

In this document, you will find some useful information about our second collection narrative, *Systemic Love* with Sung Tieu (guest artist). The exhibition will be on view from April 7, 2023 to January 5, 2025, on the 2<sup>nd</sup> floor of the museum, in the Foy Gallery.

Systemic  
Love

Systemic  
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You will learn more from Cédric Fauq, the curator of the exhibition, in the following pages.

Exhibition  
07.04.2023 – 05.01.2025

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Press kit

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Press

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## Also on view

Until May 14<sup>th</sup>, 2023  
*Barbe à Papa*  
Curator: Cedric Fauq  
Nave

From April 7<sup>th</sup> to September 3<sup>rd</sup>, 2023  
*Antefuture*  
Curator: Sandra Patron  
Ground floor galleries

From April 7<sup>th</sup>, 2023 to April 28<sup>th</sup>, 2024  
*Jean Sabrier, What can't be seen*  
Curator: Alice Cavender  
Gallery Ferrère, 2<sup>nd</sup> floor

From April 7<sup>th</sup>, 2023  
*Videodrame*  
Installation by Aria Dean  
Curator: Cédric Fauq

From April 7<sup>th</sup>, 2023  
*Cold Case 01: Arsen Savadov*  
Curators: Sasha Pevak and Anne Cadenet

After *Around the Day in Eighty Worlds*, this second collection narrative focuses on the motif of the grid, taken up by artists since the early 20<sup>th</sup> century. In *Grids*, an essay penned in 1979, American art critic and historian Rosalind Krauss writes:

*"Surfacing in pre-War cubist painting [...], the grid announces [...] modern art's will to silence, its hostility to literature, to narrative, to discourse."*

Which is to say that the grid – and its main component, the line – have been favoured by artists who refused the subject as origin or ordering concept, in a quest for rationality that would evacuate the excessive subjectivism of poetry – to reach the universal. A grid, however, stands but as a façade of neutrality and silence; as a motif, it is unmediatedly ideological – an antinatural symbol of order, it constrains rather than liberates.

In *Seeing like a State: How certain schemes to improve the Human Condition have failed* (1998), James C. Scott argues that the motif of the grid is rooted in the elaboration of systems such as units of measurement, language, notions of property and time. He shows the grid to be a fundamental tool for measuring, controlling and normalising populations – all such processes being vital to the constitution and durability of state and military power.

It is in this critical light that *Systemic Love* approaches the grid – showing how artists have tackled, not only the motif, but also its underlying ideology, with grids that close and enclose (Présence Panchouette, Takako Saito); featuring, simultaneously, artists that have tried to unravel the very meshes of the grid (Anne-Marie Pécheur), to imbue it with other functions or values (Mona Hatoum, Olu Ogunnaike) – to contaminate (Pierre Barès, Gilbert & George) or atomise it (Jean-Pierre Raynaud). Other artists in the exhibition problematise our relationship to time (Daniel Buren, On Kawara, Irma Blank), as we first experience it through the grid of the calendar.

The focus of this collection narrative lies on the relationship between grid and subjectivity; hence, the relevance of some featured artists who do not work with grids as motifs but embody a certain rebellious attitude against all establishment (Wolfgang Tillmans, Nan Goldin and Dan Graham).

The main plot of the exhibition can then be formulated as follows: if the grid is a symbol of order and norm, what kind of emotional relationship can we form with it? Is such a relationship even desirable? And, if not, how can we break away from it?

In the present context, one of the systems of most particular import is that of the museum, which is also made out of grids; with, notably, the gridlike racks used to stock up the works collected in the storerooms. Some of the works presented in *Systemic Love* focus on the very functioning of museums as institutions (Danayita Singh), seeking to imbue these processes with a sense of identity (Philippe Thomas, Clémence de la Tour du Pin).

Vietnamese and German artist Sung Tieu has been invited to contribute to this collection narrative by entering in a dialogue with the works collected at the Capc, intervening directly on the architectural structure of the galleries. Sung Tieu's practice builds upon the relationship between form, aesthetics and ideology. One of her recurring tactics is to repurpose carceral furniture into exhibition artefacts, casting a jarring light on the connection between minimalist aesthetics and systemic oppression.

Sung Tieu is even more interested in the motif of the grid because of its omnipresence in textiles (as found in the works of Claude Lagoutte and Leonor Antunes), and because of its importance in the military and diplomatic approaches to territory, as a tool to construct and manifest borders. Military violence is addressed in pieces by Chohreh Feydjzou, Danh Vō and Thierry Mouillé.

With *Systemic Love*, a perspective also opens on stars (David Boeno, Michel Gérard) and astrology, constructed as the locus where broadly accepted epistemological methods meet with other, more readily questioned belief systems. Sung Tieu first became involved with astrology and its graphical manifestation as birth charts in 2020, after reading an essay by philosopher Theodor Adorno entitled *The Stars Down to Earth: The Los Angeles Times Astrology Column*.

For this exhibition, Sung Tieu has selected one of her most important pieces in recent years: a metal bas-relief shaped like the door of a safe. On a mirror-like surface inlaid at the centre of the piece, an astral chart of her mother at the time she crossed the border between the Czech Republic and Germany has been engraved. The mother was accompanied by the artist, who was then 5 years old.

Other astrological charts engraved on metal have been commissioned specifically for the exhibition: they show the birth chart of some of the featured artists. Finally, to encompass all the rooms of *Systemic Love* in common reverie, an ambient soundtrack was conceived by Sung Tieu in collaboration with Alexis Chan.

During the course of the exhibition, three "Plot Twists" will take place in October 2023, April 2024, and October 2024; some works will give way to others (for conservation reasons), while Sung Tieu's various interventions will shift in focus. A symposium will be organised by the Capc to conclude this exhibition narrative in late 2024.

Curated by Cédric Fauq with Anne Cadenet

With

César Andrade  
Leonor Antunes  
Pierre Barès  
Irma Blank  
David Boeno  
Jean-Pierre Bruneaud  
Daniel Buren  
capcMusée d'art contemporain (Philippe Thomas)  
Nicole Eisenman  
Chohreh Feyzjdjou  
Michel Gérard  
Gilbert & George  
Claude Gilli  
Liam Gillick  
Nan Goldin  
Dan Graham  
Mona Hatoum  
Carmen Herrera  
Noritoshi Hirakawa  
On Kawara  
Claude Lagoutte  
Clémence de La Tour du Pin  
Guillaume Leblon  
Sol LeWitt  
Benoît Maire  
Thierry Mouillé  
Max Neuhaus  
Olu Ogunnaike  
Masahide Otani  
Bernard Pagès  
Anne-Marie Pécheur  
Présence Panchounette  
Jean Pierre Raynaud  
Ed Ruscha  
Takako Saito  
Dayanita Singh  
Meredyth Sparks  
Sung Tieu  
Wolfgang Tillmans  
Kaari Upson  
Fredrik Vaerslev  
Mona Varichon  
Claude Viallat  
Danh Võ  
Marthe Wéry

Working across media, Sung Tieu's exhibitions meld sculpture, drawing, text, sound and video to investigate the evolving structures and mechanisms of control. Her practice raises questions around equality, belonging and individual sovereignty – often revealing the psychological effects of ideological systems and the politics they engender. Extensive research is set in contrast with an autobiographical query which allows Tieu to simultaneously address the deeply personal as well as the institutionalised structures that frame such individual expression and agency. She has examined how social or political control can be imposed through design – be it of office furniture, household goods or bureaucratic paperwork. Mimicking and exploring the present legacy of Modernism – both art historically and more broadly – Tieu reveals it as an organising force that processes and filters information, often favouring sameness over difference and order over chaos.

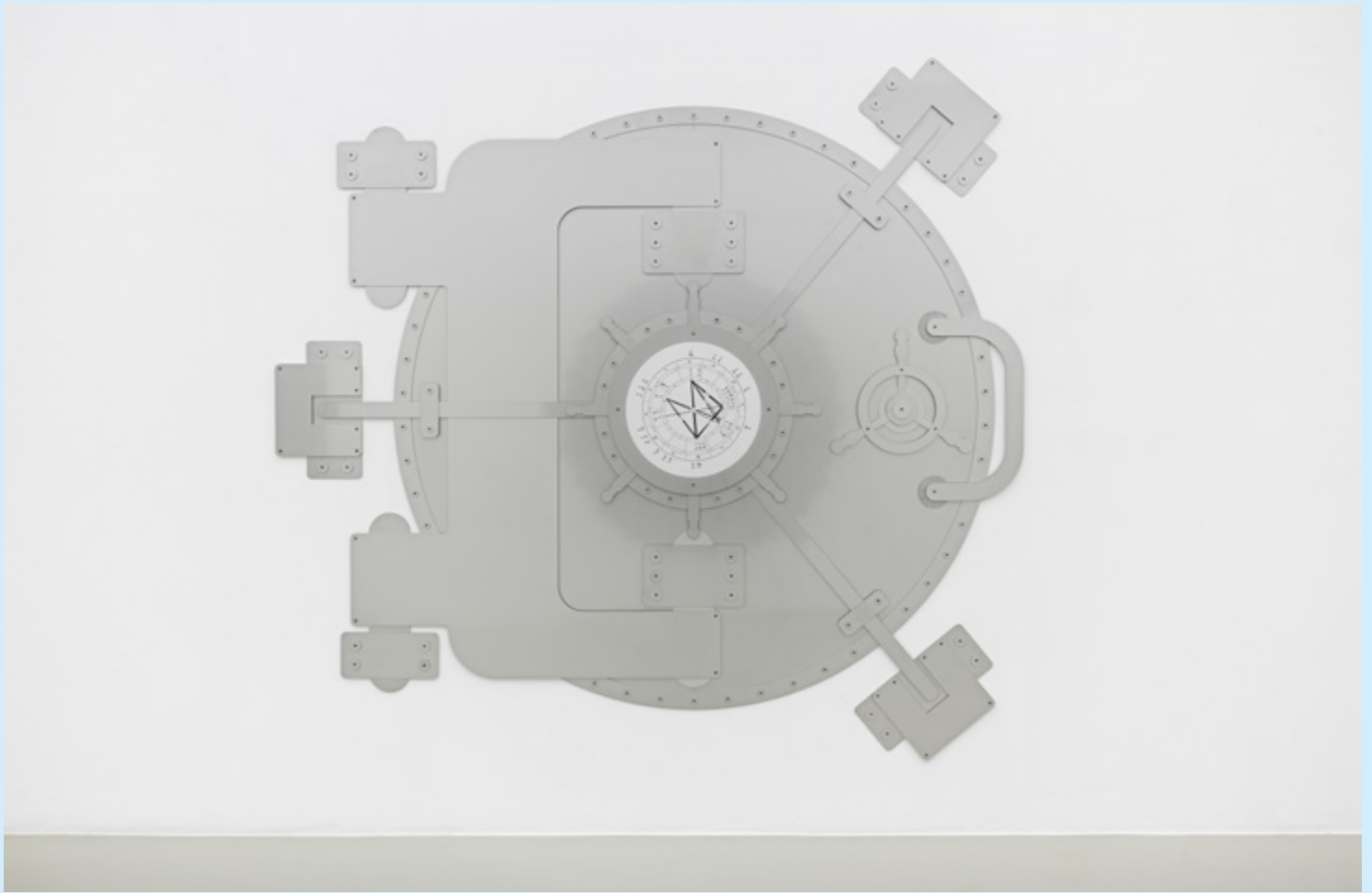
Sung Tieu is an artist based in Berlin.

Forthcoming solo projects include n.b.k. Berlin (2023), Amant Foundation (2023), MIT List Visual Arts Center (2023), Kunstmuseum Winterthur (2023). She has had solo exhibitions at Kunstmuseum Bonn; Galerie für Zeitgenössische Kunst, Leipzig (2021); Nottingham Contemporary; and Haus der Kunst, Munich (2020). Her work was included in the 34<sup>th</sup> Bienal de São Paulo and has been exhibited at Museion, Bolzano; Kunsthalle Basel (2021); Museum Angewandte Kunst, Frankfurt; GAMeC Museum, Bergamo; and Hamburger Bahnhof, Berlin (2020).

Tieu is the recipient of the Frieze Artist Award 2021 and the 2021 ars viva Prize. She also received the audience award for the 2021 *Preis der Nationalgalerie*, Berlin.

Sung Tieu, *Sung Mother Natal Chart 4 Dec 1964*,  
*Fri 17:00 USZ6 - 07:00 Hai Duong, Vietnam*  
*20°N56' 106°E19' Geocentric Tropical Porphyry*  
*True Node to Border Crossing 27 Jun 1992, Sat*  
*12:00 CEDT - 2:00 51°N03' 013°E44' Geocentric*  
*Tropical Porphyry True Node, 2021*  
silkscreen on stainless steel mirror, Goldman

Sans, stainless steel  
280.5 x 300.7 x 24 cm.  
Edition of 2 plus 1 AP  
Courtesy of the artist and Emalin, London  
© Sung Tieu. Photo by Hans-Georg Gaul





Sung Tieu, *Sung Tieu, In Cold Print*.  
Exhibition view, Nottingham Contemporary, UK, 8  
February – 31 August 2020  
Courtesy of the artist; Emalin, London; and  
Nottingham Contemporary  
© Sung Tieu. Photo by Platiques



Souvenir photo: Daniel Buren, *120 Peintures*, 1967-1981. Exhibition *Collection du Musée : Christian Boltanski, Daniel Buren, Gilbert & George, Jannis Kounellis, Sol LeWitt, Richard Long, Mario Merz*, Capc Musée d'art contemporain de Bordeaux, 29.06-30.12.1990. Photo by Frédéric Delpech.  
© DB - Adagp, Paris. 2023



Capc Musée d'art contemporain, ©, 1990  
Acrylic on canvas  
97 x 103 cm  
Photo by Florian Kleinfenn  
© Adagp, Paris, 2023



Nan Goldin, *Rise and Monty kissing on the chair*,  
NYC, 1988 (August)  
Cibachrome  
59 x 89 cm. 65.4 x 95.8 cm (framed)  
Photo by Frédéric Delpech



Présence Panchouette, *Coincidence*, 1983  
Acrylic on canvas  
129.5 x 129.5 cm  
Photo DR



Meredyth Sparks, *Untitled (JanVII)*, 2006  
Digital Scan, aluminium foil, glitter  
152.5 x 99.7 cm  
Photo by B. Huet/Tutti image



Claude Viallat, *Sans titre*, 1975  
Acrylic on canvas  
276 x 180 cm  
Photo by photo ISO  
© Adagp, Paris, 2023



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## Practical Information

### Museum and Shop

Open from Tuesday to Sunday, from 11 am to 6 pm

From 11 am to 8 pm, the 2<sup>nd</sup> Wednesday of the month

Closed on Monday and Public holidays except July 14<sup>th</sup> and August 15<sup>th</sup>

+ 33 (0)5 56 00 81 50

Shop: +33 (0)5 56 00 81 69

### Café du Musée

Restaurant, noon to 2.30 pm

Coffee, tea, refreshments, until 5.30 pm and the 2<sup>nd</sup> Wednesday of the month until 7 pm.

+ 33 (0)5 56 06 35 70

### Library

Consultation on site and only by appointment

+33 (0)5 56 00 81 58

## Admission fee

8€ full rate; 4.50€ reduced rate

6€ full rate; 3.50€ reduced rate (applicable fee when no exhibition in the nave)

2€ for Students

Free for members of the carte Jeune Bordeaux Métropole and the pass Musées Bordeaux.

Reduced rate and other forms of free access, see on the website, [www.capc-bordeaux.fr](http://www.capc-bordeaux.fr)

Free entrance first Sunday of the month, except in July and August

## Getting here

### Tram

Line B, Stop Capc

Line C, Stop Jardin public

Line D, Stop Quinconces

### Bus

Lines 4, 5N, 6, 15 et 29, Stop Jardin public

### V3 - bike share service

3, allées de Chartres

20, quai des Chartrons

Église Saint Louis, rue Notre-Dame

60, cours de Verdun

### Car Parks

Quinconces (allées de Chartres)

Cité mondiale (20, quai des Chartrons)

Jean Jaurès (place Jean Jaurès)

La Bourse (quai du Maréchal Lyautey)

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