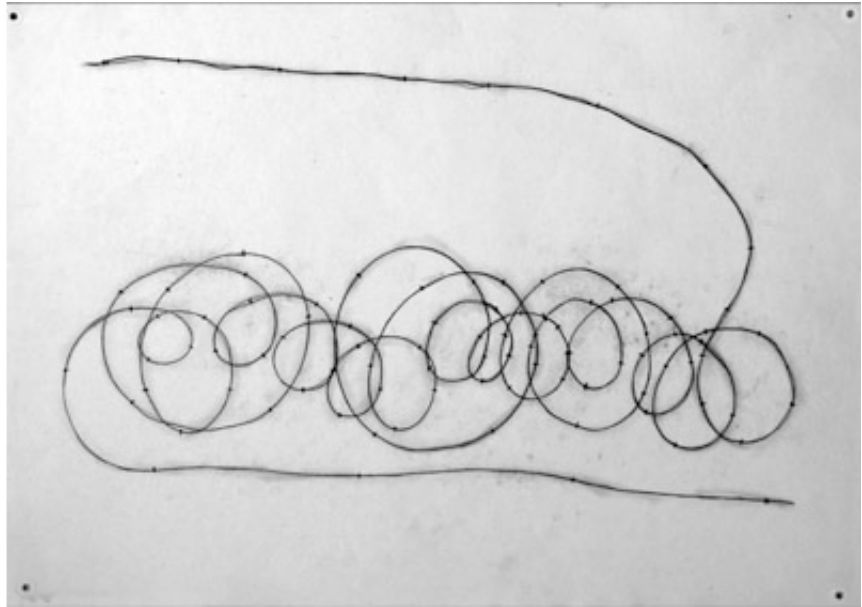
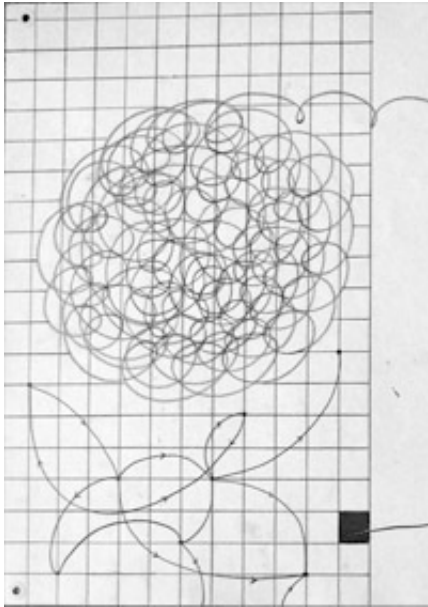


6. | Disorientations



Series of drawings Started in 1998-1999, drawings on paper, 29,7 x 42 cm.
Exhibition view from The Beautiful Language, Ferdinand Van Dielen, 2010, Amsterdam.
Courtesy of the artist.

Ensemble de dessins commencés en 1998, réalisés sur des feuilles blanches munies de repères quadrillés ou non, les dessins de la série « Désorientations » déploient leurs boucles répétitives qui se superposent au fil des pages en égarant le regard du spectateur par un jeu de figures complexes. Les dessins se proposent comme une expérimentation artistique de l'égarement et de la perte des repères dont les résultats et les découvertes ouvrent une voie esthétique à de nombreuses œuvres postérieures. Leur approche, plurielle et poétique, explore les possibilités sonores et sémantiques du mot désorientation. Elle s'appuie ainsi en particulier sur son étymologie qui en fait un dérivé d'orient, et sa synonymie - qui l'associe à des termes tels que troublé, dépaycé, déphasé, perdu, déconcerté, déraciné, déboussolé etc. Les dessins se constituent au final comme un décryptage et une réflexion autour de mots et de significations cachés.

Le geste, non guidé, est proche de l'écriture automatique des surréalistes. Son tracé semble parcourir la page blanche de manière hasardeuse, avec une volonté de se perdre et d'égarer le regard. Le dessin permet néanmoins d'observer des rythmes, des variations énergétiques, des effets de structures circulaires au sein du désordre apparent. Ses techniques sont inspirées de la calligraphie arabe, ornementale ou architecturale, et mènent le projet de remonter aux origines du geste libre et créateur.

« Désorientations » dessine les contours d'un itinéraire labyrinthique et d'une quête de soi qui commence par un désapprentissage. Le voyage consiste à se perdre pour mieux se retrouver. Son fil fait le lien entre les nombreuses sources d'inspirations, artistiques et philosophiques, de l'artiste et se prolonge à travers d'autres œuvres où courbes et figures circulaires refont leur apparition. Il s'est matérialisé

A set of drawings initiated in 1998 and drawn on checked or plain white paper, the series « Disorientations » features a series of repetitive loops drawn on top of each other from page to page, disorientating the viewer's gaze through a combination of complex shapes. The drawings represent an artistic experimentation with the idea of confusion and losing one's references, resulting in discoveries that open an aesthetic path for many ulterior works of art. Their approach is plural and poetic, as it explores the sonic and semantic possibilities of the word, disorientation, based in particular on its etymology, which derived from « Orient », and its synonyms that associate it with terms such as troubled, out of touch, lost, disconcerted, uprooted, etc. In the end, the drawings constitute some kind of deciphering and a reflection on words and hidden meanings.

The unguided gesture is akin to the surrealists' automatic writing. Its outline seems to run through the white page randomly, wanting to lose itself and the viewer's gaze. Yet within the drawing, one can distinguish rhythms, dynamic variations and circular structure effects in the midst of apparent chaos. The techniques used are inspired by Arab calligraphy, whether ornamental or architectural, and lead the project back to the origins of the free and creative gesture.

« Disorientations » draws the outline of a labyrinthine itinerary and of a quest for self that starts with a process of un-learning. The journey consists in losing oneself to better find oneself again. This thread links together the artist's many sources of inspiration, whether artistic or philosophical, and is pursued through other works where curves and circular shapes also appear. It materialized for the first time in 1999 in the form of a coaxial cable in « Connections », a tribute to Jackson Pollock. Its neuronal and rhizomic course is found in the drawings « The Savage Mind » and « The Island of

pour une des premières fois en 1999 sous la forme d'un câble coaxial dans « Les Liaisons » qui fait directement hommage à Jackson Pollock. Son cheminement neuronal ou rhizomique se retrouve à travers les dessins « The Savage Mind » et « L'île des racines », réalisés en 2016. Courbes et cercles sont très présents dans les expérimentations géométriques de l'artiste inspirées des sciences, de la philosophie ou de l'art, et ils entrent dans le traitement de ses thèmes de prédilection, rencontre, séparation, déplacement entre autres. Dans chacune de ces œuvres les motifs circulaires expriment des fonctionnements, mettent en lumière des liens, et participent à l'élaboration d'un langage plastique à la recherche de l'équilibre entre rigueur formelle et sensibilité poétique.

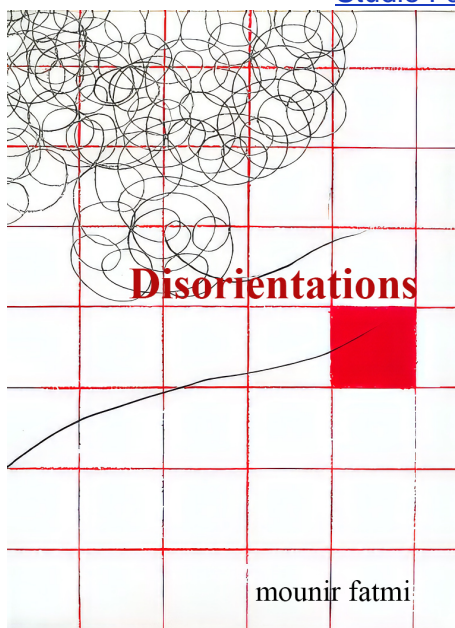
Studio Fatmi, Janvier 2018.

Roots », created in 2016. Curves and circles are rife in the artist's geometric experimentations inspired by science, philosophy and art. They are an integral part of the treatment of his preferred themes: encounters, separation and displacement, among others. In each of these pieces, the circular motifs express ways of functioning, underline connections and contribute to the elaboration of a plastic language that seeks the right balance between formal precision and poetic sensitivity.

Studio Fatmi, January 2018.

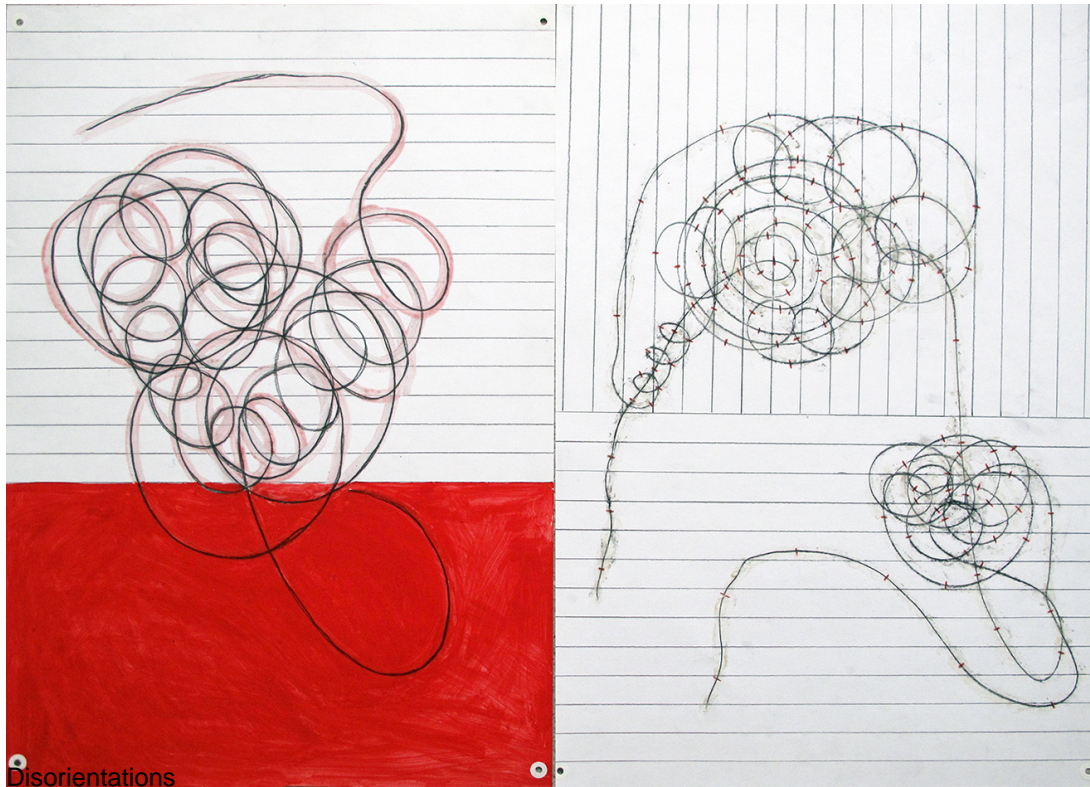
" « Disorientations » draws the outline of a labyrinthine itinerary and of a quest for self that starts with a process of un-learning. The journey consists in losing oneself to better find oneself again. "

Studio Fatmi, January 2018

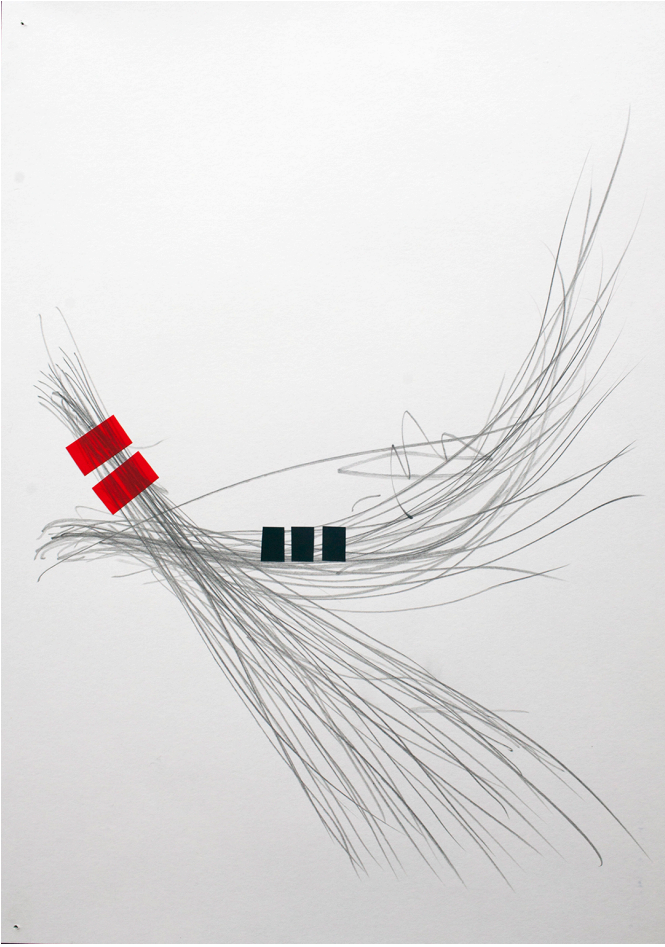


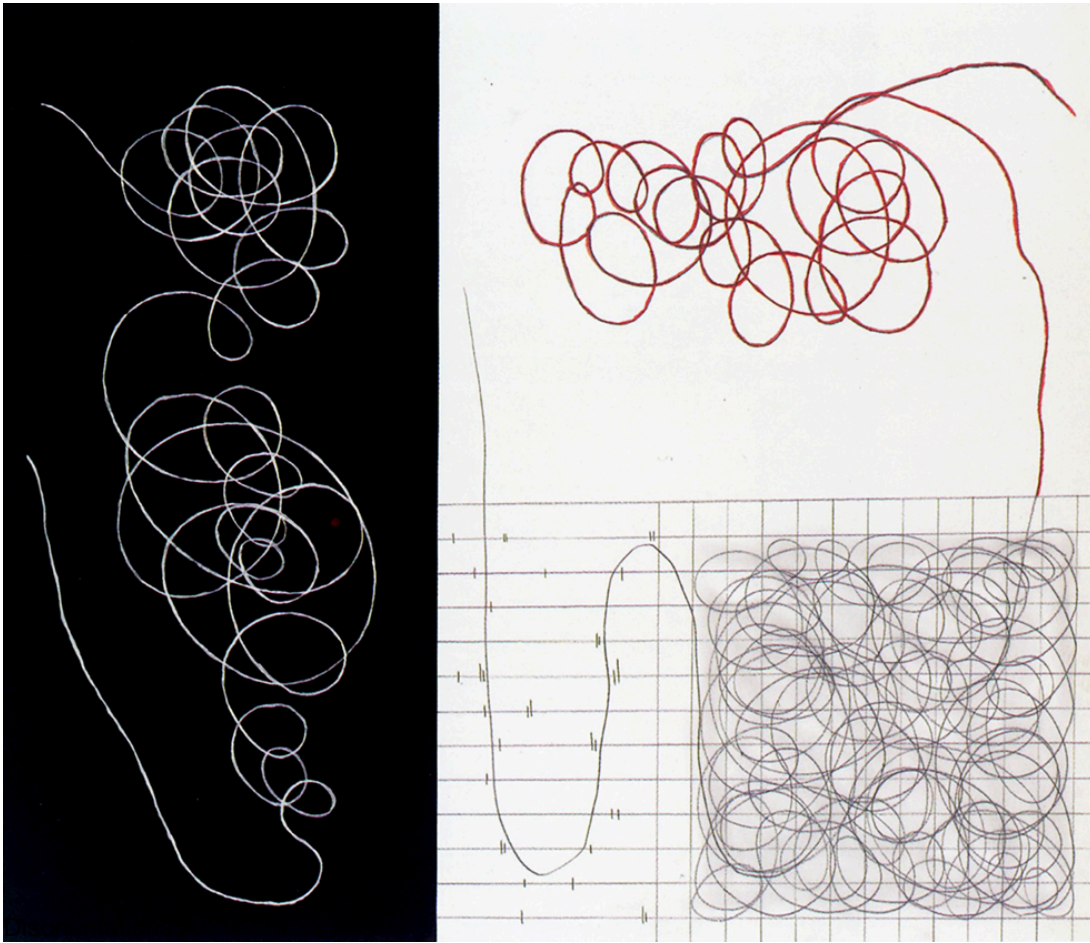
Disorientations

A set of drawings initiated in 1998 and drawn on checkered or plain white paper, the series « Disorientations » features a series of repetitive loops drawn on top of each other from page to page, disorientating the viewer's gaze through a combination of complex shapes.



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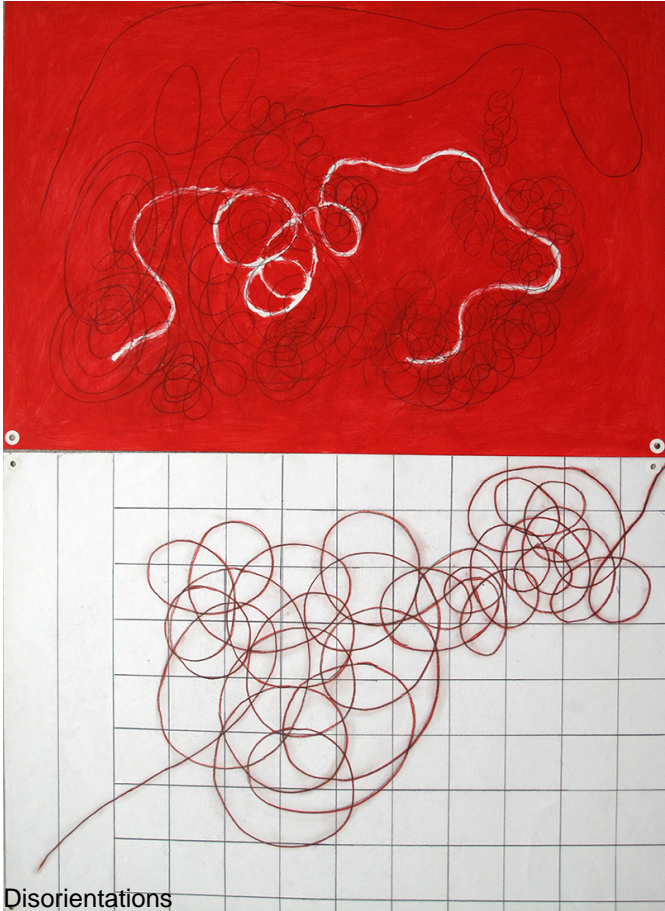




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Disorientations

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