

**adn**galeria

c/ Mallorca, 205

08036 Barcelona

T. (+34) 93 451 0064

info@adngaleria.com

www.adngaleria.com

**mounir fatmi**

adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



***Dark, Dark, Dark 12***

2024

Acrylic on handmade ceramic.

34 x 26 x 22 cm.



## ***Dark, Dark, Dark 13***

2024

Acrylic on handmade ceramic.

34 x 25 x 22 cm.

## ***Already Dead 01***

2021

The *Already Dead* installation is made up of hundreds of VHS tapes that cover up the walls and floor of the exhibition space. The multiplicity of these elements and the work's unfinished aspect give the viewer the impression of an ongoing process, a progressive covering up of the exhibition space. Some sort of living entity spreading across the walls like a blob, this lifeform of uncertain nature whose faculty of adaptation and growth baffles the scientific community.

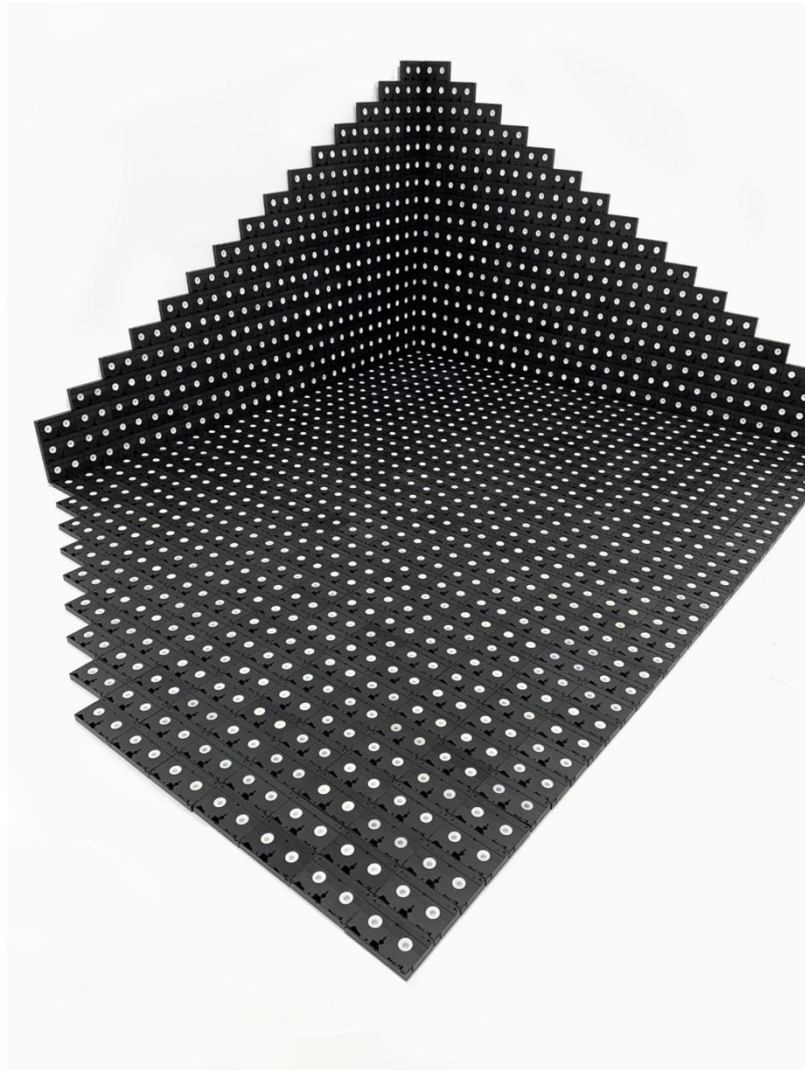
The installation's title is a pun evocative of Marcel Duchamp's "readymades", an artistic process that transposes trivial objects into an environment that is different than where they can normally be seen, and where their esthetic and plastic qualities are exploited and experimented. It is also evocative of Mounir Fatmi's endeavor to conduct an archeology of the media consisting in the exploration of the implications of modern information and communication technologies and the study of their effects on individuals. The VHS tape, a digital medium for the recording and transmission of information, images and sound that was in its heyday in the 1990s and is today completely obsolete, plays the role of the "dead media" as described by American author Bruce Sterling. A recurring material in the artist's work, the VHS tape is a way of questioning our civilization and its relation to technology.

This technological architecture, with its multiple circular motifs blurring geometric perspective and spatial markers, irresistibly exercises its hypnotic effects on the viewer. The evolution of information and communication technologies modeled by the *Already Dead* installation is also given an undeniably ghost-like aspect. Recorded on magnetic tape and now inaccessible, the information takes on a psychic-like and occult aura. In the midst of hyper-technological and sterilized spaces, a certain form of mystery thus makes an unexpected come-back.

In an even more obvious way – and therefore even harder to perceive and appreciate – the installation displays the evolution of social spaces and their structuring by modern information and communication technologies. The *Already Dead* installation makes the viewer experience the transformation process caused by the frenetic development of technology. "The medium is the message": in a similar inversion as the one described by communications theorist Marshall McLuhan, a spatial inversion takes place here before the viewer's eyes. The content becomes the container and the technological medium ultimately constitutes the environment in which the viewer circulates.

adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



***Already Dead 01***

2021

VHS wall and floor installation

Edition 1/5

## ***The Observer Effect 01***

2021

The sculpture *The Observer Effect* causes the surprising encounter between a museum display case and a horse jumping bar. The sculpture instantly poses a problem with regards to relations and space: the dimensions of the presented objects don't seem to be well adjusted to one another. The jumping bar, which appears in a highly unusual position – standing upright, vertically – is several meters long and goes through the window, which is of much smaller size. The title chosen for the sculpture directly refers to well-known phenomena in quantum physics (wave packet reduction) and cognitive psychology (the Hawthorne effect) that translate, each in their own way, the disturbance and modification of studied objects caused by the very fact they are being studied. At the heart of the preoccupations of *The Observer Effect* is the role of the observer, or viewer, and the influence he or she might have on the nature of the artistic work once it is exhibited.

The horse jumping bar is a recurring element in mounir fatmi's sculptures symbolizing an ideological, political or historical obstacle the individual must face. The bar represents both the impediment and the question of its overcoming or circumventing. This sculptural element ultimately designates the creative and artistic process itself.

*The Observer Effect* therefore questions the relation between artistic productions and their exhibition. The sculpture reveals a tension between the exhibiting institution and the exhibited object. The equilibrium in which it finds itself remains uncertain. The risk of collapse is evident: one can imagine that the slightest movement could cause the upright bar to fall, and the glass structure on which it is placed seems terribly fragile. Another thing that is instantly manifest here is the fact the exhibited object extends outside of the exhibition space, as if escaping. Its dimensions and its project seem to go beyond the possibilities offered by the exhibition space.

Does the exhibition space always cause the risk of congealment, immobilization, or even of abolition of the artistic gesture and its vitality? Is that gesture necessarily destined to reach beyond the imposed boundaries? Is the exhibition space, a space regulated by norms, conventions and protocols that are foreign to the artistic work, inadequate by nature? The bar stands upright – a rectitude that is very different from the complex jumble in which it can be seen in a piece such as *I Love America, Obstacles*.

The bar is erect. Easily transgressing the imposed limits, it irremediably transforms the initial boundary and the space in which the observer circulates. Lastly, the artistic work, constantly surpassing itself, is enriched with the significations and interpretations the viewers project on it. The significations of a work of art aren't limited to the categories established by art history, not even to the ones the artist aimed to establish or suggest. The work of art brims over, transforms itself under the gaze of the observer. The sculpture encourages viewers to participate in the elaboration of the work by evading pre-established conventions, categories and significations and adding to it their own story. *The Observer Effect* extends outside the frame and encourages the viewer to do as much.



## ***The Observer Effect 01***

2021

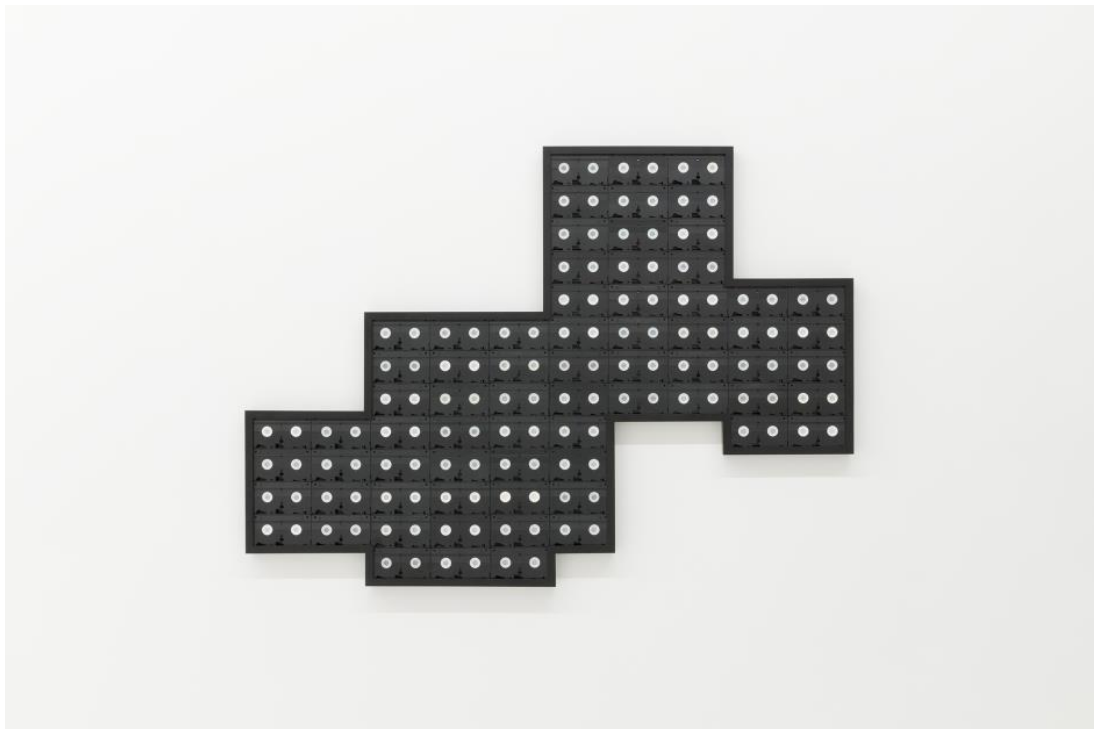
Sculpture with showcase and obstacle

400 x 100 x 55 cm

Edition 1/5

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Propaganda 08***

2021

VHS, black wooden frame

Unique piece

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Propaganda 09***

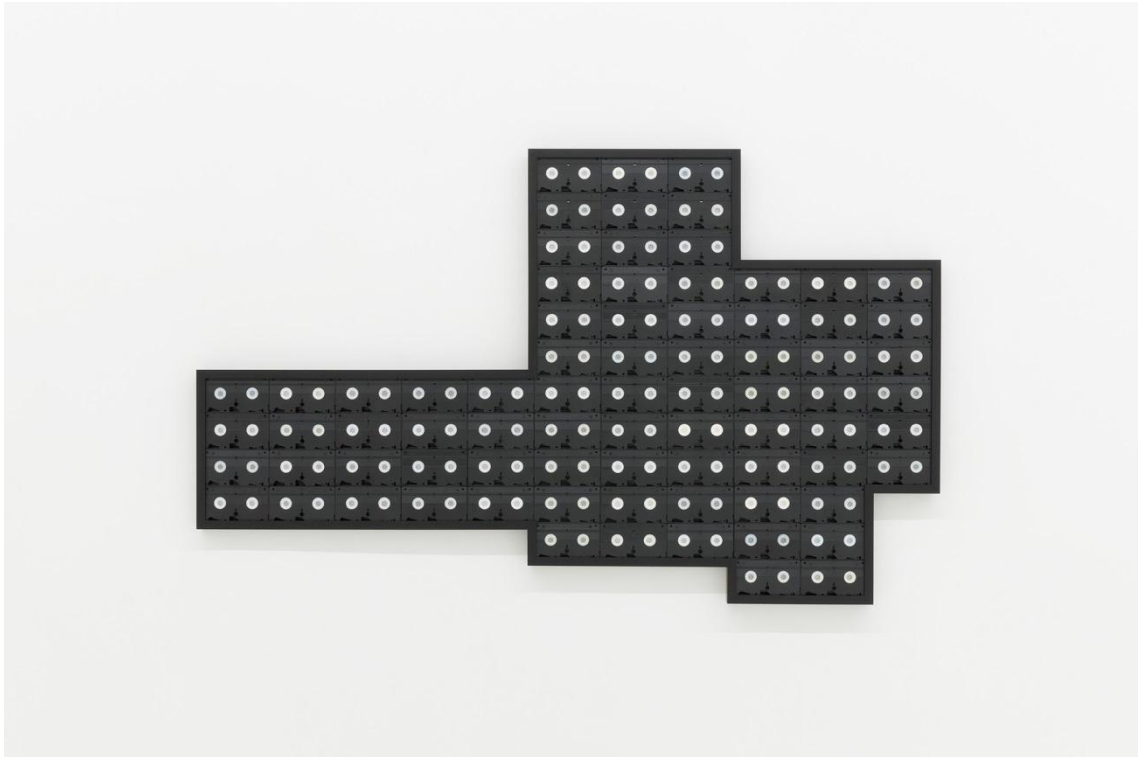
2021

VHS, black wooden frame

Unique piece

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Propaganda 10***

2021

VHS, black wooden frame

Unique piece

## ***Heavier than words***

2020

The sculpture *Heavier Than Words* comprises a two-tray Roberval weighing scale, Arab calligraphic motifs cut out in steel and a collection of weights of different sizes. The metallic calligraphies are piled in one of the trays. The scale enables the visual assessment of the weight difference between two objects. Its beam tilts on its axis and always leans toward the heavier side. At first glance, everything seems normal, but the sculpture actually exhibits a paradoxical balance that clearly leans towards the side with the empty tray, whereas the other tray is filled with metallic calligraphic motifs.

The deconstruction of language and machine is one of the main focuses of mounir fatmi's work. The sculpture *Heavier Than Words* poses the triple question of emptiness from a scientific perspective, of the power of thought and of the limits of language. The interrogation on language brought forth with this sculpture resembles a physics enigma. What weighs more than words? What has more power than language? Like black matter, present yet invisible, why don't we acknowledge the emptiness that surrounds us? Can it even be called emptiness?

Everything is heavier than words, which are immaterial by nature, inefficient, with only as much power as we are willing to grant them, with no effect on the world other than the illusion they project upon us. Looking closely at the sculpture, the viewer mechanically leans toward the empty side and the illusion dissipates. Since modern science tells us emptiness doesn't exist, the artist sees it as living matter that connects us all in a universal way. By opposing the concept of language to that of emptiness, the sculpture *Heavier Than Words* forces the viewer to confront the reality that conditions our way of viewing and conceiving the world.

The sculpture *Heavier Than Words* expresses a linguistic paradox, an "unbearable lightness" of language, to quote novelist Milan Kundera's expression, and materializes the dream of a language freed from of the weight of History.



## ***Heavier than words***

2020

Cast iron balance, Arabic calligraphies of steel

Edition of 5

## ***Maximum Sensation suspended***

2019

Maximum Sensation, an installation by Mounir Fatmi, is like a Middle East meets West cultural mash-up. Laid out on the floor is a group of fifty skateboards. A fragment of a Muslim prayer rug covers the top of each board. The carpets are colorful, graphic, patterned; some are abstract, some have images of the Kaaba or a mosque. Together they give a beautiful, diverse, almost ornate impression.

Fatmi has used prayer rugs in his work before, in a series of collages called Father's Carpet's, but it's the first time they are applied onto an everyday object, in this case a symbol of teenage lifestyle and independence. But the association between skateboards and prayer rug are not so divergent as might first appear. Whether a devout believer in God or a passionate skateboarder, the two share a desire to achieve a heightened state of being, to reach a moment of transformation that makes you feel closer to something magical, to a maximum sensation.

There is often what can be called a cult like following among hardcore skaters. The sport has its own style and its own brands, with clothing and accessories industries that have developed around it. There is an attitude that fits with the skater, which is one of freedom and anti-establishment, and often a strong devotion to the professionals (gods), and to the competitions. It's lifestyle, it's religion, and it can be a sanctuary, a form of escape from a disappointing reality.

But more specifically, Maximum Sensation speaks directly to the cross-pollination that is globalization. Our ever increasing connectivity, whether digitally, culturally, or physically has nurtured a reality in which a Southern California skater can easily know about Egyptian revolutionary graffiti and a Moroccan student wears a Stussy t-shirt to morning prayers. Of course it goes way beyond that for Fatmi, who, throughout his work has what may be called a minor obsession with the connections within and between our societal frameworks, whether political, religious, philosophical, cultural or scientific. Fatmi seeks to shed a bit of light onto these often-unexpected relationships that make this world much smaller than it seems. In the case of Maximum Sensation, it's a reminder that cultural codes have shifted. Identity cannot be defined by only one construct. Stereotypes need to be checked and assumptions reconsidered.

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Maximum Sensation suspended***

2019  
14 skateboards, prayer rugs  
Edition of 5

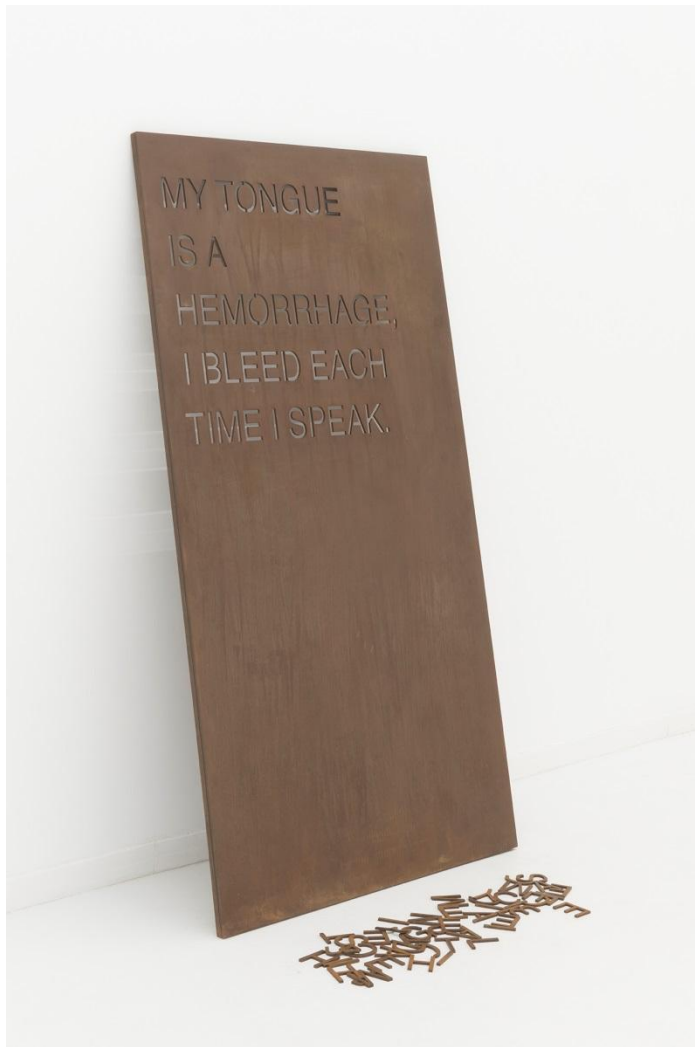
## ***Coma Manifesto*** 2017-2018

*Coma, Manifesto* is a sculpture made with corroded metal plates showing irregular traces of natural and more or less advanced oxidization, into which precise and concise inscriptions in English were cut out with a laser, taken from mounir fatmi's *Manifesto*: "I did not have spring, I did not have summer, and here is winter already", "My father has lost all his teeth, I can bite him now", as well as "My tongue is a hemorrhage, I bleed each time I speak". One end of the plates rests against the wall, the other is on the ground, with varying angles of inclination, creating a play of light and shadow and projecting the text on the walls of the exhibition space. At the foot of these massive scripture tablets, scraps resulting from the cutting out of the metal are strewn in piles.

The title of the piece seems to be an oxymoron: it associates on one hand an upsurge, a vital force, the expression of a desire, the affirmation of a clear and conscious will, and on the other hand a state of suspended activity, of lethargy close to dreaming and its unconscious manifestations. With the sculpture *Coma, Manifesto* mounir fatmi highlights language and examines it in its corporeality, so to speak. He wonders how to safeguard one's physical, intellectual and artistic integrity, as well as that of the creative and vital drive. Indeed, how can the death of artistic recognition be avoided? And in the end, what is left of the artist in his or her work once it's achieved?

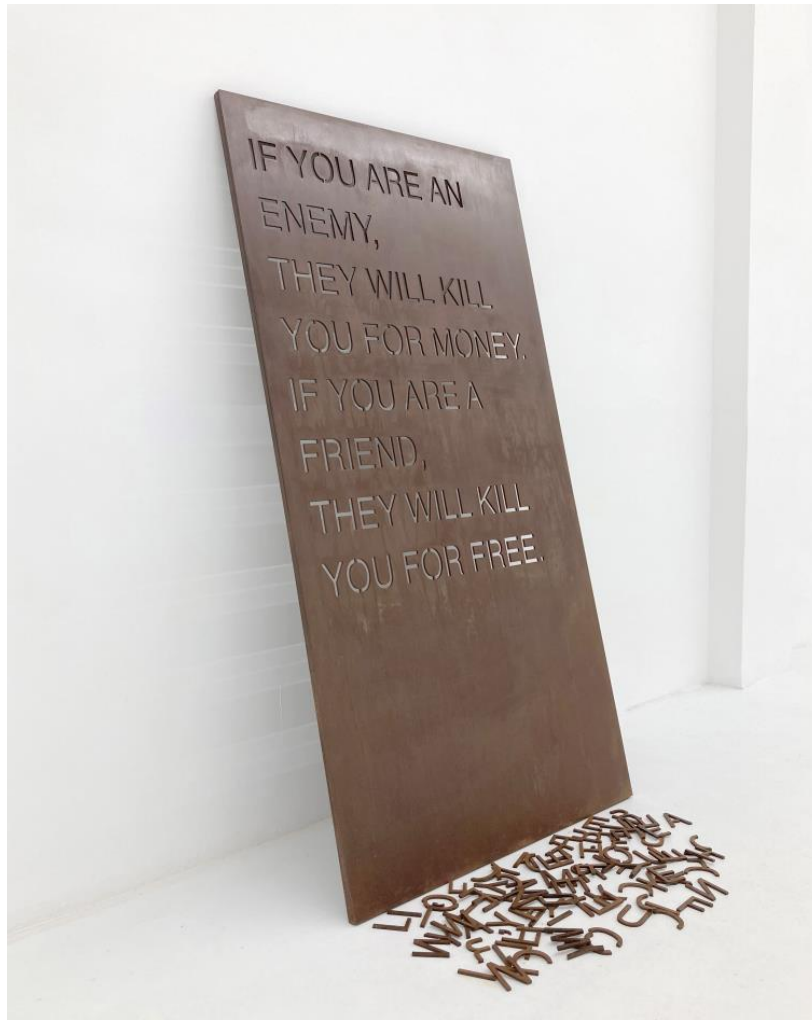
*Coma*, a previous sculptural work, was about the gesture that saves. In the same way, *Coma, Manifesto* offers a medical and linguistic treatment as a response to danger. Establishing the artistic manifesto can be seen as a form of medication. The manifesto, in its written and published version, is divided into several parts called "Precautions", "Dosage", "Adverse Effects", etc. As for the sculpture, it is there to realize the artist's esthetic program by insisting on certain points. It reminds us that this program is primarily based on testimony and autobiography, in other words on the account by the artist of his personal and family history, told in the first person. It is also based on a play on "contrasts": between light and shadow, full and hollow, expressed and unspoken, heaviness and levity, the ephemeral spoken word and its permanent inscription in matter. These contrasts dramatize the issue of preserving artistic integrity and help express the oppositions and dialectical processes that are at play in the resolution of contradictions existing on both a plastic and existential level.

Artistic correspondences also constitute a fundamental aspect of the manifesto (in this case, between writing and so-called "plastic" arts): the vocation of artistic activity is to discover relations, establish connections. It tirelessly explores the relations between language and culture in order to create the required conditions that enable the emergence of critical and autonomous thinking. Finally, mounir fatmi's esthetic program aims to associate a form of poetic sensitivity that has to do with intuition with "formal precision", as illustrated here with the geometrical aspect of the piece and the use of maxims and aphorisms: concise and precise statements, strictly stylized, that become memorial anchors, thanks to their strong power of expression.



***Coma Manifesto 01***

2017-2018  
Steel laser-cut plate  
170 x 90 cm  
Edition 2/5



***Coma Manifesto 04***

2017-2018  
Steel laser-cut plate  
170 x 90 cm  
Edition 2/5

## ***Peripheral Vision***

2017

*Peripheral Vision* is a series of four black & white photographic portraits of the artist taken from the front, the back and of his left and right profiles. His face partly disappears behind a large white geometry protractor he holds in his hand, at eye level – his eyes remain visible thanks to two holes in the center of the measuring instrument. The futuristic esthetic of this setup is reminiscent of an avant-gardist artistic approach conceived as a way of renewing the way we look at what surrounds us, a new awareness of what connects us to the world and of the comprehension of its limits. In his book *Tractatus logico-philosophicus*, the Austrian philosopher Wittgenstein addresses the question of limits from an essentially linguistic point of view: “The limits of my language mean the limits of my world.” The series proposed in *Peripheral Vision* highlights the shortcomings of the esthetic language and its incapacity to translate the thoughts of the person employing it. In this way, it elaborates an artistic project that is doomed to fail before it can even be formulated.

In human biology, peripheral vision combines with central – or foveal – vision. The latter requires the subject to focus his or her attention on a fixation point and is said to be detailed and analytical. « Peripheral vision » on the other hand delivers general impressions. It allows the extremely rapid perception of movements, even in the far periphery, and provides information on the overall state of a visual situation. The work addresses the question of vision as a set of cognitive processes and mental operations that contribute to the perception of our environment. The scientific terminology is used here to designate Mounir Fatmi's specific artistic vista, whose definition, expressed through the photographic self-portraits, is supplemented with psychological, philosophical, geometric, esthetic and ethical conceptions.

Combining figurativeness and geometrical abstraction, the photographs constitute an illustration of the artist's esthetic program. But as a matter of fact, this series of self-portraits evokes another such program: that of Frederick Soddy, a mathematician and Nobel Prize winner in chemistry who wrote a poem called *The Kiss Precise* that is connected to Descartes' theorem of tangent circles. A fundamental reference in Mounir Fatmi's work, the scientist poet's face disappears almost entirely behind complex geometric constructions. It contributes to creating a representation of artistic correspondences: that of the kiss as a point of balance and encounter between poetic sensitivity and formal precision. A gesture common to both works of art, a similar artistic strategy derived from Jackson Pollock's techniques of dripping and all-over: covering and erasing.

This process keeps the figurative authority of the portrait at a distance. The twisting and playing that constitutes its main principle underlines the importance of the viewer's gaze and temporarily reverses the respective positions of the viewer and the artist by making the latter an attentive observer of the public walking passed the piece. The work reconstructs a mobile portrait of the living subject, in which his sensitivity and his sources of inspiration are revealed. It also creates a mask, that of the contemporary artist, with his particular power: peripheral vision. This decentralized and global view perceives links and connections. With a wider perception, devoid of blinders, it encourages us to look all around instead of settling for what is right in front of us. *Peripheral Vision* echoes the thought of German philosopher Schopenhauer, expressed in these terms: “Every person takes the limits of their own field of vision for the limits of the world.”

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Peripheral Vision***

2017

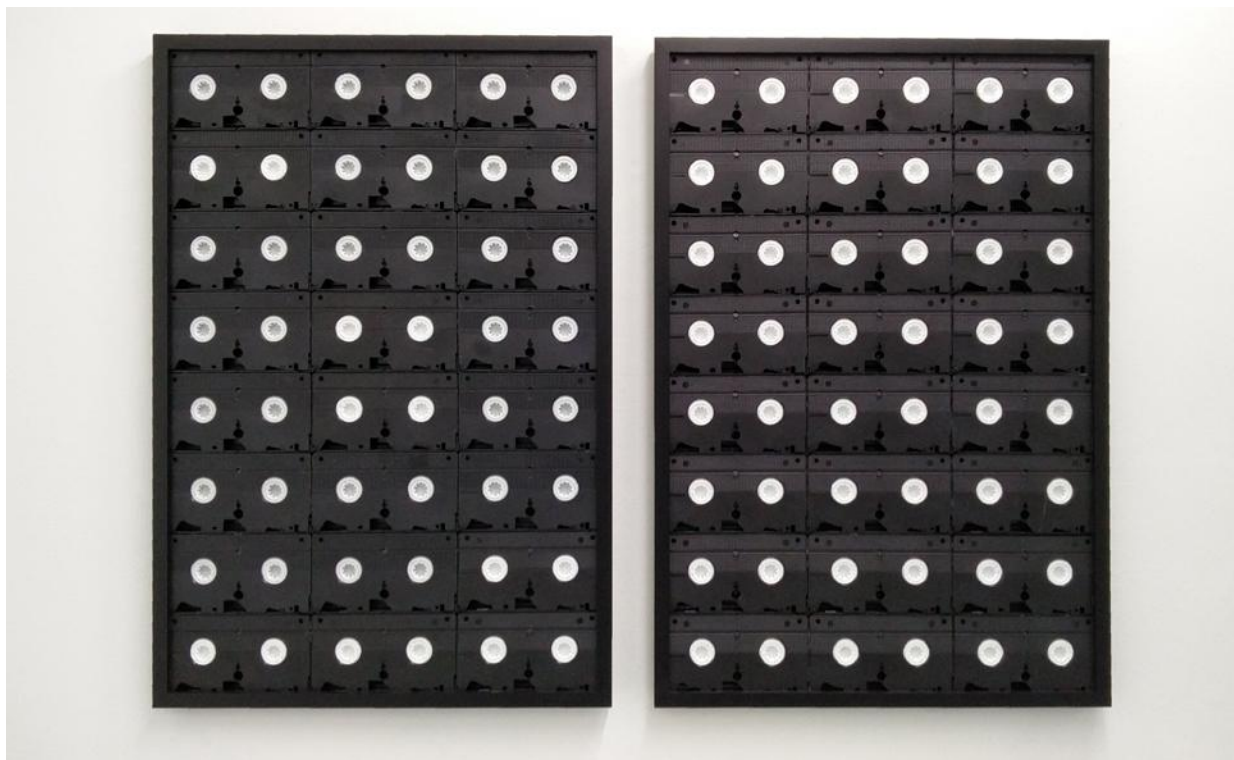
Series of 4 photos: Pigment print on fine art paper and framed

70 x 105 cm each

Edition of 5

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Propaganda***

2017

VHS tapes

87 × 60 × 6 cm each

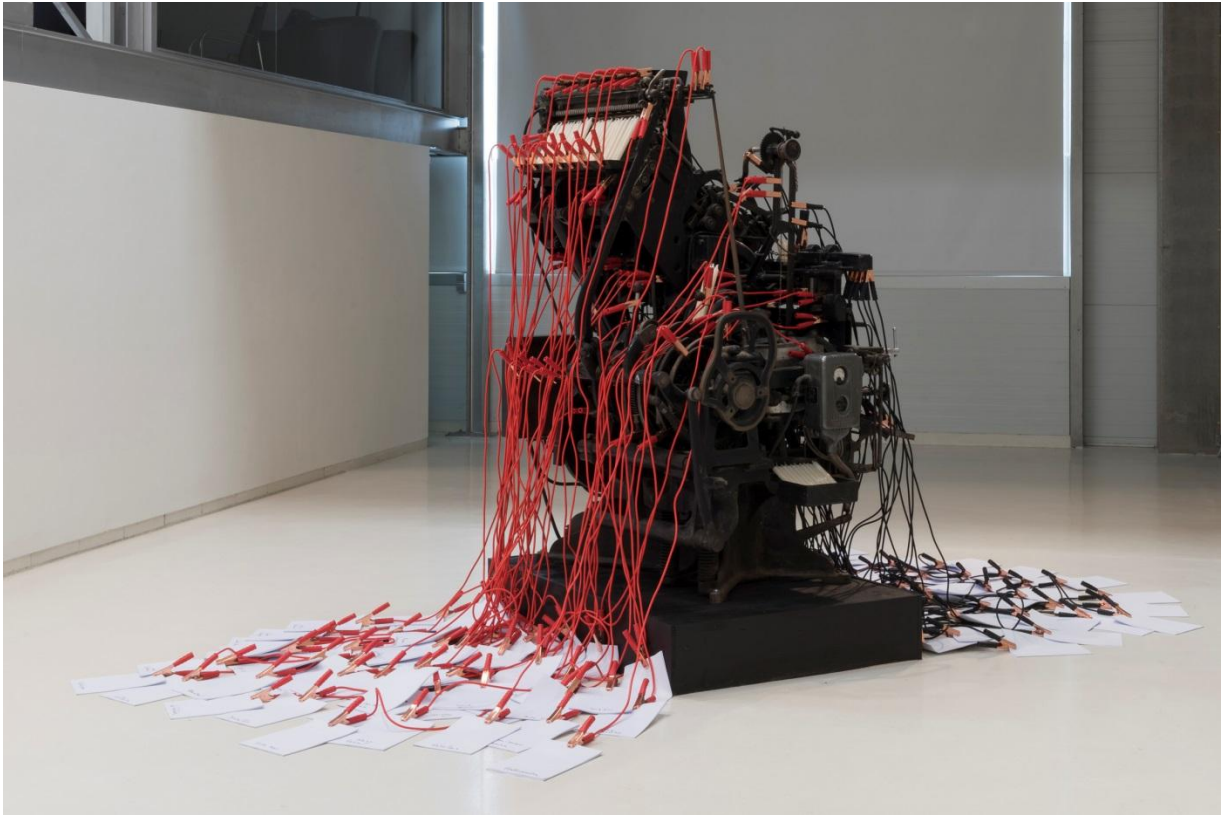
Edition of 25

## ***The index and the machine***

2017

La invención de la imprenta revolucionó la escritura, la literatura y muy especialmente la cultura en todas sus vertientes. Hasta su creación, ciertos instrumentos y herramientas habían permitido una circulación controlada de las ideas religiosas. No obstante, fue únicamente tras su llegada que los libros experimentaron una difusión masiva: un instrumento fiel de la democracia, dio pie a un flujo de ideas múltiples desde sus inicios. Sin embargo, fue también durante el advenimiento de dicha máquina que la censura llegó a su apogeo. Prueba de ello fue el primer texto publicado: La Biblia, que sirvió de modelo inmediato a seguir, imponiéndose ante otras publicaciones y ensombreciendo la evolución de las teorías más avanzadas. Desde entonces, la Iglesia empezó a publicar textos normativos como el Índice de los libros prohibidos, que fue ampliando en numerosas ediciones hasta 1966, año en que se abolió. Durante estos cuatro siglos, la mayoría de los grandes filósofos, autores y escritores fueron "puestos en la lista negra", y su obra fue tachada de perniciosa por la Iglesia.

The Index and the Machine is a word association used in Western history since the Renaissance, during which time the printing machine originated. Soon thereafter the first Index (the list of prohibited books by the Church) was published. The printing machine changed writing, literature and especially culture, in all its aspects. Until its creation, some instruments and tools had allowed a controlled circulation of religious ideas. Nevertheless, it wasn't until its creation that books experienced a massive diffusion. As an instrument devoted to democracy, it quickly became a vehicle for the expansion of multiple ideas. However, the accession of the printing machine also brought censorship and ideological control to its peak. A proof of this was the first published text, the Bible, which served as a model, but also imposed a form of restriction that impeded the diffusion and evolution of other more advanced theories. Since then, the Church published normative texts such as the List of Prohibited Books (Index librorum prohibitorum), which wasn't formally abolished until 1966. Throughout these four centuries, many of the leading philosophers and writers such as Voltaire, Sartre, Spinoza, Locke Proudhon, Saint-Simon, Flaubert, and Descartes, were "mis à l'index", and their works were accused of being 'pernicious' by the Catholic Church. In this installation, fatmi traces this problematic and brings to light the paradoxical duality faced by the mechanization of writing, a once ancestral technique. The central theme is that of censorship, which is dealt with through various aspects. More broadly the artist poses questions to the visitor about the concept of culture and history. Taking the opposite view of the idea expressed by the Index, seen here as a reflection of the "universalist" culture that prevailed over four centuries throughout the Catholic West.



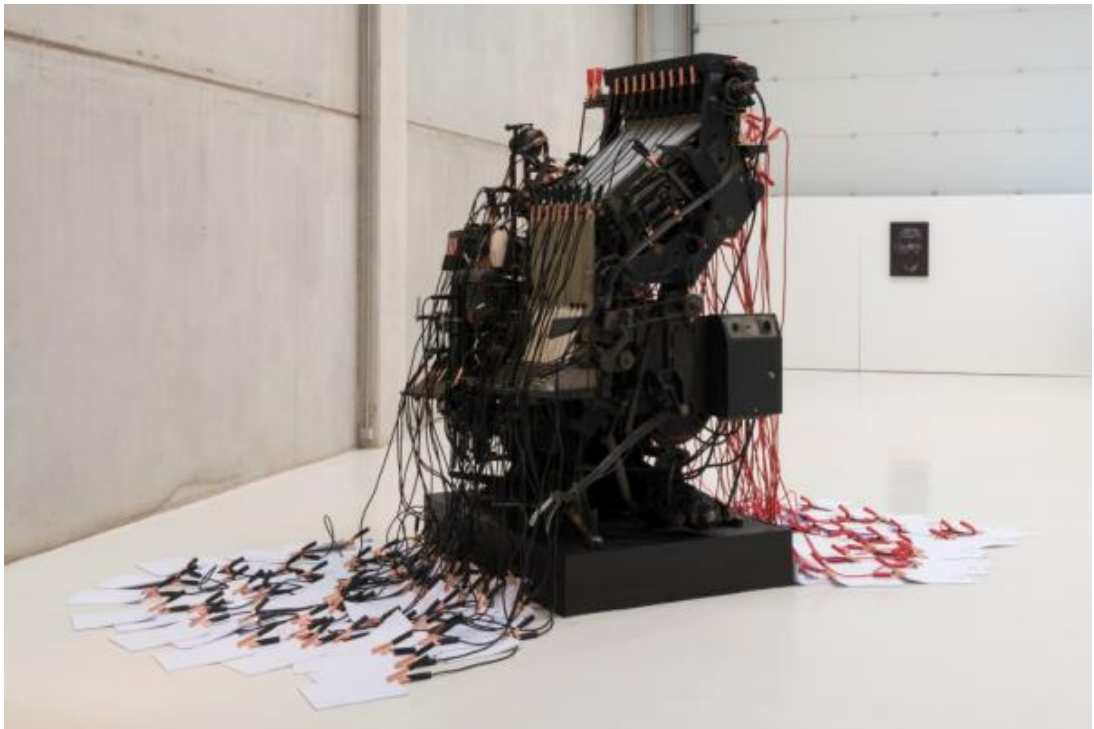
## ***The Index and the Machine***

2017

Linotype, starter cables, papers and wooden base.

1.000 kg. 180 x 226 x 160 cm

Unique piece



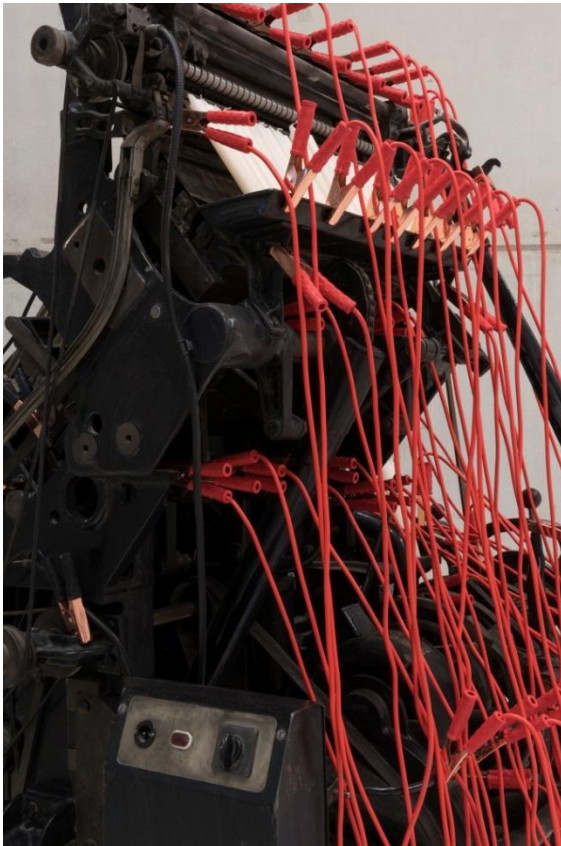
## ***The Index and the Machine***

2017

Linotype, starter cables, papers and wooden base

1.000 kg. 180 x 226 x 160 cm

Unique piece



## ***The Index and the Machine***

2017

Linotype, starter cables, papers and wooden base

1.000 kg. 180 x 226 x 160 cm

Unique piece

## ***The Blind Man***

2015

A black & white photographic self-portrait, « The Blind Man » features mounir fatmi wearing a white shirt and a black vest, holding at eye level, like a pair of binoculars, a stromatolite from the Moroccan desert, purchased in an auction sale. The work is part of a series of self-portraits in which the artist photographs various objects related to Moroccan identity that he systematically places in front of his face. Stromatolites are one of the oldest forms of fossils; they appeared 3.5 billion years ago and take us back to the origins of life on Earth. Their structure, generally made of limestone, originated underwater; the fossils, commonly found in the Moroccan desert, are frequently sold to tourists on the black market.

The photographs from the series « The Blind Man » question the role of historical heritage. They explore the relation of individuals to their cultural heritage and history. They try to define the artist's relation to the question of identity and express the choice to distance himself from it. The photographs highlight the intrinsic ambivalence of cultural and identity markers. The fossil is linked to the idea of death and to the origin of life. The mentioned object is supposed to be both typical of the identity of a country and of the represented subject, and his discourse has to do with the general as much as the particular. Yet the object remains silent. Furthermore, it tends to dissimulate the subject, to make him disappear behind too obvious significations. If cultural markers play a part in founding one's identity, they also represent an almost endless source of social and cultural stereotypes that prevent the subject from being fully himself. They prevent him from being perceived as a full-fledged individual, free to make his own choices, as something else than the simple reflection or product of his environment. For the individual who carries them, these markers of identity turn out being blinding: they condition his perception of the world, his tastes and choices.

Combining figurativeness and abstraction with their set of concentric circles whose esthetic refers the artist's numerous geometric experimentations, the « Blind Man » self-portraits associate distance and proximity with the represented subject. Their heterogeneous and hybrid representation offers itself as a format open to various observations and interpretations. In this way, the fossil replaces the ID photo with a play with masks where the subject recovers his freedom by playing with stereotypes and externalizing them, thus annihilating their conditioning power.

In all of mounir fatmi's self-portraits, from « Calligraphy of Fire » to « Peripheral Vision » and « Border Sickness », figurative authority and the submission of the individual to social clichés, history, education and culture are contested. They formulate an esthetic choice to create distance and hybridization by elaborating strategies founded on connections and artistic and cultural correspondences. Finally, the series « The Blind Man » suggests that the artist's perceptions go way beyond mere appearances and the visible universe. Like a modern-day Tiresias, he demonstrates a visual acuity that enables him to see far into the past without keeping him from projecting himself into the future.

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***The Blind Man***

2015  
C-print.  
70 x 50 cm.  
Edition of 5

## ***Racines o8 / Roots o8***

2016

Esta escultura forma parte de una serie de obras de mounir fatmi realizadas con cable blanco coaxial (o de antena), similar al que se utiliza en la TV para retransmitir imágenes. En este relieve de pared, el artista utiliza diferentes referencias como la ornamentación decorativa del arte islámico o las pinturas dripping de Jackson Pollock para presentarnos una trampa estética. El espectador queda perdido en la maraña del cable, mira la obra pero no puede encontrar el inicio, la mitad o el final del mismo. El blanco sobre el muro blanco también sugiere un borrado, un cuadro en blanco en donde el espectador puede proyectar sus propios deseos. A primera vista, *Raíces* puede parecer una obra formalista, pero en realidad el artista busca enfrentarnos a una cuestión más filosófica: cuán de profundas pueden ser nuestras raíces?

*Roots*, a sculpture by mounir fatmi is a complex work; complex in its production, a meticulous process developed by the artist in 1998, of manipulating white antenna cable to create detailed wall-reliefs, this material, which has been used since the invention of the television to connect a TV to the antenna to transmit images, is one that has long interested mounir fatmi. In this series of work, the antenna cable serves as both core material and valuable archive in the sense that it is quickly becoming an obsolete material. As such, the work itself and this archive find themselves in a similar position and create a sort of dialogue. The archive creates the work and the work stores the archive. The complexity of the work is further developed through the connections that are woven between several sources of inspiration. References to the ornamentation found in ancient Islamic work, such as the all over patterning and decoration, and references to certain drip paintings by Jackson Pollock, an artist whom the artist previously paid homage to in earlier works including *Encounters 2010*, and *Connection*, a large sculpture made out of white antenna cable, which was presented in an exhibition at the Museum of Decorative Arts in Paris in 1999. At first glance, *Roots* seems to be simply an aesthetically pleasing work, but in fact the artist seeks to to confront a more philosophical question: Just how deep can roots go?



***Racines o8 / Roots o8***

2016

Coaxial antenna cable and staples

111 x 80,5 cm. Extension cable 112 cm

Unique piece

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Racines o8 / Roots o8***

2016

Coaxial antenna cable and staples

111 x 80,5 cm. Extension cable 112 cm

Unique piece

mounir fatmi

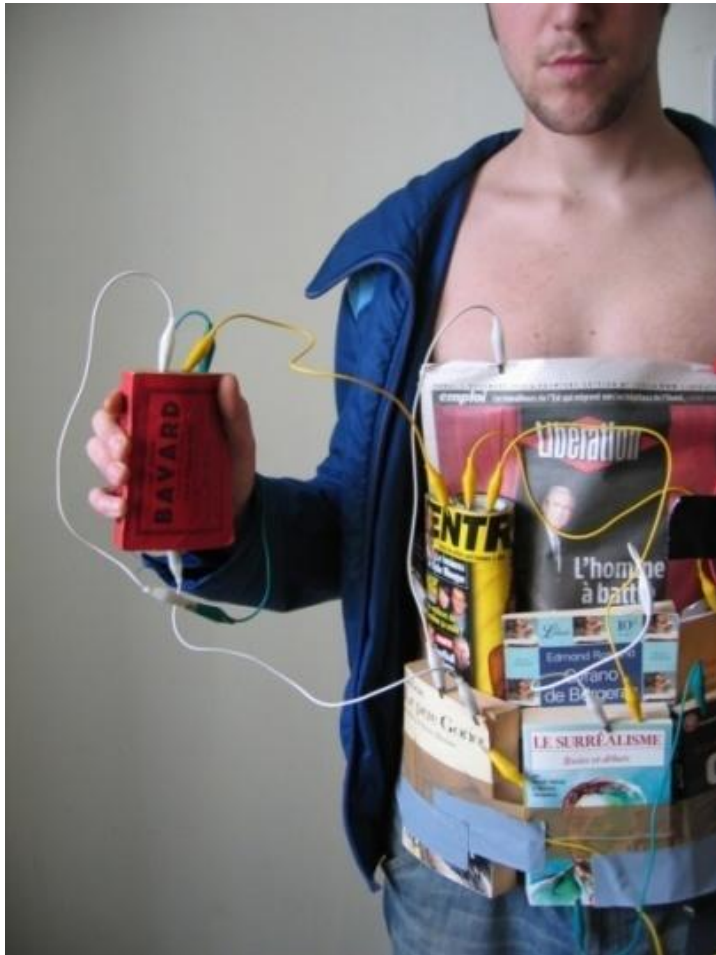
***Evolution or Death, Phoebe***

Un conjunto de libros y revistas aparecen sujetos al cuerpo de una persona con cinta adhesiva. Lo que a primera vista nos puede recordar una bomba casera atada al abdomen de un terrorista no parece conectado a un detonador sino más bien nos conecta con una red de posibilidades abiertas. En la época actual de inseguridad global mounir fatmi en el más amplio sentido de la palabra abraza las utopías intelectuales y contrarresta las amenazas sociales con un simbolismo constructivo.

A set of books and magazines appear attached to someone's body with adhesive tape. What at first glance may remind us of a homemade bomb strapped to a terrorist's abdomen is not connected to a detonator but otherwise connecting us to a network of open possibilities. In the current era of global insecurity, Mounir Fatmi in the broadest sense of the word embraces intellectual utopias and counters social threats with constructive symbolism.



mounir fatmi  
***Evolution or Death, Phoebe***  
2014  
Photograph on paper.  
136.5 x 205 cm.  
Edition of 5



***Matéo. L'évolution ou la mort***

2004  
Photograph on aluminium  
160 x 120 cm  
Edition of 5

## ***Behind the Rainbow***

2014-2015

In many countries today homosexuality and LGBTQ rights, including marriage and even the simple right to kiss in public, remains bitterly forbidden and punishable by law, and there is no help by the part of religious leaders or other officials, let alone much in the way of a support network from which to start a dialogue. Just last week two young girls in Morocco, ages 16 and 17, were put in jail for kissing in public. In the month of June 2015 alone, a popular Moroccan weekly magazine featured a cover of two men with the headline, "Should gays be burned?", one man was sentenced to four months of isolation in prison for being judged gay, and another man was attacked on the streets of Fes by a large group of men, while people looked on and did nothing to help. And that is just in one country. Even this hard fought freedom now finally accepted in countries like the United States still remains vulnerable.

When researching different prayer rugs for a new series of textile collages, Mounir Fatmi noticed that there were styles made to appeal to women, with pinks and yellows, and others geared towards men, made with darker hues of blues or greens. By combining fragments of prayer rugs from both, Fatmi constructed a series of five, rainbow hued collages titled, *Behind the Rainbow* (Derrière l'arc en ciel). Made between 2014-2015, the series shows the rainbow/ROYGBIV gradation now universally linked to the flag and symbol for LGBTQ rights, fused with a symbol of a religion that still refuses to accept homosexuality.

In many ways, the Muslim prayer rug is sort of like a mobile space of one's own. If it's time to pray, out comes the carpet, unrolled and laid out on the spot, giving the user a feeling of privacy and intimacy in his prayers despite the rest of the world moving on around him. It's almost like a security blanket in that sense, something likely comforting and reliable, a space on which you can be yourself. But what to do if you are not allowed that freedom, not allowed that space to be who you want to be? Are not accepted for who you are? *Behind the Rainbow* suggests the hopeful possibility of having a "one rug for all", these beautifully made collages full of colors, patterns, and abstracted forms merging with images of Muslim architecture, symbols, and decorative motifs. They look good together.

In the vertical panels of carpet of *Behind the Rainbow #6*, architectural elements sewn into the prayer rugs are carefully cut out and re-constructed within the color fields so that the buildings are rebuilt within this rainbow. Can religion, a typically patriarchal structure, absorb those who have different sexual orientations than what is deemed the norm? Can religious and government leaders, as well as religious believers, find peace within themselves to embrace something different? In *Behind the Rainbow #3*, an image of the Kaaba is set in the green slice of carpet, front and center. It can almost be read like a new flag, taking this black, sober form and reinserting into a new swath of colorful possibilities.



## ***Behind the Rainbow 1***

2014-2015

Collage of prayer rugs on canvas

100 x 70 cm

Unique piece



## ***Behind the Rainbow 3***

2014-2015

Collage of prayer rugs on canvas

100 x 70 cm

Unique piece

## ***History is not mine***

2013-2014

Esta video-instalación nos muestra la mano del propio artista tratando de escribir a máquina usando dos martillos. Tratándose de una grabación en blanco y negro, el rojo de la cinta despliega la carga simbólica de narrar la violencia desde la belleza de la escritura. Pero con este trabajo Mounir Fatmi no solo podría estar refiriéndose a la sangre, a un relato prohibido o a los mecanismos del poder colonial, sino que más bien nos habla de la realidad del mundo del arte contemporáneo. *La Historia no es Mía* nace de los sucesos que ocurrieron en el año 2012, cuando el artista expuso en un Festival de Toulouse, su video *Tecnología*, una proyección que combina versos del Corán con círculos y elementos inspirados en los rotores de Marcel Duchamp. El hecho que estuviera proyectado en el suelo de un puente transitado por peatones dio lugar a violentas protestas por parte de algunos grupos musulmanes que tacharon el trabajo del artista de blasfemo. Esta acción acabó con la censura y retirada de su obra. Irónicamente, el nombre del Festival ese año era *La Historia no es Mía*, y esta obra es claramente la respuesta del artista y su posicionamiento frente a este suceso.

The video-installation *History is Not Mine*, is a direct response to the Printemps de Septembre in Toulouse last year, which was entitled The History is mine. On this occasion, *Technologia*, an installation by Mounir Fatmi mixing Koranic verses with elements inspired by Rotoreliefs Marcel Duchamp had been withdrawn by the organization due to incidents caused by some passersby. This event marked the artist and created awareness as a "big disappointment." *History is Not Mine* comes from the disillusioned. First proposed to have in London, this video installation black and white features a character trying to type the title using hammers. Only the ribbon is red, suggesting that the text appears in letters of blood, in a collision of "the beauty of the sentence to write with violence and the difficulty of achieving it."



## ***History is not mine***

2013

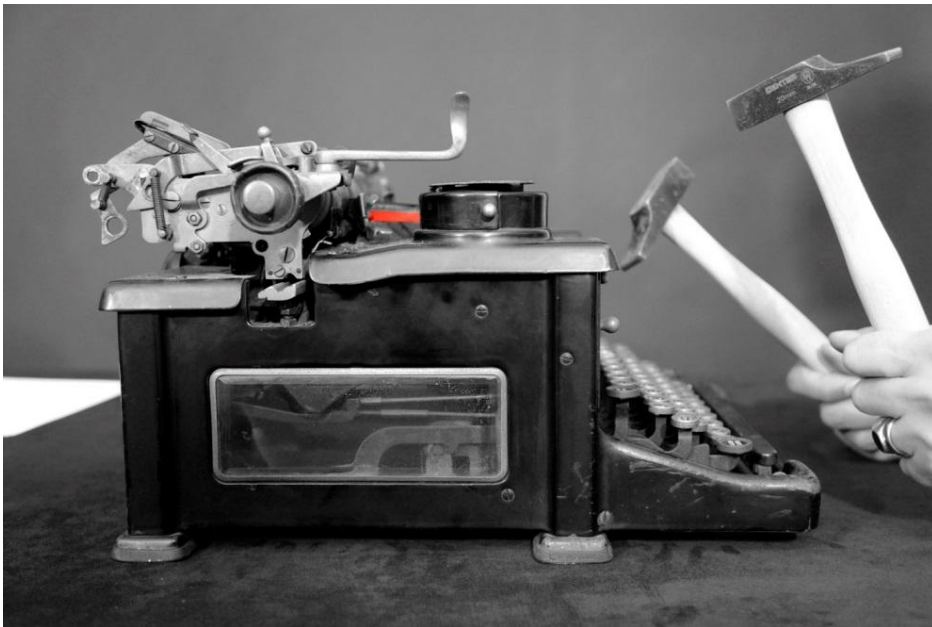
Typewriter, hammers, table, lamp, typed sheets, video and skittles game.

Variable size; table 110 x 67 x 76 cm.

Edition of 5

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***History is not mine***

2013  
Video, Full HD, Stereo  
5'  
Edition of 5

## ***The Paradox***

2013

Esta escultura muestra una amoladora (máquina para afilar) obsoleta. Trozos de caligrafía árabe se han dispuesto alrededor del aparato: la caligrafía parece haber sido extraída de la superficie de una lámina de sierra circular que forma parte de la máquina. La escritura árabe, ente de cualquier evidencia anterior a la revelación del Corán, se ha separado de la máquina. El texto religioso deviene finalmente una abstracción que impide el mensaje dogmático y deja una lectura abierta a la interpretación. Afilando y cortando el lenguaje, *La Paradoja* abandona la carga del mensaje sagrado, permitiendo la recuperación del espíritu crítico y deviniendo una forma libre que no se asocia únicamente aun solo concepto. Tomando como metáfora la sierra que corta las palabras, la obra contrasta el proceso ancestral y la tecnología moderna, el verbo infinito y su fragilidad, y la maleabilidad del significado del lenguaje.

The Paradox is a sculptural work by mounir fatmi composed of an obsolete remolding machine and a circular saw blade from which Koranic verses in the classical Arab language have been cut. Praising the uniqueness of God in Islam, these verses scattered on the surface of the blade oppose the Christian Trinity as it contains a human element: the son. Shards of this same calligraphic verse are scattered around the machine, as if they had escaped from the surface of the blade. This effect is accentuated when the machine is set in motion by a performer, who tries to sharpen these pieces of text and continue to feed the machine. With this gesture, the man removes any religious value from the text symbolized by these objects. The apparent violence of the object recalls the notion of weapons whereas calligraphy's abstraction of form further blurs its meaning. Evoking its potential abstraction, the text abandons the dogma issued from the writing's interpretation on the ground. As the text loses its meaning, its scattered relics and the saw's movement invite the autonomy of ideas and words back into circulation. Beckoning reflection on doctrinal permanence, The Paradox poses a question of free will in the face of religion. Thus becoming a free form, the sharp and cutting language escapes any concept.



## ***The Paradox***

2013

Machine in steel, arabic calligraphy, engine

75 x 100 x 106 cm

Unique piece

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Civilisation***

2013  
Artist's shoes and book  
43 x 30 cm  
Edition of 5



***Oil, Oil, Oil, Oil suspended***

2012

Agals and painting

250 x 300 cm

Edition of 5

## ***Who is Joseph Anton***

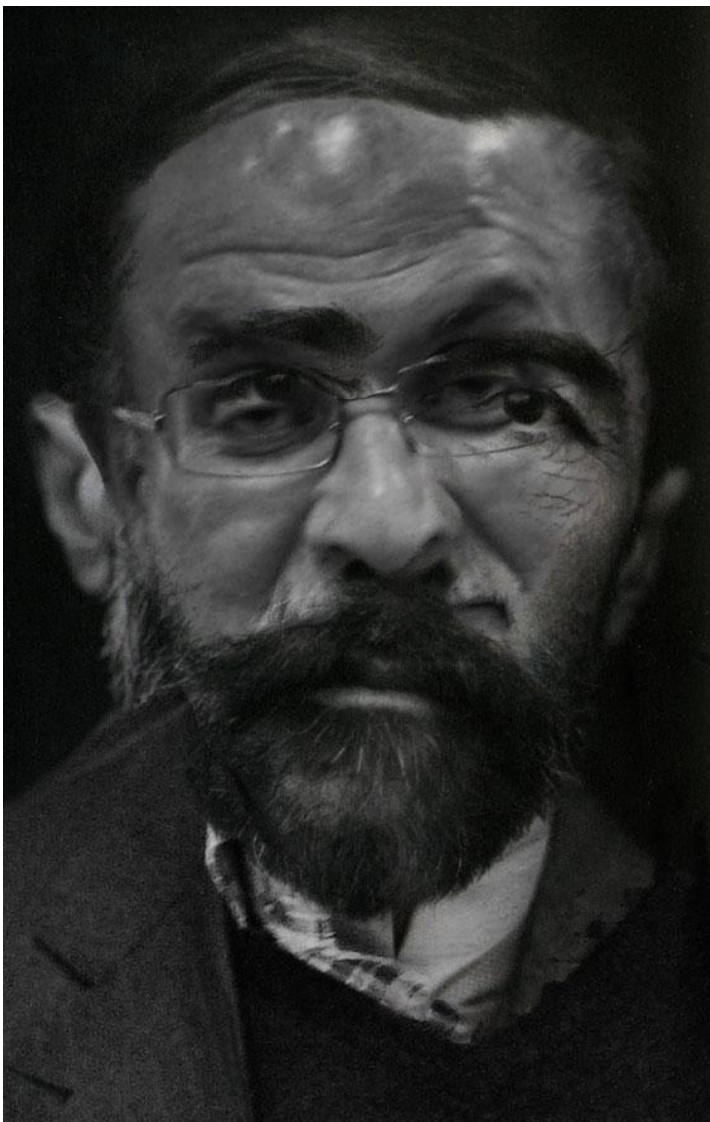
2012-2013

La idea de esta serie de fotomontajes nace después de un reencuentro del artista con el escritor Salman Rushdie en Bruselas, en ocasión del lanzamiento de la autobiografía del autor titulada *Joseph Anton*. Estos fotomontajes nos llevan tras las huellas del escritor que utilizó este pseudónimo inspirándose en dos de sus escritores favoritos: Joseph Conrad y Anton Chekhov. Un pseudónimo que utilizó para vivir y escribir durante su período de clandestinidad forzada a causa de las numerosas amenazas que recibió por parte del líder religioso de Irán, Ruhollah Jomeini, que le acusaba de blasfemar contra el Islam en su libro *Los Versos Satánicos*. Este trabajo toma como punto de partida la co-existencia de tres escritores, de tres identidades, y da forma a una serie de fotomontajes que busca ese nuevo retrato-robot, el retrato del culpable, la construcción del rostro, la identidad y en este caso, la identidad del "fugitivo".

Who is Joseph Anton is a series of photomontages using portraits of the three writers, Joseph Conrad, Anton Chekov and Salman Rushdie. The idea for this project was partly inspired by a meeting mounir fatmi had with the writer, Salman Rushdie in Brussels at a book launch for his autobiography titled, *Joseph Anton*. When Rushdie was forced into hiding following his fatwa, he took on the pseudonym of Joseph Anton, a mix of his two favorite writers, Joseph Conrad and Anton Chekov. The name was part homage and part inspiration for Rushdie to continue writing. Starting with classic portraits of each of these three writers, the images undergo a series of computer generated transformations through the use of former FBI sketch portraiture technology, photographs, drawings, 3D modeling and odd scientific materials including vintage diagrams of skulls. The final black and white images are rather horrid mutations that slightly resemble a swirled Francis Bacon painting meets *Silence of the Lambs*, with an undertone of a Victorian horror story. The results are all random and fatmi pushed the scanning and editing to its furthest point. There are traces of recognizable features in some images, Rushdie's glasses and familiar profile, or Conrad's clipped beard, but otherwise the images are verging on abstraction, as if being erased and rebuilt at the same time. Each piece in the series consists of a triptych of three photographs. Some of the final images were screen-printed onto mirror, a complicated process that added an element of transparency and reflection. Viewers could see portions of their own face reflected back at them along with the composite mutations of the writers themselves.

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com

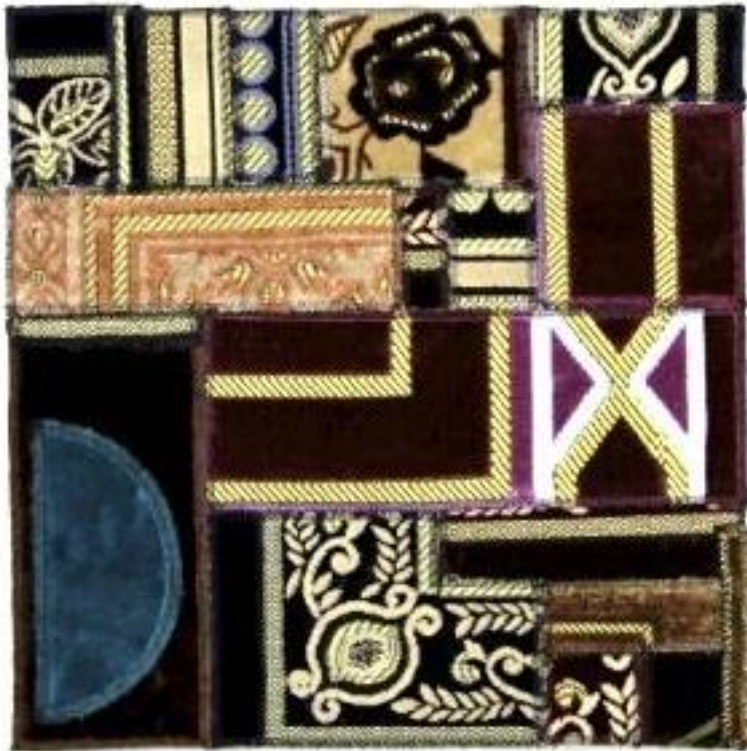


***Who is Joseph Anton***

2012-2013  
Print on silver paper  
70 x 50 cm  
Edition of 5

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Composition 02***

2012

Collage with prayer rugs

40 x 40 cm

Unique piece

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



***Composition 05***

2012  
Collage with prayer rugs  
40 x 40 cm  
Unique piece

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Composition 12***

2012

Collage with prayer rugs

40 x 40 cm

Unique piece



## ***Mécánisation 05***

2011

Collage with prayer rugs

70 cm diameter

Unique piece



## ***The Lost Springs***

2011

Brooms and flags of the Arab League

300 x 405 x 40 cm

## **Assassins**

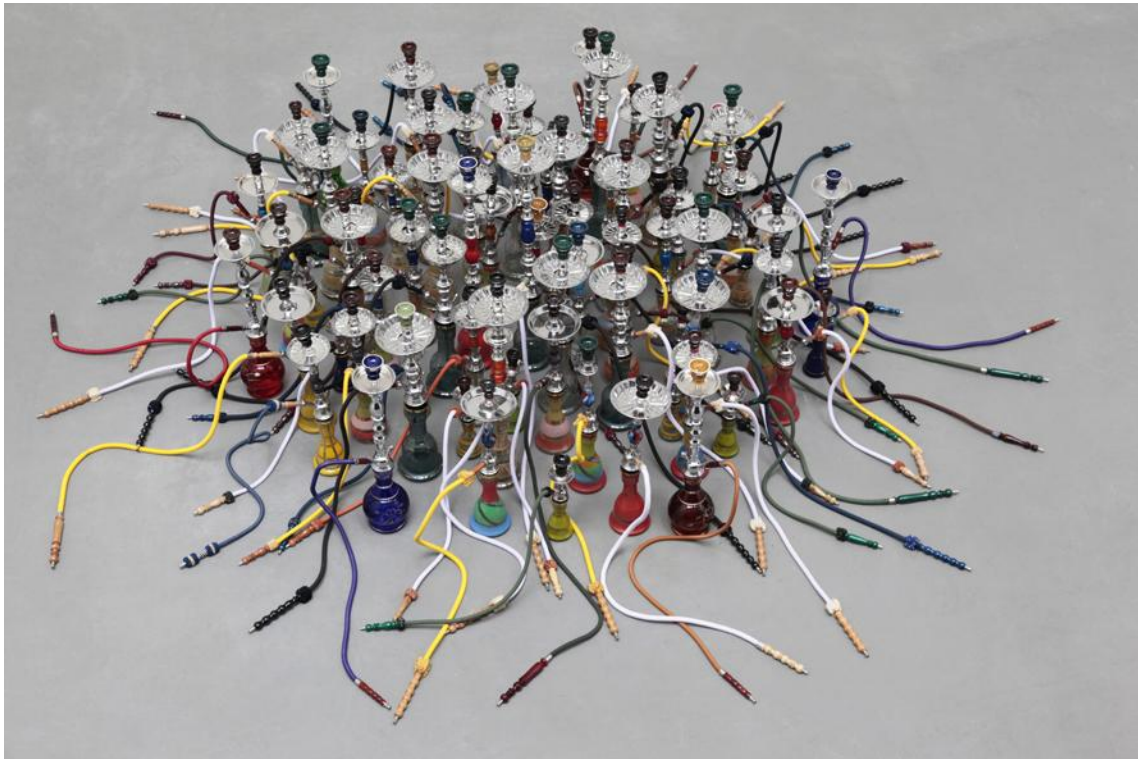
2010

The power of words is undeniable. The flexibility of language never ceases to surprise. Its mutability bears witness to centuries of cross-cultural mixing influences and evolution, as profound as that of mankind. To examine in detail the relationships of words and language would be to embark on a treasure hunt that would reveal the most deep and layered histories of society.

According to the French dictionary of etymology (PUF 6th edition, 1975), the word Assassin first appeared in 1560. With links to Italian and Arabic culture, where it's origins likely began, Assassin, (also the same in English), is described as stemming from the Arabic word Hachichiya, which is derived from the word, Hashish. This interesting interpretation opens the door to a number of questions and leads one down a unique path to discover whether there is truth to this phonetic explanation. The effects and power of hashish are legendary, with stories going back the era of the Sultanate Mamelouk, and Ibn Taymiyya (728-1328), a leader who was well aware of its use. At the time of his reign, the use of hashish was apparently so widespread it was almost an epidemic on the scale of the plague. Theophile Gautier (19th century French poet and writer), described hashish as the "nectar of the true believers." Associations of the hashish user in the periods of Romanticism and Orientalism, as well as today's society, in which harsh stereotypes have emerged out of cultural conflict and misunderstanding, was often presented, figuratively speaking, as one who plays alongside death.

Returning again to this installation "Assassins," with the accumulation of colorful hookah's, alluring and captivating, can we not, finally, better understand this dense network of facts, from the linguistic to the social, which are so interconnected as to be almost schizophrenic, and how these associations could easily set into motion the literal transformation from "the protector," (assas oussouss in Arabic) into assassin?

Impressed by the courage of the Assassins when faced with death, the enemies of the sect, Haschichiyoun, the smokers of Hashish, sought to discredit them in the eyes of the people. Marco Polo popularized this translation of their name in the west, and it has remained the main association up to present day. But the true meaning and origin of the word Assassin is Assasiyoun, otherwise known as "those who are loyal to Assas," the foundation of the law.



## ***Assassins***

2010

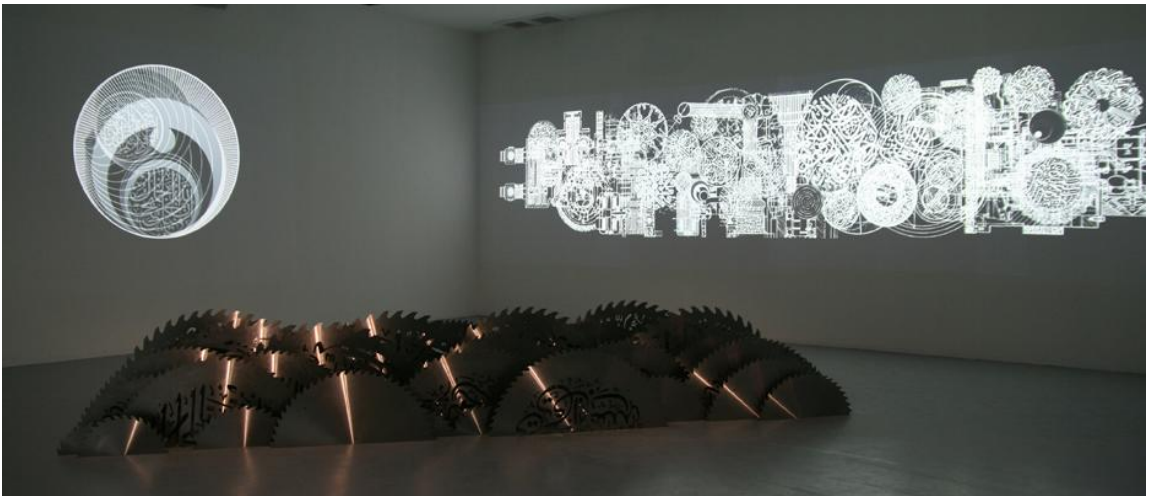
Hookas of various sizes

200 x 200 cm. aprox.

Edition of 5

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***Modern Times, A History of the Machine***

2010-2012

Video: France, 15 min., HD, B&W, stereo

Installation: videos, sound, steel saw blades

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## *Brainteaser for moderate muslim*

2009  
50 x 50 cm each  
Edition of 5

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



## ***The Monuments***

2008-2009  
175 helmets, philosophers names  
150 x 150 x 90 cm  
Edition of 5



## ***Les Monuments***

2008  
5 ceramic helmets  
35 x 25 x 17 cm each  
Edition of 5



## ***After the Fall***

2007

Jumping pole, metal table

370 x 72 x 105 cm

Edition of 5

adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



***Contamination***

2009  
Photograph on paper  
60 × 45 cm framed  
Edition of 5



## ***Propaganda***

2003-2004

VHS, pedestal in metal

67 x 189 x 67 cm

Edition 3/5

## **mounir fatmi (Morocco, 1970)**

mounir fatmi was born in Tangiers, Morocco, in 1970. When he was four, his family moved to Casablanca. At the age of 17, he travelled to Rome where he studied at the free school of nude drawing and engraving at the Academy of Arts, and then at the Casablanca art school, and finally at the Rijksakademie in Amsterdam.

He spent most of his childhood at the flea market of Casabarata, one of the poorest neighborhoods in Tangiers, where his mother sold children's clothes. Such an environment produces vast amounts of waste and worn-out common use objects. The artist now considers this childhood to have been his first form of artistic education and compares the flea market to a museum in ruin. This vision also serves as a metaphor and expresses the essential aspects of his work. Influenced by the idea of defunct media and the collapse of the industrial and consumerist society, he develops a conception of the status of the work of art located somewhere between Archive and Archeology.

By using materials such as antenna cable, typewriters and VHS tapes, mounir fatmi elaborates an experimental archeology that questions the world and the role of the artist in a society in crisis. He twists its codes and precepts through the prism of a trinity comprising Architecture, Language and Machine. Thus, he questions the limits of memory, language and communication while reflecting upon these obsolescent materials and their uncertain future. mounir fatmi's artistic research consists in a reflection upon the history of technology and its influence on popular culture. Consequently, one can also view mounir fatmi's current works as future archives in the making. Though they represent key moments in our contemporary history, these technical materials also call into question the transmission of knowledge and the suggestive power of images and criticize the illusory mechanisms that bind us to technology and ideologies.

Since 2000, mounir fatmi's installations were selected in several biennials, the 52nd and 57th Venice Biennales, the 8th Sharjah Biennale, the 5th and 7th Dakar Biennales, the 2nd Seville Biennale, the 5th Gwangju Biennale, the 10th Lyon Biennale, the 5th Auckland Triennial, the 10th and 11th Bamako Biennales, the 7th Shenzhen Architecture Biennale, the Setouchi Triennial and the Echigo-Tsumari Triennial in Japan. His work has been presented in numerous personal exhibits, at the Migros Museum, Zurich. MAMCO, Geneva. Picasso Museum La Guerre et la Paix, Vallauris. AK Bank Foundation, Istanbul. Museum Kunst Palast, Düsseldorf and at the Gothenburg Konsthall. He also participated in several collective exhibits at the Centre Georges Pompidou, Paris. Brooklyn Museum, New York. Palais de Tokyo, Paris. MAXXI, Rome. Mori Art Museum, Tokyo. MMOMA, Moscow. Mathaf, Doha, Hayward Gallery and the Victoria & Albert Museum, London. Van Abbemuseum, Eindhoven, at Nasher Museum of Art, Durham and Louvre Abu Dhabi.

He has received several prizes, including the Uriöt prize, Amsterdam, the Grand Prix Léopold Sédar Senghor at the 7th Dakar Biennale in 2006, as well as the Cairo Biennale Prize in 2010, and the Silver Plane Prize, Altai Biennale, Moscow in 2020.

## **mounir fatmi (Marruecos, 1970)**

mounir fatmi nació en Tánger, Marruecos, en 1970. A los 4 años su familia se mudó a Casablanca. Con 17 años viajó a Roma, donde estudió dibujo y gravado del desnudo en la Academia de las Artes. Más tarde estudió en la Escuela de Arte de Casablanca y finalmente en la Rijksakademie de Ámsterdam.

Pasó la mayor parte de su infancia en un mercadillo de Casabarata, uno de los barrios más pobres de Tánger, donde su madre vendía ropa para niños. Este entorno, donde se concentran grandes cantidades de residuos y objetos comunes desechados, sentó las bases artísticas de mounir, quien compara el mercadillo con el museo en ruinas. Esta visión también sirve como una metáfora que expresa los aspectos esenciales de su trabajo. Influenciado por la obsolescencia de los medios y el colapso de la sociedad industrial y consumista, fatmi desarrolla el concepto de la obra de Arte a medio camino entre la Arqueología y el Archivo.

Usando materiales como cable de antena, máquinas de escribir y cintas VHS, mounir fatmi elabora una arqueología experimental que cuestiona el mundo y el papel del artista en una sociedad en crisis. Tuerce los códigos y preceptos a través del prisma de una trinidad que comprende Arquitectura, Lenguaje y Máquina. Así, cuestiona los límites de la memoria, el lenguaje y la comunicación mientras reflexiona sobre estos materiales obsoletos y su incierto futuro. La investigación artística de mounir fatmi es una reflexión sobre la historia de la tecnología y su influencia en la cultura popular. En consecuencia, la obra de fatmi puede verse como futuros archivos en construcción que representarán momentos clave en nuestra historia contemporánea. Estos materiales técnicos también cuestionan la transmisión de conocimiento y el poder sugestivo de las imágenes, y critican los mecanismos que relacionan a la tecnología con las ideologías.

Desde el año 2000, las instalaciones de mounir fatmi han formado parte de múltiples bienales, 52ª y 57ª Bienales de Venecia, 8ª Bienal de Sharjah, 5ª y 7ª Bienales de Dakar, 2ª Bienal de Sevilla, 5ª Bienal de Gwangju, 10ª Bienal de Lyon, 5ª Trienal de Auckland, la 10ª y 11ª Bienal de Bamako, la 7ª Bienal de Arquitectura de Shenzhen, la Trienal de Setouchi y la Trienal de Echigo-Tsumari en Japón. Su trabajo ha sido presentado en numerosas exposiciones individuales; en el Museo Migros, Zurich; MAMCO, Ginebra; Museo Picasso Guerra y Paz, Vallauris; Fundación AK Bank, Estambul; Museo Kunst Palast, Dusseldorf; y en el Gotemburgo Konsthall. También ha participado en diversas exposiciones colectivas; en el Centro Georges Pompidou, París; Museo de Brooklyn, Nueva York; Palacio de Tokio, París; MAXXI, Roma; Museo de Arte Mori, Tokio; MMOMA, Moscú; el Victoria & Albert Museum, Londres; Van Abbemuseum, Eindhoven; Museo de Arte Nasher, Durham; y el Museo del Louvre en Abu Dhabi.

Ha recibido varios premios, incluyendo el Premio Uriöt, Amsterdam; el Gran Premio Léopold Sédar Senghor en la 7ª Bienal de Dakar en 2006; y el Premio de la Bienal de El Cairo en 2010.

**mounir fatmi (Marruecos, 1970)**

## EXPOSICIONES INDIVIDUALES / SOLO SHOWS

### 2025

*Art Front: mounir fatmi*, Art Front Gallery, Tokyo

### 2024

*If you don't know me by now*, Ceysson & Bénétière, Lyon

### 2023

*Breaking the Cycle*, Baró Galeria, Palma de Mallorca.

*Whispered Stories of Forgotten Wires*, Piero Atchugarry Gallery, Miami.

*100 mètres à vol d'oiseau*, L'appartement 22, Rabat.

### 2022

*While the Storm Arrives*, Es Baluard Museu, Palma.

*Yesterday Was a Terrible Day*, Casa Conti – Ange Leccia, Oletta, Corsica.

*The Blinding Light*, Casa Arabe, Madrid.

*The Point of No Return*, Wilde Gallery, Basel.

*How Much is Enough*, Ceysson & Bénétière, Saint-Étienne.

### 2021

*The observer Effect*, ADN Galeria, Barcelona.

*The Age of Consequences*, Officine dell'Immagine, Milan.

*Heavier than Words*, Conrads Gallery, Berlin.

### 2019

*Keeping Faith, Keeping Drawing*, Analix Forever, Geneva.

*The White Matter*, Ceysson & Bénétière, Paris.

*The Process*, Wilde Gallery, Geneva.

*A matter of perception*, Skanstull Metro Station, Stockholm.

### 2018

*180° Behind Me*, Göteborgs Konsthall, Göteborg.

*This is My Body*, Art Bärtschi & Cie, Geneva.

*The Human Factor*, Tokyo Metropolitan Teien Art Museum, Tokyo.

*The Day of the Awakening*, CDAN Museum - Centro de Arte Y Naturaleza, Huesca.

*This is My Body*, Analix Forever, Geneva.

*Holy Water*, Galerie de Multiples, Paris.

## 2017

*Fragmented Memory*, Goodman Gallery, Johannesburg.  
*Peripheral Vision*, Art Front Gallery, Tokyo.  
*Ghosting*, Galerie De Multiples, Paris.  
*Survival Signs*, Jane Lombard Gallery, New York.  
*Le Pavillon de l'exil*, Galerie Delacroix, Tangier.  
*Transition State*, Officine dell'Immagine, Milano.  
*Inside the Fire Circle*, Lawrie Shabibi, Dubaï.  
*Under the Skin*, Maisons des Arts du Grütli, Geneva.

## 2016

*Darkening Process*, MMP+, Marrakech.  
*A Savage Mind*, Keitelman Gallery, Brussels.  
*Depth of Field*, Labanque, Béthune.  
*The Index and The marchine*, ADN Platform, San Cugat.

## 2015

*Permanent Exiles*, MAMCO, Geneva.  
*History is not mine*, Metavilla, Bordeaux.  
*Art et Patrimoine: C'est encore la nuit*, Prison Qara - Institut Français de Meknès, Morocco.  
*Modern Times*, Miami Beach Urban Studios Gallery - Florida International University, Miami Beach.  
*Constructing Illusion*, Analix Forever, Geneva.

## 2014

*Walking on the light*, CCC - Centre de Création Contemporaine, Tours.  
*Light & Fire*, ADN Galeria, Barcelona.  
*Art of War*, ADN Platform, Sant Cugat.  
*They were blind, they only saw images*, Galerie Yvon Lambert, Paris.  
*The Kissing Circles*, Analix Forever, Geneva.

## 2013

*Spot On: Mounir Fatmi*, Museum Kunst Palast, Düsseldorf.  
*History is not mine*, Paradise Row Gallery, London.  
*Le Voyage de Claude Lévi-Strauss*, Institut Français, Casablanca.  
*Post Tenebras Lux*, Festival A-Part, Les Baux-de-Provence.  
*Intersections*, Keitelman Gallery, Brussels.  
*La Ligne Droite*, Galerie Fatma Jellal, Casablanca.

## **2012**

*Suspect Language*, Goodman Gallery, Cape Town.  
*Kissing Circles*, Shoshana Wayne Gallery, Santa Monica.  
*Oriental Accident*, Lombard-Freid Projects, New York.

## **2011**

*The Angel's Black Leg*, Galerie Conrads, Düsseldorf.  
*Between the lines*, Galerie Hussenot, Paris.  
*Without Anesthesia*, Analix Forever, Geneva.  
*Megalopolis*, AKBank Sanat, Istanbul.  
*Architecture Now !*, Espace Culturel Le Chaplin, Mantes-la-Jolie.  
*Linguaggi Costituenti*, Fondazione Collegio San Carlo, Modena.

## **2010**

*Seeing is believing*, Galerie Hussenot, Paris.  
*The Beautiful Language*, Galerie Ferdinand van Dieten, Amsterdam.  
*Underneath*, Kiosque Raspail, Ivry-sur-Seine.

## **2009**

*Fuck architects: chapter III*, FRAC Alsace, Sélégat.  
*Minimalism is capitalist*, Galerie Conrads, Düsseldorf.  
*Hard Head*, Tank TV, Web-based project.

## **2008**

*Fuck architects: chapter III*, Biennale de Brussels.  
*Fuck architects : chapter II*, Centre d'art contemporain Le Creux de l'Enfer, Thiers.  
*Connexion 02*, galerie Delacroix, Tanger.

## **2007**

*Fuck Architects : chapter I*, Lombard-Freid Projects, New York.  
*In search of paradise*, Ferdinand van Dieten gallery, Amsterdam.  
*Something is possible*, Shoshana Wayne Gallery, Los Angeles.  
*J'aime l'Amérique*, la maison rouge, Fondation Antoine de Galbert, Paris.  
*Sans histoire*, Musée Picasso, la guerre et la paix, Vallauris.

## 2006

*Tête dure hard head*, bank galerie, Paris.

*Face, les 99 noms de dieu*, Galerie Saint Séverin, Paris.

## 2005

*Bad connexion*, galerie saw gallery, Ottawa.

*Ecrans noirs*, Centre d'art contemporain intercommunal, Istres.

*L'évolution ou la mort*, centre culturel Marcel Pagnol, Fos-sur-Mer.

*Commissariat projet le reste*, Tour Eiffel, Bourges.

## 2004

*Comprendra bien qui comprendra le dernier*, Centre d'art contemporain Le Parvis, Ibos.

*Survival signs, oeuvres video 1990-2004*, vidéokiosque 01, Pau.

*Dieu me pardonne*, Bureau d'Art et de Recherche, Roubaix.

*Jusqu'au bout de la poussière*, Espace des arts, Colomiers.

## 2003

*Obstacles, next flag*, Migros Museum, Zürich.

## 2002

*Ovalprojet*, CAC Le Chaplin, Mantes la Jolie.

## 1999

*Liaisons et déplacement*, Musée des Arts Décoratifs, Paris.

## EXPOSICIONES COLECTIVAS / GROUP SHOWS (selection)

### 2025

*Fire*, The Boghossian Foundation, Brussels  
ARCO, ADN Galeria, Madrid  
494h 29m 53s, Akademie der Künste, Berlin

### 2024

*Normopatías*, Es Baluard, Palma de Mallorca.  
*ALHAMDU | FUTURISMO MUSULMÁN*, Public Space One, Iowa City.

### 2023

Abu Dhabi Art Fair, ADN Galeria, Abu Dhabi.  
ARCO, ADN Galeria, Madrid.  
*Les Marcel. Collection R. Patt*, Le Botanique, Brussels.  
*Tradition Interrupted*, Oklahoma State University of Art, Stillwater.  
*Dystopia: Transition from Memory*, Art Front Gallery Tokyo.  
*Raising flags*, museum in progress, Vienna.  
*Stayin' Alive, Discover the Collections*, BPS22 Charleroi.  
*PUSH 2.0* Centre d'Arts Plastiques et Visuels, Lille.  
*Mondes perméables*, Centre d'art contemporain de Vienne, Vienna.  
*Faire avec H2M*, Bourg-en-Bresse.  
Basel Social Club, Basel.  
*Forget fear*, Ecole Internationale de Genève, Geneva.  
*Al-Tibag 10th Anniversary*, Al-Tibag, Barcelona.  
*Encore & en-corps*, Forum Expo Bonlieu, Annecy.  
*Tradition Interrupted*, Springfield Art Museum, Springfield.

### 2022

*Based on True Story*, Setouchi Triennale 2022, Awashima Community Area, Japan.  
5ème Biennale Internationale de Casablanca.  
*Triple Take*, Wilde Gallery, Basel.  
*African Voices*, Officine dell'Immagine, Milan.  
*Tradition Interrupted*, Marshall M. Fredericks Museum, Saginaw.  
*Your Body is Battleground*, Union Francaise Building, Istanbul.  
*ALHAMDU – Muslim Futurism*, Rubenstein Arts Center, Duke University.  
*Into the Wild*, Wilde Gallery, Geneva.  
*Space Odity*, Metaphor Athens, Athens.  
*In this world, I'm a stranger*, HiFlow, Geneva.  
*Winter is coming*, Wilde Gallery, Geneva.  
*L'appartement 22*, Lot 219, Fez.  
*I don't know you like that*, UB Art Galleries, Buffalo.  
*Tradition Interrupted*, Katonah Museum Art, Katonah.

Flags, Fondation Boghossian, Villa Empain, Brussels.

Tradition Interrupted, Lamont Gallery, Exeter. Tangier – something is possible, Musée de la Kasbah, Tangier.

The other story, Cobra Museum of Modern Art, Amstelveen.

## 2021

*The Slipstream: Reflection, Resilience, and Resistance in the Art of Our Time*, Brooklyn Museum.

*Moroccan Trilogy*, Museo Nacional Centro de Arte Reina Sofía, Madrid.

*L'art, un jeu sérieux*, MACAAL, Marrakech.

*Seeing & Perceiving*, The King Abdulaziz Center for World Culture, Dhahran.

*Memory of Defence: Physical and Mental Architectures*, Es Baluard Museu, Palma.

*In Relation to Power: Politically Engaged Works from the Collection*, Nasher Museum of Art, Durham.

*I don't know you like that*, Bemis Center, Omaha.

*Lady Dior As Seen As By*, Ruarts Foundation, Moscow.

*Résistances*, Ateliers des Arques, Les Arques.

*Weatherproof*, NDSM Fuse Wunderkammer, Amsterdam.

*Lady Dior As Seen By*, Michael Fuchs Galerie, Berlin.

*Under Construction - part one*, Lawrie Shabibi, Dubai.

#LMN'ART, Gallery Kent, Tanger.

*Rêves d'été en monochrome*, Wilde Gallery, Geneva.

*Le Grand Tour*, H2M, Bourg en Bresse.

*30 ans + 30 jours...IS THE NEW PUNK*, Analix Forever, Geneva.

*Art Front Selection 2021 spring*, Art Front Gallery, Tokyo.

*Les Orages*, ISELP, Brussels.

*Tradition Interrupted*, Juliet Art Museum, Clay Center for the Arts & Sciences, Charleston.

*Luttes et Utopies: 50 ans d'art engagé*, Musée de Millau.

*Icons*, Fondation Boghossian - Villa Empain, Brussels.

## 2020

*The Light House*, Fondation Boghossian - Villa Empain, Brussels.

*La Vague Blanche*, Galerie 38, Casablanca.

*A2 Collection: space of confluences*, Sala de la Provincia de la Diputacion, Huelva.

*The Pope*, MOCAK, Krakow.

*Printemps Paris*, Ceysson & Bénétière, Paris.

*How To Disappear*, Goodman Gallery, Johannesburg.

*Our world is burning*, Palais de Tokyo, Paris.

*La Colère de Ludd*, BPS22, Charleroi.

*Summer Collective Show*, Wilde Gallery, Geneva.

*Traces du vivant*, Musée des confluences, Lyon.

*Prête-moi ton Rêve*, Musée des cultures contemporaines Adama Toungara d'Abobo, Abidjan.

*Supper Club*, Wilde Gallery, Basel.

*La sombra de Goya en el arte contemporáneo*, La Lonja, Zaragoza.  
*RECYCLER / SURCYCLER*, Fondation Villa Datris, L'Isle-sur-la-Sorgue.  
*Paris Weekend Gallery*, Ceysson & Bénétière, Paris.  
*Taipei Connections : live-streaming*, Ocula, online edition.  
*...possibilité d'action*, Métavilla, Bordeaux.  
*United Artists - 1:54 Marrakech OFF*, Hotel Movenpick, Marrakech.  
*La sombra de Goya en el arte contemporáneo*, Kubo Kutxa, San Sebastián.  
*Fonction critique 2*, Aperto, Montpellier.  
*Touriste!*, Espace d'Art Plastique, Mitry-Mory.  
*Cut Up/Cut Out*, Massilon Museum, Massilon.  
*Glitch*, Margo Veillon Gallery Tahrir Cultural Center, AUC, Cairo.

## 2019

*Silent Narratives*, Museum of Contemporary Art, Yinchuan.  
*Nous sommes contemporains*, L'ar[T]senal, Centre d'art contemporain, Dreux.  
*La sombra de Goya en el arte contemporáneo*, Fernán Gómez, Centro Cultural de la Villa, Madrid.  
*Cut Up/Cut Out*, Art Museum of West Virginia University, Morgantown.  
*5994 is just a number*, ADN Galeria, Barcelona.  
*Eugenèsia*, Centre d'Art Lo Pati, Amposta.  
*Nuit Blanche*, Hôtel de ville, Vincennes.  
*Ekphrasis*, Fondation Boghossian - Villa Empain, Bruxelles.  
*Messages silencieux*, Maison de la Région, Strasbourg.  
*Prête-moi ton Rêve*, Musée de Civilisations noires de Dakar.  
*Le Grand Détournement*, Ceysson & Bénétière, Paris.  
*Rouge, Couleur de l'engagement*, Château La Dominique, Saint-Emilion.  
*Metamorphosis*, Annex of Athens School of Fine Arts, Hydra.  
*Sketchpad*, Topographie de l'art, Paris.  
*A-part*, Maison du parc des Alpilles, Saint-Rémy-de-Provence.  
*Speaking Power To (Post) Truth*, Jane Lombard Gallery, New York.  
*Une Poétique du multiple*, Artothèque de Caen.  
*Art et presse, libres échanges*, Chateau de Penthes, Genova.  
*Pas de printemps pour Marnie*, Galerie de Multiples, Paris.  
*L'Herbe entre les pavés (et les roses dans les phallus)*, Analix Forever, Geneva.  
*Miroir collectif*, Musée Bank Al-Maghrib, Rabat.  
*The I is Always in the Field of the Other*, Evliyagil Museum, Ankara.

## 2018

*Revolution Generations*, Mathaf Arab Museum of Art, Doha.  
1-54 Contemporary African Art Fair, ADN Galeria, London.  
*Second Life, Second Breathe*, Musée d'art contemporain Africain Al Maaden (MAACAL), Marrakech.  
*Beyond Borders*, Fondation Boghossian – Villa Empain, Brussels.  
*Somewhere Behind the Eyes*, Sammlung Philara, Düsseldorf.  
*People Get Ready*, Nasher Museum of Art at Duke University, Durham.  
Echigo Tsumari Art Triennale, Niigata.  
*Cut Up/Cut Out*, Ellen Noel Art Museum, Odessa.  
*BRIC-a-brac / The Jumble of Growth*, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome.  
*40 ans de collection et un film documentaire de 60mn*, Fondation Fernet-Branca, Saint-Louis.  
*Un oeil ouvert sur le monde arabe*, Institut du Monde Arabe, Paris.  
*Motherland in art*, Museum of Contemporary Art in Krakow.  
*Al Musiq*, Philharmonie de Paris – Cité de la musique, Paris.  
*Pont Hassan II*, 1ere Biennale Architecture, Ville, Culture de Rabat Salé, Rabat.  
*Cut Up/Cut Out*, Pensacola Museum of Art, Pensacola.  
*Systems of Demarcation*, Von der Heydt-Kunsthalle, Wuppertal-Barmen.  
7eme Biennale d'Architecture de Shenzhen, Natou Old Town, Shenzhen.

## 2017

*Newwwar. It's just a game?* Bandjoun Station, Bandjoun.  
*memoire vive*, L29 Art Studio, Rome.  
*Diaspora Now*, Gifu Museum, Gifu.  
*Lettres ouvertes, de la calligraphie au street-art*. Institut des Cultures d'Islam, Paris.  
*Saout Africa (s) – SAVVY Funk – Documenta 14*, SAVVY Contemporary, Berlin.  
*Miroir, Miroir*, Mudac, Lausanne.  
*Beautiful Stranger*, Museum de Wieger, Deurne, Netherlands.  
*In Friction with Fiction*, Conrads Gallery, Düsseldorf.  
*57th Venice Biennale 2017*, NSK State Pavillion, Venice.  
*57th Venice Biennale 2017, The Absence of Paths*. Tunisian Pavillion, Venice.  
*E-mois*, Al-Maaden, Marrakech.  
Art Brussels, ADN Galeria, Brussels.  
*State of the World*, H&R Block Artspace, Kansas City.  
ARCO, ADN Galeria, Madrid.

## 2016

*BRIC-à-brac The Jumble of Growth*, Beijing Today Art Museum, Beijing.  
*Essentiel Paysage*, Musée d'art contemporain africain Al Maaden, Marrakech.  
*Urban Touch*, Kunsthalle Faust, Hannover.  
*D'une Méditerranée, l'Autre*, Frac Provence-Alpes-Côte d'Azur, Marseille.  
*On the origins of Art*, MONA, Hobart, Australia.  
*Exile Pavilion*, Archives Nationales / Hors-les-Murs YIA Art Fair, Paris.  
*Dépenses*, Labanque, Béthune.  
*3AJEL, Le Temps Réel*, Talan, Tunis.  
*Looking at the World Around You*, Santander art Gallery, Madrid.  
*Les Murmures de la Galerie 121*, La Galerie 121, Institut Français de Casablanca.  
*Lady Dior as Seen By*, Langen Foundation, Neuss.  
*En garde, l'art s'engage!* Musée Bartholdi, Colmar.  
*Setouchi Art*, Shinjyuku, Tokyo.  
*Le temps de l'audace et de l'engagement*, Institut d'Art Contemporain, Villeurbanne.  
ARCO, ADN Galeria, Madrid.  
198920072016, Galerie Papillon, Paris.  
*Le Sens de la Peine*, La Terrasse, Nanterre.  
*Still Fighting Ignorance & Intellectual Perfidy*, Iwalewa Haus, Bayreuth.

## 2015

*I Love You*, Fondazione VIDEOINSIGHT, Turin.  
*Les Fragments de l'Amour*, CAC La Traverse, Alfortville.  
Untitled, ADN Galeria, Miami.  
*Who said that tomorrow doesn't exist?*, 1st TRIO Biennial, Rio de Janeiro.  
*General Indisposition, an Essay about Fatigue*, Fabra I Coats, Barcelona.  
5th Thessaloniki Biennale, Thessaloniki.  
*HIWAR, AMOCA*, the Arab Museum of Contemporary Art. Sakhnin.  
*A l'ombre d'Eros, une histoire d'amour et de mort*, Monastère Royal de Brou, Bourg-en-Bresse.  
*Traces of the Future*, MMP+, The Marrakech Museum for Photography and Visual Arts.  
*Handle with care*, Ostrale'015, Dresden.  
ArtBrussels, ADN Galeria, Brussels.  
*Diverse works: Director's Choice, 1997-2015*, The Brooklyn Museum, Brooklyn.  
*Jameel Prize 3*, Sharjah Museum of Islamic Art.  
*You love me, you love me not*, Galeria Municipal do Porto.  
*Detrás del Muro II*, La Bienal de la Habana (Collateral event), La Habana.

## 2014

*The Sublime: Contemporary Works from the Collection*, Qagoma, Brisbane.  
*Le Maroc Contemporain*, Institut du Monde Arabe, Paris.  
*Ne pas se séparer du monde*, 5ème Orient d'art Express, Oujda.  
*Les Désastres de la Guerre*, Festival A-Part, Les Beaux-de-Provence.  
*La Route Bleue*, Musée National Adrien Dubouché, Limoges.  
*Accomplices and Witnesses*, ADN Galeria, Barcelona.  
*The Disappearance of Fireflies*, Prison Sainte-Anne, Avignon.  
*Songs of Loss and Songs of Love*, Gwangju Museum of Art, Gwangju.  
*The Sea is my land*, Triennale di Milano.  
*Colonia Apocrifa*, MUSAC Museo de Arte Contemporáneo de Castilla y León.  
*Body and Soul: New International Ceramics*, Museum of Art and Design, New York.  
*Spot on: Mounir Fatmi*, Stiftung Museum, Düsseldorf.  
*Arab Contemporary: Architecture, Culture & Identity*, Museum of Modern Art, Louisiana.  
*Des choses en moins, des choses en plus*, Palais de Tokyo, Paris.  
ARCO, ADN Galeria, Madrid.

## 2013

*Jameel Prize 3*, Victoria & Albert Museum, London.  
*25 years of Arab Creativity*, National Museum of Bahrain, Manama.  
*Body and Soul: New international ceramics*, Museum of Arts and Design, New York.  
*La Route Bleue*, Villa Empain-Fondation Boghossian, Bruxelles.  
*10 is more than a number*, ADN Galeria, Barcelona.  
*Pictorial Field*, D+T Project Gallery, Bruxelles.  
*To be continued*, Le Quartier - Centre d'art contemporain, Quimper.  
*L'art dans les chapelles*, Chapelle de la Trinité, Clégüerrec.  
*Sculpture on the beach*, Art Dubai, Dubai.  
*(One) Hope Map*, Centre Culturel de Bruges, Bruges.  
*50 ans d'arts vidéos internationaux*, La Friche Belle de Mai, Marseille.  
*Au-delà de mes rêves*, H2M - Résonance de la Biennale de Lyon, Bourg-en-Bresse.  
*Symbiose de deux mondes*, Written Art Foundation - Palais Namaskar, Marrakech.  
*Exercises on Democracy*, White House Biennial, Athens.  
*Khat and After*, Katara Cultural village, Doha.  
*The Sea is my land*, MAXXI, Rome.  
*Transit*, Pavilhão da Oca, São Paulo.  
*Pièces Montrées: La Collection Impossible*, Fondation Fernet-Branca, Saint Louis.

## 2012

*Intranquillités*, B.P.S.22, espace de création contemporaine de la province du Hainaut, Charleroi.  
*L'histoire est à moi !*, Le Printemps de Septembre, Toulouse.  
*Transit*, Museu de Arte Moderna da Bahia, Salvador da Bahia.  
*Lady Dior as seen by*, Wako Namiki, Tokyo.  
*Le Depays*, 4th Marrakech Biennale, Marrakech.  
*Seules les pierres sont innocentes*, Galerie Talmart, Paris.  
*Advance/...Notice*, Goodman Gallery, Johannesburg.  
*Drawings*, Paradise Row Gallery, London.  
*Détournements*, Keitelman Gallery, Bruxelles.  
*Replicants*, Galerie Talmart, Paris.  
*Home Where*, Lombard-Freid Projects, New York.  
*Beyond Memory*, Museum on the Seam, Jerusalem.  
*La Plasticité du Langage*, Fondation Hippocrène, Paris.  
*Untold Stories*, Johan Deumens Gallery, Amsterdam.

## 2011

*Unfolding Tales*, Brooklyn Museum, New York.  
*Told, Untold, Retold*, Mathaf, Arab Museum of Modern Art, Doha.  
*Between Now and Then*, OMR Galeria, Mexico.  
*The Last exhibition at Galerie Ferdinand van Dieten*, Galerie Ferdinand van Dieten, Amsterdam.  
*Miragen*, Museu Nacional do Conjunto Cultural da Republica, Brasilia.  
*Miragen*, Instituto Tomie Ohtake, Sao Paulo.  
*Frontières, rencontres de Bamako*, Fondation Gulbenkian, Lisbon.  
*Images affranchies*, Ancienne agence de la Banque du Maroc, Marrakech.  
*Fluxus-African Contemporary Art*, Chiesa dei Santi Carlo e Agata, Reggio Emilia.  
*Inspiration Dior*, Musée des Beaux Arts Pouchkine, Moscow.  
*Pax*, Fondation Frances, Senlis.  
*Meeting Point 6: Locus Agonistes - Practices and Logics of the civic*, Beirut art Center, Beirut.  
*The Pavement and the Beach*, Paradise Row, London.  
*Working for change, pavillon marocain - 54e Biennale de Venise*, Appartement 22, Rabat.  
*West end?* Museum on the Seam, Jerusalem.  
*Islam & the City*, Institut des Cultures d'Islam, Paris.  
*Collector*, Tri postal, Lille.  
*Maghreb: Dos Orillas*, Circulo de Bellas Artes, Madrid.  
*Terrible Beauty: Art, Crisis, Change*, Dublin Contemporary 2011, Dublin.

## 2010

XIIth Cairo Biennial.

*Unexpected - Unerwartet*, Kunstmuseum Bochum, Bochum.

*Res publica*, Moscow Museum of Modern Art, Moscow.

*Yesterday will be better*, Aargauer Kunsthhaus, Aarau.

*In context, Arts on main*, The Goodman Gallery, Johannesbrug.

*Miragens*, Centro Cultural Banco do Brasil, Rio de Janeiro.

*Breaking News*, Fondazione Fotografia Modena, Modène.

*CAVE, Contemporary Arab Video Encounter*, Maraya art center, Sharjah.

*THE STATE*, Traffic, Dubai.

*Capturando rayos del sol Norteafricano*, Centro Parraga, Murcia.

*The Storyteller*, The New School, New York.

*The Storyteller*, Art Gallery of Ontario, Toronto.

*The Exquisite Corpse Project*, Gasser Grunert Gallery, New York.

*Shadow Dance*, KAdE, Amersfoort.

*One shot! Football et Art Contemporain*, B.P.S. 22, Charleroi.

*Born in Dystopia*, Rosenblum Collection & Friends, Paris.

*As the land expands, the world gets closer*, Al Riwaq, Bahrein.

*Frontières*, Centre culturel franco-mozambicain, Maputo.

*Living Together*, Observatori 11, Valencia.

## 2009

*8e rencontres photographiques de Bamako*, Bamako, Mali.

*Balla Drama*, Paradise Row, London.

*America*, Beirut Art Center, Beyrouth.

*Looking Inside Out*, Kunsternes Hus, Oslo.

*The Storyteller*, Salina Art Center, Salina.

*After Architecture: Tipologies de Després*, Santa Monica Art Center, Barcelona.

*Il faut être absolument moderne*, Paradise Row, Istanbul.

*Planète Cerveau*, Musée Denys Puech, Rodez.

*Collective Memories in three chapters*, Galerie Antje Wachs, Berlin.

*Cul-de-Sac*, Isola di San Pietro, Venice.

*Another Border: Who are the others?* Göteborgs Konsthall, Göteborg.

*Traversées-Crossings*, Darb 17 18, Cairo.

*Little Black Curly Hair*, Kappatos Galerie, Athens.

*TransArabe in Casa Arabe*, Casa Arabe, Madrid.

## 2008

*Paradise Now ! - Essential French avant-Garde Cinema 1890-2008*, Tate modern, London.  
*Looking Forward to hearing from you*, Musée Gounaropoulos, Athens.  
*Open Sky - Spaces beyond their Practices*, Kunstverein Medienturm, Ilz.  
*Flow*, Studio Museum in Harlem, New York.  
*Peur et Désir*, Palais de Tokyo, Paris.  
*Traces du sacré*, Centre Georges Pompidou, Paris.  
*The gates of Mediterranean*, Palazzo del Piozzo Rivoli, Turin.  
*Traces du sacré*, Haus der Kunst, München.  
*Visionary Tales of a Balanced Earth*, The Te Papa Museum, Wellington.  
*Traversia*, CAAM, Canary Islands.  
*Videozoom - Sala 1*, Centro Internazionale d'Arte Contemporanea, Roma.  
*Attempt to exhaust an African place*, Santa Monica Art Center, Barcelona.

## 2007

*(Im)postures*, Université Paris I Panthéon-Sorbonne.  
*52nd International Venice Biennial*, Italie.  
*Fiac cinéma*, Palais de Tokyo, Paris.  
*Seven installations*, Faulconer Gallery - Grinnell College, Iowa.  
*Frontier(s)*, Musée d'art et d'histoire, Saint-Brieuc.  
*Africa remix - Contemporary art of a continent*, Johannesburg Art Gallery, Johannesburg.  
*Biennial, international art exhibition*, Nadezda Petrovic Memorial, Cacak, Serbia.

## 2006

*Africa remix, Contemporary art of a continent*, moderna museet, Stockholm.  
*Absolumental*, Les Abattoirs, Musée d'Art Moderne et Contemporain, Toulouse.  
*Spiritus*, Nuit blanche, église saint séverin, Paris.  
*The photographers gallery, explorations in film & vidéo*, London.  
*Courants alternatifs*, Le Parvis, Ibos & CAPC musée d'art contemporain, Bordeaux.  
*Africa remix, contemporary art of a continent*, Mori Art Museum, Tokyo.

## 2005

*Africa remix, l'art contemporain d'un continent*, centre georges pompidou, Paris.  
*Meeting point*, the stenersen museum, Oslo.  
*Tourist class*, konstmuseum, Malmö.  
*Cohabitation forcée*, centre d'art contemporain ticino, Bellinzona.  
*Rencontres méditerranéennes*, horcynus orca foundation, Messina.  
*Nuit de landen van ondergaande zon*, arti e amicitiae, Amsterdam.  
*Marokko kunst & design*, wereldmuseum, Rotterdam.  
*Africa remix, contemporary art of a continent*, hayward gallery, London.

## 2004

*Inventaire contemporain II*, Galerie nationale du jeu de paume, Paris.  
*Africa remix - Contemporary art of a continent*, Museum Kunst Palast, Düsseldorf.  
*Les afriques - Lille 2004 capitale européenne de la culture*, Tri postal, Lille.  
*Apagado/Encendido*, Museo Nacional de Artes Visuales, Montevideo.  
*Foucault cinéma, image mémoire, image pouvoir*, Cinémathèque française, Paris.  
*Nearer the near east - A public space project*, Schirn Kunsthalle Frankfurt.  
*Les Camoufleurs*, Kunstverein Springhornhof, Lüneburg.

## 2003

*Sur le front, géographie de la peinture contemporaine*, Le Triage, Nanterre.  
*Art vidéo, art interactif*, Musée de la fondation O.N.A, Casablanca.  
*Videoarcheology*, The red house - Center for culture and debate, Sofia.  
*Nuevo video arabe*, Caixa forum, Barcelona.  
*Cinéma d'avant-garde, contre-culture générale*, Cinémathèque française, Paris.  
*Les résidents, l'ailleurs, l'image et la mobilité*, La Plateforme, Alger.

## 2002

*Observatorio # 2 trans/action*, Espace Camouflage, Bruxelles.  
*Tv or not Tv*, 8ème Celebration of expérimental media arts, Los Angeles.  
*Images and power*, Espacio C, Camargo.  
*Videorient*, Landesmuseum, Linz.  
*Latitude Villette Maghreb*, Grande halle de la Villette, Paris.

## 2001

*Vidéo/je vois, la création vidéo en France*, Auditorium musée Guggenheim, Bilbao.

*In/tangible cartographies*, World wide vidéo festival, Amsterdam.

*Radio de accion*, Centro atlantico de Arte Moderno, Îles Canaries.

*Videomarea*, Palazzo Borsa Valori, Gênes.

## 2000

UC Berkeley & Pacific film archive, San Francisco.

*Blue stage*, House of world cultures, Berlin.

*L'objet désorienté*, Ateliers d'artistes de la ville de Marseille, Marseille.

*Auditorium*, MAMAC, Nice.

*Society for cinema studies*, Chicago.

## 1999

*L'objet désorienté*, Musée des Arts Décoratifs, Paris.

*Regards nomades*, FRAC Franche-Comté - Musée des Beaux-Arts, Dole.

*Paris-Casa, suites marocaines*, Couvent des Cordeliers, Paris.

*Un été marocain*, Centre d'Art Contemporain, Castres.

*L'objet désorienté*, Villa des Arts & Galerie 121, Casablanca.

*Un automne marocain*, Arteppes - Espace d'Art Contemporain, Annecy.

*Artistes Marocain*, ARIAP - Atelier/Galerie, Lille.

## COLLECCIONES / COLLECTIONS (selected)

### Angola

- Sindika Dokolo Foundation, Luanda

### Australia

- Art Gallery of Western Australia, Perth
- Queensland Art Gallery of Australia, Brisbane

### Belgium

- Collections de la Province de Hainaut et du BPS22

### Canada

- AGO, Art Gallery of Ontario, Toronto

### China

- Collection Today Art Museum, Beijing

### France

- Fondation Louis Vuitton pour la création, Paris
- Fonds National d'Art Contemporain, Paris
- Fonds Régional d'Art Contemporain d'Alsace, Sélestat
- Fonds Municipal d'Art Contemporain, Paris
- MAMC Les Abattoirs, Toulouse
- Cité nationale de l'histoire de l'immigration, Paris
- Rosenblum & Friends, Paris
- Foundation Frances, Senlis
- FDAC L'Essonne & Château de Chamarande
- Bibliothèque Municipale de Lyon

### Germany

- Museum Kunstpalast, Düsseldorf
- Nadour, Krefeld
- Written Art Foundation, Frankfurt

## Israel

- The Tiroche DeLeon Collection

## Italy

- Fondazione Cassa di risparmio di Modena, Modena
- Fondazione Luciano Benetton

## Jordan

- Darat al Funun, The Khalid Shoman Foundation, Amman

## Mali

- National Museum of Mali, Bamako

## Morocco

- MMP+, The Marrakech Museum for Photography and Visual Arts, Marrakech
- Bank Al-Maghrib, Casablanca
- Wafabank Foundation, Casablanca
- Museum of the ONA Foundation, Casablanca
- Morocco Permanent art collection, Embassy in Rabat
- Fondation Alliances, Casablanca

## Poland

- MOCAP, Museum of Contemporary Art, Krakow

## Qatar

- Qatar Foundation, Doha
- Mathaf, Arab Museum of Modern Art, Doha

## Saudi Arabia

- Jameel Foundation
- King Abdulaziz Centre, Dhahran

## The Netherlands

- Stedelijk Museum, Amsterdam
- Rijksakademie Collection, Amsterdam
- De Nederlandsche Bank N.V., Amsterdam
- Miniature Museum Ria and Lex Daniels, The Hague



c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com

#### Tunisia

- Kamel Lazaar Foundation, Tunis

#### Turkey

- Koç Foundation, Istanbul

#### United Arab Emirates

- The Farjam Collection, Dubai
- Louvre Abu Dhabi Collection, Abu Dhabi

#### United Kingdom

- Articulate Contemporary Art Fund, London

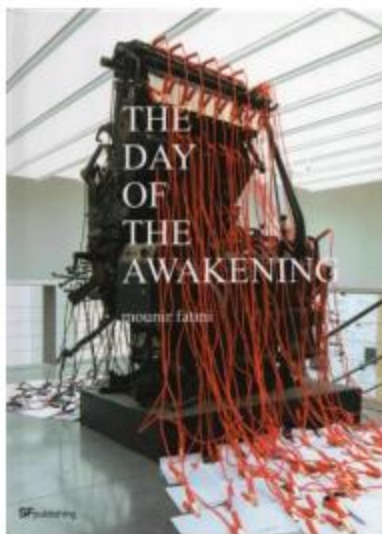
#### United-States of America

- The Brooklyn Museum, New York
- Nasher Museum of Art at Duke University, Durham
- Hessel Foundation for the Bard Museum, New York
- MOCA, The Museum of Contemporary Art, Los Angeles



***The Observer Effect***

Sfpublishing & ADN Edicions, 2021



***The Day of the Awakening***

Studio Fatmi; ADN Galeria; CDAN, Centro de arte y Naturaleza

Sfpublishing: Mallorca, 2019

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



*C'est encore la nuit*  
FS Publishing: Mallorca, 2018



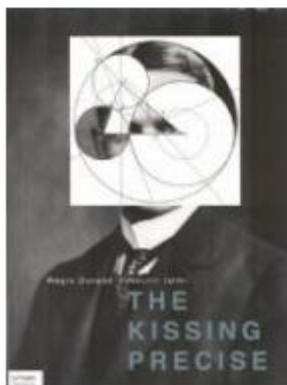
*The Missing Show*  
SF Publishing: Paris, 2018



***Survival Sings***  
SFpublishing: Paris, 2017



***History is not mine***  
SFpublishing; Rencontres de Barmako: France, 2015



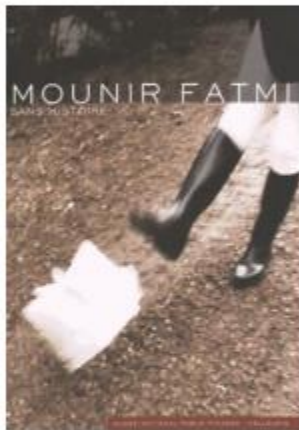
***The Kissing Precise***  
Durand, Régis (Ed.)  
Editions Le Bord de l'eau: Belgique, 2014



***Mounir Fatmi. Suspect Language***

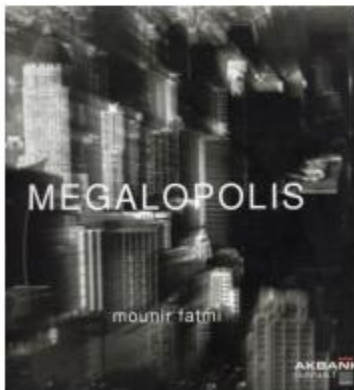
Davies, Lillian

Skira: Milano, 2012



***Sans histoire***

Editions de l'Art: Nice, 2012



***Megalopolis***

Akbank Sanat: Istanbul, 2011

# adngaleria

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com



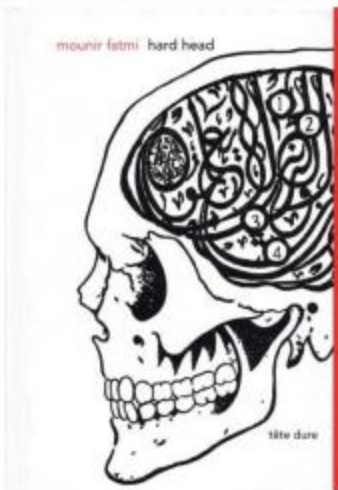
## ***Ghosting***

SFpublishing: Belgique, 2011



## ***Fuck The Architect***

Lowave: Badalona, 2008



## ***hard head tête dure***

Rijksakademie van beeldende kunsten: Barcelona, 2008

**adn**galeria

c/ Mallorca, 205

08036 Barcelona

T. (+34) 93 451 0064

info@adngaleria.com

www.adngaleria.com

**mounir fatmi**  
Texts and press

Exposition

# Énormément bizarre

La collection Jean Chatelus, donation de la fondation Antoine de Galbert

26 mars - 30 juin 2025

À l'occasion de la donation par la fondation Antoine de Galbert de la collection Jean Chatelus au Centre Pompidou, le Musée national d'art moderne présente cet ensemble d'œuvres exceptionnel réuni tout au long de sa vie avec passion et curiosité. Rassemblant près de quatre cents pièces – sculptures, installations, peintures, photographies, dessins, objets votifs et vernaculaires – reflétant des esthétiques comme des voix diverses, l'exposition met l'accent sur la poétique de la ruine, la décomposition organique, l'interdit, ou encore le spectre apocalyptique qui témoignent des obsessions du collectionneur.

La présentation d'une partie de sa collection au Musée d'art moderne de la ville de Paris à l'occasion de l'exposition « Passions Privées » puis au sein de « L'intime, le collectionneur derrière la porte », exposition inaugurale de La Maison rouge en 2004, ont su donner un aperçu de l'ampleur de sa collection qui se déployait dans un accrochage dense, hétérogène et anti-rhétorique dans ses appartements.

## Exposition "Ce que l'Horizon promet" : sciences et croyances pour affronter l'incertitude

Par Arnaud Devillard le 18.03.2025 à 06h00

Au croisement de l'art, des sciences et des technologies, l'exposition "Ce que l'horizon promet" revisite les différentes façons par lesquelles les humains ont cherché à connaître l'avenir. L'intelligence artificielle en est l'un des derniers avatars.



Les oeuvres Dark Dark Dark et Dark Analytics de Mounir Fatmi

© AURÉLIEN MOLE, FONDATION EDF

Notre appétence pour la prévision s'exerce parfois au détriment de la nature. Œuvre de Franck Scurti, *Paysage économique* est le dessin à l'encre d'une vision bucolique derrière laquelle se dessinent des pics montagneux. En réalité, ces lignes acérées sont des fluctuations boursières. Plus loin, deux jarres, objets traditionnels de transport de denrées, ont été peintes par l'artiste marocain Mounir Fatmi de manière à arborer des courbes de marchés boursiers correspondant aux prix du blé, du riz du cacao en même temps que celles de statistiques sur la pénurie d'eau. Confrontation entre perspective de profit et

c/ Mallorca, 205  
08036 Barcelona  
T. (+34) 93 451 0064  
info@adngaleria.com  
www.adngaleria.com

## Embodied echoes: stories of the foreign soul

17 Apr — 29 Jun 2024 at the Magazzini Van Axel in Venice, Italy

15 MARCH 2024



Piero Atchugarry Gallery is pleased to present *Embodied Echoes: Stories of the Foreign Soul*, an exhibition featuring the powerful and interconnected works of internationally acclaimed artists *mounir fatmi* (b.1970) and *Dagoberto Rodríguez* (b.1969). Both artists, immigrants living in other countries, bring a singular perspective to the exploration of human displacement and the impact of borders. Set against the backdrop of the Venice Biennale, the exhibition aligns seamlessly with the 60th International Art Exhibition 2024's theme, *Foreigners Everywhere*, curated by Adriano Pedrosa.

In a fusion of historical remnants and contemporary introspection, echoes the psychological and physical issues involving origin and its nuances. Together *fatmi* and *Rodríguez* question concepts of belonging and otherness, shedding light on their own immigrant stories. By the very existence of their works in unison filling the exhibition space, the presentation unfolds in such a way that it becomes a celebration of the foreign, the distant, the outsider, the queer, and the indigenous through the lens of these two remarkable artists.

The PA Takeover initiative was inaugurated in 2019, coinciding with Piero Atchugarry Gallery's solo exhibition featuring *Túlio Pinto* at *Fondamenta Sant'Apollonia* in Venice during the Biennale. This innovative program orchestrates satellite exhibitions worldwide, extending beyond the confines of the Piero Atchugarry Galleries. These PA Takeovers serve to engage diverse audiences and communities, both nationally and internationally.

Unlike conventional traveling exhibitions, PA Takeovers are meticulously tailored to each specific site, fostering highly site-specific experiences. Artists represented by the gallery are challenged to adapt their work to new floor plans and settings, thereby encouraging dynamic responses to the unique history and architecture of each venue. This approach fosters novel connections between viewers and artwork, cultivating an ever-evolving relationship with art. The forthcoming PA Takeover marks the second exhibition in Venice, following sculptor, *Túlio Pinto*'s successful debut in 2019.

## Dagoberto Rodríguez & mounir fatmi: *Embodied Echoes: Stories of the Foreign Soul*



On the occasion of the 60th Venice Art Biennale, Piero Atchugarry Gallery is pleased to present *Embodied Echoes: Stories of Foreign Soul*, a duo show featuring the powerful and interconnected works of internationally acclaimed artists mounir fatmi (b.1970) and Dagoberto Rodríguez (b.1969).

As artists leaving in exile, both have personally experienced the raw reality of the migrant condition. This perspective has nourished a sense of belonging to the global horde of emigrants, a community which constitutes the world's fifth-largest population. But these experiences also deeply influence the artistic production of both artists: it nurtures in fatmi a dedication to dissecting otherness and identity as recurring themes, and in Rodríguez an obsessive interest in the geometry of refugee displacements.

The Cuban born, Madrid-based multidisciplinary artist Dagoberto Rodríguez unveils a new video piece titled *Clessidra*, shot in Havana in August of this past year. This work poignantly addresses the tensions associated with human displacement and borders. Rodríguez also presents an ongoing series about Refugee Camps where he translates several of the world's largest refugee camps such as Zaatari or Dadaab into geometrical abstraction, inviting viewers to reflect more deeply on the permanent tragedy of those transitional cities.

Presented in tandem is the work of the Moroccan conceptual artist, mounir fatmi. A selection of several works fundamental to understanding the depth of the artist's practice is showcased here. *The Blinding Light*, a grand photograph inspired by Italian painter and early Renaissance Master Fra Angelico's (1395–1455) miraculous scene, questions notions of race, hybridization, orientalism, and identity. The text-based sculpture *Coma Manifesto* utilizes an inscription from fatmi's manifesto to engage with themes recurrent not only in his oeuvre, but in his personal history, such as reciprocal cultural and linguistic thinking, social dynamics, and the perception of others.

This fusion of historical remnants and contemporary introspection echoes the psychological and physical issues involving origin and its nuances. Together fatmi and Rodríguez question concepts of belonging and otherness, shedding light on their own immigrant stories. By the very existence of their works in unison filling the exhibition space, the presentation unfolds in such a way that it becomes a celebration of the foreign, the distant, the outsider, and the indigenous through the lens of these two remarkable artists.



## MOUNIR FATMI

The artist discusses technology as a living archive, the role of the artist in the face of the energy crisis and his latest show at Piero Atchugary Gallery

### What is the nature of the relationship between technology, the past and the future in your work?

Everything is interconnected. It is often developed according to a value system that functions like a network of connections, so I believe the best way to approach and interpret it is within the context of complexity and confusion. To me, technology is merely an extension of our bodies, and technological advancements have always shaped our collective memory and perception of history. What particularly interests me is how technology, whether obsolete or cutting-edge, is intertwined with how we connect with each other and understand the past, as well how it influences our view of the future. Of course, this relationship is complex and multidimensional.

### Many of your installation works incorporate outdated or obsolete forms of technology. How do you source these materials?

As far as typewriters, VHS tapes and antenna cables are concerned, I often acquire these items at flea markets, thrift stores or even by salvaging personal belongings, which I frequently integrate into



Mounir Fatmi. *Modern Times, A History of the Machine*. 2009–10. Video, sound, saw blades in steel. Image courtesy of the artist and Art Front Gallery, Tokyo. © Mounir Fatmi

my installations. What's interesting here is that the final artwork brings together the artistic proposal along with these media as an archive. I've always said that my work exists somewhere between the archive and archaeology. Without being nostalgic, I still find conceptual and emotional richness in these objects from the past.

**Your work often uses video and sound in its critique of media and technology, such as the Jameel Prize-winning *Modern Times, A History of the Machine* (2009). What is behind this choice of medium?**

It stems from my belief that these media are inherently connected to our contemporary reality. They allow me to create visual and auditory narratives that question the information society and its impact on our daily lives. However, I admit that I have always considered video and sound as very fragile media, despite the fact that I continue to use them for certain projects when they are indispensable. You know, a power outage is all it takes for a video or a sound piece to cease to exist. In 2018, I made the decision to only show videos in my exhibition *This is my Body* at Wilde gallery in Geneva, and I confess that every day I wondered if the videos and sounds were functioning properly. I never ask myself this question when it comes to exhibiting paintings, sculptures or installations.

**In your latest exhibition *Whispered Stories of Forgotten Wires* at Piero Atchugarry Gallery, the titular work, a sound piece, introduces a personal diaristic element to your oeuvre. Is there a continuity between this piece and your wider practice?** Indeed, the installation *Whispered Stories of Forgotten Wires* (2023) incorporates personal elements – stories I write when I feel the need to convey something that cannot be shown through painting, sculpture or video. I believe this is the first time I've integrated something intimate into an installation. However, I've been aware since the beginning of my career that I am a storyteller and that my works are often laden with narratives. I think this also reflects my desire to explore more personal aspects of my own history and relationship with technology.

The French philosopher Gilles Deleuze suggests that we never truly begin anything. We are always in the middle, between a starting point and an end. It is from this perspective that I conceived the entire exhibition at Piero Atchugarry gallery. So, yes, there is undoubtedly a continuity between this installation and my entire artistic practice.

**The exhibition also touches on the political exploitation of energy resources through *Oil, Oil, Oil, Oil* (2012/23).**

This is a crucial topic of our time. Energy is what has shaped us



Top: Mourir Fatmi. *Everything Behind Me Suspended*. 2023. Antenna cables.  
Bottom: Mourir Fatmi. *Oil, Oil, Oil, Oil Analytics*. 2023. Installation views of *Whispered Stories of Forgotten Wires* at Piero Atchugarry Gallery, Miami, 2023. Images courtesy of the artist and Piero Atchugarry Gallery, Miami. © Piero Atchugarry Gallery



Mounir Fatmi. Installation view of *This is My Body* at Wilde Gallery, Geneva, 2018. © Wilde Gallery

into what we are today, and without this energy the world is at risk of undergoing profound changes. Our entire life and technology are tied to the question of energy. If we don't find alternative energy sources, we will likely fight over the last drop of oil.

#### **What is the role of the artist in the face of this reality?**

I have always pondered on the role of the artist within a society in crisis. I believe my role is to prompt the viewer to reflect on these intricate issues. The installation *Oil, Oil, Oil* aims to raise awareness about the dependence on fossil fuels and its ecological and geopolitical consequences. Despite its minimalist appearance, utilising the repetition of a single motif – the round agal, an accessory worn around the keffiyeh – the installation maintains an unsettling and urgent quality.

#### **How significant are circles in this piece and in your work?**

They hold multiple meanings. They can represent continuity, repetition or the interconnection between elements of my narrative. They often function as a visual metaphor. They also reference the circularity of history and how technological advances sometimes seem to bring us back to ancient issues. As I've said, I don't believe in a beginning and an end. I believe we live within a perpetually changing circle. Our life, our time, are circular. I don't think our history is a straight line.

**For decades, many regions in the Global South have served as a dumping ground for e-waste from around the world. Do you address this in your art?**

It is very difficult to elicit a response from the audience regarding the impact of electronic waste in general. This is directly related to the obsolescence of the technology I often discuss in my work. It also underscores the issue of excessive consumption in developed countries and the environmental and social consequences of this mass production. I have always sought to raise awareness of these issues and encourage reflection on our collective responsibility, although I am not very optimistic, and I do not believe that art can succeed in this domain. I believe it is the responsibility of each of us to consider what technology we consume and what we discard after use.

#### **Your work also often contains elements of geometry and Arabic calligraphy as well as themes of religion.**

Geometry has always been rooted in cultural and religious contexts, not only in the Arab-Muslim world. The Western world has also had theological debates about geometry and the representation of the divine. Spinoza wrote, "If the triangle had the ability to speak, I believe it would say: 'God is eminently triangular'; and the circle would also say, by eminent reason, that the divine nature is circular; and thus, each thing would affirm its own attributes of God and become like him." Geometry and Arabic calligraphy have been part of my artistic exploration since the beginning of my career. They add an aesthetic and symbolic dimension to my narrative work while evoking the complexity of our relationship with space.