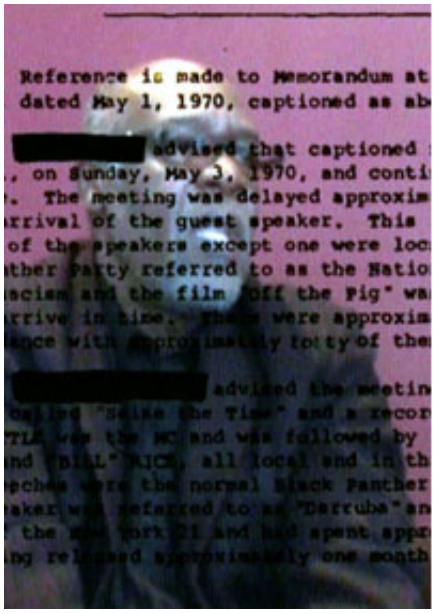
23. | History of history





2006, France, 37 min 24, SD, 4/3, color, stereo.
Courtesy of the artist and Jane Lombard Gallery, New York.
Grand prix Léopold Sédar Senghor -Dak'art, 7ème biennale de Dakar, Dakar. 2006.
Ed. of 5 + 2 A.P.

This work was part of 11 Bienal de Arte de Lanzarote - Como la liebre en el páramo, Lanzarote, 2022.

This work was part of 7ème Biennale de Dakar - Biennale de l'Art Africain Contemporain, Dakar, 2006.

Le projet du film « Histoire de l'histoire » est né en 2006, lorsque l'artiste découvre que les documents d'archives du FBI concernant le Black Panthers Party sont désormais accessibles. Alors que le BPP et ses membres historiques restent en France politiquement mal perçus, mounir fatmi imagine un projet autour de l'histoire de ce mouvement révolutionnaire né en 1966 au lendemain de l'assassinat du leader du Black Power, Malcolm X. L'artiste invite donc David Hilliard, ancien membre fondateur et chef de l'état-major du Black Panthers Party, proche du leader Huey P. Newton, afin de s'entretenir longuement avec lui à Paris.

Histoire de l'histoire se veut une manière de réfléchir sur le sens du témoignage dans sa relation double au collectif et à l'intime. Pour mounir fatmi, il s'agit tout autant sinon davantage de s'intéresser à la trajectoire personnelle d'un révolutionnaire quarante ans plus tard que de rappeler un pan de l'Histoire à nos mémoires menacées par l'oubli.

Bien sûr, le dialogue qui s'instaure avec David Hilliard rappelle comment, de la fondation du parti en 1966 jusqu'à sa dissolution au milieu des années soixante-dix, miné par le FBI et les tensions internes, les Black Panthers ont toujours pris les positions les plus radicales pour la défense de la

The idea for the film "History of history" first began to take shape in 2006 when the artist discovered that the FBI files on the Black Panther Party had become accessible to the public. As the BPP and its original members remain relatively poorly considered in political terms in France, mounir fatmi came up with a project based on the story of this revolutionary movement founded in 1966, just after the assassination of the Black Power leader, Malcolm X. He invited David Hilliard, former founding member and Chief of Staff of the Black Panther Party, and close friend of its leader, Huey P. Newton, for extensive discussions in Paris.

History of history attempts to explore the dual relationship to the group and to the individual in terms of the way experience is reported. mounir fatmi is as much, if not more, interested in exploring the personal life of a revolutionary forty years on, as he is in reminding us of a chapter of History threatened by oblivion.

Of course, the conversation with David Hilliard recalls how, from the founding of the party in 1966 until, undermined by the FBI and internal quarrels, it dissolved in the mid 1970s, the
Black Panthers always took extremely radical positions to

communauté noire, combien sont morts, ont risqué leur vie, ont fait de la prison (David Hilliard lui-même fut plusieurs fois condamné.) Dans la fermeté de ses mots, on saisit à quel point l'histoire du Black Panthers Party fut et reste censurée, mal comprise, depuis trente ans, éclipsée par l'imagerie de violence radicale qu'il véhicule. Car au-delà de la lutte armée, les Black Panthers furent aussi à l'origine de programmes organisés alternatifs en faveur de la « communauté », depuis le populaire « free breakfast for Children Program » jusqu'à l'article 10 de leur manifeste : « Nous voulons des terres, du pain, des logements, de l'éducation, des vêtements, la justice et la paix ».
Exigences dont nul n'ignore, quarante ans plus tard, la dramatique actualité. Exigences toujours contemporaines expliquant peut-être pourquoi Hilliard parle du BPP au présent, dans un discours à l'humanisme simple qui, d'une certaine manière, a perdu de sa radicalité au profit d'une communication adoucie sans doute plus médiatique, y compris lorsqu'il fustige l' « Empire américain » ou prône un cosmopolitisme épictètien : « Nous sommes tous du monde ».
Histoire de l'histoire dresse alors le portrait d'un homme, interrogeant la manière dont une destinée individuelle peut s'articuler à l'histoire collective, dont la pensée se construit, se nourrit, se transforme par le double rapport à l'histoire et à l'existence. Elle raconte, aussi, l'histoire d'un engagement individuel, d'une ambition personnelle.

Sur les images de cet homme à la ferveur toujours présente bien que policée par le temps et l'histoire, se superposent en transparence celles de documents du FBI, raturés, censurés, comme autant d'allers-retours réactivant sans cesse les tensions entre passé et présent, une mise en abîme de l'histoire dans ce que l'histoire a de plus incertain, ses inconnues, ses contradictions, ses retournements, ses dénouements indéterminés. A une histoire totalisante, mounir fatmi, au travers de ce que dit cette rencontre, oppose une histoire-temps, « intempestive » pour reprendre le mot de Deleuze, une histoire mettant à mal tout modèle de vérité, une histoire « puissance du faux » qui par ses falsifications, ses rectifications, sa contingence et ses coupures édifie une vérité en perpétuel mouvement.

Histoire de l'histoire, présentée à la Biennale de Dakar en 2006, dans le cadre de l'installation *Sortir de l'histoire*, est le premier volet d'une trilogie axée sur l'histoire des Black Panthers, dont les second et troisième volets traiteront respectivement de la fin de l'utopie et des ambiguïtés des idéologies dans le monde marchand.

Marie Deparis**,** Paris 2007.

vidéo distribuée par Heure exquise ! www.exquise.org

defend the black community, and of the many who died, who risked their lives or were jailed (David Hilliard himself was convicted several times). Listening to him, we understand how, for the last thirty years or so, the Black Panthers history was, and has remained, censored and misunderstood, overshadowed by the images conveying radical violence. Because, in addition to the armed conflict, the Black Panthers also developed alternative community programs, from the popular "free breakfast for Children program" to article 10 of their manifesto: "We want land, bread, housing, education, clothing, justice and peace."
These demands, as we all know, are still topical forty years on. The relevance of such demands in today's society help explain why Hilliard talks of the BPP in the present tense, with a simple humanity that, in a way, is less radical and more media-friendly, even when he lashes out at the "American Empire" or calls for a practical cosmopolitanism. "We're all part of the same world."
History of history draws the portrait of a man, questioning how
an individual's destiny can fit in with the history of a group, whose thinking is constructed, informed and transformed by its dual relationship with history and existence. This video also tells the story of individual commitment and personal ambition.

Images of crossed out and censored FBI documents are superimposed onto these pictures of a man whose enthusiasm remains intact, if ironed out by time and history, like so many journeys backwards and forwards that constantly rekindle the tension between past and present, plunging us into the uncertainty of history, its unknown quantities, its contradictions, its U-turns and its indeterminate outcomes. Reading between the lines of this meeting, mounir fatmi contrasts global history with temporal history, "untimely" to use the words of the French philosopher Deleuze, a history that calls into question all models of truth, a "power of deception" history which, through its falsehoods, corrections, contingencies and obliterations, constructs a continually changing truth.

History of history was presented at the Dakar Biennial in 2006 as part of the installation Out of history, the first part of a trilogy focused on the Black Panthers history. The second and third part will deal with the end of utopia and the ambiguity of ideologies in the commercial world.

Marie Deparis, Paris 2007

Translation: Julien Castel, Suzan Leclerq.
Editing: Caroline Rossiter.

" History of history attempts to explore the dual relationship to

the group and to the individual in terms of the way experience is reported.
mounir fatmi is as much, if not more, interested in exploring the personal life of a revolutionary forty years on, as he is in reminding us of a chapter of History threatened by oblivion. "

Marie Deparis, 2007

exhibitions:

2022

1 Bienal de Arte de Lanzarote - Bienal de Arte de Lanzarote -Biennale

2018

This is My Body - Art Bärtschi & Cie - Solo show

Resist! - Bozar Center for fine arts - Expo collective

2010

Frontière - 8e rencontres photographiques de Bamako - La Centrale électrique - Expo collective

Frontières - 4e rencontres photographiques de Fès - Institut Culturel Français - Expo collective

2006

Dak'art, 7ème biennale de Dakar - Biennale

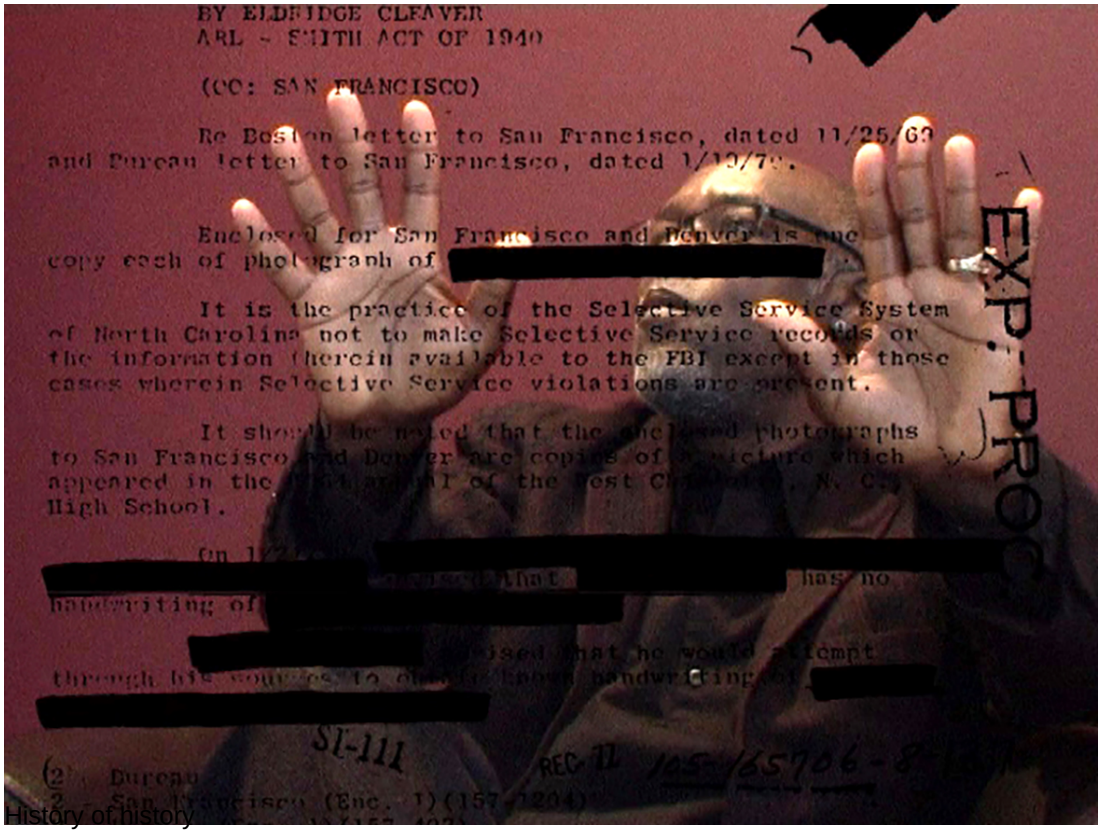
Prix

Grand prix Léopold Sédar Senghor - Dak'art, 7ème biennale de Dakar - 2006



History of history

History of history attempts to explore the dual relationship to the group and to the individual in terms of the way experience is reported. mounir fatmi is as much, if not more, interested in exploring the personal life of a revolutionary forty years on, as he is in reminding us of a chapter of History threatened by oblivion.



History of history

History of history attempts to explore the dual relationship to the group and to the individual in terms of the way experience is reported. mounir fatmi is as much, if not more, interested in exploring the personal life of a revolutionary forty years on, as he is in

reminding us of a chapter of History threatened by oblivion.



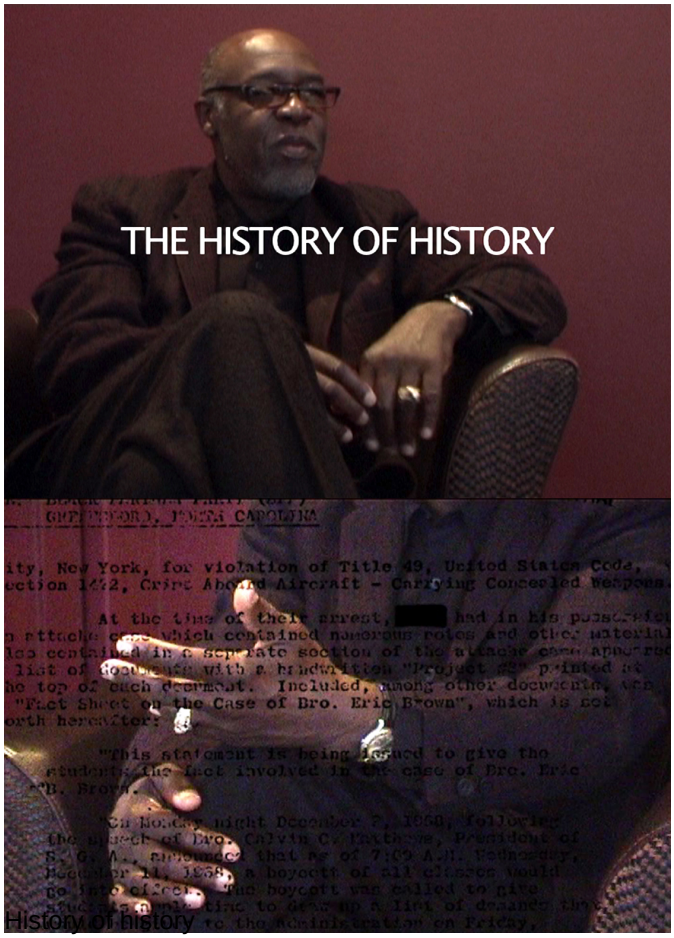


History of history

History of history draws the portrait of a man, questioning how an individual's destiny can fit in with the history of a group, whose thinking is constructed, informed and transformed by its dual relationship with history and existence. This video also tells the story of individual commitment and personal ambition.

History of history

Images of crossed out and censored FBI documents are superimposed onto these pictures of a man whose enthusiasm remains intact, if ironed out by time and history, like so many journeys backwards and forwards that constantly rekindle the tension between past and present, plunging us into the uncertainty of history, its unknown quantities, its contradictions, its U-turns and its indeterminate outcomes.



History of history

Reading between the lines of this meeting, mounir fatmi contrasts global history with temporal history, 'untimely' to use the words of the French philosopher Deleuze, a history that calls into question all models of truth, a 'power of deception' history which, through its falsehoods, corrections, contingencies and obliterations, constructs a continually changing truth.