

Lyles & King

Rose Kallal

Four Pillars

June 9 – July 2

Opening Reception: Thursday, June 9, 6-8pm

Rose Kallal's colluding components, her cast of objects – projectors, film loops, reel-to-reel players, audio loops, canvas, table and lamp – speak of endless collapse and rebirth through technology on the brink of obsolescence. The great material and “mattered” hopes, its pillars, of last century (celluloid and audio-tape) and techniques (cutting and splicing) come together as a Plato's Cave show of sound, light and image.

In the first of two galleries paintings on canvas generated by video synthesis and feedback reconsider the passing and fading signals of past decades: video-spells cast on canvas. In the second gallery four 16mm projectors loop through geometric and primary forms composed in vivid red; green-tinged and solar-flared white light. As the images sync in and out phase one is reminded of early science fiction movie special effects that represent time-travel or early experiments in liquid crystal visuals for happenings a hypnotic wash of images that break upon the wall accompanied by Kallal's own music: an out-of phase pulsing and trance-like wash of sound. (Kallal is an accomplished musician and has performed at Sonic Acts, Amsterdam; CTM Festival, Berlin; Performa and MoMA PS1.)

Caught between the two galleries Kallal's key sculpture *The Drop* (2016): a glowing vase-cum-receptacle with a bulb like center (a pineal gland of sorts and center of the exhibition) sits on a glowing plinth readied to receive as an eagle's claw falls from the ceiling clutching a clear glass orb. Philosopher René Descartes referred to the pineal gland as the Seat of the Soul, he believed it to be the psychedelic point of connection between the intellect and the body.

Kallal is strictly analog, by that I mean she believes in the moment, in touch and in the wash of sound and image. She looks to non-linear and non-progressive forms both in terms of her suggested narrative – film loops and audio reels – and her chosen means of production, the 16mm film projector and the reel-to-reel. Art too can loop, folding back on itself to reconsider its history (two current examples: Eighties geometric abstraction and the roots of Seventies contemporary dance) in order to find new exit-strategies and the route to new thought. Kallal's work phases in-and-out of sync a shifting ritualized present: caught in a loop and ever communing with the present.

Text by Mark Beasley, 2016

****Live Performance: Friday, June 24, 7:30pm with Rose Kallal (modular synth), Robert AA Lowe (modular synth), Mark Beasley (spoken word)**

Rose Kallal is a NYC based artist working with installation, sound and performance. She has presented her work internationally at many venues, galleries and festivals including Bologna Museum of Modern Art (Bologna, Italy), Centre for Contemporary Art (Glasgow, UK), MoMA PS1 (New York, NY), Serralves Foundation (Porto, Portugal), Participant Inc (New York, NY), Ramiken Crucible (New York, NY), Wysing Arts Centre (Cambridge UK), Lisa Cooley Gallery (New York, NY), Performa 09 & 15 (New York), Microscope Gallery (New York, NY), Pioneer Works (New York, NY), Gavin Brown's Enterprises at Passerby (New York, NY), Spike Island Art Centre (Bristol, UK), Fargfabriken (Stockholm, Sweden), Sonic Acts Festival (Amsterdam, Netherlands), Scratch series performance for Lightcone (Paris, France), CTM Festival (Berlin, Germany), Unconscious Archives #17, (London, UK).

Sound work released on UK electronics label We Can Elude Control:

Perseus 12" full length LP, forthcoming release, October 2016

Implicate Explicate 12" with Mark O Pilkington, remixes by Paul Purgas, TVO, Ekoplekz, 2013

Vermillion Vortex 12", soundtrack for John Russell film with spoken word by Mark Beasley and remix by Robert AA Lowe (Lichens) 2011

Narcissus Trance split 7", Rose Kallal Mobius Coil, Mick Harris (Napalm Death) & Karl O'Connor (Regis) Untitled, 2010

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Rose Kallal
Mirfak, 2016
Ink and acrylic on canvas
24 x 30 inches



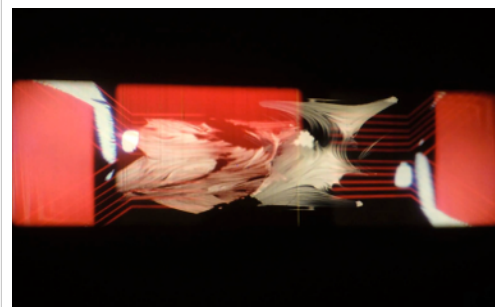
Rose Kallal
Thuban, 2016
Ink and acrylic on canvas
24 x 30 inches



Rose Kallal
Procyon, 2016
Ink and acrylic on canvas
24 x 30 inches



Rose Kallal
The Drop, 2016
Lighted pedestal, porcelain KPM Royal vase, wood, cast iron, glass
92 x 40 x 16 inches



Rose Kallal
Four Pillars, 2016
16mm film installation with film and sound loops