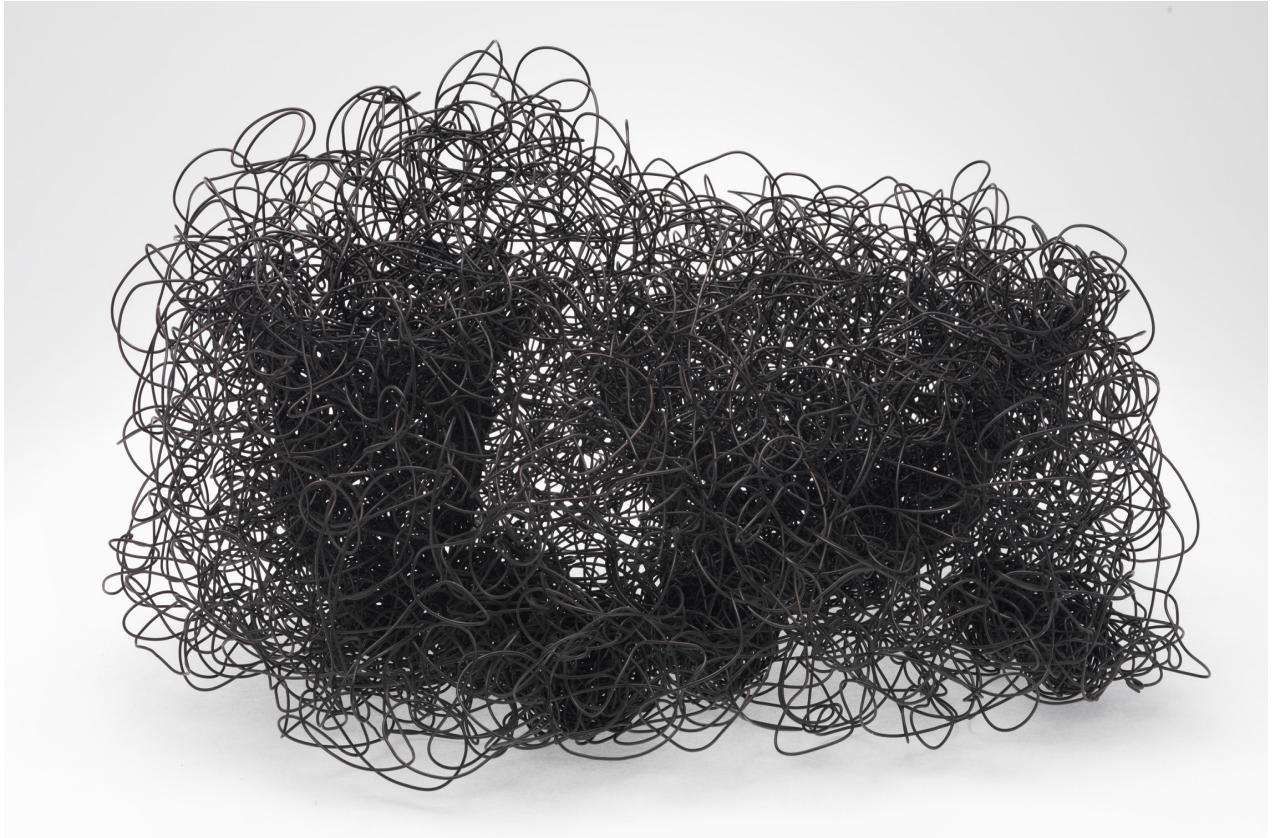


galerie bob van orsouw gmbh
[ˈbɒb vʌn oˈrsʌu]

limmatstrasse 270
ch 8005 zürich
telefon +41 (0)44 273 11 00
fax +41 (0)44 273 11 02

mail@bobvanorsouw.ch
www.bobvanorsouw.ch

di-fr 12-18 uhr
sa 11-17 uhr
oder nach vereinbarung



Entanglement with Silver Cup, 2012, Steel wire, approx. 30 x 58 x 40 cm / 12 x 23 x 16 inches

Hannah Greely – Little Falls

1 September – 13 October 2012

Saison's Opening and Vernissage August 31 2012, 6 – 8 pm

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Galerie Bob van Orsouw take great pleasure in hosting a solo show of American artist Hannah Greely, her first-ever exhibition in Switzerland.

Greely often replicates everyday objects. Except for her use of unlikely materials, some of her earlier sculptures would be precise reproductions of food, beer bottles or pieces of furniture. Her strategy creates a subtle semantic shift and playfully estranges her objects from the familiar. In a very recent series, the artist takes inspiration from classic works of art, transforming Jean Siméon Chardin's 1768 still-life Silver Cup, for example, into a metal-wire sculpture that reflects the original exactly to scale. Her Entanglement with Silver Cup (2012) returns Chardin's still-life to its original three-dimensionality. The less than flexible wire also produces a wealth of twists and turns that all but eclipse the original's figurative components. Greely's three-dimensional still-lives and their playful dialogue with visual traditions result in a genuinely artistic idiom.

In Super Cell, a sculpture that rises to a height of three meters, Greely has set herself the challenge of sculpturally representing an evanescent phenomenon. Her literal take on the subject matter displays a delicate sense of humor: a cloudburst is evoked by a gray-coloured foam „cloud“ held aloft by a number of steel rods that plunge into a polished, unevenly-shaped steel plinth suggesting a puddle. The steely „rain“ reveals the outline of a human figure struggling through the „puddle“. Greely's most recent sculptures occasionally betray anthropomorphic traits. In Eyewitness, the careful placement on a table-top of two crystal balls surrounded by ornamental twists of steel suggests human eyeballs and eyebrows. The crystals' shiny surfaces make the audience feel that the sculpture follows them with its „gaze“.

Hannah Greely's show at Galerie Bob van Orsouw includes a copious cycle of drawings. As she notes, the artist does not perceive them as preliminary studies to her sculptures but as an autonomous part of her work: „My drawings I make as a way to stay open creatively. I usually draw them just after I wake up so that my mind is open and closer to the dream state. It is then that signs and symbols enjoy looser associations and are freer from run of the mill logic and new ideas can form. They are done in a kind of children's book illustrative style to keep them from being taken too seriously as ideas. I would prefer them to be seen as moments or scenes that suggest a narrative but are ambiguous, open ended, and constantly changing.“

Hannah Greely's works featured at the Biennials of São Paulo (2011) and Venice (2003), at the Whitney Biennial, New York City (2010 and 2006), and in various exhibitions including the Rubell Family Collection / Contemporary Arts Foundation, Miami (2011), the Astrup Fearnley Museum of Modern Art, Oslo, Norway (2008), the Center for Contemporary Art, Warsaw, Poland (2007), and the UCLA Hammer Museum, Los Angeles (2005). Greely was born in Dickson, Tennessee, in 1979; she lives and works in Los Angeles.

Hannah Greely – Biography

1979 born in Dickson, Tennessee
2002 University of California Los Angeles, BFA
2004 Artist Residence at Bangkok University, Bangkok
Lives and works in Los Angeles.

Awards

2005 Recipient of Louis Comfort Tiffany Foundation Award

Solo Exhibitions (Selection)

2012 Bob van Orsouw Gallery, Zurich
2011 Wild Corner, Bernier / Eliades, Athens
2004 Fold, Andrea Rosen Gallery, New York

Group Exhibitions (Selection)

2011 American Exuberance, The Rubell Family Collection / Contemporary Arts Foundation, Miami.
In the Name of the Artists - American Contemporary Art from the Astrup Fearnley Collection,
Biennial pavillion, São Paolo.

2010 Whitney Biennial, Whitney Museum of American Art, New York, curated by Francesco Bonami and
Gary Carrion-Murayari

2009 Your Gold Teeth II, Marianne Boesky Gallery, New York, curated by Todd Levin.
TIME-LIFE, Taxter and Spengemann, New York.

2008 Friends of Sky, Circus Gallery, Los Angeles, curated by Sky Burchard.
High Desert Test Sites organized by Orange County Museum of Art as part of the California Biennial,
located in Pioneertown, curated by Andrea Zittel and Lauri Firstenberg.
Meet Me Around the Corner – Works from the Astrup Fearnley Collection, Astrup Fearnley Museum of
Modern Art, Oslo.

2007 Close to Home: Recent Acquisitions of Los Angeles Art, Museum of Contemporary Art Los Angeles,
curated by Paul Schimmel.

2006 Whitney Biennial 2006: Day for Night, Whitney Museum of American Art, New York, curated by
Chrissie Iles and Philippe Vergne.

2005 Uncertain States of America, Astrup Fearnley Museum of Modern Art, Oslo, curated by Hans Ulrich
Obirst, Daniel Birnbaum, and Gunnar B. Kvaran. Exhibition toured to: Center for Curatorial Studies
Bard College, New York (2006); Serpentine Gallery, London (2006); Reykjavik Art Museum,
Reykjavik (2007); Herning Art Museum, Herning, Denmark (2007); Center for Contemporary Art
Warsaw, Warsaw (2007); Rudolphium Gallery Prague, Prague (2007).
Waste Material, The Drawing Room, London, curated by David Musgrave.
THING: New Sculpture from Los Angeles, UCLA Hammer Museum, Los Angeles, curated by James
Elaine, Aimee Chang, Christopher Miles.

2004 Faith, Champion Fine Art, Los Angeles, curated by Matt Johnson.
Winner, Bug Gallery, Bangkok University, Bangkok.
The Black Dragon Society, Apex Art Gallery, New York.

2003 Clandestine, 50th Venice Biennale, Venice, curated by Francesco Bonami.
Another Sculpture Show, Angstrom Gallery, Dallas.
Sculpture Show, Black Dragon Society, Los Angeles.
Group Show, GrantSelwyn Fine Art, Los Angeles, curated by Clarissa Dalrymple.
Trance Plants, Latch Gallery, Los Angeles, curated by Ry Rocklen.

2002 Hannah Greely, Elana Scherr, Tom Grimley, Black Dragon Society, Los Angeles.
Drawing Show, Julius Hummel Gallery, Vienna, curated by Hubert Schmalix.

2001 Face Off, The Smell, Los Angeles.
Spoils, Coleman Gallery, Los Angeles, curated by Ry Rocklen.
Drawing Show, Black Dragon Society, Vienna, curated by Nick Lowe.
Something of That Nature, Black Dragon Society, Los Angeles.

2000 Sentimental Education, Deitch Projects, New York, curated by David Rimanelli.

Hannah Greely – Biography

Works in public and private collections

Astrup Fearnley Museum of Modern Art, Oslo
Hammer Museum, Los Angeles
Museum of Contemporary Art, Los Angeles
Rubell Family Collection / Contemporary Arts Foundation, Miami

Bibliography – Catalogues

- 2008 High Desert Test Sites: California Biennial 08. Los Angeles.
2007 Ice Cream: Contemporary Art in Culture. London: Phaidon Press Limited.
2006 Whitney Biennial 2006: Day for Night. New York: Whitney Museum of Modern Art.
2005 Uncertain States of America: American art in the 3rd millennium, Oslo: Astrup Fearnley Museum of Modern Art.
Thing: New Sculpture from Los Angeles. Los Angeles: Hammer Museum and Fellows of Contemporary Art.
Waste Material. London: The Drawing Room.
The Louis Comfort Tiffany Foundation 2005 Awards. New York: Louis Comfort Tiffany Foundation c/o Artists Space.
2003 Dreams and Conflicts: The Dictatorship of the Viewer . New York: Rizzoli International Publications.

Bibliography – Articles

- 2007 Kathryn Hargreaves, "Modesty Blessed: An Interview with Hannah Greely." Citizen LA January, 2006
Robert L. Pincus, " 'Night' watch." San Diego Union Tribune March 19, 2006
Brian Gopnik, " Red, White, and Bleak." The Washington Post March 2, 2006
2005 Christopher Miles, "The Idolater's Revenge: New Los Angeles Sculpture." Flash Art May-June 2005
Christopher Knight, "The next best 'thing' in LA." The Los Angeles Times Feb. 9, 2005
2003 Michael Kimmelman, "Cramming it all in at the Venice Biennial." The New York Times June 26, 2003
2000 Jerry Saltz, "Realm of the Senses." The Village Voice July 5, 2000