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ARNE SCHMITT

One among Many
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"When the promenader comes home, a lot of the things he recounts he has not seen, and a lot of the things he has seen are omitted in his recount. The image he describes is assembled from previous knowledge and partial aspects, which he has been gathering on his way. Yet, a definite kind of knowledge emerges." – Lucius Burckhardt: *Promenadologische Betrachtungen über die Wahrnehmung der Umwelt und die Aufgaben unserer Generation*, 1996.

Arne Schmitt is searching for the concretized effects of political agendas. His method is comparable to *promenadology*, which was devised by Lucius Burckardt in the 1980s. Concisely, he paces his surroundings and photographically documents those places where symptomatic interests of urban planning and private business have manifested themselves in a striking manner – some persistent, some ephemeral or scandalous. He registers, selects and re-assembles. The atmosphere of post-war reconstruction in West Germany and the triumph of neoliberalism mark the outer points of reference of this endeavor which comprises not only the actual subject but repeatedly recalls historical aesthetics of knowledge transfer. This becomes apparent in his book publications especially, for example when Schmitt treats image and text as two equal and parallel layers and blends them into essays, as committed photo books dealing with architecture did in the 1960s. This is also illustrated in his concept of making exhibitions: "One among Many" demonstrates this idea of image and text being equivalent components of his work, through the alternation on the wall in both form and content. Rhythmically, like the treatise of a failed future project, the installation combines photographs of Ernst Neufert's *Ledigenheim* in Darmstadt – a residential building complex which was built for unmarried men after World War II and following its complete development has become a sought-after address in the city today – with historical and current references to the tense relationship between community, individualization and architecture.

Kerstin Meincke