

Communiqué de presse

Prix de la sculpture Schlassgoart décerné à Pit Molling

Esch-sur-Alzette, le 1er juillet 2022

Le jury du Prix de la sculpture Schlassgoart s'est réuni le 16 juin 2022.

A l'issue de ses débats, le jury a décerné à l'unanimité de ses membres le Prix de la sculpture Schlassgoart à l'artiste Pit Molling, Né en 1984 à Luxembourg et diplômé de la FADBK d'Essen, Pit Molling a réalisé l'oeuvre présentée au jury par le biais de l'impression 3D FDM (Fused deposition modeling), montrant ses tentatives à capter la structure esthétique universelle du monde sous forme digitale, afin de la reproduire en réel. S'intéressant à l'évidence de l'art numérique, Pit Molling questionne ainsi la véracité du monde virtuel à travers l'art, cherchant à résister aux tendances actuelles d'un art impersonnel, léger et amusant, en refusant de réduire son travail à un simple produit culturel consommable.

De plus, Mr Godfrey Worsdale Président du jury a résumé comme suit l'appréciation du jury sur le lauréat et les autres candidats retenus pour l'octroi du Grand Prix de la Sculpture 2022 :

The practice of sculpture is a complex and shifting preoccupation. Unlike painting, which seems to wain repeatedly before a predictable but notable resurgence, sculpture proceeds along a number of strands, sometimes parallel and at other times converging and overlapping. To be asked to consider and compare the practice of a group of sculptors therefore can be an arduous challenge, and this was the task of the Jury for the selection of this year's Prix de la Sculpture, Schlassgoart.

Each finalist had presented work for consideration that demonstrated an intimacy and sensitivity to their chosen material and process of execution, but in each and every case, a clear and unique identity was palpable.

For both Gerard Claude and Jhemp Bastin, the possibilities of wood, a sculptor's material as old as the practice, is seen to be far from exhausted. Their respective submissions demonstrate in very different ways, that great potential still exists to engage with a material that is unpredictable and characterful, bringing its own identity to the work. An entirely different approach is adopted by Armand Strainchamps, whose proposal brings sculpture into dialogue with 2-dimensional imagery and on into social exchange - his figures, at once images and objects,

interrupt and relate to our human curiosity with identity and personality, being amongst us and reflecting our interactions.

Serge Ecker has proposed an idea that is also social, but in this case it is associated with the language of architectural surface and the environment in which we exist.

Manolis Manarakis made a powerful proposal, which spoke directly to the challenge of human interaction and hierarchy; as the small looks up to the powerful and strong, we reflect on the possibility of resistance and of authority. At the same time we recognise the classical modernist device of two forms interacting and in pure sculptural terms, generating tension.

Ann Vinck, forms primal characters from terracotta, speaking directly to the human condition, whilst Ellen van der Woude takes us into infinitesimal detail exquisitely executed in porcelain as she recreates the implausible perfections of the natural world - creating something that seems to have grown without human intervention.

Each of these sculptors is able to show us all something about the world we inhabit and the way in which we understand our selves. Again, somewhat differently to painting, sculpture - with its ever expanding lexicon of materials and techniques - is open to a vast range of possibilities. To retain its relevance, sculpture will always find ways to include new technologies into its vocabulary. However, the adoption of a new technique doesn't necessarily facilitate the realisation of innovative work.

Our winner of the 2022 Prix de la Sculpture, has engaged with one of the most significant technological interventions in sculpture for many years - digital printing. This technology offers endless possibilities for the lives we live and that we will live in the future, but for the artist, here-in is a risk. Such is the revolutionary nature of this process, that its very deployment in an artistic purpose is all too often seen as a sufficient endeavour for the results to be of interest and value.

In fact, the use of this technology is, in all the important ways, very similar to the tradition of making sculpture in wood, as Claude and Bastin have both demonstrated here, which should be subject to endless care, refinement and experimentation for great results to be achieved. This brings us to our new Laureate; Pit Molling, whose winning submission, once conceived was produced with this new technology. For this year's jury, there were two fundamental reasons for his success.

Firstly, the artist has not given over any authorship to the medium, which all too often can produce work lacking in refinement and character, he has instead created a seductive surface making endlessly rewarding references to finely woven fabrics, which might remind us of our own context; of the clothing we wear or the fabrics within our domestic environment. This meticulous effect is then orchestrated

like the surface of a minimalist painter's canvas, whose obsession is focussed on the way in which his work might reflect light. Perhaps informed by the artist's time as a painting student in Essen.

The second crucial characteristic is to be found in the way Molling's work references the forms of classical modernism; a terrain where the natural form and the machine-made product had to learn to interact and contradict one another. Here Molling powerfully projects that comment by placing his amorphous form on a meticulous light-coloured wooden plinth. Though abstract in nature and quiet in its initial presentation, Molling's work is remarkably human and speaks of our social situation, but it does so with calm and highly focussed allure.

Le jury du Prix de la sculpture Schlassgoart était composé de :

Godfrey Worsdale Directeur de la Fondation Henry Moore, Président du Jury

Pierre-Marc Knaff, Échevin à la culture de la Ville d'Esch-sur-Alzette

Erna Hennicot-Schoepges

Marc Hostert, Président du CAL

Michel Wurth, Président de la Galerie Schlassgoart

Le jury a tenu à remercier vivement tous les candidats pour leur contribution à la réussite de l'édition 2022.

La création du Prix de la sculpture Schlassgoart a été annoncée en septembre 2018. Il est le fruit d'une collaboration entre la Ville d'Esch-sur-Alzette, la Galerie Schlassgoart et le Cercle Artistique de Luxembourg pour promouvoir l'art contemporain au Luxembourg.

La prochaine édition du Prix de la sculpture Schlassgoart est prévue pour 2025.

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Curriculum-Vitae de Pit Molling

Né à Luxembourg en 1984. Vit et travaille à Luxembourg.

Éducation

2008 – 2012

Étudie la peinture, le graphisme et la pratique interdisciplinaire à Essen, DE

Meisterschülerbrief et Akademiebrief mit besonderer Auszeichnung de la Freie Akademie der bildenden Künste (FADBK)

Prix

Prix Révélation du Salon du CAL 2019, LU

The Lumen Prize 2014, finaliste, Cardiff, Royaume-Uni

Essener Förderpreis 2012, nominé, Essen, DE

Prix Bloom 2012, Top 100, Cologne, DE

Expositions | Projections

2022

Demi-vérité | Fondation VALENTINY, Remerschen, LU

Craft 3.0, exposition d'artisanat immersif | 1535° Creative Hub, De Mains de Maîtres, Differdange, LU

Au-delà de mes yeux, En quête d'identité | Carré, Luxembourg, LU

2021

Vive(r) la Matière | 3è édition de la Biennale des Métiers d'Arts, De Mains de Maîtres, 19

Liberté, Luxembourg, LU

Impressions d'automne | De Mains de Maîtres, Résidence du Grand-Duché de Luxembourg, Paris, FR

Art2Cure | Galerie l'Indépendance, Luxembourg, LU

Figure en version imprimée | Bibliothèque nationale du Luxembourg, Luxembourg, LU

2020

Salon du CAL 2020 | Luxembourg Art Week, Tramsschapp, Luxembourg, LU

2019

Salon du CAL 2019 | Luxembourg Art Week, Tramsschapp, Luxembourg, LU

2018

A4 | Bund Bildender Künstler*innen, Osnabrück, DE

2017

Vent d'Est Vent d'Ouest | Luxembourg Art Week, ARTSCAPE Art Contemporain Luxembourg, Hall Victor Hugo, Luxembourg, LU

Archi-Paysage | Galerie Bertrand Gillig, Strasbourg, FR

2016

Salon du CAL 2016 | Luxembourg Art Week, Hall Victor Hugo, Luxembourg, LU

2015

SoundCollective | artvideoKOELN, Cologne, DE

Salon du CAL 2015 | Luxembourg Art Week, Hall Victor Hugo, Luxembourg, LU

Concours photos start-up 2015 | Œuvre Nationale de Secours Grande-Duchesse Charlotte, Luxembourg, LU

L'exposition du prix Lumen | la Crypt Gallery, Londres, Royaume-Uni

L'exposition du prix Lumen | Art'otel Amsterdam, Pays-Bas

2014

L'exposition du prix Lumen | Centre Culturel Onassis, Athènes, GR

L'exposition du prix Lumen | New York Institute of Technology – Auditorium, New York, États-Unis

Nuit des Musées, projection en plein air | Musée national d'histoire et d'art Luxembourg (MNHA), LU

New Waves , Luxembourg Studio Orchestra en concert, projection et performance musicale en direct | Philharmonie Luxembourg, LU

2013

Salon du CAL 2013 | CarréRotondes, Luxembourg, LU

Triennale Jeune Création – Luxembourg et Grande Région | CarréRotondes, Luxembourg, LU

2012

Essener Förderpreis 2012 | FADBK, Essen, DE

Rundgang 2012 | FADBK, Essen, DE

2011

Le médium n'est pas le message | FADBK, Essen, DE

Wunderkammer | LAGE, Berlin, DE

Ouvrages

Catalogue d'exposition Viv(r)e la Matière | 3è édition de la Biennale des Métiers d'Arts

Catalogue d'exposition Figure in Print

Catalogue d'exposition Salon 2020 du CAL

Catalogue d'exposition Salon 2019 du CAL

125 ans – Cercle Artistique de Luxembourg – Les années 1993-2018

Catalogue d'exposition DIN A4, Bund Bildender Künstler*innen Osnabrück

Catalogue d'exposition Salon 2016 du CAL

Catalogue d'exposition Salon 2015 du CAL

Catalogue d'exposition Le Prix Lumen

Notre Maison – Architecture résidentielle contemporaine à Luxembourg, Edition Maison Moderne

Catalogue d'exposition Salon 2013 du CAL

Catalogue d'exposition You | Landscape, Junge Kunst Triennale – Luxembourg und Großregion

