
finalklein

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The work "finalklein" (2001) by Susanne Schuricht shows a surface divided into equal rectangles whose size depends upon the viewing medium. On the web, the surface self-adjusts to the size of the browser window, and otherwise to the conventional screen or the image of a video projector. Each of the partitioned rectangles displays the same film sequence. The film shows the hands and fingers of the artist in slow and fast movements; they are very abstract at first, becoming more clearly visible over time. The same film is played asynchronously, meaning each individual film sequence begins marginally earlier or later than the others; but as the film continues the impressions start to merge, constituting a moving organism-like configuration. Eventually we clearly see hands and fingers in movement.

What once resembled a kaleidoscope is in time consolidated into a composite image, going back to its original: moving hands and fingers.

The symbolic meaning of the fingers is given particular expression in the gestures they make with the hand. When we say we are communicating with our hands and feet, we most often mean that we are bridging verbal speechlessness. For humans the hand is a "reaching-out tool", serving as a kind of mediator in their environment. In Christian iconography the 'hand' is the 'hand of God', and Church fathers see in it a symbol of Logos, with whose assistance the world was created. As a medium of bodily expression and gesture, the hand frequently accompanies speech as an ostentatious underlining of the spoken word. We know the gesture of prayer, the wink, or when the sender rubs his or her eye to express disbelief.



In the form shown here the hand is stylized as its own communicative organism. At first unrecognizable and then not dissimilar to a muscle, the paths of movement converge, eventually bringing the synchronic movement into focus. What begins as an organism, changes into moving hands with the potential to be used as communication tools, and then moving patterns made by the hand.

The full span is covered, with various interpretive possibilities and a dramaturgical climax — from the clear recognition of the hands and fingers to their dissolution into an abstract pattern.

A minimalistic drama with one hand reflected, one film, and asynchronous playing sequences of that film.

Wolf Günter Thiel
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