5. | Border Sickness



2001, triptych, C-Print, 25 x 35 cm
Exhibition view from Darkening Process, MMP+, 2016, Marrakech.
Courtesy of the artist and Ceysson & Bénétière, Paris.
Ed. of 5 + 2 A.P.

Mal de frontière est une performance au cours de laquelle l'artiste colle un badge sur son pull avec son patronyme puis sur sa poitrine. Le corps de l'artiste devient le support de sa propre identité mettant en cause la frontière entre « naître » et « être ».

L'artiste peut-il assumer d'autres rôles que le sien ? Comment se défaire de sa propre personne pour être un autre ? Dans quelle mesure l'identité est le prolongement du corps ? L'extériorisation de ce qui connote la singularité ne travestit-elle pas l'artiste dans une accessoirisation de lui-même ? Une photographie de cette performance est ensuite placardée sur un bus renvoyant ainsi à l'artiste la mobilité de son être, mais plus encore, la possibilité pour lui de signer un nouveau territoire de sa présence. Ainsi, l'artiste au détour de lui-même, se réinvente et se prête à l'autre dans une distance critique afin d'annihiler toutes les frontières. Cette atteinte au corps réel rappelle l'étoile juive en ce qu'elle atteste d'une extraction de l'identité dans une re-figuration de soi par l'autre. « Si seulement les mots étaient libres, sans aucune histoire » écrit l'artiste dans son manifeste.

Mais pourtant, l'identité est comme ce post-it que l'on colle pour se souvenir car tous deux sont les lieux de la mémoire. Dans notre société patriarcale, l'identité est cette étiquette à manipuler avec précaution et que mounir fatmi a décidé de travailler comme la partie détachable du puzzle qu'il s'est lui-même construit.

Studio Fatmi, Juillet 2001.

Mal de frontière (Border Sickness) is a performance during which the artist sticks a label bearing his surname on his pullover, then on his chest. The artist's body becomes the basis of his identity, questioning the border between 'being born' and 'being'.

Can the artist assume roles other than his own? How can you shake off your own person to be another? To what extent is identity an extension of the body? Does exteriorizing that which connotes singularity not travesty the artist in an accessorization of himself?
A photograph of this performance is then placarded on a bus, reflecting to the artist the mobility of his being but also, and more important, the possibility for him to mark a new territory with his presence. In this way, changing direction, the artist reinvents himself and lends himself to the Other with critical distance, in order to eradicate all borders. This offence to the real body recalls the Jewish star in that it attests an extraction of indentity in refiguratio of self by the Other. 'If only words were free, with no history', writes the artist in his manifesto.

And yest identity is like the Post-it that you stick up as a reminder, because both places of memory. In our patriarchal society, identity is a label to be ahndled with care, and on which mounir fatmi has undertaken to work like the detachable part of the puzzle that he himself has constructed.

Studio Fatmi, July 2001.

" In our patriarchal society, identity is a label to be handled with care, and on which mounir fatmi has undertaken to work like the detachable part of the puzzle that he himself has constructed. "

Studio Fatmi, July 2001

exhibitions:

2018

1:54 Contemporary African Art Fair Marrakech - Officine dell'immagine - Art fair

2016

Darkening Process - MMP+ - Solo show

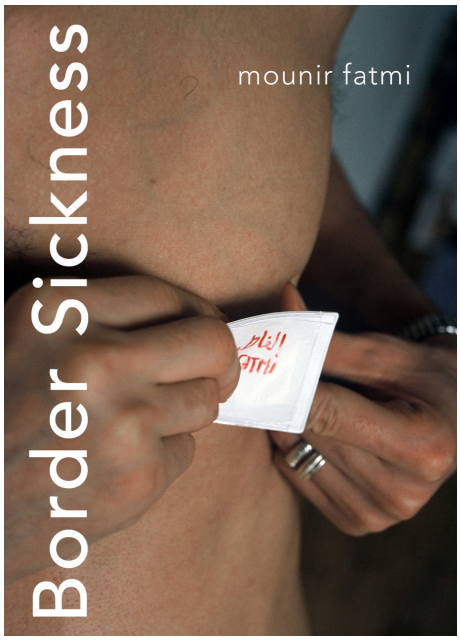
Le Sens de la Peine - La Terrasse - Expo collective

2015

Permanent Exiles - MAMCO - Solo show

2004

Nearer the near east - A public space project - Schirn Kunsthalle Frankfurt - Expo collective



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