



Ephemera – Εφήμερα

« Ephemera – Εφήμερα »

March 24 – October 28, 2019

Powered by

Not Vital, Sent/CH

Marck, Zurich/CH

Costas Varotsos, Athens/GR

Sandra Tomboloni, Firenze/IT

Fabrizio Corneli, Firenze/IT

Ernesto Neto, Rio de Janeiro/BRA

Strijdom van der Merwe, Cape Town/ZA

Myrtha Steiner, Zurich/CH

Thomas Henninger, Berlin/DE

Yael Karavan, Tel Aviv/IL & London/UK

Curated by Friederike Schmid





Marck, CH, «Carro Funebre Ephemera», 2019
Video installation with 1973 Mercedes 220/8 Pilato, 190 x 170 x 285 cm

«Ephemera – Εφήμερα» @ WhiteSpaceBlackBox

An opulent Italian style 1973 Mercedes «Carro funebre», floating on a pinkish cloud towards WhiteSpaceBlackBox welcomes the visitors to the ephemeral topic. The video-installation by Swiss artist *Marck* brings together the whole lifespan from conception to death, herewith addressing one of the key questions of the exhibition: human immortality.

The reflections on the ephemeral organically resulted from 2018's debate on «CompleXellence», realizing that we were far from being able to explain and handle complex correlations but instead should try to understand glimpses of it by ephemeral thinking. An attitude which since ever has been embedded into the DNA of WhiteSpaceBlackBox. Owner *Hans Rudolf Jost* architecturally embossed the slogan «Now was now» into the face of the building as landmark of its spirit.

Temporary, transient, translucent ... the concept of ephemerality – linking space and time – already dates from the ancient Greeks where «Εφήμερος» was used to describe the short-lasting. Since then, the aim of owning and holding property and the importance of having and not letting go grew. Inalienable this struggle for wealth destroys our dreams, imagination and creativity. Property and yearly growth rates seem to paralyze our understanding of complex environments. Having, in the sense of owning, is part of our economically minded growth society and political programs, tending to defend their privileges and to usurp the ephemeral.

The ephemeral and thus the correlation of space and time got lost. Not only in «normal» life, but also in the art scene. Artists create their oeuvres as a claim to become immortal through their work. Art is determined to be eternal and collectors aim to share some of this through their acquired artworks. Through different artistic approaches, materials and topics the exhibition has aimed to encourage rediscovering the importance of the ephemeral and to create a new awareness for the non-permanent and the ever changing. «La realtà è sempre un'altra», work of the Arte Povera period of Greek sculptor *Costas Varotsos* encapsulates this standpoint.

The property of ephemerality is not what you have but what you memorize and what you can always carry with you. Emotions gain importance. *Not Vital's* mixed media works with encoded messages taken from his sketchbooks and *Myrtha Steiner's* square paintings based on her daily view onto a small section of Zurich sky represent this. Through their eyes they let us share these snapshots of the momentum.

Other instants are created by Italian light artist *Fabrizio Corneli* through poetic interaction of light and shadow in his works. And by *Ernesto Neto's* playful, ever-changing talcum-powder «Halo» with his instructions on how it should be installed, a collaboration between the artist and the observer.

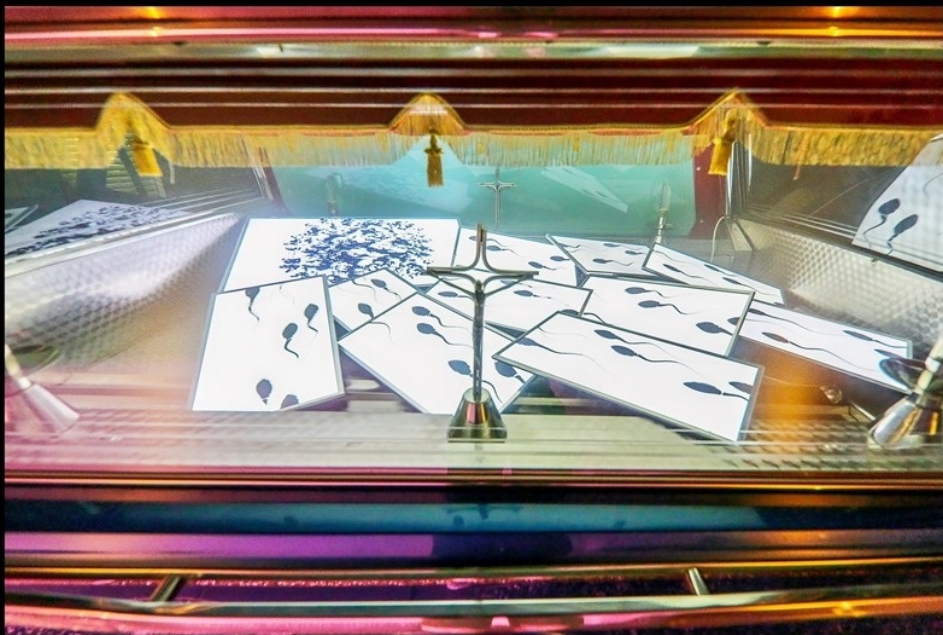
Center piece of the exhibition is *Strijdom van der Merwe's* ephemeral Land Art installation, created in the very beginning of the exhibition during a one-month residency. «WAVE» is a work inspired by the lake and local materials – a walkable sculpture connecting lake and house, which during the exhibition decomposed itself through wind, weather and seasons and has been taken back by nature piece by piece.

Also interfering with nature are *Thomas Henninger's* wave-sensor-paintings. A series of works, which started 2015/16 within a residency and now was carried forward in a new setting.

Finally, human fragility and finiteness could be sensed through *Sandra Tomboloni's* cautiously kneaded figures in mixed media works, all linked together in a big society. The same issue of annihilation applied on machine-realities is represented in another work by *Marck* – a Video-Self-Destruction-Machine, which throughout the exhibition demolished one part of itself after the other.

The exhibition never stayed the same. It changed throughout the year, constantly reinventing itself – artists popped up, others disappeared, works we never had expected, started talking to each other.

Friederike Schmid, Curator



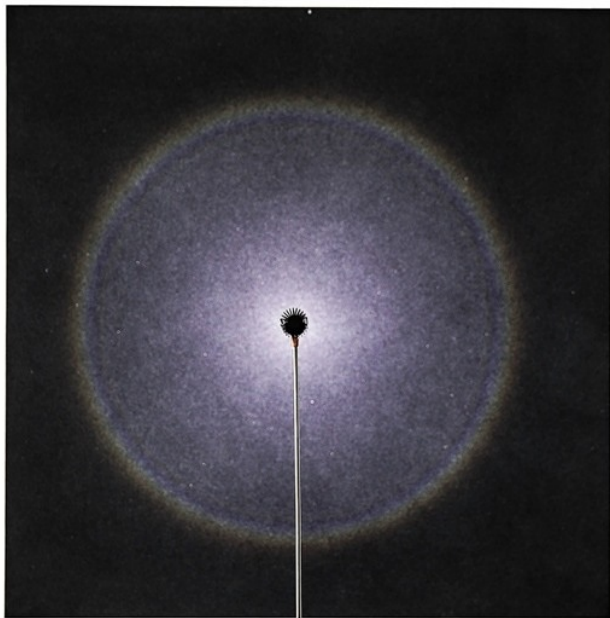
Marck, CH, Detail of «Carro Funebre Ephemera», 2019
Video installation with 1973 Mercedes 220/8 Pilato, 190 x 170 x 285 cm



Costas Varotsos, GR, «La verità è sempre un'altra», 1979
Steelplate, Chalk, 37 x 31 cm



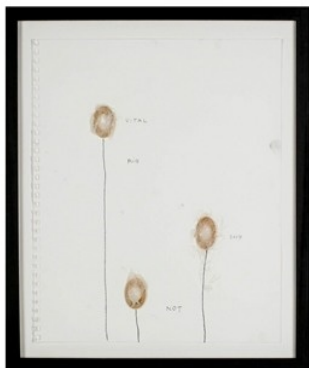
Ernesto Neto, BR, «Untitled», 1995
Polyamide and lime, 15 x 20 x 20 cm



Fabrizio Corneli, I, «Halo nero nero»
2016, Light installation, 100 x 100 cm



Not Vital, CH, «**Cow Dung**», 1989-ongoing
NV 640, NV 653, NV 692, NV 724, NV 802

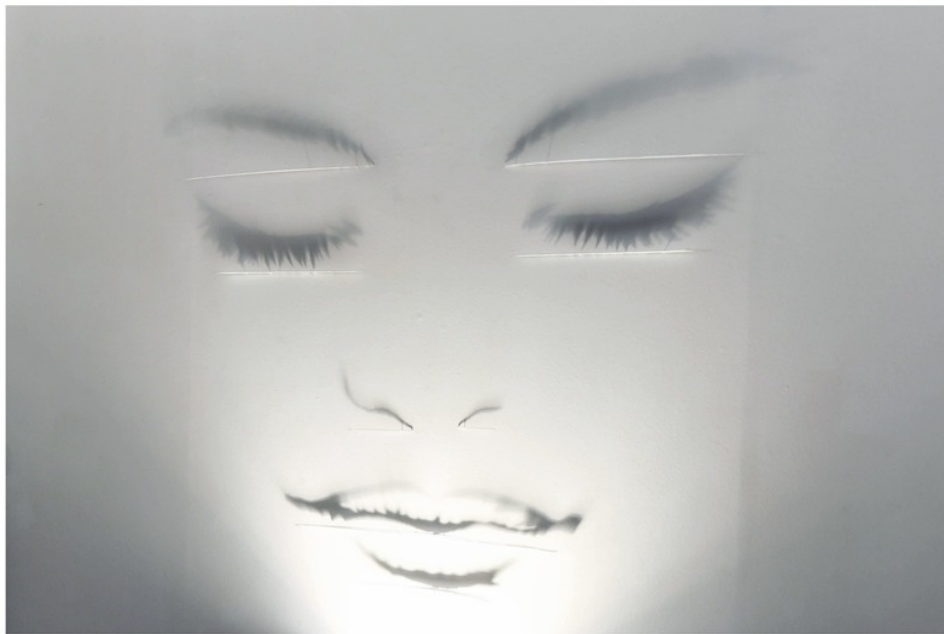


Not Vital, CH, «3 Flowers», «Garden», «Dead Tree Life Dear», 2017
Mixed Media on Paper, 52 x 43 cm



Myrtha Steiner, CH, «Himmel», 2017/2018
Gouache and Acrylic on Canvas, 140 x 140 cm





Fabrizio Corneli, I, «**Sognatrice Naima**», 2015
Light installation, 155 x 140 cm



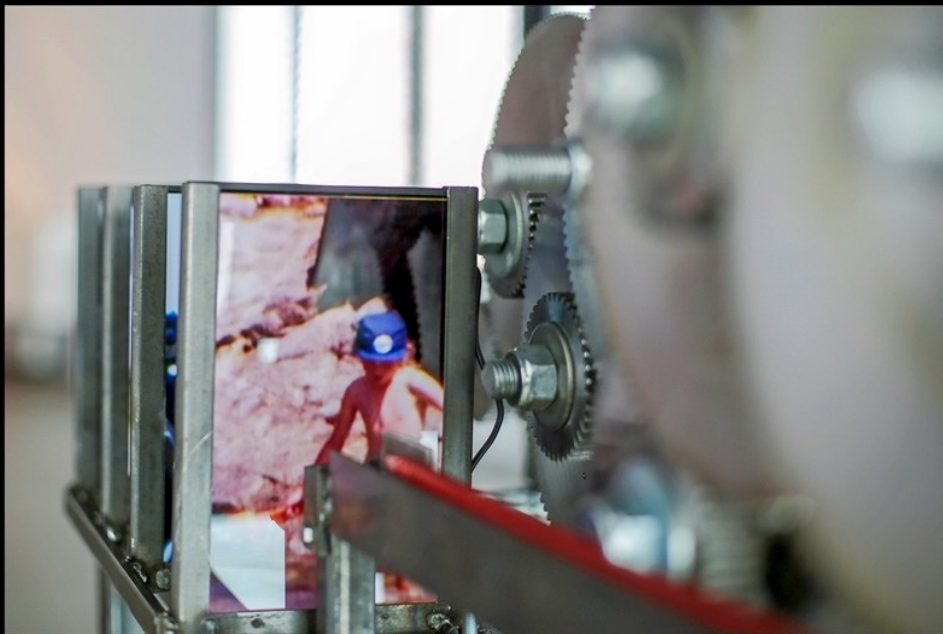
Marck, CH, «L'origine du monde», Unikat, 2013
Video installation, 68 x 80 x 6 cm



Marck, CH, «Debate on Seven Decades», 2016, Different old TV's, Videobeamer, Floorplate, 130 x 100 x 200 cm



Marck, CH, «Warhol», «Paik», «Vostell» preserved, 2015
Screens, Glass, Liquid, ca. 16 x 11 cm



Marck, CH, «Videokunstzerstörungsmaschine», 2019
Transmission, Motor, Gearwheels, Ironframe, Electronics, 130 x 55 x 110 cm



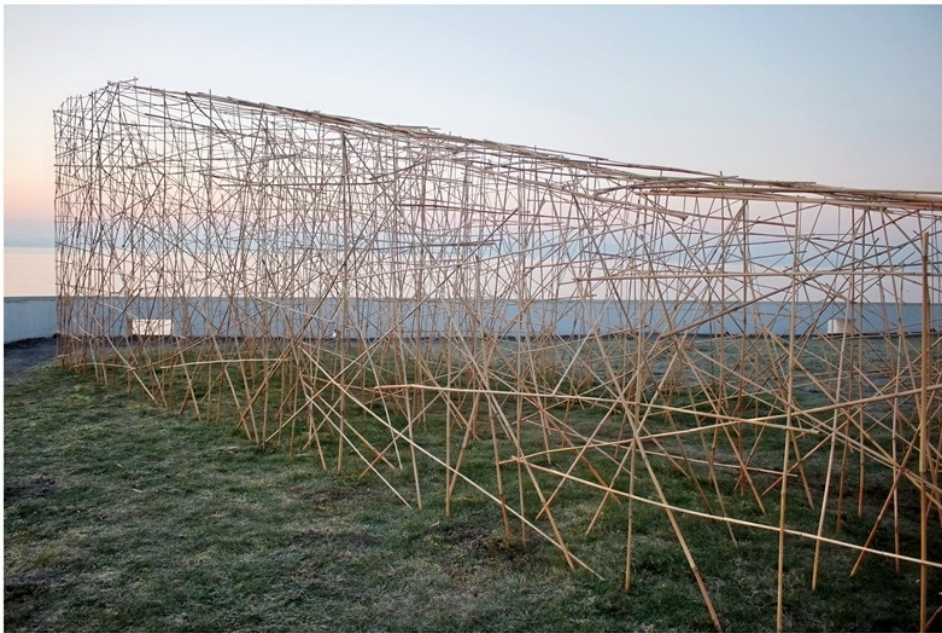


Sandra Tomboloni, I, «Untitled», 2018
Mixed Media with Plasticine, 180 x 250 cm



Strijdom van der Merwe, ZA, «Wave», 2019
Landart Installation: China reed, Wire, Nature, 2,3 x 3 x 20 m





Strijdom van der Merwe, ZA, Detail of «Wave», 2019
Landart Installation: China reed, Wire, Nature, 2.3 x 3 x 20 m



Strijdom van der Merwe, ZA, Details of «Wave», 2019
... and the nature takes it all back

Imagine a place. In a unique setting. On a lakeshore. In the heart of Switzerland. A spectacular view. And a stunning piece of architecture. A white sheet of paper, ready for your inspirations. A place to work on the black box of today's unanswered questions for a better tomorrow. It may be beyond your imagination, but it is real. It's called WhiteSpaceBlackBox. It is a nodal point to think and change. It is a place to work. A think-lab. A top-level hideaway. A strategic retreat. It is also a place to create. A residency for internationally renowned artists. And it is a platform for exchanging out-of-the box thinking at unique table-d'hôte events.





The publication of the ThinkTank WhiteSpaceBlackBox related to the topic of the exhibition appearing in the series of «notblacknotwhite» by zocher & peter, Zurich (in German):

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