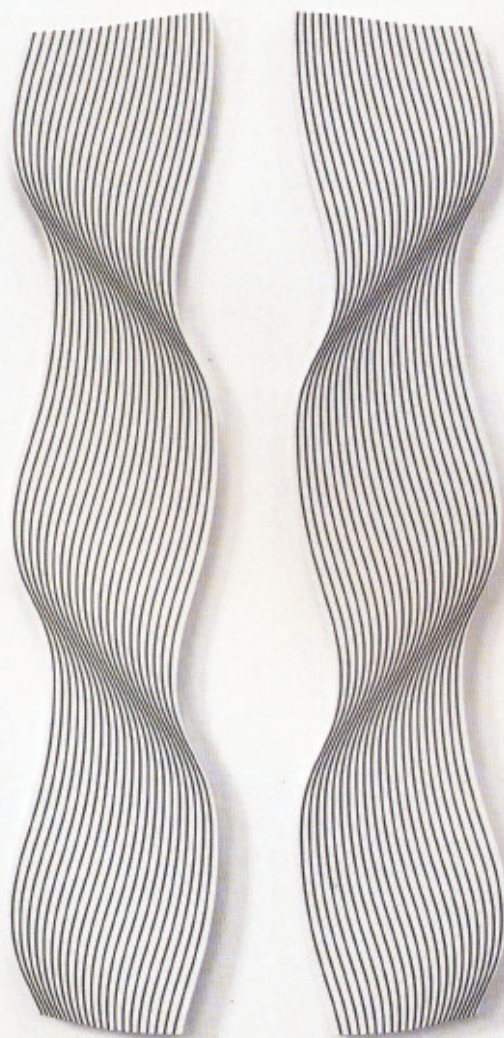


Spring 2015

NO 10

Philippe Decrauzat



Philippe Decrauzat's practice outsmarts the traditional passivity of painting, with its spatial presence, its effects, and its sources. The formal and chromatic vocabulary used by the artist in his paintings is exceptionally restrained. It usually consists of a multitude of lines, alternately straight, undulating, parallel, overlapping or even interwoven, which generate powerful *moiré* effects. The shaped cut, usually symmetrical, of certain frames sometimes extends or reinforces the effect of twisting, giving even the impression of a real U-turn, where the painting, although flat, seems to be turning round on itself. [...] The eye is no longer flattered but rather heckled; it experiences both its own elasticity and a *continuum* which is as fascinating as it is elusive, as it evolves in a visual universe without a beginning or an end, with no centre or periphery, without a right or wrong side.

Contemplation of these paintings thus triggers a "kinetic" vertigo, one could say, associating the artist with the abstraction of the 1950-1960's, as much as his work translates a particular awareness of the instability of reality, constant tension between order and chaos. Nonetheless, and it is a fundamental difference, the geometry of this radical visual regime is supposed to be intimately linked to the imaginary universe from which it is born; to put it in architectural terms, the "façade" of the work is, for Philippe Decrauzat, only the emerged part of an underlying structure.

As concentrated, efficient and minimalist as it may seem, each work proves to be deeply nursed by the history of concrete and optical abstraction, by cinema, by scientific popularisation or even by music and its graphical echoes. [...] If only the viewer were to give way to a sustained visual experience, these ambiguous and exciting spaces demonstrate by themselves, alone on a wall and without a word, one could say, an exceptional capacity to incarnate and inhabit our mind's eye.

Matthieu Poirier

Vertical Wave Mirror Symmetry, 2014
 Dypsan/Ulysses
 ArtSpace or website by artspace
 2014 on occasion of
 Courty Galerie Paris Belleville, Paris