

Max Eulitz with Leonie Schmiese: *First Generation*
Opening September 30th 6pm to 8pm

Crackles of a Dawn

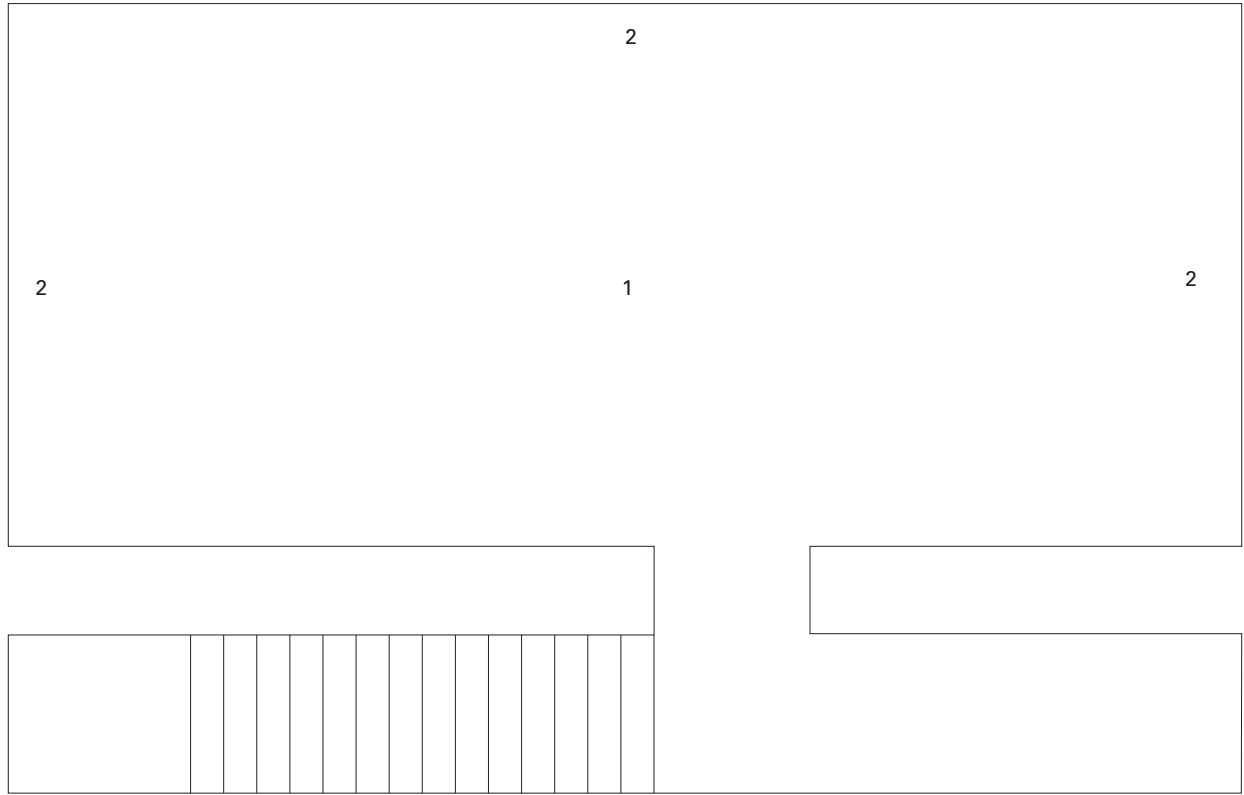
There is no concrete representation of a past or future – whatever that might look like. An environment that calls to mind Samuel Beckett's *Endgame* (1956), the basement of this dilapidated papermill in rural New York feels like an appropriate setting for this play. Costumed in large format analog photography and clipped to metal wires, we encounter the titular players of *First Generation* backstage. Their potential dialogue hangs amongst them.

The dolls' innocence is tainted by the specter of their parents, but unlike them, these babies possess only shredded memories of the past. They cannot remember what happened before. On the upside, perhaps their correspondence through surrealistic dialogue prevents them from descending into a *Lord-of-the-Flies* type of savagery. The wasteland of post industrialisation, already marked on their uncannily adult faces, is only countered by the mighty of Dada (Da-Da!).

Shot on direct positive paper, there are no negatives, no copies. They are incubated in waters of differing temperatures for varying periods of time, then hung to dry. Capable of constructing the trajectory of dialogue and determining the relationships between these actors, the audience may fill the role of the dramaturge.

The pressured sounds of miniature steam machines provide the score to the action, or lack thereof. There is neither climax nor denouement, all living things just peter out when the fuel burns up.

This is the sequel to a series of works previously exhibited at Louche Ops, Berlin
For further information and viewing appointments, please contact info@chatham.soccer



1. *Sound Piece*

Esbit, metal
7 x 144 x 9 inches
2023

2. *Untitled (I - XXIV)*

4 x 5 inch direct positive film imago paper
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