



LOUISA CLEMENT: REMOTE CONTROL

30.1.–10.6.19

The photographs, videos, wall works, sculptures and new VR works of Louisa Clement, born in Bonn in 1987, are concerned with phenomena of the sense of confusion in times of political and societal uncertainty. Clement's varied investigations into everyday design prove to be seductive yet unfathomable: What is it to be human in a digital age in which even the integrity of the body is increasingly called into question by invasive medical interventions?

In her detail-like photographs, Clement conjures up, in almost surreal fashion, a new image of the body that stands at the same time for the ambiguous vision of a "new human being". With the aid of her photographs taken with her smartphone camera, not only the illustrative function of the image medium is queried, but also the reality of the technically modified human being.

An explicitly political dimension is also revealed in her floor work "Transformationsschnitt" produced in 2015. Here one can bear in mind that the mysterious dark blocks of solidified glass are jagged waste products of decommissioned chemical weapons. The menacing psychological element of her work is heightened still further in her animated short video "Not lost in you" (2017), culminating in grotesque forms of artificial communication that thrusts itself upon visitors in a virtual space: Who are we where?

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. To experience „Aporias“, 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“, 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.

Louisa Clement studied at Karlsruhe State Academy of Fine Arts and Düsseldorf Art Academy. This is the artist's first large-scale solo museum exhibition. Her work has previously been shown in group exhibitions at the Wallraf-Richartz-Museum, Cologne, and Braunschweig Museum of Photography. She is represented by Galerie Wentrup, Berlin.

A catalogue will be published by Hatje Cantz including texts by Jana Baumann, Andreas Beitin, and Stefan Gronert (160 pages, 24 Euro).

Exhibition curator: Dr Stefan Gronert

PRESS RELEASE

2/2



OPENING

Tuesday, 29 January 2019, 6.30 p.m.

Welcome Address

Reinhard Spieler, Director Sprengel Museum Hannover

Talk in German Language

„Fotografie und Politik“

and Andreas Beitin, Director Ludwig Forum Aachen, and
Stefan Gronert, Curator Sprengel Museum Hannover

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COOPERATION

The exhibition is being devised by the Sprengel Museum Hannover in cooperation with the Ludwigforum Aachen.

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