

## 8. | Wall of obstacles 01



2004, painted jumping poles, size may vary.  
Exhibition view from *Comprendra bien qui comprendra le dernier*, CAC Le Parvis, 2004, Ibos.  
Courtesy of the artist and Ceysson & Benetiere, Paris.  
Ed. of 5 + 1 A.P.

*Mur d'obstacles* a été présenté pour la première fois au Parvis lors de l'exposition *Comprendra bien qui comprendra le dernier*. Dix barres de jumping sont accrochées au mur tandis que quatre autres ont échoué sur le sol comme pour signaler leur renoncement. Cet apaisant parallélisme coloré se transforme en un paysage esthétique dont les arcanes sont drainés par une rhétorique interne.

L'artiste a travaillé la matière comme une chose entêtée que le visiteur ne pourra pas défaire de son obstination. Ce mur infranchissable se développe de tout son long et fait front au regardeur alors que l'évanescence du pointillisme arc-en-ciel qui émane de la matière se donne à voir comme la palette du peintre avant la création. Cette construction qui relève tout autant de l'architecture d'intérieur et du mobilier que du collage ou de la sculpture, constitue une gigantesque obstruction de l'espace. La fragmentation des touches de couleurs en petites particules rationalise l'œuvre et son lieu de présentation tout en participant à sa mise en ordre visuelle.

Parfaitement synthétisée, la couleur se trouve comme extraite de son plan matériel. Ni accessorisée, ni assujettie à la forme, elle installe un environnement hypnotique et esthétique auquel le visiteur aura du mal à se soustraire. *Mur d'obstacles* ne laisse alors aucune échappatoire et s'érige comme une simple curiosité esthétique ouverte à la contemplation.

Studio Fatmi, Janvier 2004.

Wall of Obstacles was presented for the first time at Le Parvis during the exhibit *He who understands last will understand best* ("Comprendra bien qui comprendra le dernier"). Ten horse jumping bars are fixed on the wall, while four others have fallen to the floor, as if to suggest their renunciation. This appeasing colorful parallelism is transformed into an esthetic landscape whose mysteries are drained by an internal rhetoric.

The artist worked on this material like an obstinate element that visitors won't be able to strip of its obstinacy. This impassable wall stretches wide and faces the viewer, whereas the evanescence of the rainbow pointillism emanating from the material can be seen as a painter's palette before creation. This construction, which is akin to interior design and furniture as much as to collage and sculpture, constitutes a huge obstruction of space. The fragmentation of the touches of color into small particles rationalizes the work and the space it is presented in, just as it participates in its visual reordering.

The color, being perfectly synthesized, is like extracted from its materiality. It isn't accessorized nor subjected to shape, but creates a hypnotic and esthetic environment from which it is difficult for visitors to extract themselves. Wall of Obstacles therefore offers no way out and sets itself up as a simple esthetic curiosity available for contemplation.

Studio Fatmi, January 2004.

" This impassable wall stretches wide and faces the viewer, whereas the evanescence of the rainbow pointillism emanating from the material can be seen as a painter's palette before creation. "

Studio Fatmi, January 2004

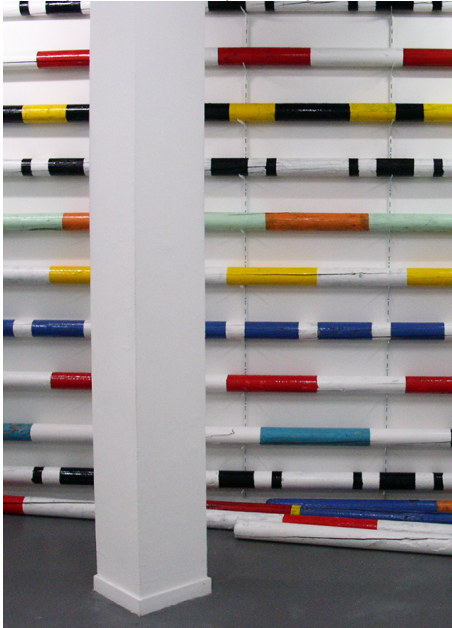
**exhibitions:**

2005

Marokko kunst & design - Wereldmuseum - Expo collective

2004

Comprendra bien qui comprendra le dernier - CAC Le Parvis - Solo show





Wall of obstacles

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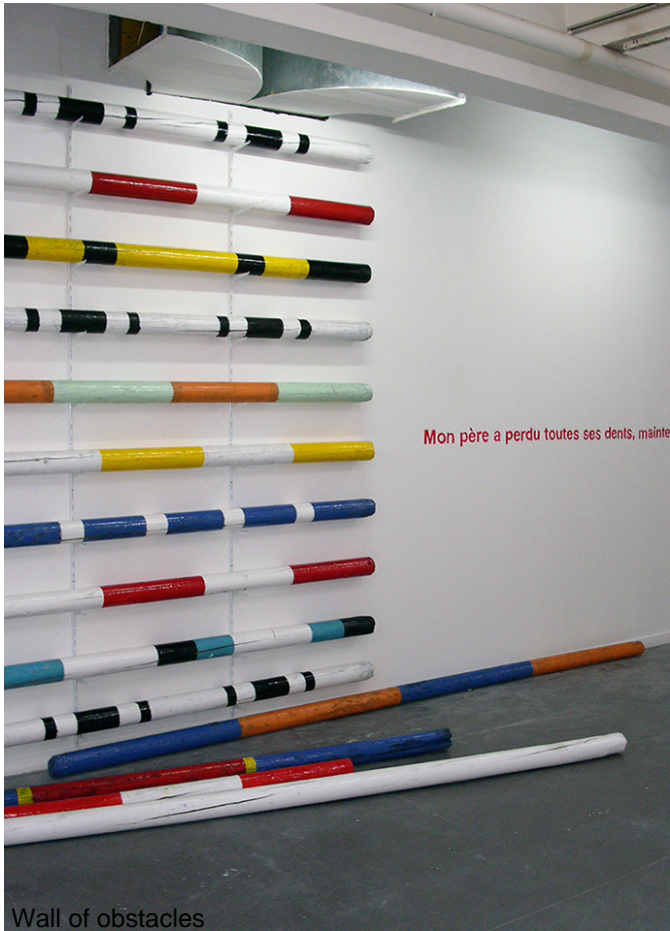


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