

Press Release

Susanne Hofer

“Zimmerflucht”

Exhibition: 25 January until 1 March 2014, Opening: Friday 24 January, 6 – 8 pm

The artist will attend the opening.

In his excitement about the truly boundless growth of industry, the statesman Disraeli called Manchester the most wonderful city of modern times, a celestial Jerusalem whose significance only philosophy could gauge. Half a life ago now it is that, after leaving my remote home, I arrived there and took lodging among the previous century's ruins.

W.G. Sebald: *After Nature*

The melancholy admirer of decay W.G. Sebald would have liked the landscapes by Susanne Hofer (*1970) that perambulate the second solo exhibition at Christinger De Mayo's. And “perambulate” is the exact word for the movement, respectively the absence or the slowing thereof, bringing about the poetical possibility which allow the observer to read the work individually.

Outlandish things occur, almost imperceptible, on islands and viewing platforms, in the endless hypnotic flow of suites of rooms, which extend the mental space “gallery”. In fact not much happens in the works themselves, the semiotic echo chamber that they create though, contorts the depicted, the bleak becomes hopeful, the ruined becomes rudimentum, the abandoned becomes revived. This is intensified through its presentation at dusk. Like a spaceship floats an ashlar, viewed from outside, in the gallery space and seems to glow from the inside. By entering the gallery the UFO turns out to be an architectural sketch, as a suggestion of a room and simultaneously its dismantlement, a coulisse, as a floating projection screen for the “Zimmerflucht” (suites of rooms).

Not the big gesture but an exact eye characterises the oeuvre of Susanne Hofer. In her landscape frieze of a Greek islands one does not find the iconographic cliché of temple but sculptural waste, a hotel as debris and a moving sky spans and quasi comments it all. Even though nature is shown in her tenacious robustness, is she nevertheless like a stage for a theatre of absurdism, its slow dramaturgy would have made Eugène Ionesco despair but please the Ents of Lord of the Rings. The moving images were taken on Antikythera, the unequal sister of Kythera, the island of love.

The exact eye of the artist is transferred to us, the observer as well. If we persevere and contemplate long enough the flow of the merging rooms from the projection in the main space we will not only be gratified by a hedonistic dadaistic message at the end but we also experience details and snippets of meaning which we normally overlook in the things that surround us because we delegated the seeing to the visual arts.

Those participative moments are being ruptured by the meditation “Telescope”, which conjures our own spectre in the flow of time. Plato would have been pleased, but only because he would have understood that standstill, movement and the illusion of self-referential existence, which inalienably will collide, may be reconciled – for example through the poetically subtle humour of Susanne Hofer.

Susanne Hofer:

Born 1970 in Lucerne. 1995 MA from the Hochschule für Gestaltung und Kunst Lucerne. Numerous solo and group exhibitions such as Kunstmuseum Lucerne, Substitut Berlin, Kunstmuseum Langenthal, Helmhaus Zurich, Café Gallery London, ZKM Karlsruhe, Museum Bäregasse. Susanne Hofer lives and works in Zurich.

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