



Curatorial project

SONIA FERNÁNDEZ PAN

EL FUTUR NO ESPERA

12/11/14 – 18/01/15

Artists: Regina de Miguel, Agnieszka Polska, Iván Argote y Pauline Bastard, Lúa Coderch, Basel Abbas & Ruanne Abou-Rahme, Cristina de Middel

The dictionary states that the future is something “yet to come”. If we were to take this definition literally, the future would never have happened. What is about to happen never comes to fruition; it remains in a constant state of standby and postponement. If we considered that our experience of the world only extends as far as the present, then it would be true that the future, from an empirical perspective, does not exist. Nevertheless, if, on the other hand, we leave behind the reductionism of definitions and delve into the broader nuances, the future becomes something that has always been with us, an irreplaceable appendage of human existence. Here it wouldn't hurt to allude to Derrida, who distinguishes between the future and the *à venir* (“to come”). The first concept refers to presence in the “now”, while the second mumbles a “maybe” that presents itself as inconceivable. The future is a projection; what is to come, an event. It is for this reason that we can think about the future, but not about what is to come. Or we think about the future, while what is to come happens without thinking about us.

In fact, if I now asked you – as you're holding this text – to picture what you would be doing in a few days' time, you would no doubt give me quite a specific answer. If I were to ask you where you see yourself in a few years' time, this answer would be harder to give. If I asked you what the world would be like in fifty years' time, no doubt many possibilities would spring to mind, perhaps drawn from the legacy bestowed by science fiction. Without us having to go so far, if I asked you to think of what the world will be like in a few years' time, the answer might even be harder than the previous one for you. Or for you simply to consider that the world will be quite similar to what it is like already. But what if I were to ask you to think about a near future that differs from the one you already know?

Fredric Jameson highlights our difficulty when thinking about a future that acts as an alternative to the one that really exists. Moreover, he suggests that science fiction and utopia have been the depositories with which we have built a discontinuous history of the future that he prefers to call the “archaeology of the future”. The immaterial remains of this archaeology are all those tales of what could have been, but never was. This also applies to the projects featured in this exhibition with a text that speaks in the future but which you receive from the past.

Art's connection with the future goes far back; both on account of the debatable myth that makes us consider artists as beings who are ahead of their time, and their

position of alterity vis-à-vis the usual communication channels or owing to the projection of art itself in a kind of an impenetrable eternity. As regards modernity and its insistence on the future – or precisely in opposition to it and its paternalism – contemporary art has not chosen the future as one of its main concerns, and has focussed more on a crucial reappraisal of the past. The disrepute with which we examine notions such as *progress* or *development* has ended up rubbing off on the future, where the enthusiasm for possibility has become the dizziness of contingency.

Within a time whose magnitude is perhaps comparable to the volume of the universe, an exhibition presents itself as a fairly small mechanism for action. Yet, *El futuro no espera* (The Future Won't Wait) is an endeavour to overcome a crippling distance: that which exists between what things are and what things could become. It is also an attempt to swap the illusory completeness of general theories for a structure that binds fragments, which is capable of reproducing the discontinuity and overlapping of all these futures capable of coexisting simultaneously. However, there are no alternatives that differ to the present in this exhibition. This is not its intention. What it does contain are spheres of action essential for forging the future: conditions of possibility for the memory that will come; imaginaries and discourses to be restocked; time capsules; desires, promises and expectations transported through objects; effective projections; urgent and immediate imperatives; thwarted dreams to be rebuilt. As regards the future, many things have been done or said, but many others are yet to be done and said. To be continued...

Exhibition-related activities

Laying one's cards on the future

With Regina de Miguel and Sonia Fernández Pan

Dates: 17, 18, 19 November. Schedule: 10 am – 2 pm

Location: La Caníbal bookstore, C. Nàpols, 314, BCN

Limited capacity. Prior confirmation is required at:

reginademiguel@gmail.com, sonia@esnorquel.es

Getting down to the act (Salyut)

Presented by Lúa Coderch

Date: 30 November. Schedule: 11 am – 2 pm

Location: La Capella, C. Hospital, 56, BCN

Limited capacity. Prior confirmation is required at:

mail@luacoderch.com, sonia@esnorquel.es

For more information: <http://lacapella.bcn.cat/en/activitats/actuals>

