

Susanne Kessler "In Bilico- in Limbo" Statement 2009

My drawings and my site specific installations of the last years are mainly referring to the human brain, its outer appearances as well as interior structures and patterns. In our brain lies the point of origin for all that develops and exists around us, for all that lives including ourselves. The intrigued life ball stays enigmatic and explosive, mysteriously fixed and woven into a cocoon in accord with the brain's organic network, from which nothing will ever escape. I would like to shape an artwork, in which fragments and trains of thought are integrated into a system of drawing like a tissue of overlapping patterns.

There is also an attempt to visually express "impulse," or to find an emblem for coordinated functions, or to invent projection channels for a cycle of thoughts. I use scientific graphics as a guideline, and link this in my installations to my own associations and imagination. In this way I transform space purely into a graphical system of signs and symbols. Kinetic energies strike across the room. Tensions build up between overabundance (accumulations, up-piling, and the compacting of tufts of structure) and emptiness, exteriority and interiority, and between permanent and volatile components. To express the sway of becoming and departure is an important concern in my work. On one side I am allegorizing in it the ongoing change in a nature-like system with nature-like symbols. On the other hand, it has to become clear that the process of creation itself is modelled on these same life principles. Just as in life, the work is also in a constant state of flux.

While drawing I like to trap movement onto the paper, a sort of "drawing on the run." A fresh series of drawings will be included in the latest installations in order to regenerate the work from inside. Consequently various subjects of human and animalistic anatomy go into the constructions and installations, for example drawings of the acoustic papilla, the organ of sight, and the skeletal constitutions of beings.

As we never step into the river twice, I never intimately repeat an installation. As there are no pre-assigned molds, the shapes change from country to country, space to space, year to year. The temporally limited existence of my installation provokes me, through the repetitive processes of tear-down/destruction, change of location/scenery, and re-composition of the work, to use this situation in order to re-project my thoughts and either to associate, to keep or to renounce the subjects. The conception of the works warrants new conditions for spaces and the changing of locations brings momentums of its own. The work resides in an evolutionary

process. Spontaneous inventions and fixing the moment, generate dualities: the endorsement of decay on one hand, and on the other hand the emergence of a new system and order out of a would be or assumed chaos; irregularity in a regular field as well as regular composition in regular shape. There are no limits in diversifying including the variety of bio- and polymorphic shapes, asymmetry and dynamic movement, and acceptance of the “shapeless” as well as the adding of new elements. A frequently underplayed grid simply canalizes in my constructions the emerging energies and gives necessary armouring to the prospering formation and to the growth of the installation.

Competing for the respectively right dynamics, a room has to emerge in which you can and should think without being limited. Or the other hand allowing a glimpse into deeper zones of the artwork, not covering the armouring and stabilizers, this for me is an “archaeological” constructing. Sigmund Freud has drawn a parallel between the research of the unconscious and the archaeology of Rome. He saw Rome as a model of the soul, and the way the unconscious can be put into shape. As an artist who lives and works for a quarter of a century in Rome I can accept in this sense the influence of this powerful but nonetheless fragile city on me and my artistic subjects. The archaeology of such a town has also a parallel to the archaeology of our brain, our personal human archive.

As an artist I stand between the present and the antique, in the same distance to both of them. Sensitized by my personal experiences and being an artist who mainly works outside of her original country, I see myself as a former /designer of “in between spaces” which seem on the first view to be influenced by location but actually stand independently. These are constructions that keep transparency in their inner structures but open up towards the above. When the art historian Lisa Farrington speaks about the duality in my work, I think she is perhaps describing this balancing act and the aperture.