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**Jonas Roßmeißl**

**KLEMM'S**

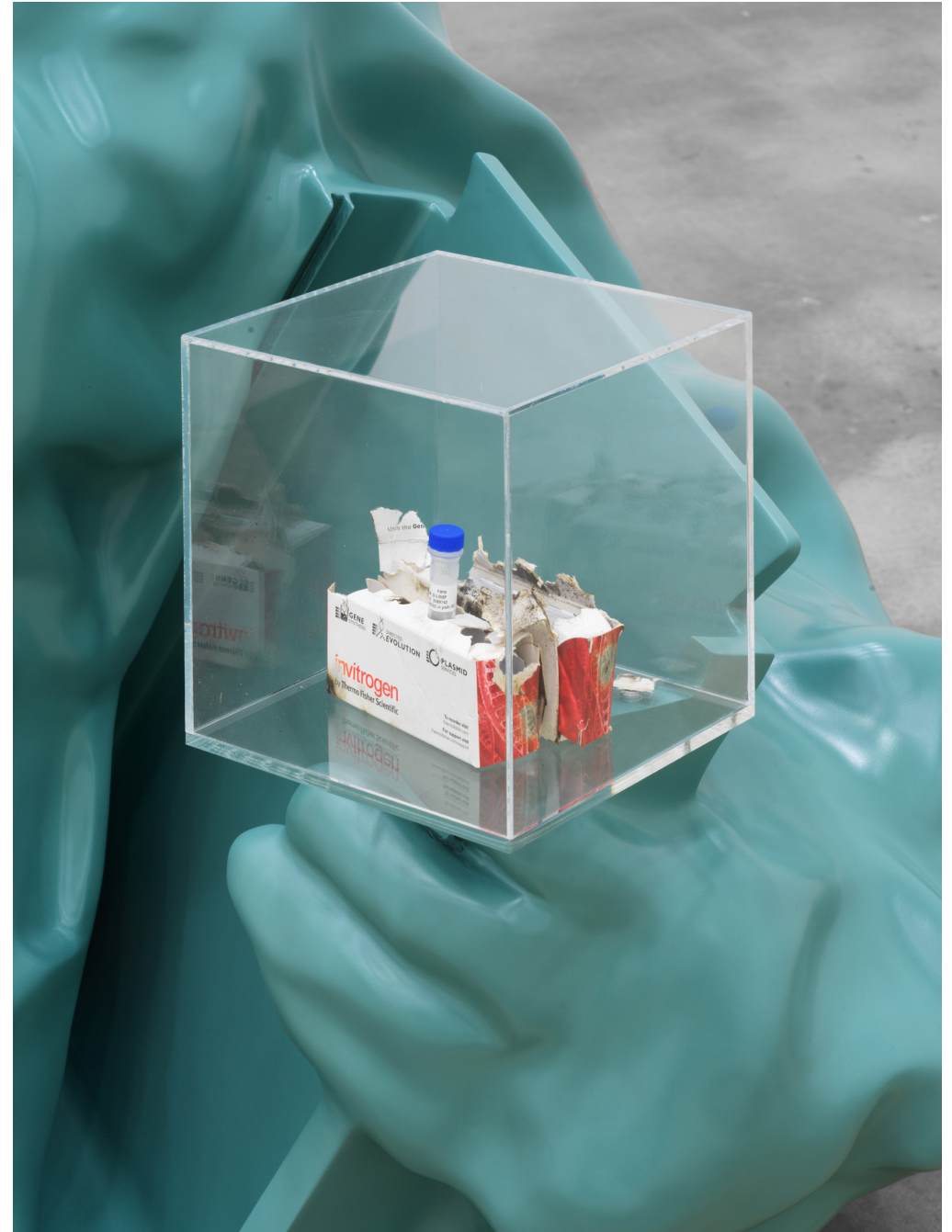
„I produce sculpture. Why? Why create the image of a different world, if the object realizes it? Sculpture operates in the entanglement of time, fractures the totality of perspective and embodies the agility of value. [...] It enables me to negotiate the disruptive with respect to the reproductive, formulate 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



*Shredder M*, 2021, linen fabric on canvas, hardox steel, 0.2kw gear motor [24V], diode, stain, anti-corrosion oil, high-performance grease, 45 x 115 cm (detail)





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



*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

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 re-production 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 multi-part 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 it's disruptive potential to reformulate its creative force.



*Lishield*, 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 ‘after-world’ 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 lithium grease, 1225 × 850 × 300 mm





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





Torch Block, 2019 (detail)

“Roßmeißl’s works appear like artifacts from a new Dark Age, as if the collective gaze of history has concentrated itself and conjured into being those elements before which we are driven, in the midst of which we are harrowed: relentless forces and immovable objects, breakdown and motion, slickness and friction, the grip and rub of industrial process cohering into metonymic moments of dialectical torque.”

Reuvane David Simmons (excerpt from Jonas Roßmeißl’s *Sculpture and the Histories of Force*, 2020)



Torch Block, 2019, polyethylene wax ((CH<sub>2</sub>)~50 H<sub>2</sub>), jute textile, synthetic textile, beech wood, structural steel, metallic 2K-lacquer, epoxy, anodized aluminium, battery cells, diode, 60 x 60 x 70 cm • Photos: 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%) / 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



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



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



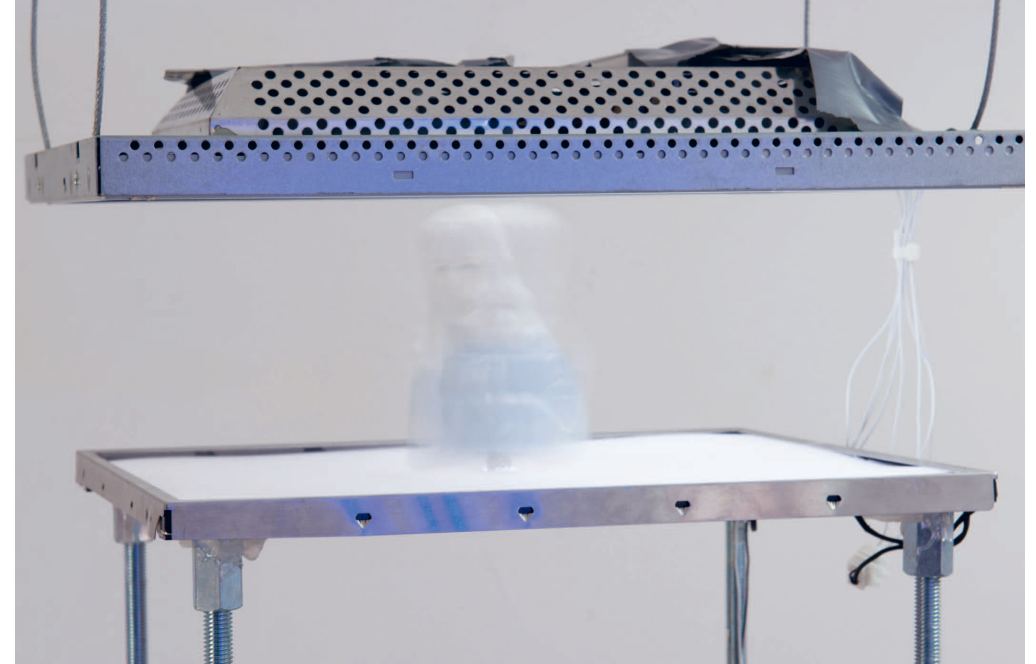
O.3 (*How to measure the quality of life after a revolution*), 2019, polyurethane foam, c-print mesh-textile, c-print synthetic silk, „Number-Fever“-349-winner-bottle-cap (aluminium), aluminium, structural steel, polyolefine foil, anti-rust varnish, 2K epoxy lacquer system, 7,5x54mm cartridges (demilitarized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

„Such a thought is based on a limited idea of both artistic and political action. Roßmeißl's works in the future could serve as a signpost for rethinking the relationship between both.”

Dr. Susanne Holschbach (Excerpt from *Denken in Apparaten, technischen Konstellationen und räumlichen Anordnungen: Jonas Roßmeißls Allegorien der Hyperproduktivität*, 2017)



Hypersculpture TAB1-TAB6, 2016, with autonomous drone, variable dimensions • Photo: Lukas Brüggbusch



Hypersculpture TAB2, 2016, Keramik, TFT monitor (remote pixel matrix), motor, structural steel, 300 x 400 x ∞ mm • Photo: Lukas Brüggbusch





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)



*Diensteister:innen Denkmal*, 2018, 5V- 230V, 500 × 500 × 320 cm • Photo: Yannik Wenzel





*Electricity has not aged well*, 2022, mixed-media, variable dimensions • Photo: Emilia Trog



*Electricity has not aged well*, 2022, mixed-media, variable dimensions (detail)





Gewaltvideo, 2023, Video Monitor GhettoBlaster Headset, 1/5 + 2AP, variable dimensions • Photo: Falk Messerschmidt



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



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

“The disruption or even destruction of this image-political infrastructure, unlike the political critique of the image content, aims at the preconditions of image-forming 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)



(Left) *Holzfigur (Kreuzersatz)*, 2023, wood, steel, lacquer, 140 x 100 x 80 cm

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





*Spiegel II (rechenbasiert)*, 2023, aluminium polished, wax, diode, 60 x 70 x 30 cm



*Torch Block*, 2019, polyethylene wax ((CH<sub>2</sub>)~50 H<sub>2</sub>), jute, textile, synthetic textile, beech wood, structural steel, metallic 2K-lacquer, epoxy, anodized aluminium, diode battery cells, 60 x 60 x 70 cm

## Jonas Roßmeißl

Born in 1995, Erlangen, Germany  
Lives and works in Leipzig and Uttenreuth, Germany

## Education

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

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

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

## Selected Group Exhibitions

2023  
*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

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

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