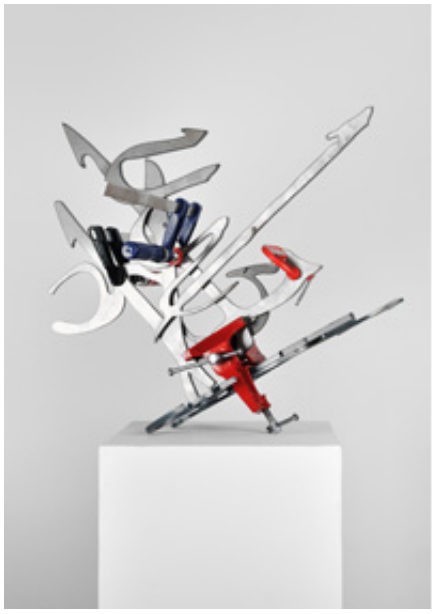
31. | Calligraphy of Fire 01





2012, steel, clamps, 42 x 48 x 48 cm, pedestal: h107 x 38 x 38 cm.
Exhibition view from Edge of Silence, Goodman Gallery, 2015, Cape Town.
Courtesy of the artist and Ceysson & Bénétière, Paris.

Calligraphie de feu est une série sculpturale montrant des phrases déconstruites. Des calligraphies arabes découpées dans des plaques de métal tenues par des pinces et prises en étau, prennent la forme de flammes. Cette série se développe en deux formes distinctes. La première, plus ramassée, rappelle nettement la forme d'une seule flamme. La seconde, plus développée, évoque la structure d'une phrase comme une flambée suivant son propre cheminement.

Il s'agit d'un hommage à l'écrivain Brion Gysin, qui a vécu pendant dix ans à Tanger, ville natale de mounir fatmi, où il a produit plusieurs séries de peintures, de poèmes et de textes. Les travaux de Gysin, notamment la série Chant de Marrakech, jouent sur l'abstraction de la calligraphie arabe. L'influence admise de Gysin sur les travaux de mounir fatmi reprend à la fois le travail sur la calligraphie et celui de déconstruction voire de destruction du langage. Cette figure plasticienne de la Beat Generation invente la technique du « cut up » ; ce procédé par lequel quelques mots ou formules sont répétés plusieurs fois et où les mots sont réarrangés dans divers ordres à chaque réitération. Parmi les différents modèles d'investigations multidisciplinaires de Gysin, les « poèmes permutés », dont le plus célèbre est la tautologie « I am that I am », ont été parfois produit par une machine, un générateur informatique aléatoire programmé par le scientifique Ian Sommerville . Dans ce protocole se retrouve la manière dont mounir fatmi aborde le mot et sa représentation comme médium dans son œuvre.

Le regard étranger que pouvait avoir un artiste comme Gysin sur la calligraphie arabe et l'application de la technique du « cut up» amène ces lettres à prendre une pleine indépendance. Devant une imagerie à part entière, les œuvres de Gysin finissent par ne plus être définies que par

Calligraphy of fire is a sculptural series displaying deconstructed sentences. Arabic calligraphy is cut out from metal plates held by clamps and secured in a vise, and takes on the form of flames. This series develops in two distinct forms. The first more gathered form, clearly suggests the form of a single flame. The second and more developed form evokes the structure of a sentence as a blaze following its own course.

It is a tribute to the writer, Brion Gysin, who lived for ten years in mounir's homeland, Tangier, where he produced several series of paintings, poems, and texts. Gysin's works, notably the Chant de Marrakech (Song of Marrakesh) series plays on the abstraction of Arabic calligraphy. The recognized influence of Gysin's work on mounir fatmi's pieces resumes both the work on calligraphy and the work on the deconstruction, or destruction, of language. This plastic figure of the Beat Generation invents the "cut up technique," a process in which a few words or formulas are repeated multiple times and are rearranged in varying orders at each repetition. Amongst the different models of Gysin's multidisciplinary investigations, the "Permuted Poems," of which the most famous tautology is "I am that I am," were sometimes generated by a random IT apparatus programmed by the scientist Ian Sommerville. In this protocol, we find mounir fatmi's way of approaching the word and its representation as a medium for his work.

The foreign point of view that an artist like Gysin could have on Arab calligraphy and the application of the "cut-up" technique leads these letters to assume full independence. Faced with an imagery in its own right, Gysin's works end up being defined only by their basic material, the word. Seeking to create a similar effect with Calligraphie de Feu, mounir fatmi highlights the beauty of calligraphy by associated its

leur matériau de base, le mot. Cherchant à créer un effet similaire avec Calligraphie de feu, mounir fatmi met en avant la beauté de la calligraphie associant sa forme violente à des flammes et du feu. Finalement, Calligraphie de feu évoque la création d'un autodafé. Celui-ci, outrepassant la censure, a l'intime volonté de purifier.

Studio Fatmi, Novembre 2016.

violent form with flames and fire. Finally, Calligraphie de Feu evokes the creation of auto-da-fé. The latter, overstepping censorship, has the intimate resolve to purify.

Studio Fatmi, November 2016.

" mounir fatmi highlights the beauty of calligraphy by associated its violent form with flames and fire. "

Studio Fatmi, November 2016

exhibitions:

2020

1:54 Marrakech - Goodman Gallery - art fair

2015

Edge of Silence - The Goodman Gallery - Expo collective

2014

Sculptures du Sud - Villa Datris - Expo collective



Calligraphy of Fire

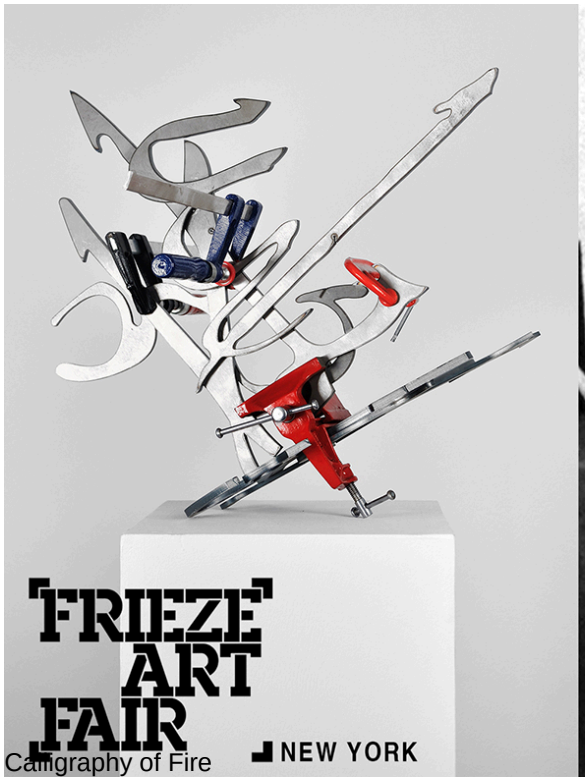
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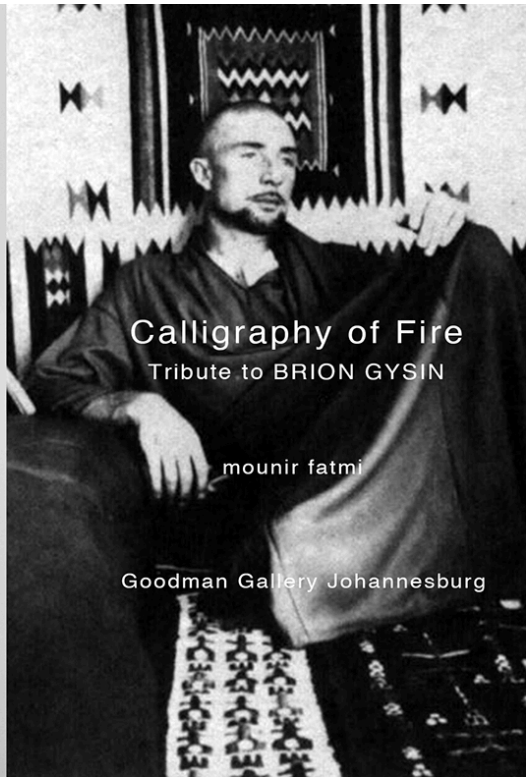


Calligraphy of Fire

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Calligraphy of Fire

Seeking to create a similar effect with Calligraphie de Feu, mounir fatmi highlights the beauty of calligraphy by associated its violent form with flames and fire. Finally, Calligraphie de Feu evokes the creation of auto-da-fé. The latter, overstepping censorship, has the intimate resolve to purify.