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Alix Cléo Roubaud

Correction of perspective in my bedroom
Curated by Hélène Giannecchini

4 September – 25 October 2025



La dernière chambre. / The last room. Ottawa 1973 Paris 1979, 1979
silver gelatin print, multiple exposures
7 x 9 7/16 in | 17.7 x 24 cm
frame: 12 11/16 x 15 1/8 x 1 1/4 in | 32.2 x 38.4 x 3.1 cm
ACR/F 1979/08

You used to say that you found it more tolerable to be separated from me by an ocean than the breadth of a city. The analogy has its worth: in the movement that constantly drives me to be near you the mind resigns itself more easily to the obstacle of a city than the impassable mass of your body enveloped in a wilful sleep. For this body, whose value to me needs no explanation, represents both everything and [...] which I never stop striving for. Last night I spoke of the insane hope of resolving and diffusing all the instances of our mutual evasions through words, by which you can measure all the demands and difficulty of the love I bear you; I grant these words the ambiguous status of being the place where all my hopes are pinned, an obviously fragile and constantly threatened abode. In a false [...], confiding in you that I wanted to love you beyond the contempt with which you burden yourself and beyond even your [...] I confessed to you my fears of being loved only for my [...] which you called tenderness, at the very moment when your [...] had nothing tender about it [...] could only be an expenditure [...] my body was just the pure empty number; and even if this body could serve as a bridge to sleep, which removed the need for sleeping pills. Is it really so strange that your silence, where I temporarily lodge my [...] fears, only ever takes an enigmatic and [...] shape when you are here, while the [...] of the city and the night diminishes and dilutes these fears. What is the point of the pettiness and vulgarity with which you criticise what is so far from rational? But also what use is the formal affirmation of a tenderness that claims to be self-sustaining for someone who never ceases to doubt it?

-ACR



untitled (Quinze minutes la nuit au rythme de la respiration /
Fifteen minutes at night to the rhythm of breath), 1980
silver gelatin print
9 3/8 x 11 15/16 in | 23.8 x 30.3 cm
ACR/F 1980/25

from Alix Cléo Roubaud, *Journal 1979-1983**:

20.XI.80

Developed a print of the St Felix cypress trees. Taken at night with an
aperture of 10-15 minutes. Slight up and down movement of the camera,
no doubt due to my breathing. *15 minutes at night to the rhythm of breath*



untitled, c. 1980-1982
silver gelatin print, multiple exposures
6 15/16 x 9 3/8 in | 17.6 x 23.8 cm
ACR/F 1982/10

it's hard not to feel *hard*
it's hard not to feel
an element of darkness
30 November
an element of darkness

[...] to have hurt you
deciphering books, to the one [...]
too many questions
[...] not to have hurt you

too many questions

-fragments from a handwritten letter by Jacques Roubaud



untitled, 1980
silver gelatin print
image: 7 7/16 x 11 1/16 in | 18.9 x 28.1 cm
paper: 9 7/16 x 11 15/16 in | 23.9 x 30.3 cm
ACR/F 1980/39



Non-contact theory, c. 1980-1981

two silver gelatin prints

plate 1

image: 7 3/8 x 10 15/16 in | 18.8 x 27.7 cm

paper: 9 7/16 x 11 15/16 in | 23.9 x 30.3 cm

plate 2

image: 7 3/4 x 11 15/16 in | 19.6 x 30.3 cm

paper: 9 7/16 x 11 15/16 in | 23.9 x 30.3 cm

ACR/F 1981/12



Non-contact theory, c. 1980-1981

silver gelatin print

7 x 9 7/16 in | 17.7 x 23.9 cm

frame: 12 1/8 x 14 1/2 in | 30.7 x 36.8 cm

ACR/F 1981/02

from Alix Cléo Roubaud, *Journal 1979-1983**:

Friday 6.III.81, rue Vielle du Temple, 10pm

things not touching: previsualisation concerns a single

negative; not the series that is, in a manner of speaking, produced by the contact

prints, raw form of the series and of the heteroclite that is at the very heart

of photography. Work on the previsualisation of three or four negatives to

loosen up. things touching and not touching: pills, film, hand, and direct

contact on the paper of a piece of film that leaves its shadow there by

photogram *just as well* as by projection.



Les yeux de la mère / The mother's eyes, 4, 1981

multi-toned silver gelatin print from multiple exposures

11 15/16 x 9 3/8 in | 30.3 x 23.8 cm

frame: 16 3/16 x 13 5/8 in | 41.1 x 34.5 cm

ACR/F 1981/08



Les yeux de la mère / The mother's eyes, 1981
silver gelatin print from negative and pinceau lumineux
9 7/16 x 11 15/16 in | 23.9 x 30.3 cm
ACR/F 1981/14



untitled, 1980
silver gelatin print, multiple exposures
image: 8 7/16 x 10 3/4 in | 21.4 x 27.3 cm
paper: 8 7/16 x 11 3/4 in | 21.4 x 29.8 cm
ACR/F 1980/22



untitled, c. 1980-1982
silver gelatin print, multiple exposures
7 x 9 3/8 in | 17.8 x 23.8 cm
ACR/F 1982/06



untitled, c. 1980-1982
silver gelatin print, multiple exposures
9 7/6 x 12 in | 25.8 x 30.4 cm
frame: 14 3/16 x 16 3/4 in | 36 x 42.5 cm
ACR/F 1982/05



Le Baiser / The Kiss, 1980
silver gelatin print, multiple exposures
9 3/8 x 11 7/8 in | 23.8 x 30.2 cm
frame: 12 5/8 x 15 1/8 in | 32 x 38.3 cm
ACR/F 1980/06



Saqqarah, 1980
silver gelatin print, multiple exposures
9 3/8 x 12 in | 23.9 x 30.4 cm
ACR/F 1982/13

from Alix Cléo Roubaud, *Journal 1979-1983**:

18.VII.80
sequences of childhoods, of countertypes (Saqqarah).



untitled, c. 1980-1981
silver gelatin print
9 7/16 x 11 7/8 in | 23.9 x 30.2 cm
ACR/F 1981/13



le champagne, 1980
silver gelatin print
9 7/16 x 11 7/8 in | 23.9 x 30.2 cm
frame: 16 1/8 x 13 5/8 in | 40.9 x 34.5 cm
ACR/F 1980/38



Éminent victorien dans un lit hollywoodien / Eminent victorian in a hollywood bed, 1980
silver gelatin print, multiple exposures
4 13/16 x 11 7/8 in | 37.6 x 30.1 cm
frame: 10 x 17 1/8 in | 25.4 x 43.5 cm
ACR/F 1980/14



untitled, c. 1979
silver gelatin print from negative and pinceau lumineux
6 15/16 x 8 13/16 in | 17.6 x 22.4 cm
ACR/F 1979/05



untitled (Correction de perspective dans ma chambre / Correction of perspective in my bedroom), 1980
 silver gelatin print, multiple exposures
 image: 4 1/2 x 6 15/16 in | 11.4 x 17.6 cm
 paper: 9 7/16 x 6 15/16 in | 23.9 x 17.6 cm
 ACR/F 1980/51



untitled (Correction de perspective dans ma chambre / Correction of perspective in my bedroom), 1980
 silver gelatin print, multiple exposures
 7 x 9 7/16 in | 17.8 x 23.9 cm
 ACR/F 1980/53



untitled (Correction de perspective dans ma chambre / Correction of perspective in my bedroom), 1980
 silver gelatin print, multiple exposures
 9 1/2 x 7 in | 24 x 17.7 cm
 frame: 13 5/8 x 11 1/8 x 1 1/4 in | 34.6 x 28.2 x 3.1 cm
 ACR/F 1980/18



untitled (Correction de perspective dans ma chambre / Correction of perspective in my bedroom), 1980
 silver gelatin print, multiple exposures
 9 7/16 x 7 in | 23.9 x 17.7 cm
 frame: 14 15/16 x 12 1/2 in | 37.9 x 31.7 cm
 ACR/F 1980/50



untitled, 1980
 silver gelatin print from negative and pinceau lumineux
 7 x 8 7/8 in | 17.8 x 22.5 cm
 ACR/F 1980/10



untitled, 1980
 silver gelatin print, multiple exposures
 9 3/8 x 7 in | 23.8 x 17.8 cm
 ACR/F 1980/15



untitled, 1980
 silver gelatin print, multiple exposures
 9 7/16 x 7 in | 23.9 x 17.8 cm
 ACR/F 1980/47



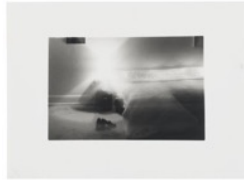
Deux soeurs qui ne sont pas soeurs / Two sisters who are not sisters,
 c. 1980
 silver gelatin print, multiple exposures
 image: 5 11/16 x 8 7/16 in | 14.5 x 21.4 cm
 paper: 7 3/16 x 9 3/8 in | 18.2 x 23.8 cm
 frame: 11 1/16 x 13 5/16 x 1 1/4 in | 28.1 x 33.8 x 3.1 cm
 ACR/F 1980/16



untitled (Correction de perspective dans ma chambre / Correction of
 perspective in my bedroom), 1980
 silver gelatin print, multiple exposures
 6 15/16 x 9 7/16 in | 17.6 x 23.9 cm
 ACR/F 1980/52



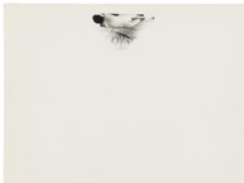
untitled, 1980-1981
silver gelatin print, multiple exposures
6 15/16 x 9 7/16 in | 17.6 x 23.9 cm
ACR/F 1981/16



La dernière chambre. / The last room. Ottawa 1973 Paris 1979, 1979
silver gelatin print, multiple exposures
image: 4 1/16 x 6 3/16 in | 10.3 x 15.7 cm
paper: 7 1/16 x 9 7/16 in | 18 x 23.9 cm
ACR/F 1979/15

*is only a brilliant fragment of tyrannical desire and...
and that neither a photo nor a kiss will suffice, nor a thousand...
photography and not painting for Proust? Because a photo...*

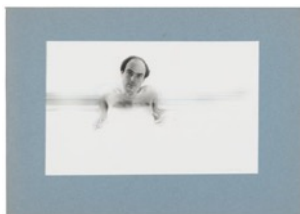
-ACR



à Jean, 1979-1982
silver gelatin print
7 x 9 5/16 in | 17.7 x 23.6 cm
ACR/F 1982/14

Alix Cléo Roubaud, from an unproduced screenplay written for Jean Eustache:

Photo of E. as a glorious body. The man who calmly feels he is going to die; very distant both from the world and from the white space of the paper that rises up like a shroud; a body withdrawn from the world, captured from behind; lovingly naked, sleeping and vulnerable, but also a corpse.



28.IX.79, 1979
silver gelatin print with art pencil and inscription
image: 5 9/16 x 9 in | 14.2 x 22.9 cm
paper: 8 15/16 x 12 3/4 in | 22.7 x 32.3 cm
ACR/F 1979/11



Pornographie bourgeoise, 1981
 silver gelatin print
 image: 5 5/8 x 8 3/4 in | 14.3 x 22.2 cm
 paper: 7 x 9 3/16 in | 17.7 x 23.4 cm
 ACR/F 1981/17

from Alix Cléo Roubaud, *Journal 1979-1983**,

14.VII.80

Two flowered curtains;and between the two curtains the mirror of the chest of drawers;and two beds facing the two curtains,covered in the same flowers ; and the washbasin mirror, and the wardrobe,and the full-length mirror, and the two bed-side tables;the ceiling light,the lamps above the two respective beds,and the lamp above the washbasin,but all of those extinguished while absent.The light of the row of poplar trees, at the end of the field next to the hotel that contains the bedroom that overlooks the park that is surrounded by the poplar trees.



untitled (10.VI.80, ch. 224 / room 223, University Arms Hotel, Cambridge), 1980
 silver gelatin print with inscription
 7 x 9 1/2 in | 17.7 x 24 cm
 frame: 11 3/8 x 13 7/8 in | 28.8 x 35.2
 ACR/F 1980/36

*excerpts from Alix Cléo Roubaud: *Journal 1979-1983* retain the author's original punctuation and spacing

Office



Nuages / Clouds, c. 1979-1982
silver gelatin print, multiple exposures
image: 2 3/8 x 9 3/4 in | 6 x 24.7 cm
paper: 5 x 12 in | 12.7 x 30.3 cm
ACR/F 1982/08



Le 11.IV.80, Hôtel Zalagh, Fès, 1980
silver gelatin print
image: 8 9/16 x 12 1/8 in | 21.8 x 30.8 cm
paper: 9 3/8 x 12/18 in | 23.8 x 30.8 cm
ACR/F 1980/45

from Jacques Roubaud, *The Great Fire of London* (1989):

The first rectangle inside the rectangle cut in the wall by the arbitrary geometry of the negative (it casts a perceptible shadow) inscribes the second rectangle of a picture (here, then, the picture of a picture) showing Fez, the very city where this hotel room is located and where this rectangular slice of wall has been captured. Fez is presumably visible through the window, to the left in the space of the photograph, the model for the picture I am describing, and whose features appear in it such as a person might see them from this very window, but only as depicted inside the darker rectangle, inscribed with a few houses, an inhabited hillside in the background, the stalk of a palm tree up front on the left, some sort of Moroccan tree standing on the right, at the top of a slope; finally, a view of the sky, which, on the on the paper's grey and black surface, seems to be made of the same substance as the wall, to exist in the same expanse as that of the largest rectangle, the photograph itself. And likewise, this view is approximately what could be seen of Fez if one stepped out onto the room's balcony.



Hommage à Queneau, Rouen, le 30.XI.80, 11h30, Hôtel des Arcades, ch. 309 / room 309, 1980

two silver gelatin prints

plate 1

image: 6 7/8 x 10 3/16 in | 17.5 x 25.9 cm

paper: 9 7/16 x 11 15/16 in | 23.9 x 30.3 cm

plate 2

paper: 9 7/16 x 11 15/16 in | 23.9 x 30.3 cm

image: 7 5/8 x 11 1/8 in | 19.4 x 28.2 cm

ACR/F 1980/07



Vitrine 1



top row, left to right:

- ephemera from “Alix Cléo Roubaud. Photographies 1979-1983”, Centre Culturel Canadien, Paris, 1984
- exhibition catalogue “Les gens de l’éphémère / People of Transience”, Rencontres internationales de la photographie d’Arles, 1983 (two)
- contact sheets from the studio of Alix Cléo Roubaud (two)

middle row, left to right:

- pasteup from the studio of Alix Cléo Roubaud, July 1981

On the film the images follow one another without touching. It is the vertical part of the frame separating them that we are looking at here, trying to put this invisible boundary at the centre of our intention, to make the boundary of an image its subject.

We have worked at the limit point, like dancers, bending and pivoting around a barre, to reconcile ourselves to it. This dance is a strange form of gymnastics; where we wanted to move a boundary, it moves us. Because to move a boundary is to occupy a territory; but this conquest was nothing more than a surrender: the boundary is a fact of the film, a fact we must submit to.

Let’s follow the boundary on its trajectory as it crosses the image; let’s support its weight, its cruciform and crucifying difficulty. The image is no less heavy than that which contains it.

Alix Cléo Roubaud
July 1981

- leaflet from “Une Autre photographie”, Maison des arts André Malraux, Créteil, January - March 1982
- photograph of Alix Cléo Roubaud with “Si quelque chose noir,” 1981 in “Une Autre photographie”, 1982
- contact sheets from the studio of Alix Cléo Roubaud (two)

bottom row, left to right:

- unsent letter from Alix Cléo Roubaud to selection committee of the 1982 Biennale de Paris
- invitations from Alix Cléo Roubaud on card and test prints
- notebook from the studio of Alix Cléo Roubaud
- contact sheets from the studio of Alix Cléo Roubaud (two)

Vitrine 2



top row, left to right:

- Alix Cléo Roubaud & Jacques Roubaud. *Skória*, n° 1, 1982. Éditions Spectres Familiers, Le Revest-les-Eaux, France

precariousness, interior, window of disquiet
 where the slab, perspective, and ray of light, hangs
 and stretches, across width, and length, and depth,
 of all that is black, cadaver, and flight.
 through room, number, and density, I doubt
 what neither double, nor light, nor figure, understands
 this measure, enclosure, stele, live, which reaches
 higher than what is sealed, impure, and admissible.
 full sleep dry distance dominant black giant
 lapse wrench unjust screen
 interval impassive stone edge,
 you cannot make this state imaginable
 you cannot join the stones before my eyes
 you cannot make me see the passage i do not see

oval where the ear, gathers
 drawn towards, an avalanche

 of silver grains, creeping
 up to her breathing, spoon

not their colour, which will be
 the *hard kernel*, but their shape
 given in a way, after darkness
 in its own name

cedar and paper

- *Cahiers de poésie comparée*, volume 4, book 1, 1981. Publications Langues'O, Paris (includes: Alix Cléo Roubaud, "Une lecture du *Tractatus logico-philosophicus* de Wittgenstein : la représentation comme engendrement de l'objet," pp. 79-89)
- Alix Cléo Roubaud, manuscript for *Toutes les photographies sont des photographies d'enfance. notes; décembre 1980*. Published in Alix Cléo Roubaud, *Journal (1979-1983)*, 1984. Seuil, coll. "Fiction & Cie", Paris and as "All Photographs are Childhood Photographs. December 1980" in *Alix's Journal*, trans. Jan Steyn, 2010. Dalkey Archive Press, Champaign/ London
- Jacques Roubaud. *Le grand incendie de Londres'. Récit, avec incises et bifurcations. 1985-1987*, 1989. Paris: Seuil, coll. "Fiction & Cie", 1989

The insidious brightness slowly streaming in from the invisible sky above the street

The sunlight penetrates the room obliquely. When the sun has raised itself above the house facing me at the corner of Rues Vieille-du-Temple and des Francs-Bourgeois, if the shutters are still closed, the lines—brilliant, hot, yellow, iridescent—shift slowly along the wall and ceiling to my left, accompanied by the movie-flicker of shadows—cars and passersby—which I sometimes watch come to life from my bed.

...On my side, the building where I live and which stands on two of the intersection's corners is slightly recessed; the window of my bedroom faces Rue des Francs-Bourgeois; the one in the kitchen looks out on Rue Vieille-du-Temple. Diagonally, above the mock acacias, I can see the windows of the architect's studio on 64 Rue Vieille-du-Temple.

Often, in the evening, or at night, I would watch, from this window, Alix on her way to, or back from, her studio. On her way there, she appeared on the right, after passing the butcher's, then part of the Nicolas store; she crossed in the walkway marked for pedestrians, before the number 29 bus stop, crossed again diagonally the area of the trees, then Rue Vieille-du-Temple, before disappearing at the corner of the electrical appliance store, the entrance of 64 not being visible from here. After having traversed Rue des Francs-Bourgeois, on the sidewalk, she turned around and waved to me; before going back to bed, I followed her with my eyes until she disappeared.

On her way home I saw her return along the same path, lifting her eyes to the window and looking at me from the same place: it was night, sometimes almost morning, after she'd spent hours in the darkroom. She would phone me when she arrived, just before starting work; and again, regardless of the time, when she was getting ready to come back. At that time of year (the same as I'm writing in now), with the evening air still warm, she would have put on paint-splotted blue jeans and the tennis shoes bought at La Bourboule, discolored pink after an imprudent machine-washing. She usually slipped her hands into her pockets, and put her big black shapeless bag over her shoulder.

I usually spotted her before she saw me. She walked not so much stooped over as slightly hunched inward around her lungs (a posture I learned to recognize as typical of asthmatics), seemingly oblivious to her surroundings, self-absorbed and gloomy. The trip was short enough for her, and we chose the apartment mostly for that reason, namely, the proximity of the studio, of the darkroom. Stepping under the porchway of 64 Rue Vieille-du-Temple, she just needed to cross the courtyard and climb the three and a half flights, a surmountable obstacle. But there were also those nights—those nameless nights. Even today, after thirty-one months, abruptly, around 3:00 A.M., I happen to glance out the window, at the intersection, the street, the two trees. A total void, like everything else.

middle row, left to right:

- Alix Cléo Roubaud. *Journal (1979-1983)*, 1984. Seuil, coll. "Fiction & Cie", Paris
- Alix Cléo Roubaud, "Cambridge, le 10 juin 1980", 1980. *fig. 2*, ed. Jean Daive, March 1990. Fourbis, Paris; contributors: Emmanuel Hocquard, Roger Lewinter, Jean-Michel Alberola, Toni Negri, Robert Walser, Alix Cléo Roubaud, Danielle Collobert, Bernard Plossu
- Alix Cléo Roubaud, "7 Photographies". *Revue Fragmentaires. Vous avez peur du visible choses*, n°2, 1984. ed. Michèle Ouerd. L'Association Fragmentaires, Paris

- Jacques Roubaud. *Quelque chose noir*, 1986 (reprint 1994). Gallimard, coll. “Nouvelle Revue Française”, Paris

I wanted to avert her eyes forever

I wanted to avert her eyes forever. I wanted to be the only one on earth who had not seen. this hand might not have been there, after all: or me either, and with me the world might have disappeared. and this gift. this image of your death.

She had loved life passionately, from a distance. Without feeling in or part of it. unhappy, she took pictures of quiet lawns and family bliss. in paradisal ecstasy, pictures of death and its nostalgia.

For once, exact equivalence of death itself and dreamed death, death experience, death itself-self. Identical with itself-self.

Sheer abyss of love.

To fall asleep like everybody else. is what i want.

I love you to this point.

Clearly no ordinary gift. to let me have, one Friday at five A.M., the image of your death.

Not a photograph.

Death itself-self. identical with itself-self.

bottom row, left to right:

- Alix Cléo Roubaud. *Journal (1979-1983)*, 1984. Seuil, coll. “Fiction & Cie”, Paris

unrestricted view
onto

sunset

view
onto

unassailable

sun

setting
murky
.no doubling
of effect ,or perhaps of effect

turn one's back

(wind in the willows)

- Alix Cléo Roubaud, “Journal octobre-novembre 1979 (fragments)” 1979. *Les Cahiers de la photographie. La photobiographie*, n° 13, ed. Gilles Mora, 1984. Association de critique contemporaine en photographie, Paris
- letter (carbon copy) from Alix Cléo Roubaud, 1979
- Alix Cléo Roubaud, text on “Si quelque chose noir”, 1981 (unpublished)