

Peter Krilles

Phases of transition

Michael Ebert's work of mediation in Ghosts and other installations

Michael Ebert's installations are based on fundamental extremes. His works confront the audience with oppositions palpable in space, so that the viewer is enabled to explore the limits of human perception between

up   down	earth   air	ground   sky
artificial   natural	heavy   light	closed   open
bright   dark	inside   outside	far   near
before   after	real   virtual	present
absent	origin   destination	visible   invisible.

In still and stiller a slightly vibrating piano string breaks through the rough space surrounding it. chronology consists of three ladderlike objects that – deprived of their presumed functionality – initiate the play of the opposites. In inverse Michael Ebert installs a seemingly real reflection of natural circumstances turning upside down the viewer's expectations.

In his works the artist creates spaces that undermine common rules of perception. Fundamental questions arise: Where does the piano string come from, where does it end? - Where is the sky? Up or down? - What are the ladders for? Are they ladders? Film sequences, rhythmic structures, DNA strands, people?

The concrete questions of the viewer point out essential questions of human existence: - How can we join the opposites?

The change of perspective, that the audience can experience, relies on Michael Ebert's work of material mediation resulting in an art of creating phases of transition. Renouncing normative guidelines, the artist sends the viewer in an individual space in between aesthetic boundaries. On this threshold, the focus is put on the object, the concrete material as the starting point of an aesthetic experience. For every individual, however, another space opens up, in which fundamental questions of human life are to be discussed: The essential material breaks up the viewers perception and at the breaking lines a highly creative virtual space of searching can be discovered.

This minimalistic approach is independent of strong interpretative guidelines. Suggestive material spaces are at the heart of the installations and it is up to the viewer to turn them into necessarily virtual spaces of interpretation. This does not mean that there is nothing substantial to see: the material is invariably essential, elementary even – wood, fire, metal, air – the line composition is mostly crystal-clear, the guidance of the audience is planned down to the last detail.

In the end, this geometric, material minimalism is all about an art of media, an art of mediation. Questions of the medial conditions of aesthetic experience are focussed by the installations. In the middle, the medial position par excellence, is the viewer who, in this phase of transition, is exposed to peripheral fragments of human life.

In his new installation Ghosts, Michael Ebert remains true to the principles of his minimalism. Again he focuses on the break through space, the elementary materials, the confrontation of opposites and his principles of guiding the audience in order to create this virtual space in between the boundaries of aesthetic experience where standards of human perception must be challenged.

This time, the resistance of reality relates to the space of contemporary art. According to the features of the described work of mediation, again no ultimate answers are set in advance: What happens if the dividing line of differences passes through the installation space itself? What if the transition phase of contemporary art gets unwieldy?