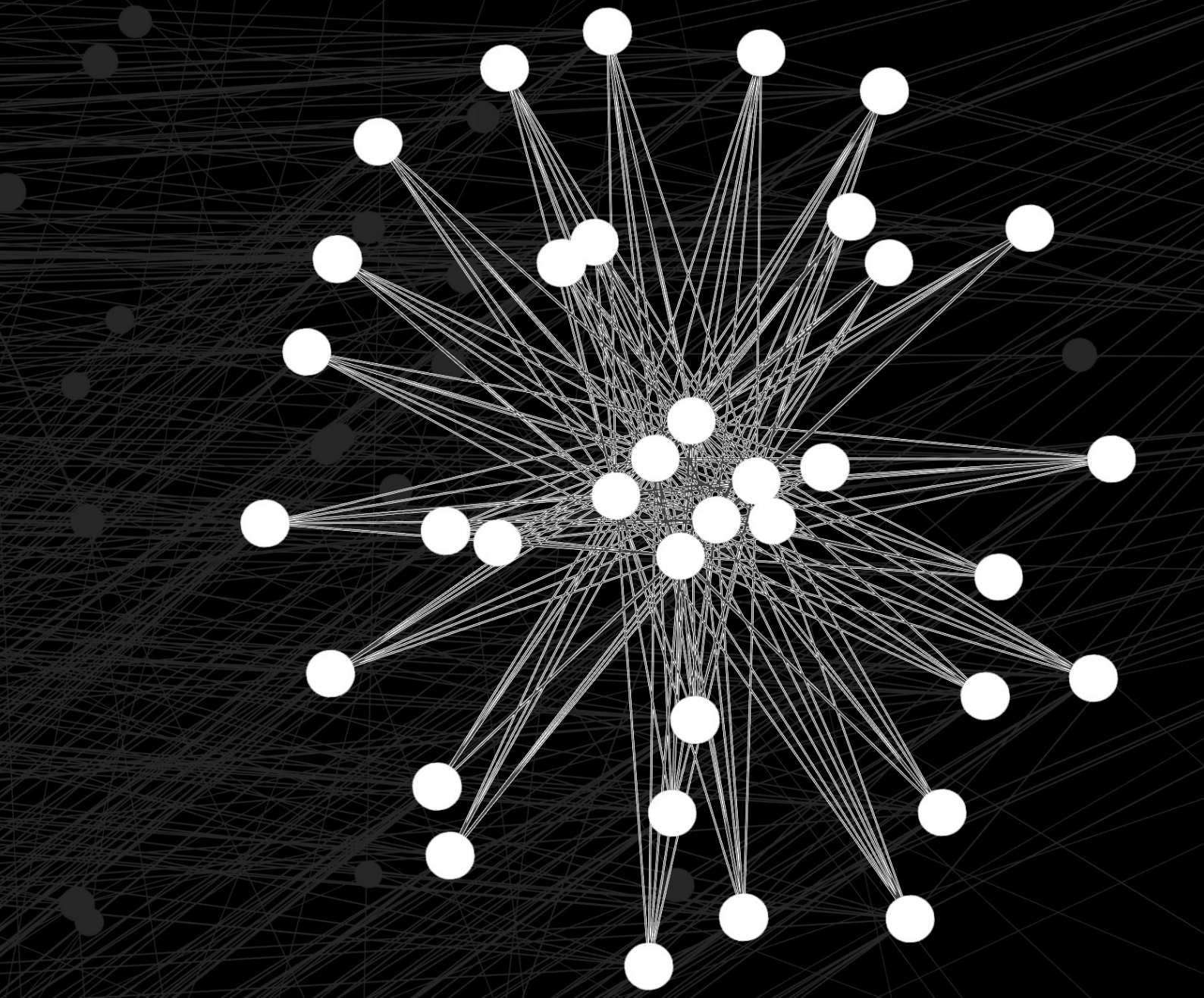
Anti-synergy
Clemens von Wedemeyer

Opening on Sunday 26 May 2024, 2 pm
during PARIS GALLERY WEEKEND!

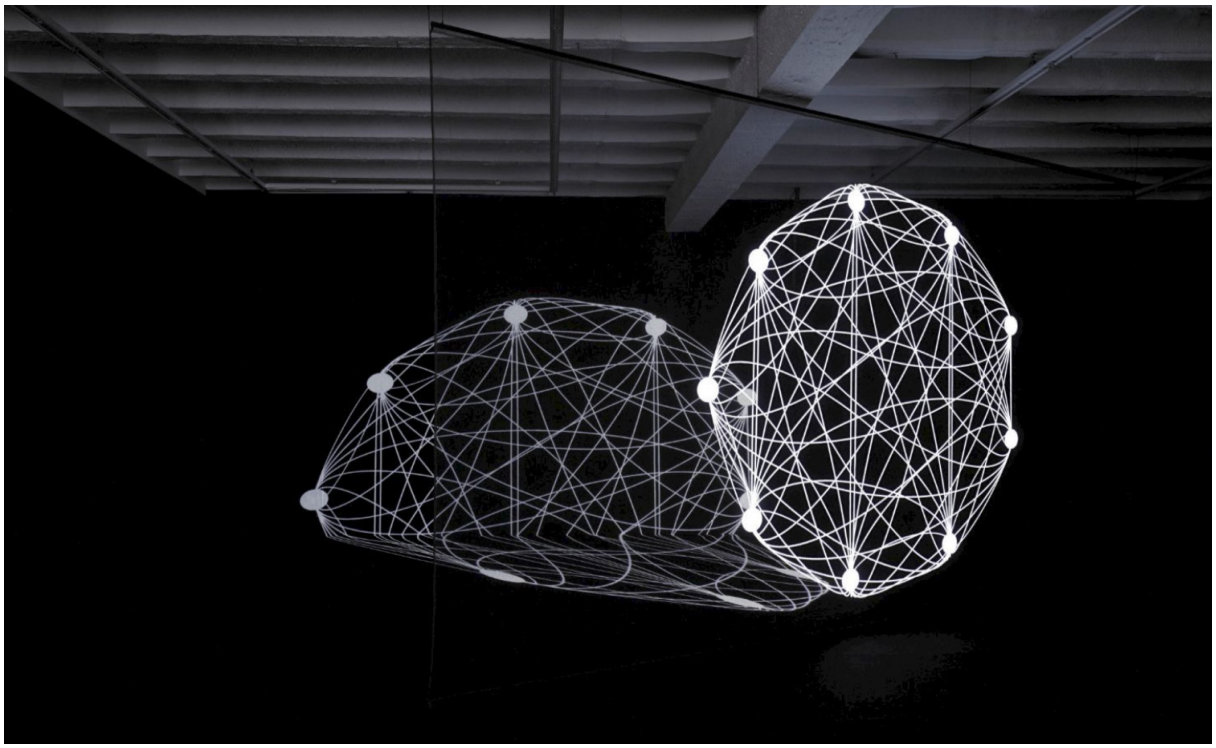


Galerie Jocelyn Wolff

Galerie Jocelyn Wolff | 43 rue de la Commune de Paris | 93230 Romainville | Tuesday to Saturday 10 am - 6 pm | +33 1 42 03 05 65 | www.galeriewolff.com

ANTI-SYNERGY
CLEMENS VON WEDEMEYER

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.**



Clemens von Wedemeyer, Social Geometry, 2024, video installation, animated, b&w, sound, 19 min, with Alexander Repp and Samuel RIcher, voice: Anne Clarck, installation view KOW 2024, photo Ladislav zajac

ANTI-SYNERGY
CLEMENS VON WEDEMEYER

Clemens von Wedemeyer's work focuses on the relationship between memory and history. Through formal research and the application of a wide range of cinematic and digital tools, Wedemeyer explores the relational connections that stem from specific places or events. Following his interest in the movement of crowds, the artist studies the influence of technological tools on our understanding of a globalized world and our way of living in it.

In a time where the quotidian is increasingly being monitored, and where behaviors and habits get fed into algorithms that control our consumption patterns, Wedemeyer questions the links that exist between individuals. In his new film *Social Geometry,* he considers the schematic representation of social structures through a form of scientific modeling. Using geometric shapes projected onto a black background, he explores how individuals and groups interact with each other in the form of organized networks and hierarchies. This form of scientific modeling however bases itself on abstract concepts, and can therefore at times obscure the capturing of reality. The preliminary studies for the film take the form of cyanotypes, and depict the mysterious constellations seen in Social Geometry.

Wedemeyer's second film in the exhibition, *Surface Composition,* examines yet another form of network. On a trip through California, Wedemeyer filmed the office sites of major groups such as Apple, Meta, Amazon, Space X, but also the postal services which function as representatives of centralized government power. The film also contains shots of infrastructures specific to commerce, such as sea containers and mines. These impersonal images, virtually devoid of any human presence, flash before our eyes and confront us with opaque surfaces on which the reality is sometimes hard to grasp. The soundtrack, composed by Hungarian musician Zsolt Söres, adds to this sense of disassociation.

For the first time Clemens von Wedemeyer has produced an edition using artificial intelligence: from a few given words, he has composed a poem entitled «There are several scenarios with which we could end/ We could end according to different scenarios». The poem is transcribed onto a sheet of paper with a design and typography (design: Till Gathmann) inspired by William Morris. Wedemeyer presents a contemporary text composed in part by artificial intelligence, but simultaneously encapsulated in a form from the past. In so doing, he abolishes the boundaries of time, as well as those between the real and the virtual.

These two films evoke the dystopian world of Dave Eggers in *The Circle,* in which the plot unfolds within a telecommunications agency that records information about its users, eventually developing tools for behavioral observation which become increasingly difficult to escape.

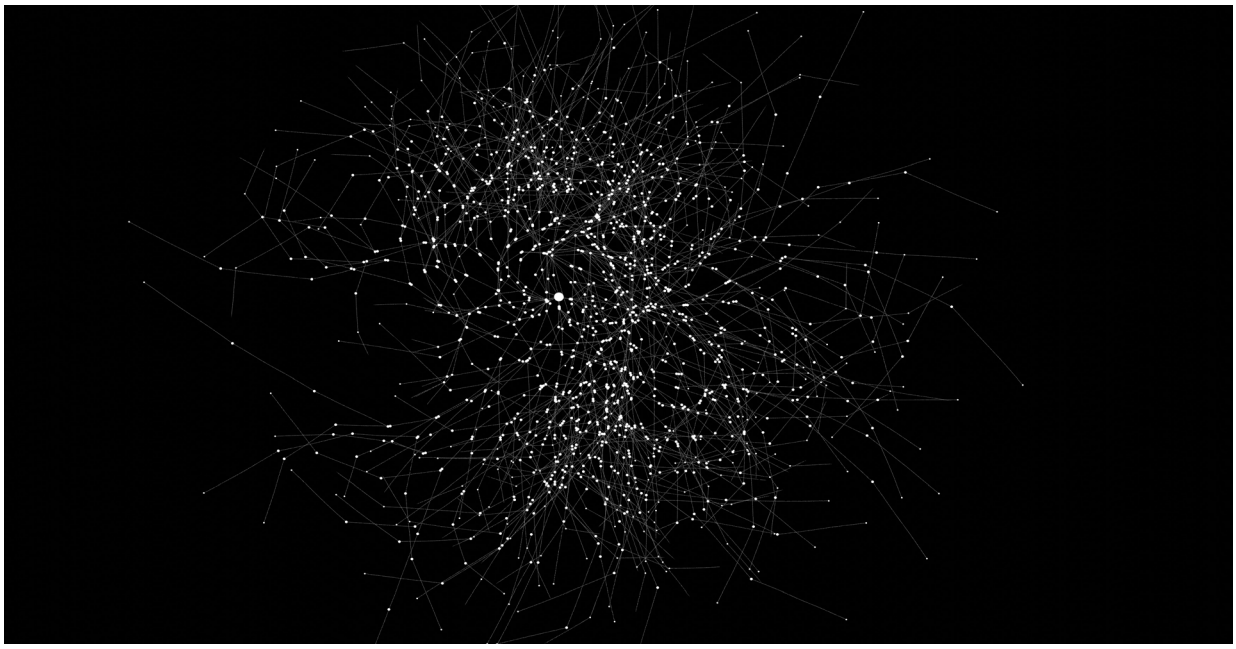
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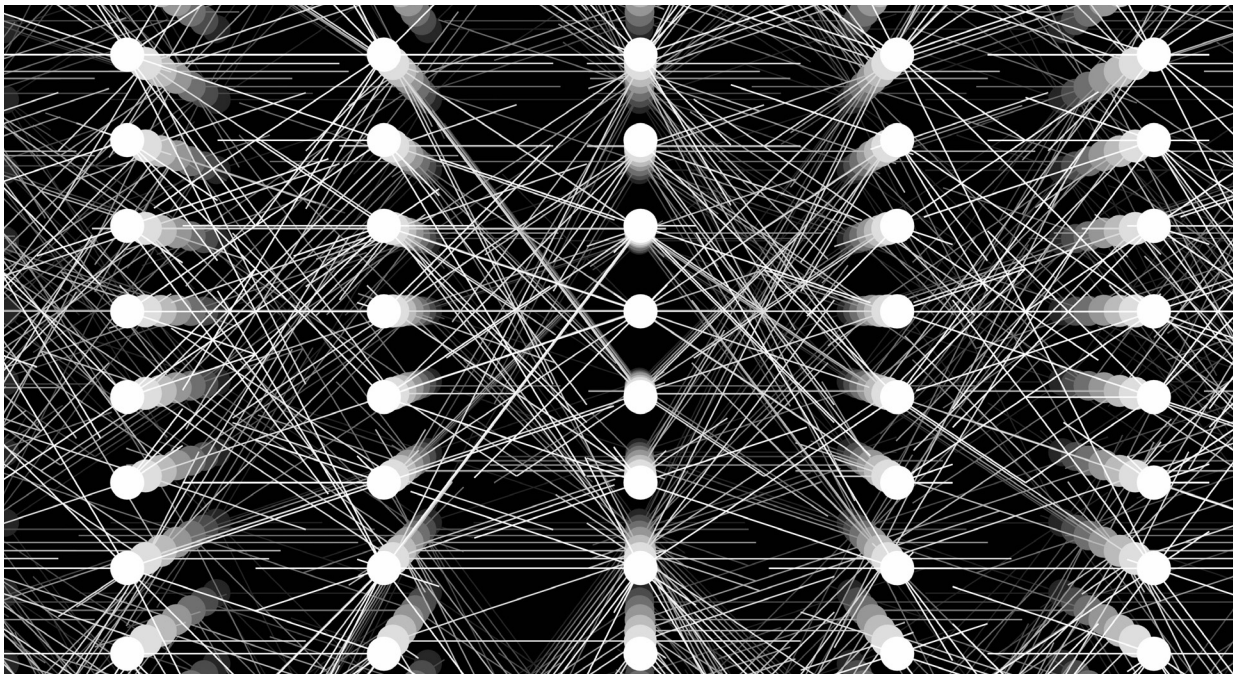




Clemens von wedemeyer, *Surface Composition,* 2024, video, color, sound, 22 min, music: Zsolt Sores

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CLEMENS VON WEDEMEYER





Clemens von Wedemeyer, *Social Geometry,* 2024, video installation, animated, b&w, sound, 13 min, with Alexander Repp and Samuel Richer, voice: Anne Clarck

CONTACT & INFORMATIONS

Public Opening | Sunday 26 May 2024 | 2 pm

PARIS GALLERY WEEKEND: 24-26 May 2024. The exhibition can be visited from Friday 24 May 2024.

For press enquiries (images, interviews or private tour) bonjour@annabelleoliveira.fr

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