

Anthony McCall

Leaving (With Two-Minute Silence)

exposition 3 septembre - 22 octobre 2016

vernissage le samedi 3 septembre de 17h à 21h

nocturne des galeries - FIAC - le 20 octobre de 18h à 22h

La galerie Martine Aboucaya est heureuse de présenter la cinquième exposition personnelle d'Anthony McCall. Connu pour ses projections de lumière solide depuis les années 70, l'artiste anglais qui vit et travaille à New York, présentera pour la première fois à Paris "Leaving (With Two-Minute Silence)", une double projection horizontale sonore de 2009, produite en collaboration avec le musicien et compositeur David Grubbs.

Première œuvre de l'artiste en trente ans de production à inclure du son, la pièce se compose de deux formes projetées parallèlement dans l'espace. La première commence par un cône elliptique complet, systématiquement coupé jusqu'à ce que rien ne soit laissé. L'autre commence avec rien et évolue de la même manière jusqu'à ce qu'elle devienne à son tour un cône elliptique complet. L'environnement sonore fonctionne comme un « voile » à peine audible, construit à partir de deux espaces sonores opposés : le trafic de la ville émettant d'un côté de la salle, les sons liquides d'un port de l'autre côté. Au cours de chaque cycle, au moment où la forme qui émerge est le contraire précis de la forme qui disparaît, la projection se fige et le son s'efface pour produire un moment de transition où le temps est palpable.

Parmi les expositions récentes de l'artiste, nous pouvons mentionner : About Time : Photography in a Moment of Change, SFMOMA, San Francisco, USA – Anthony McCall: Solid Light, Performance and Public Works, Fundacio Gaspar, Barcelone, Espagne – Anthony McCall: Swell, Nevada Museum of Art, Reno, USA – Dreamlands : Immersive Cinema and Art, 1905-2016, Whitney Museum of American Art, NY, USA – Anthony McCall : Crossing, QAGOMA, Brisbane, AUS.

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**martine
aboucaya**

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Liste des oeuvres présentées :

Leaving (With Two-Minute Silence), 2009

Computer, QuickTime movie file, two video projectors, two audio speakers, two haze machines.

One cycle: 32-minutes

edition of 3

Leaving (With Two-Minute Silence)", 2006-8

Working drawings, 360 degree turn.

Set of 24, framed

28cm x 35cm each

unique works

Water Table, 1972

Set of six gelatin silver prints, framed

27,6 x 35,3 cm each

edition #5/15

For his fifth solo exhibition at Galerie Martine Aboucaya, British born, New York based Anthony McCall will show "Leaving (With Two-Minute Silence)", 2009. It will be the first time that this double-projection work, one of his signature 'solid light' series, is shown in Paris.

« Leaving (With Two-Minute Silence) » is Anthony McCall's first work in thirty years to include sound, which was produced in collaboration with the musician and composer David Grubbs. The piece consists of two spatially parallel horizontal projected forms. The first begins as a complete elliptical cone, which is systematically cut away until nothing is left. The other starts with nothing and systematically grows until it becomes a complete elliptical cone. The sonic environment operates as a just-audible « shroud » built from two opposing sound-spaces: the traffic of the city emitting from one side of the space, the liquid sounds of a city harbour from the other. During each sub-cycle, at a moment when the emerging form and the disappearing form are precise opposites of the other, the motion freezes and the sound vanishes, to produce a transient moment where time stands still.

« It has been an article of faith for me for over three decades, that the projected solid-light pieces should exist only at the moment of projection, sharing the space of projection and the present tense of the projection, with its spectators. This was in opposition to the usual status of the 'movie,' where what the spectator looked at was, by definition, in the past, and 'elsewhere.' On the other hand, over these past seven years, I have been gradually opening up this rather severe position and have begun to explore the possibilities of a type of representation. Reflecting this, my recent titles have moved from being purely descriptive of what happened in the space (such as "Line Describing a Cone" (1973) or "Four Projected Movements"(1975)) to suggestions almost of a narrative (such as "Breath" or "Between You and I"). I then realized that 'sound' (as in recognizable noises, rather than music or voice) could add to this "opening-up", because sound, being recognizable, can create new, imaginary events within the installation. This seemed like an interesting way to cause the walls of the black box to dissolve.

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