11. | Obstacles





Serie started in 2006, photographs, various size.
Exhibition view from Traversia, CAAM, 2008, Canary Islands.
Courtesy of the artist and Ceysson & Benetiere, Paris
Ed. of 5 + 2 A.P.

La série de photographies *Obstacles* fait écho aux installations du même nom. Elle en est à la fois le prolongement, dans l'emploi du même « matériau », et une proposition plastique et sensible différente.
Ici, les barres de saut d'obstacles, matériel issu du monde hippique déplacé en matériau plastique, sont utilisées comme matière à une composition abstraite, à la forte dimension picturale.
Pour mounir fatmi, il s'agit bien d'un hommage à la peinture, et en particulier au vocabulaire graphique et géométrique des précurseurs du minimalisme, dont font partie le groupe De Stilj et Piet Mondrian. On retrouve en effet dans ces compositions le langage visuel propre aux œuvres tardives de l'artiste néerlandais : les couleurs primaires (rouge, bleu, jaune) en aplats, associées au blanc et au noir structurant les lignes de la vision colorée.
Cet emprunt à l'abstraction géométrique est pour l'artiste une façon d'affirmer l'importance que revêt l'esthétique dans ses propositions dont il n'oublie jamais qu'elles sont autant plastiques que conceptuelles, et de rappeler le tribut de l'art contemporain à l'histoire de l'art.
En outre, cette série photographique constitue la partie inerte d'un projet photographique mettant en regard de ces compositions géométriques, des obstacles en forme et habités.

Marie Deparis

The photography series Obstacles echoes the installations of the same title. It is both an extension of the idea, in that it is using the same "material", and a different visual and responsive proposition.
Here, show-jumping fences, taken from the equestrian world and reappropriated as a sculptural material, are used as the subject for an abstract composition of large pictorial dimensions.
For mounir fatmi, this pays homage to painting, and particularly to the graphic and geometric vocabulary of the precursors of minimalism, including the De Stilj group and Piet Mondrian. Indeed, the compositions of Obstacles are reminiscent of the visual language of the late works of the Dutch artist: primary colours (red, blue, yellow) in flat sections, combined with black and white, structuring the the lines of the coloured vision. For the artist, borrowing from geometric abstraction is a way of affirming the importance assumed by the aesthetics by his work, in which he never overlooks the visual as less important than the conceptual. It is also a reminder of contemporaryart's tribute to the history of art.
Moreover, this photographic series makes up the inert part of a photographic project which contrasts these geometric compositions with actual constructed fences.

Translation: Caroline Rossiter.

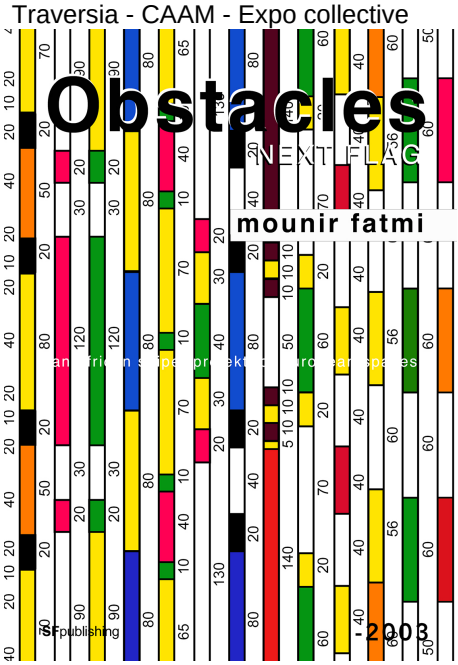
" For the artist, borrowing from geometric abstraction is a way of affirming the importance assumed by the aesthetics by his work, in which he never overlooks the visual as less important than the conceptual. "

Marie Deparis, 2007

exhibitions:

2008

Traversia - CAAM - Expo collective

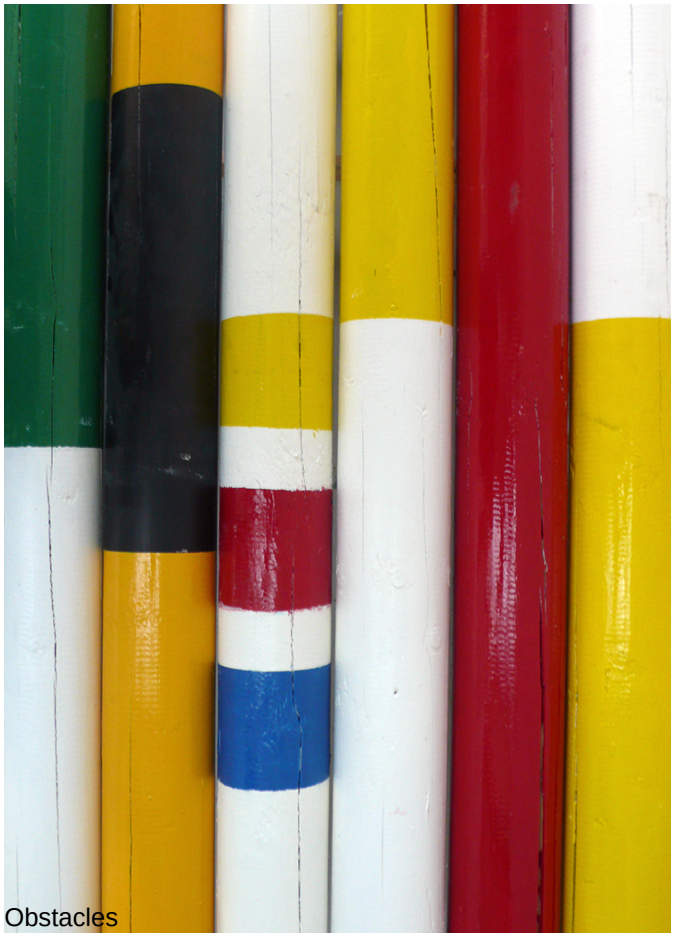


Obstacles, SF Publishing 2025

It was impossible to overcome them with harmonious elegance, and the arrangement chosen by the artist was unexpected.

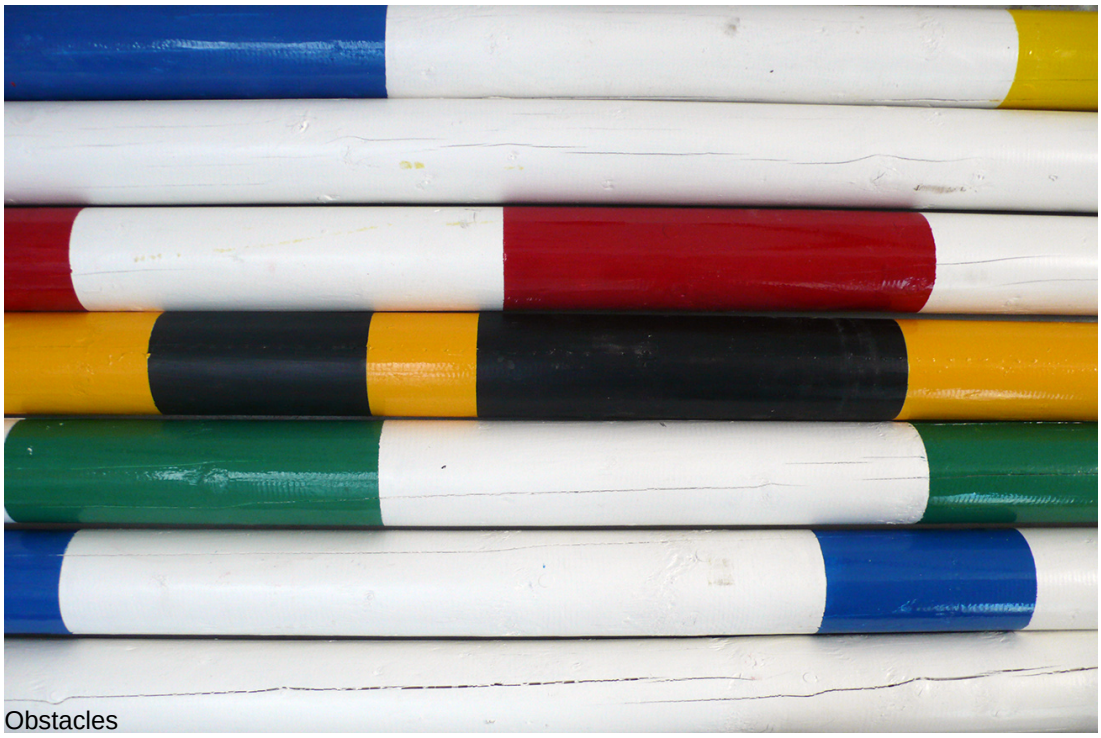
Simone Schardt, November 2003





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