

On the occasion of LE PARI(S) – Paris Art Week

**Galerie Barbara Wien, Berlin  
at Galerie Jocelyn Wolff, Paris Romainville**

**Hospitalités. Les galeries de Komunuma  
invitent des galeries amies**

with works by

**Eric Baudelaire (b. 1973 French)**

**Jimmie Durham (b. 1940 US-American)**

**Dave McKenzie (b. 1977 US-American)**

Opening: Wednesday, October 21, 2–7 pm

Thursday – Saturday, October 22–24, 11 am – 7 pm  
Sunday, October 25, 1–6 pm

Parcours VIP FIAC: Sunday, October 25, 11 am – 1 pm

Due to the sanitary situation and to respect the limited  
entries, please book your visit [here](#)

On view until Saturday, October 31

**Barbara Wien**  
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For further information and dialogue,  
please contact Barbara Wien, bw@barbarawien.de  
and Anika Matthes, anikamatthes@barbarawien.de

### About the works

In 2000 Jimmie Durham published a series with nine etchings, entitled *Mäßige Materialfehler*, and he wrote an accompanying text reflecting on the process of this printing method which he has studied with his friend, the printer Fritz Margull in Berlin: "Scratching words backwards into a hard surface is an odd experience. It makes clear that written language is drawing – and that, like stone tools it comes from work and play. I think that language does not begin with the desire to name things, but with the need to describe action: 'Search', 'Help', 'Run', 'Come', 'Dance', 'Work'."

In 2020 Durham collaborates once more with a printer, with Claudio Grassetti in Venice. Together they conceived large works on paper showing human and animal faces. The printing method is experimental: The background of each sheet of paper is hand-painted with a broad brush; the faces are embossed and have a special texture reminding of velvet or sandpaper.

This new series exists in a small numbered and signed edition of 30 plus 10 AP each.

**Jimmie Durham**

**Red, Blew**

2020

Mixed media on paper, numbered and signed

Média divers sur papier, numéroté et signé

107 x 78 cm

AP X/X (from 30 editions and X AP / de 30 éditions et X AP)





**Jimmie Durham**  
**Night Vision**

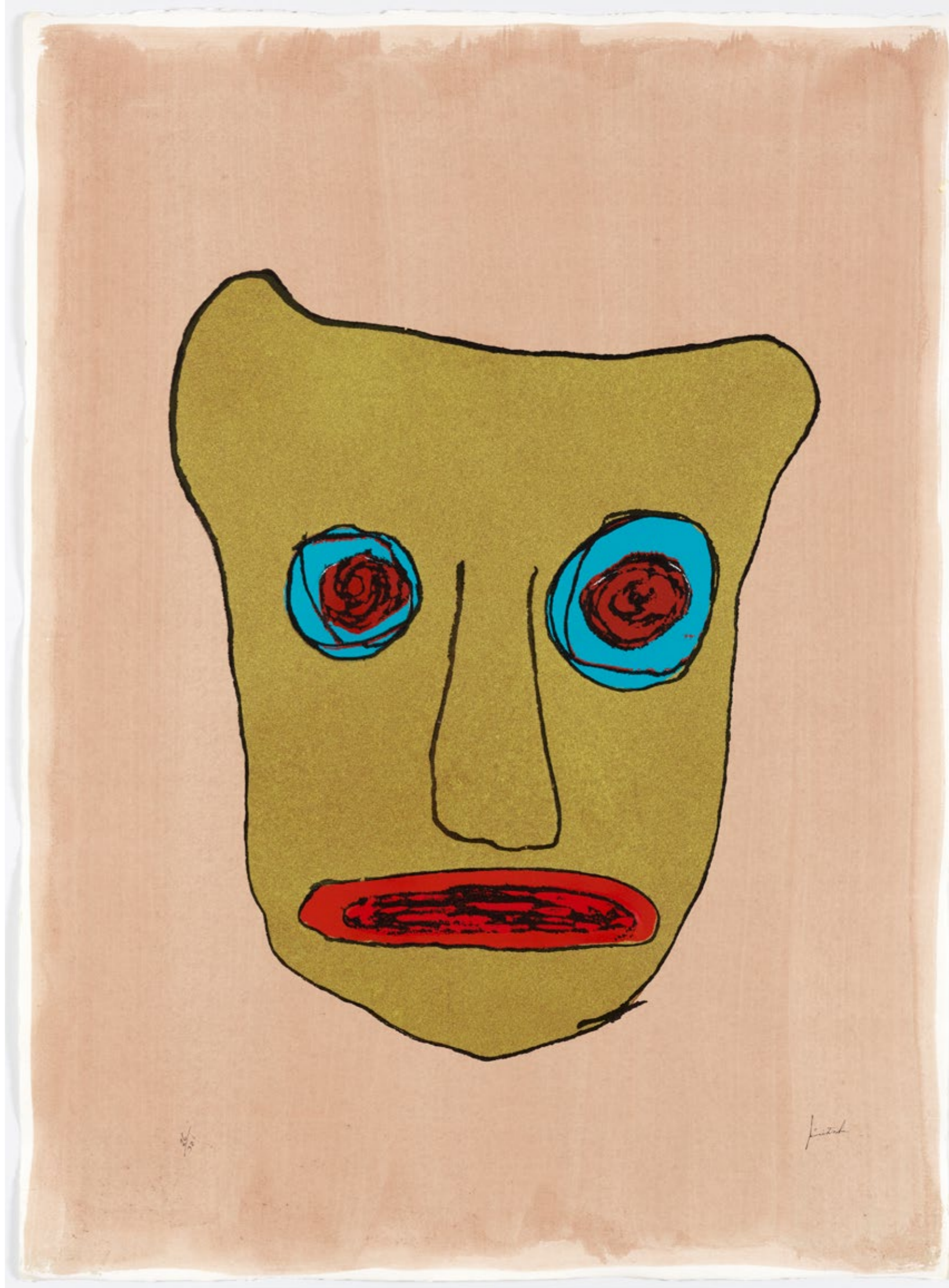
2020

Mixed media on paper, numbered and signed

Média divers sur papier, numéroté et signé

107 x 70 cm

AP X/X (from 30 editions and X AP / de 30 éditions et X AP)



**Jimmie Durham**  
**Je n' sais quoi**

2020

Mixed media on paper, numbered and signed

Média divers sur papier, numéroté et signé

107 x 78 cm

Edition 16/30 (from 30 editions and X AP / de 30 éditions et X AP)

**Jimmie Durham**  
**Chagrin**

2020

Mixed media on paper, numbered and signed

Média divers sur papier, numéroté et signé

107 x 78 cm

Edition 16/30 (from 30 editions and X AP / de 30 éditions et X AP)





Film still / Photogramme

**Eric Baudelaire**

**The Glove**

2020

HD video, stereo sound

Vidéo HD, son stéréo

8 min 06

Edition: 5

**About the work / À propos de l'oeuvre**

A confined rubber glove escapes into the world in a time of pandemic. Its wandering through half-empty streets is set to an original musical score improvised by Alvin Curran.

En période de pandémie, un gant en caoutchouc confiné s'échappe dans le monde. Son errance dans les rues à moitié vides est rythmée par une musique originale improvisée par Alvin Curran.

**Vimeo link / Lien Vimeo**

<https://vimeo.com/412830338/05d97648da>



Film still / Photogramme



Film still / Photogramme

**Eric Baudelaire**  
**The Glove**  
2020



**Excerpt from a conversation with the Dave McKenzie on the occasion of his solo show *Speeches Speeches Speeches* at Galerie Barbara Wien, Berlin in spring 2018**

For your third exhibition at Barbara Wien you are presenting new works. Some are a continuation of *An Intermission*, a series of knitted banners printed with various kind of pictures, accompanied with text. For example "We Will Not" is written on a picture of a bottle that contains "natural vitamins" or under a cropped portrait of a businessman is written "Speeches". The sources, contexts and meanings of the images are often ambiguous; they resist an easy and quick reading from the viewer. Moreover, you frequently heavily edit your images by cropping them. Could you tell us more about their sources, and how do you select them?

The images come from a collection of 35mm slides, containing travel, family portraits and other photos' genres that I acquired from Ebay some years ago. It belonged to a private person who traveled a lot. I have worked with these images at different times and in different contexts but I have so many of them that I have never looked at all them. When I start a new project I will go through some portion of the archive and try to select a few images that suggest something outside of the literalness of the image. Often, this exercise has nothing to do with the intentions of the original photographer or the subjects that were depicted. In altering them I am also trying to refresh them, make them potently ambiguous, and push them towards a potential future use. When I settle on an image, it is usually because I think it speaks to something that feels current and urgent – in this way it is a little like laying out a newspaper or magazine spread.

Banners bear a strong symbolic quality inherited from a long tradition of use (religious, advertisement, protest, politics, etc.). For demonstrations and parades, banners are truly performative objects as they materialize a statement, make it visible and impose its presence in a given space. Could you tell us more about this material choice? Are you somehow quoting a specific realm where banners are usually used such as for advertisements or demonstrations? Could these banners be used as props for performances?

I often work with forms that are recognizable at first glance and the banners definitely fit into that category, but they aren't from any particular realm or tradition. I think they are probably a mash-up of all the traditions that you mentioned. Mostly, I like to think of them as stages for potential actions – real or imagined.

Banners are objects of communication, turning language into something visual. However, in earlier pieces you have been working with the impossibility or difficulty of speaking and not being understood (*Babel*, 2000), of addressing the other (encounter with Henry Kissinger in *Camera*, 2012), and you also made several mute replicas of yourself (*Self-Portrait Pinata*, 2002). How do you see your exhibition *Speeches Speeches Speeches* in this context?

Recently, Oprah Winfrey gave a really powerful speech at the Golden Globes, and the reaction to the speech largely dealt with whether or not she would run for President. The actual substance of her speech was placed in the background of what was imagined to be her ambition. I think about that and the difficulty of being heard, understood, and felt. The banners try to make something out of this difficult space; I care less whether I am understood and more about what you think you heard. To me that is a nice place to begin.

**Dave McKenzie**

**Will Not**

2018

Dye sub print on polyester, unique piece

Impression sous-colorant sur polyester, pièce unique

300 x 180 cm





Installation Dave McKenzie *Speeches Speeches Speeches*, Galerie Barbara Wien, Berlin, 2018



Installation *SOFT POWER*, San Francisco Museum of Modern Art, California, 2020

**Artist's statement about the works *One Hundred Percent Sure* and *Up and Against Space***

When I made both works I was thinking a lot about the space of the pocket.

A pocket is a private space.

We turn our pockets inside out when we do the laundry – fearful we might destroy a treasure.

Police officers ask people they arrest if they have any sharp objects in their pockets.

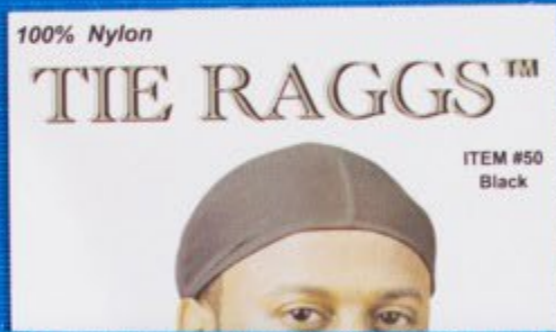
I keep my cellphone in my pocket and when I am in a store I reach into it in an exaggerated manner so that the people surveilling me don't accuse me of stealing.

Someone on the train asks if I can spare some change. I say no and fearing that they won't believe me I turn my pockets inside out.

These are some thoughts as I reflect on the work.

**Dave McKenzie**  
**One Hundred Percent Sure**  
2014  
Fabric, wood and print  
Tissu, bois et impression  
89 x 61 x 8 cm



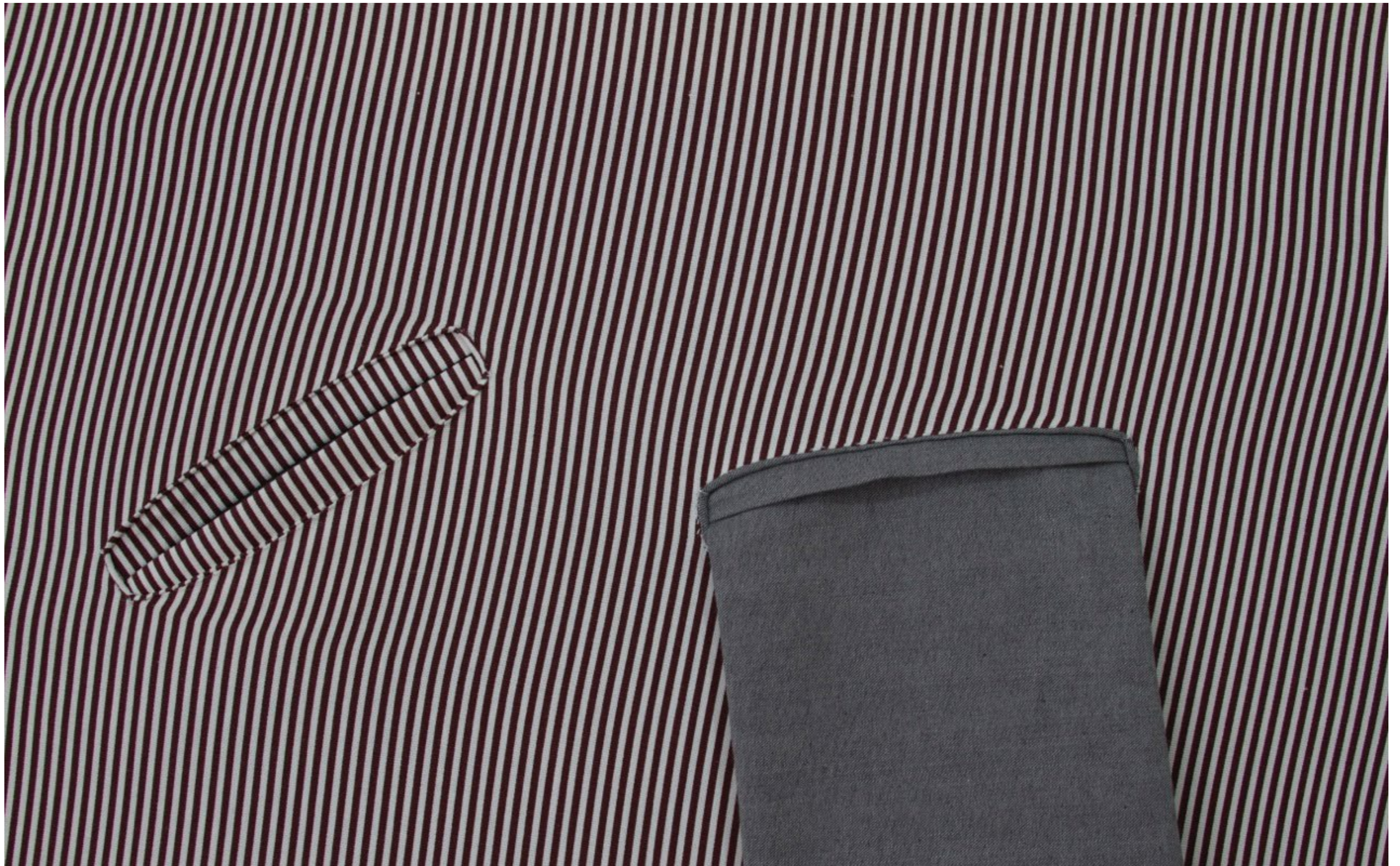


**Dave McKenzie**  
**One Hundred Percent Sure**  
2014  
Detail



**Dave McKenzie**  
**Up and Against Space**  
2014  
Fabric and wood  
Tissu et bois  
94 x 76 x 6 cm





**Dave McKenzie**  
**Up and Against Space**  
2014  
Detail