

ADRIEN LUCCA

**WORKS, PROJECTS
2016 - 2023**

STUDIO ADRIEN LUCCA, 2022



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CURRICULUM VITAE / CONTACT

Left :

Lampe ciel, version 1
2019



PRESENTATION

Working primarily in paint, glass and light, Lucca seeks to create experiences that are both aesthetic and intellectual, that question common sense and invite contemplation.

At the antipodes of a sad passion for the standardization and technicization of our environment, Adrien Lucca believes that we can use science and technology to highlight the beauty, complexity and strangeness of the physical world.

By appropriating contemporary scientific and technological resources, as well as traditional techniques, he develops a body of work around color and light that lies somewhere between scientific analysis, visual art and craftsmanship.

Studio Adrien Lucca

Founded in 2015, Studio Adrien Lucca is a Belgian company that designs, produces and installs monumental artworks in public space. The studio also engages in research, innovation and prototyping activities. It is therefore largely autonomous with regard to the projects it undertakes. The main specialties are pigment color, glass analysis and light measurement. They are implemented in an artistic approach that combines chemistry, physics, computer science and perception. The studio collaborates with many specialized companies: glassmakers, paint manufacturers, electronic component manufacturers, engineers. A considerable experience in the realization of large-scale projects has been acquired since the creation of the studio.

Left:

Microkosmos
Brussels, 2018



MONUMENTAL ART

Left:

Work on Dentelles Tournaisiennes at
Glasmalerei Peters (Germany), 2022

Dentelles tournaisiennes
(Lace, Tournai)
2022

Permanent installation
Private house, Tournai, BE
10 stained-glass windows

Views from outside the building



Dentelles de lumière
(Lace of light)
2018

Permanent installation
Academia Belgica, Rome, IT
5 mineral paintings on glass

View from outside the building





Dentelles de lumière 2018

Permanent installation
Academia Belgica, Rome, IT
5 mineral paintings on glass

Dentelles de lumière - allégorie de la recherche is a series of five permanent glass paintings produced after a four-month artist residency at the Academia Belgica (Belgian Academy in Rome). The paintings are integrated into the 1930s architecture of the building. They open up a meditative space in front of the library through their constant interaction with natural light.

The five geometric patterns evoke a period of period of research punctuated by moments of doubt, deconstruction, destruction and reconstruction.

For reasons of conservation, this project required extensive research into glass technology as well as many preliminary experiments.



[Video link :](#)

[Dentelles de lumière](#)



Microkosmos
2018

Permanent installation
Het Huys, Brussels, BE
Mineral paint and LED light

A view during the day







Microkosmos 2018

Permanent installation
Het Huys, Brussels, BE
Mineral paint and LED light

Microkosmos is a 170 m² wall painting illuminated at night by four special LED lights. Het Huys is a socio-cultural center that has two periods of activity: during the day it is a community center for the elderly and in the evening it hosts concerts, parties, plays...

The work refers to this double identity: during the day it is a fresco, when the sun sets, the work becomes a social experiment around the perception of color, where a warm and strange white light modifies the colors painted on the wall as well as the color of the eyes, skin and clothes of the public.



Views during the day and at night

Soleil de minuit
(Midnight sun)
2017

Permanent installation
Metro Place-d'Armes, Montreal, CA
Glass and LED light





Soleil de minuit 2017

Permanent installation
Metro station Place-d'Armes, Montreal, CA
Glass and LED light

On June 21, 2015, as it was midnight in Montreal I measured the first rays of the rising sun in Brussels with a spectrophotometer. Using antique glass, LEDs and algorithms, I produced 14 glass panels that reproduce the intense colors of this natural light phenomenon.

Offered by Brussels and the Belgian federal state for the 50 years of the metro system and the 375th anniversary of the city of Montreal, Midnight Sun is a monumental installation of 14 glass mosaics in the the Place-d'Armes metro station.

Before exporting to Canada, the production was done in Europe in collaboration with many specialized companies, notably the master glassmakers Debongnie in Belgium and the Glashutte Lamberts factory in Germany.

[Video link:](#)

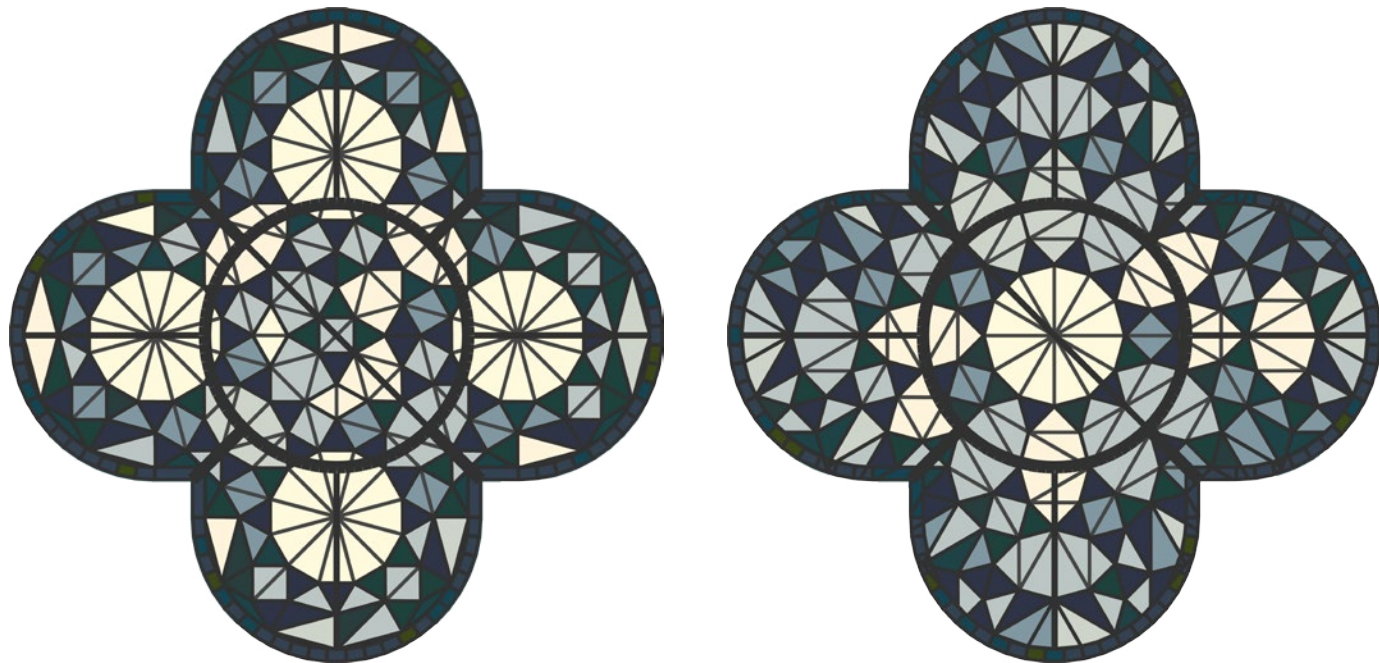
[Soleil de minuit](#)



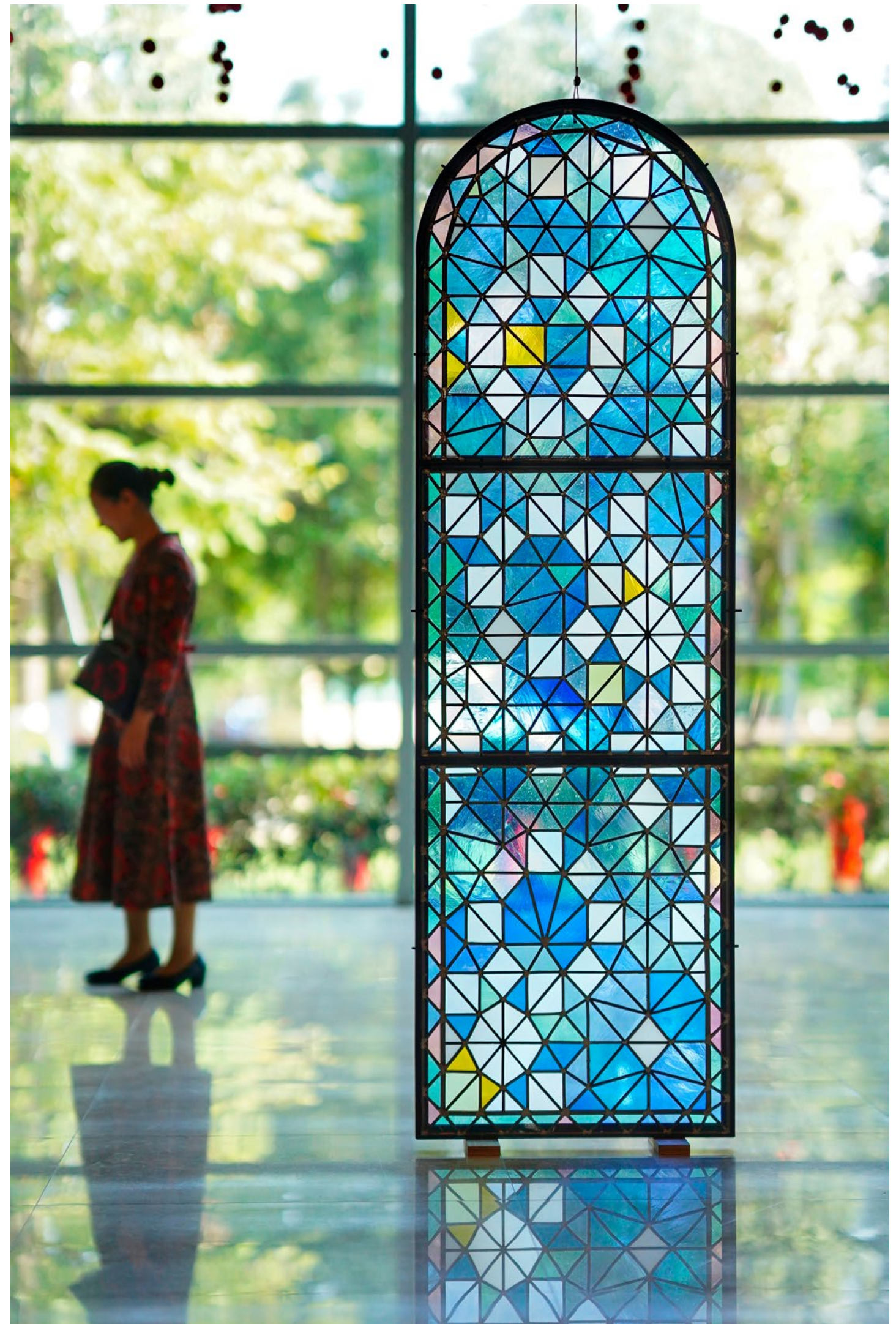


Entrelacs quasicristallins
2016

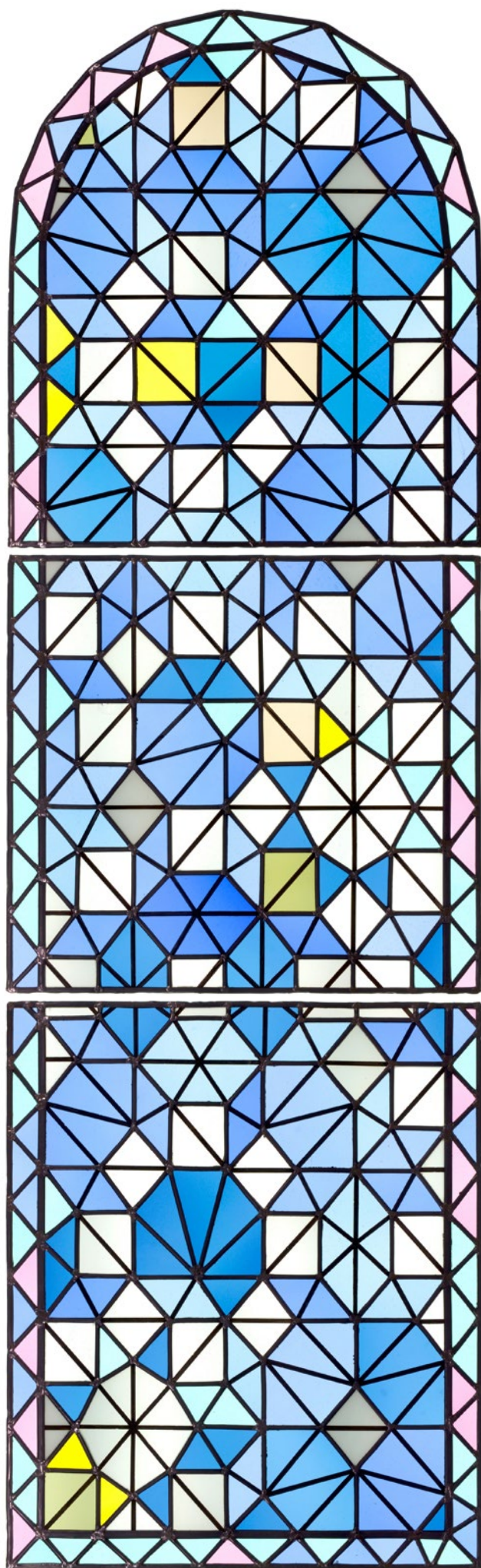
Finalist project -
stained glass windows for the Abbey
of Sylvanès, FR



Two roses



A prototype window in the shadow



Entrelacs... was a proposal for the creation of 24 stained glass windows in the Abbey of Sylvanès, a 12th century church.

The proposal, which reached the final of the competition, was the result of six months of research.

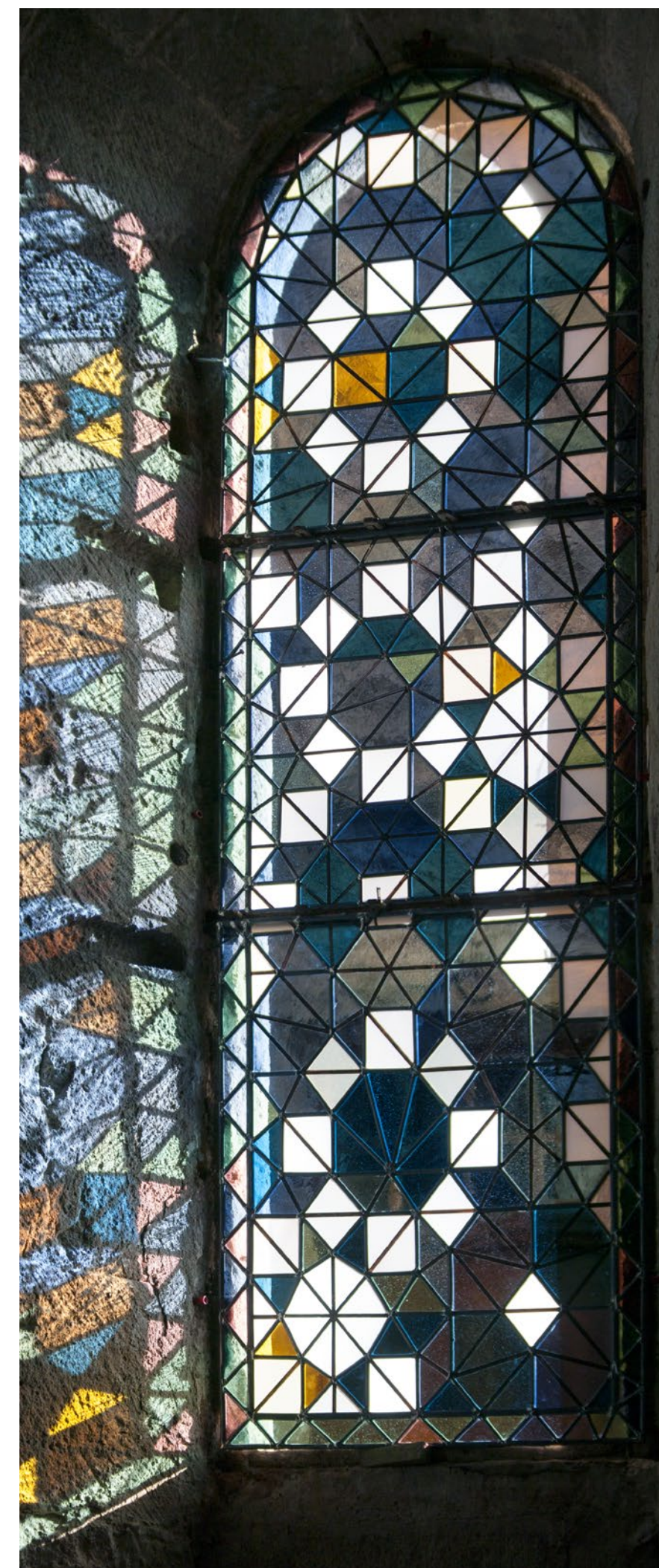
The approach I developed takes into account the variations of daylight: the stained glass windows change radically in visual appearance over the course of the day, depending on the light that reaches them - direct sunlight, and indirect: the blue light of the sky.

This choice led me to conceive my artistic proposal in the form of a "score", with the sun playing, so to speak, the main role of the "conductor", and the stained glass windows that of the interpreters.

The whole program is conceived as a piece in four movements which, like the four seasons, represent a complete cycle from birth to death.

The same window backlit....

...and installed in-situ



In reference to the associative thinking common in the Middle Ages and the Renaissance (Giordano Bruno comes to mind), this cycle associates symbolic, chromatic, temporal, geometric and geographical data, it can be summarized as follows

I - Water: Eastern bays

Spring - birth - origin - blue-green - sunrise - dodecagons - EAST

II - Air : Southern bays

Summer - development - direction - lapis lazuli blue - day - octagons - SOUTH

III - Fire : Western bay

Autumn - maturity - climax - golden - evening - pentagons - WEST

IV - Earth : Northern berries

Winter - old age - end - golden-reddish - sunset - octagons - NORTH

During the daily cycle of natural light, a wave of sunlight is projected on the stained glass windows, first in the EAST, then in the SOUTH, in the WEST and finally in the NORTH. It is the conductor of the orchestra that animates the building with its directed light.

In response to this, each stained glass window has a double aspect: its visual appearance is very different when it is lit directly by the sunlight (when it plays its role as interpreter and stands in the foreground) and when it stands in the background, in the shade.

In each group of stained glass windows, geometric patterns appear and disappear as the day progresses.





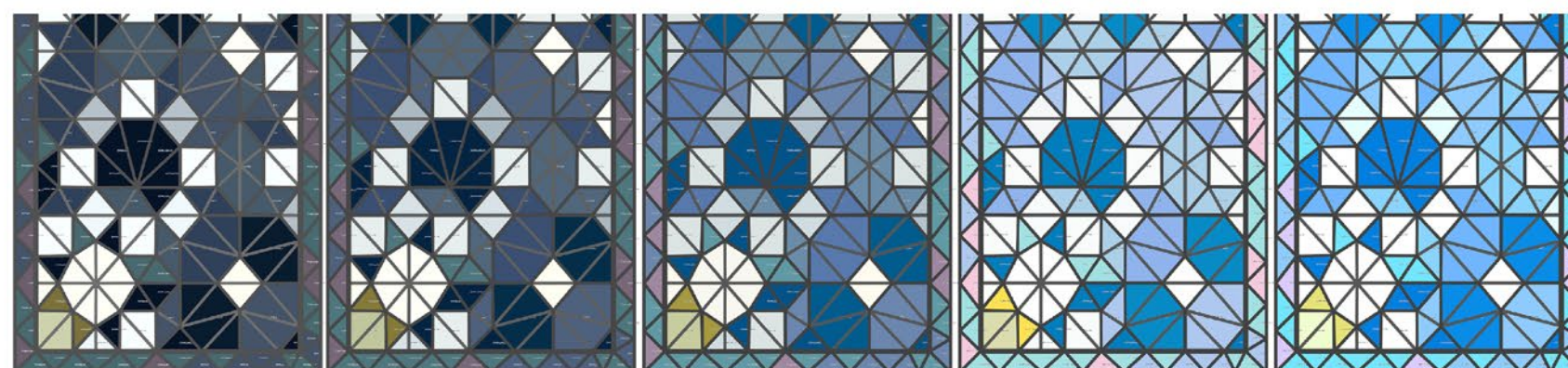
Apparence visuelle
vers 14H00
(lumière solaire directe / ombre derrière)



Apparence visuelle changeante entre 15H00 et 16H00
les couleurs apparaissent tandis que le mur de la cour s'illumine
(lumière solaire directe / ombre et lumière derrière)



Apparence visuelle vers 16H30
vitrail à l'ombre, seul le fond est illuminé
(aucune lumière solaire directe / lumière derrière)



soleil++/ombre

soleil+/ombre

soleil/ombre

soleil/fond mur illuminé

soleil/fond ciel bleu

Simulations informatiques des différents états d'illumination de la baie prototype effectuées à partir de données physiques

Notre projet est basé sur la propriété de certains verres dits "opalins" de changer radicalement d'apparence visuelle en fonction de l'orientation, l'intensité et le spectre de la lumière qui les atteint.

Ceux-ci contrastent avec les verres transparents, dont la couleur dépend exclusivement de l'objet lumineux qui se trouve derrière (un mur, le ciel, un nuage, etc.)

Comme vous pouvez l'observer, la ressemblance entre les photographies (non retouchées) et les résultats de notre modèle informatique, est frappante.

Baie prototype n°14 : PREUVE DE CONCEPT n°1 DE LA METAMORPHOSE DES COULEURS

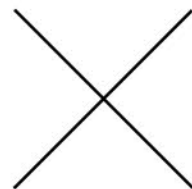


6h00 du matin

Juste avant que le soleil ne se lève,
la lumière du ciel est jaunâtre.



Aucune lumière directe du soleil
n'atteint le vitrail.



7h00 du matin

Lorsque le soleil se lève,
la lumière du ciel est jaunâtre.



La lumière solaire se projette
sur le vitrail, elle est jaune-ambree.
Son intensité est faible.



8h30 du matin

Le soleil monte dans le ciel,
la lumière du ciel blanchit.



La lumière solaire se projette
sur le vitrail, elle blanchit.
Son intensité augmente.



+

12h00

Le soleil est monté haut dans le ciel,
la lumière du ciel est bleue.



La lumière solaire qui se projette
sur le vitrail est blanche, jaunâtre.
Son intensité est forte.



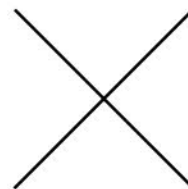
+++

13h30

Le soleil est haut dans le ciel,
la lumière du ciel est bleue.



La lumière solaire cesse de se projeter
sur le vitrail, qui est à l'ombre.

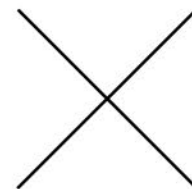


18h00

Le soleil est redescendu,
la lumière du ciel est bleue.



La lumière solaire n'atteint
pas le vitrail, qui est à l'ombre.

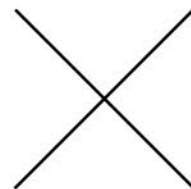


20h00

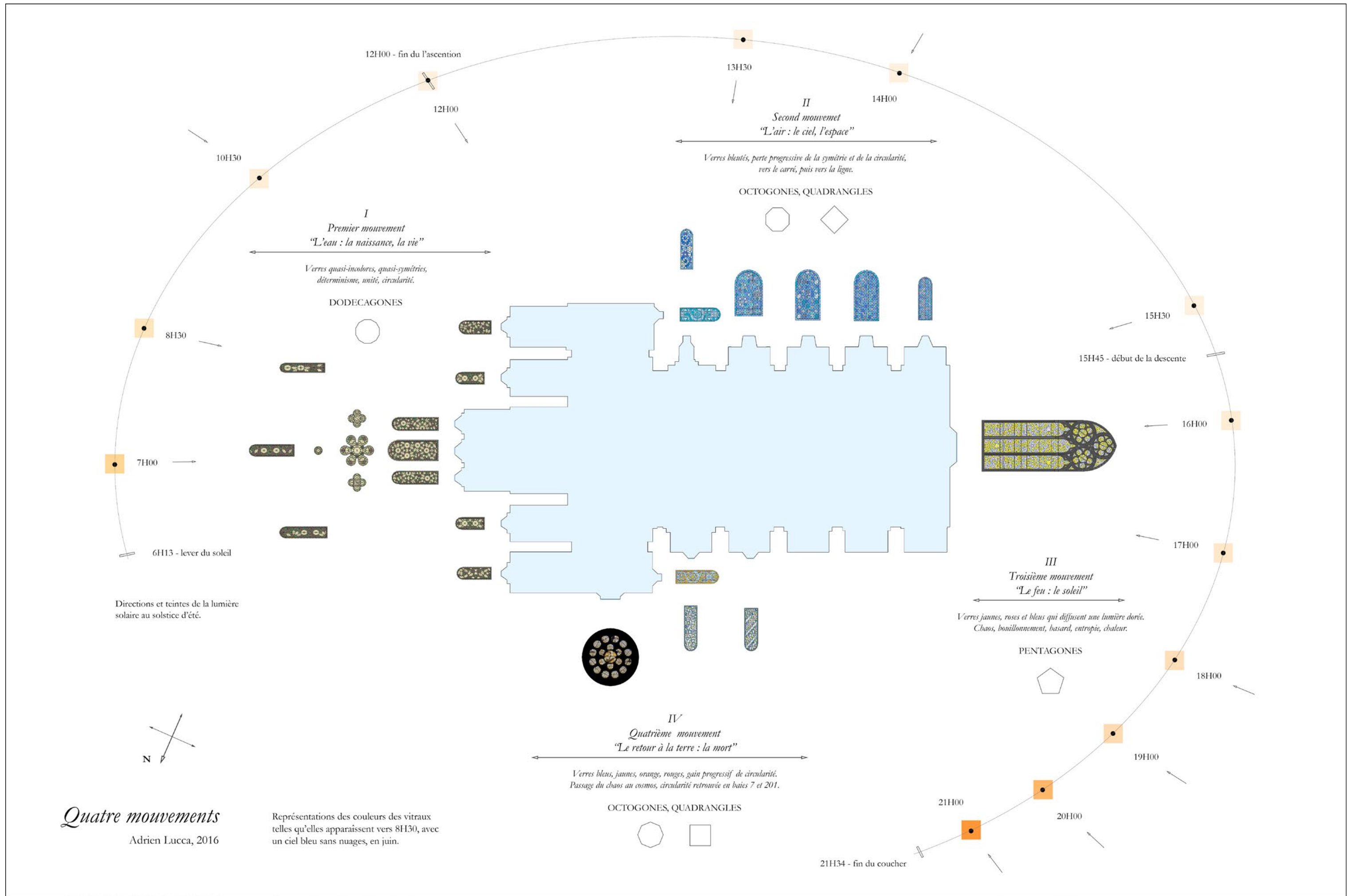
Le soleil est bas dans le ciel,
la lumière du ciel est bleue.

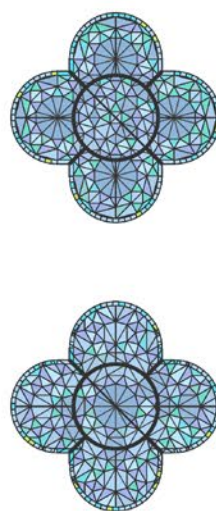
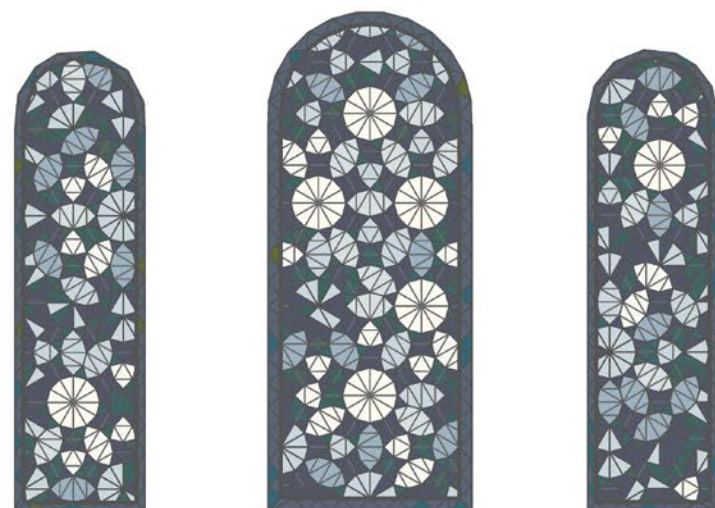


La lumière solaire n'atteint
pas le vitrail, qui est à l'ombre.



I - Premier mouvement - "L'eau : la naissance, la vie" (choeur) : PREUVE DE CONCEPT n°4 DE LA METAMORPHOSE DES COULEURS

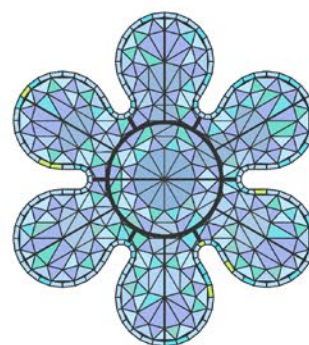
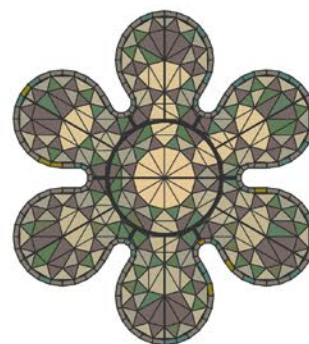




7H00 Lever du soleil

12H00 Fin de l'ascension, contraste maximal

13H00 Le soleil a cessé d'illuminer les baies du choeur

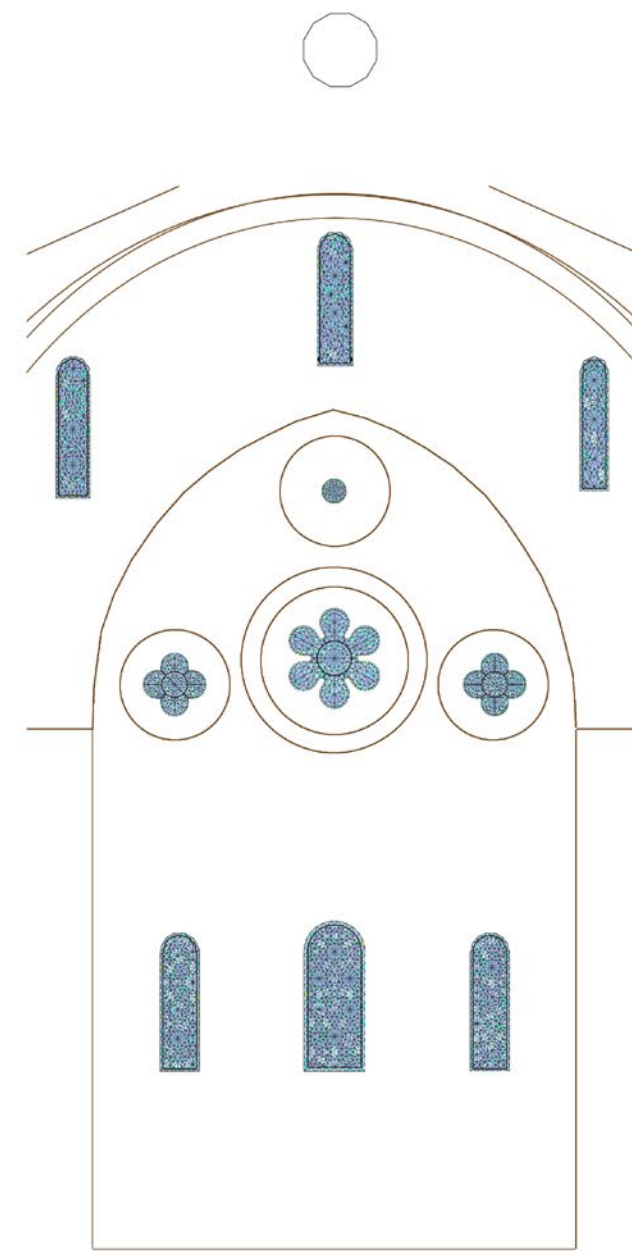


Au lever du soleil, les baies s'illuminent dans un intervalle d'environ 10 min. D'abord les baies 300, puis la 200, puis les 100 et enfin les 0

I Premier mouvement "L'eau : la naissance, la vie"

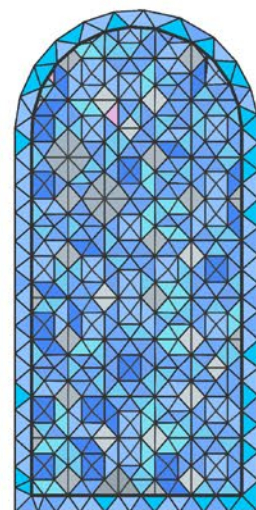
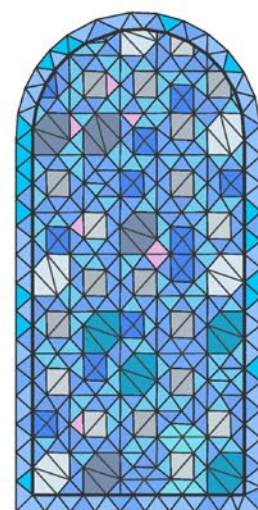
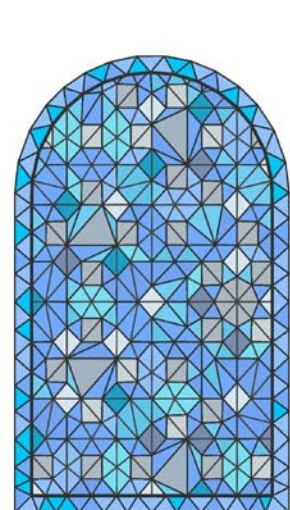
Verres quasi-incolores, quasi-symétries,
déterminisme, unité, circularité.

DODECAGONES

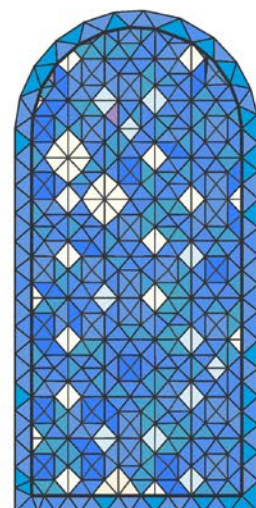
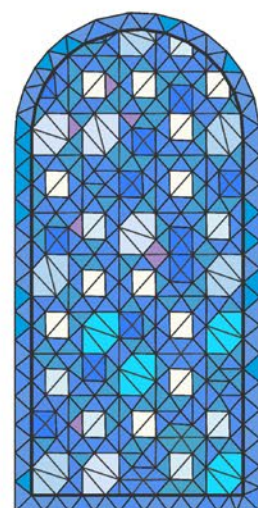
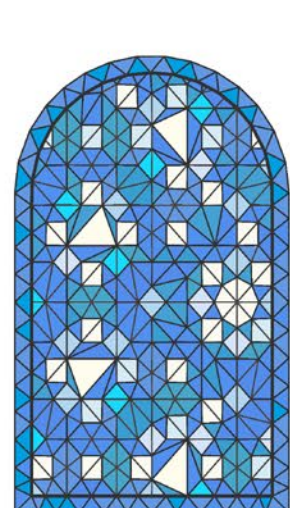
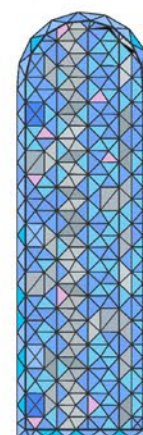


Quatre mouvements
Adrien Lucca, 2016

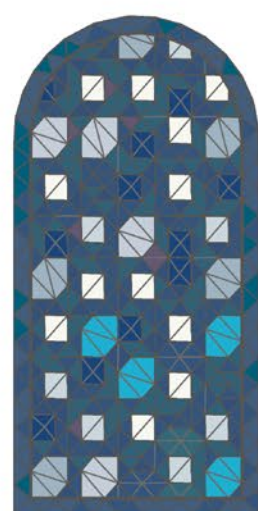
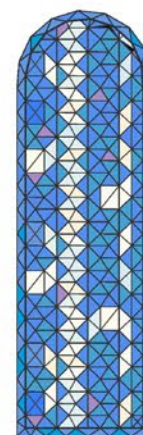
MOUVEMENT
PREMIER



9H00 Avant l'impact du soleil



10H00 Contraste faible par temps nuageux



12H00 Contraste maximal par temps clair



II Second mouvement "L'air : le ciel, l'espace"

*Verres blentés, perte progressive de la symétrie et de la circularité,
vers le carré, puis vers la ligne.*

OCTOGONES, QUADRANGLES



Au lever du soleil les baies n°14, 16, 18, 20, 22 sont à l'ombre.

Vers 9H30 le soleil commence à frapper verres "opalins".

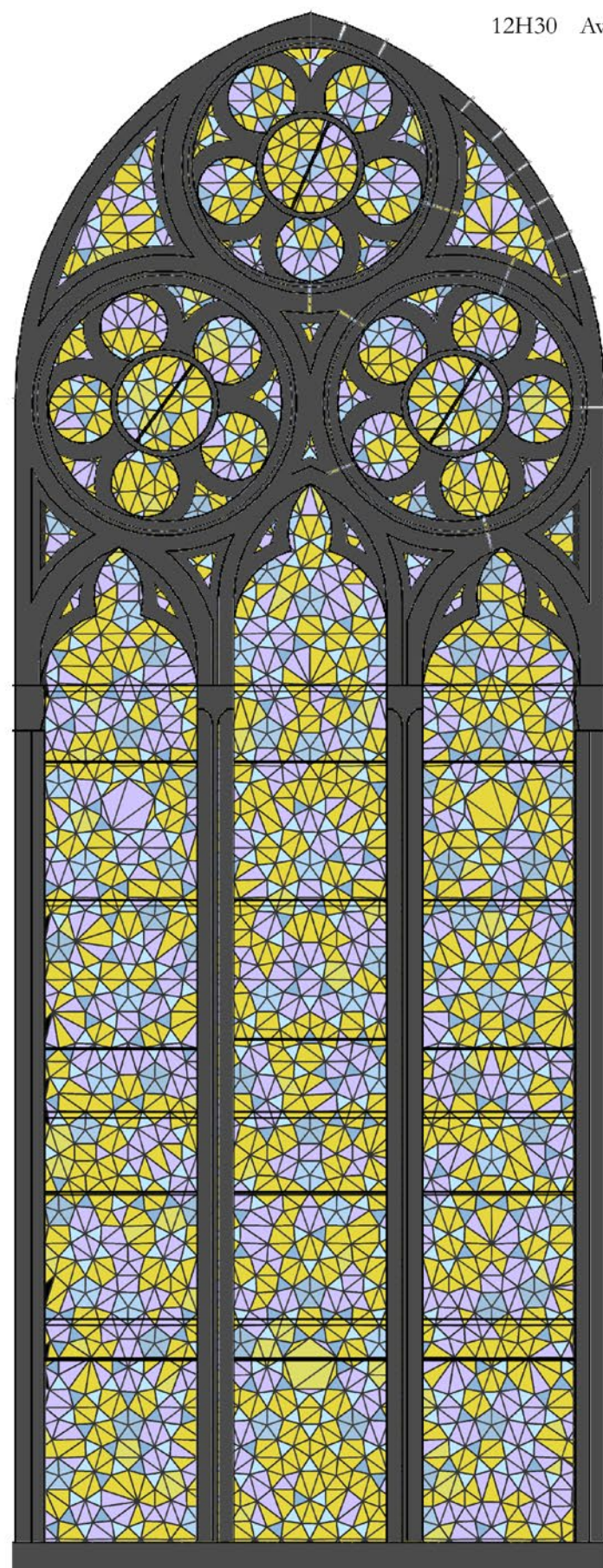
*En été par temps clair, l'intensité de la lumière solaire produit
un contraste très fort entre les verres "opalins" et transparents.*

*Vers 16H00 les verres "opalins" s'éteignent de nouveau et l'on
retrouve l'état d'avant 9H30.*

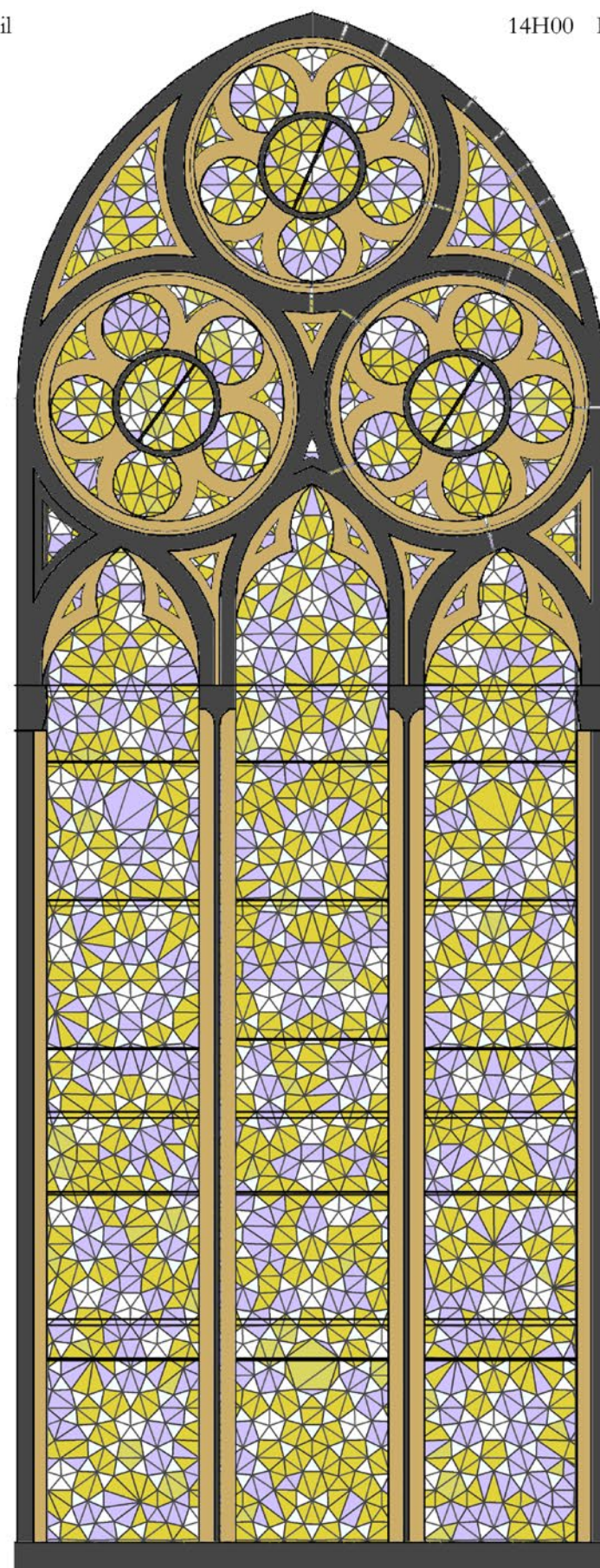
Quatre mouvements

Adrien Lucca, 2016

MOUVEMENT
SECOND



12H30 Avant l'impact du soleil



14H00 En plein soleil

III

Troisième mouvement

"Le feu : le soleil"

*Verres jaunes, roses et bleus qui diffusent une lumière dorée.
Chaos, bouillonnement, hasard, entropie, chaleur.*

PENTAGONES



*Du lever du soleil jusqu'à 13H00 la baie 203 est à l'ombre.
Vers 14H00 le soleil commence à frapper verres "opalins".
Les formes maçonnées autour des rosaces et des lancettes
s'illuminent alors tandis que le motif du vitrail se
géométrise : une régularité pentagonale apparaît.*

Quatre mouvements

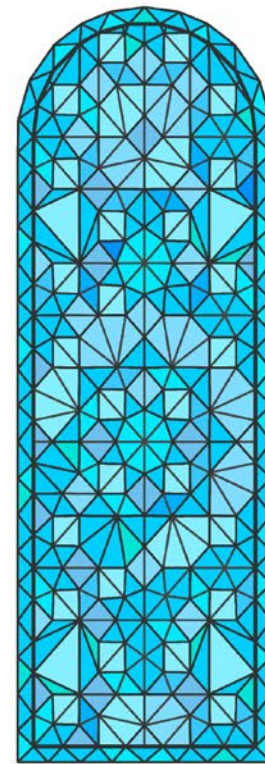
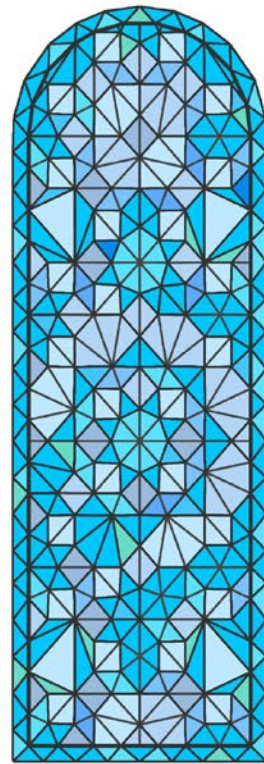
Adrien Lucca, 2016

MOUVEMENT
TROISIEME

15H00

17H00

21H00



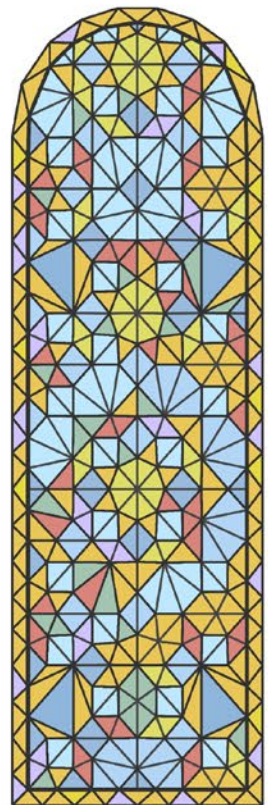
Vers 15H00, la baie n°12 éclaire la chapelle mariale, elle est à son plus haut point d'éclairement de la journée. La baie n°7, de même géométrie, est à l'ombre, éclairée par le bleu du ciel.

A 17H00, cette situation va s'inverser : la baie n°12 se retrouvera à l'ombre tandis que les verres "opalins" de la baie n°7 sont allumés depuis 30 minutes.

Au coucher du soleil, entre 18H30 et 21H30, tous les verres "opalins" des baies nord n°7, n°9 et n°11 s'allument et se parent de teintes rougeâtres.

Baie n°12

21H00



Baie n°7



Baies n°9 et n°11

IV

Quatrième mouvement *"Le retour à la terre : la mort"*

Verres bleus, jaunes, orange, rouges, gain progressif de circularité. Passage du chaos au cosmos, circularité retrouvée en baies 7 et 201.

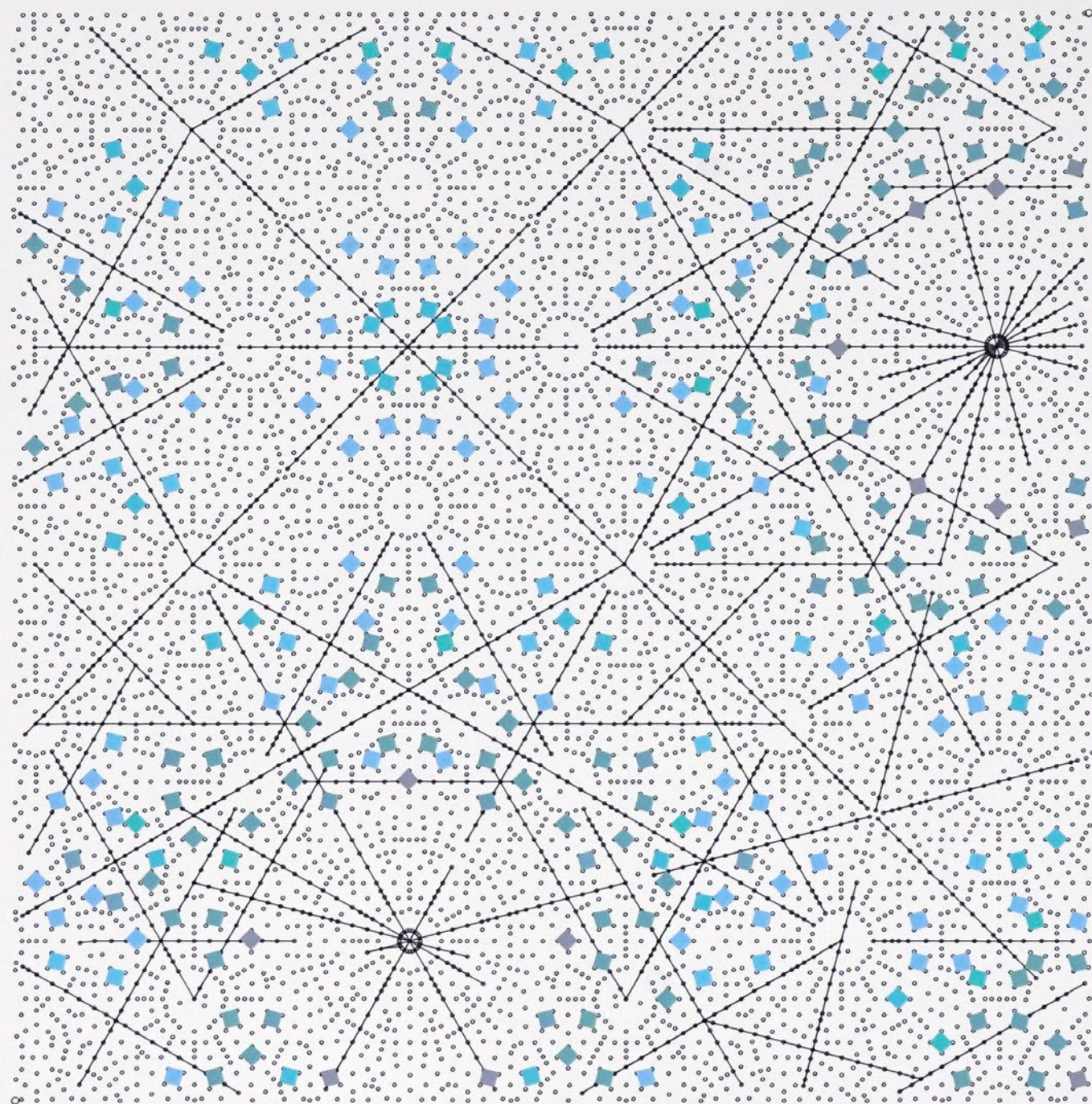
OCTOGONES, QUADRANGLES



Quatre mouvements

Adrien Lucca, 2016

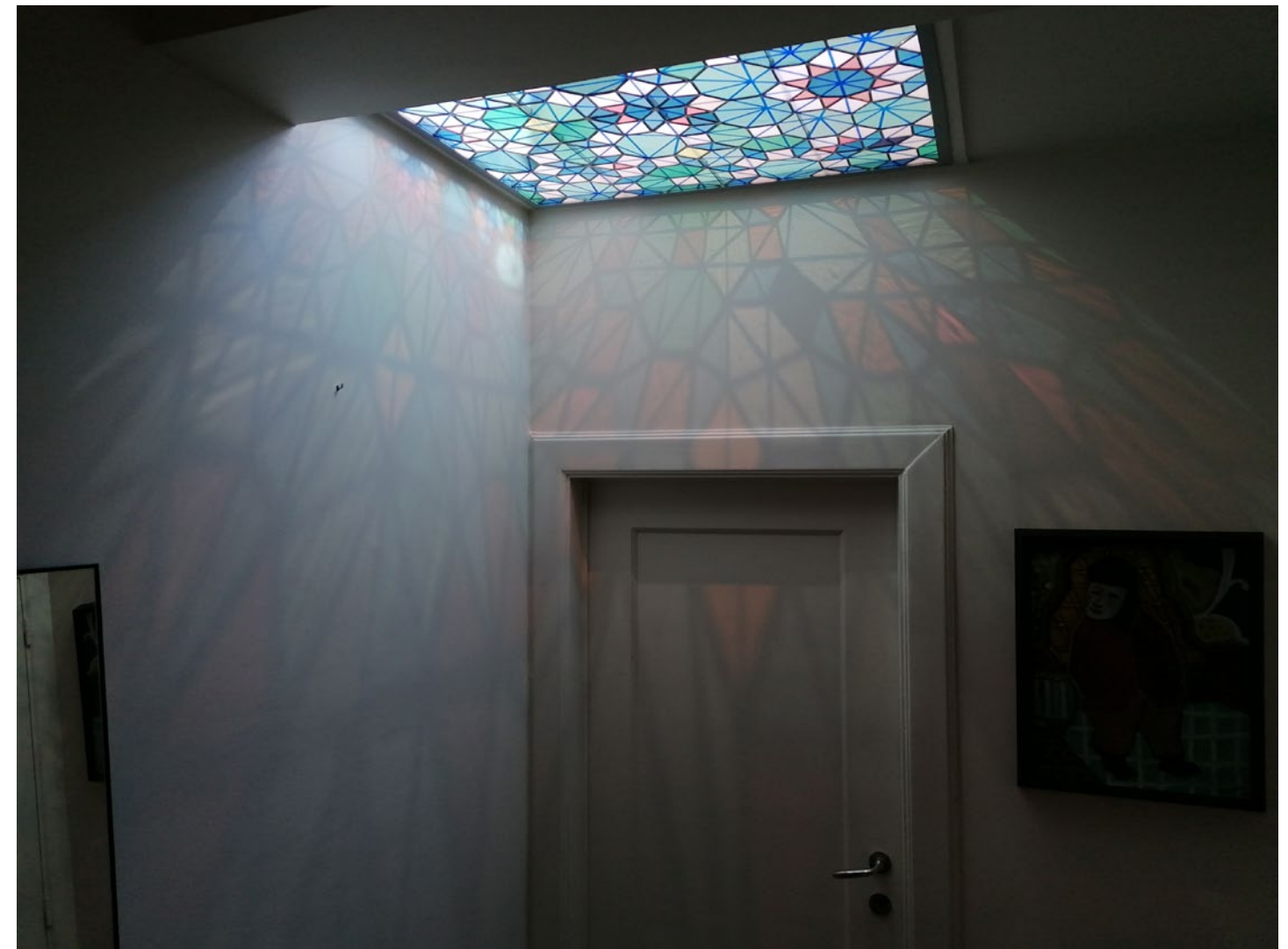
MOUVEMENT
QUATRIEME



INSTALLATIONS & ARTWORKS

Left:

Floraïson 2, drawing (detail)



Private order based on research done in 2016 (see above) with some enhancements and the addition of clear blue enamel.

Vitrail plafond quasi-cristallin, 2022

Antique glass, lead, blue enamel
Intermittent LED light
Private house, Brussels



Mondes parallèles, Flora, (parallel worlds, flora) 2022

Wild flowers, sculptures, notebooks, LED
light

Commissioned by LMNO Gallery

About fifty wild flowers are illuminated by a
white light coming from programmable de-
vices made by the artist. As if by magic, the
colors of the plants change before our eyes.
We experience another vision, perhaps not
quite human.

[Video link:](#)

[Mondes parallèles](#)



Espace de modulation chromatique, 2022

Acrylic paint, plexiglas, LED light

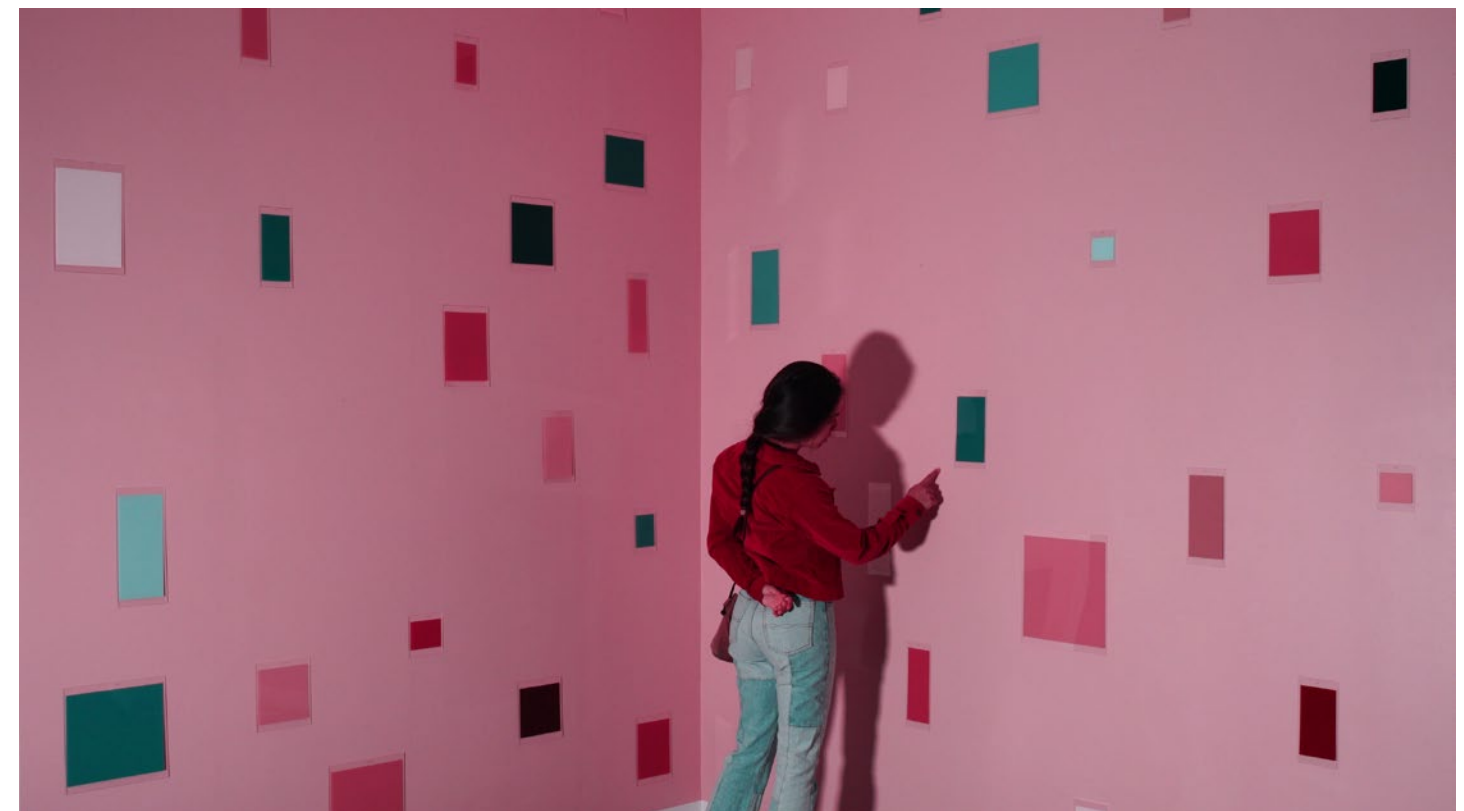
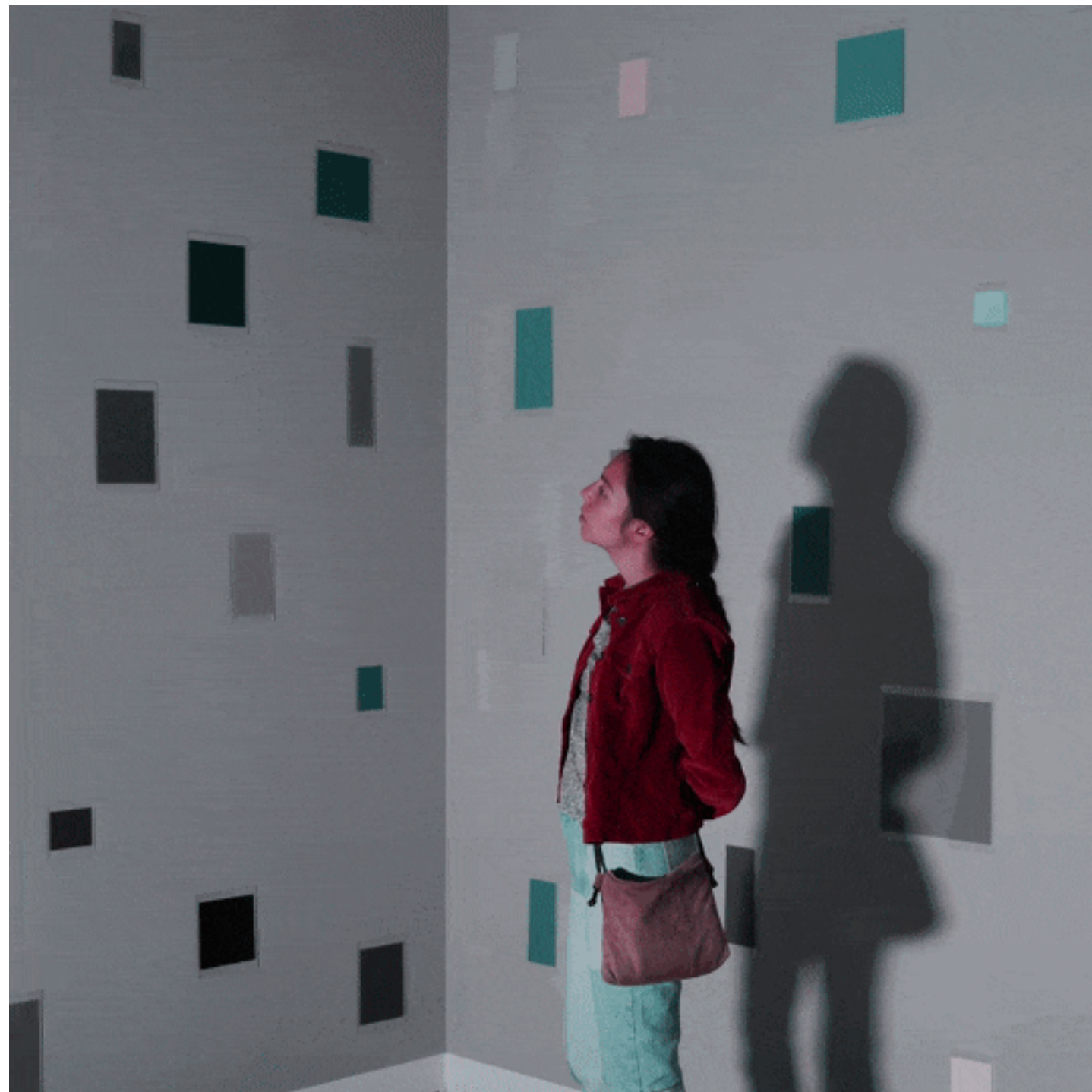
Commissioned by Fondation CAB, Brussels

Rectangular monochrome painted samples of varying dimensions are arranged on on two painted walls, forming a minimal composition.

The whole slowly fluctuates from black and white to polychrome, without understanding how.

Video link:

[Espace de modulation chromatique](#)



Nuage de points, 2022

Acrylic paint, adhesives, LED light

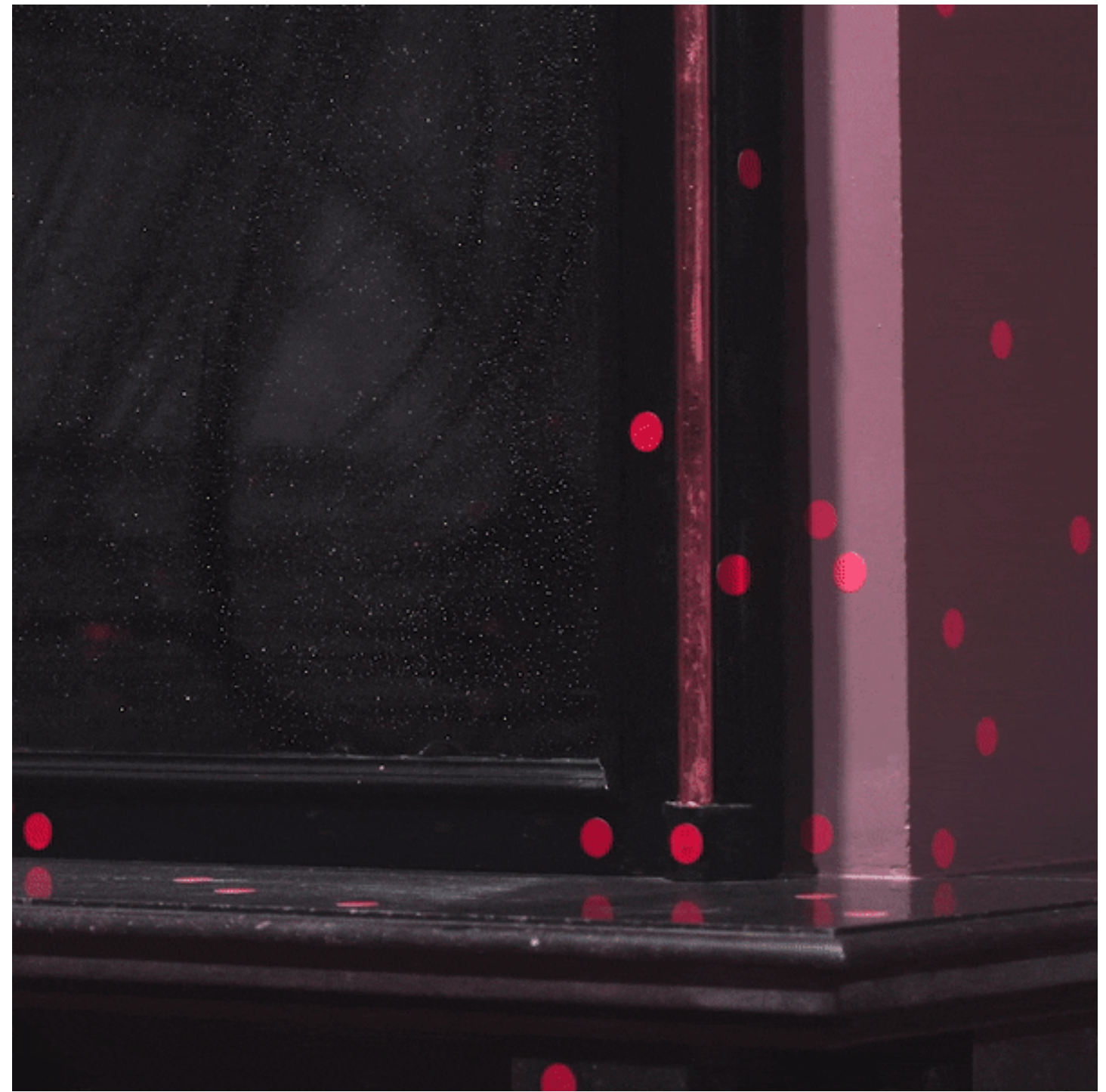
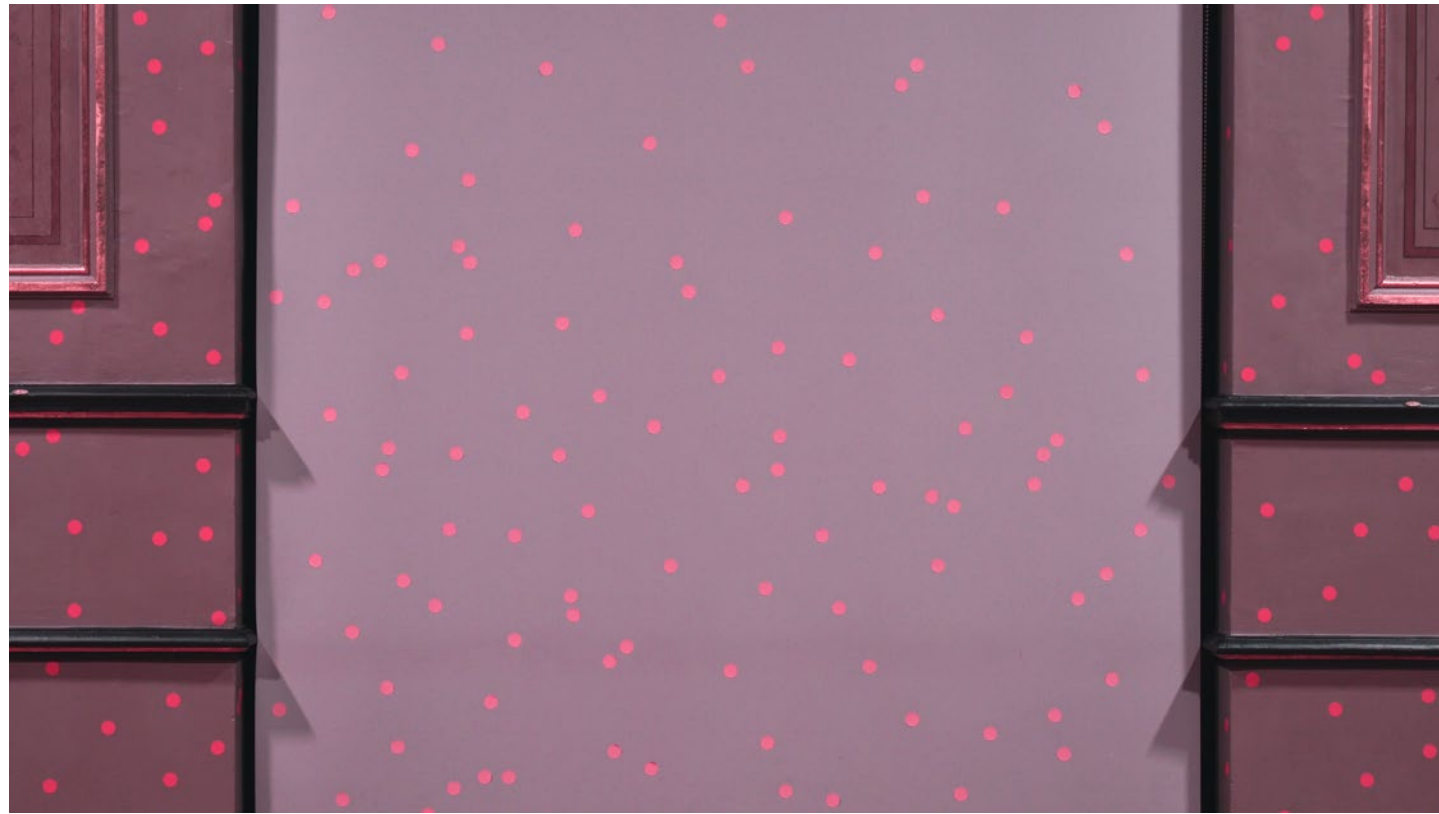
Commissioned by Maison des Arts de Schaerbeek

A large camouflage of several thousand pellets placed on the surfaces (floor, walls, furniture) of a large empty room in the Maison des Arts: the former 1900 library.

The pellets have exactly the same color as the surfaces on which they are placed. The next moment, they become flaming red.

Video link:

[Nuage de points](#)



Série single-many, 2020

Acrylic paint on paper, LED lights

Exhibition at LMNO, Brussels

installation view at LMNO

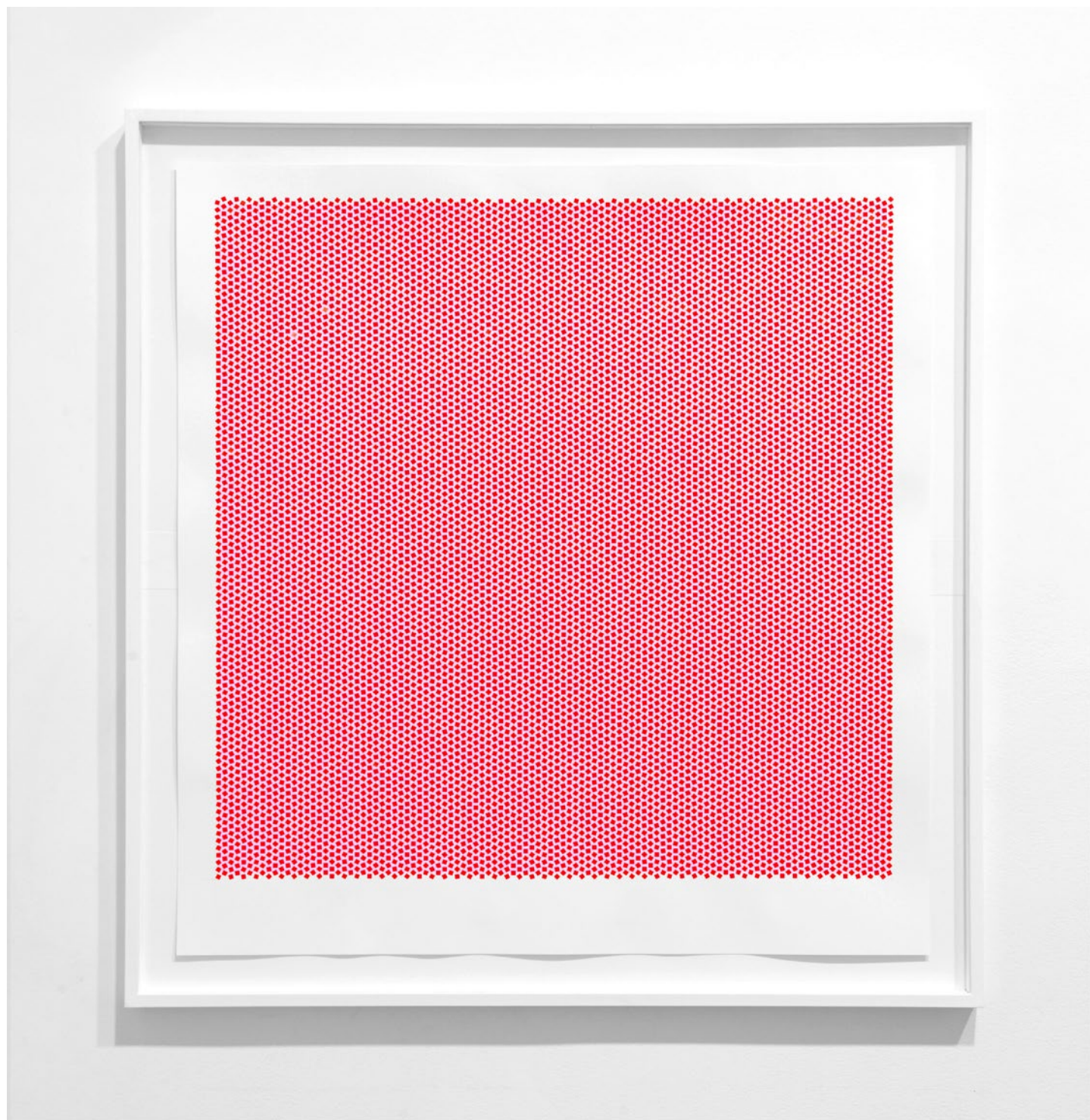


An experience that seems impossible at first glance: the color of painted surfaces or objects changes radically while no cause of this change is perceptible in the environment.

It is a seemingly ordinary white light that causes the color of certain materials to change radically.

The two images above are photographs taken at two different times of the same painting. In Red-many #5 (large), nine different pigments appear at one time uniformly bright red before differentiating into shades of black uniformly bright red before differentiating into shades of black, brown, orange, yellow and green.

The same painting changing in color



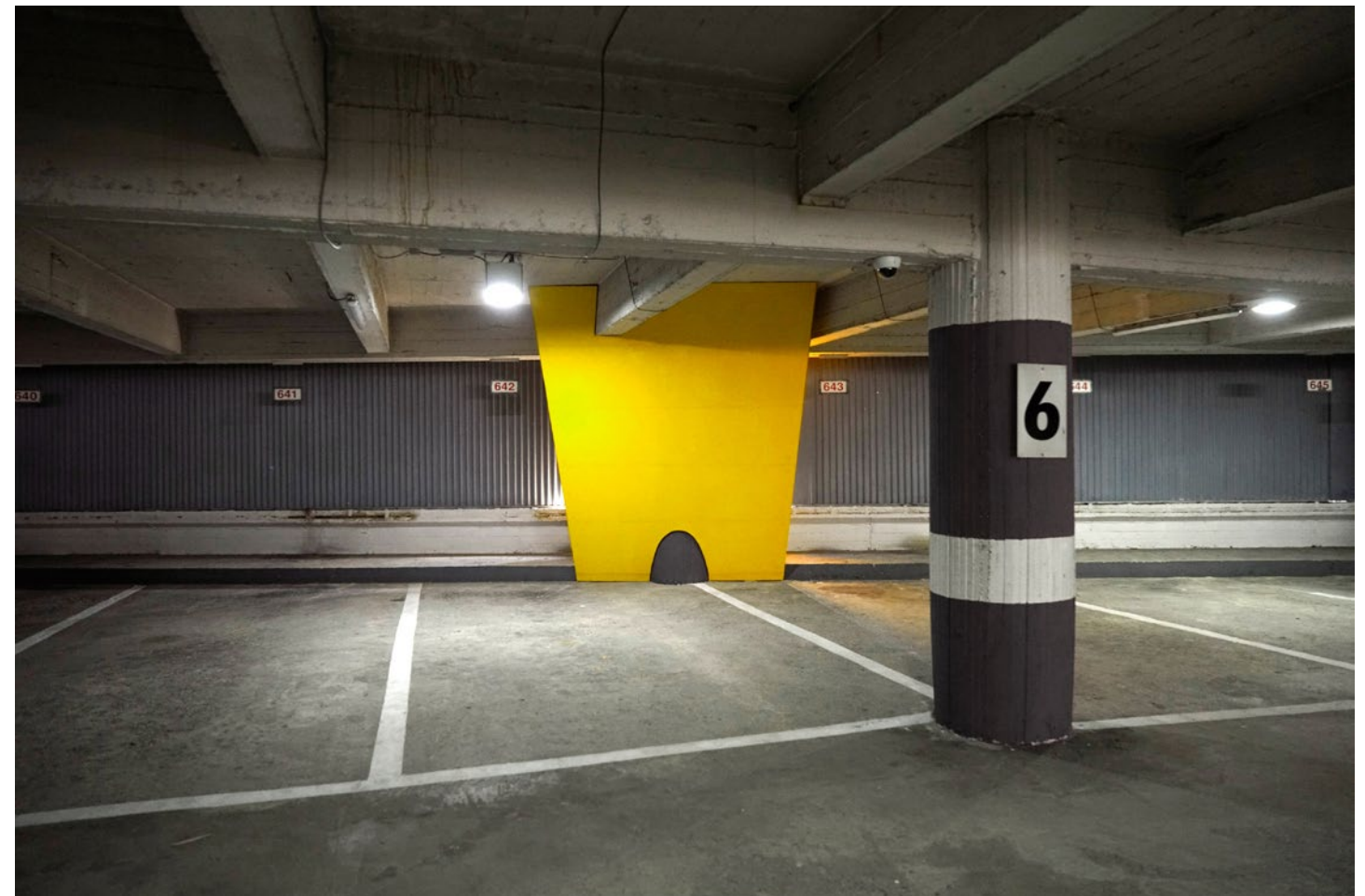
5, 4, 3, 2... sans jaune / sans rouge, 2020

Acrylic paint, LED lights

Commission by Triennale d'art public,
Liège, Belgium

The openings of the fifth floor of a parking lot were blacked out. An artificial light changes the color of the signage on the floor: a burgundy red color that has been repainted to slide slowly and unpredictably from black to bright red.

A monumental sculpture by Adrien Tirtiaux, another artist, enters the space and also changes color from lemon yellow to bright red.



Video link:

[5, 4, 3, 2... sans
jaune / sans rouge](#)

Yellow zone / yellow-free zone, 2019-2020

Inflatables, LED light

2019, commission by LMNO / White house
2020, commission by Fondation Boghossian,
Brussels, Belgium

A room is lit by a white light. There are two balloons, one yellow, the other red or orange. The visitors are informed that they can move them freely.

When the two balloons are on the same side of the room, it is clear that they are identical.

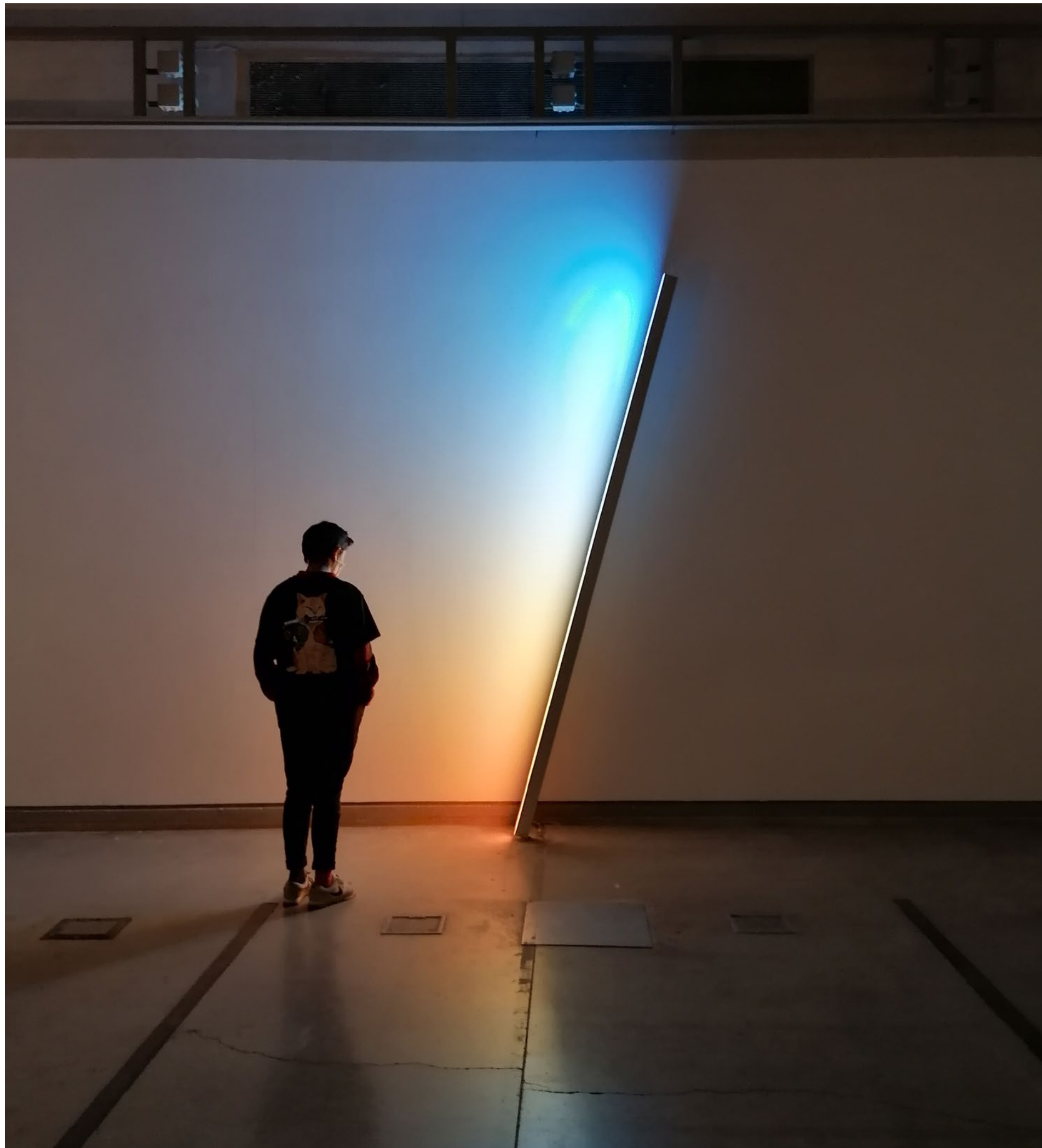
Video link:

[Yellow zone / yellow-free zone](#)

Installation view at White house Gallery (right)

At Fondation Boghossian (bottom)





Why do so-called “daylight” lighting devices produce a diffuse, cold light that evokes more the neutral uniformity of a photographic studio than the visual effect of natural light on a clear day?

Comparing artificial and natural light, the artist thought that the main difference was in the shape of the light source.

At the end of the day, natural light comes from the sky, a hemisphere which presents a sequence of colored lights coming from different points of the space: orange at the horizon, blue at the zenith. This sequence illuminates the landscape and objects with different colors coming from different heights, creating chromatic modulations and colored shadows that are absent from uniform lighting.

The simplest form to reproduce this light was a long rectangle of light:

imagine yourself at the end of a day, on a clear day, in a landscape where you can see the horizon. The sun has just disappeared but the sky is still very bright. Choose a point on the horizon and draw a line from that point to the zenith. The line formed will be a sequence of colored lights from orange to white to blue. This sequence is reproduced in the Sky Lamp, using thousands of light-emitting diodes, and is now projected into the exhibition space, dividing it into an area of shadow and an area of light.

Lampe ciel (version 1.2), 2019 (Sky-lamp)

Aluminium, LED, phosphors, PMMA

Adrien Lucca, born 1983 in Paris, FR
Lives and works in Brussels, Belgium, since 2004

IN SHORT

Adrien Lucca is a French artist born in 1983 in Paris. He lives and works in Brussels (Belgium) since 2004 where he is a professor at the National School of Visual Arts of La Cambre. Since 2008, Lucca has specialized in the study of color and light. This study has led him to experiment with many media: painting, sculpture, artificial light industrial design, stained glass, mosaic, installation, book. Since 2015 he has realized several monumental works in the public space in Belgium, Canada, Italy and the Netherlands. In 2023, Lucca will have his first solo exhibition in a contemporary art museum, at BPS22 in Charleroi. Adrien Lucca is represented in Belgium by LMNO.

EXPOSITIONS SOLO (SÉLECTION)

2023	Adrien Lucca, BPS22, Charleroi, BE
2022	Le secret des couleurs, LMNO, Bruxelles, BE
2021	Floraisons, Keijiban, Kanazawa, JP
2020	La lumière est invisible, LMNO, Bruxelles, BE
2019	Yellow zone / yellow-free zone, White House Gallery, Lovenjoel, BE
2018	A White Room Without Yellow, LMNO, Bruxelles, BE
2017	Mémoire #2 – white light researches..., Rib, Rotterdam, NL Mémoire d'atelier sur trois projets, Été 78, Ixelles, BE
2016	Wave patterns, LEVY-DELVAL, Bruxelles, BE
2015	Adrien Lucca – travaux imprimés récents, IKOB, Eupen, BE
2014	Taches de lumière – colorimetric prints, La centrale électrique, Bruxelles, BE D65 studies, Elaine Levy Project, Bruxelles, BE

ART MONUMENTAL

2022	Mosaïque quasi-cristalline, Station métro Beaux-Arts, Charleroi, BE Dentelles Tournaisiennes, commande privée, Tournai, BE
2018	Dentelles de lumière, Academia Belgica, Rome, IT Yellow-free zone, Station métro Maashaven, Rotterdam, NL Microkosmos, Het Huys, Bruxelles, BE
2017	Soleil de minuit, Station métro Place-d'Armes, Montréal, CA

CONTACT:

General inquiries:
Adrien Lucca: contact@adrienlucca.net

For available works:
Natacha Mottart: natacha.mottart@lmno.be

EXPOSITIONS DE GROUPE (SÉLECTION)

2022	On the lookout, Fondation CAB, Bruxelles, BE Couleur/lumière, Maisons des arts de Schaerbeek, Bruxelles, BE Prométhée, le jour d'après, Centre des arts d'Enghien-les-bains, FR
2021	Lumière, espace, temps, Grenier à sel, Avignon, FR Un autre monde /// dans notre monde, Lieu commun, Toulouse, FR
2020	The Light House, Villa Empain, Bruxelles, BE Mort au rose fluo, BPS22, Charleroi, BE Dans certaines Circonstances, IKOB, Eupen, BE Biennale miroirs 3, Enghien, BE Triennale d'art public, Liège, BE

PRIX ET BOURSES

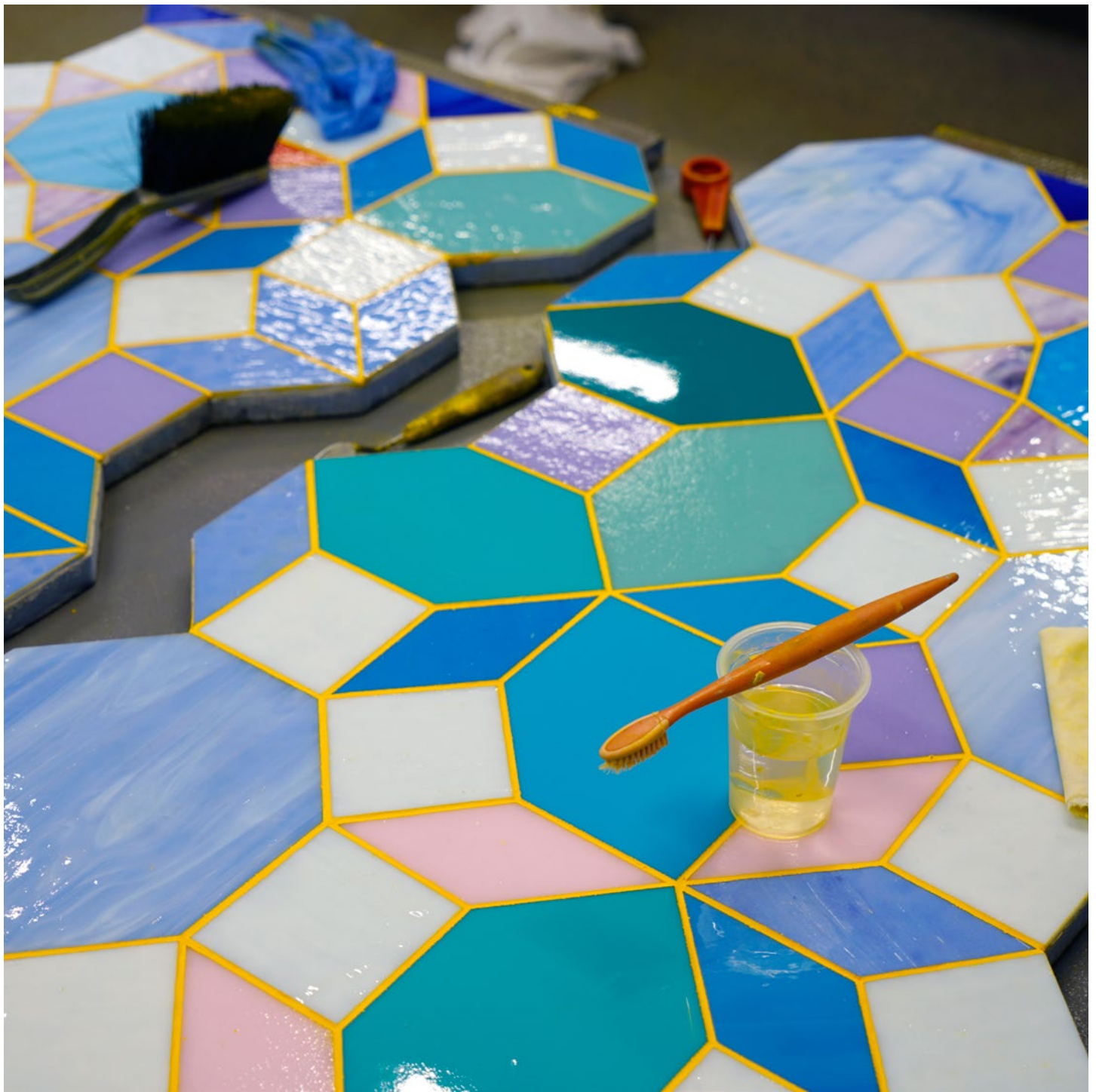
2021	Prix Jules Raeymaekers de l'Académie Royale de Belgique
2019	Bourse FRArt-FNRS pour le projet de recherche « La peinture dans la lumière »
2012	Prix de la fondation Henri Servais Prix du gouvernement de la Communauté française de Belgique

ENSEIGNEMENT

2013-2022	Professeur de couleur, ENSAV La Cambre, Bruxelles, BE Professeur de couleur, Ecole de Recherche Graphique, Bruxelles, BE
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FORMATION

2009-2019	Ecole de printemps OKHRA / CNRS, Roussillon, FR
2010-2011	Jan van Eyck Academie, Maastricht, NL
2004-2009	Ecole de Recherche Graphique, Bruxelles, BE



ADRIEN LUCCA, 2022

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