

Clemens von Wedemeyer – Cast Behind You The Bones Of Your Mother

The video artist presents a poignant end to KOW's heavy-hitting programme *One Year of Filmmakers*, using intriguingly complex references to analyse film's ability to shape understanding. Watch as sculpted Greco-Roman gods and historical footage merge to confront colonial history, contemporary conflicts and iconoclasm in the five-channel video "The Beginning: Living Figures Dying" (2013), while "Recovered Bone" (2014), a 3D scan of a prop from *2001: A Space Odyssey*, further mirrors the value we inject into symbolic objects. **AB ▶ Through Feb 27, KOW, Brunnenstr. 9, Mitte, U-Bhf Rosenthaler Platz, Wed-Sun 12-18**



In the Land of the Blind the One-Eyed Man Loses Sight

Explore the silent, mystery-shrouded spaces and objects that bridge humanity and nature at Dittrich & Schlechtriem, both in the storefront gallery and in their second-floor space around the corner. Ranging from Karin Lehmann's unfired dissolving clay jugs, to Nicholas Mangan's art documentary on phosphate rock mining industry of the South Pacific's island Paradis of Nauru, to Alvaro Urbano's paper-made rock sculptures, this show builds through a multiplicity of whispers. **AB ▶ Through Jan 16, Dittrich & Schlechtriem, Tucholskystr. 38, Mitte, S-Bhf Oranienburger Str., Tue-Sat 11-18**



Helmut Newton – Pages from the Glossies

If you find you reach not for *Artforum* but for *Vogue* or *Elle* on the newsstand, then check out their ancestral spreads pulled from Newton's 1998 book, now reprinted by Taschen. *Pages from the Glossies* bursts with images like those in *Berlin, Berlin!* (1979) that, despite their commerciality, embody collective notions of style, beauty and desire. On that note, don't miss Greg Gorman's never-before-seen sensual 1987 portrait of Michael Jackson in *Color Works*. **ART ▶ Through May 22, Helmut Newton Foundation, Lebensstr. 2, Charlottenburg, S+U-Bhf Zoologischer Garten, Tue, Wed, Fri 10-18, Thu 10-20, Sat-Sun 11-18**



I Was Once Loneliness

With nine international young artists showing work from the last two years, this museum-quality group exhibition reaffirms abstraction's importance today, with bravado. The range of aesthetics is remarkable; from the fragmentation in Asim Waqif's "Seismo-logic" to the bright landscape of Moshekwa Langa's "Earlier That Day". The common thread among all the artists is that they address an age-old philosophical dilemma – the distance between the physical and nonphysical – with a post-digital, contemporary spin. **ART ▶ Through Jan 23, Blain | Southern, Potsdamer Str. 77-87, Mitte, U-Bhf Kurfürstenstr., Tue-Sat 11-18**



INTERVIEW



House of illusions By AMANDA RIBAS TUGWELL

Galerie Buchholz transforms into an imagined home in **LUCY MCKENZIE's** *Inspired by an Atlas of Leprosy*, on through January 23.

The immersive space, filled with grand furniture and curious objects, is unsettling in itself. But look a bit closer, and you'll be met with a shocking realisation: every single detail, from the marble surfaces to the cup of coffee on the desk, has been meticulously painted by hand. The Scottish-born and Brussels-based artist gave us a glimpse behind the scenes of her imagined interior.

All the objects in your 'house' feel like clues about who lives there. Who is that? She's a young Berlin cultural player making her fortune. But her interior design doesn't look the way it's supposed to. Her oversized furniture and the marble, they're old symbols of power. She might work for Google, but you know, these companies are still run behind the scenes by men in suits, even though their public figures show up in Nikes and a raggedy grey t-shirt. It's about questioning the kind of dressed-down informality that we all take for granted, that's supposed to signify some new form of economy. All the old power structures are still in place. We live in an era of fake authenticity, fake improvisation, fake edginess, and it's about my dissatisfaction with what I see as a really questionable aesthetic. The writer Peter York outlines it all in the book *Authenticity is a Con*.

When you studied trompe l'oeil, a prominent technique in the show, were you planning to use it in your art? That was actually part of a decorative painting programme I did, which also included lettering, fake wood, fake marble, and gilding. In 2007, I was already doing shows at MoMA and I was just bored. It

seemed like such an easy path, and that's just not what I wanted. So I took some time out to study something completely different. The course was only six months long, but it was so intense. We worked seven days a week and couldn't even sit down. At art school we're taught to explain away any failure with, "Well yeah, it's supposed to be shit, and if you can't see that, well then you're not very smart." We're taught this kind of passive-aggressive strategy to cope with our own limits. So it was amazing to have someone say, "That's shit, do it again!"

This goes back to the tension between form and content... There's an eternal fight between skill and intellectualism – the idea that somehow you can't be a really good painter and also be critical. I set out to answer that question at the start of studying, and though I can't completely answer it, in some ways it's true. With those who are super skilled, it's often that the content is missing. On the other hand, so much of the work out there could come out of this big book of 'good art ideas', and almost anyone could make it. I always want to be on that line between skill and ideas. I want to develop something that's really true to my personal vision rather than trying to fit into the aesthetic of the day.

You were in the Venice Biennale by the time you were 26. How did it feel to be met with such great enthusiasm as a young artist? I started writing a riot grrrrl fanzine when I was 14, and I've considered myself an artist basically since I got my period. Ever since, I've always done these little projects with friends and that's what I enjoy. Usually things like the Venice Biennale are just massive pains in the neck. They're not at all rewarding. But I also don't regret participating, because that's where you learn a lot about how cynical the art world is. ■

INSPIRED BY AN ATLAS OF LEPROSY

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Fasanenstr. 30,
Charlottenburg,
U-Bhf Uhlandstr.,
Tue-Sat 11-18