

# ADAPT TO SURVIVE

NOTES FROM THE FUTURE



7-21 November 2018  
Concrete, Alserkal Avenue

*Adapt to Survive: Notes from the Future*, brings together artworks by seven international artists who imagine how our world might look and feel in the future; they are Andreas Angelidakis, Julian Charrière, Youmna Chlala, Rainer Ganahl, Marguerite Humeau, Ann Lislegaard, and Bedwyr Williams. The exhibition is curated by Dr Cliff Lauson, Senior Curator, Hayward Gallery, London.

Engaging with the idea that adaptation is necessary for survival, the artists present films, sculpture, and text-based works that explore ideas of change and hybrid forms of architecture, biology, technology, and language.

Taking its title from the phrase adopted recently by the business sector, *Adapt to Survive: Notes from the Future* explores the idea that Darwin's theory of evolution can serve as a metaphor for a future-facing strategy for survival and growth. In recent years, the phrase 'adapt to survive' has been adopted by the entrepreneurial start-ups and professional 'change-makers', suggesting a fast-paced form of agency that is antithetical to Darwin's concept of natural selection.

In recent decades, futurism has become established as an area of research combining game theory, statistics, and speculation. Responding to these cultural shifts, the artists in *Adapt to Survive: Notes from the Future* make educated guesses about our society's evolution and progression, but equally convey uncertainty and skepticism about our accelerating patterns of growth and consumption.

## Programme/

**Tuesday | 6 November | 7PM**

### Private View and Talk

*Adapt to Survive: Notes from the Future*

Curator Dr Cliff Lauson in conversation with the artists.

Concrete

**Friday | 9 November | 4PM**

### Workshop

*Speculative Encounters: Writing the City Space* with Youmna Chlala

Write your way into the future in this workshop led by artist Youmna Chlala. Through a series of writing exercises, participants will engage in the ideas put forth in *The Museum of Future Memories*, the artist's ongoing series that imagines a shape-shifting space of prescience.

Limited spaces. Register at [hello@concrete.ae](mailto:hello@concrete.ae).

Concrete

**Thursday | 15 November | 6.30PM**

### Performance

*The Dream*

Bedwyr Williams will daisy-chain the dreams of the inhabitants of the imaginary city from his video work *Tyrrau Mawr*, shunting the night-time visions of a place with little history together to create an absurd saga which takes place in the city—but isn't necessarily of it.

Concrete

## Artworks/

### Ann Lislegaard/ *Time Machine/ 2011*

3D animation, full-length mirror-box, sound  
Courtesy the artist

The glitchy monologue spoken by Ann Lislegaard's computer-animated fox consists of quotes from H. G. Wells' *Time Machine* (1895). This novel—one of the first works of science fiction—is also the first to explore the idea of a vehicle capable of transporting the user through time and space. In Lislegaard's *Time Machine* the fox's voice and the narrative it attempts to tell appear to be on the edge of breaking down or falling apart, while in the creature's crazed expression is the suggestion that the future is just as flawed as the present.

### Andreas Angelidakis/ *The Walking Building/ 2004-6*

Video Animation, colour, sound, 5 minutes  
Courtesy The Breeder, Athens

*The Walking Building* is a proposal for the contemporary art museum of the future. Responding to the needs of today's mobile, digitally-connected artists, this 'hybrid hyper-building' is a shape-shifting structure that adapts to different environments and needs. In this video, the museum comes alive, crawling like an animal through the streets of Athens. The work is inspired by Archigram, an avant-garde architectural collective who championed radical, adaptable urban structures such as *The Walking City* (1964), and three of whose founding members were involved in the design of the Hayward Gallery.

### Julian Charrière/ *Future Fossil Spaces/ 2017*

Salt from the Salar de Uyuni, acrylic containers filled with lithium-brine  
Dimensions variable  
Courtesy the artist and Sean Kelly Gallery, New York

In his sculptural work, Julian Charrière often draws attention to the geological impact of our increasingly digital society. His series *Future Fossil Spaces* explores our relationship to the planet's natural resources—in particular to lithium, which is used in batteries and other electronic components. Here, columns are constructed from layers of salt bricks, giving sculptural form to the spaces left behind after the extraction of lithium from the world's largest salt flat, the Salar de Uyuni in Bolivia.

### Rainer Ganahl/ *I Hate Karl Marx/ 2010*

Video, 5 minutes 40 seconds  
Courtesy the artist and Kai Matsumiya, New York

Set in the year 2045, Rainer Ganahl's short film presents a world in which China is the dominant political and economic power, most countries are communist and everyone speaks Chinese. Ganahl's deliberately provocative film seeks to address Western xenophobia and forms part of the artist's ongoing engagement with non-Western cultures. The alternative vision of the world offered in Ganahl's film stands in stark contrast to the current—but by no means irreversible—global dominance of the English language and Western capitalism.

### Younna Chlala/ *The Museum of Future Memories/ 2018*

Two-channel video projection, 4 minutes 47 seconds,  
Vinyl drawings, assemblages, and text  
Courtesy the artist

*The Butterfly Already Exists in the Caterpillar* is part of artist and writer Youmna Chlala's ongoing project *The Museum of Future Memories*. Through a combination of text and image, Chlala unfolds a narrative set in Fornebu, Norway, in 2077. This narrative evokes a city in flux: a place of rising sea levels, where seasons have ceased to exist, and the remaining inhabitants have forged new ways to live.

### Marguerite Humeau/ *HARRY II (BODY)/ 2018*

Polystyrene, resin, fibreglass, white paint, acrylic parts, sprayed metal stand, water tanks, "raptors"—sourced on an anti-climbing security systems website—cast in artificial human skin, rubber, glass, artificial blood-sucking organ, artificial human blood, sound.  
Courtesy the artist and C L E A R I N G  
New York / Brussels

Marguerite Humeau's work explores contemporary manifestations of ancient myths, not least the figure of the sphinx—the half-beast, half-human gatekeeper of ancient Egypt and ancient Greece. Sleek and sinister, Humeau's sculpture *HARRY II (BODY)* is an exploration of modern sphinxes: online security, border control, and surveillance. In this sculpture, anti-climb 'raptor' fencing is cast in artificial human skin; plastic vessels hold artificial blood; and a three-faced winged beast — part predator, part crest — emits a low hum reminiscent of a heartbeat, or remote aerial warfare.

### Bedwyr Williams/ *Tyrrau Mawr (The Big Towers)/ 2016*

4K video, 20 minutes  
Courtesy the artist and with thanks to Film London, The Elephant Trust, Artes Mundi and The Arts Council of Wales

In *Tyrrau Mawr*, Bedwyr Williams presents a vision of an imaginary mega-city in rural North Wales. The work takes the form of a digital matte painting, a technique used in filmmaking to create vast and complex scenic backdrops. In his narrative voice-over, Williams offers a series of vignettes that provide glimpses into ordinary lives led within this new metropolis. Each one captures a sense of post-modern listlessness or malaise. The work is named after one of the lower summits of the mountain Cadair Idris—Tyrrau Mawr, or 'big towers'.

2018

Rainer Ganahl/  
I Hate  
Karl Marx

2045

Youmna Chlala/  
The Museum  
of Future  
Memories

2077

2050

Bedwyr Williams/  
Tyrrau Mawr  
(The Big  
Towers)

Marguerite Humeau/  
HARRY II  
(Body)

350000

IMAGINARY

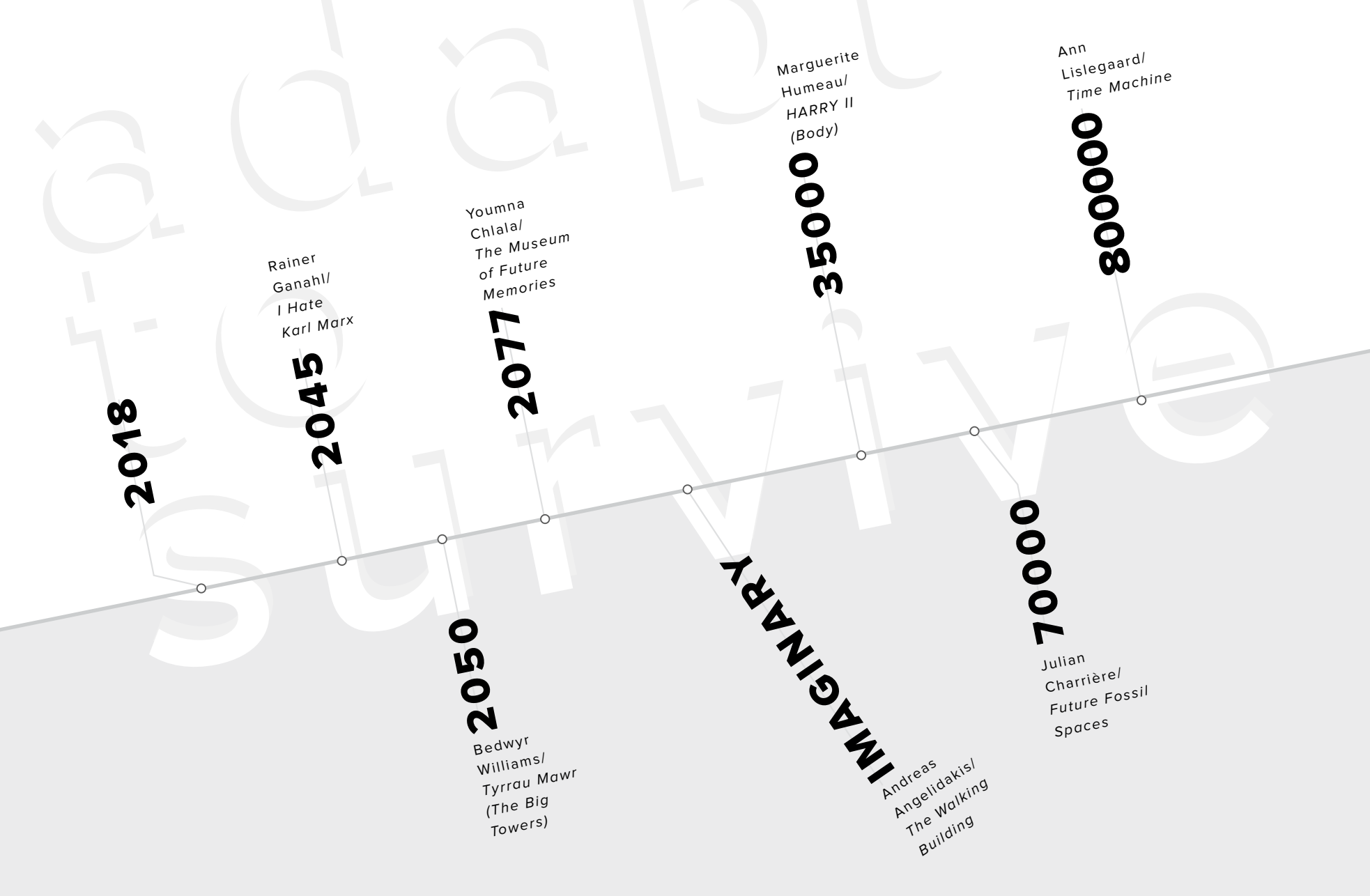
Andreas Angelidakis/  
The Walking  
Building

700000

Julian Charrière/  
Future Fossil  
Spaces

Ann Lislegaard/  
Time Machine

800000



CONCRETE

**HAYWARD  
GALLERY**

concrete.ae

© Copyright Concrete, 2018. Designed in-house.

Cover artwork credit: © Ann Lislegaard, *Time Machine*, 2011.

*Adapt to Survive: Notes from the Future* is an exhibition curated by the Hayward Gallery,  
London, in collaboration with Concrete, Dubai.

Logistics partner: Masterglobal logistics - Fine Arts