

PAULA COOPER GALLERY

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CHRISTIAN MARCLAY

524 W 26th Street

September 12 – October 19, 2019

Opening reception: Thursday September 12, 6–8pm

NEW YORK — An exhibition of work by Christian Marclay is on view at 524 West 26th Street from September 12 through October 19, 2019. Throughout his career, Marclay has explored the physical and cultural intersection of sound and vision, creating works in which these two distinct sensorial experiences enrich and challenge each other. The exhibition at Paula Cooper Gallery marks the North American premiere of the artist's new major single-channel video work, *48 War Movies* (2019), first presented in the International Art Exhibition at the 58th Venice Biennale in May 2019.

Working across a diverse range of media including sculpture, video, collage, and performance, Christian Marclay deconstructs the ubiquity of sound and image to extrapolate their perceptual limits. His new video work, *48 War Movies*, is comprised of forty-eight war films spanning the Civil War to recent conflict in Iraq. Playing simultaneously and overlapping concentrically so that only the perimeter of each film is visible, the video collapses its many scenes into an overwhelming spectacle of war. The video has no beginning or end, and because the original movies vary in length, *48 War Movies* changes constantly—the continual permutations means that it could play forever without repeating. Playing in tandem, the films' soundtracks generate an indecipherable cacophony of wartime sounds. As fragments of infantry and weaponry, gallantry and catastrophe splinter at the edge of each frame, the aggregate video generates a kaleidoscopic spectacle of image and sound. Teetering between abstraction and representation, the work examines the increasing prevalence of sonic and visual mediation in contemporary culture.

In response to this overload of continuous cinematic conflict are Marclay's unique large-scale woodcut *Scream* prints. Referencing Edvard Munch's iconic work, *The Scream* (1895), which depicts a shrieking figure, Marclay's characters express an existential trauma that is seen but not heard. Created using both digital technology and traditional printmaking techniques, each of Marclay's works begins with a collage of cartoon images cut from Japanese Manga and American comic books. A scan of the collage is then enlarged and carved into plywood or woodchip composite (OSB) boards using a computerized cutting machine. Selected for their unique textural qualities, the found sheets of wood generate organic patterns that are carefully and deliberately set against each collage: knots appear as eyes and wooden grain echoes sound waves, compressing the foreground and background, and the collage and wooden texture into a singular image. Inked by hand and printed with an etching press, the process of printing multiple colored layers evolves in direct response to the result produced by the previous hues. The final work's monumental scale amplifies the sonorous impact of the scream, with the faces taking on a haunting, mask-like quality. These emotionally charged hybrid cartoon characters, often crying or sweating, emit a silent yet explosive energy with multiple narrative potential.

Christian Marclay (born 1955 in San Rafael, CA) studied at the Ecole Supérieure d'Art Visuel in Geneva from 1975-1977, at the Massachusetts College of Art in Boston from 1977-1980, and as an exchange student at Cooper Union in New York in 1978. Marclay's work has been shown in museums and galleries internationally, most recently in the major one-person exhibition,

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“Compositions,” at Museu d’Art Contemporani de Barcelona (2019). From August 25 to October 14, 2019, the Los Angeles County Museum of Art will stage the U.S. debut of Marclay’s project *Sound Stories*, a five-work installation that makes use of the sounds and video recordings of Snapchat. In October 2019, Marclay’s video work titled *Chewing Gum* will be presented on Times Square’s electronic billboards every night as a part of Midnight Moment, a monthly presentation by The Times Square Advertising Coalition (TSAC) and Times Square Arts. Other important shows have been organized at the Kunsthaus, Zurich (1997), the Museum of Contemporary Art, Chicago (2001), the San Francisco Museum of Modern Art (2002), Whitney Museum of American Art, New York (2010), the Garage Center for Contemporary Culture, Moscow (2011), Aargauer Kunsthaus, Aarau (2015), Sapporo Art Museum, Sapporo (2017). Marclay received the Golden Lion award for best artist at the 54th Venice Biennale for his 24-hour virtuosic video piece, *The Clock*, which was first shown at White Cube in London in 2010. Since then, *The Clock* has been exhibited at a number of institutions worldwide including Paula Cooper Gallery (2011), the Museum of Modern Art, New York (2012), San Francisco Museum of Modern Art (2013), Guggenheim Bilbao (2014), Centre Pompidou-Metz (2014), SALT Beyoğlu, Istanbul (2014), Museum Berardo, Lisbon (2015), Contemporary Arts Center, presented by Prospect New Orleans (2016), and Tate Modern, London (2018).

For more information and images, please contact the gallery:
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