



Portfolio

Sarah Lück

CV Sarah Lück

Born in 1980 in Hachenburg, Germany. Living and working in Rennes (France) since 2003.

SOLO EXHIBITIONS

- 2024 • *Possibles*, Exhibition at *Capsule Galerie*, Rennes.
- 2023 • *ACCrochage mixte*, Studio Cour Carrée, Pontault-Combault, Paris.
- 2022 • *News of Octopolis*, Gallery of the High School François Truffaut, Betton.
• Exhibition of residency, Contemporary Art Centre of Pontmain.
- 2019 • *In between here and there*, Exhibition of residency, Contemporary Art Centre of Iffendic.
• *Wild Mint*, Minuscule Galerie, Rennes.

COMMISSIONS, FUNDINGS AND OUTDOOR PROJECTS

- 2020 • *La roche*, Outdoor Exhibition with the Serial of sculptures, Landivisiau.
- 2019 • *Sans titre, Schiste*, under Commission of the Municipal Collection of Contemporary Art Rennes.
• *Herbes inutiles I*, under Commission of the Municipal Collection of Contemporary Art Montfort.
- 2018 • *Arrivals*, under Commission for the artistical loop-road, Superflux, Bazouges-la-Perouse, France.
- 2016 • Artist Support Funding, City of Rennes.
- 2014 • Artist Support Funding, DRAC, region of Bretagne.

GROUPE EXHIBITIONS (selected)

- 2024 • *(ongoing) Traversées*, Hôtel Le Cardinal, Capsule Galerie, Belle-Île-en-Mer.
- 2021 • *World Disappeared, Civilisation Appeared*, curator Karim Ould, Galerie Grand Angle, Rennes.
- 2017 • *Suggestions of Presentation*, Parlement de Bretagne, Rennes.
• *A Night On The Tiles*, Exhibition with Rika Tanaka and Camille Cros, Ferme Quincé, Rennes.
• *La vie immobile*, curator Johanna Rocard, Galerie 48, Rennes.
- 2016 • *Perspectives from an Attic*, Hôtel Pasteur, Rennes.
- 2014 • *Painting # 2*, curator Karim Ould, Contemporary Art Centre Le Volume, Verne-sur-Seiche.
- 2013 • *Talweg*, Outdoor exhibition, association Ultralocal, Rennes.
- 2012 • *15 Signs Of the Last Jugement*, Bon accueil, Rennes.
• *Heritage Days*, curating and participation at the outdoor exhibition, Pont-Péan.
• *Almost New*, Jardin Moderne, Rennes.
- 2011 • *Baustelle Fresco*, with Xurxo Duran, Galerie du 48, Rennes.

ARTIST IN RESIDENCY PROGRAMMES

- 2023 • *Residency* in the former shopping centre *Torigné*, Rennes.
- 2022 • *Contemporary Art Centre* Pontmain, Mayenne.
- 2019 • *L'aparté*, Contemporary Art Centre of the region of Montfort, Iffendic.

WORKSHOPS ANIMATION AND ART TEACHER

- 2020-24 • Art Teacher at the Football Academy of the Stade de Rennes.
• Instructor of Applied Arts, Vocational School of Ker-Lann, Bruz.
- 2022 • Workshop at the High-School *François Truffaut*, Betton.
• Workshop at the Primary School *Le Chat Perché*, Talensac.
• Workshop at the High-School *Louis Launay*, Landivy.
- 2019 • Workshop within several school classes, Contemporary Art Centre *L'Aperté*, Iffendic.
- 2017 • *Artistic Nomade Place*, workshop and public discussion within the project *Café 420*, Rennes.
- 2013-17 • Art teacher on different Middle Schools and Colleges, France.

DIPLOMA

- 2022 • Training course woodworking, AFDAS, Rennes.
- 2010 • DNSEP *Higher National Diploma of Visual Expression*, Ecole européenne supérieure d'art de Bretagne, Rennes.
- 2007 • DNAP *National Diploma of Visual Arts*, Ecole européenne supérieure d'art de Bretagne, Rennes.
- 2004 • DEUG I *Postgraduate degree of Arts*, University of Rennes II, Rennes.

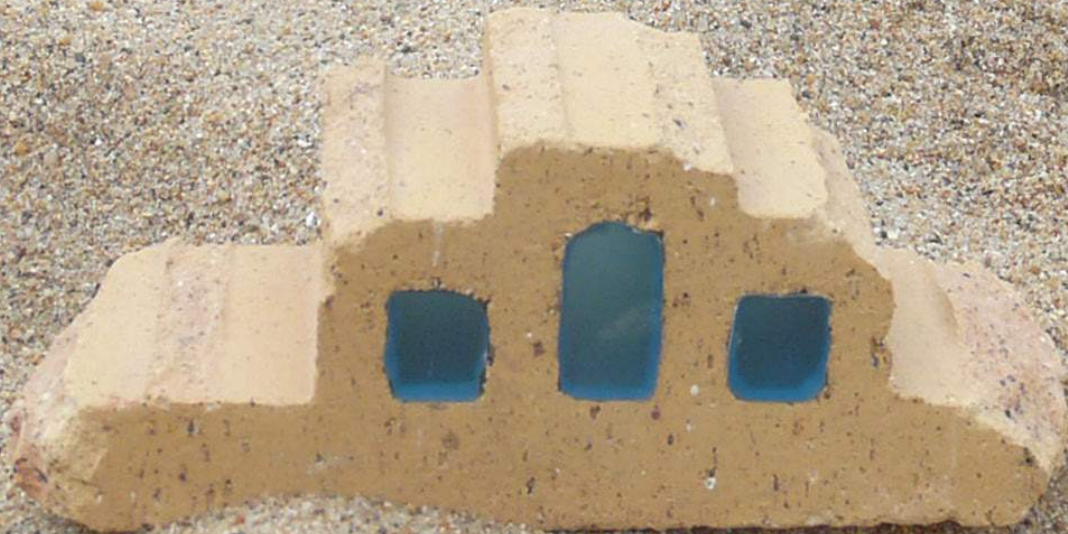
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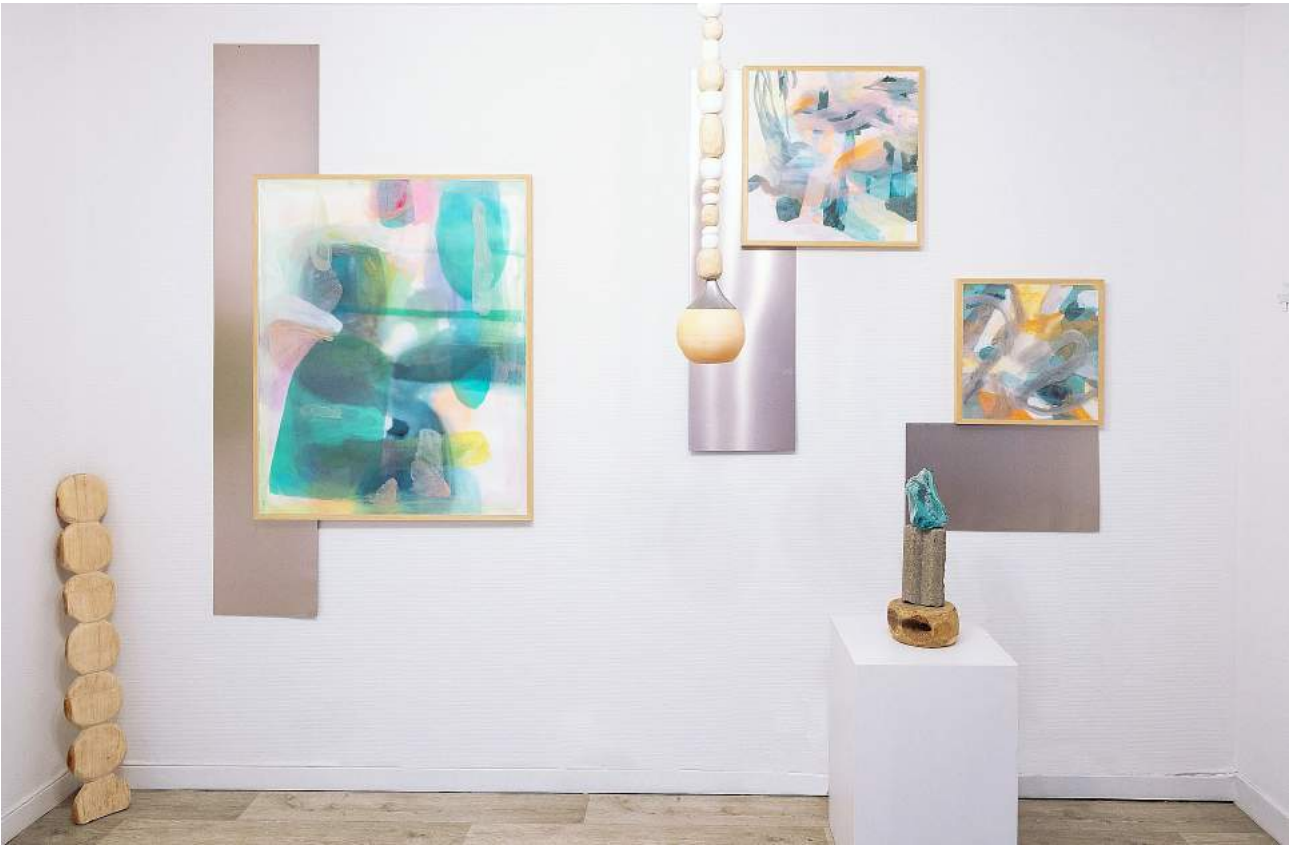
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At the crossroads of painting, sculpture, and modeling, Sarah Lück's work unfolds in fragile spatial constructions and delicate architectural objects. Her research explores the connections between gesture, form, and experience, within an economy of absolute means: primarily derived from salvage, her materials have the poetry of scraps, surfaces with jagged contours, and palpable previous lives. In the composite profusion or in the purity, her installations narrate a story where long memory rubs shoulders with the transience of everyday life, where natural raw materials embrace the pop colors of petrochemistry, where stability is never far from faltering.

Eva Prouteau, art critic. Excerpt from the exhibition text of the Pontmain Contemporary Art Centre, 2022.



Page Information of Contact
Taking a Sculpture for a Walk
2018
Brick and plexiglas at a beach of Brittany.

Page cover of the Portfolio
The cabin - 2022
Wood, plaster, vase, plant, metal, plexiglas. 100 x 100 x 200 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Guillaume Ayer.

Possibles 2024
View on the installation of the Exhibition, Capsule Galerie, 2024. With 3 paintings (Le plongeon II and III for the small frames and «Strates I» for the big frame), aluminium and 3 sculptures.



POSSIBLES

This exhibition presents installations and paintings created over the past three years by the German artist Sarah Lück. A graduate of the Rennes School of Fine Arts, the artist deploys her chromatic palette based on the progression of her intuitions. It is thus with serendipity that Sarah assembles colors, materials, and forms. Modular, interchangeable, these visual ensembles are constructed from plays of transparency and opacity.

In her studio in Rennes, the artist works on both painting and installations in the same day, each gesture constituting a reality made of fragments and impressions.

Amanda Jamme, art critic. Excerpt from the exhibition text «Possibles,» Capsule Galerie, Rennes, 2023-2024.



Further Page - Exhibition View:Loops 2023

Wood (linden) and copper. 51 cm x 116 cm. (each loop) © Photo Candice Hazouard.

Layers 2024 Acrylique painting, inch, aluminium, tracing paper, plastic, plexiglas, wood. 103 x83 cm. © Photo Candice Hazouard.

Exhibition View

In between two Waters (Version 2) - 2022-2024

Metallical structur, plexiglas, four paintings on canvas. 50 x 70 x 25 cm (each). © Photo Candice Hazouard.

SURFACES BOOGIE-WOOGIE

Sarah Lück invites you to dive into an universe where the boundaries between painting and sculpture blur to make way for a dynamic exploration of surface transformation. In this series of thirteen mural works, presented within the Cour Carrée studio, each piece is a step in a visual journey. Through Surfaces Boogie-Woogie, Sarah Lück plays with the disappearance and reappearance of shapes, colors, and materials, creating an choreography where each element finds its place in a continuous dialogue. Each work reflects a metamorphosis, where what was present in one piece seems to dissolve to be reborn in a new form in the next.



News from Octopolis 2022
Installation of 8 models on plinth. View on the exhibition at the Contemporary Art Centre of Pontmain 2022. © Photo Guillaume Ayer.

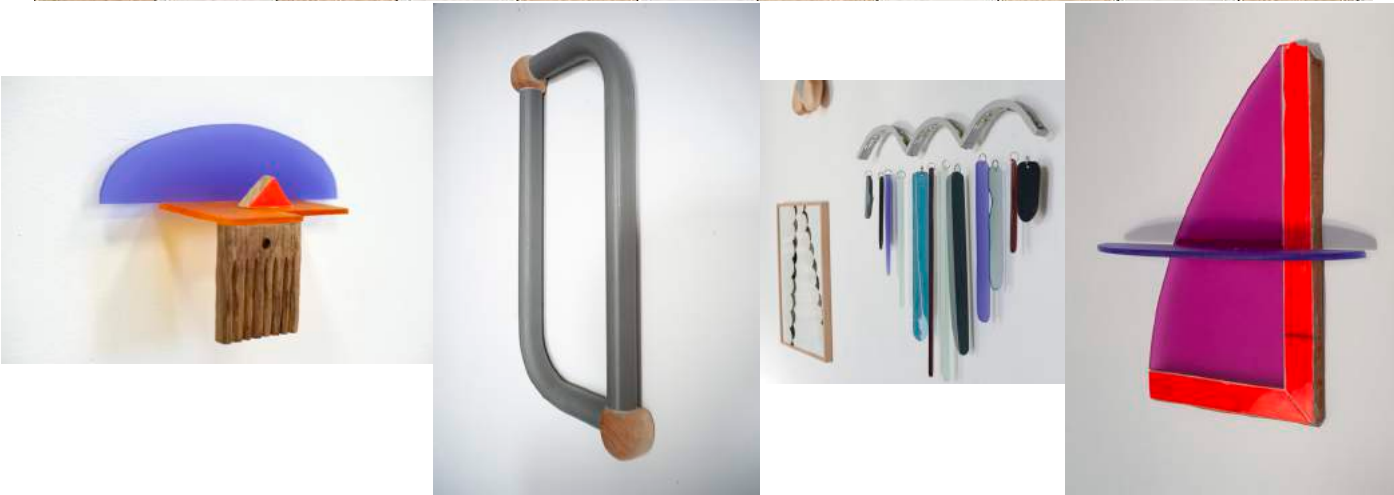
OCTOPOLIS

In March 2020, a new word entered into our vocabulary and our daily lives: «containment». To be able to continue her artistic activity during the pandemia, Sarah Lück began a series of eight small models presented on plinths of concrete: the artist installed her small miniature worlds in her studio with the desire to dive in, to escape inside of there.

At the same time, she discovered the existence of a place called Octopolis found by an international team of researchers who were exploring Jervis Bay, at the east coast of Australia. Located between 10 and 15 meters under the sea, measuring 18 meters long by 4 meters wide, this city was built by octopuses: it has walls and even underwater dens erected with sand and shells, probably remains of former meals. Another surprising fact: the octopuses, normally individual beings, are sharing this place one with the other: They can gather there, take a nap or and protect themselves from enemies.

The imagination of this city of octopus has come to mingle with Sarah Lück's models: all different, these eight micro-cities sometimes remind us on constructivism, sometimes on minimalism character, sometimes they look more like a playground with strange accessories. Glass meets concrete, balsa, plexi-glass, cardboard and plaster. Finally, a novelty of the period of the containment is the artist's practice of carving on wood of lime tree and stone.

Eva Prouteau, art critic. Text of the exhibition at the Contemporary Art Centre of Pontmain, 2022.



View on exhibiton
Surface Boogie-Woogie 2023-2024
Mixtes medias. © Photo Misha Zavalny.



News from Octopolis I
2020

Wood, plexiglas, glass, cartridge, copper on concrete.
30 x 30 x 56 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Guillaume Ayer.



News from Octopolis II
2020

Wood, plexiglas on concrete.
20 x 20 x 45 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Rika Tanaka.



News from Octopolis V
2022

Wood, plexiglas, plaster on concrete.
30 x 30 x 50 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Guillaume Ayer.



News from Octopolis VI
2022

Wood, plexiglas, soapstone, copper on concrete.
30 x 30 x 40 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Guillaume Ayer.



News from Octopolis III
2022

Wood and plexiglas on concrete.
20 x 20 x 54 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Guillaume Ayer.



News from Octopolis IV
2022

Wood, plexiglas, bois de placage, soapstone on concrete.
20 x 20 x 50 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Guillaume Ayer.



News from Octopolis VII
2022

Wood, glass, stone, plexiglas on concrete.
30 x 30 x 50 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Guillaume Ayer.



News from Octopolis VIII
2022

Wood, metal, plexiglas on concrete.
20 x 20 x 42 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Rika Tanaka.



MAKING OFF

For the residency at the Contemporary Art Centre of Pontmain, Sarah Lück proposes to enlarge those micro-cities of Octopolis in human scaled sculptures in which the visitor can dive in. The exhibition of Pontmain is structured as if the visitor is walking through a garden. Gilles Clément would have defined it like "a pleasant space, free and in some corners rather cluttered". The Pontmain exhibition is punctuated by stations, open spaces that suggest that the visitor is invited to make a contemplative stop. These installations, which invite the eye to discover new views, remind us of the construction of a park or a garden. There you can find ornamental constructions that take here the most diverse, even extravagant forms. The first constructions appeared in English gardens at the beginning of the 18th century: by their arrangement and their succession, they ensured the articulation of the points of view and punctuated the circuits of walk, becoming a support to the reflection, enriching the experience of space of a philosophical dimension. In the wake of the constructions, Sarah Lück weaves permanent links between her installations, the architecture that hosts them and the visitor's body, sometimes invited to sit or lie down, in search of make you dreaming away.

INVENTORY

Scraps of furniture or textiles, samples of plywood, plaster or cement, metal elements of construction, Sarah Lück composes by leafing through a multiplicity of materials. To this practice of stratified assembly, she adds a very original use of colour: brilliant or ultra-matt, assumed, abundant or partially retained, it appears in the form of frank surfaces and punctuates her sculptures. The fabrics, often stretched or floating in space, allow her to establish links between painting and sculpture, two-dimensionality and three-dimensionality, and to play differently with the diffusion of colour. Elsewhere, it is a translucent surface of coloured Plexiglas that entices the light and energizes the assembly.

Eva Prouteau, art critic. Text of the exhibition at the Contemporary Art Centre of Pontmain, 2022.



LA VIE DES LIGNES

At the beginning of the 20th century, the primitive avant-gardes find the way to abstraction in the geometrical simplicity and the raw materiality of totems. Archaism also resurfaced at this time: caves, megalithic alignments or burial mounds fascinated the sensibilities, concerned with the truth of materials, and privileging the technique of direct carving, working by hand on blocks of wood or stone. Verticality and the column, symbols of the desire for elevation, become the image of the axis of the world (axis mundi), which connects the earthly and the celestial. Constantin Brancusi realizes the abstract synthesis with the Endless Column, which sets important milestones such as the abandonment of the base and the repetition of geometric modules.

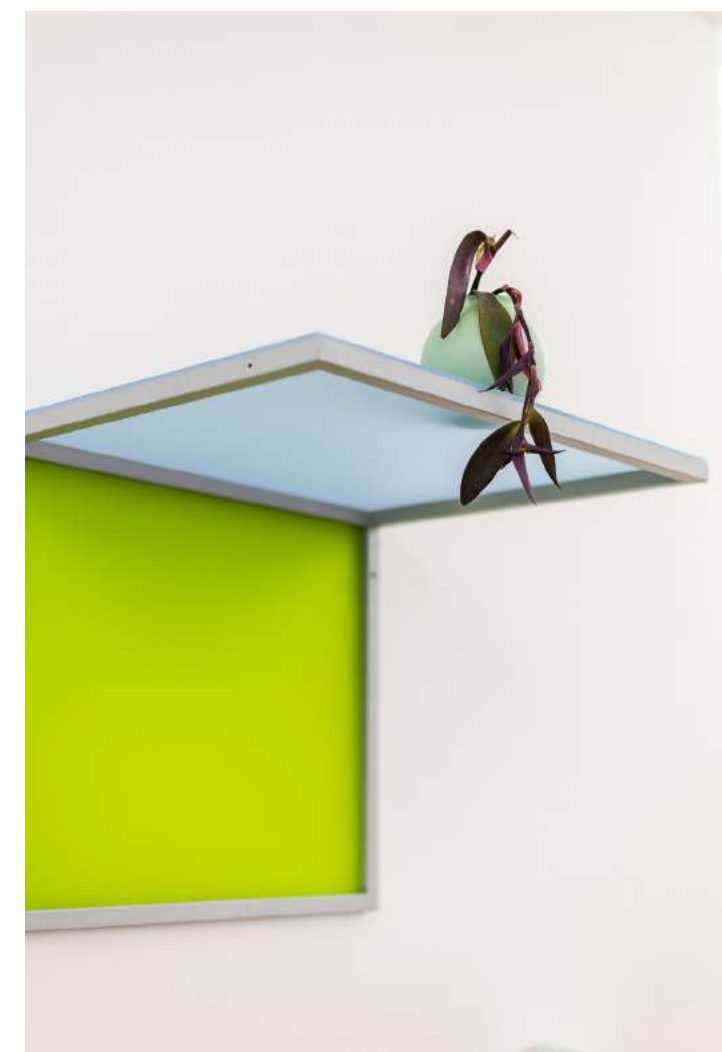
It seems that Sarah Lück's installations assume the heritage of this thought of the primitive cairn and the column, recurrent motifs in the exhibition. Other tensions are expressed in her forms: highly graphic, certain tapered structures evoke the principles of linear sculpture, allowing for writing and drawing in space, identifying an essential dynamic through line, transparency and emptiness. Between flatness and volume, these works play with the shadow they cast, which recalls their openwork materiality. Finally, the circular motif and the wavy vibration of the surfaces, whether in its industrial origin or sculpted by the artist, are manifested in several installations.

Eva Prouteau, art critic. Text of the exhibition at the Contemporary Art Centre of Pontmain, 2022.

Steps at 23h23 - 2022

Installation, wood cutting, painting of the serial «Diving». Wood, concrete, metallical plank, parpaing, plant. 200 x 200 x 400 cm.
Exhibition view, Contemporary Art Centre Pontmain, 2022. © Photo Guillaume Ayer.





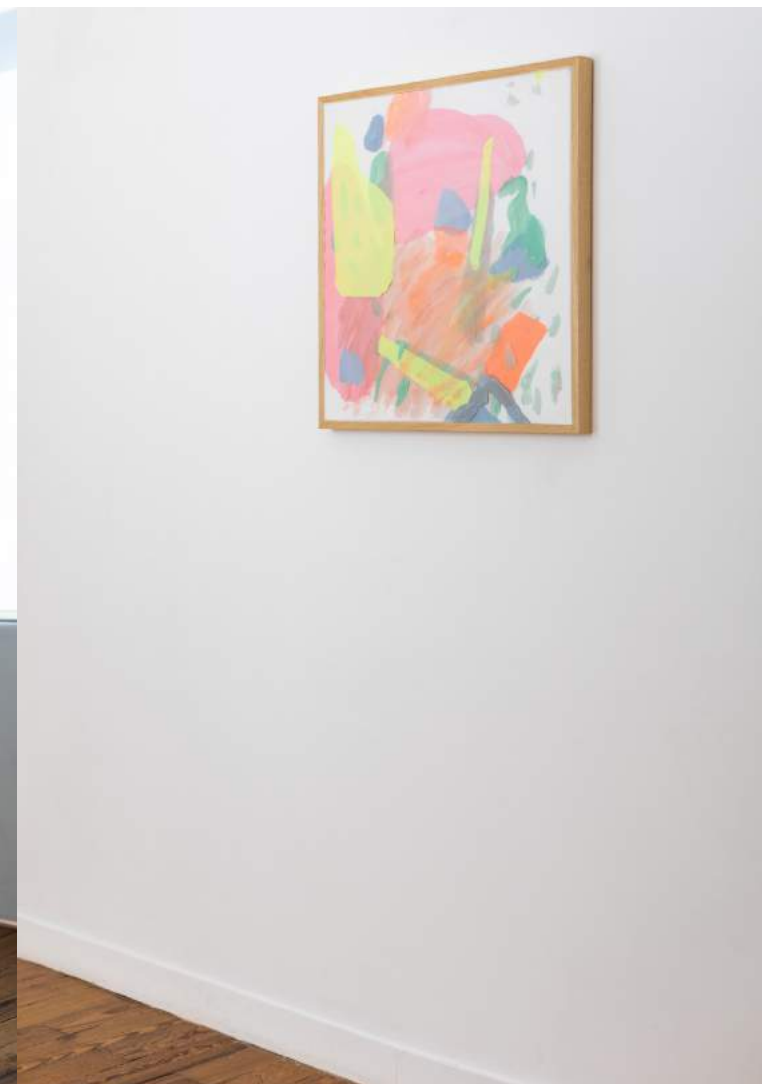
In Between two Waters 2022

Metallical structur, plexiglas, four paintings on canvas, plant and a wooden bench.

Exhibition view Contemporary Art Centre Pontmain, 2022. With Stéphanie Miséry, director of the Art Center. © Photo Guillaume Ayer.

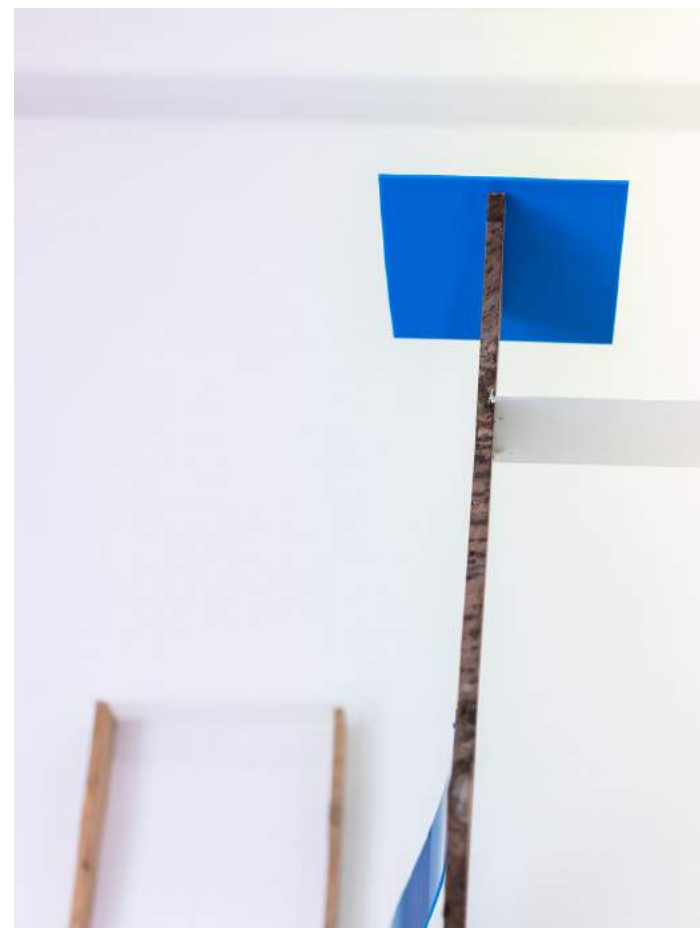


The cabin 2022
Wood, plaster, vase, plant, metal, plexiglas. 100 x 100 x 200 cm.
Exhibition view Contemporary Art Centre Pontmain, 2022.
© Photo Guillaume Ayer.



Bus Stop 2022

Assembly, cloth patchwork.
Wood, metal, cloth, cushions.
Exhibition view Contemporary Art Centre Pontmain, 2022.
© Photo Guillaume Ayer.



Blue Passage 2022
Wood, plexiglas, sculpture of soap-stone. 280 x 100 x 280 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Guillaume Ayer.



AMERICAN FRAME

In the exhibition, Sarah Lück presents various autonomous paintings: their rather thick frame which is squared. The artist has multiplied layers of translucent Plexiglas, sheets of paper or printed transparencies that she has painted with ink, gouache or acrylic. These multi-layered compositions, with loose brushstrokes and soft colours, defy traditional perspective to create what Marcel Duchamp would describe as a "third dimension without recourse to perspective." With points of focus and breakthroughs in the material, these games of foliage combine phenomena of transparency with phenomena of occultation, association between the visible and the invisible, between time and space. Those pictures will meet in installations of multicolored three-dimensioned forms and objects.

Diving I -2022

Assembly and painting on plexiglas, wood, metal, copper. Painting 50 x 50 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Guillaume Ayer.

Diving II -2022

Assembly and painting, concret, plexiglas, glas. Painting 40 x 40 cm.
Exhibition view Contemporary Art Centre Pontmain 2022.
© Photo Guillaume Ayer.



The passenger 2022
Painting of acrylic on glass frame.
Exhibition view Contemporary Art
Centre Pontmain, 2022.
© Photo Guillaume Ayer.

LOOPING TRAVELLING

Another glass frame animates paintings: its mechanism comes from luminous paintings, frames that are often decorated with waterfalls and give the illusion of movement. Sarah Lück has replaced this cliché with a more surprising landscape: cairns that scroll one after the other, primitive elevations closer to the wobbly heap than to the learned feat of construction, looped in an infinite travelling shot. In German, the cairns are called Steinmann, which literally means "man of stone": an etymology that joins the discreetly anthropomorphic representations of Sarah Lück, whose intuitive art never ceases to create new resonances in the rich heterogeneity of life.

Eva Prouteau, art critic. Text of the exhibition at the Contemporary Art Centre of Pontmain, 2022.



THE ROCK

In the park of Kréac'h Kélenn, Sarah Lück has imagined a series of monumental sculptures made from assemblies of various materials. Hybrid sculptures transformed into meaningless elements, they take place on a hill near the manor.

Text of the exhibition «Outside The Walls», Prizewinner at the Cultural Service of Landivisiau, 2020.



The Rock
2020 View of the installation
Parc Kréac'h Kélenn, Landivisiau.

The Rock
2020 Detail of the installation,
Parc Kréac'h Kélenn,
Landivisiau.

WILD MINT

For the Wild Mint exhibition the Sarah Lück worked with polished glass, brick and cinder block scraps with angles rounded by time. These are industrial materials, which have been marked by the passage of time over several decades. By this title the artist wishes to make a recall to the wild mint, a herbaceous full of virtues. It is a vigorous plant that resists cold and heat and adapts to many situations. The scraps of industrial materials also continue to spread the beaches, even if they are no longer useful for long time. The title also recalls the wild spirits, the Wild Minds.



Wild Mint
2019 View on the Exhibition. La
minuscule galerie, Rennes.
© Photo Agathe Halais.





IN BETWEEN HERE AND THERE

Sarah Lück's sculptural production cannot be viewed as a progression or the development of a clearly stated program. Her work seems to follow no protocol or specific rules, making it initially difficult to grasp in its entirety. However, certain forms, or rather certain manufacturing processes, are recognizable. Like musical leitmotifs, they punctuate the artist's continuous production without showing any particular intentionality. These processes are most often ancestral, even archaic. One first notices the stacking, the superimposition, or the patching. It is not a matter of technical mastery or any search for perfection; quite the opposite. Despite the repetitive gestures, the pieces retain a degree of brutality, of something elemental. There is something of the dolmen, the enigma of the megaliths in Sarah Lück's erected amalgamations. More than that, there is something of the cairn, this type of artificial stone pile sometimes meant to mark a place or a specific site.

Quentin Montagne, Excerpt from the exhibition text «Between Here and There,» Exhibition L'aparté, Contemporary Art Venue, Iffendic, 2020.

Entre ici et là II

2019 red concrete, stone, plexiglas, wood. 12 x 32 x 25 cm. L'aparté, Lieu d'art contemporain, Iffendic. © Photo Cyril Andres.



Broom Bristle

2019 Concrete, broom bristle. 30 x 20 x 24 cm. . L'aparté, Lieu d'art contemporain, Iffendic. © Photo Cyril Andres.

Entre ici et là IV

2019 Concrete, glass, wood. 44 x 17 x 19 cm. L'aparté, Lieu d'art contemporain, Iffendic. © Photo Cyril Andres.

Lipstick

2019 Wood, plexiglas, stone. 77 x 16 x 15 cm. L'aparté, Lieu d'art contemporain, Iffendic. © Photo Cyril Andres.

Next page

Entre ici et là

2019 View on the Installation. L'aparté, Lieu d'art contemporain, Iffendic. © Photo Sophie Marrey.





ARRIVALS

Sarah Lück's sculptures are assemblies of machined and industrial materials such as cinder blocks, plexi-glass, parquet slats or glass bricks. She picks from a stock made in her studio, and, through a game of combination, conceives ephemeral or perennial works. Forms and materials intertwine and constitute colourful and unstable structures that question waste as a reflection of a consumer society pushed to its climax. In Bazouges, she presents a work consisting of a green roof and sculptures. Entitled *Arrivages*, it alludes to an ancestral tradition of superimposing natural elements harvested during walks to indicate a landmark. The works installed on the floor are made from this principle: the artist has identified the industrial and architectural elements characteristic of the town and, by assembly, brought them together to create sculptural forms.

Superflux, *Experimental Site of Art*, text of the exhibition, 2018.



Arrivals

2018 Mixed media on a green roof.
Outdoor exhibition *A ciel Ouvert*,
Contemporary Sculpture Walk, Superflux-
Bazouges-la-Pérouse.

Arrivals

2021 View after the deslocation of the
serial on a wall of the town of Bazouges-la-
Pérouse.



Arrivals

2018 Mixed media on a green roof.
Outdoor exhibition *A ciel Ouvert*,
Contemporary Sculpture Walk,
Superflux, Bazouges-la-Pérouse.



ROCKS, BRICKS AND CONCRETE

On the evolving forms of Sarah Lück's skilfully arranged sculptures hovers the shadow of monolithic alignments. Stacking, balancing and nesting games, the sculptures are colored traps that divert our gaze from the link, from the junction of materials, this interstice where the mysterious part of a humanity inhabited by the need to give forms to the invisible, to the incomprehensible, to existential answers. Sarah Lück manipulates her recycled materials like pieces of a puzzle and shows a world of architectural variations that cross history, from the totem to the menhir, from the hut to the utopian architecture.

Karim Ould, text of the exhibition *Dissapeared Worlds, Civilisations Recovered*, Grand Angle, Rennes, 2021.

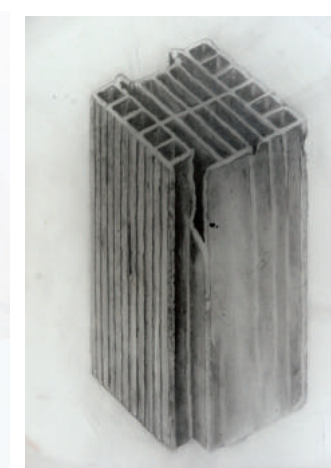
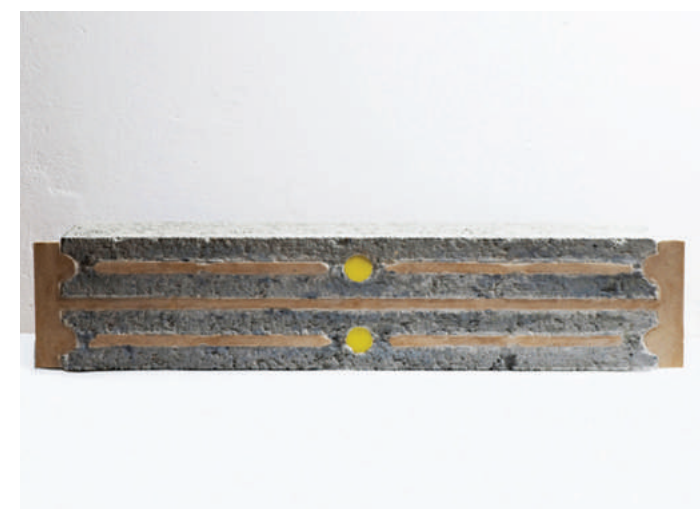
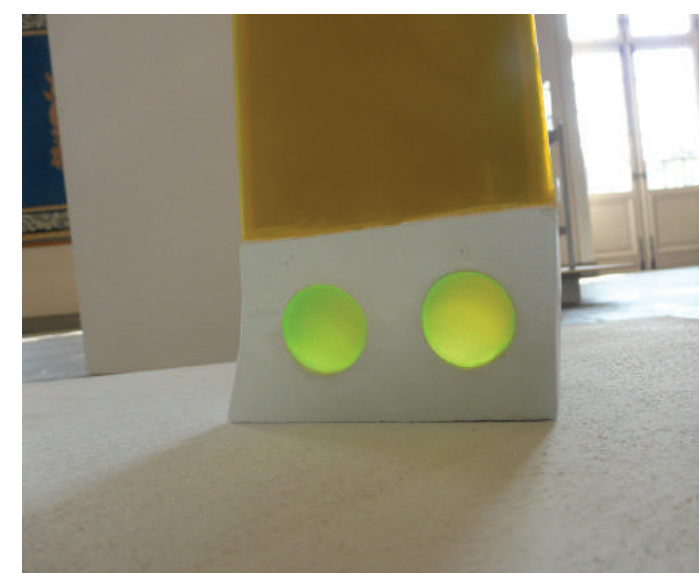
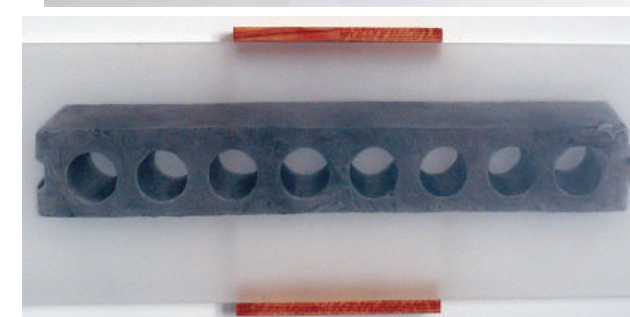
Rocks, Bricks and Concrete
2017-18 View of the exhibition *Ateliers*
Portes Ouvertes, 2018. © Photo
Catherine Duverger.



Untitled, Shale
2019
shale, plexiglas, wood,
77 x 24,5 x 13 cm.
Municipal Collection
of Contemporary Art of
Rennes.



Shale II
2019 Shale, plexiglas,
wood. 16 x 30 x 10 cm.
© Photo Cyril Andres.



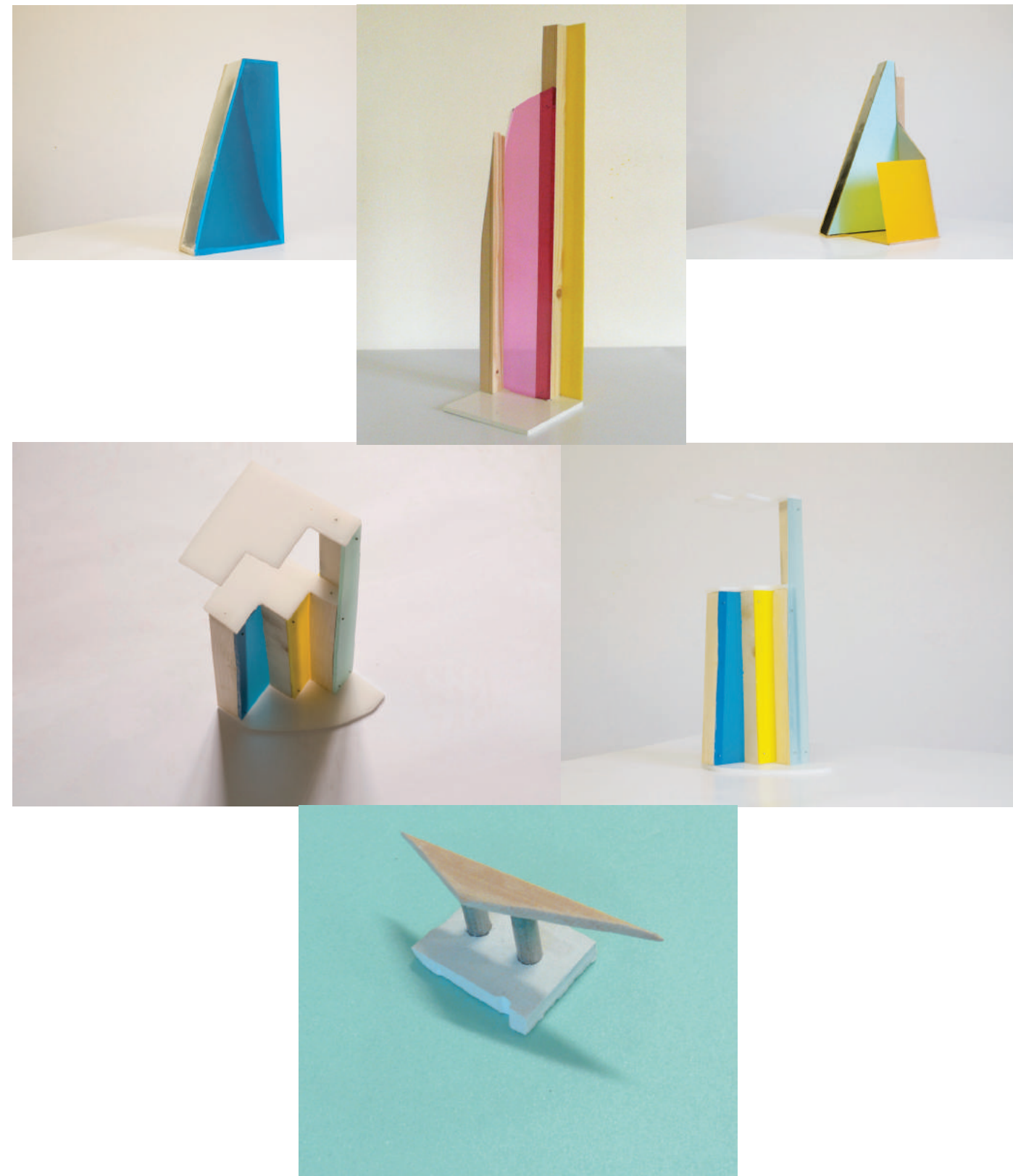
Suggestions of Presentation
2017 View of the exhibition. Sculptors
and drawings with pencil on plexiglas.
Parliament of Brittany.



VIEW-CONSTRUCTIONS

is a collection of sculptures. These are constructions in the form of models that are self-sufficient: they form an architecture of abstract and imaginary structures that cohabit on the same platform.

View-Constructions
2015/17 plaster, wood, plexiglas, painting.
© Photo Vincent Franchellin.



View-Constructions
2016 / 17 View of the exhibition
Perspectives du grenier, Hôtel Pas-
teur, Rennes.
Plaster, wood, plexiglas, painting.
© Photo Vincent Franchellin.



WILD GROWTHS

Wild Growths is a garden of indefinable plants. The original title «*T'es une fleur rare*» (French: *You Are A Rare Flower*) indicates that a weed is also a plant. Sarah Lück let this series grow with the simple reason that sometimes it is pleasant not to censor and to follow intuition. Every weird «sculpture» may exist in this garden.

Wild Growths
2015. Mixed media, various sizes. Exhibition view *La vie immobile*, Galerie 48, 2017.



CONSTRUCTION POUR COLLINE

The site of the former ore mines is today a large-scale wasteland. Between wild plants you can still see ruins of the former human activity on the spot. On the occasion of the *National day of Cultural Heritage*, the artist invites the audience on a tour of this property. She produced six *assemblages* that marked different viewpoints. These works can be seen, on one hand, as sculptures, on the other hand as signage, balustrade, and armrest.



Construction pour Colline I - VI
2012 Mixed media and different materials found on place.
Exhibition *Days of Cultural Heritage*, mining site of Pont Péan, 2012.