

**THIERRY HARPES & ARNY SCHMIT & PASCAL VILCOLLET**

***Group Show I Part II***

**January 13<sup>th</sup> – February 12<sup>th</sup>, 2022**

**THIERRY HARPES**

(Pictures between Time and Space)

A new environment, plenty of time in isolation - and everything changes. Thierry Harpes' latest series of works impressively shows how our environment influences thinking and artistic expression. Just before the first COVID-19 lockdown, the artist went to Luxembourg, where he spent an entire year. That time in quarantine, the seeming standstill interlaced with changes characterise these works, which speak of places in the south of France, Luxembourg and Berlin.

Multiple points of view are typical for the work of Thierry Harpes: three-dimensional acrylic glass objects that you can walk around to always unlock new views are at the core of his work. During the last few months, he switched to painting on flat surfaces made of canvas or wood. Nevertheless, he hasn't deviated from his original approach: his paintings are still characterised by multiplicity. The cutouts that structure the works *It's (a)rose* (2021) and *Gesundbrunnen* (2021) seem like a stopover between two- and three-dimensionality. Whether planar or spatial, his works are polyfocal. Multi-layered in structure, their individual parts come together to form a large whole.

This is also evident, for example, in the artist's colour palette: it is gaudy and bright, almost shimmering - and at times artificial - an impression supported by the superficial visual effects of acrylic and lacquer paints, which alternate between the glossy and the matte for a harmonious interaction of apparent opposites.

Just like in music! Harpes is inspired by Jazz, the interleaving of notes to create harmony - an idea which manifests visually in the piece *Akkord D7* (2021). At the beginning, it seems, the relationships on the canvas are somewhat unclear. There is a simultaneity of linework and surface. In a supposedly arbitrarily manner, the artist alternates between these dimensions. Where is inside and outside, where the beginning and where the end? This infinity in the piece brings with it great freedom: Harpes does not limit himself to merely reproducing what he has seen. Instead, he brings all his impressions to the canvas - a view of the sun-drenched hum of the street, an elongated railing, a hill, an emotion.

Everything is visible there, every sensation allowed - and represented. It's a dynamic also found in theatre or performance art, one that expresses itself strongly through movement, and which has fascinated the artist since early childhood. Although Harpes rarely makes biographical references, places from his youth appear again and again in these works, for example in *Behind the Shelf*, where a cabinet becomes the focus of investigation. The artist depicts it simultaneously from the inside and the outside, as if the viewers could look through walls and doors. In *Monster's room* (2021), one can even recognise figures. Subtly, themes such as loneliness, farewell, and memories come to the fore.

The predominant feeling when viewing the works remains one of being overwhelmed, by the simultaneity of perspectives, the spatial nowhere and everywhere. But the dissection of the objects turns an initial disorientation into a blissful distraction. Only when you get involved in the flood of sensory impressions do all the noise, and the silence, all the memories that unite these images, step closer to you. The result: a continuously intriguing interweaving and combination of views, a deep dive into Thierry Harpes' emotional and environmental surroundings.

Text Julia Meyer-Brehm (Monopol), Translation by Jim Schumacher

## **ARNY SCHMIT**

For the realization of his works, Arny Schmit uses multilayer cardboard as a support in order to create a third dimension to his universe. His wild and monochrome natural landscapes oscillate between reality and fantasy. His paintings are real impressions of nature and not just copies of postcards. The artist finds his inspiration mainly through the observation of nature itself. Nature is a source of inspiration and a witness to life's journey, transience and rebirth; all themes that are part of the artist's work. Arny Schmit's paintings are constructed as collages, where thematic fragments are reassembled to form a dialogue, a synergy, a composition of different elements on different levels.

Urbanism, modernity and civilization are represented by LED lights. They create a relationship with the space by going beyond the painting. They also contrast with the untamed nature that is represented as well as with the cardboard, which is a disposable material par excellence of our society. Arny Schmit loves opposites: light and dark, natural and artificial ornaments, image and reality, nature and industry. With the work he created for the Robert Schuman Art Prize, Arny Schmit plays again with contrasts; geometric shapes oppose organic forms of the landscape, as well as with the ornaments of the tiles. He uses neon to highlight the contrast between the rigid forms created by man and the natural forms, nature is thus intertwined with the human imprint. The artist refers to the human presence in the work without being really represented.

Since 2009, Arny Schmit has exhibited nationally and internationally in individual and collective exhibitions, in Germany, Spain and Belgium. Today his works are represented in various public collections: Ministère du Culture in Luxembourg, The 2 Museums of the City of Luxembourg, the private collection of Madame Catherine Deneuve (France), Banque et Caisse d'Épargne de l'État in Luxembourg...etc.

## **PASCAL VILCOLLET**

In Pascal Vilcollet's art, there is initially a desire to immerse oneself in a territory defined by the studio. The studio plays a fundamental role in the creation of his paintings. Pascal maps out his workspace by applying a pictorial language to a blank surface. He circulates around the canvas and intervenes by creating different layers to create a perspective.

In a second phase, this notion of perspective is broadened to call upon his memories, my references. He creates a visual language with symbols and colors, degradations of the material. A mixture of expressionism and abstraction, often on large formats. He is inspired as much by the world of Youth as by artists like Cy Twombly, Willem de Kooning, Philip Guston, Pierre Alechinsky.

Despite the non-figurative aspect of his work, the forms, colors and composition allow him to induce a hierarchy, a distance that produces a feeling of proximity. He looks for textures, materials, accidents, reactions of the different layers of oil paint on the canvas.

This allows him to give consistency to a blank canvas, to give it life.

**EXHIBITION VIEWS**



Exhibition view | Thierry Harpes | *Group Show I Part II* © Christof Weber



Exhibition view | Arny Schmit | *Group Show I Part II* © Christof Weber



Exhibition view | Thierry Harpes & Pascal Vilcollet & Arny Schmit | *Group Show I Part II* © Christof Weber





Exhibition view | Pascal Vilcollet & Arny Schmit | *Group Show I Part II* © Christof Weber

**CV**  
**THIERRY HARPES**

Born in 1991 in Luxembourg, lives and works in Berlin and Luxembourg.

**EDUCATION**

- 2021  
- Graduate of the University of the Arts in Berlin (UDK Berlin), Germany

**GROUP SHOWS**

- 2022  
- *Group Show I Part II*, REUTER BAUSCH Art Gallery, Luxembourg
- 2021  
- *It's only the end*, curated by Philipp Lange and Klara Hülskamp, Kühlhaus Berlin, Germany  
- *YLA*, Valerius Gallery Warehouse, Howald, Luxembourg
- 2020  
- *Self-Portraits*, curated by Mark Sadler and Thierry Harpes, UDK Berlin, Germany
- 2019  
- *InKONTAKT*, UDK Berlin, Germany  
- *InCONTATTO*, Palazzo Jules Maidoff, Florence, Italy  
- *Rundgang 19*, UDK Berlin, Germany  
- *Atala* (with Robert Lucander), Germany  
- *Kerzen und Toilettenpapier*, Germany  
- *Jansen*, Berlin, Germany
- 2018  
- *Welcome*, Projektraum, Berlin, Germany  
- *Rundgang 18*, UDK Berlin, Germany  
- *A burning giraffe*, Berlin, Germany  
- *Gelb*, Bar Babette, Berlin, Germany
- 2017  
- *LuckyFreeze II*, Academy of fine arts, Munich, Germany  
- *Rundgang 17*, UDK Berlin, Germany  
- *Werkschau17*, UDK Berlin, Germany  
- *KRRRRZZZ...*, Burg Dringenburg, Bad Driburg, Germany  
- *LuckyFreeze*, UDK Berlin, Berlin, Germany  
- *JKMS*, curated by Ljiljana Vulin-Hinrichs, Gallery Subject/Object, Germany
- 2016  
- *XXX*, Berlin, Germany  
- *Rundgang*, UDK Berlin, Germany
- 2015  
- *Rundgang*, UDK Berlin, Germany

**CV**  
**ARNY SCHMIT**

Born in 1959 in Wiltz in Luxembourg, lives and works in Luxembourg.

**SOLO SHOWS (SELECTION)**

2022

- *Inside-Out*, Outside Projects REUTER BAUSCH Art Gallery, Chambre de commerce Luxembourg

2019

- *Der Geschmack von Schnee*, Janine Bean Gallery Berlin, Germany

2018

- Wild Kloser Contemporary Art (online exhibition), Belgium

2016

- *Le journal intime de L.*, Wild Project Gallery Luxembourg, Luxembourg

2015

- *A la recherche du ppdc*, Galerie art Container Echternach, Luxembourg
- *Coco & Neoba Rock*, Galerie Toxic Luxembourg
- *Brains are where you find them*, Hoste Art residence/Bruges, Belgium

2012

- *Juste des figurants*, Galerie Alphonse d'Heye/Knokke, Belgium

2011

- *Vive les privilèges*, Galerie KJUB Luxembourg, Luxembourg

**GROUP SHOWS (SELECTION)**

2022

- *Group Show I Part II*, REUTER BAUSCH Art Gallery, Luxembourg
- *Das Wunderland fehlte mir*, Janine Bean Gallery, Berlin, Germany

2021

- *Prix d'Art Robert Schuman*, Saarbrücken, Germany
- *Luxembourg Art Week*, Janine Bean Gallery Berlin All, Germany
- *High on Paper*, Janine Bean Gallery Berlin, Germany

2020

- *Art is a remedy*, Janine Bean Gallery Berlin, Germany
- *Luxembourg Art Week*, Janine Bean Gallery Berlin, Germany
- *Dodo Dialogues*, Janine Bean Gallery Berlin, Germany

2019

- *Luxembourg Art Week* joined stand with 21Artstreet Luxembourg, Luxembourg
- *Art2Cure*, Galerie de l'Indépendance BIL, Luxembourg
- *Salon zum Gallery Weekend*, Janine Bean Gallery Berlin, Germany

2018

- *Strange Matter*, Janine Bean Gallery Berlin, Germany
- *Art2Cure*, Galerie de l'Indépendance BIL, Luxembourg
- *Intro 2.0*, Galerie beim Engel, Luxembourg
- *Salon du Cercle Artistique de Luxembourg*, Luxembourg

2017

- *Art Paris*, Wild Project Gallery Grand Palais Paris, France

**COLLECTIONS**

- Ministère de la Culture Luxembourg
- Banque et Caisse d'Épargne de l'État Luxembourg
- Institut Camoes – Ambassade du Portugal Luxembourg
- Commission de Surveillance du Secteur financier Luxembourg
- ULB – Brussels, Belgium
- Banque EFG – Luxembourg Luxembourg
- Collection privée de Madame Catherine Deneuve, France



**CV**  
**PASCAL VILCOLLET**

Born in 1977 in Melun, France, lives and works in Paris, France.

**SOLO SHOWS**

- 2021  
- Exhibition at Samaritaine LVMH, Paris, France
- 2019  
- *Sphère(s)*, Galerie Guido romero Pierini, Paris, France

**GROUP SHOWS (SELECTION)**

- 2022  
- *Group Show I Part II*, REUTER BAUSCH Art Gallery, Luxembourg
- 2021  
- *Oh, drome !*, curator Lou Dros, Paris, France  
- *Art Paris*, Galerie Hengevoss-Durkop Hamburg, Paris, France
- 2019  
- *Mutatio*, curator Franck James Marlot, Paris, France
- 2018  
- *Carte blanche Part. 1*, curator Valentin Van der Mullen, Galerie Hengevoss-Durkop, Hamburg, Germany
- 2017  
- *Récurrences*, Galerie Guido romero Pierini, Paris, France
- 2015  
- Exhibition at the Maison de la culture Metz, France
- 2014  
- *La Gardelle*, Galerie Valérie Delaunay, Paris, France
- 2012  
- Musée des Beaux-Arts de Moscou, Russia