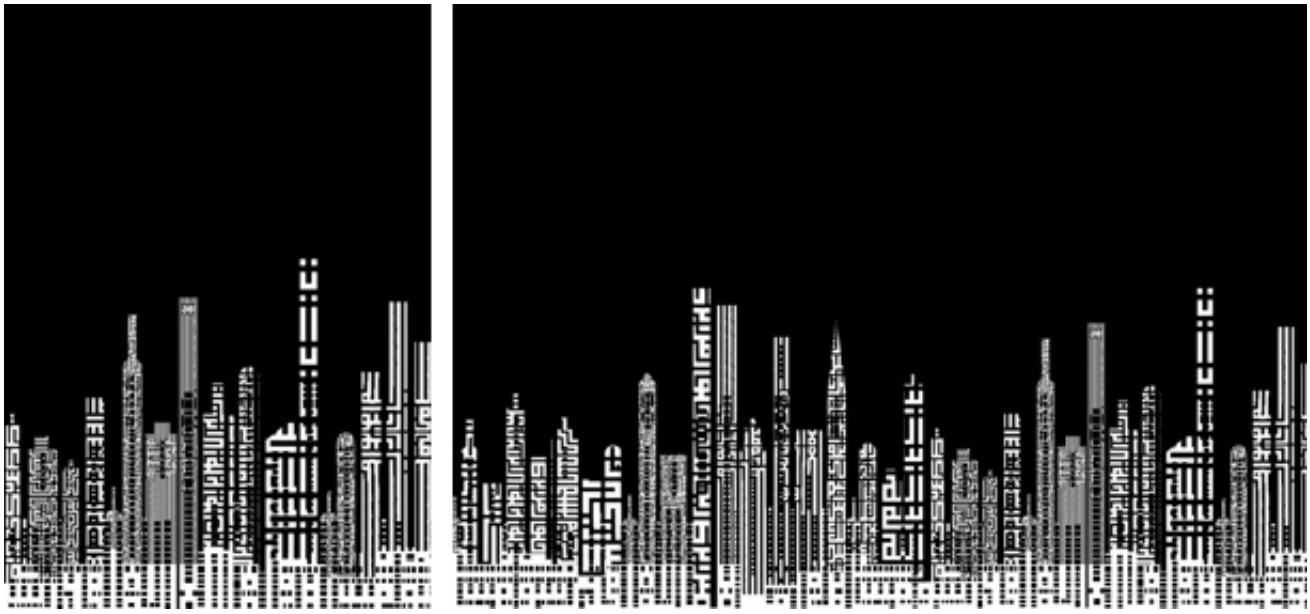
39. | Speed City



2010, France,video installation,15 min, HD, B&W, no sound.
Courtesy of the artist and Jane Lombard Gallery, New York.
Ed. of 5 + 2 A.P.

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

La vitesse de l’industrialisation et le développement des villes se reflètent dans l’urbanisation rapide du Moyen Orient. Les villes apparaissent dans le désert, avec les bâtiments qui émergent si rapidement que nous n’avons pas le temps de réfléchir à ces changements.

Ce lien entre l’industrialisation occidentale et le développement récent de l’Orient se manifeste dans Speed City. Cette notion d’instabilité fondamentale, importante dans le travail de mounir fatmi, évoque l’imagerie associée à la tour de Babel, souvent représentée dans l’inachèvement, l’imminence de la destruction, toutes chose marquant la fragilité du construit, s’opposant à la vaniteuse compétition architecturale que se livrent commanditaires et architectes des mégapoles mondiales. De Dubaï à Shanghai, de Taipei à Kuala Lumpur, partout on cherche à construire toujours plus haut, les étalons du pouvoir et de la richesse, colosses à l’orgueil babylonien et aux pieds d’argile.

Le langage construit la ville. Le coufique est la plus ancienne typographie arabe. Ici l’écriture se met en mouvement et ce défilement sur les bâtiments de la ville nous rappelle le mouvement des chiffres de la Bourse et les informations qui défilent tous les jours en bas notre écran de télévision. Le spectateur confronté à l’effet optique de l’installation Speed City vit l’expérience vertigineuse de sa propre chute.

The speed of industrialization and the growth of cities are reflected today in the rapid development and urbanization of the Middle East. Cities are appearing out of the desert, with buildings thrown up so fast that there is no time to reflect on the changes.

This mental link between Western industrialization and recent Eastern development is reflected in “Speed City”.
This notion of fundamental instability, important to mounir fatmi’s work, evokes the imagery associated with the tower of Babel, often represented as incomplete and imminently destructible, anything that marks the fragility of the construct as opposed to the vain architectural completion indulged in by the architects and backers of world megalopolises. From Dubai to Shanghai, Taipei to Kuala Lumpur, everywhere the standards of power and riches are being built higher and higher: giants with Babylonian pride and feet of clay.

Here we see that language literally building the city. Kufik is the oldest Arabic font. The writing is set in motion and this endless movement reminds us of the ticker tape of the Stock Exchange and the news scrolling across our TV screens everyday. The viewer is confronted with the kinetic effect of the installation and “Speed City”experiments with the dizzying effect of its own fall.

Studio Fatmi, February 2010.

Studio Fatmi, Février 2010.

vidéo distribuée par Heure exquise ! www.exquise.org

" The megalopolis character of a city, which is more and more organised like a company than a city, is evaluated by the competitive role it plays in becoming a world centre.
In line with the postmodern approach where economical development is perceived as a

cultural development, the city is being conceived as an enterprise.
An ever growing urban machine operating with tactics, strategies, flexibility in organisation models and processes that lead to the impoverishment of the local inhabitants. "

Ali Akay, 2011

exhibitions:

2023

Breaking the Cycle - BARO galeria, Palma - Personal show

2022

The Point of No Return - Wilde Gallery, Basel - Solo show

2018

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

2016

3AJEL, Le Temps Réel - Talan - Expo collective

2013

21st century Silk Highway - Yallay Art Space - Expo collective

2012
Manif d'art Biennial - Québec - Biennal

2011

Megalopolis - AKBank Sanat - Solo show

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

Images affranchies - Ancienne agence de la Banque du Maroc - Expo collective

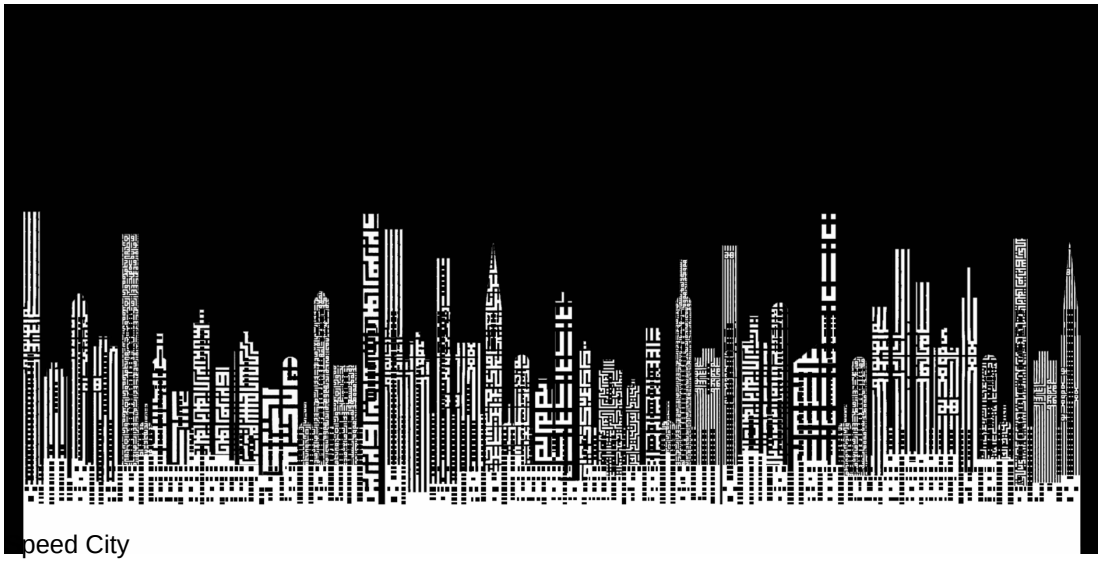
La Ville et leurs imaginaires - Fondation Blachère - Expo collective



Breaking the Cycle, SFpublishing, 2023

My work aims to create spaces for reflection and awareness, deconstruct pre-established patterns, and encourage critical and independent thinking. I believe that new technologies have the potential to generate other new ideologies.

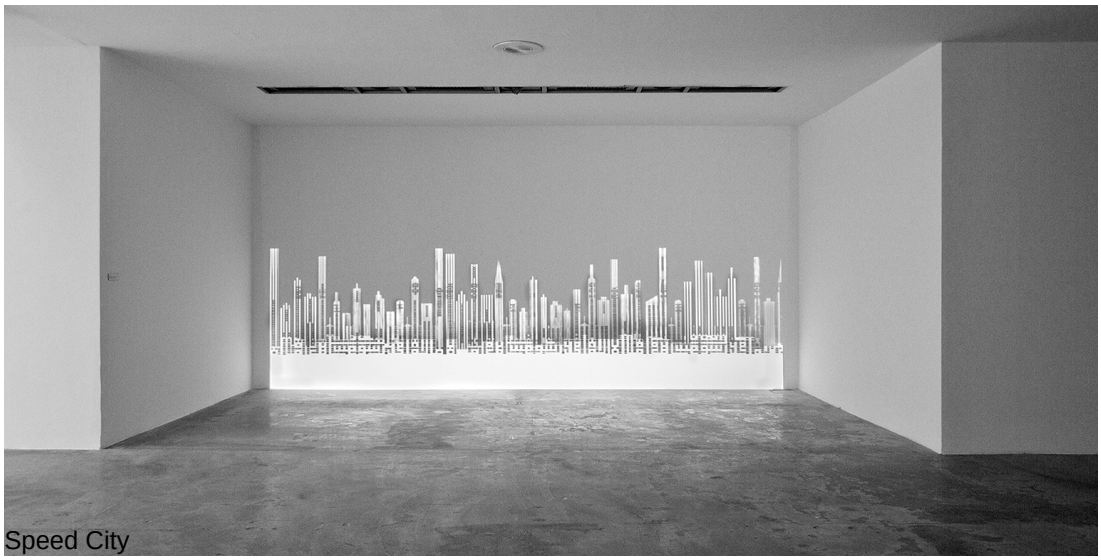
mounir fatmi ITW by Soledad Bescós, 2023



peed City

The speed of industrialization and the growth of cities are reflected today in the rapid development and urbanization of the Middle East. Cities are appearing out of the desert, with buildings thrown up so fast that there is no time to reflect on the changes.

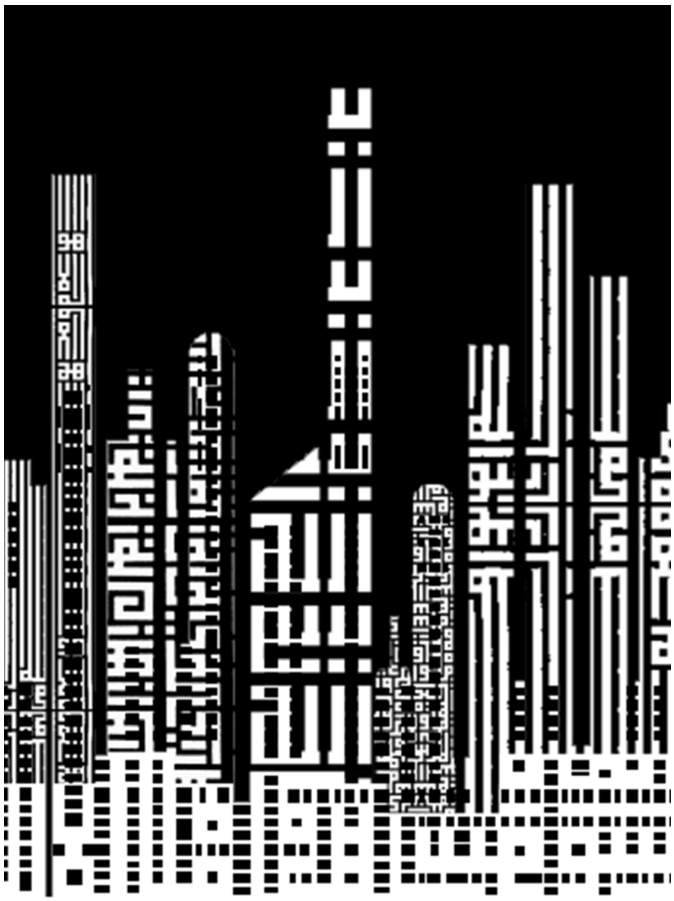



Speed City

This notion of fundamental instability, important to mounir fatmi's work, evokes the imagery associated with the tower of Babel, often represented as incomplete and imminently destructible, anything that marks the fragility of the construct as opposed to the vain architectural completion indulged in by the architects and backers of world megalopolises.

Speed City

From Dubai to Shanghai, Taipei to Kuala Lumpur, everywhere the standards of power and riches are being built higher and higher: giants with Babylonian pride and feet of clay.



Speed City

Here we see that language literally building the city. Kufik is the oldest Arabic font. The writing is set in motion and this endless movement reminds us of the ticker tape of the Stock Exchange and the news scrolling across our TV screens everyday. The viewer is confronted with the kinetic effect of the installation and Speed City experiments with the dizzying effect of its own fall.