42. | Roots 02



2015-2016, triptych, coaxial antenna cable and staples, 120 x 65 cm each.
Exhibition view from Abu Dhabi Museum opening, 2017, Abu Dhabi.
Courtesy of the artist and Ceysson & Bénétière, Paris.

Collection of Louvre Abu Dhabi, Abu Dhabi

Collection of King Abdulaziz Center for World Culture - Ithra, Dhahran

La première chose qu'on peut dire de la sculpture racines de mounir fatmi : c'est qu'elle est complexe. Complexe par la technique que l'artiste utilise depuis l998 qui consiste à faire des bas reliefs avec des câbles blancs d'antennes. Ce matériau utilisé depuis la création de la télévision pour relier une antenne à un téléviseur et diffuser des images, constitue la base première de l'œuvre.

Ce câble d'antenne devient en même temps une archive précieuse puisque c'est un matériau en voie de disparition. Ainsi l'œuvre et son archive se trouvent au même niveau et crée un dialogue. L'archive crée l'œuvre et l'œuvre conserve l'archive.

La complexité de l'œuvre s'explique par les liens qu'elle tisse entre plusieurs éléments d'inspiration. On retrouve ainsi l'ornementation de l'art arabo-musulman et le all-over. On peut aussi percevoir l'influence de certaines peintures dripping de Jackson Pollock, figures à laquelle l'artiste a déjà rendu hommage à travers la série rencontres en 2010 et la grande sculpture de câbles connexions exposée au Musée des Arts Décoratifs à Paris en 1999.

A première vue, l'œuvre paraît très esthétique. Cependant, elle tente de répondre à une question philosophique transversale posée par l'artiste : jusqu'à quelle profondeur les racines s'enfoncent-elles?

"Roots," a sculpture by mounir fatmi is a complex work; complex in its production, a meticulous process developed by the artist in 1998, of manipulating white antenna cable to create detailed wall-reliefs, this material, which has been used since the invention of the television to connect a TV to the antenna to transmit images, is one that has long interested mounir fatmi.

In this series of work, the antenna cable serves as both core material and valuable archive in the sense that it is quickly becoming an obsolete material. As such, the work itself and this archive find themselves in a similar position and create a sort of dialogue. The archive creates the work and the work stores the archive.

The complexity of the work is further developed through the connections that are woven between several sources of inspiration. References to the ornamentation found in ancient Islamic work, such as the all over patterning and decoration, and references to certain drip paintings by Jackson Pollock, an artist whom the artist previously paid homage to in earlier works including "Encounters" 2010, and "Connection," a large sculpture made out of white antenna cable, which was presented in an exhibition at the Museum of Decorative Arts in Paris in 1999.

At first glance, "Roots" seems to be simply an aesthetically

La sculpture racines comme l’ensemble des œuvres de mounir fatmi est un piège esthétique. L’œil se perd en cherchant désespérément à trouver un début, une fin, un centre, finalement une sortie. En troublant la vue, elle renvoie le spectateur à questionner sa propre histoire. Le blanc sur blanc que l’œuvre propose fonctionne comme un écran de projection laissant le visiteur y projeter ses désirs et ses fantasmes, mais aussi ses peurs et ses espoirs sur cette infinité de racines sans limites.

Dans un moment de notre histoire où les notions d’identité et de frontières deviennent de plus en plus centrales et sont reprises par les extrêmes, la sculpture racines défend une idée d'harmonie et d’équilibre grâce à sa composition d’entrelacs, métaphore d’une union possible.

Studio Fatmi, juin 2016

pleasing work, but in fact the artist seeks to to confront a more philosophical question: Just how deep can roots go?

Like several other works by mounir fatmi, “Roots” is an aesthetic trap. The eye gets lost in the maze of cables, desperately seeking to find a beginning, middle, or end, and finally an exit. The viewer becomes destabilized, unbalanced, and the work challenges the viewer to look at their own history. The white on white wall relief also suggests an erasure, a “white canvas”, or screen onto which the viewer can project their own desires, fantasies, fears and hopes into the limitless and infinite spread of roots.

At a time when issues of identity and borders are increasingly in the news and being taken up by the extremes, the sculpture “Roots,” defends the idea of harmony and stability through its interlacing composition, a metaphor for the possibility of eventual union.

Studio Fatmi, june 2016

" mounir fatmi is fully part of the new globalised world, which he explores through a melange of motifs drawn from different universes, vehicles of simultaneously individual and collective memory. "

Louvre Abu Dhabi, Global Stage, 2017

exhibitions:

2024

If you don't know me by now - Ceysson & Bénétière, Lyon - Solo show

2023

Whispered Stories of Forgotten Wires - Piero Atchugarry Gallery, Miami - Solo show

Art Basel Hong Kong - Ceysson & Bénétière - Art fair

2020

Art Gèneve - ADN Galeria - Art Fair

2019

Under Construction - Wilde Gallery - Expo collective

The Armory Show - Officine dell'immagine - Art fair

Abu Dhabi Art Fair - Officine dell'Immagine - Art Fair

ARCO Madrid - ADN Galeria - Art fair

Art Brussels - ADN Galeria - Art fair

Art Berlin - Artfair

2018

The Day of the Awakening - CDAN Museum – Solo show

Art Dusseldorf - Ceysson & Benetiere - Art fair

Art Cologne - Conrads - Art fair

2017

Fragmented Memory - Goodman Gallery - Solo show

Survival Signs - Jane Lombard Gallery - Solo show

Abu Dhabi Museum opening - Louvre Abu Dhabi Museum - Expo collective

TEFAF - Keitelman Gallery - Art fair

Art Geneve - ADN Galeria - Art fair

ARCO Madrid - ADN Galeria - Art fair

2016

Depth of Field - Labanque – Solo show

A Savage Mind - Keitelman Gallery - Solo show

Essentiel Paysage - Musée d'art contemporain africain Al Maaden - Expo collective

Art Basel, Basel - Goodman Gallery - Art fair

Art Basel, Miami - Goodman Gallery - Art fair



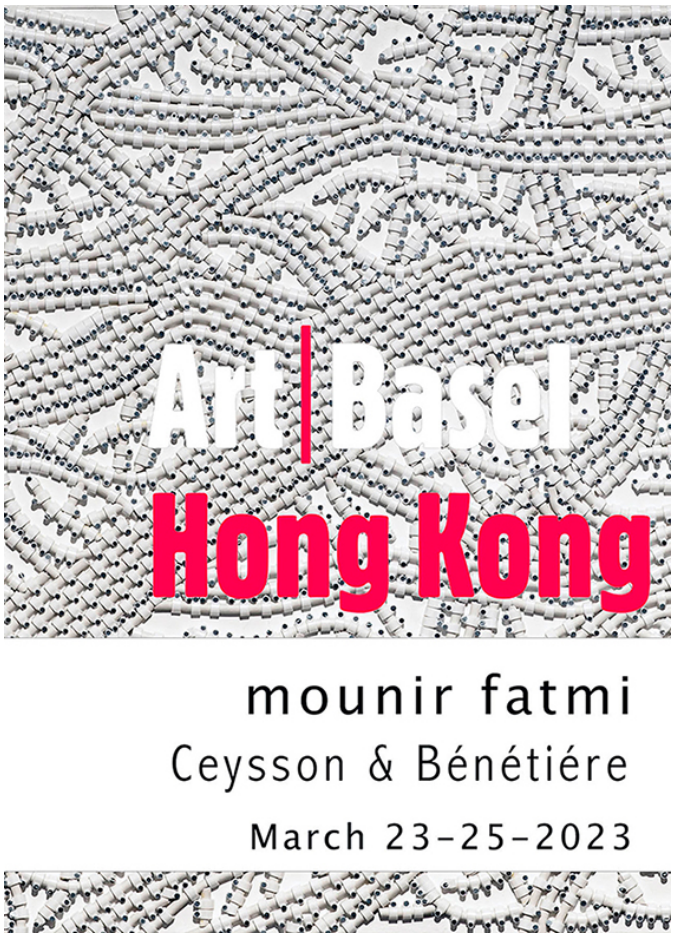
Roots

At first glance, “Roots” seems to be simply an aesthetically pleasing work, but in fact the artist seeks to to confront a more philosophical question: Just how deep can roots go?



Roots

Roots, a sculpture by mounir fatmi is a complex work; complex in its production, a meticulous process developed by the artist in 1998, of manipulating white antenna cable to create detailed wall-reliefs, this material, which has been used since the invention of the television to connect a TV to the antenna to transmit images, is one that has long interested mounir fatmi.





Roots

The eye gets lost in the maze of cables, desperately seeking to find a beginning, middle, or end, and finally an exit. The viewer becomes destabilized, unbalanced, and the work challenges the viewer to look at their own history.

Roots

The white on white wall relief also suggests an erasure, a “white canvas”, or screen onto which the viewer can project their own desires, fantasies, fears and hopes into the limitless and infinite spread of roots.



Roots

At a time when issues of identity and borders are increasingly in the news and being taken up by the extremes, the sculpture “Roots,” defends the idea of harmony and stability through its interlacing composition, a metaphor for the possibility of eventual union.