



## 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.

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 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*. 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淬煉，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意義。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。

艾域克·柏達曾參與多次國際大展，聯展經歷包括日內瓦當代美術館、巴黎小皇宮、布魯塞爾當代藝術中心、邁阿密巴斯美術館，個展經歷則包括巴黎利卡德基金會、巴黎紅樓等機構。2011年，他獲頒「莫里斯當代藝術大獎」。柏達的創作也曾被國際媒體報導，包括《慕斯雜誌》、《斜線巴黎》以及《華爾街日報》。艾域克·柏達的作品也在各個著名的博物館收藏，其中包括波士頓MFA和日內瓦MAMCO。





'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 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.



“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 Millimétré*，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*  
装置現場







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

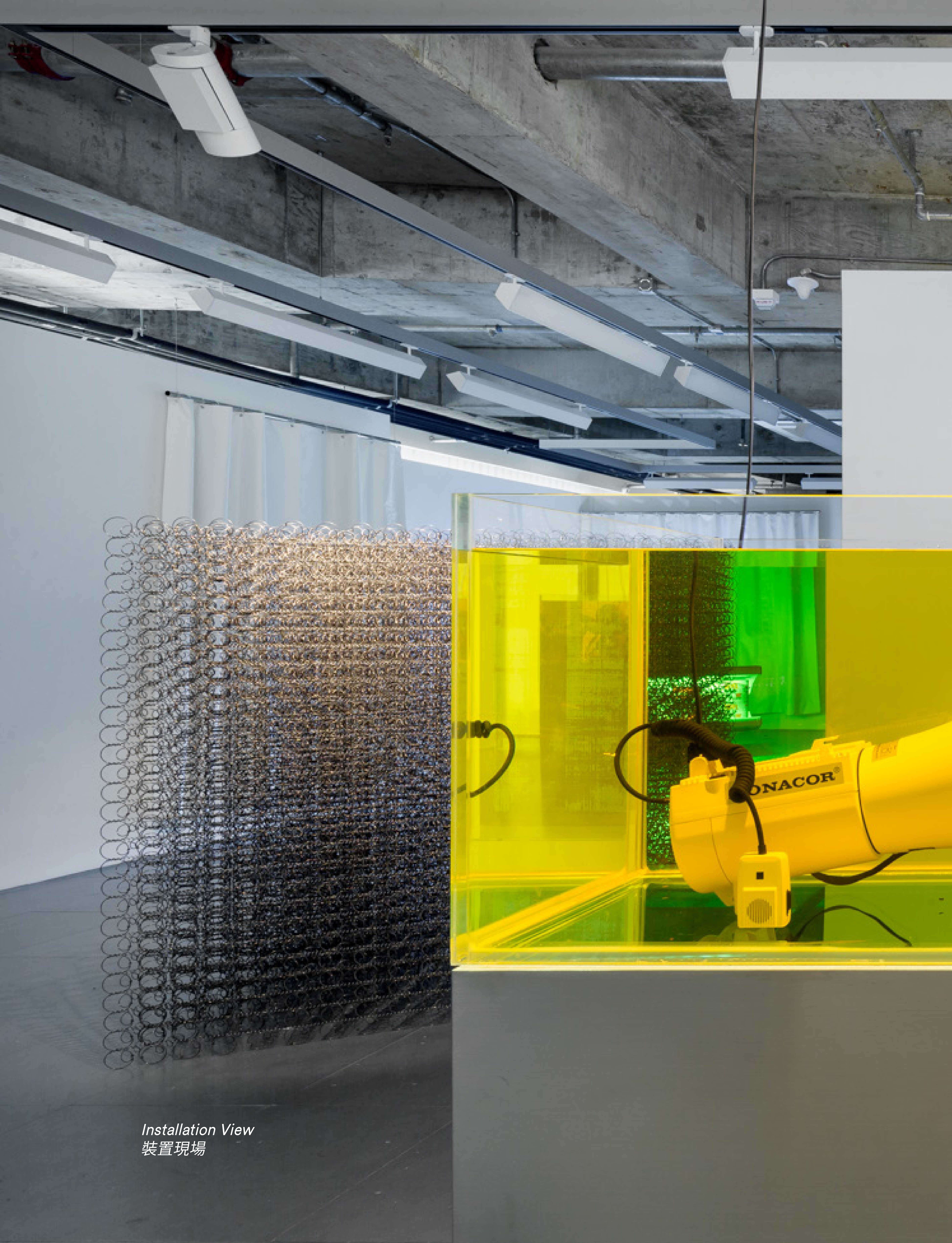
[Click to watch video >>>](#)





Installation View  
装置現場





*Installation View*  
装置現場







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







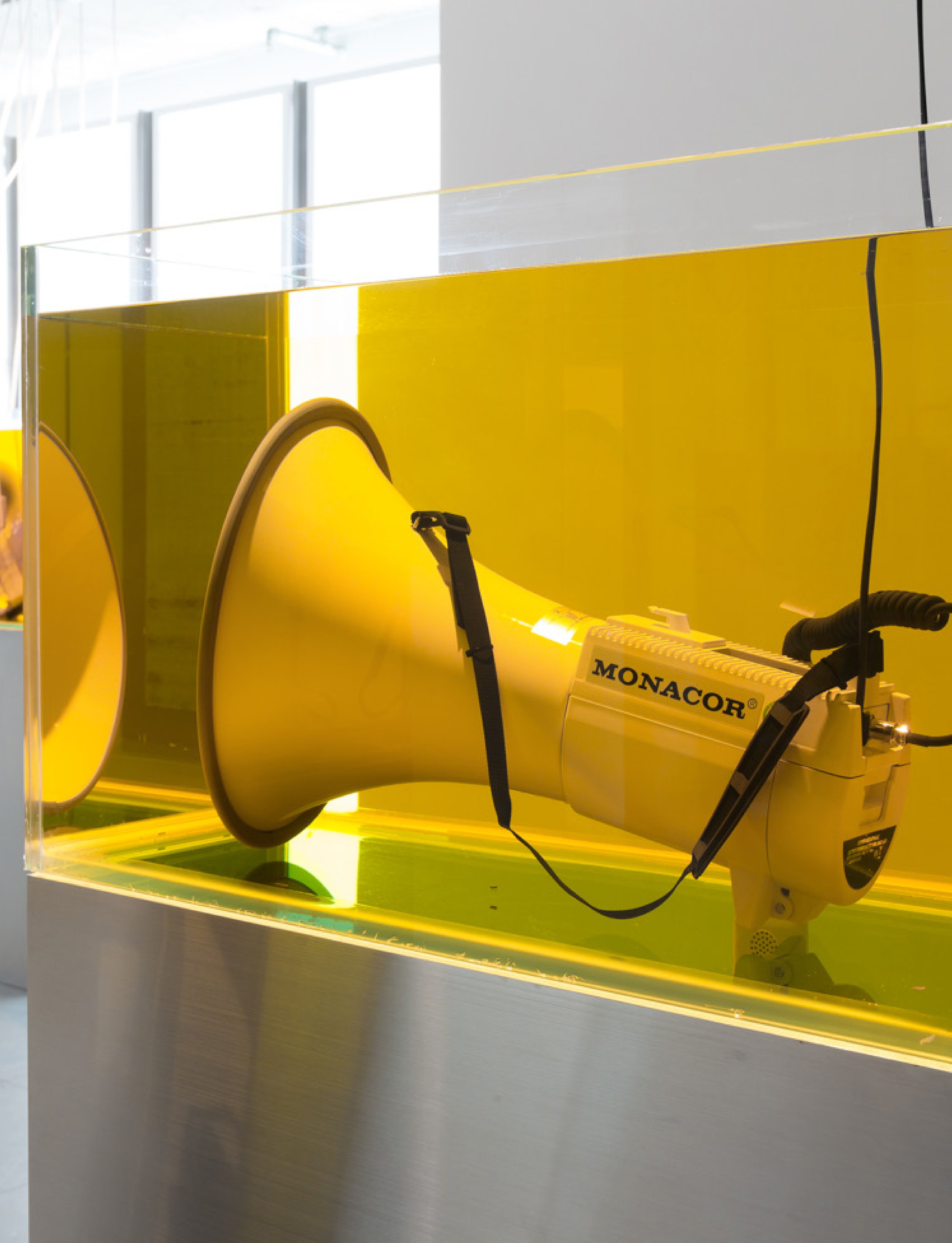
*Installation View*  
裝置現場



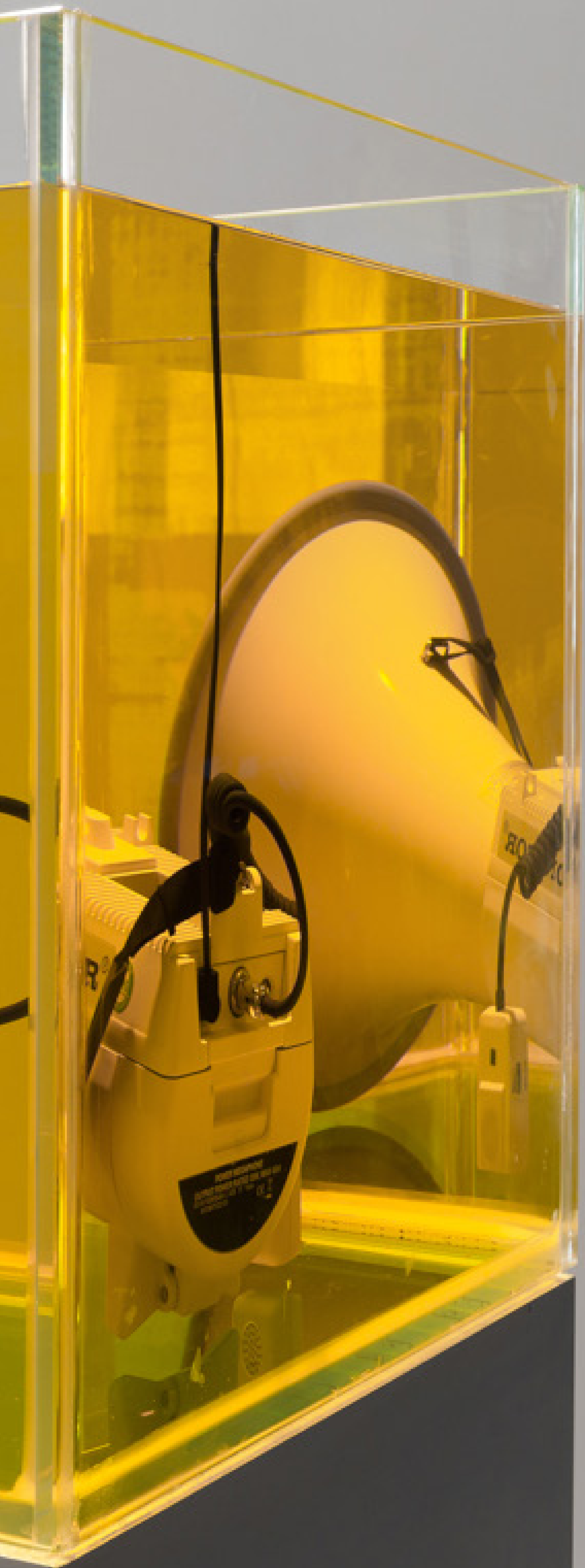


*Installation View*  
裝置現場









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





Installation View  
裝置現場









*Concav*, 2015  
Poster, spray paint  
海報、塗料  
230 x 162 x 46 cm



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

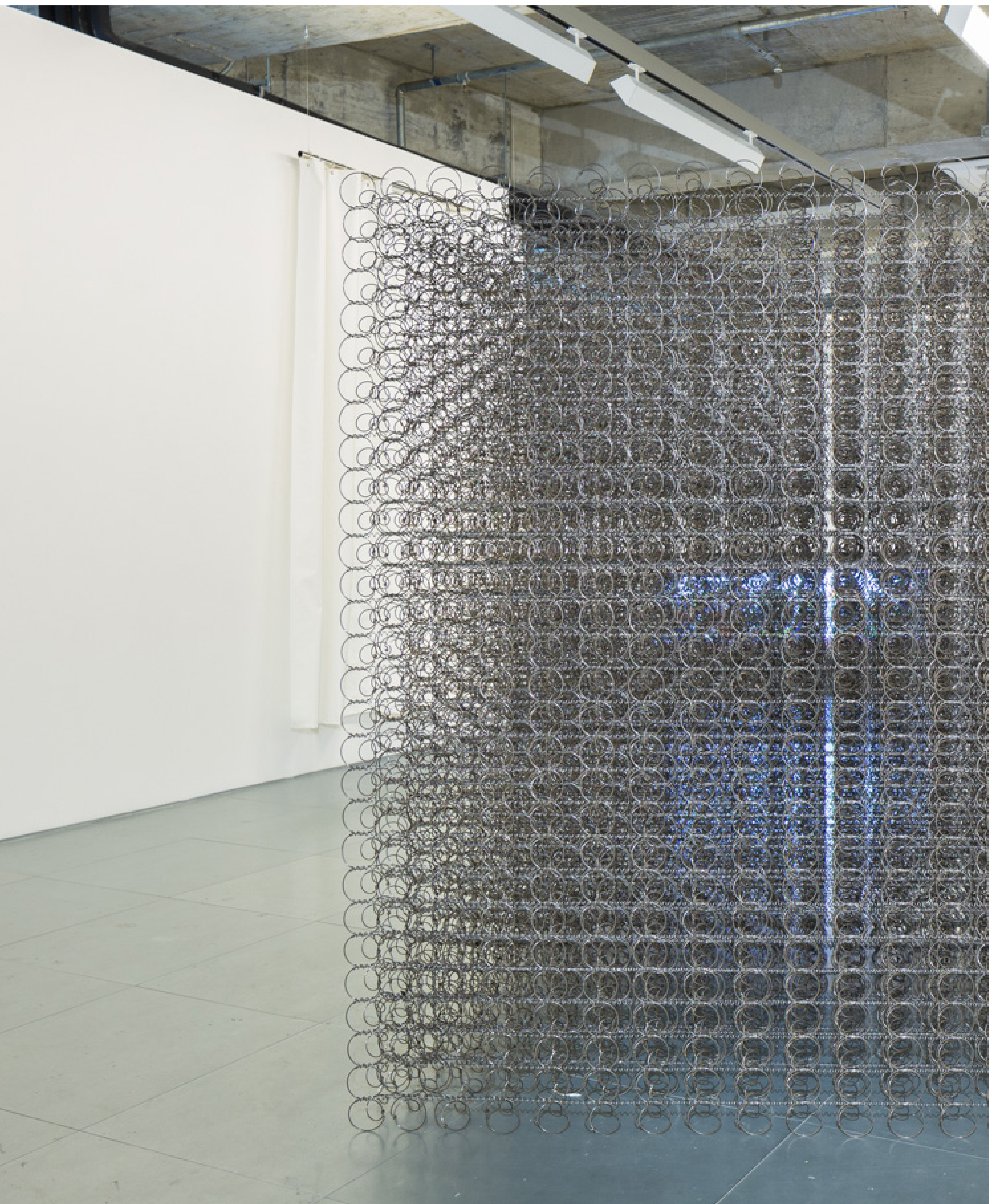




*Installation View*  
裝置場景











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



Installation View  
裝置現場













*Paillason*, 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











"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



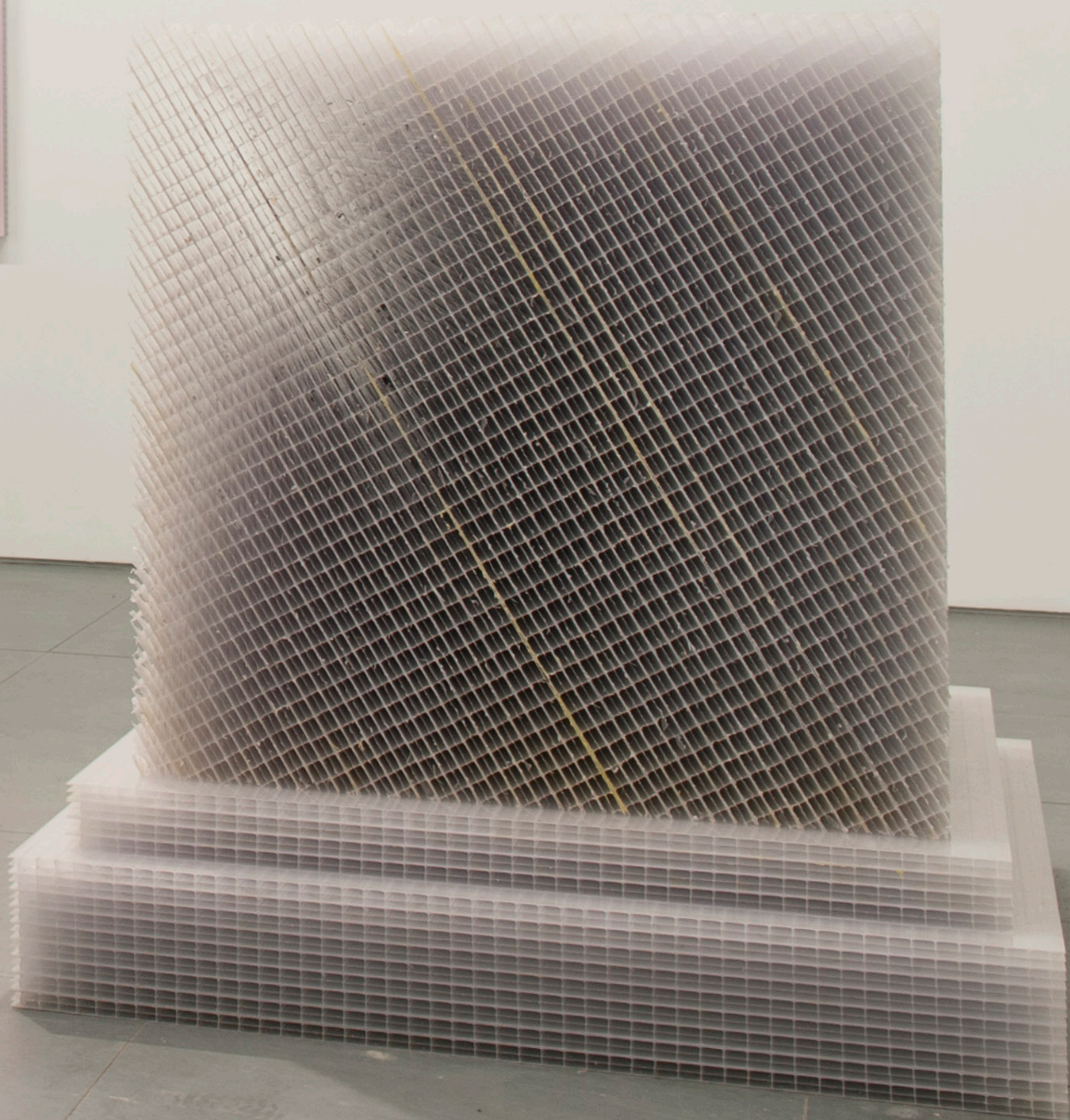
“艾域克·柏達的藝術手法著重日常所見之物，也就與馬歇爾·杜尚的實物藝術更為接近。實物藝術這一概念源於1938年超現實藝術家的定義“尋常之物經由藝術家的選擇而搖身一變成為藝術品”。通過對普通材料的挑選和試驗，柏達(1972)這位在巴黎生活和工作的藝術家於平凡之中發現了美和意義。例如，其作品“Scotch”(2013)是一卷膠布的掃描照片，印於描圖紙之上，並用肺泡塑膠安置。這件作品的抽象構成，淡粉色顏料，膠布聚光的迷人方式，展示了隱匿於實用材料之中的美學可能性。” - Samantha Leese



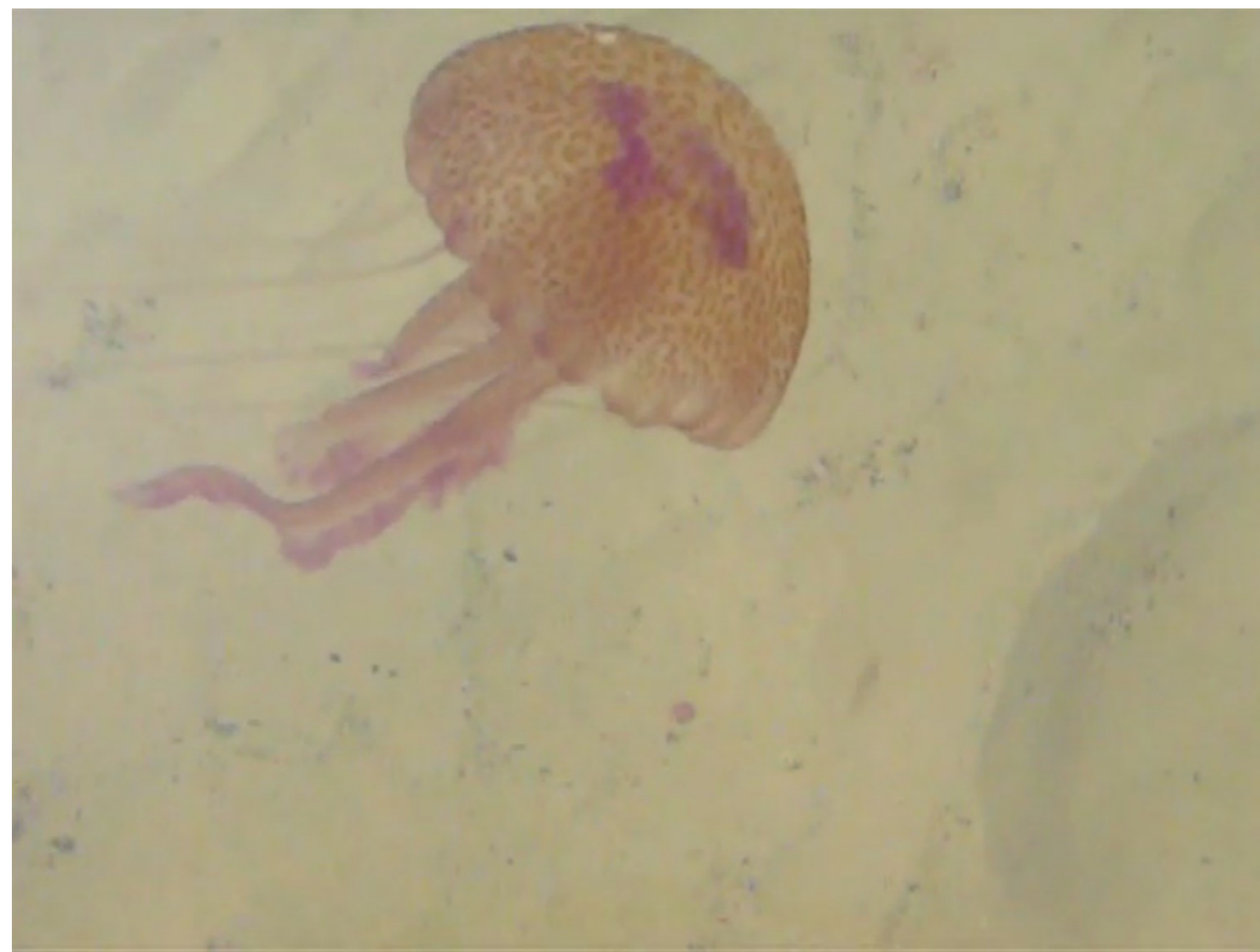


*Installation View*  
装置現場









Stills from *Caresse-moi*, 2007

Video

錄像

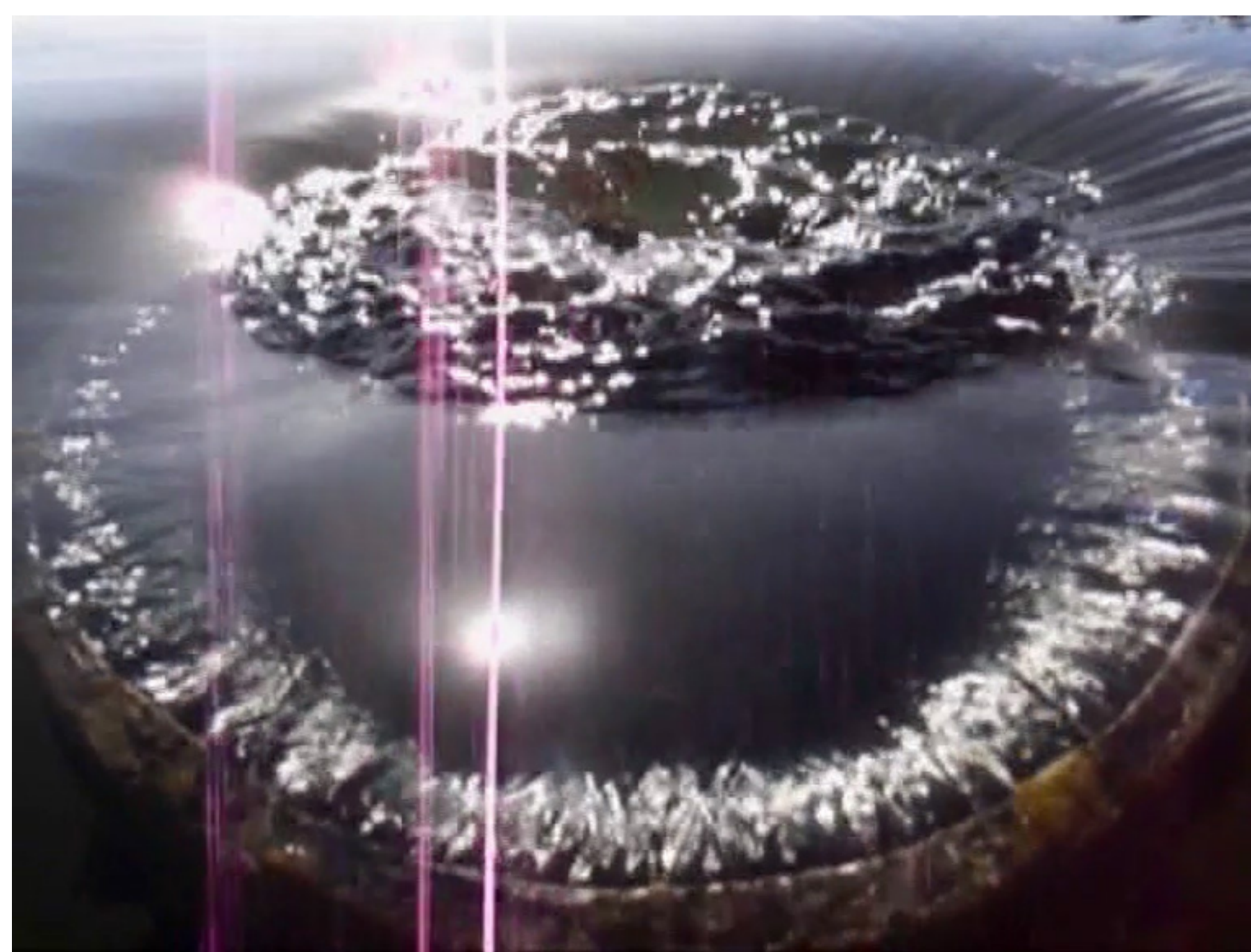
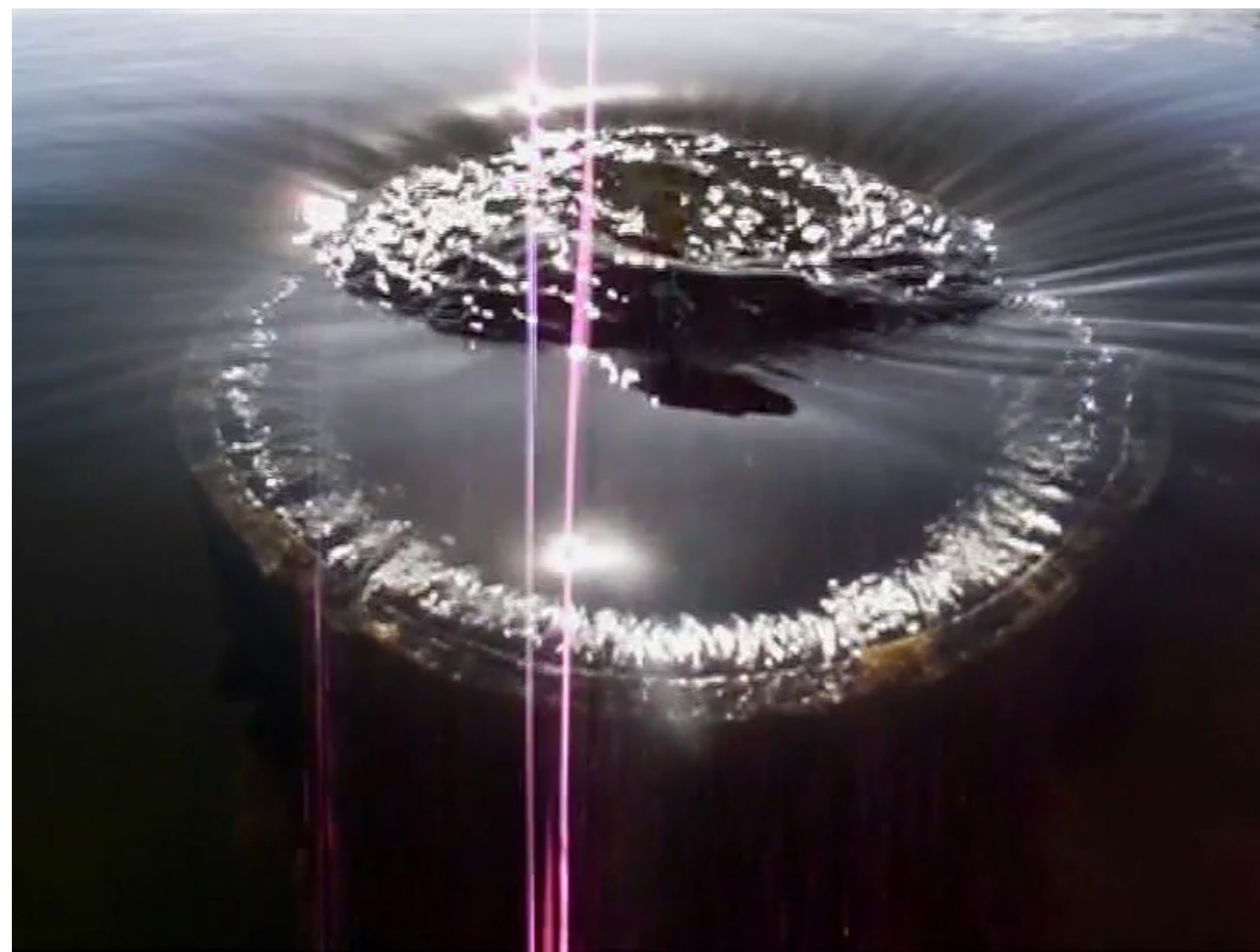
29 min 56 sec

Edition 1/5

第 1/5 版

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Stills from *Black Hole*, 2008  
Video  
录像  
3min 20sec  
Edition 2/5  
第 2/5版  
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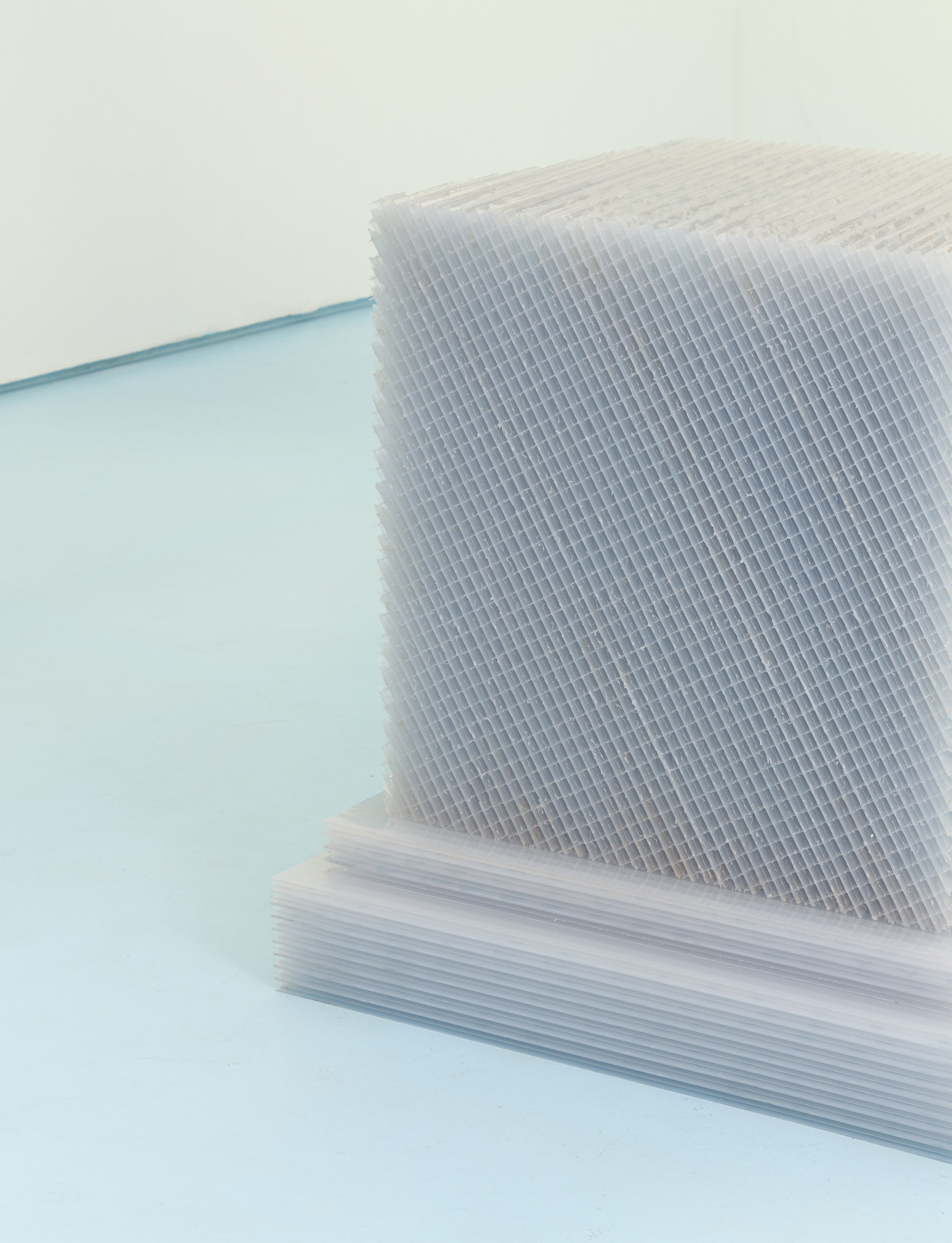






*Scotch*, 2013  
Photography printed on tracing paper  
laid on alveolar plastic  
攝影、描圖紙、蜂窩狀塑料  
165 cm x 120 cm x 4 cm  
Edition 2/3  
第 2/3版









*Cubikron 2.0, 2013*  
Alveolar plastic  
蜂窝狀塑料  
97x 95 x 95 cm















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 Betancourt、Chris 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

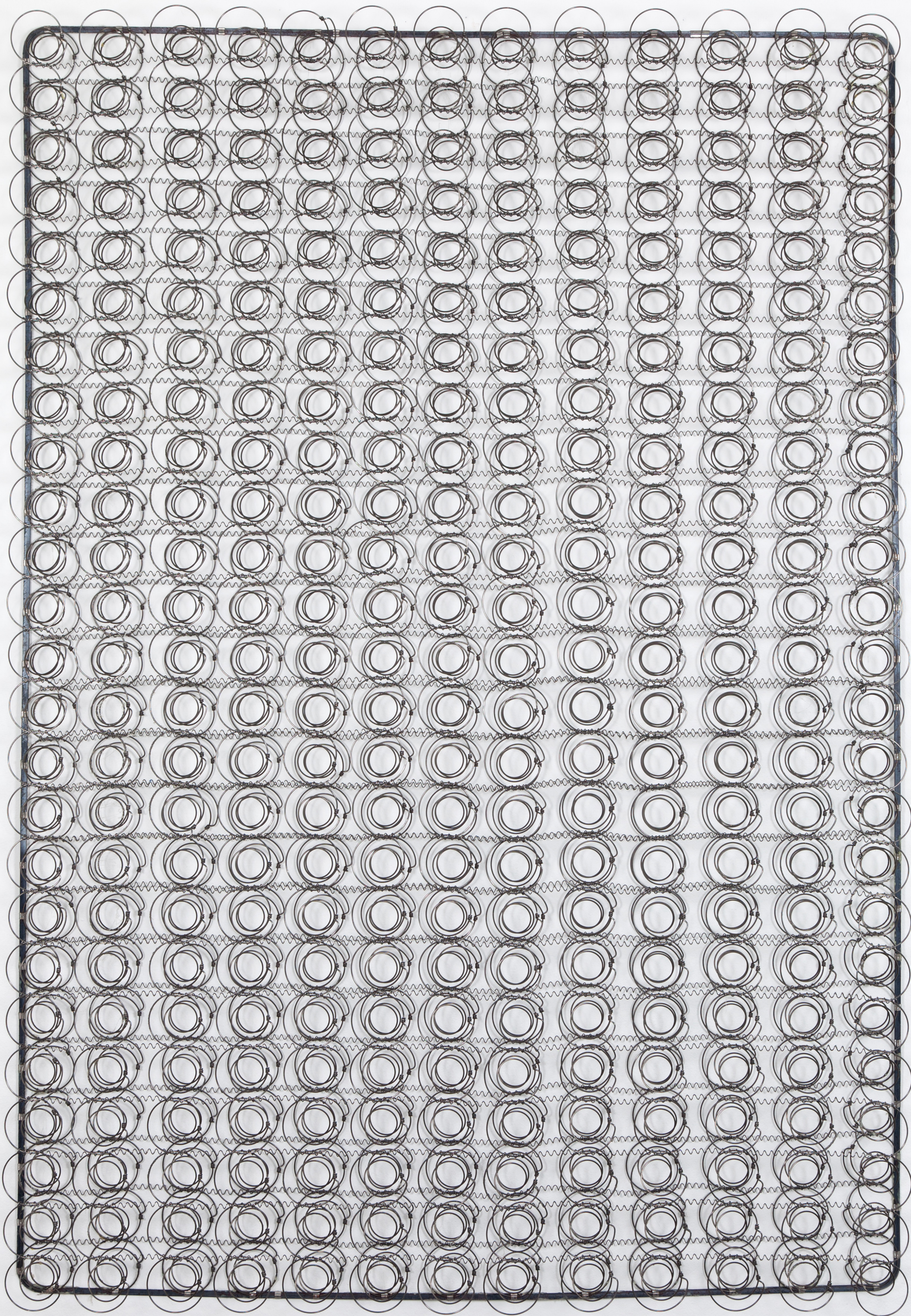














*Multispire, 2014*  
Spring box  
彈簧盒  
198 x 137 x 13 cm



# Max Weight 500kg

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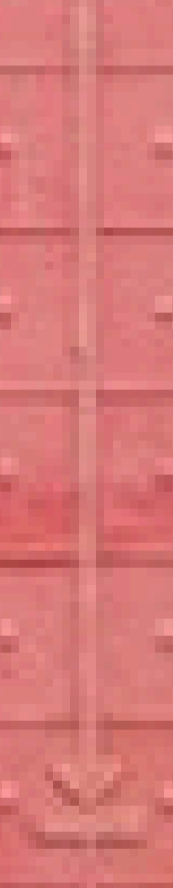
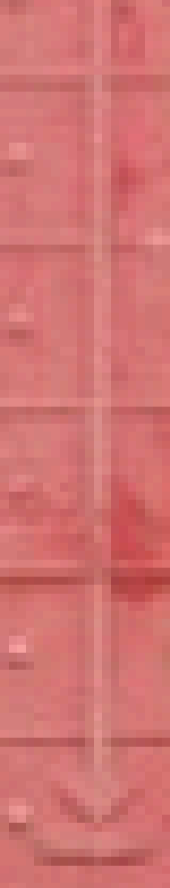
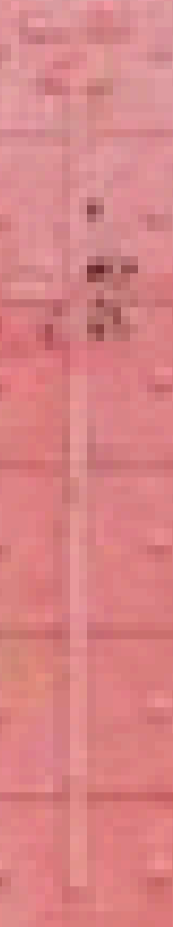
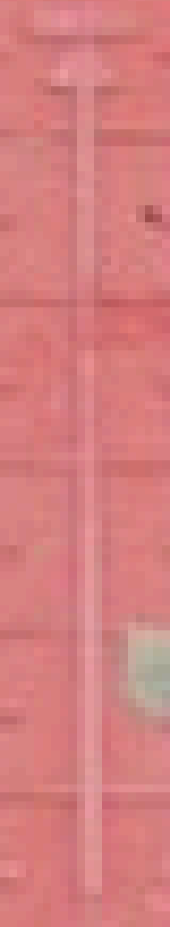
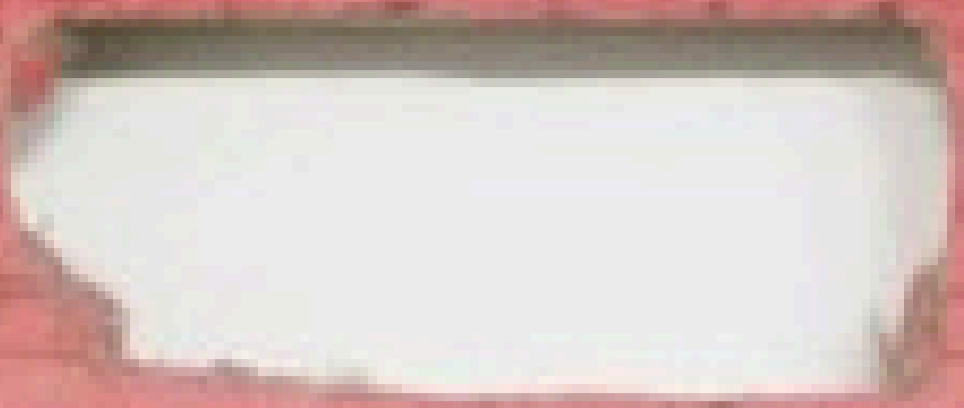
MAXIMUM TRENCH WIDTH 900mm

MAXIMUM TRENCH WIDTH 900mm

MAXIMUM TRENCH WIDTH 900mm

OSTORPIN

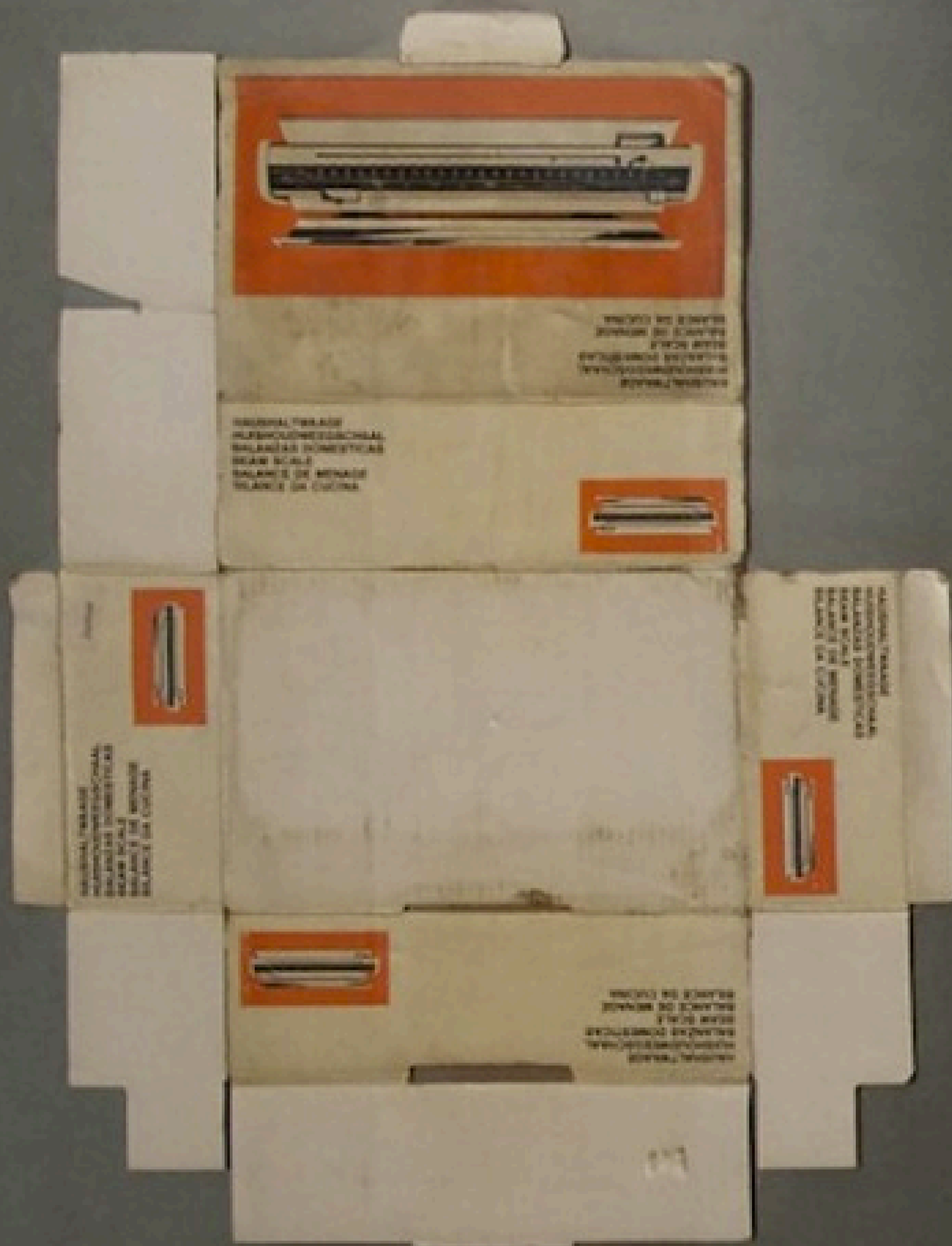
OSTORPIN





*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







# Biography

## ERIC BAUDART

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

### Award

2011  
Prix Meurice

### Solo Exhibitions

2015  
again, again and again, Edouard Malingue Gallery, Hong Kong

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)



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

2015

To rectify a situation, Valentin, Paris, France

Invisible Light, Edouard Malingue Gallery, Hong Kong

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 contemporanea, Alessandrie, Italy

2007

Intrusions - Collection du FNAC, Le Petit Palais, Paris, 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







# 簡歷

艾域克·柏達

生於1972年, 巴黎

現工作和生活在法國

## 得獎

2011 Prix Meurice

## 個展

2015 一次, 一次, 又一次, 馬凌畫廊, 香港

2013 更多的, 瓦倫丁畫廊, 法國巴黎

2012 藝術的教堂, Trinité教堂, Castennec比耶於齊萊索, 法國



- 2011 巴塞爾邁阿密藝術博覽會/藝術新星，美國邁阿密(合作洛朗·格拉索)  
隨著&沒有，里卡德企業基金會，巴黎，法國  
預覽，瓦倫丁畫廊，法國巴黎
- 2010 Prix Meurice 2010/2011, 法國巴黎
- 2009 在這裡我不存在, Printemps de Septembre藝術節，圖盧茲，法國
- 2008 Philipp Journo 之藝術家收藏品，法國巴黎  
千萬億次，瓦倫丁美術館，法國巴黎  
阿基米德鏡子，La Verrière Hermès，布魯塞爾，比利時
- 2007 炫耀，Pierre Cardin空間，巴黎，法國  
Prix Gruppo Campari, Antoine de albert基金會，  
a Maison Rouge 酒店，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，瓦倫丁畫廊，法國巴黎。
- 2004 緊的滑塊，瓦倫丁畫廊，巴黎，法國
- 聯展
- 2015 隱形的光，馬凌畫廊，香港  
To rectify a situation，瓦倫丁廊，法國巴黎
- 2014 GOLD，低音藝術博物館，邁阿密，美國  
馬格努斯：貝爾納斯科尼別墅，瑞士日內瓦
- 2013 他們的時間，香蕉機庫，法國南特  
事物的本源，中央拉當代藝術，布魯塞爾，比利時



回到世界，MAMCO，瑞士日內瓦

在住房，拉斐特畫廊，米歇爾茹爾尼阿克畫廊，巴黎，法國

2012 我們想要什麼，我們相信，瓦倫丁，法國巴黎

首頁，雲母雷恩畫廊，法國

二十到二十世紀的結束，美國紐約

2011 擁有，瓦倫丁畫廊，法國巴黎

2009 相零，96的空間建議，Serge Aboukrat畫廊，巴黎，法國

無關什麼，瓦倫丁畫廊，法國巴黎

Quand la première ivresse des succès bruyants ...

芝路酒莊，蘇玳，法國

2008 艾格尼絲賴收藏，吉爾伯特褐砂石基金會，巴黎，法國

時間的形狀，亞歷山德里亞現代影像攝影雙年展，亞歷山德里亞，  
意大利

2007 侵 - FNAC收藏，小皇宮，巴黎，法國

解毒劑03，Galerie des galleries 拉斐特畫廊，巴黎，法國

時間沈思，馬德琳地鐵站，巴黎，法國，

MICA畫廊，雷恩，法國

2006 Essences Insensées, Parcours 聖日耳曼，巴黎，法國

拉斐特畫廊收藏，FIAC，法國巴黎

2005 解藥，Galerie des galleries 拉斐特畫廊，巴黎，法國

2003 Esses, 瓦倫丁畫廊，法國巴黎



Edouard Malingue Gallery  
馬凌畫廊

Sixth floor, 33 Des Voeux  
Road Central, Hong Kong  
≡ [edouardmalingue.com](http://edouardmalingue.com)



ERIC BAUDART | 艾域克 · 柏達

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