

Text from: Birgitta Weimer. Daseinsformen – Osthaus Museum Hagen, Exhibition cat.: Birgitta Weimer im Osthaus Museum Hagen, October 6th 2017 to January 7th 2018, Hagen 2017, (Tayfun Belgin: Editorial, p. 3 – 4).

-Tayfun Belgin-

„Art is thought from the future.” Timothy Morton

We are here to welcome Birgitta Weimer who is our guest artist from the 5th of October 2017 to the 7th of January 2018 in the former Folkwang rooms of the Osthaus Museum, where her expansive work groups are now on show. On entering the Brunnenhalle, the onetime central hall, we encounter the first sculptural intervention, the Medusae that, with its orange-reddish presence, explores the hall's lofty space and revises its lighting. The large, hanging, jellyfish-like objects made of epoxy resin and Vinyllan tubes from the year 2012 generate a fascination between aesthetics and horror, between natural origin and technical perfection.

In an appealing contrast – several paces further on, namely via the five 'Minne' figures – a cloud-like conglomerate of black orbs menacingly overshadows the circle of slim youth looking into the fountain. The sculptures entitled *Omen*, specifically designed for the Brunnenhalle, is the first of the work group called *Schwarzkörper* or *Black Forms* that interpret quantum physical phenomena as a force that can penetrate all and sundry.

Since the 1990s, Birgitta Weimer has moved along a spectrum between philosophy, anthropology and the so-called new world formulas of theoretical physics. She presents viewers with an aesthetically technoid art world that prevails by its physical – but at times by its transparent – presence. Besides the noted examples, I would especially like to call attention to her well-known *Messier Objects*, which are likewise on exhibit in Hagen. A darkened room on the museum's upper floor has been transformed into a starry landscape, offering a truly opulent sensual experience. Thousands of pinpoints of light can be seen on the walls and ceiling; the room seems immaterial, transcended into poetry.

At the center of a large skylight room we find the *Bardo* installation, which engages the viewer in a flip-flop tease between reflection and transition, mirrors and passageways. This complex installation is accompanied by *Probability Clouds*; from the surrounding walls spherical configurations proliferate, whose forms seem to exist in a flux of constant change.

To Birgitta Weimer for her realization of this lavish exhibition that allows us unprecedented insight and that for several weeks is set to transform our museum rooms into an exceptional atmosphere I offer my heartfelt thanks. Acknowledgements are likewise owed to the two Birgitta Weimer collectors, Michael Barz and Dieter Hofmann, for their support, without which we could not have realized this exhibition. Both gentlemen are also lenders, as well as Dr. Gabriele Uelsberg, director of the LVR Landes Museum Bonn, whom I also warmly thank for their unconventional implementation of all our lending wishes. Our technical staff had lots of fun with the installation of the exhibit together with Birgitta Weimer and Arne Eberhardt. To whom I give thanks as well as to my assistant, Swetlana Brening, for their engagement.