|Eric Baudart|艾域克・柏達|

# INTRODUCTION

Delicately transposed, it's the displaced materiality in Eric Baudart's works that spurs their contemporary resonance. Honey-combed plastic, millimeter paper, adhesive tape – everyday, commonplace utensils are flushed of everyday contextualisation and repurposed to create oeuvres that titter on the edge of artifice. Living and working in Paris, Baudart pursues a practice that evolves from Duchamp's readymade, whilst simultaneously devolving from it; the works or situations proposed are not mere found objects but rather reconfigured and repurposed, composed and re-choreographed materials that have been carefully assembled or moulded to mount a delicate ballet of shapes, colour and form.

The work *Cubikron 2.0* (2013), for example, stands as a clear rectangular plinth: a testimony to the adages of Antiquity, yet, simultaneously a kind of affront to its original marble materiality. Conceived of honey-combed plastic, the medium defies the gravitas of the original, whilst offering the properties of line and oscillating light. Humour, and its nascent presence, is moreover emphasised by the fiction of the title, which on the one hand derives from the Latin *cubicos* and on the other hand the Greek *kybikós*, both signifying 'having three dimensions'. Baudart has effectively created his contemporary own; a creation that can not only stand the tests of time – and perhaps even longer than in its original conception – but also a formation that is to be viewed and observed not as a support, but as an object in its own right.

Baudart is also concerned with process; how beyond the material, its properties and original significance as well as use can be reconfigured or represented by a manner of practice. *Scotch* (2013), for example, presents a photograph printed on tracing paper laid on alveolar plastic. From immediate observance, however, one is not taken by this near-scientific manner of experimentation; instead one is fixated on the result, the soft pink tonal hues, which are balanced by an abstract juxtaposition of undulating lines. It is only after considering the title and Baudart's witticism that one thinks of the brand of tape, so often found in classrooms and various ateliers.

Presented here, however, Baudart has by a process of creation distracted the viewer from the material's utilitarian source, drawing instead on its variant aesthetic possibilities.

Permeating Baudart's work is a further concern with displacement and effect; how by virtue of presentation, one's interaction with an object can be changed completely. The work *Vinci* (2013), for example, is a sodden and textured brown doormat, yet, when transposed onto the wall and encased in a metal frame, the viewer is drawn into considering its aesthetic properties. The title, which refers to one of the greatest artistic and scientific minds of the 15-16th centuries conveys again a sense of play yet, it is ultimately the alteration of context that tests the limits of objecthood.

Eric Baudart has been widely exhibited internationally with solo exhibitions at Galerie Christophe Gaillard Paris (2025); Galerie Christophe Gaillard Brussels (2024); Contemporary Art Centre of Ivry - Crédac, Ivry-sur-Seine(2023); Centre d'art Contemporaine Les Tanneries, Amilly (2020); Galerie Valentin, Paris (2019); Edouard Malingue Gallery, Hong Kong (2018); Edouard Malingue Gallery, Shanghai (2017); Chapelle de la Trinité, Castennec Bieuzy-les-Eaux (2012); Fondation d'entreprise Ricard (2011) and La Maison Rouge, Paris (2007), as well as group exhibitions at Kiang Malingue, Hong Kong (2025); Centre d'Art contemporain de Carcassonne (2025); FRAC Artothèque Nouvelle-Aquitaine, Limoges (2025); MAC/ VAL - Val-de-Marne, Contemporary Art Museum, Vitry-sur-Seine (2022); The Art House, Singapore (2018); Bass Museum of Art, Miami (2014); MAMCO, Geneva (2013); La Centrale for Contemporary Art, Brussels (2013); Le Petit Palais, Paris (2007). In 2011, he was the recipient of the Meurice Prize for contemporary art. Baudart's work is held in various notable museum collections, including the MFA, Boston and the MAMCO, Geneva.

# 介紹

在艾域克•柏達的創作中，透過將物質特性細膩巧妙的錯置，讓作品與當代生活產生呼應共鳴。無論是蜂窩狀塑膠物、方格紙，甚或膠帶，柏達讓日常生活脫離慣有情境並賦予它們新的作用，作品中處處可見其巧思與技法。現於巴黎居住與創作的柏達，深受二十世紀法國藝術大師杜象所影響，作品可說是由杜象「現成物」的概念演變轉化而來；柏達的作品或其所創造的情境，並非單純的現成物，而是經過精心重置與重新利用，將媒材重組或改變用途，最終呈現造型、顏色與形態三者的微妙融合。

作品《Cubikron 2.0》(2013) 為一泡沫塑料製成的白色矩形底座；自古而來，藝術品一向由大理石製作而成，這件作品在見證古老諺語的同時，也對一般底座所採用的大理石媒材提出一種挑釁。此作品由和大理石截然不同的蜂窩狀塑料所製成，賦予作品線條與透光性。作品命名更顯柏達豐富的幽默感與作品宛若新生的樣貌，「Cubikron」其實是一個虛構的字，來自拉丁文「Cubicos」與希臘文「kybikós」；兩者皆有「三度空間」之意。柏達成功創造了屬於自己的當代產物；這件作品不但經得起時間焠煉，甚至可能比它的始祖流傳得還要久遠，同時也成為獨立存在的個體，觀者不能再以「輔助物」來定義它，而要以它自身的價值來審視它的存在。

柏達也很在乎「過程」；透過創作，如何能夠超越並重新定義媒材本身特性、原來意義與使用方式。作品《蘇格蘭》(2013) 為一幅平面攝影作品，印刷於放在alveolar塑膠塊上的描圖紙。第一眼時，觀者並不會被這個近乎科學實驗的方式所吸引，反而會對實驗結果感到著迷，那溫柔的粉紅漸層色澤，與畫面中波動的抽象線條達到一種並置的平衡。

而在思考作品名稱的時候，觀者才恍然大悟柏達的機智與幽默；原來他指的是在學校教室或藝術家工作室中常見的美國膠帶品牌。在這件作品中，柏達透過創作過程將觀者目光從媒材本身的實用性，轉移至它在藝術美感的可能性上。

柏達的作品中充斥著一種對「錯置」與「效果」的觀注；如何透過呈現的方式，完全改變觀者與物體的互動關係。作品《文西》(2013) 為一個溼透了的棕色門墊，但當它被裱在金屬框中並掛在牆上展示時，觀者便不禁開始思考它的美感義義。作品名稱指的是15、16世紀最偉大的藝術與科學家之一——達文西，恰好再次呼應柏達的幽默，同時說明了情境的改變是如何影響著人類對「物」的了解。

在艾域克•柏達的創作中，透過將物質特性細膩巧妙的錯置，讓作品與當代生活產生呼應共鳴。無論是蜂窩狀塑膠物、方格紙，甚或膠帶，柏達讓日常生活用品脫離慣有情境並賦予它們新的作用，作品中處處可見其巧思與技法。艾域克•柏達的作品在眾多國際展覽中廣泛展出。他曾在包括Christophe Gaillard畫廊，巴黎 (2025)、Christophe Gaillard畫廊，布魯塞爾 (2024)、Contemporary Art Centre of Ivry - Crédac，塞納河畔伊夫里 (2023)、Les Tanneries當代藝術中心，阿米利 (2020)、Valentin畫廊，巴黎 (2019)、馬凌畫廊，香港 (2018)、馬凌畫廊，上海 (2017)、Trinité教堂， 比耶於齊 (2012)、巴黎利卡德基金會 (2011)、巴黎紅樓 (2007) 等地舉辦個展，也曾參加在包括馬凌畫廊，香港 (2025)、卡卡頌當代藝術中心，卡卡頌 (2025)、FRAC Artothèque Nouvelle-Aquitaine，利摩日 (2025)、馬恩河谷當代藝術博物館，塞納河畔維特里 (2022)、The Art House，新加坡 (2018)、巴斯美術館，邁阿密 (2014)、日內瓦當代美術館 (2013)、布魯塞爾當代藝術中心 (2013)、巴黎小皇宮 (2007) 等重要機構所策劃的群展。2011年，他榮獲默里斯當代藝術大獎。柏達的作品也被多個國際著名的博物館和機構所收藏，其中包括波士頓美術館和日內瓦現當代美術館。

*Les circonstances sont neutres (Circumstances are neutral)*

Galerie Christophe Gaillard, Paris, France
Christophe Gaillard 畫廊，巴黎，法國
11.10 - 08.11 2025

The exhibition *Les circonstances sont neutres (Circumstances are neutral)* begins like a journey across a landscape without fixed points of reference, where objects are more like thresholds than answers. Nothing here is designed to reassure us: each work is a nod to tension, to a movement, to a loophole where matter, time and an unlikely biology of art meet.

The artist's work has always drawn inspiration from the question of space – not the abstract space of surveyors, but that which surrounds and besieges us: that fluctuating fabric in which our bodies live like fragile measurements. Time surfaces through slow decantation, in a patient process of accumulation, yet also with fleeting on-the-spot events that are almost seismic in nature. And that is where art emerges here: in that interval between slowness and speed, between neutrality and drama, between accident and self-evidence.

The exhibition starts with a work entitled 'Motor'. This age-old motor – eroded, swollen and hollowed out by time – comes from the depths of a former mine that was abandoned. It was not pulled out of oblivion to be restored but to be exhibited as it actually is. Displayed upon a low base of weathering steel, it is neither extolled nor distorted. It is simply put on show with its weight, mass and buried story.

The work carried out here does not seek to comment. It does not respond to trends or the imperatives of meaning. It observes. It offers a conflict between form and deterioration, between the object and the time that has shaped it, between that which was its functionality and that which is now its presence.

It is an oeuvre about pure materiality, the way in which iron, oxygen, gravity and time work together to produce something other than a motor: an inhabited item, a technical ruin, a trace. There is no lesson, but just a gaze: what something has become – and perhaps what we become too.

The series 'Papier millimétré' ('Graph paper'). What was originally a grid or a simple graph plan becomes, through repeated incisions from a box cutter, a slashed, vibrant – almost carnal – surface. The images chosen as backdrops – a portrait of Harvey Weinstein, an advertisement for a padded jacket from the company The North Face, or an Olivier Mosset painting – are not icons but pretexts: they are there to undergo the action, for the mechanical neutrality of the surface to be contrasted with the murky thickness of reality. Craters, jumps and accidents are revealed in the cuts. The lines, meant to represent the rational order, turn into scars and shivers. Control fights with chaos over its share: space is put to the test by the hand, time is put to the test by gestures, the image is put to the test by its own dissolution.

This logic of simple elements that 'stick together' also informs other works, whether they are made up of coolant radiators transformed into optical surfaces – 'OTS' – or structures like in the work 'cubiKron'. All these works follow the same principle: matter is repeated, twisted and diffracted until it liberates unexpected density. These works, like improbable organisms, remind us that biology itself is based on the infinite recombination of units that are apparently neutral.

We could even believe in a cold form of materialism here. Yet it is, in fact, the exact opposite: each object stands like a fragile organism, vibrating with its own tissue. The artist does not seek to explain the world, but, rather, test its texture, from gravity and density to continuity and wave phenomena. Everything helps create the experience of a delicate space where the surface thickens into the world.

In the installation entitled 'the studio', chain mail looks like a stirring mass that could evoke the fabric of space and time, seeming to resonate with invisible flows running through it, as if it were softly vibrating from the effect of imperceptible forces.

It rests upon AA-framed structures: the iconic Butterfly chairs, reduced to their folded X frame. These minimalistic shapes evoke a lightweight skeleton or bony framework. The rigour of their geometry contrasts with the moving flexibility of the chain mail.

The whole installation serves as a metaphor. It is more than an object. It evokes the artist in the studio, waiting, available, letting any heaven-sent occurrence happen, whatever it might be. 'Circumstances are neutral', the exhibition title tells us. Yet everything in this exhibition is dramatic. The works do not tell stories. They unfold in a grey, neutral zone where the conditions for emergence play out discreetly. There is nothing spectacular here, but just a hand that cuts, assembles and distorts. However, density and dizziness emerge from this triviality, as if each work were not an object but an unsettled organism, a fragment of time in material form.

So the exhibition offers an experience: a space-time experience made visible and tangible, stretched between control and accident, between the rigour of a grid and the improbability of a living being. Here, art is neither narrative nor decor. It is that unlikely fabric into which the fragile self-evidence of our worldly presence is weaved.

- Virgil Kohl



Installation View
展覽現場

Courtesy of the artist and Galerie Christophe Gaillard
圖片由藝術家及Christophe Gaillard畫廊提供
Photo 攝影: Rebecca Fanuele



Installation View
展覽現場

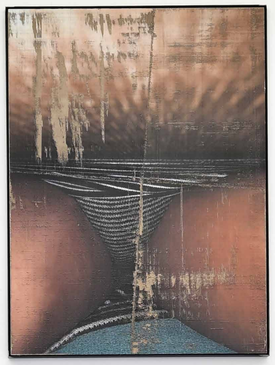
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Installation View
展覽現場

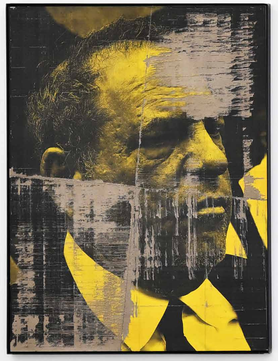
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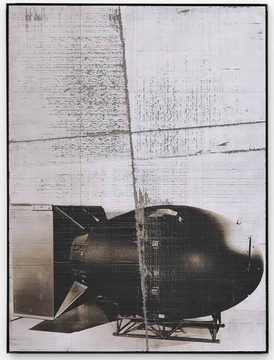




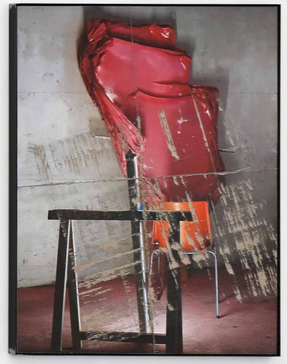















Installation View
展覽現場

Courtesy of the artist and Galerie Christophe Gaillard
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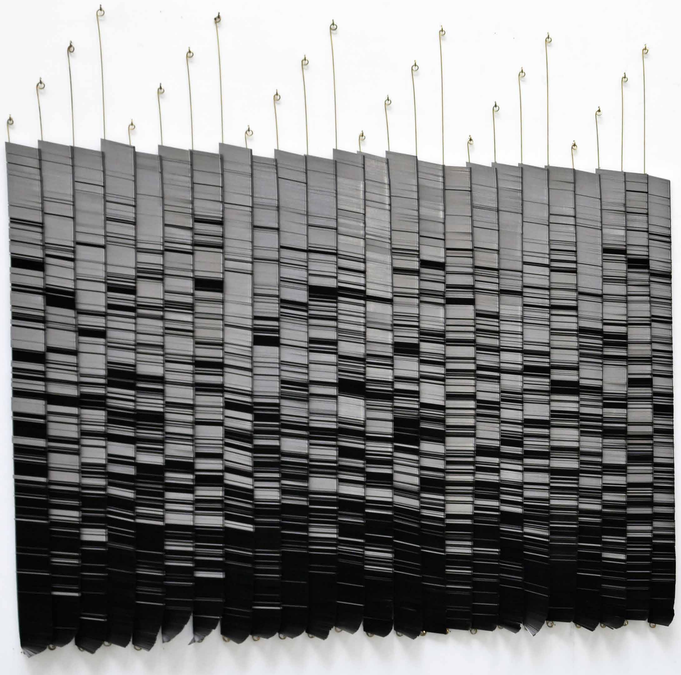


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Courtesy of the artist and Galerie Christophe Gaillard
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Photo 攝影: Rebecca Fanuele

*Untitled*
無題

Kiang Malingue, Hong Kong
馬凌畫廊，香港
25.09 - 25.10.2025

Installation View
展覽現場



Installation View
展覽現場

Installation View
展覽現場

Installation View
展覽現場

Untitled
無題

09 - 25.10.2025

Installation View
展覽現場

*Eric Baudart*

Galerie Christophe Gaillard, Brussels, Belgium
Christophe Gaillard 畫廊，布魯塞爾，比利時
17.01 - 02.03.2024

Eric Baudart's artistic practice is above all intuitive. Fascinated by the physicality of the world and the things that surround him Eric Baudart is particularly drawn to reappropriating objects that find themselves at the end of their functional lives. Apart from providing an overview of his work created over the last couple of years we are presenting a previously unseen series specifically produced for this exhibition.

— « Toujours plus fine la mouture toujours plus fine »

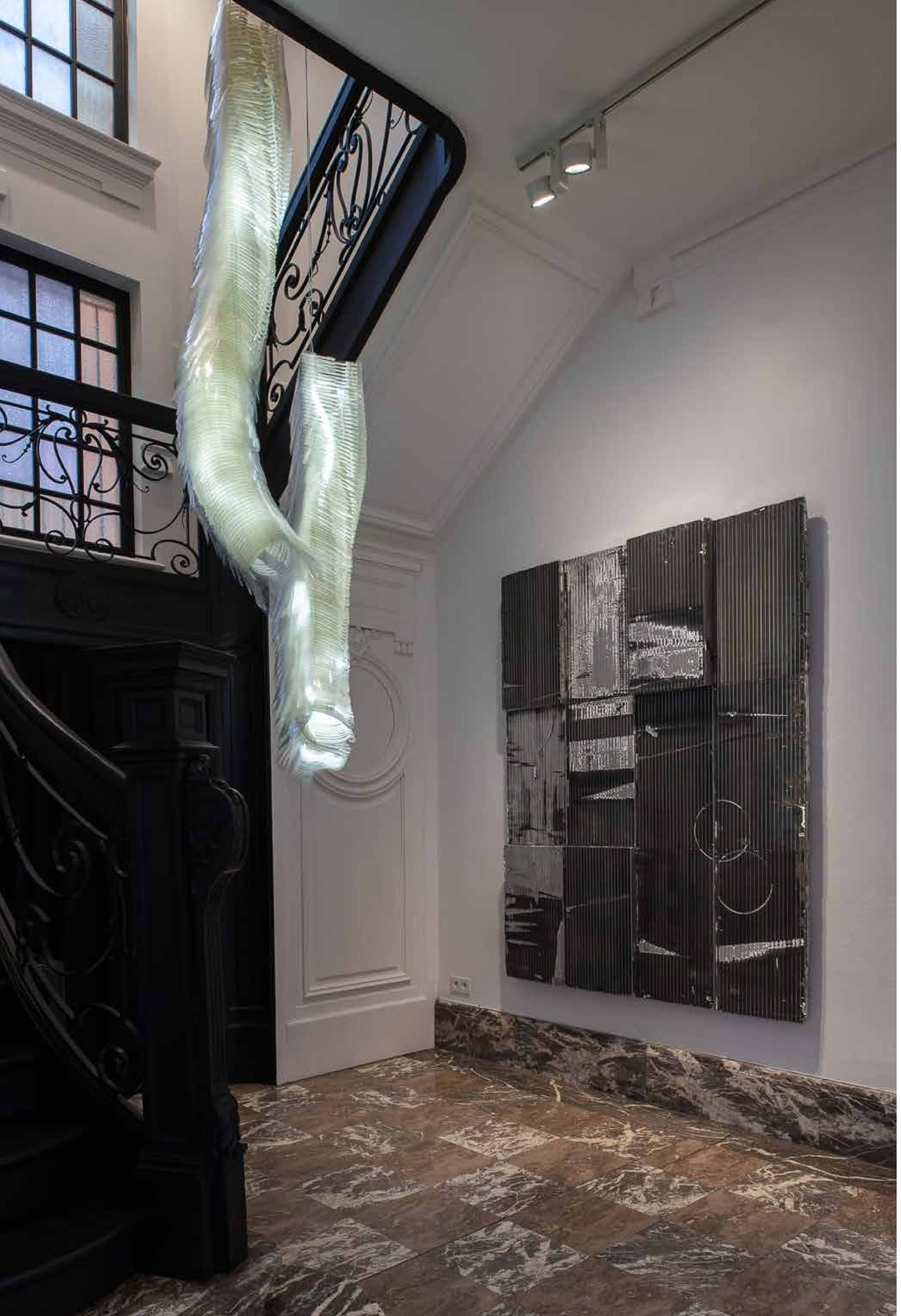
Why is there something rather than nothing? A very mediocre pupil artistic practice and tinkering were quickly able to put aside the rigour of science and philosophy which were too off-putting for my taste. Here I was at the Beaux-Arts where Warhol Agnès Martin and above all the works and writings of the Myth makers cohabited in the beautiful Belgian flea market that was my head. My work was already questioning the reality of the world its physicality and/or its mental representation. It's here in this aspect of my sensitive relationship with the world that something is happening. But this 'physical thing' is nothing other than the space that stimulates me. And because it's art that interests me I can safely say that my work has very little to do with physics. There are very few things: space life death my deafening determination. My job is to be attentive and alert. Essentially it boils down to bringing together and optimising the conditions favourable to the emergence of a form of an idea. In this respect managing day-to-day life and time is the most important thing. A detailed description of this daily routine would be of no help to you: getting up getting dressed watching television reading sleeping wandering and above all doing nothing. In a sense I wait for things to fall from the sky. The exercise consists in not missing these things like Richard Serra who in his video "hand catching lead" tries to catch the lead sheets that fall at regular intervals with his hand. To do something is to experience its 'relevance'. You could say it's proving its very existence. I then live with this work intermittently and I end up validating it or not this is the space of the studio. The object created must appear to me as a given. It's not important to me to 'understand' the meaning of the object or at least to put it into words. On the contrary I maintain a distance between the form and the words. I don't know to what extent words and language are part of my work. What I do believe is that they are tedious and weaken a fragile mental process. I'm interested in how things are shaped and in the laws that govern them. But while I like to understand and grasp things what interests me even more is releasing the potential of the things around me creating the conditions for a 'dazzling synthesis'. And ultimately it doesn't matter how realistic things are.

- Text by Galerie Christophe Gaillard



Installation View
展覽現場

Courtesy of the artist and Galerie Christophe Gaillard
圖片由藝術家及Christophe Gaillard畫廊提供
Photo 攝影: Philippe de Gobert



Installation View
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圖片由藝術家及Christophe Gaillard畫廊提供
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*CORPS SIMPLE, CORPS COMPOSÉ*

Galerie Christophe Gaillard, Paris, France
Christophe Gaillard 畫廊，巴黎，法國
12.03 - 30.04.2022



Installation View
展覽現場

Courtesy of the artist and Galerie Christophe Gaillard
圖片由藝術家及Christophe Gaillard畫廊提供
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Installation View
展覽現場

Courtesy of the artist and Galerie Christophe Gaillard
圖片由藝術家及Christophe Gaillard畫廊提供
Photo 攝影: Rebecca Fanuele

Occupying three spaces, Eric Baudart presented a collection of works produced between 2018 and 2019, highlighting the strong attention the artist pays to extracting the poetry from abandoned objects. As such, he also opened new ways of seeing the space and invites our gazes to reflect on familiar figures, mangled by time.

Miixing painting, sculptures and a monumental installation made of vertical panels traversing the space, our perception is radically transformed. Eric Baudart (b. 1972, Saint-Cloud, lives and works in Paris), unveiled a global exhibition-installation at the heart of which he posed and recomposed the frontiers between reality and fiction.

Used swimming bands, city posters that have been stripped and accumulated, a past that has been renovated by the artist thanks to the addition of pastel paint, a loose tire, millimeter paper enhanced by metallic paint, gold or silver... each had a role to play in the enterprise of reactivation, set in motion by the artist.

In a sensitive exchange between material and form, oscillating between realism and abstraction, Eric Baudart nurtured the accidents or the erosion that came under effect by time. He formulated the hypothesis of a poetic superposition between the real and fictional, which the visitor was invited to complete following their own sensitivity.

*Eric Baudart, Solo Exhibition*

Centre d'art contemporain Les Tanneries, Amilly, France
制革廠當代藝術中心 (Les Tanneries)，阿米伊，法國

05.10.2019 - 05.01.2020




Installation View
展覽現場

Centre d'art contemporain Les Tanneries, 2019.
Les Tanneries當代藝術中心展覽現場, 阿米伊, 法國, 2019年.

Courtesy of the artist and Les Tanneries – CAC, Amilly.
圖片由藝術家及Les Tanneries當代藝術中心提供.
Photo 攝影: Aurélien Mole.

Installation View
展覽現場




Installation View
展覽現場




Installation View
展覽現場




Installation View
展覽現場

Installation View
展覽現場

Installation View
展覽現場



Installation View
展覽現場

*one, maybe two Parsecs*

Edouard Malingue Gallery, Hong Kong
馬凌畫廊，香港
24.10.18 - 24.12.18

‘one, maybe two Parsecs’, Eric Baudart’s solo show at Edouard Malingue Gallery, Hong Kong refers to a unit of length or distance as coined to describe astronomical objects outside the solar system. Baudart uses this scientific rooting and also approach to discovery to address a process that involves the seeking of answers, which opens more questions: how what we know is that we’ll never know everything; how one may turn to understand a face or a piece of music, contemplate it, yet never completely solve it. Through a set of sculptural works and paintings that evoke Baudart’s continued interest in objects and materiality, he explores this condition of going towards what one does not know without fully conquering it.

Each work is dotted throughout the space as part of a constellation of individual discoveries. The sculpture ‘EqualAtoms’ stands as the first encounter and follows from Baudart’s running interest in collecting vintage detergent boxes, admiring their composition and colour, beyond their past utilitarian function. Placed in it is a cross, resting as an umbrella would in a stand, this juxtaposed placement hinting at once to the ritual of hygiene and consumption, yet also pointing to Baudart’s sharp sense of humour: the box, in a past life, treated ‘calcaire’ or limestone in English, a rusty growth that appears, in turn, to have taken over the cross. Through the composition of two found elements he creates a sense of visual irony and simultaneously points to the power of symbolism, evoking thoughts on habits and tradition, death and atomic universality.

This balance between a sense of play and the serious is extended throughout the exhibition. ‘Stephen Hawking’, for example, the sculpture which most directly relates to the show title by referencing the late brilliant physicist, is composed of a functional yet contorted chair, a direct reference to the man’s genius mind yet incapacitated physicality. Beyond this literal analogy, it serves as a reminder to not immediately judge upon appearances and the disparity, or lack thereof, between knowledge, function, aesthetics and beauty. Equally, it points to what outlasts us – thoughts, actions, minds – beyond what we immediately take, buy, use. A sense of visual tension, the varied spectrum of aesthetic to conceptual appeal, permeates Baudart’s other works. ‘CADDIE’, in its rusted hues of grey and copper, stands as a fossilised indicator of consumption, while ‘Storage Box’ rests as a shredded, textured and mangled vestige of abandon. Plastered in silver tape it signals to a sense of care but equally bounces light, taking on its own tonal qualities.

This sense of collage – layering, patching, protecting – is echoed throughout but in particular the ‘Painting’ series hanging throughout the space. Each work in this series, which in itself plays on what we traditionally consider painting, hangs as its own form of archeology. ‘Painting No. 1’ in its cracked painted wood aesthetic reminds one of an abandoned home, its texture resembling fabric traced by use and disuse, a hint of bright pink spray paint to the top left corner breaking up the otherwise monochrome palette. Similarly, the monotonal abstraction created by layers of cream blocks in ‘Painting No. 2’ is interrupted by the superimposition of a light orange sheath, the delicacy of this detail contrasting with the weight of other works in the room. Contrarily, ‘Painting No. 3’ and ‘Painting No. 4’ point more directly to the running theme of purchase, casting figures one sees on billboards as well as consumer items such as Coca Cola, staples to supermarkets and art historical movements, alike.

Ultimately, Baudart pours you into a pluralistic melting pot of considerations regards habits, values, economies, traditions and longevity. Crucially, he plays with your senses and assumptions, calling you to question, fundamentally – and as the exhibition title suggests – the limits of your knowledge and what stands the tests of distance and time.

艾域克•柏達 (Eric Baudart) 在香港馬凌畫廊的個展“one, maybe two Parsecs”參照專門衡量太陽系外天文物體之間的長度或距離單位，柏達利用這種科學根源和探索方法來處理一段尋找答案的漫長過程，從而開啟了更豐富的提問：如我們唯一知道的事情是我們永遠無法上知天文下知地理；如何能夠去瞭解一張臉龐或一段音樂，思考它，但卻不全然明白箇中的道理。通過一系列雕塑作品和繪畫，召喚出柏達對物件和物質性的持續關注，以及他如何探索人類未知領域卻又不全然征服它的條件。

每件作品作為星群的一部份如同星宿般點綴整個空間。雕塑《同等原子》首次公開展示並依照柏達對收集古董洗滌劑盒的興趣愛好，他欣賞洗滌劑盒的構造和顏色勝過了它們過去的實用功能。他在盒中置入一個十字架，如同將一把傘放入架子裡，此番巧妙的並置立即暗示出衛生和消費的儀式，同時也展現出柏達的敏銳幽默感：盒子在其過去的生命中，被視為 calcaire（法文：石灰石），不斷增生的鐵鏽，到頭來似乎已侵略了整個十字架。他藉由組合兩種拾得物元素創造了一種視覺諷刺感，同時強化了象徵主義的力量，喚起了對習慣與傳統、死亡與原子的普遍性思考。

遊戲感和嚴肅感之間的平衡在展覽中得到了延伸，如《斯蒂芬•霍金》，此雕塑作品通過引用已故的物理學家最直接地呼應展題，由一個扭曲卻仍然保有功能性的椅子組成，影射了身體缺陷卻擁有天才頭腦的霍金 。除了這個文字上的類比之外，此件作品還提醒我們不要立即判斷外表以及知識、功能、美學和美感之間的差異或匱乏。同樣地，這件作品也傳達出經久不衰的道理：以思想、行動、心智取代旋即拿取、購買、使用的行為。在 柏達其他作品中充滿視覺張力感、多元的審美以及觀念旨趣。《CADDIE》以灰色和銅色的生鏽色調作為消費行為的化石性指標，而《貯物箱》 其佈滿紋路、破敗的碎片如同遭人遺棄的殘跡。佈滿石膏的銀色膠帶散發出小心翼翼的觸感，同時也反射了光線進而呈現出自己的調子。

此種拼貼感 – 分層、修補、保護 – 貫穿整個空間，尤其是懸掛在牆上的《繪畫》系列。此系列中的每件作品，其本身所扮演的就是我們傳統上所認知的繪畫作品，以自身考古學的形式懸掛著。《繪畫 1》在其龜裂的彩繪木頭質感中讓人憶起一座被遺棄的家，其質地像使用過後廢棄的織物，左上角有一絲絲亮粉色噴漆，打破了整體趨向單色調的畫面。類似的手法也出現在《繪畫 2》中，由奶油色塊組成的單色抽象被淺橙色層層疊加所中斷，這種細節的精緻與空間內其他作品的重量形成鮮明對比。《繪畫 3》和《繪畫 4》更直接指向採購消費的議題，是關於人們在廣告牌上所看到的人物形象、可口可樂、超市的食品和與藝術史運動相關的消費品。

柏達最終意圖將觀眾帶入一個關於習慣、價值觀、經濟、傳統和長壽的多元化大熔爐。至關重要的是，他玩弄你的感官和臆測，要求你提出基本問題 – 就如同展覽名稱所暗示的那樣 – 你的知識極限以及究竟何謂距離和時間試驗。




Installation View
展覽現場



Installation View
展覽現場



Installation View
展覽現場



Installation View
展覽現場



Installation View
展覽現場



Installation View
展覽現場



*Painting No.5*
繪畫 5
2018

PVC, paint and gold
塑膠帆布,油漆,金箔
304 X 276 cm

*EqualAtoms*
同等原子
2018

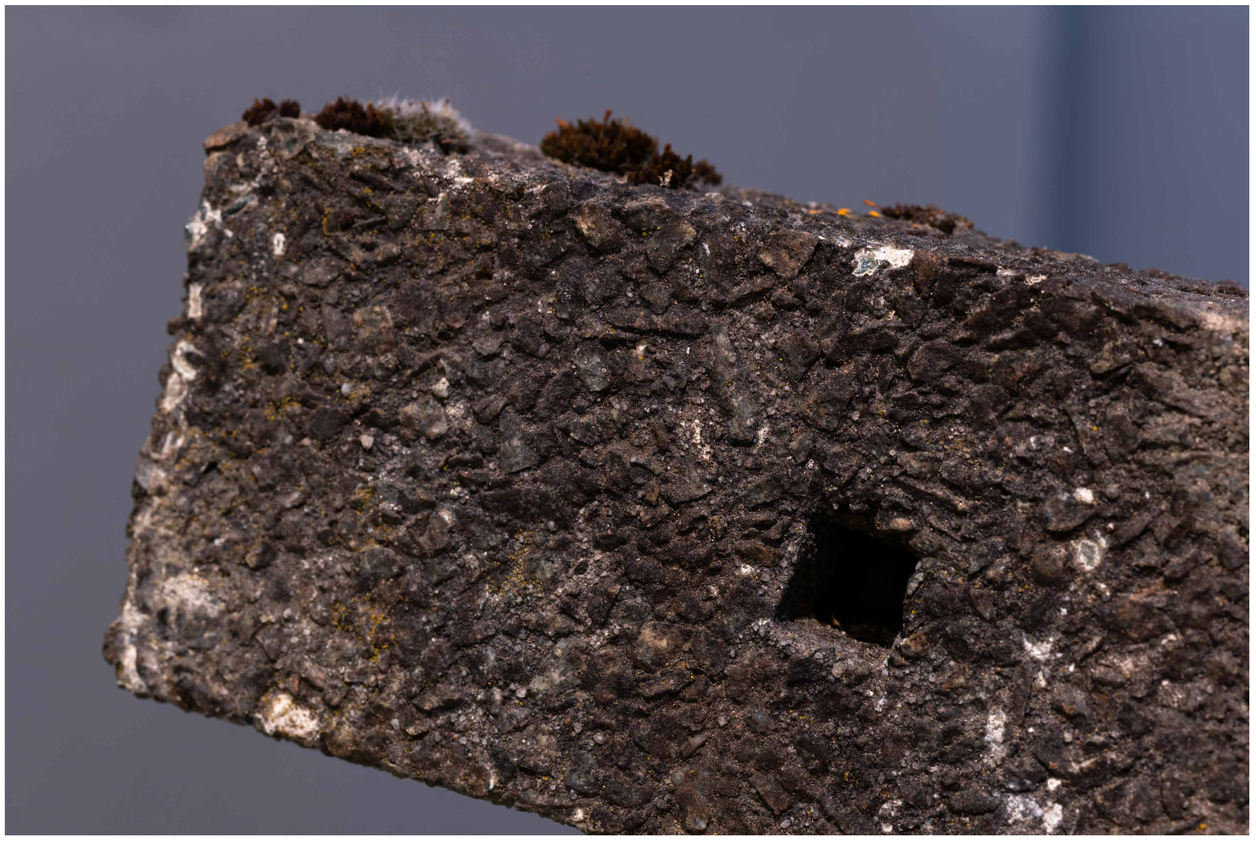
Concrete, cardboard, plaster, paint and gold
混凝土,紙板,石灰石,油漆,金箔
92 x 43 x 32 cm, 20kg









(Detail 局部)




(Detail 局部)

*Stephen Hawking*
斯蒂芬・霍金
2018

Plastic, steel, wood, faber glass and LED
塑膠,鋼,木,玻璃鋼,LED燈
103 x 85 x 54 cm, 10 kg

Installation View
展覽現場

*Stephen Hawking*
斯蒂芬•霍金
2018

Plastic, steel, wood, faber glass and LED
塑膠,鋼,木,玻璃鋼,LED燈
103 x 85 x 54 cm, 10 kg





*Diamond Whetstone Board 1*
鑽石磨刀板 1
2018

Aluminium, nickel, diamond and steel
鋁,鎳,鑽石和鋼
45 x 43 cm





*Painting No.3*
繪畫 3
2018

PVC Banner
塑膠帆布
264 x 196 cm

*Painting No.4*
繪畫 4
2018

PVC Banner
塑膠帆布
295 x 212 cm



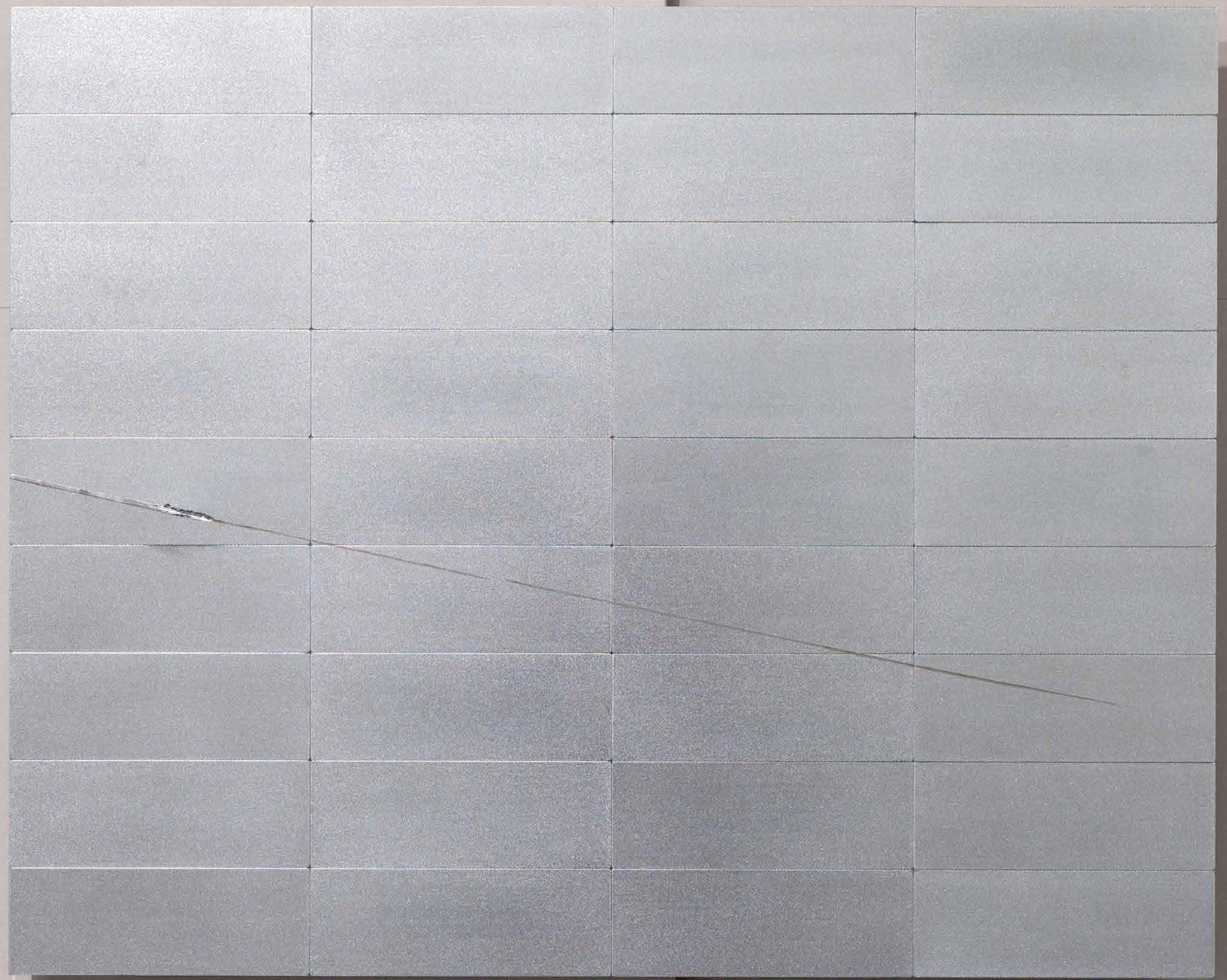
*CADDIE*
2018

Fabric, steel, rubber, wood, paint and gold
布料,鋼,橡膠,木,油漆和金
96 x 47 x 37 cm, 8 kg






(Detail 局部)



*Diamond Whetstone Board 2*
鑽石磨刀板 2
2018

Aluminium, nickel, diamond and steel
鋁,鎳,鑽石和鋼
80 x 65 cm



*Bulletproof Trillion*
億萬防衛
2018

Job site tool box, iPhone micro screws
物流工具箱, iPhone微型螺絲
81 x 91 x 49 cm





(Detail 局部)



*Painting No.1*
繪畫 1
2018

PVC banner
塑膠帆布
253 x 174 cm



*Storage Box*
貯物箱
2018

Cardboard, scotch paint and gold
紙板,史考特油漆,金箔
100 x 100 x 60 cm, 3 kg





(Detail 局部)

*Painting No.2*
*繪畫 2*
2018

PVC Banner
塑膠帆布
226 x 233 cm



*Painting No.2*
繪畫 2
2018

PVC Banner
塑膠帆布
226 x 233 cm

*ArtReview Asia "Xiang Chang": X4, X9*
ArtReview Asia 現場: X4, X9

West Bund Art & Design 2017, Shanghai, China
西岸藝術與設計博覽會 2017, 上海，中國
09.11.2017 - 12.11.2017

Returning to the West Bund is ‘Atmosphère’ (2016), an evolution from his running series bearing the same title in which he places various types of operating ventilators in a clear aquarium filled with yellow canola oil, ‘Atmosphère’ takes on a larger than life form so that the viewer’s interaction with the artwork is shifted from one of peering to that of being physically absorbed. Absurd, humorous and mildly perturbing, the apparatus operates, moving in a cyclical motion against the thick substance, creating slow, citrine ripples. The sculpture series takes inspiration from a conversation between Marcel Duchamp, Fernand Léger and Constantin Brancusi, when Duchamp, hinting to the perfection of natural simplicity, announced ‘Painting is dead. Who could make something better than this propeller? Could you?’ Furthermore, ‘Cubikron 3.3’ (2017) will be presented. Standing outdoors and composed of metallic bedsprings arranged to form a cuboidal structure, Cubikron 3.3 toys with the ordinary object’s skeletal properties: placed one in front of the either, the coils weave an intricate visual maze of dark silver juxtapositions. Over a period of time, as weather takes it toll, the sculpture shifts, changing in hues to the impact of its surroundings.

柏達受達達主義和法國新現實主義的影響，對消費社會和工業文明里的各種產物和現象加以利用，他的作品試圖通過重新組合現成物以製造新的情境，從而提出對人們漸漸固化的思維定式的反思。作品《庫比肯3.3》(2017)是十多張床墊彈簧疊放而構成的一個立方體，彈簧金屬線圈因為交錯重疊而產生奇妙的視覺體驗。位於西岸濱江的戶外裝置《大氣》(2016)，一個灌滿食用油的透明亞克力容器內，有一台運轉中的立式風扇，葉片因油的阻力而轉動緩慢，帶出液體內部細微的波瀾。通過改變物件所處的環境，一種普通的物理運動突然變得離奇，這也是艾域克．柏達作品的普遍主題：用一種中性、基礎、原理性的情境來反映世界，製造新的觀看方式。

*Cubikron 3.3*, 2017
庫比肯 3.3, 2017

Steel, nylon
240 x 240 x 210 cm
Installation view at Xiàn Chang (X4), West Bund Art & Design, Shanghai, 2017

鋼, 尼龍
240 x 240 x 210 厘米
裝置現場，《現場》，西岸藝術設計博覽會，上海，2017

Image courtesy of YTJ Studio



*Atmosphère*, 2016
大氣, 2016

Aquarium, vegetable oil, electric fan
183 x 82 x 82 cm (stand included)
Installation view at Xiàn Chang (X9), West Bund Art & Design, Shanghai, 2017

亞克力, 油, 電風扇
183 x 82 x 82 厘米
裝置現場,《現場》,西岸藝術設計博覽會,上海,2017

*“choo choo mama...”*

Edouard Malingue Gallery, Shanghai
馬凌畫廊，上海
19.03.2017 - 28.05.2017

Exhibition Documentation

Delicately transposed, it is the displaced materiality in Eric Baudart's works that spurs their contemporary resonance. A cluster of plastic rolls, millimeter paper, a desk and broom composition – commonplace utensils are flushed of everyday contextualisation and repurposed to create oeuvres that titter on the edge of artifice. Edouard Malingue Gallery, Shanghai is pleased to present Baudart's first solo show in China, 'choo choo mama...'. On display will be an array of works emblematic of Baudart's practice, which evolves from Duchamp's readymade, whilst simultaneously devolving from it; the works or situations proposed are not mere found objects but rather reconfigured and repurposed, composed and re-choreographed materials that have been carefully assembled or moulded to mount a delicate ballet of shapes, colour and form.

At the heart of Baudart's work is a notion of simplicity and play. This is emphasised from the outset by the title 'choo choo mama...', which refers quite blankly to a rock song from the 1970s by Ten Years After. There is no further association between works and title: it's merely a playful titular tent for the works, which span previous investigations to newly created pieces. Upon entering the space, visitors are presented with Cubikron 3.3 (2017), a cuboidal grid composed of carefully arranged mattress springs. Part of a revisited series, an example of which was displayed as an outdoor sculpture in the Jardins des Tuileries, Paris (2016), the sculpture plays with the basic properties of line and oscillating light - an interest that is equally highlighted by 'WRAP2' (2017), composed of thirty eight rolls to create a slanted hexagon. Wit and its nascent presence is moreover emphasised by both work titles: 'Cubikron' on the one hand derives from the Latin cubicos and on the other hand the Greek kybikós, both signifying 'having three dimensions'; 'WRAP2' referencing the materials' everyday purpose.

Permeating Baudart's work is equally a concern with displacement and effect; how by virtue of presentation, one's interaction with and perception of an object can be altered and reconsidered aesthetically. 'Toolbox' (2016) and 'Hard Day's Night' (2017), for example, are assemblages of objects found by Baudart in Brussels at a post mortem flat sale. In 'Toolbox', Baudart was struck by the unintentional composition of a hundred or so individual objects, which piled together resemble in their static arrangement a form of utilitarian 'still life' or 'nature morte'. A 'Hard Day's Night', however, is conversely a purposely neat composition of a worn desk flanked by a broom - an empty bucket and rag neatly hidden underneath. Rather than referencing the famous Beatles song carrying the same name, the title aims to highlight the objects themselves, how they're associated with hard work and here, folded away, appear to be resting overnight. As with 'Toolbox', Baudart touches upon rediscovered aesthetics of the ordinary; a 'Hard Days Night', however, further engages physical modes of perception - a sculptural work, Baudart invites viewers to interact with it, touring around it.

Baudart is also concerned with process; how beyond the material, its properties and original significance as well as use can be reconfigured or represented by a manner of practice. This consideration is key to Baudart's running 'Millimeter Paper' series. Traditionally rendered in classic blue graph paper, they appear at first sight as distant light cerulean and white abstractions. For 'choo choo mama...', however, Baudart took the series a step further tonally, creating works following the primary CMYK colours: cyan, magenta, yellow and black. By removing the element of personal tonal choice, Baudart references the found object - the tonal blocks creating a visual matrix that contrasts with the seeming abstraction. Upon closer inspection, however, they are revealed to be the product of the disciplined millimeter-by-millimeter act of scratching the thick architectural paper. Compulsive and rigorous, yet delicate and detailed, the series recalls repetitive motion and quiet monotony associated with the task of threading a surface.

A final key concern that delicately runs through certain works is movement. 'Revolution', for example, echoes the found object aesthetic of 'Tool Box' and a 'Hard Day's Night' but adds a further element of physical engagement: a rundown standup fan found in Miami several years back, the motor was purposely changed to operate at the slower pace of five revolutions per minute. Taking this notion of altered motion a step further is Baudart's major sculpture 'Atmosphère' (2016), presented on the West Bund waterfront. An evolution from his running series bearing the same title in which he places various types of operating ventilators in a clear aquarium filled with yellow canola oil, 'Atmosphère' takes on a larger than life form so that the viewer's interaction with the artwork is shifted from one of peering to that of being physically absorbed. Absurd, humorous and mildly perturbing, the apparatus operates, moving in a cyclical motion against the thick substance, creating slow, citrine ripples. The sculpture series takes inspiration from a conversation between Marcel Duchamp, Fernand Léger and Constantin Brancusi, when Duchamp, hinting to the perfection of natural simplicity, announced 'Painting is dead. Who could make something better than this propeller? Could you?'

《choo choo mama...》是法國藝術家艾域克．柏達在中國大陸的首個個展，也是馬凌畫廊（上海）2017年的首展。

柏達於1972年生於法國巴黎，在新一代法國藝術家中備受矚目。他擅長挪用、改造、轉換現成物，把日常生活中人們習以為常、視而不見的物件從其功能性中抽離出來，它們被孤立、被拆解、被堆積或被重組，物件本身的概念被適度消解，在展覽的語境下產生新的語言指涉和審美意義。柏達認為，被用過的物件是最好的藝術材料，因為它們避免了藝術中對材料的傳統詮釋，從而更好的呈現超越物質的精神層面。他獨到的見解是：在大多數時候，不需要造新的「作品」。柏達永遠處在對「物件」的搜索模式，從布魯塞爾到邁阿密，再到上海的舊貨市場，在世界各地尋覓可以被轉化成藝術的現成物。日久天長落下的灰塵，使用過程中的破損，擁有它的人曾留下的印記，這些無意識的痕跡正是柏達對現成物著迷的原因。展覽名稱《choo choo mama...》同樣是現成物：這是英國搖滾樂隊Ten Years After的一首歌，柏達在他個人電腦的音樂目錄中隨機挑選了這首歌，作為本次展覽的題目。他喜歡把「choo choo mama」讀出來時的音樂性和節奏感，但更重要的是，他試圖避免讓藝術的題目（展覽的、作品的...）變成機智的比喻或明確的信息，他強調尋找物件、再將物件轉化無非是他作為一個藝術家的日常。

柏達受達達主義和法國新現實主義的影響，對消費社會和工業文明裡的各種產物和現象加以利用，他繼承及拓展杜尚的現成物概念，發展出一種不同的路徑：他既沒有利用現成物去挑釁傳統美學，也沒有徹底接納現成品去發掘當中的美學，他的作品試圖通過重新組合現成物以製造新的情境，從而提出對人們漸漸固化的思維定式的反思。他在作品《庫比肯3.3 (Cubikron 3.3, 2017）和《捆綁二次方》（Wrap²，2017）中使用了相似的手段：《庫比肯3.3》是十多張床墊彈簧疊放而構成的一個立方體，彈簧金屬線圈因為交錯重疊而產生奇妙的視覺體驗；《捆綁二次方》中38卷工業用的纏繞膜被組合成一個蜂巢狀的六面體，斜靠在牆邊。這些來自我們日常生活中的普通物件，因全新的視角和組合方式給觀者帶來異乎尋常的畫面和感受。

在作品《毫米繪算紙》（Papier Mil-limetre，2017）和《光魂陣》（Light Trap，2016）中，柏達把重疊和堆積的策略運用在創作的行動本身，在過程中要求大量耗費時日的手工勞作。《毫米繪算紙》裡，需要在一張巨幅的建築工程紙上按照紋理每隔一毫米行距用刀刻出刮痕，通過單調而機械的重復動作，最後讓紙張呈現出特殊的肌理。這次，作品的物質性退居其次，主角是冗長的時間和反復的手勢留下的痕跡。

本次展覽將展出艾域克．柏達的十餘件作品，其中包括位於西岸濱江的戶外裝置《大氣》（Atmosphere，2015），一個灌滿食用油的透明亞克力容器內，有一台運轉中的立式風扇，葉片因油的阻力而轉動緩慢，帶出液體內部細微的波瀾。通過改變物件所處的環境，一種普通的物理運動突然變得離奇，這也是艾域克．柏達作品的普遍主題：用一種中性、基礎、原理性的情境來反映世界，製造新的觀看方式。

不同的呈現方式亦是艾域克•柏達作品中值得關注的地方，他可以讓物體與物體的相互作用徹底地改變。作*Safecover – Yellow,* 是一件艾域克•柏達顛覆物件結構和內容的作品，旨於測試物件之間的極限。同樣，作品*Paillasson*從第一眼看似是一塊破爛且帶有紋理棕色門墊，然而，當裱裝在一個金屬框架內並掛到牆壁上時，經仔細檢查，觀眾可以注意到，每塊墊都已經通過污染，風化及踐踏等各種干預處理行為而變質。因此，當人類的行為被移植或參與到日常物件裡面時，會逼使觀眾強制投入並重新考慮其美觀性。

為了突出如何運用不同的物料和呈現方式，繼而加入一層遊戲性質：矗立站在畫廊中央的裝置作品*Cubikron 3.0*，以金屬組成的彈簧床排列、形成一個立方結構，這暗銀色的線圈編織出複雜的視覺迷宮，與其他日常物品的骨骼結構產生相互性的衝突及趣味。另一組裝置作品*Atmosphère*，展示著一個風扇在一個裝滿油的水箱中緩慢旋轉，不只是選材於幾種單一物品的結合，更發展成一組近乎科學實驗的系統，重新的探索以及整理出物件之間的微妙關係，從中提醒觀眾重新觀察及思考日常所見事物的元素的屬性。

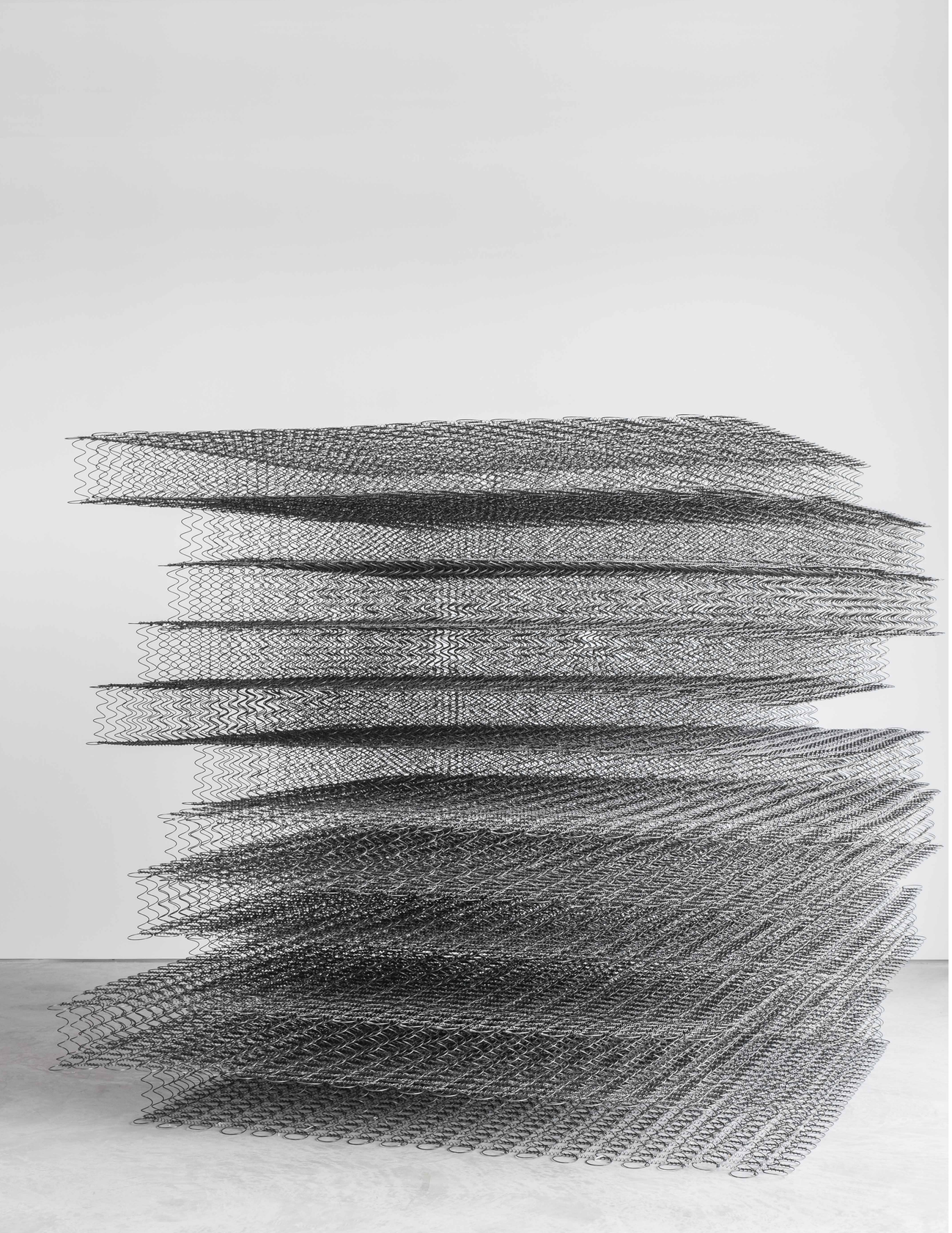
Installation View
展覽現場

艾域克·柏达
Eric Baudart

choo choo mama...

19.03 - 28.05

Installation View
展覽現場



*Cubikorn 3.3*庫比肯 *3.3*, 2015
Steel
鋼
240 x 240 x 210 cm



Installation View
展覽現場

*Papier Millimetré* 毫米繪算紙, 2017
Aluminium, paper, cardboard, PMMA
鋁, 紙, 紙板, 亞克力
207.2 x 147.2 x 26 cm each



Installation View
展覽現場



*Hard Day's Night* 日落而息，2017
Wood, plastic
木，塑膠
80 x 65 x 60 cm



Installation View
展覽現場




*Reboot 001*銳步 001, 2016
Aluminium, ruber boot
鋁,靴
25.5 x 37.3 x 1 cm




*WRAP2*捆綁二次方, 2017
Polyester, cardboard, nylon
聚酯, 紙板, 尼龍
100 x 250 x 105 cm




*Tool Box* 工具箱, 2016
Plastic, steel and other objects
塑膠, 鋼, 其他工具
50 x 45 x 20 cm

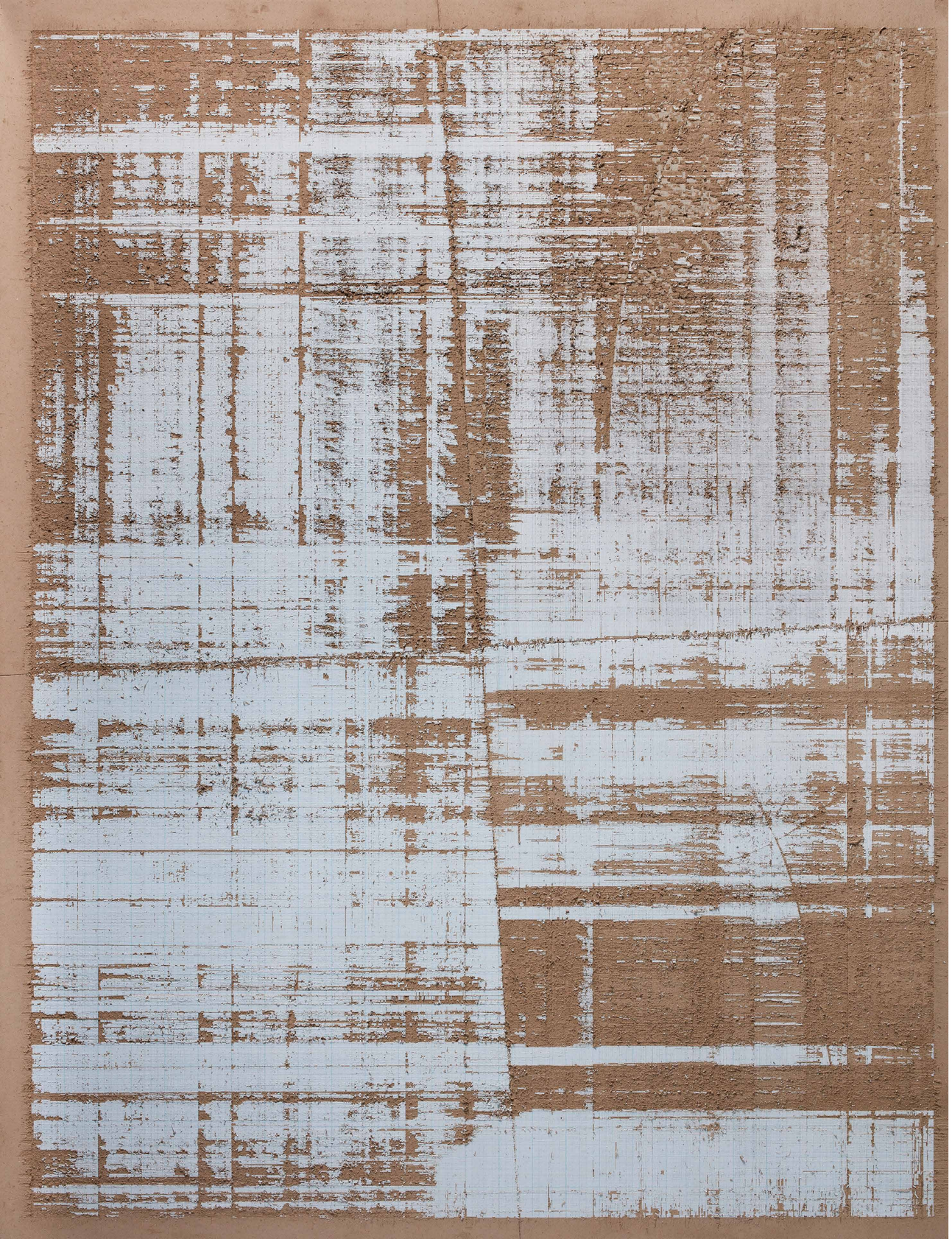


*Revolution - Le général* 公轉, 2016
Steel, micro motor
鋼, 微型馬達
227 x 80 x 80 cm

Installation View
展覽現場

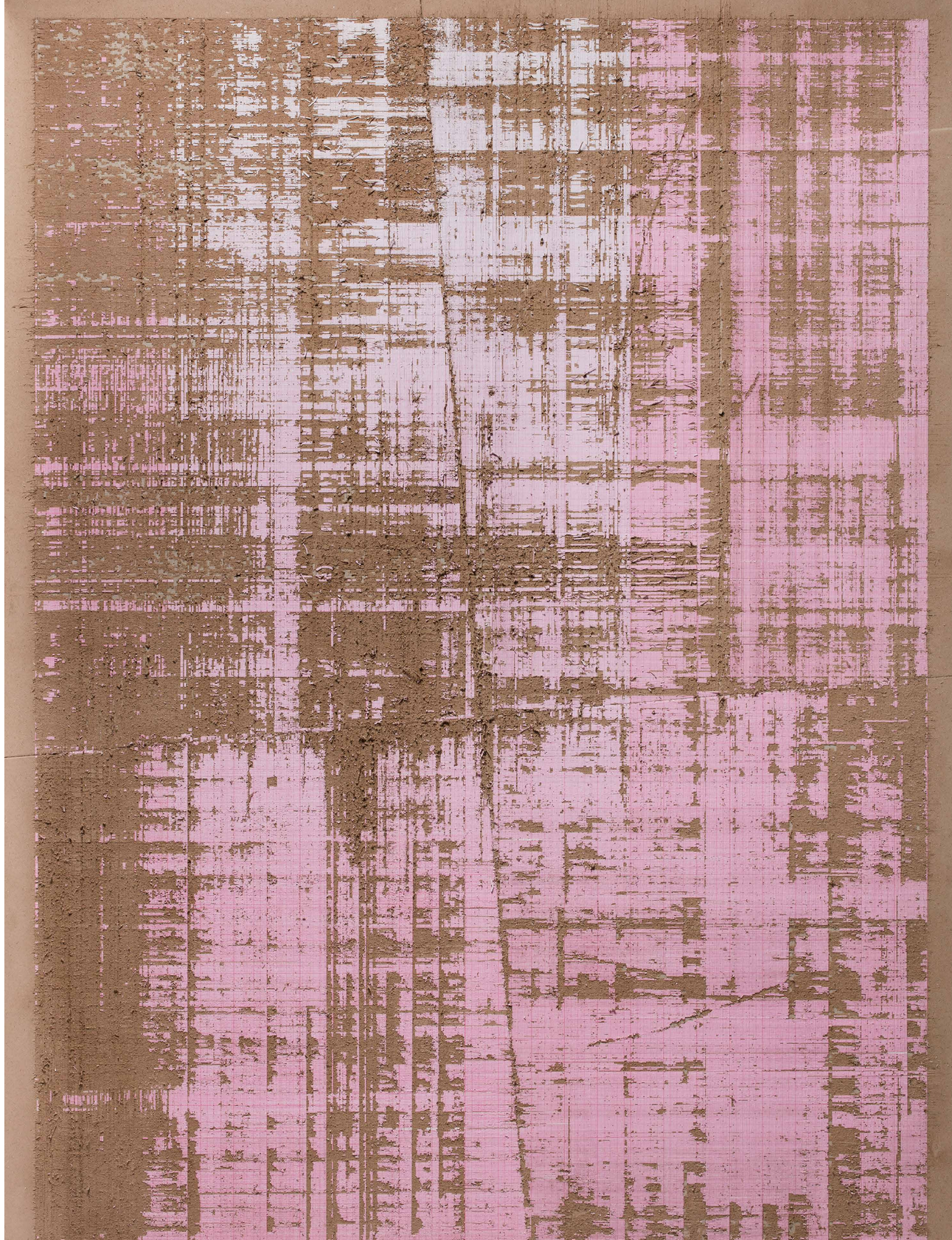


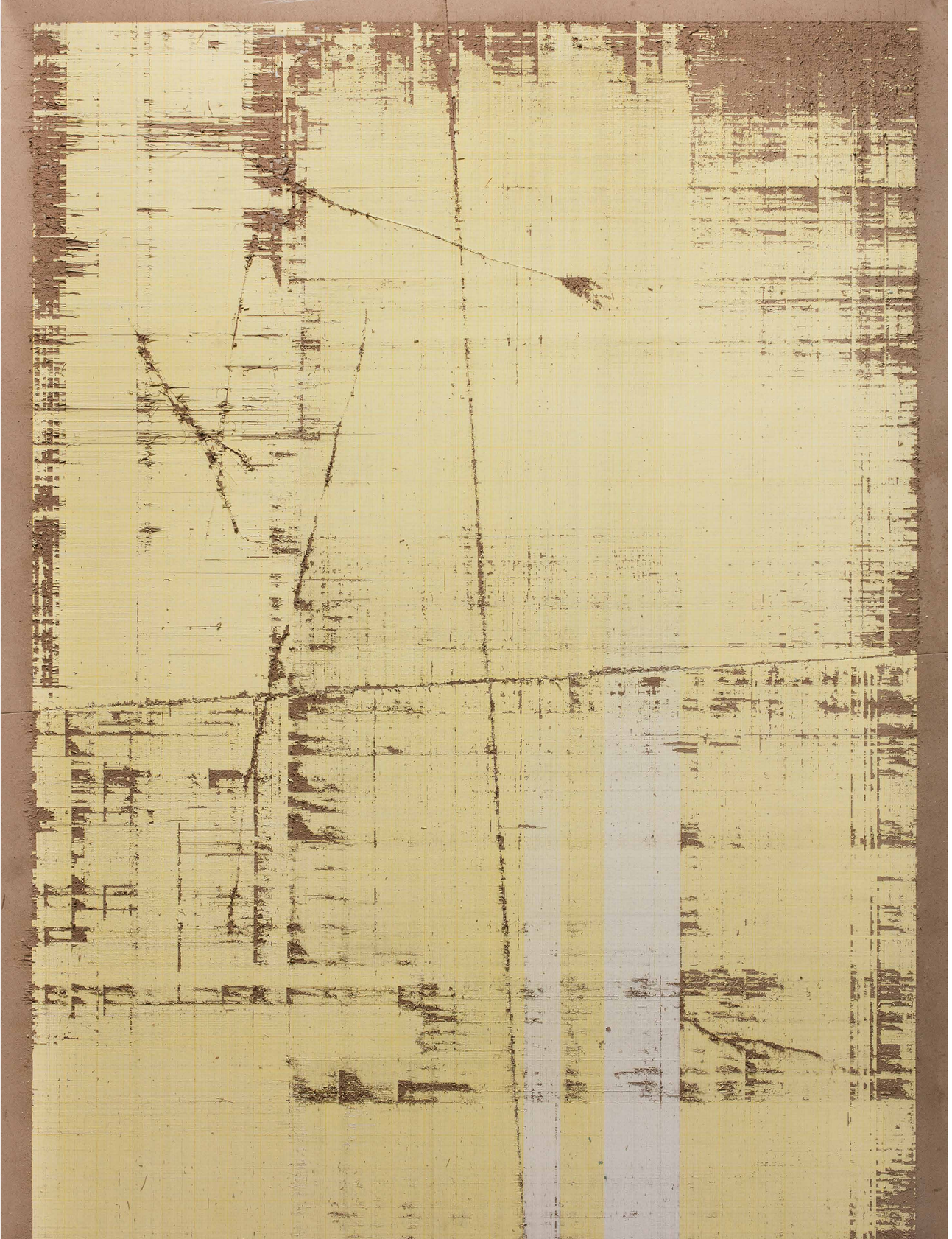
*Light trap* 光魂陣, 2016
Aluminium, steel
鋁, 鋼
200 x 135 x 10.6 cm



*Millimetré graph paper CMYK (cyan)*, 2017
毫米繪算紙 (靛藍)
Aluminium, paper, cardboard, PMMA
鋁,紙,紙板,亞克力
207.2 x 147.2 x 26 cm

*Millimetré graph paper CMYK (magenta)*, 2017
毫米繪算紙 (洋紅)
Aluminium, paper, cardboard, PMMA
鋁,紙,紙板,亞克力
207.2 x 147.2 x 26 cm





*Millimetré graph paper CMYK (yellow)*, 2017
毫米繪算紙 (黃)
Aluminium, paper, cardboard, PMMA
鋁,紙,紙板,亞克力
207.2 x 147.2 x 26 cm

*Millimetré graph paper CMYK (black)*, 2017
毫米繪算紙 (黑)
Aluminium, paper, cardboard, PMMA
鋁,紙,紙板,亞克力
207.2 x 147.2 x 26 cm



*“Atmosphère”*

Public Sector, Art Basel Miami Beach, Miami, United States
公藝共融，巴塞爾藝術展邁阿密海灘展會, 邁阿密, 美國

01.12.2016 - 04.12.2016

Eric Baudart is presenting 'Atmosphère' (2016) in the Public Sector at Collins Park. An evolution from his running series bearing the same title in which he places various types of operating ventilators in a clear aquarium filled with yellow canola oil, 'Atmosphère' (2016) takes on a larger than life form so that the viewer's interaction with the artwork is shifted from one of peering to that of being physically absorbed. Absurd, humorous and mildly perturbing, the apparatus operates, moving in a cyclical motion against the thick substance, creating slow, citrine ripples. The sculpture series takes inspiration from a conversation between Marcel Duchamp, Fernand Léger and Constantin Brancusi, when Duchamp, hinting to the perfection of natural simplicity, announced 'Painting is dead. Who could make something better than this propeller? Could you?' Living and working in Paris, Eric Baudart has been exhibited internationally at La Centrale for Contemporary Art, Brussels and the Bass Museum of Art, Miami among other locations. His work is held in several permanent collections including the MAMCO, Geneva and the Museum of Fine Arts, Boston. In 2011 he was the recipient of the Meurice Prize for contemporary art.

艾域克•柏達將於柯林斯公園的「公藝共融」展出“Atmosphère”（2016），延續其同名系列，將各式通風機置於注滿芥花油的水缸中。極爲龐大的新作使觀者素來窺探式的互動轉化爲一種完全置身其中的經歷。儀器在水缸中緩緩旋轉，或激起茶晶色的漣漪；荒誕、幽默而稍微勞神。該系列的靈感源自杜尚、萊熱和布朗庫西的對話：言談間杜尚欲暗指自然簡約之美，便宣告：「繪畫已死。誰可以創造出比這螺旋槳更好的東西？你可以嗎？」艾域克•柏達現居於巴黎，曾參與布魯塞爾當代藝術中心和邁阿密巴斯美術館等國際大展，其作品獲多個著名館藏羅致，包括波士頓美術館和日內瓦日內瓦當代美術館。他於2011年獲頒莫里斯當代藝術大獎。

Installation View
展覽現場



Atmosphère, 2016

Aquarium, oil, electric fan
魚缸,油,電風扇
183 x 82 x 82 cm



Installation View
展覽現場

*“Hors Les Murs”*
“牆外”

FIAC 2016, France
20.10.2016 - 23.10.2016

Eric Baudart is exhibiting a sculpture in FIAC's public sector in the Jardins des Tuileries. Part of his Cubikron series, the sculpture, composed of metallic bedsprings arranged to form a cuboidal structure, toys with the ordinary object's skeletal properties: placed one on top of another, the coils weave an intricate visual maze of dark silver juxtapositions. Delicately transposed, it's the displaced materiality in Eric Baudart's works that spurs their contemporary resonance; everyday, commonplace elements are flushed of everyday context and repurposed to create oeuvres that titter on the edge of artifice.

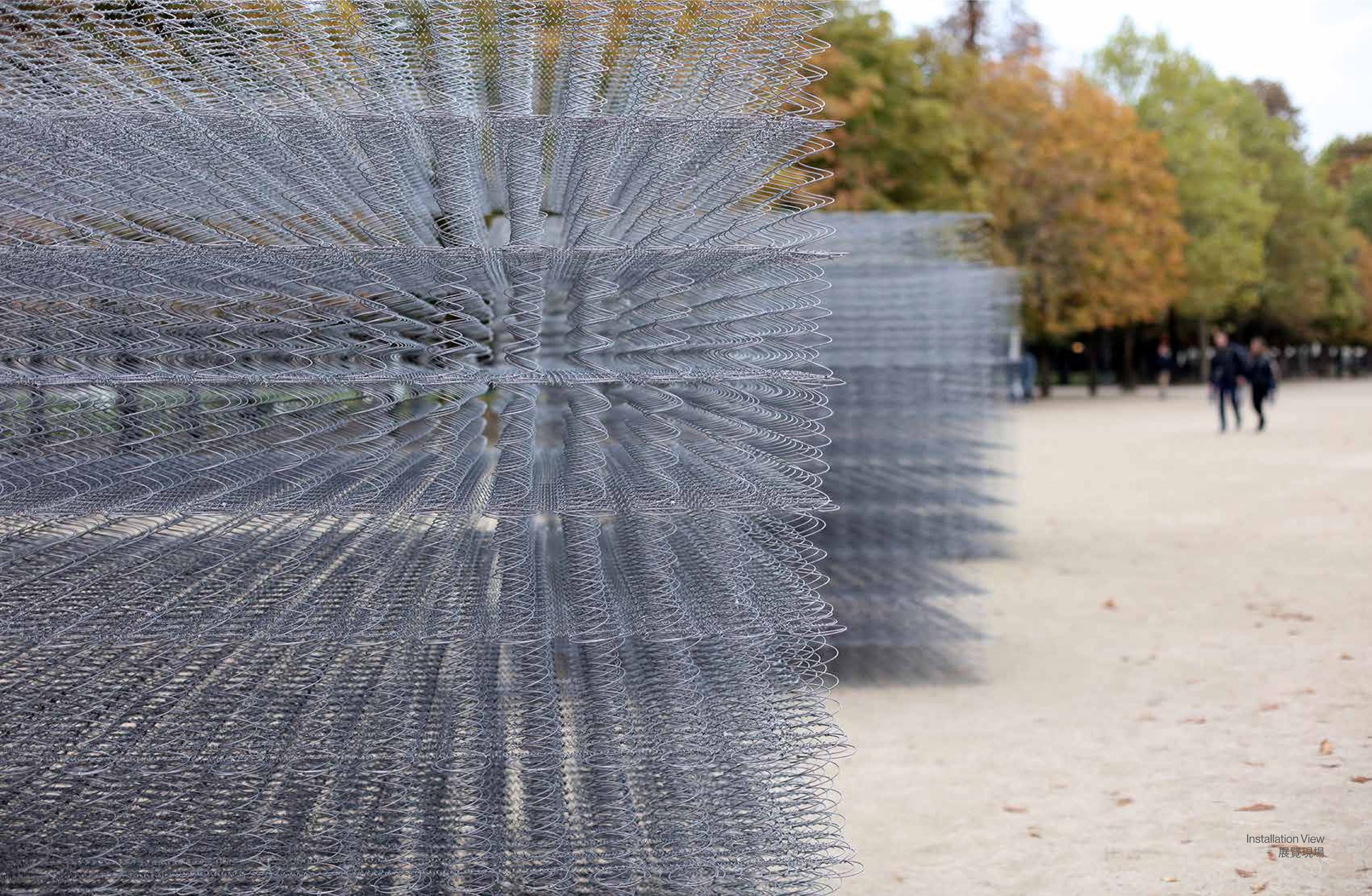
艾域克•柏達於法國杜樂麗花園展出公開裝置作品。延續其「Cubikron」系列，艾域克利用金屬彈簧床組成巨型立方體， 與物件結構對話：當彈簧床一個個被疊起，暗銀色的線圈編織出複雜的視覺迷宮。物件經過精巧的重塑，艾域克的作品標誌著一種當代性；艾域克把生活元素帶到日常環境以外，透過作品堆砌出一個令人會心微笑的小把氣。



Installation View
展覽現場

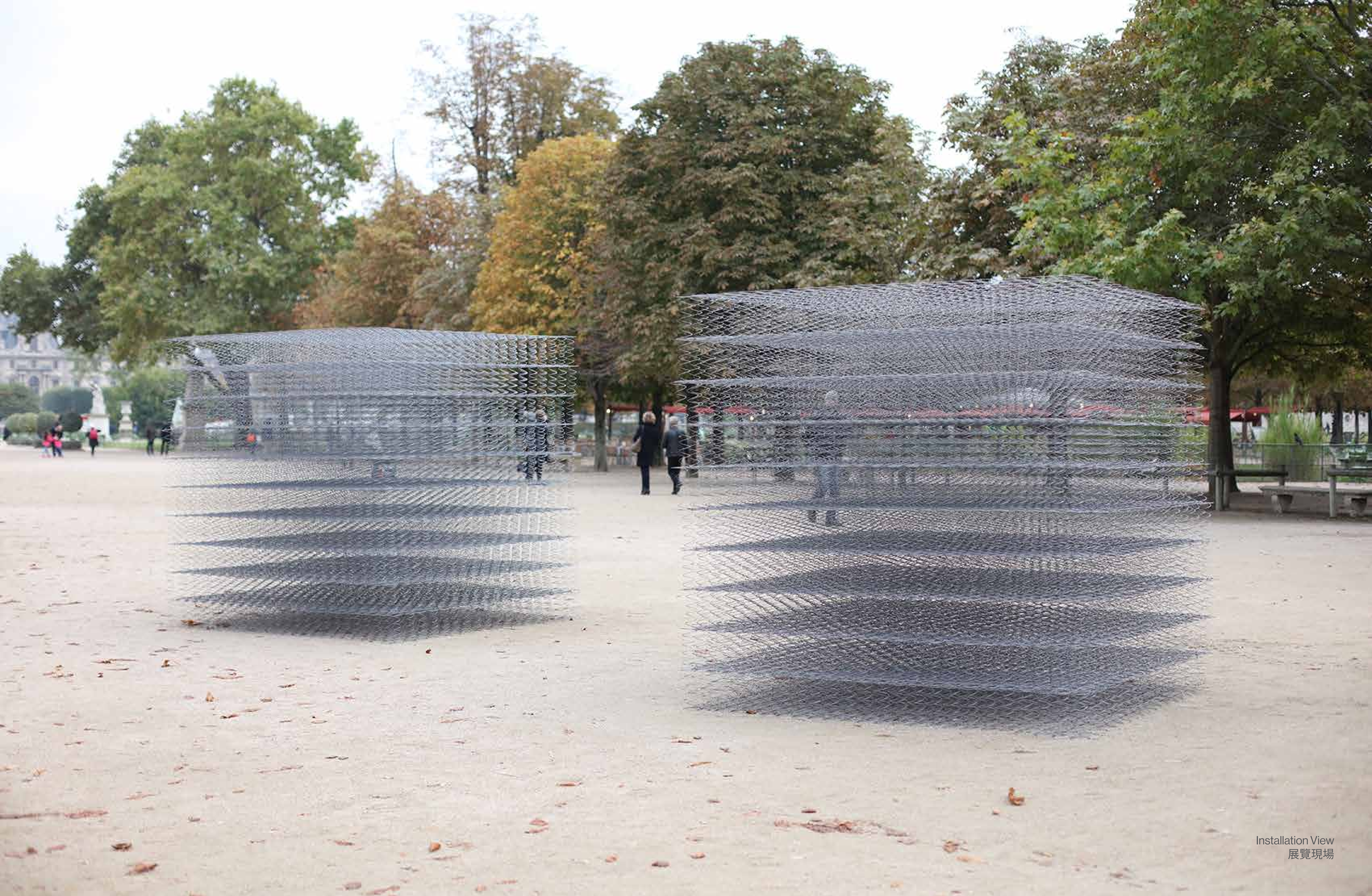
*Cubikron*, 2016

Metallic Bedstrings
金屬床彈簧



Installation View
展覽現場

Installation View
展覽現場



Installation View
展覽現場

*“again, again, and again”*
“一次, 又一次, 再一次”

Edouard Malingue Gallery, Hong Kong
馬凌畫廊，香港
23.04.2015 - 30.05.2015

‘again, again and again’ at Edouard Malingue Gallery marks Baudart’s first solo show in Hong Kong and presents a new series of works as well as two installations that introduce how his practice evolves from Duchamp’s readymade, whilst simultaneously devolving from it. The works or situations proposed are not mere found objects but rather reconfigured and repurposed, composed and re-choreographed materials that have been carefully assembled or moulded to mount a delicate ballet of shapes, colour and form.

The Papier Millimetré works appear at first sight as distant light blue and white abstractions. Upon closer inspection, however, they are revealed to be the product of the disciplined millimeter-by-millimeter act of scratching the thick architectural paper. Compulsive and rigorous, yet delicate and detailed, the series recalls the title of the exhibition through the repetitive motion and quiet monotony associated with the task of threading a surface. Similarly theConcav works, which appear as glistening wall-hung golden beacons, are in actuality discarded blocks of street side advertisements that have been repeatedly coated in layers and layers of golden spray paint. Baudart thus plays with repetitive processes but also invites us to look ‘again’ by reworking materials in ways that unsuspectingly flesh out their aesthetic possibilities.

Permeating Baudart’s work is also a concern with displacement and effect; how by virtue of presentation, one’s interaction with an object can be changed completely. Safecover – Yellow, for example, a found safety cover coated by Baudart, conveys how alteration of context tests the limits of objecthood. Similarly, the Paillasson works appear at first sight as sodden and textured brown doormats, yet, when transposed onto the wall and encased in a metal frame, the viewer is drawn into considering their aesthetic properties. Upon closer inspection the viewer can note that each mat has been treated through various acts of intervention: soiling, weathering, stomping. The everyday object thus transplanted to artwork serves as a tracer of human involvement.

Highlighting these considerations of material and presentation whilst adding a further layer of play are the installations Cubikron 3.0 and Atmosphère. Standing in the middle of the gallery and composed of metallic bedsprings arranged to form a cuboidal structure, Cubikron 3.0 toys with the ordinary object’s skeletal properties: placed one in front of the either, the coils weave an intricate visual maze of dark silver juxtapositions. Atmosphère, rather than sourcing a single material for composition, presents a clear tank filled with oil in which a fan slowly rotates. The system appears as a near scientific experiment, a complete reconfiguration of the relationship between the materials. In turn, you are prompted to reconsider the properties of elements permeating the everyday.

“一次，又一次，再一次”中展示一系列全新的作品,包括兩組從杜尚現成作品中取材而進一步演變而成的裝置作品。作品不只利用現成的物件,還運用了一些重新配置和改變用途後組成的組裝或模壓材料，微妙地融合組裝出不同顏色的形狀和結構。

遠看作品 *Papier Millimetré*, 第一眼看見的顯然是一片抽象的淡藍色和白色，但仔細觀察後，會發覺一幅規律地在建築工程紙上做出毫米逐毫米刮痕效果的作品。透過不斷的重複動作所譜出的一種安靜和單調，帶出了艾域克・柏達對於強迫性和嚴謹, 卻不失細膩和細緻的追求, 正正地貼合了他這次個展的標題, 同樣地, 作品*Concav*看似是閃閃發光的壁掛式標示, 實際上卻是把被丟棄在街邊的廣告牌塊反覆地塗上一層又一層的金色噴漆。艾域克・柏達希望透過他重複性的作畫動作,呼喚觀眾們“再次”去看看不同物料的延展性及可能性。

不同的呈現方式亦是艾域克・柏達作品中值得關注的地方, 他可以讓物體與物體的相互作用徹底地改變。作*Safecover – Yellow,* 是一件艾域克・柏達顛覆物件結構和內容的作品, 旨於測試物件之間的極限。同樣, 作品*Paillasson*從第一眼看似是一塊破爛且帶有紋理棕色門墊, 然而, 當裱裝在一個金屬框架內並掛到牆壁上時,經仔細檢查, 觀眾可以注意到, 每塊墊都已經通過污染, 風化及踐踏等各種干預處理行為而變質。因此, 當人類的行為被移植或參與到日常物件裡面時, 會逼使觀眾強制投入並重新考慮其美觀性。

為了突出如何運用不同的物料和呈現方式, 繼而加入一層遊戲性質: 矗立站在畫廊中央的裝置作品*Cubikron 3.0*, 以金屬組成的彈簧床排列、形成一個立方結構, 這暗銀色的線圈編織出複雜的視覺迷宮，與其他日常物品的骨骼結構產生相互性的衝突及趣味。另一組裝置作品*Atmosphère*，展示著一個風扇在一個裝滿油的水箱中緩慢旋轉, 不只是選材於幾種單一物品的結合, 更發展成一組近乎科學實驗的系統, 重新的探索以及整理出物件之間的微妙關係，從中提醒觀眾重新觀察及思考日常所見事物的元素的屬性。



Installation View
展覽現場



*Atmosphère,* 2015
Aquarium, oil, fan
玻璃缸，油，風扇
62 x 121 x 61 cm

*Click to watch video >>>*

Installation View
展覽現場




Installation View
展覽現場




*Atmosphère,* 2015
Aquarium, oil, megaphone
玻璃缸，油，擴音器
70 x 51 x 50 cm



Installation View
展覽現場



Installation View
展覽現場




*Atmosphère,* 2015
Aquarium, oil, megaphone
玻璃缸，油，擴音器
47 x 80 x 50 cm

Installation View
展覽現場



*conCav,* 2015
Poster, spray paint
海報、塗料

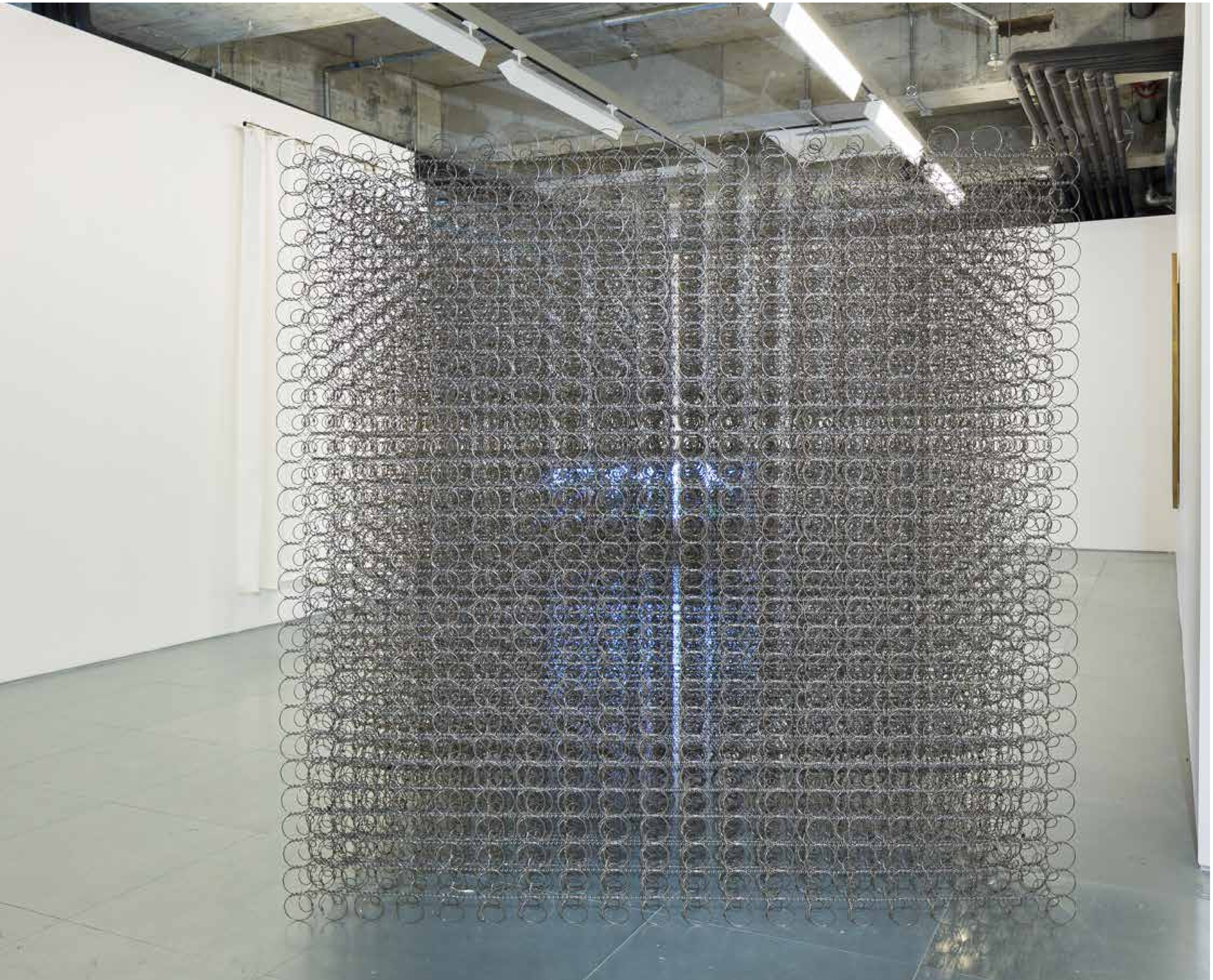
230 x 162 x 46 cm



*Papier Millimetré*, 2015
Millimetre paper
毫米方格紙
Variable dimensions
尺寸可變



Installation View
展覽現場



*Cubikron 3.0*, 2015
Steel
鋼
178 x 178 x 180 cm




Installation View
展覽現場



*Paillasson*, 2015
Silicone, steel
矽膠，鋼
159 x 81 cm (each)




*Solarium*, 2015
Sunbed, washing powder
日光燈、洗衣粉
200 x 85 x 75 cm

*'Invisible Light'*
《隱形之光》

Edouard Malingue Gallery
馬凌畫廊
15.01.2015 – 07.03.2015

“Eric Baudart’s practice, which focuses on found objects, owes more directly to Marcel Duchamp’s ready-made. The concept was defined by the Surrealists in 1938 as “an ordinary object elevated to the dignity of a work of art by the mere choice of an artist”. By selecting, as well as experimenting with, ordinary materials, Baudart (b. 1972), who lives and works in Paris, discovers beauty and meaning in the mundane. Scotch (2013), for example, is a scanner photograph of a roll of adhesive tape, printed on tracing paper and laid on alveolar plastic. The work’s abstract composition, soft pink palette, and the alluring way in which the tape has caught the light, demonstrate the aesthetic possibilities concealed within a utilitarian source.” - Samantha Leese

“艾域克·柏達的藝術手法著重日常所見之物，也就與馬歇爾·杜尚的實物藝術更為接近。實物藝術這一概念源於1938年超現實藝術家的定義“尋常之物經由藝術家的選擇而搖身一變成為藝術品”。通過對普通材料的挑選和試驗，柏達（1972）這位在巴黎生活和工作的藝術家於平凡之中發現了美和意義。例如，其作品“Scotch”（2013）是一卷膠布的掃描照片，印於描圖紙之上，並用肺泡塑膠安置。這件作品的抽象構成，淡粉色顏料，膠布聚光的迷人方式，展示了隱匿於實用材料之中的美學可能性。” - Samantha Leese



Installation View
展覽現場

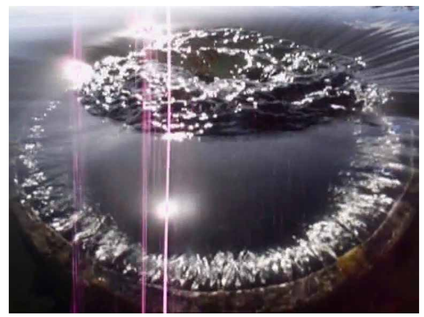






Stills from *Caresse-moi*, 2007
Video
錄像
29 min 56 sec
Edition 1/5
第 1/5版
Click to View >>>



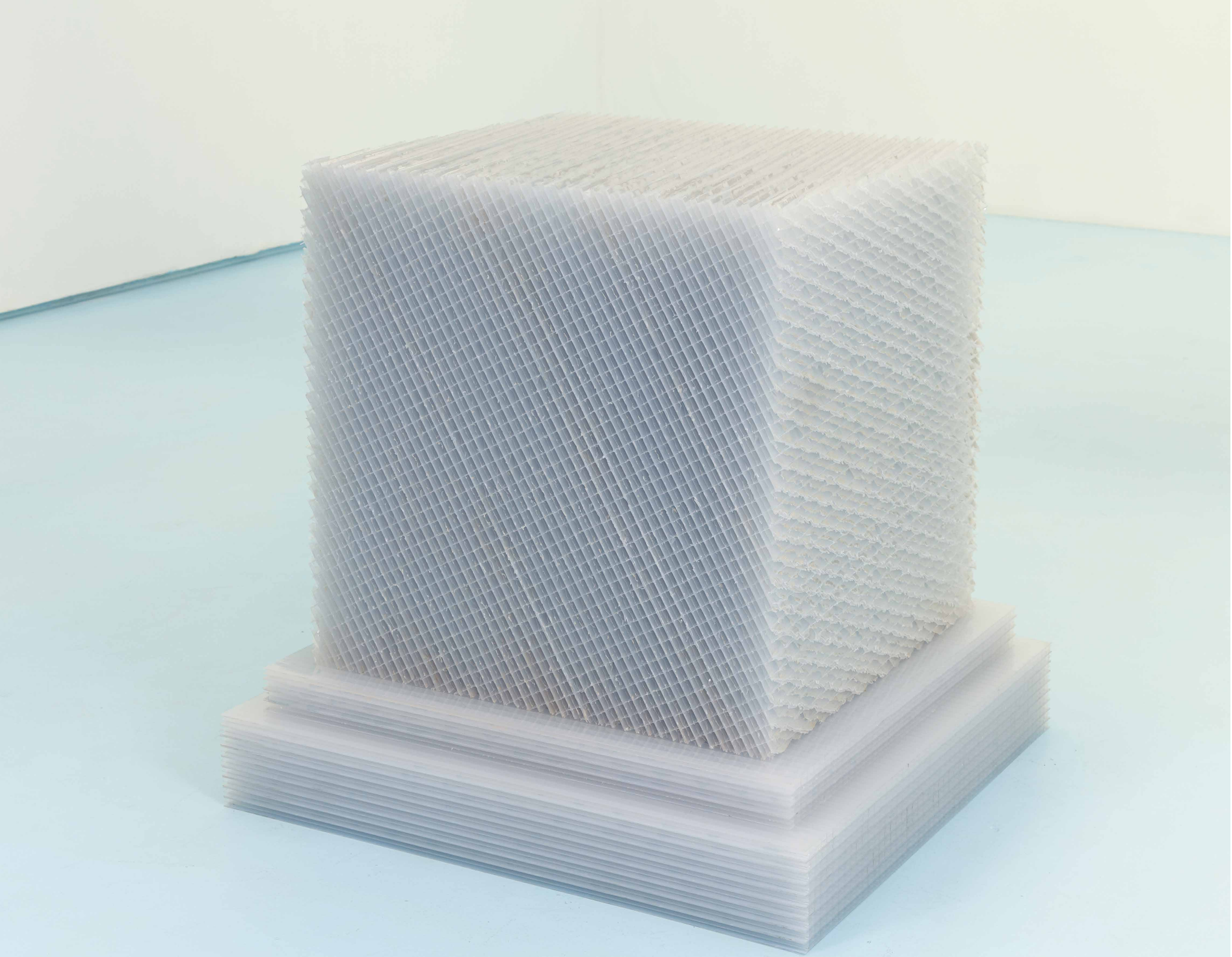




Stills from *Black Hole*, 2008
Video
錄像
3min 20sec
Edition 2/5
第 2/5版
Click to View >>>



*Scotch*, 2013
Photography printed on tracing paper
laid on alveolar plastic
攝影、描圖紙、蜂窩狀塑料
165 cm x 120 cm x 4 cm
Edition 2/3
第 2/3版



*Cubikron 2.0*, 2013
Alveolar *plastic*
蜂窩狀塑料
97x 95 x 95 cm

*Further Exhibitions*
更多展覽



*Gold*

《黃金》

Bass Museum of Art, Miami, USA
美國佛羅里達州巴斯藝術館
08.08.2014 - 11.01.2015

Eric Baudart is participating in “Gold”, a group exhibition held at the Bass Museum of Art, Miami in conjunction with the museum’s 50th anniversary. Highlighting gold-related works, the exhibition - curated by Jose Carlos Diaz - will present painting, sculpture, video, photography and installation work by 24 contemporary artists, including: Olga de Amaral, Carlos Betancourt, Chris Burden, James Lee Byars, Elmgreen and Dragset, Dario Escobar, Sylvie Fleury, Sherrie Levine, Martin Oppel, Robin Rhode, Rudolf Stingel. In particular, Eric Baudart will present “*Concav*” (2013), a sprayed gold piece with glued-on street posters.

艾域克 • 柏達現正參與美國佛羅里達州巴斯美術館(Bass Museum of Art) 為慶祝之美術館五十週年而舉行之最新群展 “黃金 (Gold)”。該展由荷西 • 卡路士 • 迪亞斯 (Jose Carlos Diaz) 策展, 展示一系列與 “黃金” 有關連的藝術作品，作品涵蓋繪畫、雕塑、錄像、攝影和裝置作品，由24位不同的當代藝術家參與，包括Olga de Amaral、Carlos BetancourtChris Burden 、 James Lee Byars 、 Elmgreen and Dragset 、 Dario Escobar 、 Sylvie Fleury 、 Sherrie Levine 、 Martin Oppel 、 Robin Rhode 、 Rudolf Stingel 、 而艾域克 • 柏達將展示” *Concav* (2013)” - 一幅以膠水黏著一層層海報、再噴上金色油漆的作品。

*conCav, 2015*
Poster, Spray Paint
海報、塗料
230 x 162 x 46 cm



*Magnus, scènes de l'imaginaire automate*
《馬格努斯, 自動化虛構之場景》

Villa Bernasconi, Route du Grand-Lancy 8, 1212 Grand-Lancy / Genève
貝爾納斯科尼別墅MAMCO, 日內瓦, 瑞士
8 November – 4 June 2015

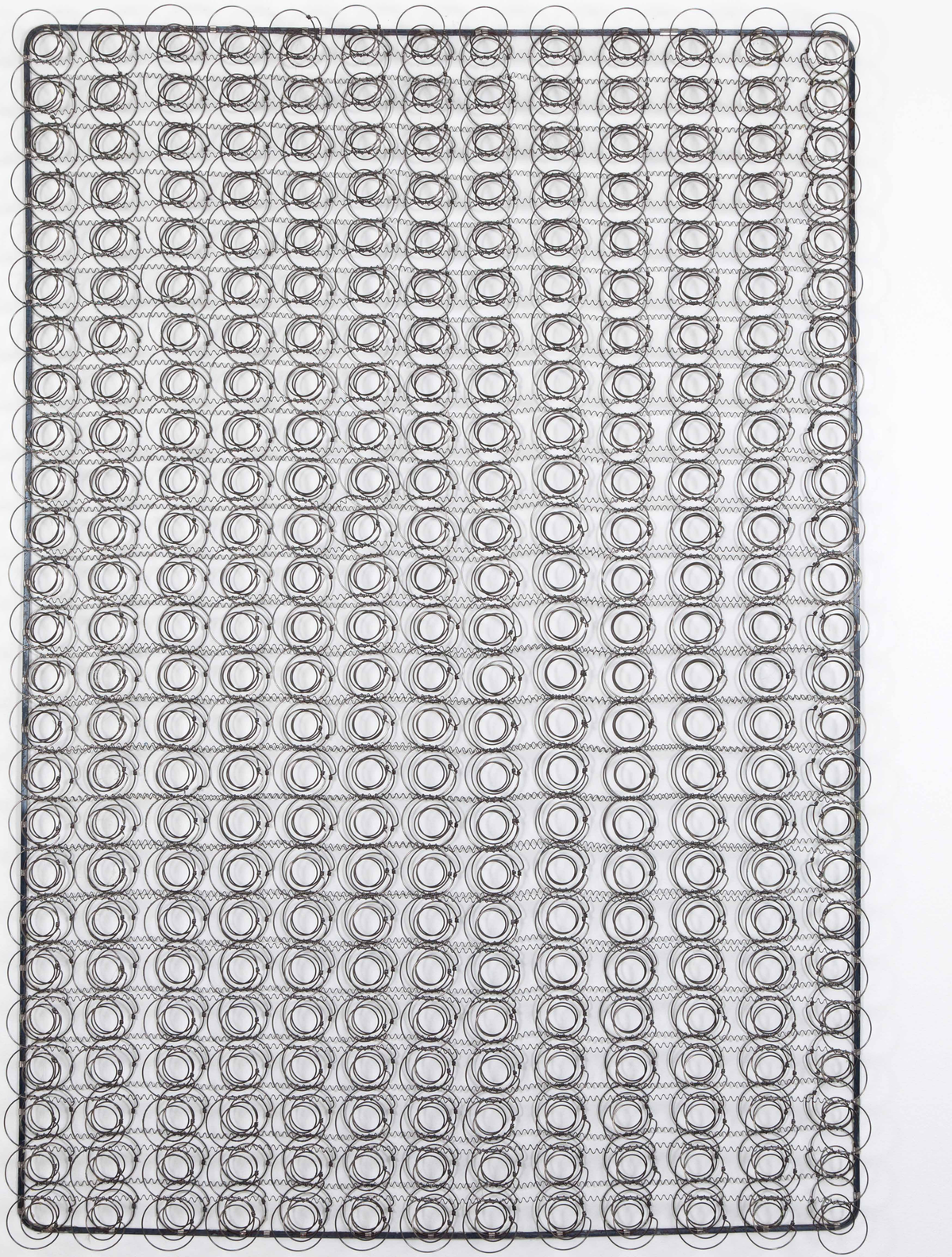
Eric Baudart is participating in the group exhibition 'Magnus, scènes de l'imaginaire automate' ('Magnus, scenes from the automated imaginary) conceived in collaboration between the Villa Bernasconi and MAMCO in Geneva, the latter of which is celebrating its twenty-year anniversary. At the heart of the show is the automated object, which has not ceased to evolve over the last few centuries. From the most archaic creations to the most elaborate constructs, 'Magnus' explores the ambiguous imaginary of these art forms. In particular, Eric Baudart is presenting a sculptural installation that follows from his 'Atmosphère' series; a set of activated fans, placed in a plexiglass container, filled to the brim with oil.

艾域克・柏達正在參與貝爾納斯科尼別墅和MAMCO在日內瓦舉行的群展 <馬格努斯, 自動化虛構之場景>,慶祝後者其20週年紀念。展覽的中心點是幾個世紀下來並沒停止進化的自動化物件。從最古老的作品以至最精細的結構,<馬格努斯>探討這些曖昧而幻想化的藝術形式。 特別是艾域克・柏達所展示沿著他的<大氣>系列的裝置 - 一組勁力的風扇被放置在填滿油的玻璃容器中。

*Atmosphère*, 2015
Aquarium, oil, fan
玻璃缸,油,風扇
160 x 55 x 50 cm

*Past Works*

過往作品



*Multispire, 2014*
Spring box
彈簧盒
198 x 137 x 13 cm




*Safe Cover Rose,* 2013
Fiberglass, resin, acrylic
玻璃纖維，樹脂，丙烯
159 x 118 x 4cm



*Boite dépliée, 2011*
Unfolded packaging, aluminium, wood, perspex
拆開後的包裝，鋁，木材，有機玻璃
126.5 x 91.5 x 6 cm



*Cryst, 2010*
Resin, wood, perspex
樹脂、木材
70 x 70 x 60 cm



*Fauteuil,* 2008
Fiberglass, resin
玻璃纖維、樹脂
64.5 x 84.5 x 99.5 cm



*Convex*, 2002
Windshield and paint
擋風玻璃、繪畫
250 x 170 cm

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and by appointment.
Eric Baudart
Office N° | 電話 +852 2810 0317

Born in 1972 in Paris, France. Currently works and lives in Paris, France.

## Education

2002 Graduated from the École des Beaux-arts de Paris, France

## Awards

2010 Meurice Prize for Contemporary
2007 Campari Prize
2002 Gilles Dusein Prize

## Solo Exhibitions

2027
(Upcoming) À venir : Espace de l'art concret, Mouans-Sartoux, France

2025
"Les circonstances sont neutres (Circumstances are neutral)", Galerie Christophe Gaillard Paris, Paris, France

2024
Galerie Christophe Gaillard Brussels, Brussels, Belgium

2023
"Ralentir le Vent", Contemporary Art Centre of Ivry - Crédac, Ivry-sur-Seine, France

2022
"Corps simple Corps composé", Galerie Christophe Gaillard, Paris, France

2020
"Eric Baudart", Contemporary art Center - Les Tanneries, Amilly, France

2019
"Neutralino", Galerie Valentin, Paris, France

2018
"one, maybe two Parsecs", Edouard Malingue Gallery, Hong Kong

2017
"choo choo mama...", Edouard Malingue Gallery, Shanghai, China
"Les Choses Classiques", Valentin, Paris, France

2016
"Atmosphère", Art Basel Miami Beach 2016, Public Sector, Miami, USA
"Chaud Patate", Mon Chéri, Brussels, Belgium

2015
"again, again and again", Edouard Malingue Gallery, Shanghai, China

2013
"More", Valentin, Paris, France

2012
"L'art dans les chapelles", Chapelle de la Trinité, Castennec Bieuzy-les-Eaux, France

2011
"Art Basel Miami Beach/Art Nova", Miami, USA. (with Laurent Grasso)
"Avec & Sans", Fondation d'Entreprise Ricard, Paris, France
"Preview", Valentin, Paris, France

2010
“Prix Meurice 2010/2011”, Paris, France

2009
“Là où je suis n’existe pas, Printemps de Septembre”, Toulouse, France

2008
“Philippe Journo propose un parcours autour de deux artistes de sa collection”, Paris, France
“Pétaflops”, Galerie chez Valentin, Paris, France
“Miroirs d’Archimède”, La Verrière Hermès, Brussels, Belgium

2007
“Show off”, Espace Pierre Cardin, Paris, France
“Prix Gruppo Campari”, Fondation Antoine de Galbert, La Maison Rouge, Paris, France

2006
“Sieben auf einen Streich”, Marta Herford Museum, Herford, Germany

2005
“Density is not real”, Valentin, Paris, France

2004
“Tight Slider”, Valentin, Paris, France

## Group Exhibitions

2025
“Untitled”, Kiang Malingue, Hong Kong
“Summer group show”, Galerie Christophe Gaillard, Paris, France
“Au-delà du visible : les mondes imaginaires de l’artiste”, Centre d’Art contemporain de Carcassonne, France
“Tangible / Intangible”, Galerie Christophe Gaillard, Brussels, Belgium
“Paysages recommencés”, FRAC Artothèque Nouvelle-Aquitaine, Limoges, France

2022
“Les Métamorphoses Urbaines”, [Lille 3000 – “UTOPIA”] Lilles, France
“À mains nues”, MAC/ VAL - Val-de-Marne, Contemporary Art Museum, Vitry-sur-Seine, France
“SSSSSSSSSCULPTURESQUE”, Kiang Malingue, Hong Kong

2021
2021 Fengxian International Public Art Project, Shanghai, China

2018
“Shared Coordinates”, The Art House, Singapore

2016
“show divers”, Valentin, France
“FIAC Hors les Murs”, Jardin des Tuileries, Paris, France
“Just After the Projection”, Valentin, Paris, France

2015
“Invisible Light”, Edouard Malingue Gallery, Hong Kong
“To rectify a situation”, Valentin, Paris, France
“Gold”, Neuberger Museum of Art, Purchase, New York, USA

2014
“GOLD”, Bass Museum of Art, Miami, USA
“Magnus: Scènes de l’imaginaire automate”, Villa Bernasconi, Geneva, Switzerland

2013
“De leur temps”, Hangar à Bananes, Nantes, France
“L’origine des choses”, La Centrale for Contemporary Art, Brussels, Belgium
“Retour du monde”, MAMCO, Geneva, Switzerland
“L’abri, œuvre de la collection Galeries Lafayette”, Galerie Michel Journiac, Paris, France

2012
“What we want, What we believe”, Valentin, Paris, France
“Maison témoin”, Galerie Mica, Rennes, France
“Twentieth to Twentieth”, End of Century, New York, USA

2011
“Featuring”, Valentin, Paris, France

2009
“Phase Zéro / 96 Propositions spatiales”, Galerie Serge Aboukrat, Paris, France
“Rien n’a rien à voir”, Valentin, Paris, France
“Quand la première ivresse des succès bruyants ... “, Château Guiraud, Sauternes, France.

2008
“Collection Agnès Rein”, Fondation Gilbert Brownstone, Paris, France
“Shapes of time”, Biennale di Alessandria Videofotografia Contemporeana, Alessandrie, Italy

2007
“Intrusions - Collection du FNAC”, Le Petit Palais, Paris, France
“Antidote 03”, Galerie des galeries, Galeries Lafayette, Paris, France
“Time Medidation”, Metro stop Madeleine, Paris, France
“One”, Galerie Espace MICA, Rennes, France

2006
“Essences Insensées”, Parcours Saint Germain des Prés, Paris, France
“Collection Galeries Lafayette”, FIAC, Paris, France

2005
“Antidote”, Galerie des galeries, Galeries Lafayette, Paris, France

2003
“Esses”, Valentin, Paris, France

## Collections

Centre National d’Art Contemporain (CNAP), Paris, France
FRAC Artothèque Nouvelle Aquitaine, Limoges, France
Lafayette Anticipations - Fondation d’entreprise Galerie Lafayette, Paris, France
Musée d’art contemporain du Val-de-Marne (MAC/VAL), Vitry-sur-Seine, France
Musée d’Art Moderne et Contemporain (MAMCO), Geneva, Switzerland
Museum of Fine Art (MFA), Boston, USA
Peter Marino Art Foundation, Southampton, NY, USA
PINAULT COLLECTION, France

# K M 艾域克・柏達

1972年出生於法國巴黎，目前工作與生活於法國巴黎。

## 教育

2002　畢業於國立高等美術學院，巴黎，法國

## 獲獎

2010　莫里斯當代藝術大獎
2007　Campari 大獎
2002　Gilles Dusein 大獎

## 個展

2027
（即將展出）Espace de l'art concret，穆昂薩爾圖，法國

2025
「Les circonstances sont neutres (Circumstances are neutral)」，Christophe Gaillard畫廊，巴黎，法國

2024
Christophe Gaillard畫廊，布魯塞爾，比利時

2023
「Ralentir le Vent」，Contemporary Art Centre of Ivry - Crédac，塞納河畔伊夫里，法國

2022
「Corps simple Corps composé」，Christophe Gaillard畫廊，巴黎，法國

2020
「Eric Baudart」，Les Tanneries當代藝術中心，阿米利，法國

2019
「Neutralino」，Valentin畫廊，巴黎，法國

2018
「one, maybe two Parsecs」，馬凌畫廊，香港，中國

2017
「choo choo mama...」，馬凌畫廊，上海，中國
「Les Choses Classiques」，Valentin畫廊，巴黎，法國

2016
「大氣」，巴塞爾邁阿密藝術博覽會，公共項目，邁阿密，美國
「我親愛的Chaud Patate」，布魯塞爾，比利時

2015
「一次，一次又一次」，馬凌畫廊，香港

2013
「更多的」，Valentin畫廊，巴黎，法國

2012
「教堂中的藝術」，Trinité教堂，比耶於齊，法國

2011
巴塞爾邁阿密藝術博覽會/藝術新星，美國邁阿密（與洛朗•格拉索合作）
「有＆沒有」，Entreprise Ricard基金會，巴黎，法國
「預覽」，Valentin畫廊，巴黎，法國

2010
「莫里斯當代藝術大獎 2010/2011」，巴黎，法國

2009
「在這裡我不存在」，九月春天藝術節 ，圖盧茲，法國

2008
「Philippe Journo 收藏展」，巴黎，法國
「千萬億次」，Valentin畫廊，巴黎，法國
「阿基米德的鏡子」，La Verrière Hermès, 布魯塞爾，比利時

2007
「炫耀」，皮爾•卡丹空間，巴黎，法國
「Gruppo Campari藝術大獎」，Antoine de Galbert基金會，La Maison Rouge 基金會，巴黎，法國

2006
「Sieben auf einen Streich」，瑪塔黑爾福德博物館，黑爾福德，德國

2005
「密度不實」，Valentin畫廊，巴黎，法國

2004
「緊的滑塊」，Valentin畫廊，巴黎，法國

## 群展

2025
「無題」，馬凌畫廊，香港
暑期群展，Christophe Gaillard畫廊，巴黎，法國
「Au-delà du visible : les mondes imaginaires de l'artiste」，卡卡頌當代藝術中心，卡卡頌，法國
「Tangible / Intangible」，Christophe Gaillard畫廊，布魯塞爾，比利時
「Paysages recommencés」，FRAC Artothèque Nouvelle-Aquitaine，利摩日，法國

2022
「Les Métamorphoses Urbaines」，Utopia Lille 3000文化節，里爾，法國
「À mains nues」，馬恩河谷當代藝術博物館，塞納河畔維特里，法國
「如雕如塑塑塑塑塑塑塑塑塑」，馬凌畫廊，香港

2021
2021年奉賢國際公共藝術項目，上海，中國

2018
「Shared Coordinates」，The Art House，新加坡

2016
「show divers」，Valentin畫廊，巴黎，法國
「FIAC Hors les Murs」，杜樂麗花園，巴黎，法國
「Just After the Projection」，Valentin畫廊，巴黎，法國

2015
「隱形的光」，馬凌畫廊，香港
「調整狀況」，Valentin畫廊, 巴黎, 法國
「金色」，紐伯格藝術博物館，紐約，美國

2014
「金色」，巴斯藝術博物館，邁阿密，美國
「馬格努斯：自動想像的場景」，Villa Bernasconi藝術館，瑞士，日內瓦

2013
「他們的時間」，Hangar à Bananes，南特，法國
「事物的本源」，Centrale當代藝術，布魯塞爾，比利時
「回到世界」，現當代藝術博物館，日內瓦，瑞士
「庇護所」，拉法耶特收藏，Michel Journiac畫廊，巴黎，法國

2012
「我們想要什麼」，我們相信什麼，瓦倫丁畫廊，巴黎，法國
「證人屋」，Mica畫廊，雷恩，法國
「二十到二十」，End of Century，紐約，美國

2011
「擁有」，Valentin畫廊，巴黎，法國

2009
「階段零」，96個空間建議，Serge Aboukrat畫廊，巴黎，法國
「無關什麼」，Valentin畫廊，巴黎，法國
「第一次陶醉於成功」，Guiraud城堡，蘇玳，法國

2008
「Agnès Rein收藏」，Gilbert Brownstone基金會，巴黎，法國
「時間的形狀」，亞歷山德里亞現代影像雙年展，亞歷山德里亞，意大利

2007
「侵入——FNAC收藏」，小皇宮，巴黎，法國
「解毒劑03」，Galerie des galeries，拉法耶特，巴黎，法國
「時間沉思」，馬德琳地鐵站，巴黎，法國
「一」，MICA畫廊 ，雷恩，法國

2006
「荒謬的本質」，聖日耳曼德佩長廊，巴黎，法國
「拉法耶特收藏」，FIAC，法國巴黎

2005
「解藥」，Galerie des galeries，拉法耶特，巴黎，法國

2003
「Esses」，Valentin畫廊，巴黎，法國

**收藏**

CNAP - Centre National d'Art Contemporain，巴黎，法國
FRAC Artothèque Nouvelle-Aquitaine，利摩日，法國
拉法耶特收藏 - Fondation d'entreprise Galerie Lafayette，巴黎，法國
馬恩河谷當代藝術博物館，塞納河畔維特里，法國
現當代藝術博物館，日內瓦，瑞士
波士頓美術館，波士頓，美國
Peter Marino藝術基金會，南安普敦，紐約，美國
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Published by Kiang Malingue, 2025

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