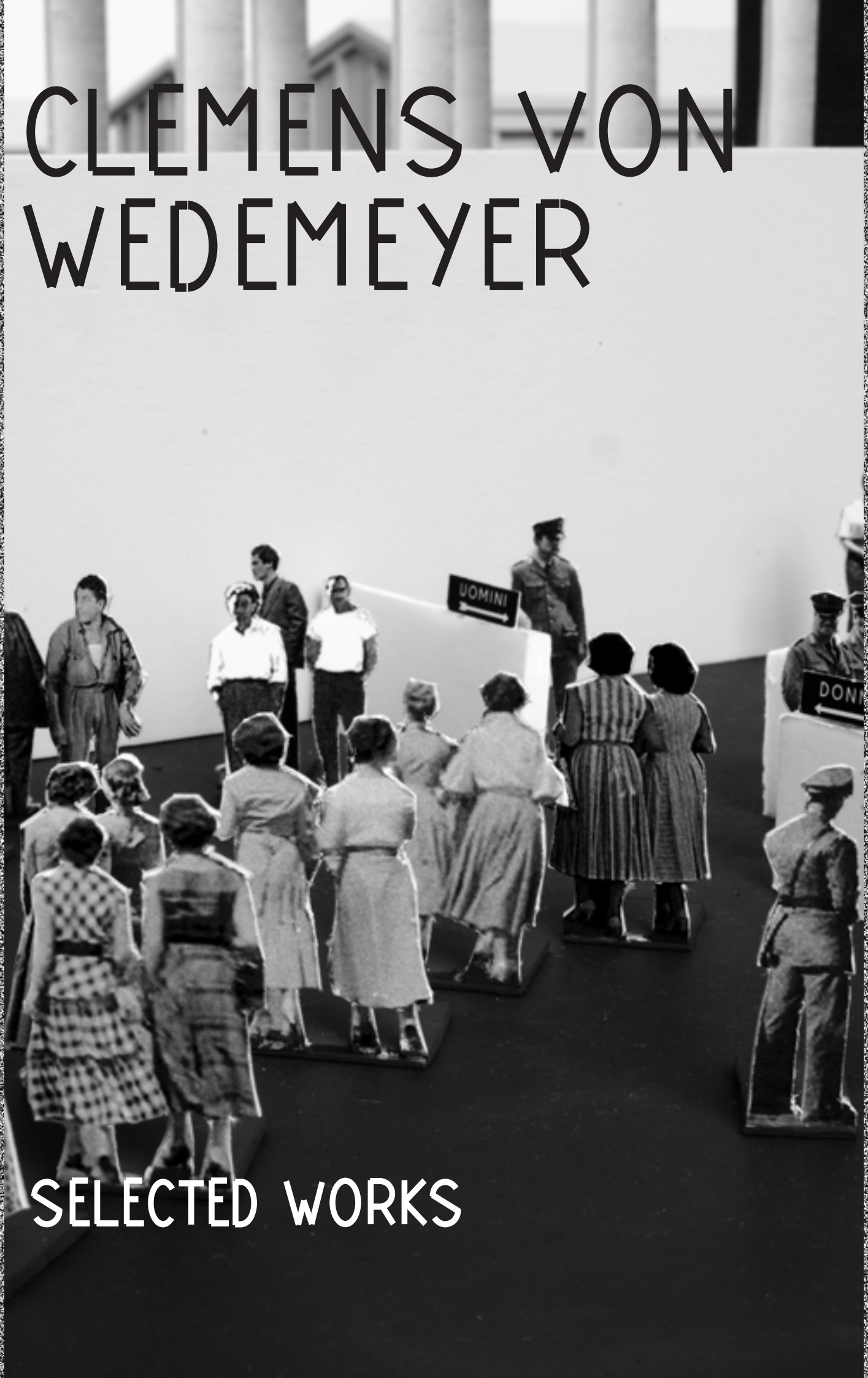
CLEMENS VON WEDEMEYER



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BIOGRAPHY

Clemens von Wedemeyer was born in 1974 in Göttingen, Germany and lives and works in Berlin.

The artist creates films and media installations poised between reality and fiction, reflecting power structures in social relations, history and architecture. „For over a decade, von Wedemeyer's films and film installations have explored ideas of utopia and dystopia in the built environment. Again and again the filmmaker holds up architecture as a kind of socio-political mirror to the people it shelters, employs, or turns out, while deftly exploiting the advantageous atmospherics that both modernist ruins and postmodernist edifices reliably provide. Simultaneously, and with a movie buff's zeal, the artist expertly gleans the film medium for historical precedents and political ambiguities, formal faculties and stylistic turns" (Quinn Latimer). In his 'cinema about cinema' normally hidden aspects of film production – such as the dressing of a set or the casting of actors – are incorporated in the final edit alongside scripted and improvised actions. Switching between drama and documentary von Wedemeyer creates layer upon layer of ambiguity in his work and thereby pushes the viewer to question the conventions of theatre, film, news reportage and reality TV.

Clemens von Wedemeyer participated in many solo and group shows such as the 1st Moscow Biennale (2005), the 4th Berlin Biennale (2006), Skulptur Projekte Münster in 2007, the 16th Biennale of Sydney (2008) and documenta (13) (2012). He had solo shows among others at MoMA PS1, New York, ARGOS Centre for Art and Media, Brussels, the Barbican Art Centre, London, Frankfurter Kunstverein, Museum of Contemporary Art, Chicago, and Hamburger Kunsthalle. "ESIOD 2015" premiered at the 66. Internationale Filmfestspiele Berlin (Berlinale) in 2016.

CLEMENS VON WEDEMEYER

LE MONDE SELON L´IA group show

April 11 - September 21, 2024

Jeu de Paume, Paris, France

Introduite pour la première fois en 1955, l'expression « intelligence artificielle » (IA) désigne de nos jours des algorithmes et des modèles capables d'effectuer automatiquement des opérations — détection, reconnaissance, classification, prédiction, analyse et génération de données — aux innombrables applications. Depuis la fin des années 2000, ces algorithmes et ces modèles s'infiltrent dans toutes les strates de la culture et de la société, de l'économie et de la politique, de la science et des opérations militaires. Partout, leur usage soulève de multiples questions éthiques, épistémologiques, politiques et géopolitiques, d'autant qu'il nécessite de colossales ressources matérielles et environnementales.

Dans ce contexte, les images jouent un rôle crucial : l'impact de l'IA sur les pratiques artistiques contemporaines et sur la culture visuelle en général compte parmi les phénomènes les plus visibles dans un environnement pourtant hautement dominé par des opérations discrètes, des processus invisibles, des boîtes noires. Les technologies d'IA transforment en profondeur la manière dont les images sont prises, créées, modifiées, diffusées, décrites et vues.

Depuis les années 2010, de nombreux artistes interrogent l'influence croissante de l'IA dans nos sociétés et explorent ces bouleversements au moyen de différents médiums.

source : Jeu de Paume website



CLEMENS VON WEDEMEYER

ANTI-SYNERGY

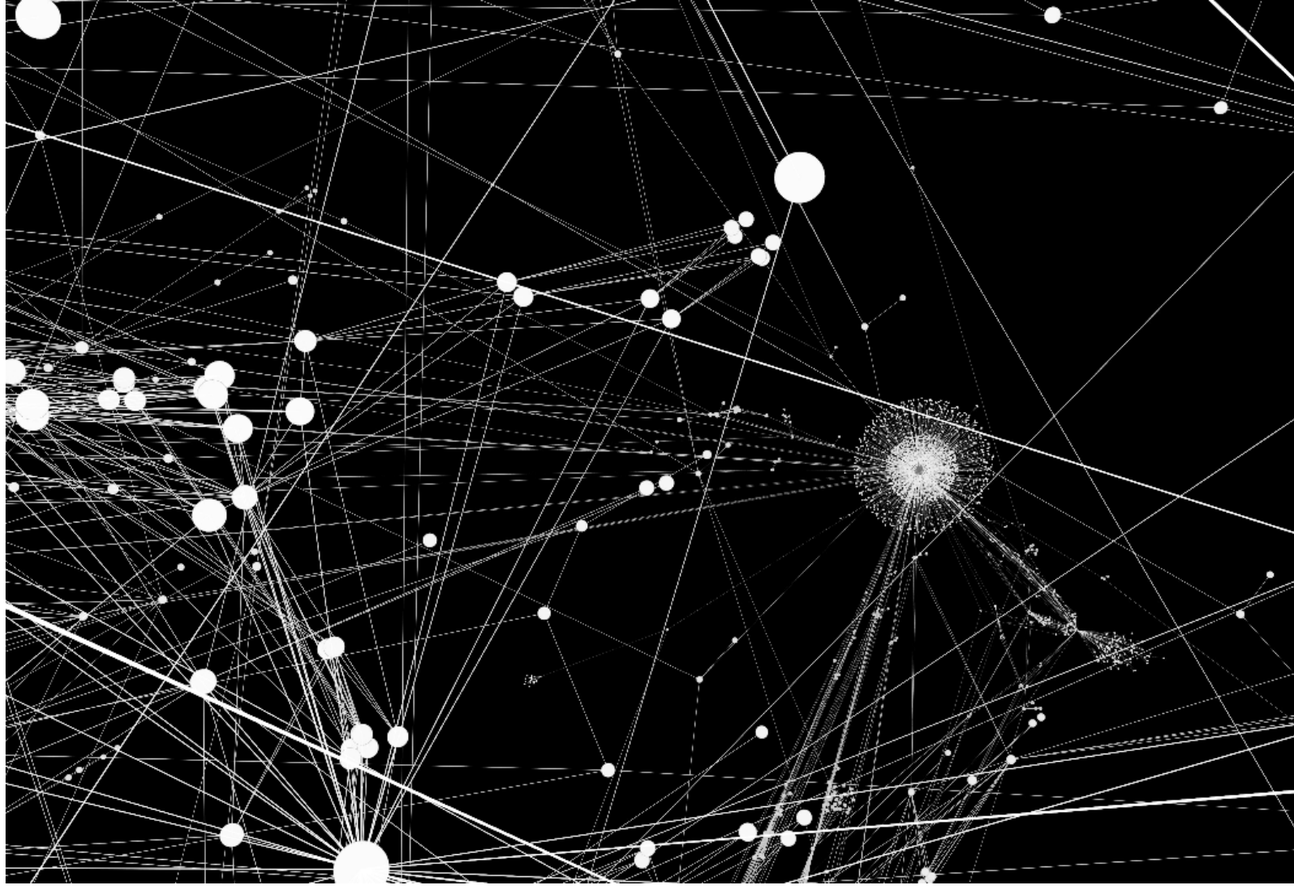
May 26 - July 20, 2024

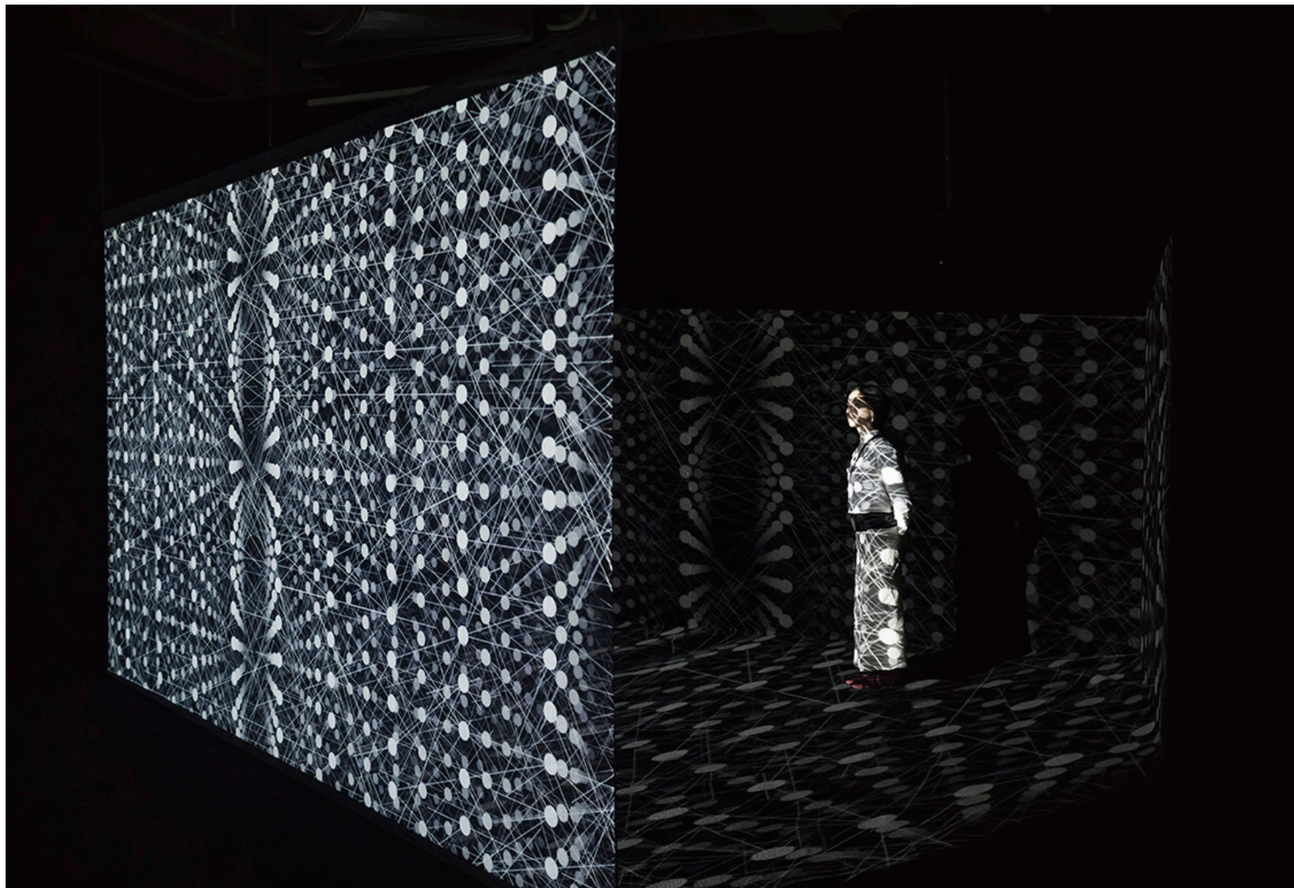
Galerie Jocelyn Wolff, Romainville, France

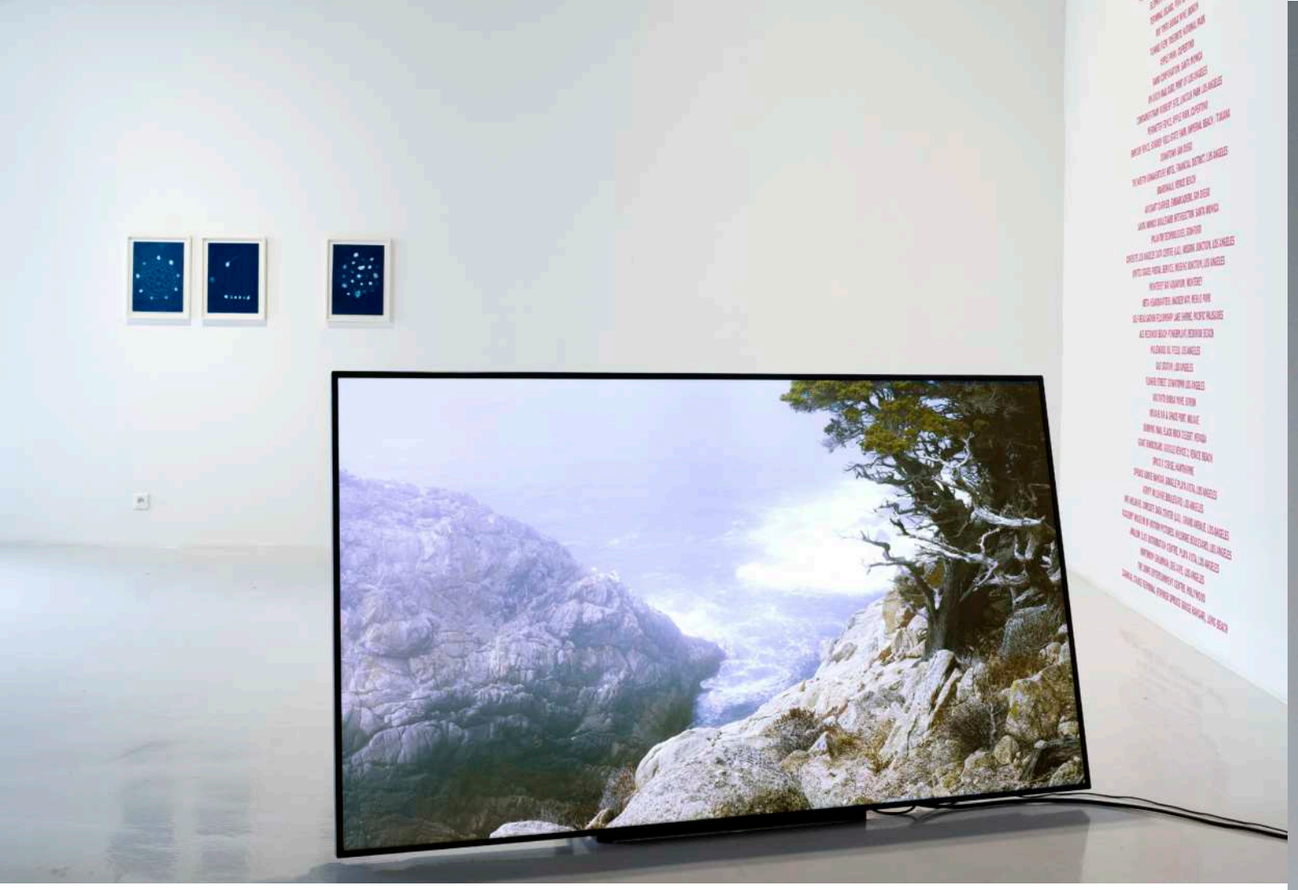
Clemens von Wedemeyer explores the links between memory, history and human relationships through cinematic and digital works. On view at the Galerie Jocelyn Wolff for Paris Gallery Weekend will be Wedemeyer's new work 'There are several scenarios we could end up with', in which the artist uses artificial intelligence in his work for the first time to generate a poem which is then transcribed in a medieval aesthetic, ultimately abolishing the boundaries between the past and the present, the real and the virtual.

Two recent films of his will also be on show: 'Social Geometry', which explores the schematic representation of society and human interaction through geometric shapes; and 'Surface Composition' made in California, which delves into other form of networks, exposing the impersonality of technological giants and commercial infrastructures.

Source : press release











CLEMENS VON WEDEMEYER

SOCIAL GEOMETRY

April 26 - June 29, 2024

KOW, Berlin, Germany

How do we arrange ourselves? How are we arranged? And how can one visualize the answers to these questions? Clemens von Wedemeyer's new films, which KOW presents for the 2024 Gallery Weekend Berlin, delve into the question of the networked dimension of our existence and grapple with how to represent it.

The central work in the exhibition is an abstract animated film. White dots appear on a black ground and take on infinitely varied, increasingly complex and increasingly spectacular forms: interrelations between individuals, networked human worlds, social geometries. The British musician Anne Clark's haunting voice guides our attention to what we will see in the abstraction: A group of friends. A class system. A revolution, erupting. Yet as the constellations grow ever more complex, the limitations of representation by model become evident—machines may be capable of keeping track of what is happening in the social sphere, but humans are not.

Wedemeyer's interest in group dynamics, in human masses and their power in the image has informed his art for twenty-five years. Like earlier works, his new film Social Geometry traces a path from the individual subject to the mass, the very, very many, and the (il)legibility of its behavior.

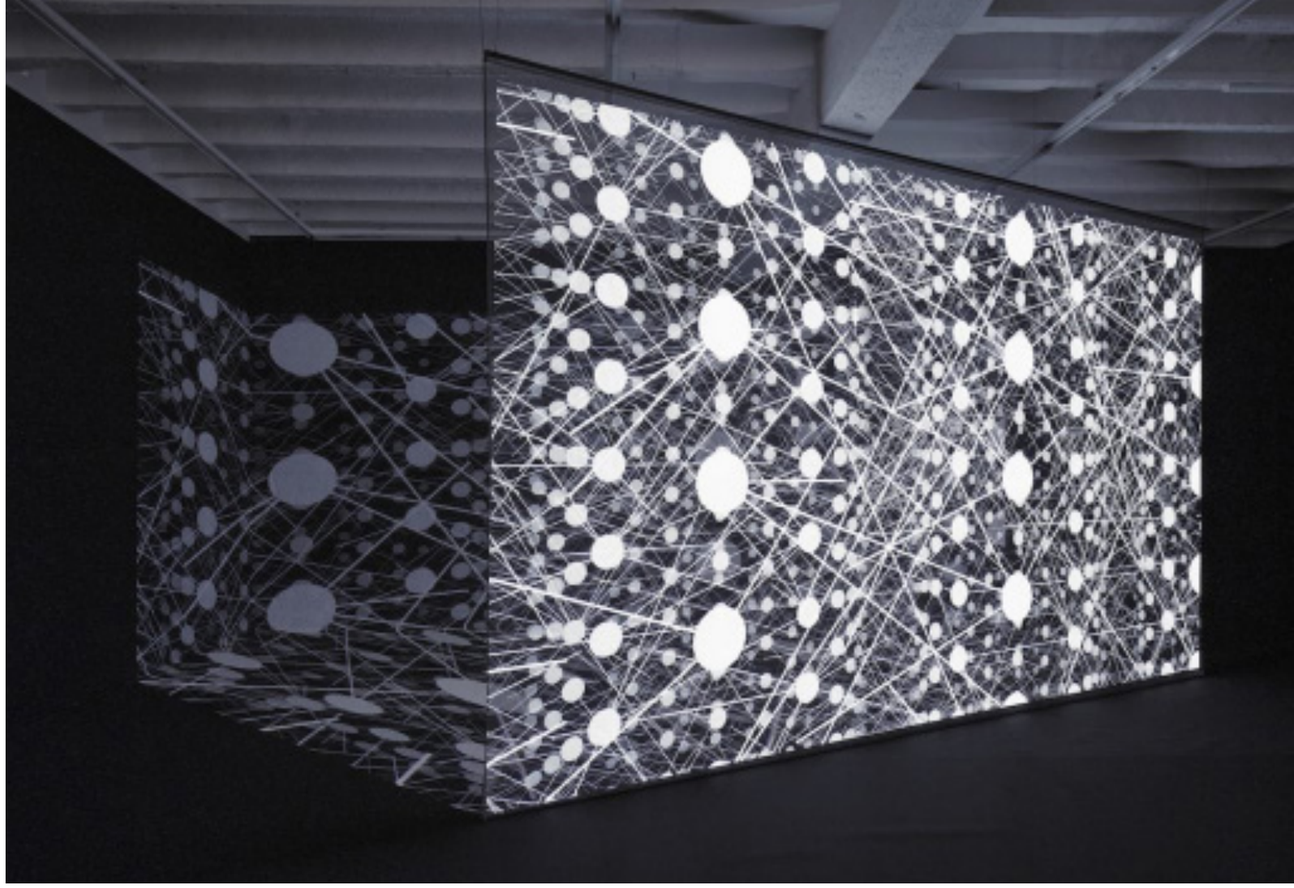
Wedemeyer deftly opens his installation up in widely different directions, effectively making it a fresh network of possible points of connection. The schematic illustration of the social, it turns out, evolved over centuries into a science whose history Social Geometry reflects on. Meanwhile, a model of society can easily become a reversible figure that is liable to be misread: as cybernetic fantasy, esoteric vision, pseudo-rational scheme, or more generally, an allegory that simulates representation while actually failing to grasp reality.

Wedemeyer's second film, Surface Composition, illustrates another side of the networks, the contemporary platforms on which people arrange themselves and by which they are arranged.

Traveling in California, he recorded sites possessed of real-world network power like the headquarters of Apple, Meta, Amazon, Space X, and the United States Postal Service, as well as infrastructures of commerce, containers, mines, and other motifs, in impersonal documentary images. They show the nondescript building complexes of systemically relevant companies, empty streets, a few transport vehicles. The reality of today's networks is opaque; their phenomenological blankness becomes manifest in the additive editing, sustained by a psychedelic soundtrack supplied by the Hungarian improvisational musician Zsolt Sőrés.

Conventional principles of the representation of power (and the mass) have been turned upside down in the networked feudalism of our days. The more influential the actors and structures, the places and processes are, the more invisible they seem to be.

Source : Text by Alexander Koch





CLEMENS VON WEDEMEYER

THE ILLUSION OF A CROWD

March 3 - Mai 5, 2022

VOX, Montreal, Canada

Coup, insurrection, parade, protest, resistance, revolution, or rioting mob: terminologies like these require a careful contextual analysis within (counter-)hegemonic narratives. Clemens von Wedemeyer's moving-image works and his artist's publication *The Illusion of a Crowd* (2020) provide a comprehensive insight into how visual culture displays such forms of temporary collectivity.

In the film *Emergency Drill Revisited* (2020), documenting a rehearsal by the civil protection unit of Leipzig, he investigates a scenario that serves to re-establish the status quo after a situation of distress. Dedicated to a future state of affairs, his found-footage montage *Transformation Scenario* (2018) is based on the premise of exchanging one's physicality for a virtual alter ego. In *Crowd Control* (2018) he addresses logistics: based on a police simulation program to prepare officers for encounters with crowds, the artist's interest concerns the control of people flows such as the organization of complex operations through the perspective of executive force.

When, however, does a protest become an intervention of the masses into historiography? Wedemeyer's work *70.001* (2019) takes into consideration the intentions of the Monday demonstrations that occurred in the city of Leipzig in the former German Democratic Republic in 1989. He therein tests how a shared political memory can be kept alive through transfers of historical accounts and recordings to different media milieus. Montage and editing, hitherto central to Wedemeyer's storytelling, become secondary modalities. Simulation allows a virtual camera to navigate the urban set without cuts, to tell several episodes through daylight and "dusk, night is falling"2 in a time warp, and to fluidly switch from a bird's-eye perspective to close-ups.

[...]

The events of the date referenced in *70.001*, October 9, 1989, could only happen due to a vertical corporation and partial insubordination of security personnel. Once the force of the police's presence faded into the background, the chorus (stemming from the ancient Greek tragedy, comedy and satyr play) of the demos promised to become a revolutionary power. Oscillating between approval for the protesters' peaceful action and a distant reflection of mass and power, *70.001* remains within these radical ambiguities.

Clemens von Wedemeyer's investigations into the visual-political representations of crowds such as the technical and socio-political programmability of behaviour appear to partly sympathize with behaviourism's critique on the "myth of interiority," forming a negative foil not only to the philosophy of mind, but also to depth psychology evolving around 1900. With the then parallel development of cinema and psychoanalysis, a thinking about Wedemeyer's work suggests both a contemplation of media-theoretical genealogies and a mapping of a diversified history of ideas of concepts such as actor, agency, behaviour, mass, power, praxis, and historicity. In today's future industries information management plays an increased role. By inserting "1" into the established number of 70,000 demonstrators on the mentioned day, the artist shows that such counts are in fact recounts—thereby opening narrative structures for speculative actualizations.

Source : Text by Lisa Stuckey (excerpt)

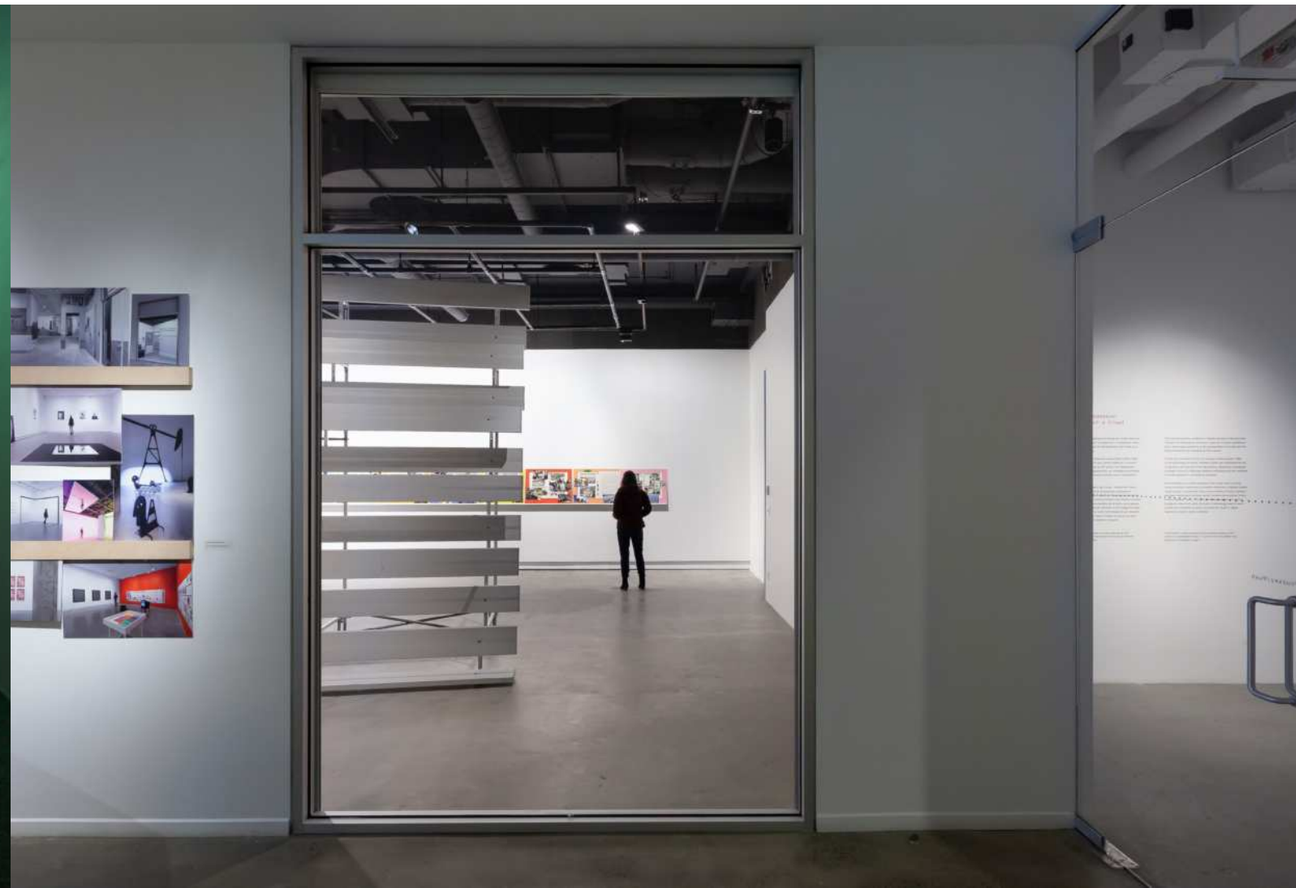












CLEMENS VON WEDEMEYER

LE PRINTEMPS DE SEPTEMBRE SUR LES CENDRES DE L´HACIENDA

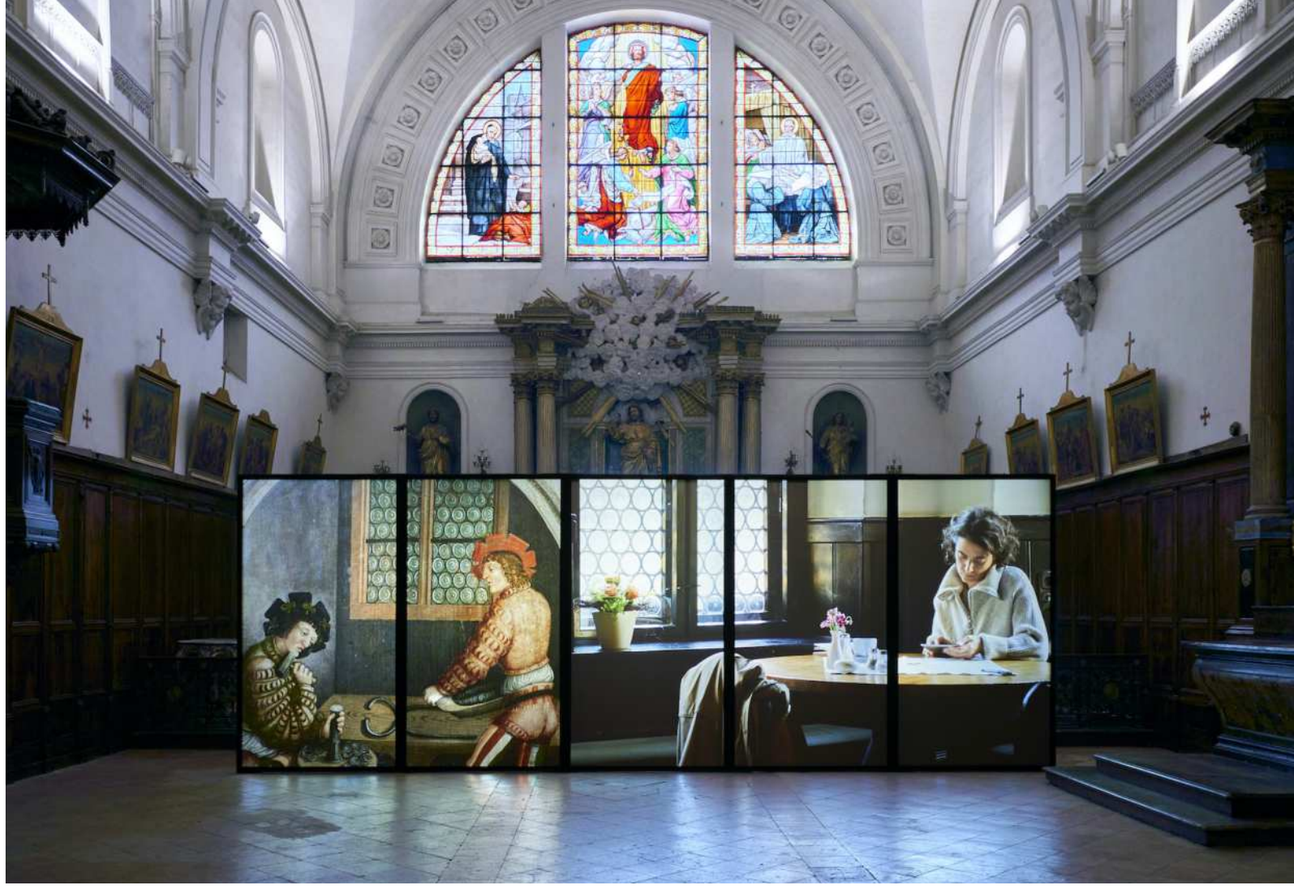
Septembre 17, 2019 - October 10, 2021

Toulouse, France

Curated by Christian Bernard

Titled *Sur les cendres de l'hacienda*, Le Printemps de septembre 2021 celebrates three «families» of contemporary artists: those who turn to their imagination; those who observe the world; and those formally attached to the continuation of the history of their chosen form of expression. La Folle du logis brings together the first family, Le Heurt du réel the second, and Poursuivre et commencer the third. These subtitles provide a schematic description of three main types of attitude embodied by our guest artists. They may also be seen as markers of exhibitions dispersed around different festival venues.

Source : Press release





CLEMENS VON WEDEMEYER

NELLA SOCIETÀ, IN GESELLSCHAFT

November 2, 2019 - February 9, 2020

Kunstmuseum Luzern, Switzerland

Duo show : GIULIA PISCITELLI, CLEMENS VON WEDEMEYER
Curated by Fanni Fetzer

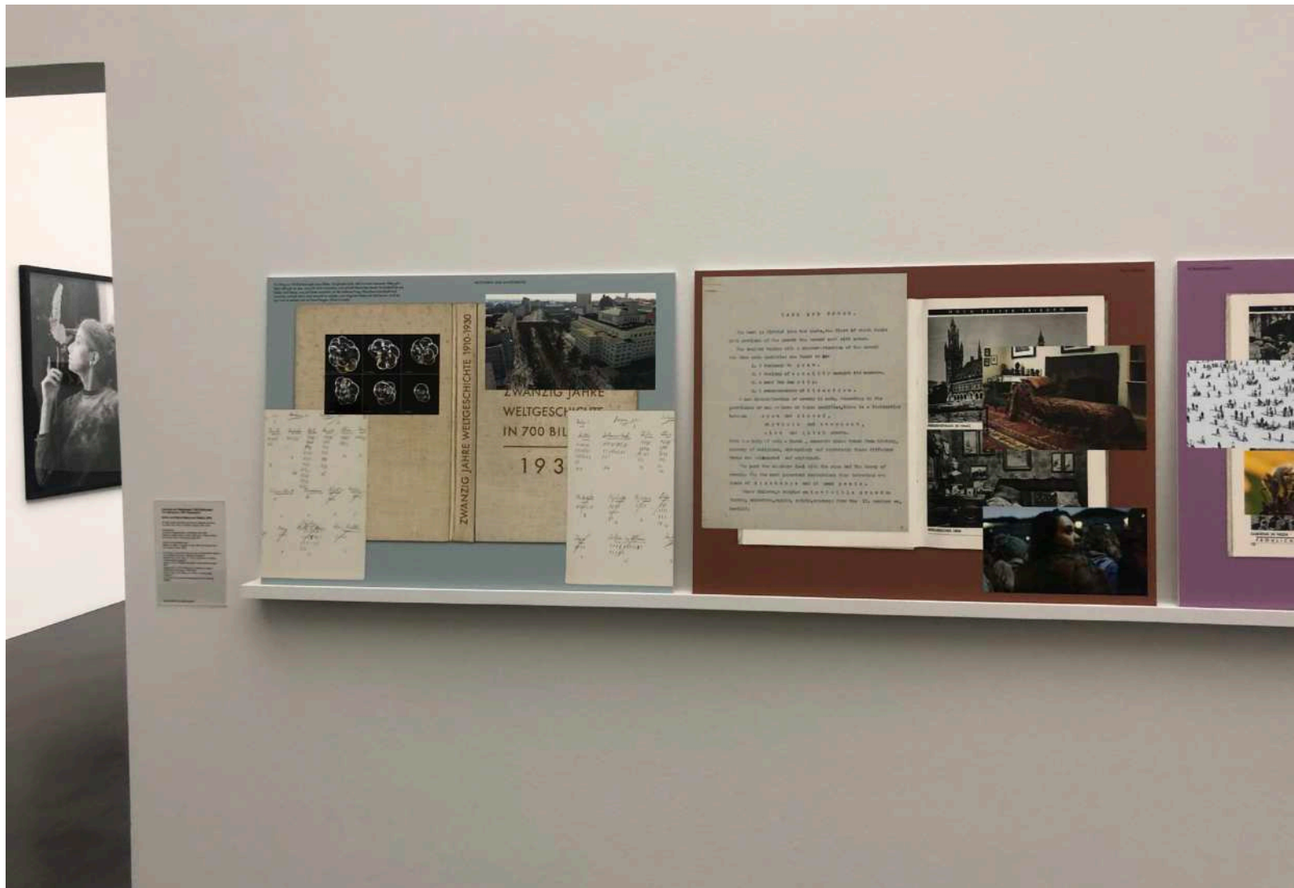
Giulia Piscitelli (*1965) und Clemens von Wedemeyer (*1974) verstehen ihre Kunst im gesell-schaftlichen Kontext. Die beiden Kunstschaffenden nehmen eine engagierte Haltung ein und beschäftigen sich in ihrer Arbeit mit den globalen Bewegungen von Menschen, Ideen und Waren. Piscitellis Objekte und Bilder, von Wedemeyers Videos und künstlerische Recherchen untersuchen die Mechanismen, mit denen eine Gesellschaft Zugang gewährt oder ausschliesst. Nella società, in Gesellschaft ist als loser Dialog der beiden Positionen gedacht.

Giulia Piscitelli reflektiert das konfliktreiche Aufeinandertreffen von politischer und indivi-dueller Dimension anhand von Erinnerung, Zeit, Körperlichkeit und Arbeit. Die italienische Künstlerin lässt sich vom neapolitanischen All-tag, von Materialien und Eindrücken am Strassen-rand oder auf dem Markt inspirieren. Oft greift sie alltägliche Dinge auf und verwandelt diese. Dabei kombiniert sie Objekte mit grosser Symbolkraft, beispielsweise überzieht sie katholische Beichtstühle mit islamischen Gebetsteppichen. Una nuvola come tappeto (2019), so der Titel der Arbeit, die in Luzern zum ersten Mal zu sehen ist, verweist auf die Verbindung und den Widerspruch von Seelenheil und Angstmacherei, aber auch auf Parallelen zwischen Religionen. Spica (2011) dagegen verknüpft Zahlungsmittel mit Getreide. Die Ähren, die Giulia Piscitelli mit Bleichmittel auf Seide malt, stammen nämlich alle von Scheinen und Münzen verschiedener Währungen. Indem sie Bleiche als Zeichnungsmittel verwendet, verschränkt die Künstlerin Schaffensprozess und Zerstörung und erzählt gleichzeitig von Furchtbarkeit, Sesshaftigkeit, alten Mythen, Handel und der oft zwiespältigen Verbindung von Kapital und Nahrung.

Clemens von Wedemeyer nimmt historische Perspektiven auf, um unsere Gegenwart zu reflek-tieren. Für die Ausstellung im Kunstmuseum Luzern dient dem deutschen Künstler Elias Ca-nettis Klassiker Masse und Macht von 1960 als Folie, um die Lenkung von Massen in unserer Gesellschaft zu untersuchen. Er hat in Luzern einen neuen Film realisiert – wir haben dafür anfangs Jahr Statistinnen und Statisten gesucht. Faux Terrain (2019) zeigt eine junge Erwach-sene, deren Identität ungeklärt bleibt. Lange Isolation hat sie sprachlos gemacht und der Welt entfremdet. In Luzern besucht sie Orte, die Geschichte und Gegenwart der Schweiz verbinden: Das Bourbaki Panorama, das Kunstmuseum Luzern und die grösste Zivilschutzanlage der Welt im Sonnberg in Luzern. Psychisch isoliert, versucht sie den Blicken der Menge zu entfliehen, bis sie schliesslich in die Bildwelt auf dem Bildschirm in ihrer Hand eingesogen wird. Eine weitere Arbeit von 2019 thematisiert die Gruppendynamik: Für 70.001 transfor-miert von Wedemeyer die Montagsdemonstrationen in Leipzig 1989 in den virtuellen Raum. So verknüpft er Vergan-genheit und Gegenwart, Realität und Fiktion und fragt, ob die Welt besser wär, wenn sie durch Computeralgorith-men statt durch politische Entscheidungen gesteuert würde oder ob das eher eine Art von Techno-Faschismus wäre.

Source : Press release





CLEMENS VON WEDEMEYER

LE COURS DES CHOSES

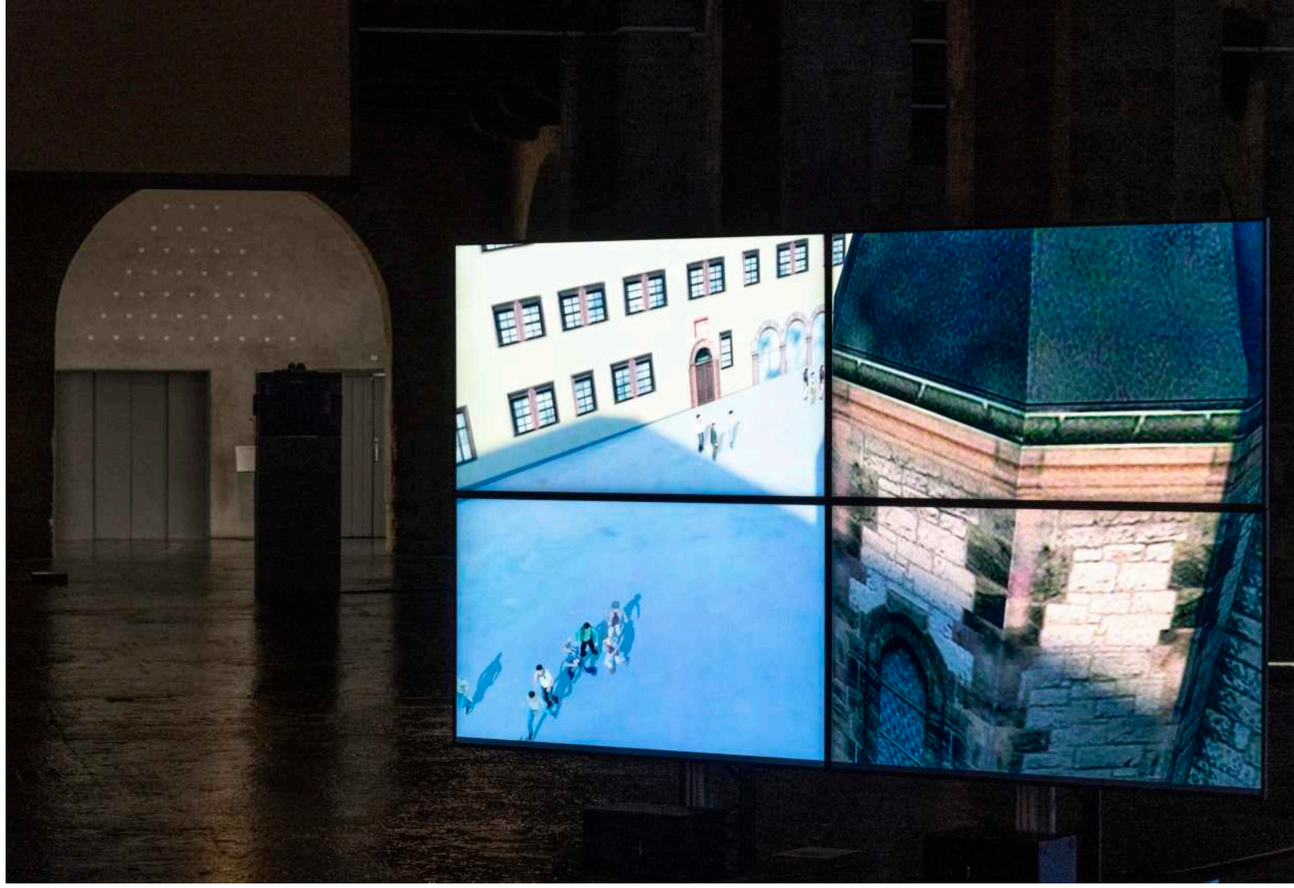
June 27 - August 16, 2020

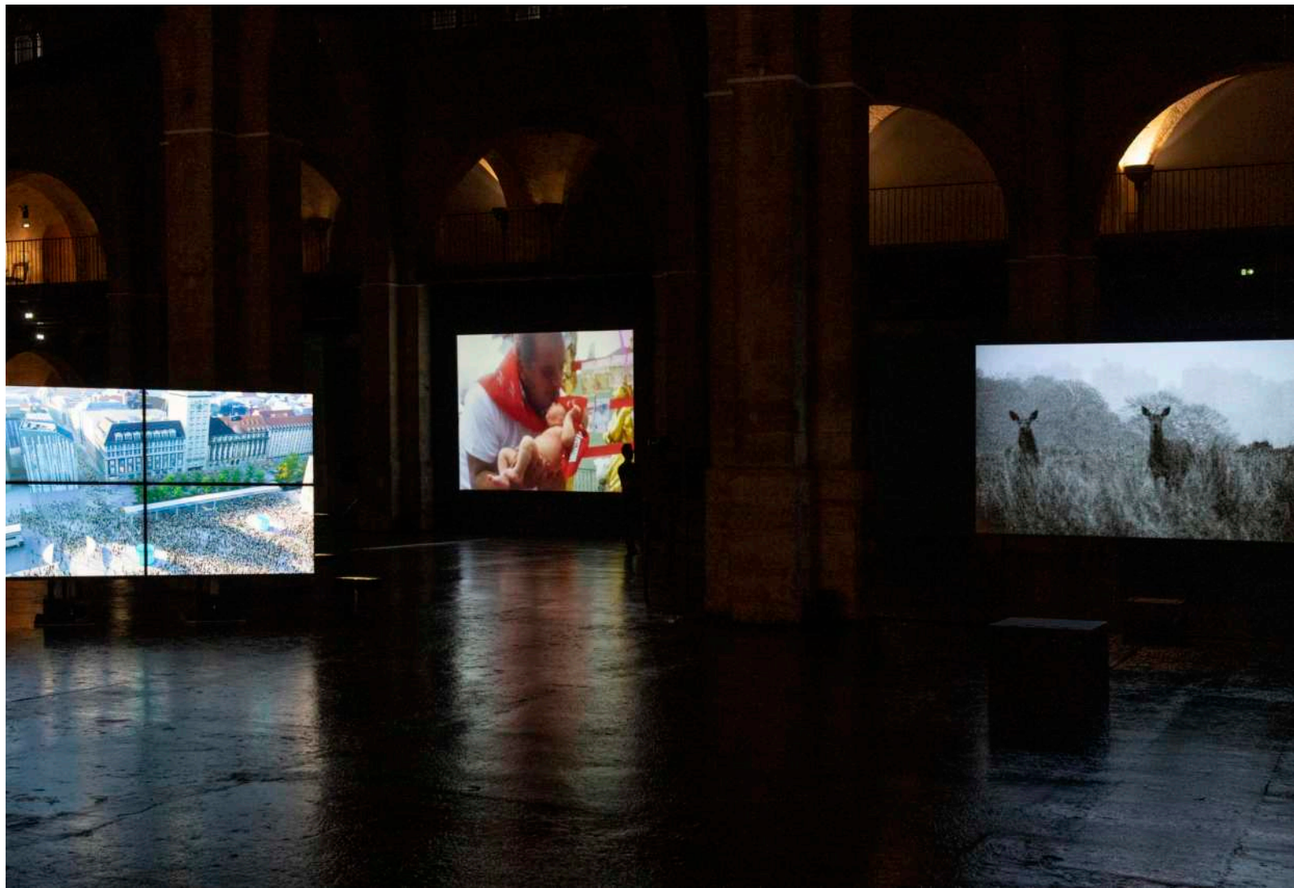
CAPC - Musée d'art contemporain de Bordeaux, France

Curated by Alice Motard and Sandra Patron

Borrowing its title from the iconic film by the famous duo of artists Peter Fischli and David Weiss, the exhibition *Le Cours des choses* brings together in the exhibition space about thirty films and videos by artists whose works can be reinterpreted in the light of the current health crisis. Thought in immediate response to the COVID-19 pandemic, that has led to the self-isolation of nearly half of the world's population and the abrupt cessation of all activities considered not essential to crisis management, this presentation was built during the few weeks of lockdown in France.

Source : Press release





CLEMENS VON WEDEMEYER

MEHRHEITEN (MAJORITIES)

July 13- November 17 14, 2019

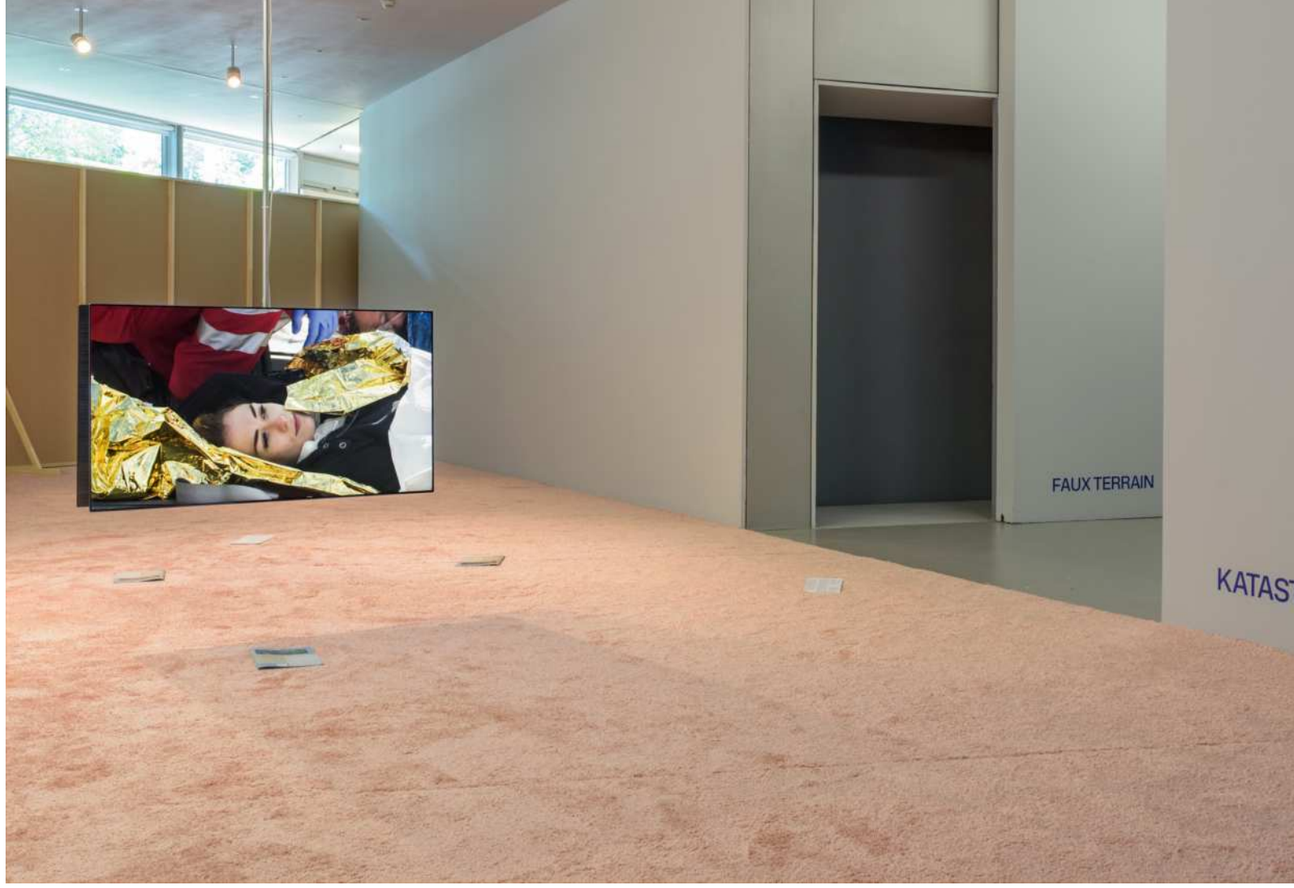
GfZK - Galerie für Zeitgenössische Kunst, Leipzig, Germany

Digital public spheres have not only changed the image of society, but also enable new democratic models of participation to emerge. However, tools of political opinion making are contested, and are also used for the purposes of stigmatisation and exclusion. Based on Elias Canetti's book Crowds and Power, published in 1960, Clemens von Wedemeyer's exhibition Majorities deals with past and present phenomena of mass mobilisation and the representation of crowds, as well as their political and psychological impact.

How do people join forces with one another, what dynamics can arise within physical and digital crowds, how is social behaviour rehearsed and regulated by means of simulation? The artist's interest ranges from historical photography and cinematic portrayals of crowds to the analysis of computer simulations in the gaming and surveillance industries.

The exhibition, designed with the architecture of GfZK in mind includes a thematic selection of cinematic works and video installations by the artist. Based on conversations and research on the subject of the Monday demonstrations in Leipzig, Clemens von Wedemeyer has also developed a new production entitled 70.001, which presents a fictitious reproduction of the events of 1989. Faux Terrain, another work produced for the exhibition links Switzerland's past and present relating to questions of isolation and community.

Source : Press release













CLEMENS VON WEDEMEYER

VERMIN OF THE SKY

September 22, 2017 - January 14, 2018

Moravian Gallery in Brno, Czech Republic
Guest artist of the Jindřich Chalupecký Award 2017

The novelty of last year's edition of the Jindřich Chalupecký Award for young visual artists was the launch of the tradition of an international guest who would introduce his or her solo project in parallel with the exhibition of the award finalists. It would be a distinctive contemporary artist whose work resonates with the current events on the Czech art scene, although it may not have been introduced here so far. After presenting an exhibition project of Laure Prouvost in 2016, guest for 2017 is the Berlin-based artist Clemens von Wedemeyer. In his conceptual moving image works and audiovisual installations, Wedemeyer often works with (film) archives, historical and symbolic references while adding engaged commentaries which link the archival material to contemporary issues.

With most of his research drawing on site-specific inspirations, the artist pays particular attention to social and physical constellations and power relations connected to a particular space in its present or historical moment. In Vermin of the Sky, a project created especially for this occasion, Wedemeyer decided to use several works from the Moravian Gallery's sculpture collections, resulting in a new video work presented at the Atrium Gallery at Pražák Palace, and an installation intervening into the permanent collection display in the same building. The artist created a poetic yet political narrative, building unexpected connections between both historically and conceptually disparate works: from a largely damaged Gothic Madonna through archetypal portraits by canonical Czech artists Josef Václav Myslbek and Vincenc Makovský to less renowned works and artists. In a surreal meeting at outer space, digitalized sculptures engage in dominance and submission exercises, which turn a bust of a locally meritorious general, a mask of the prime Czech patron saint and Prometheus' head into mere physical matter, played out in a newly told Space Odyssey. The work is a continuation of the artist's research on the discursive, social and symbolic value of sculpture in relation to film, the actor, and also the spectator, which Wedemeyer already explored in The Cast, presented at MAXII Rome in 2013, and the subsequent project Cast Behind You The Bones Of YourMother, shown in KOW Berlin in 2015.

Source : Press release





CLEMENS VON WEDEMEYER

P.O.V.

October 21 to December 31, 2016
Galerie Jocelyn Wolff, Paris, France

May 28, 2016 - July 31, 2016
Neuer Berliner Kunstverein (n.b.k.), Berlin, Germany

Presented at Documenta 13, the film installation *Muster* by Clemens von Wedemeyer explored the complex connections between a unique place and three different temporalities (World War II, the 1970s, and the 1990s) as well as the relationships between collective and individual memory.

This research found new development with *P.O.V.* (point of view), presented in Berlin at Neuer Berliner Kunstverein (n.b.k.), in which, for material, the artist uses films by Captain Freiherr Harald von Vietinghoff-Riesch, an amateur cameraman and German officer in the Wehrmacht, who filmed in Europe during the Second World War between 1938 and 1942 behind the frontline.

Using these historic war footage made from a subjective point of view, the artist orchestrates a confrontation with the present time, by, for example, making use of digital technological tools used for creating video games: the multiplicity of the points of view make critical, scientific, experimental and ludic approaches simultaneously intersect. Von Wedemeyer here investigates, who is behind the camera and which information can a subjective view provide.
At a time when witnesses of World War II are disappearing and the generational transmission of the memory of the conflict and the Shoah are becoming more abstract, the analytical, ethnographical and sensitive work of Clemens von Wedemeyer offers new perspectives. This is why it seems to us important to show *P.O.V* in Paris in a re-thought format developed for the gallery exhibition space.

The production has been finalized in a conceptual collaboration of Clemens von Wedemeyer with the artist Eiko Grimberg. The project was commissioned by n.b.k. Berlin and funded by Medienboard Berlin-Brandenburg.

Source : Press release Galerie Jocelyn Wolff









Clemens von Wedemeyer
Against the point of view, 2016
HD video, 16:9, color, sound, 18', Film still







Was man nicht sieht, 2016
HD video, 4:3, color, sound, 42', Film stills



Die Pferde des Rittmeisters (The horses of the cavalry captain), 2016
HD video, 4:3, color, b/w, sound, 10'

CLEMENS VON WEDEMEYER

ORTE UNTER EINFLUSS. AFFECTED PLACES

September 30, 2016 - January 8, 2017

Hamburger Kunsthalle, Hamburg, Germany

Clemens von Wedemeyer (*1974) is a video and film artist whose works range between documentaries and feature films, reality and fiction. Within that overlapping artistic zone, von Wedemeyer explores the complexity of locations in the context of their temporal and spatial systems. The many facets of his work are reflected in the installations and photographs which accompany, enhance and expand his cinematic pieces and open multiple levels of perception. At the same time, von Wedemeyer focuses on the fundamental questions of representation as expressed in film and its alternative forms which he extends, distorts and visualises: the cinema is wide open, the projection screen becomes transparent as the seam between the auditorium and backstage. The viewers themselves also serve as extras: Are we just the audience, or are we already part of the performance?

n 2012, von Wedemeyer gained international renown with Muster his contribution to dOCUMENTA (13) where he staged the diverse history of the former convent Breitenau near Kassel as a prison, a concentration camp and finally a reformatory on three projection screens, working with various film levels. The triangular installation enables the clips to intertwine and intermingle. In addition to Rushes (2012) or Big Business (2002), it is works like Rush (2008) or Basler Podest (2006) which allow the backstage area (as a place behind-the-scenes) to become a setting of ambivalence and unexpected turns. On the other hand, in Sun Cinema (2010), the screen is regarded as a projection screen to mirror cultural and social locations. Von Wedemeyer repeatedly uses the making-of as a means to tap further documentary and temporal levels. In the science fiction film Esiod 2015 (2016), the future of banks is staged as an almighty database for memories and relationships, thus referring to contemporary social networks and their economic potential. In his latest film Square, that was shot specifically for the exhibition on the platform of the Hamburger Kunsthalle, he documents a new view of motion patterns.

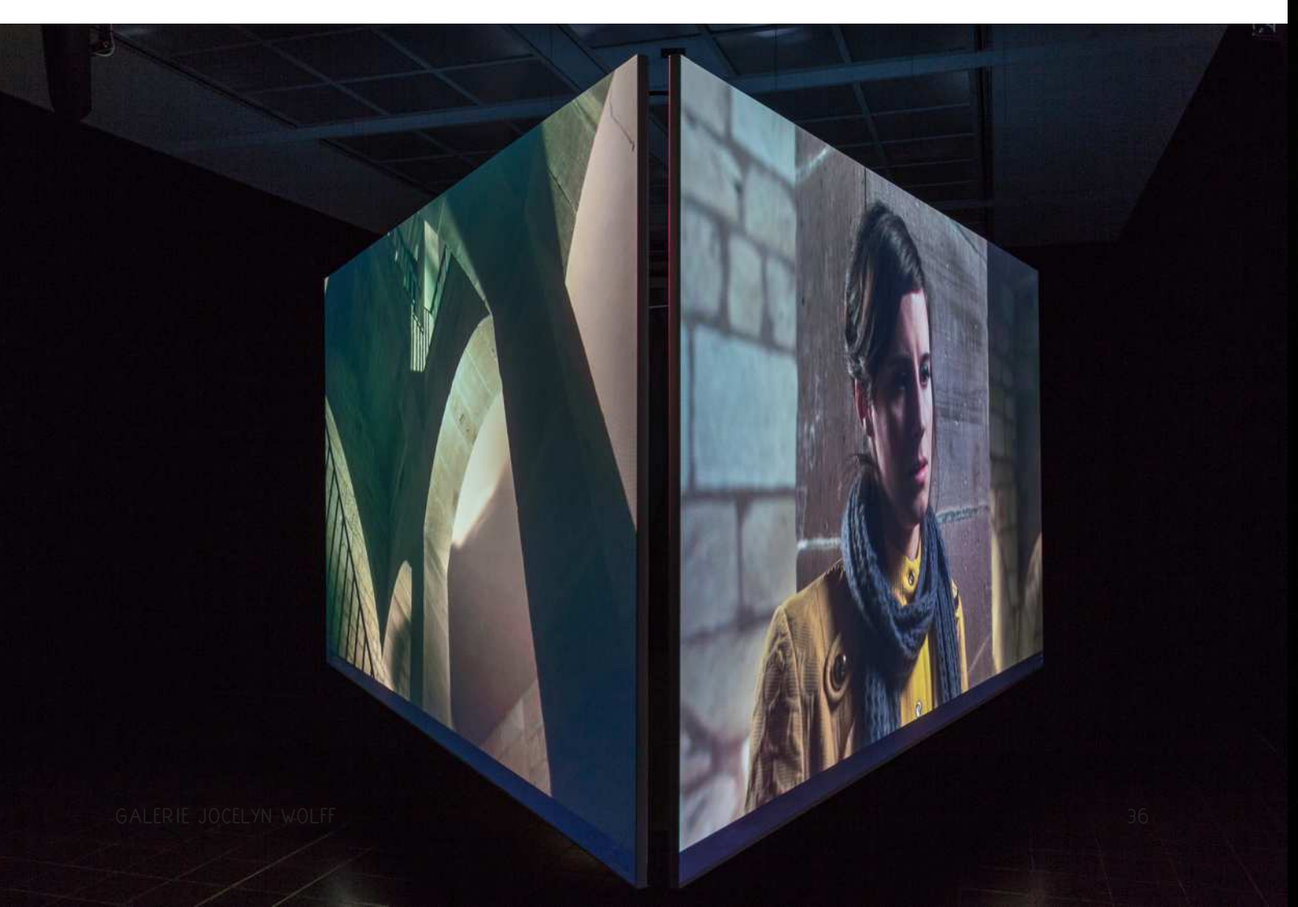
The exhibition Clemens von Wedemeyer. Affected Places is the first solo exhibition of the artist in a German museum. It encompasses ten works, classified according to the concepts of 1. Screen, 2. Data Bank, 3. Church, Prison, Museum und 4. Backstage, and analyses their structures.

Source : Press release













CLEMENS VON WEDEMEYER

AFFECTED PLACES
THE BONES OF YOUR MOTHER

December 19, 2015 - February 27, 2016

KOW, Berlin, Germany

If works of art carried as little social and political significance as some skeptics claim, would they be as hotly contested as they are, again and again? We can draw a mental timeline of iconoclasm from the statues and temples ISIS is currently smashing to pieces in Syria back to countless military campaigns, revolts, and regime changes in which the conquest of people went hand in hand with the plunder and destruction of their artistic treasures. Two exhibitions by Clemens von Wedemeyer and Dierk Schmidt highlight the political contentiousness of sculpture. The appropriation and exhibition of aesthetic objects is an inherent part of the struggle over dividing up the world. Schmidt examines the history of German colonialism, with a particular view to the politics of restitution and Berlin's Humboldt Forum. But first, Clemens von Wedemeyer explores the cinema as a social scene and battleground that unfolds upon—but also behind, in front of, and around—the silver screen; a project he has pursued since 2002 in an oeuvre that has increasingly expanded into the genres of documentary environment, architectural installation, and sculpture.

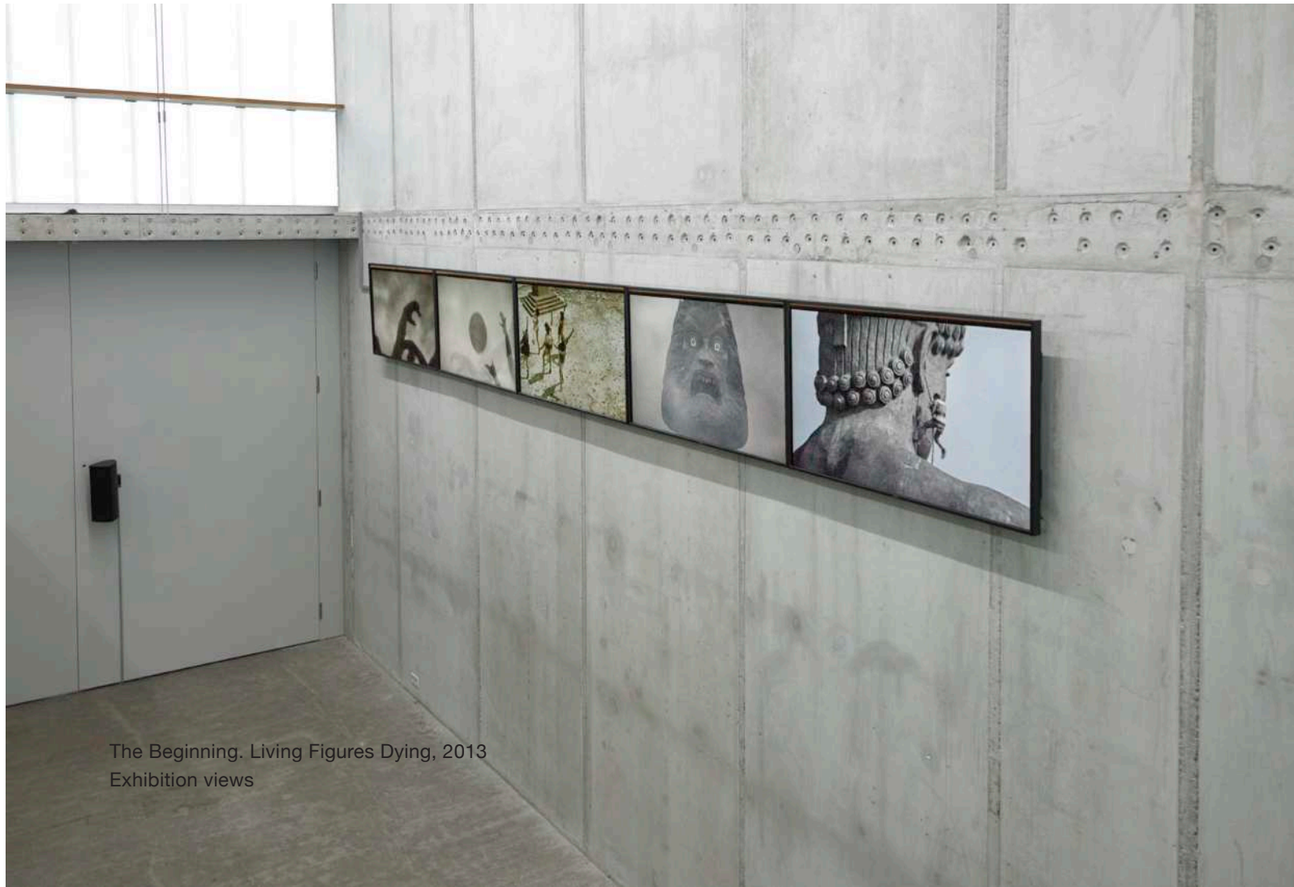
Wedemeyer's show is the eighth and final chapter in our yearlong program titled ONE YEAR OF FILMMAKERS. In the twentieth century, the moving image has dominated our field of vision and helped reshape how we see others and ourselves. The five-channel film installation THE BEGINNING. LIVING FIGURES DYING(2013) draws on the arsenal of scenes of conjuration and destruction in which the cinema has taken possession of the material images of man (and his gods and demons) by putting them on the screen. In a collage of historic footage, Wedemeyer traces how film staged the aura of bodily presence, animating objects and investing the human likeness with outsize magical power while also shattering it. A brief cultural history of sculpture in the movies in which Greek and Roman antiquity is the foil upon which the creation of a human figure as well as its demonization are projected, the video installation is also a historical catalogue of the implements of suggestion, the props, mockups, and effects, in which the cinema fabricated phantasms of the alien and menacing Other.

Wedemeyer's exhibition builds on and extends the ensemble he produced for MAXXI in Rome. For the video installation AFTERIMAGE (2013), he created a detailed digital record of the interiors at CineArs, where props for Cinecittà, the hub of Italian filmmaking, have been manufactured since 1932—Cinecittà Holding is currently threatening to close the studio. Two statues that he scanned now resurface in the gallery's basement showroom as 3D sand prints (2015). Resurrected by algorithms, the two sculptures embody a scene from Greek myth: after Zeus sent a deluge to destroy humankind for its depravity, Deucalion and Pyrrha were the only human beings left on the deserted earth. They consulted the oracle of Themis, who instructed them to cast the bones of their mother behind them. Initially baffled, Deucalion and Pyrrha eventually understood that they were children of the earth—so their mother's bones must be the rocks at their feet. They threw them over their shoulders, and a young generation sprang up from the stones. A new humanity, born from dead matter. The sound installation is a joint work with the artists Moritz Fehr and Lukas Hoffmann.

[...]

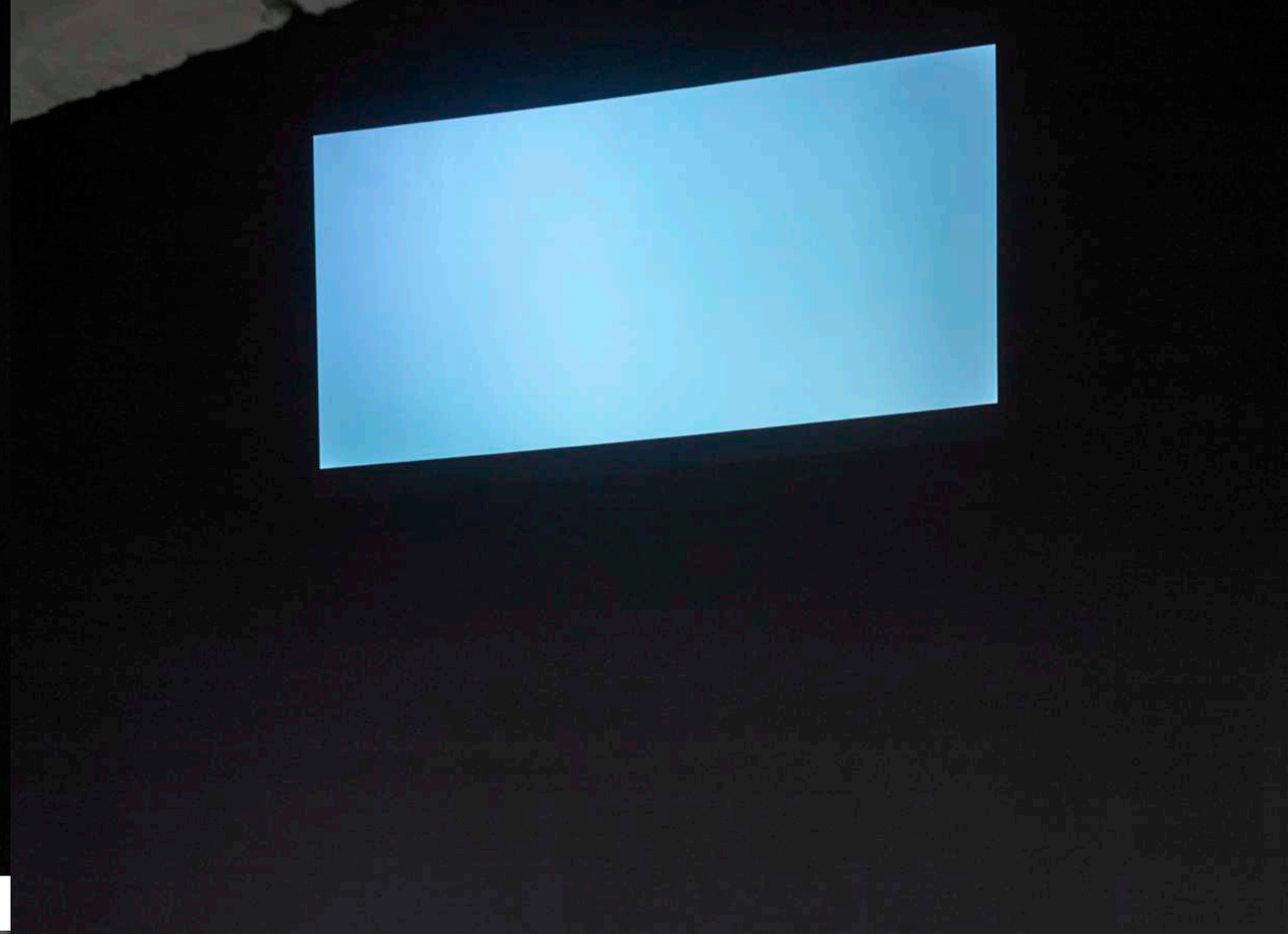
Source : press release by Alexander Koch (excerpt)





The Beginning. Living Figures Dying, 2013
Exhibition views





Procession, 2013 (up)
Cast Behind You The Bones Of Your Mother, 2015 (down)
Exhibition view



A Recovered Bone, 2015
Exhibition view

CLEMENS VON WEDEMEYER

EVERY WORD YOU SAY

13 September 2014 – 16 November 2014

Kunstverein Brainschweig, Germany

Clemens von Wedemeyer (born 1974 in Göttingen, lives in Berlin) examines the complexity of places and their history in media-reflexive films. In his impressive DOCUMENTA (13) contribution Muster (2012), he episodically traced the vicissitudinous history of the former Benedictine monastery at Breitenau near Kassel in a 3-channel video installation. In the process, his filmic re-enactments distance themselves from the documentary as well as the dramatic, opening up spaces of perception instead that focus on the contingency of history and time. Clemens von Wedemeyer is planning an almost purely acoustic presentation for his solo exhibition at the Kunstverein Braunschweig. It is dedicated to the history of the Deutsches Spracharchiv (German Language Archive), the work of its founder, the linguist and neurologist Eberhard Zwirner, and the ideas behind phono-metry, which he decisively influenced.

Source : Press release














m


It's all expressionism.
You and your painting.

CLEMENS VON WEDEMEYER

THE CAST

September 26, 2013 - Januray 26, 2014

MAXXI, Roma, Italy
English

Props and extras referencing the giants of the Rome film industry; the relationship between statue and actor, but also between these two and the spectator's gaze; the history of film and its hidden aspects; the political struggles of the cultural sector workers of yesterday and today; the Greek myth of rebirth after destruction.

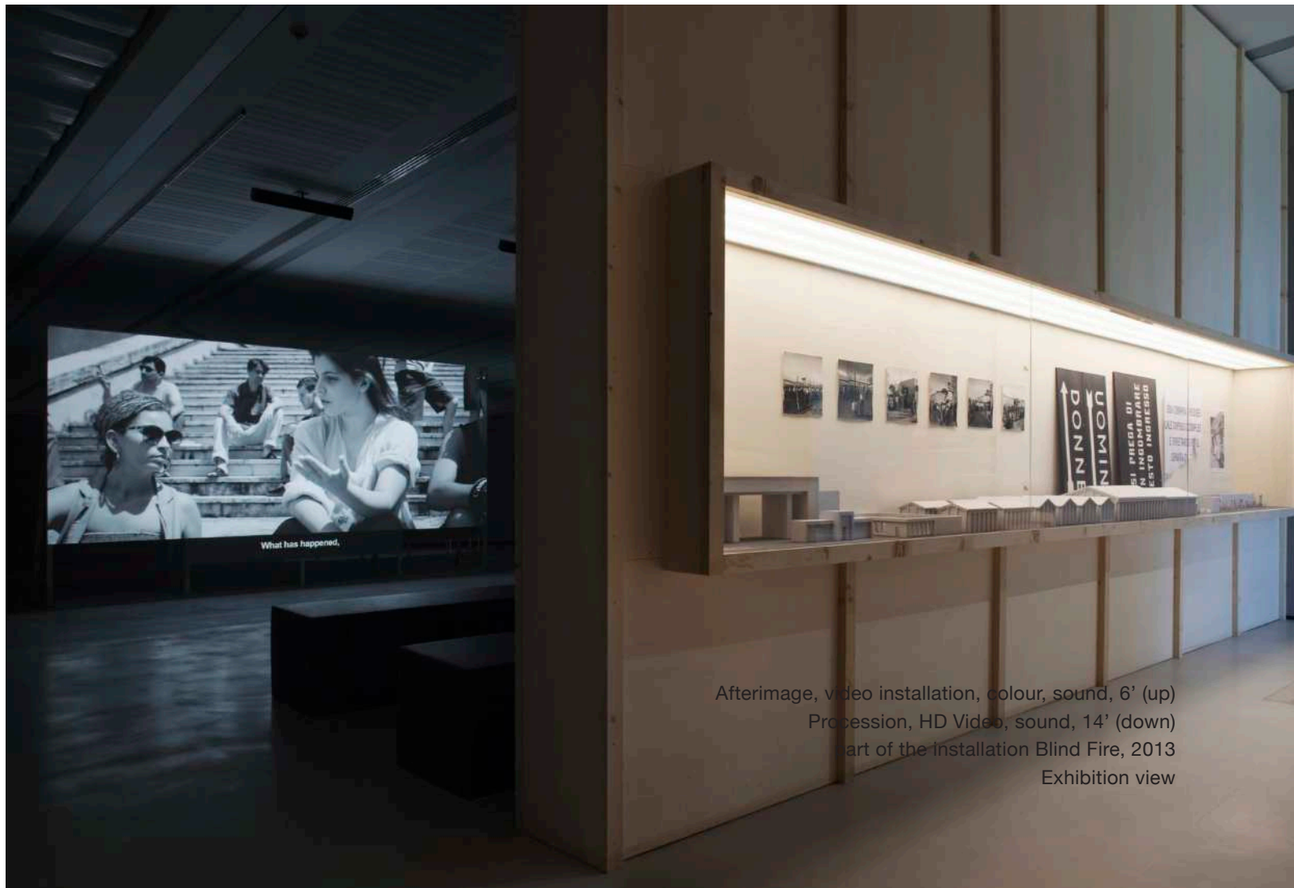
These are the themes of The Cast, the exhibition dedicated to Clemens von Wedemeyer, one of the international artists most committed to experimentation within a new idiom that concerns time as much as cinematic space.

Clemens von Wedemeyer presents a film show composed of three new works specifically conceived for the museum's Gallery 5 (Afterimage; The Beginning: Living Figures Dying and Procession) and an installation composed of diverse forms and sculptures (Remains: The Myth of Deucalion and Pyrrha). The title The Cast alludes to diverse meanings including the production of sculptures (the casting of forms), the process of selecting actors (casting) and the gesture of throwing (casting a stone).

The exhibition is born out of the research conducted by von Wedemeyer over the last year spent in Rome and deals with a number of its symbolic, historic and contemporary sites such as the Cinecittà Studios and the Teatro Valle Occupato.

Source : Press release





Afterimage, video installation, colour, sound, 6' (up)
Procession, HD Video, sound, 14' (down)
Part of the installation Blind Fire, 2013
Exhibition view





Procession, HD Video, sound, 14 min, 2013



The Beginning. Li ng (3 channel video installation, sound), 18 min
part of the install 20
Exhibition view

CLEMENS VON WEDEMEYER

DOCUMENTA (13)

June 6 - September 16, 2012

Documenta 13, Kassel, Germany

Selected work : MUSTER (RUSHES), 3 x 27 min, 2012

Breitenau is located south of Kassel. A former Benedictine monastery was transformed into a prison, and became a concentration camp and educational work camp during WWII. After it's liberation in 1945 by American troops, it was turned into a girls' reformatory in 1955, which was closed in the 1970s and replaced by today's psychiatric institution. A memorial museum was established in the 1980s.
Breitenau is located in the middle of Germany. The institutional change here can be seen as exemplary for german history.
Three films are being produced, which are set in three different eras of the 20th century.

The installation will present these on 3 screens, projected on the outside of a triangle: on each screen will be running a different film of 27min each - which is synchronized with the others in regard to it's space and story, while showing another era by different costumes and make-up of the actors. Sound is audible simultaneously within the spectator's viewpoint and influences the perception of the other screens.
In 1990, the friends August and Amelie visit the Breitenau memorial with their schoolteacher, learning about the inconceivable events that happened there in the past, while their own lives are dominated by lethargy, music, and drugs. In the meantime, on the second screen, American soldiers enter the work camp Breitenau in 1945 during the "battle of Kassel," arrest the guards, and liberate the inmates, helped by a translator who resembles the schoolteacher. On the third screen, Amelie appears both as a reformatory girl during the 1970s and as the leading actress in the making of a film reminiscent of Ulrike Meinhof's Bambule. Meinhof, whose eloquent critique of unprogressive and prisonlike girls' reformatories led to the institution's closure in 1973, is present in the film only as a rumor among cast and crew, who wonder whether she will make an appearance. Realities blur when, having been to a punk concert, the friends watch Bambule, which is shown reflected in August's eyes. The three separate film loops sometimes interdigitate, and time levels mingle. The camera moves slowly through the landscape of actors, while visual alienation effects—shadows, back projections, and double exposure—are employed to blend one time into the next.

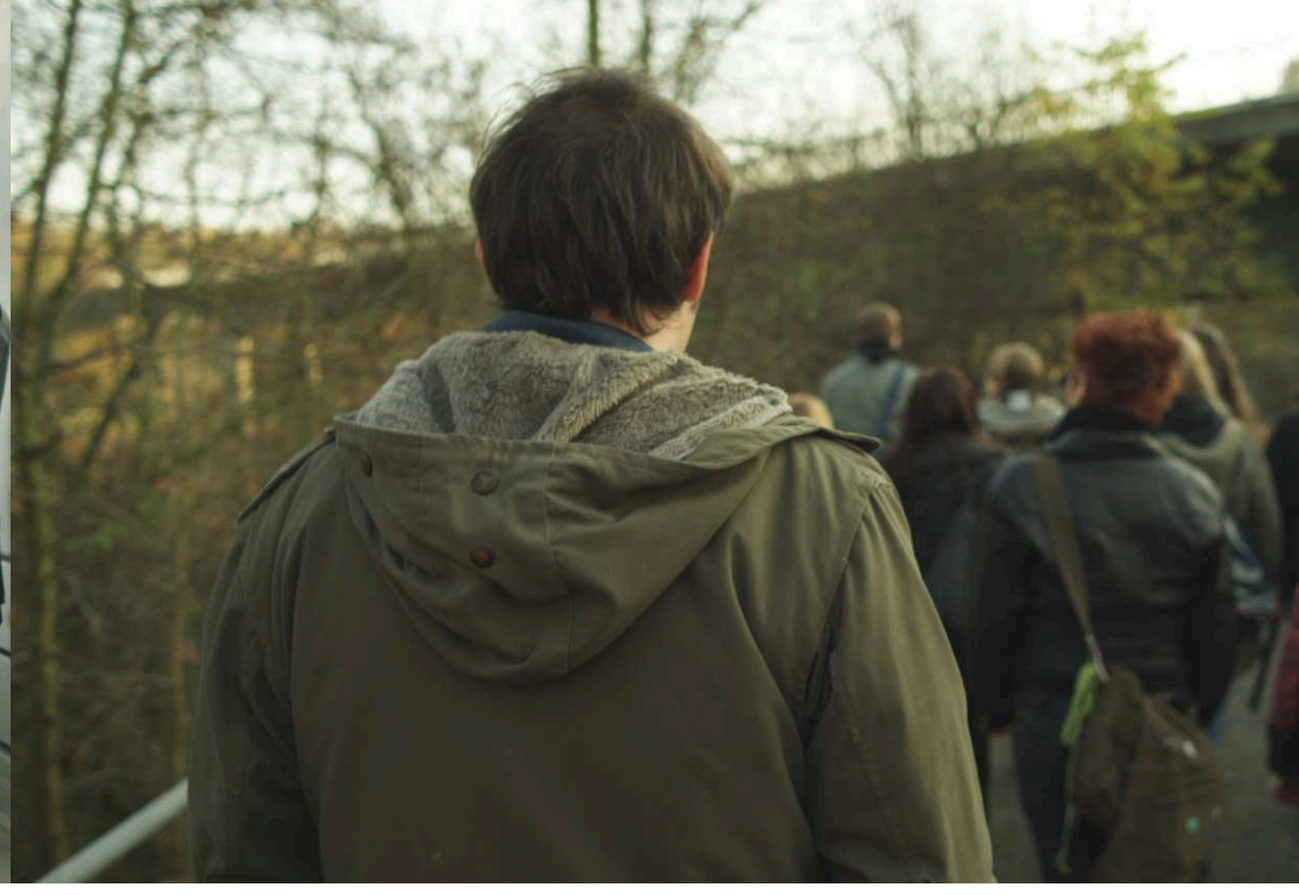
The three acts of Muster circle around three motifs—music, the body, and language—while exploring notions of imprisonment and liberation in different times.

Source : Synopsis













CLEMENS VON WEDEMEYER

THE REPETITION FESTIVAL SHOW

May 27 - August 28, 2011

Fondazione Galleria Civica - Centro di Ricerca sulla Contemporaneità, Trento, Italy

The Repetition Festival Show is the German artist's first solo exhibition at a public gallery in Italy. Clemens von Wedemeyer (b. Göttingen, Germany, 1974), one of the most representative artists of his generation, explores the interaction between film and the visual arts. In addition to receiving numerous international awards, such as "Best German Short Film" at the International Short Film Festival in Oberhausen, the Kunstpreis der Böttcherstrasse, the VG Bildkunst Award for Experimental Film and Video-art at the Munich Film Festival, and the Marion Ermer Prize, Leipzig, he has taken part in many biennials, including the 7th Shanghai Biennale; the 17th Biennale of Sydney; the 2nd Thessaloniki Biennale; Skulptur Projekte Münster (2007); the 4th Berlin Biennale (2006); the 1st Moscow Biennale, and the 1st Turin Triennale. The list of prestigious international institutions that have dedicated solo exhibitions to his work includes Barbican Art Gallery, London; CGAC-Centro Galego de Arte Contemporánea, Santiago de Compostela; CAC-Centre d´art contemporain, Brétigny s/Orge; P.S.1-MoMA-Museum of Modern Art Affiliate, New York and Koelnischer Kunstverein, Cologne; and Augarten Contemporary, Vienna.

This retrospective takes the unique form of a full-fledged film festival housed in the foundation's exhibit spaces, presenting four of the artist's most celebrated film installations: Against Death, Interview, Found Footage, 2009; Otjesd & The Making of Otjesd, 2005; Occupation & The Making of Occupation, 2002 and Von Gegenüber (From the Opposite Side), 2007.

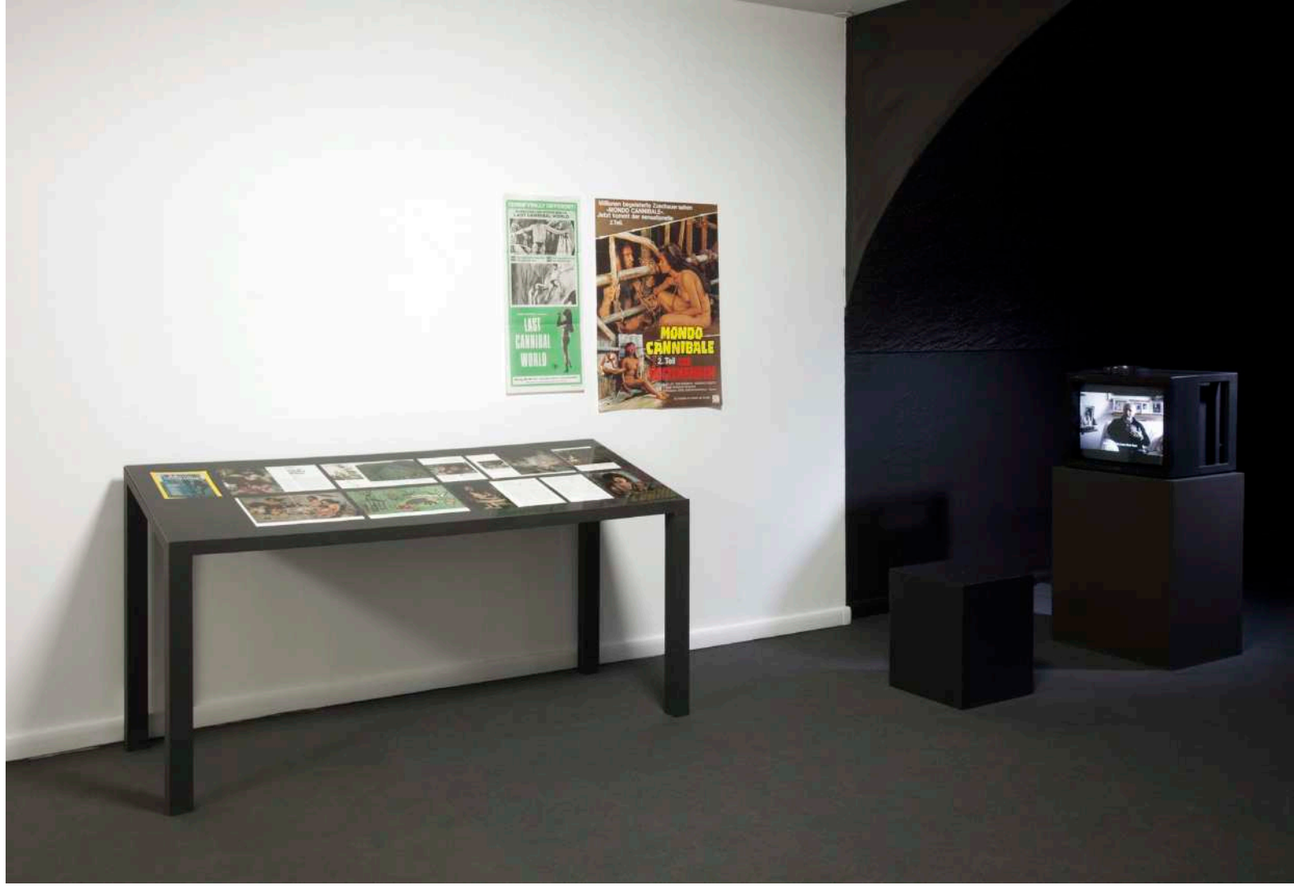
The individual screenings, scheduled from May to August, will be rounded out with materials such as preparatory videos, posters, photographs, texts and promotional matter, and will be subtitled in Italian for the first time.

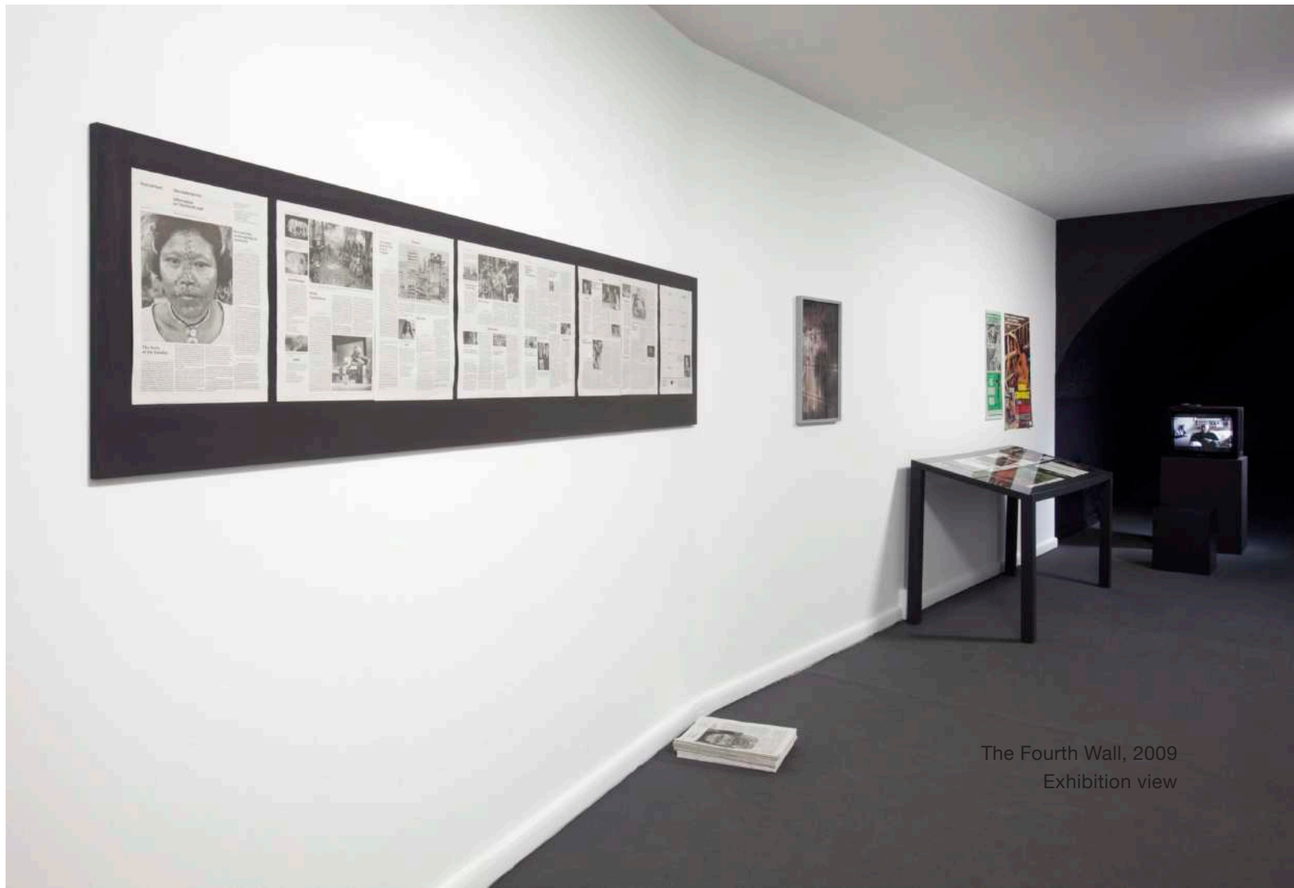
The exhibition is conceived as a vast, periodically changing installation-in-progress that visitors can keep coming back to see in new incarnations, hence the title of the project: The Repetition Festival Show. The artist transforms the foundation into a movie theatre, and at the same time, into a centre for producing and thinking about film, an evocative space where it will also be possible to analyze and deconstruct the logic and mechanisms of classic cinema.

The Repetition Festival Show is a solo exhibition whose experimental, hybrid approach reinterprets both the classic format of the video installation and that of the retrospective. The artist's major films will be presented in rotation, a concept inspired by the film loops that characterize von Wedemeyer's installation work. Imperceptible adaptations of the screens or projection equipment for different films and the constant shifts in the set-up, made to accommodate new documentary elements, become part of a constantly evolving project. Clemens von Wedemeyer has conceived the installations for each of the major films so that they overlap to form a retrospective that grows and changes in the course of time.

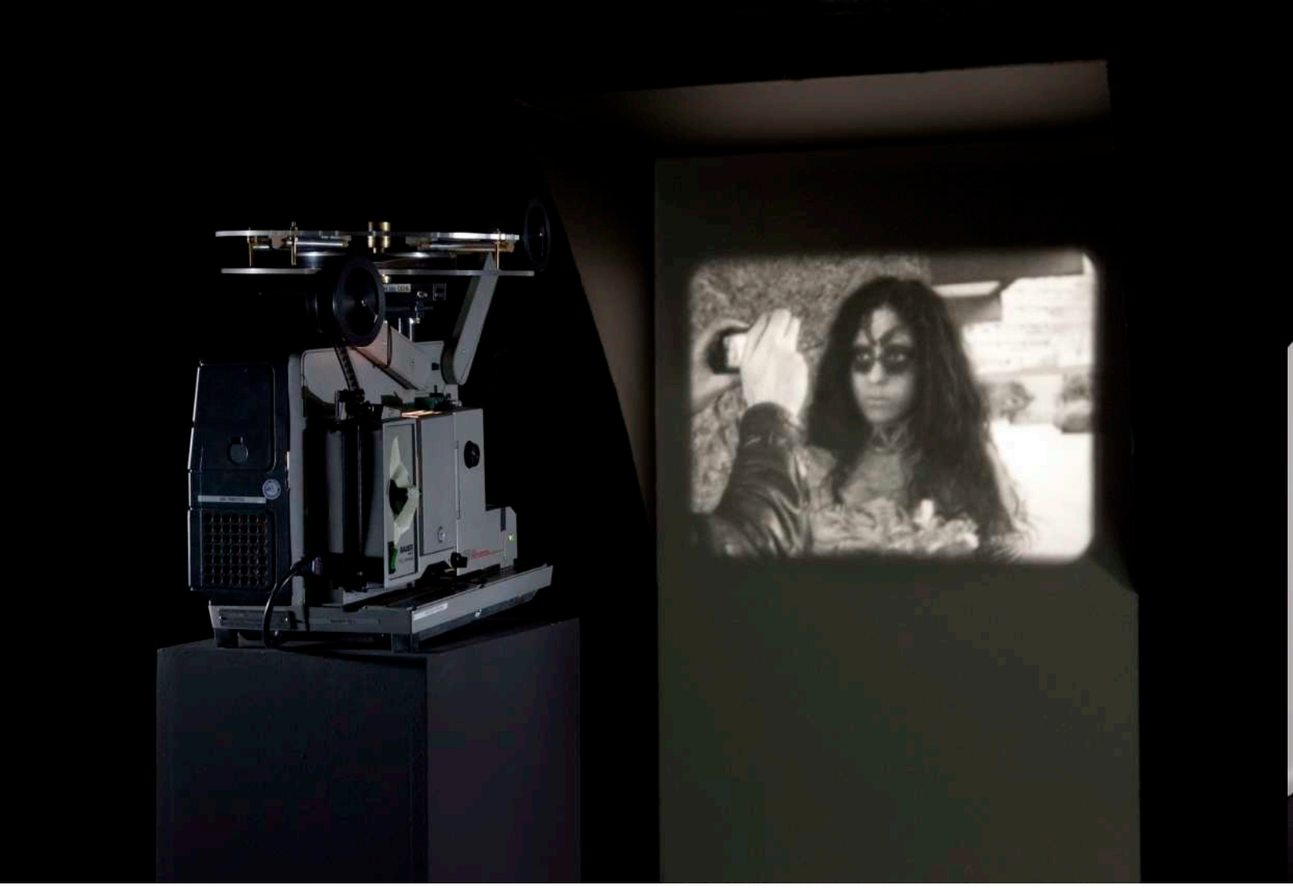
Avoiding traditional narrative techniques, von Wedemeyer's films are skilful orchestrations that mingle documented reality with narrative invention, unmasking the mechanisms behind traditional cinematic devices. Overflowing with references to various forms of experimental cinema (Dziga Vertov, Samuel Beckett, Fritz Lang, Andrei Tarkovsky, and even Laurel & Hardy comedies) his films are sometimes accompanied by a "making-of" that includes, as an integral part of the work, an analysis of the ideas behind it and an illustration of how it was constructed, allowing the viewer to enter into its logic.
[...]

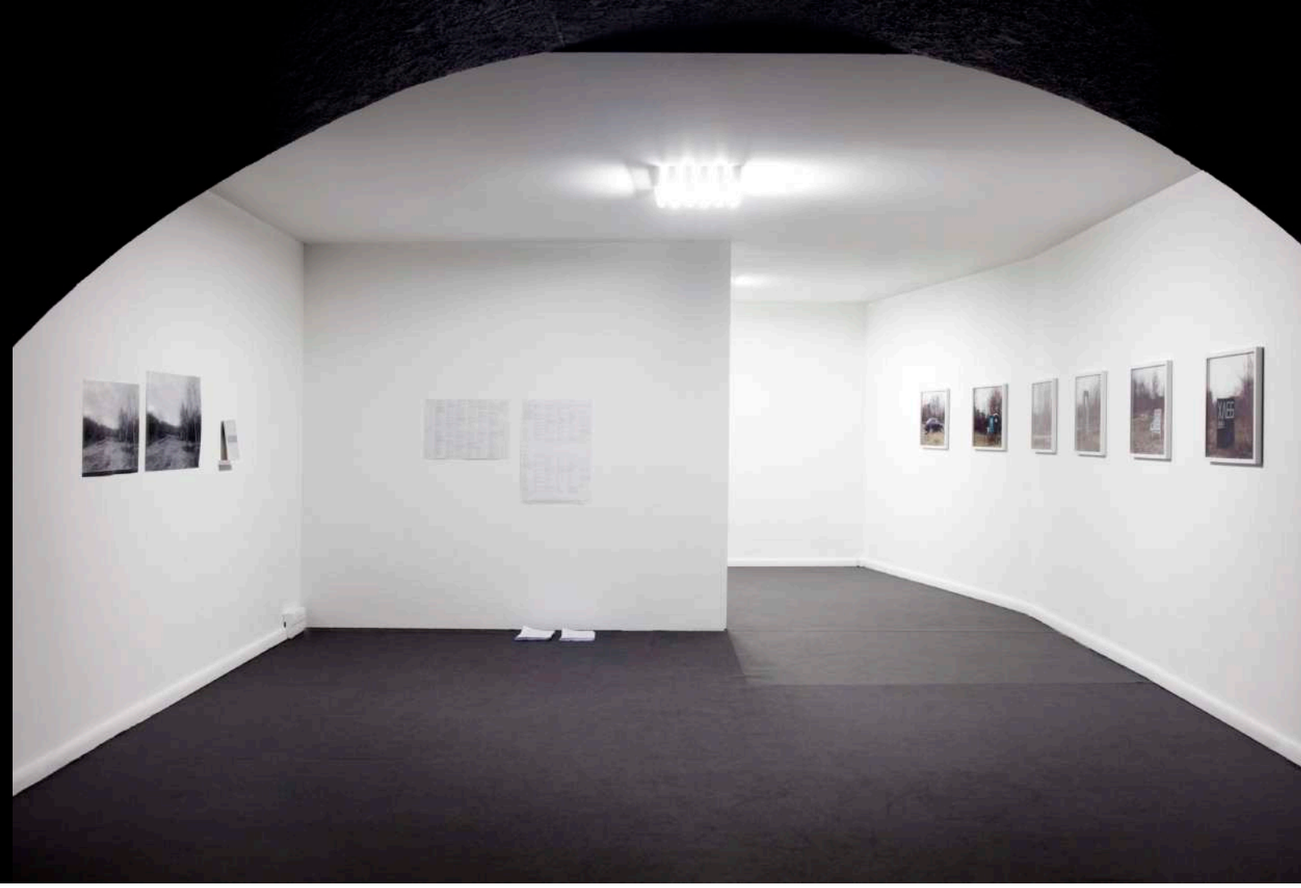
Source : Press release (excerpt)

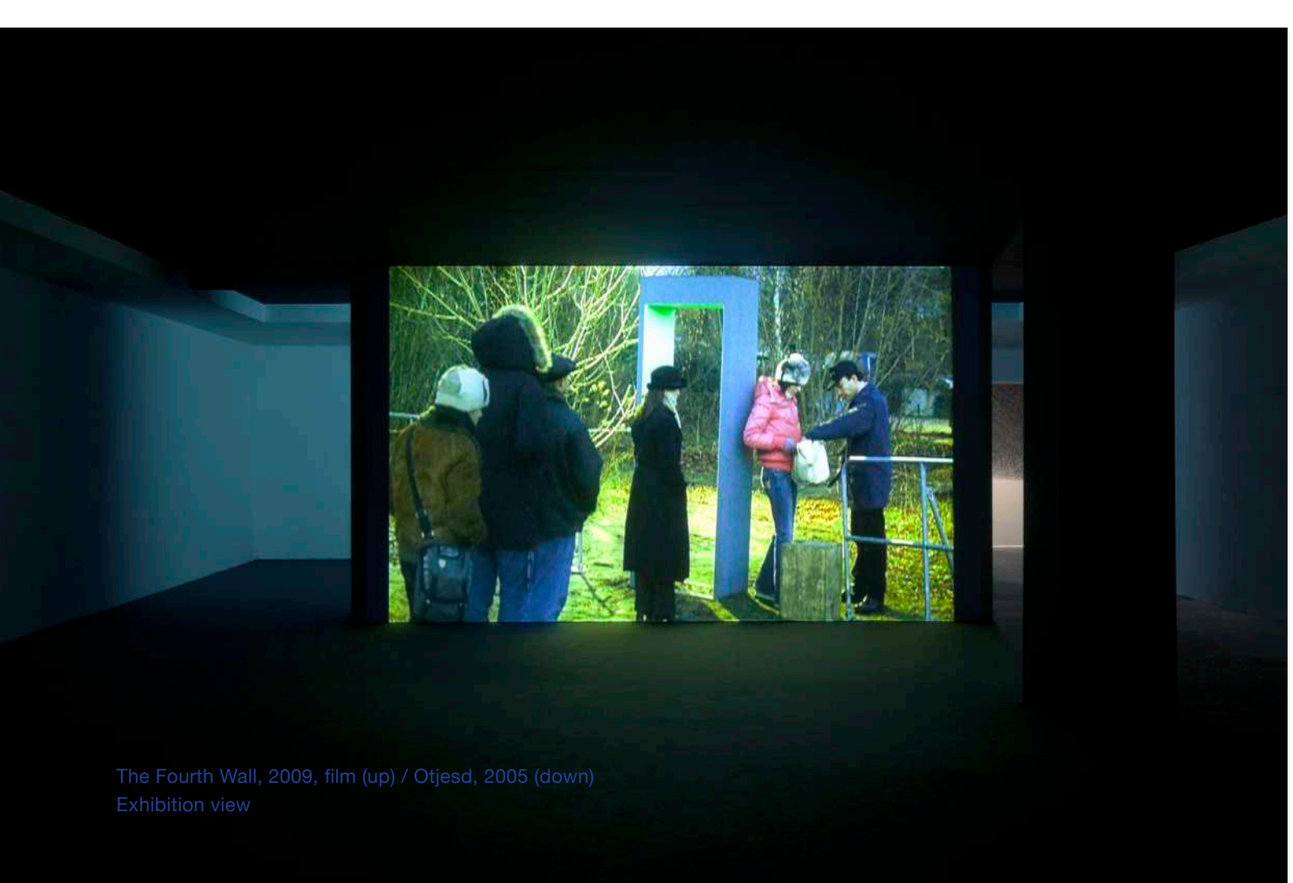




The Fourth Wall, 2009
Exhibition view







The Fourth Wall, 2009, film (up) / Otjesd, 2005 (down)
Exhibition view









Otjesd, 2005
Exhibition view

CLEMENS VON WEDEMEYER
MAYA SCHWEIZER

METROPOLIS. REPORT FROM CHINA

March 11 - May 8, 2011

Frankfurter Kunstverein, Frankfurt, Germany

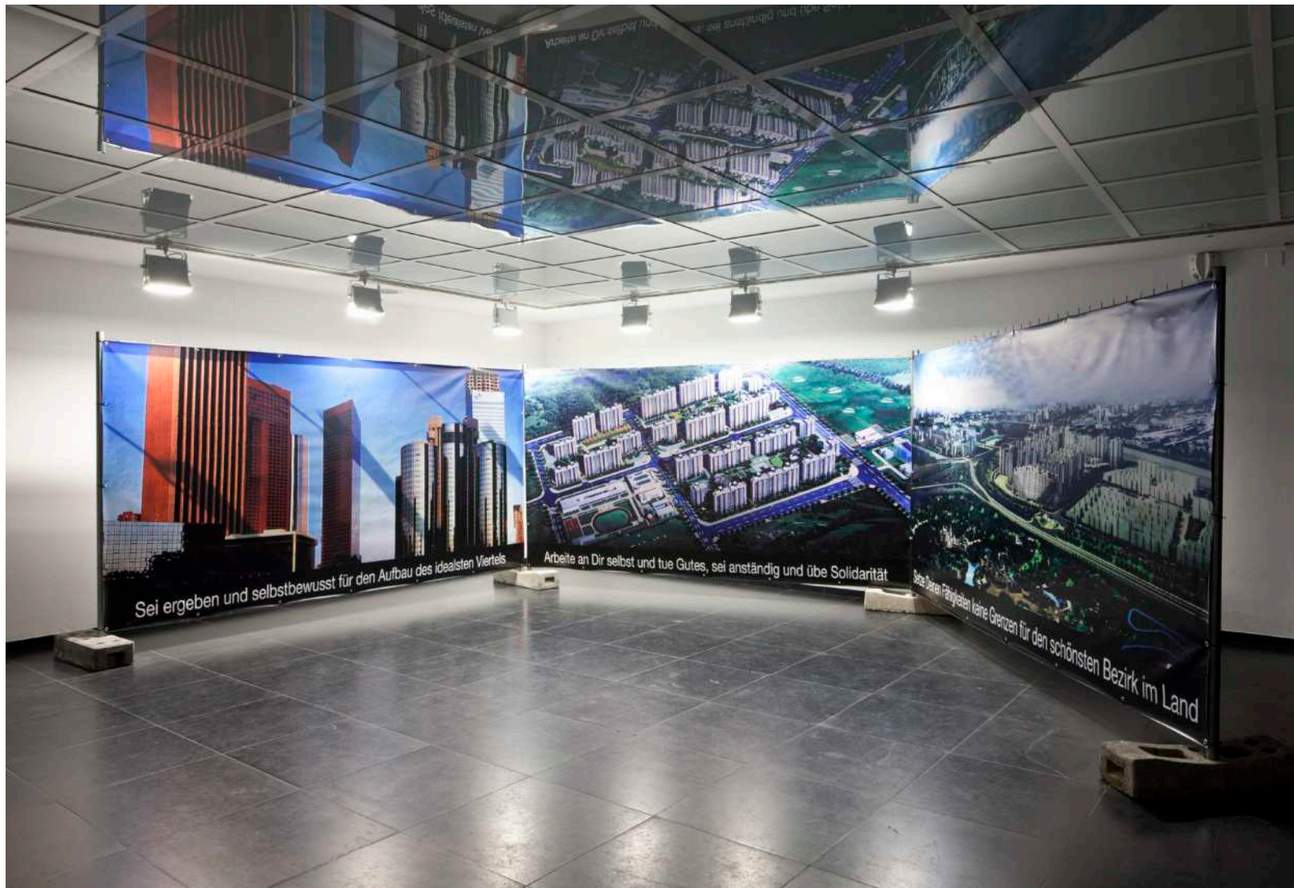
Curators: Holger Kube Ventura, Stefanie Spiegelhalder

In the large hall at the Frankfurter Kunstverein, Maya Schweizer and Clemens von Wedemeyer are presenting the revised and expanded version of their joint film project “Metropolis. Report from China”. The project came out of a trip the artists took to Shanghai and Beijing in 2004 to ponder a remake of Fritz Lang’s film classic “Metropolis”. The Expressionist silent film – a flop when it came out in 1927 – has come to rank among the most significant works in film history and was the first film to be included in the UNESCO World Document Heritage List. It is set in a futurist metropolis featuring a marked two-class society: The privileged upper crust spend their time in gardens and entertainment districts, while the working class toil deep below the earth’s surface, working at machines that seem to be indispensable to both classes while not revealing their actual productive function. This science-fiction vision of a social order is partially informed by the Marxist critique of a capitalism where the ruling class exploits all other classes, and overcoming these circumstances is impossible for the individual. Then, however, the film goes on to present the ensuing revolution in a decidedly negative light, showing that it ultimately achieves nothing but the destruction of the lower classes’ means of existence. “Metropolis” reveals the horrors of life under a totalitarian regime at the same time as warning against the dangers of civilization, or rather, technological progress.

To Schweizer/von Wedemeyer, the mega-cities of modern-day China, with their explosive growth and their increasingly deep chasm between the working class and nouveau riches were the obvious setting for a remake of “Metropolis”. The artists began looking for suitable film locations and interviewing architects, workers, screenwriters and novelists. From their research and film material, they created the 42-minute film “Metropolis. Report from China” (2007). The result is an artistic comparison of Lang’s 1920s utopia with a present-day communist system whose working conditions are quickly becoming capitalist. Searching for current urban utopias and their social reality, the artists continue to construe references to Lang’s “Metropolis”, as for example when pointing to the remarkable similarities between Shanghai’s contemporary architecture and the erstwhile futuristic style of “Metropolis”. From the interviews with workers and architects, we learn what they think about the cultural and architectural westernization of their country. On the one hand, western influences and the social values they symbolize are welcomed; on the other hand, the aim is to raise a new utopian architecture in China, of a kind that could not be realized in Europe: the high-rises appear novel while also anonymous, of super-human proportions while graspable in sober terms. Although the formerly communist system is increasingly becoming a capitalist system, all construction activity continues to be controlled centrally and with exactitude. On Chinese construction sites, the class segregation portrayed in Lang’s film becomes manifest in a great divide between workers and supervisors. This is well illustrated in Schweizer/von Wedemeyer’s film when a supervisor talks about his daily routine: His task, he says, is essentially to supervise the workers and to enforce strict working procedures. As opposed to the situation in “Metropolis”, Shanghai workers are not kept prisoners. But in order to make a living in the city – most workers come from the regions around Shanghai – they require residence permits and have to comply with strict rules. They live on the construction site, in the shadow of the highrises, where cramped two to three-storey container homes are set up for them.

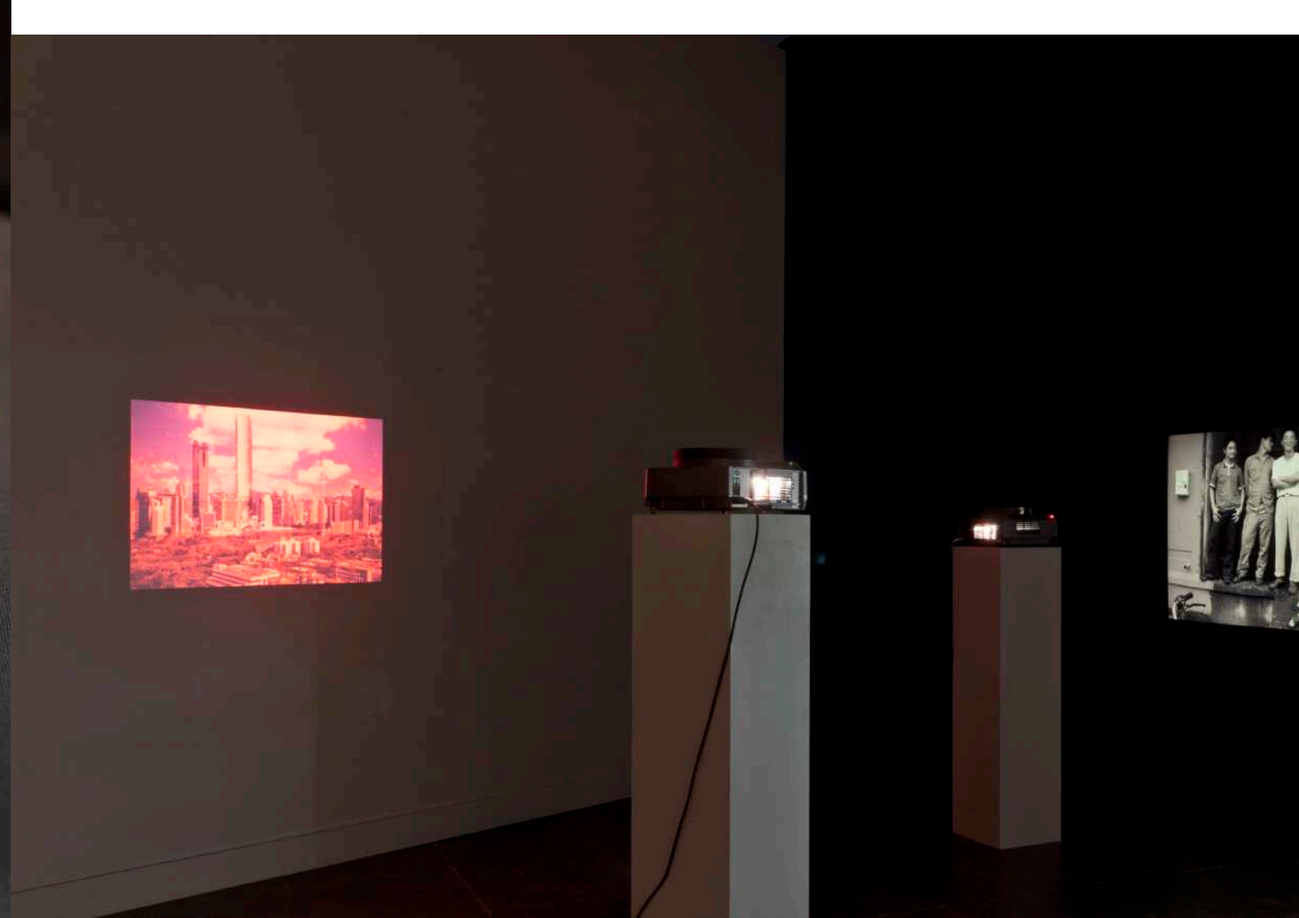
Source : press release (excerpt)











CLEMENS VON WEDEMEYER

THE REPETITION FESTIVAL SHOW

March 5 - May 22, 2011

Kunsthal Charlottenborg, Copenhagen, Denmark

Kunsthal Charlottenborg is proud to present the first major exhibition in the Scandinavian region for the German artist Clemens von Wedemeyer. The celebrated young artist's work is characterized by its exploration of the rituals of cinema and documentary, and by its use of looping narratives and dizzying repetition. The exhibition takes the shape of a four-part film festival, digging increasingly deeper back into the artist's career. Every three weeks a new installation will open at Charlottenborg, including a key film work by the artist, as well as extra material – such as complementary videos and photographs. Four free posters – one for each main film – will accompany the exhibition. Please note that exhibition tickets will remain valid for repeat visits.

The Repetition Festival Show was originally curated by Tessa Giblin for Project Arts Centre, Dublin, and will travel to Fondazione Galleria Civica, Trento, in May 2011. The exhibition is accompanied by a book that is the first in a series of monographic publications produced alongside the exhibitions in Charlottenborg's North Galleries. The exhibition is supported by the Goethe-Institut, Munich.
ocation of the border rituals of former Soviet states (as re-staged outside Berlin). The film is shown with a companion documentary, The Making of Otjesd.
production.

Source : press release



From the Opposite Side

a film by Clemens von Wedemeyer

Tag gerne en plakat
Please take a poster






Occupation
Julia Berke
Jörn Knebel
Berndt Stübner
and the Making of Occupation
A film by Clemens von Wedemeyer
Tag gerne en plakat
Please take a poster

CLEMENS VON WEDEMEYER

SUN CINEMA

April 29 - July 2, 2011

Galerie Jocelyn Wolff, Paris, France

Notes about SUN CINEMA, Mardin, Turkey, 2010, by Clemens von Wedemeyer

Due to its once religiously diverse and multilingual (Arabic, Kurdish, Turkish, Aramaic...) population, the city of Mardin in southeastern Turkey is sometimes called “Little Jerusalem”. During recent decades, however, the region has been marred by the Turkish-Kurdish Conflict.
After about 25 years without a functioning movie theater, it was only last year that one, managed by a local cinema association, was reopened in Mardin’s old city. Every September, a film festival takes place. Visitors are more likely to attend when the screenings take place outdoors.
In an art project initiated by the British Council and in cooperation with architects from Istanbul, I designed an open-air cinema (to be run by the cinema association) for Mardin. For a long time I searched for an ideal site, a new, permanent location, specifically for the open-air cinema. I wanted it to be lodged between the city and the Meso-potamian plains below. Finally we found the spot: below the 16th century Koran school Kasimyie Medrese, on the western edge of the city directly above a ridge. It lies about a kilometer from the old town with, immediately behind the screen, the beginnings of the open landscape of the plains.
For me it was about creating an open (and opened) cinema, meaning one that could be experienced by many and, at the same time, in which the formal principles of cinema would become visible. “Sun Cinema” is composed of three parts: a free standing screen, an amphitheater, and the projector’s triangular base. The triangle symbolizes the beams of light of the projector. I also wanted to draw a connection between the cinema and the sun: in the morning the first rays of sunlight strike the front of the 6x12 meter screen, at which time one could enact a shadow play using one’s own body. In the evening, the setting sun is reflected back to the south by metallic mirror panels that cover the backside of the screen.

THE SUN AS ILLUMINATOR

This sun imagery refers to studies of light in ancient Arabia, which were concurrent with investigations of the human eye. In his book Florence and Baghdad: a West-Eastern History of Seeing, Hans Belting writes that investigations of the eye and the sun made by Arabian scientists in the Middle Ages led to the introduction of perspective in Western Europe during the Renaissance. Even older ties of this region to the sun are evidenced by solar cults and religions, which focus on sun and fire (Yezidi, Semsi, Zoroastrianism, etc.). In Mardin a room with a window facing the East was found under an ancient Aramaic cloister. Presumably, it had been used by sun or fire worshippers, such as the Zoroastrians. Tour guides present the room as a curiosity. Today, the local Christian and Moslem inhabitants might view these solar cults as heretical, yet aspects of these could have been integrated into these religions, for instance the eternal flame or the Ramadan tradition of fasting in rhythm with the sun’s visibility.
Cinema was preceded by shadow plays and the camera obscura before taking over as the dominant art form uti-lizing the absorption and projection of light. Alexander Kluge describes another connection between the sun and cinema in his book Geschichten vom Kino with the idea of a cosmic, universal cinema (“Kosmischen Universalkino”). He traces this concept back to an 1846 publication by the lawyer Felix Eberty, The Stars and the Earth. Kluge writes, “Eberty (…) rightly assumed, that a ray of light which left the earth on Good Friday in the year 30 A.D. continues to move out into the cosmos and away from us. Therefore the entirety of history is preserved in the path of light. The entire history of the world is therefore crossing the cosmos in the form of moving pictures (Eberty himself had never heard the term cinema).”

Source : Press release (excerpt)





CLEMENS VON WEDEMEYER

THE REPETITION FESTIVAL SHOW

November 25, 2010 – February 19, 2011

Project Arts Centre, Dublin, Ireland

The Repetition Festival Show brings together, for the first time in Ireland, four of Clemens von Wedemeyer's expanded film installations – Occupation, 2002, Otjesd, 2005, From the Opposite Side, 2007, and a selection of artworks from 'The Fourth Wall', including Against Death, 2009, in a single gallery room across an expanded period of time.

Still from Clemens von Wedemeyer, From the Opposite Side, 2007
The Repetition Festival Show presents a rich body of work, highlighting some of the recurring subjects and forms in his films and installations, while also declaring the breadth and diversity of his practice through the constant evolution of artworks.

For his solo exhibition at Project Arts Centre an exhibition apparatus is being designed to create a gallery installation which is both film festival and video installation in one: every three weeks a different film installation will open in the same gallery environment to bring, throughout the duration of the show, four of Clemens von Wedemeyer's most celebrated installations to Dublin. Emerging out of the artworks themselves, the concept for the exhibition draws on the constantly revolving scenarios we see in von Wedemeyer's films - looping temporally, physically, or narratively.

The Repetition Festival Show is accompanied by a free festival guide, which includes posters that delve into the history of movie advertising, designed by von Wedemeyer and Till Gathmann, as well as new texts written by Tessa Giblin, Saskia Vermeulen and Andrea Viliani. This is an extraordinary opportunity to see what amounts to a survey exhibition, expanded over time.

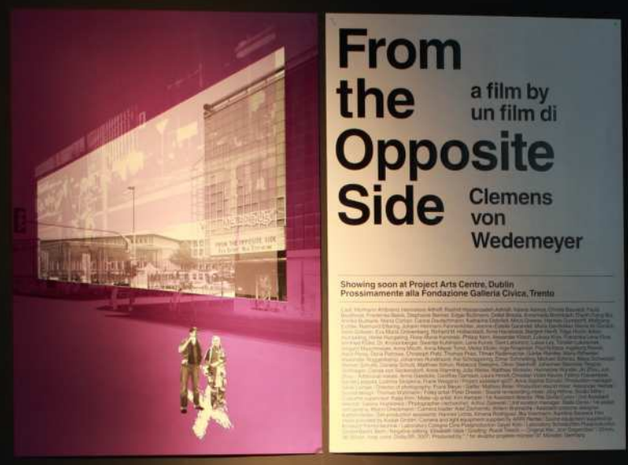
The Repetition Festival Show is curated by Tessa Giblin, Curator of Visual Art at Project Arts Centre, and the guide is co-produced with Fondazione Galleria Civica, Research Center on Contemporaneity, Trento.
The publication and exhibition are made possible by the generous support of the Goethe-Institut Irland. With thanks to Philippe-Alain Michaud and Centre Pompidou for making possible the loan of From the Opposite Side. With further thanks to Andrea Viliani, Galerie Jocelyn Wolff, Koch Oberhuber Wolff, Till Gathmann, and Marisa Baptista. Project Arts Centre is supported by the Arts Council and Dublin City Council.

Source : press release:








From the Opposite Side
a film by
un film di
Clemens von Wedemeyer
Showing soon at Project Arts Centre, Dublin
Prossimamente alla Fondazione Galleria Civica, Trento


It's a bomb!
– And I heard its not a man they are hunting, but a blonde woman with a black mustache. Did you know that?
NON-CONSUMERS:
GET OUT!


FREE POSTERS AND GUIDE

CLEMENS VON WEDEMEYER

THE FOURTH WALL

January 23, 2010 - April 22, 2010

KOCH OBERHUBER WOLFF, Berlin, Germany

After its premiere at the Barbican Art Gallery London (The Curve), Koch Oberhuber Wolff was the second venue of Clemens von Wedemeyer's "The Fourth Wall", a project which negotiates the illusionistic nature of the authentic.

The centre of this extensive exhibition project is a historical incident around a group of contemporary cavemen: the "Tasaday", a tribe that was discovered in the Philippine rain forest in 1971. Western media declared its discovery a sensation. Apparently, the 26 members of this tribe were still living in a Stone Age, unaware of the modern world. However, already in the eighties, doubt arose as to the authenticity of this discovery which was soon suspected to be a swindle. Unquestionably, the news coverage and the photos of these "peaceful savages" have shaped the Philippines' image in the international media. This was much to the pleasure of Ferdinand Marcos' government, who discouraged any serious anthropological research within the country, but was always eager to please the media. Was the Tasaday story true? If so, was this tribe the prey of hungry western journalists? Or was this a hoax, staged to divert attention away from the Marco regime? The West's projection of a jungle paradise?

"The Fourth Wall", a notion used in theatre and introduced by Diderot (Discours sur la poésie dramatique, 1758), refers to an imaginary divide between stage and audience. This concept enables actors to appear as authentic, as if they were "amongst themselves". At the same time, the audience is made to believe that the stage act is "real". In his project for KOW, von Wedemeyer applies the notion of the fourth wall to anthropology as well as to photography and film – disciplines and media that have authorised themselves to adequately and authentically describe humankind and the conditions of life. This power, too, builds on the assumption of a fourth wall: a wall that is set up both by the audience's desire for an illusion of reality as well as by the willingness of art and social sciences to deliver such an illusion.

In his nine films and interviews, Clemens von Wedemeyer constructs and punctures such fourth walls. These both create and shatter the illusion that we are able to distinguish between images of "others" that are real and images that are merely images. It is an investigation into notions of representation and belief. Yet these works also look into the short time span of a "first contact" – be it the first contact between anthropologists and an isolated group of individuals, between actors and their audience, between the visitors and the works in the exhibition.

"The Fourth Wall" was commissioned by Barbican Art Gallery London and founded by Medienboard Berlin-Brandenburg and the ifa, Institut für Auslandsbeziehungen. The Barbican exhibition included the nine video works. The final version of the project, produced for the exhibition at Koch Oberhuber Wolff, also includes the photographic displays, framed photographies, vitrines and books, posters, a curtain and a sound piece.

Source : press release

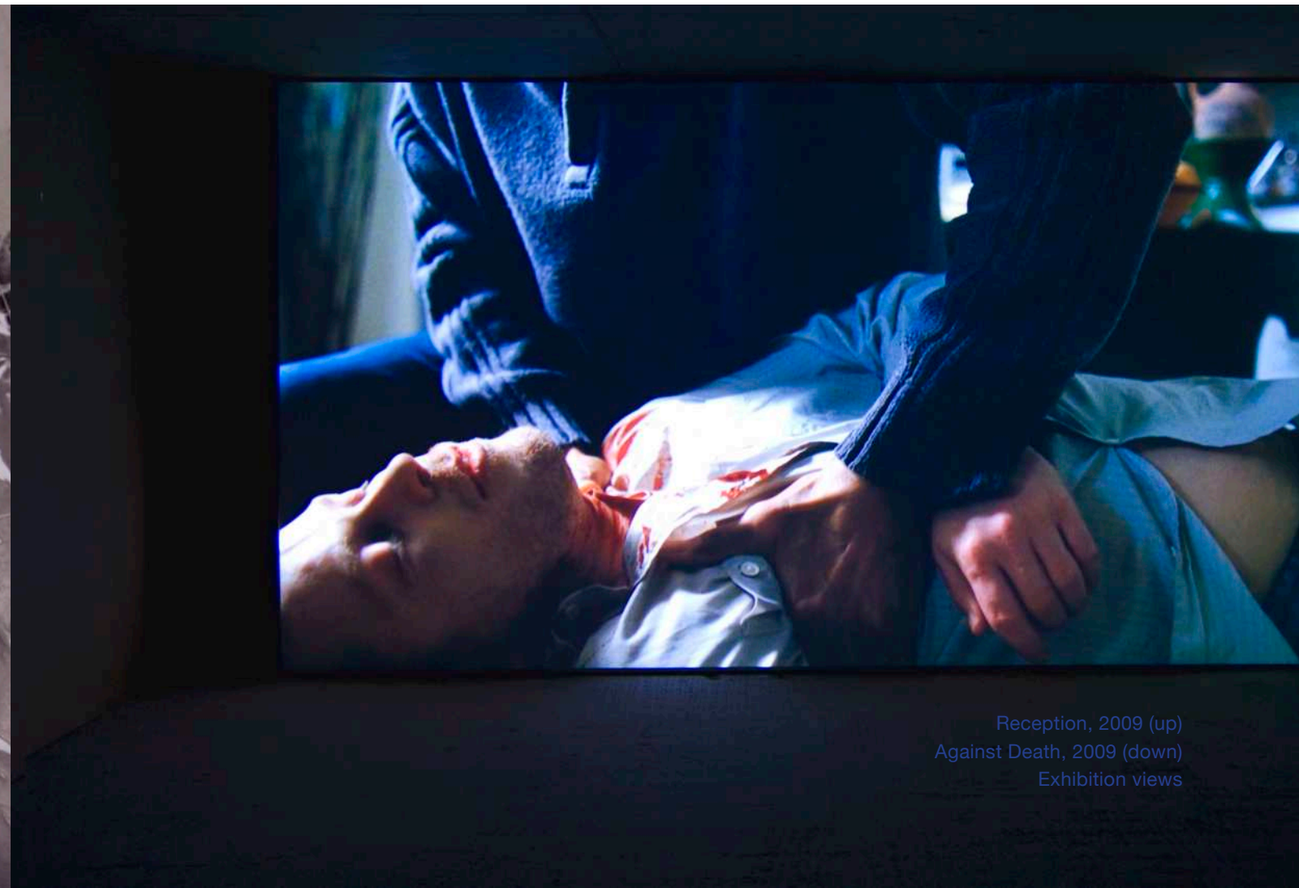








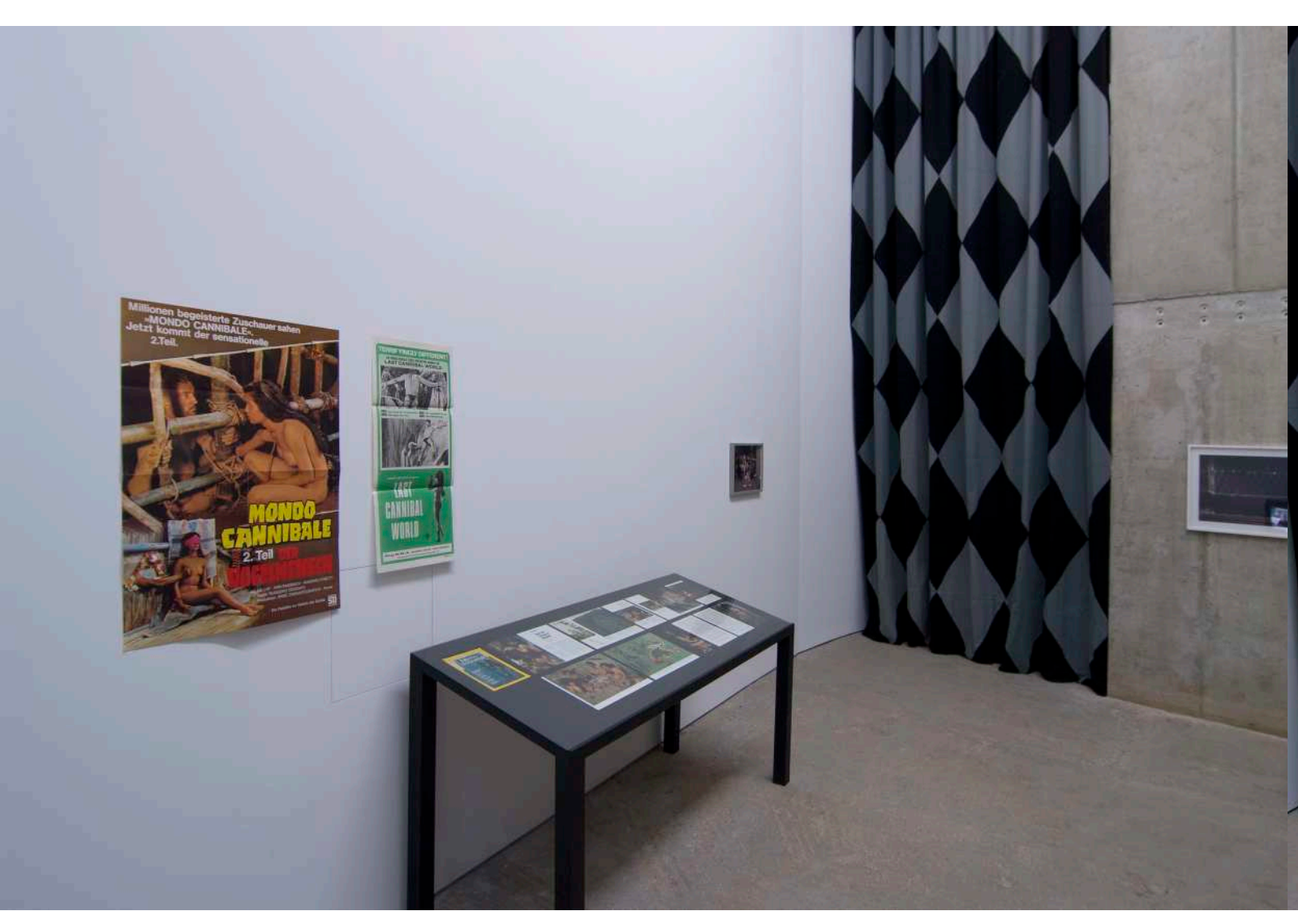


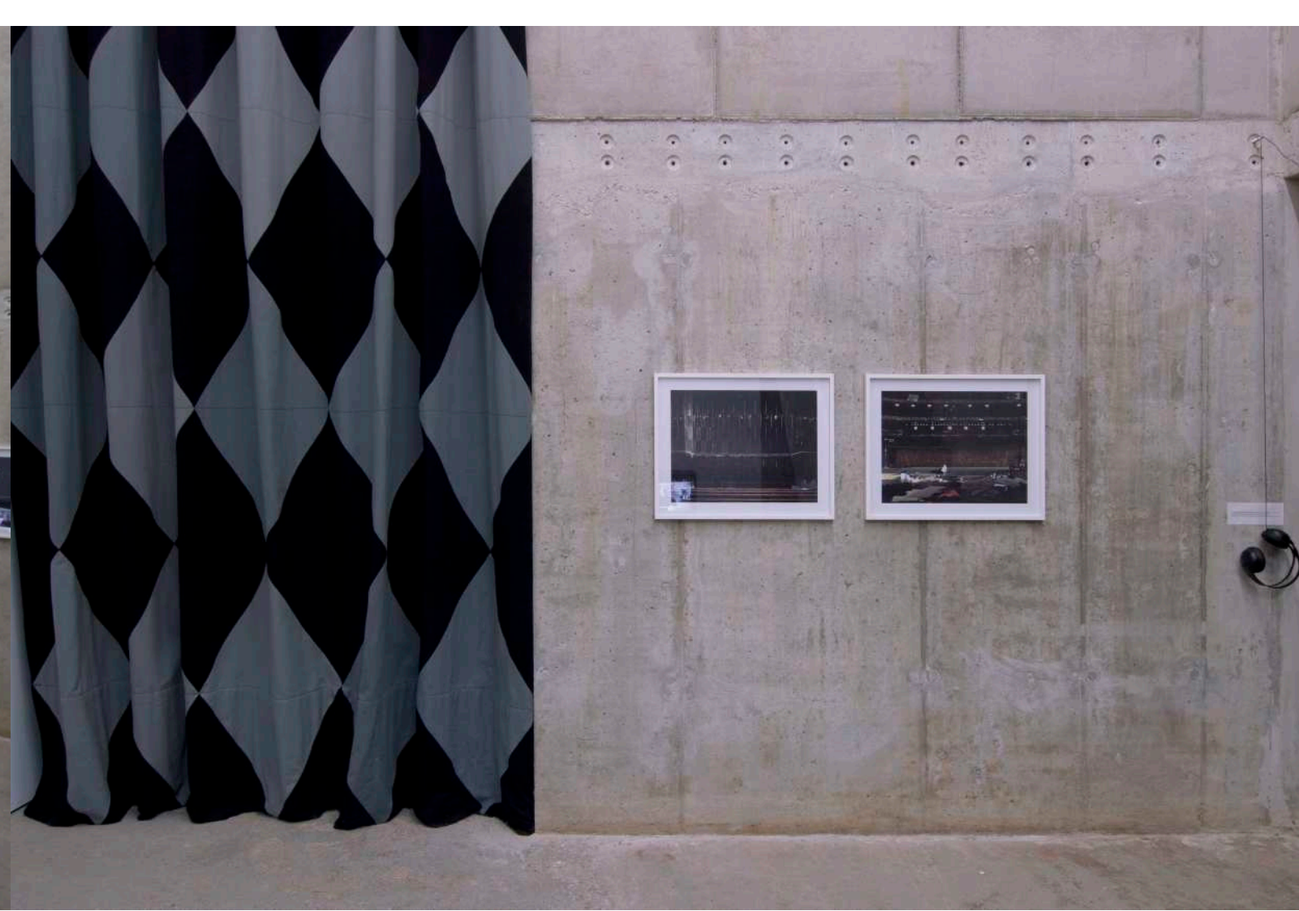


Reception, 2009 (up)
Against Death, 2009 (down)
Exhibition views


MONDO CANNIBALE
2. Teil
LAST CANNIBAL WORLD


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The Tasaday Controversy: Assessing the Evidence
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special publication no. 28
LOBO OF THE TASADAY
A Stone Age Boy Meets the Modern World
WRITTEN AND PHOTOGRAPHED BY JOHN NANCE


Millionen begeisterte Zuschauer sahen
»MONDO CANNIBALE«.
Jetzt kommt der sensationelle
2.Teil.
MONDO CANNIBALE
2. Teil
LAST CANNIBAL WORLD



CLEMENS VON WEDEMEYER

ACTORS & EXTRAS

September 15 - December 19, 2009

Argos Centre for Art & Media, Brussels, Belgium

In his installation entitled Basler Podest, another version of which was shown at Art 37 Basel, Clemens von Wedemeyer (Göttingen, Germany, 1974) has created a dramatic situation that disorients the viewer and plays with several formal conventions from the film and mass media worlds. At Art 37 Basel, Von Wedemeyer's Basler Podest appeared to be a plausible venue for real live interviews with artists, with the advantage that it was very close to the Art Basel bookshop. However, nothing could have been less true. This work too fits seamlessly into Von Wedemeyer's young oeuvre and refers — as do his films Rien du tout (in association with Maya Schweizer in 2006) and Otjesd (2005) — to the tension and the unclear dividing line between reality and fiction; also to the points of contact between art, cinema and documentary. Basler Podest also tests various notions of theatricality against life itself, while drawing the viewer fully into the process.

Basler Podest has indeed been constructed roughly like an interview set. But one where all sorts of things must only just have taken place. On a stage painted in fresh green and lit by a powerful spot are two empty chairs — one is standing upright, the other has tumbled into a corner. The scene is observed by a camera connected to the foreground. There stands a monitor that shows the live pictures of the chair captured by the camera. There are several other things in front of the stage: a set of chairs or lights on stands are two examples (one of which has also fallen over). A mass of wires, extension cables and sockets wind through the installation. And if one looks one discovers more details. For instance, pages (from a scenario?) are scattered here and there and dust floats about. A bloodstained handkerchief lies on the stage and drops of blood are spread around the installation too.

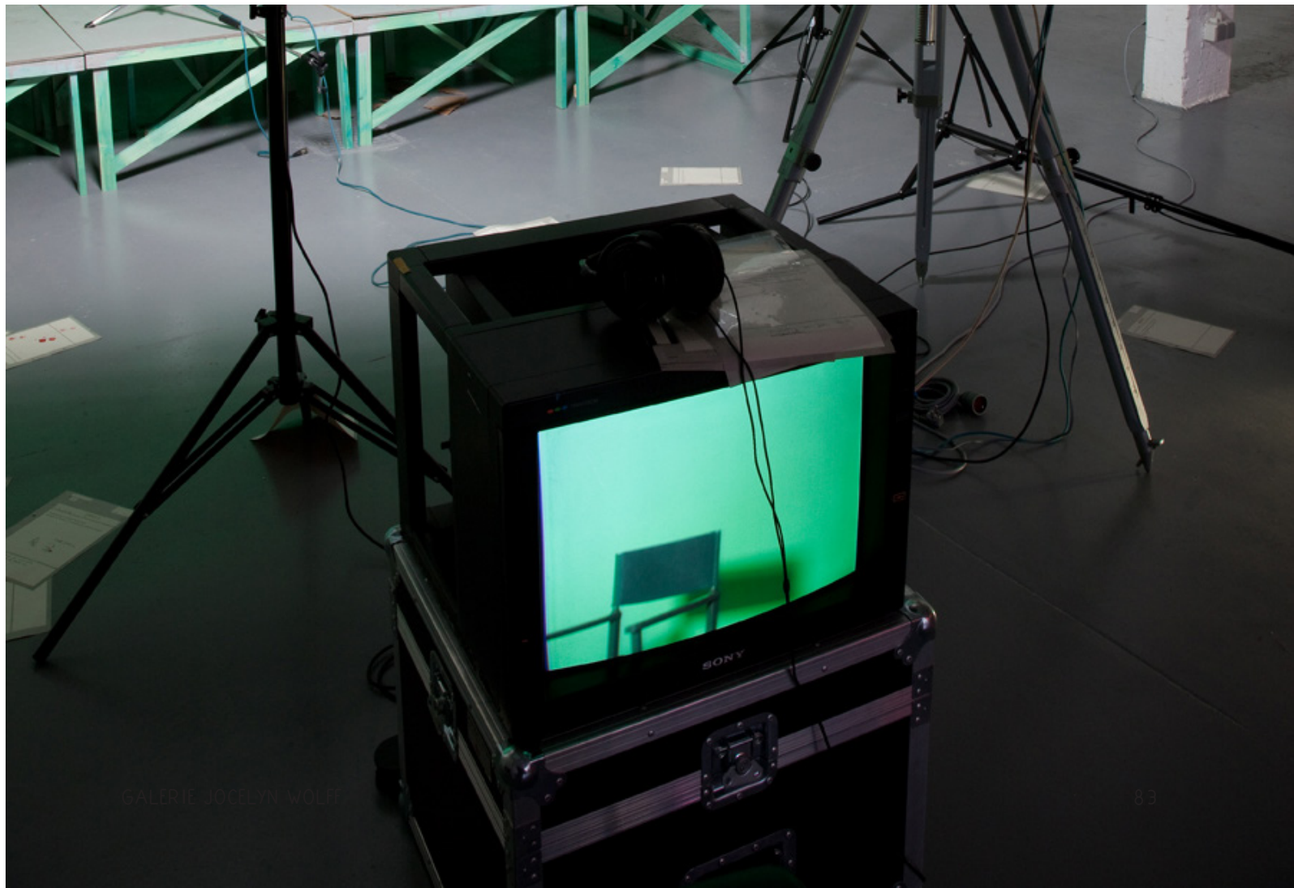
What is going on here? The viewer immediately asks this question when confronted with this abandoned, operational exhibition of events whose process cannot be imagined. Was a performance going on here? Or a fight? Perhaps the interviewee didn't like the question?

By means of these details and others, Von Wedemeyer elevates this 'interview situation' — this fictional television studio (where the characteristic blue screen is replaced by a 'green screen') — to the level of an imaginary thriller. After all, the mess and the blood suggest a confrontation, a fight with a serious outcome. The viewer can only guess at the precise motive: he struggles with the illusion of having access to the fleeting and barely tangible past. The fact that the artist trifles with the viewer's curiosity, impatience and thirst for knowledge, which he obviously wishes to quench, is just one aspect of this work.

The second important component that Von Wedemeyer plays on subtly yet with grandeur is the position of the viewer. The viewer observes this bizarre situation as an extra — one who will however never appear in view in this work. It is precisely his presence and his perception that are the key elements. They form the premise for Basler Podest's existence. The viewer is caught in the triangular relationship between the camera filming the chair, the monitor that shows what the camera sees, and the chair on the stage, empty and apparently waiting for him. The past may well have escaped the viewer, but it is still present here. The camera and the monitor are switched on: they are the witnesses to it, showing a continuous and unmoving picture of the fleeting presence which at the moment of filming is already the past. Just as in previous works, Von Wedemeyer again exhibits the story behind the illusion, while at the same time creating this illusion by showing his 'making of'. JP/IS

Source : press release





CLEMENS VON WEDEMEYER

LE NUAGE MAGELLAN (THE MAGELLANIC CLOUD)

January 10 - April 9, 2007

Centre Pompidou, Paris, France

Inspired by a science-fiction novel from the Polish writer Stanislaw Lem, Le Nuage Magellan (The Magellanic Cloud) is the first thematic group exhibition to be presented in Espace 315. Juxtaposing the visionary projects of a Modernist architect with new works by six contemporary artists, Le Nuage Magellan looks at Modernism as a social project and an aesthetic code, mainly through its architectural and urbanistic expression. Echoing the projects of Oskar Hansen, works by Paulina Olowska, Michael Hakimi, Dan and Lia Perjovschi, David Maljkovic, Maya Schweizer and Clemens von Wedemeyer propose different strategies for apprehending Modernism and its impact on collective memory.

The Magellanic Cloud is the title of a novel published in 1955 by the Polish writer Stanislaw Lem. Set around the year 2300, it tells of an interstellar voyage to the Magellanic Cloud and successfully predicts a number of future inventions (such as the Internet) whilst at the same time depicting an ideal Communist society of the future.
The novel and its reception thus offer a basis for reflection on the possibilities and pitfalls associated with the introduction of historical references in contemporary art practice. The re-writing of history, futurological reasoning and analysis of modernism as a tool for understanding the present are just some of the strategies deployed in the work of the artists
represented in the exhibition.

[...]

Clemens von Wedemeyer (1974), a German artist, uses classic cinematographic genres and images to create an interpretative framework for contemporary phenomena. In Silberhöhe (2003), he refers to Antonioni's Eclipse to emphasize a fundamental defect underlying the modernist project, culminating in the demolition of modern housing developments in the former GDR. In Metropolis (2006), which he realised with French artist Maya Schweizer (1976), Fritz Lang's anti-utopia constitutes a reference grid for reflecting on contemporary China. Metropolis will be shown in Cinema 1 only twice: on 9th and 25th of January 2007.

[...]

Source : Press release (excerpt)





CLEMENS VON WEDEMEYER

RIEN DU TOUT (NOTHING AT ALL)

January 29 - March 18, 2006

CAC Brétigny, Brétigny-sur-Orge, France

Rien du tout (Nothing at all)

A Clemens von Wedemeyer production in collaboration with Maya Schweizer and their film crew.

Opening and casting of extras for the film on Sunday 29 January 2006 at 3pm. Shooting of the film from 5 to 11 February. Exhibition and projections of films by Clemens von Wedemeyer from 29 January to 18 March 2006.

Clemens von Wedemeyer was born in Göttingen, Germany, in 1974. He has been making experimental films and short
fiction films since 1998, winning prizes in many international festivals. He navigates between the worlds of cinema and contemporary art, and his filmography is representative of the new generation of auteurs whose artistic influences and ways of writing originate in photography and video as well as cinema and performance art.

The artist will be presenting a selection of his latest films, and for the duration of the exhibition he will be filming a new short film that refers to the idea of theatre in Samuel Beckett's 'Catastrophe'. This new project, co-produced by the
CAC Brétigny and the Berlin biennial, is based on the reality of the current situation in the French suburbs. The opening of the exhibition will be organised around the casting of the actors and extras to meet the demands of the screenplay. The finished film will be presented on the 24 March 2006 at the opening of the 4th Berlin biennial for contemporary art.

Films showing:
Big Business & The Making of Big Business
Video, 26 min, 2002
with: Frank Meyer (camera), Holm Taddiken (production), Prisoners of the Waldhein prison

Silberhöhe
35mm transferred to DVD, 10 min, 2003
with: Frank Meyer (camera), Holm Taddiken (production)

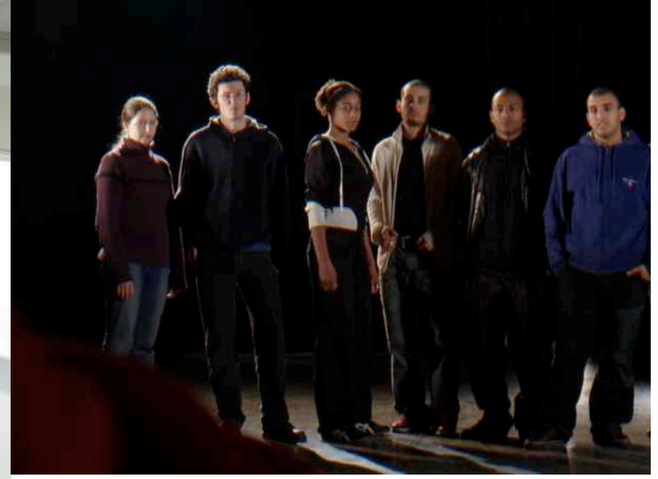
Die Siedlung (The Housing Estate)
video, 20 min, 2004

Otjesd (Departure)
16mm transferred to DVD, 15 min, 2005
with: Frank Meyer (camera), Margarita Breitkreiz, Victor Choulman

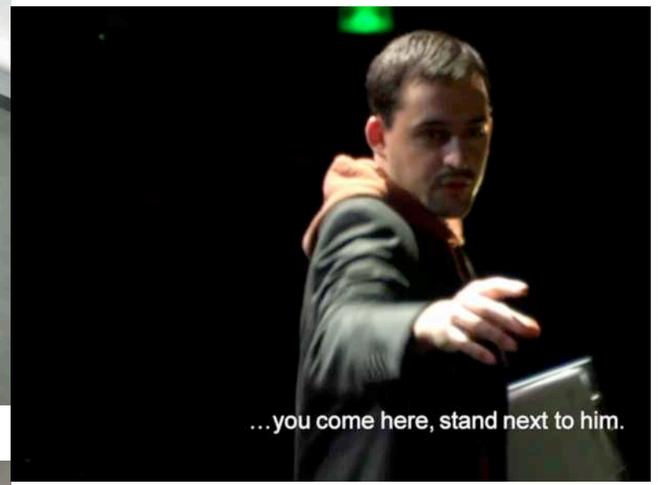
Source : Press release



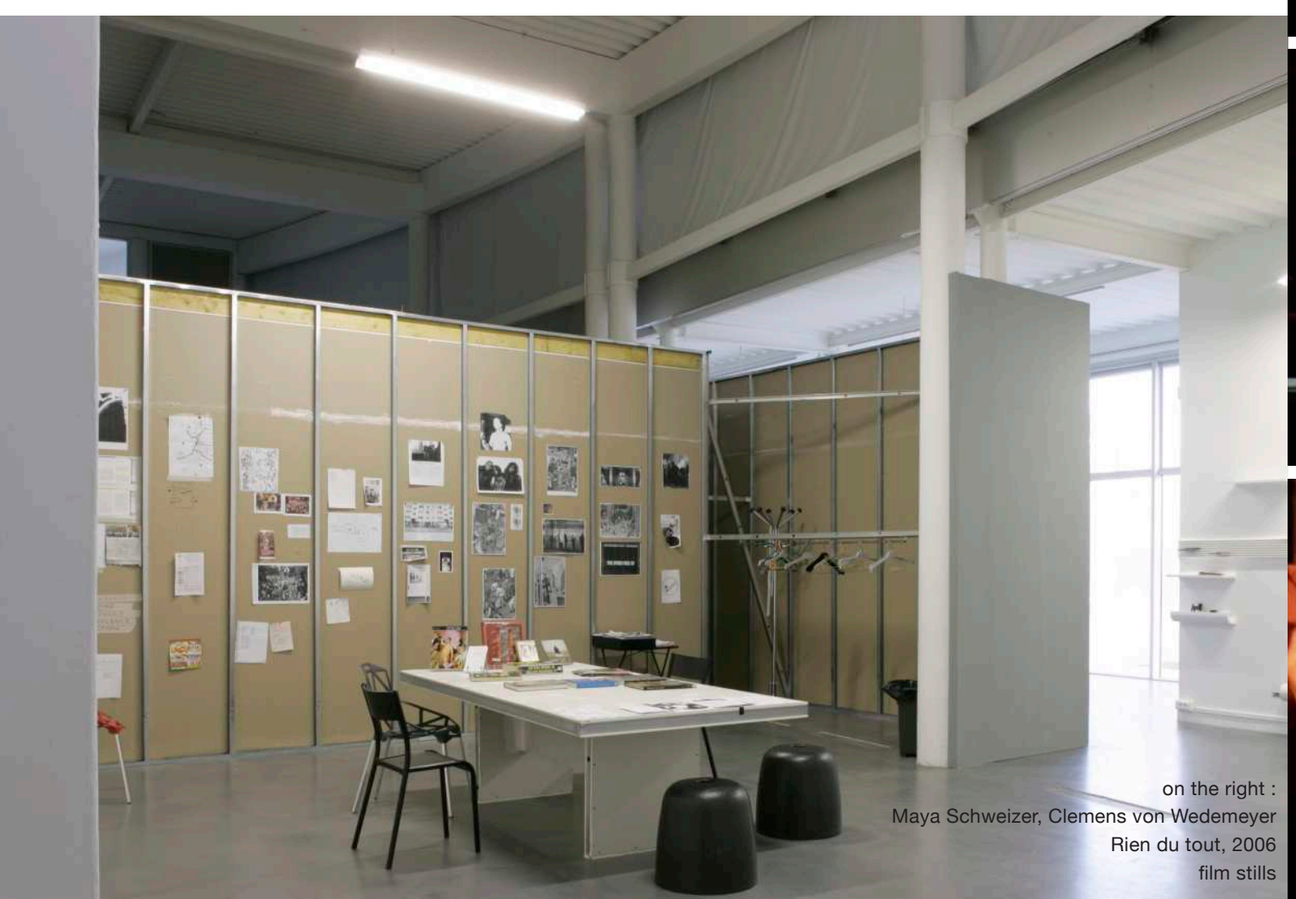


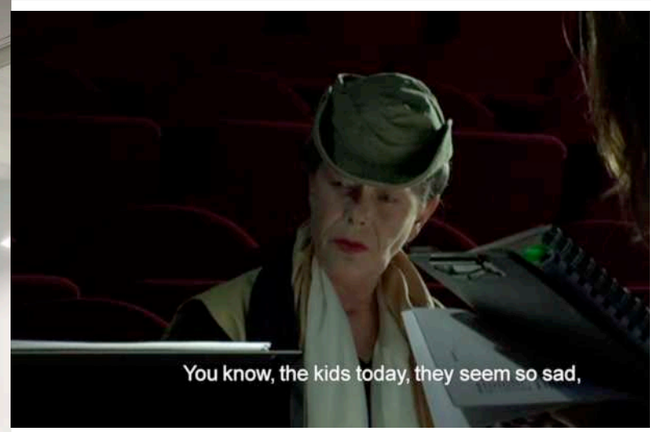


















on the right :
Maya Schweizer, Clemens von Wedemeyer
Rien du tout, 2006
film stills

CLEMENS VON WEDEMEYER

March 4 - May 7, 2006

Kölnischer Kunstverein, Koln, Germany

In his first major solo exhibition Clemens von Wedemeyer shows works from recent years. With the selection of works he explores a direction while simultaneously establishing references to the architecture of the Kunstverein building, which is regarded as one of the outstanding architectural monuments of the 1950s and is devoted to art and cinema.

To exemplify his interest in cinema, Clemens von Wedemeyer shows his early cinematic work Occupation (2002). A large number of extras and a film crew come together at night in an unidentifiable location. The extras are confused by the film crews' unclear instructions, and the film crew, which is busy tiredly and fearfully exhausting all the means of cinema, reacts the same way. With Occupation Wedemeyer detached the audience, the film crew and the technical apparatus from its conventional (film) context, placing them in an absurd situation reminiscent of Beckett. The extras unwillingly and unwittingly become the main figures, the film crew operates like marionettes following an unwritten script. In the exhibition Clemens von Wedemeyer shows Occupation for the first time as a 35mm film in the cinema, the consideration of which was its starting point.

Extracting a situation and transferring it to a new context is also found in Wedemeyer's exhibition design. Transfered from the cinema situation to the exhibition space, the exhibition architecture designed by Clemens and Henning von Wedemeyer functions like the structure of a film. The exhibition walls serve as a division, as incisions between the different zones. "In cinema," says Wedemeyer, "the division (the cut) is crucial. Fiction results as a division between the areas."

The video work Silberhöhe (Silver Heights) appears to be removed from place and time, even though it is based on the scene of the Silberhöhe tower blocks in Halle, which were built between 1979 and 1989 for 40,000 residents and have lost over half the inhabitants since 1989. The camera follows the emotionally charged streets and looks into a model flat, where the credits from Antonioni's "L'eclisse" are running on a flickering television screen. By citing the camera work and editing technique of the concluding scene from Antonioni's film, the video transports the drama that does without people into the current situation of the decaying city district, thus creating a mental line between the two ends of the period of time, in which urban utopia was developed, built, lived and ultimately abandoned.

Otjesd deals with bureaucracy and waiting, telling of the fate of a young woman in the midst of a border region. Both films appear as though from an in-between world, in which the images do not allow surrendering to an illusion, even though they are far from documentary. This is more the way an absurd fairy-tale or dream is experienced.

In a space that Wedemeyer has inserted between the two projection spaces, it becomes clear how much fiction is needed to convey subjective realities. On display here are the genesis of the films, Wedemeyer's preoccupation with the open, not yet defined space at the urban peripheries in East Germany, research at the visa application offices in Berlin and Moscow, and observations of a real film crew.

[...]

Source : Press release (excerpt)





CLEMENS VON WEDEMEYER

CINEMA DIVISIBLE

October 3 - November 8, 2003

Galerie Jocelyn Wolff, Paris, France

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.

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 archetypical 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.

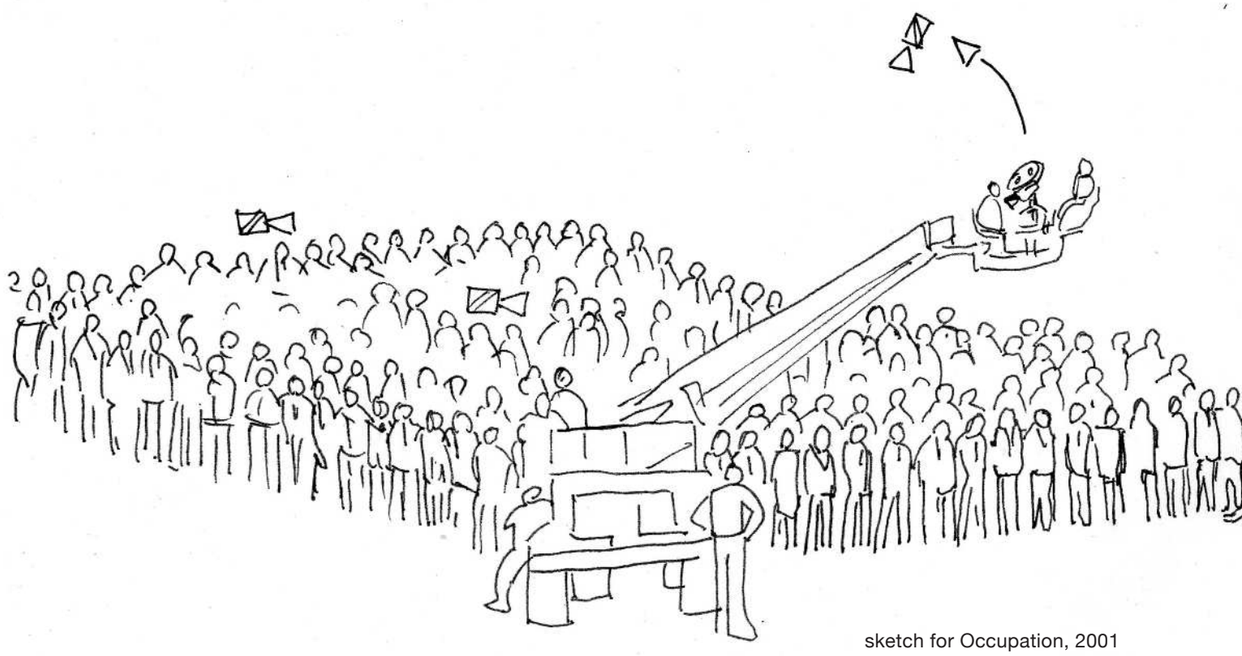












sketch for Occupation, 2001

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