

Gilles Drouault
galerie/multiples

DOSSIER DE PRESSE

AMY GRANAT
La mer

du 26 janvier au 23 février 2019

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Communiqué de presse

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Amy Granat, *Reincarnare* à VidalCuglietta, Bruxelles, 2012

Première exposition personnelle en France de l'artiste américaine Amy Granat.

Du 26 janvier au 23 février 2019, Gilles Drouault présente la première exposition personnelle à Paris de Amy Granat.

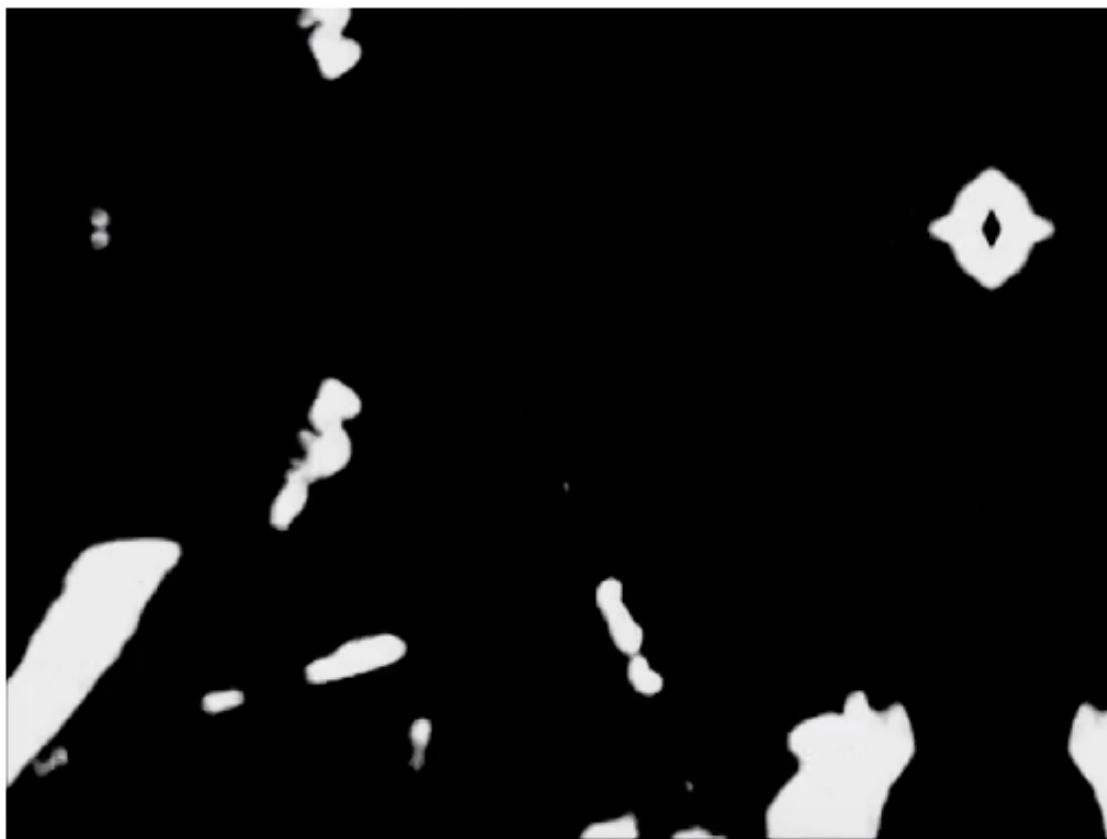
Amy Granat présentera à cette occasion son nouveau film, ainsi qu'une série de pièces uniques.

I first saw Amy Granat's scratched film projections in a group show at Champion Fine Art, curated by Steven Parrino, and was immediately taken with the simplicity of the film and the emotional urgency of the moving image and sound. The projectors are installed in a way that their physical and spatial existence render them sculptural as they demand a sort of attention that the default TV and a VCR do not. Also, the film projections have a modularity and mutability in the context of an art exhibition (rather than say a film screening) in that every film becomes site-specific concerning the relationship between the film, the space, the lighting, the volume of the sound and any other artwork in the exhibition. There is also an interestingly incongruous relationship between the small gesture of scratching the minute film frames paired with the larger, immediate and in your face projection that results. Additionally the scratch is made with a physical linearity, from frame to frame, that contrasts with the projection of the film which possesses a time-based linearity (i.e. one film contains one long scratch that runs the length of the film, from top to bottom, projected, however, this translates to a line that floats from the left side to the right and back again). Furthermore, the slow meditative rotation of the reels and the accompanying consistent click click inherent to the projector contrast sharply with the dynamic and sometimes chaotic experience of the film and soundtrack. Beyond all this, and more importantly, the films possess an amazingly poetic quality in the sometimes frenetic, sometimes somber movement of the black and white image and the corresponding hum, pop and screech of the sound (when the film is scratched the actual sound track that exists along the edge of the image area of the film is scratched as well, creating a sound that literally reflects/describes the image). These combinations reference the works of painters such as Franz Kline or Cy Twombly and also the early scratched film work of Len Lye. The sound exists in a sort of noise tradition that comes out of the La Monte Young/Velvet Underground and still exists today.

Richard Aldrich

Biographie

- 1976** Née à Saint-Louis, vit et travaille à New York
- 2015** Fonde avec Annina Herzer le centre d'art contemporain *Parapet Real Humans*
- 2011** Critique, Yale University, MFA Painting Department, School of Art, New Haven
- 2007-1012** Art et Métiers d'Art, professeure adjointe, New York University, Steinhardt School of Education, New York
- 1998** B.A. Bard College, Annandale-On-Hudson, New York



Amy Granat, *The Return of the Creature*, 2003

Sélection d'expositions personnelles

- 2019** *Amy Granat*, Galerie de Multiples, Paris
- 2017** *Amy Granat : New Media Series*, Saint Louis Art Museum, St. Louis
- 2012** *Cowfingers and Mosquitopie*, Galerie Kamm, Berlin
Reincanare, Vidal Cuglietta, Brussels
- 2011** *Olivier Mosset & Amy Granat*, Galerie Ivana de Gavardie, Paris
White Flag Projects, St. Louis
Cars, Trees, Houses, Beaches, Nicole Klagsbrun Gallery, New York
- 2010** *Observations on a bowl of fruit bananas* with Drew Heitzler, Galerie VidalCuglietta, Brussels
Light 3 Ways, The Shaft Gallery/New Museum, New York
Amy Granat and Emily Sundblad : Lonesome Cowgirls, The Green Gallery, Milwaukee
Rhapsodes, Galerie Kamm, Berlin
The Sheltering Sky, The Kitchen, New York
- 2009** Galerie Eva Presenhuber, Zurich
- 2008** Broadway 1602, New York
Chinacat Flowers, Galerie Eva Presenhuber, Zurich
Basis, Frankfurt, Main
- 2007** Redling Fine Art, Los Angeles
Mitterrand+Sanz, Zurich
- 2006** *International and National Projects Fall 2006*, P.S.1 Contemporary Art Center, Long Island
Scratch Films / Stars Way Out (for OK), Oliver Kamm / 5BE Gallery, New York
- 2005** *In Practice Fall '05*, Sculpture Center, Long Island City CAN Centre D'Art Neuchatel, Switzerland

Sélection d'expositions de groupe

- 2019** *Totemist*, LY, Los Angeles
- 2018** *Collection 100%*, GDM... galerie de multiples, Paris
- 2017** *Israel Lund & Amy Granat*, David Lewis Gallery, New York
Collection 100%, GDM... galerie de multiples, Paris
- 2014** *The Material Image*, Boesky Gallery, New York
- 2013** *Fabian Marti : The Marti Collection*, Centre PasquArt, Biel
Lens Drawing, Marian Goodman Gallery, Paris
Jew York, Untitled, New York
Opposing the Binary, Michael Kohn Gallery, Los Angeles
Cafe Paradiso (Least common denominator, or Rustenschcher), M.1, Hohenlockstedt
Martin and Rebecca Eisenberg Collection Show, The Riverview School, Cape Mod MA
...But The Clouds ..., Room East, New York
- 2012** *Paraphantoms*, Temporary Gallery, Cologne
Sixth Sax, Hasley McKay Gallery, East Hampton, New York
Great Poor Farm Experiment IV, Poor Farm, Manawa, Wisconsin
Vision Quest, Nicole Klagsbrun Gallery, New York
Soundworks, ICA London, London
Le Prince des Rayons, VidalCuglietta, Brussels
Collaborations and Interventions, CCA Andratx, Mallorca
The Spirit Level, cur. by Ugo Rondinone, Barbara Gladstone Gallery, New York
Behind the Light, Galeria Pedro Cera, Lisbon
- 2011** *The Ginger Island Project*, The Emily Harvey Foundation, New York
We Would Provide Complete Darkness, Goethe Institute, New York
1107 Manhattan Avenue, Spencer Brownstone Gallery, New York
The Spirit in the Signal, Nicole Klagsbrun Gallery, New York
Hello Goodbye Thank You, again and again, cur. by Anthony Huberman, Castillo/Corrales, Paris
Ying Yang Music, cur. by Amy Granat, Non-Objectif Sud, Tulette, France
The Roller Shutter Project – Murals on the Bowery, New York
Ex-Libris, VidalCuglietta, Brussels

- 2010** *More Pricks than Kicks*, cur. by Vincent Honoré and Patrizio di Massimo, The David Roberts Art Foundation, London
The Chrysler Series, Chrysler Building, New York
Out of the Box, cur. by Liutauras Psibilskis, The Emily Harvey Foundation, New York
Endless Bummer / Surf Elsewhere, Blum and Poe, Los Angeles
Shape Language, Nicole Klagsbrun, New York
At Home / Not at Home: The Collection of Martin and Rebecca Eisenberg, CCS Bard Hessel Museum of Art, New York
Zelluloid. Film ohne Kamera, Schirn Kunsthalle, Frankfurt, Main
Negation, Substraction, Dissolution, cur. by Front Desk Apparatus, Kantor Gallery, Los Angeles
Radical Posture, FDC Satellite, Brussels
Test, The Emily Harvey Foundation, New York
Drawing Time, Le Temps du Dessin, Galerie Poirel, FRAC Synagogue de Delme, Nancy
The Nice Thing About Castillo/Corrales, Castillo Corrales, Paris
You Need the Orange to See the Blue, Broadway 1602, New York
Portrait de l'artiste en motocycliste, Musée des beaux-arts, La Chaux-des-Fonds
Amy Granat & Emily Sundblad, The Green Gallery East, Milwaukee
Papier Photo, Galerie Chez Valentin, Paris
Borderland Abstraction, Bemis Center for Contemporary Art, Omaha
- 2009** *Portrait de l'artiste en motosycliste*, Le Magasin, Grenoble
Front Desk Apparatus, Jasmine Plus B, New York
Sound, cur. by Bozidar Brazda, Why + Wherefore
A New Era, Wallpaper Installation with Olivier Mosset, Swiss Institute, New York
Born To Be Wild, Kunstmuseum St. Gallen, St. Gallen
Invasion of Sound, Zacheta National Gallery of Art, Warsaw
fake or feint, Temporary Showroom at Alexanderplatz, Berlin
Chaparone, Elizabeth Foundation for the Arts, New York
There is No(w) Romanticism, Galerie Les Filles Du Calvaire, Brussels
Free Radicals, Arcade Gallery, London
Beginnings, Middles and Ends, cur. by Gianni Jetzer, Georg Kargl Fine Art, Vienna

Amy Granat, Drew Heitzler & Olivier Mosset, The Suburban, Oak Park, USA
Strip/Stripe, The Emily Harvey Foundation, New York
Amir Mogharabi and Amy Granat, Issue Project Room, New York
Images Festival, York Quay Gallery, Toronto
Saints and Sinners, Rose Art Museum, Waltham, USA
Womannkin Pis or Good Cop / Bad Cop, Galerie Les Filles Du Calvaire, Brussels
Separate Entities, Museum 52, New York

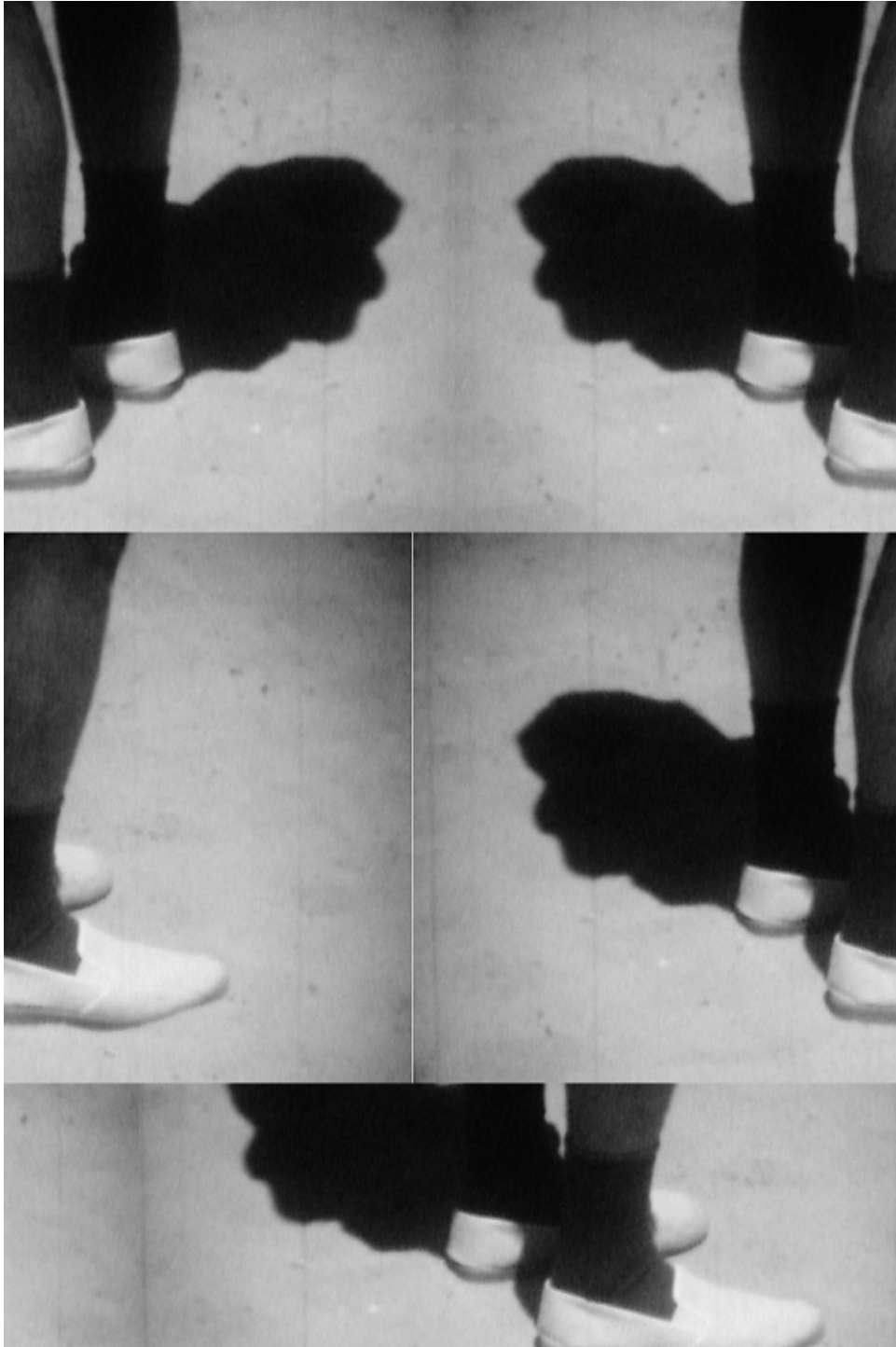
2008

Les Femmes Qui Dorment, Castillo/Corrales, Paris
My Brain's A Cliff And My Heart's A Bitter Buffalo, Castillo/Corrales, Paris
TEST, Lisbon
Revolutions : Forms That Turn 2008, Sydney Biennial, Sydney
L'Eternel Retour 1 : La Meduse, La Salle de Bains, Lyon
Catawampus (for H.D.), Midway Contemporary Arts, Minneapolis
Sensory Overload, Milwaukee Art Museum, Milwaukee
Sturm und Drang, Galerie Kamm, Berlin
Shane Campbell Gallery, Chicago
Everyday Ideologies, Kunstmuseum Magdeburg, Magdeburg
Implant, UBS Art Gallery, New York
Los Angeles Confidentiel, Parc Saint-Leger Centre d'Art, Pougues-Les-Eaux, France
E.S.P., Markus Winter, Berlin
Drawing on Film, The Drawing Center, New York
mayday, Rental Gallery, New York
SKETCH, London
Stray Alchemist, Ullens Center for Contemporary Art, Beijing
2008 Whitney Biennial, The Whitney Museum of American Art, New York
Power, Foxy Productions, New York

2007

Le Confort Moderne, Poitiers, France
Grit and Vigor, Light & Sie Gallery, Dallas
Black Noise, MAMCO, Geneva
Catawampus, Shane Campbell Gallery, Chicago
Amy Granat, Drew Heitzler, Olivier Mosset, Wallspace Gallery, New York
Image Coming Soon, Orchard Gallery, New York
Graphic Content, The Contemporary Art Center Cincinnati, Cincinnati

- Unpredictable*, Dublin Project Arts Center, Dublin
Tokyo Redux, Centre international d'art et du Paysage, l'île de Vassivière, France
Strange Magic, Luhring Augustine Gallery, New York
Artbasel Records, ECart Basel
Bastard Creature, Palais de Tokyo, Paris
Olivier Mosset Invites The Windows, Palais de Tokyo, Paris
Mr Aitcthaanmdy, Mandrake, Los Angeles
The Process, The Swiss Institute, New York
Friends, Galerie Loevenbruck Paris
The Backroom, The Kadist Art Foundation, Paris
Mount Analogue Academy, Galerie Christian Nagel, Cologne
Amy Granat, Drew Heitzler, & Olivier Mosset, Angstrom Gallery, Los Angeles
How To Cook A Wolf, Kunsthalle Zurich, Zurich
- 2006** *Bunch Alliance and Dissolve*, The Contemporary Arts Center, Cincinnati
2 Step, Kunsternes Hus, Oslo
Midnight Walker, Le Credac, Ivry, France / Kunsthaus Baselland, Muttenz
Lovely Shanghai, Zendai Museum of Modern Art, Shanghai
Echo, Exposition d'été Francesca Pia Gallery, Bern
Bring The War Home, Elizabeth Dee Gallery, New York & QED Gallery Los Angeles
Slow Burn, Galerie Edward Mitterand, Geneva
- 2005** *Greater New York Performance Series*, PS1, Long Island City
Circuit Exhibition, Museum Jenisch, Jenisch, Switzerland
On The Beach, Printed Matter, New York
Amy Granat, Alex Hay, Chuck Nanney, Peter Young, Galerie Les Filles du Calvaire, Paris
FIAMY/ In Search Of Space with Fia Backstrom, performa radio, New York
Black Noise with John Armleder and Mai-Thu Perret, Artbasel E-Cart, Basel
H,V/A,K:G,A/A,R, Olivier Kamm Gallery, New York
- 2004** *None Of The Above*, The Swiss Institute, New York
Leviathan Under Moon's Influence, Champion Brooklyn, New York
- 2003** *Return Of The Creature*, cur by Steven Parrino, Künstlerhaus Thurn & Taxis, Bregenz
Club In The Shadow, Jutta Koether & Kim Gordon, Kenny Schachter, New York



Amy Granat, *Jake's feet, Mojave Desert*, Edition **GDM...** Collection 100%

Cinéma Zéro

Série de films.

- 2011** Nicole Klagsbrun Gallery
- 2008** Ullens Center for Contemporary Art, Beijing
One For The Road, Beamis Center For Contemporary Arts, Omaha, Nebraska
Bendover/Hangover, White Flag Projects Saint Louis, Missouri
Two nights with Cinema Zero, The Kitchen, New York
- 2007** *Blue Movies For Drapeaux Gris*, CAPC, musée d'Art contemporain, Bordeaux
Orchids for Orchards, Orchard Gallery New York
- 2006** *CarreRond* (avec 2 partie), Centre Culturel Suisse, Paris
Blue Movies for Grey Flags, The Sculpture Center, Long Island City
I Go Out Walking, Le Credac, Ivry, France / Kunsthaus Baselland, Muttentz
An Evening with Cinema Zero, The Kitchen, New York
- 2005** *The (o) Program*, The Sculpture Center, Long Island City
A Tribute To Steven Parrino, invited by John Armelder, Art Film, Basel
Cinema Zero Presents, The Swiss Institute, New York
Innocence in Extremis (performance w/Felicia Ballos), Lombard-Fried Gallery, New York
- 2004** *Birth of a New Black Sun*, Cinema Zero, New York

"I want all the films that I see to be about light... flicker scratch and wash... the slightest recorded image... the portrait films of Amy Granat... informed by Structuralist and experimental films of the avant-gardes. Filming in a physical, grinding, back and forth... destroying emulsion... ripping silver hylide surfacings...bathing celluloid in old, odd chemicals... just to pass light through... revealing the process and resulting in a subjectivity of the eye."

Steven Parrino

"The Return of the Creature" (The Continuing saga of: Elementalism, ...Conceptual Practice & Romanticism after Robert Smithson, New Quasi-Cinema & Post-Punk Existentialism), 2003

Performances

- 2013** *Phase 1: An Unbiased Teal*, Public Fiction (the museum of), Los Angeles
A Film to be Determined by Amy Granat, White Flag Projects, St. Louis
- 2012** *Prospectif Cinema*, Centre Pompidou, Paris
Anthology Film Archives, New York
Mirrors : Experiments in Portraiture, Brooklyn Museum, New York
- 2011** Art Video, Art Basel Miami Beach
The Indiscipline of Painting : International abstraction from the 1960s to now, Tate
 St. Ives Jacob Kassay Selects, Institute of Contemporary Arts, London
Band of Outsiders, ARTspace, New York
- 2010** *Artissima*, Turin
More Pricks than Kicks, The David Roberts Art Foundation, London
ArtBasel Film, Basel
Site Santa-Fe, Santa Fe, NM
Screening Serpentine Cinema, London
- 2009** *Performa Biennial 2009*, Emily Harvey Foundation New York, New York
- 2007** *Touch and Resist with Jutta Koether*, Hus de Werf, Utrecht, Netherlands
In Case of Fire, performance with Lary 7, Anthology Film Archives, NYUFF, New York
TEXT, Kino Arsenal, Berlin
- 2004** *Degree Zero*, performance with Electrophilia, Lab 102, Grenoble
Why Note Explorations Musicales (performance w/ Electrophilia), L'USINE Dijon

I DO USE THE CAMERA...

The central element in the works of the US artist Amy Granat is the deconstructing of language – mostly that of film and that of painting. Direct intervention on film disturbs an order that is revealed as being only apparent; the sign subverts its own expression, opening to every possible meaning. Cinema takes on a painterly character, and the painterly gesture unfolds in a purely filmic dimension.

Let's start with some of your own words: "...these films are movies made after the destruction of the film itself... films made from the attack and scratch of their own emulsion. In nature we see it all around us... at the same time something is being created, something is being destroyed...". Could you continue that thought, please?

It's a positive/negative thing. Where a film's emulsion gets removed, the light passes through to create an image. The distinction between absence and presence gets blurred. I like to relate it back to the natural world. Like a flower breaking soil, or a cloud passing over the sun. And these cycles mimic the revolving discs of the camera. I think it's all very poetic. "Like a river. Flowing seamlessly. A step, in the water, breaking the seamless. Only to bring it back together, again. And again".

Yours is a kind of work that uses the meaning of the medium but without using some of its normal instruments. You do cinema without a camera, by scratching the film or using other experimental possibilities; you paint without using brushes, using the cinematic dimension...

I do use the camera sometimes. But I don't feel obliged to use it the way instruction books tell me. I like to be surprised and watch to see things I could not have expected. I find something in complete control to be very flat. When filming, the camera is on my side, I see through it. The film is on the other side. I don't see it at all. I am constantly divided. Between becoming, and being. Film is sight in the process of rediscovering itself by way of a material support. Scratching is process of being. I am dealing with the material itself, and not what supports its production. Not what supports my reproduction, but reinforces, in a way, the vulnerability of my existence.

Impressionism – the first avant-garde movement – wanted to give creative answers to questions such as: how is possible to make artistic films today ? And your answer ?

Possibility is simple, it's just an act. Why we act, that's complicated, and impossible for me to answer at the moment. The history of other actions, I find that beautiful, and how we live with it around us, living with us, even when it's not there. That's interesting. Movies are closely connected to death in that way, I think – as photographs are, and recorded music. Art categorizes (movements) that all happen after the fact. "Artistic films" isn't a term I use very often. They are films. Just films. Movies. And for me – I can only speak for me – my movies are a reflection of something that I cannot really articulate with words. That's why they go towards visual language.

In the series "The W. Lee Prints #1-10", the title refers, among other things, to the protagonist of William Burroughs's Naked Lunch. Often in your work there are allusions to literature, film and personal

experiences. Is this an important element in your creative process ?

There are allusions to literature, film and personal experiences, but it is not important that these be known. Almost the opposite. I do not wish for others to know really what I think, I don't like the idea of telling people what they should see. Hopefully it is open enough there can be many interpretations. For me, it's just another layer of my reflection... or a personal way to mark the time and moment. But it's true, I like people to find their own meaning and way.

Often you do collaborative work, do you feel a particular need ? And can you tell something about the collective Cinema Zero ?

When I organize a Cinema Zero evening, I think of that entire act as my real linear narrative film/movie. It becomes hooked to time in the straight and narrow and brings the present and history together. In true film fashion... it has many sources and no source at the same time. Steven Parrino was part of it... Yes, Cinema Zero started in fall 2004 with the help and support of Steven Parrino and Olivier Mosset. The idea was to have a space where movies could be screened, and music performances, dance performances, and painting and sculpture exhibitions all could take place. With my background in film, and having worked on and been exposed to films in this avant-garde archive (Filmmakers Cooperative NYC), I just wanted more of my artist friends to know about these great old movies. And also have there be a situation again where all these things could blend together. When I found a space, I invited a selection of friends/artists/curators to start this with me. They could of course "program" things in the space as well. Richard Aldrich (painter/musician), Felicia Ballos (dancer), Gabrielle Giatanno (curator), Fabienne Stefan (curator).

Tell me something about your first event, where was it?

Our first event was a great hit. It freaked out the landlord because of the number of people in the space (it was a basement in Brooklyn). Fire code anxiety, he kicked us right out of the space. Then Steven died, just around the exact same time. The idea just sort of froze for a while, then Gabrielle, who worked at the Swiss Institute in NY as her day job, had me do it there. Then other places, along with showing my work, would ask me to program "filmic events" blending all these people and things together... in a hosting space. It became nomadic. Bringing together friends and like-minded artists, screening movies from the 1920s to today, having the screening break with a music performance or a dance piece, having a painting show installed around it, just for one night. I think it is an interesting way to introduce some film works into the art context, still thinking and looking at them in terms of time and space... that are in "movie" terms... which is interesting, I think. Most often when film is brought into art context, it shifts to fit other terms. Sometimes that is great, and can be what the work is about... but anyway... yes...

Is it possible to consider your work "calligraphic"?

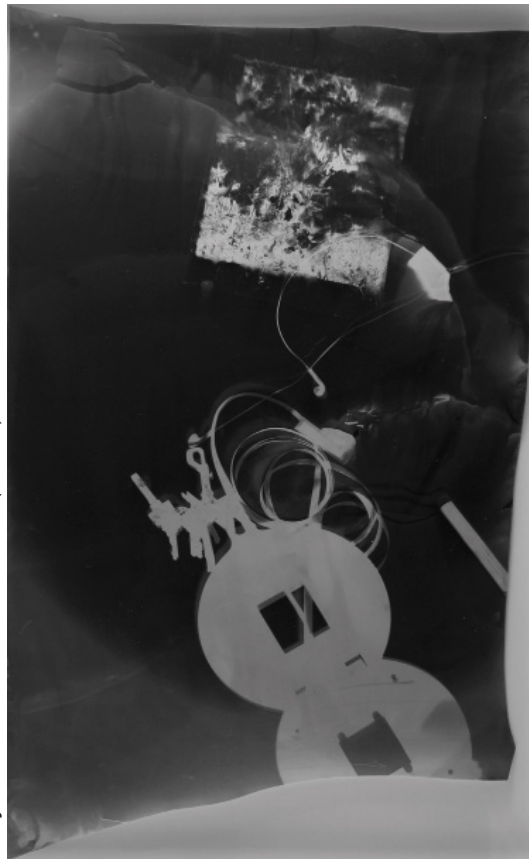
Anything is possible.

Gigiotto Del Vecchio
"Mousse", Issue 19



Papier peint, Amy Granat et Olivier Mosset, 2007

Amy Granat, *One and One # 4* (series), New York, 2008



Amy Granat et Chuck Nanney, *you need the orange to see the blue*, vue d'exposition, 2010