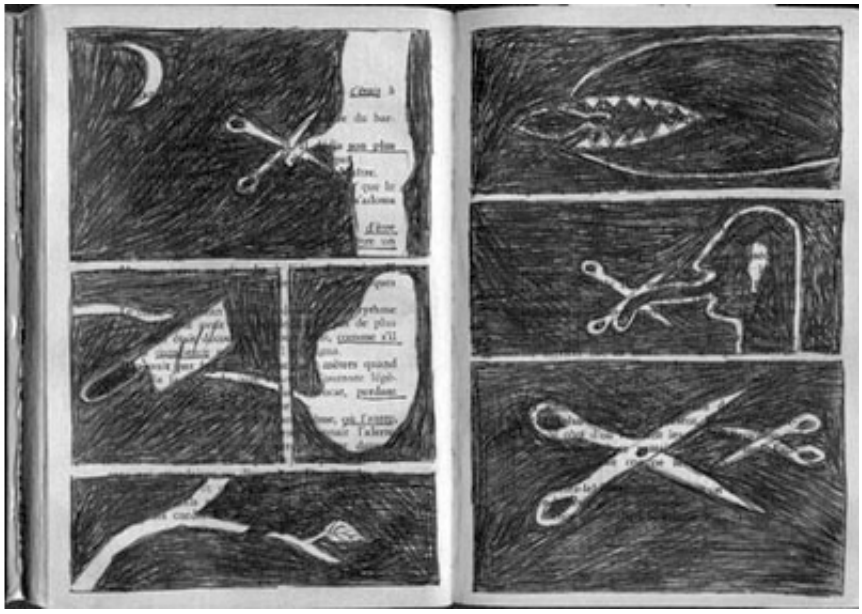
1. | Among big-game





1995-1996, drawings with pencil on a roman noir Entre fauves by Jacques Risser, Exhibition view from Paris-Casa, suites marocaines, Couvent des Cordeliers, 1999, Paris Artist's collection.

Projet graphique inscrit dans la durée, Entre fauves se présente comme un recueil de dessins et d'écritures accumulés pendant une année. Utilisant le roman noir et éponyme de RISSER comme support, Mounir Fatmi en a recouvert les pages au stylo bille à encre noire. Les conditions d'exposition de cette œuvre, établies de la performance ultérieure intitulée Accessible, sont tout à fait particulières dans la mesure où l'artiste ne montre les dessins réalisés qu'à certaines personnes rencontrées par hasard dans la rue et non au sein de quelque dispositif d'exposition officiellement désigné comme tel.

L'œuvre explore les correspondances artistiques et étudie en particulier les relations entre écriture et dessin. Elle expérimente également les rapports entre réalité et fiction, entre la biographie de l'artiste et l'univers romanesque avec lequel elle dialogue, et observe ainsi la façon dont les unes et les autres s'unissent et interagissent. Les conditions de monstration retenues et la manière dont l'œuvre est soumise à l'attention du public constituent également l'occasion pour Mounir Fatmi de s'interroger sur la relation entre l'œuvre d'art, l'artiste et leur public.

Ne s'attachant pas une lecture cursive et classique du roman de RISSER, et préférant une lecture en quelque sorte flottante du texte - de la même manière que l'écoute flottante en psychanalyse permet de saisir les éléments essentiels d'un discours prononcé - Mounir Fatmi ne retient que certains détails ou expressions à partir desquels son dessin se développe librement. Les œuvres ainsi obtenues naissent des rencontres accidentelles entre le texte et le dessin, entre le récit fictionnel et la biographie, entre l'artiste et les passants à qui les dessins sont montrés. Ceux-ci forment des figures du hasard mais également de la nécessité, dans la mesure où ils participent à la constitution d'un univers fantasmatique

A long-span graphic project, Among Big Game presents itself as a collection of drawings and texts accumulated over the course of a year. Using the eponymous roman noir by RISSER as a medium, Mounir Fatmi covered its pages in black ink using a ballpoint pen. The conditions in which this piece is exhibited, established at a subsequent performance entitled Accessible, are very particular in the sense that the artist only showed his drawings to certain people met by chance in the street, instead of through an established and official exhibition.

The work explores artistic dialogues, studying the relation between writing and drawing in particular. It also experiments with the relation between reality and fiction, between the artist’s biography and the fictional universe it dialogues with, and thus observes the way these elements come together and interact. The way in which it was decided to exhibit the piece and expose it to the public’s attention is also an occasion for Mounir Fatmi to question the relation between the work of art, the artist and their audience.

Rather than a classic, cursive reading of RISSER’s novel, Mounir Fatmi preferred a somewhat loose approach to the text – the same way loose listening in the field psychoanalysis is a way of grasping the essential elements of a discourse – and only retained certain details and expressions, based on which his drawings develop freely. The works of art obtained in this way sprout from the accidental collisions between text and drawing, fictional stories and biography and between the artist and the passers-by to whom the drawings are shown. They constitute figures of chance but also of necessity, in the sense that they participate in the constitution of a fantasmatic universe that belongs to their author.

propre à leur auteur.

Ces figures et ces formes mettent en action la machine à fantasmes de l'observateur. Leur effet est contagieux et leur fonction est essentiellement impressive : ils interpellent par les sentiments et en suscitent d'autres. Entre Fauves n'est pas un travail d'illustration, mais une activité fondée sur l'inspiration, l'instinct et l'association libre. Expressif et intuitif à la manière des fauves en peinture, le dessin tient à la fois du renvoi à l'univers fictionnel et de la référence biographique sans appartenir exclusivement à l'une ou l'autre de ces catégories. Le choix dans la manière de montrer ces dessins au public fait également la part belle au hasard, à l'intuition et aux sentiments, que ceux-ci soient exprimés par l'artiste ou par le spectateur au cours de leur rencontre.

Désigné par Mounir Fatmi par le terme d'exposition nomade, le dispositif de présentation de l'œuvre affirme également une conception particulière du rapport entre l'artiste et le public, une relation qui tient du lien particulier et personnel, par opposition à un lien général à la notoriété de l'artiste ou d'une œuvre - une forme de relation animale, fondée sur l'instinct et l'énergie vitale.

Studio Fatmi, Aout 2017.

These figures and shapes trigger the viewer's fantasy-producing machine. Their effect is contagious and the way they function is essentially impressive: they grab the viewer's attention through feelings and in turn generate new feelings. Among Big Game isn't a work of illustration but an activity based on inspiration, instinct and free association. Expressive and intuitive like the fauvist movement in painting, the drawings simultaneously relate to a fictional universe and biographical references, without belonging to either one of these categories exclusively. The choice of the way these drawings were shown to the public also leaves a lot of room for chance, intuition and feelings, whether expressed by the artist or the viewer during their encounter.

Designated by Mounir Fatmi with the term 'nomadic exhibit', the way in which the work is presented also represents the statement of a particular conception of the relation between the artist and the public, a relation that has to do with a specific and personal link, as opposed to a general relation to the artist's or the work's notoriety – a kind of animal relation rooted in instinct and vital energy.

Studio Fatmi, August 2017.

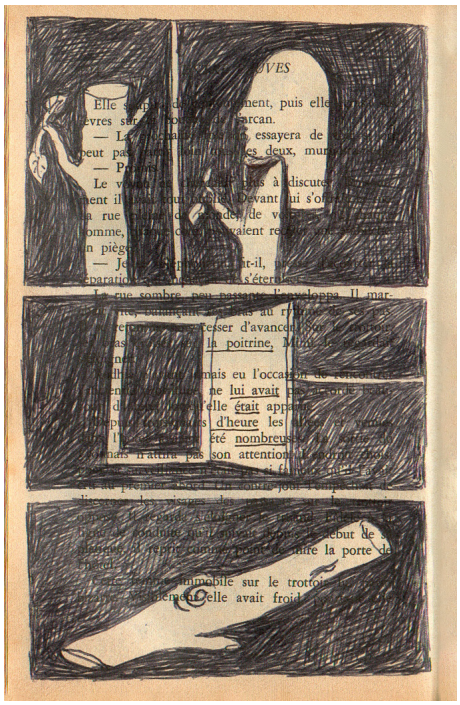
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Studio Fatmi, August 2017

exhibitions:

1999

Paris-Casa, suites marocaines - Couvent des Cordeliers - Expo collective



Among big-game

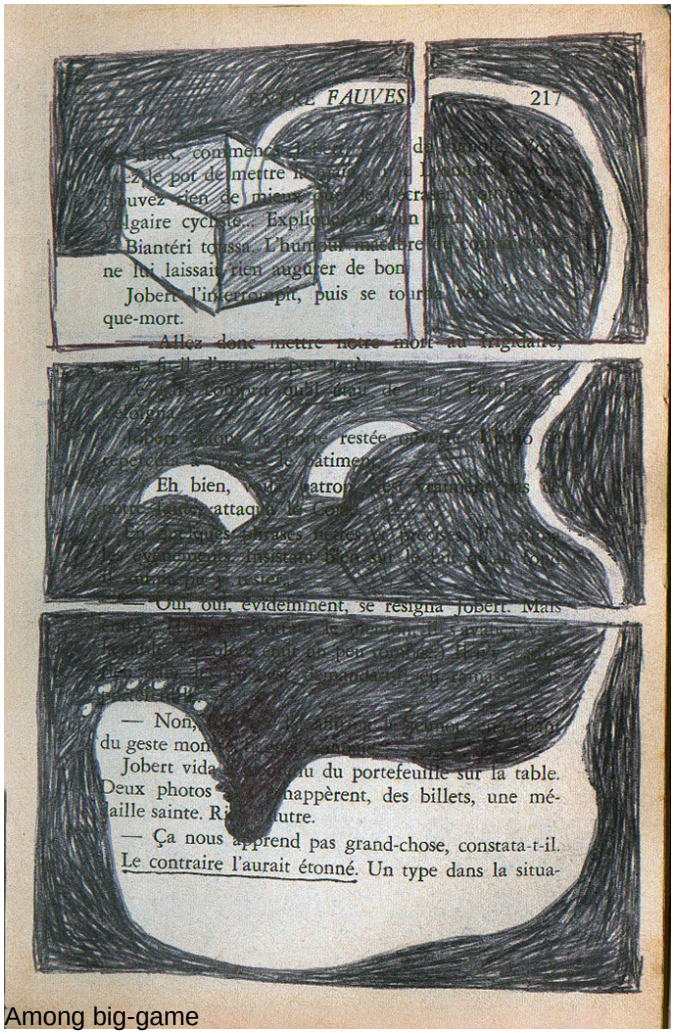
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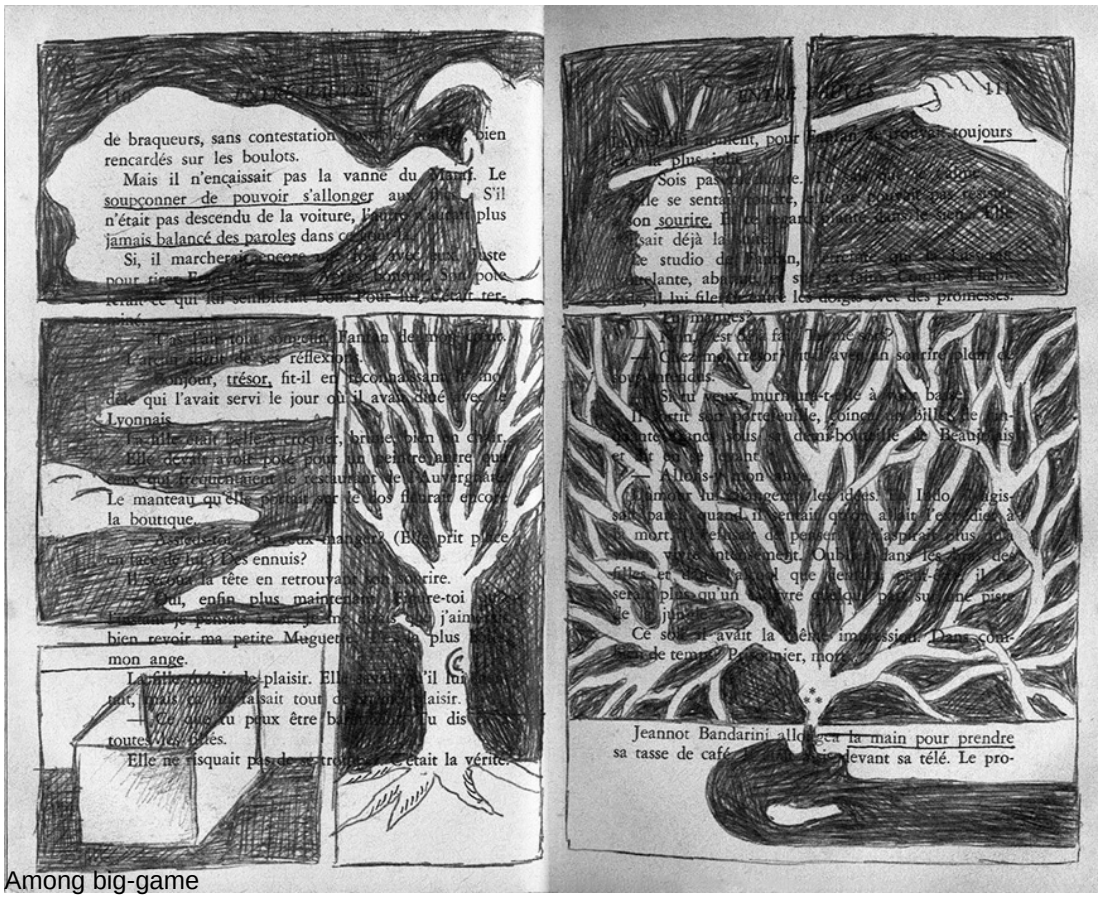
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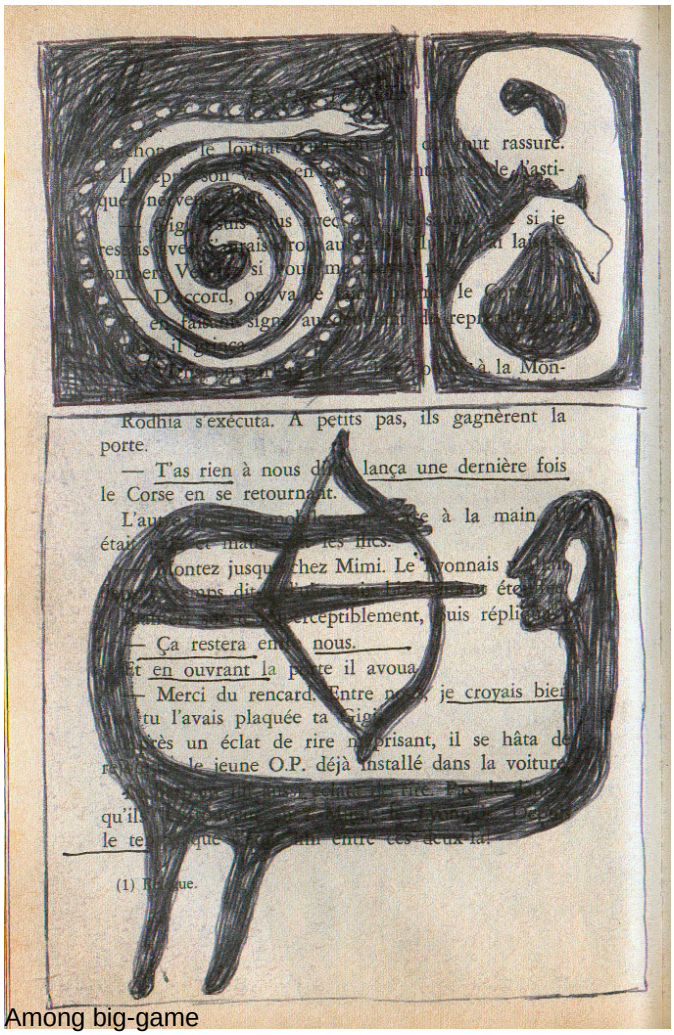


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