

The Ephemeral Island of Motorama

Exhibition Documents

Fundamentals on my work as an Artwork

Here for Fundamentals I want to refer to a brief characteristic on the artwork of those artists that influenced my own work and that, I consider it's a constant and a reference to understand the present exhibition.

~ Functional use of Chance ~

From Jean Tinguely

~ Precariousness ~

From Jason Rhoades

~ Personal Mythology ~

From Franz West

~ A Sense of Chaos ~

From Martin Kippenberger

The context to understand my work

According to Jorge Luis Borges, one precise moment can define a whole life. And that definition has become an obsession of mine: the idea of being able to represent a moment -a second- that define a life, career, a life passion.

This definition it is also an Archetype:

“One cat it’s all the cats” or “A tiger it is all the tigers ever existed”

JLBorges.

One moment in the behavior of a feline, reflects all the felines ever lived, alive and those to live.

An Archetype.

Motor Racing & Art as an Archetype:

“That we race cannot be explained by the necessity of sports for industry, but by the indefinite urge in men to compete and succeed in doing perilous things.

Things that really serve no purpose, but still require the entire dedication and force of his personality”.

Wolfgang von Trips

“Taffy”

German Motor Racing As & Ferrari driver.

Just replace the words -Race- or -Sports- for -Art-, -Artist- & -Paint- or -Sculpture- and you’ll have the idea.

An Archetype.

The Moment that Defines this Exhibition, My Own Archetype.

Summer of 1970 somewhere near Begnins at Lake Geneva in Switzerland, a T.V. production crew has been interviewing the winner of four Grand Prix that season and the foremost contender for the championship: Jochen Rindt, at his home.

By the end of the filming and with cameras & mics pointing at both, Jochen ask his wife Nina Rindt -who has been seated in front of him during the whole interview- that, if she has a Wish Free what she would like?

Nina responded: That you stop racing.

At the end of the summer, on practice session for the Italian Grand Prix of Monza, Jochen Rindt crashed and died almost instantly. He became the only posthumous World Champion ever.

That moment on that interview was for me, the one that defined a life, that defined a love story and, that defined this sculptures.

My personal search for a moment that define a life, a career, a life passion.

Artist Statement

This show it's the final approach to the search of that metaphor of "a moment can define a life". Many references can be traced along each work with the constant of have a permanent inspiration: the dangerous early days of motor racing that, in my own perspective reflect & share a lot of the spirit of the Artist.

Spirit that also can be found in the other reference for this show: The Myth of Sisyphus by Albert Camus. Where the idea of absurd it's the trope for the artistic practice.

The title of the show it is taken from a sentence in the book describing how an artist needs to expand its place which has just landed: an ephemeral island.

The absurdity of the creation also expands in other ways were, it is possible to see creativity where other people saw only destruction: the early motor racing days.

As well deep into my practice, The Myth of Sisyphus, it connects me with my mentors or pivotal figures like Franz West, Jean Tinguely, they who consciously took Camus thoughts as reference or less obvious in the work of Jason Rhoades and Martin Kippenberger.

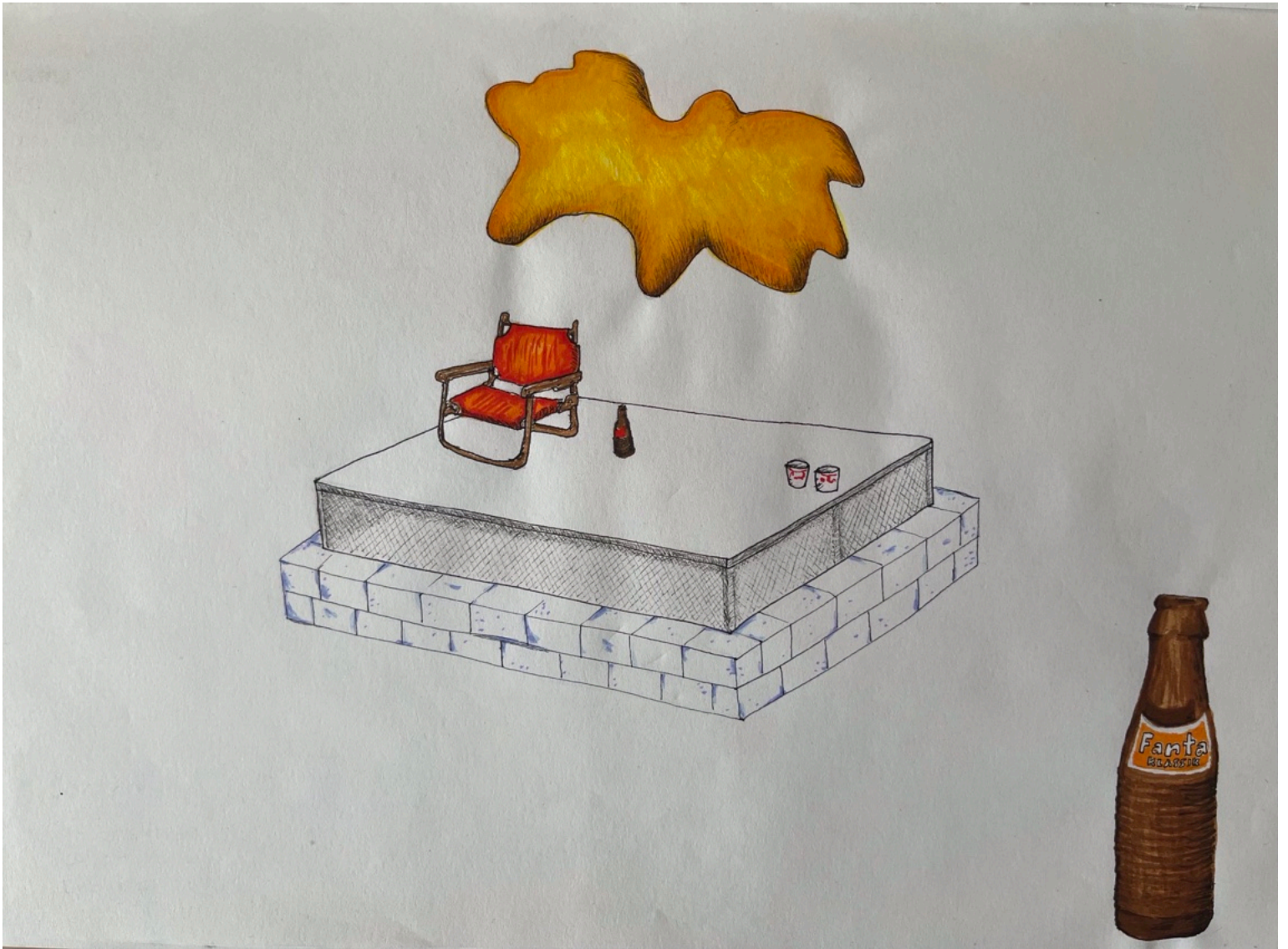
Finally this absurdity it connects me with events that occurred more than fifty years ago, with my own search of metaphors that can define -in the mind of the observer- a relationship with the sculptures, their form and color as memories that can (and I hope it will) be transformed into feelings that eventually can create in their experience "a moment that can define" something of their own.

Visual References



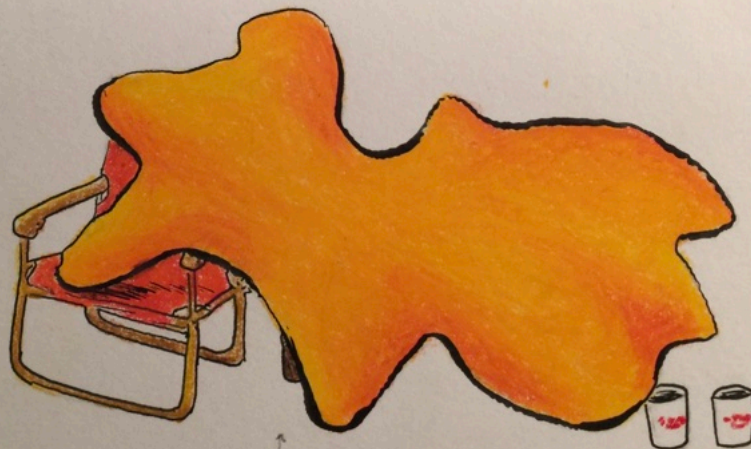






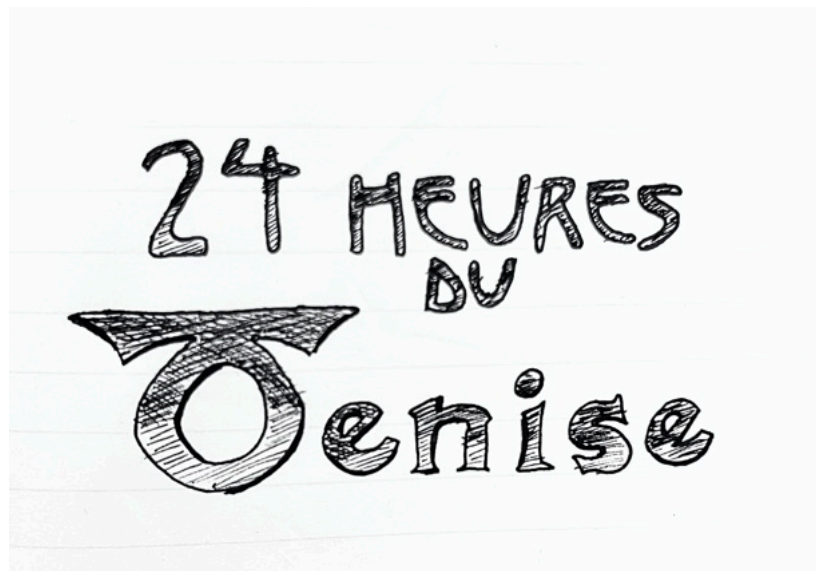
Jochen
17
Conversation
Sculpture
Project

CAMPINGSTUHL
/ KLAFFSTUHL



FANTA
FLASCHE

← Coca Cola
Lappbecher



**The 24 Hours of Venice
or
The Most Excellent Historie of The Merchant of Venice,
Mr. Ecuriè Marchal**

*“And blood she bore O’er subject earth and sea,
Though making many slaves, herself still free,...”*


Lord Byron
Venice. Canto IV (XIV)
(Child Harold’s Pilgrimage)
1818

24 Heures du Venise

The 24 Heures du Venise are a series of collage postcards depicting a fictional car race around the mythical city of Venezia. The concept is that this “race” will go for the length of twenty four hours around a “pre-set” Venice canal circuit that, given certain distance length and at an assigned “speed average” it will give a precise number of “laps”.

Those “laps” will be represented by an individual postcard showing a precise hour of the day per “lap”. Motor Racing tradition, like in Le Mans, dictates that the start it’s always at 4PM for a 24 hrs race.

So the first postcards will shown the evening going into the night then the morning and finally the afternoon again.

The “race” it will be completed once it’s walked all the length, in the right order around the gallery by the viewer. 





Paco Marcial 2024

