

Mark Lewis

Films from everyday

13 December 07 - 3 February 08

The Centro Andaluz de Arte Contemporáneo in collaboration with the Foundation for Art and Creative Technology from Liverpool has published a book on Mark Lewis's work.

Centro Andaluz de Arte Contemporáneo

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Timetable

1 October - 31 March
Tuesday to Friday: 10 - 20 h.
Saturday: 11 - 20 h.
Sundays: 10 - 15 h.

Monday: closed.
Holidays: Consult with Centre.

Access

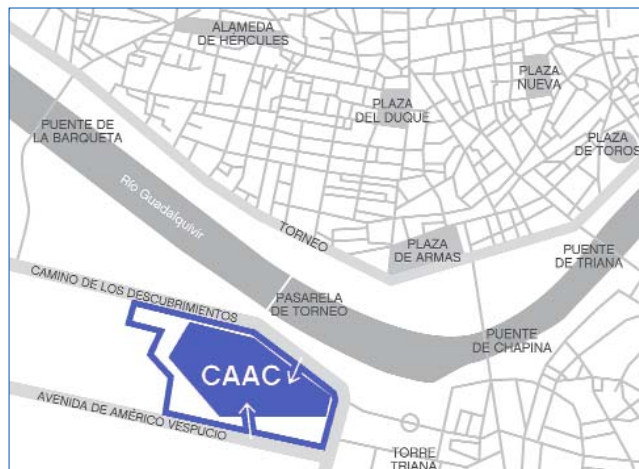
Avda. Américo Vespucio nº2
Camino de los Descubrimientos s/n

Transports
C1 and C2 buses

Library

Monday to Friday(except holidays):
9 - 14 h.

Tickets sales until 30 minutes before closing.



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Real Projection (Molly Parker), 2006, The CAAC collection

The CAAC hosts the exhibition "Films from everyday Life" by Mark Lewis (1956, Halmilton, Canada). The author explores the conventions traditionally used in filmmaking. During the 1990's, Lewis moved from photography into filmmaking and became one of the editors of the journal *Afterall*. Since then, he has described the nature of film images and how they are formed, challenging the established narrative rules and syntax used in traditional filmmaking.

Mark Lewis's videos show a representation of time and space, focusing on the background and secondary details present in the image. His works have clear references to Nature and painting traditions and are aesthetically

close to the sublime, but without falling in the rhetoric trap of philosophy.

According to Michael Rush, researcher and expert on Lewis's work, "*Mark Lewis enjoys final moments*". Mark Lewis started working in photography in the 1980's and in the mid-1990's he moved on to filmmaking, as the new digital technology emerged. Rush stated that "*for Lewis, final moments allow for a certain degree of freedom to research into what has been left behind, even when the rest of the world is moving in the opposite direction*".

At the end on the 1990's, when Lewis was very close to the Vancouver Group led by Jeff Wall, he started making films with the



Roundabout, 2006

duration of one 35 mm reel, i.e. four minutes. Except for a few exceptions, he worked within this time limit until 2005.

Although he moved from photography to filmmaking, photography still plays a major role in his work to the point that taking photographs is often a precursor to his films.

His first films focus on deconstructing the history of filmmaking through a selection of various elements from both established and avant-garde films, using simple techniques and traditional resources. Lewis worked with professional actors and actresses and crews in order to show the very essence of filmmaking and reveal the influence of other disciplines in the seventh art.

The works included in the exhibition are: "*Rear Projection (Molly Parker)*"; 2006, "*Isosceles*", 2007; "*Roundabout*", 2006; "*Downtown, Tilt, Zoom and Pan*", 2005; "*Spadina: Reverse Dolly, Zoom, Nude*", 2006, and "*Leadenhall Street*", 2007. The CAAC exhibition is the first time that this collection has been shown in Spain.

These pieces are the artist's latest works and

the best example of his interest in the interaction between film-making, photography, painting and architecture. In 2003, Lewis shifted his style, replacing the actors and locations he had formerly used with places taken from day-to-day life such as council flats or large concrete structures. In "*Rear Protection*", a co-production of the CAAC and the Foundation for Art and Creative Technology (FACT) in Liverpool, the artist shows an abandoned landscape in Canada with run-down buildings, contrasting with his former works featuring exuberant gardens. This film features Molly Parker. The collaboration between these two institutions also produced the joint publication of a book on the artist's works.

Mark Lewis shoots his films in London and Canada, where he usually lives. He is not interested in finding exotic locations any more but rather in shooting day-to-day scenes, where he looks for extraordinary elements that are usually overlooked.

This exhibition at the CAAC offers a selection of film screenings related to nature, landscape and the city, set within the framework "*Urban Attributes*".



Spadina: Reverse Dolly, Zoom, Nude, 2006