## Christian Marclay

## Telephones

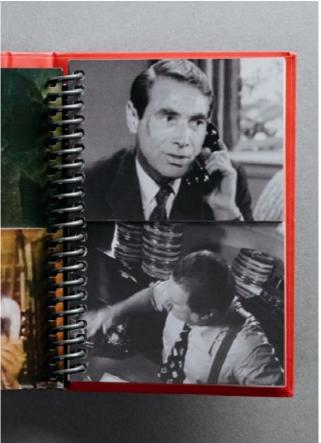


Ivorypress is pleased to present *Telephones*, the latest artist's book within the LiberArs series, created in collaboration with Swiss artist Christian Marclay.

This book is an adaptation of Christian Marclay's film *Telephones* (1995), precursor to his following video collages, such as *Video Quartet* (2002), *Crossfire* (2007), *The Clock* (2010), *48 War Movies* (2019), *Subtitled* (2019) and *Doors* (2022). Scenes were sampled from films rented at video stores in VHS format and edited into a seven-minute-long montage. The structure of the video was simple; the cut-up scenes follow the course of a phone conversation from beginning to end. It revealed a clash of technologies, behavioural patterns, sound effects and cultural references associated with audio and visual communication, expressed through various dramatic genres that characterise our collective memory of cinema.

Almost thirty years later, its relevance has grown, largely because it emerged at the very moment that mobile phones appeared in popular culture and digital technology overtook analogue film. This publication shows how a moving image work can translate into book format. The collage quality of the book allows readers to mix and match images, much like the original film. *Telephones* is part of the ongoing LiberArs series, and brings together stills of the visual track, a transcription of the soundtrack and a conversation between Christian Marclay and Yuval Etgar during the 2020 lockdown—befittingly, over the phone.





The LiberArs series is a collection of small-format artists' books published by Ivorypress and designed by the artists themselves. Since the publication of the first series edition in 2009, Ivorypress has collaborated with the following artists: Francis Alÿs, José Manuel Ballester, Pedro Cabrita Reis, Thomas Demand, Jenny Holzer, Cristina Iglesias, Callum Innes, Anselm Kiefer, Jannis Kounellis, Richard Long, David Maisel, Sarah Morris, Vik Muniz, Wangechi Mutu, Shirin Neshat, Gerhard Richter, Michal Rovner, Edwin Schlossberg, Santiago Sierra, Thomas Struth, Cornelia Parker, Adriana Varejão and Tomás Saraceno.

**Christian Marclay** is a visual artist and composer. Marclay's work started exploring the world of sound in the late 1970s, but his activity has extended to all the registers of the visual arts since then: assemblages, installations, photographs, prints, paintings, videos and films. As a performer, he has recorded both solo and in collaboration with many musicians, including John Zorn, William Hooker, Elliott Sharp, Otomo Yoshihide, Butch Morris, Shelley Hirsch and Okkyung Lee. One of his most hypnotic pieces is *The Clock*, awarded the Golden Lion at the 54th Venice Biennale (2011).

**Yuval Etgar** is an art historian and curator, specialising in the history and theory of collage and image appropriation. He holds a PhD from the Ruskin School of Art, University of Oxford, and is currently Director of Research and Exhibitions at Luxembourg + Co. gallery, as well as Adjunct Curator at the Bauhaus Foundation, Tel Aviv. Notable recent publications and exhibitions include *Louise Nevelson: Out of Order, John Stezaker: At the Edge of Pictures*, and *The Ends of Collage*.