

**Art Basel, Basel 2017**  
**Hall 2.1 Booth S18**  
**PREVIEW**

**Georges Adéagbo**

**Eric Baudelaire**

**Nina Canell**

**Ian Kiaer**

**Dieter Roth**

**Haegue Yang**

**Barbara Wien**

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**Georges Adéagbo**

**„La Révolution et les Révolutions“..! (26 octobre 1972...)**

2016

Collage on paper with newspaper clippings and original texts, framed

Collage auf Papier mit Zeitungsausschnitten und handgeschriebenen Texten, gerahmt

Collage 36.5 x 51.5 cm; framed/gerahmt 47.5 x 62.5 x 5 cm



**Georges Adéagbo**  
**„La Révolution et les Révolutions“..! (La révolution, et la guerre...)**  
 2016  
 Collage on paper with newspaper clippings and original texts, framed  
 Collage auf Papier mit Zeitungsausschnitten und handgeschriebenen Texten, gerahmt  
 Collage 40 x 32.5 cm; framed/gerahmt 51 x 43.5 x 5 cm



**Georges Adéagbo**  
**„La Révolution et les Révolutions“..! (Il faut chercher...)**  
 2016  
 Collage on paper with newspaper clippings and original texts, framed  
 Collage auf Papier mit Zeitungsausschnitten und handgeschriebenen Texten, gerahmt  
 Collage 72.5 x 117 cm; framed/gerahmt 88 x 130 x 5 cm



**Georges Adéagbo**  
**„La Révolution et les Révolutions“..! (Le monde théâtre...)**  
 2016  
 Collage on paper with newspaper clippings and original texts, framed  
 Collage auf Papier mit Zeitungsausschnitten und handgeschriebenen Texten, gerahmt  
 Collage 39 x 37 cm; framed/gerahmt 48 x 48 x 5 cm



**Georges Adéagbo**  
**„La Révolution et les Révolutions“..! (Le plaisir...)**  
 2016  
 Collage on paper with newspaper clippings and original texts, framed  
 Collage auf Papier mit Zeitungsausschnitten und handgeschriebenen Texten, gerahmt  
 Collage 73 x 99 cm; framed/gerahmt 88 x 116 x 5 cm



Detail

**Eric Baudelaire**  
**Ante-Memorial**  
2011- ongoing  
Correspondence / Korrespondenz  
12 frames / Rahmen: each / je 33.5 x 25 x 2.5 cm  
Unique work / Unikat

#### **About the work**

Eric Baudelaire speculates about still-secret letters from British prime ministers to Royal Navy nuclear submarine commanders regarding the measures to be taken in the event of an atomic attack. A meditation on these inaccessible letters – which may or may not actually exist – gives rise to an atypical monument: a “reverse” memorial which challenges the very concept of history by revealing the tangled relationships between fiction and truth and between a non-verified past, a conditioned present and a possible future. Creator of a disembodied, disequibrated, rechanneled monument, the artist also questions himself about the resources and formal shaping of his experiment: instead of marble we have an exchange of correspondence; instead of a historical event, something that has never (or not yet) taken place. Speaking to us about what might have been, *Ante-Memorial* brings the conditional, past and future tenses together in a speculative protocol open to a host of contingencies.

**From:** Eric Baudelaire <studio@baudelaire.net>  
**Subject:** Ante-Memorial  
**Date:** February 10, 2011 5:46:13 PM GMT+01:00  
**To:** info@margareththatcher.org

To the Right Honourable Baroness Thatcher,

Dear Baroness,

I recently learned that upon assuming office at 10 Downing St, you drafted four handwritten letters of last resort. These letters, kept in a safe within another safe onboard Britain's nuclear submarines, contained your instructions to the captains in the event that yourself, along with most of your compatriots, were to perish in a nuclear strike on Great Britain.

Of course, these were to be invisible letters, words you wrote believing they would remain forever unknown. In the absence of a third world war, they were to be destroyed unread when you left office. And in the unfortunate event of nuclear Armageddon, well, there wouldn't have been much of an audience left on the surface of the earth to reflect upon them.

So... To bomb or not to bomb? I guess that was the question as you penned those letters. On the one hand, the whole idea behind nuclear deterrence is the assurance that the Prime Minister will retaliate even from beyond the grave, hurl every last submarine missile and obliterate the other side for good measure. But then that begs the question: why the letters? Doesn't their very existence raise the possibility that you may *not* have ordered retaliation? That in a sudden impulse, you decided to tell the captains: "We're all dead on the mainland, so what's the use of killing a few million more civilians? Go anchor up on a lost Pacific island and start a post-nuclear civilization – those are my final orders captain!" And doesn't the mere possibility of such poetic humanism on your part increase the probability of a first strike against you, and thus make the world an altogether more dangerous place? What goes through a person's mind when pondering the imponderable?

What I am about to do here, very respectfully but quite seriously, is ask you to tell me the content of your four invisible letters.

You are probably thinking what business do I have to ask? Let me try to explain. I am not a journalist or an historian, I am an artist. And when all is said and done, you will see that this correspondence may have as much to do with sculpture as anything else...

I've been asked to make a public artwork, and so I have been thinking about how attached we are to the idea of monuments, memorials to the dead. We erect them with great pomp after the wars we have won or lost. We task artists with imagining great marble sculptures that commemorate these painful times in our history, lest we forget and subject each other to large-scale atrocities again. These memorials, their commissioning, their unveiling, provide the most solemn opportunities for collaboration between people in your line of work, and people in my line of work. And that is why I write that my request to you today is really quite a solemn one.

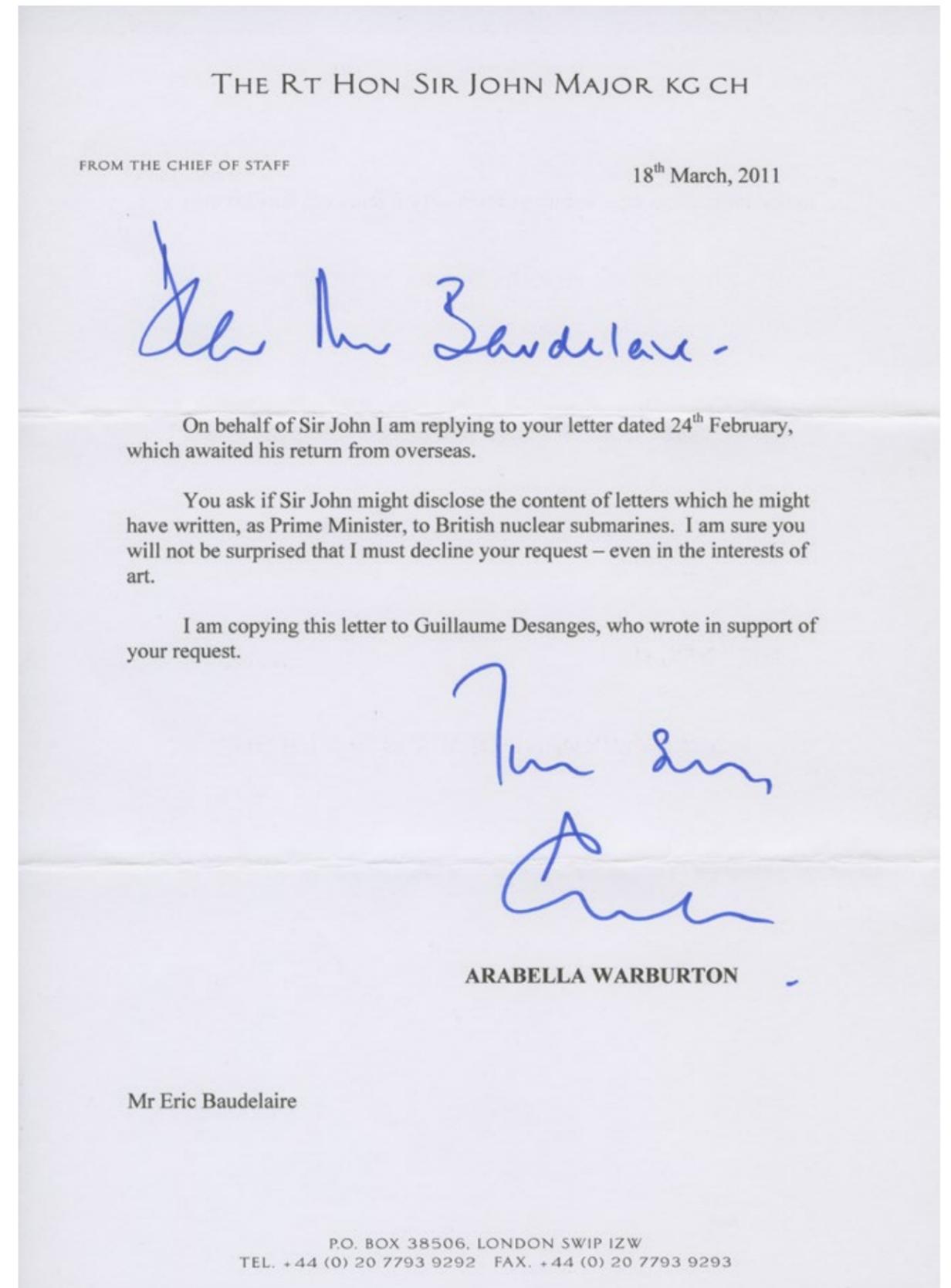
I'm pretty useless at carving stone, but the idea of erecting some form of monument has become a bit of a fixation for me at the moment... What I had in mind was to do without the marble and consider the content of our exchange as material instead. This email and your response on a gallery wall: a question and an answer as monument. And given the timing (relative to nuclear events that seem in fact to have *not* taken place), I will title the piece *Ante-Memorial*, 2011.

Hoping you will look favourably upon my request to collaborate on what, for lack of a better term, I'm calling a public sculpture, and greatly looking forward to hearing back from you soon, I send you my sincerest regards,

Yours,

Eric Baudelaire

**Eric Baudelaire**  
**Ante-Memorial**  
2011 - ongoing  
(detail)



**Eric Baudelaire**  
**Ante-Memorial**  
2011 - ongoing  
(detail)



HOUSE OF COMMONS  
LONDON SW1A 0AA

Mr Eric Baudelaire  
Atelier A304  
157 rue de Crimée  
75019 Paris  
France

Monday, 5 September 2016

Dear Mr Baudelaire

I am writing on behalf of David Cameron to thank you for your recent letter.

I know that Mr Cameron will be interested to learn of your art project. However, as you will be aware, this is a matter of national security and, as such, we are unable to comment.

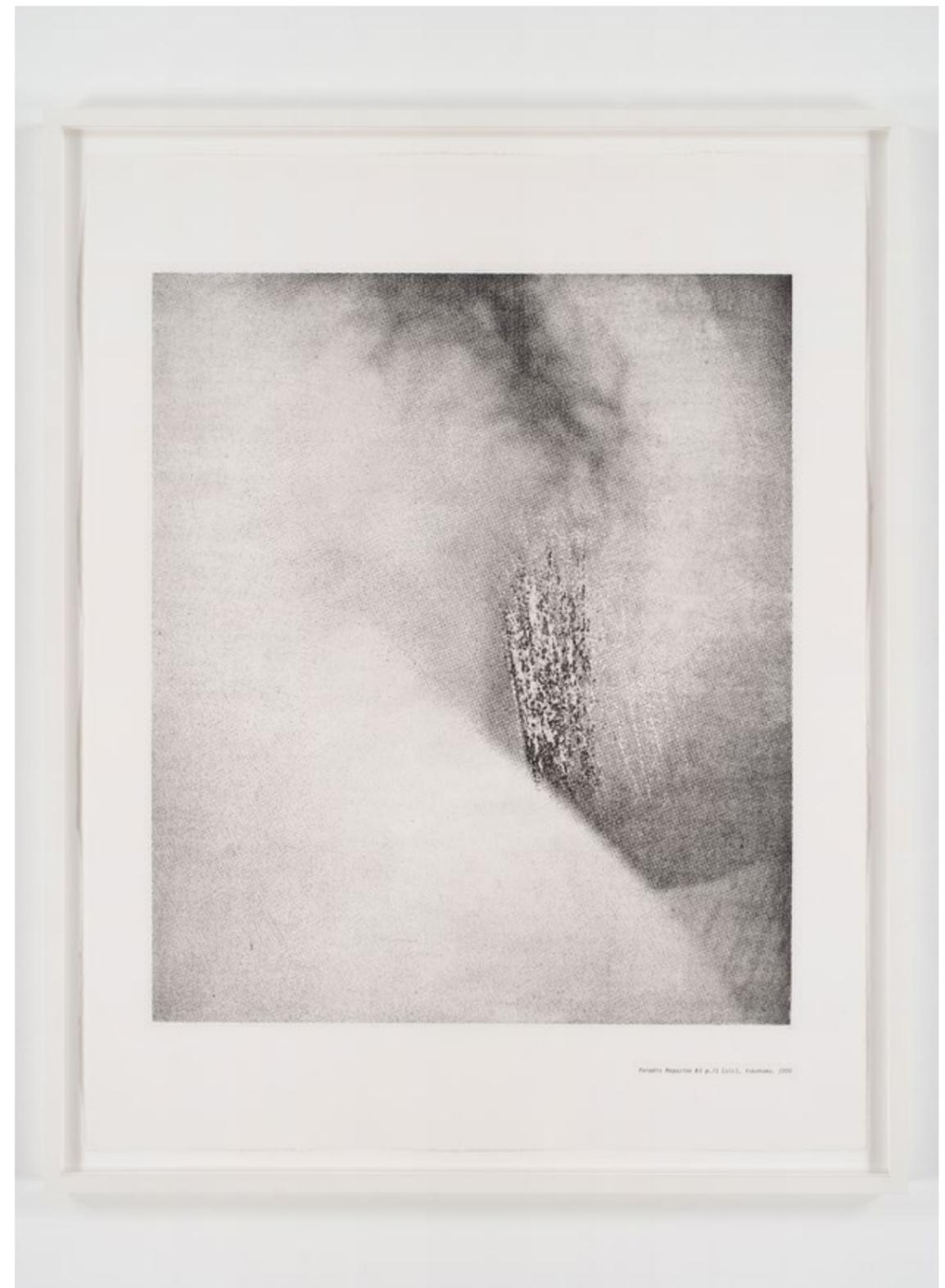
After all, *"if you wish another to keep your secret, first keep it yourself"*.

Yours sincerely  
Laurence Mann

Laurence Mann

Chief of Staff

**Eric Baudelaire**  
**Ante-Memorial**  
2011 - ongoing  
(detail)



**Eric Baudelaire**  
**Paradis Magazine #3 p. 71 [sic], Yokohama, 2008**  
2009  
From the series / aus der Serie **Of Signs & Senses**  
Heliogravure on rag paper / Heliogravur auf Büttenpapier  
Image size / Bildgröße: 81 x 63 cm; frame size / Rahmengröße: 85 x 66.5 x 3 cm  
Edition / Auflage 3/9



**Eric Baudelaire**

**WAD Magazine #35 p.297 [sic], Yokohama, 2008**

2009

From the series / aus der Serie **Of Signs & Senses**

Heliogravure on rag paper / Heliogravur auf Büttenpapier

Image size / Bildgröße: 81 x 63 cm; frame size / Rahmengröße: 85 x 66.5 x 3 cm

Edition / Auflage 1/9



**Eric Baudelaire**

**Nuke Magazine #6 p.43 [sic], Yokohama, 2008**

2009

From the series / aus der Serie **Of Signs & Senses**

Heliogravure on rag paper / Heliogravur auf Büttenpapier

Image size / Bildgröße: 81 x 63 cm; frame size / Rahmengröße: 85 x 66.5 x 3 cm

Edition / Auflage 2/9



**Nina Canell**  
**Satin Ions (Weak)**  
2017  
Neon, aluminium, cable, 36000 Volt  
Neon, Aluminium, Kabel, 36000 Volt  
Dimensions variable / Maße variabel (ca. 160 x 110 cm)



Preliminary image

**Nina Canell**  
**Gum Wobbles**  
2017  
Sculpture, two-part, mastic gum, galvanised steel  
Skulptur, zweiteilig, Gummiharz, verzinkter Stahl  
100 x 11 x 11 cm & 70 x 11 x 11 cm (dimensions variable / Maße variabel)



**Ian Kiaer**  
**Endnote, tooth (blue)**  
2017  
Diptych; each acrylic and pencil on cotton  
Diptychon; je Acryl und Bleistift auf Baumwolle  
Each / je 177.5 x 121 cm



**Dieter Roth**  
**Schmier**  
1976  
Mixed media on wood, framed  
Mixed Media auf Holz, gerahmt  
88 x 118 x 10 cm



**Haegue Yang**  
**The Intermediate – Unmanned Peacock Rocks**

2017  
Artificial straw, stainless steel frame, powder coating, feathers, artificial plants, dried durians, bushy yate buds, banksia cone  
Künstliches Stroh, Edelstahlrahmen, Pulverbeschichtung, Federn, künstliche Pflanzen, getrocknete Durians, Bushy-Yate-Knospen, Banksia-Zapfen  
95 x 111 x 31 cm



**Haegue Yang**  
**The Intermediate – Unmanned Carbonized Rocks**

2017  
Plastic twine, stainless steel frame, powder coating, artificial plants  
Plastikschnur, Edelstahlrahmen, Pulverbeschichtung, künstliche Pflanzen  
117 x 107 x 36 cm



**Haegue Yang**  
**Knotty Spell in Windy Acoustical Gradation**

2017

Clothing rack, steel, powder coating, turbine vents, casters, jute twine, knitting yarn, metal rings, metal end fittings, cord, screw eyes, Moroccan vintage jewelry, ostrich feathers, peacock feathers, artificial marabou feathers, Wanuskewin bone medallion necklaces, Emirati headpiece, nickel plated bells, brass plated bells, artificial sprig

Kleiderständer, Stahl, Pulverbeschichtung, Kamin-Turbinen, Lenkrollen, Juteschnur, Strickgarn, Metallringe, Metallendstücke, Malerschnur, Ringschrauben, marokkanischer Vintage-Schmuck, Straußenfedern, Pfauenfedern, künstliche Marabu-Federn, Wanuskewin-Knochenmedaillonhalsketten, Emirati-Kopfstück, vernickelte Glocken, messingbeschichtete Glocken, künstlicher Zweig

195 x 88 x 88 cm

**Haegue Yang**  
**Knotty Spell in Windy Acoustical Gradation**

2017