34. | Forget





2010, ten helmets and skulls in ceramic.
Exhibition view of Circuit céramique, Musée des Arts Décoratifs, 2010, Paris.
Courtesy of the artist and Ceysson & Bénétière, Paris.
Ed. of 5 + 1 A.P.

On peut dire que *Forget* est une première conclusion au projet « Fuck the Architect » commencé en 2007. L'installation fonctionne comme un chantier déserté, abandonné, où la mort s'est imposée comme un nouvel élément de réflexion. Dans cette proposition l'artiste a choisi des matériaux fragiles comme la porcelaine pour créer les crânes ainsi que les casques qui sont supposé les protéger. Tout est vulnérable. Ce paradoxe nous montre clairement la fragilité de la pensée ainsi que de l'architecture qui s'en inspire. Tout est en train de tomber, une chute interminable. Qu'est ce qu'il faut absolument oublier et à quoi il faut s'accrocher au moment où la plupart des théories, des systèmes, des structures idéologiques avec lesquels on a construit le monde contemporain sont en crise ?

Lorsqu'il y a 20 ans, Giuseppe Penone exécutait son Paysage du cerveau, le constat qui accompagnait sa réalisation en disait long : « L'os du crâne, écrivait-il, est une matière plastique pour le cerveau qui le construit et l'adapte à sa forme ». Bouclier et vitrine aveugle de la qualité d'être humain, le crâne a l'audacieux privilège de symboliser l'acquisition fondamentale qui nous édifie : la connaissance. *Forget*, ce memento mori, de mounir fatmi nous permet de redécouvrir une fois de plus la jonction entre vie et mort, laquelle, portée à l'usage de l'humain est un combat perpétuel pour atteindre le savoir. L'oeuvre représente l'aboutissement d'une réflexion précédemment entamée par l'artiste sur le processus constructif de la pensée humaine (en référence à la série *Les monuments*, 2008-2009) et semble réaliser l'alliance parfaite de la science et la philosophie atteinte par l'art. Le pouvoir de son impact est mesurable tout au long de son histoire, depuis les

Forget can be seen as a first conclusion to the project "Fuck the Architect", begun in 2007.
The installation functions as an abandoned, deserted building site, where the presence of death establishes a new angle of reflection. The artist has chosen fragile materials such as porcelain to create the skulls, as well as the hard hats that are meant to protect them. Everything is vulnerable. This paradox clearly demonstrates the fragility of thought as well as the architecture inspired by it. Everything is in the process of falling, an interminable fall. When the majority of theories, systems and ideological structures with which the contemporary world has been constructed are in crisis, what must be clung to and what must be completely forgotten?

When Giuseppe Penone executed his Landscapes of the Brain twenty years ago, the report that went with it said a lot: "the bone of the skull", he wrote, "is a plastic material for the brain, which structures and adapts it to its own shape". The skull, shield and blind window to the quality of being human, has the bold privilege of symbolising the fundamental enlightening acquisition: knowledge.
Forget, mounir fatmi's memento mori, lets us rediscover once again the conjunction of life and death, which brought to a human level, is the perpetual combat to attain knowledge. The piece represents the result of a thought-process, initiated by the artist, on the constructive process of human thought (in reference to the series, The Monuments, 2008 – 2009), and seems to exemplify the perfect alliance of science and philosophy found in art. Art's powerful impact is perceptible throughout its history, from the first fifteenth century Northern school vanitas, and is rendered in an even more relevant way today.

premières Vanités des écoles du Nord du XVe siècle, et est rendu de façon plus pertinente encore aujourd'hui.

En médecine légale, le décès humain est un constat fait à partir d'arrêt de l'activité cérébrale. C'est selon ce critère que la vie est désormais compromise pour être réduite à une mémoire - « empreinte du temps » par laquelle G.Didi-Huberman désigne le frottage effectué par l'organe suprême régissant notre être sur le revers de sa coquille. Renfermant dans son antre l'ingénierie biologique la plus aboutie qui soit, ce crâne cloné, coiffé, verni et repeint reformule son authentique iconographie. Métaphore séculaire de l'éphémère, la précarité qui nous caractérise, l'os nu du crâne humain offrait jadis le contraste brutal entre sa réalité crue et la poétique de son message. Costumisé et démultiplié, non sans ironie par mounir fatmi, sa nouvelle symbolique ainsi acquise rompt résolument avec le genre. L'artifice de cette effigie, protectrice d'un contenu et protégée elle –même de son extérieur immédiat, semble épanoui dans son adéquation parfaite avec l'environnement contemporain où le banal côtoie la création.
Ainsi, l'installation *Forget* nous plonge directement dans ce chantier permanent de réflexions et de questionnements qui traduisent la dimension fondamentale du cerveau à remettre en question tous les systèmes de la pensée humaine.

Tzvetomira Tocheva, 2010.

In medical law, human death is official as soon as cerebral activity has ceased. It is according to this criterion that life is, from that point on, understood to be reduced to a memory – "an imprint in time" by which G. Didi-Huberman refers to the friction brought about between the supreme organ that governs our existence, and the inside of its shell. Enclosing the most advanced bio-engineering possible, this cloned, styled, painted and repainted skull reworks its original iconography. A secular metaphor for the ephemeral and the precariousness which characterises us, the naked bone of the human skull used to present the brutal contrast between its raw reality and the poetry of its message. Customised and reduced, not without irony, by mounir fatmi, it attains a new symbolism, which resolutely breaks with the genre. The artifice of this effigy, protecting its content and protected itself from its immediate surroundings, seems well-adjusted to the contemporary environment, where the banal mixes with the creative.
Thus the installation, Forget, plunges us directly into this permanent site of contemplation and questioning which supersede the fundamental dimension of the brain to call all systems of human thought into question.

Tzvetomira Tocheva, 2010.

translation: Caroline Rossiter

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exhibitions:

2017

1:54 Contemporary African Art Fair London - Lawrie Shabibi - Art fair

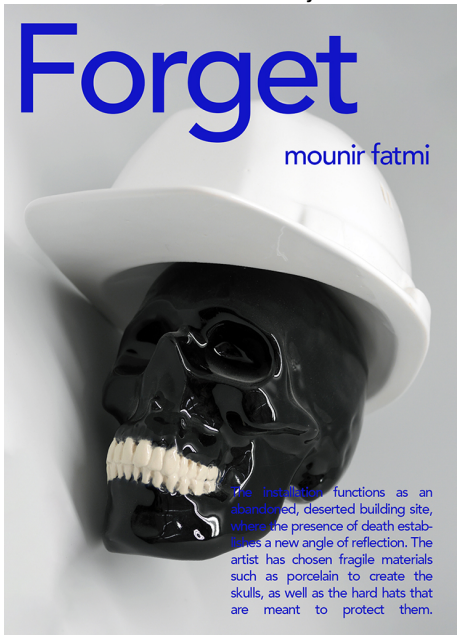
2013
Body and Soul: New international ceramics - Museum of Arts and Design - Expo collective

2010

In context, Arts on main - The Goodman Gallery - Expo collective

2009

FIAC - Lombard-Freid Projects - Galerie Hussenot - Art fair



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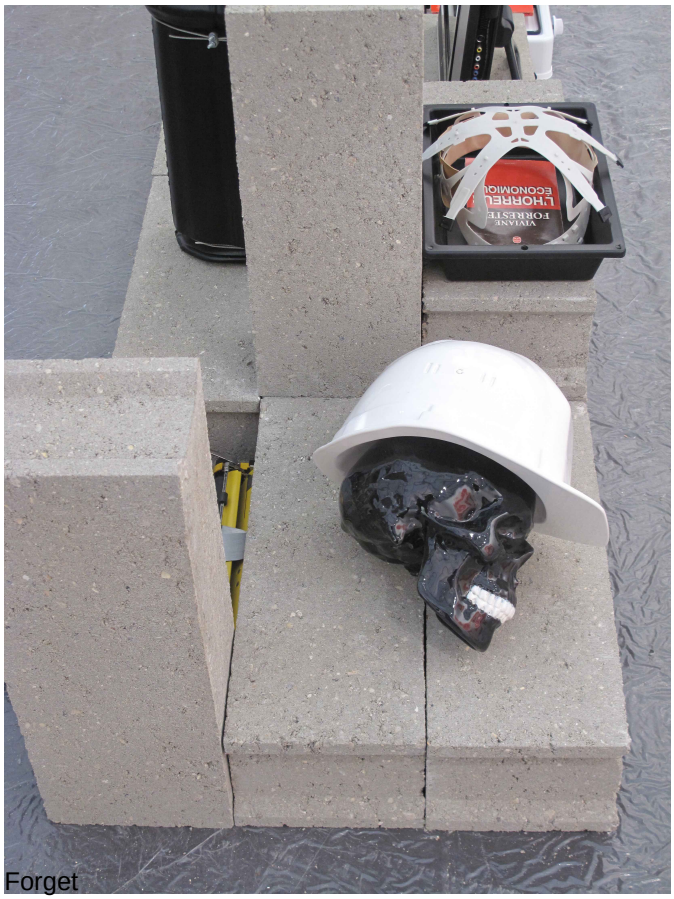
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