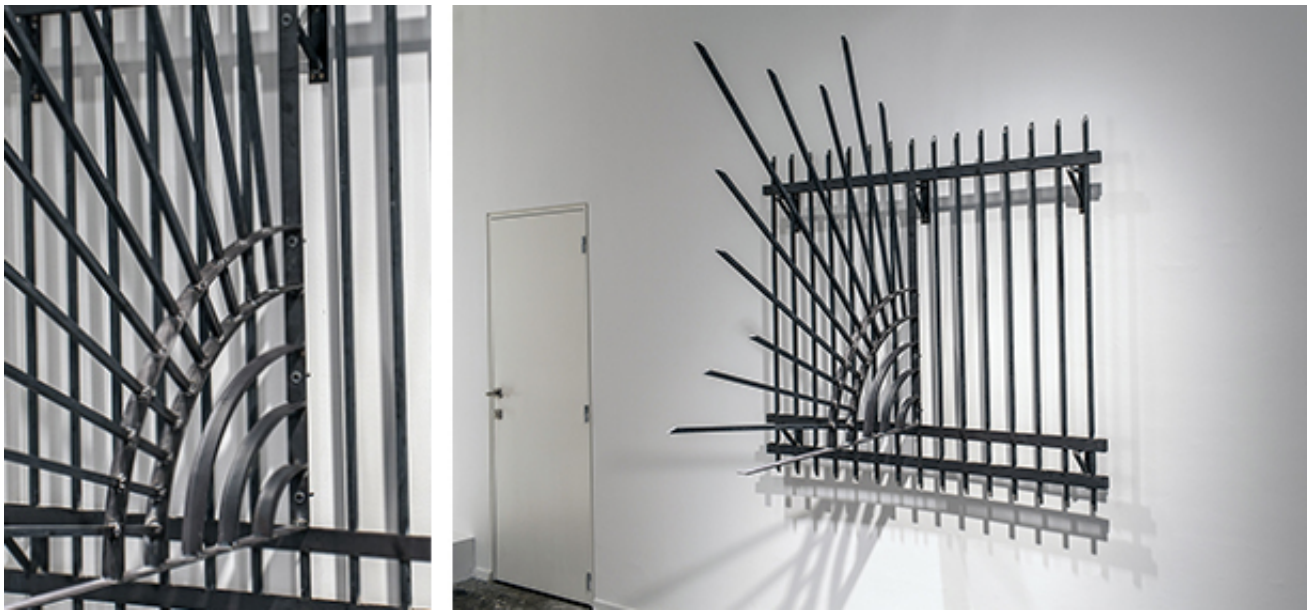


43. | Defense 02



2016, steel, 150 x 130 cm
 Exhibition view from A Savage Mind, Keitelman Gallery, 2016, Brussels.
 Courtesy of the artist and Ceysson & Bénétière, Paris.

Défense est une œuvre sculpturale de mounir fatmi composée d'une barrière métallique en quart-de-soleil surhaussé de pics pointus. Fixée à un mur, cette sculpture à l'esthétique minimaliste reprend un élément d'architecture classique originellement en bronze coulé appelée « barre de défense ». Cet élément présent depuis l'Antiquité sur les grilles de clôture est à la fois esthétique et utilitaire, agressif et attirant.

mounir fatmi puise ici dans le vocabulaire architectural moderne offrant à cet élément une nouvelle vocation, celui d'une œuvre d'art. Ce nouveau ready-made issue de l'environnement urbain, questionne la place sacralisée de l'œuvre dans un contexte muséal. De la même manière dont cet élément est couramment employé pour séparer les balcons afin de créer une frontière dissuasive de toute intrusion, il s'agit ici d'une réflexion sur une nouvelle forme de mise à distance de l'œuvre.

Par sa structure, ses pics, Défense, crée une barrière physique qui oblige le spectateur à prendre de la distance. Cette barrière ici physique est pour mounir fatmi une manière de continuer à interroger la question de l'implication du public dans la muséographie. Confondant ainsi le dispositif de protection et l'œuvre elle-même, cette sculpture a la volonté de pousser à l'extrême le dispositif d'exposition pour en sortir. Le public, tenu à distance, est forcé de contourner l'œuvre afin d'en prendre spatialement toute sa mesure. Dans cette mise en situation, la participation active du visiteur donne à l'œuvre son entière signification.

Studio Fatmi, Novembre 2016.

Defense is one of mounir fatmi's sculptural works composed of a metallic solar quadrant with pointed peaks. Fixed to a wall, this sculpture, with its minimalist aesthetics, takes on an element of classic architecture: cast bronze known as "security bars." Even in the distant past, these bars have been both aesthetic and utilitarian, aggressive and attractive.

mounir fatmi draws from modern architectural vocabulary and offers it a new vocation: being a work of art. This new "ready-made" comes from an urban environment, and questions the sacred place of the work in a museum context. In the same way that this element is commonly used to separate balconies and to create a dissuasive frontier for any intruder, it is also a reflection of a new form of distance from the piece.

With its structure and with its peaks, Defense creates a physical barrier that obliges the viewer to remain at a distance. For mounir fatmi, the physical barrier is a way of perpetually questioning the role of the public in museography. In combining a device used for protection with the piece itself, this sculpture aims to push the exhibition system to the extreme in order to go beyond it. The public, held at a distance, is forced to circumvent the work in order to take in the full extent. In this scenario, the active participation of the visitor gives the work its full significance.

Studio Fatmi, Novembre 2016.

“The work entitled Defense emulates the metal structures we build around the periphery in order to protect ourselves from the intrusion of thieves, while offering an image of a black sun; a symbolic expression of a star that cools the heart instead of bringing it warmth.”

Anti-utopias, January, 2017

exhibitions:

2022

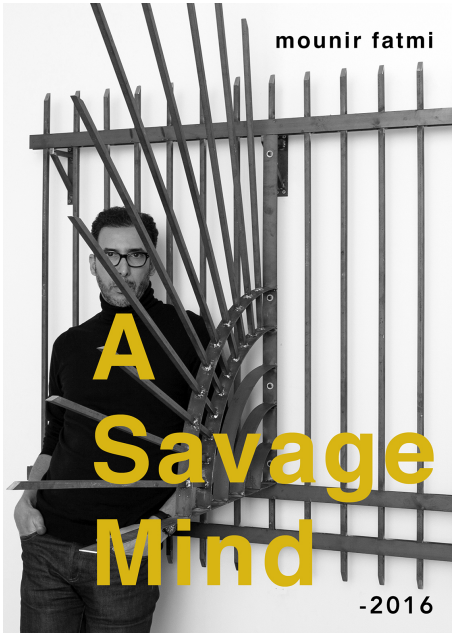
How much is Enough - Ceysson & Bénétière, Saint-Etienne - Solo show

2018

Beyond Borders - Fondation Boghossian - Expo collective

2016

A Savage Mind - Keitelman Gallery - Solo show

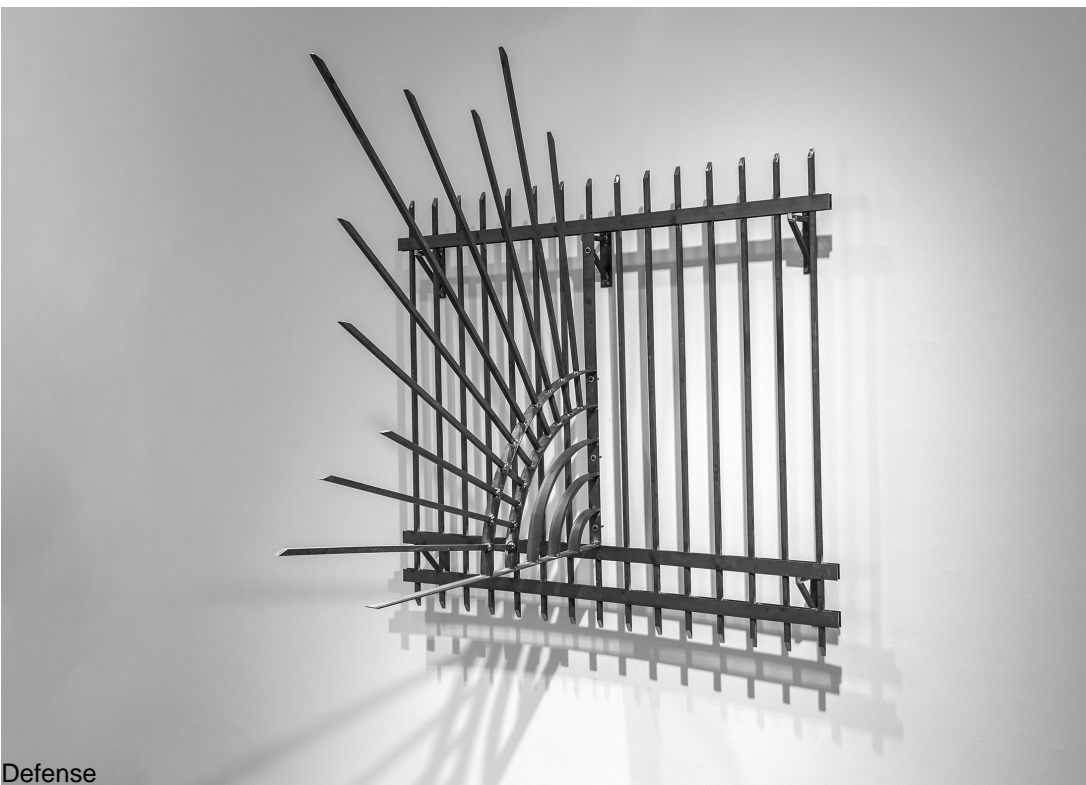


A Savage Mind, SF Publishing, 2020

How does the meeting between the one who 'can do' and one who 'knows how to speak of what is done' play out?

Keitelman Gallery, December 2016





Defense

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