

**Suse Weber**

**Fort Trommel (Symbols with new DNA)**

18 January to 15 March 2005

Exhibition opening 15 January, 4 pm

Suse Weber was born in Leipzig in 1970. She studied under Georg Baselitz and Martin Supper in Berlin, where she has been living since 1990. Important aspects of her work are symbols and symmetry.

She employs in part heavily used symbols, her montage of which leads to a shift in their readability. Their selection is made according to historico-biographical criteria, Weber being especially interested in universally valid symbols which transgress national, cultural and religious bounds. Suse Weber shows us that mirror-reflections of the motifs and objects (as one form of symmetry) further new ways of looking at things and, with her works, refutes the cliché of symmetry being solely decoration or an incorporation of the religious.

„Fort Trommel (Symbols with new DNA)" is an installation of 12 x 10 m in size. A composition of europallets, on which a whirling parcours of objects is arranged, it fills the exhibition room from floor to ceiling, forming on one side a fort which threatens to swallow up the visitor. The feeling of security given by the shielding outer construction is challenged by the uneasy sense of entrapment caused by the stifling, massive presence of the surrounding barriers.

Concerning the individual objects of the installation:

**"Schöne Schwarze Belgierinnen"** is an installation consisting of coloured metal plates in a large rhombic form onto which photographs of fingers stained with Japanese ink, flintstones or so-called "Hühnergötter", and potatoes have been fastened with magnets. This work was created after the artist visited the Africa Museum in Antwerp (Belgium). Her engagement with issues such as racism, primitivism and sexism is constantly resonant here. The rhombic form plus vertical line – a Graffiti-symbol for the female sexual organ (*cunt drawings*) – is a motif which appears in many of Suse Weber's works.

With the **"Maskotten"**, two sculptures consisting of painted MDF-hardboards and metal supports, one finds oneself facing a Turkish-German, radical left-nationalistic conglomeration of highly aggressive potential: Red star, half-moon with pearl necklace, gun, black gloves, drops of blood trickling from drill-holes. Immediately behind them are the **"Döner"**, lacquered wood in the abstract form of a döner dish. Shaped like a fan, they resemble a (political) infoboard. On it Weber sprayed the typical flag-graffitti of the SW-Crew (Skywalker) Berlin.

**"Millitanz"** is a sculpture made of varnished metal. Here, Suse Weber scrutinizes the construction and deconstruction of pictures. It is a system consisting of 31 individual parts,

the arrangement of which around a central point may produce, all in all, 80 authorized variations.

The installation "**Tauben**" consists of two parts which are each composed of 34 metal plates and depict the abstracted form of a fighter aircraft. On it, photographs have been fastened with magnets. The "Taube" on the right hand side bears symmetrically arranged photographs of figures made of aerated concrete. Computer manipulated photographs of these form, with an almost oriental feel, the inner structure of the "Taube" opposite. Inbetween is "**Kassandra**", an installation consisting of two gun barrels which are tied to the underneath construction with a sailor's knot. This substructure is made from two tyres with truck-tread and inkjetprints (the onion pattern of Meissen porcelain and "Votzenzeichnungen" (cunt drawings) coloured in Greek blue-white – a reference to the Cassandra myth.

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Opening hours

Tue – Fri: 10.00 – 13.00 / 15.00 – 18.00 hrs

Sat: 11.00 – 14.00 hrs