

Susanne Schuricht
Belvedere, Corpus 04
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The room-corpis is accessible, its parts are within reach, sliding them you can change perspectives, create a detail, which can be shifted again in the next moment. In the room-corpis, I'm separated from the world and especially close to it in the same time. (Susanne Schuricht)

'Belvedere, Corpus 04' is a new work of the 'Corpus' - Series of Susanne Schuricht, a cuboid, white, with sliding panels on the ceiling and the sides, slightly more than two metre and a half high and one and a half metres wide, which quotes the Villa Rotonda of Andrea Palladio in terms of the symmetry of the four equal facades, the transition area and the central room. Villa Rotonda's four equal porticos are reflected in the four equal facades of 'Belvedere, Corpus 04'. The progression of the rooms of Rotonda, from the portico to the cupola hall, was integrated in a typological way to the work of 'Belvedere, Corpus 04' with its frame and its sliding elements. From the middle of Palladio's central room, you can see in all four directions, just as from the center of 'Belvedere, Corpus 04' Palladio's ideal of harmony is mirrored in the relation between culture and experience of nature, similar to the references to landscape offered by Villa Rotonda.

in 1452 Leon Battista Alberti defined architecture in 'De Re Aedificatoria' as the "... harmony and accord of all parts, which is attained in such way that nothing can be removed, added or changed without destroying the whole." Art however, in the context of the 'Corpus' of is intended to push this 'whole' to the forefront of consciousness.

It presents constantly new sectional views depending on the movement and adjustment of the sliding panels: Views of the outside from within the space and of the person within from the outside. The result is framed sectional views of the outside from the inside and of the inside from the outside. The sectional views of the outside permit views of the landscape and of elements that define the landscape. Looking into the 'Corpus' one sees a white 'frame' through which one can see the landscape beyond as well as fragments of the person inside. The point of view of the people is dictated by the posture and measures of the space - they sit, stand or lie - pause for a moment looking outwards, while being partially concealed by the sliding panels.

Architecture can be defined by its space-creating character and consists in the duality of space and shell. It creates a boundary between the exterior and the interior. This shell creates a space for repose and activity, a space to store one's things protected from the undesirable influences of the world outside. The 'Corpus' is different. It brings the duality of interior space and exterior space to one's consciousness and thus causes one to place oneself in relation to both spaces and to attain a state of reflection. The person using the space, located within, adjusts his view of the outside while at the same time representing, to the observer, this act of self-selected viewing in the form of a framed image of himself within the white space. This is possible because this space, as a work of art, does not represent any functional social, political or commercial reason for its existence except for being art. The gestalt of the 'Corpus', its form, cubature and proportions are all aesthetic aspects which can be diverted from its function and usage by means of the mobility of the sliding panels. Essential to the meaning of the work is the interaction between the work of art and the viewer, and the views of the viewer within. It is an authentic art experience of a world within a world. It corresponds to the aims of Max Horkheimer and Theodor Adorno in the 'Dialectic of Enlightenment'. They demand that authentic culture be something that is first and foremost self-sufficient and which has this as its purpose. It stimulates the imagination by giving inspiration, but in contrast to the culture industry, it leaves freedom for independent human thought and action. Authentic culture does not aim to reconstruct reality, but to go far beyond it.^[1]
Wolf Guenter Thiel

[1] theodor W. adorno and Max horkheimer, 'Dialectic of enlightenment. Philosophical fragments'. Fischer, Frankfurt am Main 1969; andreas hetzel, 'interpretation. Max horkheimer / theodor W. adorno: Dialectic of enlightenment', in 'interpretationen. hauptwerke der Sozialphilosophie', reclam, 2001, p. 148-172. w