

BERIT SCHNEIDEREIT / 'fiction' / 18.1. – 27.2.2019

Berit Schneidereit presents her second solo exhibition at COSAR HMT under the title fiction.

Three large-format diptychs and a series of small-format photographs, all in black and white, direct the viewer's gaze towards dense vegetation, gardens, and enchanted parks. The landscapes are uninhabited, but the architecture and pathways in some of the images testify to the cultural transformation of the landscape and are vestiges of a human presence.

It is rarely possible to pinpoint the exact location of the photographs — their visual information is generally too vague — but the abundance of images together forms something of an imaginary photographic location. Imaginary in the sense of an imago, a place of images whose narrative is generated and guided by Berit Schneidereit's portfolio of images.

This means that fiction is a programmatic title that emphasizes the narrative nature of any image-generating practice, but at the same time also fiction in the sense of invention, which takes into consideration the autonomous artistic presence in the image.

In fiction, Berit Schneidereit's pictures are staged image spaces that interlace the topographical motif with the photographic construction in their artistic autonomy.

Her large, two-part works have a time-related aspect, working by slightly shifting the viewpoint, almost like cinematic sequences. From a distance the representative, documentary nature of the photos becomes evident, the landscape and the plants have razor-sharp outlines and are atmospherically dense. This impression dissolves as one takes a closer look, the image is evenly covered by a grid, outlines blur, previously lifelike parts of plants seem as if they have been cut out with a scalpel. It is astonishing to see the representative function of the picture merge into a completely autonomous pictorial arrangement, comparable to an impressionist painting. The uniform grid that overlays all the images in the exhibition as a photogram, atomizes the motif, creating an almost abstract arrangement. Should, for example in the case of the small-format photographs, a romantic proximity to postcard photography still exist, it gives way to the artist's own creative drive.

With 'fiction', Berit Schneidereit shows the full potential of advanced photography by trusting the representative function of photography with all its content-related implications, while at the same time giving the medium its own suggestively abstract position.

Berit Schneidereit was born in Frankfurt am Main in 1988 and studied at the Kunstakademie Düsseldorf under Hubert Kiecol and Andreas Gursky, where she graduated as a master student in 2017. She has received the dhCS-Studio Grant from the Kunstverein für die Rheinlande und Westfalen, Düsseldorf, as well as the van-Rinsum grant from the Cité Internationale des Arts, Paris.

Alongside fiction, Berit Schneidereit is showing works as part of the exhibition Next Generations. Aktuelle Fotografie made im Rheinland (Next Generations. Current photography made in the Rhineland) at the Morsbroich Museum as well as in The Gulf Between at the Cultural Center de Warande in Turnhout, Belgium.



BERIT SCHNEIDEREIT

Fantasy XVI, Photogram on gelatin silver print, 48 x 32 cm, 2018