

"le saule contemple à l'envers l'image du héron"

with Noémie Pilo, Geza Perneckzy, Sebastian Stumpf, Struan Teague,
Finbar Ward

September 3 - October 15, 2022, opening September 2, 2022, 6pm

A haiku is a Japanese poetic form that consists of expressing feelings through natural phenomena with symbolic meaning. It is a desire to capture something almost unremarkable. Such an artistic practice demands new attention to the states of reality rather than the ideas we have about it.

Noemie Pilo (*1997, F)

The program of haikus is the central form in Noémie Pilo's practice and consists in capturing fleeting phenomena and putting them into a permanent form. Her works are reflective surfaces, precarious equilibria, brief moments that last, risks of falling. They are media of appearance, showing things not as they are, but as they manifest. With the means of sculptures, objects and installations, Pilo reports elective observations to consider these events as something special.

Géza Perneckzy (*1936, HU)

Perneckzy was the protagonist of Hungarian concept art: his early conceptual works and publications served as a catalyst for the Hungarian neo-avant-garde. In contrast to the general trend of Fluxus-dominated experimental photography of the 1970s, Perneckzy rejected a so-called "snapshot aesthetic." He carefully planned his staged photographs, preceded by sketches, concepts, and written instructions. "Paint the word art on the window. Blow bubbles into the room. Then the soap bubbles show the reflection of the word art before they burst," reads Géza Perneckzy's instructions for his 1972 art bubble series.

Sebastian Stumpf (*1980, DE)

The horizon divides the image. Sebastian's Stumpf's photographs show an ambivalent relationship to this line. "Îles sans nom," 2022, show landscapes submerged in the ocean that reappear at low tide, resembling a derealization or the artist's subsequent, pictorial realizations of past performances - and at the same time a kind of pictorial illusion on the edge of a ruinous, undefined world. According to Delacroix, one line alone has no meaning; a second is needed to give it expression. Accordingly, the verticality of the unnamed islands of the photograph, together with the first line of the horizon as a sign, lends something like signification.

Struan Teague (b. 1991, SCO)

Using oil, acrylic, spray paint, pencil, collage, dripping, recycled paint scraps and dust from the studio floor, Teague explores the possibilities of their combinations in large and small formats. He creates self-referential visual languages through a balance of compositional structure and intuitive touch. The automatism of lines, doodles, gestures, small dabs of color on textured ground, and off-center compositions open up new spaces of possibility that resist critical dogmatism, conceptual rationalism, and language as mere communication, unfolding an inexhaustible poetic expression.

Finbar Ward (b. 1990, UK)

Using a combination of collected materials, such as studio scraps or organic fabrics, Ward reflects on stories, traditions, and narratives

that surround the place in which he lives. Recurring themes are space and time. His installations slow down contemplation and demand analysis; passive perception is replaced by intuitive capture. The two sculptures reflect his current surroundings, the southwest of England (Wiltshire), where Ward encountered oaks of varying ages and historical significance. Using a specially developed casting process, he uses local clay to mold parts of the oaks' surfaces, turning them into autonomous objects that embody the dialogue between nature and culture and make us aware of transience.