

MOLECULES OF SPEED (2022)

by Ariel Wilner

A collaboration with Marcelo Alexandre

Audiovisual work

Polymer

Series Molecules

2 min 26 seg



1 Minute 7 Seconds 45 Hundreths | 00:01:07:45 |

We are spoken, we are created by language. One that determines us and allows us to name existence. Language is that possibility we have to create to infinity with finite resources. As a human species we have understood that the world is not univocal; since we began to name we are creators not of one but of many worlds. We are even capable of creating worlds in which language is veiled: behind language there is a space-time that appears to be so much larger as to be named. That is precisely where the game appears; a playful space to create unfathomable realities, worlds in which language is superfluous and subtractive, in which time and space are distorted. The body and mind are capable of creating their own system: a language without words.

Marcelo Alexandre is an exceptional player of a particular time-space that, although measurable and legitimized, is untraceable. All his experience, his life, his journeys and his championships are written on his body, written with another language. Marcelo was challenged with this work to put his voice to create with the artist an artistic system in which the testimony of a vital career can be transmitted. The piece is a translation into oral and visual language of that which for Alexandre was always untranslatable; that is why his voice trembles and the images do not stop. Here an experience is transmitted that has no equivalent in our language; a world that can be evoked in our senses but cannot be captured with our language.

The piece is, then, a poetic testimony of a race that takes shape in the voice of the champion. A poetic and playful time in which an athlete uses an instrument never trained; here a new playful world is created. The conjunction between the testimony and the artistic work exposes us that there, where

language is veiled and the limits are expanded, the frontiers of our biology can be broken. A cyborg body, that machine-man (or bicycle-athlete) unit, is capable of writing poetry without words: science and technology are also art.

THE PIECE

Molecules of Speed is organized on a classic cinematographic narrative line: it places us in a particular time and space, gives us a context of the narration (the previous moments), presents us the knot (the race) and finally closes its arc (the time, the victory and the result). The one in charge of taking us through this story is the protagonist of this event; a documentary exercise of reconstruction of a past event.

However, the artist's interpretation of the testimony and the narration is not entirely transparent. He too, as Alexandre does with his body and his bicycle, makes use of the machine and technology to trace a world of images and sounds that appeal to the understanding but also to the sensory. In this poetic exercise, two central procedures can be observed: the subjective point of view and the crossed referentiality.

The spectators are invited to take Marcelo's place: each one will experience the sensations of the race and the emotions of the prologue and epilogue of the race. The adrenaline, represented with that incessant serialization of images that occupy almost the entire frame, the lines of the race that simulate a track, the sound universe, the focus and the loss of focus manage to configure a representation of what a race can be. What is said happens: the word is not far from what is seen and heard. However, the attractiveness and appeal of the piece lies in the subjective camera. What is sought is the clearest representation of what happened so that we can quickly make a pact with the work and become Marcelo. We are part of that machine-man, of that instant, of that world. The succession of images and sounds makes an event of the past be lived organically in the present time.

If Marcelo and his bicycle were an indivisible union (a cyborg body) we can be too. Day by day we find ourselves more and more combined with technology to the point that sometimes it is difficult to distinguish the limits. That expanded and poetic world, created by Alexandre beyond words, can be recreated today. Therein lies the cross-referentiality. Marcelo plays Marcelo and portrays his past, but Ariel builds a reference that dialogues with today; the piece is also an aesthetic and playful combination of the machine and the man of the 21st century. This can be perfectly understood by experiencing the piece. The images and animation are a world that is always framed and separated from the present; the white frame is a sign of that reference relationship, of a setting in abyss: the world of the past is also written in the world of the present. The work is the materialization of two poetic worlds crossed by art and technology.

Antecedentes

Molecules of Speed is part of the series *Molecules* in which the artist continues to explore the bond of collaboration with different actors and referents of our contemporaneity. The work is a tribute to the Julio Bocca Foundation.

HOW TO EXHIBIT

This piece can be exhibited in analogue or digital spaces. For spectators in domestic environments the use of headphones and a place without any other external or natural light sources are recommended.

The exhibition in professional spaces may vary and can be defined together with the artist; although a space with optimal lighting (blackout) conditions will be mandatory.

For a comprehensive approach to the series, it's recommended to exhibit each piece of the series.

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