

GALLERY KOYANAGI

PRESS RELEASE

30
years of
collaboration

Christian Marclay Listening

April 4 – June 30, 2026



Christian Marclay, *Concentric Listening (Red and Blue)*, 2024

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Gallery Koyanagi is pleased to present “Christian Marclay: Listening”, an exhibition of new works by Christian Marclay on view from Saturday, April 4 to Tuesday, June 30, 2026. As in his previous exhibition at the gallery “Voices” in 2021, Marclay has composed the exhibition with original collages from his most recent series. Following the gallery’s first collaboration with the artist in 1996, this exhibition will be Marclay’s fourth solo presentation with the gallery since 2001, and also marks the 40th anniversary of the artist’s first visit to Japan in 1986.

Christian Marclay’s new series of collages places the act of listening at its centre. Listening — to music and to sound more broadly — has long shaped his practice, dissolving the boundary between sound and image so that they operate within a single perceptual field.

Collage remains fundamental to Marclay’s methodology. Across video, sound, and works on paper, he samples and splices fragments of popular culture — music recordings, film stills, manga, comics, magazine imagery — much like a DJ. Through strategies of concealment, cropping, and reframing, he activates the viewer’s imagination, allowing absence to become generative rather than void.

As in his video works *48 War Movies* (2019) and *Subtitled* (2019), the *Concentric Listening* series unfolds through processes of extraction and recomposition. Instead of presenting complete faces sourced from magazines, Marclay removes their features, preserving only the outer contours of the head, including the protruding ears. The centre is hollowed out. What remains are outlines — vacant shells layered one within another. The faces nest concentrically, like a target or rippling water, forming radiating rings.

In *Eccentric Listening*, the compositions open into a more spatial dynamic. Each ear retains its individuality — as distinct as a fingerprint — even as it participates in a collective structure.

A related strategy of framing and partial revelation appears in *Oculi (Listening Trio)* (2026), part of Marclay’s new collage series based on vintage record covers and sleeves. Here the central circular cutouts of the sleeves — originally designed to display the record label — become compositional apertures. Through these openings, fragments of LP cover imagery emerge, while concealing the larger image.



Ref. 1 *48 War Movies*, 2019



Ref. 2 *Subtitled*, 2019



1



2



3

1 *Concentric Listening (Red and Blue)*, 2024
 2 *Eccentric Listening (Eight Ears and Scarf)*, 2024
 3 *Oculi (Listening Trio)*, 2026

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Listening thus becomes both image and idea. It is not a singular, linear act but a layered and cumulative process. Perception radiates outward in expanding circles, moving from the solitary body toward a shared field of resonance.

The ear itself mirrors collage: a conduit between external sound and internal interpretation, between private experience and public space. In these works, collage is not merely a technique of assembly but a metaphor for listening itself — fragments circulating, overlapping, and reverberating.

Christian Marclay was born in 1955 in California, USA, and grew up in Geneva, Switzerland. He studied at the Massachusetts College of Art in Boston and the Cooper Union in New York. In 1979, he began performing with records and turntables used as musical instruments, emerging as a pioneering figure in experimental music. Since the 1980s, alongside improvisational performances, he has continued to create works that explore the relationship between sound and image across a range of media, including video, photography, sculpture, painting, and printmaking.

Marclay has exhibited internationally, including solo exhibitions at Kunsthaus, Zurich (1997); the San Francisco Museum of Modern Art (2002); the Whitney Museum of American Art, New York (2010); Leeum, Samsung Museum of Art, Seoul (2010); Aargauer Kunsthaus, Aarau, Switzerland (2015); Barcelona Museum of Contemporary Art (2019), the Los Angeles County Museum of Art (2019); Centre Pompidou, Paris (2022). He was awarded the Golden Lion at the 54th Venice Biennale in 2011 for *The Clock* (2010). In Japan, he presented the solo exhibition “Christian Marclay Translating” at the Museum of Contemporary Art Tokyo. Marclay has performed and recorded with numerous musicians, including John Zorn, Elliott Sharp, Sonic Youth, Fred Frith, Steve Beresford, Okkyung Lee, and Otomo Yoshihide.

For inquiries and press images, please contact the gallery.
Please notify us when the exhibition is covered by your media.

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[Press images]

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Image 1



Christian Marclay
Concentric Listening (Red and Blue)
2024
Collage
31 x 23.5 cm

Image 2



Christian Marclay
Eccentric Listening (Eight Ears and Scarf)
2024
Collage
42 x 30.3 cm

Image 3



Christian Marclay
Oculi (Listening Trio)
2026
Three record covers and sleeves
31 x 93.5 cm

Credit line for all the images:

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[Exhibition outline]

Exhibition title: Christian Marclay: Listening

Exhibition period: Saturday, April 4–Tuesday, June 30, 2026

Opening reception: Saturday, April 4, 17:00–19:00

*The artist will be present.

Gallery opening hours: 12:00–19:00

Closed on Sundays, Mondays and National Holidays.

Exhibition venue:

Gallery Koyanagi

Koyanagi Building 9th Floor, 1-7-5 Ginza, Chuo-ku

Tokyo 104-0061 Japan

Access:

Tokyo Metro: Ginza, Hibiya, and Marunouchi lines “Ginza” station, Exit A9 /

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Christian Marclay

- 1955 Born in San Rafael, California
 1975-77 Ecole Supérieure d'Arts Visuels, Geneva
 1977-80 Bachelor of Fine Arts, Massachusetts College of Art, Boston
 1978 Exchange student program, Cooper Union, New York
 Lives and works in London



Photo: The Daily Eye

Selected Solo Exhibitions, Performances

- 2026 *Listening*, Gallery Koyanagi, Tokyo
Christian Marclay, Fraenkel Gallery, San Francisco
- 2025 *The Clock*, Neue Nationalgalerie, Berlin
Doors, Voorlinden Museum, Wassenaar, The Netherlands
Christian Marclay, Second Ward Foundation, New York
Doors, Brooklyn Museum, New York
The Clock, National Gallery of Iceland, Reykjavik
Doors, ICA Boston, MA
The Clock, Kunstmuseum Stuttgart, Germany
- 2024 *The Clock*, MoMA, New York
Subtitled, Paula Cooper Gallery, New York
- 2023 *Graphic Scores*, Fundación Proa, Buenos Aires, Argentina
Doors, White Cube Mason's Yard, London
- 2022 *Christian Marclay*, Centre Pompidou, Paris
- 2021 *Found in Odawara*, Enoura Observatory, Odawara Art Foundation, Kanagawa, Japan
Voices, Gallery Koyanagi, Tokyo
Christian Marclay Translating, Museum of Contemporary Art Tokyo
The Clock, LUMA Foundation, Arles; Plaza Foundation and Museum of Modern and Contemporary Art, Geneva
Christian Marclay, Fraenkel Gallery, San Francisco
- 2020 *To Be Continued*, Museum of Modern and Contemporary Art, Geneva
Look, Pavement Gallery, Manchester
- 2019 *The Clock*, Australian Centre for the Moving Image, Melbourne
Christian Marclay, White Cube, London
Compositions, Museu d'Art Contemporani de Barcelona, Spain
The Clock, The Polygon Gallery, North Vancouver, British Columbia, Canada
Sound Stories, Los Angeles County Museum of Art, California
Christian Marclay, Paula Cooper Gallery, New York
Chewing Gum, Midnight Moment, Times Square, New York
- 2018 *The Clock*, Tate Modern, London / Tel Aviv Museum of Art, Israel
Huddersfield Contemporary Music Festival, UK
Sound Stories (in collaboration with Snap), La Malmaison, Cannes, France
- 2017 *The Clock*, Instituto Moreira Salles, São Paulo; Copenhagen Contemporary
Screams, White Cube, Hong Kong

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- Phones*, Paula Cooper Gallery, New York
Sapporo International Art Festival 2017 NEW LIFE: Exhibition without Replay, Sapporo Art Museum, Hokkaido, Japan
- 2016 *The Clock*, Museum of Fine Arts, Boston; Contemporary Arts Center, New Orleans
Graphic Scores, Kunstraum Innsbruck, Austria
Six New Animations, Fraenkel Gallery, San Francisco; White Cube, London
Rencontres de la photographie d'Arles, La Grande Halle, France
Telephones and Sound Holes, Museum of Fine Arts, St. Petersburg, Florida
- 2015 *Shake Rattle and Roll*, Staatsgalerie, Stuttgart
Action, Aargauer Kunsthau, Aarau, Switzerland
Surround Sounds, Paula Cooper Gallery, New York
Guitar Drag, Artpace, San Antonio, Texas
The Clock, Art Gallery of Alberta, Edmonton; Museum Berarado, Lisbon; Los Angeles County Museum of Art
Christian Marclay, White Cube, London
- 2014 *The Clock*, Musée d'Art Contemporain de Montreal; Guggenheim Bilbao, Spain; SALT Beyoğlu, Istanbul; Centre Pompidou-Metz, France; Centre Georges Pompidou, Paris; Walker Art Center, Minneapolis
- 2013 *Christian Marclay*, Paula Cooper Gallery, New York
Things I've Heard, Fraenkel Gallery, San Francisco
The Clock, Wexner Center for the Arts, Columbus, Ohio; San Francisco Museum of Modern Art; Winnipeg Art Gallery, Manitoba
- 2012 *Seven Windows*, Palais de Tokyo, Paris
The Clock, National Gallery of Canada, Ottawa; Museum of Contemporary Art Australia, Sydney; Lincoln Center, New York; Kunsthau Zurich, Switzerland; Power Plant, Toronto; Museum of Modern Art, New York; Nuit Blanche, Paris
- 2011 *Scrolls*, Gallery Koyanagi, Tokyo
Ephemera, Michèle Didier Gallery, Paris
Cyanotypes, Fraenkel Gallery, San Francisco
The Clock, LEEUM Samsung Museum of Art, Seoul; Paula Cooper Gallery, New York; Garage Center for Contemporary Culture, Moscow; Los Angeles County Museum of Art, Los Angeles; The Israel Museum, Jerusalem; Centre Pompidou, Paris; Museum of Fine Arts, Boston
- 2010 *What You See is What You Hear*, LEEUM Samsung Museum of Art, Seoul
Looking for Love, The Institute of Modern Art, Brisbane
The Clock, White Cube, London
Festival, Whitney Museum of American Art, New York
Fourth of July, Paula Cooper Gallery, New York
- 2009 *2822 Records (PS1)*, MoMA PS1, New York
Video Quartet, Nasher Museum of Art, Duke University, Durham, North Carolina
- 2008 *Christian Marclay: Replay*, DHC Art Foundation, Montreal
Cyanotypes, Paula Cooper Gallery, New York
Christian Marclay: Honk if You Love Silence, Musée d'Art Moderne et Contemporain, Geneva, Switzerland

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- Solo, Parkhaus im Malkastenpark, Düsseldorf
 SNAP! Galerie Art & Essai, Université de Rennes, France
 Stereo, Fraenkel Gallery, San Francisco
- 2007 Christian Marclay, *The Sounds of Christmas*, Musée d'Art Moderne et Contemporain, Geneva, Switzerland
 Replay, Cité de la Musique, Paris, France; DA2, Salamanca, Spain; Australian Centre for the Moving Image, Melbourne
 Crossfire, White Cube, London
 Video Quartet, Western Bridge, Seattle
- 2006 The Electric Chair, Paula Cooper Gallery, New York
 The Bell and the Glass, Moderna Museet, Stockholm, Sweden
 Mixed Reviews (*American Sign Language*), MIT List Visual Art Center, Cambridge, Massachusetts
- 2005 Galerie Yvon Lambert, Paris
 Barbican Art Gallery, London
 Shake, Rattle and Roll (*Fluxmix*), Paula Cooper Gallery, New York
- 2004 Shake, Rattle and Roll: Christian Marclay, Franklin Art Works in collaboration with the Walker Art Center, Minneapolis, MN; Seattle Art Museum; Kunstmuseum Thun, Switzerland; Collection Lambert, Avignon, France
 The Sounds of Christmas, Tate Modern, London
- 2003 Telephones, Sprengel Museum, Hannover
 Christian Marclay, UCLA Hammer Museum, Los Angeles, CA; The Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, NY; The Seattle Art Museum, WA; Kunstmuseum Thun, Switzerland; Collection Lambert, Avignon, Avignon; Barbican Art Gallery, London
 The Bell and the Glass, Philadelphia Museum of Art, Philadelphia, PA
 Video Quartet, White Cube, London and Kunsthalle Fridericianum, Kassel
- 2002 Video Quartet, Paula Cooper Gallery, New York
 The Sounds of Christmas, Museum of Contemporary Art, Miami
 Three Compositions, Contemporary Arts Center, New Orleans
 Look at the Music/SeeSound: Christian Marclay, Ystad Art Museum, Sweden
 Sampling, San Francisco Museum of Modern Art, San Francisco, CA
- 2001 The Sounds of Christmas, Yerba Buena Center for the Arts, San Francisco
 Telephones, Delaware Center for Contemporary Art, Wilmington; Museum of Contemporary Art, Chicago, Illinois
 Currents 84: Christian Marclay, Saint Louis Art Museum, St. Louis, Missouri
 Guitar Drag, Gallery Koyanagi, Tokyo
 New Works, Paula Cooper Gallery, New York
- 2000 The Sounds of Christmas, Media Z Lounge, The New Museum of Contemporary Art, New York
 Cinema, Oakville Galleries, Oakville, Ontario, Canada
 Telephones, Presentation House Gallery, North Vancouver
 Video & Fotografi, Museet for Samtidskunst, Roskilde, Denmark
- 1999 Telephones, Paula Cooper Gallery, New York
 The Sounds of Christmas, ArtPace, A Foundation for Contemporary Art, San Antonio

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- 1997 *Pictures at an Exhibition*, Whitney Museum of American Art at Phillip Morris, New York
Arranged and Conducted, Kunsthaus Zurich, Switzerland
- 1995 *Accompagnement Musical*, Musée d'Art et d'Histoire, Geneva
Amplification, Venice Biennial, Chiesa San Staë, Venice
- 1994 Fawbush Gallery, New York
Christian Marclay, Fawbush daadgalerie, Berlin and Fri-Art Centre d'art contemporain
Kunsthalle, Fribourg
- 1993 Margo Leavin Gallery, Los Angeles
- 1992 *The Wind Section*, Galerie Jennifer Flay, Paris
Christian Marclay: Sewn Record Jackets, Nancy Drysdale Gallery, Washington, DC
Masks, Galleria Valentina Moncada, Rome
- 1991 Tom Cugliani Gallery, New York
Abstract Music, Jack Hanley Gallery, San Francisco
Maureen Paley Interim Art, London
Galerie Isabella Kacprzak, Cologne
- 1990 *The White Album*, Solo Press Gallery, New York
Directions: Christian Marclay, Hirshhorn Museum & Sculpture Garden, Washington
Tom Cugliani Gallery, New York
- 1989 *Footsteps*, Shedhalle, Zurich
Tom Cugliani Gallery, New York
Christian Marclay: Pochettes de Disques, Galerie Rivolta, Lausanne, Switzerland
- 1988 *One Thousand Records*, Gelbe Musik, Berlin
Tom Cugliani Gallery, New York
- 1987 *850 Records*, The Clocktower, P.S.1 Museum, New York, NY
- 1981 Apartment, Geneva, Switzerland