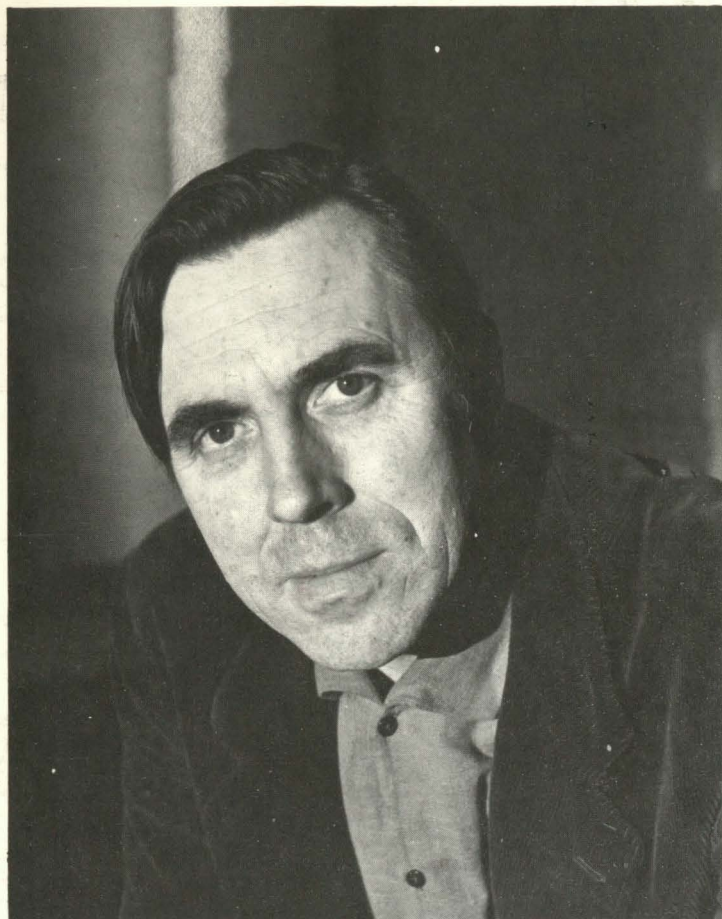


1973

luc peire



Luc Peire

LUC PEIRE

Auckland Festival May, 1973

PAINTINGS GRAPHICS ENVIRONMENT III

An Auckland City Art Gallery Travelling Exhibition.

INTRODUCTION

LUC PEIRE is a painter one remembers. Memorable, because his work requires discovery. Peire does not shock, shout, startle. Critics, from Helsinki to Mexico, from Frankfurt to Paris (where, in 1972, he was given, concurrently, two one-man shows) have tagged him with no *isms*. Abstract? Geometrical? Yes, that he has become over fruitful years of development. But Peire is not, if the writer may be pardoned for coining an adjective, *istic*. Nor are Peire's verticals and horizontals, remotely, Mondrian's. His surfaces of uniform, thin pigment do not make him a 'colour field' painter. (he was using them years before the critics invented the term). The magic of his painting is not obvious: hence, that need for discovery. Parallels drawn from music: counterpoint, intervals, echoes, suggest themselves when analysing Peire's recent work. But there are, nevertheless, very silent paintings.

Silent as is meditation. And, as meditation, often profound, always enriching. These are demanding paintings. Of the viewer they require a silence equal to their own. Reflective silence. And patience also reflective.

Only superficial viewing suggests that Peire's most recent painting is in any way repetitive. Obviously, the artist is exploring an elected set of visual resources. Are they an idiom, a language ruled by its often arcane syntax or merely an exploited formula? The probity and the methodical nature of the man, demonstrated so clearly by the progression from his earliest painting to his present work, demonstrate an integrity that can only inspire belief and confidence. This man, Cartesian to his fingertips, has a cosmic vision within his grasp, a world-view to communicate.

Luc Peire started as a student of Permeke, a realist with some distinctly impressionistic inclinations. His first attempts at outright abstraction came after his travels to North Africa, notably Tangiers and Morocco. Eight years before, however, he had started collecting the innumerable prizes which have studded his career. At 22 he had his first one-man show in Bruges, followed by others which led to two prizes in 1942 when he was 26. Others followed. In 1947 he was bursar of the Prix de Rome. In the following years he travelled in Spain, showed at the Biennale of Sao Paulo, travelled to the Congo and South Africa, while exhibiting extensively in his native Belgium and, later, in the Azores, Belgium, The Netherlands and France. The Congo pavilion of Expo 68 in Brussels was decorated by him, followed by exhibitions in Spain and Germany.

Peire's prizes include some awarded for experimental films, for realised architectural projects as well as for his extraordinary etchings in colour. The list of the exhibitions to which he has been invited is quite staggering, going from Vienna to Los Angeles, from Paris to Hamburg, from Denver to Istanbul and from Tokyo to Venice.

All this with good reason. Luc Peire has felt compellingly that he has a statement to make and he has made it, tellingly. It is not an obvious statement and, fortunately, he is making it still, refining it and reducing the means by which the statement is made through the deepening lucidity in which he approaches a number of alternatives. He is eloquent though he is not verbose. I can think of no work of his, belonging to his more mature years, which could have a verbal equivalent.

Yet Peire writes. He composes films. He designs the exterior of memorable buildings. He can invent – and has – the mystical surroundings of an unforgettable environment. He can work with extraordinary originality on copper and produces silkscreens. He composes paintings whose rhythms are entirely musical. These are serious paintings, the fruit of thought illuminated by an infallible intuition. Immaculate paintings, whose very silence is communication, whose vibrancy can leave no attentive viewer untouched. Rather, these works, though difficult at first sight, produce a rewarding response.

What Luc Peire extracts from his inner vision is nourishment for ours.

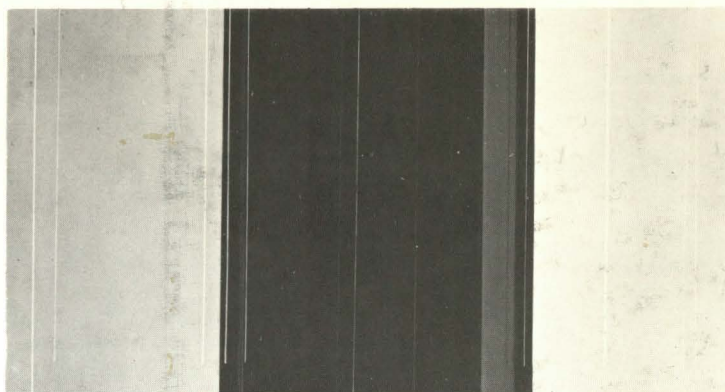
Richard T. Hirsch
Director

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1973

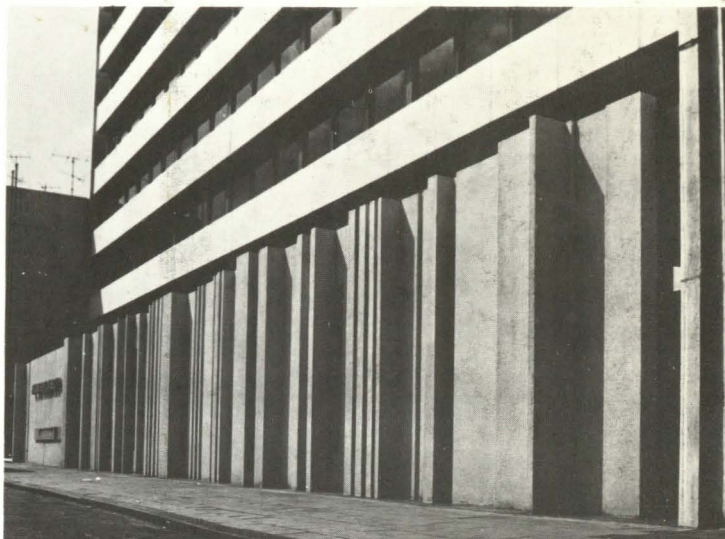
CATALOGUE

All works are oil on canvas with the exception of number 14, Graphie XXXXV, 1965 and number 15, Graphie XXXXIV, 1965 which are acrylic on formica.

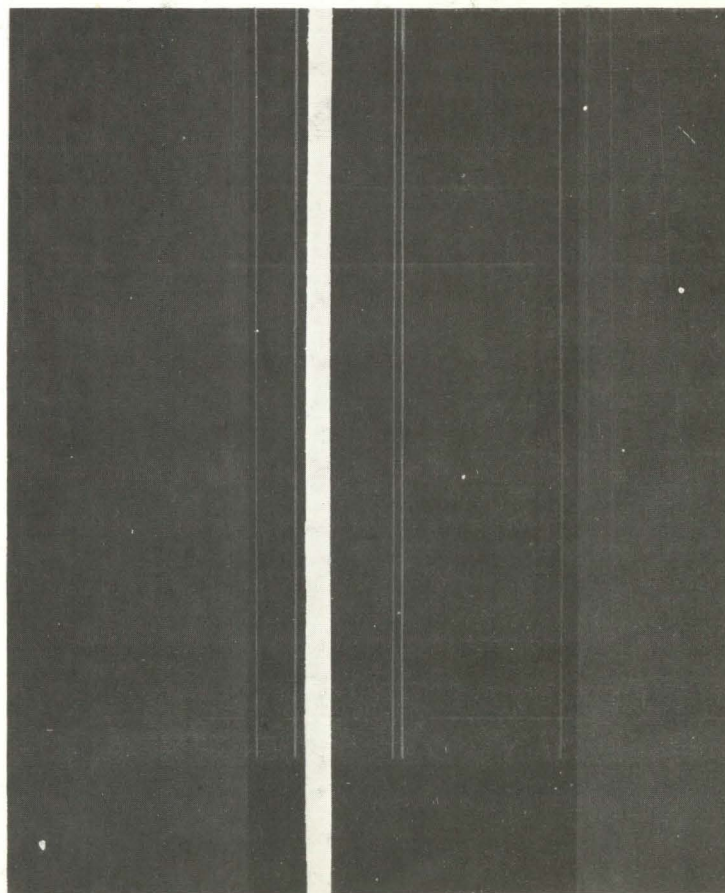
1. Paysage a Dudzele, 1936	$19\frac{3}{4} \times 23\frac{5}{8}$
2. Atelier sombre, 1944	$19\frac{3}{4} \times 23\frac{5}{8}$
3. Jeu d'échec, 1950	$23\frac{5}{8} \times 31\frac{1}{2}$
4. Nature-morte, 1954	$23\frac{5}{8} \times 31\frac{7}{8}$
5. Domingo, 1954	$38\frac{1}{4} \times 51\frac{1}{4}$
6. Les l'emoins, 1954	$51\frac{1}{4} \times 76\frac{3}{4}$
7. Diosas, 1954	$51\frac{1}{4} \times 76\frac{3}{4}$
8. Ariel, 1955	$27\frac{1}{2} \times 31\frac{1}{2}$
9. Signaux, 1955,	$39\frac{3}{8} \times 51\frac{1}{4}$
10. Tala, 1959	$38\frac{1}{4} \times 51\frac{1}{4}$
11. Aurore, 1961	$38\frac{1}{4} \times 51\frac{1}{4}$
12. Luis-Angel-Arango, 1962	$51\frac{1}{4} \times 159\frac{1}{2}$
13. Oracle, 1963	$25\frac{5}{8} \times 31\frac{7}{8}$
14. Graphie XXXXV, 1965	$22\frac{7}{8} \times 72\frac{7}{8}$
15. Graphie XXXXIV, 1965	$22\frac{7}{8} \times 72\frac{7}{8}$
16. Marimba, 1965	37×57
17. Eurydice, 1965	$38\frac{1}{4} \times 57\frac{7}{8}$
18. Henri IV, 1965	$51\frac{1}{4} \times 38\frac{1}{4}$
19. Washington, 1966	46×80
20. Chiapas, 1966	30×80
21. Murcielago, 1966	80×52
22. Manhattan, 1966	84×52
23. Grilot, 1967	$31\frac{7}{8} \times 25\frac{1}{2}$
24. Redroy, 1968	$63\frac{3}{4} \times 38\frac{1}{8}$
25. Mousson, 1968	$63\frac{3}{4} \times 38\frac{1}{8}$
26. Ninoca, 1969	$39\frac{3}{8} \times 28\frac{3}{4}$
27. Arieta, 1971	$39\frac{3}{8} \times 28\frac{3}{4}$
28. Sterope, 1971	$39\frac{3}{8} \times 32$
29. Novenato, 1972	$39\frac{3}{8} \times 32$
30. Sagris, 1972	$19\frac{3}{4} \times 15\frac{3}{4}$
31. Bluvary, 1972	$19\frac{3}{4} \times 15\frac{3}{4}$



19. Washington, 1966



Mural Relief, 1968
H. 13' x L. 124'3"
Van Breda & Cy Antwerp



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