



26 April to 30 May 2008

presents

THE SAINTS AND MUSIC AND FILMS BY AMY GRANAT

AN EXHIBITION BY
MATHIEU COPELAND

OPENING RECEPTION

SATURDAY 26 APRIL, 2-4PM

WITH 'EMOTIONAL MUSIC'

A LIVE PERFORMANCE BY

STEFAN TCHEREPNIN

AMY GRANAT & EMILY SUNDBLAD

WITH FIA BACKSTRÖM
JUTTA KOETHER
AMY O'NEILL
MAI-THU PERRET
ANGEL TURNER
EMILY SUNDBLAD & STEFAN TCHEREPNIN

OPEN TUESDAY-
SATURDAY 10AM-5PM
9 CONDUIT STREET
LONDON W1
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WWW.SKETCH.UK.COM
FREE ADMISSION

MATHIEU COPELAND: First I would like to ask you about your background in art and in filmmaking in general.

AMY GRANAT: I briefly studied painting in school, but quickly translated these ideas to an old 16mm camera that I had. We had a lot of cameras and AV equipment in my house growing up... I think it was this combination of painting interest and analog tech stuff that started the whole thing. I made my first 16mm film when I was 18, a B&W film of rooster feathers! After art school I pretty much had left painting behind, and was making movies and music, whilst working at a film archive called The Filmmakers Cooperative, and becoming totally entrenched in this NY underground film and music world. Interesting enough, this lead me back into art. I met painter Steven Parrino through a mutual musician friend... this lead to him putting me in shows, meeting other artists, etc... It all kind-of happened in this organic fashion!



MC: Could you discuss about the organisation Cinema Zero that you co founded in 2004? And regarding Zero, should we understand this as a return to the beginning, or to the contrary as setting up a new beginning? '0' as the empty sign that Olivier Mosset has been painting as the degree zero in painting, or as the Group Zero for whom 'Zero is a calm, Zero is beginning, Zero is round, Zero revolves around itself ... Zero is Zero!'

AG: Cinema Zero came out of this idea/ desire to create a context where we could initiate conversations/experiences again about interdisciplinary/intergenerational practices. Cinema Zero has so far taken the shapes of these 'events' taking place outside of the regular 'exhibition' format, taking the form of one-night screenings, performances... Cinema Zero is also totally ambiguous, hence the 'Zero'. There are a many reasons for this title... most of all to resist turning into something that can be easily explained or defined!



LIST OF WORKS:

The Saints, 2007
A series of films by Amy Granat with Fia Backström, Mai-Thu Perret, Angel Turner, Jutta Koether & Amy O'Neill

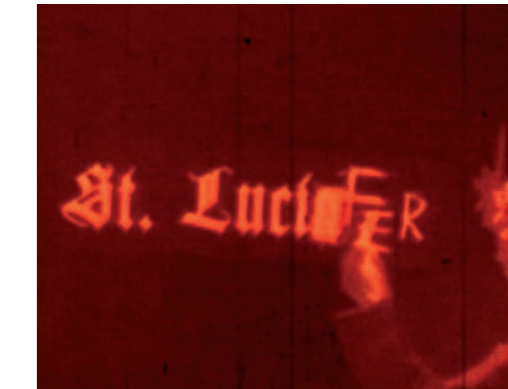
Ghostriders, 2006
A series of films by Amy Granat

Teepees & Igloos, 2006
Sound by Amy Granat & Stefan Tcherepnin

Christo Rei, 2008
A film by Amy Granat & Emily Sundblad

Gallery Curator Victoria Brooks
Design Damien Poulain

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& Xanté



All images courtesy the artists

The Saints
Amy Granat, Fia Backström, Jutta Koether, Amy O'Neill,
Mai-Thu Perret, Angel Turner
2005-2007, 66' 16mm transferred to Digibeta

MC: Considering filmmaking, could you describe your relation to film and to the camera, your focus on the 'real film stock' as opposed to the digital, and your interest in the approximations of the camera and your own hand-work on the post-production.

AG: Film works for me (over digital), because ultimately... I enjoy physicality... working with my hands. The digital programs are somewhat necessary, and I am learning more about them... but ultimately it frustrates me. I like the directness of film material. The computer feels one step removed. Also, light takes on a very different role in the two formats, and it is more natural for me to keep the process connected to direct light.

MC: I would like to discuss *The Saints*, this beautiful series of films that you made in collaboration with Fia Backström, Mai-Thu Perret, Angel Turner, Jutta Koether & Amy O'Neill that begins each day of the exhibition. Could you describe the origins of this



project? And how each Saint approached her own Saint?

AG: *The Saints* started in the most organic way... very much like how I found Steven Parrino. Through a conversation, from one person to another. The project started actually by a suggestion of Steven's... and in the end (in my mind) turned to a quiet homage to him.

The first Saint I did was St. Lucifer, with Fia Backström... The idea came first out of a conversation Steven, Fia & myself were having over a lunch. Fia was telling us about a St. Lucia ceremony that is popular in Sweden, and when she was describing it, how she had actually once performed it, had the costume etc...

I said I thought it sounded like an excellent movie... and Steven got excited and thought we should make it... but Fia at that point was not so into making it ...we moved on... then Steven died. Fia was living across the street from me then, and we saw a lot of each other



during that hard time... A few days after the funeral, Fia said 'let's make it'. I had just made a 16mm film with Steven (*Necropolis*)... I still had the same camera, wanted to loosely use the same model... keep it connected to him... we decided to do St. Lucia as St. Lucifer, something we knew/we thought he'd like.

It became the first one... Then a few days later we told Mai-Thu Perret about the movie we made... She said she wanted to do one also. She chose another saint... I followed the same model still... a pattern was starting to form. It became clear to me at this point that it should be a series, for the women close to Steven... I started to invite them one by one. Each chose their own saint. Our conversation led to the specific choices of costumes, actions. I did just a few other women, the girls I knew who were also around Steven the few years before he died. Fia was St Lucifer, Mai-Thu was St Agatha, Jutta was St Teresa De Avila, Angel was St Cecilia,



Amy O was St Tweety. I finished the project with a self-St. portrait. Philippe Decrauzat did the camera, with Olivier Mosset and one of his red round paintings as a cameo. It's important that the series is closed now. It marks a moment... 2005-7.

MC: A large part of your work involves collaborations, could you outline how this informs and broadens your work. And to conclude, could you outline the principles that underline the series of film that you have initiated with Emily Sundblad.

AG: Collaboration is a natural aspect of filmmaking. It's something that I think I sometimes do quite naturally. Yet in my solo work I really rip this apart. Many aspects of filmmaking that make it so 'naturally' collaborative (sets, actors, costumes...) are elements that I rarely use or think of when in my solo work. Together with Emily Sundblad we began this film project in the fall of 2006. The films often depict us, two women perfor-

ming singular, everyday actions. The films have been made regularly; punctuating the year of 2007 into 2008. Our appearances blur and at times the two women become indistinguishable. The films are shot with a handheld wind-up motor 16mm camera that is passed between the two women. One of our recent films is a tribute to Niki de Saint Phalle and was shot in Malibu in December 2007, and the most recent in the series is the one for Sketch, we shot it in Portugal in February 2008 and is entitled *Christo Rei*.