



# **Ianick Raymond**

## **OOPArt**

**12.09 — 17.10 / 2020**

«Beyond the play on words with *op art* (optical art), this title brings to mind the context within which painting evolves today, as an anachronistic craft that raises questions about handmade versus industrial objects, material traces versus their representation.»

For around a decade now, Ianick Raymond has had a passion for creating paintings that could be read on two levels; purely optical at first glance, their true complexity reveals itself in the details of their materiality. In this new body of work, Raymond accomplishes such a homogenous fusion between painting and the printed image as to make them fully indistinguishable from one another. These pieces' many forms, hanging strategies and grid-like patterns are reminiscent of 60s abstract art—with direct references to shaped canvas, process painting and *op art*—, but with a repetition of identical motifs that evokes a duplicability typical of digital media. This is where the title *OOPArt* came from. It refers to an out-of-place artefact, a term used in archaeology to label an ancient object—most often a hoax—found in an unlikely, anachronistic or downright impossible context. Beyond the play on words with *op art* (optical art), this title brings to mind the context within which painting evolves today, as an anachronistic craft that raises questions about handmade versus industrial objects, material traces versus their representation.

A similar process overarches all of Raymond's works: a canvas that is first painted, then digitized and reprinted on the same surface—albeit with a slight break in alignment—using a high-quality industrial printer. This layering of the painting and its image generates an effect of *mise en abyme*,

a blurry, moiré pattern that creates mystifying contemporary trompe l'œil out of the dissociation of colour and medium. The integration is so seamless that the only hints of the production process are traces left by the printer's inkjets near the rounded edges of some substrates.

The exploration of the properties of paintings compared to digital imagery's determined the colour palette, which combines variations on the four colours used in process printing—cyan, magenta, yellow and black. Since the machine does not print white, the artist has covered his canvases with white paint to create reserves during printing, while masterfully orchestrating the appearance of rarer colours yielded by the overlap of the painted and printed ones. The vibration of the composition echoes the vivid light of LCD screens on which most reproductions of paintings are seen today. The richness of colour rewards the painter's unabashed attitude towards technological innovation, confident that the art form can renew itself through their contact as the work of Wade Guyton made clear on the international scene.

In the 70s, Niele Toroni was leaving the mark of his No. 50 brush on the walls of galleries to reveal the exhibition as context. Today, for Ianick Raymond, such marks raise questions about how different contexts can make us consider a given trace as being either real or printed. Using sophisticated doubling effects

to subvert our expectations, both within individual paintings and throughout the series, Raymond cleverly manipulates the various hints of authenticity and duplicability generally attributed to painting or print. With this, *OOPArt* sheds light on the richness of painting as a discipline that today is re-actualized through its contact with new printing technologies.

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## **Julie Trudel**

Julie Trudel holds a BA, a BFA and an MFA from UQAM and has exhibited across Canada, Europe and the United States including recent solo exhibition at NARS Foundation, Brooklyn (2018), the group exhibition *Entangled: Two Views on Contemporary Canadian Painting* at the Vancouver Art Gallery (2017) and *The Painting Project* at Galerie de l'UQAM (2013). In addition to being awarded numerous research and creation grants as well as artist residencies across Canada and abroad, Trudel was a two-time finalist in the RBC Canadian Painting Competition (2011, 2012), and winner of the Joseph Plaskett Award in painting (2013). She is a Professor at UQAM and is represented by Galerie Hugues Charbonneau, Montreal.



## centre d'essai en art imprimé

Finalist in the 2011 RBC Canadian Painting Competition, Ianick Raymond recently completed his MA in Visual and Media Arts at Université du Québec à Montréal (2017). Over the past ten years, his work has been showcased throughout Canada and he has benefitted from numerous grants and scholarships. In September 2017, Raymond completed his first public art piece, commissioned through the Quebec Art and Architecture Integration Policy; it is displayed inside the Wilder Building - Espace Danse, in the Quartier des spectacles, Montreal's premiere entertainment district. His work can be found in several private, corporate, and institutional collections.

The artist thanks the Canada Council for the Arts for its support.

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