

For immediate release. Pierre Guyotat, one year later

One year after Pierre Guyotat passed away, the Association Pierre Guyotat is proud to announce that the preeminent French author and artist is more present than ever, in the world of institutions and creation.

The drawings

Régis Guyotat, heir to Pierre Guyotat, has thus decided to donate to the Musée National d'Art Moderne – Centre Georges Pompidou – the entirety of the drawings left by his brother. More than four hundred drawings by Pierre Guyotat are to enter the collections of the Pompidou. Some of them, created for and after the exhibition "Pierre Guyotat, the material of our works" at Azzedine Alaïa in March 2016, have already been exhibited in Paris at Azzedine Alaïa's and Yvon Lambert, in London at Cabinet, in Los Angeles at The Box, in Rome at the Villa Medici, and more recently in Marseille as part of Manifesta and in Brussels in a solo exhibition at Xavier Hufkens. A large part of the donation, however, consists of an unpublished ensemble of drawings on tracing paper that had been kept out of public sight by Pierre Guyotat, as well as drawings from the 1980s that he had kept over the years. According to Régis Guyotat, "The idea of entrusting this body of work by Pierre to a large institution became very clear to me right after he died. Thus Pierre will be present in two institutions whose international influence is known to all, on the one hand the Bibliothèque nationale de France (National Library of France) where Pierre's manuscripts and archives have been since 2004, and the Centre Pompidou, which will also receive a work created by Patrick Bouchain as a tribute to Pierre. "

Clic-Clac - the studio of creation and life

Régis Guyotat, in dialogue with Bernard Blistène, Director of the Musée National d'Art Moderne Blistène, entrusted Patrick Bouchain, a central figure in contemporary architecture and a close friend of Pierre Guyotat, with conceiving a work from the studio of creation and life where the author resided, at 5 Boulevard de Charonne in Paris. This work, entitled *Clic-Clac*, also enters the collections of the Musée National d'Art Moderne. Patrick Bouchain describes it as follows: "When Régis Guyotat and Bernard Blistène asked me to create a trace of Pierre's life and work cabinet, I wanted it to be faithful to the movements of its different periods, as much as to the space he occupied for the past twenty years. Pierre experienced times of nomadism, the disposition of his habitat remained similar even when he settled down, and one could easily identify a common principle. The flexible, removable structure of *Clic-Clac* is a testament to that, like a take on Pierre's life. I designed the setting of this cabinet at 5 Boulevard de Charonne twenty years ago, and I am now setting up its conservation. In this installation, we will find a take on Pierre, his objects, his way of life – the take of a fellow-traveler such as myself. We will find objects that were dear to him and bear witness to his life in the midst of things that were granted value from the moment he saw them. Nothing was precious because of its price, everything was precious because it belonged to the world. "

A unique ensemble at the Centre Pompidou

The Centre Pompidou, with which Pierre Guyotat had very strong links and whose reopening he marked in 1999, therefore becomes, with the National Library of France (the depositary of the Pierre Guyotat archives since 2004), the second anchor point of his oeuvre.

Bernard Blistène, Director of the Musée National d'Art Moderne, responded to these donations: "It is with gratitude and emotion that the collections of the Musée National d'Art Moderne welcome the exceptional donations of a priceless body of drawings by Pierre Guyotat, gifted by his brother Régis, as well as the "Clic-clac" project that his friend Patrick Bouchain designed and offered for the occasion. May the museum enable the public, scholars, to experience this priceless collection and enable us to have a full grasp on the drawing works of one of the greatest writers of his time. May this donation, alongside Patrick Bouchain's be placed under the sign of a true ethic of hospitality and shared trust. "

A Tropical Eden – the drawing material

Finally, in line with Pierre Guyotat's continued commitment to sharing his work and knowledge to all generations of artists and creatives, Régis Guyotat has entrusted the Haitian-American artist Andy Robert (born in 1984 in Les Cayes, Haiti) with his brother's drawing material, so that Andy Robert can create new works with it, thereby perpetuating the creative impulse. Andy Robert recently participated in the program for the fiftieth anniversary of the publication of Pierre Guyotat's *Eden, Eden, Eden* on September 9, 2020 (eden50.org). He has started a series of work and research devoted to the vision of Pierre Guyotat.

Andy Robert comments on the donation: "I am deeply honored to receive this gift of Pierre Guyotat's drawing materials and look forward to further engaging his work within my practice. Having laid out much of my thought here, I hope you all get a sense of the deep breadth of meaning, significance, and importance this invitation has to me. In thinking with Glissant, this engagement with Guyotat would place emphasis on the problem of memory as a problem of history. Oscillating between weather and sky; between earth, concrete and heavens, to site a historical turn which face the sea, a turn which birthed the New World; a twin birth, of an embryonic entanglement —a dialectically-chained slant which runs horizontal and found one nuchal in descent while simultaneously forged the other's master. A clash of shard reflections —a cut of bird, feather and broken mirror the crushing depth and vast space in a bubbling rush, which double-crosses the self upon delving deeper and deeper into the abyss. My plans are to travel in the upcoming year or, when deemed safe, to the Caribbean —Martinique, Haiti, and Jamaica; Mexico and France. I'll draw from landscapes, cityscapes and plants, in a descent which crosses the sea and dives, Atlantic and sky; bird and portraiture to construct a language&self that is piercing as it is porous, built from observation, memory, and place. An utterance which hollows from out of the heavens, of a ghostly echo and dives in a jolting force; in a descent of an explosive blast, as with a cut of wind —a roaring pulse which swirls of color and line, in an electric and semi-aquatic accumulation of adding and scraping marks, dry-brushing, gestural marks of adding and removing of paint and wash. Through this gift, I hope to sustain a philosophical praxis in the practice of experimentation and deconstruction. Consequently, in remaining open to a back-and-forth exchange with my materials, I seek to develop a deeply meaningful, personally generative, and complex approach to drawing & painting that is as much informed by memory, touch and sensibility, as it is of history, contemplation and thought —in exploration, whose current remains in dialogue and exchange between content and form. I will also continue drawing inspiration from my neighborhood, "Clarendon" (which runs horizontally through Flatbush and East Flatbush, Brooklyn), where I grew up and currently live and work; a fugue home to one of the largest and most densely populated diasporic Caribbean communities in the United States. Therefore, I hope to capture an abstract sense of place, of cityscape and sign, color and light; night and animal (beach-dog& gannet); of sea and portraiture that merit and honor the radical strength and legacy of Guyotat's work on paper, in both his drawings and writing; and captures a psycho-geographic sense of the marvelous (fantasy forged out of a wretched and difficult reality), the tropics, Creole —oral and vernacular latency, as a tropical Eden."