

Patric Sandri – Walks



7 November – 4 December 2015

Lokal I4, Anna-Heer-Strasse 14, 8057 Zürich, Switzerland

I'm an eye. A mechanical eye. I, the machine, show you a world the way only I can see it. I free myself for today and forever from human immobility. I'm in constant movement. I approach and pull away from objects. I creep under them. I move alongside a running horse's mouth. I fall and rise with the falling and rising bodies. This is I, the machine, manoeuvring in the chaotic movements, recording one movement after another in the most complex combinations. Freed from the boundaries of time and space, I co-ordinate any and all points of the universe, wherever I want them to be. My way leads towards the creation of a fresh perception of the world. Thus I explain in a new way the world unknown to you.¹

The camera isolated momentary appearances and in so doing destroyed the idea that images were timeless. Or, to put it another way, the camera showed that the notion of time passing was inseparable from the experience of the visual (except in paintings). What you saw depended upon where you were when. What you saw was relative to your position in time and space. It was no longer possible to imagine everything converging on the human eye as on the vanishing point of infinity. This is not to say that before the invention of the camera men believed that everyone could see everything. But perspective organized the visual field as though that were indeed the ideal. Every drawing or painting that used perspective proposed to the spectator that he was the unique centre of the world. The camera - and more particularly the movie camera - demonstrated that there was no centre. The invention of the camera changed the way men saw. The visible came to mean something different to them. This was immediately reflected in painting. For the Impressionists the visible no longer presented itself to man in order to be seen. On the contrary, the visible, in continual flux, became fugitive. For the Cubists the visible was no longer what confronted the single eye, but the totality of possible views taken from points all round the object (or person) being depicted. The invention of the camera also changed the way in which men saw paintings painted long before the camera was invented. Originally paintings were an integral part of

¹ This quotation is from an article written in 1923 by Dziga Vertov, the revolutionary Soviet film director.

the building for which they were designed. Sometimes in an early Renaissance church or chapel one has the feeling that the images on the wall are records of the building's interior life, that together they make up the building's memory — so much are they part of the particularity of the building.

The uniqueness of every painting was once part of the uniqueness of the place where it resided. Sometimes the painting was transportable. But it could never be seen in two places at the same time. When the camera reproduces a painting, it destroys the uniqueness of its image. As a result its meaning changes. Or, more exactly, its meaning multiplies and fragments into many meanings. This is vividly illustrated by what happens when a painting is shown on a screen. The painting enters each viewer's house. There it is surrounded by his wallpaper, his furniture, his mementoes. It enters the atmosphere of his family. It becomes their talking point. It lends its meaning to their meaning. At the same time it enters a million other houses and, in each of them, is seen in a different context. Because of the camera, the painting now travels to the spectator rather than the spectator to the painting. In its travels, its meaning is diversified. One might argue that all reproductions more or less distort, and that therefore the original painting is still in a sense unique.

Having seen a reproduction, one can go to a gallery to look at the original and there discover what the reproduction lacks. Alternatively one can forget about the quality of the reproduction and simply be reminded, when one sees the original, that it is a famous painting of which somewhere one has already seen a reproduction. But in either case the uniqueness of the original now lies in it being the original of a reproduction. It is no longer what its image shows that strikes one as unique; its first meaning is no longer to be found in what it says, but in what it is. This new status of the original work is the perfectly rational consequence of the new means of reproduction. But it is at this point that a process of mystification again enters. The meaning of the original work no longer lies in what it uniquely says but in what it uniquely is.

If the image is no longer unique and exclusive, the art object, the thing, must be made mysteriously so. Reproduc-

tion isolates a detail of a painting from the whole. The detail is transformed. When a painting is reproduced by a film camera it inevitably becomes material for the film-maker's argument. A film which reproduces images of a painting leads the spectator, through the painting, to the film-maker's own conclusions. The painting lends authority to the film-maker. This is because a film unfolds in time and a painting does not. In a film the way one image follows another, their succession, constructs an argument which becomes irreversible. In a painting all its elements are there to be seen simultaneously. The spectator may need time to examine each element of the painting but whenever he reaches a conclusion, the simultaneity of the whole painting is there to reverse or qualify his conclusion. The painting maintains its own authority. Original paintings are silent and still in a sense that information never is. Even a reproduction hung on a wall is not comparable in this respect for in the original the silence and stillness permeate the actual material, the paint, in which one follows the traces of the painter's immediate gestures. This has the effect of closing the distance in time between the painting of the picture and one's own act of looking at it. In this special sense all paintings are contemporary.

The painter's way of seeing is reconstituted by the marks he makes on the canvas or paper. Yet, although every image embodies a way of seeing, our perception or appreciation of an image depends also upon our own way of seeing. Today we see the art of the past as nobody saw it before. We actually perceive it in a different way. This difference can be illustrated in terms of what was thought of as perspective. The convention of perspective, which is unique to European art and which was first established in the early Renaissance, centres everything on the eye of the beholder. The conventions called those appearances reality. Perspective makes the single eye the centre of the visible world. Everything converges on to the eye as to the vanishing point of infinity. The inherent contradiction in perspective was that it structured all images of reality to address a single spectator who, unlike God, could only be in one place at a time.¹

¹ This extract are assembled quotations from the book: BERGER, John: The Way of Seeing. London: Penguin Books, 1973, p. 10 - 26, ISBN 978-0-U-013515-2

For the exhibition 'Patric Sandri - Walks', Sandri presents three different groups of works in three different rooms which all question and reflect the perceptual qualities of light, paint, material, film, photography, perspective, the digital age and reproduction.

Light as a constituent element completes these paintings or is simulated with different colours and applied or 'projected' with spray paint, like projected lights, from different angles. The same is in 'normal mapping'. In 3D computer graphics, 'normal mapping', is a technique used for faking the lighting of bumps and dents – an implementation of bump mapping. It is used to add details without using more polygons. A common use of this technique is to greatly enhance the appearance and details of a low polygon model by generating a normal map from a high polygon model or height map. Normal maps are commonly stored as regular RGB images where the RGB components correspond to the X, Y, and Z coordinates, respectively, of the surface normal. In this respect, these works somehow 'materialise the process of digital image making' and focus on the awareness of the 'gaze' and the process of looking. Through the different viewpoints, the character of these paintings change. Movement within the space becomes a tool for observing the paintings whereby the image and perspective constantly change. With the participant involved, the perception within the paintings becomes essential, connected directly with the reality of human experience. These paintings convey an impression of uncertainty, of 'perceptual inconsistency'. In that sense, these works are at the same time abstract paintings as well as pictures of abstraction.



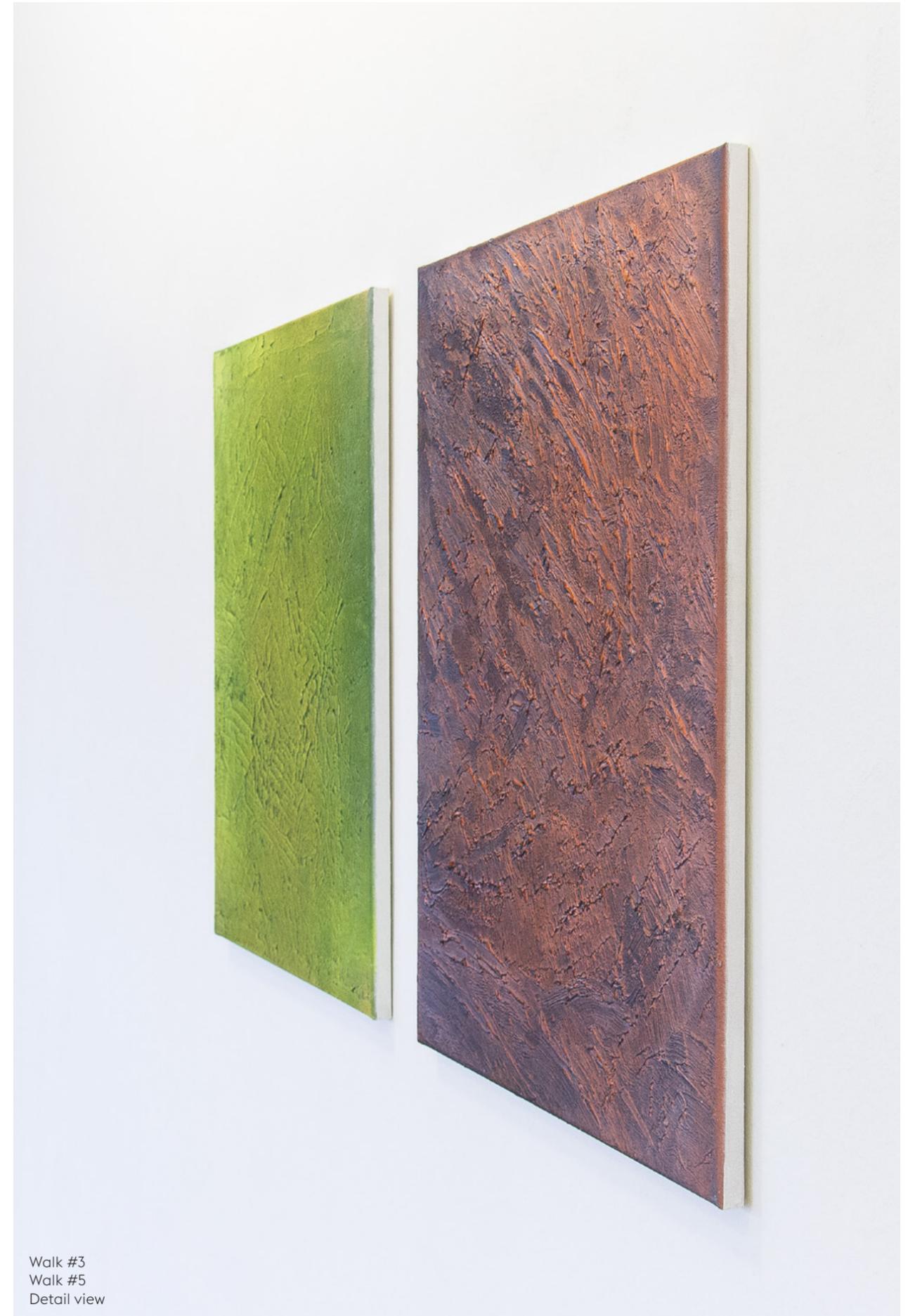
Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015



Walk #3
Walk #5
Modeling paste and spray paint on canvas
Oil and spray paint on canvas
70 x 50 cm each
2014



Walk #3
Walk #5
Detail view



Walk #3
Walk #5
Detail view



Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015

Walk #13
Modeling paste and spray paint on canvas
36,5 x 29 cm
2014





Walk #13
Detail view



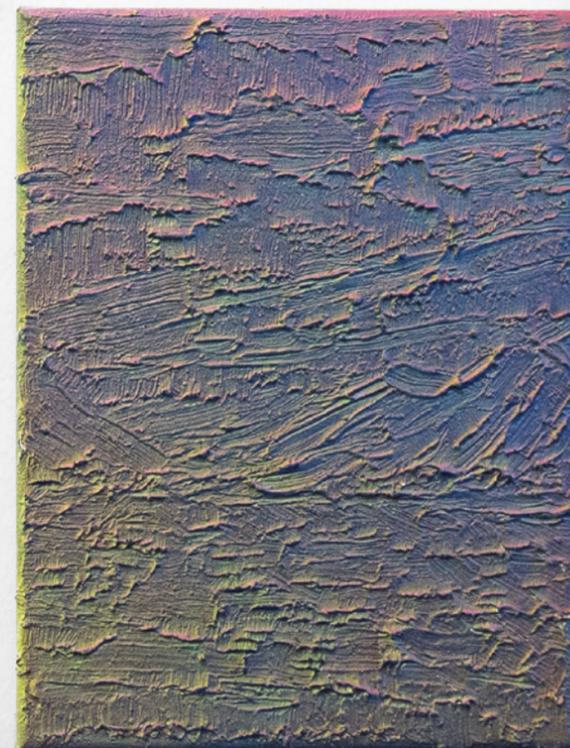
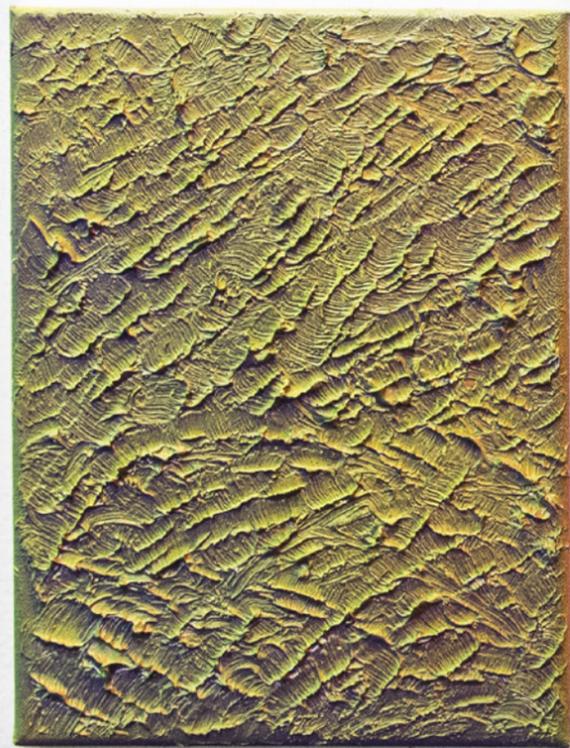
Walk #13
Detail view



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Installation view at Lokal 14, Zurich (CH), 2015

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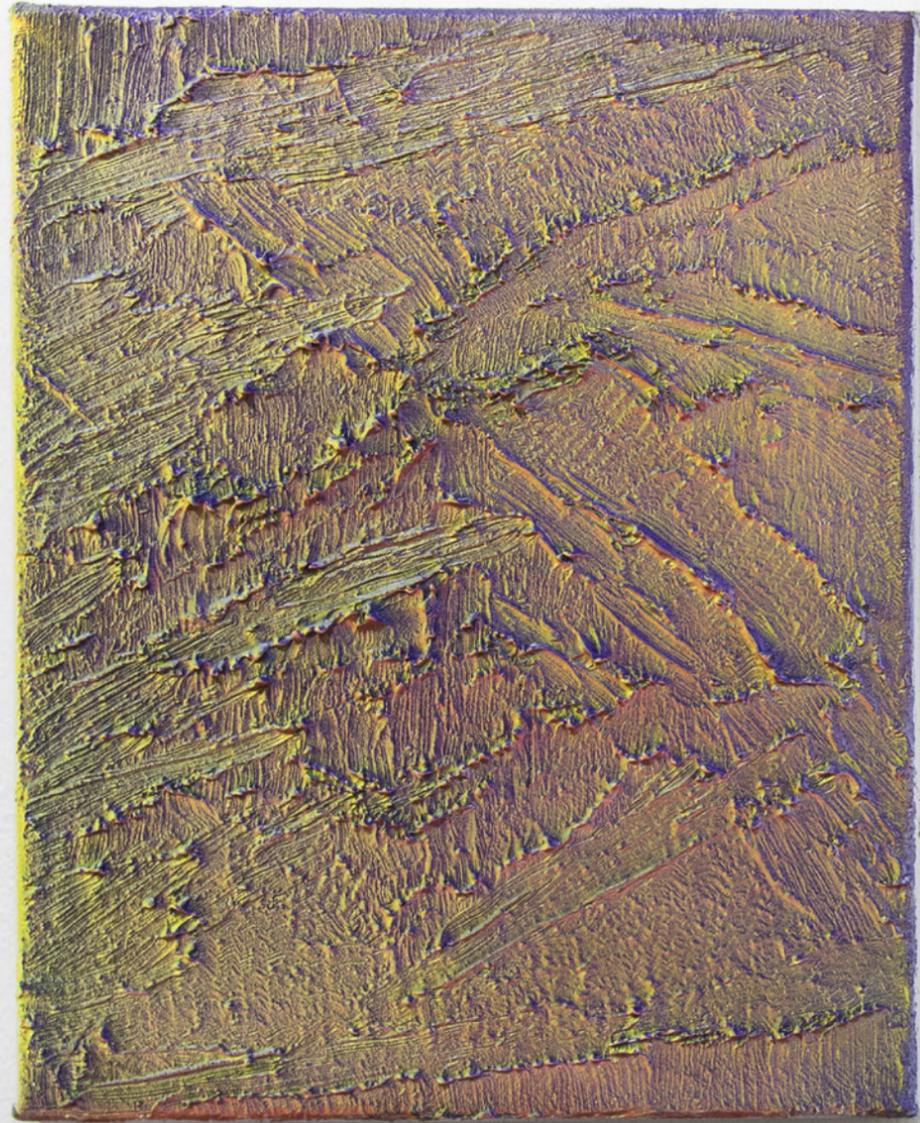




Walk #7
Walk #8
Oil and spray paint on canvas
24 x 18 cm each
2014



Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015



Walk #2
Walk #9
Oil and spray paint on canvas
30 x 24 cm each
2014

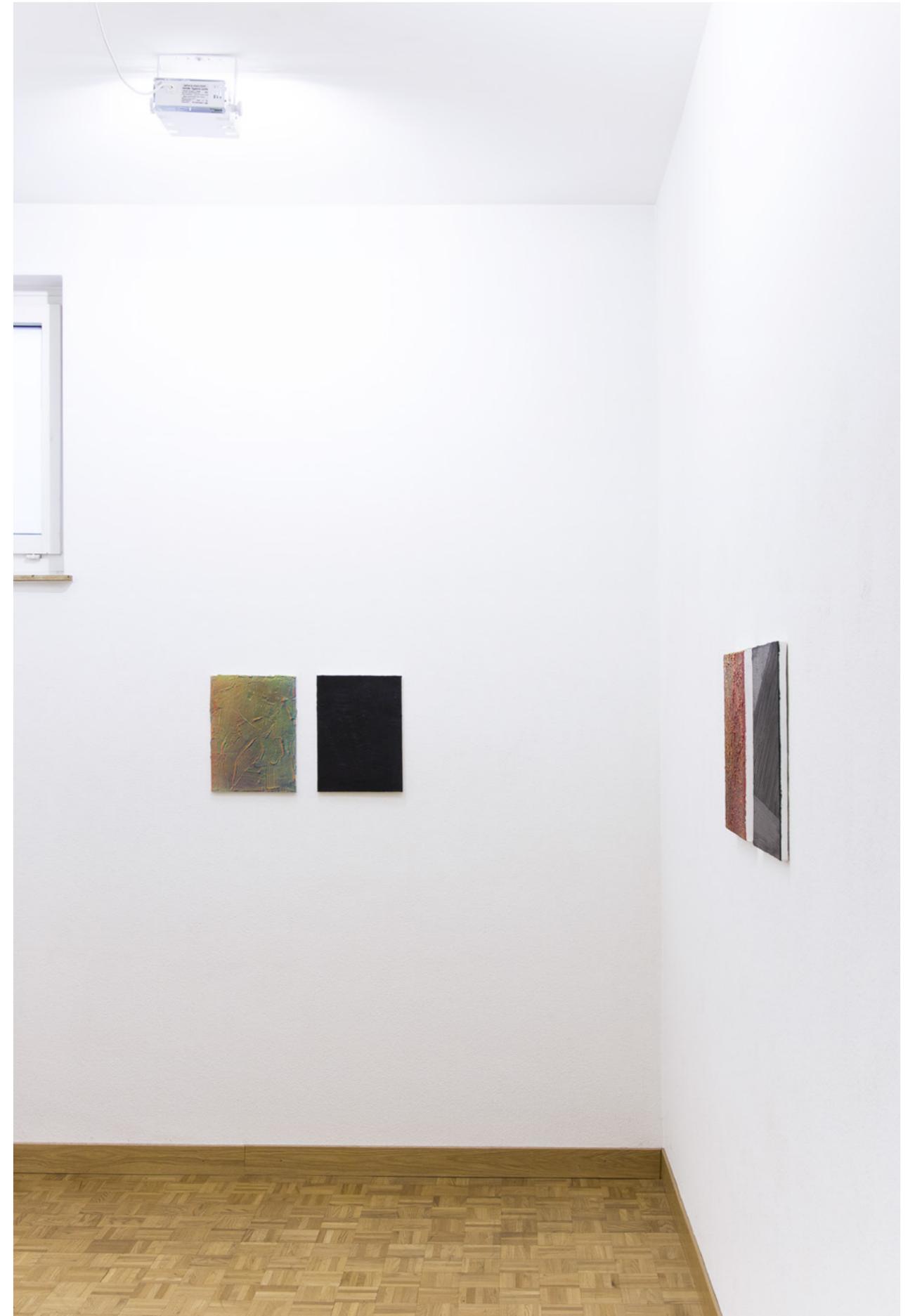
Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015

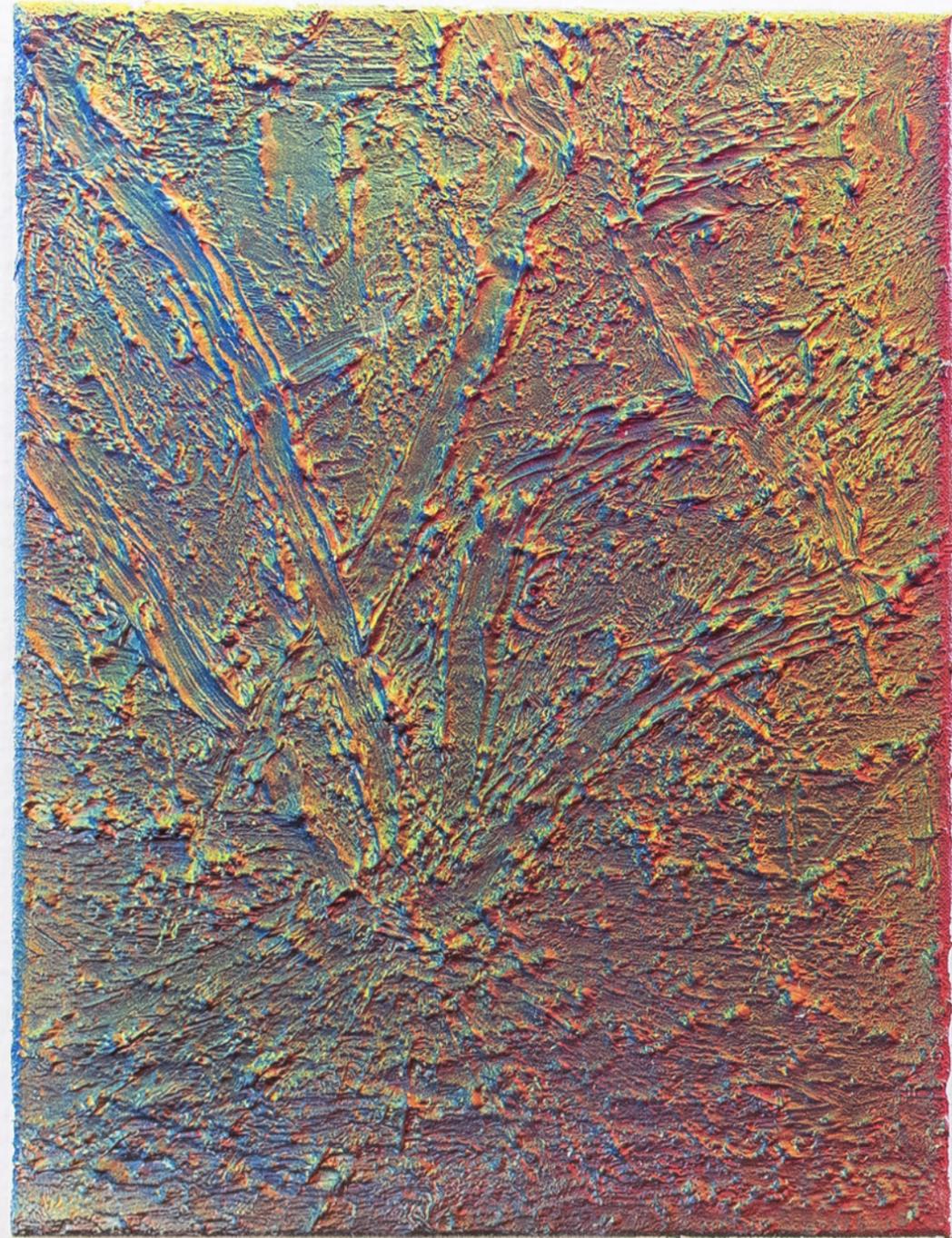


Walk #14
Modeling paste and spray paint on canvas
50 x 40 cm
2014



Patric Sandri - Walks
Installation view at Lokal I4, Zurich (CH), 2015

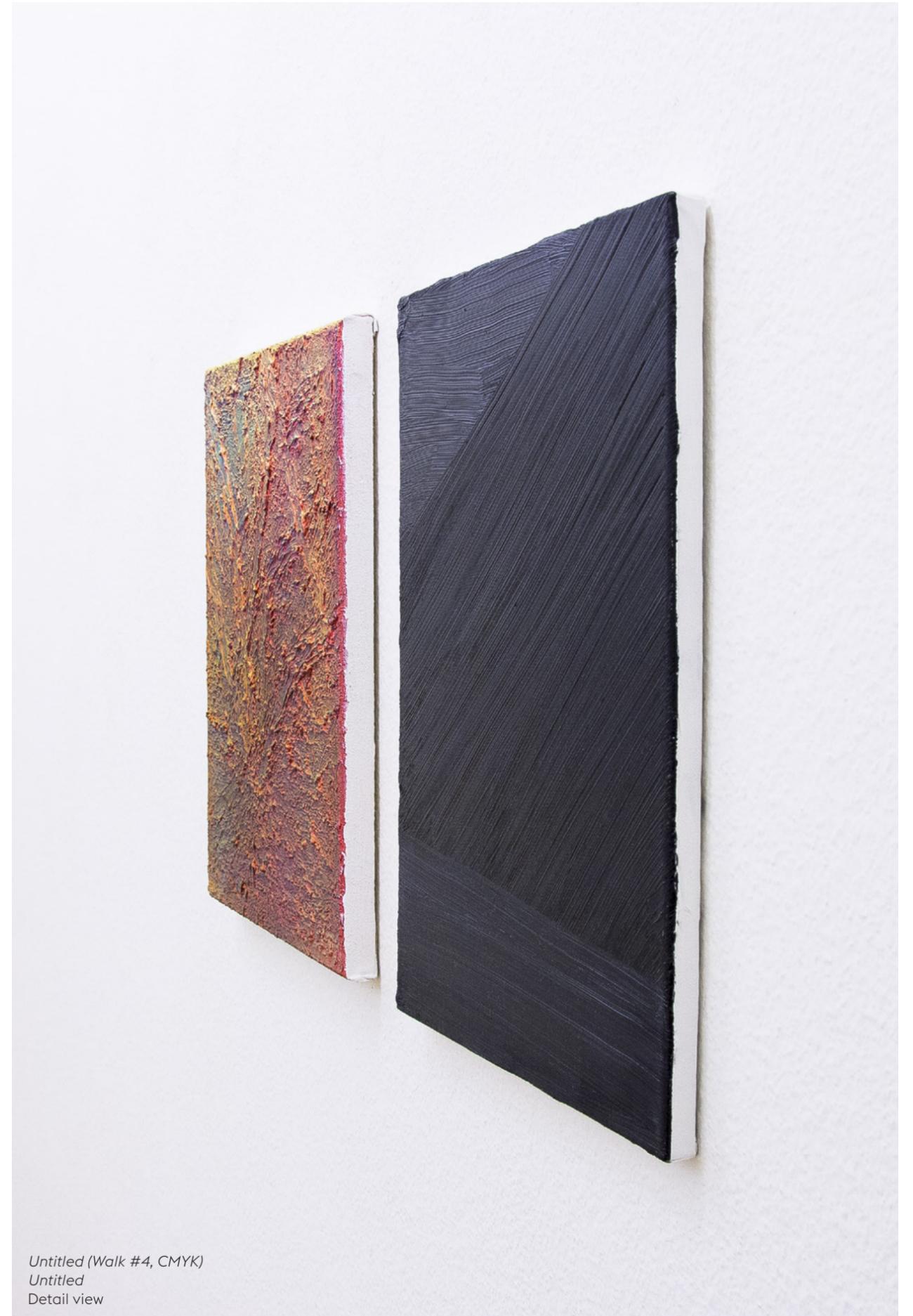




Untitled (Walk #4, CMYK)
Untitled
Oil and spray paint on canvas
Oil on Canvas
40 x 30 cm each
2014, 2012



Untitled (Walk #4, CMYK)
Untitled
Detail view



Untitled (Walk #4, CMYK)
Untitled
Detail view



Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015

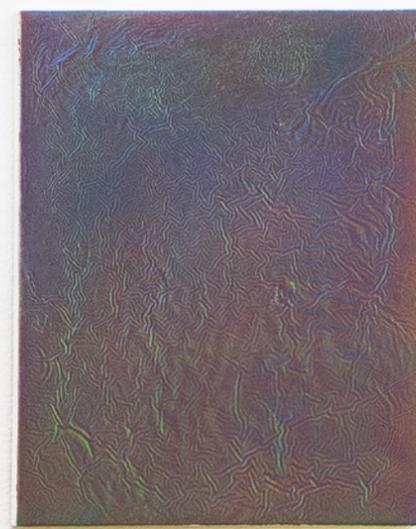
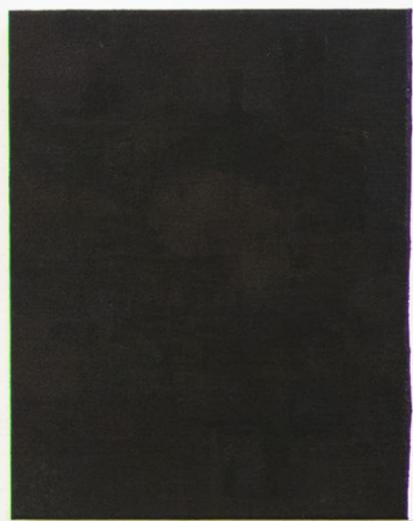


Untitled (Walk #3, CMYK)
Untitled
Plaster and spray paint on canvas
Oil on Canvas
40 x 30 cm each
2014, 2012





Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015



Patric Sandri - Walks
Installation view at Lokal I4, Zurich (CH), 2015

Untitled (Waited 4)
Untitled (Walk#7, CMYK)
Untitled (Walk#9, RGB)
Untitled (Walk#8, RGB)
Oil on canvas
Synthetic enamel paint and spray paint on canvas
50 x 40 cm each
2014–2015



Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015

Untitled (Walk#7, CMYK)
Untitled (Walk#9, RGB)
Untitled (Walk#8, RGB)
Synthetic enamel paint and spray paint on canvas
50 x 40 cm each
2014-2015

Untitled (Waited 4)
Oil on canvas
50 x 40 cm each
2012-2014



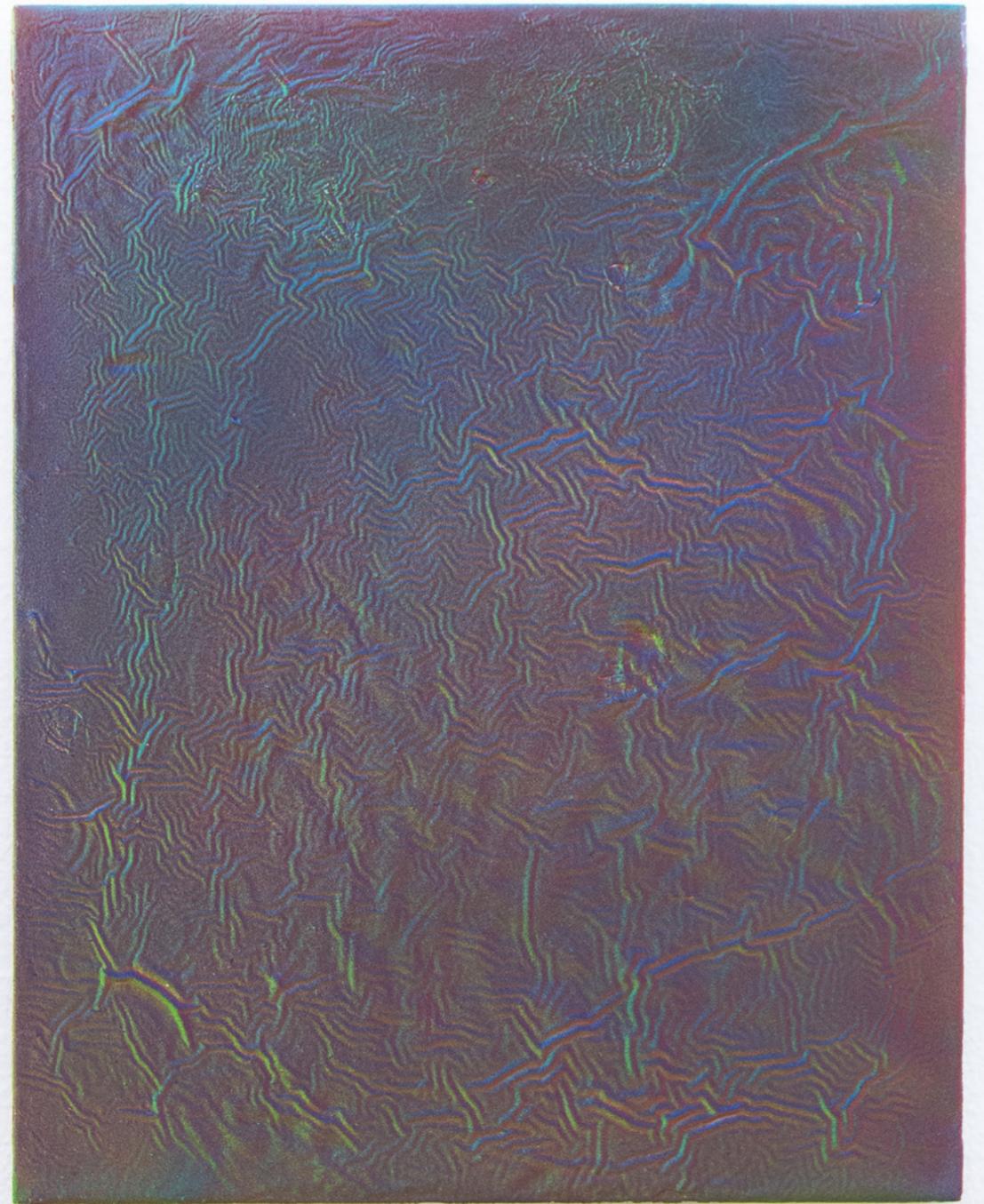
Untitled (Walk#7, CMYK)
Synthetic enamel paint and spray paint on canvas
50 x 40 cm
2014-2015



Untitled (Walk#9, RGB)
Synthetic enamel paint and spray paint on canvas
50 x 40 cm
2014-2015



Untitled (Walk#8, RGB)
Synthetic enamel paint and spray paint on canvas
50 x 40 cm
2014-2015



Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015

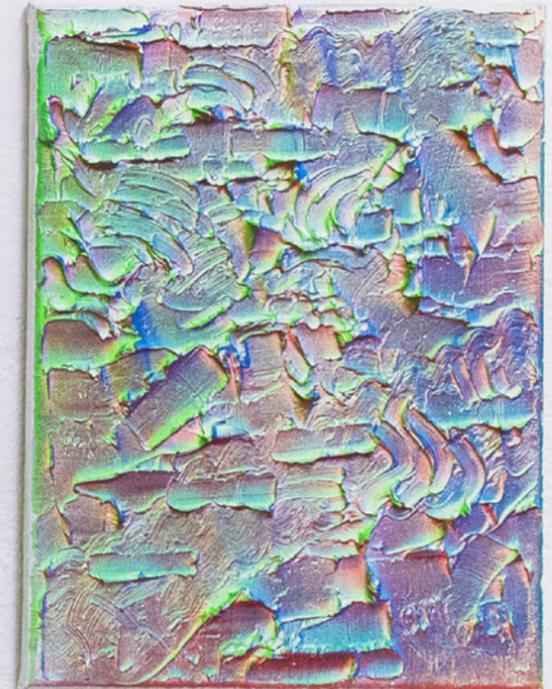


Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015

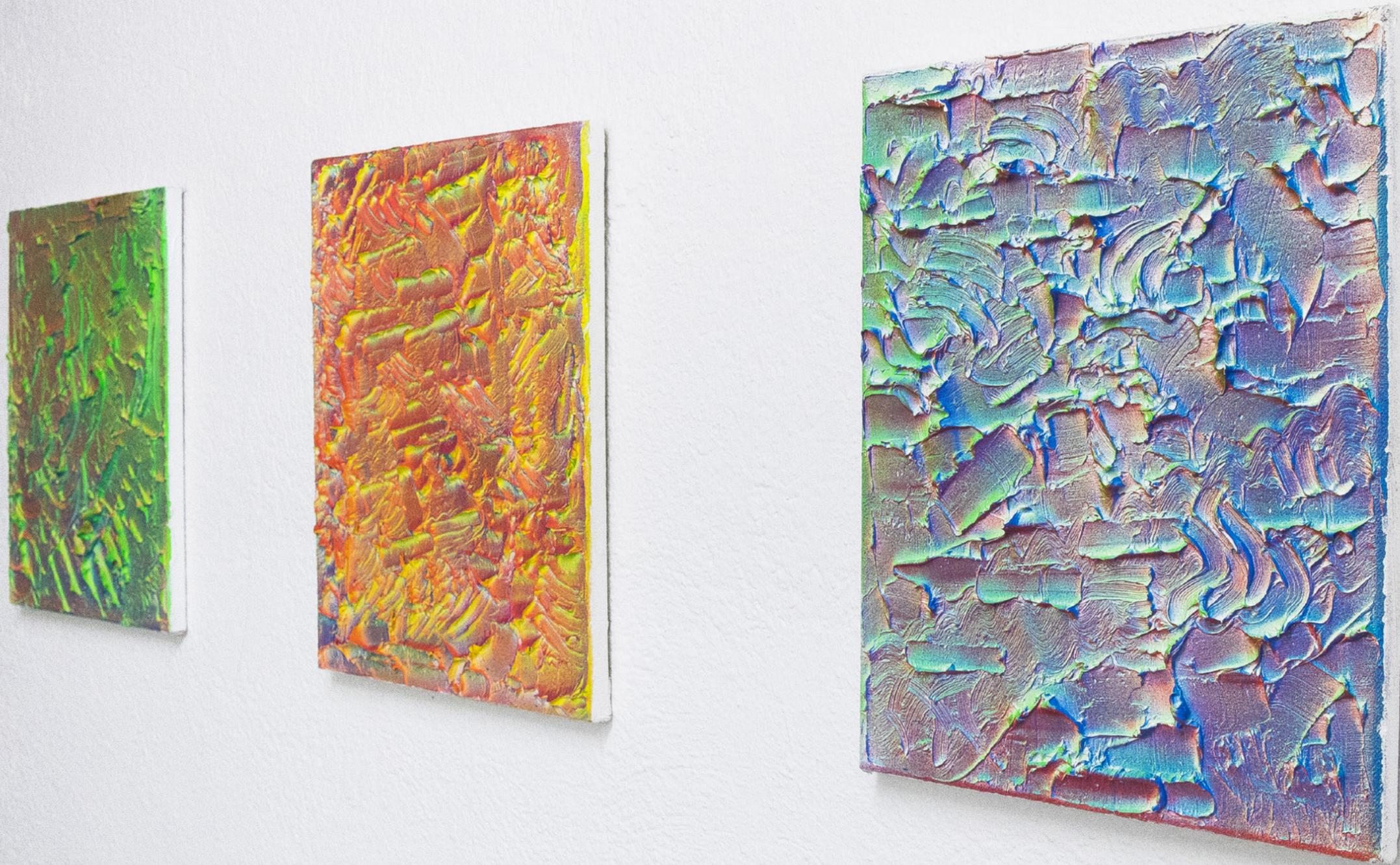




Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015



Untitled (Walk #5, RGB)
Untitled (Walk #6, CMYK)
Untitled (Walk #2, RGB)
Oil and spray paint on canvas
40 x 30 cm each
2014



Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015

Untitled (Walk #5, RGB)
Oil and spray paint on canvas
40 x 30 cm
2014

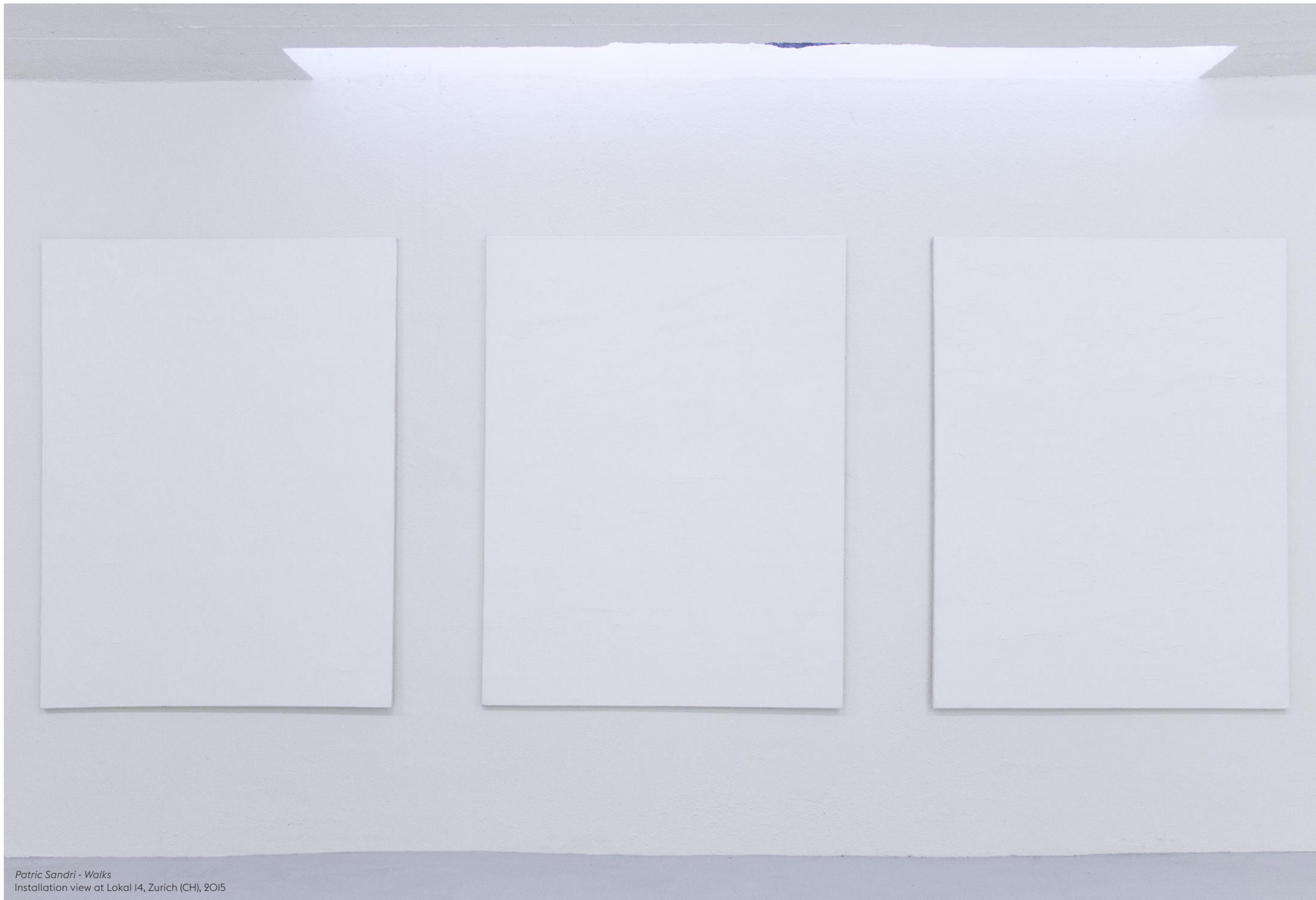


Untitled (Walk #6, CMYK)
Oil and spray paint on canvas
40 x 30 cm
2014



Untitled (Walk #2, RGB)
Oil and spray paint on canvas
40 x 30 cm
2014





Patric Sandri - Walks
Installation view at Lokal 14, Zurich (CH), 2015



Patric Sandri - Walks
Installation view at Lokal I4, Zurich (CH), 2015



Patric Sandri - Walks
Installation view at Lokal I4, Zurich (CH), 2015



Untitled
Oil on canvas
150 x 120 cm
2014



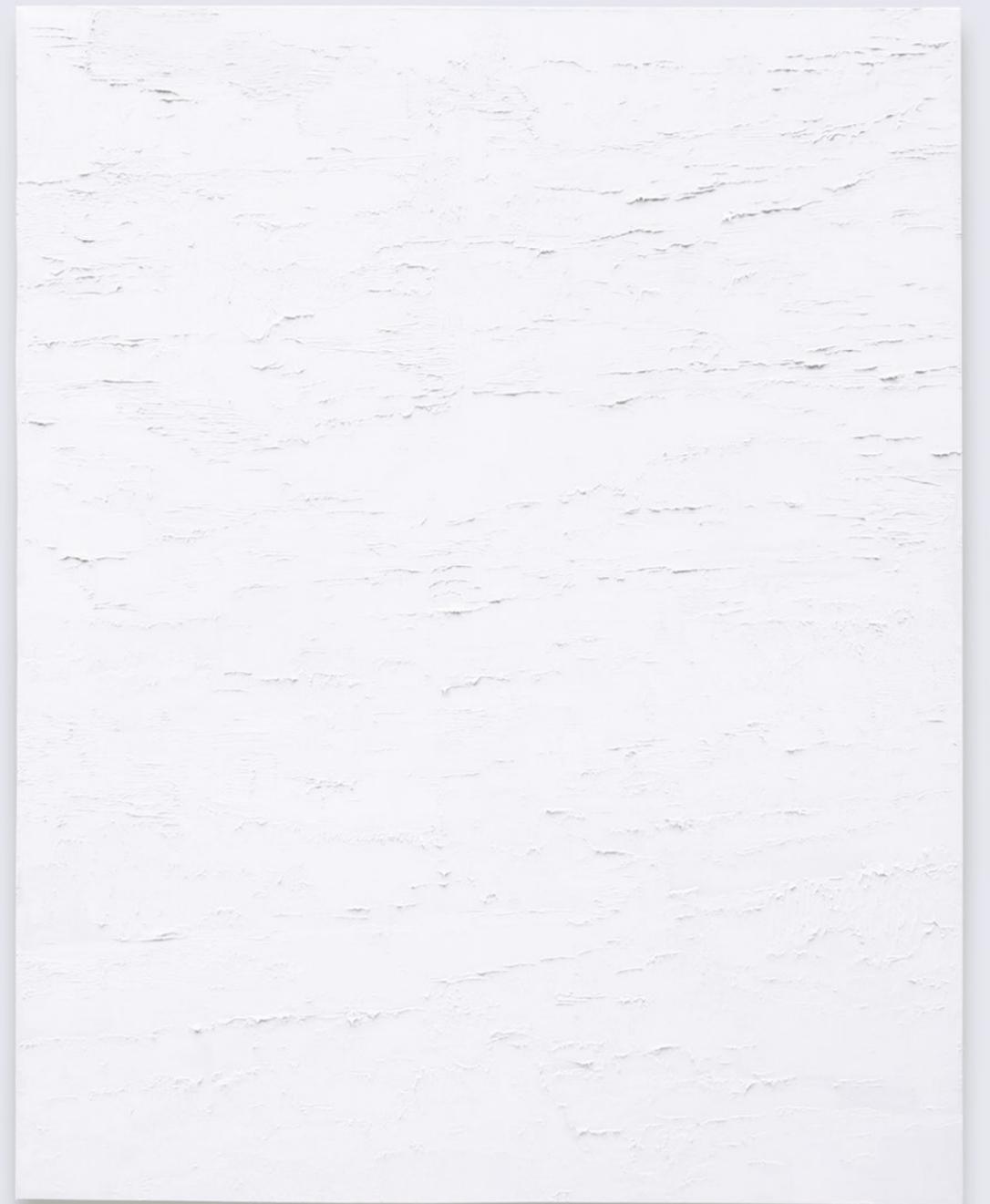
Untitled
Oil on canvas
150 x 120 cm
2014



Untitled
Oil on canvas
150 x 120 cm
2014



Untitled
Oil on canvas
150 x 120 cm
2014



Untitled
Oil on canvas
150 x 120 cm
2014

All works and photos are courtesy of the artist and Lokal I4
Zurich, 2015