

LIVE

ANTHONY McCALL

The Complete Cone Films



Anthony McCall is a pioneer of expanded cinema; his 'solid light' films reinvent cinema as a sculptural, physical and performative medium. Since the early 1970s, McCall has produced films, installations and performances that transform projected light and space into immersive, participatory experiences. Occupying a space between sculpture, cinema, drawing and performance, they invert the conventions of cinema, turning the viewer's attention to the projector, the light beam and the surrounding space, rather than to merely an image on a flat surface. The audience is not seated and stationary, but is encouraged to occupy, observe and interact directly with the ethereal, volumetric light forms produced.

Line Describing a Cone 1973, McCall's first solid light film, begins with a single point of light on a screen, which creates a thin line of light in the dark, haze-filled space. As the line is gradually drawn into a circle, it expands into a large, luminous cone, recalling the rigorous geometries embraced by minimalist sculptors, such as Richard Serra and Sol LeWitt. McCall deconstructs film to its principal components—light and time—removing sound, screen, and storyline.

This special event presents a rare opportunity to experience *Line Describing a Cone* alongside the three related cone films McCall produced the following year in 1974: *Partial Cone*, *Cone of Variable Volume* and *Conical Solid*.



**THE
TANKS**
AT TATE MODERN

SUNDAY 22 JULY 2012
13.00, 15.00 AND 17.00

As part of **The Tanks** at Tate Modern
Fifteen Weeks of Art in Action
18 July – 28 October 2012

Line Describing a Cone

16mm, 1973, 30 min

'*Line Describing a Cone* is what I term a solid light film. It deals with the projected light beam itself, rather than treating the light beam as a mere carrier of coded information, which is decoded when it strikes a flat surface.

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.

Line Describing a Cone deals with one of the irreducible, necessary conditions of film: projected light. It deals with this phenomenon directly, independently of any other consideration. It is the first film to exist in real, three-dimensional space.

This film exists only in the present: the moment of projection. It refers to nothing beyond this real time. It contains no illusion. It is a primary experience, not secondary: i.e., 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.' – Anthony McCall

Partial Cone

16mm, 1974, 15 min

Cone of Variable Volume

16mm, 1974, 10 min

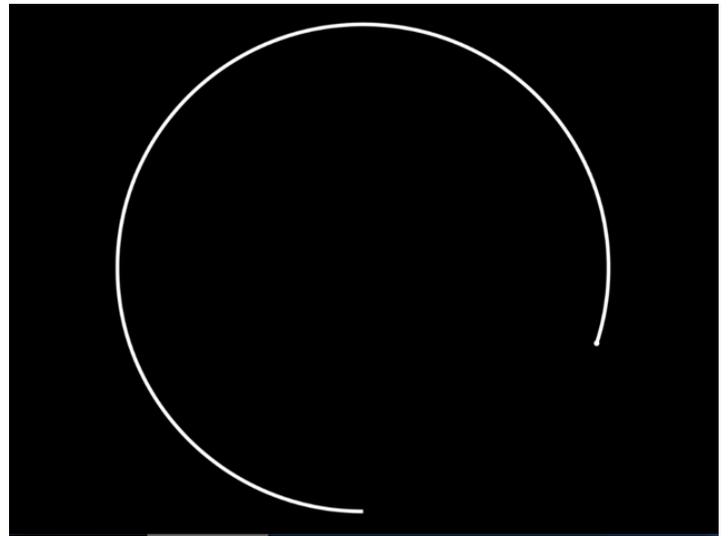
Conical Solid

16mm, 1974, 10 min

'The year after making *Line Describing a Cone*, I made three additional films. These were short, either ten- or fifteen-minute works. *Partial Cone* explored the modulation of the surface of a projected beam of light, creating a range of surface qualities from solid, through glimmering, flickering, and blinking, to flashing. These were created by subtracting a certain number of image frames per second in a series of timed steps. *Cone of Variable Volume* was a conical form, which expanded and contracted in volume, like a lung. The rhythmic movement is imperceptible at first, and progressively accelerates in speed. *Conical Solid* sets up a flat blade of light rotating from a fixed central axis.'

– Anthony McCall

Programme duration 60 min



Anthony McCall was born in 1946 in London. He lives and works in New York. His work is included in the collections of Tate, Centre Pompidou, Hirshhorn Museum, MoMA, SFMOMA and the Whitney Museum, amongst others. Most recently he has been commissioned by Arts Council England to create a new work for the London 2012 Cultural Olympiad. The work, *Column*, will be a spinning column of cloud that rises vertically from the surface of the water into the sky. In addition, McCall's 'solid light' installations are currently on view through August 2012 as part of the solo exhibition *Five Minutes of Pure Sculpture* at the Hamburger Bahnhof, Berlin.

Conical Solid, *Cone of Variable Volume* and *Partial Cone* are part of the promised gift of Anthony McCall's six *Solid Light Films* and related materials by Pamela and Richard Kramlich to the New Art Trust to benefit the San Francisco Museum of Modern Art, The Museum of Modern Art, New York, and Tate.

Curator

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Katie-Marie Ford

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Projection

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