

Press Release

**SEBASTIAN DIAZ MORALES | Water from the moon**

23.10.2009 – 21.11.2009

Opening: Thursday, 22.10. 6 – 9 pm

We are very happy to announce the fourth solo exhibition of Argentinian born (1975, Comodoro Rivadavia) artist Sebastian Diaz Morales at carlier | gebauer. Diaz Morales, who is living and working in Amsterdam, will present two new, interrelated video works „*The way between two points (Terra Incognita)*“ (2009) and „*Water from the moon*“ (2009) at carlier | gebauer. A range of photographs, sculptures and site specific work will contextualize these two new productions.

Sebastian Diaz Morales' videos and video installations discuss in multiple ways the possibilities of an expanded form of filmic narration. Often, the people in his videos play the parts of extras of a scenery in which cultivated landscapes and urban spaces are reconverted into seemingly unconscious and renaturalized sites. Where man has reclaimed land, has adjusted nature to his aims, Diaz Morales' videos seem to perform a ‚second nature‘, one which seems to be closer to its primary forms and which is guided by a logic, that shimmers through but is never fully graspable for mankind. Diaz Morales composes poetic narrations of the life of man's external nature. Being influenced by south-american avant-garde films as much as by north-american documentary photography, Diaz Morales intertwines both into a visual world, in which the symbolism of the former and the rigorous layout of the latter merge into a new life of forms. He releases the narrations which are inscribed into landscapes and things.

In *The way between two points (Terra Incognita)* a man traverses a stunted territory, the only landmarks of which are wrecks, ruins and puddles of oil. With the wandering ways of this man, Diaz Morales maps out a landscape, which has been transformed, throughout the last 100 years, from what Charles Darwin called a „Terra Incognita“ to a territory, marked by the devastating effects of its industrialization all through the 20th century. The film starts from this minimal information to than accompanys the route of a man, dressed in worker's boots and jeans. His clothes bring to mind the worker's outfits of those who lived here to extract the oil from the landscape. The man crosses this territory, with its leftovers of civilization, ruins of houses, covered in graffiti, open oil puddles, tarred streets and monuments of a glorified history of decline, which all seem to filter into a collection of evidences of the decay, this territory has been exposed to, and in which time and space seem to loose their relation. This indistinctability of time, which seems to be omnipresent in Diaz Morales' works, is also structuring his two new video works. The present tense of the films describe a place in which past and future are similarly present.

The film location at which Diaz Morales shot this 2-channel video has also been the site of two previous works of his, *Enigmatic Visitor*, 2003 and *Parallel 46*, 1998. *The way between two points (Terra Incognita)* puts together fragments of a 82minute film yet to be completed, which will be on display in 2010, and montages them into an entropic portrait of a region, imbruted through its cultivation. In his delineation of pre-history, which is embedded within the industrial civilization of nature, Diaz Morales' videos remind of the works of Robert Smithson, whom, in his texts, sculptures and installations, created manifestations of the entropic and overdeveloped state of American suburban housing. He, like Diaz Morales' figure of the worker, crossed deserted territories and reformulated them through his works.

This reformulation is also at the center of the second installative video work in this exhibition, „*Water from the moon*“, which gives the exhibition its title.

The narrator, digressed from the viewer, stands in a sparsely furnished, sun flooded abode. After the camera has scanned the environment, the watered trees in the garden, the narrator – stripped to his waist – starts with an improvised monologue, in which he attempts to capture the experiences of an unreal and inhospitable environment, recapitulating its elements, the predominant skies, the labour, in rephrasing them in a poetic and reminiscent perspective, closing with the words „water from the moon“, a metaphor for an impossible existence. It is only at the end of the film that it becomes clear that the worker and the narrator are actually sitting in the same room. The worker looks, without focussing, he sets on to a speech without speaking and he seems to be touched, without becoming more then the mere expression of the narrator's monologue. Diaz Morales' newest works report of a language beyond functionalism, which covers in audio and video the object and the environment and changes their inner logic.

Diaz Morales' works are shown in 2009 and 2010 in numerous group exhibitions, amongst others in in „The World Is Yours – Contemporary Art“, Louisiana Museum of Modern Art, Humlebaek, Denmark (until 2010), in „Art at the Centre of a responsible transformation of society 2009“, Collezione FRAC Piemonte, Fondazione Pistoletto, Biella, Italy, in "Vista / Visual Tactics", Centro Andaluz de Arte Contemporáneo, Sevilla, Spain and in „Pertencia“, Fondo Nacional de las Artes, Buenos Aires, Argentina.

„*The way between two points (Terra Incognita)*“, 2009 was produced with the support of the Hubert Bals Fund of the International Film Festival, Rotterdam and with the support of the John Simon Guggenheim Memorial Foundation.

Producer: Emanuel Diaz | Actor: Jose Soraide | Music: Seamus Cater | Monologue: Ulay