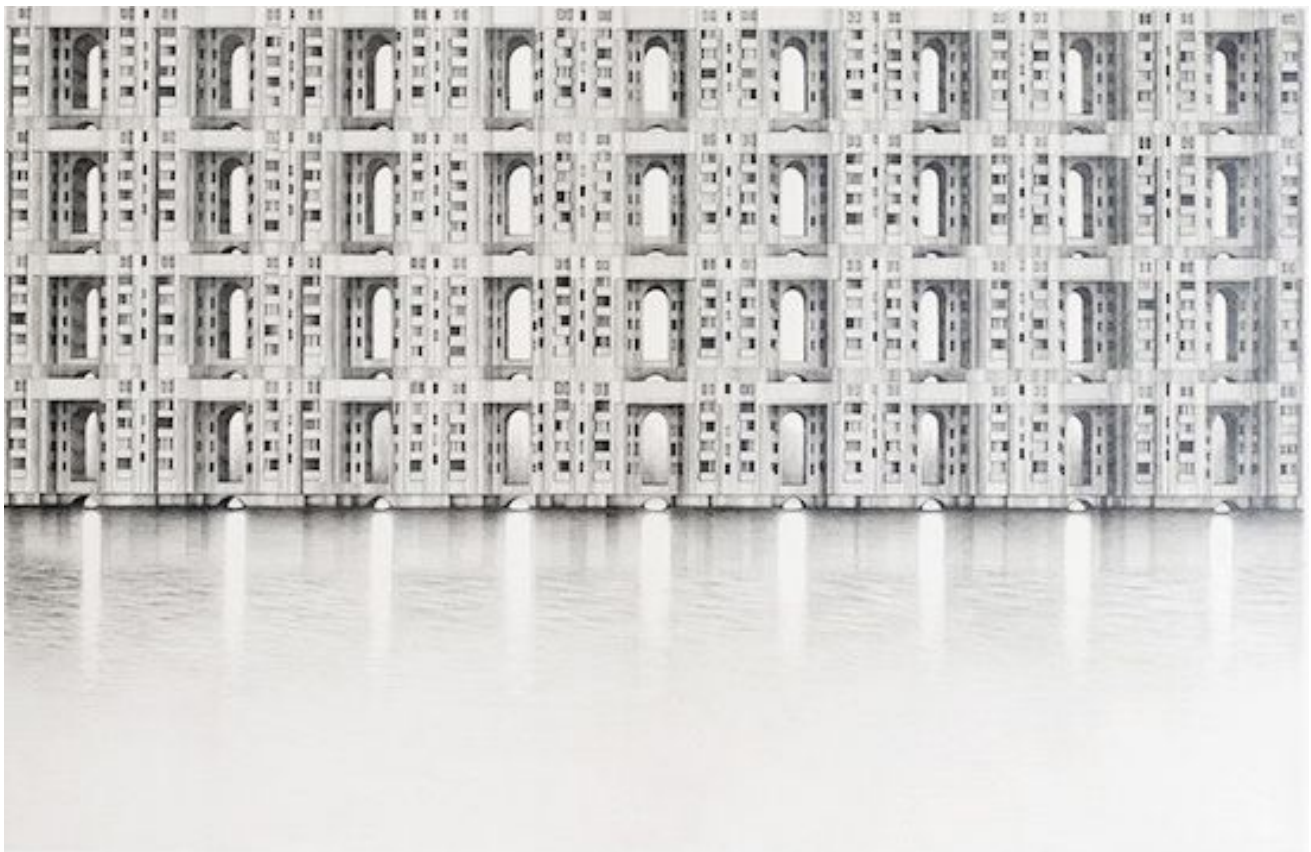


Amélie SCOTTA



under construction gallery

A graphic artist by training, Amélie Scotta uses various media in her plastic practice (publishing, printmaking, photography, animation...) but drawing and writing remain her privileged tools. Between documentary work, narration and graphic play, it is always the search for poetry, absurdity and intrigue in daily life that motivates her creations. Also, the languages, codes and customs of our society are often her playgrounds and exploration.

Born in Nantes in 1983, lives and works in Paris and Bruxelles.

EDUCATION

- 2014 - 2015 ENSAV La Cambre à Bruxelles / Dessin (Master)
- 2004 - 2008 ESAD Strasbourg / Graphic designer (DNSEP)
- 2003 - 2004 : ESBA Nantes

RESIDENCIES

- Member of the Casa de Velázquez in Madrid (2017 - 2018)
- Moonens Foundation, Bruxelles (2016 - 2017)

EXHIBITIONS/ FESTIVALS

2019

- *Garde Fou* - under construction gallery - Paris
- *Weekend at Charlie's* - curated by studies group from KASK - Vandenhoove Center for Architecture and Art - Gand
- *Itinérance* - Manoir de la Touche - Musée Dobrée - Nantes

2018

- Casa de Velázquez - open studio - Madrid
- *¡ Viva Villa !* - Festival of French residencies - cur. Cécile Debray & Federico Nicolao - Villa Méditerranée - Marseille
- *Art contest* - Vanderborcht building - Bruxelles
- *Christmas Party #4* - under construction gallery - Paris
- *Bienvenue* - Art Fair - Cité Internationale des Arts - Paris
- *¡Viva Villa !* - Festival of French residencies - Paris
- *Itinérance* - Casa de Velázquez - Madrid
- *Arts Libris* - Arts Santa Mònica - Barcelone

2017

- Moonens Foundation - open studio - Bruxelles
- *Aquí y ahora* - 6th edition - Blanca Soto Arte - Madrid
- Estampa Art Fair 25th edition - Matadero - Madrid
- *Ciutat Vella Oberta* - Bienal de las Artes #03 - Valencia
- Drawing Room 017 - Contemporary design show - Montpellier
- *Éléphants blancs* - personal exhibition - under construction gallery - Paris
- Prix Médiatine - Centre Wolubilis - Woluwe Saint-Lambert
- Duo with Yan Conteau - Cercle des Beaux-Arts de Liège

2016

- *Paper Clay* - Galerie Nadine Feront - Bruxelles
- Artagon #02 - Passage de Retz - Paris
- *Suspendisse* - Jozsa Gallery - Bruxelles
- *Dessyn 1.2* - under construction gallery - Paris
- Canson Art School Awards - Paris

2015

- Slick Art Fair #10 - Pont Alexandre III - Paris
- *Parcours 40* - Beaux-Arts de Mons - Belgique
- *Art & Care* - exhibition of selected works for the price organised by Artsper et Philips - Palais de Tokyo - Paris
- Obscur-Clarté - group exhibition proposed by David Rosenberg - Confidentiel Yia Art Fair - Bastille Design Center - Paris
- *Dessyn* - under construction gallery - Paris

2014

under construction gallery

- *Plan 1* - group show - under construction gallery - Paris
- Yia Art Fair #04 - Le Carreau du Temple - Paris
- *Mon œil !* - group exhibition - Espace Culturel Condorcet - Viry-Châtillon (91)

2013

- 58ème Salon de Montrouge
- *Fête le mur 2* - vidéo "Une image de plus" in competition - Café La Palette - Paris
- *The Space Between Us* - group exhibition at the Akatre's workshop - Paris
- Vente aux enchères - Le Beffroi de Montrouge
- *Fête des vendanges* - group exhibition at the Xénographes gallery - Paris

2008 - 2012

- Festival Premiers Plans - Angers
- Création de deux fresques murales - Ville de Montrouge
- *Le jour des morts* - group show - Asso pour l'Estampe et l'Art populaire - Paris

2004

- *Beau trait fatal* - group show at the Beaux-Arts de Nantes

AWARDS

- First Prize Canson #06 - Paris - 2016
- Prize Young Talent - Artsper - Palais de Tokyo - 2015
- First Prize of Young Graphists- Bayard Presse - Paris, 2007
- Nomination Prix Coup de Cœur - Amis de la Cambre, Bruxelles, 2016
- Nomination Prix de la fondation Moonens (Bruxelles - 2016
- Nomination Prix la Palette - Café La Palette - Paris, 2013
- Nomination Prix du film d'animation - Festival Premiers Plans - Angers - 2008

INTERNSHIPS

- Assistant of Sophie Whettnall, artist (Bruxelles, 2015-2016)
- Engraving studio with Kristin Meller, engraver (Paris, 2012)
- Lythography studio with Laurent Okroglic, artist (Paris, 2012)

CATALOGS / PARUTIONS

2017 - Catalogue Prix Médiatine '17

2016 - Catalogue Canson Art School Awards

2015 - Catalogue Parcours 40

2014 - Arts Magazine

2014 - Vallée de la Culture n°9 / «Arts contemporains, œuvres et lieux»

2013 - Le Tigre n° 36-37 / conception couverture et double page

2013 - Catalogue Salon de Montrouge n°58

2012 - Programme du Point Ephémère à Paris

2011 - Le Tigre n°7, 8, 9, 10, 12 et 33 / publications personnelles

2004 - Revue 303 n°85 / exposition « Beau trait fatal »



Éléphants blancs - solo show - under construction gallery - Paris - 2017

© Rebecca Fanuele

"This last serie talk about architecture and madness.

"Cette dernière série parle d'architecture et de folie. De la démesure des tours et des stades à l'incontrôlable prolifération des immeubles d'habitation, l'homme semble dépassé et soumis à cette machine énergivore qu'il a lui-même édifiée. Bâtis sur des temps records et à des prix exorbitants, ces superstructures, ou instruments du pouvoir, paraissent de plus en plus désincarnés et déconnectés de l'humain. Des monstres fragiles qui semblent finalement condamnés à l'abandon ou à la désertion. C'est l'ambiguïté entre cette surface séduisante et sa troublante réalité qui m'intéresse. Une inquiétante beauté qui provoque tour à tour horreur, malaise et fascination."

A TRADUIRE

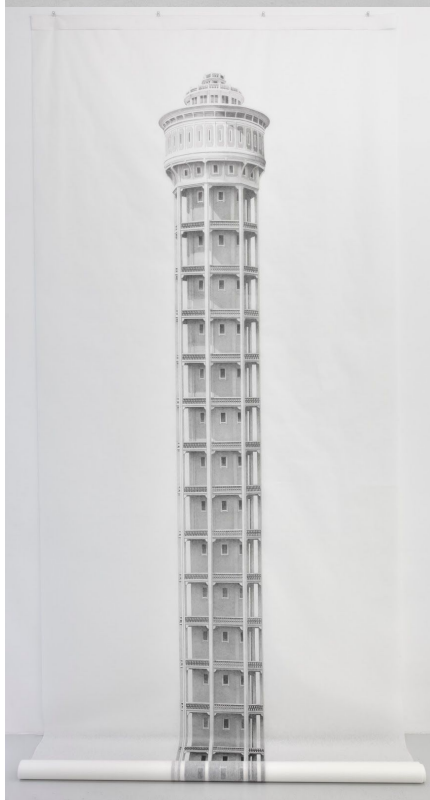


1 - *Tour HLM* - 2016

graphite drawing - rice paper roll - 45 x 400 cm

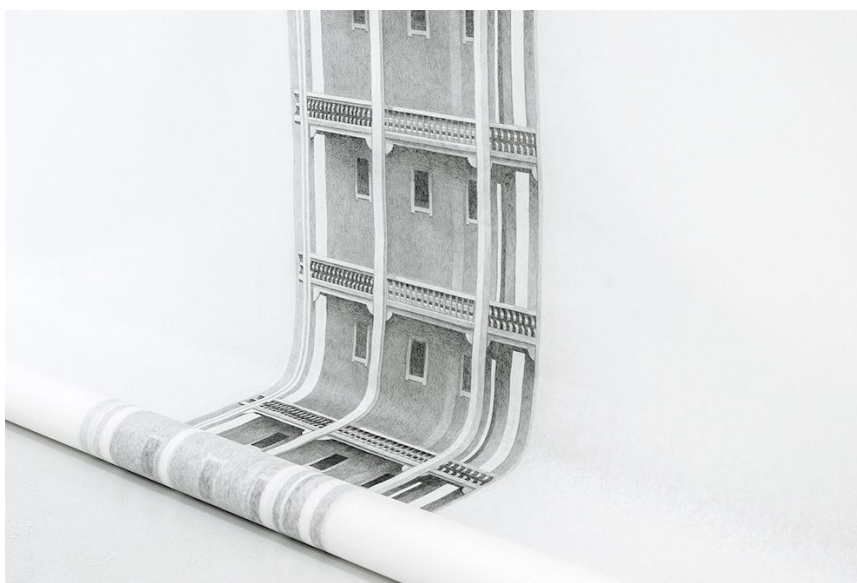
2 - *Château d'eau* - 2017

graphite drawing - rice paper roll Bolloré - 154 x 350 cm



Tour Széged - 2017

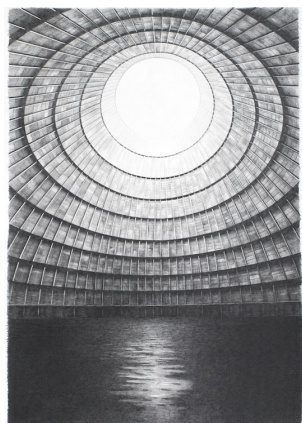
graphite drawing - rice paper roll Bolloré
154 x 350 cm





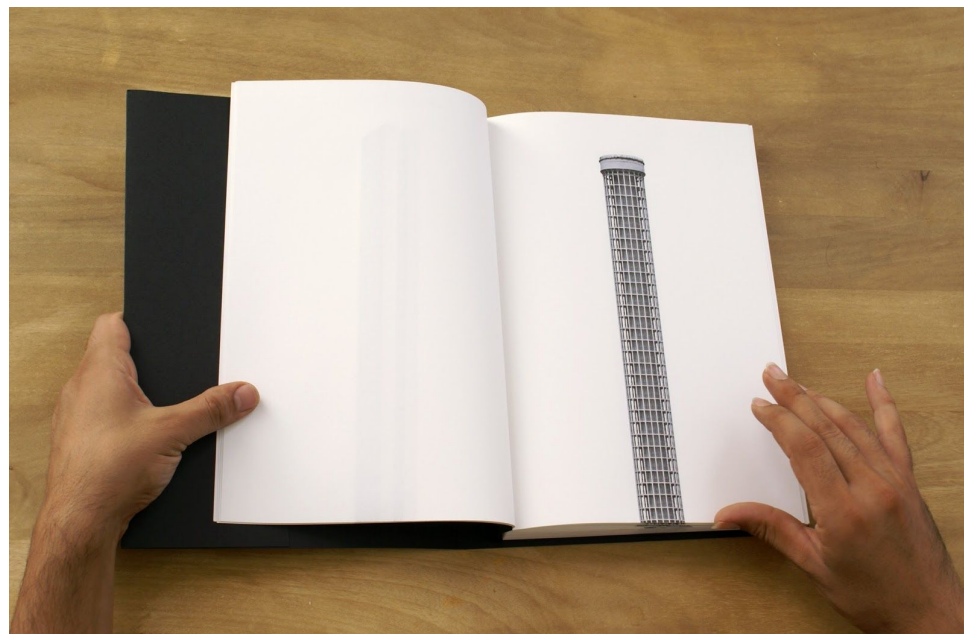
Les arcades - 2016
graphite drawing on paper
Arches - 75 x 102 cm
frame in oak and anti-reflection
and anti-UV glass

Stade - 2016
graphite drawing on paper Arches - 75 x 102 cm
frame in oak and anti-reflection and anti-UV glass



Centrale - 2017
drawing graphite on paper Arches - 69 x 54 cm
frame in oak and anti-reflection and anti-UV glass

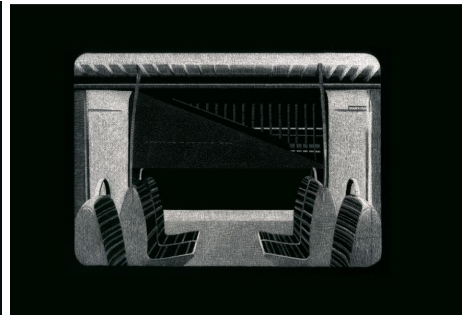
under
construction
gallery



It all starts with a game, turning to obsession, to transform each existing architecture into a skyscraper. Pure numerical constructions, Nomadic Towers play with the madness of the grandeur of man via its architecture. In Saudi Arabia, the Jeddah Tower will soon exceed one kilometer.

Artist book, series of 100 photomontages, 21 x 30 cm, 2016

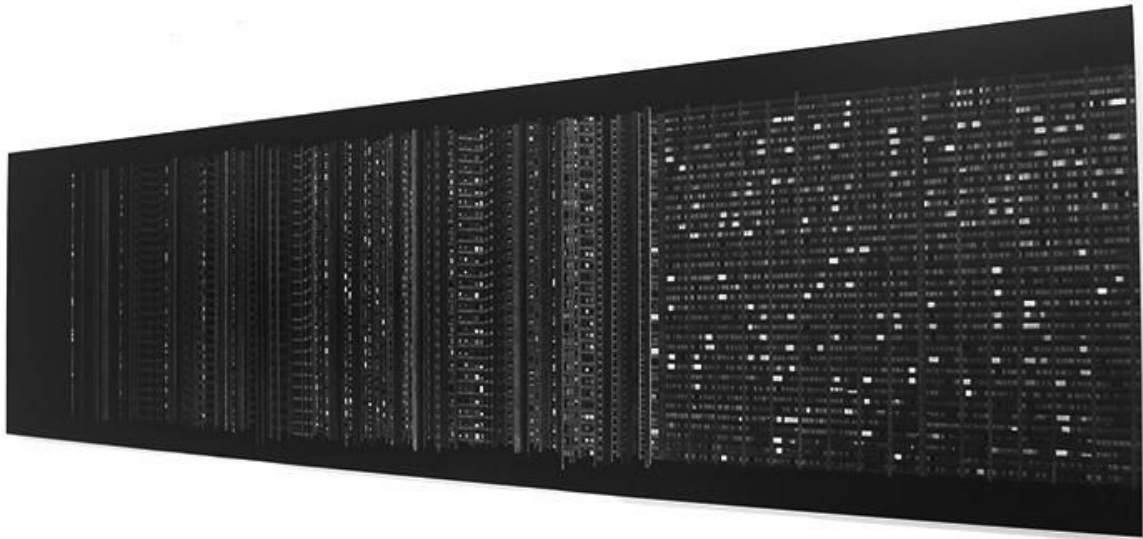
under
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gallery



Ligne 4 - 2015

Set of scratch cards of 23 x 29 cm each



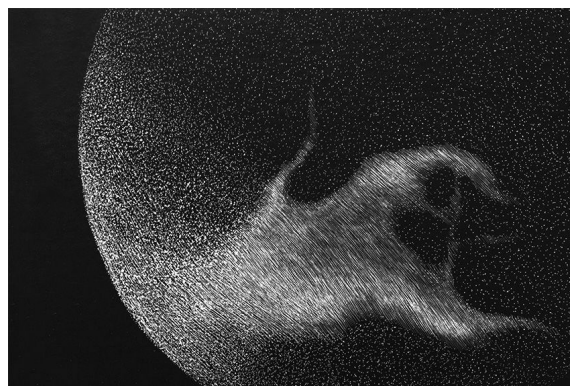
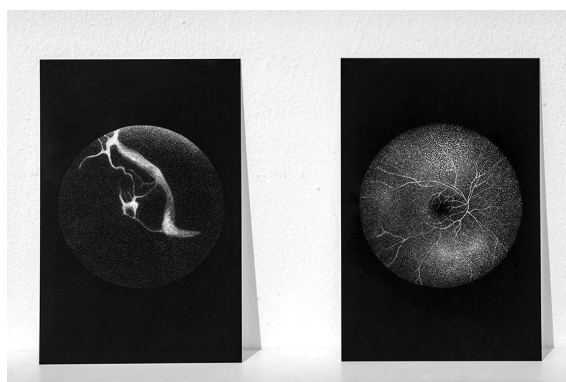


Les Monades - 2015

Triptych in scratch card and lamination on dibond - 50 x 182 cm

In 1970, Robert Silverberg wrote a science fiction novel, where an overcrowded society allows 75 billion people to live in large conurbations called "monads." When we look at residential buildings in China, we can say that reality has today surpassed fiction. This triptych is constructed in the manner of a weaving, by extracting samples of buildings and repeating them more or less randomly.



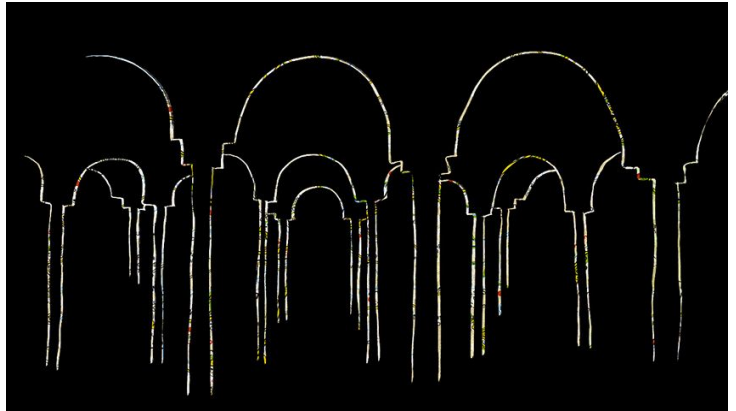
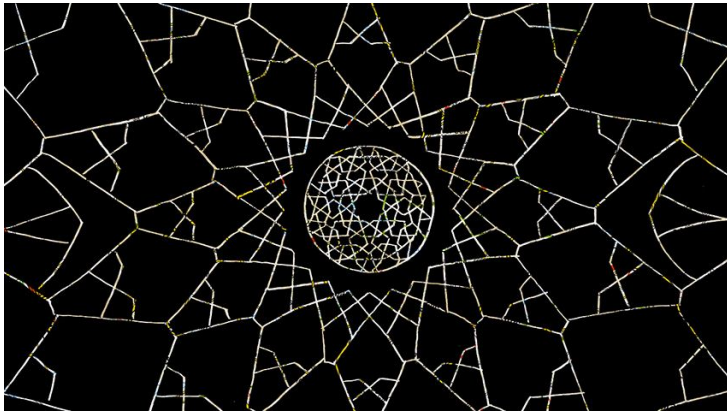


Le sang de l'œil - 2015

cartes de 21 x 15 cm - installation of varying sizes

Winner of the Jeune Talent Award at the Art Care competition organized by Philips and Artsper

under construction gallery



Alcazar - Projection film de 2mn - 2015

Ode animated with a geometrical form, centerpiece of the Islamic architecture.



Graffiti - 2014

Piezo printing on japan paper, laminating on paper Moulin du Gué - edition of 3 + 1EA - 101x72cm

Graffiti is a photogravure made from a series of graffiti pictures discovered on urban lighting in a subterranean in Poland. These backlit inscriptions aligned in the darkness gave the artist an emotion similar to that of an archaeological discovery. It has thus attempted to fix

here one of these works destined to disappear, a sort of vestige of an urban art, cave and ephemeral through the technique of traditional engraving

under
construction
gallery



Les baisers de cinéma - 2013

Installation / set of scratch cards - dimensions : 180 x 65 cm

Fifty cinematic kisses from the first in 1896 in "The Kiss" to "La vie d'Adèle" in 2013. The desire conveyed by the film industry and permanently anchored in popular imagery

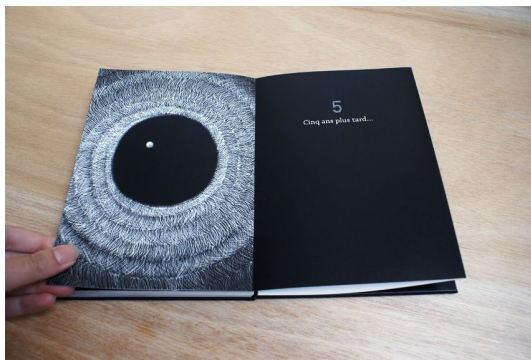
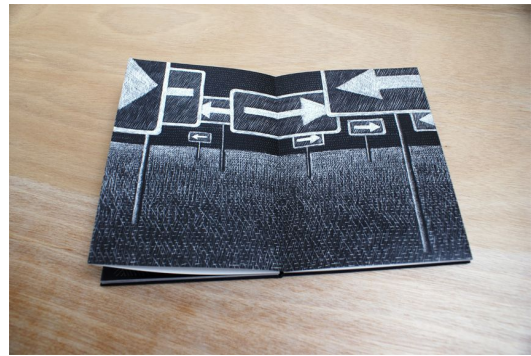
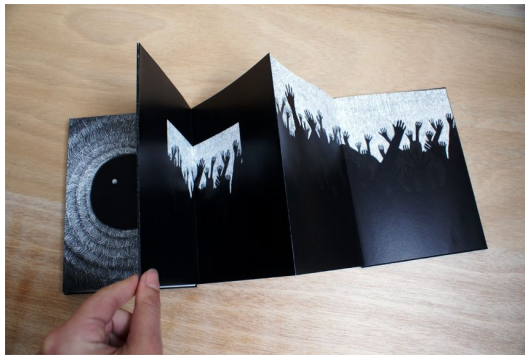


Nous n'irons plus au bois - 2013

Photogravure on copper (in collaboration with Fanny Boucher, heliogreveur)

With "Nous n'irons plus au bois", a work made from a vinyl mini - disc photogravated on four plates of copper, it transforms the readable into visible allowing to appreciate the drawing of the furrows thus interrogating the form which Creates the sound and vice versa.

under construction gallery



Spirale électorale - 2013

Artist's book—drawings on scratch cards - Digital printing on paper Munken Polar Rough - canvas cover - 16 x 22 cm

Self - produced artist's book, electoral spiral tells us a story without words about the difficulty of choosing her "hangman" in politics thus creating a caricatured thriller and an anguish of presidential elections. Haïkus boursiers /Stock Haïkus -2013 série de 40 cartes postales

under construction gallery

Haïkus boursiers/Stock Haïkus - 2013
série de 40 cartes postales

Titles of articles on economy (Les Echos, La Tribune, Money Week ...), collected and taken out of their context to reveal all the poetry and the absurd. Sorts of contemporary Haikus.



Qui est l'ennemi de qui? - 2011
Series of watercolor drawings

Series of 30 soldiers and fighters destined for a double page in the magazine Le Tigre, where the "game" consists of connecting the enemies between them.

under construction gallery



Mont de Vénus - 2008

series of 16 digital prints on Fine Art paper laminated aluminium - 13x17 cm

A photographic series accompanied by religious writings of men expiating their repugnance to the feminine flesh. One of her texts (collationnes, by O. de Cluny) is the raw material of the photographic series that will follow. To these texts, whose violence sometimes turns to poetics, it will be a question of responding with sensuality and humor.

under construction gallery

Amélie Scotta

par Julie Portier

catalogue of the 58th Salon de Montrouge (15 May > 12 June 2013)

In a hyperactive transition between her job as a graphic artist and her plastic practice, working with both ink on paper, printmaking, animation, typography, installation and publishing, Amélie Scotta use the adjective as a theoretical pole: "graphic" because "it encompasses without differentiating them from writing and drawing". The analogy predisposes to fathom the formal qualities of the one and the semiotic power of the other, to observe what goes beyond the meaning in the word, and the visible in the image - the elusive place where the support poetic emotion. Attentive to the finished form, the art of Amélie Scotta nonetheless finds its starting point in a conceptual project, whose central subject is language, or rather its different modes of retranscriptions. The artist gives priority to the writings which are indecipherable to her, or the verbiages that pass over her head: military codes, acousmatic scores or jargon of economists in her Haikus stock. In between, she returned to the pen drawing, practiced as a hygiene of life and with the application of an illuminator, to nourish the corpus placed under the title gastronome Piece of choice. The work of the long course is destined to be presented in various forms showing an extract of a fragmented narrative whose author would have lost the reins. Patterns derived from different lexical fields and contrasted moods, conscious quotations and reuse or reminiscences of a collective imagery, agree or friction on the wall, the scene appearing in a chromatic harmony before the equivocity of the black, red and blue. This plot of enumeration lists a visual glossary that finds its etymology in medieval imagery, anatomical plates, fashion engraving, or advertising, and ramifies on an autophagous regime, the scanned or silk-screened images sometimes superimposed to form news. With regard to these dismembered bodies, sanguinolent forests, or dreamlike sketches, the artist expresses the mixed feeling of seduction and discomfort with what should have remained hidden. For the Mont de Venus, it subjects the text to a degradation which in another way transgresses modesty into a polished form. Excerpts from ancient male author texts that expel their reluctance from feminine flesh disintegrate to form a small bunch of print characters in the fold of the page, giving rise to the image of sex they could not see. The artist's interest in the processes of translation from the readable to the visible or from the form to the sound and vice versa stimulated her research at the intersection of music and the visual arts, subject to which it devotes the self-produced review, 4'33". For Montrouge, she realizes a metal engraving which is the enlargement of a vinyl record, whose scale allows to appreciate the drawing of the furrows as a visual language. The object switches the sound signal from palpable material and the status of the matrix (usually hidden) to that of an autonomous sculpture. The project refers to the ambition of the Nobel Prize in physics Georges Charpak to listen to ancient ceramics, which would have recorded sounds on the potter's wheel, as well as a software designed to transcribe the music of a 33 rpm - Another archaeological object - by scanning its surface.