



Peter
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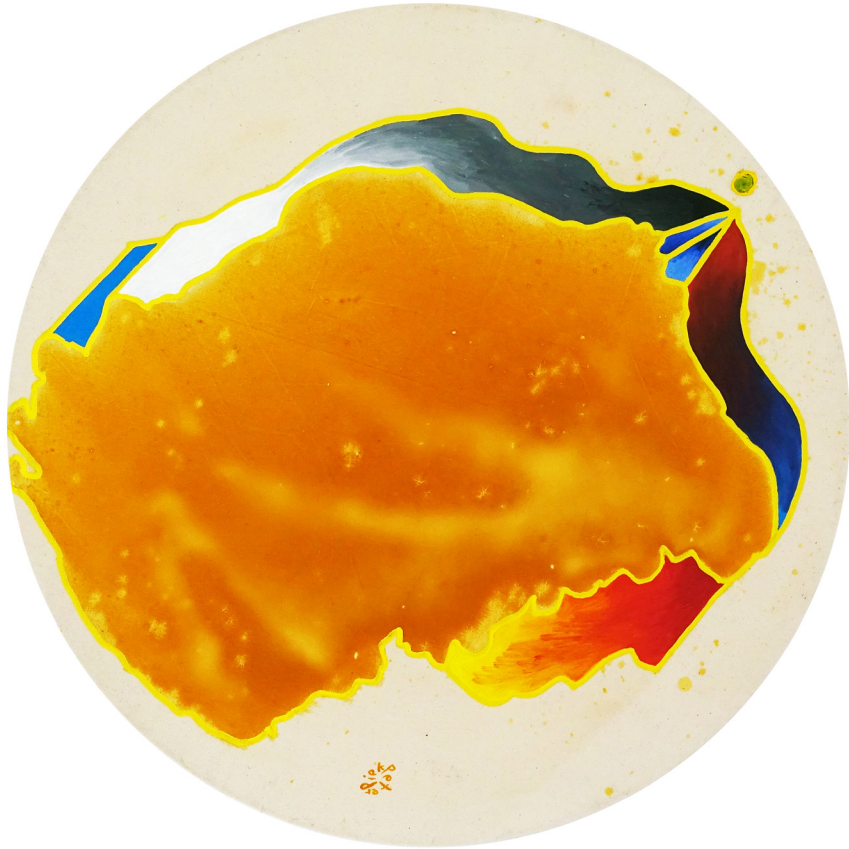


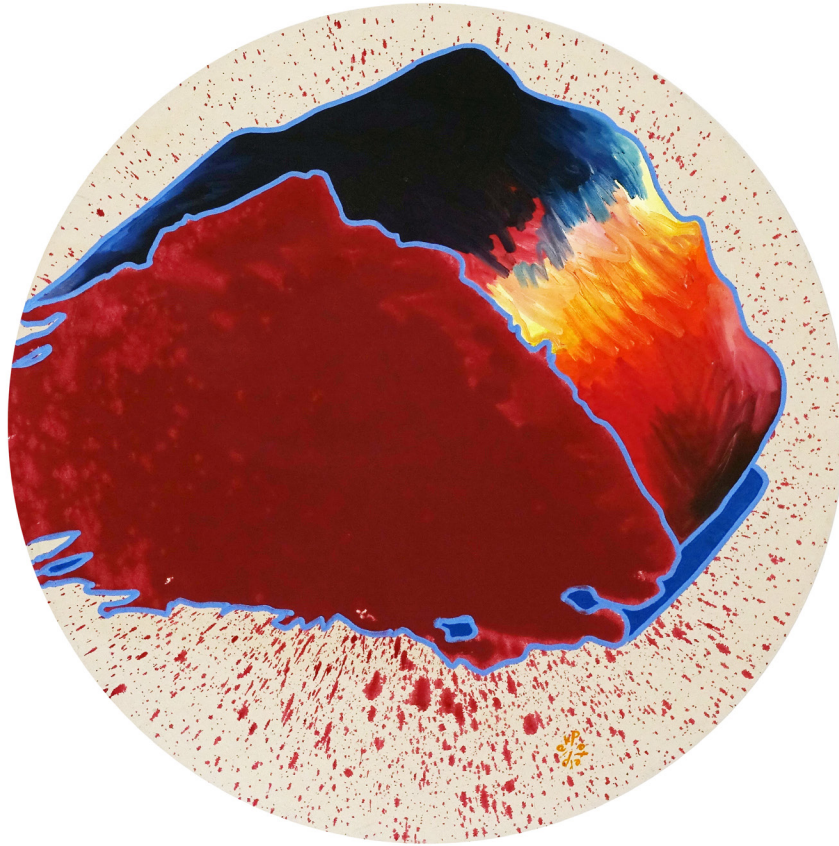








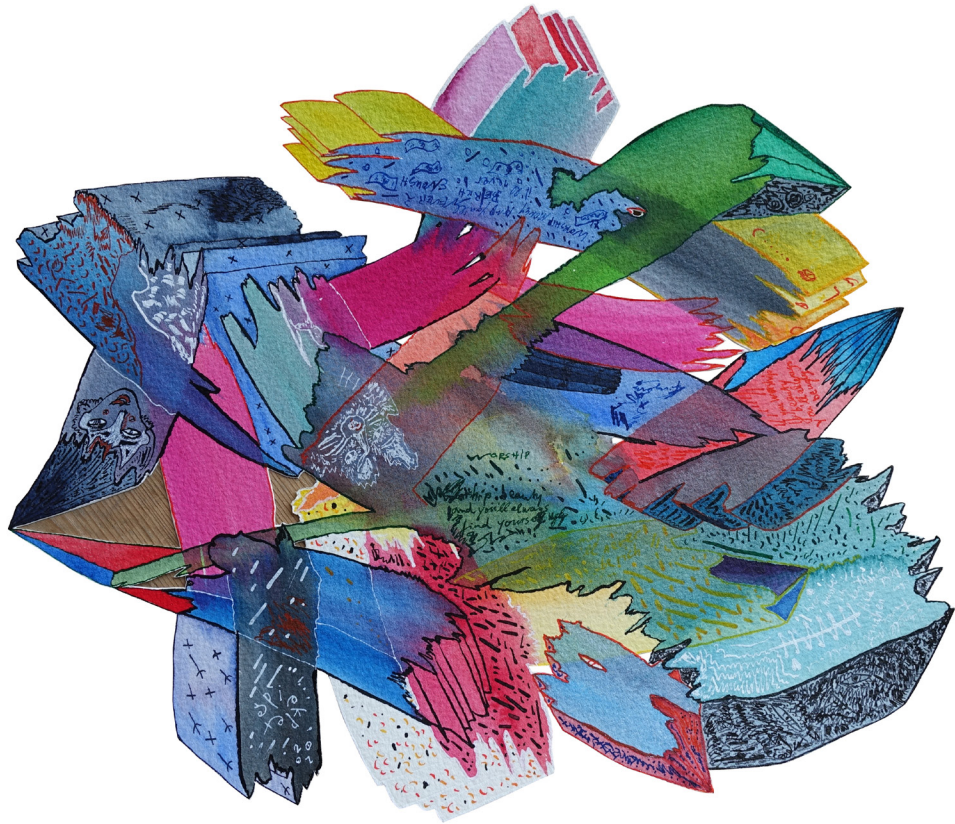




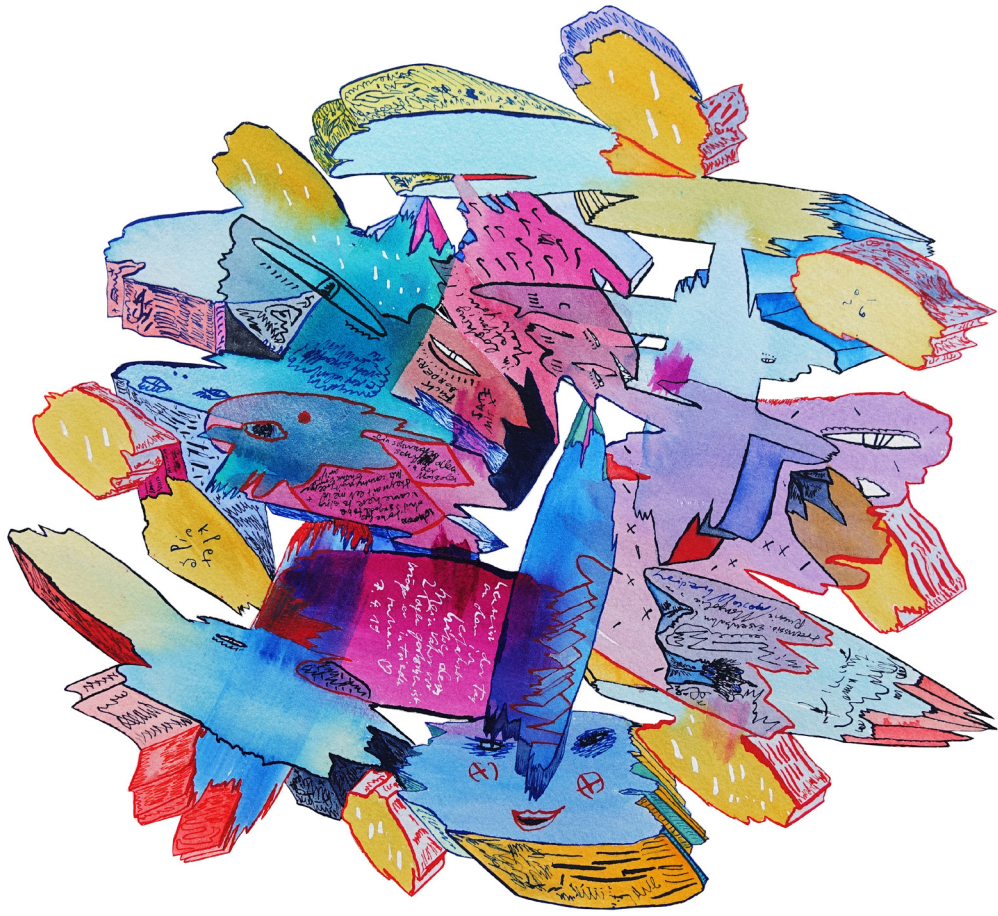


















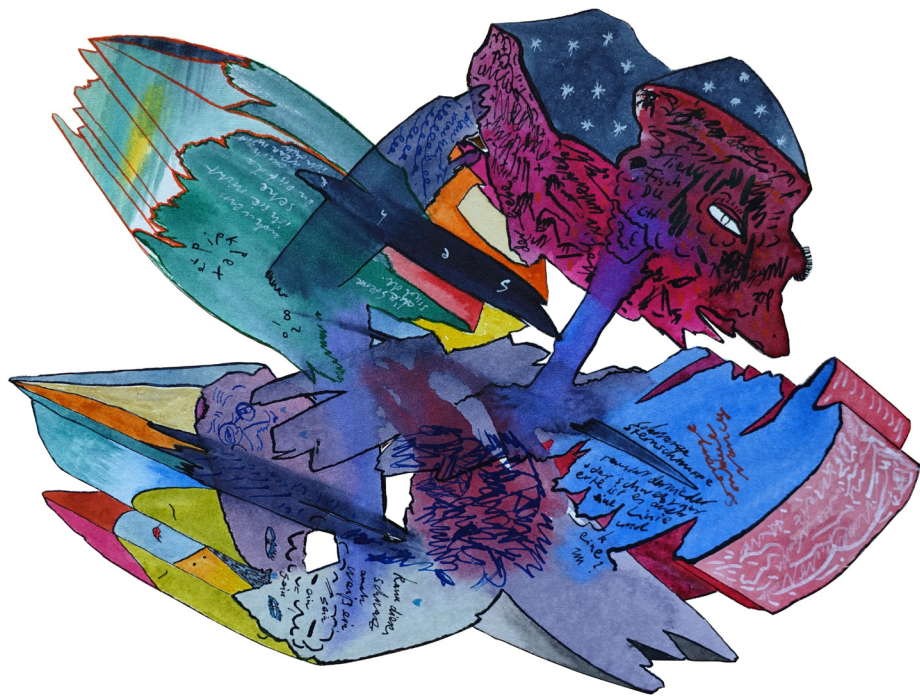






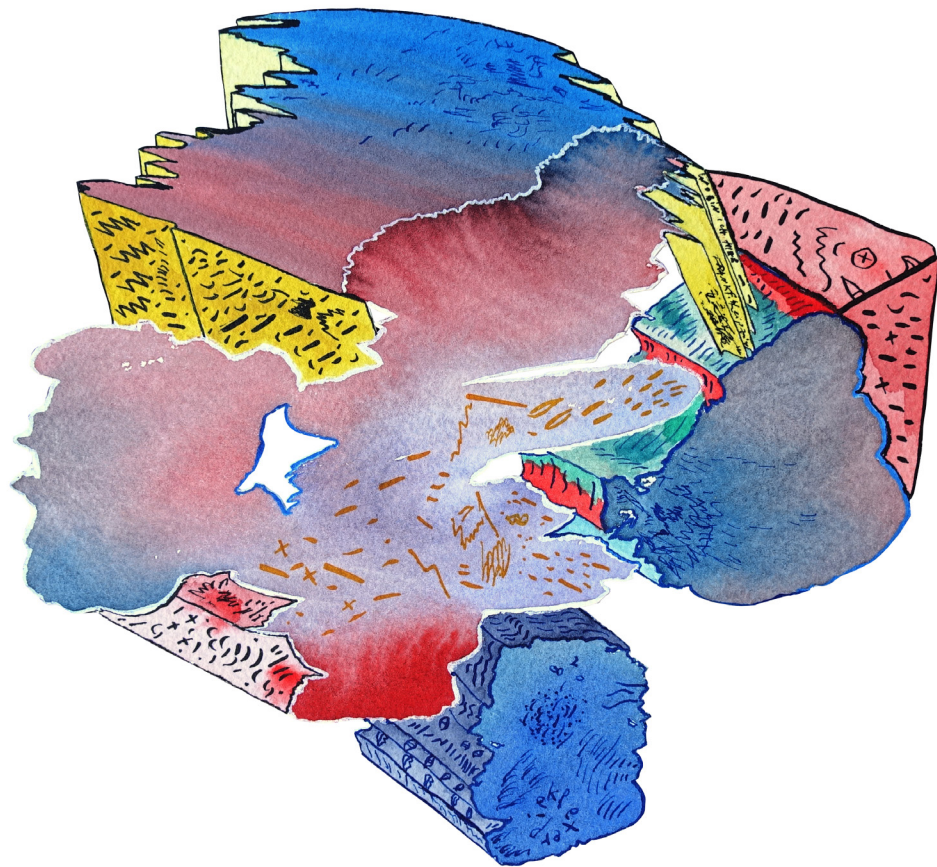




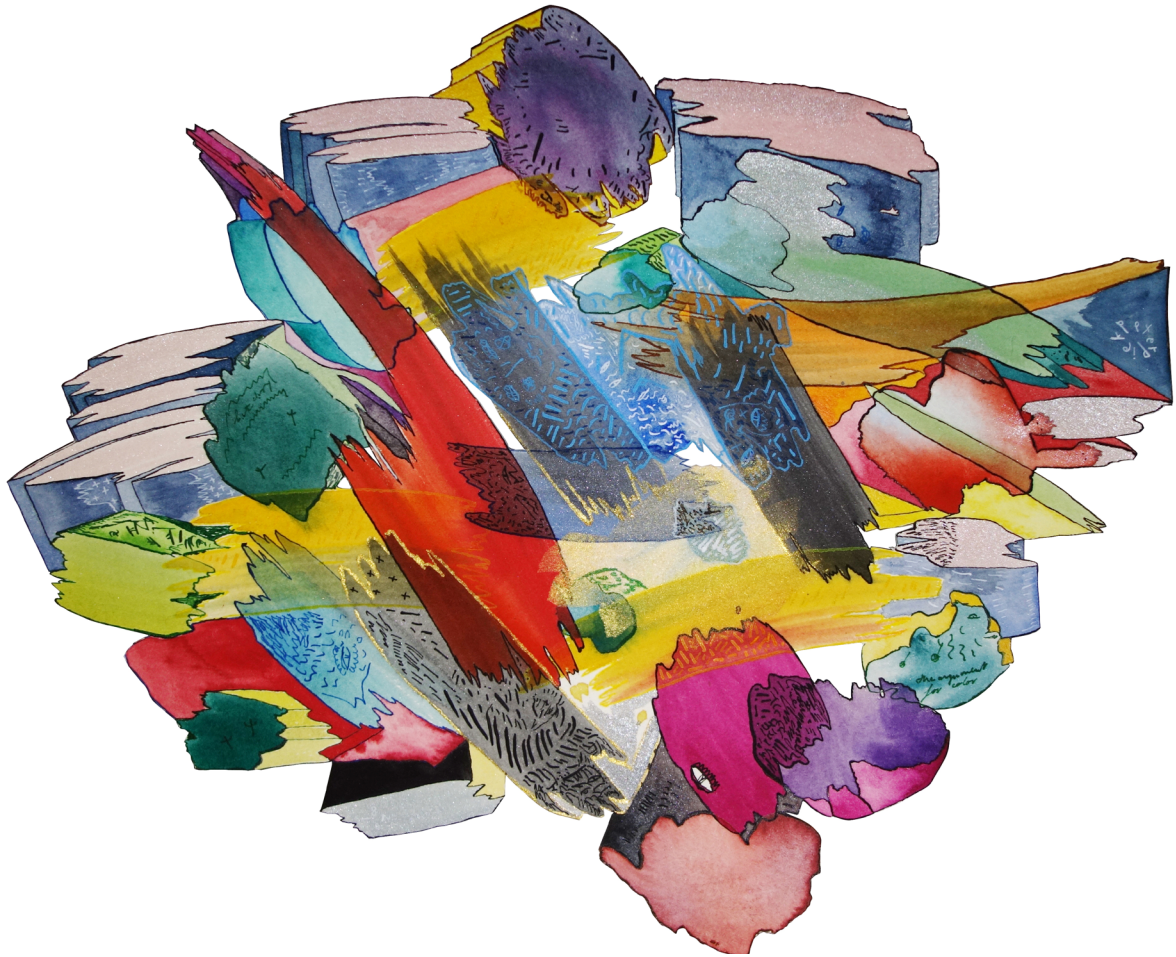












1	mear	2020	180 x 255 cm, oil / mixed media on paper, rotatable
2	x + >>	2020	120 x 139 cm, oil / mixed media on paper, rotatable
3	underneath all the blue (crossed out)	2020	110 x 155 cm, oil on paper, rotatable
4	lustiges alien mit partyhut	2020	135 x 195 cm, oil / mixed media on paper, rotatable
5	portrait of an unreadable book	2020	160 x 230 cm, oil / mixed media on paper, rotatable
6	-- + c	2020	150 x 215 cm, oil / mixed media on paper, rotatable
7	Bild mit Gelb	2018	240 x 190 cm, oil / mixed media on paper, rotatable
8	flower	2020	215 x 170 cm, oil / mixed media on paper, rotatable
9	M-3-W-E	2020	95 x 135 cm, oil / mixed media on paper, rotatable
10	First Painting	2019	210 x 220 cm, oil / mixed media on paper, rotatable
11	Voice II	2018	80 x 75 cm, oil / mixed media on paper, rotatable
12	Clouds	2019	135 x 150 cm, oil / mixed media on paper, rotatable
13	Details Gelb	2020	ø 90 cm, oil on canvas, rotatable
14	Details Weinrot	2020	ø 90 cm, oil on canvas, rotatable
15	Nesild	2020	195 x 270 cm, oil / mixed media on paper, rotatable
16	Ganz viele Drachen im Wind bei ganz viel Sturm	2018	165 x 185 cm, oil / mixed media on paper, rotatable
17	fmstrings	2020	29 x 30 cm, aquarelle and ink on cotton paper, rotatable
18	worship and you will never be enough	2020	26 x 31 cm, aquarelle and ink on cotton paper, rotatable
19	one brushstroke i sing	2020	29 x 28 cm, aquarelle and ink on cotton paper, rotatable
20	Leipzig, Moscow, Russia, Mongolia, transsib Eisenbahn	2019	24 x 25 cm, aquarelle and ink on cotton paper, rotatable
21	good lord of fucking	2020	37 x 29 cm, aquarelle and ink on cotton paper, rotatable
22	salty tear	2020	32 x 24 cm, aquarelle and ink on cotton paper, rotatable
23	auf einem leeren schiff	2019	21 x 21 cm, aquarelle and ink on cotton paper, rotatable
24	mutating forms of life	2020	24 x 16 cm, aquarelle and ink on cotton, rotatable
25	Hangzhou Xie Xie Girls	2019	14 x 20 cm, aquarelle and ink on cotton paper, rotatable
26	Auge Lit et Mixe	2019	33 x 24 cm, aquarelle and ink on cotton paper, rotatable
27	moon mirror	2019	32 x 34 cm, aquarelle and ink on cotton paper, rotatable
28	Where Is My Xiamen Girlfriend? Police destroying Picture	2019	21 x 23 cm, aquarelle and ink on cotton paper, rotatable
29	so orange in blue Nancy	2018	24 x 17 cm, aquarelle and ink on cotton paper, rotatable
30	i woke up early with the light still blue	2018	ø 17 cm, watercolors and ink on paper, rotatable
31	to feel alive	2018	18 x 21 cm, watercolors and ink on paper, rotatable
32	Wo bin ich hier	2018	17 x 18 cm, watercolors and ink on paper, rotatable
33	Dornbirn	2018	21 x 24 cm, aquarelle and ink on cotton paper, rotatable
34	the argument for color	2018	34 x 30 cm, watercolors and ink on paper, rotatable





Peter Piek (born in Chemnitz, 1981) is a painter, multi-instrumentalist, performance artist, philosopher and author. Those who have encountered his work know how essential each is to his oeuvre. Piek studied painting and graphic arts at the Leipzig Academy of Fine Arts from 2002 to 2006. In his own words, "not the most stupid thing you can do, but one of them." (Piek, *The Puppeteers*, Goller and Piek, 2007). His experiences at art school clearly play a role in his writings. Together with fellow student Michael Goller, he questioned to what extent art can be studied. In 2003 the duo founded the independent painting studies *Malfront*, which pursued the ambitious goal of liberating painting from its self-imposed shackles. How does one approach such a project? Goller and Piek set each other tasks for eight trimesters. The programme was divided into foundational, intermediate and core studies. Topics included "series," "painting ugly" and "black and white" and resulted in impressive dialogical series. Peter Piek has often been perceived as someone who bucks the trend. This helped him on his path to artistic self-belief while maintaining aesthetic, acoustic and substantive authenticity. "I now take it as a compliment when unfree, stiff, dispassionate and scared art stiflers take a dislike to my painting" (Piek, 2007). This self-confidence shouldn't necessarily be taken for granted - Neo Rauch once claimed that Piek's painting was so bad that it wasn't even a painting. This anecdote begs the question: Are Peter Piek's worlds of colour provocative and, if so, why? His preference for bright colours and superimposed elements seems cheerful, almost playful. There are no nasty statements, shocking depictions, private parts or political slogans. On the contrary, they are beautiful and touch the viewer through their balanced composition. Are pure colours and surfaces really still capable of provocation in the 21st century? Is it perhaps that Piek is clearly a representative of "l'art pour l'art" - art for the sake of art - and declares art to be a completely free and self-referential medium? Or does his work agitate their feeling of freedom? Do they feel inconsequential? Are they envious? Piek seems consistent in everything he does. His older works from the early 2000s contain everything his art does today: experimentation with form and colour, rhythmic interplay between different elements and layers, and free, gestural

brushstrokes. His paintings are born out of an inner necessity, or rather out of an impossibility of not being realised. And, as mentioned before, Piek's expansive universe of literature, image and sound leaves much to be realised. His self-proclaimed art fiction is set in different time periods and is peppered with insightful observations and witty wordplay. *The New World* (2009) tells the encounter of twelve colours and two painters on a spaceship and poses questions about the future and the state of the (art) world. Recommended reading.

Elsewhere, Piek is more concerned with the now. While the past and future are constantly being debated and carved out, dealing with the present is a more difficult task. In his music and painting, Piek creates space for the now. In *Über Zeit und Malerei*, he wrote: „Music is the most wonderful game with time. It is like playing chess with time itself. The best thing is that there is no winner in this game. (...) I fell in love with colour a long time ago." Even though the temporality of image and sound may differ, Piek's art succeeds in tuning the eyes and ears to a holistic experience, creating a moment in the now and deconstructing time. "Many artists aim to overcome time. Some of them have even succeeded. Although time will presumably have the last laugh." (Piek, 2012)

Although his worlds of colour and sound are made up of fragments (different rhythms, instruments, shapes and colours), they can only be fully perceived in their entirety. „The painting is a song is a painting", Piek (2007) once mused in reference to the interplay between his art forms. His interwoven „musical images" offer no direct interpretation and sound different each time they are rotated without losing their sonic identity.

The sound remains the sound and the image remains the image, but the now undergoes a change and thus becomes free. Be. Free. Now. Piek's essence - in everything he does.

When talking about Peter Piek, there isn't much to explain, just listen. Similar to his music, his paintings exist from within, questioning the between or the behind of music and painting, it's source. Music always plays a key role in the process of creation. In his earlier stages of work, Peter Piek painted analogies to music elements, bass track paintings for instance or single songs. Inside the painted rooms, the Spaces, the sensuality of sounds oscillates in the colours, it carries, is room structure and life trace. Through painting and music Peter Piek relegates from those two coordinates of the senses to the unnameable gist of existence that is in between. The spaces initially emerged through a performance, where Peter Piek alternated between painting and music making. Now however, he paints without playing music. Now music lies within the painting, existing within every single line. The intermedial dialog became an inner one, idle, raging and dancing inside the Peter Piek unity. In this process an organic weave arises on round formats or in whole rooms, where Peter Piek practices the absolute painting. The imagination of space creates space. The imagination of time creates time. Peter Piek finds freedom in time through rhythm and he finds freedom in space through colour. This is especially prominent, when the painted rooms appear like cells with the desire for freedom, the desire for the outside. Painting is in and outside at the same time. For the round paintings the boundary is the circular shape, that provides no beginning and no end, no entry and no exit. The cell from the outside, the longing for freedom in the opposite. Peter Piek paints freedom itself. Weightlessly. Small-scaled, equally round aquarells come about all around the world, on tour as a singer songwriter: on airplanes, beaches, stages, in crowds of people and in deserts and woods. Within these works, Peter Piek's painting is connected to concrete situations of the real external world. The Spaces also originated in several places, particularly in China. Organically they are the same everywhere, and that surely wouldn't change, even on a planet with different gravity like Mars. After a short exhibition time they are destroyed; their volatility praises the vivid moment, just like a song.

Das Bild existiert und ist Musik. Wie kann das sein, wenn Zeit fundamental verschieden in Musik und Malerei wirkt? Die Zeit die uns Musik hoeren und verstehen laesst. Die Zeit, die alles rhythmische in Musik bestimmt, und damit auf alles Einfluss nimmt, wird unwichtig im Bild. Denn Alles ist Rhythmisch auBer das Jetzt. Das Bild aber ist Jetzt. Und das die Ganze Zeit. Eine singulare unwiederholbare Erscheinung. Beim naeheren Betrachten aber stellt sich heraus: Das ganze Bild ist jetzt. Innerhalb des Bildes entsteht Zeit beim Betrachten. Wiederholung und damit Rhythmus entsteht. Farbe schafft Harmonie oder Disharmonie. Das Auge bewegt sich frei von links nach rechts, von oben nach unten, bewegt sich frei in alle Richtungen. Wird gelenkt vom Bild und entwickelt durch das sehen den Rhythmus anders als in der Musik voellig frei. Malerei befreit die Musik damit von der Zeit und ueberlaesst es der Komposition aber auch dem Betrachter. Das alles muss natuerlich Konsequenzen fuer das Bild haben. Im gemalten Musikbild koennen die Zeit und der Rhythmus nicht fortlaufend definiert sein.

Musik ohne Zeit hat damit keinen Anfang und kein Ende. Keine Richtung. Kein Oben und Unten. Das Musikbild ist schwerelos. Die Welt steht nicht auf dem Kopf. Sie liegt auch nicht quer, und ist auch nicht gerade.

Ohne Zeit gibt es keine Schwerkraft. Dadurch ist es moeglich das Musikbild zu drehen. In jede Richtung in die man will, ohne dass man dem Bild dabei seine Identitaet rauben wuerde. Die Identitaet ist immer da. Innerhalb dessen ist es fuer uns Betrachter zusaetzlich moeglich das Bild von theoretisch unendlich vielen Seiten neu und anders sehen zu lernen. Denn wenn das autarke schwerelose System Musikbild in unserer Oben-Unten Welt betrachtet wird, entsteht waehrend des Betrachtens eine neue Zeit. Es entsteht ein neuer Raum. Musik im Bild ist frei!

Februar 2009

Nur noch runde Bilder.

Da es im gemalten Bild keine Zeit gibt, wie in einem Song, muss das Musikbild schwerelos, und damit drehbar sein.

Der Rhythmus muss durch die Zeitlosigkeit des Bildes in alle Richtungen funktionieren.

Dies laesst sich am konsequentesten in runden auf Kreisen gemalten Bildern durchfuehren.

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Backside: Peter Piek

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