



Mario Asef - Three Anachronisms
/ Drei Anachonismen

Opening: September 6th at 7 pm
Exhibition: September 7th – September 22th 2014

Latest Works on the new 4 floor - **Kühlhaus Berlin**
Luckenwalderstr. 3 - U1 / U2 Gleisdreieck

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The video installation, “Three Anachronisms,” is a trilogy produced between 2010 and 2012 by Mario Asef, in which the artist reflects on three aspects of the constitution of reality. 1. The appropriation and structure of space. 2. The construction of time. 3. The relationship among information, nature and culture. This trilogy, however, is not a philosophical treatise showing the functioning of these categories. Rather, the reality that Asef observes is constituted by deficiencies in three different orders: paradox, coincidence and failure.

The urge to wonder about reality occurs in advance, in the formal aspects of the work. Similar to a documentary, Asef dispenses with the staging. The facts are distant so that the artist can modify them directly. The fixed camera and the presence of common places (the terrace, the museum, the plaza), confirm that here the camera is negotiating with what is put in charge without preamble. The presence of a theoretical body, which is the basis for his work, the constant readings of sociological, philosophical and archaeological theories, construct the objectivist building from which Asef casts on reality.

However, Asef demonstrates, this building is full of cracks and at risk of collapse: reality and objectivity come to be refuted from the realm of words. With the use of language, Asef separates the image from his documentary content and purpose. In each of the videos, the text does not run as a subtitle, but as the title, positioned in the center of the image itself, breaking the hegemony, enthroned in the middle of our field of vision.

While the use of textual-visuals make the ground of the building tremble, irony – an important feature in Asef’s work – completely destroys this building. Heir to the Argentine literary tradition, where the derision on reality allows hyper-real worlds to open that never stop reproducing themselves (Cortazar and Borges), Asef destabilizes images, concepts and categories with which we build the platforms to travel reality. To provoke laughter, Asef allows us to enter a new order of the visual and begin to think the unthinkable.

In some cases, and in particular in this video, irony emerges with absolute stylistic elegance. In “Edad de Hielo” (Ice Age), the “subject matter” is only one – a plastic bag. It moves on a grid formed by the tiles of a plaza. The movement, teaches Asef, serves as a metonymy of movement between the x and y axes, the variables of space and time of a Cartesian plane, from where we can generate scientific conclusions. However, when we look closely, the tiles are cracked, or out of square, so that the mathematical grid that measures the movement ends in maladjustment, failing and causing uncertainty about the conclusions, the origins of those and their causes.

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Mario Asef lives and works in Berlin, Germany. He studied architecture and art in Argentina, Germany, and England. His work has been exhibited worldwide, most recently at Junge Kunst e.V. (Wolfsburg, Germany), Kasa Galerie (Istanbul), Abandoned Gallery (Malmö, Sweden) SSamzie Space (Seoul), Nouvel Organon (Paris). Recent museum exhibitions include Hamburger Kunsthalle, Villa Merkel, Künstlerhaus Bregenz (Austria), and the Akademie der Künste Berlin. His videos, photographs, sound installations, and interventions in public space deal with architectonic as well as sociopolitical questions and confront issues related to their spatial representability. With a detached sense of irony they seek to make legible the "immaterial, invisible" architecture of the social sphere.