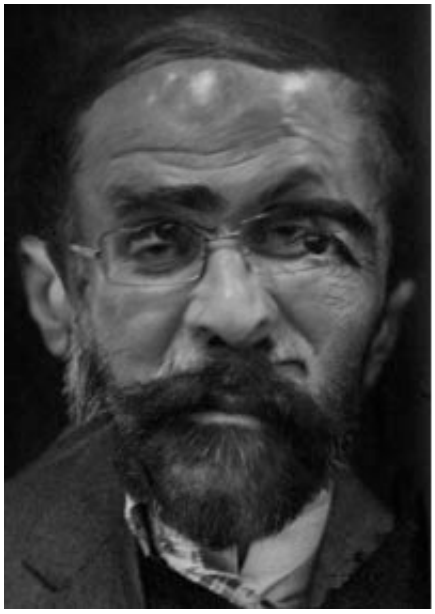
46. | Who is Joseph Anton





2013, France, 11 min, HD, B&W, stereo.
Courtesy of the artist and Jane Lombard Gallery, New York.
Ed. of 5 + 2 A.P.

Quand Salman Rushdie est entré dans la clandestinité suite à sa fatwa, il a été forcé de vivre une autre vie, et il a souvent utilisé le pseudonyme de Joseph Anton, un nom inspiré par deux de ses auteurs favoris, Joseph Conrad et Anton Chekov.

Who is Joseph Conrad, un film expérimental de Mounir Fatmi, étudie l'idée d'assumer une autre identité et va encore plus loin. Bien que le film tourne autour de Rushdie, Chekov et Conrad, la prémisse sous-jacente tourne autour de l'idée de l'Autre dans la littérature et la philosophie en général. Son intérêt porte sur les nombreux écrivains qui, au fil des ans, ont utilisé d'autres noms que le leur propre nom pour créer leur œuvre, que ce soit pour des raisons politiques ou pour de droits d'auteur. Des femmes comme George Sand (née Aurore Dupin), ou l'auteur de science-fiction James Tiptree, (née Alice Sheldon), ou les révolutionnaires politiques comme Trotsky (né Lev Davidovitch Bronstein) ont tous créé un culte de la personnalité autour d'une personne totalement fictive.

Le tournage de Who is Joseph Conrad donne l'impression que nous regardons des images extraites d'une caméra cachée. Des mains qui fouillent dans des papiers, en regardant des photos de Rushdie, Chekov et Conrad, manipulant des archives, découpant des images, ou dessinant des points sur une grille. C'est comme si nous jetions un coup d'oeil dans un laboratoire qui vise à mettre à jour quelque chose, peut-être un savant fou qui veut fusionner ces trois identités et effectivement produire une nouvelle personne. L'une des premières scènes du film montre une paire de mains feuilletant les pages d'un cahier vierge. Est-ce une histoire qui n'a pas encore été écrite ? Sommes-nous les artisans de notre propre histoire?

When Salman Rushdie went into hiding following his fatwa he was forced to take on another life, and he often used the pseudonym of Joseph Anton, a name inspired by two of his favorite authors, Joseph Conrad and Anton Chekov.

Who is Joseph Conrad, an experimental film by mounir fatmi looks at the idea of assuming another identity and goes one step further. Though the film centers around Rushdie, Chekov and Conrad, the underlying premise revolves around the idea of the Other in literature and philosophy in general. His interest is in the many writers who over the years have used names other then their own to create their work, whether for political reasons or creative license. Women like George Sand (née d'Aurore Dupin), or Science Fiction writer James Tiptree, (née Alice Sheldon, or political revolutionaries like Trotsky (ne Lev Davidovitch Bronstein) have all created a cult of personality around a totally fictitious person.

The filming in Who is Joseph Conrad gives the impression that we are watching footage from a hidden camera. Hands rifling through papers, looking at photographs of Rushdie, Chekov and Conrad, holding up archives, cutting up images, or drawing points on a grid. It is as if we are getting a peek into a laboratory of something elicit, maybe a mad scientist who wants to fuse these three identities and actually produce a new person. One of the early scenes in the film shows a pair of hands flipping pages of a blank notebook. Is this a story that has yet to be written? Are we the makers of our own story?

Through the use of former FBI sketch portraiture technology, photographs, drawings, 3D modeling and other scientific inspired materials including vintage diagrams of skulls, we witness the evolution of this new identity or identities, leading to a final set of images which are horrid mutations that

Grâce à l'utilisation de l'ancienne technologie d'esquisse de portrait du FBI, des photographies, des dessins, de la modélisation 3D et d'autres matériaux inspirés de la science, y compris les diagrammes de crânes d'époque, nous assistons à l'évolution de cette nouvelle identité (ou identités), conduisant à une dernière série d'images qui sont des mutations horribles ressemblant un peu à une peinture torturée de Francis Bacon qui rencontre le Silence des agneaux.

Le film remet en question l'idée-même de ce que l'on entend par identité, la montrant comme un concept fluide, de forme changeante plutôt que de forme fixe, mais il suggère aussi une sorte d'impossibilité à assumer physiquement une autre identité, laissant ouverte la question : où finit l'un et où commence l'autre ?

Blaire Dessent, Février 2016

vidéo distribuée par Heure exquise ! www.exquise.org

slightly resemble a swirled Francis Bacon painting meets Silence of the Lambs.

The film brings into question the very idea of what is meant by identity, seeing it as a fluid, shape-shifting concept rather then a fixed feature, but it also suggests a sort of impossibility of physically assuming another identity, leaving open the question of where do you end and the other begin?

Blaire Dessent, February 2016

“There are too many faces in Who Is Joseph Anton, 2012. This psychedelic amalgamation of literary giants includes Salman Rushdie, Anton Chekhov, and Joseph Conrad. They may be three unique personalities, but Mounir Fatmi intends for them to be just one: Joseph Anton, a character who exists only in Rushdie’s mind, a pseudonym that the besieged writer uses to divert attention from his real identity in order to survive.”

Myrna Ayad, Art Forum, January 2016

exhibitions:

2022

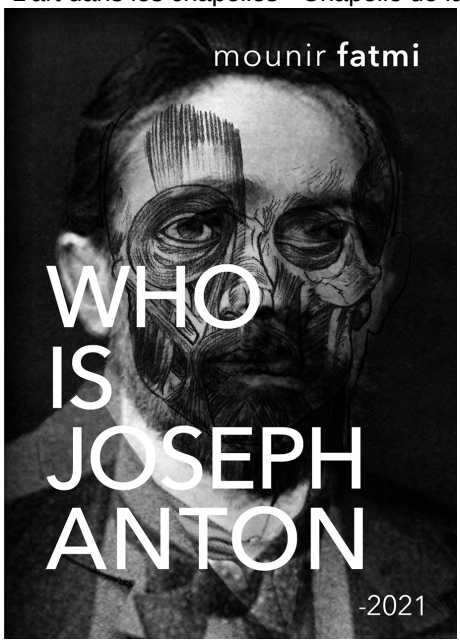
Yesterday Was a Terrible Day - Casa Conti, Oletta - Solo show

2018

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

2013

L'art dans les chapelles - Chapelle de la Trinité - Expo collective



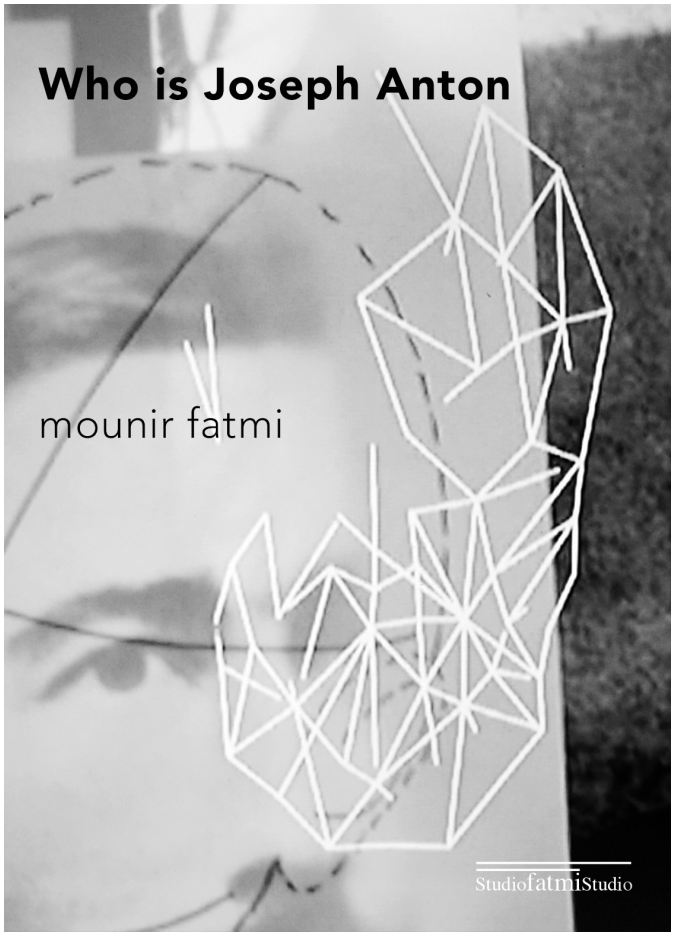
Who is Joseph Anton, SF Publishing 2021

There are too many faces in Who Is Joseph Anton. This psychedelic amalgamation of literary giants includes Salman Rushdie, Anton Chekhov, and Joseph Conrad. They may be three unique personalities, but mounir fatmi intends for them to be just one: Joseph Anton, a character who exists only in Rushdie’s mind, a pseudonym that the besieged writer uses to divert attention from his real identity in order to survive.

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