

CHAPERONE

SARA GREENBERGER RAFFERTY
LUCAS 10 JUNE

ALEX BAG
18 JUNE *GRANDMA'S BOY*

ANNA CRAYCROFT
24 JUNE *THE CENTURY OF THE SELF*

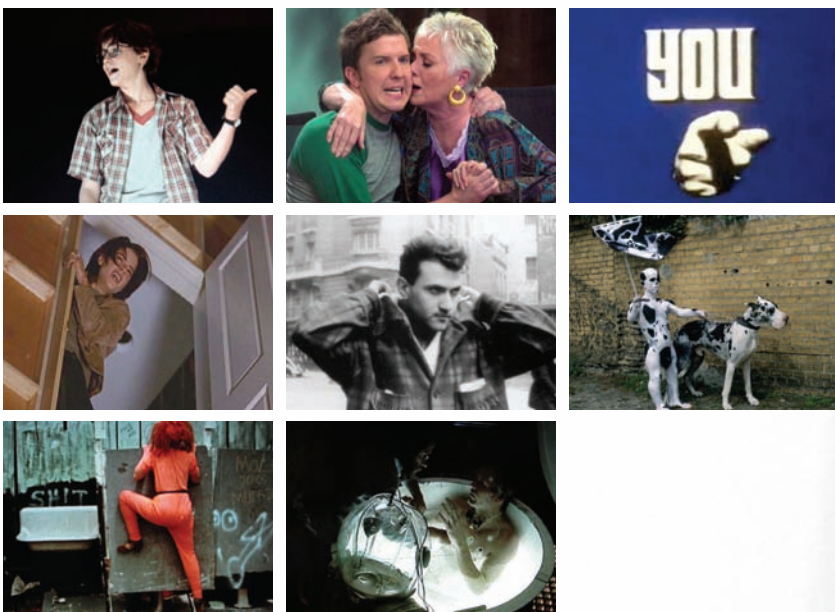
IAN COOPER
1 JULY *SCREAM 3*

AMY GRANAT
8 JULY *VENOM AND ETERNITY*

k8 HARDY
15 JULY *FREAK ORLANDO*

KALUP LINZY
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From June 10 through July 29, 2009, EFA Project Space presents *Chaperone*. This weekly series consists of films handpicked by a group of artists whose work explores disparate aspects of our culture's love affair with mediated reality. Each artist has been asked to share a film he or she finds curious, masterful, or compelling.

Organized by Ian Cooper and Michelle Levy.

Lucas, Director: David Seltzer © 1986 Twentieth Century-Fox Film Corporation
Grandma's Boy, Director: Nicholas Goossen © 2006 Twentieth Century-Fox Film Corporation
The Century of the Self, Director: Adam Curtis © 2002 BBC Four
Scream 3, Director: Wes Craven © 2000 Miramax Films
Venom and Eternity, Director: Jean Isidore Isou © 1951 Jean Isidore Isou
Freak Orlando, Director: Ulrike Ottinger © 1981 Ulrike Ottinger
Desperate Living, Director: John Waters © 1977 New Line Cinema
Altered States, Director: Ken Russell © 1980 Warner Bros. Pictures

efa project space

CHAPERONE

10 June – 29 July, 2009
EFA Project Space

Ian Cooper & Michelle Levy Organizers
Angie Keefer Graphic Designer
Kelsey Mohr Chaperone Seamstress
Shannan Hayes Program Fellow
Mark Demos AV technician

Artists

Alex Bag, Beth Campbell, Ian Cooper,
Anna Craycroft, Amy Granat, k8 Hardy,
Kalup Linzy, Sara Greenberger Rafferty

Acknowledgements

Artists' galleries: Elizabeth Dee Gallery,
Nicole Klagsbrun Gallery, Tracy Williams LTD,
Galerie Eva Presenhuber, Taxter & Spengemann,
Rachel Uffner Gallery.

Film distributors: Criterion Pictures, USA, Inc., RDF
Rights, Re:Vair Vidéo, Swank Motion Pictures, Inc.,
and Ulrike Ottinger Studio.

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This program was funded in part with public funds
from the New York City Department of Cultural
Affairs. Additional support provided by the Carnegie
Corporation and Materials for the Arts.

Beverage Sponsorship provided by Magic Hat
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The creative process is essential to shaping society.
EFA is dedicated to providing artists across all
disciplines with space, tools and a cooperative
forum for the development of individual practice. We
are a catalyst for cultural growth, stimulating new
interactions between artists, creative communities,
and the public.

EFA Project Space, a multi-disciplinary contemporary
art venue, encourages creative expression and
new interactions in the arts. By collaborating with
organizations and individuals to present a variety
of programs including exhibitions, performances,
screenings, workshops, and conversations, we
aim to generate an ongoing dialogue about the
creative process.

EFA Project Space is a program of The Elizabeth
Foundation for the Arts.

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EFA PROJECT SPACE
10 JUNE – 29 JULY 2009



Alex Bag, *Untitled (Project For The Whitney)*, 2009. Courtesy of the artist and Elizabeth Dee, New York.

ALEX BAG GRANDMA'S BOY

"She (Alex Bag) wanted you to know, because an apology in advance is her strong suit, that she contemplated a loftier, more aspirational circa '70s selection originally... the Cassavetes, the Mike Leigh, or even... even the Fassbinder... but alas, she is a simple girl, neurologically. Alas. And due to a recent manifestation of a clinical obsession with Nick Swardson, she made this choice, and she is truly sorry... Parenthetically, Nick Swardson is a writer slash actor that she hopes you will find hauntingly familiar. Dot dot dot. She is convinced that you will Google him later because she is your overlord, alas. Anyway, her recent conversion to Mennonitism prevents her from sending bulk emails, but had she been capable in any sense of the word she would've strongly encouraged all attendees to imbibe in hashish and/or all of its molecular children before the ocular slash cerebral penetration of this film.

Lower your expectations!
Hold onto nothing and it won't let you down!
Beneath the paving stones, the beach!"

-An excerpt from Alex Bag's screening night performance script as read by Shannan Hayes in place of the artist.

Alex Bag's work combines performance, video, acting, drawing, and installation with distinct humor and an acerbic wit in order to explore the particular ills and alienations endemic to late capitalist society. Drawing inspiration from mass media sources—particularly television—she simultaneously lambastes and embraces the culture her work reflects and informs. She was born in New York, where she currently resides and works, and received her BFA from Cooper Union in 1991. Solo exhibitions of her work have been held at the Whitney Museum of American Art, New York; Elizabeth Dee Gallery, New York; Locust Projects, Miami; The Andy Warhol Museum, Pittsburgh; American Fine Arts, New York; and Emi Fontana Gallery, Milan. She has been featured in such recent exhibitions as Playback, ARC/ Musée d'Art moderne de la Ville de Paris; Fit to Print and Beneath the Underdog, Gagolian Gallery, New York; Panorámica, Museo Tamayo Arte Contemporáneo, Mexico City; and the Baltic Triennale, Contemporary Art Centre, Vilnius, Lithuania. A monograph on her work is forthcoming. She is represented by Elizabeth Dee Gallery in New York.



Beth Campbell, *Following Room*, 2007. Courtesy of the artist and Nicole Klagsbrun Gallery, New York.

BETH CAMPBELL ALTERED STATES

I had many expectations while building my installation, *Following Room*. at The Whitney Museum. I wanted to play on perception and how we form our ideas about reality. Viewers assumed they were looking at mirrored reflections, but were actually looking at twelve individual rooms. Along with the multiplied realities, I implied the presence of the mirror's planar surface with tubing and short, false walls. I had wanted to emphasize the perception of the physical space; I hadn't anticipated that the viewers would be compelled to reach out, to find out for themselves if a physical mirror was present. Repeatedly, museum visitors would reach out to touch the solid surface of the mirror, only to penetrate right through the false membrane, "tearing" the whole piece wide open. I was reminded of the movie *Altered States*, released in 1980. I first saw it when it aired on HBO or Showtime, so I would have been about ten or eleven—a very transformative age, when consciousness of the self and one's larger worldview start to emerge. I had been a good little Catholic, living in fear of Hell and all, until one day in CCD I questioned the volunteer parent-teacher's authority of faith. So began my intellectual life and pursuit into the experience of reality and the self. A few years later, I discovered my older brother was reading Carlos Castaneda's *The Journey to Ixtlan: The Lessons of Don Juan*. I emulated my brother and clumsily tried to read this wild, peyote-induced journey into the inner self and the primal soup of consciousness. I was totally out of my league; what little I could grasp of Castaneda was similar to my thought process while watching *Altered States*, when I developed a respectful fear—not of God, or scary murderers and ghosts—but of consciousness, itself. I think these trippy, sci-fi psychological adventures opened up my young, yearning mind. I haven't seen *Altered States* since the early '80s, so my memory of it and of one scene in particular could be, well... way off.

Beth Campbell is a New York-based artist originally from Dwight, Illinois. Her work explores the psychological and phenomenological conception of one's surroundings through sculpture, installation, drawing and video. *Following Room*, 2008, as exhibited in two variations at The Whitney Museum of American Art, New York, and Manifesta 7, Trento, Italy, is an optically jarring, large-scale sculpture that establishes the uncanny sense that a small, banal living room is reflected and multiplied



Ian Cooper, *Otherside*, 2005. Courtesy of the artist.

many times. Campbell has created projects for the Public Art Fund, the Biennale Cuvee 09 World Selection of Contemporary Art, OK Center for Contemporary Art, Linz, Austria, and the 6th Mercosul Biennial, in Porto Alegre, Brazil. Recent group exhibitions include The Andy Warhol Museum, Brooklyn Museum of Art, Carnegie Museum of Art, P.S.1 Contemporary Art Center, Andrea Rosen, White Columns, the Drawing Room, London, and the Tang Museum. Her work is included in The Whitney Museum, MOMA and the New Museum's Altdoids Collection. She is represented in New York by Nicole Klagsbrun Gallery.

IAN COOPER SCREAM 3

I can trace my fixation with confluents of fiction and reality back to pivotal moments in my childhood traversing the streets of New York City. Spanning the entirety of my formative years, I had a monogamous love-affair with the film *Ghostbusters*. One afternoon in 1988, riding in a school bus through TriBeCa, I passed the legendary fire station (used in the film as the characters' headquarters), just as the garage doors swung open and the iconic white hearse roared out. In actuality, they were filming the sequel, but my response was to feel (or perhaps hope) that I had misunderstood all along. *Ghostbusters* was not just a film... it was all real. Earlier still: I was about five years old and walking with my mother. We turned onto Sixth Avenue where *The Muppets Take Manhattan* was being filmed and I was confronted by the complete Muppets cast running down the street towards me. Again: mind blown. Moments such as these paved the way for various incarnations of my sculptural work, and informed my selection for *Chaperone*.

Scream 3, the final portion of the cult meta-trilogy takes place in Hollywood, on the set of a film-within-the-film, titled *Stab 3*, which is, itself, the final installment in a series begun by chronicling the horrific events depicted in the first *Scream* film. The sheer intellectual titillation of watching actors portray characters interacting with other actors playing characters who are themselves actors portraying characters based on the others' characters, supersedes everything. In one memorable scene, the tireless heroine, Sidney Prescott (Neve Campbell) is chased through a set that accurately recreates her childhood home— and how does the



Anna Craycroft, *Agency of the Orphan*, 2008. Courtesy of the artist and Tracy Williams LTD, New York.

audience know that it's so perfectly reconstructed? Because we recognize it from *Scream*, of course. The character relies on her memory of a space she was intimately familiar with to navigate cleverly and evade the killer. However, this structure's true nature as an incomplete theatrical set, not a home, creates some truly uncanny post-post modern stumbling blocks. Sidney's extraordinary circumstances in this scene reminded me of those jarring moments from my youth: the sensation of being caught in the near-perfect chasm between fiction and reality.

Ian Cooper's work explores themes of isolation and longing central to the tropes of media-constructed adolescence. Recent work focuses on architectural elements from these fictional sources that directly enunciate their own function, specifically, declarations of 'vacancy' or 'absence' pertaining to the presence of, or housing, the human figure. Cooper has had solo projects at Sandroni.Rey, Los Angeles and shown abroad at various institutions and galleries including the Schirn Kunsthalle, Frankfurt; Mai 36 Galerie, Zurich; Annarumma 404, Naples; and Nice & Fit, Berlin. Cooper's recent print project published by Forth Estate, and shown late last year at EFA Project Space, was accessioned by The Whitney Museum of American Art for their permanent collection. Cooper was born and raised in Manhattan. He is on the sculpture faculty at New York University. He currently lives and works in Red Hook, Brooklyn.

ANNA CRAYCROFT THE CENTURY OF THE SELF

For me, making art is an opportunity to continue to indulge my ruminations (ongoing from childhood, and sometimes still embedded there) on the distinction between self and others, and to consider how the great contemporary narratives by which we recognize the construction of individuality are often as much a hoax as they are true. It is encouraging to watch Director Adam Curtis present these broad questions as tenets of American history. *The Century of the Self* is as persuasive and as entertaining as the theories it unravels.

Anna Craycroft works in a wide range of media on research-based projects that explore how specific cultural constructs shape our social selves. Craycroft's



Amy Granat, *F.F.F., #1*, 2009. Courtesy of the artist and Galerie Eva Presenhuber, Zurich.

on-going project, *Agency Of the Orphan*, an in-depth investigation of this culturally invented and psychologically manipulated archetype yielded an expansive solo exhibition at Tracy Williams, LTD with an accompanying publication in the spring of 2008. She has shown her work in public art projects, solo and group exhibitions throughout the United States and Europe, including P.S.1 Contemporary Art Center, New York; Art In General, New York; Contemporary Art Center, Cincinnati; Sandroni.Rey, Los Angeles; Le Case D'Arte, Milan; Socrates Sculpture Park, New York; and a public installation in The Hague. Craycroft is represented by Tracy Williams Ltd in New York City where she lives and works.

AMY GRANAT VENOM AND ETERNITY

Jean Isidore Isou was a writer of many published works including short stories, novels, poetry and essays. He was also a founder of the Lettrist Movement. Isou wrote, directed, photographed, composed the music for, and acted in *Venom and Eternity*. In the film, which Isou refers to as a "revolt against cinema," he attempts to discuss what is wrong with cinema, and then goes on to show examples of what he thinks the cinema should consist of. Stan Brakhage, who viewed this film many times and used it in his classroom, describes *Venom* as "an extremely formal work, an extremely fine, balanced work." In the words of Jean Cocteau, "Is *Venom* a springboard or is it a void? In fifty years we'll know the answer. After all, remember how Wagner was received. Today, no one objects to his outbursts. The day will come, perhaps, when Isou's style will be the fashion. Who can tell?" When *Venom and Eternity* was first shown at the Cannes Film Festival, it caused a riot requiring fire hoses to be brought in. The film had its American premiere at Frank Stauffacher's Art in Cinema at the San Francisco Museum of Modern Art, and again caused a disturbance and a stomp-out. According to Isou, "A film alone cannot assay the value of a system which embraces thousands of possibilities. In this work, I was more excited about the schism of image than about satisfying the demands of convention."

Amy Granat's work combines film, sound, performance, photography and installation. Granat was born in Saint Louis, Missouri, and received her BA from Bard College in 1994. Solo exhibitions of her work have been held at P.S.1



k8 Hardy, *Photography Investigative Series*, 2008. Courtesy of the artist.

Contemporary Art Center, New York; Eva Presenhuber Galerie, Zurich; Le Confort Moderne, Poitiers, and Basis Art Center in Frankfurt. She has been featured in the recent group exhibitions *Stray Alchemist*, UCCA, Beijing; *Strange Magic*, Luhring Augustine, New York, *Bastard Creature*, Palais de Tokyo, Paris; and *Born to Be Wild*, Kunstmuseum, St.Gallen. She will show a new feature film at a solo exhibition at The Kitchen in New York City in January 2010. She lives and works in Brooklyn.

k8 HARDY FREAK ORLANDO

The first time I watched *Freak Orlando*, directed by Ulrike Ottinger, I felt an urgent connection with the film, despite it being twenty years old. The sexual politics of the film were shockingly similar to mine, and to a specific queer aesthetic that I thought had developed in the Northwest in the mid-'90s. It was a surprise piece in a cultural puzzle that I had completed and boxed up. That box did not exist. The time-traveling, liberated polysexual of Ottinger's film is based on Virginia Woolf's novel *Orlando*. However, in Woolf's novel, Orlando's transformations and sexual deviance are unthreatening and eccentric-within bourgeois norms— whereas Ottinger's film unabashedly and unapologetically displays multitudes of sexual deviants with no prospect of normalcy. I love that there are no attempts to make the audience feel comfortable with these societal outcasts, and the pleasurable display of their queer freak lives. Ottinger gives no credence to reality or chronology, and instead has fantasy guide the film. I connected with the film's shameless portrayal of sexual and physical freaks and Ottinger's refusal to justify or explain her characters. She reaffirms the notion that freaks do exist, that they do not need to be contextualized or normalized. This political sentiment disturbs our current ideology of identity— that we are all the same and unique at once. I was exhilarated to see a feminist legacy that did not righteously reject an indulgence in excess and the aesthetics of representation.

k8 Hardy is a video and performance artist, political activist, eccentric fashion stylist and co-founder of the queer and feminist art journal *LTTR*. Hardy's work has shown in several group exhibitions domestically and abroad, including *Reflections on the Electric Mirror: New Feminist Video* at the Brooklyn Museum, *Manifesto Marathon* at the Serpentine Gallery, London, *The Way*



Kalup Linzy, *Conversations wit de Churen IV: Play wit da Churen*, 2005. Courtesy of the artist.

we Rhyme at Yerba Buena Center for the Arts, San Francisco, *Media Burn* at the Tate Modern, *Uncertain States of America* at the Moscow Biennial, and *Exile of the Imaginary* at the Generali Foundation, Vienna. She currently lives and works in Brooklyn.

KALUP LINZY DESPERATE LIVING

For a long time I was a fan of John Waters' film *Serial Mom* with no familiarity of his previous work. Shortly after beginning the *Conversations Wit De Churen* series I was accepted into the Skowhegan School of Painting and Sculpture. There, the faculty and my mentors suggested I look at early John Waters films. One film in particular, *Desperate Living* (1977), captured my imagination the most. Having first viewed *Desperate Living* a quarter of a century after its release, this classic film gave me the courage to freely and subversively explore subjects of race, gender, and sexuality in my own video work, in particular *Conversations Wit De Churen 4: Play Wit De Churen* and *KK Queen Survey*. In these particular works, psycho-sexually charged domestic drama, bad nerves, irreverent relationships and characters who often could care less about each other's feelings all reflect Waters' influence.

Kalup Linzy is a video and performance artist based in Brooklyn, New York. Born in Stuckey, Florida, Linzy received his MFA from the University of South Florida in 2003 and also attended the Skowhegan School of Painting and Sculpture. Linzy's best-known work is a series of politically charged videos that satirize the conventions of the television soap opera. His works have been included in exhibitions as far ranging as *Black Alphabet* at The Zacheta National Museum in Warsaw Poland, and *Frequency*, Thelma Golden's survey of new art by emerging artists of color at the Studio Museum in Harlem. Recently, Linzy's work was included in *Prospect.1 New Orleans*, New Orleans curated by Dan Cameron; *Modern Mondays: An Evening with Kalup Linzy* at the Museum of Modern Art, New York, NY; *Glasgow International: Festival of Contemporary Visual Art*, Glasgow, Scotland, and *30 Americans*, Rubell Family Collection, all in 2008. Linzy has been the recipient of numerous awards including a grant from the Louis Comfort Tiffany Foundation in 2005, a fellowship from the John Simon Guggenheim Memorial Foundation in 2007 and most recently, a 2008 Creative Capital



Sara Greenberger Rafferty, *United Artist*, 2008. Courtesy of the artist, Forth Estate, and Rachel Uffner Gallery, New York.

Foundation grant, a Jerome Foundation Fellowship, and an Art Matters Grant.

SARA GREENBERGER RAFFERTY LUCAS

I have chosen the film *Lucas* as a chaperone to my autobiography, as much as to my actual work. I first saw *Lucas* on a quasi-bootleg VHS, courtesy of my grandparents' Nebraskan cable provider, taped directly off of HBO—an amenity not yet offered in my own Chicago suburb. I recall that *Lucas* was on the same tape (recorded for maximum capacity but minimum quality in EP mode) as *The Gods Must Be Crazy*, which I never watched in its entirety (its conceit was completely impenetrable to a nine year old). Like so many films of my youth, *Lucas* is the story of an underdog: a slight, wise and voice-cracking dork. I suppose I identified with *Lucas*— brainy, funny, strange, tiny (full disclosure: I was a tomboy and was often referred to as "shrimp" or "Greenbooger")— even as I was truly in love with Cappy, the archetypical hot wide-receiver, played with a dreamy vacancy by Charlie Sheen. I'm not sure if this movie holds up after twenty years, but I do know that it has certain crucial ingredients which continue to inform my life—both as an artist and beyond— namely: football, humiliation, and testicles.

Sara Greenberger Rafferty lives and works in Brooklyn. In recent years, and through a wide range of media, Rafferty's work has embraced and explored the role of the performer, escape artist, comedian, and mental patient. In early 2009, Rafferty had a solo exhibition at The Kitchen, New York, titled *Bananas*. Another solo exhibition at Rachel Uffner Gallery, New York is forthcoming this fall. In 2006, she had solo projects at Sandroni.Rey, Los Angeles and P.S.1 Contemporary Arts Center, New York. Her Public Art Fund-commissioned sculpture, *After Harry*, will be on view at MetroTech Center through September. Rafferty's work has been included in recent group exhibitions including at Museum 52, Guild & Greyshkul, Susan Inglett, Artist Space, Gagolian Gallery, and Klaus Von Nichtssagend Gallery, all New York; the Portland Institute for Contemporary Art, Oregon; and ARTSPACE, Auckland, New Zealand.