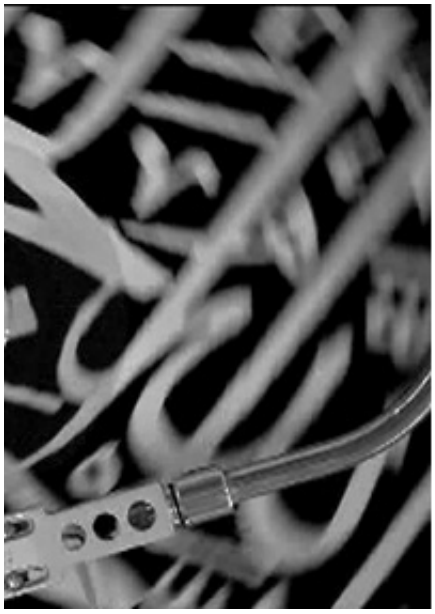
35. | Mixology





2010, France, 11 min 04, HD, color, stereo.
Courtesy of the artist and Art Front Gallery, Tokyo.
Ed. of 5 + 2 A.P.

Mixology présente un gros plan de la table de mixage d'un DJ. C'est un spectacle familier : deux platines séparées par une console de mixage, avec les bras d'un DJ manipulant les commutateurs et faisant tourner des disques. Mais ici, le vinyle noir des disques est décoré avec des Hadiths du prophète circulaires, peints en blanc sur les surfaces rainurées.

Les versets arabes sont un motif récurrent dans l'œuvre de Mounir Fatmi, re-contextualisés et retravaillés de manière à remettre en question leur sens et les transformer en éléments purement décoratifs. Ils se transforment pour devenir des motifs gracieux, contrastant avec le contexte dans lequel l'artiste les montre : lames de scie circulaire, photocopieurs, ou, comme dans ce cas, des disques. Les formes circulaires s'inspirent des Rotoreliefs de Duchamp, des cercles avec des dessins en noir et blanc qui créent des effets visuels vertigineux quand ils tournent.

Les visuels sont accompagnés par la musique des disques, qui est déformée quand le vinyle tourne : les aiguilles de la platine sautent sur la peinture entre les rainures, créant un nouveau son, plutôt inconfortable. L'affrontement entre la musique et le texte est brutal - représentant la différence culturelle et aussi la séculaire rivalité : le plaisir et la religion. Ce contraste violent est parfaitement intentionnel, comme Mounir Fatmi explique, « la première rencontre entre les cultures ne peut être que violente ».

Comme une grande partie de l'œuvre de Fatmi, Mixology juxtapose l'Occident et l'Orient. Ceci est renforcé par l'esthétique noir et blanc prédominante, contrastant les versets arabes blancs contre le noir du vinyle et de la table

Mixology presents a close up of a DJ's mixing table. It is a familiar sight: two turntables separated by a mixing desk, with the arms of a DJ flipping switches and spinning records. But here, the black vinyl of the records is decorated with circular Hadit from the prophet, painted in white on the grooved surfaces.

Arabic verses are a recurring motif in mounir fatmi's work, recontextualized and reworked so as to question their meaning and transform them into purely decorative elements. They morph to become graceful patterns, contrasting with the backdrop against which the artist is showing them: circular saw blades, photocopiers, or, as in this case, records. The circular forms draw on Duchamp's Rotoreliefs, circles with black and white designs which create dizzying visual effects when spun.

The visuals are accompanied by the records' music, which is distorted as the vinyl spins: the record-player's needle peels away at the paint between the grooves, creating a new, rather uncomfortable, sound. The clash between music and text is brutal – representing cultural difference and also the age-old arch-rivals: pleasure and religion. This violent contrast is perfectly intentional, as mounir fatmi explains, "the first meeting between cultures can only be violent".

Like much of fatmi's work, Mixology juxtaposes the Occident with the Orient. This is reinforced by the predominantly black and white aesthetic, contrasting the white Arabic verses against the black of the vinyl and mixing table. The conceptual contrast, however, is far from black and white. Concerned with the spread of globalisation, the artist exposes the increasing lack of comprehension between

de mixage. Le contraste conceptuel, cependant, est loin du noir et blanc.
Préoccupé par l'expansion de la mondialisation, l'artiste expose le manque croissant de compréhension entre les cultures, et fait un plaidoyer subtil pour la tolérance éclairée. Au lieu d'essayer d'envoyer un message clair, Mixology, comme une grande partie de l'œuvre de Fatmi, vise à déstabiliser les attitudes établies et à encourager la discussion.

Traduction : Kathy Huddlestone

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cultures, and makes a subtle plea for enlightened tolerance. Instead of trying to send a clear message, Mixology, like much of fatmi's work, aims to destabilise established attitudes and encourage discussion.

" Whereas mounir fatmi uses a mass-produced object to turn it into unique works of art, Duchamp made his Rotoreliefs in order to sell them in large quantities. The process is reversed. The Rotoreliefs could be placed on a record player in order to obtain the desired optical illusions. A concept that mounir fatmi re-used in Mixology, a video showing a DJ mixing music on two turntables sporting records where calligraphed texts have been written. "

Julie Crenn, Africultures, 2011

exhibitions:

2023

Basel Social Club - Basel - Group show

2022

ALHAMDU Muslim Futurism - Rubenstein Arts Center, Duke University, Durham - Group show

2019

Eugenèsia - Centre d'Art Lo Pati - Expo collective

2018

The Day of the Awakening - CDAN Museum – Solo show

Al Musiqa - Philharmonie de Paris - Cité de la musique - Expo collective

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

2012

Oriental Accident - Lombard-Freid Projects - Solo show

Systems and patterns - International Centre of Graphic Arts - Expo collective

In Other Words - NGBK - Expo collective

The Armory Show - Galerie Hussenot - Art fair

2011

Between the lines - Galerie Hussenot - Solo show

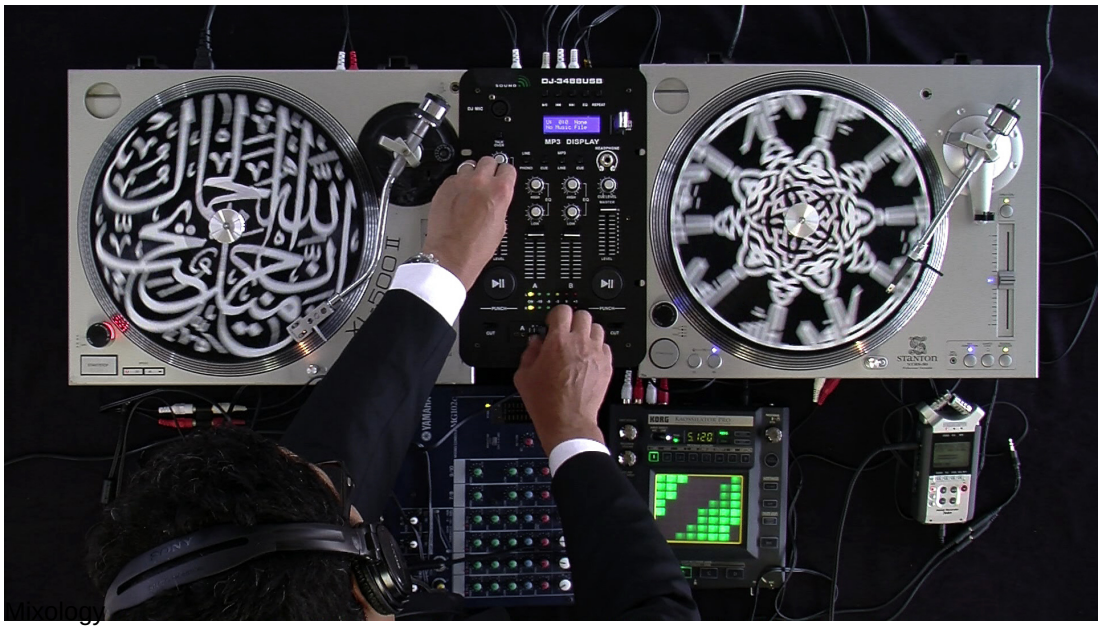
Terrible Beauty: Art, Crisis, Change - Dublin Contemporary 2011 - Expo collective



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



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