

The INSTITUTE of THINGS to COME



Louise Hervé & Chloé Maillet, *A Treatise on Baths*, 2013,
courtesy Galerie Marcelle Alix, production Parc Saint Léger / Banff Centre

The Institute of Things to Come

Bedwyr Williams | Kapwani Kiwanga | Alicia Framis | Louise Hervé
& Chloé Maillet

curated by

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The INSTITUTE of THINGS to COME

The Institute of Things to Come is a temporary research center on futurological scenarios that will occupy the project-room of the Fondazione Sandretto Re Rebaudengo in Turin, Italy. From February to September 2017, four solo exhibitions and an educational program will investigate our vision of the present by speculating about future.

The project takes inspiration from H. G. Wells' novel, *The Shape of Things to Come*, where the author transforms his personal vision of the future into a fictitious historical chronicle while narrating the story of the world from 1933, year of publication, to 2106. With these premises, along with the notion of "fiction as critique", the aim of The Institute of Things to Come is to investigate the ways we project forward our desires, fears and expectations, by training under unknown existential conditions and by imagining alternatives to what already exists.

The Institute of Things to Come has invited three artists and a duo, Bedwyr Williams, Kapwani Kiwanga, Alicia Framis and Louise Hervé & Chloé Maillet to each present a work able to foreshadow possible future scenarios during four solo exhibitions. Inspired by sci-fi cinematographic techniques and academic speculations, these worst-case scenarios, mutable identities, underwater worlds and reversed political orders overlay onto familiar realities and scientific theories, affecting them to a state of precariousness. Along with the exhibition program, each artist will conduct a workshop in collaboration with another guest, an artist or a field professional, able to legitimize the fictional scenarios presented in the works and use them as actual basis to a discussion on potential circumstances. The educational program of The Institute of Things to Come will be open to twelve Italian and international students (artists, curators, researchers, writers, etc.), selected through an open call.

7/02-26/03/2017

Bedwyr Williams – *Echt*

Opening Thursday 9th February 2017

Artist Bedwyr Williams is interested in worst-case scenarios and their effect on people. His performances, films and installations often involve comic narratives about dystopian futures, in which serious concerns are undercut by moments of absurd humor or banal observations. For his solo show in Turin, he will present *Echt* a film installation depicting a dystopian near future in which a fast-track feudal system has left the country divided among new chieftains. In this new world

The INSTITUTE of THINGS to COME

where social status is determined by consumption, compulsive accumulators are kings.

Bedwyr Williams will also lead a workshop in collaboration with artist Tai Shani exploring various representations of the "Demonic Self". The workshop will incorporate, costume and prop making, monologue writing and culminates in a film which draws from past personal and shameful experiences to ultimately project an emancipated demonic version of the self into the future.

The magnificent city of Turin will function as theatrical backdrop to construct a malevolent self-portrait.

11/04-14/05/2017

Kapwani Kiwanga – *Afrogalactica*

Opening Thursday 13th April 2017

Influenced by earlier studies in anthropology, the work of Kapwani Kiwanga often merges together fiction and historical facts. Using video, sound and performance, Kiwanga produces research-based investigations that revisit history, crafting new stories from subjective perspectives, storytelling, science fiction and popular culture. She is also interested in different approaches to embodiment in art, most notably in her *Afrogalactica*, a trilogy project (2011–on-going), where the fictional character of an anthropologist from the future ranges across vast fields of knowledge relating to Afrofuturism, historical liberation movements, and African astronomy.

Kiwanga reflects on some major themes taken from her research on Afrofuturism and its role in the development of the yet-to-be-created United States of Africa Space Agency. For The Institute of Things to Come, Kiwanga will conduct a workshop in collaboration with writer and curator Mirene Arsanios, exploring the past, present and future responses to technological development in relation to society with an eye on cultural productions, which are often overlooked when talking about the future.

20/06-30/07/2017

Alicia Framis - *Where did the future go?*

Opening Wednesday 21st June 2017

The INSTITUTE of THINGS to COME

Alicia Framis develops platforms for creative social interaction, often through interdisciplinary collaboration with other artists and specialists across various fields. In her projects she focuses on different aspects of human existence within contemporary urban society. At The Institute of Things to Come, Alicia Framis will present her film titled *Where did the future go?* addressing the never-ending search for the future of human life. The film was shot in the bizarre 'moon landscape' of Utah's desert region, together with five researchers from the Mars Society, where the artist spent several weeks simulating ways of living on Mars and professionally testing the products from the Moonlife Concept Store (a pop-up project featuring products and objects that represent future human life in space). In April, she will co-lead her workshop dedicated to future architecture, urban life and its social relations, with Lilet Breddels Director of Archis Foundation, a cultural think tank devoted to the study of real-time cultural and political changes in urban settings.

12/09-15/10/2017

Louise Hervé & Chloé Maillet - *The Waterway*
Opening Thursday 14th September 2017

The duo Louise Hervé & Chloé Maillet is interested in amateur archaeology and science-fiction. By weaving together historical facts, autobiographical data, excerpts of science-fiction films and books, they build stories, which amalgamate relevant coincidences from the past, as well as predictions of the future. Their film, *The Waterway*, combines marine archaeology, thalassotherapy, forgotten civilizations, the issue of immortality, and of post-humanity, offering a contemporary and poetic vision of an aquatic fantasy. The film is built around three narratives, aiming to uncover and document the imagination tied to the element of water as an object and conservation source for the body. In collaboration with a marine ethologist, in September they will lead a workshop inspired by Sergio Martino's film *Island of the Fishmen*. The workshop explores underwater archaeology and the fantasy of an eternal subaquatic life in relation to the reality of the conflicts between the human and non-human world in the Mediterranean area.

The INSTITUTE of THINGS to COME

Biografie

Bedwyr Williams (nato nel 1974 a St Asaph, Galles, vive a Caernarfon, UK) ha conseguito il BA presso la Central St Martins College of Art and Design, Londra UK (1997) e il MA presso Ateliers Arnhem, NL. Utilizza media differenti come la performance, il film e la scrittura per esplorare l'attrito tra gli aspetti banali e quelli terribilmente seri della vita moderna. Williams è noto inoltre, per la sua satira sul rapporto tra artista e curatore, per cui costruisce scenari assurdi dove si svelano queste relazioni. Più recentemente ha esplorato, attraverso il video, il tema della distopia e il senso dell'esistenza del genere umano nell'universo. Ha esposto in numerose mostre collettive internazionali. Tra le sue prossime e recenti mostre personali Barbican Curve Gallery, Londra, UK; Limoncello, Londra, UK (2016); The Whitworth, Manchester, UK; VISUAL, Carlow, IRL; g39, Cardiff, UK; Vestjyllands Kunstpavillion, DK (2015); Tramway, Glasgow, UK for Glasgow International; MOSTYN, Llandudno, UK (2014); Welsh Pavilion for 55th Venice Biennale, Venice, IT (2013); IKON, Birmingham, UK (2012); and Kunstverein Salzburger, AT (2011). Nel 2015 era finalista al Film London Jarman Award e nel 2016 è finalista per Artes Mundi 7.

Kapwani Kiwanga confonde volutamente la verità e finzione nel suo lavoro, con lo scopo di stravolgere narrazioni dominanti creando spazi in cui il discorso immaginario e marginale può diffondersi. La passione di Kiwanga per la tradizione orale genera una continua esplorazione delle possibilità formali della narrazione nelle sua performance, così come nei suoi lavori audio e video. Kiwanga ha studiato antropologia e religioni comparate presso la McGill University, in Canada; ha partecipato ai programmi di residenza d'artista presso L'Ecole National Supérieure des Beaux-Arts, Parigi (Francia); Le Fresnoy: National Contemporary Art Studio (Francia); MU Foundation, Eindhoven (Netherlands); Le Manège, Dakar, Senegal. I suoi lavori film e video sono stati nominati per due edizioni di BAFTA e sono stati premiati in film festival internazionali. Ha presentato il suo lavoro presso il Centre Pompidou, Parigi, (2006, 2013), Foundation Ricard (2013, 2014, 2015); Glasgow Centre of Contemporary Art, (2008); Paris Photo (2011), Bienal Internacional de Arte Contemporáneo, Almería. Tra le sue mostre personali recenti: The Armory Show (New York), South London Gallery (Londra), Jeu de Paume (Parigi), FIAC (Parigi), Ferme de Buison (Noisel, FR), 1:54 (Londra), Le Granit (Belfort, FR), Galerie Tanja Wagner (Berlino). Mostre collettive recenti EVA biennial (Limerick) Berlino, Ethnographic Museum

The INSTITUTE of THINGS to COME

(Berlino), Goodman Gallery (Johannesburg), Swedish Contemporary Art Foundation, Irish Museum of Modern Art (Dublino), Galerie Marian Goodman (Parigi), Fondation Ricard (Parigi), Salt, (Istanbul), Tiwani Contemporary (Londra), Temporary Gallery(Cologne), Museo deArte Contemporaneo de Castilla y León (León). In preparazione due mostre personali nel 2017 a Power Plant (Toronto) e Logan Centre for the Arts (Chicago).

Alicia Framis (1967 Barcellona, Spagna) è un artista multidisciplinare la cui pratica unisce architettura, design, moda e performance. L'artista concepisce il suo lavoro in forma di progetti a lunga termine, e si concentra su diversi aspetti dell'esistenza umana nella società urbana contemporanea. Framis spesso parte da dilemmi sociali effettivi per formulare nuove effettive soluzioni. Nella sua pratica sviluppa piattaforme creative di interazione sociale, spesso attraverso la collaborazione interdisciplinare con altri artisti e specialisti proveniente da vari campi disciplinari.

Alicia Framis ha studiato presso la Università di Barcelona e l' École de Beaux Arts di Parigi. Ha inoltre completato due Masters, uno presso Institut d'Hautes Etudes, Parigi, e l'altro presso la Rijksakademie Van Beeldende Kunsten, Amsterdam. Framis ha vinto il Prix Lleida Contemporary Art, Spain (2000) ed il Prix de Rome, Italy (1997). Le sue mostre personali includono MUSAC, Castilla y León (2014), Museum voor Moderne Kunst Arnhem (2013), La Frac Haute-Normandie, Rouen (2012), Ullens Center for Contemporary Art, Beijing (2010), Centre d'Art Santa Mònica, Barcelona (2008), Palais de Tokyo, Paris (2002), ed altre. Framis ha rappresentato l'Olanda al Dutch Pavilion della 50th Biennale di Venezia (2003) ed ha partecipato alla 2nd Berlin Biennale (2001), Performa 09 New York (2009), e Manifesta 2 Luxemburg (1998). Il suo lavoro e' incluso in numerose collezioni permanenti, incluse quelle del FRAC Lorraine (France), Migros Museum für Gegenwartskunst (Switzerland), Museum Boijmans van Beuningen (Netherlands), MUSAC de Castilla y León (Spain), Rabo Art Collection (Netherlands), Stedelijk Museum Collection (Netherlands).

Louise Hervé e Chloé Maillet vivono e lavorano entrambe a Parigi. La loro pratica è incentrata sulla messa in scena di varie forme di discorso. Tessendo insieme fatti storici, dati autobiografici ed estratti da film di fantascienza e libri didattici, il duo costruisce narrazioni e storie che amalgamano coincidenze rilevanti del passato, così come predizioni sul futuro. Le mostre personali includono Kunsthal Aarhus (2016), Vancouver Contemporary Art Gallery (2013) Kunstverein

The INSTITUTE of THINGS to COME

Braunschweig (2012); Centre d'art contemporain la Synagogue de Delme (2012); Kunsthaus Glarus (2012); and FRAC Champagne-Ardenne, Reims (2011). Mostre di gruppo includono Liverpool Biennial, UK (2014), CAC Vilnius (2014) Oxford Moden Art, UK (2013), La Triennale de Paris, Palais de Tokyo, Paris, France (2012); Centre d'art contemporain de Genève (2011).

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