

Gisela Weimann

PORTFOLIO

Documentation of selected projects and exhibitions from 2023 to 2021

2023

HAUT – Hülle, Organ, Archiv / SKIN – Membrane, Organ, Archive

Zentrum für Aktuelle Kunst in der Zitadelle Spandau / Center for Contemporary Art in the Spandau Citadel  
The exhibition brings together works by artists living in Berlin who deal with the thematic complexity of skin.

10 February – 7 May 2023

Metamorphoses of an apple

From Genesis to Genetics. Man in the age of his technical reproducibility (adapted from Walter Benjamin).

My multi-part installation on two opposite walls consisted of: "But Eve, that was different", banner, 2016/2023 – "From the tree of knowledge. Eva's current offer: cloned apples", documents from a survey, 1999-2023 – wall objects with apple metamorphoses 2023 – photo collages 2023 – "My shadow remains", 2011/2014, video projection on old Jewish tombstones at the Archaeological Window of the Spandau Citadel.



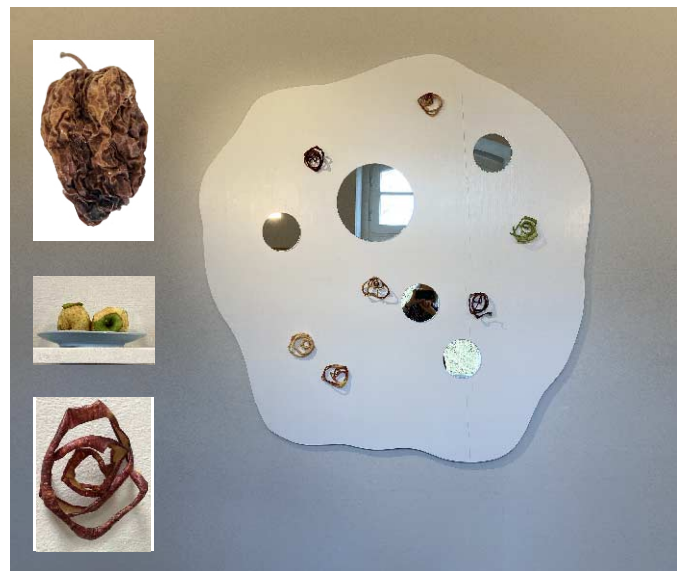
"From the tree of knowledge. Eve's current offer: cloned apples", documents from a survey, 1999-2023



Wall objects with mirrors and apple metamorphoses



Robert Edwards, pioneer of reproductive medicine and Indian surrogate mothers with their children - Pablo, not ordered but arrived



# From the Tree of Knowledge Eve's current offer: Cloned apples

Gisela Weimann, work in progress since 1999

Adam was created from a lump of clay - a highly developed process. Eve, who was created from his rib, was the first clone. Until recently, only God could do such a thing. Where God sourced this knowledge remains God's secret. Adam and Eve wanted to reveal it by eating an apple from the forbidden Tree of Knowledge. This led to their expulsion from Paradise and forever denied them participation in divine life and knowledge. That's what the Bible says.

Since 1999 I have been asking people of various professional and religious backgrounds for their opinions on this subject. The first presentation took place in 1999 as part of the GEDOK exhibition „Experiment Man—from Genesis to Genetics“ in the Museum of Natural History in Berlin.

What began as a miracle in paradise has since undergone rapid scientific development on earth leading to the perfection of reproductive techniques. We can now create human beings ourselves. Male control over the female body continues to be exercised worldwide; as the right of the physically stronger sex in cases of rape and in war, in cases of femicide and restrictions on personal freedom and development. The earthly version of the creation of man is realised through paid surrogate mothers. Women reduced to their child-bearing function are used to deliver a child from an artificially fertilized egg. The exploitation of women from poorer countries continues as their wombs can be hired to carry and give birth to someone else's child. The biopolitical implications are far-reaching and raise complex feminist, philosophical, ethical, economic, and legal questions.

**The industry is booming!** Babies delivered to order. Customised children will soon be available through mail order from wholesalers: “We leave nothing to fate. Diverse designs. Checked by Trusted Shops. Multiple payment methods. Safely packaged.“\*

Please select the desired characteristics and specifications from the list in our catalogue:



Gender



Skin color



Hair color



Size



Characteristics



Delivery date

**As part of the group exhibition**

**SKIN** MEMBRANE, ORGAN, ARCHIVE

I invite you with comments since 1999  
**from February 10 – May 07, 2023**  
for reflection and dialogue on the subject.

\*Limited right of return for custom-made goods: items produced according to customer specifications including non-standard components cannot be returned. But not every product made on request counts as customised. For example, dream children using standard components may be returned. However, we make no warranty with respect to unforeseeable or undesirable developments following your acceptance of goods.

# 10th edition of emop, European Month of Photography, Berlin

Touch. Politiken der Berührung / Touch. Politics of connecting

Group exhibition of VdBK1867 at Haus Kunst Mitte / House for Contemporary Art

3 March to 10 April 2023



## Ingeborg Gerdes (1938-2020) & Gisela Weimann

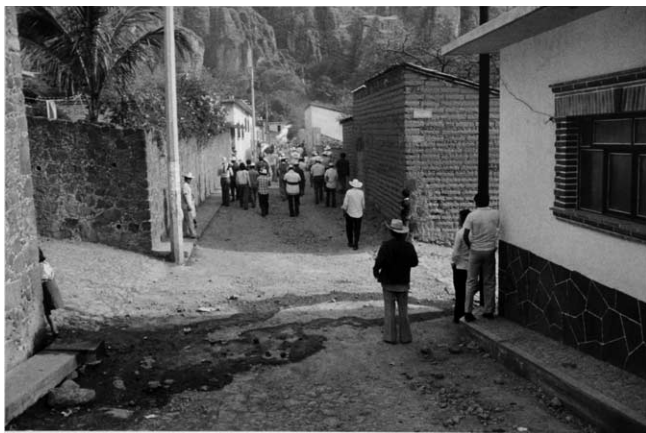
**...die schatten berühren im Traum...** (...touching the shadows in dreams...)

*berlin, february 27, 2019 ...stop time - stop the film of life - string the moments together to form a new story about reality and dreams...*

43 years lie between our first meeting and our farewell. At the beginning, in 1977, we met at the Art Institute in San Francisco, she as a photography lecturer and I as a student in the film department, soon afterwards as colleagues, sometimes here, sometimes there in real places and in continuous exchange in virtual space.

Photos by both photographers from Mexico, where physical and emotional touch are lived intensively, both at celebrations and in the family as well as in rituals and processions.

### Ingeborg Gerdes



"Procession in Tepoztlán", 1981, creates a transcendent mood with the self-forgotten intimacy of the participants on a foggy evening. Accompanied by the village band, the believers move along the bumpy village streets back to the church. Hand prints on baryta paper, 40.5 x 50.5 cm.

### Gisela Weimann



"Don Lucio", Amatlán, Morelos / Mexico 1979, documents of a pagan-Christian ritual at an ancient sacrificial site in the mountains around Tepoztlán. The healer Don Lucio has gathered a group of indigenous people who also accept members from other countries. Their rules are based on preservation of archaic knowledge, tolerance, respect for nature and sharing. (From my series of "Memory Frames".)

Outer and inner frames: 24 analog black and white photos on baryta paper, 90 x 80 cm.



# Flüchtigkeit des Augenblicks

Fleetingness of the Moment

Group exhibition at the Kunsthalle Bahnitz, curated by Bodo Rau

6 May to 10 September 2023

## My Mother / ME

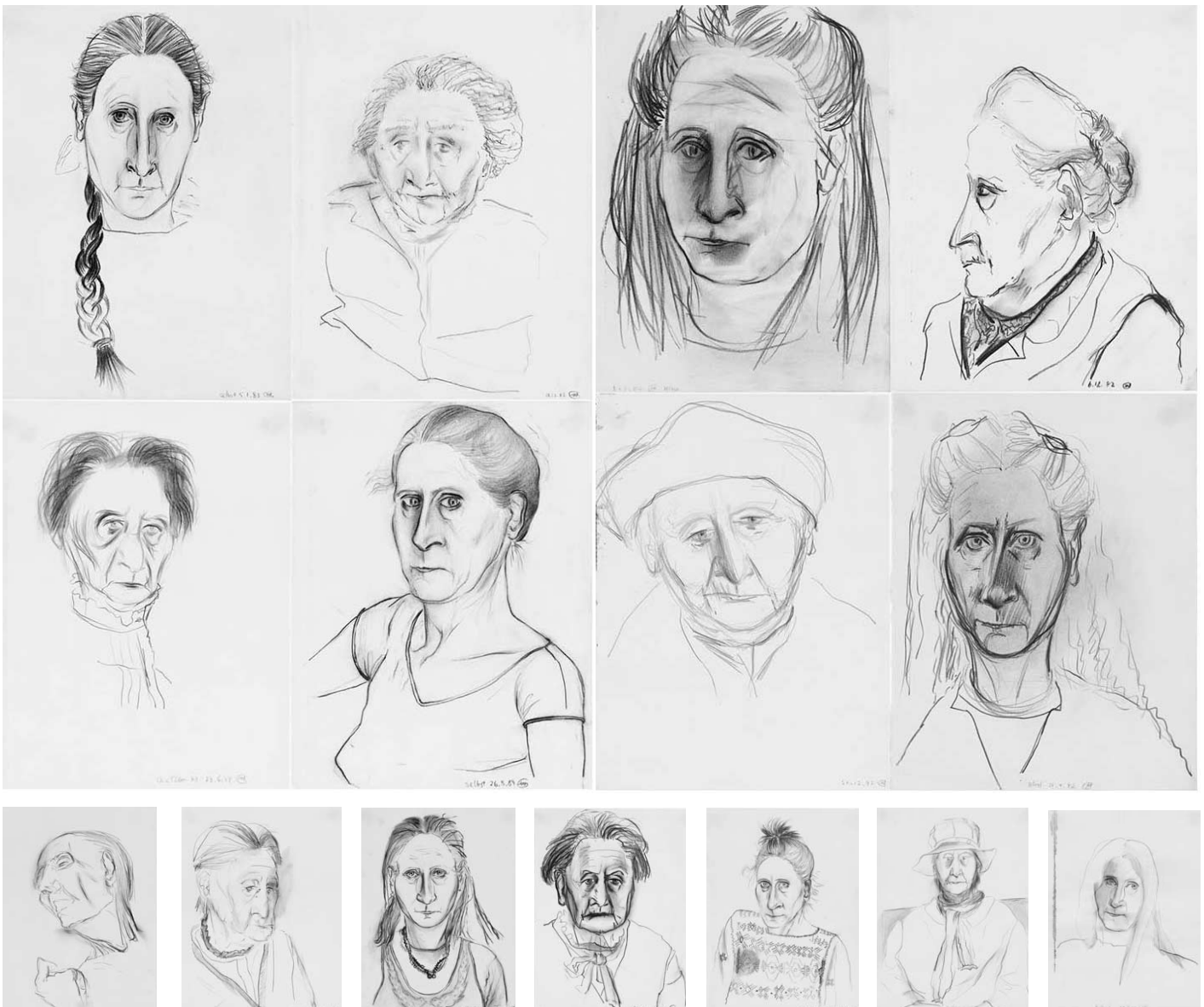
Portrait dialogue between Charlotte and Gisela Weimann 1982 – 1986



Since 1964 I had been drawing my mother and myself at intervals. The drawings were a dialogue in which we both critically observed, compared and participated with our feelings. Since 1982, our conversation had become increasingly conscious, death had joined us as a third conversation partner.

The process of drawing was accompanied by diary entries.

*berlin, september 2nd, 1984 ... last night i laid out part of my mother pictures in the studio – i included a lot of her into my world and imagination – she exists in these pictures: ambivalent, angry, disappointed, but also amiable, wise and often endlessly lonely and alien in view of the world – when i juxtapose my self-portraits it seems like the echo of a futile attempt displaced by 40 years...*



# EINSCHREIBEN

(Equivocal in German: Registered mail or enroll)

An exhibition project by the Association of Berlin Artists - VdBK1867 - in their gallery as a critical look at the disappearance of personal handwriting in the age of AI. Curated bei Susanne Schirdewahn.

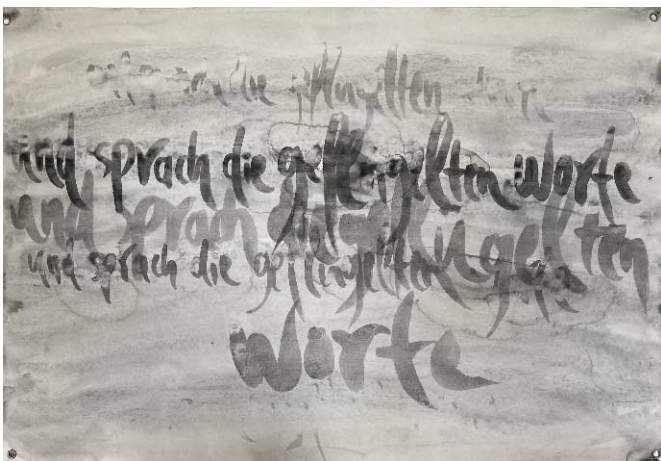
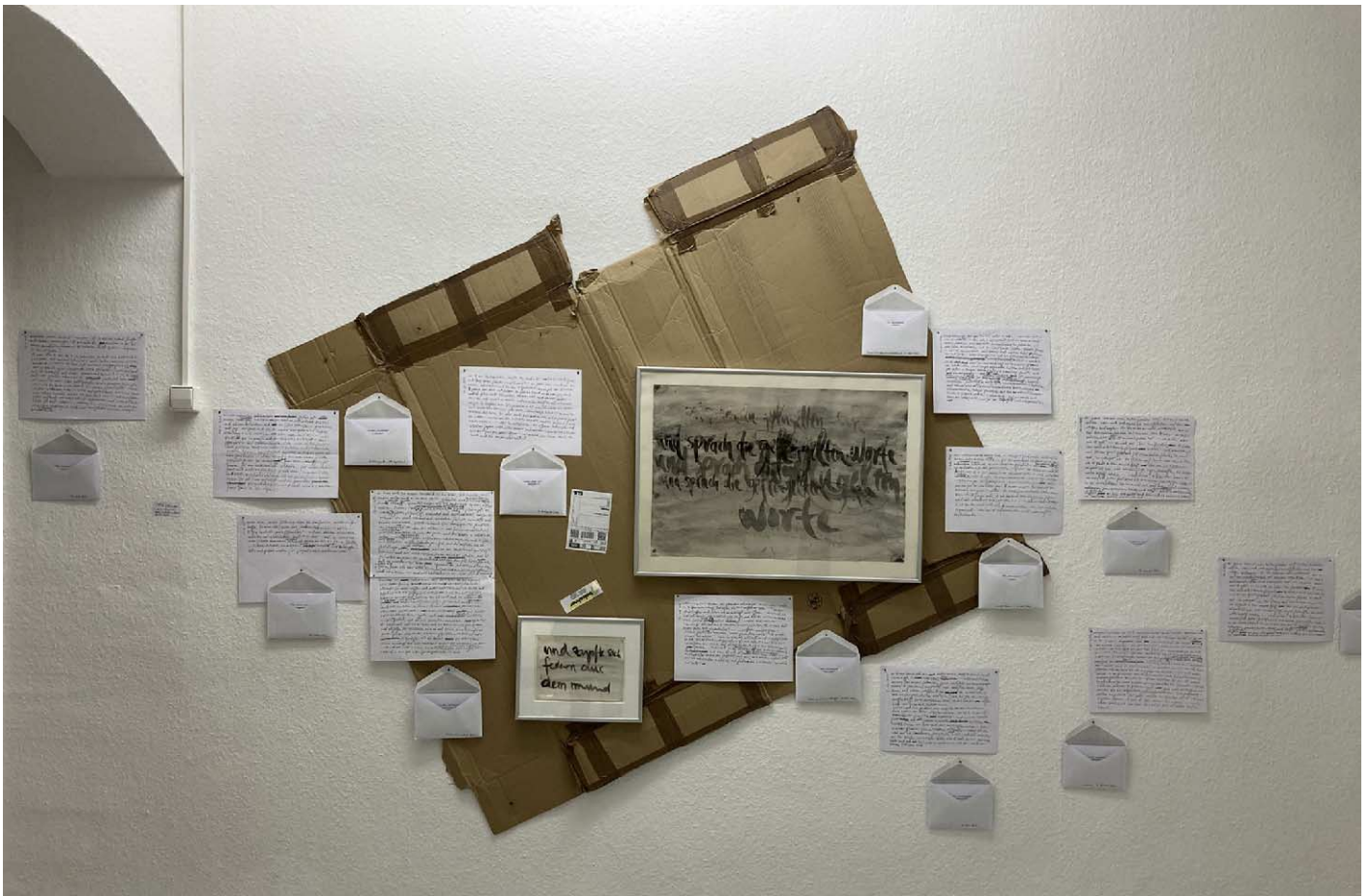
4 August to 3 September 2023

## Die Anrufung der Toten / Invocation of the dead

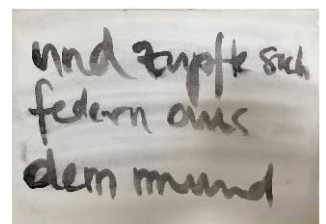
Installation with watercolours and thematically selected, handwritten texts from my diaries.



Inspired by "Orpheus in the underworld", Canto 11 from Homer's Odyssey. The dialogues with the souls of the deceased are introduced here with the refrain: "...and spoke the winged words".



und sprach die geflügelten worte  
und sprach die geflügelten worte  
und sprach die geflügelten worte  
worte



...und zupfte sich Federn aus dem Mund /  
...and plucked feathers from his mouth

„...und sprach die geflügelten Worte“ / ...and spoke the winged words”

2022

## Ein Verhältnis mit Kunst - Alexander und Renata Camaro. Katalyse, Symbiose, Muse?

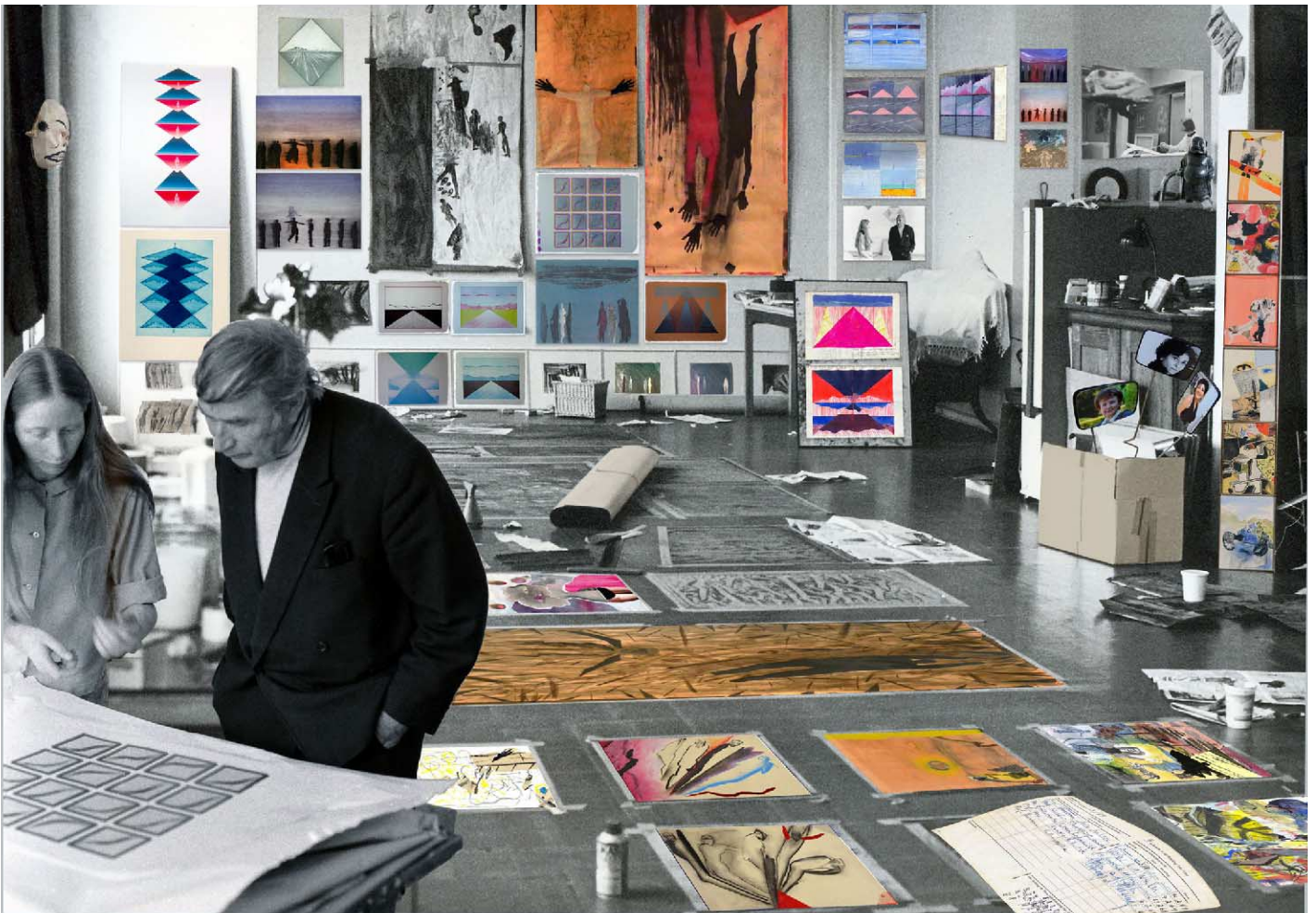
A relationship with art - Alexander and Renata Camaro. Catalysis, symbiosis, muse?

Exhibition at the Alexander and Renata Camaro Foundation Berlin, curated by Paula Anke

22 April to 15 September 2022

Alexander and Renata Camaro were in lively artistic exchange, with each other and with their personal environment. As a former student of Camaro at the University of the Arts in Berlin, I was invited to participate in the exhibition.

### Alexander Camaro and I



Digital photo collage on fine art canvas, 70 x 100 cm, from my series "Time Travels", 2022

A detail of a photo taken at the Camaro class by my colleague Altrud Barnbrock in 1969 is inserted into a view of my studio in Berlin in the 80's, surrounded by my graphics from the 70's and merged with recent works from 2022.

Alexander Camaro was a professor whose work crossed genres. Besides his art education he was trained as a dancer with Mary Wigman. In 1949, he co-founded the surrealist-influenced Berlin artist cabaret "The Bathtub" and was conceptually and artistically active as a painter, dancer and pantomime artist.

I was searching for ways to extend my work into the third dimension by experimenting with polyester objects and spatial arrangements. The inspiration by Camaro's work became visible in my multimedia works in cooperation with other artists, composers and musicians in the beginning of the 80s.



**Troubled Nature**, Group exhibition of VdBK1867, curated by Anna Havemann  
8 September 2022 to 15 January 2023 at Haus Kunst Mitte, Home for Contemporary Art



**Der Müll und das Meer / Garbage and the Sea**



My photo collages were inspired by walks on sea beaches.

The beach on the Atlantic off the cliffs of **Ifitry\*** in Morocco could be the last paradise if there were no people here and no big white ships steaming by in the distance. Those here leave everything behind on their picnics, every can, every plastic bottle, every box, drop everything on their walks, every pack of cigarettes, every silver wrapper around chewing gum or chocolate. Those out there tip everything overboard into the sea. The sea carries all the rubbish far out with the tide, swirling it around, leaving what the fish haven't eaten and dumps it in colourful heaps on the beach when the tide goes out.



\*Ifitry is the name of the 'Centre d'Art Contemporain Essaouira', founded by Mostapha Romli as an international residence center for artists.



Triptych, digital photographs on hand made paper, drawing and collage  
70 x 100 cms, Ifitry - Berlin 2015



**Troubled Nature**, Group exhibition of VdBK1867, curated by Anna Havemann

**8 September 2022 to 15 January 2023** at Haus Kunst Mitte, Home for Contemporary Art

**Verkehrte Welt / Wrong World**, 2004/2023



The confrontation with human action and human erring has been on my mind for a long time and has a multi-layered topicality in reference to the dramatic global developments in the environment, in society, science and politics.

The work was triggered by Alina Vituchnovskaya's poem 'Dead Fish' (from Black Icon, Poems and Prose) and a major fish kill in 2004. A digitally processed photo of dead fish was overlaid with the poem in Cyrillic letters - original and reversed - to create an abstract texture reminiscent of water. The words fish and pisces in the poem have been retouched and each replaced by a fish painted on Japanese paper.

Ps. The continuous dramatic fish kill at the Danube, most likely caused by forbidden industrial wastewater discharges, shows us that nothing has changed.

## **Bodies in Trouble**

Exchange of women artists from inFems/London and Berlin, curated by Anna Havemann

**8 September 2022 to 15 January 2023**

Haus Kunst Mitte, Home for Contemporary Art



Charles Darwin, 1809 - 1882, evolutionary biologist  
Early childhood insight, digital collage, Gisela Weimann 2022  
Sequel follows



**ABER EVA, DAS WAR DOCH ANDERS!**

But Eve, this was a different story!, digital print on tarpaulin for outside presentation, permanently on view at the Art and Project House Torstraße 111, an unusual relict still withstanding the investor's hype in the center of Berlin.

## Gegensprechanlage / Intercom

Music performances with video projection in the patio of Haus Kunst Mitte,  
curated by Daniela Fromberg

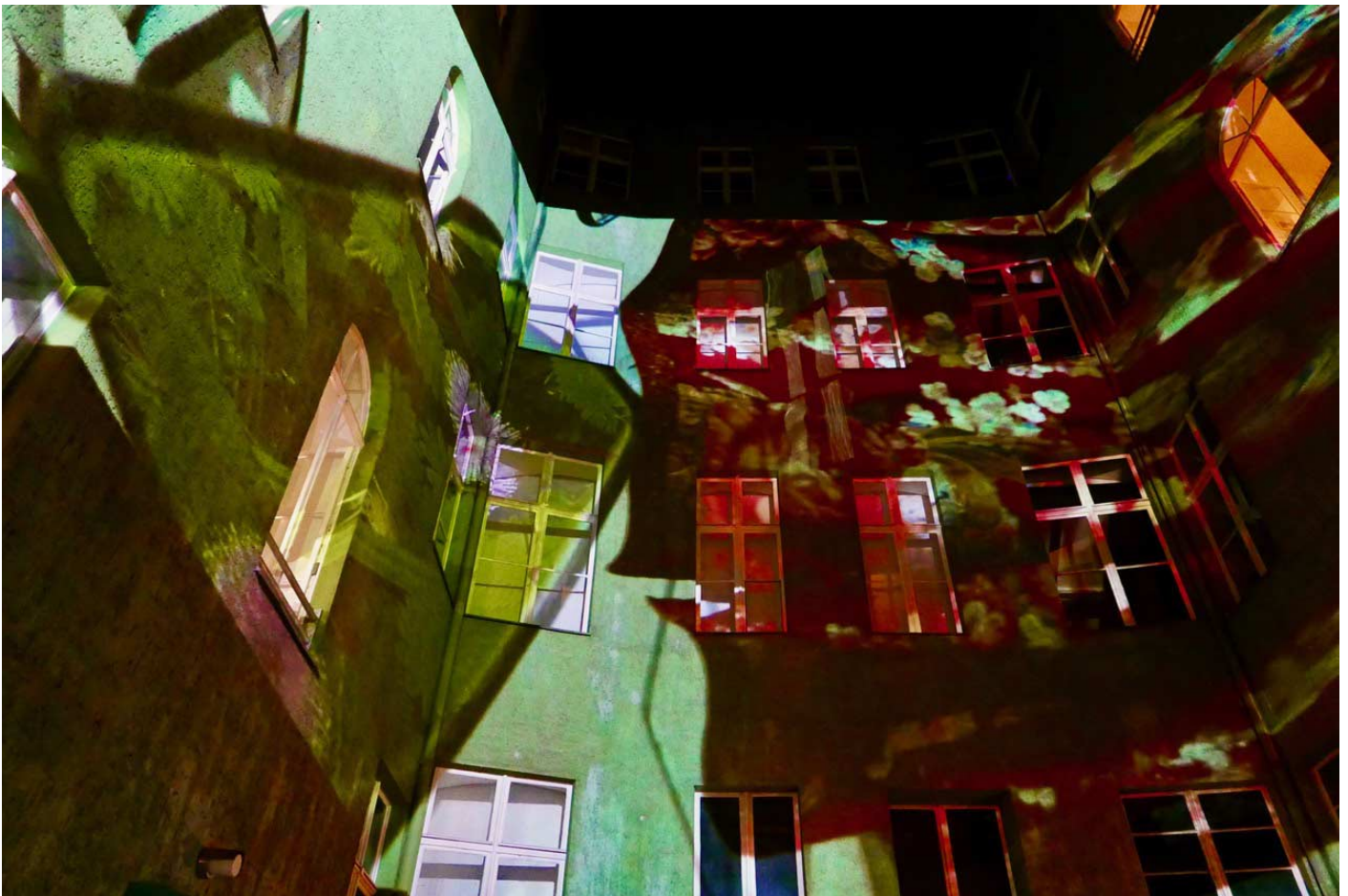
8 October 2022



### Sub Rosa

Song from the "Garden of Female Composers" by Karmella Tsepkenko, Ukraine

From the video documentation of "Sub Rosa" by Karmella Tsepkenko, premiered at the Women's Museum in Bonn in 2021, the images of the singers have been removed. The remaining imaginary garden scenery, composed of car rearview mirrors, plants and flowers is projected onto the walls of the yard. A secluded, intimate space with a magic atmosphere occurs. Strangely distorted oversize images, reminiscent of familiar natural surroundings, are floating over the walls of the house creating strange three dimensional views through the windows into the rooms, where the invisible performers are singing from at different points. The sounds travel across the space, reflected by the walls and fill the night with music. Photos Daniela Butch



## Breathe out three times

Group exhibition at the GEDOK Galerie in Berlin



14 January to 6 February 2022

### Tag und Nacht im Atelier

Day and Night at the Studio, from my series "Time Travels"

I often wondered the next day about the chaos I leave behind when working in the studio and about the fact that my pictures looked much nicer in my memory. If it hadn't been secretly photographed, I would never have found out what goes on in my studio at night. During the day, the painting spirits behave peacefully and cooperatively. They hypocritically pretend to support my artistic intentions, but no sooner have I closed the studio door behind me than they leave their canvases and frames, romp, dance, hop around, mask themselves, climb ladders, invade other paintings and hide.



Digital collage based on a studio photo from the early 1990s with images from later projects, computer print on canvas, 70 x 100 cms, 2022

2021

Isolation versus Kommunikation, GEDOK Gallery Berlin, 3 September to 17 October

An important aspect of my work is cooperation across genres and borders. The digital collage documents the results of the international symposium "Riarbitrare con l'Arte", presented in San Panfilo d'Ocre and within the project 'Seminiamo Arte' (we sow art) in July 2021 in Abruzzo and in September in Berlin.



I collaborated with the painter and sculptor Angelo Riocci in the frame of this artist residency in municipalities and villages around L'Aquila in Abruzzo, which were often completely destroyed or badly affected by the severe earthquake in 2009. The aim of the symposium was revival, change and renewal through artistic activities. There is no going back to old behaviours, re... is the order of the day. Following the deeper sense of the title of the symposium which could freely be translated with 'to live again' I collected fragments of broken dishes and objects in San Felice and brought them to San Panfilo with the idea of putting them back together to give them a new function. With the local artist Angelo Riocci I met a perfect cooperater, whose high craftsmanship and knowledgeable and respectful relationship with nature made it a pleasure to realize this joint project. In his workshop we succeeded in combining battered bowls, broken vases and painted plates with natural elements such as boulders, gnarled roots and other recycled fragments to create memorabilia and new everyday objects.



## Im Garten der Komponistinnen kommt keine Langeweile auf...

There is no boredom in the Garden of Female Composers...

**BTHVN**  
2020

Premiere of songs by contemporary female composers

**Concert performance in the Garden of Female Composers on 28 August 2021**

at the Frauenmuseum in Bonn as part of the exhibition *Langeweile im Paradies* (Boredom in Paradise)

**2020:** In the exhibition *Eleonore, Emilie, Elise - Beethoven und die Frage nach den Frauen* (Eleonore, Emilie, Elise - Beethoven and the question about women) within the context of the BTHVN2020 festival in Bonn, I have created a reflective, spacious installation made of car rearview mirrors at the Frauenmuseum. The special mirrors used are from the former East German car brand Trabant. They are screwed onto curved threaded rods and iron feet. After the fall of the Berlin Wall these rearview mirrors developed a special symbolism in relation to German-German and European history. 30 years later the discussion about the interpretation of this history has flared up again. With the effects of climate change on people, animals and plants, the composers' garden gains thus an additional level of meaning.

In this *Garten der Komponistinnen* Ludwig van Beethoven and the invited contemporary composers from different countries waited in vain for visitors and for the opportunity to bring the garden to life with their songs for female voices. Due to the pandemic the museum closed soon after the festive opening.

**2021:** Gardens and flowers are an endless source of inspiration for literature, music and the visual arts. My idea of a mirror garden in which they can plant their personal musical flowers inspired the composers to come up with wonderful ideas for little songs, whose titles and texts refer to their own experiences, poems, myths, musical traditions and problems from their countries of origin. With composition commissions, funded by DAAD, Musikfonds and private sponsors they could be realized. The premiere was made possible with support of the Maria Strecker Daelen Foundation Pro Musica Viva and the GEMA Foundation.

The visual-poetic-musical garden became a harmonious part of the next exhibition of the women's museum, titled *Langeweile im Paradies* (Boredom in Paradise). It would like to address those interested in culture from different generations and origins and talk about equal participation and interaction between multiple genres and artistic traditions. The ideas and the commitment of the participating artists in society, whether through their individual contribution, teaching or the creation of connecting international networks show the enrichment that arises, and continues to have a positive effect, by interaction of the familiar with the foreign. Issues related to the musical concepts include critical, romantic and traditional depictions of nature as well as warnings about its endangerment through human recklessness.

In the middle of the garden reside the cosmopolitan Beethoven and the music pioneer Pauline Oliveros as mirror images, surrounded by mirrored portraits of the composers Violeta Dinescu, Eva Donaire, Katia Guedes, Ellen Hünigen, Mayako Kubo, Clara Maïda, Natalia Pschenitschnikova, Olga Rayeva, Annette Schlünz, Susanne Stelzenbach, Karmella Tsepkolenko and Lucie Vítková, who composed the songs for female voices as musical flower greetings for him, the lover of nature and women. This is how Beethoven could have imagined paradise during his lifetime. The festive concert could finally take place in the Garden of Female Composers and musicians and audience toasted Beethoven's 251st birthday, 31 years of German reunification and 40 years of the Bonn Women's Museum. Amy Green, Ellen Hünigen and Susanne Wilsdorf, the singers of the Stella Nostra ensemble, and the soprano Katia Guedes, wrapped in greenish silk dresses designed by Alexandra Bentele, made the songs sound and invited the visitors to linger in vivid conversation about art, music and poetry the composers' garden.

Gisela Weimann, 2020



BERLINER  
KÜNSTLER\*  
PROGRAMM

DA  
AD





Karmella Tsepkolenko, 'Sub Rosa'



Lucie VítKová, 'Skalničky'





Portraits of the participating composers, singers and visual artists occupy selected mirrors

**German-Polish Labyrinth Festival of New Art in the cities Frankfurt-Oder and Slubice**

**22 September to 31 December 2021**

**Im freien Fall / In free Fall**



Digital collage on fine art canvas, inspired by the poem 'Falling' by Tadeucz Rózewicz, combined with a graphic work from my Cosmos project and a photo of myself in my travelling outfit, 70 x 100 cm, 2021



My travel shoes and suitcase