

Peter
Piek.ekp
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Peter Piek eksp
dat



Peter Piek ist ein in Karl-Marx-Stadt geborener Maler, Songwriter, Multiinstrumentalist, Autor und Performancekünstler. Er ist sowohl in Leipzig, als auch auf Konzert- und Ausstellungsreisen auf drei Kontinenten zu Hause, wobei er inzwischen in über 30 Ländern ausgestellt und Konzerte gespielt hat. Bekannt ist er wegen seiner einzigartigen Stimme, seines einzigartigen Malstils, zeitloser Songs und vor allem wegen des Versuchs der Verknüpfung von Malerei und Musik.

Peter Piek is a painter, singer-songwriter, multi-instrumentalist, author and performance artist born in Chemnitz. Being at home in Leipzig as well as on concert and exhibition tours on three continents, he meanwhile played and exhibited in more than 30 countries. He is well known for his unique voice, his unique style of painting, timeless songs and especially for his attempt of linking music and painting.



Schmetterling
oil and acrylic on paper, 140 x 120 cm, 2017

Über die Malerei von Peter Piek muss man eigentlich nichts schreiben. Man braucht ihr einfach nur zuhören. Ebenso wie seine Musik existieren seine Bilder aus sich selbst heraus. Und dennoch ist da eine Frage nach dem Dazwischen oder auch Dahinter von Musik und Malerei, der Quelle. Musik spielt immer eine tragende Rolle im Schöpfungsprozess. Peter Piek malte in einer früheren Werkphase Analogien zu Musikelementen, Bassspurbilder in etwa oder einzelne Songs. In den gemalten Räumen, den Spaces, schwingt die Sinnlichkeit der Töne in den Farben, trägt, ist Raumstruktur und Lebensspur. Mittels Musik und Malerei verweist Peter Piek aus diesen beiden Sinneskoordinaten auf das nicht benennbare Existenzielle dazwischen. Die Spaces entstanden zuerst in einer Performance, Peter Piek pendelte dabei live zwischen Malen und Musizieren. Inzwischen malt er ohne musizierende Paralleltätigkeit. Nun ist die Musik sowieso schon drin in der Malerei, drin in jedem formgebenden Strich, der intermediale Dialog ist ein innerer geworden, in der Peter-Piek-Einheit ruhend, tobend, tanzend. Im Prozess entsteht ein organisches Geflecht, auf runden Formaten oder in ganzen Räumen, in denen Peter Piek die totale Malerei praktiziert. Die Vorstellung des Raumes schafft Raum. Die Vorstellung der Zeit schafft Zeit. Freiheit findet Peter Piek in der Zeit durch den Rhythmus und Freiheit findet er im Raum durch die Farben. Gerade die von innen bemalten Räume erscheinen wie Zellen mit der Sehnsucht nach Freiheit, der Sehnsucht nach dem Außen. Die Malerei ist innen und außen zugleich. Bei den runden Bildern ist die Begrenzung die Kreisform, die keinen Anfang und kein Ende bietet, keinen Eingang, keinen Ausgang. Die Zelle von außen, die Sehnsucht nach Freiheit im Umgekehrten. Peter Piek malt die Freiheit an sich. Schwerelos. Kleinformatige, ebenfalls runde Aquarelle sind in der ganzen Welt entstanden, auf Tour als Songwriter: in Flugzeugen, an Stränden, auf Bühnen, in Menschenmassen und in Wüsten und Wäldern. In ihnen ist die Malerei von Peter Piek mit einer ganz konkreten Situation der realen Außenwelt verknüpft. Die Spaces sind ebenfalls an verschiedenen Orten entstanden, vor allem in China. Organisch sind sie überall gleich, und das wäre sicher auch auf einem Planeten mit abweichender Gravitation so, wie in etwa dem Mars. Nach dem Malen werden sie zerstört, ihre Flüchtigkeit feiert den lebendigen Moment, genau wie ein Song.

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.

Michael Goller
translated by Eric Price

'Tree Talk'

Am Wasserpark
Tulln on the Danube, Austria

2018





'Like a comet / velvety crashing into a pond'

Koesk
Munich, Germany

2018





'Schmetterling'

KUNSTRAUM 53
Hildesheim, Germany

2017

Hosted by KUNSTRAUM 53 in Hildesheim and curated by Lea Sophie Willim, the exhibition *'Schmetterling'* took place in four different venues across town. Five basic elements added up to a butterfly, the wings being two live concerts by Peter Piek, opening and closing the show. Some works were especially made in and for Hildesheim to be set up in public areas, reacting on and acting into these spaces. Happening in abandoned properties, a park and the experimental space KUNSTRAUM 53, the exhibition gave possibility to immediately and sensually experience art. Whilst Piek's vivid works make the direct and emotional comprehensible, the show enabled his works to connect with spectators by reaching its antennae out into public life. *'Schmetterling'* attempted to present art apart from conventional exhibition making, astonishing pedestrians in their daily routine. The art show, that could be experienced in a 45 minute walk, truly made people wonder.

Lea Sophie Willim

Fluegelbasis / inner margin
Duftschuppen / scent scales
Facettenauge / compound eye
Fuehler / antennae
Fluegel / wings









'Favara 42'

Farm Cultural Park Favara
Favara, Italy

2017

I got to stay at Farm Cultural Park in Favara for ten days. Favara is a small town located in the south of Sicily near Agrigento - a no man's land at the very edge of everything. And then there was the Farm. And people went and I went there too. And I loved it. The heat, the town, everything. During the day I strolled down to the beach to Punta Bianca to take a swim and to collect wood. I use the machete, I add colour and up they go into the air. Like brushstrokes that you can walk through. I tried to arrange many of the wooden sticks so they would cross each other and move with the wind. You should have been there. I really loved setting up this installation. I had a great time.







oil on paper, ø 60 cm, 2017



oil on paper, ø 60 cm, 2017



Neues Bild

oil and acrylic on paper, 195 cm x 270 cm, 2018



Luftschiff
oil on canvas, ø 80 cm, 2018



IIII

oil and ink on canvas, ø 80 cm, 2017



oil and acrylic on paper, 110 cm x 140 cm, 2017



Ganz viele Drachen im Wind bei ganz viel Sturm
oil and acrylic on paper, 165 cm x 185 cm, 2018



Bluestar
oil and acrylic on paper, 130 cm x 140 cm, 2018

'Live Forever'

Macanet, Spain

2016

'Live Forever' is a permanent installation made of coloured wooden sticks, that are floating in a beautiful forest in the Catalan Pyrenees. Part and start of the installation is a little well, which is often visited to get drinking water and therefore more frequented than other spots.

The installation expands into the trees over an area, that can be explored in a 20 minute walk. As the distances between each step are getting longer, something is slowly changing. Reaching an open lawn, you realize the sound of the installation: the wind in the trees and the birds and the animals living in the forest. But the sound is changing. With each step you can hear water running over stones more clearly - the wells contentual connection to the creek. If you follow the sound of the rushing water, you arrive at a cluster of 19 coloured sticks, that float above a small creek. A creek in the mountains, a chain of little waterfalls. The center of the cluster is a little pool made of rocks. There, one of the sticks touches and plays with the water. This is the end. And the end is the beginning.





'Technicolor Jumping'

Jing Space Gallery
Guangzhou, China

2015



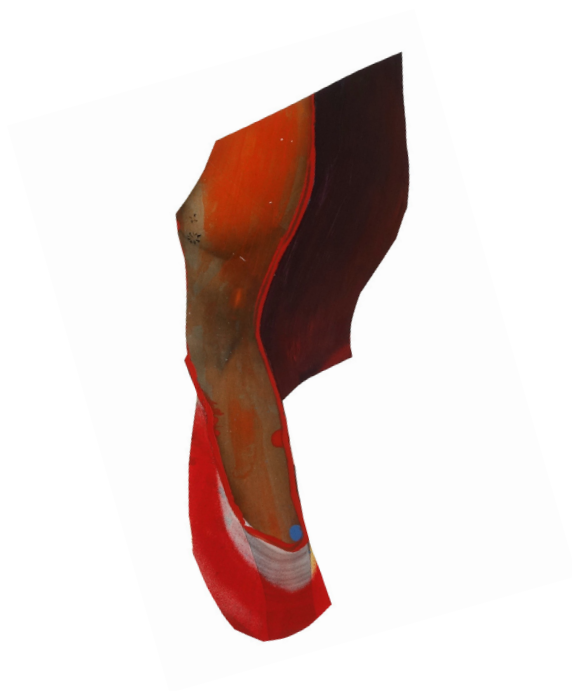




oil on paper, ø 60 cm, 2017



Portrait in Blau
oil on paper, ø 60 cm, 2018



oil and print on paper, 47 cm x 20 cm, 2016



oil and print on paper, 110 cm x 90 cm, 2016





oil and acrylic on paper, 240 cm x 190 cm, 2018

'Nan Chang Piek'

EUP Arts Center
Nanchang City, China

2015









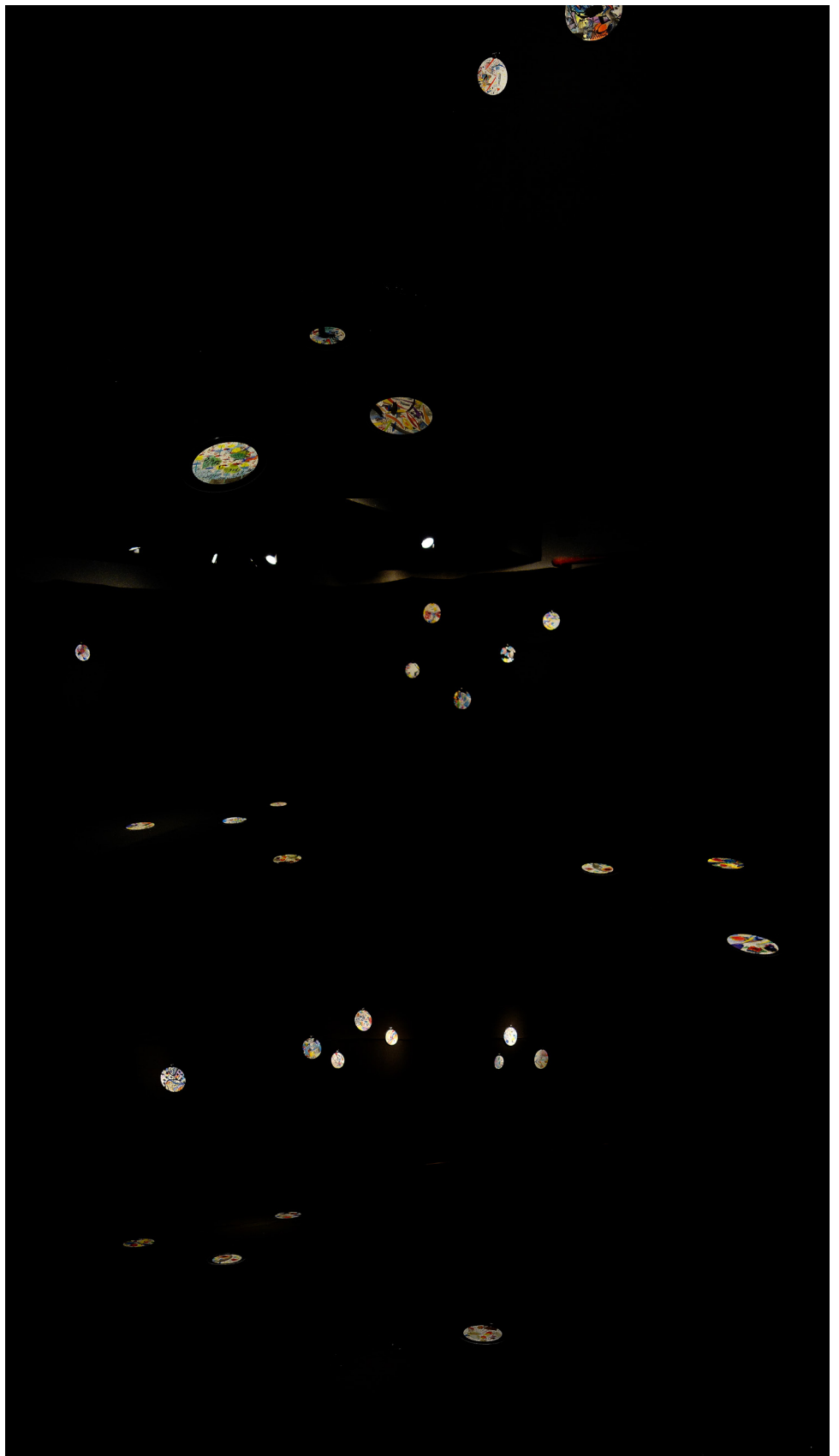
'Asteroid Shining - Peter Piek's Mini Paintings'

LNE Lingnan Experimental Space at the Guangzhou Academy of Fine Arts
Guangzhou, China

2015

Curated by Tim Wu and held at LNE Lingnan Experimental Space in Guangzhou China, the exhibition shows a series of 30 new watercolour/ink paintings. With paintings on the floor and on on the walls, this show tries to erase and open the exhibition space with darkness. Spotlights made the drawings look like little planets in an undefinable space.





'The Magic Stick Trick'

Kulturwerkstatt Kaos e.V.
Leipzig, Germany

2016

I made this installation in summer 2016 in a public garden in Leipzig, Germany. I love doing things in public spaces like these. People don't go there expecting to see art. But to relax. Just to be. And that's a much better environment to surprise and to reach people. All kinds of people. I always disliked the approach stating, that art were something better, something that requires greater knowledge. It has separated people. We distinguish between the so called idiots, that just don't get it and the intelligent people who like to be around expensive art, that helps them to think of themselves as higher beings. That sucks. It's not like that. Art is quite nothing actually. Quite nothing or should I say nothing? Art is nothing. Compared to the beauty and complexity of life in general art is nothing. But why am I writing about this now? You see my writing is not targeted. Like my work is neither. I think people should approach art in the way they approach music. You just listen. You like it or not. It's that easy. Emotions are triggered, feelings spread - that's all. Of course you can get much deeper into it, read the lyrics, get into the layers. But if you don't want to, that's perfectly fine.

Like this more people could actually enjoy art. I'd like that. I hope to open people up for that a bit. So I use the cheapest materials, which are the only ones I can afford anyways. But I guess I would still use the same materials, even if I could afford others. They're light, they're natural, they fade. And that's what I love about the installation here: it plays with the trees in the back. The tiny branch and the huge tree stem in the background talk to each other like twins. And the one almost touching the water - craving for it. These are moments that you think should never end.







Emotions from Paris, Le Mans, Toulouse, Montpellier, Girona and Darnius in a little drawing,
photographed near Macanet, Spain
watercolour and ink on paper, ø 17 cm, 2016



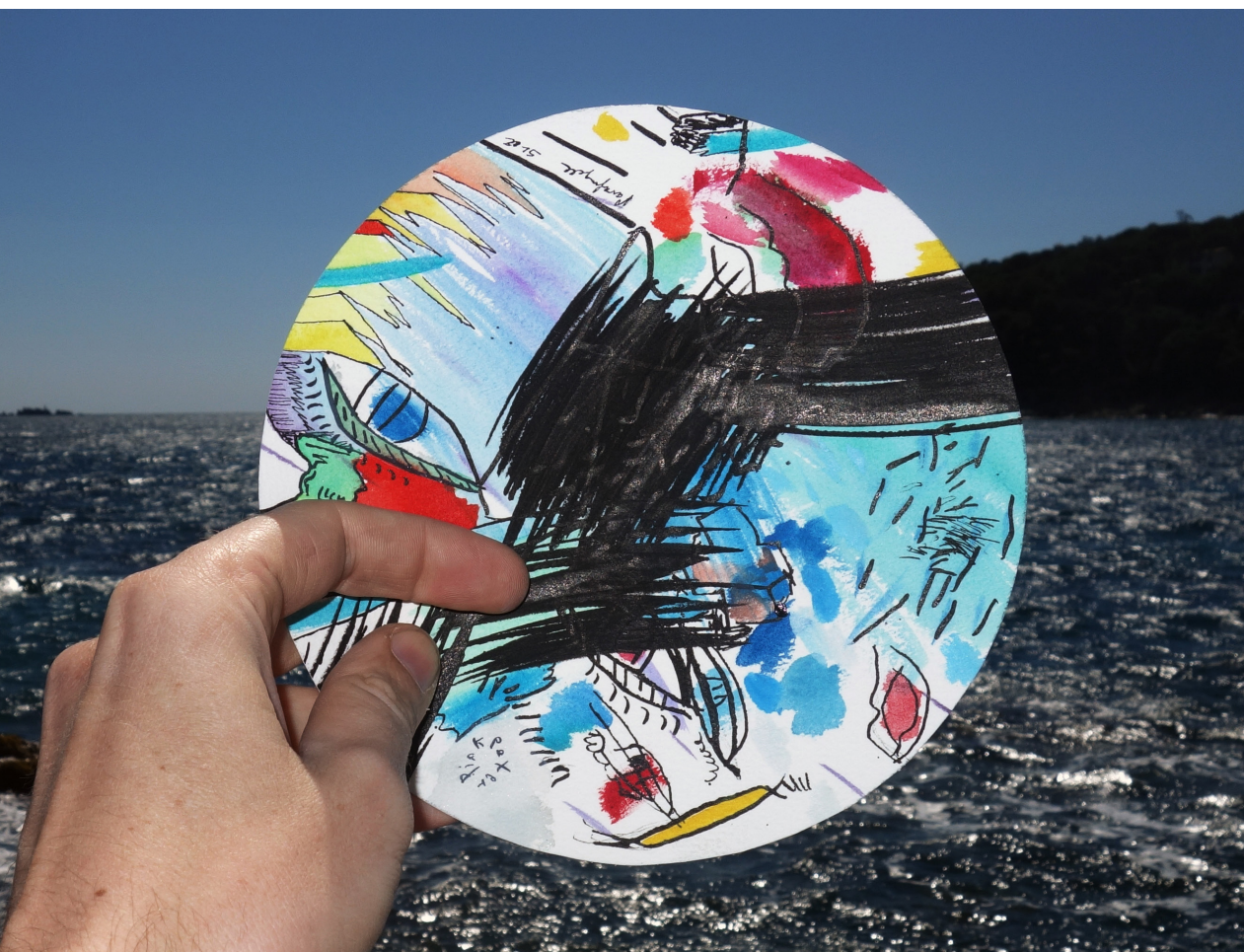
Vlieland, photographed in Vlieland, Netherlands
watercolour and ink on paper, ø 17 cm, 2015



Baru, photographed in Leipzig, Germany
watercolour and ink on paper, ø 26 cm, 2016



Free Bird China, nach scheisse stinkt es und die fluegel sind aus beton,
photographed in Shanghai, China
watercolour and ink on paper, ø 26 cm, 2015



Parafrugell, photographed in Parafrugell, Spain
watercolour and ink on paper, ø 17 cm, 2015



Le Mans, photographed in Le Mans, France
watercolour and ink on paper, ø 26 cm, 2015



Wien, photographed in Tulln (Danube), Austria
watercolour and ink on paper, ø 17 cm, 2017



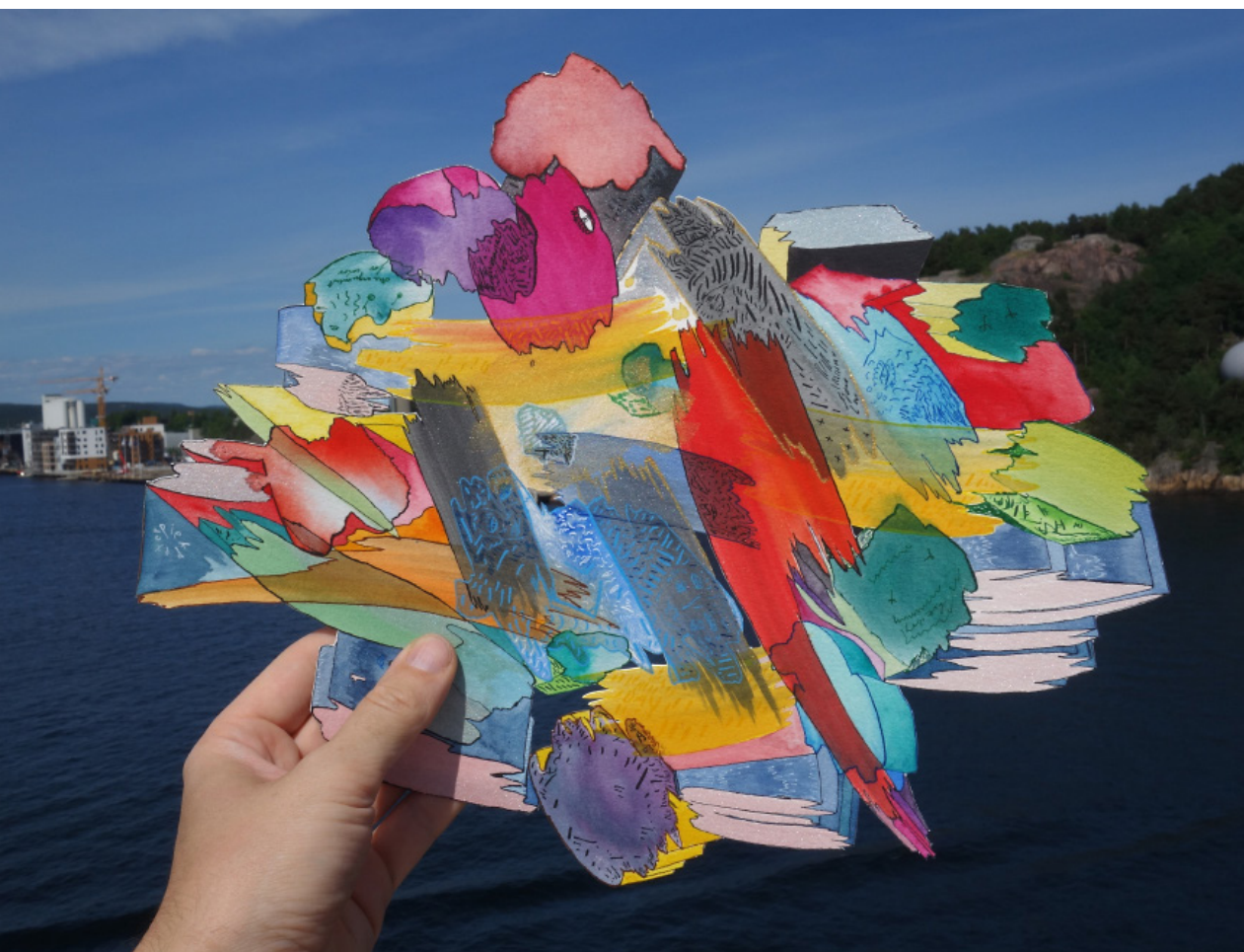
Ningbo, photographed in Beijing, China
watercolour and ink on paper, ø 17 cm, 2015



New York City, photographed in Hamburg, Germany
watercolour and ink on paper, 21 cm x 17 cm, 2017



Boston, Rochester, Detroit, photographed in New York City, USA
watercolour and ink on paper, ø 17 cm, 2017



Leipzig, the argument for color, photographed on the ferry to Kirtiansand, Norway
watercolour and ink on paper, 34 cm x 29 cm, 2018



Dornbirn, photographed in Bregenz, Austria
watercolour and ink on paper, 23 cm x 17 cm, 2018



*New York, Annapolis, photographed in New York City, USA
watercolour and ink on paper, ø 26 cm, 2017*



Vlieland, Leipzig, Ostuni, photographed in Ostuni, Italy
watercolour and ink on paper, ø 22 cm, 2016



Paris, Saarbruck, Leipzig, photographed in Rosny sous Bois, France
watercolour and ink on paper, ø 26 cm, 2017



Terracina, Taranto, photographed in Terracina, Italy.
watercolour and ink on paper, ø 22 cm, 2017



Taranto, Putignano, Leipzig, photographed in Calabria, Italy
watercolour and ink on paper, 24 cm x 18 cm, 2018



painted to a live concert of BARU, photographed in Chemnitz, Germany
watercolour and ink on paper, ø 22 cm, 2017

Ausstellungen / Exhibitions (2011 - 2018)

2018

Talking Trees Green Art, Tulln on the Danube, Austria
Peter Piek - like a comet / velvety crashing into a pond, Koesk, Munich, Germany
Peter Piek and the teeth of the dragon, Lila Drache, Halle (Saale), Germany
Peter Piek's cooking shizzle, Contemporary Shizzle, Vienna, Austria
YEA, Kunsthhaus Erfurt, Erfurt, Germany

2017

Schmetterling, KUNSTRAUM 53, Hildesheim, Germany
Peter Piek in New York, Idio Gallery and The International Gallery, New York City, USA
Peter + Piek, PPZK Leipzig, Leipzig, Germany
The Dark Side of the Bakery, Kulturbaeckerei, Innsbruck, Austria
24 Drumstick 6 Cymbals and one Tom, H27, Bern, Switzerland
18 Paintings by Peter Piek, Kunstwerkstatt Tulln, Tulln on the Danube, Austria
Coalescence, Gallery Bypass at Spaulding Court, Detroit, USA
Trio Wall Painting, Kulturlounge, Leipzig, Germany

2016

Favara 42, Farm Cultural Park Favara, Favara, Italy
The Magic Stick Trick, Kulturwerkstatt Kaos, Leipzig, Germany
Live Forever, Macanet de Cabrenys, Spain
The Blood Inside Of You, Galerie Hinten, Chemnitz, Germany
Blue, Vitrine 01, Berlin, Germany
Freakend Painting, Villa Hasenholz, Leipzig, Germany
Hier, Lokomov and Galerie Hinten, Chemnitz, Germany
Peter Piek in Le Mans, Hang Art, Le Mans, France
Group Show, Neu West Berlin, Berlin, Germany

2015

Asteroid Shining - Peter Piek's Mini Paintings, LNE at the Lingnan Experimental Space in Guangzhou Academy of Fine Arts, Guangzhou, China
Technicolor Jumping, Jing Space Gallery, Guangzhou, China
to make a river with - Peter Piek in Hamburg, Galerie 21 im Vorwerkstift, Hamburg, Germany
Motel Painting, Motel, Innsbruck, Austria
Peter Pink Gallery Piek, Pink Gallery, Innsbruck, Austria
Hard Soda, Galerie im Treibhaus, Doebeln, Germany
If You Hear Colors Your Eyes Must Be Able To Speak, Funhouse, Huizhou, China
Peter Piek in Xiamen, Nothing Gallery, Xiamen, China
Peter Piek, Südzimmer, Halle (Saale), Germany
Peter Piek Ausstellung mit Konzert, Projektwohnung Krudebude, Leipzig, Germany
Cluster Painting - Peter Piek in Reggio di Calabria, Cluster Club, Reggio di Calabria, Italy
Piekbilder in der Hose, Franz Mehlhose, Erfurt, Germany
Mini Sommer, PPZK Leipzig, Leipzig, Germany

2014

Live Feeling - Peter Piek's Inner Sense Of Art, LNE Lingnan Experimental Space at the Guangzhou Academy of Fine Arts, Guangzhou, China
Nan Chang Piek, EUP Arts Center, Nanchang City, China
Polylog mit Peter Piek, Galerie Polylog and Kunstraum Woergl, Woergl, Austria
Peter ≈ Piek, PPZK Leipzig, Leipzig, Germany
Peter ≈ Piek, International Gallery of Contemporary Art, Anchorage, USA

The Colorful Black Disc - Peter Piek in Guangzhou, Redtory, Guangzhou, China
C-Moll C-Dur, Galerie Hinten, Chemnitz, Germany
Peter Piek's Muur Schilderkunst, Kapitaal, Utrecht, Netherlands
Mannheim Piek, Kunstverein Peer 23, Mannheim, Germany
Peter Piek, Edition Benjamin Dodell, Bern, Switzerland
Das Sommerfest Im Herbst, PPZK Leipzig, Leipzig, Germany

2013

Kiel Dunkelkammer, Umtrieb Gallery for contemporary art, Kiel, Germany
Barcelona Painting, Mutuo El Muro at Mutuo Centro de Arte, Barcelona, Spain
Drawings, Mutuo Centro de Arte, Barcelona, Spain
Sommerfest Piek, PPZK Leipzig, Leipzig, Germany
Foshan Piek, Ninliho Gallery, Foshan, China
10 Jahre Umtrieb, Umtrieb Gallery for contemporary art, Kiel, Germany
Random Musings, Youme House Brooklyn, New York City, USA
Atelierkonzert, Altes Kraftwerk Bille, Hamburg, Germany
5 Jahre Gepard 14, Gepard 14, Bern, Switzerland

2012

Selbstportrait in 5 Teilen, PPZK Bern, Bern, Switzerland
Drawings, PPZK Bern, Bern, Switzerland
Bern Paintings, PPZK Bern, Bern, Switzerland
Collagen, Gepard 14, Bern, Switzerland
Neues 2, Neue Sächsische Galerie, Chemnitz, Germany
Neues Geiles Rundes von Peter Piek, PPZK Leipzig, Leipzig, Germany

2011

black sheep, Black Door Istanbul, Istanbul, Turkey
Seattle Moment Of Creating, Space, Seattle, USA
Galerie Weise, Chemnitz, Germany
Peter Piek, Galerie Süd, Magdeburg, Germany



oil on paper, 132 cm x 102 cm, 2017

Big thanks to my family, all the collectors, fans and lovers of my work!

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