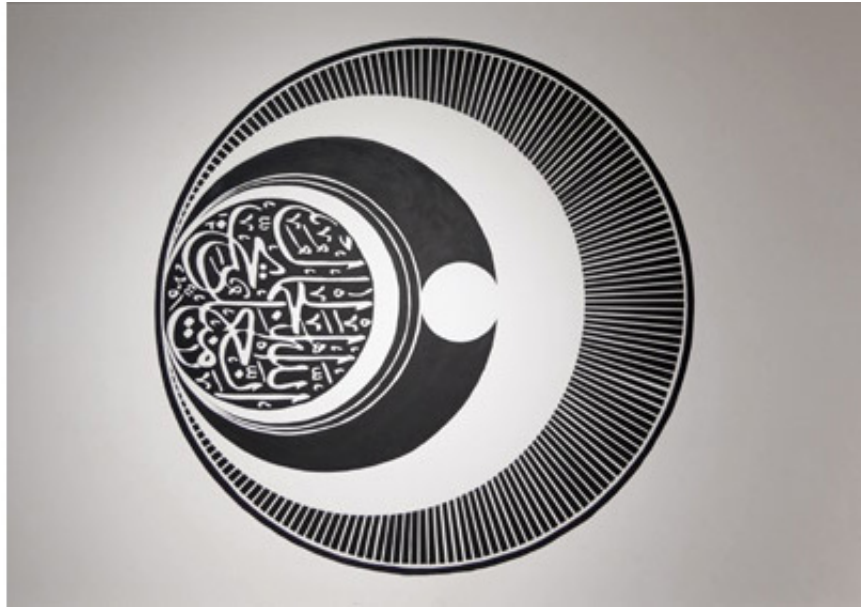


7. | Wall Painting - Technologia



2011, black acrylic painting, in situ.
Exhibition View from Drawings, Paradise Row Gallery, 2011, London.
Courtesy of the artist and Lawrie Shabibi, Dubai.

« Technologia » est une peinture murale dont le titre sert à désigner plusieurs projets artistiques réalisés entre 2010 et 2011 : projections lumineuses au sol, mapping cinétique sur les édifices de plusieurs grandes villes à travers le monde, vidéos accompagnées d'un enregistrement sonore, ou encore caissons lumineux aux allures d'objets de design. La peinture murale est une œuvre circulaire en noir et blanc, composée d'une série de cercles inscrits et tangents au cercle qui forme le contour de l'œuvre, à l'exception d'un cercle blanc de petit diamètre qui occupe le centre de la composition. Les surfaces des disques sont alternativement noires et blanches. Un des cercles est orné de motifs calligraphiques et religieux en arabe classique, tandis que le disque extérieur présente sur sa surface une série de traits qui semblent converger vers l'intérieur.

Les œuvres regroupées sous le titre « Technologia » s'interrogent au sujet d'un type de production particulier du monde contemporain : celle du sens et des significations. Comment naissent ces dernières? De quelle manière interagissent les différents systèmes de significations qui composent notre réalité, tels que l'art et la religion? Quel rapport l'individu entretient-il à ces systèmes de significations? Pour répondre à ces questions, mounir fatmi réinterprète le rotorelief duchampien. Les rotoreliefs sont des machines à produire des illusions d'optique. Leur dispositif visuel et cinétique allie les techniques du monde moderne industrialisé et celles de l'art optique. Les rotoreliefs de mounir fatmi organisent quant à eux la rencontre de l'art contemporain et de la calligraphie religieuse, à partir de techniques inspirées des machines et de notions linguistiques développées par Wittgenstein sur la naissance des significations en fonction des usages et des contextes.

« Technologia » is a wall painting whose title designates several artistic projects created between 2010 and 2011: luminous projections on the ground, kinetic mappings on buildings in several big cities around the world, videos accompanied by sound recordings and light boxes that look like designer objects. The wall painting is a circular work in black & white, composed of a series of circles inscribed in and tangent to the circle that forms its outline, with the exception of one small white circle in the center of the composition. The surfaces of the disks are alternately white or black. One of them is adorned with calligraphic and religious motifs in classic Arabic, whereas the external disk's surface presents a series of lines that seem to converge towards the inside.

The works gathered under the title « Technologia » constitute an interrogation about one particular type of production in today's world: the production of meaning and significations. How do they come to be? In what way do the various signification-producing systems that make up our reality interact, such as art and religion? What relation do individuals entertain with these systems of significations? To answer these questions, mounir fatmi reinterprets Marcel Duchamp's rotorelief. Rotoreliefs are machines that produce optical illusions. As a visual and kinetic device, they combine the techniques of the modern industrialized world with those of optical art. As for mounir fatmi's rotoreliefs, they allow the encounter of contemporary art with religious calligraphy, using techniques inspired by machines as well as linguistic notions developed by Wittgenstein regarding the creation of significations according to usage and context.?

The optical illusion is obtained here through the loss or the

L'illusion d'optique est ici obtenue avec la perte ou la multiplication du centre de la composition. Son effet impressionnant suggère l'idée d'une production frénétique d'images qui viennent s'imprimer avec violence sur la rétine du spectateur. L'œuvre exerce également une séduction visuelle et son esthétique et sa géométrie ne laisse pas d'attirer l'œil. Une séduction qui s'exerce peut-être également en raison d'un aspect mimétique et oculaire du rotorelief. L'œuvre a un effet spéculaire sur le spectateur qui pourrait y reconnaître comme le reflet de son propre regard, sous l'aspect d'un œil assailli par les images et les stimuli innombrables de son environnement. A moins qu'il ne s'agisse de l'œil monumental d'un hypothétique Big brother à qui rien n'échappe, et qui tente d'imposer à tous sa vision du monde ? Les rotoreliefs de Mounir Fatmi sont à envisager comme des machines où s'observent les interactions, les chocs ou les fusions entre les grands systèmes de significations de notre époque : religion, art, consommation, médiatisation... Le cercle y tient la place d'une figure privilégiée permettant de rendre compte d'un fonctionnement de systèmes complexes et de la relation de l'individu à ceux-ci et à la réalité à laquelle ils donnent forme.

Les peintures de la série « Technologia » communiquent au spectateur le vertige du monde, de ses chocs et de ses productions incessantes, et dans une acception proche de son étymologie, l'œuvre teste les compétences du spectateur à percevoir, associer ou interpréter les signes au sein d'un monde en perpétuel renouvellement.

Studio Fatmi, Janvier 2018.

multiplication of the center of the composition. Its impressive effect suggests the idea of a frenetic production of images that violently impress themselves on the viewer's retina. The work also exercises a visual seduction and its esthetic and geometry constantly appeal to the eye. This seduction perhaps also exercises itself because of the mimetic and visual aspect of the rotorelief. The piece has a spectacular effect on viewers, who could even perceive in it the reflection of their own gaze, with an aspect akin to an eye bombarded with images and the endless stimuli emanating from its environment. Unless this is the monumental eye of some all-seeing Big Brother that tries to impose its vision of the world on everyone? Mounir Fatmi's rotoreliefs are to be seen as machines where interactions, collisions and fusions between the great signification-producing systems of our times can be observed: religion, art, consumption, media exposure... The circle is favored here, as it enables the transcription of the functioning of complex systems and the way individuals relate to them and the reality they fashion.

The paintings of the series « Technologia » convey to the viewer the vertigo of the world, of its collisions and endless productions, and in an acception that is close to the word's etymology, the work challenges the viewer's capacity to perceive, associate and interpret signs in a world in constant renewal

Studio Fatmi, January 2018.

" The works gathered under the title « Technologia » constitute an interrogation about one particular type of production in today's world: the production of meaning and significations. "

Studio Fatmi, January 2018

exhibitions:

2014

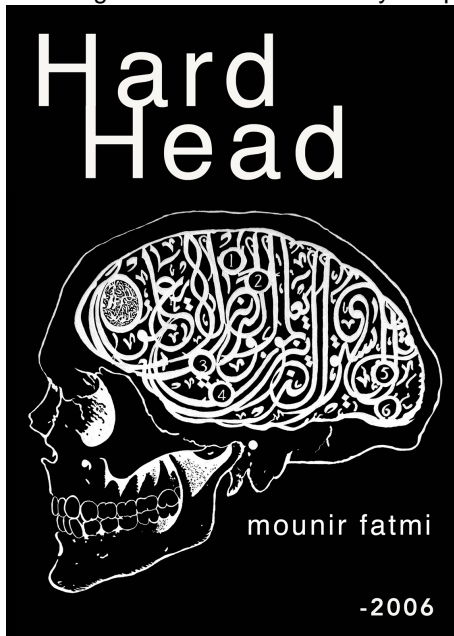
Helvetica Zebra - Station - Expo collective

2012

Systems and patterns - International Centre of Graphic Arts - Expo collective

2011

Drawings - Paradise Row Gallery - Expo collective



Hard Head, SF Publishing, 2021

With this minimalist, radical mural painting, mounir fatmi skins certain representations that form our occidental or oriental/profane or religious identities.

Evelyne Toussaint's, September 2006

DAMON magazine / MOUNIR FATMI

Sleep, Perchance to Dream

Mounir Fatmi dares to go against the tide

The works of Mounir Fatmi are pregnant with meaning. This is an artist who incorporates the complexities of the world – particularly its cultural and political characteristics – into his life and into each of the pieces he produces. Believing aesthetics to essentially be a trap, he is eager to imbue his artworks with guts, ingredients evoking the real, less-than-beautiful issues of our time. Fatmi's cultural background and international lifestyle bestow on him an openness and a balanced vision that enable him to observe controversies and injustices with clarity and fairness of mind. And it is this that he chooses to make manifest.

ANNA SANDOM

Mounir Fatmi is sitting in a noisy place called Café de Libre Échange in northern Paris. The café's name recalls his performance project, *Libre-échange* (Free trade), made in 1999, the year he moved to Paris from his native Tanger in Morocco, to participate in an artist's residency. Fatmi offered a white badge to passers-by onto which he had written his name, thereby circulating his work in the public domain through a simple, innocent gesture. Text, language, and the exchange of ideas still lie at the heart of Mounir Fatmi's work, though now on a more sophisticated and controversial level. Last October, two of his pieces were censored – one from the Printemps de Septembre festival in Toulouse in the south of France, another from the Institut du Monde Arabe (Arab World Institute) in Paris.

Dressed in a dark suit, Fatmi is just back from the opening of *History Is Not Mine*, his exhibition at Paradise Row in London, where *Sleep Al Naim*, the video of Salman Rushdie slumbering, is being pre-

miered. This is the same piece that was pulled out of an exhibition on 25 years of Arab creativity at the Institut du Monde Arabe just days before the show's inauguration. According to www.france24.com, the French institution claimed that the piece lacked pertinence. Fatmi says it was deemed too sensitive on religious grounds. The six-hour black-and-white video installation appropriates the form of Andy Warhol's film *Sleep*. Given that a fatwa was issued by Ayatollah Khomeini in Iran in 1989, in outrage over Rushdie's novel, *The Satanic Verses*, the film of Rushdie sleeping has political poignancy. "The idea was to put the public in a position of culpability", says the artist, who divides his time between Paris, Tanger, and Los Angeles. "After one minute of watching somebody sleeping, you start to feel voyeuristic and guilty. Salman Rushdie, and his right to freedom of expression, was not supported enough in the West and in the Arab countries." Fatmi made the video using 3D digital animation, after his request to meet Rushdie in person was declined by the author's



MOUNIR FATMI, 2007
 Head
 Courtesy of the artist and Paradise Row, London
 Photo: Fouad Matar



Painted on the wall, a black calligramme. The interlaced curves and countercurves encircle the numbers from 1 to 6 forming the brain inside a skull. The profile is drawn with black paint on a white background.

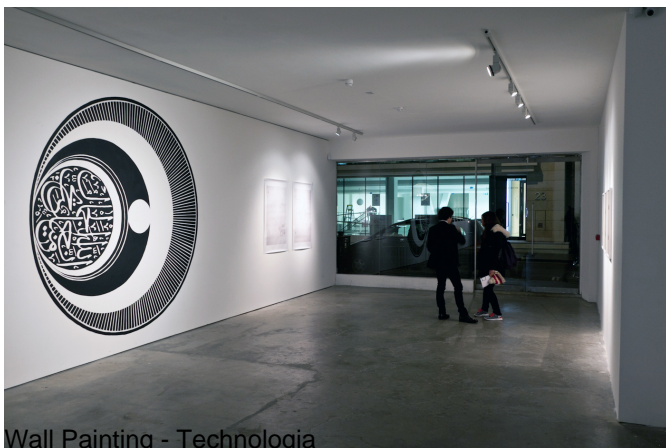


Wall Painting - Hard Head

Just like in ancient phrenology, the Arabic ciphers in Hard Head, locked up in this strange brain/ writing, might depict zones of desire, fear, hope, hate or melancholy, the ones that control memory and creativity, or that activate faith or atheism, compassion or misanthropy, the lust for life or the longing to die.

Wall Painting

There is no reason to believe that the artistic evolution is identical to the scientific one, because it would be easy to show that the parallel is little relevant. But what could really be a feature of artistic post-modernity is a certain capacity to observe truths as representations or as language games that steer a social, political and religious organisation.



Wall Painting - Technologia

The optical illusion is obtained here through the loss or the multiplication of the center of the composition. Its impressive effect suggests the idea of a frenetic production of images that violently impress themselves on the viewer's retina. The work also exercises a visual seduction and its esthetic and geometry constantly appeal to the eye.