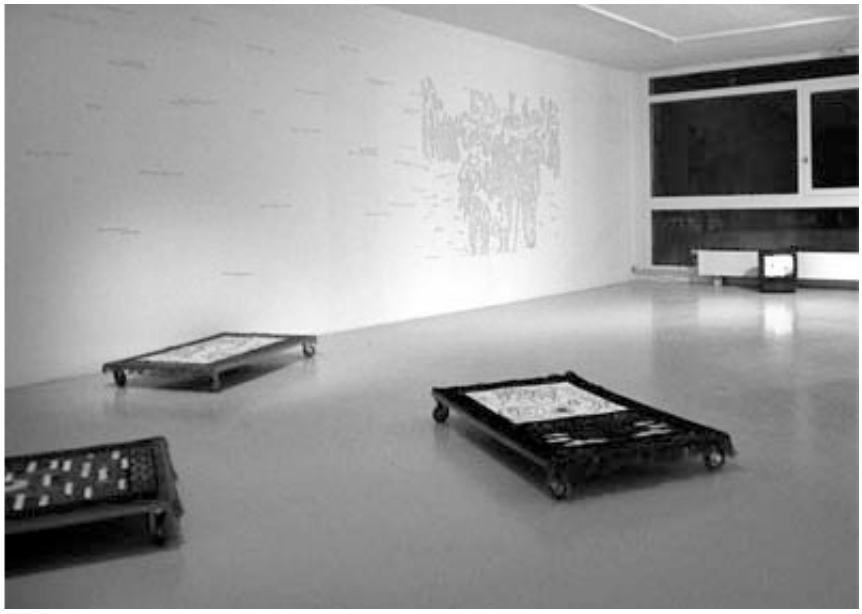
1. | Without a place





1999, 10 prayer carpets, compasses, painting.
Exhibition view of Un été marocain, centre d'art contemporain de Castres, 1999, Castres.
Courtesy of the artist and Ceysson & Bénétière, Paris.
Ed. of 5 + 1 A.P.

Installation réalisée en 1999, Sans où est le premier projet d'une série de ready-made recourant aux tapis de prière et aux boussoles de direction de la Mecque. Les tapis sont déroulés sur des planches en bois munies de roulettes puis disposés au sol selon différentes orientations. Ils ont également été partiellement recouverts de peinture blanche : à certains endroits de simples traits blancs se superposent aux motifs calligraphiques du revêtement en les masquant en partie, un peu comme des gestes d'effacement ou de raturage d'un texte afin d'en supprimer certains passages. A d'autres endroits, la peinture recouvre totalement les motifs calligraphiques et la surface du tapis, à l'exception de ses parties figuratives - pas totalement figuratives cependant et tendant elles aussi vers l'abstraction géométrique, puisqu'il s'agit de représentations du cube de la Kaaba.

L'œuvre s'intéresse aux interactions culturelles et s'attache à observer les effets de la rencontre entre l'art contemporain (recouvrement inspiré des techniques du dripping et du all over) et l'artisanat et la calligraphie arabes (influencés par la religion). Sans où fait ainsi dialoguer entre elles deux pratiques qui tendent à s'être imposées chacune dans leur domaine comme de véritables lieux communs.

L'abstraction géométrique de l'art contemporain et celle de la calligraphie arabe sont associées et chaque pratique se voit modifiée par la présence de l'autre. Le recouvrement partiel du support par la peinture blanche a en particulier pour effet d'annuler le statut initial de l'objet, le faisant ainsi échapper à son usage habituel de tapis de prière, pour le faire entrer dans l'univers des productions artistiques ouvertes et polysémiques. Cette opération est désignée par le terme

An installation created in 1999, Without a Place is the first project in a series of ready-mades using prayer rugs and compasses that indicate the direction to Mecca. The rugs are rolled out onto wood boards fitted with wheels that are disposed across the floor with various orientations. They have also been partly covered with white paint: in certain places, simple white lines are superimposed on their calligraphic motifs and partially mask them, sort of like the gesture of erasing or crossing out a text to remove certain passages. In other places, the paint completely covers the calligraphic motifs and the entire surface of the rug, with the exception of its figurative portions – which however aren't completely figurative and tend towards abstract geometry as well, as they are representations of the cube of the Kaaba.

The work focuses on cultural interactions and tries to observe the effects of the junction of contemporary art (with the covering up inspired by the techniques of dripping and all-over) and Arab craftsmanship and calligraphy (influenced by religion). In this way, Without a Place creates a dialog between two practices that tend to have imposed themselves in their respective fields as veritable clichés.

The geometric abstraction of contemporary art and that of Arab calligraphy are brought together, and both practices are modified by the presence of the other. In particular, the partial covering up of the medium with white paint has the effect of erasing the object's initial status, subtracting it from its customary use as a prayer rug and ushering it into the world of open and polysemous artistic productions. This operation is designated with the term "object realignment" by Mounir Fatmi. One can observe similar processes at play in works

"réalignement de l'objet" par Mounir Fatmi. On peut observer un processus similaire dans des œuvres telles que Peintures effacées, Le Tapis du père ou encore avec la série picturale Rencontre. L'installation Sans où en appelle finalement aux échanges interculturels et à une transformation du socle culturel des sociétés arabes traditionnelles. Elle participe d'une volonté d'insuffler du mouvement et de la mobilité dans un cadre culturel figé par la tradition. Elle exprime la possibilité d'orientations culturelles ou religieuses diverses, multiples. Le titre "Sans où", désignant l'absence de lieu, semble contester toute forme d'assignation à résidence et invite à dépasser les lieux communs pour produire de la nouveauté. Avec Sans où, Mounir Fatmi prend le parti du mouvement et de la mobilité, des voyages et des rencontres.

Studio Fatmi, Août 2017.

such as Erased Paintings, The Father's Rug or the pictorial series Encounter. Ultimately, the installation Without a Place calls upon intercultural exchanges and the transformation of the cultural foundation of traditional Arab societies. It is part of a desire to inject movement and mobility into a cultural context rigidified by tradition. It expresses the possibility for diverse and multiple cultural and religious orientations. The title "Without a Place", designating the absence of locale, seems to want to oppose any form of house arrest and urges us to go beyond clichés in order to produce something new. With Without a Place, Mounir Fatmi takes sides with movement and mobility, travel and encounters.

Studio Fatmi, August 2017.

" The work focuses on cultural interactions and tries to observe the effects of the junction of contemporary art (with the covering up inspired by the techniques of dripping and all-over) and Arab craftsmanship and calligraphy (influenced by religion). In this way,
Without a Place creates a dialog between two practices that tend to have imposed themselves in their respective fields as veritable clichés. "

Studio Fatmi, August 2017

exhibitions:

1999

Un été marocain - Centre d’Art Contemporain - Expo collective



Without a place

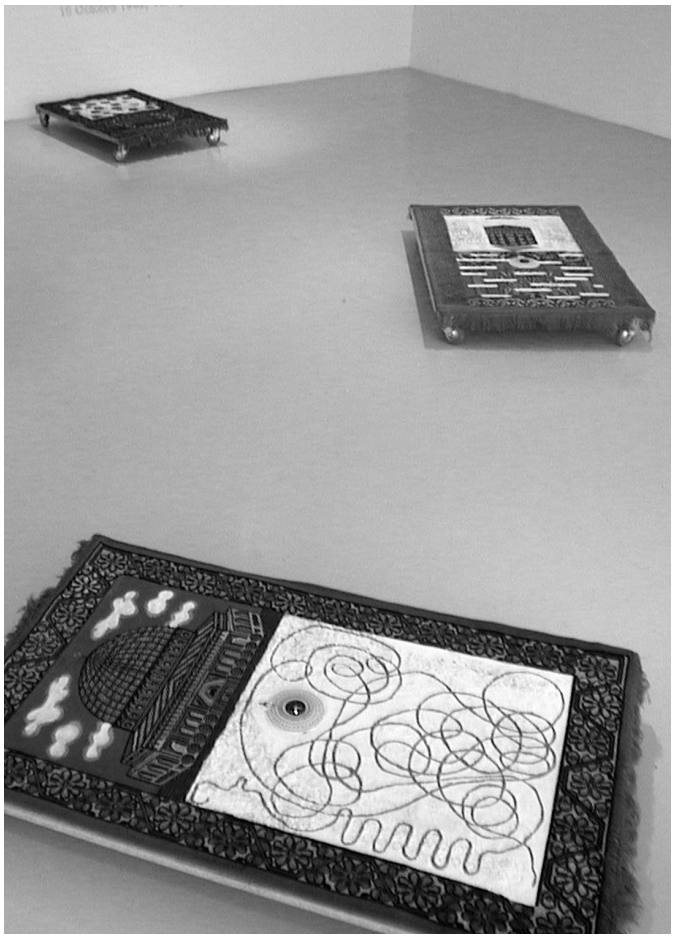
An installation created in 1999, Without a Place is the first project in a series of ready-mades using prayer rugs and compasses that indicate the direction to Mecca. The rugs are rolled out onto wood boards fitted with wheels that are disposed across the floor with various orientations.

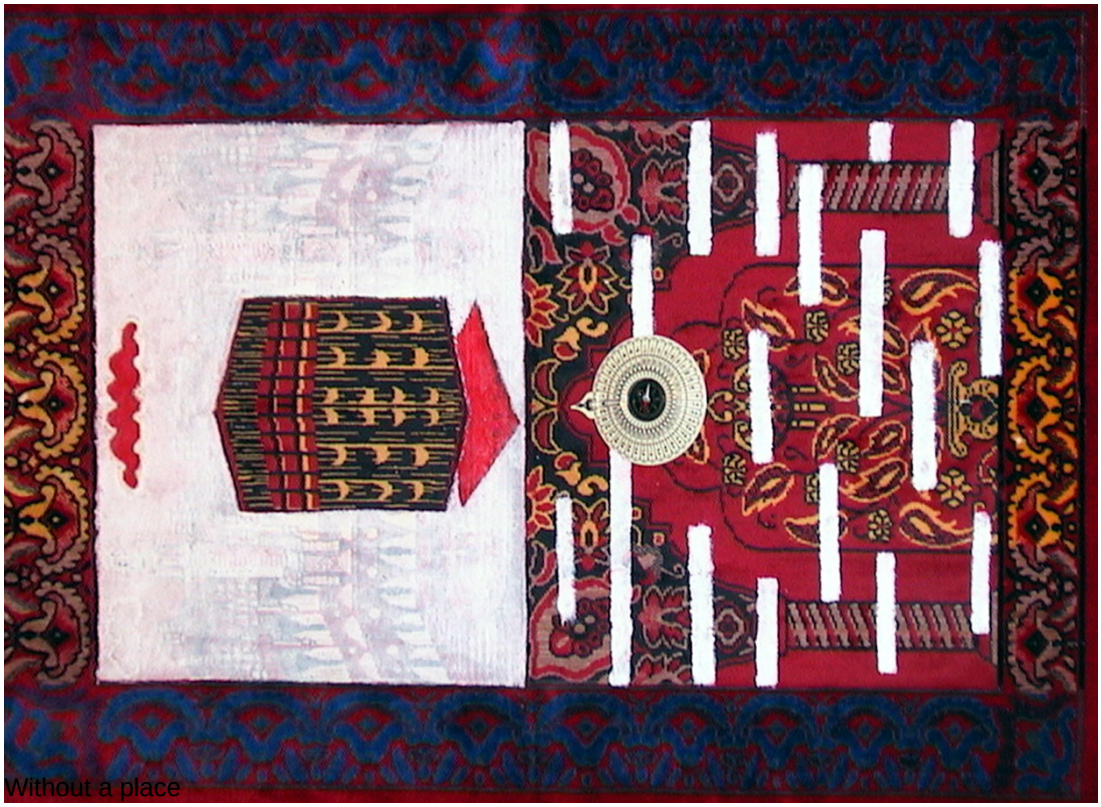
Studio Fatmi, August 2017



Without a place

The work focuses on cultural interactions and tries to observe the effects of the junction of contemporary art (with the covering up inspired by the techniques of dripping and all-over) and Arab craftsmanship and calligraphy (influenced by religion). In this way, Without a Place creates a dialog between two practices that tend to have imposed themselves in their respective fields as veritable clichés.





Without a place

The geometric abstraction of contemporary art and that of Arab calligraphy are brought together, and both practices are modified

by the presence of the other. In particular, the partial covering up of the medium with white paint has the effect of erasing the object's initial status, subtracting it from its customary use as a prayer rug and ushering it into the world of open and polysemous artistic productions.

Without a place

The title "Without a Place", designating the absence of locale, seems to want to oppose any form of house arrest and urges us to go beyond clichés in order to produce something new. With Without a Place, Mounir Fatmi takes sides with movement and mobility, travel and encounters. ???



Without a place

This operation is designated with the term "object realignment" by Mounir Fatmi. One can observe similar processes at play in works such as Erased Paintings, The Father's Rug or the pictorial series Encounter. Ultimately, the installation Without a Place calls upon intercultural exchanges and the transformation of the cultural foundation of traditional Arab societies.