

Wall Street International

L'arte senza Gravità

Nadja Verena Marcin in Zero Gravity

The Art without Gravity

Article by Sarah Corona, translated from Italian



Zero Gravity, Video Performance, Blu-Ray DVD, 2.22 min, 2013, (c) Nadja Verena Marcin & 532 Gallery Thomas Jaeckel

Do you not feel the breath of the empty space? A question by Nietzsche to which it is difficult to answer yet it has afflicted a generation of philosophers to search for the meaning of life and faith. The artist Nadja Verena Marcin relates to the puzzle and joins it with an exceptional work in philosophy, science and art. Zero Gravity is the title of a performance-based video piece and of an exhibition at 532 Gallery Thomas Jaeckel in which Marcin floats in a parabolic flight quoting the famous text God is dead by Nietzsche. Dressed like an airspace gymnast, she travels cleverly below the ceiling of the plane and continues the reflection on Nietzsche and the unquestionable need of faith and transcen-

denal values in a society based on consumerism and media spectacle. Exposed to the lack of gravity, she literally experiences the failure of anchoring in life and exercises it for the viewer as a metaphor for the problems in modern society.

Another key part of the exhibition is the world premiere of her latest film Triple F, shot in Germany this summer. Inspired by the aesthetics and the plot of the cult film Logan 's Run (1976), Marcin has created a fantastic and futuristic world inside a perpetual state of struggle for power. Three women, distinguished only by the color of their clothes, fight for their own independence, observing, controlling and interfering with the world of the others in order to establish the most dominant status. Just as in other works of Marcin she counterfeits her admiration for influential female figures in our capitalist society with the obsessive control from which the contemporary Western world is suffering, but from which one cannot break free.

Thus we discover the queen of the blue people, Wilda Brück, is a slave of her own mind: confessing her hatred for the other states which is in fact based on her own weakness, her low self-esteem and a lack of confidence. The athlete leader of the yellow people, Boa Russ, follows her own tactics and strategies to succeed in the world of sports competition. On the contrary, Marla Stern, leader of the red people is inside a struggle for happiness, love and passion. All of these three evidently reveal a sense of repression and surveillance, not only by those in power, but also by their own faith (or lack of it). The film acts as a mirror and critique of political and social dynamics, known to not be healthy for the human mind, but the other side still indispensable for the mechanism of a service society as it can be found in the contemporary metropolis.

The two works are complementary and contradictory at the same time. On the one hand Zero Gravity, an action inside of an enclosed, defined but real space that questions the foundations of humanistic thought through a clear statement of the artist. On the other hand Triple F, the futuristic film is imaginary, open to interpretation and visionary about likely consequences of a society that considers the human being increasingly less for what he is, and increasingly more for how he manages to perform. The two works side by side with sketches and stills make up a closed circuit and suggest the search for balance, as well as the Dionysian of Nietzsche.



Zero Gravity, Nadja Verena Marcin, 532 Thomas Jaeckel Gallery, 532 West 25th Street, New York, NY 10001, <http://532gallery.com>