

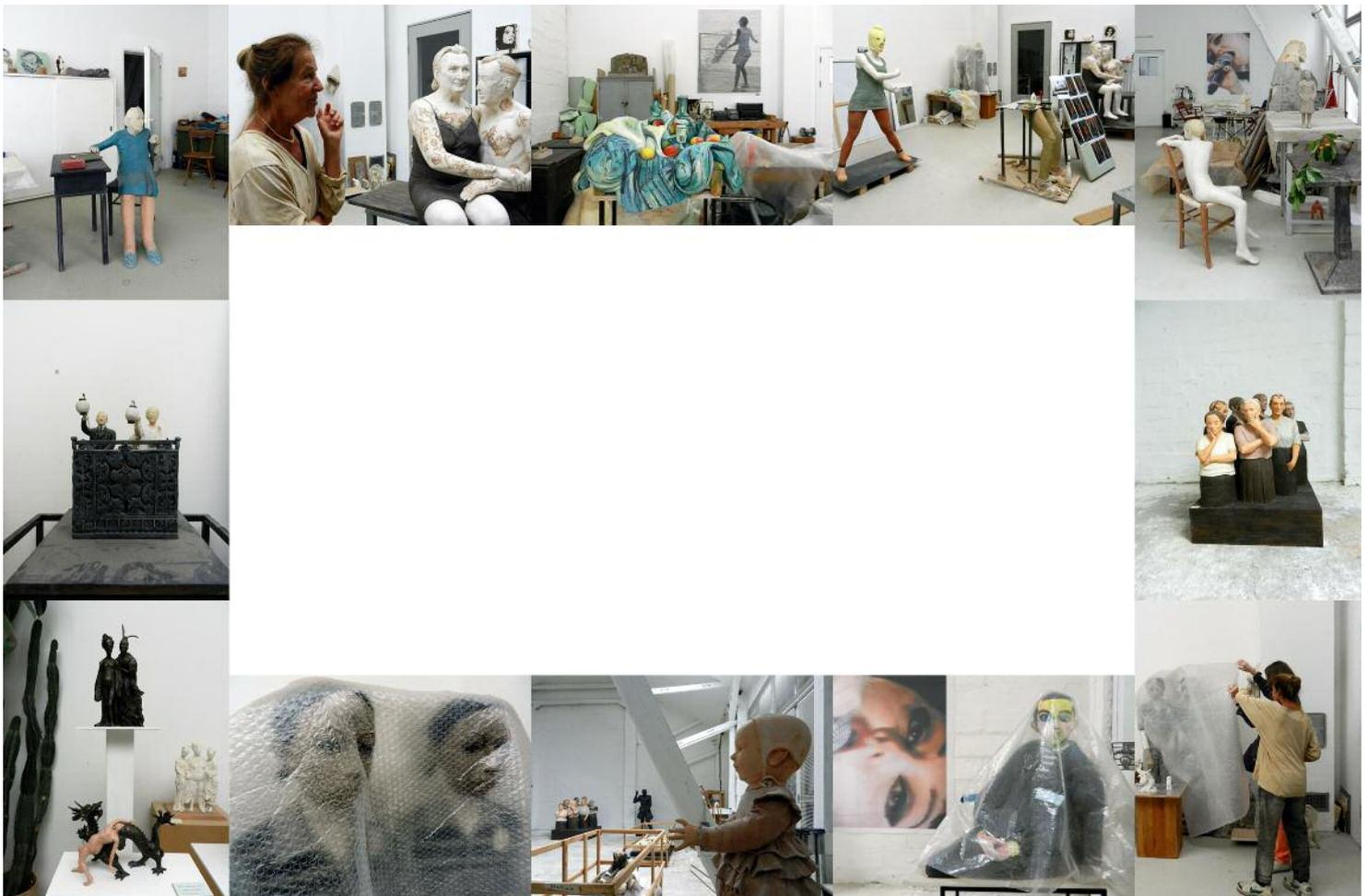
Memory Frames

Selected photo diaries since 1978

The diaries are a central thread running through my artistic work, which include artistic representations as well as the narrative. They are produced wherever I live. Since my film studies at the San Francisco Art Institute in 1978-79, I have also used the medium of photography to create Memory Frames, which represent silent films about people and places from my life. As in a diary, experiences and everyday images are photographically recorded within the form of a picture frame and combined into a story. Gisela Weimann

„... These series of images resemble short film sequences, composed of a respective row of stills, 'film stills.' Gisela Weimann, who also describes her Memory Frames as 'still films,' sees their origin in her work in film. These 'still films' differ from classic cinema by their absence of movement, as well as by the fact, that Weimann's 'films' describe a cycle without beginning or end, thus ignoring a limitation, set upon the typical, linear course of a cinema film. ... The cinematic principle of Memory Frames is realised via a dialogue between viewer and images. The fragmentary, partial views show clippings from sequences of movements, which can be completed and made dynamic by the viewer's imagination. In the viewer's mind, this image is located between the visible pictures – for this purpose, Weimann leaves a symbolic void in the middle of the frame and uses the frame, itself, as the place creating the scene. ...“ Claudia Lüdtkke 2002

*„... *Leben im Spiegel (Mirror of the Soul)* invites us to consider her oeuvre retrospectively, and at the same time turns the whole body of her production into a conceptual act, that brings together her innermost experiences and the events of her life through photographic images, videos and installations, enriched by documents and dialogues. Her works cannot be isolated from the moment and place in which they were created, because the context gives them a particular meaning, which offer different readings in each case. If Weimann calls this collection of her work 'a life document,' we can call it a biographic mirror, in which the weight of historical and geographic factor is determinant. Depending on the moment and place, her work reflects different states of mind. ...“ Emma Cecilia García Krinsky*



In the studio of the sculptress Christa Biederbick, 60 x 90 cm, Bahnitz 2015



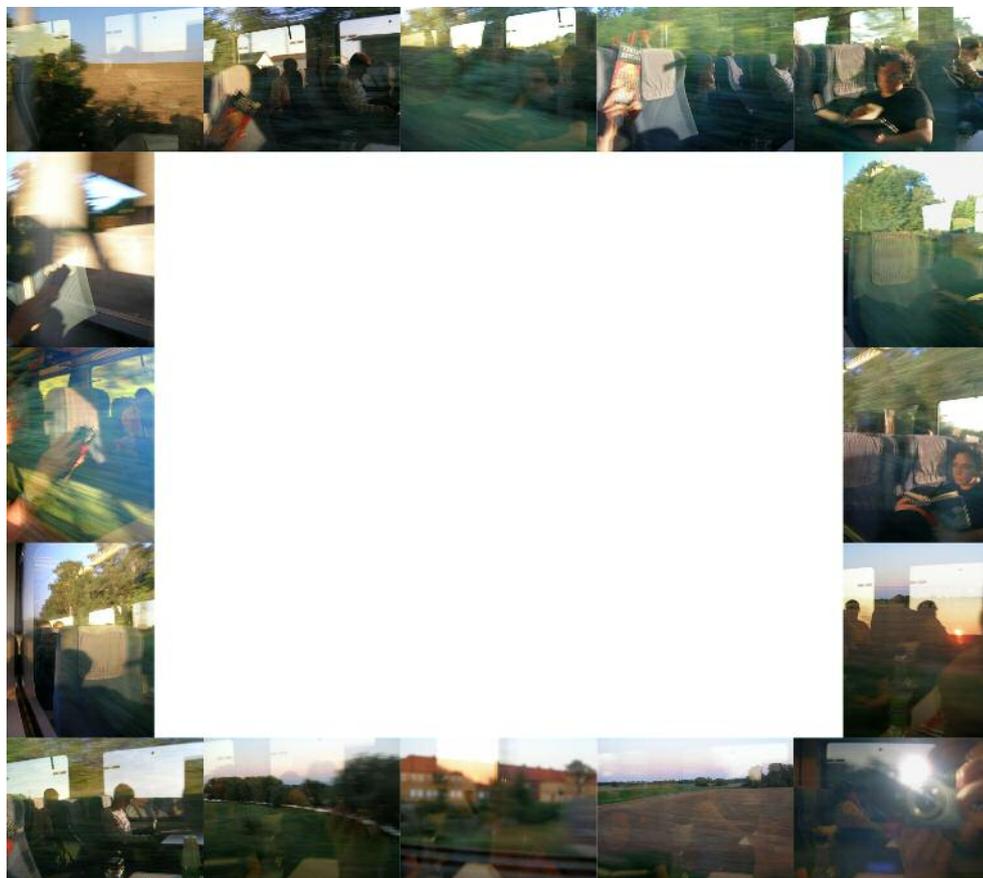
Above: My shadow on the stairs of the Künstlerhaus E43, 60 x 90 cm, Berlin 2014

Below: My shadow on the terrace in the Center d'Art Contemporain d'Essaouira, 60 x 90 cm, Ifitry/Morocco 2013

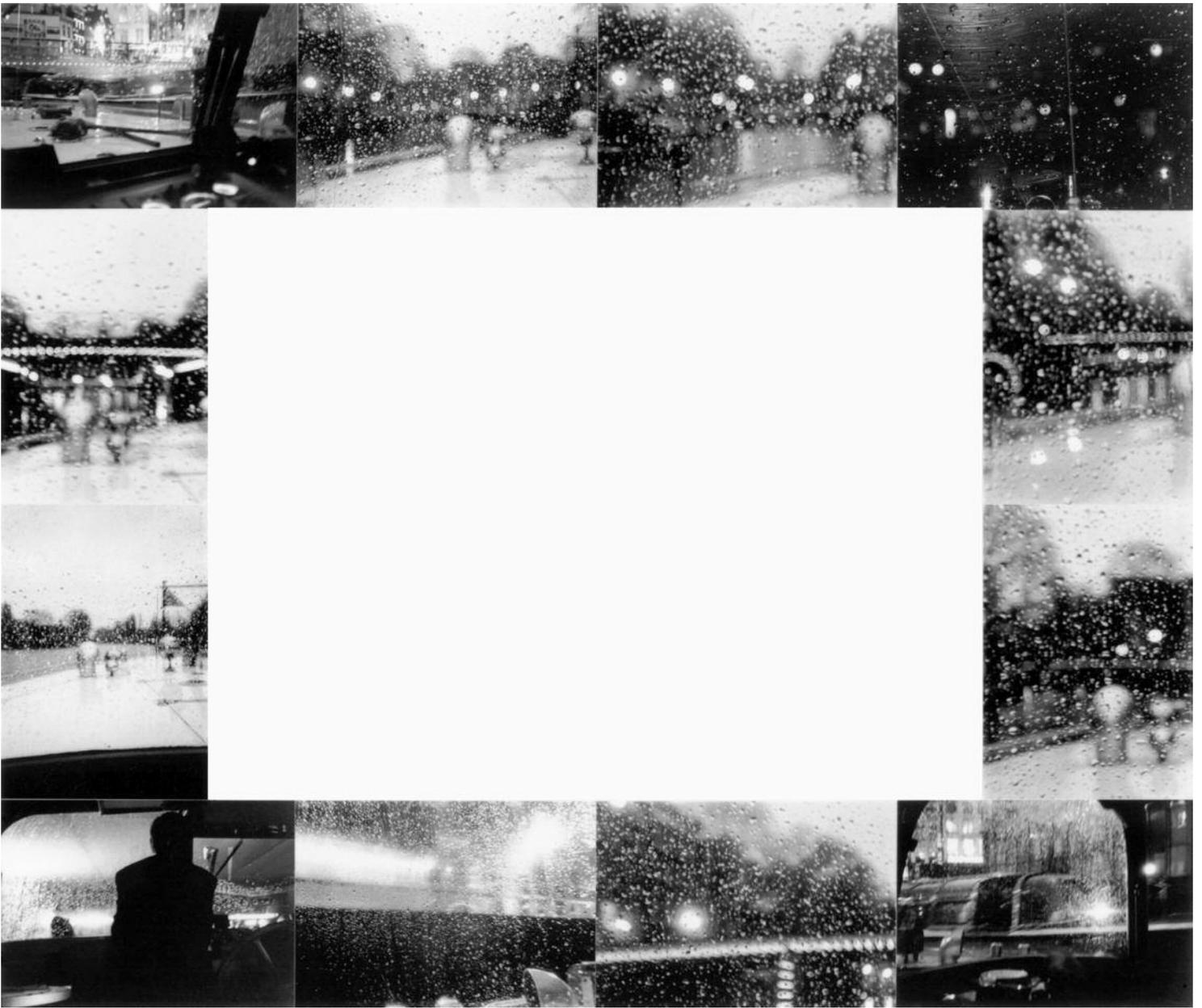




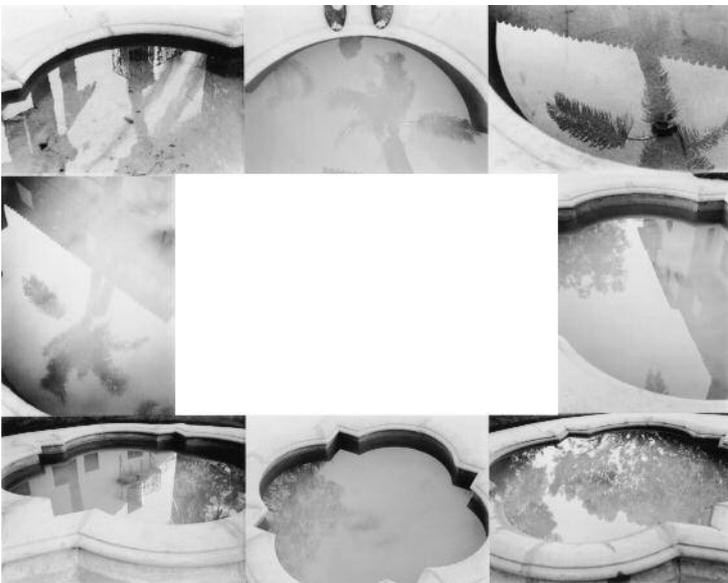
Calle del Teatro Vecchio - notte, 60 x 90 cm, Venice 2011



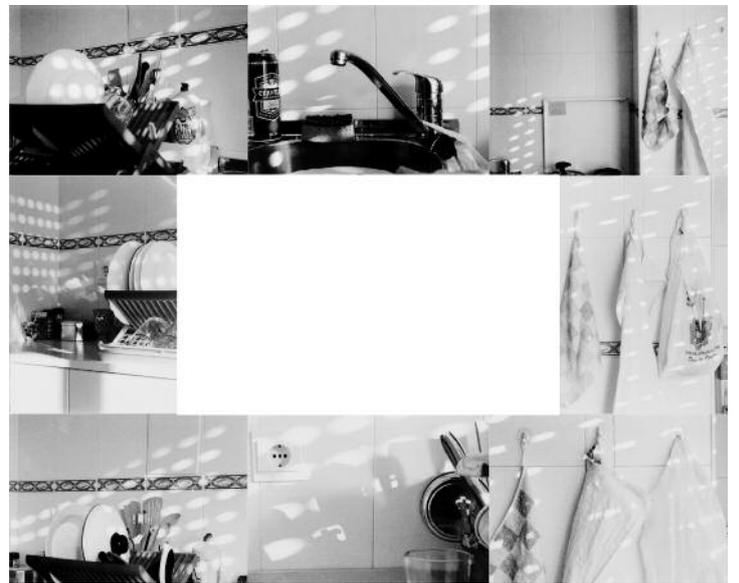
Travelling home from Weimar, 90 x 81 cm, Berlin 2008



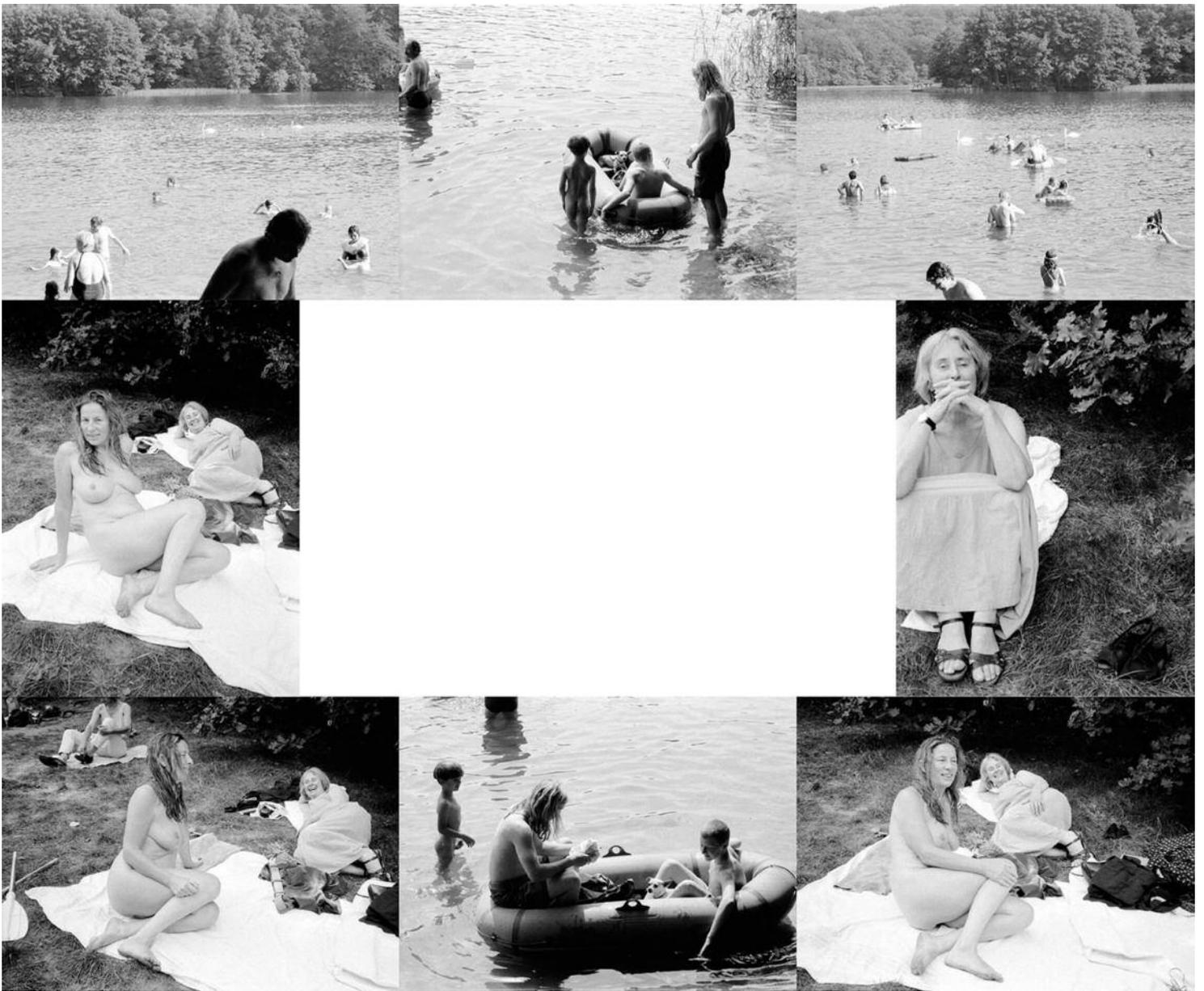
Canal ride in the rain, 61,5 x 71,5, Amsterdam 1999



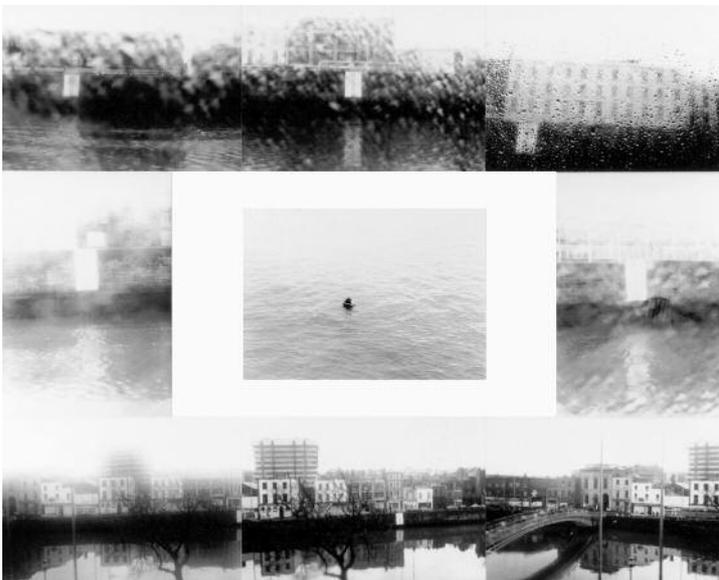
Arab fountain of Villa Aurora, 43,5 x 55,5 cm, Los Angeles 1997



Sunny day in my kitchen, 43,5 x 55,5, Salamanca 1996



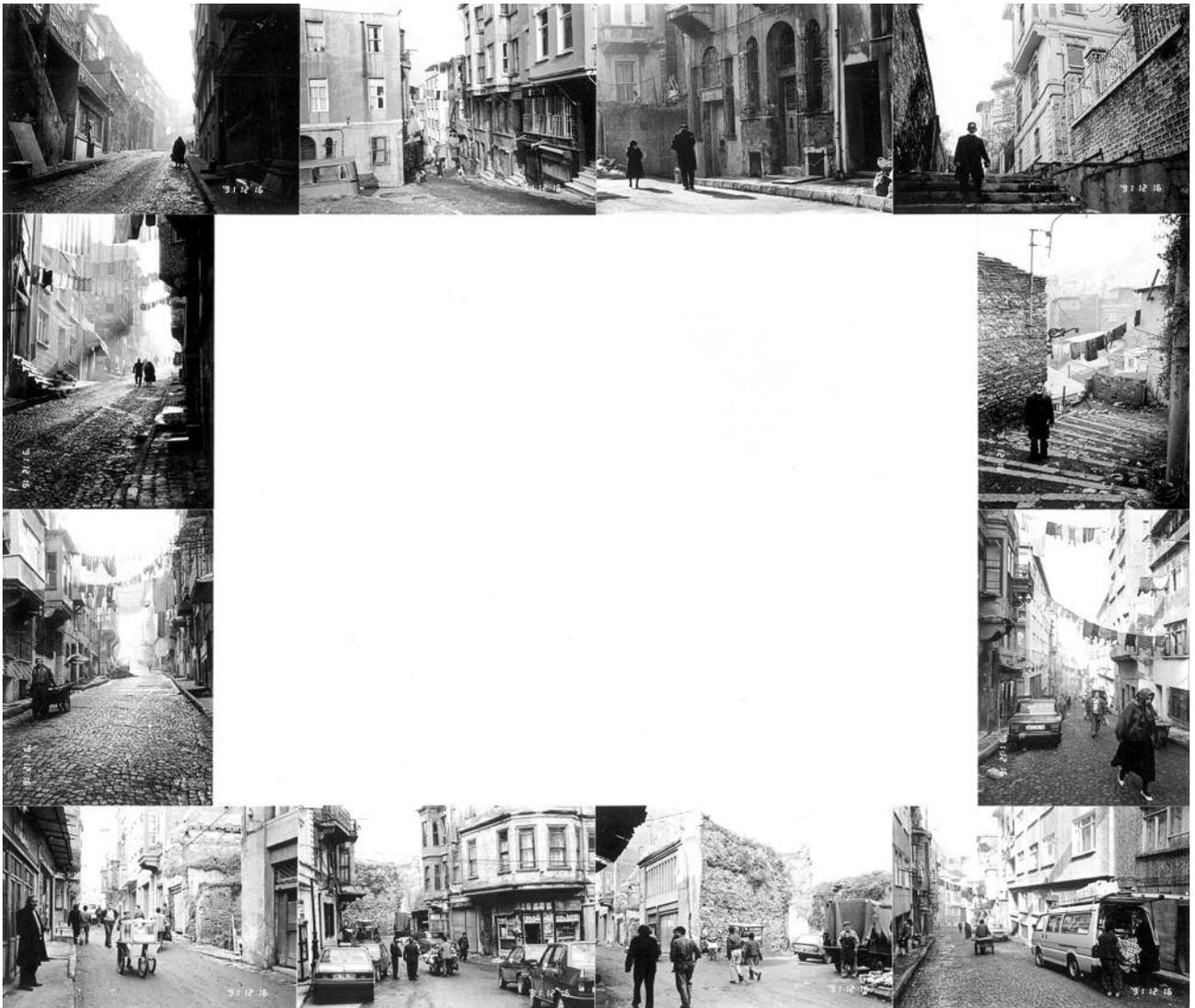
With Moira Roth and Hannah Köppel at the Liebnitzsee, 43,5 x 55,5 cm, Berlin 1997



Fog and rain, 43,5 x 55,5 cm, Dublin 1991



Divers, 43,5 x 55,5 cm, Dublin 1991



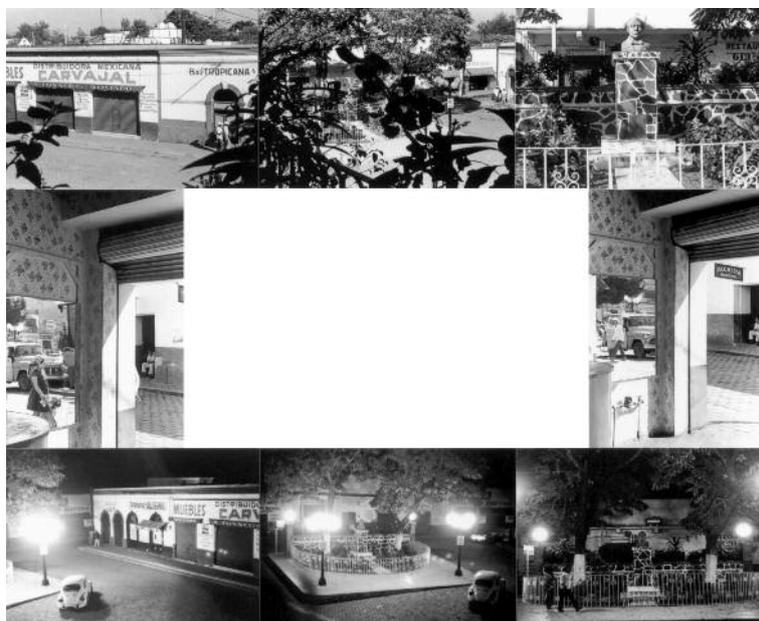
Fener, 62 x 72 cm, Istanbul 1991



The painter Manfred Pasieka in the garden of the Villa Romana, 43,5 x 55,5 cm, Florence 1989



Villa Romana outside and inside, outside 80 x 90 cm, inside 43,5 x 55,5 cm, Florence 1989



Zócalo in Yutepec by day and by night, 44 X 54 cm, Mexico 1979