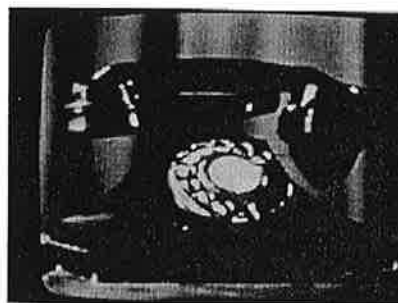


MEDIA RELEASE

September 2 – October 28, 2000

TELEPHONES CHRISTIAN MARCLAY



New York artist Christian Marclay utilized Hollywood film archives to create this surprisingly cohesive and independent, 7 ½ minute video narrative. An archetype of the human encounter with the telephone is woven from a diverse field of familiar images. A phone rings and is approached with anxious expectation, fear, boredom, desire or anger. The players are strangers, or known to us as Cary Grant, Tippi Hedren, Ray Milland and others. This visual experience is augmented by Marclay's sound editing which creates a brilliant collage of the telephone's mechanics, the human voice and the deafening silences of the soul.

This mechanism is immediately recognizable as our major vehicle for instant communication. Indeed, with the mobile phone it is maddeningly everywhere. Like the internet it has become a pervasive surrogate for direct human contact, and the purveyor of messages of power, violence, love and everything else we can think up to do to each other.

Made in 1995, *Telephones* was included in the Venice Biennale of 1999. Although video is not a frequently-chosen medium for Marclay, this work is consistent with his other projects using a collage format, as musician, sculptor, performance artist and occasional DJ. He was one of the first performers to use the turntable as a musical instrument, with his earliest events starting in 1979. Modifying LP records by scratching, taping, or cutting and reassembling, he has been known to work with up to 12 turntables at once in his live performances. These too are customized and contribute to a wide range of original acoustic effects.

Born in San Rafael, California in 1955, Christian Marclay grew up in Switzerland. Solo exhibitions have been presented by the Oakville Galleries (this autumn); Paula Cooper Gallery in New York; ArtPace in San Antonio; Whitney Museum of American Art, New York (1997); Kunsthaus in Zurich (1997); and the Hirshhorn Museum & Sculpture Garden in Washington, D.C. (1990), to name only a few. The very long list of group shows on his CV includes *Le temps, vite!* at Centre Georges Pompidou, Paris; *Human Gender and Being* at the Kwangju Biennale; *Sonic Boom* at the Hayward Gallery in London (all 2000); and *Notorious: Alfred Hitchcock and Contemporary Art*, Museum of Modern Art in Oxford, England (touring). Marclay lives in New York City.

This project is organized with assistance from the Paula Cooper Gallery in New York and supported by the Canada Council for the Arts.

Gallery Hours: Wednesday to Sunday, 12 – 5 pm; Thursday, 12 – 9 pm.

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Photo above: Christian Marclay, *Telephones*, 1995, video still.

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