

BAPTISTE RABICHON

XXe siècle

February 24th – March 19th, 2022

In a relationship with images that is as much critical as it is loving, Baptiste Rabichon explores photography in all its forms, tackling both the ancestral methods of photography (photograms, pinhole cameras, cyanotypes) and the tools of modern imagery, which he tries, always with the same jubilation, to push to their limits. Today, the heart of his work consists of the creation of unique photographs, where, through a multitude of stages, digital and silver are intertwined within a single photosensitive medium.

Recently, Baptiste Rabichon has exhibited at the Rencontres d'Arles, at the Collection Lambert in Avignon, at the Lianzhou Museum of Photography, at the Pearl Museum in Shanghai, at the CACN in Nîmes, or at Untitled Miami and at OSTUDIO in New York. In 2020 he created a huge photographic installation for the Paris-Orly International Airport (visible until 2023).

Baptiste Rabichon graduated from the Beaux-Arts de Paris in 2014, and was accepted at Le Fresnoy in 2015, from which he graduated with the congratulations of the jury in 2017. He is the winner of the 2017 BMW prize, of the 2018 Moly-Sabata/Salon de Montrouge prize and the Picto/Lab 2021 prize. In 2019 and 2020, he is resident at the Cité Internationale des Arts. He is collected by the Carré d'Art in Nîmes, the Lam in Villeneuve d'Ascq, La Samaritaine in Paris, the BMW Group, the Balnibar Group in Japan and the Li Keran Foundation in Beijing.

The ***XXe siècle*** exhibition is a chapter in a larger body of work that also includes the Manhattan Papers series, Lost Levels and his *XXe siècle* paintings. In this research, which takes him physically to the depths of the image matrix and its modes of appearance, the artist continues his alchemy of analogue and digital techniques; the rayogram is next to laser photocopying, parietal art to the 16-bit video game.

Manhattan Papers

By printing dozens of colour negative photographs of New York with an ordinary photocopier, assembled into small models, then re-photographed in the studio on colour positive film, before being printed on colour negative paper; Baptiste Rabichon obtains strange images, where positive and negative intermingle. Strange scenes where the setting (paper models) seems more "realistic" than what inhabits it (objects, live model...). It is through the prism of this friction where image and reality seem to merge that he sets about constructing new possible images of New York, the city of the 20th century par excellence. The image he has formed of it through cinema, photography, literature and music (stagings referring more or less explicitly to films such as King Kong and Metropolis or to the work of Berenice Abbott, for example) and what he has actually brought back to life (the sets are entirely constructed from photographs taken on site during Baptiste Rabichon's visits to Manhattan) are all mixed together.

Or how, through this new photographic technique (which he developed to compensate for the disappearance of the famous Cibachrome paper), he attempts, in a history as vast as that of New York photography, to inscribe a new work on this city that is so fantasized about, both real and an image of itself.

Lost Levels

Baptiste Rabichon composed his digital collages by swallowing thousands of archive images and playing hundreds of video games, all created between 1980 and 1997. Above all, with an inexhaustible curiosity for photography, which he has not stopped putting to the test since graduating from the Fresnay school in 2017. "Photography underpins the video game. To create his sets, the creator of Street Fighter, for example, went sightseeing around the world to photograph places he found beautiful. "These universes turn out to be perfectly uninhabited except for the presence of a tiny character who struggles with the enclosure from picture to picture. The artist has staged himself, photographed and then embedded himself in the frame, less as an authorial coquetry than to show that an image is first and foremost "a recording of concrete phenomena", permeable to the context of production: "I started this series during the first confinement, stuck in 15m2, completely lost in virtuality. You end up telling yourself that the world is only information and that you yourself are only a small piece of code in a big ball of data. A worried fascination that is also aroused by video games, this end-of-millennium medium with "derisory means and crazy inventiveness": "there is a madness mixed with violence in the aesthetics and themes addressed by these games, something a bit grimy that is astonishing for a product intended for kids. "

"Lost Levels" belongs to a project with a title as sober as it is encyclopaedic: *Xxe siècle*. In it, Baptiste Rabichon explores pre-digital reproduction techniques, first through "trompe-l'oeil abstract canvases" - paintings on glass enlarged and projected onto photosensitive paper.

Another series unfolds a cardboard Manhattan that the artist has recomposed from the photographs he has brought back. This time, Li monumentally stages himself as an "avenging God who would raze Babylon to the ground" in a nanardesque atmosphere mixing King Kong, American Psycho and 1950s film noir. A way of closing, with tenderness and derision, a century obsessed with the imaging of an increasingly complex world, but which remains bloated with Manicheism.

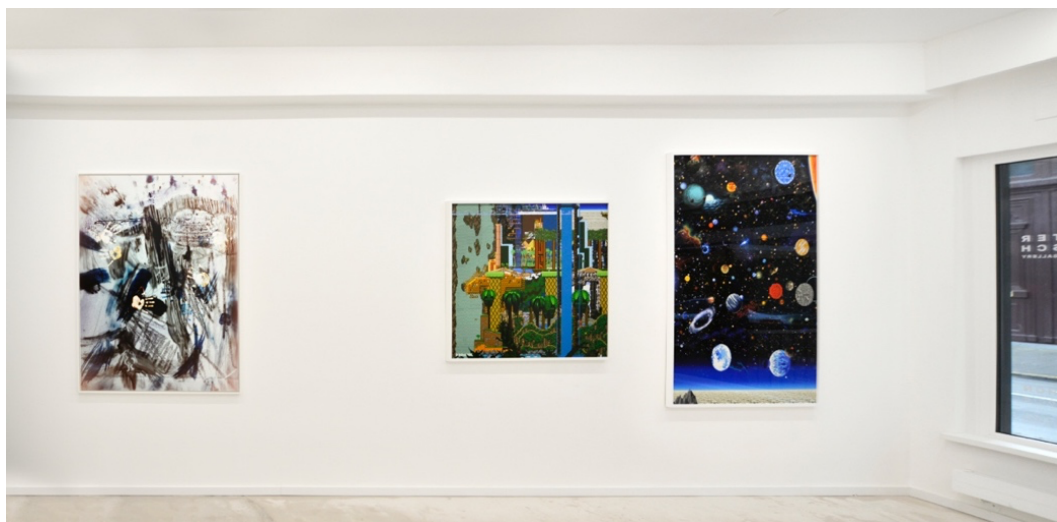
XXe siècle

Alone in the darkroom, Baptiste Rabichon makes images. Produced without the intermediary of the camera, by projection, in the laboratory, his image sedimented successive appearances on the sensitive surface of the paper. The process, as usual, is complex and, by design, loses us. Looking at this wall-image, one senses that it is the result of work involving both painting and modelling. These colour tracings are first made on a glass plate and then projected onto the sheet with an enlarger, to which are added chemigrams and photograms. From an abstract composition in shades of clay, ochre and moss, prints emerge: hands dipped in chemistry and applied to the paper, shadows of the arm projected. Bordering the frame, a negative hand approaches the positive one, as if to seize it, or to ensure its presence. In the darkness of the laboratory, the artist constructs the image of the man in the act of representation. The paper, magnetised on the wall of the darkroom, becomes the wall on which to touch with his finger his presence in the world, the infinitesimal time of the paper's insofar as it is.

EXHIBITION VIEWS



Exhibition view | Baptiste Rabichon | *XXe siècle* © Christof Weber



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Exhibition view | Baptiste Rabichon | *XXe siècle* © Christof Weber

CV

BAPTISTE RABICHON

Born in 1987 in Montpellier in France, lives and works in Paris.

EDUCATION

2015/2017

- FRESNOY - Studio National des Arts Contemporains, France

2012/2014

- École Nationale Supérieure des Beaux-Arts de Paris, France

2011/2012

- École Nationale Supérieure des Beaux-Arts de Lyon, France

2009/2011

- École Nationale Supérieure d'Arts de Dijon, France

SOLO SHOWS (SELECTION)

2022

- *XXe siècle*, REUTER BAUSCH Art Gallery, Luxembourg

2021

- *Sur le motif*, Festival Lieux Mouvants, Lanrivain, France
- *A Room with a View*, Tap Seac Gallery, Macao, China
- *Les intermittences du cœur*, exhibition with Fabrice Laroche, Galerie Binome, Paris, France

2020

- *Parisian drawings*, Aéroport international de Paris-Orly, France

2019

- *Les chemises de mon père*, Centre d'Art Contemporain de Nîmes, France
- *Ranelagh*, Festival Lieux Mouvants, Lanrivain, France
- *A l'intérieur cet été*, Galerie Paris-Beijing, Paris, France
- *Double exposition*, Galerie Binome, Paris, France

2018

- *En ville #2*, Grand Palais, Paris Photo, France
- *En ville*, Cloître Saint-Trophime, Rencontres d'Arles, France
- *Dame de cœur*, Galerie Paris-Beijing, Paris, France

2017

- *There Should Have Been Roses*, Lianzhou Museum of Photography, Lianzhou, China

2016

- *Les discrètes*, 71B, Paris, France

2015

- *Tout se délitait en parties*, Galerie du Crous, Paris, France

GROUP SHOWS (SELECTION)

2021

- *A fleur de monde*, Centre Photographique Rouen Normandie, France
- *Plantagories*, Cité Internationale des arts, Paris, France
- *Upside down, Doc!*, Paris, France

2019

- *# CURRENT*, Danziger Gallery, Untitled Art Fair, Miami Beach
- *Still Life?*, Photo Brussels Festival, Brussels, Belgium
- *The role of a flower*, OSTUDIO, New York, USA
- *Les sources du geste*, Li Keran Academy of Painting, Beijing, China
- *Nous qui désiront sans fin*, Komunuma, Galerie Jeune Création, Romainville - 2019 :
- *Utopies*, ARP, Paris, France
- *Translation et Rotations*, Friche Belle de Mai, Art-O-Rama, Marseille, France
- *Images et curiosités*, Villa Belleville, Paris, France
- *(Re)Model the world*, Pearl Art Museum, Shanghai, China

2018

- *Christmas party #4*, Under construction Gallery, Paris, France
- *Mutations*, Gujral Foundation, New-Delhi, India
- *Dos au mur*, 18 rue Larrey, Paris, France

2017

- *Rêvez ! #2*, Collection Lambert, Avignon, France
- *Surfaces sans cible*, 22 Visconti, Paris, France
- *Zadigacités*, en duo avec Morgane Tschiember, Delta Studio, Roubaix
- *Roman*, Panorama 19, Fresnoy, Tourcoing
- *Emulsions*, Galerie Arnaud Deschin, Paris, France
- *Incarnations*, Galerie Jean Collet, Vitry, France

2016

- *Une inconnue d'avance*, Villa Emerige, Paris, France
- *Ma samaritaine*, Samaritaine, Paris
- *Panorama 18*, Le Fresnoy, Tourcoing
- *L'échelle de la représentation*, Immix Galerie, Paris, France

2015

- *Supplices de l'instable*, 24 rue Davoust, Pantin, France

RESIDENCIES

2021

- Fondation Picto, Paris, France

2020

- Jardins Secret, Lieux Mouvants, Lanrivain and Gwinzegal Art Center, Guigamp

2019/2020

- Cité Internationale des Arts, Paris, France

2018

- Moly-Sabata, Sablons, France

2017

- BMW, Gobelins, Paris, France

- Flash France, French Cultural Institute, New-Delhi, India

2016

- Écritures de lumière, Nicéphore Niépce Museum, Chalon-sur-Saône, France

PUBLIC AND CORPORATE COLLECTIONS

- Carré d'art, Contemporary Art Museum, Nîmes, France
- Li Keran Academy of Painting, Beijing, China
- Lianzhou Museum of Photography, Lianzhou, China
- LaM - Lille Métropole Museum of Modern Art, Contemporary Art and Art Brut, Villeneuve-d'Ascq, France
- Ursulines Museum, Macon, France
- Balnibarbi Group, Japan
- Boucheron, Paris, France
- BMW Group, Paris, France
- La Samaritaine, Paris, France