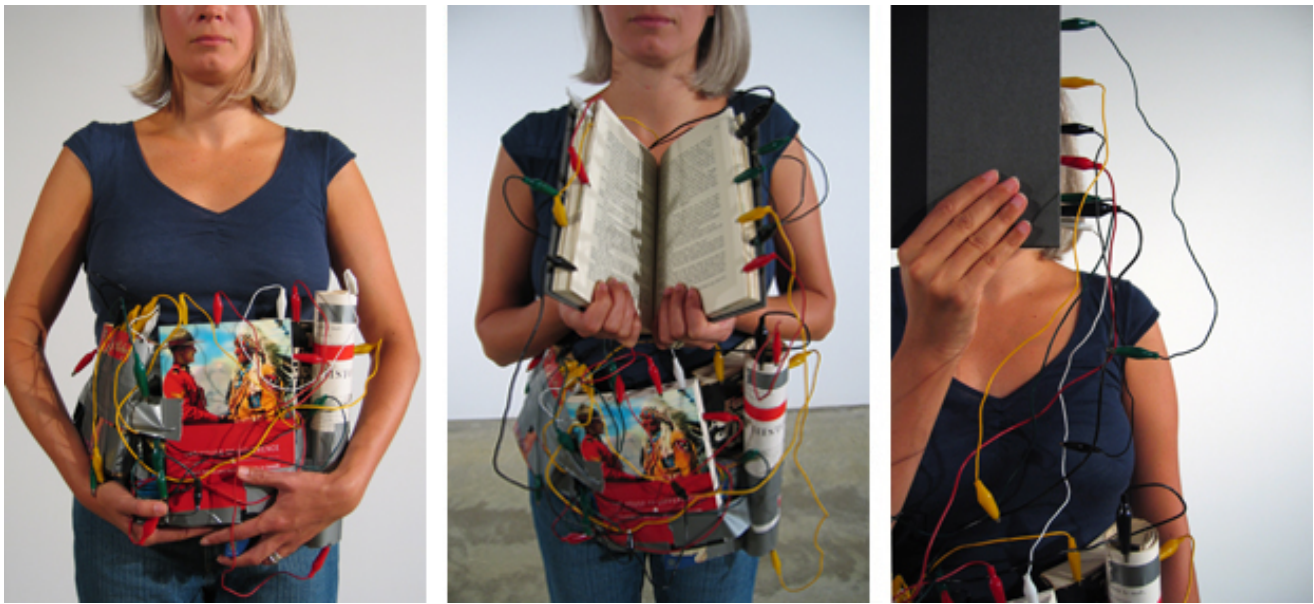


## 9. | Evolution or Death



2004, Series of inkjet prints.  
 Courtesy of the artist and Ceysson & Bénétière, Paris.  
 Ed. of 5 + 2 A.P.

### Collection of Galila's P.O.C, Brussels

This work was part of 1st Haifa Mediterranean Biennale, Haifa, 2010.

This work was part of Biennale de Bruxelles - Fuck architects: chapter III, Brussels, 2008.

Une collection livresque et aléatoire, constituée en masse compacte, retenue par un ruban adhésif commercial renvoie à son analogie avec une « bombe artisanale »... En ces temps d'insécurité mondialisée, si Mounir Fatmi ne craint pas de jouer de dialectiques sur le fil du rasoir, c'est précisément pour en appeler avec urgence à la sensibilité ravivée des collectivités. Ajoutant à ces *explosifs livresques* ceinturant la taille de jeune gens, non un détonateur mais un circuit de connections ouvertes à tous les possibles, l'artiste convoque un entier corpus d'utopies intellectuelles et de croyances sociales au sens large pour suggérer en nous un travail mental portant sur les relations informelles d'invisibles *réseaux de lectures*. Par ce sentiment d'imminence émanant de jeunes ceinturés d'*explosifs*, ce que vise également l'artiste, c'est une époque médiatique profuse, lourde d'un potentiel symbolique toujours réversible.

Suivant de la prophétie d'un « *Village global* » par Marshall Mac Luhan, on en déduira que le rétrécissement de l'espace géo/communicationnel entraîne celui de nos espace symboliques accentuant ainsi la résonance - toutefois opaque - d'une actualité préalablement passée au tamis de stratégies informatives subtilement inféodées...<sup>1</sup> Tout travail

A random collection of something looking like books, consisting of a compact mass, kept together by normal, commercial tape, making it resemble a "home made bomb" ... When Mounir Fatmi, in our days of universal insecurity, does not refrain from razor sharp dialectics, it is just because he wants to make an urgent appeal to all societies about the seriousness of the situation. To supply those *explosive book parcels*, attached to the waist of young persons, not with a detonator, but with a network of open possibilities, the artist in the broadest sense of the word embraces the intellectual utopias and social convictions of a whole brain trust, thus offering us a mental product resting upon the unspoken connections between the threads of an invisible *net of perception*. The sense of something threatening, like the sight of those young ones with their girdles of explosives, creates an era overflowing with media events, heavily loaded with a symbolic potential that can be turned to something constructive; the aim of the artist.

According to Marshall MacLuhans prophecies of a "global village", one might conclude that a general reduction of communication distances will also lead to a symbolic space, accentuating the foggy resonance of events – events that

de pensée étant sur le point de se voir supplanté par une *communication* médiatique tenant lieu de *connaissance*, cette déferlante réductrice et sensationnaliste n'est toutefois nullement indemne de reconductions d'oppositions binaires traditionnelles ; tenace héritage de l'esquive d'une confrontation à l'Histoire, exercée par cette actualité même... Dans la confusion linguistique et symbolique qu'engendre la surenchère d'informations marchandisées et orientées, les messages journalistiques n'en jouxtent pas moins des drames humains, réels. Mais comment lire ce présent, dans son épaisseur énigmatique et chargée ?... Les *objets/langage* conçus par Mounir Fatmi visent précisément à sédimenter les formes sur/banalisesées d'une actualité résistante au sens.

Michèle Cohen Hadria

1. Pour Noam Chomsky, « *La démocratie n'exclut nullement l'endoctrinement.* »

Cf. « *Les médias et les illusions nécessaires* », film de Mark Achbar et Peter Wintonich, K Film Ed / par Sandrine Vernet et Klaus Gerke, Paris, 1993. p. 34

have already been submitted to a thorough scrutinizing by subtly feudalised processes. At the same time as intellectual activities are being substituted by *media communication*, reducing all sense, but parading as *knowledge*, such a banal flood wave of sensations, however, is by no means rid of sponsoring traditional oppositions – a stubborn heritage of avoiding to confront History, exercised by the very sensation in question ... And in the midst of the linguistic and symbolic confusion created by a commercialised and biased current of information, the news rendered by journalists also may contain many a story of genuine human drama. But how are we to perceive and interpret such a present, so impenetrably enigmatic and heavily loaded? ... The *objects/the language* applied by Mounir Fatmi aims at collecting the sediments of such hyper-banalities of journalism, rendering actual events resistant to sense.

Translated by Per Einar Fosser

" This explosive corpus of intellectual and social utopias, "almost like a bulletproof vest, protective but without a detonator", only reveals itself once the viewer's gaze is set on the work. "

Thomas Flagel, Poly, 2009

**exhibitions:**

2022

ARCO Madrid - ADN Galeria - Art fair

2021

Heavier than words - Conrads Gallery - Solo show

Paris Photo - Ceysson & Bénétière - Art Fair

2018

The Day of the Awakening - CDAN Museum – Solo show (Matéo)

2017

In Friction with Fiction - Conrads Gallery - Expo collective

The Silences Between - Goodman Gallery - Expo collective (Phoebe)

Art Basel Miami - Goodman Gallery - Art fair (Phoebe)

2016

Depth of Field - Labanque – Solo show (Sébastien)

2015

Art Cologne - Conrads - Art fair (Phoebe)

2014

Walking on the light - CCC - Solo show (Phoebe)

2013

10 is more than a number - ADN Galeria - Expo collective (Matéo)

Volta 9 - ADN Galeria - Art fair (Matéo)

ArtInternational Istanbul - ADN Galeria - Art fair (Matéo)

Art Brussels - ADN Galeria - Art fair (Matéo)

ARCO Madrid - ADN Galeria - Art fair (Lisa et Homme)

2010

Art Basel Miami beach - Lombard-Freid Projects - Art fair

2009

Fuck architects: Chapter III - FRAC Alsace - Solo show (Matéo)

2008

Connexion 02 - Galerie Delacroix - Solo show

2007

Something is possible - Shoshana Wayne Gallery - Solo show

Fuck Architects : Chapter I - Lombard-Freid Projects - Solo show

Art Chicago - Shoshana Wayne Gallery - Art fair

2006

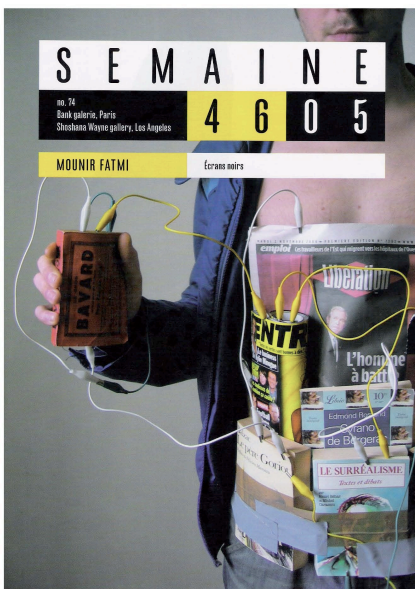
Tête dure / Hard head - Bank Galerie - Solo show

2005

L'évolution ou la mort - Centre Culturel Marcel Pagnol - Solo show

Bad connexion - Saw Gallery - Solo show

Meeting point - The Stenersen Museum - Expo collective (Matéo)



### Evolution or Death

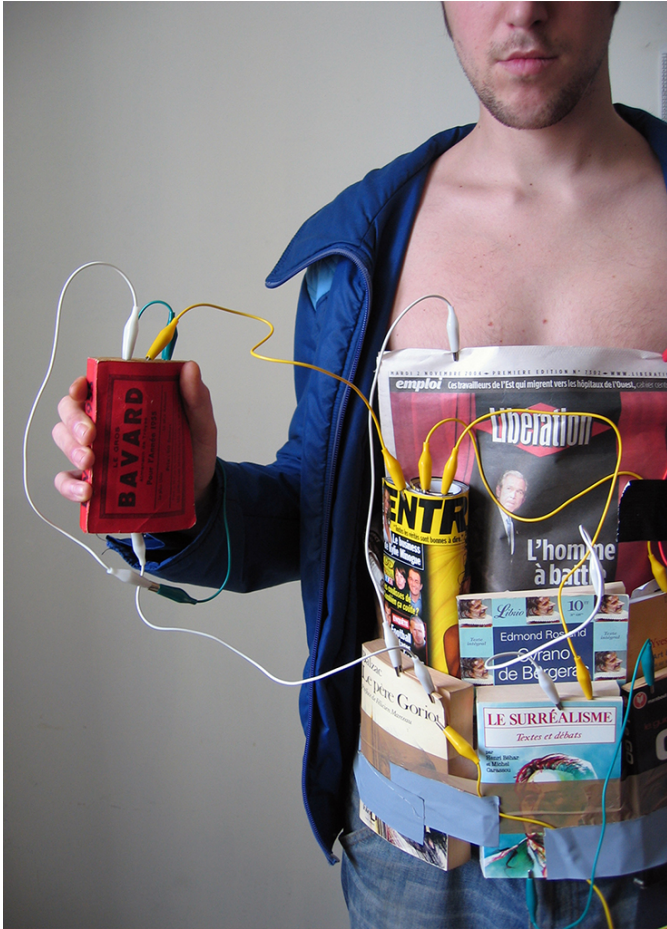
This explosive corpus of intellectual and social utopias, almost like a bulletproof vest, protective but without a detonator, only reveals itself once the viewer's gaze is set on the work.

Thomas Flagel, Poly, 2009



Evolution or Death

The sense of something threatening, like the sight of those young ones with their girdles of explosives, creates an era overflowing with media events, heavily loaded with a symbolic potential that can be turned to something constructive; the aim of the artist.



Evolution or Death

According to Marshall MacLuhans prophecies of a global village, one might conclude that a general reduction of communication distances will also lead to a symbolic space, accentuating the foggy resonance of events – events that have already been submitted to a thorough scrutinizing by subtly feudalised processes.

## Evolution or Death

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But how are we to perceive and interpret such a present, so impenetrably enigmatic and heavily loaded? ... The objects/the language applied by Mounir Fatmi aims at collecting the sediments of such hyper-banalities of journalism, rendering actual events resistant to sense.