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7 QUESTIONS & 7 ANSWERS REGARDING THE WORK:

Question 1: Why Supergirl?

Craig Drennen: I became interested in the film *Supergirl* as subject matter back in late 2002. I liked the idea of making drawings about a film, especially a Hollywood film. *Supergirl* opened in 1984, which is just long enough ago that it seems familiar, but not truly known. *Supergirl* was not a success, and has been submerged beneath an ocean of subsequent output. Helen Slater, who played the title role, has become somewhat of a zombie—half celebrity and half mortal. I don't have the money or resources to make a feature length film, but I can re-code an existing film according to my own agenda. In the end, I try to make interesting artwork from a failed film.

Question 2: Why are there two of everything?

CD: There a couple of reasons. In 2000 I started working in pairs to see if I could split my intuition into two channels. Whatever mark I make on one surface, I do it again on the other. In order to do that I have to recall the conditions that generated it—and the process begins to resemble acting. I decided early on that I didn't believe an artwork could hold an enormous idea. But it can hold a simple investigative idea, such as examining the opposite unseen side of an object you've looked at. That's why I show the fronts and backs of the representational images.

Question 3: Can the individual pieces within a pair be separated?

CD: Yes, in fact I prefer them separated. When you look at one alone, you remain conscious of the fact that there's another one out there somewhere. The work can be physically present, but still feel incomplete. I like that.

Question 4: Do you use any photo processes or collage for these pieces?

CD: No. I start by making stacks of simple drawings on inexpensive notebook paper. The handmade quality is more relevant to me than the "Pop" reference. When I see the notebook drawing with the qualities I want, I then re-draw its front and back. I'm not that interested in the trompe l'oeil tradition, I just want to methodically re-present the image.

Question 5: Do you only make drawings?

CD: No, but the Supergirl project started at a moment when I re-trenched myself in drawing. I like the idea of technologically simple media operating with a sophisticated conceptual framework. But I have since added paintings, multiples, and audio pieces.

Question 6: Is this a narrative project?

CD: Absolutely not. I'm not interested in narrative at all. In terms of narrative capabilities, drawing and painting are painfully inefficient. Literature, video and film are far superior. My pieces aren't going to teach anyone anything about the film. At most, I make anti-didactic re-presentations of information about the film. I get most of the information from the VHS and DVD cases.

Question 7: The film Supergirl was not a success, yet you try to make successful artworks. Is your work about success and failure?

CD: The longer I work on this project, the less useful those words become.