



CLEMENS VON WEDEMEYER DOSSIER 2006–2012

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Installation at dOCUMENTA(13),
Kassel, 2012

MUSTER (RUSHES)
2012

A former Benedictine monastery was transformed into a prison, became a concentration 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. The film is a kind of walk through the complex in different times. The most striking aspect of Breitenau is that it contains its historicity almost like a cut within itself: There is a wall in the church, right behind the organ, that separates the public space of worship from the prison, which used to be behind the wall. The site creates a simultaneity that is revisited in the film. And it creates a departure point for fictionalizing—not fictionalizing to come to terms with the site, but fictionalizing to get closer to the “pathology” of the site. Breitenau is located in the middle of Germany, just south of Kassel, not far from where I was born. The institutional change and continuity here can be seen as exemplary for german history.

The film was made for the exhibition dOCUMENTA(13) in 2012. Two versions of the work exist: A spacial setting of three screens, set up as a triangle within one space, and a linear feature film, interediting these three screens. Initially my concept centered on a kind of time travel: A student in 1994 watches a film while on drugs, and falls into the narration. I then wrote the scripts with the overall three-part structure in mind. In the 1970 part there is a reference to Bambule, the film Ulrike Meinhof wrote about girl's reformatories. I finally decided to “relocate” the shooting of Bambule, which had taken place in Berlin, to Breitenau, where Meinhof took part in a movement to close down these prison-like reformatories when writing Bambule in 1969. Conceptually the 1994 part is associated with music, 1970 with language, and 1945 with the body. Some of the effects were made with back-projections.

Clemens von Wedemeyer

Muster (Rushes), 2012

Production photograph

Photo: Eiko Grimberg - VG Bild Kunst

Documents are being burnt in front of the prison wing in Breitenau.



Written and directed by Clemens von Wedemeyer, Main actors: Arndt Schwe-ring-Sohnrey, Amelie Kiefer, Tarik Goetzke; director of photography: Frank Meyer; costumes: Julia Schiller; decor: Carla Ehrlich; hair & makeup: Michael Kapernick; gaffer: Niko Molter; sound recordings: Tobias Bohm; sound design: Thomas Wallmann; production manager: Caroline Kirberg; production advisor: Costanza Julia Bani; dramatic advisor: Eiko Grimberg; editor: Janina Herhoffer; 1st assistant director: Alexandra Neuss; location manager: Mehran Foroughi, Courtesy Clemens von Wedemeyer, Commissioned and co-produced by dOCUMENTA (13) with ZDF3sat and Kadist Art Foundation, Paris; Medienboard Berlin Brandenburg; Nordmedia, Hanover; Hessische Filmförderung HR, Frankfurt/Main; Galerie Jocelyn Wolff, Paris

Photo: Clemens von Wedemeyer / VG BildKunst Bonn



Clemens von Wedemeyer

Muster (Rushes), 2012

3-channel synchronized HD film

installation, color, sound, 3 screens:

280 × 500 cm, 3 × 27 min.



Clemens von Wedemeyer

Muster (Rushes), 2012
 3-channel synchronized HD film
 installation, color, sound, 3 screens:
 280 × 500 cm, 3 × 27 min.



Clemens von Wedemeyer

Muster (Rushes), 2012
 3-channel synchronized HD film
 installation, color, sound, 3 screens:
 280 × 500 cm, 3 × 27 min.



Clemens von Wedemeyer

Sun Cinema, Mardin, Turkey, 2010
Sculptural openair cinema
(double sided screen construction)

GPS Location:
+37° 18' 22.39", +40° 43' 6.14"

SUN CINEMA 2010

In the context of “My City” five artists have been invited to develop unique projects, each for a different city in Turkey. Clemens von Wedemeyer has developed a sculptural open-air cinema at the border of the old city of Mardin, overlooking the Mesopotamian plain. Whereas the front of Wedemeyers’ double sided screen construction serves for film projections at night, the back of the screen functions as a mirror, reflecting the afternoon sun down to valley. Wedemeyers’ own film about the sun and the city of Mardin will be among the first films to be shown at this new venue.

“My City” has been designed and delivered by the British Council in partnership with Platform Garanti Contemporary Art Center and Anadolu Kültür (Anatolian Culture), a leading independent cultural policy organization. The project was funded by the European Commission and the British Council.



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Clemens von Wedemeyer

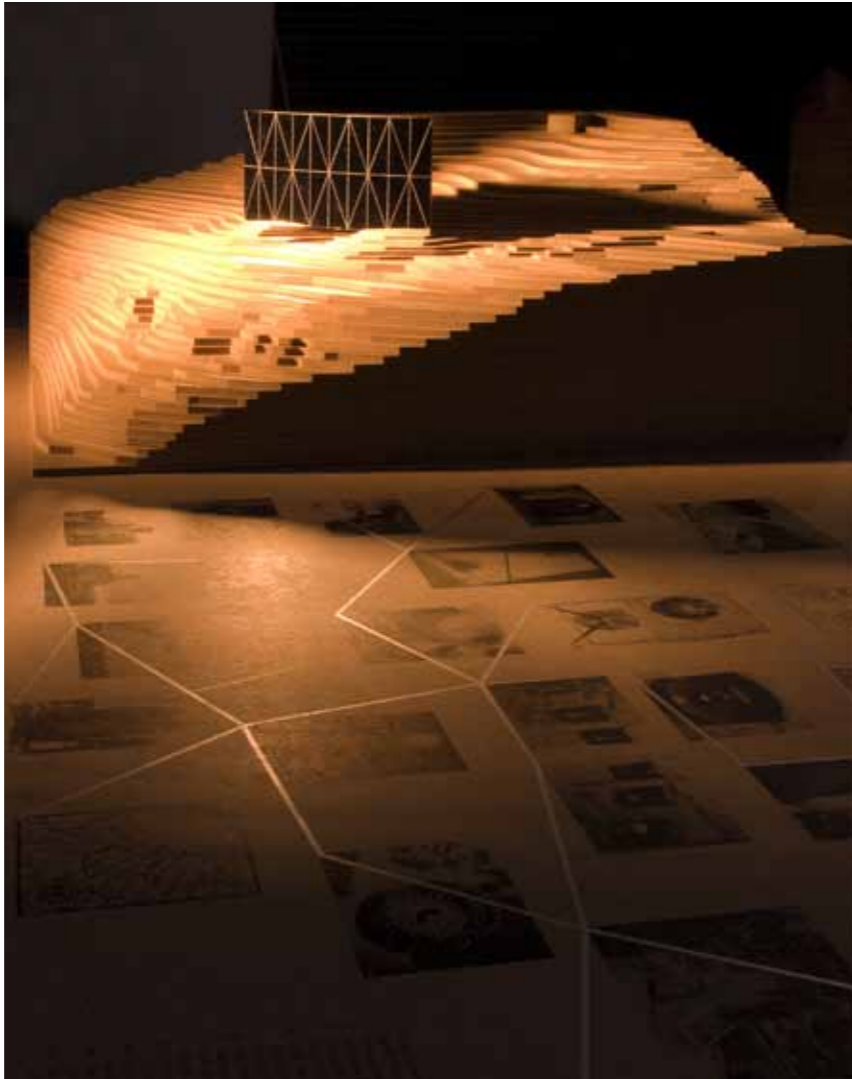
Early Morning, 2010
Series of 4 c-prints, glued on PVC
30 × 45 cm each

Early Morning I
Early Morning II



Clemens von Wedemeyer
Installation view abc (art berlin
contemporary), Berlin, 2012

Sun Cinema Project, 2010
Video, model, poster, 3 series of
photographs



Clemens von Wedemeyer
Installation view abc (art berlin
contemporary), Berlin, 2012

Sun Cinema Project, 2010
Video, model, poster, 3 series of
photographs



Clemens von Wedemeyer

The Fourth Wall 2009–2010
Photo by John Nance

THE FOURTH WALL 2009–2010

The centre of this extensive exhibition project commissioned by the Barbican Art Gallery London (The Curve) and extended for KOW 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, 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.

Text by Alexander Koch

Clemens von Wedemeyer

The Fourth Wall 2009–2010
Intro, 2009
16 mm film loop, B/W, 3 min



Synopsis / Credit Line

Intro (The Fourth Wall), 2009
16 mm film loop, B/W, silent, 3 min

Shot in black and white 16mm film, the film features a casting session with an actor who later appears in the installation’s final film The Gentle Ones, a play inspired by the Tasaday staged in the Barbican Theatre.

Cast: Laura Eagland
Camera: Clemens von Wedemeyer, Frank Meyer
Producers: Tracy Bass, Pinky Ghundale
Production Manager: Mark Gibbons
1st Assistant Director: David Dickson
Art Director: Emma Landolt
Photographer: Sheila Burnett
Costume Designer: Heather MacVean
Hair/Make-up: Danielle Hooker

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Clemens von Wedemeyer
Exhibition view KOW, Berlin, 2010

The Fourth Wall 2009–2010
Intro, 2009
16 mm film loop, B/W, 3 min



Synopsis / Credit Line

Forest (The Fourth Wall), 2009
2 channel installation, HD video,
6'30 min, loop

Shot from a helicopter, the front projec-
tion simulates the gaze of an observer,
the explorer who seeks and imagines the
encounter, while the reverse shows an
empty piece of wood from within, where
nothing happens.

Camera: Frank Meyer
Editor: Janina Herhoffer,
Production Manager: Fabienne Bideau
Produced in collaboration with Utopics.
11th Swiss Sculpture Exhibition, Biel/
Bienne

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Clemens von Wedemeyer
Exhibition view KOW, Berlin, 2010

The Fourth Wall 2009–2010



Clemens von Wedemeyer
Exhibition view KOW, Berlin, 2010

The Fourth Wall 2009–2010

Synopsis / Credit Line

Found Footage (The Fourth Wall)
2008–2009, digital video, 31 min

A carefully compiled selection of found footage ranging from news reports and feature films to anthropological documentaries. Directly addressing the audience, the artist emphasises the didactic content of the film.

Editor: Janina Herhoffer,
Clemens von Wedemeyer
Speaker: Stephen Jacob
Sound Editor: Thomas Wallmann

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Clemens von Wedemeyer

The Fourth Wall 2009–2010
Found Footage, 2008–2009,
digital video, 31 min



Clemens von Wedemeyer

The Fourth Wall 2009–2010
Found Footage, 2008–2009,
digital video, 31 min



Clemens von Wedemeyer

The Fourth Wall 2009–2010

Vitrine 1 with books, 2010,
111.4 × 109.7 × 65.6 cm, detail

Google (Belamy Tasaday),
photo: John Nance, 1971, digital print,
112 × 88 cm

Tasaday watch themselves,
photo: John Nance, 1988, digital print,
112 × 165 cm



Clemens von Wedemeyer

The Fourth Wall 2009–2010

Tasaday looking out of their cave, photo:
John Nance, 1971, wallpaper,
454.5 × 295 cm

How to Re-establish the Truth About
theTasaday? Interview with John Nance,
2008

Wikipedia, 2010, digital print on MDF,
178 × 79 cm

Party (The Fourth Wall), 2009
3 channel video installation, 13 min

Party is a triple projection showing the celebrations after the theatre premiere of The Gentle Ones. Shot in the Barbican Conservatory it features the first contact between the actors performing as members of the cave-dwelling group inspired by the Tasaday and their theatre audience. Significantly, this interaction between observed and observing is the point at which the ‘fourth wall’ is broken.

Cast: Drew Calden, Karl Brown Josh Hart, Kae Yukawa, Kesty Morrison, Brett Curry, Lewis Goody, Kingsley Ben-Adir, Elisa Lombardi, Natalie Codsí, Parinay Mehra, Tony Maskell, Ryan Finch and Lois Graham
Writers: Leis Bagdach, Clemens von Wedemeyer
Producers: Tracy Bass, Pinky Ghundale
Production Manager: Mark Gibbons
1st Assistant Director: David Dickson
Director of Photography: Frank Meyer
Gaffer: Wayne King
Sound Recordist: Nigel Batting
Sound Editor: Thomas Wallmann
Production Designer: Imogen Hammond
Art Director: Emma Landolt
Costume Designer: Heather MacVean
Hair/Make Up: Gina Anderson, Danielle Hooker
Stills Photographers: Joachim Mueller-Ruchholtz, Sheila Burnett



Clemens von Wedemeyer
Exhibition view KOW, Berlin, 2010

The Fourth Wall 2009–2010
Party, 2009
3 channel video installation, 13 min

Synopsis

Against Death (The Fourth Wall), 2009
35 mm film transferred to HD video loop,
8'28 min

Shot in 35 mm film in a Barbican flat in London, an explorer tells his anthropologist friend about an experience with a previously uncontacted group in the jungle and a ritual he underwent wich he claims granted him immortality. When his friend fails to believe him, the explorer demonstrates his inability to die, and the scene seamlessly loops back to its beginning. Like the endlessly repeating film, the explorer is frozen in a loop outside real time due to his immortal status.



Clemens von Wedemeyer

The Fourth Wall 2009–2010
Against Death, 2009
35 mm film transferred to HD video,
8'28 min, loop

Credit Line

Explorer: James Rochfort
Friend: Geoffrey Burton
Producers: Tracy Bass, Pinky Ghundale
Production Manager: Mark Gibbons
1st Assistant Director: David Dickson
Editor: Janina Herhoffer
Director of Photography: Frank Meyer
Focus Puller: Oliver Ledworth
Camera Assistant: Pearce Crowley
Grip: Alex Coverley
Steady Cam Operator: Barney Daves
Gaffer: Mathias Beier
Sound Recordist: Nigel Batting
Sound Editor: Thomas Wallmann
Foley artist: Foley Studio Berlin
Production Designer: Imogen Hammond
Art Director: Emma Landolt
Art Department Assistant:
Charlotte McEwan
Costume Designer, Stylist:
Heather MacVean
Hair/Make-up: Danielle Hooker
Special Effects: Artem
Digital Effects: Andreas Tröger
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Clemens von Wedemeyer

The Fourth Wall 2009–2010
Against Death, 2009
35 mm film transferred to HD video,
8'28 min, loop



Clemens von Wedemeyer

The Fourth Wall 2009–2010
 Against Death, 2009
 35 mm film transferred to HD video,
 8'28 min, loop



Clemens von Wedemeyer

The Fourth Wall 2009–2010
 The Gentle Ones, 2009
 HD video, 28 min

Synopsis

‘The Gentle Ones was initially inspired by the Tasaday, who were secretly audio-taped in their cave. The transcriptions of the tapes, which were published in John Nance’s book, The Gentle Tasaday: A Stone Age People in the Philippine Rain Forest (1975), gave me the impression, as if the recordings were staged, in a sense that these transcriptions were probably real, but written almost like a theatre play. The probable isolation of the Tasaday reminded me of actors who have to isolate themselves from the outside world for the duration of rehearsals. So I wanted to show actors rehearsing for a play that was inspired by the Tasaday. On stage. They could even live on the stage to try to make their play more ‘real’. This is a technique often used by actors and directors: to go into isolation and to try to live through the same things the play is dealing with.’



Clemens von Wedemeyer

The Fourth Wall 2009–2010
The Gentle Ones, 2009
HD video, 28 min

Credit Line

The Gentle Ones (The Fourth Wall)
2009

HD video, 28 min, 16:9

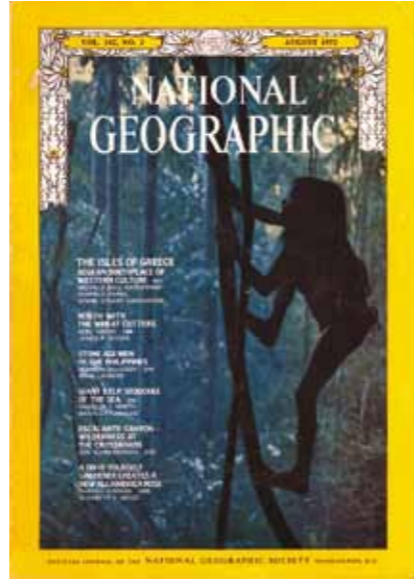
Cast/Ensemble: Natasha Baria, Shalini Baria, Kingsley Ben-Adir, Karl Brown, Drew Caiden, Natalie Codsì, Andrew Duffus, Iana Eastmond, Tyrone Eastmond, Ryan Finch, Annabel Foley, Tess Foley, Lewis Goody, Lois Graham, Rebecca Hallam, Ellen Jennings, Elisa Lombardi, Tony Maskell, Mirella McGee, Parinay Mehra, Kesty Morrison and Emily Page
Writer: Leis Bagdach
Editor: Janina Herhoffer
Producers: Tracy Bass, Pinky Ghundale
Production Manager: Mark Gibbons
1st Assistant Director: David Dickson
Director of Photography: Frank Meyer
Focus Puller: Oliver Ledworth
Grip: Alex Coverley
Sound Recordist: Nigel Batting
Boom Operator: Brendan Crehan
Sound Editor: Thomas Wallmann
Production Designer: Imogen Hammond
Art Director: Emma Landolt
Art Department Assistant: Charlotte McEwan
Costume Designer: Heather MacVean
Costume Assistants: Katie Hill, Emma Heath, Holly

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Clemens von Wedemeyer

The Fourth Wall 2009–2010
The Gentle Ones, 2009
HD video, 28 min





Clemens von Wedemeyer
Exhibition view, KOW, Berlin, 2010

The Fourth Wall 2009–2010
Vitrine with National Geographic
Magazine from 1972, 91.6 × 175 × 70 cm
/ 2 film posters, 84 × 59.7 cm and
75.5 × 44.5 cm / A Family Scene. Foyer
of the Barbican Art Centre, 2008, C-print
in frame 32 × 47 cm / Barbican Theatre
(Iron Curtain), 2009, C-print in frame,
52.5 × 66 cm



Clemens von Wedemeyer
Exhibition view, KOW, Berlin, 2010

The Fourth Wall 2009–2010
How to create an unbelievable fiction?
Interview with Ruggero Deodato, 2008,
HD video, 35 min / 2 film posters / vitrine
with National Geographic Magazine from
1972



Clemens von Wedemeyer

The Fourth Wall 2009–2010
 first contact. film material no 4
 Newspaper, edited by Paolo Caffoni,
 Clemens von Wedemeyer
 Published by Spector Books Leipzig and
 Archive Books Berlin/Turino
 Design: Till Gathmann



Clemens von Wedemeyer

The Fourth Wall 2009–2010
 first contact. film material no 4



Clemens von Wedemeyer

Die Probe (The Test), 2008
HD video 16:9, stereo, 12 min, loop

DIE PROBE (THE TEST) 2008

Die Probe (The Test), 2008
HD video 16:9, stereo, 12 min, loop

The unedited sequence shows the back-stage area of an events venue. A politician enters; he has just been elected president, to excited cheering from his supporters. After the press and the jubilant election team have left, the politician and an advisor go over his acceptance speech. They are looking for words to turn down the office he just gained: The newly elected president wants to refuse the power that has been invested in him. After a quick rehearsal he returns to the stage; the backstage area is empty once more, the film starts all over again.

Main cast:
Bernhard Schütz, Mirko Böttcher,
Christian Victor Keune, Anja Karmanski,
Ludmila Skripkina, Holm Taddiken
Camera: Frank Meyer
Production design: Anamarie Michnevich
Costume design: Katja Kirn
Casting: Miriam Locker
Make-up Artist: Anja Heinemann
Sound recording: Rainer Gerlach,
Thomas Wallmann
Sound editing: Thomas Wallmann
Assistant director: Gesa Knolle
Production Manager: Patrick Lambertz
Produced by: *.
Supported by Deutsche Guggenheim

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Clemens von Wedemeyer

Die Probe (The Test), 2008
HD video 16:9, stereo, 12 min, loop



Clemens von Wedemeyer

Die Probe (The Test), 2008
HD video 16:9, stereo, 12 min, loop

Exhibition view “Villa Romana fellows”
Deutsche Guggenheim, Berlin, 2008



Clemens von Wedemeyer

The Inner Campus 2008
 2 channel video installation, HD video
 2 x 55 min, loop

THE INNER CAMPUS 2008

Synopsis

The Inner Campus 2008
2 channel video installation, HD video,
16:9, stereo, 2 × 55 min, loop

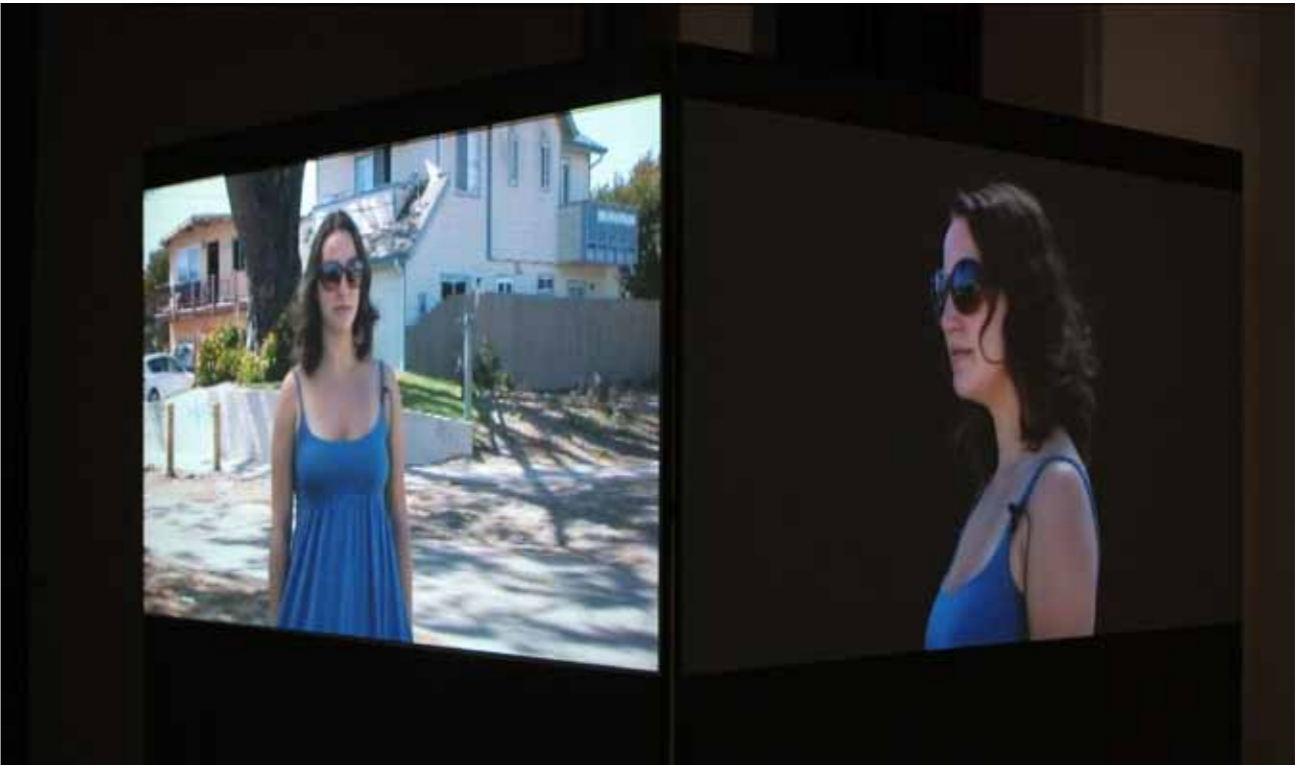
This series of 10 interviews was realized at the University of Santa Barbara, California, in May 2008. It addresses the relations between the students and the geographic as well as the psycho-historic space of the university campus. The workshop “The Inner Campus” was initiated by professor Sven Spieker. The students were involved in the film shootings.

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Clemens von Wedemeyer

The Inner Campus 2008
2 channel video installation, HD video
2 × 55 min, loop



Clemens von Wedemeyer

The Inner Campus 2008
2 channel video installation, HD video
2 × 55 min, loop



Metropolis Kino Münster

VON GEGENÜBER (FROM THE OPPOSITE SIDE) 2007

At first glance “Von Gegenüber“ is a documentary about 24 hours in the life of the railway station, but one soon notices well-placed staged episodes. Urban space—the unifying abstract theme of Sculpture Projects Muenster 2007—is condensed here in a concrete image of reality whose adequacy can be immediately inspected by the visitor on leaving the cinema. The use of the first-person camera introduces the sculptural moment into the film, using dizzying spatiality as opposed to the linear grammar of montage. By positing a semi-fictional but concrete urban space and using the subjective, hand-held camera, von Wedemeyer does justice to the much-discussed advancement of film to the status of a sculptural medium in this year’s Sculpture Projects.

Text by Diedrich Diedrichsen
www.frieze.com



Clemens von Wedemeyer

Von Gegenüber
(From the Opposite Side), 2007
35 mm film, 38’30 min, loop



Metropolis Kino Münster

Credit Line

Von Gegenüber
(From the Opposite Side), 2007
35 mm, 38'30 min, loop, colour, DolbySR

Cinematography: Frank Meyer
Camera Assistant: Marco Dreckmann
Sound Recordist: Alexander Heinze
Sound Design: Thomas Wallmann
Costumes: Katja Kirn
Wardrobe Assistant: Kathrin Heller
Set Managment: Stella Denis
Assistant Director: Rita Gloria Curvo,
Sabine Huzikewiz
Make-up Artist: Kim Kemper
Gaffer: Mathias Beier
Key Grip: Axel Zschernitz,
Willem Bramsche
Production Manager: Silvia Loinjak
Production Assistance: Hannes Lichte,
Ximena Rodriguez

Produced for skulptur projekte
münster 07

© 2007 Germany



Clemens von Wedemeyer

Von Gegenüber
(From the Opposite Side), 2007
35 mm film, 38'30 min, loop



Clemens von Wedemeyer

Von Gegenüber
(From the Opposite Side), 2007
35 mm film, 38'30 min, loop



Clemens von Wedemeyer

Basler Podest
Art Statements, Art Basel 37, 2006
Monitor, camera, chairs, wooden
platform, spotlight, electric cables,
flightcase, papers

BASLER PODEST 2006



Clemens von Wedemeyer

Basler Podest
Art Statements, Art Basel 37, 2006
Monitor, camera, chairs, wooden
platform, spotlight, electric cables,
flightcase, papers



Clemens von Wedemeyer

Basler Podest
Art Statements, Art Basel 37, 2006
Monitor, camera, chairs, wooden
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Clemens von Wedemeyer

Basler Podest
 Art Statements, Art Basel 37, 2006
 Monitor, camera, chairs, wooden
 platform, spotlight, electric cables,
 flightcase, papers



Clemens von Wedemeyer

Basler Podest
 Art Statements, Art Basel 37, 2006
 Monitor, camera, chairs, wooden
 platform, spotlight, electric cables,
 flightcase, papers

Clemens von Wedemeyer was born in 1974 in Göttingen, Germany. He lives and works in Berlin. Between 1996 and 1998 he studies photography and media at the Fachhochschule Bielefeld. In 1998 he transfers to the HGB Academy of Visual Arts Leipzig and graduates from Astrid Kleins' class in 2002, followed by a master in 2005. In the same year he receives the Kunstpreis der Böttcherstrasse in Bremen. In 2006 he wins the German competition at Internationale Kurzfilmtage Oberhausen as well as the Karl-Schmidt-Rottluff-Stipendium. Wedemeyer exhibits at the Moscow Biennial in 2005 and at the Berlin Biennial in 2006. In 2008 he participates in Skulptur Projekte Münster. Solo exhibitions include Kölnischer Kunstverein and MoMA PS1, New York, in 2006, the Barbican Art Centre London in 2009 and the Frankfurter Kunstverein in 2011. He participates in documenta 13 in 2012.

Clemens von Wedemeyer
Dossier 2006–2012

Design: Alexander Koch,
Alexander Fuchs

All exhibition views at KOW photographed
by Alexander Koch

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KOW, Berlin, 2013