6. | The rest



2004, series of 16 prints on baryte paper, 50 x 24 cm each one.
Courtesy of the artist and Art Front Gallery, Tokyo.
Ed. of 5 + 2 A.P.

This work was part of 5th Setouchi Triennale, Awashima, 2022.

This work was part of Biennale d'art contemporain de Bourges, Bourges, 2004.

La série photographique Le reste est le résultat d'un travail in situ réalisé par l'artiste dans le cadre d'une résidence à Bourges en 2004 – 2005, à l'invitation de Bandits-Mages. Dans ce contexte, mounir fatmi s'est intéressé à la destruction prochaine d'une tour HLM, la tour E.T., connue de tous les habitants sous le nom de Tour « Eiffel », du nom d'une rue du quartier.

Ici, plusieurs propos-projets se superposent : transformer la tour promise à la destruction en espace artistique éphémère, permettre aux habitants de se réapproprier, ultimement, le lieu où ils vécurent, collecter de futures traces qui feront mémoire « archéologique », interroger le poids de l'architecture sur l'existence quotidienne.
Ainsi, au cours de la résidence, mounir fatmi a invité des artistes* à investir chacun un étage de la tour pour y faire une proposition artistique provisoire. Puis, l'artiste propose aux habitants du quartier et anciens résidents d'une part de venir déposer dans la tour des objets, des lettres, qui se détruiront avec elle et formeront les fragments, les restes d'une histoire -de leur histoire-, et d'autre part à revenir dans leurs anciens logements, qu'ils découvrent transformés en espace d'art. Une façon pour les habitants de reconfigurer ce lieu chargé d'histoire pour eux avant la destruction.

The photography series The rest is the result of a project carried out in situ by the artist during a residence in Bourges, in 2004 – 2005, invited by Bandit-Mages.
In this context, mounir fatmi became interested in the imminent destruction of a social housing tower, the E.T tower, known to residents as the “Eiffel Tower”, after a street name in the neighbourhood.

Several topics and projects overlap here: transforming the tower destined for destruction into an ephemeral artistic space, giving the inhabitants the opportunity to ultimately reappropriate the place they had occupied, collecting traces that would constitute an “archaeological” memory and questioning the weight of architecture on everyday existence.
So, throughout his residence, mounir fatmi invited artists* to each take a floor of the tower to create a temporary artistic proposition. Then the artist opened up the invitation to the inhabitants of the neighbourhood and former residents, not only to discover their former dwellings transformed into an art space, but also to come and leave objects and letters in the tower, which would be destroyed with the edifice and would form the fragments, the remnants of history – their history. It was a way for the inhabitants to reconfigure this space, which is full of history for them, before its destruction.

Les photographies tirées du projet Le reste, font partie de l'"état des lieux" opéré par l'artiste de la tour, afin d'en constituer la mémoire: il photographie, par exemple, référence, les papiers peints arrachés, les graffiti, les points de vue sur la ville offerts par chaque étage et ouverture, les différentes interventions humaines…
Ce que l'on voit des fenêtres de cette tour, son ombre portée sur les rues avoisinantes, sa manière de structurer le paysage quotidien…Le travail de mounir fatmi montre clairement comment l'architecture urbaine s'inscrit en profondeur dans la manière dont chacun perçoit et vit la réalité du monde.
Le reste demande ce qu'est « habiter », et s'ajoutent à l'aspect mémoriel du projet les dimensions existentielles et éthiques de l'architecture : les questions du « bien-vivre », du « vivre ensemble ».

D'Ovalprojet (1989-2002) à Save Manhattan (2004-2007) jusqu'au récent projet en trois chapitres Fuck Architects, l'architecture apparaît comme une préoccupation majeure pour mounir fatmi, attentif à ce que celle-ci recèle d'implications politiques, économiques, aussi bien qu'existentielles ou religieuses.

Marie Deparis, Paris 2008.

*Les artistes invités : Sébastien Feugère, Hervé Bezet, Mateo Tomasina, Ian Monk, Jean-Paul Labro, Lisa Gabry, Emilie Dupuch, Sylvain Daval, Amour Chammartin, Christophe Gerbault, Perrine Grivaux, Maïwenn Grall, Tiné Duchambon, Nicolas Célin

The photographs taken from the project The rest, are part of the tower's "inventory" carried out by the artist, in order to constitute a memory of it: he photographs, for example, torn wall paper, graffiti, views of the town from each floor and opening and different human interventions...
What we can see from the windows of this tower, its shadow over nearby streets, its way of structuring the quotidian landscape... Mounir fatmi's work clearly shows how urban architecture is deeply implicated in the way in which we perceive and live the reality of the world.
The rest asks what it means to "inhabit". Added to the memorial nature of the project are also the existential and ethical dimensions of architecture: the questions of "living well" and of "living together".

From Ovalproject (1989 – 2002) to Save Manhattan (2004 – 2007) and the recent three chapter
project Fuck Architects, architecture appears to be a major concern for mounir fatmi, who is aware
of its political and economic - as well as the existential and religious - implications.

Marie Deparis, Paris 2008.

Translation: Caroline Rossiter.

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> voir texte **« Le reste » dans Projets**

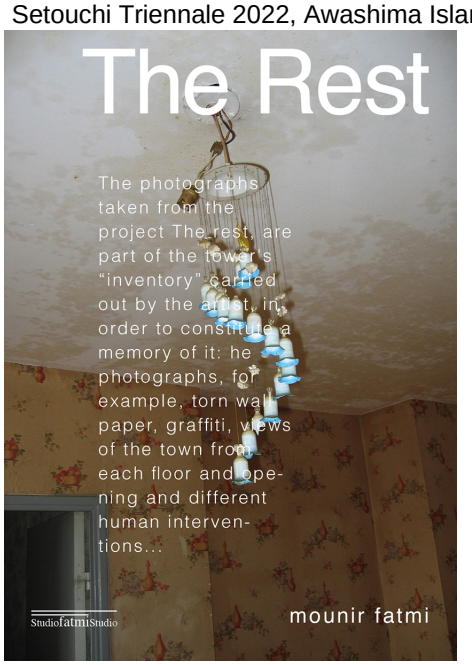
" The rest asks what it means to "inhabit". Added to the memorial nature of the project are also the existential and ethical dimensions of architecture: the questions of "living well" and of "living together". "

Marie Deparis, 2008

exhibitions:

2022

Setouchi Triennale 2022, Awashima Island - Triennale



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