

**Constantin Hartenstein**

Portfolio





**ADJUST**

2023

durational performance

performance view, Neue Nationalgalerie Berlin, PERFORM!



**STAND**

2023

durational performance

performance view, Neue Nationalgalerie Berlin, PERFORM!









**SH\*TSTORM**

2023

epoxy resin, liquid adrenaline, stainless steel

150 x 100 x 3 cm







1

**SLAY'D**

2022

epoxy resin, male pheromones, stainless steel

146 x 99 x 4 cm

installation view: Open Your Eyes Again, September 13 - 19, 2022,  
The Fairest, Kühlhaus Berlin











**JOCK (I)**

2022

epoxy resin, silicone, copulandrone pheromones, pigments

69 x 39 x 1 cm

installation view: related to transition, July 9 - 23, 2022, take care gallery Los Angeles







**F 3000**

2022

epoxy resin, pigments, copulinandrone pheromones, steel

150 x 100 x 3 cm

installation view: Queering the Narrative, July 3 - August 21, 2022, Neuer Aachener Kunstverein

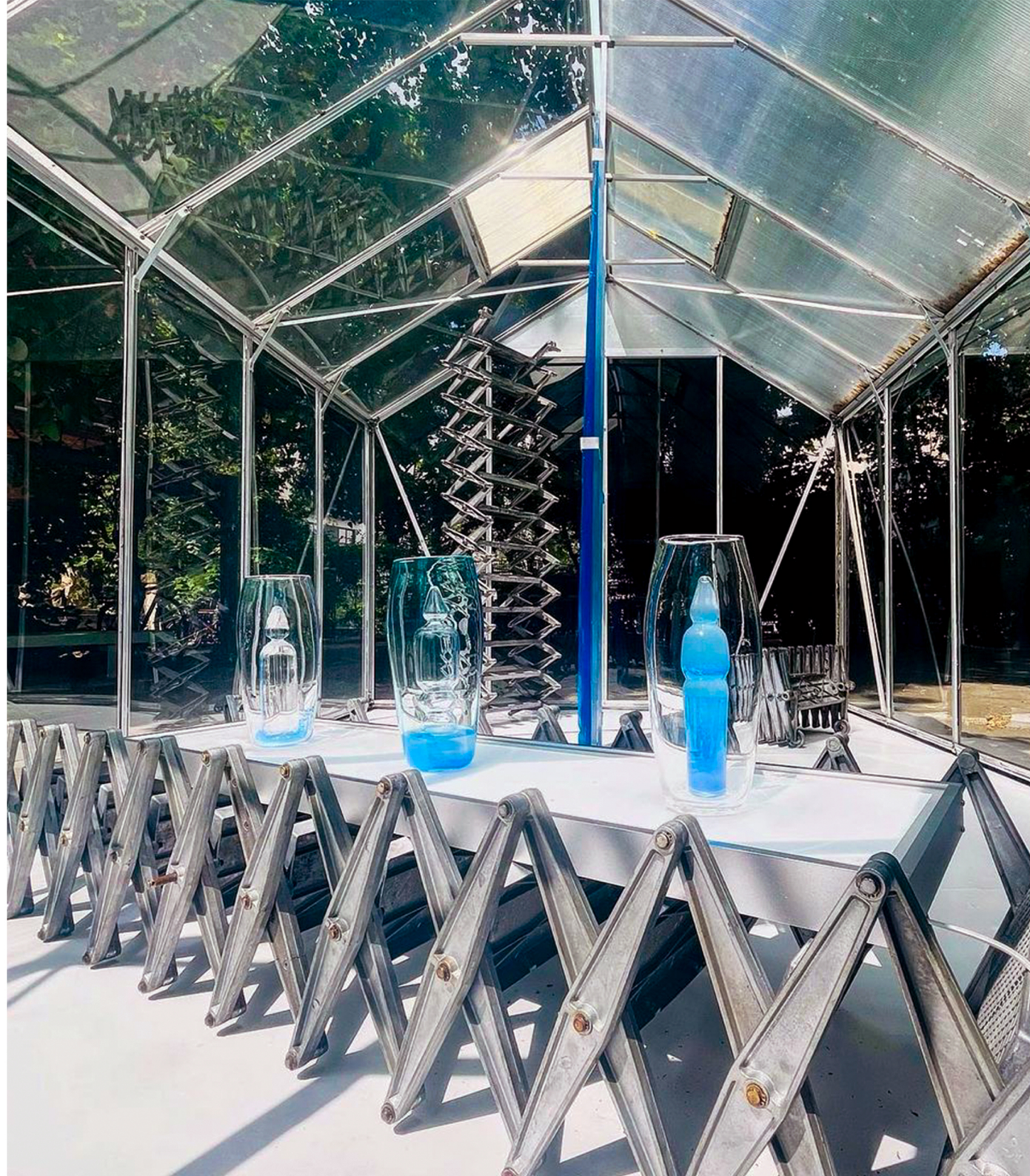








**A (R) M O R**, 2022, installation view, super bien Berlin







this body  
 no thing  
 but stretched skin over muscle  
 fibers, thin  
 encapsulated.  
 within  
 a voice speaking tongue  
 feelings feelings dealings feelings  
 singing  
 seems fun  
 when your mouth is a gun  
 it's that you've become  
 so thin-skinned that every  
 presence of a drum  
 vibrates  
 your lungs  
 numb (: linkin park)  
 just caught in the undertow  
 the smoke, inhaled  
 ears parampampampam  
 nerves strangled  
 in a pile of blues & news  
 wrap it all up, you see this guy over there  
 luggage, plastic, wrap, airport, check in  
 ten times, ten times more, tensed times  
 spin that thin layer  
 impacts, bombs, news, divorce, lovers, L-O-V-E, viruseseses, subtypes, spargelzeit,  
 romcoms, samesies, flames  
 and they say that a hero can save us  
 I'm not gonna sit here and wait.  
 so this is for you, body  
 be luggage  
 bathe in liquid plastic  
 too fragile to break  
 on a red-eye  
 crash landing

**A (R) M O R**, 2022, installation view, super bien Berlin







**ANDERS SEIN**

2022

epoxy resin, GDR pigments, steel

150 x 100 x 2 cm







**ANDERS SEIN (DETAIL)**

2022

epoxy resin, GDR pigments, steel

150 x 100 x 2 cm



**GITTER**

2022

epoxy resin, GDR pigments, steel

100 x 75 x 2 cm





**WARMER SOMMER**

2022

epoxy resin, GDR pigments, steel

75 x 50 x 2 cm





**VP**

2022

epoxy resin, GDR pigments, steel

75 x 50 x 2 cm







**GITTER, WARMER SOMMER, VP**

2022

epoxy resin, GDR pigments, steel

installation view, Off Grid, 5.2.-1.4.2022, Kunstverein Dresden



**VON HINTEN**

2022

epoxy resin, GDR pigments, steel

75 x 50 x 2 cm





**HOMOBIENE**

2022

epoxy resin, GDR pigments, steel

75 x 50 x 2 cm





**TRAP**

2022

epoxy resin, GDR pigments, steel

200 x 70 x 2 cm







**RITZE**

2022

epoxy resin, GDR pigments, steel, video projection, sound

200 x 70 x 2 cm





**TRAP, RITZE**

2022

epoxy resin, GDR pigments, steel

installation view, Off Grid, 5.2.-1.4.2022, Kunstverein Dresden





**DREI JUNG**

2022

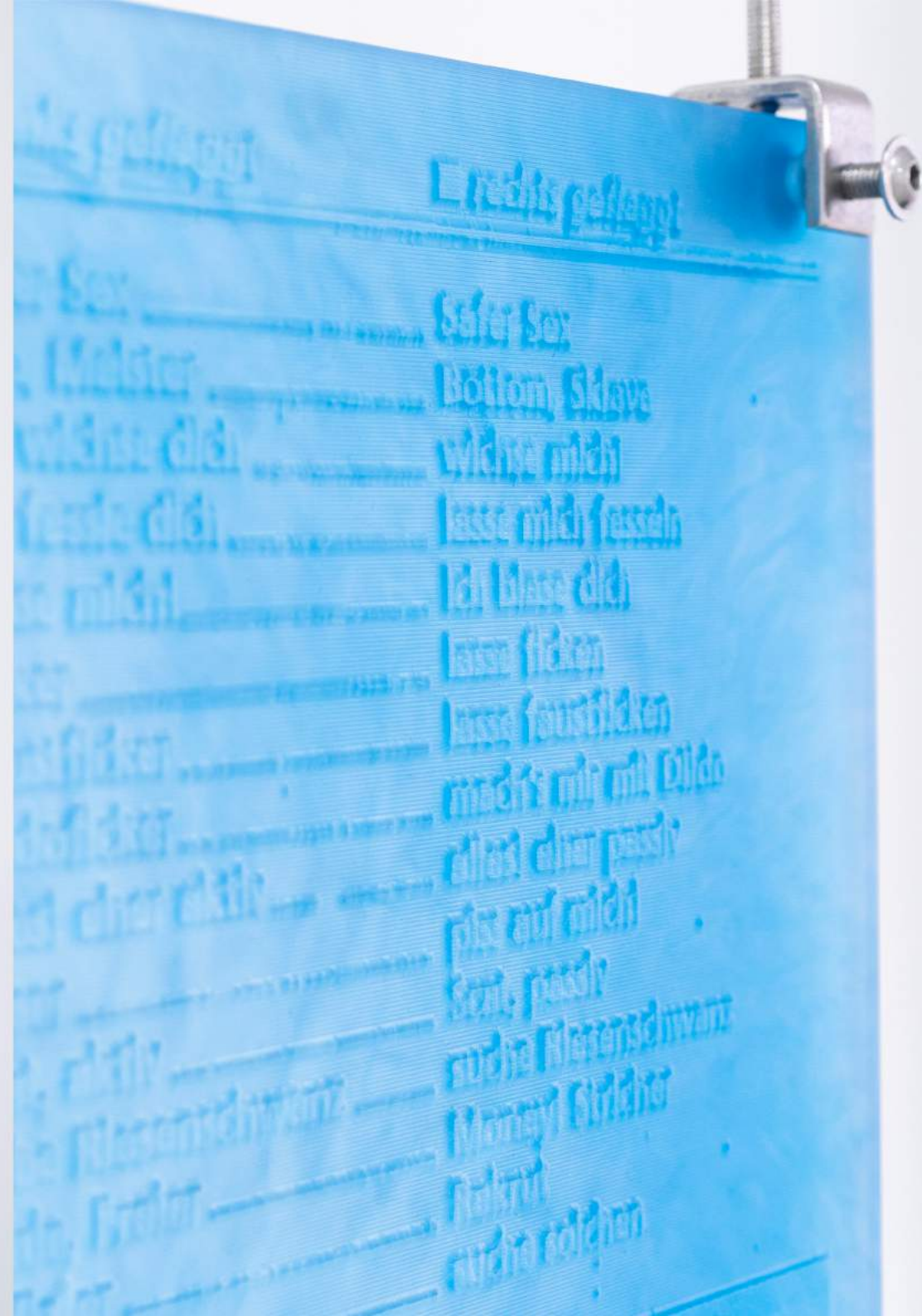
epoxy resin, GDR pigments, steel

37 x 25 x 2 cm





**HC**  
 2022  
 epoxy resin, GDR pigments, steel  
 75 x 50 x 2 cm







**DREI JUNGS, HC**

2022

epoxy resin, GDR pigments, steel

installation view, Off Grid, 5.2.-1.4.2022, Kunstverein Dresden



**XO (I) & XO (II)**

2021

epoxy resin, original GDR pigments, surgical instruments

180 x 84 x 2 cm & 180 x 162 x 2 cm

installation view, IT'S JUST A PHASE, 19.11. - 13.2.2021, KUK Trondheim



**XO (I)**

2021

epoxy resin, original GDR pigments, surgical instruments

180 x 84 x 2 cm

installation view, IT'S JUST A PHASE, 19.11. - 13.2.2021, KUK Trondheim



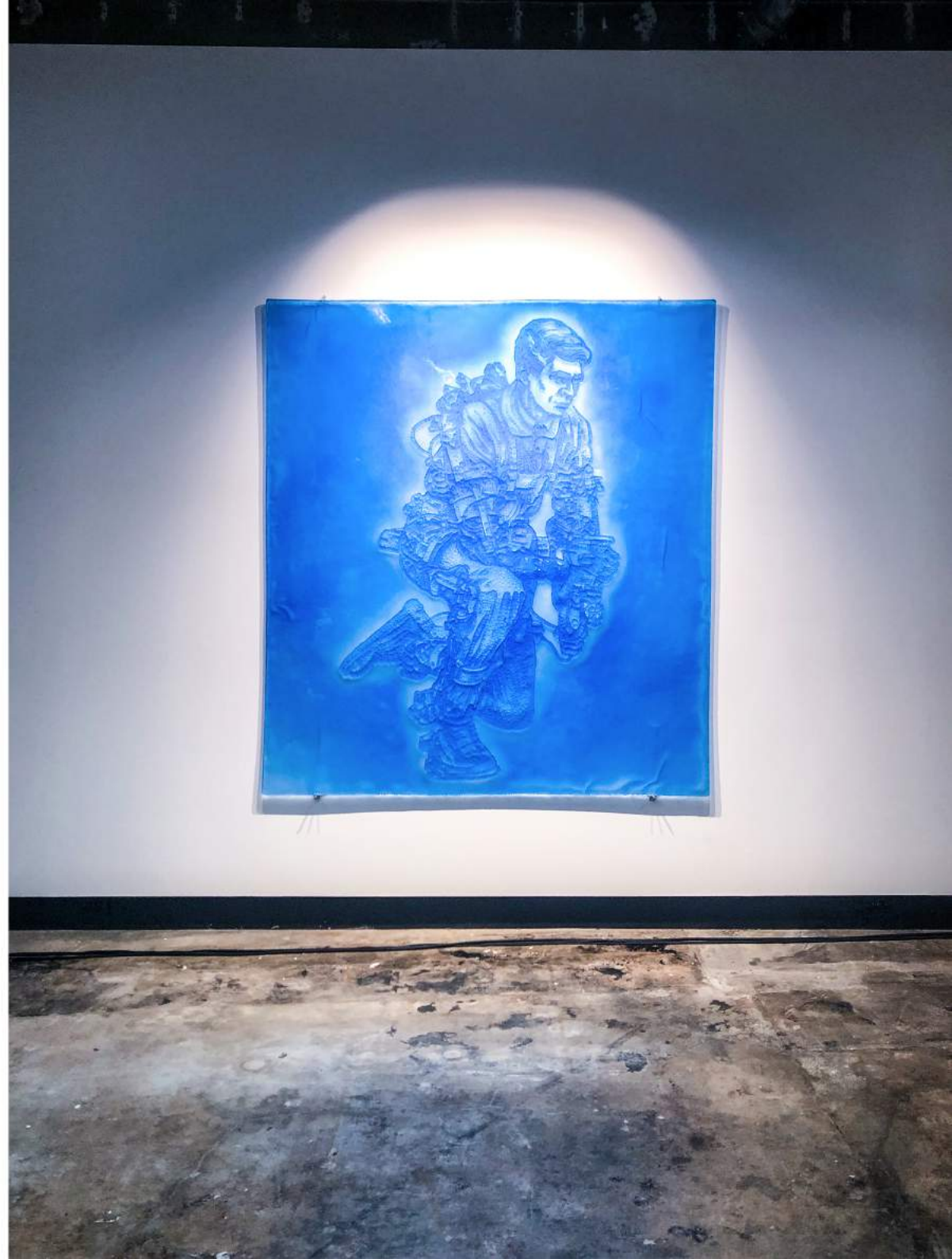
**XO (II)**

2021

epoxy resin, original GDR pigments, surgical instruments

180 x 162 x 2 cm

installation view, IT'S JUST A PHASE, 19.11. - 13.2.2021, KUK Trondheim





## **CARAPACE**

2021

epoxy resin, HB BG 3.0, surgical bone screws, steel

150 x 40 x 4 cm

installation view, IT'S JUST A PHASE, 19.11. - 13.2.2021, KUK Trondheim





## **CARAPACE**

2021

epoxy resin, HB BG 3.0, surgical bone screws, steel

150 x 40 x 4 cm

installation view, IT'S JUST A PHASE, 19.11. - 13.2.2021, KUK Trondheim







**BP**

2021

epoxy resin, crushed PrEP pills, "Follow Me Boy" oil, "Bend Over" oil, HB BG 3.0, crushed "Men Only" sex pills, poppers, "Penisex" lotion, glas, steel, performance  
dimensions variable





**Greifer**

2021

epoxy resin, GDR pigments, surgical instruments

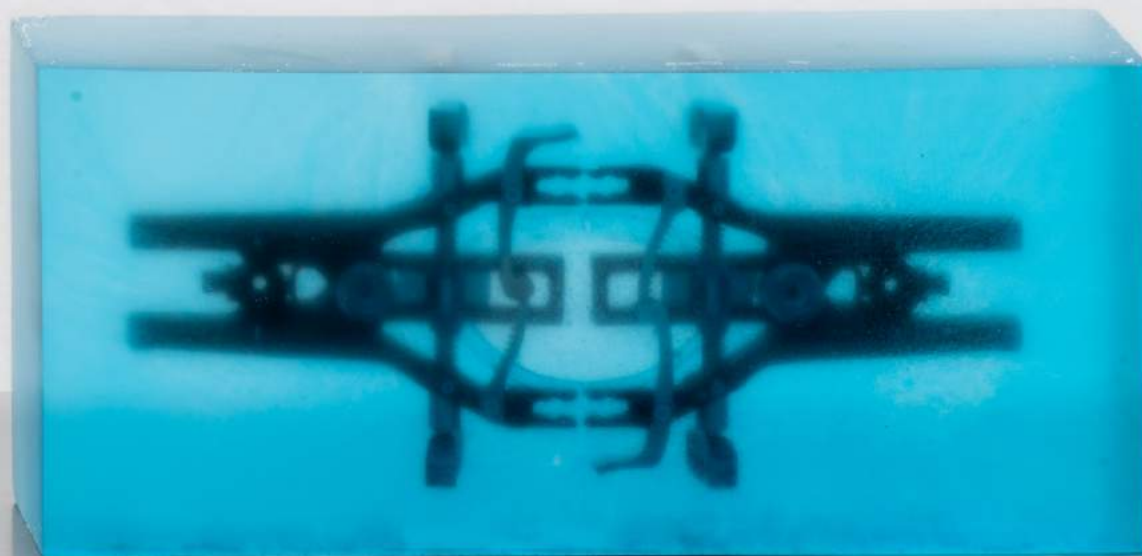
62 x 44 x 3 cm



**E3 & AB (I-III)**

installation view, A0-3959X.91 – 15, Mouches Volantes Cologne





**E3**

2021

epoxy resin, HB BG 3.0, surgical instruments, pigments

50 x 30 x 5 cm



**AB (I-III)**

2021

epoxy resin, GDR pigments

each 10 x 50 x 2 cm







## CONQUISTADOR

2021

epoxy resin, found book page

45 x 25 x 2 cm





**ESPADA**

2021

epoxy resin, amino acids

25 x 60 x 1 cm



**MENCEY BENTOR**

2021

epoxy resin, amino acids, steel

85 x 40 x 45 cm





**MUNICIPAL**

2021

epoxy resin, amino acids

12 x 12 x 2 cm



## *mojo*

the triumph of the machine  
look no hands  
manipulators fueling product  
while we produce new selves  
shells  
in which synthetics lurk  
the loop takes work  
six or eight  
packs  
what you see is what you get

### **MOJO**

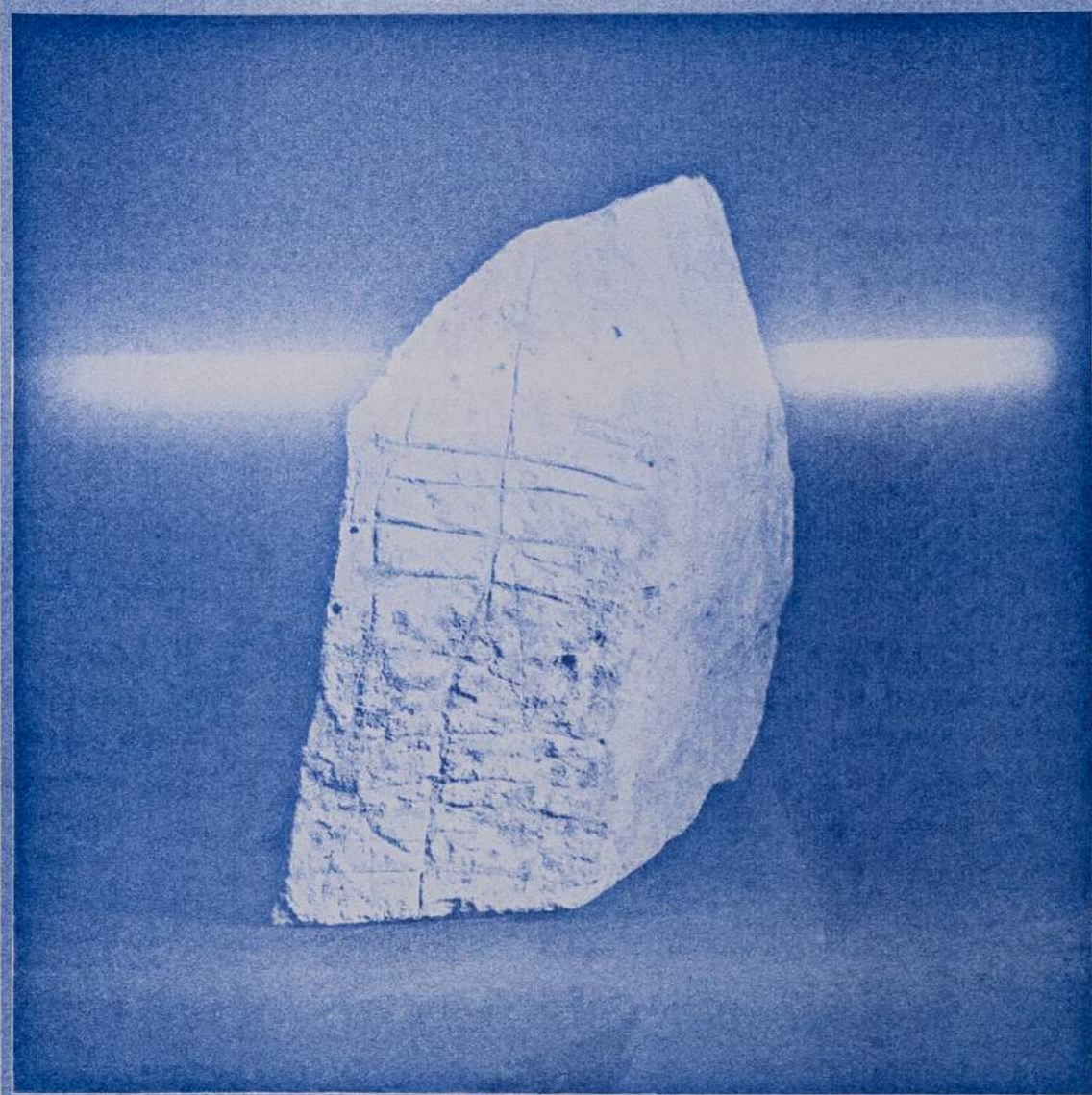
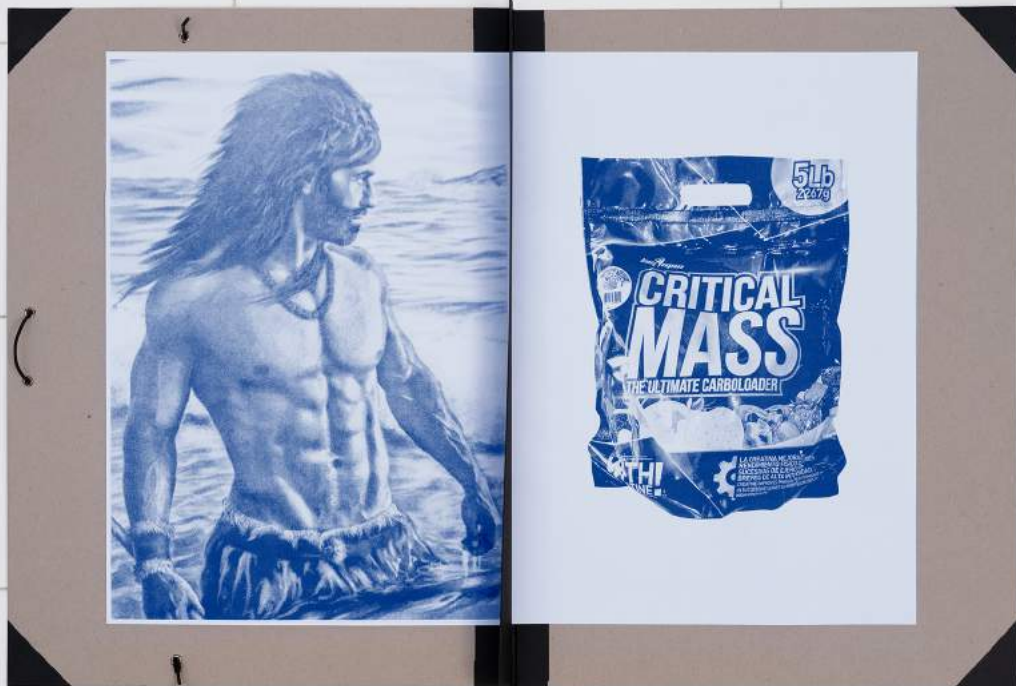
2021

sound loop, printed poem

translated from English to Spanish to El Silbo

whistled by Rogelio Botanz





## **CRITICAL MASS**

2021

series of Riso prints

each 30 x 40 cm



**CAIDO**

2021

epoxy resin, amino acids, clay, steel

220 x 80 x 1 cm









The installation SKNZ is exhibited as an ever evolving sculptural environment.

Three video channels present extreme close-ups of organic matter filmed at the Museum of Natural Sciences Berlin as well as footage from bio-printing companies in the US and UK; creating 3D printed organic structures from stem cell material. A choral-like soundtrack accompanies the sculpture with circular sound pieces moving around it.

The work wants to highlight new moments of technological creation itself, as AI-based decision-making poses questions of how advancements in bio-printing are lead by (hetero-)normative algorithms.

## **SKNZ**

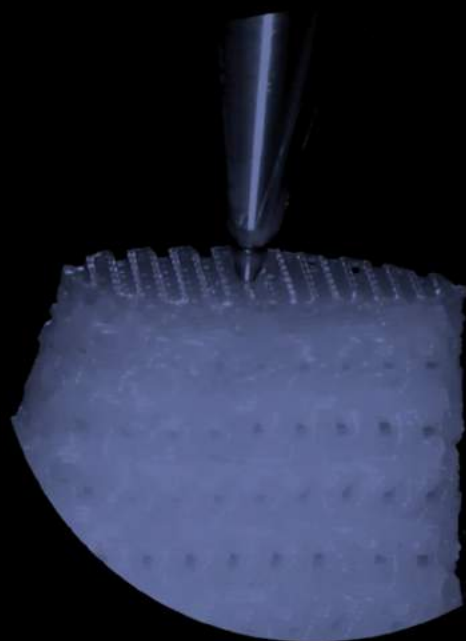
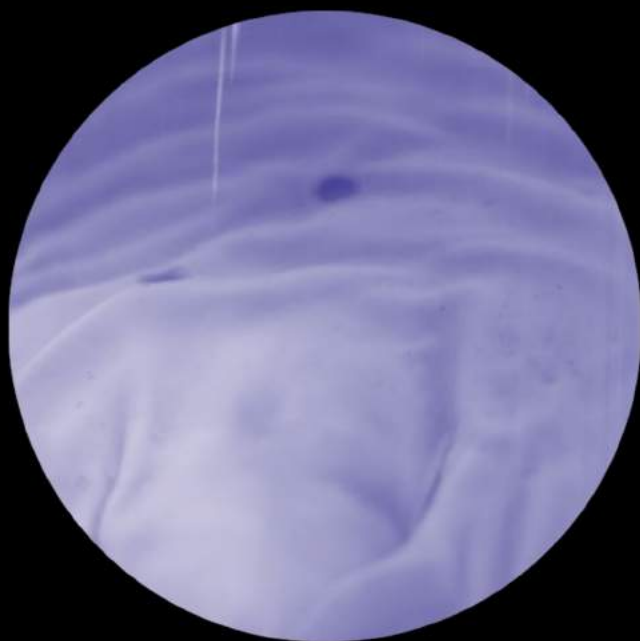
2021

3 channel video installation, epoxy resin, HB BG 3.0, aluminum, water, pigments, 5.1 soundtrack  
dimensions variable

Cinematography: Anne Braun

Sound Design: Tommi Toivonen





**SKNZ**, 2021, video stills







**PATHOGEN**

2021 (ongoing series)

blown glass, HB BG 3.0, aluminum

each 60 x 60 x 80 cm









Constantin Hartenstein's performative sculpture "Suspend" illuminates the limiting fragility of protective measures and distance which determine current social interactions. Through making the required social distance visible with hybrid sculptural material, the performers are put in a fragile state between careful proximity and non-negotiable stretch.

**Performer**

Maciek Sado

Djibrill Sall

Yi-Wei Tien

**Choreographic Consultant**

Jos McKain

**Sound Design**

Tommi Toivonen

**SUSPEND**

2020

epoxy resin, Hot Blood 3.0 Blue Guarana pre-workout booster particles, rope, steel, aluminum, LED, AI-generated video loop, soundtrack  
dimensions variable









**CARAPACE II**

2020

epoxy resin, Hot Blood 3.0 Blue Guarana pre-workout particles, metal

150 x 40 x 4 cm







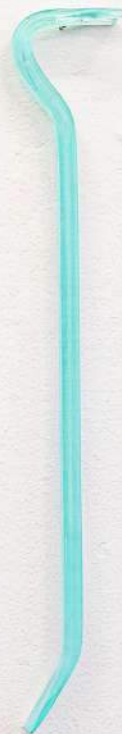


**CARAPACE II**

installation view, SOLO, April 24 - May 22, 2020, DISPLAY Berlin



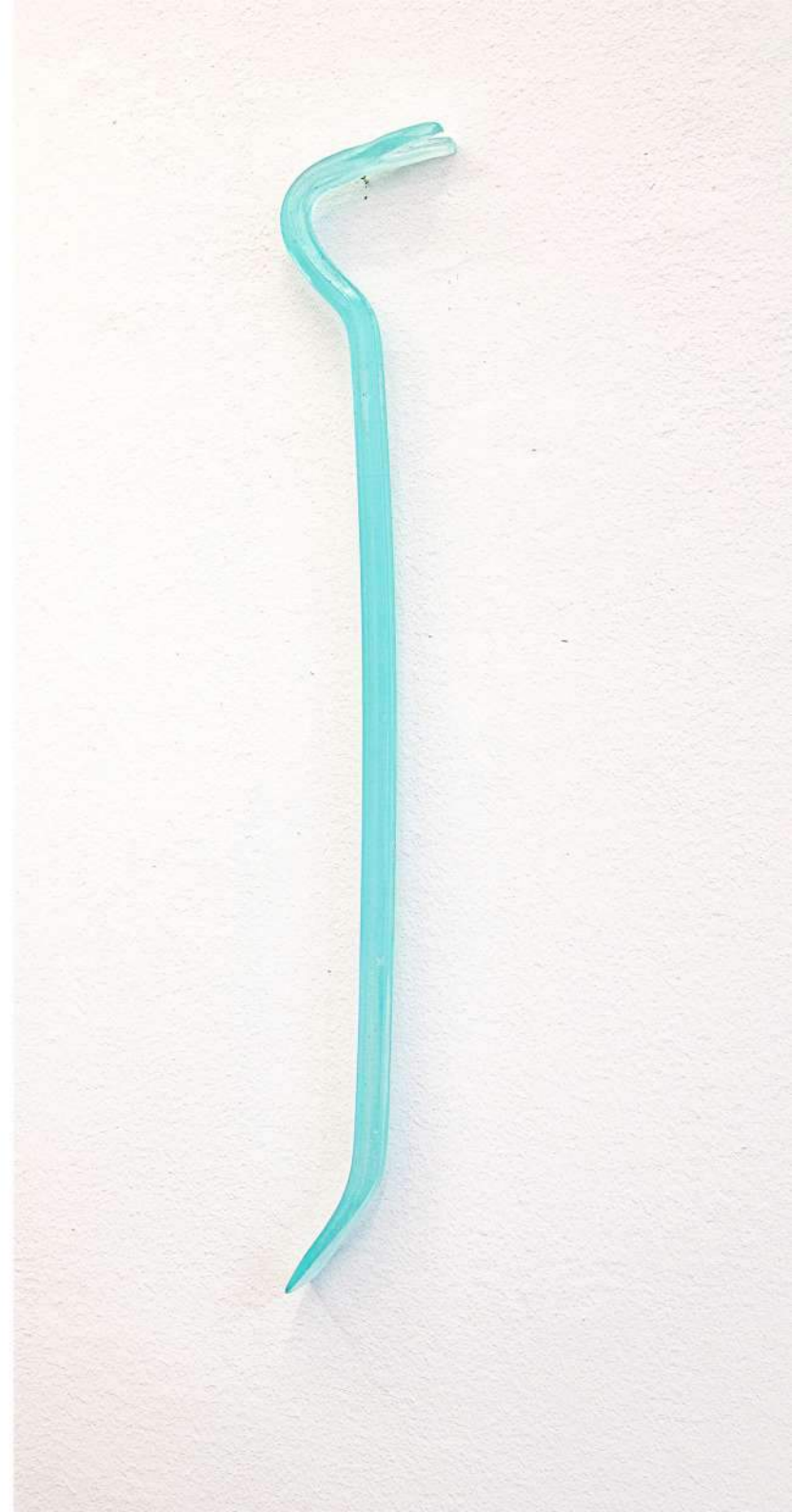




**JIMMY**

2020

epoxy resin, Hot Blood 3.0 Blue Guarana pre-workout booster particles  
each 90 x 40 x 4 cm









In his sculptural media work, Constantin Hartenstein examines narcissistic phenomena of a digital society and its fitness and self-optimization industry. The installation “NARC” negotiates the societal pursuit of optimized individuality, which faces lonely homogeneity. Visualizing this paradox, Hartenstein shows how the fitness industry’s advertising promises and their alchemy-like products are inscribing themselves into the bodies and behaviors of their users. The porch shrine, cast from protein powder particles, directs the gaze to its inner center: hermetically bounded by mirrors, the figure reminiscent of Narcissus deals only with its mirror image, while he is voyeuristically filmed by a camera. Lost in his own thought, the figure dissolves arrhythmically between the rooms into the luminous particles of his own consumption.

Cinematography: Anne Braun

Actor: Saïd Oulali

Sound Design: Tommi Toivonen

Set Assistance: Marie-Luce Theis, Alexander Wilmschen

## **NARC**

2019

epoxy resin, Hot Blood 3.0 Blue Guarana pre-workout booster particles,

4K video, metal

200 x 300 x 200 cm



**NARC**

installation view, TURBO RIPPER, September 21 - November 17, 2020,  
Staatliche Kunsthalle Baden-Baden





**NARC**

installation view, TURBO RIPPER, September 21 - November 17, 2020,  
Staatliche Kunsthalle Baden-Baden





**NARC**, video still



**NARC**, video still





**ULTIMATE POWER RUSH**

2018

laser-cut steel

140 x 200 x 1 cm







how to describe that head rush  
it's like

from a few feet away your shoes sticking to the club floor and  
lights strobing you smell it  
some bodies passing it around its already burning your nostril  
hairs straight off  
finally after staring at them long enough they offer you a sniff

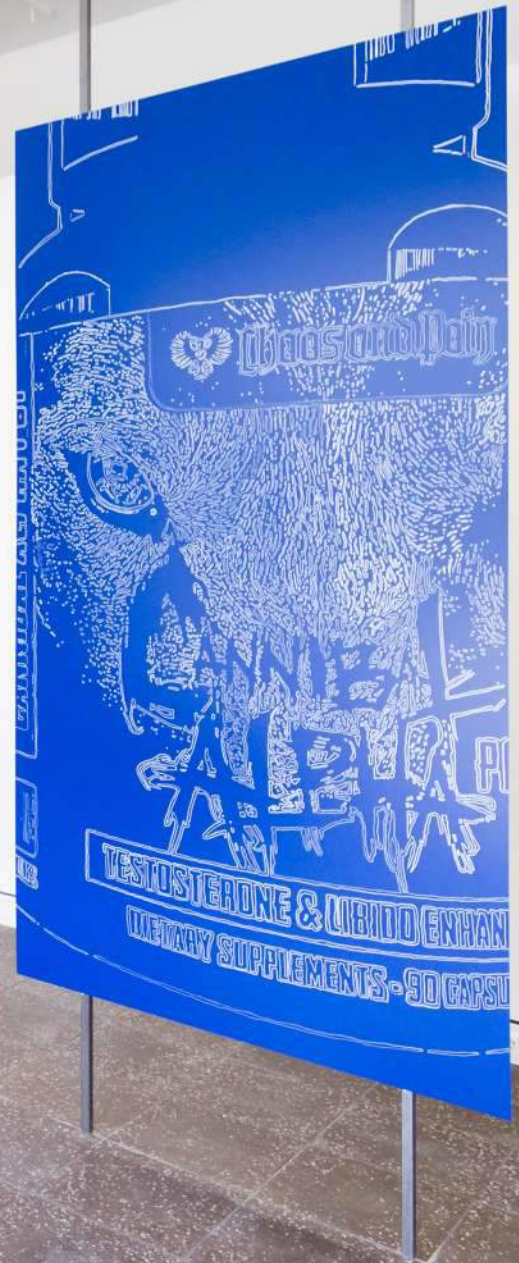
slowly

'you' disappear, there is too much vibration too much texture  
too much sound for you to hold on to so you slip  
you fade  
eyes closed

its all too much

that power that ultimate blue boy  
that synthesized escape

*-exhibition text by Christina Gigliotti*





**SUPPLEMENTS (Cannibal Alpha)**

2018

crylic on steel

225 x 125 x 1 cm

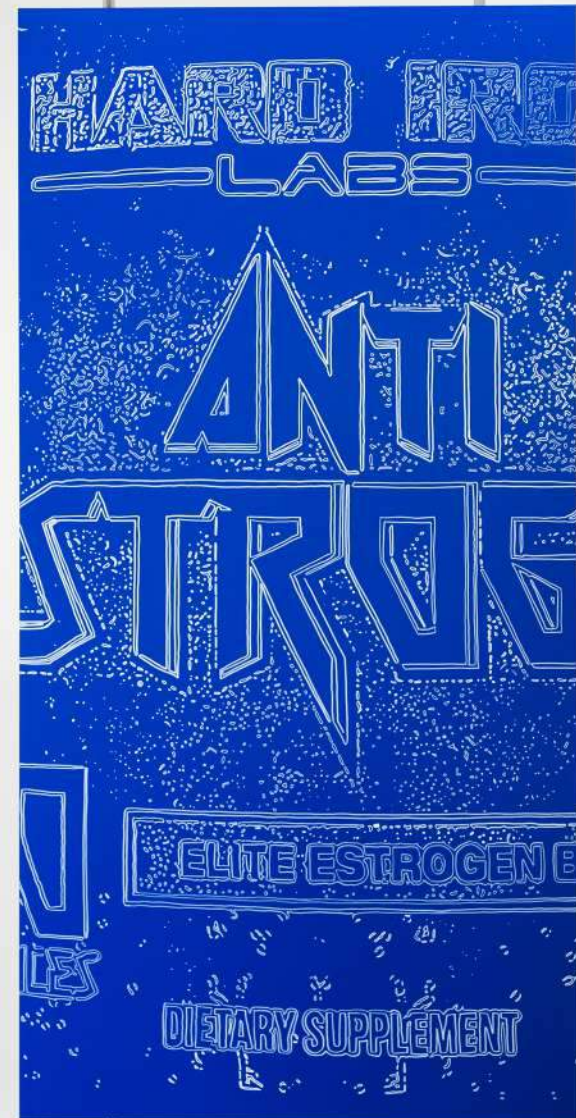


Constantin Hartenstein's series including the works Cannibal Alpha, Antistrog, Alpha Xplode and Narc Genesis Pump (2018) thematises ideas of beauty that are shaped through permanent body work. Specific elements of the male body are often socially interpreted as emblematic of masculinity.

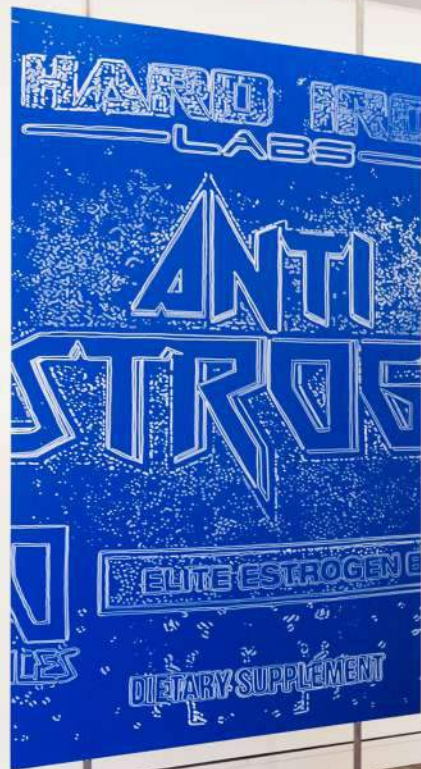
Physical height and a pronounced musculature, for example, are considered to be typically masculine characteristics. Displayed on blue steel plates, the works represent the stickers, labels and packaging of protein and vitamin tablets. These works are reminiscent of advertising billboards and 'blueprint' cyanotypes, an old photographic process typified by its cyan-blue tones, which were widely used to reproduce urban and building plans from around 1870. The protein and vitamin tablets are, likewise, a material used to (re)produce and duplicate the ideal body of a specific kind of alpha-male – dominant, strong and successful.

These works point towards the ideal of masculine strength and muscle power, but at the same time towards the self-staged nature of masculinity. At the same time, they generate a critical reflection on the question of the increasing commercialisation of the masculine body. They indicate the extent to which, under neoliberalism, masculinity is produced. As something that can be bought and sold, it is determined by social class and income.

*-Sylvia Sadzinski on the exhibition MIGHTY GOOD MEN at Galerie im Turm Berlin, April 2018*







## SUPPLEMENTS

installation view, MIGHTY GOOD MEN, May 25 - July 8, 2018

Galerie im Turm Berlin





1 .1 .1  
Freitag 1 .0 .2 00:00

1 Emtricitabin/Tenofovir  
Hexal 200mg/245mg Fta.  
tablette oval blau H / E28  
Emtricitabin/Tenofovirdisoproxil 200/245 mg  
Ch.-B.E171610E  
Speer  
zum Essen einnehmen

-----  
PrEP-Blister  
Trocken, dunkel und unter 25°C lagern  
nach Einnahmedatum nicht mehr verwenden  
=====

Apotheke am Mehringplatz  
Tel.: 030 - 25 11 02  
Mehringplatz 12  
10969 Berlin  
Verblister von Kölsche Blister GmbH  
Beutelnnummer 32909666 180314040003

1 .1 .1  
Samstag 1 .0 .2 00:00

1 Emtricitabin/Tenofovir  
Hexal 200mg/245mg Fta.  
tablette oval blau H / E29  
Emtricitabin/Tenofovirdisoproxil 200/245 mg  
Ch.-B E171610E  
Speer  
zum Essen einnehmen

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PrEP-Blister  
Trocken, dunkel und unter 25°C lagern  
nach Einnahmedatum nicht mehr verwenden  
=====

Apotheke am Mehringplatz  
Tel.: 030 - 25 11 02  
Mehringplatz 12  
10969 Berlin  
Verblister von Kölsche Blister GmbH  
Beutelnnummer 32909667 180314040003

1 .1 .1  
Sonntag 0 . 4. 0 00:00  
1 Emtricitabin/Tenofovir  
Hexal 200mg/245mg Fta.  
tablette oval blau H / E29  
Emtricitabin/Tenofoviridisoproxil 200/245 mg  
Ch.-B.E171610E  
Speer  
zum Essen einnehmen

-----  
PrEP-Blister  
Trocken, dunkel und unter 25°C lagern  
nach Einnahmedatum nicht mehr verwenden  
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Apotheke am Mehringplatz  
Tel.: 030 - 25 11 02  
Mehringplatz 12  
10969 Berlin  
Verblister von Kölsche Blister GmbH  
Beutelnnummer 32909682 180314040005

## BLISTER

2019

crushed PrEP pills, acrylic on neobond paper (ongoing drawing series)

each 70 x 100 cm





## BLISTER

installation view, A STRONG DESIRE, July 26 – August 26, 2018,  
PS120 Berlin



*"Many of the artists addressed the current state of the AIDS epidemic like the legendary artists Elmgreen and Dragset, other artist like Constantin Hartenstein use the medication Truvada by crushing the pills into ink for his drawings. Taken everyday it is a type of "PrEP" (pre-exposure prophalatic) a kind of pharmaceutical that promises to make you immune to the HIV virus."*

*-Justin Polera on the exhibition A Strong Desire at PS120, July 2018*







**ADJUST**

2018

durational performance (4 minutes)









**STAND**

2019

durational performance (3 hours)







**YOU LOVE THIS FEELING**

2017

4K video, 7:05 min, b/w, stereo





**YOU LOVE THIS FEELING**

premiere at Berlinische Galerie, IBB Video Lounge, March 3, 2017





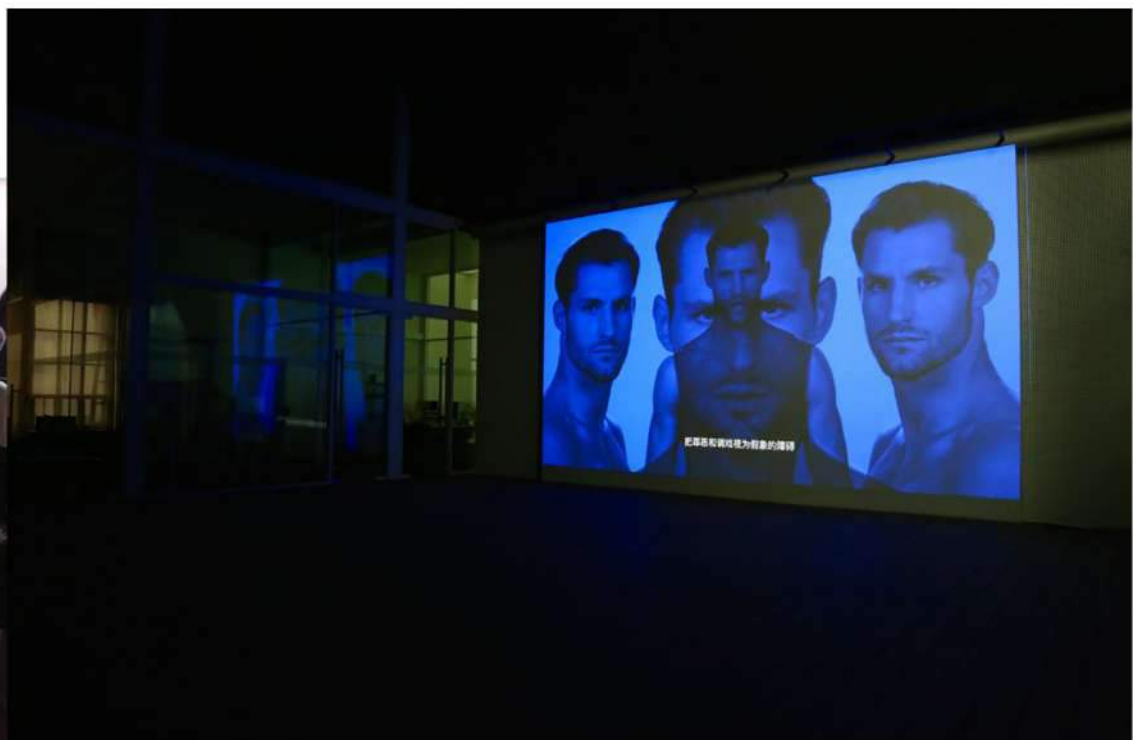


**SPIRAL DYNAMICS**, 2017, 4K video, 11:05 min, b/w, stereo



**SPIRAL DYNAMICS**, installation view, DRAFT SYSTEMS, May 17 - June 30, 2017, WRO Media Art Biennale Wrocław





**SPIRAL DYNAMICS**, screening view, March 12, 2017, Goethe Institut Beijing







**ALPHA**, 2016, HD video, 11:44 min, color, stereo



**ALPHA**, installation view, BODY SEARCH I, February 16 - March 31, 2019, Galerie Für Zeitgenössische Kunst Leipzig



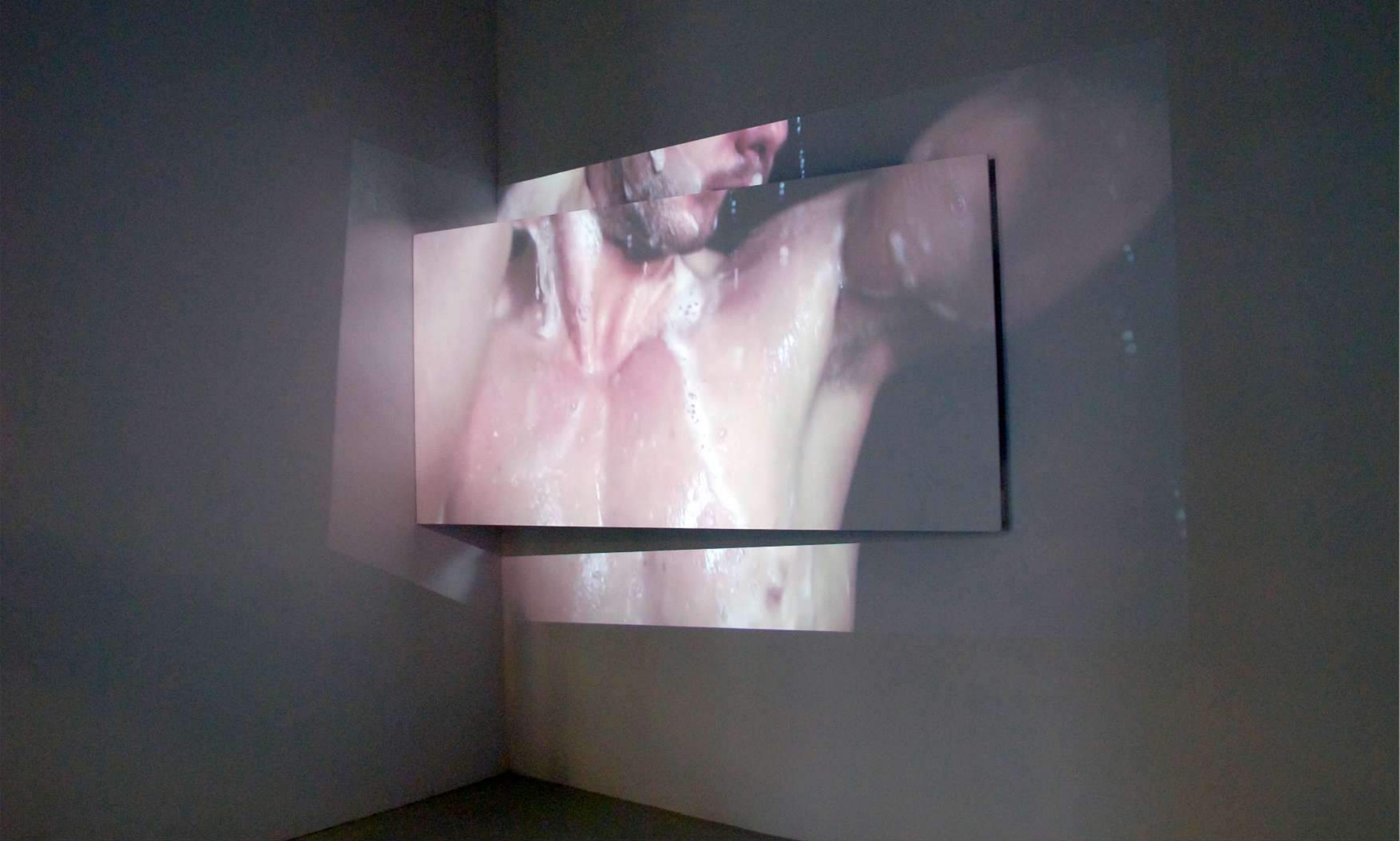


**ALPHA**, installation view, Videonale.15, February 27 - April 19, 2017, Kunstmuseum Bonn



**ALPHA**, installation view, CAPRI BY NIGHT, February 1 - 27, 2017, Offenbachplatz Köln





**ALPHA**, installation view, How The Sphere, Having In Vain Tried Words, Resorted To Deeds, June 12 - July 5, 2015, Cuchifritos Gallery New York







**HIGHLIGHT**, 2013, HD experimental movie, 14:12 min, color, stereo



**HIGHLIGHT**, 2013, HD experimental movie, 14:12 min, color, stereo





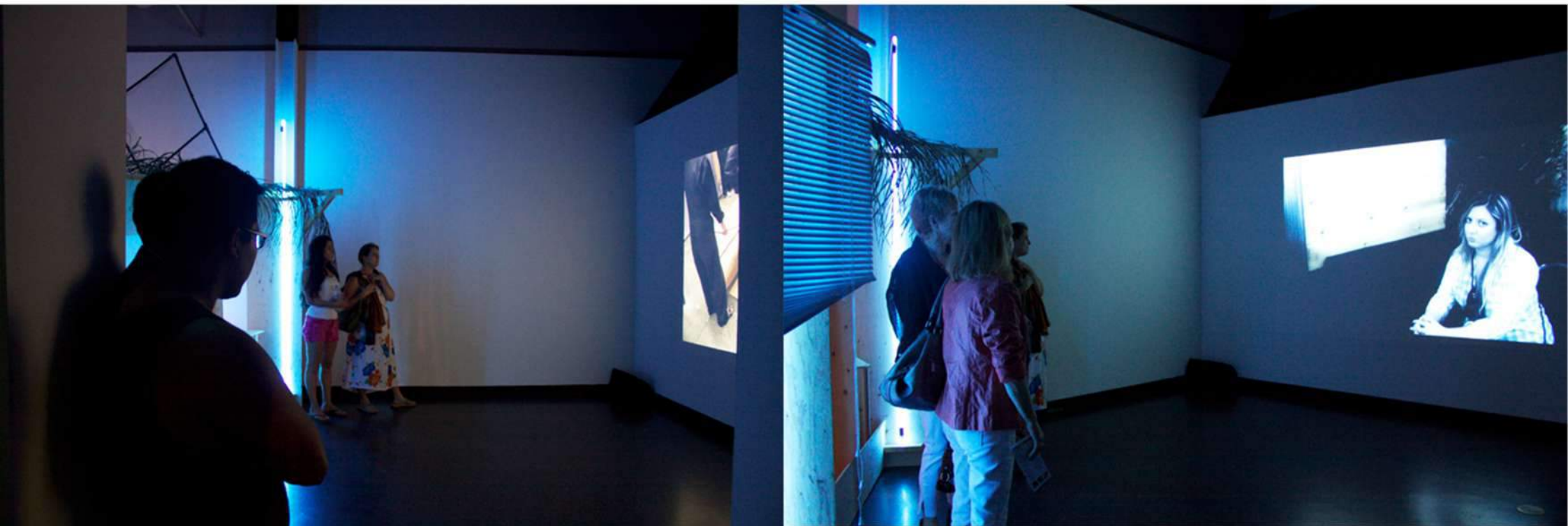


**EVENT HORIZON**, 2012, HD video, wood, metal, neon tubes, palm tree leaf, plastic foil, worker's clothes, dimensions variable





**EVENT HORIZON**, video still



**EVENT HORIZON**, installation view, EVENT HORIZON, September 1 - October 14, 2012, Grand Central Art Center Santa Ana California







**KEYSTONE**, 2012, HD video, 2:33 min, color, stereo





**KEYSTONE**, installation view, JUNIPER SHADE, September 6 - 21, 2012, German Consulate General New York



And put your lobby carpet in the  
German Consulate New York.



PERMANENT RESIDENCY



I want to ship this floor carpet  
from New York to the US Embassy in Berlin.



And put your lobby carpet in the  
German Consulate New York.









**FIT**, 2012, HD video, 4:43 min, color, stereo



**FIT**, installation view, AAA, February 2 - 12, 2013, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland Bonn





**FIT**, installation view, PIONEERING VALUES, May 8 - September 30, 2013, WRO Media Art Biennale Wroclaw







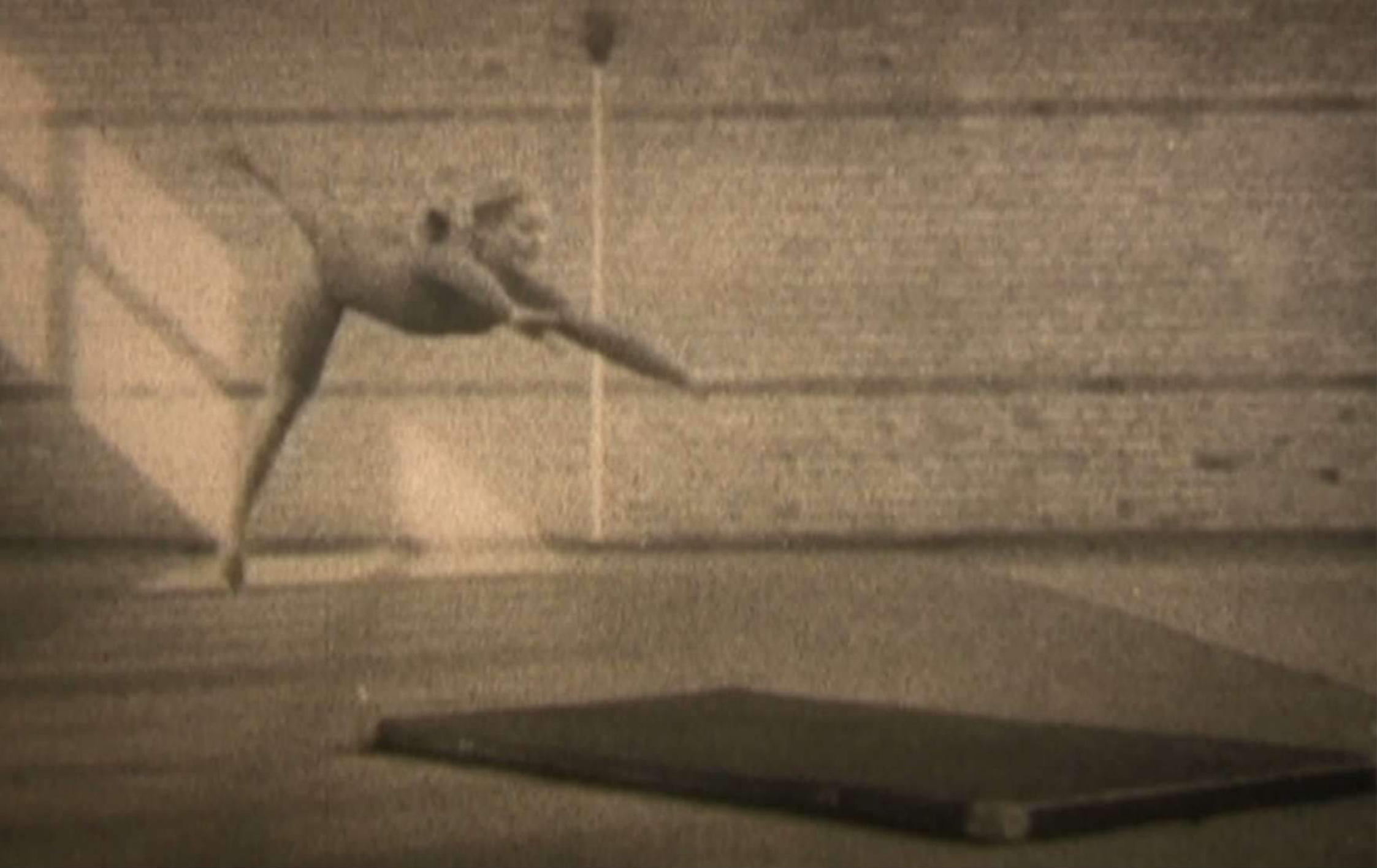
**FEIT**, 2011, Super 8 transferred to HD video, 2:11 min, b/w, silent



**FEIT**, installation view, GENTLE WAR, June 16 - August 26, 2012, Collegium Hungaricum Berlin

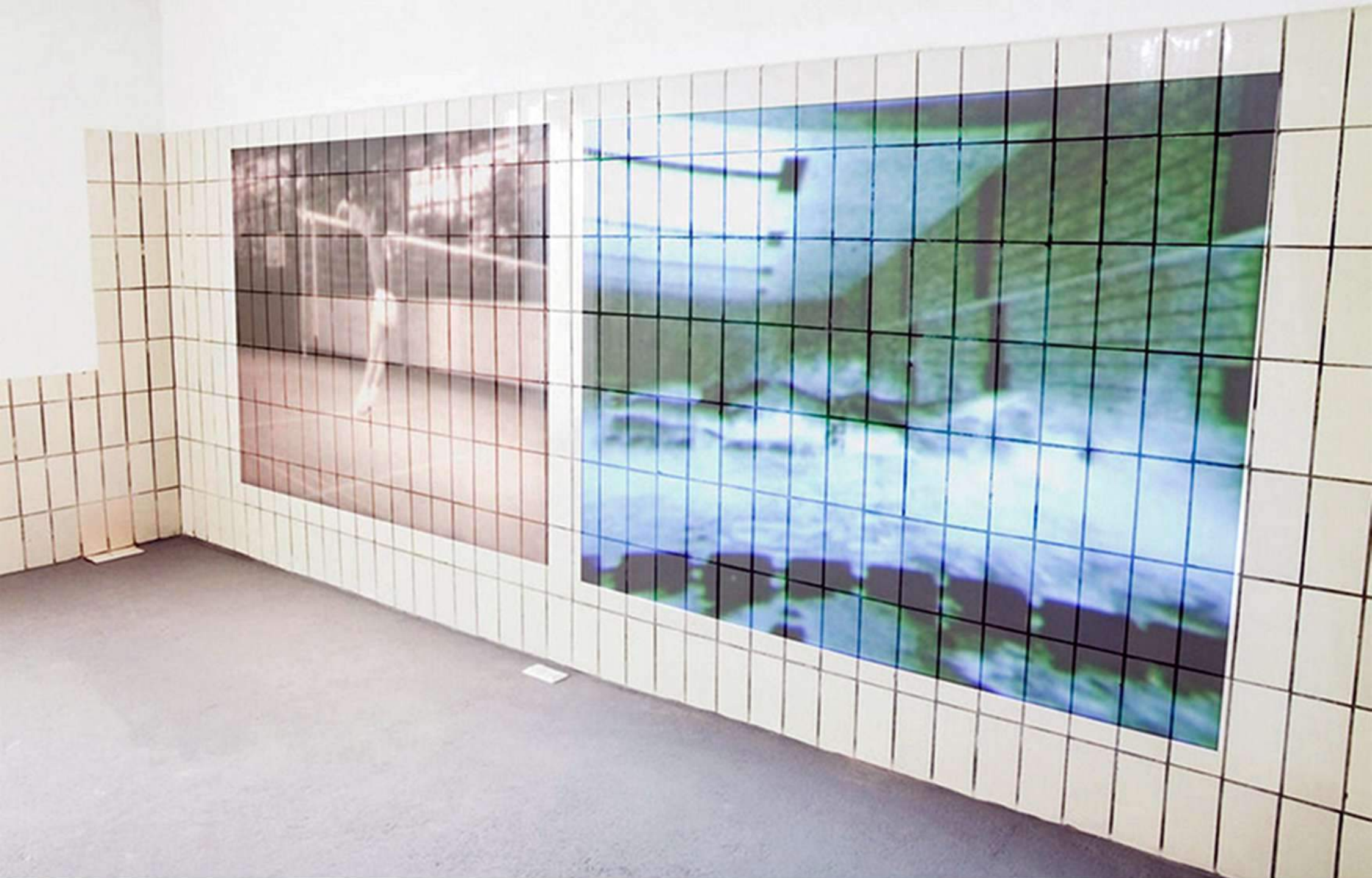






**LIFTN**, 2008, Super 8 transferred to HD video, 1:35 min, color, stereo





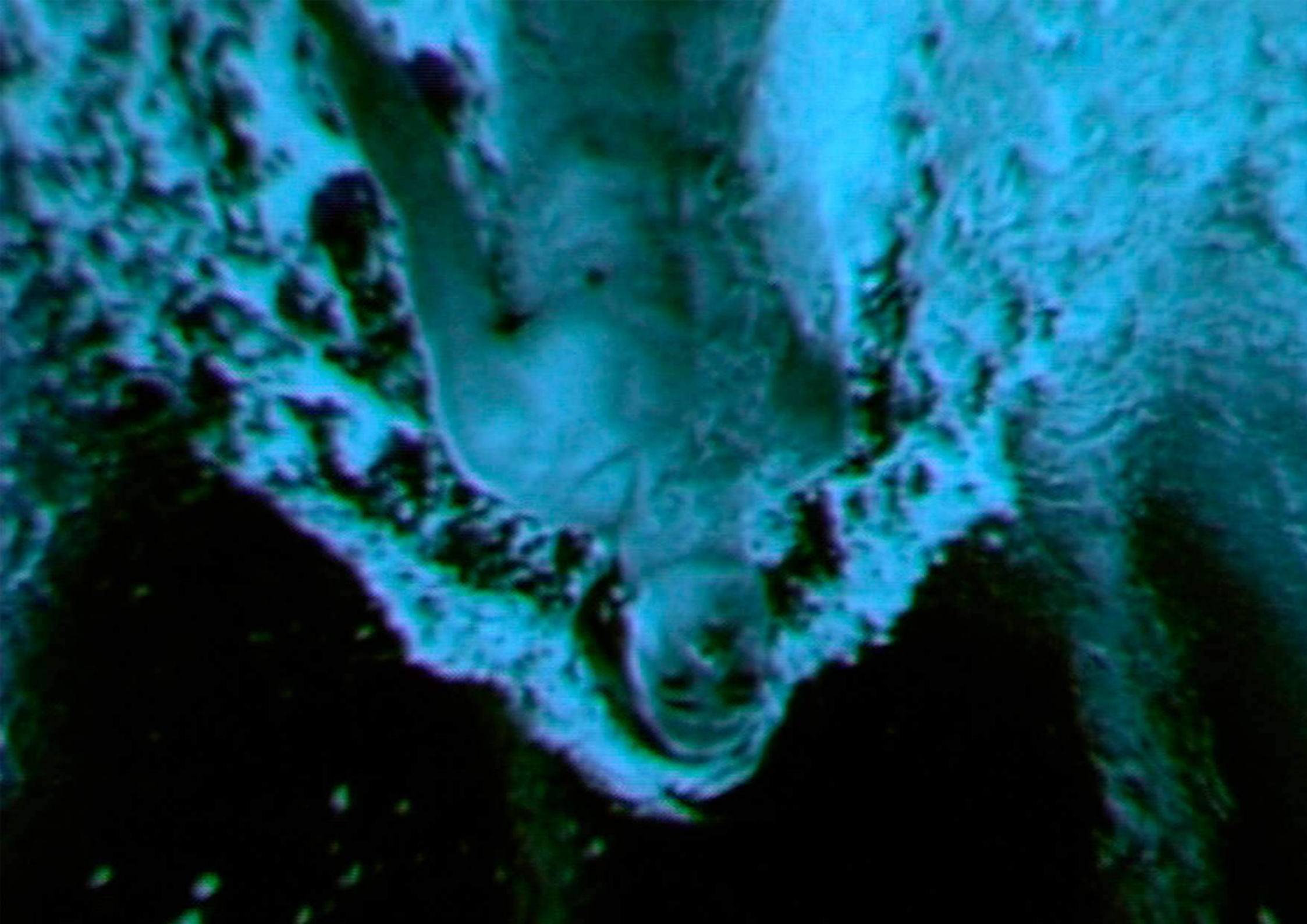
**LIFTN/STRHOME**, installation view, DURCHSCHNITT 1985, July 1 -31, 2013, Sammlung FIEDE





**LIFTN**, installation view, LIGHT YEAR - Projections Onto The Manhattan Bridge, January 2013, New York









**STRHOME**, 2006, Super 8 transferred to HD video, 2:08 min, color, stereo





**STRHOME**, installation view, VIDEO SPACE, April 4 - 12, 2007, Galerie Hermann und Wagner Berlin

## **CONSTANTIN HARTENSTEIN**

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+49-162-91-59-709

### **EDUCATION**

- 2010 Fine Art, Graduation with Honors (MFA), Braunschweig University of Art
- 2009 Art and Media, Graduation with Honors (MFA), Berlin University of Art
- 2007 Video Art, Akademie Vytvarnych Umeni, Prague, Czech Republic
- 2006 Social Studies, Graduation with Honors (BFA), Berlin University of Art

### **WORK EXPERIENCE**

- 2020 Artistic Associate, Film Institute, Berlin University of Art
- 2019 Lecturer, Art and Media, Berlin University of Art
- 2016 Lecturer, Video and Video Effects, MDH Berlin
- 2013 Co-Founder of I SEE International Video Art Festival
- 2011 Film Producer, German Pavilion, Venice Art Biennale

### **RESIDENCIES**

- 2021 La Limonera, Tenerife
- 2018 Calle Mayor 54, Lumbier (ESP)
- 2015 Lower East Side Artists Alliance New York (USA)
- 2014 Geumcheon Art Space Seoul (KR)
- 2013 RAM Shanghai (CN)
- VISIO, Florence (IT)
- Flux Factory, New York (USA)
- Künstlerdorf Schöppingen (GER)
- 2012 Grand Central Art Center Santa Ana (USA)
- Triangle Arts New York (USA)

### **PRIZES, GRANTS, NOMINATIONS**

- 2022 Research Grant, Berlin Senate
- 2021 INITIAL grant, Academy of Arts Berlin
- Stiftung Kunstfonds Bonn (exhibition funding)
- Kulturstiftung Sachsen (exhibition funding)
- 2020 LICHTER Art Award (nomination)
- 2019 Renate und Waltraut Sick Foundation (exhibition funding)
- 2018 Special Award of the Jury, ZLB Berlin
- 2017 Arts Council Norway (exhibition funding)
- Centre for Contemporary Art Glasgow (exhibition funding)
- 2016 Young Artist Biennale Moscow (longlist)



- Goethe Institut China (project funding)
- AG Kurzfilm project grant (project funding)
- German Films (project funding)
- 2015 Kunstpreis Tempelhof-Schöneberg (shortlist)
- LOOP Barcelona Discovery Award (shortlist)
- Artvetting New York (selected artist)
- 2013 Kraft Prize for New Media
- Video Art Prize BRAWO
- German Institute for Foreign Affairs (project funding)
- Kunststiftung NRW (artist in residency grant)
- Stichting Stokroos (film funding)
- 2012 VISIO emerging video artist, Florence (stipend)
- Qcine, Berlin University of the Arts (film funding)
- 2011 Karl Hofer Gesellschaft (studio grant)
- 2007 AVU Prague (Erasmus stipend)

## **COLLECTIONS**

- 2022 collection JAKOB
- 2019 private collections (Berlin, Munich, New York, Los Angeles)
- 2016 collection FIEDE (GER/UK)

## **SOLO SHOWS (SELECTED)**

- 2022 *A (R) MOR*, super bien! Berlin
- OFF GRID*, Kunstverein Dresden
- 2021 *A0-3959X.91 - 15*, Mouches Volantes Köln
- Abyssus ad physica*, automat Saarbrücken
- 2020 *SOLO*, DISPLAY Berlin
- 2019 *Turbo Ripper*, Staatliche Kunsthalle Baden-Baden, 45 cbm
- L'amour toujours*, Kunstraum Kreuzberg/Bethanien
- 2018 *Mighty Good Men*, Galerie im Turm Berlin
- An unarmed man with a weapon*, ungefähr 5, Cologne
- 2016 *XXX*, FAQ Bremen (GER)
- 2014 *PROTO*, Salon Kennedy Frankfurt (GER)
- 2012 *Juniper Shade*, German Consulate New York (USA)
- Event Horizon*, Grand Central Art Center Santa Ana (USA)
- 2011 *Pixelate Me*, Gallery aquabit Berlin
- 2010 *Video Space*, Gallery Wagner und Partner Berlin

## **GROUP SHOWS (SELECTED)**

- 2023 *Stars Around Scars*, Gothenburg Biennale
- Instinct 12*, Village Berlin
- Highlights aus der Sammlung Jakob*, Galerie für Gegenwartskunst Freiburg
- Other Places*, Kino International Berlin
- 2022 *The Ring Beyond The Mat*, Riksidrottsmuseum Stockholm

- Scary Good*, Berlinskej Model Prague  
*Queering the Narrative*, Neuer Aachener Kunstverein  
*Related to Transition*, Take Care Gallery Los Angeles  
*Lichter Art Award*, basis Frankfurt
- 2021 *Into The Drift And Sway*, Bärenzwinger Berlin  
*It's Only A Phase*, K-U-K Trondheim  
*Club Quarantina*, Wilmpalms Düsseldorf  
*Studio Berlin*, Berghain Berlin  
*Club Quarantina*, Grimmuseum Berlin  
*Transatlantico*, Mana Contemporary Jersey City  
*The Fairest*, Blake&Vargas Berlin
- 2020 *Center Shock*, Localize Potsdam  
*Now: The Future Going Astray*, VideoEx International Film Festival Zurich  
*Ignition Cycle*, Alte Münze, Montag Modus Berlin  
*Technotribalism*, Athens Digital Arts Festival  
*Triptych and Two Balconies*, XC.Hua Gallery Berlin
- 2019 *Body Search I*, Galerie für Zeitgenössische Kunst Leipzig  
*Las Chicas Presents*, Sunview Brooklyn  
 Film Festival Stuttgarter Filmwinter
- 2018 *A Strong Desire*, Galerie PS120 Berlin  
*SIR*, Neuer Aachener Kunstverein  
 Centrum Berlin  
 Video Art Festival Turku  
 Simultan Festival Timisoara
- 2017 *The Air Sheets 3*, MoMA New York  
*I SEE*, Berlinische Galerie  
*I SEE*, Goethe Institut Oslo  
 WRO Media Art Biennale Wroclaw  
*I SEE*, Center for Contemporary Art Glasgow  
*ALPHA*, Capribynight Köln  
*Las Chicas Presents*, Sunview Brooklyn
- 2016 Goethe Institut Beijing  
 Sichuan Fine Arts Institute Chongqing  
 MADHAUS Shanghai  
 Shining Gap Festival Osnabrück  
 RAM Galleri Oslo  
 NRW Forum Düsseldorf  
 Whiteframe, Basel  
*I SEE*, Cuxhavener Kunstverein  
 Anthology Film Archives, New York  
 Athens Digital Art Festival  
*No Gains on Sacrifice*, Spring Break Art Fair, New York  
*STRHOME*, I-Factory Shenzhen
- 2015 *Towels*, Kreuzberg Pavillon Berlin  
 MKV, Kühlhaus Berlin  
 Berliner Liste Art Fair  
 Artemovendo Festival, Sao Paulo  
*How the Sphere*, Cuchifritos Gallery, New York  
 Artvilnius Art Fair  
 Athens Digital Arts Festival



- Vkunst Frankfurt
- Gallery Carmelo Gonzales, Havana
- WRO Media Art Biennale
- Academy of Fine Arts, Vienna
- Videonale.15, Kunstmuseum Bonn
- Kino der Kunst, Munich
- 2014 Anthology Film Archives New York
- MUU Gallery Helsinki
- CONSTANTIN HARTENSTEIN, Rooster Gallery New York
- 2013 *KRAFT Prize for New Media*, Museum Of The Moving Image, New York
- Video Rover 6*, nurtureArt Gallery New York
- Wherever You Are*, vkunst Frankfurt
- New Orleans Film Festival
- Pioneering Values*, Wroclaw Media Art Biennale
- 2012 I SEE, Goethe Institut New York
- Ich bin ein Berliner*, Dezer Schauhalle Miami
- 2011 Kunstraum Bethanien Berlin
- transmediale 2011
- 2009 Berlinische Galerie
- Kein Schweiß aufs Holz*, Freies Museum Berlin
- Prater der Volksbühne Berlin
- 19<sup>th</sup> Internationales Video Festival Bochum
- 25<sup>th</sup> International Short Film Festival Hamburg

## **PUBLICATIONS (SELECTED)**

- 2023 New York Times, print & online review
- 2022 FAZ, print review
- Queer.de, online review
- 2021 TAZ die Tageszeitung, print review
- Kink Kong Magazine, interview
- gallerytalk.net, review
- 2020 Ecology of Attention, online publication
- Bpigs, review
- Tages-Anzeiger, review
- 2019 Tzvetnik, exhibition review
- Neueste Badische Nachrichten, exhibition review
- 2018 kubaparis, exhibition review
- Berlin Art Link, exhibition review
- Max33, catalogue
- Tzvetnik, exhibition review
- TAZ, die Tageszeitung, exhibition review
- 2017 Shinig Gap, catalogue
- Einblicke, TAZ, die Tageszeitung, artist feature
- 2016 New York Times, exhibition review
- TAZ, die Tageszeitung, exhibition review
- Berliner Zeitung, exhibition review
- AQNB, exhibition review
- 2015 TAZ die Tageszeitung, exhibition review

TRACK40, magazine feature  
art das kunstmagazin, exhibition review  
2014 qjubes magazine feature  
perisphere, exhibition review  
2013 ARTFORUM, exhibition review  
Herberge, Wüste Heimat, exhibition catalogue  
2012 Hyperallergic, exhibition review  
VOGUE Germany, exhibition review  
Jahresringe, exhibition catalogue  
Die Ungarische Methode, exhibition catalogue  
2011 Gute Nachbarschaft, exhibition catalogue  
2010 Provinz Lindau, exhibition catalogue



## ARTIST STATEMENT

Working with sculpture, installation, drawing and performance, I explore how the human body is immersed in and altered by artificial substances and technological inventions. Divulging a vivid encounter with queer theory, biological science and medical advancements at the core of my research and production, my works question our voluntary dependencies on default progression and thus discuss whether humans still use the machine as a tool to create, or whether the opposite is the truth. My recent sculptural work invents cyborg-like creatures and links their interfaces to art history, personal biographical encounters and mystical conditions. Originating in carefully researched images of post-soviet mosaics, reliefs, space ship interior design for movie sets and ancient armor, they question normative composition and posture in a new technology-driven world, take up aesthetics of human-machine-interaction and their constricted forms of existence. Offering a fresh and queer perspective, I aim to ignite a critical debate on alternative forms of proficient normativity. The works focus on power claims of and on queer bodies and, last but not least, on their normative and gendered codifications.

The light blue, translucent reliefs created from epoxy resin not only bind infused substances and pigments like protein powders, pheromones and bodily fluids to a crystalline structure, but also form surfaces in the shape of futuristic bodies, abstract patterns, and textual fragments. The mysterious blue shade is a recurring aesthetic in my current work. Blue pigments from secret powders and substances are repeatedly found as elements in my sculptures, installations and performances.

Infusing those translucent materials with chosen supplements, I aim to create works that move between softness and hardness, vulnerability and strength, stereotypes, ideals, and personal intimacies. They point towards social modes of inhibition and mechanisms for exclusion, to which particular bodies are exposed, and thematise different forms of access to power and social resources. As my work equally often relates back to moments of subculture and science fiction, it embraces new modes of the body immersed in control, function and automatisations; the body as an asset to modify in order to relinquish autonomy to user-friendly technologies. My practice questions the degree to which we are willingly seduced by societal ideals in a world increasingly controlled by external forces.