

what becomes and what remains

In **Susanne Schwieter** and her art, there is a deep connection with the world of theater and set design. This is also due to her successful career as a set designer and costume designer in the lively and stimulating Berlin environment.

It is not by chance that she says about what is at the origins of her work: "The most exciting moment of the theater is when, at the beginning of a performance, the lights dim and the murmur of the audience ceases, leaving behind a **promise that hovers in the air**. This is a moment of immense and intense energy, full of desire and movement. This is what motivates me in my work".

I believe that these words cannot be ignored when getting closer to Schwieter's work and her vision / investigation of the world, which undoubtedly makes her an **international figure**.

Through her words, we recognize a cosmopolitan artist who, by virtue of her dynamism and the numerous possibilities facing the contemporary individual, orients her work in the search for **possibilities and suggestions**, rather than in the production of definitions and structured codes.

It is in this flow of energy, full of desire and vitality, that Schwieter captures shapes in continuous evolution and movement, bearers of signs, more or less recognizable, of a history and a past that belonged to them.

For the attentive observer, reality offers endless possibilities that Schwieter investigates, decomposes and recomposes in a **series of countless transformations, combining analog and digital techniques**.

In her abstract works, often placed on large displays, nothing is defined and definable, taken for granted or predetermined, but only seen in the very moment in which it is observed. **The historical memory contained in the images is just barely recognizable, but it is there**, it preserves its traces, to remember that something was and still is existing, albeit in a different form.

We think of the prints of marble, materials destined for sculpture and which we find in a completely abstract form; of the sculptures of tongues of aluminium sheet, in a **fusion between reality and its appearance**, through which language becomes a strongly symbolic element.

What makes Schwieter's work even more interesting is that "promise that hovers in the air", a promise that is not satisfied with a "forever", but rather, seeks something that goes beyond it, and that evidently resides in the "anchor", in the **mystery of a historical and vital process that the artist consciously chooses not to govern completely**.

It is not about the search for perfection in the sense of completeness, but about the infinite possibilities hidden even in the errors of images repeatedly manipulated, in the empty content in them and in the incalculable errors that can come from the use of Google or Photoshop. Not everything is governable in art (let alone in reality...), and Schwieter is aware of this and accepts **the challenge of letting the work take on the signs of coincidence and randomness**. So reality is charged with value not for its objectivity, but in its predisposition to dynamism and imperfection, which place it in a **relative dimension, but make it extremely more exciting and vital**.

Schwieter's works are ductile, aerial, possibilist, as if they wanted to invite the eye of the observer to unhinge paradigms and beliefs, certainties and dogmas, to recognize that reality, probably the whole of life, has value even in imperfect details or in unmarked spaces, as in unplanned transformation.

Schwieter goes even further and shows herself to be a **cosmopolitan and** not an individualistic **artist**, but above all to be democratic, contemporary and attentive to influences and possible international collaborations.

In the light of what emerged, we are to contemplate the work of an **artist of extreme fascination, who listens to the changing reality**, attracted by the many possibilities contained in it, careful to grasp the nuances and changes. Without any pretense of judgement about it, Susanne Schwieter works, produces and re-elaborates in silence, in that same absence of noise that envelops the spectator just before the beginning of the show that is about to take place before his eyes. Both remain conjoined, artist and spectator, bound by that same promise, full of desire and vitality, of suggestion and dynamism.

Pieramaria Ciuffarella, 17.September 2020