

WHITE CUBE

Hong Kong

Christian Marclay

SCREAMS

16 November 2017 – 13 January 2018

White Cube Hong Kong

Press preview: Wednesday 15 November at 3pm

White Cube is pleased to present new work by Christian Marclay. This exhibition, his first in Hong Kong, includes a series of unique, large-scale woodcut prints that explore the physical and cultural intersection of sound and vision, reflecting the artist's ongoing interest in the sonic perception of still images.

This new series of expressive prints are created through a combination of collage, digital technology and traditional printmaking techniques. Fragments of screaming faces are cut out of Manga books and other comics and collaged into new, composite faces that take 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.

A starting point for this body of work was Norwegian painter Edvard Munch's lithograph print *The Scream* (1895), one of the most enduring and recognisable artworks of modernity. Like Munch's iconic image, which depicts a shrieking figure, Marclay's characters express an existential trauma that is seen but not heard.

Combining digital and traditional techniques, the prints originate from small-scale collages that have been scanned, enlarged and carved into plywood or OSB boards (Oriented Strand Board, made from wood chips) using a CNC machine (a computer controlled carving machine). The woodcuts are then printed using an etching press, incorporating the woodgrain pattern into the composition by carefully considering the unique texture and grain of each board before allocating them to a specific image. Knots appear like eyes, or growth rings like rippling sound waves which then morph into a chin, nose or ear, interfering with the carved design. In this way, Marclay creates an intriguing visual interplay of push-and-pull tension where image and texture, foreground and background, become compressed into one visual field.

'A lot of my work is about how an image is expressive of sound, how sound is expressed visually' Marclay has said. As with his well-known onomatopoeic works, these new prints reflect this concern. Making a correlation between visual scale and its sonic dimension, they suggest a notion of amplification, creating what curator Tom Morton has identified as 'mental collage' through the projection of a 'silenced' cacophony of aural and visual effect. And, like the *Body Mix* series (1991–92) which collages vinyl covers into 'exquisite corpse' or the early work *Chorus* (1988), where isolated mouths taken from found photographs are hung together like a singing ensemble, they create deliberate visual ruptures. 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 – they use fragments from the ephemera of popular culture to arrive at new forms and meanings through re-contextualisation.

Christian Marclay was born in California in 1955. He lives and works in London and New York.

Marclay has exhibited widely, including solo exhibitions at Sapporo Art Museum, Japan (2017); Aargauer Kunsthau, Aarau, Switzerland (2015); Whitney Museum of American Art, New York (2010); Musée d'Art Moderne et Contemporain, Geneva (2008); Cité de la Musique, Paris (2007); Moderna Museet, Stockholm (2006); Barbican Art Gallery, London (2005); Walker Art Centre, Minneapolis; Seattle Art Museum; Tate Modern, London (all 2004); Fridericianum, Kassel; Hammer Museum, Los Angeles (both 2003); The Museum of Contemporary Art, Miami; and San Francisco Museum of Modern Art (both 2002). In 2011 he was awarded the Golden Lion at the 54th Venice Biennale for his video work *The Clock* (2010).

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Notes to Editors:

- Admission to White Cube is free.
- White Cube Hong Kong is open Tuesday–Saturday 11am–7pm. Address: G/f, 50 Connaught Road Central, Hong Kong +852 2592 2000. Website: whitecube.com
- White Cube's exhibition programme extends across its three gallery spaces: Bermondsey in South London, Mason's Yard in St. James's, London and Hong Kong Central district. Since its inception in 1993, the gallery has exhibited the work of many of the world's most highly acclaimed contemporary artists.
- Join the conversation with White Cube: [#christianmarclay](https://twitter.com/whitecube)
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