

Marcellvs L. *Slow Ontology*

solo show

June 05 — August 04 2018

Press Release

Galeria Luisa Strina is pleased to announce *Slow Ontology*, Marcellvs L.'s third solo show at the gallery. The artist will present a homonymous installation composed of three video and four audio channels synchronized, as well as a new sound composition and field recordings. The installation will be played every hour and it is recommended to watch it from the beginning.

Ontology occupies itself with being and with presence, which, since the pre-Socratics, distinguishes the sphere of being from the sphere of nothingness. "Being and nothingness, presence and absence are fundamental categories of ontology. The philosophy of the twentieth-century philosophy, taking its cue from Nietzsche, articulated itself as a philosophical critique of metaphysics by calling ontology into question. Derrida's deconstruction of logocentric metaphysics is a deconstruction of the ontology of substance and subject correlative to it. It proceeds by interlocking the categories of presence with that of absence. Presence is always also absence", according to Marcus Steinweg. In other words, absence would be absent presence and vice versa. With the overthrow of metaphysics and ontology – which ran from Greece to modernity – the category of disappearance becomes central. Contemporary philosophy approaches a spectral space, a place of indecision between Being and Nothingness. "It is the phantomlike zone of a general ontological instability", Steinweg says.

Slow Ontology was recorded on the canals between Birmingham and Manchester, in England. During the English Industrial Revolution the canals played a key role in the emergence of modern capitalism. Over the years its function has changed and nowadays the canals work basically as a recreational space. In this complex and ultra-codified environment, the work insists on an ontological instability of this reality, not – at least not in the first place – from a socio-political perspective, but from the point of view of a slow ontology.

Why slow? Because the work tries to pin down an infinitesimal oscillation of the reality between

stability and instability, observing it as close as possible. Why Ontology? Because the work deals with the statute of the nature of things, of the change as a cycle repeated forever integrating becoming and permanence. Something that changes throughout its duration, something that endures through change.

Recently the work of Marcellvs L. could have been seen in shows such as *Ensaio de Tração*, Estação Pinacoteca (São Paulo, 2017); *Resistir, reexistir*, Associação Cultural Videobrasil (São Paulo, 2017); *For the Love of Philosophy*, BQ (Berlin, 2017); *Por aqui tudo é novo...*, Inhotim Institute (Brumadinho, 2016); *Zeitgeist – A arte da nova Berlim*, CCBB (Brasília, 2016, Rio de Janeiro, 2016 and Belo Horizonte, 2015); *Weltsichten – Landschaft in der Kunst seit dem 15. Jahrhundert*, Situation Kunst (Bochum, 2016); *Soft Power*, Kunsthal KAdE (Amersfoort, 2016); *Imagine Brazil*, DHC/ART (Montreal, 2015), Instituto Tomie Ohtake (São Paulo, 2015), Musée d'art contemporain de Lyon (Lyon, 2014), Astrup Fearnley Museet (Oslo, 2013); *Singularidades/Anotações – Rumos Artes Visuais 1988-2013*, Paço Imperial (Rio de Janeiro, 2015), Palácio das Artes (Belo Horizonte, 2015), Itaú Cultural (São Paulo, 2014); *Here There (Huna Hunak)*, QM Gallery Al Riwaq (Doha, 2014); *Ró Ró*, Skaftfell – Center For Visual Art (Seyðisfjörður, 2014); *Panoramas do Sul – 18ª edição do Videobrasil* (São Paulo, 2013).

His work is part of the following collections: Centre Georges Pompidou, France; San Francisco Museum of Modern Art (SFMOMA), USA; Inhotim Institute, Brazil; Situation Kunst (für Max Imdahl), Bochum, Germany; Museumslandschaft Hessen, Kassel, Germany; Pinacoteca do Estado de São Paulo, Brazil.

Link

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+ Info

Galeria Luisa Strina
Rua Padre João Manuel 755
Cerqueira César 01411-001
São Paulo SP Brazil

Phone: +55 11 3088-2471
info@galerialuisastrina.com.br
www.galerialuisastrina.com.br