

Media release
Susanne Hofer
"Almost There"

Exhibition: from 23 August till 6 October 2007

Opening: Wednesday, 22 August 2007, from 6 to 9 p.m.

The artist is present at the opening.

Nearly here, almost there, on the verge of something – expectations and pleasant anticipation, departure and determination. Being in between, not quite there yet. Moments of capitulation, desolation and feeling beyond space and time. In her video installation *Almost There*, Susanne Hofer creates a grid of audio-visual sequences and spatial elements that articulate on a fundamental level the emotional scope as well as familiar and complex moments: leaving, moving out, altering well-loved patterns and living situations, moving forward, changing. Hofer interweaves aspects of individual appropriation of places, ritualised acquisition gestures and images of the impersonal space between, city districts that – by traversing them – are strung together like pearls on a necklet.

In this two-channel video installation both projectors point at the opposite wall almost hidden behind densely placed cardboard elements. The artists, thus, confronts ephemeral video lights images with the corporality of stacked cardboard towers and boxes. On the one hand, those function as projection screens, on the other hand they compose a structure that articulates the installation spatially and lends it a physical presence. But only through the video sequences projected onto the card surfaces the cardboard cluster's content can be experienced. They transform the cuboids, cubes and planes into elements of an interior room, furniture and walls, façades and streets of houses. Parts of the stacked board elements lie in the shadow, as a result of the projector's alignment and positioning as well as due to a visual order. Hence, coarse brown board surfaces contrast directly with areas that are lit by the projectors' cones of light. The dark spots, at the same time, disarrange the installation's spatial structure; they dissolve the organisation of video sequences and projection bodies. Indirectly, they point out visual information – which is not visible, but existent on video – lying in the shadow of the object in front.

The two video channels divide the installation into two parts: an interior room and an outer urban space. On the left side, living spaces are displayed, flickering TVs, repeating, seemingly mindless actions: flowers are planted into a flower box, only to be rooted out again. Clothes are taken from a clothes rail, and hang up again. A wall is being painted over several times, until the initial colour is applied again. On the right side, the video shows partially scaffolded façades and stores; and a person carrying a huge removal box, walking past fences, hedges and shop windows. It distinctively is silhouetted against bridge pillars, façades and crates. Different sound tracks accentuate the division of a rather intimate living room and a public urban space, separating the individual arrangement from a more anonymous lifestyle.

In *Almost There* Susanne Hofer condenses (inherently) plain video spaces with actually piled and arranged cardboard elements subtly and intensely. While the background is characterised by calm, almost static images and slow screen changes, motion and fast, dynamic sequences compose the foreground. The installation's singular character – due to the accurate positioning of the video images, the meticulous cut and the precise arrangement of the board structures – oscillates between anecdote and universal conclusion, between observation and composition. The artificiality and irreality results from the interweaving of different spatial systems and the contextual scope. Based on individual actions and subjective positions, Susanne Hofer elaborates archetypes and collectively fixed topoi: the quest for a related place, the beginning of new periods of life and, ultimately, the constitution of an independent identity.

Text by Irene Müller, July 2007