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### Singular Images

The Work of Marcellvs L. is extremely particular, his œuvre possesses the actuality to reproduce itself in a context of intense imagetic profusion. His very experimental production that belongs to the electronic arts' universe attracts attention through its radical concept and through the intensity with which it associates philosophical concepts and the electronic image.

His work places itself in a zone of undiscernibility, which turns it inapprehensible by this or that audiovisual genre. It operates between documentary and experimental video, between the objective and the subjective and "between" these genres; it creates its own discursive universe, provoking extraordinary thoughts.

His videos relate themselves almost always to events and people that find themselves distant from the cameras and that do not know of their presence. Almost without recourse to editing, they show long sequences in black and white of anonymous people and their quotidian and that are subtly revealed through the operation of the digital zoon, a recurrent practice in the œuvre of the artist. However, instead of revealing reality, they end up turning it into an invention, a mirage.

The fixed camera offers a banal image, homemade, precarious: A man walks slowly, faraway. He comes closer whilst the camera follows him through a zoom out almost unperceivable. A flooding forms a river that crosses the street where he walks. The zoom turns the scene into a shaky, impressionist scene. Naturally, without any hesitation the man starts to cross the river, slowly sinking, until it covers almost all of his body. He comes out of the water and continues to walk through the street and passes by the camera, without acknowledging its presence. The award winning video, man road river, ends when the man exits the scene, without credit, without subtitles.

The duration in his works is fundamental, as it amplifies the possibilities for image perception, tensioning even more the relations between the real and time, as observed by Cezar Migliorin in his article in "Contratempo – Revista de Cinema": "Different from the frequent chronological subversions that modern cinema brought to narratives, searching a chronic and not linear time, what happens here is that the linearity of the long shot comes into explicit conflict with the time organized into sequences of ellipses".

To produce his videos, Marcellvs acts doubly as a patient and astute catcher of imagetic moments and as a meticulous interventionist by using all of the technological means possible to enhance the singularity of these moments. The contingency of the capture of the events is fundamental in the production of his videos. Revealing aesthetic events of great potency thanks to the alert gaze mediated by the camera and to the sophisticated sound treatment are a result of his musical training and partnership with the musical collective pexbaA.