

EXHIBITION VIEW

ready ready made

Neuer Kunstverein Aschaffenburg 2021

Susanne Britz







ABOUT

The thing-world of our everyday life with its trash and everyday objects from mass production as well as organic artifacts, such as skeletal parts, perishable objects like fruit or things made by children, find their place in Britz's specific pool of material. This contradictory collection of worn-out and new, imperishable and ephemeral, beautiful and bizarre objects, taken from very different areas of life – household, play and work are to be mentioned – find their way into a peculiar DingUniversum ("universe of things") in which formal aspects also play a role, such as the colorfulness, the line character and the material composition of the accumulated things. Britz is not interested in the object itself but in their interplay. In this act of integration into a surreal overall structure the individual object undergoes a re-evaluation. Britz transfers the three-dimensionality of the stage-like and scaffold-like installations to the plane by means of digital photography. This becomes the background for an overdrawing on the computer. The resulting pigment prints, which are often transferred back into an installation, appear closed in their form, yet contradictory in the choice of their single components. They are both representational and abstract, drawing and photography, image and sculpture, digital and analog, meaningful and meaningless at the same time. With so much that is unitedly contradictory, it is no wonder that drawing also does not follow the general expectations in dealing with the graphic possibilities of current digital technology. Gestural lines, spontaneously and sketchily placed on the photographic image with a computer mouse, appear spidery and clumsy. The overdrawing with the help of numbers and signs from the field of natural science, which connotes the enigmatic structure as an experimental arrangement, is to be understood as a paraphrase, as an objection to being absorbed and lost in the perfection of the technically possible. In contrast to this, is Britz's concept that using digital technology, as it were with a crutch, opens up the chance of a cross-border space for reflection. For Britz the digital requires the analog as its object of reflection.

Exhibition text

PANORAMA VIEW

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FACTS

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ableitung_10, 2019
trockenleitung_2, 2019
leitung_2, 2018
leitung_1, 2018
trockenleitung_3, 2019

Digital pigment print on light box film
150 x 100 cm (Motiv)

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Trockenleitung_rosinante, 2021

Installation with basketball hoop, drying racks, coat hooks (GDR design), ladder, carpet design), ladder, carpet, cleaning and household utensils, clothes hanger (metal), expander, plastic plants, toys, disguise, coasters (Fruits), fitness and sports equipment, mosquito net, gymnastic bands

7 - 11

ableitung_8b, 2019
ableitung_14b, 2020
ableitung_12b, 2020
ableitung_11b, 2019
ableitung_1b, 2019

Digital pigment print on Hahnemühle Fineart
59,4 x 42 cm, 62,4 x 44 cm framed

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Trockenleitung_paar, 2021

Wall installation on two hooks
Two wardrobe hooks (GDR design), cleaning and household utensils, expander, egg cups, sports equipment, toys, lamps, curlers, test tube holders, decorative items, packing material

Exhibition
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Anina Brisolla, Susanne Britz,
Anne Pöhlmann, Michael Reisch,
Anita Stöhr Weber, Maria Vedder,
Ralf Ziervogel

Located at
KunstLANDing
Kunstverein Aschaffenburg e.V.

Landingstr. 16
63739 Aschaffenburg

Duration
26.9. – 21.11.2021

Curated by
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Susanne Britz

Photographed by
Frank Möllenberg

Visual Concept
Carlotta Behrendt
Susanne Britz

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