



Specials > FONS ÀUDIO

The *Specials* podcasts focus on projects by artists and curators who have some kind of connection to the Museum's programming and the MACBA Collection. Conceived as an audiovisual project, FONS ÀUDIO is a documentary series in which artists from the MACBA Collection talk about their work.

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Produced, interview and documentation: Roc Jiménez de Cisneros.

FONS ÀUDIO #21

Eric Baudelaire

Born in Salt Lake City but based in Paris, Eric Baudelaire uses various formats to explore politically-charged historical events and documents. In FONS ÀUDIO #21 he discusses the background and context of the ideas and procedures behind 'The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years Without Images'.

01. Summary

In 'The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years Without Images' Baudelaire creates a transmedia piece (a film shot on Super 8, but also photographs and printed documents) that brings to light the personal stories, the political intrigue and the life journeys of these three iconic figures linked to the Japanese Red Army in the course of almost three decades living underground in Lebanon. Like other works by Baudelaire, this piece emphasises multiple tensions, between yesterday and today, between the real and the fictitious, the absent and the present, over-documentation and oblivion, actual events and memory. Always focusing particularly on Masao Adachi, the Japanese filmmaker and political activist who, in the sixties, developed a methodology for critical analysis based on the observation of the landscape.

Baudelaire's work thus stems from an experimental approach, almost in the scientific sense: what happens when you apply a theory that is virtually an unexplored mystery to the person who created it? An experiment that, Baudelaire claims, raises other interesting questions, regardless of the end result. Is it possible to reconstruct those twenty-seven years of exile in Beirut through the study of the day-to-day surroundings of its protagonists? What narratives can we deduce from the remains of certain architectural and power structures? How do we, in general, reconstruct history through fragmented and terribly subjective fragments? What role do images play in this reconstruction?

02. Timeline

- 00:20 Introduction to the work
- 01:33 The characters and their journey
- 03:22 Masao Adachi's Landscape Theory
- 08:36 Anabasis as analogy
- 12:03 Adachi and the permanent revolution
- 13:56 The revolutionary potential of a camera

03. Works by Eric Baudelaire in the MACBA Collection

The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years Without Images, 2011
MACBA Collection. MACBA Foundation
www.macba.cat/en/the-anabasis-of-may-and-fusako-shigenobu-masao-adachi-and-27-years-without-images-5026

04. Related links

About the work of Masao Adachi
hcl.harvard.edu:8001/hfa/films/2013janmar/adachi.html



[*The Anabasis Of May And Fusako Shigenobu, Masao Adachi And 27 Years Without Images*, 2011]

A.K.A. Serial Killer (1969) by Masao Adachi
www.youtube.com/watch?v=swRSsBmUVKQ

Sekigun-P.F.L.P.: Sekai Sensō Sengen (1971), by Masao Adachi and Kōji Wakamatsu Fusako
www.youtube.com/watch?v=PsvAqNOYdAE

Fusako Shigenobu's Facebook page
en-gb.facebook.com/pages/Fusako-Shigenobu/106290862737454

May Shigenobu's Facebook page
www.facebook.com/may.shigenobu

05. Credits

Produced by Roc Jiménez de Cisneros. Voice: Lucrecia Dalt and Roc Jiménez de Cisneros. Documentation and interview: Roc Jiménez de Cisneros. Recorded with Beyerdynamic MC 930, a Tascam DR-100 recorder and edited with Sound Studio.

06. License

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