

Marc Serra Roca

<http://www.marc Serra .net>
marc@marr Serra .net

(0034) 677 27 69 12

Statement

In our attempt to understand the concept of «culture» and its limits in this era of cultural production, we endow the work of art with a clarifying responsibility.

My work sways on that slippery field representative of a culture generated by —instead of for— the masses where the mirage-like work of art seems a reflection of a place rich in social experimentations and preserved from the uniformity of behaviours. But a mirage is nothing but a mirage.

Considering a fact or proposing an *ad hoc* hypothesis as a starting point, my work puts forward an amplified reality, which tries to represent a fact parallel to one we know or accept. Thus, I translate to the exhibition space inputs from the popular culture, usually filtered through absurd or a seemingly senselessness. My projects —where I re-enact a presumptively improbable encounter between entertainment culture and a culture of a reflective nature— aim at provoking questions that force us to precisely rethink the meaning of culture.

Selected recent work:

1

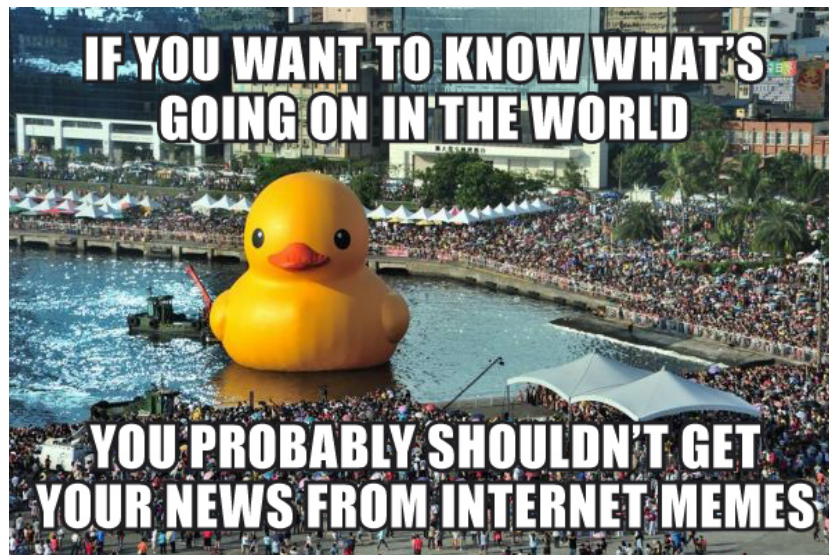
Title: *Homeme*

Year: 2014

Technique: web site home <http://www.marc Serra.net/work/homeme/>

(intervention in pictures of art works through its connection related to internet memes)

Dimensions: variable.





(Abstract)

One of the premises for launching this new site was that, apart from being a container, it somehow became a work of art on its own. Applying the Internet MEME communication code to the homepage was the solution proposed by Bendita Gloria graphic designers to a project that, having memes as a central subject, was not yet formalized in a way that made me feel comfortable. Therefore, *Homeme* is both an entry to my website and a solution to a project that remained in limbo. My website is not a work of art in itself, but its homepage is indeed. Taking a selection of *MEMES* that remind me of a series of works of art to which I find affinity, I intervene those works of art (recognizable to the learned audience) with the MEME text corresponding to the original reference. In its roar, the omnivorous nature of our society does not discriminate—which is not the same as not differing—between cultural inputs reserved to minority audiences and those addressed to a mainstream audience. This melting-pot of expressions are portrayed in an agglutinating way in this series of photos of works of art (some of them already a photo) that outline the amalgam, the *cover* and the mix of curiosity and entertainment with the possibility of reflexion.

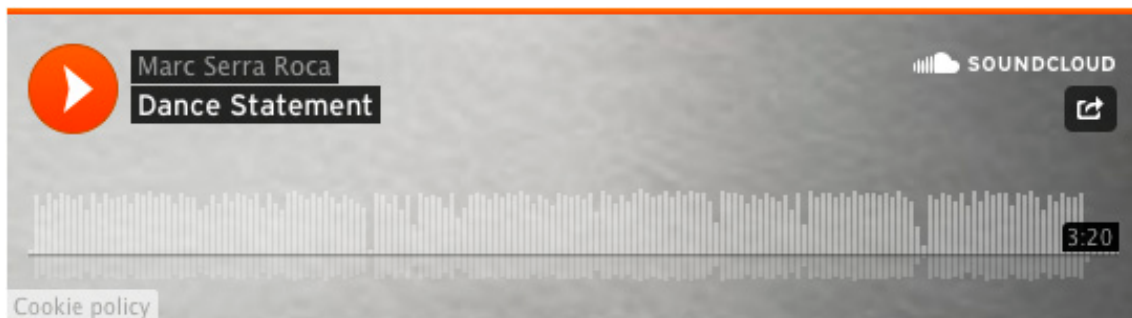
2

Title: ***Dance Statement***

Technique: Sound installation. Artist statement interpreted by a *Text To Speech* (TTS) software.

<http://www.marc Serra.net/en/work/dance-statement/>

Year: 2013



(Screen shot. For playing the audio click on the link)

(Abstract)

Dance Statement is a meta artistic sound piece that places my statement over an electronic instrumental basis of a dance music hit. My statement is about inserting popular culture elements in the artistic frame in order to analyze the meaning of “culture”. Replacing the track lyrics by the English locution of my *statement*, made using a TTS (Text To Speech) software, I transform my artist statement into a *dance* artist statement “for all kind of audiences”.

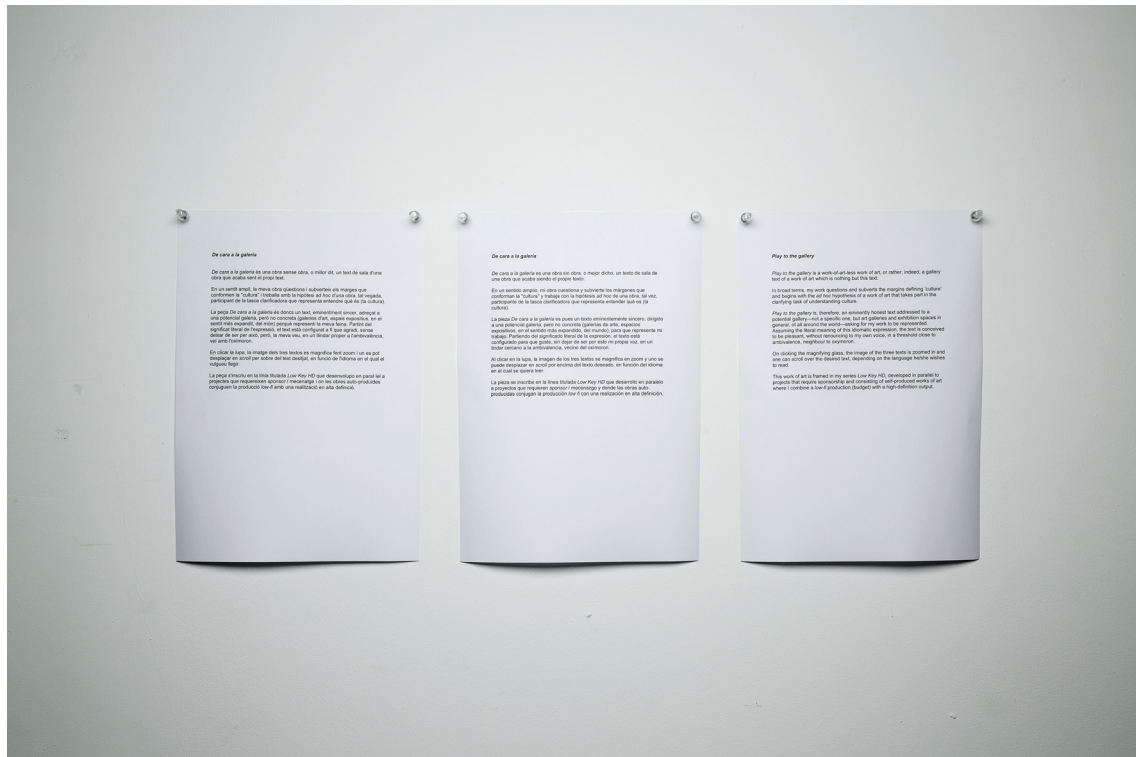
3

Title: ***Play to the gallery***

Technique: 3 A4 printed papers.

Year: 2013

Dimensions: 21x29.7 cm (x 3)



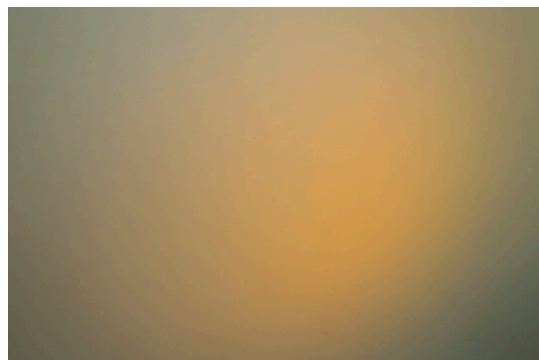
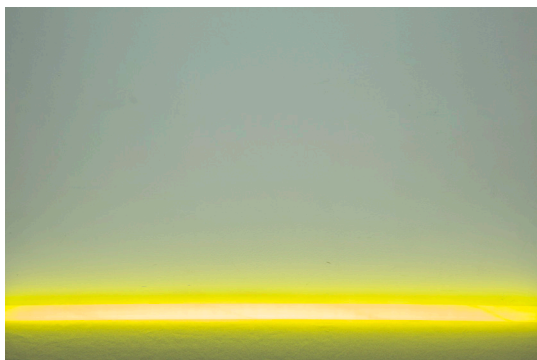
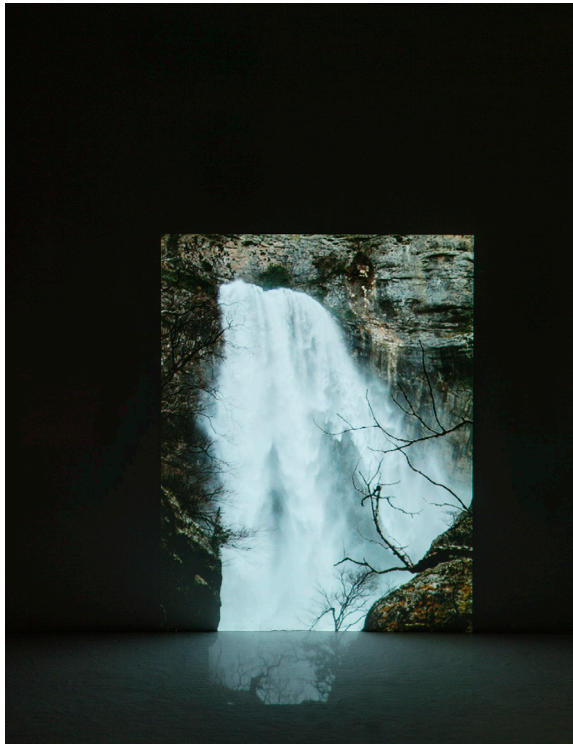
4

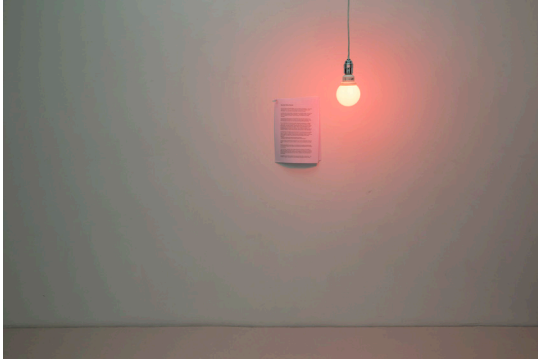
Title: **Sources**

Technique: Video loop projection, light installation and collective happening.

Project in progress.

Dimensions: variable.





(Abstract)

Sources streams from literality. The installation symbolically depicts a fountainhead as a living image of the information sources in the communication era. *Sources* emphasizes the idea and self-convinced feeling of a collective conscience via a *performance* in which the attendants to the opening are invited to drink the same water in the same room—bottled water coming from the Mundo ('World') river spring—while they watch an allegory of 'sources'. The viewing of the looped video of this fountainhead is 'amplified' (in a gesture honouring José Val del Omar's expanded cinema) with the act of communion steaming from the fact that the audience drink the same water they are seeing on the screen. This video installation-cum-ritual aims at inducing a suggestive state that makes us believe we are identically predisposed to culture again.

5

Title: ***Bigger and Unique***

Technique: big format HD photography on canvas

Year: 2013

Dimensions: 320cmx482cm



(Abstract)

Bigger and Unique is a meta- and post-photography work of art, a 'cover' of an 'original' IKEA photo and its attributes as a representation of reality. This photo of a photo visually emphasizes concepts that—in an essay-like way—are literally transliterated in the text accompanying the work of art. Abilities and shortages of the photographic medium—being them the difficulty of an alleged photographic objectivity, the tensions between the image and the off-camera field, the impossibility of 'building' through the framing, or the 2-dimensionality of photography, among others—are ideas that coexist in the text with reflections and verifications about the visual culture in the image, cultural consumption products and false choice era fostered by the liquid modernity we are living in.

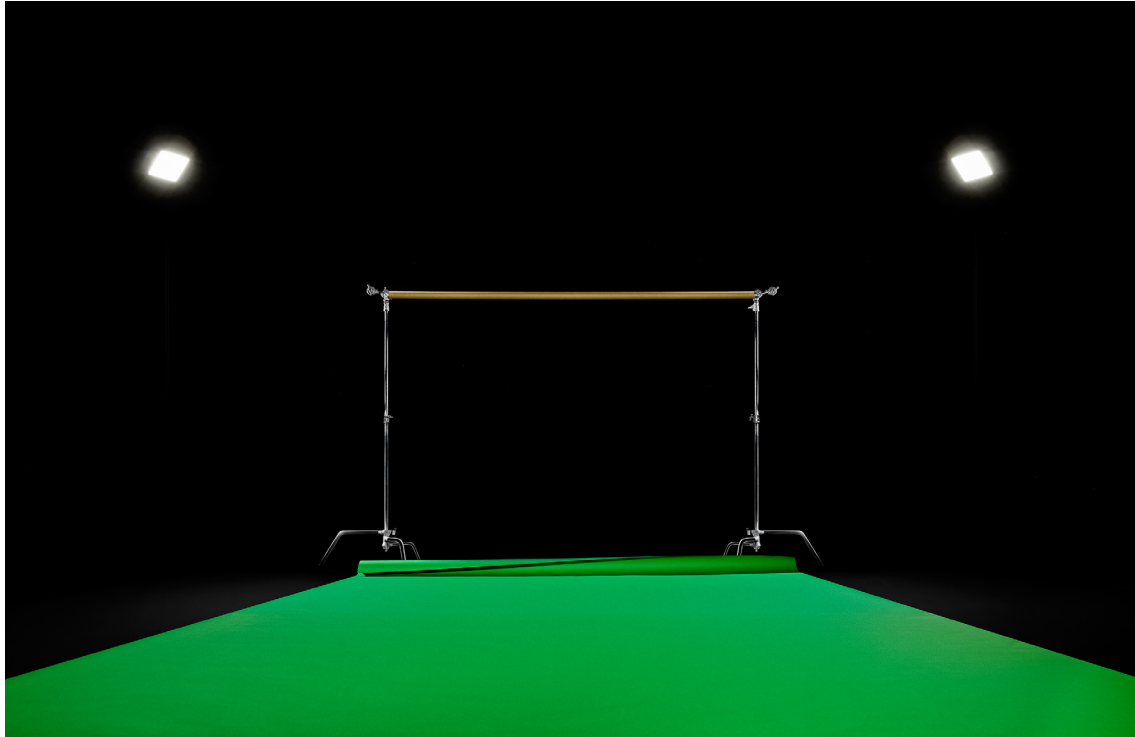
6

Title: **Studio Stadium**

Technique: HD photography

Year: 2013

Dimensions: 320cmx482cm



(Abstract)

Studio Stadium is a big format immersive photographic work of art. The viewer is invited to flow within an image that conveys messages combining references that we feel as belonging both to the audio-visual communication field (via the image of an audio-visual production set) and to the football universe, impossible to unlink from a whole system of images that not only support its success but also grant the continuity of the game. The holographic nature of this photo frames the character of the contemporary sensibility, governed by the showbiz. And football is nothing but showbiz. Controlling the visual information conveyed and the psychology of colour (like if it were a natural landscape), *Studio Stadium* aims at seducing the audience and immersing them in an state of placid, calm conscience that, together with gallery text, fosters the connection with the meaning every one gives to 'culture'. The photo of this void, of a to-be-built reality, invites us to fill this void with our own thoughts about the limits defining 'culture', as well as invoking a critical point of view with regards to the role contemporary art has in society. Taking advantage of the cross-cutting nature of football, *Studio Stadium* subliminally points to an allegedly alien subject, i.e.: the social status of contemporary art nowadays. Thus, 'the art of football' becomes 'art and football' in this project.

7

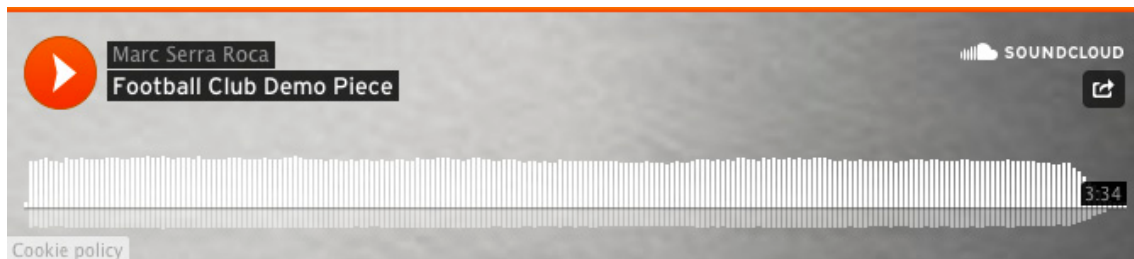
Title: **Football Club**

Technique: sound and light installation

Project in progress.

Dimensions: variable.

<http://www.marc Serra.net/en/work/football-club/>



(Screenshot. To play the audio click on the link)

(Abstract)

The sound and light installation *Football Club* complements my photo work *Studio Stadium*. In a completely immersive format, the musician and artist Alberto Bernal has especially created an electronic composition generated by the sounds recorded during a football match. According to his own words:

This demo is built using the same technique I usually use in other works of mine, consisting in a re-reading of an original raw material via a double saturation: its massive superposition in multiple layers, on the one side, and the continuous iteration of micropassages through a loop window that slowly wipes the material in its whole length on the other side. As a result, a sound fabric is created, a fabric that oscillates between the semantics of the raw material (in this particular case, a recording of an sports celebration) and the new work emerging from saturating it.

Football Club combines two totems of collective entertainment: football and 'club culture', in order to become a 'foot-ball club". Broadcasted via a quadraphonic system, the sound—which sometimes approaches white noise—is synched to the LED spotlights via a psychedelic, generating an flashy light. From the festive and hedonistic point of view, *Football Club* invites the audience to enter in an estate/stadium prone to questioning the value of culture, and—coming to terms with one of the meanings of 'culture'—enlarging the 'set of knowledge that allows an individual to develop its critical judgement'.

8

Title: *Mimes and Memes*

Technique: viral photography and text

Year: 2013

Dimensions: variable.





(Abstract)

Mimes and memes revolves around the idea of understanding culture as encapsulated information conveyed via cultural replicators, i.e.: MEMEs. This project poses the hypothesis of a possible success of the reflective act through an image incorporating a text message and going viral. *Mimes and memes* explores the phenomenon of cultural evolution in a society governed by images. Like a mime artist replicates emotions through gestures, an Internet MEME does it via an image and a text. In *Mimes and memes*, the catch lines refer precisely to the image culture, unspoken meanings, beliefs and degree of knowledge with regard to the mechanism of visual representation and the possible rapport between photo and text messages.

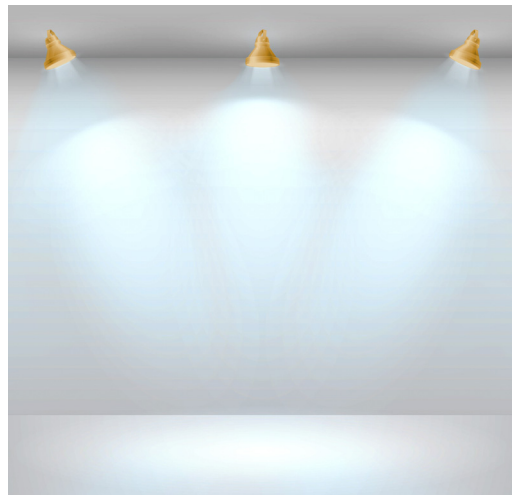
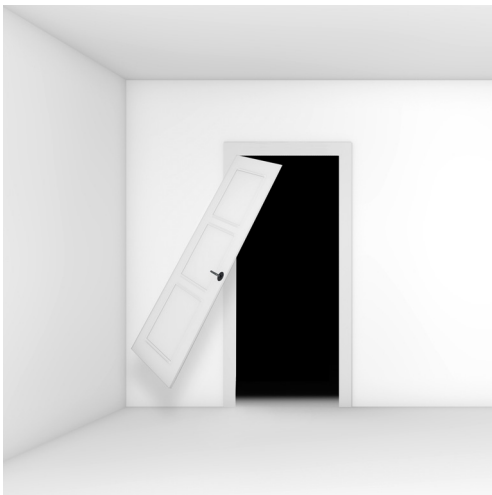
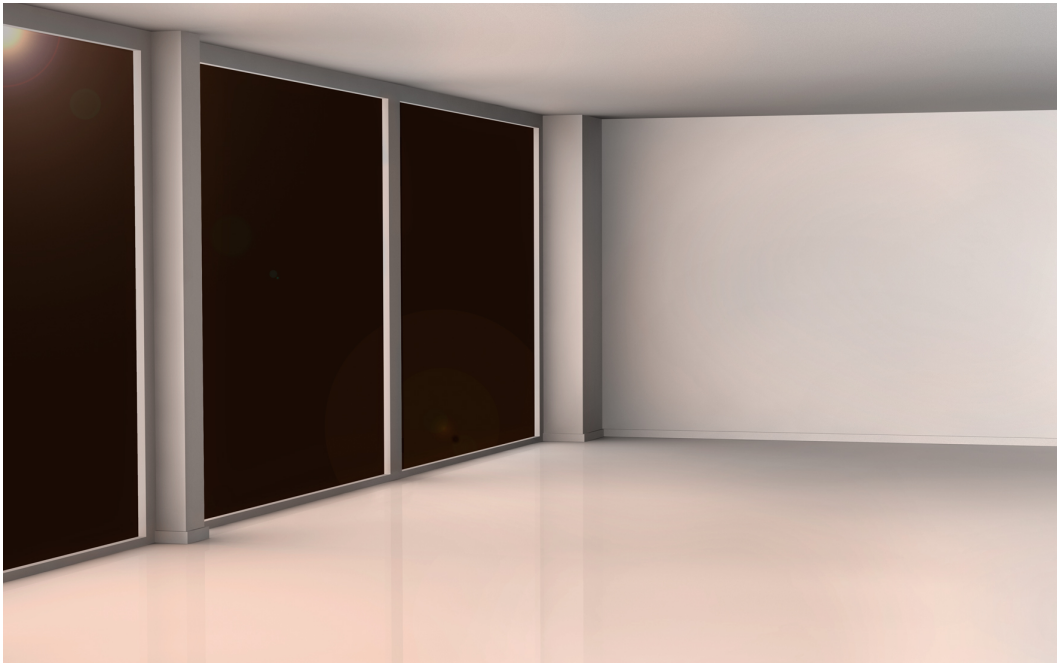
9

Title: ***The Stunning Gallery***

Technique: installation. Art gallery tuning customization.

Project in progress.

Dimensions: variable.





(Abstract)

The Stunning Gallery is an installation project consisting in modifying (tuning) several design elements of an art gallery interior. Instead of leaving my mark within the gallery context, here the modifications made in the container itself become the artist's 'signature'. Adopting Nicolas Bourriaud's postulate, this work of art conceives the gallery as a place open to a dialogue about the hypothesis posed by the author: art as a salvation for relationships. With a 'minimal' intervention in the space, the audience is invited to think about the 'culture of aesthetics' and the personal meaning they bestow to the critical mind that distinguishes us as individuals. Like the owner of a car 'tunes' it to customize it and have a consumerism experience different from that of his/her neighbour, *The Stunning Gallery* resorts to the phenomenon of popular culture—a urban tradition—in order to activate a dialogue about cultural products and their consumption with the audience.

10

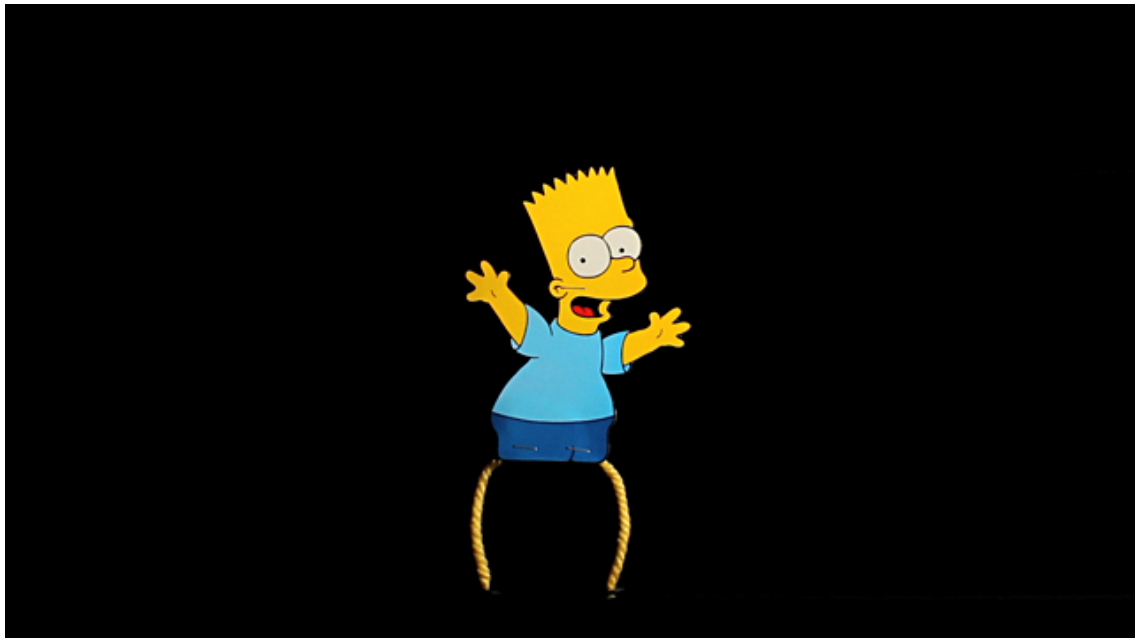
Title: *I'm making Bart*

Technique: video installation (projection and speakers)

Year: 2012

Dimensions: variable.

<http://www.marc Serra.net/en/work/im-making-bart/>



(Screenshot. To play the video click on the link)

11

Title: *Irruption dans quatre couleurs*

Technique: *graffiti* (and *videograffiti*)

Year: 2013

Dimensions: variable.





(To watch *Replaced Reality* click please on: <http://www.marc Serra.net/work/irruption-dans-quatre-couleurs/>)

More information and other projects on:
www.marc Serra.net

