

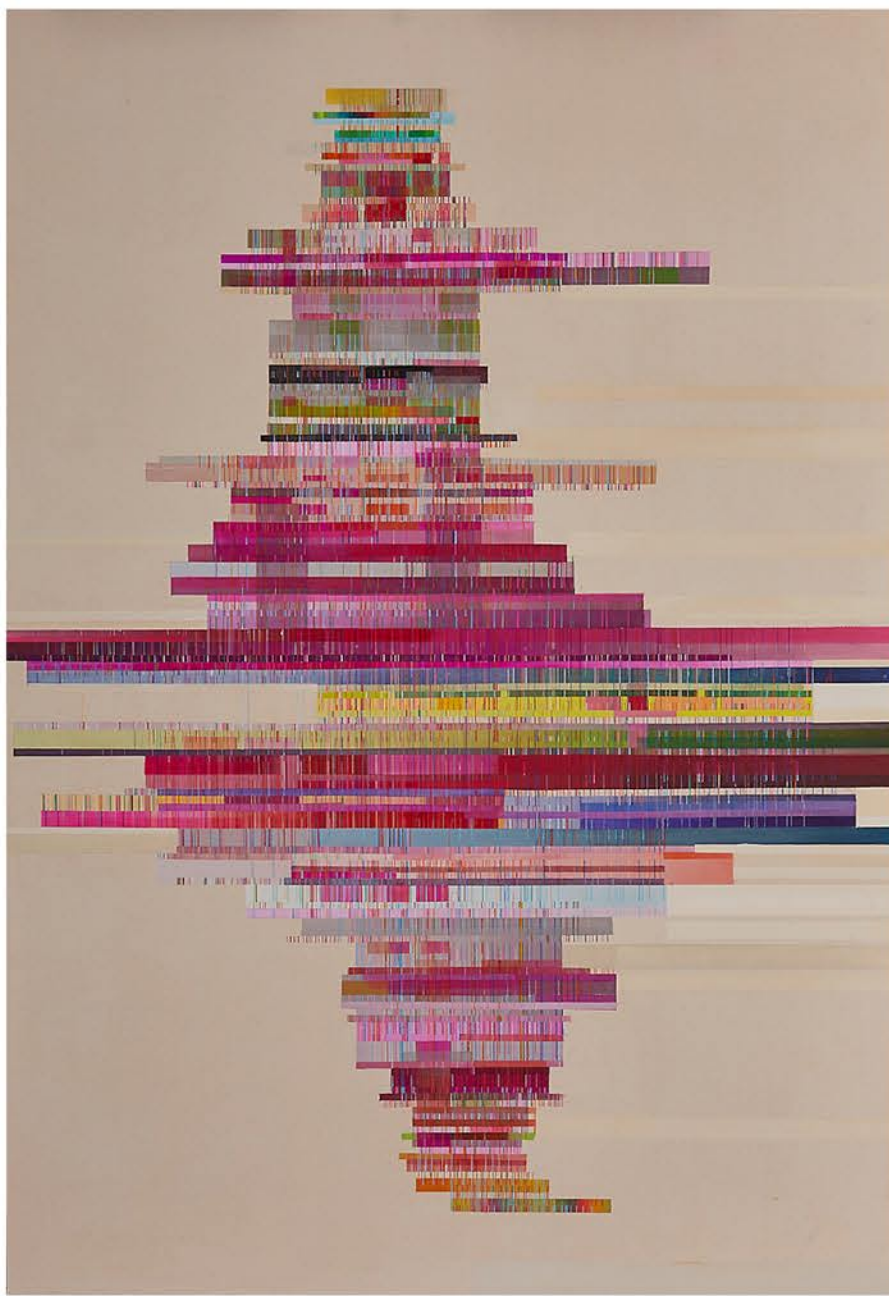
ZIP STACK FLOW: AN EXHIBITION OF NEW WORKS BY MONTRÉAL ARTIST ANTONIETTA GRASSI

Many consider the loom the first computer; a standalone machine with the ability to use interchangeable punch cards that, when swapped, would be able to perform different, automated tasks. Antonietta Grassi's Zip Stack Flow, explores other shared histories involving the (ongoing) erasure of female labour forces critical in these technologies' advancement. Joining references to painting, weaving, and digital processes, Grassi employs her previous experience as textile worker to create mixed media wall works that operate synchronously in both 2D and 3D forms. Abstracted shapes connected with exactly measured hand painted thin lines render colourful compositions resembling the middle of an ongoing data graph.

Flowingly without end or beginning, Grassi's visualized data points charted over time manifest as a snapshot to that of something larger, something unending. The connection bridging data points, connecting threads, forming multi-disciplinary artistic mediums, and shared technological histories are examined through the artist's own connection with material labour; Grassi's mother and aunts worked in the textile factories when they immigrated to Montreal. Employing under-paid and overworked labour workers, textile factories (much like current-day coding work environments) have been thus far mostly successful in obscuring female-led achievements. Referencing Grassi's own family history employed as an invisible labour force, Zip Stack Flow presents the reification of forgotten, ignored, or unseen data itself.

Matt Kyba

In Zip Stack Flow, Grassi creates paintings that appear to be compressions of her painting process—much like zip files or stacks—tightly packed with bits of data and time. In data visualization, "stacks" of information are mapped out into quantifiable values that result in graphic images that can be aesthetically captivating. Zip Stack Flow references not only the formal properties evident in Grassi's paintings but also the language around technology and the nature of work.

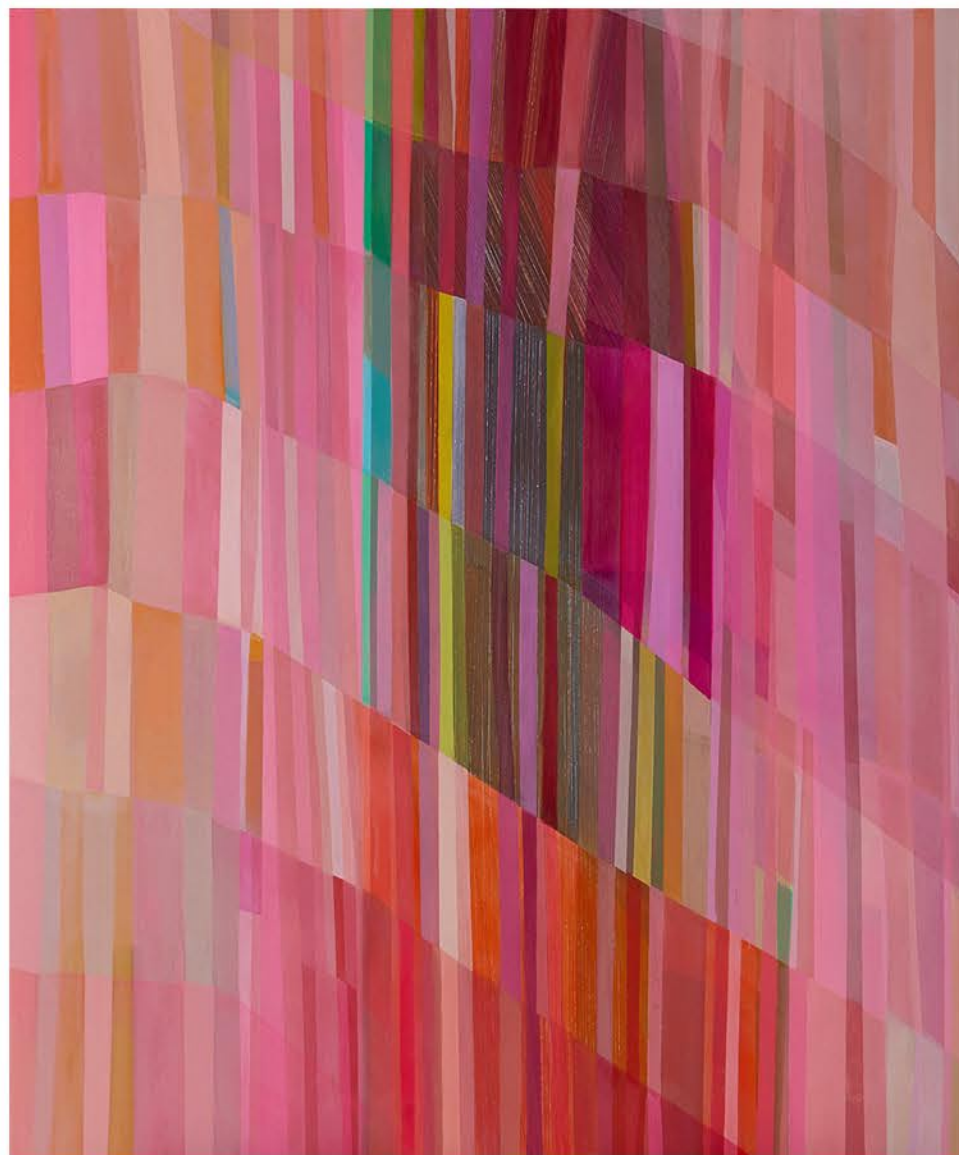


ANTONIETTA GRASSI ZIP STACK FLOW

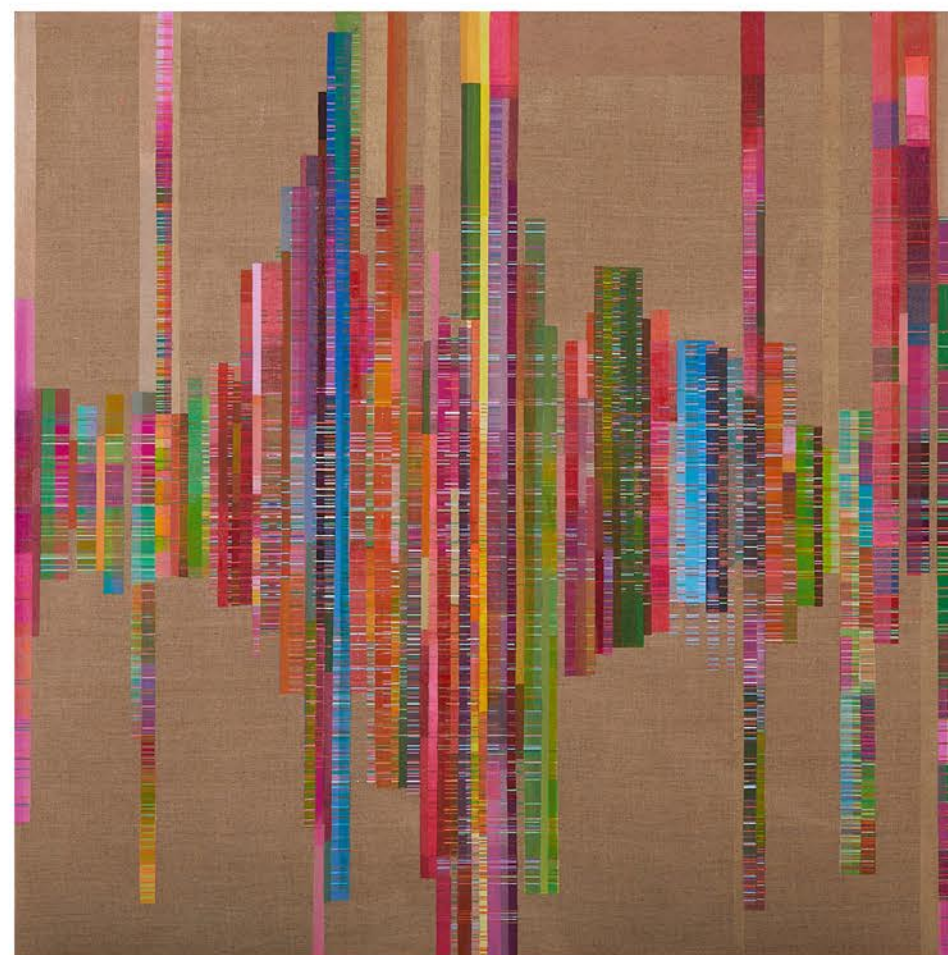
PATRICK MIKHAIL



Antonietta Grassi
Weaver
Oil, acrylic and ink on belgian linen
55 X 55 inches
2022



Antonietta Grassi
Flow
Oil, acrylic and ink on canvas
60 X 72 inches
2021



Antonietta Grassi
Zip No.1
Oil, acrylic and ink on linen
55 X 55 inches
2022

Grassi's paintings are simultaneously minimal and maximalist in their attempt to distill and temper sensory overload. The works are intuitively derived and unplanned, belying their mathematical and precise appearance. The meticulous hand painting of lines and swaths of layers creates a flow state that is very connected to the creative process and the nature of manual work—meditative, contemplative, and demanding time and attention. In an increasingly dematerialized world with a constant inundation of data, Grassi's work seeks to find beauty, solace, and connection in the making itself.

Grassi's work has been featured in solo and group exhibitions at museums and galleries in Canada, the United States, and Europe, including the Musée national des beaux-arts du Québec, Katonah Museum of Art in New York, Canadian Pavilion at Expo Dubai, McClure Art Gallery, Stewart Hall Art Gallery, Leonard and Bina Ellen Art Gallery, Boston Center for the Arts, Boston Public Library, Trestle Gallery, Site Brooklyn, the Symposium international d'art contemporain de Baie-Saint-Paul in Québec, the Vermont Studio Center, and the Studios at MASS MOCA. Her work is in public, corporate, and private collections including the Musée national des beaux-arts du Québec, Musée d'art contemporain de Baie-Saint-Paul, Conseil des Arts et Lettres du Québec, Global Affairs Canada, Archives of Ontario, Groupe Desjardins, Boston Public Library, Capital One, Yamana Gold, Stewart Hall Art Gallery, and the MAACK (Italy). Her work has been reviewed in numerous publications including Artforum, Vie des Arts, The Globe and Mail, The Montreal Gazette, Revue Esse, Le Devoir, Le Soleil, Canadian Art, La Presse, Akimbo, and Daze Magazine. She has a BFA from Concordia University and an MFA from UQAM in Montréal.

Cover: Antonietta Grassi | Zip Stack | Oil, acrylic and ink on linen | 64 X 95 inches | 2022

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