

LUNGLEY

William Mackrell

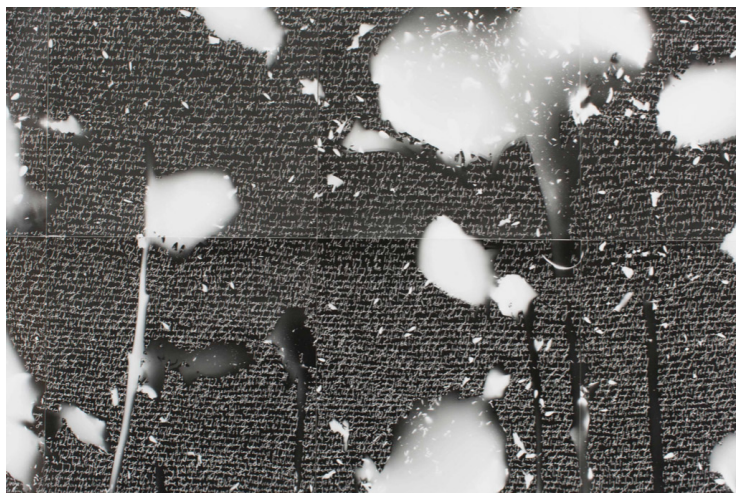
Rage rage against the dying of the light

16/09/20 - 10/10/20

LUNGLEY Gallery is pleased to present ***Rage rage against the dying light*** a solo show by William Mackrell.

Mackrell engages with performance and a direct physical approach to the surfaces of his two-dimensional works to suggest the inadequacy of language to the task of conveying intense sensation and intimate thought.

For his first exhibition Mackrell presents a new large-scale work started during his residency at LaunchPad in France 2019 and completed in his studio in London in 2020.



William Mackrell
Rage, rage against the dying light (2020) (detail)
Rayograph and text
Framed in UV glass
96.46 x 49.61 inches (245 x 126 cm)

"I had been thinking a lot about the celestial presence of the sunflower, their circadian rhythm, twisting and rotating towards the direction of the sun. The farmers were mowing down the fields, leaving a battlefield of stumps behind them. It was this clash between their beauty and the sinister presence of impending death that struck me. I had this sense of them in my studio at night wondering around looking for their group in the field, searching for the sun. I started to play out this story of the sunflowers as a group of insomniacs".

Setting up a makeshift dark room and relying solely on the sunlight and thick darkness at night Mackrell scatters and drops the decapitated sunflowers and their parts over panels of photographic paper and by process of solarisation the work exists metaphorically between nature and art.

Inscribed into the photographic surface is a hand written text '*rage, rage against the dying of the light*' a line from Dylan Thomas's poem '*Do not go gentle into that good night*' which repeats like a mantra in the background. On closer inspection some words have shifted from the original source, giving new meaning to reflect wider concerns relating to social issues and injustices "rage rage against those who oppress, rage rage against the rage slipping back to the regular rage".

Photographs of hairy body parts are magnified in ***Breathless*** and ***Frizzy in line***, through a painstaking process of etching Mackrell meticulously scratches out each individual hair from the surface of the paper to convey a certain futility and frustration in the effort toward intimacy, reminiscent of the self-consciousness felt standing in close proximity to one another on a crowded bus or train.

Brought into conversation with these unraveling thoughts on human behaviour is the ***Cover Up*** series. In ***Cover Up (Spanx)*** a figure appears to offer their body as a sacrifice, their

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arms outstretched reaching for something out of sight. The series presents fashion-world magazines, where nude body parts have been censored by hand with black marker pens at Dubai's Port Authority. This hand censoring occurs weekly to thousands of magazines before they are released to the public. On being introduced to these images by a close friend whilst on a trip to the UAE region in 2012, Mackrell began a fascination with collecting them and using an etching needle to meticulously scratch away the surface of the image.

Drawn to the timeless possibilities of this mid century old practice of magazine censorship to interrupt the original authenticity of the image Mackrell holds up a lens with which to view today's photographic relationship to the self and our obsession to project and stream glowing pretenses to our audiences.

William Mackrell (b. 1983, London, UK) lives and works in London. He received an MFA from Goldsmiths College in 2016 and BA in Painting, Chelsea College of Art and Design, 2005. Recent solo exhibitions include *Proyectos*, ARTBO Bogota (2019), Galerie Krinzinger, Vienna (2019), ARCO Madrid, *The Ryder Projects* (2018), Krinzinger Project Space (2017). Recent group exhibitions include Israel Museum, Jerusalem (2020), Justin Art House Museum, Australia (2019) and Albright-Knox Museum, Buffalo (2017). Recent awards include the Manchester Contemporary Art Fund (2017) with acquisition of his work into the Manchester Art Gallery Collection and the Purchase Prize for his MFA Degree show 2016 at Goldsmiths College, London. Forthcoming exhibitions include a solo project at the Musee Delacroix, Paris supported by Fluxus Art Projects in Summer 2021.

With very special thanks to David Hoyland and the team at Seventeen for hosting us.

Upcoming exhibitions:

Stuart Brisley: *Recent Paintings 14/10 – 21/11/20*

Brian Dawn Chalkley *25/11 – 19/12/20*

For further information please contact the gallery at mark@lungleygallery.com