10. | Constructing Illusion





2017, Constructing Illusion, played by two performers.
Exhibition view from Transition State, Officine Dell'Immagine, 2017, Milano.
Courtesy of the artist and Ceysson & Bénétière, Paris.

Le 26 octobre 2017, lors du vernissage de l'exposition solo « Transition State » à la galerie Officine dell'Immagine à Milan, le silence s'est emparé de la salle. Un silence déchirant et absolu qui mettait l'accent sur l'alternance permanente entre perspectives réelles et imaginaires. Un silence à la fois mouvement et mobilité, affirmation et soustraction, présence et absence.

Deux jeunes acteurs, le regard fixe et la posture solennelle, « habitent » une installation faite d'acier, de bois et de différents miroirs. Le personnage féminin offre son bras, le personnage masculin sa jambe. Comme dans un labyrinthe énigmatique, lorsque le regard se perd malgré lui, il est presque impossible de comprendre où finit la structure et où commence le corps des comédiens. En effet, de loin, il est surprenant de constater que l'ensemble de l'architecture artistique possède sa propre forme d'homogénéité inattendue. C'est seulement en s'approchant de plus près, une expérience intimidante, comme si on empiétait sur un espace privé, que l'illusion est révélée. S'inspirant du principe du membre fantôme – selon lequel on peut avoir le sentiment de la persistance d'un membre même après son amputation, et qu'il suffit de regarder son membre valide dans le miroir pour soulager la douleur du membre imaginaire – Fatmi révèle une nouvelle réalité, la projection d'un univers imaginaire qui entend la défiguration et l'indéchiffrabilité comme la base du message artistique. La métamorphose discrète à travers laquelle la limite physique surpasse la limite psychique crée une asymétrie entre la cohérence individuelle et collective, entre contexte architectural et contexte corporel, tout en exposant la tension du comportement humain et en révélant sa fragilité sous-jacente.

On 26th October 2017, during the opening of the solo show "Transition State" at Officine dell'Immagine gallery in Milan, silence took the stage. A lacerating and at the same time absolute silence, that focuses on the constant alternation between real and imaginary perspective. A silence that is both movement and immobility, affirmation and subtraction, presence and absence.

Two young performers, with a fixed gaze and solemn posture, "inhabit" an installation made of steel, wood and various mirrors. The female figure offers her arm, while the male offers his leg. As in an enigmatic labyrinth, when the eye is inadvertently lost, it is almost difficult to understand where the structure ends and where the performer's body begins. Indeed, from a distance, it is surprising to notice how the entire artistic architecture has its own unusual homogeneity. Only by getting closer, and not without awe, as if invading a private space, the deception is revealed. Inspired by the thesis of the phantom limb - thesis according to which you can have the feeling of persistence of a limb even after its amputation, and simply by looking in the mirror at the healthy limb, you can relieve the pain of the illusory one instead - fatmi reveals a new reality, the projection of an imaginary universe that sees disfiguration and indecipherability as the basis of the artistic message. The discreet metamorphosis, in which the physical limit overcomes the mental limit, provides a asymmetry between individual and collective consistency, between an architectural context and a bodily one, while exposing the tension of human behavior and revealing the underlying fraility.

This process of transformation not only marks a conscious

Ce processus de transformation marque non seulement une évolution stylistique consciente, mais confirme aussi la découverte d'une nouvelle intensité poétique capable de traduire l'authenticité de la « nature en développement » des choses. Sans le réaliser, nous devenons les témoins involontaires d'un piège visuel, à cheval entre révélation et dissimulation, un thème récurrent dans la dialectique de l'artiste. La narration atteint un niveau de perception profondément immersif, trouvant sa propre voix dans une tension omniprésente qui, d'une façon incontrôlable et tangible, se répand à travers l'ensemble de l'œuvre, sans jamais l'occuper pleinement ni devenir son prisonnier.

Silvia Cirelli, Juin 2018.

stylistic evolution, but confirms the discovery of a new poetic intensity, capable of translating the authenticity of the "developing nature" of things. Without realising it, we become unintentional witnesses to a visual trap, poised between revelation and concealment, a recurring theme in the artist's dialectic. The narration reaches a deeply immersive perceptual level finding its own voice in a widespread tension, which, in an uncontrollable and tangible way, extends across the whole work, without ever occupying it, without becoming its prisoner.

Silvia Cirelli, June 2018.

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