The **Dynamic Template** exists merely as a potential for something else.

Their derivation must occur from the individual space of the obvious facts.

In its potential, figures are created with openness toward a new determinant.

An inner shift of at least two stable states of experience forms part of its properties.

Suse Weber

WIELS

Something Stronger Then Me*

Suse Weber

Dynamic Template - 3:40:35

04.10. 2017- 07.01.2018

All of us have handled templates before. But often the template remains invisible as a tool. Suse Weber now draws attention to the template. She develops what she calls *figures of shift* with which all partners work as choreuts on a new rotation on the triangle relationship artist - work - audience (Emblematic Sculpture *).

The trigger for the first Dynamic Template was the 2015 discovery of a theatrical ruin in Prague (Spirala-Theatre). Suse Weber, together with other artists, developed fictive formats for this ruin. In 2016, the first activations took place in Prague (at Polansky Gallery and the National Gallery). In this way, in 2017, script explosions were used in the first shift as a new template in Leipzig (GfZK). Within two days and with the participation of 20 choreuts, the scripts were translated into several hours of constant performance in a new **Dynamic Template: 3:40:35**.

Dynamic Template - 3:40:35

Performer Dance: **Hana Polanská Turečková** (CZ), **Nora Frohmann** (D), **Clemens Fellmann** (D), **Marie Chiotti** (FR), **Fiona Mackay** (SCO) , **Anna Voswinckel** (D), **Denisa Švachová** (CZ), **Anna Jirmanová** (CZ), **Markéta Pščolková** (CZ), **Eva Färber** (D), **Ramon Dallas Hofman** (CZ), **Tsiouma Marylu** (EL), **Astrid Rostaing** (D), **Matthias Peter** (D), **Katerina Szymanská** (CZ), **Marc Lagies** (D), Performer Music: **LOTUS DUO BERLIN (Hoa Trần & Hùng Lê),** Camera/ Photography: **Barbara Proschak**, Cut: **Anna Fiedler**

***Emblematic Sculpture** is made up of symbolic and formalized dimensions as well as social dysfunctions; mechanisms and conventions of an action, concrete material and its formative processes, historic meanings of materials. The transcription into acoustic components as well as translations into figures, individual objects, and the staging of materials are subject to a rotary process and exist as equal hybrids within the work corpus. **Emblematic Sculpture** is a multi-layered compositional procedure. Kin to the form symbol and a movement made up of image-immanent procedures, it consists of combinatory test series and iconic hybrids. Opting for materials in formally clearly identifiable scenarios leads to formally aesthetic perimeters of content that not only cite the consulted context. Instead, the context itself assumes a constitutive form within the artwork. **Emblematic Sculpture** stages abutments that make visible the most commonplace types of society and socialization in an aesthetic hyperbole. Thanks to integrating activation processes, **Emblematic Sculpture** exists prior to and after a movement, and in immobility. It is visually ambiguous. **Emblematic Sculpture** enables the exploration of the triangular relationship of viewer **–** work **–** artist, accelerating the shifting of their roles. **Emblematic Sculpture** increases the setting of conventional publication formats by expanding the process of their creation and the duration of their activation into a sphere of pre-publication and post-existence. The pre-publication is dependent upon the artist's proper movement. The linear method lines up facts, truths, caricatures of statements, and self-portrayals of the transmitters, among other things. The dynamic method operates with the principle of a present without a beginning. Cornerstones are constructed around which a process is built up. The post-existence phase continues the principle of **Emblematic Sculpture** by preparing choreographed assembly sketches in such a way that the proper motion of the next person is ensured. Or else, building blocks of the **Emblematic Sculpture** are recycled into the ensemble, thereby experiencing a reuse in a future work.