

ОТ ФРАГМЕНТА
К ЦЕЛОМУ:
ПАРАДИГМЫ
КУЛЬТУРНЫХ
ИЗМЕНЕНИЙ

FROM FRAGMENT TO WHOLENESS

PARADIGMS OF CULTURAL CHANGES

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РФ
САМАРСКИЙ ГОСУДАРСТВЕННЫЙ ИНСТИТУТ КУЛЬТУРЫ

САМАРСКОЕ КУЛЬТУРОЛОГИЧЕСКОЕ ОБЩЕСТВО
«АРТЕФАКТ – КУЛЬТУРНОЕ РАЗНООБРАЗИЕ»



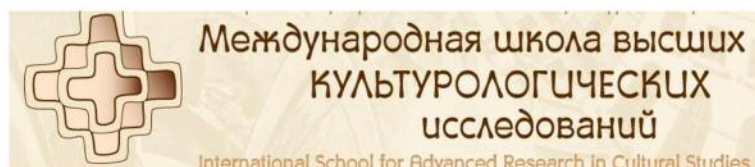
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Самарское культурологическое общество
«Артефакт – культурное разнообразие»



II.

ИСКУССТВО КАК ПРОЦЕСС
СОБИРАНИЯ КУЛЬТУРЫ:
ОТ ФРАГМЕНТА К ЦЕЛОМУ

ART AS PROCESS OF
ASSEMBLAGE OF CULTURE:
FROM FRAGMENT TO WHOLE

СОБИРАНИЕ ФРАГМЕНТОВ КАК ПРИНЦИП ТВОРЧЕСТВА: ЧАСТИ ЦЕЛОГО В ОБРАЗАХ АРТ-ПРОЕКТИРОВАНИЯ

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Аннотация. Информация о глобальных событиях, изображениях и мнениях ежедневно захватывает все каналы нашего восприятия. По этому поводу, ещё в 1989 году я кратко изложила концепцию моего долгосрочного художественного проекта (из серии работ) «Teile des Ganzen / Parts of the Whole» следующим образом: преследуемый навязчивым натиском внутренних и внешних образов я объявляю фрагмент своим принципом. Я нахожу части целого на улице, оставляю их коллегам-художникам, чтобы они дополняли, делили и вновь собирали по-новому мои собственные живописные идеи. Происходят трудноуловимые моменты художественно-символического соответствия странности и бессознательного [6]. Неожиданные сцены выражаются и располагаются в случайной структуре и открываются в различных художественных проекциях, меняя и расширяя границы культурной реальности.

Ключевые слова: разрушение, фрагменты, повторная сборка, сотрудничество, магическая переписка, совпадение.

FRAGMENTATION AS A PRINCIPLE OF CREATIVITY:
PARTS OF THE WHOLE IN IMAGES OF ART PROJECTS

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Abstract. Information about global events, pictures and opinions attack on all channels of perception every day. In 1989, I

therefore summarized the concept of my long term work series “Teile des Ganzen/Parts of the Whole” as follows: Persecuted by the besetting onslaught of internal and external images I declare the fragment to my principle. I find the parts of the whole down the street, leave them to fellow artists to supplement, disjoint and reassemble my own pictorial ideas in new ways [6]. Mysterious moments of magical correspondence with strangeness and the unconscious occur. Unexpected scenes arrange themselves within a random structure.

Keywords: Destruction, fragments, reassembling, cooperation, magic correspondence, coincidence.

Ostracism

In ancient Greek times ostracism – a public referendum – was used in the Athenian Democracy to expel unpleasant and all too powerful persons from political life, often even preemptively. The participants of the trial scratched the names of disliked citizens into pottery shards that were used as voting tokens. Those who were named the most were banned for 10 years without losing their possessions and honor. To me this practice is also a strong symbolic image. The accused were faced with broken parts of formerly intact and useful things onto which their names were inscribed. How much destruction and suffering could be avoided in today’s world, when the respective political leaders would be brought into the center of the cities and villages that were bombed to pieces by their forces, if they would accept their responsibility and a subsequent democratic ostracism with their names inscribed in the remaining rubble by the survivors.

Parts of the Whole I, 1988

What was once belonging together was separated.

When I stayed on the island of Lanzarote in December of 1987 I found painted shards all over. On 1 January 1988 I began to paint them every day on small postcards. My at first curious and later more frequent searching look to the ground discovered shards everywhere: at the Schiller Park in the district of Berlin-Wedding, in Italy (and there so many that I was prompted to exclaim “Italy, a pile of shards!”), in Mülheim, in Bonn, and wherever else I looked closely.

My friends noticed as well that a lot of porcelain is smashed all over the world and they sent me their findings in wadded bags and cushioned boxes. At the end of the year I have arranged these fragments into a design of broken memories. Nothing will ever match again, the desire for wholeness proves absurd.

The 366 postcards I produced throughout the year are on the one hand a memento mori but on the other also my visual expression of a time of personal difficulties and change. They were framed by the week with seven pictures in 53 frames each sized 11 x 107 cm that can be arranged differently (Fig.1). Presented individually they form a long band of 11 x 5.564 cm. A monthly compound comes to 44 x 107 cm and three months amount to the size of 132 x 107 cm [1].



*Fig.1. 366 individual postcards, painted
in watercolour on handmade paper,
9,5x15 cm each, 1988*

The image shows a three months arrangement plus one extra week because 1988 was a leap-year (photo: Michael Harms).

Magical Correspondence
Parts of the Whole II, 1988

What has been separated is reassembled [2].



Fig.2.

Following the understanding that destroyed entities cannot be remade in their original form I developed concepts of controlled destruction as an intended source of unpredictable creation. The 100 postcards in the format 9,5 x 15 cm used for „Parts of the Whole II“ were torn in half, both related parts numbered on the back, painted independently and only then reunited (Fig.2). Here

magical correspondence comes into play with the surprise of bringing the most diverse pictorial elements into harmony. With this technique I approach befriended artists and use it as well in my own work. Many projects were and are continuously created with joint creativity. As they often run over longer periods the aspect of time gains importance.

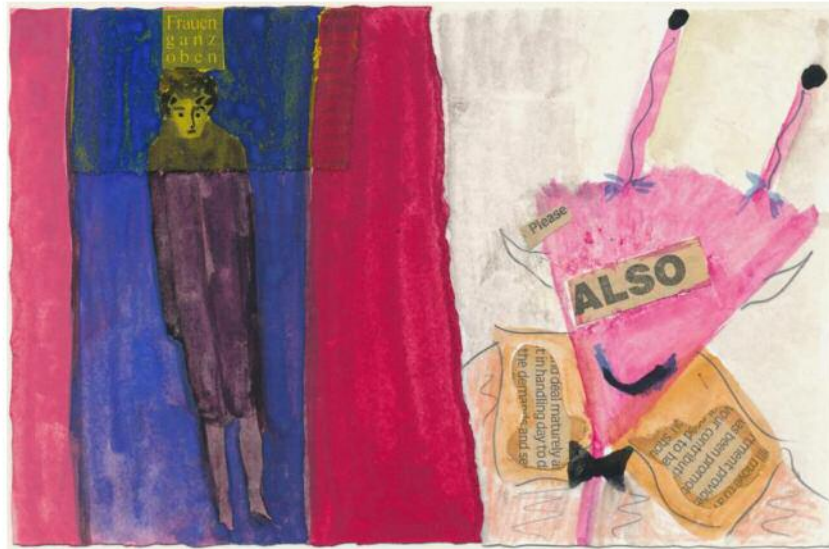
Über DIE ZEIT Over THE TIMES, 1988

A correspondence with the American artist Paula Levine, London/San Francisco [3].

In this cooperative project once more 100 postcards were torn in half, the corresponding halves numbered on the back and one part of them sent to Paula Levine with the instruction that we each make collages on our halves, Paula with cut outs from the British newspaper THE TIMES and I from the German weekly DIE ZEIT. When I joined the 100 finished halves from London up with mine many astonishing matches seemed to suggest that we had not been working separately in Berlin and London but executed our collages sitting next to each other. On another postcard Paula had pasted the printed line „Your dream“ on her side and I on mine „500 Milliarden Dollar“ – coincidence has humor! Another effect of using a small format is that we have small boxes of works after a productive year that fit into any handbag, can easily be taken everywhere and spread out make a common exhibition.

[...] The willingness to exchange ideas and to jointly conceive and implement projects corresponds to Gisela Weimann's intention of reacting on the mechanisms and imperatives of the art market and the art world in order to question them or to counter them with something of her

own. Refusing to play the game of trends and market values implies that she is also able to repeatedly question herself as an artist. With a light hand and irony she thus disregards the severity of the meanings of art for economic marketability. [...] Ingrid Wagner-Kantuser [4].



*Fig.3 G. W. „Women on the top“
P.L. „Please also“, watercolour and collage,
9,5x15 cm, 1988*

Free to change, work in progress since 1999

A joint collage project with the Romanian artist Andor Kömives.

The basic idea of this project is that of a creative dialogue between two European artists. We are not only of different nationality and cultural backgrounds but we also received our formation under two different political systems. By exchanging scraps of drawings and paintings from our work tables and drawers we entrust each other with fragmented visual material that is the starting point for new works. Each of us is free to complete and change these ‘fragments of the other’ in whatever way we want.

Our common goal is to produce the magic number of 1001 collages, paralleling the famous oriental tales [5].



*Fig.4 Top: left A. K. 2013 - right G. W. 2015
- bottom: left G. W. 2002 - right: A. K. 2013,
each collage is 29,7 x 21 cm*

Falling Walls

Devided and New, 1993

The original title „geteilt und neu” refers to the dramatic changes.

The German reunification meant a profound emotional change for me. I experienced this unexpected turn (officially 'die Wende') with friends in Catania, Sicily, with disbelief and moved to tears. Luigi Margani, the husband of my fellow artist Hilde came home on 10 November 1989 and turned the TV on with the words: „the Berlin Wall has fallen“. Stirring images accompanied the comment of the rapporteur: „A Berlino semper festa“! On 21 November I flew back from Rome to Berlin-Schönefeld. Because of heavy fog and icy runway the pilot broke off after two landing attempts and took us to Dresden, still located in the East, where we had to take a train to Berlin. I fraternized immediately with two young East Berliners. When they learned that I had missed the historic moment abroad, they reported in detail on the events and the great depth of feeling that accompanied the opening of the wall. I took notes of the keywords of their report the next day: [...] on the streets flowed the champagne, East Berlin and GDR citizens were given free coffee, the banks opened on Sundays to swap Eastern currency into Westmark, and all the shops kept their doors open as well to enable the visitors to spend the welcome money of 100 Westmark at once [...]. I was so touched by their enthusiasm that I was again overcome by tears. Even today I have to swallow and secretly wipe my eyes when I see and read documents of the event. The experienced openness, mutual interest to share, a need to communicate and the warm-hearted goodwill that linked Germans with Germans, were an unforgettable feeling that continued in this intensity only for a limited time.



*Fig.5. „Vertauschte Ecken” (Exchanged corners),
aquatint etching from 1972, torn,
recomposed and painted, 30 x 32 cm, 1993*

Growing Walls

Below and Above, Since 1989

The German title „drunter und drüber” is ambiguous and can also describe a chaotic situation.

The work series of picture weavings was started in a new period of history in Germany and Europe. The early 1990s were stimulating and exciting years in Berlin. For me they were also the discovery of my own roots in the East. We founded artists' groups and started exchange exhibitions under the title „Dialogue Berlin-Berlin”, established an art society in Berlin-Pankow with a villa

from the 17th century as promised venue. Numerous artistic initiatives occupied empty buildings and vacant factory premises, culture seemed to be the most important factor for the future. Soon, however, the creative enthusiasm proved naive. Imperceptibly capitalist rule took over, speculation flourished and potent investors were the new heroes. Many artists lost their frame of reference and fell into an identity crisis. A radio broadcast of „Animal Farm” by George Orwell hit the point.

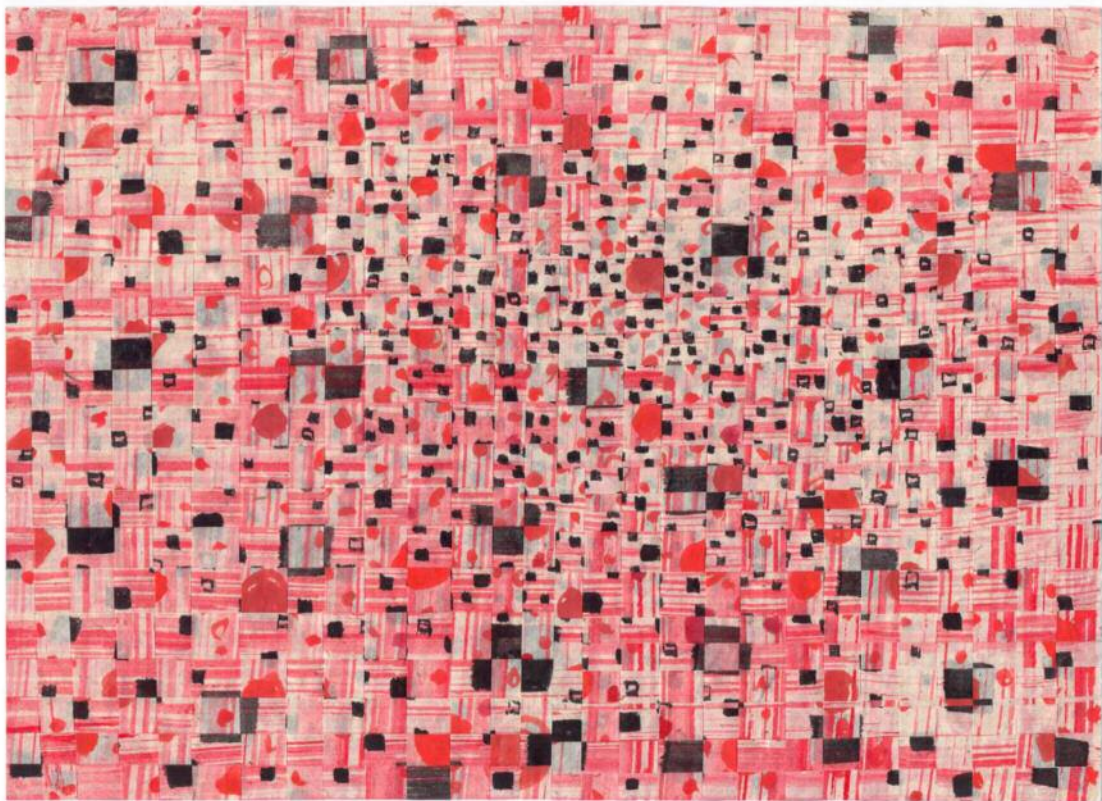


Fig.6. „Los Angeles Ups & Downs”, painted airmail paper cut into strips and interwoven, 21 x 29,7 cm, 1997

A period of fundamental changes, accompanied by uncertainty, lack of stability, with winners and losers has expanded to bloody global conflicts. Europe that seemed

pacified and united is returning to fragmenting national egoism and mutual accusations. People forget all too quickly: diary note, berlin, 5. 9. 2015 [...] sunday morning with bach cantata – jubilant singers on the radio cannot see how terrible the weather is outside the windows, how lashing the wind, how gray the sky – they praise light-heartedly god in the highest – we down here are grieved, here virtually hell is loose and hundreds of thousands of refugees try to escape from it and get from bad to worse in front of barbed wire and beating policemen who, on behalf of their states, are ordered to prevent that the strangers get a foot on the ground in their country [...].

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