

WIELAND SCHOENFELDER

PORTFOLIO

WAS IST VERLOREN? WIELAND SCHÖNFELDER & EL LISSITZKY
Haus Coburg / Städtische Galerie Delmenhorst



*Scenes 1-2, metalcoated 3D prints,
resin, aluminum, 180 x 54 cm, 2022*



Installationview



*Scenes 3-5, metalcoated 3D prints,
resin, aluminum, 180 x 54 cm, 2022*



*Scenes 6-7, metalcoated 3D prints,
resin, aluminum, 180 x 54 cm, 2022*



*Scenes 10-11, metalcoated 3D prints,
resin, aluminum, 180 x 54 cm, 2022*





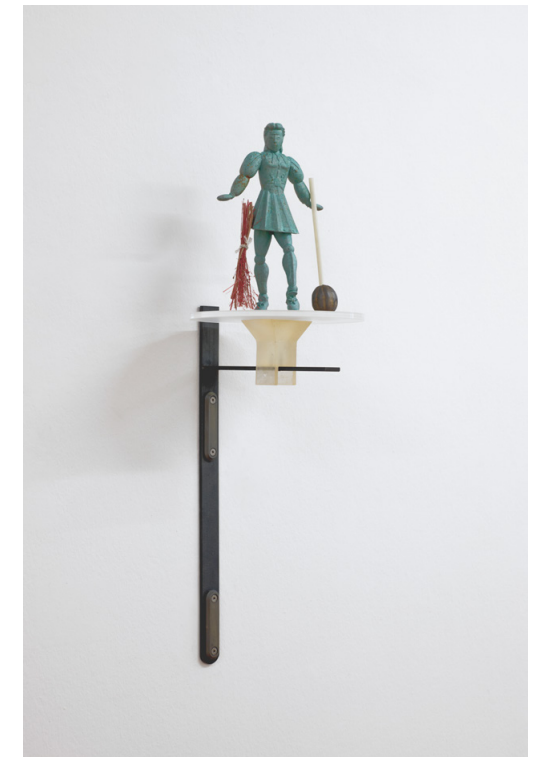
Installationviews



detail



Stage 1, resin, aluminum, screws, 91 x 60 cm, 2022



Le Roi Danse, 3D prints, resin, steel, dry lemon, 50 x 30 cm, 2022

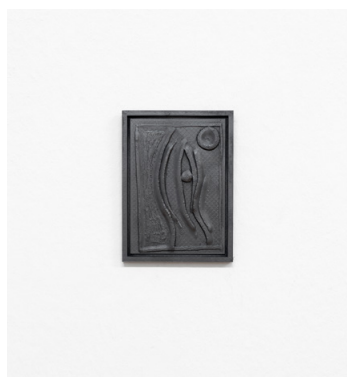


untitled, 3D print, aluminum, 31x 22 cm, 2022



*Der Würfel, Die Kugel, Die Kugel II
3D print, steel, resin, screws 90 x 22 cm, 2022*

Installationview



*untitled 1-3,
metalcoated 3D print, 13 x 11 cm, 2022*





Sonne du sinkst, screenshot, WQHD Video, 9'00 min, 2022



Installationview

BÜRGERLICHES TRAUERSPIEL
Bpa, Köln



Installationview





Installationviews



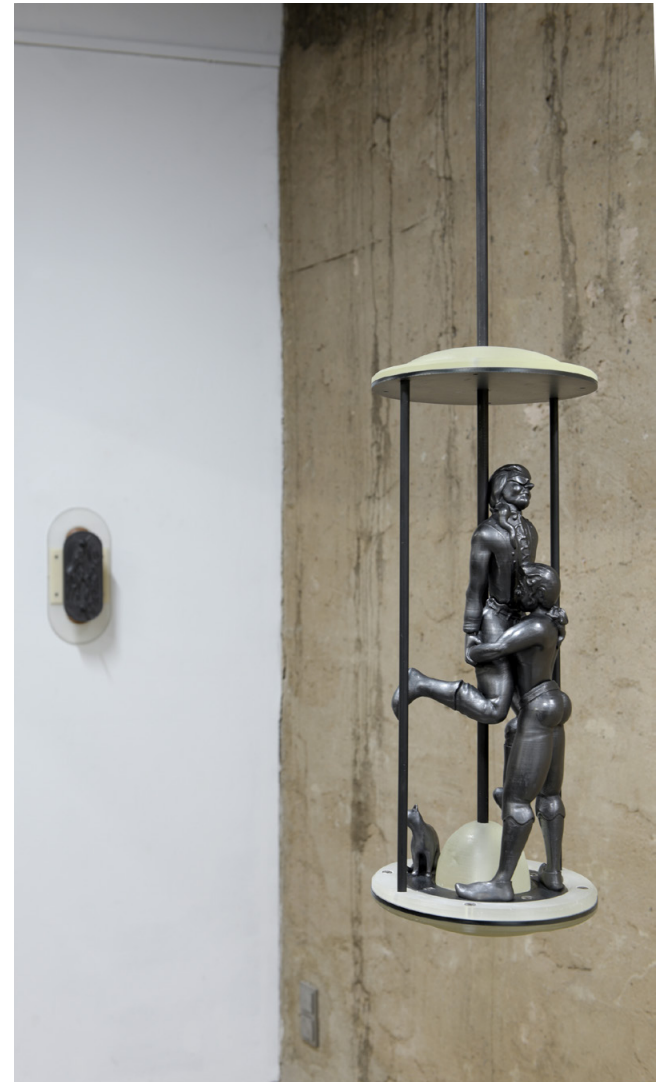
untitled, steel, resin, screws, 110 x 20 cm, 2022



Der Baum, resin, 24 x 23 cm, 2022



Letztes Licht, resin, steel, screws, 38 x 17 x 17cm, 2022



untitled 1-3, metalcoated 3D prints, resin, steel, screws, 100 x 20 cm, 2022



*digital illustrations,
2022*

O OVO E A FIGURA
Kunsthalle Freeport, Porto



Installationview



mundus est fabula, metalcoated 3D prints, wood-board, 33 x 20 cm, 2021



portraits, metalcoated 3D prints, woodframe, 25 x 18cm, 2021



Installationviews



metal coated 3D prints, steel, epoxy resin, 2021



Installationviews

metal coated 3D prints, steel, 2021



Installationview



Inkjetprints, Din A3, 2021



WHY ARE WE MAD?

Ashley, Berlin

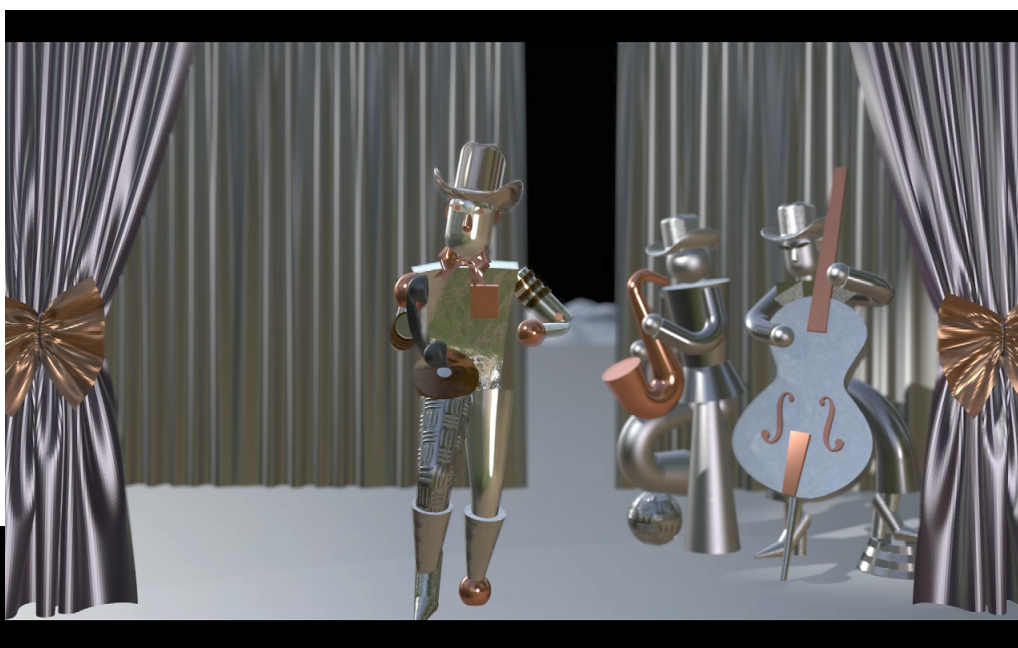


Installationviews



3D prints, plexiglass, steel, paint, 2019





filmstill: I HAVE A SPECIAL PLAN FOR THIS WORLD, 2019

<https://vimeo.com/366729771>



*3D prints, plexiglass, steel, paint, HD video
2019*



installationviews





3D prints, paint, plaster, wood, 2019



Installationviews

3D prints, plexiglass, steel, paint, 2019

THE CORRELATION OF LOOKS

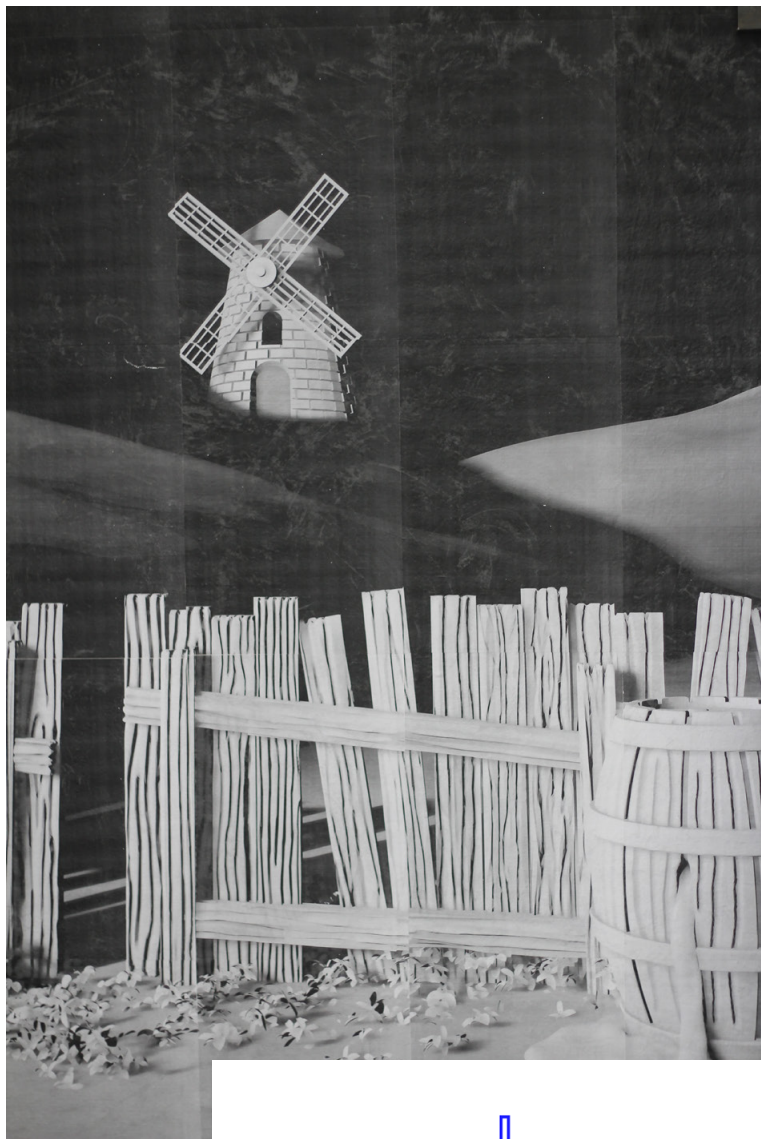
S/M Lounge by Tzvetnik, Berlin



Installationviews

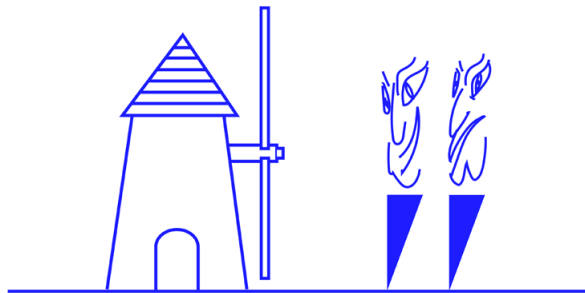


3D prints, plexiglass, steel, 2019



THE ACCOMPLICES

Berlin Weekly, Berlin

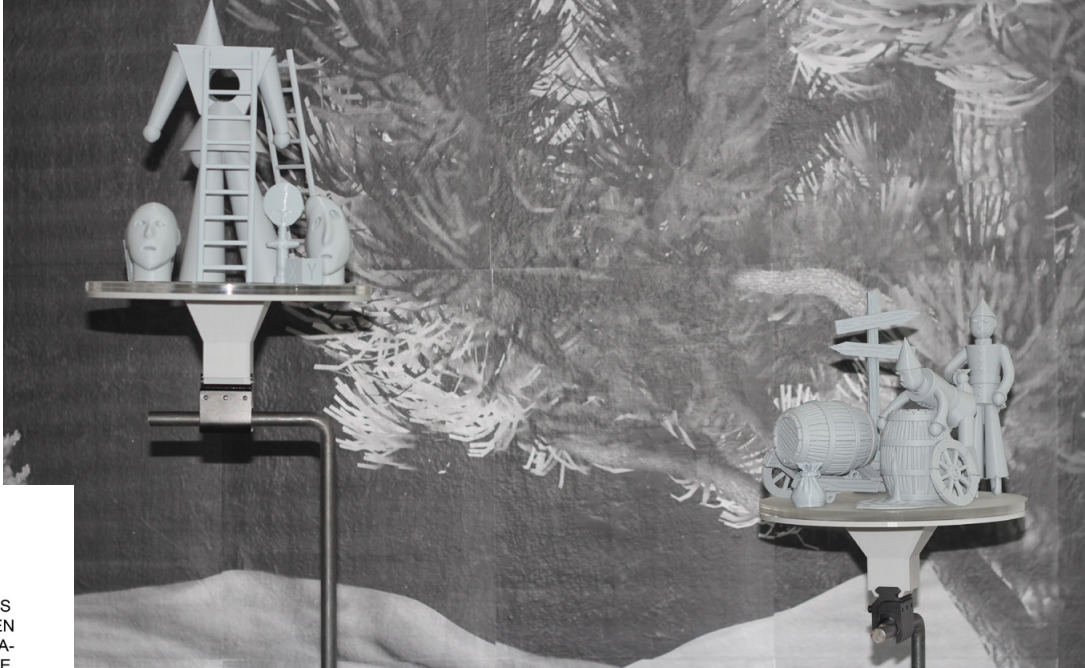


THE ACCOMPLICES



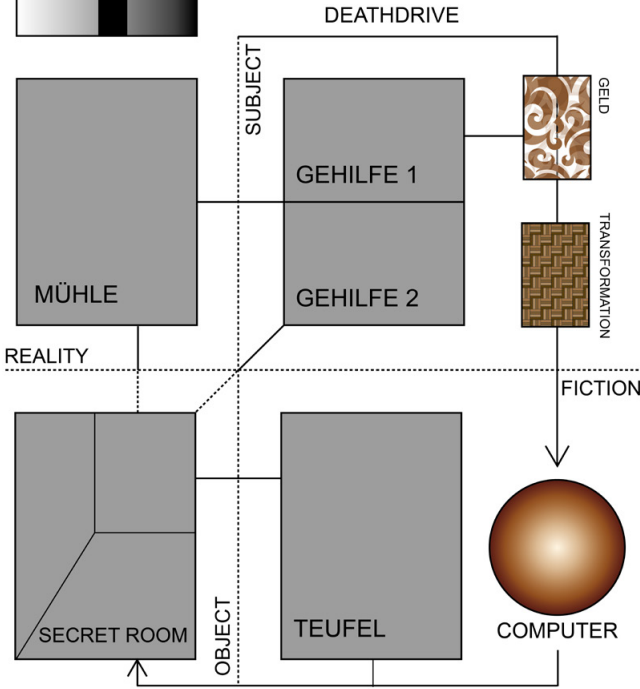
Installationviews

3D prints, plexiglass, steel, inkjetprint, 2019

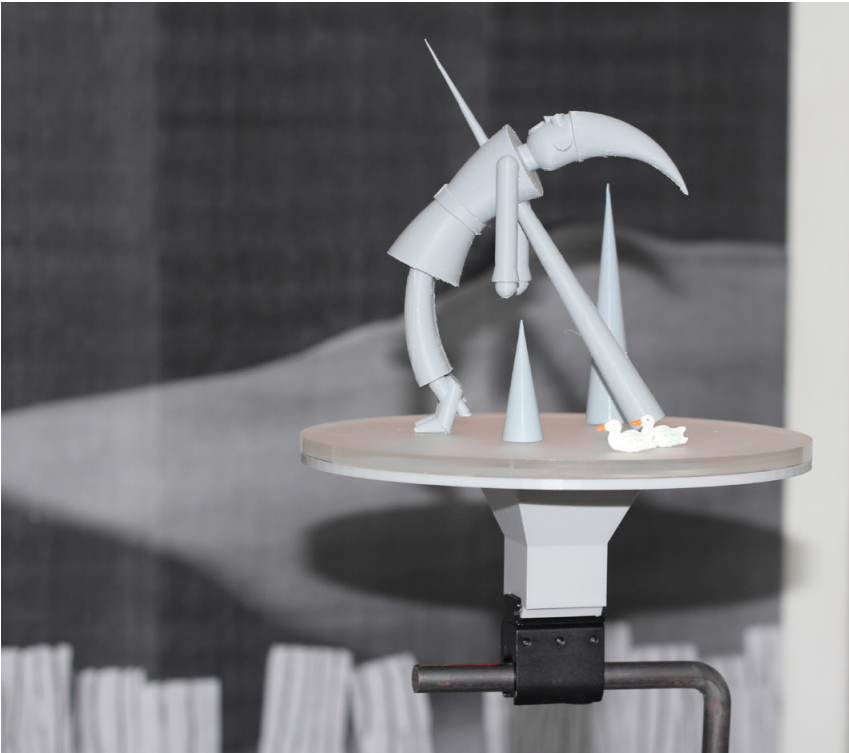


THE ACCOMPLICES

ILLUSION/ LESBARKEIT/ BEDEUTUNG:
NACHDEM DIE 2 GEHILFEN AUF WUNSCH DES
MÜLLERS DIE MÜHLE FÜR IMMER VERLASSEN
MUSSTEN, SIND HIER DIE BESTIMMENDEN PA-
RAMETER DER ANSCHLIEßENDEN ZEITFOLGE
SCHEMATISCH DARGESTELLT:



inkjetprint, DIN A2, 2019



3D prints, plexiglass, steel, inkjetprint, 2019

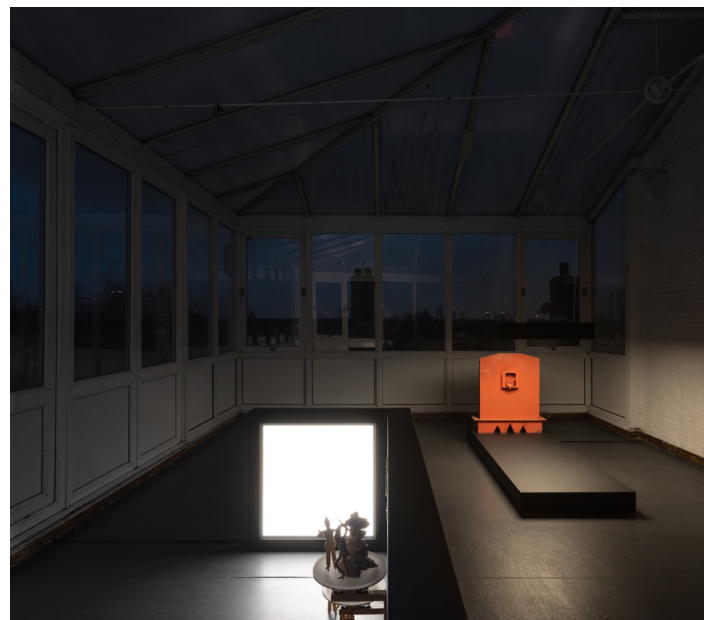


THE HENCHMEN
Lady Helen, London



Installationviews

*3D prints, plexiglass, steel, Inkjetprint, wood,
LED light panel, paint, 2019*



THEY ARE WAITING FOR THE CRYSTAL TO GLOW AGAIN
A Certain Lack of Coherence, Porto



Installationviews



3D prints, plexiglass, steel, inkjetprint, HD
video, 2018

Installationviews



3D prints, plexiglass, steel, 2018



filmstill: NEBULA INTERNA, 2018
<https://vimeo.com/267192797>

THEY ARE WAITING FOR THE CRYSTAL TO GLOW
AGAIN (manifesto has been mounted on wall)

„THE DISAGREEMENTS THAT OCCUR IN THE SAME WORLD CAN BE VIOLENT BUT THEY DISSOLVE INTO HARMONY. THE ONLY IRREDUCIBLE DISSONANCES ARE BETWEEN DIFFERENT WORLDS.“

THEY INDICATE THAT THERE EXISTS A GREATER WORLD, AND THAT IT'S PERIMETER DEFINES THE LIMIT OF ALL CREATED THINGS; THAT AT THE FAR EXTREMITY OF THIS GREAT WORLD THERE EXISTS A PRIVILEGED CREATION WHICH REPRODUCES, WITHIN ITS RESTRICTED DIMENSIONS, THE IMMENSE ORDER OF THE HEAVENS, THE STARS, THE MOUNTAINS, RIVERS, AND STORMS; AND THAT IT IS THE ORDER OF THINGS BETWEEN THE EFFECTIVE LIMITS OF THIS CONSTITUENT ANALOGY THAT THE INTERPLAY OF RESEMBLANCES TAKES PLACE.

THERE IS A RADICAL ONTOLOGICAL DIFFERENCE BETWEEN ALL OF THEM WHICH IS HOWEVER SUSPENDED IN A FORMAL COMPULSORY CONSENSUS OR COUNTERACTED IN A COUNTERPOINT-ISH MANNER. THAT IS THE SOUND OF THE WORLD.

THEY ARE IN A CRISIS OF COHERENCE THAT SHAKES THE VERY BOWELS OF THEIR SOCIETY. THEY RESPOND TO THE IMPERATIVE OF THE TOTAL CRYSTALLISATION OF EXISTENCE, TO THE NECESSITY OF MAKING SURE NOTHING WILL REMAIN OUTSIDE THE CRYSTAL FORM IN WHAT THEY STILL CALL, EUPHEMISTICALLY, „HUMAN RELATIONS“.

THEIR ASSES REPRESENT THE LAST BASTION OF ILLUSION OF A USE VALUE WHICH HAS SO MANIFESTLY DISAPPEARED FROM THE SURFACE OF EXISTENCE. THE IRONY, OF COURSE, IS THAT THIS VALUE IS STILL, IT ITSELF, AN EXCHANGE.

THEY ARE THE UNIVERSAL BENEFICIARY OF ALL THE PSEUDO-CONCRETENESS OF THIS WORLD, AND OF THE PSEUDO-OBJECTIVITY OF OBJECTS FIRST OF ALL.

THEY CAN WELL SPEAK OF DEATH, THEY WILL INVARIABLY CONCLUDE THAT AFTER ALL, THAT'S LIFE.

THEY MUST HAVE A BODY, IT'S A MORAL NECESSITY, A REQUIREMENT: AND IN THE FIRST PLACE, THEY MUST HAVE A BODY BECAUSE AN OBSCURE OBJECT LIVES IN THEM. NOTHING OBSCURE LIVES IN THEM BECAUSE THEY HAVE A BODY, BUT THEY MUST HAVE A BODY BECAUSE THERE IS AN OBSCURE OBJECT IN THEM.

IN THEIR DIVORCE, THEIR HEART AND ASS HAVE BECOME TWO EMPTY ABSTRACTIONS.

THEY CONSTITUTE THEMSELVES, IN THEIR OWN WAY, AN ADVANCED POSITION IN THE IMPERIALISM OF THE WILL.

THEY APPEAR AS THE MOST POWERFUL VECTOR OF THE TYRANNY OF SERVITUDE. WHO CAN GUESS THE FURY ENRAGING THEM AT ANY SIGN OF DISOBEDIENCE? IN THIS SENSE, A CERTAIN TYPE OF TOTALITARIAN SOCIAL DEMOCRACY SUITS THEM MARVELOUSLY.

THEY HAVE FRAGMENTED BODIES WHOSE ONLY ORDER PRINCIPLE IS GEOMETRY AND DESIRE. IT TAKES THE BODIES APART AND PUTS THEM BACK TOGETHER.

THEY HAVE EROTIC FANTASIES THAT EMBARRASSINGLY COMPLICATE THEIR LIVES.

THEY INCARNATE THE FALSE TRANSCENDENCE THAT SHOWS THE FRAGILE (NON)EXISTENCE OF THEM.

THEY SHOW HAPPINESS, BECAUSE IN THE SPECTACLE, WHERE THE APPEARANCE OF HAPPINESS ALSO WORKS AS THE SINE QUA NON CONDITION FOR HAPPINESS, THE DUTY TO SIMULATE HAPPINESS IS THE FORMULA FOR ALL SUFFERING.

THEY SAY YOU ARE EVIL. THEY ARE LONGING FOR HUMANISTIC THOUGHTS.

THEY TRY TO SEE THE THINGS IN CONTEXT.

THEY ARE INFINITE BECAUSE THEY EXIST DUE TO THE EVERLASTING FRACTAL RECOMBINATION OF THE SMALLEST PARTS FROM WHICH THEY ARE MADE OF.

THEY SPEAK OF THE GEOMETRIC SHINE OF THE FORCES, COLORS OF THE SOUNDS AND STRUCTURE OF THE ATMOSPHERE.

THEY ARE DREAMING OF THEIR WORKS OF ART AS THEY DREAM OF THE STARS AND THE OCEANS.

WHEN THEY COME UNDER THE SPELL OF THE DEEPER DOMAIN OF TECHNIQUES, ITS ECONOMIC CHARACTER AND EVEN ITS POWER ASPECT FASCINATES THEM LESS THAN ITS PLAYFUL SIDE. THEN THEY REALIZE THAT THEY ARE INVOLVED IN A PLAY, A DANCE OF THE SPIRIT, WHICH CANNOT BE GRASPED BY CALCULATION. WHAT IS ULTIMATELY LEFT FOR SCIENCE IS INTUITION ALONE. A CALL OF DESTINY.

THEY ONLY ESTABLISH RELATIONSHIPS BASED ON THE STRICTEST REIFICATION AND ON FALSE SUBSTANTIALITY, WHERE THEY CAN BE SURE THAT WHAT UNITES IN FACT ONLY SEPARATES.

THEY ARE OPTIMISTIC, THRILLED, POSITIVE, HAPPY, ENTHUSIASTIC, JOYFUL; IN OTHER WORDS, THEY SUFFER.

THEY THINK YOU ARE LACKING INTELLECTUAL JOY.

THEY TOLD US THE DIALECTICAL PRINCIPLE IS THE ENGINE OF ALL PROGRESSIONS.

THEY APPEAR AS THE MOST POWERFUL VECTOR OF THE TYRANNY OF SERVITUDE. WHO CAN GUESS THE FURY ENRAGING THEM AT ANY SIGN OF DISOBEDIENCE? IN THIS SENSE, A CERTAIN TYPE OF TOTALITARIAN SOCIAL DEMOCRACY SUITS THEM MARVELOUSLY.

THERE IS INDEED AN OBJECTIVITY OF THEM, BUT IT IS AN IMAGINARY OBJECTIVITY. THEY ARE A CONTRADICTION FROZEN IN IMMOBILITY.

THEY GET DEPRESSED BECAUSE THEY WOULD LIKE TO BE A THING LIKE OTHER THINGS, THAT IS, LIKE OTHER THINGS SEEN FROM OUTSIDE, THOUGH THEY CAN NEVER QUITE MANAGE IT, BECAUSE THEY WOULD LIKE TO BE A SIGN, TO CIRCULATE WITHOUT FRICTION THROUGH THE GIGANTIC SEMIOCRATIC METABOLISM.

THEY REALIZE: THERE ARE NEW FORMS OF DESIRE. UNFORTUNATELY.

THEY CAN CAST SPELLS. THE MAGIC PRINCIPLE IS NOT ABOLISHED.

THEY WANT TO BE LOVED. NOT QUITE.

THEY CLAIM: RARELY HAS AN EPOCH BEEN SO VIOLENTLY SHAKEN BY DESIRES, AND RARELY HAS DESIRE BEEN SO EMPTY.

THEIR AFFECTIVITY IS MADE ONLY OF SIGNS, AND OCCASIONALLY, MERE SIGNALS. WHEREVER ETHOS IS LACKING OR DECOMPOSING, THEY APPEAR AS THE BEARER OF THE FLEETING AND DISCOLORED MORES OF THE SPECTACLE.

THEY ARE „RESENTMENT“ THAT SMILES.

THEIR ESTRANGEMENT FROM THEMSELVES BORDERS ON MYTHOMANIA. AS A LAST RESORT, THEY FETISHIZE THEIR ASSES SO AS TO AVOID AN AWARENESS OF THE ENTIRELY CONDITIONED NATURE OF THEIR DESIRES.

THEY LIKE CHILDREN BECAUSE THEY ARE BEAUTIFUL, HONEST AND THEY SMELL NICE.

THEY WANT WHAT YOU DON'T HAVE.

THEY DON'T WANT HISTORY.

THEY WANT TO HYMN THE MAN AT THE WHEEL, WHO HURLS THE LANCE OF HIS SPIRIT ACROSS THE EARTH, ALONG THE CIRCLE OF ITS ORBIT.

THEY ARE DIFFERENT TO EACH OTHER AS MUCH AS THEY ARE THE SAME.

THEY CAPTURE THE WORLD AS IT IS AND NOT AS IT SHOULD BE.

THEY
Universität der Künste, Berlin



*Installationviews
steelpanels, ceramics, HD video, 2018*



ceramic well, 20 cm x 14 cm, 2018



ceramic tile, 35cm x 25cm, 2018

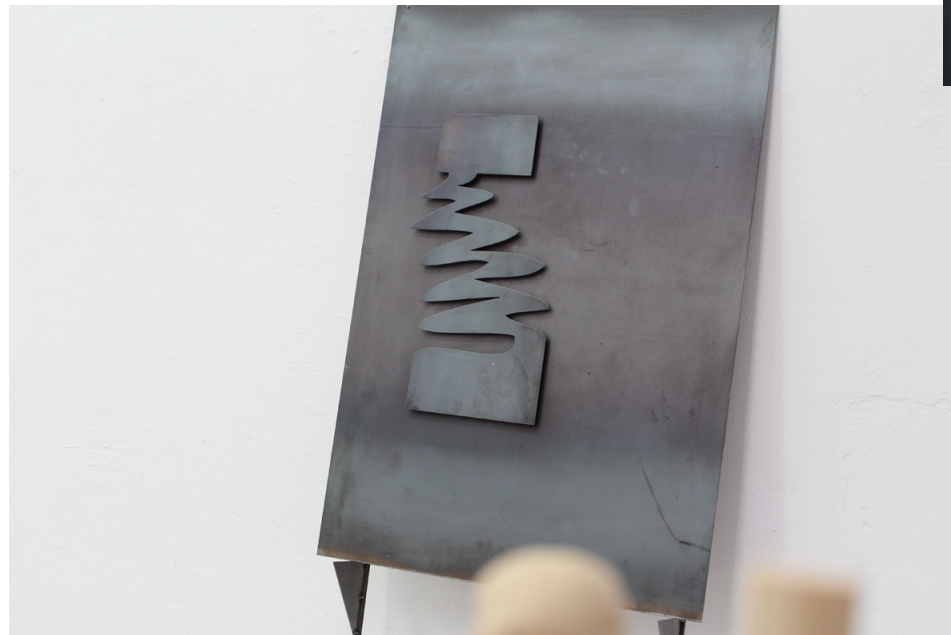


inkjetprint, DIN A4, 2018



Installationviews

*3d prints, plexiglass, steel, inkjetprint, LED light panel,
2018*

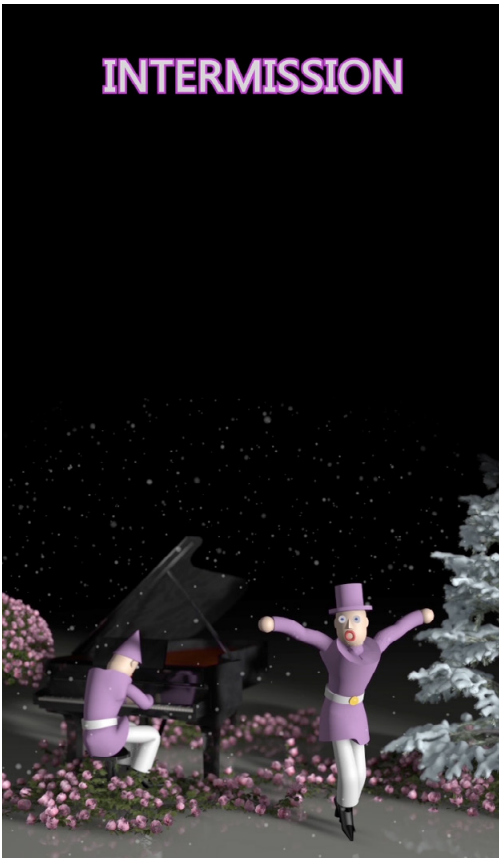


steelpanel 110cm x 85cm, 2018



inkjetprint 84,1cm x 59,4cm, 2018

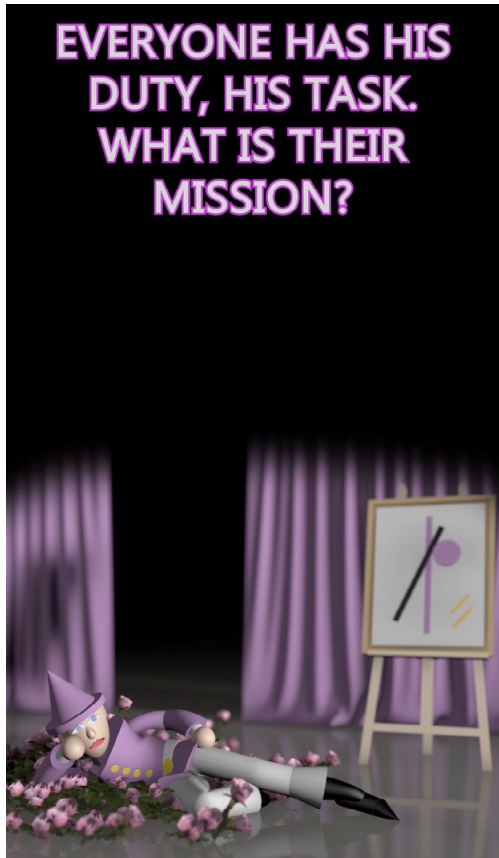
INTERMISSION



filmstills: *THEY*, 2018

<https://vimeo.com/281772930>

EVERYONE HAS HIS
DUTY, HIS TASK.
WHAT IS THEIR
MISSION?



THEY (Video), 2018

Textpassages from „THEY“:

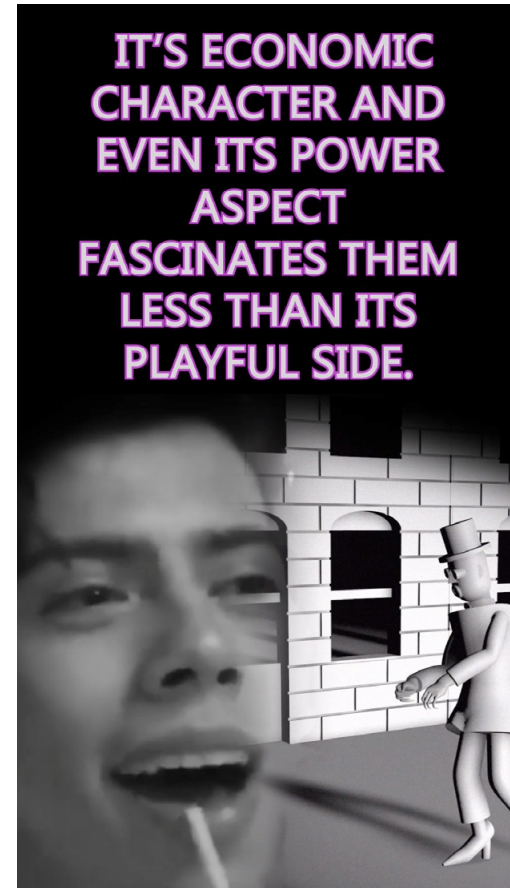
„When they stir their morning coffee and watch the swirling of the streaks, they are observing the law that moves the universe - in the whirling of the spiral nebulae, in the eddying of the galaxies.

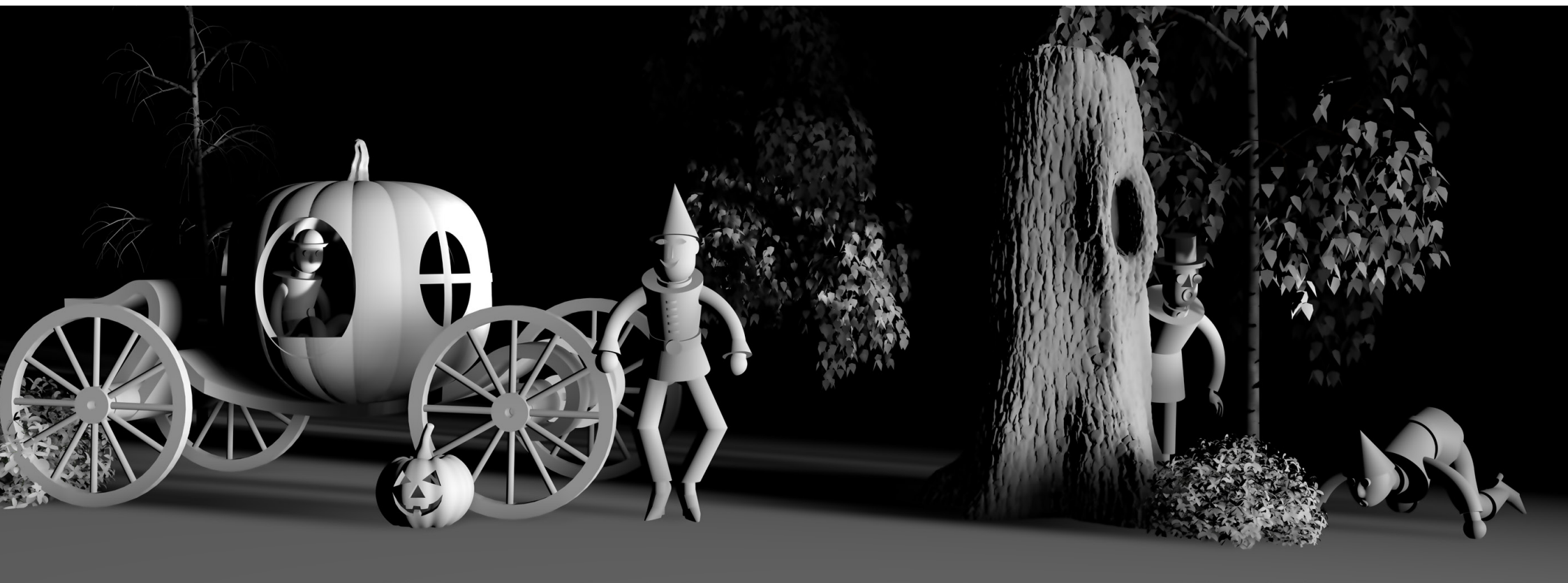
Intellectual as well as practical conclusions may be drawn from this. The sight reminds them of Newton's apple or the steam that Watt, as a boy, saw pouring from the kettle long before he invented his engine. „Food for thought,“ they say. Evidently, thinking is preceded by a harmony with matter, which is followed by the dreamlike mood that creates thought and from which thought springs. But what does

it matter? Whether the universe whirls or crumbles - the problem remains behind it. The problem is indivisible; they are alone. Ultimately, they cannot rely on each other. Although they usually wreaks harm, indeed often destroy, they can also help, although not more than a good physician - up to the inevitable limit where their skill fails. Above all, no melancholy. The individual can comfort himself by recognizing his situation. They have to gain an idea of what or whom they represent. Is it humankind itself or do they have to think from the other side? There has to be a workshop somewhere. A potter throws vases, pitchers, ordinary tableware. His material is clay; everything emerges in the ebb and flow of tides, then crumbles into dust, and becomes new material for them. Their social or moral position makes no difference in this regard. They may be a prince or a wage earner, a shepherd, a prostitute, or a pickpocket- but usually they are like you an ordinary person . Everyone has his duty, his task. What is their mission? Material, spiritual, erotic power flows unexpectedly to them. Will they fail or perish?

When logic and proportion have fallen sloppy dead
And the white knight is talking backwards
And the red queen's off with her head
Remember what the dormouse said
Feed your head, feed your head.“

IT'S ECONOMIC
CHARACTER AND
EVEN ITS POWER
ASPECT
FASCINATES THEM
LESS THAN ITS
PLAYFUL SIDE.





wallpaper inkjetprint 170 cm x 270 cm, 2018

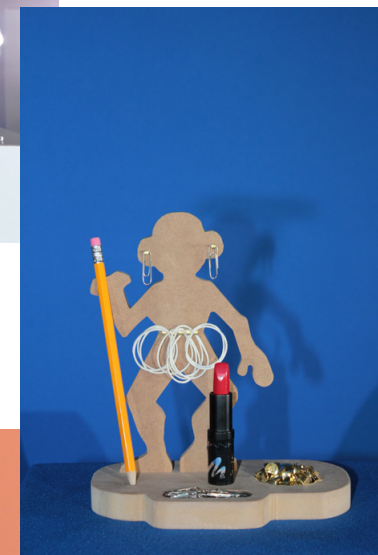
Installationviews

wood, ceramic, fabric, inkjetprint, 2017



performance documentation

ARBITRARY AXIOMS



ceramic tile, 31cm x 24cm, tripod, 2018



ceramic well, 20 cm x 14 cm, 2017



*Installationviews
wood, ceramic, fabric, inkjetprint, candle, 2017*

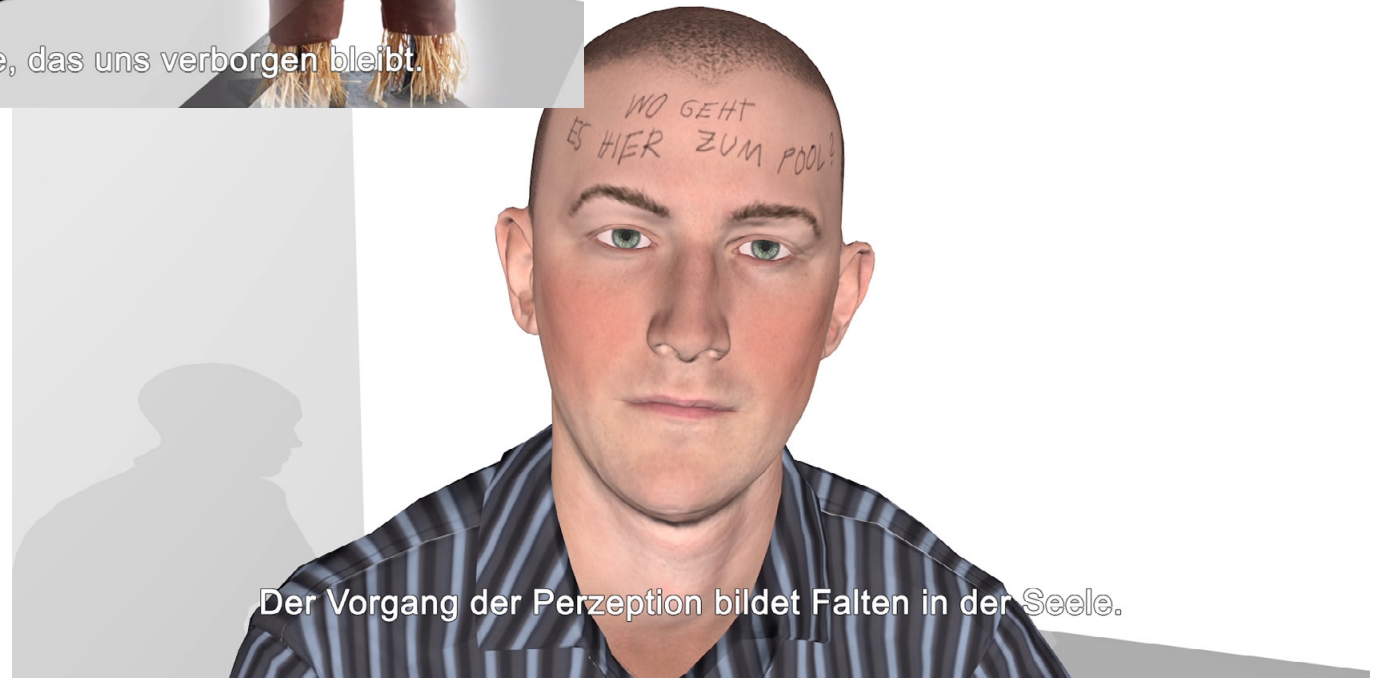
DAS INTERIEUR (Video)



sondern nur das Notwendige geleistet, das uns verborgen bleibt.

filmstills: DAS INTERIEUR, 2018

<https://vimeo.com/267205204>

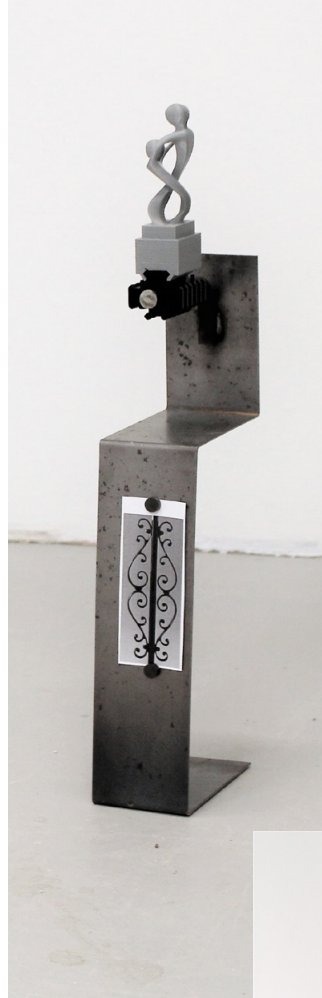


Der Vorgang der Perzeption bildet Falten in der Seele.

Textpassags from: „DAS INTERIEUR“

Adolf Loos wrote about ornament and crime. For instance the desire to tattoo one's skin is a degenerate form of expression, but necessary for the regulation of modern society. Every inner world is an conspicuous ornament, revealing itself in endless foldings. The process of perception creates foldings in the soul. Thereby a house, an interieur is created as a duplication of the outerworld, as a landscape, as stage for the external to present itself as imagined inwardness time and time again. In this respect, the inner can't contain secrets, that aren't already visible on the outside.[...] Objects reveal themselves as symbols and symbols shed light on the subconscious, on clandestine dreams, that tend to conceal themselves behind objects. The body contains the soul. The soul becomes a body. All things become heavenly. Heaven becomes flesh, physical. Modernity reaches absolution. Modern design is corporal ethics. A well made chair resembles a masterly sculpture in the fact that they try to balance the mind's labour and handiwork, both careful to not overstrain the idea.

The iconic sculpture "Mother and Child" is of deep, but unknown origin. When once a metallic copy of the artwork was gifted to the cultural attache of the Chinese embassy, he rejoiced at the well-rounded and beautiful form, but called into question, whether the group solely portrayed the naive dance between mother and child, or whether it showed a taller figure forcing the smaller one down. Provoked to hearty laughter, the gifting diplomat responded warmly that while this was incorrect, one could say that the substance and excitement of the object lies in exactly this unclarity. Thereafter the Chinese man laughed even more cordially and replied in riddles: Abstraction - that is the origin of oppression.



„Mother and Child“ sculpture
rendering, 2018



Installationviews
steel, inkjetprint, 2018

DAS DUMME DING (Video)

2. Das dumme Ding

filmstills: DAS DUMME DING, 2016
<https://vimeo.com/111929433>





filmstill:TOO HUMAN, HD video, 2015
<https://vimeo.com/141256477> (password: judithbutler)



PRESS/PUBLICATIONS

<https://taz.de/Ausstellung-von-Wieland-Schoenfelder/!5895648/>

<https://condylura.com/releases-C02-wieland-schoenfelder>

<https://kubaparis.com/sprache-hat-die-dichteste-textur-ein-interview-mit-wieland-schoenfelder/>

<http://expo.gruppemagazine.com/>

<https://kubaparis.com/wieland-schonfelder-burgerliches-trauerspiel-at-bpa/>

<https://www.ofluxo.net/o-ovo-e-a-figura-wieland-schonfelder-at-kunsthalle-freeport-porto/>

<https://www.ofluxo.net/why-are-we-mad-wieland-schoenfelder-at-berlin-art-prize-2019-ashley-berlin/>

<http://artviewer.org/wieland-schonfelder-at-a-certain-lack-of-coherence/>

<https://kubaparis.com/wieland-schoenfelder-in-what-is-known-as-the-realms-of-the-unreal/>

VIDEOLINKS

I HAVE A SPECIAL PLAN FOR THIS WORLD, 2019

<https://vimeo.com/366729771>

NEBULA INTERNA, 2018

<https://vimeo.com/267192797>

WARUM 2021

<https://vimeo.com/manage/videos/668586889> (*darum*)

THEY, 2018

<https://vimeo.com/281772930>

DAS INTERIEUR, 2018

<https://vimeo.com/267205204>

DAS DUMME DING, 2016

<https://vimeo.com/111929433>

TOO HUMAN, HD video, 2015

<https://vimeo.com/141256477> (password: *judithbutler*)