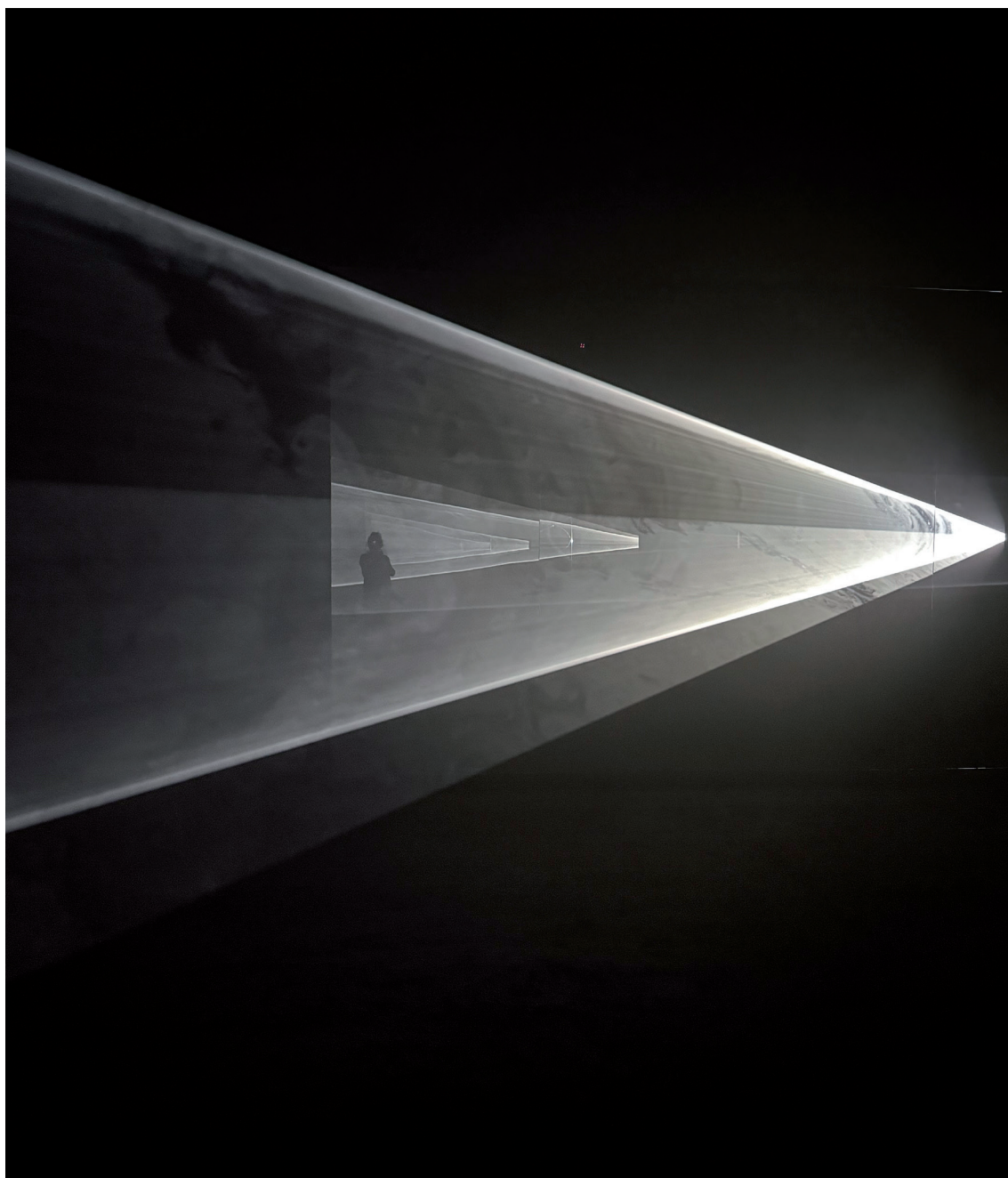


# GUGGENHEIM BILBAO

Press release



The Guggenheim Museum Bilbao presents on June 19, 2024

**Anthony McCall: *Split Second***

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## *Anthony McCall: Split Second*

- Dates: June 19–November 10, 2024
- Curator: Manuel Cirauqui
- Film & Video Gallery (103)

From June 19 to November 10, 2024, the Guggenheim Museum Bilbao is presenting *Anthony McCall: Split Second*, an exhibition which marks the tenth anniversary of the Film & Video program and the space specifically set aside for it in the Museum. Since 2014, the Film & Video programming has offered a comprehensive yet highly unique look at video art and contemporary artistic practices associated with the moving image, and throughout this period it has shown iconic works by artists like Christian Marclay, Ragnar Kjartansson, Pierre Huyghe, Diana Thater, William Kentridge, Javier Téllez, Sharon Lockhart, Monira Al Qadiri, Alex Reynolds, and Marine Hugonnier, among many others.

This time, a selection of works by Anthony McCall (St. Paul's Cray, United Kingdom, 1946) is being presented in a show entitled *Split Second*. McCall is a British artist living in New York who is a pioneer in new artistic media, expanded cinema, and video installations. Using projected light, McCall creates sculptural phenomena which plunge visitors into an immersive experience. The rays of light create geometric structures, while dots grow to form lines, either straight or curved segments that sometimes crisscross in the space. These configurations can be interpreted as air drawings, minimalist sculptures, or a type of radically abstract cinema. These three fields— cinematography, sculpture, drawing—have converged in McCall's works since the 1970s and are called "solid light," a concept that refers to the effect caused by the controlled projection of planes of light in the exhibition space. The solid light shapes are subjected to constant changes in orientation, position, and scale, giving the impression that they are tangible and encouraging the public to walk through them in a paradoxical interaction, since they cause no tactile sensations but instead only an inexhaustible sense of surprise.

The exhibition presents the premiere of a new solid light work by McCall called *Split Second Mirror IV* (2024), a double horizontal light projection that includes two large mirrors, projectors, and translucent screens. These elements divide or split the two conical volumes generated by the light placed symmetrically in the gallery, as if they sought to reflect or multiply their respective motions. In this new creation, the light is projected at differing heights, causing elliptical and horizontal effects. Plus, the artist uses digital animation to make the forms rotate in space, where they merge to create a linear drawing consisting of a field of intersecting, spiraling planes.

The installation affords a paradoxical experience: the multidimensional images seem solid, even though they are made of light, yet they also feel immobile, even though they repeatedly change over time. By inviting visitors to interact with the moving light sculptures, McCall questions the use of narrative, setup, and the manipulation of light, time, and space in conventional cinema. The artist describes his creative evolution in this way: "This work is part of a long series I've been working on for over fifty years. I began focusing on cinema, but over the years I've also become interested in the sculptural dimension and the

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fact that drawing always plays a role, and even performance, in the sense that visitors interact with each other and with the work.”

The room leading into the exhibition presents an early seminal work by McCall entitled *Miniature in Black and White* (1972), which uses a Kodak carousel slide projector, which was very popular at the time, to show a rotation of eighty-one slides that reproduce negative color images that appear after looking at a fixed image for a period of time and then looking at a white object. The same space also houses *Smoke Screen* (2017), a series of large-scale photographs that freeze the motion of solid light so that our eyes can stop to scrutinize the textures of the artificial fog which is momentarily revealed through a ray of light.

## Anthony McCall. Biography

Anthony McCall (St. Paul's Cray, United Kingdom, 1946) has been living and working in New York since 1973. A pioneer in combining disciplines like film, sculpture, and drawing, McCall is known for his “solid light” installations which have explored the nature of light and the properties of film for five decades.

His works have appeared in many international exhibitions, including individual shows at institutions like the Whitney Museum of American Art, New York; MMK, Vienna; Kunsthaus Zurich; Hamburger Bahnhof, Berlin; and Hirshhorn Museum, Washington DC. McCall has also participated in important group exhibitions at the Centre Pompidou, Paris; Tate Britain, London; Moderna Museet, Stockholm; Hangar Bicocca, Milan; Museo Serralves, Oporto; and Eye Film Museum, Amsterdam.

### Educational activities:

#### Opening talk (June 19)

The artist Anthony McCall will talk with Manuel Cirauqui, the curator of this show and the Guggenheim Museum Bilbao, about his exhibition *Split Second* and specifically about his new work, *Split Second Mirror IV*. After that, a colloquium with the audience will be held.

#### Film & Video (gallery 103)

The Film & Video gallery is a space devoted to video art, video installation, and the moving image which presents works by Spanish and international artists. This year it is celebrating its tenth anniversary with two internationally renowned figures. In February, the Metahaven collective, made up of Vinca Kruk and Daniel van der Velden, presented a unique film installation called *Chaos Theory*. In June, Anthony McCall is taking over where Metahaven left off with one of his iconic solid light works.

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Ever since it opened in 2014, the Film & Video gallery has shown creations by notable artists such as Christian Marclay, Ragnar Kjartansson, Fiona Tan, Ken Jacobs, Amie Siegel, Pierre Huyghe, Michael Snow, Javier Téllez, Diana Thater, Allora & Calzadilla, William Kentridge, Alex Reynolds, Sharon Lockhart, Monira Al Qadiri, The Otolith Group, and Marine Hugonnier, among others.

## Cover image

Anthony McCall: *Split Second*

*Split Second (Mirror) IV*, 2024

View of the installation, Guggenheim Museum Bilbao

Courtesy of the artist and Sean Kelly, New York, Los Angeles & Sprüth Magers

© Anthony McCall

## For more information:

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All information about the Guggenheim Museum Bilbao is available at [www.guggenheim-bilbao.eus](http://www.guggenheim-bilbao.eus) (press room).

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Press Images for  
*Anthony McCall: Split Second*  
Guggenheim Museum Bilbao

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For further information, please contact the Guggenheim Museum Bilbao Press Department: tel. +34 944 359 008 and email: [media@guggenheim-bilbao.eus](mailto:media@guggenheim-bilbao.eus)

Anthony McCall: *Split Second*

*Split Second (Mirror) IV, 2024*

View of the installation, Guggenheim Museum Bilbao

Courtesy of the artist and Sean Kelly, New York, Los Angeles & Sprüth Magers

© Anthony McCall



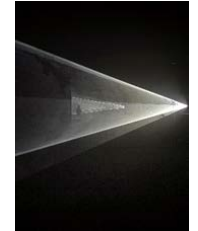
Anthony McCall: *Split Second*

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Courtesy of the artist and Sean Kelly, New York, Los Angeles & Sprüth Magers

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Anthony McCall: *Split Second*

*Miniature in black and White, 1972*

View of the installation, Guggenheim Museum Bilbao

Courtesy of the artist and Sean Kelly, New York, Los Angeles & Sprüth Magers

© Anthony McCall



Anthony McCall: *Split Second*

*Smoke Screen I – VI, 2017*

Seven silver gelatin prints mounted on Dibond

Courtesy of the artist and Sean Kelly, New York, Los Angeles & Sprüth Magers

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