

Fluentum is located in the former main building of a military facility built in 1936-38 for the Luftwaffe, which served as the headquarters of the U.S. Army from 1945 to 1994. The Berlin building on Clayallee has been extensively redesigned by the Berlin architects Sauerbruch Hutton for use as an exhibition and private space, so that seven areas spanning over 600 square meters can be used to exhibit art and host discussions with artists.



Walking frozen waters in front of an ice-breaker, undertaking a 1,000-mile triathlon from Warsaw to Paris, or standing on the North Pole for a full twenty-four hours—the films of Guido van der Werve (born 1977) are often driven by sheer physical stamina. Yet at the same time—and not without a good portion of dry wit—they convey striking and clear images for existential and universal feelings: longing, melancholy, isolation, the precarity of life. Van der Werve—a classically trained musician as well as a passionate athlete—always stars as the lead actor of his intricately composed films and often writes his own musical scores. This inaugural exhibition at Fluentum showcases the artist's oeuvre through a selection of six works from his *Numbers* series.

Former US Headquarters
Clayallee 174, 14195 Berlin

Opening hours during the Gallery Weekend 2019
Thursday, April 25 - Sunday, April 28
11 am - 06 pm

Opening hours till June 22, 2019
Saturdays by appointment only
Please register at fluentum.org/visit

GUIDO VAN DER WERVE

NUMBER
EIGHT
NINE
TWELVE
THIRTEEN
FOURTEEN
SEVENTEEN

APRIL 25 –
JUNE 22, 2019

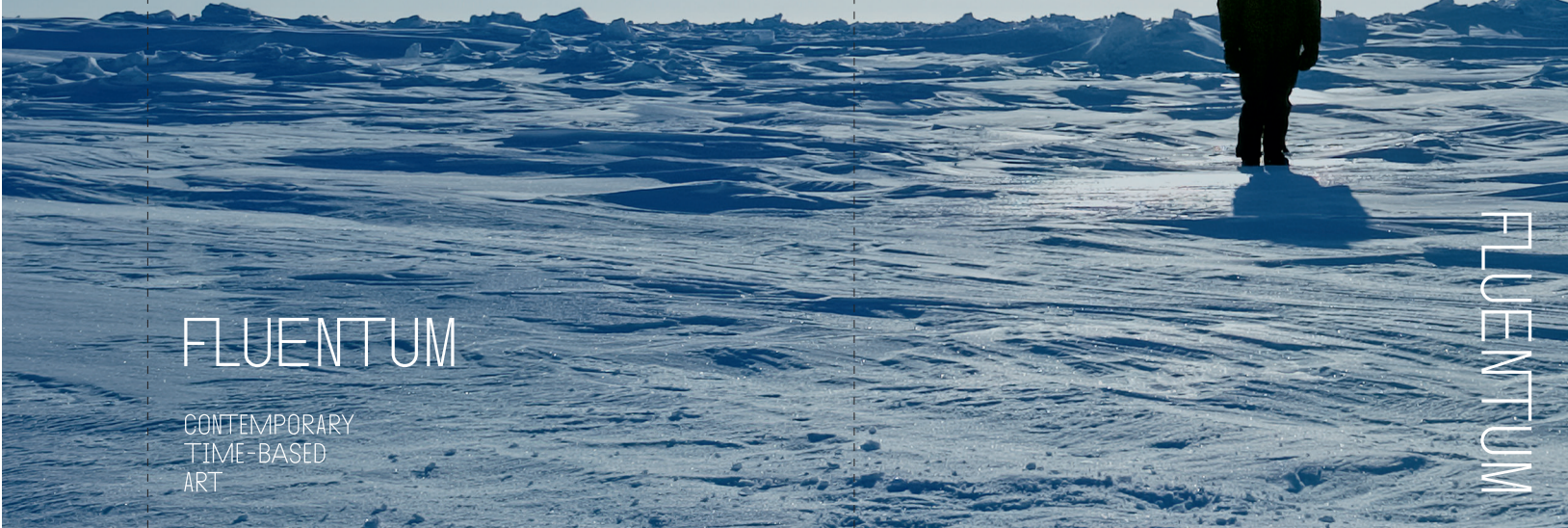
Fluentum is a platform for the production, collection, and presentation of contemporary art with a strong focus on time-based media such as film and video.

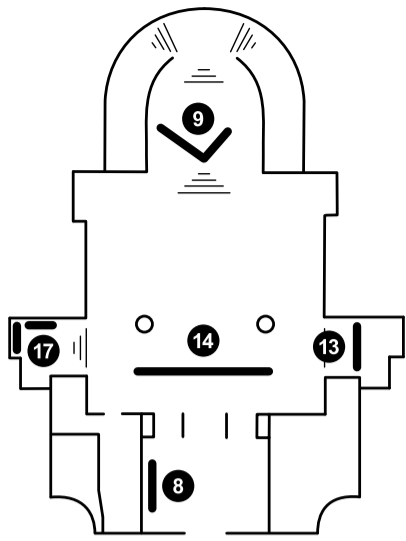
FLUENTUM.
ORG

FLUENTUM

CONTEMPORARY
TIME-BASED
ART

FLUENTUM





Ground floor



NUMBER THIRTEEN

HASSI, FINLAND, 2011

EFFUGIO C,
YOU'RE ALWAYS ONLY
HALF A DAY AWAY

Circling his home in Hassi, Finland in a seemingly endless loop, Guido van der Werve completes 2.5 marathons in this twelve-hour long film. As the day passes and breaks again, as birds go to sleep and then start chirping in the woods, the artist keeps running in circles without getting anywhere—he simply gets increasingly exhausted over time.

Digital HD video
12H 02'31"



NUMBER SEVENTEEN

HASSI, FINLAND, 2015

KILLING TIME ATTEMPT 1,
FROM THE DEEPEST OCEAN
TO THE HIGHEST MOUNTAIN

Standing in a bathtub and taking as many steps as it would need to descend to the ocean's deepest abyss (Mariana Trench, -11,040 meters); jumping onto a bed until reaching the equivalent altitude of the earth's highest mountain (Mount Everest, 8,848 meters)—Guido van der Werve's video *Number seventeen, killing time attempt 1: from the deepest ocean to the highest mountain* epitomizes the artist's typically dry and deadpan humor.

Two-channel digital HD video installation
09H 41'00"



NUMBER EIGHT

GULF OF BOTHNIA, FINLAND, 2007

EVERYTHING IS GOING
TO BE ALRIGHT

Filmed in one long shot, *Number eight, everything is going to be alright* shows Guido van der Werve walking across the frozen waters of the Arctic—a tiny figure in the great wide open. Behind the artist, a gigantic ship forges through the creaking ice, threatening to break open the very ground that van der Werve is walking on. Over the course of ten minutes and ten seconds, the film establishes a stunningly simple and sublime image for a highly charged and complicated relationship—the triad of man, machine, and nature.

16 mm film to digital HD video
10'10"



NUMBER NINE

GEOGRAPHIC NORTH POLE, 2007

THE DAY I DIDN'T TURN
WITH THE WORLD

For *Number nine, the day I didn't turn with the world*, Guido van der Werve stood on the North Pole for exactly twenty-four hours. Dressed in black and sharply contrasting with the bright blue sky as well as with the endless white ice shelf around him, the film's eight minutes and forty seconds of time-lapse photography frame the artist as a human pin on top of the world. While the earth spins one way, van der Werve slowly turns the other to counter-balance the planet's movement.

Time-lapse photography to digital HD video
08'40"



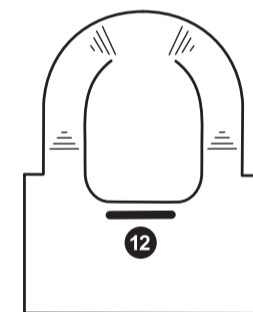
NUMBER FOURTEEN

VARIOUS LOCATIONS AND COUNTRIES, 2012

HOME
—
IN THREE MOVEMENTS
AND TWELVE ACTS

When Frédéric Chopin died in Paris in 1849, his sister fulfilled the composer's last wish and smuggled his heart back to his native Poland. There it was deterred in the Church of the Holy Cross. Guido van der Werve's film *Number fourteen, home* takes this anecdote as its starting point. Structured like a classical requiem in three movements and twelve acts, the elaborate and complex film unfolds along the route of a 1,000-mile triathlon—swimming, biking, and running—retracing the path of Chopin's heart from Warsaw back to Paris.

Digital HD video
54'00"



First floor



NUMBER TWELVE

MARSHALL CHESS CLUB, MOUNT ST. HELENS AND SAN ANDREAS FAULT, UNITED STATES, 2009

VARIATIONS
ON A THEME

Number twelve, variations on a theme intertwines chess moves, compositional strategies, and thoughts on infinity and mathematical probability to create a complex filmic experiment. Over the course of 40 minutes, Guido van der Werve looks at the clash of the transitive and the definitive. How to play all possible chess moves? How to count all the stars? How to perfectly tune a piano? Life will always be too short to complete only one of these tasks.

Digital HD video
40'00"



fluentum.org/guide