

Faking it – Marcus Lerviks' art is a time-based view of the Nature

Marcus Lerviks (1969) represents Finland in the 6th edition of the Moscow biennale. The project includes several pieces a 1-channel videoinstallation *Lo to Hi* being in the center of focus, photographic serie *faking it* and *Wilt* supporting his artistic oeuvre.

The Nature is an important factor in the art of Marcus Lerviks. *Lo to Hi* shows the growth of sun flower from the seeds into the yellow grass capturing the entire process of growing – nothing is omitted. Nature does not only represent a starting point but also lies on the heart of his more conceptual approach into art. The circle of growth is represented in several pieces. His works contain a strong and recurrent bond with nature. For example forest is juxtaposed forming a dialogue with technology. The human being versus nature and the symbiotic but contrastive relationship between the two offers visual material for Lerviks. In this context Lerviks synchronises sound to strengthen the impact of the image. Time, space, image, sound and light are used as the artist's prime material and together form a coherent whole in relation to each other. In many of his works, Lerviks utilizes looping, whereby time wraps around itself without beginning or end.

To define Finnish artist Marcus Lerviks solely as a video artist is to categorise him too narrowly. This definition misses the fact that, to Lerviks, the moving image represents various possible ways of serving his ideas both artistically and with regard to content. Originally trained as a painter, Lerviks now "paints" his work with the more common tools of contemporary art: photographs, performances, video installations, projections, interactive works, site-specific projects or CCTV footage.

Common denominators in Lerviks' works can be found aesthetically, conceptually as well as in the medium employed. As a representative of his own generation of artists, his vision is very different from that of his predecessors as well as those younger to him. This contextualisation onto a linear history, the placement of his art into a specific time and place, is underlined and very deliberate. Time, and most importantly, its passing, are central elements in Lerviks' work. Time is relative, shared, normative, universally imagined, and subject to agreement. Time is concrete, yet simultaneously subjective, one has too much, another too little of it. To the artist, it's a material to be worked, moulded, condensed, stretched and endlessly transformed into something else other than its conventional interpretation. The dimension of time is contained in the direction of the viewer's gaze, the depth of which is created by the ambiguity of the image. The object recedes although it is physically present.

In his most recent works Marcus Lerviks returns to painterly image. Approaching its minimalist and even conceptual attitude. This painterly minimalism is repeated in the photographic series *faking it* based on graphic close-ups of natural structures. Seemingly nothing happens, but temporally a chain of events lies waiting within the earth. In his photographic images, Lerviks often uses a macro- and micro-perspective that covers the entire surface of the image. The tradition of this can be linked to Informalism, where artists created their own inner textures in nature formations throughout the surface of the picture. This kind of contemporary painting is realised with camera as a paintbrush and a green shoot as the punctum of pictorial interpretation.

In the interpretation of several pieces of the Marcus Lerviks one can see Barthes' punctum or Benjamin's concept of reality never failing to sear the image. A penetrating laser beam represents a source of light but it can also mend or nurture. Lerviks takes a macho-ironic stance on beauty ideals through his performances. The dialogue between the technological and organic elements is apparent and recalls the content generally used by the artist. The different mediums employed by Lerviks may change the outward appearance of his work but an inner coherence is sustained. This consistency is the logical punctum of his work, running through from one work into the next.

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