

H8x12

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LUC PIRON

2010 >< 1968

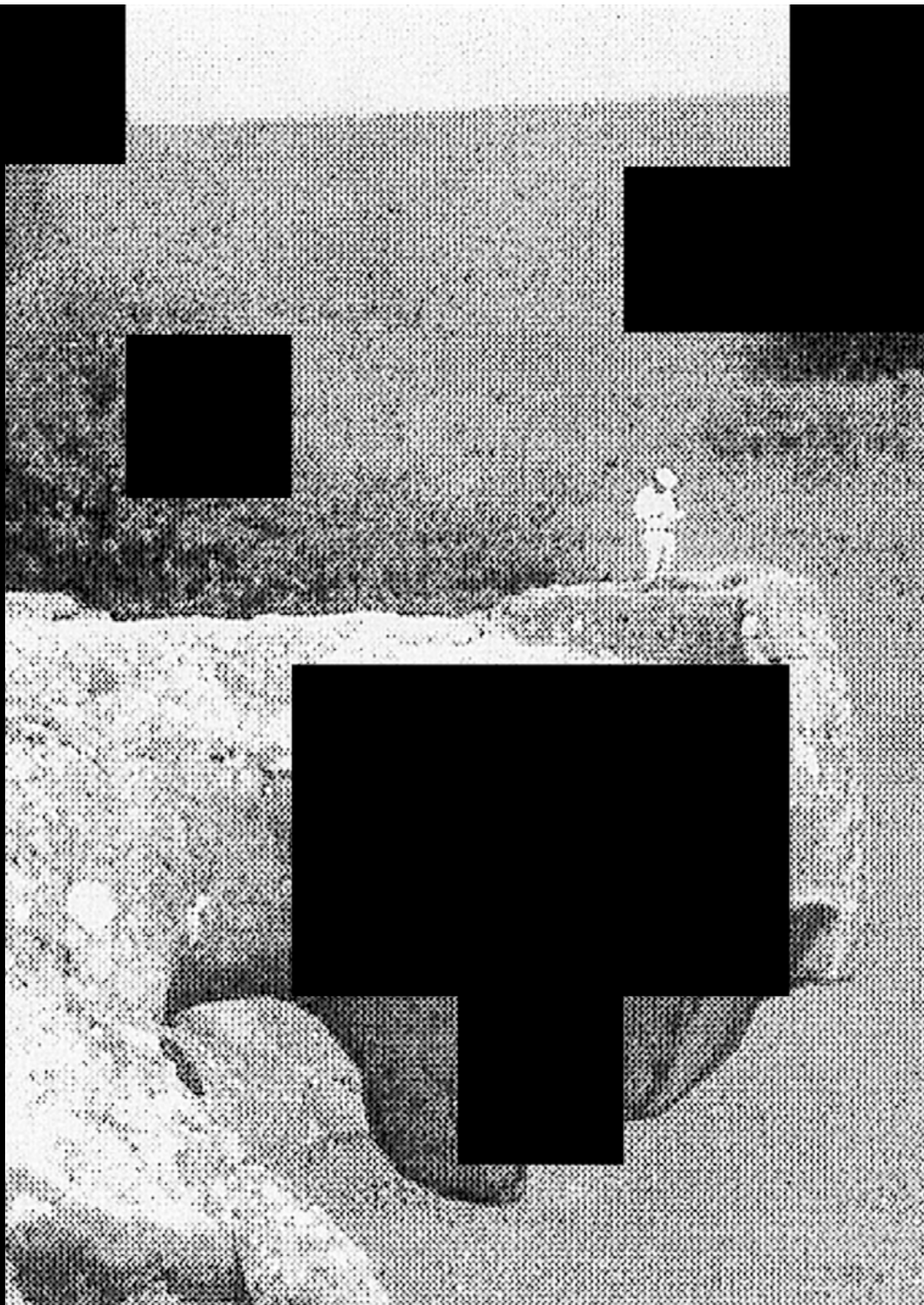
"IN DEPOT"

JUNI 2010 - DECEMBER 2011

EXPO 3

"ERVAREN - HERINNEREN"

O K T O B E R -
N O V E M B E R 2 0 1 0





FIGURENFELD

von Alois Wünsche-Mitterecker

“Ein Feld von Schatten und Stille”

computerprints

Luc Piron

text by

Andreas Weiland



STATEMENT VAN DE FIGURENFELD-SERIES

De werken die de Figurenfeld-reeks vormen, vertrekken van foto's genomen op de locatie. Vervolgens werd het fotografische materiaal digitaal bewerkt. De zachte tinten van het door de zon verlichte landschap (waarvan de Wünsche-Mitterecker sculpturen integraal deel uitmaken) worden van het gefilmde materiaal overgebracht en behouden. Ze contrasteren met de zwarte, zeer abstracte, strak geometrische en bijna architectonische vormen. Het effect is een soort vervreemding die de louter illusoire reduplicatie van de bezochte plaats tenietdoet. Een raadselachtig element wordt geïntroduceerd voor zover de gefotografeerde sculpturen geheel of gedeeltelijk aan het gezicht onttrokken worden door zwarte elementen die ad random zijn toegevoegd. De relaties tussen de zwarte toegevoegde elementen geven aan de ruimte een dynamiek. Maar zwart kan ook staan voor verdriet, voor het duistere onbekende, voor de 'zwarte doos' van de tijd en voor leed uit het verleden en voor herinneringen verborgen in overlevende lichamen, of in het graf meegenomen door de doden.

Wanneer de toeschouwer deze reeks van werken ervaart, kan hij zich bewust worden van de complexiteit van de evolutie in het totstandkomen ervan. Op deze wijze zijn zij een middel tot reflectie over de vele wegen om de leegte als voelbaar aanwezig te ervaren.

Luc Piron,

Geboren in 1952. Woont en werkt in Tielt-Winge (Leuven), België. Heeft een aantal decennia als onafhankelijk kunstenaar gewerkt en tentoongesteld. Was ook docent etsen en computergrafiek aan het RHoK in Brussel. Naast schilderen en etsen, experimenteert hij ook met de mogelijkheden van computerkunst.

Gedurende de laatste tien jaar is zijn belangstelling gegroeid voor een dialoog tussen oppervlak, ruimte en materiaal. In verscheidene van zijn meer recente schilderijen worden eenvoudige materialen als krijtpigmenten en grafiet zorgvuldig afgewogen in contrasterende kleurschakeringen en vormen. Kenmerkend voor deze schilderijen is dat ze alle door de component 'ruimte' een verband met architectuur vertonen. Deze interesse voor ruimte uit zich tot op zekere hoogte ook in zijn huidige werk.

STATEMENT ON THE FIGURENFELD-SERIES

The works that form the Figurenfeld series depart from photographs taken on location. Then, the photographic material was digitally manipulated. The soft hues of the sunlit landscape (of which the Wünsche-Mittrecker sculptures are an integral part) are preserved and transported by the filmed material. They contrast with black, very abstract, strictly geometric, and (in a way) architectonic shapes. The effect is a sort of *Verfremdung* that undermines (or negates) the mere, illusionary reduplication of the visited place. An enigmatic element is introduced in that the photographed sculptures are frequently hidden or partly hidden by the black elements added at random. The relationship between the elements in black dynamizes space. But black may also stand for grief, for the dark unknown, the black box of time and past suffering and memories hidden inside surviving bodies, or taken into the grave by those who have died. As the viewer experiences this series of works, he may become obvious of the complexity of their evolution (creation). In this way, a means to meditate on the many ways of making emptiness apparent could make itself felt.

Luc Piron,

Born 1952. Lives and works in Tielt-Winge (Leuven), Belgium. Has been working and exhibiting as an independent artist for several decades. Also worked at the RHoK in Brussels as a teacher of etching and computer graphics. Apart from painting and etching, he is experimenting with the possibilities of computer art.

During the last ten years, he has increasingly been interested in a dialogue between surface, space, and material. In several of his more recent paintings, simple materials such as chalk pigments and graphite are carefully balanced in opposing hues and forms. What is significant for these paintings is that they all have a relationship with architecture (through) space. This interest in space is also visible in the present works.

STATEMENT ZUR FIGURENFELD-SERIE

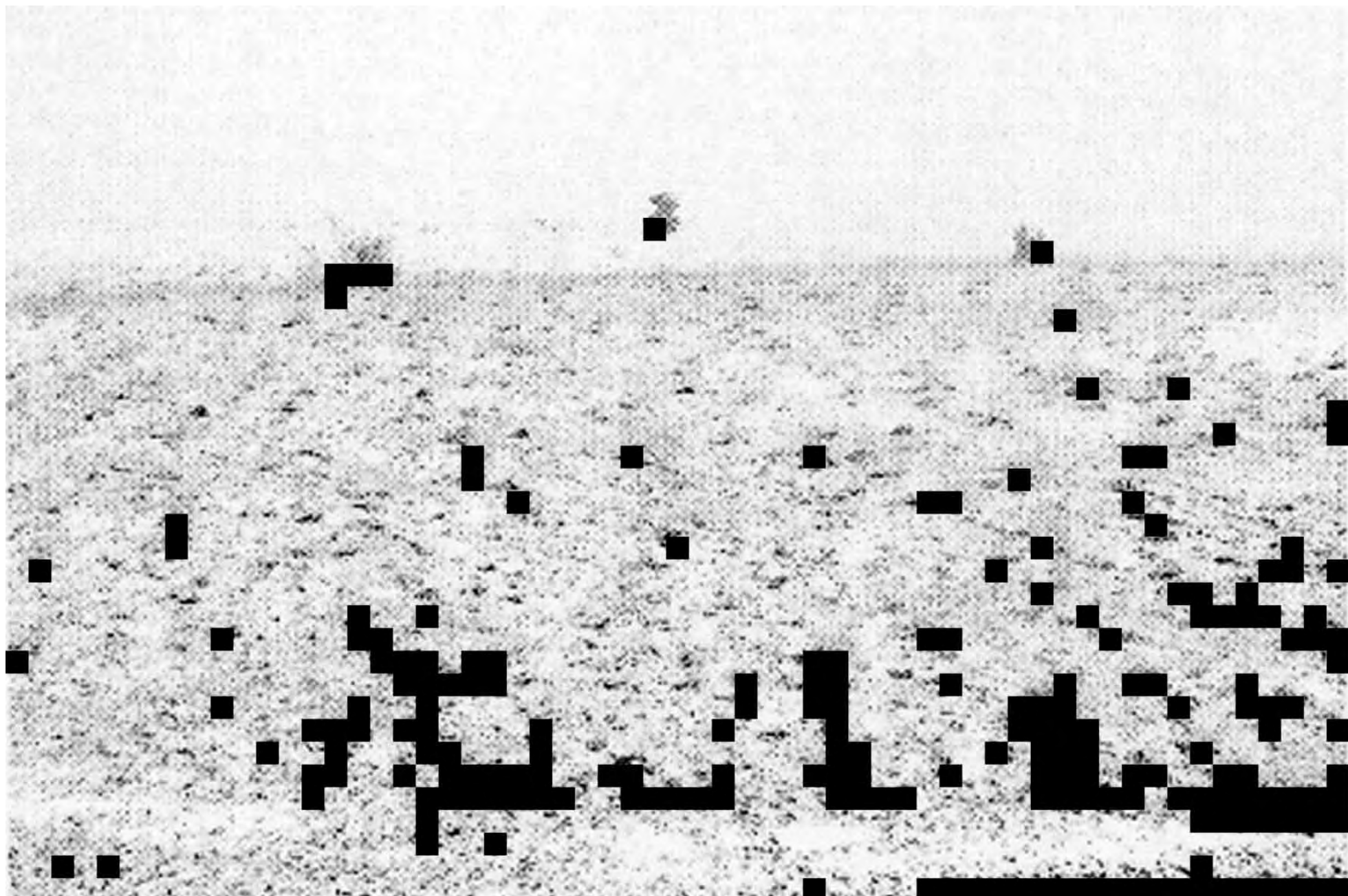
Die Arbeiten, welche die Figurenfeld-Serie bilden, gehen aus von Fotografien eines Orts. Das fotografische Material wurde anschließend digital manipuliert. Die sanften Grautöne der sonnenerfüllten Landschaft (von der die Wünsche-Mittlerecker Skulpturen ein integraler Teil sind) werden vom Filmmaterial transportiert und bewahrt. Sie kontrastieren mit den schwarzen, sehr abstrakten, streng geometrischen, und darin fast architektonisch wirkenden Formen. Der Effekt ist eine Verfremdung, welche die bloße, illusionistische Verdoppelung des aufgesuchten Orts unterläuft. Ein enigmatisches Moment wird erzeugt, insofern die fotografierten Skulpturen von den (nach dem Zufallsprinzip) hinzugefügten schwarzen Elementen häufig verdeckt oder doch zum Teil verdeckt werden. Die Relationen zwischen den schwarz eingefügten Elementen bedingen eine Dynamisierung des Raums. Aber Schwarz könnte auch für Trauer stehen, für das dunkle Unbekannte, für die Black Box der Zeit und vergangenen Leids und für Erinnerungen, vergraben in überlebenden Körpern oder mitgenommen ins Grab von den Sterbenden. Wir begegnen in diesen Werken einer Serie von Arbeiten, deren Wahrnehmung dem Betrachter ermöglichen könnte, dem Komplexen ihrer Herausbildung (oder Erschaffung) nachzuspüren. Sie sind so auch ein Mittel zum Meditieren über die vielen Weisen, die Leere zum Erscheinen zu bringen.

Luc Piron,

Geboren 1952. Lebt und arbeitet in Tielt-Winge (Leuven), Belgien. Seit vielen Jahren als freischaffender Künstler tätig. Lehrte zudem an der RHoK in Brüssel Radierung und Computergraphik. Abgesehen von Radierung und Malerei experimentiert er auch auf dem Gebiet der Computerkunst.

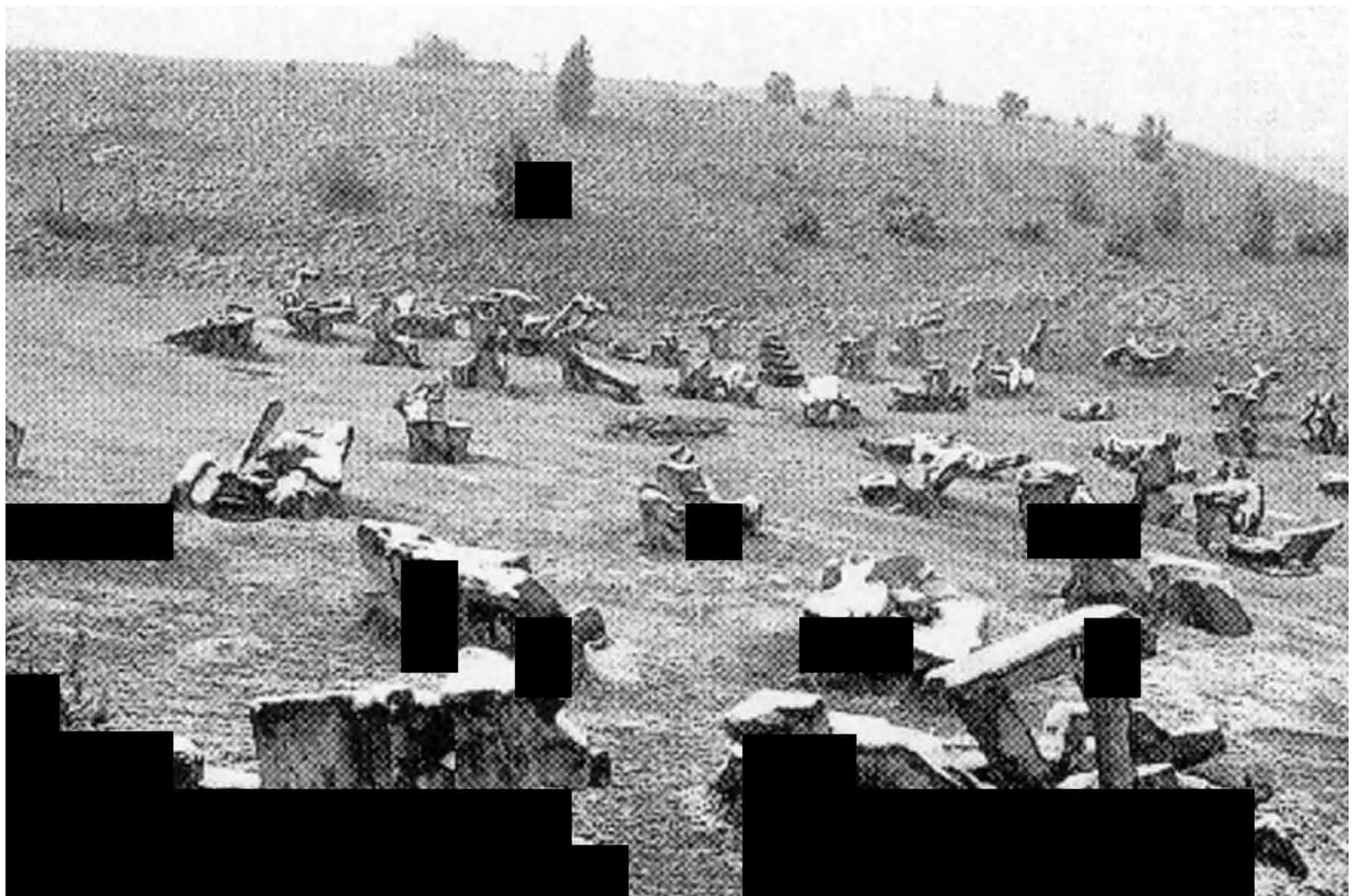
Während der letzten zehn Jahre war er in wachsendem Maße interessiert an einem Dialog zwischen der Oberfläche, dem Raum und dem Material. In seinen neueren Bildern sind einfache Materialien wie Kreide-Pigmente und Grafit sorgfältig in opponierenden Farbtönen und Formen balanciert. Signifikant ist für diese Malerei, daß es in ihr immer eine Beziehung zur Architektur - durch den Raum gibt. Dieser Bezug zum Raum scheint in gewisser Weise auch in den hier gezeigten Arbeiten gegeben.





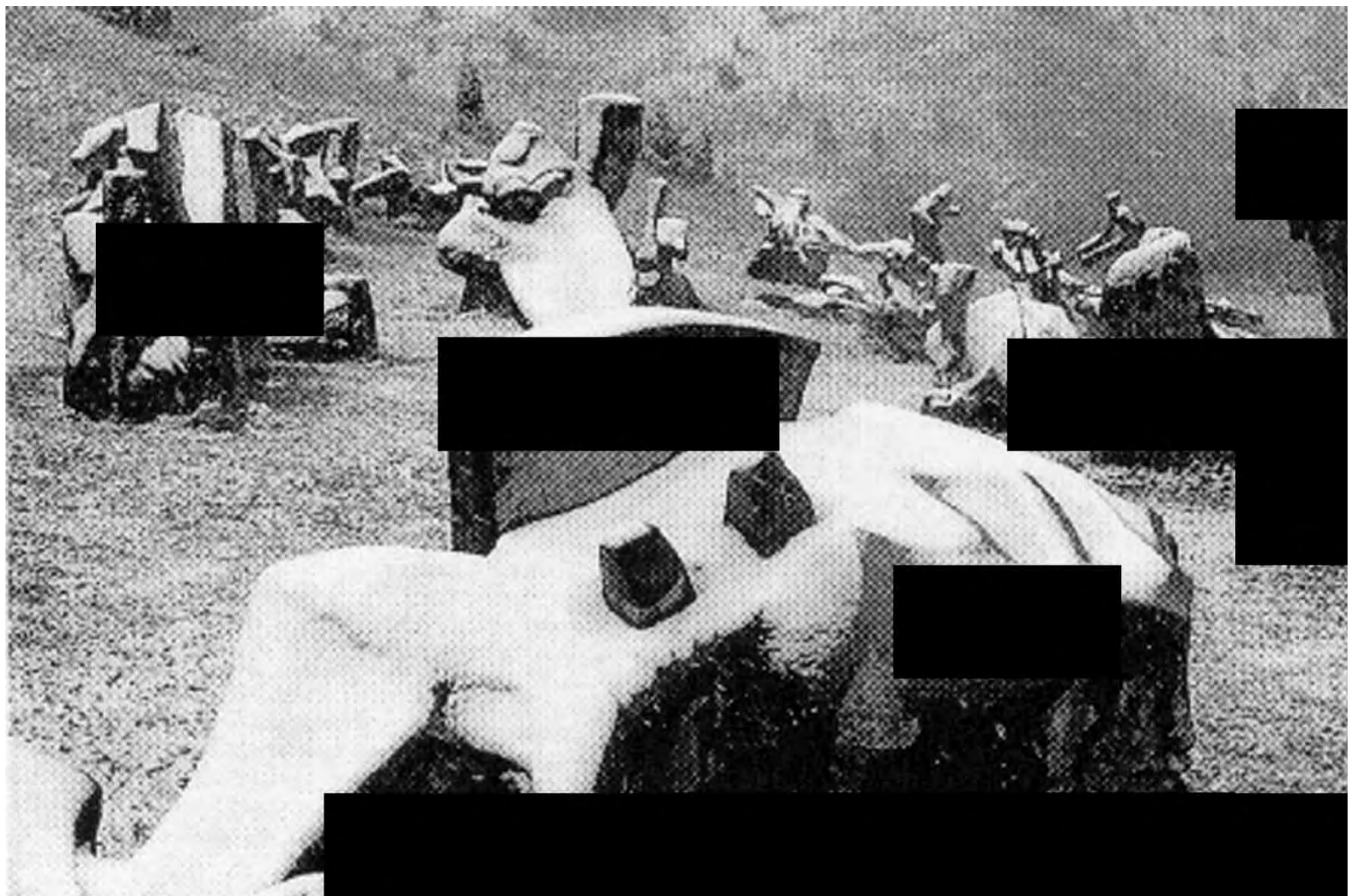


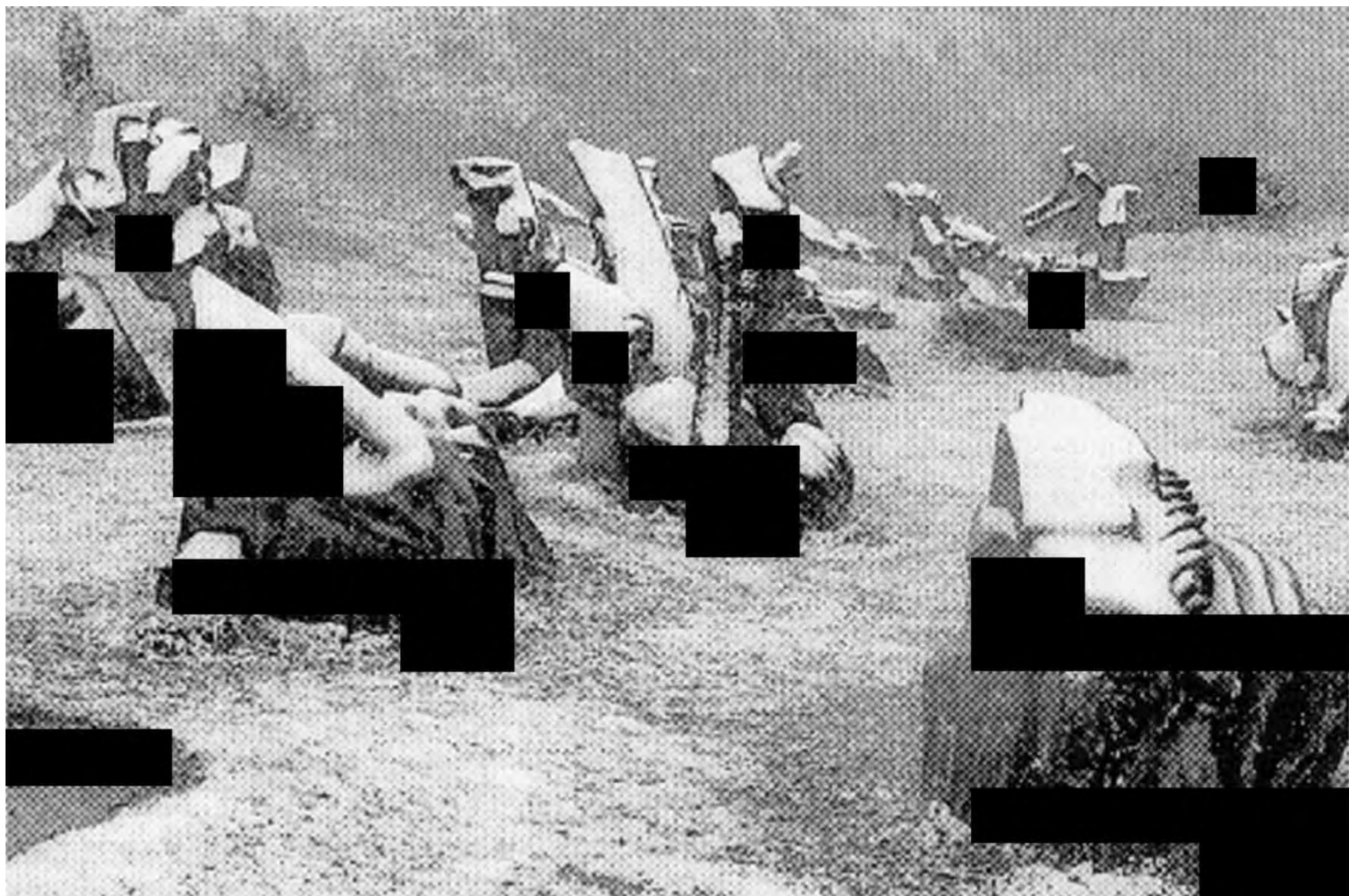


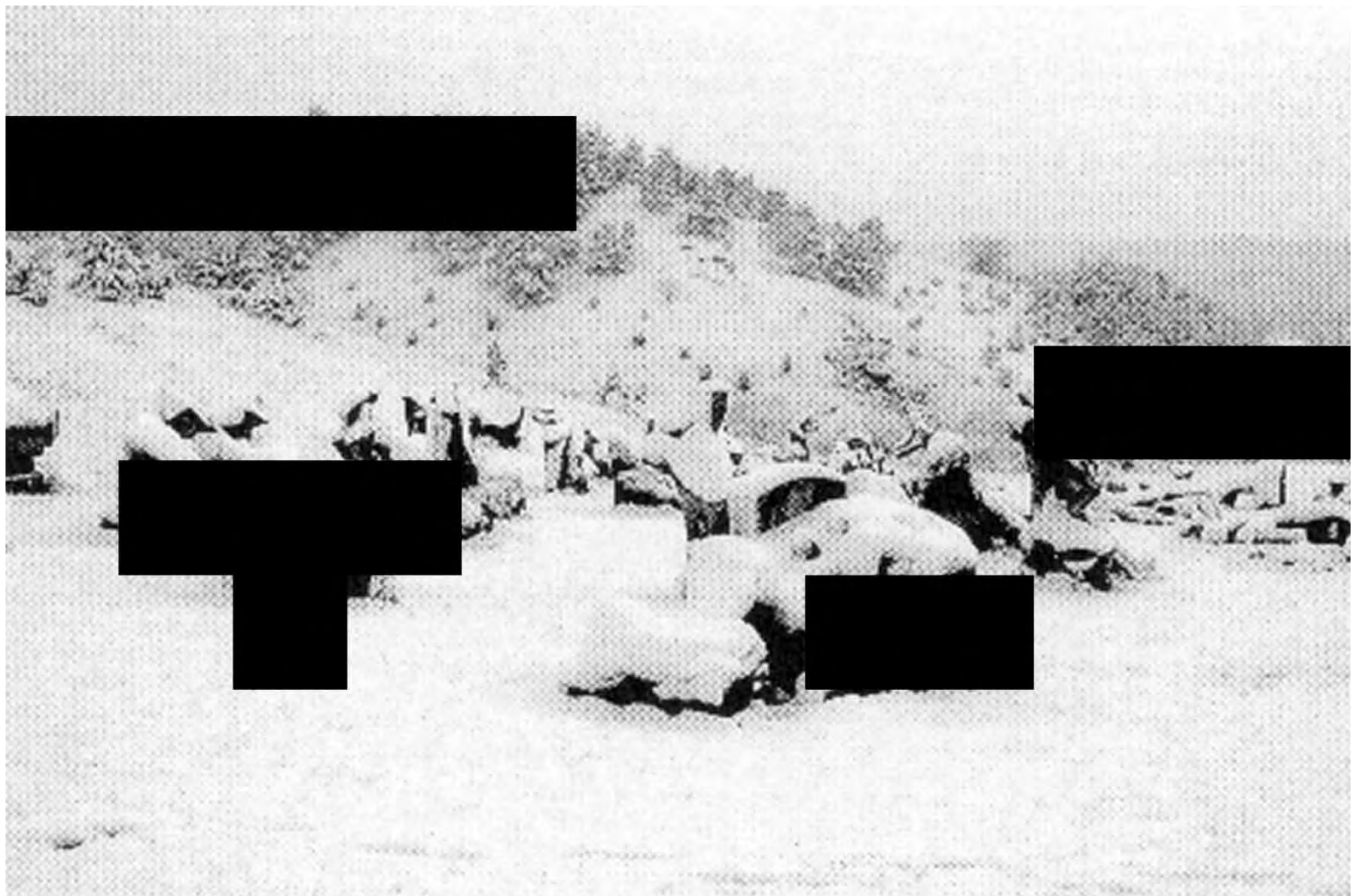


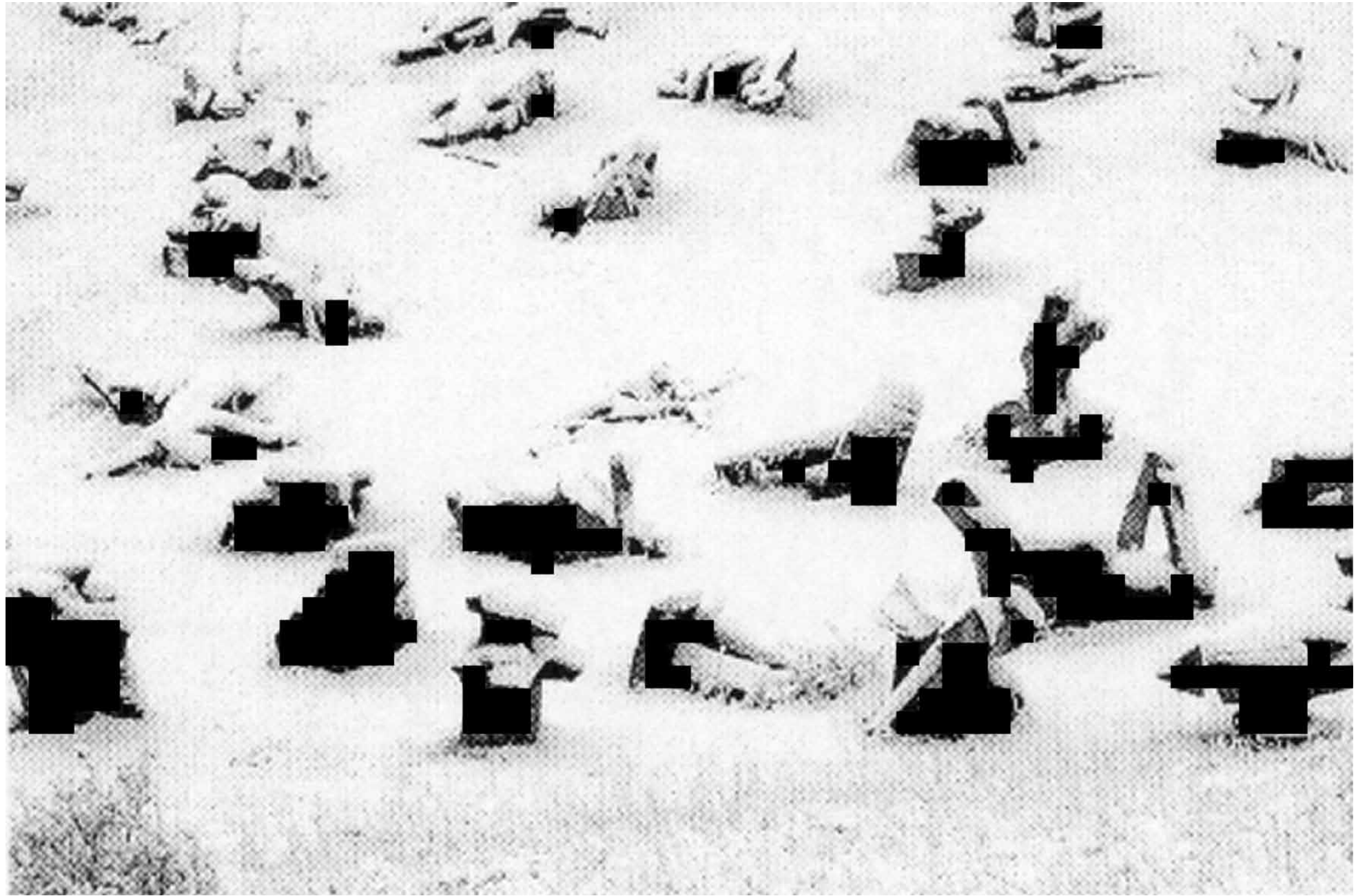


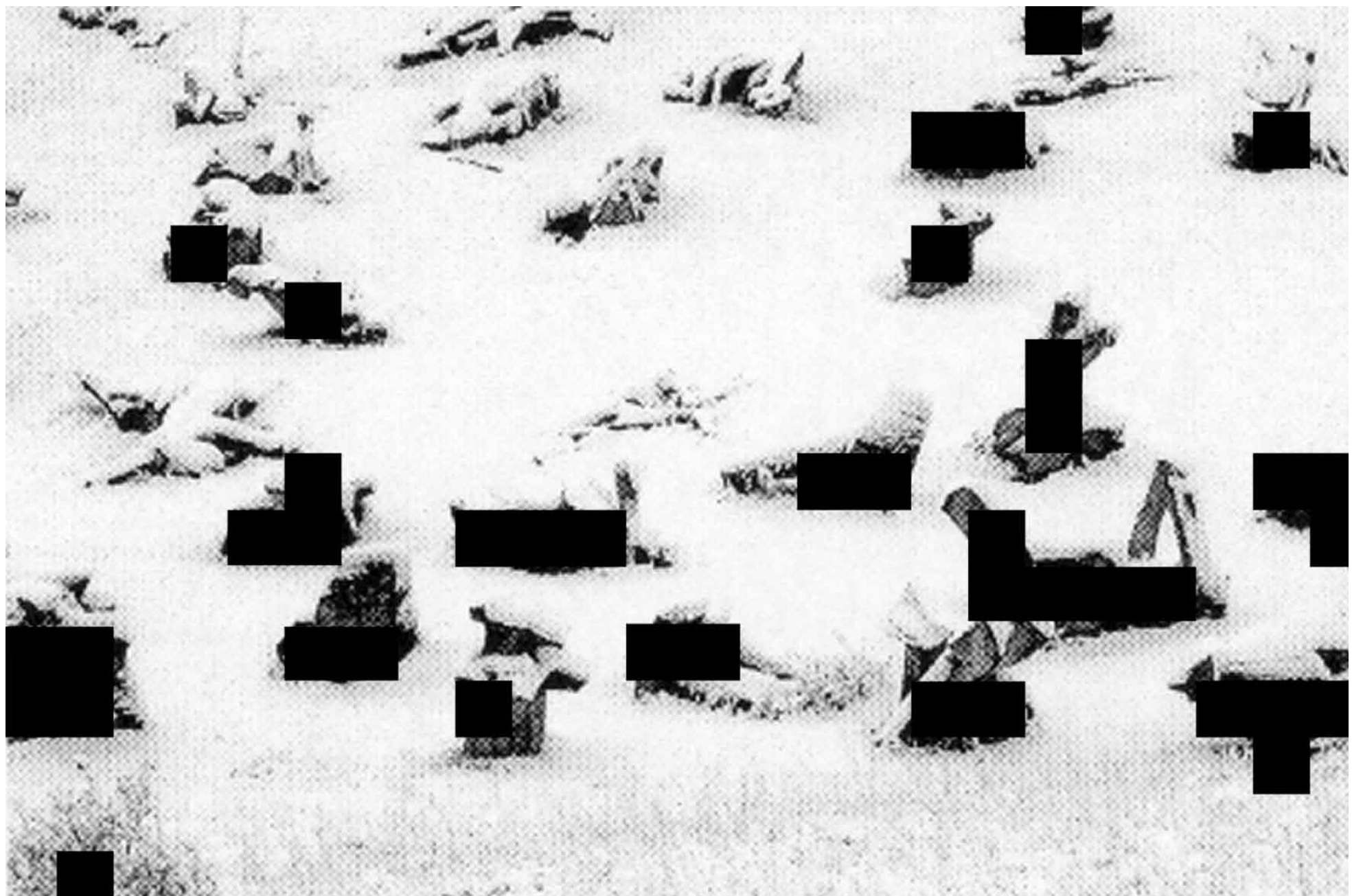






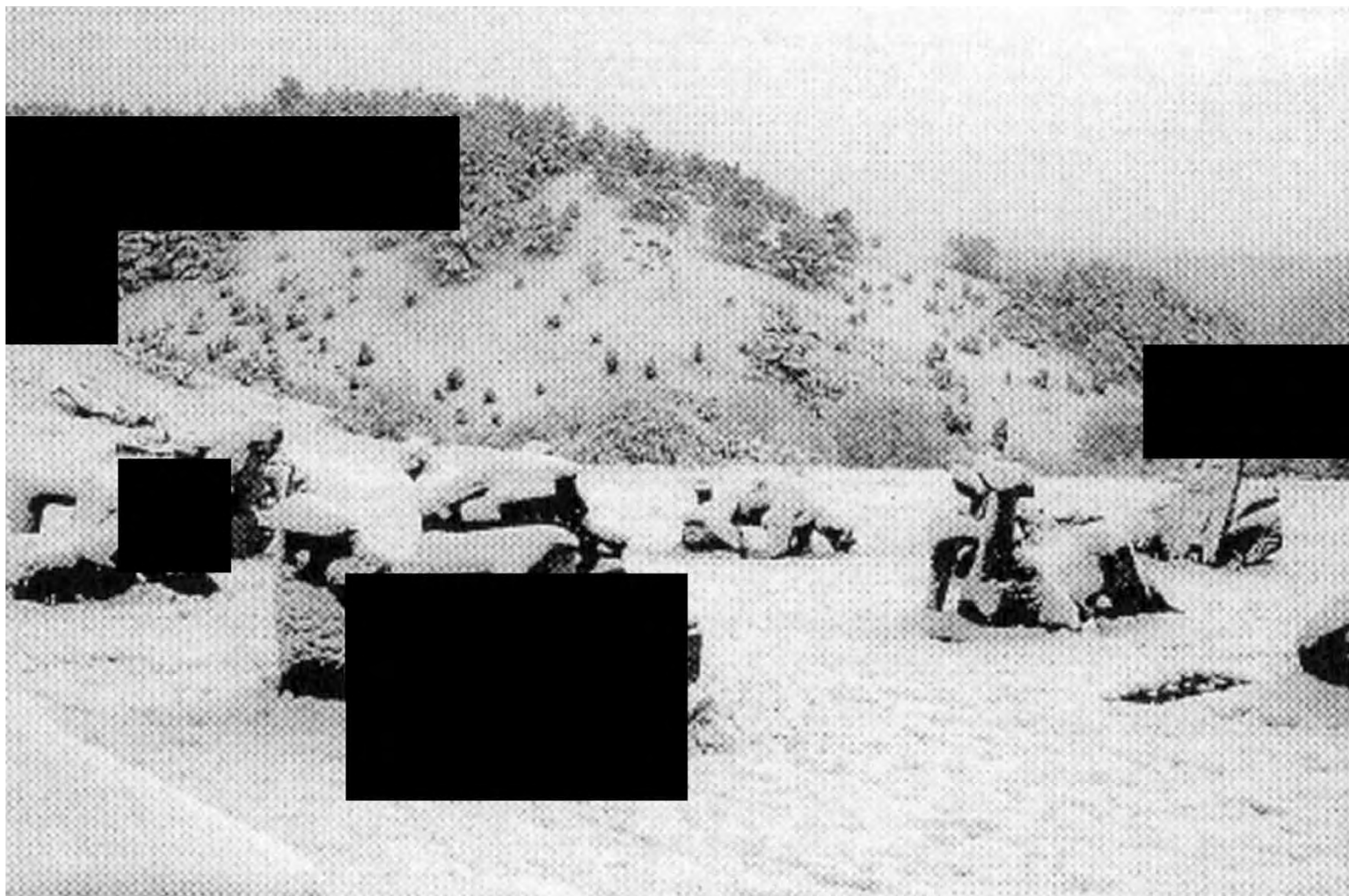




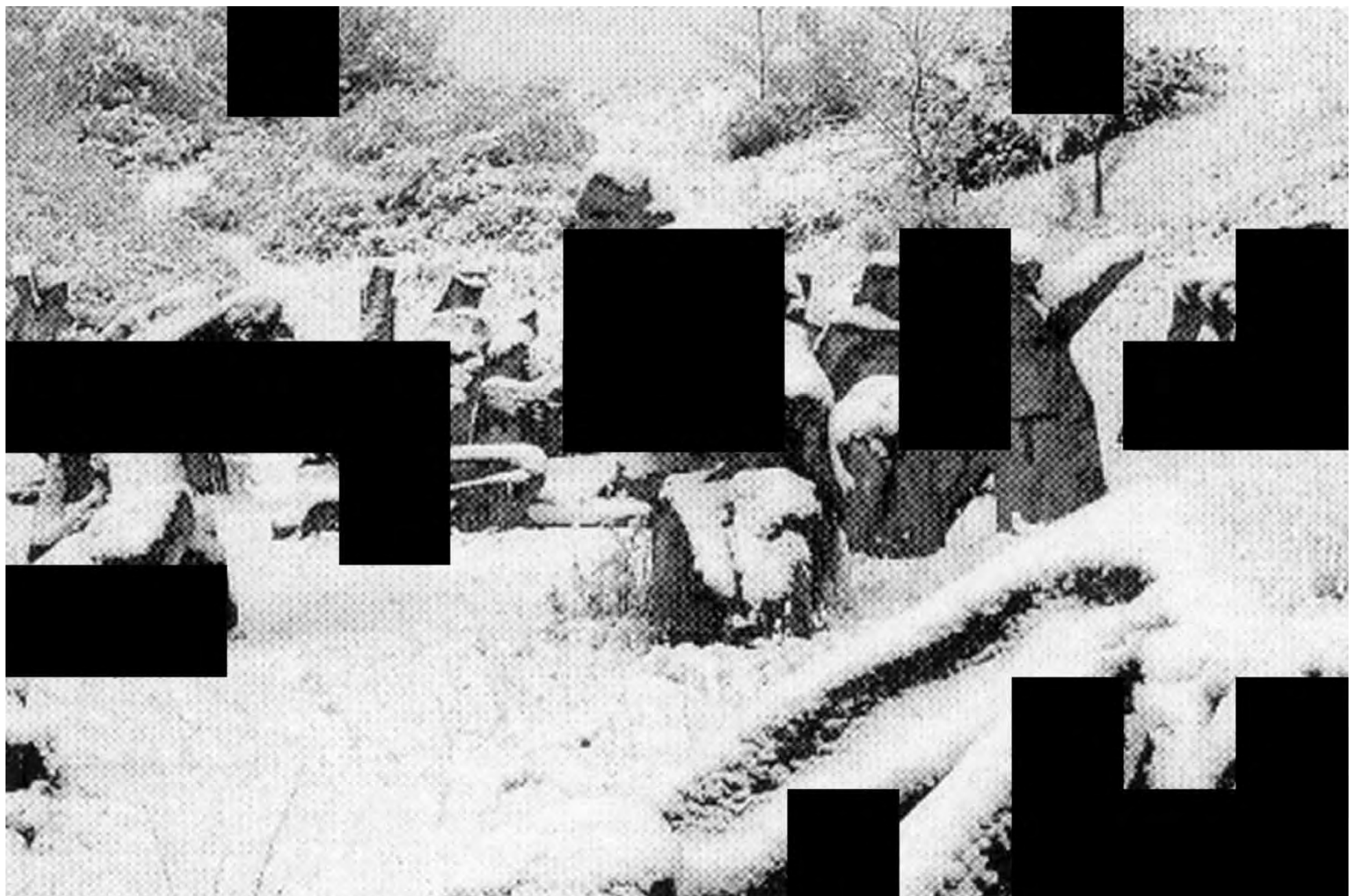




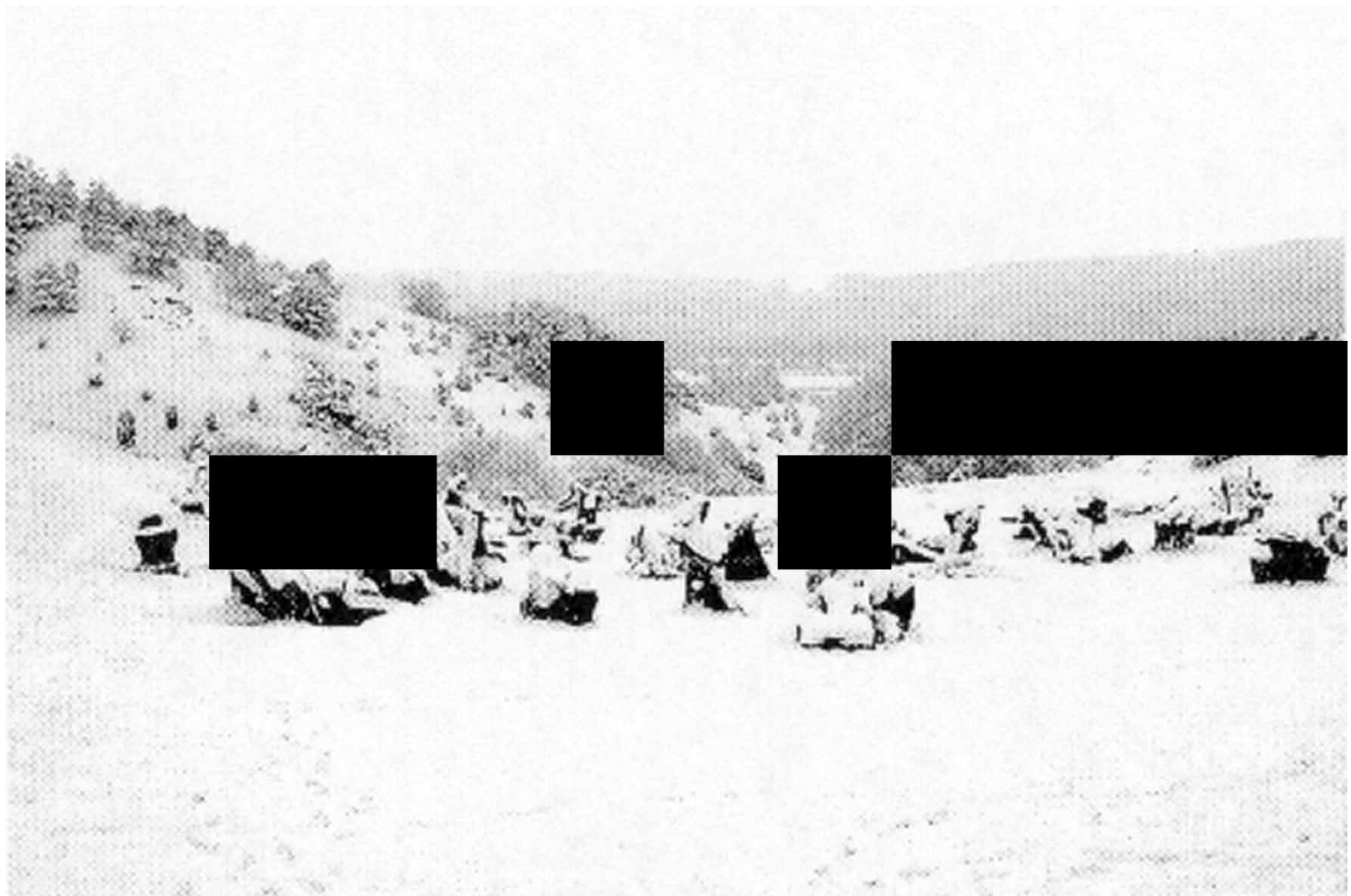










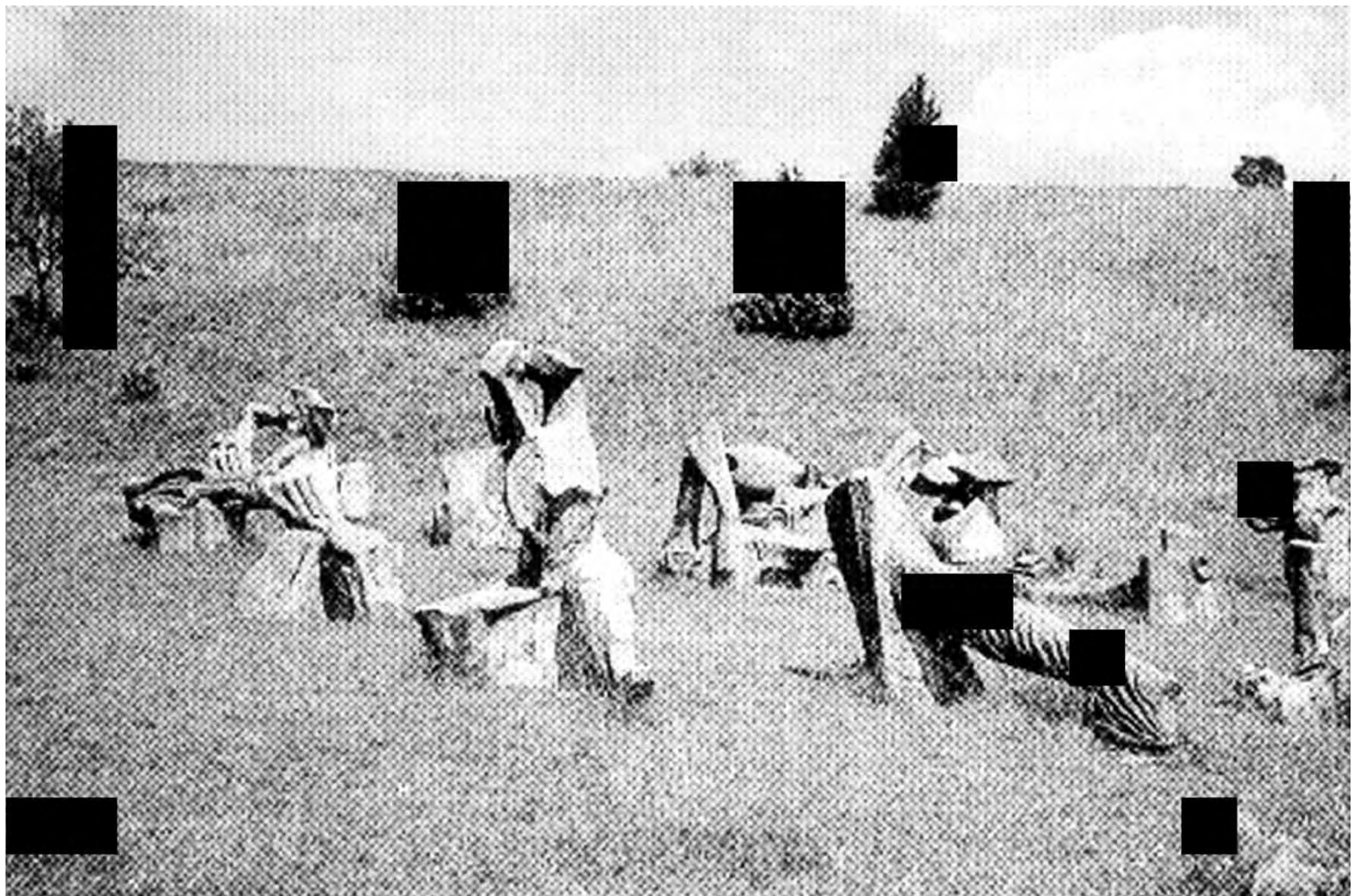


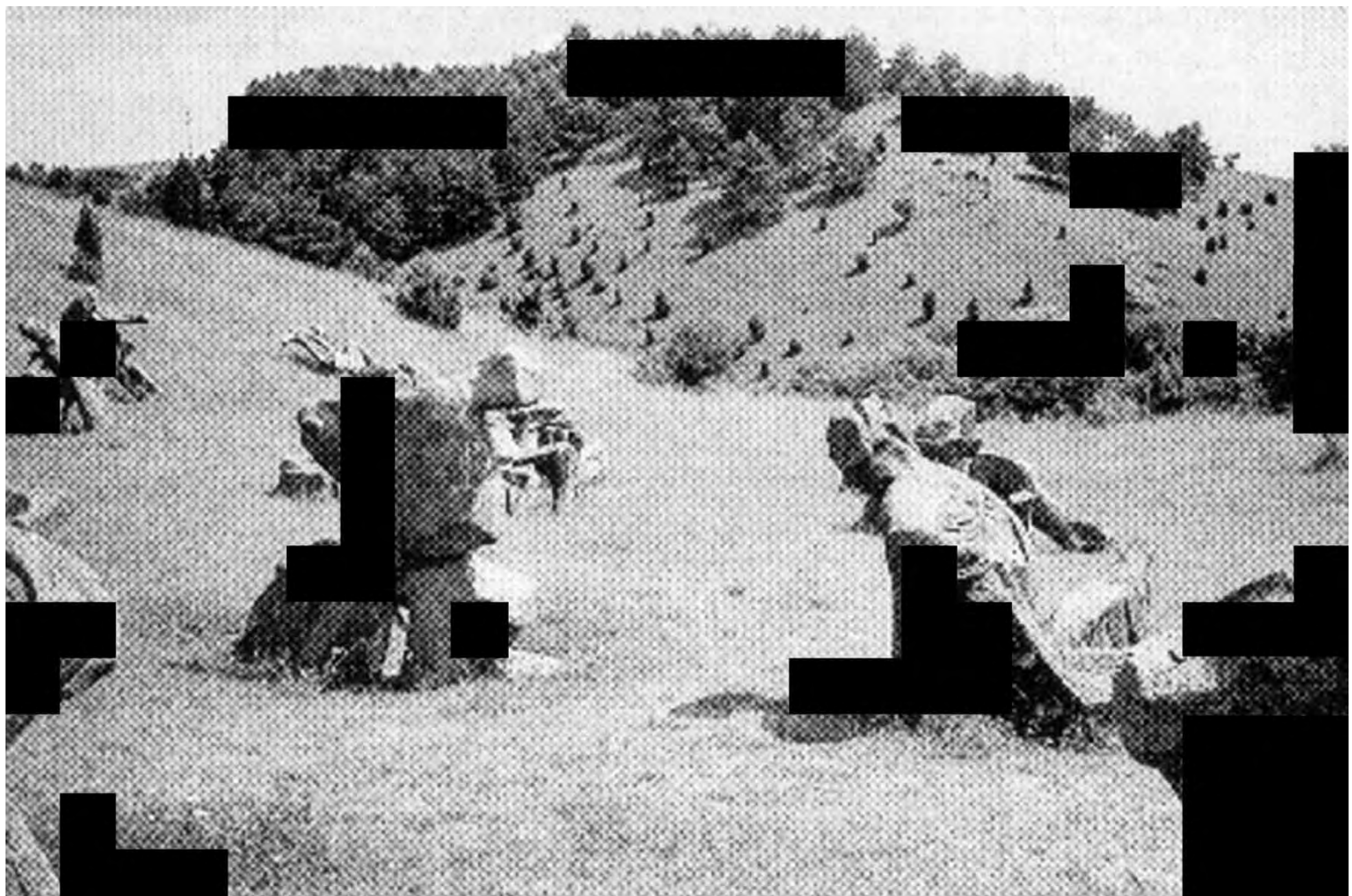


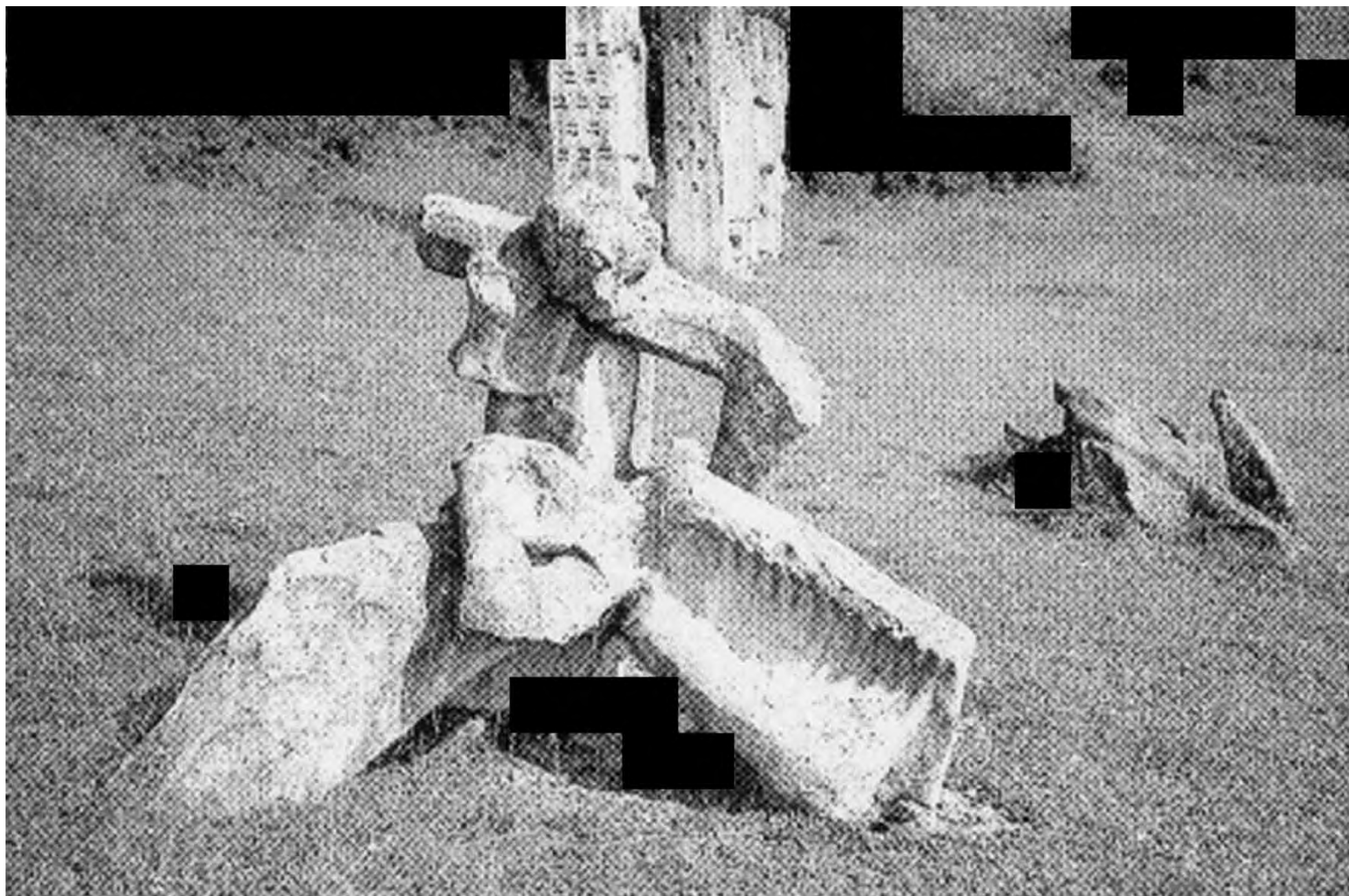


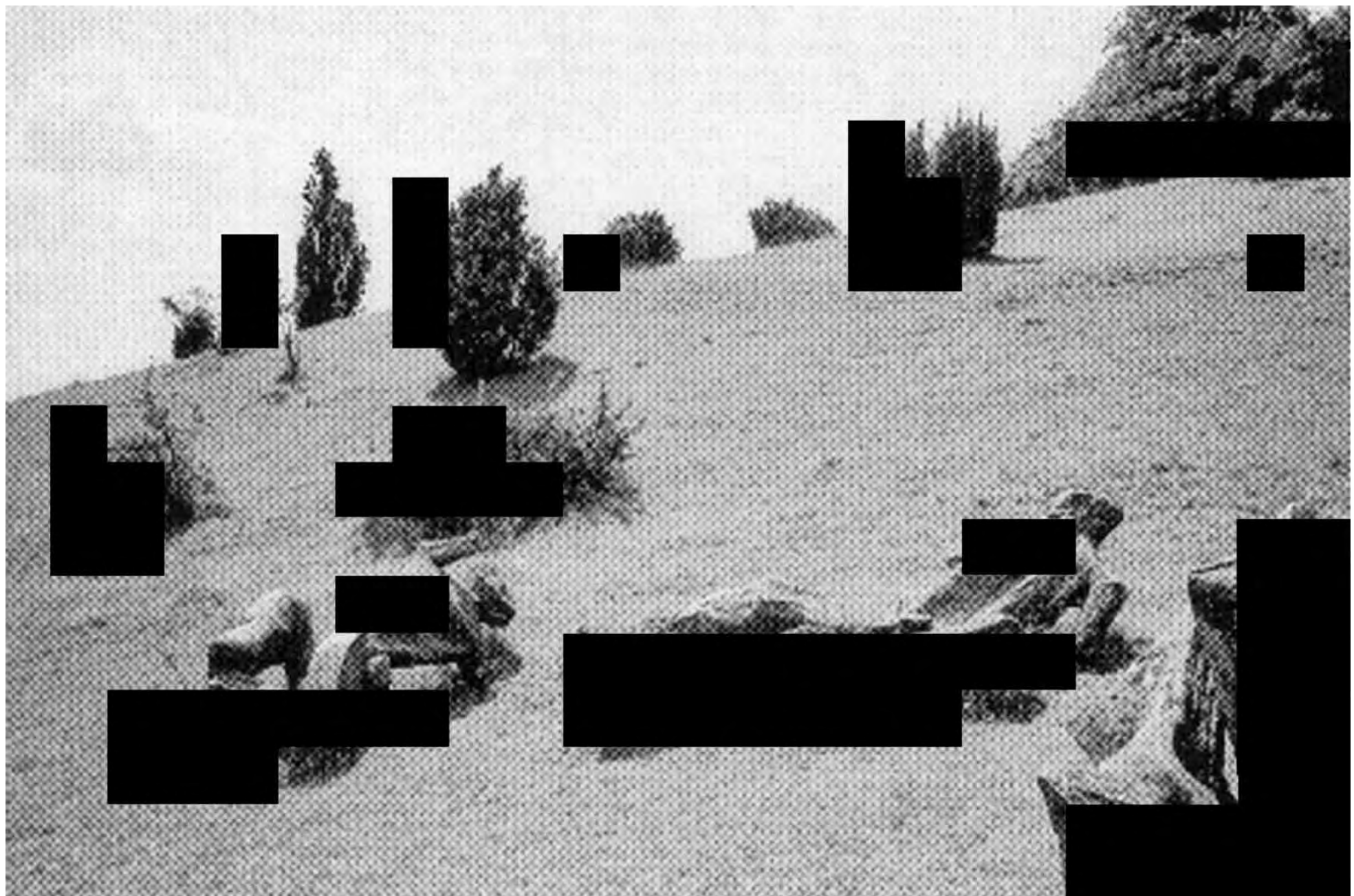


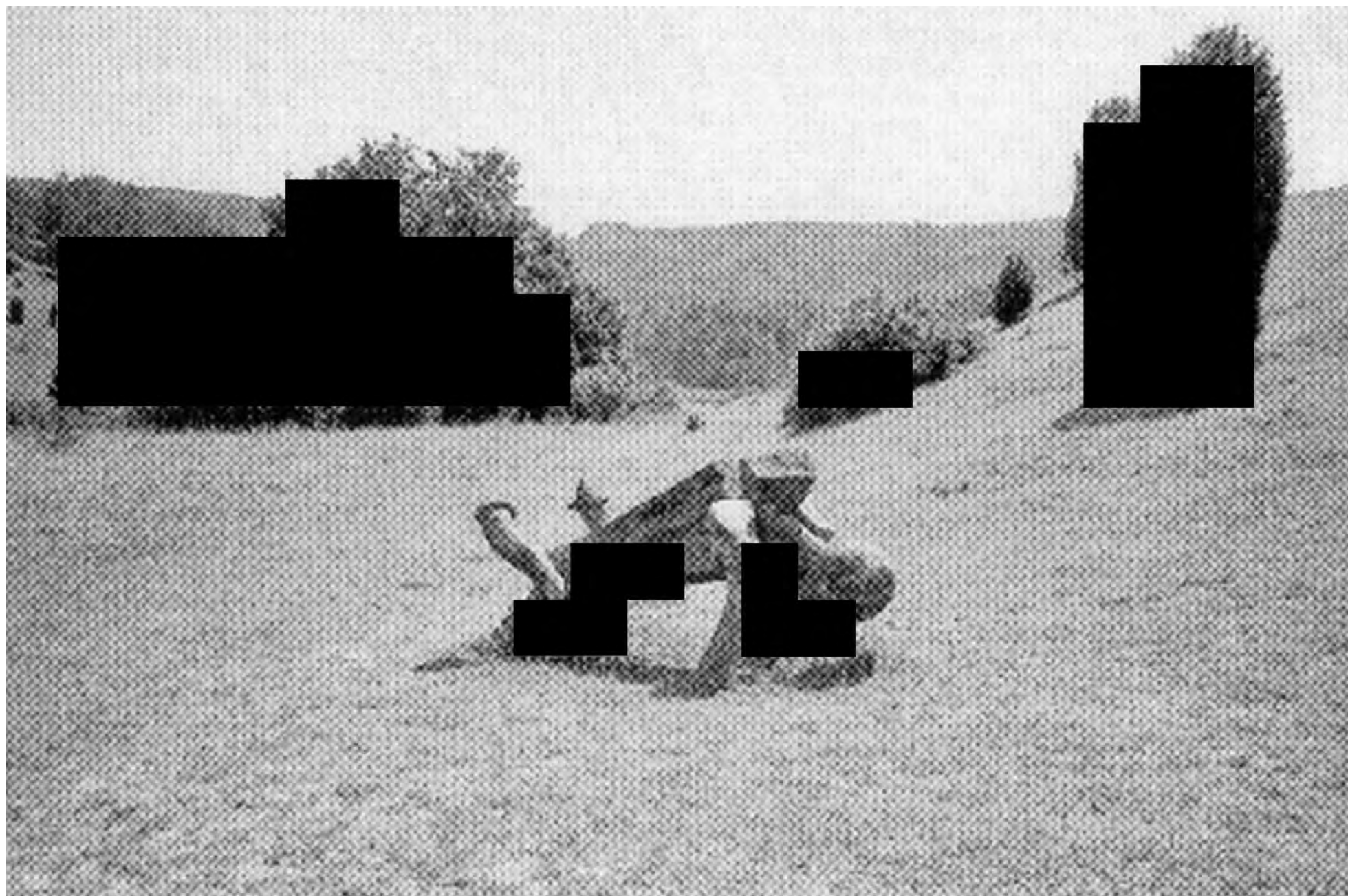


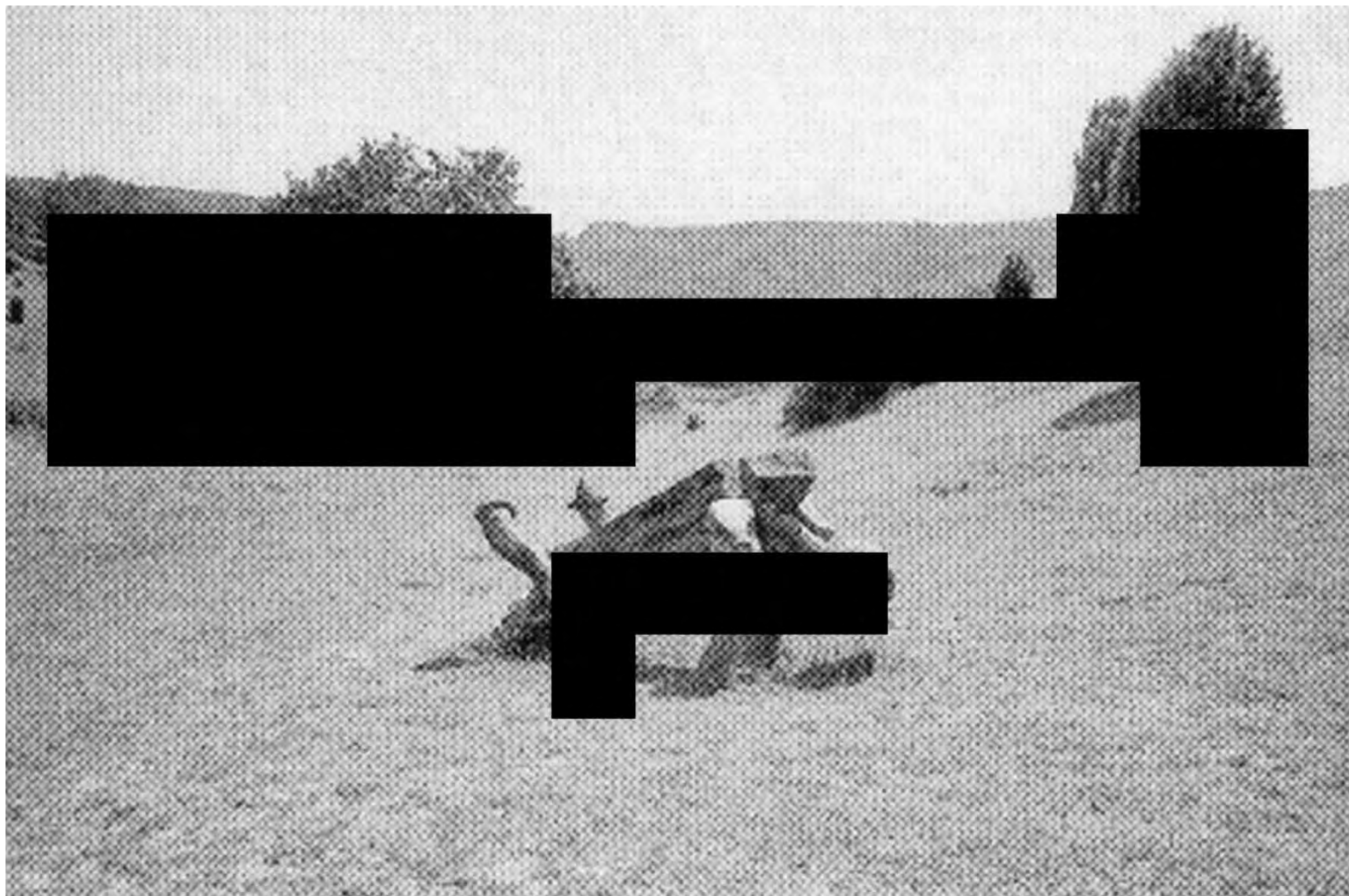


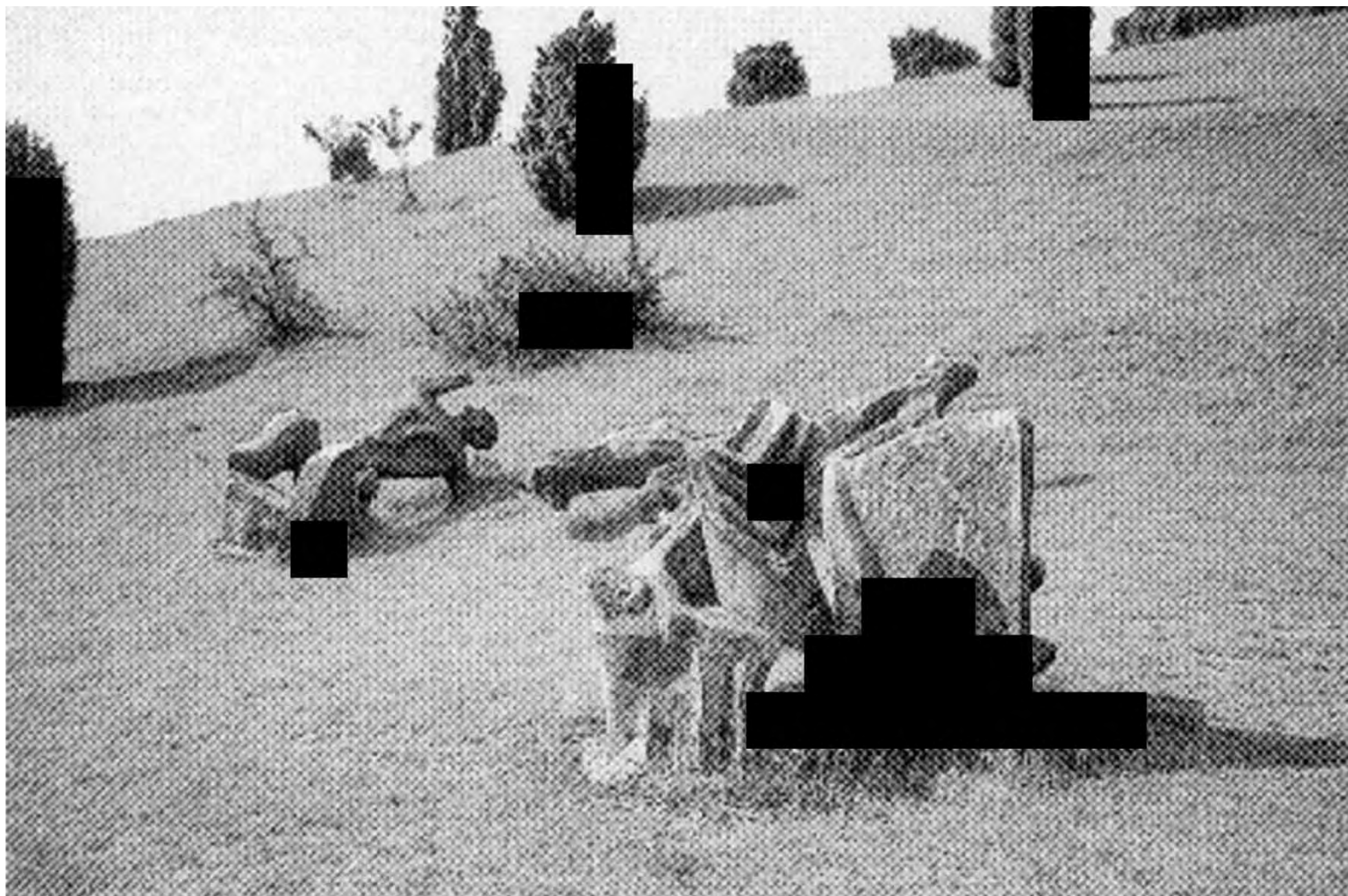


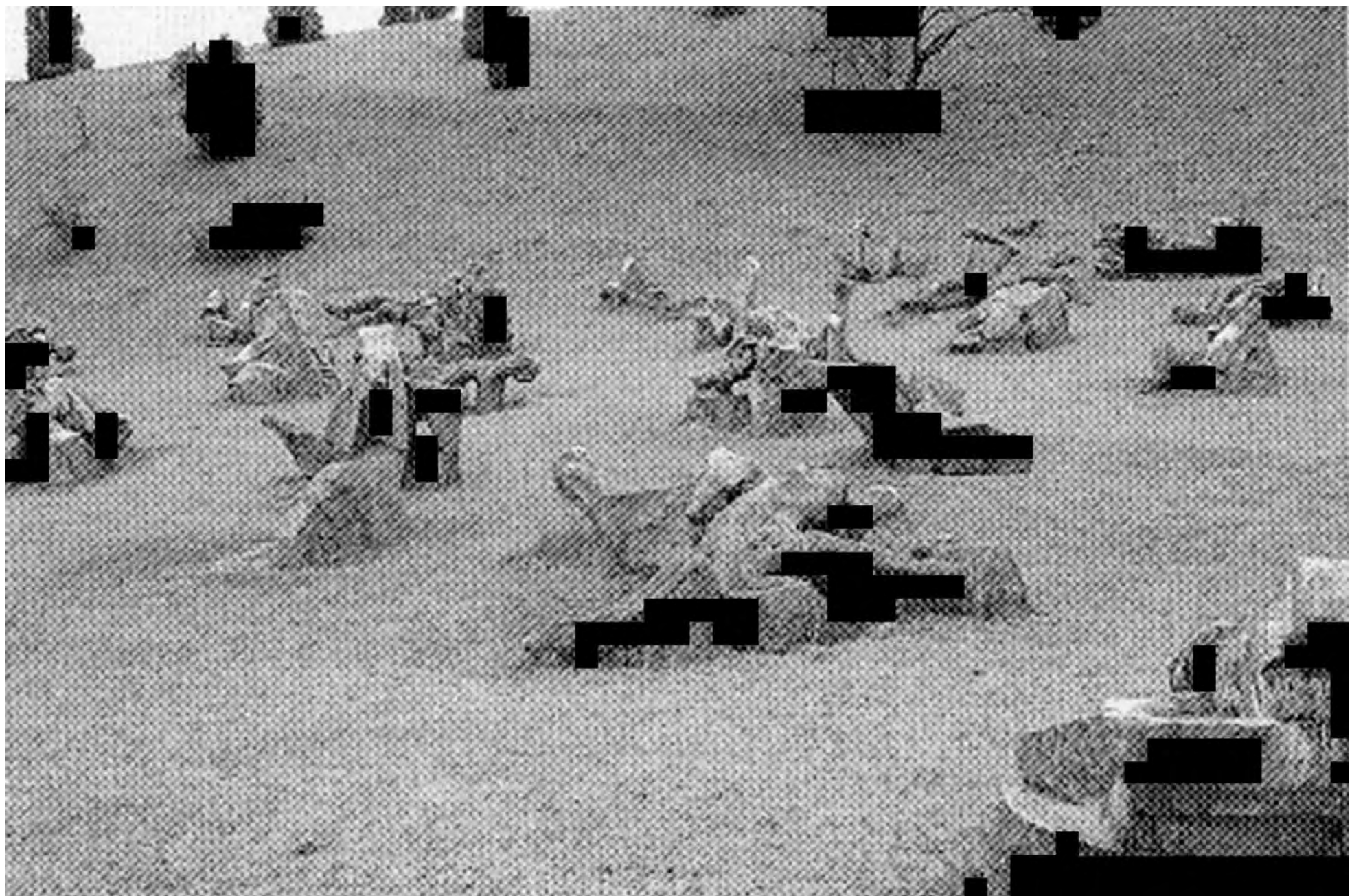


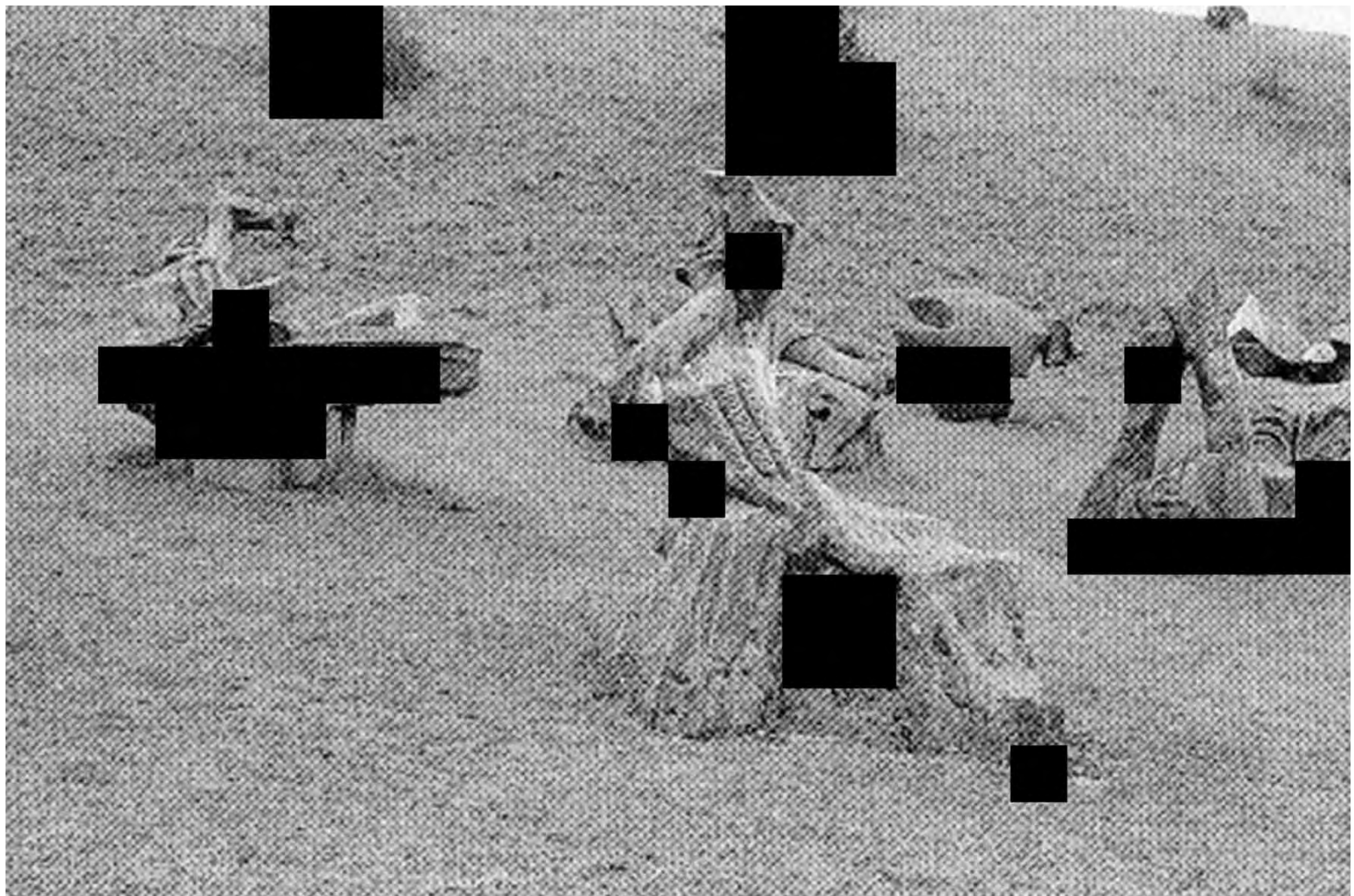








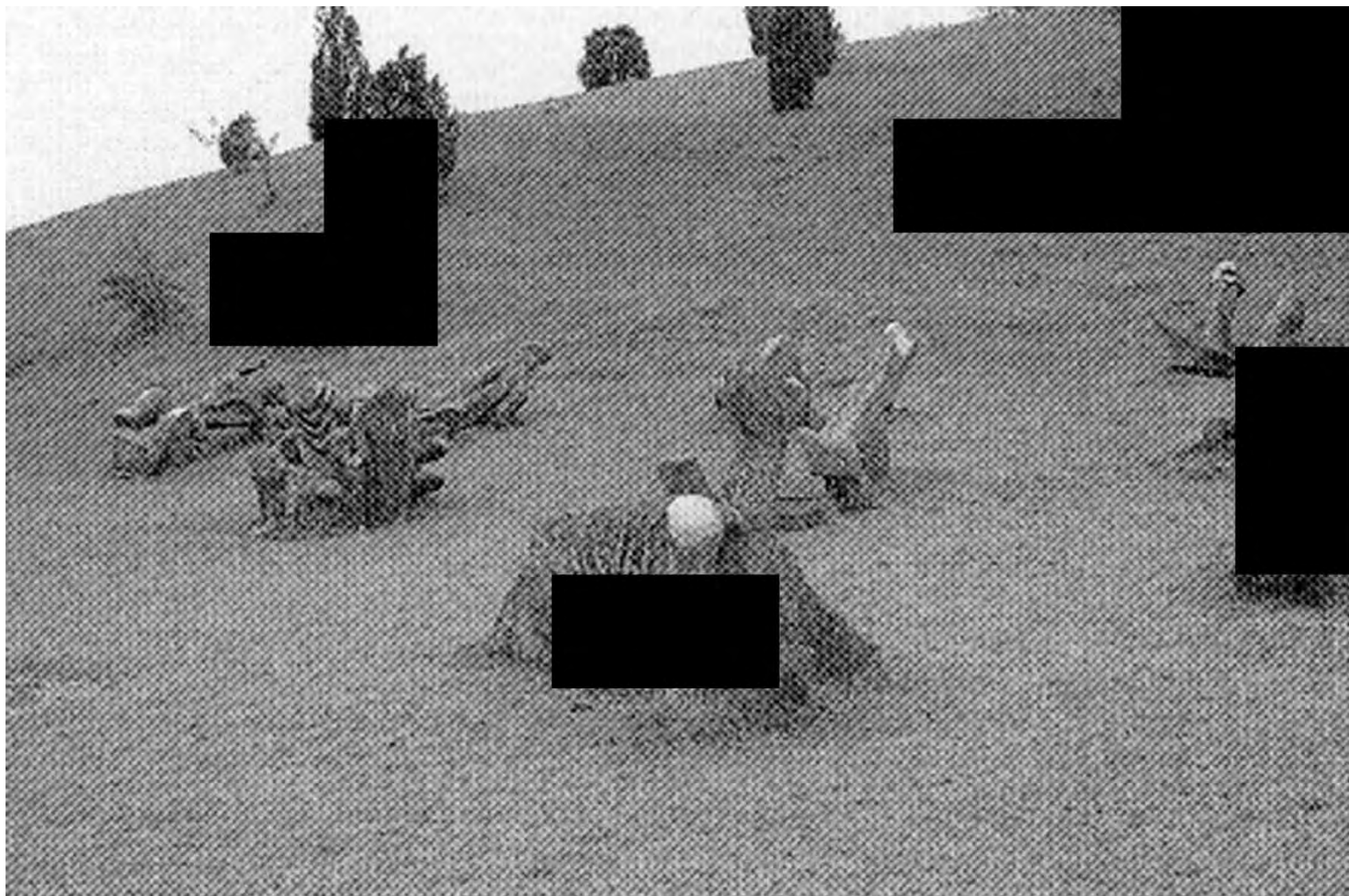


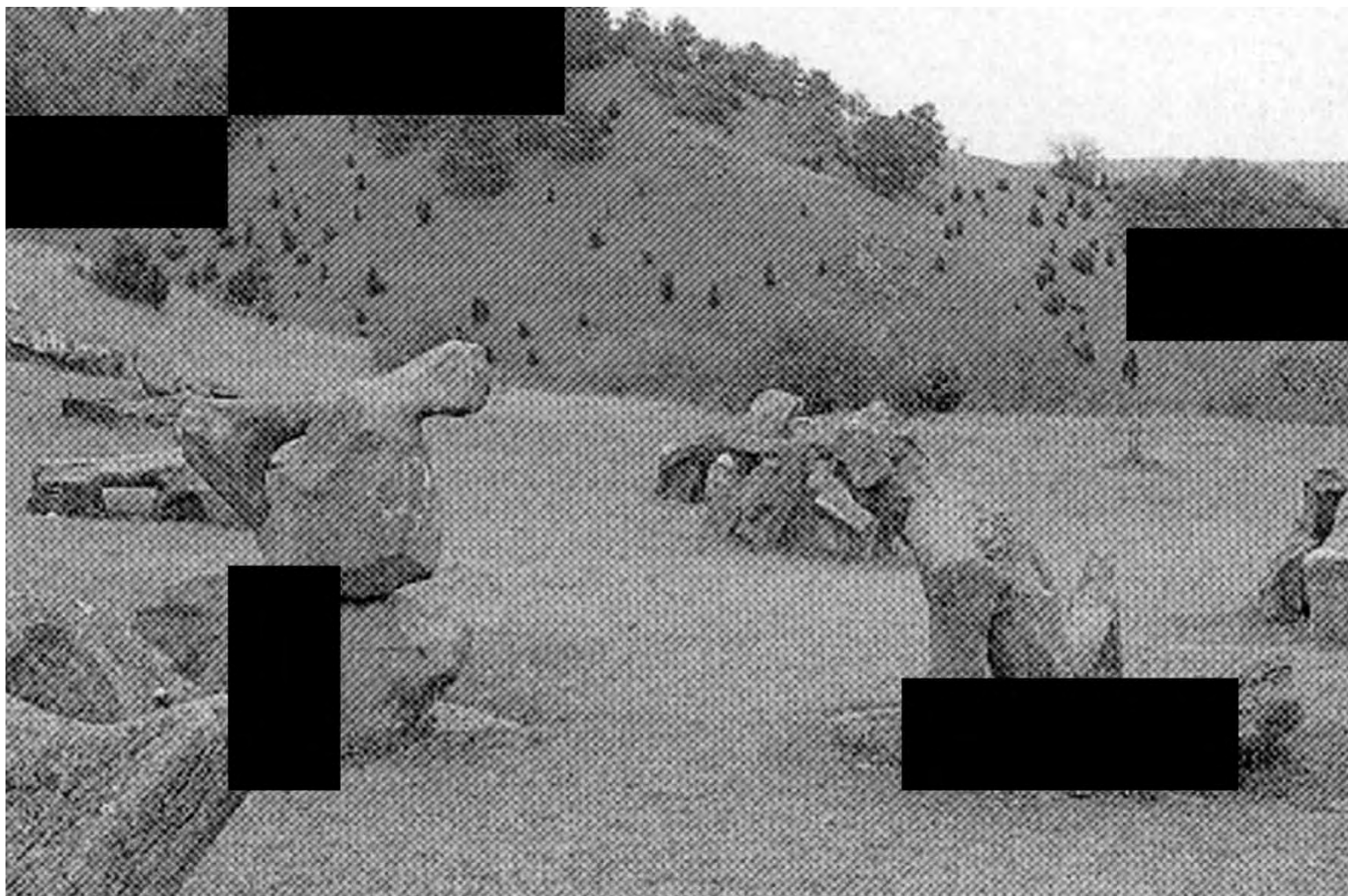


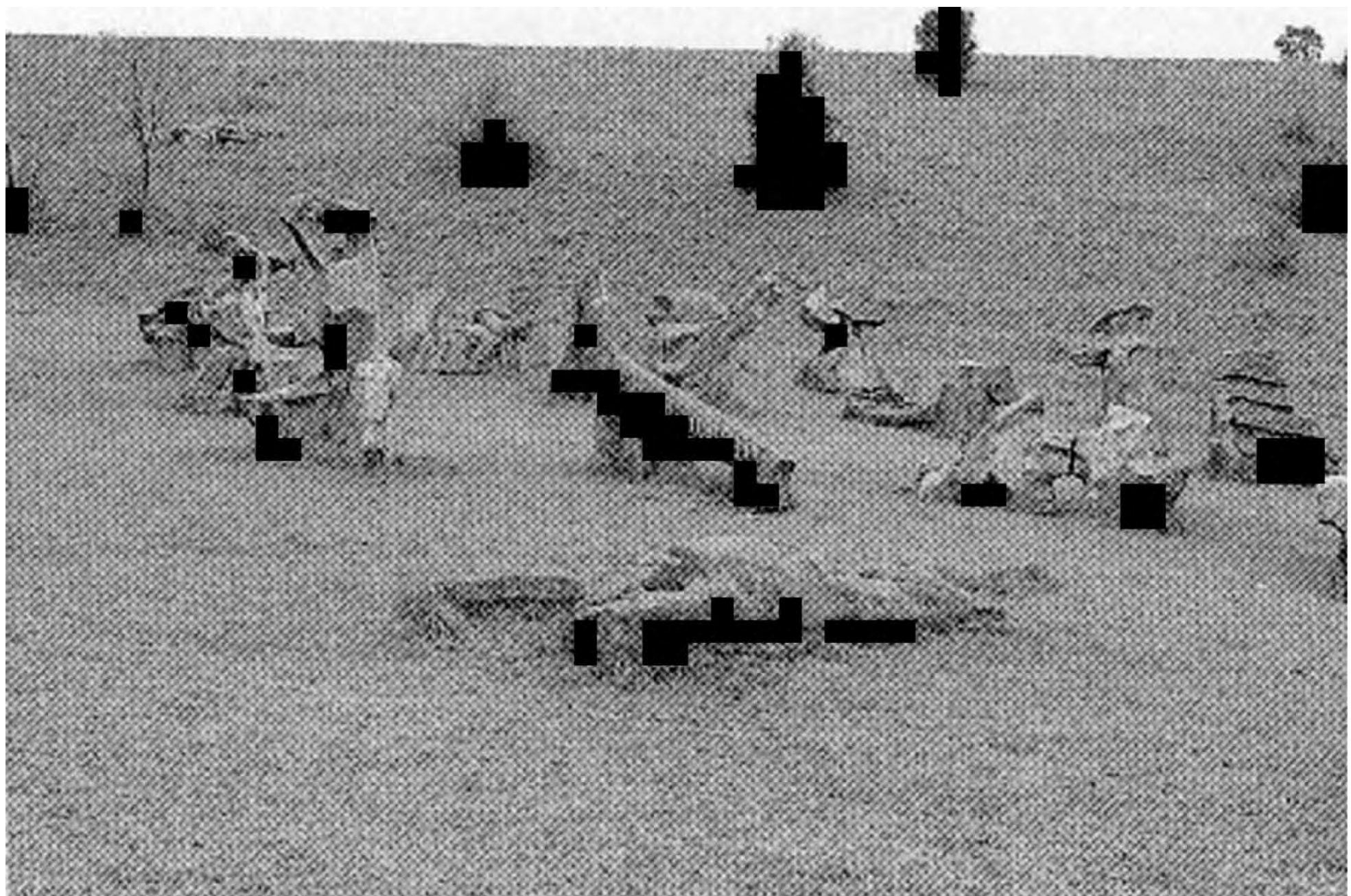


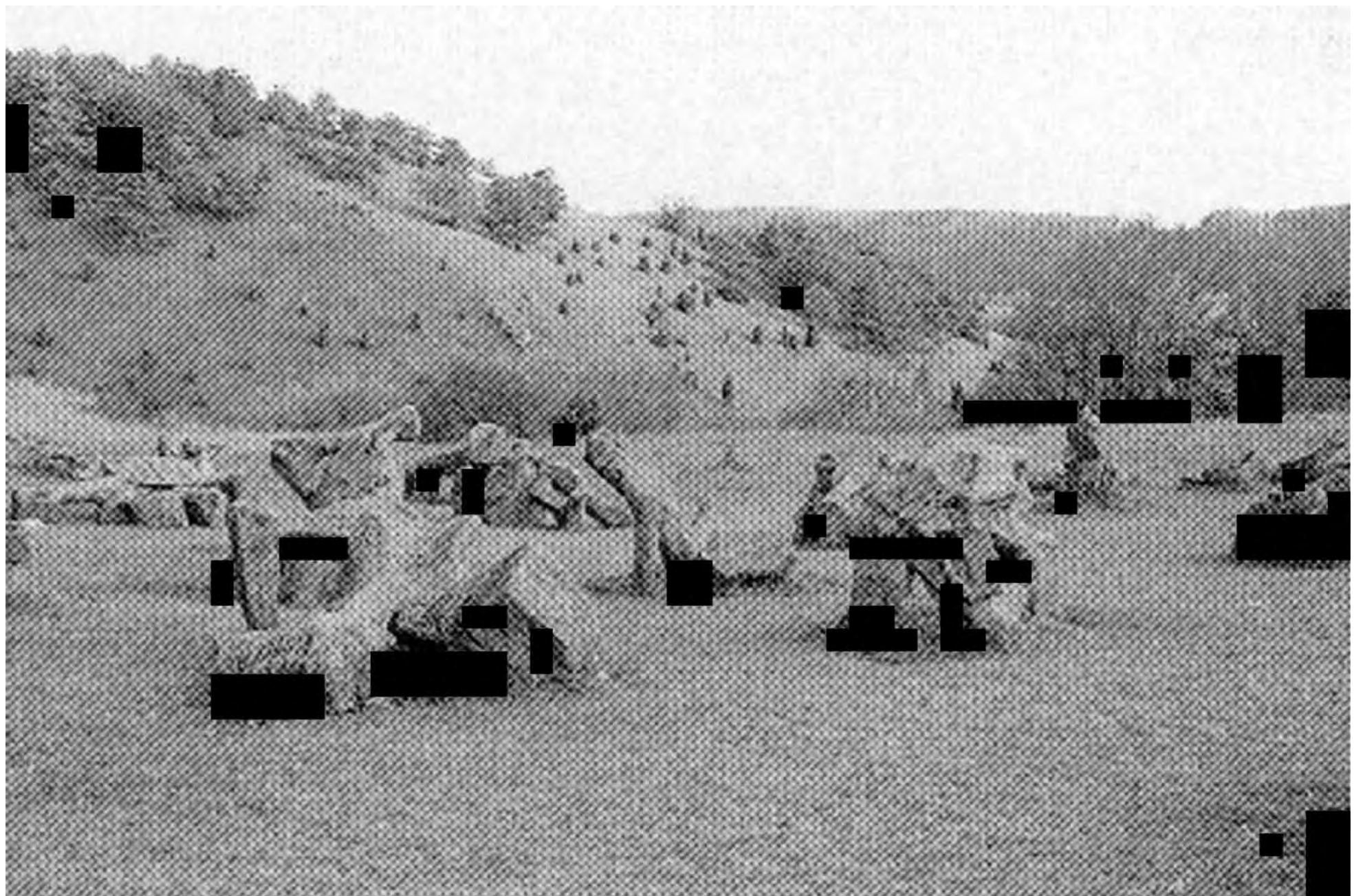












die weite der landschaft -
der triste, endlose ausschnitt des himmels
wolkenverhangen zieht er sich hin
schmal ist der saum des waldes, am horizont
und flach geschwungen, die kuppe des berges
und ruppig, rau, das gras, das die erde deckt
weit sichtbar aber war das knäuel der gestalten
versteinert noch, die gefror'ne bewegung
ein moment, nur, festgehalten
vom kameraauge
das nicht vergißt

space
position
place

the horizontal dimension

enters consciousness
visibly felt, experienced, remembered
NACHBILD (AFTER IMAGE, they say)

it is there, in the blackness
it is the blackness, elongated, dissecting the landscape
separating what is below from what is above
covering a part of it all, shielding it
from being seen

the blackness, the blackness
no censor introduced the long crossbeam

the top of the hill
how shallow it is now!
how flat almost, scarcely rounded!

from it, ejected almost, by the ground,
the sculpture rises
frozen movement
a knot of
human figures
melting into each other
merging with
all the lostness of
endless time

Topography

the slope, that's what's
characteristic
of the PLACE

of a section / of the place, that is

Three times, the juniper rises -
cuts thru the horizon!

Marks distance -
points / towards a time
that's passing and passing
well into eternity
No, not well, but into eternity
its spring that used to make
the drinker of the water forget

But we, we are not to forget

we see / the distorted figure
Its raised arm
its contorted back
its leg that's coming
to rest on a rock

other figures
are half visible

stretched out - the long one
seeking the embrace of the earth!
melting / into the ground

Or the third
in the foreground
a lump, a mass, a confusion

While we watch it
we see also
the black shapes introduced

They structure the place, the space

You discover relations in space

It accentuates
shapes a rhythm

Leaves us with a visual score
a construction of
visual music

The “crossbeam”, as it were, expands upward and downward, bulges, sort of; it is an abstraction, but of what? It is like a pipe line of dreams, of nightmares that crosses the “picture”

A bush is almost entirely hidden by its upward extension....

The result of the introduction of black areas into a photographic image of the landscape segment with its isolated sculpture is what Brecht would have called “Verfremdung”: a distance produced - between viewer and what is viewed (the captured image, this one moment when the camera clicked)..

The segment of the landscape shown is an elevation: the uppermost part of a scenery / which is, for the most part, invisible here. The choice of the segment is consciously or unconsciously emphasizing the outline of the ridge: it is not harsh, nor mellow. It is desolate.

The wideness of the place is also the lostness of those placed here.

Those remembered, or invoked by the single isolated group of sculptures which merge in their last final moment.

Andreas Weiland

Summer 2004

LUC PIRON'S WORK IN THE CONTEXT OF THE "EICHSTAET (FIGURENFELD) PROJECT"

I've seen only a few photos whereas I take it that Luc's work will be "moving" computer art, more like a video than these stills suggest.

I must say, I like the clarity, the strength and apparent simplicity of the geometrical forms used. The strength of the impact is partly due to the use of black. Its intensity contrasts beautifully with the tender greys of the landscape, in the still; a landscape flooded by sunlight.

The clarity is due to the use of geometric forms.

It would not have done to reduplicate the "expressionist" forms of the sculptures. Here, these sculptures are hidden, no, not exactly: they are "almost" hidden, behind the black, geometric shapes.

Being blacked out, so to speak, their vibrating presence is felt only the stronger.

Luc's geometric shapes constitute a counterpoint; in their totality, to the work we discovered here in the first place. They are a symphony that responds to the symphony of the concrete sculptures distributed in the hollow formed by the slight slopes of two elongated mounds, a hollow that is a sideways extension of a longer and deeper valley..

While the sculptures are integrated into the real landscape, Luc's geometric "sculptures" are integrated into the virtual landscape of the image, the photo taken on location.

Being virtual in a context that does not pretend to be a "realistic representation" (an "Abbild", as they say in German), it is in fact that his black squares, rectangles, and combinations of squares and rectangles destroy or "deconstruct" the naturalistic perception of the landscape.

Despite their black "heaviness" they seem to hover above the ground. They are "heavy" and "light" at the same time. Strongly present and dreamlike, therefore fragile.

As in the work of land art we found in Eichstaett, Luc's geometric (virtual) sculptures have been integrated into the landscape.

They "respond" in different ways to different views of this landscape. They answer the line of the hill's crest. They take into account the position of shrubs. They relate, in their structural quality, somehow contrastively to the soft, tender structure of the grass, as captured by a camera on a sunny day.

And, what is more, just as the landscape in Eichstaett's figurenfeld valley "accepts" into its bosom each of the sculptures and, at the same time, their totality, Luc's vision of the same place, enhanced by his black squares, rectangles and so on, accentuates one (or the other), of the concrete sculptures photographed. By blotting out the others, by hiding them and letting only their guessed presence touch us, he can focus our view only the more directly on one sculpture, in a given image.

The person entering the figurefeld, one person, as it were, out of four on that particular day in Eichstaett when the photos were taken, seems to be immersed - into what? The process of writing... , after taking in this or that sculpture; but also: a large number, if not the entirety of these sculptures, embedded as they are, into the sunny landscape? As we see him, the writer, we feel he is almost present like a stone, a sculpture frozen in the course of slow, almost imperceptible movement when the camera clicked. Being that person myself, trying to record what came to mind when seeing what I saw, I cannot help feeling that I've been made "strange," as if blossoming now, having emerged from out of that ground. An organic "stele"...An addition to the sculptures already present that fits in as if it had always been there and is going to stay in place....

But you can also look at it in a different way:
the figurefeld does not exist. What exists are only moments. Every fragment of a second, another surprise, another view. We change our location, wandering though this hollow, ascending the slight slopes. Or stepping back a step or two. Stepping forward. A dance. A stray course, in an unreal dreamland, a transformed landscape. As the sun wanders, as we change our position, as the grass bows gently, moving back and forth in the wind, as the shadows thrown by the clouds wander, as time goes by, there is a myriads of impressions, there are myriads of views of sculptures transformed by our eyes' presence. By "experience."

Then, the camera intervenes. Catches this second's view. The person frozen there, in mid-movement. The shadow frozen, the grass arrested in its movement. The black squares and rectangles superimposed.

I think to see the TRANSFORMATIONS ADDED by working on this material (on the shots taken by the camera on that day) is to return to the movement that was blacked out by the camera.

But I cannot see this today. I see a few stills. I am fascinated, seeing them.

The work, when I see it, will be a surprise. Will it cause awe, will it set something within me in motion / as - in its own way - the figurefeld with its concrete sculptures, did - at the time? Yes, I sense I'm in for surprise.

A.W.