

Stephanie E. Creaghan

That Guy

79 Leonard St, SBE, New York, NY 10013

Opening reception October 17th, 6-8pm

October 15th, 2025 – November 22nd, 2025

The artist in conversation with Nicole Raziya Fong, with poems by Fong.

1.

A perpendicular angle cast by the sea;
A raft constituting memory's set frame.

In the beginning, there was only water.

"Don't be so sure you know what you see."
You spoke with your eyes and a voice
Sharp as though something had fallen.

NRF: Maybe we could start with you giving us a little bit of insight into the project.

SEC: In the film [X], [character] owns a cemetery that provides loved ones access to a live-cam of the deceased's body [and is] also experiencing grief around the passing of his wife [...]. There's a scene in the cemetery's restaurant where [X] is speaking to Guy Pearce, whose character's name is Murray, sitting in front of a table on which there's a Tim Horton's coffee cup and a plate on which there's a French cruller, and when Pearce goes to pick up the cruller he does so with two hands [...]. In that moment there's this splicing that occurs wherein Murray becomes not only Murray but Guy Pearce playing Murray. Repetition is very prevalent in the film [...], like in grief. I was going to go to all the sit-down Tim Hortons in Montreal (47) and re-enact the scene with photo documentation. But [...] with TH's financial entanglements with the Palestinian genocide, I decided to produce a simulacra cup indicating

this [, and to recreate the scene elsewhere, engaging in a 23-day photo-performance where I took 2 photos each day (23 x 2= 46) plus one video reenactment of the scene, (total of 47 copies).]

NRF: Speaking of entanglements, I think what's interesting in the piece is what appears in the frame versus what is implied, [...].

I was thinking about Barthes who wrote that "the unspoken was a symptom of the conscious" and [...] I kind of want to troll you and ask you, who is the subject speaking to?

SEC: When you say the subject, do you mean [...]

NRF: Speaking to an [absence].

SEC: There are many absences [...], and how the dialogue unfolds... I am technically speaking to [X]. However, it points to a lot of things [...]. I think of, in terms of financial entanglement, the [part] where he talks about how Cassel is "pretty good at manipulating the city, so it should be duck soup for you." Duck soup is an interesting expression [which] traces back to a T. A. Dorgan comic from 1902 but was

popularized by an eponymous Marx Brothers film, and creates this anachronistic disjuncture in the scene.

NRF: I've never heard of that. [...] It's this other thing that bubbles through, it's like a sign or something.

SEC: Like this weird kind of displacement that occurs within this very tight scene, [like the] displacement of [...] grief, and the death of your life while living.

NRF: On the repetition which occurs in the film and also in the photography; do you see this repetition as cyclical, and if so, how might this cycle meet its end [...].?

SEC: [...] I think cyclicity is interesting as it frames time as something circular rather than linear, and I think that's how things like grief are experienced. [...] It's very quotidian. I also do though especially [...] want to disentangle when I'm talking about this that I'm talking about [...] grief on an interpersonal level and I don't want to be flippant in regards to the impossible grief of the genocide.

NRF: I don't see it as being flippanant, I see it as being situated within the moment that we're in. [...] We were having a lot of conversations by the pool when this was being composed. We talked about the physicality of taking time out of your day, every day, this durational aspect of what exists now as the exhibition, maybe you could speak about that.

SEC: I was thinking of the art work as a commodity [...], as well as the injection of the commodity with surplus-value. One of the most effective ways of accomplishing this is transportation and shipping (especially non-required), which necessitate time and additional investment in the service of capital. I often think about how Marx talks about capitalism as this maëlstrom-like movement at this cold, frenetic pace, this unrelenting forward-moving force, just like the Sadean protagonist Clairwill's perpetual machine, a dreamed-up contraption that would perpetuate crime far beyond his death (just like

capitalism, machinating [X]'s grave live-cams)! By transporting myself to [X] to take the photos, I was injecting this mundane performance of grief with this additional value.

NRF: Like a perpetual machine. [...] It's like the banality of evil. I would be interested in hearing about the divergences between the static analog frame and the moving digital frame.

SEC: It was amazing doing this needlessly arduous performance using film so I had no idea what it was going to look like. There's this full cloud of unknowing. And then the presence of light in the video reenactment, which I filmed twice. The first day I did it alone, and there's this deep insecurity that emanates from the footage. When I filmed it on the last day I asked Celia (Perrin Sidarous) to help me out, and it was really just this divine moment and movement of light [...] The diamond shape is derived from the Lacanian diagram of the *poinçon de séparation et d'aliénation*.

NRF: Do you feel like psychoanalysis and Lacan have influenced your work?

SEC: Deeply! Near the end of my [X] I was in a [psychoanalysis] seminar and was especially affected by Freud's anecdote of fort-da, and how this [X] felt like a moat of alienation surrounding me, when in fact I am surrounded by love.

NRF: Do you feel like there is within this project the presence of love?

SEC: Yes. [...] To me, that light in the video piece is that presence. Notably, the last day of the photo-performance series was the day I filed for [X].

NRF: Maybe the cycle did reach its end.

SEC: I think it did.

2.

I sat a while
And stared
Out the window, looking for some time
At nothing, which did not change.
The emptiness grew dark, arranging itself
Around me in a manner resembling your face.

"*C'est la même chose*," you did not say.

Artist Biography

Stephanie E. Creaghan is a multidisciplinary artist who makes work about how violence presents itself in communication, combining different forms of language (visual/audio/spatial/temporal) to reveal latent forms of manipulation. Recent and upcoming exhibitions include *CRITÉRIUM OVERDRIVE* (Queensway Television, Spring 2025, Singapore), *That Guy* (D.D.D.D., Fall 2025, New York), and *The Dailies, 2* (TOPO, Spring 2026, Montreal). They have exhibited and performed in Montreal, Quebec City, Toronto, Chicago, New York, Los Angeles, Paris, and Prague, and have past and future international residencies in Basel, Paris, Stolpe/Oder (Germany), and Wexford (Ireland), as well as at the Centre for Expanded Poetics in Montreal.

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