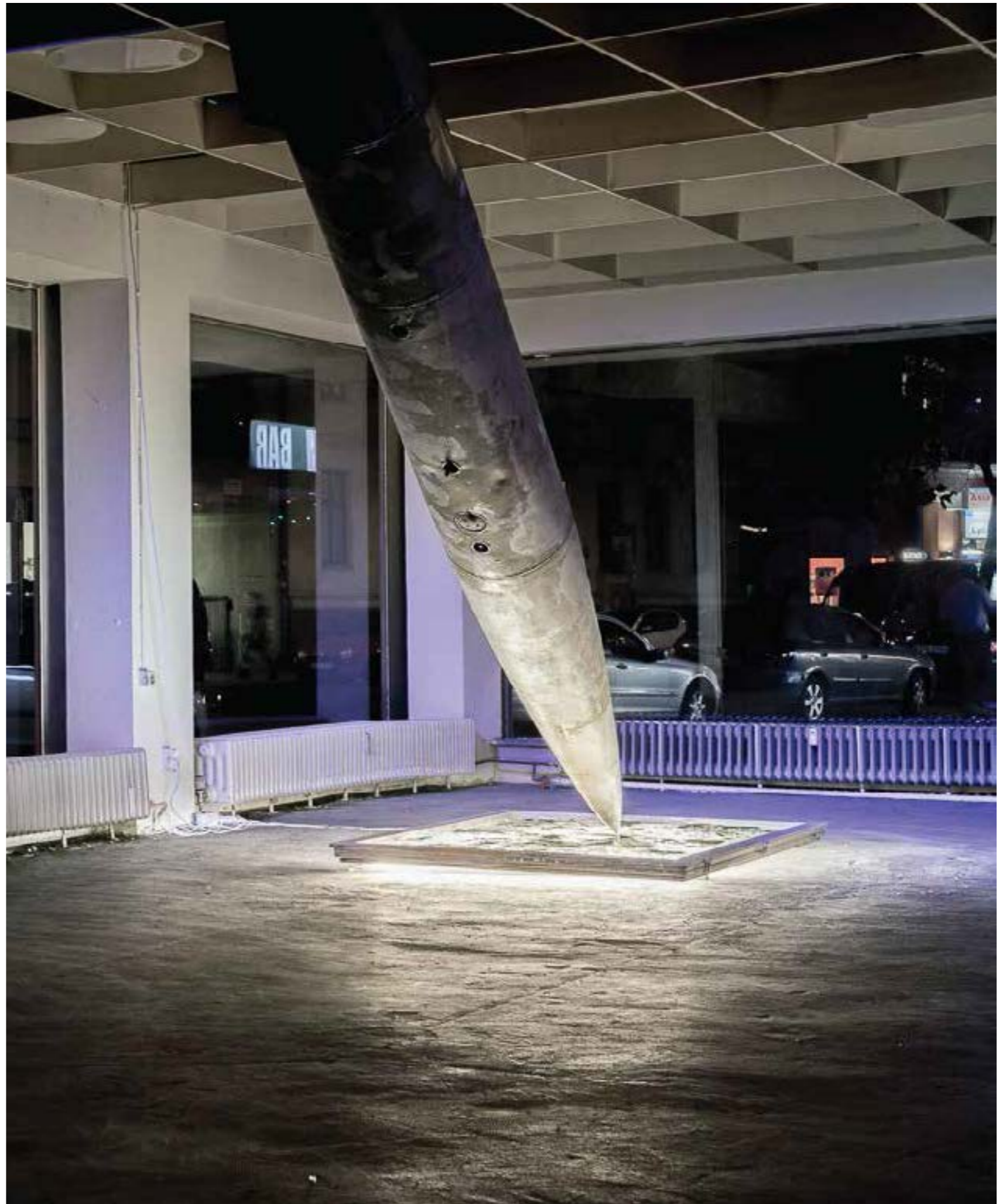


E O U A R T  
D R G E A T  
B U





## XYears exhibition Press release :

**Heureux qui, comme Ulysse, a fait un beau voyage.**

Design instinctif et utilitaire, art de monter et de lever son camp, toutes les productions d'Édouard pourraient se regrouper sous la notion de bivouac, nom dont l'origine reste quelque peu floue, mais qui pourrait s'être formé de l'allemand *bewachen* (soit monter la garde, à l'extérieur et de nuit) et avoir intégré la langue française par l'entremise des mercenaires suisses. Fuir la carte et perdre son identité dans l'immensité des paysages, privilégier la position fragile du « passant » à la dichotomie touriste/autochtone. Garder des restes, en faire le fond d'un viatique pour nouveau départ.

La démarche d'Édouard Burgeat, nourrie de ses nombreux voyages, s'inscrit dans différentes pratiques plastiques: design, photographie, installation, sculpture. Le dénominateur commun à ces différents champs ; leur point d'intersection, pourrait être une fascination pour la matérialité concrète de ces médias, leur appel haptique. Cet émerveillement pour la trace et pour l'indice participe d'une forme de fétichisme sentimental pour l'inscription, mais aussi d'un dépouillement volontaire de l'ordre symbolique, enfin, de sa réappropriation par l'imaginaire.

**Quo vadis ?**

Baroud d'honneur pour la sentinelle, ode à la première ligne. Sous ses faux airs de Davy Corckett 2.0, Édouard Burgeat tend des attrape-rêves, comme l'on tend des pièges. Les ensembles de l'installation « XYears » reconfigurent la notion de *Weltanschauung* en déplaçant judicieusement le regard. L'indice fétichisé n'est plus, comme dans le cabinet de curiosité impérial, un fossile exotisé, une partie pour le tout, mais fonctionne plutôt comme une série de relais ; pense-bêtes adressés à la figure de l'éclaireur, répondant ainsi à la question de Juvénal : « Mais qui gardera les gardes ? »

Des restes de sa moto aux statuettes religieuses trouvées sur sa route, ce petit musée personnel tient plus du trésor de pirate, mobile par nature, que de la *Wunderkammer*. Imposant ainsi la mutabilité des impressions au fixisme du système et l'accrochage autonome et sauvage à l'écran du *White Cube*, le style brutaliste, la mise en valeur de matériaux de construction et l'emboîtement en kit de l'installation « XYears » sont autant de gestes qui dessinent un possible horizon nomade, attentif à la circulation des objets et des substances.

**Indian Song**

Ces thématiques que sont la circulation du regard et la part du reste ; le « résiduel » comme potentiel actif, sont au cœur de l'ensemble « L'Inde en quelques pierres ». Le sujet des images est un groupe de travailleurs qui vivent sur le chantier le temps de la construction du bâtiment ; un groupe rencontré en face de l'espace de résidence qui accueillait l'artiste dans la ville de Porvorim.

Les photographies qui résultent de ces rencontres sont ensuite transférées sur des pièces de marbre ; pièces récoltées dans ce même chantier et considérées comme inexploitablees par ces travailleurs. De la scorie à la stèle commémorative, ce transfert agit tel une persistance rétinienne.

T. Savoy





## Jusqu'ici tout va bien

- (So far so good)

Steel structure, letters, envelopes & different materials casted in resin, light - 2019

Frei-Raum project with the Goethe Institut (Paris & Ljubljana)  
'So far so good' is an installation collecting fragments of letters from the artist's grandfather, sent from the war front between 1939 & 1940.

The calm before the storm ... A momentum of life / survival and the overwhelming fragility of a youth at war before everything collapses. 5 walls made out of resin and rusted steel. Transparent bricks, like pages of memory, offering a new reading of History through this family correspondance.

Adding to the reminiscence of walls on the planet in the 21st century, this piece pretends to follow the trends of our new restrictions, an experience of what is physical restriction but this piece is actually an open page of History.

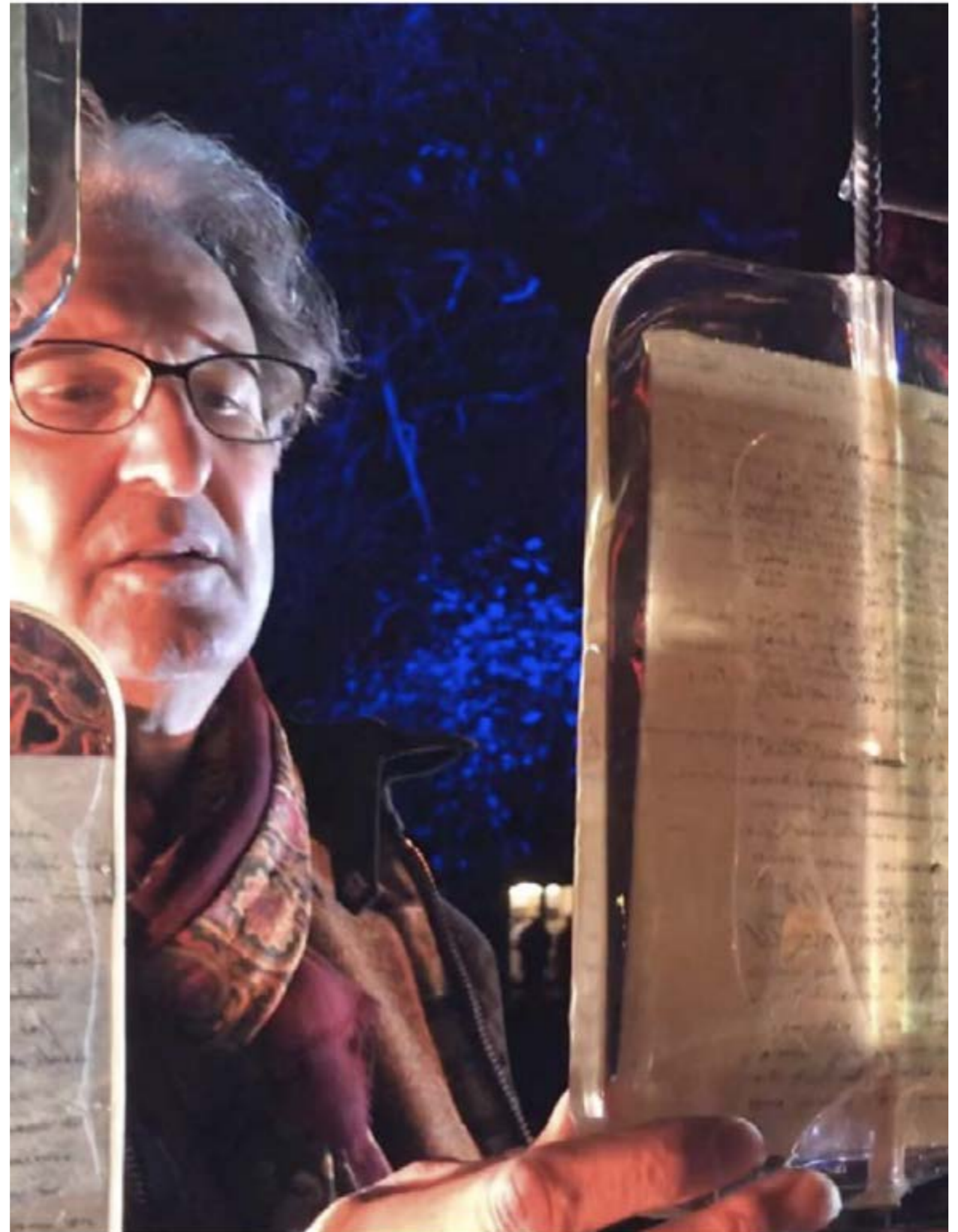
The letters exhibited are originals sent by the grand father of the artist during the second world war, some of which when he was held captive by the Nazis, An installation for reminder of how our taken-for-granted freedom was won.

Exhibition :

- Frei Raum, Goethe Institute, Tivoly park, Ljubljana, Slovenia
- XYears, Espace Louvel, solo show, Paris, France

More informations :

<https://www.goethe.de/ins/fr/fr/kul/sup/fre/21690728.html>









## VoiD

2023

Steel structure, photo transfer on plexiglass, light system, Stone from Alps mountains, Ferrofluid, magnet, neon and aluminum

Void is an Installation exploring the notion of infinite movement through impermanence and magnetic fields.

Ferrofluid is dripping from the top of the installation down, drifting on the suspended stone to the lower platform. The platform made of plexiglass but it holds magnet underneath creating symmetrical shape to the contact of the ferrofluid.

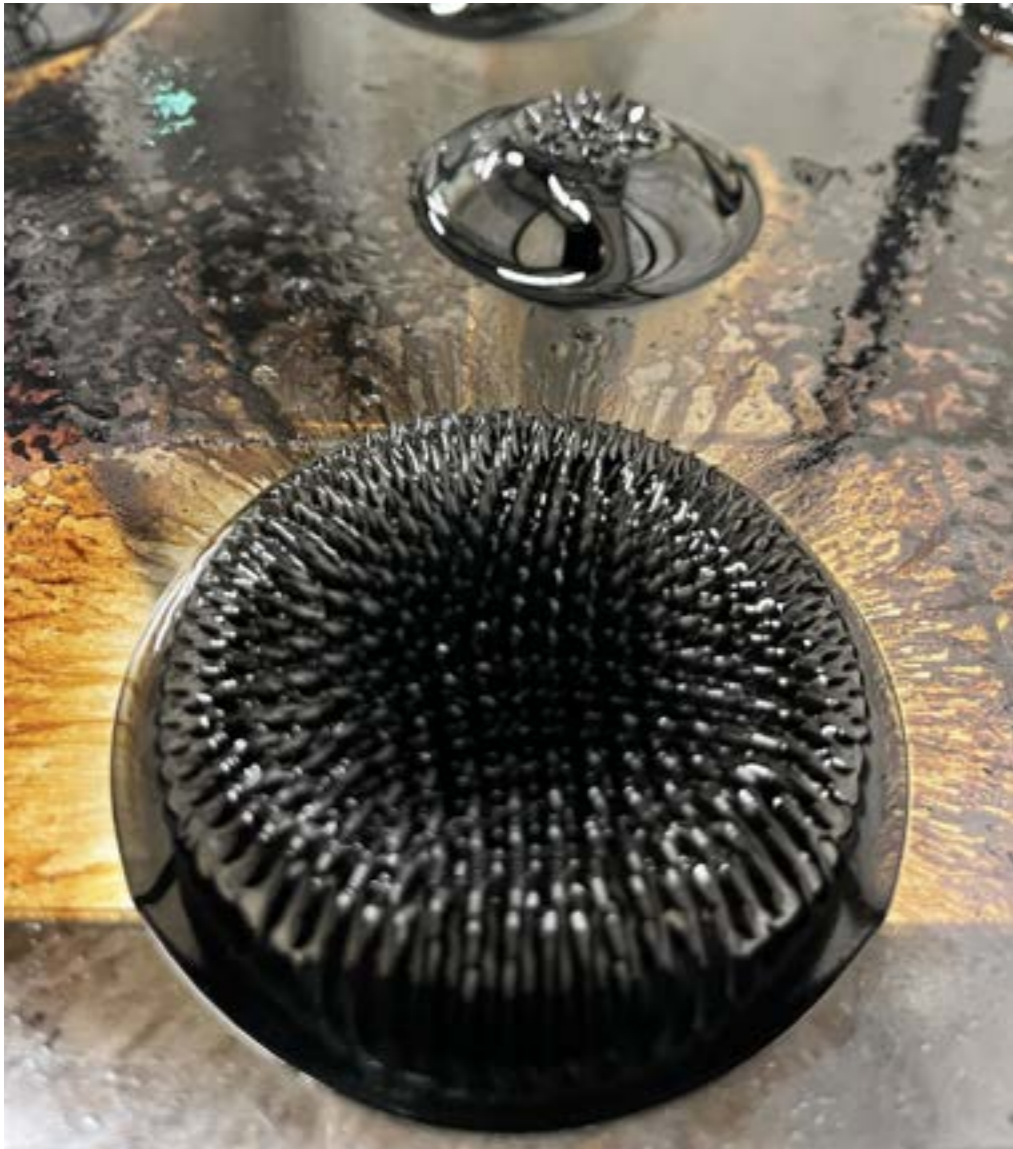
Exhibition:

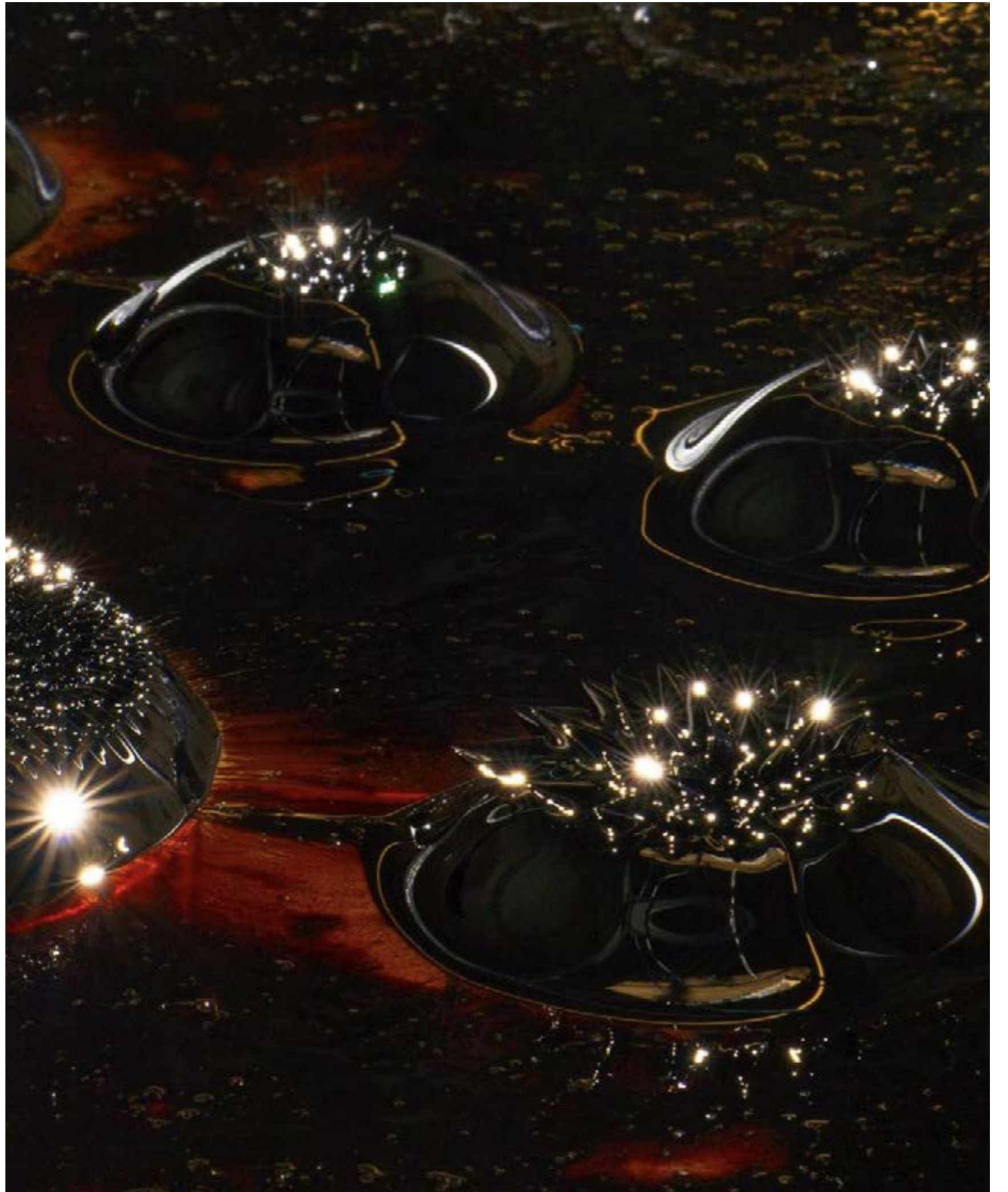
- Infinite movement, 35-37 rue des francs bourgeois, Dover Street Market Paris

More information :

[www.edouardburgeat.com](http://www.edouardburgeat.com)







# Voyage par temps de Covid

- Truck & various materials - 2022

This project took the form of an interactive performance with the audience over a multimedia installation at the 35-37 in Paris. It was composed of 5 photographic steles, the truck which could be enjoyed inside & outside, and two steles with water in darkroom processing tray.

The Citroën Jumper truck, «Jolly Jumper», was covered by unrevealed photo-transfers from analog pictures taken by the artist while travelling illegally with it through various borders, escaping from the Covid pandemic and different lockdowns which have hit the planet for more than 2 years now.

The artist and the visitors spent the exhibition revealing the images one by one by gently removing the paper over the phototransfers, helped by the water placed into darkroom processing tray, revealing the final artwork collectively.

In a second time the pictures will be cut out straight from the body of the `Jolly Jumper` truck and display as the result of these various collective processes of creation.

*“Ces fragments, ces éclats sont autant de bribes et débris de ce que nous avons tous et chacun à sa façon surmonté ces dernières années. C’est une ode à la vie, à l’élan d’aller de l’avant quoi qu’il en soit et au mouvement créatif qui souffle en nous malgré toutes les contraintes, épreuves ou pandémies que ce périple vital nous amène.”*

*Une oeuvre à la fois brute et onirique qui vous fera voyager au delà des limites que le monde nous impose, et d’autant plus celles que nous nous imposons à nous même.”*

Text by Marie Polo

Exhibition :

- ‘Voyage par temps de Covid’, 35-37, ECL#2, Paris

More informations :

<https://3537.org/ECL2>







"Voyage par temps de Covid"  
35-37org, ECL#2, Paris, 2022



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Exhibition :

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More informations :









## Hijack History

WW2 rocket, dagerrotyps, epoxy resin, glass window, neon light

This installation, part of the Hijack Creation series, was made in 3 phases : creation-destruction-reinterpretation.

First the creation of a large map a collage of daguerrotypes cast into resin, then the destruction of this piece by a world war 2 rocket recorded as a short film, then finally the display of the installation as the result of this process.

Denunciating the destruction of ancient artifact experienced lately in the cultural war of the XXI century, this installation suggests a possible recreation from the dust, reinterpreting remaining physical witnesses of memory with a new language

Exhibition:

'La tete dans les nuages', solo show, NWB gallery,  
2017 Berlin art week, Germany

More information :

<https://vimeo.com/182278530>



Hijack creation - 2017  
Exhibition view - Berlin art week  
Solo show - NWB - De





## L'Inde en quelques pierres

2019 - (Stones about India)

Various size, marble, analog photography, phototransfer

These pieces between photography and sculpture are made with broken marble pieces collected in India. Burgeat was invited for a 3 months residency in 2018 at Aamir art house, in Goa - India.

The marble is coming from a slum where workers and their families live during the construction of new buildings for wealthier people.

Once the construction achieve these workers move to another site. The material used is the remaining marble from the construction site, the scraps and the unused surplus, onto which the artist manually photo-transfer his analog photographs.

They come from The photographs themselves are images of the people living in these slums, their families and their habits, highlighting the humble souls on this precious material which they work and then abandon every day without measuring the value.

Exhibition :

- Paratissima Art Fair 2019 , Torino, Italy
- 'Chalo ! with love.' , 2018, solo show, gallerie marchepieds, Nantes, Fr
- Biennale de l'Image tangible 2019, Plateforme galerie, Paris, Fr

More information :

<https://vimeo.com/429247536>





L'Inde en quelques pierres - 2019  
Exhibition view - Biennale de l'image tangible Plate-  
forme - Paris - Fr



## XYears

(Book) - 2021

Limited double A3 edition printed and saw by hand, analog photography, drawing & writing.

'XYears' is a long project built by Burgeat over a decade from his 20s to his 30s. Created out of photographs taken by the artist in different parts of the planet over this period and of drawings & writing from the notepad he carried with him.

By using his photography as proof of time, XYears is an attempt to open the eyes of the rider on a raw reality, a truthful experience of the world from Kathmandu to LA, Mumbai's slums to the Machu Pichu mountains, trash Parisian nights and motorcycle meditation in the Himalayas through the eyes of one man.

This project involves a biographical part to it. While one will be travelling with the artist, he will also automatically share a part of his life, his love, his excess. But the main interest here is about the experience itself, not the man.

An invitation to reach a greater state of understanding, discovering and sharing, while being a praise to the pluralities of the cultures on this planet.

Exhibition:

- 'XYears', solo show at l'Espace Louvel, Paris, 2021
- 'Les rencontres de la Photographie', Arles, 2021
- 'Indian summer', Arles, @bellebeuarles, 2021

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# Les abris imaginaires

(Shelter for memories) - 2017 / ongoing  
Steel structure, photo transfer on glass,  
light syteme

'Shelter for memories' is a series of installations where shelters are created out of photographs taken by the artist. It's structure integreat a light system inside, which allows to bright up the pictures on its surface, as well as the memories from within.

By using his photography as proof of time and the material to create these shelters, Burgeat creates spaces where the present and the future are out of topic, huts for the protection of lost memories, fixed in time & space..

These intimate spaces are built with past experience under the form of images, the viewer here is confronted with the past dynamically through the pictures/eyes of the artist. The human size installation can be experienced both inside as a meditative space and outside as a sculpture

Exhibition:

- La tete dans les nuages, 2019, solo show, Berlin art week, NWB gallery
- Aamir art house residency, 2019, in situ installation, Goa, India

More information :

<https://vimeo.com/377803962>







Les abris imaginaires - 2017  
Exhibition view - 'la tête dans les nuages'  
Solo show - NWB - Berlin



## Sonic Fountains

- FTMA Festival

Steel structure, water tank, water pump, various material suspension, fountain system, colorant, brass suspension, magnets.

The sonic fountains were created for the FTMA festival in 2022 in Paris, the aim of the festival was to link contemporary art and music through various installation inside the space.

The Sonic fountains were interacting with a performance of Marie Polo and Ale Denegri in collaboration with the Monom system.

The performance was starting at the lower layer of the building and all the way into the courtyard where the fountain would start to activate to the contact of the performers.

Exhibition :

- FTMA festival, Paris

More informations :







# Abstraction du reel

- (reality abstraction)

Analog photography - double exposure  
Flat printed on plexiglass, limited edition of 3

Burgeat's work is an invitation to create new narratives through the process of transformation, here via analog photography - superposition also called double exposure.

Reality abstractions - is a series created by superposing manually images on the same film, there isn't any photoshop neither computer intervention. He shoot an image but doesn't roll the film after, allowing the same photography to be received as many images as wanted.

While hasard is part of the creative process, it implies a great mastering of the camera. The final image must be framed only by the mind of the photographer.

Exhibition :

- Les rencontres de la Photographie 2021, Ales, Fr
- Inner'art, le point ephemere 2018, Paris, Fr
- La dame hub, regents park 2019, London, UK

More informations :

<https://www.milkdecoration.com/art-contemporain-au-point-f/>.





Tokyo -2019







## Cine-Slum : Hampi Wonder

Various size installation, corrugated sheet, wood, HD projector, bench, safety cover

This installation recreates a shelter as the one used in the indian slum, turned into a makeshift cinema. The material used for it's creation are the same that the original ones used in slums around the world - found corrugated sheet, wood, and what ever material can be free.

'Hampi Wonder' is part of the Wonder video series, it was filmed in India at Hampi in 2017. The edits of the film took an entire year due to a malfunction of one of the memory cards which end up cutting of milliems of second of sequences on certain shoot.

The result is a dream like journey where the original concept as been turn up-side down and only left as a feeling, a perception suggested of a walk of life through past.

A documentation of an ancient civilization with a ghost for guide. This wonder brings the spectator into an hallucinated journey of perception created by an original disfunction hasard.

Exhibition :

- Chalo! with love, solo show, gallerie Marchepieds, 2018, Nantes, France

More informations :

<https://www.edouardburgeat.com/hampi-wonder>





‘ Ciné Slum ‘ - 2018  
Exhibition view - solo show  
Marchepieds - Nantes - Fr

*Edouard Burgeat // 2024*

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