9. | Technologia

2010, 15 min, SD, 4/3, B&W, stereo. Size may vary, video projection.
Exhibition view from A Moment Forever, Analix Forever, 2014, Geneva.
Courtesy of the artist.

Installation lumineuse, Technologia se compose de 25 images fixes ou cinétiques, projetées à un rythme rapide et saccadé sur les surfaces de divers édifices architecturaux de grandes villes à travers le monde, de Genève à Doha, en passant par Toulouse. Les images circulaires mêlent des figures géométriques à des motifs tirés de la calligraphie arabe et religieuse.

Technologia se propose à la fois comme une expérimentation et une réflexion sur les perceptions, les significations et les interactions culturelles, au croisement de l'art contemporain et de la linguistique. L'œuvre interroge notre rapport au monde à partir de la mise en relation des images et de l'architecture, de l'art contemporain et de la calligraphie. Multipliant les références et les sources d'inspiration, l'installation rappelle les rotoreliefs à formes circulaires de Duchamp - machines à produire des illusions visuelles qui font se rencontrer les techniques de l'art optique et celles du monde moderne industrialisé, et renvoie également au travaux de Wittgenstein autour des jeux de langage, qui tentent de mettre en évidence de quelle manière les significations naissent des usages et des contextes. Avec Technologia Mounir Fatmi propose de participer à une expérience : que se passe t'il lors de la rencontre de la calligraphie arabe et de l'art contemporain et plus largement lors de la rencontre de différentes cultures ? Dans son acception étymologique, le titre de l'œuvre suggère qu'il est également question de l'étude d'une compétence particulière : celle de la machine et du spectateur à produire, percevoir ou encore associer signes et motifs.

Le résultat est un fascinant spectacle de composition et de recomposition permanent, un chaos d'images géométriques

Technologia is a luminous installation comprising 25 fixed or kinetic images that are projected with a quick and jerky rhythm on the surfaces of architectural buildings in big cities across the world, from Geneva to Doha and Toulouse. These circular images combine geometric shapes with motifs taken from Arabic and religious calligraphy.

Technologia is both an experiment and a reflection on cultural perceptions, significations and interactions, at the intersection of contemporary art and linguistics. The work questions our relation to the world by connecting images and architecture, contemporary art and calligraphy. The installation multiplies references and sources of inspiration; it is reminiscent of Marcel Duchamp’s circular rotoreliefs – machines that produced optical illusions by combining the techniques of optical art with those of the modern industrialized world. It also can be connected to Wittgenstein’s work on language-games that aimed to discover how significations emerge from usage and context. With Technologia, mounir fatmi invites the viewer to participate in an experiment, a serious game: what happens when Arab calligraphy meets contemporary art, and in a broader sense, when different cultures meet? In an almost etymological acceptation, the artwork’s title suggests it is also about the study of an art or a skill: the machine’s capacity to combine symbols and the viewer’s capacity to perceive them.

The result is a fascinating spectacle of constant compositions and combinations, a chaotic assemblage of colliding geometric images, yet with undeniable esthetic appeal. The images projected at stroboscopic speed challenge the viewer’s visual points of reference with their constant

s'entrechoquant, reproduisant le mouvement d'un monde entraîné dans une frénésie de consommation et de production de signes. Les images projetées à un rythme stroboscopique, ou simplement fixes, jouent avec les limites de la persistance rétinienne du spectateur et mettent à mal ses repères visuels à coups de décentrements successifs. Dotées d'une indéniable dimension esthétique, elles ne laissent cependant pas d'attirer l'œil. Les compositions graphiques tendent finalement à induire chez l'observateur un état hypnotique de méditation contemplative et active où les signes linguistiques, sortis de leur contexte et du cadre de la doctrine religieuse, se transforment en motifs abstraits, comme autant d'éléments d'une géométrie nouvelle, d'un monde et d'un rapport au monde sans cesse changeant et renouvelé.

Studio Fatmi, septembre 2017

decentering. The low frequency sounds could compromise one's sense of balance by affecting the inner ear. In spite of all this, these signs and symbols are consistently attractive to the eye and the ear. They tend to put the viewer in a hypnotic and meditative state where linguistic symbols, taken out of their context and of religious doctrine, are transformed into abstract motifs, elements of a new geometry and of a world – and our relation to it – that are constantly changing and renewing.

Studio Fatmi, September 2017.

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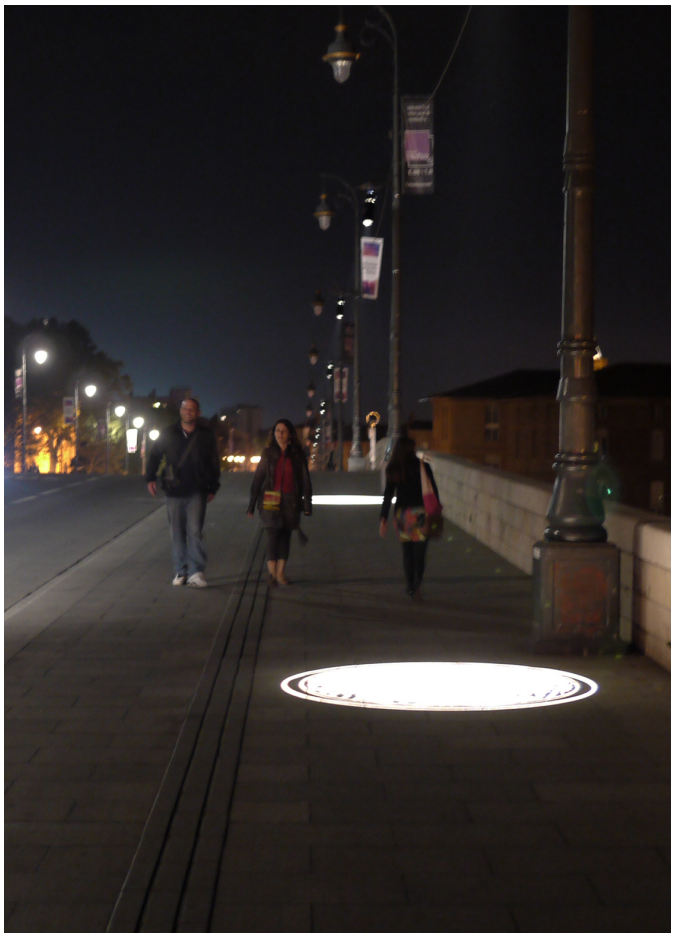

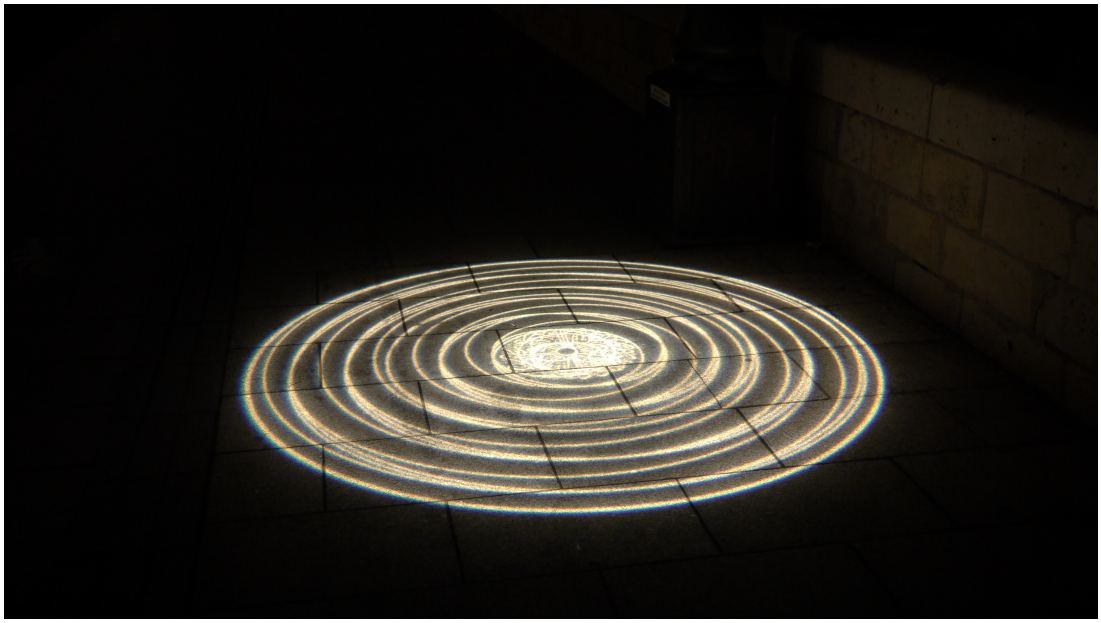

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