

eric giraudet de boudemange

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LATEST EXHIBITIONS AND PERFORMANCES

- 2018 - **Yvain, mout fus or oublians (solo)** ESPE / La Criée, Rennes, FR
- 2017 - **The Story of Water, Milk & Peewit eggs (solo)** Fries Museum, Leeuwarden, NL
- **Apenkooi (solo)** Billytown, Den Haag, NL
- **Wisdom of the wild man (solo)** Rinomina, Paris
- **That Speechless Green Man inside a Cyborg.** Performance at Fondation Ricard, Paris
- **Les grands voyageurs.** Diagonale, Montréal, Canada
- **Urbs Sacra.** Mains d'oeuvres, Saint-Ouen, FR
- 2016 - **Days of future past.** Two performances at Vermillionville, Lafayette, USA
- **me sowiendra (ou l'usage de la parole).** Index, Paris
- **Une forme Olympique.** Group exhibition and performance at HEC, Jouy en Josas
- **Lost & Found.** Curatorial participation and performance at Kattenkabinet, Amsterdam
- 2015 - **Nouveau festival.** Two performances at Centre George Pompidou
- **Axis Mundi.** Performance at Moins Un, Paris
- **Festival of Sports.** Exhibition and performance at Kunsthaus SYB, NL
- **European Photography Exhibition Award.** House of Photography, Hamburg
- 2014 - **Klucht van de jacht (solo)** Galerie Van Gelder, Amsterdam.
- **The colors of the Labyrinth.** Galerie Waldburger/Wouters, Bruxelles
- **Apus (solo)** Superdeals, Bruxelles
- **Hourvari** Performance. Le Cyclop de Jean Tinguely. Milly-la-Forêt
- **The Dance of the Horned (solo)** Museo Pecci - Spazioborgogno. Milan
- **Lost & Found.** Performance at De Drie Heuvelen, Amsterdam
- **Biennale de Gonesse.** Gonesse.
- **European Photography Exhibition Award.** Nobel Price Center, Oslo / Fondazione Banca del Monte, Lucca / Fondation Calouste Gulbenkian, Paris.
- **The Thorn Birds.** Performances. Biennale de Gonesse / Le Cyclop / Spazioborgogno
- 2013 - **Experiments on bird orientation (solo)** Rijksakademie Amsterdam
- **How to behave, how to Amuse / Bourgeois Leftovers.** De Appel, Amsterdam
- **Photographie Municipale (solo)** Place de la République, Aubry
- **Plus jamais seul.** Standards, Rennes
- **Territoires émergents.** Kunsthaus, Essen / Goethe institut, Lille
- **Mava, bibliothèque.** Mava, Cotonou
- **The Thorn Birds.** Performances at Beyonce kunstenaar initiatief, Amsterdam / Centre régional de la photographie, Nord-Pas-de-Calais. Douchy les mines + Fondation Calouste Gulbenkian, Paris / The Ister. Bruxelles / Thomaskek, Amsterdam / Rijksakademie Open 2013 (5 performances), Amsterdam
- 2012 - **Coal (solo)** Rijksakademie, Amsterdam
- 2011 - **Panorama 13.** Le Fresnoy, Tourcoing
- **56eme Salon d'art contemporain.** Montrouge
- 2010 - **Panorama 12.** Le Fresnoy, Tourcoing
- 2008 - **Dix 7 en zéro 7.** Fondation Ricard, Paris

STUDIES

- 2012-2013 - **Rijksakademie van beeldende kunsten**, Amsterdam
- 2009-2011 - **Le Fresnoy, studio national des arts contemporains**, Tourcoing, France
- 2005 - **Columbia college**, Chicago
- 2001-2007 - **Ecole Nationale supérieure des Beaux-Arts (ENSB-A)**, Paris

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RESIDENCIES

- 2018 - **ESPE with La Criée**. Rennes, FR
- 2017 - **Mains d'Oeuvres**. Saint Ouen, FR
- 2016 - **Deltaworkers**. New Orleans, USA
- 2015 - **Kunsthaus SYB**. Beetsterzwaag, NL
- 2014 - **Superdeals**. Brussels, BE
- 2013 - **Mava**. Cotonou, Benin
- **Finis terrae**. Ouessant, FR
- 2012 - **Townhouse gallery**. Cairo, Egypt
- **Territoires émergents**. Douchy-les-Mines, FR

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FELLOWSHIPS

- 2015-2017 - **Werkbijdrage Bewezen Talent**. Mondriaan Fonds
- 2017 - **Production support** for the exhibition Apenkooi at Billytown. Stroom, Den Haag
- 2014 - **Production support** for the exhibition Klucht van de Jacht at Galerie Van Gelder. Amsterdams Fonds voor de Kunst
- 2012 - **Support by Cees and Inge de Bruin-Heijn** for the Rijksakademie residency

ABOUT

The projects of Eric Giraudet de Boudemange often start with a field research, following an ethnographical methodology. His tales take different shapes. He is inspired by history, folklore, biology and pop culture. In his recent works, the artist experiences folkloric rituals and hidden customs in a globalised socio-economical context, giving a poetical and critical vision to our contemporary society.

Penny Patterson

A still life photograph of an artwork. On the left is a white ceramic pitcher. In the center is a dark, speckled egg. On the right is a clear glass filled with water. The background is a plain, light-colored surface.

***The story of Water,
Milk and Peewit Eggs***

combines ancient traditions and myths with current developments such as the intensification of agriculture and the fight against the rising waters. It revolves around numerous experiences of the landscape through painting, technology, history, ecology and folkloric practices such as *fierljeppen*, 'pole jumping over ditches'. The sport is believed to have originated with farmers who used poles to leap over small water drainage channels to access different plots of land. Together, the artworks form a new 'synthetic landscape' for visitors to wander around in.

Judith Spijksma



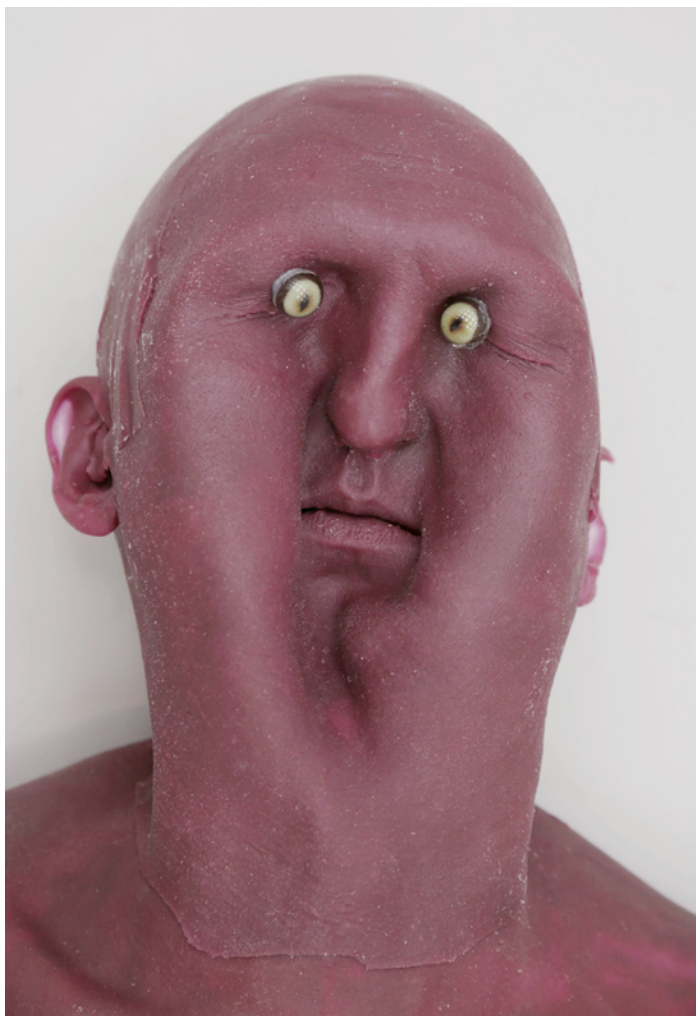
The Story of Water, Milk and Peewit Eggs, 2017. Exhibition views.
Fries Museum, Leeuwarden, NL



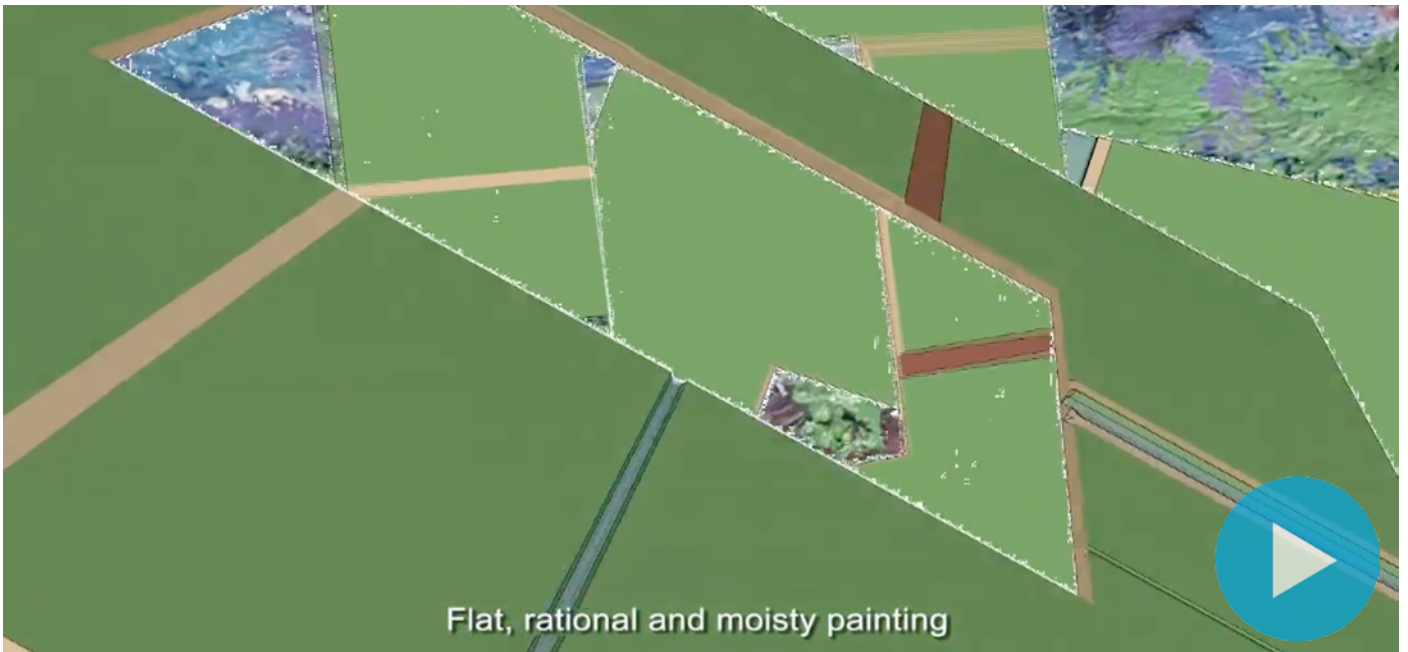
Top left: *Illusion of the Frisian Landscape*, 2015. Carved and painted wooden Fierljeppen pole (detail) / Top right: *Untitled*, 2017. Silicon, steel. 100 x 120cm / Bottom: *The Story of Water, Milk and Peewit Eggs*, 2017. Exhibition view.



Top left: *Untitled*, 2016. Silicon, 190 x 80 cm / Top right: *Still life*, 2017. Epoxy clay, paint, silicone, water, milk. Variable dimensions / Bottom: *The Story of Water, Milk and Peewit Eggs*, 2017. Exhibition view. Fries Museum, Leeuwarden, NL

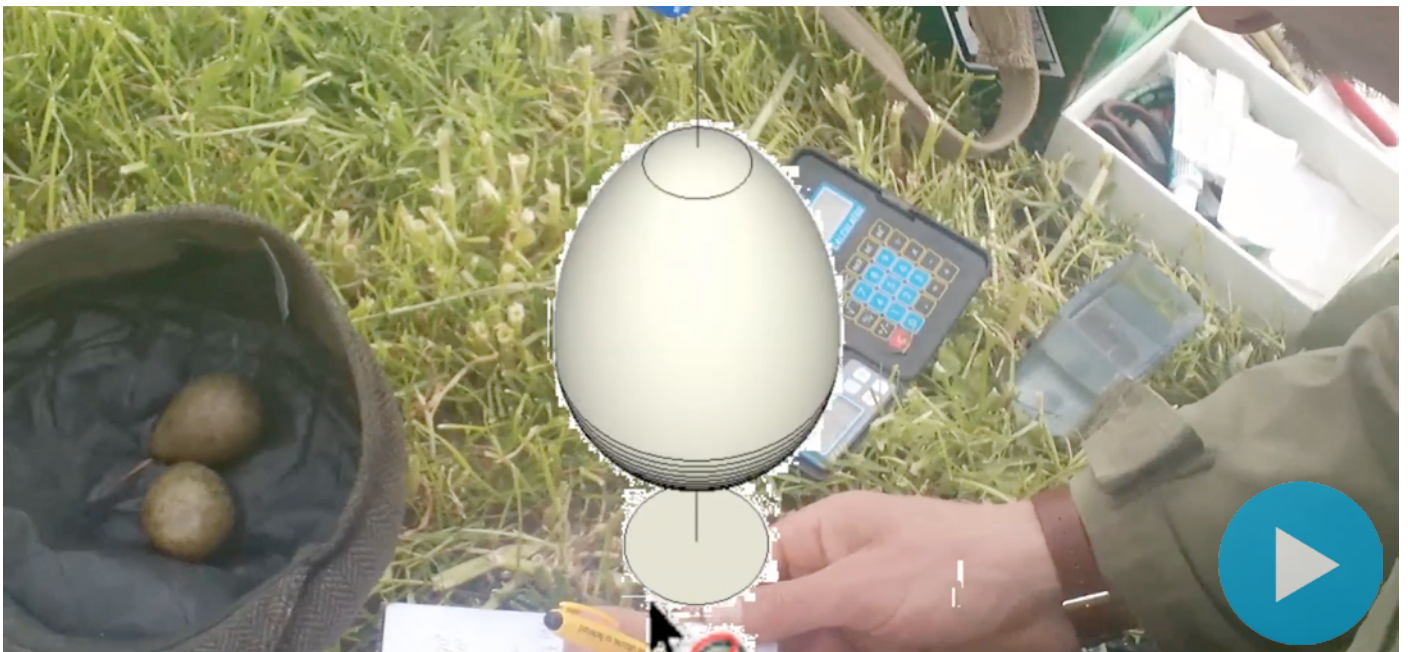


Top left: *Untitled*, 2016. Top right: *Illusion of the Frisian Landscape*, 2015. Carved and painted wooden Fierljeppen pole (detail) Bottom: *Untitled*, 2016.



Flat, rational and moisty painting

Friesche Lusthof, 2017. Video, 8 min



When I heard the Learn'd Astronomer, 2017. Video, 7 min



Mesure du Paysage, 2015. Video, 6 min

Illusions of the Frisian Landscape, 2015

Performance at Kunsthuis SYB, Beetsterzwaag, NL

Illusions of the Frisian landscape is a story telling performance crossing landscape painting anecdotes with the sunken legends of the Mayas, descending from the people of the "Northern Atlantis". It is a walk, guided by the whistle of a golden plover net hunter which takes the wanderers in the forest to meet a group of amateur painters, twin pole jumpers and a group of adolescents on a rowing boat interpreting *If I could* by Simon & Garfunkel.





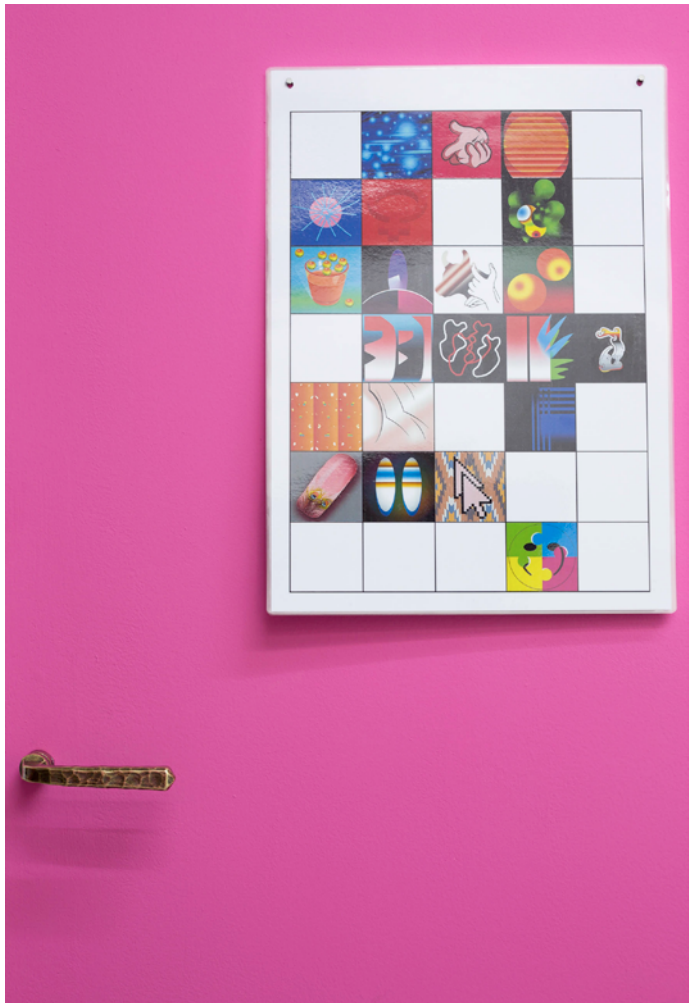
Illusions of the Frisian Landscape, 2015. Performance at Kunsthuis SYB, Beetsterzwaag, NL



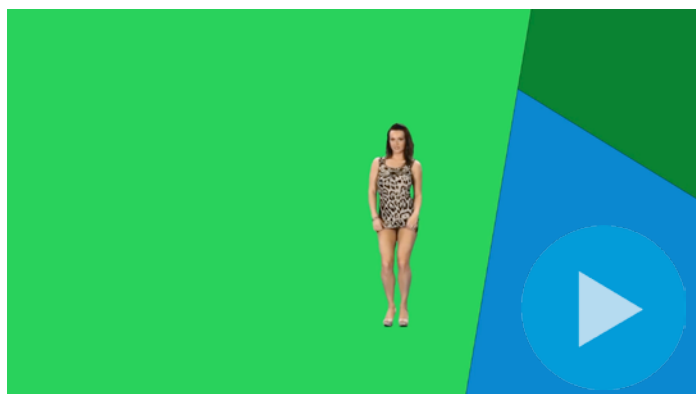
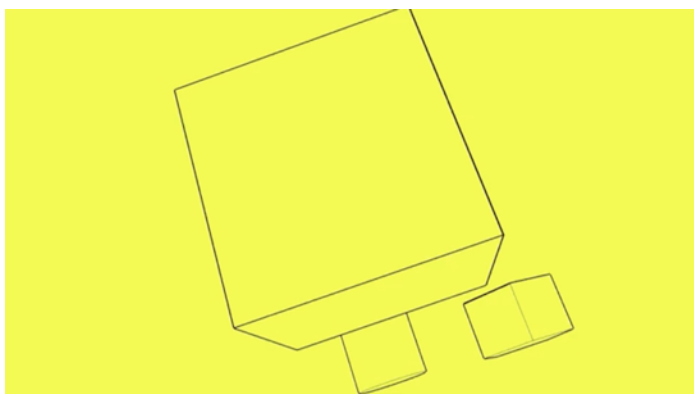
Wisdom of the Wild Man is a semiotic game inspired by both language experiments conducted on great apes, and the figure of the Wild Man in European folklore. During solstice rituals in Northern Europe, hair-covered “Pilosus” transcends the link between civilized humanity and the elven spirits of the wilderness. Here as well, Kanzi’s synthetic voice haunts our interior world at the dawn of consciousness and speech.

Penny Patterson

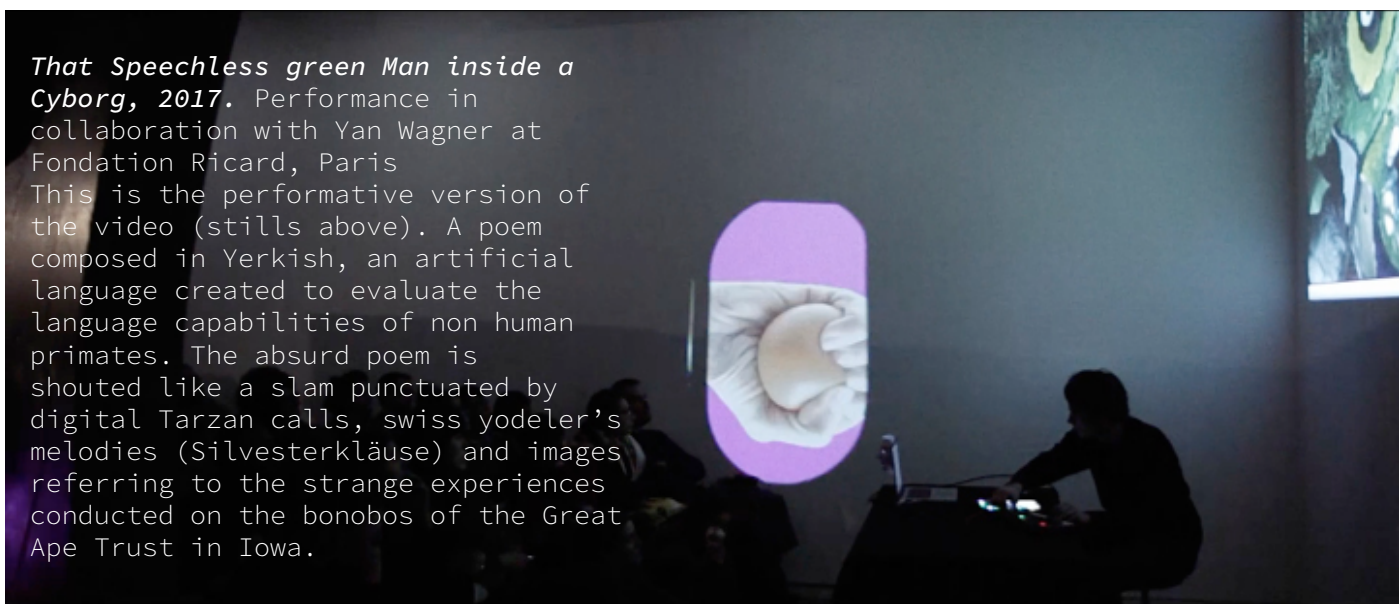
Wisdom of the Wild Man, 2017. Exhibition view. Rinomina, Paris.



Top left : *Wisdom of the Wild Man*, 2017. Exhibition view. Rinomina, Paris. /
Top right : *Lexigram*, 2017. Plastified digital print. 29,7 x 42cm & *Door #1*, 2017.
Painted door, door handle 80 x 220 cm / Bottom left: *Door #2*, 2017. Painted door,
door handle 80 x 220cm / Bottom right: *Parrot Man*, 2017. Silicon, vacuum bag 80 x 120 cm



That Speechless green Man inside a Cyborg, 2017. Video, 7 min



That Speechless green Man inside a Cyborg, 2017. Performance in collaboration with Yan Wagner at Fondation Ricard, Paris
This is the performative version of the video (stills above). A poem composed in Yerkish, an artificial language created to evaluate the language capabilities of non human primates. The absurd poem is shouted like a slam punctuated by digital Tarzan calls, swiss yodeler's melodies (Silvesterkläuse) and images referring to the strange experiences conducted on the bonobos of the Great Ape Trust in Iowa.



Yvain, mout fus or oublians is a choreographed reinterpretation of *Yvain, the knight of the Lion* a novel of the XIIth century by Chrétien de Troyes. One side of the double screen projection features the dancers on gym mats used as chromakey backgrounds. They perform intuitive choreographies over the words of the medieval text transformed in improvised melodies by a singer as she reads the novel. The other screen shows the original text scrolling with contemporary fonts, reshaping the familiar yet alien language, a mix of vernacular dialects from Champagne and Picardie. It tells the story of heartbroken Yvan, who runs away from civilisation, penetrates the deep forest, leaves his clothes, his reason and the use of speech. The project is part of a series of works inspired by the medieval figure of the wild man and its contemporary manifestations from *Tarzan* to the language experiments conducted on great apes.

Esclados Le Roux



2829. *C'une maison* à. i. **HERMITE**
2830. *Trova, mout basse et mout petite;*

2831. *Et li hermites essartoit,*
2832. *Quant vit celui qui nuz estoit,*

2833. *Bien pot savoir, sanz nul redot,*
2834. *Ou'il n'ert mie an son san del tot:*



2825. *SI LES ocit; ET SE MANJUE*

2826. *La venison trestote crue.*

Yvain, mout fus or oublians, 2018. Double screen projection, 11 min.



Yvain, mout fus or oublians, 2018. Exhibition view. ESPE / La Criée, Rennes

Chroniques du Rebond, Performance at HEC School of Business, 2016. Surrounded by the students from the musical association of the campus: Backstage, the performance was a collection of stories mixing the mayan ball games, the curves of the economic rebounds of rubber prices and student anecdotes (beer pong and drinking games). The tale opened in a classroom, passed through the gymnasium and ended in the 18th century artificial grottos at nightfall with the cheesy sound of *Les Lacs du Connemara* from Michel Sardou, the festive anthem that the students sing at the end of their long lasting parties. A journey through centuries, civilisations and contemporary rituals. Jean-Marc Huitorel, curator





Chroniques du Rebond, 2016. Performance at HEC School of Business

*KEKETOUNE, devenir un homme, 2015
Performance at Centre Pompidou.*

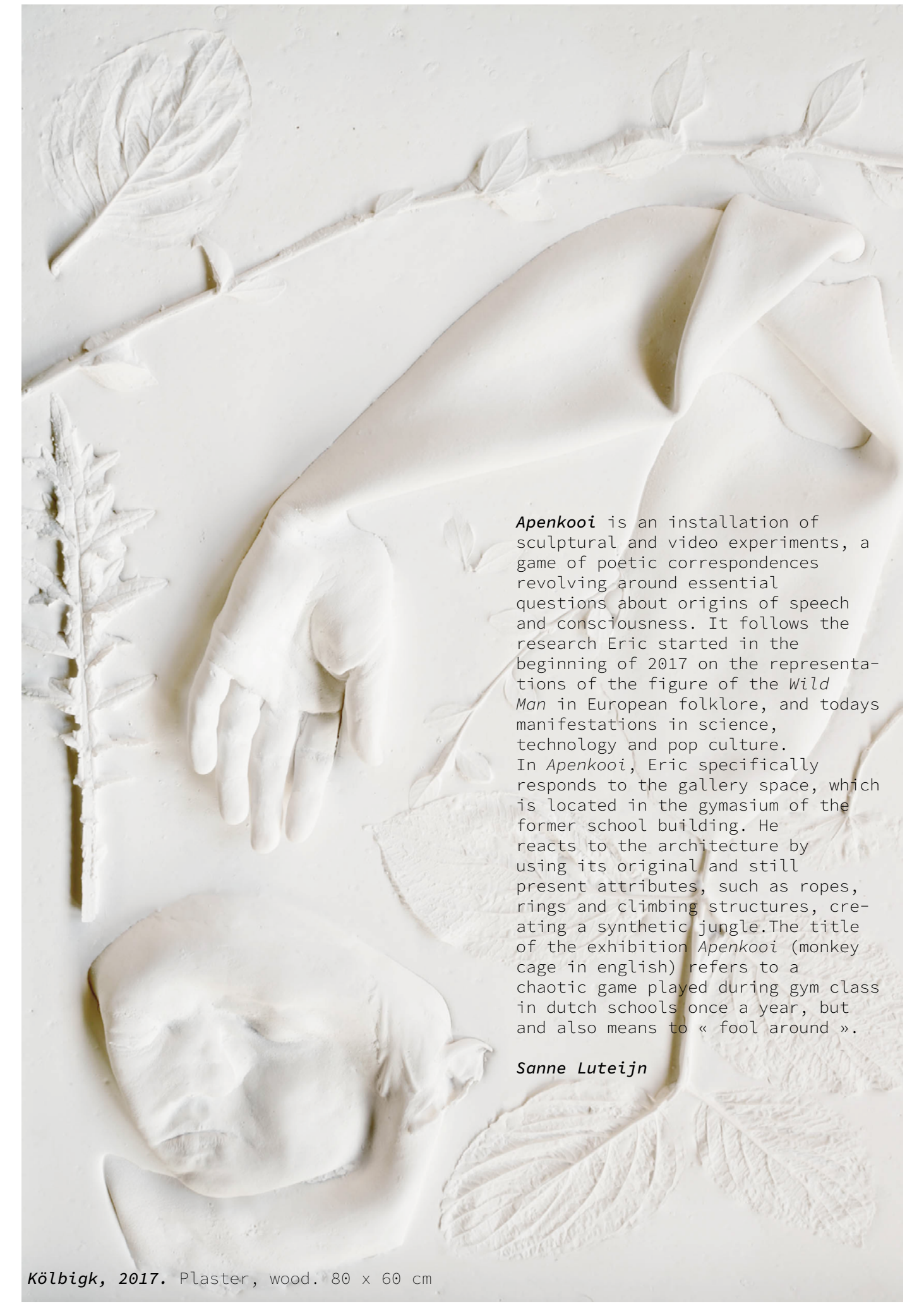
EGdB's performance: KEKETOUNE (how to become a man) is part of a series of works which take traditional games as a point of departure. Inspired by his rugby practice, he attempts to make an anthology of gestures with his former rugby team mates of the Garches rugby club by moving on a stage at the crossroads of a dance partition, a chess board and a rugby field.

Florencia Cherñajovsky





Kékétoune, devenir un homme, 2015. Performance at Centre Pompidou.



Apenkooi is an installation of sculptural and video experiments, a game of poetic correspondences revolving around essential questions about origins of speech and consciousness. It follows the research Eric started in the beginning of 2017 on the representations of the figure of the *Wild Man* in European folklore, and today's manifestations in science, technology and pop culture. In *Apenkooi*, Eric specifically responds to the gallery space, which is located in the gymnasium of the former school building. He reacts to the architecture by using its original and still present attributes, such as ropes, rings and climbing structures, creating a synthetic jungle. The title of the exhibition *Apenkooi* (monkey cage in English) refers to a chaotic game played during gym class in Dutch schools once a year, but also means to « fool around ».

Sanne Luteijn



Top left: *Villager*, 2017. Plaster, steel, 23 x 10 x 6 cm / Top right: *Kölbigk*, 2017. Plaster, wood. 80 x 60 cm / Bottom: *Apenkooi*, 2017. Exhibition view. Billytown, Den Haag



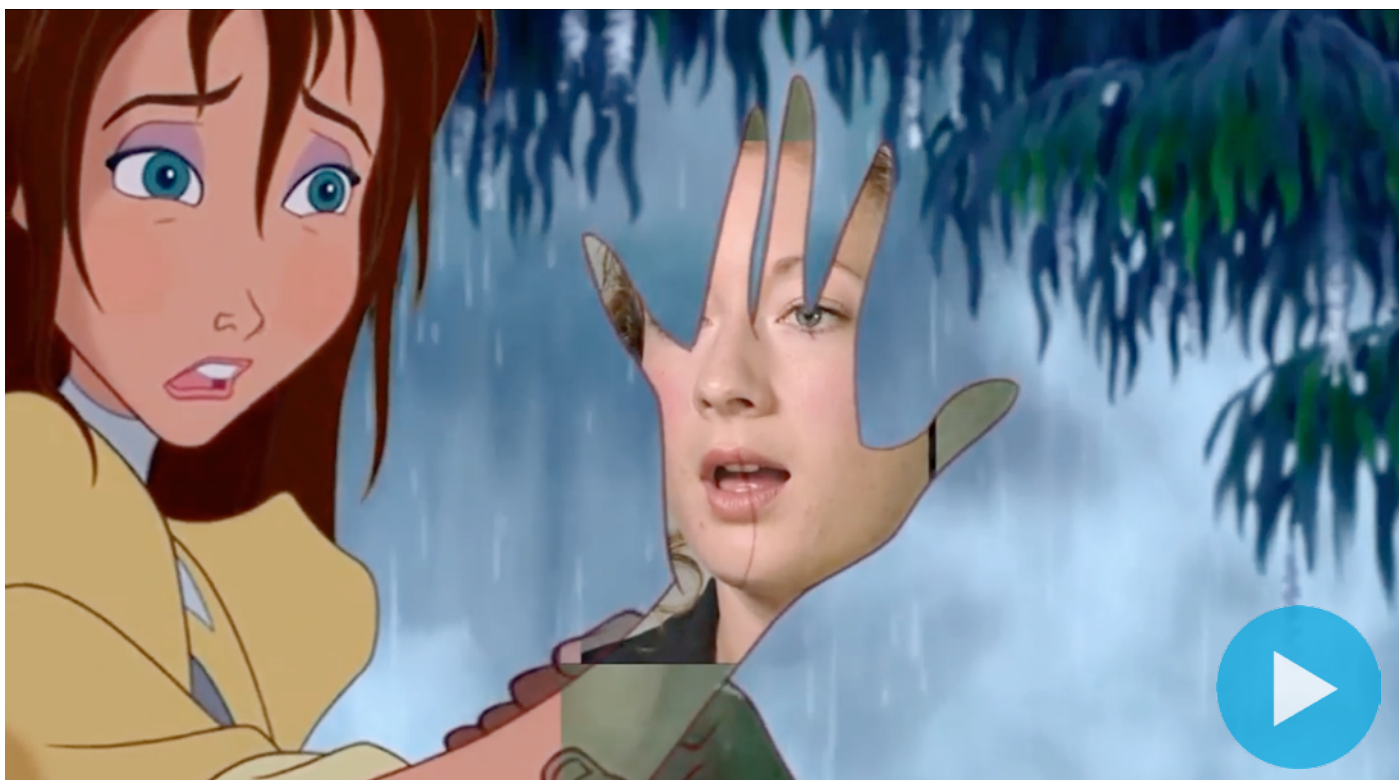
Top left: *Kölbigk, 2017*. Plaster, wood. 80 x 60 cm / Top right and bottom: *Rebound Doodle with Pear, 2016 - 2017*. Steel, artificial pear. Variable dimensions.



Top: *Apenkooi*, 2017. Exhibition view. Billytown, Den Haag /
Bottom left: *Villager*, 2017. Plaster, steel, 23 x 10 x 6 cm /
Bottom right: *Untitled*, 2017. Silicon. 80 x 100 cm



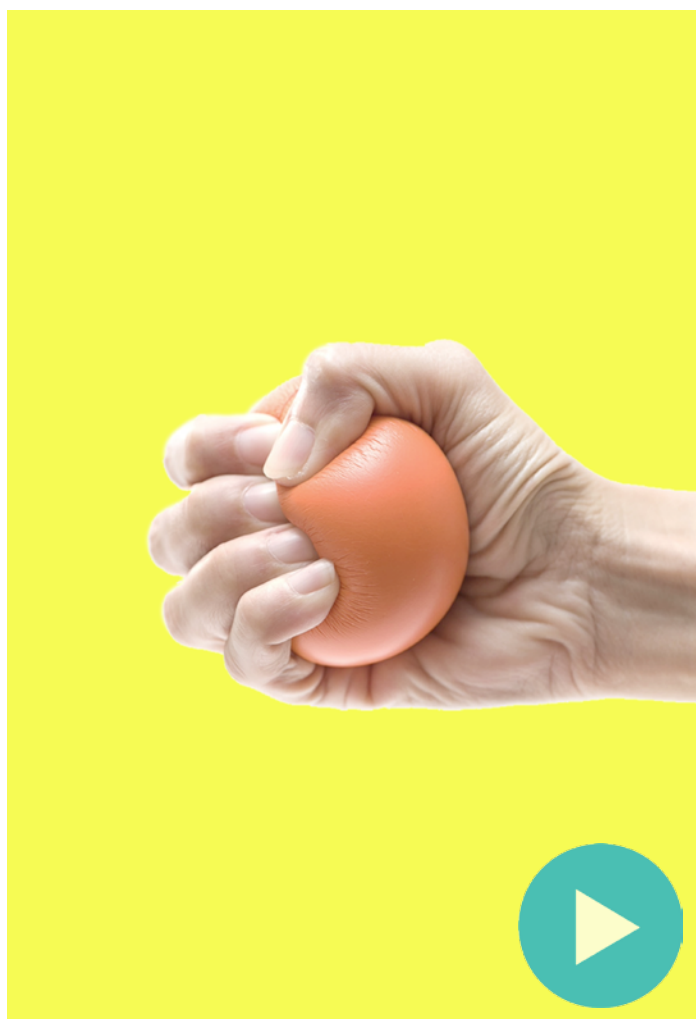
Top: *Apenkooi*, 2017. Exhibition view / Bottom left and bottom right: *Apple leaf*, 2017. Steel, artificial flower leaves and apple. 170 x 140 + *HOHAHO*, 2017. Wall drawing. Variable dimensions / Bottom left : *Merswind*, 2017. Plaster, steel, 23 x 10 x 6 cm



Cratylous, 2017. Video, 4 min



Bottom left: *Kölbigk*, 2017. Plaster, wood. 80 x 60 cm /
Bottom right: *Memory Test*, 2017. Video. 1 min (loop)





*Hourvari, le charivari
des sentiments, 2014
Le Cyclop de Jean
Tinguely, Milly-la-Forêt*
The performance is a
night hunt guided by
the songs of *Les Echos
Franchard* trumpet
players. Each stage is
punctuated by the tale
of a desperate personnal
love cheating story
discovered on Facebook.
The songs describe a
deer and a cuckold hunt
simultaneously,
combining tradition-
al hunting songs lyrics
with their saucy
versions . The epilogue
of the story convene a
dog hound for the
sacrifice of the two
horned creatures,
devoured in a
Gargantuan feast under
the pale light of the
roaring Cyclop.





Hourvari, le charivari des sentiments, 2014
Performance at Le Cyclop de Jean Tinguely, Milly la Forêt



Honors of the foot, 2014. Painted deer hoofs. 20 cm



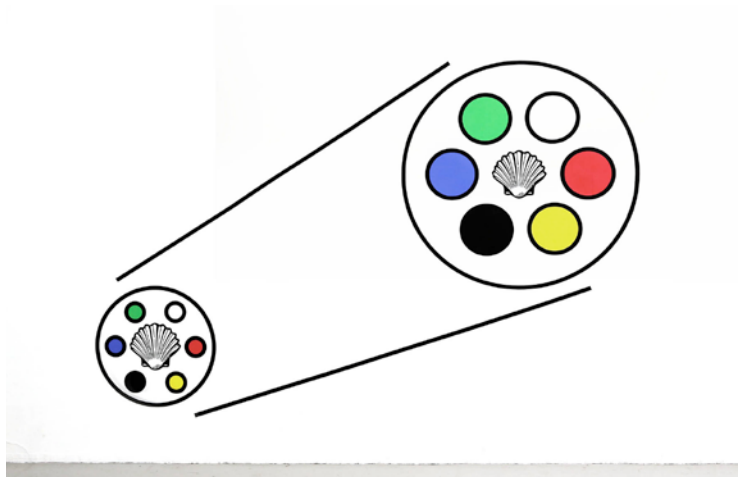
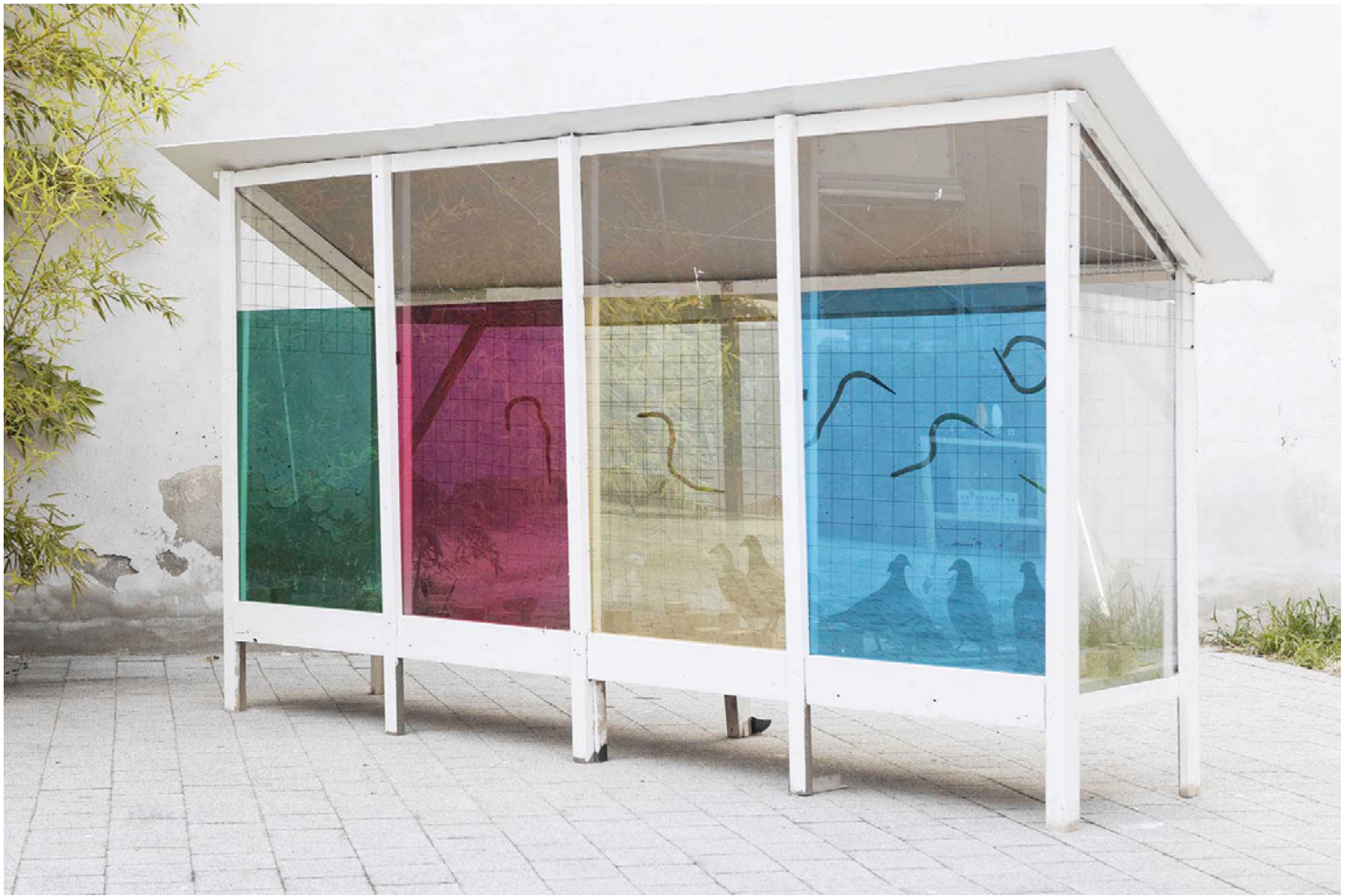
The dance of the Horned, 2014. Exhibition views. SpazioBorgogno, Milan /
Bottom right: *Sceptre (detail)*, 2014. Series of 12. Aluminium, 160 cm



Top: *Mesnie Hellequin*, 2014. Painted bats. 90cm each /
Bottom: *Sceptres*, 2014. Series of 12. Aluminium, 160 cm



Top: *Cupid*, 2014. Darts on metallic pedestals. Variable dimensions /
Bottom left: *Sceptre (detail)*, 2014. Series of 12. Aluminium, 160 cm /
Bottom right: *Birds (detail)*, 2014. Steel, feathers. 320 cm



Top : **Tribute to Gustav Kramer, 2013 - 2014.** Pigeons, wood, metal, one way colored mirrors
 Bottom left: **(Natural) history of the bowerbird, 2013.** Wall drawing. 250x400 cm, inkjet print 30x40cm and text about optical illusions of the bird in nature. 30x40cm.
 Bottom right: **Birds, 2013 - 2014.** Steel, feathers. 320 cm


Just es Just, 2014. Performance and installation during the "Alles Es Just" folkloric parade of Schaerbeek, Brussels.

Three interventions during the parade of the Alles es Just festival, celebrating Pogge, a folk character of the Schaerbeek neighborhood, famous in local bars at the end of the XIXth century for his motos: «Alles es Just» or «Just es Just», bringing peace to the arguments of the customers heated by beer and hard work. Three texts were declaimed, depicting the portraits of three kings inspired by the travesties nights of a local bar, the legend of the pinks ballets, sex orgies of former king Albert in the Brusilia tower and the medieval tradition in vertical bow arrowing of calling «Le Roy» the winner of the yearly competition. The moto was erected at the top of the target with my parade bandana and cap, two red wigs and a totemic interpretation of a feathered Pogge.





Chroniques du Rebond, 2016. Performance at HEC School of Business

A man in a white t-shirt and blue shorts is reaching up with his arms outstretched, attempting to catch a white pigeon. The pigeon is in mid-flight, just above the man's hands. The background is a large, modern building with a complex metal and glass structure, featuring a prominent red section. The scene is set outdoors on a paved area. A semi-transparent black box containing text is overlaid on the right side of the image.

The Thorn Birds, 2013-2015 / Centre Pompidou (Paris), The Ister (Bruxelles), Fondation Calouste Gulbenkian (Paris), Rijksakademie (Amsterdam), The Thorn Birds, is a conference about homing pigeons and labyrinths. In order to understand the art of pigeon fancying, we followed the everyday ritual of Freddy Vallin, a pigeon fancier whom I befriended in 2012 in Northern France. The ethnographical talk progressively turned into a poetic evocation of labyrinths through the myth of Theseus and the Minotaur. A good pigeon fancier knows how to choose his champions. Every year, he selects the stallions (who mate with the good females and compete for next year's racing season) and the "death row" individuals - as Freddy Vallin calls them - destined to be cooked. The project consisted in using six "death row" pigeons owned by Mr. Vallin for six releases in October 2013. The releases moved progressively further away from their home coop of Auby, near Lille, covering increasing distances until Amsterdam.



Top: *Dovecoat* (homage to Gustav Kramer), 2013 - 2014. Pigeons, wood, one way colored mirrors. 220x160x80cm / *Sceptre* (detail), 2014. Series of 12. Aluminium, 160 cm / *The Thorn Birds*, 2013-2015. Performance



The Thorn Birds, 2013–2015. Performance.

Top: The Ister, Brussels / Bottom : Rijksakademie, Amsterdam



Top: *The thorn birds*, 2013. Inkjet prints. 60x90 cm
Bottom: *The thorn birds*, 2014. Video, 22 min



Thanks to the pigeons
who died during the film.





Archive (billon, CMJN), 2012. Wooden CMJN painted bats by playing (billon, traditional mining game) in Auby, Nord-Pas-de-Calais.



Coal, 2012. Exhibition view. Rijksakademie, Amsterdam
Targets, 2012. Series of 7 wooden cubes on steel pedestals. 40x100x40cm each


***Days of Future Past,
2016. Performance at
Vermilionville,
Lafayette***

DAYS OF FUTURE PAST is a historical and science fiction experiment that happened in Vermilionville, living history museum and folklife park in Lafayette, the heart of the Cajun & Creole culture in Louisiana. The performance explored the connections between the first Louisiana settlers and the *Ragin' Cajuns* (branding of the sport teams of the University of Louisiana in Lafayette) to create new narratives. The public was guided by local traditional healers in an introspective writing exercise and played an active role in the fictions that were developed during the journeys through the paradoxes of time travelling.





Days of Future Past, 2016. Performance at Vermilionville, Lafayette



*Days of Future Past
- Epilogie, 2016.
Performance at Becca
Begnaud's Inner Beauty
Salon, Scott, Louisiana*

The epilogue, conceived as an installation and a performance, happened for Becca Begnaud's *Inner Beauty Salon* grand reopening. Becca is a *traiteur*, a traditional Cajun healer. Ritual elements I performed with Becca and the audience (from karaoke singing to the collective baptism of Becca's kittens) punctuated the reading of an edition of texts which were written by the audience 10 days earlier in *Vermilionville*, giving them a new poetic direction to "heal the collective unconscious" of the Cajun people.



Days of Future Past – Epilogue, 2016. Performance at Becca Begnaud's Inner Beauty Salon, Scott, Louisiana.