

FOMO

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REMI DAL NEGRO
TACITA DEAN
STEFAN EICHHORN
OMER FAST
MOUNIR FATMI
ANNE-VALERIE GASC
DOMINIQUE GONZALEZ-FOERSTER
MARINA GADONNEIX
PIERRE HUYGHE
ANN VERONICA JANSSEN
NORMA JEANE
GORDON MATTA-CLARK
ANITA MOLINERO
ROBERT MONTGOMERY
ALEXANDRA PIRICI
ELISA PONE
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RANDOM INTERNATIONAL
RYDER RIPPS
FABRICE SAMYN
JEAN-BAPTISTE SAUVAGE
MELANIE SMITH
DANIEL STEEGMANN MANGRANE
STEPHANE THIDET
PENELOPE UMBRICO

FOMO

**Opening: May 13, 2015 AT 6 P.M.
PRESS VISIT AT 3:30 P.M.**

**3/4/5th floors Tour Panorama
Friche la Belle de Mai, Marseille**

Curated by Véronique Collard Bovy, Léo Guy-Denarcy, Caroline Hancock and Natalie Kovacs
Programmed by Sextant et plus as part of the 2015 season of Le Cartel.

Exhibition runs until August 2nd



Tacita Dean : « The Green Ray », 2001
film couleur, 16mm, muet, 2min 30 sec,
Courtesy Frith Street Gallery, London and Marian Goodman Gallery, New York/Paris

CARTEL SEXTRANT ET PLUS

"Never heard of FOMO ? You're so missing out!" Hephzibah Anderson, The Observer, Sunday 17 April 2011

In 2003, Tate Modern in London presented Olafur Eliasson's The Weather Project. Never before had a contemporary artwork spread through the Internet like this. Thousands of images of the monumental installation were broadcast all over the dematerialised web, catapulting the Danish-Icelandic artist and the Turbine Hall to the pantheon of the contemporary culture. This highly seductive artwork gave contemporary art license to thrill and attract a larger audience and wider visibility than ever. The work toyed with the feeling of taking part in an unmissable time and space, the urge to live and share it, in order to endlessly replay the famous "I was there".

In 2011, a series of articles appeared after the publication of a post on the New York Times website entitled "Feel Like a Wallflower? Maybe It's Your Facebook Wall". The FOMO (or "Fear Of Missing Out") syndrome was born. The text discusses a pathology which is spreading that the rate of spams and is identified through the following symptoms: feelings of anxiety, helplessness, and irritation. This is combined with an extraordinary capacity for splitting oneself and "being everywhere", divided and omniscient at the same time. The 20th century fifteen minutes of glory are transformed into nanoseconds. Though being everywhere doesn't imply being nowhere. Multiple feelings of belonging are combined in a universal way of life. These are the thoughts of millions of connected Internet social networkers who make their present a future past on platforms like Facebook or Instagram.

The FOMO exhibition concentrates on three cliché diachronic and meteorological stakes that are characteristic of the contemplation of a re-erected landscape. Sequenced on three floors of the Tour-Panorama (alternately dawn, midday, and twilight), the show is also built around the participation of the visitors, who are invited to seize new epistolary forms.

"FOMO" is at the heart of the 2015 Spring Festival of Contemporary Art in Marseille which takes as a starting point the invention of photographic postcard by the entrepreneur Dominique Piazza in this city in 1891.

Already in the air and the spirit of the time, the postcard enabled a worldwide spread of fleeting moments, tender thoughts, and more or less remarkable sites. The inventor had been inspired by his exchanges with a friend of his who had emigrated to Argentina. This democratic tool allowed for travel accounts and correspondence, like a distant ancestor of our innumerable data exchanges today.

"The message is the medium". This widespread statement is as relevant to the postcard as it is in the case of the images and information exchanged on Internet reducing evermore the long voyage that separates now and then.

CARTES SEXTANTE ET PLUS

Prologue

FOMO is now an omnipresent term in society—it is not only an acronym for the “Fear of Missing Out” syndrome caused by an obsession for connectivity, but a state of being.

As vectors of modern romanticism, our current fleeting souvenirs can now be sent by a simple touch on a screen. They then forge unexpected tales, other identities and sometimes misunderstandings concerning the address or location.

This exhibition is a tale of contemporary landscapes and postcards and their close relationship to a cultural barometer of impressions and feelings. It was put together as part of the PAC (Printemps de l’Art Contemporain) 2015 which focuses on the invention of the photographic postcard, the ancestor of social media in this city back in 1891.

Information was inscribed on the back of those documents like declarations or time-stamps of our moods, whereabouts, thoughts and existence at a café table, pointing to all the episodes we forget to seize, or immortalise. This echoes anonymous streams of consciousness that we now encounter everyday, here, there or everywhere and share on vices/devices, with which we connect and live. What was a conversation between two people has now multiplied exponentially to an online potentially infinite presence of “friends”.

Three temporalities—one per exhibition floor—create the rhythm of an eternal tableau: dusk, zenith and dawn. The essence of these three moments lies in what can’t be expressed. Words and forms are like forgotten accessories to allow images to be the avatars of our time.

FOMO is an antenna of today’s culture. It highlights the current frenzied need to be everywhere all the time, in the present, future and past, yet encourages the drive to be in the moment. The exhibition is all about the unbeatable experience of being here. It aims to challenge the pressure that implies if it isn’t online, it didn’t happen.

CARTEL SEXTANT ET PLUS

DUSK: The Past Tense of Time Passing

Tacita Dean, Omer Fast, Mounir Fatmi, Pierre Huyghe,
Gordon Matta-Clark, Elisa Pône, Stéphane Protic, Fabrice Samyn,
Jean-Baptiste Sauvage, Melanie Smith, Penelope Umbrico.

Somewhere between yesterday and tomorrow, dusk outlines the succession of two moments. Like a threshold, it spreads in the form of a daily historical fact, an eternal melancholic return.

To consider these new types of images, historian Thomas James Clark proposes a “palaeontology of the present”. This would in fact entail submitting our daily communications (and our generations) to their structures of feeling via the sedimentation of meaning, lived or imagined experiences and shared values. Such a study would probably allow the reconciliation between the ephemeral moment and our intimate experience of powerful nostalgia for a world that is lost, unknown and obsolete.

The locus of a subtle statement, dusk announces the fossilisation of yesterday. The memories that remain of these fleeting moments project us ceaselessly backwards although we are moving forwards. The tale builds our relation to the world and the imaginary. Dispossessed voices or words, fictions with different epilogues, these narratives are built on the multiple voices which compose them: dusk is like the past tense of a narrative reciting the litany of “what happened here”.

This tableau reveals a ruin. Dusk betrays uncertain times when everything seems to be rebuilt. This is embodied in the remains of a surrealist folly in a landscape and the imagination which is liberated in such an overgrown garden.

The accumulation of photographs of a now absent sun setting seems to reflect an imaginary exhibition space. This collection meets the photographic impulses which we are constantly satisfying. As an interchangeable and permeable space, it exists “within” and “outside” the fiction it will inhabit. Tableaux of briefly narrated stories, historical and mythological subjects are incarnated in turn for a few seconds.

The artists’ interventions within this diorama have to make the ascension possible via an architectural feature or the melancholy of a solar revolution on the walls of a building that is condemned to be destroyed. This is already tomorrow.

CWRTEL SEXTWNT ET PLUS

Tacita Dean

Born in 1965, Canterbury. Lives and Works in Berlin.



The Green Ray, 2001
Color film, 16mm, silent, 2½ minutes.
Courtesy Frith Street Gallery, London and Marian Goodman Gallery,
New York/Paris

www.tacitadean.net
www.mariangoodman.com

Omer Fast

Born in 1972, Jerusalem. Lives and Works in Berlin.



Talk Show, 2009
Video Installation with three synchronized screens
Courtesy Frac Languedoc-Roussillon.

www.gbagency.fr/fast

Tacita Dean



The Russian Ending, 2001
20 black and white photogravure
Courtesy Musée départemental de Rochechouart.

www.tacitadean.net
www.mariangoodman.com

Mounir Fatmi

Born in 1970, Tanger. Lives and Works in Paris.



« Save Manhattan », 2008-2009.
Vidéo sonore, noir et blanc, 8 min 37
Courtesy de l'artiste.

www.mounirfatmi.com

CARTEL SEXTEANT ET PLUS

Pierre Huyghe

Born in 1962, Paris. Lives and Works in Paris.



« Blanche-Neige Lucie », 1997
Super 16mm > 35mm, 4 min.
Courtesy: Marc & Josée Gensollen, la Fabrique, Marseille

www.mariangoodman.com/huyghe
www.hauserwirth.com/huyghe

Gordon Matta-Clark

Born in 1943, New York. Décédé en 1978.



« Day's End », 1975
23:10 min, color, silent, Super 8mm film on video.
Courtesy Frac Bretagne.

Stéphane Protic

Born in 1982, Sète, France. Lives and Works in Marseille.



Dawn Stairs, 2015

www.galeriebaraudou.com/protic

Elisa Pône

Born in 1979, Paris. Lives and Works in Lisboa.



Rocking Spectrum orange/yellow, 2015
Colored pyrotechnic fuses, plexiglass, 16 x 100 x 5 cm .
Photo : Aurélien Môle - Courtesy Michel Rein.

www.michelrein.com/pone

CARTEL SEXTANT ET PLUS

Fabrice Samyn

Born in 1972, Liège. Lives and Works in Bruxelles.



Peinture de chambre 1 (detail view), 1750-2007
Locally devarnished antique painting - 125 x 100 cm
Courtesy Meessen De Clercq.

www.fabricesamyn.com
www.meessendeclercq.be/samyn

Jean-Baptiste Sauvage

Born in 1977, Saint-Etienne, France. Lives and Works in Marseille.

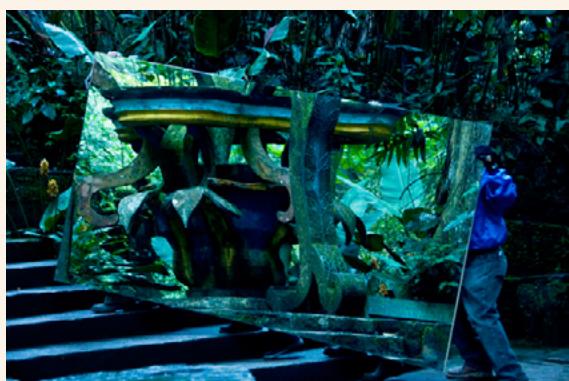


A.P 43° 11' 55" N - 5° 13' 49" E, 2015
Mixed media.

www.jb-sauvage.com
www.dda-ra.org/sauvage

Melanie Smith

Born in 1965, Poole. Lives and Works in Mexico.

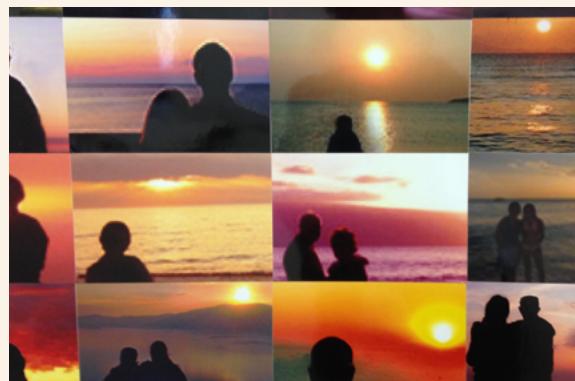


Xilitla, 2010 (in collaboration with Rafael Ortega)
Video transferred from 35mm, 12 min.
Courtesy Peter Kilchmann.

www.melaniesmith.net
www.peterkilchmann.com/smith

Penelope Umbrico

Born in 1975, Philadelphie. Lives and Works in New York.



« Sunset Portraits from 27,7000,711 Sunset Pictures on Flickr on May 4, 2015 »
2006 - ongoing - Photographies couleurs - 10cm x 15cm chacune
Courtesy: Penelope Umbrico, XPO Gallery Paris, and Mark Moore Gallery, Culver City, CA

www.penelopeumbrico.net

CARTEL SEXTANT ET PLUS

ZENITH: Burning

Rémi Dal Negro, Stefan Eichhorn, Anne-Valérie Gasc, Anita Molinero,
Random International, Robert Montgomery, Alexandra Pirici,
Stéphane Protic, Ryder Ripps, Jean-Baptiste Sauvage, Stéphane Thidet.

« We are programmed just to do
Anything you want us to. »
Kraftwerk – *The Robots*, 1978

In 1969, Stewart Brand launched the *Whole Earth Catalog*. The author seeks to offer a manual for the community living chosen by countless young Americans. Often presented as the ancestor of contemporary search engines, this book is generated by its users, augmented every year and corrected. The cover shows the first photograph of Earth from Space, an extraterrestrial postcard which is symbolic of a new global era with limitless perspectives.

Already in this book, communication tools are parallel to those of nomadism. Epitomising a growing digital utopia, the *Whole Earth Catalog* is the preferred tool of the inventors of individual micro computers, hailed as the new global digital dream. At the heart of this evolving virtual community is the pell mell consumption of LSD, strobe, rock music, and a powerful, cybernetic dream.

As places of limitless exchange, virtual communities grow exponentially from the outset as a means to live differently. They live and die. They are governed by rules where sometimes the absence of legislation makes them bustling and sometimes dangerously consuming. Made concrete in its own way in a life that is fired up in other ways, this sweet chimera born from free spirits curiously seems to become incarnate via the sweeping speed of the technological phenomenon. These are represented here by the flashes and the Mediterranean sun at its peak. Extraordinarily malleable, the network is a window on a brilliant and burning world. As a space of permanent ubiquity, it is rather like a constantly fueled and expanding burning fire.

Of the daydreaming and angst incited by Internet, myths et curses persist. Both of these are rendered visible in the next tableau. From the re-transmission of our faces to the impossible media discourse produced with no interruption.

The artworks here are struck by the rays of midday sun. They become like tinted reflections of our slightest movements. From twilight obscurity to Icarus' wings combusting, we move forwards part-blinded: nighttime also has stars burning.

CARTEL SEXTRANT ET PLUS

Rémi Dal Negro

Born in 1985, Lyon. Lives and Works in Lyon.



Structure en pont de scène triangulaire et équerres d'assemblages en acier.
Vidéo projection, caisson de bass, programme informatique, PAR 64,
Gradateur DMX. Transduction du son audio DTS du film Sunshine (Danny
Boyle, 2007) en signal lumineux répartie sur 5 PAR 64 1000W..

slash-paris.com/dal-negro

Stefan Eichhorn

Born in 1980, Dresden. Lives and Works in Marseille.



100 Suns, 2013
Mixed media - Variable dimensions.
Courtesy Arp Museum Remagen.

www.stefaneichhorn.de

Anne-Valérie Gasc

Born in 1975, Marseille. Lives and Works in Marseille.



« Golden Calf », 2015
Silkscreen, scratch off ink. 68 x 100 cm

www.documentsdartistes.org/gasc

Anita Molinero

Born in 1953, Floirac. Vit et travaille à Marseille.



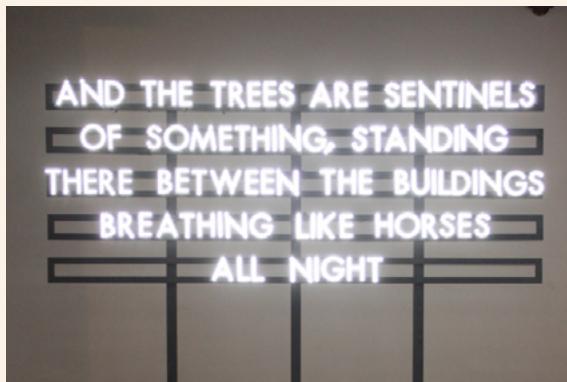
« Sans Titre » 2015
Polystyrene and lead, variable dimensions.

www.documentsdartistes.org/molinero

CARTEL SEXTRANT ET PLUS

Robert Montgomery

Born in 1972, Chapelhall, Scotland. Lives and Works in Londres.



Sentinels, 2012
Oak, polymer and 12 volt L.E.D. lights, 299.7 x 350.5 x 114.3 cm.
Photo : Vaida Budreviciute

www.robertmontgomery.org

Alexandra Pirici

Born in 1982, Bucharest. Lives and Works in Bucharest.

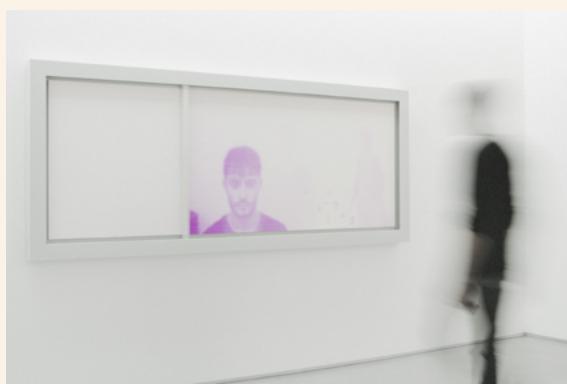


If you don't want us, we want you, 2011
Postcards documenting public space interventions/sculptures, 17,5 x 12 cm

www.vimeo.com/70631787
www.sculptureexpanded.blogspot.ro

Random International

Founded in 2005, based in London



Self Portrait, 2010
Corian frame, custom rail system, light reactive screen print on canvas, motor, electronic UV, glass LED print head, rapid prototyped components, proprietary software, proprietary tracking software, camera, lens, computer 2700 mm x 1200 mm - Courtesy Carpenters Workshop Gallery.

www.vimeo.com/12552176
www.random-international.com
www.carpentersworkshopgallery.com

Elisa Pône

Born in 1979, Paris. Lives and Works in Lisboa.



Rocking Spectrum orange/yellow, 2015
Colored pyrotechnic fuses, plexiglass, 16 x 100 x 5 cm .
Photo : Aurélien Môle - Courtesy Michel Rein.

www.michelrein.com/pone

CARTEL SEXTRANT ET PLUS

Ryder Ripps

Born in 1986, New York. Lives and Works in New York.



Flash or: How I Learned to Stop Worrying and Love the Bomb, 2015
Photography Flash Strobe, 480p consumer web cameras, Web Based Application with Custom Face Detection.

www.ryder-ripps.com

Stéphane Thidet

Born in 1974, Paris. Lives and Works in Paris.



« Sans titre (Le Terril) », 2008
Black Confetti (2 tons), 600 x 250 cm
Collection Antoine de Galbert.

www.stephanethidet.com
www.alinevidal.com/thidet

CARTEL SEXTANT ET PLUS

DAWN: Let There Be More Light

Scoli Acosta, Robert Breer, Dominique Gonzalez-Foerster,
Marina Gadonneix, Ann Veronica Janssens, Norma Jeane,
Stéphane Protic, Jean-Baptiste Sauvage, Daniel Steegmann Mangrané.

Half-way between the beginning and the end, dawn strikes of renewal. Spared of leaps and ruptures, like a Moebius strip, the moment symbolises a gradual transition to the *other side*. Here, the artworks experiment with the temporality of usage and the use of time. We are led by a particular story, a surprise and a given tempo.

As a moment we can seize or let go, dawn would be the beginning of the eternal return of the end. You need to figure out what makes monsters appear via optical illusions in the mysterious moiré of day break. Rather like in Friedrich Wilhelm Murnau's film *Sunrise*, and stylised via another pastiche star, dawn is symptomatic of time that is set to disappear and disperse. The German filmmaker was announcing the transition from silent films to talkies and constructed a timeframe that affects us due to its lascivious tempo: like a *schedule* for the spectator.

As a space that is quietly separate from the daily bustle, dawn builds the horizon. Constantly shifting the line of diffuse archaism, sunlight begins its regular course. One after the other it comes to reveal the chaos of images and of orphan rumours, which have appeared from nowhere, to grab and fill the screen and therefore exist for a *given moment* as if to make a point.

In a quest for characters, the tableau generates and produces a series of short moments that reflect upon time frozen. Empty television studio sets, a geostationary satellite, everything is defined by lack of people. And despite the fact that the spaces are welcoming, it points to a moment that is not yet inhabited.

Relentlessly, day takes over from nighttime. The tableau is now put together like a history painting with no subject. The image forms out of yesterday, from the journey towards tomorrow, this door is ajar onto another moment. Everything else evaporates leaving the only image that counts which is projecting into a future of possibles yet to be defined. Now for tomorrow.

#WYWH

CARTEL SEXTRANT ET PLUS

Scoli Acosta

Born in 1973, Los Angeles. Lives and Works in Los Angeles.

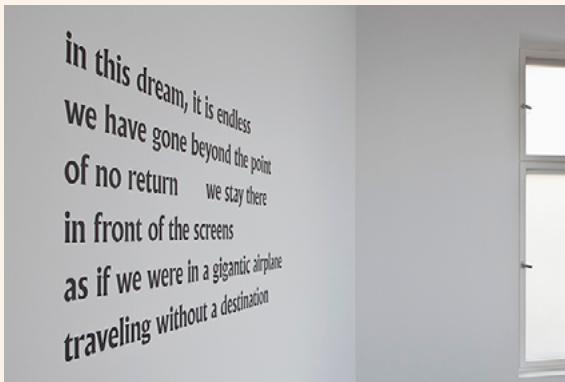


Raindrops Carpet, 2010
Synthetic carpet - Variable dimensions.
Courtesy Frac des Pays de la Loire - Photo: Vaida Budreviciute

www.scoliacosta.com
www.laurentgodin.com/acosta

D. Gonzalez-Foerster

Born in 1965, Strasbourg. Lives and Works in Paris.



« Old dream (Small Edition) », 2012
Typographic design by Marie Proyart
Vinyl text on wall - Courtesy Esther Schipper

www.dgf5.com
www.estherschipper.com

Robert Breer

Détroit, 1926-2011.



Floating Wall, 2009-2010
Courtesy gb agency, Paris - Photo : Marc Domage

www.gbagency.fr/breer

Marina Gadonneix

Born in 1977, Paris. Lives and Works in Paris.



« Mire#19 », 2007
Digital C-print, 98 x 116 cm,

www.marinagadonneix.com

CARTEL SEXTANT ET PLUS

Norma Jeane

Born in 1962, Italy. Lives and Works in Italy.



« Oeil pour œil, dent pour dent », 2015
Mixed media.

Ann Veronica Janssens

Born in 1956, Folkestone. Lives and Works in Bruxelles.



« Sans titre », 2003
300 x 200 Ø cm - Balloon, helium, halogen lamp, electric cables.
Courtesy Frac Bourgogne.

www.kamelmennour.com/janssens

Daniel Steegmann Mangrané

Born in 1977, Barcelone. Lives and Works in Rio de Janeiro.



Azul Entrado, 2014
Yellow filters on window and light, hole in a glass.
Courtesy Esther Schipper.

www.danielsteegmann.info
www.estherschipper.com/mangrane

CURTEL SEXTANT ET PLUS

CURATORS

Véronique Collard Bovy Sextant et plus director

Veronique Collard Bovy is a creative producer working in arts and event management. She has over 15 years' experience as a director produced exhibitions at La Friche belle de mai and elsewhere, and has shown about 150 artists from local and internationnal contemporary art scene. She is actively involved in developing policy and strategy for visual arts in Marseille. She works with artists, curators and institutions on public programmes and residency projects between France and Morocco.

Léo Guy-Denarcy Independent curator, Sextant et plus project manager

Léo Guy-Denarcy is art critic and curator. Currently working as project manager for the residency program Les Ateliers de la cité (Sextant et plus). He was recently curating Barnum (Friche Belle de Mai, Marseille, 2014), La Sympathie des horloges (ESAAA, Annecy, 2013) and Le Rire, un parcours jaune (CAC Lorient, 2014).

From 2008 to 2011 he was part of editorial committee of 2.0.1 magazine and involved in art21. He has been in charged from 2009 to 2010 of the conference round of Connaissance de l'art contemporain, nomad association of contemporary art mediation.

Caroline Hancock Independent curator - Guest curator of the PAC (Printemps de l'Art Contemporain) in Marseille in May/June 2015

Caroline Hancock is an independent curator and writer, based in Paris. She was invited by the Marseille Expos network as guest curator of the Printemps de l'Art Contemporain in Marseille in 2015. Between 1998 and 2009, she worked at the Centre Pompidou and the MAMVP/ARC in Paris, at Tate Modern and the Hayward Gallery in London, at the Irish Museum of Modern Art (IMMA) in Dublin. She is a member of AICA, IKT, and C-E-A, and writes regularly on modern and contemporary art.

Natalie Kovacs Independent curator

Natalie Kovacs is an independent curator working on performative public art projects, books and group exhibitions. Kovacs has used performance in public space to explore ecology with projects such as Seed , Sound Bike and P.D.A. which was Public Display of Art - a giant peace sign and aquatic ballet made up of participants in homage to Esther Williams as a 'motion in the ocean' . Kovacs has curated exhibitions in NYC, Mexico City, Toronto, London, Paris, Basel, Miami and Rotterdam and plays with the intersections of design, art, architecture and performance.

CARTEL SEXANT ET PLUS

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Partners:



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SEXANT ET PLUS

Sextant et plus is based at La Friche Belle de Mai — an old tobacco factory transformed into the largest cultural site of Marseille showing all kinds of productions: visual arts, theatre, dance, music, cinema, digital art, urban art, etc. The place-to-be territory for emerging projects.

Sextant et plus is a contemporary art organization developing systems of production and promotion for local and international artistic creation with experienced as well as upcoming artists.

Exhibitions, events, residency programs, publications, innovative actions for the general public..., our team creatively implements and performs every projects in collaboration with public and private sponsors.

Within the levels 3, 4 & 5 of the Tour-Panorama — exhibition spaces of La Friche Belle de Mai — we organize a year-round program of solo and group shows through various curatorial forms and associated events such as workshops, conferences, and performances.

CARTEL SEXANT ET PLUS

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