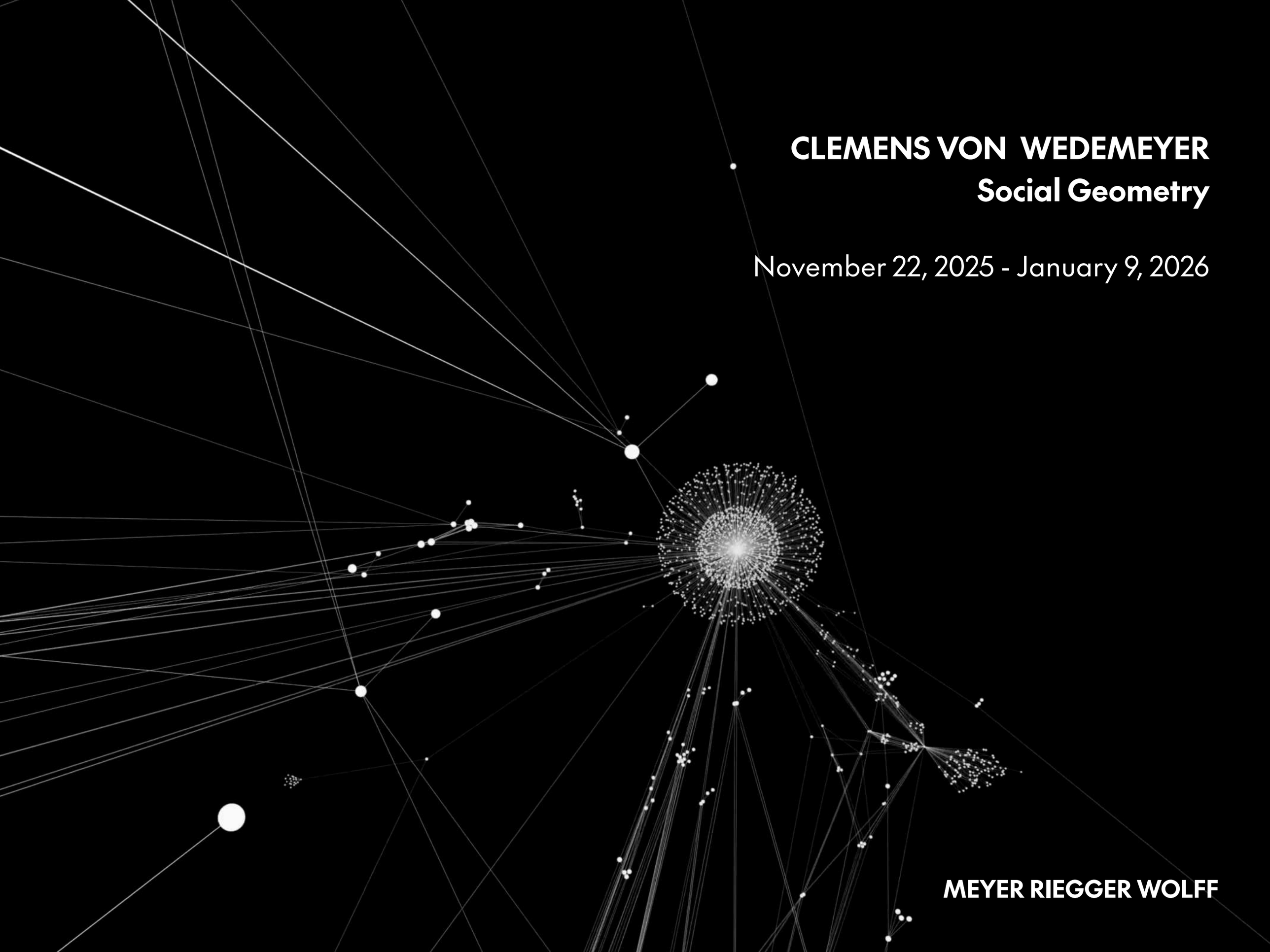


CLEMENS VON WEDEMEYER
Social Geometry

November 22, 2025 - January 9, 2026

MEYER RIEGGER WOLFF

Clemens von Wedemeyer
« Social Geometry »

From November 22, 2025 to January 9, 2026
Meyer Riegger Wolff, Seoul

Meyer Riegger Wolff is pleased to present Social Geometry, the first solo exhibition in South Korea by German artist Clemens von Wedemeyer. Bringing together three moving-image works: « Social Geometry » (2024), « Occupation » (2002), and « 70.001 » (2019), alongside the sound sculpture « Untitled » (2014-2025), the exhibition explores the dynamics between the individual and the collective, between abstract systems and lived experience. Installed across two floors, it unfolds as an inquiry into how human relationships are expressed, measured, modeled, and imagined within social situations and networks.

With these specifically selected works, the exhibition spans from one of Wedemeyer's earliest works « Occupation » from 2002 to one of his latest video installations « Social Geometry » from 2024 and exemplifies the intertwined interests in his work: group dynamics and the interplay of media representation.

Von Wedemeyer's video installation « Social Geometry » extends his long-standing interest in visualizing collective behavior. Emerging from the research begun in his earlier series « Illusion of a Crowd » (2019-2021), the work investigates how relationships are represented through models and diagrams: individuals appear as points, their connections as lines. This aesthetic recalls both Paul Klee's Bauhaus exercises in form and the sociological diagrams of Georg Simmel and Jacob Moreno, whose early attempts to map group dynamics introduced a visual grammar of relationships that continues to feed our digital age.

In « Social Geometry », these historical references converge into a cinematic experiment where the movement of points and lines traces the evolution of social representation, from early modern sociology to contemporary artificial intelligence. Restricting himself to black and white, von Wedemeyer evokes early abstract film and data visualization alike. The voice-over, performed by the British musician Anne Clark unfolds as a dialogue weaving together rhythm, reflection, and doubt. The result is a video installation that questions not only how societies are visualized, but how such visualization produces a form of control.

Presented together with « Occupation » and « 70.001 », « Social Geometry » anchors a constellation of works concerned with collective behavior, spatial politics, and digital simulations. Occupation shows a mass of film extras rebelling during a night shoot, in an act of claiming and inhabiting their own space. « 70.001 » is a digital simulation of tens of thousands of agents, protesting in a recreation of the famous Monday demonstrations in Leipzig that led to the fall of the German wall in 1989. Seen together, the works chart two decades of reflection on group dynamics, and how human presence can challenge systems of organized representation through, movement and voice.

On the upper floor, a single voice, processed, fragmented, and looped. This sound sculpture embodies the notion of the individual as both participant in and witness to the collective, an acoustic figure that resists yet absorption into the visual logic of the network.

Developed through extensive research with his studio, « Social Geometry » draws on writings by thinkers such as Vilém Flusser, Yona Friedman, and Marvin Minsky, whose diagrammatic methods sought to give form to abstract systems of communication and cognition. Yet while von Wedemeyer borrows from these visual traditions, he simultaneously questions their authority. In a world saturated with "technical images", where every relationship is rendered as a link between points, as the diagram unfolds, his work also shows ways out of a tightly knit control society.

Between analysis and poetics, between data and emotion, « Social Geometry » proposes that every society draws its own geometry: a fragile constellation of lines, voices, and distances through which connection continually reshapes itself.

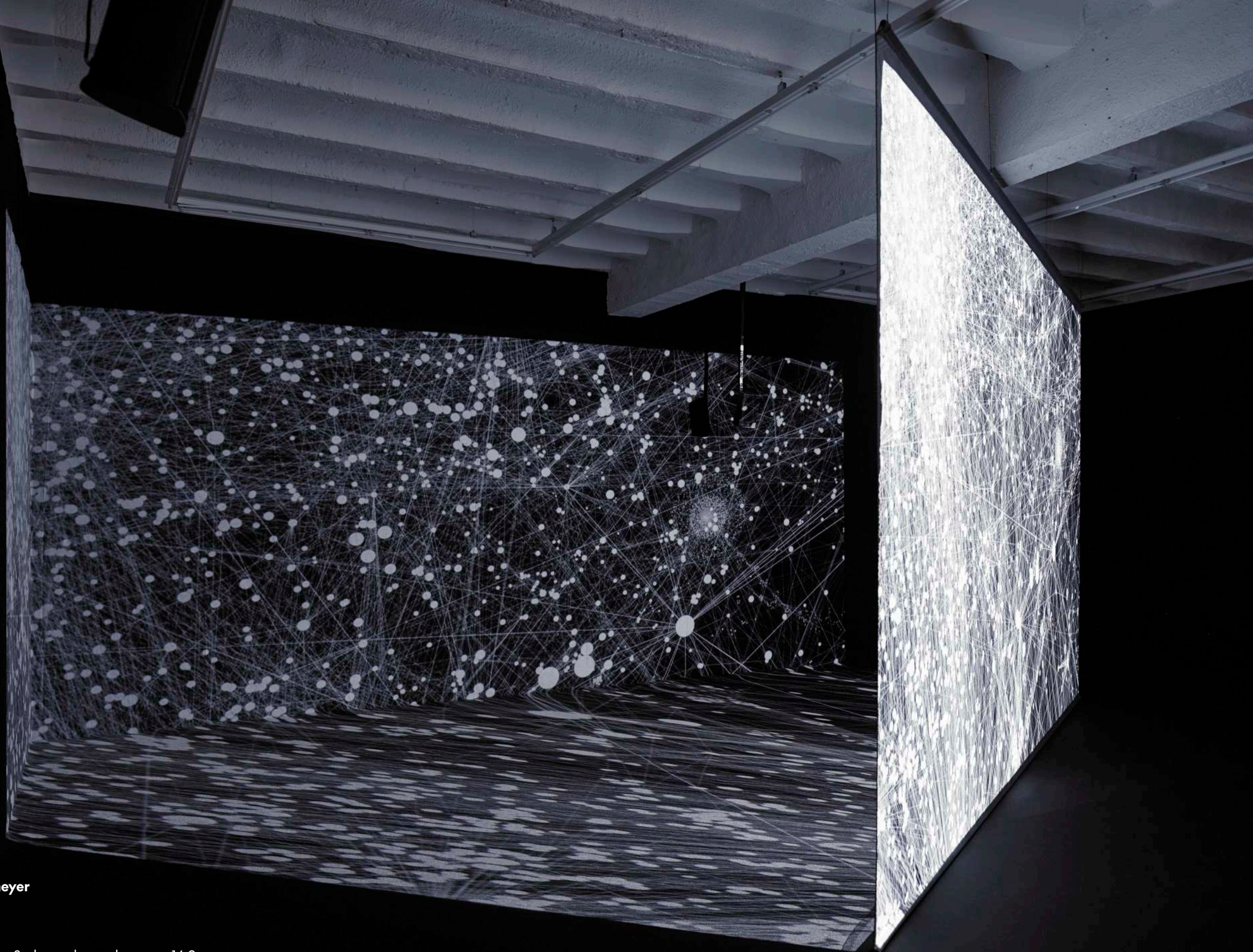


Clemens von Wedemeyer
Untitled (Apollo)
2014-2025

plaster, acrylic glass, transducer, mono amplifier,
media player, cables, sound file, wooden plinth

sculpture: 34 × 28 × 25 cm, 8 Kg
plinth: 30 × 40 × 100 cm
sound file duration: 4 min. 20 sec.

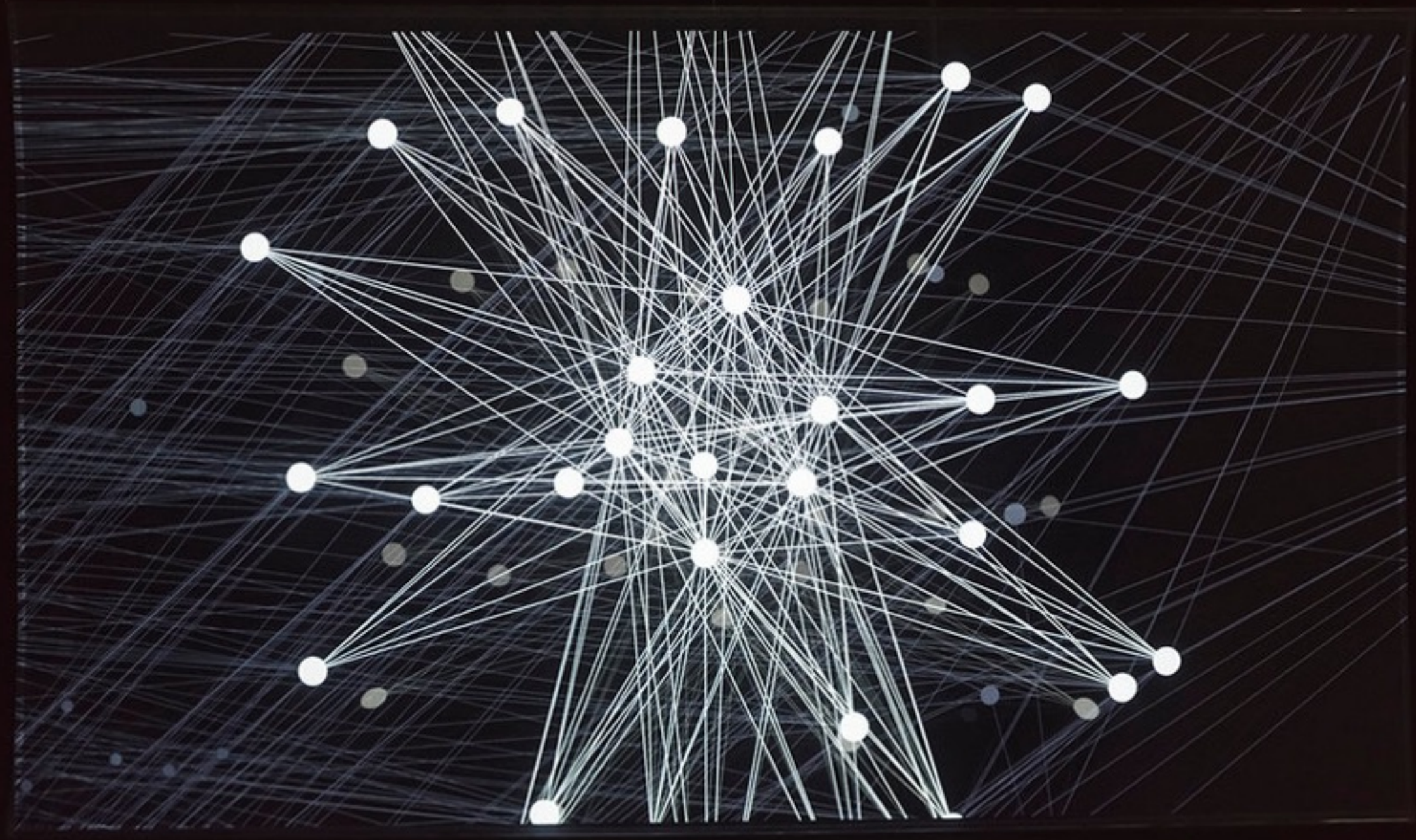


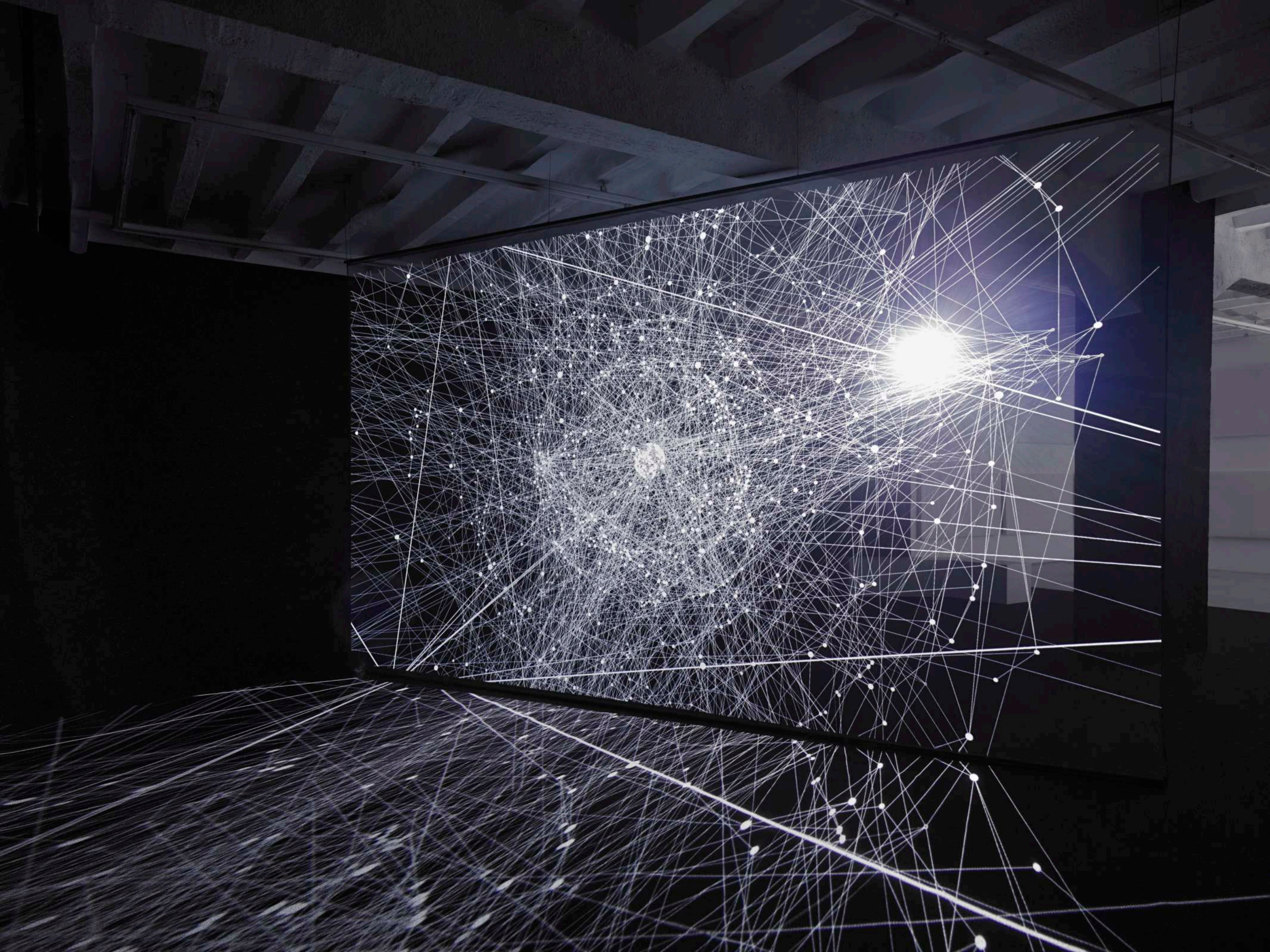


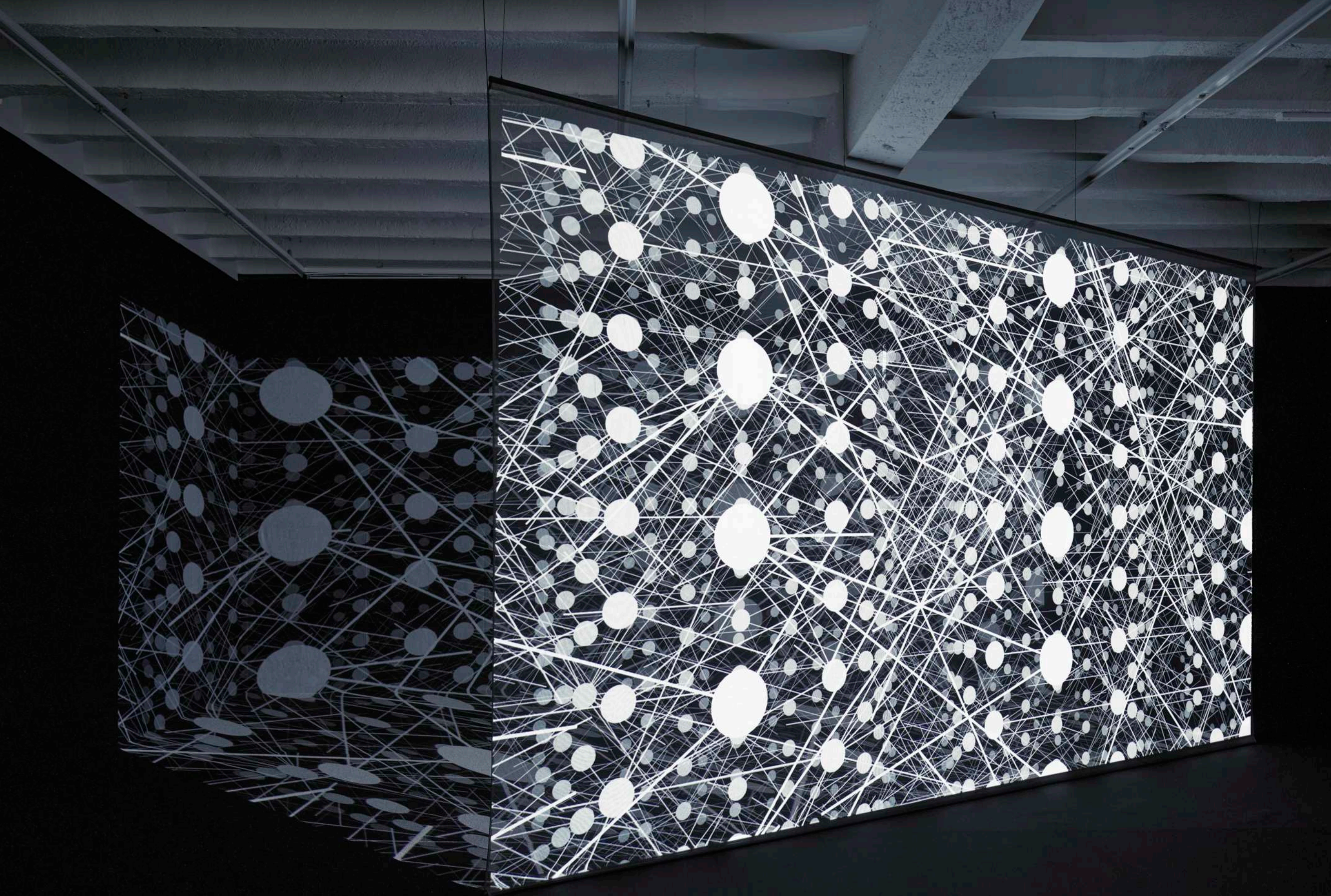
Clemens von Wedemeyer
Social Geometry
2024

video installation, b&w, 3-channel sound system, 16:9

19 min
ed. 2/5+ 1 A.P.









Clemens von Wedemeyer
70.001
2019

video, colour, sound, 16:9

16 min

ed. 2/3 + 2 A.P.





Clemens von Wedemeyer
Occupation
2002

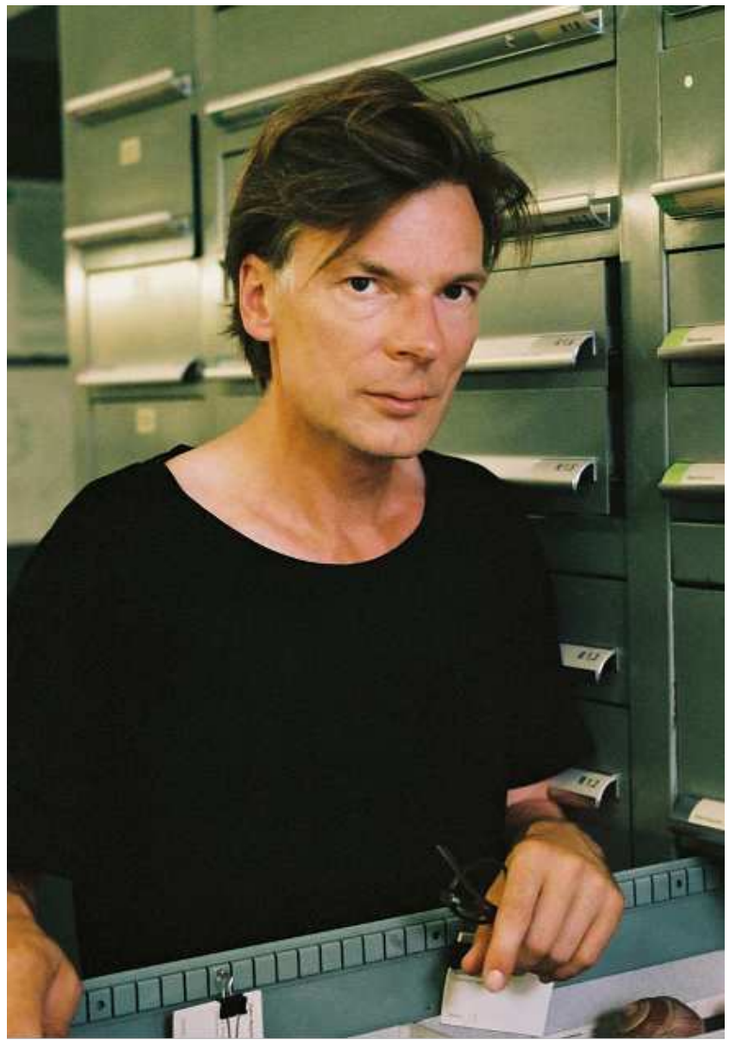
35mm transferred to HD video, stereo

8 min

9/10 + 1 A.P



Clemens von Wedemeyer



Portrait of Clemens von Wedemeyer, photo by Katalin Deèr

Clemens von Wedemeyer 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.

Clemens von Wedemeyer (b. 1974, Göttingen) lives and works in Berlin. He has exhibited at institutions including MoMA PS1 (New York), the Barbican Centre (London), Frankfurter Kunstverein, Hamburger Kunsthalle, and the Museum of Contemporary Art Chicago. His film ESIOD 2015 premiered at the 66th Berlinale (2016). Recent solo exhibitions include Kunstmuseum Liechtenstein (Vaduz, 2023) and Albertinum Dresden (2023). He has participated in major group exhibitions such as Skulptur Projekte Münster (2007), dOCUMENTA (13) (2012), and the Berlin and Sydney Biennales among others.

Clemens von Wedemeyer Portfolio
Clemens von Wedemeyer CV

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