

SUSANNE SCHURICHT





In The Night
WITHOUT TITLE
Photo, Dubai 2006



In The Night
WITHOUT TITLE
Photo, Dubai 2006



In The Night
BURJ FLAVIN-TATLIN
Photo, Dubai 2006

BURJ FLAVIN-TATLIN

Series In The Night

Dubai 2006

The abstracting gaze reduces all contentual references which are represented by the unfinished Burj Tower and which will be represented upon its completion. Every social, economic, and cultural aspect of a tower like this, in the sense of a social representation, is erased. As a consequence, the work moves away from every type of social-representational level of meaning and turns towards an iconographic, art-historical viewpoint. In the title of her piece, artist Susanne Schuricht makes iconographic hints at the artistic tradition within which she places her work. She cites the American minimalist artist Dan Flavin and his piece “‘Monument’ for V. Tatlin” of 1966-9. Flavin dedicated this work to the Russian constructivist Vladimir Tatlin. The artist would consider her work correctly interpreted if the viewer takes into consideration American minimal art and Russian constructivism. In referring to Tatlin, the artist explains to the viewer the tower under construction. She uses the reference to Tatlin to graphically illustrate architecture as hybrid, as machine and as biological structure. The trail laid by the artist, leading Tatlin via Flavin, does not only convey the meaning of the work shown here, it also communicates the true sensory impression of the actual tower.

Thus, classical abstraction and the art-historical reference is used to communicate the intense sensory impression of the tower: this is done more effectively than could have achieved by means of a documentation employing traditional architectural photography. This intense holistic sensory impression describes something that can be conveyed in its true extraordinariness via classical abstraction. The reference to Flavin’s work makes it clear that this sensory impression plays a role as the ‘moment of the sublime’, as well as the autonomy of art “as abstraction of”, in contrast to classical ‘photo realism’. Jean-Francois Lyotard spoke out for the autonomy of art when he said: “War on totality, let us attest to the unrepresentable, let us activate the differends and save the honour of the name.”^[1] Precisely these differences, precisely this unrepresentable is represented in this work and its title.

[1] J.F. Lyotard, ‘Beantwortung der Frage: Was ist postmodern?’ in Peter Engelmann, ‘Postmoderne und Dekonstruktion: Texte französischer Philosophen der Gegenwart’. Reclam, Stuttgart 2004, p. 48.

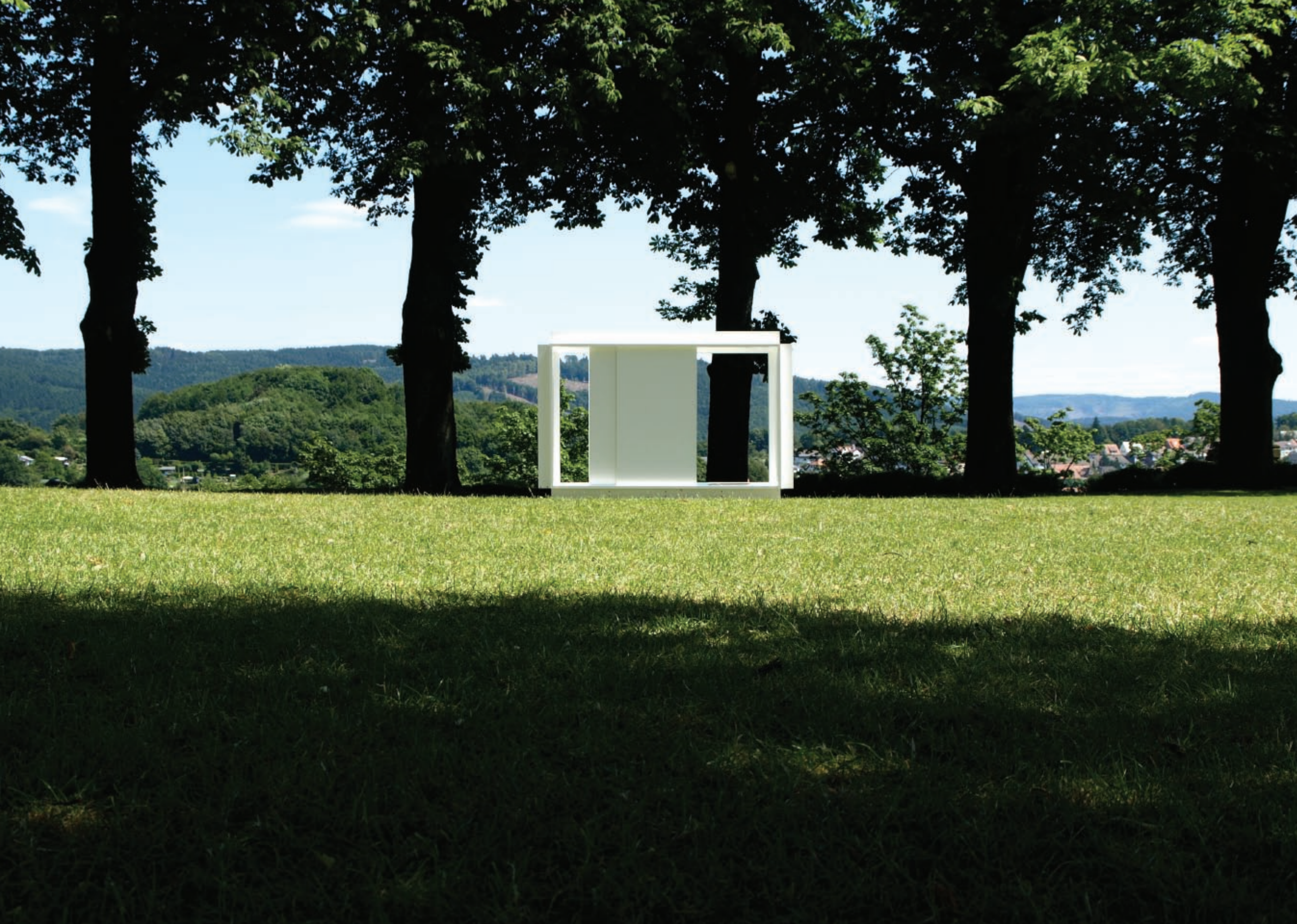
DOUBLE ROOM, Corpus 01

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]

[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. w



Double Room, Corpus 01
Arnsberg Castle
Kunstverein Arnsberg, Germany 2008

Double Room, Corpus 01
Tiergarten Park Berlin,
Germany 2007



Double Room, Corpus 01
Tiergarten Park Berlin, Germany 2007



Double Room, Corpus 01
Arnsberg Castle
Kunstverein Arnsberg, Germany 2008



View into open green spaces
from Double Room, Corpus 01
Tiergarten Park Berlin, Germany 2007
Photo 2007

Susanne Schuricht

www.sushu.de

Texts by Wolf Guenter Thiel

Berlin, Germany 2008