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CLEMENS VON WEDEMEYER 2013-2016

THE CAST, 2013
Afterimage
Procession
The Beginning. Living Figures Dying

EVERY WORD YOU SAY, 2014

A RECOVERED BONE, 2015

**CAST BEHIND YOU THE BONES OF
YOUR MOTHER, 2015**

P.O.V. (POINT OF VIEW), 2016
Against the P.O.V.
Die Pferde des Rittmeisters
Im Angesicht
Andenken
Was man nicht sieht
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Untitled (Alles)

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SQUARE, 2016



THE CAST, 2013

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 produced by MAXXI, curated by Giulia Ferracci and 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. For this project the artist has collaborated with Paolo Caffoni, co-editor of the exhibition catalogue (Archive Books), with contributions from Marco Scotini and Avery Gordon.

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. Through a composite language and multiple video installations, The Cast compares the materiality of film and that of sculpture, the animation of props and the “pure presence” of the extras within the film. The display, configured in four chapters, opens to the public a multiple exhibition route in terms of forms and meanings that cannot be traced back to a natural sequential structure that is instead a characteristic of classic film. The great merit of von Wedemeyer’s work lies in the exposition of that which is separate, as Marco Scotini commented: starting out from the remains of the performing arts and the fragmentation of the cinematographic dispositif, his work guides us towards a new immersive experience in which it is up to the spectator to reconstruct their own vision.

The first chapter Afterimage finds its location in Cinecittà, in the De Angelis family’s historic Cinears sculpture workshop, which for four generations dealt with the production of props for films that have earned a place in cinema history: from the colossal Ben-Hur and Cleopatra to Salò o le 120 giornate di Sodoma by Pier Paolo Pasolini. The work is a 3D animation in which the protagonist is the spectator’s gaze that through the use of point of view shots moves through a store in which props, sculptures and stage material are stacked. The second chapter The Beginning: Living Figures Dying is an installation composed of brief fragments of historic films (from Méliès to Cocteau, from Fellini to Godard), projected along the glazed floor of Gallery 5, transformed for the occasion into rolling axis of a film. The found-footage film analyses the relationship between sculptures and actors, the perennial duel between immobility and movement, following a classic cinematic plot: the origin of the statue, its adoration and successive destruction.

The third part of the exhibition presents Procession, a combination of the documentary genre and film fiction. The film script faithfully recreates an off-stage incident that occurred back in 1958, when thousands of extras attempted to enter the Studios, asking for work and interrupting the filming in progress. The cast of this re-enactment is composed of the artists and activists from the Teatro Valle Occupato that from 2011 has become one of the most important players in the transformations taking place in the culture sector. The last chapter is Remains: The Myth of Deucalion and Pyrrha, two sculptures narrating the Greek myth of Deucalion and Pyrrha, the only two human beings to survive the great flood that struck the world in remote times, recounted by Ovid in his Metamorphosis. The gods granted them the power to generate new life by casting stones over their shoulders. This section also features a number of negative forms: the moulds from the Cinears workshop, already presented in the first chapter.

In the superimposition of different times – from the Greek myth to the extras’ protest and through to the present-day struggles of the workers of the spectacle – The Cast shows how the role of memory, like that of images in movement (film), is not that of defining the image of what has just passed, but a virtual dimension that constitutes the potential for every action in the present.

Text: MAXXI, Rome



The Cast: Afterimage, 2013
3 channel semicircular video installation, color, sound, 6 min



The Cast: Afterimage, 2013

3 channel semicircular video installation, color, sound, 6 min



The Cast: Procession, 2013
 HD Video, 16:9, b/w, sound, 14 min
 Installation view MAXXI Rome, 2013

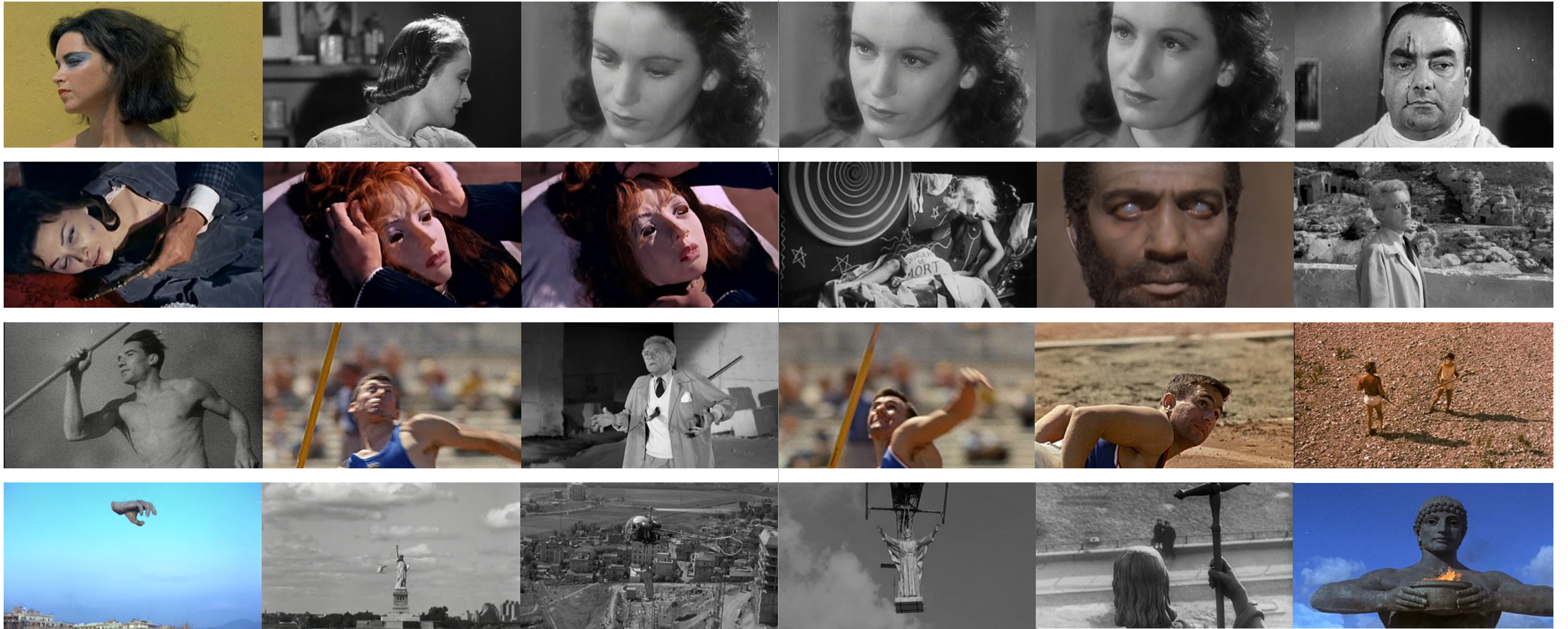




The Cast: Procession, 2013
HD Video, 16:9, b/w, sound, 14 min



The Cast: The Beginning. Living Figures Dying, 2013
Multi-channel video installation, sound, 18 min
Installation view KOW, Berlin, 2015



The Cast: The Beginning. Living Figures Dying, 2013
 Multi-channel video installation, sound, 18 min



Remains. The Myth of Deucalion and Pyrrha, 2013
Installation view MAXXI Rome, 2013



EVERY WORD YOU SAY, 2014 KUNSTVEREIN BRAUNSCHWEIG



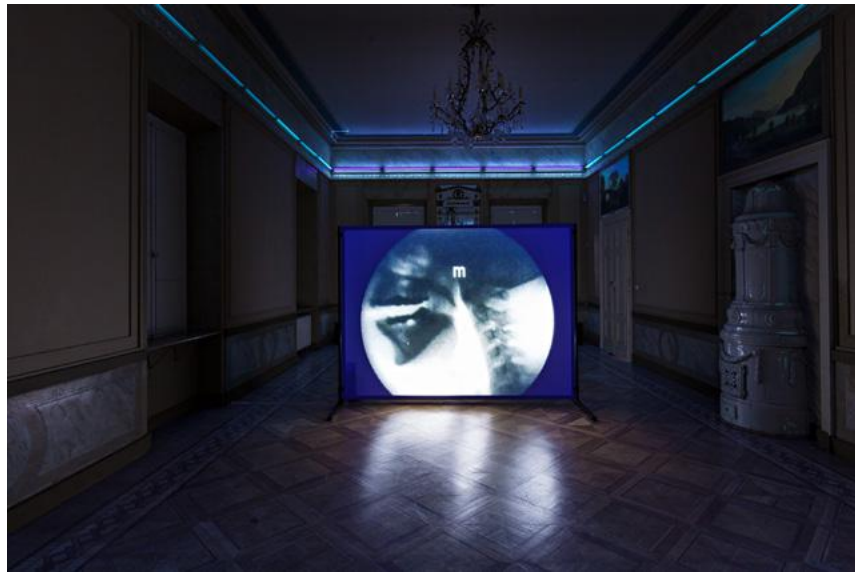
Clemens von Wedemeyer is presenting an almost purely acoustic show for his solo exhibition at the Kunstverein Braunschweig. It is dedicated to the history of the Deutsches Spracharchiv (German Language Archive), the work of its founder, the linguist and neurologist Eberhard Zwirner, and the ideas behind phonometry, which he decisively influenced. The archive once temporarily resided in the Villa Salve Hospes— the present home of the Kunstverein.

The exhibition brings together historical, scientific and fictional narratives on their same premises. Von Wedemeyer has developed an audio parcours through the building that explores the voice as an acoustic phenomenon as well as the constitutive characteristics of the human speaking apparatus. Interactive acoustic pieces make the permeation of architecture and history tangible and simultaneously negotiate the future of language as a means of communications and as an identificational

factor. Historical audio documents and installations featuring computer-based sound syntheses developed especially for the exhibition will be presented alongside each other, sketching out a non-linear history in the blend of fact and fiction. The sound— generated by speech and noises—constructs a filmic space and forgoes traditional images.

“Every Word You Say” is an artistic collaboration with Moritz Fehr and Lukas Hoffmann. Curated by Hilke Wagner.

Text: Kunstverein Braunschweig



Every Word You Say, 2014
Exhibition views Kunstverein Braunschweig, 2014



Every Word You Say, 2014

Exhibition views Kunstverein Braunschweig, 2014





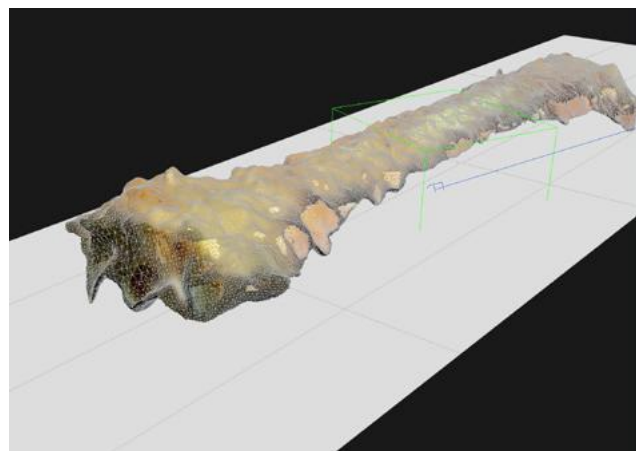
Every Word You Say, 2014
Exhibition views Kunstverein Braunschweig, 2014



A RECOVERED BONE, 2015

To make his sculptures, Wedemeyer harnesses techniques archaeologists use to reconstruct ancient temples and works of plastic art—and, in the future, to literally reprint objects destroyed in ravages like the one unleashed by ISIS in Palmyra. Iconoclasm is producing a new type of future artifacts from the past, artifacts that are clearly not what they once were and form a distinctive category of aesthetic objects. Another such object is *A RECOVERED BONE* (2014). In an act of digital theft, Wedemeyer lifted one of movie history's most famous props from the screen and set it on a pedestal in the gallery. A key scene from Stanley Kubrick's „2001: A Space Odyssey“ tells the story of humankind's earliest technological moment: a humanoid uses a bone as the first tool—and the first weapon—and then flings it toward the heavens in a gesture of triumph. Wedemeyer excised the object from the famous scene and reconstructed its shape using 3D modeling technology. The heavens are deserted, the bone is tangible, but each is as inauthentic as the other. Or is it?

3D and nanotechnology, AI, and other twenty-first-century developments herald the advent of novel metamorphoses that throw a different light on the animistic worldviews that speak from ancient stories. Images and spaces, information and bodies become mutually convertible; the boundary between animate and inanimate substance looks increasingly implausible, as do the distinctions between real people and their media incarnations, between genuine objects and mere dummies. Linear time is riddled with holes and folded in wrinkles. Artistic methods of reenactment, the theatrical recreation of past events, widen to include processes of material and immaterial transformation whose coordinates in time and space seem ever more mutable and inject historic moments of emancipation and critique into the social struggles of the present. Instants of resistance leap across the time of history.



A Recovered Bone, 2015

3D printed sand, plinth, light spot, video (color, silent)

Installation view KOW, Berlin, 2015



CAST BEHIND YOU THE BONES OF YOUR MOTHER, 2015

In his „Metamorphoses“ (8 AD) Ovid has written down the myth of Deucalion and his wife Pyrrha. The spoken words of this sound installation follows Gustav Schwab's interpretation of Ovid's text in Schwab's canonic book: „Die schönsten Sagen des klassischen Altertums“ (1838).

DEUCALION: As far as I can see through all the surrounding country, I can discover no living creature. We are the last.

PYRRHA: We two must people the earth; all the rest have been drowned by the flood.

D: But even we are not yet certain of our lives. Every cloud that I see strikes terror to my soul. And even if danger is past, what shall we do alone on the forsaken earth? Oh, that my father Prometheus had taught me the art of creating men and breathing life into them!

D & P: Tell us, by what means we can replace the people that have disappeared? Oh, help the earth to new life.

ORACLE: Leave my altar. Uncover your heads, take of your clothes and cast the bones of your mother behind you.

P: Pardon me, I do not obey you and I cannot consent to scatter the bones of my mother.

D: To scatter the bones of my mother. My reason deceives me. Or the command of the goddess is good and involves no impiety.

P: The great mother of all of us is the Earth; her bones are the stones, and these, we will cast behind us!"

O: Thereupon they uncovered their heads, ungirded their garments and began casting stones behind them. The stones began to lose their hardness, became malleable, grew and took form — Whatever was moist or earthy in the stones was changed into flesh; The harder parts became bones. The veins in the rock remained as veins in the bodies.



Cast Behind You The Bones Of Your Mother, 2015
Sound installation, 3D printed sand, light spots
7 min

The starting point of the exhibition P.O.V. (Point Of View) at Neuer Berliner Kunstverein, which assembles seven new works, is the documentary footage of Captain Freiherr Harald von Vietinghoff-Riesch, who as an amateur cameraman filmed in Europe during the Second World War between 1938 and 1942 behind the front line. Using the material as an example, von Wedemeyer examines pictorial spaces and boundaries of the subjective camera at war. The historical shots are compared, analyzed and made tangible by way of an experimental presentation. The examination is made by means of an analysis of the filmed objects, places, points of view and duration of view as well as of other film-specific coordinates. Von Wedemeyer here investigates, who is behind the camera and which information can a subjective view provide at war. The 16mm material serves as a basis for the most recent media space installations. Such as in the work Against the point of view (2016), where one scene of the historic film footage by Harald von Vietinghoff-Riesch is isolated and reconstructed in a computer game environment in the manner of the “Virtual Battlefields” in order to then allow alternative courses of the historic event. In the two video essays Die Pferde des Rittmeisters (The horses of the cavalry captain) (2016) and Im Angesicht (Face to Face) (2016) entirely different motifs are reassembled. In the first work, horses become the

central protagonists of the war machine, in the second, the cameraman's view of civilians, prisoners of war and Wehrmacht soldiers becomes apparent, and the perpetrator's perspective is made tangible. Was man nicht sieht (What you do not see) (2016) presents a conversation with the literary scholar, cultural theorist and writer Klaus Theweleit, the director of Neuer Berliner Kunstverein, Marius Babias and Clemens von Wedemeyer himself, in which the historical footage is commented while viewing it and aspects such as the ethnographic view, soldiers as tourists and the crimes of the Wehrmacht are analyzed. The other new video works in the exhibition reflect the film in the continuity of previous wars and reveal how in the film footage memories of the amateur filmmakers construct themselves. Ohne Titel (Alles) (Untitled (Everything)) (2016) shows the more than three-hour long 16mm original footage trimmed to four minutes.

The research and production has been developed in a conceptual collaboration of Clemens von Wedemeyer with the artist Eiko Grimberg.

Text: Neuer Berliner Kunstverein



P.O.V. (POINT OF VIEW), 2016
N.B.K BERLIN



Untitled (Alles), 2016
 16 mm film, 4:3, color, no sound
 4 min



Die Pferde des Rittmeisters, 2015
 16 mm film transferred to video, 4:3, color, sound
 10 min
 Installation views n.b.k., Berlin, 2016





Andenken, 2016
 HD video, 16:9, color, no sound
 5 min



Artemowsk 1941, 2016
 16 mm film transferred to video, 4:3, b/w, no sound
 8 min



Im Angesicht, 2016

16 mm film transferred to video, 4:3, color, no sound

7 min





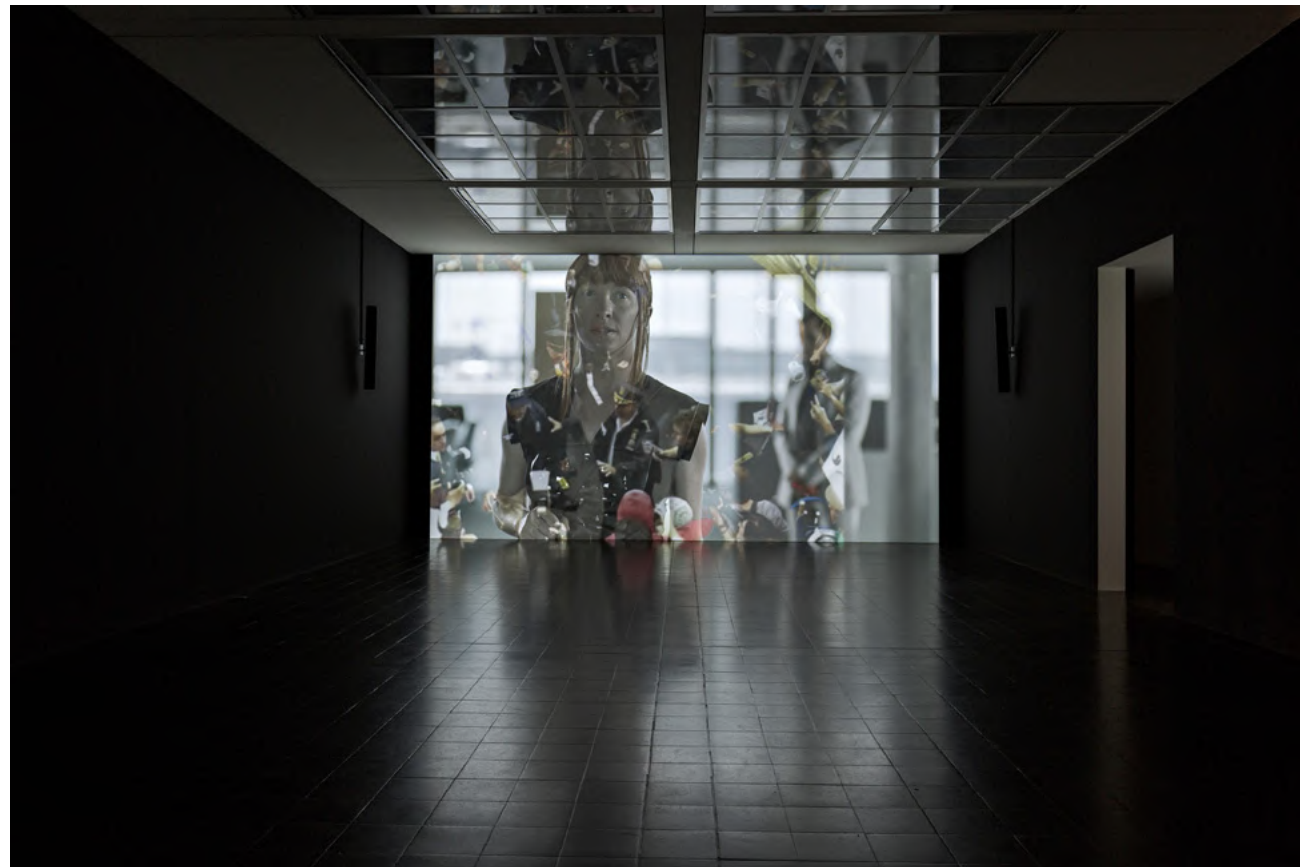
Against the Point of View, 2016
 Video, 16:9, color, sound
 18 min
 Installation view n.b.k., Berlin, 2016





Was man nicht sieht, 2016
Video, 4:3, color, sound
42 min

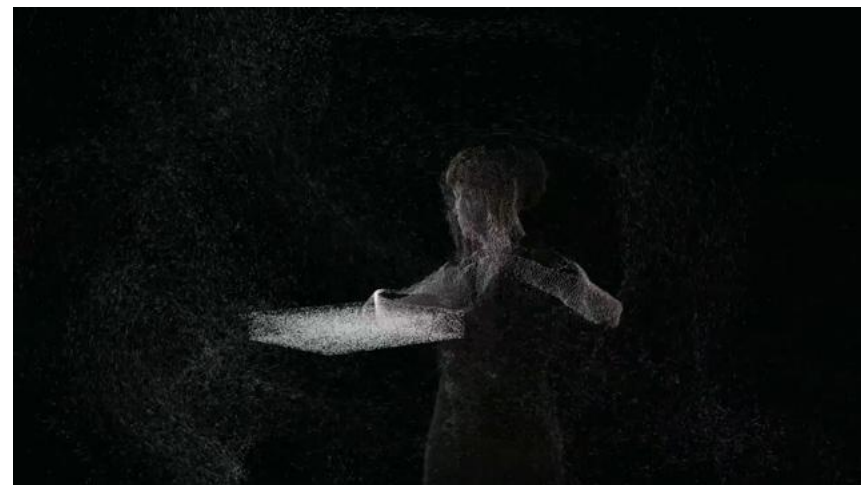


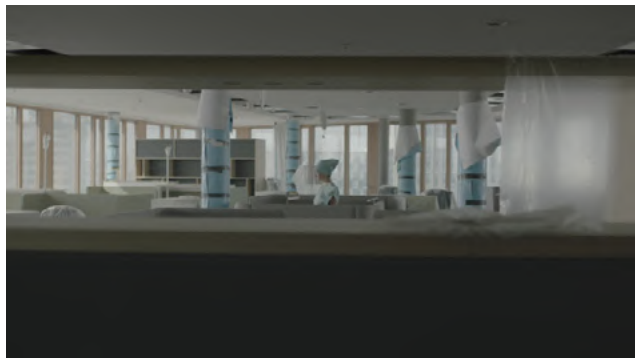


ESIOD 2015, 2016



Esiod 2015, 2016
 HD video, 16:9, color, sound
 38 min





Esiod 2015, 2016

HD video, 16:9, color, sound

38 min

Vienna 2051. After many years, a customer comes back to the city to close her bank account. Not only data about money, but also memories and other personal data are digitally stored in this account.

The customer is not recognized by the computer system. She has to undergo a “memory check,” during which they observe how she reacts to data, videos, and images from the account. She is looking for a way to access the virtual safe in order to travel back in time and to send a message to our present.

In ESIOD 2015 Clemens von Wedemeyer creates a layer of dystopian science fiction, projecting the current financial crisis and the virtualization of work, life, and capital in the architecture of the “First Campus” – a construction project of the Austrian Erste Bank – into the not all too distant future.

His protagonist gets visibly lost in the border zone between real and virtual space, and the film itself continues to disintegrate into a cloud of pixels, becoming transparent.



SQUARE, 2016



Video transferred to 35 mm film, 1,66:1, color, no sound
3 min

Clemens von Wedemeyer

Dossier 2013- 2016

Design: Ladislav Zajac

Photographies:

MAXXI, Rome/ Matteo Monti (3, 8,9, 14/15)

Kunstverein Braunschweig (1, 16–22)

KOW / Ladislav Zajac (21, 25-27)

n.b.k. Neuer Berliner Kunstverein /

Jens Ziehe (29, 32, 38, 41)

Hamburger Kunsthalle/

Fred Dott (42, 46)

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