

# KW

## Pause: Anthony McCall 27–30 April 17

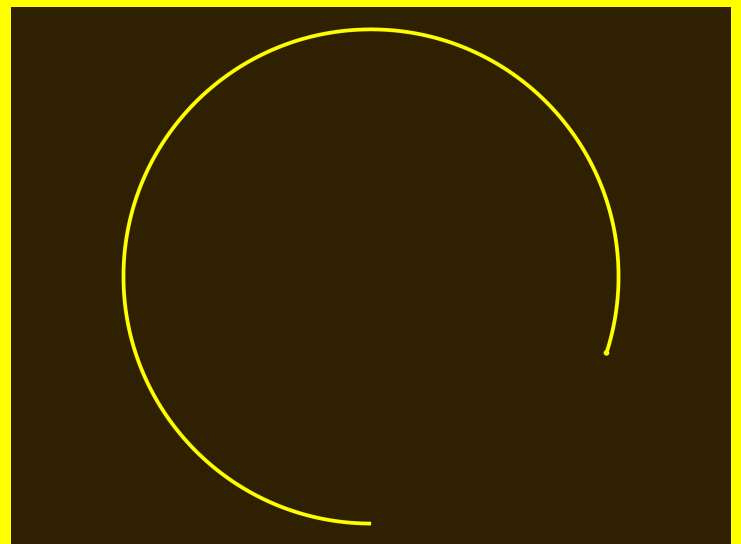
Opening: 26 April 17, 7 pm

KW Institute for Contemporary Art is thrilled to announce its new series titled *Pause*, envisioned as a platform to punctuate the program by presenting singular artworks for a short period of time in order to bridge relationships between the past, present and future.

In response to Ian Wilson's circle and disk works from the late 60's, KW presents *Line Describing a Cone* (1973), an iconic light work from British artist and filmmaker Anthony McCall (born 1946, GB). For KW, McCall presents the original cinematic version using a 16 mm projector. Over the course of thirty minutes a thin line of light traces the circumference of a circle shaping a hollow cone through the vast hall on the ground floor. By using two smoking machines and filling up the entire space with mist the artist emphasizes a three dimensional form evoking a sculptural presence. In this installation the audience does not remain passive, instead the spectators are shaping their perception of the work by walking through the space. This very reduced and simple work reejects elegantly not only the alliances between minimalist sculpture, site-specific installation and expanded cinema, but also the very basic conditions of art production and its perception.

The installation starts from 12 pm every full hour during the regular opening hours of KW. During the opening on April 26, the film starts at 7, 8, and 9 pm.

With generous support by the Julia Stoschek Collection and Sprüth Magers



Anthony McCall, *Line Describing a Cone*, 1973  
Frame from the twenty-fourth minute  
© Anthony McCall, Courtesy Sprüth Magers, Berlin  
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## DISCUSSIONS

AN EXHIBITION OF TYPES OF DISCUSSION ON VARIOUS TOPICS WILL BE HELD AT NEW YORK UNIVERSITY AT WASHINGTON SQUARE FROM MAY 9 - 20. THE EXHIBITION IS ORGANIZED BY ANNINA NOSEI WEBER AND SPONSORED BY THE DEPARTMENT OF ART AND ART EDUCATION AT N. Y. U. MAY '77

# PROGRAM

Mon. **JOSEPH BEUYS : PUBLIC DIALOGUE** , videotape  
1977 6:00 - 10:30 pm. Loeb Student Center, outside of south lobby.  
WILLOUGHBY SHARP, producer, will be present to discuss the tape.

Tues. **LUCIO POZZI : a continuous discussion**  
May 10 6:30 - 10:00 pm, Lassman Hall, 50 W 4th St.

Tues - Fri. **SARAH CHARLESWORTH, JOSEPH KOSUTH &  
ANTHONY McCALL : videotape**  
May 10, \*\*\*  
11.12.13 **VICTOR BURGIN : videotape** produced by Paul Tschinkel and Inner-Tube Cable T.V.  
6:00 - 10:30 pm. Loeb Student Center, outside of south lobby.

Fri. **DAVID ANTIN** at Lassman Hall, 7:30 pm. 50 W 4th St.

Sat. **CAROLEE SCHNEEMANN : ABC - WE PRINT  
ANYTHING - IN THE CARDS** , a performance - text  
May 14 Loeb Student Center, Room 310 at 7:00 pm.

Tues. **GIUSEPPE CHIARI** \*  
May 17 at Lassman Hall, 7:30 pm. 50 W 4th St.

Wed & Thurs. **IAN WILSON** at Loeb Student Center  
May 18, Room 408 on Wed. Room 513 on Thurs. 2:00 - 6:00 pm

Fri. **ROBERT ASHLEY** at Lassman Hall, 8:00 pm. 50 W 4th St.

Joseph Beuys' PUBLIC DIALOGUE is a 2 hour, unedited video document of Beuys' first American work - a social sculpture - executed at The New School, N.Y.C. in 1974. This tape was produced by Willoughby Sharp and shot by Andy Mann in collaboration with Ronald Feldman Fine Arts, N.Y.

in collaboration with **Renzo Spagnoli Gallery**, Florence  
 \*\*\* interviewed by **Tom Wolf** \*\*\*

**DISCUSSIONS IS AN EXHIBITION BASED ON THE IDEA OF DISCUSSION AS AN ARTFORM.** The discussion, not as performance, not as a panel discussion, but as the artist's public dialogue, is a specific form of art expression.

From the early John Cage pieces to Beuys' current ideological forum, the interaction of public and artists as a carrier has been used in cases where artistic activity finds its main justifications in social ideologies (Kosuth, Burgin, Haacke) or in theoretical speculation (Early Art and Language) as well as in Han Wilson's epistemic discussions in which the research for a common, meaningful topic legitimizes the coming-together of artist and public. This direct interaction is the best shortcut to the purpose of art.

The discussion as a type of art expression is different from panel discussions in which many artists are called to discuss issues of art and culture. However, the frequency of these panels certainly indicates that the meeting of artist and public in a dialogue is a format of pressing interest. Without intending to draw a strict line between what IS art and what is ABOUT art, the discussion-as-art should be signalled as one of the forms of the dematerialization of art; the only form which substantiates the participatory mode and phase of art.

Poster of the exhibition 'Discussions' held at New York University, Washington Square, May 9 to May 20, 1977.

## Notes on “Line Describing a Cone” by Anthony McCall

“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 towards what would normally be the screen, and looking along the beam towards 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.\*

\*From the artist's statement to the judges of the Fifth International Experimental Film Competition (EXPRMNTL 5), 1974, Knokke, BE, the judges of the 1974 competition were P. Adams Sitney, Stephen Dwoskin, Ed Emshwiller, Dušan Makavejev, and Harald Szeemann. The statement was reprinted in "The Avant-Garde Film: A Reader of Theory and Criticism", edited by P. Adams Sitney (New York: New York University Press, 1978).