

The Willow Street Gallery presents

**save it
for later.**

On view September 15th – October 15th, 2017

6925 Willow St. NW, Washington, DC 20037

SAVE IT FOR LATER

save it for later explores the process and implications of archiving and revisiting personal memories. The artists capture and recreate sensorial and emotional experiences, examining the ways in which documentation allows for both preservation and distortion—as well as our use of memory to inform our sense of self. Making the impressionistic concrete, *save it for later* places memory in the present and preserves it for the future.

– Laurel Brown, *Curator*

Featuring work by

ANTOINE CHESNAIS

REBECCA COHEN & STELLA HOFT

MR. DAYWALKER

KATIE GIRITLIAN

VANESSA HOLYOAK

VICTORIA MORENO

ANTOINE CHESNAIS

Virtual Desert #1

The series "Virtual Desert" arose from my wanderings in the desert of Joshua Tree, California. These photographs attempt to transpose the sensation of balance and intemporality that the desert procures, this scorching and immutable site in which everything slowly decomposes. Here the future conflates with the past and the rare gust of wind brings the fragile certainty that we ourselves are not all that significant... These images are composed of haphazardly gathered elements, found in the desert and then assembled in the most minimal fashion. I photographed them *en plein air*, under a zenithal sun, placing them on a background of warmly toned paper in order to re-contextualize their natural environment. In this way I hope to allow the viewer to see these elements from a new angle, displaying the crude beauty of these forms and imbuing them with a mystical force. These virtual deserts become relics, silent witnesses of passing time and of the inevitable erosion of humanity.

Antoine Chesnais, born in Paris and a graduate of the photography program of l'École des Gobelins de Paris, works principally in portraiture and fashion for various magazines and agencies in Paris and Los Angeles. In parallel, his artistic practice draws inspiration from the philosophical writings of Jean Baudrillard, the absurd surrealism of René Magritte, and the oneiric aesthetics of David Lynch. He is based between Los Angeles and Paris.

KATIE GIRITLIAN

Trip to Monument Valley, Summer 2015

Performing as my character Jess Wahl, I made sets of images whose embedded narratives suggest the ambiguous story of a girl who believes and wishes to share that the surrounding auburn buildings (seen from her apartment rooftop in New York City) could become the auburn cliffs in Monument Valley desert.¹

Weaving together images embodying travel photography and varying levels of picture manipulation, I seek to create a joyous yet critical visual archive of image construction. Moving from analog to digital processes, this project explores how our use of lens based technologies and photography's mode of framing and preservation can aid in dangerously perpetuating feelings of longing while simultaneously functioning as productive tools to create and mediate memories.

How do we translate our desires into actions, such as taking pictures that are simultaneously of the present, for the past, and speak to (and lay ground for) a projected potential future? And how can taking pictures, using a staged blur or otherwise, preserve fantasies in another kind of sincere archive, wherein 'the blur' signifies not a romanticizing gaze but a liberating tool for personal documentation that frees the image from a particular fixed referent?

¹ Monument Valley is a site that represents America's iconic landscape of the Hollywood Western. John Ford pioneered the landscape's use in cinema, starting with *Stagecoach* in 1939, using it as a backdrop for stories that didn't actually take place on the site's Utah/Arizona State lines. The land is a part of the Navajo Reservation and yet in Hollywood, it is seen through John Wayne's eyes. Therefore, historically, Monument Valley represents one of the pinnacles of Hollywood storytelling and in turn, demonstrates how imagination can manifest in both mythic aesthetics and dangerous mastery, whether physical or cultural.

the end of the story is an object that she can hold—(whispers, "get ready girls, we'll have to begin again at dawn, soon")

To create this video, I stitched together television ads for Kodak that featured women with their new cameras. Composing a poly-narrative, I placed this tale to the score, "Aujourd'hui c'est toi (Instrumental)" by Francis Lai, for the film *A Man and a Woman* directed by Claude Lelouch, which serves as the consistent emotional cue of nostalgic and romantic sentiment.

By honing in on a product that is intended for amateur, personal memory preservation (Kodak), this piece explores the relationships between narrative development in cinema, specifically the *Romance* genre, and acts of memorialization—and even further—the relationships between marketing strategies and the process of conjuring up sentimentality for a viewer. This piece ultimately asks, how do all of these expressions inform a vernacular of visual memory making, and for whom? Kodak calibrated its colors in accordance with a headshot of a white woman, coined as Shirley, narrowing the diversity of this collection of images from the onset.

The narrative arch of the work begins with the desire to take a picture and ends with the production of an object with and over which one can reminisce—the shutter being the climax and the women's reliable smile, the release. If the camera is a tool to extend and seal a manifestation of a vision (ideally for ourselves if intended for personal use), these brisk snaps portray some agency for the femme protagonist. However, the advertising context reminds us that these women are still trapped in the gaze of consumer culture, revealing the additional camera outside the frame and its use to generate commercial images. The work's bridge to cinema calls to mind the narrative archetype of the sentimental woman and the ways in which that trope genders nostalgia and the exaggerated gestures often depicted with it.

Katie Giritlian is an artist and curator. She is interested in vernacular uses of photography, acts of memorialization, and desire, and explores these threads in staged blurry snapshots, oral storytelling performances, image and text combinations, and group listening exercises. She is based in New York City, Los Angeles, and sometimes a desert. She graduated with a BA in Art History from Barnard College in 2016 and currently works in publications and in the gallery at Pioneer Works, Brooklyn.

Dreams in Real Time

The project *Dreams in Real Time* was conceived from the desire to document a month of unconscious time through performance and multimedia installation. To this end, during the month of November 2016, I photographed my bed every morning for 28 days and wrote down as many dreams as I could remember, choosing seven of them on the basis of the strength of their narrative drive and rhythm, crafting a week of remembered dreams from a month of sleep. This work documents my continuing preoccupation with unconscious life, an in-between space that is not often translated into waking reality or sites of aesthetic contemplation.

This project is also an exercise in memory, insofar as dreams are a form of unconscious memory-- the dreams I remembered and transcribed from the month are in a sense the memories that I will continue to have access to as a result of their concretization through writing. The act of writing down my dreams is a way of accessing a simultaneous existence that occurs just below the surface, enabling me to carry some elements of this more fragmentary reality into conscious life, stabilized through language and memory. These unconscious memories in turn inform my own lived identity, as they are brought out of their habitual ephemerality into the aesthetic realm, tied at once to the physical space of the bed as represented through photographs, and now, more literally, to the gallery space itself.

cartographies

cartographies is a book project that examines the interaction between short texts I've written over the past year and my film photography. The images and texts are taken from *cartographies* both inner and outer—spanning physical continents, from the islands of Canada's Pacific Northwest to Iceland, Finland and Sweden, as well as traversing legions of invisible internal terrain, my book functions as a map without a legend, the reader left to construct their own imagined territory from the associative cues of my fragmented cartography.

The poetry and short fiction are concerned with phenomenological narratives—part observation, part imagination—an attempt to forge a middle ground between reality and dream. Their cohesion with the images that accompany them invites the reader to go beyond a typical reading experience, in which images are conjured only in the mind, instead suggesting a pairing of text and image that aims to simulate lived experience and the inevitable intertwining of language and visual stimuli that informs how we perceive phenomena, both present and remembered.

Recently graduated from Barnard College, Vanessa Holyoak has had the opportunity to develop her work and ideas under the supervision of Leslie Hewitt, and to complete her book, *cartographies*, during a yearlong independent study with John Miller. *cartographies* is currently available for purchase at Mast Books and Pioneer Books (of Pioneer Works) in NYC. During her time at Barnard, she spent a year and a half studying at Columbia University in Paris in partnership with the Sorbonne, and working as project manager at Glassbox Espace d'Art, an artist-run space in Paris' 11th arrondissement. She has been a featured artist in Columbia University's visual arts magazine, *Ratrock*, and has shown work at Columbia's Postcrypt Art Gallery. She will begin a dual MFA in Photography & Media and Creative Writing at the California Institute of the Arts in the fall.

VICTORIA MORENO

zinc: the memory between the dream witheen

Our memories are affluent, fluid, influenced. Memories are enhanced, deconstructed or left behind. My memories look like this: moving images from the past, some recent, some long forgotten, strung and muddled together.

nothing is permanent but the moment is long lasting.

This project explores my mental archive of memories. As I re-access them in the present, old memories become pacifiers, weapons, or neutral recollections.

This compilation highlights the cyclical nature of life's experiences: how past emotions, thoughts, and sounds inform our interpretations at the current point in time.

"The past is never dead, it's not even past"

Victoria Moreno is a visual storyteller born and raised in Takoma Park. She has studied screenwriting, tv/film production and video editing, and is currently based in D.C. working as a freelance videographer and editor. Victoria works closely with other artists to create pieces that will expand the mind and nourish the soul. Her most recent works include music videos featuring local rap artist J. Scienide and producer Kev Brown.

PERFORMING ARTISTS

REBECCA COHEN and STELLA HOFT _____

Our piece is about how accessing memories strengthens our mental health. Dreams are the mind's natural way of processing memories in pursuit of emotional equilibrium. We embody how the subconscious alchemy of memories during dreaming influences our conscious state of being.

Rebecca Cohen and Stella Hoft have been collectively moving and shaking since February 2017. Their debut piece, *milieu intérieur*, was performed in March of 2017 at the Living Gallery in Brooklyn as a part of the Keepin' Close Collective. This is their second piece together. Using improvisation, theatrical practice, and dance vocabulary, the two weave aspects of societal pressures, personal experiences, and scientific theories into a dream storm of art.

DONOVAN DUVALL _____

My improvisational work is a live sonic painting that responds to the works in the gallery.

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Donovan Duvall (aka Mr. Daywalker) is a multi-instrumentalist/producer based in Northern Virginia. He's fresh off the release of his debut EP "Warmth," and is currently working on his next project.

save it for later

Price List

Dreams in Real Time

Vanessa Holyoak

Projection of digital photographs, audio recording, black ink on silk
2016

Not for sale

cartographies

Vanessa Holyoak

Photography book, first edition of 20, signed
2017

\$50

Virtual Desert #1

Antoine Chesnais

Digital photograph on fine art paper, first edition of 10, signed
2017

\$400

the end of the story is an object that she can hold—(whispers, "get ready girls, we'll have to begin again at dawn, soon")

Katie Giritlian

Video, 1:22min.

2017

Not for sale

zinc: the memory between the dream witheen

Victoria Moreno

Video, 4:05min

2017

Price upon request

Instructions for Making a Home Video by Yourself

Katie Giritlian

Vinyl text

2016

Not for sale

Trip to Monument Valley, Summer 2015

Katie Giritlian

Assemblage of prints

2016

from left to right:

“III. for Making a Home Video by Yourself”: \$50

Untitled (Two women at John Ford’s Point): Not for sale

Untitled (Monument Valley Hi-Res): Not for sale

Untitled (Jess Wahl’s Desktop): \$200

Untitled (Trip to Monument Valley, Summer 2015): Not for sale

Untitled (Jess Wahl on her rooftop in New York City, 2015): \$300

Untitled (Jess Wahl’s bedroom window): \$200

Untitled (Jess’s face blurred in front of the camera) x 3: \$75 each