

FORMULA: CONGORAMA

Emblematic Sculpture

Suse Weber



Troubleyn Laboratorium Antwerp, 2009



Gallery Barbara Weiss Berlin, 2013



Gallery Barbara Weiss Berlin, 2013



Wiels-Center for Contemporary Art, Brussels 2009

Collection of material 2009 - 2016

////////Short Description //////////////////////////////////////

The hanging ensemble of sculptures consists of 15 extras or dummies (soldierly-determined representatives of humans) and a flexible system of sculptures (construction of flags and metal).

It describes a hybrid image of society that I perceive, in various formations in accordance with an elaborated script. The motion and behavior of the extras are subject to laws that I have already built into their basic construction. A flexible system of sculptures that behaves like a landscape of flags provides the models and the occasion for their codes of behavior.

The individual figures are given sound. Each wears an integrated loudspeaker, thus taking on a voice. The sound for the individual figures is planned in collaboration with Tim Vets (composer).

The presentation of the work will be in an opera format.

The individual sets will be presented as a series in various places.

//////////Concept of Sculpture //////////////////////////////////////

The sculpture's origin lies in the manifestation of a symbol of power. The monument, the pedestal, and the rows of seats stipulate a code of behavior.

Dimensions, placement, and material have the effect of traffic signs, meaning that they force the viewer into a ritual. A sculpture always exists in connection with the viewer's behavior. This aspect has consequences for the construction, presentation, and existence of a sculpture. I call my sculptures emblematic sculptures because material, paint, color, form, and dynamic are employed as signs. The emblematic sculptures are conceived as building blocks that elude any lasting presentation and thus refuse monumentalization. The emblematic sculpture exists as a complex of signs and involves the viewer by means of a forced ritual. The building-block character makes responses and changes of site possible.

//////////Formula:Congorama - Flexibles System//////////

The sculpture I have conceived, Formula: Congorama, must respond to the respective presentation site. Only a series of presentations makes all aspects of the work visible. A tour plan must be developed and concrete sites for the sculpture ensemble researched. This circumstance presents a new challenge for my emblematic sculpture, and I expect completely new aspects for my future works.





Building blocks Formula: Congorama, Suse Weber

////////Research Material////////////////////////////////////

Various observations and experiences provided the starting material for the emblematic sculpture Formula: Congorama. My visits to Africa in 1993 and 1998 made me curious, and in Spring 2008 I visited the Koninklijk Museum voor Midden-Afrika for the second time, this time to see the special exhibition Congorama 1958. Here I discovered the documentary material on a mechanical miniature model of the Congolese. I noticed that the depiction was limited solely to everyday rituals like preparing food, fetching water, and farm labor – i.e., an ethnological picture was created. A telephone provided visitors with supplementary explanations. The ratio between the dimensions of the visitors and the miniature Congolese became an illustration of power relations. The Congolese as a doll.

This postcolonial depiction from 1958 reminded me of my own experience of how the history of a country is written and later evaluated – and of how this conflicts with my own personal memory and perception.

In the same museum in 2006, I had already discovered a showcase from the 19th century in which an ape and an African were set in comparison.



This memory led me to visit a zoo in Antwerp, and, as I had to note, a connection resulted. The ape house was decorated with prop-like elements, for example a stairway to a temple (presumably of Latin American origin) and an African relief reminiscent of the bronze gate from the Kingdom of Dahomey (mask and lack of perspective) in combination with a European hunting scene (bodily stance and arrangement of figures). I was equally astonished at the use of industrial materials such as blue plastic barrels, ropes, and buckets as a substitute for the jungle – a kind of image of a home habitat made of a landscape of ruins and a Belgian industrial jungle.



In the middle of this jungle landscape was a pillar fragment of a Gordian knot. The use of the rope and the Gordian knot reminded me of my visit to the Nationaal Scheepvaartmuseum Antwerpen in 2007, where I discovered a collection of knots. As early as 2001, I had seen an old leather samurai uniform that was held together by knots. As I later learned, this was script, a precursor to present-day Japanese characters.

Since I had already been in Antwerp for a while, I had often encountered the Flemish flag, due to the domestic political conflicts of the time. I saw the lion as a heraldic symbol in a

wide variety of forms: first with a Baroque appearance, later in depictions from the 1920s, and then in those of the 1930s. The presence of the Flemish flag led me to decide to place the aforementioned aspects in the year 2009, i.e., in a landscape of flags. My visit to the 2008 Ijzerwake festival confirmed my ideas.



All these various aspects came together as an overall picture and developed an inner logic of signs. The phenomenon of the depiction of an image of society via a foreign society confronts me constantly, like every media-molded person, not least as an artist in another country. My aim is to develop a work that moves away from ethnological, tourist, and finally voyeuristic approaches.

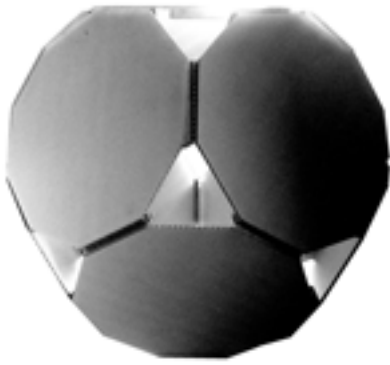
List of Building Blocks

//////////African One////////////////////////////////////

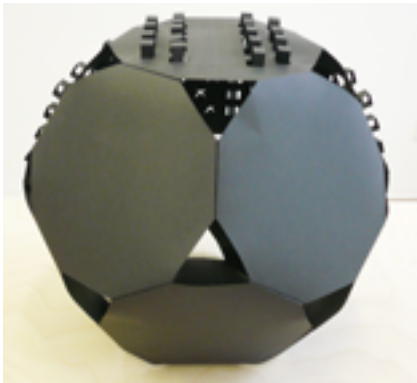
hairstyle / head / mask



search for an alternative concept to the ethnological representation
representation not folkloristic, but head as a universe
Dodekaeder as a geometrical building block, archimedic basic
body, symmetrical substance, grid, colors not naturalistic,
angular ball, head and mask, no person more



Dodekaeder, Entwurf Grundform, Suse Weber



Draft hairstyle, paper object, Suse Weber



Draft for mask and hairstyle grid, Suse Weber



Sketch Figurant, Suse Weber



Cutting mask, animation film Suse Weber



Head of an Figurant with hairstyle, Suse Weber



Projection screen for animationfilm mask, Suse Weber



Chromatic circle head, preparation for orders, Suse Weber

Figurant

spricht:

Ich bin ein Kopf.

Mein Körper ist ein Vielflächner.

Meine Ecken verhalten sich Uniform.

Aus der globalen Uniformität der Ecken folgt die lokale Uniformität der Ecken.

Aus der Uniformität der Ecken ergibt sich die Uniformität der Flächen.

Ich bin der Geist, das fünfte Element.

Mein Körper ist abgestumpft.

Ich bin ein Dodekaederstumpf, ein abgestumpfter Dodekaeder.

Ich bin der abgestumpfte Geist.

Orchester: zappelnde Flöte

singt:

Ich habe eine Frisur.

(Anleitung für den Frisör)

Verbinde die Haarwurzel D und G.

Es ergibt sich der Scheitel: DG.

Verbinde die Haarwurzel A und I.
Es ergibt sich der Scheitel: AI.
Verbinde die Haarwurzel B und J.
Es ergibt sich der Scheitel: BJ.
Die Berührung der Scheitel AI und BJ bilden den Knoten K.

Der Mittelpunkt des Scheitels DG bildet den Knoten L.
Teile den Scheitel GL in 6 gleiche Teile.
Es ergeben sich die Knoten: L-5, L-4, L-3, L-2, L-1.
Teile den Scheitel DL in 6 gleiche Teile.
Es ergeben sich die Knoten: L+1, L+2, L+3, L+4, L+5.

Teile den Scheitel IK in 6 gleiche Teile.
Es ergeben sich die Knoten: K-1, K-2, K-3, K-4, K-5.
Teile den Scheitel BK in 6 gleiche Teile.
Es ergeben sich die Knoten: K+1, K+2, K+3, K+4, K+5.

Verbinde die Knoten K und L.
Es ergibt sich die Strähne: KL.
Verbinde die Knoten L-1 und K-1.
Es ergibt sich die Strähne KL-1.
Verbinde die Knoten L-2 und K-2.
Es ergibt sich die Strähne KL-2.
Verbinde die Knoten L-3 und K-3.
Es ergibt sich die Strähne KL-3.
Verbinde die Knoten L-4 und K-4.
Es ergibt sich die Strähne KL-4.
Verbinde die Knoten L-5 und K-5.
Es ergibt sich die Strähne KL-5.
Verbinde die Knoten L+1 und K+1.
Es ergibt sich die Strähne KL+1.
Verbinde die Knoten L+2 und K+2.
Es ergibt sich die Strähne KL+2.
Verbinde die Knoten L+3 und K+3.
Es ergibt sich die Strähne KL+3.
Verbinde die Knoten L+4 und K+4.
Es ergibt sich die Strähne KL+4.
Verbinde die Knoten L+5 und K+5.
Es ergibt sich die Strähne KL+5.

Teile den Scheitel KL-5 in 9 gleiche Teile.
Es ergeben sich die Knoten: 1KL-5, 2KL-5, 3KL-5, 4KL-5, 5KL-5, 6KL-5, 7KL-5, 8KL-5, 9KL-5.
Teile den Scheitel KL+5 in 9 gleiche Teile.
Es ergeben sich die Knoten: 1KL+5, 2KL+5, 3KL+5, 4KL+5, 5KL+5, 6KL+5, 7KL+5, 8KL+5, 9KL+5.

Verbinde die Knoten 1KL-5 und 1KL+5.
Es ergibt sich die Strähne 1KL+5.
Verbinde die Knoten 2KL-5 und 2KL+5.
Es ergibt sich die Strähne 2KL+5.
Verbinde die Knoten 3KL-5 und 3KL+5.
Es ergibt sich die Strähne 3KL+5.
Verbinde die Knoten 4KL-5 und 4KL+5.
Es ergibt sich die Strähne 4KL+5.
Verbinde die Knoten 5KL-5 und 5KL+5.
Es ergibt sich die Strähne 5KL+5.
Verbinde die Knoten 6KL-5 und 6KL+5.
Es ergibt sich die Strähne 6KL+5.
Verbinde die Knoten 7KL-5 und 7KL+5.
Es ergibt sich die Strähne 7KL+5.
Verbinde die Knoten 8KL-5 und 8KL+5.
Es ergibt sich die Strähne 8KL+5.
Verbinde die Knoten 9KL-5 und 9KL+5.
Es ergibt sich die Strähne 9KL+5.

Rasiere den Schädel zwischen den Knoten 7KL-5, 7KL-4, 8KL-5 und 8KL-4.
Rasiere den Schädel zwischen den Knoten 5KL-5, 5KL-4, 6KL-5 und 6KL-4.
Rasiere den Schädel zwischen den Knoten 3KL-5, 3KL-4, 4KL-5 und 4KL-4.
Rasiere den Schädel zwischen den Knoten 1KL-5, 1KL-4, 2KL-5 und 2KL-4.
Rasiere den Schädel zwischen den Knoten 8KL-3, 8KL-2, 9KL-3 und 9KL-2.
Rasiere den Schädel zwischen den Knoten 6KL-3, 6KL-2, 7KL-3 und 7KL-2.
Rasiere den Schädel zwischen den Knoten 4KL-3, 4KL-2, 5KL-3 und 5KL-2.
Rasiere den Schädel zwischen den Knoten 2KL-3, 2KL-2, 3KL-3 und 3KL-2.
Rasiere den Schädel zwischen den Knoten 0KL-3, 0KL-2, 1KL-3 und 1KL-2.
Rasiere den Schädel zwischen den Knoten 8KL+2, 8KL+3, 9KL+2 und 9KL+3.
Rasiere den Schädel zwischen den Knoten 6KL+2, 6KL+3, 7KL+2 und 7KL+3.
Rasiere den Schädel zwischen den Knoten 4KL+2, 4KL+3, 5KL+2 und 5KL+3.
Rasiere den Schädel zwischen den Knoten 2KL+2, 2KL+3, 3KL+2 und 3KL+3.
Rasiere den Schädel zwischen den Knoten 0KL+2, 0KL+3, 1KL+2 und 1KL+3.
Rasiere den Schädel zwischen den Knoten 7KL+4, 7KL+5, 8KL+4 und 8KL+5.
Rasiere den Schädel zwischen den Knoten 5KL+4, 5KL+5, 6KL+4 und 6KL+5.
Rasiere den Schädel zwischen den Knoten 3KL+4, 3KL+5, 4KL+4 und 4KL+5.
Rasiere den Schädel zwischen den Knoten 1KL+4, 1KL+5, 2KL+4 und 2KL+5.





Orchester: Treffen Ijzerbedevaart

spricht:

Arme und Beine
 Gestohlen
 Geliehen
 Gebraucht

Hafen

Orchester: Religi

spricht:

Mein Leib
 Transportfass blau
 Perforierung
 Handel O-Saft
 Knotenschriftsprache

aus: Formel:Kongorama 2009-2013, Emblematische Skulptur von Suse Weber
für "after the butcher" - Spittastr.25 - 10317 Berlin, 31.5.2013

//////////Rope////////////////////////////////////

neck, arms, leg
doll character, changeable mobility
drawing of the body, badge
jungle representation zoo



Study knot, Suse Weber



Study bondage Antwerp, Suse Weber



Knots on the barrel body, Suse Weber

////////Blue Barrel////////////////////////////////////

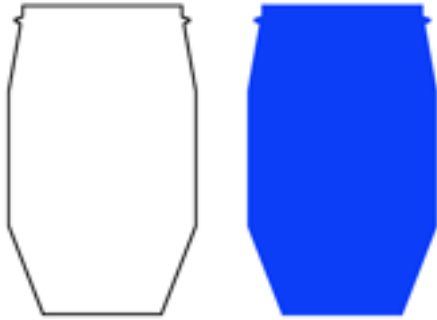
Stencil for character
deromanticized, industrially
Belgian folklore



Belgian fisherman, re-use blue barrel, Suse Weber



use of the blue barrel in the monkey house, Suse Weber



Blue barrel, outline and color, Suse Weber

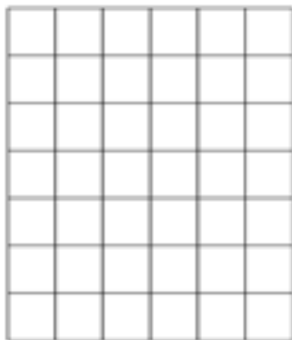
//////////Characters / Badge//////////

number, size of the used holes in the stencil, as well as knot kinds meet statement about position of the extra towards other extras

drawing of the body as a written language, badge, guarantee of illegibility and with it ornamentalisation of the body or

extras own linguistic formula

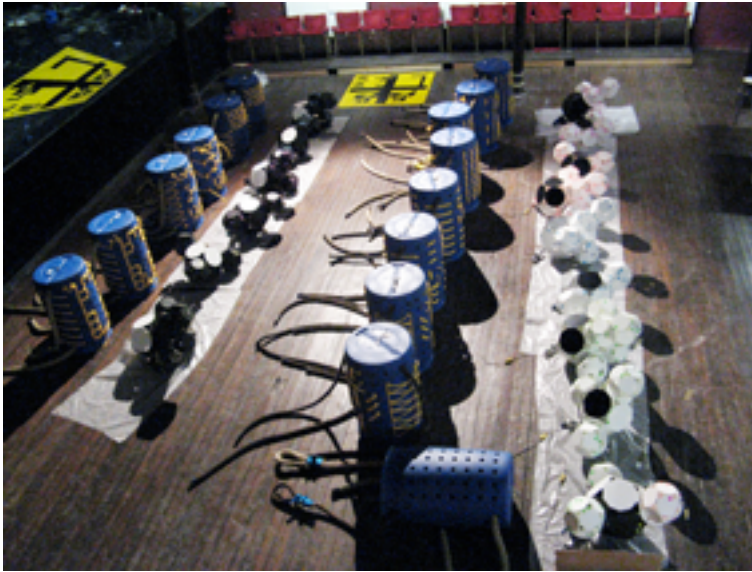
exclusion of the viewer of internal icons



Grid for drillings in barrel for knots, Suse Weber



Examples of knot signs, figures can be divided in groups / pairs by doubling, Suse Weber



Heads are defeated by agreed color pattern spectrum, Suse Weber

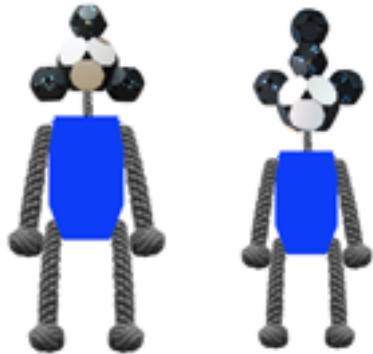


Figure types differ by head form, Suse Weber

//////////Flags////////////////////////////////////

scenery, rules, ritual tools, movement default
physical state of a flag in the wind generates a living motive
animation and with it personification of a heraldic symbol as
an alternative concept to a manifested heraldry, with its
distance from the function
lions representation during Ijzerwake meeting



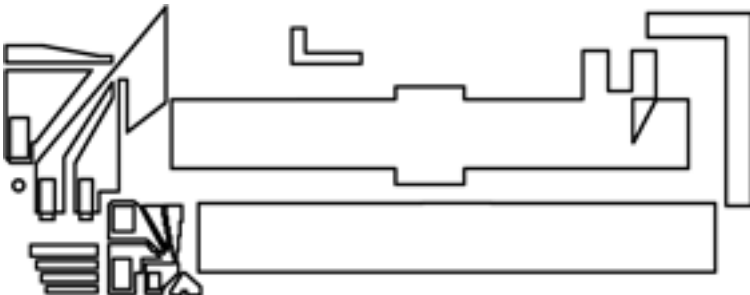
Flemish banner of 1935



Flemish banner of 2006



Flag as a picture word 2008, Suse Weber



Stencil for banner, Suse Weber



lyzerwake meeting and motive distortion by bearers, Suse Weber

////////Hanging Extras////////

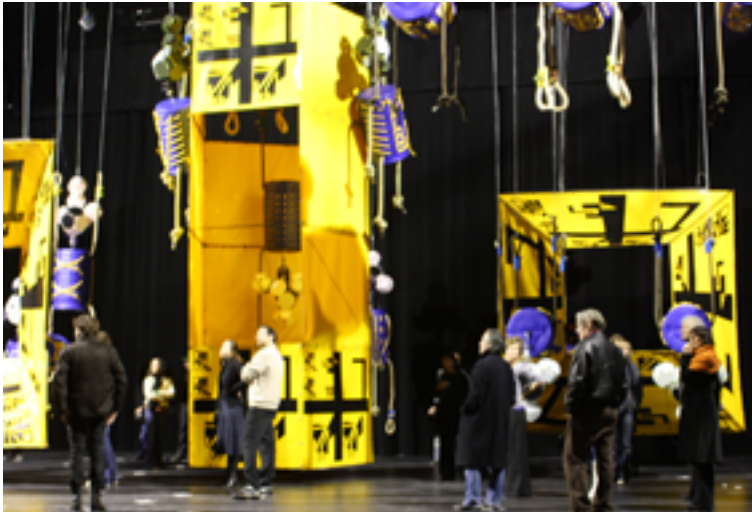
interim solution via monument
without property
puppet theater character
artist as a decision - maker is a puppeteer



Lecture performance with students of the Sint. Lucas School
Antwerp 2009, Suse Weber

//////////Dimension Relations////////////////////////////////////

Oversized sculpture
doll is bigger than recipient
viewer is a miniature
artist is a miniature



Formula: Congorama, Troubleyn Antwerp, Suse Weber

//////////Movement////////////////////////////////////

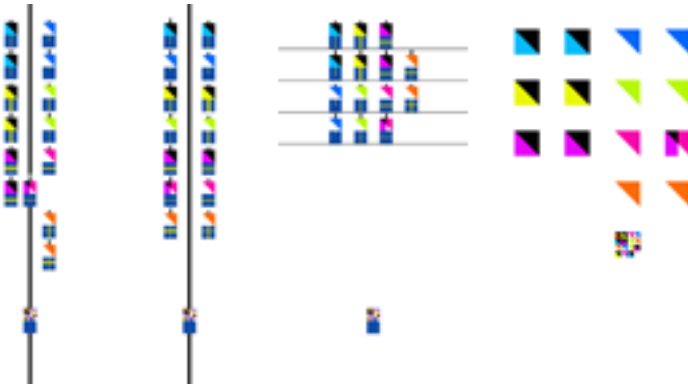
Ranking as a movement
human - animal
system of values
society picture
steps of morality, positively and negatively assessment
success, failure
engagement in group via individual positioning
conditioning
function in hierarchy
vertical: hierarchy, steps, skies and hell, brightly and darkness
level: implementation of human behaviour as an animal



Draft movement ranking, Suse Weber

Group Forming

two different extras dimensions
 possible ranking, building of two different groups with the help of the hairstyles, colours, character's badge
 definition script



Script for building groups, Suse Weber

Hanging

definition of the points (arms, legs, backs, head, breast)
 regulation of the movements, adaptable system
 level : hierarchy agreed by script

////////Color//////////

blue as a use in the industry and color similarity to black
 yellow as a sharp contrast on blue
 reason and connection with the flag
 unnaturalistic colors - alternative concept to the ethnology



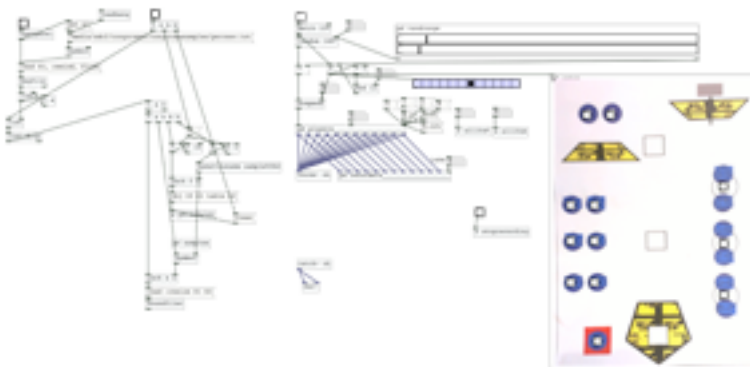
Color spectrum heads, Suse Weber



Color spectrum Formula:Congorama, Suse Weber

////////Acoustic Elements//////////

temporal definition of the meeting with the viewer
personification of the extras



Soundpatch for Formula:Congorama (Tim Vets und Suse Weber)



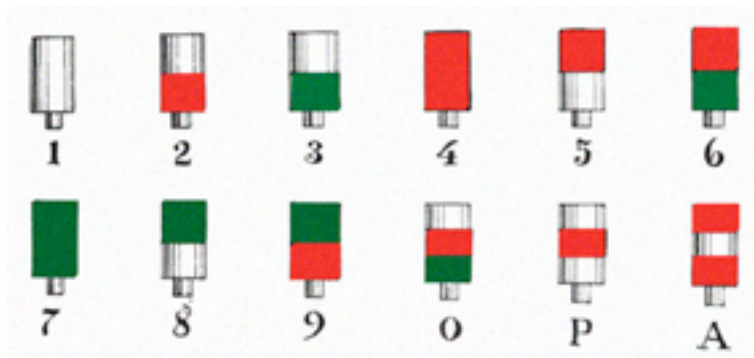
Cutting from song: Don't cry for me Flandern, Suse Weber,
silkscreen on banner

acoustic elements
texts by Suse Weber

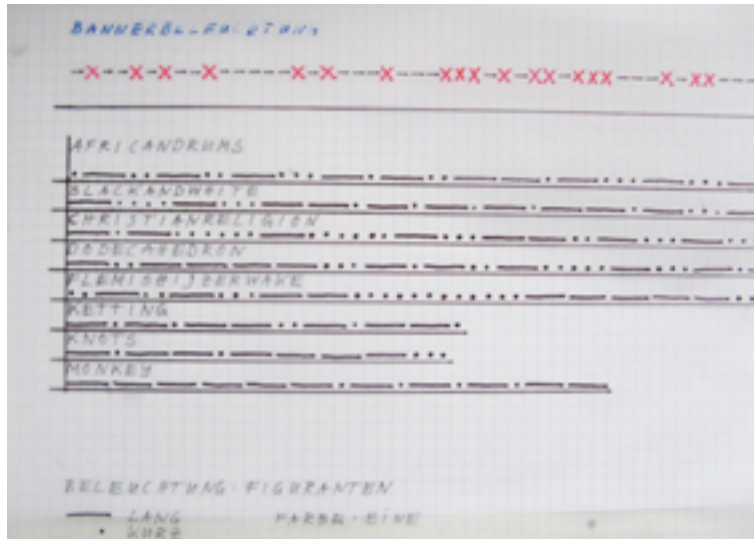
(soliloquy dodecaeder-head, instructions for a
hairdresser / hairstyle analysis, partially translates
into the arabian), *ljerwakenarzismen* (original
recordings ljerwake meeting 2008) *saxon wolf*,
belgian sirens and compositions such as: *Religi/*
Drums/Folkinstruments from *sampelbank* in
cooperation with Tim Vets (composer, belgium)

//////////**Light Composition**//////////

Transcription from text in light signals



Light signon



Cutting from light composition (use single letter and morse signs), Suse Weber



Light colors: white, red, black





Example of light composition in Formula:Congorama,
Suse Weber

//////////Supported by://////////

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DeSingel
Verbeke Foundation
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Sint-Lucas School of Brussels
Showroom Sint. Lucas Antwerpen
after the butcher, Berlin
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//////////**Sound in Cooperation with:**//////////

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