

ADRIEN LUCCA

LE SECRET DES COULEURS

PIETRO FORTUNA

GLORY VI. AU TEMPS OÙ NOUS N'ÉTIIONS

PAS DES HOMMES

ÉMELYNE DUVAL

ANACHRONISMES

JONATHAN ROY

OUVRIIR SA GUEULE

LE PETIT MUSÉE

L'ART MÉNAGER... !?

PROGRAM 20.05 > 27.08.2023

EN

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L'ART MÉNAGER... !?

An educational initiative by the BPS22
mediation team

ADRIEN LUCCA

Salle
Pierre Dupont

LE SECRET DES COULEURS

Curator: Dorothee Duvivier

Adrien Lucca's exhibition is divided into two parts. The immersive first part offers a series of counter-intuitive experiences provoked by subtle variations of colour and light. The second part brings together a group of the artist's works dating from the end of his artistic education at the Graphic Research School (ERG) in Brussels in 2009. Accompanied by research documents, this section sheds light on his working process, from his first colour studies to the latest paintings created especially for the exhibition, including his research on glass and his architectural integration in stained glass projects.

BIOGRAPHICAL ELEMENTS

Born in Paris in 1983, Adrien Lucca received a libertarian education. His parents, a cabinetmaker and antique dealer, passed on their knowledge of noble materials and craft techniques to him at an early age. As a child he learned to play the violin, but it was not until he was 13-14 years old that he developed a passion for music, which he composed on a computer using a cheap microphone.

At the end of the 1990s, discovering the work of Paul Klee and François Kupka, Adrien Lucca could not help comparing the visual and acoustic arts. When he started studying at the ERG in Brussels (2004-2009), he tried to quantify colours and match the frequencies of sound waves to the frequencies of light rays.

Adrien Lucca then experimented with several media including video which, like music, has a temporal aspect. He finally adopted drawing on Steinbach paper. His first compositions were related to music. He tested different combinations of colours to obtain certain tones but soon realised that he had neither mastered nor understood colour theory. This was followed by an intense period of research and study of physics, colourimetry and the theories of scientists such as Michel-Eugène Chevreul, Hermann von Helmholtz, Ogden Rood, Françoise Viénot and Mark D. Fairchild, to name but a few.

His first interest was in optical mixing and he produced quasi-scientific drawings, which he called "Études" (Studies). He tests the methodology that he taught himself on paper. His works, entirely handmade with a ruling pen, a calculator and equations, are executed with the rigour and precision of a scientist. He produces his own paints using pure pigments and fish glue. Some of his drawings take more than eight months!

As his research progressed, Adrien Lucca acquired "machines" that enabled him to measure the light reflected by the pigments and to ensure the accuracy of his methods. Colourimeter, spectrophotometer and other measuring instruments became his main tools, alongside the brush.

In 2010 and 2011, the artist continued his research at the Fine Art Department of the Jan van Eyck Academy in Maastricht, the Netherlands. In 2014, still self-taught, he learned to code with computer programs. His drawings, which became more complex and still entirely handmade, were then generated by algorithms that he designed himself based on a series of deterministic rules.

In addition to his research on pigments and colour measurement, Adrien Lucca received a grant from the FNRS (Belgian National Fund for Scientific Research) in 2019 to develop the use of artificial light in his work. Using LED technology, he then designed programmable white light synthesisers. These are lamps with which he can change the composition of the light based on the principle that the colour of the light and the effect of the light on colours and pigments are two independent, separately adjustable variables.

Adrien Lucca's first encounter with glass dates back to 2015, when he responded to a competition organised by Brussels Mobility as part of a cultural exchange with the Montreal Transport Company. In collaboration with the Belgian master glassmaker Debongnie and the German glass manufacturer Lamberts, he proposed a set of fourteen backlit stained glass windows for the Place d'Armes metro station in Montreal. Entitled "Soleil de Minuit" (Midnight Sun), the work presents the intense colours of the light spectrum during the summer solstice. In discovering the exceptional optical and chromatic properties of the glass, it became one of his favourite materials. He then created numerous stained glass windows for private homes and for integration into heritage architecture.

Adrien Lucca is also a professor at the La Cambre National School of Visual Arts, in Brussels. He continued his research into the complex relationship between colour and light. *Le secret des couleurs* is his first solo and institutional exhibition in Belgium.

SALLE PIERRE DUPONT

GROUND FLOOR

The exhibition starts with a quasi-theatrical set up. The walls of the room, entirely covered with a clever mixture of pigments and illuminated by a *Ciel blanc synthétique* (synthetic white sky), are the receptacle of counter-intuitive experiments provoked by light variations. Through various objects and materials arranged on the floor, Adrien Lucca invites the viewer to contemplate a fluctuating world where the rules that apply to the colour of objects no longer apply. A red object may turn black, green or yellow without any apparent cause.

CIEL BLANC SYNTHÉTIQUE (SYNTHETIC WHITE SKY)

2023

Twelve programmable white light synthesisers

Adrien Lucca Studio

As Adrien Lucca likes to remind us: "*In painting, if you don't take light into account, you miss half the story.*" The programmable lamps, suspended from the ceiling, each contain nine groups of LEDs of different colours (red, orange, yellow, two greens, two turquoises, blue, purple). Each LED has a specific colour and function, combining their wavelengths with each other. Through programming, he fluctuates the spectrum of light on his own paint mixtures. It thus acts directly on the perception of colour and creates a disorder that goes against our sensory certainties. Since the colour of the light does not change, the visitor does not perceive the cause of the change, only its effects.

The design and production of these lamps opened up an additional dimension to Adrien Lucca's artistic work: if the light can be modified, the colour of the materials and paintings is no longer a fixed component but carries with it a range of possible variations. For example, a red object can become green, yellow or black in an instant by changing the light.

In the history of painting, artists - and particularly impressionists - have constantly sought to intensify their colours by using the chiaroscuro technique, by relying on optical mixing or by accentuating the contrasts between light and dark areas. Fascinated by the luminosity, they set out to make it spring from the canvas. Using the instruments and technologies available in the 21st century, Adrien Lucca transforms light into colour and reveals the dependence of one on the other.

with the support of



MÉTA PEINTURE (META PAINTING) N°6, ROUGE-NOIR (RED-BLACK)

2023

Melamine, MDF, screws, paint, pigments

Adrien Lucca Studio

On the floor, a large painted volume seems to be illuminated. Its 225 geometric facets appear entirely black or black with a moving red spot. The viewer observes this volume studded with white lines - which do not vary under the effect of light and are reminiscent of the lead lines of a stained glass window - with the feeling of seeing through a crystalline glass, whose colours appear through transparency and give a sensation of luminous phenomena.

Adrien Lucca thus provokes a displacement in the history of art and upsets the fixity of the three criteria (hue, clarity, saturation) that usually define a given colour. Where many painters have sought to create and perceive certain colours as light by altering clarity or the relationship between hues, Adrien Lucca creates colourful sensations by directly combining matter, light and space.

MÉTA PEINTURE (META PAINTING) N°4, ISOCAÈDRE TRONQUÉ JOINT, FAUX BLANC (JOINTED TRUNCATED ISOCAHEDRON, FALSE WHITE)

2023

Painted wood, pigments

Adrien Lucca Studio

Although this painted polyhedron does not change colour, its facets appear, contrary to the painter, in infinite shades of grey. By removing the question of colour, Adrien Lucca retains only the light, the shadows, the gradations... The spectator then observes a white sphere, a colour immanent to the surface of the object.

MÉTA PEINTURE (META PAINTING) N°5, PROPELLO-TETRAKIS HEXAHEDRON (POLYHEDRON INVENTED BY GEORGE HART)

2023

Painted wood, pigments

Adrien Lucca Studio

Reproducing the optical effects of neodymium glass (a metallic dye used to obtain shades ranging from blue to mauve), *Méta peinture n°5* goes from blue to pink.

MÉTA PEINTURE (META PAINTING) N°3, ICOSAÈDRE ORANGE-VERT (ORANGE-GREEN ICOSAHEDRON)

2021

Painted and varnished wood, pigments

Courtesy Galerie LMNO

Adrien Lucca's first large-scale meta-painting, the colours of this polyhedron undulate with the appearance and disappearance of orange and green.

TRÉSOR N°2 : BLOCS DE VERRE ANTIQUE (TREASURE 2: ANTIQUE GLASS BLOCKS) LAMBERTS

2023

Antique glass

Adrien Lucca Studio

Between the ready-made and the sculpture-object, blocks of coloured antique glass are placed on the floor. Coming from the furnaces of the Lamberts glassworks (in Germany), they constitute the rejects of vitrifiable mass of the casting crucibles. A mixture of silica and fluxes, these glass blocks are mainly concentrated in metal-based mineral dyes such as chromium, silver, selenium, cobalt, copper, manganese or cadmium; pigments identical to those used in the manufacture of paint.

Less controllable than the pure pigment mixtures made by Adrien Lucca for his drawings and painted volumes, their colours fluctuate gently or synchronise under the effect of the artist's *Ciel blanc synthétique*. Opaque and transparent, these untempered glass blocks¹ are studded with cracks, small internal facets forming crystals within the glass mass.

However, one concern remains. Most art historians and artists alike have generally paid little attention to the materiality of colours and pigments. These questions - which have often been the source of much misunderstanding between artists and scientists - concern the nature of colour. Today, mineral resources are being depleted under the pressure of global mass consumption. What will be left of all these materials in 20 years?

As such, they are a treasure for Adrien Lucca.

DENTELLE CAROLORÉGIENNE (CAROLOREAN LACE)

2023

Acrylic wall paint, pigments

Adrien Lucca Studio

Created using an algorithm developed by the artist, this fresco, composed of a series of flowering motifs, recalls the geometric ornamentation of Islamic architecture or the alignments of French gardens. Adrien Lucca uses light and luminous colours dominated by a bluish-grey hue reminiscent of water, sky and stained glass. For a rich visual experience, the structure of the design is made up of small white squares that repeat non-symmetrically and appear within a structure that varies under the modulated light of the *Ciel synthétique*. In order to avoid banality and boredom, Adrien Lucca has created a design with multiple vanishing points whose new perspectives - appearing and disappearing under the effect of light - constantly deceive the eye.

¹ Tempered glass is treated to improve its mechanical properties and thus its resistance to impact and temperature variations.

RED-MANY N°5 (LARGE)

2020

Drawing - pigments and pencil on paper

Courtesy Galerie LMNO

In his *Single-many* series, Adrien Lucca combines grids of geometric patterns painted on paper with the programmed white light of his *Ciel synthétique*. Nine different pigments appear at first uniformly bright red before differentiating into shades of brown, black, orange, yellow and green.

GRASS-MANY

2020

Drawing - pigments and pencil on paper

Courtesy Galerie LMNO

This drawing is reminiscent of the divisionist technique (division of a colour into its components, in reference to Post-Impressionism) with which Georges Seurat painted the grass in the sunlight of his famous "Un dimanche après-midi à l'île de la Grande Jatte" (A Sunday afternoon on the Ile de la Grande Jatte) (1884-1886).

SALLE PIERRE DUPONT

FIRST FLOOR

LE SECRET DES COULEURS (THE SECRET OF COLOURS)

2021-2023

Ready-made - book from the collection "Que sais-je?" (1946 edition) opened on pages 72-73
Veys-Verhaevert Collection, Brussels

Before being the title of Adrien Lucca's exhibition at the BPS22, *Le secret des couleurs* is a book by Marcel Boll and Jean Dourgnon, published in 1946 by Presses universitaires de France, in the collection "Que sais-je?". In 2008, the artist discovered this book in his parents' attic. *"I was intrigued by the title. When I first read it, I learned a lot about light and colour. The text was difficult. I realised that I knew very little about this subject even though I was working on geometric compositions on paper in colour. I have long forgotten it, but this book, whose demonstrations I then understood with great difficulty, was the starting point of my research for the next fourteen years. I think I attentively read it three times. The third time, I realised that I had integrated all its contents into my intellectual and artistic approach"*.

LES ÉTUDES (THE STUDIES)

Adrien Lucca's drawings - which he calls "Studies" (*Études* in French) - are quasi-scientific drawings that explore the fundamental visual mechanisms of colour and light with the greatest possible accuracy and precision. He captions, annotates, measures, tests, verifies, checks and, as soon as he has assimilated one mechanism, moves on to the next. His works condense his experiments but also the processes to achieve them.

ÉTUDE DE COULEUR (COLOUR STUDY), N°2

ÉTUDE DE COULEUR, N°3

2009

Drawing - pigments and pencil on paper

Adrien Lucca Studio

ÉTUDE DE COULEUR, N°4

2010-2011

Drawing - pigments and pencil on paper

Private collection, Brussels

ÉTUDE DE COULEUR, N°5

2010

Drawing - pigments and pencil on paper

Tomo Morohashi

According to the principle of optical mixing, complementary colours juxtaposed in different proportions produce grey. This interpretation of colour is the result of a visual average. The Post-Impressionists explored this phenomenon extensively, particularly those who used the pointillist technique such as Georges Seurat and Paul Signac.

Created while he was studying at the ERG, these four works are experiments in optical mixing. By juxtaposing lines of complementary colours in varying proportions, Adrien Lucca seeks to obtain grey. These works should be looked at closely and from a distance (or "blurred") in order to perceive the nuances obtained for each proportion drawn.

ÉTUDE D65 N°1, ÉPUISEMENTS/ÉQUIVALENCES (DEPLETIONS/EQUIVALENCES)

2011

Drawing - pigments and pencil on paper

Courtesy Galerie LMNO

This study also presents a series of experiments based on the principle of optical mixing. Unlike previous studies where calculations were made with a calculator and measurements by eye, Adrien Lucca uses a colourimeter² to calculate, as accurately as possible, the proportions of colours to be juxtaposed to obtain a grey of the same clarity.

On the left-hand side of the work, the artist creates different grids from mixtures of white and black, then reproduces the same exercise by combining a colour and its complementary, until all the colours of the light spectrum are used up. Imperceptibly, when the eye is "blurred" or when one moves away from the work, one almost always observes the same grey result.

ÉTUDE D65 N°2, DÉGRADÉS/DISPARITIONS (DEGRADED/DISAPPEARANCE)

2012

Drawing - pigments and pencil on paper

Courtesy Galerie LMNO

Étude D65 n°2 uses the same variations but in different forms. On the left side of the drawing, the first colour survey is a continuous variation within a uniform black rectangle, yet composed of black, yellow, blue in its upper part and only black in its lower part. The exercise is then repeated with the colours of the spectrum calculated in different proportions - to obtain grey - but randomly distributed in different directions. In this work, it is interesting to note the appearance of the calibration figures with which Adrien Lucca measures the thickness of the lines drawn. The proportions become more precise.

²The colourimeter is an instrument for measuring the colour of a pigment

D65 N°3, TRANSPARENCES/SPECTRES (TRANSPARENCIES/SPECTRUMS)

2012

UV inkjet, pencil and pigment printing on paper

Nicole & Olivier Gevart Collection

A digital image generated with red, green, blue, yellow, cyan and magenta pixels is printed on the paper and precedes the drawing. A light grey appears. In the margins, the colours used are sampled and various calibration tests are used to measure the thickness of the line to be drawn.

Here, Adrien Lucca has devoted himself to an exercise in virtuosity and precision: painting an invisible, or transparent, form. First with white and black lines, then with colours, the artist obtains the same shade of grey as the paper. The exercise is then repeated with the same ingredients mixed differently.

In the lower left part, a light seems to be projected onto the work. With a network of very fine white lines forming a grid, Adrien Lucca succeeds in illuminating the paper... In the following tests, the artist adds and paints "colour temperatures", i.e. the sequence of coloured light that appears in the course of a day. The second line is identical but thinned out as much as possible to increase clarity. Finally, on the right side of the canvas, Adrien Lucca represents the spectrum of light.

D65 N°5, COUPES (CUTTINGS)

2013

Drawing - pigments and pencil on paper

Juan d'Oultremont Collection, Brussels

This work presents various experiments in gradations, variations, appearances and disappearances with colours, with the aim of obtaining... colours (and not grey!).

D65 N°6.1, GAMUT, Y = 50@66,7%

2014

Drawing - pigments and pencil on paper

Adrien Lucca Studio

In colour synthesis, the gamut is the set of colours that a device can reproduce. To create this work, Adrien Lucca used all the pigments he had at the time. He measured the physical properties of each of them, encoded them in computer software and obtained a 3-dimensional mathematical space which he then represents on paper. The shape shown - in which each direction corresponds to a hue - depends on the colours used. Different optical effects appear and disappear depending on the angle of vision and the visitor's perception.

In this respect, it is amusing to note that the term "gamut" is an English word originating from medieval musical vocabulary that designated the range of playable notes. Faithful to his first comparative studies between sound and visual frequencies, Adrien Lucca plays with light and colour like a musician plays with sounds, timbres and rhythms... Each drawing can also be read like a score.

WAVE PATTERN #2 (TURQUOISE/ORANGE)

2016

Pigments and pencil on paper

Nicole & Olivier Gevart Collection

WAVE PATTERN #4 (BLUE/YELLOW)

WAVE PATTERN #5 (BLUE/YELLOW)

WAVE PATTERN #6 (BLUE/YELLOW)

2016

Pigments and pencil on paper

Adrien Lucca Studio

WAVE PATTERN #10 (BROWN/BLUE)

2016

Pigments and pencil on paper

Nicole & Olivier Gevart Collection

WAVE PATTERN #11 (GREEN/PINK)

2016

Pigments and pencil on paper

Legrain-Mottart / LMNO Collection

WAVE PATTERN : ÉTUDE

2016

Pigments and pencil on paper

Adrien Lucca Studio

The *Wave Pattern* series reveals the same chromatic mechanisms as the "Études de couleurs", but focuses on the exploration of colour additions and the creation of an image - without being figurative. These designs are an exploratory investigation into the operation of additive colour synthesis. In particular, the way certain colours 'neutralise' to create non-colour.

On sheets of white paper, Adrien Lucca has painted small coloured squares. Each composition consists of two complementary colours, the proportion of which is calculated using a spectrophotometer so that the optical average of the grid (the overall impression of the design) is a grey.

The arrangement of the colours in waves - or ripples - makes the colours interact with each other and creates a new relationship of scale as the drawings can be seen differently from near and far. Some of them are very similar and need to be seen closer in order to perceive the variety of shades.

MAQUETTE V.0.2.7.1 – ÉTUDE MONOCHROME : INTENSITÉS LUMINEUSES PROGRESSIVES (PROGRESSIVE LIGHT INTENSITIES) - 16 MAY 2015

Digital print on canvas

Adrien Lucca Studio

MAQUETTE V.0.2.8.4 – ÉTUDE MONOCHROME: 5 ÉCHELLES (5 LEVELS) – 3506 POINTS DE LUMIÈRE (3,506 POINTS OF LIGHT) - 14 AUGUST 2015

Digital print on canvas

Legrain-Mottart / LMNO Collection

In 2013-2014, looking for a faster and more complex way to study chromatic mechanisms without being limited by his hand, Adrien Lucca started computer programming. He bought a large printer and challenged himself to print light.

Although at first glance both works seem to present a microscopic view or a constellation of stars, they first and foremost immerse the viewer in a sensation of infinite luminosity, whereas the work is very dark. Like the Tenebrists in the 17th century, Adrien Lucca seeks to produce a physical shock and give a new material consistency to light. The contrasts between black and white are actually small coloured pixels. It creates a gap between the materiality of the work and the sensations it provokes.

While *Maquette v.0.2.7.1* has more contrast, the larger *Maquette v.0.2.8.4* has 3,506 points of light in different levels of points instead of 3; this amplifies the impression of plunging into infinity.

FLORAISON (FLOWERING) 2.5 (BETA)

FLORAISON 2.5 (GAMMA)

FLORAISON 2.5 (ETA)

FLORAISON 2.5 (THETA)

2021

Drawing - Indian ink, pencil and acrylic paint on paper

Courtesy Galerie LMNO

Floraion 2.5 is a series of 8 original drawings, 4 of which are on display at BPS22.

Inspired by mathematics and geometry, Adrien Lucca became interested in the quasi-crystals discovered in 1984 by the scientist - Nobel Prize in Chemistry - Dan Shechtman. The quasi-crystal has a unique quasi-periodic structure, i.e. its atoms are ordered but do not recur at regular intervals. Until then, scientists thought it was impossible for atoms in a solid

to be organised in this way. This major discovery is opposed to the idea that the universe is made up of a set of finite forms!

Using an algorithm guided by principles of variation, non-repetition, symmetry breaking, etc., Adrien Lucca selected quasi-periodic compositions. His designs are therefore not the result of chance but the ever unique expression of mathematical parameters selected by the artist. Produced partly by hand (painted areas) and partly with a drawing machine (elements in ink and pencil), this series shows highly sophisticated structures that metamorphose, renew themselves, progress and tend towards complexity, then scatter to blossom elsewhere, like a living structure. These remarkable elements (quasi-alignments of points, sequences of 4 points forming quasi-squares, etc.) are highlighted by the line and the colour.

ENTRELACS QUASI-CRISTALLINS (QUASI-CRYSTALLINE INTERLACING)

2016

Stained glass - antique blown glass, lead, grisaille - test glass

Adrien Lucca Studio / Debongnie stained glass workshop

Entrelacs quasi-cristallins is a cycle of 24 stained glass windows proposed in the context of a competition for the renovation, by contemporary proposal, of the bays of the Cistercian abbey church of Sylvanès (Aveyron, FR). Adrien Lucca joined forces with the Belgian master glassmakers Debongnie. Their project made it to the final, but was not selected.

The competition specifications required that the building be given as much light as possible and that the work be carried out in accordance with the Cistercian rule³, i.e. to produce white stained glass windows, without crosses or representations. In search of a geometric proposal referring to the history of stained glass, Adrien Lucca also opted for the form of quasi-crystals. These motifs are also reminiscent of Islamic architecture, whose mosaics and inlays are constructed from complex assemblages.

After studying the lighting conditions of the future stained glass windows of the Sylvanès church, Adrien Lucca chose transparent and opaline glasses, including, on this test panel, many light blues, cyan and turquoise, with some touches of yellow and pink. In sunlight, the stained glass appears as a colourless black background studded with luminous white patterns, whereas in the shade, it becomes coloured. Thus, depending on the variations in natural light, geometric patterns appear and disappear throughout the course of the day.

³ *vitrae albae fiant, et sine crucibus et picturis.*

DENTELLES TOURNAISIENNES (TOURNAI LACE)

2022

Stained glass - float glass, sandblasting, enamel

Adrien Lucca Studio

These panels are from a stained glass project for a private home in Tournai. The octagon patterns are repeated in an orderly but non-regular fashion. They can be superimposed at four points and are therefore simpler than the patterns used for the stained glass window in the Sylvanès church. On the other hand, it is particularly remarkable to observe the play of transparency produced by a skilful sandblasting and enamelling technique imitating the optical properties of opal glass.

Made on float glass - an industrial flat glass used for standard window glazing - these stained glass windows are designed to be seen up close and to cause a perceptual blurring between what is shown and what is hidden beyond the glass. The play of lines and squares is achieved with a finely applied white enamel which, depending on the light conditions, appears bright white or black. The octagons play with quasi-transparency, imitating dust particles, while the other sandblasted areas, made up of tiny asperities, render the glass matt and make the light uniform.

LES FLORAISSONS DE LUMIÈRE (BLOSSOMS OF LIGHT)

The test panels *Floraisons de lumière* (2023) are studies for the creation of a set of 16 bays for the Romanesque church (11th century) of Saint-Martin de Sarcé, in the south of the Sarthe, 40km from Le Mans (FR). Conceived as a spiritual stroll in three parts - references to earth, heaven and love - the integration of these stained glass windows is guided by the variations of light and the study of the optical properties of glass. A true tribute to the history of stained glass, these three panels condense a multitude of traditional and contemporary techniques that recall the many manual steps, often forgotten, of a shadowy profession in the service of light.

FLORAISON DE LUMIÈRE, ÉTUDE N°1 : OPAL INCOLORE (COLOURLESS OPAL)

2023

Stained glass - antique glass, lead, enamel

Adrien Lucca Studio / Glasmalerei Peters

This panel consists of four shades of colourless opal antique glass with unique properties. If the opal glass is white, it projects coloured half-shadows in sunlight and diffuses a bluish white light around it. The white enamel lines, on the other hand, allow a very small percentage of light to pass through and turn yellow in sunlight. A multitude of bluish and yellowish colours appear and disappear according to the light variations.

FLORAISON DE LUMIÈRE, ÉTUDE N°3 : CIEL DE JOUR (DAYTIME SKY)

FLORAISON DE LUMIÈRE, ÉTUDE N°4 : CIEL DE NUIT (NIGHT SKY)

2023

Stained glass - thermoformed float glass, enamel, silver yellow, blue grisaille

Adrien Lucca Studio / Glasmalerei Peters

These studies are carried out with thermoformed float glass. The thermoforming technique makes it possible to create small "droplets" of glass which, thanks to the contrasts in light, appear as points of brilliance. The white glaze, the silver yellow and the blue grisaille create countless shades according to the variations in light from dawn to dusk.

Designed to be presented in the upper part of the south and north aisles of the church of Sarcé, these *Floraisons* evoke a day and night sky respectively. Reunited to integrate the rose window on the west facade, the two parts are superimposed and form a stained glass window without lead lines, of raw and massive appearance. Its sculptural treatment fits in with the stone ornaments and bas-reliefs of the church's façade.

FLORAISON DE LUMIÈRE, ÉTUDE N°2 : ROSE À L'OR (PINK TO GOLD)

2023

Stained glass - antique glass, lead, enamel, silver yellow

Adrien Lucca Studio / Glasmalerei Peters

The highlight of the programme designed by Adrien Lucca for the church of Sarcé, this panel is taken from the flamboyant Gothic window illuminating the south chapel. This large bay of 24 thick leaded windows displays the full range of shades of antique pink glass made with gold, one of the most precious and expensive glasses available. Alongside pieces of glass fluctuating between almost colourless pink and ruby red, small squares of opaline pink glass appear darker or brighter depending on the degree of illumination of the bay and the position of the visitor.

TRÉSOR N°1 : PIGMENTS GUERRA PAINT

2021-2022

321 pigment samples applied to contrast cards

Adrien Lucca Studio

Few artists and art historians have been interested in the distinction between hue and pigment because it is a matter of scientific technical analysis. In 2019, when Adrien Lucca received a grant from the FNRS to develop the use of artificial light in his work, he quickly realised that this research could not succeed without a better knowledge of colour in its materiality.

He decided to buy the entire catalogue of Guerra Paint©, an American company that has specialised in colour since 1986 and has the largest selection of simple water-based pigment concentrates in the world. The 164 painted contrast⁴ cards presented here are samples of the acquired treasure!

Each sample is labelled with the name of the pigment and the percentage contained in the painted mixture (ratio of pure pigment to white pigment). Together, these samples form a database that has become the most valuable tool for Adrien Lucca's work. The study of the physical properties of these pigments allow him to formulate paints whose colour varies under the influence of his lamps.

SPECTRE MODULÉ (MODULATED SPECTRUM) (ÉTUDE N°1)

SPECTRE MODULÉ (ÉTUDE N°2)

2023

Acrylic paint on canvas

Adrien Lucca Studio

In the 19th century, the Impressionists produced a decisive break with traditional painting practice. For these artists, it was no longer a question of depicting objects according to academic principles but of painting the exact colour and form of the objects as they appeared before them. Georges Roque, a philosopher and art historian specialising in colour in painting in the 19th and 20th centuries, studied this displacement⁵: the observed hue is no longer respected, in order to create coloured sensations perceived as light.

In his work, Adrien Lucca also studied the influence of light on painting and the appearance of new colours. The *Spectre modulé* painting represents the spectrum of light visible to the human eye. According to the commonly accepted principle of "one hue equals one colour", the human eye observes seven colours in the spectrum as defined by Newton - violet, indigo, blue, green, yellow, orange, red. In reality, the spectral colours are so much more nuanced that it is only possible to come close; the pigments are insufficiently coloured to reproduce the intensity of the pure light spectrum.

Taking into consideration the three parameters usually used to analyse colour - hue, lightness and saturation - Adrien Lucca represented different images of the spectrum as it would appear on a wall lit by four and then seven lights. The spectra are thus modulated by conditions ranging from the blue light of a clear sky to the orange light of a candle.

⁴ Standardised test cards for determining the appearance and physical properties (hiding power, opacity, penetration, gloss, etc.) of paints, varnishes, inks, emulsions, cosmetics, etc.)

⁵ Georges Roque, *Quand la lumière devient couleur* (When light becomes colour), Paris, Éditions Gallimard, 2018.

PIETRO FORTUNA

GLORY VI.

AU TEMPS OÙ NOUS N'ÉTIENS PAS DES HOMMES

Curator: Pierre-Olivier Rollin

Pietro Fortuna was born in 1950 in Padua, northern Italy, into a family whose father was a senior officer in the Italian army. He retains a certain familiarity with firearms, an object that recurs in his work, although he rejects the idea of an autobiographical 'narrative' made up of anecdotes and overly simple cause-and-effect relationships. He explains that he has an "abstract relationship with weapons": *"A weapon refers directly to its use and to the probably not very noble history of its use. But we can disregard this history and find elements that are alien to its function, that are pure decoration, pure sign, pure design. This exercise is very intriguing. Moreover, a simple object, such as a rope, can also become a weapon"*.

TRAINING

At the end of the 1960s, Pietro Fortuna began studying architecture and philosophy, which he only moderately enjoyed. At the same time, he carried out research in various artistic disciplines (photography, painting, drawing), visiting numerous exhibitions and meeting the main artists of his time. However, it was in contact with the natural landscapes of his native region that his concerns were forged.

At the beginning of the 1980s, Fortuna produced paintings, in particular pure landscapes, in which the motifs (e.g. the Tiber) are reduced to a sign value, oscillating between abstraction and figuration. The time is ripe for a return to painting, in reaction to conceptual art, under the banner, in Italy, of the Trans-avant-garde, to which Fortuna's work is wrongly attached. As, unlike the artists of this period, he does not seek to revive the design and the often gran-

diloquent History, but "simply" to use the materials offered by painting. *"I was only interested in painting in the sense that I was moving masses of colour from one point to another; nothing else. Between 1980 and 1982 I produced very few works, which were based on an almost mechanical notion of painting: I mean there was no reference to objects, to figures: no representation. What I wanted was to experience more freedom."* Even today, he likes to repeat that when someone says or writes: By "Cézanne paints" we do not mean that Cézanne depicts forms, creates images or says something, but that above all he deals with paint.

INSTALLATIONS

At that time, he already placed objects with a precise geometry in the exhibition space. Gradually, these came to absorb all his attention and formed the main basis of his formal repertoire. He uses industrial objects, real ready-made objects, which he combines with each other and/or with specific geometric forms to form large installations that shine through their silent presence. *"Even today,"* he explains, *"I sometimes think of the game known in Italy as 'morra cinese', [Rock, Paper Scissors in English] "where one fragile object is placed against another, more solid or with other qualities, regardless of the meaning we may attribute to these objects. For example, scissors are instruments that we know are useful to perform certain actions; but they can also be damaged by a stone or damage paper..."*

Pietro Fortuna's installations are thus born from the association of recognisable objects and their combination with industrial or natural materials. A refined aesthetic recomposition, rigorously drawn and often opaque, which forces the viewer to detach themselves from the cultural references linked to the various objects that can be recognised. Each element maintains itself in an isolation that guarantees its individual identity. These elements are not organised in a unifying and articulated representation as they might be in a painting or a sculptural arrangement. The balance of Pietro Fortuna's work lies in this "con-fusion" of objects which, while guaranteeing their individuality, arranges them in a plastic composition where perception constantly oscillates between the absolute dissimilarity of the elements and the sharp, often geometric precision of their arrangement in a visually coherent whole.

BEYOND WORDS

This tenuous exercise feeds the conceptual challenge of the work: to use objects, ignoring their proper names and meanings, refusing any representation, symbolisation or narration, in order to magnify their immediate and tangible presence: *"My profoundly anti-literary position,"* explains Pietro Fortuna, *"contrary to the solutions that the regime of representation has put in place and continues to exploit, is not a reaction against the meanings or systems of meanings to which I have not adhered. Nor is it a question of choosing meanings over others, but of staying outside the meaning. Nor is it an emotion that is at stake, nor a sudden intuition or inspiration; what is at stake is the true 'being of things'. A kind of simplicity that, by giving*

itself, tries to have an almost hypnotic power. In other words, I try to get to the heart of things by avoiding formatted language."

Fortuna thus assumes the heritage of Marcel Duchamp, with his ready-made objects, and subsequently of the American minimalist artists, for whom the work of art is sufficient in itself. Whatever its nature, whether an industrial object chosen by the artist (ready-made) or a sculpture produced industrially from technical and objective data supplied by the artist (Minimalism), the work has nothing to say other than its own presence, silent, independent of both its author and the potential visitors who might come to observe it.

It is therefore not surprising to find this quotation from the philosopher Susan Sontag at the beginning of a text on Pietro: "*None of us will ever be able to regain the innocence that prevailed before any theory, when art did not need to justify itself, when we did not ask a work of art what it said...*". It is in this sense that we must understand the subtitle, inspired by Plato, *At the time when we were not men: the time before language, before knowledge, before humans became beings endowed with culture.*

DRAWING

Pietro Fortuna has retained a passion for drawing from his early artistic pursuits. "*Drawing,*" he admits, "*is one of the most intense moments of my practice.* In the history of art, drawing has always been understood as the trace of gestures which were themselves the vector of the artist's thought; it was the thought, in act, of the author. Fortuna is no different. Drawing is the first materialisation of his thought; his strokes delimit the compositions and open the two-dimensionality of paper to the three-dimensionality of space.

From the drawings to the installations, there is a continuous back and forth: the drawn lines generate the forms and structure the compositions of the installations. They impose their geometric rigour. Arranged with precision, the objects are freed from the need to signify and are removed from time; they acquire a value of pure graphic sign, synthesising the gestures accomplished by the artist when he assembles his works in his studio. In Pietro Fortuna's work, the lines of the drawing, like the objects that make up the installations, contribute to the construction of the space that surrounds them. The photomontages that accompany the exhibition duplicate this ambition: they are made up of superimposed images, themselves rigorously arranged on lines, like the drawings.

TIME

Pietro Fortuna emphasises the '*almost hypnotic*' power that results from the '*simplicity*' emanating from his works. This particular state, provoked by the non-verbal evidence of their presence, induces a very particular relationship to time: a kind of suspension of duration, where the past and the present have no hold. This conception of time applies perfectly to the philosophy of time proposed by the historian Gaston Roupnel (1871-1946) in opposition to that of duration defended by the philosopher Henry Bergson (1859-1941), which is structured around the triad past-present-future.

Roupnel, in Siloé, supports a conception of time based on the instant, which is its only reality. For him, duration is only a mental construction, with no link to reality, produced by the memory which can dream and relive. *"It is of the present and only that we are aware. The moment that has just escaped us is the same immense death to which the abolished worlds and the extinguished firmaments belong. There is no degree in this death which is the future as well as the past. There is total equality between the moment and the real."* Past and future, anteriority and succession, no longer exist in the instantaneous present. The confrontation with the works of Pietro Fortuna aims to place us in a continuous present; a form of suspension of the flow of time.

GLORY

In 2010, Pietro Fortuna begins the cycle of exhibitions entitled "Glory". It is structured around a central theme, 'Glory', with as many specific chapters as there are exhibitions in Glasgow, Rome or Catanzano. These exhibitions consist of a vast installation formed by a succession of works forming a kind of choir in unison, spreading its silent presence. Shapes and materials collide or are embedded in each other; the states of matter are combined in a composition, drawn up in line, which outlasts the passage of time.

This is where 'glory' is achieved, which, in Pietro Fortuna's mind, has nothing to do with the meaning we understand today, where we are ecstatic about the fame of a few victorious heroes, concretised by plebiscites on social networks, and whose brevity Shakespeare already pointed out: *"Glory is like a circle in the water, which never ceases to expand, until, by dint of expansion, it disperses into nothingness."* The glory in question here is rather a radiance, a brilliance that does not radiate outwards from things but rather manifests its inner character. It is a permanence outside of human time, an unpretentious, modest and humble self-sufficiency.

THE OTHER

Pietro Fortuna's work is not only a celebration of the moment of the work, of its glory; it is also a call to the Other. Being placed, as a visitor, in front of objects stripped of all discursivity, which just assert their humble presence, can also appear as an invitation to reappropriate them. That is to say, to renounce the game of scholarly re-knowledge, the exercise of quoting from a well-established history of art, the search for the artist's explanations, etc., in favour of an autonomous experimentation of the faculties of perception: the apprehension of forms, the observation of materials, of their qualities, etc.; their approach and their arrangement, as well as what they provoke, more or less indistinctly, in the deepest part of each of us. So, at this point, new attributions quickly agglomerate, a new singular narrative emerges, a new meaning, specific to each person, is formulated. The spectator becomes the master of their own thoughts.

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ÉMELYNE DUVAL

ANACHRONISMES

Entresol

Curator: Camille Hoffsummer

FROM DRAWING TO COLLAGE: DETOURING THE IMAGE

Émelyne Duval (Lobbes, 1987) grew up in the Hainaut province, in Anderlues. From childhood, she showed a particular interest in drawing, fascinated by the realistic representations of cars, plans and drawings of furniture that her father made before her eyes. She retains the coloured outlines and the small numerical annotations as much as the cleanliness and care given to the smallest detail. A budding collector, the artist takes pleasure in collecting all sorts of little things as she wanders around: objects, papers, strings, pebbles, etc.; "treasures", as she puts it, that she used to hide under her bed. In the early 2000s, when she was only 12 years old, Emelyne Duval enrolled in workshops at the Academy of Fine Arts in Binche. Marked by this first encounter with the artistic world, she undertook, from 2005 to 2010, studies in graphic and visual communication at the School of Visual Arts in Mons (ART²).

It was during her higher education that Émelyne Duval developed a particular interest in the history of collage, literature and the world of books. Although she first started collaging on simple sheets of paper, her compositions then unfolded on old chintzy paper with indistinct formats and uncertain contours. *"Printed papers, old books, dictionaries crossed my eyes and my desires. The old encyclopaedias attracted me like a magnet."*¹ Whether on the shelves of bookshops, libraries or at flea markets, the artist wanders and sifts through the stalls, scrupulously observing the things around her, until she finds the rare pearl, the singular image: the one likely to become the support and the matrix of a future work. Newspapers, old papers, snippets of notebooks are all elements that bear the marks of time. These are the raw material, the starting point for new visual narratives. *"I like books in their relationship with the unknown (in the sense of "what we don't know yet"). I am looking for "rare" books, outside the advertising circuit or pseudo-literary programmes. These are books that catch my eye, where I think I'll discover a nugget, the unknown work of an artist or author I didn't even know existed before I held the book in my hand,"*² says the artist.

¹ CANONNE Xavier, IORI Boris, LEDUNE Éric, MOMMENS Jean-Marie, QUERTON Jean-Philippe, DE VRESSE Yves, *Émelyne Duval. Collages 2007-2017*, Bruxelles, Fondation Andrée and Pierre Arty, 2022.

² *Ibidem*

The series of collage-drawings produced in 2010 bears witness to a particularly prolific period of research and creation. With a lively and deliberately accidental line, the artist deals with everyday life, between personal memories and fictions, between dream and reality. "My approach to drawing is like an emotional and instinctive journey that is built in several phases. The first phase is that of an experience; that is to say, the subject or theme that I am going to tackle will really depend on what I live, hear, dream or encounter by chance in life. The second phase is the deconstruction stage, that of collage, made from sketches, selected or gleaned engravings. The third phase is when the collage will try to become an image that will give shape to a drawing."³

The accomplished nature of the collages on display is undoubtedly due to the hours spent painstakingly collecting the materials required for their creation, to their precise cutting and assembly, which requires almost surgical attention. Incessantly juxtaposing items that we would forget instantly were they seen in isolation, Émelyne Duval gives or returns meaning to them, revisiting and reactivating them through the prism of multiple semantic arrangements.

To create the series of *Anachronistic Portraits* (2022), the artist took photographs of people, probably from the industrial bourgeoisie, gleaned from flea markets in the Charleroi region. The artist hijacks them with a sense of humour and, with a certain form of irreverence, reorients our relationship to these memories and fragments of memory. The combination of elements gives rise to zany and surreal situations, opening the way to readings that are both novel and universal. This exploratory arrangement generates associations of meaning and attempts at plural narratives that give pride of place to innuendo and shake up our habits of vision.

TOWARDS PAINTING

Most of the artist's works are small, even very small. In this way, Émelyne Duval constantly re-evaluates our relationship to details, to the anecdotal. "The small format," she says, "allows us to observe in a different way, to take the time to rest, to look at the small signs, the details. They establish a different, more intimate relationship with the spectator."⁴ It is only very recently that Émelyne Duval has turned to more imposing collages, on large papers or canvases, again recovered. The background is systematically covered with paint - sometimes with a brush, sometimes with a spray can - uniting the image fragments with colour. Through a methodical exploration of the image, we are offered a veritable archaeology of the imaginary, inviting us to all sorts of readings and visual conversations, whatever the support, medium or format.

³ « From the butchery to the almost zephyr. Interview by Jean-Paul Gavard-Perret with the artist Émelyne Duval", in *Le Littéraire*, 13 October 2016.

⁴ CANONNE Xavier, IORI Boris, LEDUNE Éric, MOMMENS Jean-Marie, QUERTON Jean-Philippe, DE VRESSE Yves, *Émelyne Duval. Collages 2007-2017*, Bruxelles, Fondation Andrée and Pierre Arty, 2022.

JONATHAN ROY

OUVRIR SA GUEULE

Annexe

End-of-residentie exhibition

In the framework of a partnership between the BPS22 and the CALQ (Quebec Council of Arts and Literature), Jonathan Roy (Quebec, 1986) is in artistic residency at the museum since 28 March, for a period of 3 months. Halfway through his residency, he presented *Ouvrir sa gueule*, a research-creation project that exposes his works-installations under construction to the public's gaze and interventions.

Jonathan Roy conducts a wide-ranging exploration and reflection on the place and current state of the French language in the singular Belgian multilingual context. Interested in contemporary expression in the broadest sense, the artist questions the relationships between linguistic communities and observes the ways in which French, Dutch, English, Walloon and a variety of other languages cohabit and express themselves in everyday life.

In an exploratory approach, the artist's work is first constructed from an experience anchored in daily life. He pays attention to what he sees, reads, perceives and hears in his ordinary wanderings in Charleroi and during daily excursions that take him from one end of the Belgian territory to the other.

The second part of his work is developed in the museum's Annexe, which adjoins his residence studio. With words and paper as the only raw materials, the artist creates works that translate, in a tangible and sensitive way, the cultural significance, the specificities and the current challenges of language, of languages, today.

Assembling printed and handwritten texts, the works are deliberately evolving (work in progress). Like palimpsests*, they continue to transform and expand until the end of the residency on 21 June.

Jonathan Roy also invites the public to collaborate directly in his research: in the centre of the space, a participatory creation takes shape from day to day, with the words that visitors add freely.

* In the literal sense, a palimpsest is a manuscript on parchment whose first writing, scratched or washed away, has been replaced by a new text. Figuratively speaking, a palimpsest is a work whose present state suggests and reveals traces of earlier versions.

TRACES

2023

Pencil and marker on paper

A participatory work in constant development. Open creation by the artist and visitors. A sort of informal inventory of contemporary language, accumulating a host of expressions and other words from popular language, from everyday speech. Integration of French and a diversity of languages, dialects and local and regional variations, depending on the languages spoken by each person.

PREMIÈRES IMPRESSIONS (FIRST IMPRESSIONS)

2023

Installation - Printed on paper

An account of the artist's daily observations and perceptions, in continuous text form. What he saw, read, perceived and heard this spring. Work in constant development during the three-month residency.

MONOLOGUES

2023

Installation - Printed on paper

Four languages are spoken in turn: Walloon, French, English and Dutch. They open their mouths; they talk about their current state, their worries, their impressions, each in their own words. Bilingual text in the original and French version.

The artist warmly thanks Mr Jean-Luc Fauconnier for the translation into Carolegian Walloon.

TAIS-TOI (SHUT UP)

2023

Installation - Marker on paper

A hundred pages displayed on the wall form a square. On each of them, two words - shut up - written in marker. These two words sum up a general impression of the artist: They express both a silence intended for all the languages and dialects of diversity, erased by English, and/or French, and/or Dutch; a possible collective silence of a French-speaking (or Dutch-speaking) community that raises its voice against the growing presence of English in public life; or even a silence thrown at the artist, if one considers that the linguistic problem does not exist, or that it is preferable not to raise the issue.

CONVERSATION

2023

Printed on paper

The languages talk freely to each other: French, Dutch, English, Walloon, German, Arabic, Flemish... Each has its say.

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LE PETIT MUSÉE L'ART MÉNAGER... !?



The Little Museum is a space for learning where exhibits are displayed at a child's eye level. Here children can discover pieces from the Hainaut Province collection, selected according to current themes. This space invites a dialogue between children and the works, but also between generations.

This time the Little Museum leads us to reflect on the role of design in our everyday lives, using pieces gleaned from the industrial design collection curated by the Belgian designer Philippe Diricq and acquired by the BPS22. The exhibition discusses how design can contribute to progress and comfort, and also the questions it raises, such as:

- Has the development of the objects that surround us every day contributed to women's liberation, as was said in the 1960s, and what was the gendered, sexist part of the advertising that announced a revolution in household tasks?
- What influence can the shape and colour of objects have on our consumer use?
- Regarding the environmental concerns of which we are all aware, how have the materials forming these objects developed and what is programmed obsolescence?
- What story does each object tell us down through the generations?

The educational project thus reveals the major social transformations hiding behind the little story of domestic art.

Alongside the objects on display, copies of advertising posters and a TV set showing adverts illustrate the clichés common at the time, while the work of first-year Photography students from the ESA Saint-Luc Liège demonstrate the objects from the design collection in different situations.

Museum open Tuesday - Sunday, 10:00 am - 6:00 pm
Closed on Mondays, 24, 25, and 31 December, 1 January, and while exhibitions are being installed.

PRICES:

€6 / senior citizens: €4 / students and jobseekers: €3 / under 12 years old: free.

Groups of 10 minimum: €4 per person.

Guides: €50 or €60 (weekends) per 15-person group maximum.

Free for schools and associations with prior booking (tour and workshop).

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