

## **Gernot Wieland**

### ***You do not leave traces of your presence, just of your acts***

with inserts by Carla Åhlander, Jeroen Jacobs,  
Lisa Robertson & Maxwell Stephens

Artist and filmmaker Gernot Wieland (b. 1968 in Horn, Austria) works primarily with film and lecture performance to investigate psychological connections between society and people. His work focuses on narration and memory. The artist entwines personal and historical narratives with scientific facts, fictional and real elements with tragicomic events, developing stories that are humorous and touching in equal measure. He constructs the stories with the help of idiosyncratic, sometimes absurd juxtapositions of images and language. Wieland uses various visual techniques, from drawing, photography, Super 8 sequences, diagrams and clay animation to potato printing and watercolor, interwoven with the use of voice-over and music on the soundtrack. The techniques appear as approachable and personal as the content. Autobiographical and fictional elements merge to create a poetic space. The personal is combined with the political and slowly develops into an analysis of social norms and repression.

In his exhibition at Künstler:innenhaus Bremen, Wieland presents a new short film in a site-specific installation. The exhibition space is constricted by a wall that, like his films, is made of unpretentious materials in a do it yourself aesthetic, creating an oppressive feeling. The wall conceals further artistic contributions by Carla Åhlander, Jeroen Jacobs, Maxwell Stephens and the poet Lisa Robertson. They are linked to the film. Holes in the wall invite you to take a glimpse of them and search for connections.

Wieland opens up a space for reflection on the connections between personality development, family influences, social restrictions and institutions. What effects do images have on our memory? What role do images play in the formation of the psyche, the social and the political?

Curated by Nadja Quante

## **Gernot Wieland**

***You do not leave traces of your presence, just of your acts*, 2024**

Super 8 film/HD Video

15:44 min | The subtitles alternate between German and English

In his new film, *You do not leave traces of your presence, just of your acts*, produced for the exhibition, Wieland tells a coming-of-age story from the perspective of an alternating first-person narrator. The narrative revolves around the memories of Jackpot, Maria, Daniel and the first-person narrator as they up together and drift apart. The voice tells of the struggle with one's own biographical background, the conflict of growing up in a country marked by transgenerational trauma and also of how the use of certain words and rituals determines one's position in society. The sometimes contradictory or absurd combinations of text and image in the work point to the way memory clings to snapshots of certain moments or objects and the way we ascribe meaning to them. The plot unfolds like a dream: it mixes past and present. And as in a dream, the constellations and connections are surreal, irrational and confusing, but the I narrator tries to make sense of them and to deduce a larger whole from a mere fragment.

### **Film Credits**

Director: Gernot Wieland

Script: Gernot Wieland, Lars-Erik Hjertström Lappalainen

Assistance Script: Elisabeth Frassl

Camera: Konstantin von Sichart

Still Photography: Carla Åhlander, Konstantin von Sichart

Editing: Konstantin von Sichart, Gernot Wieland

Music: Konstantin von Sichart

Sound: Joseph Varschen

Nude Model: Ulu Braun

Producer/Executive Producer: Gernot Wieland, Konstantin von Sichart

Production Company: Tannenbaum Films

Subtitles: Subtext, Berlin

**Gernot Wieland**, b. 1968 in Horn/Austria, lives and works in Berlin and Brantevik/Sweden.

**Solo Exhibitions (selection):** 2025 Musée d'art moderne et contemporain, Strasbourg, France; 2023 Argos Centre for Audiovisual Arts, Brussels, Belgium; Belmacz, London, UK; 2022 KINDL – Centre for Contemporary Art, Berlin; 2021 Berlinische Galerie – Museum for Modern Art, Berlin; 2020 Salzburger Kunstverein, Salzburg; Kunst Halle Sankt Gallen, Switzerland.

**Group Exhibitions (selection):** 2024 Museum of the Moving Image, New York; 74<sup>th</sup> Berlinale – Berlin International Film Festival, Berlin; 2023 69<sup>th</sup> International Short Film Festival, Oberhausen; EMAF 36<sup>th</sup> European Media Art Festival, Osnabrück; 2018 Künstlerhaus, Bremen.

**Awards (selection):** 2023 Main Award of the German Competition at 69th International Short Film Festival, Oberhausen; 2022 German Short Film Award in the category experimental short film up to 30 minutes; 2019 EMAF Media Art Award of the German Film Critics at EMAF – European Media Art Festival, Osnabrück

[gernotwieland.com](http://gernotwieland.com)

**Carla Åhlander**, b. 1966 in Lund/Sweden, is an artist. She lives and works in Lund and Berlin. [carlaahlander.com](http://carlaahlander.com)

**Jeroen Jacobs**, b. 1968, is an artist and furniture designer. He lives and works in Berlin. [jeroenjacobs.com](http://jeroenjacobs.com)

**Lisa Robertson** is a poet, essayist and translator, b. 1961 in Canada, lives and works in France.

**Maxwell Stephens** (b. 1966 in Montreal/Canada, is an artist. He lives and works in Bremen. [studiomaxwellstephens.net](http://studiomaxwellstephens.net)

# FLOORPLAN

## 1 Gernot Wieland

***You do not leave traces of your presence, just of your acts,***  
2024

Super 8 film/HD Video

15:44 min | The subtitles alternate between German and English

## 2 Maxwell Stephens

**a *Managerial Class,*** 2021

acrylics on cotton paper

76 x 57,5 cm

**b *Who are the Meek, What Will They Inherit,*** 2022

acrylics on canvas

105 x 105 cm

## 3 Carla Åhlander

**a-c *Songs about Becoming,*** 2024

C-Print

30 x 44,5 cm

**d *Untitled,*** 2024

black and white photograph

30 x 40 cm

## 4 Jeroem Jacobs

**a *Untitled,*** 2014

Plaster, motor oil, printer ink, charcoal, denim dye

50 x 30 x 25 cm

**b *Untitled,*** 2014

Plaster, rust, motor oil, printer ink

25 x 25 x 40 cm

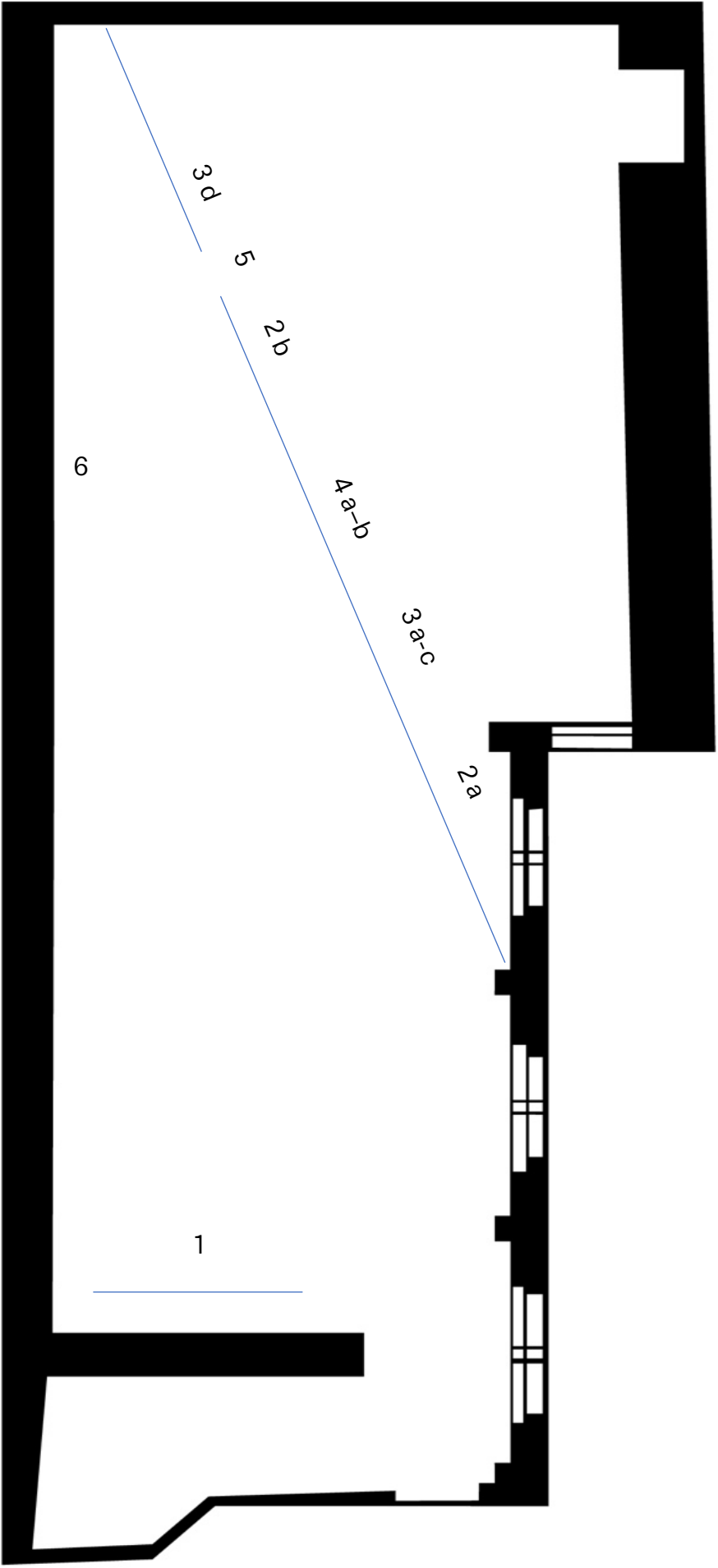
## 5 Gernot Wieland

***A Shift in Perspective, Told and Sung by a Voice from my  
Childhood,*** 2023–2024

Different materials, dimensions variable

## 6 Lisa Robertson

Excerpt from the poem ***A Record***  
in ***The Men***, Bookhug, Toronto, 2006.



3 d

5

2 p

4 a-d

3 a-c

2 a

6

1

**Maxwell Stephens**

***Managerial Class*** 2021

From the series *What happened to the soul?*, 2020–2021

*Managerial Class* is a work from the series, titled “What Happened to the Soul?” which was made during the global pandemic. *The* painting makes use of symbolic imagery taken from European Medieval imagery depicting scenes of famine and drought. The overall composition hovers between portrait and landscape. At the summit of the architecture sit boxes of severed bodily parts, organs without a body that appear to reign over a desert scene. Wieland is interested in Stephens' severed body parts, which he places in a psychological context.

**Carla Åhlander**

***Songs about Becoming***, 2024

Carla Ahlander is an artist working in the medium of photography. She is also the wife of Gernot Wieland who often uses her photographs for the still photography in his films.

The photos are from changing rooms that Åhlander took in schools in Germany, Sweden and Austria. The artist is fascinated by school rooms for many reasons – they have a very clear function, but also a very fixed structure and form. At the same time, we all have a relationship with them from our own experience from a time when we were sensitive and formable. They are also often spaces that are connected with shame and taking a glimpse of our fellow class-mates' bodies.

**Jeroen Jacobs**

***Untitled***, 2014

For his sculptures from the series *Reibung* [engl.: Friction] sculptor Jeroen Jacobs worked with plaster because of its precarious, fragile materiality and porous surface. Jacobs confronts the material with various everyday objects and materials: By “rubbing” it with used engine oil, charcoal, printer's ink, denim, red wine, energy drinks, rusty nails, clay or grass, he creates discoloration, which he sees as a form of “patina”.

## **Maxwell Stephens**

### ***Who Are the Meek, What Will They Inherit?*, 2022**

*Who Are the Meek, What Will They Inherit?* is a sketch translated to canvas using an algorithm of weaving circles that remain visible and contain organic forms. The work makes an intuitive use of geometry, patterns, symbols, rhythms and interweaving forms to envision a world on the brink of ecological crisis. If there is a slow dying out of humanity due to a world that is transforming beyond what could sustain human life, then – if one is to believe what is written in the Christian Bible – who are the meek and what will they inherit?

## **Carla Åhlander**

### ***Untitled*, 2024**

The last picture shows the hands of a woman – a mother – kneading and shaping a dough by giving it a form.

## **Lisa Robertson**

Excerpt from the poem ***A Record***  
in ***The Men***, Bookhug, Toronto, 2006

On the wall Wieland hand-wrote an excerpt from the book *The Men* by Canadian poet and essayist Lisa Robertson. Wieland feels deeply moved by the language in Robertson's texts.

*"The Men* explores a territory between the poet and a lyric lineage among men. Following a tradition that includes Petrarch's Sonnets, Cavalcanti, Dante's works on the vernacular, Montaigne, and even Kant, Robertson is compelled towards the construction of the textual subjectivity these authors convey—a subjectivity that honours all the ambivalence, doubt, and tenderness of the human. Yet she remains angered by the structure of gender that these works advance. It is this troubled texture of identification that she examines in *The Men*. How does a woman of the present century see herself, in men's lyric texts of the renaissance, in the tradition of the philosophy of the male subject, as well as in the men that surround her, obfuscating, dear, idiotic and gorgeous as they often seem?"

(from the book's press release)

## Accompanying Program

Saturday, 7 September, 2-6.30 pm

### **Can Art Convey Art? Potato Print and Psychodrama**

Workshop with Gernot Wieland & Clara Kramer

Sunday, 26 October, 2-6 pm

### **Can Art Convey Art? – Through the art exhibition with a colored pencil**

Workshop with Clara Kramer

Thursday, 26 September, 6 pm

### **Curator's tour with Nadja Quante**

Thursday, 24 October

6 pm **Guided tour with Clara Kramer**

7 pm **Lecture by Christine Rüffert** (curator »film:art« / University of Bremen)

*“Whenever I watch films where a landscape is filmed from a car...”*

*Gernot Wielands (Bewegt-)Bilder zwischen Kunst und Kino*

Further events will be announced on the website [www.kh-bremen.de](http://www.kh-bremen.de)

## MANY THANKS TO

Gernot Wieland, Carla Ahlander, Jeroen Jacobs, Maxwell Stephens, Lisa Robertson, Konstantin von Sichart, Luisa Gebhardt, the installation team: Arisha Lukaszczyk, Eghbal Joudi, Jakob Tornau, Maxwell Stephens; GAK Gesellschaft für Aktuelle Kunst, Norman Neumann, Martin Wilmes, Zweirad-Center Stadler, subtext Berlin., Janine Behrens, Barbara Rosengarth, Trio and the visitor service.

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**KH Künstler:innenhaus  
Bremen**

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Thursday to Sunday 2–6 pm

Admission to the exhibition, all events and guided tours is free!