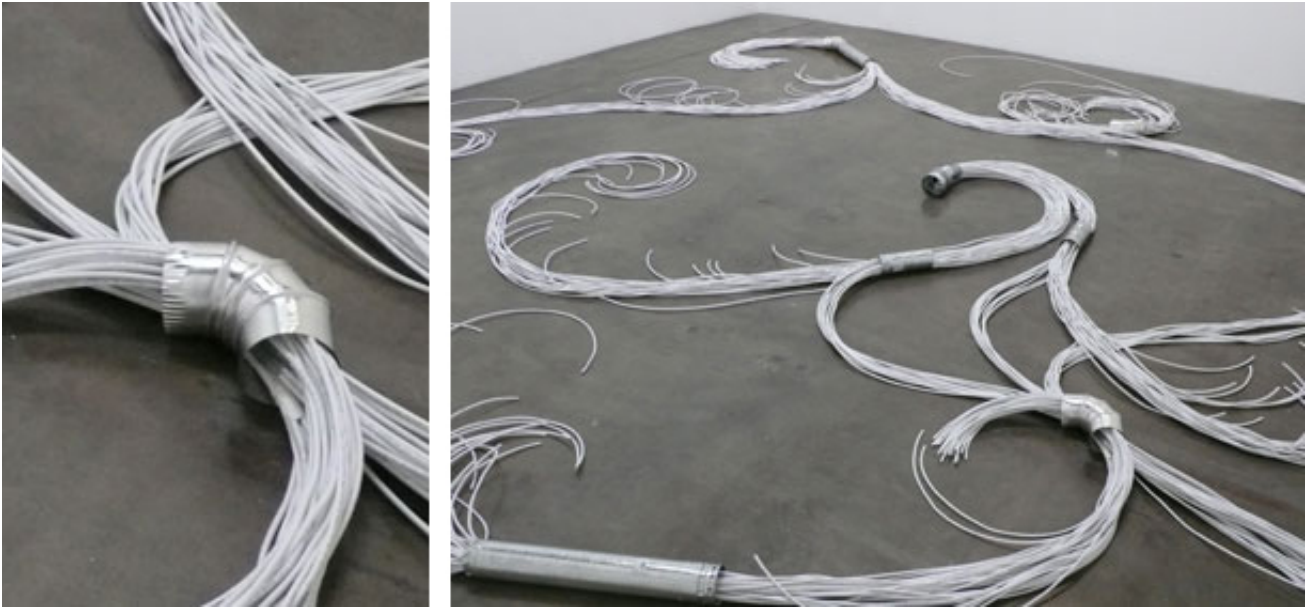


16. | Rosary



2007, coaxial antenna cable, aluminium pipes, various size.
 Exhibition view from *Something is possible*, Shoshana Wayne Gallery, Los Angeles, 2007.
 Courtesy of the artist and Shoshana Wayne Gallery, Santa Monica.
 Ed. of 5 + 1 A.P.

Le câble d'antenne blanc, matériel technique réhabilité en matériau plastique, est un élément visuel régulier dans le travail de mounir fatmi. Ici, se déploient au sol des gerbes de câbles blancs, enserrés dans de courtes gaines puis libérés dans de larges mouvements souples entre arabesques et rangolis. Ce « chapelet » à la dimension particulière, dans lequel est engagé à pénétrer et à se positionner le visiteur suggère d'abord une certaine fluidité informelle, la liquidité : les réseaux de câbles sont mobiles, peuvent être déplacés, bousculés, transformés par la présence et le passage des visiteurs.

Cette proposition sculpturale peut aussi être appréhendée comme une sorte de matérialisation d'un rituel soufi dans lequel la récitation mène à « se perdre » en Dieu. Il s'agit donc ici de pénétrer dans un espace méditatif non fermé, espace de parenthèse et de respiration. Pourtant, dans le même temps, le visiteur pénétrant dans l'œuvre se trouve spatialement, et symboliquement, pris au piège de ce qu'il peut percevoir comme un système de liens – ce qu'est étymologiquement la religion- : comment en sortir sans les détruire ? Comment s'en libérer ?

Ce chapelet, instrument rituel de prière, originellement « moyen de se souvenir de Dieu », support de l'invocation répétée de son Nom, se fait enserrément de liens dont il est s'avère difficile de se débarrasser, et chacun de ses nœuds –correspondants à un des noms de Dieu- devient un obstacle à franchir.

Marie Deparis.

White aerial cable, a technical material reappropriated as a formal medium, is a regular visual element in mounir fatmi's work. Here, sheaves of white cables are arranged on the ground, bound in short tubes then released into large flowing movements, somewhere between arabesques and rangolis. This "rosary" of unusual dimensions, which the visitor can enter and move around in, firstly suggests a sort of informal fluidity. The network of cables are mobile and can be shifted, pushed around and transformed by the presence and path of visitors.

This sculptural proposition can also be understood as a sort of materialisation of a sufi ritual in which reciting leads to "loosing oneself" in God. Thus it is about entering into an open meditative space – an interlude, a space to breath. At the same time however, the visitor who enters into the work finds himself spatially and symbolically trapped in what he may perceive as a system of connections – the etymological route of religion. How do you get out without damaging these connections? How can you free yourself?

The rosary, a ritual instrument of prayer that was originally a "way of remembering God" by invoking the repetition of his name, is made of links from which, it turns out, it is difficult to extricate oneself. Each knot – corresponding to one of God's names – becomes an obstacle to overcome.

Marie Deparis.

Chapelet (Rosary) a été présenté en 2007 dans le cadre de l'exposition personnelle « Something is possible » à la Shoshana Wayne Gallery, Los Angeles.

Translation: Caroline Rossiter.

Rosary was presented in 2007 in the solo exhibition « Something is possible » at the Shoshana Wayne Gallery, Los Angeles.

" The rosary, a ritual instrument of prayer that was originally a "way of remembering God" by invoking the repetition of his name, is made of links from which, it turns out, it is difficult to extricate oneself. Each knot – corresponding to one of God's names – becomes an obstacle to overcome. "

Marie Deparis, 2007

exhibitions:

2007

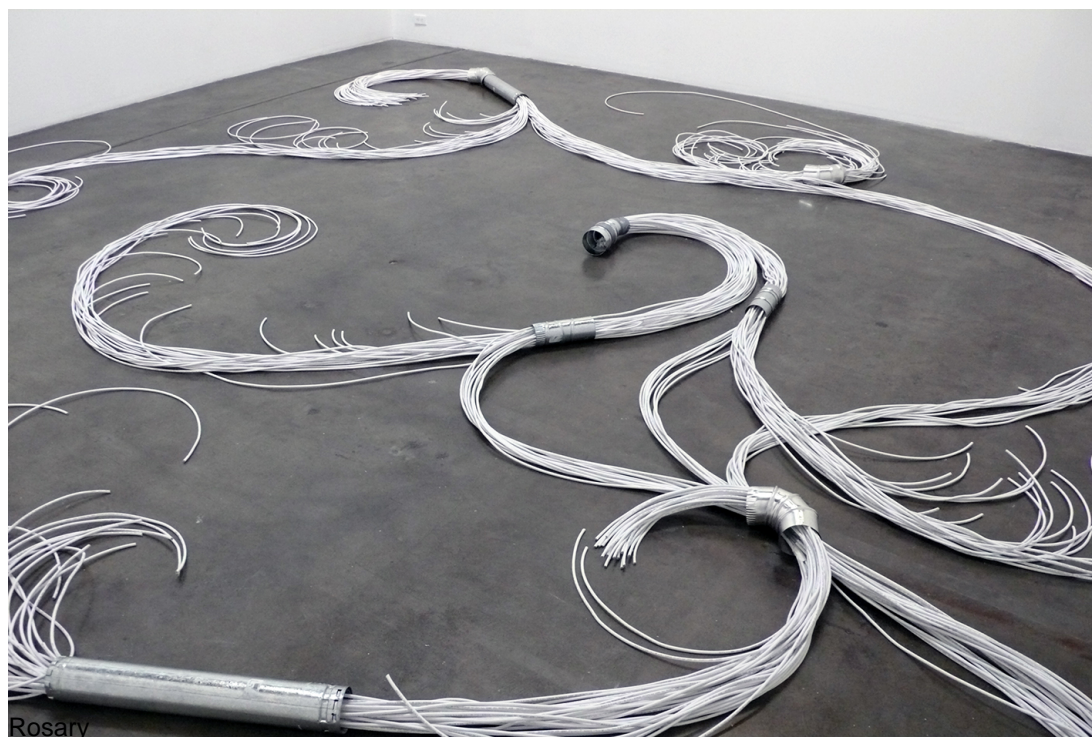
Something is possible - Shoshana Wayne Gallery - Solo show



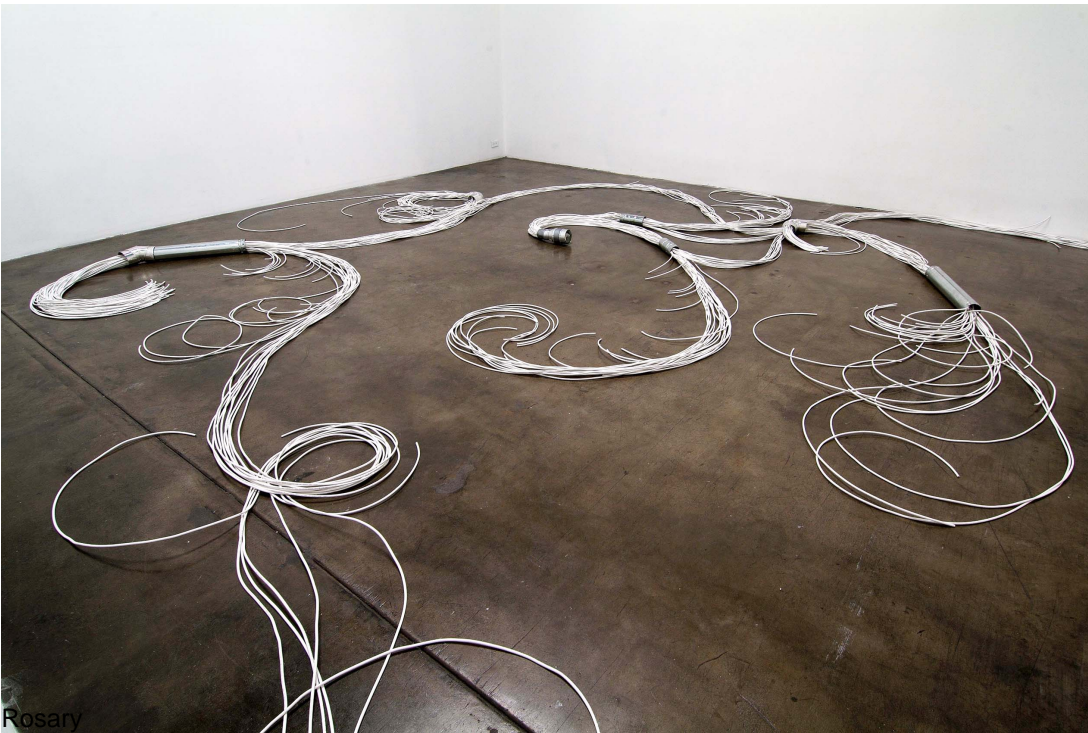
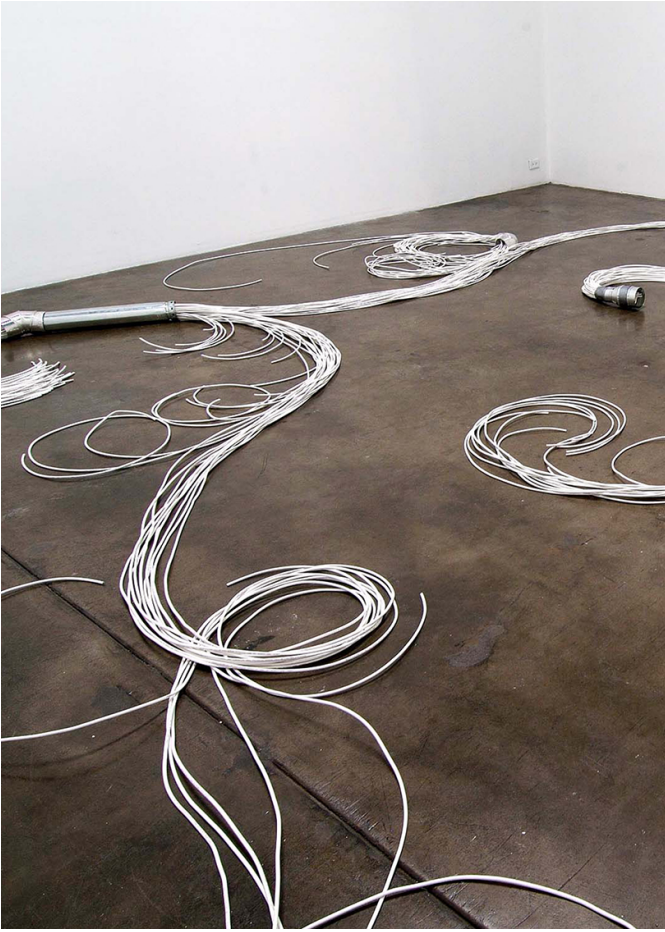
Something is possible, SF Publishing, 2021

Placed beside each other, the apparently inoffensive ordinary objects also show a strange lattice collection, a wall of yesterday's technology that is obsolete today.

Marie Deparis, 2007



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Rosary

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