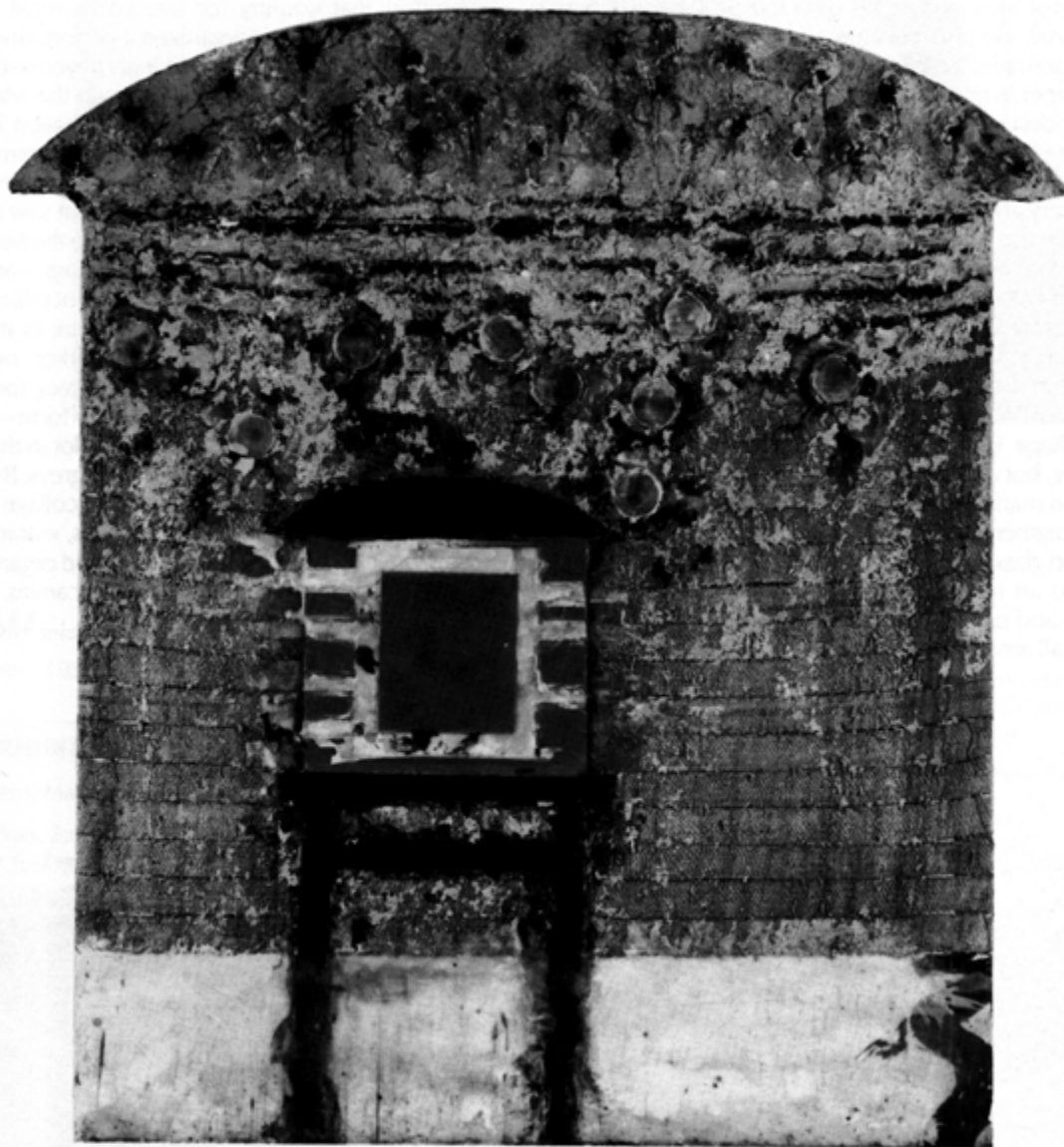


# Frederic Amat



**March 1 - April 18, 1991**  
**University Art Gallery**  
**Staller Center for the Arts**  
**State University of New York at Stony Brook**

# Frederic Amat

Beginning in 1980 Amat divided his time between New York and Barcelona, living and working in both places, and he had one-man exhibitions both in Europe (Madrid, Barcelona, Bonn, Berlin, Milan) and in New York (the Mary-Anne Martin Gallery and the Monique Knowlton Gallery). In the beginning of his career (and occasionally since then) Amat did performance pieces, and when he first moved to New York he began again to work in that form, so his first New York works were performance pieces at La MaMa, at the Merce Cunningham Space on the West Side, and in his own loft on Greenwich Street below Canal. He also became a familiar figure at the Dieu Donné papermaking facility where he added his ability to handle pulp paper as one of the materials he uses for making his mysterious, iridescent collage/canvases.

Amat is to some extent unclassifiable as an artist since none of the regular categories really describe the things he does. For a start it is necessary always to refer to him by the generic term "artist" rather than the more specific term "painter" since he does not use brushes or tubes of paint to make his "paintings." A combination of collagist and colorist would perhaps be the most accurate description, but Amat himself would probably settle for the designation of "collagist" since he has a great respect for that form, calling it "the first new addition to the vocabulary of art over two centuries." However, for Amat that attraction of collage is not in contrasting connotations of "found" materials, but rather in extracting subterranean imagery out of his own manufactured materials (he uses, for example, pulp paper, pigment, wax, string, fabric, sticks, mud, feathers, beads, ground glass, straw, tar, etc.). When Amat combines his materials into an image on canvas, the result is a cross between collage and painting, for although most collages are composed in small areas which play off one against the other,

in Amat's work, there are only a few relatively simple forms—usually an obsessively simple image: a bird, a coffer, a head, a fish a boat, etc....

Beginning around 1974 Amat did his two years of military service in Morocco, and it becomes apparent that place has an important effect on his work; the first exhibition after the Moroccan experience is characterized by warm, soft color as well as some strange obelisk forms. In 1973 he went on to what he thought would be a brief visit to Mexico, but ended up staying in that country for two years, most of that time in Oaxaca. In Mexico he organized a performance piece which, from the photographs, was strikingly keyed to the locale and in which the performers walked through the Mexican countryside in a mysterious but colorful procession bearing totemic objects of sticks and fabric. Although the forms are simplified and the color brilliant, there are perhaps undercurrents of the annual Corpus Christi processions Amat saw as a child in the streets of Barcelona. All of the work from the Mexican period—the objects, the constructions, the paintings—are characterized by the use of bright and brilliant color, but this changed around 1980 when Amat began the use of wax in making collages. From that time the color becomes darker, muted, complex, and seems to be made up of subtle layers; for a time Amat is preoccupied with a simple coffer-like form—a closed silent box with a rounded cover—and the color in these ranges from iridescent pearliness to dark, brooding greys. By this time Amat has begun to work with a variety of collage materials from which he isolates subterranean images, extracting their basic forms, pulling them up to realization, and organizing the whole intellectually into coherent images on canvas.

Excerpted from "A Visit to Barcelona: Introducing Frederic Amat," *Allan Frumkin Gallery Newsletter*, Fall 1985.



*Boat and Marble with the Remote Majesty of an Idol*, 1983

Front cover: *Red Coffin*, 1987



*Untitled (Bull's head), 1986*

## FREDERIC AMAT

Born: Barcelona, Spain, 1952  
Lives in Barcelona

### RECENT SOLO EXHIBITIONS

- 1990 Estudios Reguros, Madrid, Spain
- 1988 Galeria Joan Prats, Barcelona, Spain  
Stephen Wirtz Gallery, San Francisco, California
- 1987 Galeria Joan Prats, Barcelona, Spain  
Allan Frumkin Gallery, New York, New York
- 1985 Galeria Joan Prats, Barcelona, Spain  
Galeria Ciento, Barcelona, Spain  
Allan Frumkin Gallery, New York, New York  
Galerie Pudelko, Bonn, Germany
- 1984 Monique Knowlton Gallery, New York, New York  
Mary-Anne Martin Fine Art, New York, New York  
Galerie Pudelko, Bonn, Germany
- 1983 Galerie Joan Prats, Barcelona, Spain  
Galerie Ciento, Barcelona, Spain
- 1982 Galerie Lietzow, Berlin, Germany
- 1981 Galerie Pudelko, Bonn, Germany
- 1980 Galerie Garces Velasquez, Bogota, Colombia  
Galerie de Arte Mexicano, Mexico City, Mexico  
Galleria del Naviglio, Milan, Italy

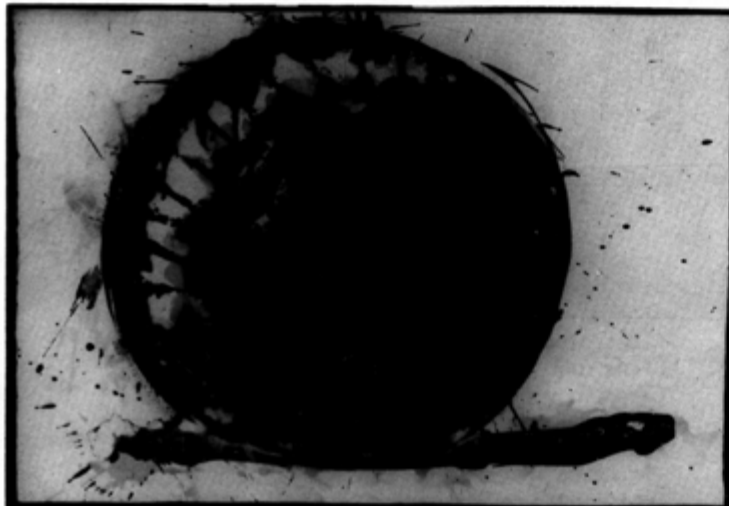
### RECENT GROUP EXHIBITIONS

- 1989 "Barcelona Avant-Garde," Yokohama Museum of Art, Japan  
"Octavio Paz: Los Priveleges of Sight," Centro Cultural Arte Contemporaneo, Mexico City, Mexico
- 1988 "Six Painters and Sculptors from Barcelona," Kulturhuset, Stockholm, Sweden
- 1987 "Spanish Painting in New York: Two Eras,"  
Baruch College Gallery, New York, New York
- 1986 "Eccentric Drawings," Allan Frumkin Gallery, New York, New York
- 1985 "Outline, Cutout, Silhouette," Allan Frumkin Gallery, New York, New York
- 1984 "The Studio," Allan Frumkin Gallery, New York, New York  
"Barcelona Novembre '84," Dau al Set, Barcelona, Spain  
"Calcografia Contemporania a Catalunya," C.C. La Caixa, Barcelona, Spain  
"La Imagen del Animal," Arte Prehistorico y Arte Contemporaneo, Caja Monte de Piedad, Madrid, Spain
- 1983 "Ten Artists from the Galeria de Arte Mexicano," Mary-Anne Martin Fine Art, New York, New York  
"Chicago Art Expo," Monique Knowlton Gallery, New York, New York  
"Intoxication," Monique Knowlton Gallery, New York, New York  
"Paper as Image," Mary-Anne Martin Fine Art, New York, New York  
"Group Show," Galerie Lietzow, Berlin, Germany  
"El Vestit," Fundacio Joan Miro, Barcelona, Spain  
"Paper as Image," Arts Council of Great Britain, London, England  
"Exceptions," Pratt Manhattan Gallery, New York, New York

## EXHIBITION CHECKLIST

All dimensions are given in inches, height preceding width. Unless indicated otherwise, all works were lent courtesy of Frumkin/Adams Gallery, New York City.

1. *Boat and Marble with the Remote Majesty of an Idol*, 1983  
Wax and acrylic on paper, 48 x 97"
2. *Birth of a Frog*, 1984  
Mixed media on canvas, 72 $\frac{3}{8}$  x 98 $\frac{1}{2}$ "  
Lent by Mr. Martin Sklar, New York
3. *Untitled*, ca. 1986  
Lithograph, 15 $\frac{7}{8}$  x 23 $\frac{1}{4}$ "
4. *Untitled (Amor)*, 1986  
Ink, wax, and pigment on paper, 19 $\frac{1}{2}$  x 27 $\frac{1}{2}$ "
5. *Untitled (Bull's head)*, 1986  
Ink, wax, and pigment on paper, 19 $\frac{1}{2}$  x 27 $\frac{1}{2}$ "
6. *Untitled (Face)*, 1986  
Ink, wax, and pigment on paper, 19 $\frac{3}{4}$  x 28"
7. *Untitled (Round shape)*, 1986  
Ink, wax, and pigment on paper, 19 $\frac{3}{4}$  x 28"
8. *Untitled (Square with buckets)*, 1986  
Ink, wax, and pigment on paper, 19 x 27 $\frac{1}{4}$ "
9. *Chicken Feet*, 1987  
Monotype, 29 $\frac{1}{2}$  x 41 $\frac{1}{4}$ "
10. *Clock*, 1987  
Monotype, 29 $\frac{1}{2}$  x 41 $\frac{1}{4}$ "
11. *Container #2*, 1987  
Wax and acrylic on foam, 85 x 112"
12. *Museum*, 1987  
Monotype, 29 $\frac{1}{2}$  x 41 $\frac{1}{4}$ "
13. *Red Coffin*, 1987  
Paper pulp, wax, and pigment on burlap,  
88 $\frac{1}{2}$  x 85 $\frac{1}{2}$ "
14. *Watering Can*, 1987  
Monotype, 29 $\frac{1}{2}$  x 41"



*Untitled (Round shape)*, 1986

## ACKNOWLEDGEMENTS

I wish to express my gratitude to George Adams of Frumkin/Adams Gallery, New York City, for his assistance in organizing this exhibition and to Allan Frumkin for allowing us to use an excerpt from the fall 1985 *Allan Frumkin Gallery Newsletter*. I would also like to thank Molly Mason, Assistant Professor in the University's Department of Art, for her assistance as co-curator of this exhibition.

My gratitude is also extended to Martin Sklar for generously lending his painting by Frederic Amat for this exhibition.

Special thanks are also extended to members of the Staller Center for the Arts staff: Stephanie Cash, Brenda Hanegan, Edward Matthews, Christina Ridenhour, and Kevin Weirshousky, Gallery Assistants; Shannon Applegate, Alison Arnett, and Margaret Clearwater-Schneider, Gallery Interns; Patrick Kelly, Liz Stein, and the Technical Crew, Staller Center for the Arts, for exhibition lighting; Gina Felicetti and Pete Pantaleo, for installation assistance; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank Frederic Amat for sharing his work with the Stony Brook community.

Rhonda Cooper  
Director

Photo credit: © 1983 eeva-inkeri (page 2)  
© 1987 eeva-inkeri (front cover)

©1991 University Art Gallery, Staller Center for the Arts,  
State University of New York at Stony Brook.

Typesetting and Printing: TAM COMMUNICATIONS, Bohemia, NY