

ENOUGH OF ME

SUSANNE KUTTER

Susanne Kutter's work develops within a terrain of tensions where the desire for control constantly meets the possibility of losing it.

In a context marked by widespread instability, control often appears as a preventive strategy. Yet, as Ulrich Beck suggested in *Risk Society*, the attempt to manage uncertainty often produces new risks, which are even harder to predict and control. It is within this reflection that Susanne Kutter's practice takes shape, questioning the anthropocentric and typically Western idea of human dominance over nature and over the complexity of existence. The present-day fractures reveal the limits and the unsustainability of this view. According to Kutter, this condition leads to a collective state of exhaustion, together with an inability to accept the coexistence of opposites — order and chaos, nature and culture, acceptance and resistance — as an unavoidable condition.

Through different media and techniques, Susanne Kutter explores and represents the very moment of breakdown: the instant when balance breaks and a new order emerges, without the possibility of returning to what came before.

Another key aspect of her practice concerns the way her works are perceived. The artist approaches the same theme through different media — video, photography, sculpture, installation — each time activating a different experience for the viewer. Video builds a narrative that unfolds over time; photography suspends the moment and opens it to imagination; sculpture involves the body in a direct relationship with space.

The shift between media does not follow a formal logic, but a precise conceptual position: the different media do not compete with one another, but coexist, making visible different aspects of the same investigation. From neon to textile, from installation to video, from photography to sculpture: the core of the work remains the same, but the way it appears and is experienced changes, opening new possibilities for interpretation.

For her third solo show with the gallery, Susanne Kutter created *Like a soft blanket over my eyes. Variation III* (2026), a site-specific installation from which a latent force emerges — something the artist perceives beneath an illusory, glittering and seemingly stable surface. Sugar, a natural element that appears pure and white yet is also unstable and ambiguous, enters into dialogue and conflict with other materials: the reassuring light of a large chandelier, symbolically bringing together fire and

water, and plastic, hard and artificial, sign of imposed order. From this coexistence arises a sense of fragility, which becomes most visible at the very moment when the appearance seems most solid.

In dialogue with the installation, sculptures made from fragments of everyday objects — glasses, figurines, pitchers — explore the dimension of family relationships: rituals, habits and repeated gestures, shaped by fragile balances and subtle tensions. Kutter interrupts their continuity, opening the possibility for these objects to find a new position within the world of things.

Alongside these works are two new neon texts, *Enough of me* (2026) and *I promise / after this / honestly / I shall do better, I will* (2026). Their precise and hypnotic lines present language as a luminous sign and as a technical process, shaped by the physical presence of gas and its chemical transformation. Also included are texts embroidered on kitchen cloths, where words take form through manual work and the repeated gesture of sewing. Whether done by hand or machine, this intervention interrupts the regular structure of the domestic object, disturbs it and transforms it, giving it a new message to carry. In this dialogue between technique and manual practice, between light and organic materials, the artistic gesture becomes the place where control and loss of control confront each other.

Susanne Kutter (Wernigerode, 1971 – she lives and works in Berlin) works across a variety of different media and formats, including installation, performance, sculpture, photography and video. Her work is often concerned with the catastrophic relationship between nature and culture and the loss of safety and intimacy in everyday life. Within this context she reflects on the changing role of women in western societies during the last few decades and the increasing disappearance of the middle classes, traditionally associated with educational and cultural values.

Her works are exhibited in important public and private collections such as the Kunstmuseum in Stuttgart, the Montag Stiftung in Bonn and the LAM Museum in Lisse.

Hard Facts

MAAB Gallery, via Nerino 3 – 20123 Milano

From March 12th to May 8th 2026 | Open from Monday to Friday, 10.30 am – 6 pm

Opening: Thursday March 12th at 6 pm

Information

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