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Press release

Marcellvs L. | Wer mich lenkt ist das Meer | Arch 51, 52

**13th January – 17th February 2007, Tuesday to Saturday, 11 a.m. – 6 p.m.
Vernissage: Friday, 12th January 2007, 6 p.m.**

We are delighted to announce Marcellvs L.'s first gallery exhibition at carlier | gebauer.

In his works Brazilian video-artist Marcellvs L. (*1980, Belo Horizonte, Brazil) slows down time, creating a tangible physical staging of time. He sets the most commonplace objects in a filmic modus of duration, seemingly detached from reality: a rope moves in water (“untitled:rope”), a man walks along a street, wind blows through leaves, a boat moves slowly to and fro (“ebbing. flowing”).

Despite digital retouching processes, Marcellvs L. forges on with an aesthetic of the raw visual material, asserting, through the pixels and electrons that remain visible, its status as incidental, unfinished. The contingency of what is depicted or filmed is reiterated, subtly staged, on the representational level. This two-pronged approach underscores the process- and event-oriented nature of his films; nothing happens in these works, which have a radically anti-narrative structure. The actual event is the extension of time, while duration is the real protagonist. Marcellvs L. banks provocatively on the patience of the viewer, compelled to wait, only to discover the waiting has been in vain, realising ultimately that the focus is actually on a heightened form of his or her own attention and perception.

Generating a permanent delay however has nothing to do with deprivation in the Beckettian sense of the term: the time that does not pass constructs a locus that is not just an interface between the unconscious and reality, but instead allows perception to take on physical form. This physicality, produced by the sound and rhythm of the films too, makes the videos into passages for the viewer, turns the films into a space of transit in which he or she is confronted with the potential of what is possible.

The videos focus on details devoid of context that determine the image. The minimal content contained in the minimalist film image – the videos border on abstraction and operate with vanishing contours – does not even allow representation to occur; it becomes one with the surface of the expanded time.

In the “VideoRhizome” series he has been working on since 2002 – the title highlights the reference to Deleuze/Guattari – Marcellvs L. has developed a concept of infection and action as components of his art. The 2,480 tapes sent at random to households around the world since 2002, with no indication the sender's identity, are rooted in the conviction that time is political. The uncontrollable circulation of the filmed extension of time, disseminated and spreading the risk of contagion as widely as possible, relies on the subversive strategies of Actionism – and the outcome is unclear.

Exhibitions | Prizes (Selection): 27th International Biennale São Paulo, Brazil; 9th Biennale Habana, Cuba; 7th Biennale of Video and New Medias, Santiago, Chile; Cine y casi cine, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; The Artists Cinema, Frieze Art Fair, Regent's Park, London, UK; KunstFilmBiennale Köln 2005, Köln, Germany; Art Outsiders, Paris, France, 14th and 15th International Festival of Electronic Art – VideoBrasil, Sao Paulo, Brazil, Nomination Nam June Paik Award 2006, Köln; Grand Prize 51st International Short Film Festival Oberhausen 2005; Pampulhas's Grant, BHZ, Brazil

For detailed press information and photos, please contact Kathrin Meyer at km@carliergebauer.com or by phone +49 (0) 30 240 85 398.

Holzmarktstraße 15–18, Bogen 51/52 | 10179 Berlin | Germany
Tel +49 (0)30 2400 863-0 | Fax +49 (0)30 2400 863-33 | mail@carliergebauer.com | www.carliergebauer.com