NEW GALERIE

BETRAND PLANES
NO SIGNAL

June 23 - July 23 2011
opening June 23, 4 - 9 pm

The «paintings» in the series *The place we have been 3* follow a strict process. «Amateur» paintings were acquired by the artist. After having photographed them, Bertrand Planes painted them white and then in the environment of a photographic studio (red light) coated them with a photosensitive emulsion. Next, the photo of the amateur painting before it was painted white was projected onto these paintings using a video projector. This digital projection is the actual size of the paintings and causes a chemical reaction to take place exposing them like a photo. The white coated paintings are then developed using conventional photo chemistry. In essence, the projected photograph prints the new painting.

The process is mechanical but unstable. The photosensitive emulsion reacts with the rough canvas, and it randomly prints on it. The total of reproduction accidents brings out the structure of the painting, erases the individual differences, and reveals a common essence. The historically highly valued surface of the canvas has always led us to consider every mark as indicating the will to express something. However, these paintings have expressed themselves chemically, thereby creating a new work, while being their own source of information. They still bear traces of their subjects, but they tend to merge them into a generic idea of the subject and into a diffuse sensibility. It is through the process of erasing them and in the memory of themselves that the new paintings come to light. They are an x-ray of themselves that has been brought to the surface.

The no s*ignal video*, which gives its title to the exhibition, gets its name from the standard electronic message appearing when a display device (screen, projector...) is not able to connect to its source or recognize it.
no signal consists of 32 failure and no connection messages coming from different machines. «No signal» is the minimum miscast signal from a device that is supposed to disseminate. In this sense, like the «on» light, it is «machine language». Typography, messages and events vary, all announcing incompatibility. They are always on a blue background, the color historically associated with neutrality in a video environment. The repetition of failure and the repetitive poverty of its expression embody absence and succeed in creating cyber melancholy.