

ECSTATIC RESISTANCE

November 13, 2009 – January 16, 2010

A PROJECT AND GROUP SHOW CURATED BY EMILY ROYSDON FEATURING:

Yael Bartana

Sharon Hayes

Matthew Lutz-Kinoy

My Barbarian

Jeanine Oleson

Ulrike Ottinger

Adrian Piper

Dean Spade & Craig Willse

A.L. Steiner

Ian White

Opening Reception Friday, November 13th

Please join us for an opening reception from 6-9pm with the artists at Grand Arts. The Opening will include a **live performance** by **Matthew Lutz-Kinoy** at 7pm.

Saturday, November 14th Events & Symposia

1:00pm – 4:00pm at Grand Arts

Performances by **Ian White**, **Dean Spade & Craig Willse** followed by a round table discussion with Emily and the artists.

8pm at La Esquina

Join **My Barbarian** and local participants at La Esquina, 1000 West 25th St. KCMO, for the performance of **Broke People's Baroque Peoples' Theater**, Co-presented with Charlotte Street Foundation's Urban Culture Project.

Broke People's Baroque Peoples' Theater Master Class & Performance

Open call for performers to participate in My Barbarian's workshop Nov.10-13, 1-5pm, that will culminate in the La Esquina performance Nov. 14, 8pm, to be recorded and included in the exhibition. **Contact lacey@grandarts.com for details and to sign up.**

All Ecstatic Resistance events are free and open to the public.

FOR IMMEDIATE RELEASE

OCTOBER 20, 2009

Grand Arts is pleased to present "Ecstatic Resistance" a group show curated by Emily Roysdon (New York and Stockholm) on view in our galleries November 13, 2009 – January 16, 2010. The exhibition and correspondent events of Ecstatic Resistance include several commissioned works by **Sharon Hayes** (New York), **My Barbarian** (Los Angeles), **Jeanine Oleson** (New York), **A.L. Steiner** (New York), and will host performances and symposia by **Matthew Lutz-Kinoy** (Amsterdam), **Dean Spade** (Seattle) and **Craig Willse** (New York) and **Ian White** (London). Also included in the exhibition are works by **Yael Bartana** (Tel Aviv and Amsterdam), **Ulrike Ottinger** (Berlin) and **Adrian Piper** (Berlin).

Ecstatic Resistance fundamentally alters the image and process of the political by developing strategies that bypass and subvert entrenched theoretical constructions that set the limits of the intelligible.

-Emily Roysdon, Essay for the Exhibition



Above: Ulrike Ottinger, *Jacobs Pilger*, Context: Freak Orlando, 1982. Color film still. Courtesy Ulrike Ottinger Filmproduktion, Berlin.

Below: Sharon Hayes, *Parole*, video still, 2009. Courtesy the artist.



As a curator, writer and artist, Emily Roysdon has spent the last decade formulating a vocabulary for how to discuss impossible positions arising in contemporary art practice. Through collectivity and performance, pursuing moments of ecstasy can result in non-linear positionalities and radical forms of self-actualization. As an unfolding exhibition at Grand Arts, Ecstatic Resistance seeks to locate this conceptual current within contemporary, everyday life. Identifying herself in this milieu, Roysdon has organized a platform to share the work of her contemporaries side by side, visually and verbally.

As a terminology, Ecstatic Resistance provides a highly plastic way to speak about the dynamism and necessity of these practices as they challenge traditional, historical reasoning and patriarchal hierarchies. The artists in the show represent a slice of strategies in Ecstatic Resistance. Their desire and will present in articulating this work, formulates the premise of the show. Ecstatic Resistance combines many forms of contemporary art practice from around the world including: film and video, photography, performance, installation, workshop and theater.

Collectively the artists in Ecstatic Resistance forge ways forward as envisioned in their works and the context built through the exhibition and accompanying events. Ecstatic Resistance embraces confrontational activism and pleasure—two ideas that need not be at odds. Strategies employed in the show are many and diverse: humor, activist gestures, queer history, absurdism and improvisation. Ecstatic Resistance provides a space and time for artworks to extend the scope of “what is possible” and what can be done.

In addition to the Ecstatic Resistance exhibition at Grand Arts, a sister show of the same title will occur at **X Initiative** in **New York** showing from **November 21, 2009 – February 6, 2010**. More information on the X show at www.x-initiative.org

For more information about the Ecstatic Resistance project visit www.ecstaticresistance.org

Grand Arts and Emily would like to thank the following institutions for their generous assistance with the exhibition: **The Davis Museum of Art and Cultural Center at Wellesley College** (Wellesley, MA), **The Adrian Piper Research Archives** (Berlin), **Ulrike Ottinger Filmproduktion** (Berlin), and **Annet Gelink Gallery** (Amsterdam).

For more information about Grand Arts visit our website and blog www.grandarts.com or contact:

Lacey Wozny
Assistant Director
lacey@grandarts.com

About the Participants:

Emily Roysdon (1977) is a New York and Stockholm based interdisciplinary artist and writer. She is editor and co-founder of the queer feminist journal and artist collective, LTTR. Roysdon's work has been shown at the Participant, Inc. (NY); Generali Foundation (Vienna); New Museum (NY); Power Plant (Toronto); and Studio Voltaire (London). Her videos have been screened at Whitechapel Gallery (London); Arsenal: Institut fur Film and Videokunst (Ber-

lin); The Kitchen (NY); and at the International Short Film Festival Oberhausen. Her writings have been published in Cabinet Magazine, the Journal of Aesthetics and Protest, Zehar, and Women & Performance: a Journal of Feminist Theory. Roysdon completed the Whitney Museum Independent Study Program in 2001 and an Interdisciplinary MFA at UCLA in 2006. In 2008 she was a resident at the International Artists Studio Program in Sweden (IASPIS). She is a recipient of a 2008 Art Matters grant and 2009 Franklin Furnace grant.

www.emilyroysdon.com

Yael Bartana

Yael Bartana is an Israeli-born filmmaker and artist who currently lives and works in Tel-Aviv and Amsterdam. In 1999, Bartana received an MFA from the School of Visual Arts, New York. She was a 2009 resident artist at the Center for Curatorial Studies at Bard College. Bartana was the 2009 Prix Dazibao winner (Montreal), recipient of the 2006 Ministry of Science, Culture and Sport Prize, Israel, and the Anselm Kiefer Prize by the Wolf Foundation, Israel, in 2003. Among Bartana's solo exhibitions include: Museum of Modern Art, Warsaw, PL; P.S.1, New York; The Power Plant, Toronto; Fondazione per l'arte contemporanea, IT; Fridericianum, Kassel, DE; MIT List Visual Arts Center. Bartana's work was featured in Documenta 12, the 27th Bienal de São Paulo, Brazil, the Istanbul Biennial and in many international group exhibitions and film festivals. Bartana's work is in the collections of the Tate Modern (London UK), MOMA (New York), Van Abbemuseum (Eindhoven, NL), and Museum St. Gallen, (St. Gallen, SU). Bartana is represented by Annet Gelink Gallery, Amsterdam.

www.annetgelink.nl

Sharon Hayes installation, video and performance work over the past ten years has been shown at P.S. 1 Museum of Contemporary Art, Andrew Kreps Gallery, Parlour Projects, Dance Theater Workshop, Dixon Place, HERE, Performance Space 122, the Joseph Papp Public Theater and the WOW Café, the New Museum of Contemporary Art in New York and at Los Angeles Contemporary Exhibitions, Track 16, Gallery 2102 and The Project in Los Angeles. In addition she has shown in galleries, exhibition or performance spaces in Bogotá, Berlin, Copenhagen, Malmö, Vienna and Zagreb as well 45 lesbian living rooms across the United States. Hayes was a 1999 MacDowell Colony Fellow and was a participant in the Whitney Museum Independent Study Program, 1999-2000. She received an MFA from the Interdisciplinary Studio at UCLA's Department of Art in 2003. Hayes is represented by Tanya Leighton Gallery, Berlin.

www.shaze.info

Matthew Lutz-Kinoy is an interdisciplinary artist centering his studio practice around movement and performance. He has exhibited his work most recently at Urbis in Manchester, UK and with Silberkuppe in Baden Baden, Denmark. Matthew also exhibits and works collaboratively with Basso, The Bruce High Quality Foundation and Oceans Academy Of Arts. He is represented by Galerie Yukiko Kawase, France. Lutz-Kinoy is a lead singer in the pop band Motherland which will perform and exhibit recent work at The Hayward Gallery in London UK with the Silberkuppe Curatorial Project on November 24th, 2009. Lutz-Kinoy will be a resident at the Rijks Akademi in Amsterdam in 2010.

<http://www.thewildandexcitinglifeofmatthewrobertlutzkinoywebbasedspace.com>

My Barbarian is an LA-based collaborative group consisting of Malik Gaines, Jade Gordon and Alexandro Segade. My Barbarian has had solo exhibitions at Steve Turner Contempo-

rary, Los Angeles and Participant, Inc., New York in 2009. My Barbarian has been included in group exhibitions and/or performance programs at venues including REDCAT, LACMA, Hammer Museum, LAXART, Los Angeles; New Museum, Whitney Museum, P.S.1, Anton Kern Gallery, Studio Museum in Harlem, New York; Yerba Buena Center, San Francisco; MOCA, Miami; Vox Populi, Philadelphia; Estacion, Lui Velazquez, Tijuana; The Power Plant, Toronto; De Appel, Amsterdam; Peres Projects, Berlin; Torpedo, Oslo; El Matadero, Madrid; Center for Contemporary Art, Tel Aviv; Townhouse Gallery, Cairo; and were included in the 2005, 2007 Performa Biennials. **Gaines** received a B.A. in History from UCLA (1996), MFA in Writing from Cal Arts' School of Critical Studies (1999) and is a faculty member in the School of Theater at Cal Arts. **Gordon** received a BA in Theater at USC (2008) and teaches at the Stella Adler School in Los Angeles. **Segade** received a BA in English from UCLA (1996), studied in the School of Film and Television at USC, received an MFA in Interdisciplinary Studio Art from UCLA (2009), and also works as a solo artist. My Barbarian has been written about in the LA Times, Time Out New York, ArtLies, and ArtForum.

www.steveturnergallery.com

Jeanine Oleson is an artist whose practice incorporates interdisciplinary uses of performance, film/video, installation, and photographic work, often collaboratively. She attended the School of the Art Institute of Chicago and Rutgers University and been in residence at Skowhegan School of Painting and Sculpture. Oleson has exhibited at venues including: Socrates Sculpture Park, Participant, Inc., Art in General, PS 1, New York; L.A.C.E., Los Angeles; Lump Gallery, Raleigh, NC; Samson Projects, Boston; Bates College Museum of Art, ME; Pumphouse Gallery, London. Oleson received a Franklin Furnace Fellowship and a Jerome Foundation Travel and Study Grant in 2009, and a Brooklyn Arts Council Community Arts Regrant in 2008, 2009. Her work has been published and written about in: Art Lies, 2009; Performa: New Visual Art Performance, DAP 2007; Cryptozoology: Out of Time Place Scale, 2007; LTRV: Positively Nasty, 2006; Tema Celeste, 2006; and Art US, 2005.

www.jeanineoleson.com

Ulrike Ottinger is a German artist and filmmaker. Ottinger began her career as a painter in Paris and exhibited throughout Europe before returning to Germany to start her career in cinema and directed her first film in 1971. Since then Ottinger has directed 15 films that range from feature-length to experimental documentaries. Ottinger often acts as screenwriter, producer, cinematographer and set designer. Her films, photographs and sets have been exhibited in solo shows at the Museum für Film und Fernsehen, Berlin (2007), Salzburger Kunstverein, Austria (2005), Art Pace Foundation for Contemporary Art, San Antonio (2004), Museo Nacional Centro de Arte Reina Sofia, Barcelona (2004), and the Renaissance Society, Chicago (2003). Ottinger's films have screened at numerous festivals and biennials: Kunstfilmbiennale, Berlin, 2009; Museum für Zeitgenössische Kunst, Warsaw, 2009; Shanghai Biennale, 2008; International Women's Film Festival in Seoul, 2008; Brussels Biennial, 2008; Documenta XI, 2002. In 2007, Ottinger's feature, *Prater*, won the German Film Critics Award for Best Documentary. Additionally, Ottinger's work was included in WACK! Art and the Feminist Revolution, Los Angeles; the Tate Modern, London; MOMA, David Zwirner, and Perry Rubenstein Gallery, New York; and the Goethe-Institut, Paris. Ulrike Ottinger lives and works in Berlin.

www.ulrikeottinger.com

Adrian Piper is a first-generation Conceptual artist who started exhibiting her work interna-

tionally at the age of twenty and graduated from the School of Visual Arts in 1969. While continuing to produce and exhibit her artwork nationally and internationally, she received a B.A. in Philosophy from CCNY in 1974 and a Ph.D. in Philosophy from Harvard in 1981 under the supervision of John Rawls. She studied Kant and Hegel with Dieter Henrich at the University of Heidelberg in 1977-1978, and has taught Philosophy at Georgetown, Harvard, Michigan, Stanford, and UCSD, with a specialization in metaethics and Kant. Piper was the first tenured African American woman Professor in the field of philosophy. She introduced issues of race and gender into the vocabulary of Conceptual art and explicit political content into Minimalism. She is the recipient of many fellowships in art and philosophy, and her artwork is in many important collections. Her sixth traveling retrospective, *Adrian Piper since 1965*, closed at the Museum of Contemporary Art of Barcelona in 2004. Adrian Piper lives and works in Berlin.

www.adrianpiper.com

Dean Spade is the founder of the Sylvia Rivera Law Project, a collective that provides free legal help to low-income people and people of color facing gender identity/expression discrimination and works to build racial and economic justice focused trans resistance. He is currently an assistant professor at the Seattle University School of Law and co-creator of the blog www.enoughenough.org, a place for discussing the personal politics of wealth redistribution.

www.enoughenough.org

Craig Willse is a writer, activist, musician and teacher living in New York City. His work has appeared in *Surveillance & Society*, *Widener Law Review*, *The Journal of Aesthetics and Protest*, and *LTR*. He is co-editor, with Patrica Clough, of the forthcoming *Beyond Biopolitics: Essays on the Governance of Life and Death*. Craig is a student in the sociology PhD program at the Graduate Center, City University of New York, where he is writing a dissertation on neoliberalism, housing deprivation, techno-science, and race.

A.L. Steiner uses constructions of photography, video, installation, collaboration, performance and curatorial work as seductive tropes channeled through the sensibility of a cynical queer eco-feminist androgyne. Steiner is a collective member of Chicks on Speed, the co-curator of Ridykeulous, a founding member of W.A.G.E. (Working Artists and the Greater Economy) and collaborates with numerous visual and performing artists. Steiner's work has been written about in *Frieze*, *The Wire*, *The New York Times*, *El País*, *The Believer*, and *C Magazine*. She is based in Brooklyn, NY and is represented by Taxter & Spengemann.

www.taxterandspengemann.com

Ian White is a UK-based artist and Adjunct Film Curator at Whitechapel Gallery, London. His practice is in event-orientated and performance work, often in collaboration. He has made two works with Jimmy Robert: *6 things we couldn't do, but can do now* (Tate Britain, 2004) and *Marriage à la Mode et Cor Anglais* (STUK, Leuven; De Appel, Amsterdam, 2007/8). Solo works have been performed at The Horse Hospital, the Tate Modern, London; Tanya Leighton Gallery, Berlin. White's independent curatorial projects have been realized at the Kunstverein Munich, 2006, and the Oberhausen International Short Film Festival, 2007. Ian White is the facilitator of the LUX Associate Artists Programme. He writes for numerous periodicals and is the co-editor of *Kinomuseum: Towards an artists' cinema* (Walther Koenig, 2008).