

CINNAMON

LARS MORELL

Single shots. Still frames.

January 13 - March 10, 2018

CINNAMON is pleased to present an exhibition of new work by Norwegian artist Lars Morell, which marks his second solo show at the gallery.

The exhibition's title insinuates these moments – where the imaginary shadows are transferred onto the canvas, carefully applied with a spray gun in multiple layers of thin acrylic paint. They also evoke references to early cinematography – the *narrative* evolving between the shapes can be seen as one of the typical characteristics of Morell's practice. In his approach to subject matter, his motives confront us with the shadows of the past: the trickery and contraptions of the pioneers of theatrical and cinematic illusion are treated with nostalgia. Delicately and precisely composed, the objects appearing have a clear placement in the compositions, yet with a sometimes absurd and unintelligible function. Together, the works read like a movie scene without actors – a scene captured, from frame to frame, in various angles and light.

Morell's tableaux-like environments appear as mysterious settings arranged with silhouettes and distorted shadows originating from laboratory instruments, theatre jigs, and parts of film projectors. Scale, proportion and logic is weightless opposed to their fixed composition. His distinctive choice in subject matter features an assorted cast of props seemingly pulled from different archives, and elegantly forced into the same sized frame format that recall the sequential arrangement of a narrative storyboards or filmstrips.

Contradictory from where the series started in 2012 where the works were made serially with *identical* range of colors, the recent group of paintings is made one at a time – as single works – each with their *individual* place in the sequence. The layered surfaces distinguishes each other in grain, intensity and tint as they reflects the diversity of motives in the series.

His latest sculptures appear more *abstract* and formal than the sculptures from Morell's previous *hollow* shell bronze series; where ghost objects hidden underneath a drapery, vaguely revealed their shape and function. The recent sculptures ("Silent Codes X-XI", 2017)

are more organic, and can be seen as stylized cloths – used to illustrate the *ghost* itself – or can even as dancing pancakes.

Morell studied at the National Academy of Fine Art in Oslo. Forthcoming exhibitions include CINNNAMON (september 2018), Lefebvre et Fils (2018), Stephane Simoens contemporary fine art (2019). Recent exhibitions include «Frames & Seconds» at Stephane Simoens contemporary fine art (2017), «Mørkets muligheter» at BGE contemporary art projects (2017). He has exhibited extensively, amongst others at: Palais de Tokyo, Paris (solo); ISCP New York; MHKA Antwerp, Nationalmuseum, Berlin; Galerie Jette Rudolph, Berlin; Galerie Wentrup, Berlin; Choi & Lager, Cologne (solo); and Kristiansand Kunsthall, Kristiansand (NO).