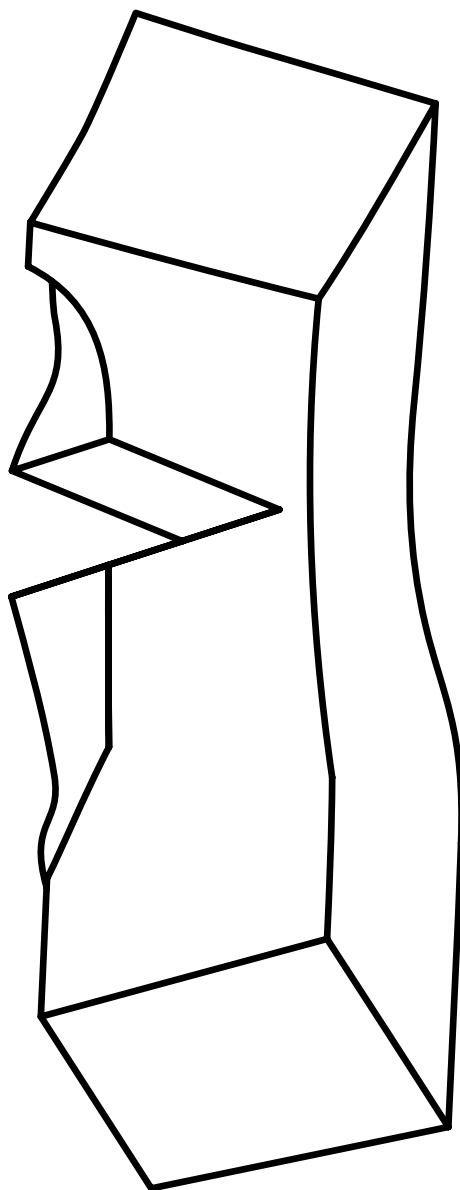


Clement Valla: Parallel Lines on a Freeform Surface



Providence College — Galleries
October 27–December 10, 2016

Parallel Lines on a Freeform Surface

Photography produces perspectival images, which depict space in two dimensions via particular conventions: only one side of objects is depicted, objects further away get smaller, and lines converge to the horizon and to a vanishing point.

Many devices regulate and measure light waves, but they do not always produce perspectival representations— CAT scans, light-spectral analysis, radar, GPS, QR code readers, photograms, airport security backscatter— imaging devices, to name a few. These devices produce pictures too, but pictures we are not used to reading as “real,” in the way that perspectival drawings, paintings and photos are seen as representations of the “real.” It is easier to categorize these non-perspectival pictures as epresenting data. And yet, photography is no less a mathematical construct of regulated and measured light waves— it is just that the data coalesce on the picture plane to produce the perspectival images that we are trained to read. We overlook so much of the specificity of how photographs are actually produced when we think they create images of the “real.” Photography is actually part of a much broader category of remote-sensing apparatuses and part of a long history regulating, measuring, and ordering space on a picture plane.

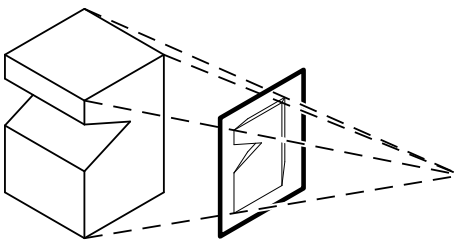
The pictures in *Parallel Lines on a Freeform Surface* attempt to use photographic means to produce non-perspectival pictures. The images borrow from maps, from architectural drawing, and from painting before perspective. They are a new hybrid: non-perspective photographs that unfold, measure, and order three dimensionality according to other two-dimensional pictorial logics, such as orthographic, axonometric, or cartographic projections.

Each print is presented at a 1:1 scale. Each object pictured is equal in measurement to the actual objects (as opposed to shrinking the further they are from the lens, as in perspective photographs). This collection of pictures uses the gallery as laboratory, employing what-ever objects are present as the tests and standards to measure this new kind of picture making. The images are presented at scale, in situ, allowing for a comparison of these picture-maps to the real gallery they depict.

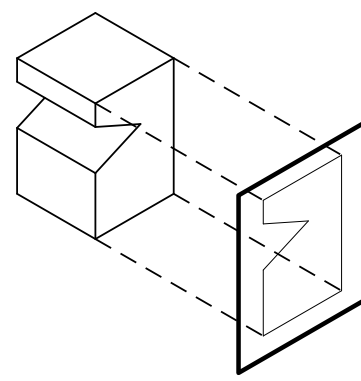
—Clement Valla


Hand Drawing

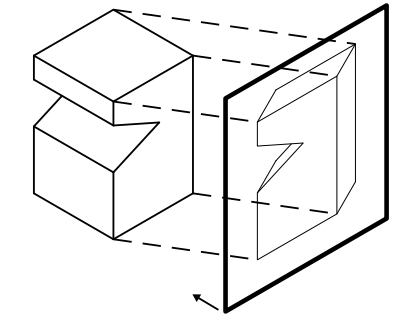
 Perspective




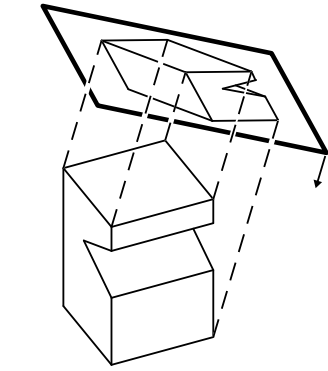
 Orthographic



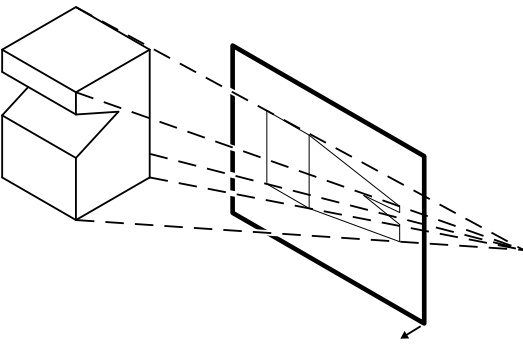
 Oblique



 Axonometric

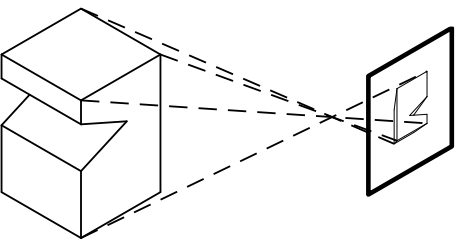



 Anamorphosis

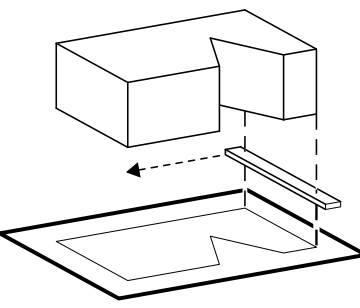


Mechanical – Chemical – Electrical

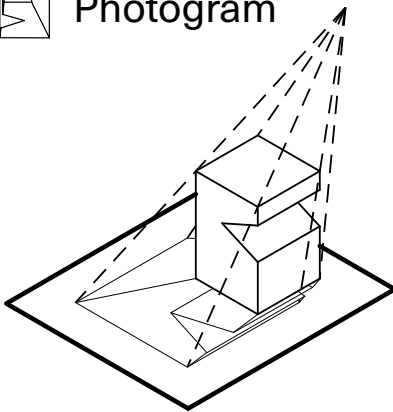
 Photography



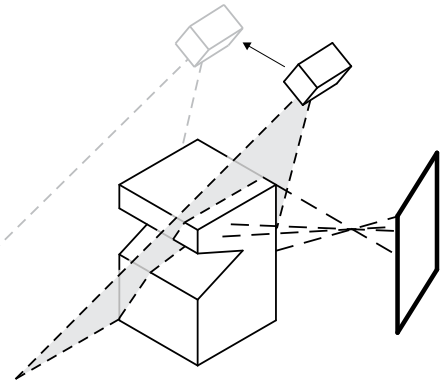
 Scanner



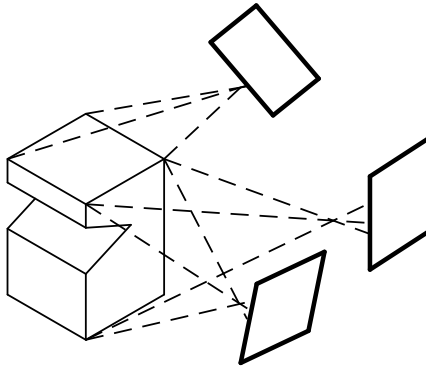
 Photogram



3d Laser Scanner



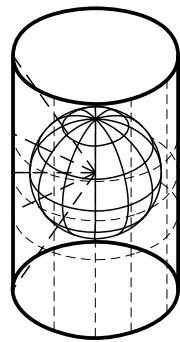
Photogrammetry



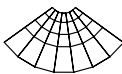
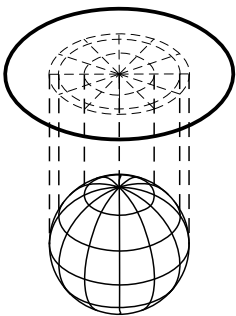
Cartography



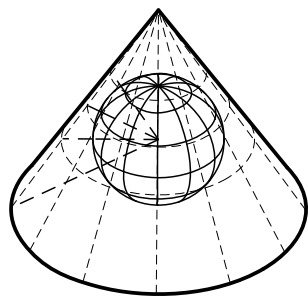
Cylindrical



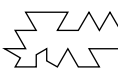
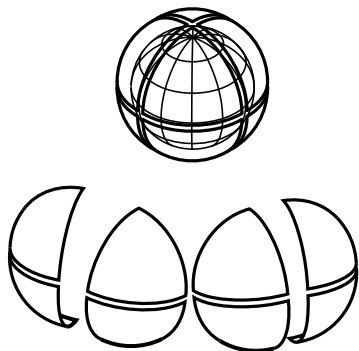
Azimuthal



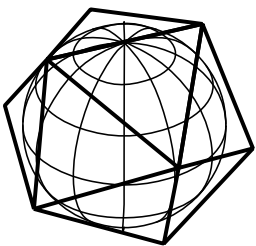
Conical



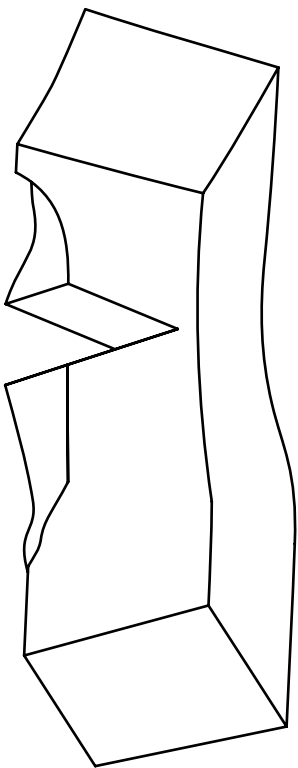
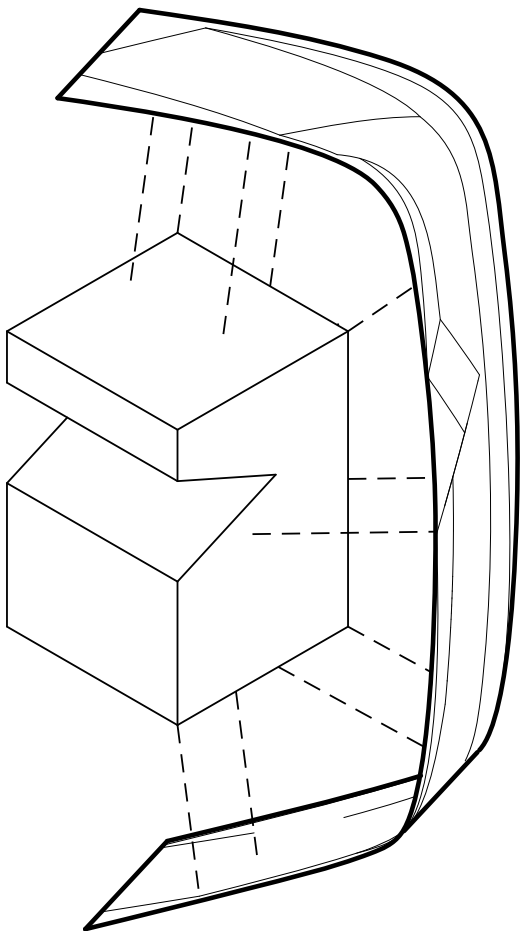
Cahill's Butterfly
(Polyhedral)



Dymaxion
(Polyhedral)



Parallel Lines on a Freeform Surface



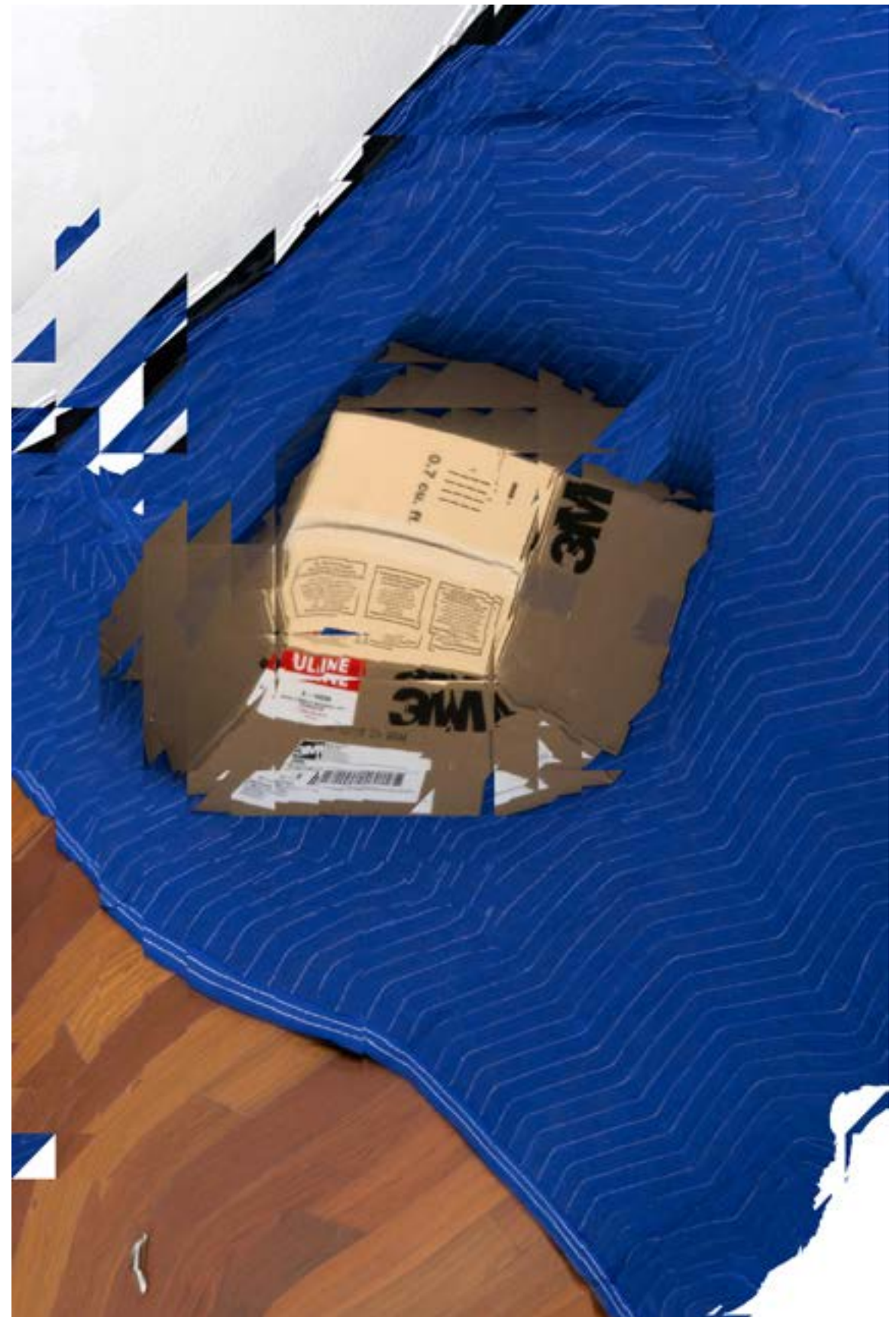
Blue Box, Throw 7, 2016
Inkjet on Linen, 40.5 × 60.5"



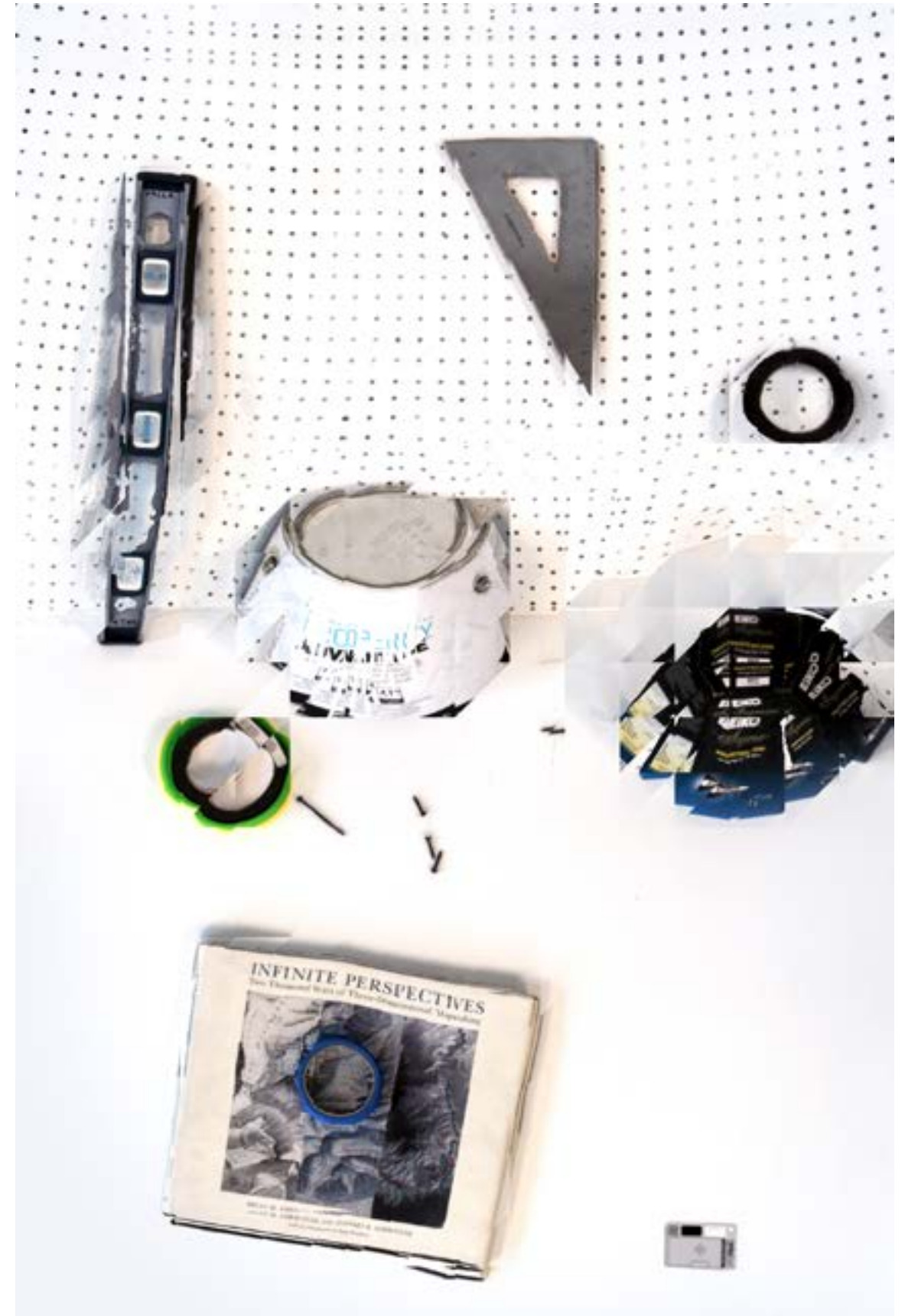
Blue Box, Throw 9, 2016
Inkjet on Linen, 40.5 x 60.5 inches



Blue Box, Throw 13, 2016
Inkjet on Linen, 40.5 × 60.5"



Points, 2016
Inkjet on Linen, 40.5 × 60.5"



Sugar Sugar, 2016
Inkjet on Linen, 40.5 × 60.5"



Teal Sugar Sugar, 2016
Inkjet on Linen, 40.5 × 60.5"



XYZ, 2016
Inkjet on Linen, 80.5 × 96.5"



Grids, 2016
Inkjet on Linen, 80.5 × 96.5"



Derivative, 2016
Inkjet on Linen, 80.5 × 96.5"



Providence
College Gallery
Oct. 26–
Dec. 10, 2016

Clement Valla: Parallel Lines on a Freeform Surface

Jamilee Lacy, PC–G Director and Curator

Artists since antiquity have attempted to represent the configuration of the space around them with diagrams, maps, architectural renderings and more. As part of the narrative of art history, they have more recently composed such depictions in order to reflexively look at sites where art is made and presented. As techniques to better portray the three-dimensional world on a flat surface continue to be invented in this age of post-studio practice—when studio and gallery spaces are often a laptop computer—the physicality of such sites is evermore illusive.

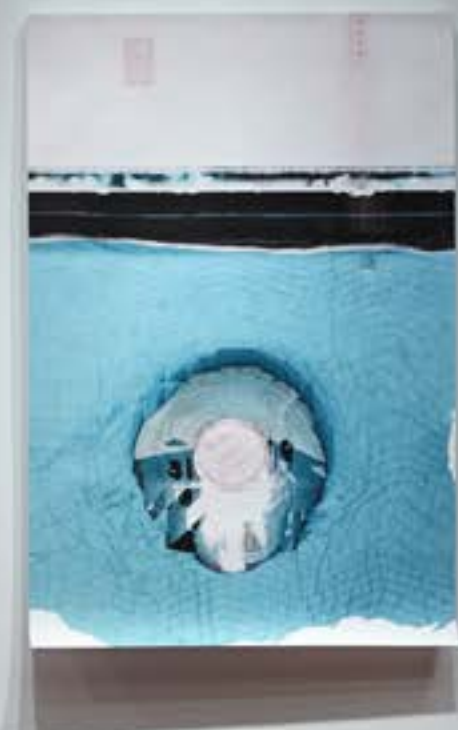
Clement Valla’s *Parallel Lines on a Freeform Surface*, a new body of work created, in part, on site at Providence College— Galleries, considers this narrative past and present within the context of the artist’s signature production mode of using computer-based picture-producing apparatuses. Combining the technical and conceptual traditions of architectural drawing, perspectival painting, map-making and photography, he proposes a new hybrid: non-perspective photographs at a 1:1 scale that unfold, measure and order three dimensionality according to the two-dimensional logic of image design. Each photograph reexamines art-related spaces and tools as subject, presenting digital reconstructions that document, restructure and otherwise invoke the functionality of things and places for making and viewing art.

Composition and materiality threads throughout Valla’s work on the level of construction as well as visual storytelling. The artist created

the images by using a 3D scanning app to capture scenes and objects in PC–G’s own Reilly Gallery. He began within the traditions of still-life and documentary photography, but produced something much different than the usual installation shots. The seemingly warped effects of the scans simultaneously evoke the distortion that can occur with online dispersion of imagery and that which is evident in Ancient Greek scenography and early perspectival drawing and painting developed by Filippo Brunelleschi and contemporaries to represent the Renaissance’s architectural splendor. The linen surface of these large-scale inkjet prints, which could be mistaken for some kind of photo-realistic paintings, further demonstrates the physical links Valla has developed between historical art objects and the material outputs of digital technology.

In works like *XYZ*, *Points and Grids*, the “myth of the picture plane” that Brian O’Doherty describes in his seminal “Inside the White Cube” essays becomes high resolution—the gallery space is neither neutral container nor empty white space. Instead, it is now an historical and aesthetic construct rendered flat through an artistic digital revolution co-opted by the likes of Contemporary Art Daily and Instagram. The ideal form of the white cube that modernism developed for the gallery space is not only “inseparable from the artworks exhibited inside it” but also from the hand tools, paint and primer, software and MacBook screen with which it is serially re-composed. Ultimately, Valla crystallizes poetically utilitarian works of art out of perceptual space, the elasticity of digital imagery, and the indexical experience of vision, all tried and true conventions of the art gallery.







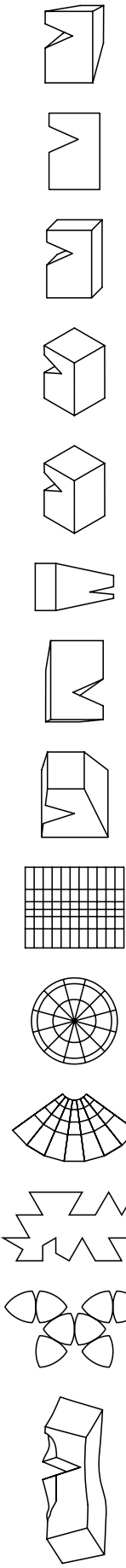


Clement Valla: Parallel Lines on a Freeform Surface

Providence College — Galleries
October 27–December 10, 2016

Providence College—Galleries (PC–G), with the support of the Department of Art & Art History at Providence College, presents exhibitions and public programs focusing on contemporary art, innovative artistic practice and interdisciplinary cultural activity. Operating within two gallery spaces and across Providence College’s campus, PC–G supports the educational, service and community-oriented mission of the College with dynamic visual arts productions, including those that foster audience participation, cross-departmental collaboration at the College, and cultural exchange at local, national and international levels. PC–G ultimately strives to produce projects by artists and intellectuals who demonstrate how and why creative practitioners are vital forces in promoting diversity and shaping contemporary global culture.

Clement Valla is a Brooklyn-based artist whose work focuses on computer-based picture-producing apparatuses, and how they transform representation and ways of seeing. This focus stems from the realization that more images are being produced and parsed by computers today than are being made and seen by humans. His work includes photography, sculpture, and software. His recent solo exhibitions were at XPO Gallery in Paris and Transfer Gallery in Brooklyn. His work has also been exhibited at The Indianapolis Museum of Art, Indianapolis; Museum of the Moving Image, New York; Thommassen Galleri, Gothenburg; Bitforms Gallery, New York; Mulherin + Pollard Projects, New York; DAAP Galleries, University of Cincinnati; 319 Scholes, New York; and the Villa Terrace Decorative Arts Museum, Milwaukee. Valla’s work has been cited in *The Guardian*, *Wall Street Journal*, *TIME Magazine*, *El Pais*, *Huffington Post*, *Rhizome*, *Domus*, *Wired*, *The Brooklyn Rail*, *Liberation*, and on BBC television.



PC
—G

Providence College — Galleries
— Hunt-Cavanagh Gallery
at Hunt-Cavanagh Hall
— Reilly Gallery at the
Smith Center for the Arts

Wednesday–Saturday, 12–6pm
Or by appointment
Closed on College Holidays
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Providence, RI 02918

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pcgalleries@providence.edu
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