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ROOM 1

ROOM 1: PHOTOGRAPHS, WORKS ON PAPER, INTRODUCTION TEXT

[Wall Text]

Step inside these projections of light to interact with and become part of the artwork. Anthony McCall's 'solid light' artworks blur the boundaries between cinema, sculpture and drawing. Beams of projected light slowly trace the outlines of shapes, creating sculpted, three-dimensional chambers cutting through a misty haze.

In this first room you can see detailed drawings from which McCall develops his 'solid light' installations. There are also photographs of his experiments with light and (h)14.8 (t a11.2 ((h)76

York and London avant-garde film world. The projection cut through the dust and cigarette smoke that filled those spaces, enabling it to be seen in three dimensions. McCall returned to the series in 2003 following the invention of digital projectors, and the haze machine which produces a thin non-toxic mist, allowing viewers to see the light beams in modern smoke-free spaces.

The artist's more recent works expand the 'solid light' format. **Do bling Back** 2003 'folds in upon itself'; the evolving beams of **Face o Face** 2013 are projected in two directions at once, while **S li Second Mi** 2021 uses the refraction of light to conjure uncanny forms for visitors to explore.

Anthony McCall (born in the UK in 1946) is a key figure in contemporary art practice. He describes his work as 'existing in the space where cinema, sculpture and drawing overlap'. McCall's 'solid light' works have influenced many subsequent

[Image credit]

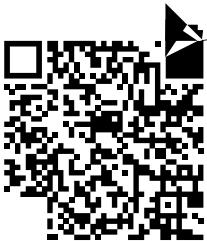
Anthony McCall working on a 16mm Bell and Howell
animation camera stand during the shooting of the 'solid
light' work **Cone of Variable Volume** 1974

Photograph, digital print on vinyl

Photograph by George Griffin

Courtesy of the artist, Sprinth Magers, and Sean Kelly,
New York/Los Angeles

Scan here to view the exhibition texts online



S li Second Mi2021

2018

Study for installation

Graphite and photocopy on paper,
facsimile printed 2024

Courtesy of the artist, Spr th Magers, and Sean Kelly,
New York/Los Angeles

X91046

No ebook 66

(1973.07.10 1973.08.21)

1973

Animation production study detailing
concept for **Line Describing a Cone** 1973

Ink, graphite, collage on paper

Courtesy of the artist

X89965

Do bling Back

2017

Footprints at approximately 100 second intervals

9 prints, UV-cured archival pigment on Dibond

Smoke Screen VII

2017

Photograph, gelatin silver print mounted on museum board and aluminium, printed 2024

Courtesy of the artist, Sprinth Magers, and Sean Kelly,
New York/Los Angeles

X89057

Landscapes for Fire

1972

Photograph by Carolee Schneemann Photograph, gelatin silver print mounted on museum board and aluminium, printed 2024

Courtesy of the artist, Sprinth Magers, and Sean Kelly,
New York/Los Angeles

X89055

ROOM 2

ROOM 2: LANDSCAPE FOR FIRE

Landscap e fo r Fire

1972

Film, 16mm, projection, digitised with audio

7 minutes

Courtesy of the artist, Spr uth Magers, and Sean Kelly,
New York/Los Angeles

X83056

ROOM 3

ROOM 3: SOLID LIGHT WORKS

Line Describing a Cone

1973

Film, 16mm, projection, digitised

30 minutes

Tate. Purchased 2005

T12031

Do bling Back

2003

Digital video projection

30-minute cycle

Courtesy of the artist, Spruth Magers, and Sean Kelly,
New York/Los Angeles

X89062

Face o Face IV

2013

Two digital video projections and double-sided projection screens 24-minute cycle

Courtesy of the artist, Spr th Magers, and Sean Kelly,
New York/Los Angeles

X89063

S li -Second Mi~~2021~~

2018

Mirror, digital video projection 16-minute cycle

Courtesy of the artist, Spr th Magers, and Sean Kelly,
New York/Los Angeles

X89064

