



FLOOR

Simon Linington and William Mackrell

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Curated by Angela de la Cruz

4th November - 8th December 2012

MOCA London



Simon Linington and William Mackrell are both individual artists who do collaborative work as well as their own practice. This fruitful collaboration has resulted in interesting work that complements their individual projects. For MOCA London they presented FLOOR, a site-specific work of graphite on paper which was based on the entire floor of the MOCA exhibition space.

Part drawing, part rubbing, Linington and Mackrell reproduced the history of the activity that has taken place on the gallery floor. This work on paper, the full scale of the gallery floor, was stationed between the floor and ceiling.

Linington and Mackrell present a very challenging work, asking how does the viewer look at art through their vision. Working together makes their work very daring, as they have to fit an agenda they have set to themselves. While other artists work as a duo, they don't usually practice art publicly on their own, but Linington and Mackrell do, and it shows. They are two artists in their own right, who also do work together. I find this very interesting as art practice is usually a lonely activity. Their work covers the themes of space, competition, volume ... Their collaborations very often use the language of sculpture and art, in general.
de la Cruz

Linington and Mackrell's solo and group exhibitions in 2012 included the Arts Gallery, Space in Between, Royal British Society of Sculptors and Cuadro Gallery Dubai. In 2011 they represented Space in Between at the Sluice Art Fair and showed their first collaborative work at Standpoint Gallery.

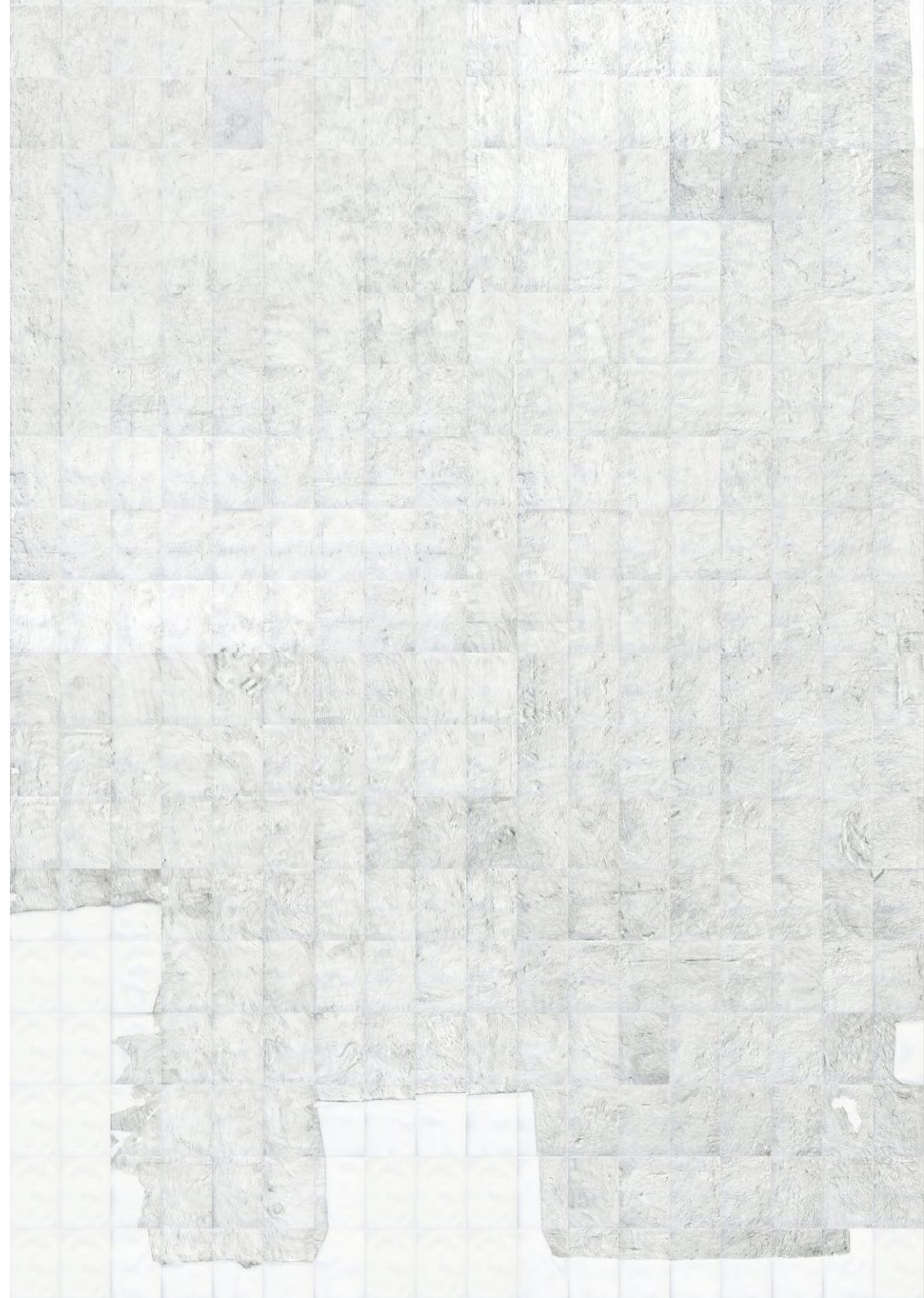


What is a floor when it is not touching the earth, what is it when it is propped up against a wall, what is it when it looks like it has slowly shifted itself up and into a room like the tip of an iceberg? What is a floor when it is made of paper and cannot be stood upon? When is a drawing a sculpture? It is hard to say what an object is when it slips between several states of being. Simon Linington and William Mackrell spent many days lying prone on the gallery floor, marking, drawing, all the while attached to headphones listening to different music at the same time. They each used a pencil to slowly mark out a small section of the floor. Rubbing the black graphite tip across the white paper, traces of the grain of the wooden floorboards slowly emerged. The holes in the floor, the trapdoor long sealed up, the scars from other exhibitions, all of them floated to the top of the white rectangular sheets and the floor slowly gave up its secret life of being underfoot.

In the end, after a month, the drawing was finished and the men who had carefully stacked each sheet and numbered them, turned them over and taped them together creating a new and fragile skin of the wooden floor. Then they drew it up onto the wall. It was obvious that the floor was bigger than the height of the wall as the huge, now single piece of paper was manoeuvred into position like a drapery. The floor was now a wall but also a curtain, it was a drawing and a massive intervention. That it stayed in place forced viewers to suspend disbelief and look at the two floors at once, to try to map one onto the other. There, over there is that hole, no maybe it is this one, back and forth the eye travelled to confirm the knotty space in space.

The large gallery door opened and the visitor stepped onto the wooden floor as they entered the space – which seemed empty at first sight, as the paper floor was to their left. As they stepped into the room the floor was then behind them. They took a few more steps into the space and looked around to see the work. Then they turned to stare at the floors, eyes going from one to the other; wood to paper, paper to wood, paper made from wood, pulped and poured out, flattened like the levelled floor. The sunlight through the large glass illuminated the marks on the floor – whichever floor viewers were looking at.

Dr Michael Petry
Director
MOCA London





SimonWilliam. Repeat
2011
Video documentation and ink on paper
3:08 minutes and 42 & 29.7 cm



Sink
2012
C-type print
42 x 29.7 cm



Rolling our combined body weight in clay from our studio to the gallery
2011
140kg Clay



Three Days in December
2011
Two wooden chairs and 49 metres of timber



Thrust
2012
1.5mm mild steel sheet, 100 x 100 cm



Take Two
2012
dimensions variable

This catalogue was published in conjunction with:

Floor

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List of illustrations:

Page 4/6: *Our Studio Floor*, 2012, graphite on paper, 590 x 400 cm. Installation view MOCA London

Page 7: *Our Studio Floor*, detail

Page 9: *Our Studio Floor*, signed printed edition, detail.

<http://www.spaceinbetween.co.uk/artist.asp?index=17>

<http://www.williammackrell.com/>

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