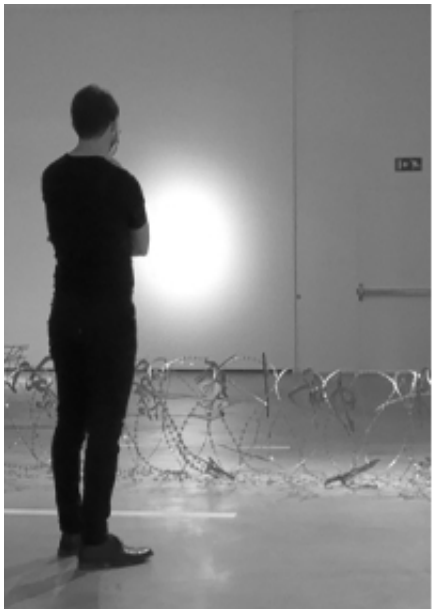
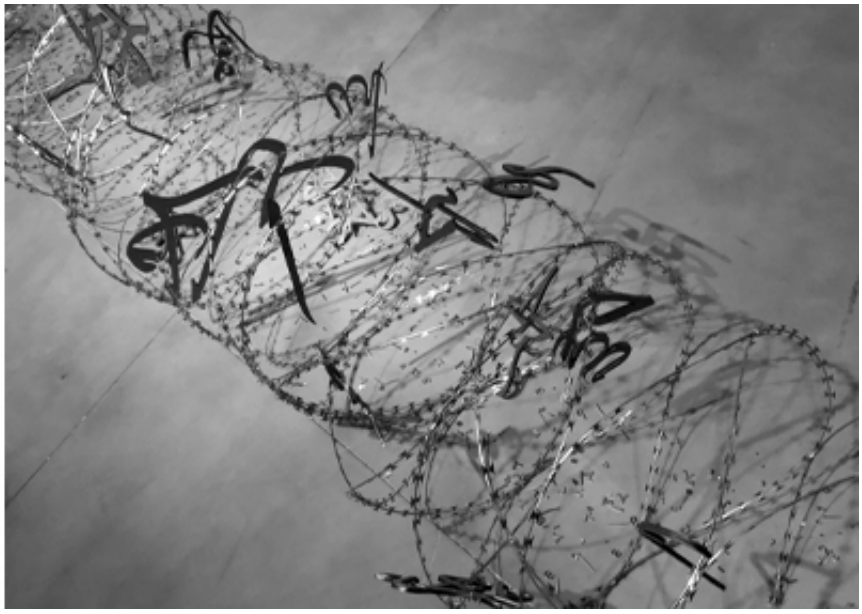
71. | All that I lost





2019, barbed wire and metal calligraphies, 4 m x 80 cm.
Exhibition view from Memory of Defence, Es Baluard Museu, 2021, Palma.
Courtesy of the artist and ADN Galeria, Barcelona.
Ed. of 5 + 1 A.P.

Collection of Es Baluard Museu, Palma de Mallorca

L'installation « All that I lost », structure filaire et hélicoïdale étalée à même le sol de l'espace d'exposition, se compose de fil barbelé où des motifs calligraphiques sont enchevêtrés, suspendus ou accrochés par plusieurs de leurs extrémités.

L'installation relie les thèmes de l'exil, de l'architecture et du langage en sollicitant les mémoires collectives et individuelles des spectateurs. Mis au point au 19e siècle, le fil barbelé possède une fonction essentiellement agricole à l'origine : il permet de délimiter les exploitations et de contrôler les déplacements du bétail avec un minimum de moyens. Dès son apparition, le fil barbelé joue un rôle déterminant dans l'organisation des sociétés. Le philosophe Olivier Razac, inspiré par les travaux de Foucault, retrace l'histoire du fil barbelé, depuis ses origines jusqu'au 21eme siècle : décisif lors de la « Conquête de l'Ouest » en Amérique du Nord (lorsqu'il met fin aux conflits territoriaux entre exploitants agricoles), puis au cours des 1ere et 2eme guerres mondiales (où il est utilisé pour ralentir les mouvements de troupes au sol, puis dans la construction des camps de concentration nazis). Il est régulièrement employé de nos jours pour contrôler les déplacements de populations (défense des intérêts privés, délimitation de camps de réfugiés, traçage de frontière physique entre deux états…).

Le fil barbelé a ainsi ouvert la voie aux nouveaux dispositifs

The installation All That I Lost, a spiral wire structure spread out directly on the floor of the exhibit space, is made of barbed wire in which calligraphic motifs are intertwined, suspended or attached from their extremities.

The installation combines the themes of exile, architecture and language by calling upon the viewers' collective and individual memories. Developed in the 19th century, barbed wire originally has a chiefly agricultural function: it delimits farms and controls the movements of livestock with minimal means. As soon as it appeared, barbed wire played a fundamental role in the organization of societies. Philosopher Olivier Razac, inspired by the work of Foucault, traced the history of barbed wire from its origins to the 21st century: it was decisive during the conquest of the American West, when it put an end to territorial conflicts between farmers, then during both World Wars, when it was used to slow down the movements of troops, and for the construction of Nazi concentration camps. It is commonly used today to control the movements of populations (to protect private interests, delimit refugee camps, physically indicate borders between countries…).

In this way, barbed wire paved the way for modern control systems such as video surveillance, digital tracking and electronic bracelets.

de contrôle dont la vidéosurveillance, le traçage numérique et le bracelet électronique.

De la même manière que les fils barbelés arrachent des lambeaux de chair aux êtres vivants qui s'y frottent et tentent de les franchir, la frontière arrache quelque chose à l'individu en exil. Le titre de l'œuvre se voit lui-même amputé d'un point de vue syntaxique. « Tout ce que j'ai perdu » : au sein de cette phrase qui n'en est pas (ou plus) une, le sujet, le « je », est subordonné à un nom, à un Tout, dont il dépend d'autant plus qu'il a été inexorablement perdu. Les motifs calligraphiques sont disséminés çà et là. Rien ne les relie les uns aux autres. Le bouleversement linguistique qui s'observe vient signaler la perte de ce qui relie, de ce qui fait lien : lien entre l'individu et son histoire personnelle, entre lui et sa langue - avec toutes ses possibilités expressives et communicationnelles. Le passage de frontière et l'exil entraînent la disparition irrémédiable d'une partie de l'héritage culturel. Ils infligent une blessure qui est de l'ordre de l'amputation charnelle et symbolique. On l'appelle « corde du diable », « écharde du souvenir » ou « frontière brûlante » le fil barbelé a pour première fonction de blesser.

L'installation « All that I lost » affiche un parti-pris double : à la fois symboliste et réaliste. Elle emploie des symboles universellement reconnaissables : symbole de l'oppression (le fil barbelé) et symbole de l'individualité et de l'expression libres (motifs calligraphiques isolés). Elle déclenche également des sensations physiques chez le spectateur et sollicite sa mémoire individuelle : celui-ci a en effet expérimenté au moins une fois dans sa vie le danger des ronces et sait qu'il convient de garder ses distances face à un tel dispositif. D'inspiration minimaliste enfin, l'installation reprend à son compte l'économie de moyens du système des fils barbelés pour dénoncer avec force la violence et la brutalité à l'œuvre dans la gestion politique des populations et des espaces.

Studio Fatmi, Avril 2021

In the same way barbed wire tears pieces of flesh from the living beings that rub against it or try to cross it, borders tear something from individuals in exile. The title itself is amputated in terms of its syntax. “All that I lost”: in this sentence that is no longer one, the subject, the “I”, is subordinated to a noun, the “all” it is dependent upon, especially as it was inexorably lost. The calligraphic motifs are disseminated here and there. Nothing connects them to one another. The linguistic upsetting observed here signals the loss of what connects, of what creates connections: connection between the individual and his or her personal history, his or her language – with all its expressive and communicative possibilities. Crossing borders and going into exile provokes the irreversible disappearance of part of one's cultural heritage. It creates a wound comparable to a physical and symbolic amputation. Called “devil's rope”, “warwire” or “armored fence”, barbed wire's primary function is to injure.

The installation All That I Lost carries a dual statement: both symbolist and realist. It uses universally recognizable symbols: a symbol of oppression (the barbed wire) and a symbol of individuality and free expression (isolated calligraphic motifs). It also creates physical sensations with the viewers and calls upon their individual memory: everyone has experienced at least once in their lifetime the danger of bramble and knows it's best to stay away from it. Lastly, the installation is also inspired by minimalism, as it re-employs the sparse use of materials of barbed wire to strongly denounce the violence and brutality applied in the political management of people and territories.

Studio Fatmi, April 2021

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the individual and his or her personal history, his or her language – with all its expressive and communicative possibilities. Crossing borders and going into exile provokes the irreversible disappearance of part of one’s cultural heritage. It creates a wound comparable to a physical and symbolic amputation. "

Studio Fatmi, April 2021

exhibitions:

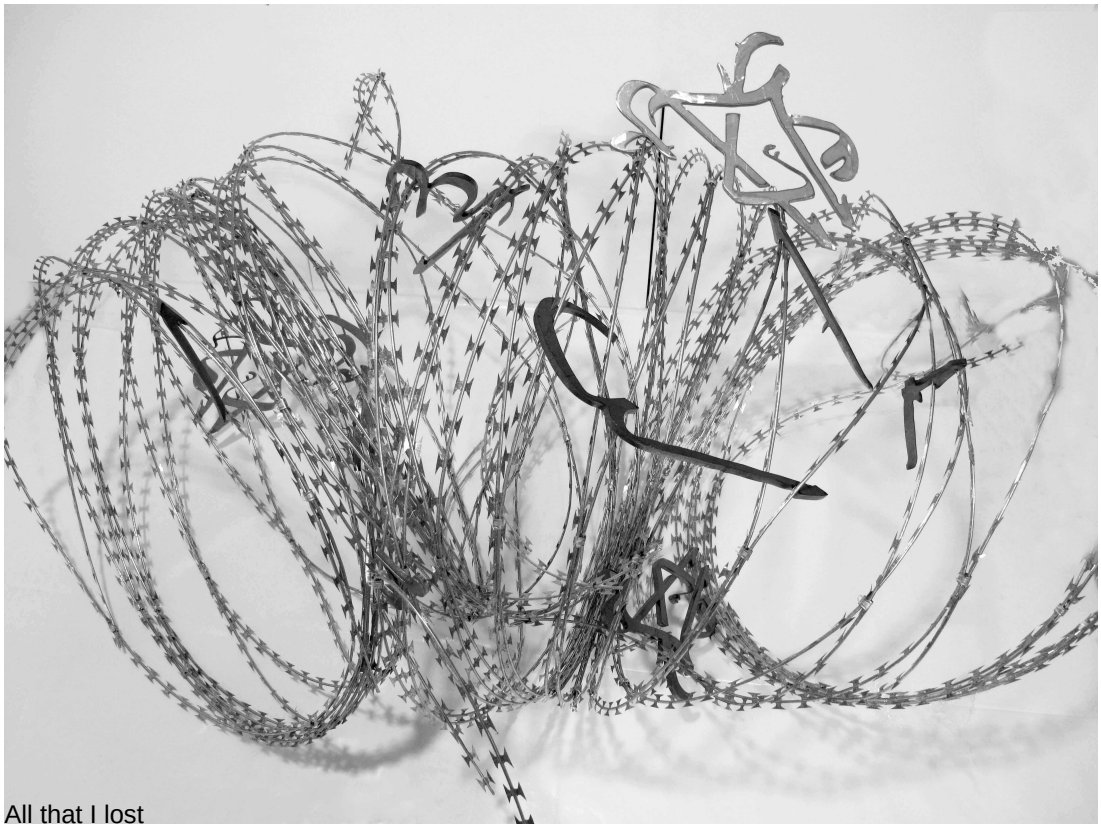
2021

Memory of Defence: Physical and Mental Architectures - Es Baluard Museu - Expo Collective



All that I lost

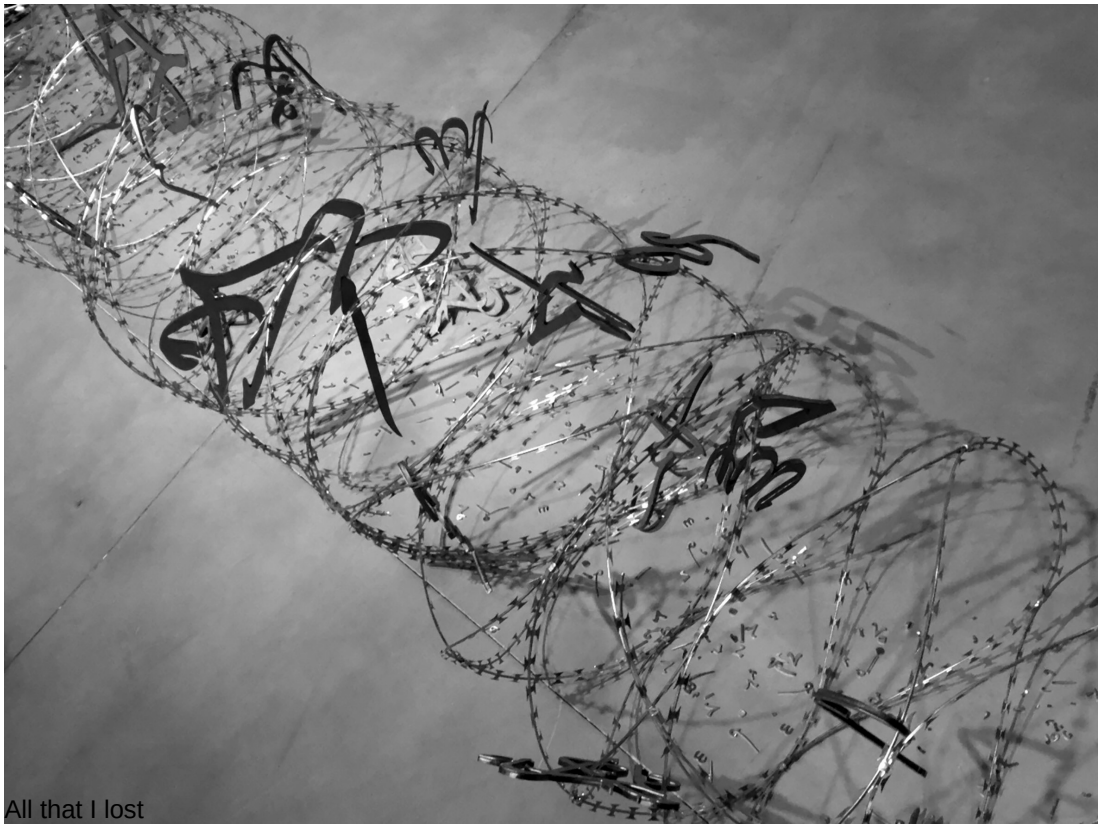
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All that I lost

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All that I lost

In this way, barbed wire paved the way for modern control systems such as video surveillance, digital tracking and electronic bracelets. In the same way barbed wire tears pieces of flesh from the living beings that rub against it or try to cross it, borders tear something from individuals in exile. The title itself is amputated in terms of its syntax. All that I lost: in this sentence that is no longer one, the subject, the I, is subordinated to a noun, the all it is dependent upon, especially as it was inexorably lost.

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