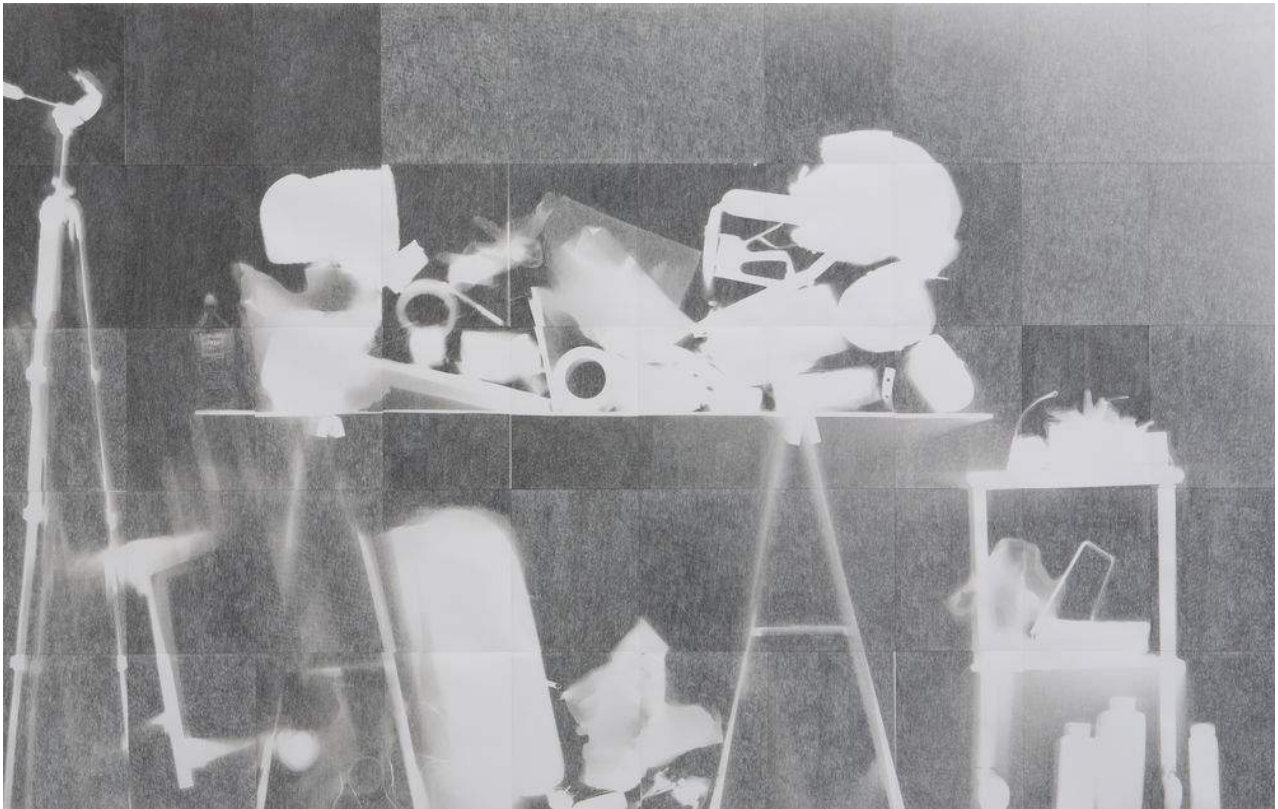


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WILLIAM MACKRELL

DOOR FOR A DAY
FEBRUARY 1 – MARCH 4, 2017



William Mackrell
Exposed (all my possessions), 2013
silver gelatin print,
152 x 239 cm

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William Mackrell
Back of Lucia's head, 2015
c-print, etching on aluminium,
90 x 120 cm

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William Mackrell
Top of my head (Supersize), 2015
c-print, etching on aluminium,
114 x 176 cm

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William Mackrell
Gulp (Supersize), 2016
c-print, etching on aluminium,
209 x 169 cm

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William Mackrell
Plume, 2016
c-print, etching on aluminium,
37 x 30 cm

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William Mackrell
Back of Bernd's head, 2016
c-print, etching on aluminium,
75 x 70 cm

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William Mackrell
Moving on, 2013
Cyanotype
25 x 20 cm

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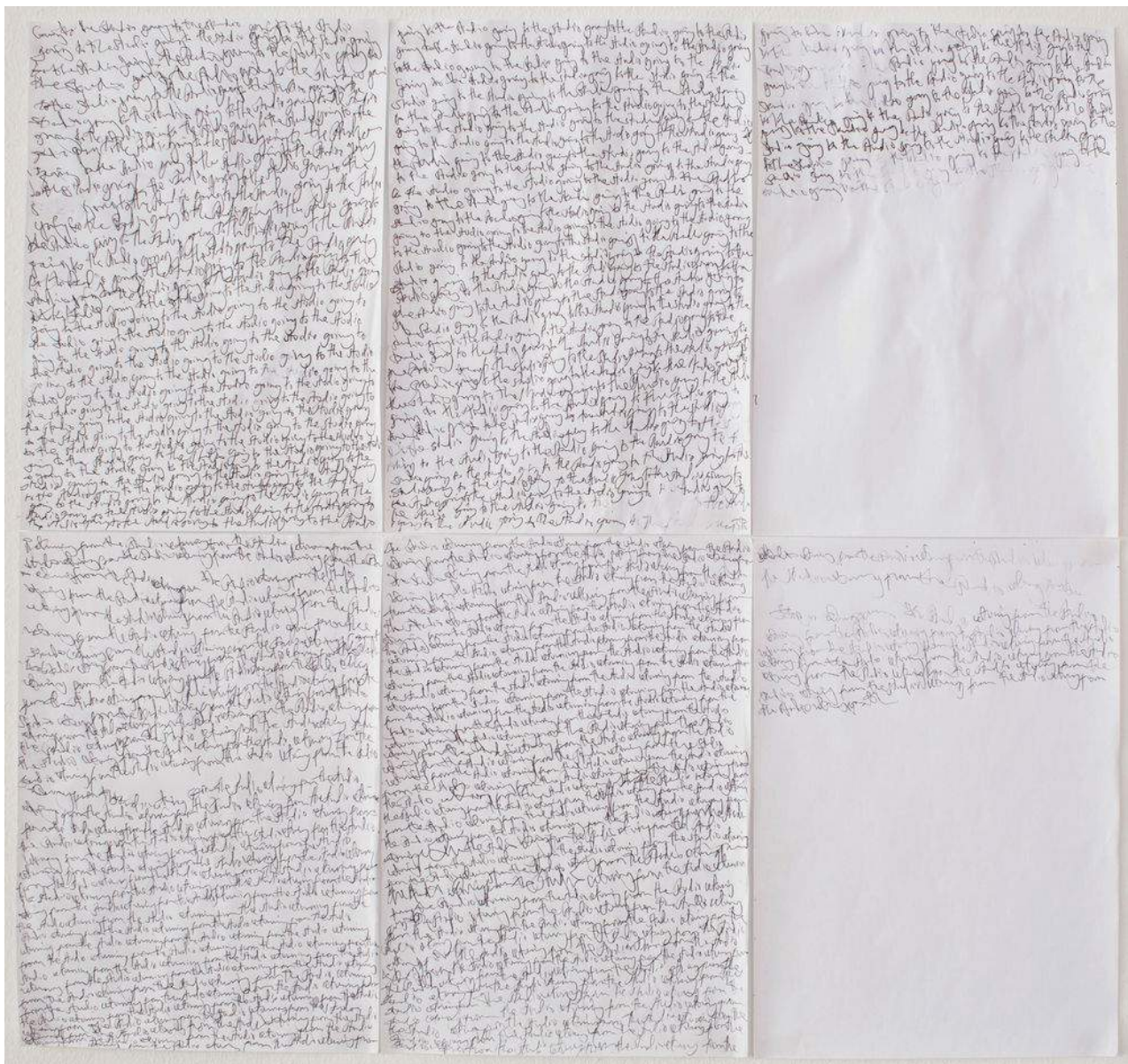


William Mackrell
Breaking a line (Krinzinger Projekte), 2016
neon,
dimensions variable

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William Mackrell
Going to the Gallery, 2013
ink on paper and c-print,
dimensions variable
Unikat



William Mackrell

Going to the studio, returning from the studio, 2013
pen on paper,

63 x 60 cm

(6 individual sheets of A4 paper)

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ONE MUST JUST BEGIN

MAN MUSS NUR EINMAL ANFANGEN

YOU HAVE TO START ONCE

SIE MÜSSEN SOFORT BEGINNEN

YOU NEED TO BEGIN IMMEDIATELY

William Mackrell

One must just begin, 2013

ink, pen on paper

86 x 60 cm

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William Mackrell
Sleep (Negative), 2013
action on carbon paper and light installation,
140 x 200 cm

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William Mackrell
Round and Around, 2016
Lipstick on paper,
110 x 90 cm

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William Mackrell
Self help self (white on black), 2016
Lipstick on paper,
50 x 70 cm

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William Mackrell
Self (white on black), 2016
Lipstick on paper,
70 x 50 cm

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William Mackrell
Interruption, 2017
dimensions variable

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William Mackrell
December 4th, 2016
neon and steel structure,
160 x 100 cm

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WILLIAM MACKRELL

Door For A Day

Artist in Residence Vienna 2013 / 2016-17

Opening: January 31st 2017, 7pm

Duration: February 1st 2017 till March 4th 2017

Krinzinger Projekte presents *Door for a day*, a residency solo exhibition by British artist William Mackrell that takes the form of a constellation of experiments and enquiries made during and between his split residency periods in 2013 and 2016.

Ingesting and exercising his feelings of memory and re-visitation form the show's starting point. Mackrell describes this residency as a "double-self" and "*a show within a show*", that unfolds and cross-pollinates throughout the gallery rooms.

His arrival into the Projekte residency programme in 2013 was marked by a restless series of on-site body actions that grappled with feelings of inhabitation, tracing his collisions into fragile and unfamiliar territories he confronted.

Selected drawings, videos and texts form as a cluster of his experiences from 2013, which take over the central room and are accompanied by works that either continued in production or were remade in London during the aftermath of his first residency visit. Mackrell now re-approaches the 2013 works more as a collection of "*found objects*" which he has come to be reunited with. Like a stone being dropped into water from this central room, the previous works ripple across the adjacent rooms into the new work.

Mackrell also recalls his stay in February 2013 impacted by meeting fellow resident artist, Waqas Khan. Spending time with Khan and his intensive rhythm of mark making would go on to influence Mackrell's own technique of scratching on photographic paper, expanding singular scratches into obsessive wave like forms, beginning from capturing the sensitivity of Mackrell's moods and shifting presence, beginning in the work, *Exposed (All my possessions)*. Since their meeting at Krinzinger Projekte, the two artists continue to have a close friendship.

Mackrell would go on to evolve this technique of scratching since 2014 in the on-going *Human Condition* series, meticulously cutting away images of body hair. More recently he is working on larger formats that completely readjust the viewer's relationship with how we receive imagery, slowing down this sense of proliferation and speed of digital photography into tactile and seductive imaginaries.

Returning back to the Krinzinger Projekte in November 2016, Mackrell seeks a more contemplative engagement with the residency programme. Part of his time here has considered how to situate his work within the backdrop of Galerie Krinzinger's extensive history of performance and painting. Dr. Ursula Krinzinger has generously provided access to the gallery's archive of performances, including actions and performances by Rudolf Schwarzkogler, Paul McCarthy and Marina Abramovic. Works from this vast collection have come to inform Mackrell's latest series of lipstick paintings and performance installation, *Interruption*.

During the end of his residency in January 2017, Mackrell invited FormContent to collaborate on a evening salon at Krinzinger Projekte space. FormContent's Pieter Vermeertel and Ashlee Conery, led a residency within a residency lasting the length of a dinner. With Krinzinger Galerie staff and participants they expanded with Mackrell the states of settling, processing and becoming familiar that are necessitated within such an environment. This discussion adding to a line of research by FormContent entitled *The Subject Interrupted* which explores the current conditions of artists in practice; such is a state of permanent un-residence, evolutions followed by moments of dis-orientation and subsequent discovery.

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William Mackrell (b.1983, London) lives and works in London.

2014-2016 MFA Fine Art at Goldsmiths College, University of London

2002-2005 BA Painting at Chelsea College of Art, University of the Arts London

Selection of solo and group exhibitions: *Door for a day*, Krinzinger Projekte, Vienna (2017), *Steam Horses*, Ryder Projects, London (2015), *FLOOR*, MOCA London (2012). *Heaven is a place where nothing ever happens*, Pi Artworks London, *Jerwood Drawing Prize 2015*, Jerwood Space London, *PerForma FOLD* Gallery, London, *Drawing Biennial 2015*, Drawing Room London (2015), *N(l)ight* Cuadro Gallery, Dubai, *The Trouble With Painting Today*, Pump House Gallery London (2014), *Cover Up (Curated By)*, Krinzinger Projekte, Vienna (2013), *Infinite Jest*, Dundee Contemporary Arts Scotland (2012), *Colour LIGHT Time*, Two Rooms Gallery Auckland (2011) and *Innovators 3* Linden Centre for Contemporary Arts Melbourne (2010). His works have been presented at Frieze London (2013-2016), Art Dubai (2016) and Miami Basel (2015, 2016) with Galerie Krinzinger and at Manchester Contemporary (2016) with Ryder Projects, London. Forthcoming exhibitions include a solo exhibition at Ryder Projects, London (2017).

He recently received the Purchase Prize from Goldsmiths College, London (2016) for his MFA degree show and will be included in a global survey on the use of text in art, '*The book of the word*', published by Thames & Hudson (2018). Mackrell is currently artist in residence at the Florence Trust, London (2016-17).

www.williammackrell.com

FormContent is a curatorial initiative founded in 2007 by Pieterel Vermoortel, Francesco Pedraglio and Caterina Riva in London. It was established with the intent of experimenting with exhibition formats and fostering collaborations that challenge artistic and curatorial roles. Operating as a chameleonic entity, over the years FormContent has been rethinking its own structure from one program to the next and is currently extending its presence from London to Vienna and other parts of the world. FormContent is now run by Pieterel Vermoortel and Anca Rujoiu with curators Bianca Baroni and Ashlee Conery.

www.formcontent.org

Special thanks to the performers Carola Fuchs & Karin Fisslthaler.