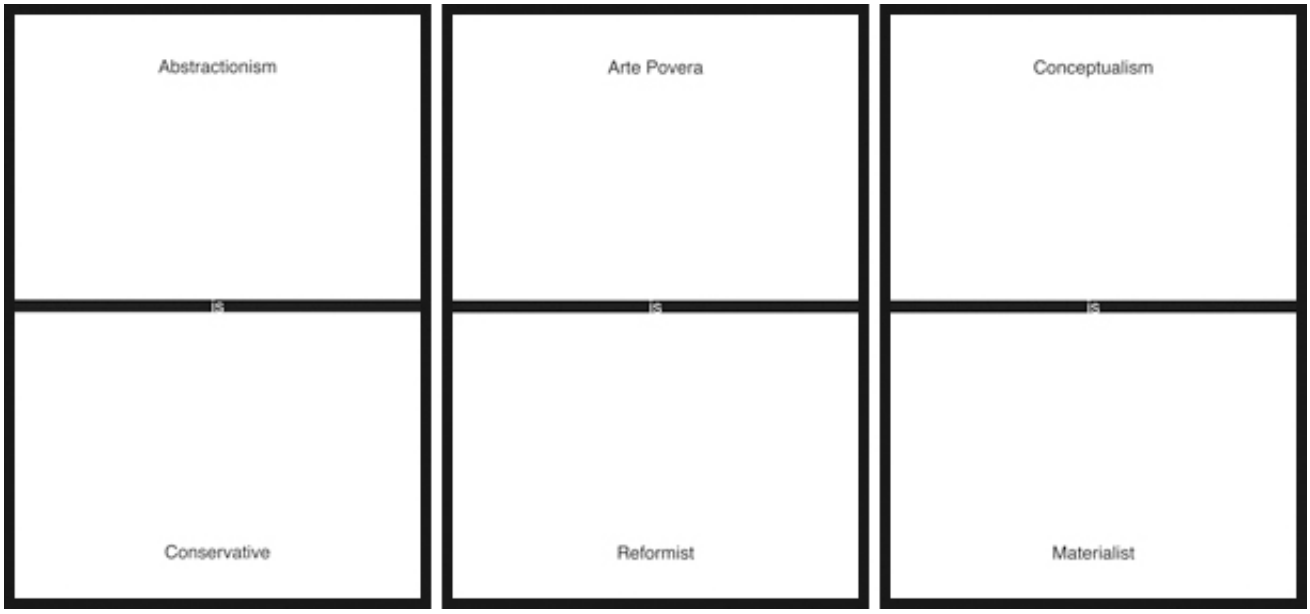
**30.** | The dynamic Geography of History




Project started in 2006, digital prints, 90 x 60 cm.
Exhibition view of Minimalism is Capitalist, Conrads, 2009, Dusseldorf.
Courtesy of the artist and Conrads, Dusseldorf.
Ed. of 5 + 1 A.P.

La Géographie dynamique de l'histoire donne à voir une série d'impressions en noir et blanc rectangulaires, dont la mise en page pourrait rappeler l'interface minimaliste d'un jeu vidéo devenu célèbre. Un liseré noir à bords épais fait le tour des pages, formant un cadre à angles droits, tandis qu'une ligne médiane, noire également, les sépare en parties supérieures et inférieures, où apparaissent respectivement les mentions de différents courants artistiques et d'idéologies politiques. La ligne de séparation des cadres porte en son milieu une inscription discrète de la même couleur que la page blanche, à savoir la forme conjuguée du verbe "être" à la troisième personne du singulier de l'indicatif présent.

La Géographie dynamique de l'histoire interroge les liens entre mouvements politiques et artistiques. Le titre associe de façon inhabituelle et quelque peu oxymorique les termes "histoire", "géographie" et "dynamisme". L'œuvre est une tentative pour cartographier un territoire qui n'est autre que l'histoire dans son déroulement. Elle se désigne comme la description d'une trame spatio-temporelle en mouvement qui recense les forces en action, à savoir les courants artistiques et les mouvements politiques, et qui étudie les causes et les effets de leur mise en relation.

La barre de séparation suggère une dynamique de l'opposition frontale, où une force agit en réaction à une autre. On pourrait ainsi lire par exemple que l'abstractionnisme s'est constitué par rejet du conservatisme ou que le conceptualisme s'est développé dans une logique de contestation du matérialisme. Cependant, le verbe "être" qui se trouve sur cette même barre de séparation suppose au contraire une complète équivalence entre les termes du bas et ceux du haut. Certaines associations relèvent

The Dynamic Geography of History shows a series of rectangular prints in black & white, with a layout that is reminiscent of the minimalistic interface of a well-known video game. A black border surrounds the pages, forming a right-angled frame, and a central line, black as well, separates them into superior and inferior sections where the names of various artistic and political movements appear. Inside the separation line is a discreet inscription, the same color as the white page: the conjugated form of the verb "to be" in the third person singular of the present tense.

The Dynamic Geography of History questions the relationships between political and artistic movements. The title combines in an unusual and somewhat oxymoronic way the terms "history", "geography" and "dynamic". The artwork is an attempt to draw a map of a territory that is nothing else than history in its continuity. It designates itself as the description of a spatiotemporal framework in movement that inventories the forces in action, namely artistic currents and political movements, and that studies the causes and effects of their connections.

The separation line suggests a dynamic of frontal opposition, where one force acts in reaction to another. For example, one could read that abstractionism came to be as a form of rejection of conservatism, or that conceptualism developed as a reaction to materialism. But the verb "to be" placed in that very same separation line suggests on the contrary an equivalence between the words in the top and bottom sections. Certain associations are platitudes of art history, such as "Fascism and futurism" or "Socialism and constructivism". Others, though they aren't less sensible, are more surprising, even mischievous, like "Capitalism and minimalism"… Here, the artist references American

quasiment du lieu commun en histoire de l'art, telles que "Fascisme et futurisme" ou "Socialisme et constructivisme". D'autres, pas moins sensées, sont plus surprenantes, voire malicieuses, telles que "Capitalisme et minimalisme"… Ici, l'artiste fait référence au minimalisme américain des années 60, né en réaction au pop art, interprété comme le triomphe de la société de consommation capitaliste.

La Géographie dynamique de l'histoire invite finalement à considérer des éléments pressentis comme contraires comme les pôles opposés d'un seul et même objet en train d'advenir et qui n'est autre que le processus historique s'objectivant. Ce dernier forme un cadre dont il n'est pas possible de sortir quel que soit le type de réaction ou le niveau de révolte, et en son sein se réalisent toutes les idéologies et évoluent toutes les pratiques artistiques. L'œuvre invite finalement à envisager l'histoire non comme un continuum chronologique, mais comme une affaire d'espaces et de relations.

Studio Fatmi, avril 2017.

minimalism of the 1960s, born in reaction to pop art and interpreted as the triumph of the capitalist consumer society.

All in all, The Dynamic Geography of History invites the viewer to consider elements perceived as contraries rather as the opposite poles of an object that is occurring and which is nothing more than the historic process being objectified. This historic process forms a frame from which one cannot break free, whatever the type of reaction or the level of revolt, and in its midst, all ideologies are achieved and all artistic practices are applied. The artwork wants us to view history not as a chronological continuum but as a matter of space and relationships.

Studio Fatmi, April 2017

" In the work, the Art History student's classic associations are honored:
(Italian) Futurism and Fascism, (Russian) Constructivism and Socialism.
fatmi also makes other more playful, albeit pointed, matchings like Minimalism and Capitalism. "

Lillian Davies, Suspect Language, 2012

**exhibitions:**

2023

100 mètres à vol d'oiseau - L'appartement 22, Rabat - Solo show

2018

The Day of the Awakening - CDAN Museum – Solo show

2014

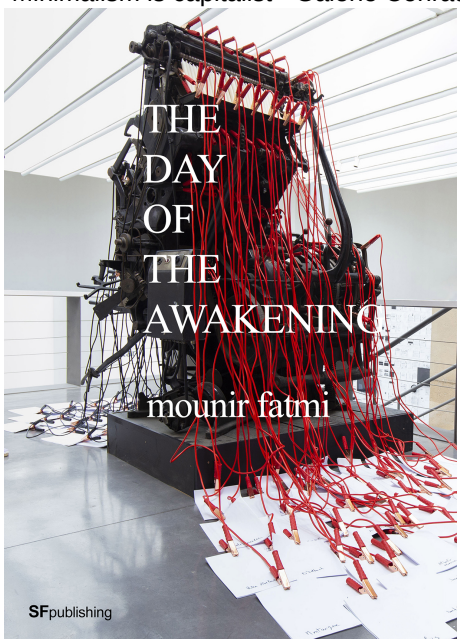
Light & Fire - ADN Galeria - Solo show

2010

Seeing is believing - Galerie Hussenot - Solo show

2009

Minimalism is capitalist - Galerie Conrads - Solo show




The Day of the Awakening, SF Publishing, 2019

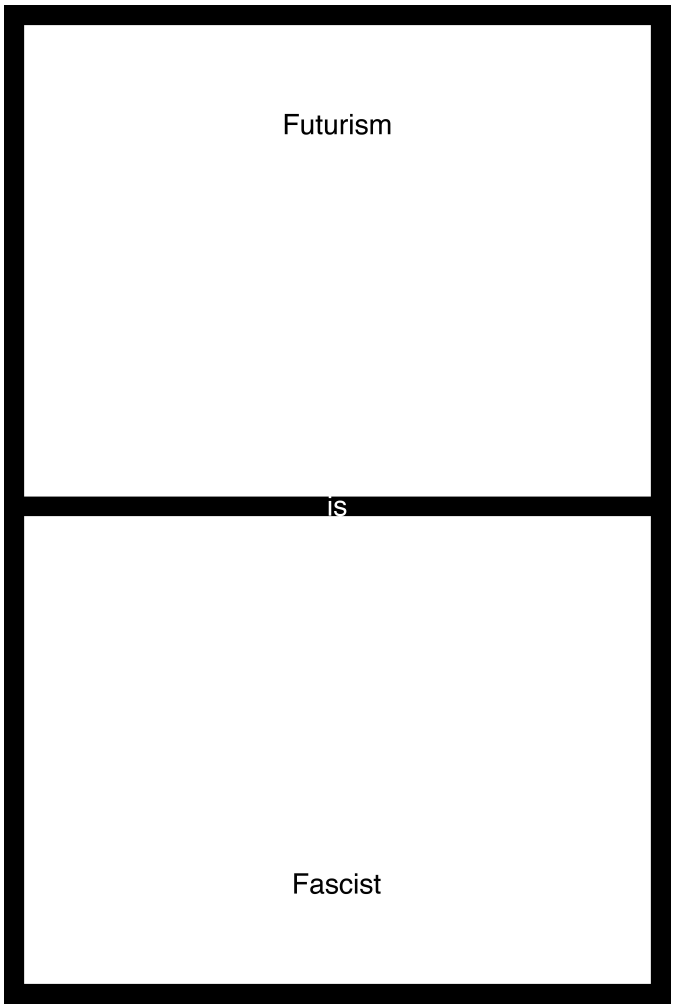
The Day of the Awakening is inspired by the title of an installation by mounir fatmi. Its epigraph, simple and enigmatic, acts as a metaphor for an artistic work that constructs visual spaces and linguistic games. In this way, his work offers a view of the world from a different perspective, avoiding the blindness provided by conventions.

Juan Guardiola, December 2019




The dynamic Geography of History

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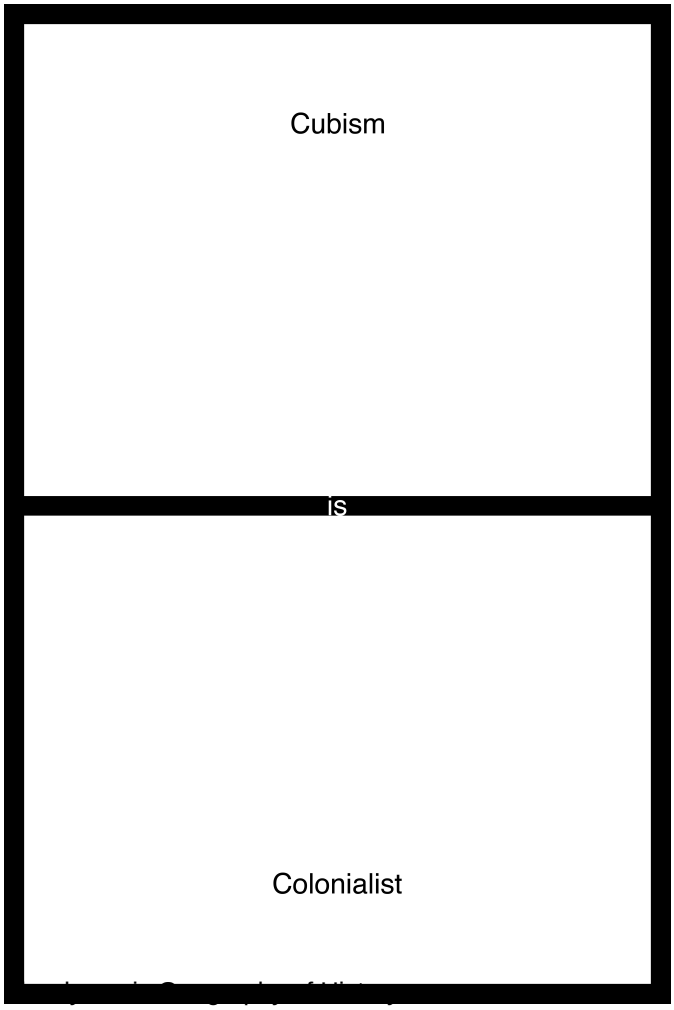
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This historic process forms a frame from which one cannot break free, whatever the type of reaction or the level of revolt, and in its midst, all ideologies are achieved and all artistic practices are applied. The artwork wants us to view history not as a chronological continuum but as a matter of space and relationships.