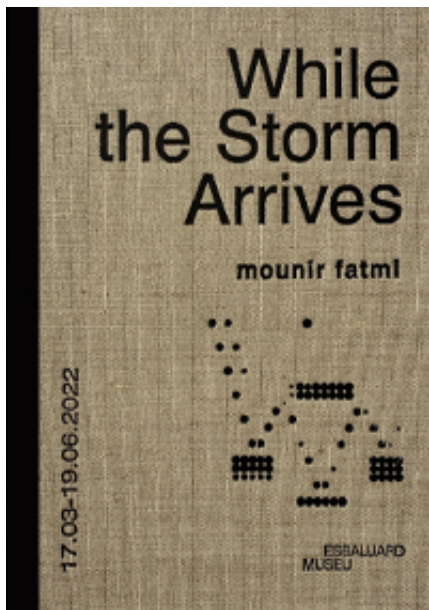


42. While the Storm Arrives



While the Storm Arrives, mounir fatmi, SF Publishing, 2022, Hard cover

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Esta publicación se realizó con motivo de la exposición personal Mientras llega la tormenta en el Es Baluard Museu de Palma, del artista marroquí mounir fatmi, del 17 de marzo al 19 de junio de 2022.

En esta exposición, fatmi reflexiona sobre la elaboración de todos esos relatos que llevan tiempo sometiéndonos, unas narraciones que, desde una violencia física e intelectual, han marcado nuestro pasado y condicionan nuestro futuro.

A partir de una gran instalación central titulada Inside the Fire Circle 02 [Dentro del círculo de fuego 02] (2017-2022), el artista plantea una trabajada metáfora sobre la construcción de la historia, sobre sus condicionantes, los intereses que la rigen y las manipulaciones que emanan desde el poder dominante, dejando algún resquicio de esperanza para que esta sociedad, entre maniatada, desquiciada e indolente, se active en la búsqueda de ese cambio que es más necesario que nunca.

Es Baluard Museu, Marzo de 2022

This publication was made on the occasion of the solo exhibition While the Storm Arrives at the Es Baluard Museum in Palma, by moroccan artist mounir fatmi, from March 17th to June 19th, 2022.

“In this exhibition, fatmi explores the emergence of all these accounts and commentaries we increasingly have to bear physically and intellectually violent narratives that have marked our past and are now shaping our future.

Around the large central installation Inside the Fire Circle 02 (2017-2022), the artist forges a metaphor of the construction of history, the factors conditioning it, the interests governing it and the grasping tentacles sent out by the dominant power, while still leaving a chink of hope that this hamstrung, unhinged and indolent society might somehow rouse itself to search for change that has never been needed so urgently.”

Es Baluard Museum, March 2022

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"This complex, abstract alphabet is made out of graphs, data curves, calculations, percentages and statistics all set against a black background with lines in primary colors that hark back to early computers reflecting the ups and downs of all those socioeconomic algorithms whose cryptic schematics contain transcendental data that can have devastating effects on our lives. Here, driven by his endearing fascination with language, fatmi sets signs representing different variables against another devilishly complicated and often unreasonably inaccessible language: the language of contemporary creation."

Fernando Gomez de la Cuesta, 2022