

CASSINA PROJECTS

LOUISA CLEMENT

Selected press

MUSÉE

VANGUARD OF PHOTOGRAPHY CULTURE

Jul 8 Woman Crush Wednesday: Louisa Clement

WOMAN CRUSH WEDNESDAY (/CULTURE/CATEGORY/WOMAN+CRUSH+WEDNESDAY)



© Louisa Clement

Can you tell us a little bit about the series? How did you start to work with mannequins?

I started working with mannequins as a form of placeholder for people and also as a visualization of avatars. Since I have dealt a lot with digital communication in my work, I needed a visual form to represent my questions and topics visually.

The series are for me different studies, partly situational, which refer to each other in different ways and link each other. So, in different series, the same dolls appear in a different form.

In *Not Lost in You*, how did you choose the special pattern clothes for those moving bodies to wear?

It is a performative act in the video series *Not Lost in You*, and one person acts with the avatar. One person acts with the avatar in the performance act in the video series *Not Lost in You*. I consider the basic feeling and question of the work to be something general that everyone knows. I also wanted to abstract and generalize the human body from the person acting in the video; to achieve this, I chose the decorative Nylon fabrics.



© Louisa Clement

You add more interactive elements into some recent work, such as the VR piece *Aporias* and the outdoor installation of *Figure Poses*. How do you feel about them?

I have always worked with different media, for me, the content of a work is always in the foreground. If the content is clear to me, it will be transformed into the appropriate medium and material. This leads to photography, sculptures, installations, and also VR work and public space work. For me, the medium follows the content.

Can you talk about your inspirations?

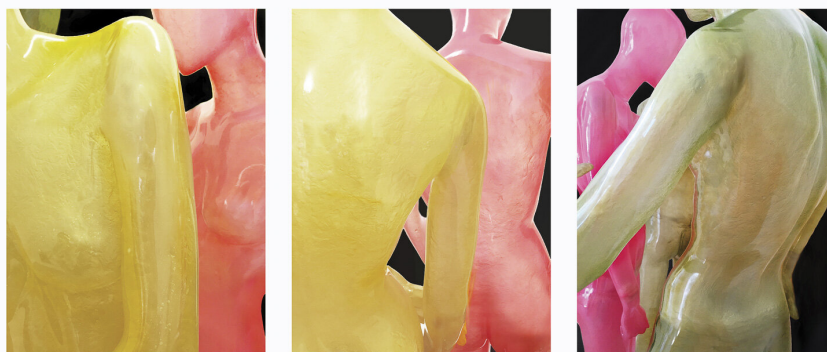
Many things inspire me, experiences, conversations, and encounters that shape me, but also texts I read, books, newspaper articles, songlines, and pictures. I believe it is the connection between all these things reflects in my artistic work.



© Louisa Clement

As your work often deals with communication and technology, do you have any particular observation about social media in the past few months of quarantine?

I believe that digital communication was a great relief at that time as a bridging factor. For me, the time has proven once again that the purely digital is not a possibility for human interaction. The human being needs a real counterpart and direct contact.



© Louisa Clement

What are you working on now?

At the moment, I'm trying to find further boundaries, in terms of media and content, and to question the real and the artificial in our world more animalistically. That's exactly how I am reminding and making awareness of the topics that occupy me and that I am working on it.





CULTURE

OMISSIONS OR SEX WITH DOLLS

18th June 2020. By Tobias Langley-Hunt

Interview with artist LOUISA CLEMENT about her current exhibition in the EIGEN + ART Lab gallery.

Sex sells, as is well known. That is why we write that the artist Louisa Clement is exhibiting sex dolls in her current exhibition in the Berlin gallery EIGEN + ART Lab.

Sex dolls are robots, of course, equipped with artificial intelligence that you buy to have sex with. To put it simply, it can be assumed that sex is not the only thing that the user lacks, in most cases the first one actually lacks. Rather, it is about closeness, relationship or love, human affection through a human-looking machine. Science fiction – one remembers films like *Blade Runner* or *Her* – seem to come true. The difference to the Hollywood interpretations of an artificial mountain guide is that the given ones are material figures, the intelligence that one could fall in love with seems rudimentary. Clement illustrates this by casting the molds of these dolls in bronze again.

The visitor to the exhibition OMISSIONS stands above immobile covers lying on the floor, which seem to lack any substance, in the overarching sense. The puppet as an empty image of a standardized humanity, Clement was concerned with in earlier works. This is probably the most common and yet so inconspicuous, because everyday replica of a human-looking body - the mannequin. In OMISSIONS too, Clements are "avatars", that's what she calls her dolls to see. But only at second glance. Honey-colored, abstract photographs - actually the inside of a puppet step, videos of shiny black sculptures rotating around their own axis - smashed plastic mannequins.

We come to the actual question that always arises: What does the artist want to tell us? Well, we asked them that too, but we can anticipate so much - it's about realities, apparent realities, unrealities. It is worth pointing the cell phone camera at the molds lying on the floor (that's the name of the sex doll cover) and taking a look at the screen - the mobile phone, the constant companion of modern humans, becomes a filter that breathes life into the sculptures . The exciting thing: without technical trickery. Only the optical illusion pretends physicality where there is none.



Louisa Clement is 33 years old and lives and works in Bonn. From 2007 to 2010 she studied at the State Academy of Fine Arts in Karlsruhe and from 2010 to 2015 at the Düsseldorf Art Academy. In 2014 she was a master student of Andreas Gursky. Photo: Neven Allgeier



Louisa Clement inside 4, 2020 Inkjet print 70 x 90 cm courtesy the artist and EIGEN + ART Lab

INTERVIEW You deal with dolls, so you could roughly summarize your work.

LOUISA CLEMENT Transferred to my entire work, dolls take a kind of placeholder because I tend to deal with general topics. So I don't do anything autobiographical, or things that only have to do with me. But as soon as you take a picture, a connection is made to a specific person, for example in portraits. That's why the doll is a relatively clear form of abstraction for me, even when it comes to topics like digital, and yet the link to the body and to the person is preserved.

INTERVIEW Was there a key moment to deal with the artificial body?

LC That was actually my final thesis at the academy (2015). At that time I was portraying 55 dolls that have no facial features and can be seen quite a lot in the cityscape ...

INTERVIEW Mannequins...

LC...Exactly. The starting point was the biometric passport photo, i.e. the adaptation to a standard in order to be able to represent yourself. You can't laugh, you can't wear your hair individually, you don't wear glasses and so on. You take away everything that gives you identity in any way. I was interested in this contradiction in terms of identifying with neutralization. Influencers basically do nothing else, the most common word used by influencers is "like", ie "how". It is about constant alignment. I was concerned with what does that with our generation, what makes us special. What does independence mean? I then saw the mannequins and photographed them like passport photos. That was the key moment:

INTERVIEW Do you consider an industrially manufactured doll as an artistic object?

LC I consider them more of a utility. I use it in a similar way to how I use photography or the cell phone. The doll is a form of representation. For my series "Avatar" I got the 55 dolls, which then stood around in my studio and were like a picture plane that I used.

INTERVIEW And how did the next step come to deal with the sex dolls?

LC Working with – or about – sex dolls came from the fact that I had previously thought a lot about digital communication. So with the question of how artificial intelligence works or how real digital conversations are. At some point the topic was a bit through and I came to the point of wondering how far these topics reach back into reality, so how is artificiality required in the real. And that's how I came up with artificially intelligent sex dolls. Many people start to live with these dolls, have relationships with them, they bring artificial communication into their real world. I found this interplay between reality and artificiality very interesting. Then of course there was also the problem that the dolls are made individually for you, you can choose your doll. I then started to get the cast covers of these dolls as a classic, artistic negotiation of the subject – the doll as your companion. The shell as the formulation or questioning of a blank space that arises or that is filled. The interplay between an artificial, non-living body, which is claimed as a living body and which, I suppose, presupposes an injury or a social blank space in most people's decision to take the step of buying such a doll and with it her to live. For me that made the shell much clearer than the doll itself. The shell as the formulation or questioning of a blank space that arises or that is filled. The interplay between an artificial, non-living body, which is claimed as a living body and which, I suppose, presupposes an injury or a social blank space in most people's decision to take the step of buying such a doll and with it her to live. For me that made the shell much clearer than the doll itself. The shell as the formulation or questioning of a blank space that arises or that is filled. The interplay between an artificial, non-living body, which is claimed as a living body and which, I suppose, presupposes an injury or a social blank space in most people's decision to take the step of buying such a doll and with it her to live. For me that made the shell much clearer than the doll itself. to buy such a doll and to live with it. For me that made the shell much clearer than the doll itself. to buy such a doll and to live with it. For me that made the shell much clearer than the doll itself.

INTERVIEW Spontaneously it overwhelms one to first problematize this topic. But for the most part you treat this without any value, why?

LC I see something that actually affects everyone. We all communicate with our cell phones, or we all live in a time when we experience being alone. You quickly get into it, in an artificial communication. Everyone has some daydreams. Of course, some live this out more than others. Basically, I tend to question honesty, reality or authenticity. Everyone is free to choose how they live it.

I think these are relatively classic topics. It starts with having a doll as a child and the question of when to reject it. It's about the original desire for human contact, relationships or love and I think that really affects everyone.

INTERVIEW Psychologists also initially view these developments positively, don't they?

LC This is very controversial. There are psychologists in the US who really say that these dolls can be a form of exercise if you are socially restricted or incompatible. They can help you reduce inhibitions. Others see this as totally problematic because it is also a big fetish thing. Steps that may be slowed down by inhibitions



Louisa Clement mold 2, 2019 bronze 19.5 x 175 x 90 cm
courtesy the artist and EIGEN + ART Lab

INTERVIEW You only recognize a very problematic point when you photograph your sculptures. The concave shells look like convex bodies in the picture. The unnaturally standardized proportions can only be recognized by the two-dimensional image.

LC Anatomically not logical proportions.

INTERVIEW Here the connection to the mannequin is restored, which in most cases also represents an idealized body shape.

LC Yes, the bodies are of course over-sexualized, so it is clearly about sales, which is the real reason why the dolls are sold. That is also the reason why I have expanded my work with "re-photography". I found it interesting to fill the emptiness of the dolls with volume and to show the disproportionate bodies. It's about building your own partner yourself. And basically you don't do anything else at Tinder ...

INTERVIEW Or the Reborn babies.

LC Absolutely. If you look at Greek marble sculptures, then in most cases these are unnaturally idealized bodies, which are also over-sexualized in a way. That's why I chose bronze as the material, the classic shape of the sculpture, the over-perfection of the body, which is always superhuman. This also fits together with artificial intelligence, the boundaries between humans and superhuman are blurred. The bronze gives the whole thing a heaviness, the figure is above you, or in this case it is below you, and cannot be moved away.

INTERVIEW artists have the ability, or the task, to realize imagination. As an artist, don't you always contribute a little to manifesting perfection?

LC I think so, so you're very involved. You are passionate about what you do. I feel an urgency about my issues. I try to express it as well as possible with my language. And the best words I can find are the artistic. Then you file around for so long, and yes, then you also have the urge that it has to sit. It also has something of manic thinking, you give in a claim that it must be how you want it to be.

Louisa Clement - omissions
Galerie **EIGEN + ART Lab** , Berlin

Exhibition: June 11 - August 15, 2020

LOUISA CLEMENT – Human Desire 2.0



Louisa Clement, Inside, 2020, 90×70, inkjet print

Omissions

Louisa Clement's solo show 'omissions' just opened at Eigen + Art Lab, Berlin. The acclaimed visual artist from Bonn tells us more about her practice, including her latest series 'moulds' in this exhibition which reflects on our fraught relationship with machines, subverting and raising questions on desire and what it means to be human, 2.0.

LOUISA CLEMENT - Human Desire 2.0 1

Air, fire, water, earth... which of these elements would you choose in relation to your self or your creative practice, and why?

I believe one is often driven by an inner restlessness and the urge to communicate what cannot be put into words.

In this sense, maybe fire?

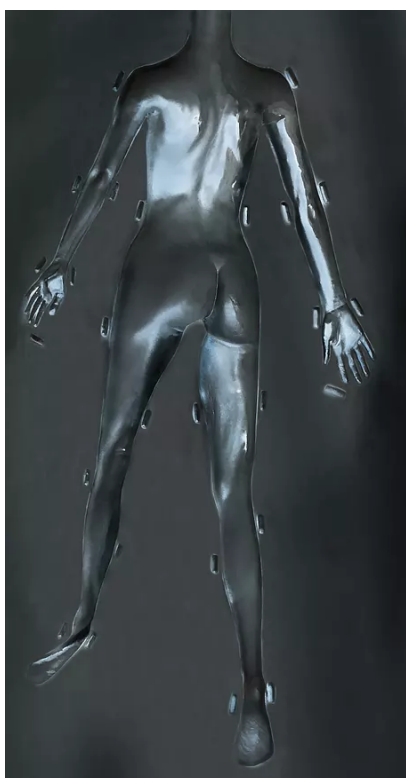
Signs of our time

In what ways do you correlate sculpture with photography? -for example, in terms of the negative and positive spaces you experiment with in your latest series 'Moulds' (2020) ?

In my work the different pieces are mostly related to each other in terms of content and process. I take up thoughts again, in content as well as in representation and material.

In terms of the moulds and the photographic series of bodies, the photos came out by dealing with the sculptures first.

The moulds contain a void, a body shape, but the body is not there.



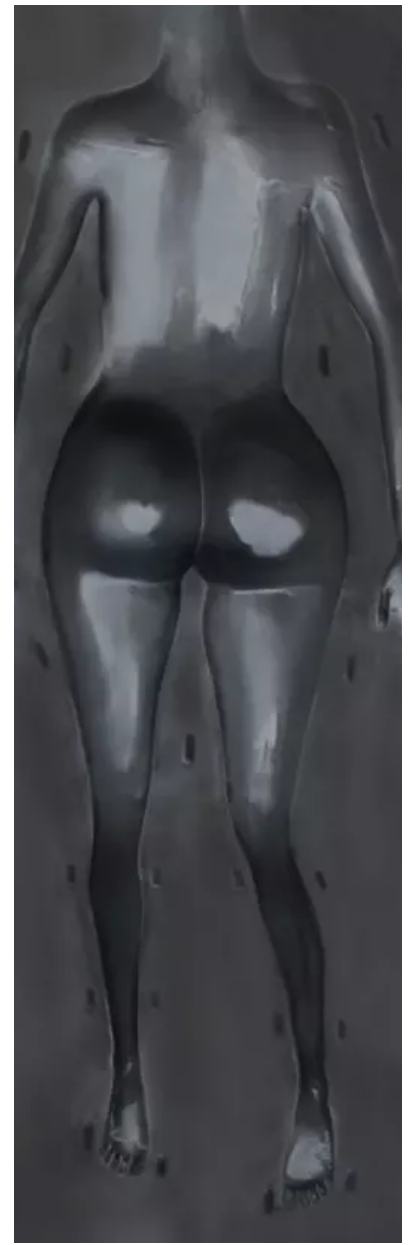
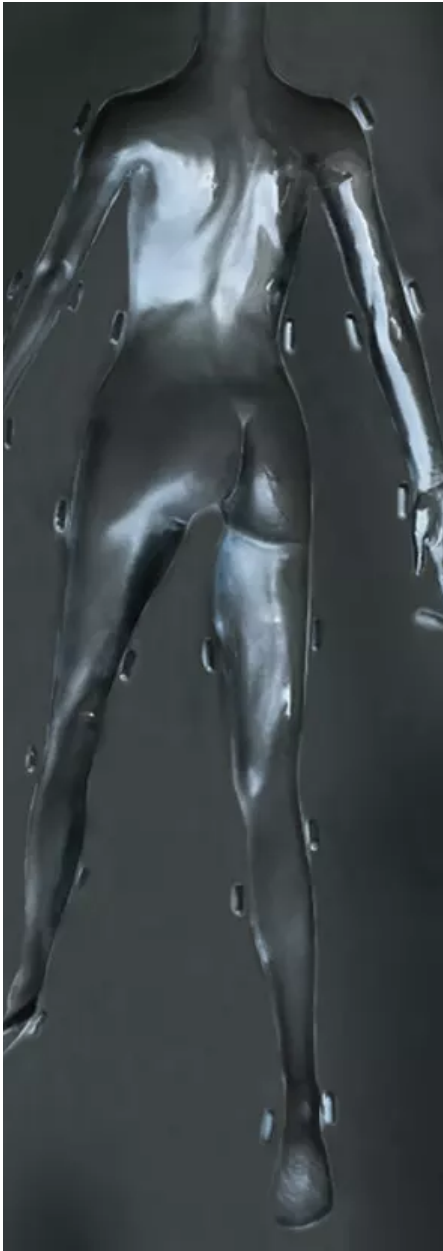
Louisa Clement, body, 2019, various sizes

For the viewer, his or her opposite is something between an imprint and a mould, and the sculpture describes what is missing.

When I took photos of the sculpture with my smartphone I realised that the digital photography transferred this emptiness on to a body, so the actual missing body became a volume and was suddenly present.

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*I found this very exciting and also to a certain point a sign of our time,
which has to be questioned.*



Louisa Clement, Moulds, 2019, various sizes

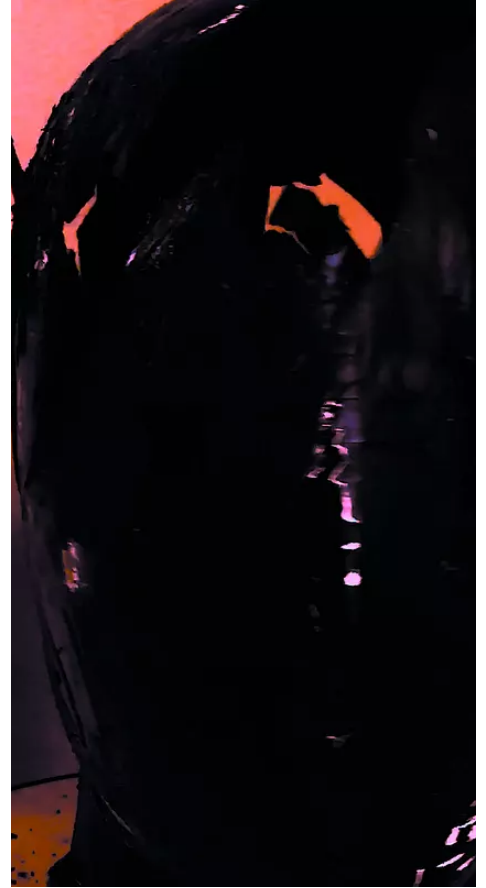
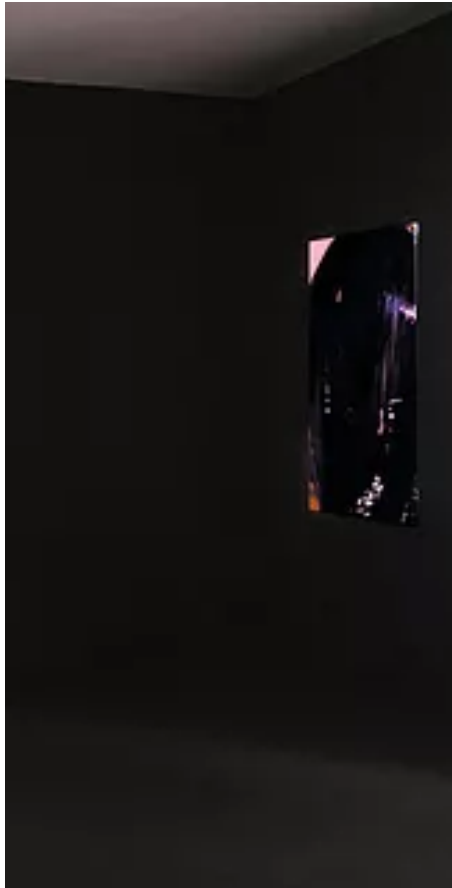
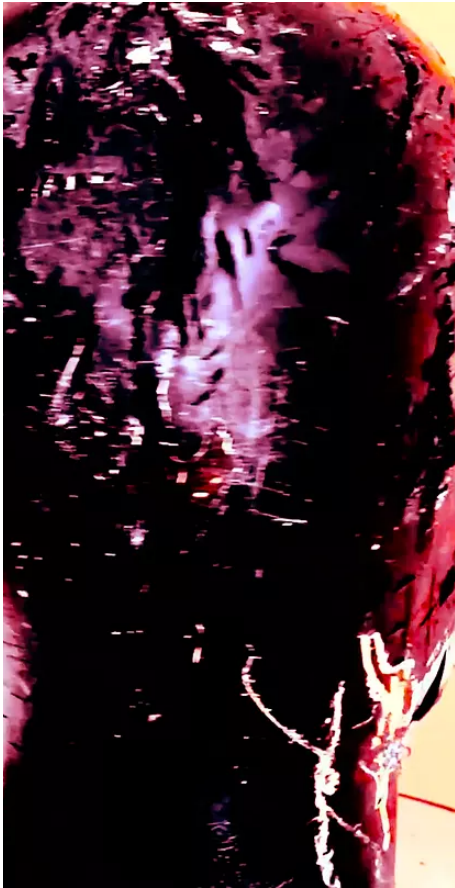
Moulding identities

Your work also speaks of the fluidity of identity, its slippery nature like the texture of the sleek mannequins. What does the ambiguity of these figures reflect -maybe inspired by surreal painting, cinema or poetry?

I am very aware of art history, it is always a space of reflexion for me.

My inspiration comes mainly from newspapers, books, films, and of course art and daily life.

The form of the bodies in the series Body comes from these shifts in perspective and content, from real to digital and transformed into something pictorial



Louisa Clement, stills, Circling head, video loop, 65inch, 2019

Abstract black masses

The ambivalence of your work draws us closer to dig deeper and find what's uncanny beneath. Can you tell us more about this tension, in relation to AI (surveillance and face tracking for instance) and your installation Transformation Cut?

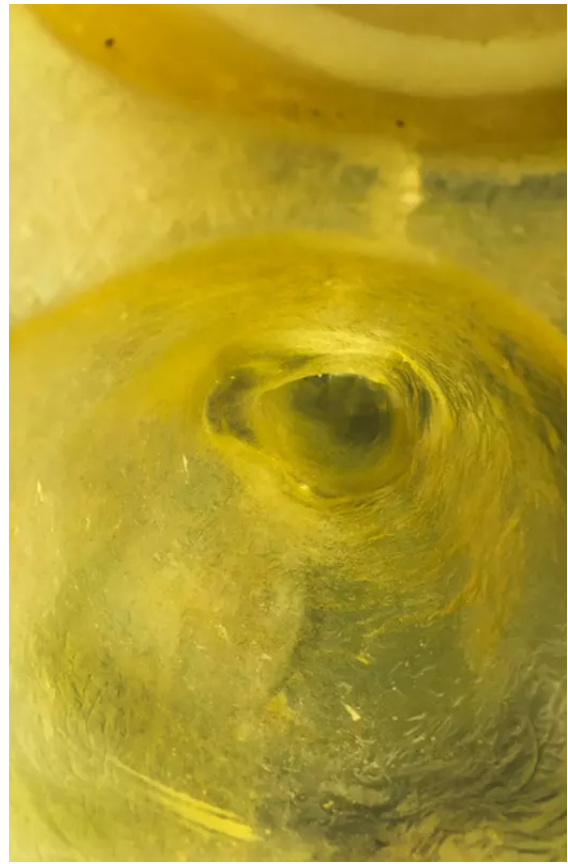
I am trying to raise contemporary questions about society and politics, mostly related to today's human body and communication in terms of emotions.

When I started thinking about AI, my main interest was in artificial communication and interaction, which almost creepily influences our daily life more and more, so I started researching and learning about AI, to integrate these preoccupations and combine them with the themes in my work.

The Transformationsschnitt was also born from research. The work consists of a glass residue in which the sarin [a highly toxic chemical agent] used by Assad against his population and defused in Germany is bound.

This material had for me an incredibly beautiful but also malicious aesthetic.

I usually install this black glass in rectangles and use several tons of the material. For me this abstract black mass with the sharp edges was a correct representation to show not only the absent body, but also the missing individual and the pain that a mass destruction causes.



Louisa Clement, Inside 4 + 5, 2020, 90 x 70 cm

Keepin it 'real'

Dr. Yoichi Ochiai's research on VR explored the idea of a 'dream collapsing' when we leave a VR room, how physical and virtual worlds collide, interactions change... What might these notions of a 'clash' and a 'dream' mean to you, as in your piece 'Aporias'?

To me Aporias is more a conceptual question between illusion and reality. In the beginning of the work there was this question about a conversation without a human addressee:

“

what does it need to have a conversation and is it a conversation when you talk to a bot, a computer generated voice?

To have a real conversation you actually have to meet someone in person, you cannot really meet a bot, so I chose this virtual reality space as a bridge between the physical or real world, and the digital, computer generated world.

This was the only space for me where you can sit on a table finding out if there is a conversation or just the exchange of words. It was more about the borders of this space and AI nowadays.

I think the borders between virtual and real become more and more fluid and the realities merge into each other more and more too, so I sometimes try to hold on to and 'seize' this border in the works, or I question these subtle transitions.

LOUISA CLEMENT – Omissions

Opening:

11. Juni 2020, 11 – 20 Uhr

12. Juni 2020, 11 – 18 Uhr

13. Juni 2020, 11 – 18 Uhr

Exhibition: 11. Juni – 15. August 2020 at Eigen + Art Lab, Berlin

Find out more about Louisa Clement [here](#).

Author: Alexandra Etienne

The Art Gorgeous



Louisa Clement Makes Art Out Of VR, Avatars And Mannequins

Art made for the digital world

Feature 13 May 2020

Right now, it feels like the closest we can get to anyone is through a screen, so Louisa Clement's art is right on brand. Her artwork involves avatars and virtual reality, with her practice exploring the new forms of communication brought along by the digital age. Giving us all something to think about while we continue to stay inside, we spoke to Louisa about VR, avatars and what inspires her art.



Louisa Clement

What got you into making art?

Actually there is no specific point, I was always dealing with art on different levels, so there was never something like a decision to make art, it was the logical step to study art and make art.

What are your inspirations?

My inspirations are the daily life and experience from newspaper articles, research and books.



Artwork by Louisa Clement. Courtesy Louisa Clement and Cassina Projects

Your work embraces VR and new technology, can you tell me about that?

To me technology is a tool to transfer content into an art piece, so If I have an idea in mind for an art piece I am searching for the strongest medium to form that content.

Can you tell me a little about your use of avatars and mannequins?

The avatar is a digital identity, as I deal a lot with communication and digital communication in my work. Mostly the question of how communication affects us and what is the questions I am dealing with in my work generalized and not connected to one special person or me. Also the points of standardisation were important to me.



Artwork by Louisa Clement. Courtesy Louisa Clement and Cassina Projects

What advice would you give to young women wanting to make a career as an artist?

I would advise every young person to work hard, concentrate on the work and question yourself about what it is worth to be an art work in terms of content and intention. See as much art as possible and reflect the world you are living in.

What have you been up to in quarantine?

I was very concentrated in working in my studio and preparing everything for the next exhibitions.

What are your plans and hopes for the future?

I hope to expand my skills in terms of research, media and content, finding new questions about the world we are living in and how we are dealing with it, during our time.



Louisa Clement
Avatar 30, 2016
 Ink jet Print
 115 x 85 cm | 45.25 x 33.5 in
 Edition 1/5

Louisa Clement
Not Lost in you 11, 2017
 single channel video, loop

Louisa Clement and Georg Herold

CASSINA PROJECTS

Via Mecenate 76/45

January 17–March 28, 2020



Georg Herold, *Après Rasage (Aftershave)*, 2015, bronze, 39 x 47 x 84 1/2".

This pairing of young and veteran German conceptualists has something of a student-teacher dynamic—the roles belong to Louisa Clement and Georg Herold, respectively—even if experiencing the gallery's two floors feels less like learning a lesson and more like witnessing a beautiful waltz through an often ugly concern: namely, what makes us human.

cassinaprojects.com

Titled "Area Caproni U8OPIA"—an homage to the aircraft that brought them to Milan—the show, their first in the city, sees both artists approach this lofty question with wit and spryness, through nearly forty works in media including photographs, sculptures, and even, in Herold's abstract paintings, caviar. Clement's sculptural series "Mold," 2019, consists of new anthropic models formed from negative bronze castings of sex dolls. In her iPhone-shot series "Avatar," 2016, waxy, acidic-hued dummies are captured in jarring close-up, playing with the scission between "real" and simulated life. Herold provides a more concrete and even more alienated counterpoint through surreally proportioned anthropoid sculptures in metal and wood.

These populate the ground floor, drooping abjectly over tables (*Après Rasage* [Aftershave], 2015, and *Tainted Sculpture*, 2016) or leaning against the wall, as in *Untitled*, 2009–19, a meager wooden figure who wears a gray suit, keeping his cool. The mannequin—that expressionless avatar of consumer capitalism—ultimately proves this show's conceptual cynosure. It's fitting, then, that the exhibition concludes with *Circling Head*, 2019, in which a damaged mannequin describes the giddy vertigo that sometimes accompanies our brief flashes of self-recognition.

Translated from Italian by Marguerite Shore.

—Maria Chiara Valacchi

BIENNIAL FOUNDATION

The Henie Onstad Triennial For Photography And New Media: New Visions



By News Editor 16 Feb 2020 Share this post: f t

New Visions

The Henie Onstad Triennial for Photography and New Media

February 21–May 16, 2020

Liveshow by Fakethias: February 22, 3:15pm

TCF: March 22, 2pm

In line with the avant-garde legacy of the Henie Onstad, we are proud to present a new Triennial that will showcase recent experimental developments in photography and camera-based art more generally, says Susanne Stby Sther, the Curator for Photography and New Media at the Henie Onstad Kunstsenter in Norway.

The inaugural Triennial for Photography and New Media brings together recent work of 31 international artists. Several works are exhibited for the first time and the Triennial is the first major international presentation of its kind in Norway.

The exhibition foregrounds practices that acknowledge the fluctuating and networked condition of contemporary photography and society more generally. It also articulates a keen sensitivity towards the history of photography and art. Abstraction, digital and manual collage, new configurations of still life and the human body are key tendencies. Produced within the scope of our digital culture, several of the works exemplifies the dissolution of the distinction between the still and moving image and the dimensional and material expansion of the image.

The first edition of the Triennale is titled New Visions, referring to the movement developed by Lszl Moholy-Nagy in the interwar period. In line with the Bauhaus pedagogy, Moholy-Nagy and his peers aimed to employ the qualities intrinsic to the medium in order to transform photography from a reproductive medium into a productive one. And just as photography a century ago was a tool for new perceptions and conceptions of an increasingly mechanized world, today artists frequently use the medium to explore our increasingly computational, information-saturated, and automated surrounds.

Artists:

Morten Anden s, Viktoria Binschtok, Lucas Blalock, Lucile Boiron, Asger Carlsen, **Louisa Clement**, Sara Cwynar, Ingrid Eggen, Roe Ethridge, Victoria Fu, Espen Gleditsch, Andrea Grützner, Annette Kelm, Nico Krijno, Owen Kydd, B. Ingrid Olson, Linn Pedersen, Matt Rich, Erin M. Riley, Maya Rochat, Johan Rosenmunthe, Torbj rn R dland, Viviane Sassen, Paul Mpagi Sepuya, Timur Si-Qin, Wolfgang Tillmans, Sara VanDerBeek, Hannah Whitaker, Carmen Winant, Letha Wilson and Daisuke Yokota

NOV 2019

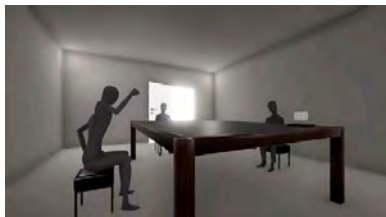
EX MACHINA

Artists are discovering the unexpected potential of virtual reality and robotics to arouse heartfelt human emotion

1 Nov 2019 [alt](#) [3](#) By FRANCES HEDGES

As a testing ground for human responses and behavioural traits, VR has a great deal in common with another emerging technology, artificial intelligence (AI); when combined, they offer an intriguing insight into our future. The German artist Louisa Clement's latest work *Aporias* (the name comes from the Ancient Greek term for an impasse or state of puzzlement) is a good example of this shared landscape. Clement collaborated with Acute Art to create a set of three virtual robots

that use AI to talk to each other and the viewer, who is encouraged to converse freely with them. This ingenious trio of faceless mannequins has the ability to acquire language and knowledge, as well as tell lies. 'My idea was to design a space that would be a border between the internet and reality,' says Clement. 'I wanted to create an experience that would be unique every time, because everyone has a different conversation with the bots. Some people had fun with it, others were confused.'



Such polarised reactions are par for the course for those working in this new, rapidly evolving sector, which elicits as much scepticism as it does enthusiasm – but so it has always been with art that pushes boundaries. The last word goes to Marina Abramovic, who has never let criticism stop her from sallying forth into the unknown. 'My generation may think I'm crazy, but I believe that right now, we have more responsibility than ever to prepare for the future,' she says. 'Artists, in the end, are the oxygen of society.'

La realtà virtuale conquista il mercato dell'arte

Le opere digitali realizzate al computer in edizione unica o multipli prendono piede nei musei: a crearle nativi digitali. Ecco una selezione di artisti da tenere d'occhio

di Silvia Anna Barrilà e Maria Adelaide Marchesoni

5 luglio 2019

Conoscitori della tecnologia, attratti dai videogiochi e dai software, gli artisti nativi digitali applicano l'intelligenza artificiale e la realtà virtuale alle loro creazioni. I risultati possono essere sorprendenti, divertenti e toccanti, sia nella forma finale di installazioni, video, stampe, composizioni musicali, in galleria o sul world wide web. Le modalità di vendita sono varie, in edizione unica o multipli, e il valore dipende dalla complessità dell'opera. Anche se persiste ancora una certa timidezza a vendere o comprare opere immateriali e continua ad essere un mercato di nicchia, la realtà virtuale può rappresentare sicuramente la prossima rivoluzione nel mondo dell'arte, in quanto è una pratica basata sull'interattività che entusiasma il pubblico.

Il processo di legittimazione è già iniziato e alcuni collezionisti hanno già familiarizzato acquistando questo genere di opere. In prospettiva gli operatori sono fiduciosi e prevedono che l'arte digitale si affermerà così com'è successo per la video arte. Il riconoscimento museale è già in corso: il MoMA ha già acquistato diverse opere di Jaconby Satterwhite (Usa, 1986), artista in forte ascesa che usa il video e la realtà virtuale, mentre alla Serpentine Galleries di Londra parte il 12 luglio la prima «Augmented Reality Commission» realizzata dal danese Jakob Kudsk Steensen, classe 1987, un paesaggio virtuale a partire dall'ecosistema di Kensington Gardens e Hyde Park. A Berlino, la collezionista tedesca di video arte Julia Stoschek, che in collezione ha già un'opera in realtà virtuale di Jon Rafman, "Transdimensional Serpent" del 2016, lancerà in autunno un programma di mostre di opere in realtà virtuale e aumentata in collaborazione con la startup Acute Art con il norvegese Bjarne Melgaard (nella foto in alto) e la coreana Koo Jeong A, entrambi classe 1967. Anche le case d'aste ci credono: Phillips ha avviato una partnership con Daata Editions, una piattaforma per acquistare opere d'arte digitali, e insieme hanno commissionato nuove opere a Jeremy Couillard (Usa, 1980) e Rachel Rossin (Usa, 1987). "Contrariamente a quanto si pensi, collezionare opere digitali è molto semplice" spiega David Gryn, fondatore di Daata Editions. "Le opere si possono scaricare su qualsiasi dispositivo, proprio come quando si acquista su Amazon o iTunes. Ecco una selezione di artisti in rapida crescita che lavorano con arte, tecnologia e digitale scelti da ArtEconomy24.

Louisa Clement
(Bonn, Germania, 1987)



«Avatar 28», 2016

Tecnica: ink jet print, 115 x 86 cm, ed. 2/5+2ap

Archivio: www.louisa-clement.de

Catalogo ragionato: non esiste.

Commento: nata a Bonn nel 1987, vive e lavora tra Bonn e Düsseldorf. Nel 2010-14 ha frequentato la master class di Andrea Gursky alla Kunstakademie Düsseldorf, diplomandosi nel 2015. Nella sua pratica artistica la tecnologia è un elemento importante sia a livello di contenuto, che di modalità di produzione delle fotografie. Lavora con la fotografia, il video, la realtà virtuale e la scultura. Si è occupata anche di intelligenza artificiale e in particolare con i suoi limiti. Partendo dal presupposto che il formato dello schermo dello smartphone è il modo in cui la maggior parte delle persone percepisce il mondo nell'era digitale, ha realizzato fotografie con un vecchio iPhone riuscendo ad ottenere un aspetto pittorico e sgranato. La serie Avatar (2016) si concentra sull'oggettivazione del corpo umano, tema trattato anche negli ultimi anni attraverso l'uso di manichini. (S.A.B.)

ARTFORUM



“LOUISA CLEMENT: REMOTE CONTROL”

SPRENGEL MUSEUM HANNOVER
Kurt-Schwitters-Platz
January 30-June 10, 2019

Curated by Stefan Gronert

Louisa Clement first attracted my attention with a pile of glassy, inky-black stones on the door—remnants from the process of detoxifying chemical weapons of the kind used in the Syrian civil war. The objects radiated a pure, lethal beauty. Then there were the sleek and sometimes disjointed mannequins she photographed with her iPhone, which possess a similarly terrifying allure, counterbalanced by their lifelessness and artificiality. This antagonism is the young artist's guiding theme. For her exhibition in Hannover, which will include nearly one hundred works, she has teamed up with the respected VR-production company Acute Art to construct a virtual space in which visitors will be able to engage digital avatars in dialogue. The setting will be elegant but suffused with mystery, blurring the boundary between the virtual and real worlds—at once terrifying and fascinating! Travels to Ludwig Forum Aachen, Germany, September 27, 2019–January 19, 2020.

Art by Louisa Clement in public space

City Light showcases are among the most coveted advertising media in public spaces. By changing posters in an endless loop, they set texts and images in motion and demand attention.

The monochrome surfaces with which the artist Louisa Clement uses the poster changers contradict this expectation. The focus here is on pure color, because instead of text-image combinations, Clement uses monochrome areas in cyan, magenta, yellow and key (black) (CMYK), from the color scale that underlies every analogue print product. As part of her solo exhibition Louisa Clement. In the rooms of the Ludwig Forum Aachen, the artist presents Remote Control in the form of sculptures that are modeled on the City Light showcases in terms of aesthetics and technical function. The artist replaces the usual metal frame with fine walnut wood, thus moving the mundane advertising medium further into the museum context. Placed in front of the large window front, the object enters into direct dialogue with the street space,

As a result, Louisa Clement's work is now being extended to include public spaces: in the period from December 17 to 23, 2019, a total of 140 poster spaces in Aachen's urban space will be displayed with their monochrome colors. In the middle of the busy pre-Christmas business, Clement deliberately reduces the "offer" and only shows "empty" colored areas on the coveted advertising space.

The title of this public art action, portrait, refers to the substantive moment of de-individualization associated with this form of advertising. Louisa Clement thus provokes questions about the social scope of individuality, the design sovereignty in public space, the development of communication media and the language of visual art: Where, for example, does the individual stay in mediation? Hasn't it long since sacrificed to the garish call for attention?

To the exhibition Louisa Clement. Remote control
Louisa Clement deals with virulent topics of our time in her artistic work. For example, she deals with war, weapons, artificial intelligence and, more generally, with the subject of man / body in the age of digitalization. In doing so, she asks existential, philosophical questions such as: What is man? Or: Where does our society go when we are only digital?

Her works revolve around the limits of human beings, forms of communication, individuality and physicality in the digital age. In various media (photographs, installations, sculptures, video or virtual reality works) her works question the fragile categories of individual and reality. The focus is often on the body itself - fragmented, anonymized and alienated, it becomes the symbol of the "new person".

Vita

Louisa Clement (* 1987 in Bonn) completed her studies at the Düsseldorf Art Academy as a master student of Andreas Gursky. Previously, she studied painting and graphics at the Academy of Fine Arts Karlsruhe with Leni Hoffmann from 2007 to 2010. In addition to the Villa Aurora scholarship, Los Angeles, USA (2019), she received the North Rhine-Westphalian Promotional Award for Fine Arts in 2016 as well as a grant from the Konrad-Adenauer-Stiftung

Clement can look back on numerous solo and group exhibitions in renowned museums, galleries and exhibition houses, such as the Museum Morsbroich, Leverkusen (2019), Kunsthalle Emden (2019), Museum für Photographie Braunschweig (2018), Huis Marseille, Amsterdam (2018), Kunstraum Riehen, Basel (2018), Wallraf-Richartz-Museum, Cologne (2017) and the Gladstone Gallery, New York (2017).

exhibition

Remote Control

An exhibition in the Ludwig Forum for International Art Aachen

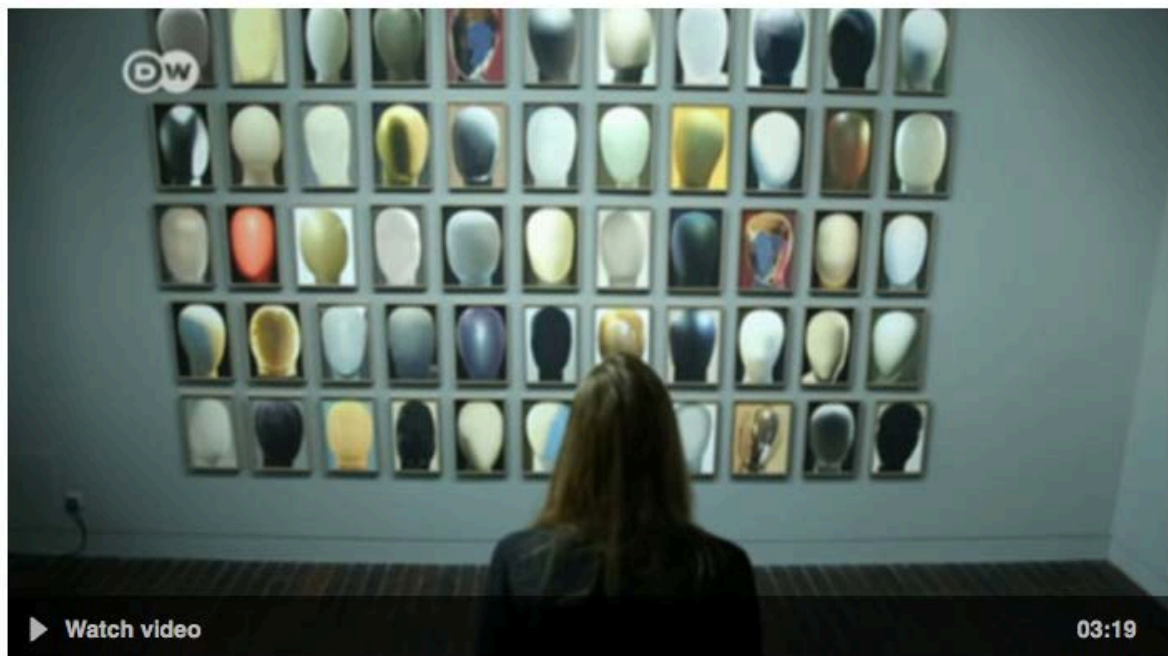
September 27, 2019 to January 26, 2020

Curated by Andreas Beitin and Esther Boehle

Cooperation partner: Sprengel Museum Hannover

Interrogating the self in the digital age

Louisa Clement's work explores the relationship between our actual and digital selves. Many of her pieces of art can currently be seen at an exhibition in the western German city of Aachen.



CONCLUSION / ARCHIVE | Posted on January 29, 2019

Artist Louisa Clement

Conversation with an artificial intelligence

Louisa Clement in conversation with Sigrid Brinkmann



Louisa Clement. (Neven Allgeier for cubaparis)

Louisa Clement's artworks are hip. The 31-year-old artist is currently exhibiting in four locations at the same time - "Remote the Show" is the name of the exhibition of her work in Hanover.

"Remote the Show" in the Sprengel Museum in Hanover deals with questions of artificial intelligence and the limits and opportunities of human existence in the digital age. The exhibition shows a first look at her work: it begins with 55 portraits of shop window heads without a nose, mouth or eyes. An allusion to the nature of individuality in the digital space.

"Without a cell phone you almost feel naked"

The artist draws inspiration from her everyday life: "Today we all have our cell phones with us. Without a cell phone, you feel almost naked. At some point the question came up for me: Why do we need so much digital communication? And what relevance does it have in terms of real communication? "



Transformation excerpt, 2015, broken glass. (Sprengel Museum Hannover)

The highlight of the exhibition is a work with virtual reality: Visitors can use an artificial intelligence to conduct conversations and ask questions with a mannequin. Artificial intelligence learns during the conversation and can always respond better to visitors' questions. Due to the many interactive elements, the visitor becomes part of the exhibition. The attraction of immersive art for the artist as well as the visitors is to find out how far the borders of the new media are open.

[Zurück Seitenanfang](#)

Acute Art

Louisa Clement

Aporias

Louisa Clement's *Aporias* (2019) derives its title from the Ancient Greek for an impasse or state of puzzlement, used in philosophy to denote a question that evades response. The work continues the German artist's interest in real and artificial bodies, and automatons, translating her celebrated photographic work into virtual reality.

In the experience, the viewer sits at a table and chair that are replicated in Clement's virtual environment, collapsing the division between the real and tangible, and the artificial. Using VR equipment, the viewer joins a group of three artificial digital bodies that resemble faceless mannequins – a regular feature of Clement's photography.

Clement's virtual mannequins are animated and use artificial intelligence to speak to each other and, occasionally, to the viewer, who is invited to interact with them and start conversation. Each mannequin is unique in appearance and personality, and all have the capacity to learn, acquire language, and lie. Every exchange they have will be unique, and no visitor will experience the same conversation.

Through *Aporias* (2019), Clement engages in an ongoing discourse around artificial intelligence and machine learning, reiterating unanswered questions regarding the potential for robots and computer programming, and the limits of human beings.

Clements was a master-student of renowned photographer Andreas Gursky, whose large-format images often catalogue large-scale industrial processes, or artificial environments.

Behind the Scenes: Louisa Clement





New people and / or artificial reality? Louisa Clement in the Sprengel Museum

VERÖFFENTLICHT AM
9. JANUAR 2019 IN SPRENGEL

Let's start the new year with new names: because who is Louisa Clement? Questions will still be allowed, after all, this is the artist's first major museum exhibition. After her exhibition "Remote Control", you will probably no longer have to put it - unless you have already seen her work at some group exhibitions in museums or galleries (Wentrup, Berlin or Konrad Fischer Düsseldorf).

The artist, who was born in Bonn in 1987, received her artistic training primarily as a photographer, but has not been working exclusively in the field of classic photography since 2015 at the latest. The exhibition at the Sprengel Museum in Hanover therefore also shows her videos, sculptures and a new virtual reality work. Here, as in her numerous photos, it is always about the subject of the body and the associated question about the limits of the human being: what is human in a digital age in which the integrity of the body is increasingly being questioned through vehement intervention by medicine and technology is provided?

In her photographs taken with the smartphone camera, Clement conjures up a new image of the body in an almost surreal manner, which at the same time stands for the ambivalent vision of a "new person". Not only is the image function of the image medium questioned, but also the reality of the technically modified person.

The Avatar series created in 2016 is an example of this (see illustration). The pictures show radical sections, making it difficult to recognize an extra-visual reality. The seductive beauty of these curved and strongly colored shapes in front of a black, seemingly groundless ground, but at the same time also seems eerie, since the constellation of two or more figures suggests a communicative connection. The smooth, shiny surfaces of these mannequins alone evoke ideas from (new) people, do not show reality itself. The exhibition to be seen in Hanover from January 30 to June 10, 2019, which subsequently moves to the Ludwig Forum for International Art in Aachen, raises a lot of questions

Basel

Blurring boundaries and realities

The Upper Baden , 06.07.2018 - 04:18 clock



Louisa Clement: "not lost in you" Photos: zVg (Photo: Die Oberbadische)

Under the title "Language of Realities" the art room Riehen shows the most extensive exhibition of the artist Louisa Clement. Different series of works enter into a dense dialogue over the three floors. In various media they question physicality and the fragile categories of individual and reality.

Louisa Clement, born in 1987, studied at the Düsseldorf Art Academy and was a master student of Professor Andreas Gursky. For the implementation of individual series, she deliberately uses different media of the formulation of the work, for example the concrete "Mork" (2016–2018), which meets the cell phone photography of a "jointed person" (2017).

CASSINA PROJECTS

The video loops of the series “not lost in you” (2017) form a pulling element in Riehen. Two hands in ornamental nylon gloves run around the bodies of greenish, pink or yellow shimmering fiberglass mannequins.

Attracted and fascinated, at the same time repulsed and touched ambivalently - this unsettling moment is characteristic of almost all of her work, says co-curator Dominique Mollet.

Clement's works address the human presence in the artificial as well as the artificial presence in the human. It reflects the living conditions and issues of a western, urban present at the beginning of the 21st century, which is confronted with new forms of communication, standardization and transformation. Observations and found objects from everyday life are used. The boundary between the photographic and the painterly image is not sharply drawn, neither aesthetically nor technically, and it is permeable on both sides. The dissolution of fixed and clearly defined structures is consequently an essential element of her work, most recently in the Wallraf-Richartz-Museum Cologne, at the Gladstone Gallery New York,

With “Smashin 'Time II” Tim Berresheim shows a room-in-room situation that transforms the exhibition space into a stage where the boundaries between digital painting, photography and 3-D animation merge.

The Aachen artist, born in 1975, studied at the Braunschweig University of Art and at the Düsseldorf Art Academy. Since 2002 he has been using the computer to produce panel paintings. The images, which are realized as photographs, screen prints or computer prints, depict scenarios that take place in three-dimensional, illusionistic space. In the course of working with computer generated images (CGI and DGI), plausible image worlds are created that are subject to physical laws. The aspect of multidimensionality has also been relevant to Berresheim since the second half of the 2000s.

By means of optical distortions within the complex representations, the readability of an image is subjected to permanent changes and the idea of a final, central perspective view is thus up for grabs.

Since his solo exhibition at the Düsseldorf Art Association in 2014, self-designed wallpapers have been an integral part of his exhibition display. The title “Eye and World” at the time is to be understood as a programmatic motto that is still valid. The still young technology of laser scanning enables him to let familiar image motifs loaded with memories and previously unseen image worlds fall into one.

In addition to the exhibition in the Kunst Raum Riehen, Tim Berresheim can currently also be seen in the Kunstmuseum Stuttgart (until August 26) and in the new Aachen Art Association. until August 12; Opening times: Wed - Fri, 1-6pm, Sat and Sun, 11am - 6pm; Summer break: July 9th to August 1st

Wall Street International

2018 Berlin Gallery Weekend Highlights | Wall Street International Magazine

2018 Berlin Gallery Weekend Highlights

A short recap of eight of our favorite exhibitions

30 APRIL 2018, ALICE BAUER



Still frame from *Immer Noch der Lauf der Dinge*

Never one to disappoint, the 2018 Berlin Gallery Weekend was alive with a exhibits exploring all avenues of mediums and offering exploration into questions and topics both deeply provocative and painfully necessary for the individual as well as society. With 47 galleries participating in this year's event, the attempt to take in as much art as possible was an exhausting yet simultaneously invigorating endeavor.

Biking along the city's iconic cobblestone streets from gallery to gallery offered not only a great way to pack in as much as possible, but time to also enjoy the landscape of the city and an adventure into new neighborhoods that one might miss or overlook. The vastly disparate exhibits provided an adventure with each gallery, keeping the viewer buzzing with curiosity and thrown through a loop of artistic genres from classic modernism to creative interactive contemporary pieces.

Impossible to enjoy the exhibits of all the galleries, I did my best to make a respectable dent in the list, and have chosen a few highlights (in no particular order) from the 25 I had the pleasure of visiting.

Alexander Levy

Julius von Bismark – *Immer noch der Lauf der Dinge*

One of the more experimental exhibits on the list, the Julius von Bismark show was a lesson in our sense of awareness. With a floor consisting of three moving walkway panels, viewers have to keep in motion while viewing the video installation along one side of the gallery wall. They are also forced to work with and around other viewers, taking one outside one's self, and demanding interaction and cognizance.

The darkened room allows the brilliance of the animals to captivate the eyes. The fluttering of the fox's fiery fur or the stork's snow white wings are a painful beauty that is both enhanced and disrupted when one is informed that the animals are dead and floating in a wind tunnel. While the viewers own kinetic action forces one to feel more alive, simply by the use of the body, the video's ability to deceive reality through involuntary and factitious movement brings this seemingly axiomatic element of our lives into question.

Zak Branicka

Tomek Baran – *Black Mirror*

Working with multiple mediums and varying color schemes, perhaps one of the strongest aspects to greet the viewer in Tomek Baran's *Black Mirror* is the asymmetry in each of the pieces. Seemingly incongruous, each piece sits slightly off in some form: the metal siding is lifted up on one end, the large black slabs like "black mirrors" sit off kilter from one another, and the more colorful paintings fit imperfectly on their canvases. With a digital and industrial component running through the exhibition, the disharmony projects a fragility in the world which society has created for itself. A harsh and rigid, yet precarious existence, or perception of existence totters grotesquely in pieces around us. Walking around the pieces and confronting an alternation of black, white, and almost unnatural color in disparate forms makes the viewer function as the point of cohesion between the pieces – a force of cohesion, which will vary from person to person. What part do we play in this birth of the "heterotopia", and at what point does this dubious construction fragment irreparably?

Esther Schipper

AA Bronson + General Idea, 1968-2018 – *Catch Me If You Can!*

Five decades of work from both AA Bronson and his artistic group, General Idea, are presented in this monumental exhibition of allegory. An internal odyssey which manifests itself into the external, *Catch Me If You Can!* doesn't just scrutinize the elements of corporeality, but rather attempts to construct the essence of a noumenon. The question of perception of self, both of the body and beyond, is materialized and fragmented into multiple aesthetically discordant pieces around the gallery space. The volume and variety of the exhibit threatens to overwhelm the viewer with confusion, but in taken as a whole, serves to augment the theme. From *Bubble Machine #2*, an allusion to the AIDS virus a sphere constructed from motorcycle mirrors, to *Flasher*, a portrait of a man leaving little to the imagination, to *Représentation Confusé*, a delicately-colored painting of a phallic shape on hard wood, the exhibit brings together a myriad of configurations (in medium, vision, production, perception) to project the kaleidoscopic atmosphere of the essence and obscurity of being.

WNTRP

Louisa Clement & Studio Miessen – *Fractures*

A collaboration between artist Louisa Clement and Studio Miessen, *Fractures* focuses on the disruption of human interaction. The cleaved connection between two beings, and the sensuality of the nature of the effort, despite the unavoidable lack of division. Bringing together photographs and video installation using pieces of mannequin bodies, *Fractures* creates a disconnect from body and reality. The issue of identity and the construction of identity underlying the exhibition highlights the issue of authenticity and honesty through both the inanimate nature of the mannequins as well as the images of their pieces placed together slightly askew. The disjunction of human and human-esque entity as well as the oblique formation of parts of a body removed from a whole, shifts our attention to the undeniable growing separation of humanity and its connection and forms of contact within itself.

Gillmeier Rech

Jim Thorell – *Illicit Electricity*

It's difficult to capture the energy of a dream, which has elements from the real world, but Jim Thorell found a way in *Illicit Electricity*. The delicate color palette and use of pastels and charcoal lures the viewer into an ethereal atmosphere, but the feeling is short lived, and the ghastly and ghostly souls of the pupil-less characters seem to emerge from the depths of the canvasses. It is as if the pieces were not hung on a wall, but rather portals to a place both unsettling and romantic. One can't help but hear Camille Saint-Saëns' *Danse Macabre* while viewing the exhibition. There's a playful horror that makes one uncomfortable yet willing to explore this mad world further.

Galerie Barbara Thumm

Fernando Bryce – *Freedom First*

Freedom First confronts us with the magnitude of the world and the struggle of people from every corner. Caught in our own society-centric spheres, Freedom First broadens the vision in one forceful go to force the viewer to confront the expansion and simultaneity of struggle, revolution and social discontent. In pen and Ink, Fernando Bryce reproduces front pages of newspapers from around the world, which covered the 1950s and the major social and political revolutions making up the decade and beyond. The extensive reproductions cover the gallery room, making it overwhelming to absorb the quantity of information, adeptly creating a proxy for the state of the world, both at the time of the printings, as well as at any given time. By recreating these newspapers, Bryce, disturbs their accepted authenticity and opens up the dialogue for forms of representation and the hidden agendas behind them. Newspapers chosen were founded or supported by the Congress for Cultural Freedom (CCF), which was a covertly CIA backed non-communist liberal intellectuals. With this knowledge, the complexity of world politics and the dissemination of information become even more obscured, making it imperative to question that which we think we understand.

Buchmann Box

Bettina Pousttchi – *Allee*

Questioning prescribed purpose, Bettin Pousttchi manipulates quotidian urban objects to reinvent their possibilities. Having been described as anthropomorphic and giving human names as titles, Allee then breathes (a different) life into our general surroundings. This literal reshaping of the objects' use inserts a sense of agency, which can be converted into other varying forms. It is not so much the objects that she uses, albeit this element can make a great impact on the overall meaning, but it is rather the overarching concept of appropriation or (malle)ability, which imbues her work with a greater social message. Too quickly are elements in our daily lives taken for granted; Bettina Pousttchi forces the viewer to stop and reconsider, to twist their perceptions and consider an alternative.

Buchmann Galerie

Fiona Rae

Fiona Rae presents the birth of the cosmos in pastel. Strong lines and nearly perceptible shapes break out of the stardust that gently envelops her large canvasses. A sense of great energy seems to move on the canvas, and although it's gentle and delicate, almost innocent, it never seems to convey a feeling of frailty. There is a dynamic power formulating and striking out wantonly, building up to something greater that only needs time to manifest itself. A sense of hope and beauty is imbued into the exhibition and a call to the recognition of the possibilities of something pure.

ARTFORUM



View of “Louisa Clement,” 2017. Photo: Trevor Good.

Louisa Clement

WENTRUP

On first glance, it was hard to say what was depicted in these glossy black photographs. They might be pictures of extremely complex devices, perhaps the kind used in scientific experiments, or they could be of fine machine parts or the dissected limbs of an insect under a microscope. These photos were puzzling in a way that made them uncanny, and like all uncanny things, they triggered curiosity and repulsion at once: Did you really want to know what these images show? It could be something unpleasant.

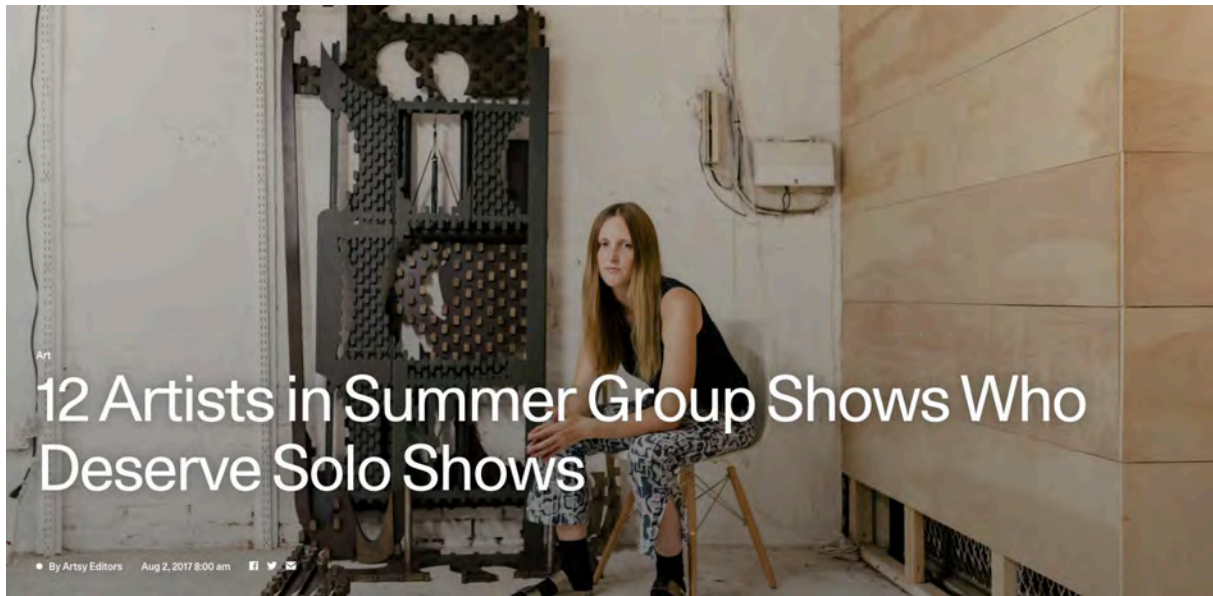
But yes, you wanted to know. The subjects are mannequins that Louisa Clement photographed with her iPhone camera. Just like that, without any equipment or special lighting, she took these close-ups of mannequins in a department store. And indeed, you could recognize the individual limbs, even the individual fingers, and above all the hinged joints that make them adjustable. The mannequins appeared to be interlinked in anatomically awkward poses. Their limbs touch with what seems to be tenderness.

But even when you know what they depict, the photos remain just as uncanny as before. As if emerging from the darkness of untold depths, individual limbs briefly reflect the light only to recede back into those depths again. The photos have unreal quality, evoking something fleeting and strangely occult, too.

Bringing an artificial body to life has been a dream of various occult practices since time immemorial. Since the early Middle Ages, people have tried to make bodies with joints and limbs move like human beings--and even to endow them with souls. Think of the clay golem made by Rabbi Loew in sixteenth-century Prague, or the mechanical jointed "automata" that were prized objects in the *Wunderkammern* of the eighteenth century. In his story "On the Marionette Theatre" (1810), the German writer Heinrich von Kleist claimed that having a soul was a precondition of natural movement. But how can a mannequin have a soul? The title of Clement's exhibition in Berlin, which translates as "The Path of the Soul of the Dancer," was taken from Kleist's story. Today, in the digital era, we have avatars that surpass all the attempts of medieval alchemists and eighteenth-century mechanics. But these beings are also given souls, as the term *animation* attests. The etymological origin of this word is of course *anima*, meaning "soul."

Animation is an act of transformation. In 2015, Clement gained attention for her installation *Transformationschnitt* (Transformation Cut) in the Kunstraum Fuhrwerkswaage in Cologne. On two long, white pedestals she lined up rows of deep-black crystal-clear glass stones that drew the viewer in with their purity and cool elegance. The stones looked like fragments of a meteorite, or a material that might be used for 3-D prints. But in fact they were made from the residue of chemical weapons from the Syrian civil war, whose toxic components were mixed with sand and incinerated. Loaded with the potential of death, these stones looked frighteningly beautiful. What a contradiction! And it's precisely this contradiction that is also key to the photos shown in Berlin: They are forbiddingly elegant, understated in their perfection, and at the same time frightening and mysterious--and that, ultimately, is what makes them so uncanny.

--Noemi Smolik
Translated from German by Alexander Scrimgeour



Conventional wisdom holds that the bonanza of New York summer shows is little more than a sleepy pause before the fall season kicks into gear. But it's also a terrific time to scout group exhibitions for the lesser-known talent on the cusp of wider recognition—artists who will, with any justice, soon be given their own solo-show spotlight in the city.

But don't despair if you've been hiding out at the beach for the past two months: we've done the hard work for you. Below, we take a look at 12 discoveries—including a painter of video game aesthetics, a photographer of Elvis impersonators, and a sculptor inspired by seaweed—that the art world will be buzzing about before long.

Selected by Alexander Forbes

By Artsy Editors Aug 2, 2017 8:00 am



Louisa Clement

B. 1987 in Bonn, Germany. Lives and works in Bonn and Düsseldorf, Germany.

Seen at: “Lyric on a Battlefield,” Gladstone Gallery, 515 West 24th Street, New York, Jun. 23–Aug. 4.



Installation view of work by Louisa Clement in “Lyric on a Battlefield” at Gladstone Gallery, New York. Photo by David Regen. Courtesy Gladstone Gallery, New York and Brussels.

We first spotted Clement’s work at Berlin gallery Wentrup’s booth at The Armory Show this past March. There, the 2015 graduate of Andreas Gursky’s class at the Kunstakademie Düsseldorf showed works from her “Avatar” series of photographs, taken on her iPhone, of the torsos of brightly hued mannequins. For “Lyric on a Battlefield,” gallery director Micia Hussey selected five works from Clement’s “fractures” series, which sees her lens trained on the oddly bent limbs, hands, and feet of the mannequins, which she says fill her studio to the brim.

“The pieces are about putting together different parts of the body, which could fit together but don’t quite,” says Clement of the series. “I see the pieces as standing in as fragments of a person’s identity; there are parts of us that don’t fit into other parts of us. In a certain way, it’s this lack of cohesion within a person’s identity that makes them a person.”

Clement engages in a rich tradition of German photographers, like Gursky, Wolfgang Tillmans, and Thomas Ruff, who manage to capture utterly banal objects and scenes in a way that they resonate on a much higher human and societal level. Along with a new series of mannequin photographs, another body of work,

“Glieder Mensch,” currently on view as part of a show of Dadaist Luise Straus-Ernst’s prints that Clement curated at Cologne’s Wallraf-Richartz-Museum, pictures the molds out of which grenades and other weapons are cast.

Unlike her predecessors, Clement has been quick to move beyond photography as her sole medium. She made contact with a state-owned company responsible for destroying chemical weapons known as GEKA after learning in 2014 that it would help destroy weapons confiscated from Bashar al-Assad’s regime in Syria. They offered Clement a vast supply of the obsidian-like chunks of glassy black material that are the by-product of neutralizing the gas. (She says it is otherwise crushed up and used to pave streets.) In Cologne these chunks lie in a wide strip along a white plinth, like a Richard Long with a penchant for mass destruction. And, for an upcoming show at Wentrup, Clement has delved into video, in which the brightly colored mannequins from

“Avatars” are caressed by humans clad in patterned spandex.

Three Young Photography Stars, Tapped by Gursky

By Hilary Moss

Sept. 16, 2016

Andreas Gursky has long been the subject of exhibitions; since the German photographer and Kunstakademie Düsseldorf professor's first solo outing in the late 1980s, his large-format images have been mounted in the Museum of Modern Art, Paris's Centre Pompidou, the Museo Nacional Centro de Arte Reina Sofía in Madrid and the United Arab Emirates' Sharjah Art Museum, to list a few. But this weekend, Gursky picks up the mantle of curator, with the opening of "Louisa Clement, Anna Vogel, Moritz Wegwerth," featuring three of his former students, at Sprüth Magers Berlin. While he has organized the end-of-semester presentations ("Akademierundgänge") at the academy, he has never coordinated a museum or gallery show until now. He says he gladly accepted the "special task," explaining, "I am not curating artworks of students, but individual artistic personalities who pursue their artistic path with strong commitment." Here, Clement, Vogel and Wegwerth discuss their practices — and their former teacher.



From left: "Fracture 8," 2016; "Fracture 9," 2016 © Louisa Clement/Courtesy Sprüth Magers

Louisa Clement

“The high visual quality and the contemporary content of an artwork is always Gursky’s focus,” says the 2015 Kunstakademie Düsseldorf grad, noting that he prodded her to reflect on the politics and culture at the given moment. “We always discussed the relevance of an idea, and I learned to defend my opinion, to find my own way.” Clement uses a very modern device, her iPhone 5, and shoots in series instead of striving for a single, perfect photo. Her portraits of mundanities (she captures mannequin limbs and free Wi-Fi kiosks, alike) underscore the potential of form and color “behind the supposedly succinct snapshot of reality,” as she puts it. “Being a photographer is more than using a camera or a smartphone — technology is not the key. You need an eye to see the potential photo in the world around you.”

Photo Gallery

What does the next generation of photography look like?



Text
Alexandra Wach

Date
1/27/2019

Interpol

Young photography no longer necessarily looks like photography - an exhibition in the Leverkusen Museum Morsbroich shows that

In the Rhineland, the calculated sabotage on the actual assignment of the camera has a tradition. Here, the Bechers and their world-famous students have raised reflecting on their own discipline to an art form. The youngsters of the overview show, which is pleasantly polyphonic with 18 positions, come from the Academy of Media Arts in Cologne and the Düsseldorf Art Academy. Between the parody of the Struffsky aesthetic and hybrid transgressions, one feels the compulsion to do something that has never existed before.

For example, when Moritz Wegwehrt plunges into the turmoil of Times Square on the evening of the 2016 presidential election, the work of his teacher Andreas Gursky simply echoes too loudly in the digitally collaged bustle of scenery, advertising banners and TV stages. For most of his generation mates, photography has left the framework of the classic paper print anyway.

Matthias Wollgast transforms film stills into fuzzy paintings, draws negatives by hand and presses fictional artist biographies between real book covers. The "pictures" by Anne Pöhlmann printed on silk are also flexible and can only be distinguished from a curtain at second glance. Anna Vogel mixes light reflections recorded on the banks of the Rhine with ink drawings, while Louisa Clement lets smartphone videos of mannequins run so slowly that they are mistaken for portraits of avatars from digital space. Both Gursky master students don't trust our perception.

Which is why Shigeru Takato might prefer to go straight back to Plato's cave. In Croatia, where archaeologists have discovered the bones of Neanderthals, he creates beautiful meditations of the underground sites, which are pressed into light boxes and which are above any theoretical construction, with the large-format camera.

Louisa Clement in Aachen: Der Mensch in der digitalen Epoche

1/14

Von Thomas Köster

Mit ihren wie Cyborgs wirkenden Aufnahmen von Schaufensterpuppen wurde Fotografin Louisa Clement zum Shootingstar des Kunstbetriebs. Dabei geht es ihr mehr um den Menschen der digitalen Epoche, wie im Aachener Ludwig Forum zu sehen ist. Verstörend, verführerisch und hochaktuell.



Wir leben im Zeitalter virtueller Reproduzierbarkeit. Mit Hilfe künstlicher Intelligenz und medizinischem Fortschritt stehen wir an der Schwelle einer Zeit, die uns mit Robotern verschmelzen oder zumindest unseren Körper manipulativ optimieren lässt. Das könnte schön werden, ist aber auch gespenstisch. Wie Louisa Clements Fotos, die aus einer Zukunft zu kommen scheinen, die schon begonnen hat.

FOTOLOT

The importance of biometric data

About books, pictures and exhibitions By **Peter Truschner**

2May 20, 2019 . Louisa Clement, who is currently being exhibited at the Sprengel Museum, is one of the exceptional young photographers in Germany. She arranges dolls and with them reflects the advancing anthropotechnology, sometimes with a little too much taste.

While well-known photo institutions in Hamburg or Berlin with safe themed exhibitions about food, prosperity (here) or the Berlin club scene of the nineties play it safe (here) and constantly increase their saturation, photo lovers have to do the relevant exhibitions of a season - around June the retrospectives of Sally Mann in Paris and Sophie Calle in Winterthur - not infrequently travel abroad. (Of course, the photo sounder will be on site and report in both cases.)

While you have got used to this dilemma and can at best combine it with a pleasant short trip to London or Paris, you are surprised that it is not much different for young photographers - not even for Germans.

Most of what can be found in the final exhibitions of graduates from the Folkwang Uni Essen, the Ostkreuzschule Berlin or the HGB Leipzig is qualitatively demanding and interesting - but mostly without lasting significance for contemporary art. (The diverse reasons for this would have to be dedicated to a detailed photographic contribution.) You have to look for exceptional talents as well as the occasions on which they are exhibited.

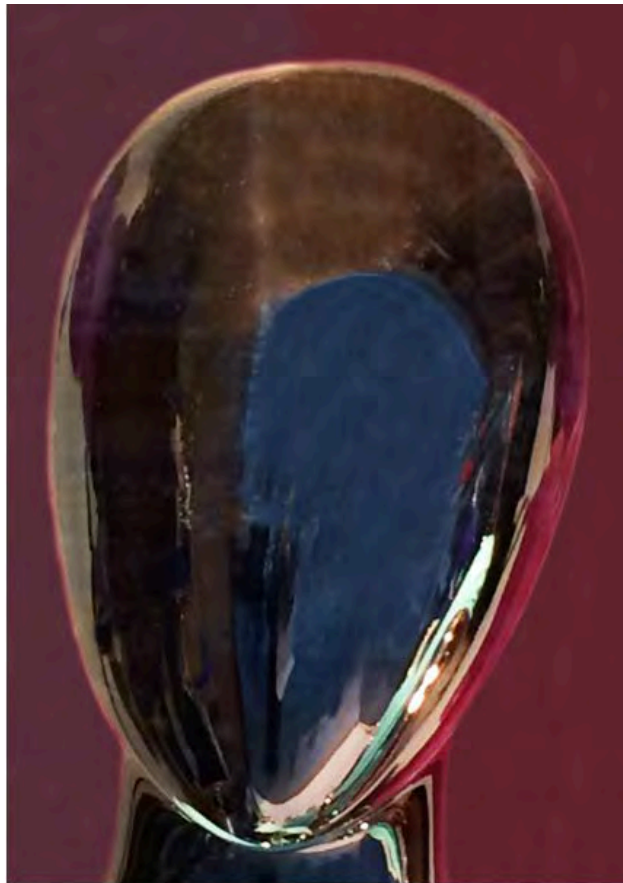
One of these rare talents can still be seen at the Sprengel Museum in Hanover until June 10 : The photo and media artist Louisa Clement , born in Bonn in 1987, shows her exhibition "Remote Control" there. (Although speaking of a 'talent' in the context of Clement is just as pointless as with Stephanie Mooshammer , who nevertheless received the "C / O Berlin Talent Award" last year.)

For some time now, Clement's work has revolved around essential aspects of the advancing Anthropotechnics : virtual reality, artificial intelligence, digital space and disembodiment at the interface between man and machine.

In 2014, the "Fracture" series first featured photographs of mannequins used in shop windows. The series "Heads" (2014/15), "Avatar" (2016) and "Gliedermensch" (2017) are the result of this.

In "Heads" - polished dolls' heads without faces, contourless surfaces without individuality - Clement paraphrases the importance of biometric data both in surveillance technologies in public space and in the determination of a person's legal identity (identity card, driver's license) with rapidly advancing digitalization.

In "Avatar" - the artificial image of a person in the virtual world - Clement groups mannequin-like figures made of fiberglass in soft pastel shades and photographs them so that only sections of them can be seen, in which the upper bodies of the figures partially hide each other and. Only the arbitrary coloring makes a distinction seem reasonable at all.

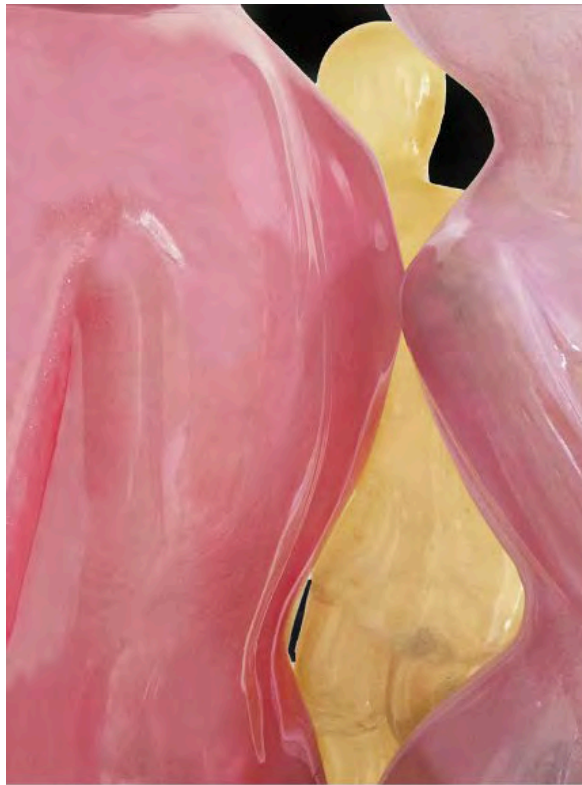


Louisa Clement, Head. Ausstellung Sprengel Museum

The recordings are with the smartphone made, Complex lighting control and intensive image processing result in a soft drawing, downright painterly look as in advertising, an aesthetic that Clement uses to stage people as an object to be exploited by his peers - from the economically and politically relevant traces he finds on the Internet through his workforce to his status as a lucrative, mobile organ bank.

In "Gliedermensch" the influence of Oskar Schlemmer's puppets and their aesthetic conception as human substitutes becomes clear. When the dolls put their shiny black limbs around each other, you get an idea of the machine eroticism of future sex robots, whose development is currently being intensively promoted.

In Clement's walk-in installation, alluding to Beuys's "Pain Room" (2018), one can get in touch with artificial tissue modeled on human skin. The three and a half meter high and four meter long room is completely covered with the high-tech fabric "E-dermis" that visitors can touch, causing an electronic impulse that they themselves cannot feel - the "E-dermis" was developed to enable prosthesis wearers to have a sense of touch and to experience touching both haptically and psychologically.



Louisa Clement. Avatar. Ausstellung Sprengel Museum.

s with all of Clement's subtle productions, something artificial (sometimes) clings to the artificial, sometimes uncanny; at the same time, the mostly deliberately gently staged surfaces stage the great seductive power of the digital world in the sign of cosmetic surgery: the smooth, perfect, without visible signs of human weakness and physical decay - the pygmal human project par excellence.

Once you have found someone under 35 like Clement who a) does not swim in the wake of Wolfgang Tillmans or Paul Graham in any way, and b) does not work with current slogans from curators and the media (refugees, migration, female gauze and so on), but c) pursuing a very own line, one should be grateful and refrain from criticism.

Nevertheless, there are two points in my opinion that stand in the way of Clement's development beyond the purely aesthetic and the space of art.

On the one hand there is the overly tasteful of their productions. It is just not true what Jana Baumann writes in the catalog for the exhibition: that "Clement's work seeks an unsparing confrontation with the human question of being (...)". What Anne Marie Bonnet writes about the series "Glieder Mensch" is formally drawn to the hair: "Design, dehumanized, as blackened by soot, persecuted, marked by fate, injured." This may be true for the exploited Chinese workers of the photographer Lu Guang (more here), who was probably murdered due to his social commitment , but certainly not for Clements in comparison to decent dolls.

Already at the age of twenty-five, when Clement received the Max Ernst scholarship, her penchant for a stylish arrangement is evident: a mattress leaning against a beautiful, old sofa on a beautiful parquet floor; the melancholic vintage charm of pictures suspended on dust edges on a wall - hach ...!

To make matters worse, Clement was a student of Andreas Gursky's at the Düsseldorf Academy for many years, who, as far as I know, never gave his powerfully paying, international clientele an overly violent, controversial or critical picture.

Another point concerns what Yuval Harari is about among other things in his book "Homo Deus - A Short History of Tomorrow" writes: the future existence of a large precariat, to which deliberately not all advances in perfect anthropotechnology are made available (which brings us back to Lu Guang). A process that can be followed in view of the development of two-class medicine in large parts of the world, and the artists on their way to artistically portray the phenomenon of the advancing fusion of man and machine.

If Clement gets the two aspects I mentioned under control, you are potentially dealing with an artist based on her creative intelligence and manual skills, who has hardly any limits within the field she has chosen.

To conclude with the same words as Andreas Beutin in the book of the same name published by Hatje Cantz for the exhibition: It will be interesting to see how it goes.

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Louisa Clement, Remote Control. 160 pages, 20 x 30 cm, softcover. Hatje Cantz Verlag, Berlin 2019, 38 euros. ISBN-13: 978-3775745314 ([order from buecher.de](https://www.buecher.de))

LOUISA CLEMENT – SLOW AND CONTROLLED

September 22, 2017

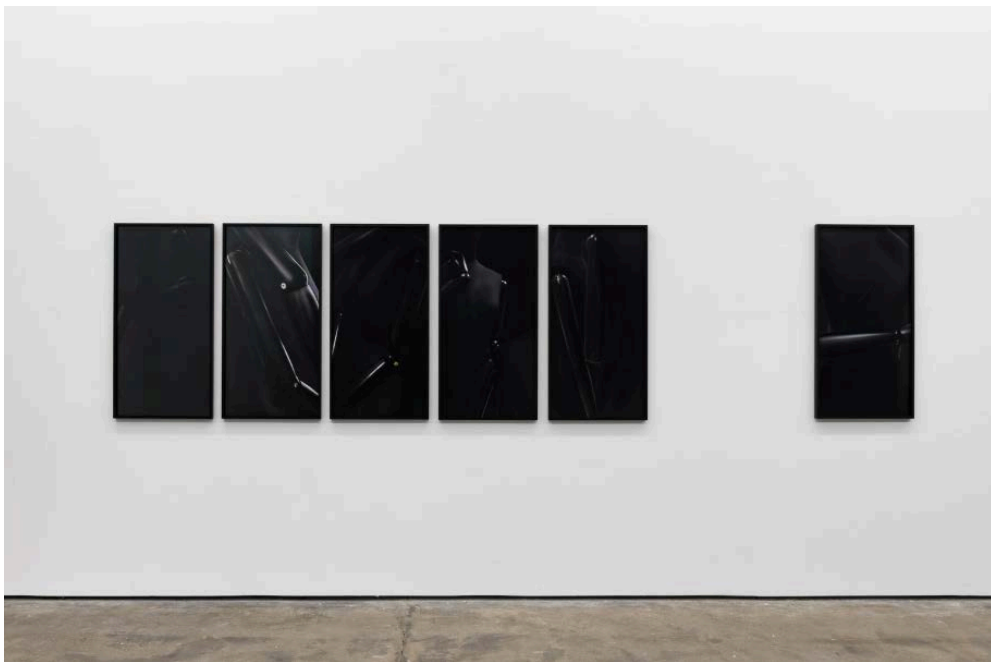
Louisa Clement continues to question reality, true connections and the perception of faux intimacy in a digital world that is continually changing. Her photographic series is a response, an evolution to an incomprehensible strangeness to our own perceived identities.

Organised tightly together and barely touching in surreal splendor, 27 large-format photographs of fragmented black mannequins capture one simple truth. Identity. Clement's "Gliedermenschen" series is not only an assembly of hollow automatons, but a representation of closeness, intimacy, and the fragility of machines transforming into humans.

Clement is a German artist, born and lives in Bonn, Germany. Clement's Gliedermensch series (2017) is an evolution from her Avatar series (2016) where she presented the juxtaposition between photography and the objectification of the human body – fragmented, staged and dressed up for an audience that could look at them without being able to touch.

Clement continues to add a contemporary layer, an intriguing twist in her photographs, through cropping, colours and subject matter.





TO EXPERIENCE:

Wentrup Gallery

Tempelhofer Ufer 22, 10963, Berlin

Last Day: October 28th, 2017

Admission: Free

Credits and Copyrights: Artwork Images (Courtesy the Artist and Wentrup Gallery).

How conflicts become art

August 11, 2017 at 12:00 p.m. | Lesedauer: 3 minutes



Louisa Clement in her exhibition at the Wallraf-Richartz-Museum. Photo: Thomas Brill

Louisa Clement is not really enthusiastic about the idea of a portrait. Not she as a person, but rather art should be in the foreground, she says. If you could separate that so easily. "I work close to what I experience, but I want to focus on the work, not on myself," she explains, "I am concerned with social reflection."

The media interest in the 29-year-old from Bonn is great - not only since she left the Düsseldorf Art Academy. Many academy graduates struggle to get into the art business, hoping for the first small exhibitions, perhaps in an art association. With Clement it was completely different - "a stone started rolling", she recalls. She had her first exhibitions while still studying, in 2013 she received the Brühl Max Ernst Scholarship, since 2014 exhibitions in Bonn, Düsseldorf, Berlin, Paris and New York followed.

In 2016, Clement was awarded the NRW promotional prize, the Cité Internationale des Arts, Paris, and invited to the 6th Marrakech Biennale. This was followed by the Konrad-Adenauer-Stiftung scholarship, an exhibition at the Wallraf-Richartz-Museum in Cologne, which runs until September 10, and an exhibition at the Gladstone Gallery in New York (group exhibition "Lyric on a Battlefield" that has just ended) ,

Studied with Andreas Gursky

So much success attracts attention. How to deal with it? The artist learned this from her Düsseldorf academy teacher, the gushing art market star Andreas Gursky, one of the most sought-after - and most expensive - contemporary photo artists. Anyone who has seen him in public once marveled at his reserved, almost shy manner, at the tremendous precision with which he speaks about his work.

Louisa Clement does not do it any differently than we meet in her Bonn studio. The daughter of a journalist and a gallery owner tells of months of research, reading press releases and books, and pictures and films with which she circles around her respective topic. She is interested in political, social content - "at the right time". Relevance is important to her. "I can't work on flowers in the garden while the world is on fire. That is not enough for me. "

She prefers to deal with the subject of weapons and military equipment. She wants to find out what shapes people, what moves him, what manipulates him: in Cologne, she is currently showing photos of mannequins that could be puppets or robotic beings.

Research object social media

Her series on the subject of weapons and military equipment is almost spooky: Greatly photographed and aesthetically perfectly staged, the artist shows rocket parts, details of cartridge cases and a carrying case for hand grenades. Fascination and "total beauty" meet the highest danger and brutality. A game with everyday cynicism. You are captivated at first, then amazed, then maybe even angry or shocked. "I want to make you think," she says.

The shock at second glance also comes with her series "Transformationsschnitt": The objects on the table look like dark, noble, mysterious blocks of solidified glass. And yet they are only the sharp-edged waste products of chemical weapons that have been rendered harmless. Clement came across this hazardous waste in the course of her research into the civil war in Syria.

Louisa Clement travels a lot: to Lebanon and Israel, to Switzerland, where she wants to deepen her research at the "Google" headquarters. Artificial intelligence is a topic that captivates her in this context, including how social media are changing how people live together. "I'm interested in the simulation of emotions and what that means for people as well as the political mechanisms."

Quiet, concentrated work

And how do you deal with success? "You have to swim faster because the waves are higher," she laughs, you have to work very disciplined. That could only work through withdrawal and research. Is Bonn the right basis for this? "I did not move to New York or Berlin, I stayed in Bonn, can work here in peace, concentrate on my art - organize everything else, my studio and my gallery. I am well connected in Bonn, "she says," here I have my family backing, I can be everywhere quickly, whether in Paris, Berlin or Brussels. "

Her current motto: "working in the closet." "I deal very intensively with my subjects - and at some point it clicks and I implement them artistically." Sculpture, photography, installation are her media. And she works in series. "Each series is a case study, something like an experimental process."

OCULA

17 SEPTEMBER–29 OCTOBER 2016

Louisa Clement, Anna Vogel, Moritz Wegwerth
Curated by Andreas Gursky



Louisa Clement, Anna Vogel, Moritz Wegwerth, *Curated by Andreas Gursky*, 2016, Exhibition view, Sprüth Magers, Berlin. Courtesy Sprüth Magers, Berlin. Courtesy Sprüth Magers, Berlin.

Frieze

Louisa Clement, Anna Vogel, Moritz Wegwerth

17 Sep 2016 – 29 Oct 2016

Spruth Magers - Berlin

Oranienburger Straße 18

Berlin, 10178

Germany

