

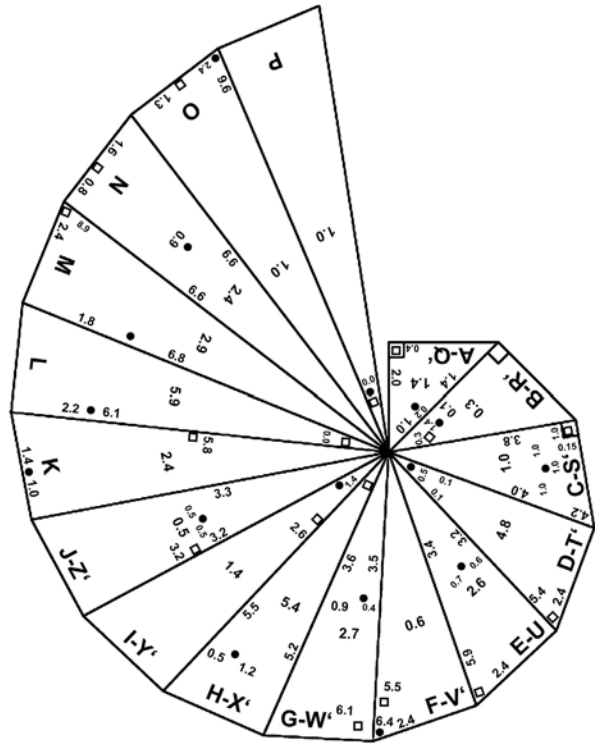
**POLANSKY
GALLERY**

Suse Weber

Template//Activation: dynamische Schablone Prag

29. 1. - 12. 3. 2016

text and curatorial collaboration Jiří Havlíček



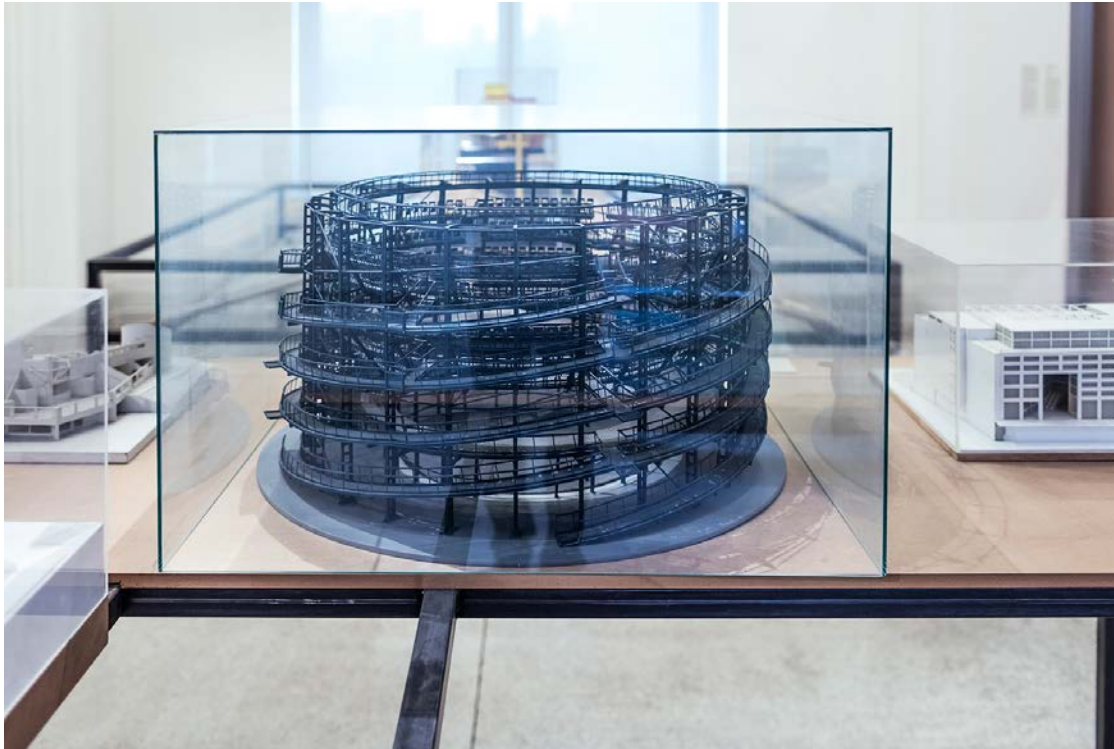
POLANSKY GALLERY

Scenery 1: Perception of an catalyst: Model of Spirala Theater

National Gallery, Prague, Trade Fair Palace

Participants:

Suse Weber, prof. ak. arch. Jindřich Smetana, Jiří Havlíček and proxy of company Rozvojové projekty Praha



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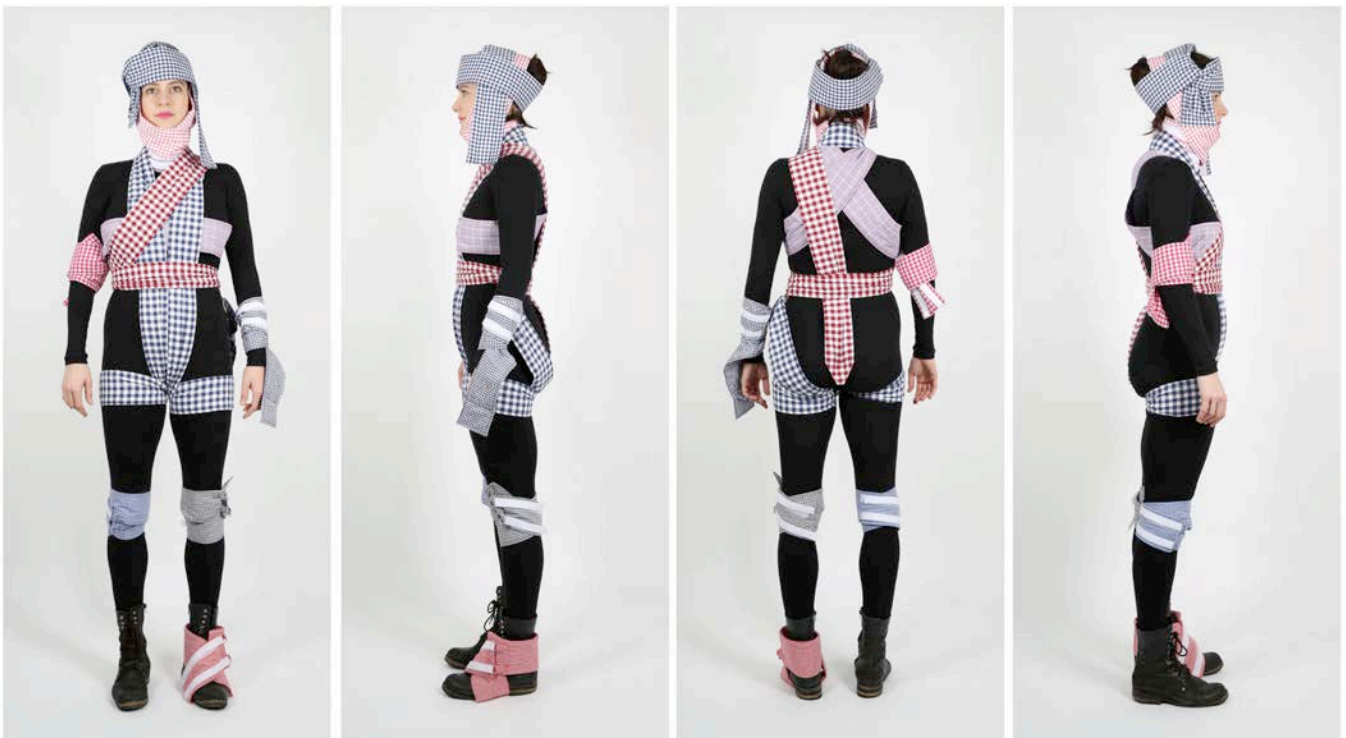
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**POLANSKY
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Scenery 2: Introduction to a Spiral Body Formation Prague 2015/2016

performance: Hana Polanská Turecková, Suse Weber
Polansky Gallery



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Template//Activation: dynamische Schablone Prag
exhibition





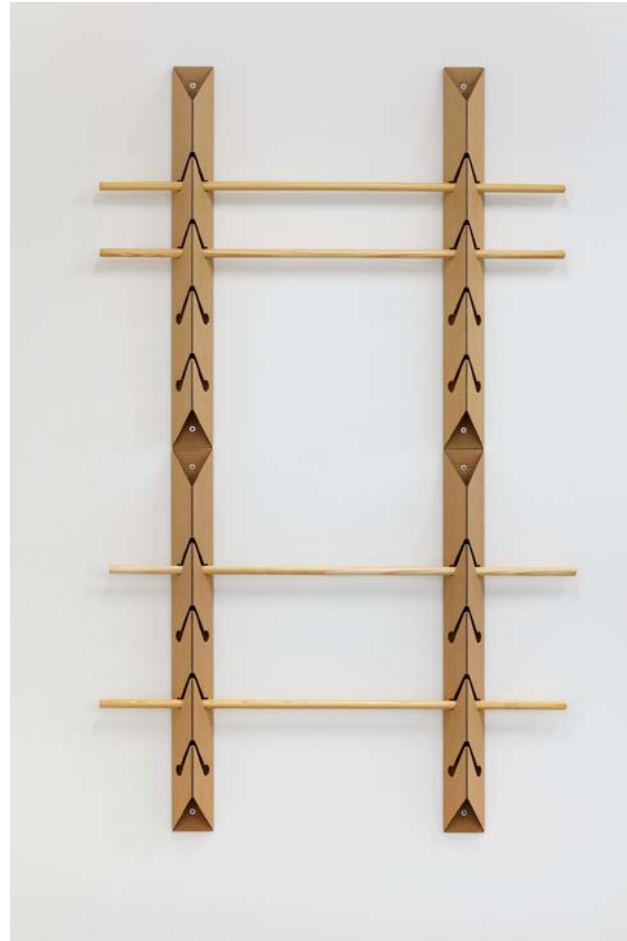
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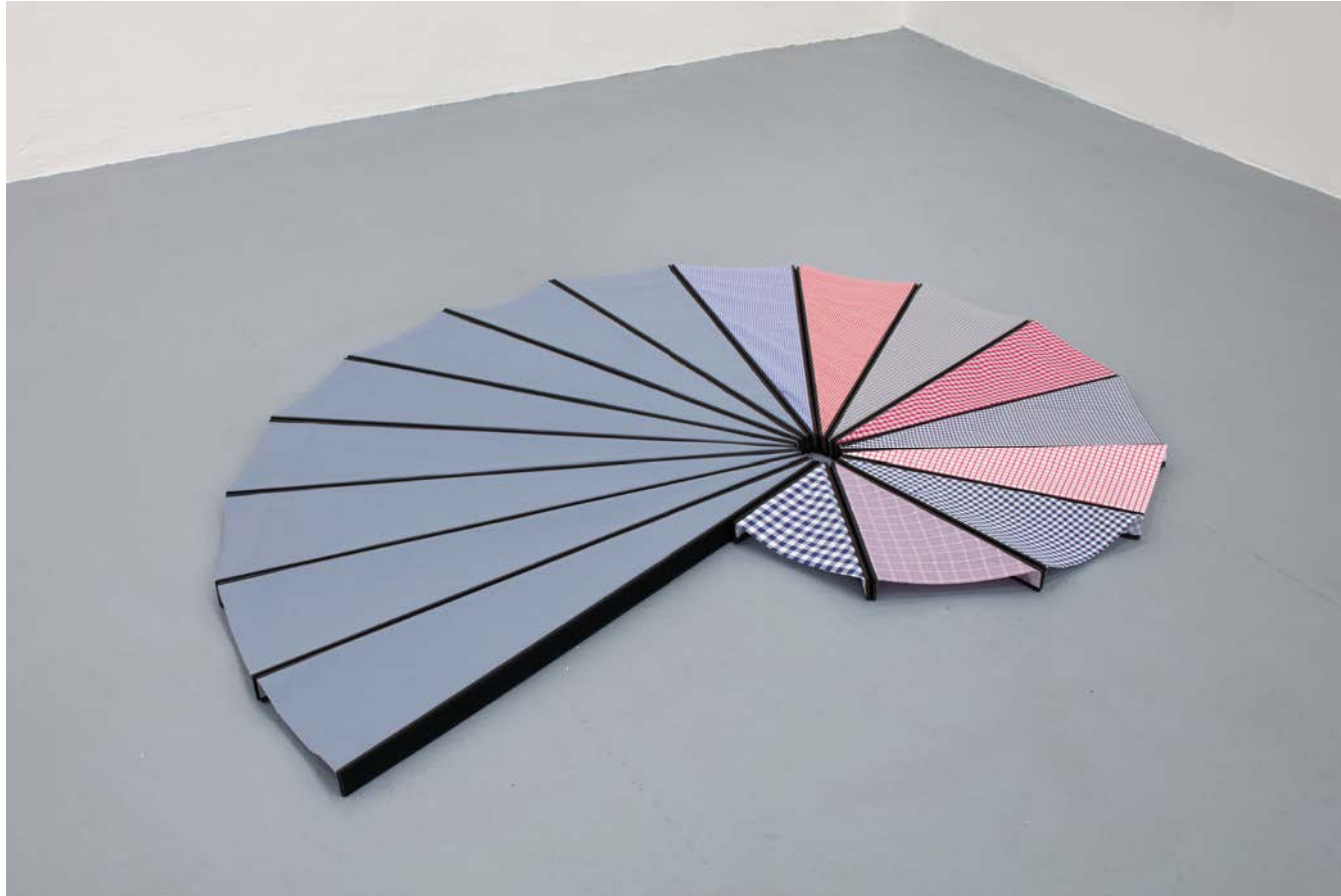
Suse Weber
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Template: Prague (column), aluminium, steel, aluminium balls, textile stripes, 258 x 55 x 55 cm

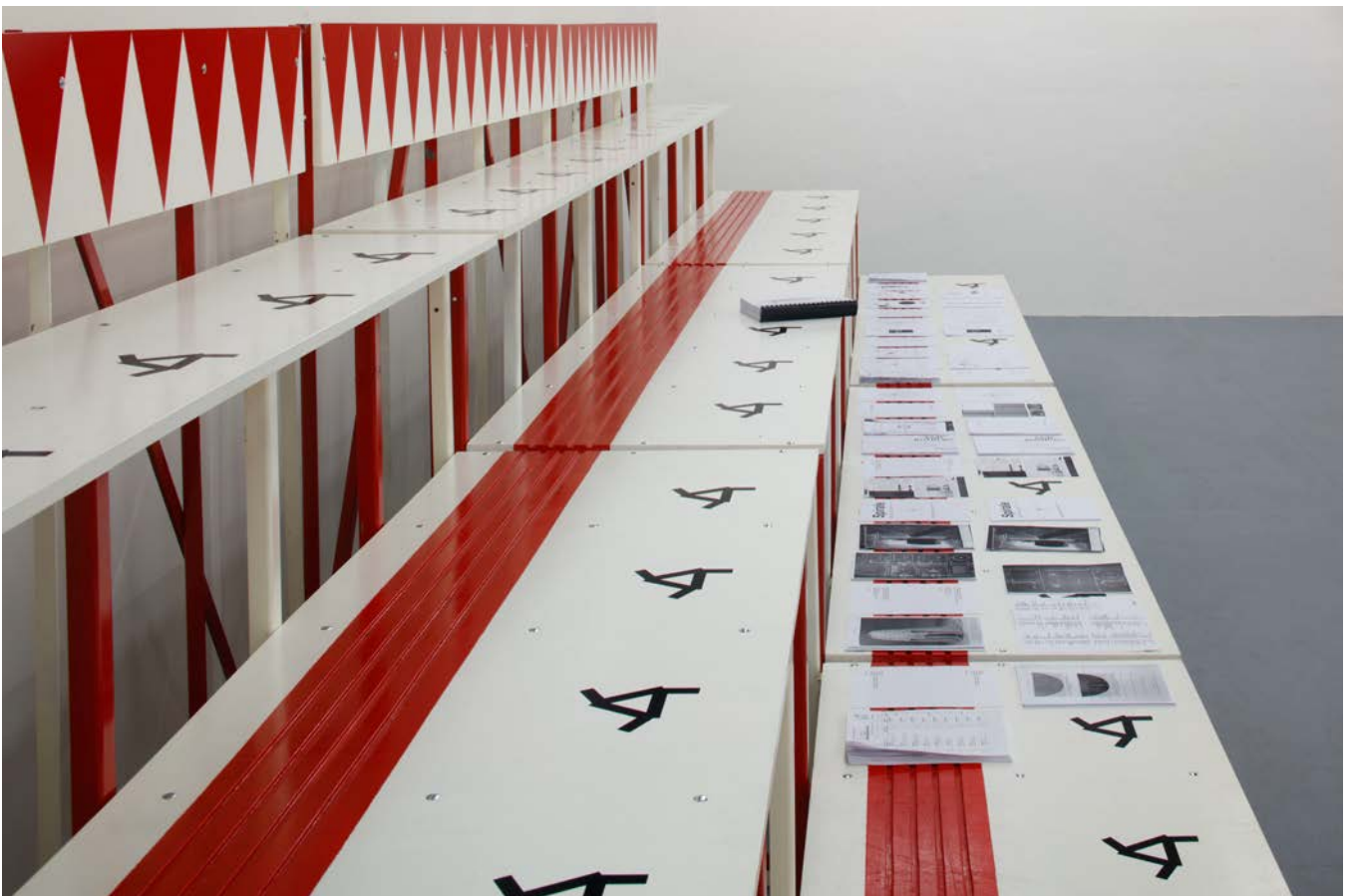


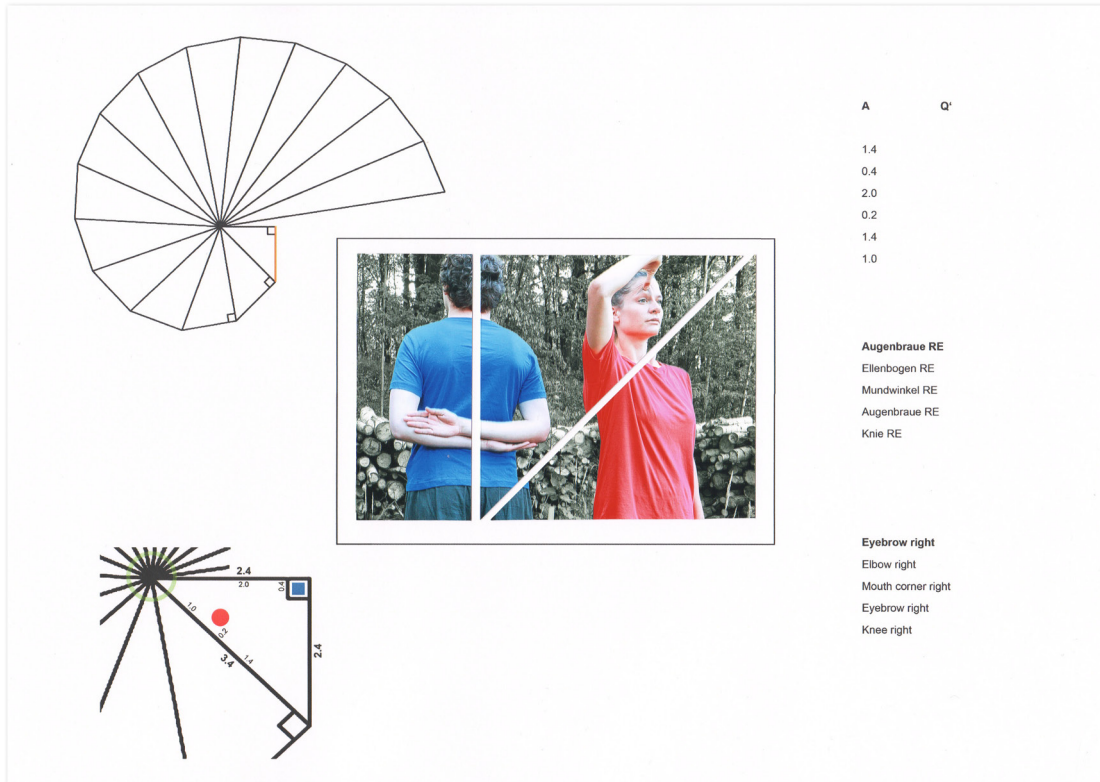


Template: Prague (spiral object textile and wood), textile, wood, 177 x 140 x 4 cm

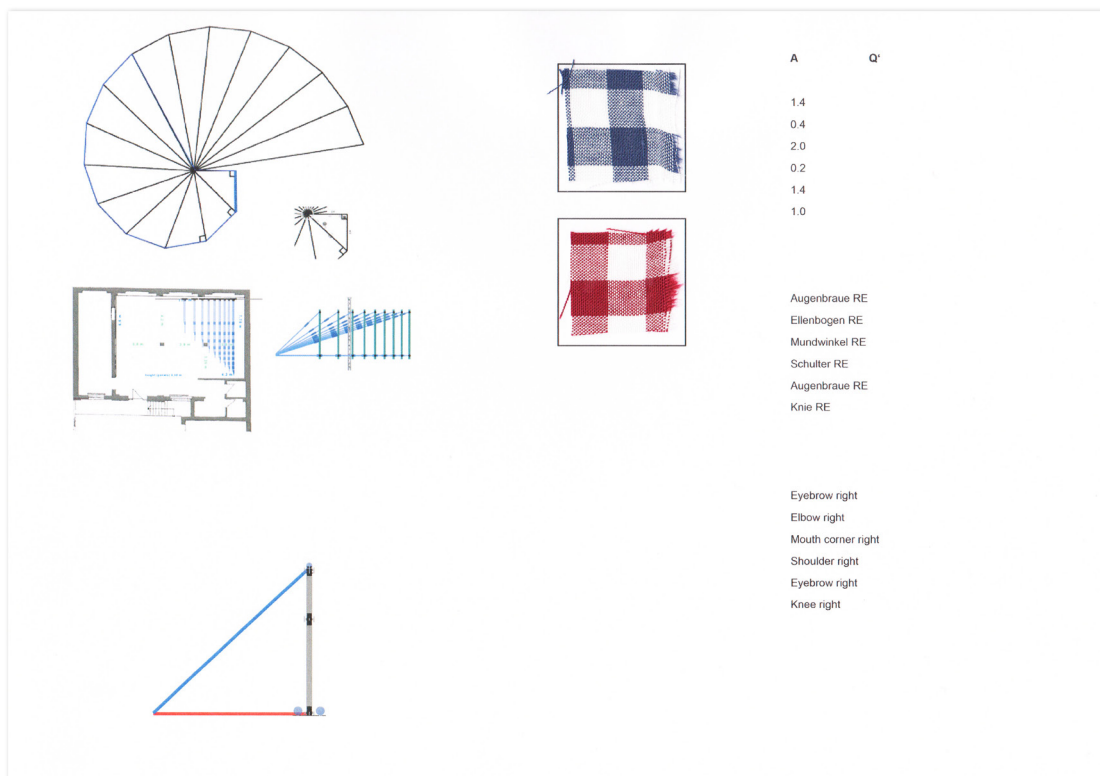


Template: Prague (column, model)
aluminium, 21 x 14 cm





Template: Prague (79 small collages), paper collage, A4



Template: Prague (9 small collages with commands), paper collage, A4

I.

Part of the permanent exposition of the National Gallery in Prague is a scale model of the Spirála theatre. The black cylindrical building was realized in 1991 as part of the Jubilee exhibition at the Holešovice fairground. The space was originally intended for experimental audiovisual performances, however in the following years it turned into a theatre scene for foreign musical productions (e.g. Jesus Christ Superstar or Evita). After more than ten years of operation the theatre fell victim to floods of 2002 and has since been closed and slowly deteriorating.

From the documents stored in the archives of Prague 7, part of which is the piece of land the theatre is built on, we can learn about the actions leading to a grand exhibition dedicated to the Soviet Union. It was close to the fifteenth anniversary of the end of World War II and the event celebrated was solely the liberation by the Red Army. One of the many attractions was the Circular panoramic cinema situated in the proximity of the right wing of the Industrial palace. Importing the unique Soviet projecting system required a building according to adopted plans. We can read in the documentation that preparations for the building were somewhat confused. At the end of 1959 the authorities considered building a pavilion called "Moscow" on the same spot in the Julius Fucik Park of Culture and Leisure (today Holešovice fairground). At the beginning of the following year we can read in several typed prints about a change in the construction plan. The action "Building of an assembly pavilion Moscow" is replaced by action "building of a circorama". According to the records from the briefing of the central National Committee of the capital of Prague, contracting authorities aimed for an exemption from project documentation. It might be the reason why there are two completely different plans found in the archive amongst documents about the building of the Circular panoramic cinema. There are no dates on either of them. The first, probably older plan, represents an architectonic solution in the form of three triangles of different size placed next to each other. In the centre of each of them there is a sign telling the function of the building. There is the largest triangle with the sign saying cinema and two smaller triangles around it- main entrance and exit. The newer plan, signed Situation plan (staking scheme) for staking the projected circorama, proposes a single circle on the plot. Thirty years later plans for building the Spirála theatre started on the same spot. A space originally intended for experimental audiovisual performances.

II.

One of the most important figures of modern dance of the twentieth century was Bratislava-born Rudolf Laban. Towards the end of his life in English asylum (during World War II) he focused on the research of movements performed while working in a factory. His analysis, in parts inspired by Taylorism (1), later led to establishing a whole choreography of management. Contrary to a mere ergonomics of work movements and elimination of useless, so-called shadow movements, he was mainly interested in the individual potential of each worker. According to his own words, he strived to introduce swing and lift into the work system. Similarly to how the main character in the movie Modern times (1936) tried in the scene with an assembly line. Charlie Chaplin bursts into dance after the machine first swallows him and then in reverse mode throws him up again. Subversive, erotically tinged dance ends with a sabotage. In 1958 Rudolf Laban dies. Currently we can study Laban's work mainly thanks to his notation system- kinetography Laban. Laban's geometrical drawings and graphs that Suse Weber discovered in the Trinity Laban archive in London became a starting point for her own research of movement structures. Her interest in methods of recording or transcription is apparent even in her earlier work, where writing (or re-writing) appears in various ways on the borderline between text and image. (2) What we could consider a more conservative work with letters are author's explication texts sometimes reminding of a dadaistic manual. Writing in its most essential form means rearranging letters of the alphabet. Under usual communication conditions, this game is a subject to strict rules. Suse Weber however lets external, random factors enter this game that often shape the result form of the record. Labanotation is replaced with schematography. Production of various letter diagrams and numbered sketches, their layering and multiplication. Reason led to extreme becomes its very opposite. The exhibitions hold the form of constellations of images and installations of objects, whose result form is not obviously related to the original source material, even if it refers to it mathematically. The transcription becomes a template or a pattern for further use. Sartorial postindustrial baroque. A space intended for an experimental performance.

- (1) Methods and means of "scientific" procedure created by F. W. Taylor at the beginning of the twentieth century in the USA.
- (2) An example that speaks for itself is the geometrical drawing of a spiral created for this exhibition. After uploading the image on a Facebook profile it was declined for promoting due to it not being an image but a text.