

PHILIPPE DECRAUZAT
DOUBLE EXPOSURE
19 January – 2 March, 2019

Praz-Delavallade is pleased to announce *Double Exposure*, Philippe Decrauzat's first solo exhibition with the gallery in Los Angeles. The exhibition is comprised of new sculptures, shaped canvas paintings and a film.

In one of the gallery's spaces, Decrauzat presents *Anisotropy Double Exposure* (2014), a digitally transferred black and white 16mm film. The film takes one of Decrauzat's objects as its subject, a metal sculpture that is based off of a structure used to study the movement of waves in a liquid medium. Filmed at varying speeds and camera angles while the sculpture is rotating on an axis, the resulting undulating shots and closeups are overlapped, creating a sort of visual moire where the highlights and shadows of the voids of the sculpture begin to interfere with one another. The film evokes the movement and light effects of a *précinéma* object like the *Zoetrope* or stroboscopic flicker of the *Dreamachine* by Brion Gysin and Ian Sommerville.

This film sets the tone for Decrauzat's exhibition, where a series of paintings and sculptures are juxtaposed across both rooms of the gallery. At first glance, both rooms appear to mirror each other with identical works positioned in facsimile, but as the viewer narrows their focus it becomes apparent that the individual works are in fact different steps and gradations of a pattern or shape.

With his shaped canvases, Decrauzat plays with the spectators gaze—the central viewpoint of the works being a shaped void that radiates its shape outward. In two works titled *No Pussyfooting (delay)*, Decrauzat changes the movement of color gradation from inwards to outwards and vice versa, while his *Delay (penta)* works are mirrored and flipped versions of the same pentagon shape.

A new series of sculptures titled *Fragment after a sketch*, are made after visual elements found in Laszlo Moholy-Nagy's *Dynamic of the Metropolis*. Moholy-Nagy used block elements as anchors throughout the book, creating voids and line elements for typography and images to be set harmonically on the page. Extracted as purely abstract shapes with the content left behind, they take on the appearance of a machine learning tool. Each sculpture is visually related to each other, with different steps and placement of the elements.

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Mining a visual aesthetic rooted in science-fiction, Decrauzat's work operates in a tangent between the body and the psyche. Realizing motifs and scientific graphics into physical manifestations, his practice contributes to the thickening lexicon and discourse surrounding the eye and modern theories of vision.

Philippe Decrauzat (b. 1974, Lausanne, CH) has been the focus of numerous institutional exhibitions world wide including Musée d'Art Moderne de la Ville de Paris, FR (2017); Le Magasin, Grenoble FR (2014); FRAC Le Plateau, Paris FR (2011); Bonner Kunstverein, Bonn CH (2008); Secession, Vienna AT (2008); Centre d'Art Contemporain, Geneva CH (2006); Swiss Institute, New York NY (2006); MAMCO, Geneva CH (2005) amongst others. His work was most recently included in exhibitions at the Kunsthal Rotterdam, NL (2018); Marta Herford Museum, Herford DE (2018); Palais de Tokyo, Paris FR (2016); Kunsthalle, Wien AT (2016). He lives and works between Lausanne, CH and Paris, FR.

Philippe Decrauzat: Double Exposure is on view at 6150 Wilshire Blvd, Los Angeles CA 90048 from 19 January to 2 March, 2019, Tuesday through Saturday, from 11:00 AM to 6:00 PM. Complimentary parking is available in the lot adjacent to the gallery.

For additional information, please contact Anthony Salvador at 323-917-5044 or anthony@praz-delavallade.com.

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