

TG

Eric Bainbridge

Sleight Objects

June 8th – July 20th, 2024

Gallery 1 (Clockwise):

Wedge, 2022
Prehistoric, 2022
Glove, 2022
The Poser, 2023
Boulder, 2022
Pink Spoon, 2022
Limoncello, 2022
Boy with Fruit, 2024
Three Candles, 2021
Amused Figure, 2022
Meteorite (5), 2022
Luncheon of the Boating Party, 2024
Exotic Bird, 2022
Ceramic, 2021
Two Chinese Vases, 2019
Yellow Bat, 2021
The Seer, 2021
Abstract Art, 2022
The Night Player (De nachtspeeler),
2023
Pink Assemblage, 2021
Transference, 2024
Hide, 2021

Corridor:

Pink Dish (1), 2022
Calendar, 2024
Pink Dish (2), 2022

Gallery 2 (Clockwise):

Mahogany (Brush), 2024
Bungee, 2021

[Plan-chest - Front row]:
Single Upright Form, 2024
Meteorite (6), 2022
Royal Bone China, 2022

[Plan-chest - Back row]:
Mesmerized Figure, 2023
Polyester Colour Pigment, 2021
Energy Collage (12), 2021

Pillow, 2021
Softwood, 2022

TG

SLEIGHT OBJECTS

Some time ago I met a friend in the street outside our studios. I said ‘You look miserable are you OK?’ She replied ‘I’m fine I just haven’t got any ideas at the moment’.

My problem is I have too many, different artists different ways.

I had to move studio recently, the building was to be sold for housing. It was a big studio that I’d had for a decade, and was filled with accumulated materials, and collected items that all had some relation to my process of production. Things that reminded me of ideas on hold.

The studio I moved to was smaller so inevitably a lot was left behind in the move. Not just the physical stuff, but the memories and prompts they were imbued with. Continuity in this situation is difficult but also provides a freedom. I looked to things that were at hand or could be bought locally. I had nearby a few cheap outlets for household goods and a 99p shop.

To amuse myself I started to make things that had little relation to recent work, and it turned out, little relation to each other. I wondered in this period of ‘freedom’ whether good ideas and bad ideas were equal depending on where you stood in relation to them.

What happens if I do this? Can I do this? Really?

Results accumulated, things I liked, but didn’t know what they were, or how they related. Whether they were art.

In 2006 I made a work called ‘Six Chinese Paintings’. A collection of small paintings made in the 1960’s in a workshop in China for the export market. The image was the same in each work that I collected from *brocante* sales in Northern France over a few summers.

The paintings made by different artisans depicted a sea view of Brittany featuring a small cottage. The disengaged artisans created accidental moods with colour and brushstrokes, that asked questions about depiction. A gable end was the same tone as the sky behind and so ‘disappeared’. I mused on the metaphysical.

What initially was a ‘collection’ of similar objects, had transformed into a single artwork.

It was clear that the things I was now making were of small scale, insubstantial, *slight*. That’s OK.

Slight as *modest, insubstantial, superficial*

Slight as *insult, disrespect*.

Slight as *artifice, cunning, deception, stratagem*.

A potential framework to consider these disparate objects had formed.

EB April 2024