

Philip Zach
PRESS



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SEEING RED (2015)

Instalacijo Phillipa Zacha sestavlja nabor dolgih, nizkih mehko valovitih skulptur. Valove je avtor izdelal iz žične mreže in jih prevlekel s puhastim belim poliestrom, ki ga je prebarval z različnimi rdečimi barvami sintetičnega in naravnega izvora. Barvo je pripravil iz mešanice celuloze in vode, ki ji je dodal rdečo peso, brusnice, kurkumo, karminsko kislino, žafran, karminsko rdečo, košeniljko, naftolsko rdečo, eozin y, svinčev (II, III) oksid, arrabidea chica, cinabarit, hematit, rubio, brazilski les in zmajev kri. Curljajoča, mestoma madežasta tekočnost barv kot tudi valovita oblika instalacije razkrivata Zachovo zanimanje za materialnost odtisa in barve.

Zachova instalacija vzpostavlja rdečo kot objekt oziroma kot material (molekule) in kot dogodek v času (valovi). Človeško oko zazna barvo le, če se svetloba od površine telesa odbija ali če iz telesa seva, zaznavanje določene barve v možganih pa je odvisno od razlike v valovni dolžini. Rdečo zaznamo, ko pogledamo v luč z valovno dolžino med 620 in 740 nanometri, valovi pa so gibanje, ki se akumulira skozi čas, in ne nastanejo v trenutku. Zachova instalacija torej kaže na to, da je barva časovni fenomen, ki ga lahko razumemo kot proces, ki nenehno poteka med subjektivnim, imaginarnim prostorom naših možganov in vedno spreminjajočim se prostorom vibrirajočega, materialnega univerzuma.

Lokacija: Moderna galerija, galerija 1

Phillip Zach has made a set of long, soft wave sculptures, low to the ground. The waves are constructed from hardware cloth and coated with fluffy white polyester, which has been dyed by the artist using various forms of red dye, made from a variety of synthetic and natural sources. Zach has soaked cellulose in water with a selection of substances including red beets, cranberries, turmeric, acid dye, saffron, carmine red, cochineal, naphthol red, eosin y, Lead (II,IV) oxide, chica (Arrabidaea chica), cinnabar, hematite, madder root, brazil wood, and dragon's blood. Both the drippy, stinky liquidity of the dyes and the undulating waveforms connect to Zach's interests in the materiality of print and color.

Zach's installation positions red as an object-like material (molecules) and a performance in time (waves). In order for color to be perceived by the eye, it requires light reflecting on or being emitted from a material surface, but it is the differentiation in wavelength that determines the experience of a specific color in the brain. Red is perceived when looking at light with a wavelength of between 620 and 740 nanometers, and waves are movements that happen in time, rather than in a single instant. As such, Zach suggests that color is a time-based phenomenon,

Location: Moderna galerija, gallery 1