

Eight Canvas – One Painting

Solo exhibition

BALTSprojects, Zurich (CH)

2 June – 16 July 2016

In the exhibition "Eight Canvas – One Painting" Patric Sandri transforms the tools of painting (stretcher bars, canvas and paint) into the gallery space. He installs eight dyed transparent canvas in the colors neon pink, neon yellow and blue in the gallery. The lights installed and from the windows subserve and complete the "painting". The intense colors from the transparent canvas glow and stretch themselves out into the room, reflect and radiate on the gallery walls, floor and roof which are dipped in colored light. The architecture of the space becomes a part of the composition. The "image" changes in relation to time and weather. The physical experience of the pictorial plane can be regarded through the experienced space.

Painting has its visual parameters, but couldn't these be implemented in an alternative way through an intensified questioning of the role and perception of the artist as observer and vice versa? Patric Sandri proposes a detachment from the rigor and age-long practice of painting in the form of panel painting that has been executed for centuries. Shouldn't the architecture of painting be questioned once more and revised in terms of implementing its media content more precisely?

Traditionally the viewer is confronted with a plane, mainly one surface, suggesting a pictorial space which is attached to an object. The perception of this pictorial space results through detachment from actuality similar to a view out of the window. In this sense a painting presents itself in the exhibition room like an island in the ocean. Maybe the painting is able to create references within this space, but simultaneously it is trapped in an ongoing conflict between plane, object and space.

To lend honesty to the pictorial space and open the painterly window to the viewer, Sandri proposes a transformation of the pictorial tools as the actual space and environment. What is important is the perception of the site-specific image that should be viewed as a painting and not only as a collection of objects within the three-dimensional area. Rather, the scene in the actual room should be perceived as an image with depth and volume.

The image shall be experienced through a heightened intensity by the participant, movement within the space becomes a tool for painting whereby the image and perspective constantly change. Similar to a stage, the space or environment now serves as an image-carrier, the composition as the plane, the matter as bodies, the light as a source. The pictorial space as actual space can visualize the paintings components by giving immediacy and authenticity without losing its materiality and visual message. With the participant involved, the perception within the painting becomes essential, connected directly with the reality of human experience.

Dyed transparent cottons stretched on white painted wooden frames:

2 neon pink canvas: 300 × 324 × 5.8 cm

1 neon pink canvas: 300 × 220 × 5.8 cm

2 neon yellow canvas: 300 × 324 × 5.8 cm

1 neon yellow canvas: 300 × 220 × 5.8 cm

2 neon blue canvas: 300 × 220 × 5.8 cm

White painted floor and walls













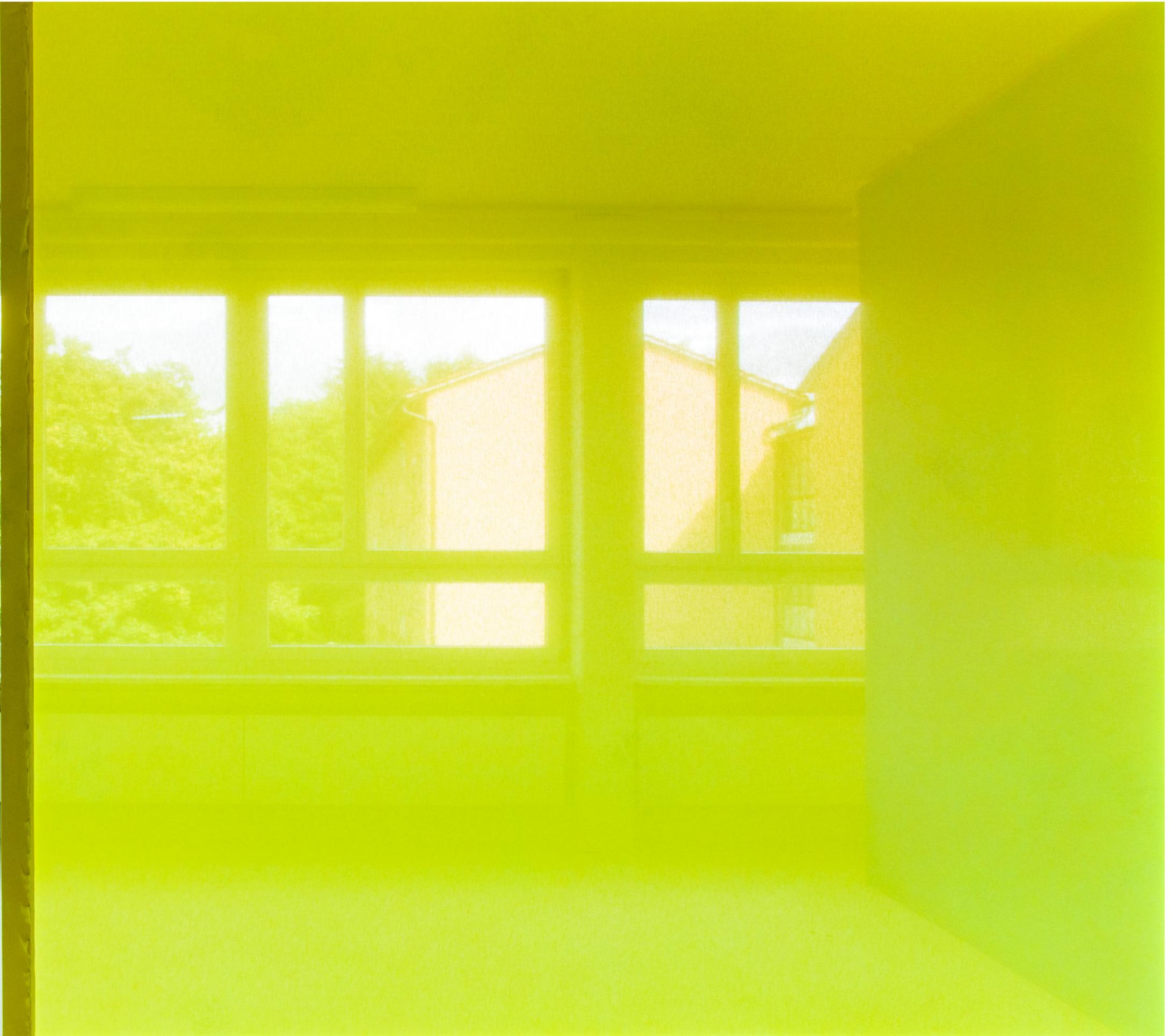


















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Kanton Zürich
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