

7. | Sculpture sequence : Al Jazeera



2007, coaxial antenna cable on wood panel, staples.
Exhibition view from Looking at the World Around You, Santander Art Gallery, 2016, Madrid.
Courtesy of the artist and Ceysson & Bénétière, Paris.
Ed. of 5 + 1 A.P.

L'œuvre entière comme encastrée dans le mur, dicte ses lois à l'espace architectural et se prolonge sur lui ou dans lui. Entre impressionnisme et matiérisme, cette composition se livre aux flux des apparences et à l'immédiateté des sensations. De petits morceaux de câbles d'antenne blancs sont accrochés au mur dans une impression kaléidoscopique, un émiettement matiériste et une parcellisation formelle. Chaque morceau de câble participe à la régulation d'un ordre complexe qui serait parfaitement illisible si un des éléments devait quitter l'écheveau. Cette infinie germination de la matière crée une impression de continuum in process comme si l'œuvre était constamment en train de se faire sous nos yeux. Tandis que la sculpture a été évidée de sa matière pour donner lieu à cette légèreté visuelle, les ombres portées par la lumière dessinent sans cesse les contours de nouveaux bas-reliefs. Empruntant cette technique au montage cinématographique, l'artiste fait de cette œuvre à plusieurs plans la traduction sculpturo-dynamique d'une longue épopée. Dans un ascétisme suprématisse blanc sur blanc, les câbles sont les séquences d'une même histoire.

Ainsi, à travers le prisme conceptuel d'un miroir brisé, l'œuvre ne se donne pas à voir dans une extériorité exhibée pour le regard, mais se laisse découvrir dans une attention particulière portée au sujet enchevêtré dans sa forme.

The whole work imposes its own rules on the architectural space and is extended across it and in it, as if built into the wall. Between impressionism and material exploration, the composition loses itself in the flow of appearances and the immediacy of sensations. Fragments of white aerial cables are fixed to the wall in a kaleidoscopic pattern, creating material dispersions and formal divisions. Each cable fragment is part of the regulation of a complex order which would be completely illegible if any of the elements should leave the tangled web. This infinite germination of material gives the impression of a continuum in progress, as if the piece is constantly creating itself before our eyes. Although the material has been hollowed out of the sculpture to create a visual lightness, the shadows cast by the light are constantly drawing contours of new bas-reliefs. Borrowing this technique from cinematography, the artist makes this piece into the sculpturo-dynamic translation of a long epic. In a white on white Suprematist asceticism, the cables are sequences of the same story. So, through the conceptual prism of a broken mirror, the piece is not clamouring to be seen, but lets the viewer discover it as particular attention reveals the subject tangled within its shape.

Translation: Caroline Rossiter.

[" With Al Jazeera, mounir fatmi intends to dismantle the ideological and technological](#)

promises made by images on the internet. "

Claudio Álvarez, El País, March 2021

exhibitions:

2021

Moroccan Trilogy - Museo Nacional Centro de Arte Reina Sofia - Expo Collective

2018

Revolution Generations - Mathaf Arab Museum of Modern Art - Expo collective

2016

Looking at the World Around You. Contemporary Works from Qatar Museums - Santander Art Gallery - Expo collective



La Pieta

Pieta offers a double re-interpretation of the artistic theme of the religious scene of deploration and of the digital society, and poses an

equivalence between religion, etymologically meaning something that connects (people to each other and individuals to the divine) and digital technologies, which connect individuals by offering multiple means of communication and play an important part in the advent of a religion of communication.



Sculpture sequence, La Pieta

The sculpture is a reproduction of the interpretation of the artistic theme of the Pieta, which belongs to Christian iconography – its model is the late 15th century sculpture by Michelangelo, which has become one of the most famous works of art of all time.





Sculpture sequence, Al Jazeera

The work questions the place of communication and media exposure in today's societies and tries to define the relation of contemporary art to images and their power. It is inspired in part by the philosophical notions developed by Guy Debord, Wittgenstein's linguistic concepts on the production of significations and by artistic movements such as Pop Art and Minimalism.

Sculpture sequence, Presumed Innocent

The assemblage of cables forms the portrait of a suffering Christ, his eyes turned to the left and slightly angled down, with a long beard and hair, and a crown of thorns on his head – a crown that religious tradition designates as the one the Romans placed on Christ's head to mock his status as king.



mounir fatmi's La Pietà also explores the relation between the profane and the sacred, between art and religion on one hand, and between religion and today's forms of social organizations on the other hand; information and the communication and media society.