

Éric Baudelaire

Barbara Wien
gallery & art bookshop

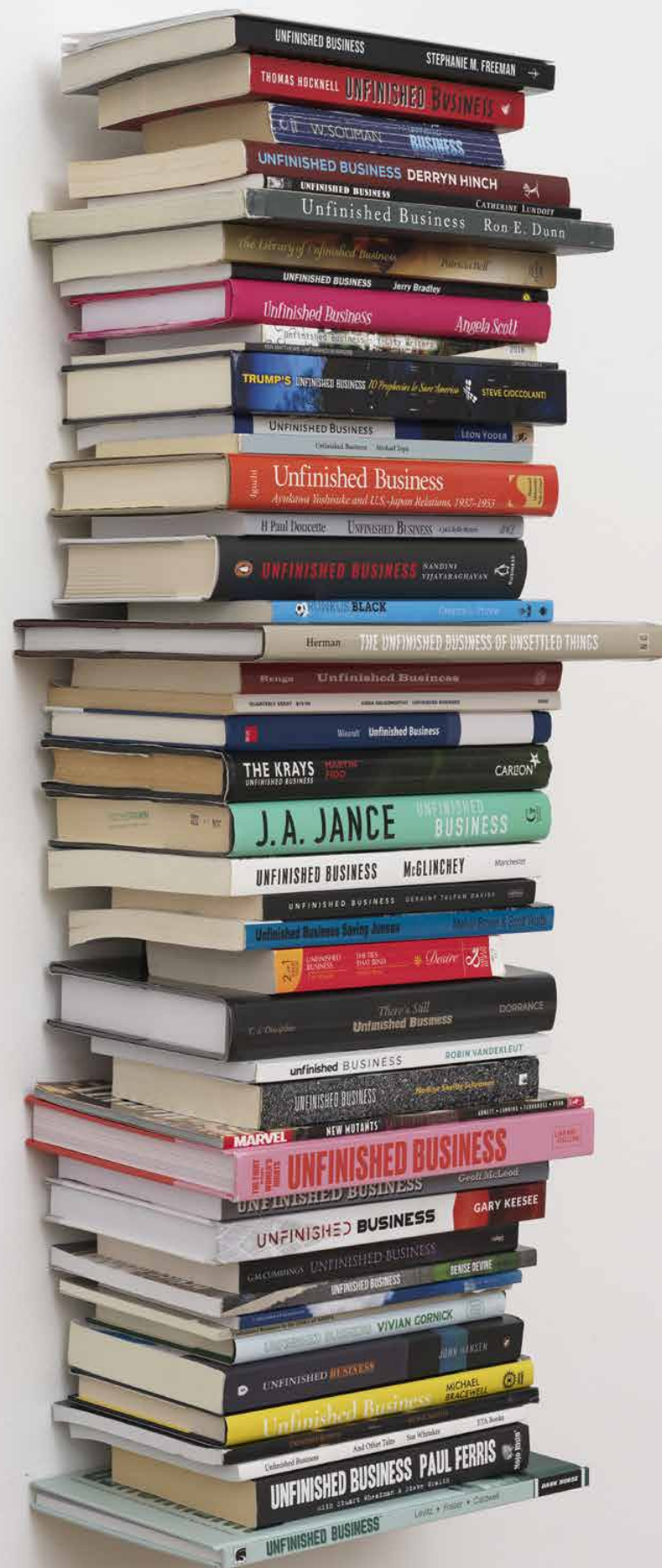
Schöneberger Ufer 65
10785 Berlin

+49 30 28385352
bw@barbarawien.de
barbarawien.de

Everything is Political (IV)

2024
48 books
48 Bücher
80 × 29 × 22 cm
Unique work/Unikat





Everything is Political (IV)
2024



Installation *Éric Baudelaire: What It Is Of*, Galerie Barbara Wien, Berlin, 2023

What It Is Of
2023

Installation consisting of: Tychoscope; drawing table, archiving and storage furniture, stamps and marking tools; protocol for conducting tychoscope experiments and displaying the resulting drawings in an exhibition; archive of drawings from previous exhibitions; accompanying booklet
Dimensions variable

Installation bestehend aus: Tychoskop; Zeichentisch, Archivierungs- und Aufbewahrungsmöbeln, Stempeln, Markierungswerkzeugen; Protokoll für die Durchführung von Tychoskopexperimenten und die Präsentation der daraus resultierenden Zeichnungen in einer Ausstellung; Archiv mit Zeichnungen aus früheren Ausstellungen; Begleitheft
Maße variabel





ABOUT THE WORK

Derived from “τύχη,” Greek for chance, a tychoscope is a device that “witnesses chance.” Invented in the 1970s to investigate telekinesis, the speculative ability to influence or move objects using the power of one’s mind, this tin-can sized robot draws random patterns on paper. In laboratory experiments, human participants were instructed to “bring the tychoscope towards them with their thoughts” during half hour sessions. The tychoscope drawings were then analysed to determine if they deviated from pure statistical randomness in comparison to control sessions of the same duration drawn by tychoscopes with no human subjects in the room. The hypothesis was that any measurable deviation from chance, on a large sample of drawings, would demonstrate the existence of telekinetic phenomena.

At the age of seven, Éric Baudelaire participated in tychoscope experiments conducted in the Tralbier laboratory, overseen by his mother, Isabelle Baudelaire, within the French industrial conglomerate CGE. The company aimed to perform a statistical analysis on a sample of 1,000 experiments, but was nationalised in 1981, leading to the laboratory’s closure after only 215 sessions. In 2020, Éric began exploring his family’s history of parapsychological research, including his great-grandfather’s pioneering studies in telepathy and clairvoyance and created a contemporary replica of the original 1975 tychoscope.

The project *What It Is Of* resurrects the Tralbier protocol, inviting visitors to engage in tychoscope sessions. After participants have spent 25 minutes seeking to influence the course of the robot’s movement with their consciousness, a control session is carried out. The resulting drawings become part of the exhibition and are displayed side by side throughout the gallery, contrasting the drawings that may or may not have been influenced by the participants’ thoughts with the control-session drawings created without a subject present.



Installation *Éric Baudelaire: What It Is Of*, Galerie Barbara Wien, Berlin, 2023

ABOUT THE WORK

Tychoscope Portraits are unique works on paper consisting of a pair of tychoscope drawings juxtaposed in a single frame. They are created following the same protocol as the experiments conducted as part of the *What It Is Of* sessions. Alluding to the structure of a Rorschach test, the direct opposition of the two drawings allows for speculation about the parapsychological faculties of the portrayed individuals. Those interested in participating in this endeavour and acquiring their results can request a portrait session, which lasts 45 minutes. On view at the gallery are *Tychoscope Self-Portrait* (Éric Baudelaire), for which the artist conducted a portrait session himself, and *Tychoscope Portrait* (Jibril Baudelaire), by his son.

***Tychoscope Self-Portrait* (Éric Baudelaire)**

2023

Tychoscope drawings on Hahnemühle Watercolor 300 g

Tychoskop-Zeichnungen auf Hahnemühle Watercolor 300 g

Paper/Papier: 56 × 76 cm, each/jeweils

Frame/Rahmen: 142 × 96 × 3.5 cm

Unique/Unikat

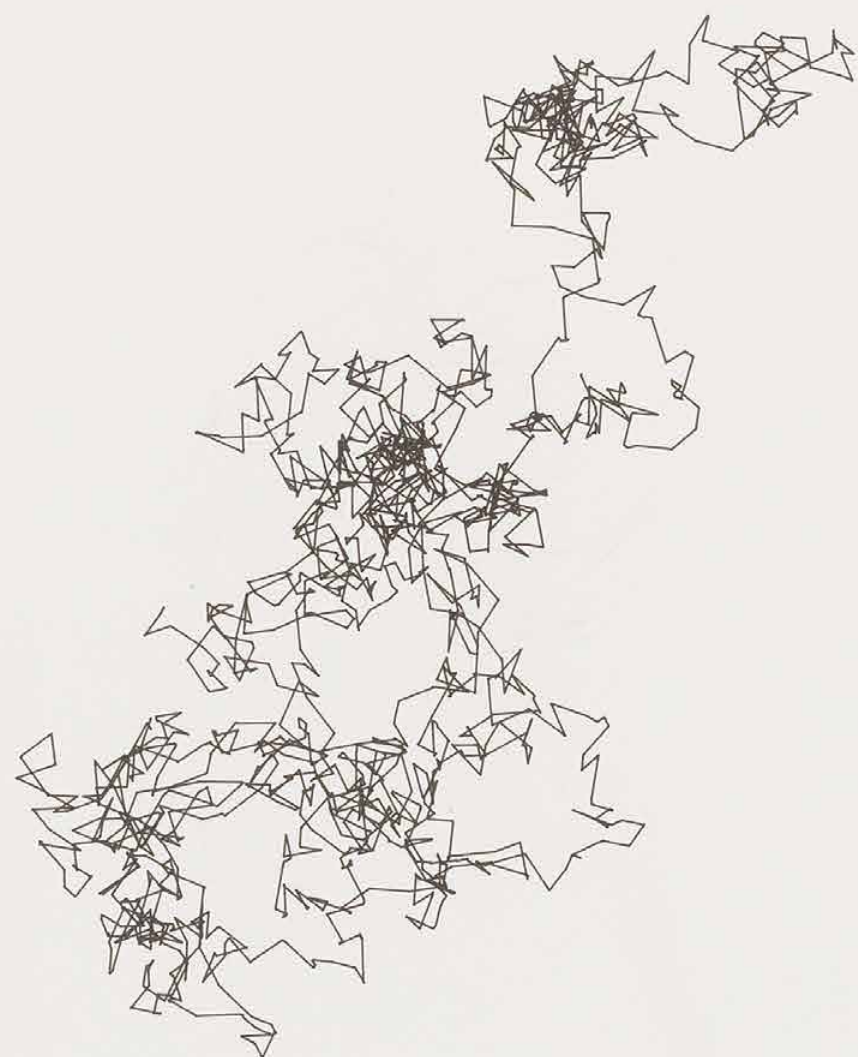
Tychoscope Portrait

Over the course of the exhibition,
you can have a Tychoscope Portrait made of yourself.

Während der Ausstellungsdauer können

Sie ein Tychoskop-Porträt von sich anfertigen lassen.





Tychoscope Self-Portrait (Éric Baudelaire)
2023
Detail

WHEN	17 July 2023
WHERE	Studio, Paris
WITH	<input checked="" type="checkbox"/> NO SUBJECT

Tychoscope Self-Portrait (Jibril Baudelaire)

2023

Tychoscope drawings on Hahnemühle Watercolor 300g

Tychoskop-Zeichnungen auf Hahnemühle Watercolor 300g

Paper/Papier: 56 × 76 cm, each/jeweils

Frame/Rahmen: 142 × 96 × 3,5 cm

Unique/Unikat



ABOUT THE WORK

Tychoscope Etchings is a series of prints made with found copper plates whose surfaces bear the marks of time, producing unpredictable background textures and motifs. Over eight consecutive days, Baudelaire engraved plates using a customised tyroscope equipped with a dry etching tip. Each engraving is named after the day of the week on which it was made, layering the random textures from the original copper plate with the pattern etched by the tyroscope. During the sessions, the artist sought to influence the robot's movements with his thoughts to generate a formal interplay from these two sets of patterns.

Tychoscope Etchings

*(Monday, Tuesday, Wednesday, Thursday,
Friday, Saturday, Sunday, Monday Again)*

2023

8 etchings on Velin paper 280 g

8 Radierungen auf Velin-Papier 280 g

Paper / Papier: 65 × 50 cm, each / jeweils

Frame / Rahmen: 70 × 55 × 3.5 cm, each / jeweils

Edition: 5





Tychoscope Etchings (Monday)
2023

Etching on Velin paper 280 g
Radierung auf Velin-Papier 280 g
Paper/Papier: 65 × 50 cm
Frame/Rahmen: 70 × 55 × 3.5 cm
Edition: 5



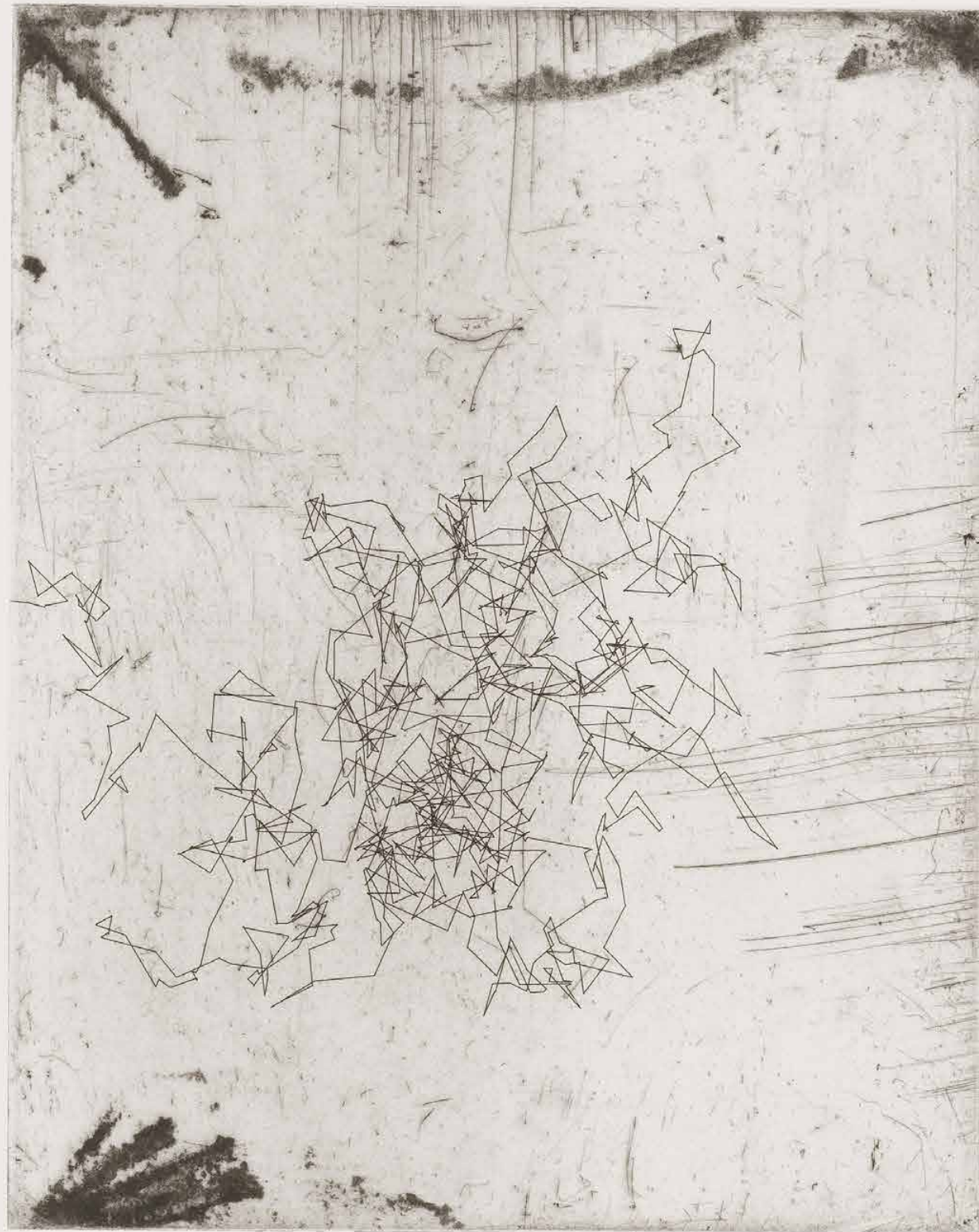
Tychoscope Etchings (Tuesday)
2023

Etching on Velin paper 280 g
Radierung auf Velin-Papier 280 g
Paper/Papier: 65 × 50 cm
Frame/Rahmen: 70 × 55 × 3.5 cm
Edition: 5



Tychoscope Etchings (Wednesday)
2023

Etching on Velin paper 280 g
Radierung auf Velin-Papier 280 g
Paper/Papier: 65 × 50 cm
Frame/Rahmen: 70 × 55 × 3.5 cm
Edition: 5



Wednesday 1/5

forstman



Tychoscope Etchings (Thursday)
2023

Etching on Velin paper 280 g
Radierung auf Velin-Papier 280 g
Paper/Papier: 65 × 50 cm
Frame/Rahmen: 70 × 55 × 3.5 cm
Edition: 5



Tychoscope Etchings (Friday)
2023

Etching on Velin paper 280 g
Radierung auf Velin-Papier 280 g
Paper/Papier: 65 × 50 cm
Frame/Rahmen: 70 × 55 × 3.5 cm
Edition: 5



Tychoscope Etchings (Saturday)
2023

Etching on Velin paper 280 g
Radierung auf Velin-Papier 280 g
Paper/Papier: 65 × 50 cm
Frame/Rahmen: 70 × 55 × 3.5 cm
Edition: 5



Saturday 1/5

foram

Tychoscope Etchings (Saturday)
2023
Detail



Tychoscope Etchings (Sunday)

2023

Etching on Velin paper 280 g
 Radierung auf Velin-Papier 280 g
 Paper/Papier: 65 × 50 cm
 Frame/Rahmen: 70 × 55 × 3.5 cm
 Edition: 5



Tychoscope Etchings (Monday Again)

2023

Etching on Velin paper 280 g
 Radierung auf Velin-Papier 280 g
 Paper/Papier: 65 × 50 cm
 Frame/Rahmen: 70 × 55 × 3.5 cm
 Edition: 5



Installation *Éric Baudelaire and Alvin Curran: When There Is No More Music to Write*, Spike Island, Bristol, 2022

***When There Is No More Music to Write,
and Other Roman Stories***

2022

Installation consisting of/
Installation bestehend aus:

Four Flat Tires

Super 8 and archives transferred to HD video
Super 8 und Archivmaterial auf HD-Video übertragen
15 min. 23 sec. / 15 Min. 23 Sek.

A Lost Score

Archives transferred to HD video
Auf HD-Video übertragenes Archivmaterial
4 min. 55 sec. / 4 Min. 55 Sek.

When There Is No More Music to Write

Super 8 and archives transferred to HD video
Super 8 und Archivmaterial auf HD-Video übertragen
40 min. / Min.

6 silkscreen prints on paper
6 Siebdrucke auf Papier
Each/je 70 × 100 cm

Trailer: youtube.com/watch?v=IHUt6-yuVLs

Edition: 5 (+ 1 A.P.)





Film stills

About

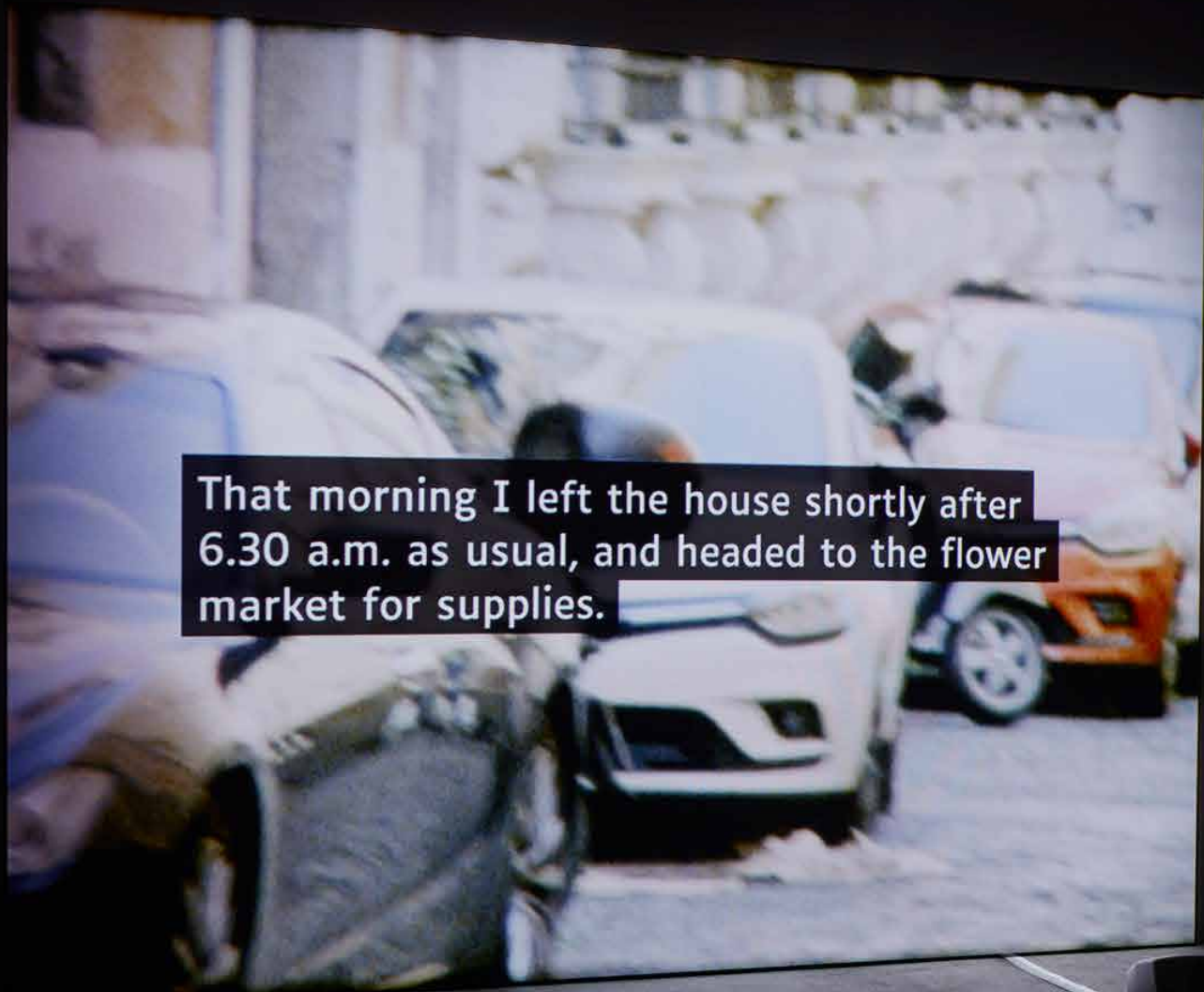
***When There Is No More Music to Write,
and Other Roman Stories***

Underneath the lengthy title of Éric Baudelaire's new film, three films are hiding, separated by three credit rolls and three titles (***Four Flat Tires***, ***The Lost Score***, and ***When There Is No More Music to Write***). They evoke the figure of avant-garde composer Alvin Curran in his relationship to Rome, where he settled in the mid-1960s, and the music he created there, mainly within the famous Musica Elettronica Viva collective. But as the subtitle of the last of these films indicates "of about Alvin Curran", the project is no less a portrait than a collaboration: Baudelaire's collaboration with the composer, whom he never films in person, but whose thoughts and sounds he borrows; with his long-time editor, Claire Atherton; and with Maxime Guitton, a researcher involved in the project right from the start and who unearths priceless material.

But Baudelaire also draws on Alvin Curran's collaborations with his own companions, such as the underground filmmaker Annabella Miscuglio, of whom Baudelaire includes several films; with his city and his times, marked by the kidnapping of Aldo Moro and the revolutionary struggle. For it was in reaction to the discourses on the end of history and to the Years of Lead that Alvin Curran justified a musical art free from scored music and focussed on collaborative and performative processes. And to oppose political deadlocks and death, the cinema of Éric Baudelaire, in league with the oeuvre he documents, plays down the figure of the author and the pretension to an art as a single unit.

Three times over the film ends and restarts, with the certainty that by replaying the end, everything can begin again.

– Antoine Thirion (Cinéma du Réel)



That morning I left the house shortly after
6.30 a.m. as usual, and headed to the flower
market for supplies.

music
When
no
is
write
there
more
to

Curran 22

is
write
no
When
music
to
there
more

Curran 22



***When There Is No More Music to Write,
and Other Roman Stories***

2022

6 silkscreen prints on paper

6 Siebdrucke auf Papier

Each/je 70 × 100 cm

Edition: 5 (+ 1 A.P.)



Installation *Éric Baudelaire: Death Passed My Way and Stuck This Flower in My Mouth* Kunst Halle Sankt Gallen, Switzerland, 2021

***Death Passed My Way and
Stuck This Flower in My Mouth***

2021

Installation consisting of / Installation bestehend aus:

This Flower in My Mouth

Five video and six sound channels

Fünf Video- und sechs Tonkanäle

25 min. 25 sec. / 25 Min. 25 Sek.

Viewing link: vimeo.com/606488689/7bdbfe6b87

Camilla, September 10th 2021

Flower arrangement, medical glassware, wood and metal table

Blumenarrangement, Laborglas, Tisch aus Holz und Metall

140 × 170 × 90 cm

***Death Passed My Way and
Stuck This Flower in My Mouth***

Paraffin, wood, plexiglas

Paraffin, Holz, Plexiglas

92 × 72 cm

L'Homme à la fleur

C-print

90 × 71 cm

The Man with the Flower in His Mouth

Silkscreened textile

Siebdruck auf Textil

11 pieces, each / 11 Teile, je 1170 × 60 cm

Edition: 3 (+ 2 A.P.)



Installation *Éric Baudelaire: Death Passed My Way and Stuck This Flower in My Mouth*
Kunst Halle Sankt Gallen, Switzerland, 2021



About

***Death Passed My Way and
Stuck This Flower in My Mouth***

An installation made from works developed during the pandemic, including a spatial video installation and other pieces in which the flower – real and metaphorical – serves as a starting point for exploring the human condition in this moment of global crisis.

The core of the installation is a multi-channel film set in Europe's largest refrigerated building where 46 million flowers, flown in from farms in Africa and South-AmÉrica, are sold at auction every morning. This process is filmed in a hypnotic form of visual anthropology that is at once seductive, because flowers can be beautiful, and terrifying, because the scale of this globalized trade is ecologically troublesome. The documentary sequences are framed by the presence of a fictional observer who roams the streets at night, inspired by a character in a short play by Luigi Pirandello, *L'Uomo dal Fiore in Bocca* (1923) [The Man with a Flower in His Mouth]. The flower, which also gives the installation its title, refers to an epithelioma: a tumour that was an incurable disease at the time Pirandello wrote the play. The protagonist, feeling death upon him, projects himself into the minute details of a world he observes intensely as a way of escaping his pending fate.

Pirandello's play, which is silkscreened onto eleven pieces of black drape, serves as a backdrop and point of departure to create a narrative in which our relationship to the world and its finitude is explored.

Other works in this installation include a table piece with an ever changing flower arrangement set in medical glassware, a slab of melted paraffin and a portrait of a man inspired by Pirandello's protagonist.

An original, 70 min single screen version of the film, with dialog adapted from the Pirandello play, can be screened separately in a cinema context.

***Death Passed My Way and
Stuck This Flower in My Mouth***

Paraffin, wood, plexiglas

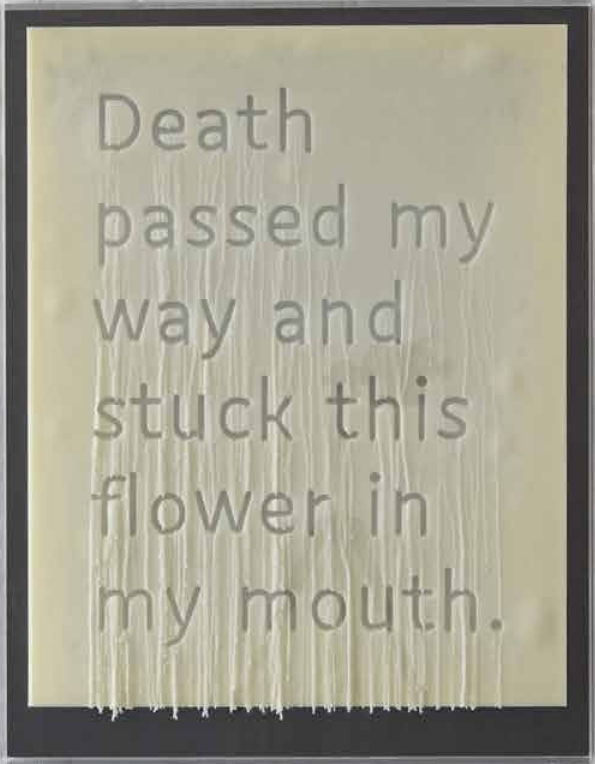
Paraffin, Holz, Plexiglas

92 × 72 cm

Part of / Teil von:

***Death Passed My Way and
Stuck This Flower in My Mouth***

2021



Death
passed my
way and
stuck this
flower in
my mouth.



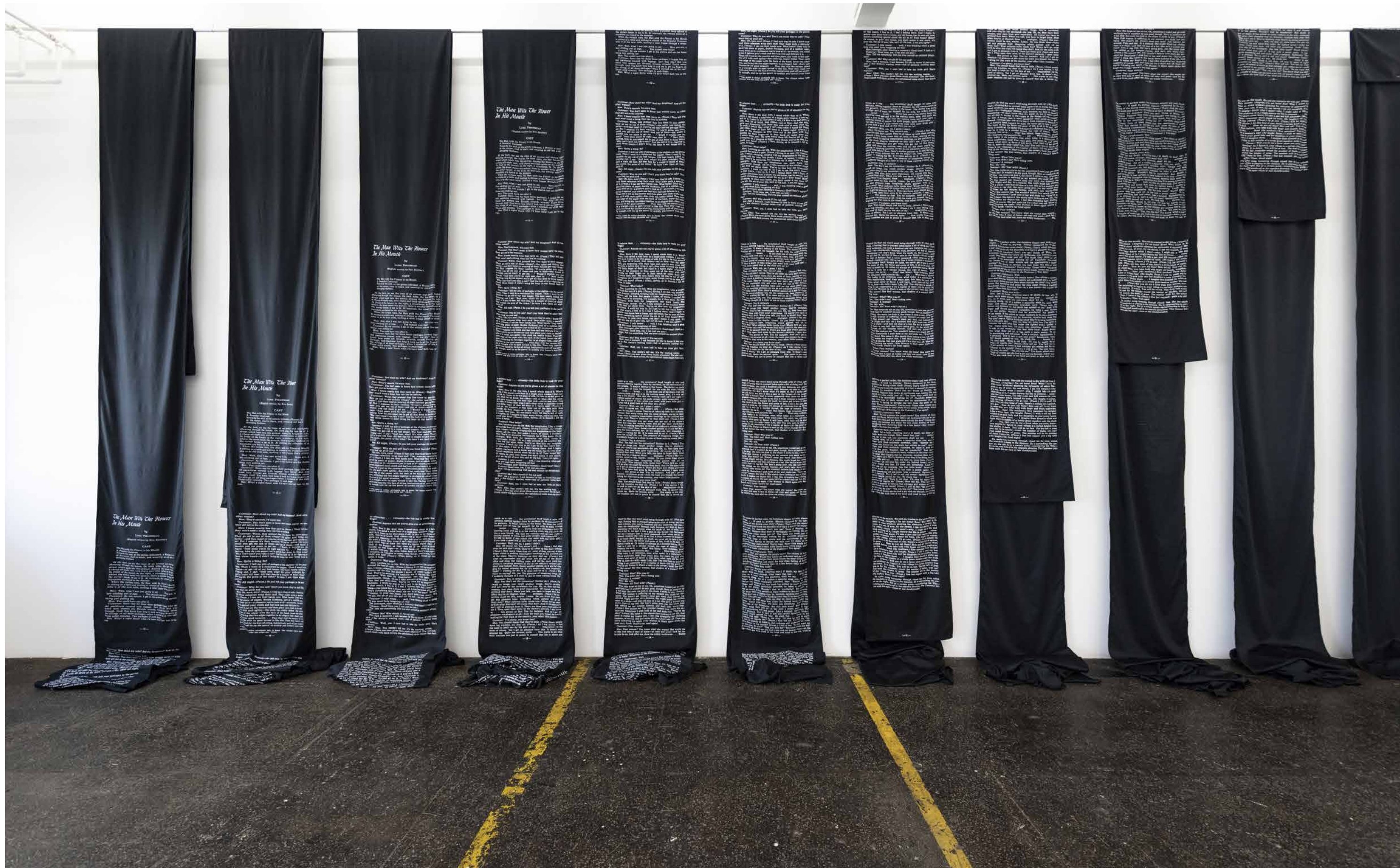
Camilla, September 10th 2021

Flower arrangement, medical glassware, wood and metal table

Blumenarrangement, Laborglas, Tisch aus Holz und Metall

140 × 170 × 90 cm

Part of / Teil von: ***Death Passed My Way and Stuck This Flower in My Mouth***, 2021



The Man with the Flower in His Mouth
 Silkscreened textile
 Siebdruck auf Textil
 11 pieces, each/ 11 Teile, je 1170 × 60 cm

Part of / Teil von: ***Death Passed My Way and Stuck This Flower in My Mouth***, 2021



The Man with the Flower in His Mouth

Part of / Teil von: *Death Passed My Way and Stuck This Flower in My Mouth*, 2021



L'Homme à la fleur

C-print
90 × 71 cm

Part of / Teil von:
***Death Passed My Way and
Stuck This Flower in My Mouth***
2021



Heartbeat (skipped), May 19, 2021, white/black
2021

Wax-relief, plywood, plexiglass
Wachsrelief, Sperrholz, Plexiglas

75 × 89 × 8 cm

Unique piece/Unikat

***Tu peux prendre ton temps
(You can take your time)***

2019

Installation consisting of two parts /

Installation aus zwei Teilen:

Prélude

2019

Video, 13 min. / Min.

Viewing link: vimeo.com/341970800/73388a06c8

Un Film Dramatique

2019

Video, 114 min. / Min., stereo sound,

French with English subtitles /

Französisch mit englischen Untertiteln

Trailer: vimeo.com/350264442

Edition 5 (+ 1 A.P.)



Prélude
Film still



Prélude
Film still

Looking for a form

The title of Éric Baudelaire's installation ***Tu peux prendre ton temps (You can take your time)***, was initially borrowed from one of the three works that composes it. In ***Un Film dramatique***, the young Fatimata instructs the person holding the camera to take her time and prolong her shot.

But Baudelaire has made the liberation of forms or images (and the intelligible possibilities that stem from it), one of his *modus operandi*. "You can take your time" is also addressed to us as we get ready to watch the 114-minute long film, preceded by the 13-minute ***Prélude*** – its black box, projected in a service corridor of the exhibition space. And you'll have to take time again when you go to Saint-Denis to look at the flag (a reference to Buren) hoisted atop the Pleyel tower by the artist and a group of students from the Dora Maar middle school, which we have met in the previous two works. The museum has become a point of departure towards their world.

If you take your time, you'll discover that the title of the installation is also the key to its creation. The filming of ***Un Film dramatique*** lasted four years, during which Baudelaire regularly got together with the children he had first met when they entered the 6th grade.

Four years: enough time to watch their bodies grow, their voices break, their discourse develop or dwindle, and a past build up. It was also time enough for the school, filmed in-between classes, to do its work, and see the effects of the knowledge it generates within the students in the film itself. It was a time broken up by events that shook their lives, starting with the 2015 Paris terrorist attacks that altered the way their bodies were perceived in the immediate aftermath.

In all these ways, four years was a time of creation. Baudelaire and the students at Dora Maar never stopped asking themselves what it is they are making together. Answering this political question – one that involves representations of power, social violence and identity – led them to seek a cinematic form that does justice to the uniqueness of each student, but also to the substance of their group. What are we making together, if it is neither documentary nor fiction? A dramatic film, perhaps, where

we discover the possibility for each to speak in their own name by filming for others, and to become co-authors of the film and subjects of their own lives.

We are therefore not surprised that the name of the artist figures without any special treatment in the credits, just the same as the names of all the children and the film's editor Claire Atherton. In this regard, Baudelaire circles back to two questions which have been at the heart of his artistic journey up until now. The question of the author, a crisis he joyfully contributes to: virtually all of his work reveals a process whereby the subject of the work becomes part and parcel of its creation, to the extent that we could hypothesise that Éric Baudelaire is actually the name of a collective artist with shifting configurations. The second is the question of the construction of political subjectivities, which he explored in several films by borrowing Masao Adachi's "landscape theory": a good way of understanding someone is to look at what they see.

Here, Baudelaire radicalises the key themes in his work. He is no longer concerned with working with peers nor with people invested with the authority of knowledge, or a history. He is collaborating with youths who do not have a body of work or an archive of their pasts. Having entered the art world as a photographer orchestrating grand forms, Baudelaire now welcomes the erratic images produced by children as if they were his own. Watching these children at work, it is hard to forget that they belong to the first generation to have always lived with a planetary catastrophe on the horizon. It was therefore inevitable that the threat of extinction would affect the very forms of art, redefining its ethical and aesthetic coordinates. By treating these children equally, by producing together a work whose ambition itself is rooted in its modesty, Baudelaire recognises this new order and leaves room for hope somewhere at the heart of these catastrophic thoughts, a hope that resides in this time we have left to take.

Text by Philippe Mangeot



Film stills

Un Film Dramatique
2019



The Glove

2020

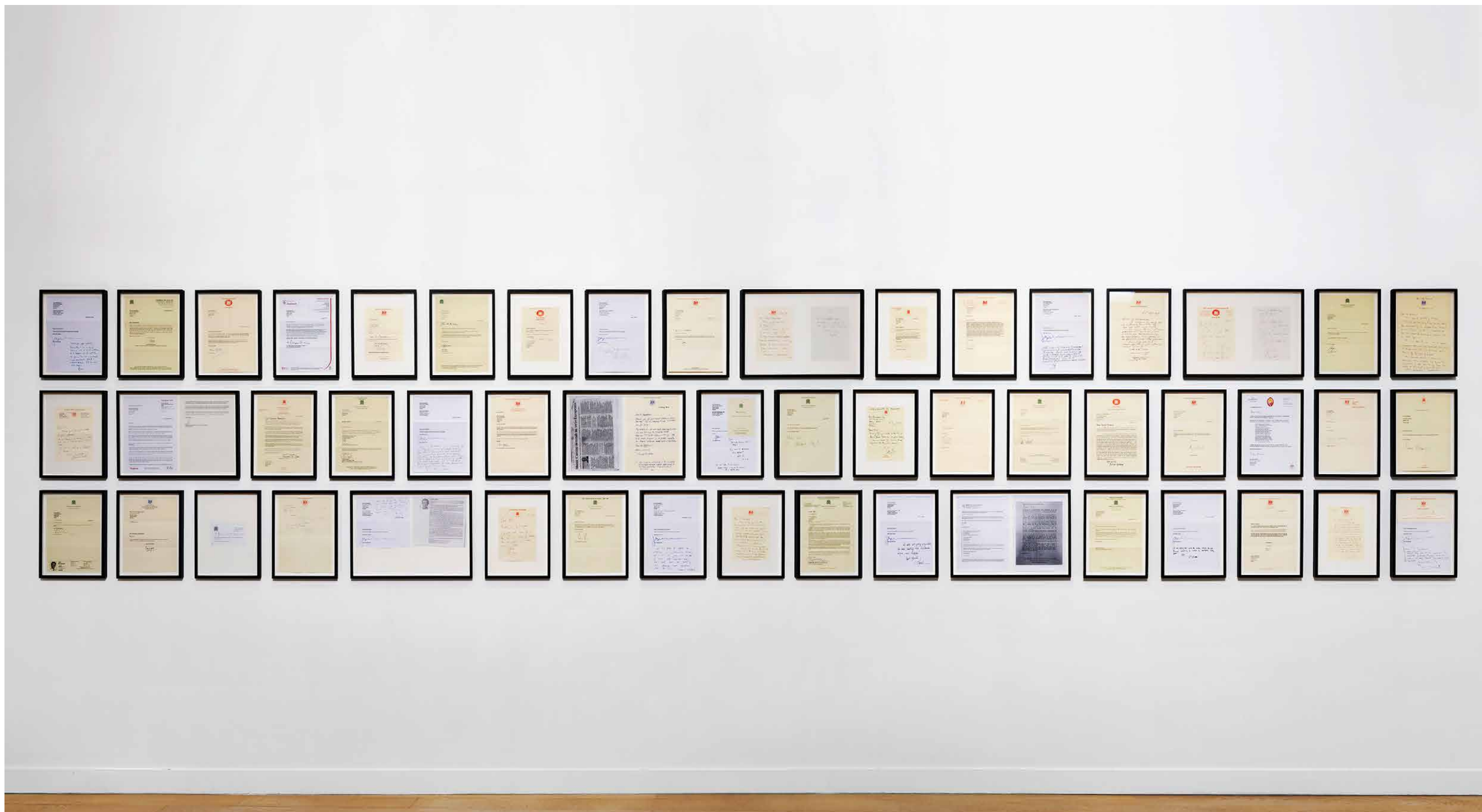
HD video, stereo sound

8 min. 6 sec. / 8 Min. 6 Sek.

Edition: 5

Viewing link: vimeo.com/412830338/05d97648da

Film stills



Where are you going?

2018 - ongoing/fortlaufend

Correspondence

Korrespondenz

Overall dimensions variable (each frame 34 × 25.3 or 34 × 47.3 cm)

Gesamtmaße variabel (Rahmen je 34 × 25.3 oder 34 × 47.3 cm)

Unique work/Unikat

Pursuing his interest in epistolary work, Baudelaire has written to 650 members of the British House of Commons and 784 members of the House of Lords, asking them a simple question: "You are leaving Europe, but where are you going?". The piece is composed of the various letters Baudelaire received in response, new responses will be added consecutively.

Eric Baudelaire
157 rue de Crimée
Atelier A304
75019 Paris
France

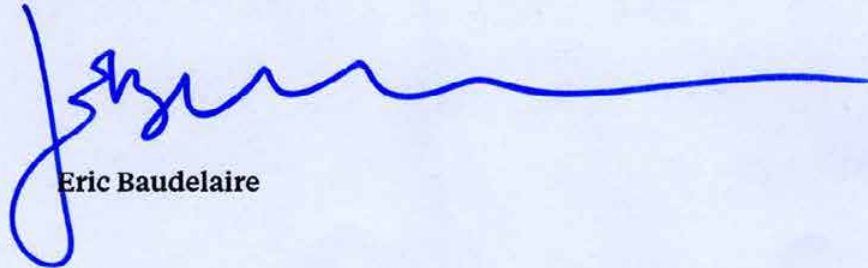
The Rt Hon. the Lord Hamilton of Epsom
House of Lords
London, SW1A 0PW
United Kingdom

February 27, 2019

Dear Lord Hamilton of Epsom,

You are leaving Europe, but where are you going?

Sincerely yours,



Eric Baudelaire

We are going to regain an
independence and parliamentary democracy
and we are going to be free
to trade with countries around
the world that are expanding
and becoming more important
than the EU
Hamilton of Epsom



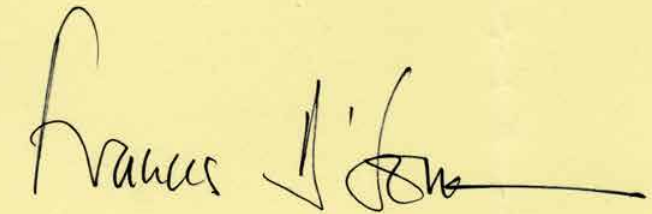
Rt Hon Baroness D'Souza CMG

Eric Baudelaire
15 rue de Crimee
Atelier A304
75019 Paris

Dear M Baudelaire,

A very good question and one to which I wish I had an answer! But I do not.

Yours sincerely



London
e-mail: dsouza@parliament.uk

Where are you going?

2018 - ongoing/fortlaufend

Details



Refusons le monde de ceux qui ont
[Let us refuse the world of those who have]

2019

Heliogravure, framed

Heliogravur, gerahmt

Print/Druck: 65 × 82 cm

Frame/Rahmen: 68 × 85 cm

Edition: 33



Refusons le monde de ceux qui ont
[Let us refuse the world of those who have]

2010

C-print, framed

C-Print, gerahmt

Print/Druck: 14 × 20 cm

Frame/Rahmen: 46 × 34.5 × 2.5 cm

Edition 2/5 (+ 2 A.P.)

Walked The Way Home

2018

Video, stereo sound

Video, Stereo Sound

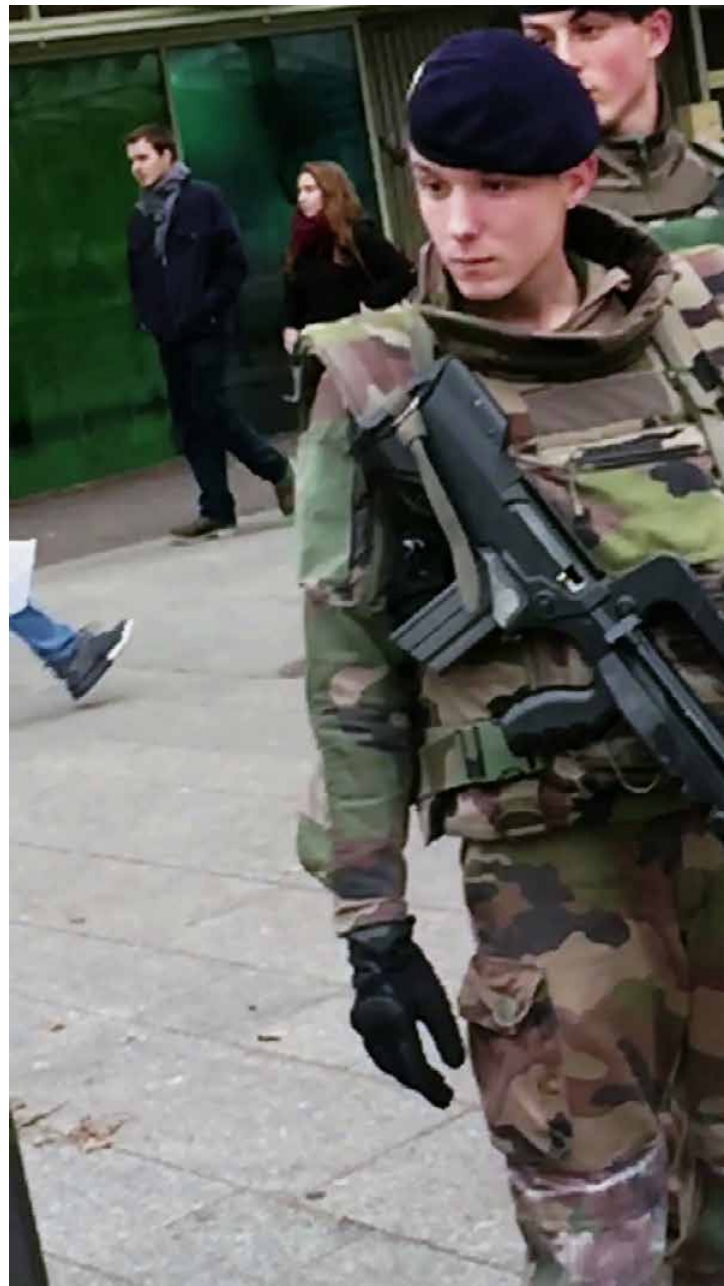
26 min. 46 sec. / 26 Min. 46 Sek.

Edition: 5 (+ 1 A.P.)

Viewing link: vimeo.com/244238953/f82aa8d7d8

Installation Assembly, CAC la Synagogue de Delme, Delme, 2017





Walked The Way Home
2018
Film stills



5 Sheathed Cobblestones (Rome)

2018

in collaboration with/in Zusammenarbeit mit Sonia Ahmimou

5 Roman cobblestones sheathed in Barenia leather

5 Römische Pflastersteine mit Barenia Leder überzogen

Ca. 6,5 × 9 × 7 cm / 8 × 7 × 5,5 cm / 10 × 7,5 × 7 cm / 9,5 × 9 × 9 cm / 6 × 9 × 6 cm

Unique work/Unikat

Eldgja Canyon

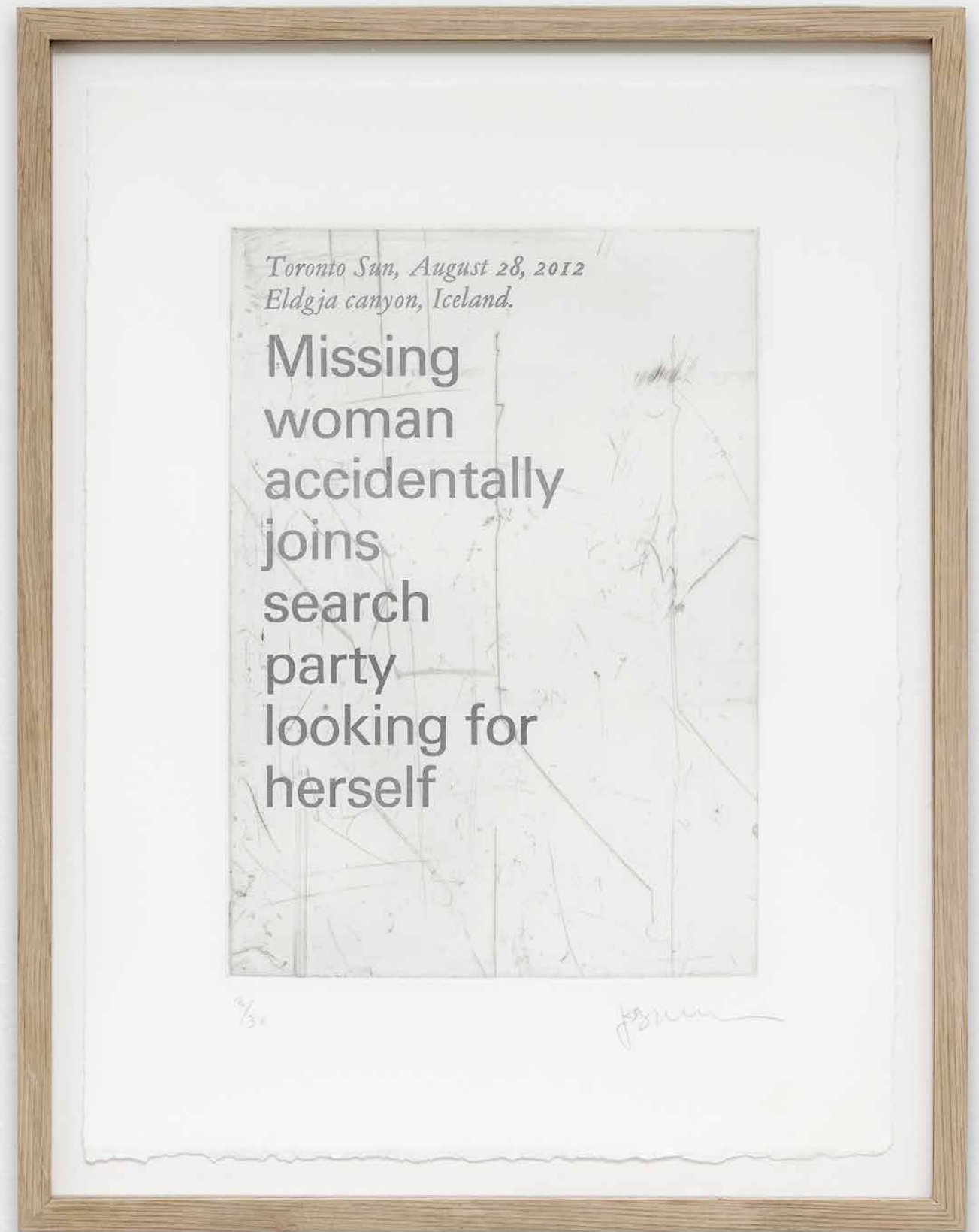
2018

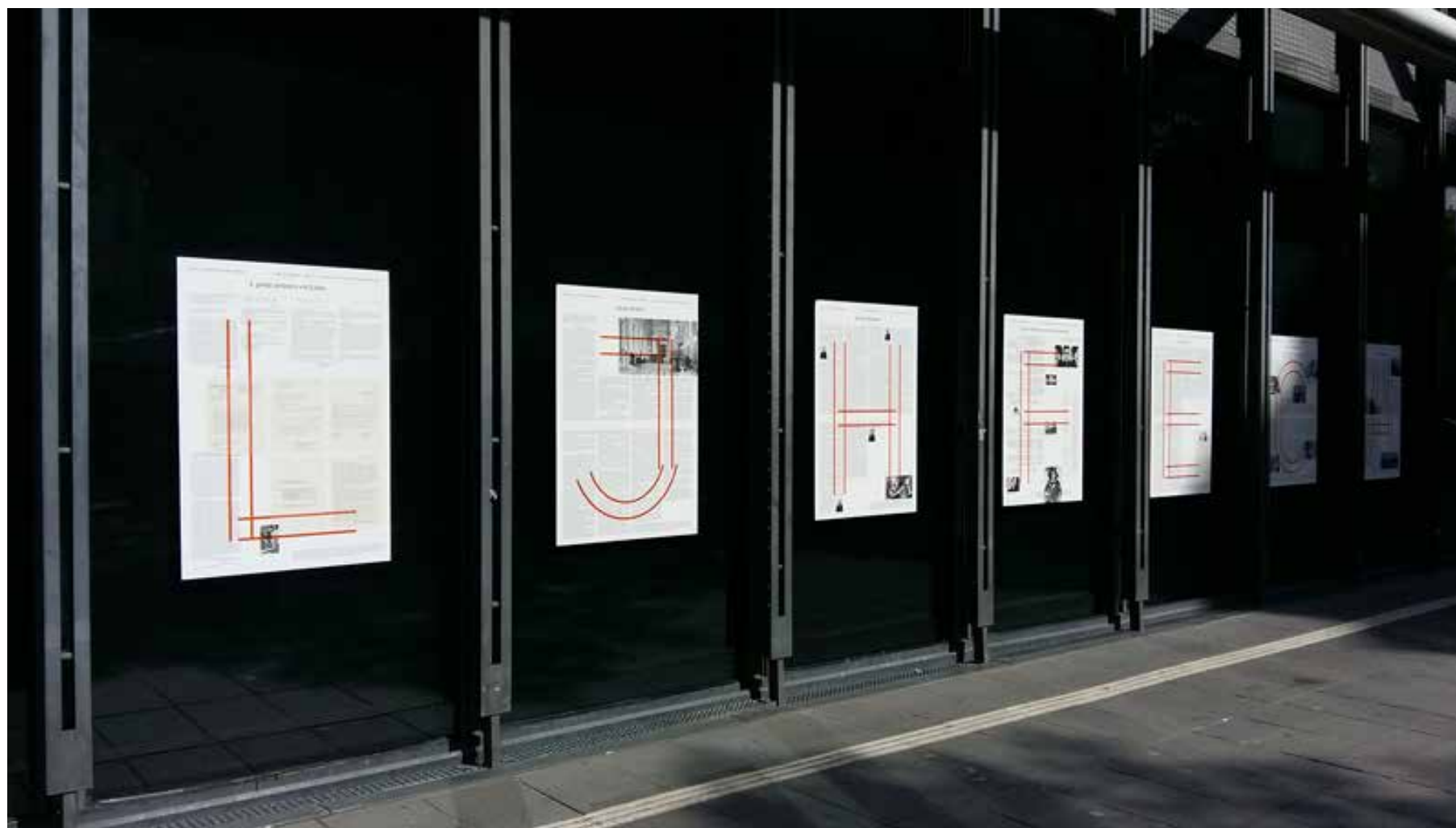
Gravure and letterpress on paper

Tief- und Hochdruck auf Papier

33 × 25 cm

Edition: 30





APRÈS

2017

12 silkscreen prints

12 Siebdrucke

Each/je 100 × 70 cm

Edition 7/12

The posters were made during the solo exhibition at Centre Pompidou in autumn 2017.

Posters in French, English translation available as a leaflet.

Die Poster wurden während der Einzelausstellung im Centre Pompidou im Herbst 2017 produziert.

Die Poster sind auf Französisch, englische Übersetzung als Broschüre vorhanden.



Que peut une image?

2017

Lightbox vitrine, 52 duratrans photographic prints, and magazines pages

Leuchtkasten-Vitrine, 52 Fotodrucke auf Duratrans und Zeitschriftenseiten

Vitrine: 96 x 603 x 73 cm

Installation *Éric Baudelaire: Afterimage*, Galerie Barbara Wien, Berlin, 2019

N FOR NARCISSISTIC INJURY

Narcissism Theory

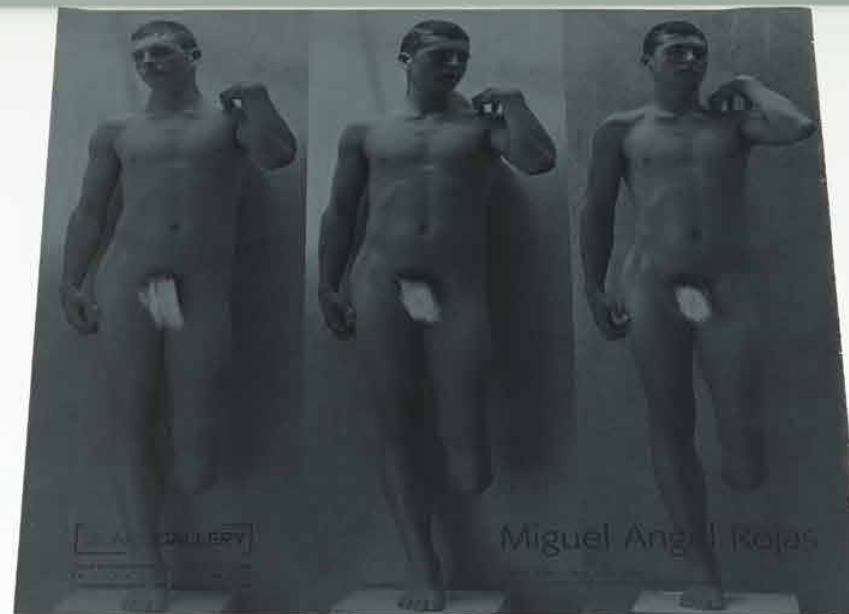
John Crayton (1983), Eric Shaw (1986), Richard Pearlstein (1991), and others have invoked Kohut's *self psychology* to explain the sequence that drives young people to terrorism. Psychoanalyst Heinz Kohut (1972, 1978; see also Wallerstein 1995; Gabbard 2000) developed self psychology as a departure from the classical ego psychology of Freud. Self psychology emphasizes the needs that an infant has for caring responses to develop normally. Failure of maternal empathy leads to damage to the self-image—so called narcissistic injury—that arrests development in one of two ways: persistent infantile grandiose fantasies or failure to internalize the idealized image of the parent. Either problem prevents the development of adult identity and morality. Crayton, for example, proposed that political experience, such as the humiliation of subordination, might produce an adult narcissistic injury that might reawaken a psychological trait of infantile narcissism. The result might be a pathological exaltation of self (the genesis of the leader), the abandonment of independence to merge with the archaic omnipotent figure (the genesis of the follower), or a combination of the impulses, as seen in the egotistical yearning for glory under the mask of selfless-

P FOR PROCEDURAL INJUSTICE

cultures to whether or not procedures are fair (Brockner 2001; Tyler, Lind, et al. 2000).

Other studies suggest that the experience of procedural injustice associated with repressive governments is a major motivator for terrorism and political violence, as people find conventional participation blocked (Grenshaw 1981, 1983; Krueger & Smeiser 2003; Smelser 2007; Voigt 2005). Research suggests that experiencing procedural injustice, people become "frustrated" and focus upon violent means of achieving their goals. Because many recent immigrants in Muslim American

Procedural Justice and Deterrence Effects in Counterterrorism Policing



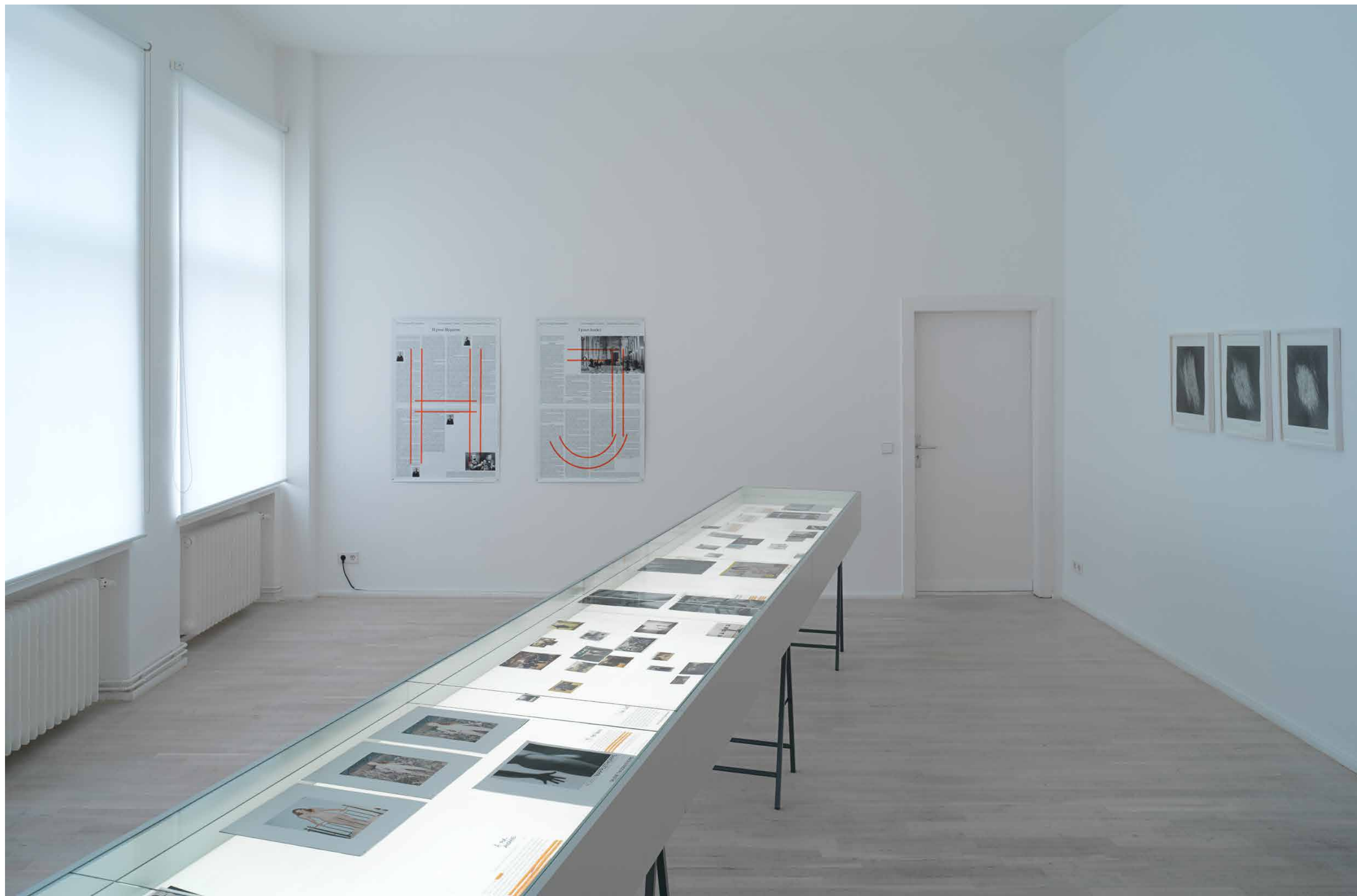
Significance Quest and Suicide Terrorism

Q FOR QUEST

Ordinary circumstances, such opportunity, may often be coupled with the potential for considerable significance loss in case one had failed to respond to the challenge. On this analysis, the underlying motivation for suicide terrorism involves the coupling of a quest for significance with a collective crisis situation, involving a perceived threat to one's group, and a terrorism-justifying ideology whereby a suicide attack is portrayed as an act of heroic sacrifice (martyrdom) lending one's existence and demise an aura of supreme glory. As Gambetta (2005) put it, "All suicide missions belong to a family of actions in which people go to the extremes of self-sacrifice in the belief that by doing so they will best further the interests of a group or the cause they care about and identify with" (p. 270).

R FOR RATIONALITY/RANDOMNESS

methodological difficulties. Notwithstanding these complexities, it is possible to discern a framework to analyze the spatiality of suicide terrorism. It is not about rational-irrational duality but rather about rationality and randomness. Suicide terrorism works along three axes: philosophy, planning, and practices. On the philosophy level, rationality is at its peak as targets are measured according to their utility.



Installation *Éric Baudelaire: Afterimage*, Galerie Barbara Wien, Berlin, 2019

Synopsis

Aziz, a young man native of Val-de-Marne in the outskirts of Paris, flew to Cairo in 2012 without telling his family. It is known that Aziz eventually joined the ranks of the Islamic state, and that he facilitated the crossing of the Syrian border for several friends from Val-de-Marne who came to join him. He said that he went to Syria to support the Syrian people in their struggle against Bashar El-Assad. He also said that he did not engage in combat, but there is a picture of him in Syria, Kalashnikov in hand, and wiretaps suggesting that he did. By way of explanation at his trial, which started three weeks after the massacres of November 13, Aziz simply said "I was looking for a purpose in my life." He is currently serving a nine-year sentence.

Also Known As Jihadi is a voluntarily incomplete portrait of a man drawn through a series of landscapes and extracts of police and judicial documents. The film attempts to retrace Aziz's journey by implementing a cinematic approach inspired by Masao Adachi's 1969 film *AKA Serial Killer*.



Also Known As Jihadi

2017

HD Colour Video, 5.0 surround sound

HD Farbvideo, Surround-Sound 5.0

99 min./Min.

Edition 3/5

Together with/zusammen mit **Après** (Ed. 3/12)

Trailer: vimeo.com/209557036



Also Known As Jihadi

2017

Film stills

Éric Baudelaire about the work

“The film *Also Known As Jihadi* builds on a link between some of my previous work and the events that recently occurred in our lives. I started thinking about this film a few years ago, before the events in Paris of November 13, 2015 and before those of Charlie Hebdo in January 2015. In view of what is at stake, it became urgent for me to get down to work. With this project, more than ever, I wanted to make a film that affirms the position of trying (not) to understand. Or, in the words of Pierre Zaoui, to make a film that “aims to understand and not to understand at the same time – to understand up to the point that one no longer understands – and also to show, refusing to understand or explain, so that with a dreadful feeling of confusion we are surprised to find ourselves understanding, discovering a subtle sympathy, telling ourselves that maybe monstrosity is our shared condition.”

In 2012, Abdel Aziz (fictitious name), a young man native of Val-de-Marne, flew to Egypt. It is known that Abdel Aziz eventually joined the ranks of the Islamic state, and that he facilitated the crossing of the Syrian border for several friends from Val-de-Marne who came to join him. He said that he went to Syria to support the Syrian people in their struggle against Bashar El-Assad. He also said that he did not engage in combat, but there is a picture of him in Syria, Kalashnikov in hand, and wiretaps suggesting that he did. By way of explanation at his trial, which started three weeks after the events of November 13, Aziz simply said “I was looking for a purpose in my life.” He is currently serving a nine-year sentence.

Abdel Aziz grew up in Thiais in a housing estate. His education at the Guillaume Apollinaire School went well. He took a degree in IT, and then worked as a deliverer-driver. Clean record; no trouble with the law. His family and relatives are struggling to understand the path that led him to Syria and then to prison. This film attempts to trace the route of Abdel Aziz implementing a cinematic approach called “landscape theory.”

The landscape theory (fukeiron in Japanese) was imagined for the first time in 1969 for the film *AKA Serial Killer*. The latter intended to clarify the enigma of a young Japanese, Norio Nagayama, who killed five people with a gun stolen from a US Army base. He never explained his actions, even after his arrest and trial. As they were searching the locations for a film based on these events, avant-garde filmmaker Masao Adachi and his co-directors came up with a radical idea: the footage from their location scouting was enough, it was the film. *AKA Serial Killer* consists of a series of landscapes from the places where Nagayama lived or travelled during the 19 years of his short life, before the murders.

This theoretical proposition interested me a lot when I shot my first feature film *The Anabasis* of May and Fusako Shigenobu, Masao Adachi and *27 Years Without Images* in 2011. In *AKA Serial Killer* the radicality of the concept is the object of the film and I'm not sure that one knows more about Nagayama's murders after watching it. It was with an equally free spirit that I applied to the lives of Masao Adachi and May Shigenobu the landscape theory in *The Anabasis*, retracing their biographical journey, thus projecting the theory onto the theorist. But it was a second-degree use of the theory, more conceptual than literal.

Since *The Anabasis*, I have been haunted by the idea of rigorously testing landscape theory. No longer considering it as a proposal, a provocation, but using it in a very sincere manner for a film, which has never really been done. As in my previous works, for *Also Known As Jihadi* I began by conducting extensive interviews. With the help of an experienced journalist, I drew a biographical account of Abdel Aziz from interviews with friends, family, colleagues, from police sources, etc. This detailed biography determined the places whose landscape was filmed.

The film evolved as the research has been conducted, in parallel to the investigative and shooting process. It is impossible to know with certainty whether Abdel Aziz is simply a religious man who was committed at first and is now disenchanted by the Syrian experience, as he said before the judges, or whether he was a zealous recruiter for Daech, who started his way back to organize the attacks in France.

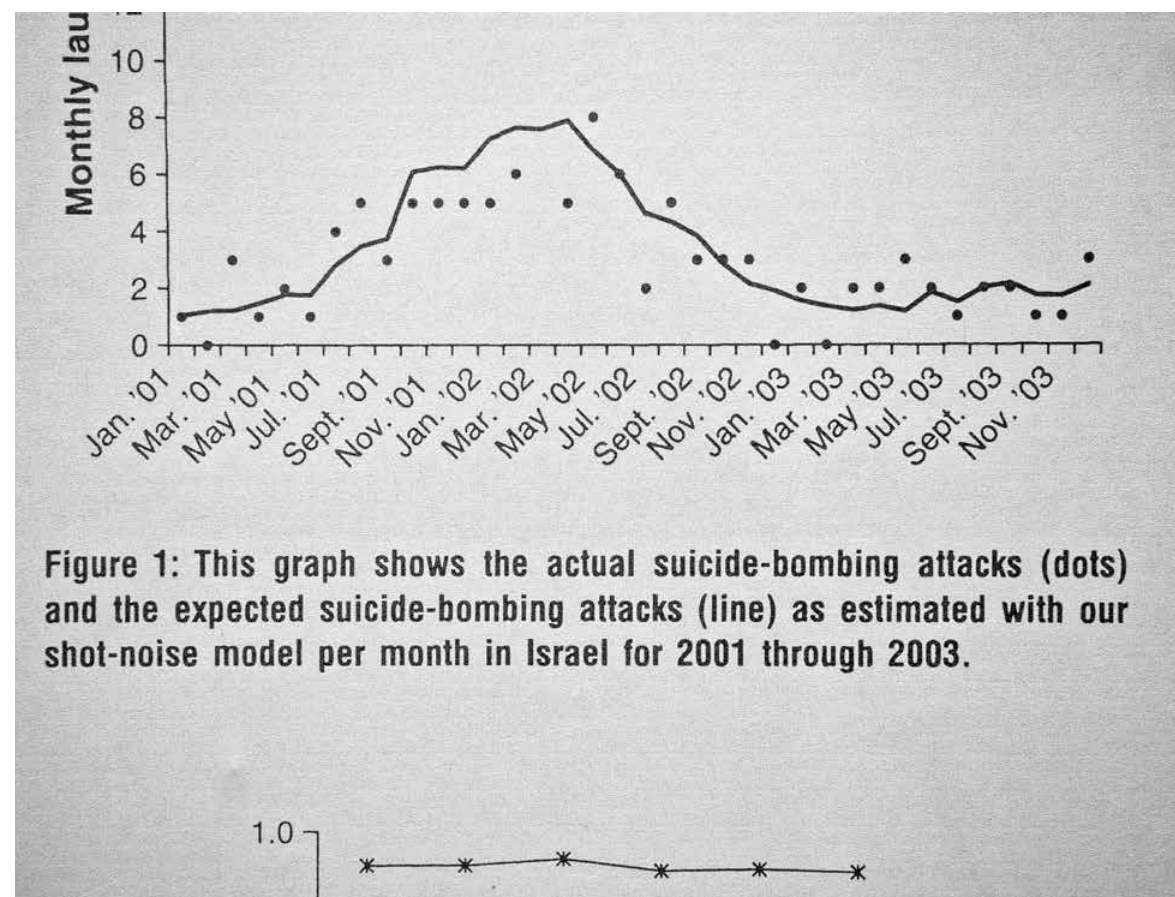
The goal was not to elucidate this ambiguity, but rather to explore it as such. What interests me is to think about the space, both huge and infrathin, between spiritual commitment and nihilistic horror. To consider the possible slip from active solidarity with the Syrian uprising against Bashar al-Assad, to the nightmare of November 13. In the background of these dichotomies arise huge issues that are as vast as they are unsolvable regarding a generation of French who feel at home neither here nor elsewhere, and a sense of alienation or identity quest that can sometimes result in taking the road to Raqqa."



Also Known As Jihadi

2017

Film stills



Detail

FRAEMWROK FRMAWREOK FAMREWROK...

2016

Wallpaper, installed dimensions variable

(48 rolls of wallpaper/ 144 linear meters total)

Tapete, Installationsmaß variabel

(insgesamt 48 Tapetenrollen/ 144 laufende Meter)

Edition 2/5

Installation *Éric Baudelaire: A Form that Accommodates the Mess*

Galerie Barbara Wien, Berlin, 2016





Artist Statement

My background is in the social sciences. I spent several years in research institutes reading theory and combing through archives, studying theoretical models meant to shed light on past histories and advocating policies of governance to deal with future crises. Searching for frameworks: models created through the association of words, figures, diagrams and tables. Models into which particulars can be imported, and general conclusions exported. Recently, I have taken a new interest in these old diagrams, and I started collecting them again. But this time, I am looking at them differently, from the perspective of aesthetics. Sourced from peer-reviewed academic journals, each diagram in my growing collection is concerned with the question of terrorism. Sociologists, economists, game theorists, political scientists and psychologists attempting with their own theories and tools to design models to understand terrorism, an elusive concept that escapes both rationalization and a definition around which we can all agree. So far, I have collected 413 distinct figures and tables from 109 published academic papers, all dealing with the question of terrorism. In the studio, the diagrams have been organized, scanned, and layed out, ready to be printed onto a roll of wallpaper 144 linear meters in length. The piece is called **FRAEMWROK FRMAWREOK FAMREWROK...** It could be described as an attempt to produce a comprehensive collection of all the images that social science fabricates to explicate the unexplainable.

Installation *Éric Baudelaire: A Form that Accommodates the Mess*
Galerie Barbara Wien, Berlin, 2016



About the work

The French daily paper *Le Monde* comes out in the afternoon and is dated for the following day. In the past fifteen years, I have occasionally made collages from the images of a single daily edition of *Le Monde*. Together they have add up to a fragmentary and subjective visual record of events and culture since 2005, when I began my work as an artist.

Each piece is made according to a simple protocol: my collage of images is reproduced as a silkscreen print on the inside of a piece of glass mounted in a frame, with, below the surface of the glass, a text composed of all the words found on the pages of *Le Monde* from which the images are extracted. From a distance, this text becomes an abstraction behind the images, a grey pattern silkscreened onto paper.

Each year I have made approximately a dozen collages. The framed format is 111.2 × 80.7 cm and each work from the **Some Tomorrows** series is unique, with one artist proof.

Some Tomorrows

2005 - ongoing

Silkscreened ink on paper and glass, framed,
Siebdruckfarbe auf Papier und Glas, gerahmt

111.2 × 80.7 cm

Edition: 1/1 (+ 1 A.P.)

On the right / Rechts:

Some Tomorrows (Le Monde, 6 Août 2015)

2016



The Secession Sessions

2014

Installation consisting of/Installation bestehend aus:

Those that arrived and some that were lost

74 letters/74 Briefe

Letters to Max

Film projection/Filmprojektion

103 min./Min.

Trailer: vimeo.com/98056604

The Anembassy of Abkhazia

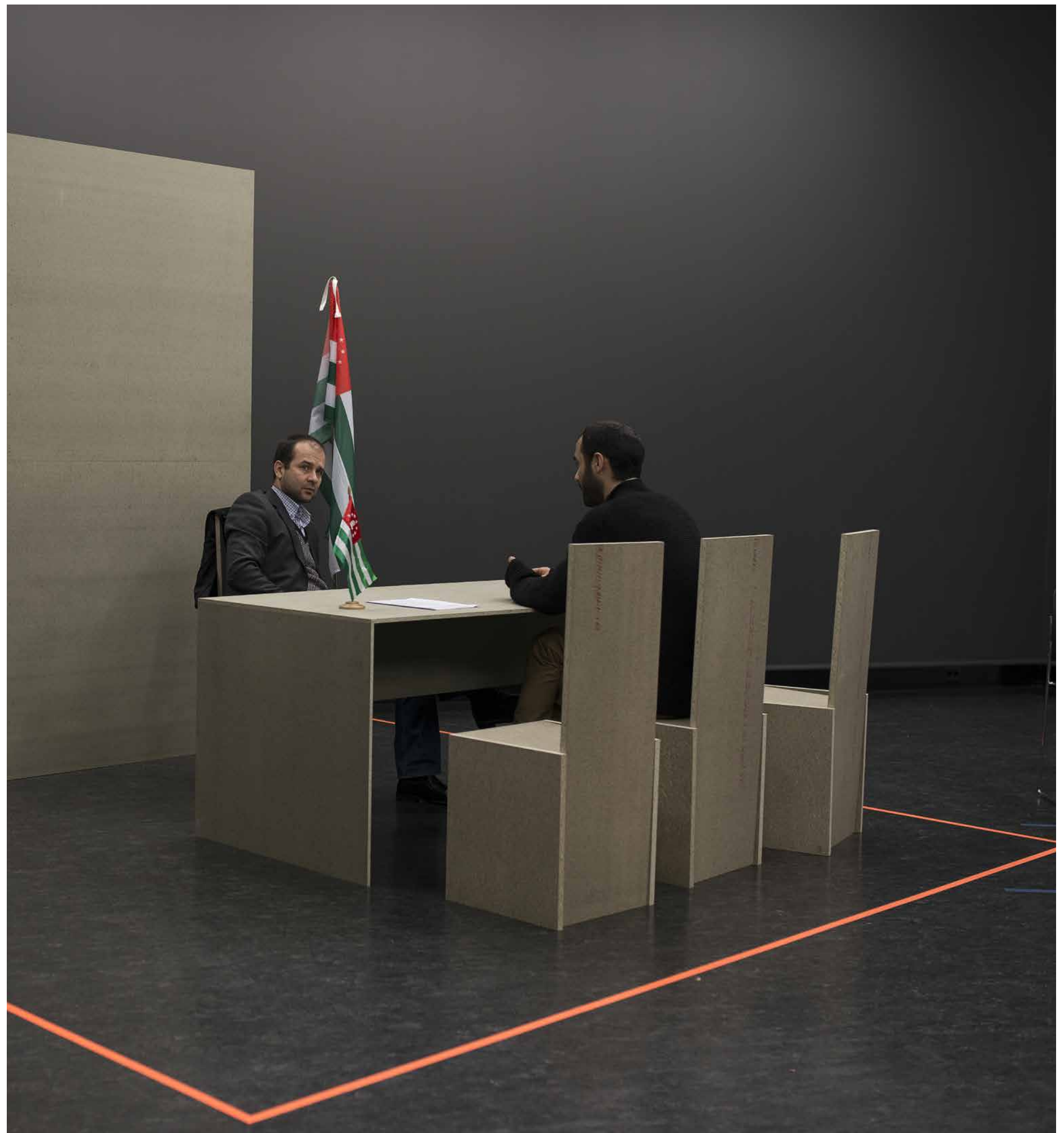
Performance with Maxim Gvindjia

Performance mit Maxim Gvindjia

The Sessions

Proposal for a public program

Vorschlag für ein öffentliches Programm



Installation Principles

The Secession Sessions is a hybrid project. It includes documents: reproductions of letters, a one-sided correspondence that eventually became the script for a film. It includes a feature length movie: **Letters to Max**, screened daily within the exhibition space. It includes a performance: **The Anembassy of Abkhazia**, built temporarily within the exhibition space and staffed by Maxim Gvinjia, former Foreign Minister of Abkhazia. And it includes a public program of talks and discussions, also held within the exhibition space at regular intervals for the duration of the show. All four components of the project are meant to be continuations of each other, by other means. **The Secession Sessions** is not a piece or an installation, it is the archive of an exhibition project, and a set of guidelines for its activation. The following pages contain images, texts and drawings documenting previous incarnations of the work. These elements are intended to convey the spirit of **The Secession Sessions** and to serve as guidelines for future implementations. Rather than a strict protocol, these guidelines are open: they should be interpreted to adapt to the spatial, historical and political context in which the project is activated.



THE STATE OF THE STATE

Artist Statement

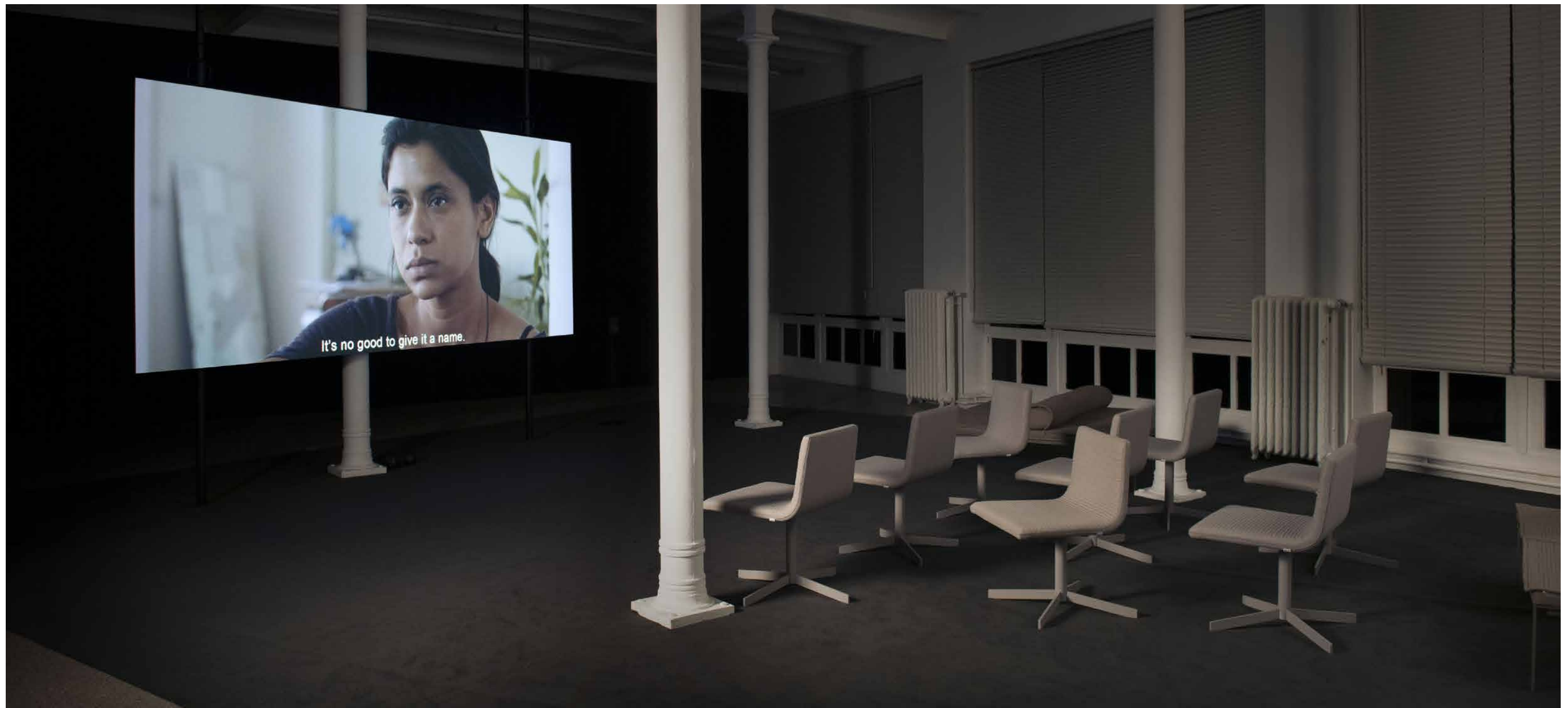
Abkhazia is something of a paradox: a country that exists, in the physical sense of the word (a territory with borders, a government, a flag and a language), yet it has no legal existence because for almost twenty years it was not recognized by any other nation state. Abkhazia exists without existing, caught in a liminal space, a space in between realities – which is why my first letter to Max was something of a message in a bottle thrown at sea.

The existence of Abkhazia invites all kinds of questions. How do you build a new state? Is the idea of the state based on inclusion or exclusion? On what criteria can a state be considered to exist, and what forms of representation allow, or prove, this existence to be real? If all states are fictional collective constructs, what to make of Abkhazia: a fiction within a fiction?

Abkhazia seceded from Georgia after a civil war fought in 1992–1993. Like all disputed lands, Abkhazia is entangled in a conflicted narrative. To many Georgians, the breakaway state is a rogue nationalist regime, an amputated part of Georgia. To many Abkhaz, independence saved them from cultural extinction after years of Stalinist repression and Georgian domination. To many observers, Abkhazia is simply a pawn in the Great Game Russia and the West have always played in the Caucasus. **The Secession Sessions** acknowledges these competing narratives and does not seek to write an impossible objective historiography. It does not parse, verify or document any competing claims to a land. The project starts with this observation: Abkhazia has had a territorial and human existence for twenty years, and yet it will in all likelihood remain in limbo for the foreseeable future, which makes the self-construction of its narrative something worth exploring. If Abkhazia is a laboratory case for the birth of a nation, then its Garibaldis and George Washingtons are still alive and active. Maxim Gvinjia is one of them.

Back in June 2012, when I dropped the first envelope in a mailbox in Paris, I fully expected that a letter addressed to “Maxim Gvinjia, former Minister of Foreign Affairs, Sukhum, Republic of Abkhazia,” would come straight back to my studio with a notice from the post office marked “destination unknown.” But instead, to my surprise, ten weeks later I received an email from Max telling me he had received my letter, but could not reply on paper since the post office in Abkhazia cannot handle international mail. Instead, Max said he would speak his answers into a voice recorder. In September 2013, I went to visit Max in Abkhazia, and while listening to his recorded answers to my letters, I shot images for a film we had decided to make together.





The Ugly One

2013

A film by Éric Baudelaire adapted from a screenplay by Masao Adachi, HD video

Ein Film von Éric Baudelaire nach einem Drehbuch von Masao Adachi, HD-Video

101 min./Min.

Edition: 5

Trailer: vimeo.com/72179256

The Ugly One can be shown either as a single screening in a theatrical context, or as an installation. In this case, the work includes:

- the poster of the film
- the original Masao Adachi screenplay (in Japanese, with English and French translations available),
- the film, which should be projected in a screening environment that approaches, as much as possible, theatrical conditions.

Synopsis

Winter, Beirut. On a beach littered with cans washed up from the sea, Lili and Michel meet. Or perhaps they know each other from before... As they struggle to piece together the fragments of an uncertain past, memories emerge: an act of terrorism, an explosion and the disappearance of a child, Elena. Woven throughout these fragments is the deep voice of a Japanese narrator who recounts his own experience of a weeping Beirut, and his 27 clandestine years fighting alongside the Palestinians as a member of the Japanese Red Army. His voiceover shapes Michel and Lili's story, their fate dictated by the enigma created for them by this narrator who turns out to be legendary Japanese New Wave filmmaker Masao Adachi.

Installation *The Anabasis and The Ugly One*, Galerie Greta Meert, Brussels, 2013



Artist Statement

Masao Adachi, screenwriter for Nagisa Oshima and Kôji Wakamatsu, and former member of the Japanese Red Army terrorist organisation, had not been commissioned to write an original screenplay since 1972. Pursuing a collaboration that began when I made a documentary about him in 2011, *The Anabasis of May* and *Fusako Shigenobu, Masao Adachi and 27 Years Without Images*, I asked Adachi to write a script for a feature film I planned to shoot during an exhibition at the Beirut Art Center in February 2013. Commissioning this screenplay inverted the dynamics of my first film with Masao Adachi. *The Anabasis...* explored the itinerary of its protagonists between cinema and terrorism by opening fictional and subjective spaces within a documentary form. *The Ugly One*, a second chapter that mirrors the first, explores the biographical and documentary possibilities of a fiction film. At the onset of the project I wanted to formalise the complex relationship Adachi and I have developed—a playful and creative antagonism—with a particular protocol of filmmaking.

From: <adachim@jcom.jp>
Subject: my answer is OK
Date: July 4, 2012 11:40:26 AM GMT+02:00
To: Éric Baudelaire <info@baudelaire.net>

Éric,

First of all, I agree to participate in the collaboration you have proposed. The ideas are already racing in my head... Let us review the procedure you presented in your last message: I will know the screenplay in its entirety, you will only receive it in Beirut just before the shoot. You know the “structure” of the script and its opening premise, but you do not know in which direction, nor how, it will evolve.

As I see it, the script will be composed of two parallel stories. The first is about the encounter of a somewhat lost woman who cleans the trash from a beach in Beirut, and a terrorist who likes to go for a run on the beach at dawn. Their itineraries and preoccupations overlap. They are about to fall in love, but...

The second story shows a group of men and women who meet in an abandoned warehouse during the war. Outside, the fighting is growing more intense, and the militants who are gathered in the shelter plan a terrorist operation. The shelling approaches in a frightening way...

The taciturn woman and the terrorist of the first story are part of this group, but it is unclear whether the first story precedes the second, or whether it is the other way around...

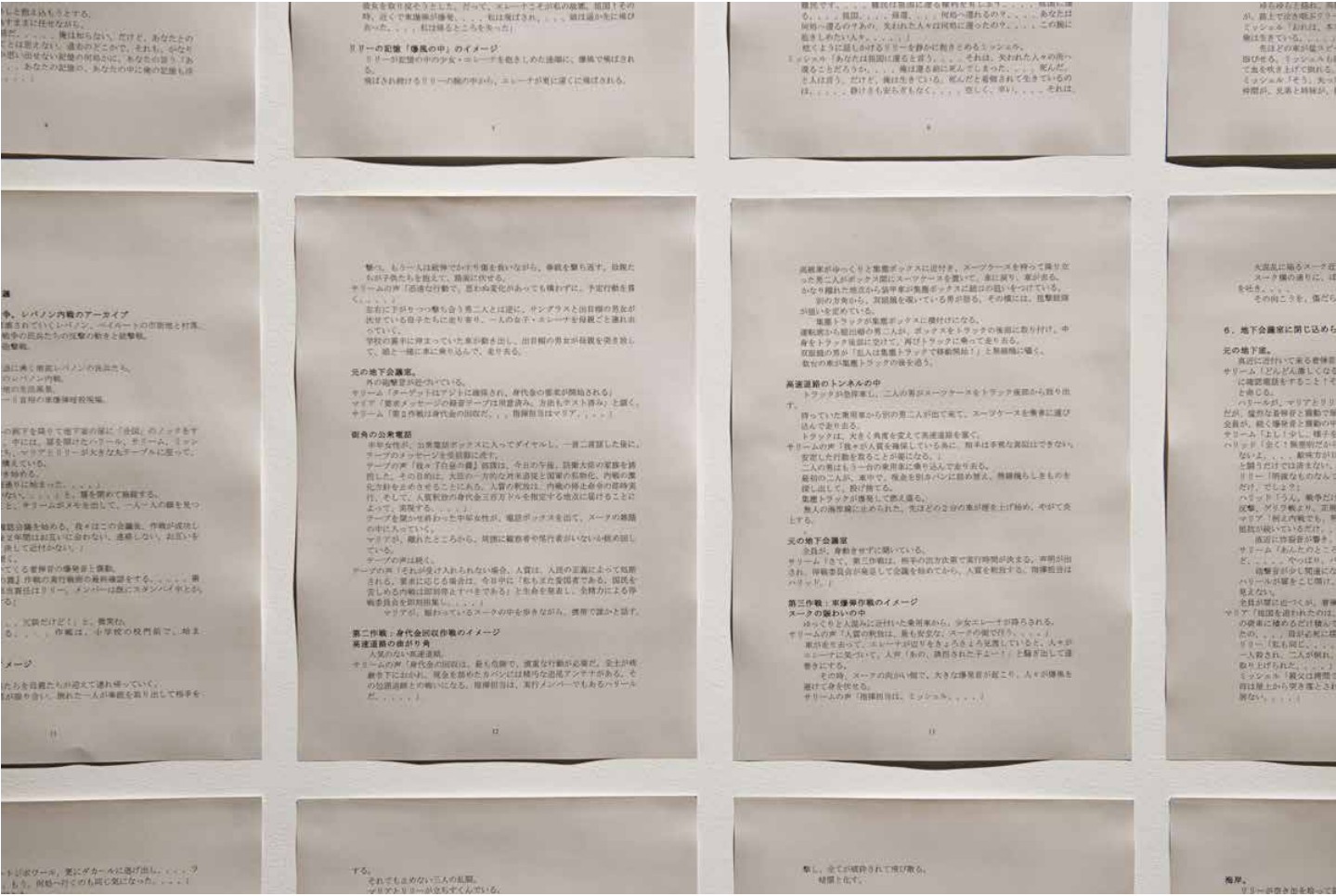
Good luck!
Adachi Masao

The shoot lasted 12 days and unfolded under the constraints of a protocol aiming to extend some of the questions already present in The Anabasis... To explore the relationship between script and reality, the gap between the screenplay and the shoot, in a deliberate clouding of the notion of authorship. To navigate between two points, a film shot “for” Adachi who is confined to Japan, deprived of a passport because of his terrorist past, and a film shot “against” him, because autonomous of his control, and out of my desire to push to an extreme Truffaut’s advice: “*shoot against the script, edit against the shoot.*”

The adaptation of Adachi’s story took place in real time during the shoot, drifting further and further away from the original script in a creative tension that gave The Ugly One its form. Set adrift, the characters of Michel and Lili search for themselves, navigating a sea delineated by the memories of Adachi the “ex-terrorist,” the screenplay he is spelling out for them, and the camera of the director, whose film breaks away from the narrative instructions dispatched by Adachi from Tokyo.

Part love affair, part political tale, half-documentary and half-fiction, the film is also a confrontation between two generations of politics and filmmaking, exploring the question of militancy and regret. As a backdrop, a changing Beirut, the ghost of a disillusioned Lebanese communist movement, and the spectre of an intractable civil war in Syria—political impasses that are mirrored by the narrative impossibilities upon which The Ugly One is built.

The title? One late night in Tokyo, Adachi told me this: “*they didn’t know my Japanese name... So on the wanted posters, the police put my arab guerrilla name, Nabil, and under my picture they wrote: the ugly one.*”



The Ugly One
2013

Installation The Anabasis and The Ugly One, Galerie Greta Meert, Brussels, 2013



The Makes
2009
Film still

Synopsis

In the spirit of the Zen riddle about the sound of one hand clapping, a “make” is imagined here as a remake of a film that was never made a first time. The ghost of a movie lurking behind a document attesting to its possibility...

Adopting the format of a DVD bonus, this short film is a staged interview with Philippe Azoury, a renowned film critic and Michelangelo Antonioni specialist. The Makes is based on Antonioni's ideas for films that were never made, published in his book *That Bowling Alley on the Tiber*. Antonioni's unrealized cinema finds a new form through an assemblage of various materials that end up giving meaning to each other: found Film stills from various unrelated Japanese productions, a precise and surprisingly convincing critical discourse by Azoury, real life sexual anecdotes and an ominous correspondence between Barthes and Antonioni.

Exploring the notion of invisible cinema, this montage of unrelated material from the past creates a strangely concrete cinematic experience in the present.

The Makes

2009

HD Video

26 min./Min.

Edition: 5

Preview: vimeo.com/90594109



Film stills

About the work

A series of neon-lit panels with film-stills, reminiscent of the vitrines in old movie theaters. Among the black and white pictures there is a short text, a page torn from *That Bowling Alley on the Tiber* by Michelangelo Antonioni. The texts are what Antonioni called “narrative nuclei,” fragments of stories, notes for films he thought about but never made. They transcribe intentions that were often impossible to film because they test the limits of cinema itself, limits which Antonioni is exorcising through this writing process.

Recontextualized within the vitrines, these narrative nuclei come to life with the film-stills that surround them: found photographs from 1960s and 1970s Japanese cinema collected by Éric Baudelaire during a residency in Japan. From this assemblage emerges the possibility of a film.

The vitrines collapse two times onto each other: a non-realized future (Antonioni's), and a non-experienced past (Japanese films we most likely haven't seen). And yet from these two tenses emerges a cinematographic experience in the present, and a sort of Anabasis – a movement that never ceases to ask itself whether it is an end point or a beginning.

The Makes (The Girl, The Crime #2)

2009

Vitrine made from Japanese film-stills, pages torn from *That Bowling Alley on the Tiber* by Michelangelo Antonioni, plexiglas, steel and fluorescent lighting

Vitrine mit gefundenen japanischen Film-Stills, ausgerissene Seiten aus *That Bowling Alley on the Tiber* von Michelangelo Antonioni, Plexiglas, Stahl und Neonlicht

Unique piece / Unikat

55 × 80 × 15.5 cm





The Makes (The Silence)

2009

Vitrine made from Japanese film-stills, pages torn from *That Bowling Alley on the Tiber* by Michelangelo Antonioni, plexiglas, steel and fluorescent lighting

Vitrine mit gefundenen japanischen Film-Stills, ausgerissene Seiten aus *That Bowling Alley on the Tiber* von Michelangelo Antonioni, Plexiglas, Stahl und Neonlicht

Unique piece / Unikat

71.5 × 104 × 15.5 cm



Synopsis

In a Kyoto bookstore, an employee receives a parcel of new books. She methodically leafs through them, scratching the surface of certain pages with a blade in an extrapolation of the use of bokashi, a Japanese practice of self-censorship wherein obscenity is defined as “that which unnecessarily excites or stimulates sexual desire.” In a poetic of the absurd, the film extends the bokashi gesture beyond the question of desire, in a ritual that doubles as a meditation on what an image does, or can do.



Film still

[sic]

2009

SD video and chronological note

SD-Video und chronologische Notiz

15 min./Min.

Edition: 5

Viewing link: vimeo.com/89519611



[sic]
2009
Film still

Chronology

1907

Article 175 of the Japanese Penal Code outlaws the sale and public display of “an obscene document, drawing or other object.”

1947

Article 21, paragraph 2, of the postwar Japanese Constitution reads “no censorship shall be maintained.”

1957

The Japanese Supreme Court upholds a ban on D.H. Lawrence’s novel *Lady Chatterley’s Lover*. In the main piece of jurisprudence seeking to clarify the apparent contradiction between Article 21 of the Constitution and Article 175 of the Penal Code, the high court upholds the ban on obscenity, which it defines as “that which unnecessarily excites or stimulates sexual desire.”

1976

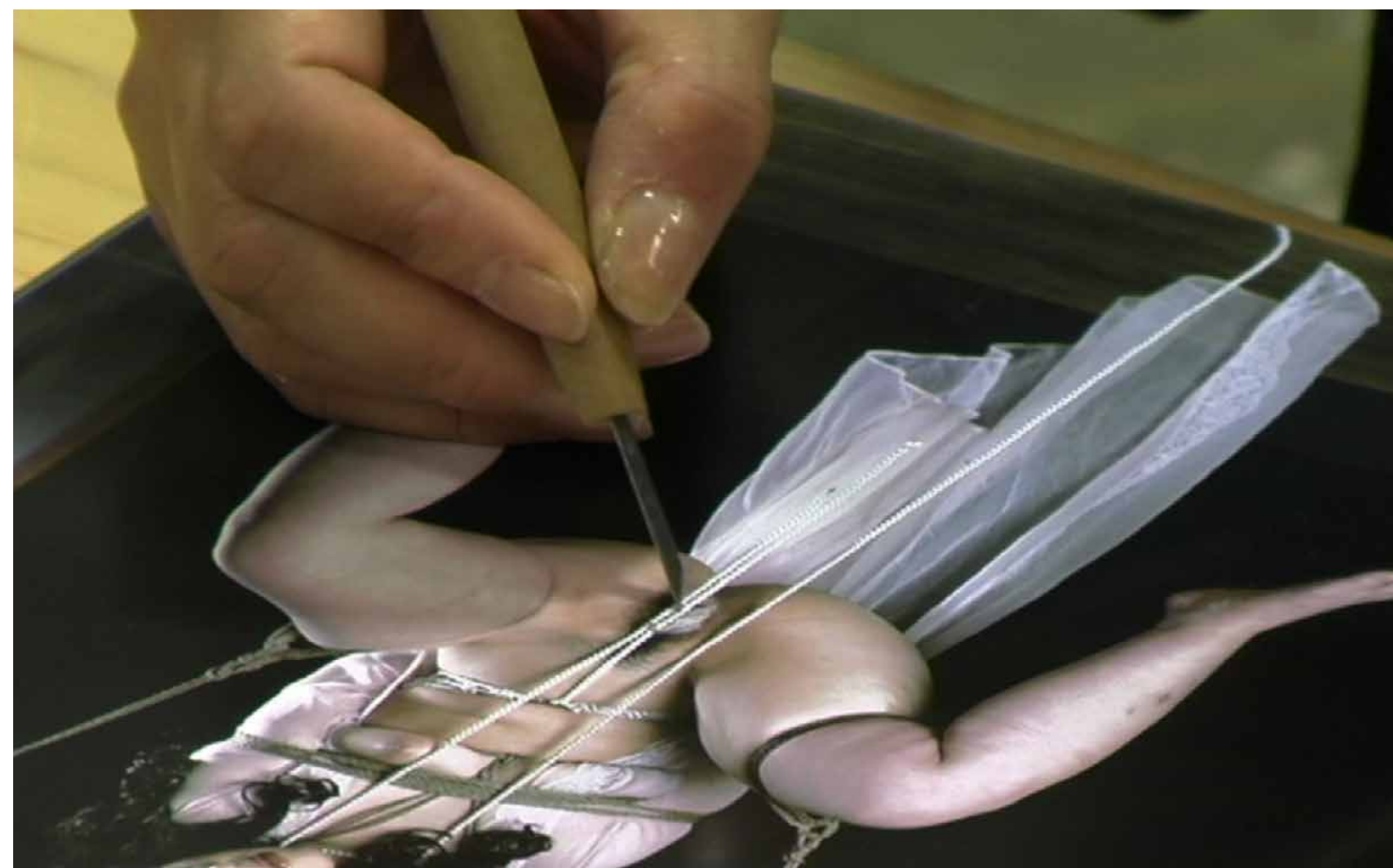
Nagisa Oshima’s *Ai No Corrida* (In the Realm of the Senses) is shown at the Cannes Film Festival. The film was shot in Kyoto, but the negative was developed and cut in Paris. As a trial balloon for a release of the film in Japan, a book containing the script and twelve film stills is published in Tokyo. In July the publisher is charged with obscenity. During the trial, Oshima requests that the high court explain the philosophical, political, legal, conceptual and practical visual standards used to define “that which unnecessarily excites or stimulates sexual desire.”

1982

The Japanese Supreme Court declines to clarify the concept of obscenity any further, but nonetheless acquits Oshima.

2009

In a legal and semantic grey area that remains to this day, graphic materials imported into Japan are subject to subjective self-censorship: explicit anatomical representation is replaced with ‘bokashi,’ a fogging, blurring or scratching of male and female genitalia in films and publications.



[sic]
2009
Film stills



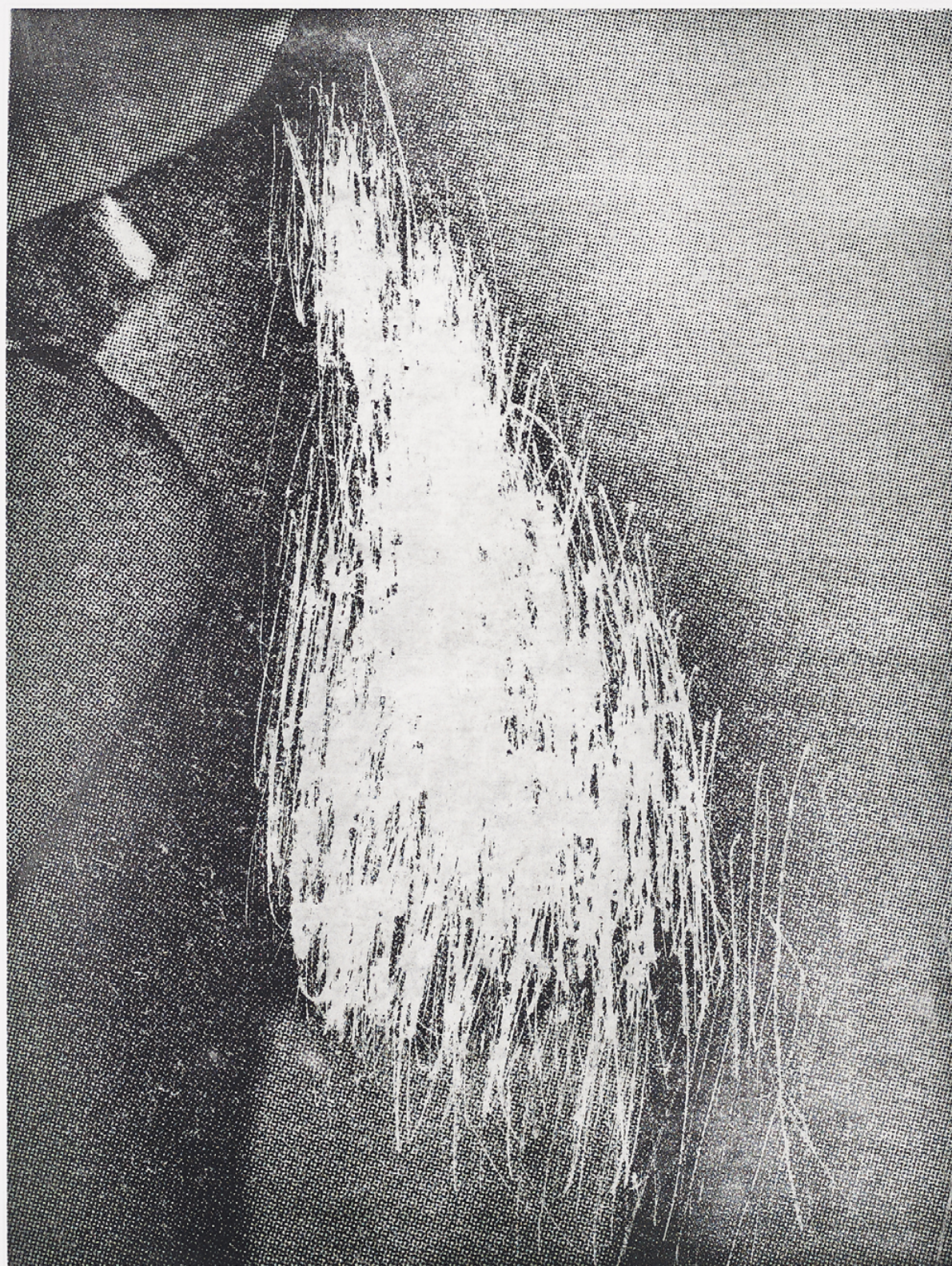
Artforum XLVI #7 p.241 [sic], Yokohama, 2008

2009

Photoengraving (triptych)

Photogravur (Triptychon)

Each/je 48 × 37 cm



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

About the work

The figures on the prints are abstracted forms of scratchings, details from pages of western art magazines bought as is in Japan. The blown-up offset printing pattern reveals the scale of the original material, and the titles refer to the source, the place and the time of their scratching by anonymous hands

(e.g.: *Artforum XLVI #7 p.241 [sic], Yokohama, 2008*).

The process leading to the gravures retraces the itinerary and mutations of a form. In the beginning, there is an image, the reproduction of a work of art in a magazine. When the magazine is imported in Japan, foreign press distributors manually scratch out, page-by-page, all visible genitalia. The bokashi is the space where ink was removed from the surface of the page. The gravures sample bokashi from magazines bought in Tokyo and Kyoto in 2008.

The gravures also point to a paradox: what remains on the scratched page isn't necessarily less evocative of desire, the erotic charge of an image may even be emphasized by the partial absence of the human figure. The gestures of anonymous scratchers sampled in the gravures don't erase, they just transform the relationship between images and senses. And the gravures in turn don't simply reproduce the forms, they pursue their transformation (through framing, enlarging and the use of a traditional western method of heliographic print making), prolonging their journey from art to pornography back to art. A round trip journey as a literal Anabasis. And a deliberately absurd typological attempt that underscores art's ability to transcend the opposition between visible and invisible.

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

2009

Heliogravure on rag paper

Heliogravur auf Büttenpapier

81 x 63 cm

Edition: 9

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

2009

Heliogravure on rag paper

Heliogravur auf Büttenpapier

81 x 63 cm

Edition: 9



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



Sugar Water

2007

HD video projection

HD Videoprojektion

72 min./Min.

Edition: 5 (+ 1 A.P.)

Viewing link: vimeo.com/89765097

SUGAR WATER: AWAITING THE TIME-IMAGE

by Pierre Zaoui

Henri Bergson, who didn't care much for cinema, wrote in *Creative Evolution* that in order to have an authentic intuition of duration, one had to experience it, and he took the example of sugar in a glass of water. The lesson seemed clear: "I must wait for the sugar to dissolve;" it is in the experience of vision and waiting, when my duration blends with that of the world, that the intuition of a moving reality emerges. But how does one learn to wait in a modern world that seems to be a constant flux of continuous images, yet never ceases to extract stopped images, obsessive images, and then projects these fixed images into what seems to be a perpetual cycle? 'Sugar Water' can in a sense be seen as a vast metaphor of the days that followed September 11th experienced like a challenge to Bergson's edict: the same fixed images, almost like advertisements, constantly cycling in the very heart of our daily lives, until they produce a perfect misunderstanding: we wait to see the moment where the car explodes, while the "real people" in the film (for the most part) simply await the metro and don't see anything at all. But it can also be read as something else entirely: the daily nature of violence, of advertising, devoid of subject, void of significance, with the same PA announcements and the same barely audible song that create the rhythm of the sound track, in a cycle that mirrors the sequence of images overlapping on top of the blue monochrome of a billboard frame. How does the time spent waiting for the next image to reveal itself become something else than a repetitive old tune? Here, a sort of portrait of the artist as a billposter.



Sugar Water
2007
Film stills



Site Displacement / Déplacement de site

2007

Two synchronized slide-projections (2 × 22 images),

Zwei synchronisierte Diaprojektionen (2 × 22 Bilder)

Dimensions variable / Maße variabel

Edition 1/3

Installation *Éric Baudelaire: A Form that Accommodates the Mess*

Galerie Barbara Wien, Berlin, 2016

In August 2006, I accepted a commission from Clermont-Ferrand, an industrial city in France, to produce a photographic work on the notion of "territory". After four weeklong stays, I selected twenty-two images made in and around Clermont-Ferrand.

In August 2007, I hired an Indian photographer, Anay Mann, to supply me with a second set of pictures comprised of photographs re-made in India "after" each one of my pictures from Clermont-Ferrand.

Site Displacement / Déplacement de Site combines these two sets of pictures.



Installation *Éric Baudelaire: A Form that Accommodates the Mess*, Galerie Barbara Wien, Berlin, 2016



Installation *Fukeiron*, Galeria Juana de Aizpuru, Madrid, 2017

Site Displacement / Déplacement de site

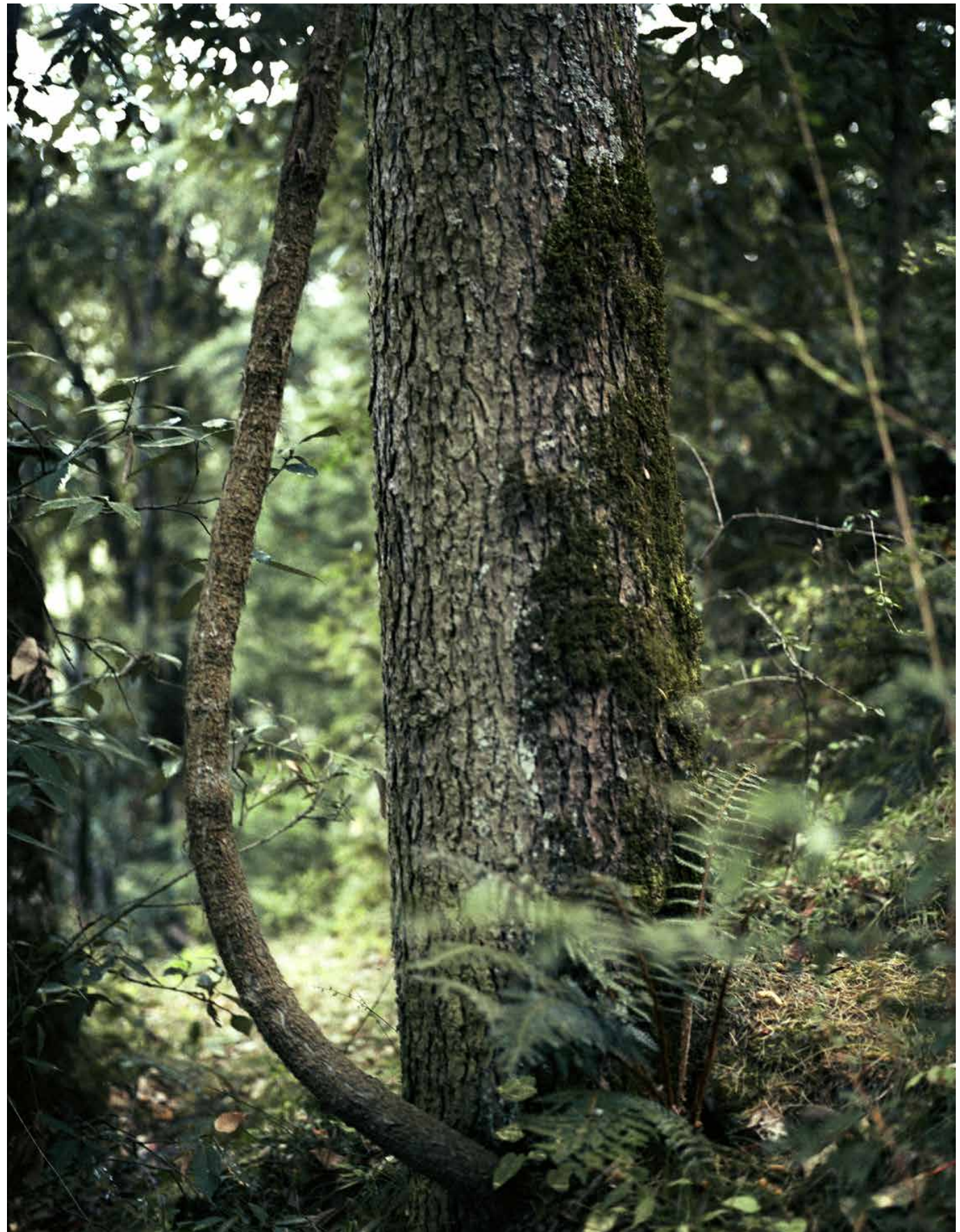
2007

Series of 22 diptychs, each composed of 2 c-prints

Serie von 22 Diptychen, jeweils bestehend aus 2 C-Prints

Dimensions variable / Maße variabel

Edition: 6



Site Displacement / Déplacement de site

2007

Diptych of photographs from the *Site Displacement* series (Untitled 02a & Untitled 02b)

Diptychon von Fotos der Serie *Site Displacement* (Untitled 02a & Untitled 02b)

Two frames / zwei Rahmen: 55.5 × 47.7 cm & 55.5 × 45.7 cm

Edition 3/6



Site Displacement / Déplacement de site

2007

Diptych of photographs from the *Site Displacement* series (Untitled 04a & Untitled 04b)

Diptychon von Fotos der Serie *Site Displacement* (Untitled 04a & Untitled 04b)

Two frames / zwei Rahmen: 35 × 27 cm & 35 × 27.5 cm

Edition: 6



Site Displacement / Déplacement de site

2007

Dptych of photographs from the *Site Displacement* series (Untitled 08a & Untitled 08b)

Dptychon von Fotos der Serie *Site Displacement* (Untitled 08a & Untitled 08b)

Two frames / zwei Rahmen: 40 × 51 cm & 40 × 50.6 cm

Edition: 6



Site Displacement / Déplacement de site

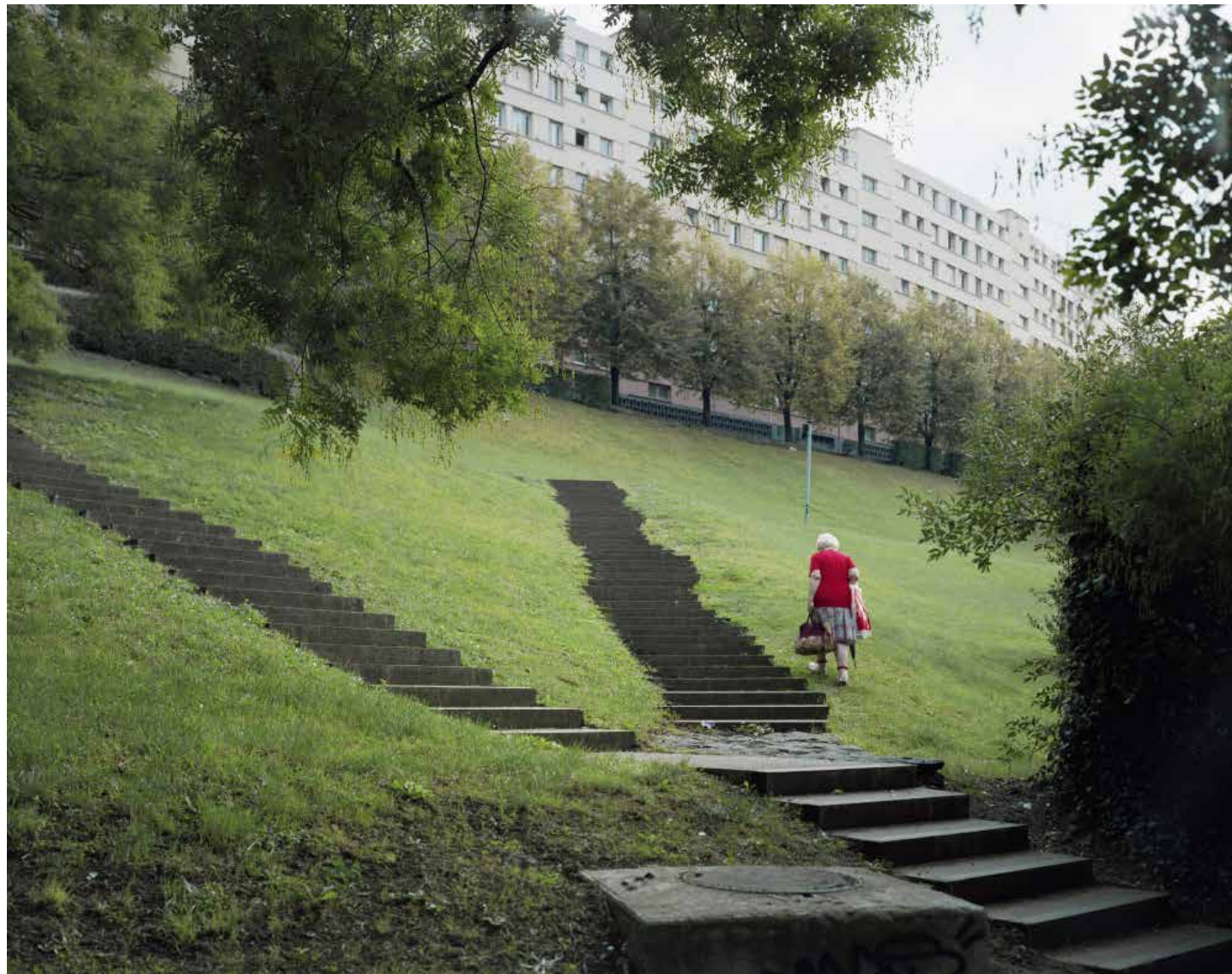
2007

Dptych of photographs from the *Site Displacement* series (Untitled 15a & Untitled 15b)

Dptychon von Fotos der Serie *Site Displacement* (Untitled 15a & Untitled 15b)

Two frames / zwei Rahmen: 15 × 19 cm & 15 × 20 cm

Edition: 6



Site Displacement / Déplacement de site

2007

Dptych of photographs from the *Site Displacement* series (Untitled 21a & Untitled 21b)

Dptychon von Fotos der Serie *Site Displacement* (Untitled 21a & Untitled 21b)

Two frames / zwei Rahmen: 30 × 38 cm & 30 × 40 cm

Edition: 6

V-Blank

2006

3 gelatin silver prints, framed

3 Silbergelatinedrucke, gerahmt

each/je 51 × 65 cm

Edition: 5

