

GALLERY

KOYANAGI

PRESS RELEASE

Christian Marclay | Voices

2021.11.24 – 2022.2.26



Christian Marclay, *Tragic Mask*, 2020

Gallery Koyanagi is pleased to present a solo exhibition by Christian Marclay (b. 1955) from November 24, 2021 through February 26, 2022, featuring new collages and large-scale woodcut prints.

The voice is at the center of the exhibition, while Marclay continues his investigation into the relationship between sound and image through sampling elements from art and popular culture. The collages were all made last year while Marclay was in isolation, as he states:

“This new series of collages were created during the first lockdown of 2020, when the pandemic forced me to work alone in my London studio. These works reflect on the fear and anxiety that we were all experiencing then and now, not only due to the pandemic, but also to the erosion of democracy, the rise of authoritarian leaders, systemic racism, and the damage to our environment.”

In a group of collages titled *Toxic Talk*, 2020, skillfully cut-up comic fragments are arranged as opposing rows of angry heads, emitting snaking lines tangled up with one another. The lines give the voices a physical form. These voices remind us that fear often leads to anger.

Fear is the subject of *Collective Emotion (1)*, 2020, a striking collage of screaming faces collected from various manga and comic books, and arranged like a chorus onto a red background. The fearful ensemble points to a collective anxiety.

Also exhibited are three large woodcut prints created through a combination of digital and traditional techniques. The prints originated from small collages made with fragments of manga and comics, that were scanned, enlarged and carved into cheap OSB boards (made from wood chips) using a computerized carving machine. The woodcuts are printed using an etching press, incorporating the expressive and unique texture of the wood chips. A starting point for these work was Norwegian painter Edvard Munch's lithograph *The Scream*, 1895, one of the most enduring and recognizable artworks of modernity. Like Munch's iconic image, Marclay's characters express an existential trauma that is seen but not heard.

The artist also published a new “graphic score” for solo voice, titled *No!*, 2020, created from collaged comic book fragments. While earlier graphic scores such as *Manga Scroll*, 2010, incorporated onomatopoeias disconnected from their generative action, *No!* uses vocal utterances, facial expressions, and body movements to prompt the performer. Writes Marclay, “Like my earlier graphic scores dating back to the 1990s, the use of words that illustrate their sonic counterparts engages non-traditional visualizations of sound as a possibility for generating music.”

This new score has been premiered in Japan by EYE of BOREDAMS at the Museum of Contemporary Art Tokyo (MOT) to coincide Marclay’s survey exhibition there. The exhibition at MOT is the artist’s first large-scale museum exhibition in Japan on view from November 20, 2021 to February 23, 2022. Also, Marclay will be presenting two-days performances “Found in Odawara” with Otomo Yoshihide, Koichi Makigami, Akio Suzuki, Fuyuki Yamakawa and Ami Yamasaki on November 27 and 28 at the Enoura Observatory of the Odawara Art Foundation founded by Hiroshi Sugimoto in the outskirt of Tokyo.

Rooted in a sampling aesthetic fundamental to the artist’s practice — from his early musical performances using vinyl records to more recent works in video, photography and printmaking — Christian Marclay uses fragments from the ephemera of popular culture to arrive at new forms and meanings through re-contextualisation.

Marclay’s work has been exhibited in museums and galleries internationally, including solo exhibitions at Los Angeles County Museum of Art, California (2019); Museu d’Art Contemporani de Barcelona, Spain (2019); Sapporo Art Museum, Japan (2017); Aargauer Kunsthaus, Aarau, Switzerland (2015); Palais de Tokyo, Paris (2012); Whitney Museum of American Art, New York (2010); MoMA PS1, New York (2009); Cité de la Musique, Paris (2007); Moderna Museet, Stockholm (2006); and Tate Modern, London (2004). Marclay was awarded the Golden Lion at the 54th Venice Biennale (2011) for *The Clock*, 2010, which has been shown widely to great acclaim. Marclay has also collaborated with acclaimed artists including John Zorn, Elliott Sharp, Sonic Youth, Steve Beresford, Okkyung Lee and Otomo Yoshihide.

Press images

Christian Marclay

Tragic Mask

2020

collage on paper

41.8 x 29.5 cm

© Christian Marclay / Courtesy of Gallery Koyanagi



Christian Marclay

Toxic Talk (Seven Trolls)

2020

collage on paper

68.5 x 50.7 cm

© Christian Marclay / Courtesy of Gallery Koyanagi



Christian Marclay

Scream (Blinded)

2019

color woodcut print on paper

135.5 x 115 cm

© Christian Marclay / Courtesy of Gallery Koyanagi

Photo by Keizo Kioku

Information

Christian Marclay | Voices

Wednesday, November 24, 2021 – Saturday, February 26, 2022

Opening hours : 12:00 – 19:00

Close on Sundays, Mondays, and National Holidays

Winter holidays: December 26, 2021 – January 10, 2022

Gallery Koyanagi

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Also on view

"Christian Marclay Translating"

Museum of Contemporary Art Tokyo (Tokyo)

November 20, 2021 – February 23, 2022

<https://www.mot-art-museum.jp/en/exhibitions/christian-marclay/>

"Christian Marclay: Found in Odawara" ***SOLD OUT**

Enoura Observatory, Odawara Art Foundation (Kanagawa)

November 27 and 28, 2021

https://www.odawara-af.com/en/programs/christian_marclay/

CHRISTIAN MARCLAY

Born 1955 San Rafael, California

Lives and works in London and New York City

Selected Solo Exhibitions and Performances

2021

Found in Odawara, Enoura Observatory, Odawara Art Foundation, Kanagawa

Voices, Gallery Koyanagi, Tokyo

Christian Marclay Translating, Museum of Contemporary Art Tokyo

The Clock, LUMA Foundation, Arles; Plaza Foundation and Museum of Modern and Contemporary Art, Geneva

2020

To Be Continued, Museum of Modern and Contemporary Art, Geneva Look, Pavement Gallery, Manchester

2019

Compositions, Museu d'Art Contemporani de Barcelona, Spain

Sound Stories, Los Angeles County Museum of Art, California

Chewing Gum, Midnight Moment, Times Square, New York

2018

The Clock, Tate Modern, London; Tel Aviv Museum of Art, Israel

Huddersfield Contemporary Music Festival, UK

Sound Stories (in collaboration with Snap), La Malmaison, Cannes, France

2017

The Clock, Instituto Moreira Salles, São Paulo; Copenhagen Contemporary

Sapporo International Art Festival, Sapporo Art Museum, Japan

2016

The Clock, Museum of Fine Arts, Boston; Contemporary Arts Center, New Orleans

Graphic Scores, Kunstraum Innsbruck, Austria

Rencontres Internationales de la Photographie, Arles, France

Telephones and Sound Holes, Museum of Fine Arts, St. Petersburg, Florida

2015

Shake Rattle and Roll, Staatsgalerie, Stuttgart

Action, Aargauer Kunsthhaus, Aarau, Switzerland

Guitar Drag, Artpace, San Antonio, Texas

The Clock, Art Gallery of Alberta, Edmonton; Museum Berarado, Lisbon; Los Angeles County Museum of Art

2014

The Clock, Musée d'Art Contemporain de Montreal; Guggenheim Bilbao, Spain; SALT Beyoğlu, Istanbul; Centre Pompidou-Metz, France; Centre Georges Pompidou, Paris; Walker Art Center, Minneapolis

2013

The Clock, Wexner Center for the Arts, Columbus, Ohio; San Francisco Museum of Modern Art; Winnipeg Art Gallery, Manitoba

2012

Seven Windows, Palais de Tokyo, Paris

The Clock, National Gallery of Canada, Ottawa; Museum of Contemporary Art Australia, Sydney; Lincoln Center, New York; Kunsthaus Zurich; Power Plant, Toronto; Museum of Modern Art, New York; Nuit Blanche, Paris

2011

Scrolls, Gallery Koyanagi, Tokyo

Los Angeles County Museum of Art, Los Angeles; The Israel Museum, Jerusalem; Centre Pompidou, Paris; Museum of Fine Arts, Boston

2010

What You See is What You Hear, LEEUM Samsung Museum of Art, Seoul
Festival, Whitney Museum of American Art, New York

2008

Christian Marclay: Replay, DHC Art Foundation, Montreal

Christian Marclay: Honk if You Love Silence, Musée d'Art Moderne et Contemporain, Geneva, Switzerland

2007

Christian Marclay, The Sounds of Christmas, Musée d'Art Moderne et Contemporain, Geneva, Switzerland

Replay, Cité de la Musique, Paris, France

2006

The Bell and the Glass, Moderna Museet, Stockholm, Sweden

2004

Shake, Rattle and Roll: Christian Marclay, Franklin Art Works in collaboration with the Walker Art Center, Minneapolis, MN

The Sounds of Christmas, Tate Modern, London

2003

Christian Marclay, UCLA Hammer Museum, Los Angeles, CA; The Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, NY; The Seattle Art Museum, WA; Kunstmuseum Thun, Switzerland; Collection Lambert, Avignon, Avignon; Barbican Art Gallery, London

The Bell and the Glass, Philadelphia Museum of Art, Philadelphia, PA

Video Quartet, White Cube, London and Kunsthalle Fridericianum, Kassel

2002

Sampling, San Francisco Museum of Modern Art, San Francisco, CA

2001

Christian Marclay, Museum of Contemporary Art, Chicago, Illinois

Currents 84: Christian Marclay, Saint Louis Art Museum, St. Louis, Missouri
Guitar Drag, Gallery Koyanagi, Tokyo, Japan

2000

The Sounds of Christmas, The New Museum of Contemporary Art / Media Z Lounge
Cinema, Oakville Galleries, Oakville, Ontario, Canada
Video & Fotografi, Museet for Samtidskunst, Roskilde, Denmark

1999

The Sounds of Christmas, ArtPace, A Foundation for Contemporary Art, San Antonio

1997

Pictures at an Exhibition, Whitney Museum of American Art at Phillip Morris, New York, NY
Arranged and Conducted, Kunsthaus Zurich, Zurich

1995

Accompagnement Musical, Musée d'Art et d'Histoire, Geneva
Amplification, Venice Biennial, Chiesa San Staë, Venice

1994

Christian Marclay, Fawbush daadgalerie, Berlin and Fri-Art Centre d'art contemporain
Kunsthalle, Fribourg

1990

Directions: Christian Marclay, Hirshhorn Museum & Sculpture Garden, Washington

1989

Footsteps, Shedhalle, Zurich

1988

One Thousand Records, Gelbe Musik, Berlin

1987

850 Records, The Clocktower, P.S.1 Museum, New York, NY