

CENTRE
RÉGIONAL DE LA PHOTOGRAPHIE
HAUTS-DE-FRANCE

CRP/

PRESS RELEASE

PERSPECTIVE

ANGELA DETANICO

RAFAEL LAIN

SEPTEMBER 18

...
DECEMBER 31 2021



PERSPECTIVE

september 18 ... december 31 2021

Exhibition curator : Muriel Enjalran

Opening

saturday september 25 / 12.30 pm

in the presence of the artist and the curator of the exhibition.

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closed on november 1, december 25
and 26 2021.

The considerable accumulation of recent theoretical and practical studies by artists, art historians, and scientists has shed a clearer light on the interaction between the neutrality and artificiality of perspective. Regardless of cultures, codes and habits, we naturally perceive in perspective (a distant object will appear smaller than one that is nearby), but its representation will be very different depending on these same codes and habits, depending on the patterns of our relations to the world. What seems natural for one era, one civilization, one artistic rendering, is in fact a fabrication manifesting the ways in which we perceive reality, and especially how we arrange it, something that explains—since we share an identical physiology—the appearance of a variety of perspectives through the ages: reversed, aerial, axonometric, offhand, isometric, linear, curvilinear, bifocal, trifocal, anamorphic, with a central vanishing point. Seeing reality “in perspective” seems obvious and natural, but as soon as there is representation, this changes completely—for example, in Paleolithic caves, some animals placed behind those located in the foreground are transparent, like those that should partially conceal them. To borrow a term from renaissance painting, we *project* an interpretive framework onto the world, a conception, a cultural system, an organization that we will call the “legitimate construction”, whose only legitimacy is the quite temporary domination of a certain way of thinking and a certain artistic vision, which is then understood as the true way of presenting and representing things, beings and objects. The most vivid proof of this artificiality is that the aforementioned perspective was *invented* in the early 14th century, indeed from the 13th century (its supposed universal neutrality should have long forced all artists to work in the same vein), particularly using the “squaring up” technique, based on floor tiles real or imagined, from which one could then draw the main lines of the desired perspective. However, the device had to be preserved, even while slightly distorting the natural look, so that figures painted on the ceiling, sculptures placed high up, and the columns or stairs of a building, did not appear deformed.

In contemporary art, not only has the perspective problem not disappeared, but it has even proliferated, if one considers the vast possibilities of our technologies. In the exhibition presented by Angela Detanico and Rafael Lain, perspective or perspectivism does not immediately jump out at you, because one initially perceives things... flats or planes, a kind of two-dimensional world, a micro-*Flatland* inhabited by those small entities that are letters, which are also inevitably flat. There is indeed a three-dimensional metallic structure placed on the floor, and pieces of red and green wood hung on the walls, but at first glance and ultimately, the *true* perspective is that drawn by the lines of the tiling once present in this room, representative of the *costruzione legittima* model. But if this classical perspectivist citation is used playfully by the artists (and also through references to the greyness of the floor and the letter panels), its revival is neither arithmetic nor geometric (as in most traditional treatises), being rather verbal-visual. Beginning with the

two red and green structures, because every lover of perspectivist treatises, or every cinema lover, knows how to produce anaglyphs (stereoscopic images), namely through the use of red and green, which are among the colors serving to reproduce relief, based on the simultaneous perception of two different colors.

In the majority of the works of Detanico-Lain, sentences, words, letters, the typographical arrangement of these, as well as temporal organization in some cases, is dominant, just as our continual use of words, sentences, sounds and letters is fundamental, even in snatches, morsels and fragments. This recurring, constantly deepened work from the inside of language and languages is part of a process that could be called a textuality through constraint. All language is already made up of constraints that are necessary for its uses, operations and meanings, and the process, or method, of Detanico-Lain is established through derivatives as much as through circumventions, prolongations and extensions of what the chosen constraint allows, to the possible point of rupture—never deliberately reached however—where meaning separates from the signifier, while allowing us to glimpse the resolution of tension and the recovery of meaning. As far as one can go, the constraint always remains significant and always conveys a signified, sometimes a tiny one, without which one would not understand that we are caught in an interdependence between meaning and form, nor that the signifier and signified thereby self-determine and self-constrain. This constraint is characteristic of all language, and in this regard is predetermined rather than decided by the artists. As in all of their works, Detanico-Lain explore the homology between the system of language and various systems of representation, in this case the perspectivist system.

The homology between the two systems of representation is not total (one being linguistic, the other visual), but is substantial enough for one to be transposed into the other. The textuality constraint chosen in this case by Detanico-Lain consists in attributing to all of the letters of the Western alphabet a length, format and height that has its equivalent in a three-dimensional rectangular structure. To the letter e correspond the measurements 50x10x10 cm, to the letter o 150x10x10 cm, to the letter s 190x10x10 cm, and so on for all letters with different measurements, increasing in size if one starts with a, decreasing if one starts with z. Incidentally, it should be noted that many of the classic treatises aimed to set out the “art of measuring”, for example the one published by Albrecht Dürer in 1525, *Instruction on Measurement*, whose third volume is almost exclusively dedicated to drawing letters. Diversity and variation being inherent to the constraint of every system, precisely so that it can play to apply to different contexts, one can also decide what shape to give to structures, for example that of “corners”, whose sizes vary in accordance with a method of links between alphabet letter and size, but with a right-angled shape, a constraint within the constraint. Still keeping to the procedures made possible by the *play* of the system, one can decide which words or sentences to *write* with the obtained shapes, and what they can refer to—as with language:

a word (signifier-signified) refers to a certain object from reality, or to a certain psychological state. “To write” can seem like an inadequate term, but not only did the ancient Greek term *graphein* simultaneously signify to write, to draw, or to paint (in fact, one draws or paints the letters of a word), but all languages inevitably resort to inscription on a medium. Our artists therefore write certain words based on elements chosen beforehand. The pieces of red and green wood indicate the frame of a painting of course, the frame as painting, the painting becoming a three-dimensional plastic object, as was practiced during the avant-garde period of the early 20th century and later.

While according to the method, the black three-dimensional structure represents the word “perspective”, red and green elements placed on the walls write their color through self-referentiality. It should be stressed that this self-referentiality is essentially mental, because although one can think of the words “green” and “red”, we cannot materially perceive them *spelled out* and therefore read them as they directly referred to their objects, even though one can perceive and read them *shaped out*. In reality, the letters well and truly exist in *eikan-do*, *hogan-in* and *arashiyama*, or in ROJVBIVORAELNIUAUREDOGNNTUILEGEGEEOT, letters or words that name the colors that are present in the exhibition room, or show them, as in the film *Color Fields*. The line of the letters in ROJVBIVORAELNIUAUREDOGNNTUILEGEGEEOT, drawn in colored pencil based on the seven colors of the rainbow (red, orange, yellow, green, blue, indigo, purple) starts with red, the outer part of photometeors as they appear naturally, purple being the first color of the lower part of the arc. The first seven letters of each color are drawn/written one after another, and other letters make up a kind of unintelligible sentence, as long as one has not understood that each first letter is writing the name of the color in question, to be found in the line irregularly, but in order, by following the color indicated by the name (all of the letters of “*rouge*” are red, the letters of “*orange*” are orange, etc.).

Observed naturally (not in photographic or film reproductions), the rainbow is a phenomenon that always fills us with wonder through its unreality—its appearance always being both near and far, persistent and ephemeral, and as regular in its color order as it is evanescent. It seems to have no consistency but always has the same shape. It is relatively transparent but the colors are clearly visible and distinct from one another. It is vaporous and liquid, yet appears thick and dense. Although thickness is the beginning of the object captured in perspective, the flatness of the natural rainbow is also visible, like with the letters making up ROJVBIVORAELNIUAUREDOGNNTUILEGEGEEOT, situated in a kind of perspectivist in-between in which the flatness of the letters gives a glimpse of first signs of nascent tactility, relief and thickness.

Angela Detanico & Rafael Lain

Born in 1974 in Caxias do Sul (Brazil), lives and works in Paris.

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Angela Detanico and Rafael Lain have worked together for almost twenty years. They quickly established themselves on the international artistic scene thanks to a subtle reflection carried out on the modes of conventional representation that surround us.

Fascinated by what goes beyond man and the understanding of the world, Angela Detanico and Rafael Lain draw from scientific, mathematical and literary research systems of representation and writing of time, space and the infinite. Inherited from the conceptual statement and anchored in the use of new means of sound, graphic and plastic creation, their approach is expressed in a rigorous and refined formalism of great poetry. Respectively linguist - semiologist and graphic designer by training, the artists together reflect on the use of graphic signs in society.

They are particularly interested in the notion and notation of time and the forms it can take and thus create new typographies by replacing letters with traditional alphabets, forms from everyday life. These forms are then staged in exhibition spaces giving this writing an unprecedented materiality. Angela Detanico and Rafael Lain thus pursue a reflection on the role of language and its symbolic and physical place in our societies. Language thus reveals its dual function, a communication tool but also an instrument of reading and a reflection of different cultures.

Oscillating between rudimentary technique and cutting-edge technology, their pieces take forms as diverse as letter, word, still image, animation, sound and installation. Whether it is alphabets, cartographies or calendars, they attack the very foundations of these codes that govern our daily lives, convinced of the intersection between sign and meaning. The visions they propose are most of the time codified, fragmentary or transitory.

Galerie Martine Aboucaya, Paris
www.martineaboucaya.com

Galerie LMNO, Brussels
<http://lmno.be>

www.detanicolain.com

Works presented at the CRP/:

Perspective 2020, metallic structure, black painting, 220 x 180 x 220 cm

eikan-do (rouge) 2020, Awagami Kozo paper, 77 x 51 cm

hogan-in (rouge jaune) 2020, Awagami Kozo paper, 80 x 120 cm

arashiyama (rouge orange jaune vert) 2020, Awagami Kozo paper , 80 x 120 cm

rouge (cantos) 2020, painted wood, 140 x 130cm

vert (cantos) 2020, painted wood, 140 x 165 cm

ROJVBIVORAE LN IUAUREDOGNNTUILEGEGEEOT 2020, colored pencils on the wall, variable dimensions.

Color Fields, 2018, animation, sound, loop



First page

Angela Detanico & Rafael Lain
ESTRUTURA, Galeria Vera Cortês, 2018

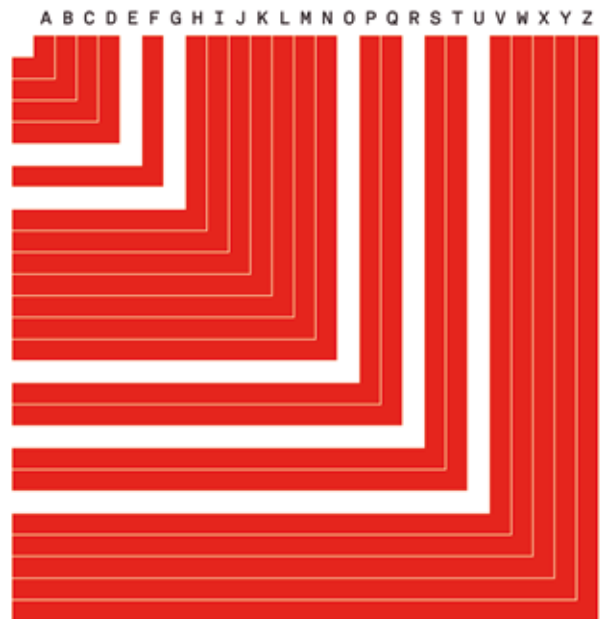
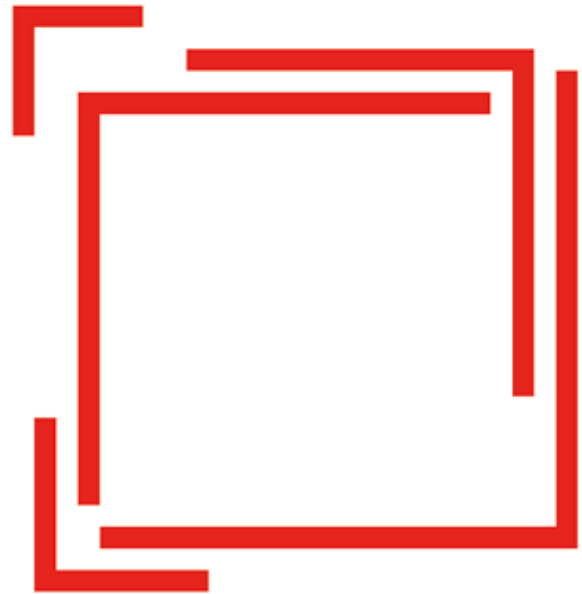


Angela Detanico & Rafael Lain
hogon-in (rouge jaune) 2020,
Awagami Kozo paper,
80 x 120 cm



Angela Detanico & Rafael Lain
arashiyama (rouge orange jaune vert) 2020,
Awagami Kozo paper,
80 x 120 cm





→
Angela Detanico & Rafael Lain
rouge (cantos) 2020,
painted wood, 140 x 130cm



Angela Detanico & Rafael Lain
Color Fields, 2018, animation, sound, loop

The CRP/

The CRP/ Centre régional de la photographie based in Douchy-les-Mines develops art centre missions in the field of photography and contemporary images.

Founded in 1982, the CRP/ grew out of a collective of photographers who came from the photo club of the Usinor Denain Work Council. As a mobile association at the time, the CRP spent four years developing exhibitions and organising photography competitions. In 1983, in connection with its photographic commissions and its production of works, the Ministry of Culture recognised the CRP/'s art library, which became the first of its kind in France in the field of photography. In 1986, the CRP/ moved in to a former post office made available by the town of Douchy-les-Mines, and in 1991 the Ministry of Culture recognised it as a national art centre.

As a centre that supports creativity, at the outset it developed a project to commission works linked with its territory: the Mission Photographique Transmanche (1988 to 2006), which lay the foundations of its collection. This has since been supplemented through the art centre's programme and productions. The CRP/ is one of the few art centres endowed with a collection directly linked to its own production activity. The CRP/ collection currently contains almost 15,000 works, with an art library offering the public over 500 works that may be borrowed. Linked to its significant publication activity, it also has a document collection of over 9000 books.

The CRP/'s activities include creative support, research, production, distribution and mediation, all of which is developed in a region that is marked by its industrial past, an area that showed a very early commitment to culture. Today the CRP/ is a place of experience transmission, awareness-raising, mediation and training in the field of images, with a trans-regional and national reputation.

The CRP/'s artistic and cultural vision, endeavours to be forward-looking, encouraging young artists through its research and support mission, keeping in mind the regional history of images to which its collection testifies. It is regionally rooted while also giving attention to other art scenes abroad, through invitations to artists who come and shift or renew visitors' perceptions of their history and region, and provide access to other cultural and societal issues in the world.

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