



nara roesler

philippe decrauzat
soon all shades disappear
nara roesler rio de janeiro

opening
april 29, 2025

exhibition
april 29 – june 14, 2025

phillipe decrauzat

soon all shades disappear

There is a geometry to Decrauzat's *Screens* Series. At first glance, we see compositions structured around vertical, horizontal and diagonal lines, in the manner of more traditional constructive art. However, the geometry used by the artist doesn't seem to evoke volumes, more tectonic forms or even well-crafted interlocking structures. It is ethereal, inconsistent, almost volatile. It has the same appearance as a bright spot.

An even closer look shows that the structure as a whole is made up of very fine lines, creating a kind of "mesh", which is the basis of the entire composition. This mesh doesn't evoke regularity either: its lines, which change color as they meander across the surface, take on confusing, contradictory configurations, forming non-existent volumes and moving between two- and three-dimensionality. The fixed, static referential is missing. The light, the brightness and the immaterial pulse remain.

Constructivism is a reference that the artist continually visits. Planes, lines, colors and other basic elements of our visual communication are present in his work. But not so much as "cornerstones" of perception, but rather as visual tricks. His interest lies more in the way the eye creates and processes images and less in formal certainties. We are talking, after all, about a type of poetics that understands vision as a sensory resource, and not as an absolute truth.

Let's go back to the *Screens*. To understand them as finished forms is to close oneself off from the possible "pieces" that our vision can play on us. The ambiguity created by the mesh that atomistically originates these compositions is what dilutes their constructivism into attractive luminous spots. Hence the strong resemblance of this creative sequence to images taken directly from

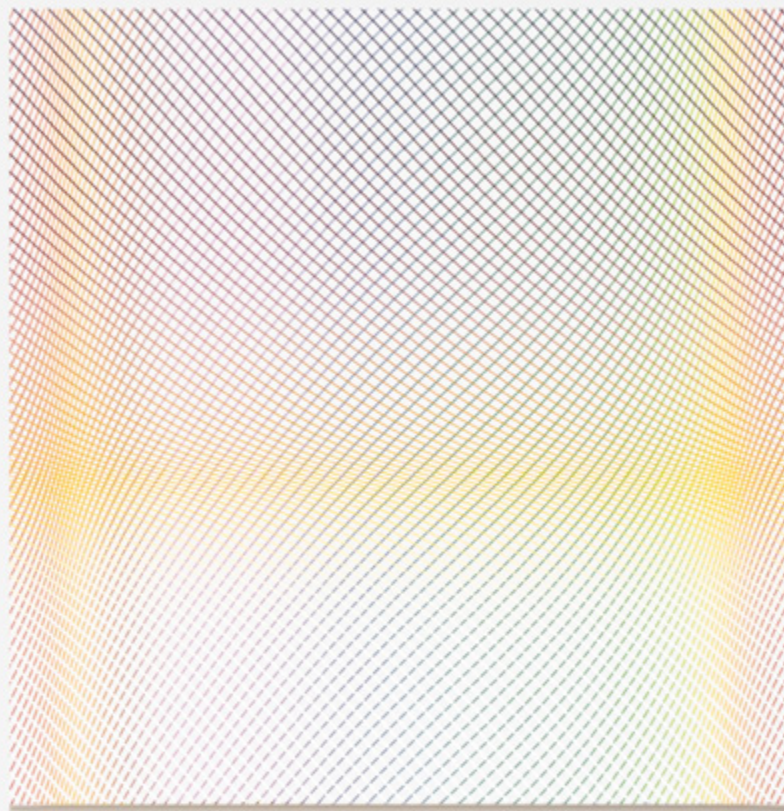
the digital world. It makes sense to see a parallel between his *Screens* with frames of screens taken from televisions, notebooks and smartphones. At the end of the day, the essence is the same: they are images resulting solely and exclusively from artificial light. If you strain a laptop screen, for example, the highly defined image turns into pulsating chromatic spots that echo across the surface. In the end, it's all about light and the way it presents itself to us.

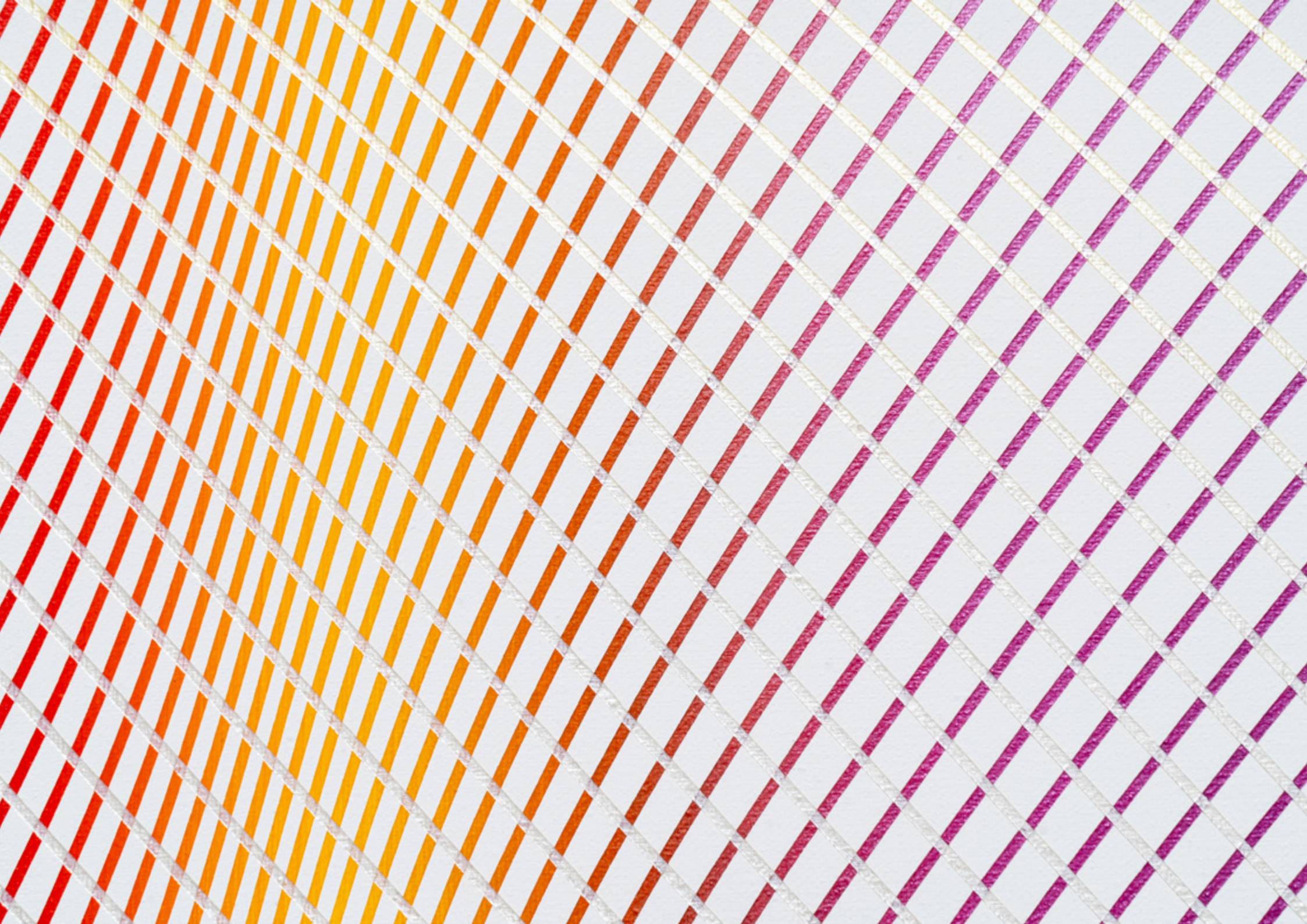
In his *Gradient* Series, the first thing that stands out is geometry. In a checkerboard pattern, it refers to the structure present in digital image processing programs, visible when there is no image at all. It works as a kind of "skeleton", with zero degree. Arranged side by side, they vary in scale and composition, but always with the pattern as their structure. This in turn has a faded, almost erased appearance. The white of the support makes the geometric grid disappear. Once again, the light wins, it speaks louder. The structure may exist, but it is the clarity, in this case white, that determines what we see and how we see it, while the rhythm of the compositions remains.

All our visual references are born through light, whether digital or analog. Philippe Decrauzat looks at them all: from cinema references to the visual identities of bands or the work of historical artists. To make us think about our vision formation process, every visual reference is worthy of interest. At the same time, everything is about light, and there is something about light that escapes us. According to physicists, light is not matter, but energy. And because it is energy, it flows, dissipates, has gradations, intensifies, extinguishes, saturates. And it deceives us with its countless tricks, gimmicks and resources that the artist invites us to perceive.

— Theo Monteiro

Screen (with distance), 2024
acrylic paint on canvas
80 x 80 cm
31.5 x 31.5 in

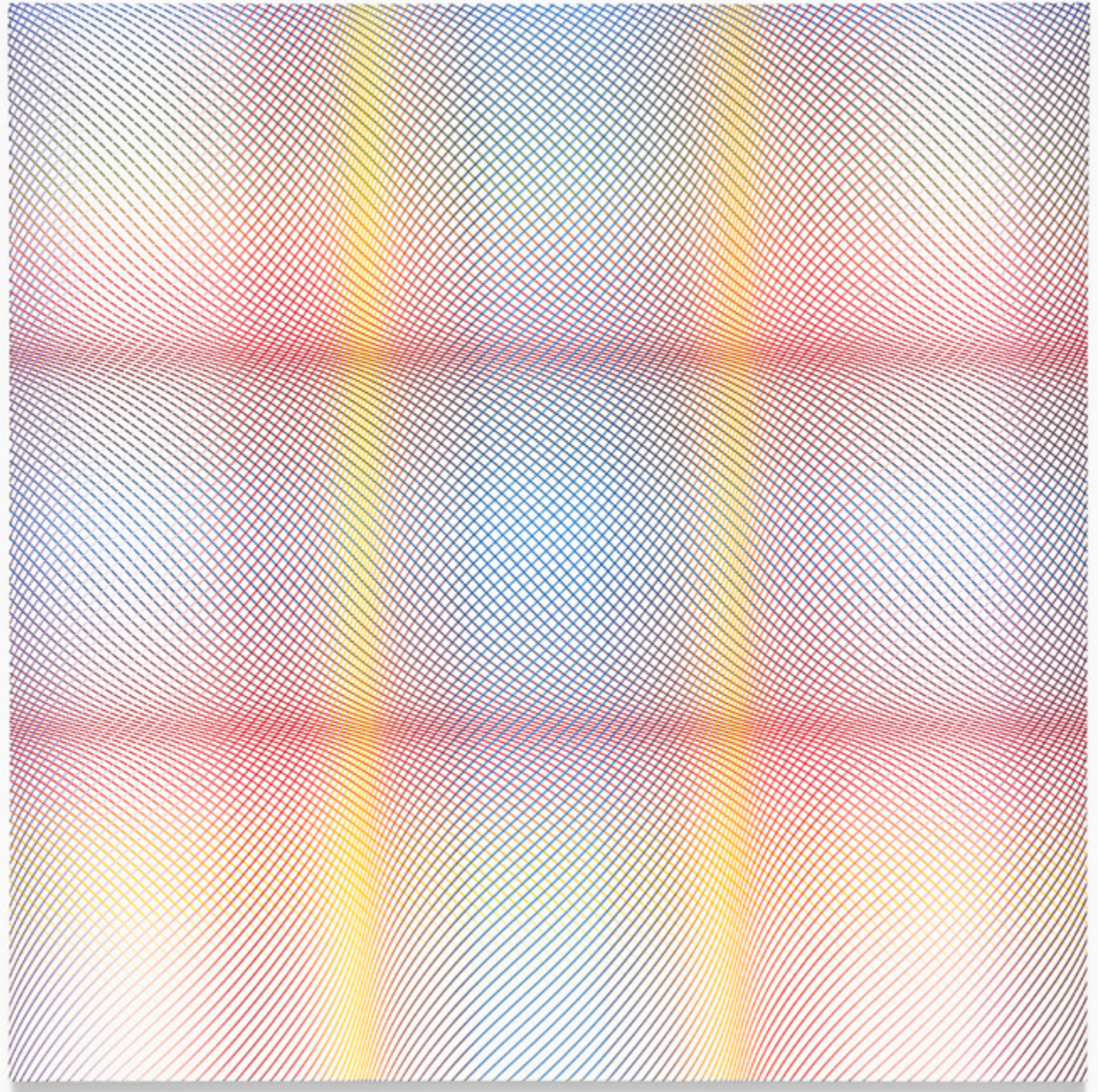


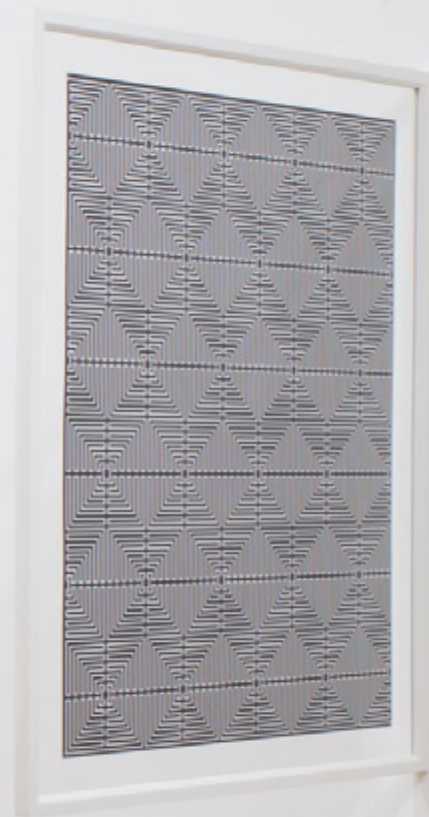


exhibition view *soon all
shades disappears*, 2025,
galeria Nara Roesler
Rio de Janeiro, Brazil.
Photo: Rafael Salim

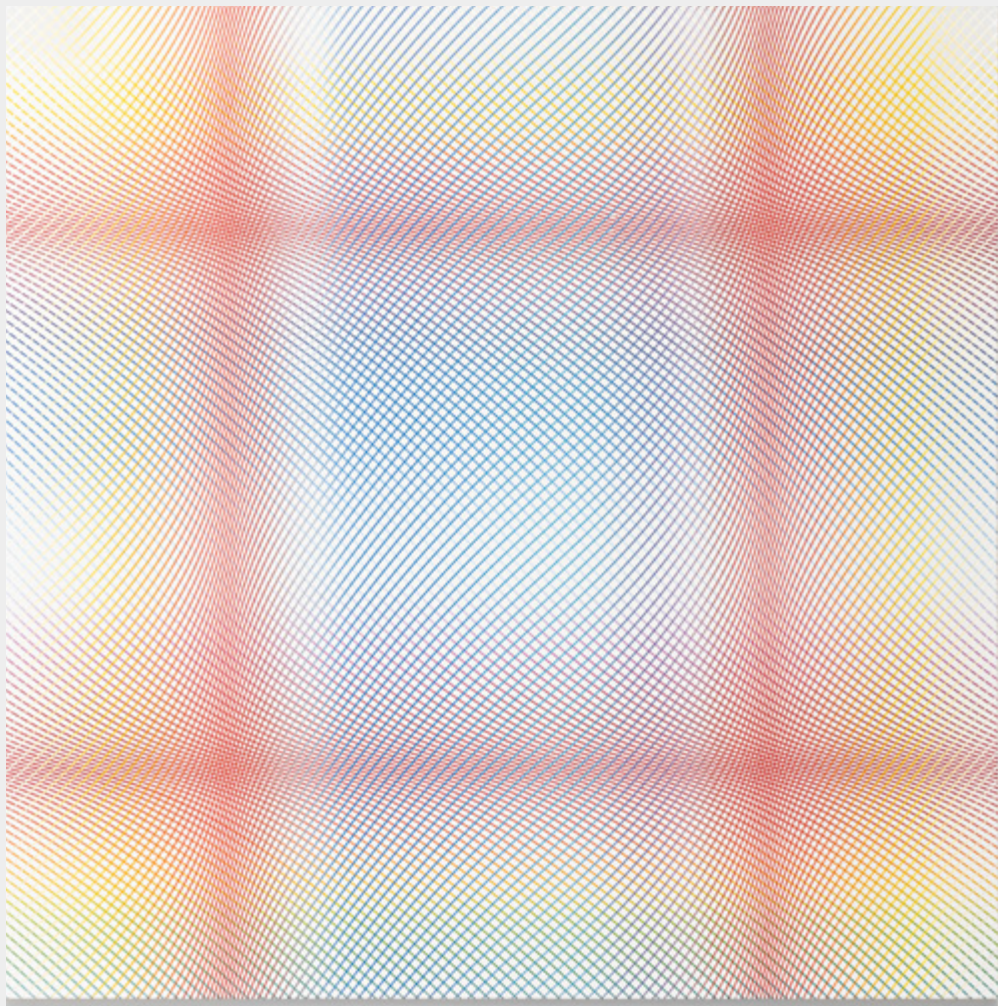


*Screen (another kind
of projection)*, 2024
acrylic paint on canvas
125 x 125 cm
49.2 x 49.2 in

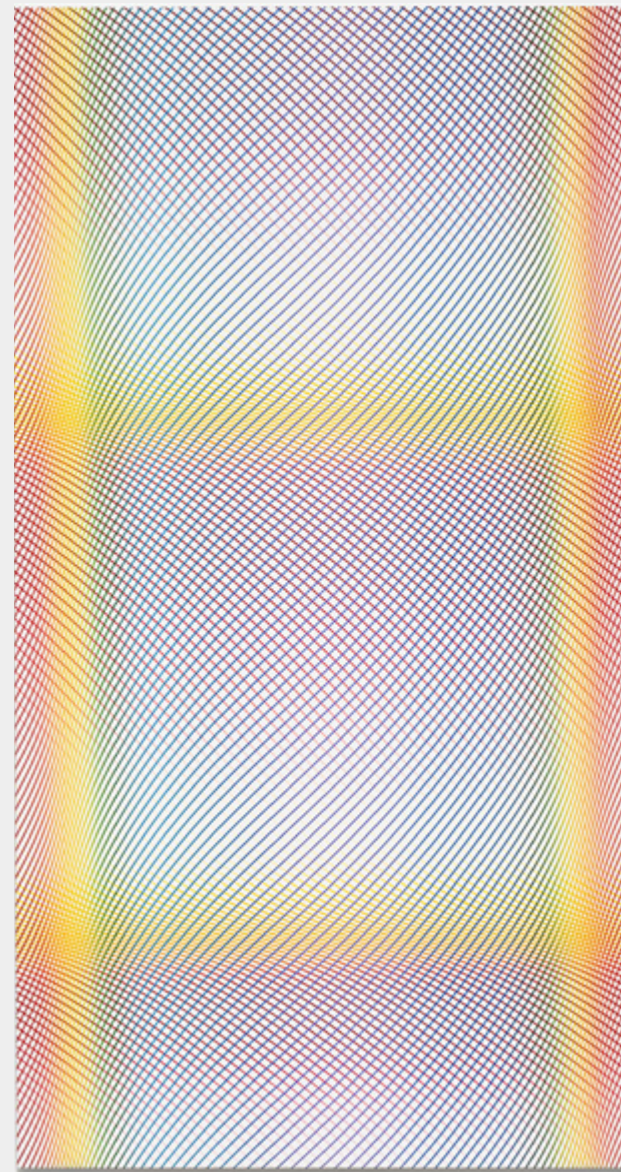




exhibition view
Abstract generation: now in print, 2013,
MoMA, Nova york, USA.
Photo: Thomas Griesel



Screen (certain patterns
never appeared), 2024
acrylic paint on canvas
125 x 125 cm
49.2 x 49.2 in

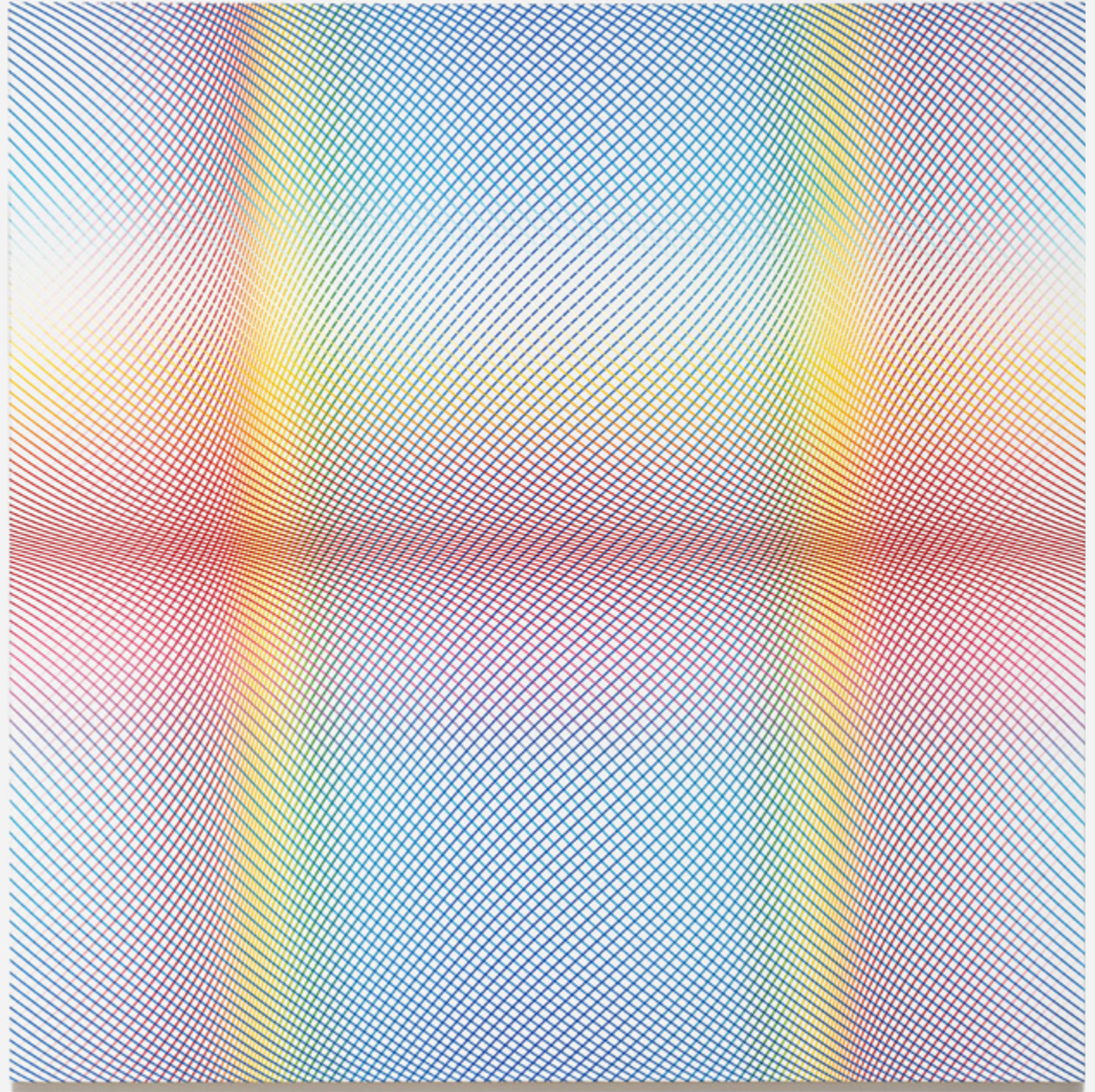


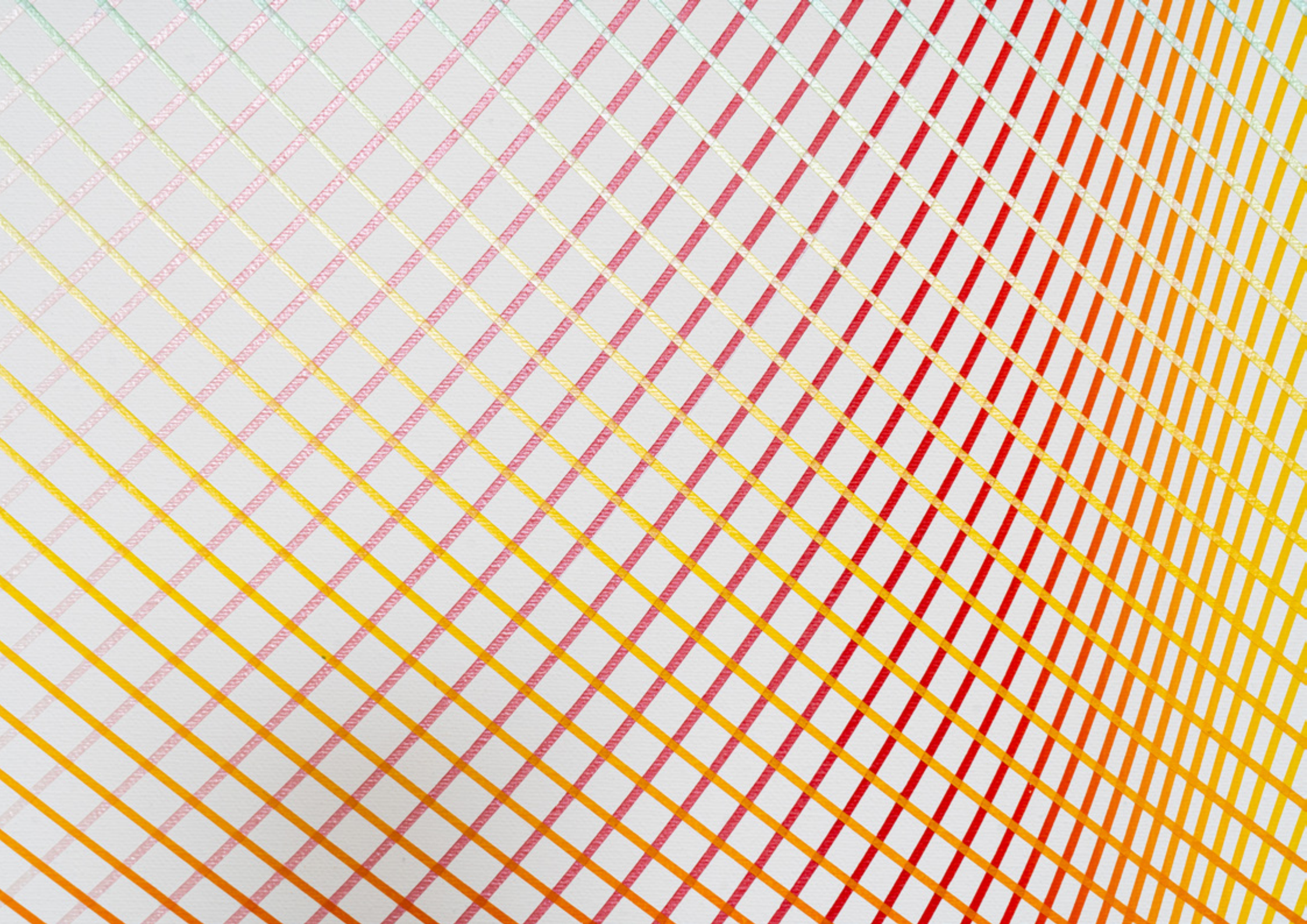
Screen (the trace of), 2025
acrylic paint on canvas
150 x 80 cm
59.1 x 31.5 in

exhibition view *Circulation*, 2019,
galeria Nara Roesler São Paulo, Brazil.
Photo: Erika Mayumi



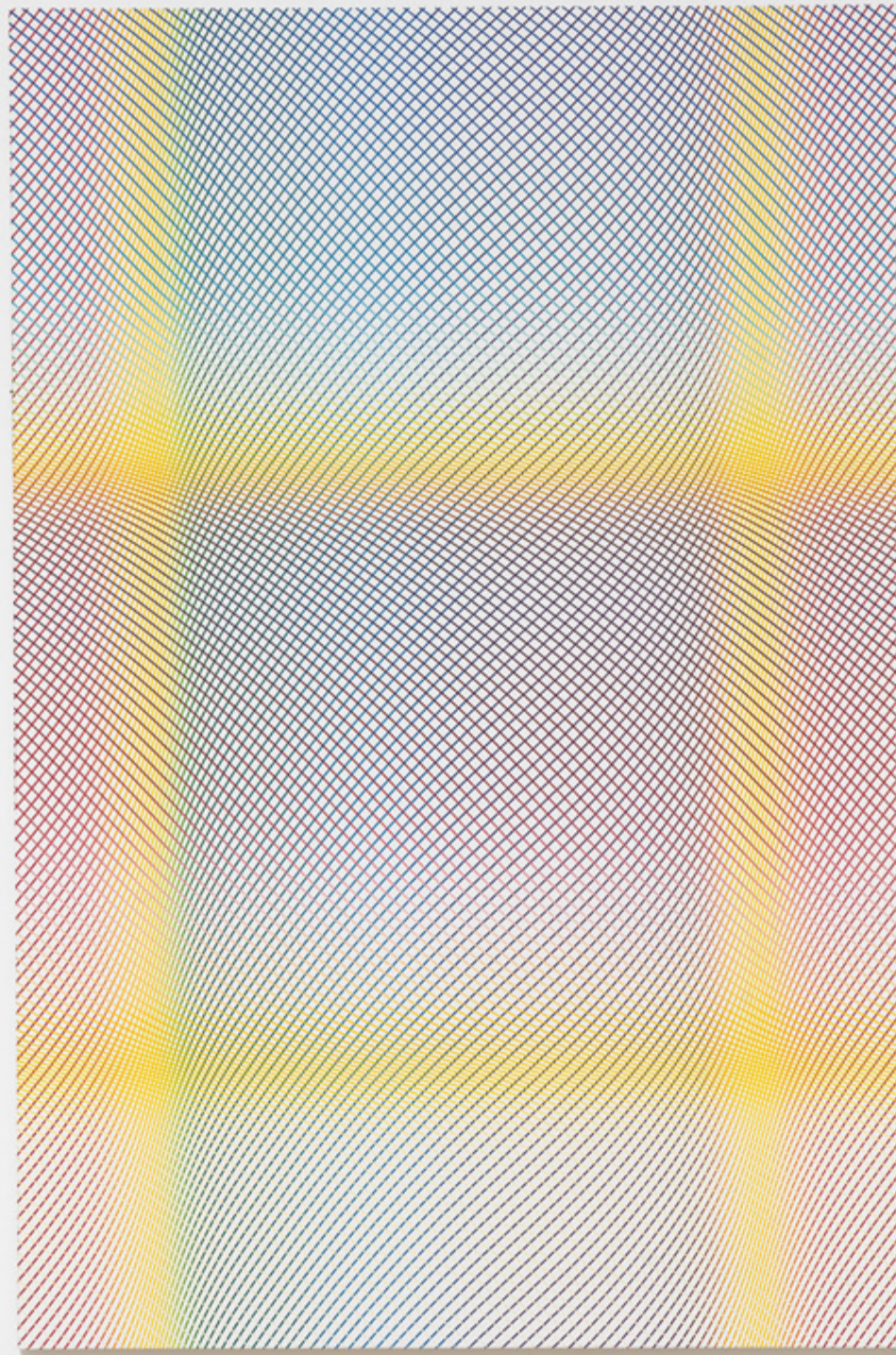
Screen (*flash-back*), 2024
acrylic paint on canvas
125 x 125 cm
49.2 x 49.2 in



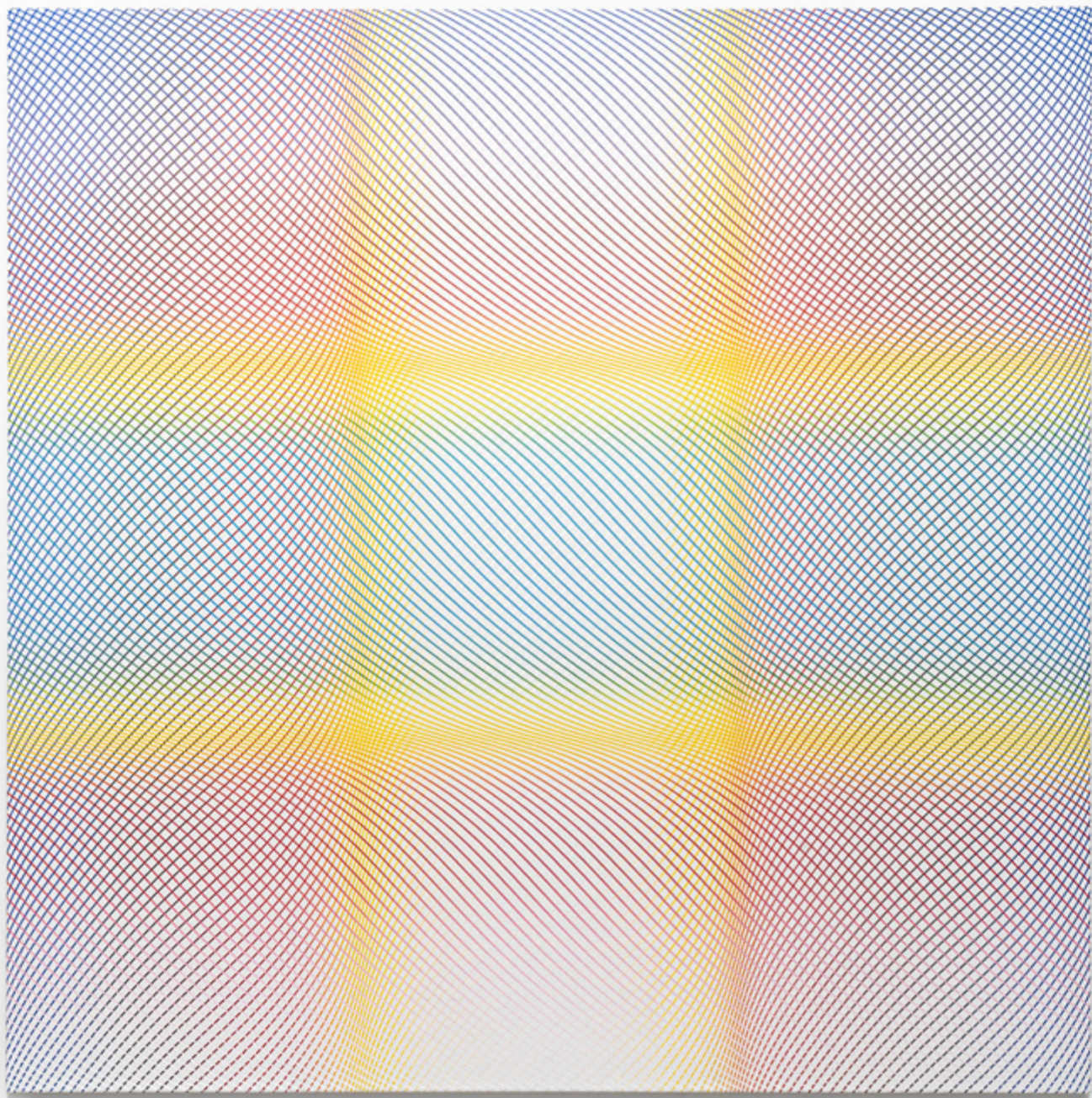




exhibition view *soon all
shades disappears*, 2025,
galeria Nara Roesler
Rio de Janeiro, Brazil.
Photo: Rafael Salim

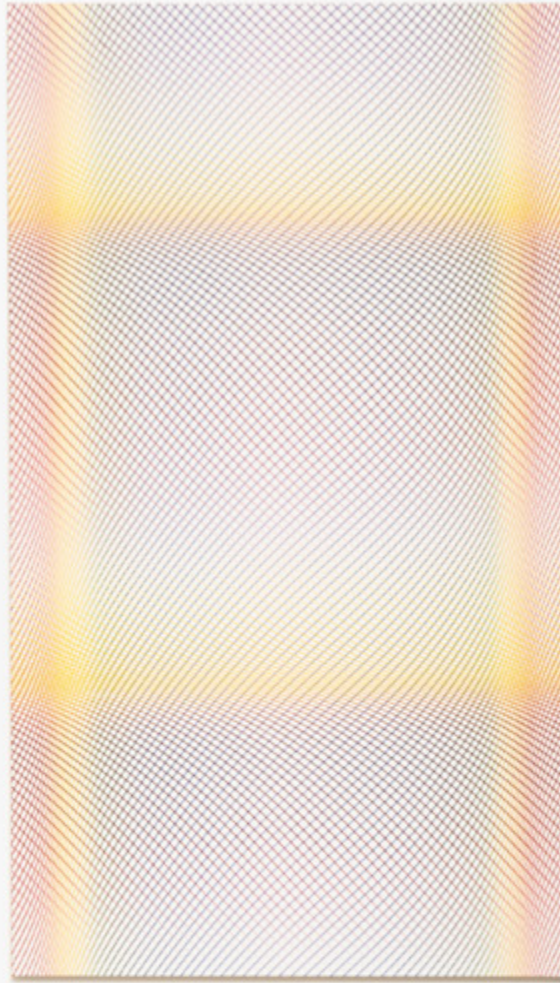


Screen (faire surface), 2025
acrylic paint on canvas
150 x 100 cm
59.1 x 39.4 in

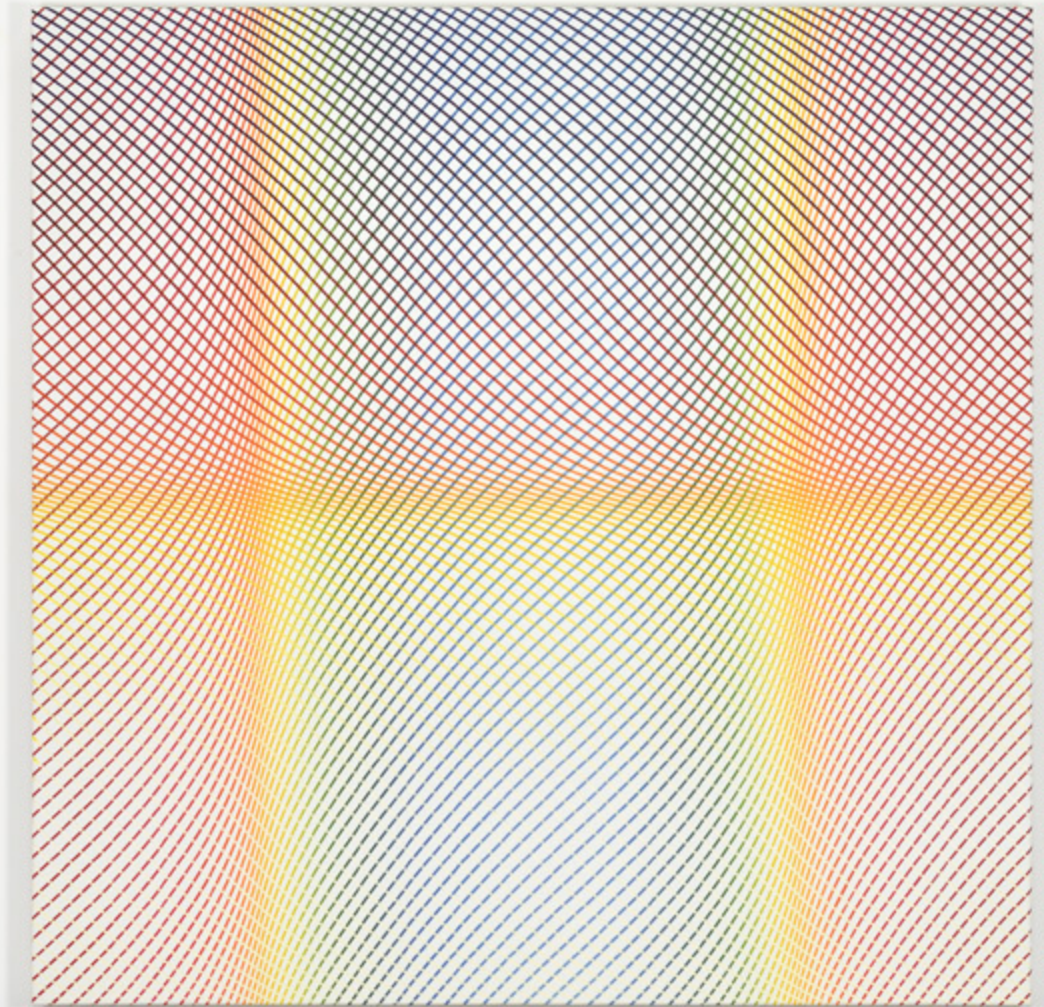


Screen (*meanwhile*), 2024
acrylic paint on canvas
125 x 125 cm
49.2 x 49.2 in

Screen (frame), 2025
acrylic paint on canvas
140 x 80 cm
55.1 x 31.5 in



Screen (there was a pause), 2025
acrylic paint on canvas
80 x 80 cm
31.5 x 31.5 in

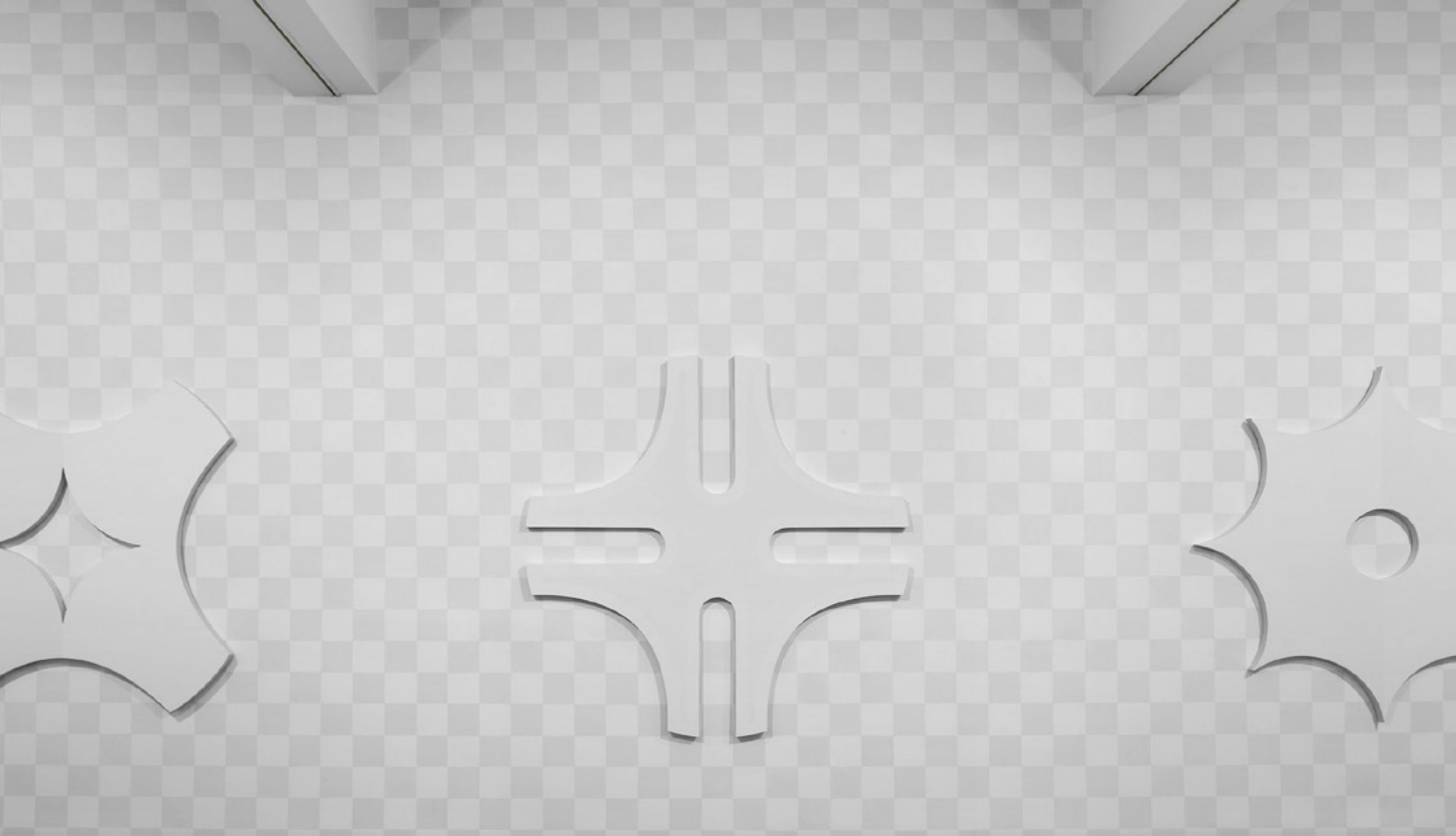


exhibition view *soon all
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Rio de Janeiro, Brazil.
Photo: Rafael Salim





detail of a work in the
artist's solo exhibition at the
Nikolaus Ruziska Gallery, 2023



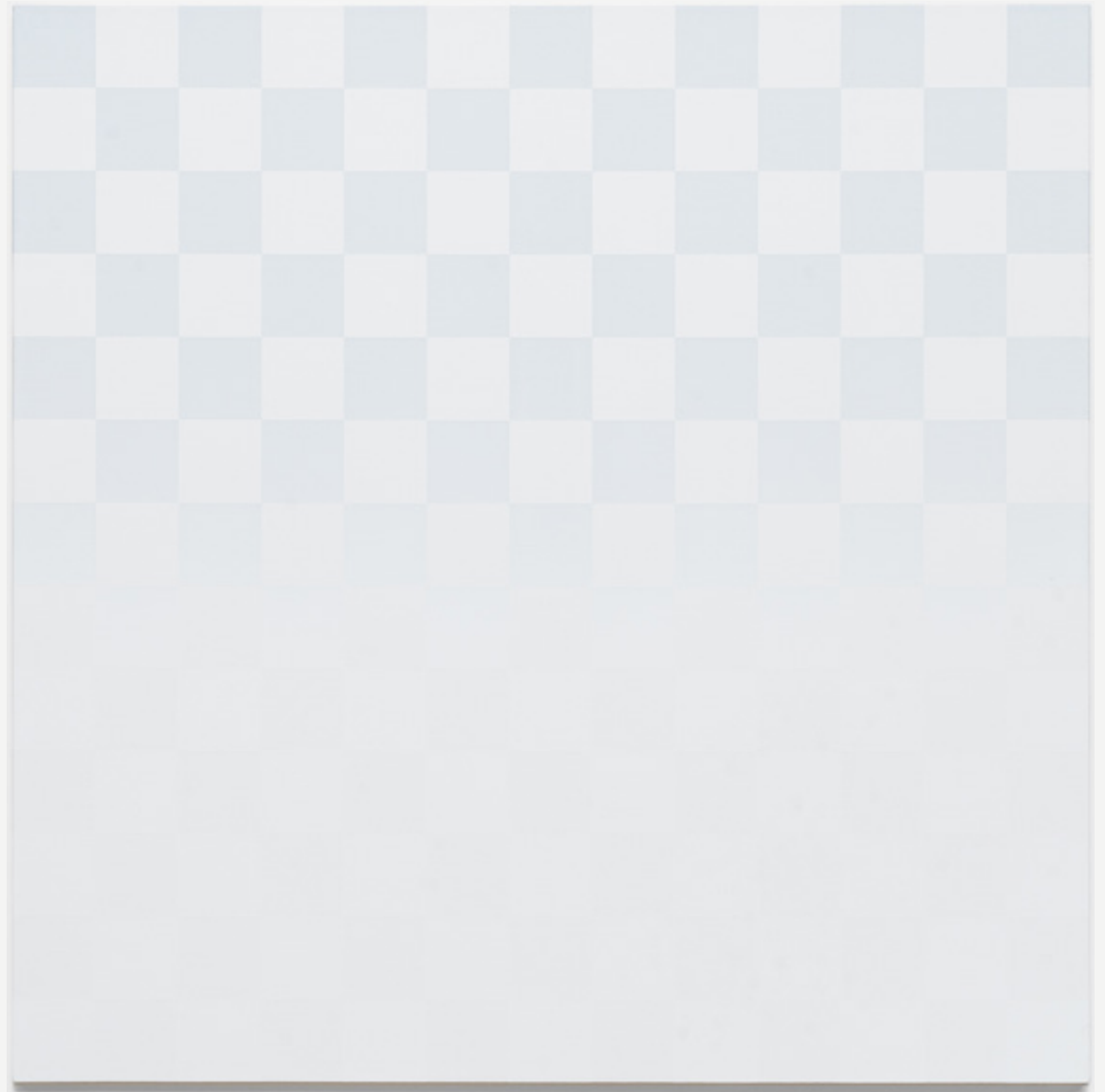
view of the *Gradient* series in
the artist's solo exhibition at the
Nikolaus Ruziska Gallery, 2023

Gradient 1, 2025
acrylic paint on canvas
75 x 75 cm
29.5 x 29.5 in

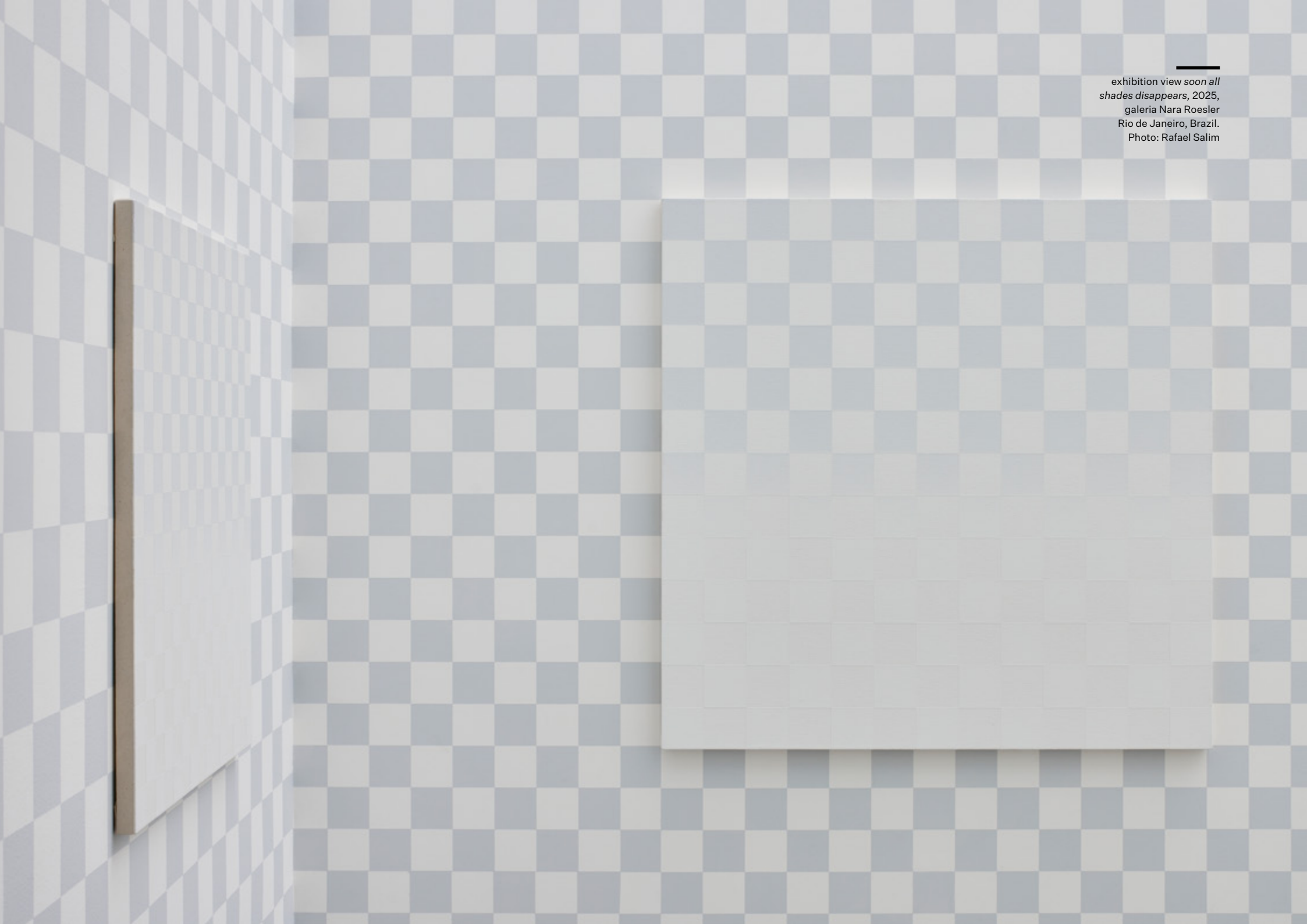


Gradient 3, 2025
acrylic paint on canvas
52,5 x 52,5 cm
38.4 x 38.4 in

Gradient 2, 2025
acrylic paint on canvas
97,5 x 97,5 cm
20.7 x 20.7 in



exhibition view soon *all
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Photo: Rafael Salim

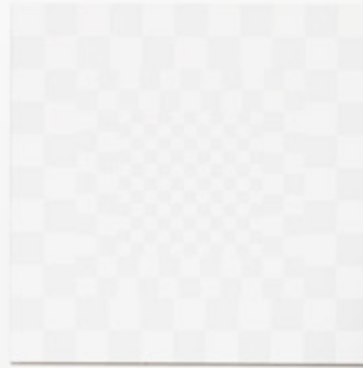




exhibition view

Bright phase, dark phase, 2016,
Galerie Mehdi Chouakri, Berlin, Germany.
Photo: © Galerie Mehdi Chouakri

Gradient 7, 2025
acrylic paint on canvas
60 x 60 cm
23.6 x 23.6 in



exhibition view *soon all
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Rio de Janeiro, Brazil.
Photo: Rafael Salim



Gradient 4, 2025
acrylic paint on canvas
90 x 90 cm
35.4 x 35.4 in

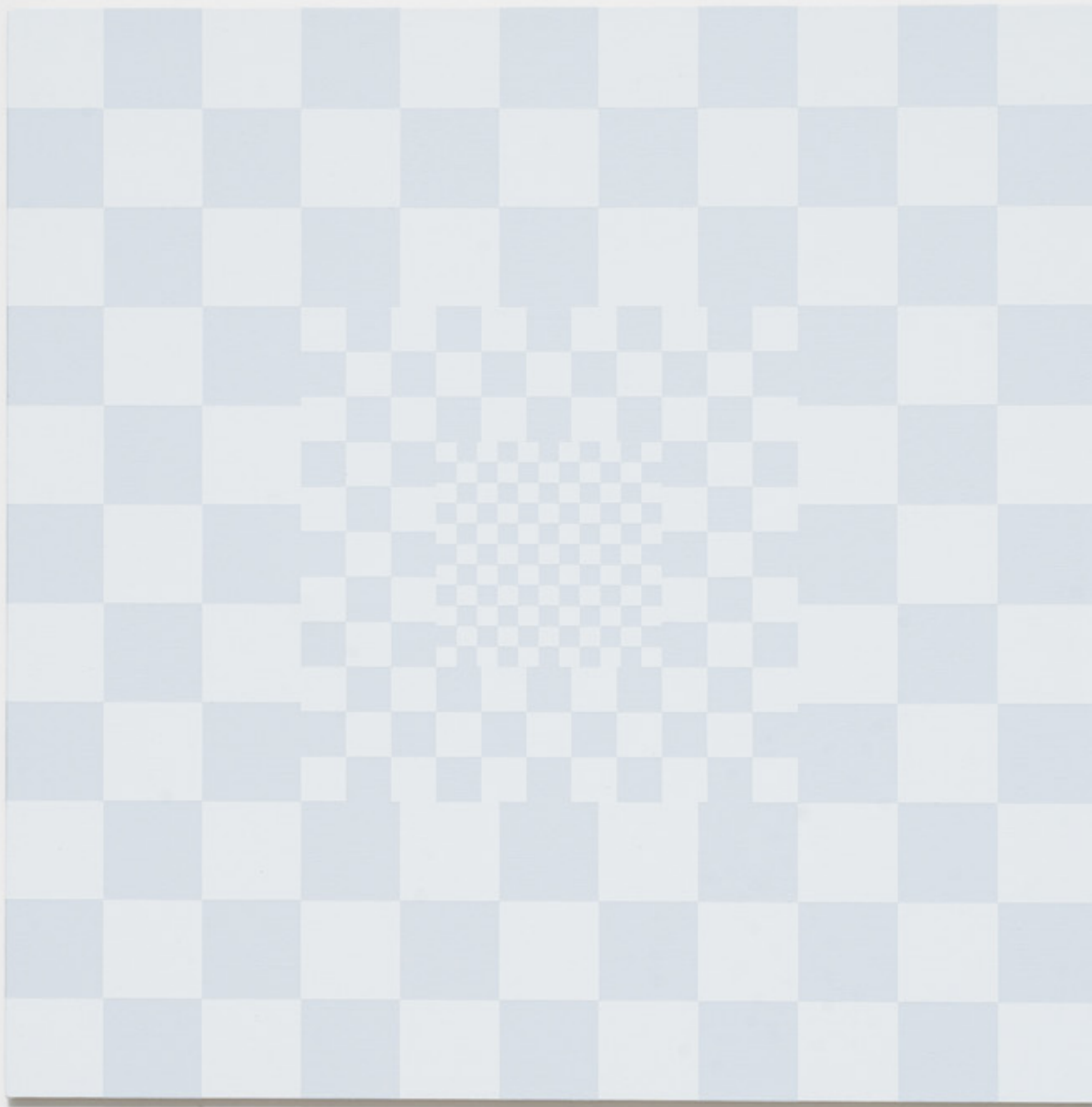
Gradient 5, 2025
acrylic paint on canvas
70 x 70 cm
27.6 x 27.6 in





exhibition view

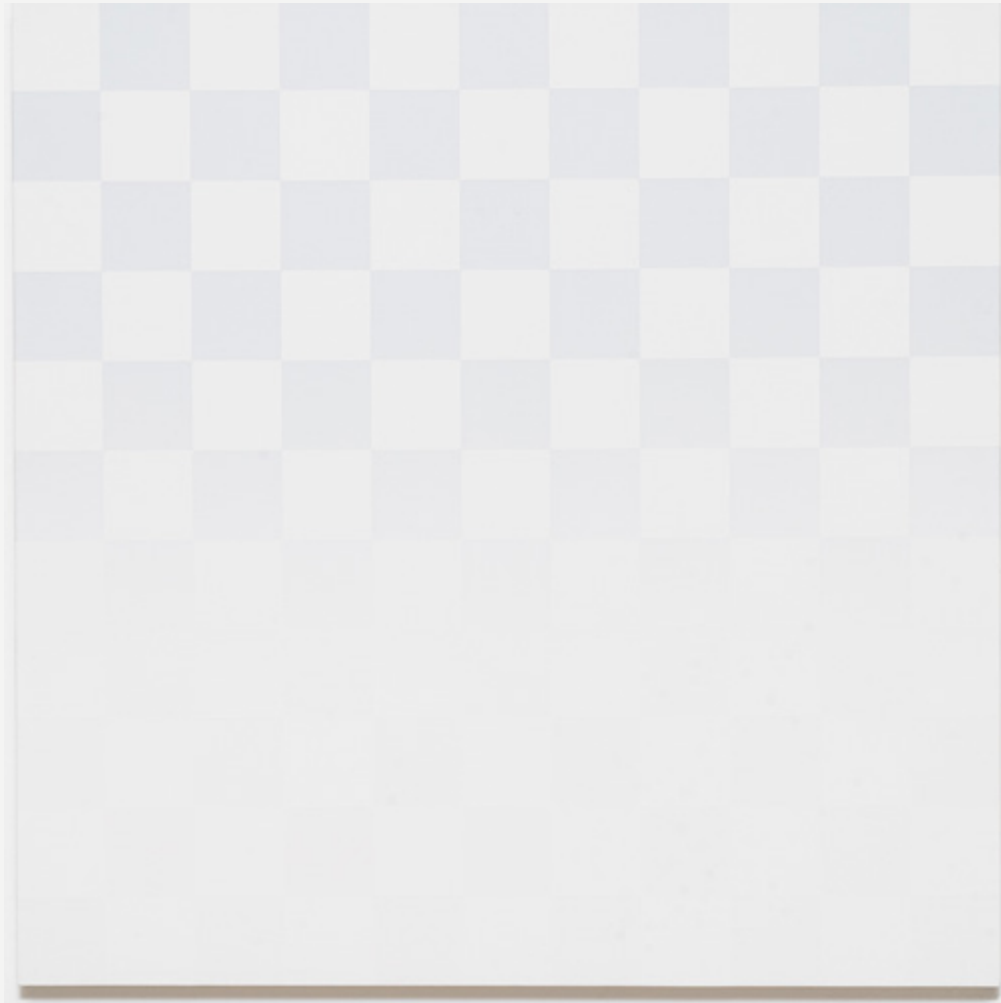
Philippe Decrauzat: *Tenir Pendant*
Que Le Balancement Se Meurt, 2017,
Galeria Parra & Romero, Madrid, Spain
Photo: ©Parra & Romero



Gradient 9, 2025
acrylic paint on canvas
75 x 75 cm
29.5 x 29.5 in

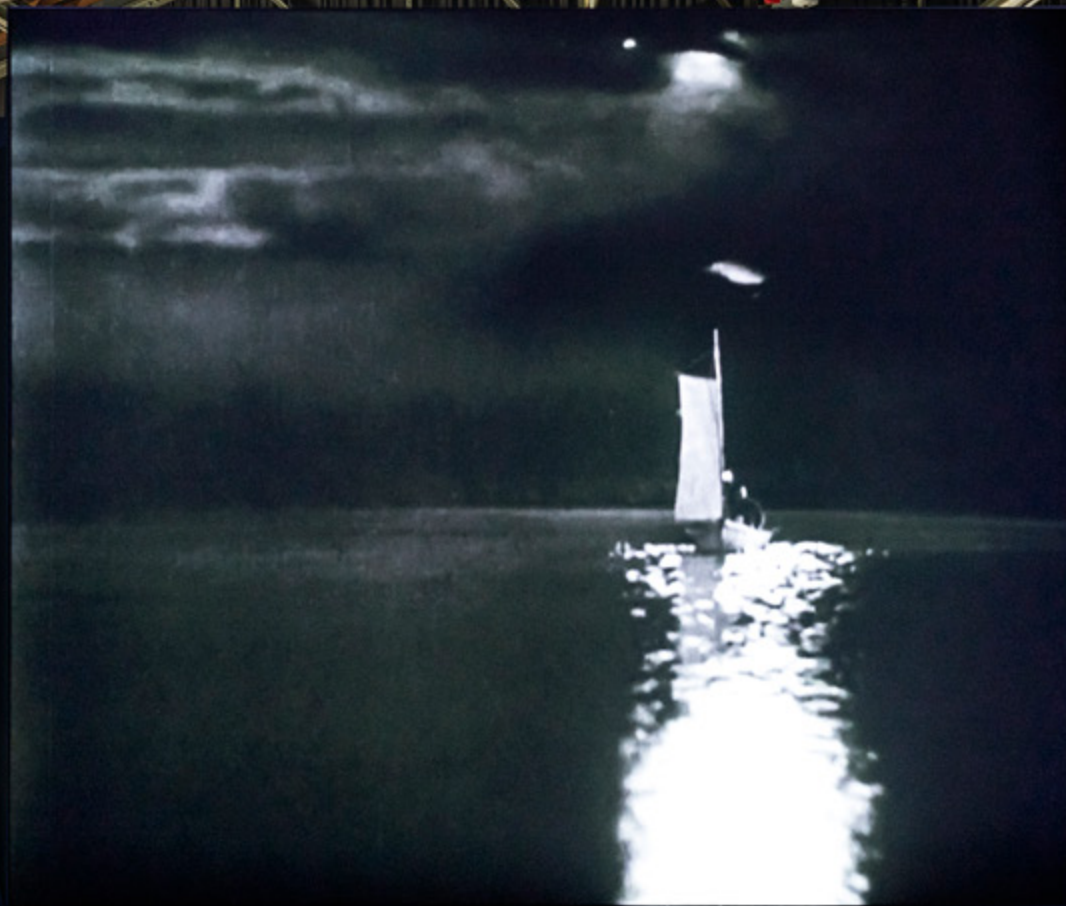
Gradient 6, 2025
acrylic paint on canvas
82,5 x 82,5 cm
32.5 x 32.5 in

Gradient 8, 2025
acrylic paint on canvas
67,5 x 67,5 cm
26.6 x 26.6 in





exhibition view *soon all
shades disappears*, 2025,
galeria Nara Roesler
Rio de Janeiro, Brazil.
Photo: Rafael Salim



film exhibition *Gradient*, 2021
Kanal, Brussels, Belgium

philippe decrauzat

b. 1974, Lausanne, Switzerland

lives and works between Lausanne, Switzerland and Paris, France

Philippe Decrauzat 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 reference—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.

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selected solo exhibitions

- *Still (Time Stands)*, Le Portique Centre Regional d'Art Contemporain du Havre, Le Havre, France (2021)
- *Replica*, Blueproject Foundation, Barcelona, Spain (2019)
- *Circulation*, Nara Roesler, São Paulo and Rio de Janeiro, Brazil (2019)
- *Double Exposure*, Praz-Delavallade, Los Angeles, USA (2019)
- *Tenir pendant que le balancement se meurt*, Parra & Romero, Madrid, Spain (2017)
- *Bright Phase*, Dark Phase, Galerie Mehdi Chouakri, Berlin, Germany (2016)

selected group exhibitions

- *Le plaisir du texte*, Musée des Beaux Arts du Locle, Locle, Switzerland (2023)
- *Mouvement et lumière #2*, Fondation Villa Datris, L'isle-sur-la-Sorgue, France (2023)
- *Interstellaire*, Fondation Opale, Lens, Switzerland (2023)
- *Constellations*, Musée d'Art Moderne de Cerét, Cerét, France (2023)
- *Prix Marcel Duchamp*, Centre Georges Pompidou, Paris, France (2022)
- *Concrete Contemporary—Now is Always also a Little of Yesterday and Tomorrow*, Museum Haus Konstruktiv, Zurich, Switzerland (2019)
- *The Philosophical Eye*, Arte Invernizzi Gallery, Milan, Italy (2018)
- *Action <-> Reaction. 100 Years of Kinetic Art*, Kunsthall Rotterdam, Rotterdam, The Netherlands (2018)
- *Flatland / Abstractions narratives #2*, Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg (2017)

selected collections

- Fondation Louis Vuitton (FLV), Paris, France
- Kunsthaus Zürich, Zurich, Switzerland
- Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina
- Museum of Modern Art (MoMA), New York, USA

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