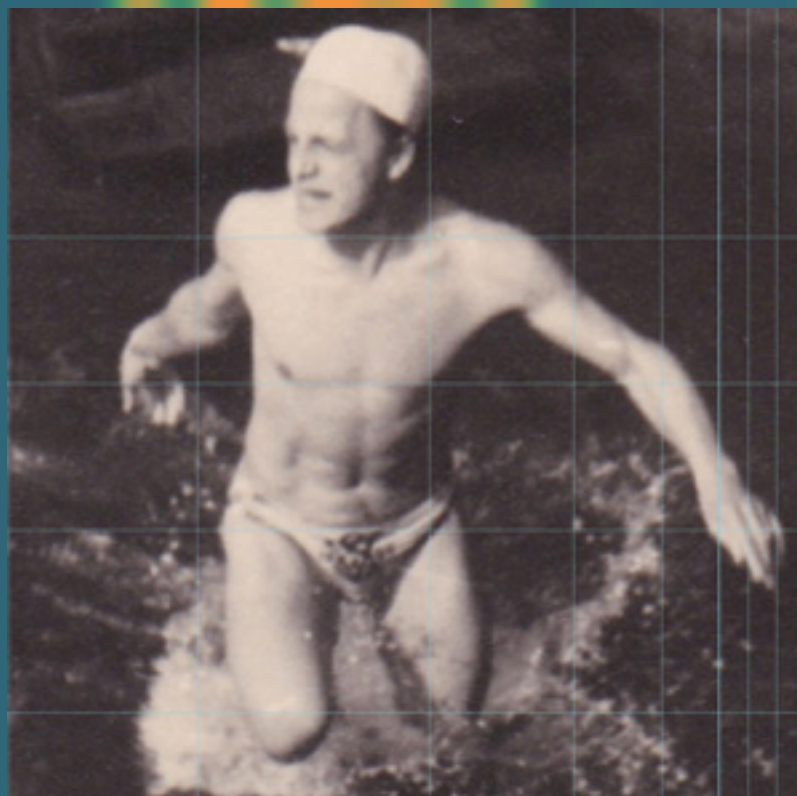


Exploding Plastic Inevitable

Exploding Plastic Inevitable on Edouard Taufenbach



We share our entire existences on Instagram, which has become a technological prosthesis for our visual biographies by now. Through our profiles, we multiplied, creating mutant bodies in some sort of "Home Morphing", of "Domestic Factory". And, we are both mirrored and transformed by those new human apparatus, revealing how far our pursuit of fame and acceptance has gone: it leads us to some kind of "technological surgery", to take dull everyday selfies.

At an aesthetic and sentimental level, we visit other people's Instagram profiles, liking pics on which we project our imagination: we develop a morbid fascination for images, an actual dependence (even so, this common technological attitude does not usually turn us in actual stalkers and voyeurs). Through a simple @, we can rewrite our lives, cutting off flaws and mistakes and erasing the signs of time. And we can also have our lovers slowly burning, waiting for a new post from us after days of silence. I will call lovers those people we only know through their pics, which we daily wait and like. We are also a part of their visual empires, of their posts. After all, these are the basis of fantasies, hopes and masturbation... of the modern, easy celebrity.

I like to follow certain profiles to achieve a sense of detachment from my own life, to fantasize about sharing other people's existences, up to their secrets and morbid details. We all do.

Among sentimental failures and likes pursuit, among images of sex and food and lives videos, one Instagram profile has made me think about this issue more than any other: @edouardtaufenbach (I'll admit I just love his visuals). Edouard Taufenbach is a young artist who deals with the greatest contradictions in our society, and the visual story he recounts through his images is so anachronistic that it impairs our technological devices. He breaks old photos down, like an archaeologist from the future would do with one of our Instagram profiles. His posts are technologic autopsies, surgeries on motionless, immortal images. His profile is dominated by the impression of an unreal time, both past and present, empty. 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.

Taufenbach's nameless bodies do indeed relive in a sensual and non-material media gallery: his works cannot be defined as simple collages. Instead, they could be a symbol of the need to be fixed and settled in too little time, even just with a *like* on Instagram. In his works, he clearly makes references to the visual self-congratulation each of us experiences when



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searching for similarities to his amputated bodies, like to other profiles' images... all not to remain anonymous. Edouard said: "Cinema Series was happening because I was really interested in everything that was going on in the other life. The idea was that anybody could be anyone new, so naturally I was trying to tell them all". @edouardtaufenbach's combination of images, technology and mixed bodies can also be seen as an anachronistic manifesto: for this very reason, it can be considered a topical warning against the unaesthetic abuse of images. In our unstable and fast world, it takes less than

fifteen minutes to become a star: Andy Warhol's 'Exploding Plastic Inevitable' (1967) has become a reality. Initially, a live show to promote his friends, the Velvet Underground; today, the approach I take when trying to describe the process through which an anonymous image expands and grows in the time and space of Instagram... but also a way to convince myself to leave @edouardtaufenbach behind and contact Edouard Taufenbach, to drink a gin tonic discussing contemporary feelings. *EXPLODING PLASTIC INEVITABLE*.

Daniele Bellonio

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Edouard Taufenbach (French, b.1988), is an artist who lives and works in Paris. He is represented by Spazio Nuovo Gallery in Rome (Italy), and Galerie Binome, Paris. His research is divided between video art and plastic expression. Working around concepts of trace and memory, his works are constructed by repetition and accumulations of forms. Images: Courtesy of the artist.