

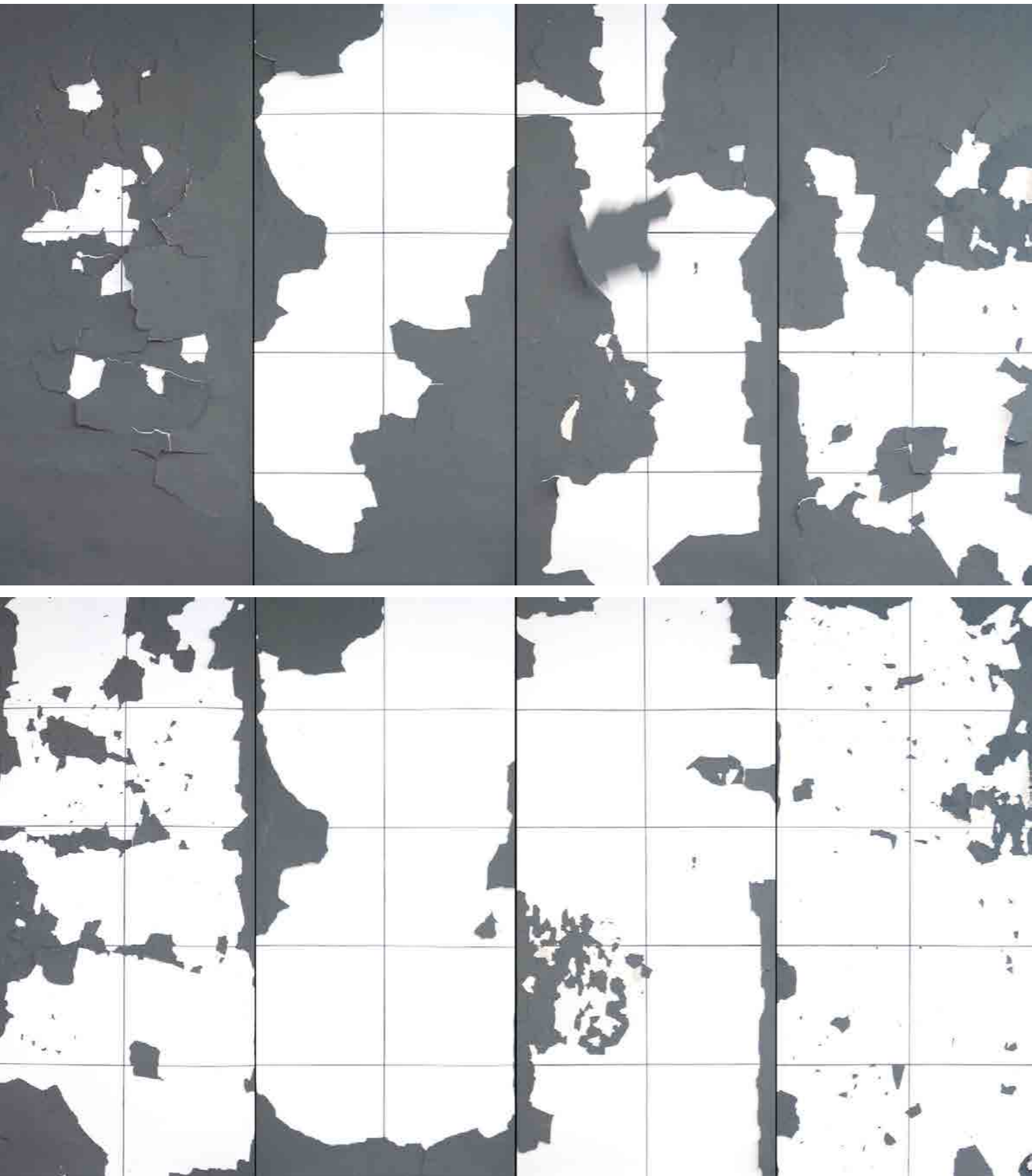
Suse Itzel

Portfolio (Selection)

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Vimeo

<https://vimeo.com/suseitzel>



2018

ARSALECA

Video installation

8 m x 2.90 m x 2 m

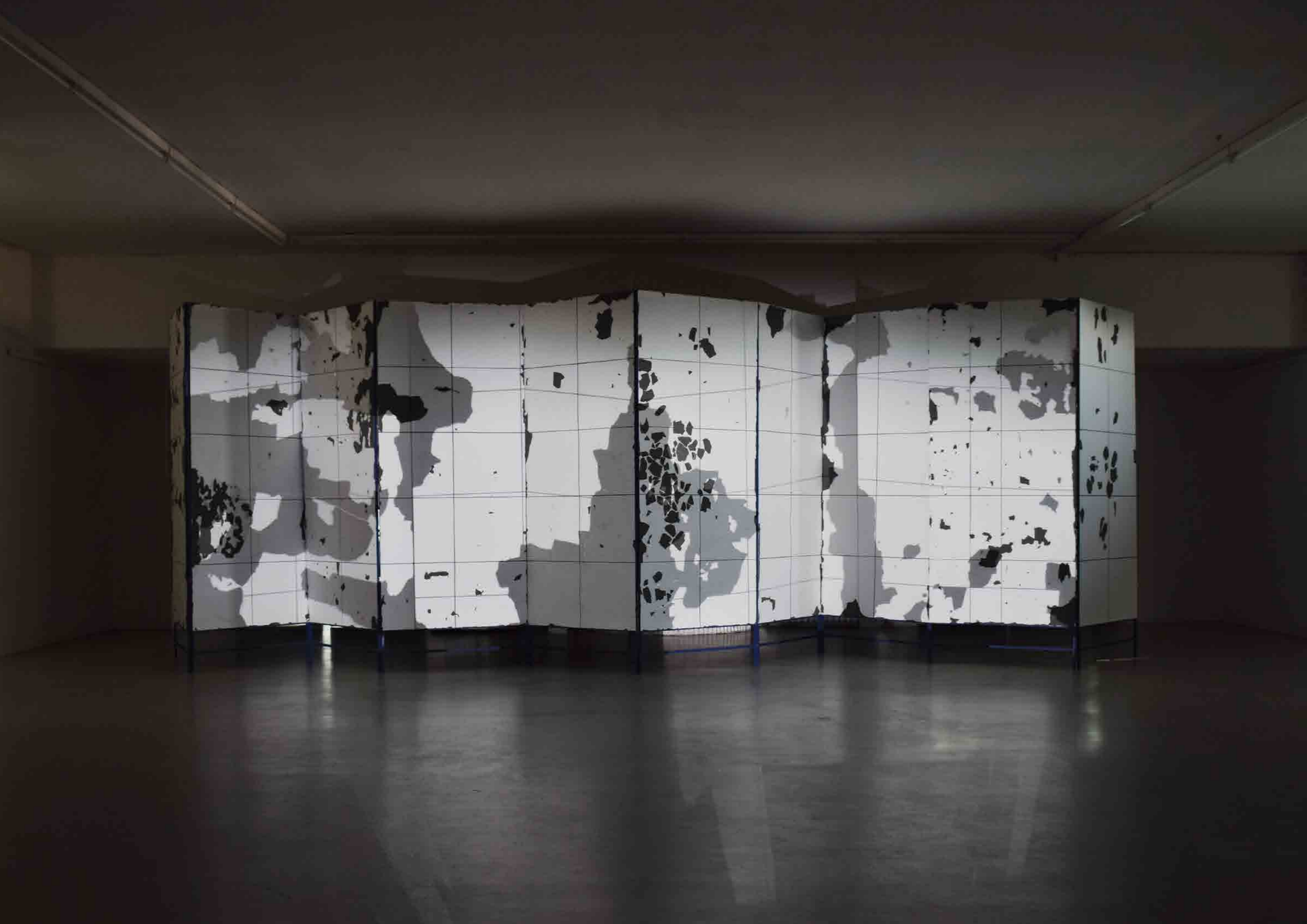
Styrodur, remains of plaster, color, wood, video projection

Video, HD, 13:47 min, color, sound

ARSALECA, as an abbreviation for *Auto-Restaurierendes Schmutz-Abweisendes Licht-Erweiterndes Ceramicton Aggregat (Auto-restoring Dirt-repellent Light Flaring Clay Aggregate)*, presents a fictitious construction material. It is supposed to reface itself from time to time by ejecting its accumulated greyish dirt layer.

LECA, actually *Light Expanded Clay Aggregates*, was designed as a construction material. It was also used by the Hamburg architect Rudolf Klophaus for cladding the facade of the so-called City Yard in Hamburg's city center. The new white LECA panels obtained to be the new innovative material: frost resistant and light with good insulating properties. Because of one faulty material margin the white City Yard facade became damaged. In the late 70s it was finally covered with cement asbestos panels. Through air pollution their grey color has darkened to this day into a dirty-looking dark grey.

The styrofoam covered, painted wooden frames flaking here in front of a camera are the same variable lightweight construction that were used for *our new towns* and in the exhibition *To burst*.





2017

We slept so well

Video, HD, 13:00 min, color, sound

Images of a reconstructed architectural model are blended with original footage, and the narrative is driven forward by means of inserted textual annotations. In 1926, the architects and brothers Ernst and Wilhelm Langloh won a competition for the construction of a new school in Hamburg Niendorf. Their modern, light-flooded building with its ribbon windows stylistically resembled the Dessau Bauhaus. Due to an extension of the nearby airport, the two upper stories of the building were removed in the early 1960s.

Gaps between these established facts are filled out with fictive elements, deriving in part from the novel from Heinrich Böll's post-war novel *Billiards at Half-Past Nine*. The film alleges that one of the architects was himself a member of the commission that decided the partial demolition of the building. Words from Böll's novel are put into Ernst Langloh's mouth: "I would have given 200 buildings, if in turn I could get back our deceased." Construction, war, destruction and the attempt of reconstruction: The drama, which in the novel spans three generations of architects, is condensed into one person in the film. Disappointed over the failure of their own utopia, the Langloh brothers consented to the demolition.







2017

We slept so well

Site-specific video installation

6.80 m x 2.90 m x 3.93 m

Styrofoam, remains of plaster, color, wood, video

Installation for the presentation of the video *We slept so well*.

Exhibition view: Einstellungsraum e.V., Hamburg, Germany

Hamburg, 5. November 1926

liebste Nathalie,

wir freuen uns sehr auf deine Mitarbeit!
ich wollte dir schnellstmöglich schreiben, antworten. auch
unser Freund Walter Wahlstedt wird uns weiterhin bei
der Fortgestaltung unterstützen. in den nächsten Tagen
werden wir dir erste Pläne und Zeichnungen als Skizzen
zukommen lassen. für das erste, lass mich versuchen
dir die innere Einrichtung des Hauses in Worten zu
beschreiben.

eingestellt in die weit sich erhebende Landschaft,
entfaltet sich die Wirkung des Hauses in der Wirklichkeit.
die Bestimmung bestimmt auch wesentlich die endgültige Form.
architektonisch mit geringen Mitteln zu schaffen
ist in aller Eile.

einfacher strukturaler an großen wand- und deckenflächen
mit eingelassenen schwarzen, roten und weißen opalglanzweißen,
vereinzelt, aber räumlich angeordnet,
gelb-, blau-, rot-, weiß-
und schwarzpolierte kunststeinwandflächen
und deckenspiegel,
aluminiumblech aus den flugzeugen,
die vielen lichtreflexe an wänden und decken
sind in der halle der ideale reichten.

in den fenstern der schulaula wachen
rotes körniges klarglas, gelbes milchüberfangglas,
rot überfangenes feinstglas, rotes milchüberfangglas,
graues spiegelglas, schwarzes reibungsglas,

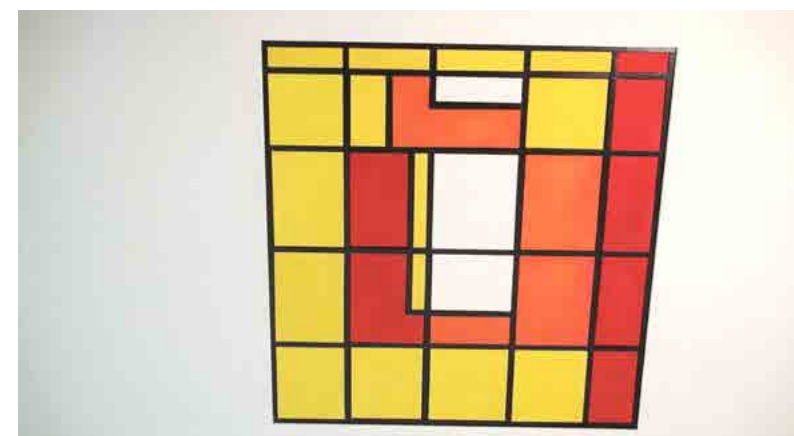
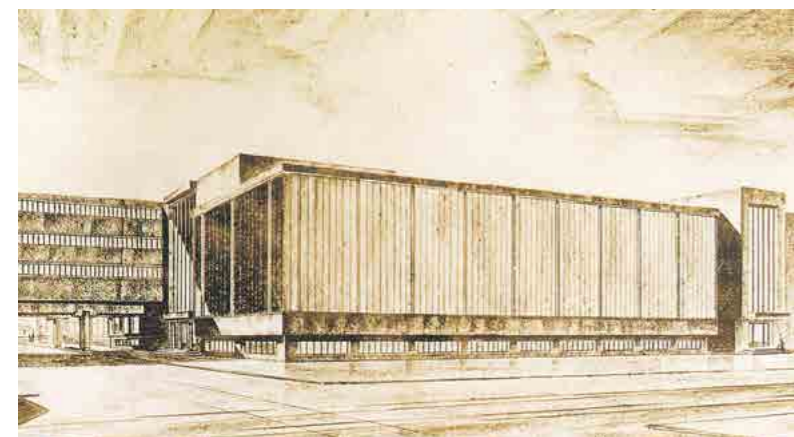
2015

excerpts of a possible correspondence
between ernst and wilhelm langloh
and their fictional sister nathalie langloh

16 yellowed handwritten sheets, each 21 x 30 cm

In three different handwritings a possible correspondence spreads out onto 16 sheets. The beginning of the correspondence is a letter from Vienna, in which Wilhelm explains one of his room experiments. From 1923 till 1925 Ernst writes about his preparations for the Weimar Bauhaus exhibition, about meeting with Le Corbusier and finally about his argument with Gropius. When the brothers decide to open up their own office in 1925, their sister Nathalie becomes their most important correspondent. Finally they also ask her for her support regarding the interior design of their first big architectural challenge, which is the middle school building in Niendorf near Hamburg.

The main content of the letters during the second half of the year 1926 is a detailed description of the architectural project including the enumeration of all materials. The lines depict original quotations of Ernst and Wilhelm Langloh. These were taken from the brothers' monograph *Neue Synthesen in Technik und Architektur*, published in 1931. The consequent use of small letters only in the whole monograph was adopted for Ernst's and Wilhelm's handwritings in their fictional letters.



2015

wilhelm langloh in vienna, ernst langloh in weimar

Video, HD, 05:41 min, color, sound

Developed as a preparatory work for *We slept so well*, the video tells of the beginnings of the two young Hamburg architects Ernst and Wilhelm Langloh. Here also, images of architecture and built kinetic objects are interspersed with text panels.

Wilhelm Langloh receives his education in Vienna of the 1920s. Intrigued by the city's municipal buildings, he simultaneously engages in his own spatial experiments at his studio. Ernst Langloh is working for Gropius in Weimar on the architectural design for the new Bauhaus in Dessau. But he fell out with Gropius and consequently his name was scratched from all of the plans. The project is completed through an imaginary correspondence between Ernst and Wilhelm and their fictive sister Nathalie Langloh.



2015

our new towns

Site-specific video installation

6.80 m x 2.90 m x 3.93 m

Styrofoam, remains of plaster, color, wood, video

The accessible cabin was used for the presentation of the video *wilhelm langloh in vienna, ernst langloh in weimar*.

Visible through the windows of the exhibition space there is the City-Hof building from 1957. It consists of four single skyscrapers towers. Their originally white facade was covered with grey plates in the 1970s. The installation consists of styrofoam covered, painted wooden frames as a variable lightweight construction. Its grey outside surface bears several flake-off damages, which provide a view on a brightly white underground as an allusion to the two overlaying structures of the City Yard buildings.

Exhibition view: *Index*, Kunsthaus Hamburg, Germany





2016

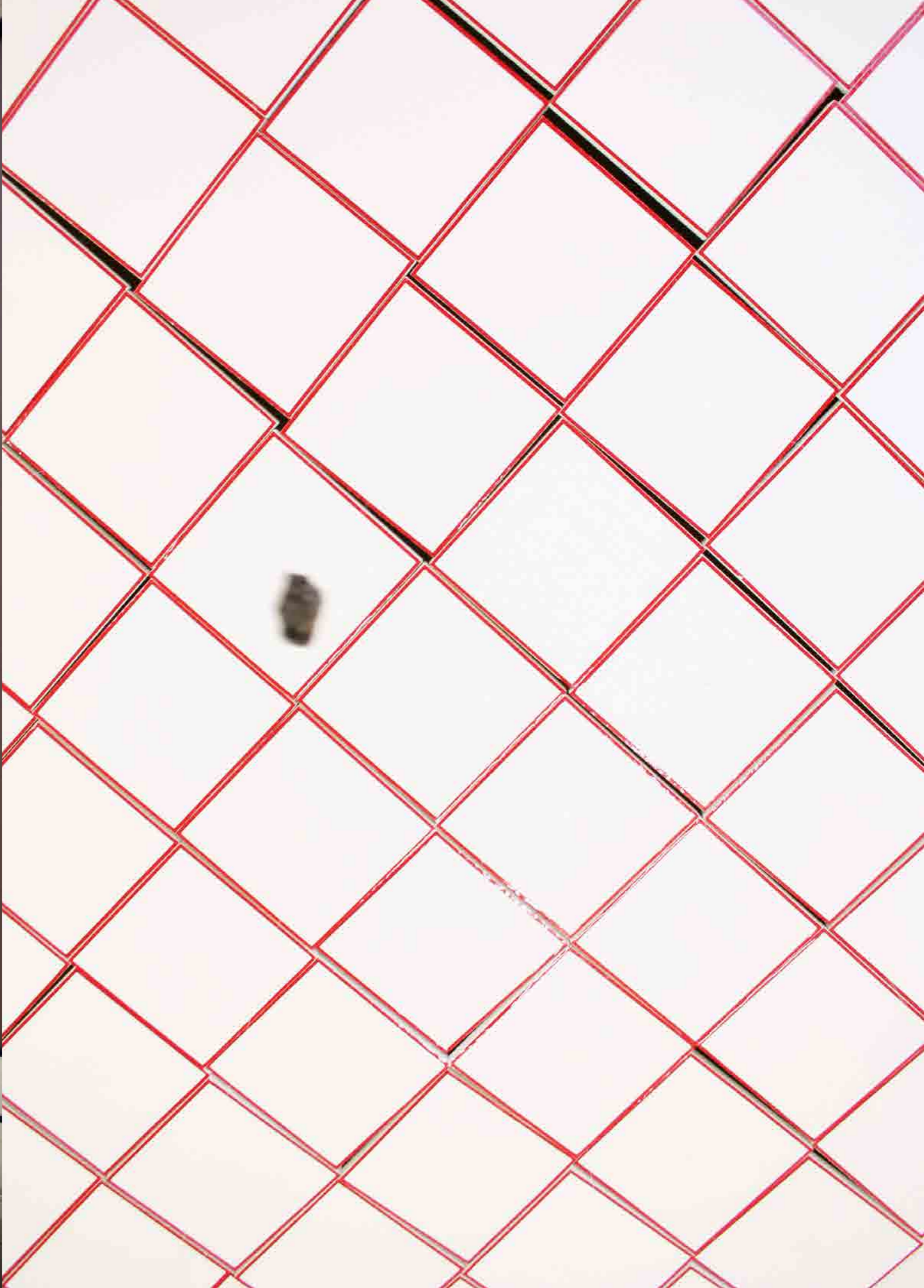
To burst.

Exhibition at Kunstverein Buchholz in der Nordheide
Site-specific installation with 2 video works
Styrofoam, remains of plaster, color, wood, hinges, video

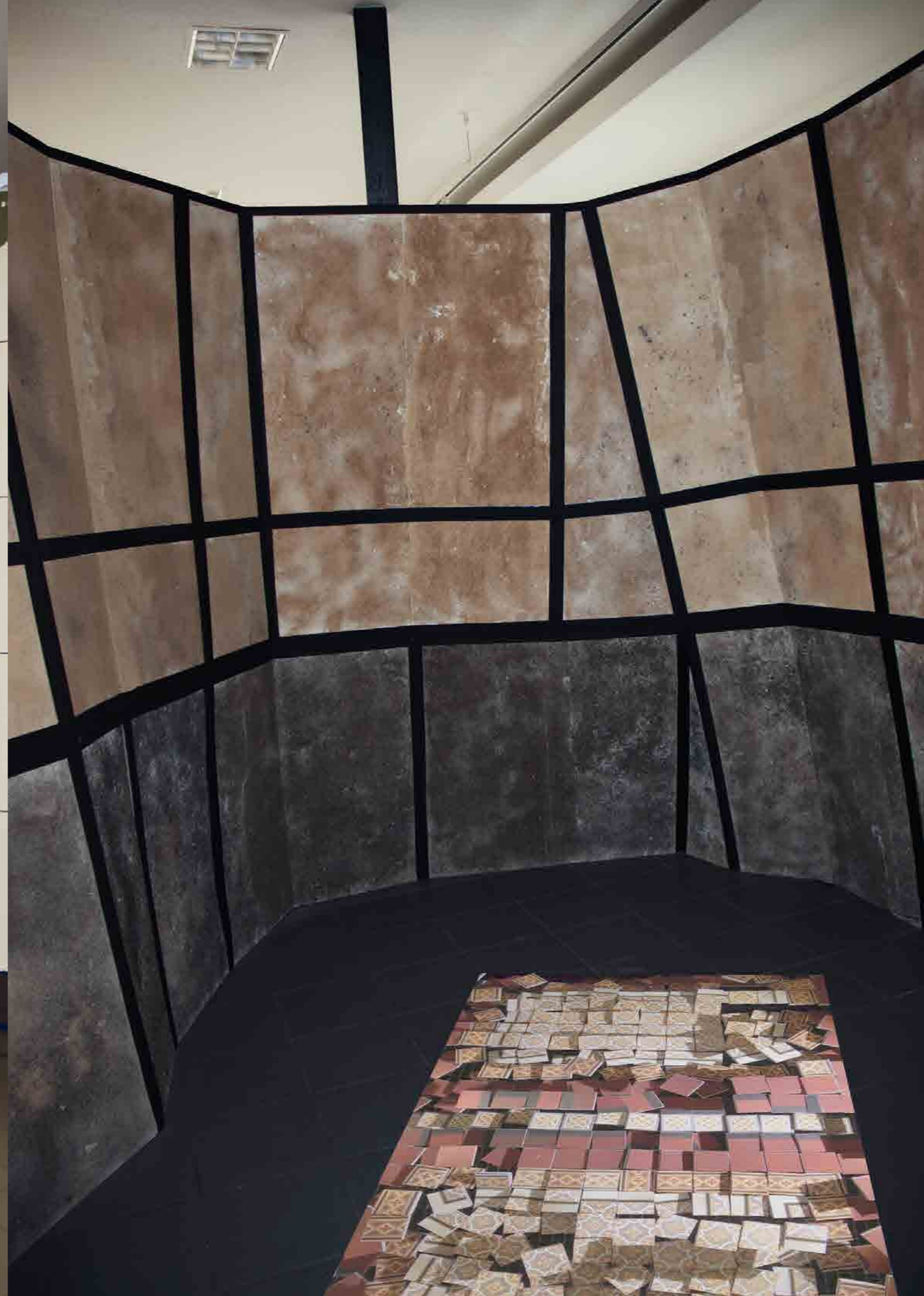
For the exhibition space Kunstverein Buchholz a mazy situation for two video works has been generated.

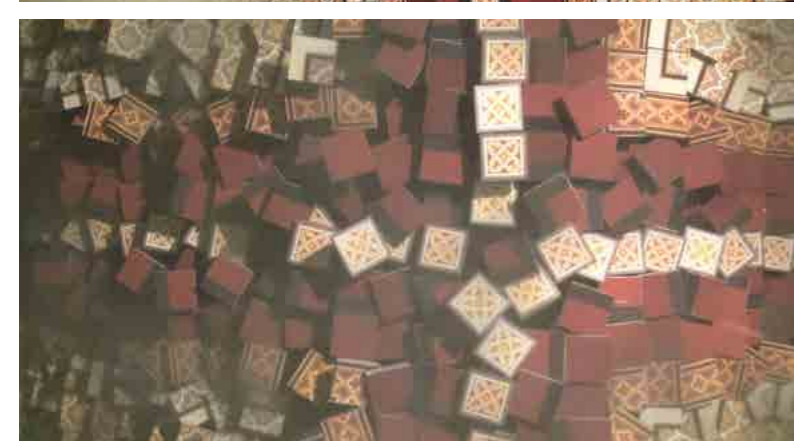
A hallway adjoined the foyer to the left. It divided the exhibition space. Through a narrow gap between the arranged wall frames the visitors got into a separated booth with a projection onto the ceiling - a video footage from the installation *prototype of a room serving no purpose*. To get into the building on the right side of the showroom, the visitors followed a passage consisting of the back of the entrance passage and the oblique, whit and brown walls of another building. In this second construction the video *The Part and the Whole* - was projected on the ground.

Exhibition view: Kunstverein Buchholz in der Nordheide, Germany









2014

The Part and the Whole

Video, HD, 07:32 min, color, sound

Individual tiles start to shake. The entire surface swerves, swings and wobbles, until it breaks. Its pattern is thrown into disorder. A gust of sand penetrates the surface. By lifting and lowering parts of itself irregularly, it ruptures itself. The sand, continuously drifting in, blurs the camera image, ultimately clouding it up beyond recognition. The movements were brought about by suspending the tiles on strings, individually and upside down in a box construction. The camera was located below the tile surface. Where on a solid tile surface would be a groove, here was a gap. The sand thus fell through the gaps from above through the apparent surface directly onto the camera.



2017

fil à fil

In collaboration with Gesa Lange

Site-specific installation

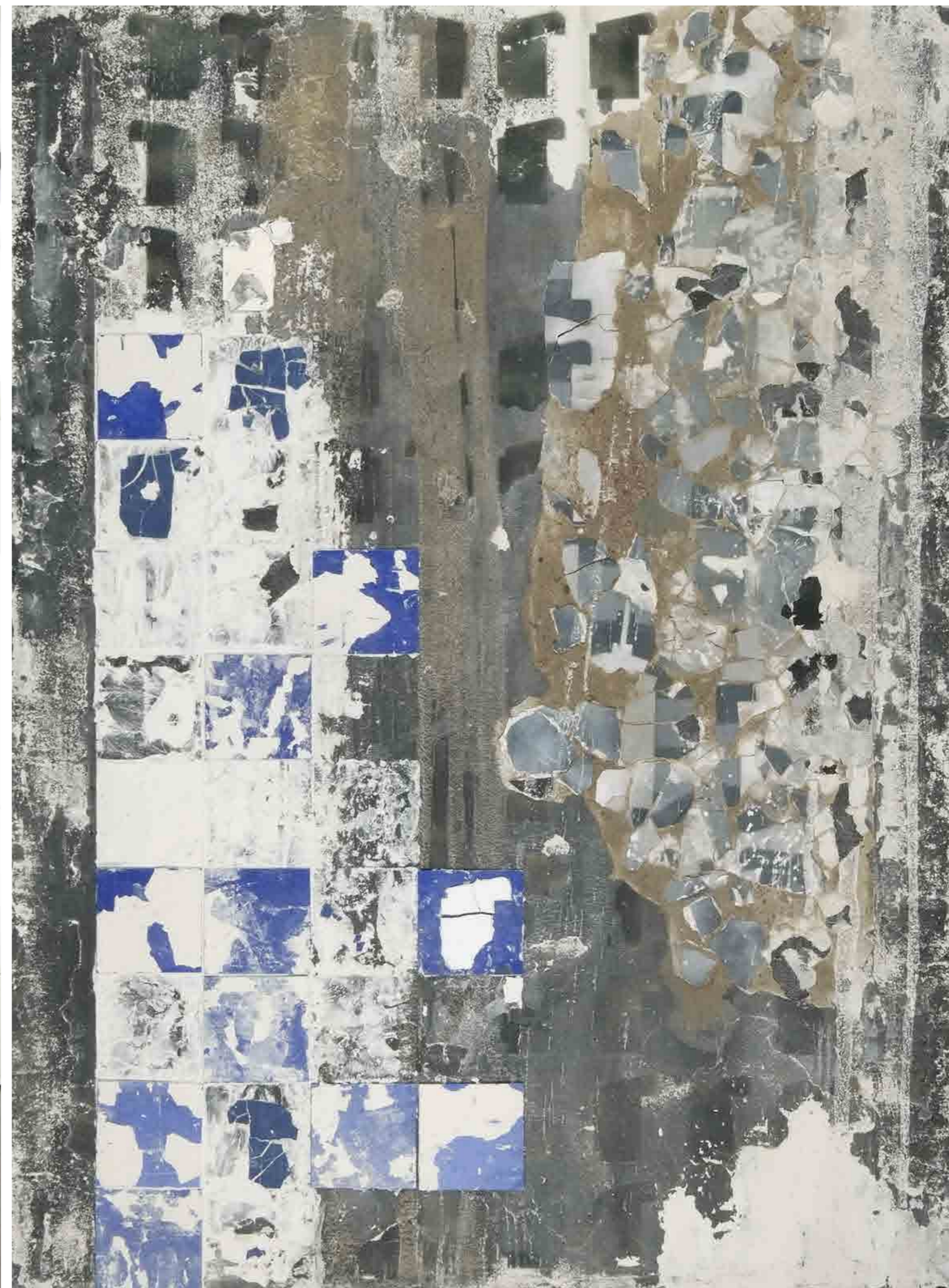
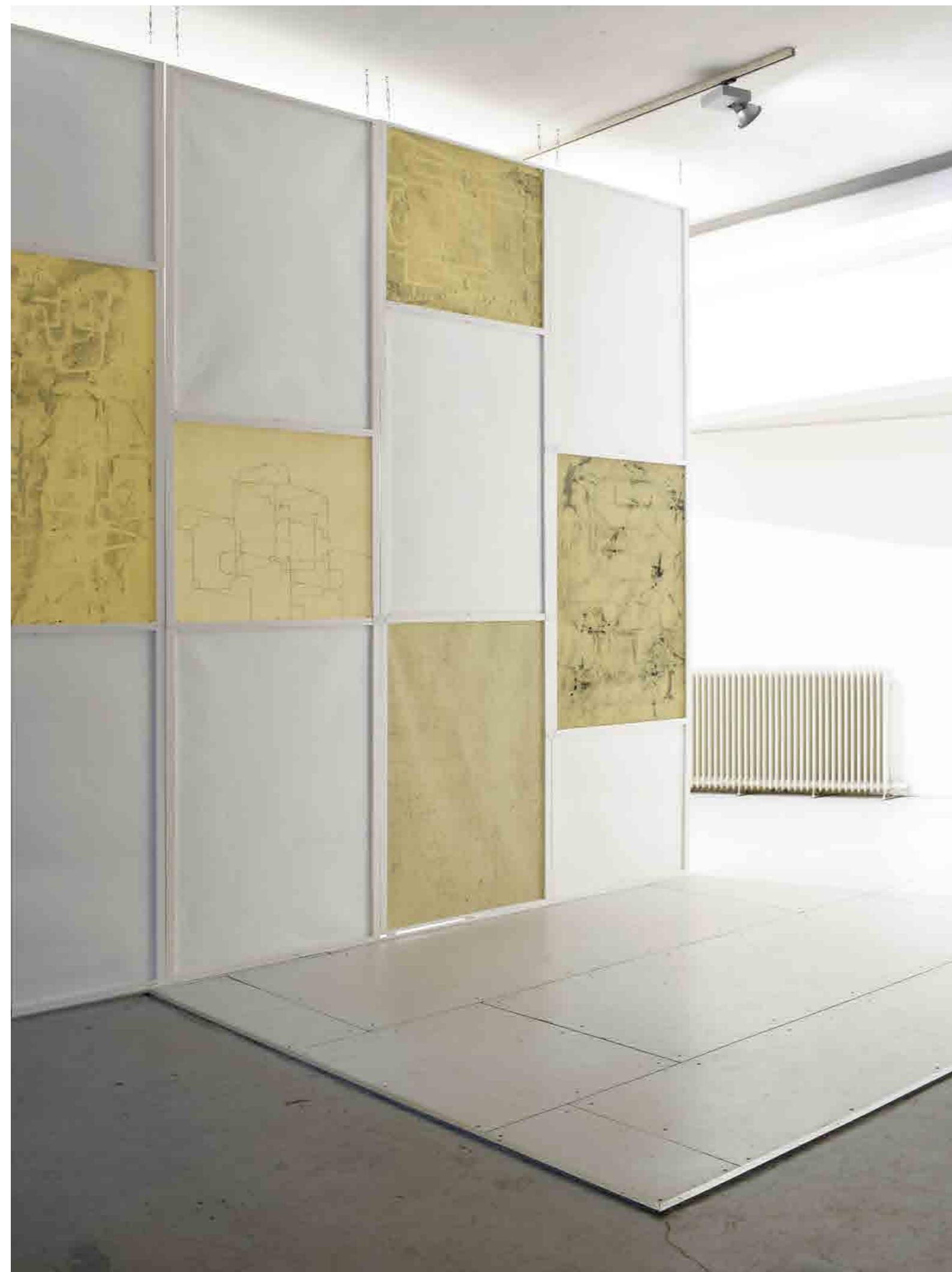
18 wooden frames à 109 cm x 149 cm, 9 wooden frames à 109 cm x 87

Drawings (Gesa Lange): graphit on canvas

Material collages: color, plaster, sand, styrofoam

Doubled, mirrored or superimposed the floor plan of the exhibition space became an abstract pattern. In its variation this pattern was the starting point for Lange's drawings and Itzel's material collages. The title *fil à fil* (*end-to-end*) means a fabric of two different colored yarn types. In a figurative sense, the collages and drawings were woven into a cassette-like wall construction.

Exhibition view: Galerie Bridget Stern, Hamburg, Germany







2015

Progress and Desintegration

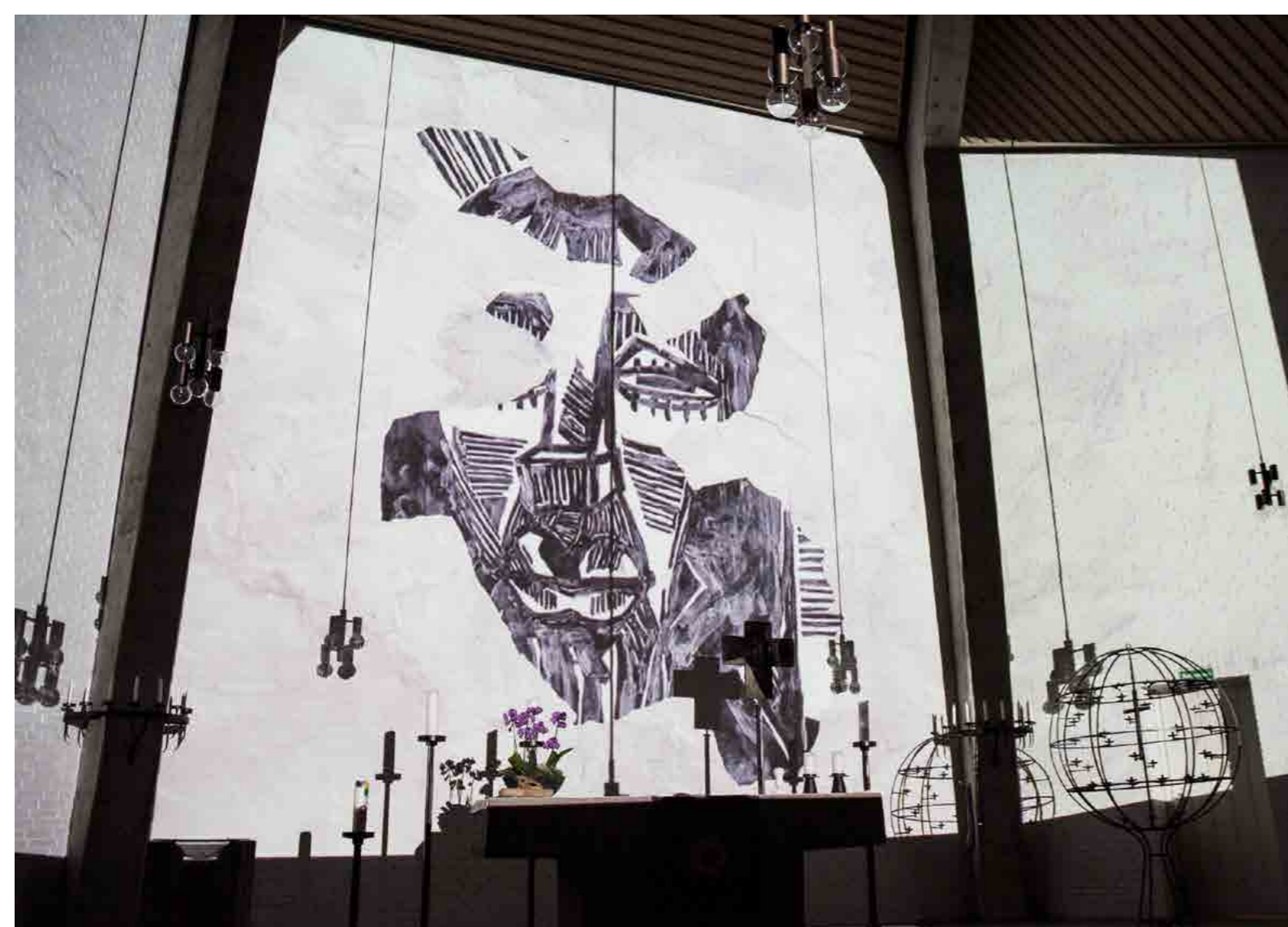
Video, HD, 08:12 min, color, sound

Arranged in two- or three-part scene tableaus the video shows various wall structures. Static shots of walls – lightly damaged or quite ruined – are changing with sequences that show how pieces and blocks break off from a wall surface. This fall-off effect is achieved by a special preparation of the wall pieces: Since colored plaster and earth-surfaces don't coalesce permanently with a thin styrodur underground, they thus applied fall off after a while.

Exhibition view: Wiensowski & Harbord, Berlin, Germany







2016

Progress and Desintegration -
has Christnot appeared to you

Site-specific video installation
Video, HD, 13:04 min, color, sound

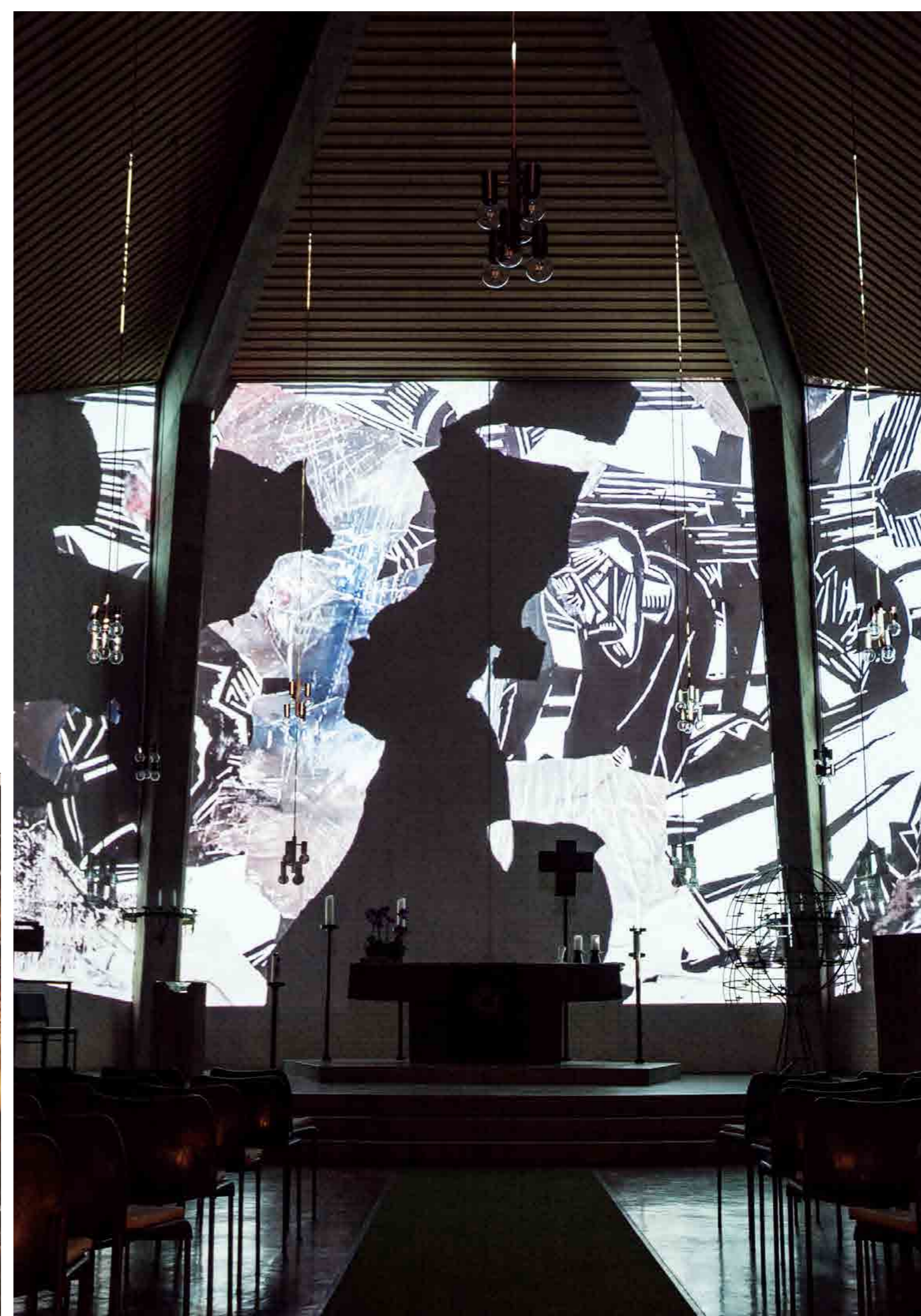
Progress and Desintegration - has Christ not appeared to you was especially developed for the Church St. Johannis in Buchholz.

Onto its imageless apse a picture resembling a palimpsest has been projected as a memory. The upper layer crumbles and little by little it offers a view of underlying images. Pieces flake from the picture and increasingly black gaps occur. Madonnas, damaged frescoes, Suprematist crosses and Expressionist woodcuts appear, superimpose each other and disintegrate. The title *has Christ not appeared to you* has been taken from an Expressionist depiction of Christ by Karl Schmidt-Rottluff.

The flaking is an analogue destruction technique, performed in front of the camera: Colored plaster layers and thin styrofoam don't coalesce permanently.

Exhibition view: Church of St. Johannis in Buchholz, Germany







2014

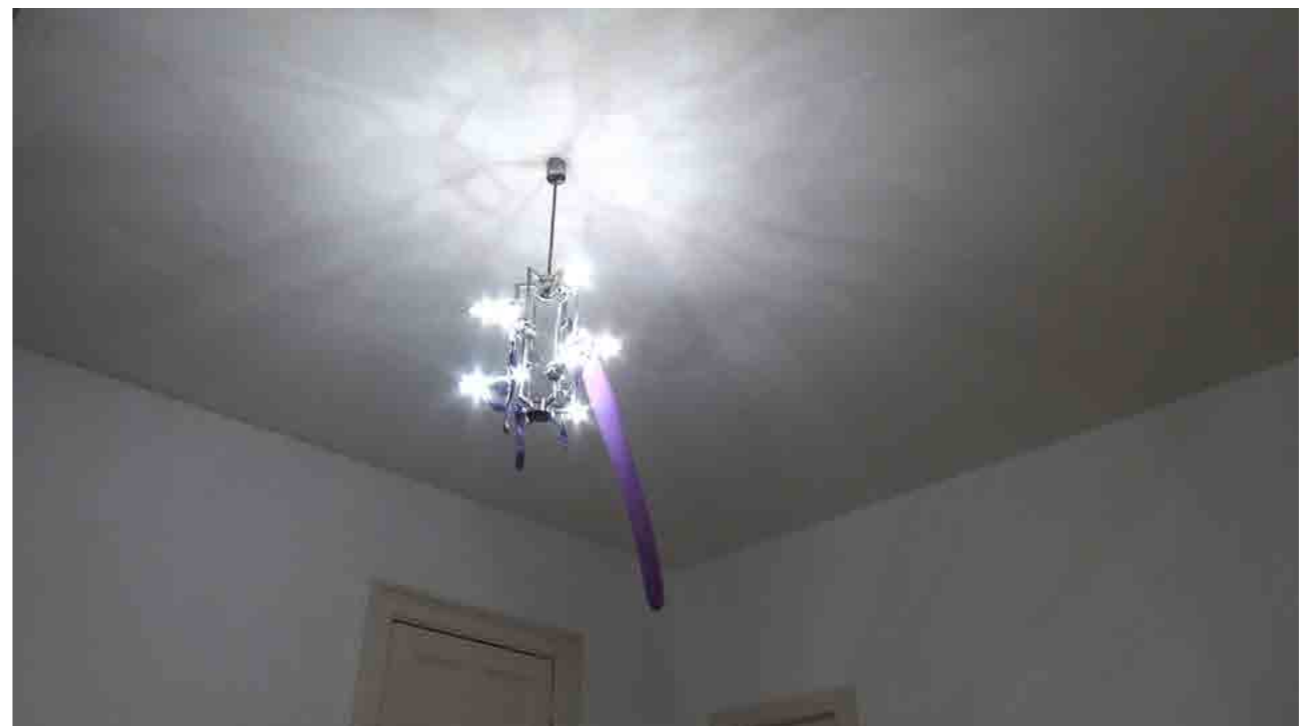
prototyp of a room serving no purpose

Site-specific kinetic installation, sound installation
Ceiling area 3.80 m x 6.10 m in 2.40 m height
Styrofoam, plaster, red foil, stones, steel rope, nylon thread

Walking around the exhibition space visitors - incidentally or intentionally - set the stones in motion, which hang from the ceiling on nylon threads. Rattling draws the eye upward.

The ceiling consists of 230 square styrofoam-plaster tiles, each separately suspended from an invisible steel rope construction above. The oscillation of the stones puts the ceiling in motion.

Exhibition view: Studio das weiße haus, Vienna, Austria



2014

Bursting Lamps

Video, HD, 05:51 min, color, sound

Balloons, each fastened onto a light bulb, burst due to the heat of the bulbs.

2013

Untitled (Santa Maria)

In collaboration with Lars Hinrichs

Video, HD, loop, 12:30 min, color, sound

Brightly colored paper balls float about on a white building shown in fragments and varying perspectives. The paper objects appear to take a life of their own: They twitch, flip around corners, jump and tumble down stairs. Every now and again, the scenery abruptly changes and the paper balls are seen swaying in the wind in the open ruins of a shell construction. They also bloat and burst or may start spitting liquids.



2013

Mockup Ruin

Site-specific installation

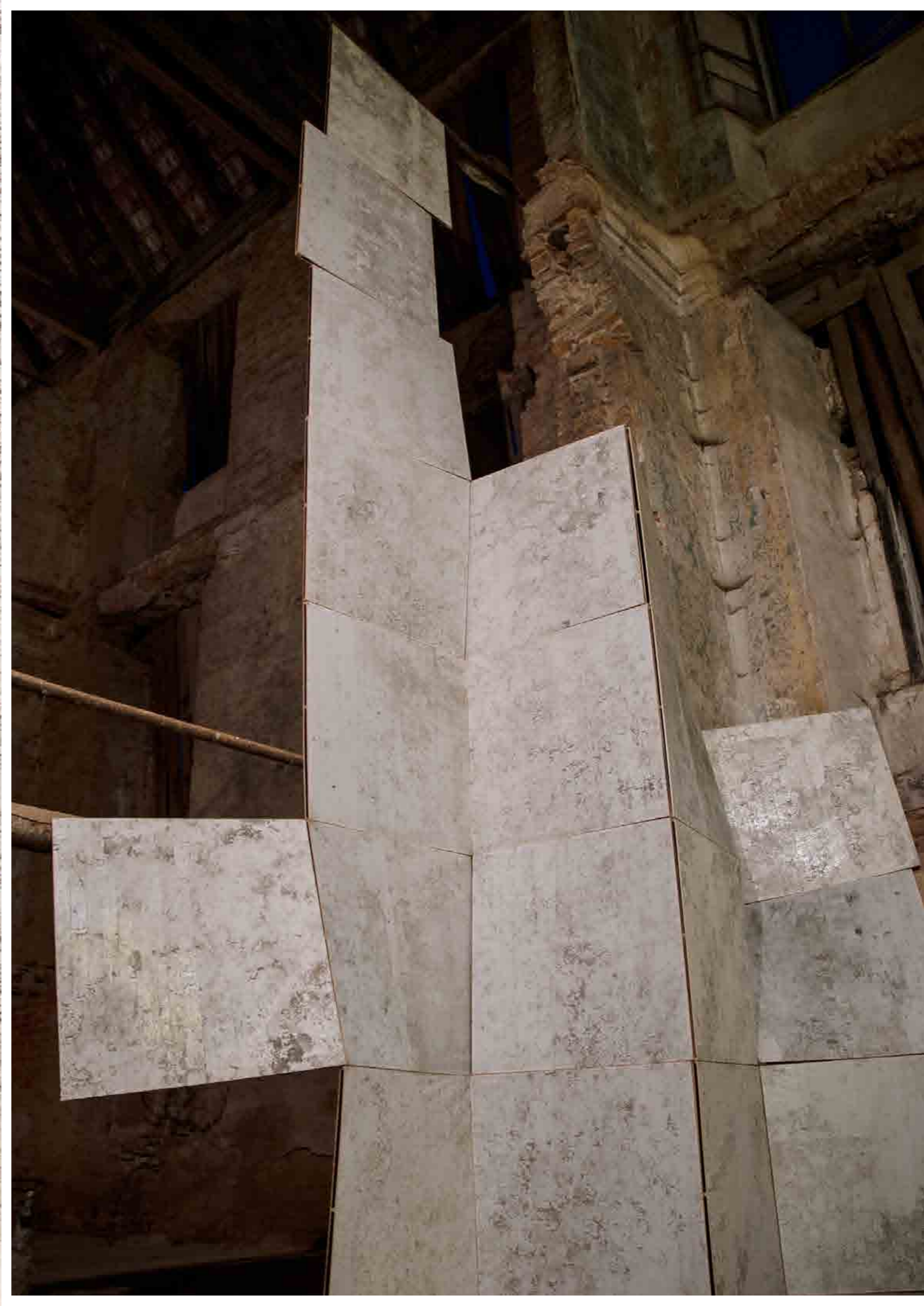
6.30 m x 9 m x 8 m - slabs 90 x 90 cm

Screed-crumb slabs, wood, steel rope

The variable lightweight construction is adapted to its environment and set up as a ruin. Its walls consisted of slabs made from screed crumbs. The slabs are imprints made from the screed floor of an apartment. By repeating the imprint process the original surface of the floor was multiplied. The brittle screed-crumb texture was created by removing thin layers of the material with separate pieces of tape, which thereafter had been reassembled and fixed onto narrow, square wooden frames.

Exhibition view: Schloss Kalsdorf / Ilz, Austria





2013

Mockup Room

Site-specific video installation

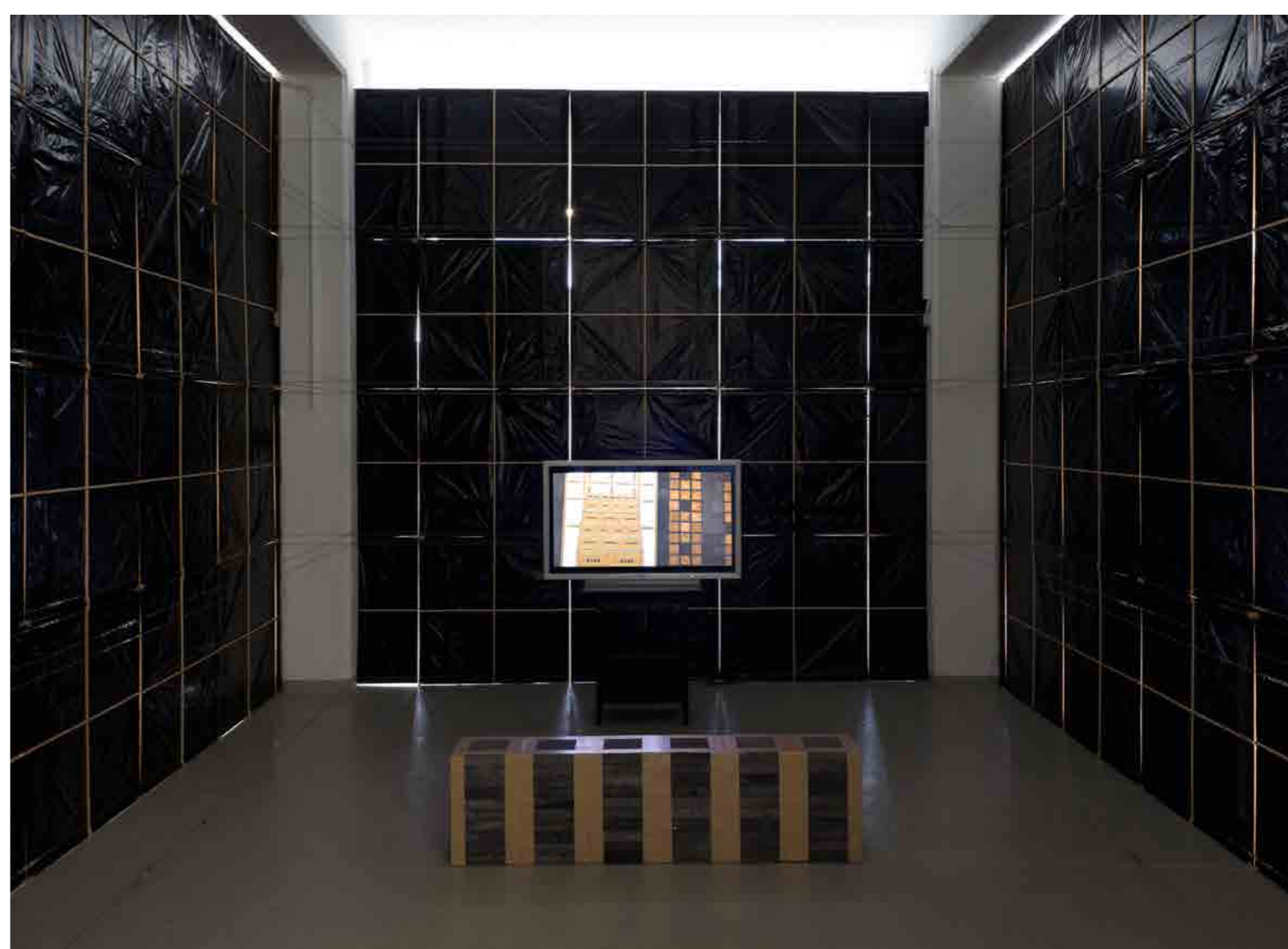
3.60 m x 5.50 m x 3.40 m

Screed-crumb slabs, wood, steel rope, black foil, video

140 meters of steel rope were wrapped around four pillars in the exhibition space to form the supporting structure for an accessible rectangular space, in which the video fallen-Fallen-traps could be viewed. Its walls consisted of slabs made from screed crumbs.

Exhibition view: Brandshof, Hamburg, Germany





2012

Scatterbrained Things

Video, HD, loop, 20:00 min, color, sound

The front side of a cabinet is viewed in an unchanging shot. Its upper section had been sawn apart and reassembled with hinges. By means of control strings ending outside of the picture, the front could be moved and its separate components swung out. The film sequence of originally 10 minutes, filmed in one take, is played forward once and then backwards. This reversal is barely perceptible to the eye – the cabinet front thus somehow simply recloses bit by bit.



2011

Abdruck Teppich IV

246 cm x 155 cm, Flusenreste eines Teppichs auf Klebeband

A thin layer was cut off the surface of a carpet. This detached structure of fibers, attained with the aid of tape, forms a fragmentary and pale reverse imprint of the original carpet.



2008

Disintegration : Wallpaper - Beds

Video, mini-DV, 10:39 min, color, sound

A sparsely furnished living room: An empty sideboard, two beds and a candleholder function as the only human remains in an otherwise abandoned apartment. These neglected pieces of furniture and the textile wallpaper turn into actors. What is seen as a white candle on a candleholder, unfurls as a role of toilet paper. Water squirts out from underneath the seat of a stool. Single strings disconnect from the textile wallpaper to end up detached in bulky tufts of fiber. The bed sheet lifts in ghostly movements. The mattress moans as it flips over and releases twitching grey clumps of its padding material. The strange self-initiated occurrences thus lead to increasing damage and chaos.



2008

Auflösung : Teppich

Video, mini-DV, 13:27 min, color, sound

A room with a closet, a bed and a carpet in front of it. A clock with twelve hands. The handles of the closet fall off. Scraps and pieces detach from the carpet and begin to crawl insect-like over the bed. They squeeze through gaps in the radiator and through the hole in the back of a folder standing in the closet. They scatter their fluff throughout the room. In the closing scene, a new carpet crawls out from the bed.



2006

Gracious Étude

Video, mini-DV, 05:00 min, color, sound

Coffee dishes and a gathering of bric-a-brac artifacts celebrate the absence of their owner in a marionette play. On an elaborately decorated table, coffee pots pour coffee into the cups and from a pile of powder sugar beside the cake emerges the crocodile marionette. The performance finally ends in a rattling and raging fight between the crocodile and the silver baseball trophy.

