

MUSEE DU DESSIN ET DE L'ESTAMPE ORIGINALE

- GRAVELINES



DAVID LYNCH

LITHOS 2007-2009 PRINTS & SHORT FILMS

27.06.10 / 17.10.10



MUSEE DU
DESSIN
ET DE
L'ESTAMPE
ORIGINALE

Le Fresnoy

Studio national
des arts contemporains



David Lynch, Hand of Dreams, 2009, lithographie, Item éditions, Paris

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Even though his energy has been monopolised for the past four decades by writing, preparing and recording his films and musical arrangements, film maker David Lynch has maintained his interest in the fine arts and has produced, in particular, drawings, watercolours, furniture, photographs, and paintings, with or without the addition of organic materials... For David Lynch, the important thing was to find the appropriate mood and medium each time to convey the ideas that came to his mind.

After his 2007 Fondation Cartier exposition of paintings, photographs, and sound creations (*The Air is On Fire*), his 2009 lithograph exposition at the "Galeries des Galeries" (the art gallery at the Galeries Lafayette department store (*I see Myself*)), and his 11 ephemeral exhibits and sound creations displayed in the windows of Boulevard Haussmann (*Machines, Abstraction and Women*), the author of *The Elephant Man*, *Dune*, *Twin Peaks* and *Mulholland Drive* has placed his trust in "la Poudrière" of the Musée du Dessin et de l'Estampe Originale de Gravelines. The idea of presenting a very recent and rather unknown side of his work (his lithographs) there immediately won him over. This Lynchian site, well-known to print/woodcut lovers, with its thick stone walls and its "Poudrière", which has floors that resonate with the footsteps of visitors, as well as long, sloping corridors and underground halls, had to stir something inside of him. This exposition is part of a very busy year for Lynch, since in late September 2010 he will attend the unveiling of an exposition dedicated to him by the GL Strand Museum in Copenhagen. He will then receive the "Kaiserring", an award given for the first time by the German city of Goslar to a great, internationally renowned artist. Finally, in October 2010, he will attend the première of the complete retrospective of all of his films at the "Cinémathèque Française".

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In 2007, David Lynch discovered the process of lithography in a magical place where one can find the presses on which Picasso, Giacometti and Matisse worked: the Parisian "Idem" studio. *"Before making films, you know, I wanted to be a painter. I was obsessed with painting, and with still images. Then came film and moving images. (...) Hervé Chandès of the Fondation Cartier was the one who introduced to this place and to Patrice Forest. I saw this incredible place, and I was given the opportunity to work there. All of this was like a dream! This gave me access to this new world of lithography and the magic of stone. This was something really incredible! The process of lithography, this vast field of lithography, opened up. And so many ideas came out, leading to a hundred or so lithographs".*¹

For him, there is a relationship between filmmaking and lithography.

The background first: *"Both are a form of photography, since stone is in the frame within which you work. Stone can be hard, but it has a sort of porosity that makes the inside of the frame very welcoming. You have the impression that the images you are making on stone could not have been produced in any other way. The rules that govern filmmaking or photography also exist in lithography. Something takes place inside the frame, so it is quite similar."*¹

The black ink also, is the ideal starting point to make characters and a story appear or disappear. *"When you are not completely familiar with something, the imagination and dreams can play a part. Sometimes, things get lost in the blackness, and you begin imagining and a story takes shape."*¹

Finally, the process of creation: *"There is a small story in my head for each lithograph. Sometimes, characters are suggested, and a story is born, and from this story, a still image is born. You know, all of this is enhanced by the organic qualities of the stone, the ink and the process. This is not inspired by films, rather, it is inspired by ideas, and the films are also inspired by ideas. Therefore, it is the same process: ideas, stories, and characters. It is theoretically possible for a lithograph to inspire a scene or an entire film, it is totally possible."*¹

The Catalogue

For the occasion, the museum co-edited the first "catalogue raisonné" of the artists' lithographic works. It includes a David Lynch interview with Dominique Païni, former director of the Cinémathèque Française and subsequent director of multidisciplinary projects at the Centre Georges Pompidou, as well a work by the Japanese artist Chihiro Minato (*David Lynch, Lithos 2007-2009* - 190 pages, 39 Euros - Co-edition: Item éditions / Musée du Dessin et de l'Estampe originale / Editions Hatjecantz)

¹ Excerpts from the exposition catalogue *David Lynch, Lithos 2007-2009*

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Ground floor :

- A first series of 12 prints/woodcuts on zinc from 2007, entitled: *Suite de Paris*, enlarged interpretations of 12 selected, undated drawings done by Lynch over the years on "Post its", and for which the reader does not always have the key. Printed in three colours (red, yellow and black), very biological, can be observed like sketches, feelings written down on-the-spot, or even microorganisms, microscopic views of chromosomes, nuclei and other bacteria (rods), the origins of which he keeps secretly. This first series of numbered prints/woodcuts is not a simple game of cards. Rather, it is the result of a paradox: the Post-it, by definition, is a place for memory, made to disappear once it has revealed its use. Strings are not kept around fingers forever. The idea of perpetuating a Post-it in an engraving is a good example of aesthetic contrast. It is not surprising that Lynch had this idea.

- A second series of 62 large prints on Japanese paper from 2007 to 2009 is completely different. Here, Lynch takes on white stone from Sonthofen (Bavaria) with his bare hands. More figurative, he almost always offers us a lead - the literal level of the image, its simplest meaning. It is as if he wanted us to avoid going astray. He feels the need to tell us what the meaning is in clumsy letters inside the work. It is a voluntary return to simple forms, highlighted by titles in childlike letters, in order to leave us with the task of freely developing all of the other levels of interpretation. There is a reason that one of these lithographs, entitled *I see Myself*, was used as the title of the 2008 exposition at the "Galerie des Galeries" in Paris. It does a good job of summarising the invitation extended by Lynch to project our imagination into each of his works.

On the lower ground floor, there are two sections :

- A projection area presenting three of Lynch's short films that went into preparation after his first film *Six Men Getting Sick* (created in 1967 as a moving sculpture) and before *Eraserhead* (released in 1976 after five, chaotic years of filming). These short films *The Alphabet*, *The Amputee* et *The Grandmother*, deal with trauma through themes that have great meaning to Lynch: the trickiness of learning language lived as suffering, the inability to translate emotions other than through language and the *family* unit without feelings.

- A projection area showing films by three students of the Studio National des Arts Contemporains du Fresnoy: Daniel Browne (*Abraxas*, 2006), Daan Spruijt (*Morning Lemon*, 2006), Annie Mac Donell (*Cinema and visual pleasure*, 2006).

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The museum wanted to highlight David Lynch's influence on the current generation of filmmaking students. A partnership was created with Le Fresnoy, Studio National des Arts Contemporains de Tourcoing (The National Studio of Modern Art in Tourcoing, in the North of France), which selected three video works from students who graduated from the school in 2006.

Morning Lemon, by Daan Spruijt (35mm, animated film, 8'30 - 2006)
A Le Fresnoy - Studio National production

An overseas phone call, an assumption and an erroneous calculation lead to the inevitable conclusion of this animated film. But what else could you expect with our perception of reality?

Our main system of communication is an illusion. Words are completely individual and therefore not appropriate for communication. Things are more or less fine with words that refer to concrete subjects: chair, car, spoon - everyone thinks the same thing, more or less, when they hear the word spoon. However, when words refer to more abstract or personal things, it is totally the luck of the draw.

Abraxas, by Daniel Browne (16mm Film, 11' - 2006)
A Le Fresnoy - Studio National production

A vision of the past and the present, the evolution of the memories of the pastureland of the ghosts of the modern era. Scraps of archives found on the Internet are combined with personal visions and images in the search for internal and external cosmology.

The material passes through a combination of various digital processing methods before being developed manually to physically affect the substance of the film.

Cinema and visual pleasure, by Annie Mac Donell (16mm Film, 9' - 2006)
A Le Fresnoy - Studio National production

This film is a formal experiment. Its content (or intrigue) is a structure in its own right and its axis is vertical. The event of the film evolves within itself instead of evolving over time or in the direction of its conclusion. The two main elements are the length and the rhythm.

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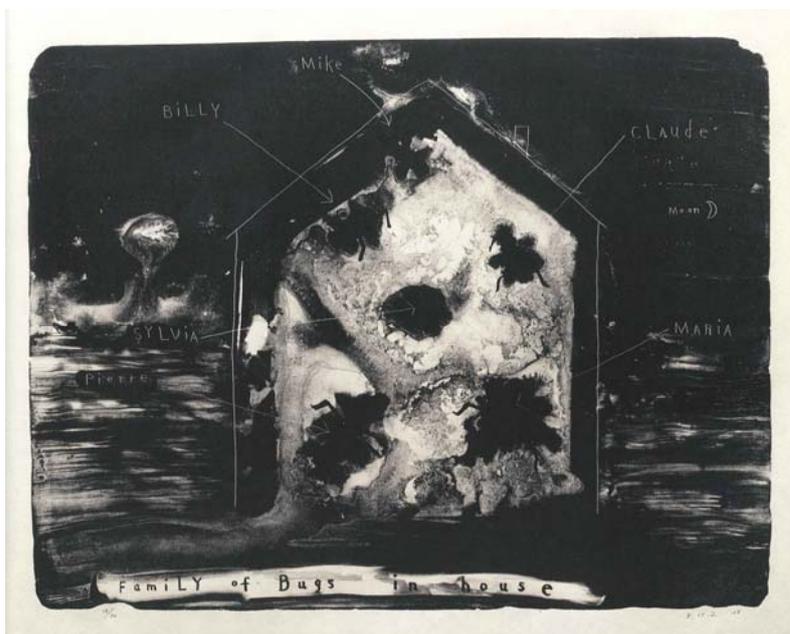
The Paris Suite VII, 2007, Lithographie sur BFK Rives
H 54 x L 54 cm, Item éditions, Paris (Photo : Marc Damage)
© David Lynch



The Paris Suite IX, 2007, Lithographie sur BFK Rives
H 54 x L 54 cm, Item éditions, Paris (Photo : Marc Damage) © David Lynch



Photo : Chihiro Minato



Family of Bugs in House, 2008, Lithographie sur papier
japon H 66 x L 89 cm, Item éditions, Paris
(Photo : Marc Damage) © David Lynch

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59820 GRAVELINES (Nord)<http://www.ville-gravelines.fr>Curator
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59820 GRAVELINES (Nord)**Opening Hours** : September to JuneMondays, Wednesdays, Thursdays, Fridays 2:00 PM - 5:00 PM
Saturdays and Sundays 3:00 PM - 6:00 PM**Opening Hours** : July to AugustMondays, Wednesdays, Thursdays, Fridays 2:00 PM - 6:00 PM
Saturdays and Sundays 10:00 AM - 12:00 AM / 3:00 PM 6:00 PM

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