

AMY GREEN BORN LIVES 1970 in WOOSTER, OHIO
Lives in Los Angeles

The starting point for Amy Green's works is a stretched linen canvas over a frame. With this, Green demarcates the field on which she creates forms with unusual materials and colors. With her compositions out of pearls, Cheerios (*circular breakfast cereal*) and silicone, as well as plastic balls, rubber, glitter dust and art resin, she works near the boundaries of collage. The character of the picture, evoking tile work, is preserved, and merges color with the plastic materials. Green often works with circular forms within the square of the paintings, structures that develop from forms and colors. Mostly she uses only a few shades that stand closely together, such as yellow and green or yellow and red. Green grounds the canvas wall with a monochromatic background, but applies the colors so thickly that the objects sink inside it. Only the final layer of hard urethane, which lends the entire painting an artificial shimmer, finally stops them.

Green's interventions are usually spare. Only rarely does one of the embedded objects break through the painting's boundaries to the side (*Orange Glitter*, 2001). In her series of small-scale paintings (ca. 25 x 25 cm), Green plays through a subject and its variations. The compositions are simple: for example, a painting with differently set rows of the same circular forms on a background of even more varied colors. The single picture seems intended to work together with its variations, so that the first deviation draws attention to the power and effect of the subject. At the same time, however, it also becomes clear that the painting is an arbitrary limitation, one that can be understood as a cut out of a larger context.

Green's work comprises two groups of pictures: those hung on the walls and those canvases extended to the floor. Among these ground objects, in the piece *December* (1999) the picture becomes a flat disc for the sparsely set plastic elements, the scenery nonetheless evocative, as though it were a fragment cut from a representation of a larger whole. Four lamps placed under a wedge-like raised canvas created a mysterious effect. Likewise, Green works with light in the ground object *Green Globes* (2000), in which green light emanates from the interior of the podium-like construction *with green plastic balls of overlooked object*. Light is used here as an immaterial substance, that nonetheless adds a further dimension to the work.

Green's shapes are an experiment that also draws on chemical processes. This appears as a starting point when adhesive materials mix with color pigment, and becomes especially apparent in paintings in which Green works with *gelatin silver*. In these, the composition originates through the chemical reaction. In other pictures, the small pearls (*translates as candy pearls*) seem to dissolve themselves under the influence of the silicone. When the silicone dries, the current state of the composition is fixed as well.