



SUSANNE SCHURICHT

Framing, Blanks / Frontpages / Corpus

Each of the groups of works by the artist Susanne Schuricht deal with the framing of perspective and the creation of a visual excerpt from the surrounding context. The frame blocks out one part only to anonymously highlight another. In *Frontpages*, the whited-out first pages of newspapers serve as the frame for the images, which are thus liberated from the surrounding informational texts. The spatial object *Corpus* provides the viewer with a frame for a view of the natural surroundings. In the work *Framing Blanks*, parts of a display window are covered with white surfaces, while the inside/outside view is in turn framed by the white surfaces. In all three groups of works, the “white” areas create an abstraction-inducing empty space that in turn draws attention to what lies behind it.

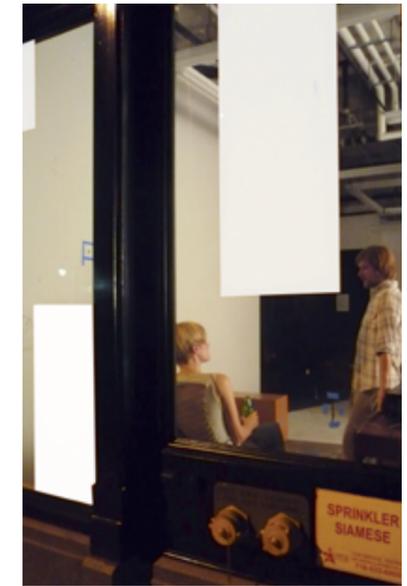
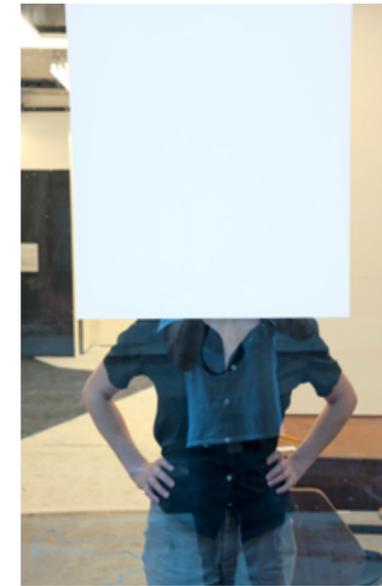
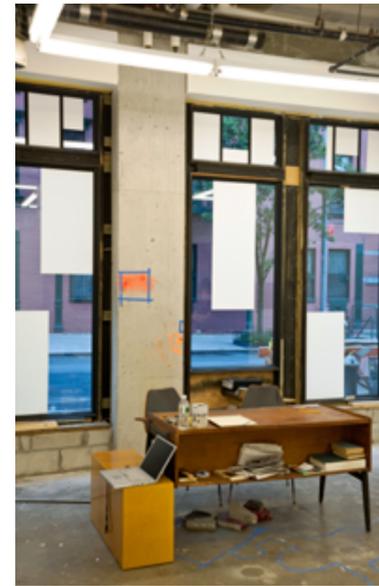
The material quality of the white spaces differs greatly from work to work: In *Frontpages*, the thin paper has become somewhat wavy from the coat of paint; *Corpus 05* consists of light-gray cement; in *Framing Blanks*, the material is made up of white film and gleaming glass. With these varying notions of materiality, the artist's clear concept easily adapts to multiple working techniques: This is also testimony to the relevance of the idea and thus its widespread validity. For it is only in the search for the appropriate form of expression that Susanne Schuricht arrives at the right medium: Not the constitution of the work alone should be seen as the characteristic of her work, but instead it is the pervading vision and intellectual standpoint that gave way to all three groups of works as a consistent implementation of an overarching idea. ARTHUR DE GANAY

cover

*View into open green spaces
out of Corpus 01, 2008*

Photography, Arnsberg

Framing, blanks



right
Framing 01, Blanks, 2009
 Intervention at the temporary
 project space Exhibition
 White Contact Film

Elizabeth Street 211, Manhattan, New York



Frontpages

The series *Frontpages* focuses on the information communicated by the photographic imagery found in today's newspapers from different countries and cultural communities. Displaying a selection of newspapers, each with all text painted over so viewers can reflect on today's offerings of visual imagery.

left
No. 23, 2010
Series Frontpages
Newspaper, paint

right
No. 35, 2011
Series Frontpages
Newspaper, paint

Corpus 01 / Double Room



Corpus 01, Double Room, Schlossberg Arnsberg 2008, Kunstverein Arnsberg



Corpus 01, Double Room, Tiergarten Berlin, 2007

In 1452 *Leon Battista Alberti* defined architecture in 'De Re Aedificatoria' as the "...harmony and accord of all parts, which is attained in such way that nothing can be removed, added or changed without destroying the whole." Art however, in the context of the Corpus, is intended to push this 'whole' to the forefront of consciousness. 'Double Room, Corpus 01' is a reclining cuboid, white, with sliding panels on the ceiling and the sides, slightly more than a metre and a half high and two and a half metres wide. It presents constantly new sectional views depending on the movement and adjustment of the sliding panels: Views of the outside from within the space and of the person within from the outside. The result is framed sectional views of the outside from the inside and of the inside from the outside. The sectional views of the outside permit views of the landscape and of elements that define the landscape. Looking into the Corpus one sees a rectangular white 'frame' through which one can see the landscape beyond as well as fragments of the person inside. The posture of the people inside is dictated by the height of the space – they crouch or lie within the space looking outwards, while being partially concealed by the sliding panels.

Architecture can be defined by its space-creating character and consists in the duality of space and shell. It creates a boundary between the exterior and the interior. This shell creates a space for repose and activity, a space to store one's things protected from the undesirable influences of the world outside. The Corpus is different. It brings the duality of interior space and

exterior space to one's consciousness and thus causes one to place oneself in relation to both spaces and to attain a state of reflection. The person using the space, located within, adjusts his view of the outside while at the same time representing, to the observer, this act of self-selected viewing in the form of a framed image of himself within the white space. This is possible because this space, as a work of art, does not represent any functional social, political or commercial reason for its existence except for being art. The gestalt of the Corpus, its form, cubature and proportions are all aesthetic aspects which can be diverted from its function and usage by means of the mobility of the sliding panels. Essential to the meaning of the work is the interaction between the work of art and the viewer, and the views of the viewer within. It is an authentic art experience of a world within a world. It corresponds to the aims of *Max Horkheimer* and *Theodor Adorno* in the 'Dialectic of Enlightenment'. They demand that authentic culture be something that is first and foremost self-sufficient and which has this as its purpose. It stimulates the imagination by giving inspiration, but in contrast to the culture industry, it leaves freedom for independent human thought and action. Authentic culture does not aim to reconstruct reality, but to go far beyond it. [1] WOLF GUENTER THIEL

¹ Theodor W. Adorno and Max Horkheimer, 'Dialectic of Enlightenment. Philosophical fragments'. Fischer, Frankfurt am Main 1969; Andreas Hetzel, 'Interpretation. Max Horkheimer / Theodor W. Adorno: Dialectic of Enlightenment', in 'Interpretationen. Hauptwerke der Sozialphilosophie', Reclam, 2001, p. 148–172.

Corpus 02 / Tower

Corpus 03 / Chapel



right
Corpus 02 / Tower, 2009
Cardboard
Model

far right
Corpus 03 / Chapel, 2008
Cardboard
Model

top left
Corpus 01, Double Room, 2007
Wood, lacquer, wax

top right
Corpus 01, Double Room, 2007
Wood, lacquer, wax





2009 Détournement Venise, evento collaterale alla 53. Esposizione Internazionale d'Arte, Making Worlds, Venezia, Italy



2011 Mecklenburgische Festspiele, Knoefel & Friends, Germany

Corpus 04 / Belvedere

The room-corporus is accessible, you can sit or lie inside, its parts are within reach, sliding them you can change perspectives, create a detail, which can be shifted again in the next moment. In the room-corporus, I'm separated from the world and especially close to it at the same time. Belvedere, *Corpus 04* is a cuboid, white, with sliding panels on the ceiling and the sides, slightly more than two meters and a half high and one and a half meters wide. Here the visitors become actors and spectators at the same time. The room-corporus invites them to stop and rest; it faces the spectators with their environment and with themselves, with familiar and strange things. It works as a catalyst for perception and motivates the spectators to become active themselves. They become aware of themselves as body – as perceiving subjects in a

dynamic interaction with their environment. The reduced and clear form is in its simplicity an expression of deep humility before the richness of natural forms of the surrounding. Only by reducing the possibilities of interaction concentration can be created. A state of awareness. The artwork only becomes complete by the way the object is used and the spectators get to know and enlarge their perspectives. There are formal references to modern architecture – the angle as a reference to *Mies van der Rohe*, the reduction to light and form, the exposed volume – as well as references to the era of Renaissance like the Rotonda. Both are integrated into a private language, a particular attitude towards the world, something radically referring to the present moment.



Corpus 05

left page
Corpus 04, Belvedere, 2009
Makrolon, mixed material

above
Corpus 05, 2011
Eternit, mixed material

left
Corpus 05, 2011
In the workshop

next page
View into open green spaces out of Corpus 01, Double Room, 2007
Photography, Tiergarten Berlin







previous page
Untitled, 2006
 Series In The Night
 Photography
 Dubai

above
Untitled, 2006
 Series In The Night
 Photography
 Dubai

right
Burj Flavin-Tatlin, 2006
 Series In The Night
 Photography
 Dubai

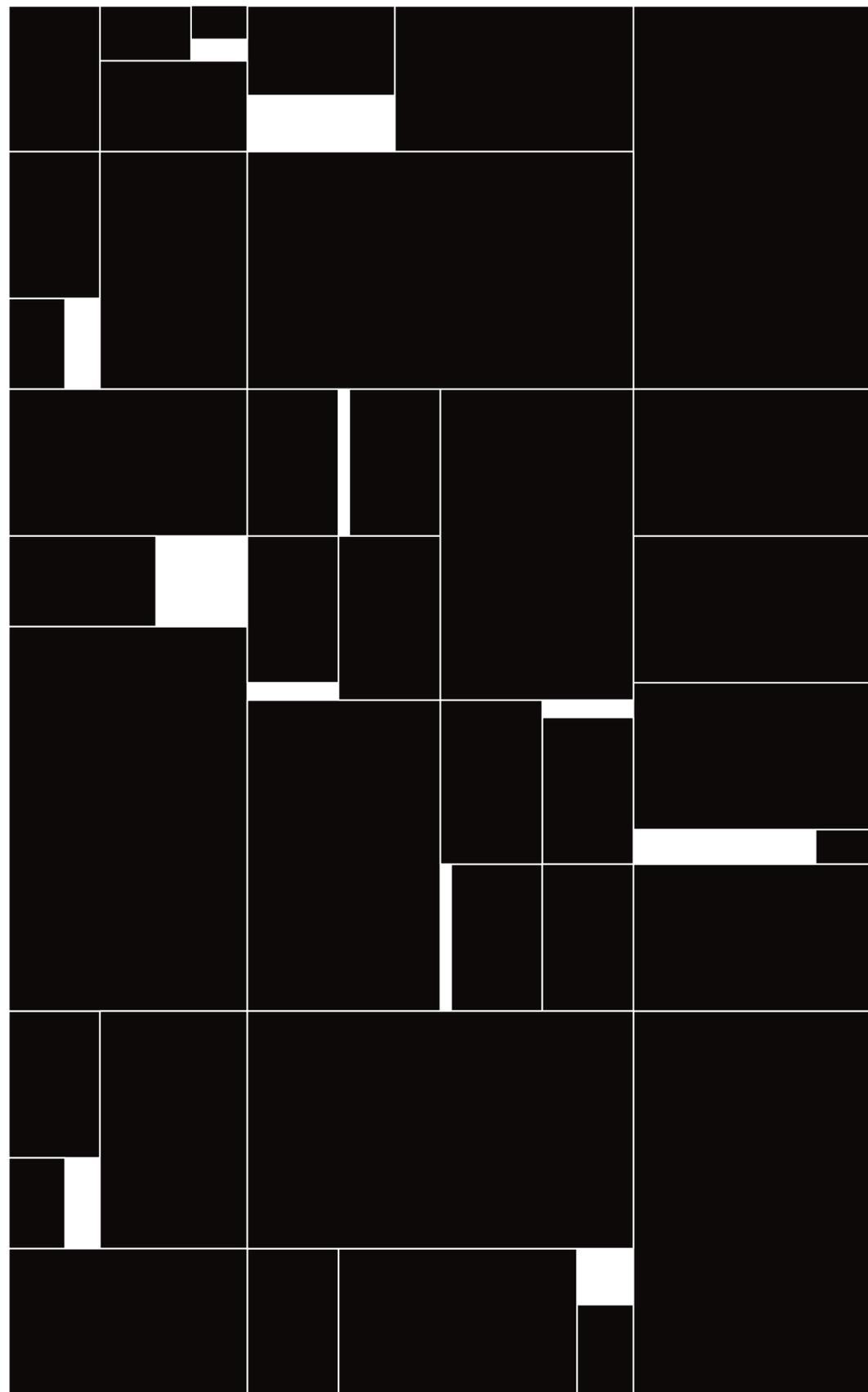
„In The Night“ Photo Series

The series of works titled "In The Night" by artist *Susanne Schuricht* depicts seemingly alien, monumental construction sites photographed at night in Dubai. Some of the photographs consist only of countless points of light on a uniform, deep black background. The arrangement of the points of light often indirectly sketches the typology of a skyscraper, yet without clearly revealing its form. The images take on the form of a pictorial riddle, in which the incomplete fragments of information stimulate the viewer's imagination. The apparently inexact positioning of the construction site floodlights accentuates the rudimentary technology employed in assembling the shell of the structure, providing a radical contrast with the fine cladding of the finished building. By showing the direct proximity of small and large scale dimensions, the photographs in this series underline the fragile social relations between supposedly state-of-the-art prestige construction projects and the local, largely simple working methods revealed by the crude site

equipment in the foreground of certain motifs. The image, *Burj Flavin-Tatlin*, is a symbol of all the towers in the area, and for those yet to be built. It consciously shows a tower in the making, depicting mans' delusions of grandeur.

This simultaneous composition of both large and small scale elements within a highly complex environment is reduced to the two dimensional plane of an image: it creates an effect of comprehensibility but also of surreality. Going far beyond social criticism, the purely visual quality of the photographs in series "In The Night" unfolds, at times drifting towards abstraction due to the indefinite spatial identity of the points of light. By reducing the motifs to their essential components, *Susanne Schuricht* creates a link to the great tradition of German fine art photography, especially the night photographs of *Thomas Ruff* and *Andreas Gursky*. ARTHUR DE GANAY





left
Rectangular 01, 2008
 drawing

above
Rectangular 01, 2008
 MDF boards, black finish
 218 x 135 cm

Rectangular 01

Rectangular 01 was developed from the artist's study in proportions. The study is a clear reference to the principle of the "golden section", a principle made popular by Andreas Palladio's work in architectural history. Against this background, *Rectangular 01* can be seen as an artwork that operates within the context of Palladio's rules of aesthetics and harmony.

In contrast to Palladio, however, the artist is not creating architecture, but rather concrete art. Concrete art is not the same as representational art, for it does not depict anything – neither visible nor invisible reality. Unlike architecture, it has no practical utilitarian value, but instead aims at the

possibility of experience and insight. Piet Mondrian said, "What do I wish to express with my work? I want to achieve beauty at all levels and harmony through the balance of relations between lines, colors and surfaces. But only in the most clear and stark way possible."

Concrete art is a style of modern art that is based on principles of mathematical and geometric aesthetics. Typical of this style is a reduction down to a few basic geometric forms such as squares, rectangles and lines, as well as the use of only few primary colors or, as in the case of *Rectangular 01*, the reduction down to black and white. WOLF GUENTER THIEL

no beginning, no end
 moment and eternity
 balance and perspective
 prospect and past

lightful and colorful
 it radiates out into the dark.

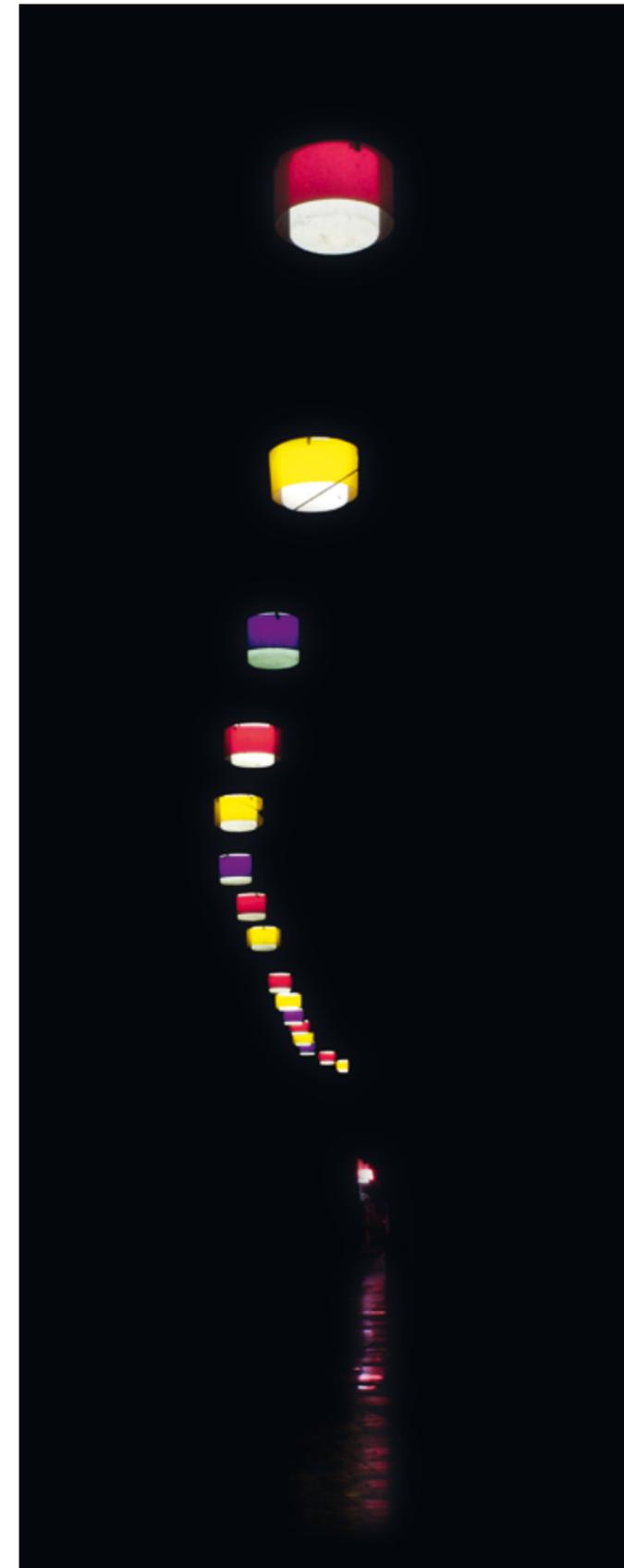
When it gets dark

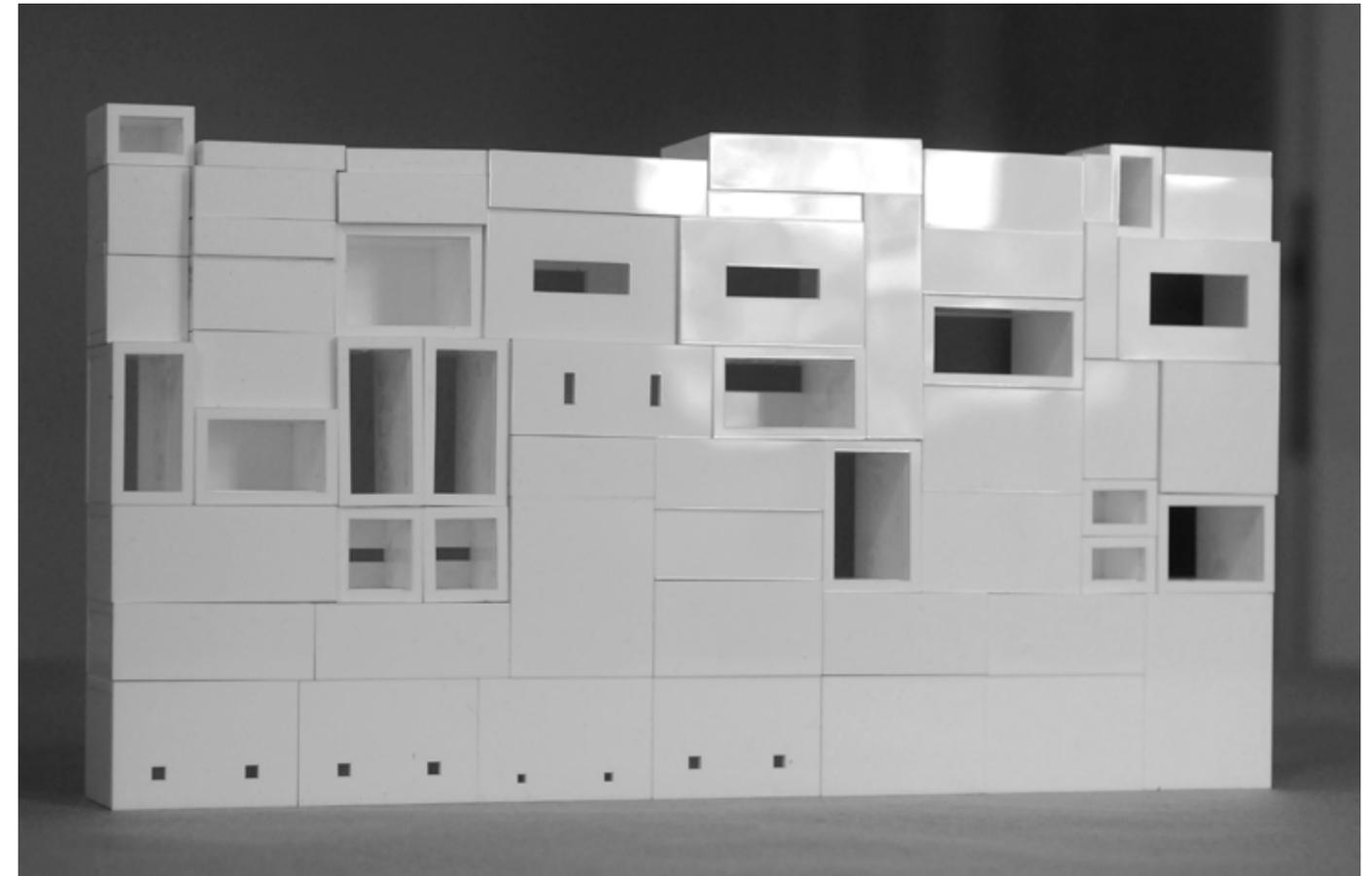
Once the old market, which dates back to the 1950s will be demolished, the lights, which remind on lanterns will be gone and the alley will change its face forever – But memories of those days, with all their good as well as difficult sides will not fade away...

When it gets dark is a permanent installation that reminds viewers of the old Gintengai market in Koza, Okinawa. The work transforms a description of the way the market used to be into the artist's poetic and melancholy perspective. The term poetic refers to the "poetry of the moment" and means that the signified has an effect that eludes language, something silent, much

as poem has an effect that is beyond everyday language. This poetry removes the aesthetics of the factual situation from the economic framework and translates the events of the past into the literary and poetic form of an artwork. In this way the atmosphere of the place is not only captured, it exists as a permanent installation much like a memorial. A memorial to the preservation of one's own cultural identity, of one's own cultural-historical narrative and of local and specific peculiarities. The work retains an aspect of this particularity and provides passersby with a permanent reminder of part of their own history. The work thereby carries out a positive act of mourning on behalf of the inhabitants of Koza. WOLF GUENTER THIEL

When it gets dark, 2008
 Photography
 Gintengai Market in Koza,
 Okinawa, Japan





Thru Boxes

Noren market is an old traditional market in Okinawa, Japan, one does not see often anymore. Most of these traditional markets have been replaced by malls. And the old *Noren Market* is in danger as well. At *Noren Market* everything has its place and function, there is nothing superfluous.

What I was impressed by is how the packaging of vegetable and fruit is used. These boxes, crates and containers are visibly everywhere, being re-appropriated and recycled in a special sense: They are being used for the display of products, as tables, chairs or storage containers or, completely disassembled, used as signs or for the covering of walls. These containers

and boxes have a special value. You would notice the signs "Please don't take these boxes" all around *Noren Market*.

My work is built of many of these boxes that are so symbolic for the *Noren Market*. It is placed in the middle of the hustle and bustle of the market and allows for different sights, perspectives, visions, views, insights and foresights. It has been created together with the sellers at *Noren Market* who have presented me with a cardboard box. How will it be used in the future? Perhaps the work will be re-appropriated as well? In the late evening *Noren Market* closes its boxes.

Photos: left: Susanne Schuricht, right: Marc Raeder

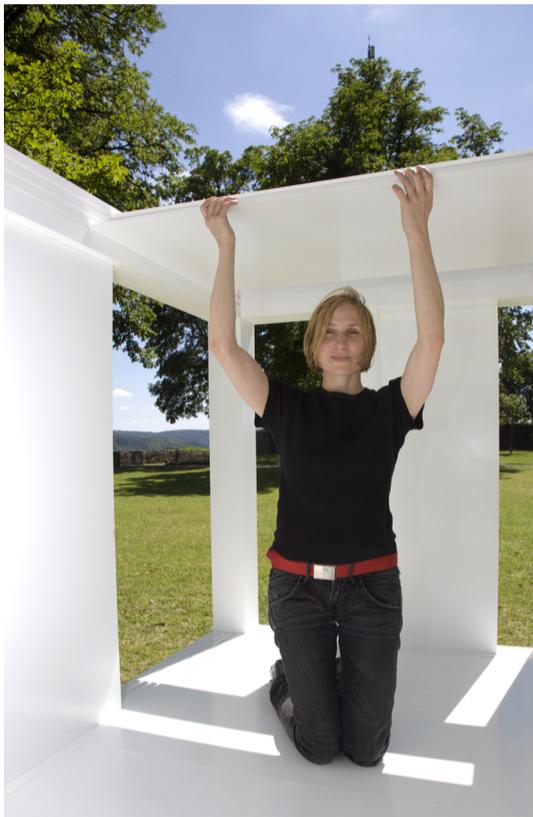
left
Thru boxes, 2008
Installation

right
'Thru boxes' Transformed, 2009
Installation model
Plexiglass

'Thru Boxes' transformed

Based on the original installation in Japan, build of another material and installed into another place – Like into the middle of a plaza, a marketplace, an entrance, a courtyard...

SUSANNE SCHURICHT SELECTED WORKS



Susanne Schuricht is a Berlin based artist who focuses on installations and photography.
www.susanneschuricht.de

Exhibitions selection

- 2012 European Month of Photography, Collection Arthur de Ganay, Berlin, Germany
- 2011 Knoefel & Friends, Mecklenburgische Festspiele, Germany
- 2011 ORBE, Museum MUCA Roma, Mexico City, Mexico
- 2010 Media Facades Festival Europe, Collegium Hungaricum Berlin, Germany
- 2009 Détournement Venise, evento collaterale alla 53. Esposizione Internazionale d'Arte, Venice
- 2009 Temporary Art Space: Exhibition, 211 Elizabeth Street in New York, USA
- 2009 Emergency Room Project at Palazzo Delle Arti Napoli, PAN, Naples, Italy
- 2008 Wanakio Grant, Maejima Art Center MAC, Okinawa, Japan
- 2008 Urban Screens Melbourne, Federation Square, Melbourne, Australia
- 2008 Kunstverein Arnsberg, Germany
- 2008 SOS-Kunststück, Osramhöfe, Berlin, Germany
- 2007/8 Shenzhen & Hong Kong Bi-city Biennale of Urbanism and Architecture
- 2007 Art project Kunsthalle Berlin-Lichtenberg, Germany
- 2007 TrampolineUK at Royal Centre, Nottingham; Derby Big Screen; Phoenix Arts Centre, UK
- 2007 Niveaualarm Innsbruck/Fresh Trips III, Kunstraum Innsbruck, Austria
- 2007 Emergency Room Project exhibition at P.S.1/MoMA, New York, USA
- 2007 Tangible And Embedded Interaction Conference (TEI 07), Baton Rouge, Louisiana, USA
- 2006 ParticipART exhibition at MART, Museum of Modern Art of Trento and Rovereto, Italy
- 2002/3 U3 Corporate Culture: Art, Plastics and Recycling exhibition, Potsdamer Platz Berlin, Germany

Bibliography selection

- European Month of Photography, catalogue 2012
- La Otra Magazine, Bruno Bresani, Revista De Poesía, *Mirada al vacío*, La Otra No.10, 2011
- LAR Living Art Room, Exhibition ORBE, Museum MUCA Roma, Mexico City 2011
- ISMAR 2010 Art, Media and Humanities, Proceedings *Exploring Participation in Interactive Art Installations*, Seoul, Korea 2010
- fair, Zeitung für Kunst und Ästhetik Wien/Berlin, Wolf Guenter Thiel, *Susanne Schuricht*, 09/II - 2010
- Urban Interventions, Personal projects in public spaces, published by Die Gestalten, 2010
- Steven Kaplan, Blog: Artists Exhibiting in Vacant Commercial Spaces, N.Y. 2009
- The Art Newspaper, Venice 2009
- WDR Lokalzeit Südwestfalen, TV show, 24 July 2008
- Westfälische Rundschau + Westfalen Post, 21 July 2008
- Deutschlandradio Kultur, Program PROFIL, *Faszination Gebäude*, *Susanne Schuricht*, 21 July 2008
- 20 Jahre Kunstverein Arnsberg, 1988–2008, Catalogue, 2008
- The Violence of Participation, edited by Markus Miessen, Sternberg Press, November 2007
- KULT magazine, Avanguardia, Talent Arte, August/September 2007
- With/Without, Spatial Products, Practices & Politics in the Middle East, *In The Night*, published by Bidoun and Moutamarat, edited by Shumon Basar, Markus Miessen and Antonia Carver, May 2007
- Columbia Spectator, James Dewille, *Live From N.Y., It's Yesterday's News*, February 2007
- TEI'07 Proceedings of First International Conference on Tangible and Embedded Interaction, *Frequent Traveller: Interaction versus contemplation*, Baton Rouge, USA 2007
- STATIC 4, *Unaccommodated; Frequent Traveller*, magazine of the London Consortium: Birkbeck College, Tate Modern, The Architectural Association and The Institute for Contemporary Art, 2006
- NY Arts Magazine, Berliner Kunst, July–August 2006
- U3-Corporate Culture, *Art, Plastics and Recycling* exhibition, catalogue Arnoldsche Art Publishers, 2003
- Flash Art International, (No. 224), Wolf Guenter Thiel, Dunja Christopherus, *Focus Germany*, 2002
- La Stampa, Francesca Sforza, *Qui Berlino*, 25 November 2002
- Bijutsu Techou (BT 10), Sumie Kawai, *finalklein*, October 2002

IMPRINT:

Words: Arthur de Ganay, Susanne Schuricht and Wolf Guenter Thiel

Graphic design: Silke Spingies, www.spingies.de

Images: Susanne Schuricht unless otherwise stated on page

Support: Boris Hassenstein (Corpus-Series)

Material-Sponsoring: Bayer Sheet Europe, puren gmbh, Eternit AG and Walter Hallschmid GmbH & Co.KG

Susanne Schuricht contact: su@susanneschuricht.de, www.susanneschuricht.de