

Anthony McCall

Éléments pour une
Retrospective,
1972-1979 / 2003-

Elements for a
Retrospective,
1972-1979 / 2003-

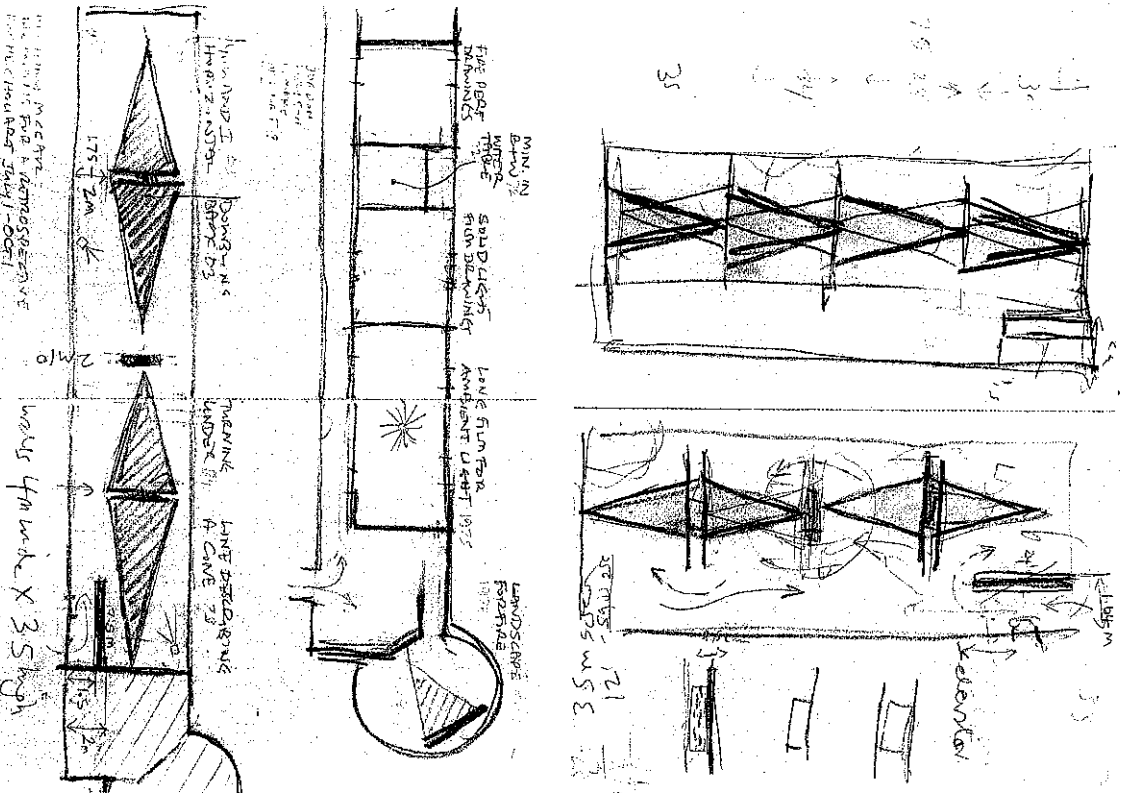


Table des Matières

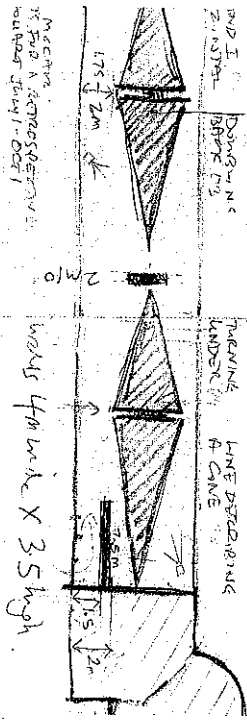
Contents

4	Préface
5	Preface
	MARIE-FRANÇOISE PEROL-DUMON
6	Avant-propos
7	Foreword
	JULIA PEYTON-JONES & HANS ULI
9	Sur la Ligne
13	On the Line
	OLIVIER MICHELON
17	Œuvres 1972-1979
	Works 1972-1979
45	Entretien
53	Interview
61	Œuvres 2003-2007
	Works 2003-2007
82	Liste des Reproductions
	Picture Index
85	Films (Sélection)
	Selected Films
87	Expositions
	Exhibitions
90	Bibliographie
	Bibliography
92	Serpentine Gallery Supporte

Rochequart installation sketches



MAN IN BATH
WAREHOUSE
SOLID LIGHT RUN DOWNING
LONG RUN FOR AMBULANT LIGHT
LAMINATE FOR RAIL



- 4 **Préface**
- 5 **Preface**
- MARIE-FRANÇOISE PEROL-DUMONT
- 6 **Avant-propos**
- 7 **Foreword**
- JULIA PEYTON-JONES & HANS ULRICH OBRIST
- 9 ***Sur la Ligne***
- 13 ***On the Line***
- OLIVIER MICHELON
- 17 **Œuvres 1972–1979**
- Works 1972–1979
- 45 **Entretien**
- 53 **Interview**
- 61 **Œuvres 2003–2007**
- Works 2003–2007
- 82 **Liste des Reproductions**
- Picture Index
- 85 **Films (Sélection)**
- Selected Films
- 87 **Expositions**
- Exhibitions
- 90 **Bibliographie**
- Bibliography
- 92 **Serpentine Gallery Supporters**

The Serpentine Gallery, London, are delighted to present this exhibition of the work of the British artist Anthony McCall. His cross-disciplinary work overlaps film, sculpture, installation, drawing and performance. He was a key figure in the avant-garde London Film-makers Co-operative in the 1970s and his earliest films were documents of outdoor performances that were notable for their minimal use of the elements, most notably fire.

After moving to New York in 1973, McCall continued his fire performances and developed his 'solid light' film series, and then at the end of the seventies he withdrew from making art. Over 20 years later, McCall acquired a new dynamic and re-opened his 'solid light' series, this time using digital projectors rather than 16mm film.

Through his involvement in expanding the notion of cinema, which enabled a more complex experience of projection, McCall has become a hero to a younger generation of artists working with film and installation. Although there has been a renewed interest in his work, it is largely unknown to the wider British public. The Serpentine exhibition offers an overview of both the early and more recent works of this seminal practitioner. The exhibition also features previously unseen drawings, studies, scores, photographs and documents, predominantly from the artist's own archive, that offer insight into his working practice.

We are honoured that Anthony McCall accepted our invitation to exhibit his work at the Serpentine Gallery and are most grateful for the time and energy that he devoted to this project. Our thanks also go to the lenders and to the artist's representatives, Sean Kelly Gallery, New York, Galerie Thomas Zander, Cologne and Galerie Martine Aboucaya, Paris, for their help and support. As ever, we recognise the Council and supporters of the Serpentine for their continued and invaluable commitment to the Gallery and to the whole Serpentine staff.

Julia Peyton-Jones

Director, Serpentine Gallery and Co-Director, Exhibitions & Programmes

Hans Ulrich Obrist

Co-Director, Exhibitions & Programmes and Director, International Projects

On the Line

Olivier Michelon

Standing in the light
Always sitting on the line
Never on a side

Siouxsie and the Banshees,
"Into the Light," 1981

To experience Anthony McCall's solid light films is to be plunged into a luminous whorl of suggestions: an abrupt reduction of the cinematographic medium, the resurgence of 19th-century spiritualist beliefs, pure abstractions, sculptures of light, planes extending through space, psychedelic spirals, surmountable walls, ephemeral decors, a framework for collective experience.... For years, the works' rare, fleeting appearances accentuated this feeling. Like every film (only more so), McCall's films survived only as memories in the minds of their viewers, visible only during the moment of projection. *Line Describing a Cone* (1973) became something of a cult film, dividing the world into those who had experienced it and those who had not. But now, McCall's films have become approachable in the manner of other artworks, displayed in museum-time just like sculptures, installations and paintings. Continuous, daily screenings extend throughout the duration of their exhibition. One can depart and return at will and attempt to fix the works more firmly in one's memory.

It took thirty years to fully reintegrate McCall's filmography into the history of art.¹ The recent ubiquity of moving images on museum walls and the adoption of film as an artistic medium by a new generation of artists have helped facilitate this reintegration. The upsurge over the past decade of works that advance the expansion of the senses (Höller, Eliasson, Janssen) has also encouraged a re-examination of the experiments of the 1970s. Nonetheless, the current milieu was but a concomitant factor in the centrifugal movement inherent in McCall's work.

Five Minutes of Pure Cinema, Five Minutes of Pure Sculpture: Anthony McCall's ironic statement written beneath a 2005 drawing outlines the equilibrium upon which his work is constituted. In another study, three circles represent three fields: sculptural, pictorial, cinematic. The artist places himself in the eye of the hurricane, at the union

1. This is true despite the artist's participation in Documenta 6 (1977) and his presence in museum collections. McCall's works were the rare exception among experimental films in that they achieved at least some small visibility within the contemporary art scene.

of these three disciplines. McCall is once again rethinking these categories, generating a historical short-circuit. Initially completed at the end of the 1970s within the context of a belated modernism tied to medium-specificity, McCall's work has recently begun anew. Since 2003, a new series of works has led him to re-engage the state of affairs which he, in part, initiated thirty years earlier: the problem of bridging the gap between film and sculpture.

Framed by the structural film practices dominant at the time, *Line Describing a Cone* was meant to be read as an attempt to deconstruct the cinematographic medium, a gesture aimed at analyzing its principle components: time and light. "The viewer watches the film by standing with his or her back toward what would normally be the screen, and looking along the beam toward the projector itself. The film begins as a coherent pencil of light, like a laser beam, and develops through thirty minutes into a complete, hollow cone," McCall wrote in 1974.² Yet as he indicates further on: "It is the first film to exist solely in real, three-dimensional space. This film exists only in the present: the moment of projection.³ It refers to nothing beyond this real time...the space is real, not referential; the time is real, not referential.... No longer is one viewing position as good as any other. For this film, every viewing position presents a different aspect. The viewer therefore has a participatory role in apprehending the event: he or she can, indeed needs, to move around relative to the slowly emerging light form. This is radically different from the traditional viewing situation."⁴ By focusing on cinema's foundations, McCall detonated its fundamental apparatus; he intensified its principles while uncovering new practices. Minimalist reduction was turned inside out like a glove to produce an expansion. In response to the here and now of his solid light films, McCall formulated a dialectical alternative as early as 1973: *Found Solid Light Installation*, a map of England depicting all the lighthouses on the British coast, functioned like a program of films to be viewed *there* and *later*.

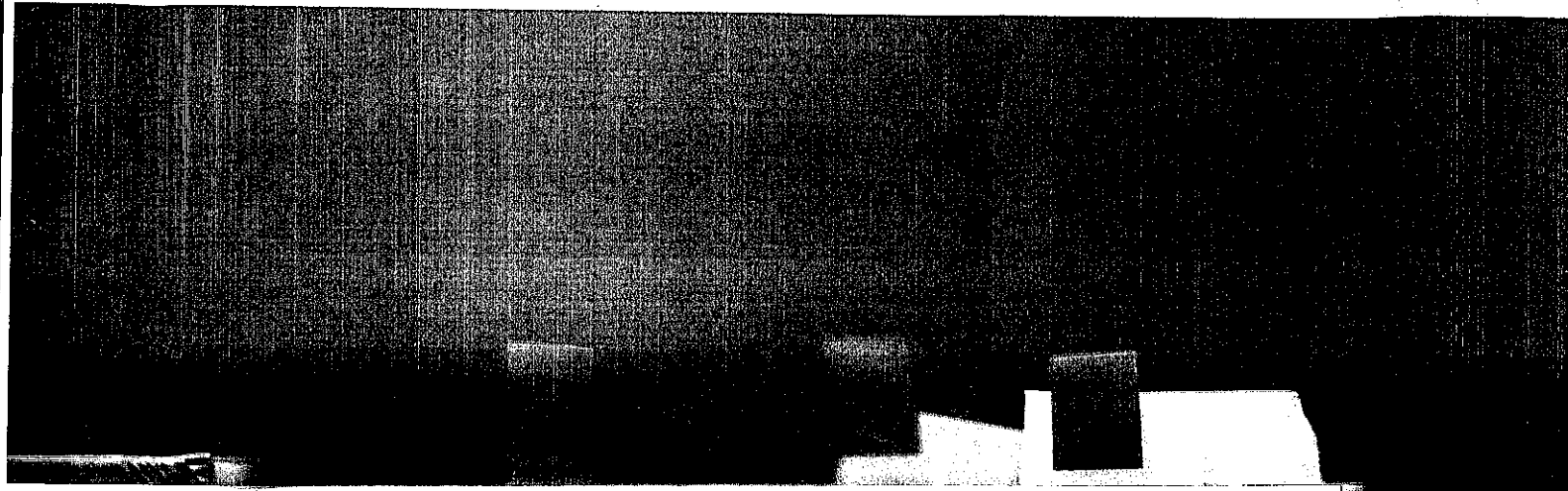
2. McCall, "Two Statements," in *The Avant-Garde Film: A Reader of Theory and Criticism*, edited by P. Adams Sitney (New York: New York University Press, 1978): 250-51. Reprinted in slightly altered form in *October* 103 (2003): 43.

3. The sole concession to a traditional cinematic framework (the fixed schedule of the screening along with a set beginning and end) was finally eliminated with McCall's recent decision to exhibit his film in a loop within the gallery space.

4. Ibid.

In 1973, McCall's work was comparable dia- of his procedur film, etc.) in or on the presupp bulb in a loft w was posted des electrical light a statement cri movement. Usi York in 1975, the limits, the film i becomes that o

The p exists already i Beginning with and lit accordin scores. Intende their survival), t as programs wh space and time. sculpture belon scrolled in front at the boundari but light-beams *Breath* (2004) T artist's most rec Create *for Fire* appears in McCall's worl



In 1975, with *Long Film for Ambient Light*, McCall positioned himself in a comparable dialectic, endorsing reduction and expansion simultaneously. The radicality of his procedure pushed him to break with traditional cinematic equipment (projector, film, etc.) in order, as he put it, to "concentrate less on the physical process and more on the presuppositions behind film as an art activity."⁵ The artist hung a simple light bulb in a loft whose windows were covered by sheets of paper. On one wall, a diagram was posted describing the cycles of the two light sources (the constant stream of electrical light and the fluctuation of natural daylight and darkness), and on another, a statement critiquing the supposed boundary between static works and works of movement. Using no chemistry or machines, the artist first presented his film in New York in 1975, then in Aachen in 1976, and finally, here in Rochechouart. Pushed to its limits, the film is transformed into space-time. In a final twist, the duration of the film becomes that of the exhibition.

The projective dimension of McCall's work, expressed literally in the films, exists already in germinal form in the translation of notation into volume and action. Beginning with his 1972 *Landscape for Fire II* - groups of fires aligned geometrically and lit according to a strict temporal progression - the artist developed a system of scores. Intended as instructions for the creation of the works (but also assisting in their survival), these diagrams, grids along with freer forms, are not so much sketches as programs whose value lies in their potentiality, the promise of their realization in space and time. Information, communication, program: the lexical field of McCall's sculpture belongs fully to the cognitive system. First with film - a type of score to be scrolled in front of a projector - and now with computers, the artist has opted for an art at the boundaries of materiality. Software prevails over hardware. Not solid sculpture, but light-beams of information that constantly solicit the body. *Doubling Back* (2003), *Breath* (2004) *Turning Under* (2004), *You and I*, *Horizontal* (2005) - the titles of the artist's most recent films show an interest in the organic.

Created in 1972 from the *Landscape for Fire II* performance, the film *Landscape for Fire* appears in retrospect as a compilation of both past and future events found in McCall's work. The ephemerality of the flames is fixed on film as an echo of

5. "Notes in Duration," cited in McCall, *Two Statements*, 254.

the pyrotechnical nature of cinema.⁶ The performance, executed from a score, is carried out, digested through its recording and then restaged, as a film. The action, accelerated, slowed down, rendered more complex—is condensed into a seven-minute film, an ambiguous object wide open to interpretation.⁷ The drift of smoke and the reverberations of the foghorns suggest that the light of the solid light films should not constitute the sole focal point, but act rather as a starting signal. Fog, disappearance and combustion are the recurrent motifs in McCall's work. Created in 1973, *Landscape for Fire, Score for an Eternal Condition*, has remained a score on paper for a distinct reason. Once the performance begins, it must never end. It may burn but it must not disappear.

6. See the reading of the cinematic apparatus as "pyrotechnic throughout its structure," proposed by Philippe-Alain Michaud in "Stylistique des fantômes" *Sketches. Histoire de l'art, cinéma.*, Kargo & l'Eclat, Paris, 2005.

7. No doubt, the enigmatic character of the action is one of the catalysts for the recent remake of *Landscape for Fire* carried out by the young American artist Jordan Wolfson.

Interview

OLIVIER MICHELON: One can hardly look at your whole body of work without thinking of this break of twenty years between the work of the seventies and the work of the present. Looking at the present exhibition we can see four clear groups: the Fire Cycles, the Solid Light films, films without cinema (Two Pencil Durations, Long Film for Ambient Light...) and the late films (Argument, Sigmund Freud's Dora). All of them share some elements which we will discuss later. But first - when you made the decision to restart your work, you only revisited the Solid Light films. Why that choice?

ANTHONY MCCALL: It seemed the obvious place to begin. For one thing, the solid light films were the last works that I had made on my own, because from 1976 on, I began working collaboratively. So it was my place to return to. And when I really began looking at that group of films again, in the late nineties, I saw possibilities I hadn't thought of before. They no longer seemed closed off.

When you restarted, at what point were you aware of the new context for your "solid light films"?

I am not quite sure what you mean by "new context" but undoubtedly, during the twenty years of the 80s and 90s - the years when I was no longer making art - there were some major social shifts. The decisive move from the printed page to the computer screen for instance, which brought with it a new information-based economy. The screen is a fact at the center of most people's lives now. Given this, it was hardly surprising that the moving image in the form of video and installation should invade the art world to the extent it has. In the seventies, the kind of work I made was part of an avant-garde film culture, and although my work was shown in survey events like Documenta 6 (in 1977), there was very little interest from the world of commercial galleries: it just wasn't what they did.

When talking about a new context, I was also speaking of the art context. From the mid-nineties onwards, the idea of a purely sensuous art, or of aesthetic experiences which have universal appeal, began to appear. Just look at the success of the Eliasson intervention at the Tate, or the smoke environments of Ann Veronica Janssen. One may say that in the early 70s, Line Describing a Cone was a radical deconstruction of film, whereas in the 2000s, it appeared as an 'environment' or as an 'experience', apparently uncoupled from its own specific history.

It is true that I thought of *Line Describing a Cone* as an act of deconstruction. But surely, even back in the seventies, that is not all it was. It may have been talked of as a work of cinematic deconstruction - and rightly so - but I don't think that it would have been enjoyed if it wasn't also a complete aesthetic entity. These days perhaps, the experiential aspects of the piece are likely to be emphasized, while the aesthetic politics that spawned it are seen as less relevant. Perhaps it's just a question of emphasis. Obviously, each generation alters the center of gravity to suit its own needs.

A related idea occurs to me when thinking about the modernist context of the late 60s and early 70s. The orthodoxy was that all art should investigate its own components. Actually, what happened was that each art took on some of the properties of the other arts. You've made a film that was so simplified (time and light) that it became a sculpture. Recently, you made a drawing with a short statement written on it: "five minutes of pure cinema, five minutes of pure sculpture". Were you looking at things in this way in 1973?

No, my being absolutely conscious that I was working in sculptural space came later. At the time, I just wasn't looking in that direction. I was thinking far more about filmic issues connected to time and duration. For instance, it became a problem for me that my performance film *Landscape for Fire* was a document rather than an object. And a document of a past event at that. I began to look for the present tense of film, which is how *Line Describing a Cone* emerged. It's a film that exists only at the moment of projection and it occurs within a kind of continuous present which it shares with its audience. But the film brought with it some new questions, which I hadn't exactly anticipated: three-dimensional space, for one thing, and the movement and behavior of an audience for another. And I began manipulating these two new problems in subsequent films, like *Long Film for Four Projectors* which was made a year later. Here, the single projected object is abandoned for a room-sized sculptural field made of four intersecting blades of light which repeatedly pass through one another. Yet in talking about this piece at the time, I would focus less on the physical, sculptural facts of the installation and far more on the way the extended duration of five-and-a-half hours ensured that the "audience" would be dissolved into a series of individual visitors. When I began again decades later, I recognized that the two sets of issues were of equal importance.

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Let's talk about the physical aspect of these pieces. Your first works are performances, and of course the body is at the centre. For this exhibition, we have included a photograph of a performance called Smoke without Fire (1972). All that is left is the photographic documentation. Can you explain what happened in this performance?

The performance took place on the afternoon of August 21, 1972, in front of the house occupied by the Richard Demarco Gallery. It was part of a terrace of houses on an Edinburgh street. From the cellar courtyard, below street-level, white smoke began to belch upwards, obscuring the house, and enveloping some of the nearby spectators. A long way up the road, a man in white was seen lying on his stomach on the pavement. Slowly, he began to crawl, but backwards, feet-first, towards the smoking house. When he arrived, he climbed down the steep cellar steps into the small courtyard. His face was covered by a surgeon's mask. He was swallowed up in the dense white smoke, and the sheet that he was drawing behind him, also vanished. Gradually the smoke dispersed, leaving behind it a thin mist. The courtyard below was revealed to be empty.

Were you the performer?

I was, yes. And what I have just described in the third person was the intended score for the performance. My execution followed the score precisely but with one important difference. There was a door in the basement courtyard that was connected to the lower floor of the gallery and my intention had been to slip through that door under cover of the smoke. But when I arrived down there and groped for the door handle, I discovered that someone inside the building had locked the door. So I sat and waited, choking, for as long as I could but eventually I was forced to leave by returning up the steps. Fortunately, my reappearance provoked no surprise, but I was disappointed by the forced change of plan which I felt sabotaged the simplicity of the piece.

You were crawling backwards - as if the action was already recorded and was being played in reverse?

Yes, something like that.

Was this the only performance in which you performed alone? The execution of the group of fire performances seemed like a far more collective undertaking. Then there were the solid light films which made a radical shift from the performance perspective: there were

no performers at all, and yet in engaging those films, the spectators in effect became the performers. How do you see this evolution?

I suppose the only other solo performance was another early piece, "Earthwork". For this I dug a hole, filled a box with the earth and then buried the box. But solo performing versus a-number-of-performers was not a very significant issue for me. The idea that was important to me at the time was the idea of the "task" as the basis for performance. I think I had drawn the idea from Allan Kaprow and Simone Forti, amongst others. In order for me to crawl backwards, it wasn't necessary to "perform" the action; it was actually quite difficult to do and I simply had to figure exactly how to do it, and at what speed. Then there were the fire pieces; these were usually based on a quite precise score. This required a number of people to act in concert to execute its requirements. For instance, there was a great deal of careful measuring of liquids - gasoline - and of sequences of lighting that had to be done in a specific order. Timing was crucial to the creation of the shifting configurations. There was never any question of "performing" in any dramatic sense. Then, to come to the solid light films: perhaps the sense in which the spectators are "performers" when looking at one of the solid light films is the same sense in which I was a "performer" in the fire pieces: in both, it is a question of doing something that is necessary in order to achieve an end, and that is all. The spectators of one of my films have to move themselves around the emerging three-dimensional form, and one another, simply to see the work, to find the experience. To each of the spectators, the actions of the others can then be seen as "performances" in that these actions would certainly form an inseparable part of *their* experience of the work.

"Landscape for Fire" was a 16mm film based on one of these fire performances. Despite what you have said, looking at this film, at its editing, its effects (upside-down shots, mirror reversals...), it appears that you wanted to achieve more a film in its own right than a performance document. Moreover, this film has a very particular dramaturgy - something more extraordinary than your live performances, which were clearly based on serial principles. Looking at the white suits, the fog horns...smoke, and light; it seems that everything is already here for the solid light films. How does this strike you now?

Mist, light, durational structure, figures moving around...yes, those elements of the fire performances did precede the solid light films, I suppose. And there are some

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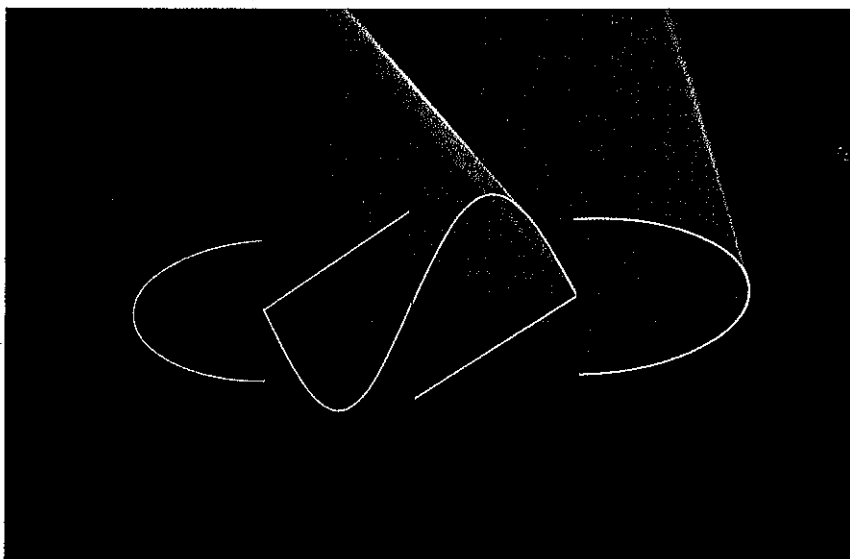
similarities between the mediums of fire and light, given that you could see them as just different types of beacon; the early version of the lighthouse was presumably a large fire on a headland. And both could be said to be a type of information rather than a type of object. But formally speaking, surely it is the slide installation *Miniature in Black and White* (1972) that came before both the fire performances and the fire film, which most obviously pre-figures the solid light films? There, for the first time, you had the spectator facing the projector, watching simple, projected lines of light; in a way, all I had to do was remove that small screen, which would have left the spectator directly facing the light, much like they did with *Line Describing a Cone*.

But you are right about *Landscape for Fire*. The film obviously isn't "just" documentation; that production was the first time that I had spent any length of time doing my own cutting in the editing room, and I tried certain things there that were new to me, and I ran with them. Over the past year or so, I have found myself looking at the film again; there is something about it that I find mysterious and interesting, particularly the way the sound works. For the first time since 1972 - since making that film in fact - I am returning to using sound. The film I am making at the moment, *Leaving*, is structured to include a sound-track that is based on the foghorn.

Just about all of your early solid light films, and certainly all of your recent films - Doubling Back, You and I, Horizontal, etc - have a structure in which a given form moves continuously through a cycle of changes. But your first solid light film, Line Describing a Cone, was something of an exception, having a strongly directional structure. It consisted of a line slowly drawing a conical volume in space; a coming-into-being of a volumetric form. If Line Describing a Cone is about the process of appearing, is Leaving about disappearing?

In a way, yes. And visually at least; it is almost the perfect opposite of *Line Describing a Cone*. *Leaving* begins with a complete conical volume which is then gradually and systematically eroded until there is nothing left. However, it isn't a simple disappearance; as the visual form is broken down, it is replaced by an increasing massing of sound: the foghorns. So the structure is a symmetrical exchange

You and I, Horizontal III (2007). Installation views at Sean Kelly Gallery, New York.



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Talking of the future...In this exhibition, you've been engaged in showing both the early work and recent work, with that absolute break in between of 20 years. How do you see that? Even if, as you said, everything seems to be a continuation, don't you see any confrontation between your two "periods"?

Certainly there's been a change. For instance, I assumed as a given that the early solid light films were part of an anti-narrative cinema. The manipulation of ideas about the projection space, audiences, film projectors, structure, duration and so on, all seemed to relate to that assumption. Titles were grounded in the here-and-now (*Line Describing a Cone, Four Projected Movements*, and so on). Thirty years later, I still work with the same group of formal principles, but the meaning of the central ideas have changed for me. So for instance, in the 70s, I am sure that I saw ideas about duration as being purely in the realm of aesthetics, whereas now they seem connected to mortality. And I am now very interested in the idea of representing the body. These changes are reflected in the titles of the films completed in the last few years: *Breath, You and I, Between You and I, You and I, Horizontal, Coupling, Leaving*. But I also have to note that just when I may think I have made a significant break with earlier work, I then discover something related that was there from the start, and I just hadn't seen it that way before. I think that is why the fire pieces have become interesting to me again. They just don't want to be "placed" in the same way that I can now place the early solid light films.

Because of their medium and their structure, your works are remarkably autonomous, and they seem to move very easily from context to context. The empty, black cube is perfect, because each piece brings its own context with it. One of the goals of this exhibition was to present four of your solid light films in a progression, within the same space, which does perhaps alter that autonomy. How do you think this has worked?

The most immediately noticeable thing is that it isn't a black box. Instead, there is this enormously long tunnel defined by the roof-timbers of the attic. It is like being under the ribs of an upturned longboat. In the almost-dark of the space, these curves are remarkably sympathetic to the curvilinear forms being projected. So it feels like one installation, a 'place' that has been built from the four pieces and this very singular

space. You can review the pieces by walking up and down, and it is interesting to note some differences, particularly between *Line Describing a Cone*, which is a projected 16mm film, and the other three, which are digital projections. The jump from the handmade to the arithmetically-generated is immediately obvious. However, once you step up to or into any individual work, then the other three drop away, and your engagement is entirely with the qualities and structure of that particular work.

Have you ever thought of making a site-specific film?

So far I have always created the pieces quite independently of any particular space, even though they each carry with them certain requirements. Like the vertical pieces, which can only be shown in a space that is at least 10 metres tall. But in the last year or two I have become interested in specific outdoor sites, where a very different approach is needed. They are not highly protected, quiet, easily darkened black boxes! The pieces I am developing in response to the site are quite large-scale interventions, certainly involving a durational structure, and light, but they are not based on projection.

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wipe speed (sec/wipe) 900
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TRAVELLING WAVE / LINE

wave length (px width) 1024
wave amplitude (px height) 330
wave speed (sec/wavelength) 960
line speed (rot/wipe) 0.5
line rotation offset (degrees) 45

ENCLOSURE

breath expansion (% total width) 40
breath speed (sec/half-breath) 478
breath delay (sec/pause) 2
aperture height (pixels) 0

Animation interface for *Between You and I* (2006).

Films (Sélection)

Selected Films

1972-1979

Miniature in Black and White, 1972. Eighty-one 35mm slides, Carousel projector, miniature screen.
Continuous installation.

Slit-scan, 1972. Eighty-one 35mm slides, Carousel projector. Continuous installation.

Landscape for Fire, 1972. 16mm, color, optical sound. 7.5 minutes. Transferred to DVD, 2006.

Landscape for White Squares, 1972. 16mm. 2 minutes 20 seconds. Transferred to DVD, 2007.

Earthwork, 1972. 16mm, color, magnetic sound. 2 minutes 20 seconds. Transferred to DVD, 2007.

Line Describing a Cone, 1973. 16mm. 30 minutes.

Conical Solid, 1974. 16mm. 10 minutes.

Cone of Variable Volume, 1974. 16mm. 10 minutes.

Partial Cone, 1974. 16mm. 15 minutes.

Long Film for Four Projectors, 1974. 16mm. One cycle 5.5 hours.

Four Projected Movements, 1975. 16mm. One cycle 75 minutes.

Long Film for Ambient Light, 1975. Altered windows, light-bulb, time schema, statement.

One cycle 24 hours.

Argument, 1978. 16mm, color, optical sound, 75 minutes (collaboration with Andrew Tyndall).

Sigmund Freud's Dora, 1979. 16mm, color, optical sound, 40 minutes (collaboration with Claire Pajackowska, Andrew Tyndall, Jane Weinstock).

2003-2007

Doubling Back, 2003. Computer, computer script, video projector, haze machine. One cycle 30 minutes, in two parts.

Turning Under, 2003. Computer, computer script, video projector, haze machine. One cycle 30 minutes.

Breath I, Breath II, and Breath III, 2004/5. Computer, computer script, video projector, haze machine. One cycle 15 minutes (vertical).

Exchange, 2005. Computer, computer script, video projector, haze machine. One cycle 30 minutes, in two parts (vertical).

You and I, Horizontal, 2005. Computer, computer script, video projector, haze machine. One cycle 50 minutes, in six parts.

You and I, 2005. Computer, QuickTime movie file, two video projectors, two haze machines. One cycle 60 minutes, in two parts (vertical).

You and I, Horizontal II, 2006. Computer, computer script, video projector, haze machine. One cycle 33 minutes, in six parts.

Between You and I, 2006. Computer, QuickTime movie file, two video projectors, two haze machines. One cycle 32 minutes, in two parts (vertical).

You and I, Horizontal III, 2007. Computer, QuickTime movie file, two video projectors, two haze machines. One cycle 30 minutes, in two parts.

ABOVE: Gallery House, London, 1972. Announcement card.
BELOW: The Clocktower, New York, 1974. Announcement leaflet.

A SURVEY OF THE AVANT-GARDE IN BRITAIN

Gallery House London

August 18th-October 15th 1972

Part 2 September 12th-September 30th 1972

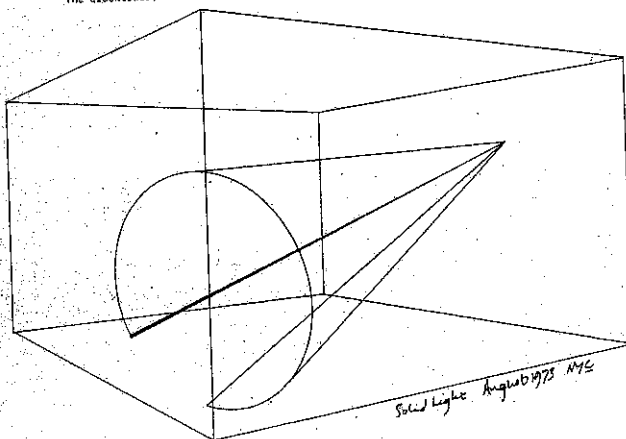
Victor Burgin, John Stezaker, David Lamelas, Ed Herring,
Jon Bird, Gerard Hemsworth, Peter Berry, Paul Wood,
Kevin Wright, David Holmescroft, Ian Breakwell, Anthony McCall.
OHO Project: John Latham, Andrew Dipper, Jeffrey Shaw.

Private view

Tuesday September 12th 6.30 p.m. Drinks

Dir: Sigi Krauss/Rosetta Brooks 50 Princes Gate, Exhibition Road, London SW7 Tel. 01-589 7207 Ext. 21

Film works by Anthony McCall:
LINE DESCRIBING A CONE / PARTIAL CONE / CONICAL SOLID / CONE OF VARIABLE VOLUME
Wednesday 26 June and Thursday 27 June 1974, 8pm
The Clocktower, 108 Leonard Street (corner Broadway), New York City



Expositions Exhibitions

Expositions et projections monographiques (sélection)

Selected Solo Exhibitions and Screenings

Serpentine Gallery, London, 2007–8.
Musée Départemental d'Art Contemporain de Rochechouart, France, 2007.
Sean Kelly Gallery, New York, 2007.
Ross Architecture Gallery, Columbia University Graduate School of Architecture, 2006.
Institut d'Art Contemporain, Lyon, Villeurbanne, 2006.
Peer/Round Chapel, London, UK, 2006.
LIA² Lieu d'Images et d'Art, Grenoble, 2006.
Museu d'Art Contemporani de Barcelona, 2005.
Thomas Zander Gallery, Köln, 2005.
Galerie Martine Aboucaya, Paris, 2005.
Gagosian Gallery, London, 2004.
Tate Britain, London, 2004.
Centre Georges Pompidou/Fondation Antoine de Gaibert, Paris, 2004.
Mead Gallery, Warwick Art Centre, Coventry 2004.
Neue Galerie, Aachen, Germany, 1976.
The Museum of Modern Art, New York, 1976.
Musée Nationale d'Art Moderne, Paris, 1976.
Serpentine Gallery, London, 1975.
Museum of Art, Carnegie Institute, Pittsburgh, 1975.
Galerie St. Petri, Lund, Sweden, 1975.
Collective for Living Cinema, New York, 1974, 1975.
Millennium Film Workshop, New York, 1974, 1976.
Museum of Modern Art, Oxford, 1974.
Royal College of Art Gallery, 1974.
London Film-Makers' Cooperative, London, 1974, 1975.
Artists Space, New York, 1974, 1976.

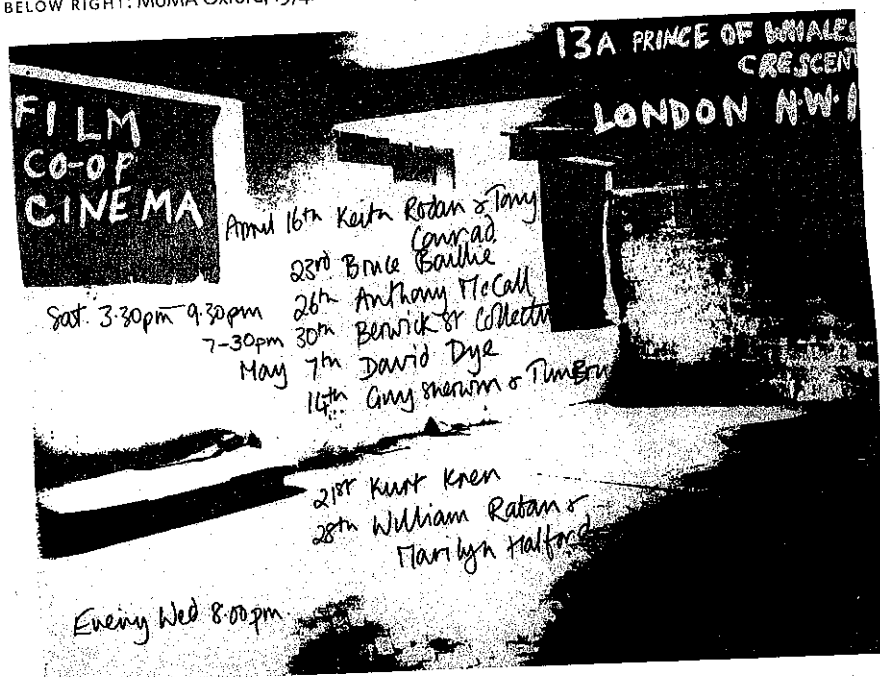
Expositions et projections collectives (sélection)

Selected Group Exhibitions and Screenings

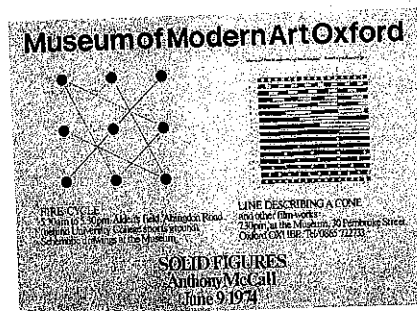
SFMOMA, San Francisco, *Project, Transform, Erase: Anthony McCall/Imi Knoebel*, 2007.
Julia Stoschek Collection, Dusseldorf, Germany. *Number One: Destroy, She Said*, 2007.
49 Nord 6 Est Frac Lorraine, Metz, France, *On/Off*, 2006.
Frac Ile-de-France, Le Plateau, Paris, *Sudden Impact*, 2006.
Kunsthaus Zurich, *The Expanded Eye*, 2006.
Museum für Moderne Kunst, Frankfurt, *Blue Chips and Masterpieces*, 2007.
Hamburger Bahnhof, Berlin, Germany, *Projections: Beyond Cinematic Space*, 2006–7.
ZKM/Museum für Neue Kunst, Karlsruhe, Germany. *Lichtkunst aus Kunstlicht*, 2005–6.

Leslie Tonkonow Artworks + Projects, 2005 (with Peter Campus).
 Museum für Moderne Kunst, Frankfurt, "What's New, Pussycat?," 2005.
 Whitney Museum of American Art, New York, "Whitney 2004 Biennial".
 Hartware Medien Kunst Verein, Dortmund, Germany, *Expanded Cinema: Film as Spectacle, Event and Performance*, 2004.
 Hayward Gallery, London, *Eyes, Lies and Illusions*, 2004.
 Dundee Contemporary Arts, *Kill Your Timid Notion* festival. Collaboration with Sachiko M., 2004.
 Museum Moderner Kunst, Vienna (MUMOK), *X-Screen: The Expanded Screen: Actions and Installations of the Sixties and Seventies*, 2003-4.
 Tate Modern, London, *Shoot Shoot Shoot: The First Decade of the London Film-Makers' Cooperative @ British Avant-Garde Film 1966-76*, 2002.
 Whitney Museum of American Art, New York, *Into the Light: The Projected Image in American Art 1964-1977*, 2001.
 Centre Georges Pompidou, Paris, *L'Art et la Vie 1952-1994*, 1995.
 Anthology Film Archives, New York, *Artists Films*, 1990.
 Commune di Milano, Palazzo Reale, Milan, *Camere Incantate: Espansione dell'Immagine*, 1980.
 Venice Biennale, *Art and Cinema*, 1978.
 Salone Brunelleschiano dell'Istituto degli Innocenti, Florence, *La Mano dell'Occhio: Giornate Internazionali del Cinema d'Artista*, 1978.
 Centre d'Art Contemporain et Ecart, Geneva, *Préface*, 1978 (with Sarah Charlesworth, Joseph Kosuth).
 San Francisco Art Institute, *Four and Seven*, 1977.
 Kunstverein, Cologne, *Film als Film: 1910 bis Heute*, 1977.
 Documenta 6, Kassel, 1977.
 Academy of Fine Arts, Ghent, *Plan @ Space*, 1977.
 Venice Biennale, 1976. (with Sarah Charlesworth, Joseph Kosuth).
 30th International Film Festival, Edinburgh, *International Forum of Avant-Garde Film*, 1976.
 Institute of Contemporary Arts, London, *Festival of Expanded Cinema*, 1976.
 Wright State University Art Gallery, Dayton, Ohio, *Luminous Realities* (with Tony Conrad, Nam June Paik, Paul Sharits, and Jud Yalkut), 1975.
 Paris Biennale, 1975.
 Malmö Konsthall, Sweden, *New Media I*, 1975.
 The Idea Warehouse, *Ideas*, New York, 1975.
 Arnolfini Gallery, Bristol, Festival of Independent British Cinema, 1975.
 The Clocktower, New York, *Works: Words*, 1974.
 Fylkingen Society for Contemporary Music and Arts, Stockholm, 1973.
 Camden Art Center, London, *Photography into Art*, 1972-3.
 Gallery House, London, *A Survey of the Avant-Garde in Britain*, 1972.

ABOVE: London Filmmakers Co-op Cinema, London, 1974. April-May season poster.
 BELOW LEFT: Koninklijke Academie, Ghent, 1977. Exhibition poster.
 BELOW RIGHT: MoMA Oxford, 1974. Exhibition poster.



PLAN & SPACE MEL
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 JOUBERT BARRY LE
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- L'Art du Mouvement: Collection Cinématographique du Musée National d'Art Moderne. 1919-1996*. Paris, ed. Centre Georges Pompidou, 1996.
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