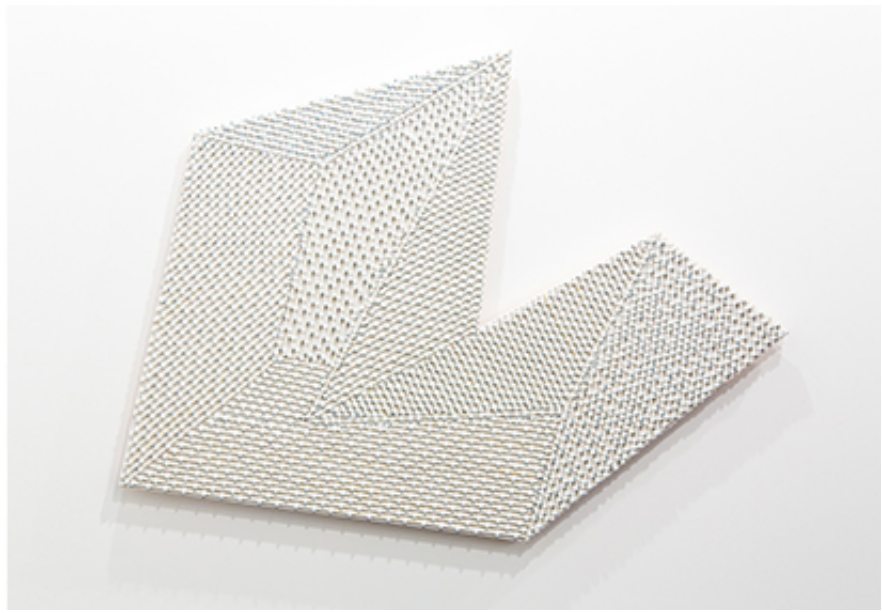


48. | The Flat Cube 01



2016-2017, coaxial antenna cable and staples, 100cm x 130cm.
Exhibition View from Abu Dhabi Art Fair, Ceysson & Benetiere, Abu Dhabi, 2017.
Courtesy of the artist and Ceysson & Benetiere, Paris

« The Flat cube » est un bas-relief réalisé à l'aide de câbles coaxiaux blancs assemblés en figures géométriques diverses accolées les unes aux autres et formant au final un polygone. Matériau de prédilection de Mounir Fatmi, le câble d'antenne est à l'origine un outil de transmission des images et des informations qui a participé à l'essor des sociétés organisées autour des médias et de la communication. Le câble, chez Mounir Fatmi, est employé dans l'étude des relations entre les individus et les grands systèmes de communication et de production des significations. On retrouve un tel emploi avec des œuvres telles que « Al Jazeera », « Ceux qui savent et ceux qui ne savent pas », ou encore « Qui a besoin d'un dieu triangle? », parmi d'autres. Le cube est également un objet géométrique récurrent du corpus de l'artiste, notamment dans les projets de vidéos, de sculptures et de photographies intitulés « Casse-tête pour un musulman modéré », où la figure entre dans une observation des rapports du croyant aux objets de culte et à la religion.

La sculpture « The Flat Cube » propose un examen de la structure, de son fonctionnement et de ses pouvoirs sur les individus. Le dispositif optique de l'œuvre expérimente le rapport du spectateur à la structure. L'ambiguïté lexicale du titre participe à l'esthétique abstraite de l'œuvre dont le but est d'élaborer un dispositif permettant une étude plurielle des pouvoirs, issus du domaine religieux, de la société de consommation, ou de l'architecture, thèmes régulièrement traités dans les œuvres de Mounir Fatmi.

Le dispositif sculptural mêle les techniques du bas-relief religieux et celles de l'art contemporain inspirées du dripping et du all over. Si la multiplication des câbles et des figures géométriques est séduisante, elle confine également à

“The Flat Cube” is a bas-relief created with white coaxial cables assembled into various geometric figures that are joined together to form a polygon. A material for which Mounir Fatmi has a predilection, antenna cables are originally a tool for the transmission of images and information that played a part in the development of societies centered on media and communications. In Mounir Fatmi's work, the cable is used as a means to study the relations between individuals and large-scale systems for the production and transmission of significations. This specific use of the material can be found in pieces such as “Al Jazeera”, “People Know, People Don't Know” and “Who Needs a God Triangle?”, among others. The cube is also a recurrent geometric shape in the artist's corpus, particularly in the video, sculpture and photography projects entitled “Brainteaser for Moderate Muslim”, in which the shape is part of an observation of the believer's relation to objects of worship and religion.

The sculpture “The Flat Cube” proposes an examination of the structure, its functioning and its power over individuals. The work's visual setup experiences the relation of the viewer to the structure. The title's lexical ambiguity is part of the piece's abstract esthetics whose purpose is to elaborate a device that enables the simultaneous study of powers emanating from religion, the consumer society and architecture, subjects frequently addressed in Mounir Fatmi's work.

The sculptural setup combines the techniques of religious bas-relief and those of contemporary art, inspired by dripping and all-over. The multiplication of cables and geometric figures is seductive, yet it also verges on indistinctiveness

l'indistinction et tend à induire des effets d'égarement visuel et d'hypnose chez le spectateur. « Piège esthétique » dans l'univers de Mounir Fatmi, l'œuvre appelle à une méditation scopique, ainsi qu'à un effort de discernement et de réglage de la distance d'appréciation de la part du spectateur. Elle l'invite à percevoir des structures par un jeu de déplacements et à changer de point de vue.

L'opération d'aplatissement qui s'y observe et qui est annoncée par le titre livre une perspective inattendue d'un objet tridimensionnel. La figure semble obtenue par dépliement de la forme originelle, par son ouverture. L'approche artistique de l'artiste est un travail de déconstruction. La géométrisation introduit à une réflexion sur la forme et la structure ainsi qu'à l'observation de rapports. Rejetant la perspective habituelle, elle met également à distance les pouvoirs de la structure initiale. Le recouvrement et l'effacement participent eux aussi à la désacralisation de l'objet et à son « réaligement » selon l'expression de Mounir Fatmi. La sculpture produit un objet inédit qui ne ressemble en rien à celui d'origine : un objet de culte désacralisé fait alors éventuellement son entrée dans le champs des productions artistiques, sous la forme d'une composition abstraite.

and tends to create an effect of visual confusion and hypnosis in the viewer. An "esthetic trap" in Mounir Fatmi's universe, the work calls for a visual meditation and an effort in discernment and to find the right distance of appreciation on the part of the viewer. It invites the viewer to apprehend the structures through a series of displacements and changes of perspective.

The flattening operation that can be observed and is announced in the title delivers an unexpected perspective on a tridimensional object. The shape appears to be obtained by unfolding the original shape, opening it. The artist's approach consists in a work of deconstruction. The geometric approach induces a reflection on shape and structure as well as the observation of relations. By rejecting the usual perspective, it also pushes away the powers of the initial structure. Covering up and erasing also participate in the desecration of the object and its "realignment", to use Mounir Fatmi's expression. The sculpture produces an unprecedented object that doesn't resemble the original one at all: a desecrated object of worship can then enter the field of artistic productions in the form of an abstract composition.

Studio Fatmi, Février 2018.

Studio Fatmi, February 2018.

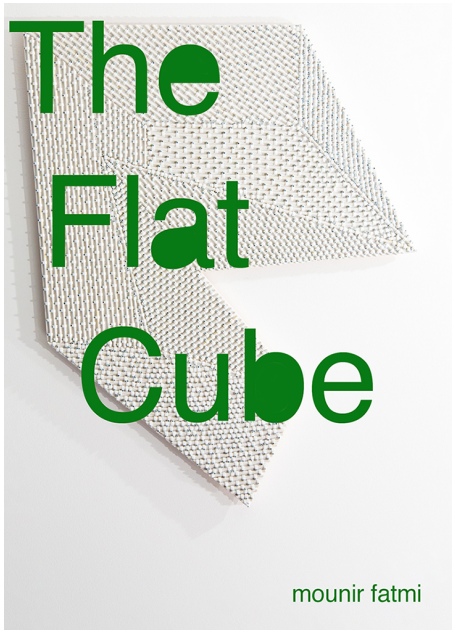
" The sculpture produces an unprecedented object that doesn't resemble the original one at all: a desecrated object of worship can then enter the field of artistic productions in the form of an abstract composition. "

Studio Fatmi, July 2019

exhibitions:

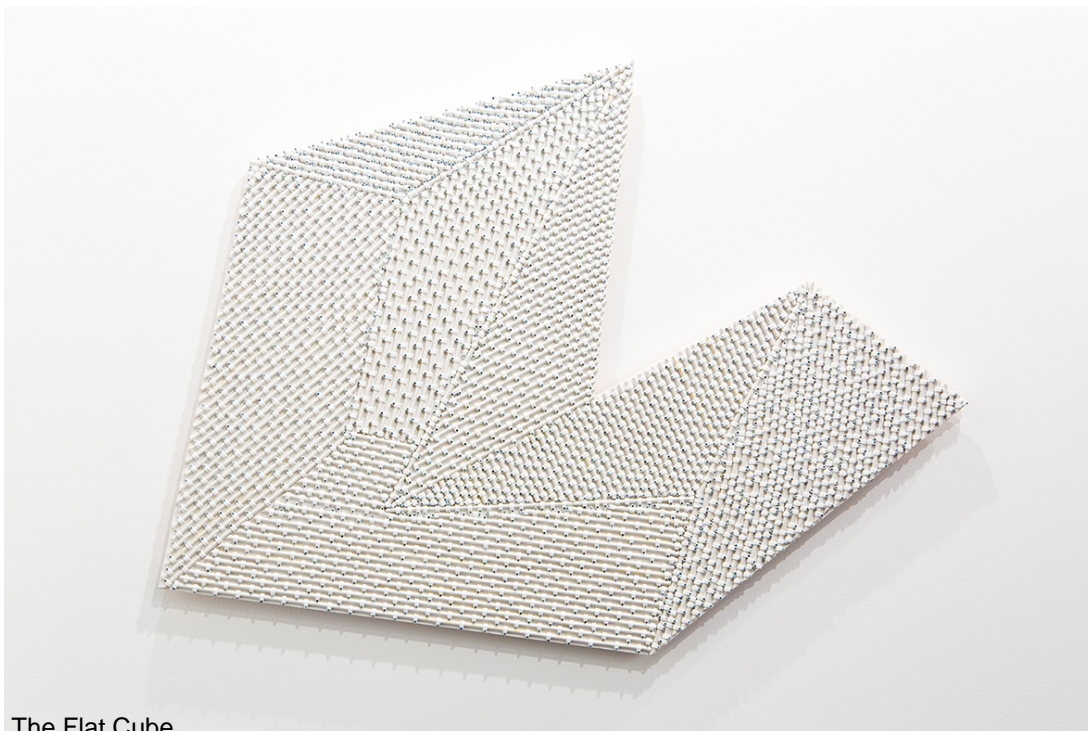
2017

Abu Dhabi Art - Ceysson & Benetiere - Art fair



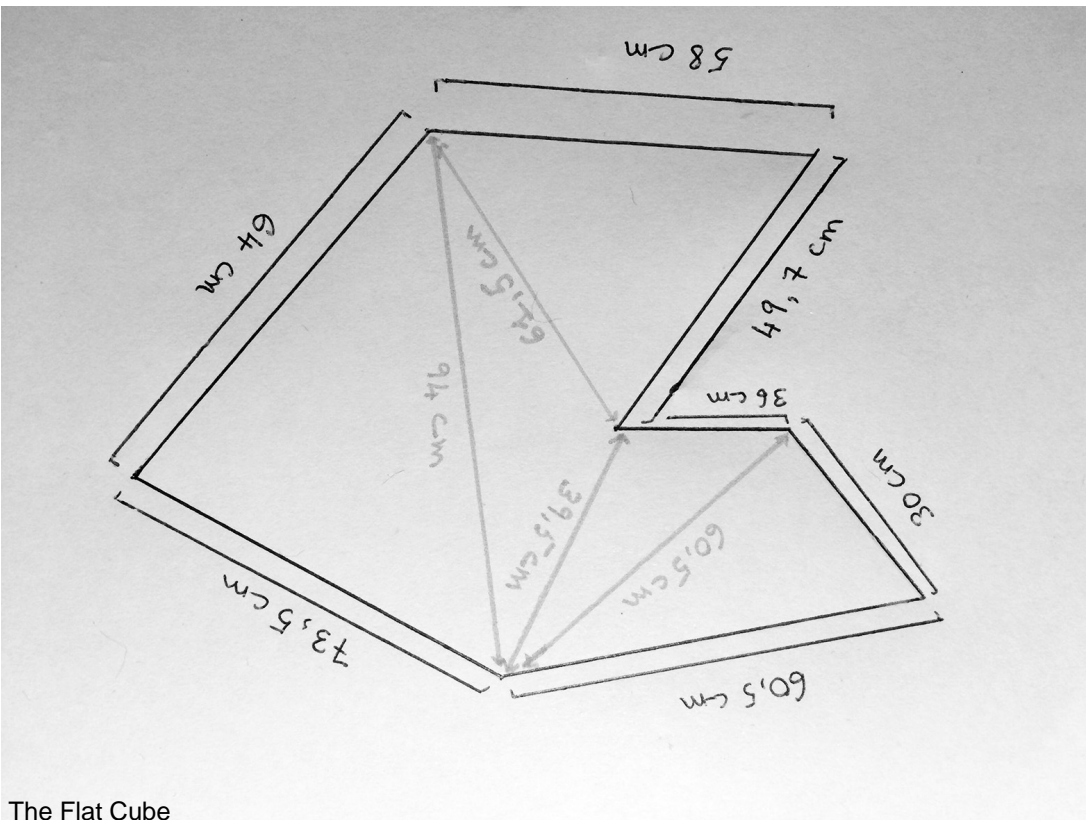
The Flat Cube

The sculpture "The Flat Cube" proposes an examination of the structure, its functioning and its power over individuals. The work's visual setup experiences the relation of the viewer to the structure.



The Flat Cube

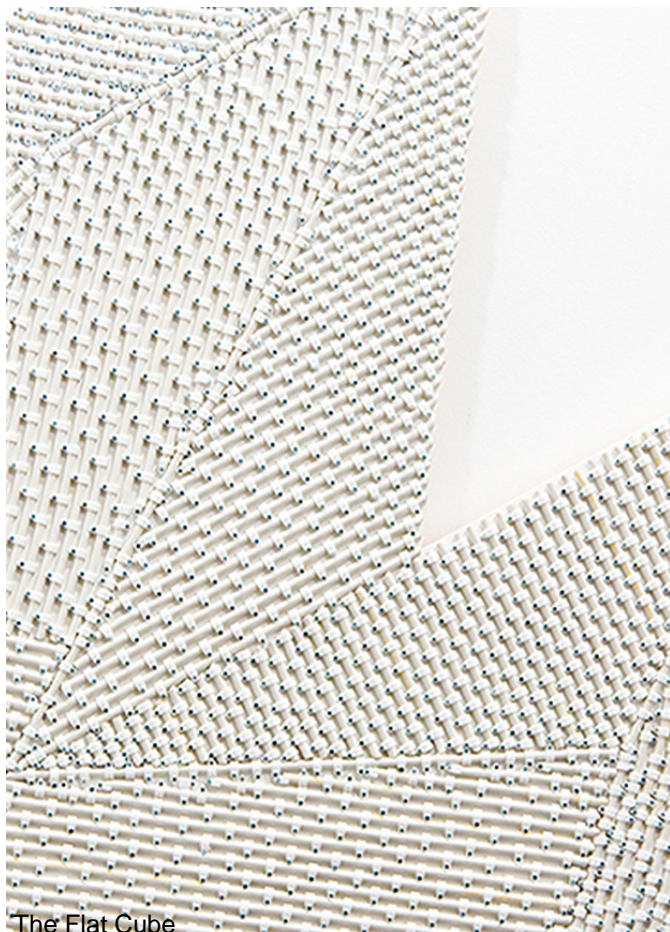
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