

Gisela Weimann

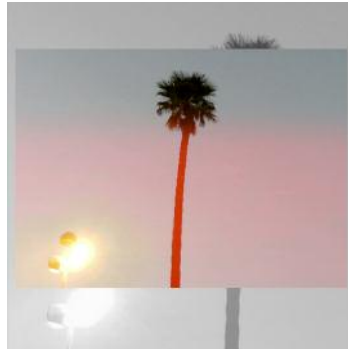
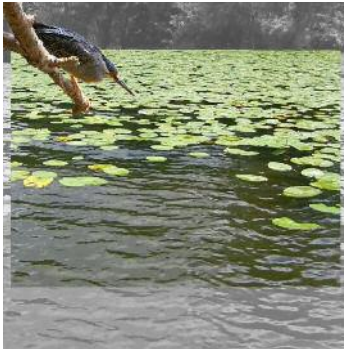
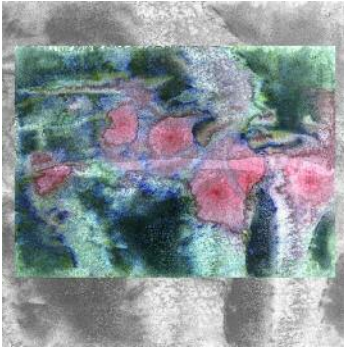
**Selected exhibitions, performances,
participation in projects and symposia 2020**

(in progress)

From May 2020 Aquarium Compagnie online:

„DIS MOI DIX MOTS AU FIL DE 'EAU“

<https://de.calameo.com/read/0062980875416619f74e6>



AQUARELLE
MANGROVE
RUISSELER

À VAU-L'EAU
OASIS

ENGLOUTIR
PLOUF

FLUIDE
ONDÉE
SPITANT

8 March, participation in the poster campaign „Fair Share“ of VdBK1867 at the International Women’s Day for the finissage of the exhibition ‘Kampf um Sichtbarkeit - Künstlerinnen der Nationalgalerie vor 1919 (The struggle for visibility - women artists of the Nationalgalerie before 1919)

Participating associations:

Frauenmuseum Berlin • bbk berlin • BBK Bund • Gedok • Goldrausch • Kunsthochschule Berlin-Weissensee • maternal fantasies • kunst + kind berlin und münchen • Inselgalerie • Mehr Mütter für die Kunst • Saloon Berlin • Leipziger Malerinnen



[FEM-ART-LOCALGLOBALRESEARCH] Posting from Gisela Weimann to the list, Katy Deepwell 2017: Gisela Weimann sent this to my personal email but I’m sharing it because it is a follow on from her previous post and my last information message about Scandanavia:

„Visibility: this does not only apply to Scandinavian female artists. Visibility as such is not the central problem, important is **WHO** sees it and the **CONTEXT** in which it is seen. From the beginning of the feminist movement I experienced in Berlin that the **REAL ART MARKET** (art dealers, galleries, international fairs, museums, critics, curators/male and female) installed a **WOMEN’S CORNER** (Frauenecke) as a detached, self contained location, a playground by which they did not feel addressed and for which they did not feel responsible. The more a female artist’s activities took place in this independent, unfunded and self organised **WOMEN’S CORNER** the more she distanced herself from the scene that held the power over important and non-important art. It is difficult for the artist herself to complain about this as it will be misunderstood as self-interest, and it easy to raise the quality question in the uncertain field of art against her. Ideas and works that were new and progressive when they were made, but not seen, are then attributed to others.“



Photo EGreb



Photo Josina von der Linden

Photos EGreb (2)



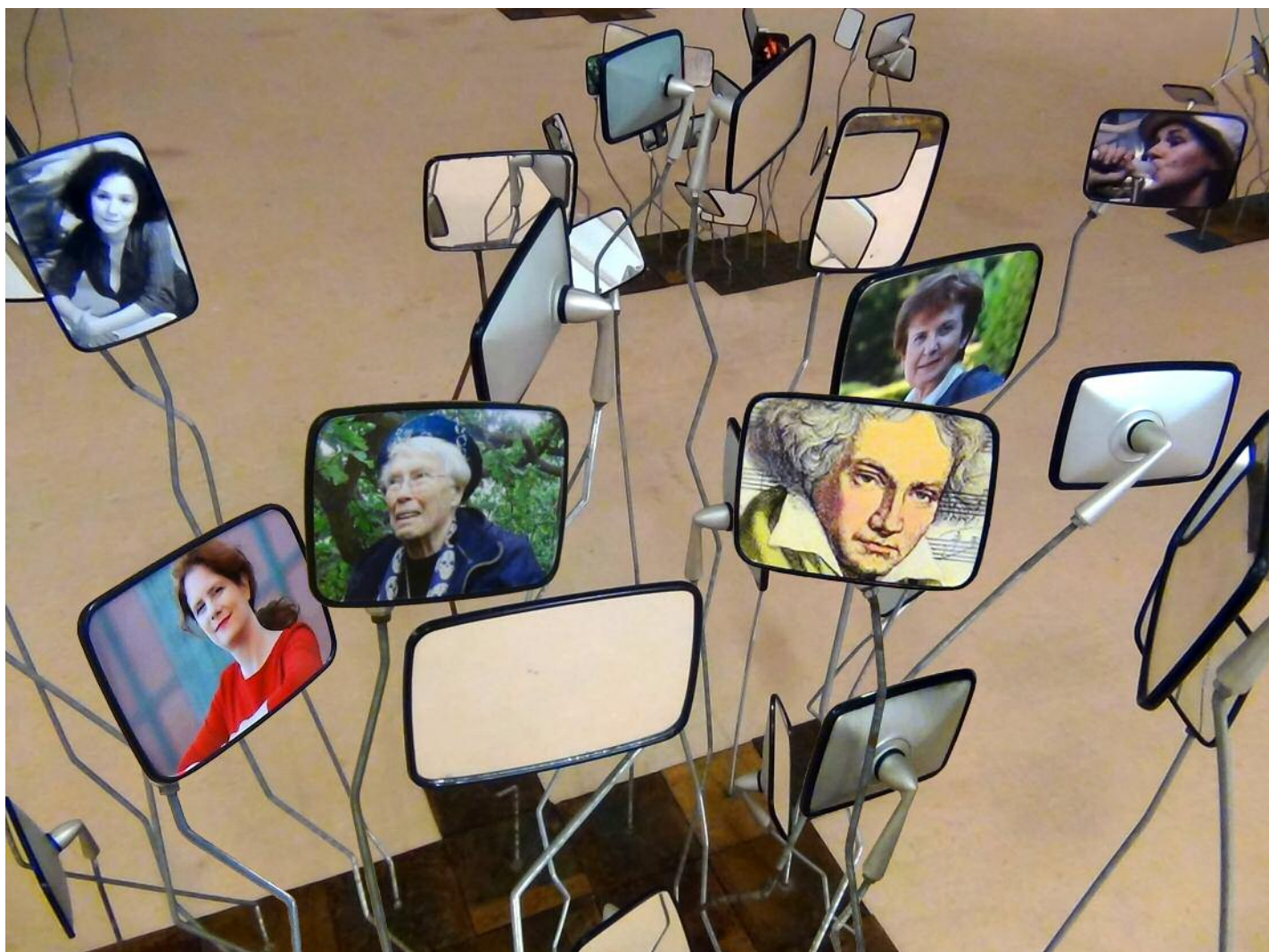
Photo EGreb (detail)

2 February - 8 November at the Women's Museum in Bonn
Beethoven and the Question of Women
In 18th Century Bonn • In the Land of Longing • In Music
 An exhibition project in the frame of BTHVN 2020
 My installation: „In the Garden of Female Composers“

BTHVN
 2020

frauenmuseum **f m**
 kunst, kultur
 forschung e.v.

www.frauenmuseum.de



From left: Olga Rayeva, Irene Kurka, Pauline Oliveros, Beethoven, Violeta Dinescu, Natalia Psenitschníkova



From left: Clara Maïda gespiegelt, Claudia van Hasselt, Annette Schlünz gespiegelt, Mayako Kubo, Irene Kurka

In the Garden of Female Composers

A reflective installation

Wonderful flowers grow in the composers garden, which have prevailed against all difficult environmental conditions. Some have foreign-sounding names that are still unknown in our latitudes, with others we are already familiar, but they all deserve more attention. With this mirror installation, they are introduced to us for greater consideration.

Gardens and flowers are an infinite source of inspiration for literature, music and visual arts. The twelve participating composers are invited to let their imaginations run freely when they invent musical flowers, small songs for female voices (soprano, mezzo-soprano, alto) that relate to personal experiences or to poems, myths and musical traditions from their countries of origin. Three singers will make the silent garden bloom and resound with a concert performance:

Violeta Dinescu, "Schimmel Blumen" (Mould Flowers) for female voices, after Tudor Arghezi, poetry cycle Fiori de mu cegai

Eva Donaire, "NURIT" (Flower) for voice solo, texts and motifs from the sefardic/spanish world

Katia Guedes, "Kletterrosen" (Climbing Roses) (HIGHER, FURTHER, GROWTH!), for three female voices and electronics

Ellen Hünigen, "Eiblume" (Egg Flower) for three female voices, poem by the composer

Mayako Kubo, "Ume no Hana" (Plum Blossoms) for two female voices, Haiku by Kagano Chiyo

Clara Maïda, "Fiori Fuori" (Flowers Outside), sound rhizom for solo alto voice

Natalia Pschenitschnikova, "Requiem for a flower" for solo voice (mezzo-soprano)

Olga Rayeva, "Laudamus" for three voices, a hymn for the genius Beethoven

Annette Schlünz, "Knallgelbe Forsythien" (Bright Yellow Forsythia) for two mezzo-sopranos, text Ulrike Draesner

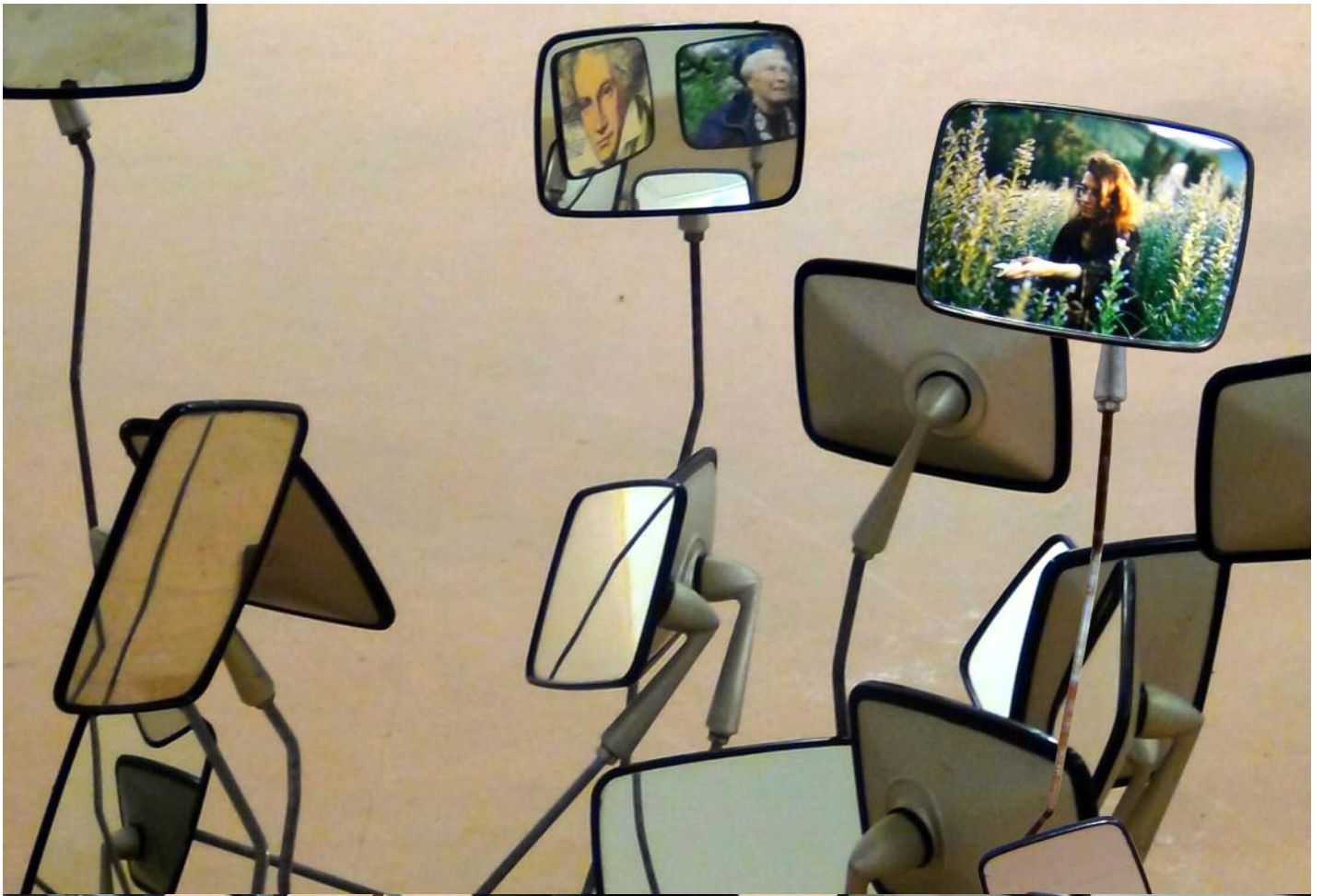
Susanne Stelzenbach, "Fünf Augenblicke" (Five Moments) for mezzo-soprano solo

Karmella Tsepkenko, "Sub Rosa" (Latin proverb: under the seal of secrecy) for three female voices

Lucie Vítková, "Skalničky" (Rock Garden Perennials) for three voices and electronics

Material and time reference:

The rear-view mirrors of the former East German car brand Trabant (luxury model right) used in the expansive, reflecting installation are screwed onto curved threaded rods and iron feet. After the fall of the Berlin Wall these rearview mirrors developed a special symbolism in relation to German-German and European history. 30 years later the discussion about the interpretation of this history has flared up again. With the effects of climate change on people, animals and plants, the composers' garden gains another level of meaning.



Above: Beethoven und Pauline Oliveros, Lucie Vítková. Below: Karmella Tsepikolenko