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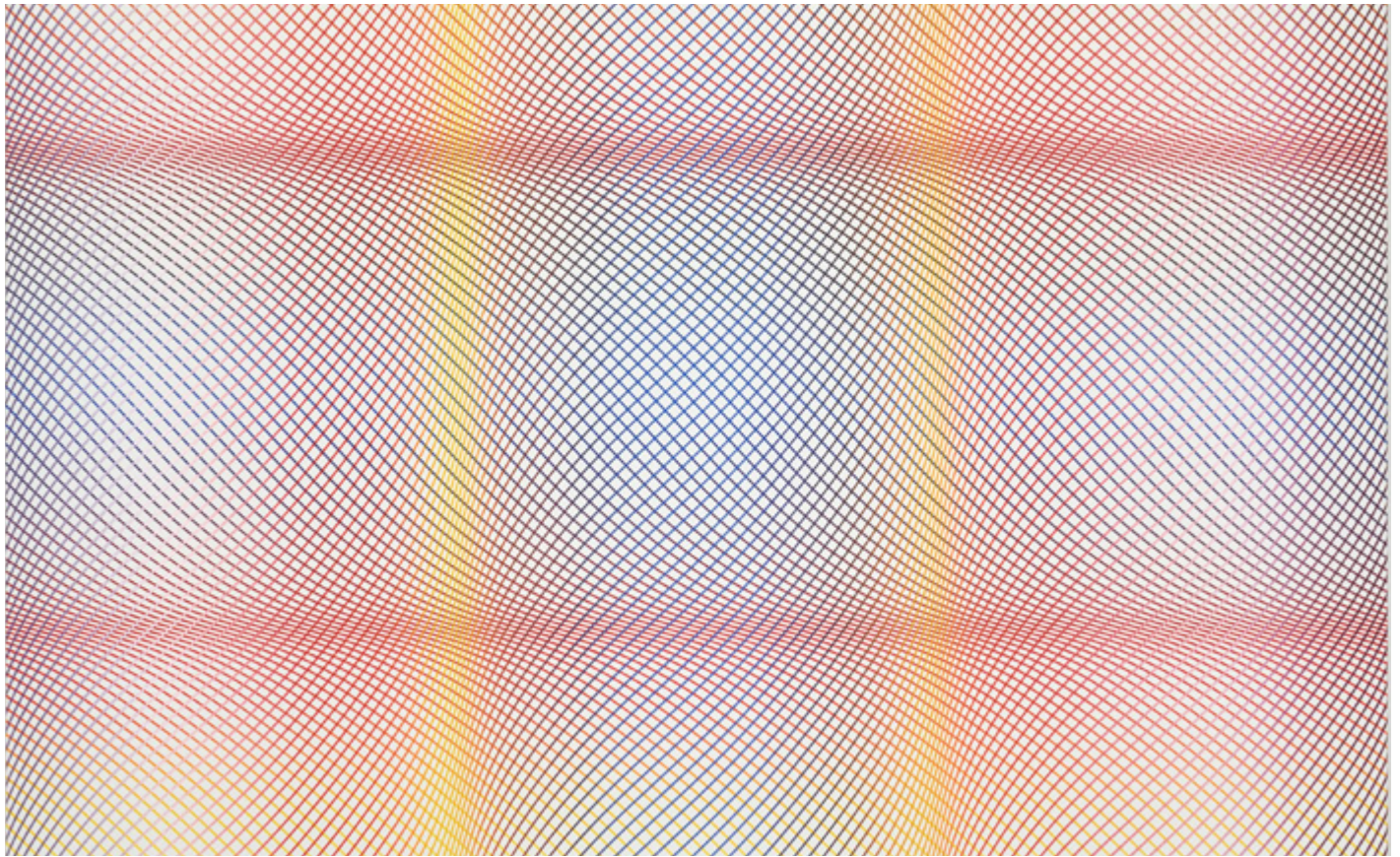
philippe decrauzat

soon all shades disappear

nara roesler rio de janeiro

opening april 29, 6pm

exhibition april 29 – june 14, 2025



Philippe Decrauzat, *Screen (another kind of projection)*, 2024 [detail].

Nara Roesler Rio de Janeiro is pleased to present *Soon all shades disappear*, Philippe Decrauzat's third solo show at the gallery. The show brings together around 20 recent works from the *Screen* and *Gradient* series, produced between 2024 and 2025, developments of his research involving basic elements of visual communication, such as color, light, lines, shapes, and the relationship they establish with visual perception. Examples of the same series of works have previously been shown in exhibitions in Geneva, Madrid and Austria and will be exhibited for the first time in Brazil.

The exhibition's title, *Release*, is inspired by the studies conducted by Czech anatomist Jan Purkyně in the 1820s, one

of the pioneers in the field of visual perception. In his research, Purkyně describes the images seen when the eyes are closed and pressure is applied to the eyelids—luminous shapes now known as phosphenes. These phenomena are particularly interesting to Decrauzat as they represent one of the most primal forms of visual experience.

Philippe Decrauzat's painting and movies create a critical relationship with the history of modernism, establishing a visual and referential interaction with certain perceptual strategies specific to historical avant-gardes and experimental practices, extending their sources to fields as diverse as graphic design, music and science fiction. His work mobilizes optical phenomena

that question both the author and the status of the image. His complex relationship with time and space - now dilated, compressed or cyclical - disturbs our understanding of them

For instance, *The Screen* series references both digital screens and virtual images we encounter daily, as well as the aforementioned phosphenes. Here, the screen is treated as a surface that emits light—whether that be a monitor or the human eye.

Another series on view, *Gradient*, was developed by Decrauzat in 2025. These works feature a regular geometry composed of a mesh of alternating dark and light squares. While the shapes are clearly defined, the same cannot be said for the colors: soft grays and pale whites compose an almost faded surface that seems to subtly vanish as the viewer's gaze moves across it. This series establishes a dialogue with a film of the same name, *Gradient* (2021), which was screened at the Centre Pompidou in Paris upon its release. The film is a reworking of the silent cinema classic *Sunrise: A Song of Two Humans* (1927), by German filmmaker and expressionist master F. W. Murnau. Decrauzat completely rearranges the sequence of the original film, re-editing it using an algorithm. The resulting work is structured around a progressive gradation of whites—from dark to light—revealing the natural movement of light as a narrative device embedded in the original.

At 6:30 PM on April 30th, the day after the exhibition's opening, *Gradient* will be screened at the Cinematheque of the Rio Art Museum (MAR) in a special session. The screening will be followed by a conversation between the artist and Jonathan Pouthier, curator of the film collection and program at the Centre Pompidou.

about philippe decrauzat

Philippe Decrauzat (b. 1974, Lausanne, Switzerland) is one of the leading names in the new generation of optical and kinetic art. His varied production, which includes murals, sculptures, installations, site-specifics and audiovisual works, emerges from a critical reflection on the legacy of those processes in the history of art. In his work, the artist revisits notions related

to the vanguards of the early twentieth century –addressing Russian constructivism, kinetic art and minimalism. In order to propose situations that aim at establishing a dialogue with the viewer and stimulating the public's gaze, Decrauzat chooses to play with lines, planes, solids and sounds. Decrauzat presents a review of our modern heritage, mobilizing methods and theories that are present in the context of pop culture and in the fields of architecture, graphic design and experimental cinema or science fiction. However, he does not simply proceed by appropriation, but prefers discreet references –indeed he extracts themes and shapes that underlie the mediums' visual and spatial qualities. Ultimately, the emphasis of his work lies on a perception of the modern ways of seeing. In addition to the modernist logic of optics, the artist addresses the eye as an instrument, resuming understandings about the mechanics of vision that are excluded from today's artistic discourses.

Philippe Decrauzat lives and works between Lausanne, Switzerland, and Paris, France. Main recent solo exhibitions and projects include: *Replica*, at Blueproject Foundation (2019), in Barcelona, Spain; *Double Exposure*, at Praz-Delavallade (2019), in Los Angeles, USA; *Tenir pendant que le balancement se meurt*, at Parra & Romero (2017), in Madrid, Spain; *Bright Phase, Dark Phase*, at Galerie Mehdi Chouakri (2016), in Berlin, Germany. Recent group shows include: *Concrete Contemporary – Now is Always also a Little of Yesterday and Tomorrow*, at Museum Haus Konstruktiv (2019), in Zurich, Switzerland; *The Philosophical Eye*, at A Arte Invernizzi Gallery (2018), in Milano, Italy; *Action Reaction. 100 Years of Kinetic Art*, at Kunsthal Rotterdam (2018), in Rotterdam, The Netherlands; and *Flatland / Abstractions narratives #2*, at Musée d'Art Moderne Grand-Duc Jean (MUDAM) (2017), in Luxemburg, Luxemburg. His works are included in major public collections such as: Fondation Louis Vuitton (FLV), Paris, France; Kunsthau Zürich, Zurich, Switzerland; Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina; Museum of Modern Art (MoMA), New York City, NY, USA.

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about nara roesler

Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Curatorial Project, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

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