



BIMAL PROJECTS PRESENTS

JEAN-BAPTISTE BOUVET



YES I LIKE THE TV

Opening: 28th November, 6 pm (until 31st January 2009)

The young Jean-Baptiste (Caen, 1980) does not have a TV in his Berlin flat.

He's intrigued by the Big Questions, although, as his friend Guillaume Ollendorff writes in the text that accompanies the exhibition, "he does not make a big fuss of it".

Among these Questions is life's eternal return, which includes destruction. This exhibition focuses by choice only on construction, literally, specifically, and utopically.

"Yes I Like The TV" is articulated in three steps and on three different screens:

- "Yes", an intrusive blue monochrome made of thick layers of paper, almost a wall.
- "Eclipse", a video projection showing a pipe and a rag.
- "Ode", a three-letter animation for a monitor.

Out of the loud fuss of the "millions of billions of floating entities who go through us, infinite signs, sawed identities, scattered subjectivities, tele-realities", the abbreviated TV is expanded again, regains its breath of tele-vision - vision from a distance.

The scandal, the stumbling block, seems for a moment suspended, removed by the simple constructions. But simplicity can be disturbing, close to an insult to the violent world.

And Jean-Baptiste knows very well that what is removed, screams. The gloomy *antichambre* installation of "Ode" loops around this.

Early developers "are an embarrassment to the natural social order, and malicious good health feeds on the danger which threatens them, just as society mistrusts them as the visible negation of the equalization of success and exertion. What is fulfilled in their internalized economy is the unconscious yet implacable punishment which was always in store for them. What was once proffered to them with illusory good will, is now cancelled out. Even in psychological destiny, an authority watches over to ensure that everything is paid for. The individual law is a puzzle-picture of the exchange of equivalents."

(T. Adorno, "Minima Moralia", III, 101)