

The Swiss artist Philippe Decrauzat (b. 1974 in Lausanne) is known for being engaged in the examination of the movement of waves, the formation and illusion of movement through color and line. In his installations, films and paintings for instance the progression of parallel wave lines would change their direction, thus achieving their illusionistic three-dimensionality.

In *Anti-Illusion*, his first solo exhibition with Mehdi Chouakri, Philippe Decrauzat shows paintings from his series *BSBTE (Black Should Bleed To Edge)* and the two-channel 16mm film installation *Anisotropy*. Four triangular, star-shaped paintings are hung separately on each wall. All have identical height and width dimensions, but differ in body mass and alignment. The dominating portion is black, the outer borders are accentuated by linear bands, perfectly painted colour gradings from light to dark. The edges of the pictures are glowing in red, blue, yellow or white. By gradually mixed black into the colours they eventually vanish in the dark. In a sense these paintings could also be seen as monochromes. Although they are absolutely symmetrical, they become dynamic through the rhythmic creation of a three-dimensional depth, generating an almost hypnotic effect.

The film *Anisotropy* is screened in two separated rooms. The 16mm film projection shows shots of metallic objects, a form of disk of which the edges are lined with cubical shapes, moving slowly and faster at times. This object is a reconstruction of a scientific device, influencing the movement of water and is used in the research of dematerialisation, where the term anisotropy for instance describes the directionality of a property or a process (the opposite of isotropy), a term applied in physics, e.g. radiation, magnetism, propagation velocity of earthquake waves, and in mathematics concerning different properties in different systems of regard. The object is filmed from three different angles, forming a three-minute sequence each. Every perspective offers a different visual experience, while the structure is partly reminiscent of utopian architecture. Also avant-garde films of the 1920s are brought to mind by the particular quality of the film and the camera angles.

Artists have been engaged with the depiction of space and distortion since antiquity. In modern times the research on hallucinogenics, for instance the invention of LSD by Albert Hoffmann, has been influential in art as well. Especially music and the visual arts of the 1960s, such as Op Art, could be seen in connection with the experience of perception-altering drugs. The “Wave Series” by New York artist Lee Lozano for instance is from that period, her paintings consisting of mathematically calculated counts of vertical wavy forms. Not serving as a direct reference for Decrauzat, Lozano’s mathematical concept can still be seen as relevant work in an art historical context when looking at Decrauzat’s art. A close relationship to scientific research of invisible waves and its documentation is obvious. However, Decrauzat’s paintings are autonomous. Their

geometrical forms, the distinctiveness of their compositions unfold their artistic beauty free of any reference burden.

*(This document was automatically generated by Contemporary Art Library.)*