

The background is a vibrant, abstract composition of swirling colors. Large, fluid shapes of red and blue dominate the left and center, while a bright yellow and white area is visible in the upper right. The overall effect is one of dynamic movement and organic form.

SUSI GELB





Tail_z

video loop, 14:40 min, soundtrack by Fondamentalism
Installation view at Kunstraum Konrad Puchberg 2024
Curated by Livia Klein
[Tail_z video excerpt](#)

2023

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| <p>Fluidity Device 03 Artificial Eddy 04</p> | <p>led hologram ventilator, video loop, Ø 56 cm x 10 cm Rammed earth, polyester resin, steel, foam, glass, water, pigments, magnetic stirrer, bulb, cables, 81 x 30 x 30 cm Artwork on the right side by Davide Allieri Installation view at Kunstraum Konrad Purchberg 2024 Curated by Livia Klein</p> | <p>2019 2023</p> |
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| Vortex Dummy | textile print, styrofoam, spray paint, chain, 61 x 30 x 30 cm | 2023 |
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Unsee

Installation view at Nir Altman Munich

2023



Unsee

installation view at Nir Altman, Munich

2023



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| Core (Zen) 01 | concrete, pigments, clay, steel, lava lamp, cable, sand, 72 x 25 x 25 cm | 2023 |
| Core (Mist) 01 | concrete, steel, aroma diffusor, mobile phone, artificial moss, clay, cable, 89 x 20 x 20 cm | |
| Vertigo Driller 01 | drill bit, styrofoam, acrylic resin, projector, video loop, 22 x 30 x 120 cm Installation view of Unsee at Nir Altman Munich 2023 Vertigo Driller video excerpt | |

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| Unsee | Installation view at Nir Altman, Munich whirled_z video excerpt | 2023 |
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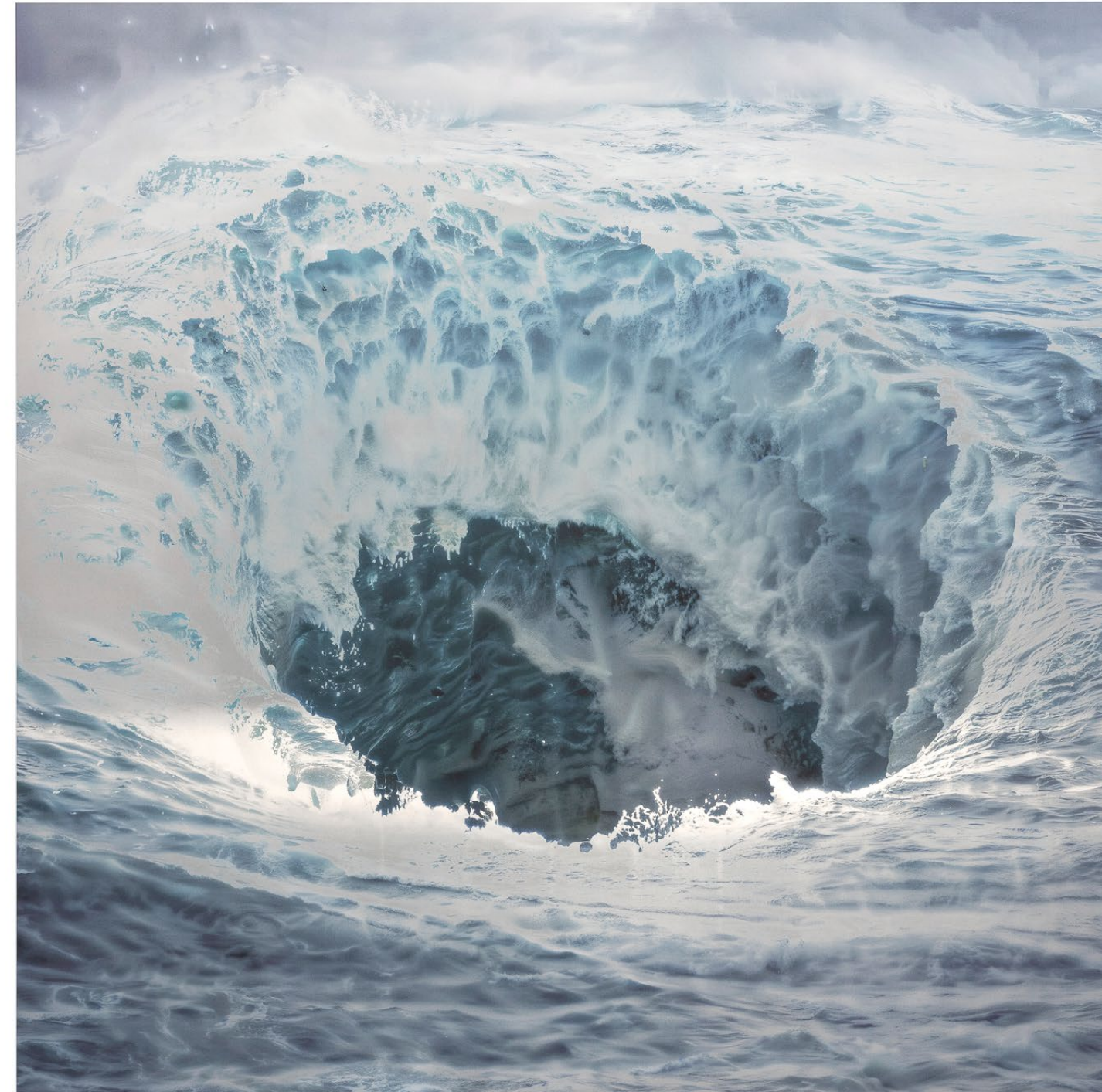




Core (Hay) 01
Monolith Compound 10

concrete, pigments, clay, steel, hay, 49 x 20 x 20 cm
drill bit, aerated concrete, mobile phone, polyester resin,
pigments, 91 x 30 x 30 cm
Installation view of Unsee at Nir Altman 2023

2023



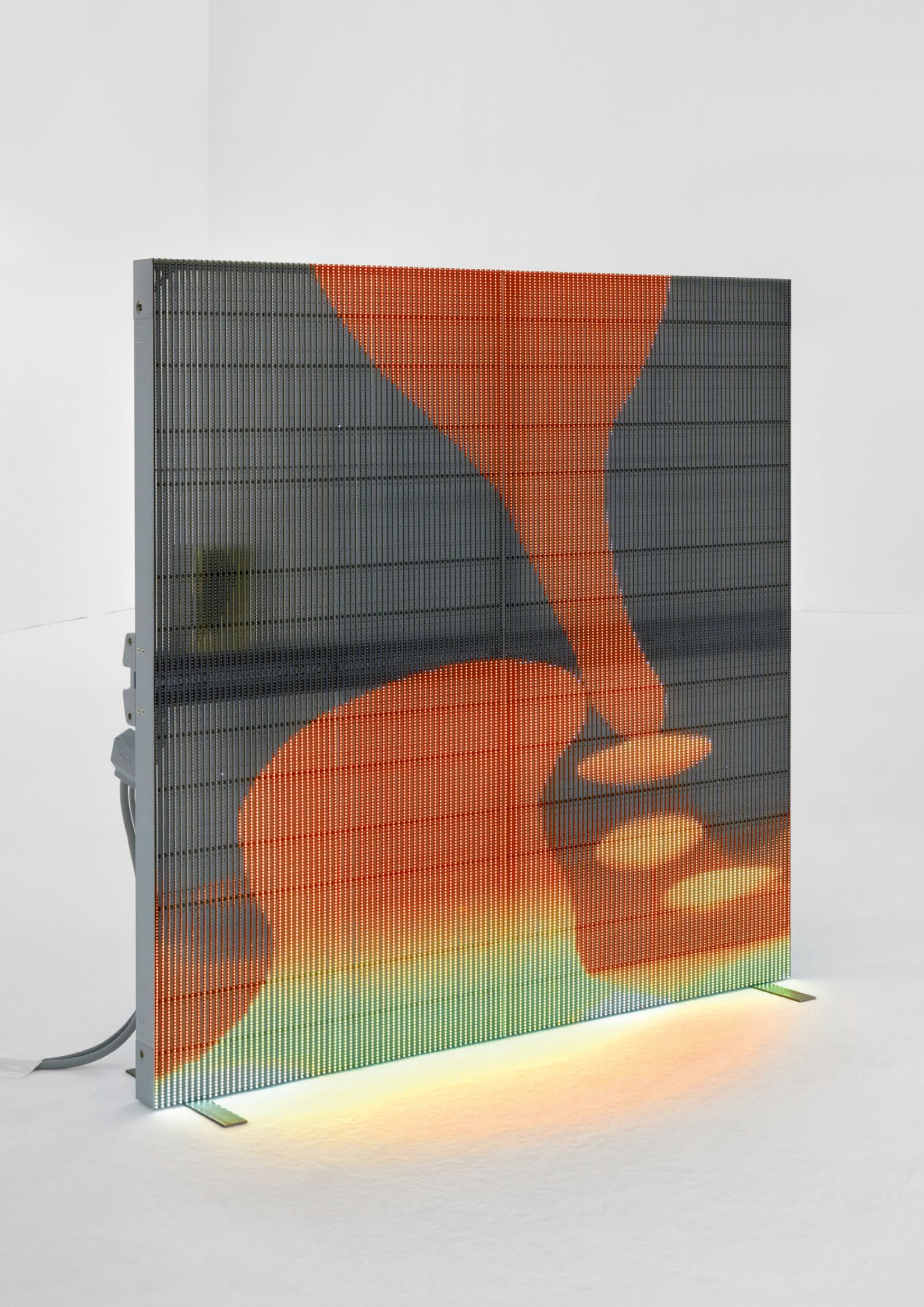
Unsee 01
Unsee 04

hand-sanded aluminium, pigment print, 130 x 130 cm

2023

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| Monolith Compound 12 / 13 | polyester resin, pigments, mobile phone, aerated concrete, moss, 110, 5 x 24 x 26 cm and 69 x 23 x 22 cm Installation view at Art Cologne 2023 | 2023 |
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Melt 03

transparent led panel, video loop 28:00 min, concrete, polyester
resin, pigment, 100 x 100 x 8 cm
Installation view at Art Cologne 2023

2023

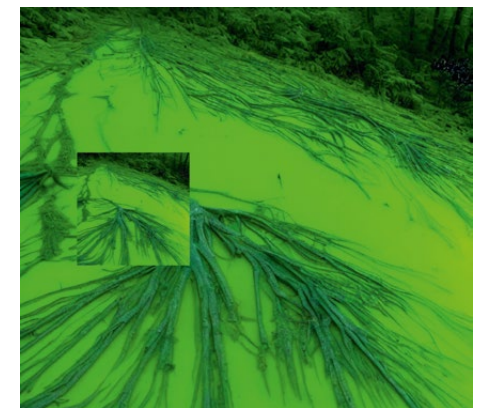
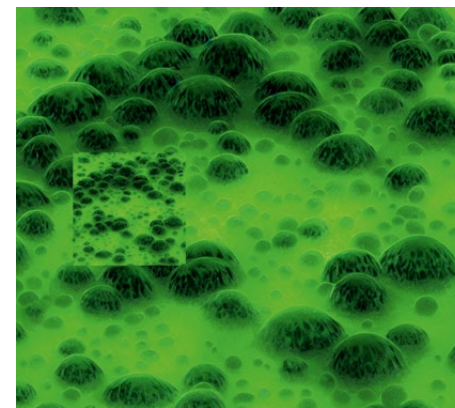
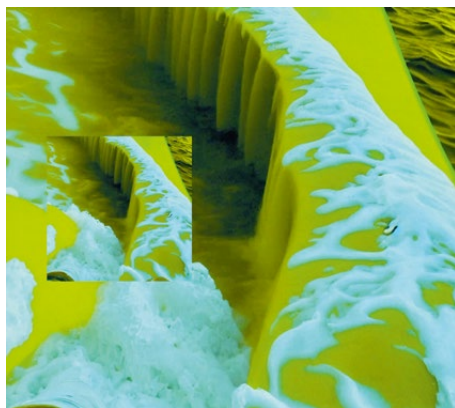
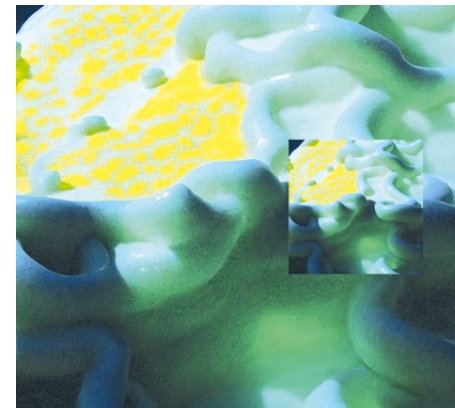
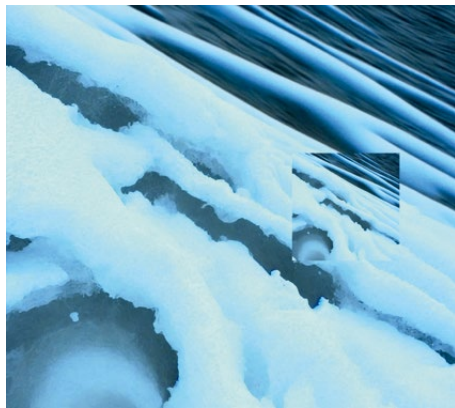


Tail_z

Artificial Eddy 05

video loop, 14:40 min, soundtrack by Fondamentalism
rammed earth, polyester resin, concrete, steel, glass, water,
magnetic stirrer, bulb, cables, 81 x 30 x 30 cm
Installation view at Liste Art Fair Basel 2023
[Tail_z video excerpt](#)

2023





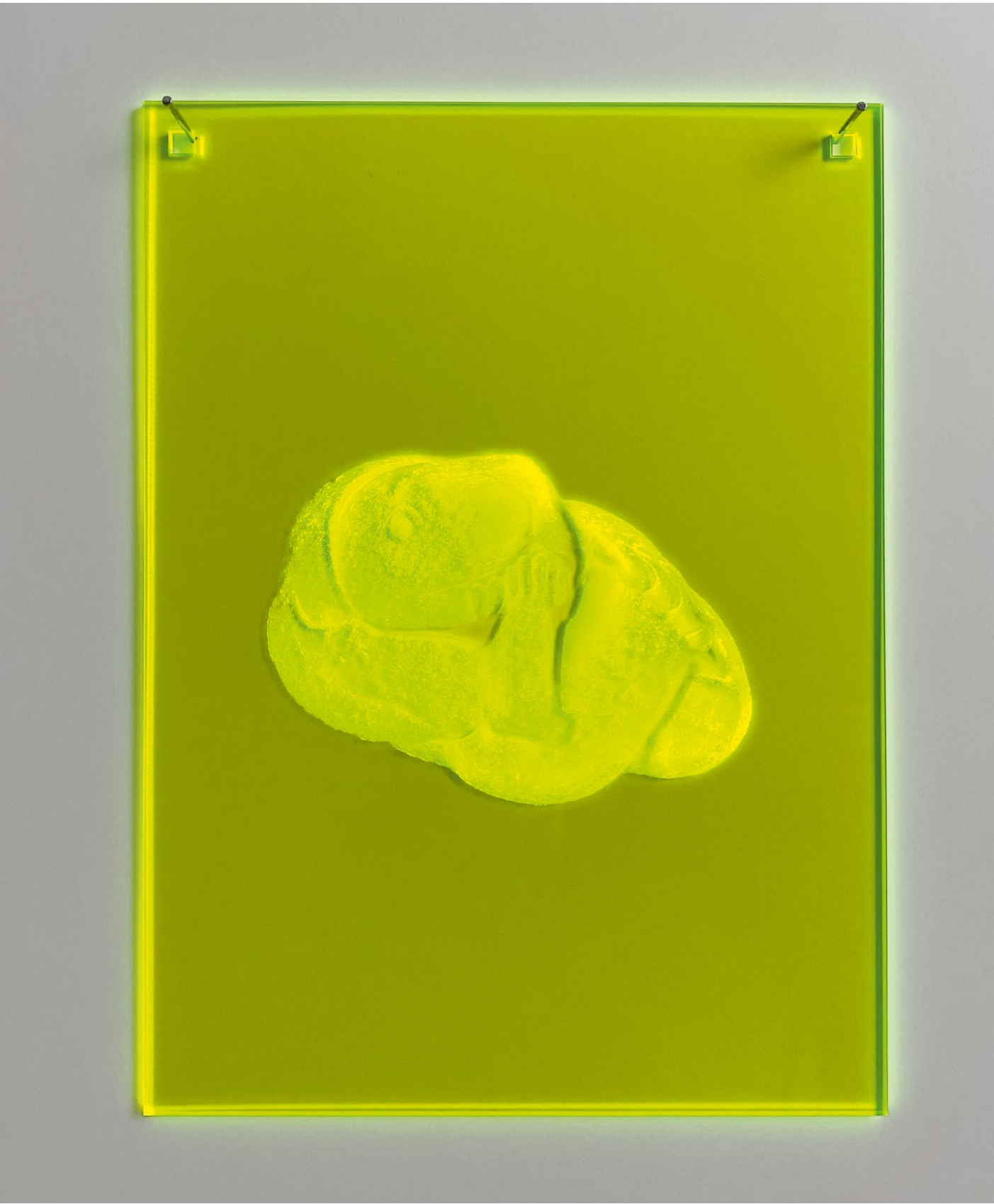
Dawn 03 / 01/ 05
Tail_z

stoneware, volcanic glaze, oxides, watercolor, metal
video loop, 14:40 min, soundtrack by Fondamentalism
Installation view at Liste Art Fair Basel 2023

2023



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| Dawn 01 | stoneware, volcanic glaze, oxides, ca.15 x 13 x 16,5 cm Installation view at Liste Art Fair Basel 2023 | 2023 |
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| Mnemonic 110 | plexiglass, laser-engraving, 16 x 23 cm | 2022 |
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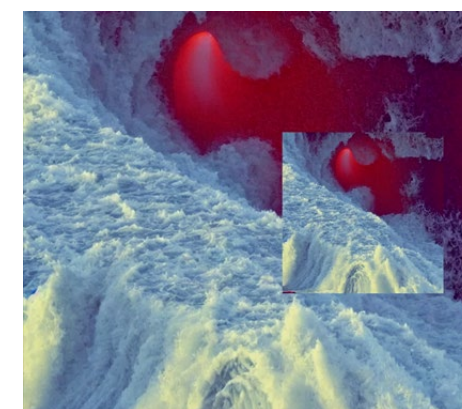
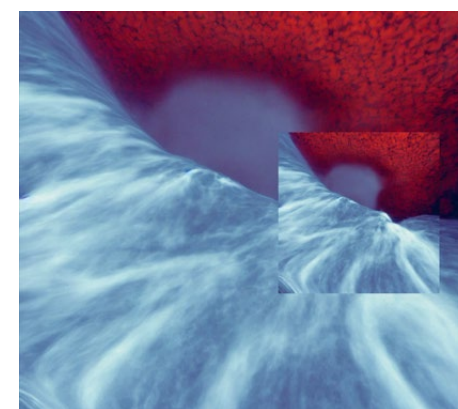
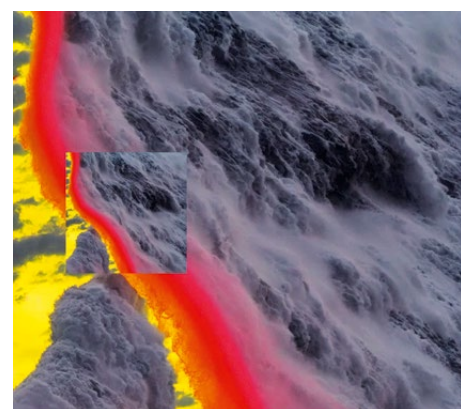
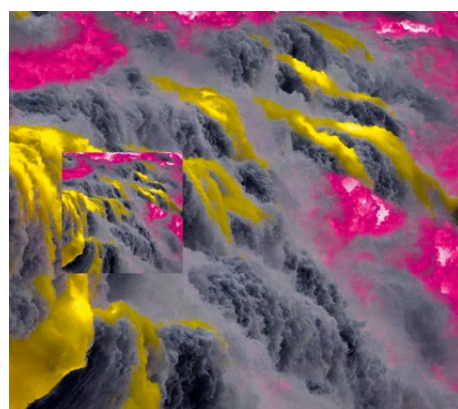
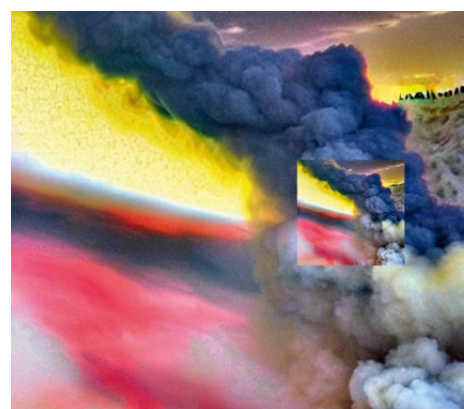
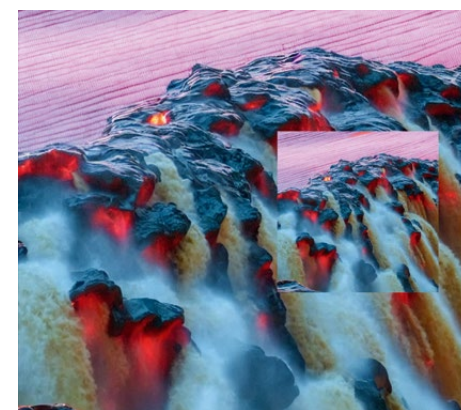
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| Mnemonic 087 Mnemonic 083 | plexiglass, laser-engraving, 16 x 23 cm | 2022 |
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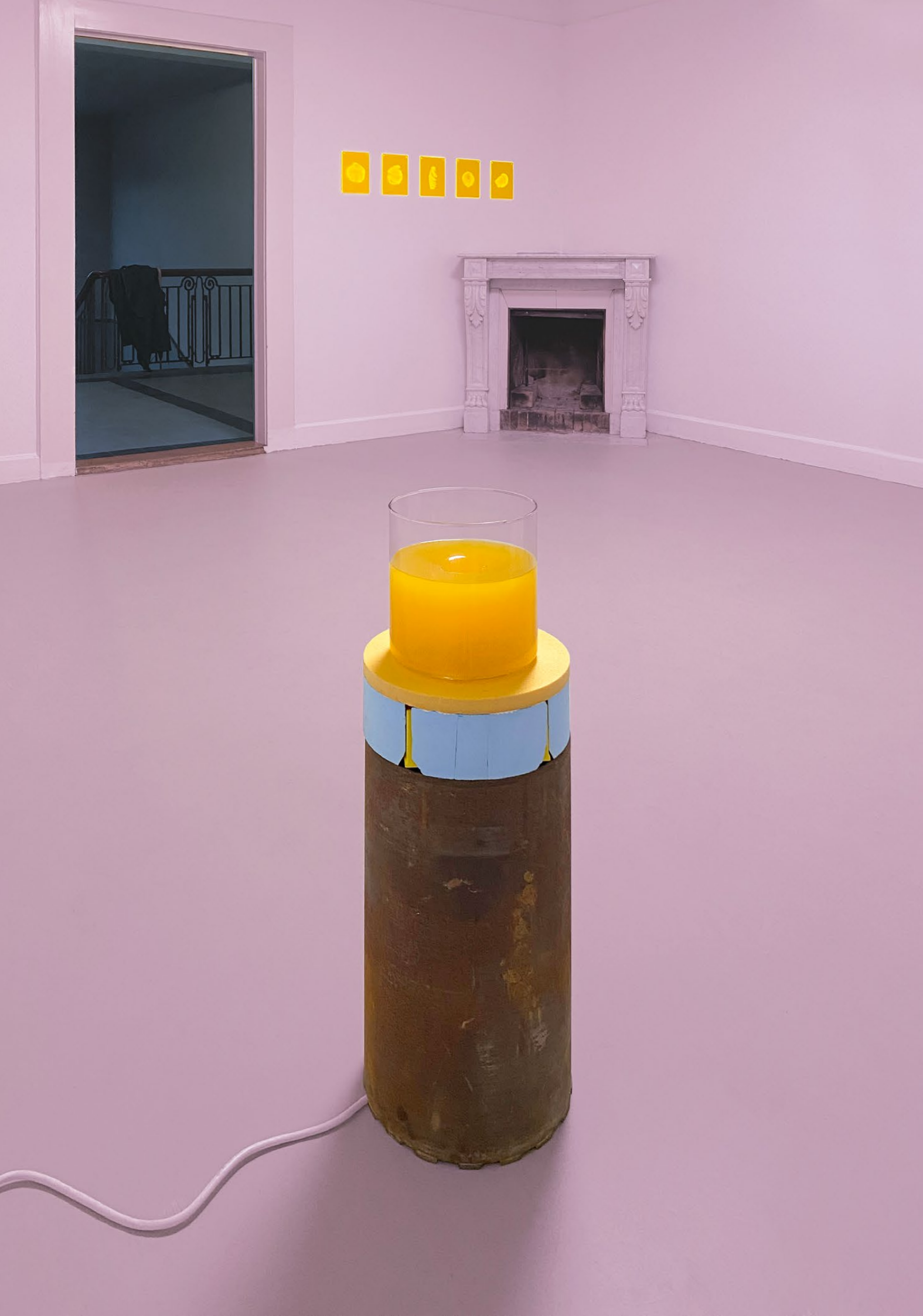
Whirled_z

video loop, 7:05 min, soundtrack by Fundamentalism
installation view at Lighthouse Zurich
[whirled_z video excerpt](#)

2022



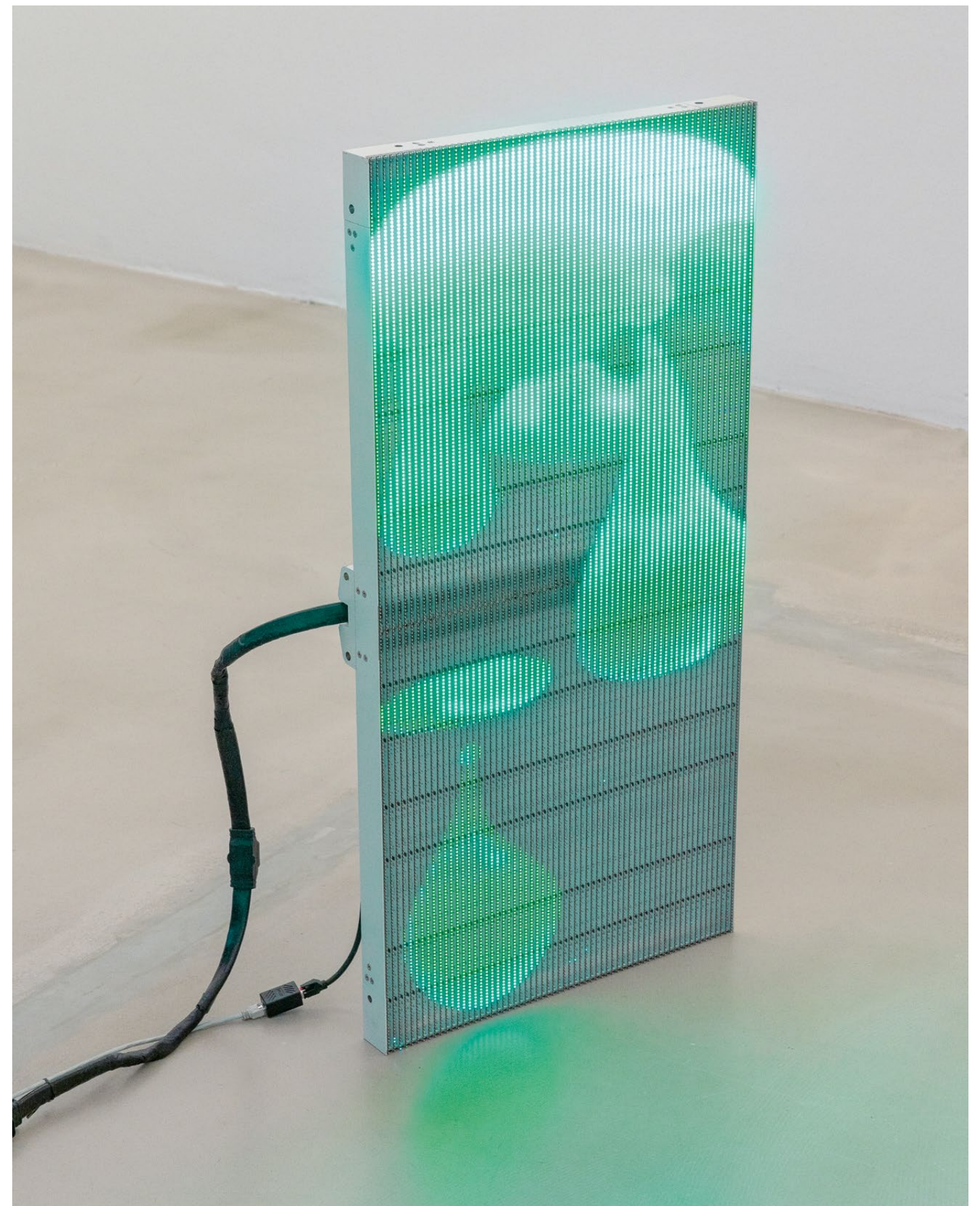
| | | |
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| Whirled_z | video loop, 7:05 min, soundtrack by Fondamentalism whirled_z video excerpt | 2022 |
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| <p>Artificial Eddy 02 Mnemonic 082-086</p> | <p>drilling apparatus, magnetic stirrer, glass vessel, water, 80 x 25 x 25 cm plexiglass, laser engraving, 23 x 16 cm Installation view of Loopzring at The Lighthouse Zurich</p> | <p>2022</p> |
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| Oracle Structure 02 | steel, rust, fog machine, water, 130 x 29 x 29 cm Installation view at Kritamon Oracle, Samos, GR | 2022 |
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| Melt 01 | transparent led panel, video loop, 58 min, 100 x 50 x 7 cm Installation view at Various Others at Nir Altman 2021 | 2021 |
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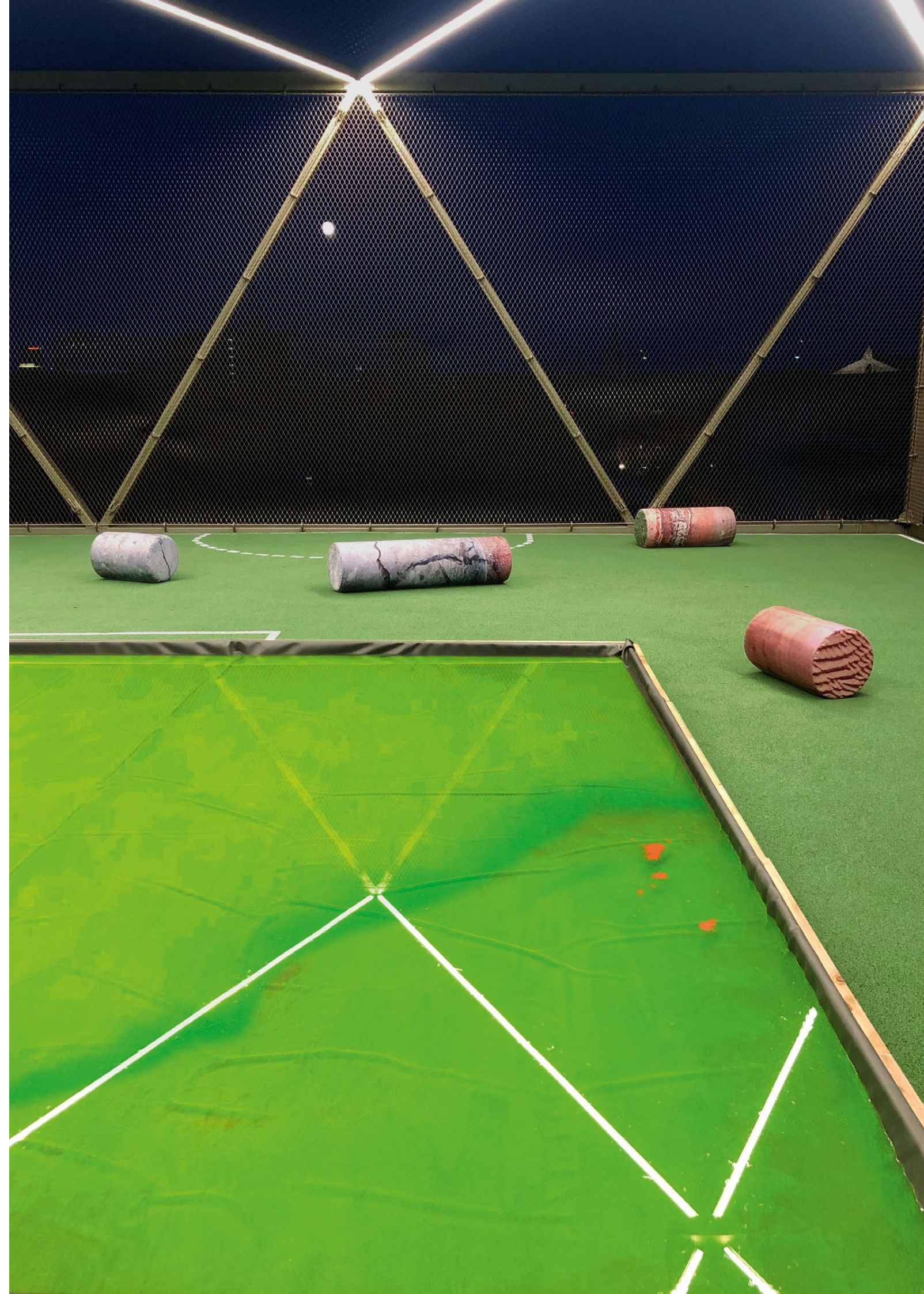
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| <p>Flow 01 Core 02 / 05</p> | <p>video algorithm on LED wall, programmed by Matthias Ihmig rammed earth, lava lamp, steel, cable, 71,5 x 30 x 30 cm / 88 x 30 x 30 cm Installation view at Unworlding, Frieze London 2021, curated by Cedric Fauq, photo: Andrea Rossetti Flow 01 video excerpt</p> | <p>2021</p> |
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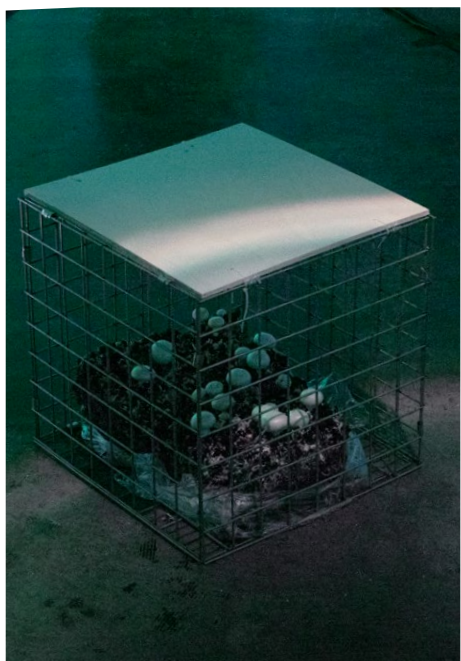


T2051MCC

Set Design for The 2051 Munich Climate Conference
 Drill Core 01-06, pigment print on textile, foam, Ø 30 cm, 50-120 cm
 Artificial Pond with fluo pigment and water, 500 x 500 cm
 Installation view of T2051MCC at Bellevue di Monaco 2021

2021





T2051MCC

Set Design for The 2051 Munich Climate Conference
Mixed media, seatings, wool carpets, mushrooms, mist, debris,
reusable furniture, multi-sensory installations for the science conference
at Bellevue di Monaco 2021

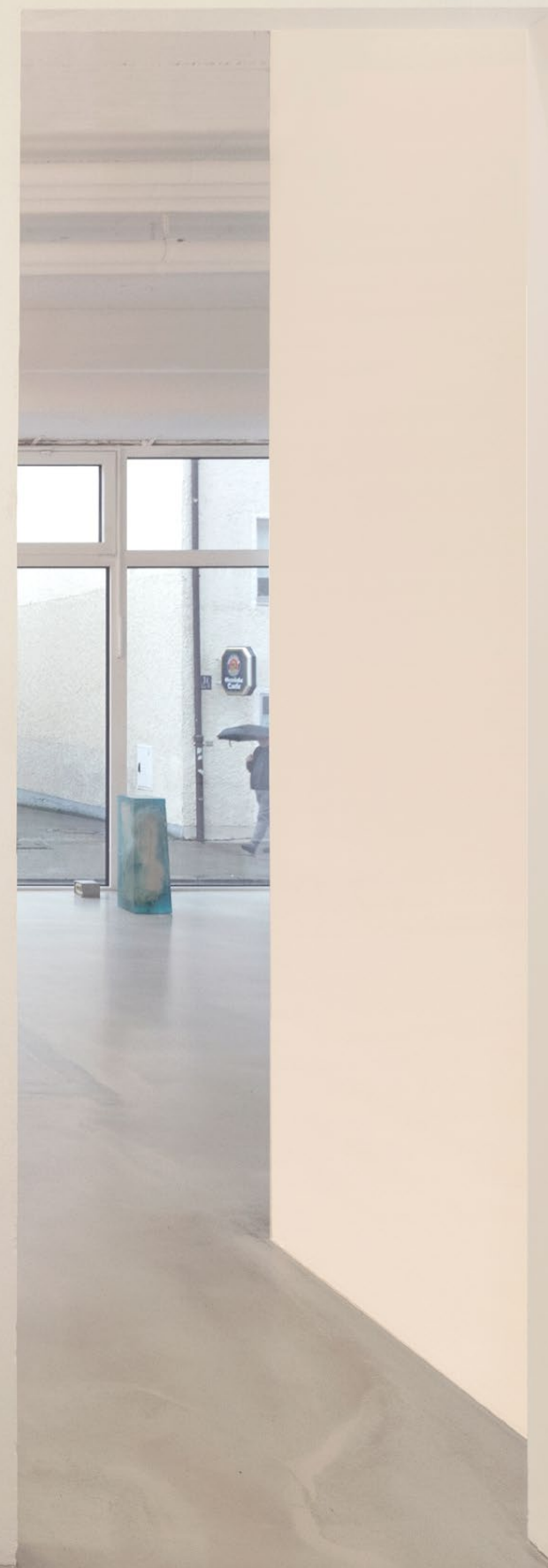
2021



reality is a fake 015
reality is a fake 019

pigment print, polyurethane, sand, pigments, fluorescent
plexiglass, semi-transparent artist's frame, 26,5 x 35,5 x 2,5 cm

2021



serendipity 618 / 612 / 613

reality is a fake 019 / 029 / 026
/ 028 / 025 / 023

monotype on paper, fluorescent plexiglass, semi-transparent
artist's frame, 26,5 x 35,5 x 2,5 cm
pigment print, polyurethane, sand, pigments, fluorescent
plexiglass, semi-transparent artist's frame, 26,5 x 35,5 x 2,5 cm
Installation view at Nir Altman Munich

2021

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| Monolith Compound 2 | aerated concrete, polyester resin, artificial fur, pigments, glass fibre, wax, 92 x 34 x 27,5 cm Installation view at user-defined landscape at Nir Altman Munich 2020 | 2018 |
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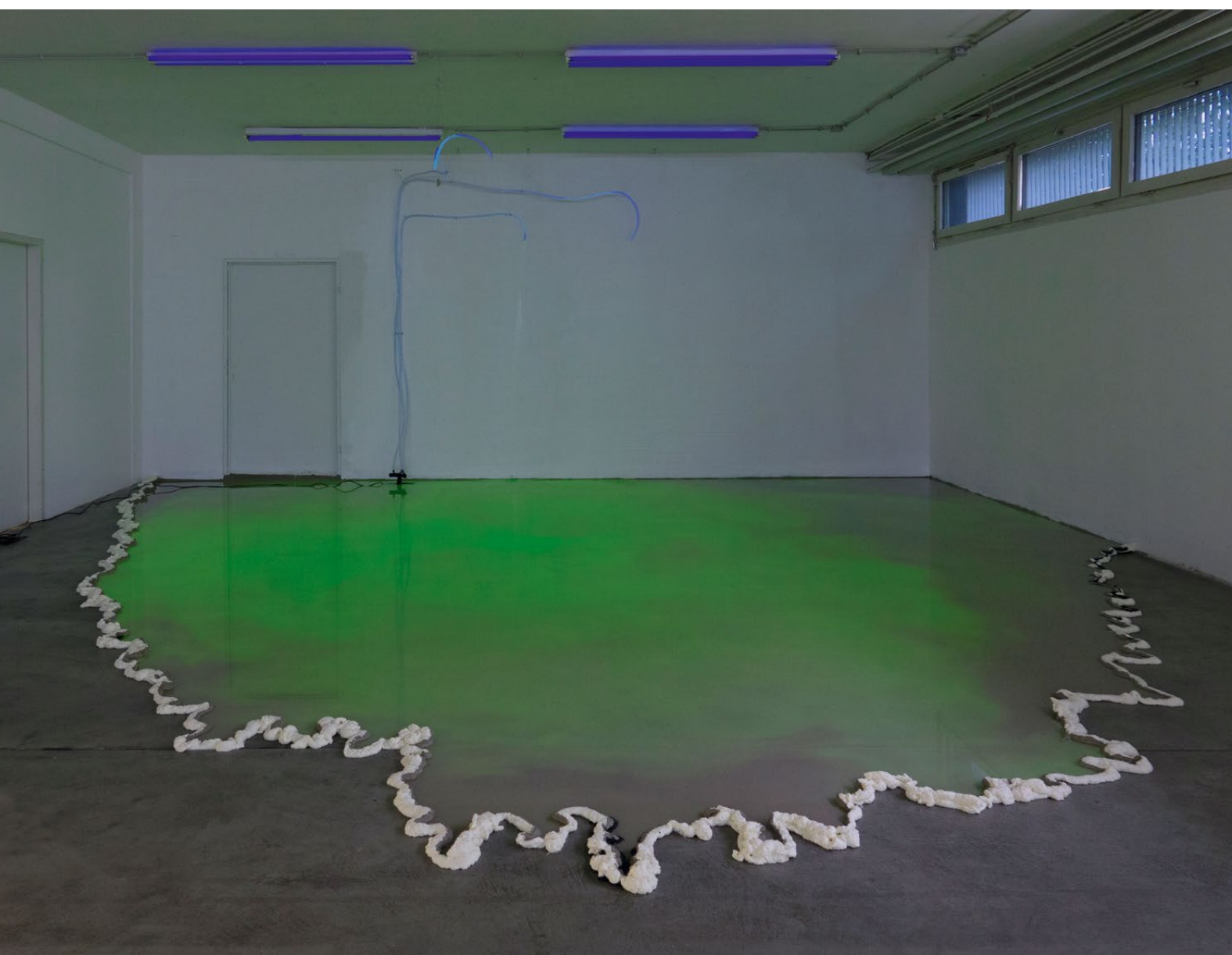


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| Chemical / Mineral Evidence 04 | sand, epoxy resin, styrofoam, acrylics, pigments, each ca. | 2020 |
| Chemical / Mineral Evidence 05 | 45 x 35 x 18 cm | |
| Fluidity Device 03 | led hologram ventilator, video loop, Ø 56 cm x 10 cm | |
| Chemical / Mineral Evidence 03 / 02 | sand, epoxy resin, styrofoam, pigments, acrylic, plastic foil, steel, 97 x 45 x 27 cm / 87 x 40 x 27 cm | |
| Installation view of user-defined landscape at Nir Altman Munich 2020 | | |





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| China Export Battery (led universal serial bus) | kumquat, led light usb stick | 2019 |
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The shallow water is blended with a special dimorphic pigment which is invisible in daylight, but fluorescently glowing in ultra-violet light. A random-switch operates the uv lights on the ceiling in a random rhythm and a pump and three hoses create a constant flow of water and dripping sounds.

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| Disruptive Scenario | water, dimorphic fluorescent pigment, , polyurethane foam, sealing, uv lights, arduino random controller, water pump, hose pipes Installation view at Z Common Ground Munich 2019 | 2019 |
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Fluidity Device 01

led hologram ventilator, video loop, 04:45 min, no sound,
Ø 56 cm x 10 cm
Installation view at Coral North 2018, curated by Easy!upstream

2018

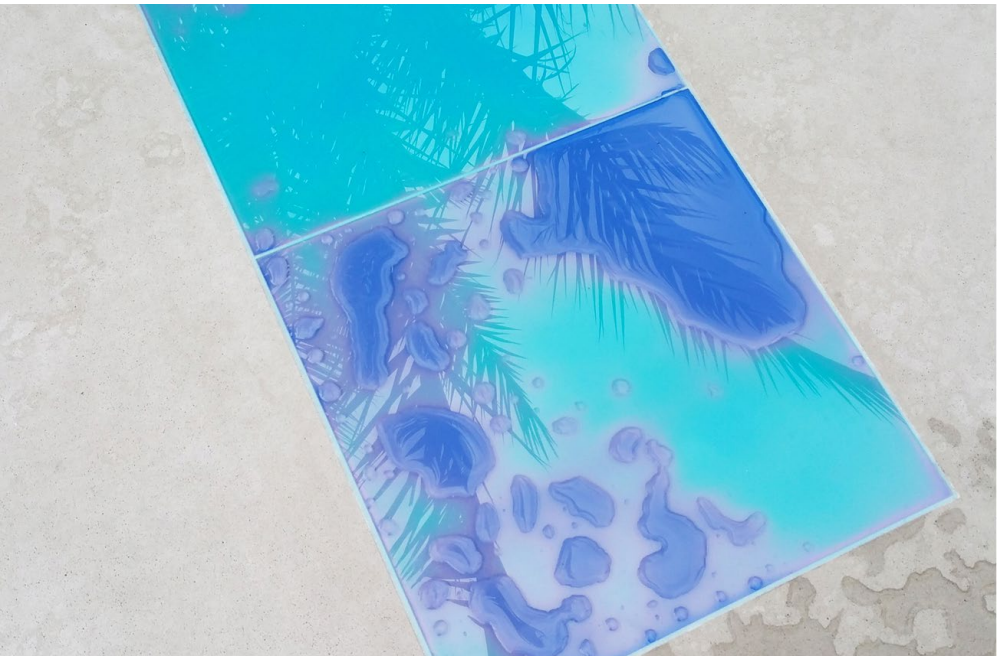
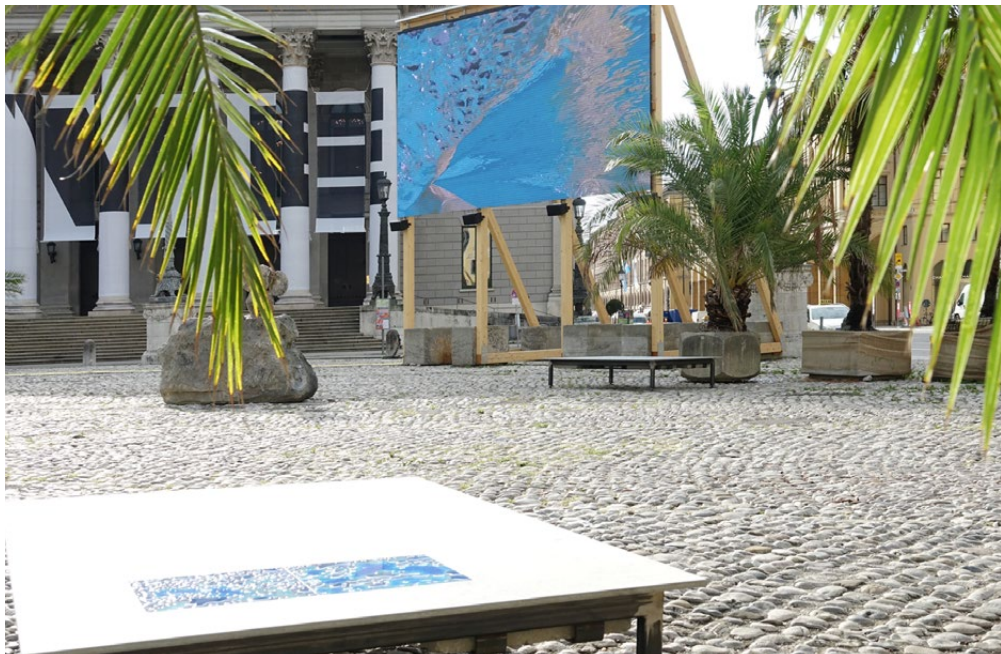




NO SUCH THINGS
GROW HERE

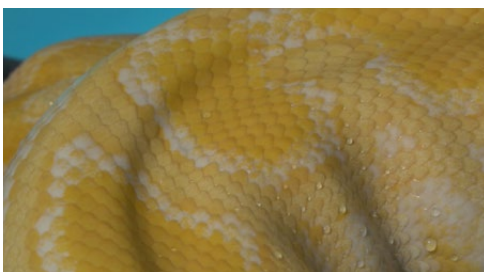
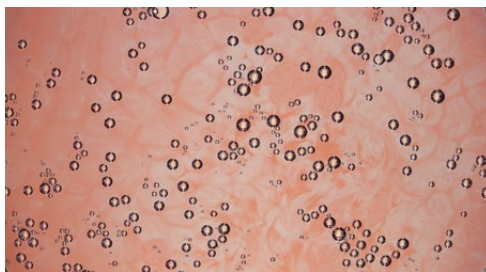
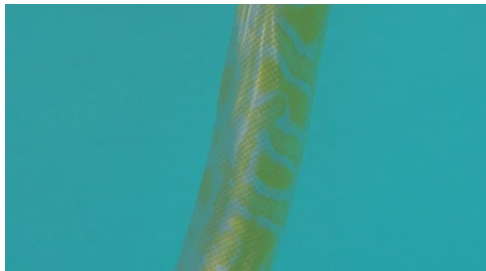
Public Art Project by Susi Gelb, Munich
aerial view of Max-Joseph-Platz Munich: 600x350 cm LED
wall on wooden construction, full hd video loop, 11:55 min,
sound, tropical plants, bronze sculptures, fake rocks, concrete
sunbeds with thermochromic tiles and phosphorescent silicone
Funded by the City of Munich, Department of Art and Culture
[No such things grow here video excerpt](#)

2017



In the middle of the vast and otherwise barren square in front of the Munich Opera House grows a tropical installation with an oversized LED screen, sunbathing platforms, bronze and resin sculptures and huge exotic plants. Susi Gelb creates a living setting which has, to a certain extent, an independent existence: Smart materials change their properties of their own accord and adapt to the changing surrounding conditions. Thermochromic tiles change their colour spectrum echoing the heat of visitors and the sun. This visual response is created from a liquid-crystal layer embedded between the tiles' layers of glazing.

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| <p>NO SUCH THINGS GROW HERE</p> | <p>Public Art Project by Susi Gelb, Munich Max-Joseph-Platz Munich: 600x350 cm LED wall on wooden construction, full hd video loop, 11:55 min, sound, tropical plants, bronze sculptures, fake rocks, concrete sunbeds with thermochromic tiles and phosphorescent silicone Funded by the City of Munich, Department of Art and Culture No such things grow here video excerpt</p> | <p>2017</p> |
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The film is the core of the public art project. Played as a loop on the LED wall, it acts like a window, a means of hyper vision; The consistency of materials shown in the moving images as well as the perception of time seem to be slightly unreal. An eagle-cam confronts us with the animal's point of view; underwater footage, strange close-ups or high-speed material that is extremely slowed down increase the unsettling but immersive appeal of the video work. It's a flow that tags you along through an inspiring exploration of nature, in which metaphysical processes from alchemy and science are shrouded in a pulsing strangeness and time becomes space. The atmospherical soundtrack was produced by the Greek musicians NOUVELLE and FondaMentalism, creating an additional experience of constant flow.

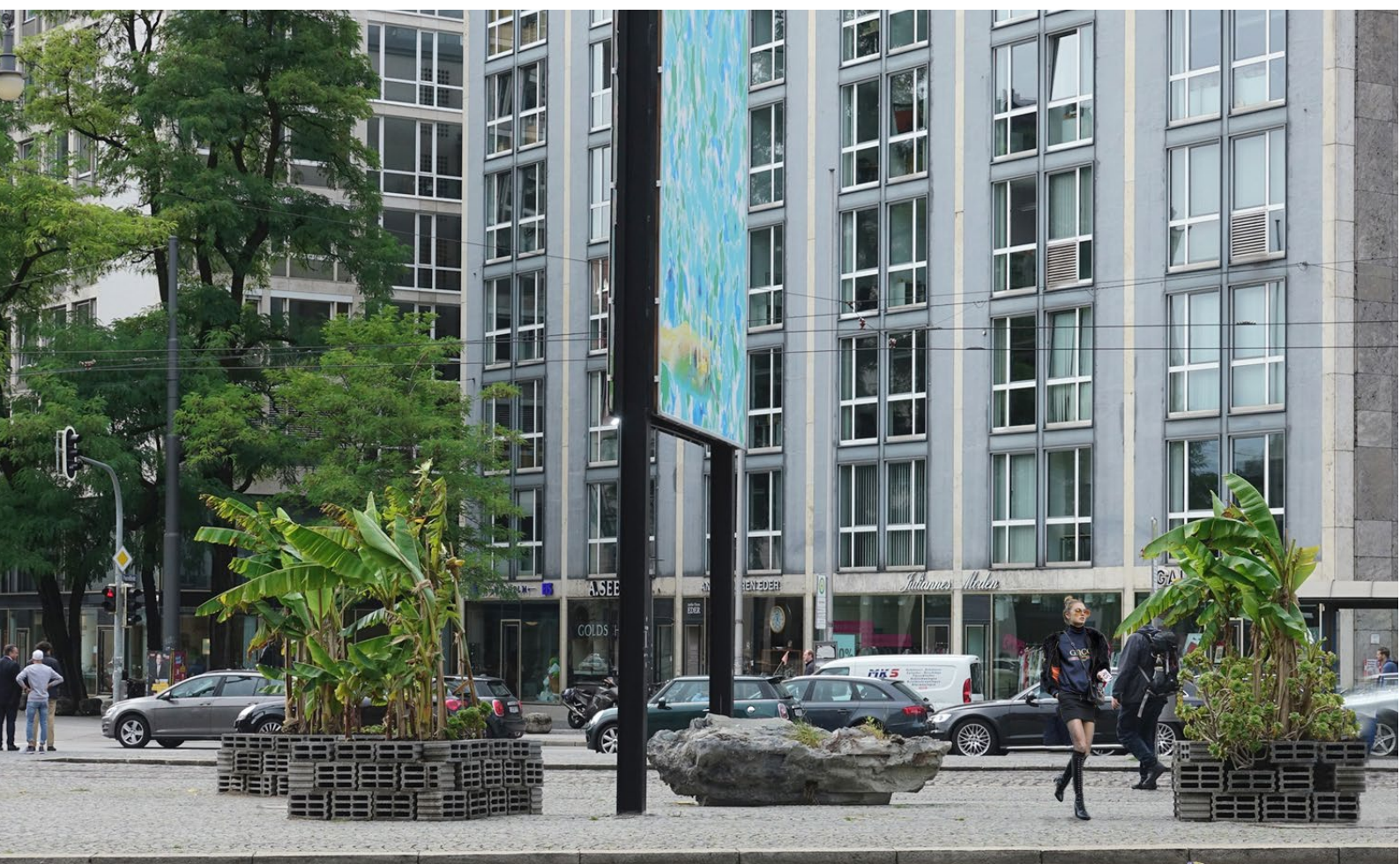
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| NO SUCH THINGS GROW HERE | full hd video, 50fps, 11:55 min, loop soundtrack by FondaMentalism and Nouvelle Funded by the City of Munich, Department of Art and Culture No such things grow here video excerpt | 2017 |
|--------------------------|---|------|



NO SUCH THINGS GROW
HERE

Public Art Project by Susi Gelb, Munich
Odeonsplatz Munich: living palmtree, underground treelock,
excavated material
ca. 10 x 6 x 6 m
Funded by the City of Munich, Department of Art and Culture

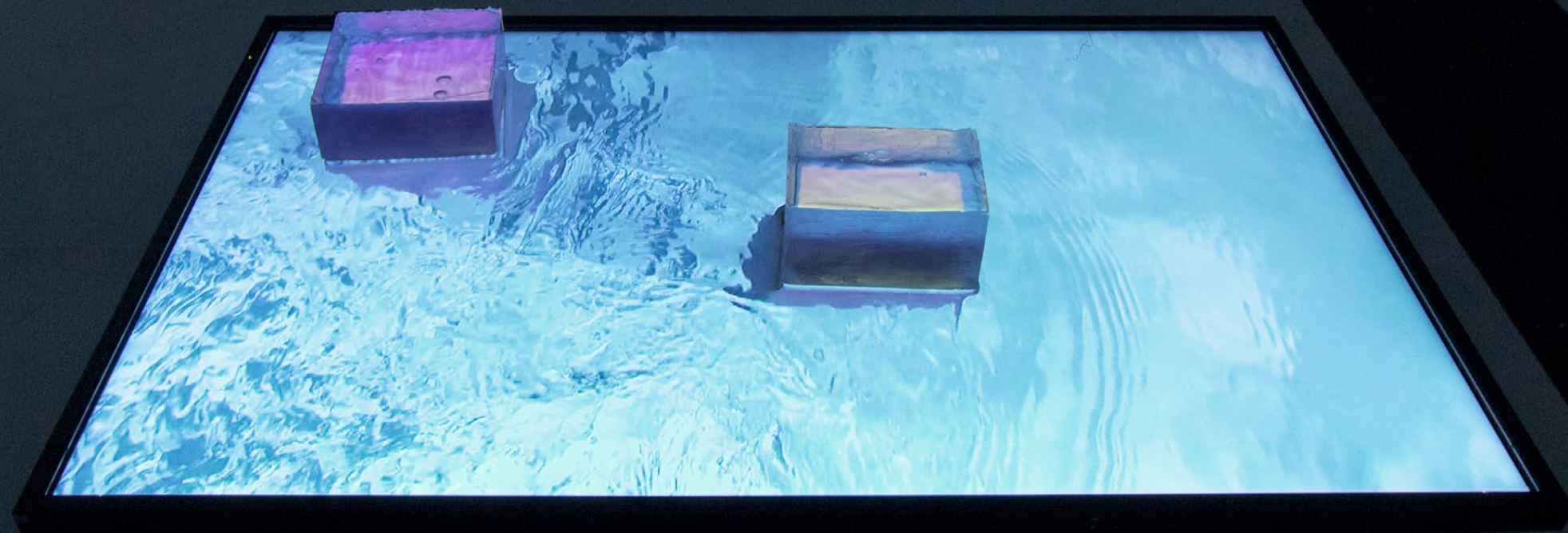
2017



NO SUCH THINGS GROW
HERE

Public Art Project by Susi Gelb, Munich
Lenbachplatz Munich: banana plants, concrete stones, earth,
sand, billboard with pigment print on both sides, concrete and
mixed media sculpture, various plants and materials
Funded by the City of Munich, Department of Art and Culture

2017



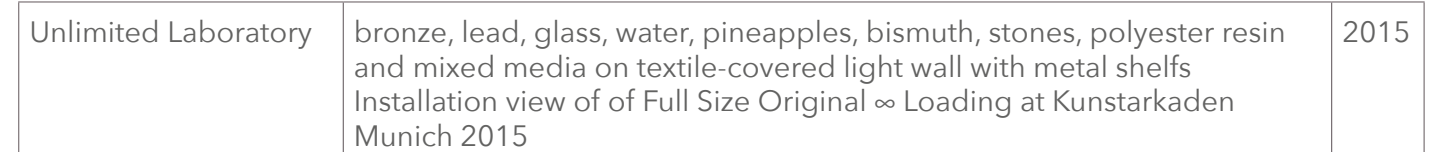
soft water crystallisator

liquid crystal display, 125 x 72 x 26 cm, glass, 2 transparent polyester resin casts, full hd video 23:22 min, loop, no sound
Installation view at Coral North, curated by easy!upstream at Schwabinger Tor underground parking 2015

2015



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| Renaissance Enquiry | skin of albino tiger python (8th casting of the skin, 2015), 350 cm | 2015 |
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In January 2015 NASA published the largest-ever digital image at that time. It had 1.5 billion pixels and depicted the Andromeda Galaxy. You could zoom and zoom and ever new sharp details appear. Susi Gelb's video work „full size original - loading“ consists of two layers. The background shows the manual zooming and scrolling into this vast image of the Andromeda Galaxy. You can see the cursor hand conducting this visual expedition in a seductingly slow pace. Deep inside the image the depiction of the universe transforms into patterns, colorful organic shapes.

The foreground is like a virtual playground. The avatar-like figure of the artist is constantly loading. She appears and disappears. Susi Gelb's physique is circulated by an albino python which is exploring this artificial setting. Despite the high resolution much remains undefined. The content is in the process of loading. How big it really is and if it can ever be completely loaded remains unclear. Thus the virtual representatives of the artist and the snake are pending in the continuum. The slowly morphing and unfolding figures coagulate time to space. The video work is a loop, no beginning or end can be noticed.

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| full size original ∞ loading | 2 life-size projections on thin backprojection textiles, full hd video, 10:28 min, loop, record player at 12 rpm, record „Zeit“ by Tangerine Dream, blue carpet, semidark window film Installation View of Full Size Original ∞ Loading at Kunstarkaden Munich 2015 | 2015 |
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| monolith compound 3 | polyester resin, ytong, pigment, glass fibre, hair, plastic eye, spray paint, 99x33x30 cm Installation view at Citrus North, curated by easy!upstream | 2018 |
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Capri-Battery EU-standard
(update for Joseph Beuys)

lemon, two-pin earthed plug, litz wires, screwed tube, shrink
hose, lamp socket, 15 Watt yellow energy-saving bulb made
in Germany, 11x8x20 cm, edition of 200

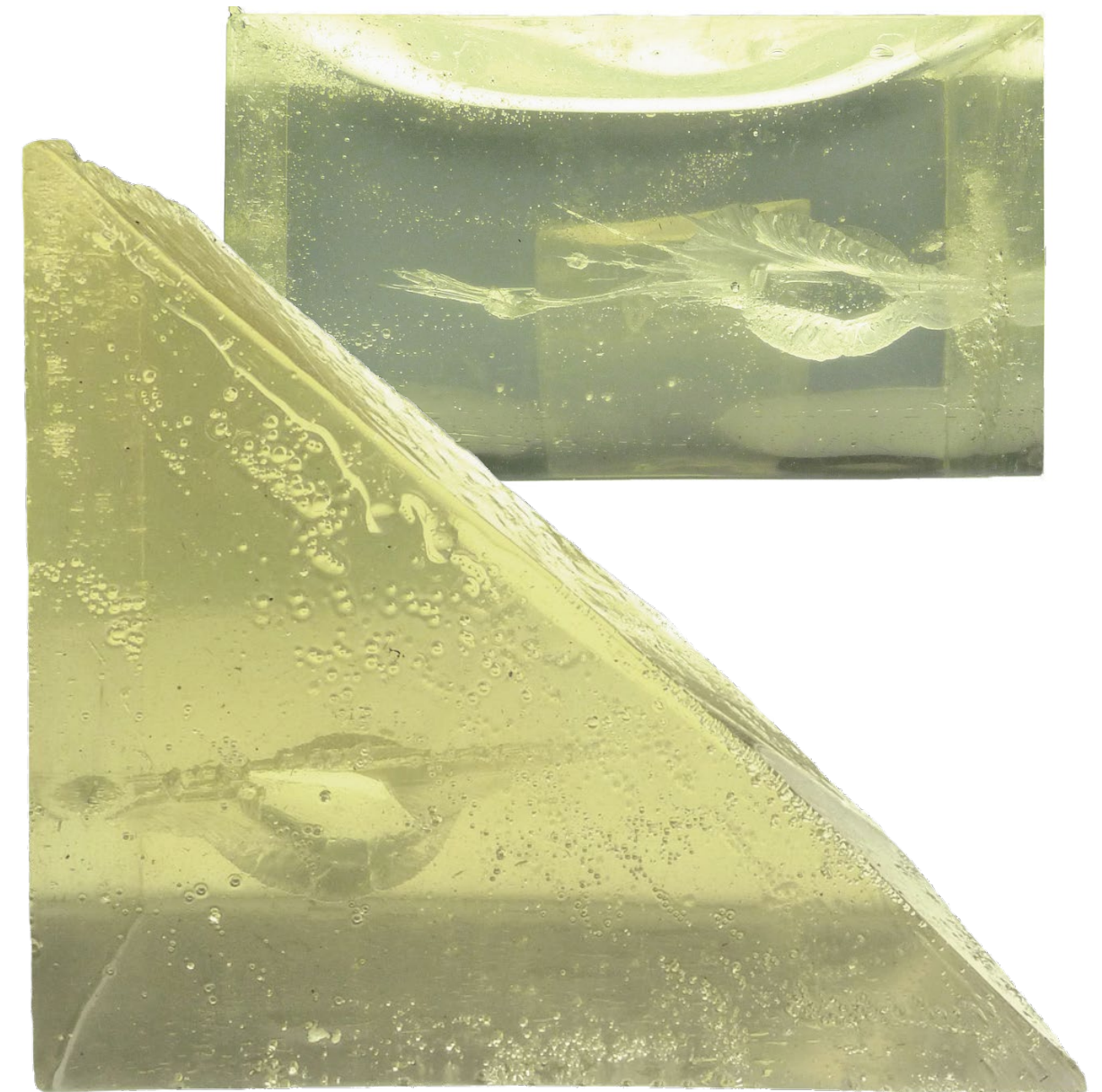
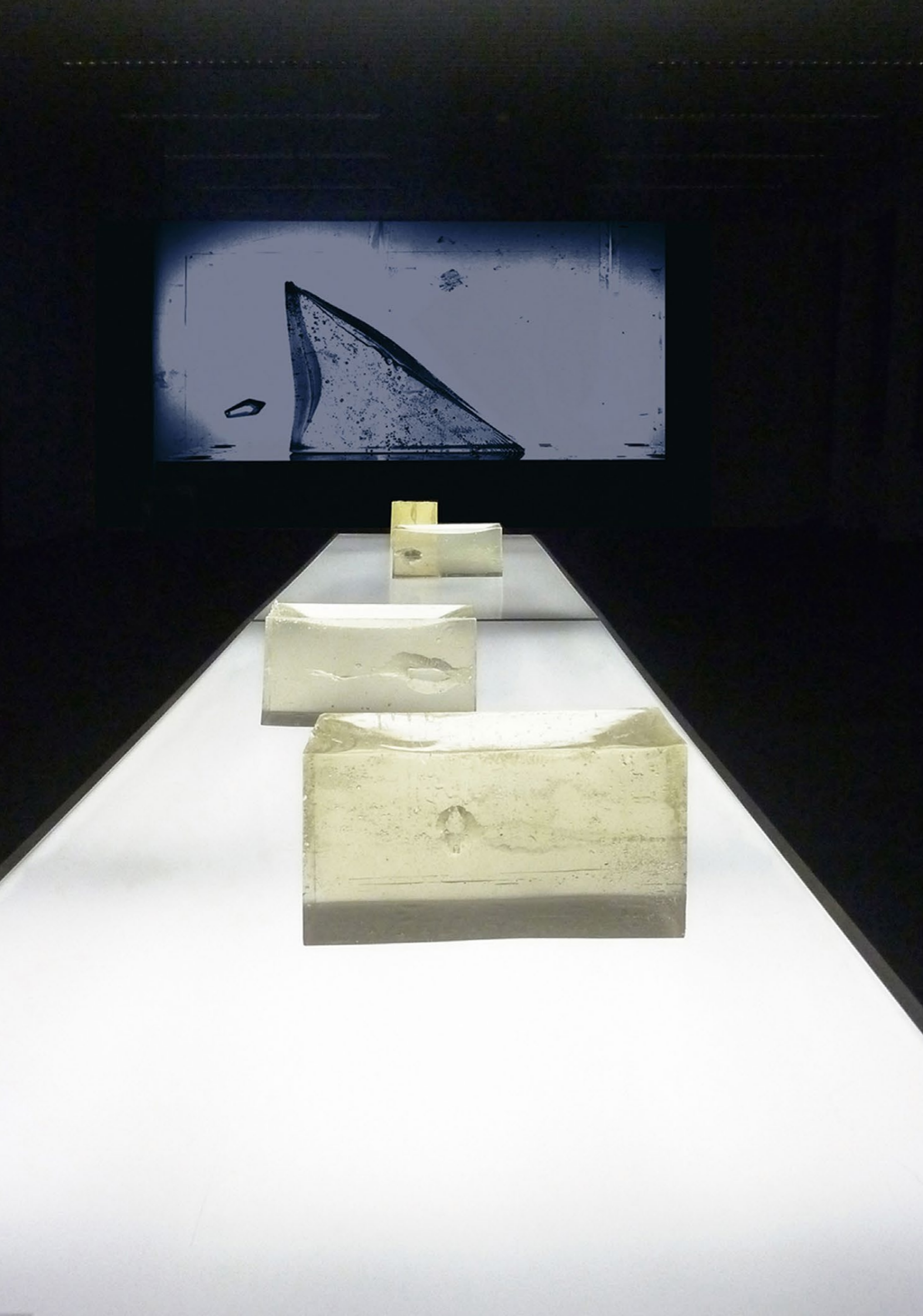
2009



Capri-Battery Asian standard
(update for Joseph Beuys)

lemon, plug, cables, lamp socket, 110 Watts energy saving
bulb made in South Korea, 26x11x35 cm, edition of 200

2010



Polymer paraffin casts are usually used in ballistic laboratories because of their similarity to human flesh. The labo ABAL in Brussels gave Susi Gelb the possibility to cast paraffin blocks and research on unusual missiles: crystals and a pair of compasses were shot into these casts. The shooting was captured by a high-speed camera.

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| splendor and velocity A, B, C, D xtal momentum | crystals and compasses shot in polymer paraffin, each 30 x 15 x 15 cm highspeed video, 05:30 min, loop, no sound Installation view at Night Yellow, W-o-l-k-e, Brussels Made possible by Ballistic Labo ABAL Royal Military Academy Brussels | 2014 |
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Serendipity #0512
Serendipity #0513

monotype on paper, 29,7 x 21 cm
monotype on paper, 29,7 x 21 cm

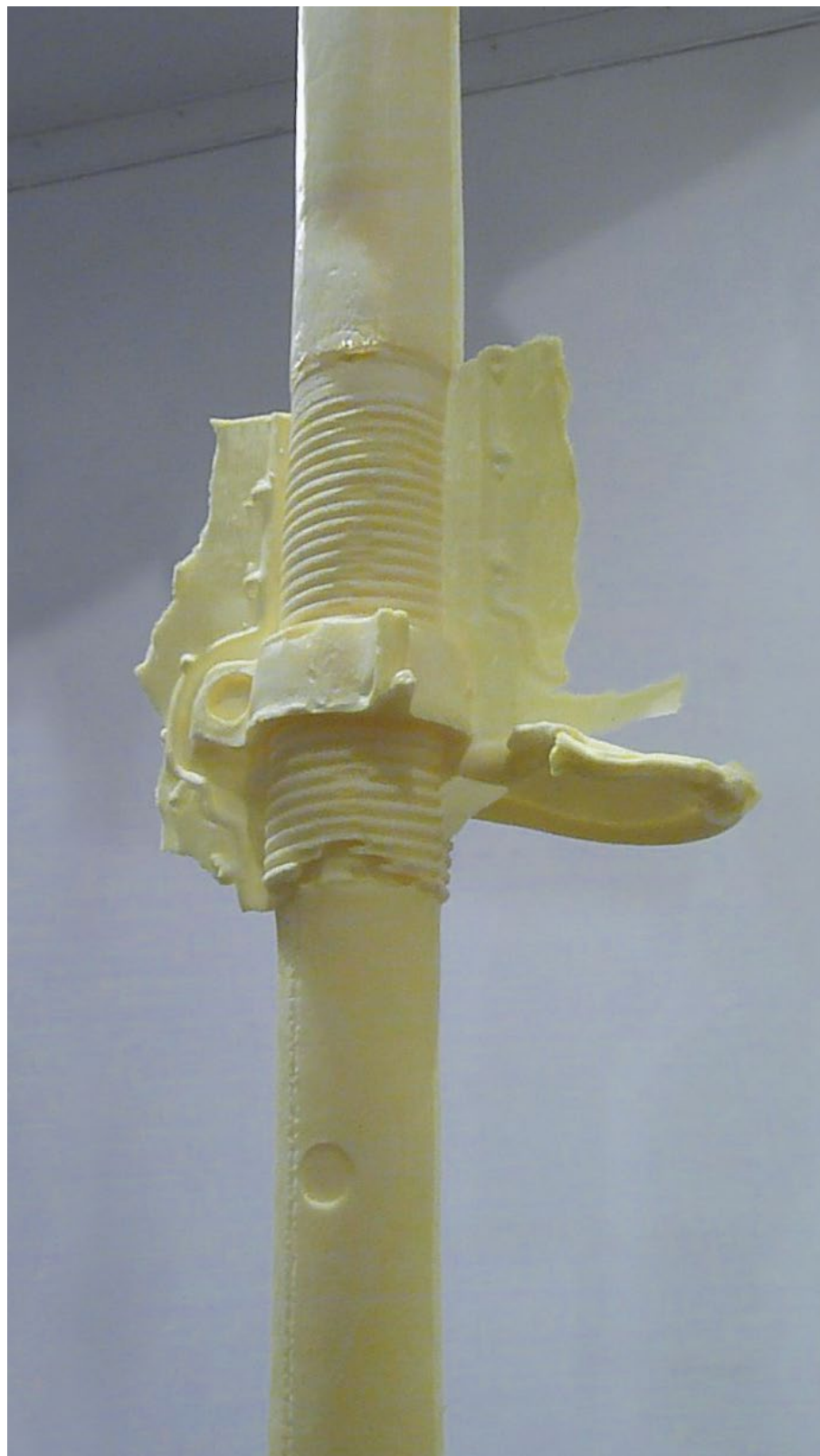
2014
2015



Holes were excavated from the earth and then filled with fresh concrete. After solidifying the heavy concrete groundworks were exhumed and encast in resin.

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| Splendor and Fiction (H): | concrete, polyester resin, 55 x 45 x 45 cm | 2013 |
| Splendor and Fiction (I): | concrete, polyester resin, 109 x 29,5 x 28,5 cm | |
| Splendor and Fiction (G) | concrete, polyester resin, 38 x 37 x 38cm | |
| Installation view of Enzyklopädie von S bis G at Knust x Kunz Munich Curated by Felix Gaudlitz | | |





The elastic foam pillars are attached to the ceiling of the space and stretch to the floor.

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| heavy-duty props | super-elastic polyurethane foam casts, each 800 cm long Installation view at Kunstpavillon Munich 2012 | 2012 |
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| payback XS | 12 cars parked upside-down Installation on the main parking lot in the city of Mainburg (Germany) 2010 Funded by Rotary Club Mainburg Hallertau and the city of Mainburg | 2010 |
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Terraforming refers to a process of modifying other planets in such a way that their atmosphere becomes similar to that of Earth, making them habitable by human beings. This idea, originally developed in the context of science fiction, has recently become increasingly popular in Silicon Valley. In times of climate change and talk of the Anthropocene era, people are reaching for extreme manmade solutions in the midst of overwhelming manmade problems: While on Earth, entire ecosystems are becoming more and more unstable and technical equipment is increasingly called upon to compensate for depleted natural resources (using up more resources in the process), the human ability to influence the environment and the atmosphere is being cast in a positive light and reimagined for the unspoiled scenery of another planet. Although ecosystems are at the heart of this thinking, it comes from an elevated perspective, from exterior control and creation, rather than from the vantage point of those who are integrated in these systems and understand that they need to be economical with available resources.

In Susi Gelb's art practice, this notion of terraforming is an at times implicit, at times explicit point of reference. Virtually all the works engage with – in one way or another – the principle of the atmospheric and the mechanism of immersion: A central light column perpetually changes colour temperature, putting the entire space and everything in it through different moods. The video of a waterfall, running on a hologram rotor, appears to be floating in the air without a frame, without a border, fraying into the surrounding space, seemingly immaterial. Then again, there are other works that seem to take a step in the opposite direction. Precarious, their status uncertain, their appearance opaque, they are marked by fissures and cracks. They work with an upending, contorting and interleaving of opposites: In aquarium-like sculptures, rocks appear to be floating, bringing to mind miniature landscapes or planets; with torn-open, pedestal-like resin casts, the distinction between inside and outside becomes as brittle as that between work and display, and not least of all, there are fragments whose origin is difficult to grasp at first, which appear equally organic and technical, resembling rubble or clods of dried-out soil. In either case, the principle of terraforming is taken up here not just by way of immersion; it is also depicted. And this establishes a distance, literally a rupture: the dry, cracked earth versus the bubbling water; the closed system of a vortex driven by a mixer.

Art as well, speaking very generally, is a form of creating worlds. And an exhibition is always a “user-defined landscape” that is determined as much by the artist as by the viewing public. Yet, art – at least in its manifestation as so-called contemporary art – is also an act of reflective questioning and of putting oneself at a distance conceptually; it means breaking with the created atmosphere. Susi Gelb's works move precisely in this tension: between plunging in and shaking off the water. Lines blur and are drawn again. Going in headlong, then taking a step back. Here, complete immersion, there, the very idea is being countered. After all, there is never an unbroken unity to all that is. There is always a crack that runs through. Through this world – our world – and the next.

Text: Dominikus Müller

Translation: Kennedy-Unglaub Translations

SUSI GELB

born 1985 in Bad Tölz, Germany, lives and works in Berlin

SOLO AND DUO EXHIBITIONS (selection)

2024 Soft Liquids Hard Shells (with Davide Allieri), Kunstraum Konrad, Puchberg

2023 Unsee, Nir Altman, Munich
Liste Art Fair Basel, Basel
Art Cologne (with Josephine Baker), Cologne
Wanderer (with Geum Bi Hwang), der Stuhl, Seodaemun-Gu, Seoul

2022 Loopzring, The Lighthouse, Zurich

2021 Unworlding, curated by Cedric Fauq, Frieze London
Reality is a Fake (with Catalin Pislaru), Artissima, Turin

2020 User-defined landscape, Nir Altman, Munich

2019 49°(with Niko Abramidis &NE), Long Studio, Fogo Island Arts, Newfoundland

2018 Mythe En Place (mit Regine Rode), Cité Internationale, Paris

2018 Fluidity Device, Escape Hatch, New York

2017 No such things grow here, Public Art, Munich

GROUP SHOWS (selection)

2024 Serpentine, PAW, Karlsruhe
Nature is Never Finished, Galerie Borchardt, Hamburg
Invited, Werkschauhalle, Spinnerei Leipzig

2023 Control and Coincidence, Villa M, Berlin
An insurmountable tension to..., Like a Little Disaster, Polignano a Mare

2022 Jahresgaben Kunstverein München, Munich
Kritamon Oracle, Marathokampos, Samos, Greece
100 Jahre Joseph Beuys, Gegenüberstellungen, Museum Schloss Moyland, Kleve

2021 Various Others, Nir Altman, Munich
T2051MCC, Bellevue di Monaco, Munich

2020 TROST, Galerie der Künstler, Munich
Transformative figures, Schaulager Basel

PRIZES / RESIDENCIES / STIPENDS (selection)

2021 Neustart Kultur Stipend
2019 Leif Rumke Prize, Munich
2019 Residency Fogo Island, Newfoundland
2018 Bavarian Art Award, Munich
2016 First Prize „Public Art Munich 2017“

EDUCATION

2014 Diploma, Academy of Fine Arts Munich, master student of Prof. Metzel
2013 First State Examination, Academy of Fine Arts Munich
2008 - 2014 Academy of Fine Arts Munich

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