
ACKNOWLEDGMENTS


M HKA is an initiative of the Flemish Community and is supported by the City of Brussels. The ‘A Temporary Futures Institute’ is organised by M HKA within the framework of ‘The Contemporary Academy. In his multi-media practice, Alexander Lee addresses Polynesian myths, his own birth in 1974 in Stockton, California, USA. Lives in Papeete, Tahiti, French Polynesia.

The second presentation will appear in mid-June. ‘Preface: A Hearing Generation’ showcases objects – references to ongoing research or models for future projects – by a new generation of architects in the Low Countries. Produced by the Flemish Architecture Institute, it was originally part of an exhibition at the Deutsche Architekturhaus in Frankfurt am Main in 2016.

“Walk and Talk” tours on Thursdays at 7.30–8.30pm and on Sundays at 2–3pm are free with a valid admission ticket. No reservation needed. Guided tours in Dutch, English, French and German can be booked for a fee at reservatie@muhka.be.

The online platform laboutique.muhka.be provides an overview of the current exhibition programme and offers a broad range of additional information.

The ‘Walk and Talk’ tours on Thursdays at 7.30–8.30pm and on Sundays at 2–3pm are free with a valid admission ticket. No reservation needed. Guided tours in Dutch, English, French and German can be booked for a fee at reservatie@muhka.be.

The public programme for ‘A Temporary Futures Institute’ is a series of workshops addressing specific themes to do with futures. ‘Art, knowledge, diversity, fashion, the welfare state. Each workshop will last three hours and is led by a professional futurist. See the M HKA website (www.muhka.be) for more information.

The public programme for ‘A Temporary Futures Institute’ is a series of workshops addressing specific themes to do with futures. ‘Art, knowledge, diversity, fashion, the welfare state. Each workshop will last three hours and is led by a professional futurist. See the M HKA website (www.muhka.be) for more information.

The public programme for ‘A Temporary Futures Institute’ is a series of workshops addressing specific themes to do with futures. ‘Art, knowledge, diversity, fashion, the welfare state. Each workshop will last three hours and is led by a professional futurist. See the M HKA website (www.muhka.be) for more information.

The public programme for ‘A Temporary Futures Institute’ is a series of workshops addressing specific themes to do with futures. ‘Art, knowledge, diversity, fashion, the welfare state. Each workshop will last three hours and is led by a professional futurist. See the M HKA website (www.muhka.be) for more information.
The futurists and their art is a segment of ‘A Temporary Futures Institute’s meta-phonological interpret and frame of reference of ‘the future’ of the real and of the imaginary. It is an endless continuing process of enrichment and elaboration. They either view- ed the predominant social processes of their day after and before of collapse, with under-the-skin epitomising the American psyche that seem to prefigure both 9/11 and Trumpism (Michael Auder), the gain the preoccupation with the idea of death, and critical theory. The London-based scholar has published over 50 books and is the editor of a number of influential journals. He has been Professor of painting at the Academy of Fine Arts in Helsinki in 2001–2004.


Nicole Roos’s entire oeuvre since the early 1990s is a thoroughly and sophisticatedly argued piece for painting as a thinking practice and mode of being in the world. Painting, for her, is an ever-developing, precision practice. It is not about things. It is things. It is, in process. Language painting also doesn’t strive to create a recognizable, steady easel or a signature personal style. Indeed, it is, in its process, ever-changing, ever-evolving, like a landscape that shifts in five paintings (of which one is a diptych) and the pavilion-like structure that supports them. For Roos, the painting is an exhibition-melting, another practice that privileges thinking and precision and wants to push the new into the unknown.

We thank Frame, Contemporary Art Finland, for supporting Nicole Roos’s participation. Regarding the Point of Restraint


Michael Auder’s films are shown courtesy of Martos Gallery NY and Gavin Brown’s enterprise. Simryn Gill’s films are shown courtesy of Galería Elba Benítez in Madrid.

Jean Katambayi Mukendi tends to conjure up a variety of media: photography, sculpture, collections of various things. It is show courtesy of Tracy Williams, Ltd. in New York.

She has published widely on topics such as images of the future, sustainability in architecture and city planning to create beneficial futures for Taiwan – and all of humanity. She has presented papers, posters, and workshops and run strategic gaming systems in multiple settings. Sweeney has researched disciplined scenario. The items for sale are valued in euros and represented by Darius Žiūra. Professor Song’s presentation graphically displays her connection with the past, present, and future, and how this connects with her goal of helping to actualize the future.

The true-cost economy concept that is the basis for Professor Song’s presentation is a technology-assisted pricing system for consumer goods as a well-researched disciplined landscape. The items for sale are valued in euros and represented by Darius Žiūra. Professor Song’s presentation graphically displays her connection with the past, present, and future, and how this connects with her goal of helping to actualize the future.

Just as collapse may be both the destruction of a culture or the seed for new growth (Le Corbusier), so too can the collapse of the modernist worldview be seen as the death of the modernist worldview, as an ideological tool for ideological control, or from the bottom up, with ideology as common ground. The future of the arts in this segment is a transdisciplinary discipline by naming possible protocols for consumption in a future disciplined society (life styles, habits, rituals, etc.). Just as collapse may be both the destruction of a culture or the seed for new growth (Le Corbusier), so too can the collapse of the modernist worldview be seen as the death of the modernist worldview, as an ideological tool for ideological control, or from the bottom up, with ideology as common ground. The future of the arts in this segment is a transdisciplinary discipline by naming possible protocols for consumption in a future disciplined society (life styles, habits, rituals, etc.).

If baffling that most people’s ‘favourites’ among the four futures should signify the people’s participation in the formation of the future, as a coherent and complete form, with a hopeful ring to it, if both results are singularly unprecedented, especially on the global level. Just as collapse may be both the destruction of a culture or the seed for new growth (Le Corbusier), so too can the collapse of the modernist worldview be seen as the death of the modernist worldview, as an ideological tool for ideological control, or from the bottom up, with ideology as common ground. The future of the arts in this segment is a transdisciplinary discipline by naming possible protocols for consumption in a future disciplined society (life styles, habits, rituals, etc.).

The installation Four Layers, 2017, shows four layers contextualized by Contradiction, Complexity and Chaos. The postmodern landscape is dominated by different Ignorances and Uncertainties. The postmodern management of Black Swans, Black Elephants and Black Cats is understanding emerging issues. In the Politique game, 2011, collapse demonstrates its potential for new beginnings as values are used to negate the interconnected, escalating change of postmodern times.

Exhibition design by Aine Cassidy and her colleagues at Efﬁsion in London.

The installation Pashmal Gas, 2017, shows futures contextualized by Contradiction, Complexity and Chaos. The postmodern landscape is dominated by different Ignorances and Uncertainties. The postmodern management of Black Swans, Black Elephants and Black Cats is understanding emerging issues. In the Politique game, 2011, collapse demonstrates its potential for new beginnings as values are used to negate the interconnected, escalating change of postmodern times.

Exhibition design by Aine Cassidy and her colleagues at Efﬁsion in London.

Professor Dzidzio Sardar, born in Djibouti, Pakistan, in 1970, works across a number of disciplines, from futures studies and stimulus usage to science policy research, with a focus on technology and radical critical theory. The London-based scholar has published over 50 books and is the editor of a number of influential journals. He has been Professor of painting at the Academy of Fine Arts in Helsinki in 2001–2004.

Its Deputy Director John A. Sweeney, born in New York, USA, in 1971, leads a renowned team of international foresight practitioners, consultant and expert with extensive experience of developing contexts with which he has conducted educational workshops and run strategic gaming systems. He has been Professor of painting at the Academy of Fine Arts in Helsinki in 2001–2004.

Michel Auder’s films are shown courtesy of Martos Gallery NY and Gavin Brown’s enterprise. Simryn Gill’s films are shown courtesy of Galería Elba Benítez in Madrid.

Regarding the Point of Restraint


Kasper Bosmans is a Dutch artist and writer. Born in 1978 in Amsterdam, he grew up in the Netherlands and studied painting at the Gerrit Rietveld Academie in Amsterdam. He is the author of a number of books and essays, including ‘The Future of the New’ and ‘The Art of the Future’.

In 2017 he published ‘The Future of the New’, which received critical acclaim and was shortlisted for the VELD Art Book Prize. His writing has been published in a number of international art journals and magazines, including Frieze, Artforum, and The Art Newspaper. He is also the founder and editor of the online platform ArtJournaling, which he uses to publish his own work and curatorial projects. He is currently working on a new book about the future of art and culture, which will be published in 2020.

Kasper Bosmans is a Dutch artist and writer. Born in 1978 in Amsterdam, he grew up in the Netherlands and studied painting at the Gerrit Rietveld Academie in Amsterdam. He is the author of a number of books and essays, including ‘The Future of the New’ and ‘The Art of the Future’.

In 2017 he published ‘The Future of the New’, which received critical acclaim and was shortlisted for the VELD Art Book Prize. His writing has been published in a number of international art journals and magazines, including Frieze, Artforum, and The Art Newspaper. He is also the founder and editor of the online platform ArtJournaling, which he uses to publish his own work and curatorial projects. He is currently working on a new book about the future of art and culture, which will be published in 2020.

Kasper Bosmans is a Dutch artist and writer. Born in 1978 in Amsterdam, he grew up in the Netherlands and studied painting at the Gerrit Rietveld Academie in Amsterdam. He is the author of a number of books and essays, including ‘The Future of the New’ and ‘The Art of the Future’.

In 2017 he published ‘The Future of the New’, which received critical acclaim and was shortlisted for the VELD Art Book Prize. His writing has been published in a number of international art journals and magazines, including Frieze, Artforum, and The Art Newspaper. He is also the founder and editor of the online platform ArtJournaling, which he uses to publish his own work and curatorial projects. He is currently working on a new book about the future of art and culture, which will be published in 2020.

Kasper Bosmans is a Dutch artist and writer. Born in 1978 in Amsterdam, he grew up in the Netherlands and studied painting at the Gerrit Rietveld Academie in Amsterdam. He is the author of a number of books and essays, including ‘The Future of the New’ and ‘The Art of the Future’.

In 2017 he published ‘The Future of the New’, which received critical acclaim and was shortlisted for the VELD Art Book Prize. His writing has been published in a number of international art journals and magazines, including Frieze, Artforum, and The Art Newspaper. He is also the founder and editor of the online platform ArtJournaling, which he uses to publish his own work and curatorial projects. He is currently working on a new book about the future of art and culture, which will be published in 2020.

Kasper Bosmans is a Dutch artist and writer. Born in 1978 in Amsterdam, he grew up in the Netherlands and studied painting at the Gerrit Rietveld Academie in Amsterdam. He is the author of a number of books and essays, including ‘The Future of the New’ and ‘The Art of the Future’.

In 2017 he published ‘The Future of the New’, which received critical acclaim and was shortlisted for the VELD Art Book Prize. His writing has been published in a number of international art journals and magazines, including Frieze, Artforum, and The Art Newspaper. He is also the founder and editor of the online platform ArtJournaling, which he uses to publish his own work and curatorial projects. He is currently working on a new book about the future of art and culture, which will be published in 2020.

Kasper Bosmans is a Dutch artist and writer. Born in 1978 in Amsterdam, he grew up in the Netherlands and studied painting at the Gerrit Rietveld Academie in Amsterdam. He is the author of a number of books and essays, including ‘The Future of the New’ and ‘The Art of the Future’.

In 2017 he published ‘The Future of the New’, which received critical acclaim and was shortlisted for the VELD Art Book Prize. His writing has been published in a number of international art journals and magazines, including Frieze, Artforum, and The Art Newspaper. He is also the founder and editor of the online platform ArtJournaling, which he uses to publish his own work and curatorial projects. He is currently working on a new book about the future of art and culture, which will be published in 2020.