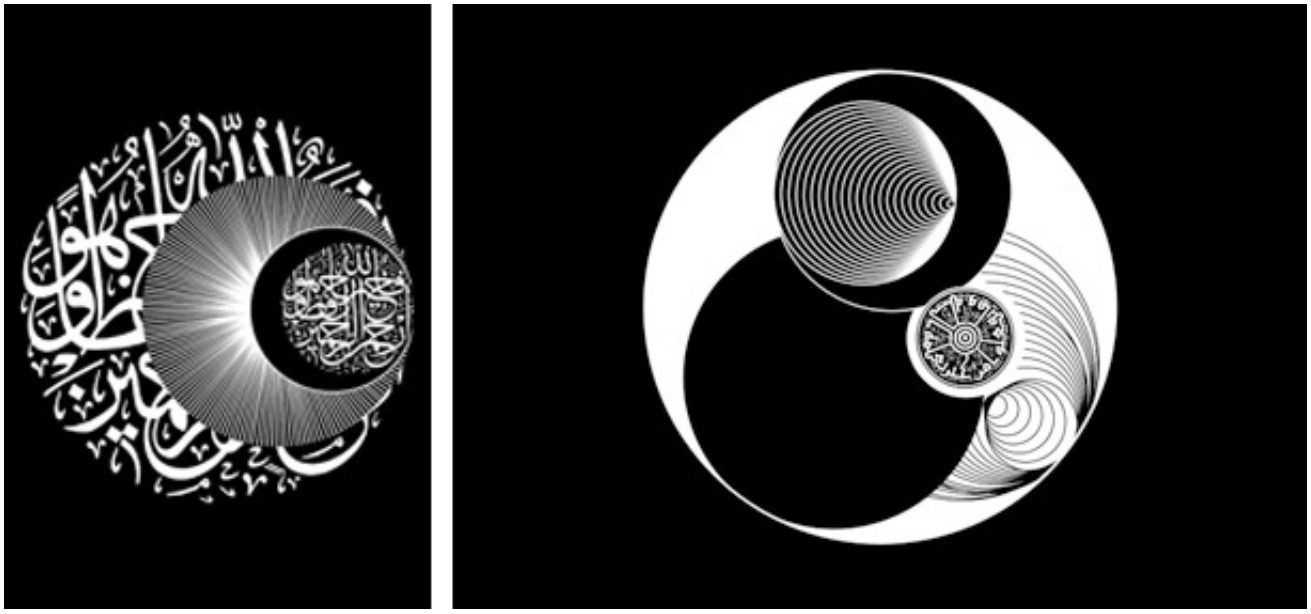
**38.** | Technologia



2010, France,video installation,15 min, SD, 4/3, B&W, stereo.
Courtesy of the artist and Art Front Gallery, Tokyo.
Ed. of 5 + 2 A.P.

**Collection of Jameel Foundation, Saudi Arabia**

**Collection of King Abdulaziz Center, Saudi Arabia**

This work was part of 5th Mediations Biennale - Fundamental, Poznan, 2016.

This work was part of 6th Manif d'art Biennial -Machines - Les Formes du mouvement, Québec, 2012.

This work was part of 3rd Thessaloniki Biennale - A Rock and a Hard Place, Thessaloniki, 2011.

Technologia, vidéo réalisée en 2010 est une invitation à une expérience audiovisuelle qui met à l'épreuve les capacités sensorielles du spectateur. Un bourdonnement sourd et continu, difficilement audible, ponctué de stridentes modulations de fréquences évoque l'activité intense de quelques complexes appareils de communication numérique, tandis qu'à l'écran vingt cinq images défilent à un rythme rapide et saccadé à la limite des possibilités de persistance rétinienne, en mêlant motifs géométriques et calligraphie arabe et religieuse.

Technologia est un dispositif aux inspirations multiples, qui vont de la calligraphie arabe, à l'art contemporain, en passant par la linguistique. Il rappelle les Rotoreliefs à formes circulaires de Marcel Duchamp - machines à produire des illusions d'optique qui faisaient se rencontrer les techniques de l'art optique et celles du monde moderne industrialisé, et il renvoie également au travaux de Wittgenstein autour des jeux de langage qui cherchaient à mettre en évidence de

Technologia is a video created in 2010 as an invitation to an audiovisual experience that puts the viewer's sensorial capacities to the test. A continuous humming sound, hardly audible, is interspersed with strident frequency modulations, evoking the intense activity of some complex digital communications tools, while on the screen, twenty-five images mixing geometric motifs and religious Arab calligraphy are shown in rapid succession, testing the limits of retinal persistence.

Technologia is an installation with multiple inspirations, from Arab calligraphy to contemporary art and linguistics. It is evocative of Marcel Duchamp's Rotoreliefs, with their circular shapes – machines that produced optical illusions by combining the techniques of optical art with those of the modern industrialized world. It also can be connected to Wittgenstein's work on language play that strived to discover how significations emerged from usage and context. With Technologia, Mounir Fatmi invites the viewer to participate in

quelle manière les significations naissaient des usages et des contextes. Avec Technologia, Mounir Fatmi propose de participer à une expérience, un jeu sérieux : que se passe t'il lors de la rencontre de la calligraphie arabe et de l'art contemporain, et plus largement lors de la rencontre de différentes cultures ? Dans une acception presque étymologique, le titre de l'œuvre suggère qu'il soit également question de l'étude d'un art ou d'une compétence : celle de la machine à associer les signes et celle du spectateur à les percevoir.

Le résultat est un fascinant spectacle de composition et de recomposition permanent, un chaos d'images géométriques s'entrechoquant, et cependant à l'indéniable dimension esthétique. Les images projetées à un rythme stroboscopique mettent à mal les repères visuels du spectateur à coups de décentrements successifs. Les sons de basse fréquence pourraient compromettre le sens de l'équilibre en agissant sur l'oreille interne. Et pourtant ces signaux ne lassent pas d'attirer l'œil et l'oreille. Ils tendent à induire chez le spectateur un état hypnotique de méditation contemplative et active où les signes linguistiques sortis de leur contexte et du cadre de la doctrine religieuse se transforment en motifs abstraits, comme autant d'éléments d'une géométrie nouvelle, d'un monde et d'un rapport au monde sans cesse changeant et renouvelé.

Studio fatmi, Février 2017.

vidéo distribuée par Heure exquise ! www.exquise.org

an experiment, a serious game: what happens when Arab calligraphy meets contemporary art, and in a broader sense, when different cultures meet? In an almost etymological acceptation, the artwork's title suggests it is also about the study of an art or a skill: the machine's capacity to combine symbols and the viewer's capacity to perceive them.

The result is a fascinating spectacle of constant compositions and combinations, a chaotic assemblage of colliding geometric images, yet with undeniable esthetic appeal. The images projected at stroboscopic speed challenge the viewer's visual points of reference with their constant decentering. The low frequency sounds could compromise one's sense of balance by affecting the inner ear. In spite of all this, these signs and symbols are consistently attractive to the eye and the ear. They tend to put the viewer in a hypnotic and meditative state where linguistic symbols, taken out of their context and of religious doctrine, are transformed into abstract motifs, elements of a new geometry and of a world – and our relation to it – that are constantly changing and renewing.

Studio Fatmi, February 2017.

Video distributed by Heure exquise www.exquise.org

"Technologia is a work inside a work. It links ancient circular Arabic calligraphy and Marcel Duchamp's rotoreliefs, the first manifestations of kinetic art produced in the context of modern industrialized society."

Edge of Arabia, March 2015

**exhibitions:**

2019

Eugenèsia - Centre d'Art Lo Pati - Expo collective

2018

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

Moving Art, La nuit des images - Musée de l’Elysée, Lausanne - Special screening

2017

Peripheral Vision - Art Front Gallery - Solo show

Transition State - Officine dell'Immagine - Solo show

Altiba9 - Universitat Pompeu Fabra Barcelona - Expo collective

2016

error: x - OSTRALE'016 - Expo collective

2015

La Fabrique de l'homme moderne, en résonance avec la Biennale de Lyon - La FabriC, espace d'art contemporain, Fondation Salomon - Expo collective

The Armory Show - Edge of Arabia - Art fair

2014

Entre Nosotros - CAyT Centro de Arte y Technologia - Expo collective

Helvetica Zebra - Station - Expo collective

A Moment Forever - Analix Forever Gallery - Expo collective

Moving Image Istanbul - Analix Forever - Art fair

2013

50 ans d'arts videos internationaux - La Friche Belle de Mai - Expo collective

2012

Oriental Accident - Lombard-Freid Projects - Solo show

#Cometogether - Edge of Arabia - Expo collective

L'histoire est à moi ! - Le Printemps de Septembre - Expo collective

2011

Between the lines - Galerie Hussenot - Solo show

The Angel's Black Leg - Galerie Conrads - Solo show

Told, Untold, Retold - Mathaf Arab Museum of Modern Art - Expo collective

**press articles:**

Art removed after Muslims protest, The Connexion, October 5th, 2012

The Connexion
FRANCE'S ENGLISH-LANGUAGE NEWSPAPER

October 05, 2012
http://www.connexionfrance.com/Art-Toulouse-Islam-Mohammed-Technologia-Fatmi-14141-view-article.html

# ART REMOVED AFTER MUSLIMS PROTEST

MUSLIM protesters have had a pavement video installation celebrating Islam taken down because they said it allowed people to walk on Koran verses.

Moroccan Mounir Fatmi's artwork, called Technologia, involves projecting video images on the pavement of the Pont-Neuf, which crosses the Garonne in Toulouse.

It shows turning circles, calligraphy, verses from the Koran and sayings of Mohammed.

The piece was supposed to be open over the next two weekends, but accidentally started on Tuesday night, before installations to stop people walking on it were in place.

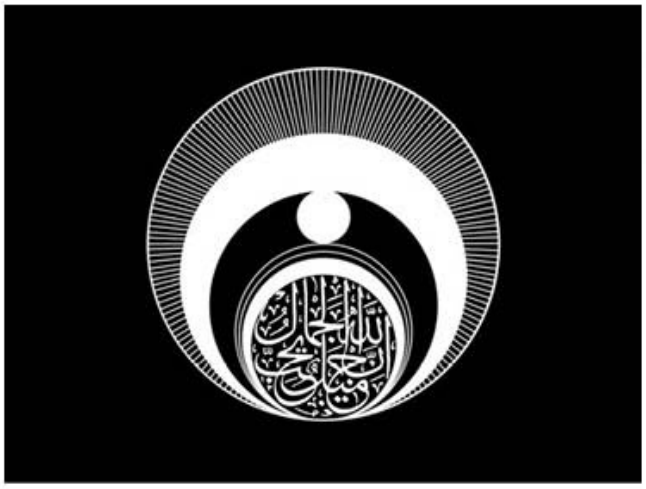
Police say some 60-80 people assembled on the bridge to stop people walking on the images and one young woman was slapped for stepping on them.

One local woman, Charaza Boumzaa, 23, told Le Monde she was among the first to protest. "They're putting the Koran on the ground, it's unbelievable," she said.

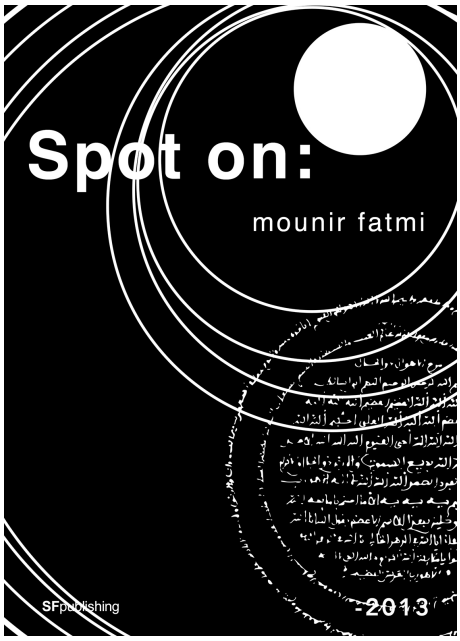
The artist and the mairie have now decided to withdraw the work, Fatmi saying that it was due to the fact it had been misunderstood, as he had no intention to provoke.

He added the work had previously been shown in Qatar. "There, a few kilometres from Saudi Arabia, it didn't shock anyone, but it does in Toulouse. I'm upset about it, I don't really understand."

The work was meant to be part of the contemporary art festival Printemps de Septembre, and Fatmi was taking part for the first time.



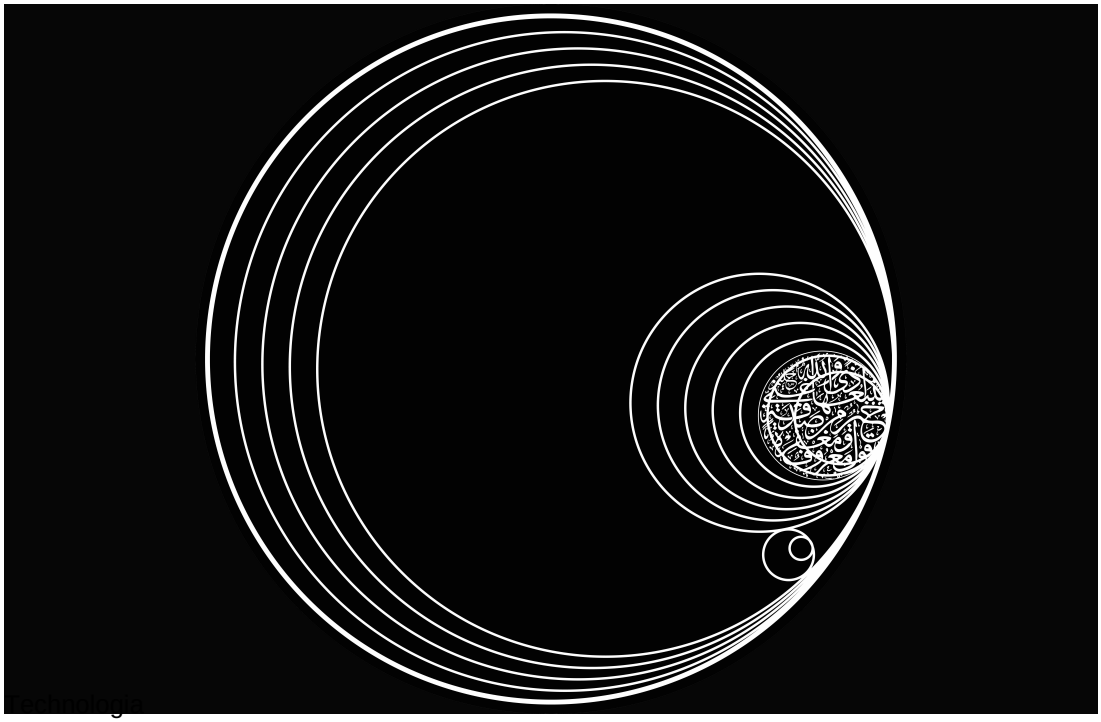
Images forming part of the video installation - Galerie Hussenot © mounir fatmi -




SPOT ON: mounir fatmi, SFpublishing 2025

Through Impossible Union, Fatmi reflects on the fragile nature of human connection in a rapidly changing world, while Technologia critiques the dominance of technology and its impact on modern life.

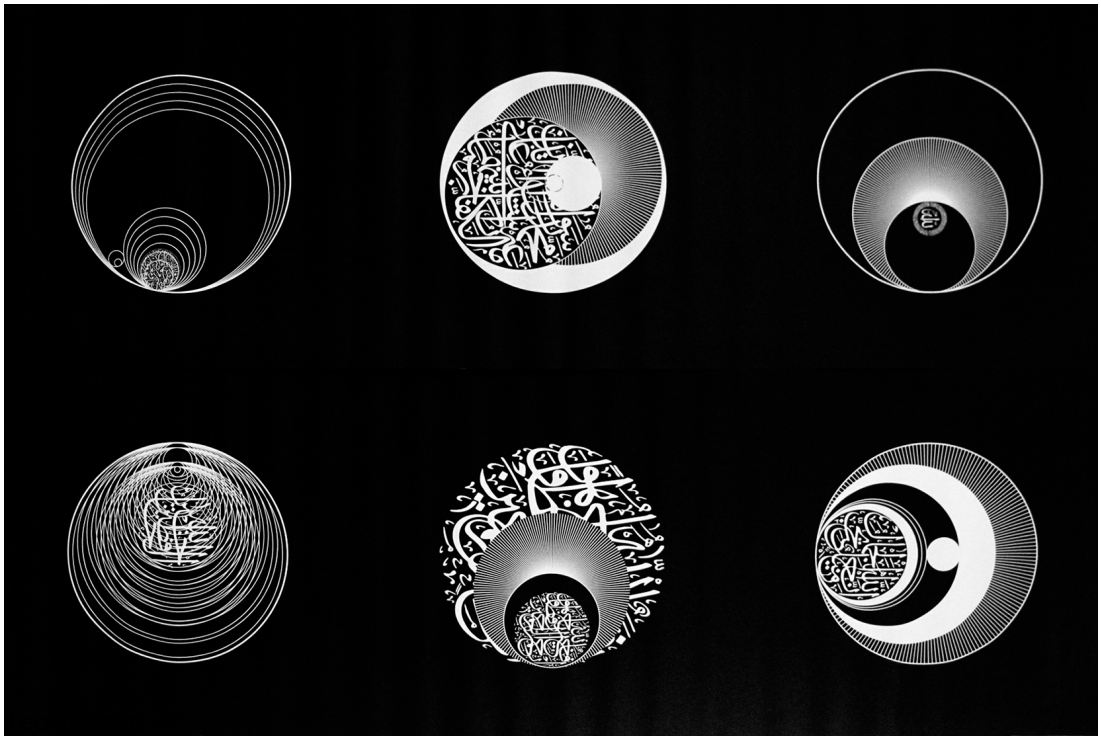
Studio Fatmi, 2013



Technologia

Technologia is an installation with multiple inspirations, from Arab calligraphy to contemporary art and linguistics. It is evocative of Marcel Duchamp’s Rotoreliefs, with their circular shapes – machines that produced optical illusions by combining the techniques of optical art with those of the modern industrialized world.



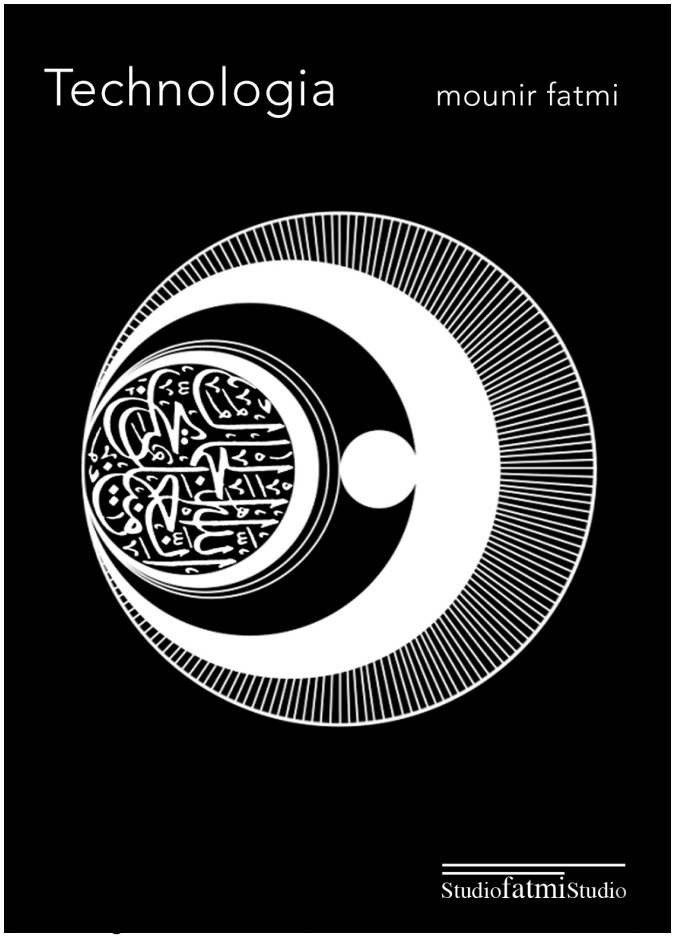


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viewer’s capacity to perceive them.

Technologia

The result is a fascinating spectacle of constant compositions and combinations, a chaotic assemblage of colliding geometric images, yet with undeniable esthetic appeal. The images projected at stroboscopic speed challenge the viewer’s visual points of reference with their constant decentering.




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