

GALERIE JOCELYN WOLFF

Press release

# CINEMA DIVISIBLE CLEMENS VON WEDEMEYER

**Opening on Thursday, Oct. 2<sup>nd</sup> 2003, at 6pm**

65, rue Rébeval

75019 PARIS (Map, info at [www.galeriewolff.com](http://www.galeriewolff.com))

Exhibition from October 3 till November 8, 2003



Clemens von Wedemeyer > Light #1 > 2002 > c-print > 35 x 65 cm

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Galerie Jocelyn Wolff - 65, rue Rébeval - 75019 Paris - France

Tel + 33 1 42 03 05 65 - Fax + 33 1 42 03 05 46 - [presse@galeriewolff.com](mailto:presse@galeriewolff.com)

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## CLEMENS VON WEDEMEYER

### ***Cinema divisible***

**Galerie** (65, rue Rébeval): Film projection *Occupation* (video format), photographs and drawing from the series *Occupation*

**Espace Jocelyn Wolff au Genre Urbain/ Bookshop** (29, rue de Tourtille 75020): video presentation *Making of Occupation*, photographs from the series *Occupation*

At the center of the *Cinema divisible* exhibition stands *Occupation*, a film production and a project, presented in its complete form by German artist and film director Clemens von Wedemeyer (Berlin) at the occasion of his first gallery solo show.

#### ***Occupation*, (2002), Film 35 mm, color, 8 Minutes**

200 extras are standing in a dark meadow, framed by a rectangle marked on the ground. They are waiting for instructions from a film crew surrounding them. The crew is going to shoot a crowd scene at night.

From the first minute on the situation unfolds in an absurd, self-generating logic: with a cause that remains invisible: information and instructions become independent, actions lead nowhere, misunderstanding takes its form. While the atmosphere on the set becomes tense, the film crew tries to control of the situation by using all the technical and formal tools that cinema has to offer – up to the point where the shooting and its actors get completely out of control.

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## Interview with Clemens von Wedemeyer by Alexander Koch (Gallery)

**Alexander Koch:** Is cinema divisible?

**Clemens von Wedemeyer:** Cinema knows dozens of techniques and theories of the cut. In *Occupation*, while investigating my own fascination for cinema, I tried to place the cut somewhere at an unusual point in the "system of cinema": between the cinema theater and the public, as well as between the circumstances of an actual situation of film shooting and the memory of all the historical films (that as a film maker I always keep in mind). I isolated the public, the film crew and the technical equipment from its usual context and put in an absurd Beckett-like situation. Just like a laboratory preparation, but one that is almost impossible to control.

**AK:** How do the film, the making-of and the photographs interact in the exhibition?

**CVW:** Starting from this, these three levels of observation tell three different stories about the construction (or the condition) of cinema as spectacle (Debord's terminology), between erratic experience, deconstruction and chaos.

The actual film shows the shooting of a film. The making-of doubles this perspective by showing the shooting of this shooting – that is sometimes not less absurd than the process in the movie itself. So in fact, it has the same theme: a film crew producing a crowd scene at night. But this time there are the "real" persons acting, not the actors. The photographs put the object of observation into another esthetic perspective.

**AK:** Your work is situated in an interspace between cinema and art. What is the aim of this practice?

**CVW:** This specific form of investigation, this multiplication of perspectives, is what I am searching for my projects. I'm interested in the differences and distinctions that are created by this manner of working. Art and cinema are two different languages that are related. I am interested in both of these languages. Together they allow me to invent a practice that opens a new territory of research.

**AK:** *Occupation* is also an appropriation and a performance of typical and archetypal stylistic devices in cinema, like a Genre painting towards a common Grammar of the spectacle.

**CVW:** I began with a teaching book that described technical and psychological devices and tools of the spectacle that we know from the cinema screen. I used elements from several film languages: Eisenstein's for example, or a possible camera movement from Godard. These are tools of seduction, ones that have power on our sight, on our body. They are based on the memory of something that we are supposed to have seen somewhere before... With *Occupation* the viewer gets a chance to become conscious of his role as an extra in this social spectacle. The cinema screen is a mirror. But below the reflection is a dark lake in which we swim... and down in that lake the recollection of all films and their effect on the viewer. This is what interests me most: to get a look inside that lake that is under the cinema screen.

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Clemens von Wedemeyer was born in Göttingen in 1974. He studied Visual Arts at the Hochschule für Grafik und Buchkunst Academy of Visual Arts in Leipzig. His experimental films include: *Mass* (1998), *Sand* (2000), *Big Business* (2002) and *Silberhöhe* (2003).

For *Occupation* he was honored with the VG BildKunst Prize 2002 at the Munich film festival.

## ***Occupation* (2002), Film 35 mm, color, 8 minutes**

A film for 200 extras and a film crew, played by Julia Berke, Jörn Knebel and Berndt Stübner, Marco Albrecht and Oliver Kraushaar.

Director:	Clemens von Wedemeyer
Camera:	Frank Meyer
Music:	Matthias Pintscher
Sound:	Niels Loewenhardt
Production management:	Holm Taddiken
Production:	[*.*] Sternpunktstern

## NEWS ABOUT CLEMENS VON WEDEMEYER

Film projection of *Big Business* (September, 24, 2003 at 9:30 PM) at the *Radical Architecture III, processing uncertainty* exhibition at Museum für Angewandte Kunst, Köln, Germany (Curators: Bernd Kniss, Christopher Dell).

Informations : [www.procunc.net](http://www.procunc.net) (19 - 26 September 2003).

Film projection of *Occupation* for the *Lautloses irren, ways of worldmaking, too* exhibition Postbahnhof am Ostbahnhof, Berlin (Curator: Harm Lux)

Informations : [www.lautlosesirren.de](http://www.lautlosesirren.de) (29 November 03 - 02 February 2004)

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## VISUALS

High-resolution images: please ask the gallery.

## NOTICE

For any further information, you're very welcome to contact the gallery.

This press release is also available in German and French.

[www.galeriewolff.com](http://www.galeriewolff.com)

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## A NEW CONTEMPORARY ART GALLERY IN PARIS

Located next to Buttes-Chaumont Park in East Paris, the gallery neighbors Le Plateau, Paris' new contemporary art center. The gallery exhibits in two spaces at the same time: in the gallery, Rue Rébeval, and in its second space at 29 Rue Tourtille (Espace Jocelyn Wolff at *Le Genre urbain*).

The gallery's program focuses on artists who were educated in the mid-nineties and who have developed a critical thought on this last decade as well as on modern, post-modern and contemporary experimentations.

This generation's work is marked by both a continuous questioning of its own artistic mediums and techniques, and a political and pragmatic thought. Their work and projects articulate themselves around a consciousness of the parameters which constitute contemporary identities, practices, and cultural productions.

The Jocelyn Wolff gallery's objective is to make these attitudes and concepts visible within the field of art: art as its product and the discourse that comes from it. The gallery considers itself as a space for confrontation and exchanges, open to all contemporary practices and mediums.

In a desire to confront artistic scenes from different metropolis and regions, the gallery's activities operate as an *interface* for post-national artistic relations, creating synergetic effects in the field of art.

The gallery opens its doors with Clemens von Wedemeyer's first exhibition in France.