

# CENTRE D'ART CONTEMPORAIN GENÈVE

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PRESS DOSSIER

## **Philippe Decrauzat**

(\*1974)

02.11.2006–14.01.2007

PHILIPPE DECRAUZAT

(2nd floor)

02.11.2006–14.01.2007

Private view: 1 November, 6pm – 9pm

Conference by Julien Fronsacq: 8 November 2006 at 7pm

The Centre d'Art Contemporain Genève is proud to present the solo exhibition of Swiss artist PHILIPPE DECRAUZAT.

Whether in the form of painting, wall painting, drawing, sculpture or installation, Decrauzat's practice offers one of the most convincing current explorations of the status of abstraction in contemporary culture, within today's young international art scene. He is also an artist interested in how the spectator 'sees' an image and his works investigate the status of the image, using methods inherited from Conceptual and Pop art. The exhibition includes 3 sculptures, a wall painting and a large floor painting, as well as the première of a short film, the first of the artist's works to venture into this medium.

Decrauzat's oeuvre operates within the rich heritage of twentieth century abstraction. On the one hand, his is a practice aware of the utopian forms of Russian constructivism, the psychological distortions of Op art, and the purified geometries of Minimal art. On the other hand, the artist has also absorbed the ideas of American artists such as Ross Bleckner, who in the 1970s and 1980s recycled the so called 'historic' abstraction and evacuated it from its original meaning. However what Decrauzat actually claims for his work is a critical distance from all of the above, and a desire to resurrect what he describes as the permeability of abstraction. Indeed he defends the position that the history of abstraction constantly offered evidence of connectivity between disciplines, and goes on to explain that: 'The history of forms I am fascinated by intersects with graphic design, film, architecture, music and even literature'.

The variety of visual sources he employs is present only subtly in the work. For example the wall painting 'DK' builds upon and distorts the logo of a Californian punk rock band from the 1980s called Dead Kennedys, so as to produce an optical effect which plays with the open angle of the wall. Another example, the deformed bench entitled 'Process', is in fact an interpretation of a Moholy-Nagy design angled in two planes, rendering it impossible to use and converting it to an icon.

The exhibition at the Centre d'Art Contemporain Genève takes the form of a large installation. When entering the space, the side wall (to the right) starts with a bevelled edge, like a blade. The two walls form a 60-degree angle. According to the artist, the wall and the exhibition create the beginning of a movement, but it is up to the spectator indeed to reconstruct it and figure out what the exhibition would look like if it could turn around its axis. As Julien Fronsacq – French independent curator and art critic – mentions in its interview with Decrauzat<sup>1</sup>, 'the exhibition course is a real deconstruction'. The way the artist describes its setup 'suggests that [he] dismantled a roundabout to have a closer look at how pieces are usually used. You put it on stand-by then examine each gearing, the way a freeze-frame allows for cinema-image analysis.'

1. The full interview is available at the reception during the exhibition, or can be obtained upon demand.

PHILIPPE DECRAUZAT has had solo exhibitions in, amongst other venues, Glassbox, Paris (2003) and l'elac, Lausanne (2002), and has formed part of various group exhibitions including Palais de Tokyo, Paris (2006), Kunsthaus Baselland (2005), Kunsthaus Glarus (2004), Villa Arson, Nice (2003) and the Swiss Institute, New York (2002). He is a founding member of the independent art space Circuit, Lausanne, and tutor in the art school ECAL, Lausanne.

A catalogue will be published to accompany this exhibition. The exhibition will travel to the Frac Bourgogne, Dijon in year 2007.

Curator of the exhibition: Katya García-Antón

FOR FURTHER INFORMATION AND IMAGES, please contact Aurélien Gamboni on +41 22 329 18 42, e-mail: [presse@centre.ch](mailto:presse@centre.ch)

**Julius Bär**



Fonds cantonal d'art contemporain, Genève

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NEXT EXHIBITIONS: MAGHREB CONNECTION / THE ARTIST'S BODY. THEN AND NOW,  
24.02-22.04.2007



Exposition "Situations polyphoniques", CRAC Sète, France, 2006



Philippe Decrauzat, "Up to You", 2005



"General Dynamics", Synagogue de Delme, France, 2005



Philippe Decrauzat, "Light Space Modulator", 2003



Philippe Decrauzat, "To be Continued", 2002

All images courtesy of the artist and galerie Praz-Delavallade, Paris

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PHILIPPE DECRAUZAT

(\*1974, Lausanne, Suisse)

Vit et travaille à Lausanne / Lives and works in Lausanne

Diplôme supérieur en arts visuels, Ecole cantonale d'art de Lausanne, 1999.

Membre fondateur de l'espace d'art CIRCUIT à Lausanne.

Enseignant à l'ECAL depuis 2000.

Expositions individuelles / Solo Exhibitions

- 2006 Centre d'Art Contemporain Genève  
2005 Vista Vision, Galerie Praz-Delavallade, Paris  
Art Basel Miami Beach, Miami  
Komakino, Mamco, Genève  
« nowherenow », Kunsthaus Baselland  
2003 « That's the image I want » Glassbox, Paris  
2002 « Go for a ride », le Hall, Enba, Lyon  
Prix Manor, Elac, Lausanne, \*  
2001 Galerie Patrick Roy, Lausanne  
2000 Le Rez, Musée cantonal des Beaux Arts, Lausanne  
1998 « Permanent show », Lausanne  
Galerie Tutti Edition, Verduno, Italie  
1997 « Rien que pour vous », Lausanne

Expositions collectives (sélection) / Group Exhibitions (selection)

- 2006 Situations polyphoniques, CRAC, Sète, France  
2005 L'humanité mise à nu et l'art en frac même, Casino du Luxembourg  
L'œil moteur, Musée des Beaux-arts de Strasbourg  
General Dynamics, Centre d'art Synagogue de Delme  
Especial, Galerie Schmidt Maczollek, Cologne  
2004 None of the Above, curated by John Armleder, Swiss institute, New York  
La piste noire, curated by Marc-Olivier Wahler, Galerie Loevenbruck, Paris \*  
Formes et signes, Galerie Praz-Delavallade, Paris  
Age of Optimism, curated by Fabrice Stroun, Galerie Peter Kilchmann, Zürich  
John Armleder, Francis Baudevin, Stéphane Dafflon, Philippe Decrauzat, Galerie Une, Neuchâtel  
Circa circé, Forde, Genève  
pOp, Galerie Fransceca Pia, Bern  
Jour d'hypnose, Le Rectangle, Lyon  
Hot Lunch, Kunsthaus Glaris  
5 Billion Years, Swiss Institute, New-York  
2003 Galerie Hervé Lovenbruck, Paris  
Lee 3 Tau Ceti Central Armory Show, Villa Arson, Nice\*  
Drawing by numbers, Glassbox, Paris  
MURSOLAICI, Centre culturel Suisse, Paris  
2002 Rétrospective des prix Manor, Elac, Lausanne  
Help, Elac, Lausanne  
Inside the sixties, MCBA Lausanne\*  
Void, CAN, Neuchâtel\*  
FRI-ART 81, Fri-art, Fribourg.  
BCV art, Musée Jenish, Vevey\*  
2001 Perspectives romandes 3, Musée Arlaud, Lausanne\*  
Record collection, Forde, Genève  
2000 Barcelone Art Contemporain (BAC), CC La Santa, Barcelone.\*  
CIRCUIT, Galerie éof, Paris  
1999 Celeste & Eliot Kunstsalon, Zürich  
Scène Ouverte, Nouvelle galerie, Grenoble  
1998 Circuit, Lausanne

PHILIPPE DECRAUZAT

2<sup>e</sup> ÉTAGE

PLAN DE L'EXPOSITION

ESPACE A

« Black Metal », 2006

Barres en métal termolaqué

Courtoisie de la galerie Praz Delavallade, Paris  
et de la galerie Francesca Pia, Berne

Sans titre, 2006

Acrylique sur toile

Courtoisie de la galerie Praz Delavallade, Paris

ESPACE B

« Can I Crash Here », 2005

Adhésif au sol

Courtoisie de la galerie Praz Delavallade, Paris

« One, Two, Three, Four, Five, Six », 2005

Sculpture en bois peint

Courtoisie de la galerie Praz Delavallade, Paris

ESPACE C

« A change of speed, a change of style, a change  
of scene; Part II », 2006

Film 16 mm, noir et blanc, muet, 3 minutes 16

Courtoisie de la galerie Praz Delavallade, Paris et de la galerie Francesca Pia, Berne

ESPACE D

« DK », 2006

Adhésifs

Courtoisie de la galerie Praz Delavallade, Paris

« Process », 2005

Sculpture en bois peint

Courtoisie du Fonds régional d'art contemporain Nord-Pas de Calais

Sans titre, 2006

Acrylique sur toile

Courtoisie de la galerie Francesca Pia, Berne

