

# Keitelman Gallery

## MOUNIR FATMI INTERSECTIONS

EXHIBITION: September 7<sup>th</sup> – October 31<sup>st</sup>, 2013 (Tuesday-Saturday 12:00 – 6:00 pm)  
OPENING: September 6<sup>th</sup>, 2013 from 2:00 to 8:00 pm

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To kick off the new season, the Keitelman gallery is pleased to present an exhibition by Moroccan artist mounir fatmi. It is the latter's first solo exhibition hosted by a gallery in Belgium, following his high profile input in the 2008 Brussels Biennial and at the B.P.S. 22 in Charleroi in 2012.

This new exhibition provides fatmi with an opportunity to further explore one of the key themes of his work, having to do with cultural mix – an encounter which, as can be observed in the news, seems recurrently marked by a certain level of violence. However, it does not operate in one direction only, and a number of occurrences of empathy and mixing cultures speak for themselves. It is thus rather a love-hate relationship, where antagonistic forces are at work and where paradoxes and ambiguities express themselves.

mounir fatmi takes a particular interest in this area of turbulence, as one could call it, in an exhibition which in more ways than one stands at the crossroads between a variety of universes and identities.

This is first of all reflected in the title he has chosen, which proves both explicit and full of allusions. Mathematically, an intersection indeed literally refers to the point or space where two different planes or spheres meet. A third space is thus created, concurrently new and clearly delineated. Now, in an exhibition that metaphorically deals with the encounter between peoples, the idea of delimited area may refer to the potential emergence of new territories, be they imaginary

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ones, as well as to the quarantine and isolation zones set up by our societies, such as the confined areas assigned to immigrants within airports, or even prisons.

Beyond the hint in the title, ambiguity also arises from the media used by the artist in his creative process. The exhibition shows a set of artworks related to photography, installation and drawing through to sculpture, all of which yet intermingle and endlessly substitute for one another. For instance, in the work based on *Casablanca*, a film is turned into a photograph, then into a drawing, before ending up as a sculpture. In *The Blinding Light*, we discover a painting that has been transformed into a digital file printed on a mirror, i.e. an object/matter that not only backs the substitution or trompe-l'œil effect, but also emphasizes the process of hybridization operating within the works on display.

Of course, hybridization and ambiguity are also to be found in the topics evoked by mounir fatmi, and all the more so in the various cultures referred to through his pictorial language (Muslim and western imageries, the world of cinema and that of ancient painting, minimalism and Duchamp's metaphysical speculation). Here again, somehow echoing the confusion at times generated by the Internet, mounir fatmi's creations make us witnesses of blanket misjudgements on which we, as spectators, have no choice but to take a stand.

It is in this ability to confront us with the fundamentally multiple forces gripping our world that mounir fatmi's talent lies. The strength of his work asserts itself in his ability to shake things up.

mounir fatmi was born in 1970 in Tangiers. He lives and works in Paris and Tangiers.