

Libraries of invisibility
Susanne Kriemann
Text by UQ

Questions of political and real disappearance, such as radioactivity, mining, archaeology and landmarks, are some of the preoccupations that Susanne Kriemann investigates through the photographic medium. The history of military and atomic technology is part of the productive forces that build our visual culture and the nature of photographic processes.

Radiation is invisible to the human eye; however, it is undoubtedly real. With *Pechblende (Prologue)* (2016) and *P(ech) B(lende): Library for Radioactive Afterlife* (2016), Kriemann reflects on its existence on a temporal axis that exceeds our perception and calculation of time. It has the power to evict human life from places that were once inhabitable. Then, what is left for us to see are the records, documents and remote images that build and give meaning to our world.



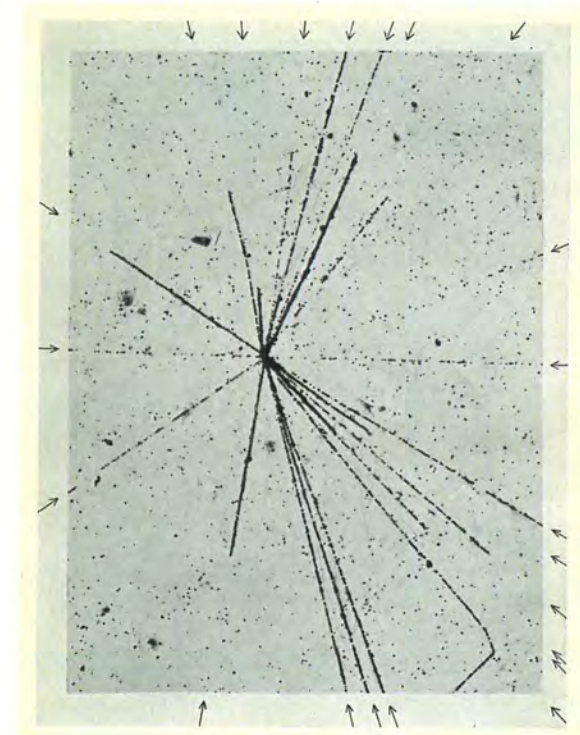
Kriemann investigates the contexts in which a picture is made and distributed, proposing an enquiry about the transmission of meaning through photographic representation. However, sometimes even structures that are physically present seem to become invisible, appearing as almost unrecognisable materials that history has left behind.



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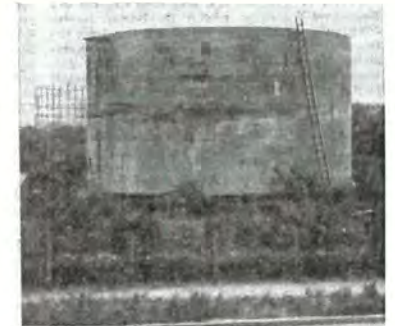
Pechblende (Prologue), 53 images and acrylic glass, exhibition view, Prefix ICA, Toronto (2016) and *P(ech) B(lende): Library for Radioactive Afterlife*, artist book published by Spector Books Leipzig (2016)



12 650 000 (2005–08) is an example of how political invisibility can also affect objects that embodied a precise ideology. The heavy-load-testing structure was built in 1941 as part of Third Reich architect Albert Speer's plan for turning Berlin into "World Capital Germania" – a test to assess the weight-bearing capacity of the city's ground. Thus, the existence of a monument starts resembling that of a virtually invisible mass.



Klotz an der Kolonnenbrücke. Noch immer wird Albert Speers Betonpilz in Tempelhof von TU-Wissenschaftlern für Boden- und Fundamentuntersuchungen genutzt. Foto: Hampel



12 650 000, photographic work and artist book (2005–08) and 12 650 reader, published by A Prior for the 5th Berlin Biennale (2008)

Kriemann threads a *fil rouge* through the documentation of what one cannot see. *Not Quite Replica: Meteorite* (2004–05) examines what a rock can tell us about history and reproduction. The story of the Willamette meteorite is told through Kriemann's own process of recreation and re-representation of the meteor, which interweaves a potentially infinite narrative as it interacts with late 19th century records of the rock.



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Not Quite Replica: Meteorite (2004–05) and *Not Quite Replica*, work in public space, Rotterdam, and artist book (2004–06)