

Louisa Clement & Studio Miessen

Fractures

Opening: 27 April 2018, 6–9 pm

Exhibition: 28 April – 28 July 2018

At this year's Gallery Weekend Berlin, WNTRP presents a collaboration between Louisa Clement & Studio Miessen.

In recent years, Louisa Clement repeatedly used mannequins in her photographic series in order to pose questions about *real* and *simulated* bodies. The frame of references ranges from Edgar Adget's shop-window photographs from the early twentieth century to more recent developments such as the genesis of the digital avatar at the last turn of the century. In both cases, a quite concrete "animation" – in the etymological sense – of the objects behind the window or the screen was at issue. In Clements recent series *Avatar* (2016), a mannequin of bright acrylic resin becomes a means to an end – a kind of placeholder – to interrogate forms of communication between avatars. In her new video series *Not lost in you* (2017) a hand touches this avatar in a very hesitant, tentative manner. The tight-fitting glove, however, prevents direct contact, any immediate sensory experience, and, in spite of the closeness and almost erotic interaction, ensures a clear and cool distance. Clement is interested here in the interface of the virtual and the real – the avatar can be in front of us, be touched, and yet a real reaction from it is impossible. Even the shaking of the mannequin is externally controlled.

In her series *Fractures* (2016), the artist takes up questions of identity formation. Everyday, humans construct their own identity and that of their opposites from different parts, and sometimes they make mistakes. In *Fractures*, we see curved and distorted body parts of mannequins that are sometimes put together wrongly, which symbolizes the construction of identities.

The exhibition design by Studio Miessen is conceived as a 'background actor'. The focus here is on the complex relationship of the artist's filmic works and its beholder, especially in regards to the relationship between space and the dynamic of the real and the precarious that opens up between corporeality and its digital projection in the age of artificial intelligence.

Since the video works approximate the scale of the human body, the experience in this space is quite physical: the beholder is captured by the works and becomes a part of it. This direct interaction with the works then becomes a projection surface for the other beholders observing this. The abstract identity of the *Fractures* is thus further accelerated.

Louisa Clement (born 1987 in Bonn, Germany) lives and works in Bonn and Düsseldorf, Germany. From 2010 – 2014 she was a master student of Andreas Gursky at the Kunstakademie Düsseldorf, where she graduated in 2015.



In 2016 Louisa Clement had solo and group exhibitions at Bundeskunsthalle Bonn, Kunsthalle Recklinghausen and Kunsthalle Düsseldorf in Germany; at Cité Internationale des Arts in Paris and Rencontres Photographiques de Toulouse, France as well as On Stellar Rays Gallery in New York. In 2017 works by Louisa Clement have been presented in a solo exhibition at the Wallraff-Richartz-

Museum in Cologne, Germany and the artist participated in the group show "Lyrics on a Battelfield" at Gladstone Gallery in New York, USA.

In May Clement's solo exhibition *Language of realities* opens at Kunstraum Riehen in Basel, Switzerland. Furthermore she takes part in two major group exhibitions at the Huis Marseille in Amsterdam and the Museum für Photographie in Braunschweig.

For 2017, Louisa Clement received the EHF 2010 Stipendium from the Konrad-Adenauer-Stiftung, Germany. In addition, she was awarded the Förderpreis des Landes Nordrhein-Westfalen and a prize from the Cité Internationale des Arts in France. In 2016, she received the Artistic Residency of the 6th Marrakech Biennial.

Clement's works are part of the collections of Huis Marseille, Amsterdam, The Netherlands, Atlanta Kulturstiftung, Bad Homburg, Germany; Collection of the City of Brühl, Germany; Collection Ringier, Zurich, Switzerland and numerous private collections in Europe, Asia and the US.

Markus Miessen is a Berlin-based architect, writer, and Professor at the Academy of Design, University of Gothenburg, Sweden. He received his PhD from the Centre for Research Architecture at Goldsmiths, London, supervised by Eyal Weizman. The initiator of the Participation tetralogy, his work revolves around questions of critical spatial practice, institution building, and spatial politics. Miessen has previously taught at the Architectural Association (London, UK), and has been a Harvard Fellow. Most recently, he has held a Stiftungsprofessur for Critical Spatial Practice at the Städelschule (Frankfurt, DE), and was Distinguished Professor of Practice at the University of Southern California (Los Angeles, US). Amongst many other books and writings, Miessen is the author of "The Nightmare of Participation" and "Crossbenching" (both Sternberg Press, Berlin).

His architectural design practice, **Studio Miessen**, works closely with a number of artists such as Hito Steyerl and Flaka Haliti, and is currently involved in the spatial re-conceptualization of the Martin Gropius Bau (Berlin, DE) under the new directorship of Stephanie Rosenthal. The studio has realised projects with and for clients such as: Artists Space (New York, US), Artsonje (Seoul, KR), Bergen Assembly (NO), Berlin Biennale (Berlin, DE), HKW Haus der Kulturen der Welt (Berlin, DE), IMA Institute of Modern Art (Brisbane, AU), Istanbul Biennale (TR), Kunsthalle Wien (Vienna, AT), Kunstverein in Hamburg (DE), n.b.k. Neuer Berliner Kunstverein (Berlin, DE), Performa Biennial (New York, US), Serpentine Gallery (London, UK), The Art Institute of Chicago (US), Witte de With (Rotterdam, NL), and Weltkulturen Museum (Frankfurt, DE).

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