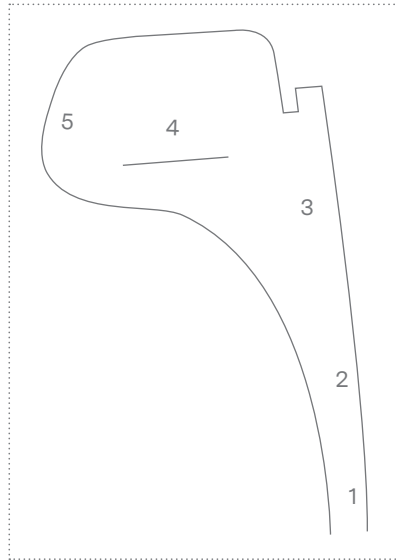


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Anthony MecCall Rooms

Exhibition plan



1 Room with Altered Window, 1973
Silver gelatin print; 85.7 × 128.3 cm

2 Rooms, 2020
Soundtrack composed by David Grubbs
Digital projector, digital file, media player,
haze machine, plinth, speaker; 21 min. cycle

3 Split Second Mirror I, 2018
Digital projector, media player, haze machine,
mirror, screen; 16 min. cycle

4 You and I Horizontal III, 2007
Digital projectors, digital file, media player,
haze machine, screens; 30 min. cycle

5 Skylight, 2020
Soundtrack composed by David Grubbs
Digital projector, digital file, media player,
haze machine, plinth, speaker; 16 min. cycle

All works courtesy of the artist, Sprüth Magers,
and Sean Kelly, New York/Los Angeles.

Warning: in this exhibition, visibility can be affected
by haze and low light. The water-based haze is
odourless and non-toxic.

Since the mid-1970s, Anthony McCall (1946, St Paul's Cray, England) has been recognised as one of the most unique and innovative artists working at the intersection of cinema, sculpture, drawing, and performance, a fertile zone of complicity and intermediation. His body of work includes a grouping of pieces he calls "solid-light" works, four of which, produced between 2007 and 2020, are featured in this exhibition. These film installations centre around the gradual unfolding of an elementary form, and employ a remarkably limited set of tools: darkness, a projector and a haze machine – a small number of elements that renders the process and formal properties of the work easily discernible to its viewer. In these works, there is no separation or differentiation between the space occupied by the projectors and screens and the space through which the spectators move. Amidst this ensemble of projector beams and mist, we begin to make out volumetric shapes formed from the light, witnessing the materialisation of seemingly three-dimensional bodies in the space. The artist expands filmic experience into the third dimension, even though, as we can see, this three-dimensionality is birthed from a two-dimensional image.

Light here is both medium and substance, rather than a mere conduit of information between the projector and the screen. Thus, the focus of the filmic experience is no longer the image projected (as it is in cinema) but instead it shifts to the intermediary space where the phenomenon of projection occurs.

The presence of the human body is extremely important in Anthony McCall's

work, and many of his early works, produced between 1971 and 1974, can be understood as filmed performance actions. In his solid-light works, performativity is at the centre of the interplay between the viewer's participation, their bodily sensations and their understanding of the physicality of the shapes drawn by the light. As the shape evolves, the viewer might attempt to touch the silky, metamorphic web of light and mist, merging with the visual body and interrogating the shapes as if they were part of an object, of a sculpture. In this unique event, the visitor therefore plays the part of both performer and spectator.

This exhibition includes a photograph, *Room with Altered Window* (1973), which documents one of Anthony McCall's first artistic experiments. He covered the window of his studio with black paper with a narrow slit cut into it. When the sun shone through the window, this caused a flat sheet of light to be projected into the room, rendered tangible by the dust in the air and the cigarette smoke. Later in that same year, McCall would produce his most seminal work, *Line Describing a Cone*. Besides this photograph, the exhibition features four film works: two vertical projections with sound, *Rooms* and *Skylight*, both from 2020; *Split Second Mirror I* (2018), where a mirror serving as a screen reflects a volumetric form back on to the wall where the projector is mounted; and *You and I Horizontal III* (2007), consisting of a huge panoramic image that arises from the combination of two projections. These films were made after his return to creative work in 2003 following a 24-year hiatus, at which point he began to produce new film installations harnessing digital methods and equipment.

At once simple and complex, reflective and playful, sensory and thought-provoking, Anthony McCall's work continues to explore different paths in this network of inter-connections between film, sculpture and drawing, stimulating and scrutinising the very nature and breadth of our senses and perceptions.

Sérgio Mah

Born in St Paul's Cray, England, in 1946, Anthony McCall lives and works in Manhattan. McCall is known for his solid-light installations, a series that he began in 1973 with *Line Describing a Cone*, in which a volumetric form composed of projected light slowly evolves in three-dimensional space. Occupying a space between sculpture, cinema and drawing, his work's historical importance has been recognised in such exhibitions as *Solid Light*, Tate Modern, London (2024); *On Line*, Museum of Modern Art, New York (2010); *The Cinema Effect: Illusion, Reality and the Projected Image*, Hirshhorn Museum, Washington, D.C. (2008); *Beyond Cinema: the Art of Projection*, Hamburger Bahnhof, Berlin (2006); *The Expanded Eye*, Kunsthau Zurich (2006); *The Expanded Screen: Actions and Installations of the Sixties and Seventies*, Museum Moderner Kunst,

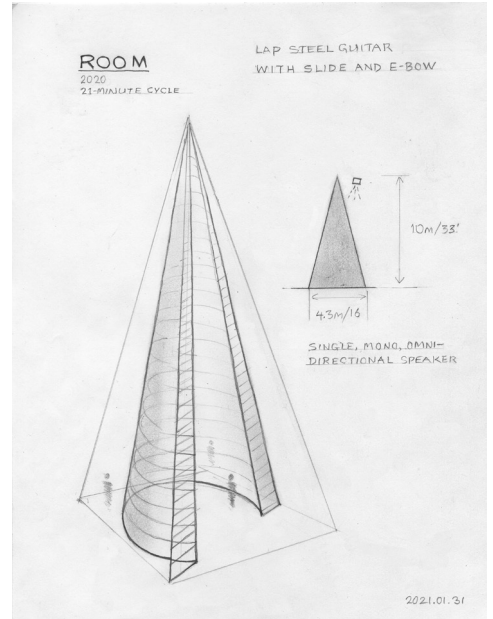
Vienna (2003); and *Into the Light: the Projected Image in American Art 1964-77*, Whitney Museum of American Art (2001, travelling to the Cleveland Museum of Art in 2002 and to Centro Cultural de Belém, Lisbon, in 2004).

McCall's work has also been exhibited at, amongst others: Guggenheim Bilbao (2024); Buffalo AKG Art Museum (2019); The Hepworth Wakefield (2018); Pioneer Works, Brooklyn (2018); LAC – Lugano Arte e Cultura (2015); Eye Filmmuseum, Amsterdam (2014); Kunstmuseum St. Gallen – Lokremise (2013); Hamburger Bahnhof, Berlin (2012); Serralves, Porto (2011); Moderna Museet, Stockholm (2009); Pirelli Hangar Bicocca, Milan (2009); Serpentine Gallery, London (2007); SFMOMA – San Francisco Museum of Modern Art (2007); Centre Pompidou, Paris (2004); and Tate Britain, London (2004).

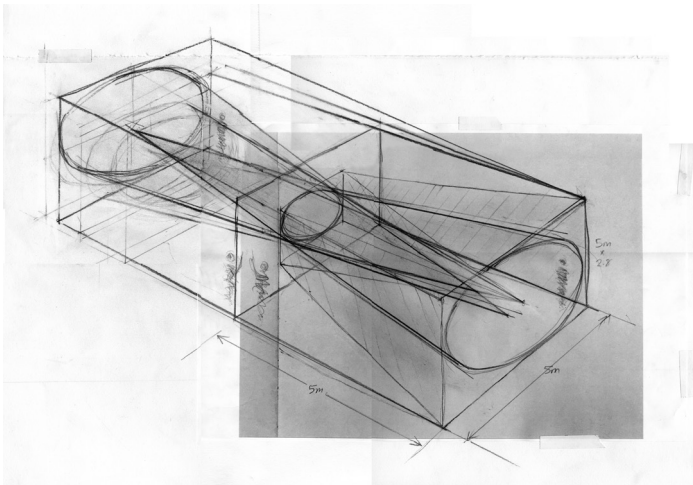
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1 Anthony McCall, installation view of *Skylight* (2020), Sean Kelly Los Angeles, 2023. Courtesy of the artist, Sean Kelly, New York/Los Angeles. Photo: Brica Wilcox.

2 Anthony McCall, diagram for *Rooms* (2020). Courtesy of the artist, Sprüth Magers, Sean Kelly New York/Los Angeles.

3 Anthony McCall, diagram for *Split Second Mirror* (2018). Courtesy of the artist, Sprüth Magers, Sean Kelly, New York/Los Angeles.

Anthony McCall

Rooms

30/10/2024 → 17/03/2025

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Agenda

Concert by David Grubbs, guitarist
and composer, in the exhibition:
23/11/2024, 17.00.

Publications

Catalogue to be published during the
exhibition, with texts by Sérgio Mah
and Johanna Gosse, a selection of
archive and project images and views
of the installations at MAAT.

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exhibition guide



30/10/2024 → 17/03/2025

