11. | The Missing Show





2018, Novlangue_Newspeak, musée de Jeu de Paume, played by Hillary Keegin, Paris.
Exhibition View from NOVLANGUE The Missing Show, Jeu de paume, Paris, 2018.
Courtesy of the artist and Ceysson & Bénétière, Paris.

This work was part of 1 Bienal Internacional de la Poesia Experimental - Posverso, Buenos Aires, 2024.

En septembre 2017, Mounir Fatmi ouvre une exposition à New York, à la galerie Jane Lombard. À travers la lecture de deux textes, une lettre adressée à sa galeriste et un ensemble de poèmes, l'artiste raconte son choix de ne pas se rendre sur le territoire américain, ainsi que la découverte de sa propre exposition à travers les réseaux sociaux et les regards d'anonymes. Ces commentaires déposés ont été transposés en poèmes via le procédé du cut-up, par l'artiste et la machine, produisant une poésie digitale.

C'est dans le cadre de la programmation Satellite 11 intitulée « Novlangue_ », que le Jeu de Paume accueille une carte blanche performative dans les espaces de la librairie.

La librairie du Jeu de Paume est le point d'achoppement entre espace privé (l'intimité de la lecture) et espace public (les salles d'exposition, le jardin des Tuileries). Dans 1984, le roman d'anticipation d'Orwell, le novlangue, ou forme de glossolalie mise en place par l'état, annihilait nombre de mots : honneur, justice, moralité, démocratie, science, religion… avaient simplement cessé d'exister. Quelques mots-couvertures les englobaient et, en les englobant, les supprimaient. Comme la langue était parasitée, tronquée, nombreux étaient les livres mais uniquement utilitaires, comme les manuels techniques. Les autres devaient subir le même sort que les mots.

In September 2017, Mounir Fatmi opened an exhibition in New York at the Jane Lombard Gallery. Through the reading of two texts, a personal letter addressed to his gallerist, and a set of poems, the artist explained his decision not to travel to the United States, instead, learning about how his exhibition was seen and received through social media and the perspective of strangers. These comments—left at the gallery as well as online, were transposed into poems via the cut-up process, by the artist and a machine, producing a form of digital poetry.

In the framework of the Satellite 11 program entitled "Novlangue_", the Jeu de Paume invited fatmi to create a piece of his choosing, which became a performance piece given in the museum's bookstore.

The Jeu de Paume bookshop is a meeting point between private space (the intimacy of reading) and public space (the exhibition halls, the adjacent Tuileries Garden). In 1984, George Orwell's novel famous novel, the novlangue, or form of glossolalia set up by the state, sought to destroy many words: honor, justice, morality, democracy, science, religion ... which had simply ceased to exist. A few alternate words subsumed them and by subsuming them them, suppressed them. As the language was parasitized, truncated, many were books but only utilitarian, like technical manuals. The others had to suffer the same fate as the words.

Le cycle Satellite #11, « NOVLANGUE_ » pointe un rétrécissement, une simplification de la langue à l'heure du virage numérique, d'un langage écran dominant, d'une parole-spectacle, d'un possible effacement de la pensée provoqué par l'effacement des mots. Induisant l'artiste comme voix politique, « The Missing Show » fait état d'un monde fractionné, d'une parole publique produite répondant à une horizontalité de la parole. Activant différents systèmes de montage et démontage, Mounir Fatmi interroge la construction du discours politique aujourd'hui, construit par assemblage de sources fragmentées, décontextualisées, tel un collage Dadaïste.

Je continuerai à utiliser mes mots tout simples…

Je te rendrai furieux…

J'apprendrai… aux générations… d'artistes… à s'emparer… des leurs peurs… pour créer de l'art…

Je raconterai autant d'histoires que possible avec le point de vue de l'autre.

J'essaierai de créer un espace pour que les autres se sentent compris.

Je vais écouter… Ecouter, pas entendre,

Je vais traiter les autres de la façon dont je voudrais être traité.

Je vais cesser de prendre et commencer à remplacer.

Je vais aimer mes ennemis de la façon dont je voudrais être aimé.

Je vais être un être humain dans la vraie vie.

Je vais donner… Recevoir… Prendre moins…

Je vais écouter…

Je vais agir…

Je vais pardonner…

Je vais écrire… Parler… Défendre les droits humains.

Je vais répandre de l'amour…

Je vais être cette personne dans la rue qui sourit.

Je vais dire Jamais de la vie ! au lieu de peut-être.

Je vais être un paysage fictif mouvementé.

« The Missing Show » envisage la langue à l'ère du post-internet dans son potentiel transitif d'individualisme comme d'individuation. Faisant l'expérience du réel dans toute sa discontinuité, Mounir Fatmi élève la langue au rang d'une forme résistance.

The Satellite cycle # 11, "NOVLANGUE_" points to a narrowing, a simplification of the language at the time of the digital shift, a dominant screen language, a speech-spectacle, a possible erasure of the thought caused by the erasure of words. Giving rise to the artist as a political voice, "The Missing Show" refers to a fragmented world, a public speech produced responding to a horizontality of speech. Activating different systems of editing and disassembly, Mounir Fatmi questions the construction of political discourse today, built by assembling fragmented sources, decontextualized, like a Dadaist collage.

I will keep using my cheap words …

I will make you mad ...

I will teach … The generations … of artists … to embrace …Their fears … and create art …

I will tell as many stories as possible from the other side of history.

I will try to create space for others to feel understood.

I will listen ...Listening not hearing,

I will treat others the way I would want to be treated.

I will stop taking & start replacing.

I will love my enemies the way I would be loved.

I will be human in real life.

I will give … Receive … Take less …

I will listen ...

I will take action ...

I will forgive ...

I will write ... Talk ... Arguing for human rights.

I will Spread Love ...

I will Be That Random Person Who Smiles.

I will say fuck No! Instead of maybe.

I will be a turbulent fictional landscape.

The Missing Show envisions language in the post-internet age in its transitive potential of individualism and individuation. Experiencing reality in all its discontinuity, Mounir Fatmi raises language to the level of a form of resistance.

Agnès Violeau, April 2018

Agnes Violeau, Avril 2018.

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exhibitions:

2018

Novlangue_Newspeak - Musée de Jeu de Paume

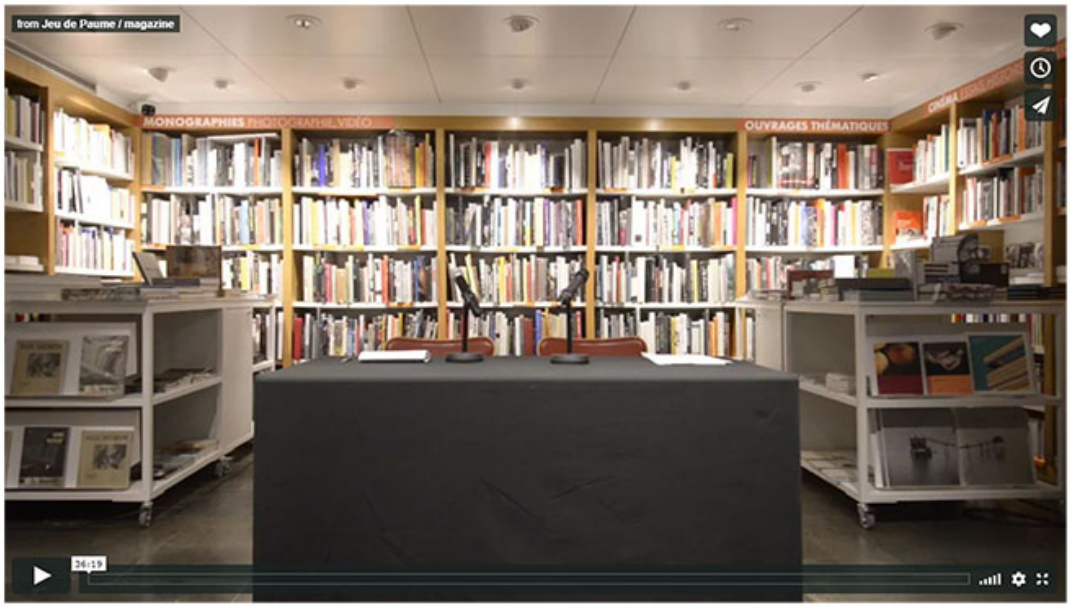
press articles:

Adrien Chevrot, Performace , Jeu de Paume le magazine, March 8th, 2018

JEU DE PAUME le mag az ine

— Performance 'The Missing Show' de Mounir Fatmi

Publié le 8.03.2018



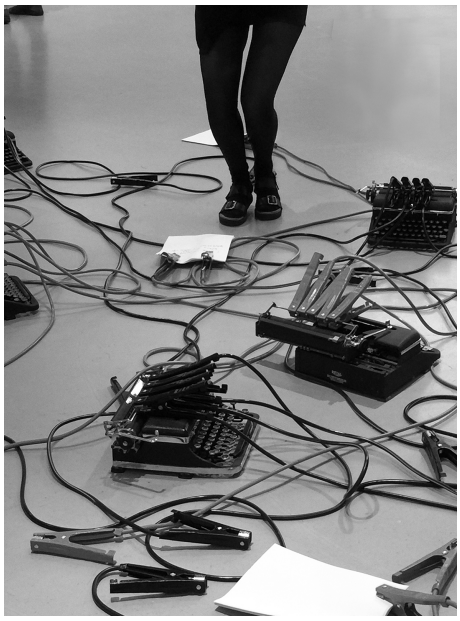
En Septembre 2017, la galerie new-yorkaise Jane Lombard inaugurait une exposition monographique de l'artiste Mounir Fatmi. Il choisit de ne pas se déplacer pour le montage et l'ouverture du projet.
Cette absence donne lieu à une performance, qu'il intutile The Missing Show. Par un retournement de situation, c'est donc l'exposition qui vient à manquer et tout devient affaire de language et de voix. En effet,au cours de cette performance qui s'est tenue dans l'espace ouvert de la librairie du Jeu de Paume le mardi 6 fevrier 2018, l'actrice Hillary Keegin a lu la lettre adressee par Mounir Fatmi a sa galeriste, expliquant les raisons de sa non-venue aux Etats-Unis. Dans un second mouvement, l'artiste retransmet les mots laisses par le public de son exposition à New York, sur les reseaux sociaux ou dans le livre d'or de la galerie. Ces mots sont assembles selon la technique du cut-up par un logiciel, l'ensamble devenant un long poeme collaboratif aux accents de manifeste. Une parole multiple s'eleve autour de l'exposition, avant et apres elle, constitutive de liens à travers les frontieres. Empruntant des outils traditionnels (la lettre manuscrite) ou contemporains (le logiciel, les reseaux sociaux) pour porter sa voix et celle du public, Mounir Fatmi cree un nouvel espace poetique de resistance contre les injonctions au conformisme et à l'auto-censure et dans ce cas bien precis, contre une puissance d'aliénation exercee par les États-Unis d'Amerique à l'interieur de la langue officielle.

Leve-toi …
Debout … Debout … Debout …
Sois …
Tolérant …
En te levant …
Debout … Debout … Debout …
Pour ce en quoi tu crois …
L'humanite… L'humanité…
La technologie … la sagesse … c'est l'heure du profit …des decouvertes …
Tout ….tout … tout sauf le profit …
Leve-toi …

Extrait de la performance The Missing Show de Mounir Fatmi

Cette performance de Mounir Fatmi etait proposée par la commissaire d'exposition Agnes Violeau dans le cadre de « Novlangue_ », onzieme édition de la programmation Satellite du Jeu de Paume. Elle l'a conçue en résonance avec l'exposition de Damir Ocko, Dicta. En effet, l'artiste s'interesse au vocabulaire B du novlangue, la langue officielle d'Oceania inventee par George Orwell dans son roman 1984. Orwell precise les principes fondateurs du novlangue dans l'appendice de 1984 : "Le vocabulaire B comprenait des mots formes pour des fins politiques, c'est-a-dire des mots qui, non seulement, dans tous les cas, avaient une signification politique, mais etaient destinés à imposer l'attitude mentale voulue à la personne qui les employait." Damir Očko utilise lui aussi le cut-up pour demanteler ce qui ressemble au Vocabulaire B dans notre societe. C'est dans cette meme perspective qu'Agnes Violeau a donc propose un cycle de performances transformant le Hall et la librairie du Jeu de Paume en agora pour désenclaver la parole publique.

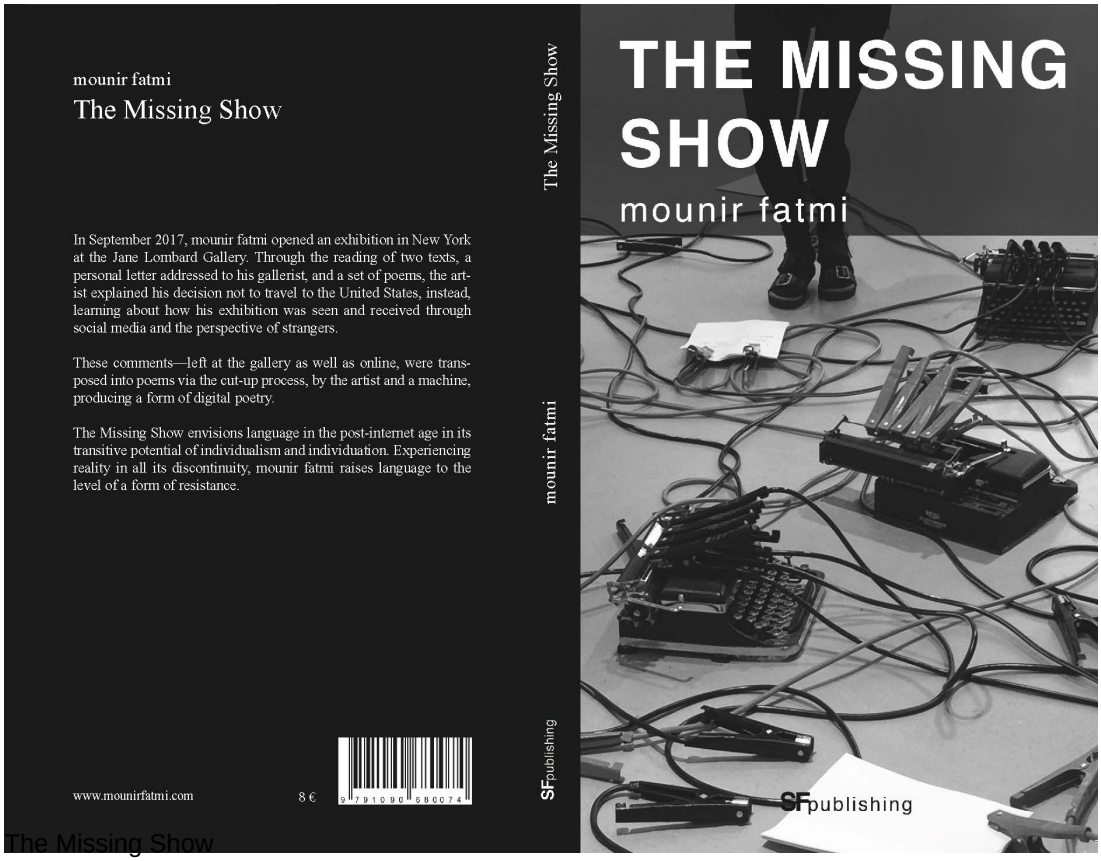
Adrien Chevrot



The Missing Show

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Agnès Violeau, April 2018



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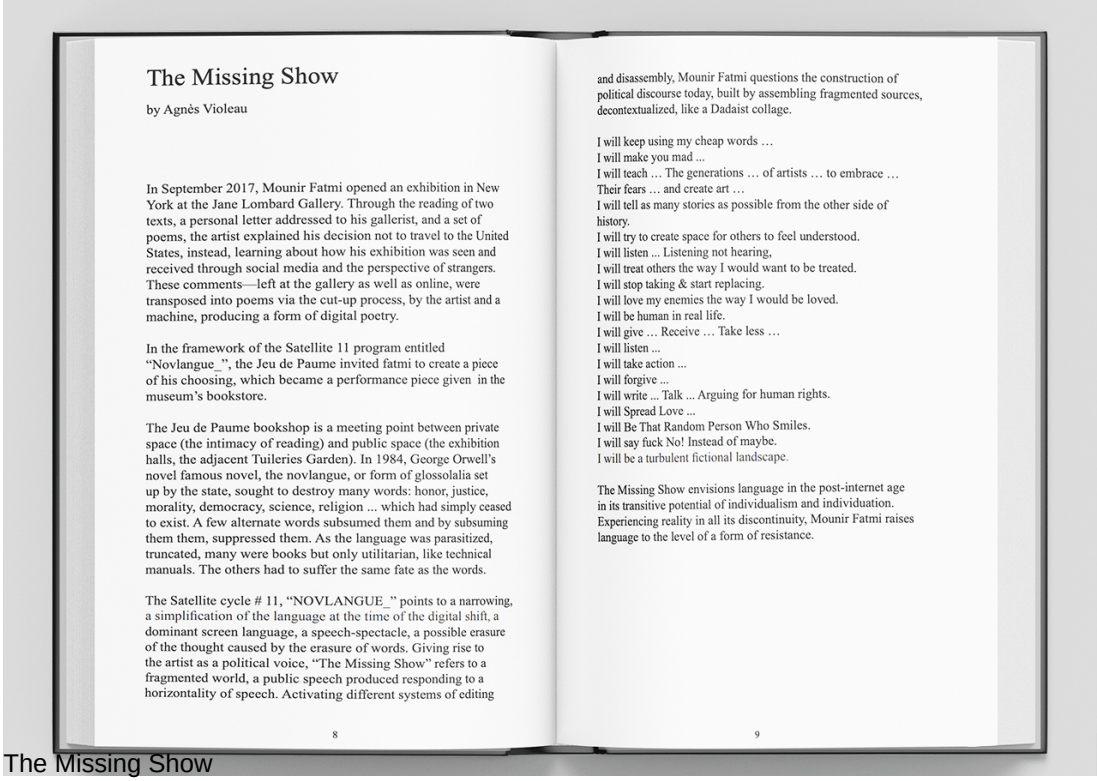
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by Agnès Violeau

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8

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