

CRITICS' PRIZE FOR VISUAL ART Berlin 2002

For decades the artist has been engaged consistently in cross-border projects. This could be seen in her retrospective exhibition "Leben im Spiegel" (Life in a Mirror) in the summer of 2001, which first prompted the critics to honour her with this award. Gisela Weimann crosses frontiers with cosmopolitan projects and cooperative ventures in and outside Europe. The breadth and variety of her artistic forms of expression and working techniques range from painting and printmaking, photography and film, mail art installations and environments to multimedia projects, events, performances and art in public spaces. She leaps over the boundaries between artistic genres by means of intercultural and interdisciplinary cooperation with artists from theatre, music and film, as well as with researchers from various disciplines.

Gisela Weimann's particular working method is characterised by the magnetic field between her individual artistic handwriting, on the one hand, and a complex network of far-reaching actions and reactions created by her own initiatives, on the other. Some of her cooperative projects grow into existential endeavours demanding the total commitment of her personal energies. For this she has earned special encouragement.

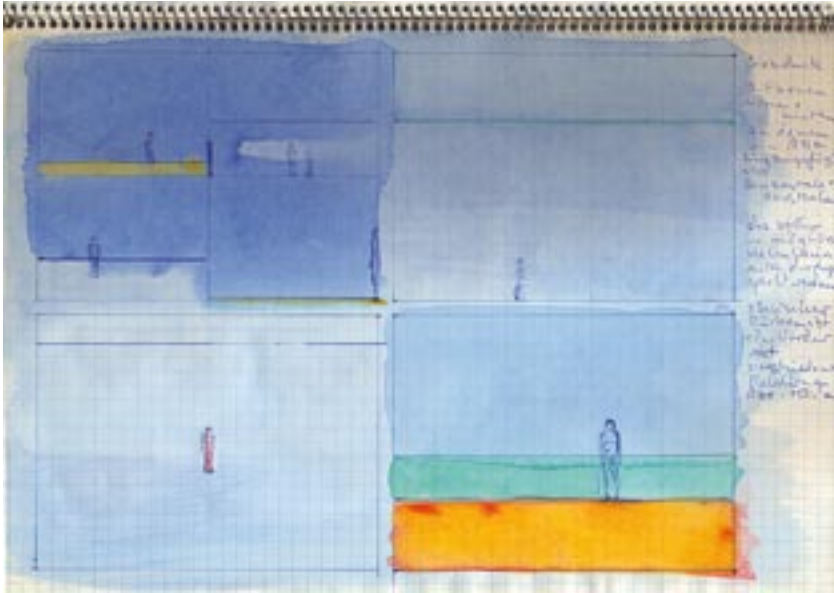
There are two leading threads in Gisela Weimann's life's work: her diaries, which are conceived visually as well as narratively and which describe her continuous reflections on the relation between politics, society and personal experience. Both threads determine the specific form of her artistic references. Both include her repeated mental struggle with the powerlessness of art against war and violence. In awarding this prize, the jury wishes to emphasize that Gisela Weimann's struggle is not outdated but as important as ever in today's world.

Association of German Critics

Professor Dr. Stefanie Endlich (Laudatio), Sigrid Nebelung, Dr. Lucie Schauer



GRAPHIC WORKS Berlin 1968 – 1969



„Figures in Space“, draft, 21 x 29,7 cm, 1968

„Landscape“, lithography printed on silver, 50 x 65 cm, 1969

GRAPHIC WORKS London 1974 – Berlin 1977



„Group“, etching, 10,2 x 13,7 cm, 1977

„Dance“, etching, 20,5 x 26,8 cm, 1977

„Anonymous“, photolithography, 40 x 40 cm, 1974

THE TEPOZTLAN NOTEBOOK Tepoztlán 1980



Watercolours from the visual diary, 20 x 26, 8 cm each, Mexico January to September

tepoztlán, 30 january 1980 ... the moon almost full – i sit in the soft light on the lower terrace, both open and embracing, in a spaceless sky... i want to leave all secrets just as they are – accept them and wrap myself up in them as in fine, thin clothes with an inner weeping and a quiet smile upon my face...

THE BERLIN NOTEBOOK Berlin 1981



Watercolours from the continued visual diary, 20 x 26,8 cm each, May to November

berlin, 19 february 1981 ... the feel of this city has become the feeling of my life: grey, crumbling, walls up to the sky – flat breath is hitting on borders, does not reach the stomach – the skin corrodes, the hair will fall out, and an indifferent doze will cover up everything...

PUBLIC PICTURES II: FICTIVE CEILING DESIGN Berlin 1987



Photographic staging at the passage between U-Train station and S-Train station Steglitz, in co-operation with Elke Nord

The work series of the 'public pictures' is conceived in five scenes: I. „Fictive Wall Design, realised in 1986 at the U-Train Station Zoologischer Garten, together with Karl-Ludwig Lange. In progress: III. „Fictive Ground Design“, IV. „Subterranean Design“, V. „Supernal Design“.

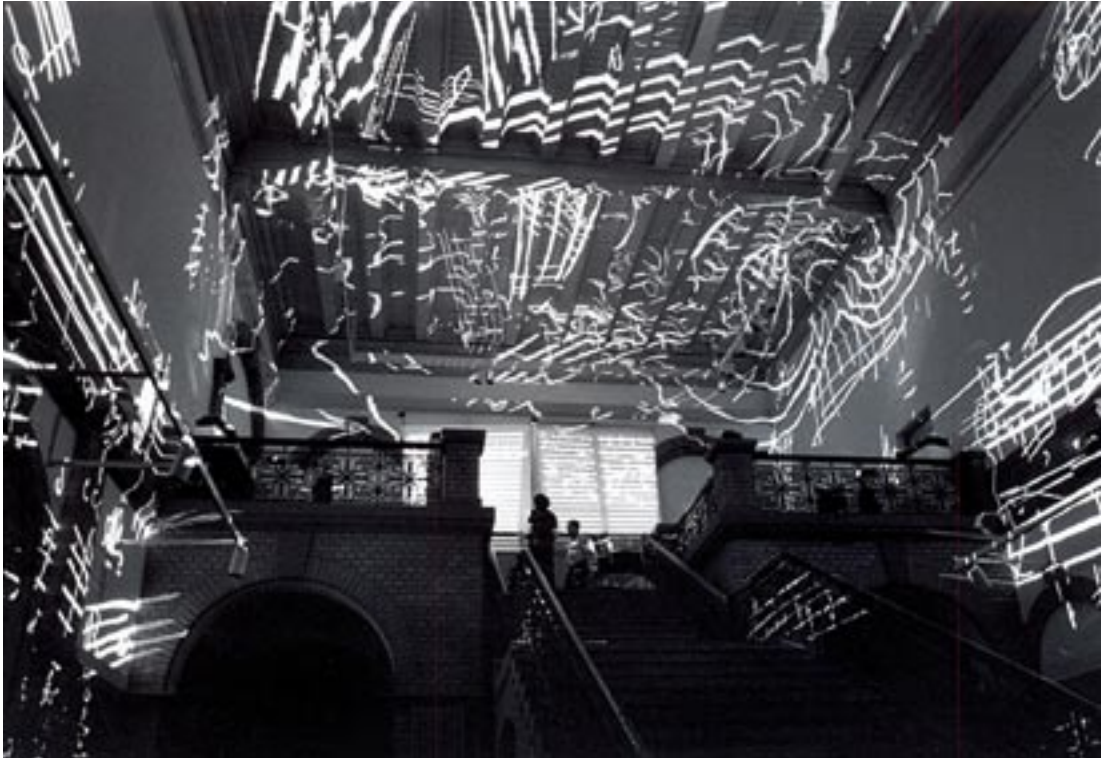
EMBELLISHMENT OF THE BAUHAUS Berlin 1992



Installation and performance at the 'Inventionen'-Festival for the premiere of Franz Martin Olbrisch's Event: „Many people are searching for the ox, but few have ever seen it“, Bauhaus-Archive Berlin, 26 January

In conjunction with the music the visitors experienced a collage with pieces from the Bauhaus collection and loans from Berlin homes that were exposed in the showcases, on the tables, in the strict seats and on the museum walls: wall hangings woven with shiny yarns with the popular deer motif, cushions embroidered with great love were shaken up during the performance to then receive the wellknown stroke in their middle, squiggled ceramic vases and air cleaners shaped like owls. A slide-panorama with images of the cosy German home of the fifties was running non-stop in the lecture hall.

UP AND DOWN THE STAIRCASE THEATRE Berlin 1994



Symphonic variations in 28 steps: Introduzione ed allegro – Largo mesto – Scherzo vivace – Finale furioso

Music-theatrical action at the Artists' Workshop Bahnhof Westend, Berlin on 24 September for the opening of the Anglo-German exchange exhibition "Berlin-London / Abschied-Arrival" with support of British Council Berlin and Karl-Hofer-Society of University of the Arts.

Idea, audio-visual concept, direction:
Gisela Weimann

Compositions:
Friedrich Schenker and Keith Gifford

Musical direction:
Friedrich Schenker

Lighting design:
Günter Ries

Soloists and actors:
Corinna Jacoby, violin
Friedrich Schenker, trombone
Leila Schoeneich, recorder
Gerd Schenker, kettledrums



During the performance of „Up and Down the Staircase Theatre“ the music rises and falls with the movements of the musicians on the majestic staircase of the former railway station. They are surrounded by projections of playful notes that change from positively light to mysteriously dark. The rhythm is dictated by a counter mechanism based on the number seven. Music and rhythm are visualised and steered by a predefined programme. The musicians read the scores by Friedrich Schenker and Keith Gifford from slide projections on two large screens at the top and bottom of the stairs.



Sound-installation und performance at the 10th Culture Festival of the land Schleswig-Holstein in Hamburg-Norderstedt: composition Franz Martin Olbrisch, cello Thilo Krigar, violin Rainer Sachtleben, lighting design Günter Ries and for 70th anniversary of the Women Artists' Association GEDOK at the Artists' Workshop Bahnhof Westend: cello Ringela Riemke, violin Anne Feltz, lighting design Günter Ries.

Suitcases filled with crackling mysteries encounter a classical string duo and an actress. The attentive ear follows noises and sounds to the rim of audibility and is influenced by the eyes that are surprised with shimmering shades of colour.

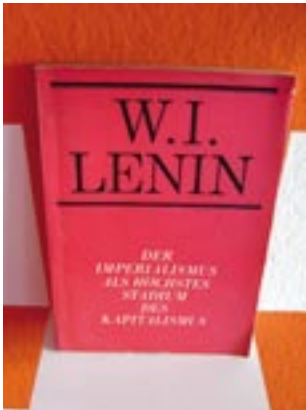
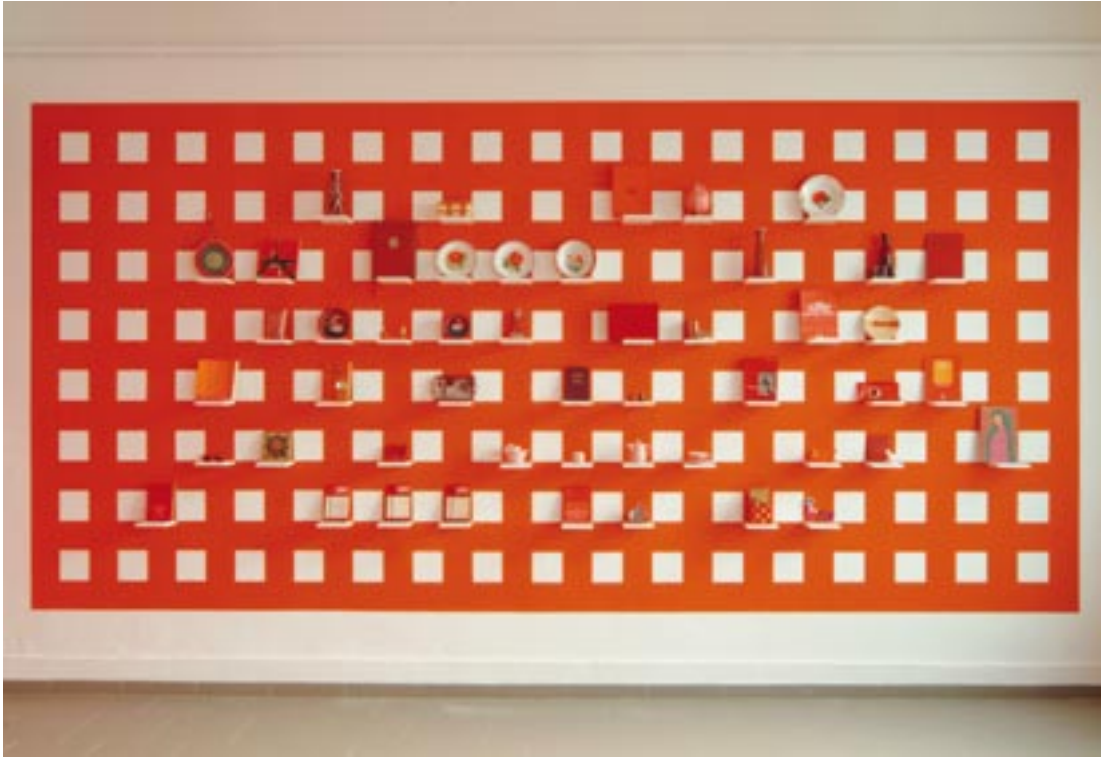
OPERA FOR 4 BUSES ON ROUTE III: EUROPEAN NIGHT AT THE WEST HARBOUR Berlin 2004



The experimental opera in four city buses that are adorned with patterns of mirror strips inside and outside carries the audience off into a reflecting world between reality and dream. A police escort accompanied the buses through the city to the West Harbour site. The performance preceeded the Museum Nights on 27 August.

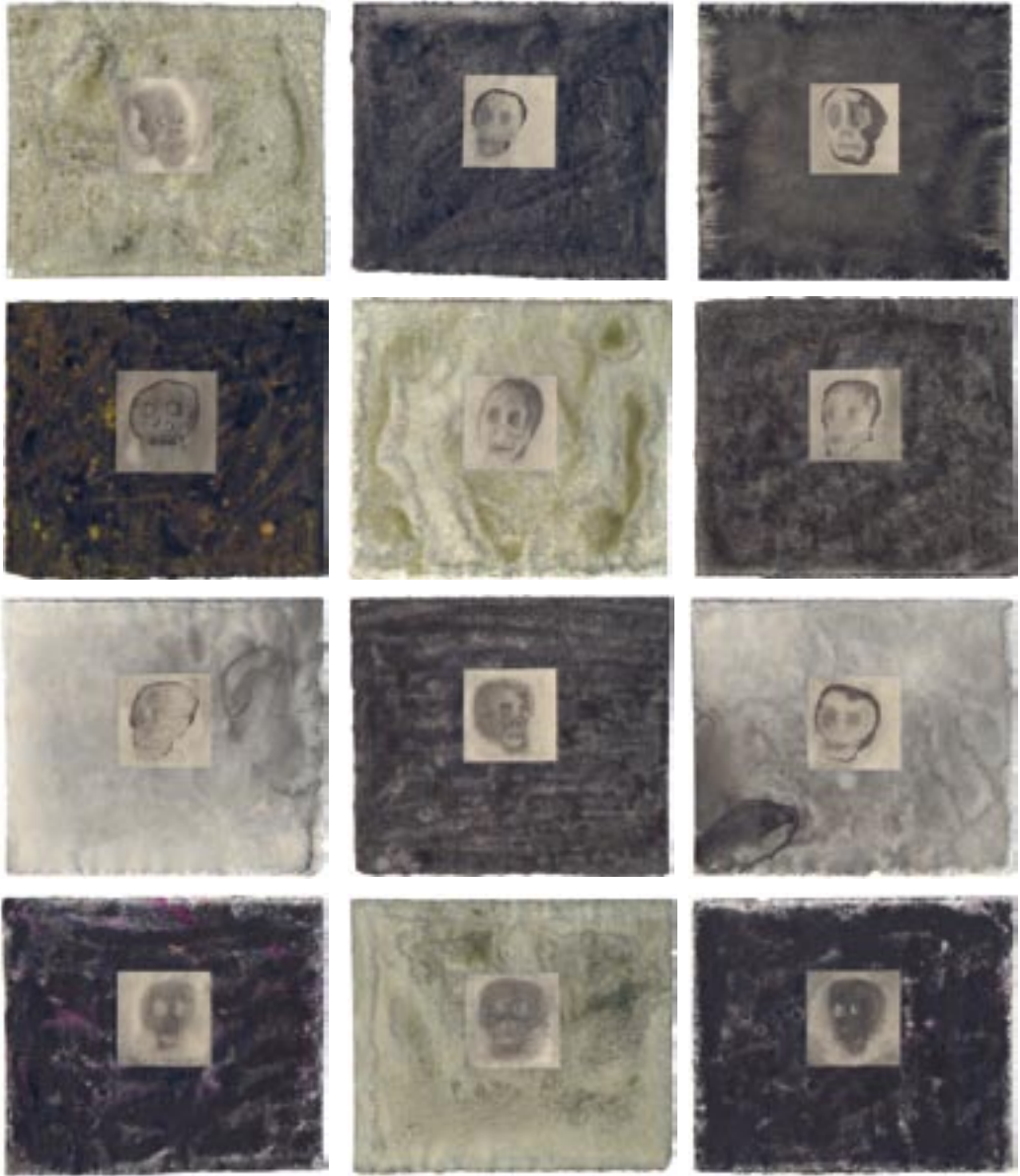
Participating composers and musicians: Anna Clementi, electronic (Video Carlos Bustamante), Aleksi Haapaniemi, Robin Hayward, Mitch Heinrich, Georg Katzer, Patrick Kosk, Philippe Micol, Melvyn Poore, Olav Rupp, Michael Wertmüller, Fairy Ricarda Schuh. Bus drivers: Thomas Eichhorn, Ronald Heinke, Torsten Lang, Jörg Miller. Sound technique Manfred Fox.

EVERYTHING RED ABOUT ME MUST GO Berlin 2005



First part of the project "Disposing I – ∞". The installation was auctioned off at the end of the exhibition „AmbienteRot“ at Haus am Kleistpark Berlin on 18 December / auctioneer: John Lochner-Griffith.

49 objects from my private property, selection: W. I. Lenin „Imperialism as the most advanced stadium of Capitalism“ (1 Euro) – „Madonna“ by Lucas Lorenzo, Mexican folk artist (25 Euro).



Watercolour and collage on handmade paper, 19 x 21 cm each

I like to think back at the colleagues whom I met at the Studios International of Denkmalschmiede Höfgen. From top left to bottom right: Friedrich Sch., Sabina K., Rosemarie F., Gunnar G., Gisela W., Valeri V., Andre H., Radjo M., Eirik L., Magdalena D., Thomas H., Edith T.

KITCHEN SYMPHONY IN FIVE COURSES WITH SERVICE Berlin 2005 – work-in-progress



Hat and costume designs: Gisela Weimann 2004 – 2005 (supported by Hauptstadtkulturfonds Berlin)
Production of the hat objects in the studios Ravenstein-Seifried and Kollin

Menu for a performer, a shadow cook, a singer, two musicians, electronic tapes, the pots and pans orchestra and an active audience

Idea, audio-visual concept and direction: Gisela Weimann

Aperitif „Cheers“: Electronic tape and audience

Hors d'oeuvre „Tricolore“: Annette Schlünz (Germany/France)

Soup „Pea(ce Soup)“: Pauline Oliveros (USA)

Main Dish „Brtutschi“: Karmella Tsepkenko (Ukraine)

Dessert „Greetings from Berlin“: Gisela Weimann (Germany)

This sensory symphonic art menu is a spacious interactive installation combining action in a staged space, a dining audience as well as musicians wearing hats made of pots and pans which serve as atonal sound sources. Three women composers have selected international recipes for a culinary and musical menu – hors d'oeuvre, soup, main course – and put these to music. I will add two more courses myself: an introductory “Cheers”, that



invites the guests to join in with an electronic tape of clanging glasses, and a surreal concluding dessert of “Berliner Pfannkuchen”, performed as an illustrated scenic reading. Abstract pictures and sounds of a mixer, washing and cutting of vegetables, and coffee being grounded are all part of the visual and tonal setting. Each dish – acted out by a singer, clarinet/saxophone player, percussionist and performer – invites the audience to embark on an imaginary journey. The performer and musicians will actually serve each dish after its presentation en miniature on tiny plates and cups. A tape with table noises and fragments of conversations accompanies this section, turning the tasting of the dwarf-meal into an independent sound action performed by the audience. The four women artists who have created this Kitchen Symphony come not only from various walks of life and different cultural backgrounds, they also represent several generations: Pauline Oliveros (USA), *1932; Gisela Weimann (Germany), *1943; Karmella Tsepkenko (Ukraine), *1955; Annette Schluenz (Germany / lives in France), *1964. This is reflected not only in the music but also in the design of the singer’s costumes. Art is thus not only a shared act which everybody present takes part in but also an experience for all the senses and a journey in stages through different cultures and epochs.

BLÄSERBALLETT Weimann Sisters Limited Berlin 2006



The musicians function as mobile music stands and their suits and t-shirts with the printed composition as score

Idea, visual concept and direction: Gisela Weimann, composition: Franz Martin Olbrisch, choreography: Gisela Weimann and Arndt von Diepenbroick, musical direction: Theo Nabicht, soloists: Winfried Rager clarinet, Theo Nabicht saxophone, Daniel Plöger trombone, Michael Schlages trumpet, printing of the notes: Katja Borchert, tailoring: Heide Lore Pietsch