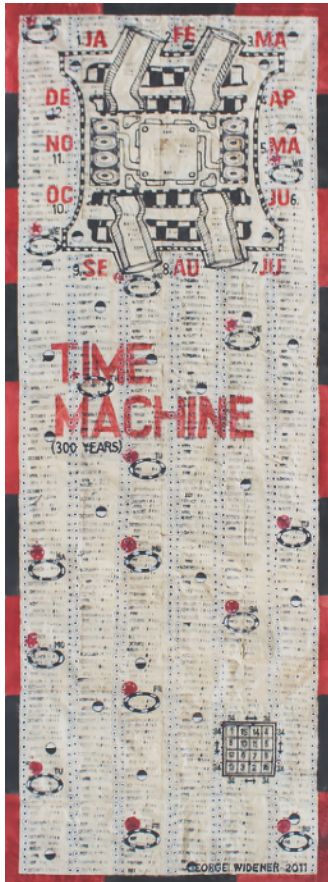
Entryways points out that non-violence is a privilege, and that certain contexts require us to guard against the future.

This closed door on the future, which contains the prospect of intrusion within it, brings together different temporalities: prevention and alertness, anticipation and the unpredictable.

Diamond Stingily was born in Chicago (USA) in 1990. She lives and works in New York.



Diamond Stingily, *Entryways*, 2021. Door with bat, scrap metal, 202 × 81 × 66 cm. Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin © Florian Kleinert



George Widener, *Time Machine*, 2011. Ink and marker on paper, 162,3 × 58 cm. Collection Emmanuelle and Guy Delcourt © George Widener

George Widener

***Time Machine*, 2011**

Ink and marker on paper, 162,3 × 58 cm

A gifted child who became an engineer for the US Air Force and was diagnosed with Asperger's syndrome at the age of 32, George Widener uses mathematical language to understand time. His pieces are covered with formulas and calculations that create a system of encrypted signs. They reflect an obsession with mastering the unknown future. Between calendars and numerical systems, Widener's algebra attempts to establish a method for predicting historical events such as plane crashes. His *Time Machine* is another expression of this, tasked with calculating the future over three hundred years. Around a labyrinthine, mechanical shape, inscribed with the different months of the year, Widener's typical visual vocabulary appears: circled dates that promise to be momentous, or one of his "magic squares" in which all the numbers add up to thirty-four.

George Widener was born in Covington, Ohio (USA) in 1962. He lives in Waynesville, North Carolina (USA).



Stéphanie Brossard

Intempéries, 2020

Water, bathtub, ceramics, pumps, screen, and internet
Variable dimensions

Stéphanie Brossard's work explores situations that combine phenomena from the living world with supernatural disturbances or private memories. She sees chaos as a positive impetus from which gestures, practices, and forms can emerge. This is the case with *Intempéries*, an installation that surveys and transcribes cyclonic activity in tropical zones in real time. There are seven cyclone-forming basins in the world, and the work focuses on each of them. It consists of a bathtub, lined with a mosaic of various pieces of tile collected on a beach in Terre Sainte, a district of the town of Saint-Pierre on La Réunion, which fills up automatically when a

cyclone approaches and empties when it passes. A screen indicates the name of the meteorological phenomenon as well as the strength of its winds and its forecast for the next twenty-four hours. The work began with one of the artist's memories: that of her mother filling the bathtub in anticipation of a shortage of drinking water when a cyclone was approaching. For Stéphanie Brossard, this gesture has always had a poetic charge—the calm of the blue water contrasting with the urgency of an outside world on the verge of collapse. Taking on the role of an alarm signal, this reservoir also implied a kind of ritual of foresight. Stéphanie Brossard was born in Le Port, Réunion (France), in 1992. She lives in Avignon (France).

Mimosa Echard

I'm raining, 2023

Canvas on aluminium frame, anti-radiation fabric, aluminium foil, clear acrylic varnish, 180 × 110 × 3 cm

Collection Lafayette Anticipations - Fonds de dotation Famille Moulin

In Mimosa Echard's *I'm raining*, a flat surface made of radiation-proof fabric is covered with a grid of aluminium sheets. These insulating materials act as shields against waves, such as those emitted by WiFi or thermal radiation. The grid formed by the aluminium sheets is as reminiscent of a wall of screens in a video surveillance room as it is of a window in an industrial building. Oxidised in places, the work bears the traces of a mysterious liquid that has flowed over its surface, producing chemical reactions that have altered the materials and disrupted the geometry and rhythm of its minimalist composition. Evoking our relationship with the electromagnetic waves that pass through us, this work explores our relationship with the unknown and the intangible. It crystallises an ambiguous relationship between the body and technology, combining unease, hope, mistrust, and fantasy. Mimosa Echard was born in 1986 in Alès (France). She lives in Paris (France).



Mimosa Echard, *I'm raining*, 2023. Canvas, anti-radiation fabric, aluminium foil, clear acrylic varnish, 180 x 110 x 3 cm. Courtesy Collection Lafayette Anticipations - Fonds de dotation Famille Moulin, Paris © Marjorie Brunet Plaza and ADAGP, Paris, 2024

SECTION 7 : ESCAPE

Bas Jan Ader

In Search of The Miraculous, 1975

26 framed silver gelatin prints , 8,9 × 12,7 each

Bas Jan Ader is a Dutch conceptual artist, performer, and video artist who created a body of works that, although few in number, are remarkable. Staging a fall from a tree or into a river, and using gravity as one of his mediums, his work tests different ways of letting oneself go. It speaks to an approach that blends art and life, culminating in his final project, *In Search of The Miraculous*, a work in three stages, the first of which is presented here in the form of a study: made up of a series of twenty-six black-and-white photographs taken in 1973, of which only eighteen were retained in the final version, it retraces the artist's nocturnal walk from the heights of Hollywood to the sea on the other side of the valley. In this spectral landscape, we can make out his silhouette, torch in hand, wandering along a motorway, blocks of flats, a subway, etc. in this urban landscape. Documented by his wife Mary Sue, this survey has the feel of a *dérive* or existential quest, foreshadowing the next stage of *In Search of the Miraculous*, which was ultimately the last. Bas Jan Ader set off alone in 1975 to cross the Atlantic in a four-metre sailboat, but disappeared at sea. All that was found was his boat, half-submerged off the coast of Ireland.

Bas Jan Ader was born in 1943 in Winschoten (Netherlands). He disappeared in 1975, but his body was not found.

Philippe Parreno

No More Reality, la manifestation, 1991

Video, colour, sound, 3 min 55 sec

In this video created in 1991 by Philippe Parreno, children take on the role of protesters, carrying banners with the slogan "No More Reality!". This work is part of a series in which Parreno seeks to disrupt our understanding of the interweaving of different layers of reality—the event, its image, and its commentary—expressing the sense of a loss of bearings. This highlights the alienation between reality and its representations that is characteristic of the contemporary world, as Guy Debord put it in 1967: "Reality rises up within the spectacle, and the spectacle is real". The fundamental embodiment of the future, children here become the symbol of a generational rejection of the status of reality. Through this collective ritual of protest, they demand the abolition of a world in order to potentially reimagine the times to come.

Philippe Parreno was born in 1964. He lives in Paris (France).



Philippe Parreno, *No More Reality, la manifestation*, 1991. Video, colour, sound, 3min55 © Philippe Parreno



Cécile B. Evans *Reality or Not*, 2023

Video, colour, sound, 40 min

Coproduction Fondazione MAST & Museo d'Arte Moderna di Bologna, Bologna; Lafayette Anticipations, Paris; Singapore Art Museum, Singapour; Le Fresnoy, Tourcoing

New production supported by Lafayette Anticipations

In this film by Cécile B. Evans, a narrator introduces a group of radical teenage girls, the “realitarians”, who have taken power over their own reality and are trying to invent a new way of existing. Their experience is followed in the context of a reality TV series, during which they come into contact with events that fracture reality through several intrusions into the film. The characters are confronted with concepts such as debt, history, technology, and time, which shape what is accepted as “real”. To counter this, the teenage girls practise “shifting”: a way of training their minds to enter a “new reality”. This practice, very popular on TikTok and developed during the Covid-19 lockdowns, consists of lying down and imagining a “desired reality”.

Moving from one world to another, acknowledging the malleability of existence and the future, the film *Reality or Not* questions how reality is shaped and changed as values are transformed, and as we revisit the past and its legacy.

The film was made in collaboration with the Lycée Suger in Saint-Denis (93), the students, and their teacher, Sandra Murail, as part of Cécile B. Evans’s residency at Lafayette Anticipations.

Cécile B. Evans was born in 1983 in Cleveland, Ohio (USA). They live in Paris (France).

SECTION 8 : ADMITTING

Bridget Polk *Balance*, 2024

Cinder blocks and stone
Variable dimensions

The performance *Balance* is performed by the artist at the Fondation from Wednesday to Sunday, 3pm to 7pm.



« Rock balancing » is the meditative practice of stacking stones in balance. Most often practiced outdoors, it became popular in the 2010s, gaining visibility through social media. Unlike traditional “rock balancers”, Bridget Polk mixes natural rock, building materials and architectural waste, creating landscapes composed of hybrid histories. She must first find the point of balance between the stones that will allow them to remain piled up for a few days, a few minutes or a few weeks, before collapsing. Her world between ruin and natural formation seems to hold together magically. But because these structures are doomed to collapse, Bridget Polk must continue to bring her compositions to life as they fall down: she remains present in the space for the duration of the exhibition. It's a never-ending orchestra, like an accelerated - yet slow and meticulous - metaphor for the rise and fall of civilisations.

Bridget Polk was born in 1960 and lives in Astoria (Oregon), USA.

Cerith Wyn Evans *'...après Stéphane Mallarmé'*, 2008

Neon
Variable dimensions

'...après Stéphane Mallarmé' is a neon work by the artist Cerith Wyn Evans which uses the title of Stéphane Mallarmé's famous poem “A Roll of the Dice Will Never Abolish Chance”. Written in 1897, this text finds its originality in its visual, experimental, and fragmented form. It is a literary and graphic marker, a precursor to the surrealist experiments and language games of the future. The author meditates on the idea of uncertainty, and asserts that chance, despite the attempts at mastery represented here by the roll of the dice, can never be completely eliminated. Cerith Wyn Evans adopts Mallarmé's approach to visual creation.

Characteristic of the artist's vocabulary, *'...après Stéphane Mallarmé'* After Mallarmé (2008) appears as an acceptance of the fact that not everything is controllable or measurable.

Now legendary, this phrase becomes an illuminating prediction, inviting viewers to ponder the mysteries of chance and adopt a certain openness to the future that lies ahead. Cerith Wyn Evans was born in 1958 in Llanelli (UK). He lives in London (UK).





EXHIBITION EDITIONS

Lafayette Anticipations is publishing a catalogue and a notebook to accompany the programme.

Coming Soon's catalogue has been specially published by Lafayette Anticipations on the occasion of the group exhibition. This book presents texts and essays by Sandrine Gasparine Alexandre, K Allado-Mcdowell, Ama Josephine Budge, Kara Keeling, Rebecca Lamarche-Vadel, Martine Syms and Olivier Zeitoun.

The catalogue also includes notices of the presented works.

The *Coming Soon* exhibition booklet is printed in risography and produced in the Foundation's publishing workshops.

Exhibition catalogue

Editions Lafayette Anticipations

Authors: Sandrine Alexandre,

K Allado-Mcdowell, Ama Josephine Budge

Johnstone, Kara Keeling,

Rebecca Lamarche-Vadel, Martine Syms et

Olivier Zeitoun

143 pages

Size: 340 x 240mm

Design: Espace Ness

Edition February 2024

Bilingual French - English

Price: 35€

Exhibition booklet

Editions Lafayette Anticipations

Printed and made by Lafayette

Anticipations's publishing workshops

in risography

Bilingual French - English

Price: 5€



CATALOGUE EXCERPTS

→ On oracles

Olivier Zeitoun, *Between worlds: oracular otherness*

"The oracle is an *in-between*, whose performative power was established in Antiquity, at the very dawn of Western rational discourse. Through its radical and proliferating figures of otherness, outside the dualities between the profane and the sacred, could the oracle bring the social and the living into dialogue, in both worlds? In a possible history of emancipation, its enigmatic and unresolved ambiguity is seen as a transgression of—or link between—social norms and human certainties. The oracle can be read as an "inspired" word, the result of an otherness of transcendence. But it also prefigures an overcoming of the opposition between an autonomous "I" and an external "they". Oracles can be understood as the moment of relationality and the product of "intra-actions"³ (Karen Barad); as a dazzling situation of non-separation that will be decisive for the future of those who consult them."

→ On expectations

Sandrine Gasparine Alexandre, *E. for Expectation(s) of a different future*

"Expectation functions as a principle of distinction, between those who, because they are sufficiently adapted to normative expectations, can afford to have expectations and make others wait, and those who are systematically made to wait and who cannot afford to have too many expectations. In these indefinite expectations to which those who do not quite fit in with the expected norms are condemned and who are told to wait in order to benefit from—in the near or distant future, who can say—the same rights as "everyone else", it is the whole of existence that disintegrates to the point of losing meaning. The future no longer functions as a horizon. No future. In other words, what is to come is reduced to the future. No future. The reduction of life to bare life. No future. In other words, the already difficult maintenance of a life that is given nothing to allow it to give meaning to the future."

PRESS VISUALS

The press visuals are free of rights for the promotion of the exhibition. For any request of high definition visuals, you can contact the Claudine Colin Agency +33 (0)1 42 72 60 01 / claudinecolin.com: Harry Ancely / harry@claudinecolin.com



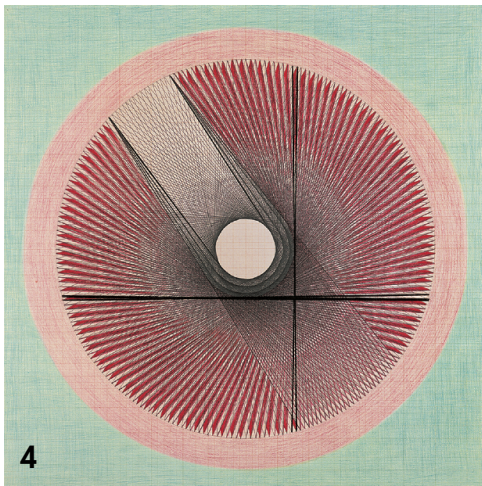
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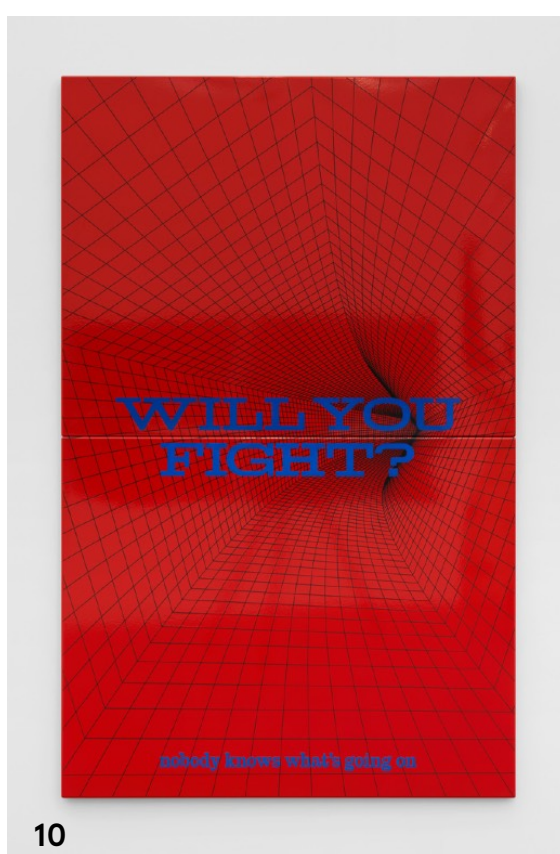
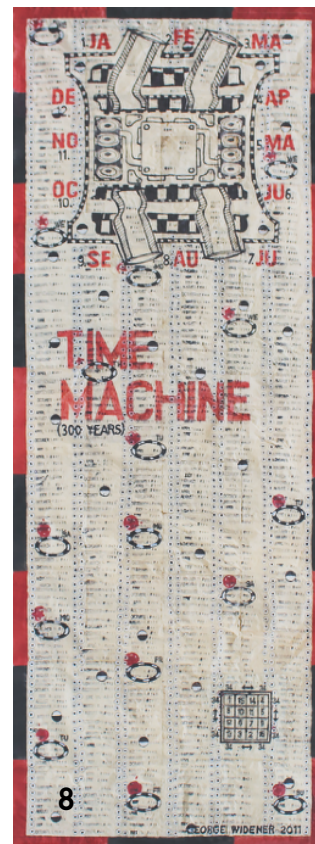
1. Rirkrit Tiravanija, *untitled (demain est la question)*, 2015. Silkscreen on ping pong table and rackets, 76 x 274 x 152.5 cm. Courtesy of the artist and Galerie Chantal Crousel, Paris © Florian Kleinfenn

2. Bridget Polk, *Balance*, 2024. Concrete blocks and stones, variable dimensions. Courtesy of the artist © Bridget Polk

3. Diamond Stingily, *Entryways*, 2021. Door with bat, scrap metal, 202 x 81 x 66 cm. Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin © Florian Kleinfenn

4. Emma Kunz, *Sans titre*, c. 1938. Pencil and oil crayon on brown graph paper, 79 x 79 cm © Emma Kunz Stiftung, Würenlos

5. Cécile B. Evans, *Reality or Not*, 2023. Production still. Courtesy of the artist, LAYR, Vienne and Château Shatto, Los Angeles © Cécile B. Evans



6. Chino Amobi, *ORACLE I (LIZ JOHNSON ARTUR)*, 2021. Oil acrylic on canvas, 100 x 100 cm. Courtesy of the artist and Fitzpatrick Gallery, Paris © Aurélien Mole

7. Heji Shin, *The Recruit, The New Guy*, 2020. Archival pigment print, 165 x 117,9 cm. Courtesy Galerie Buchholz © Heiji Shin

8. George Widener, *Time Machine*, 2011. Ink and marker on paper, 162,3 x 58 cm. Collection Emmanuelle and Guy Delcourt © George Widener

9. Xinyi Cheng, *Window*, 2021. Oil on linen, 79 x 56 cm. Scheinman Family Collection. Courtesy Matthew Marks Gallery © Xinyi Cheng

10. Nora Turato, *WILL YOU FIGHT? nobody knows what's going on*, 2023. Vitreous enamel on steel, 192 x 120 x 3 cm. Courtesy de l'artiste et LambdaLambdaLambda, Prishtina/Paris © GRAYSC



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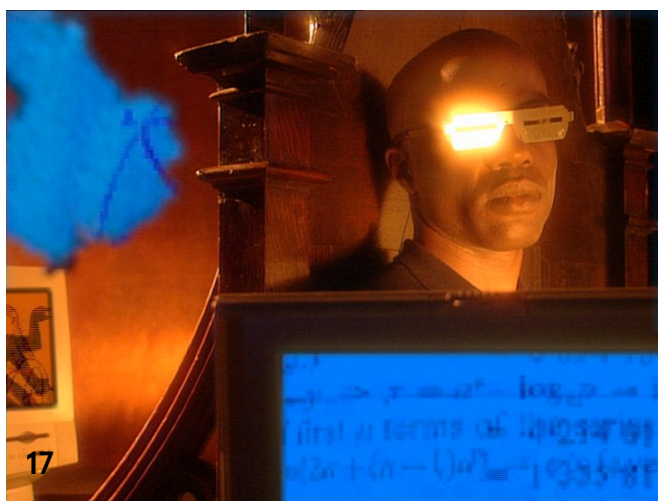
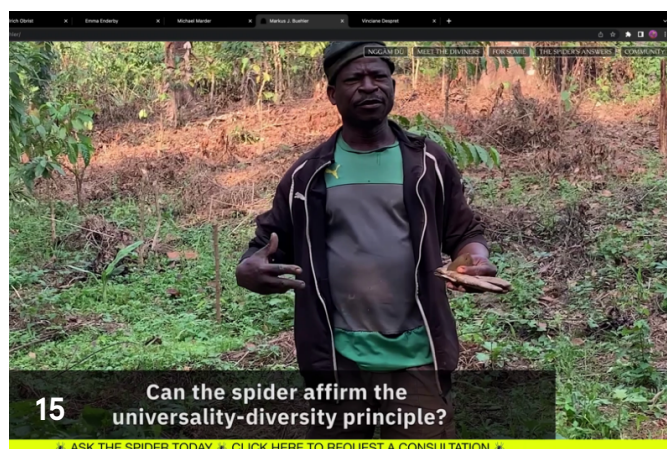
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11. Lisa Signorini, *Tarot Signorini*, 2023. Drawing on satin paper and hot-pressed holographic film, set of 22 cards, 7,5 × 10,5 cm (card) Courtesy of Lafayette Anticipations © Chloé Magdelaine, Lafayette Anticipations and ADAGP, Paris, 2024

12. Alexandru Chira, *The Spring (Stereometry for meditation)*, 1979–1980. Oil and pencil on canvas, nails and wood, 138 x 164 cm. Paris, Fitzpatrick Gallery © Maria Studio Paris and ADAGP, Paris, 2024

13. Clovis Bataille, *Untitled (Fakir)*, 2020–2024 (ongoing). Used needles, paint, and blood on wood panel, 62 × 180 cm. Collection of the artist © Clovis Bataille

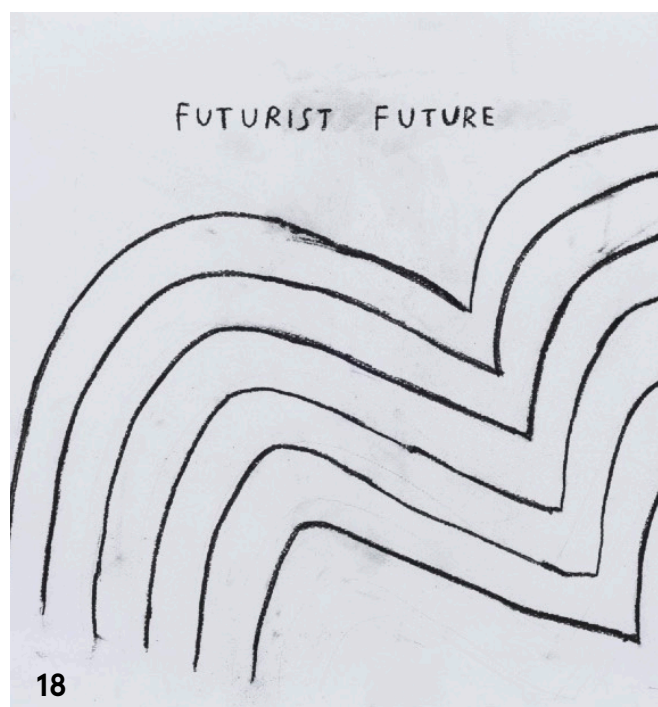
14. Martine Syms, *O Yes, Tell Me (in Spanish), Cruelty, then Ruin, but also, Luck, Charm*, 2023. Oil stick on Fabriano paper, 214 × 150,4 cm. Courtesy of the artist, Sadie Coles HQ and Bridget Donahue, New York © Martine Syms



15. Nggamdu.org screenshot, 2021-on going. Courtesy Bollo Pierre 'Tadíos', Iréné Nguea, ngam (the spider) and Nggamdu.org. Licensed under CC BY-SA 4.0 by Nggamdu.org, 2019-23

16. Marguerite Humeau, *Common Moonwort*, 2023. Pigments and water on paper, 63,6 × 100,6 cm. Courtesy of the artist and White Cube, London © Marguerite Humeau

17. Black Audio Film Collective, John Akomfrah, *The Last Angel of History*, 1995. Single channel colour video, sound, 45 min 07 sec. Courtesy of Lisson Gallery, London and Lafayette Anticipations © ADAGP, Paris, 2024



18. Christine Sun Kim, *Futurist Future*, 2023. Mural paintings, based on graphic works from 2016, variable dimensions. Courtesy of the artist, White Space, Beijing and François Ghebaly, Los Angeles © Yang Hao

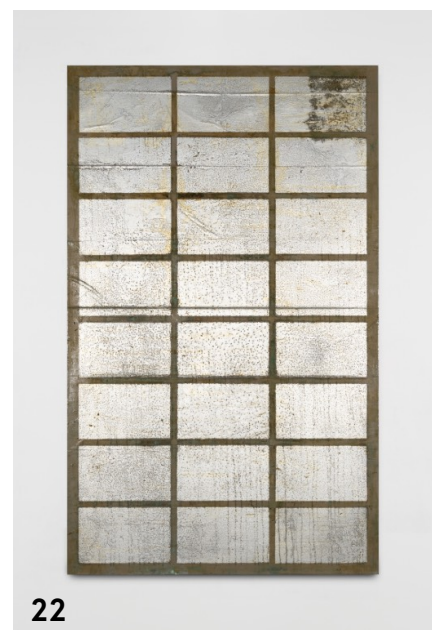
19. Philippe Parreno, *No More Reality, la manifestation*, 1991. Video, colour, sound, 3 min 55 sec © Philippe Parreno



20



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24

20. Ear stela dedicated from Yuny to Ptah, 1550-1069 BCE (Nineteenth Dynasty of Egypt). Engraved limestone, 11,4 x 9,8 x 3,5 cm © Musée du Louvre

21. Cerith Wyn Evans, '*...après Stéphane Mallarmé*', 2023. Neon, variable dimensions. Courtesy of the artist and Marian Goodman Gallery
© Cerith Wyn Evans and Rebecca Fanuele

22. Mimosa Echard, *I'm raining*, 2023. Canvas, anti-radiation fabric, aluminum foil, clear acrylic varnish, 180 x 110 x 3 cm. Courtesy Collection Lafayette Anticipations - Fonds de dotation Famille Moulin, Paris © Marjorie Brunet Plaza and ADAGP, Paris, 2024

23. Stéphanie Brossard, *Intempéries*, 2020. Water, bathtub, ceramic, pumps, screen and internet, dimensions variable. View of the exhibition *L'intraitable beauté de nos vies sauvages #2*. Courtesy de Lafayette Anticipations © ADAGP, Paris, 2024 and Collection Lambert, 2021

24. Neïl Beloufa, *Screentalk*, 2014. Video Courtesy of the artist and Lafayette Anticipations © ADAGP, Paris, 2024

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LAFAYETTE ANTICIPATIONS

THE FONDATION

Lafayette Anticipations, art for another experience of the world

Created on the initiative of the Galeries Lafayette group, the Fondation is a place of exhibition and sharing dedicated to the visual and performing arts. Located in the heart of Paris in the Marais district, Lafayette Anticipations invites visitors to discover other ways of seeing, feeling, and listening to today's world in order to better imagine, thanks to artists, the world of tomorrow.

Expanding horizons

Each year, the Fondation presents three exhibitions of daring, inspiring, and moving works, offering as many visions of the world as ways of living in it. The emerging music scene is invited to the Closer Music Festival in January, and the performing arts meet the visual arts during the Échelle Humaine festival in September. The public programme reflects, through talks, conversations, and performances, the ideas that shape and shake up our time.

Welcoming

The exhibitions are free of charge and can be viewed alone, in groups, or accompanied by mediators who encourage sharing, for a lively and accessible visit. The Fondation provides events and workshops for young and old alike and opens its doors in order to encourage the expression of all different sensibilities, welcoming the most diverse audiences.

Artists and creation at the heart of the Fondation

The workshops in the basement of the Fondation are a place of experimentation and creation for artists, with custom tools dedicated to production, film editing, and publishing. Each year a new design studio is invited to create visual identities in connection with the exhibitions.

An open space of life

The ground floor and its agora is a space of life that is open to everyone. La Librairie presents the Fondation's publications, books related to the programme and to social issues, as well as design objects and records. At PLUTO, the café-restaurant, the cuisine created by the resident chef is offered throughout the day and in the evenings.

A space of solidarity and care

Lafayette Anticipations cultivates a solidarity-based approach to creation: wellness-oriented visits, art therapy programmes, collaborations with partners in the medical-social field, and at-risk populations. The Fondation supports non-profit artistic projects and shares its expertise with young people from all walks of life.

Young generations and the spirit of transmission

Open to young audiences and their families, Lafayette Anticipations is a space for sharing. Texts for children, visits and workshops, festive events and activity books are provided free of charge. In collaboration with education professionals, the Fondation designs activities for visitors ranging from kindergarten to university-level students.

A collection of our times

Lafayette Anticipations continues its support for contemporary creation through its collection and acquisitions supported since 2013 by the Fonds de dotation Famille Moulin. Thanks to a committee of experts, the collection expands each year with works by emerging artists. The fund now includes 370 works which are representative of its commitment.



À L'ŒUVRE !

RESIDENCY AND PRODUCTION SUPPORT PROGRAMME

With the fifth edition of *À l'œuvre!*, Lafayette Anticipations offers artists and collectives a residency and a Production Support Programme to explore the stages of creation: research, experimentation and conception.

This production support programme enables a creator to be in residence at the Fondation. They will be accompanied by the curatorial and production teams to develop their proposal and bring it to life in production and editing workshops.

This year, the programme will be dedicated to a single artist for a duration of three months. This renewal of *À l'œuvre!* will enable the resident to benefit from more in-depth support over a longer period of research and a significant increase in production resources. The Foundation also commits to collaborating with the artist on the responsible production of their works.

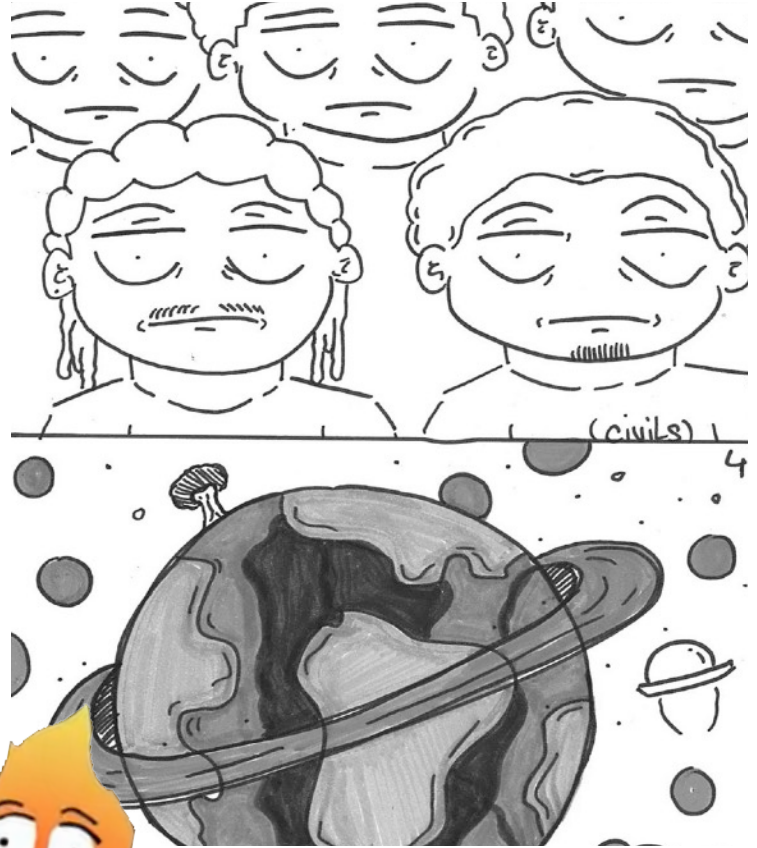
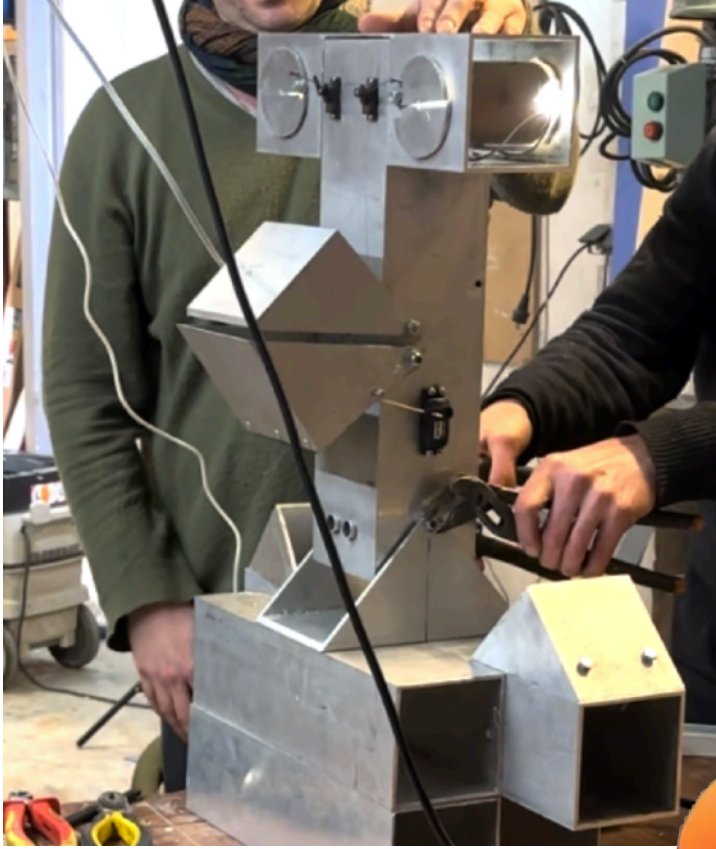
The available machines extends from the basement to the third floor of the Fondation. The production workshop enables prototyping, machining, and the design of sculptures and visual artworks; and the editing workshop facilitates the printing, assembly, and binding of books and editorial projects.

Since 2020, *À l'œuvre!* programme has hosted 23 artists in the Fondation's workshops.

→ *À l'œuvre!* call for projects is launched on 18 March 2024 and closes on 24 May 2024.

The laureate will be announced on 26 June 2024 and will benefit from a residency at Lafayette Anticipations from 8 September to 20 December 2024.

UPCOMING



GOLD RUSH

A fun fair by ebb.global

Created with the vocational section at the Lycée Alfred Nobel (Clichy-sous-Bois)

Lafayette Anticipations: 19 June–1 September

Ateliers Médicis: 1 June–28 July

For the 2024 Olympic and Paralympic Games, Lafayette Anticipations and Ateliers Médicis invite ebb.global to co-produce an extraordinary project with 40 students from the Lycée Alfred Nobel in Clichy-sous-Bois. Their visions, reflections on a disrupted or ideal world, unfold throughout the spaces in the form of a theme park.

This journey is built around the theme of sports, the result of a carte blanche given to the imaginations and desires of these young individuals, and it evolves with their creations produced in collaboration with the ebb.global studio over several months.

A surreal and effervescent vision, *Gold Rush* delves into the concerns, dreams, perspectives, and realities of this youth that envisions – and creates – new sporting practices, introduces new rules of the game, or draws inspiration from unique sports journeys.

In the background, different perspectives on society, its codes, and its values emerge. Their visions are presented within a setting that reimagines the entertainment industry's conventions while they reclaim these « dream machines » that are theme parks.

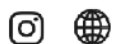
Curators: Neïl Beloufa, Rebecca Lamarche-Vadel and Clément Postec



© Chloé Magdelaine / Camille Lemonnier, Lafayette Anticipations

LA LIBRAIRIE

art & design



La Librairie is an address designed for lovers of art, design, beautiful books and surprises.

Conceived as a gold mine where you can unearth nuggets, you will find Lafayette Anticipations' artists' editions, books and records that echo the programme and current ideas, as well as a singular selection of art and design objects:

- Fine books and essays related to the exhibition ;
- A selection of self-published designers ;
- A selection of vinyls to discover ;
- A living space for publishers highlighting the new scene.

Open from Wednesday to Sunday

All day from 11am

E-shop: <https://shop.lafayetteanticipations.com/en/>

A wealth of events

The programme - book or magazine launches, signings - echoes the exhibitions, the public programme, the Fondation's editions.

→ Discussion of the *Abécédaire d'auto-édition féministe*, 14 March at 7.30pm

A meeting with the authors of the *Abécédaire d'auto-édition féministe*, Apolline and Clémentine Labrosse, published by Trouble I Censored.

Find the full programme of meetings and launches at La Librairie on lafayetteanticipations.com



Thomas Coupeau © Marine Billet



© Chloé Magdelaine, Lafayette Anticipations

PLUTO

café-restaurant

Chef Thomas Coupeau moves to the café-restaurant of the Fondation. Inventive and warm, it's set to become the must-visit address in the Marais district!

Located in the Marais district, in the heart of the Fondation, PLUTO offers tasty cuisine during the day and in the evening. At lunchtime and in the afternoons, you can enjoy gourmet food and comforting pastries at the counter, topped off with a chai latte or fragrant tea. It's the perfect opportunity to take a break after visiting an exhibition while enjoying the architecture of the Fondation.

In the evening, when the Fondation and the exhibition close their doors, the restaurant remains open. Thomas Coupeau's cuisine is inspired by his childhood memories, the cooking of his parents in the restaurant business and the flavours of the pots prepared by his Vietnamese grandparents. The selection of natural wines enhances the dishes and delights all palates, from the most classic to the curious on the lookout for new discoveries.

Open Wednesday to Sunday
Opens at 11am

PRACTICAL INFO

MEDIA PARTNERS

Libération
Télérama
M Le Magazine du Monde
Konbini
Le Bonbon
The New York Times

EXHIBITIONS FEES

Exhibitions: free of charge
Individual visits: free of charge
Talks: free of charge
Workshops: free of charge
Family activities: free of charge
Concerts, performances: 10€

REBOND

The Mediation Tool

On site or at home, ReBond guides you in the (re)discovery of the exhibition.
lafayetteanticipations.com/en/rebond

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Press kits can be downloaded on our [website](#).



ACCESS

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44, rue Sainte-Croix-de-la-Bretonnerie
75004 Paris

OPENING HOURS

Everyday: 11.00am - 7.00pm
Late on Thursdays: 11.00am - 9.00pm
Closed on Tuesdays

Métro

Rambuteau: ligne 11
Hôtel de Ville: lignes 1 & 11
Châtelet - Les Halles: lignes 4, 7, 11, 14 &
RER A, B & D

Bus

Archives - Rambuteau: 29 & 75
Centre Georges Pompidou: 38, 47, 75
Hôtel de Ville: 67, 69, 76, 96

Vélib

N° 4103: Archives - Rivoli
N° 4014: Blancs-Manteaux - Archives

Autolib'

36, rue du Temple
37, rue Sainte-Croix-de-la-Bretonnerie

Parking

31, rue Beaubourg
41-47, rue Rambuteau
4, place Baudoyer