





L'Enfant et l'Architecte, pastel sec, 47 x 35, 2000

Conception et réalisation : **galerie anne-marie et roland pallade**

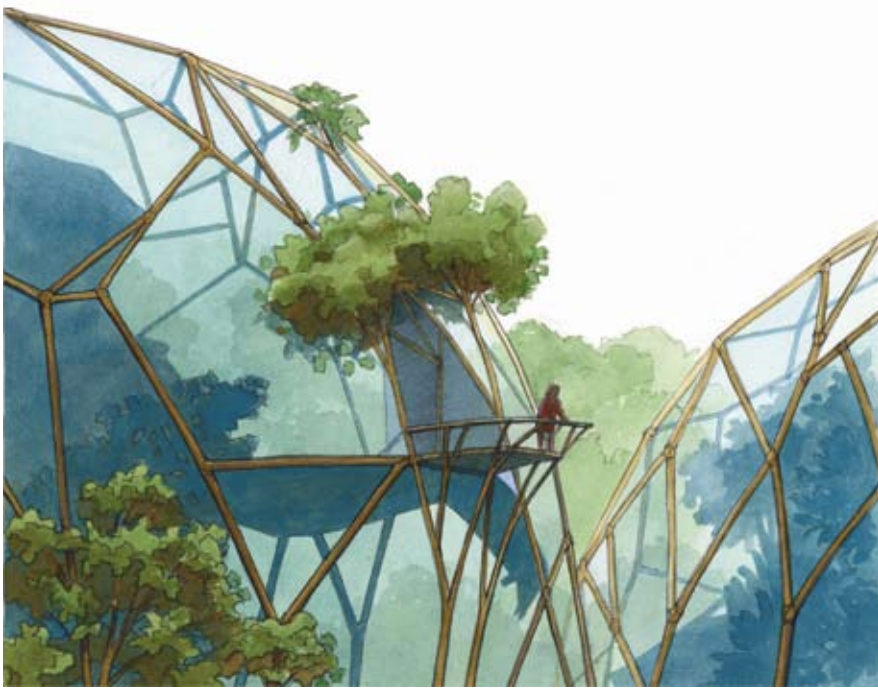
Texte : **Pierre Loze**

Traduction : **Ann Cremin**

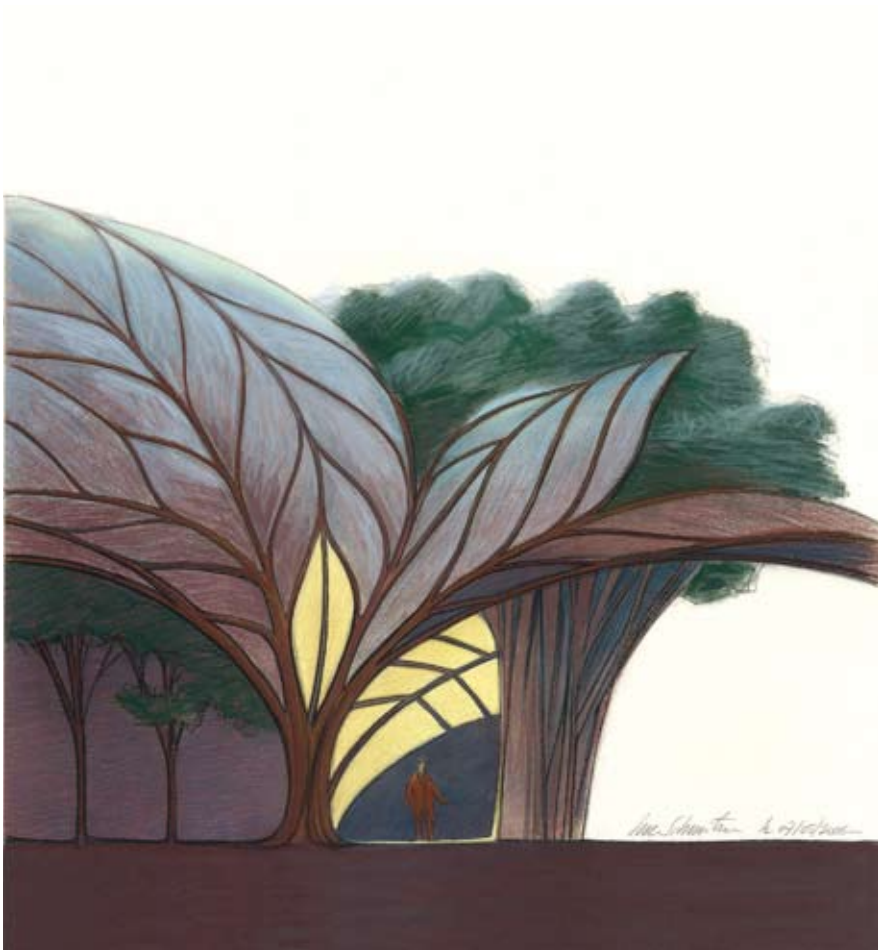
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Le balcon des habitarbres, aquarelle et crayon de couleurs, 70 x 70, 2006



Couverture Archiborescence, aquarelle, 70 x 70, 2006

Luc and François Schuiten

Their drawings are similar, and they are sometimes confused, all the more so as they have signed some albums together. They share the same passion for architecture born of a common education, the same capacity to suggest through it spaces and a journey in time. There is, however, a profound difference in their approaches, which is the one that could be made between imagination and the imaginary.

Luc invents and draws architectures and possible cities, based on future hypotheses and anticipation. He projects himself totally in this time-to-come, and through these images, he takes us with him into an active and adventurous exploration. The narration he sets up is that of the society in which we live, whose strings he pulls as far as he can, while preserving the notion of a continuity between the ages and the problems that we know and the one we see represented. We are like the characters who live in his architectures, invited to enter them, to climb up its foliage, to share the vertigoes they summon up, vertigoes simultaneously spatial and temporal, all the more impressive since these cities and architectures are careful to offer sufficiently concrete solutions to be envisaged as viable someday. On looking at them, we take place in those societies and in the organizations and habitats that they offer. However, the technical hypotheses that underlie these leafy cities, suggested with a certain precision, are not yet resolved. We are invited to carry them out in the future. Luc Schuiten is not a technician but a visionary and his drawings are inscribed in the rich tradition of the Utopian architects, which has nourished architectural and town planning reflection since the Renaissance. He uses his imagination in order to enlarge the real, to push back the frontiers of the possible, he uses it to project us via his drawings as far as possible inside humanity's destiny, and that is indeed the source of the delicious sensation, of freedom and of emancipation of our limits, which they provide.

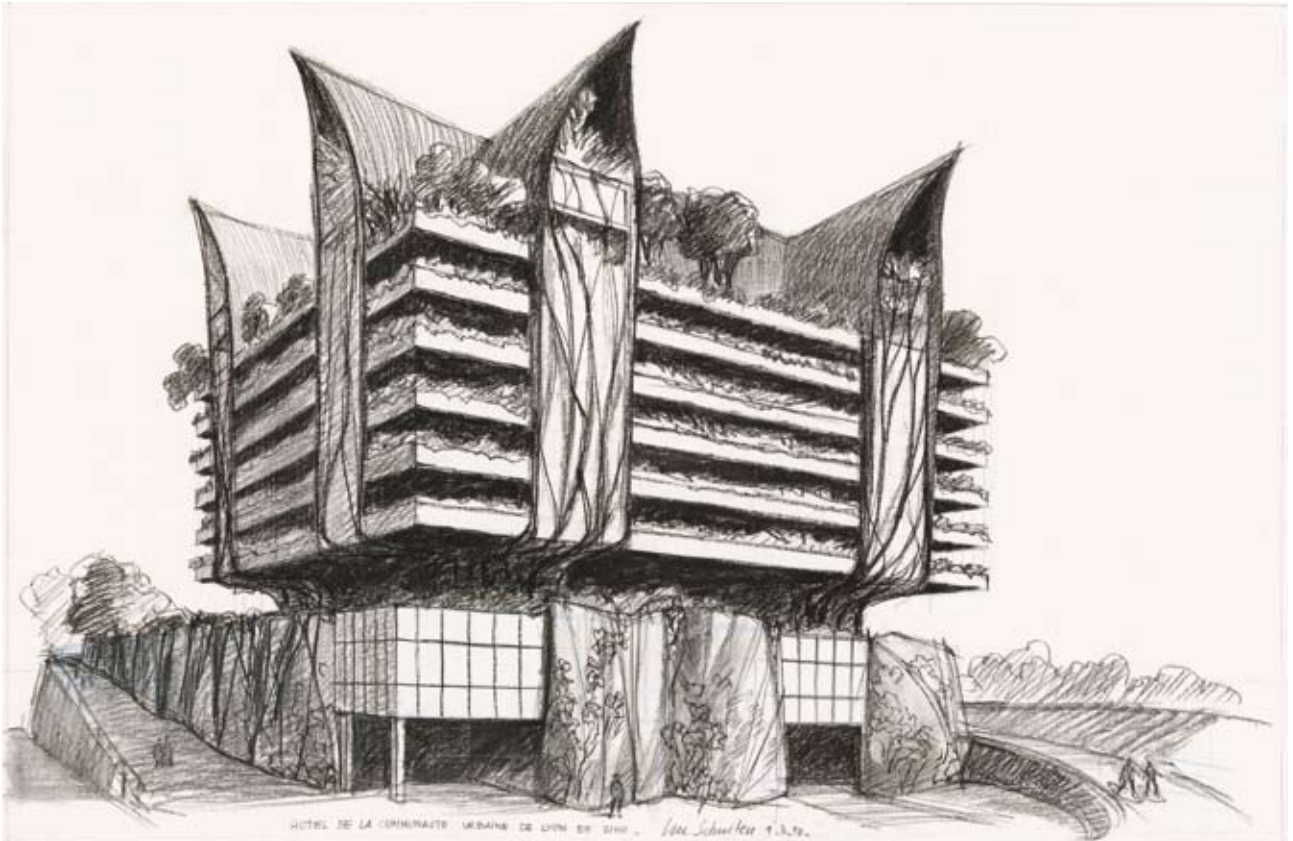
François Schuiten's art settles into our imaginary without any other aim than that of pure delectation. With the same talent as a draughtsman, he offers a totally different approach. He reshuffles time's cards and combines architectures of various periods, intermingling embellished memories of times past with suggestions for future civilizations, installing characters and building up a narrative. We are the amazed spectators of the scenery that he sets out and of his fascinating symmetrical tales, in mazes or in puzzles, that carry us off into a spacio-temporal walk-about, a source of dizzying sensations. But there is not, in him, the slightest wish to show us a way towards a world to come, and dreaming is thus freed from any form of constraint: the brain no longer needs to encumber itself with the reality principle, it floats within the entertainment beyond the laws of physics and of morality, it gives itself up to the subconscious. A delightful eroticism, in fact, spices up these images wherein the past's dust meets the future dawns to come, in magnificent stage sets, enlivened by characters wearing costumes taken from biblical times. The armed monumentality of that freedom can also tend towards frightening, chaotic images, associations that stir up the soul's depths, unbelievable vertigoes, but all the more delightful for that.

Such are the various orientations taken by these artists, born into the same family, and with the same education, Luc being twelve years older than his brother François, whose beginning he helped encourage by participating in his works, specifically with his advice and his contribution as a script writer.

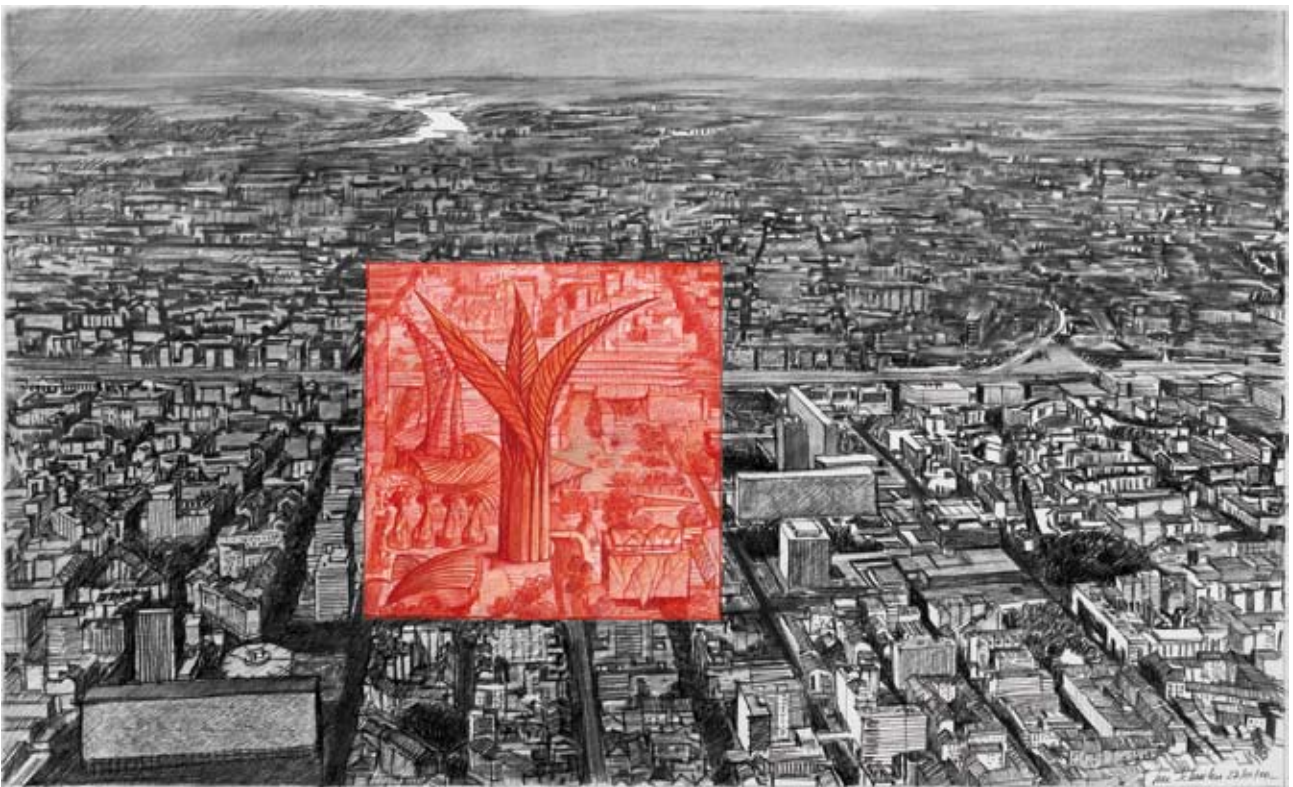
Pierre Loze
Translated in English by Ann Cremin



Arpajon, aquarelle - encre - crayon de couleurs, 100 x 80, 2013



Hôtel des communautés de Lyon, fusain, 60 x 84, 2010



Lyon en rouge et noir, fusain et crayon de couleurs, 100 x 150, 2010



Lyon de haut, aquarelle et crayon de couleurs, 84 x 120, 2010



Lyon de nuit, pastel sec 100 x 150, 2010



Maquette Velusome, bois sculpté, 40 x 60 x 40, 2008



2000

2010

2020

2030

2040



2000

McShan

2010 k. 27.06.12.

2020

2030

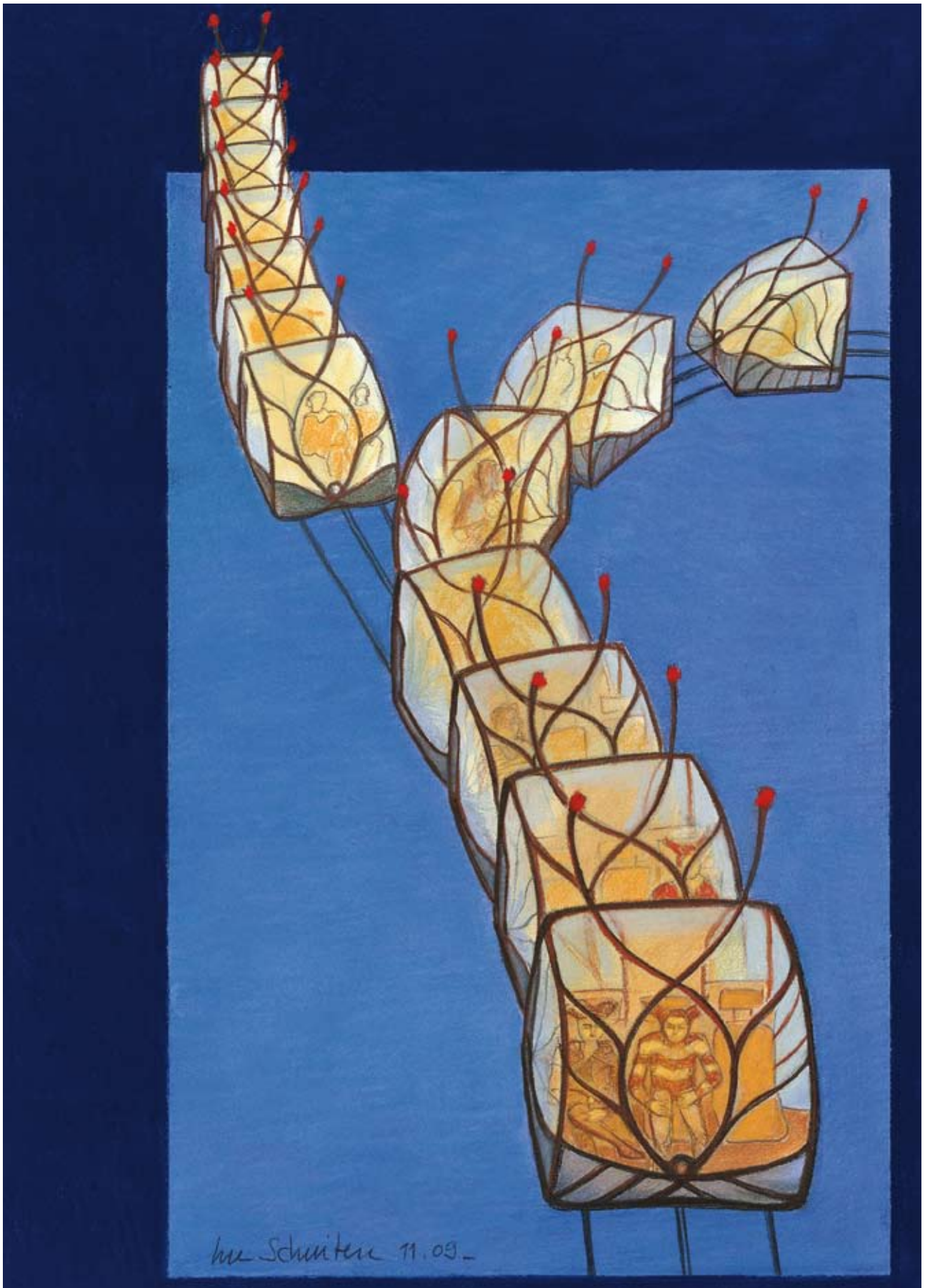
2040



Shanghai en 4 dimensions, aquarelle, 122 x 200, 2012



Le Tram de la côte, pastel sec 100 x 80, 2010



Affiche après le pétrole, pastel sec, 100 x 70, 2009

Luc SCHUITEN en quelques dates

- 1944 Janvier : naissance à Bruxelles.
- 1967 Diplôme d'architecture de l'Académie Royale des Beaux-Arts de Bruxelles.
- 1976 Début des études de l'archiborescence : maison autonome et écologique Oréjona.
- 1977 Premier projet des habitarbres.
- 1980 Première cité archiborescente dans la bande dessinée *Carapaces* en collaboration avec François Schuiten.
- 1999 Sortie du porte folio : Evolution d'une rue de 1850 à 2150.
- 2006 Novembre : sortie du livre *Archiborescence* .
- 2010 Exposition à Lyon sur 4.000 m² à la Sucrière.
- 2012 Plantation des premiers arbres d'une cité végétale à Arte Sella en Italie.
- 2014 Exposition avec François Schuiten à la galerie Anne-Marie et Roland Pallade.
- 2018 Réalisation d'une première maison archiborescente expérimentale pour l'architecte et sa famille.
- 2031 Rédaction des mémoires de L.S.
- 2035 Mort accidentelle de L.S. lors d'un vol d'essai en ornithoptère à ailes battantes..
- 2040 Suite aux multiples catastrophes climatiques et environnementales de l'année 2038 redécouverte de l'archiborescence et décision de l'ONU d'inscrire en priorité la poursuite des recherches entreprises naguère par Luc Schuiten pour la sauvegarde de la planète.
- 2055 Première cité archiborescente : modèle archaïque de piètre performance ; elle sera abandonnée cinq ans plus tard.
- 2062 Mise au point de la première vraie cité archiborescente aujourd'hui encore en fonction au Danemark.
- 2097 Inauguration de la première cité tressée à Bruxelles à l'emplacement d'une ancienne usine d'assemblage de voitures.

Principales publications

Carapaces, cycle des Terres creuses, 1980, en collaboration avec François Schuiten, bande dessinée, éditions Casterman.

Zara, cycle des Terres creuses, 1985, en collaboration avec François Schuiten, bande dessinée, éditions Casterman.

Nogegon, cycle des Terres creuses, 1990, en collaboration avec François Schuiten, bande dessinée, éditions Casterman.

Habitarbre, éditions Mardaga, septembre 2006

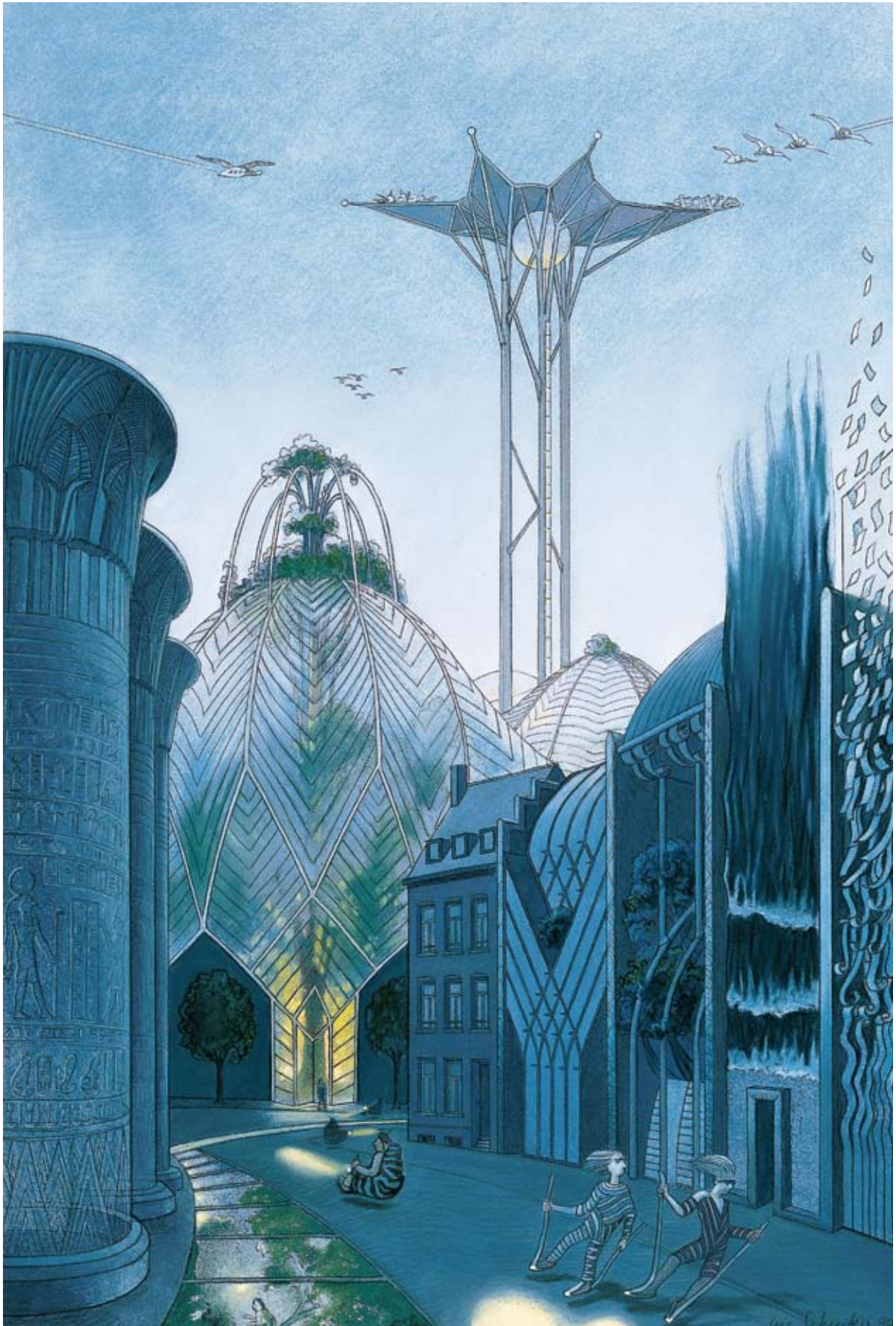
Archiborescence, éditions Mardaga, octobre 2006

Vegetal city, éditions Mardaga, mars 2009

Vers une cité Végétale, éditions Mardaga, 2010.

La maison des papillons, en collaboration avec Maya Schuiten, 2014, édition La renaissance du livre.

.....En préparation pour février 2015 : **Mystères et Boules de gomme**.



Une rue en 2150, pastel sec, 105 x 75, 1999

Luc SCHUITEN

du 11 décembre 2014 au 24 janvier 2015

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