

EDOUARD TAUFENBACH

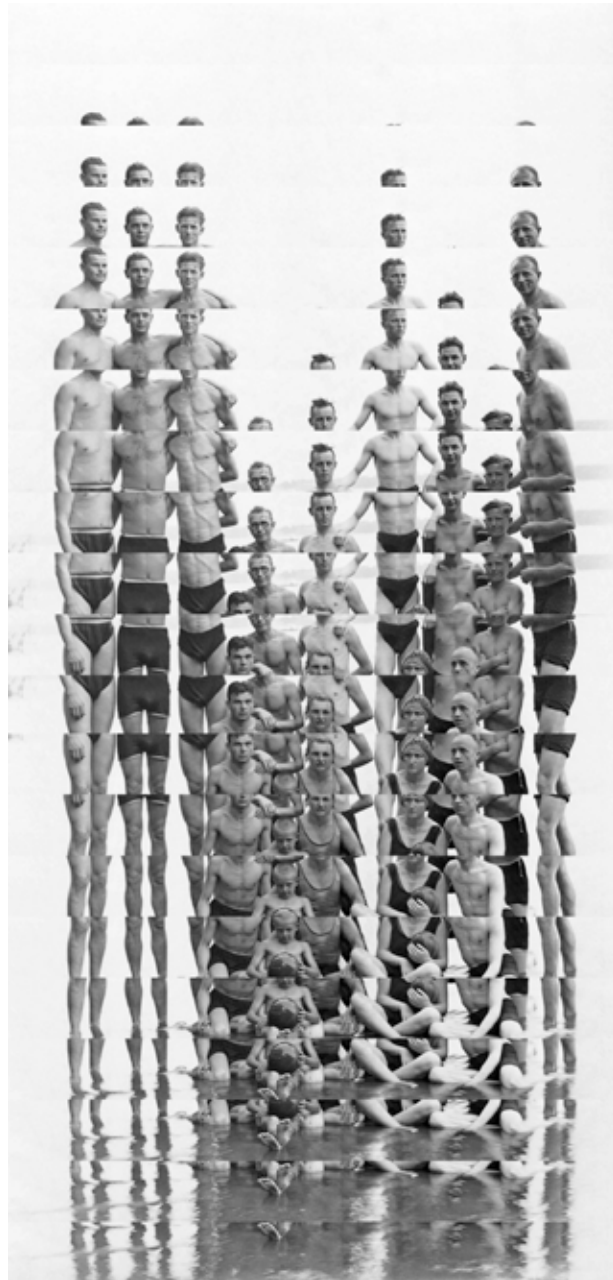
# Photo London



SPÉCULAIRE is a silver photo-montage series by Edouard Taufenbach comes from his collaboration with the film director and photograph collector Sébastien Lifshitz. The latter's anonymous photographic collection tackles gender, homosexuality, and, more broadly, the hedonism, the freedom of bodies naked or half-naked, that blossoms in the realm of intimacy but also when in contact with nature at the water's edge or on sports fields. Taufenbach used it as a source for his artistic experiments to give a new dimension to these vernacular photographs. Meticulous arrangements of dozens fragments in color or B&W, Taufenbach's collages, particularly suggestive, play on the distortion and multiplication of viewpoints, creating stereoscopic effects. They are like joyful odes to desire as expressed in some of the titles: *Hommage à Pierre M.* and *La créature du chamane* in reference to transvestite artist Pierre Molinier, or *On my Fortuny*, a nod to a Nan Goldin's photograph.

« Edouard Taufenbach does not just animate flat and fixed images. He manages to inject life into these anonymous photographs of the past in which we usually cannot help but watch out for death at work. »

Etienne Hatt about «Spéculaire», the solo exhibition of Edouard Taufenbach at Galerie Binome, March 15, 2018



« [...] That speaks to the way Taufenbach emphasises human visual cognition. His images replicate the saccades (French for ‘jerks’) that our eyes exercise as they scan a scene. They are not consciously registered, but build comprehension of the image in stages. Even if the image is a ‘still’, the eyes do not regard it statically but rove around, fixing on specific stimuli and connecting them, so that to the eye the image is constantly moving. Taufenbach’s slices and repetitions replicate a physical process that is the basis of visual cognition, as if directed by the very desire that motivated the original, unknown photographer. »

[text-extract] James MM Cardle, “APRIL 23: STATIC” about « Moving the image: photography and its actions » exhibition at Camberwell College, [onthisdateinphotography.com](http://onthisdateinphotography.com), 04/23/19

### Spéculaire, 2018

[...] For this series, Edouard Taufenbach did not, as he usually does, work with photographs that he would have found, but rather from the collection of anonymous images that director Sébastien Lifshitz has been gathering over several decades. [...] Guided by Sébastien Lifshitz, Edouard Taufenbach has, to a greater extent, drawn photographs from it that celebrate the freedom of bodies, a freedom that blossoms in the realm of intimacy but also when in contact with nature, and in particular, water.

These images of leisure, pleasure and desire are multiplied and fragmented by Edouard Taufenbach who manually rearranges their parts, sometimes using different scales, in a composition stemming from a rule of mathematical nature. The latter is specific to each one of the original images which, in a way, impose it. It points to, highlights and amplifies a formal or narrative aspect. The curves of a body here, a gesture there. Conversely it also allows the complete reinterpretation of the image, the invention of a new one. Who would suspect that this bouquet of feminine silhouettes, the dynamism of which is reinforced by its vertical format, comes from a horizontal image featuring a rather sensible farandole of bathers? In any case Edouard Taufenbach has worked with an open jubilation that also sets the tone for some titles: *Hommage à Pierre M.*, (Tribute to Pierre M.) for erotomaniac, cross-dressing and fetishist artist Pierre Molinier, or *Hippolyte B. Junior*, for Hippolyte Bayard, one of the inventors of photography who, for lack of recognition, staged himself as a drowned man.

In «Spéculaire», the action frozen by the snapshot is a consequence of fragmentation and repetition and seems to be taking place over time, well beyond the photograph, and thanks to the changes of scale, the gaze seems to be able to penetrate the depth of the image. These effects are reinforced by the paper cuts – almost facets – whose shimmer evokes glass and its reflections, when the artist does not produce real volumes, by folding the image or placing it under prisms, forcing the gaze to move. However, Edouard Taufenbach does not just animate flat and fixed images. He manages to inject life into these anonymous photographs of the past in which we usually cannot help but watch out for death at work.

[text-extract] Étienne Hatt, SPÉCULAIRE, February 2018



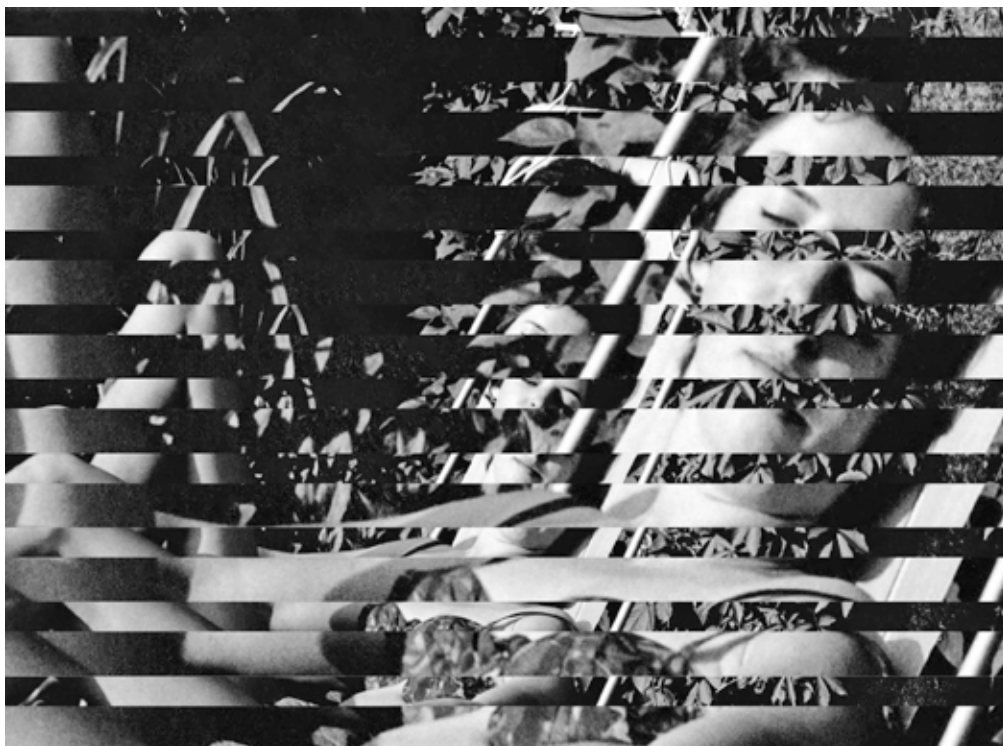
**Edouard Taufenbach, La mêlée, SPECULAIRE series, 2018**

33 x 40 cm – collage 17 x 24 cm

36 chromogenic prints of a photograph of Collection Sébastien Lifshitz

on Ilford ILFOLLEX paper - edition of 3 (+2AP) - or on Cibachrome paper - edition of 2 (+1AP)

collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



**Edouard Taufenbach, Jane, SPECULAIRE series, 2019**

edition of 3 (+2AP) – 32 x 42 cm – collage 18 x 26 cm

20 silver prints on Ilford MGRC Cooltone paper of a photograph of Collection Sébastien Lifshitz  
collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



**Edouard Taufenbach, Raymonde, SPECULAIRE series, 2018**

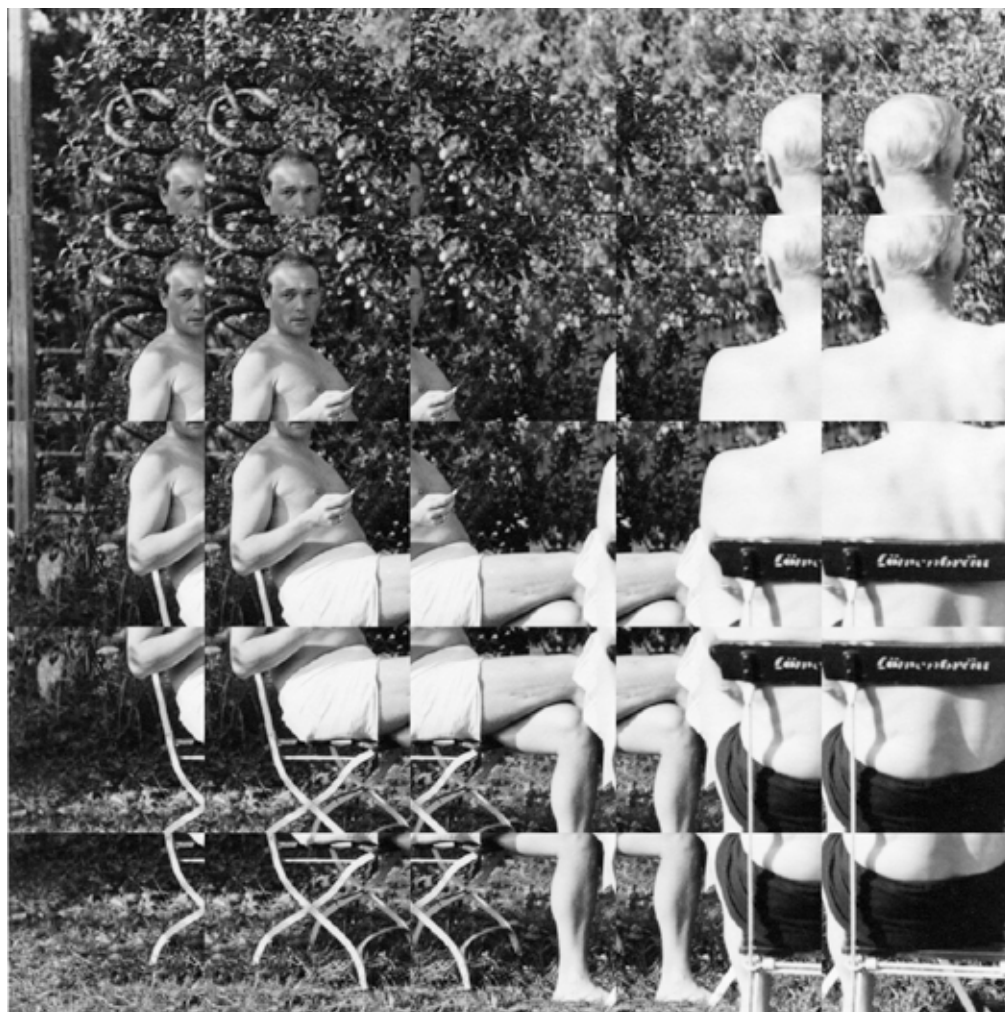
35 x 35 cm – collage 18 x 18 cm

16 chromogenic prints of a photograph of Collection Sébastien Lifshitz

on Ilford ILFOFLEX paper - edition of 3 (+2AP) - or on Cibachrome paper - edition of 2 (+1AP)

collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



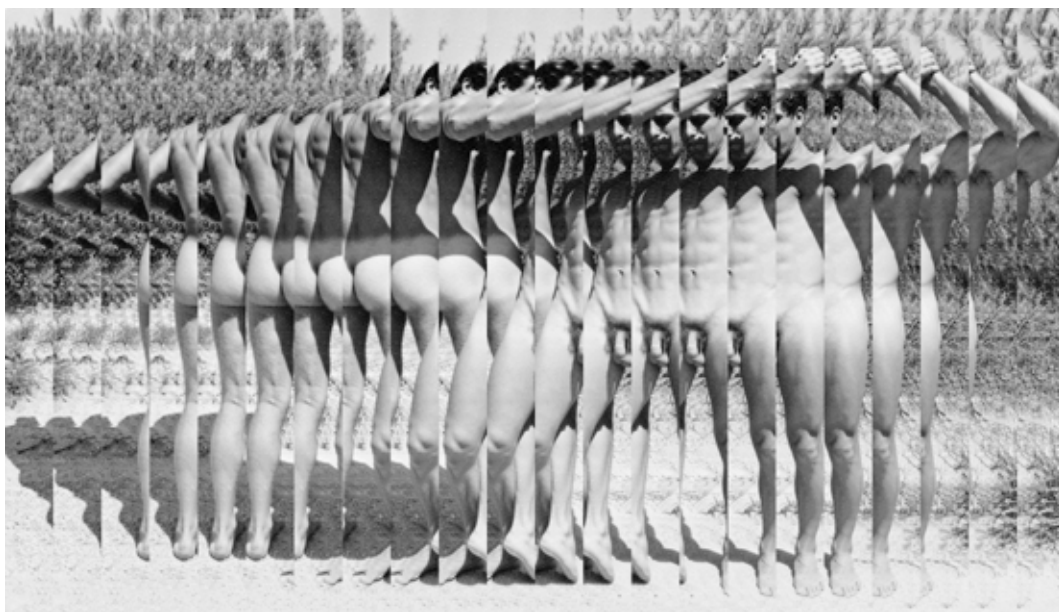


**Edouard Taufenbach, Au jardin, SPECULAIRE series, 2018**

edition of 3 (+2AP) – 41 x 41 cm – collage 2( x 25 cm

25 silver prints on Ilford MGRC Cooltone paper of a photograph of Collection Sébastien Lifshitz

collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



**Edouard Taufenbach, Etienne danse avec Eadweard  
SPECULAIRE series, 2018**

edition of 3 (+2AP) – 54 x 85 cm – collage 38 x 69 cm

23 silver prints on Ilford MGRC Cooltone paper of a photograph of Collection Sébastien Lifshitz  
collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



**Edouard Taufenbach, Ernestine, SPECULAIRE series, 2019**

edition of 3 (+2AP) – 34 x 43 cm – collage 18 x 27 cm

23 silver prints on Ilford MGRC Cooltone paper of a photograph of Collection Sébastien Lifshitz

collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



« A surgical sense of omnipotence, the dream of creating new bodies with fragmented identities, constantly repeating as visual objects which need to be looked at before they can look. The series 'Cinema' can therefore be considered a metaphor of our own unnamed stories, of the technological prosthesis we fit to our lives to defeat the passing of time, of how we cut down our realities. »

[press article-extract] Daniele Bellonio, journalist, *Exploding plastic inevitable*, Cactus Magazine, issue#5 / Winter 17-18

Born in 1988, Edouard Taufenbach lives and works in Paris where he graduated in Arts and digital media from Sorbonne University. He creates ingenious collages from anonymous photographs that capture daily life scenes which are multiplied and fragmented, amplifying their effect, sometimes up to losing sight of the reference picture. With CINEMA : histoires domestiques series, he restitutes the movement of an imaginary movie camera. With SPÉCULAIRE, he creates photographic objects based on the Sébastien Lifshitz's Collection. Through these silver prints collages, he adds a new material dimension to the vernacular photographs. He does not revive what they have been but instead, what they have become as objects of visual fantasies, as he explains recently on a press interview in the last issue of Unseen Magazine.

He was the winner of Ici & Demain festival in 2014. He later introduced a scale installation : SFUMATO for Nuit Blanche 2015, as well as a first solo show : HOMMAGE2. In 2016, for his second solo exhibition in Paris he offered the CINEMA series of collages. At the beginning of 2017, he showed at Le 104, as part of Circulation(s) festival. Since then, he has taken part in several collective exhibitions in France and especially in London (at the Noorforart contemporary Gallery and the Photographers Gallery). Galerie Binome featured « Cinématique » at APPROCHE 2017, a parisian Salon dedicated to contemporary photography during Paris Photo. Then the masterpiece of CINEMA series, Jean & Alain, integrated the prestigious Neuflyze OBC Collection.

In March 2018, on the occasion of his first solo show at Galerie Binome, Edouard Taufenbach presented his new series, SPÉCULAIRE. Which was also highlighted at Unseen 2018 in Amsterdam, afterwards at Paris Photo 2018 on the main section and, on Curiosa, the new section dedicated to erotic photographs. This series was acclaimed by critics, journalists (Clémentine Mercier for Liberation newspaper, Daphné Inglès for New York Times...) and collectors. In December, SPECULAIRE series was showcased as part of the first edition of the Tangible Image Biennale (Bit20).

Currently, Edouard Taufenbach is working on *L'Homme dans le miroir* (The Man in the mirror), his first book on the SPECULAIRE series with L'Artière editions. He takes part in the carte blanche PARIS PHOTO X ADP, a collective exhibition curated by Christoph Wiesner - with Denis Darzacq, Noémie Goudal and William Klein - dedicated to the French abstract photography, and displayed at Paris Charles de Gaulle airport. He also takes part in two group shows « Love my way » - curated by Jean-Pierre Blanc & Pau Avia - at Hyères Festival, and « Moving the image: photography and its actions » - curated by Duncan Wooldridge - at Camberwell University of London.



SPÉCULAIRE series by Edouard Taufenbach at Curiosa section, during Paris Photo, November 2018



exhibition view during « Spéculaire » exhibition, a solo show of Edouard Taufenbach  
at Galerie Binome, from March to May 2018

## Edouard Taufenbach - 1988 (France)

### Education

- 2014 MASTER Arts & Digital Media, Paris 1 - Panthéon-Sorbonne  
2012 Bachelor Practise & aesthetic of cinema, Paris 1 - Panthéon-Sorbonne

### Fairs

Photo London 2019, Paris Photo 2018, Paris Photo Curiosa 2018, Unseen Amsterdam 2017-18, Art Paris Art Fair 2018, APPROCHE 2018, London Art Fair 2017

### Collections

Collection Neuflyze OBC (FR), Coll. Marcel Burg (FR), Coll. Jim & Ruth Grover (UK) and many private collections in Belgium, France, Germany, Italy, Netherlands, Suiss, United States, United Kingdom

### Solo shows

- 2019 / ma « SPECULAR », Photo London-Galerie Binome,  
curator: Tristan Lund, Discovery Section, Somerset House, London  
2018 / no « SPÉCULAIRE », curator: Martha Kirszenbaum, Curiosa Sector,  
Paris Photo-Galerie Binome, Grand Palais, Paris  
/ ma-may « SPÉCULAIRE », Galerie Binome, Paris  
2017 / no « Cinématique », curators: Emilia Genuardi and Léa Chauvel Levy  
APPROCHE - Galerie Binome, Le Molière, Paris

### Group shows (selected)

- 2019 / ap-ju « Moving the image : photography and its actions »,  
curator Duncan Wooldridge, Camberwell University, London  
/ ap-may « Love my way », curators: Jean-Pierre Blanc and Pau Avia,  
Grand Salon de la villa Romaine, Hyères, France  
/ fe ARTSIDA9 / Contemporary Art Museum of Montréal, Canada  
2018 / de BIT20, curator: François Salmeron, Carré 52, Paris  
PARIS PHOTO - CDG, curator: Christoph Wiesner, Terminal 2,  
Paris Charles de Gaulle airport, Paris  
2017 / ju-jul « Mettre en lignes », Galerie Binome, Paris  
/ ju « London alternative photographie collective »,  
Photographers Gallery, London  
/ ap « Patchworks », curator: Antonin Tricard,  
Taverne Gutenberg, Lyon, France  
/ ja-mar CIRCULATION(S) festival , 104, Paris  
2016 / no « Over the real festival », Viareggio, Italy  
/ fe-ap « EEN grote familie », curator Caroline Bouchard and Bart Ramakers,  
Alden Biesen, Bilzen, Belgium



2015 / no « The instants video festival », Marseille, France  
 / oc « Nuit blanche », Paris  
 / mar-ap VIDEOFORME festival, Clermont-Ferrand, France  
 FID PRIZE 2015, ÉSA, Tourcoing, France

### Collaborations - Teaching

2019 Lecturer at UAL: Camberwell College of Art, invited by Duncan Wooldridge  
 2018 Ter et Bantine, illustration for Cactus Digitale Magazine  
 2017 The Woman who can't forget, illustration for the BBC  
 2017-19 Commissioned visual design works for Gucci, Channel ...

### Editions - Catalogs (selected)

2019 *L'Homme dans le miroir*, éditions de L'Artière, Paris  
 2018 *Take the picture: Capture, Collect, Archive, photograph*  
 curator: Andrew Kensett, DCCP  
 2017 *Catalog Circulation(s)*

### Press review - Publications (selected)

2019 / ap On this date in photography / April 23 : static, by James MMcCardle  
 2018 / no 9 New York Times / 8 Artists at the Paris Photo Fair Who Show Where Photography Is Going, by Daphné Anglès  
 Artlist / Paris Photo 2018 Round Up, by Zoltan Alexander  
 Les Inrockuptibles / Paris Photo célèbre les corps féminins, queer, trans...,  
 by Ingrid Luquet-Gad  
 Beaux Arts #413 / E. Taufenbach, Scalpel cinématographique, by L. Flinois  
 /sep Another mag / 5 things to see at Amsterdam's most exciting photography fair, by Maisie Skidmore  
 I'ts nice that / Unseen Amsterdam's artistic director on how it's richest line-up yet inspires and informs, par Ruby Boddington  
 Lens Culture / Preview Unseen Photo Fair, Amsterdam 2018  
 / au Unseen Magazine #5 / Interpreting archives  
 BBC - Culture / Can language slow down time? by James Harbeck  
 Artension #150 / Edouard Taufenbach, by Olympe Lemut  
 / ap Tout ce que vous avez raté / Interview of Edouard Taufenbach  
 Libération / Edouard Taufenbach, instants incisifs, by Clémentine Mercier  
 / ma Viens Voir / Edouard Taufenbach ou la saccade décisive, by Bruno Dubreuil  
 The Steidz / Les passés recomposés d'Edouard Taufenbach, by Henry Guette  
 France Fine Art / Spéculaire, by Anne-Frédérique Fer  
 2017 / no Le Figaro / Paris Photo 2017, portrait gallery, by Valérie Duponchelle  
 France Fine Art / Approche, by Anne-Frédérique Fer  
 / oc Cactus #5 - Winter 16-17 / Exploding Plastic Inevitable, by Daniele Bellonio  
 / fe L'Œil de la photographie / Edouard Taufenbach at Circulation(s), by S. Bernard  
 / ja L'uomo vogue#477 / Paris 75 new force creative in the city, by Dan Thawley  
 / ja-fe L'officiel art #20 / Réappropriation, by Yamina Benai  
 2016 / au France Culture / Edouard Taufenbach / L'art des jardins, by Victor Dekyvère  
 / ap Traversale / Edouard Taufenbach alla galleria Spazio Nuovo  
 / ja Art press #429 / Edouard Taufenbach, by Étienne Hatt

## Galerie Binome

Galerie Binome opened in the Marais in Paris in October 2010 and is devoted to contemporary photography. In parallel to an annual program of solo and group shows, the gallery takes part in Mois de la Photo in Paris and regularly exhibits in international contemporary art and photography fairs. Member of the Comité professionnel des galeries d'art, Galerie Binome collaborates with various other key figures; curators, critics, private and public institutions.

Galerie Binome opens his program to emerging artists from contemporary art. The selection leans more specifically towards visual arts in search of new forms of photography. These artists, from a variety of backgrounds, from conceptual photography, sculpture, performance, drawing and writing, explore the boundaries of medium and supports. To define the domain of photography, its scope and limits, as well as the post-photographic condition, are at the center of the research carried out by the gallery.

Galerie Binome is directed by Valérie Cazin. Graduate in private law, she practiced with lawyers at the Court of Cassation for twelve years, specializing in copyright law. She founded Galerie Binome in 2010 after a course in visual history and scenography in 2010.

Since 2015, she works with Émilie Traverse. Graduated by the Ecole nationale supérieure de la photographie in Arles, and the University of Rennes. She is the coartistic director, skilled as producer and exhibition's curator.

They regularly take part in photo folio reviews and in photography competitions as member of jury.

## Represented artists

Mustapha Azeroual, Anaïs Boudot, Thibault Brunet, Laurent Cammal, Marie Clerel, Frédéric Delangle, Laurent Lafolie, Marc Lathuillère, Michel Le Belhomme, Laurent Millet, Baptiste Rabichon, Jean-Louis Sarrans, Lisa Sartorio, Edouard Taufenbach, Jürgen Zwingel

## Collections - Acquisitions 2015 - 2019

JP MORGAN Chase & Co, Anaïs Boudot / Musée de l'Armée, Lisa Sartorio / FRAC Auvergne, Marc Lathuillère / Musée Guimet, Frédéric Delangle / Fondation des Treilles, livres d'artiste, Anaïs Boudot / Coll. Entreprise Neuflyze, Edouard Taufenbach, Laurent Lafolie, Marc Lathuillère / FRAC Occitanie Montpellier, Thibault Brunet / FMAC Ville de Paris, Thibault Brunet / Musée français de la photographie, Thibault Brunet, Marc Lathuillère / Bibliothèque nationale de France, Marc Lathuillère, Lisa Sartorio, Thomas Sauvin, Léa Habourdin / International center of photography New-York, Marc Garanger / Artothèque de Lyon, Thibault Brunet, Lisa Sartorio / MACAAL (Maroc), Mustapha Azeroual / Coll. Marcel Burg (Strasbourg), Lisa Sartorio / Coll. Evelyne & Jacques Deret (Paris), Thibault Brunet, Lisa Sartorio / Coll. Viviane Esders (Paris), Thibault Brunet / Coll. Henri Seydoux (Paris), Thibault Brunet

## **Collaborations & partenariats 2015 - 2019**

Photo folio reviews, Rencontres d'Arles 2016,17,18,19 / Polyptyque, Photography Fair Award, Marseille, jury member 2018, 19 / Art Collector Invest, Art Paris 2019 / Centre d'art actuel Le Radar, Bayeux «Faire surface» / Centre photographique Marseille, exposition Prix Polyptyque 2018 / Le Radar, Musée d'art actuel of Bayeux, Faire Surface exhibition / Centre photographique Marseille, Prix Polyptyque 2018 exhibition / Masterclass, Prix Le Bal de la Jeune Création, expert / Certification continuus training certification ENSP, Arles, member of the jury / path and edition PARIS PHOTO X ELLES / PARIS PHOTO X ADP / CNAP, support for the participation to Unseen / Abivax, Photography Award, Paris, jury member / SPEOS, master class in Photo Business / Festival Voies off 2018, Arles, jury member / Biennale de l'Image Tangible 2018, jury member / Rendez-vous à Saint-Briac, path of contemporary art, Brittany / EAC Paris, master class expert / Eyes in Progress 2016-18, mentorship / Photo folio reviews, Voies Off 2015-18, Festival Circulations 2015-17 / BnF, on the associated path of the exhibition «Paysages français, une aventure photographique» / Photo-Forum, workshop / Fisheye hors-série, contributor / Variation Paris media art fair 2016, 17 / Mois de la Photo du grand Paris 2017 / Fotofilmic 2017 exhibition and jury member / Une autre histoire de l'art, History of art program by Bruno Dubreuil 2017-18 / Boutographies 2017, President of the jury / Collection Regard, Berlin et Goethe Institut «Natur und industrie» / LeBoudoir 2.0, speaker, Rencontres d'Arles 2016 / The Eyes Magazine, contributor / Institut du monde arabe and Maison européenne de la photographie - exhibitions on the path of Biennale des photographes du monde arabe contemporain 2015, 17 / NEMO, Biennale internationale des arts numériques, «L'art et le numérique en résonance (3/3) : conséquences» exhibition / Artothèque de Lyon, «Créer c'est résister» on Résonance path of Biennale de Lyon 2015 / Maison de la photographie Robert Doisneau and Agence Révélateur, «Ex time & Out time» of Frank Landron / La Maison Molière, «Light Engram» of Mustapha Azeroual, Rencontres d'Arles 2015 / CAC de Meymac, «L'arbre, le bois, la Forêt» / Art[ ]collector, Prix coup de cœur Jeune Création exhibition / CNAP, support for edition / Verlhac éditions, digital edition of the book Le jardin sans maître by Jean-Louis Sarrans / Les Nuits Photographiques, jury member 2015 / Efet Paris, jury member for the bachelor / La beauté sauvera le monde, Art Club / Barter, Paris Art club / Gens d'Images, Café Images / Sténoflex, initiation of Stenope

## **Fairs 2015-19**

Photo London 2019 / Unseen 2017, 18, 19 / Paris Photo 2016, 17, 18 / Approche 2017, 18, 19 / Polyptyque 2018 / Photo Basel 2016 / Art Paris 2015, 16, 17, 18, 19

## **Press review**

Télérama Sortir, Camera, Le Monde, Libération, The New York Times, La Libre, France Inter, Fisheye, IDEAT, Art Press, L'Express, Artension, The Steidz, SPBH, La Gazette Drouot, Le Journal des Arts, Unseen, France Culture-La Grande Table, Diptyk, Le Quotiden de l'art, AMA, The Eyes, Gup, Télérama, Source, Mouvement, Polka, Grazia Maroc, Philosophie magazine, L'Express Styles, La Croix, Lacritique.org, L'Œil de la photographie, Christie's, Observatoire de l'art contemporain, Huffington Post, CNN ...

## Upcoming events

### PHOTO LONDON 2019

from May 16 to 19

[ D15] Somerset House, Londres (GB)

solo show : Edouard Taufenbach

### ACTIN

May 29 to July 20

Galerie Binome, Paris

solo show : Mustapha Azeroual

### UNSEEN 2019

September 19 to 22

Westergasfabriek, Amsterdam (NL)

group show : Mustapha Azeroual, Marie Clerel, Baptiste Rabichon

## Contacts

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valeriecazin@galeriebinome.com

Codirector Émilie Traverse +33 6 83 54 79 27

emilietraverse@galeriebinome.com

### Galerie Binome - [www.galeriebinome.com](http://www.galeriebinome.com)

19 rue Charlemagne 75 004 Paris

Tue-Sat 1pm-7pm and by appointment +33 1 42 74 27 25





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## **Artistes soutenu.e.s 2018**

Corinne Vionnet, Baptiste Rabichon

## **Collections - Acquisitions 2015 - 2019**

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With a background in cinema – an influence that continues to permeate his practice – Paris-based artist Edouard Taufenbach (b. 1988, France) delves deep into unfamiliar archives, establishing new narratives of his own design. Here, Taufenbach explains his meticulous methods, and his undying love for the moving image.

#### CINEMATIC ROOTS

I'm fascinated by the process of cutting and assembling images, which is the reason I first chose to study cinema for my undergraduate degree. As a matter of fact, I've always been particularly interested in the process of editing rather than the filming itself. My studies also incorporated elements of experimental cinema and video art, much of which involved found footage. When I studied art and digital media during my master's degree, I began to think of new ways to reuse old photographs. I'm intrigued by the inventions that sit between photography and cinema, such as the magic lantern, where chronophotographic sequences are used to express the passage of time.

#### THE PHOTOGRAPHIC ARCHIVE

My decision to work with particular images is very often linked to the "off-screen" possibilities that these images imply. For instance, the idea of the temporal off-screen sees the viewer imagine what happened before or after a picture was taken, whilst the spatial off-screen is connected to a particular territory, concealing what is physically off-screen or that which remains behind the camera. My work plays with this idea, inscribing the images within a larger frame and revealing what the observer projects and imagines while looking at them. It's for these reasons in particular that I love to work with images that we don't know anything about, so as to have complete freedom in establishing something brand new.

#### METHOD & MATERIALS

Working primarily with collage, my process allows me to create objects that are at once united and fragmented; organic constructions where individual images are as interesting in themselves as what they contribute to the bigger picture. In my latest work, *Spéculaire*, each element

appears as if it were a diffracted fragment of the original image. Elsewhere, my *Cinema: histoires domestiques* project presents slightly modified versions of the same image in sequence, forming something close to a cinema reel. The use of colour in my work is subjective, and is generally determined by how I feel about the images, as well as by the amount of tension I want to establish in each piece.

#### SPÉCULAIRE

The works in the *Spéculaire* series are made from anonymous photographs, which themselves were selected from the film director Sébastien Lifshitz's large photographic collection. Both Sébastien and I spent a lot of time selecting images that related to ideas of freedom, happiness and desire. Transcending the idea of homosexuality – which is often attached to his collection – *Spéculaire* deploys, stretches and deepens images extracted from already intimate scenes. Beyond the *Spéculaire* project, in the future I plan to continue my research around family photographs and the way they interact with our memories.



Les garçons  
from the series  
*Spéculaire*,  
2018

© Edouard  
Taufenbach /  
Galerie Binome

# Edouard Taufenbach