

as it was a moment before, and which alters the perception of space, physics and time.

Susi Gelb (born 1985 in Bad Tölz, Germany) is a visual artist based in Berlin and Munich, Germany. She graduated from the Academy of Fine Arts in Munich in 2014. She has been artist in residence at w-o-l-k-e (Brussels), Malimage Monitor Center (Sri Lanka) and Fogo Island (Newfoundland). Recent exhibitions include Gegenüberstellungen at Museum Schloss Moyland (Bedburg-Hau), Various Others at Nir Altman (Munich), and Artissima (Turin). In 2015 Susi Gelb founded the nomadic artist-run space easy!upstream in Munich and curated several exhibitions.

SUSI GELB



NIR ALTMAN

Booth U7

Frieze London 2021

UNWORLDING, curated by Cédric Fauq

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01: Susi Gelb, Core 05, 2021, rammed earth, lava lamp, metal, cable, 30x30x88 cm

02: Susi Gelb, Flow 01, video algorithm, 2021, courtesy the artist and Nir Altman
Munich

In Susi Gelb's artistic cosmos, the boundaries between nature and technology, the organic and the artificial, are blurred and ultimately dissolved. The Berlin-based artist oscillates between the concepts of control and chance, merging algorithmic logic, randomness, entropy and material agency, to create environments that lead a certain life of their own.

The centre of the booth at Frieze London 2021 is occupied by a large format LED display that hosts moving images generated and arranged by a specifically designed software. Algorithms are given defined parameters and explicit constraints, creating an ever-evolving image space that is confined by rules, yet at the same time open to pure chance. Almost like a living organism, this autopoietic software creates an immersive video that never takes the same shape twice, the program continuing to form unique combinations and manifestations of the source material. Gelb's video works stretch the nature documentary format into sensual but also uncanny layers with a hypnotic effect on the audience.

The LED display is flanked by several monolithic sculptures made from rammed earth, an ancient technique where earth and stones are compressed manually in layers.

Submerged within each sculpture is a lava lamp. In cybersecurity, lava lamps are used as true random number generators, as their organic fluid movements are impossible to model and therefore can neither be predicted nor hacked. Gelb uses the lava lamp not only as material components within her sculptures; their random movements are also employed as sources of data for the video's algorithm.

By deliberately combining archaic and high-tech materials, and by giving agency to the artworks to seemingly dictate their form, Gelb offers a female version of science fiction utopia. An interconnected environment, one that is never exactly the same