

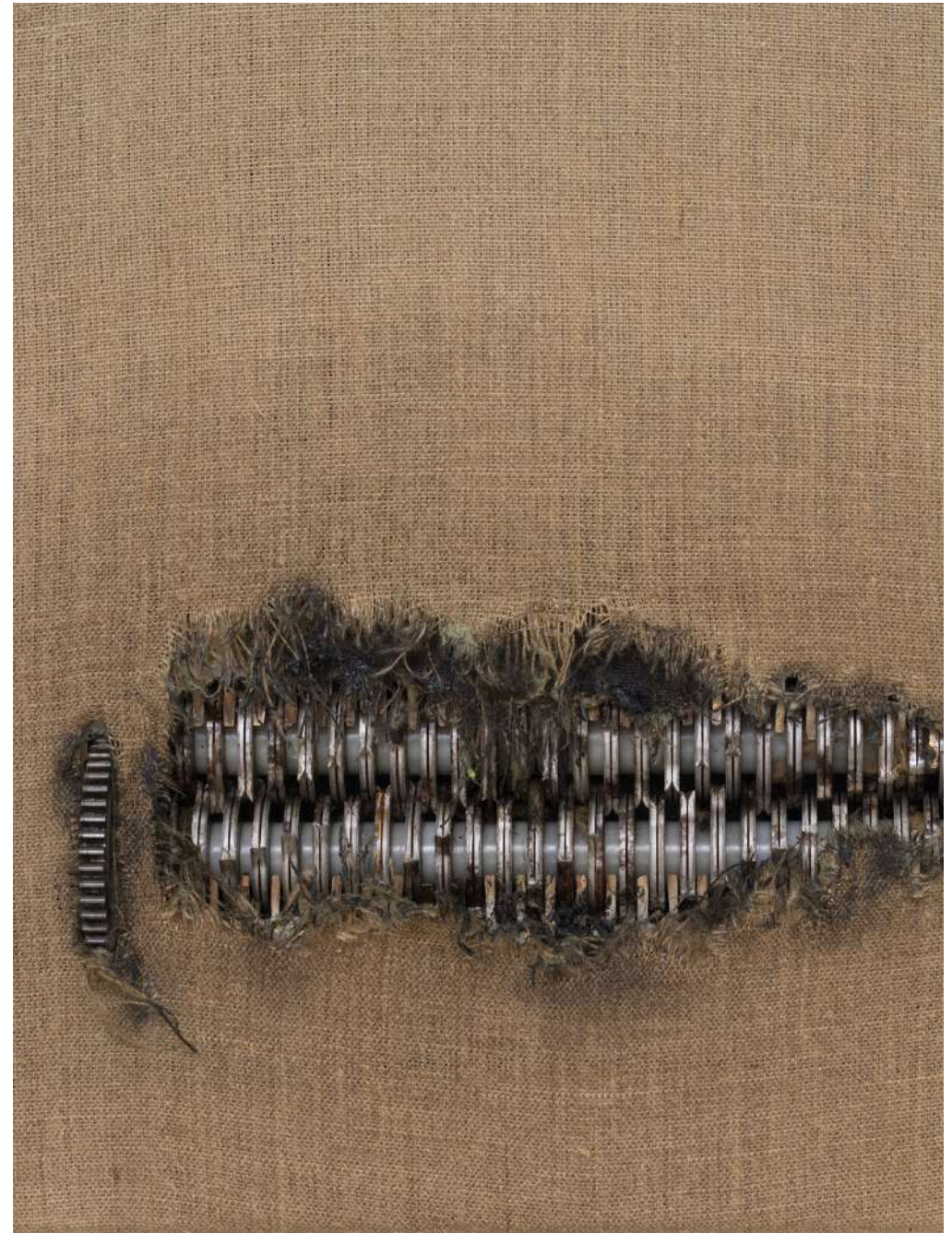
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Jonas Roßmeißl

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)



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





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



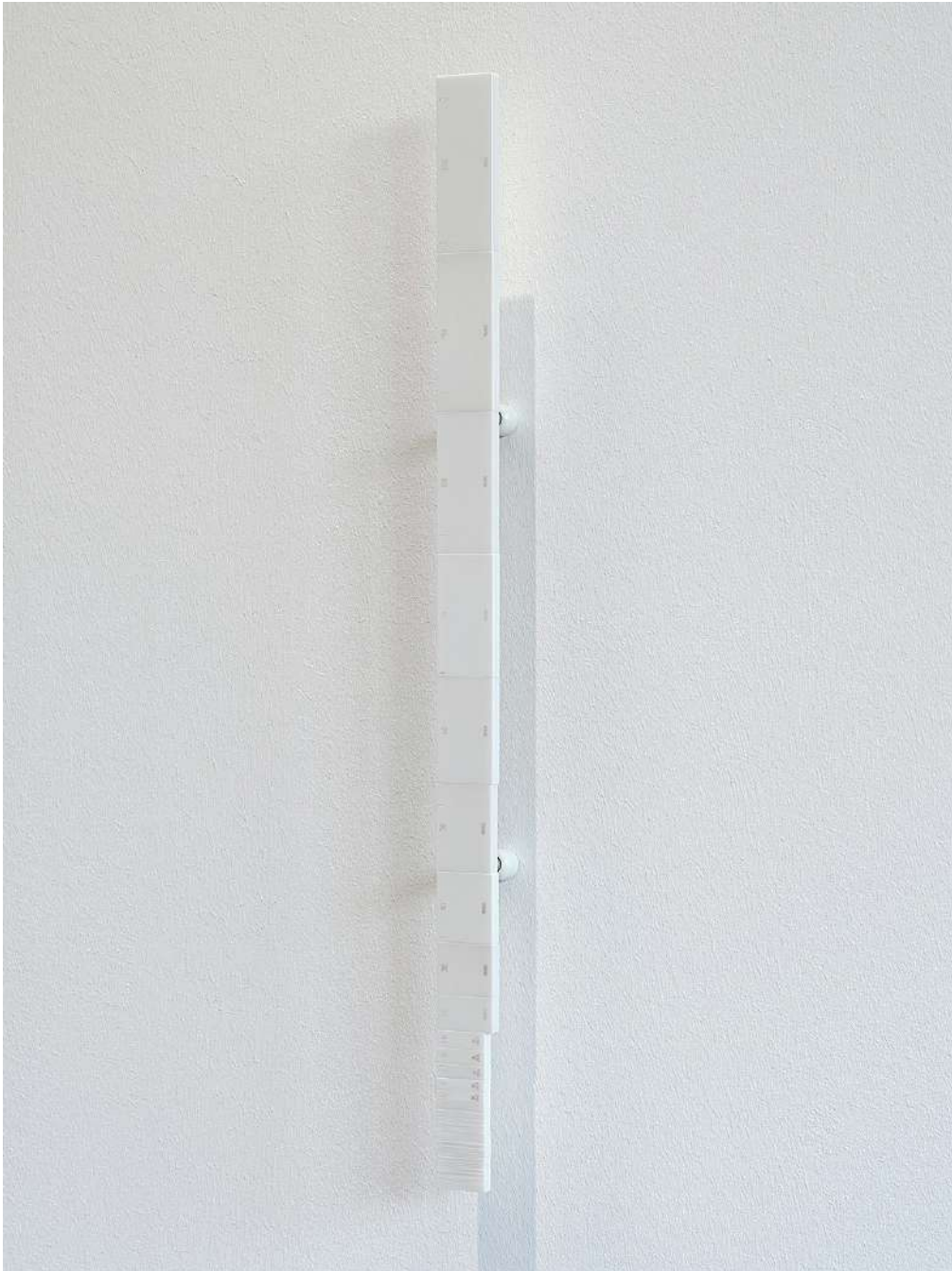
Richtebene, 2024, granit [DIN 876/0], S355MC, ,linearguide, 785 mm × 605 mm × 230 mm
Gewaltvideo, 2023, 5:52 min, P4 Module, 2500 mm × 1500 mm × 300 mm

„In his work Jonas Roßmeißl explores the opposing forces of the image economies that surround us and the associated politics and concepts of the public sphere, identity and intimacy. He focuses particularly on the nature of images—the possibilities, conditions, and forms of their production, presentation, and communication. Roßmeißl consistently confronts these constellations in the simultaneous consideration of two distinct dimensions: a cultural-technical (re-)shaping and interpretation of these works as charged with social, political, and ideological meaning on the one hand, and their materiality in the sense of their technical structure, their ‘look’, and their aesthetic imprint over time on the other.”

Excerpt from press release, *Streitbildhauerei*, 2024, Klemm's, Berlin



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



Endmaß, 2024, ceramic [D IN EN ISO 3650 / K], 629,305 mm x 35 mm x 50 mm



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

„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.”

Excerpt from press release, *Streitbildhauerei*, 2024, Klemm's, Berlin



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 x 1850 mm x 630 mm



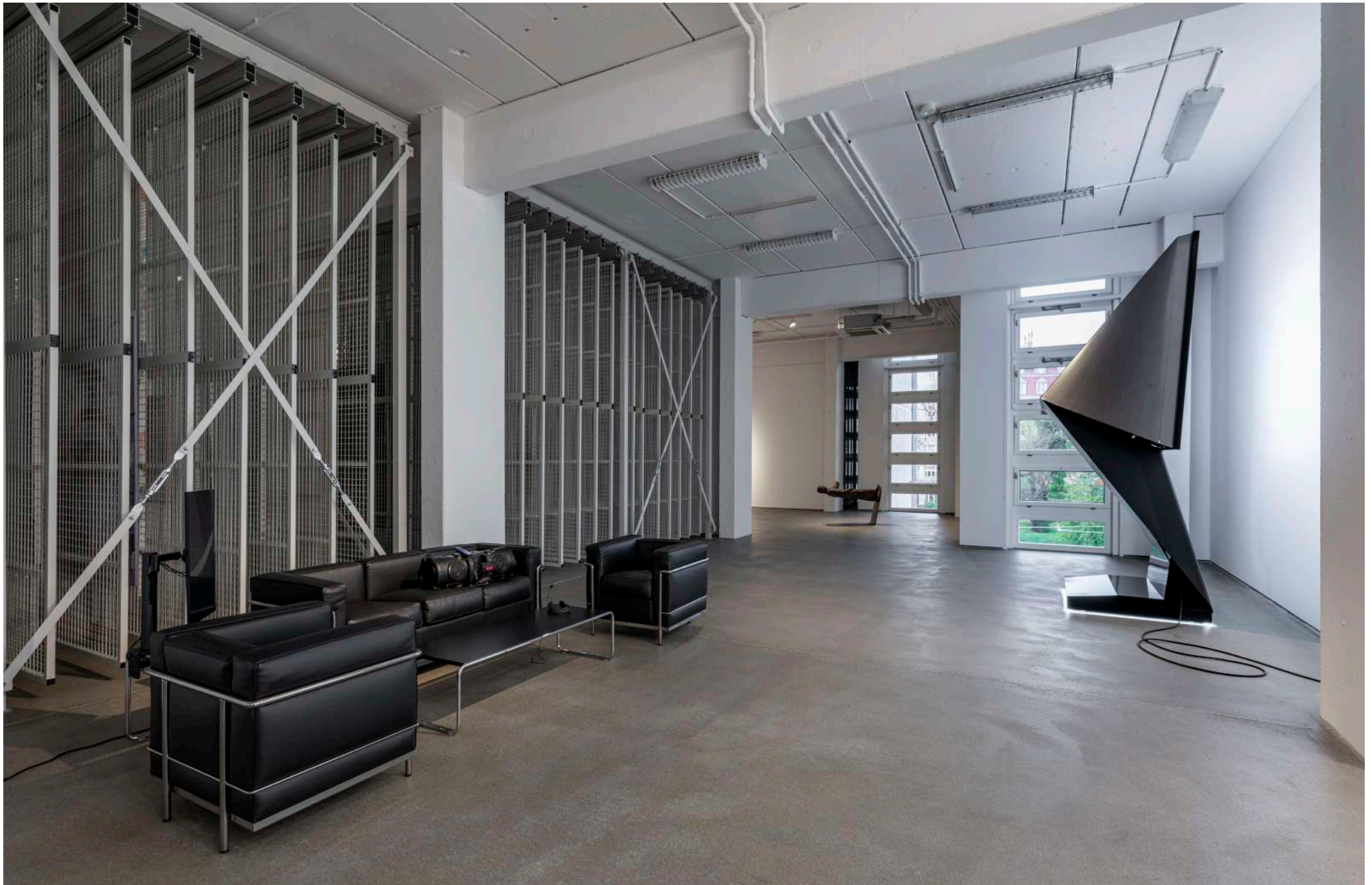




Spiegel II (rechenbasiert), 2023, aluminium polished, wax, diode, 60 x 70 x 30 cm



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



Gewaltvideo, 2023, video monitor, ghetto blaster ,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



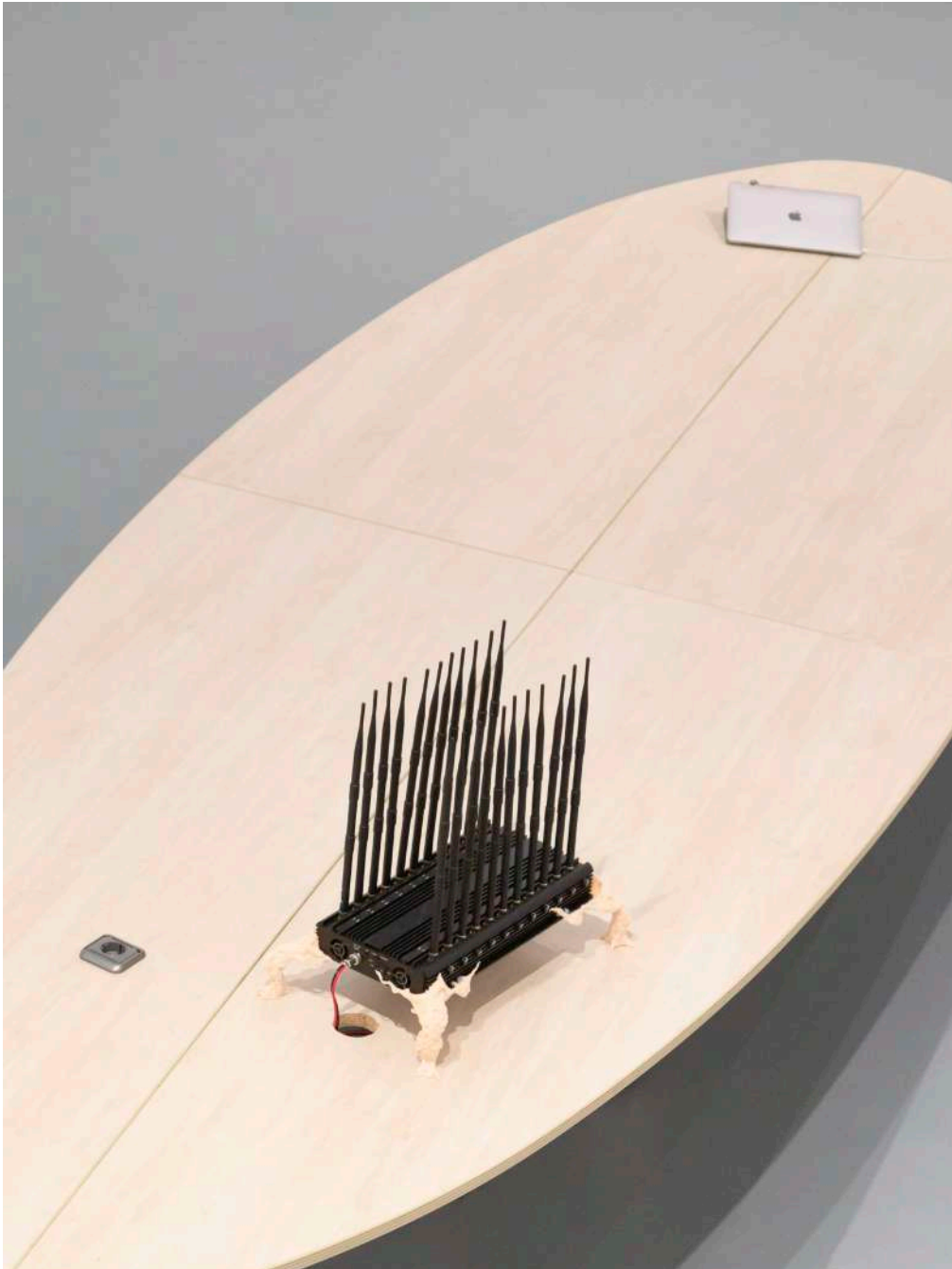
O.1 (How to measure the quality of life after a revolution), 2019, complete works of W.I. Lenin (cellulose), cement mortar, aluminium system profiles, nylon, neoprene, carbon, 2K epoxy lacquer system, 700 × 500 × 1400 mm • Photo: Paul Razlaf



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



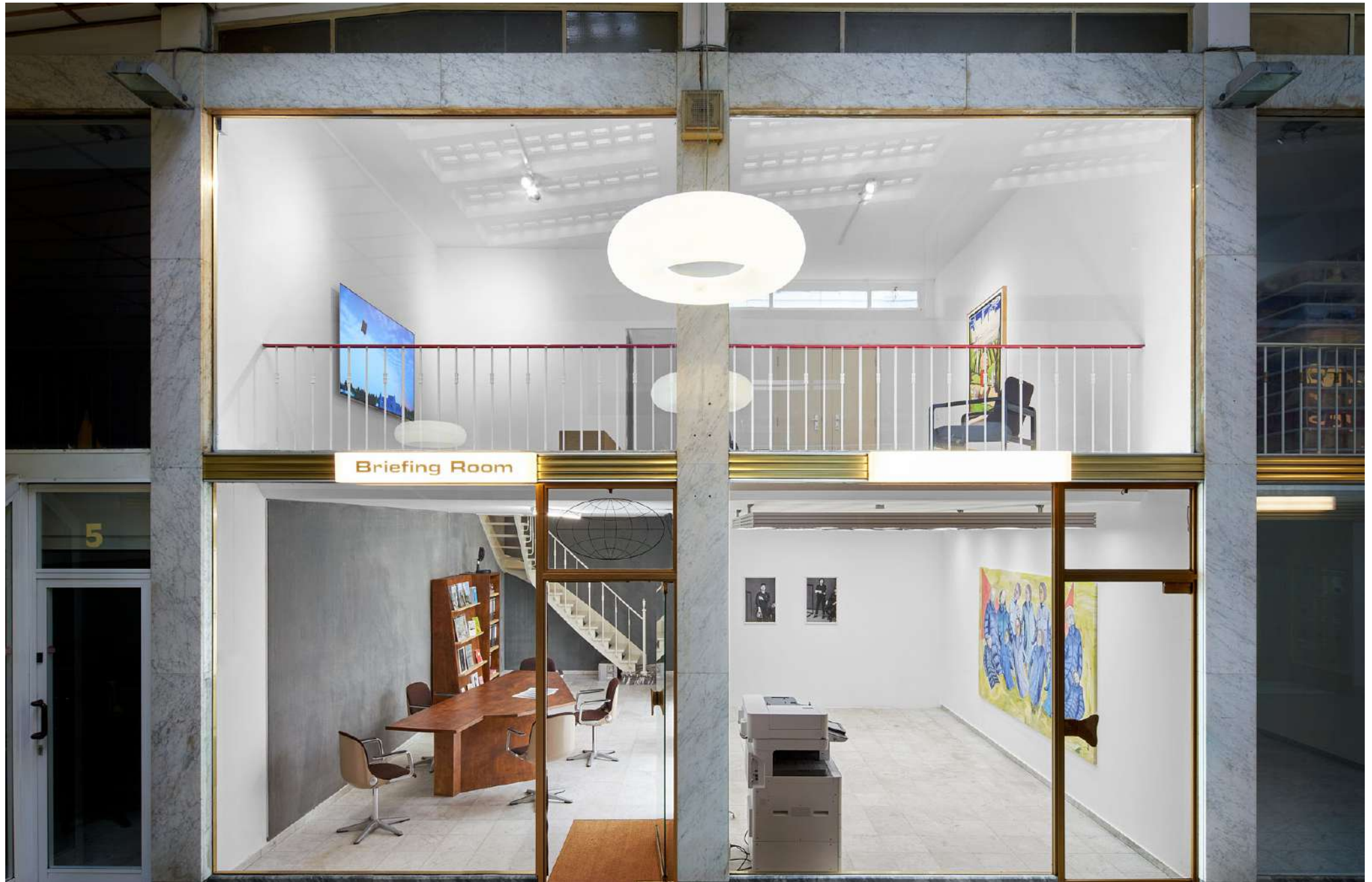
O.3 (*How to measure the quality of life after a revolution*), 2019, polyurethane foam, c-print mesh-textile, c-print synthetic silk, „Number-Fever“-349-winner-bottle-cap (aluminium), aluminium, structural steel, polyolefine foil, anti-rust varnish, 2K epoxy lacquer system, 7,5x54mm cartridges (demilitarized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



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



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





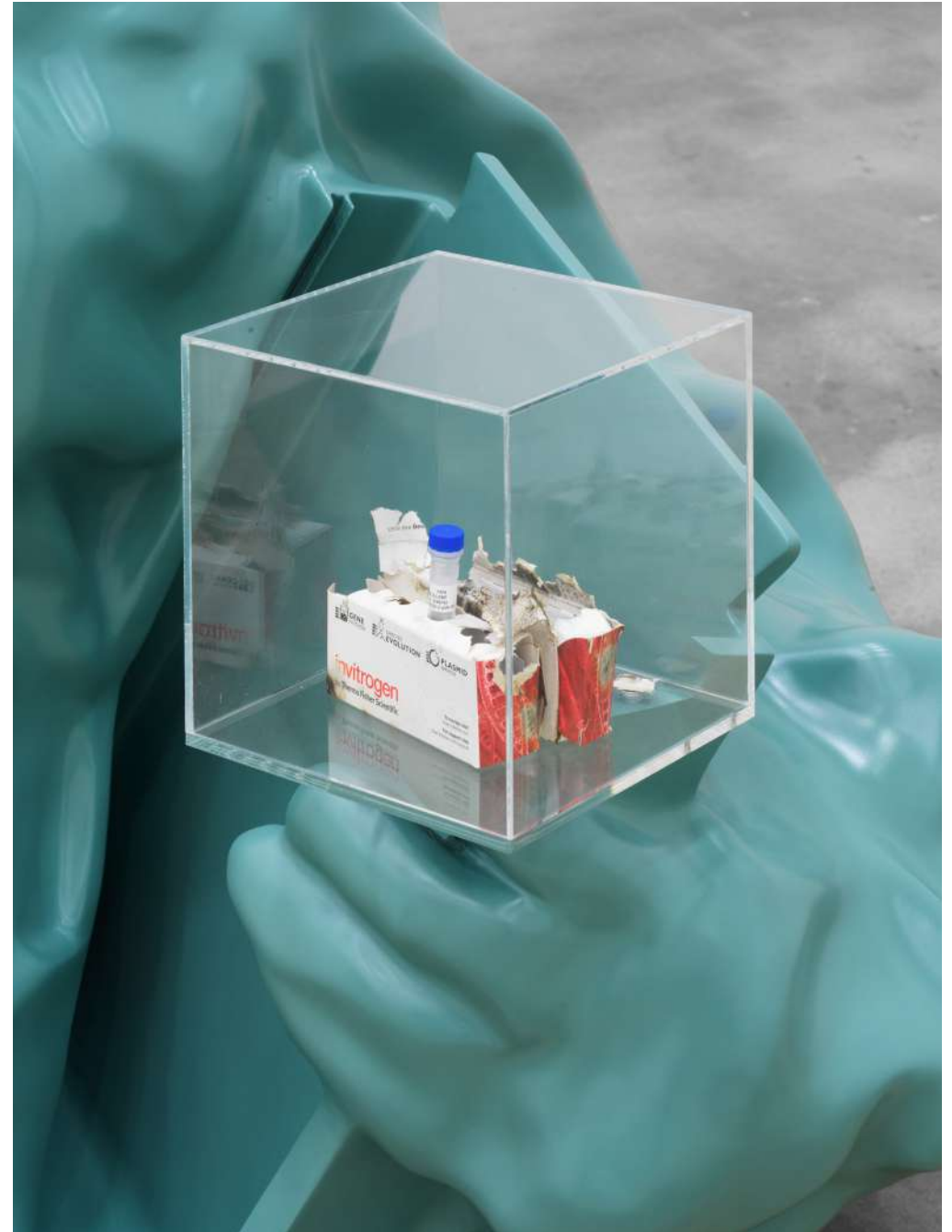


Nachtwächter, 2021, lime wood, Fan-bearing Wood-borer, (*Ptilinus pectinicornis*), copper, PMMA, glass, chrome-nickel steel VA2, 90,5 x 60,5 x 130 cm



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



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



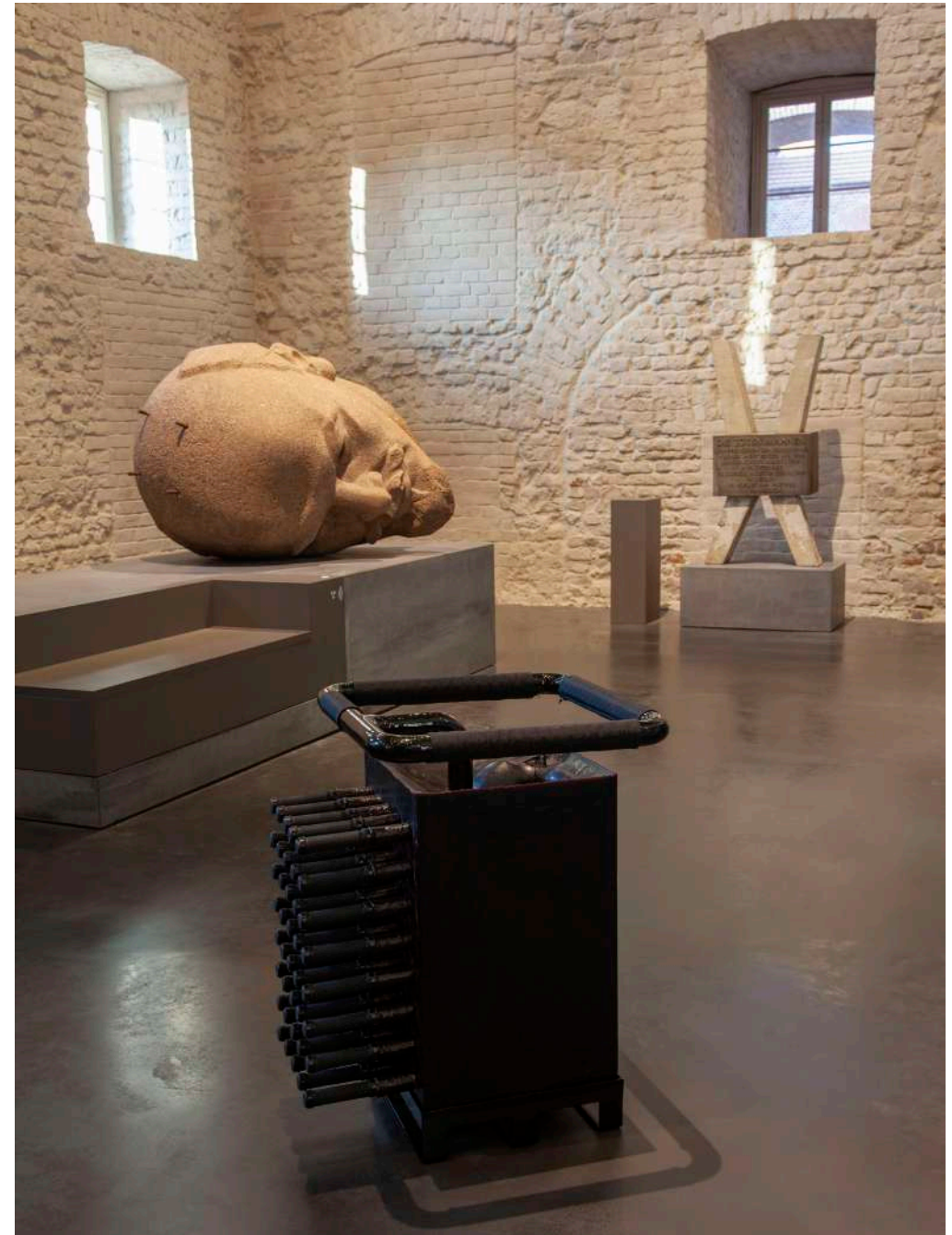
Widerstandsreduzierter Körper in Polierstufe ø No. 8, 2020, CChrome-nickel steel (VA4, polishing grade No. 6-No. 11), heavy-duty ball transfer units, 900 x 600 x 125 mm • Photo: Paul Razlaf



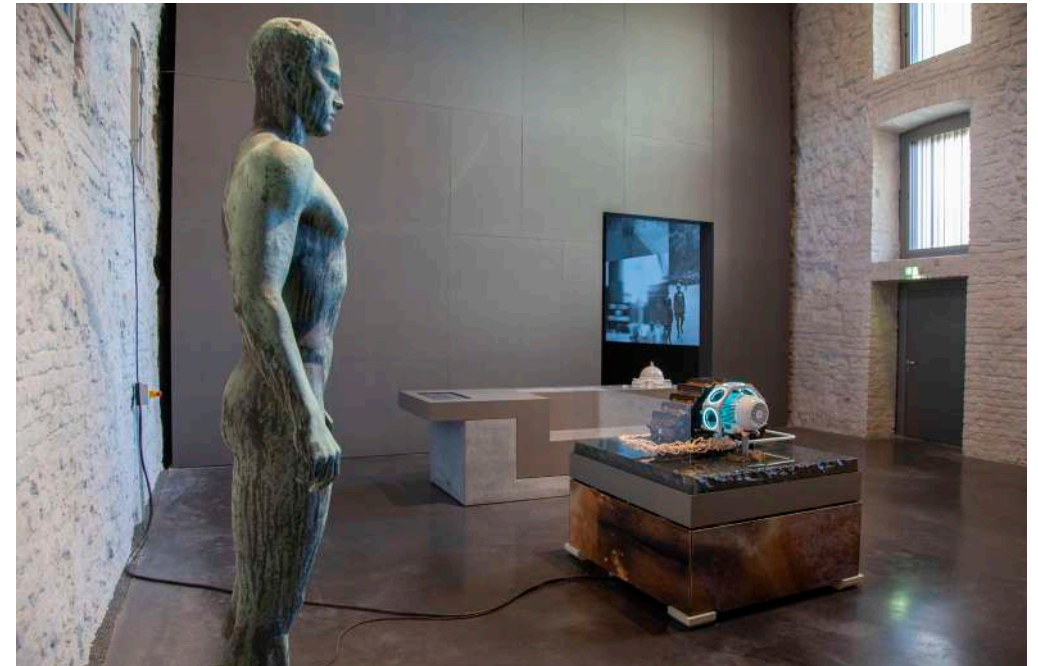
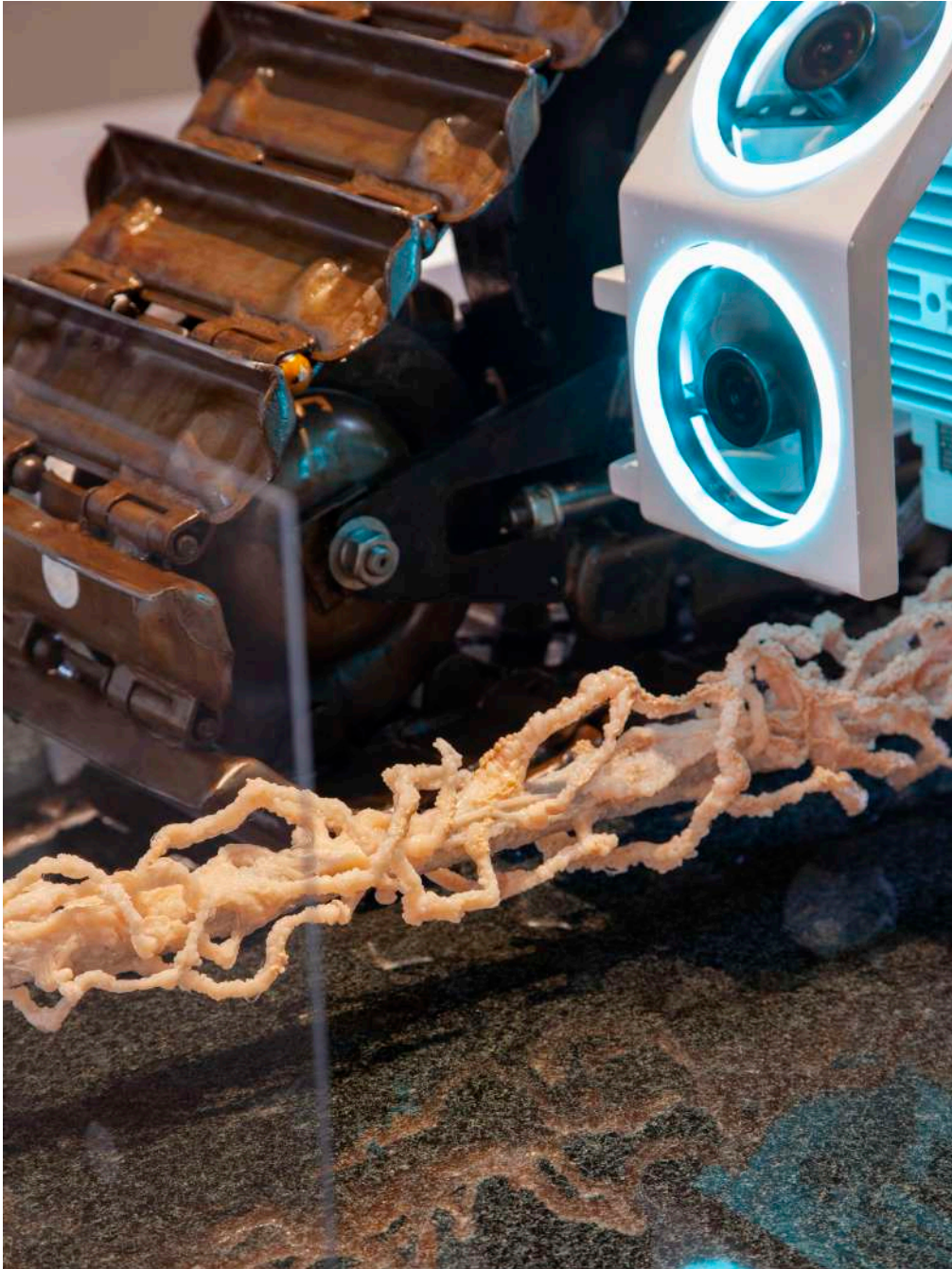
Torch Block, 2019 (detail)

“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.”

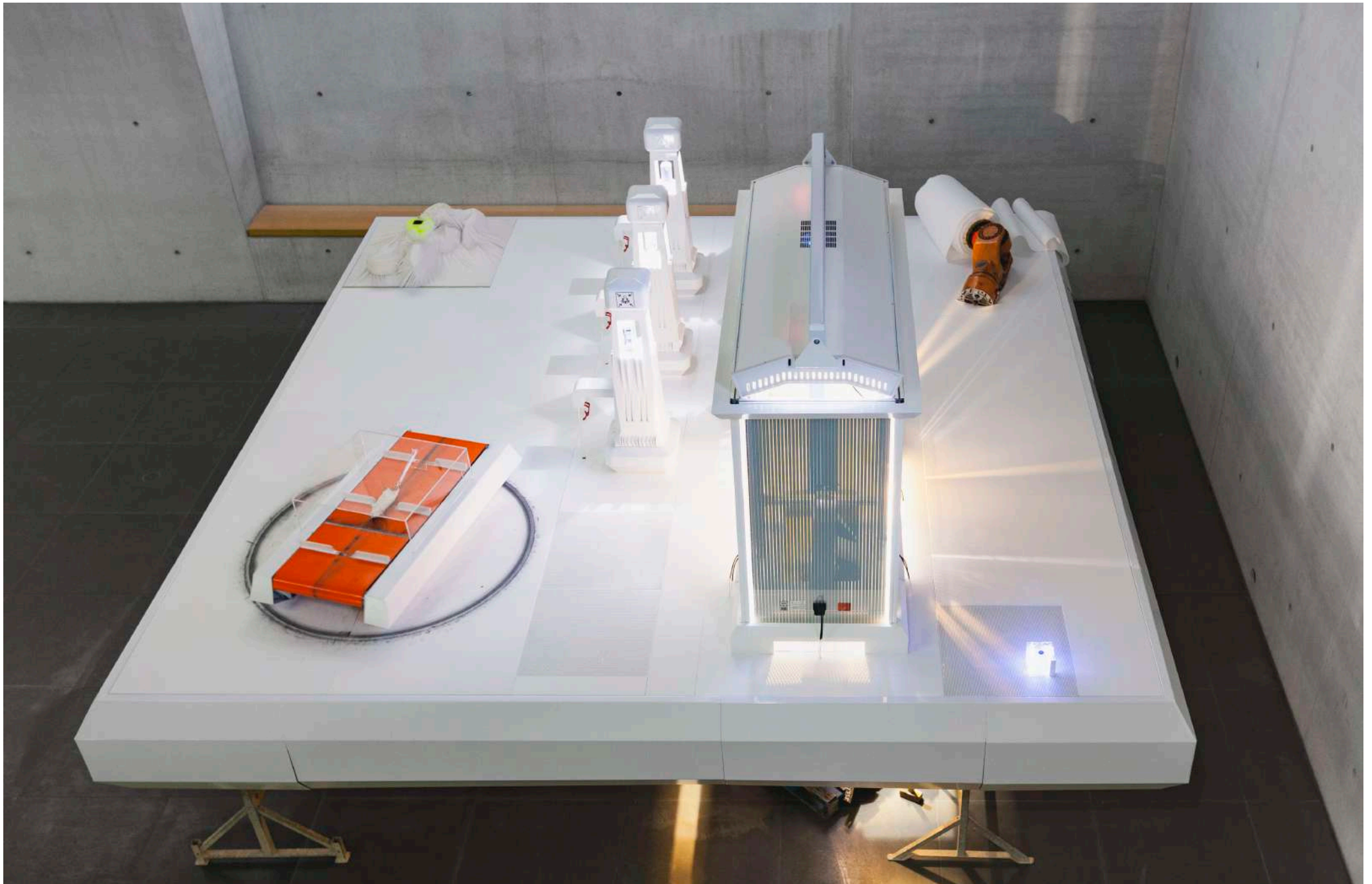
Reuvane David Simmons (excerpt from Jonas Roßmeißl’s Sculpture and the Histories of Force, 2020)



Torch Block, 2019, polyethylene wax ((CH₂)~50 H₂), 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







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.”

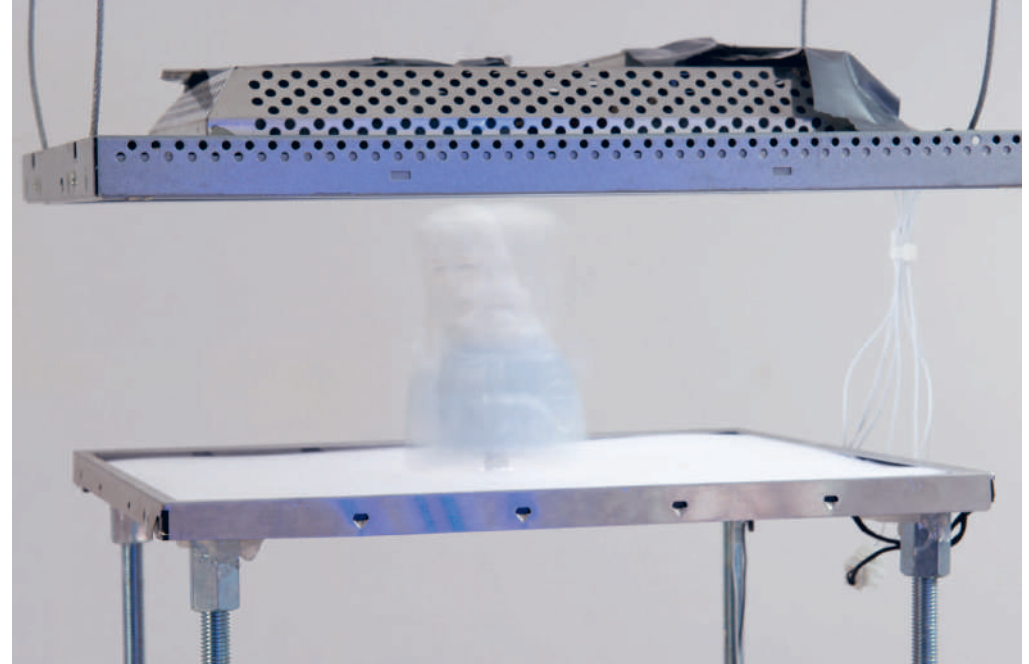
Dr. Friederike Bahl (Excerpt from Dienstleister:innen-Denkmal – Soziologisches zum Ge-Denken, 2019)

„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

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

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

Selected Group Exhibitions

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 Çagla 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