

WHITE FLAG PROJECTS

Amy Granat

September 8 - October 22, 2011

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4568 Manchester Avenue

Saint Louis, Missouri 63110

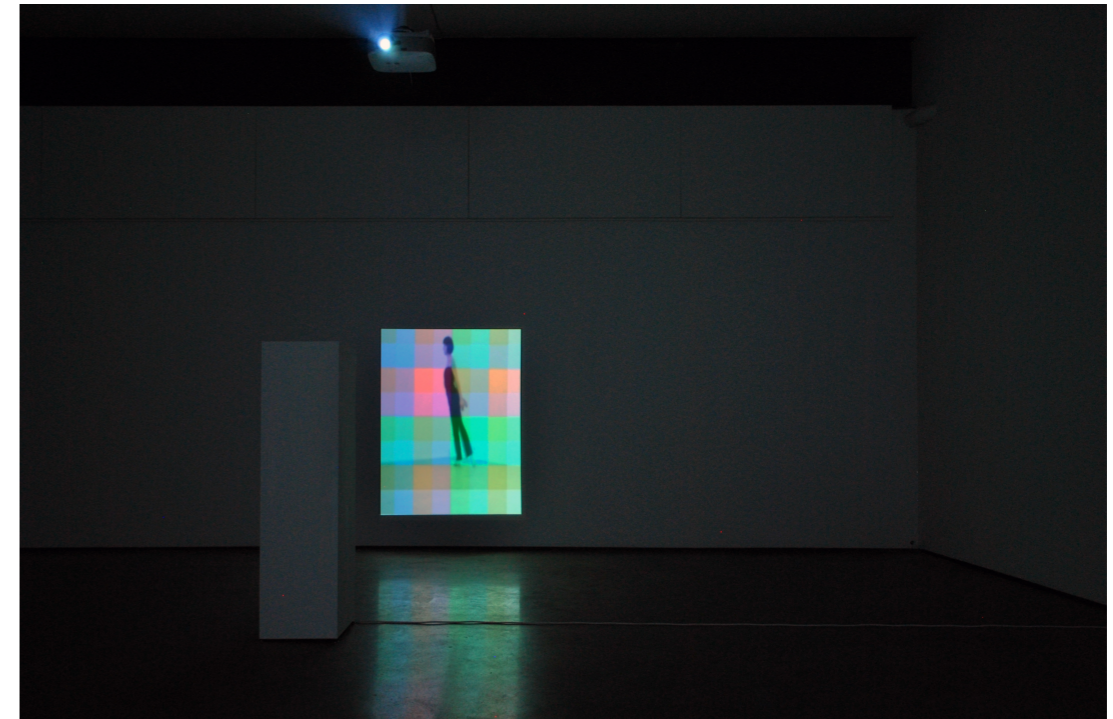
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WHITE FLAG PROJECTS

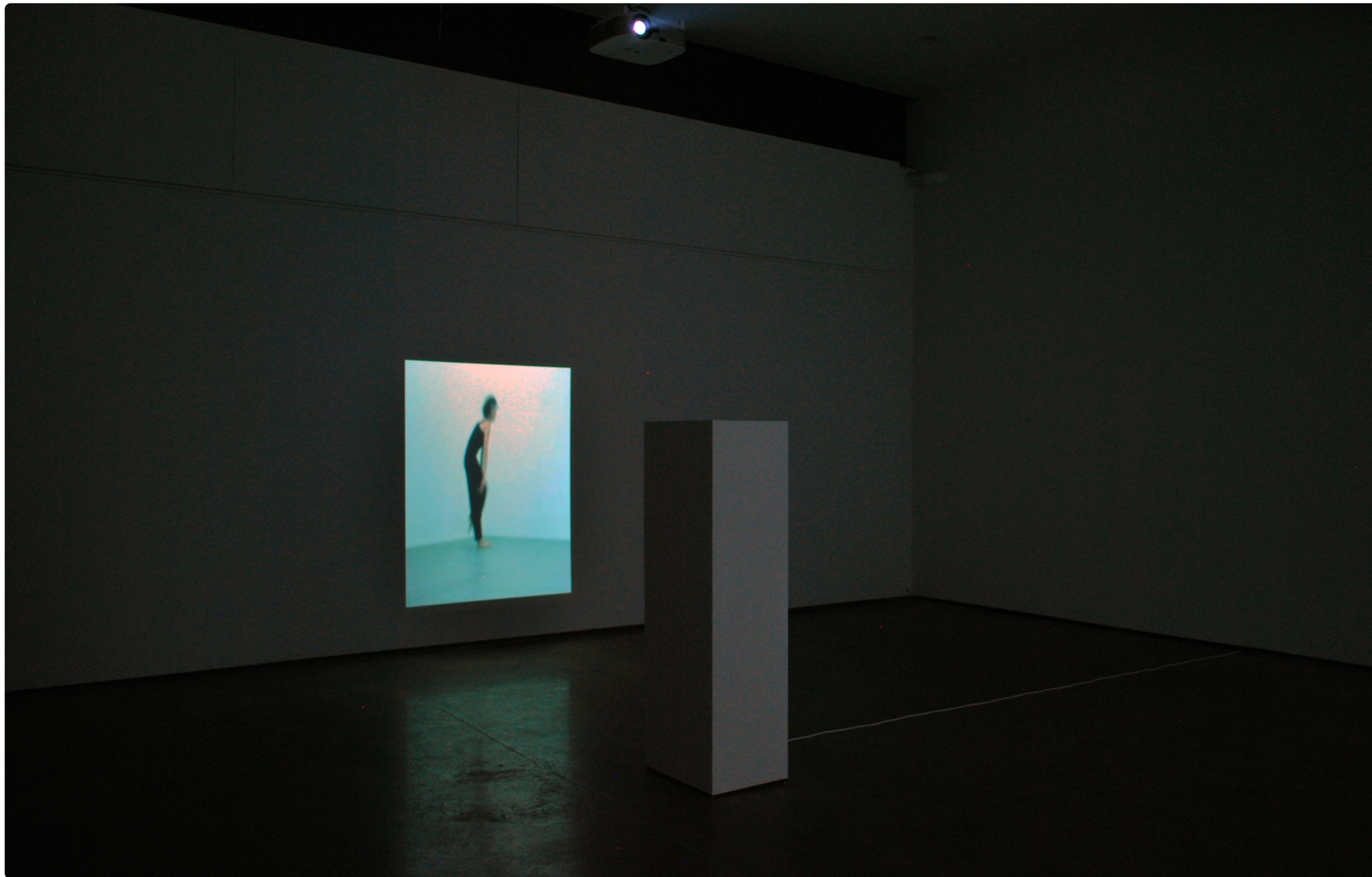
Amy Granat

Amy Granat is widely acknowledged for her experimental 16-millimeter films, having developed a distinct visual language unified by movement, absence, dissonance, and exploration of the sublime. While her films and photographs often recall techniques employed by earlier generations of artists, Granat distinguishes herself by superseding strict Materialist or Structuralist concerns to engage with the full lyrical capacity of her medium. Granat's films demonstrate a holistic approach to the total potential of film itself: as a technology, as a narrative form, as a physical object, and fundamentally as a document of activity transmitted through time and light.

publication

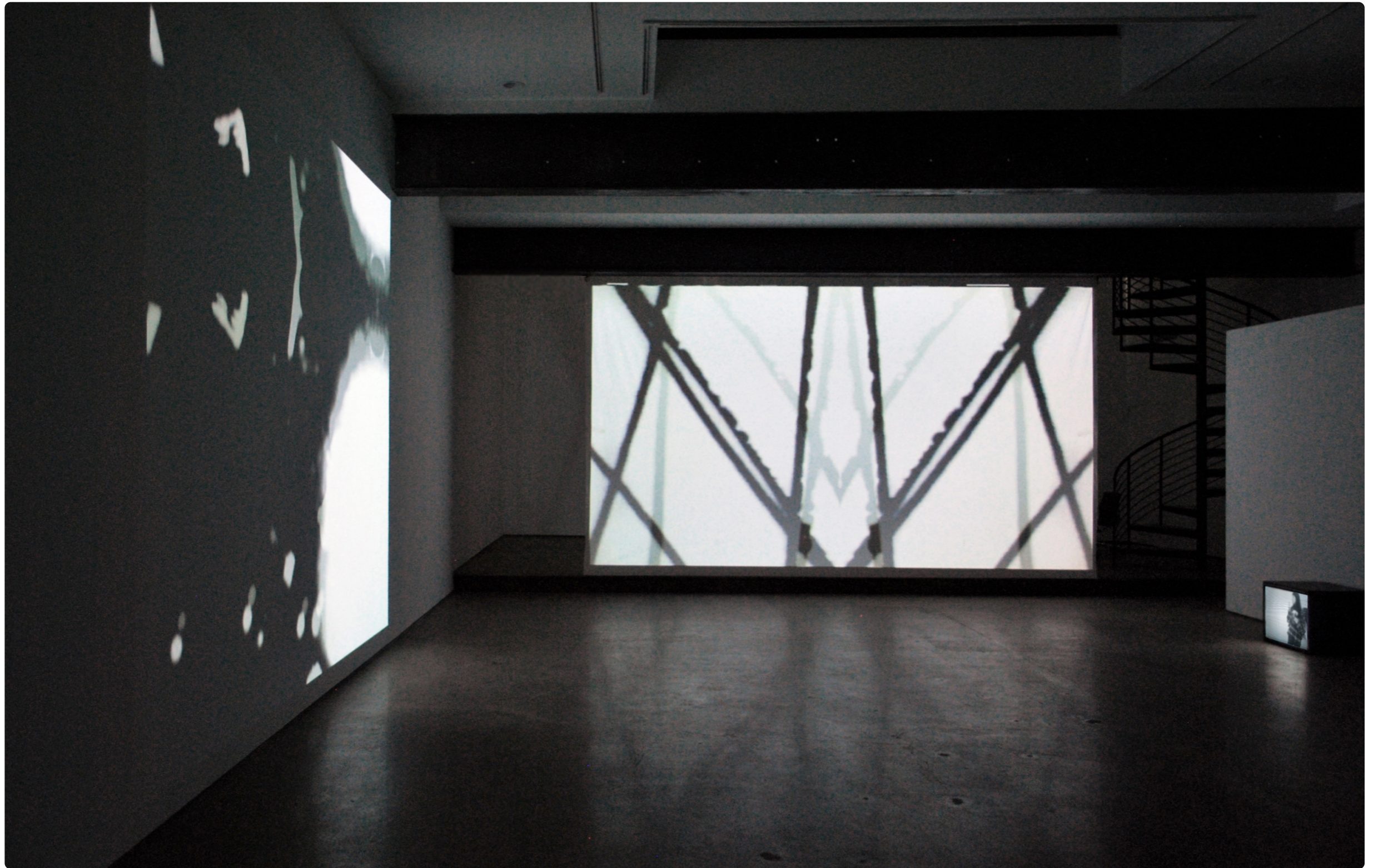


Felicia in Zurich, 2009-11
Silent 16mm color film transferred to DVD



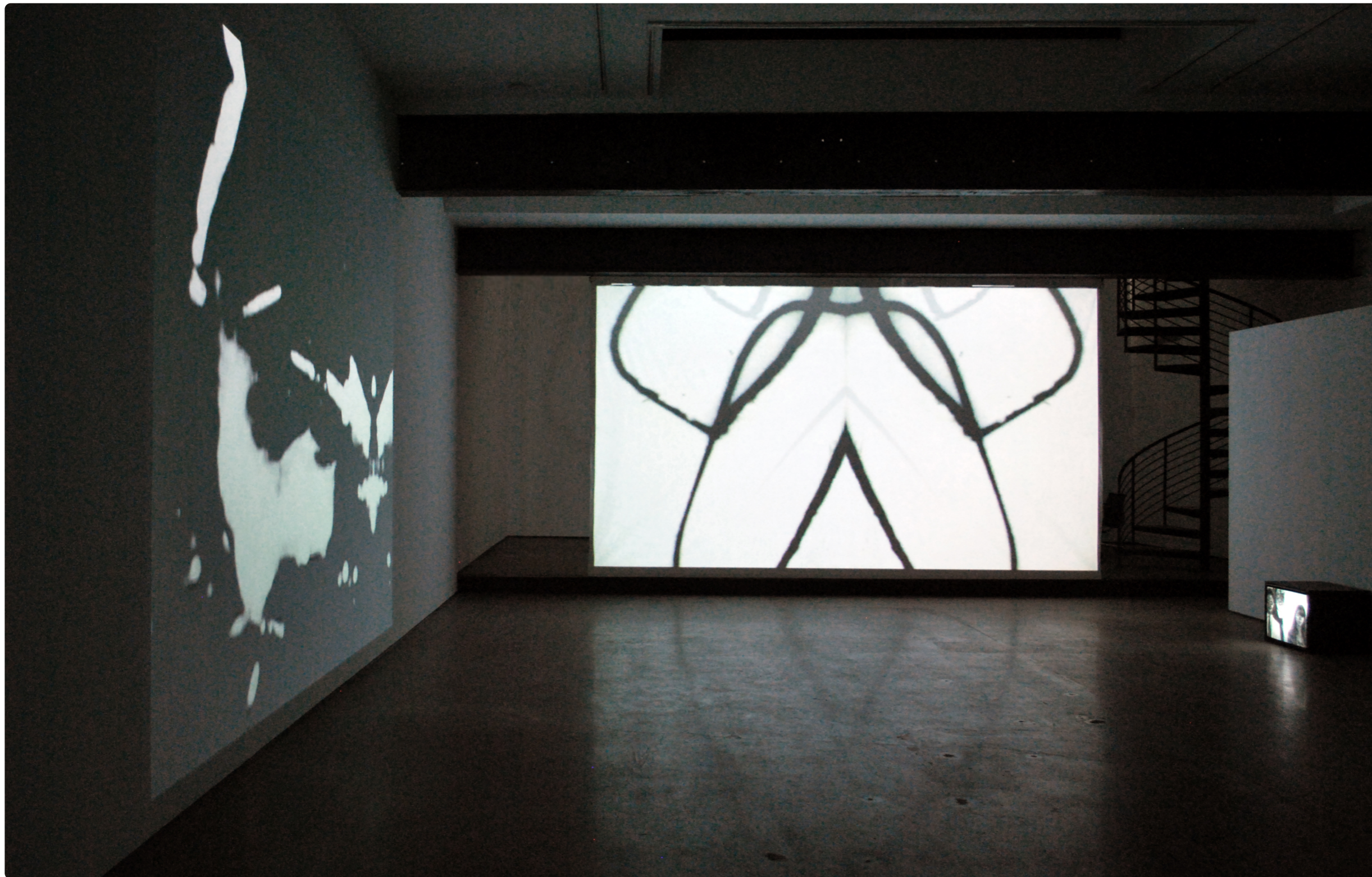
Felicia in Zurich, 2009-11
Silent 16mm color film transferred to DVD





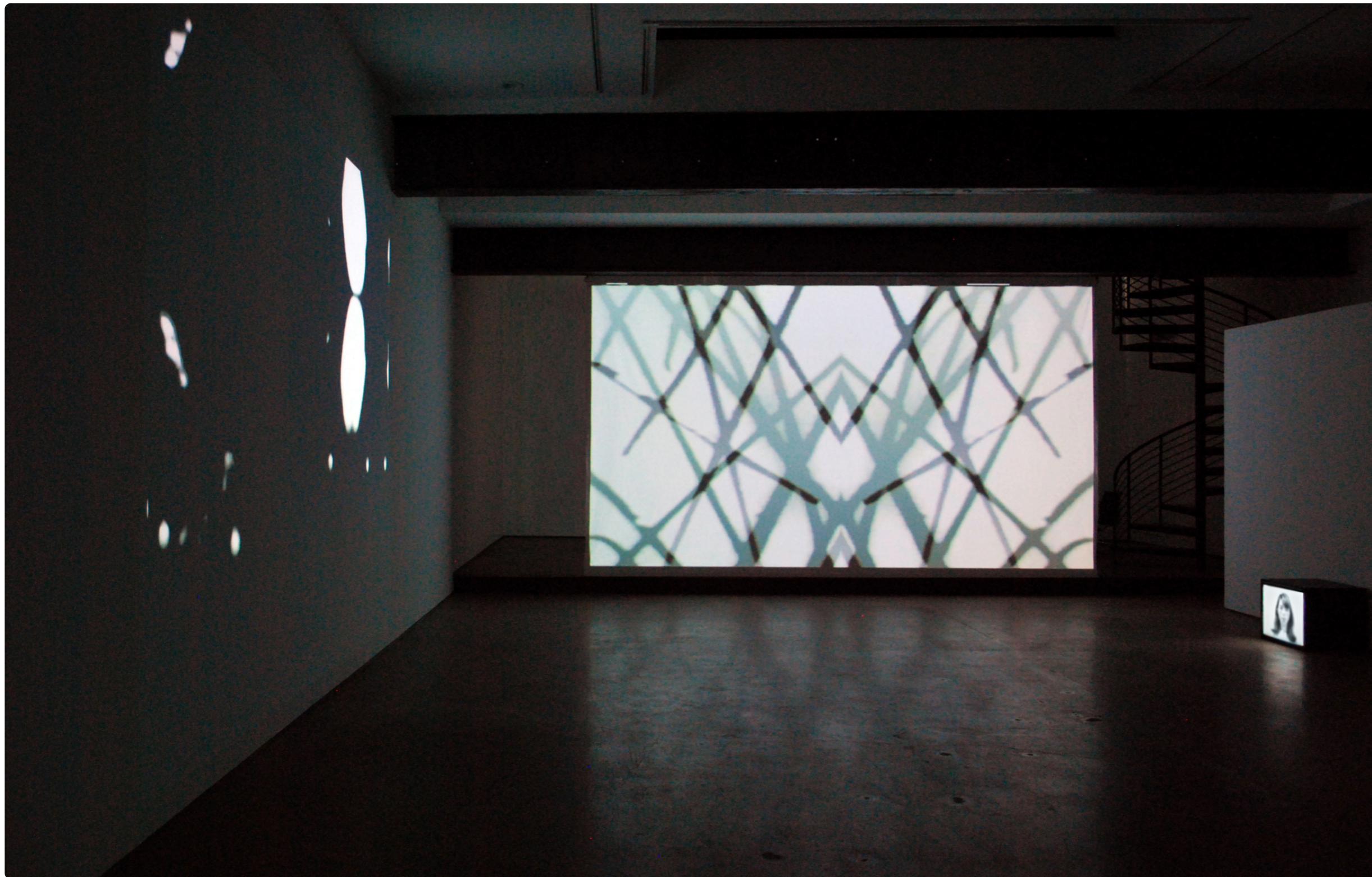
(Left to right) *Chemical Scratch (Return of the Creature)*, 2003; *Ghostrider*, 2006;
Granat/Sunblad Films, *Walking with Truffles*, 2006-2009





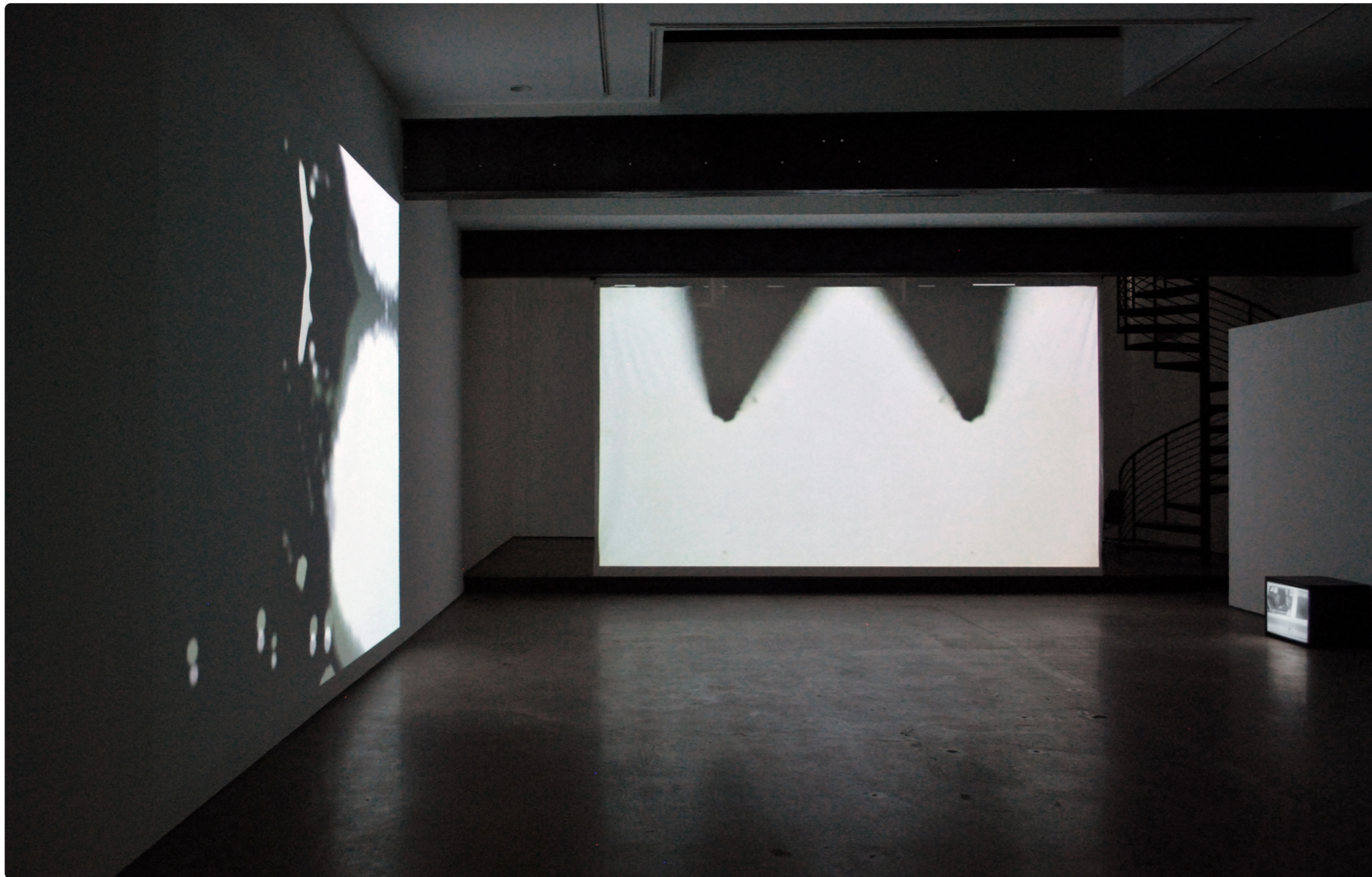
(Left to right) *Chemical Scratch (Return of the Creature)*, 2003; *Ghostrider*, 2006;
Granat/Sunblad Films, *Faces*, 2006-2009





(Left to right) *Chemical Scratch (Return of the Creature)*, 2003; *Ghost rider*, 2006;
Granat/Sunblad Films, *Painted Faces*, 2006-2009





(Left to right) *Chemical Scratch (Return of the Creature)*, 2003; *Ghostrider*, 2006;
Granat/Sunblad Films, *Driving West*, 2006-2009





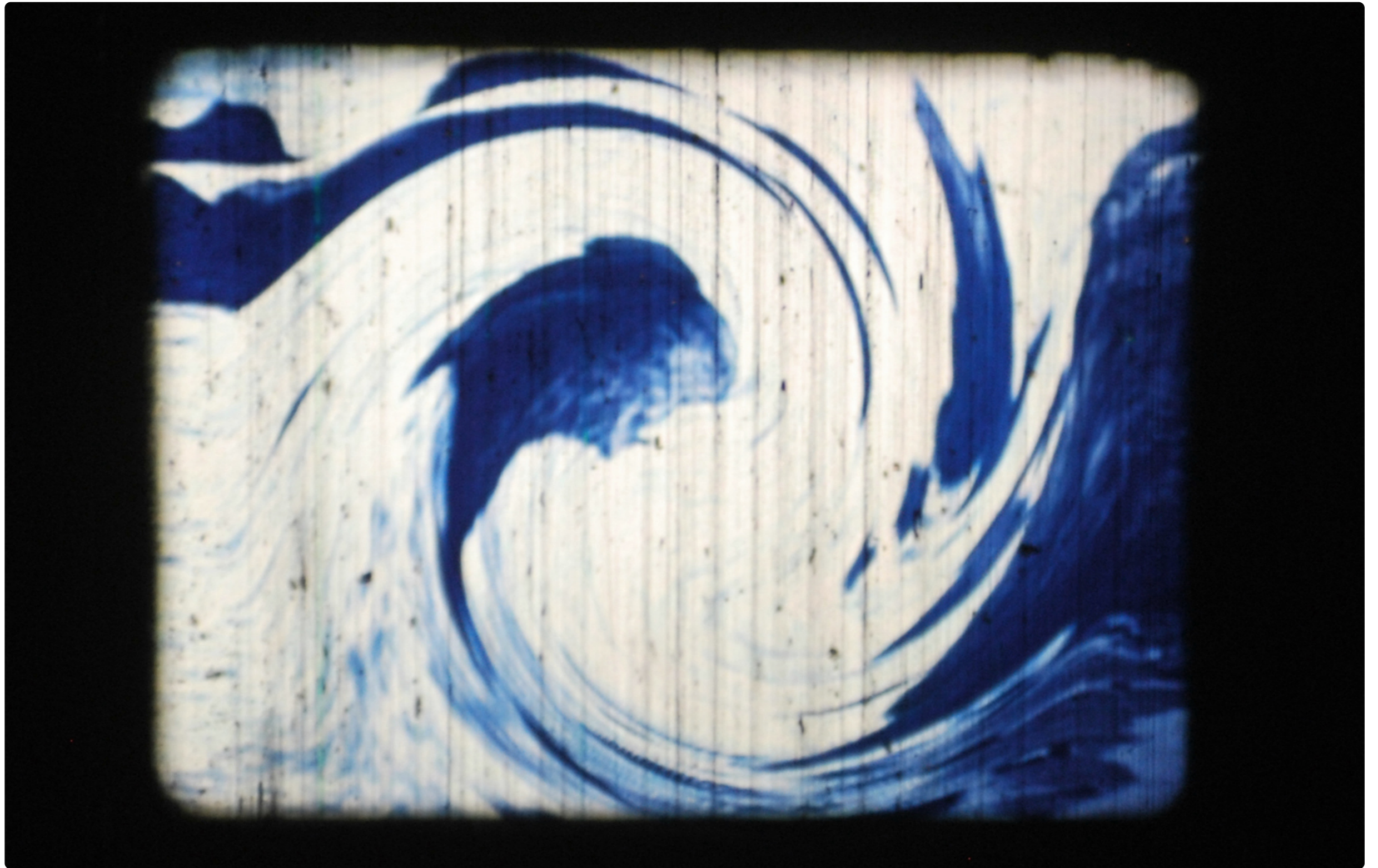
Granat/Sunblad Films
Faces, 2006-2009
Silent 16mm black & white films transferred to DVD





Lines in the Sand, 2010
Two-channel projection, black & white 16mm film with sound, transferred to DVD





El Matador (X5), 2010
Silent 16mm color film, five 16mm projectors



I DO USE THE CAMERA...SOMETIMES

by Gigiotto Del Vecchio

Originally appeared in Mousse, Issue 19

The central element in the works of the US artist Amy Granat is the deconstructing of language – mostly that of film and that of painting. Direct intervention on film disturbs an order that is revealed as being only apparent; the sign subverts its own expression, opening to every possible meaning. Cinema takes on a painterly character, and the painterly gesture unfolds in a purely filmic dimension.

Let's start with some of your own words: "...these films are movies made after the destruction of the film itself... films made from the attack and scratch of their own emulsion. In nature we see it all around us... at the same time something is being created, something is being destroyed...". Could you continue that thought, please?

It's a positive/negative thing. Where a film's emulsion gets removed, the light passes through to create an image. The distinction between absence and presence gets blurred. I like to relate it back to the natural world. Like a flower breaking soil, or a cloud passing over the sun. And these cycles mimic the revolving discs of the camera. I think it's all very poetic. "Like a river. Flowing seamlessly. A step, in the water, breaking the seamless. Only to bring it back together, again. And again".

Yours is a kind of work that uses the meaning of the medium but without using some of its normal instruments. You do cinema without a camera, by scratching the film or using other experimental possibilities; you paint without using brushes, using the cinematic dimension...

I do use the camera sometimes. But I don't feel obliged to use it the way instruction books tell me. I like to be surprised and watch to see things I could not have expected. I find something in complete control to be very flat. When filming, the camera is on my side, I see through it. The film is on the other side. I don't see it at all. I am constantly divided. Between becoming, and being. Film is sight in the process of rediscovering itself by way of a material support. Scratching is process of being. I am dealing with the material itself, and not what supports its production. Not what supports my reproduction, but reinforces, in a way, the vulnerability of my existence.

Impressionism – the first avant-garde movement – wanted to give creative answers to questions such as: how is possible to make artistic films today? And your answer?

Possibility is simple, it's just an act. Why we act, that's complicated, and impossible for me to answer at the moment. The history of other actions, I find that beautiful, and how we live with it around us, living with us, even when it's not there. That's interesting. Movies are closely connected to death in that way, I think – as photographs are, and recorded music. Art categorizes (movements) that all happen after the fact. "Artistic films" isn't a term I use very often. They are films. Just films. Movies. And for me – I can only speak for me – my movies are a reflection of something that I cannot really articulate with words. That's why they go towards visual language.

In the series "The W. Lee Prints #1-10", the title refers, among other things, to the protagonist of William Burroughs's Naked Lunch. Often in your work there are allusions to literature, film and personal experiences. Is this an important element in your creative process?

There are allusions to literature, film and personal experiences, but it is not important that these be known. Almost the opposite. I do not wish for others to know really what I think, I don't like the idea of telling people what they should see. Hopefully it is open enough there can be many interpretations. For me, it's just another layer of my reflection... or a personal way to mark the time and moment. But it's true, I like people to find their own meaning and way.

Often you do collaborative work, do you feel a particular need? And can you tell something about the collective Cinema Zero?

When I organize a Cinema Zero evening, I think of that entire act as my real linear narrative film/movie. It becomes hooked to time in the straight and narrow and brings the present and history together. In true film fashion... it has many sources and no source at the same time.

Steven Parrino was part of it...

Yes, Cinema Zero started in fall 2004 with the help and support of Steven Parrino and Olivier Mosset. The idea was to have a space where movies could be screened, and music performances, dance performances, and painting and sculpture exhibitions all could take place. With my background in film, and having worked on and been exposed to films in this avant-garde archive (Filmmakers Cooperative NYC), I just wanted more of my artist friends to know about these great old movies. And also have there be a situation again where all these things could blend together. When I found a space, I invited a selection of friends/artists/curators to start this with me. They could of course "program" things in the space as well. Richard Aldrich (painter/musician), Felicia Ballos (dancer), Gabrielle Giatanno (curator), Fabienne Stefan (curator).

Tell me something about your first event, where was it?

Our first event was a great hit. It freaked out the landlord because of the number of people in the space (it was a basement in Brooklyn). Fire code anxiety, he kicked us right out of the space. Then Steven died, just around the exact same time. The idea just sort of froze for a while, then Gabrielle, who worked at the Swiss Institute in NY as her day job, had me do it there. Then other places, along with showing my work, would ask me to program “filmic events” blending all these people and things together... in a hosting space. It became nomadic. Bringing together friends and like-minded artists, screening movies from the 1920s to today, having the screening break with a music performance or a dance piece, having a painting show installed around it, just for one night. I think it is an interesting way to introduce some film works into the art context, still thinking and looking at them in terms of time and space... that are in “movie” terms... which is interesting, I think. Most often when film is brought into art context, it shifts to fit other terms. Sometimes that is great, and can be what the work is about... but anyway... yes...

Is it possible to consider your work “calligraphic”?

Anything is possible.

WHITE FLAG PROJECTS

Amy Granat

Selected Solo Exhibitions

2011

White Flag Projects, St. Louis

Cars, Trees, Houses, Beaches, Nicole Klagsbrun Gallery, New York City

2010

Observations on a bowl of fruit bananas (with Drew Heitzler), Galerie VidalCuglietta, Brussels

Light 3 Ways, The Shaft Gallery/New Museum, New York

Amy Granat and Emily Sundblad: Lonesome Cowgirls, The Green Gallery, Milwaukee

Rhapsodes, Galerie Kamm, Berlin

The Sheltering Sky, The Kitchen, New York

2009

Galerie Eva Presenhuber, Zurich

2008

Mango, Broadway 1602, New York

Chinacat Flowers, Galerie Eva Presenhuber, Zurich

Basis, Frankfurt/Main

2007

Redling Fine Art, Los Angeles

Miterrand+Sanz, Zurich

2006

Circle Jerk, P.S.1 Projects Series, P.S.1 Long Island City, New York

Scratch Films / Stars Way Out (for OK), Oliver Kamm / 5BE Gallery, New York

2005

Space is the Place, In Practice Projects Sculpture Center, Long Island City
5 Spraypaint Films, CAN Centre D'Art Neuchatel, Neuchatel, Switzerland

Selected Group Exhibitions

2011

Hello Goodbye Thank You, again and again, cur. by Anthony Huberman, Castillo/Corrales, Paris
Ying Yang Music, cur. by Amy Granat, Non-Objectif Sud, Tulette, France
Ex-Libris, VidalCuglietta, Brussels

2010

More Pricks than Kicks, cur. by Vincent Honoré and Patrizio di Massimo, The David Roberts Art Foundation, London
The Chrysler Series, Chrysler Building, New York
Out of the Box, cur. by Liutauras Psibilskis, The Emily Harvey Foundation, New York
Endless Bummer / Surf Elsewhere, Blum and Poe, Los Angeles
Shape Language, Nicole Klagsbrun, New York
At Home / Not at Home: The Collection of Martin and Rebecca Eisenberg, CCS Bard Hessel Museum of Art, New York
Zelluloid. Film ohne Kamera, Schirn Kunsthalle, Frankfurt/Main
Negation, Substraction, Dissolution, cur. by Front Desk Apparatus, Kantor Gallery, Los Angeles
Radical Posture, FDC Satellite, Brussels
Test, The Emily Harvey Foundation, New York
Drawing Time, Le Temps du Dessin, Galerie Poirel / FRAC Synagogue de Delme, Nancy
The Nice Thing About Castillo/Corrales, Castillo Corrales, Paris
You Need the Orange to See the Blue, Broadway 1602, New York
Portrait de l'artiste en motocycliste, Musée des beaux-arts, La Chaux-des-Fonds
Amy Granat & Emily Sundblad, The Green Gallery East, Milwaukee
Papier Photo, Galerie Chez Valentin, Paris
Borderland Abstraction, Bemis Center for Contemporary Art, Omaha

2009

Portrait de l'artiste en motosycliste, Le Magasin, Grenoble

Front Desk Apparatus, Jasmine Plus B, New York

Sound, cur. by Bozidar Brazda, Why + Wherefore, www.whyandwherefore.com

A New Era, Wallpaper Installation with Olivier Mosset, Swiss Institute, New York

Born To Be Wild, Kunstmuseum St. Gallen, St. Gallen

Invasion of Sound, Zacheta National Gallery of Art, Warsaw

fake or feint, Temporary Showroom at Alexanderplatz, Berlin

Chaparone, Elizabeth Foundation for the Arts, New York

There is No(w) Romanticism, Galerie Les Filles Du Calvaire, Brussels

Free Radicals, Arcade Gallery, London

Beginnings, Middles and Ends, cur. by Gianni Jetzer, Georg Kargl Fine Art, Vienna

Amy Granat, Drew Heitzler & Olivier Mosset, The Suburban, Oak Park

Strip/Stripe, The Emily Harvey Foundation, New York

Amir Mogharabi and Amy Granat, Issue Project Room, New York

Images Festival, York Quay Gallery, Toronto

Saints and Sinners, Rose Art Museum, Waltham

Womannkin Pis or Good Cop / Bad Cop, Galerie Les Filles Du Calvaire, Brussels

Separate Entities, Museum 52, New York

2008

Les Femmes Qui Dorment, Castillo/Corrales, Paris

My Brain's A Cliff And My Heart's A Bitter Buffalo | Castillo/Corrales, Paris

TEST, Lisbon

Revolutions: Forms That Turn 2008, Sydney Biennial, Sydney

L'Eternel Retour 1: La Meduse, La Salle de Bains, Lyon

Catawampus (for H.D.), Midway Contemporary Arts, Minneapolis

Sensory Overload, Milwaukee Art Museum, Milwaukee

Sturm und Drang, Galerie Kamm, Berlin

Shane Campbell Gallery, Chicago

Everyday Ideologies, Kunstmuseum Magdeburg, Magdeburg

Yama, Istanbul

Implant, UBS Art Gallery, New York

Los Angeles Confidentiel Parc Saint-Leger Centre d'Art, Pougues-Les-Eaux, France

E.S.P., Markus Winter, Berlin

Drawing on Film, The Drawing Center, New York

mayday, Rental Gallery, New York

I/You Grit My/Your Teeth, Cardenas Bellanger, Paris

SKETCH, London

Stray Alchemist, Ullens Center for Contemporary Art, Beijing

Whitney Biennial, The Whitney Museum of American Art, New York

Black Noise, Centre national de l'estampe et de l'art imprimé (Cneai), Chatou, France

Power, Foxy Productions, New York

2007

Le Confort Moderne, Poitiers, France

Grit and Vigor, Light & Sie Gallery, Dallas

Black Noise, MAMCO, Geneva

Catawampus, Shane Campbell Gallery, Chicago

Amy Granat, Drew Heitzler, Olivier Mosset, Wallspace Gallery, New York

Image Coming Soon, Orchard Gallery, New York

All Mirrors Are Broken, LHK Galerie, Paris

Graphic Content, The Contemporary Art Center Cincinnati, Cincinnati

Unpredictable, Dublin Project Arts Center, Dublin

Tokyo Redux, Centre international d'art et du Paysage, l'île de Vassivière, France

Strange Magic, Lühring Augustine Gallery, New York

Artbasel Records, ECart Basel

Bastard Creature, Palais de Tokyo, Paris

Olivier Mosset Invites The Windows, Palais de Tokyo, Paris

Mr Aitchhaanmdy, Mandrake, Los Angeles

The Process, The Swiss Institute, New York

Friends, Galerie Loevenbruck Paris

The Backroom, The Kadist Art Foundation, Paris

Contemporanea, Mexico

Mount Analogue Academy, Galerie Christian Nagel, Cologne

Amy Granat, Drew Heitzler, & Olivier Mosset, Angstrom Gallery, Los Angeles

How To Cook A Wolf, Kunsthalle Zurich, Zurich

2006

Bunch Alliance and Dissolve, The Contemporary Arts Center, Cincinnati

2 Step, Kunstneres Hus, Oslo

Midnight Walker, Le Credac, Ivry , France / Kunsthaus Baselland, Muttentz

Lovely Shanghai, Zendai Museum of Modern Art, Shanghai

Echo, Exposition d'ete Francesca Pia Gallery, Bern

Bring The War Home, Elizabeth Dee Gallery, New York & QED Gallery Los Angeles

Artist to Artist, wps1.org radio, New York

Slow Burn, Galerie Edward Mitterand, Geneva

2005

Greater New York Performance Series, PS1, Long Island City

Circuit Exhibition, Museum Jenisch, Jenisch, Switzerland

On The Beach, Printed Matter, New York

Amy Granat, Alex Hay, Chuck Nanney, Peter Young, Galerie Les Filles du Calvaire, Paris

FIAMY/ In Search Of Space with Fia Backstrom, performa radio, New York

Black Noise with John Armleder and Mai-Thu Perret, Artbasel E-Cart, Basel

H,V/A,K:G,A/A,R, Olivier Kamm Gallery, New York

2004

None Of The Above, The Swiss Institute, New York

Leviathan Under Moon's Influence, Champion Brooklyn, New York

2003

Return Of The Creature, cur by Steven Parrino, Künstlerhaus Thurn & Taxis, Bregenz

Club In The Shadow, Jutta Koether & Kim Gordon, Kenny Schachter, New York

Texts

2012

New York Times

2011

STL Magazine

2010

Art in America

Art in America

newmuseum.org

North Drive Press

2009

FlashArt

Spike

V Magazine

Mousse

2008

Artforum

ArtReview

Whitney Biennial

2007

Artforum

New York Times

Education

2007 Art and Art Professions, Adjunct Professor, New York University, Steinhardt School of Education, New York

1988 B.A. Bard College, Annandale-On-Hudson, New York

Born 1976 in St. Louis.

Lives and works in New York.

WHITE FLAG PROJECTS

Amy Granat

Matthew Strauss

Founder/Director

Jessica Baran

Assistant Director

Cole Root

Interim Exhibition Manager

H. Lindsay Donahue

Senior Intern

Maggie Abbott, Allison Fricke, Katie Hasler, Kathleen Perniciaro, Liz Prentice, Edo Rosenblith and Netta Sadovsky

Interns

Amy Granat has been made possible with support from The Andy Warhol Foundation for the Visual Arts, the White Flag Projects Board of Directors, and our members. Opening reception sponsored in part by Schlafly Beer.

Thanks to Jimmy Jamieson, Susan Sherman, and Bruce Burton.

The artist wishes to dedicate this exhibition to Charmaine Scott.

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