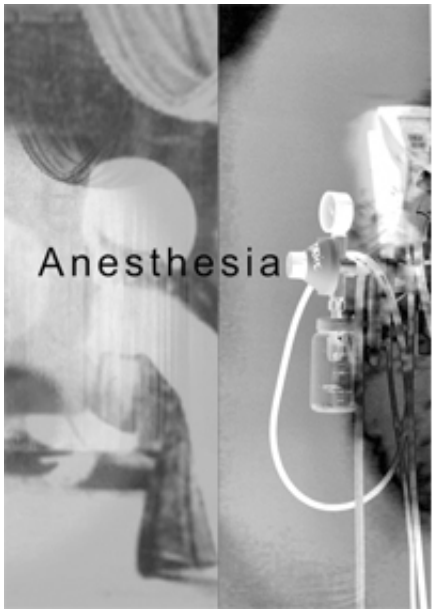
51. | The Blinding Light





2013-2016, France, 11 min 57, HD, B&W, stereo.
Courtesy of the artist and Analix Forever, Genova.
Ed. of 5 + 2 A.P.

La Lumière aveuglante est une vidéo en noir et blanc de 11 minutes et 57 secondes faite de plusieurs images superposées. La toile de fond est un tableau de Fra Angelico intitulé La guérison du diacre Justinien sur lequel a été fusionné plusieurs photographies et vidéos prises dans un bloc opératoire.

L'œuvre de Fra Angelico est une des scènes de la prédelle du retable de Saint Marc datant de 1440. Cette tempera sur bois est exposée au musée nationale San Marco à Florence. L'œuvre retrace différents miracles de deux saints, Côme et Damien. Dans cette scène, les frères d'origine arabes réalisent un miracle posthume par la greffe de la jambe d'un maure éthiopien qui venait d'être enseveli au cimetière de Saint- Pierre au diacre. L'épisode évoque le métissage d'un corps blanc et d'un membre noir, celle d'un vivant et d'un mort en interrogeant finalement la notion de race et l'hybridation de l'identité. Sur les clichés contemporains de bloc opératoire où apparait la technologie et l'hygiénisme, les médecins côtoient les deux saints formant un seul groupe de travail. Ainsi, les fantômes et les vivants présents dans une autre forme de réalité, une temporalité fantasmée sont tout aussi miraculeux que le texte religieux.

Surenchérissant sur cette idée d'hybridation, dans cette vidéo mounir fatmi opère un jeu habile en mariant la renaissance à l'hypermodernité. Cette ellipse temporelle, superposant les espaces temps, fait apparaître la technologie, l'anesthésie dans un monde fait auparavant de miracles divins. Les personnages du tableau deviennent alors des fantômes. Ce décalage contraint le spectateur à opérer un aller-retour mental entre les deux époques. Ainsi, la superposition des époques met en avant l'idée qu'un miracle religieux est désormais tout à fait réalisable de nos jours.

Blinding Light is a black-and-white, 11 minutes and 57 seconds long video made of several superimposed images. The backdrop is a painting by Fra Angelico entitled, The Healing of the Deacon Justinian, onto which several photographs and videos from a contemporary surgical unit were merged.

This tempera on wood painting by Fra Angelico is from one of the scenes on the predella of the altarpiece of Saint Mark dating from 1440 and located in the National Museum San Marco in Florence. The work traces different miracles of two saints, Como and Damian. In this scene, the brothers of Arab origin realize a posthumous miracle with the graft of the leg of an Ethiopian Moor who had just been buried in the cemetery of St. Peter of the deacon. The episode evokes the interbreeding of a white body with a black body member, that of a living and of a dead person, by finally questioning the notion of race and the hybridization of identity. In the contemporary photographs from the operating room, where technology and sterilization are foremost, the doctors rub shoulders with the two saints forming a single working group. Thus, the ghosts and the living present another form of reality, a fantasized temporality which is just as miraculous as the religious text.

Overarching this idea of ??hybridization, in this video mounir fatmi operates a skillful game by marrying the Renaissance to hypermodernity. This temporal ellipse, superimposing the two space-times, renders the technology and the anesthesia divine, much as a miracle was held as divine. The characters in the picture then become ghosts. This gap forces the viewer to operate a mental back and forth between the two eras. Thus, the superimposition of the times emphasizes the idea that a religious miracle is nowadays entirely feasible.

mounir fatmi tente ainsi de croiser de manière inattendue deux sphères de croyances bien souvent vues comme antagonistes. D’une part, celle de la science, de l’ordre, de la raison et du concret ; et d’autre part, celle de la religion où il est question de foi, de miracle et du sacré.

Studio Fatmi, Decembre 2016.

vidéo distribuée par Heure exquise ! www.exquise.org

mounir fatmi thus tries to cross unexpectedly two spheres of beliefs often seen as antagonists. On the one hand, that of science, order, and reason; And on the other hand, that of religion, with its reliance on faith, miracle and the sacred.

Studio Fatmi, December 2016.

Translation Kate Huddlestone pour Heure Exquise !

" The miraculous transplant is superimposed with photographs from real surgical operations. The result, a combination of figures dispersed through time, highlights as strongly as can be the heterogeneousness of the scene. Is this another exaltation of the progress of science? Yes and no, as the image of the transplantation, updated into our contemporary world, stresses the painful medical process behind

[the peaceful action of the two saints. "]

[Pierre-Yves Theler, Corps Recomposés, Greffe et art contemporain, 2015]

exhibitions:

2022

The Blinding Light - Casa Arabe, Madrid - Solo show

2021

Art Front Selection 2021 spring - Art Front Gallery - Group show

2018

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

2017

Under the Skin - Maisons des Arts du Grütli - Solo show

memoire vive - L29 Art Studio - Group show

2016

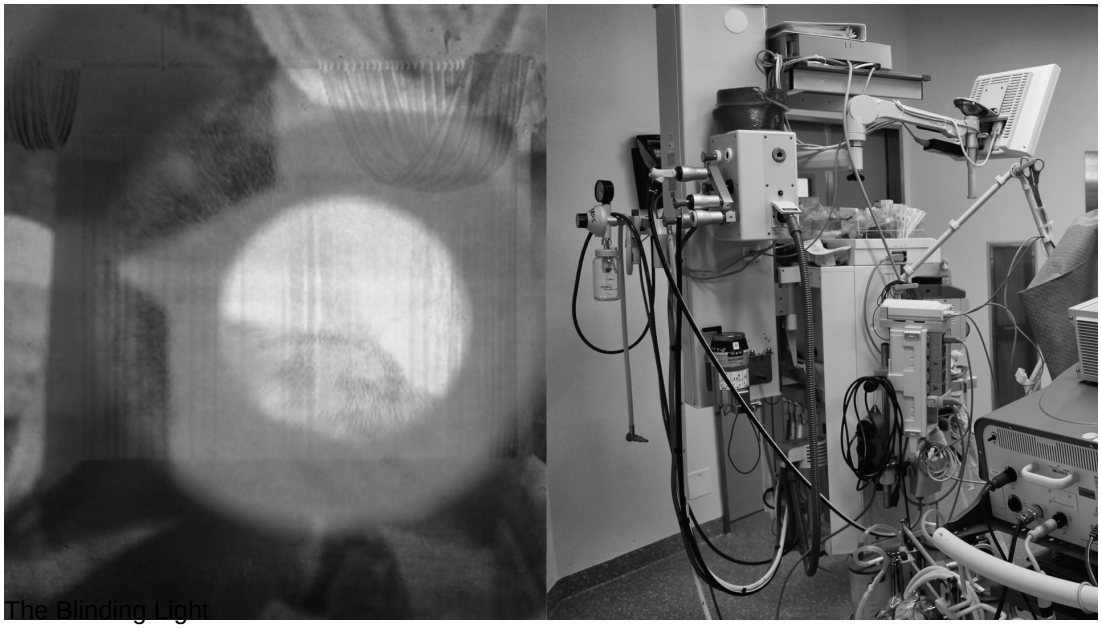
Art Verona - Analix Forever - Art fair



Transition State, SF Publishing, 2020

Concentrating on the contradictions of language, the artist explores the methods of communicative correspondence, investigating them with the awareness of how they reflect the evolution of society.

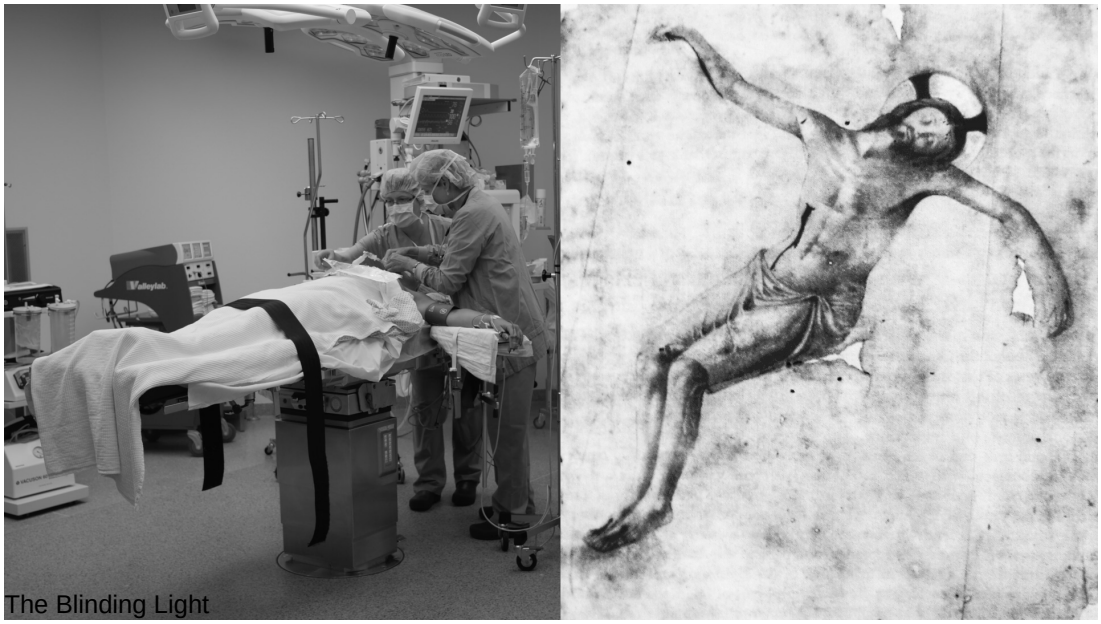
Silvia Cirelli, October 2017



The Blinding Light

Blinding Light is a black-and-white video made of several superimposed images. The backdrop is a painting by Fra Angelico entitled, The Healing of the Deacon Justinian, onto which several photographs and videos from a contemporary surgical unit were merged.





The Blinding Light

In this scene, the brothers of Arab origin realize a posthumous miracle with the graft of the leg of an Ethiopian Moor who had just been buried in the cemetery of St. Peter of the deacon. The episode evokes the interbreeding of a white body with a black body member, that of a living and of a dead person, by finally questioning the notion of race and the hybridization of identity.

The Blinding Light

In the contemporary photographs from the operating room, where technology and sterilization are foremost, the doctors rub

shoulders with the two saints forming a single working group. Thus, the ghosts and the living present another form of reality, a fantasized temporality which is just as miraculous as the religious text.



The Blinding Light

mounir fatmi thus tries to cross unexpectedly two spheres of beliefs often seen as antagonists. On the one hand, that of science, order, and reason; And on the other hand, that of religion, with its reliance on faith, miracle and the sacred.