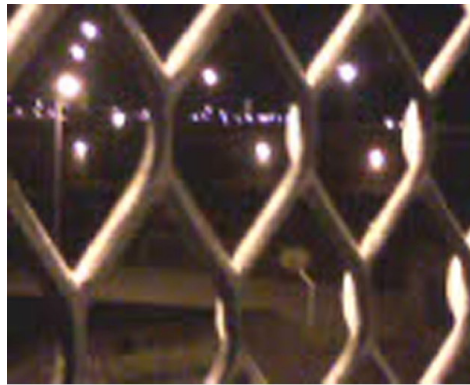


Temps mort de Mohamed Bourouissa : espace et art politiques (Summary)

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In 2009, the French artist Mohamed Bourouissa produced "Temps mort", an artwork resulting from several months of exchanges between Bourouissa and AI, a person incarcerated near Paris. Bourouissa asked AI to send him photographs taken inside the prison by using a cell phone. This exchange was of course completely illegal. A book has been published with the photos and the text messages. Bourouissa also made a video based on these clandestine images. By mobilizing the work of Georges Didi-Huberman, Jacques Rancière and Hannah Arendt, we will try to specify the particularities of a "political art" and to think about the articulation of this notion with the one of "political space". By blurring the boundaries between two a priori opposed spaces – the prison space and the art world – Bourouissa has allowed the emergence of an impure space that proves to be conducive to emancipation. This breach in the "sensible fabric" (Rancière) gives to the resulting images a particular political power. With Didi-Huberman, we can describe them as "firefly-images" that allow "parcels of humanity" (Arendt) to emerge. It is indeed the new "distribution of the sensible" (Rancière) operated by "Temps mort" that makes the work politically powerful. This "distribution of the sensible" is reflected in a new "distribution of light", which must be questioned in relation with the above mentioned concepts. "Temps mort" – a work born of resistance to the norm – is, in the final analysis, a work of unprecedented conceptual richness and political power that must be thought philosophically.