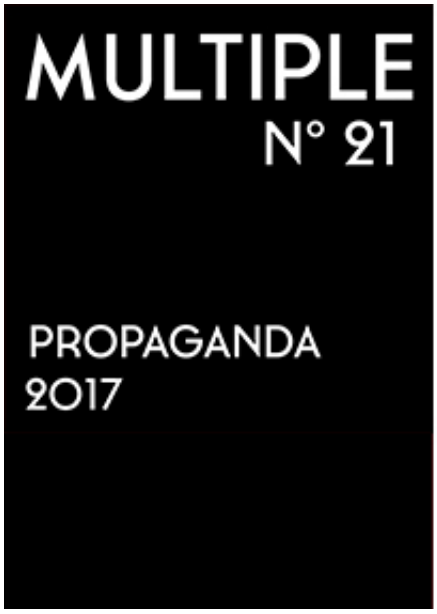
21. | Propaganda / Multiple n.21





2017, VHS Cassettes, framing, 87 x 59,5 cm.
Courtesy of the artist.
Ed. of 25 + A.P.

Pour commander une édition :

Ceysson & Bénétière Galerie

ADN Galerie

« Propagande » est le multiple n.21.

Le multiple « Propagande », realisé en 2017, en édition limitée à 25 exemplaires seulement, est composé par d'alignements de cassettes VHS.

L'œuvre explore la relation entre la communication et la propagande, examinant l'évolution des techniques de communication de masse depuis l'utilisation généralisée de l'enregistrement vidéo. Elle observe les formes sociétales résultant de cette évolution et leur impact sur les individus.

Contrairement à la propagande traditionnelle, les œuvres cherchent à éloigner les spectateurs de l'effet hypnotique des images. Au lieu de cela, elles utilisent la rhétorique pour exposer les mécanismes internes de la propagande, privilégiant la précision formelle dans des compositions géométriques pour révéler les structures et les relations plutôt que d'induire des réponses émotionnelles par le biais de spectacles d'images habituels.

To order an edition:

Ceysson & Bénétière Gallery

ADN Gallery

"Propaganda" is the multiple n.21.

The multiple "Propaganda", created in 2017 and limited to only 25 editions, is composed by rows of VHS tapes.

The work explores the relationship between communication and propaganda, examining the evolution of mass communication techniques since the widespread use of video recording. It observes the societal forms resulting from this evolution and their impact on individuals.

Unlike traditional propaganda, the artworks aim to distance viewers from the hypnotic effect of images. Instead, they employ rhetoric to expose the inner workings of propaganda, opting for formal precision in geometric compositions to reveal structures and relations rather than eliciting emotional responses from habitual image spectacles.

"Displaced from their intended

function, disused VHS tapes take on an almost organic quality, proliferating
across the exhibition wall like a relentless spread of living microorganisms, yet trapped within the confines of technological obsolescence."

Silvia Cirelli, September 2023

exhibitions:

2023

Whispered Stories of Forgotten Wires - Piero Atchugarry Gallery, Miami - Solo show

Art Basel Hong Kong - Ceysson & Bénétière - Art fair

2022

Abu Dhabi Art - Ceysson & Bénétière - Art fair

Art Brussels - Ceysson & Bénétière - Art fair

2021

1-54 London - Wilde Gallery - Art Fair

Luxembourg Art Week - Ceysson & Bénétière - Art fair

2020

Printemps Paris - Ceysson & Bénétière - Expo collective

1:54 Marrakech - Goodman Gallery - art fair

2019

The White Matter - Ceysson & Bénétière - Solo show

Art Genève - Wilde Gallery - Art fair

2018

Art Brussels - GDM - Art Fair

2017

Ghosting - GDM, Paris - Solo show

FIAC - GDM - Art fair

2015

Endless - Keitelman Gallery - Expo collective

quotes:

-PRESS QUOTES

"The Propaganda series by mounir fatmi unravels a creative process that boldly exposes the essence of failure. Displaced from their intended function, disused VHS tapes take on an almost organic quality, proliferating across the exhibition wall like a relentless spread of living microorganisms, yet trapped within the confines of technological obsolescence. Their unrelenting expansion, reminiscent of a widening wound, grapples with the harsh reality of their incapability to communicate and transmit the content they encapsulate. In this paradoxical representation, the artist unveils a strategy of obstructive manipulation, shedding light on the deceptive nature of their proliferation."

Silvia Cirelli, September 2023

“The artist explores the modular, combinatory nature, but also the almost expiatory spring of these objects. The VHS cassettes with their compact masses are grouped together in a cube presented on a base, as if holding a secret.”

Maud de la Forterie, Transfuge, October 2022

"Their morphology can allude to a type of organic growth, to a metastatic cell multiplication spreading throughout the exhibition space. A reference to the pixel is also evident, to that minimum bit of visual information that connects with the way images are represented in technological “pioneerism”.
Black masses expand on the wall of the gallery as if typical paintings from digital archeology."

Fernando Gómez de la Cuesta, March 2021

-OFFICIAL WEB SITE QUOTES

"This series explores the relations between communication and propaganda and observes how mass communication elaborated its techniques since the popularization of video recording and the fact it was able to enter millions of households and reach the consciences of a great number of viewers. It observes the forms of

social organizations that resulted from that, and their relation to individuals or their effect on them."

Studio Fatmi, January 2018

"But here, the work doesn’t imply that the viewer should submit to the power of images. It uses that same rhetoric, but also exposes its inner functioning in order to reduce their grip. ‘Propaganda’ keeps at a distance the emotion generated by the habitual spectacle of images and opts instead for the formal precision of geometric compositions where inner workings, structures, and relations are revealed."

Studio Fatmi, January 2018