

## AMY GRANAT RHAPSODES

OPENING FRIDAY, APRIL 30, 2010, 4PM - 9PM

EXHIBITION DATES MAY 1 – JUNE 5, 2010

### WWW.GALLERY-WEEKEND-BERLIN.DE

FRIDAY, APRIL 30 4PM - 9PM

SATURDAY, MAY 1, 10AM - 7PM

SUNDAY, MAY 2, 10AM - 7PM

Assaulted film material made up of scratched celluloid, the footage bathed in caustic chemicals, ripped and wrenched into sculptured indexes of light, accompanied by a popping, hissing, static and percussive rumbling, the sound created by the light. Amy Granat has become known for looped black-and-white film installations of shuttering lines and flashing shapes, created by various assaults, done to the film material. These distressed films pass through projectors with their audio outputs connected to guitar amps and distortion pedals, creating a disturbing soundtrack.

At first sight, the film "Lines in the sand" that Amy Granat presents in her exhibition *Rhapsodes* seems to be something totally different. In a 3:20 min long double projection 16 mm film, black-and-white images are projected parallel onto the same surface. The music – trumpets, drums and orchestra – coming from a shellac record, evokes a dramatic storyline. From a bright, blind spot in the right projection a stick emerges, that at first wildly and quickly draws lines into the sand. In the left projection the same sandy ground can be guessed in the strongly superimposed image. The hand and the end of a male arm are guiding this stick, that is the drawing instrument, with which the lines are drawn into the sand, virtuosic, sweeping, seemingly arbitrary, dance-like and impulsive. In both projections essentially the same happens, however, what differs is the exposure of the film, the direction of the light in the scene, the speed of the drawing gesture, the lines and forms. While the left projection seems to dictate the rhythm with pushing movements of drawing without pauses, the right side shows calculated impulses and pauses in the drawing gesture, that are arranged like a melody on top of that rhythm. The dominating music from the mentioned record, Richard Hayman's *Havana in Hi-Fi*, recorded in 1957, calls memories of South America, Western movies, dancers and duels in the hot sand into play. These mythical and nostalgic worlds, rising in the viewer's head, are disturbed by the draughtsman's sneakers stepping into the image. The drawing surface is repeatedly erased, the lines are wiped out by his shoes. Any possible sense we can make of these forms is constantly reversed and one has to ask what these rounds and ovals, the zig-zag and straight lines are intended to mean.

But just as the artist normally draws and scratches on her film material, here the stick pushes ruts and forms into the sand. While in other films the assaulted film material plays the main part, in this one Amy Granat encourages the viewer to look through the images at an imagined action, the plot of a film. Amy Granat has somewhat portrayed and playfully extended her own working method. She has taken her visual language from the dissolving and disassociation of the material back into the image itself, as the cause of a narrative.

The title of the exhibition *Rhapsodes*, the ancient performers of epic poetry, refers to free elements in a narrative, that are not bound to a system and which can also be found in a series of Amy Granat's photographs. Shreds of filmstrips cover the surface of the paper in a dancelike movement, following a non-recognizable choreography. They seem to float in a non-definable space. Like the lines in the sand and the music of the film, these freely moving elements invite the viewer to let his imagination run free.