

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
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Edouard Taufenbach