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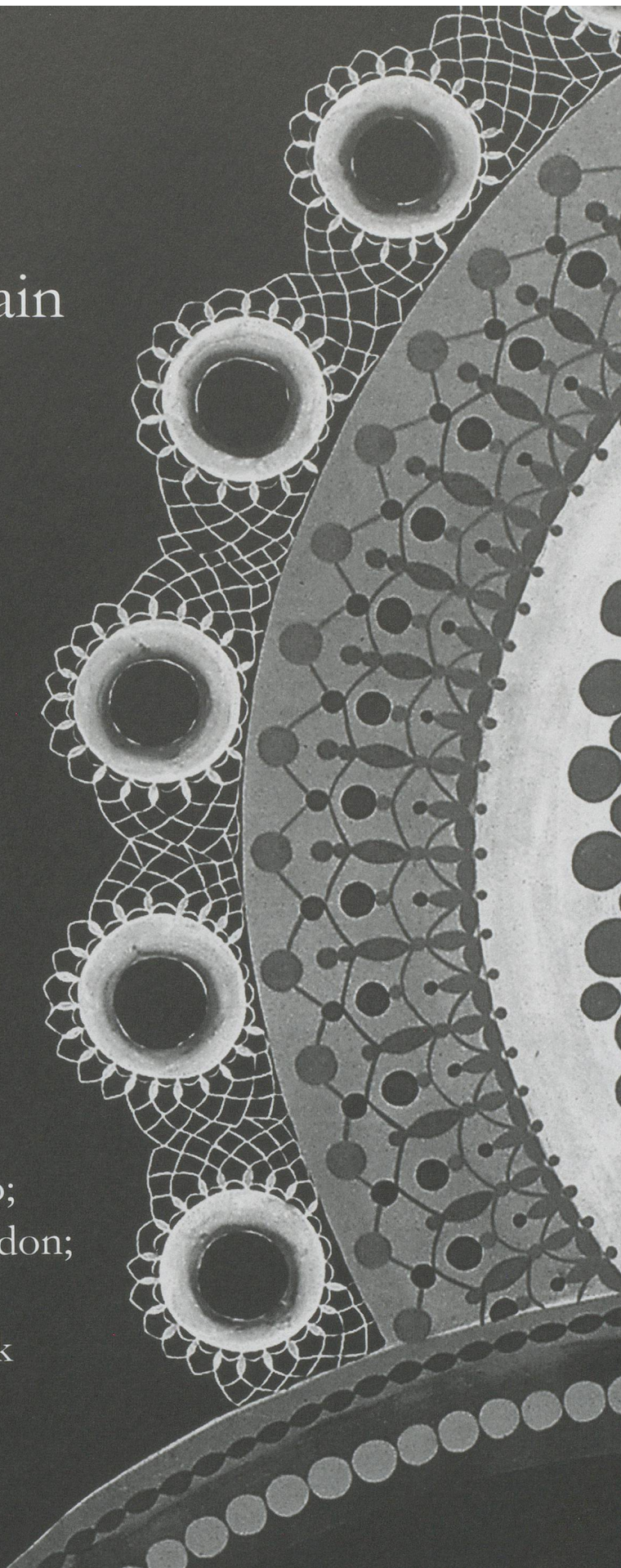
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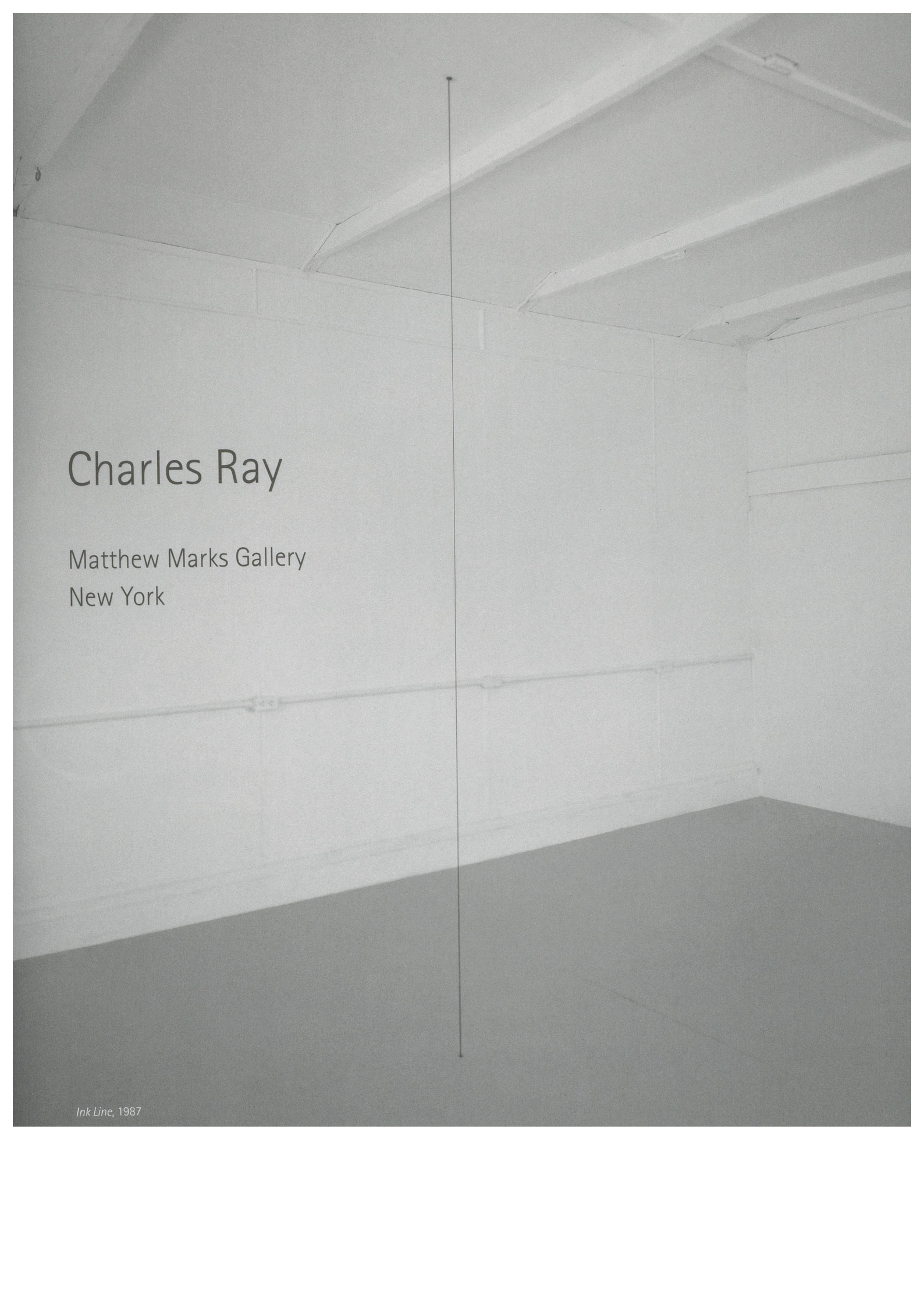
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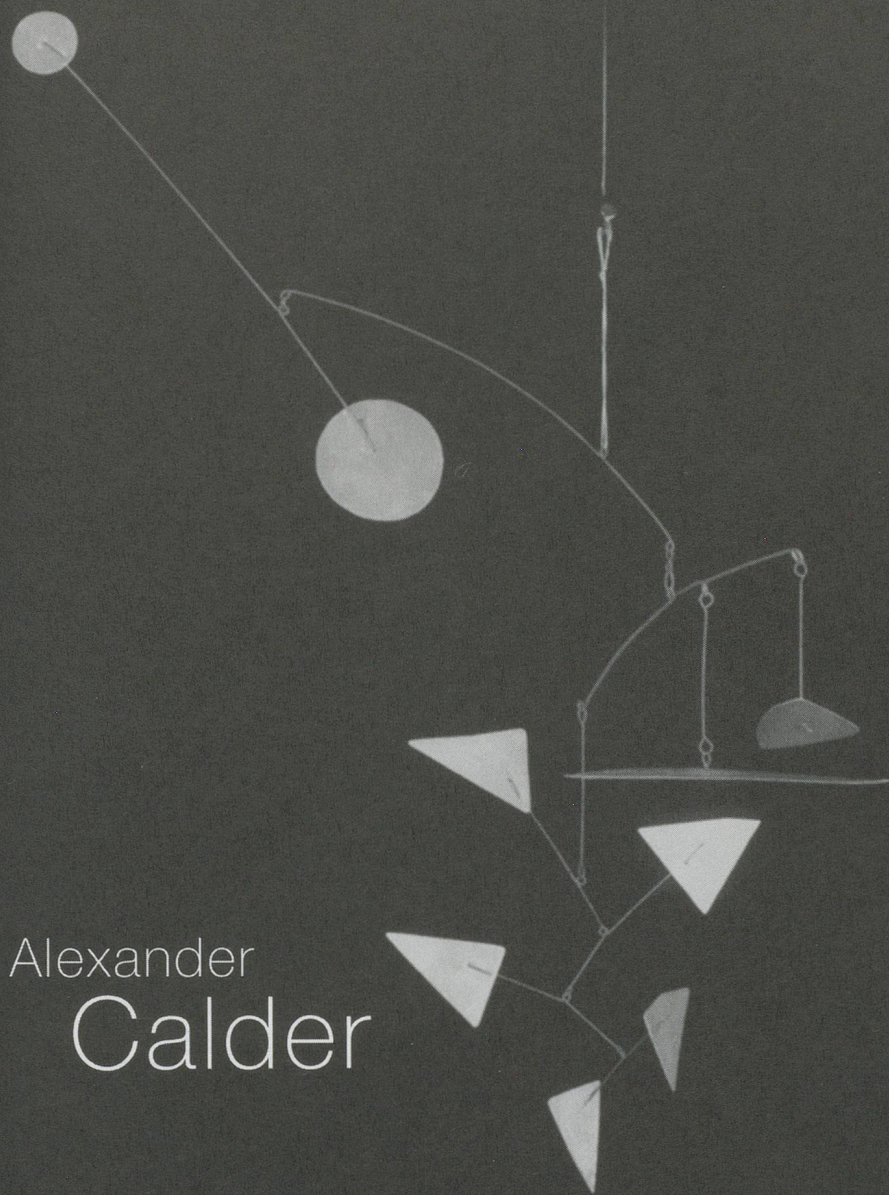
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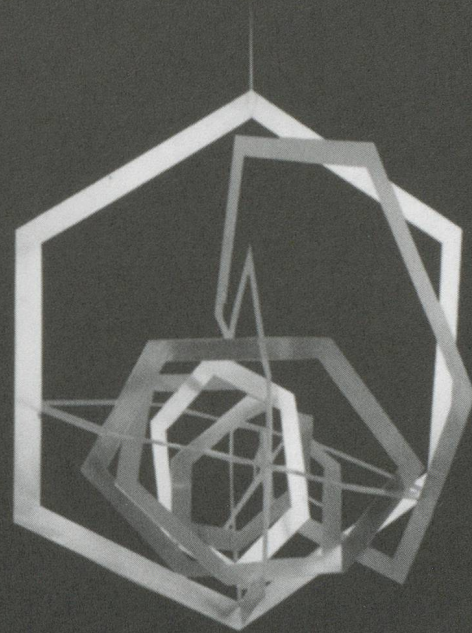
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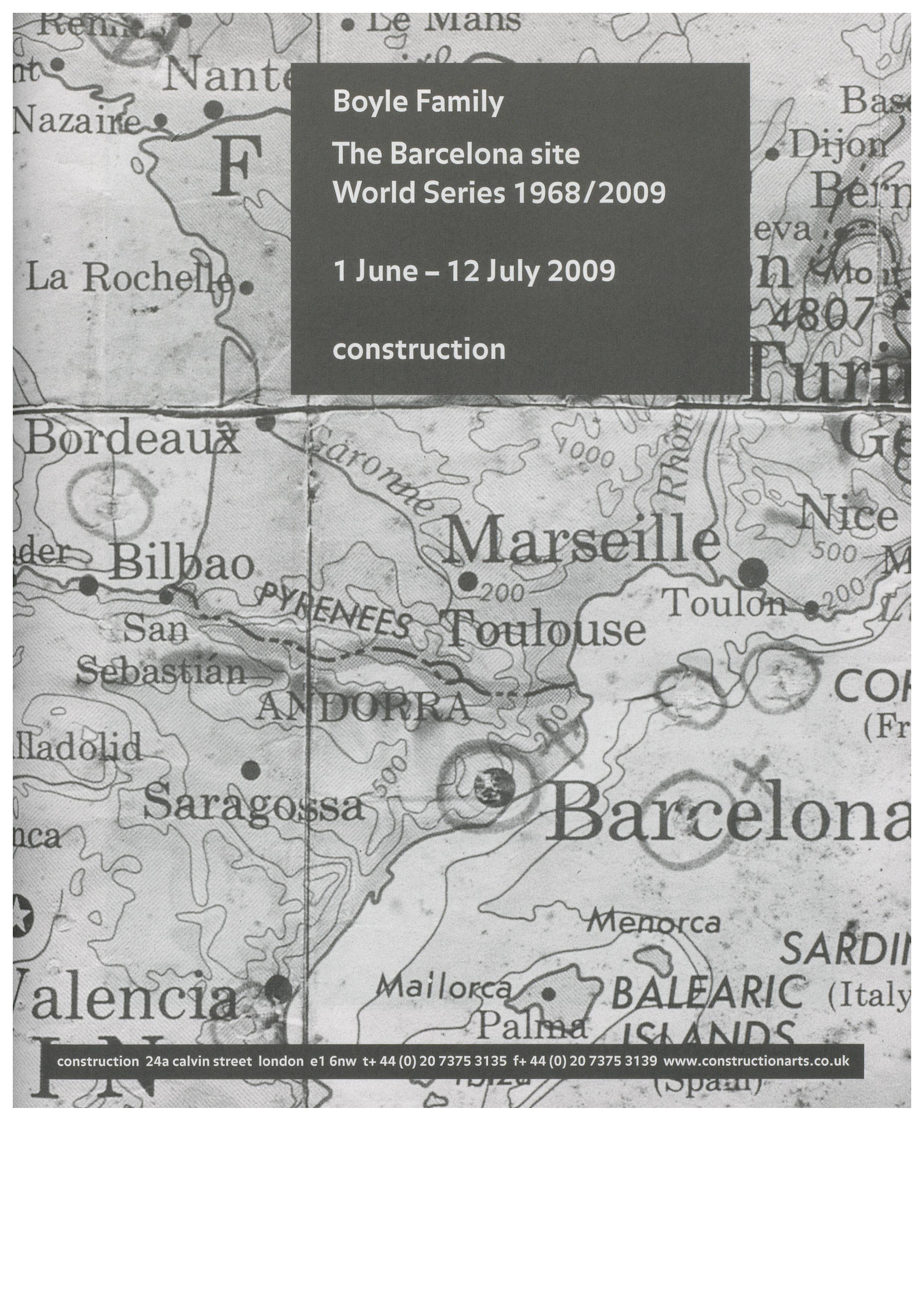
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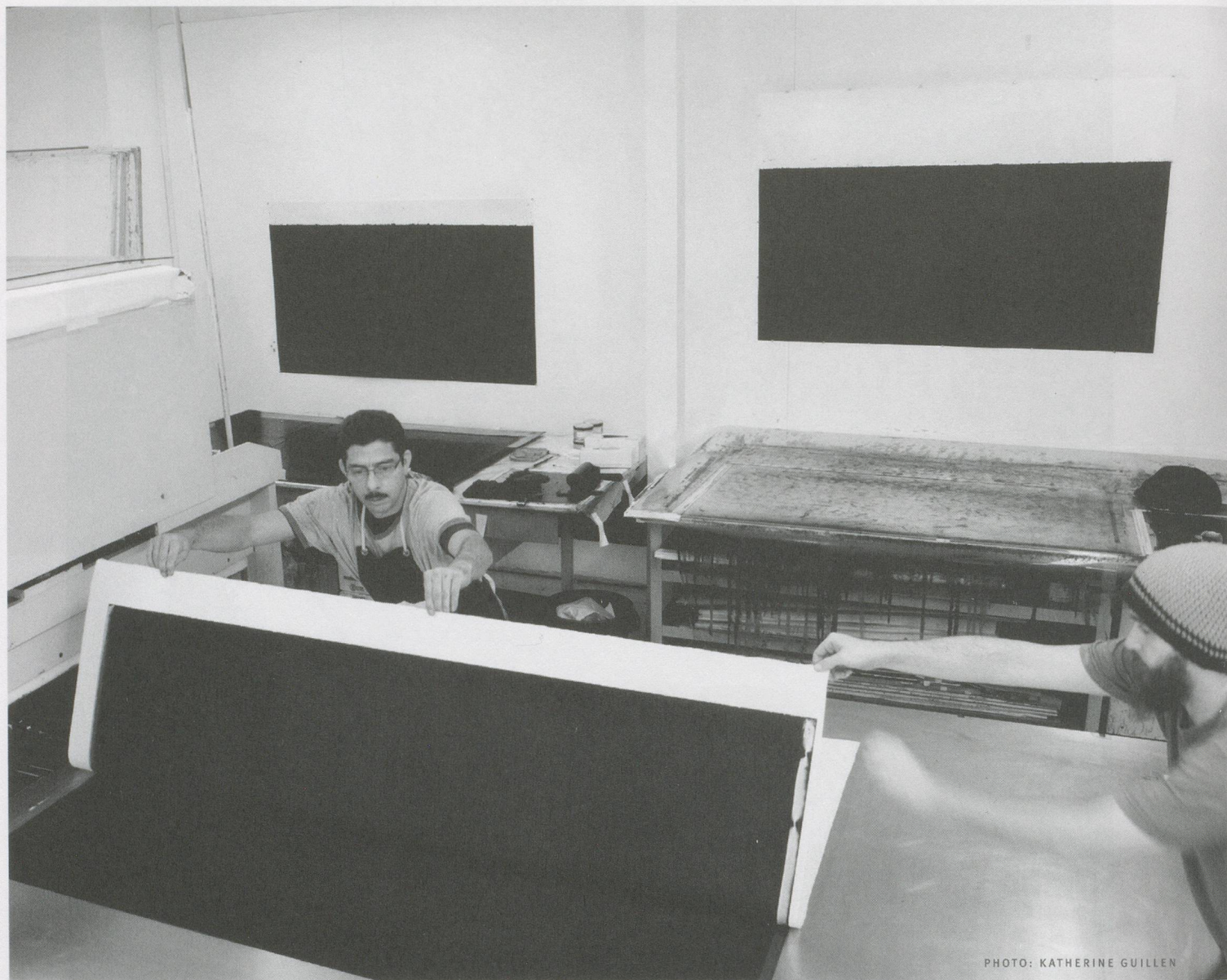


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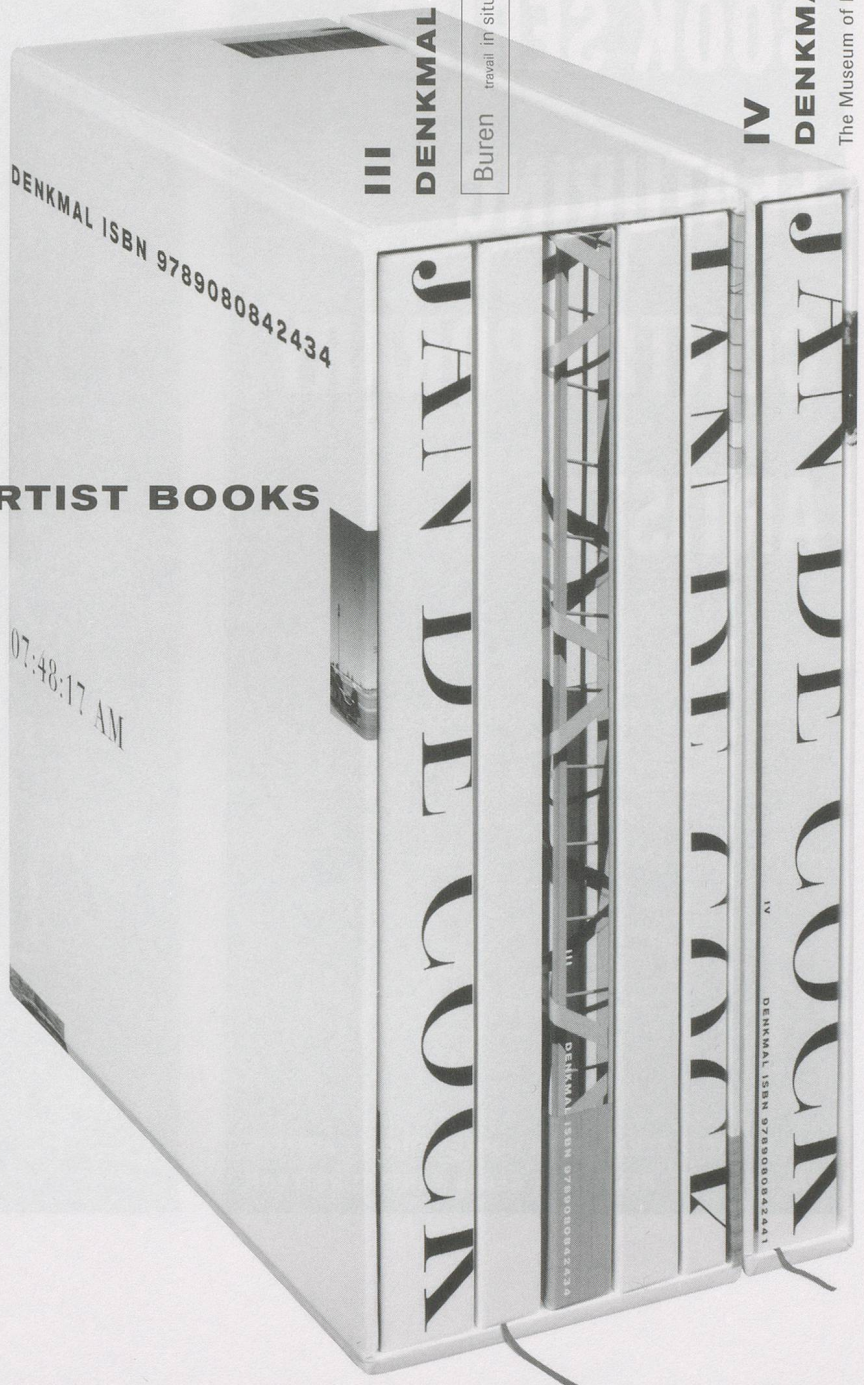
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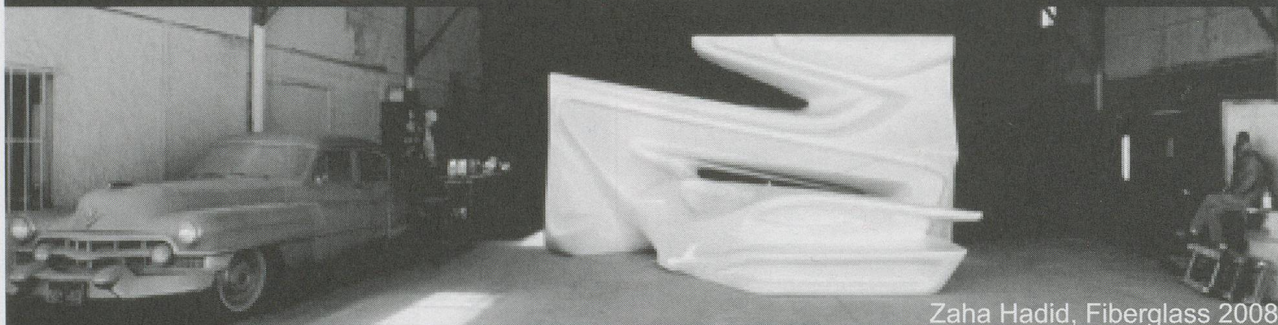
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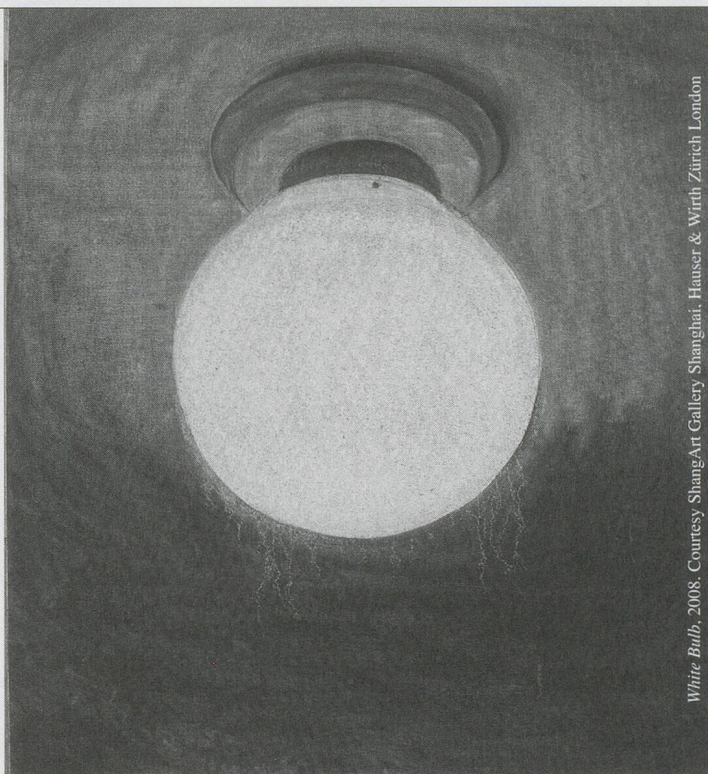
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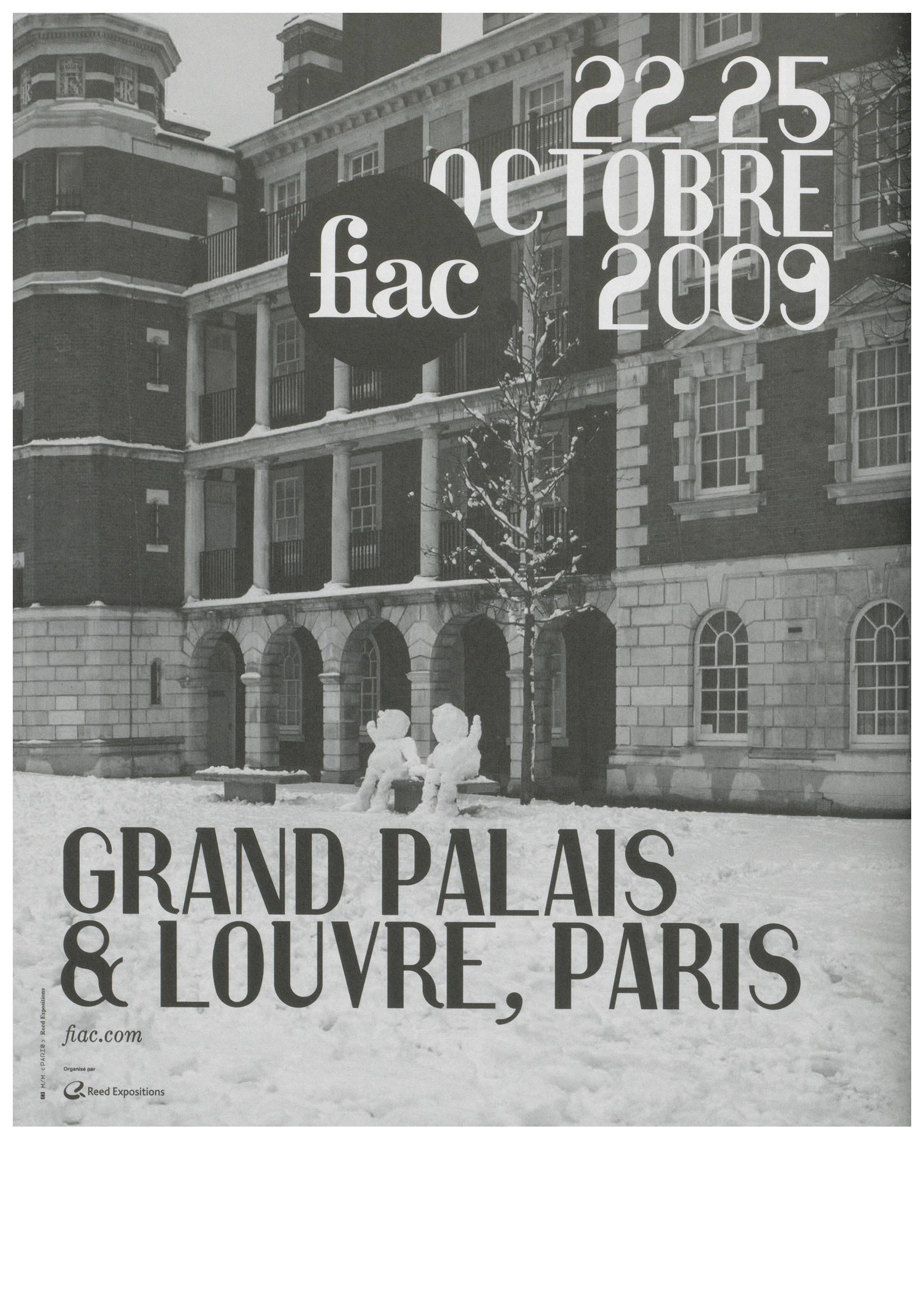
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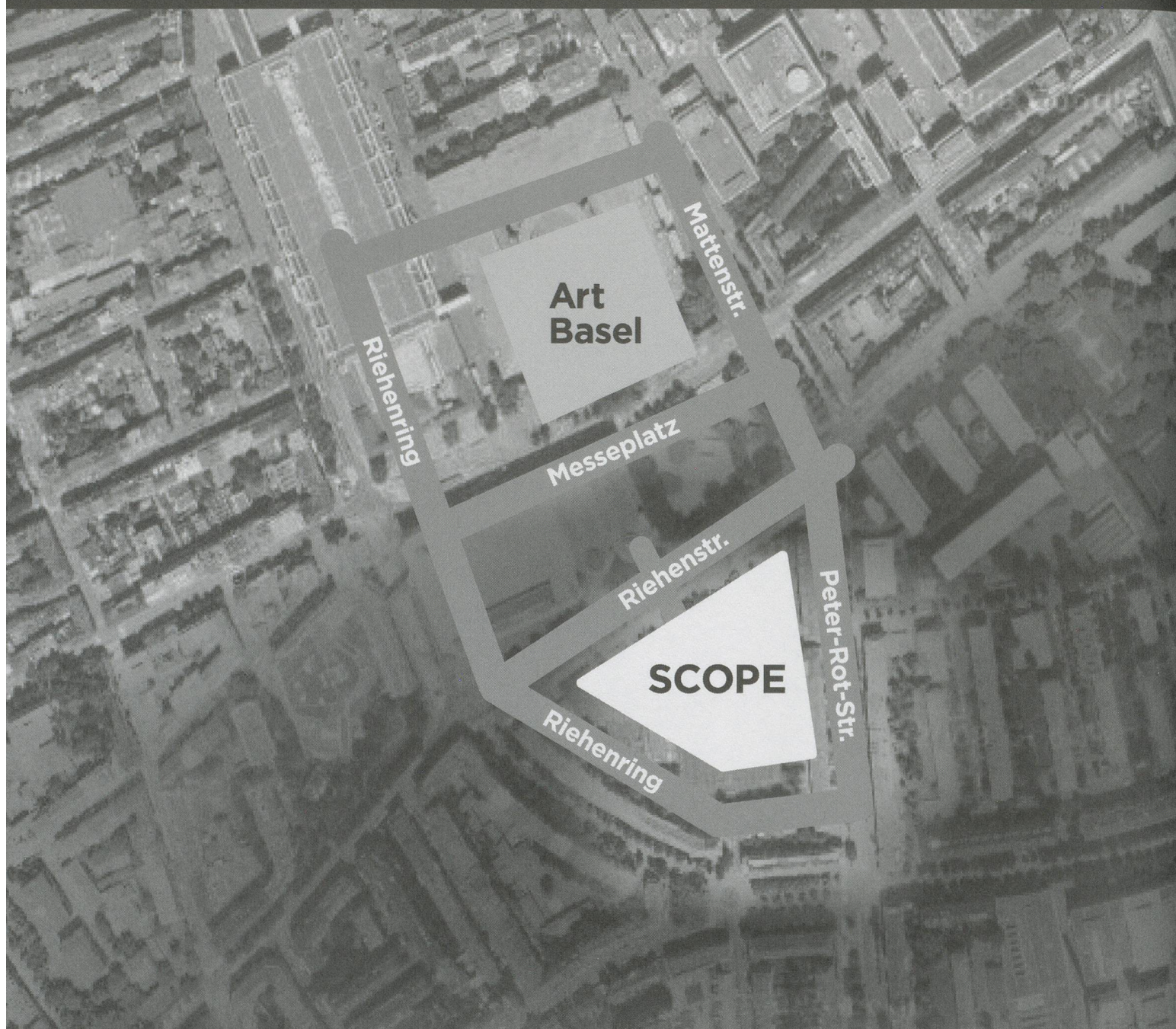
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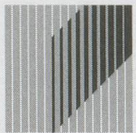
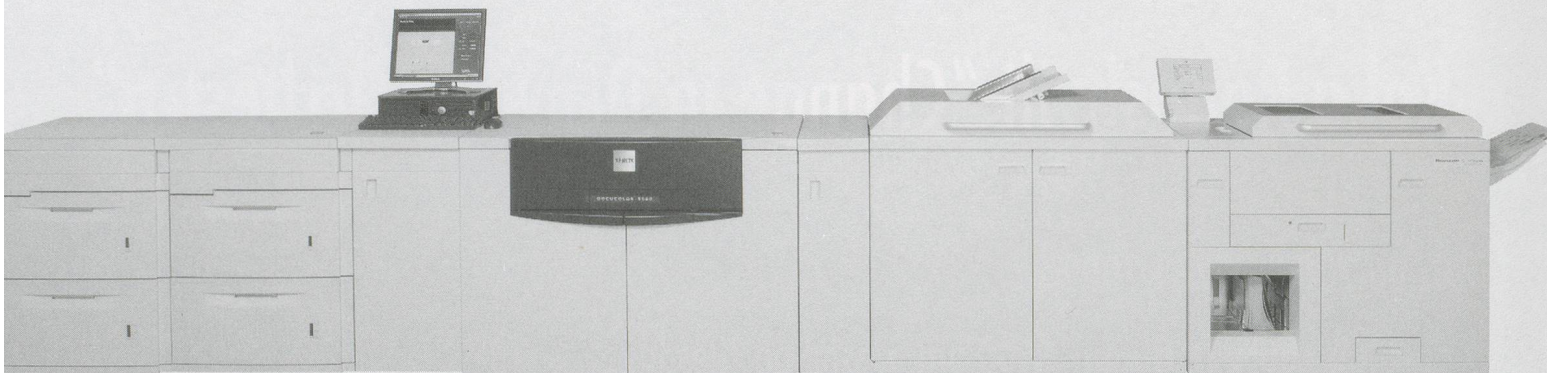


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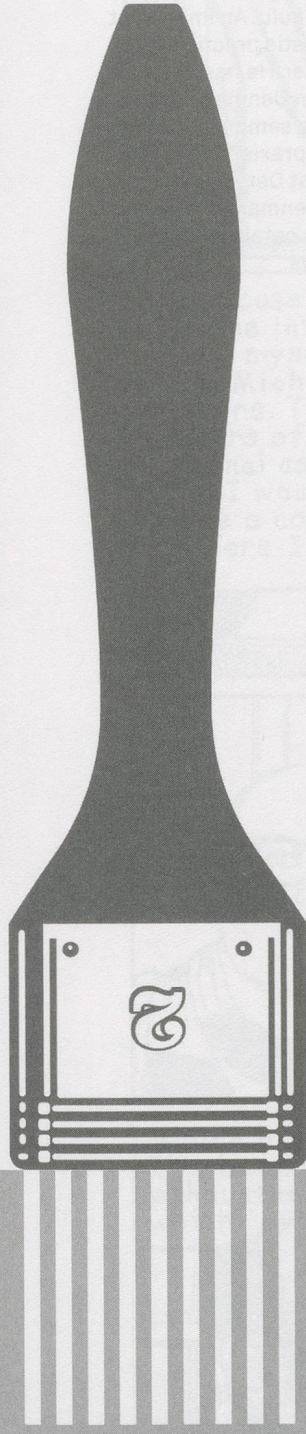
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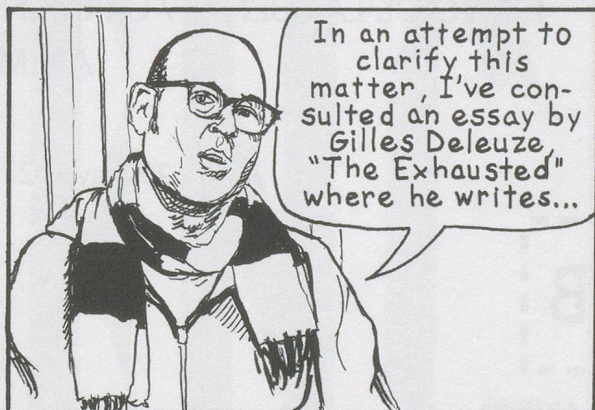
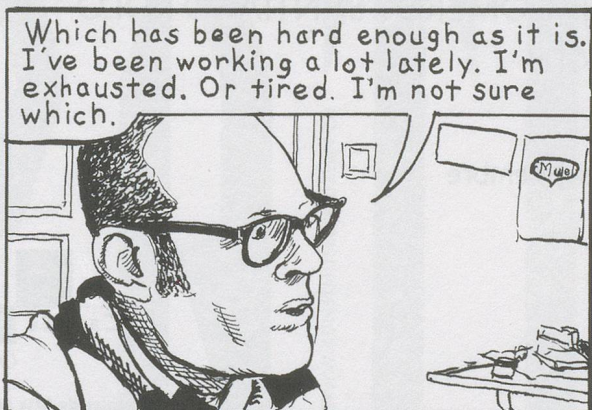
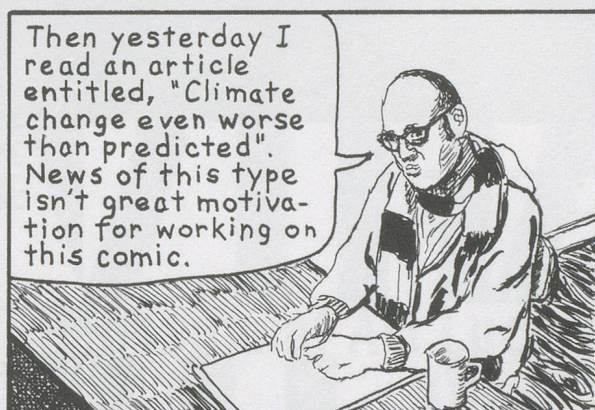
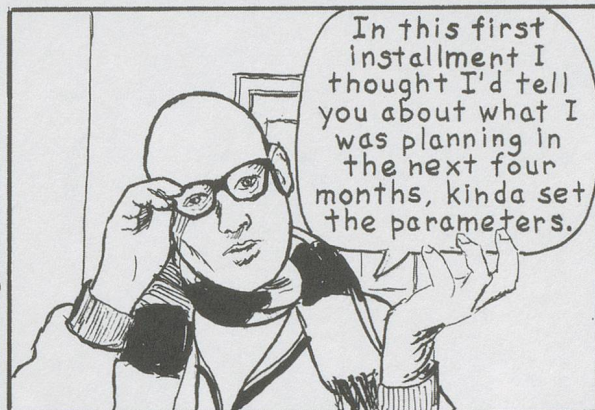
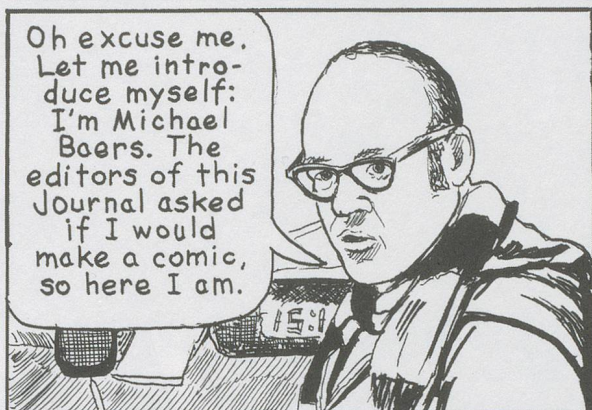
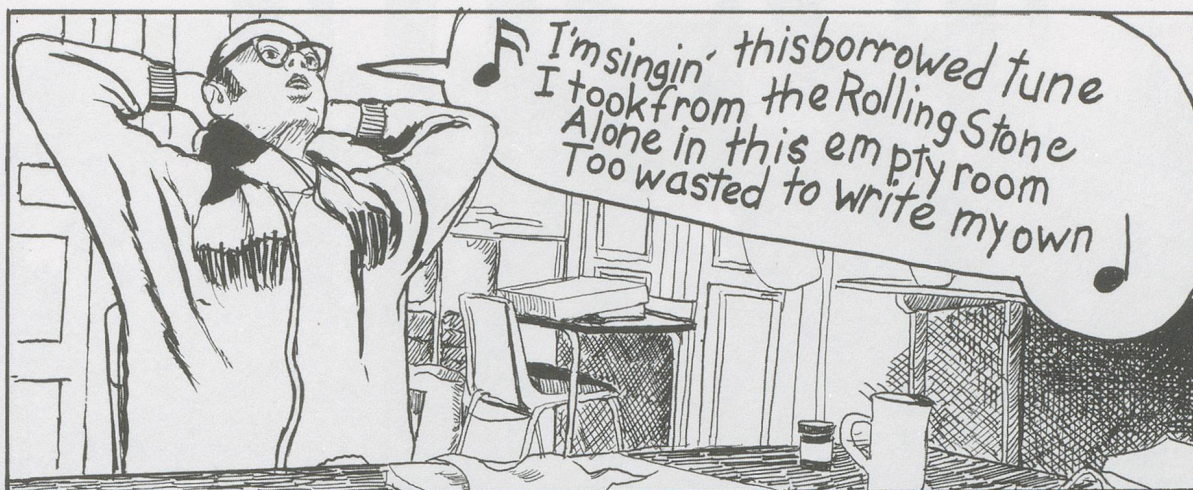
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Michael Baers

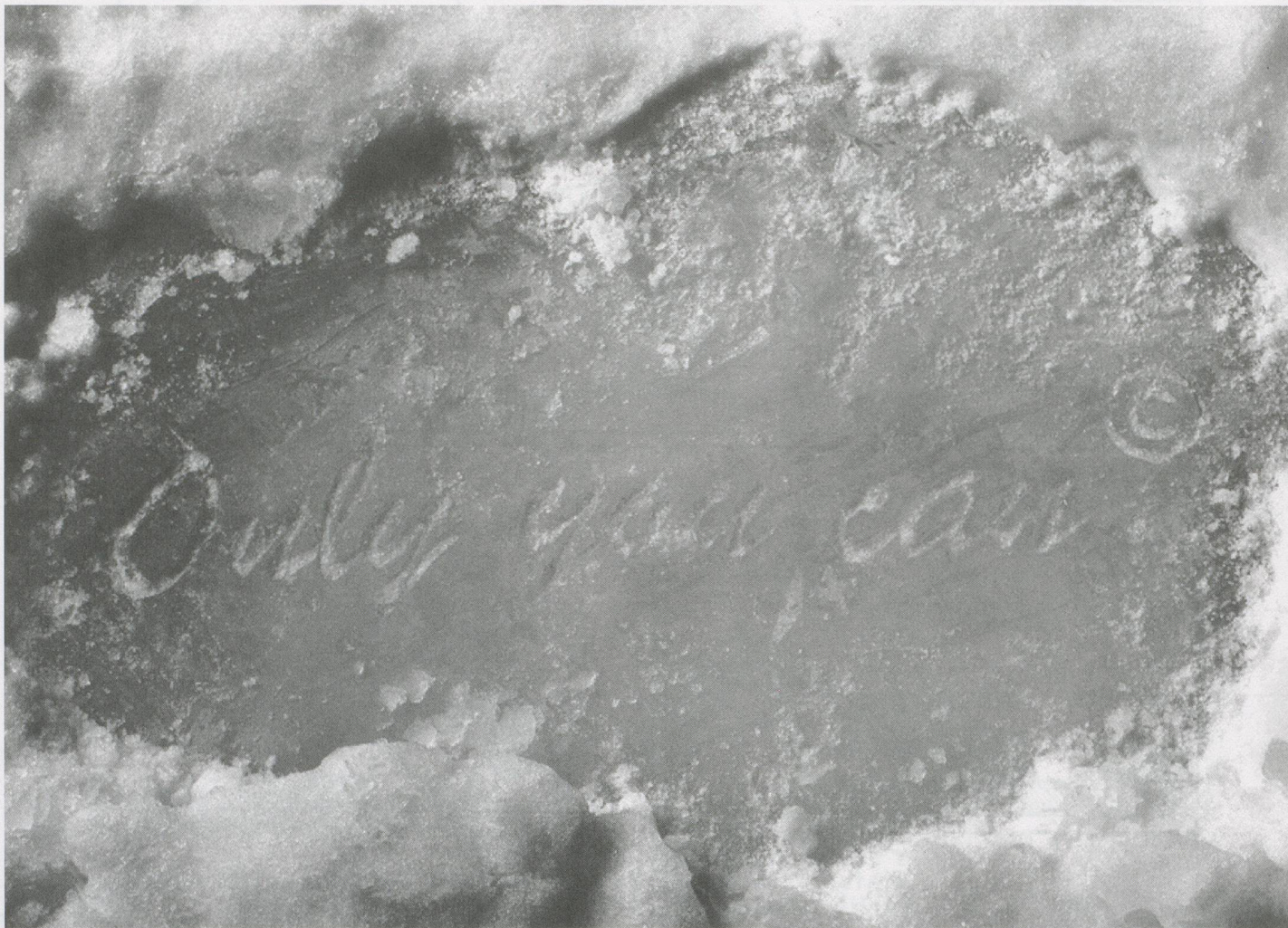
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Michael Baers is an artist based in Berlin. He has participated in exhibitions throughout North America and Europe, usually with graphical publications exhibited sculpturally. He frequently collaborates with *Fucking Good Art* and has contributed to many publications including *Chto Delat*, *SUM*, and *Princess Lulu*. An important correlate to his artistic practice is his work as a teacher. He has been a guest instructor in Denmark and Norway, conducting seminars that mix theory and artistic praxis. Currently he is an instructor at Det Fynske Kunstakademi in Denmark. He also occasionally writes catalogue essays, articles, and reviews.

e-flux journal #4 — march 2009
Michael Baers Concerning Matters to be Left for a Later Date, Part 1 of 4



(MICHAEL BAERS CONTINUES IN <http://e-flux.com/journal/view/47>)



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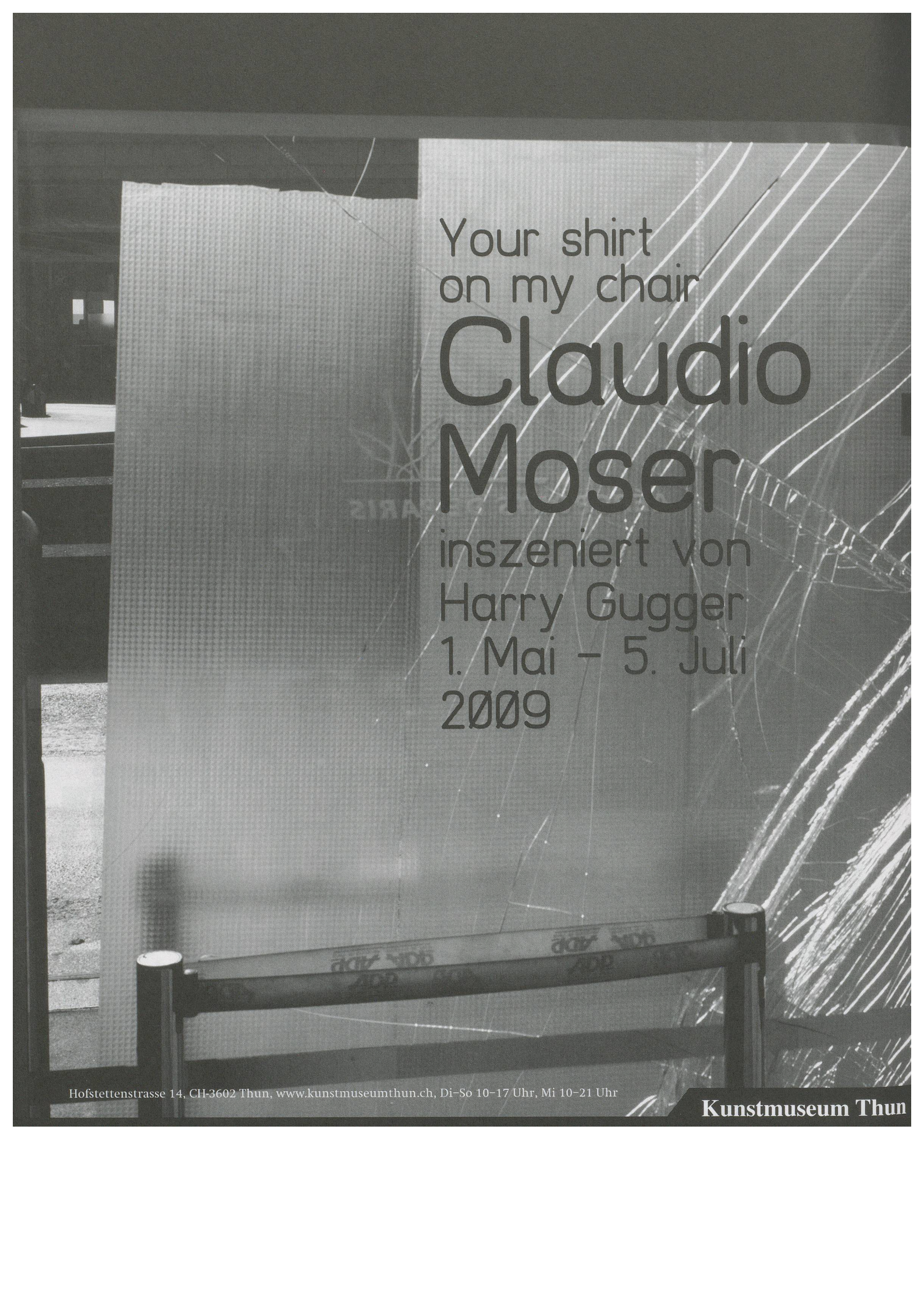
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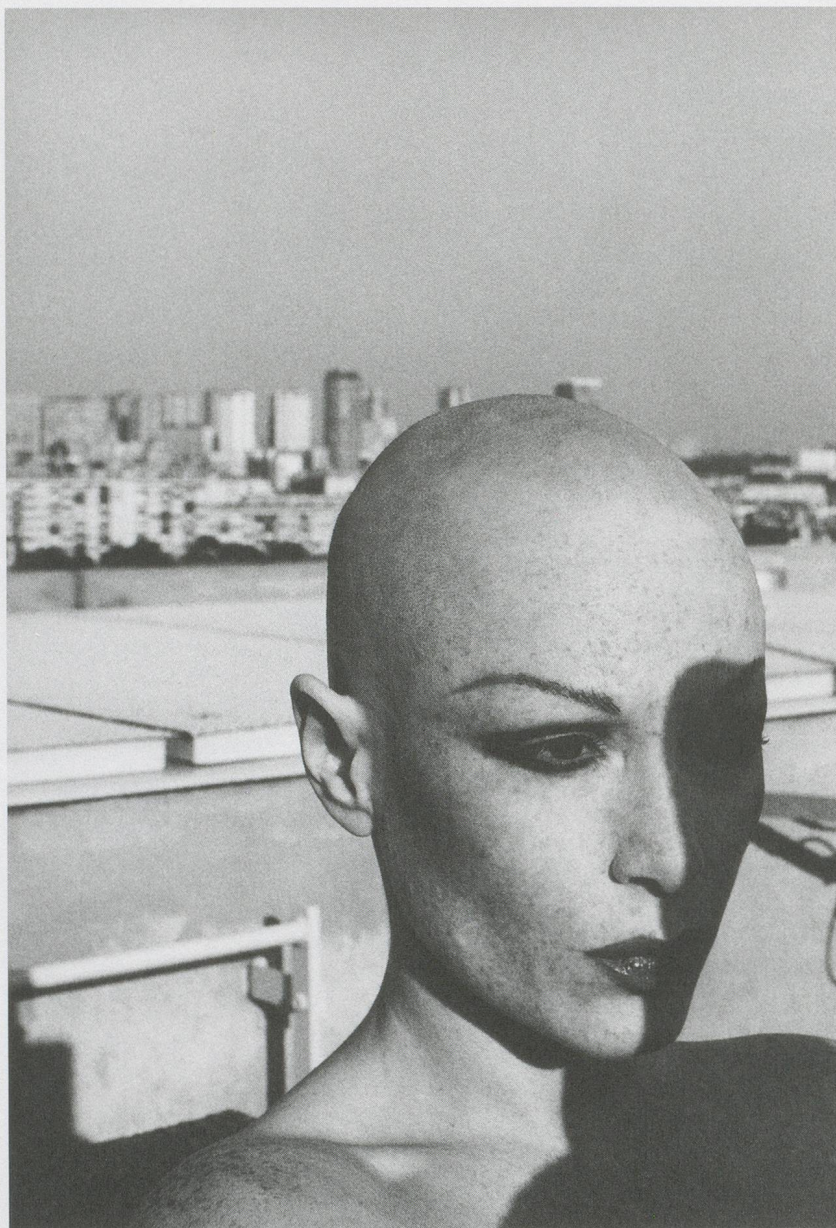
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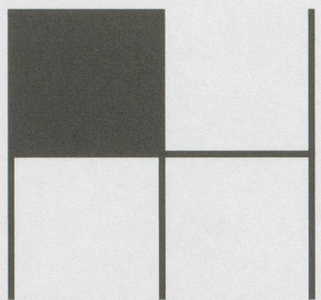
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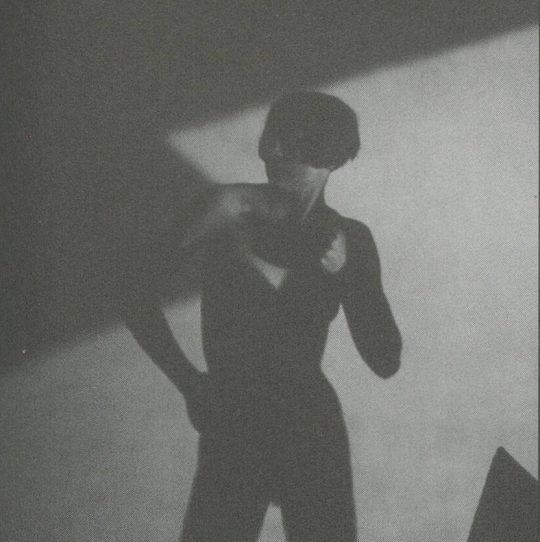
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Hans Erni, Self Portrait, 1929, oil on canvas, 39 x 30 cm. © the artist

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Rodney Graham, Allegory of Folly. Study for an Equestrian Monument in the Form of a Wind Vane, 2005 (detail) © Rodney Graham. Photo: Tom Blisig, Basel

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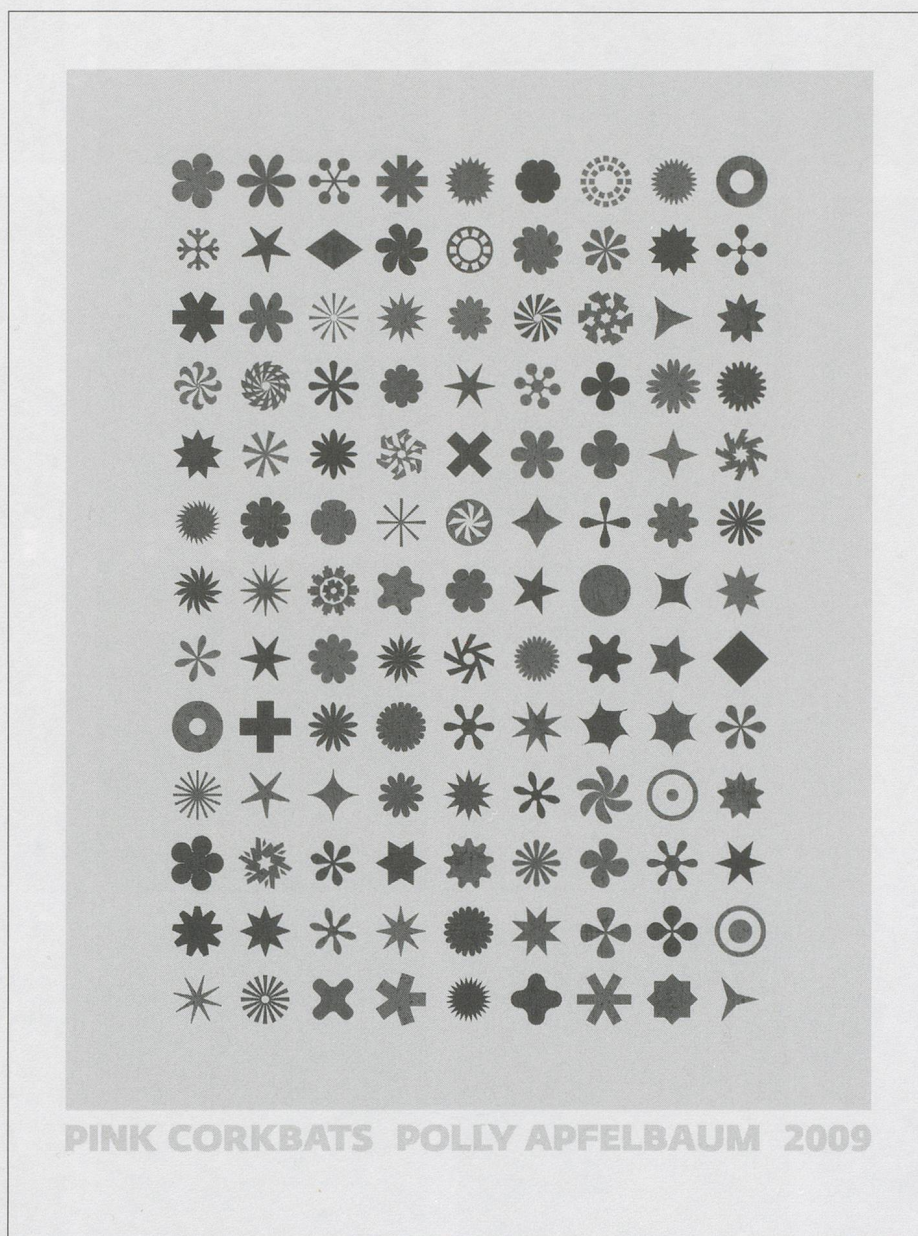
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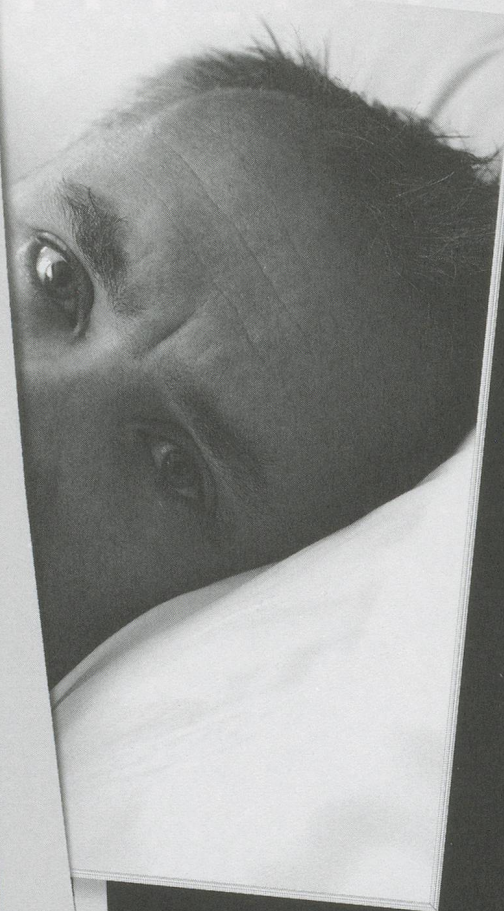
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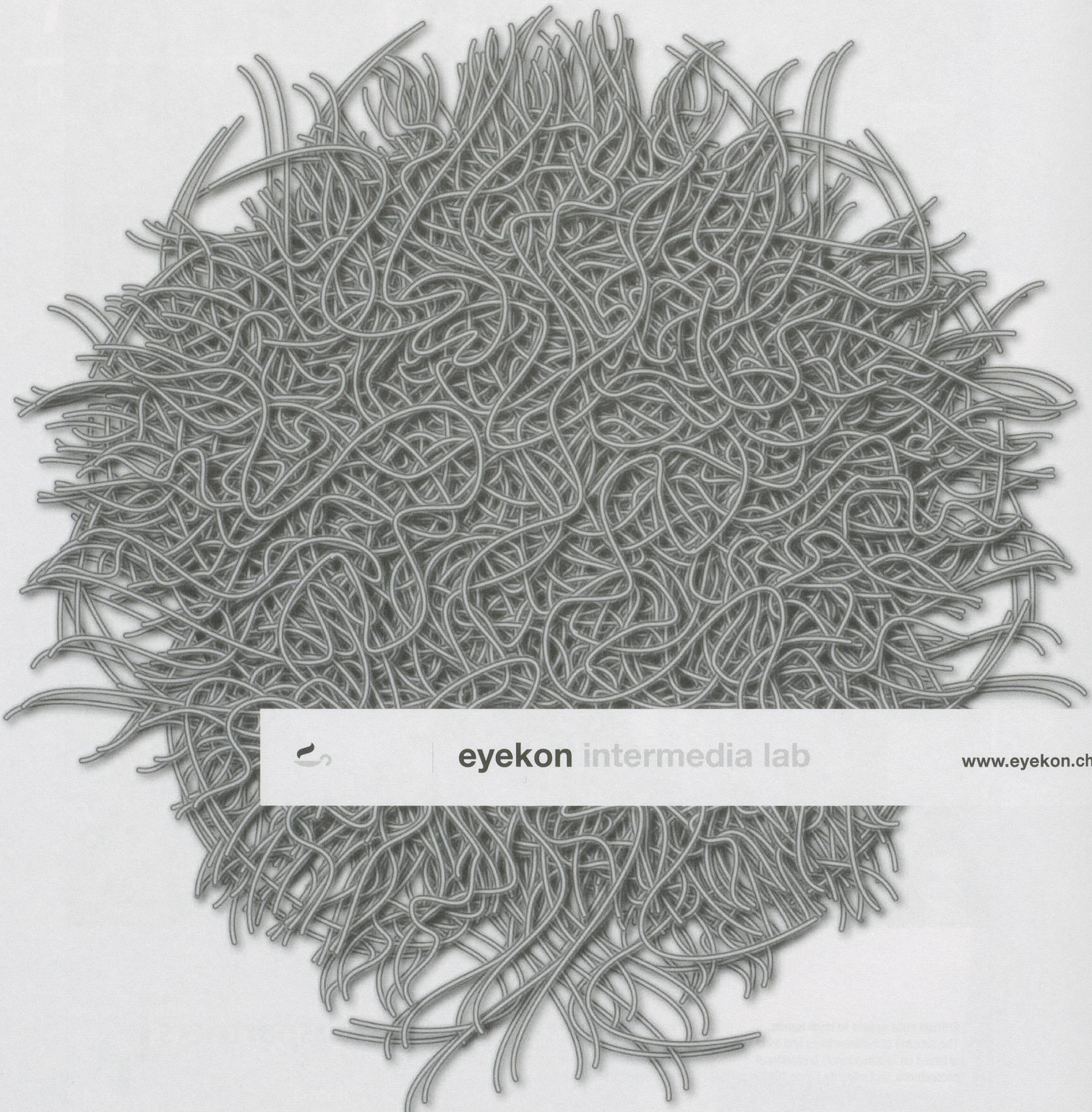
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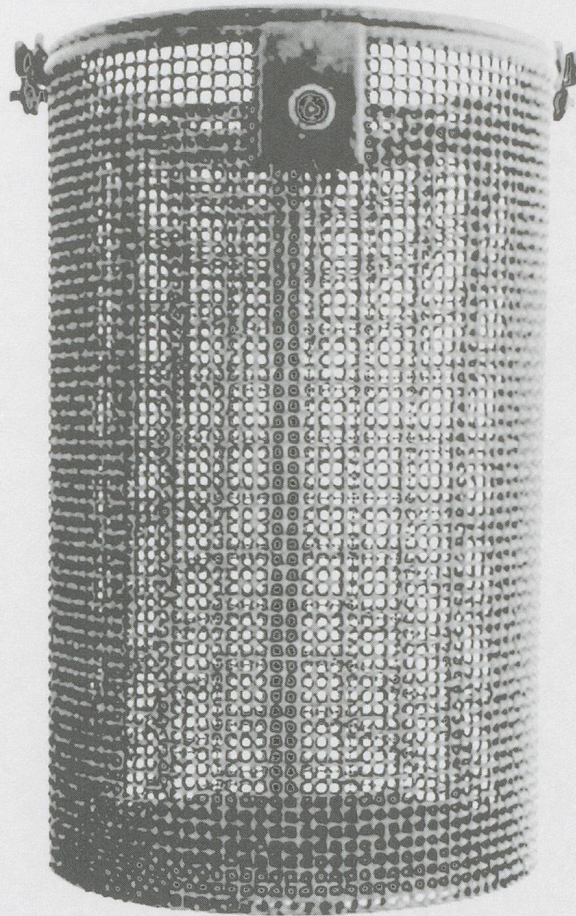
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