

# Adrien Lucca

## « La lumière est invisible »

— LMNO

*La lumière est invisible* is Adrien Lucca's second solo exhibition at LMNO. He presents paintings in correspondence with new light installations.

When we speak of "paint" and "pigments", we think of something fabricated, artificial, human, synthetic. Painting is anything but natural. In this context, the word "light" evokes, I am afraid, more of a "given" than something pictorial. Light, whether natural, domestic or industrial, often becomes invisible because of its very normality.

Yet light is not only the energy that makes the colour of the paint visible. As is the case with stained glass, light gives colour to pigments in the same way that pigments colour light. Light is a flow of energy which the pigments resist - the pigments take over the light but the light always escapes them.

Light alone, without matter, is invisible. Matter alone, without light, is invisible. Colour is the union of light and matter. Talking about painting without talking about light is like thinking of talking to a couple and never speaking to just one of its members. It's missing half the story.

But there is even more: as Isaac Newton discovered in the 17th century, the physical composition of light is itself invisible. Adrien Lucca shows us, in his most recent works that combine paintings on paper with programmable white light sources that he designed and manufactured, that the colour of light can be programmed independently of the effect of that light on the colour of the pigments it illuminates.

This exhibition is the first public result of a research project funded by the FRArt/FNRS (Fonds pour la Recherche en Art/Fonds National pour la Recherche Scientifique).

### *Single-many series*, (2020)

Each element of this series follows the same logic: they are geometric patterns painted on paper where, periodically and under the effect of a programmed white light, the colour of each sign becomes uniform ("single") and then differentiated ("many"). There are four types: Red-many, Turquoise-many, Blue-many and Grass-many. The latter is so named because its colours are reminiscent of the colours of the almost dry grass in the sun.

### *Méditation ("magma")*, (2020)

In *Méditation*, 15 pigments and mixtures are juxtaposed (dark cadmium red, medium cadmium red, orange cadmium red, cadmium orange, diarylide yellow no. 83, dark cadmium yellow, primary yellow, lemon cadmium yellow, phthalocyanine green, cobalt turquoise blue, turquoise phthalocyanine blue, primary cyan, light ultramarine blue, dark ultramarine blue, grey). The quantity and distribution of the pigments means that while they individually change colour under the effect of the programmed light, the average colour of the whole remains the same: a textured grey, only perceptible from a distance, while at close range the individual bright colours of the pigments can be observed.

### *Lampes-ciel version 2 (blancs chauds / blancs froids)*, (2019)

The principle of a skylight is the idea that, at a certain time of day (here sunset), one can draw a long narrow rectangle in the sky, capture the gradation of luminous shades it contains, and then make a lamp that will project the light and the image of this sky into space and onto the walls.

The two skylights presented in the exhibition are complementary: they both have a gradation of light that starts from a "neutral" white, "neither hot nor cold" and goes towards orange for one, towards sky blue for the other. The lower end of each lamp emits the same white light.

### *Preuve : rouge-gris*, (2020)

This drawing is an equalisation study. Under the effect of the programmed white light, the two halves of the drawing are sometimes identical, both grey, and sometimes differentiated: grey and intense red-pink.

### *Instrument : cadmium pigment series*, (2019-2020)

This piece of paper is coated with a neutral white pigment (barium sulphate) and 13 cadmium pigments, ranging from dark red to lemon yellow, which radically change colour under the effect of programmed light. This is a workshop instrument that the artist used to evaluate the impact of the white lights he programmed on the colour of the pigments.

### *Monochromatic resonance chamber, Red-black, lambda d10 = 670nm*, 2020

This object is a resonance chamber for red light located at the extreme end of the visible spectrum, near infrared. It is an assembly of wooden elements, painted grey on the outside and very dark red on the inside. The interior cavity is spherical in order to even out the intensity of the light diffusing through it. In this cavity, a very red and weak light source is switched on and off periodically, changing the colour of the circular opening from bright red to almost imperceptibly black red.

Opening on Thursday 3 of September 2020 from 5 to 9 p.m.

Exhibition from 4 of September to 24 of October 2020.

Opening hours: Thursday, Friday, Saturday from 2 to 6 p.m. and by appointment.

LMNO represents :

Marcos Avila Forero, Lise Duclaux, Denicolai & Provoost, Detanico & Lain, Nicolas Floc'h, Maria Friberg, Cristina Garrido, Pierre Gerard, Aida Kazarian, Sébastien Lacomblez, Adrien Lucca, Yoan Van Parys, Pep Vidal.

Next exhibition: Pep Vidal

Rue de la Concorde, 31  
B-1050 Bruxelles  
Belgique  
Ouverture jeudi, vendredi, samedi  
de 11h à 18h et sur rendez-vous  
info@lmno.be

The logo for LMNO, featuring the letters L, M, N, and O in a bold, sans-serif font. A curved line arches over the letters, starting above the 'L' and ending above the 'O'.