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STOOJ FINE
ARTS IS
PLEASED TO
PRESENT
09071127-11
1, AMY
GRANAT'S
AGGRESSIVELY HAND-
SCRATCHED
AND HOLE-
PUNCHED
16MM FILM.

THE BLACK
LEADER FILM
STOCK
LURCHES
THROUGH A
FLOOR-
MOUNTED
BELL &
HOWELL
PROJECTOR
WHICH WAS

TRANSPORTED
IN A SMALL
SUITCASE
FROM A
NASCENT
TECHNO-
CORPORATE-
SOCIAL-
MEDIA-
DRIVEN-
AUTHORITARIAN-
KLEPTOCRACY
. THE WORK
IS IN
BERLIN'S
CHARLOTTENBURG
NEIGHBORHOOD FOR A
BRIEF
MOMENT IN
TIME WHERE
ITS BEAM OF
LIGHT IS
PROJECTED

ONTO TWO
MIRRORS
ANGLED
OBLIQUELY,
SO THAT IT
SPLINTERS,
REFLECTS
AND DOUBLES
FROM ITS
ORIGIN AS A
KIND OF
BATALLIAN
BASE
MATERIALISM
.

THIS IS A
WHOLLY
DELIBERATE
CONTRA-
FETISHISTIC
DISPLAY OF
CINEMA
TECHNOLOGY.
THE
APPARATUS
IS NOT A
SPECIMEN IN
THIS

CONTEXT.
THEREFORE,
WHAT IS
LEFT TO
CONTEND
WITH IS THE
RAW
MATERIALITY
OF IMAGE
AND LIGHT,
THE
FRICTION
BETWEEN THE
HEAD, THE
HAND AND
THE
MACHINE,
AND THE
PALPABLE
TENSION IN
THE LOOP
THAT NEVER
RESOLVES.

THE FILM'S
TITLE,
09071127-11
1,

REFERENCES
THE MOST
RECENT 2025
LUNAR
ECLIPSE,
MARKING THE
DATE AND
LOCAL TIME
IN MIDDLE
AMERICA AND
INFUSING
THE WORK
WITH
MEDITATION
ON LIGHT,
SHADOW,
PERSISTENCE
, AND
COSMIC
CONTINGENCY
.

THERE IS
SYNCED
SOUND
BECAUSE
GRANAT
ABRASES NOT

ONLY THE
VISUAL FILM
STOCK, BUT
ALSO THE
OPTICAL
SOUNDTRACK:
SCRATCHES
AND PUNCHED
MARKS
MODULATE
THE AMOUNT
OF LIGHT
PASSING
THROUGH THE
OPTICAL
SOUND
STRIP,
WHICH THE
PROJECTOR'S
OPTICAL
SENSOR
CONVERTS
INTO NOISE.
THE REAGAN-
ERA SPEAKER
COMPONENT
IS OUTPUT
TO A KUSTOM

BRAND SOLID
STATE BASS
AMP,
ENDORSED BY
BOTH JOHNNY
CASH AND
KAREN
CARPENTER,
AMERICAN
RECORDING
ARTISTS
ACTIVE
BEFORE THE
CRUEL
ONSLAUGHT
OF
CHRISTIAN
NATIONALISM
. THE IMAGE
IS
ESSENTIALLY
A SCORE
PERFORMING
ITSELF
REPETITIVELY
AS
PROJECTED
ABRASION,

ABUSIVE
FLICKER,
AND
CORROSIVE
NOISE.

THERE ARE A
NUMBER OF
WAYS TO
THINK ABOUT
THIS WORK,
BUT ONE I
WANT TO
CONSIDER
HERE IS HOW
GRANAT'S
APPROACH
MIGHT
RESONATE
WITH THE
RELATIVELY
OBSCURE
EXPERIMENTAL
NOTATION
STRATEGIES
DOCUMENTED
IN 'SOURCE:
MUSIC OF

THE AVANT-
GARDE'
(DAVIS,
CALIFORNIA,
1967-1973).
FOUNDED IN
1967 BY
COMPOSERS
LARRY
AUSTIN AND
STANLEY
LUNETTA,
SOURCE WAS
AN ARTIST-
RUN JOURNAL
THAT
EMPHASIZED
SOUND
SCORES AS
OPERATIVE
INSTRUCTION
S RATHER
THAN
SYMBOLIC
SYSTEMS. IN
SOURCE,
GRAPHIC AND
CONCEPTUAL

MARKS WERE
OFTEN SETS
OF
INSTRUCTION
S,
COLLAPSING
THE
DISTINCTION
BETWEEN
NOTATION
AND
ENACTMENT.
SOURCE WAS
ALSO THE
EMERGENCE
OF THE
FIRST HARSH
ELECTRONIC
COMPOSITION
S IN
AMERICA'S
LATE
DEMOCRATIC
ERA. GRANAT
PARTICIPATE
D IN THE
EAST COAST
EVOLUTION

OF THIS
NOISE
MOVEMENT
DECADES
LATER IN
NEW YORK
WHILE A
STUDENT AT
BARD, AND
AFTER.

THE
EXHIBITION
ALSO
INCLUDES
THE ARTIST'
S THREE
LIGHT
PORTRAITS
(2015-
2025),
HAND-MADE
BLACK-AND-
WHITE
PHOTOGRAMS
EXECUTED
WITHOUT
NEGATIVES

AND
DEVELOPED
IN
EXPERIMENTA
L CHEMICAL
MIXES OVER
A DECADE,
AS WELL AS
AN M4A
PLAYER
LOADED WITH
SOUND FILES
OF HER
'SECRET'
HOMEGROWN
AMYPOP
MUSIC
PROJECT OF
THE LATE
1990S.

AMY GRANAT
IS AN
AMERICAN
ARTIST
KNOWN FOR
HER
EXPERIMENTA

L 16 MM
FILMS. SHE
DIRECTLY
MANIPULATES
FILM STOCK—
SCRATCHING,
CUTTING,
AND
CHEMICALLY
ALTERING IT
—TO CREATE
WORKS WHERE
VISUAL AND
AUDITORY
PHENOMENA
EMERGE FROM
MATERIAL
PROCESS.
HER FILMS
HAVE BEEN
SHOWN AT
THE WHITNEY
BIENNIAL
AND ARE IN
THE
COLLECTIONS
OF THE
WHITNEY

MUSEUM OF
AMERICAN
ART AND
MOMA, NEW
YORK. IN
2015,
GRANAT CO-
FOUNDED
PARAPET /
REAL
HUMANS, AN
ARTIST-RUN
SPACE IN
ST. LOUIS,
USA.

STOOJ OR
STOOGE IS
AN ARTIST
RUN
GALLERY.

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