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My work explores the different ways in which technology influences the way we understand, interact and engage with our present time. I am interested in our personal perception of time and in the discrepancies that arise from our phenomenological experience of time as opposed to the passage of chronological time. Through this lens, I unpack and question the relationship between experiential time and the suggested or proposed time by a time-based work.

What possibilities do the moving image and other time-based strategies offer us who can help us liberate our narrative nature from the colonization imposed by the corporate structures of entertainment? How can storytelling exist outside this framework in today's digital era? How can we rediscover our environment through a reading that allows us to associate with our surroundings from a free power structure? How can the accessibility to new technical developments democratize the narrative language to generate a more inclusive understanding of our environment?

Through a varied array of formats - interactive installations, sound, photography, computational imaging and the moving image, among others - I explore the capacities of time-based strategies and temporal experiential methodologies to generate new forms of representation and exchange between space, the individual, and the work.

The discourse of my projects revolves around the exploration of non-linear, non-chronological, slowed, accelerated, and cyclic temporal structures. I attempt to comment on the friction created by a horizon of parallel and simultaneous realities that coexist in constant redefinition. A framework to trigger the collective imaginary and inspire alternate perceptions of time and space and question the past as memory, the present as direct perception and future as imagination. I am also interested in the experience of time as a collective ritual and socially shared event, where chronological time ceases to elapse to give way to a time outside the margins of the knowable. Is this where we are now?

**CURRICULUM VITAE**  
Martin Mur



<b>Personal details</b>	Born in Barcelona, Spain, 1990. Swiss and Spanish nationality +41 76 445 99 81 / +34 62 555 50 31 mrtnmur@gmail.com
<b>Education</b>	2018 - 2021 Zürich University of the Arts: Master of Fine Arts 2009 - 2013 Bau - Design University Center of Barcelona: Degree on Audiovisual Design 2006 - 2009 Escola Massana - Art & Design Center: Artistic baccaulaureate
<b>Language</b>	Spanish, English, French and basic German and Italian
<b>Selected projects</b>	<u>Artistic projects</u>
(Month / Year)	Current
	11 / 20
	07 / 19
	06 / 19
	05 / 19
	02 / 19
	08 / 17
	STILL FAÇADE OF A HOSTEL - Audiovisual installation YVO - Experimental film LIMMAT - Photographic series MEMORIA LUZ - Experimental film IN MID MIST - Photographic Series TAKE YOUR TIME - Interactive installation Kulturfolger Art Space NOISE - Guest Curator in Residence
	<u>Film projects</u>
	Current
	Current
	10 / 17
	08 / 17
	03 / 17
	07 / 14
	04 / 13
	MUSGO MOJADO - Writing and direction Jungle Folk SS21 EASE - Direction VICE - Guest director Shortfilm EDELWEISS TALE - Co-direction Lyric video JC+THE VOIDZ Father Electricity - Creative direction Shortfilm TRUE EYES - Writing and direction Shortfilm RETALLADES - Writing and direction
	<u>Editorial projects</u>
	8 - 12 / 20
	01 / 18
	07 - 08 / 17
	Publication ZHdK Master of Fine Arts 2020 - Coordination and Graphic design Publication KULTURFOLGER Issue II - Graphic & Editorial design Series of Posters KULTURFOLGER on NOISE - Graphic design & Illustration
<b>Awards</b>	2020 DISSENY CV: Best film poster of the year 2019 for 'Boi' 2013 CCCB - Best political film 'Retallades'

Guest curator residency  
Kulturfolger Art Space  
2017



In 2017 I am invited for a short residency as a guest-curator in Kulturfolger, an art space in Zurich. The topic is Noise. I curate 8 performative events to gain insight into the current ongoing projects that deal with the idea of Noise from a diverse line-up of perspectives.

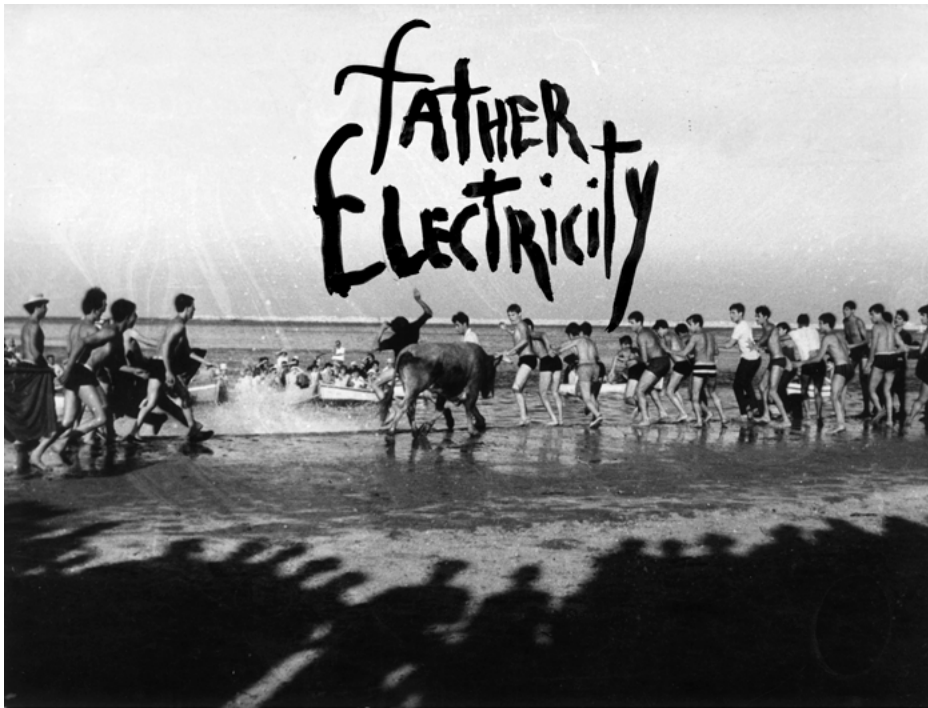
The interventions include varied and independent settings. 'La Lirio' AKA Vanessa Gálvez, a talented flamenco dancer contributes with a stage performance using only her feet as main protagonists.

Kaspar König makes a live sound performance and offers a wide range of sonority and soundscapes using everyday objects, recycled materials, and found elements as musical instruments.

Dave Philips transforms the space into a black box and offers a live listening session. In a pitch-black immersive surround environment, the speakers emit a mix of field recordings collected through the years from different jungles of the world.

Beyond these happenings, other sound experiments and interventions featured artists such as Fabian Gütscher, Heiko Schätzle, Andrea Züllig, Samuel Fried, Simon Rupp, Lisa Lee Benjamin, Petra Tomljanovic, and Marcel Schock.





Teaser poster

## Father Electricity

1/2

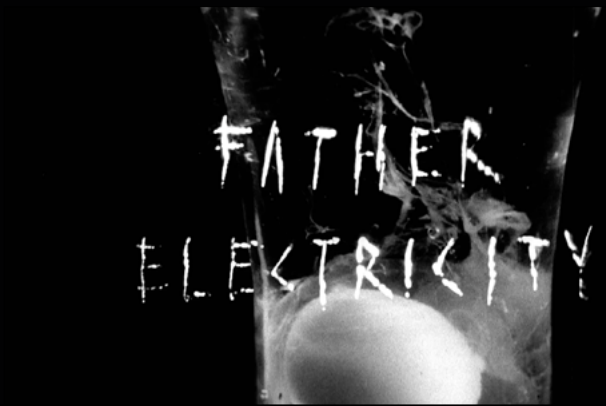
Lyric video  
One channel video with sound. 8'.  
2017

→ [SEE FILM](#)

In collaboration with filmmaker Jorge M. Fontana we produce and elaborate together a personal project which is an exploration of the ancestral Spanish traditions which form the identity of the folkloric communities, and which now, at this stage in time have nearly or completely vanished. The work is a homage and re-interpretation of Jacinto Esteva's documentary film *Lejos de los Árboles* (1970).

The project is born out of interest to explore the idea of archaeology of memory. To form a language that honours and channels the archaic, the sombre, the uncanny, and the collectively shared struggles and celebrations. The film navigates through different villages, and different seasonal festivities until it finally concludes with a scene of a jammed highway where an infinite flow of cars advance slowly to an indefinite goal. The religious and passionate souls now secluded into unicellular moving caskets, carelessly neglect their old routinary habits and effortlessly dive into a promising yet uncertain future.

The piece was selected and adapted as an official lyric video for the song *Father Electricity* by the American music band Julian Casablancas & The Voidz.





## Limmat

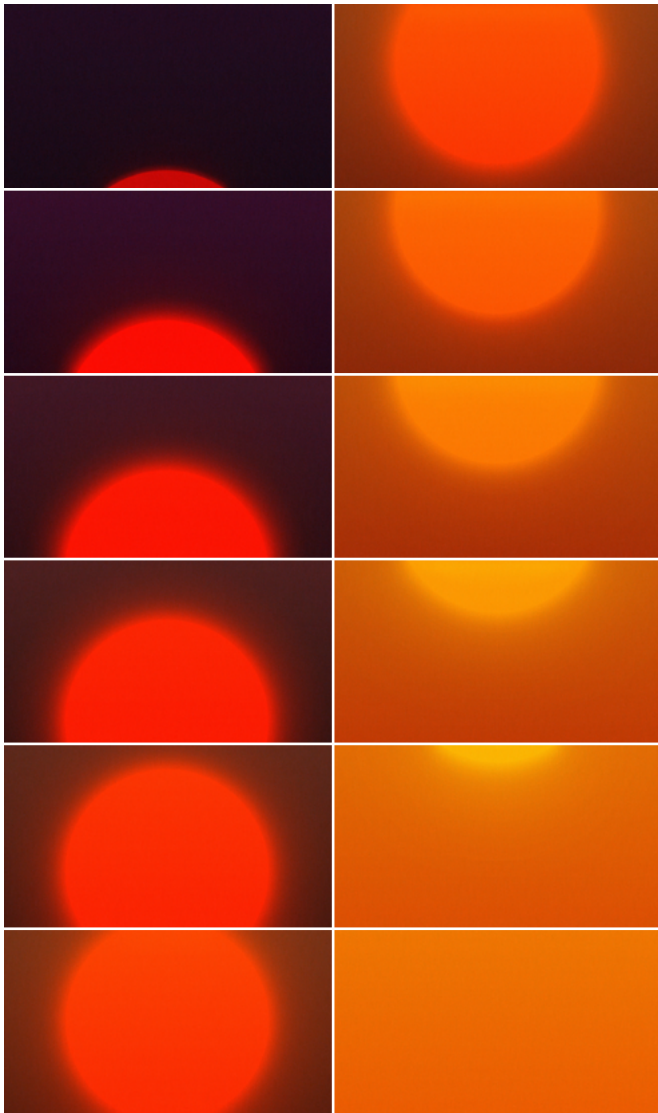
1/2

Photographic series  
12 photographs  
2018 - 2019

Between 2018 and 2019 I elaborate a routine photographic series of the Limmat river, in the heart of the city of Zurich. A series of photographs all taken from the same position, the same height and the same angle. A still image of a river. The image captured repeatedly in different moments in time forms a more abstract and extensive image in our minds of the representation of the river. When looking at the compound sequence of images, we perceive the passing of time through the trees and flora and have a faint impression of the cycle of the yearly seasons from that specific perspective. A perspective that conveys a specific form of timelessness in constant repetition. The flowing water of the river acts as a continuous form of present, flowing inalterably.







Teaser poster

## Take your time

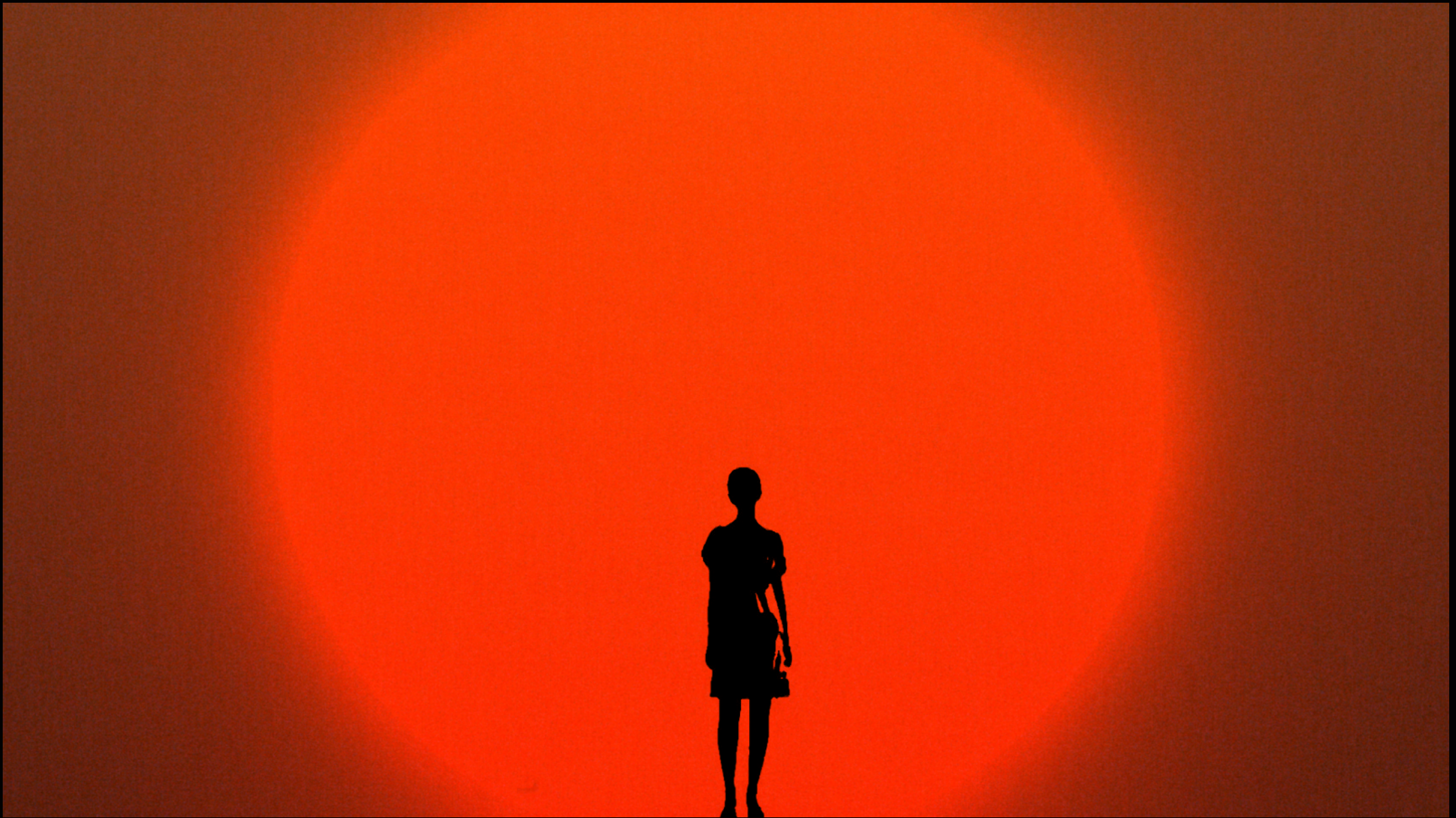
1/2

Interactive installation  
One channel video. No sound. Loop.  
2019

In *Take your time* I depict a big red sun on the horizon. As you approach the image, the sun sets. As you walk away, the sun rises back up in the sky. Thus, its visual state always depends on the viewer's position in the physical space and in relation to the artwork. The work comments on the alternative forms of time conception we may independently embody.

The image of the sunset has a long embedded iconography. As an overly used marketing device to express enjoyment and leisure time and as the goal towards which commodified societies work to attain. A symbol of happiness and fulfilment. In this specific form of representation, -in a compressed, low-resolution digital image-, the sunrise/sunset becomes a vehicle to comment on all physical things which are being replaced by virtual avatars or digital experiences.

The fact that the work is responsive and interactive and permits the viewer to stop, advance and reverse this metaphoric representation of time, activates a playful yet problematic dynamic that reflects our desire to control and intervene the laws of nature. A timeless temptation of power that arises from the newest technological developments.





Teaser poster

## Memoria Luz

1/2

Experimental film  
One channel video with sound. 3'  
2019

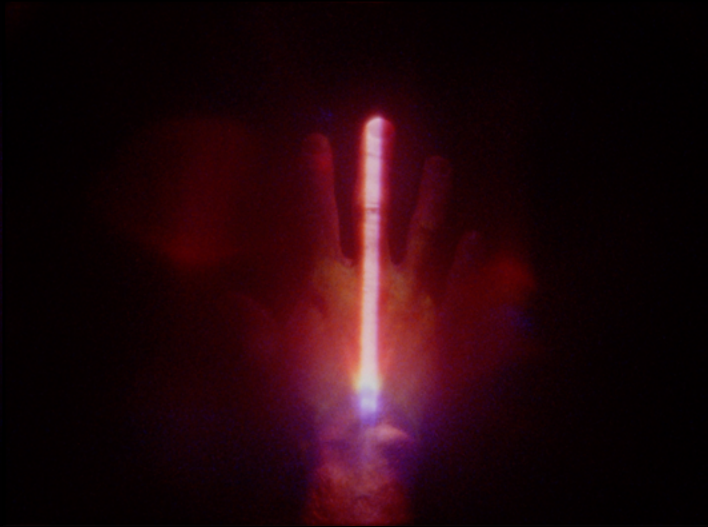
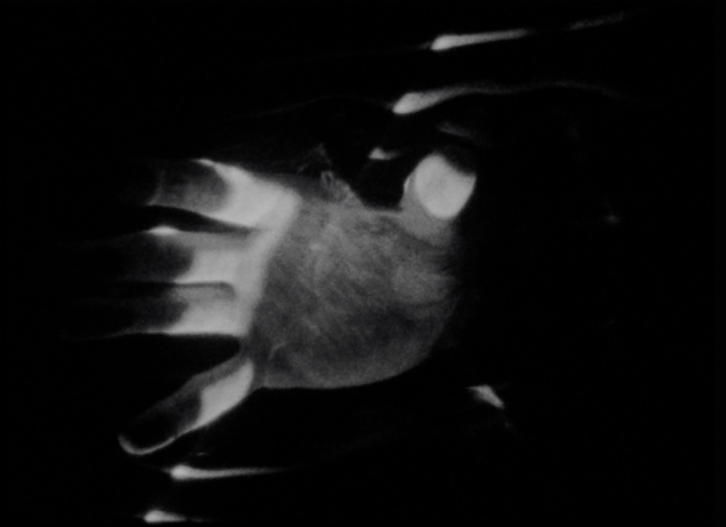
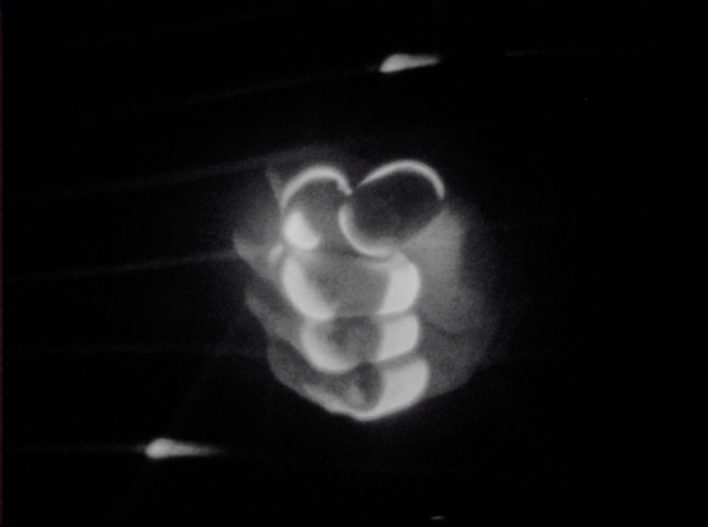
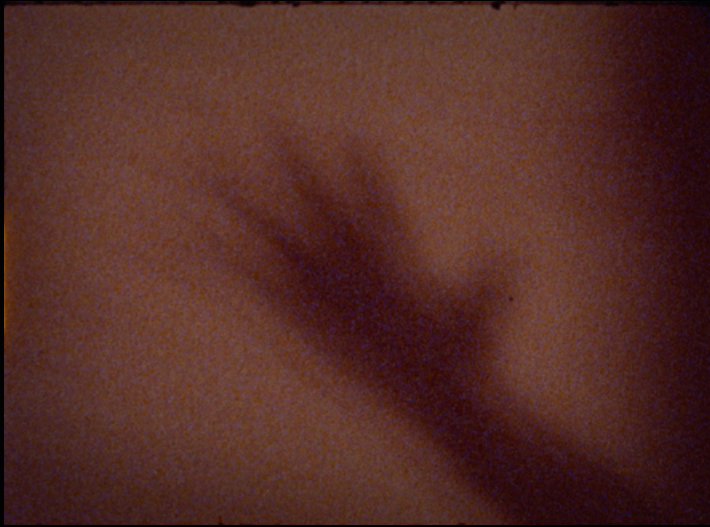
—> [SEE FILM](#)  
PW: memoria

Memoria Luz is an experimental film that attempts to capture the passing of time through the presence of a hand that is captured and framed in an undefined context.

The hand moves gently, with no preconceived purpose, in an act of wandering and discovering. It is portrayed in three different scenarios that are reminiscent of three conscious moments of emancipation and influential development in human history; the cave paintings, the aerodynamics studies and the digital era.

Despite its apparent linear structure, through this exercise, I explore the conceptual relationship between the permanent and the transient via different representations of time and space.

The work has can also be exhibited as a three-channel installation, in a context where the portrayed hands in different temporalities can dialogue and perform simultaneously with each other.





Yvo

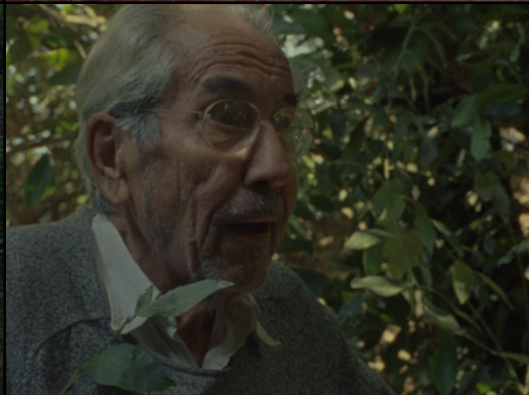
1/2

Documentary  
One channel video with sound. 10'.  
2020

→ [SEE FILM](#)  
PW: maurici

Yvo is an experimental portrait of Yves Zimmermann, a Swiss man who emigrated to Spain in the 1970s and my grandfather. The film is an exploration of growing and becoming, a study of narrative deconstruction with a specific focus on time as a cyclic pattern.

The film unfolds a study of the intricate family interdependencies and challenges that arise in the private sphere of creation and delves into an intimate portrait of a beloved family member, which evolves as a gentle dialogue between a fictional tale and a more traditional documentary approach.





## Still façade of a hostel

1/2

Audiovisual installation  
Three channel installation with sound. 11'  
2021

→ Coming soon...

Still façade of a hostel is my most recent project and in which I tell one story from three different perspectives. The idea is that the three perspectives are presented synchronically and simultaneously through a three-channel installation display. Also, the story is formed by three female characters: A young couple and an older woman who cross paths in the interior of a hostel. The destinies of the three will inevitably change and deviate due to the decisions taken within the temporal space of the piece. Eleven minutes. The three narratives develop without any interruption, with no narrative intervention, no edits nor any temporal ellipsis from beginning to end. Each of them is a continuous sequence shot in which the camera apparatus follows each of the characters independently for eleven minutes until it abandons them. In the exhibition display, the viewer is only able to see one screen at a time, The idea being that the viewer has to choose the perspective from which to experience the story, and of course such decision will distort the way in which the story is comprehended. The film is structured as a loop, which gives the impression of a cyclic conflict that never seems to find a solution and endlessly repeats itself.





Thank you :)