

PRESS COVERAGE

Eric Baudart | Again, Again and Again

April 24 – May 30, 2015

Edouard Malingue Gallery

13 Apr 2015

Hong Kong Tatler

'Eric Baudart at Edouard Malingue Gallery: The artist's inaugural solo show invites us to reinterpret objects and their materials in a tribute to the theory of infinite possibilities' by Christian Barlow

Link: <http://hk.asiatatler.com/luxury-news/eric-baudart-at-edouard-malingue-gallery>

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Luxury News

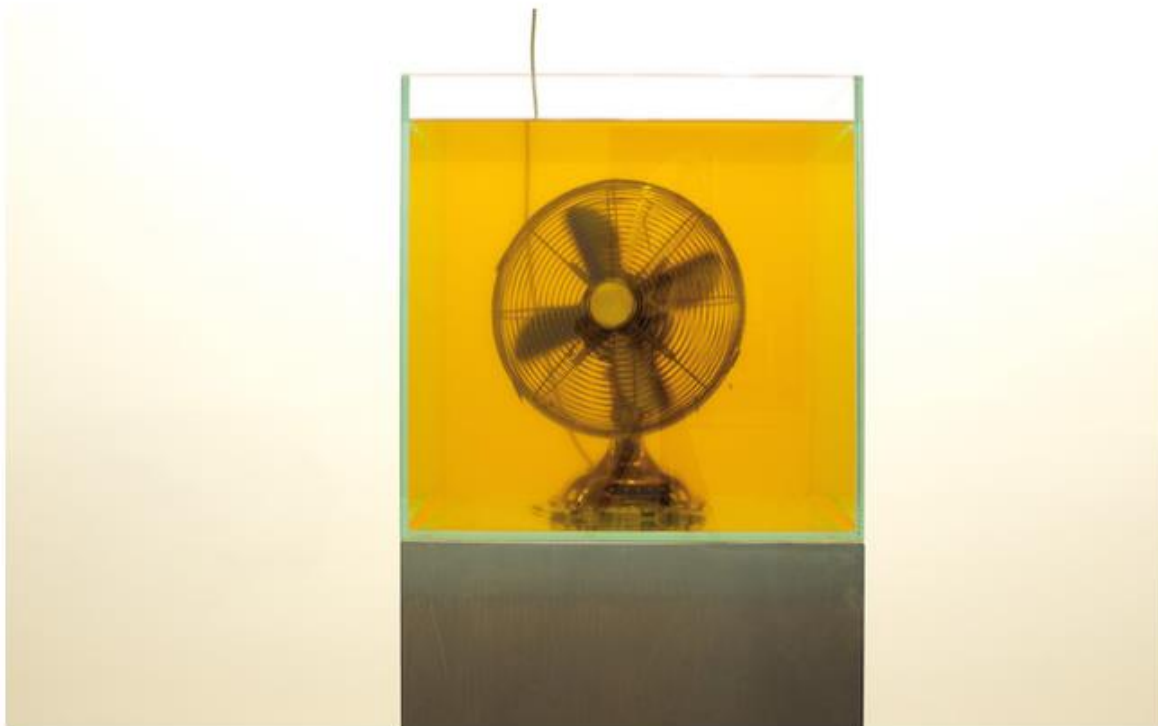
Arts

Eric Baudart at Edouard Malingue Gallery

The artist's inaugural solo show invites us to reinterpret objects and their materials in a tribute to the theory of infinite possibilities

By Christian Barlow

Apr 13, 2015



Eric Baudart, Atmosphère, 2015, Aquarium, oil, electric fan, 183 x 82 x 82 cm
Image Courtesy of Edouard Malingue Gallery

Eric Baudart, *Atmosphère*, 2015, Aquarium, oil, electric fan, 183 x 82 x 82 cm
Image Courtesy of Edouard Malingue Gallery

The Central gallery presents Eric Baudart's first solo show in Hong Kong, titled *Again, again and again*, presenting a new series of works plus two installations that demonstrate how his practice has evolved and differed from Duchamp's readymade.

Baudart's work have been reconfigured and repurposed, composed and choreographed materials that have been carefully assembled or moulded to mount a delicate ballet of shapes, colour, and form. The series recalls the title of the exhibition through the repetitive motion and quiet monotony associated with the task of threading a surface. His *Papier Millimetre* works at first sight appear to be coloured light blue with white abstractions however; upon closer inspection they are revealed to be products of the disciplined millimeter-by-millimeter act of scratching thick architectural paper.

Similarly, his *Concav* works appear, as glistening wall-hung golden beacons are actually discarded blocks of street side advertisements that have been repeatedly coated in layers upon layers of gold spray paint. Baudart thus plays with the repetitive process while inviting us to look 'again' by reworking materials in ways that unsuspectingly flesh out their aesthetic possibilities.

Again, again and again at Edouard Malingue Gallery

Date: April 23 to May 30, 2015


Time: 10:00am to 7:00pm

Venue: Edouard Malingue Gallery, 6/F at 33 Des Voeux Road, Central



15 Apr 2015
HK Magazine

'Hong Kong Art: Eric Baudart: Again, again and again'

Link: <http://hk-magazine.com/events/hong-kong-art/eric-baudart-again-again-and-again>



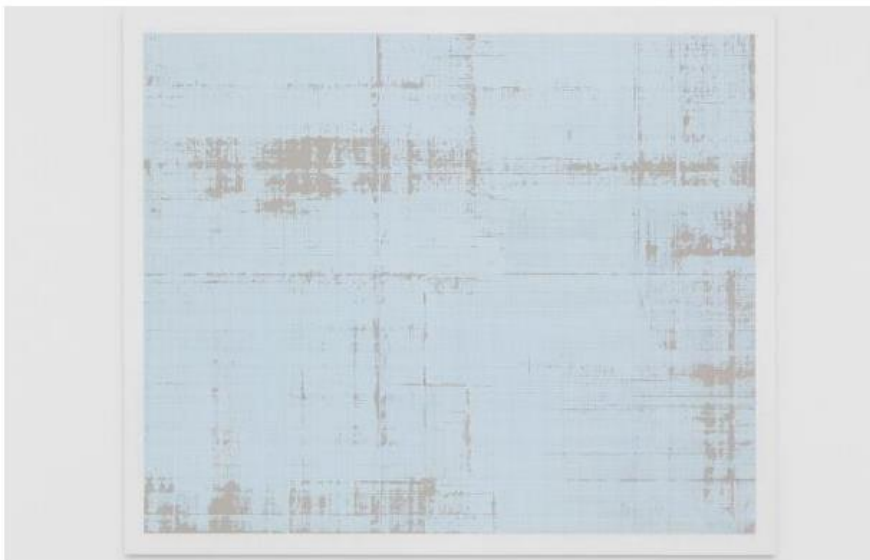
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HONG KONG ART:
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Courtesy of Edouard Malingue Gallery



French artist Eric Baudart will have his first solo show in Hong Kong at Edouard Malingue Gallery through May. His work is all about displaced contexts and mediums, which require closer inspection to notice: a white-and-blue abstract painting is actually scratches on architecture paper; a set of golden beacon-like objects are actually street ads spray-painted gold; a triptych of brown cardboard is actually a set of meticulously worn out materials. One of the highlights? An electric fan submerged in a vat of oil. Art!

April 2015

Randian

"again, again, and again" – Solo Exhibition of Eric Baudart

Link: http://www.randian-online.com/np_event/again-again-and-again-solo-exhibition-of-eric-baudart/

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Date

2015.04.24 Fri - 2015.05.30 Sat

Opening Exhibitions

04/24/2015 18:00

Address

First Floor, 8 Queen's Road Central Hong Kong
香港中環皇后大道中8號1樓

Telephone

+852 2810 0317

Opening Hours

Monday-Saturday 10am-7pm

Director

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'again, again and again' – Solo Exhibition of Eric Baudart

[Press Release]

Delicately transposed, it's the displaced materiality in Eric Baudart's works that spurs their contemporary resonance. Millimeter paper, mattress frames, doormats – everyday, commonplace elements are flushed of everyday context and repurposed to create oeuvres that titter on the edge of artifice. '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 Millimétré* 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 the *Concav* 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 *Paillason* 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 other, 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.

Eric Baudart has been widely exhibited internationally with group exhibitions at the MAMCO, Geneva; Le Petit Palais, Paris; La Centrale for Contemporary Art, Brussels; Bass Museum of Art, Miami as well as solo exhibitions at the Fondation d'entreprise Ricard, Paris and La Maison Rouge, Paris, amongst other locations. In 2011 he was the recipient of the Meunier Prize for contemporary art. Moreover, his practice has been written about in multiple publications, including Mousse Magazine, Slash Paris and The Wall Street Journal.

29 Apr 2015

Hong Kong Tatler

'A Closer Look at Eric Baudart' by Christian Barlow

Link: <http://hk.asiatatler.com/culture-lifestyle/arts/a-closer-look-at-eric-baudart>

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Arts

A Closer Look at Eric Baudart

The Parisian artist speaks to us about his inaugural solo show in Hong Kong

By Christian Barlow

Apr 29, 2015



Image Courtesy of Edouard Malingue Gallery

I have the pleasure of meeting Eric Baudart at Edouard Malingue Gallery, where he is mid-installation – though from his initial demeanor there are signs he is frazzled. Baudart's work is contemporary and complex, an idea fed by the aesthetics of the materials around us, with sheets of glistening gold, or an imposing life-sized cube of wiring bound together. There is minimal chatter as he walks me through the exhibit, the tour more a time of observation. After, we discuss his inaugural exhibition and the rationale behind his work.

Again, again and again is the title of the exhibit, and this choice of name for the Parisian artist's first solo show serves as a clue to the nature of his refreshingly laid back, simple approach. "Sometimes I get inspired from the lyrics of a song, a piece of text, whatever I like the sound of - something that just fits," Baudart explains. "Someone once told me, with Marcel Duchamp's readymade, you cannot do it – you will not be the first, the second or the third. But I disagree with that. Yes, I think Duchamp is someone who is absolutely free. But I think now we are more free."

Baudart views Duchamp as breaking the mould of his time, but that the artist's work is not the be all and end all when it comes to readymade art. Duchamp has largely influenced Baudart's work but his point of difference stems in his creative ability to reconfigure objects thus changing their purpose and as a result, our perspective. Baudart's obvious link to Duchamp's readymade is on the basis of visual indifference, with Baudart's art a reflection of his sense of irony and humour.



Image Courtesy of Edouard Malingue Gallery

An example is *Paillasson* (2015) seen above, which much to my surprise is a large doormat, with standard wear and tear and the odd stain. Baudart explains that, "I would like people to find pleasure in seeing something common and everyday that's often taken for granted, in the context of art, looking at it differently." He invites the viewer to reconsider the aesthetics of the doormat by mounting and framing it on a wall, instead of it being under our feet where it is normally overlooked.

I confess that I didn't realise it was a doormat on first glance, and from the beaming smile across his face, it's clear Baudart is pleased. "I like it when people don't recognise the objects straight away," he admits. "I want people to find the humour in it."

Baudart peppers our talk with loaded statements about himself or his work, suddenly exclaiming, "I think my work is absolutely not important for art," or "I have something to say but not exclusively through my work. Perhaps it's more around the way I choose to be an artist and what you do with it."

The appeal of Baudart's work lies within the accessibility and simplicity of his craft. Upon realising the object, the understanding of the piece is immediate, whether it's layered poster paper, or a sculpture constructed from mattress-frames, and the simplicity of a doormat; it is the warmth felt from the familiarity and humour of Baudart's work that sets him apart.

Again, again and again at Edouard Malingue Gallery

Date: April 23 to May 30, 2015

Time: 10:00am to 7:00pm

Venue: Edouard Malingue Gallery, 6/F at 33 Des Voeux Road, Central

30 Apr 2015

Autre

'Eric Baudart 'Again, again and again' at Edouard Malingue'

Link: <http://www.pasunautre.com/journal/2015/4/30/eric-baudart-again-again-and-again-at-edouard-malingue>



Delicately transposed, it's the displaced materiality in Eric Baudart's works that spurs their contemporary resonance. Millimeter paper, mattress frames, doormats – everyday, commonplace elements are flushed of everyday context and repurposed to create oeuvres that titter on the edge of artifice. '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, color and form. *'Again, Again and Again'* will be on view until May 30th, 2015 at **Edouard Malingue Gallery**, 33 Des Voeux Road Central, Central, Hong Kong

In Art

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Artsy

'In Hong Kong, Eric Baudart Puts a Megaphone in Oil and Covers Street Posters in Gold' by Ysabelle Cheung

Link: <https://www.artsy.net/article/artsy-editorial-in-hong-kong-eric-baudart-puts-a-megaphone>



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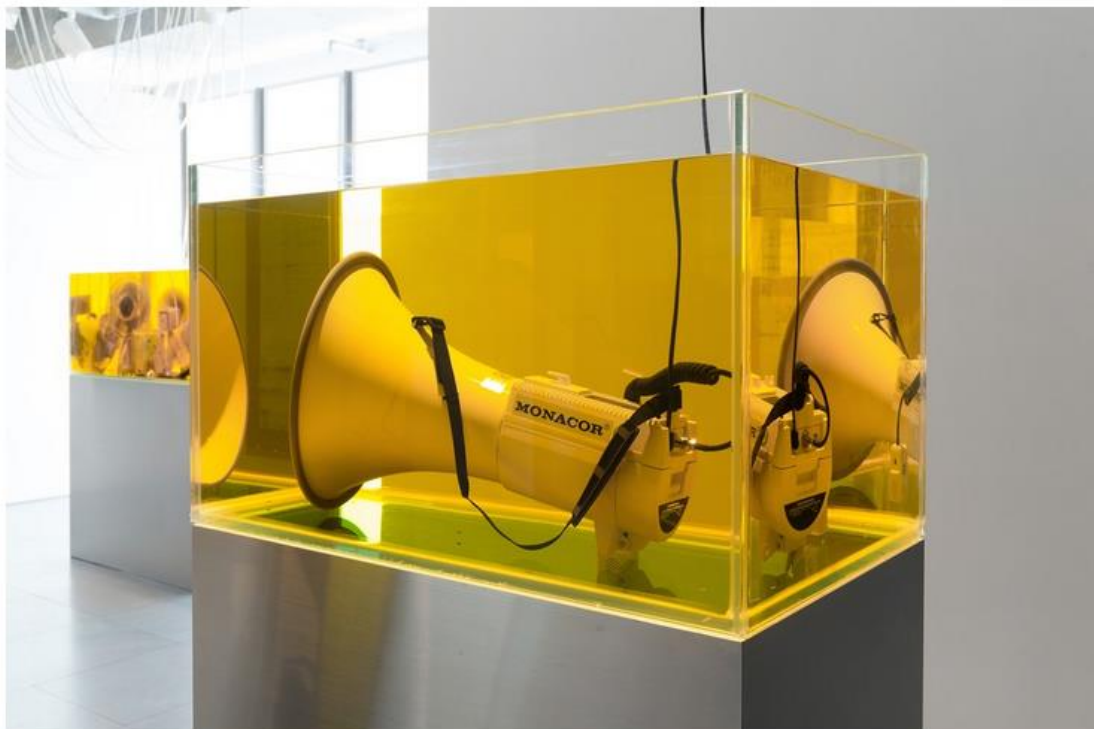
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In Hong Kong, Eric Baudart Puts a Megaphone in Oil and Covers Street Posters in Gold

The thin wail of a megaphone siren is the first sensory experience that one encounters upon entering Eric Baudart's first solo show in Hong Kong, at Edouard Malingue Gallery. Mewing quietly, the looping sounds reach visitors' ears before the source of the sound, *Atmosphère* (2015), comes into view. The work comprises a bullhorn streaming incessant sound waves while submerged in a tank of viscous oil. On the surface of the liquid, subtle lines of movement mark where the sound pushes through the oil to reach the air.

ARTSY EDITORIAL

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Eric Baudart
Atmosphère, 2015
Edouard Malingue Gallery
€10,000 - 15,000

“I saw the megaphone in the Hong Kong protests last year,” Baudart explains. “The piece is not a direct inspiration of that, though.” In fact, it is part of an ongoing series in which the French artist immerses objects in gold oil, testing the physical elements of sound or airwaves. A larger tank contains a cornucopia of vintage fans, rotating at a meditative pace. “Oil just makes it all run smoother,” Baudart says.

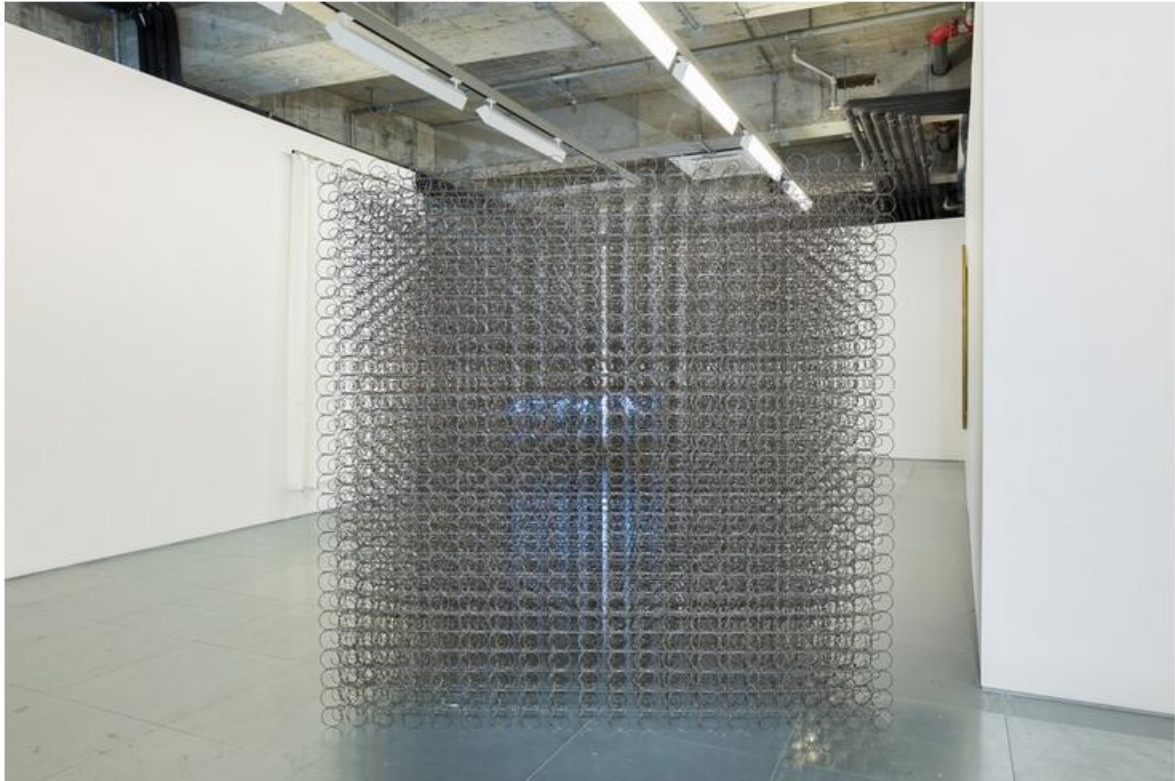


Eric Baudart
Atmosphère, 2015
Edouard Malingue Gallery
€20,000 - 30,000



Eric Baudart
Atmosphère, 2015
Edouard Malingue Gallery
€10,000 - 15,000

For this show, titled “again, again and again,” Baudart has constructed a nexus between illusions of objects and the realities of how we see and process the world around us. The repetitions of whirring fans and bleating megaphones are mirrored in other works here that express the idea of infinite looping; Baudart’s penchant for using everyday objects and symbols is likewise on full display. *Cubikron 3.0* (2015) is an architectural grid made from mattress springs, which may be understood as one-dimensional in their singular functionality—but when multiplied repeatedly, a dynamic diagonal pattern emerges, as the structure takes on new dimensions physically and conceptually. In another series, “Paillason” (2015), doormats have been worn and scratched almost beyond recognition, appearing more like abstract paintings than their original forms.



Eric Baudart
Cubikron 3.0, 2015
Edouard Malingue Gallery



Eric Baudart
Paillason, 2015
Edouard Malingue Gallery



Eric Baudart
Paillason, 2015
Edouard Malingue Gallery



Eric Baudart
Paillason, 2015
Edouard Malingue Gallery



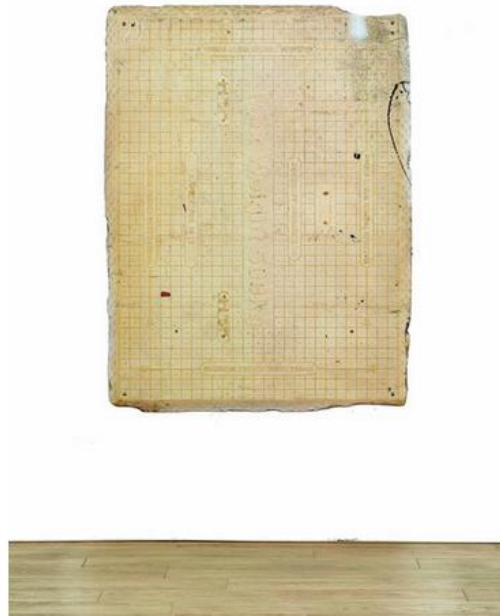
Eric Baudart
Paillason, 2015
Edouard Malingue Gallery

“I would like people to learn again, to look at whatever’s in front of them and find new relations with these elementary objects,” Baudart says. “A chair is a chair—it’s a support, but it could also be something else. I find it curious that some artists always feel like they have to make something new. I try to work with things that are around me.”

Perhaps the most ostentatious work here is *Concav* (2015), which strips several wall posters of their original context and information. Having found these abandoned posters stacked up on the side of the road, Baudart spray-painted each one a lustrous gold, repeatedly layering them, much like the papering over of street posters in cities around the world. Baudart reminds us that nothing is quite as it seems in its original, or “natural,” state and ordinary things are so often worth another look.



Eric Baudart
Concav, 2015
Edouard Malingue Gallery
€20,000 - 30,000



Eric Baudart
Sifts over "Yellow", 2015
Edouard Malingue Gallery

—Ysabelle Cheung

“Again, again and again” is on view at Edouard Malingue Gallery, Hong Kong, Apr. 23–May 30, 2015.

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04 May 2015

the Wanderlister+

'#ARTSHOW: Springtime Gallery Hop With Tod's, Part 2' by JJ Acuna

Link: <http://www.wanderlister.com/post/118113981218/artshow-springtime-gallery-hop-with-tods-part#.VUgqxZPze4p>

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ABOUT



JJ Acuna, founder and editor of theWanderlister+, is an Architect and Interior Designer who is passionate about Asia, Travel, Art, Design, and Style. Blogging from Hong Kong, China to the world.

For Partnerships and Story Ideas, Please Contact JJ at info@wanderlister.com.

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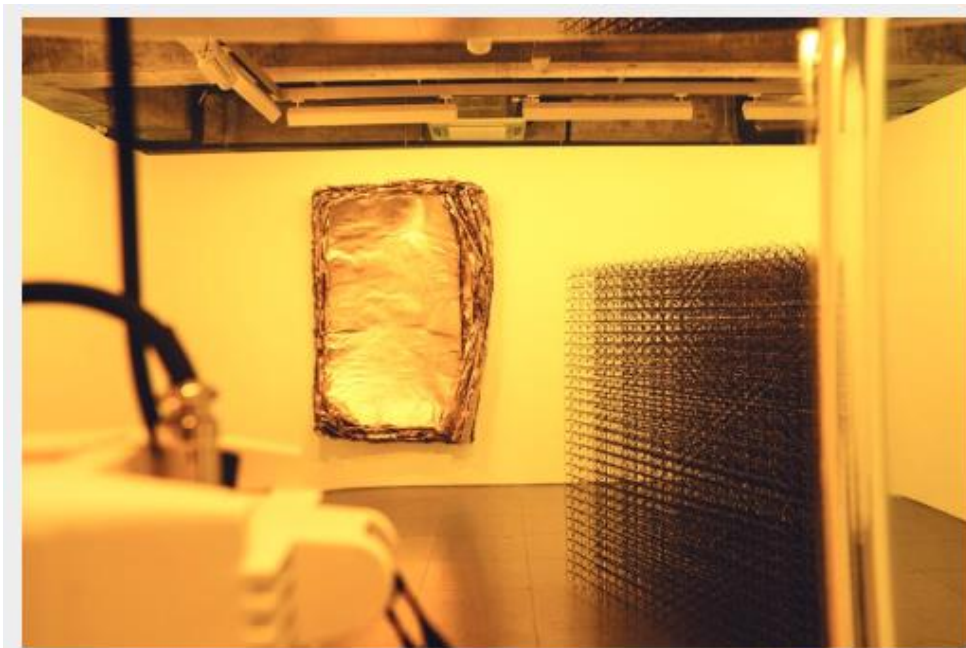
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Eric Baudart
Atmosphère, 2015
Edouard Malingue Gallery
€20,000 - 30,000



Eric Baudart
Atmosphère, 2015
Edouard Malingue Gallery
€10,000 - 15,000



#ARTSHOW: Springtime Gallery Hop With Tod's, Part 2

All that glitters is gold as they say, and as one golden show ends in **Hong Kong**... another begins just taking its place. The golden boys in this case are the solo showings of Italian-born **Rudolf Stingel (b. 1956)** at the **Gagosian Gallery**, and last week's unveiling of French-born **Eric Baudart's (b. 1972)** pieces at **Edouard Malingue's** sweet new location in Central. Both are first time solos for each artist in Hong Kong, and both shows are hosted by international-level galleries.

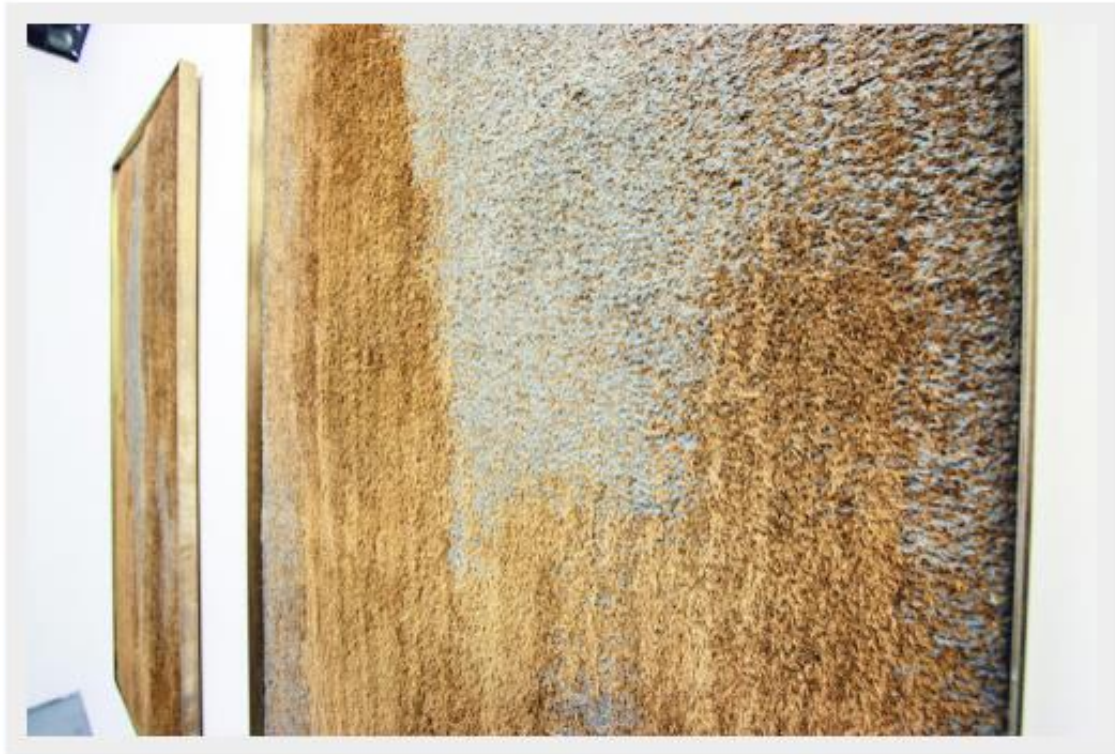
In the first of our two-part Art Galleries tour in Hong Kong, in association with the leather shoes maker, **Tod's**, we ventured out into the streets to interview some of the city's most notable international galleries about what they're showing and what offerings they bring to Asia. Hong Kong's now thriving art commerce scene is relatively young (within the last 6-8 years), but already a key player in the international art market, especially with the annual Art Basel making a presence each March. However, for this post, we continue the story by checking out two more galleries, the Gagosian and Edouard Malingue, to see what each of these spaces, one an institution and the other an upstart, has brought into the city.

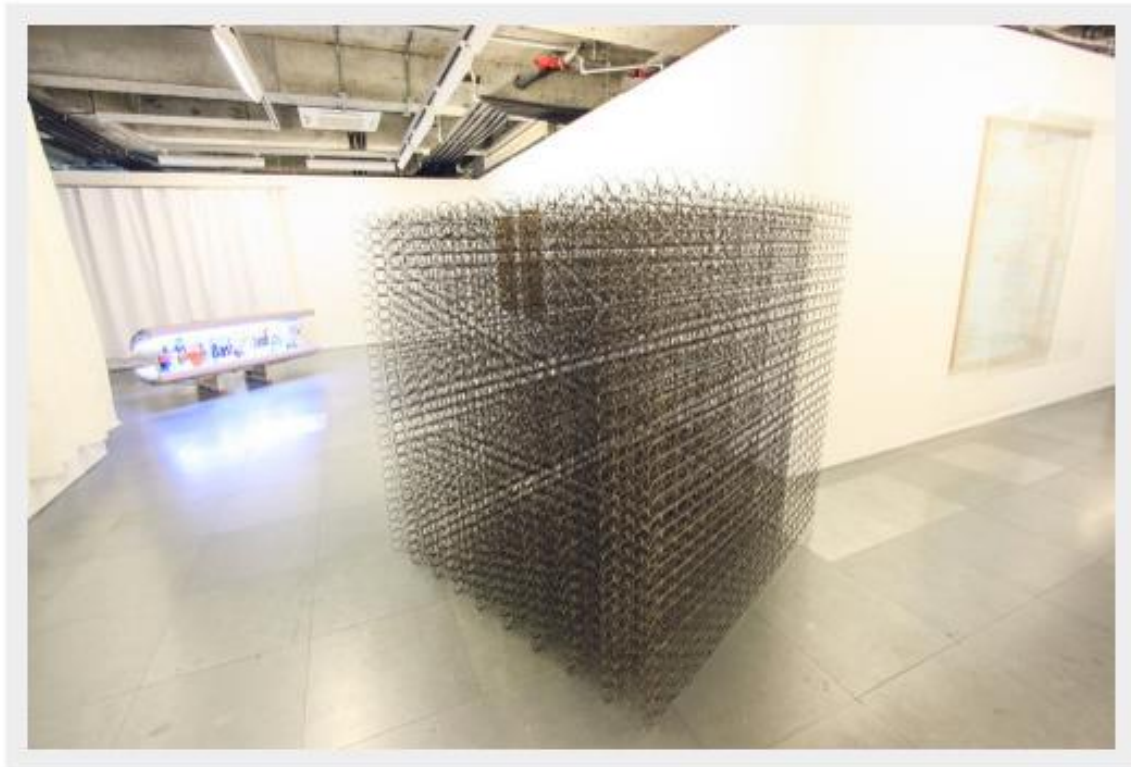
Even though Gagosian and Edouard Malingue may come from opposite ends of the spectrum due to their scale, size, and overall artist focus... (Gagosian works with established artists while Edouard works with New Kids on the Block)... their aim is the same, to build a bridge between a curated list of some of the world's best practitioners working today, to a new audience in the East. And by the looks of the two exhibits I visited this weekend, the colour gold may draw in the aspirational collector, but the process of each artist will be the real find.

*Checking out the brand new gallery for Edouard Malingue, designed by **BEAU Architects**.*



+ Edouard Malingue





A year before Gagosian Gallery arrived officially with a new space in Hong Kong, Edouard Malingue unveiled the largest solo exhibition of Pablo Ruiz Picasso's works Hong Kong has ever seen... in a space designed by the Office of Metropolitan Architecture OMA, no less. Those who have been attending Edouard Malingue openings for years now, will now know that the Picasso show was an appropriate nod to Edouard's father, **Daniel Malingue**, founder of Malingue Gallery in Paris which trades with Magritte, Matisse, Paul Klee, and Giacometti, to name a few.

While that's good business, Edouard who worked at Malingue in Paris, has since built a house (or two) for new art in Hong Kong based on a solid group of next generation practitioners. Edouard Malingue gallery prides itself in creating a sort of patronage with the artists while taking them into the new frontier via a space for dialogue in the East. Some of these artists include, Joao Vasco Paiva (who showed a huge Encounters piece at this year's Art Basel), Cuban artists Los Carpinteros, printmaker Sun Xun from China, painter Jeremy Everett, and multimedia artist, Laurent Grasso. Edouard Malingue works with young artists (late 20s to 40s) and young curators, to propose shows that have a more visceral and atmospheric content rather than the media oriented, illustrative, and pop, say of Galerie Perrotin. In some cases, architecture is even incorporated, and the usage of (seemingly) found objects in various shows, formulate new situations of wonder and discovery.

For the year ahead, expect curated shows by Colombian curator, Inti Guerrero, who will continue to explore the theme of "gold". There will also be a solo exhibition with Hong Kong artist, Ko Sin Tung, followed by British artist, Callum Innes, and then a solo show by Indonesian collective, Tromarama. "While we wait for the physical creation of M+ or the refurbishment of the Hong Kong Art Museum," says Edouard Malingue gallery via e-interview, "it is (our) galleries where many people will see art for the first time – so (we) play a crucial role in arbitrating the development of taste and opinion. As such, we work with artists from Hong Kong, across Asia, and the rest of the world. This is very important for us as we're interested in creating a dialogue between these artists and regions."

IMAGES: Above, "Paillasson 1 and 2, 2015" Silicone and Steel, 81x159cm / "Atmosphere, 2015" Aquarium, oil, electric fan, 62x121x61cm / "Cubikron 3.0, 2015" in foreground, Steel 178x178x180cm / "Solarium, 2015" in background, sunbed, washing powder, 200x85x75cm.

Previous Post: [**Springtime Gallery Hop With Tod's, Part 1**](#)



Our Art Tour was made possible through partnership with Tod's Spring/Summer 2015 Collection introducing the Gommino Club. Starting as an Italian family-run business in the early 1900's, Tod's has since transformed into a world-renown handmade leather goods and footwear company, unique in its refined craftsmanship, marrying traditionally handmade methods with modern techniques. This season's new Gommino Club evolves the classic Gommino shoe with the playful yet iconic "Scoobydoo Bracelet" of choice for an added uniquely personal and artistic statement. Your very own Gommino Club can be made by visiting the Tod's shop at the Basement of the Landmark Atrium in Central. Expect a few weeks of production. For this post, I am wearing selected pieces from Tod's Spring-Summer 2015 Menswear collection.

**For information about each art piece in this post, please click on each image above for more details on each work.*

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JJ.

Tags: TODS, ARTSHOW, ART, FASHION, EDOUARD MALINGUE, GAGOSIAN GALLERY, GAGOSIAN, WHITNEY FERRARE, ERIC BAUDART, RUDOLF STINGEL, GOMMINO, GOMMINO CLUB, HONG KONG

11 May 2015

Artdaily

Link: <http://artdaily.com/news/78468/Eric-Baudart-s-first-solo-show-in-Hong-Kong-on-view-at-Edouard-Malingue-Gallery#.VVBOUtqqgko>



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Eric Baudart's first solo show in Hong Kong on view at Edouard Malingue Gallery



HONG KONG.- Delicately transposed, it's the displaced materiality in Eric Baudart's works that spurs their contemporary resonance. Millimeter paper, mattress frames, doormats – everyday, commonplace elements are flushed of everyday context and repurposed to create oeuvres that titter on the edge of artifice. '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.

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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 other, 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.

Eric Baudart has been widely exhibited internationally with group exhibitions at the MAMCO, Geneva; Le Petit Palais, Paris; La Centrale for Contemporary Art, Brussels; Bass Museum of Art, Miami as well as solo exhibitions at the Fondation d'entreprise Ricard, Paris and La Maison Rouge, Paris, amongst other locations. In 2011 he was the recipient of the Meurice Prize for contemporary art. Moreover, his practice has been written about in multiple publications, including Mousse Magazine, Slash Paris and The Wall Street Journal.

20 May 2015

Art Asia Pacific

'REVIEW: Again, Again and Again Eric Baudart' by Emma O'Neill

Link: <http://www.artasiapacific.com/Magazine/WebExclusives/AgainAgainAndAgain>

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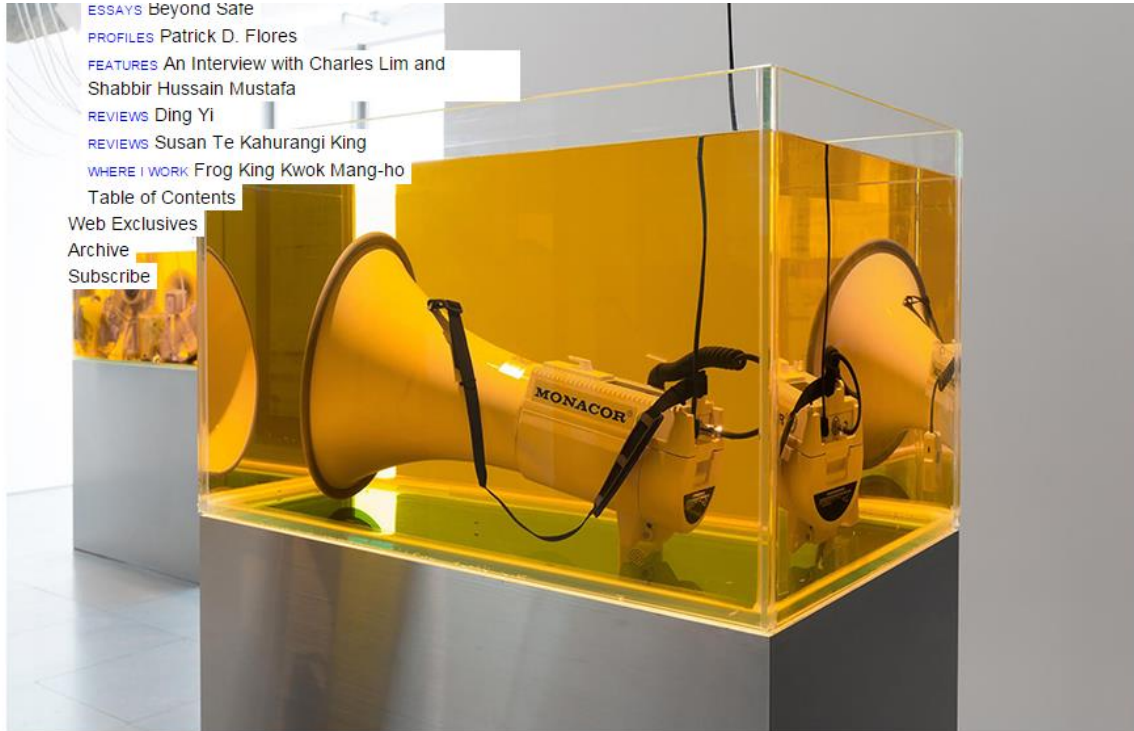
WHERE I WORK Frog King Kwok Mang-ho

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ERIC BAUDART, *Atmosphère*, 2015, aquarium, oil and megaphone, 47 x 80 x 50 cm. Courtesy Edouard Malingue Gallery, Hong Kong.

ERIC BAUDART

EMMA O'NEILL
EDOUARD MALINGUE GALLERY

HONG KONG FRANCE



ERIC BAUDART, *Atmosphère*, 2015, aquarium, oil and electric fan, 62 x 121 x 61 cm. Courtesy Edouard Malingue Gallery, Hong Kong.

It is difficult to describe the hypnotic effect of watching the sluggish turn of electric fans in a plexiglass tank full of viscous, amber-colored aquarium oil. In a testament to the liquid's thickness, the blades of ten active fans fail to stir the oil. With the duality of motion and stasis at play, combined with the opposing signifiers of hot and cold, and the incompatible pairing of electricity and liquid, the juxtaposing forces on show captivate the artwork's audience. Eric Baudart's striking work, entitled *Atmosphère* (2015), greets viewers upon entrance to "Again, Again and Again" at Edouard Malingue Gallery—the Parisian artist's first solo exhibition in Asia.

Like the exhibition's title, *Atmosphère* explores the concept of repetition, featuring electric fans of various designs and sizes cluttered in a transparent tank. White wires charging the fans neatly loop out of the container and are visibly plugged into the gallery ceiling, anchoring the piece within the present. The installation also comprises a megaphone submerged in a slightly smaller tank, filled to the brim with the same thick, tawny oil. Here, again, the viewer becomes transfixed with the oil-filled container, which the artist refers to as the "space of quasi-meditation." The installation suggests the notion of voices muted by the passing of time, with the vintage megaphone appearing as a relic trapped in Baudart's own rendering of fossilized amber.



ERIC BAUDART. *Solarium*. 2015. sunbed and washing powder. 200 x 85 x 75 cm. Courtesy Edouard Malingue Gallery, Hono Kona.

Displayed on the wall, *Concav* (2015) also plays with the past—simultaneously glorifying and tampering with the days of yore. Baudart conceals a seemingly innumerable number of old street posters, layered on top of one another, under a splendid, gold coating. With its parched, curled edges, the wall piece—which is roughly two meters high—threatens to fold in on viewers who are lured by its lustrous, spray-painted finish. Set in the corner of the exhibition space, *Solarium* (2015) also glamorizes the ordinary, with empty containers of bleaching agents wedged under the neon glow of a functioning tanning bed. Here, symbols of normalness and indulgence are wittingly overlaid.



ERIC BAUDART, *Concav*, 2015, poster and spray paint, 230 x 162 x 46 cm. Courtesy Edouard Malingue Gallery, Hong Kong.

Elsewhere, *Cubikron 3.0* (2015), a cube made from a labyrinth of steel coils rests in the middle of the gallery. Though oversized, it does not overwhelm the space as it allows the gallery lighting to spiral through the installation. Not only does the artwork's transparency lessen the density of its three-dimensional form, it also creates an alternative filter through which to view Baudart's other works on display—distorting them beyond their original appearance. In contrast, the three works comprising *Papier Millimétré* (2015) absorb the light and compel the viewer to closely examine the work. In all three works, the fine gridlines of white-and-blue architecture paper have been methodically worn and scratched to create textured abrasions on the sheets' surface. The works convey Baudart's endeavor to defy the paper's mathematically perfect design and function.

Baudart describes light as "indisputably, the principle vehicle" of his work; and after taking in the exhibition's golden tones, luminous "time capsules" and *Solarium*'s neon glow, viewers will likely find that his statement rings true. The artist plays with an array of lights, everyday objects and contrasting materials. Though the mediums seen in the exhibition are incredibly varied—like the readymades of Marcel Duchamp, who is cited by Baudart as one of his artistic influences—all 11 pieces endeavor to displace common objects from their everyday purpose.

In his correspondence with *ArtAsiaPacific*, Baudart maintains that he never favors a particular material. "I seize things very close to me: my office and the objects that pass through it; the TV; and daily trajectories, such as bringing my son to school every morning and listening to his latest discoveries," he remarks of his inspirations. Regarding his practice the artist explains that he endeavors to be forever attentive, emulating the sensitivity of a "seismograph that puts all of its energy into extracting parasitic reverberations." And it is in "Again, again and again" that Baudart tunes in and makes poetry of the universe around him.

24 May 2015

Mousse

"again, again and again" at Edouard Malingue Gallery, Hong Kong'

Link: <http://mousse magazine.it/again-edouard-malingue-hk/>

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"again, again and again" at Edouard Malingue Gallery, Hong Kong

May 24~2015

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Delicately transposed, it's the displaced materiality in Eric Baudart's works that spurs their contemporary resonance. Millimeter paper, mattress frames, doormats – everyday, commonplace elements are flushed of everyday context and repurposed to create oeuvres that titter on the edge of artifice. "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 Millimetre" 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 the "Concav" 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.

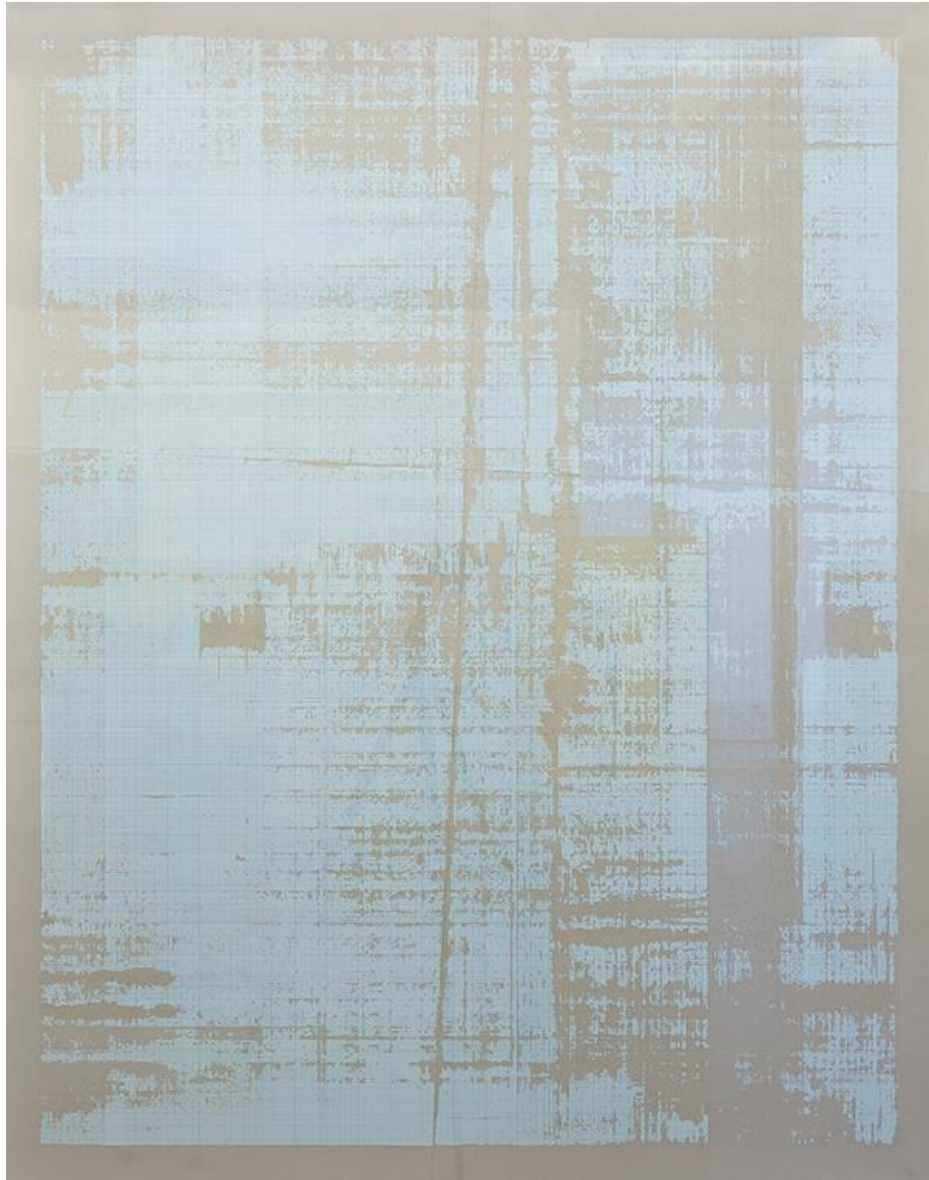
Permeating Baudart's work is also a concern with displacement and effect: how by virtue of presentation, one's interaction with an object can be changed completely. *Solarium*, for example, a readymade filled by Baudart with empty detergent boxes, conveys how alteration of context tests the limits of objecthood. Similarly, the "Paillason" 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.

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at Edouard Malingue Gallery, Hong Kong

until 30 May 2015









“again, again and again” installation views at Edouard Malingue Gallery, Hong Kong, 2015
Courtesy: Edouard Malingue Gallery, Hong Kong.

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Nombre Art

'Again, again and again' by Eric Baudart

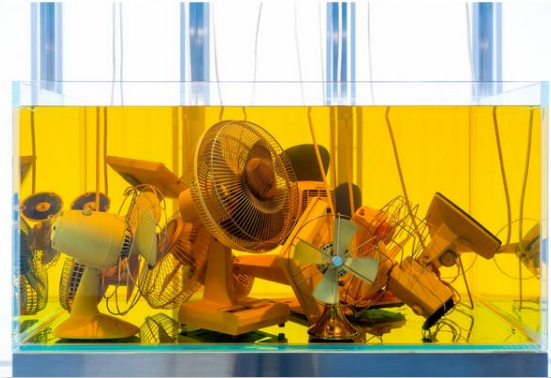
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May 25, 2015 — by Nombre 

'Again, again, again' by Eric Baudart



Delicately transposed. it's the displaced materiality in **Eric Baudart's** works that spurs their contemporary resonance. Millimeter paper, mattress frames, doormats – everyday, commonplace elements are flushed of everyday context and repurposed to create oeuvres that titter on the edge of artifice. *"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.

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2015年5月12日 f t e

Eric Baudart - 捉緊生命 / 物件的濃度 / Art Serene



Art Serene

畢業於倫敦「蘇富比藝術學院」碩士課程，正職廣告文字創作，兼職談談藝術，作為一種行為藝術。

Eric Baudart - 捉緊生命 / 物件的濃度

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HK-Eric Baudart 23-4-2015



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| 9. 錄音留言 | 10. 颯線 |

簡單地解釋 Eric Eric Baudart 的作品，可以說他是 Conceptual Art 始祖及達達主義大師杜尚 (Marcel Duchamp) 的信徒，他把 Readymades 即所謂「現成物」重新加工及改造，呈現出意想不到的效果，意欲洗去觀者固有的觀念，從而再思索物件的真正含意。作品風格獨特，看似如水般平靜，卻令人心泛起漣漪與問號。

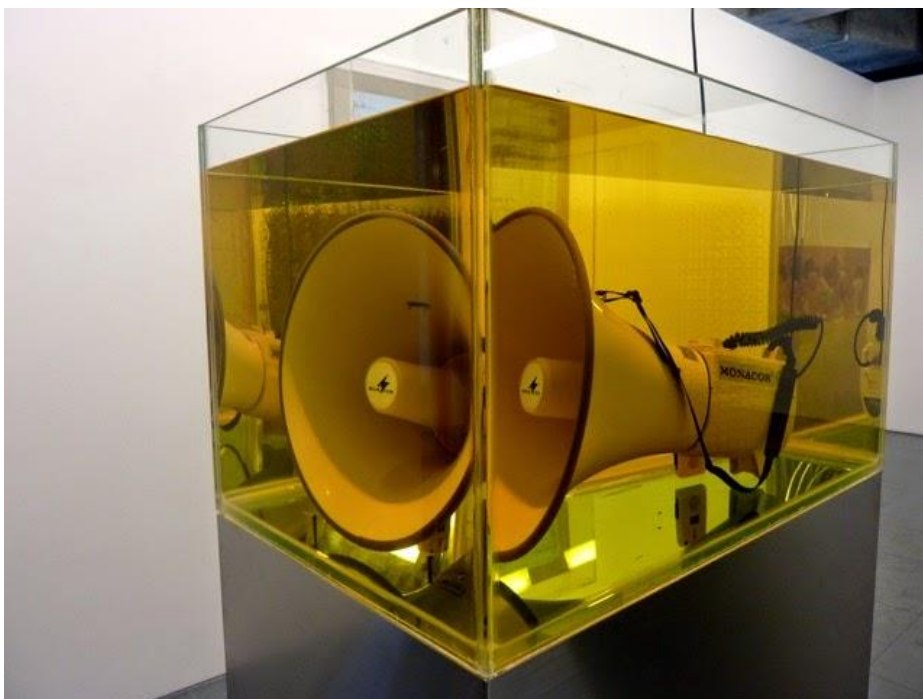
在作品《Atmosphere》他將十多部80年代不同款式的舊款電風扇，放在注滿油的水箱裡，當電源一開動，風扇葉便各自隨隨滾動，金黃色的水箱波光盪漾，掀動出華麗的大合奏。同一系列，他把「大聲公」放進油箱裡，按一按電源，物件便發出休休及單調的警號聲，頓時變得活生生。就像 Duchamp 在作品《Fountain》中倒轉了小便池一樣，Eric 也故意顛覆了物品的習慣用途，反斗地跟一本正經的平常物開玩笑。



Atmosphere, 2015

水箱、油、電風扇

62 x 121 x 61cm



Atmosphere, 2015

水箱、油、擴音器

70 x 51 x 50 cm



探索平常物的虛實真假，如何推敲物質的真正意義，一直是法國藝術家 Eric Baudart 思考的課題。如果物件放在一個完全不符合邏輯的環境，對觀賞的人會有何衝擊？作品《Solarium》可算是另一個前衛的試驗——他把一組珍藏並褪了色的洗衣粉空罐，放在模擬醫院裡的日光燈下，被藍光照射著，物與境這麼格格不入，卻滲出詭秘的氣韻，顯示出平常物件也許蘊藏捉摸不透的玄機。



Solarium, 2015
日曬床、洗衣粉
200 x 85 x 75cm

像 Duchamp 一樣，Eric Baudart 也想表達由思想啟動的 Concept 比美醜重要，從「偶然」及「碰巧」產生出來的藝術，就是活生生的藝術。在自 2005 年已開始持續構思的「立方」系列中，他每次都有新點子，這次他棄用意大利粉或塑膠管，靈機一觸地取材於身邊的床褥，用了 9 塊鋼絲彈簧拼砌出大型的《Cubikron 3.0》，立方體邊界浮現出濛濛的雲端感，鋼絲之間呈現出獨特的密度。Eric 說鋼絲交叉產生的妙曼斜線，也在他意料之外。



右: Cubikron 3.0, 2015

鋼鐵

178 x 178 x 180 cm

左: Concav, 2015

海報、噴漆

230 x 162 x 48 cm



Eric 把展覽名為「again, again, and again」，強調了時間與物件之間產生的微妙轉化。隨著時間的流逝，透過重覆及不經意的行為，深化了物件的濃度。《Paillasson 1》及《Paillasson 2》這兩幅今年完成的作品，原來是五年來擺放於巴黎某座大廈門口的兩塊地墊，經過了一次又一次被重覆踐踏、弄污及風化後，被搬進了畫廊，分別用金屬框架裱了起來。

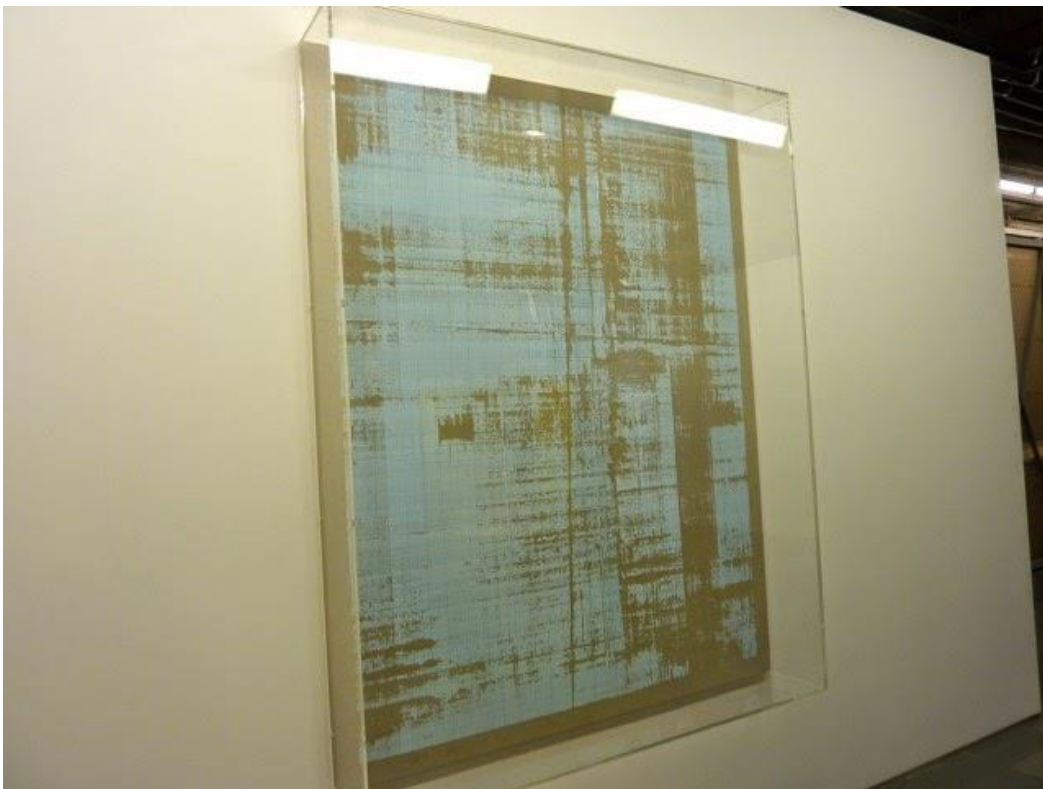


Paillason 1 & Palisson 2, 2015

有機砂、鋼鐵

81 x 159 cm

同樣是重覆的動作，《Papier Millimetre》則是人手拿著割刀在方格仔坐標紙上重覆刮弄，為時約個多月後，紙上的線條逐漸加上重量，磨刮出遠看像抽象畫的粉藍圖案，再裱在玻璃箱內，便仿如脫胎換骨。



Papier Millimetre, 2015

坐標紙

187 x 147cm

這是 Eric Baudart 在亞洲區的首次個展，好幾件裝置都是為香港的展出而作。笑問「大聲公」是否為我們城市的「佔中」發聲？壓成立方體的網絲床褥，可是揶揄本城的擠逼？藝術家笑說別想多了，卻也正正顯示，該是觀者的參與及自身的體會，深化了藝術品／物件的層次、濃度和意義。

展覽：

Eric Baudart

'again, again, and again'

'一次，又一次，再一次'

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