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Jonas Roßmeißl

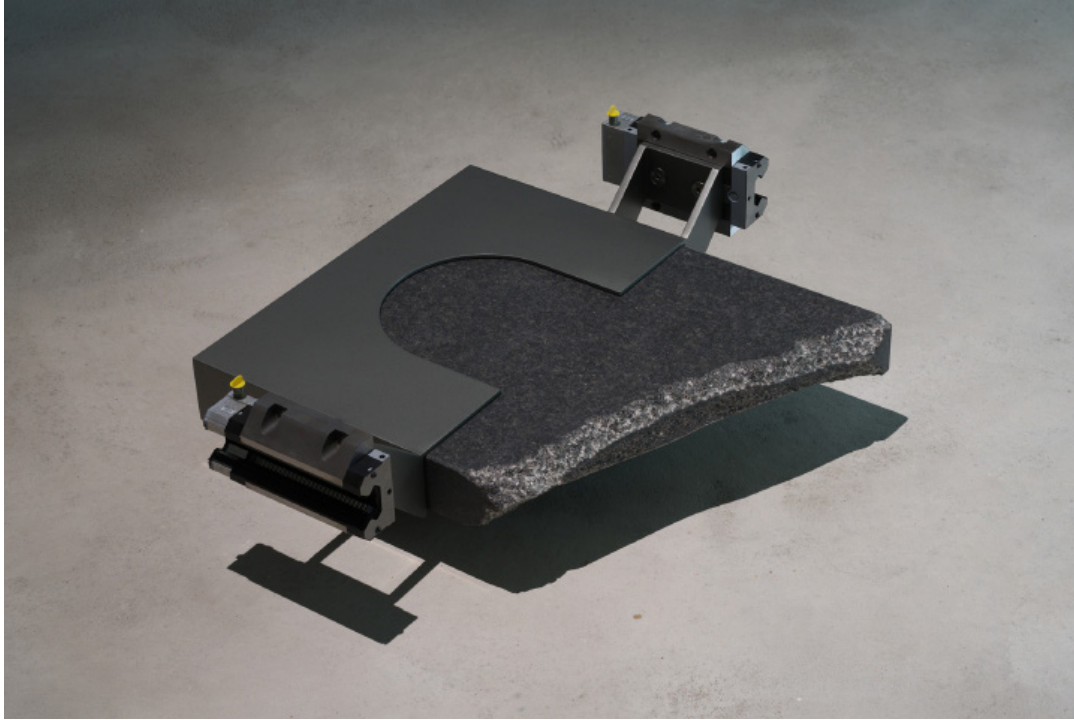
KLEMM'S



Streitbildhauerei, 2024, Klemm's, Berlin

Faust, 2024; Behälter, 2024; Endmaß, 2024 (from left)

Jonas Roßmeißl



Richtebene, 2024, granite [DIN876/0], S355MC, linearguide, 785 mm × 605 mm × 230 mm

Jonas Roßmeißl is developing his work according to a critical-emphatic analysis of social conditions. He questions prevailing concepts of the public sphere, identity and intimacy as well as the associated possibilities, conditions and forms of their representation: What is the state of the utopia of collectivity and political spaces of action under repressive systems and the influence of technology and rationalised reproduction in the present? What is the situation regarding vulnerability and empathy? Is there still a will and potential to break out and change? What could this look like?

Jonas Roßmeißl approaches these comprehensive themes through intensive research and permeation of his subjects combined with the ability to make employed materials, technical know-how, and production processes literally his own. Roßmeißl creates sculptures and complex multipart settings: sometimes hermetically contained, with a calculated fetishistic air, sometimes rather sprawling apparatuses of a dystopian future. Always appealing and appalling at the same time. Radically interdisciplinary and immensely precise, Roßmeißl's work develops its own distinct aesthetics: historical motifs, information and material attributions of the collective (sub)consciousness are combined in his sculptures, preserved into another world— amalgamated with machines and technology. At first glance, the works appear to be destructive in nature, modern ruins. But they quickly establish a different, more lasting impression: they manifest their idiosyncratic interpretation of a contemporary Luddism and radically open iconoclasm that already bears within its disruptive potential to reformulate its creative force.



Behälter, 2024, embryo [discarded], cryoguard M-120, cryocane Al, goblet, 1:1 replica drift chamber [1/2] large cell drift chamber, CERN 1981], S355MC/Cu, PMMA, PU, PL, 300 mm × 1850 mm × 630 mm



Großer Fernseher, 2023, S355MC, diode [1005 W], AlMgSi, 3500 mm × 3000 mm × 1500 mm

Jonas Roßmeißl

„Sometimes hermetically sealed, with a calculated fetishistic air, sometimes arranged as rather sprawling apparatuses, his sculptural ensembles and complex productions captivate viewers with their own unique alien-yet-familiar aesthetic. They manifest themselves as multi-layered, often confrontational experimental arrangements that never remain mere models but openly display their operative, ‘catalytic’ potential: conceptual stringency and imaginative power find their form in a credible material realism. The acute presence that surrounds Roßmeißl’s works derives precisely from the palpable conflict between the use of traditional images and materials and the will to create an absolutely new form, an unbiased view of the future.“



Faust, 2024, AlMg3 , deep sea fiberoptic cable [NSW MINISUB DA 288], 1200 mm × 370 mm × 550 mm

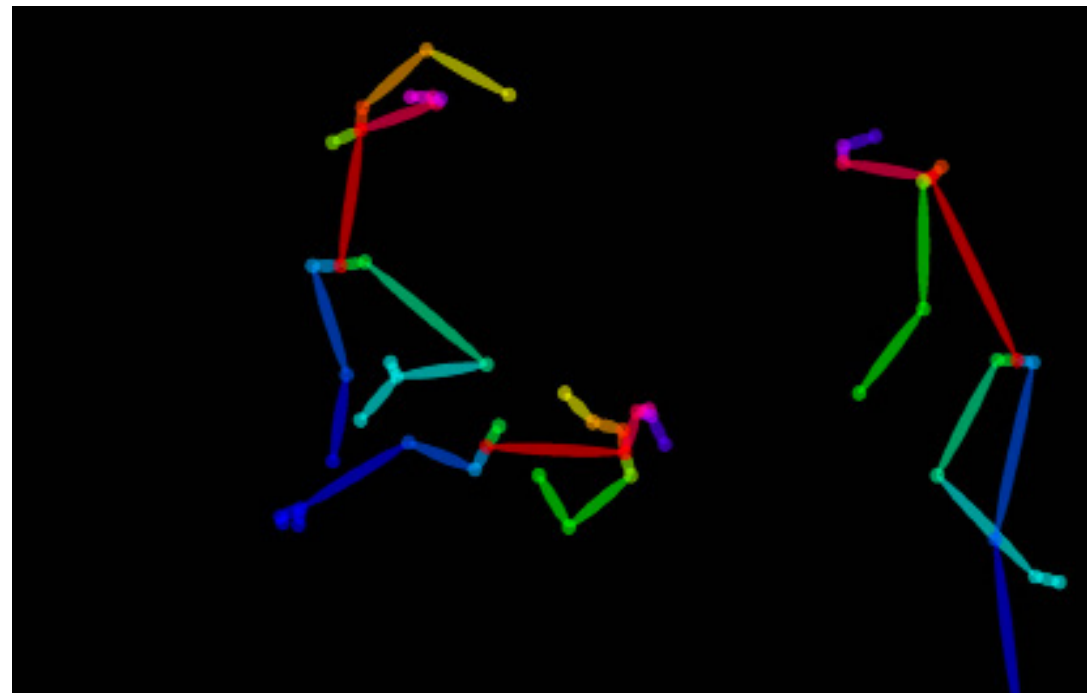
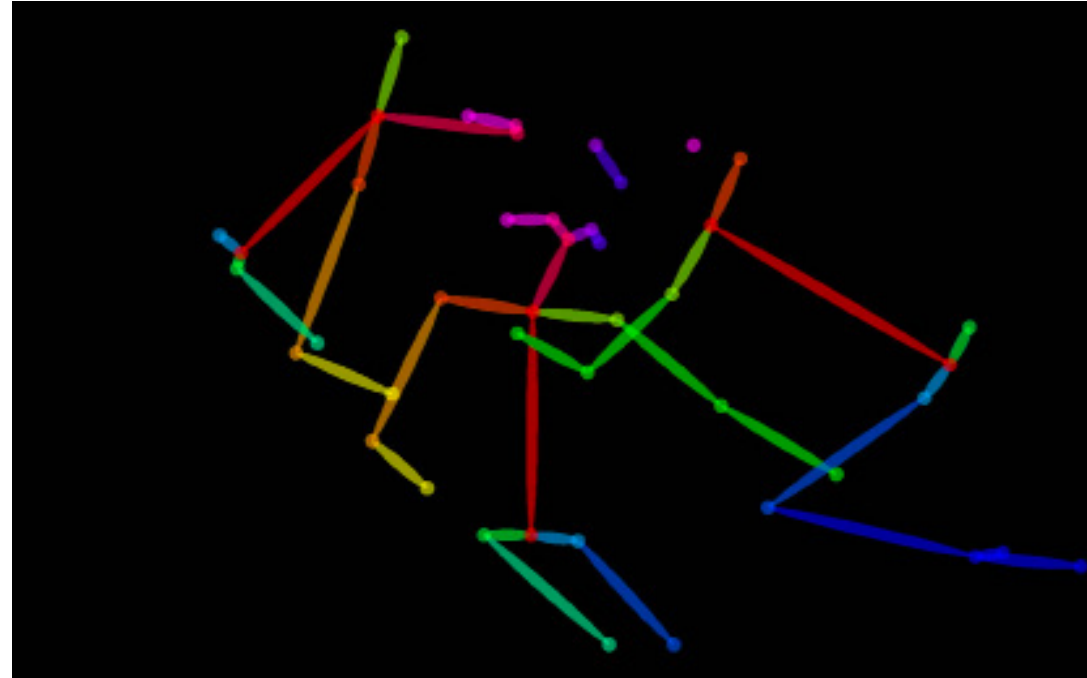


Richtebene (left), 2024, granit [DIN 876/0], S355MC, linearguide, 785 mm × 605 mm × 230 mm

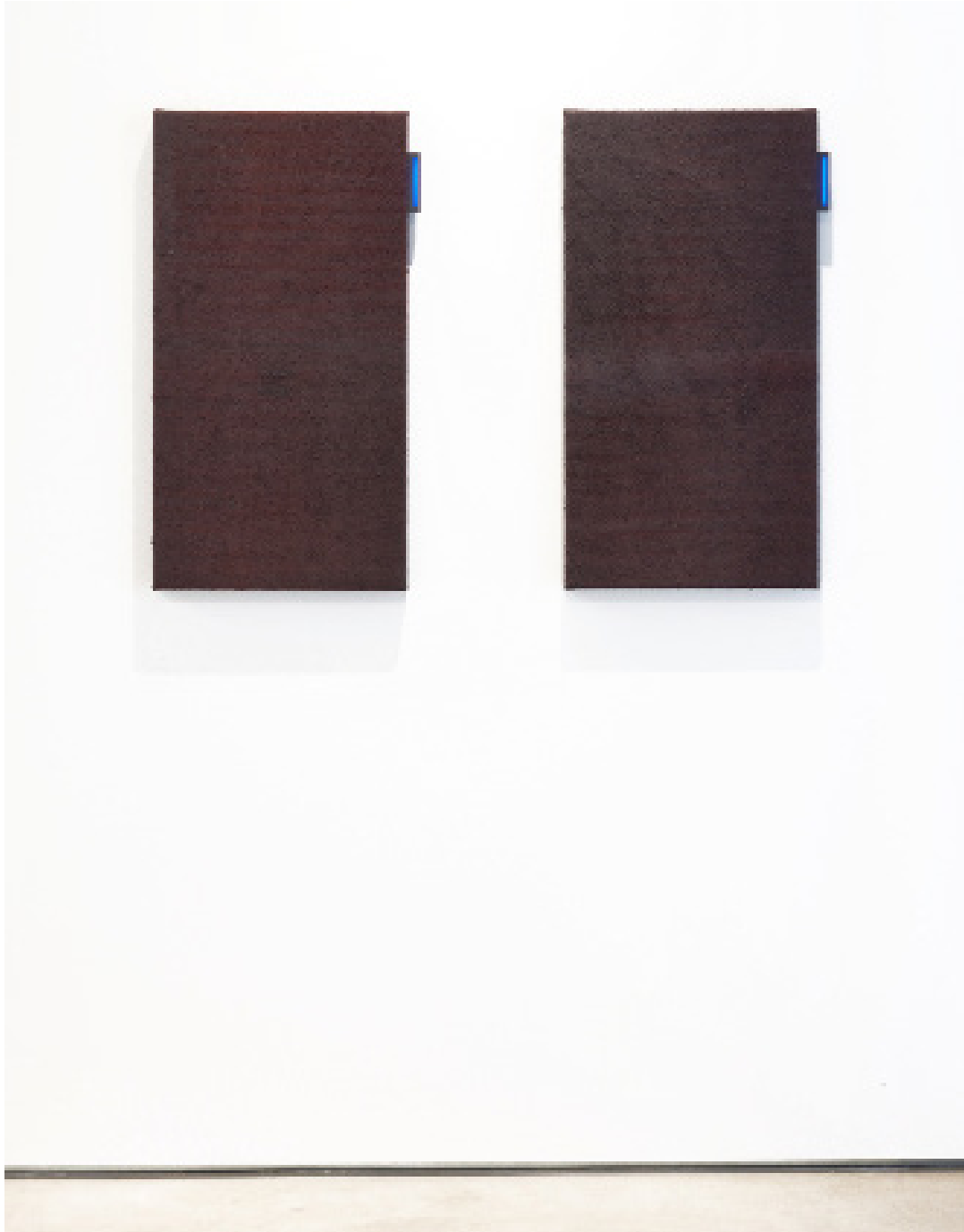
Gewaltvideo (right), 2023, 5:52 min, P4 Module, 2500 mm × 1500 mm × 300 mm

"The disruption or even destruction of this imagepolitical infrastructure, unlike the political critique of the image content, aims at the preconditions of imageforming processes themselves. It is an aesthetic critique. And it is an immanent critique, since it continues to participate in the aesthetic regimes of perception, image technologies and practices."

Dr. Felix Trautmann (excerpt taken from Streitbildhauerei, 2021)



Gewaltvideo, 2023, 5:52 min, P4 Module, 2500 mm × 1500 mm × 300 mm



Filter A und Filter B, 2024, particles, linen, 2K varnish, diode [5V]1.6W], dimmer, lithium ion storage, PA12, AlMgSi, cellulose, 85 x 45 x 60 cm, 85 x 45 x 60 cm



Streitbildhauerei, 2024, Klemm's, Berlin
Filter A und Filter B, 2024; Behälter, 2024; Großer Fernseher, 2023; Faust, 2024 (from left)



Jonas Roßmeißl, Art Cologne / Förderkoje New Positions, 2023, Cologne
Steck' andere an! (loan), o.D.; Torch Block, 2019; Shredder L, 2020; Googol Getriebe (from left)



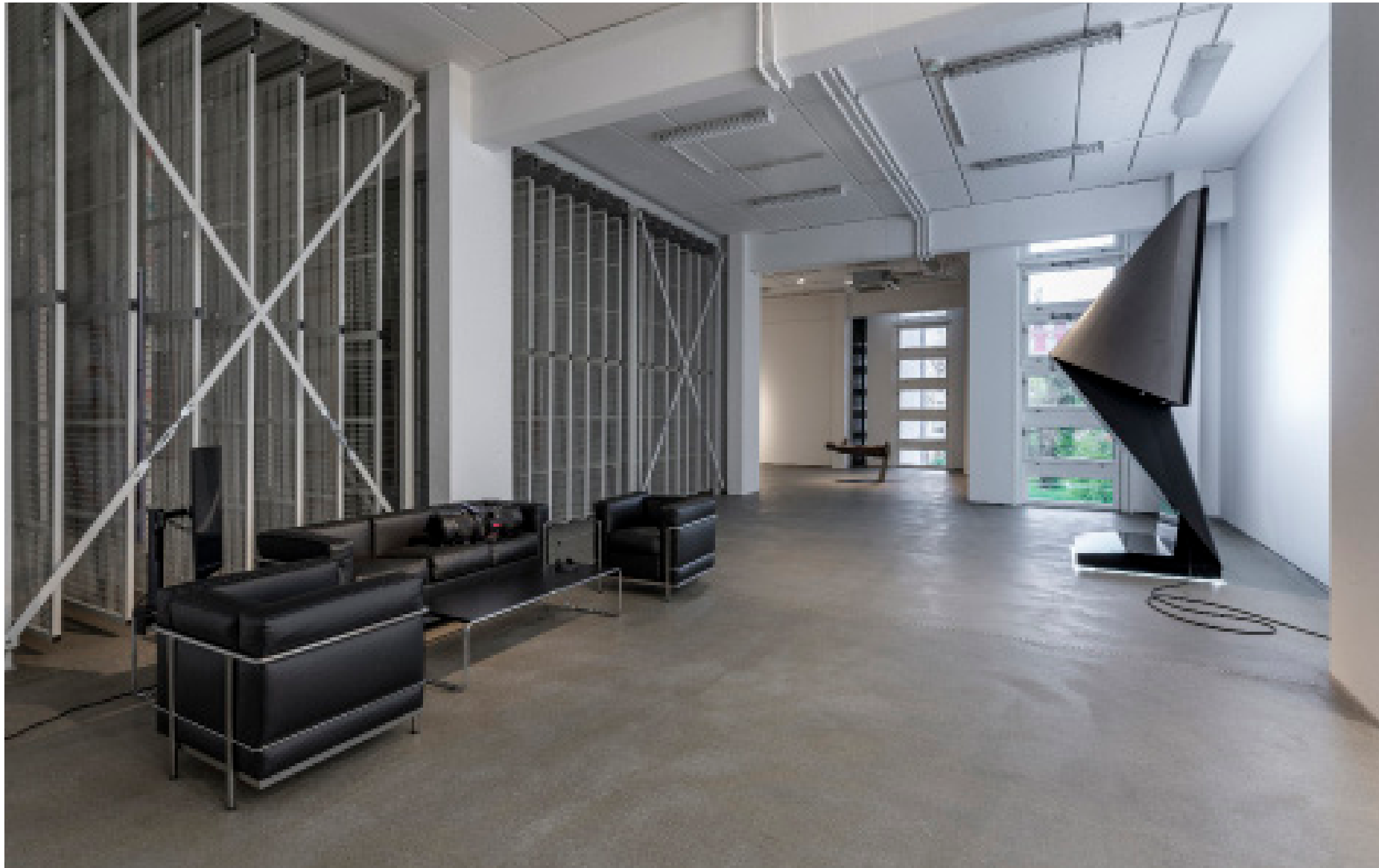
Torch Block, 2019, polyethylene wax ((CH₂)~50 H₂), jute, textile, synthetic textile, beech wood, structural steel, metallic 2K-lacquer, epoxy, anodized aluminium, diode battery cells, 60 x 60 x 70 cm



Googol Getriebe, Acrylnitril-Butandien-Styrol-Copolymer [ABS / Light-Bluish Gray], Antrieb [9VDC], Übersetzung 1: 4,5917748e+93 | 70 x 3280 x 70 mm

„I produce sculpture. Why? Why create the image of a different world, if the object realizes it? Sculpture operates in the entanglement of time, fractures the totality of perspective and embodies the agility of value. [...] It enables me to negotiate the disruptive with respect to the reproductive, formulate a subject critique towards the objectification of violence and decompose perceptual orders. [...] I work with or against technology, along the triviality of surfaces and in the complexities of informational depth. [...] The alienation of physical force and movement within the reflection of history, processes of normalization, decay and resistance in socio-economic environments or the emergence of deceleration and equilibriums, these are moments that resonant in my practice. [...] Essential are the research processes without disciplinary bonds, structuring information, knowledge, functionalities and matter equal on a plain, which generally results in the appropriation and transfiguration of the necessary means of production for my body of work. [...] I fear the image.“

Jonas Roßmeißl (dialog transcript), November 2021



Cleaning Datasets, 2023, G2 Kunsthalle, Leipzig

Gewaltvideo (left), 2023, video monitor, ghetto blaster, headset, 1/5 + 2AP, variable dimensions

Großer Fernseher (right), 2023, S355MC, diode [1005 W], AlMgSi, 3500 mm × 3000 mm × 1500 mm ▪ Photo: Falk Messerschmidt



Spiegel I (rechenbasiert), 2023, aluminium polished, wax, diode 5V, 600 x 700 x 300 mm • Photo: Max Johnson



Selbstventilierter Fahnenmast, 2023, steel feathers, fabric, ventilation-system, variable dimensions ▪ Photo: Max Johnson



Spiegel I (rechenbasiert), detail, 2023, aluminium polished, wax, diode 5V, 600 x 700 x 300 mm ▪ Photo: Max Johnson



Holzfigur (Kreuzesatz) (left), 2023, wood, steel, lacquer, 140 x 100 x 80 cm

Großer Fernseher (right), 2023, steel, aluminium, Diode, 350 x 300 x 150 cm • Photo: Max Johnson



Die Neue Statik / A New Static, 2021, Klemm's, Berlin

Shredder M 2020, Nachtwächter, 2021, Widerstandsreduzierter Körper in Polierstufe ø No. 8, 2020 (from left) Lightshield, 2021 (top)



Nachtwächter, 2021, lime wood, Fan-bearing Wood-borer, (Ptilinus pectinicornis), copper, PMMA, glass, chrome-nickel steel VA2,90,5 x 60,5 x 130 cm



Widerstandsreduzierter Körper in Polierstufe ø No. 8, 2020, CChrome-nickel steel (VA4, polishing grade No. 6-No. 11), heavy-dutyball transfer units, 900 x 600 x 125 mm • Photo: Paul Razlaf



Shredder L, 2020, curved 65" Ultra-HD screen, grey cast, 1,2kw gear motor [230V], diode [B/2.1V], PMMA glass, white lithiumgrease, 1225 x 850 x 300 mm



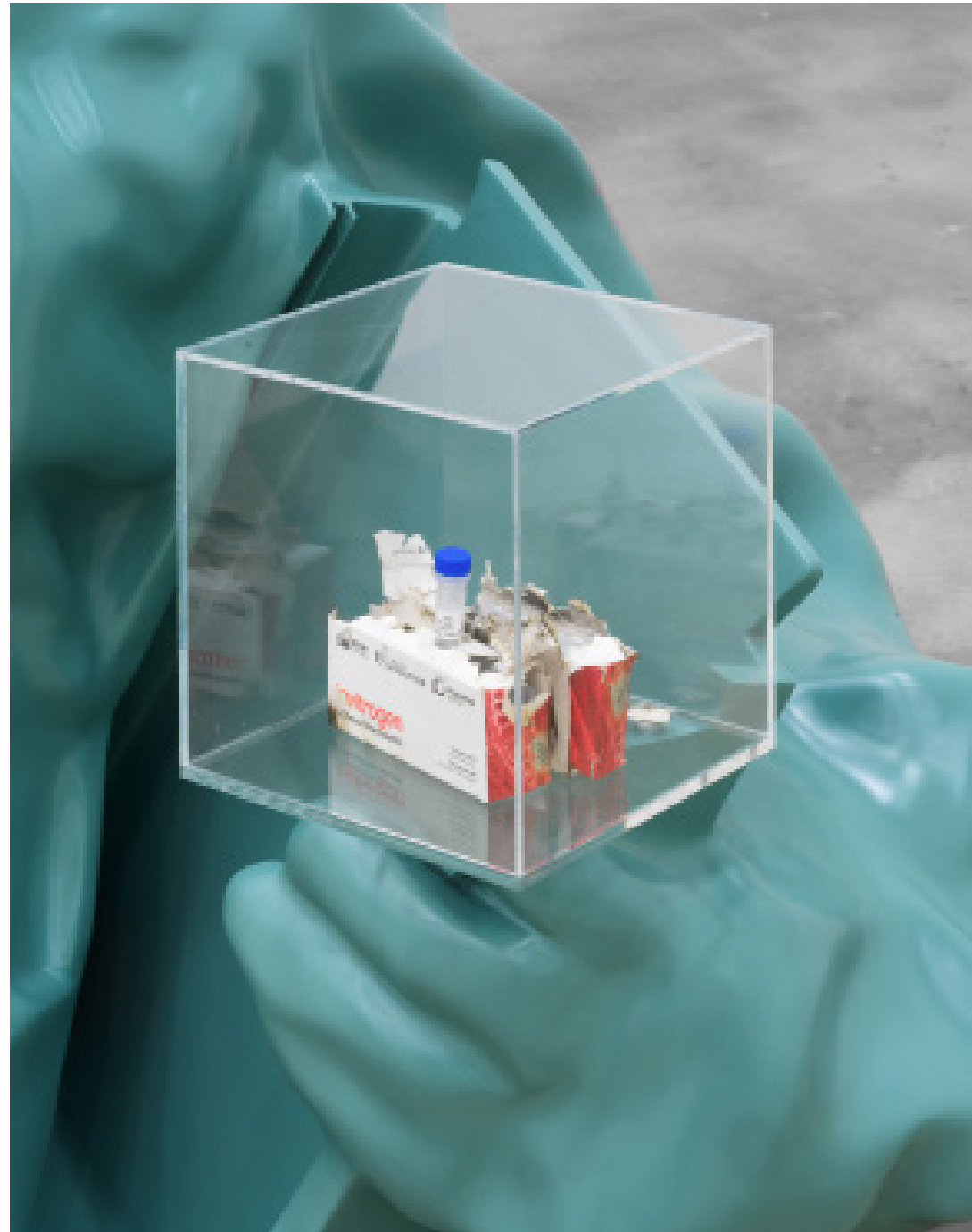
Lightshield, 2021, mobile phone photography and telecommunications jamming technology (activated), variable dimensions

„The image-political revolt that Roßmeißl proposes to us refuses both the nostalgia of an imaginative ‘afterworld’ of all image-technological dispositives, as well as the belief in image-technological progress which can only detect a reactionary momentum in all criticism of unrestricted image machines. The question of how image machines and bodies could be used in such a manner that they do not pay homage to the technical rationality based on social domination, and the question of how the idea of an ‘image machine storm’ could be renewed for digital technologies, are posed by Roßmeißl in subtle ways [...]“

Dr. Felix Trautmann (excerpt taken from Streitbildhauerei, 2021)



Shredder L, 2020, curved 65" Ultra-HD screen, grey cast, 1,2kw gear motor [230V], diode [B/2.1V], PMMA glass, white lithiumgrease, 1225 × 850 × 300 mm



Freiheitsstatue, 2021, fiberglass composites, synthesized DLoop, mt-DNA [MRCA], PMMA glass, 2K coating, 130 x 70 x 150 cm



Briefing Room

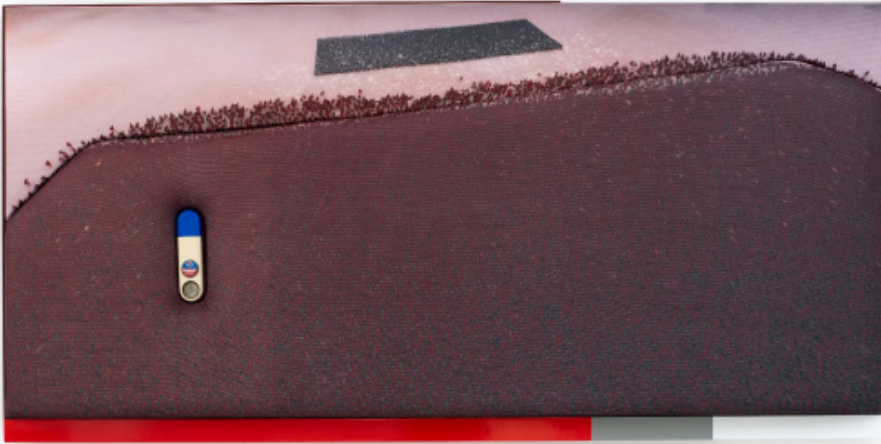
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As if Everything is Forever, 2022, Kühlhaus, Berlin



O.1 (*How to measure the quality of life after a revolution*), 2019, complete works of W.I. Lenin (cellulose), cement mortar, aluminiumsystem profiles, nylon, neoprene, carbon, 2K epoxy lacquer system, 700 × 500 × 1400 mm
• Photo: Paul Razlaf



O.3 (*How to measure the quality of life after a revolution*), 2019, polyurethane foam, c-print mesh-textile, c-print synthetic silk, „Number-Fever“-349-winner-bottlecap (aluminium), aluminium, structural steel, polyolefine foil, anti-rust varnish, 2K epoxy lacquer system, 7,5x54mm cartridges (demilitarized ammunition), nails, vacuum foil, PLA plastic, (4x) LIBERATOR, 600 × 1500 × 400 mm



O.4 (*How to measure the quality of life after a revolution*), 2018, waste bins from public space (burnt paint, individual markings), various types of waste, microelectric level sensor, LED level indicator (white/red), water-jet cut Macbook Air, 400 × 400 × 600 mm • Photo: Paul Razlaf



Verletzbare Subjekte, 2020, Zentrum für aktuelle Kunst, Zitadelle Spandau

Widerstandsreduzierter Körper in Polierstufe ø No. 8, 2020, Chrome-nickel steel (VA4, polishing grade No. 6-No. 11), heavy-duty ball transfer units, 900 × 600 × 125 mm • Photo: Paul Razlaf



Gadget, 2020, granite slab (lamprophyry) [leveled and polished (revision of the historical processing steps / removal from: Große Straße, Reichsparteitagsgelände (NSDAP)1939,Nürnberg)], crawler [galvanic paint stripped, hardened steel [restored, modified, electrified], lubricant [LOHC+ (loaded) Perhydrodibenzyltoluol (degree of hydrogenation 87,1%), deposit oil provided by Hydrogenius LOHC Technologies], horse skin [degree of processing fur ~ 70%] / Nyloprint-Cliché, asynchronous electric motor (2,2kW), gear oil pump (0, 25kW), frequency converter,

cooling data processing equipment, fan, various voltage converters, RFID Smart Home Relay, motor protection relay, emergency stop button, structural steel, hot-dip galvanized steel, precision steel, chrome-nickel steel, copper, nickel, anodized aluminum, zinc, tin, rare earths, various plastics, epoxies, cellulose, wood, polymers, 2K-epoxy lacquer system (RAL 9010), corrosion protection lacquer, 122,5 x 122,5 x 122,5 cm • Photos: Paul Razlaf



Torch Block, 2019 (detail)



Gadget, 2020 (detail)



Bundespreis für Kunststudierende, 2017, Bundeskunsthalle Bonn

Dienstleister:innen-Denkmal, 2018, 5V- 230V, 5000 x 5000 x 3200 mm • Photo: David Ertl



Allmende Verpackung Modell W0,5, 2018, H2O, polypropylene, offset printing, ABS plastic (CNC-machined), white lacquer system (RAL9010), clear lacquer, diode, EL tape, polyolefin film, white artificial leather, 12-230V, 3 × 1200 × 800 × 1500 mm and 500 × 1400 mm • Photo: David Ertl



Produktionsverhältnis Subjekt, 2018, transport conveyor belt, rat (breeding, standard size according to retail: XXL), drum motor, turntable, construction steel, ingrain paint system (RAL9010), turntable, plexiglass, 230V, 1400 × 1000 × 600 mm • Photo: David Ertl

„Instead of then identifying in Roßmeißl's work solely a medium of commemoration with which social groups and cultural communities preserve the past, the actual meaning of the word could then rather be an invitation to 'just think'. The artist's installation refers less to what can no longer be changed, but to what remains in our hands still. Thus, it may not be the memorial we want, but it could be the memorial we need.”

Dr. Friederike Bahl (Excerpt from *Dienstleister:innen-Denkmal – Soziologisches zum Ge-Denken*, 2019)



Entfremdung der Automationsarbeit (estrangement of automation work), 2017
Industrial robot (retired), microfibre fabric roll, mineral grease, plexiglass; 1600mm x 450mm x 800mm
• Photo: Julie Hart



Videodokumentation (ab 2:28min.): <https://vimeo.com/966637686>

Tower Defend, 2022, 800 x 1200 x 4500 mm, Festsaal HGB Leipzig
Kunststoff Container, selbstverwalteter Bluetooth Empfänger, PA[Public Address]-Anlage

**Polemic Sculpture:
Infrapolitical Destructive Forces in Jonas Roßmeißl's
Sculptural Ensemble a new static**

By not taking a purely destructive approach to the dissolution of the pictorial bodies and machines, Roßmeißl's infrapolitics create both an open process and a 'constellative' space. The decompositions thus have a prefigurative momentum. In all their abstractness and in their rejection of new images in the political representational order, they nevertheless allude to social relations that are established by the pictorial bodies and machines. As in the case of the Luddite movement (a 19th-century movement that targeted new machinery in textile production), the mobilization of artistic destructive forces ultimately amounts to a socio-political question.

To see it as an expression of mere destructiveness and vandalism inevitably leads us to misjudge the actual potential for liberation. The visual-political revolt that Roßmeißl proposes rejects both the nostalgia of an imagined space 'outside' of all image-technological dispositifs, and the belief in image-technological progress, which sees all criticism of unrestricted image machines as mere reactionary momentum. Roßmeißl uses the final works of the ensemble to subtly pose the question of how the image machines and pictorial bodies could be used in such a way that they do not pay homage to a technical rationality oriented towards social domination, and the question of how the idea of iconoclasm or machine breaking could be renewed for digital technologies.

(...)

The individual works gain their impact as polemic images through their infrapolitical momentum. Infrapolitics can be understood as practices that are not directly recognizable as

political, that in other words initially move below (infra) the radar of political representation and are therefore also aimed at the supposedly apolitical infrastructures of the political. A new static explores visual-political infrastructures in this sense, not by revealing the invisible physical or technical structures that make images possible, but by exhibiting the fragility of our political and social relationships to image machines and bodies. The power of the image is presented as an equally precarious and complex relationship between mechanical and electronic, but also imaginary and poetic forces.

Roßmeißl explores these forces, their fraught nature, and their effect on each other and on us as the subjects of these images. What is new here is the statics implied in his works. It confronts the theory of power relations, which traditionally concerns itself with the reliability of supporting structures or the balance of forces, with the suspicion that no stability in the sense of an 'old' stasis exists—especially in the area of visual-political power relations. The new static equilibrium created in Roßmeißl's works places the various visual-political and visual-technological forces in relation to one another and mobilizes them for infra-political purposes. It does not strive for a balance of the forces, but for the moments in which they stand in tension and consume each other, and thus seeks conflict. The sculptural confrontation in Roßmeißl's works thus operatively and at the same time literally dismantles the precariousness of the (technical) image surface, but also that of the sculptural body. This politics of image machines or image bodies thus has nothing in common with elaborating concrete image content or regimes of visibility, familiar from political critique. (...)

In a new static these two works demonstrate Roßmeißl's other interest in the disruption of visual-political infrastructures: the gap between the connectivity made possible by the infrastructure of digital media on the one hand and the social relation-

ships or gatherings made possible in the image space on the other. A newly imagined ideal of social freedom thus emerges from the infra-political destructive forces, which a new static suggests in the exhibition space in the form of a sculptural environment, and which neither liberates itself completely from image machines nor relies on the freedom of image-technical possibilities. Instead, we see here the emergence of a new visual-political ecology that uses processes of decomposition to reflect on and help transform the infrastructural conditions of the social image space. In this space we find ourselves confronted with the inherently limited infrastructures of the processes of visual-political circulation that support our social relations as produced through telecommunication. This does not imply a privileging of assembly over networking—as in the Rousseauian idyll of the small, manageable community that gathers in one place. The telos of the new static is not to demand complete de-networking or to demonize the desire for networking. Roßmeißl deliberately avoids any hostility toward networking, any pharmacological interpretation of technology that would call for a decontamination process or detox as a solution to the problem. Instead, in the destructive use of visual or image-technological infrastructures, the infrapolitics related to complex image machines and bodies raises the possibility of a future assembly, an assembly that confronts itself in a polemic image.

October 2021

Felix Trautmann

Biography

Born in 1995, Erlangen, Germany

Lives and works in Leipzig and Uttenreuth, Germany

2015-2021

Studies in media art at the Academy of Fine Arts Leipzig (Hochschule für Grafik und Buchkunst) with Peggy Buth and Clemens von Wedemeyer

2014-2015

BSc of Economics at the University of Leipzig

Scholarships and Awards

2024

Jonny K. Park / Berlin (Art in Architecture)

2019

1. Study award from the Academy of Fine Arts Leipzig (Hochschule für Grafik und Buchkunst)

2018

Nomination for the Bayrischer Kunstförderpreis (Acceptance of the award not possible due to university enrollment)

2017

Bundespreis der Kunststudierenden vom Bundesministerium für Bildung und Forschung

Solo Exhibitions

2025

Herdenmanagement, Kunstverein Oldenburg

2024

Streitbildhauerei, Klemm's, Berlin, Germany

2023

Jonas Roßmeißl, Art Cologne / Förderkoje New Positions 2023 Cleaning Datasets, G2 Schaulager, Leipzig, Germany

2021

Die Neue Statik / A New Static, Klemm's, Berlin, Germany

2020

Skaleneffekte in der Matrix Produktion der Tradition, Zitadelle (Museum: Berlin und seine Denkmäler), Berlin, Germany

2017

Tuning of History, Domizil Büro, Leipzig, Germany

2016

EnergyefficiencyC, Galerie KUB, Leipzig, Germany

Group exhibitions (Selection)

2024

Chorales of the Authoritarian Character, curated by Steffen Zillig, Briefing Room, Brussels, Belgium

Smart Order, curated by Miao Zijin, 69 Art Campus, Peking [CN]

2023

Fata Morgana, Klemm's temp, Leipziger Str. 66, Berlin, Germany

The Conservative Joy, Briefing Room, Brussels, Belgium

2022

Klimax, Scherben, Berlin, Germany

As if everything is forever, Kühlhaus, Berlin, Germany

2021

Specters of the Afternoon (curated by Frederic Bußmann), Kunstsammlung Chemnitz, Villa Esche, Chemnitz, Germany

Kulturelle Ökonomien, Cinématèque Leipzig (Screening), Germany

2020

Conditions of Necessity, curated by Çağla İlk und Misal Adnan Yildiz, Kunsthalle Baden-Baden, Baden-Baden, Germany

Public Relations. Poetik öffentlicher Kommunikation im Spiegel aktueller Kunst, curated by Sönke Kniphals, Galerie für zeitgenössische Kunst, Kiel, Germany

Verletzbare Subjekte, curated by Dr. Ralf Hartmann und Dr. Jens-Ole Rey, Zentrum für aktuelle Kunst, Berlin-Spandau, Germany

2019

Public Relations, curated by Steffen Zillig, Palais für aktuelle Kunst, Glückstadt, Germany

Entstellte Kunst, curated by Adam Szymczyk, Akademie Galerie, Leipzig, Germany

Time, capsulated, curated by Yara Saleh, A&O Kunsthalle, Leipzig, Germany

2018

L'Horreur, curated by Jules A. Salmon, Galerie Rideau de Fer, Castlefranc, France

Tombola, curated by Grazyna Roguski, Kunstverein Leipzig, Germany

Der Mensch in der Revolte (the rebel), curated by Joshua Groß, Neues Museum, Nürnberg, Germany

2017

Bundespreis für Kunststudierende, curated by Bettina Steinbrügge and Matthias Ulrich, Bundeskunsthalle, Bonn, Germany

Unsichere Geschichte, curated by Peggy Buth, Galerie Klemm's, Berlin, Germany

Lecture Performances

2023

Zur Kernwaffe II, kuratiert von Orpheo Winter, Theater Basel

Zur Kernwaffe I, kuratiert von Tobias Hohn und Philip Markert, Speakeasy, Düsseldorf

2019

Ästhetische Legitimationen in den Wissenschaften, Helmholtz Zentrum für Umweltforschung, Leipzig, Germany

2018

Organs and Alliances, on Infrastructures, with Luke Willis Thompson, Lydia Ourahmane, Kévin Blinderman, Seongju Hong, Paul-Alexandre Islas, Bocar Niang, Araks Sahakyan, Goethe Institut, Paris, France

Publications

2023

Über das Zerstören von Maschinen, text from Jonas Roßmeißl

2022

Die Neue Statik, with texts by Dr. Felix Trautmann, Natalya Serkova, Hannes Moser, Shilin Zhu/Chi Zhang (exhibition publication)

2021

Jonas Roßmeißl, ausgewählte Arbeiten 2016 -2020, with texts by Revenue Simmons and Dr. Frederik Bahl (artist catalog)

2018

Denken in Apparaten, technischen Konstellationen und räumlichen Anordnungen: Jonas Roßmeißls Allegorien der Hyperproduktivität, by Dr. Susanne Holschbach, Hrsg. BMBF, Berlin (artist catalog)

2016

OWLAN, Strukturwandel der Öffentlichkeit, Jonas Roßmeißl, Selbstverlag, Leipzig

Für eine Philosophie der 3D-Computer Animation? Jonas Roßmeißl, Selbstverlag, Leipzig