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News

Montréal - 27/08/2013
Sylvie Fortin appointed Executive and Artistic Director of La Biennale de Montréal

The Biennale de Montréal has announced Sylvie Fortin as Executive and Artistic

PHILIPPE DECRAUZAT

Mara Hoberman

Praz-Delavallade



Philippe Decrauzat, On Cover, 2013
 acrylic on canvas
 70 x 70 cm - 27 1/2 x 27 1/2 inches
 Photo credit : Rebecca Fanuele
 © the artist & Praz-Delavallade, Paris

Turning exhibitions into experiential environments is one of Philippe Decrauzat's specialties. Another is his use of optical illusions to describe volume and distance. Combining both of these practices in a deceptively minimalist installation of three paintings and one sculpture (all 2013) in Praz-Delavallade's narrow gallery, Decrauzat laid compelling groundwork for a reconsideration of dimensionality and perspective across two- and three-dimensional artworks.

The first work encountered, *Folding*, is a site-specific sculpture that replaces the gallery's entire back wall with a white-painted five-tiered platform. Architectonic but non-functional (too narrow for bleachers and impassable as a stairway), the sculpture grazes the ceiling at one end of the room and gradually slopes downward toward the far corner. Like pleats in a Japanese folding fan, the edges of the steps draw closer together as they span the wall, implying eventual convergence at a vanishing point beyond the gallery. Referencing the principle of linear perspective, Decrauzat's three-dimensional orthogonals bring a two-dimensional optical illusion into the gallery's physical space — if only to push it back out again, pointing past the realm of reality.

On the opposite wall, three paintings from "On Cover," a series inspired by a moiré pattern that graced the cover of *Scientific American* in 1963, feature hallucinogenic superimpositions of red and blue curvy lines. Like the Op Art painters with whom he is often compared (François Morellet, Bridget Riley, Victor Vasarely), Decrauzat negates the picture plane with an illusion of volume and motion. Even a slight head-tilt in front of one of these paintings causes purplish waves to seemingly bulge or recede from the canvas surface. The paintings' relative size and location further underscore the impact perspective has on perception. Scaled according to the gallery's peculiar layout — a

Announcement for the selection of the Centro Pecci's new director.

Xavier Hufkens



Executive and Artistic Director, responsibl...

Rome - 01/08/2013
Hou Hanru appointed new Artistic Director of MAXXI

Independent curator and critic Hou Hanru has been appointed the new artistic director of the Nationa...

Los Angeles - 24/07/2013
Jeffrey Deitch leaves MOCA

Jeffrey Deitch will be retiring as director of L.A.'s Museum of Contemporary Art at the end of thi...

Hong Kong - 17/07/2013
Mr Doryun Chong appointed Chief Curator for M+

The West Kowloon Cultural District Authority have just announced Doryun Chong as chief curator of M+...

- 15/07/2013
Martin Clark as new director of Bergen Kunsthall

Martin Clark, currently Artistic Director of the Tate St Ives in

Cornwall, has been announced the ne...

perspective has on perception: seated according to the gallery's peculiar layout — a corridor that progressively widens into an open room in three distinct sections — the square paintings are each centered on parallel but noncontiguous stretches of wall. Recalling the notion of folded space explored in the facing sculpture, this installation of paintings also effectively links the viewer's experience of a two-dimensional optical illusion to architecture and three-dimensional space.

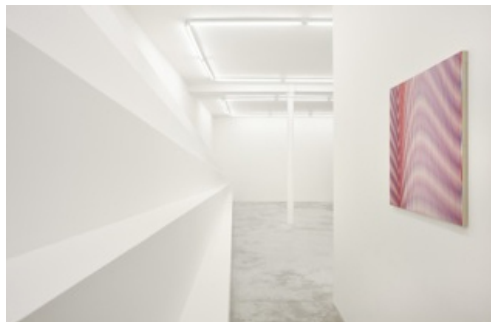


Photo credit : Rebecca Fanuele
© the artist & Praz-Delavallade, Paris

REVIEW 5.11.2013

Events _____

Dublin
Begins: 06/09/2011
Finish: 31/10/2011
Dublin Contemporary

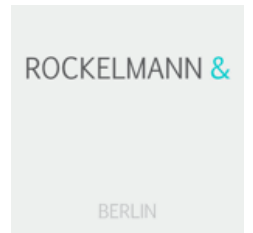
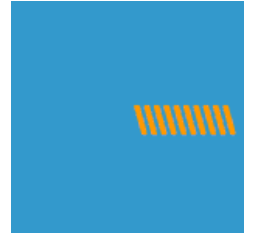
Berlin
Begins: 08/09/2011
Finish: 11/09/2011
Berliner Liste

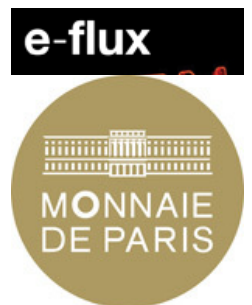
Shanghai
Begins: 08/09/2011
Finish: 10/09/2011
ShContemporary



collezione maramotti







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