

Ephemeral states

Concept

**TIPPING
POINT**

Ephemeral states do not signify mere transience, but rather transitional conditions in which orders temporarily stabilize while simultaneously remaining open to disruption. They emerge where systems are not organized through fixed centres, but through relations, exchange, and mutual dependency.

In the social sphere, they appear as short-lived condensations: affective dynamics, fragile communities, precarious equilibria. Their stability is situational and can shift at any moment. Minor displacements are sufficient to transform existing orders.

In ecological contexts, ephemeral states appear as phases of nonlinear dynamics. Material flows, climatic conditions, and microbial processes form temporary constellations that mark transitions between different systemic states. They are expressions of adaptability, yet also of vulnerability.

What both domains share is the understanding that stability cannot be conceived as a permanent property, but rather as the result of ongoing negotiation. Ephemeral states are the moments in which this negotiation becomes visible — as a balance sustained only for a limited time.

My two installations take up this structure by presenting not closed forms, but conditions of circulation, permeability, and possible transformation. They operate within the realm of the not-yet-determined and make visible that equilibria are not given but emerge — and may tip.

The materials — silicone, liquids, organic substances — operate precisely within this field:

- They reveal states that are not complete
- They render circulation visible without fixing it
- They hold systems in a moment of possible transformation
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In this sense, my works can be understood as:

Materialized ephemeral states — thresholds between stability and transition.

Or, more pointedly:

The moment in which everything could tip.

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Ephemeral states

2024-2026

Artificial intestines, silicone tubes, liquid, wax

**TIPPING
POINT**

The installation consists of transparent and brown-tinted artificial intestines suspended in space. The hanging artificial intestines function as conductive structures of a potential flow. They evoke processes of absorption, processing, and transmission, yet remain indeterminate in their precise function.

Between these bodies, silicone tubes filled with liquid are stretched across the space. They concretize this relationship as transport pathways in which the liquid appears as a visible indicator of movement, pressure, and circulation. At selected points, the connections are interrupted by white wax formations that envelop the tubes and seemingly restrict their permeability in part. They mark zones of condensation and blockage. As materialized interventions into the permeability of the tubes, they generate resistance, delay, or interruption. Their presence points to the fact that flows are not only enabled but also inhibited — and that precisely these inhibitions are capable of altering systemic dynamics.

The ensemble is conceived as an open circulation system. The individual elements do not appear as autonomous objects, but rather as functionally interconnected units whose meaning only emerges through their interaction. Materiality and spatial arrangement refer to organic processes of transport and exchange without directly representing them.

Conceptually, my work is situated within the horizon of the term Tipping Point — a threshold condition in which a system, as a result of gradual changes, abruptly shifts into a new dynamic. Such transitions are often irreversible and shaped by feedback effects that amplify small disturbances and transform them into comprehensive systemic changes.

The installation does not render this transition visible as a sudden event, but rather as a creeping transformation. The tipping point appears here as the moment in which the accumulation of minor restrictions produces a qualitative change. Circulation turns into stagnation, permeability into obstruction, and connection into structural overload.

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The Appearance of Reality

2024–2026

Transparent foils, nature motifs, silicone and fat-net structures

The series *The Appearance of Reality* investigates the conditions under which reality becomes visible. Its point of departure consists of photographic images of nature — fragments of vegetation, surfaces, movements, light structures, and organic transitions. These motifs are partially overlaid with elements made of silicone and fat netting. Through these interventions, the images lose their immediate legibility and certainty. They no longer function as mere representations, but as condensed appearances whose meaning unfolds only gradually.

The transparent and semi-transparent materials operate like membranes between visibility and concealment. The silicone evokes skin, protective layers, or technical coatings, while the fat net refers simultaneously to organic structures, systems of nourishment, and vulnerability. Both materials generate relief-like surfaces that physically charge the flat image space. The work oscillates between image and object, projection and corporeality.

Within these overlays, zones of ambiguity and irritation emerge. Nature no longer appears as an immediately accessible reality, but as something mediated, fragmented, and processual. What becomes visible remains inseparable from what withdraws, disappears, or resists perception.

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Nutrient Flows

2026

Seven silicone breasts, silicone tubes filled with red liquid, needles, fat net

Approx. 50 × 80 × 25 cm

**TIPPING
POINT**

At the center of the installation are seven silicone breasts connected by tubes filled with red liquid. They rest upon an organic fat net — a material that immediately evokes slaughtering processes, vulnerability, but also actual metabolic relations. The combination of industrially manufactured silicone and biological tissue is neither clearly artificial nor clearly organic but rather occupies an intermediate state.

The tubes function not merely as formal connecting elements, but as carriers of a system of circulation. An image emerges of nourishment, dependency, and exchange — yet without a clear hierarchy. The breasts do not appear as isolated objects, but as nodal points within a network.

The installation does not assert a fixed function. It resists an unambiguous reading as a medical model, an erotic form, or a purely abstract structure. Instead, it keeps multiple layers of meaning simultaneously open — body, economy, circulation, resource, vulnerability. The fat net serving as a base is not a neutral pedestal, but an active element in itself: porous, fragile, permeable. It refers to storage, energy, and reserves — but also to their finitude. Within this constellation, the system as a whole becomes precarious.

The work argues through its materials. Silicone, liquid, fat — these are not metaphors in the narrow sense, but real carriers of meaning. In this way, the installation becomes an investigation of systems in a state of tension, on the verge of transition — without pathos, yet with quiet consequence.

The “tipping point” appears here not as a spectacular event, but as a latent possibility inscribed within the system itself.

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