

65. | Casabarata



2018, five chimneys, 550 x 600 x 550 cm.
Exhibition View from Echigo Tsumari Art Triennale, 2018, Niigata.
Courtesy of the artist and Art Front Gallery, Tokyo.
Ed. of 1 + 1 A.P.

This work was part of 7th Echigo-Tsumari Art Triennale, Niigata, 2018.

L'installation « Casabarata » montre une façade de maison peinte en blanc, à l'aspect graphique, voire aux allures de dessin d'enfant. Elle présente d'emblée quelques particularités cependant : l'absence de toit et de fenêtre, une porte d'entrée plus étroite que la normale, et plusieurs conduits de cheminées de couleur noire perçant la façade, une fumée blanche s'échappant de chacune d'entre elles. Coté intérieur, la troisième dimension de l'installation laisse voir une maison ouverte, ressemblant à des ruines après une catastrophe naturelle, comme si une main géante avait ôté une partie du toit et des murs afin d'en observer le contenu. L'intérieur de la maison révèle ainsi des anciennes poêles de chauffage noires, posées au sol sur des socles de briques rouges et surmontées de conduits de cheminée amenant la fumée vers l'extérieur.

Depuis 1999, Mounir Fatmi a dessiné et photographié sa maison et son quartier d'enfance. « Casabarata », nom à consonance espagnole, qui se traduit par « la maison bon marché », est né de l'exode rural de milliers de familles pauvres marocaines venant spécialement des montagnes du Rif. Commenant comme un bidonville, le quartier s'est développé autour du marché aux puces et son activité où l'artiste a passé son enfance à jouer entre les différentes objets arrivant de l'Europe ou à vendre des vêtements avec sa mère. Toute cette documentation a été la base de

The installation Casabarata shows the façade of a house, painted white, with a graphic aspect, which actually resembles a child's drawing. Yet a few particularities can immediately be perceived: there is no roof nor windows, the door is abnormally narrow and several black chimney flues cross the façade, white smoke coming out of each one. On the inside, the third dimension of the installation exhibits an open house looking like ruins after a natural catastrophe, as if a giant hand had taken off part of the roof and walls to see what's inside. The interior of the house reveals ancient wood stoves, resting upon red brick bases and surmounted with chimney ducts that lead the smoke outside.

Since 1999, Mounir Fatmi has been drawing and photographing his childhood house and neighborhood. Casabarata, a Spanish-sounding name that can be translated to "cheap house", was formed from the rural flight of thousands of poor Moroccan families, mostly coming from the Rif Mountains. Started as a shantytown, the neighborhood developed around the flea market, where the artist spent his childhood playing among objects imported from Europe or selling clothes with his mother. This documentation was the basis for the research that led to this installation, shown for the first time at the Echigo Tsumari Triennale in Japan, whose theme was "man and nature". Drawing from his archives, Mounir Fatmi conceived the piece by exploring the

recherches qui a donné lieu à cette installation montrée pour la première fois à la Triennale d'Echigo Tsumari au Japon, dont le thème était : l'homme face à la nature. Puisant dans ses souvenirs, mounir fatmi a conçu l'œuvre en explorant les relations entre la mémoire et l'architecture, entre l'artistique et le biographique. Il a souvent évoqué son lieu de naissance, comme un des éléments fondateurs de sa création. Dans une interview pour TL magazine, il compare le marché aux puces de Casabarata à des ruines de sa propre mémoire en rupture avec la ville où l'imaginaire affronte le réel dans un climat de chaos et d'anarchie contrôlé.

L'installation « Casabarata » montre à la fois un aspect rassurant et chaleureux pour son allusion au foyer familial et en même temps dangereux par son aspect ouvert et sans protection. Malgré la belle façade, la troisième dimension de l'installation laisse découvrir une maison froide et chaotique. L'architecture élaborée par l'installation emprunte par certains aspects aux arts de la mémoire, appelés également palais de la mémoire, ces moyens mnémotechniques pratiqués depuis l'Antiquité. L'œuvre répartit dans l'espace divers éléments, pièces de mobilier ou motifs, appartenant à la fois à une mémoire individuelle et collective, intime et universelle. Elle construit un lieu mixte, tenant du rural et de l'urbain, de l'ancien et du nouveau. Elle met en place un lieu aux qualités ambivalentes : intime pour ses liens avec la biographie propre à l'artiste et collectif par les symboles qu'il emploie. Elle propose ainsi une lecture rétrospective qui tient du souvenir-écran, de la déconstruction de ce même souvenir-écran et de la recomposition d'une nouvelle mémoire.

relations between memory and architecture, between the artistic and the biographical. He often evoked his place of birth as one of the founding elements of its creation. In an interview for TL Magazine, he compared the Casabarata flea market with the ruins of his own memory, cut off from the city where the imaginary confronts the real in a climate of chaos and controlled anarchy.

The installation Casabarata has a reassuring and warm aspect through its allusion to the family home, and at the same time possesses a dangerous aspect because of its openness and lack of protection. Despite the beautiful façade, the third dimension of the installation reveals a cold and chaotic house. The architecture elaborated by the installation borrows certain elements from the arts of memory, also called memory palaces, mnemonic devices practiced since Antiquity. The work distributes through space various elements, pieces of furniture and motifs, which belong to both individual and collective memories, the intimate and the universal. It constructs a hybrid locale, simultaneously rural and urban, old and new. It creates a place with ambivalent qualities: intimate through its links with the artist's personal biography and collective through the symbols it employs. In this way, it proposes a retrospective interpretation that resembles a screen memory while implying the deconstruction of that screen memory and the re-composition of a new memory.

Studio Fatmi, Avril 2019.

Studio Fatmi, April 2019.

“A house is filled with heating equipment which could heat up the entire town. The artwork is named after the town in Morocco where the artist is originally from. He overlaps the phenomenon of abandoned houses in Echigo-Tsumari with his memory of a house in which he grew up when he was leading a modest

life during his childhood. The disappearing houses and eternal memories intersect in the artwork.”

[Art Reveal Magazine, August 2018](#)

exhibitions:

2018

Echigo Tsumari Art Triennale - Echigo Tsumari - Triennale



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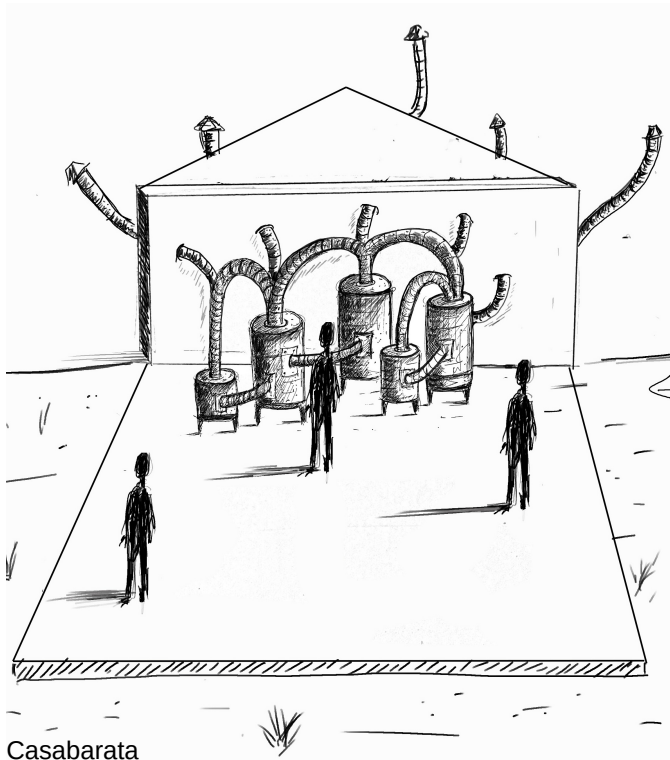


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