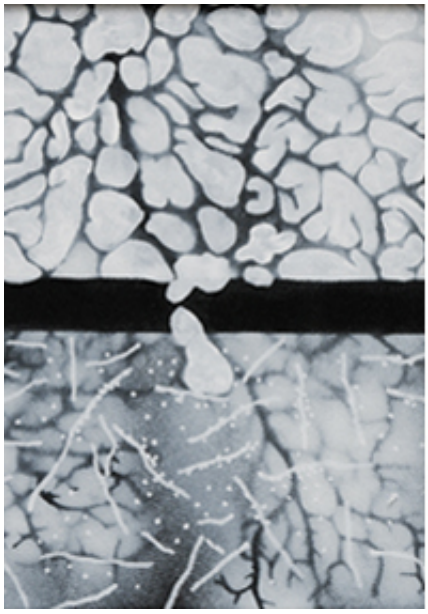
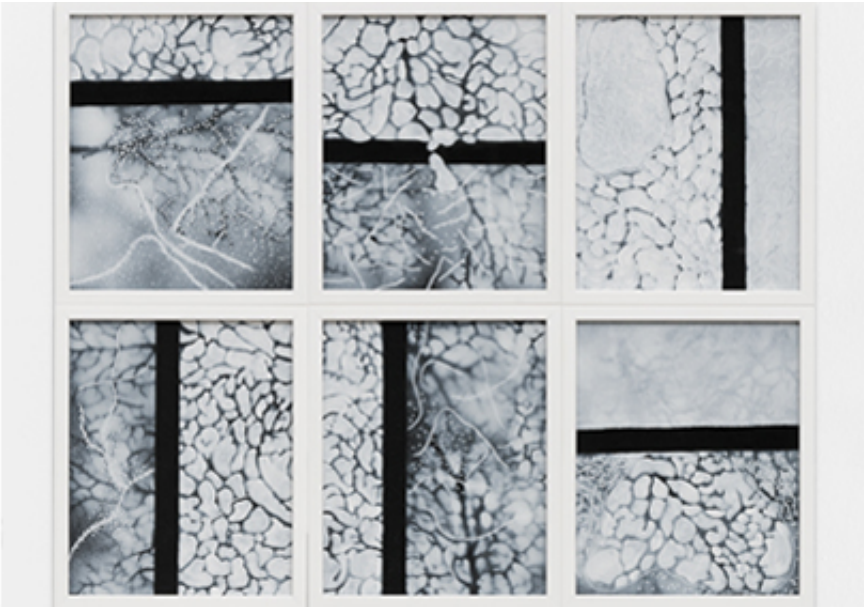
13. | White Matter





2019, series of 6 drawings, acrylic on sandpaper, 27 x 22 cm.
Exhibition view from The White Matter, Ceysson & Bénétière, 2019, Paris.
Courtesy of the artist and Ceysson & Bénétière, Paris.

La série de dessins en noir et blanc « White Matter », réalisée à l'acrylique sur papier de verre, multiplie les formes blanches aux contours arrondis et les traits noirs aux aspects rhizomatiques, traversées, dans les sens horizontal ou vertical, par une épaisse barre noire.

L'œuvre interroge notre rapport à la technique, marquée par le développement des NTIC et observe les effets de ces dernières sur l'être humain. La substance blanche désigne une partie de notre système nerveux chargé de la transmission des informations dans le cerveau et dans la moelle épinière. Impliquée dans le mouvement, la cognition et la réflexion, celle-ci joue un rôle central dans notre fonctionnement.

En réalité la substance blanche, ne l'est pas réellement mais elle est légèrement rosée. Afin d'obtenir cette couleur blanche, il est nécessaire d'appliquer un traitement chimique à des cellules prélevées sur un sujet mort. L'observation attentive de l'œuvre prend alors des allures d'autopsie et d'enquête. Elle permet éventuellement de reconnaître des cellules nerveuses à leur contour arrondi, d'identifier des axones à leurs aspects racinaires. Mais qu'est ce que cette barre noire, absolument rectiligne - et donc probablement pas d'origine organique - qui traverse chaque dessin ?

Ainsi posée, la question évoque une scène classique de quelques films de science-fiction, lorsque apparaît, à la stupéfaction d'un personnage manipulant microscope et échantillons de tissus organiques, un élément étranger au sein d'un organisme humain. S'agit-il du signe d'une invasion, d'une colonisation intérieure ? De la preuve d'une modification génétique, d'une évolution de l'espèce humaine

The series of black & white drawings « White Matter », created using acrylic paint on sandpaper, exhibits numerous white rounded shapes and rhizome-like black lines, with a thick black bar crossing them horizontally or vertically.

The work questions our relation to technology, especially with regards to the development of digital technologies, and observes their effect on human beings. The white substance represents a part of our nervous system that is responsible for the transmission of information through the brain and spine. Elemental in movement, cognition and thinking, it plays a crucial role in our functioning.

In reality, white matter isn't white but slightly pink. In order to obtain this white color, one must apply a chemical treatment to cells taken from a dead subject. The careful observation of the work then starts to resemble an autopsy or a criminal inquiry. It might lead to recognizing nerve cells based on their rounded shapes and to identify axons through their root-like aspect. But what about that black bar, perfectly straight and therefore most likely not organic, that traverses each drawing?

Such a question is evocative of a classic scene in a science fiction movie, when a character observing samples of organic tissue under a microscope is stupefied to discover a foreign element within a human organism. Is it the sign of an invasion, an internal colonization? Proof of genetic modification, of the evolution of the human species into something else? Or is it the trace of a traumatism, an irreparable internal wound? Whatever the case, the element seems to impose itself like an impassable border, a strict separation that prevents any direct communication between

vers une autre forme ? Ou bien encore de la trace d'un traumatisme, d'une lésion interne irrémédiable ? Quoiqu'il en soit, l'élément semble s'imposer comme une frontière infranchissable, une séparation stricte qui empêche toute communication directe entre cellules et axones.

Les dessins « White Matter » nous communiquent un sentiment d'inquiétude latent et son dispositif visuel autorise la projection de nos propres peurs et fantasmes. L'œuvre dramatise ainsi la question de notre rapport à la technique dans le but d'une prise de conscience du pouvoir exercé par la technologie sur l'être humain.

Studio Fatmi, Juillet 2019.

the cells and axons.

The « White Matter » drawings convey a latent feeling of unrest, and its visual composition enables us to project our own fears and fantasies. The work thus dramatizes the question of our relation to technology in order to raise our awareness regarding the power it exercises on humans.

Studio Fatmi, July 2019.

“Like cities connected via telephone lines, these white cables connect neurons from one region of the brain to another. mounir fatmi’s white world invites us to immerse ourselves in this white matter, which is constantly evolving, up to the wireless connection system of our hyper-connected society.”

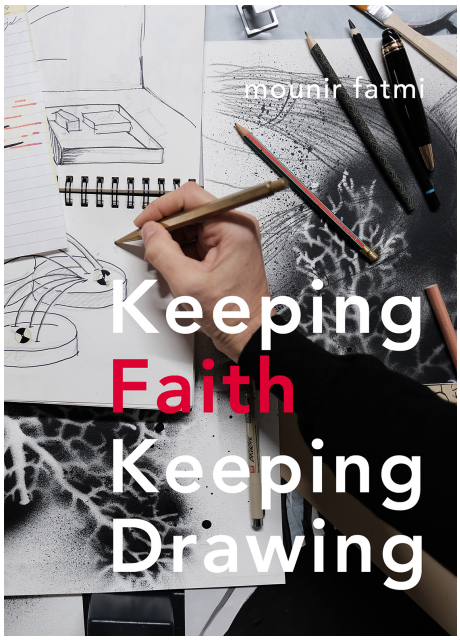
Ceysson & Bénétière, May 2019

exhibitions:

2019

Keeping Faith - Keeping Drawing - Analix Forever - Solo show

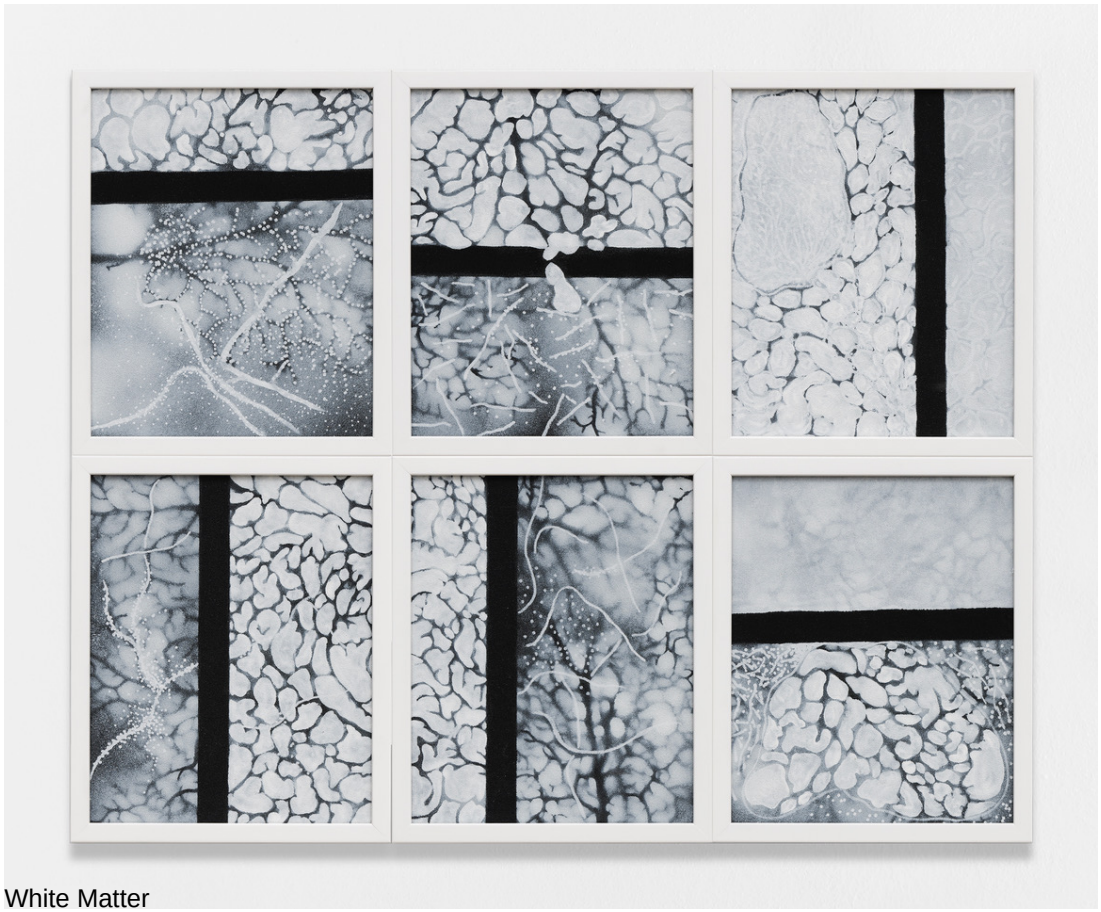
The White Matter - Ceysson & Bénétière - Solo show



Keeping Faith, Keeping Drawing

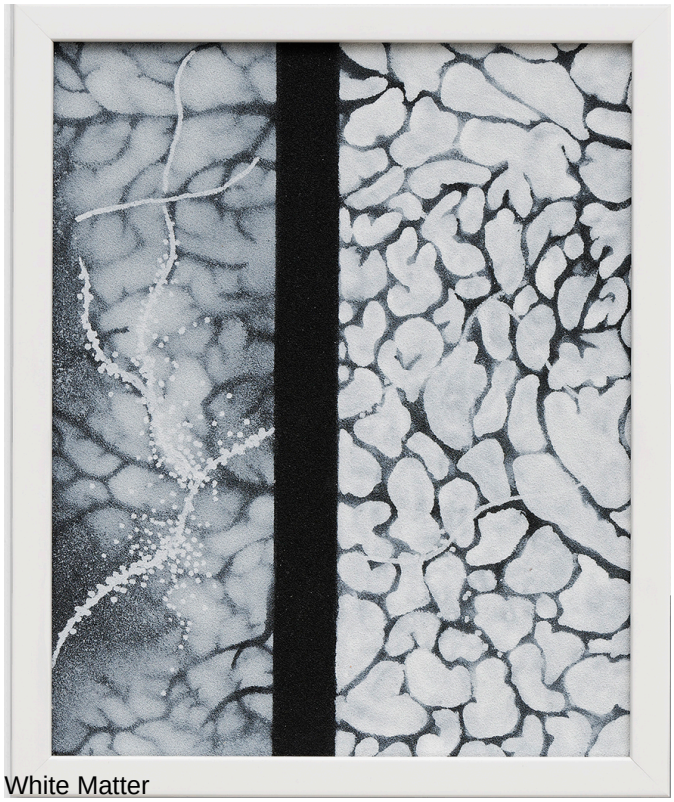
mounir fatmi's drawings might still remain confidential, they are nonetheless fundamental.

Barbara Polla, November 2019



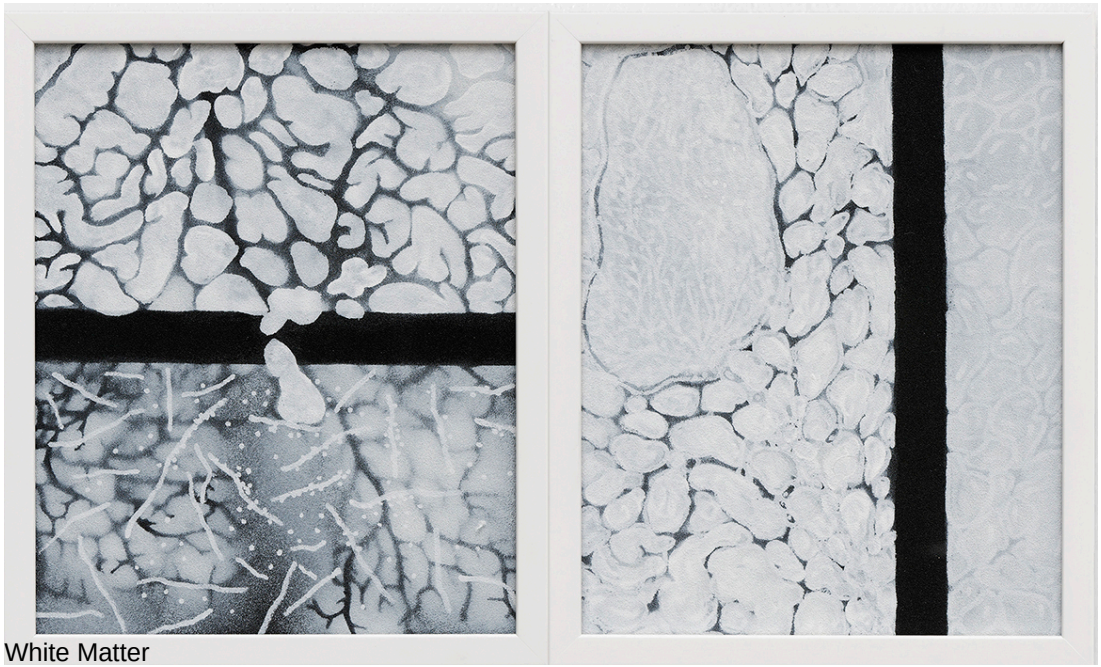
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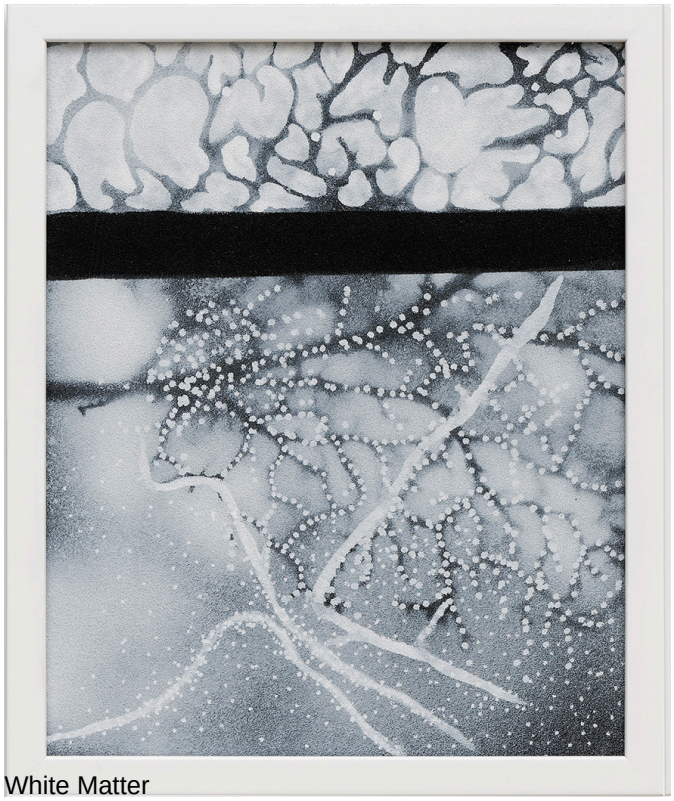


White Matter

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White Matter

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White Matter

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