

ANTHONY REYNOLDS GALLERY

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PRESS RELEASE

LEWIS KLAHR

CIRCUMSTANTIAL PLEASURES

TUESDAY 1 OCTOBER 2019

MIDNIGHT

REGENT STREET CINEMA 307 REGENT STREET W1

Regent Street Cinema has been screening radical moving pictures since the 19th century. First to screen the early movies of the Lumiere brothers it is now, fully restored and equipped with state-of-the-art systems, first to screen a new work by one of the most important artist filmmakers working today.

Lewis Klahr is an extraordinary and unique film maker. All his films are made with a still camera and draw upon a vast resource of cuttings, published images, colours, textures and ephemera in general which he re-animates as film through the most skillful manipulation. Music and sound in general are crucial to the creation of the films; in fact, they usually come before the visuals and are a determining factor in what gets made. In the case of *Circumstantial Pleasures*, the inspiration is **Scott Walker** and, specifically *SDSS1416+13B (ZIRCON, A FLAGPOLE SITTER)*, from the album *BISH BOSCH* (2012).

Scott Walker's development was one of the most potent and extraordinary trajectories in all music of the past half century: from golden-haired lust-object with a beautiful baritone, through passionate interpreter of Jacques Brel, to a truly radical musician of broken or driving rhythm, deep-dark silences and abstract sounds belted in despair, ending up with *Bish Bosch*, with its venal, visceral and voracious marriage of minimalism and surrealist fantasy. This is some of the most important aural work of our time. Nodding its head violently between Cage and Bataille.

Enter **Lewis Klahr**; a genius at picking up on the seething content lurking in every kind of musical expression and working with his thousands of still images as if they were individual notes or keys, rendering visual re-animations that open waves of association in poetic space. The films that **Klahr** makes are like no other. For a start they are made from stills; then the film nearly always comes from the music (which is by no means always musical); then some of them are short, some of them are long, some stand alone, for some there are several versions, some are in series, some are both; technically in some ways they could not be simpler but the sophistication of the manipulated relationships betrays a unique sensibility developed over decades. Creating a kind of filmic music-theatre or opera, **Klahr** adds a new dimension to our relationship with sound and vision.

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