



Theresa Weber

The Armory Show, New York

24 - 27 September 2026



Theresa Weber (b. 1996, Germany) studied at Kunstakademie Düsseldorf under the tutorship of Ellen Gallagher (2021), and completed a Masters in Sculpture at the Royal College of Art London in 2023.

Through material collage, textile installation and collaborative performance, the artist seeks to question existing power hierarchies and fixed categorizations. In her perspective as an artist with Jamaican and German heritage, her practice often refers to Caribbean discourse, existing mythologies and historical research fields. Her works consists of culturally loaded materials that engage with the body from an de-colonial perspective. Represented through contemporary body-marks and archival techniques, her practice exemplifies the constant transformation within every tradition. On the dynamic field between transparency and opacity, Weber's practice creates space for strength and resilience through nuance and fragility.

In 2024, Weber held her first institutional solo exhibition at Kunstmuseum Bochum, Germany. She has exhibited globally at galleries and institutions including Gropius Bau (Berlin), Perrotin (Paris), Kunsthalle Düsseldorf (Germany), Dortmunder Kunstverein (Germany), South London Gallery (London), Suermondt-Ludwig-Museum Aachen (Germany), Nikolaikirche Stadtmuseum (Berlin), Studio/Chapple (London), Savvy Contemporary (Berlin), Espacio CDMX (Mexico City), Museum Van Bommel Van Dam (Netherlands), Kunstmuseum Solingen (Germany), Saatchi Gallery (London), and La Gran Biennial Tropical (Puerto Rico).

Her first public commission, *Cycles of Unmasking*, was presented at Somerset House in 2023. In 2024, Weber was commissioned by the Tate Collective to create a work in response to Alvaro Barrington's exhibition *GRACE*, at Tate Britain. Weber was included in the New Contemporaries 2022 cohort in the UK, and has completed the Dekoloniale Residency, Berlin, and Baltic Gallery of Contemporary Art Residency, Poland.

Her work is held in private and public collections including the Federal Art Collection (Bonn, Germany), Kunstmuseum Bochum Collection (Bochum, Germany), The Philara Collection (Düsseldorf, Germany), the London School of Economics (London, UK), The Mercedes Benz Collection (Germany) and the Morgan Stanley Collection (New York, USA/ London, UK).





‘Cycles of Consciousness’

2026

Ceramic, wood bark, wood beads, floating wood,
silk screen print, acrylic paste, filler,
varnish on board

190 x 150 cm / 75 x 59 in

20,000 USD

14,700 GBP

‘Like a River’

2026

Ceramic, wood bark, wood beads, floating wood,
silk screen print, acrylic paste, filler,
varnish on board

190 x 150 cm / 75 x 59 in

20,000 USD

14,700 GBP



‘Ebb and Flow’

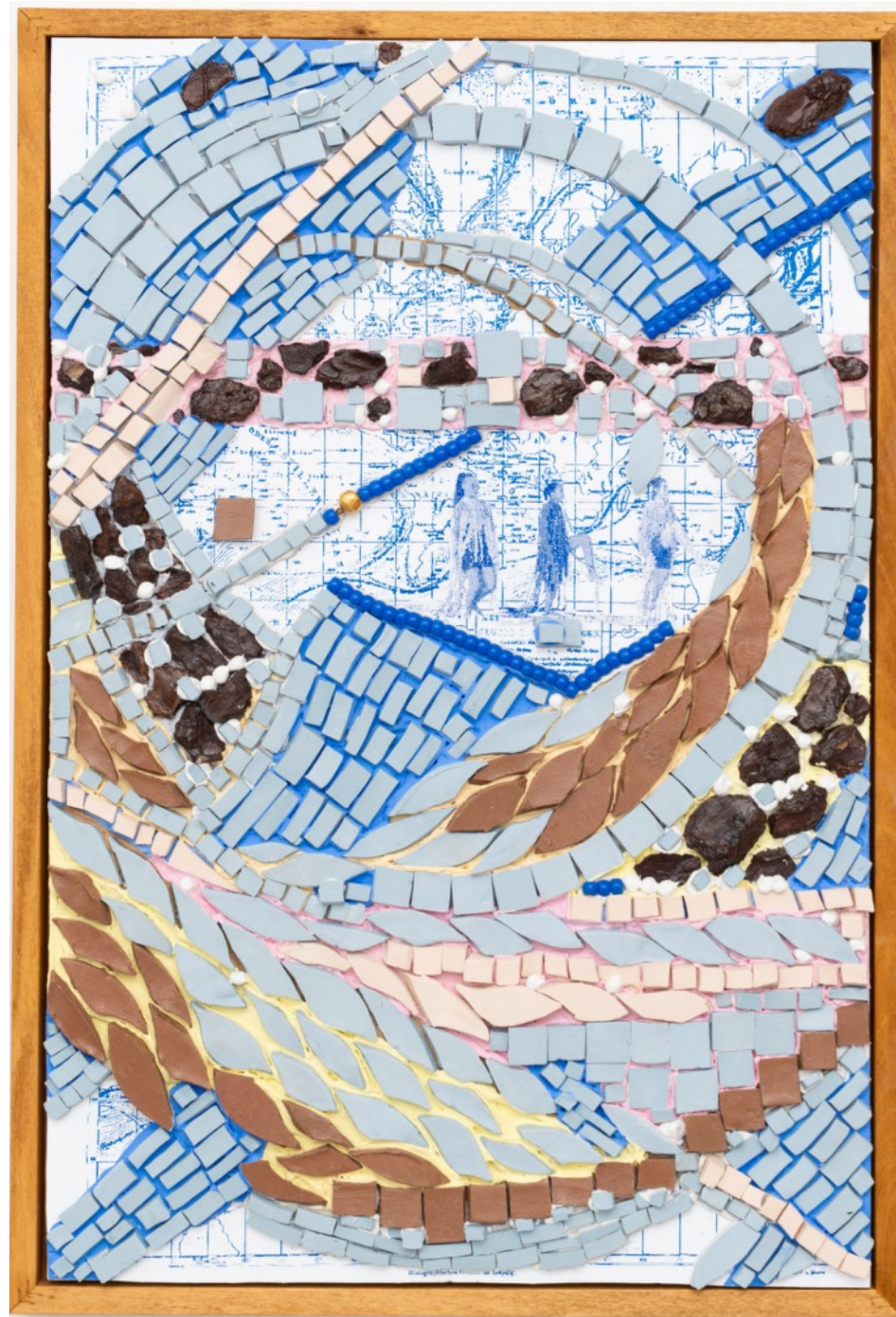
2026

Ceramic, wood bark, beads, silk screen print,
acrylic paste, filler, varnish on board

43 x 63 cm / 17 x 25 in

6,500 USD

4,800 GBP





‘Moonstones’
2026

Ceramic, wood bark, beads, silk screen print,
acrylic paste, filler, varnish on board
43 x 63 cm / 17 x 25 in

6,500 USD
4,800 GBP

‘Masquerade’

2026

Ceramic, wood bark, beads, silk screen print,
acrylic paste, filler, varnish on board

43 x 63 cm / 17 x 25 in

6,500 USD

4,800 GBP





‘Vegetation’
2026

Ceramic, wood bark, beads, silk screen print,
acrylic paste, filler, varnish on board
43 x 63 cm / 17 x 25 in

6,500 USD
4,800 GBP

‘The Flux’

2026

Ceramic, wood bark, beads, silk screen print,
acrylic paste, filler, varnish on board

43 x 63 cm / 17 x 25 in

6,500 USD

4,800 GBP





‘Trembling Trails’
2026

Ceramic, wood bark, beads, silk screen print,
acrylic paste, filler, varnish on board
43 x 63 cm / 17 x 25 in

6,500 USD
4,800 GBP

‘Woven Body Blue’

2024

Textile, foam clay, beads, bells on hanger

Dimensions variable

(approx. 50 x 175 cm / 20 x 69 in)

9.000 USD

6,600 GBP





Theresa Weber's new body of work seeks to explore the global nexus of connections in fragmentary maps including historical cartographies and nomadic costume figures wandering through landscapes. This investigation into Caribbean discourse is mainly represented through ceramic mosaics and textile costume, which exemplify the cyclical transformation of nature and culture. The volumetric surfaces of the works inhabit rituals imbedded in crafts, and the material memory of each object. The use of blue clay, beads, tree bark and collected driftwood transforms the surfaces into a watery realm, endowed with its own agency. This motif of fluidity is rooted in the ecofeminist thought of Suzanne Césaire, whose writing on environmental transformation and natural forces in the Caribbean inspired Weber's collages.

In addition to the wall works is a costume sculpture inspired by Caribbean Carnival, thinking through carnival as a global, nomadic, borderless place. The costume is not just a sculpture in the shape of a body, but an interactive object and trace of the body, that carries the potential to be used, it is therefore closer to the body. It consists of textile and clothing parts, combined with jewellery elements such as rings, beads, rhinestones and clips.







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