

**Constantin Hartenstein**

Portfolio

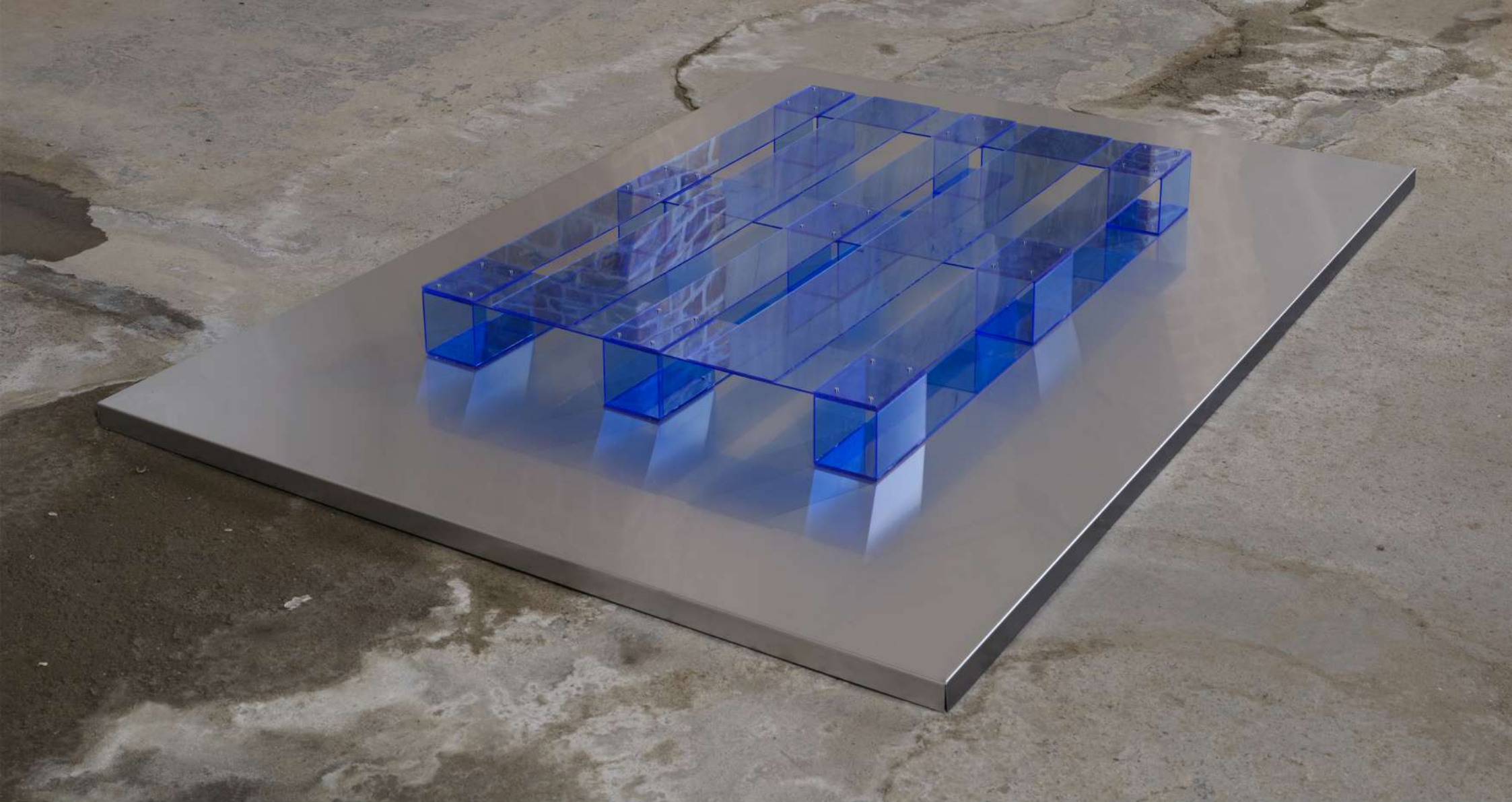
## TRAINING UNIT

2026

stainless steel, glass, gym bench, lockers, towel, sports bag, C-print,  
neodymium magnets

200 × 100 × 180 cm





**LOAD UNIT**

2026

stainless steel, glass, neodymium magnets

200 × 140 × 18 cm



## CRISIS UNIT

2026

stainless steel, solar radio, water canisters, metal cans, backpack, toilet paper, first aid kit, PET water bottles, notebook, hygiene kit, drinking bottle, flour, pasta, thermos flask, soap, camping stove, storage containers, gaffer tape, rope, sleeping bag, canned food

140 × 180 × 40 cm





**CONTROL UNIT**

2026

stainless steel, glass, police belt, police holster, jockstrap

180 × 60 × 150 cm



**EXCLUSION UNIT**

2026

stainless steel, glass, binders, chain pen, LED display

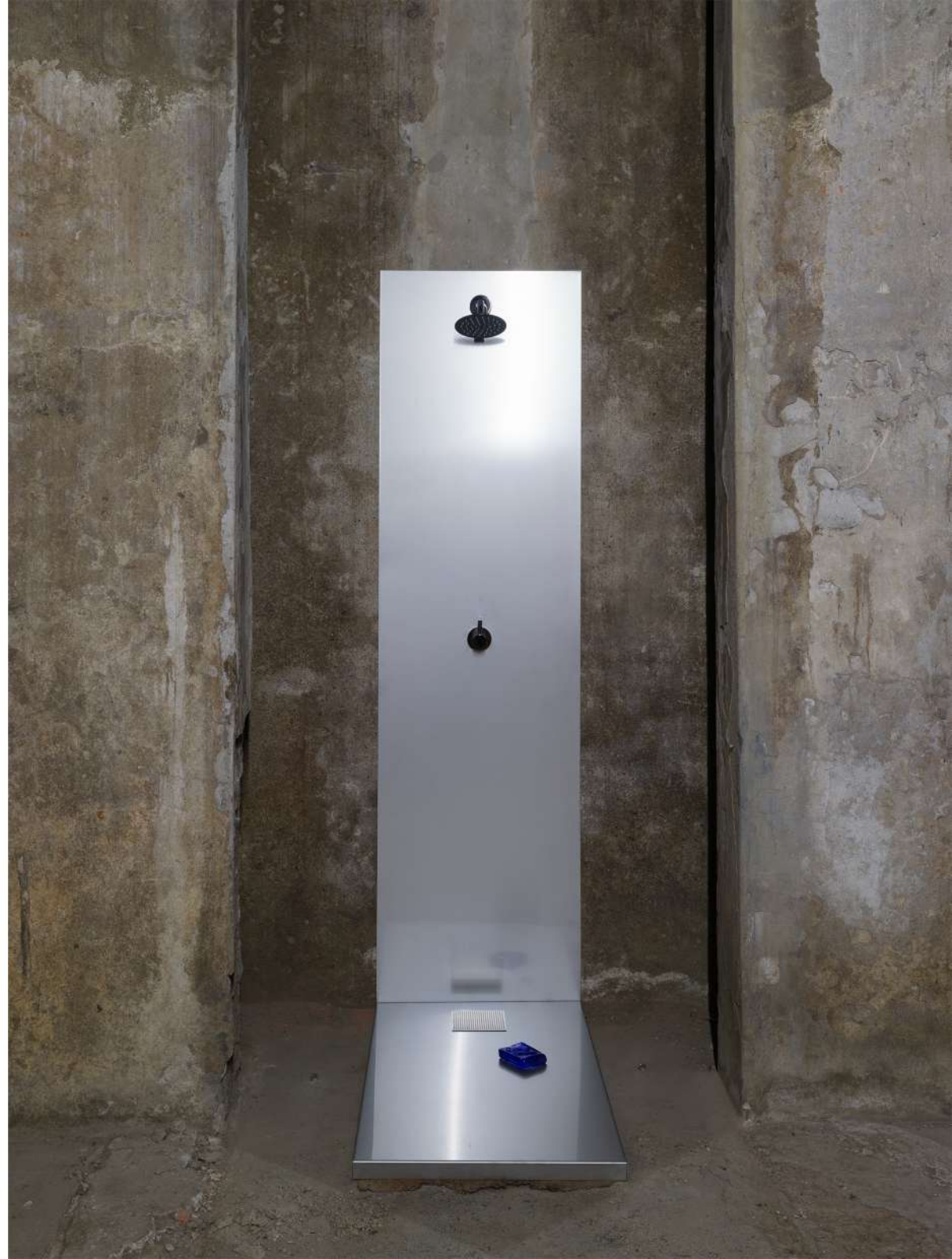
200 × 30 × 4 cm

**SANITATION UNIT**

2026

stainless steel, glass, shower head, shower fixture, floor drain grate

100 × 60 × 220 cm







**BRUTAL**

2025

durational performances (in São Paulo), video, photographs

dimensions variable

**BRUTAL**

2025

durational performances (in São Paulo), video, photographs

dimensions variable



BRUTAL is an artistic project that explores the relationship between body, architecture, and ideology through performance, photography, and moving image. The work examines how the aesthetics and ideals of modernist architecture — particularly in Brazil and the former Soviet Union — have shaped our understanding of the human body, of labor, and of collective identity.

At its core, BRUTAL looks at how concrete structures carry gestures of power and desire: how bodies move within monumental spaces, how they conform to or resist the ideals inscribed in their geometry. The project translates these spatial and ideological tensions into physical action and embodied choreography.

Developed between Berlin and Brazil, BRUTAL includes performances for the camera, a photographic series, and a live performance. The works take place in and around modernist buildings in São Paulo, Brasília, and Rio de Janeiro, where the performers engage with architecture as both stage and counterpart, a surface against which to test the limits of form, control, and vulnerability.

BRUTAL seeks to confront the utopian promises of modernism with the fragility of contemporary bodies. In doing so, it transforms architecture into a site of resistance and reimagination where concrete becomes flesh, and ideology becomes movement.

Performers: Bruno Draco, Gabriel Dussatti

Executive Production: IVVI, Who Agency

Photo & Video: Carlos Blhenndow

Supported by: Goethe-Institut São Paulo, MASP, Sesc Pompeia

Thank you: Marco Teixeira, Esponja, Lu s Knihns, Lu Mugayar, Fabricio Floro, Debora Pill



## **BRUTAL**

2025

durational performances (in São Paulo), video, photographs

dimensions variable





**HDL (V-VI)**

2025

galvanized wire, solder, concrete panels, steel

301,5 x 288 x 1,5 cm



**HDL VI (detail)**

2025

galvanized wire, solder, concrete panels, steel

201,5 x 288 x 1,5 cm

**HDL VI (detail)**

2025

galvanized wire, solder, concrete, stainless steel

100 x 288 x 3,5 cm





**HDL I**

2025

galvanized wire, solder

101 x 288 x 0,4 cm



### **HDL I (detail)**

2025

galvanized wire, solder

101 x 288 x 0,4 cm

“Unser Leben” (“Our Life”) is the title of the 127-meter-long, seven-meter-high mosaic frieze that wraps around the “Haus des Lehrers” (House of the Teacher) at Alexanderplatz. Designed by Hermann Henselmann, this monumental work was produced in the early 1960s by Walter Womacka (1925–2010) and his team, who spent two years assembling the 800,000-piece mosaic. In bright colors, it celebrates the socialist utopia, the belief in progress through technology, and the image of the ‘socialist human being.’ Today, 35 years after the fall of the GDR, “Unser Leben” appears more like a reminder of a utopia that never materialized.

The mosaic at the Henselmann building serves as a departure point for *Power Move*, an exhibition by Berlin-based artist Constantin Hartenstein. The exhibition will be shown in the rooms of a former store in a prefabricated building from the GDR era - just a few meters away from Womacka's former studio at Wallstraße 90, where he lived and worked from 1984 to 2010. From this propagandistic visual work, Hartenstein extracted twelve thematic blocks, including heteronormative relationship ideals and traditional images of motherhood. In response, he develops futuristic counter-motifs that reflect increasing fluidity and hybridity, rendering them as large-scale soldered wire drawings on concrete panels. “In a queer future,” Hartenstein claims, “we no longer see father-mother-child, diligent workers, and untouched nature but hybrid bodies, artificial intelligences, fluid gender roles, and alternative forms of togetherness.”

These imagined bodies take shape, for instance, in two muscular male figures locked in a moment of mutual gaze. Their technoid appearance evokes cinematic sci-fi aesthetics like James Cameron’s *Terminator* (1984) or Steven Lisberger’s *Tron* (1982). The image of a baby growing inside an artificial womb, the “biobag”, has appeared in speculative films, but may soon become a reality. The accelerating technologization of human reproduction continues to raise profound ethical and medical questions.

Hartenstein employs the traditional technique of soldering, a method dating back to antiquity, to forge these speculative forms. Soldering joins solid metals using a melted filler metal, the solder, without melting the base materials. The strength of the bond depends on chemical reactions between solder and surface, as well as temperature control. In the GDR, soldering was taught as part of the school subject “Productive Work,” complementing the theoretical course “Introduction to Socialist Production.” Today, the soldering iron is widely associated with the DIY movement, repair cafés, and grassroots maker culture. A democratic tool of self-empowerment. Yet it has also been embraced by artists such as Anselm Kiefer and Jean Tinguely. More broadly, soldering is a technique for creating connections.

- Kito Nedo



**SOFT ARMY**

2025

galvanized wire, solder, concrete panels, GDR metal screws

various sizes



**SOFT ARMY (TELEPATHY)**

2025

galvanized wire, solder, concrete panel, GDR metal screws

124 x 74 x 1,5 cm

**SOFT ARMY (DRAMA)**

2025

galvanized wire, solder, concrete panel, GDR metal screws

68 x 121 x 1,5 cm





**AD-AM**

2025

galvanized wire, solder, concrete panel, GDR metal screws

50 x 50 x 1,5 cm

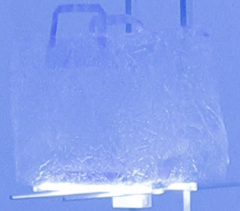
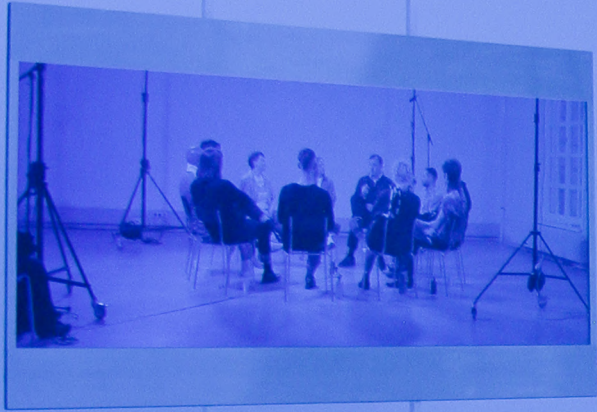


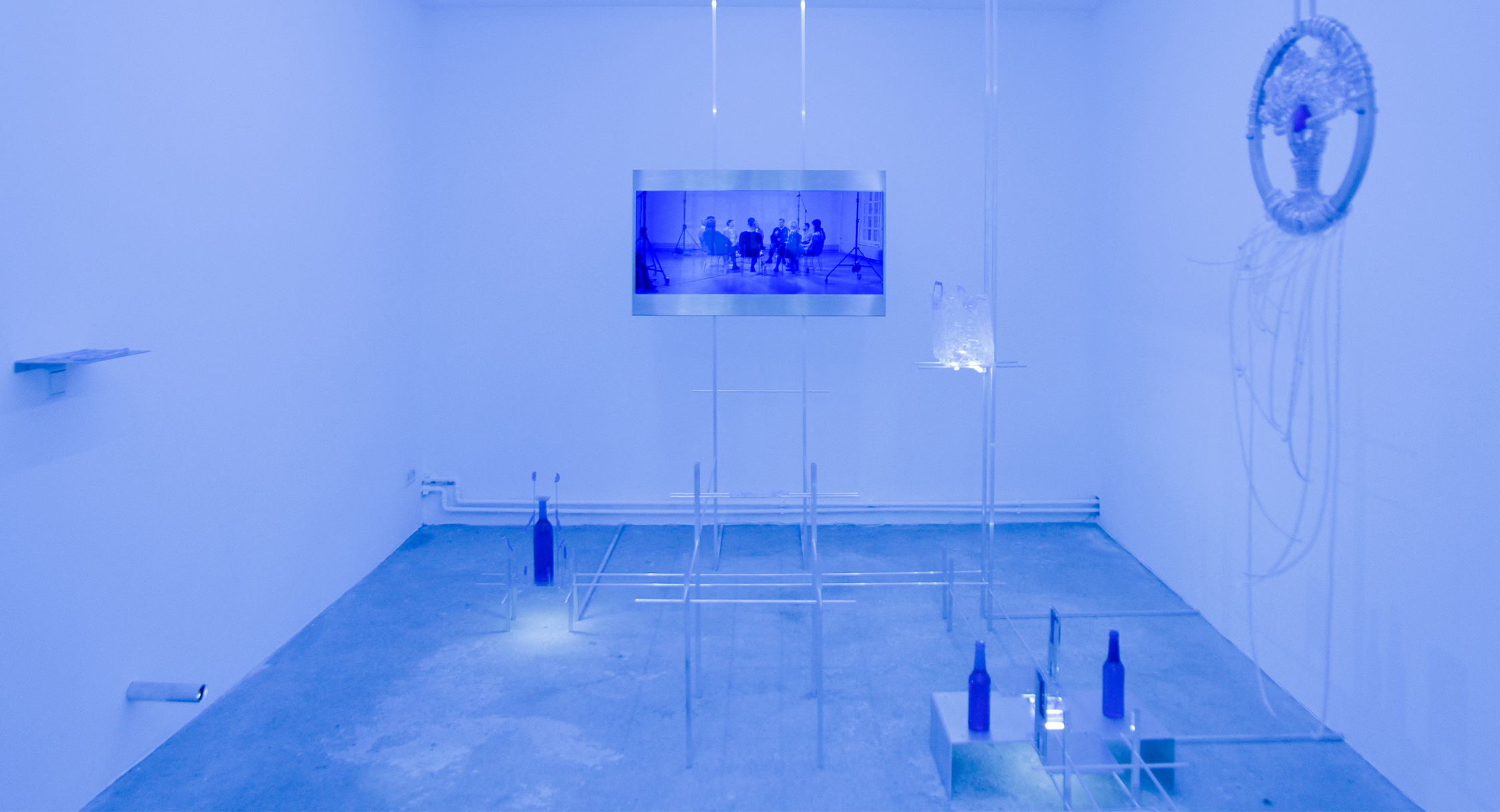
**four**

2025

solder

40 x 20 x 0,5 cm





**STAGE I**

2024

epoxy resin, fiber glass, neon lights, hydraulic tube, metal, flashlight, video

overall 350 x 250 x 200 cm

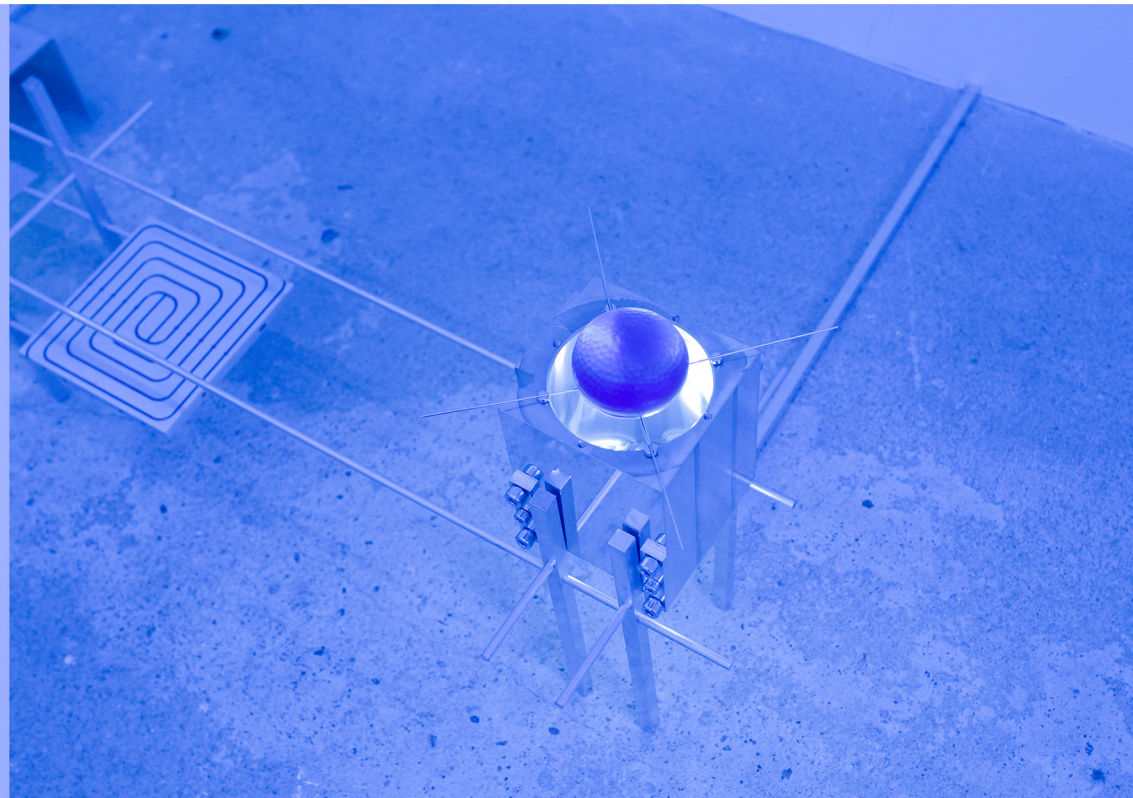


**QI**

2024

video installation, 96 min, color, stereo, custom-made aluminum flatscreen casing

110 x 62 x 3 cm

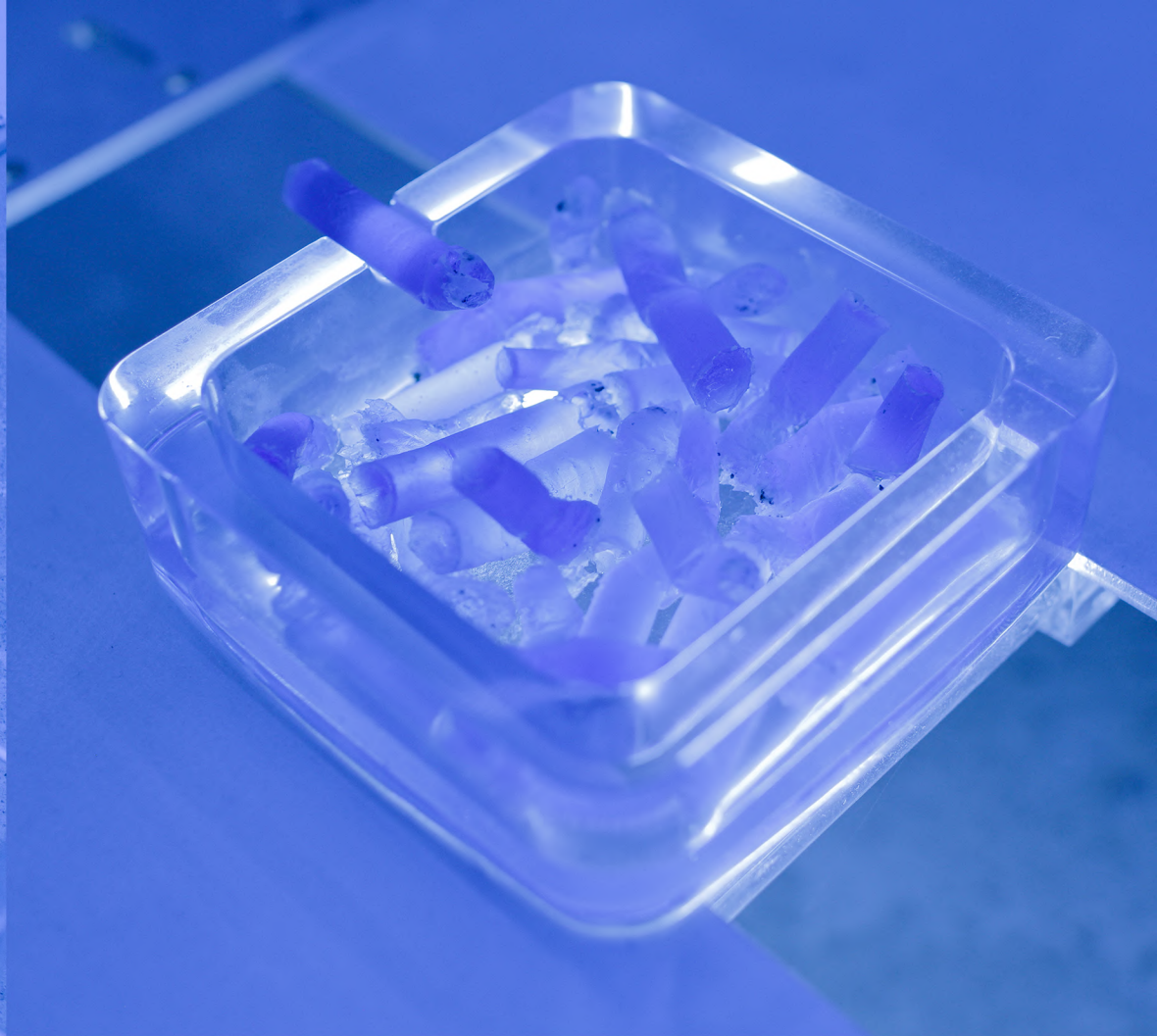


**M**

2024

epoxy resin, neon lights, hydraulic tube, metal

overall 350 x 250 x 200 cm

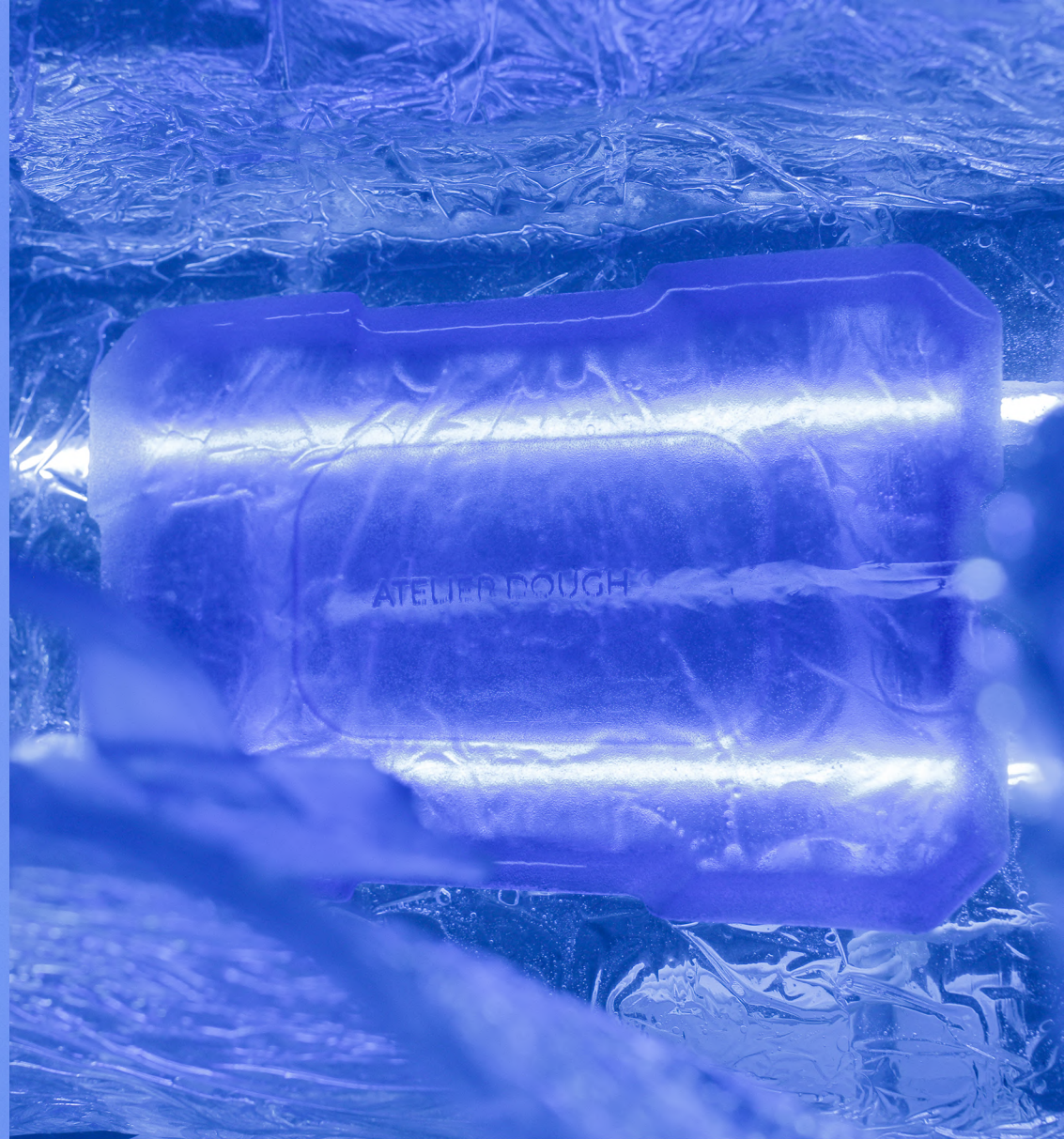


**SUX**

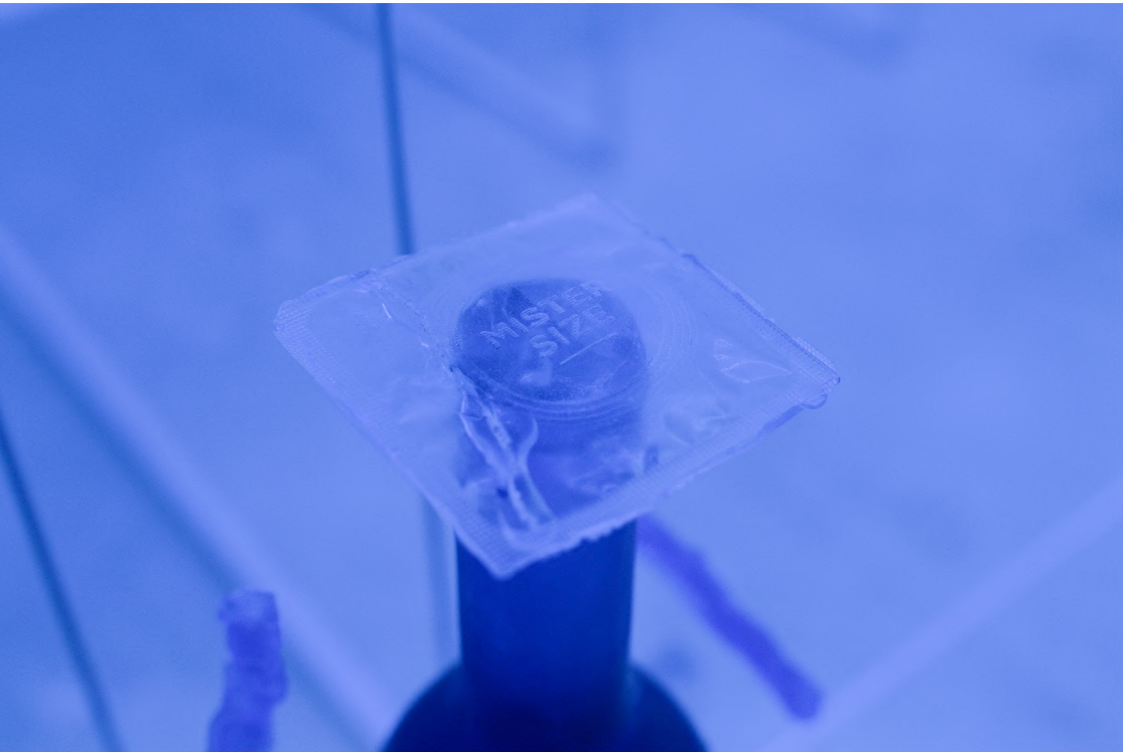
2024

epoxy resin, neon lights, aluminum, flashlight, lasercut vinyl

overall 84 x 84 x 36 cm



**A**  
2024  
epoxy resin, neon lights  
25 x 35 x 30 cm



**M**  
2024  
epoxy resin, neon lights, aluminum  
58 x 58 x 29 cm



**m**  
2024  
epoxy resin  
20 x 5 x 0,5 cm

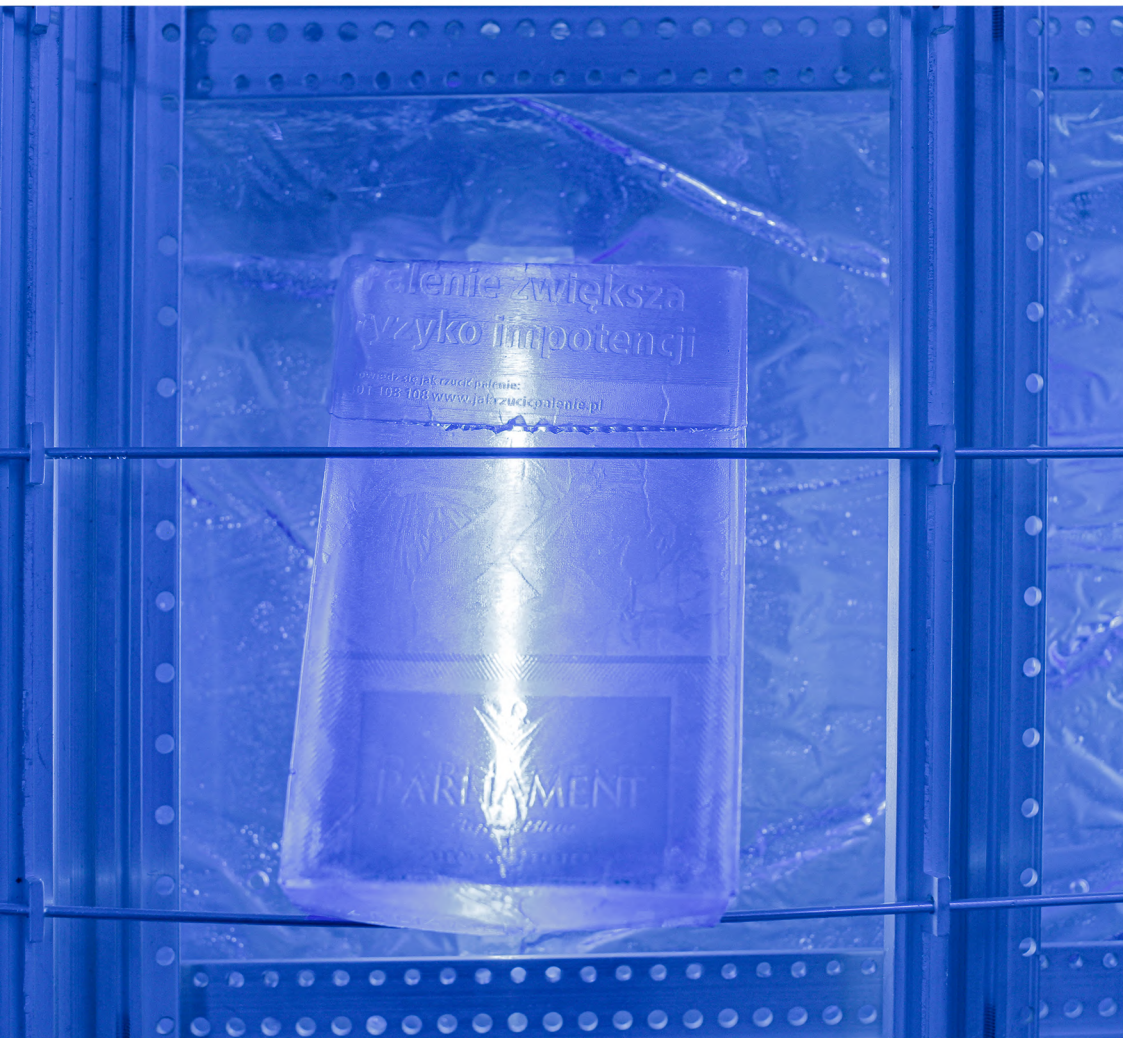


**WHOLE**

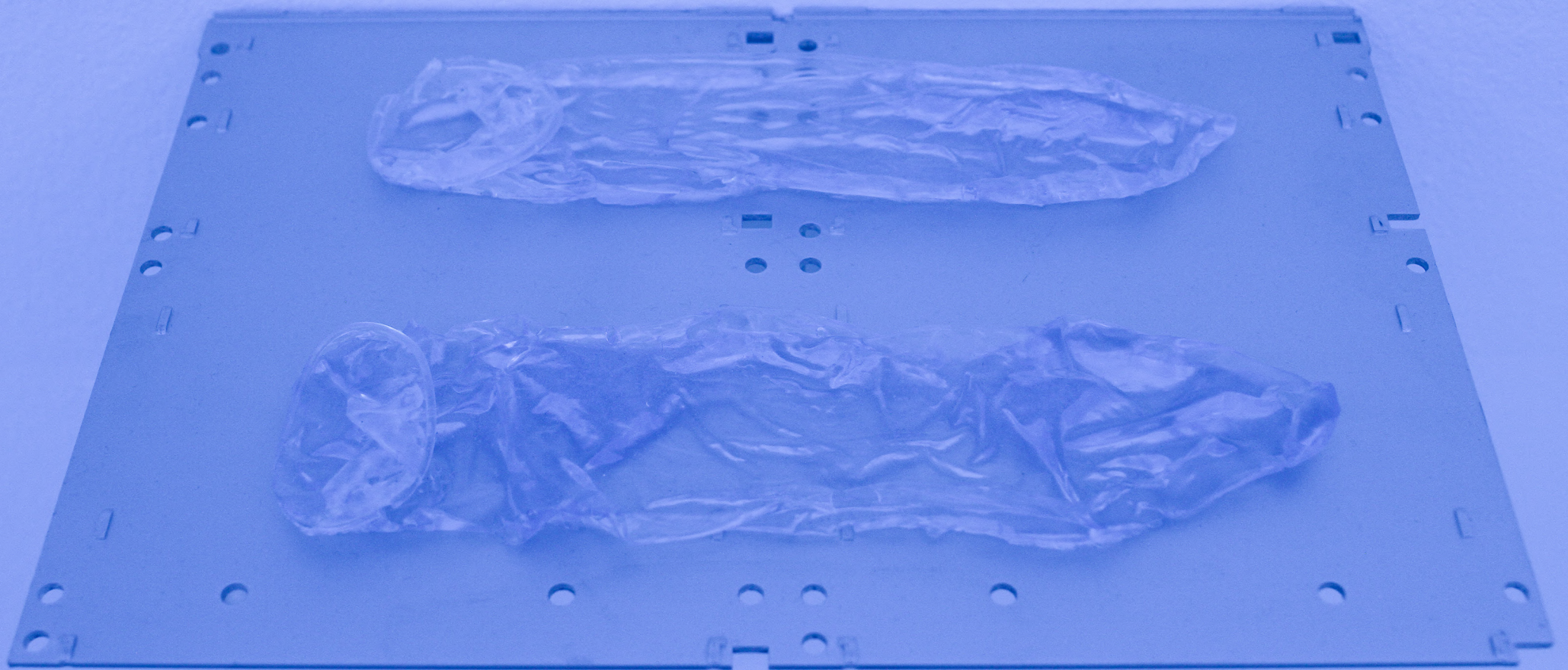
2024

epoxy resin, steel, aluminum, video on iPhone 5, neon lights

overall 75 x 75 x 45 cm



**S**  
2024  
epoxy resin, aluminum, neon lights  
overall 92 x 54 x 2 cm



**MC**

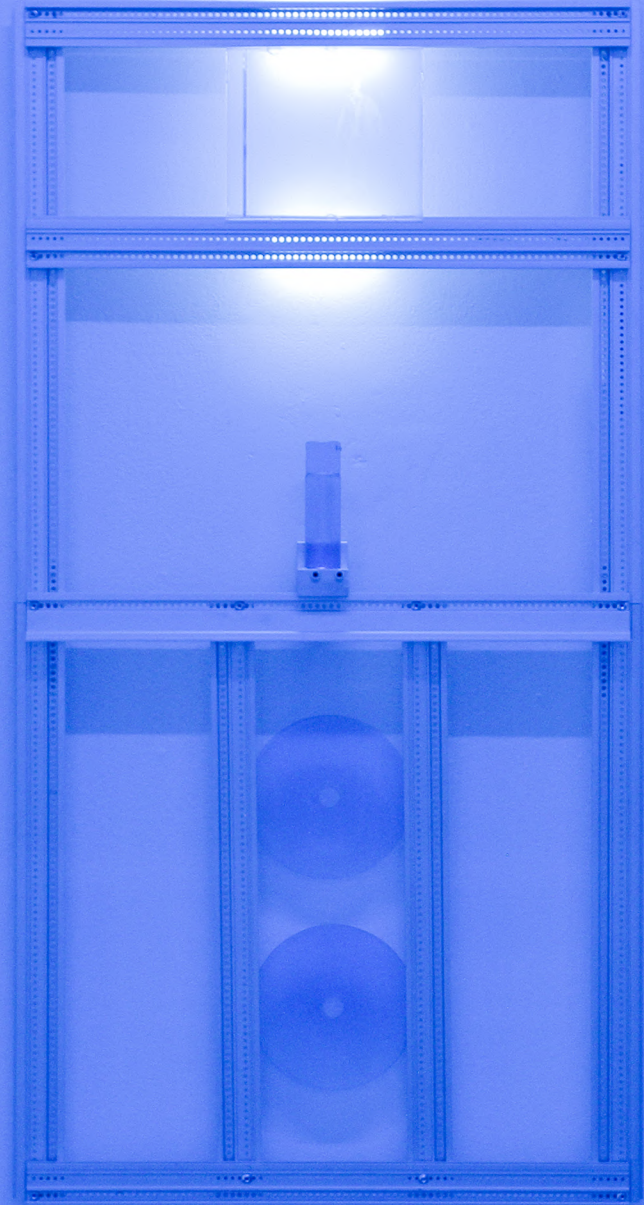
2024

epoxy resin, aluminum

overall 30 x 20 x 5 cm



**Y**  
2024  
epoxy resin, aluminum, neon lights  
overall 115 x 45 x 2 cm





**JS**

2024

epoxy resin, aluminum

overall 45 x 35 x 25 cm



**APW**

2024

video installation

diameter 200 cm



**HCU(I)O(I)**

2024

silkscreen print on East German kraft paper

70 x 90 cm



**HCU(II)O**

2024

silkscreen print on East German kraft paper

70 x 90 cm

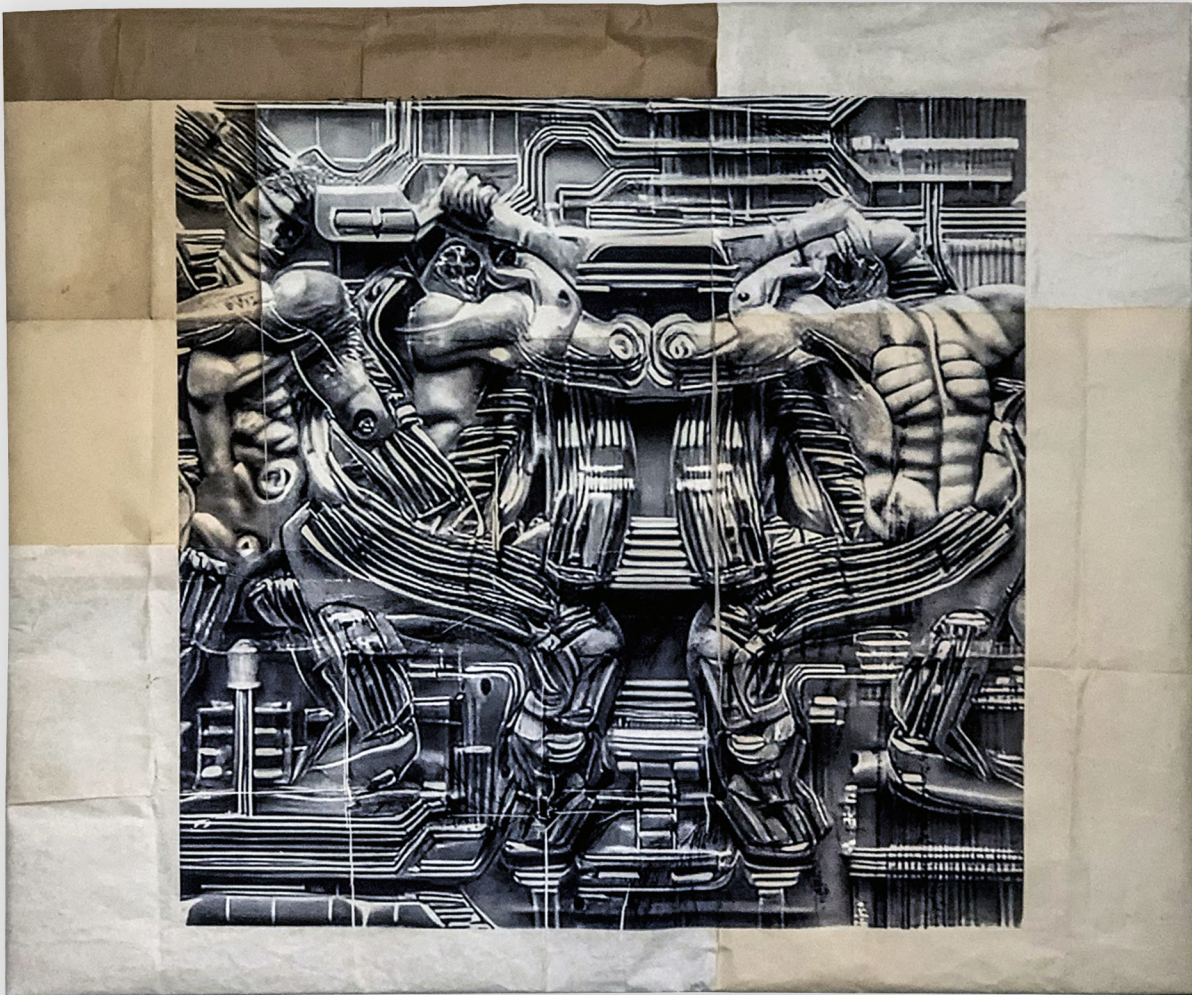


**HCU(III)O**

2024

silkscreen print on East German kraft paper

70 x 90 cm



**HCU(IV)(O)**

2024

silkscreen print on GDR kraft paper

70 x 90 cm



**ADJUST**

2023

durational performance

performance view, Neue Nationalgalerie Berlin, PERFORM!



**STAND**

2023

durational performance

performance view, Neue Nationalgalerie Berlin, PERFORM!





**SLAY'D**

2022

epoxy resin, male pheromones, stainless steel

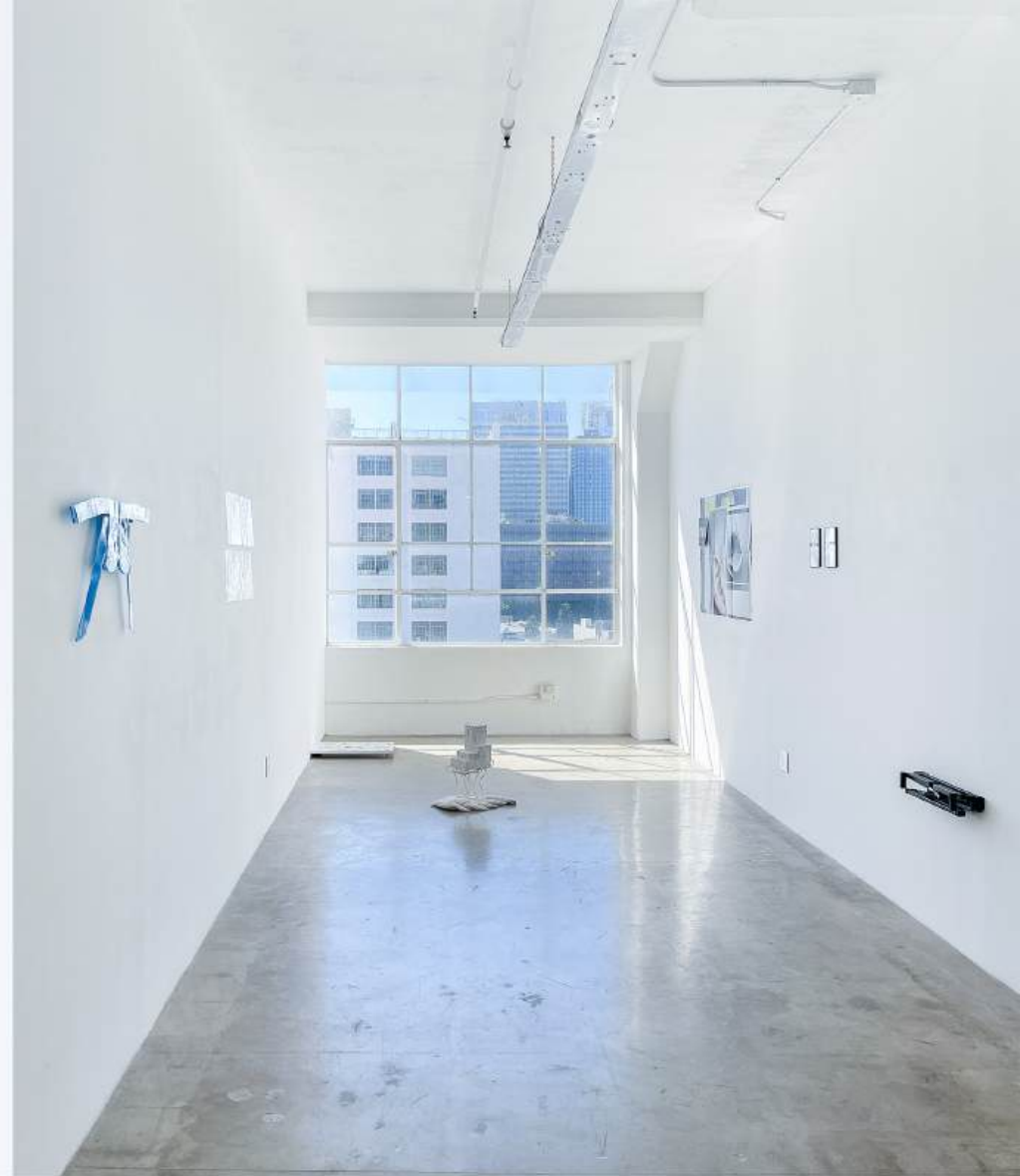
146 x 99 x 4 cm

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



NAK Neuer Aachener Kunstverein is pleased to present the group exhibition „Queering the Narrative“. The exhibition brings together for the first time at the Kunstverein 19 national and international artists, all of whom consider themselves to belong to the LGBTQIA\* spectrum.

Against the backdrop of prevailing heteronormative and reactionary manifestations of identity and their artistic representation, the group exhibition raises the question of queer identity and narratives and their influence on the artistic work of the participants.

With Queering the Narrative, the Kunstverein deliberately and exclusively offers space for diverse, queer positions in contemporary art. The public representation of queer issues in all media, including art, continues to draw social criticism today. This varies in intensity, based on the social and political systems as well as the geographically conditioned history in which queer concepts are negotiated, but never seems to be completely silenced, although the acceptance of queer content in the shelter of a museum or exhibition institution is growing. There, art not only succeeds in questioning heteronormative values and codes, but also shows other points of view and perspectives, while creating identification potential for queer people. With the intention of increasingly inscribing queer images in the collective pictorial memory, ideally the fight for LGBTQIA\* rights is also strengthened and a normalization of queer lifestyles is pushed forward.

The selected works in the exhibition at the NAK come from various genres, so painting meets graphics, photography, installation, sculpture or video. The works sometimes reveal interdisciplinary interfaces, but are also interconnected in terms of content and aesthetics in the exhibition context, thus forming a complex web of codes and narratives. The subjects of the works are particularly diverse, both private and political in nature, partly representational, partly abstract, but always committed to the question of queer identity, to the writing of (one's own) queer history.

### **F 3000**

2022

epoxy resin, pigments, copulinandrone pheromones, steel

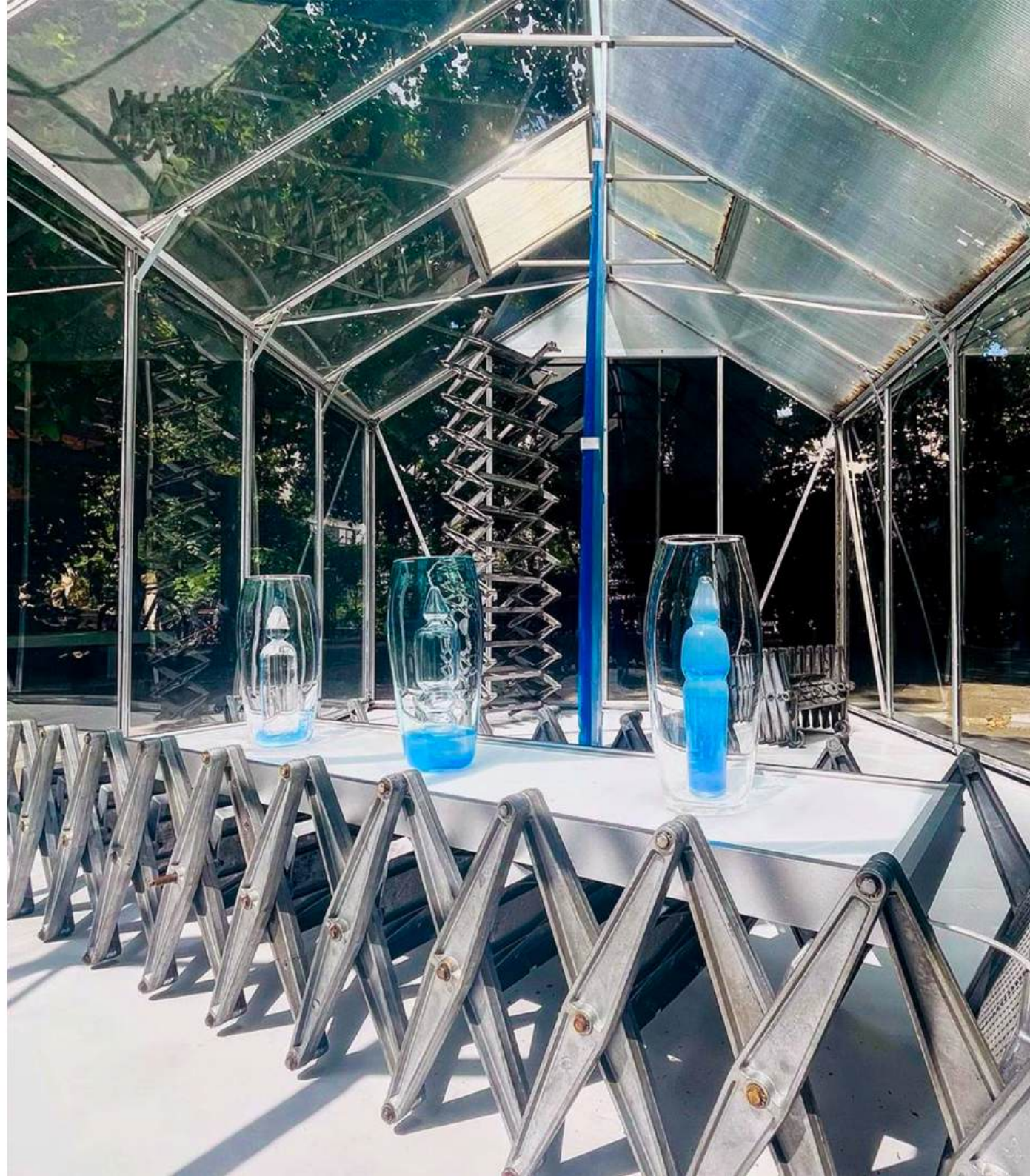
150 x 100 x 3 cm

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 paramampampam  
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 SEIU



Constantin Hartenstein's OFF GRID at Kunstverein Dresden is devoted to the visibility and aesthetics of queer communities in the GDR that operated on the social margins.

In this exhibition, Hartenstein presents several epoxy resin sculptures, which are lit up and displayed in a tiered spatial arrangement, as well as a new video work. The light blue, translucent works are enriched with colour pigments that were used on an industrial scale at the time of the GDR. The epoxy resin not only binds the infused pigments to a crystalline structure, but also produces surface reliefs in the form of bodies, abstract patterns, and textual fragments.

The blue sculptures make reference to rare visual and written material from special archives and magazines. They incorporate motifs and texts from periodicals, advertisements, flyers, and pamphlets – alienating, expanding, and re-contextualising the queer and, in particular, gay aesthetics of East Germany in the late 1980s and early 1990s. The video work attends to locations that once acted as the scene's meeting points; they can be read as spaces that offered both security and freedom. Hartenstein's artistic approach deliberately highlights and questions gaps in the way this subject has been explored:

What specific forms of expression did lesbian, gay, and queer groups create and use in their activism during the GDR? What did visibility look like outside specific venues and meeting places and how was it used to explain and draw attention to a supposed 'otherness'? What remains of this visibility at present? Off Grid deals with key issues concerning body images, masculinities, exclusion, belonging and acceptance, networking and exchange. Furthermore, it asks how queer communities were created that are still meaningful today.

curated by Sylvia Sadzinski and Alexander Wilmschen

## **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



**HOMOBIE NE**

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

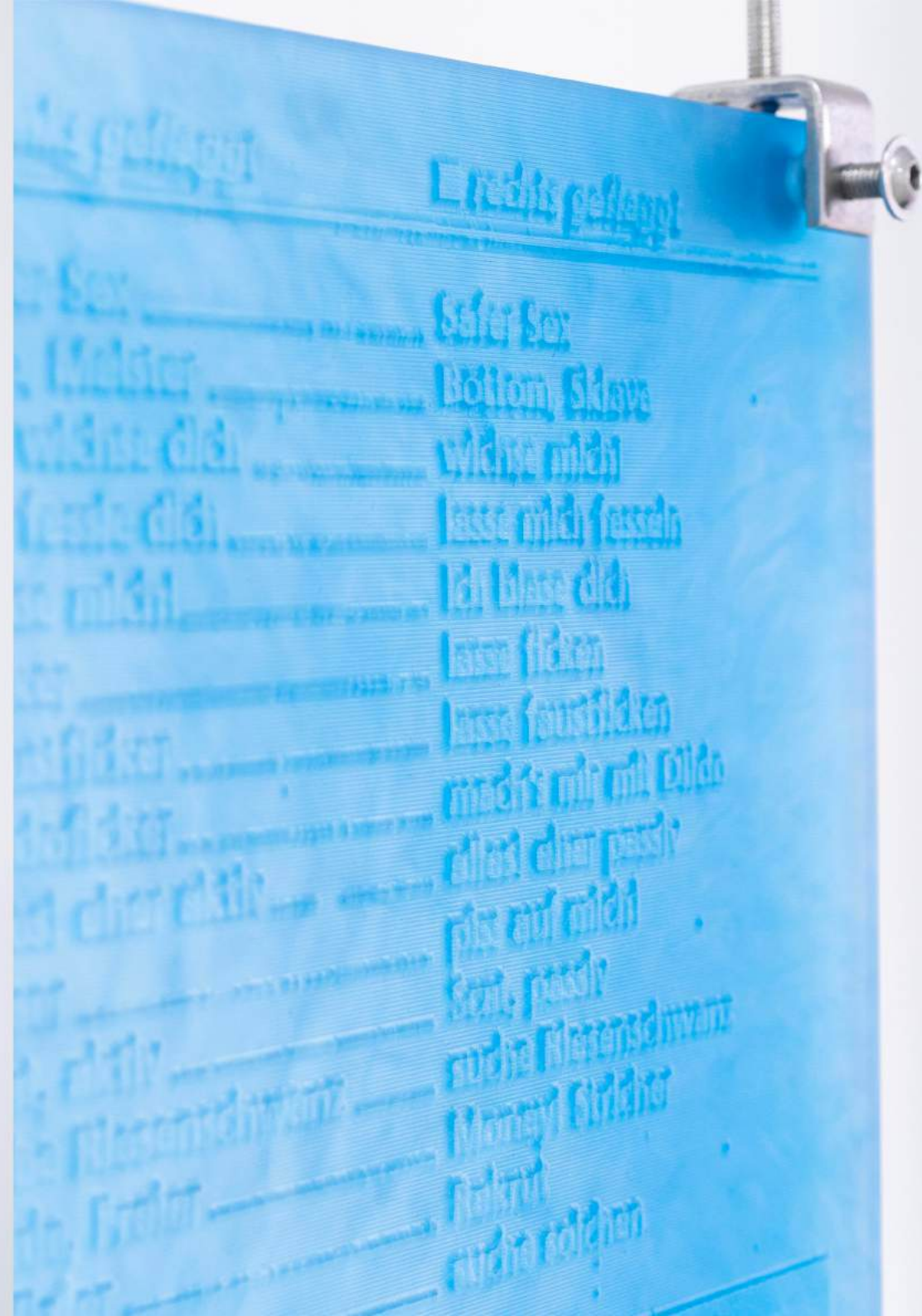


**DREI JUNGS**

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



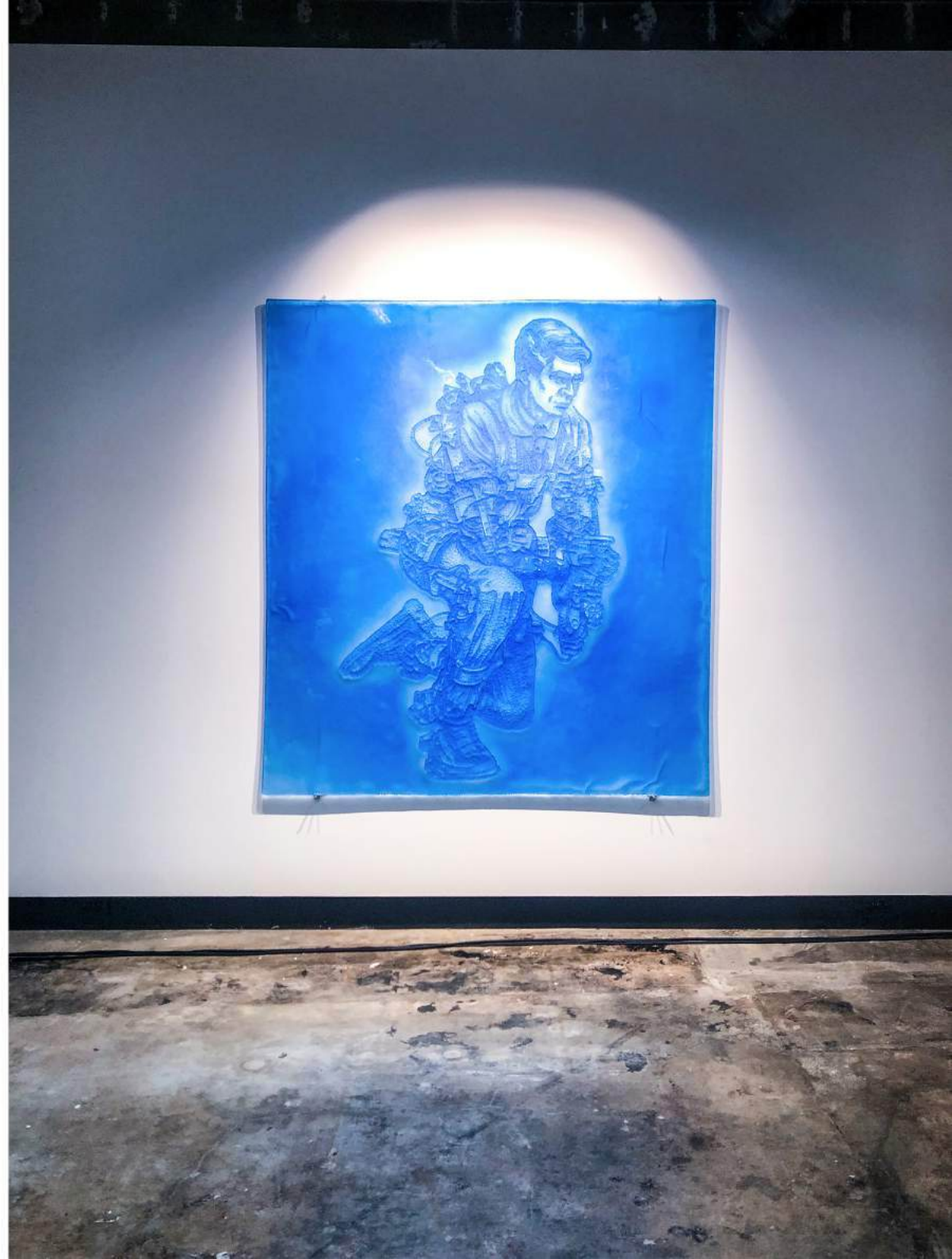
**XO (II)**

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



Vertical blue abstract sculpture on the left wall, consisting of two columns of stylized, interconnected shapes.

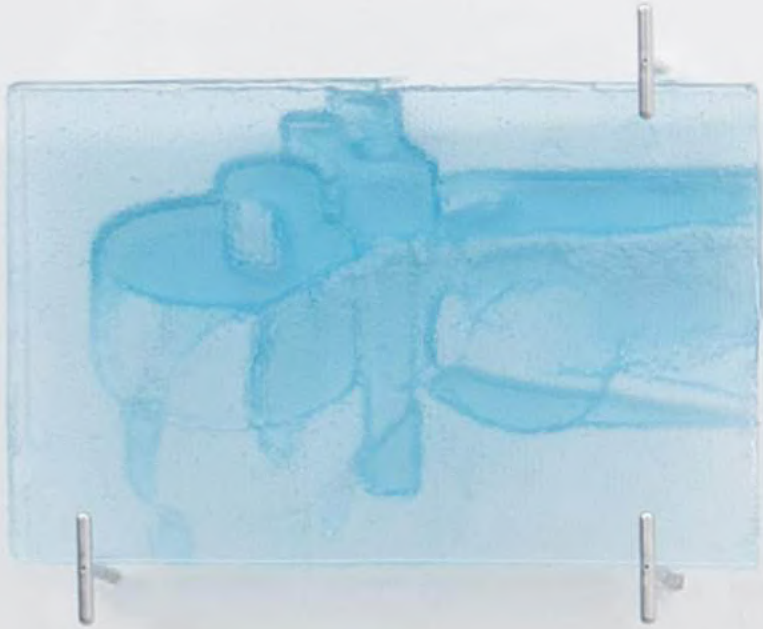




**BP**

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







**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

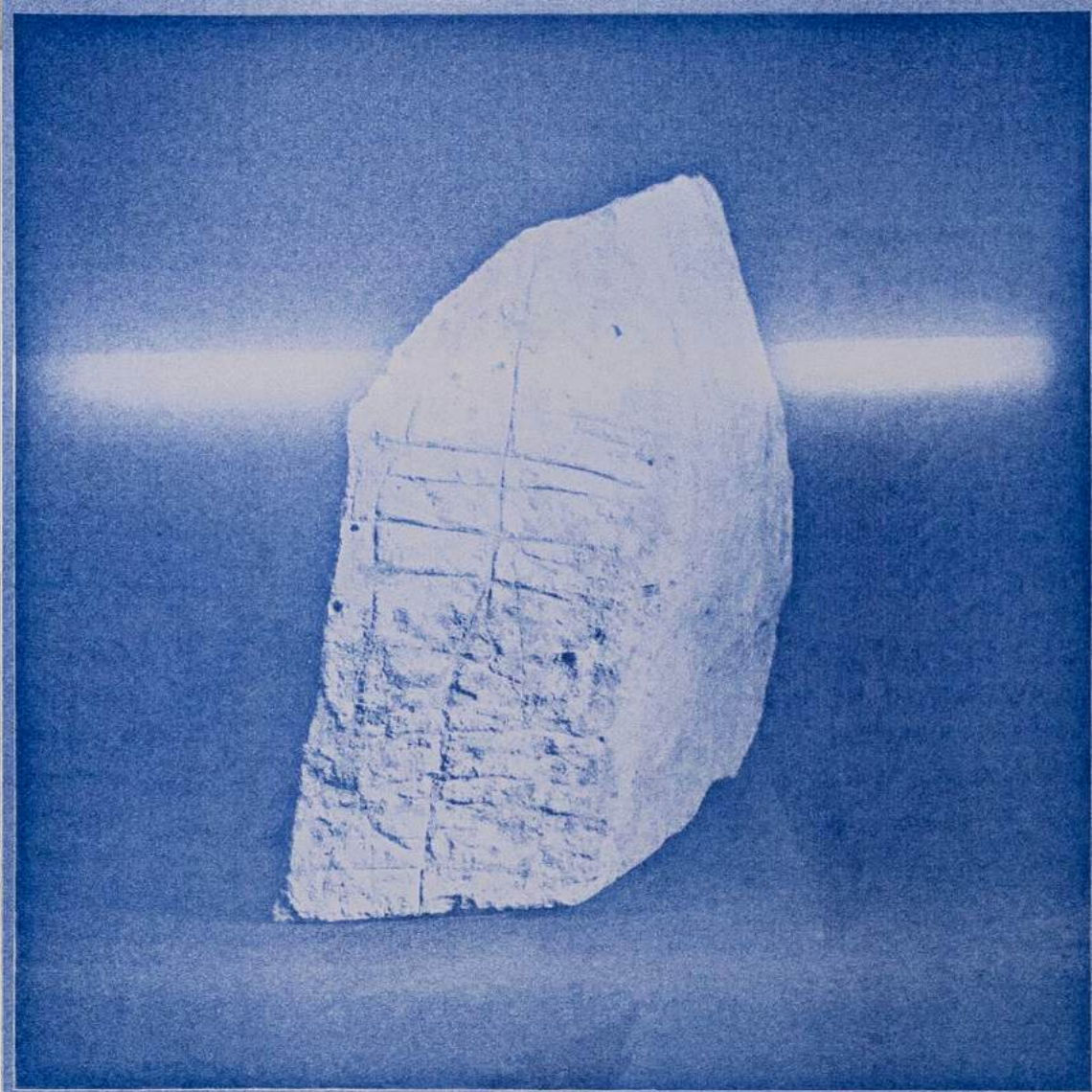
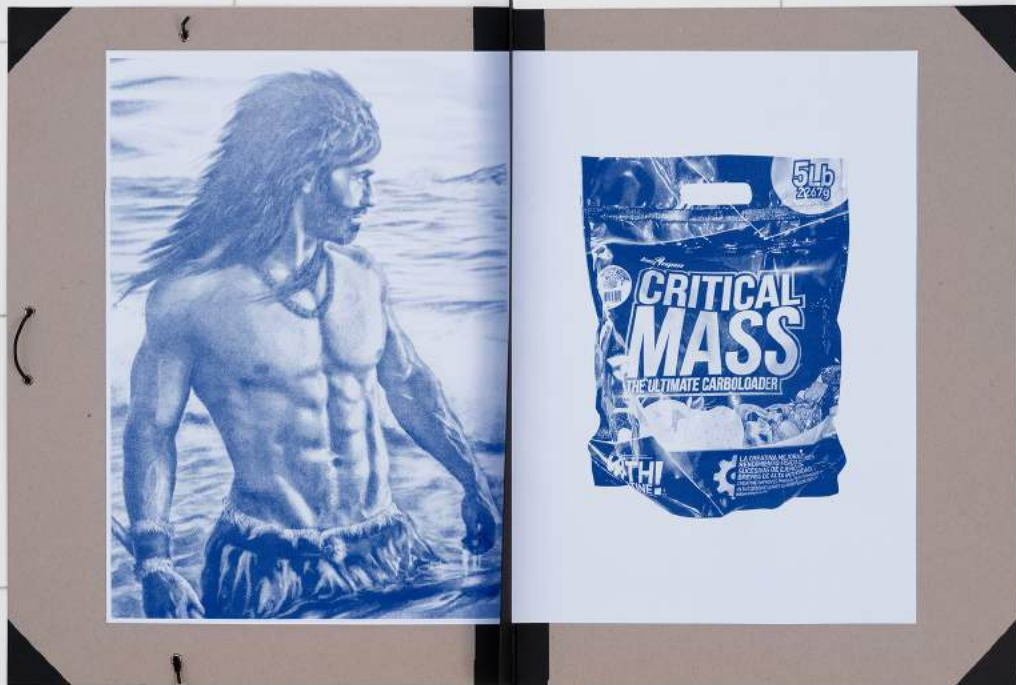
**MOJO**

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

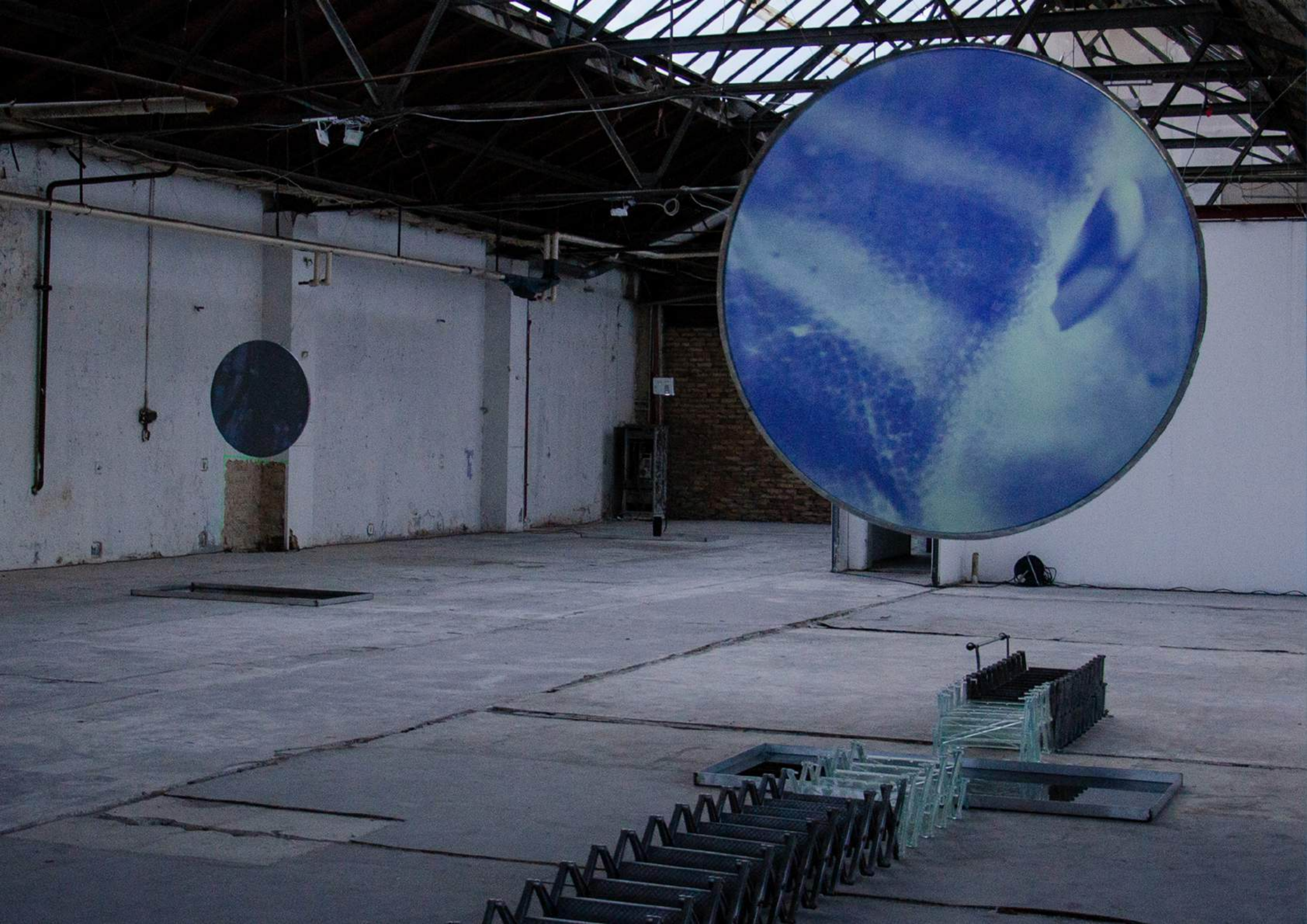


**CAIDO**

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.

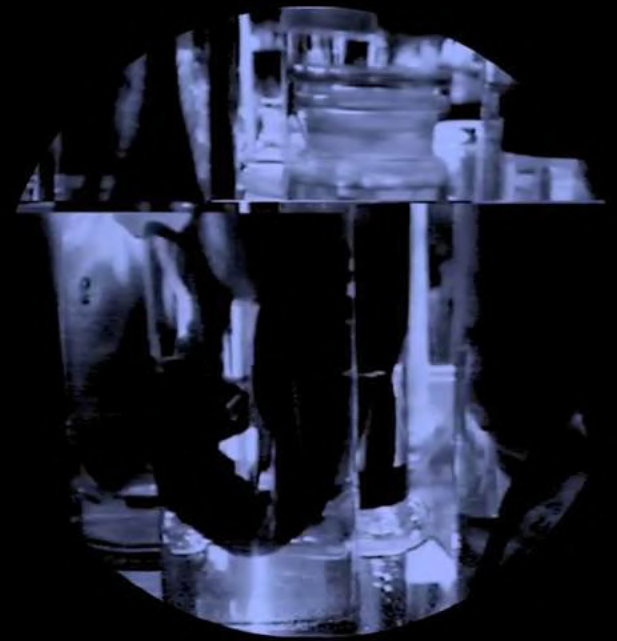
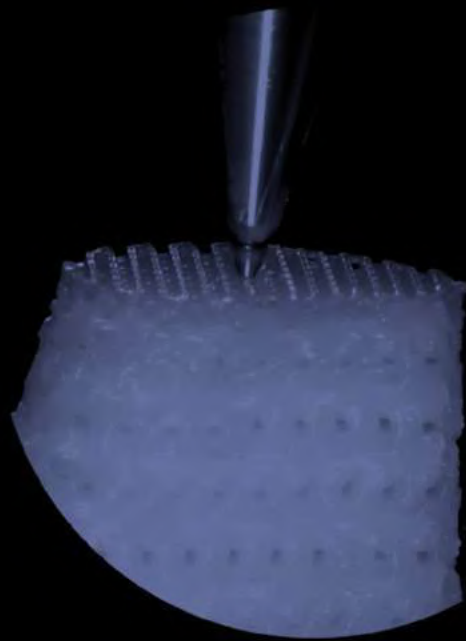
## **SKNZ**

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



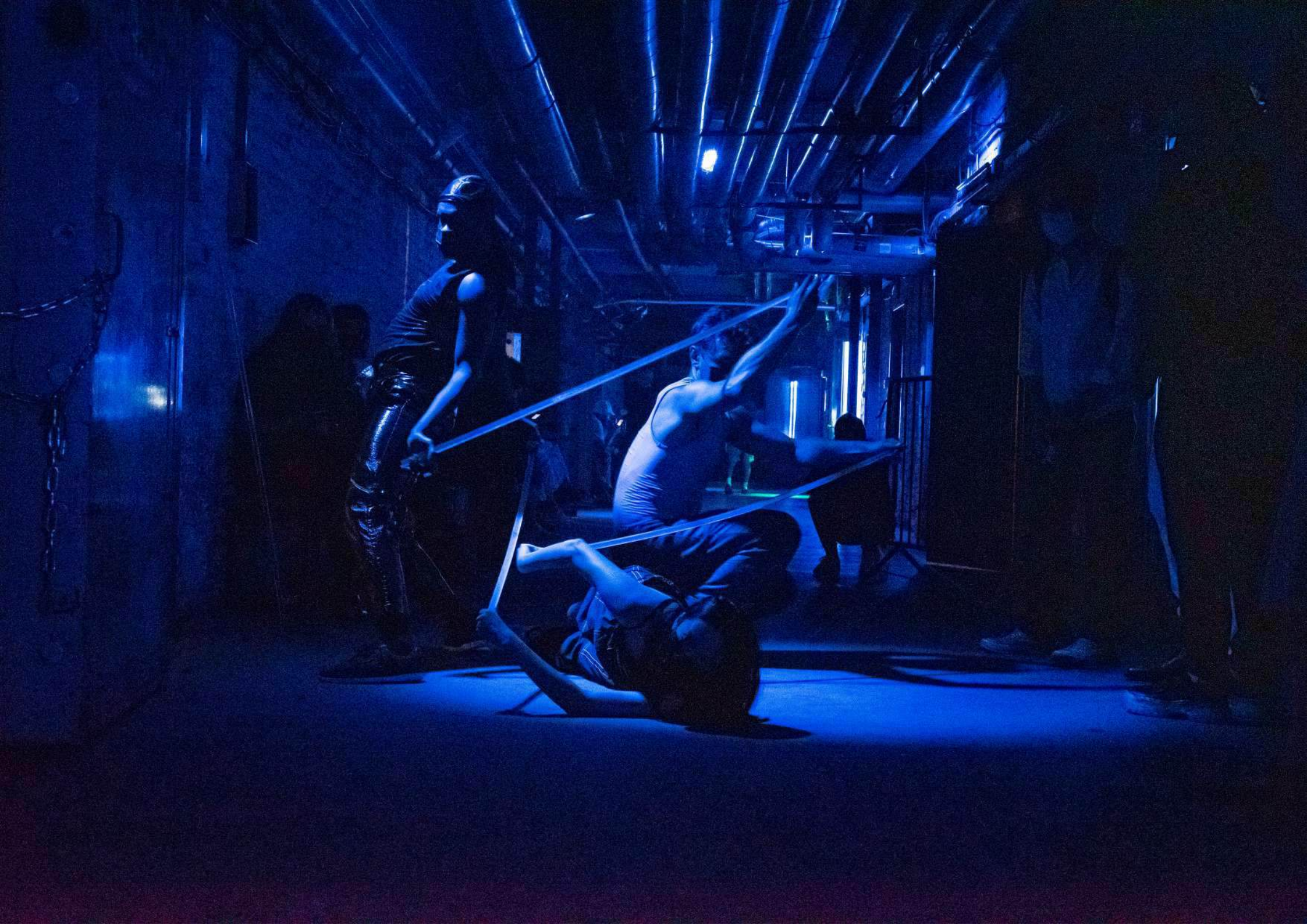


**PATHOGEN**

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

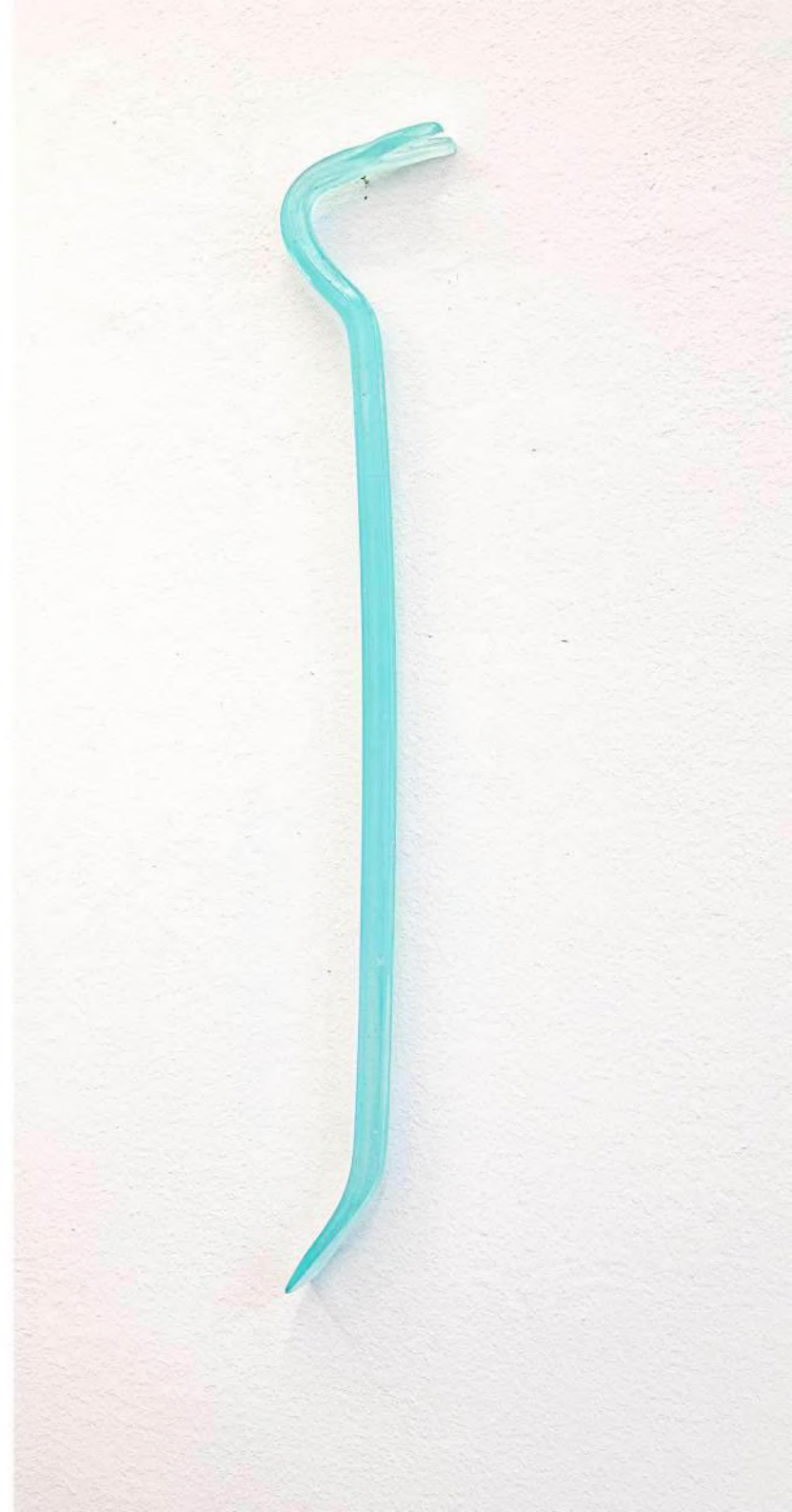




**JIMMY**

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

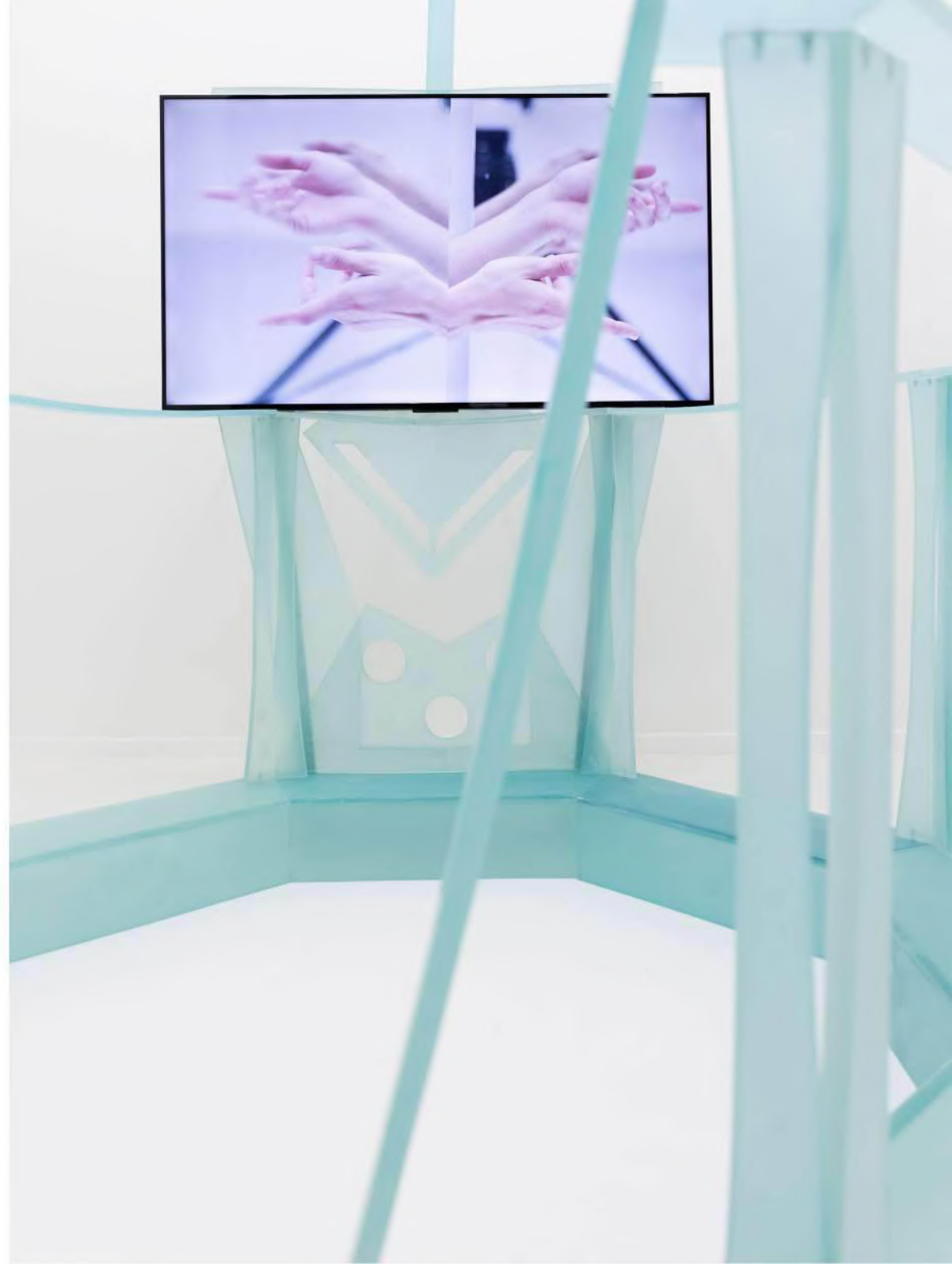
## **NARC**

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



Constantin Hartenstein  
An unarmed man with a weapon  
08.09. - 26.10.18  
[www.ung-5.com](http://www.ung-5.com)

**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

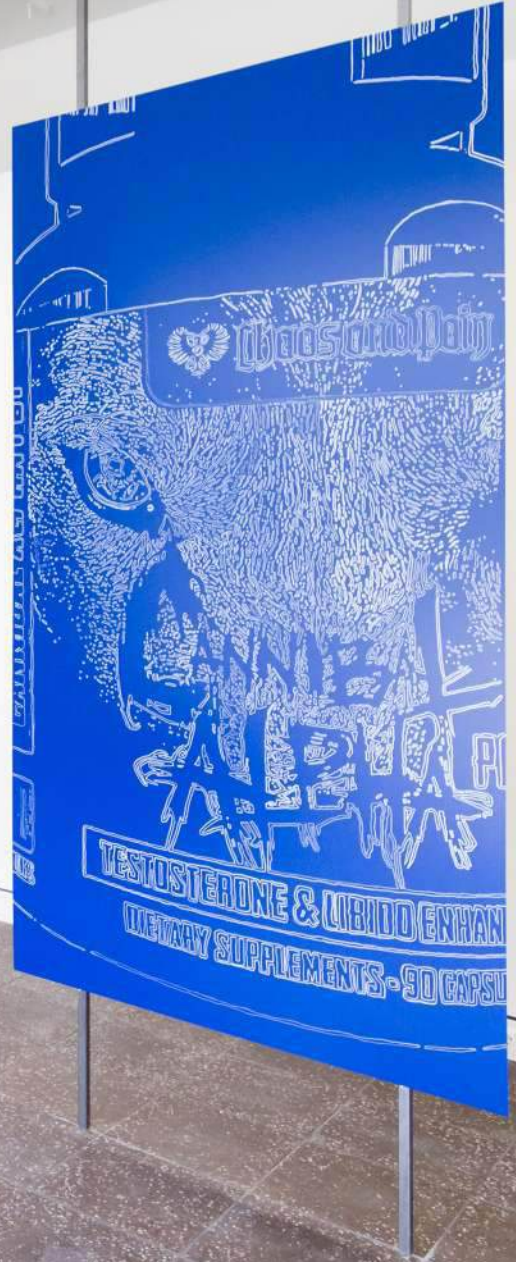
slowly

'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

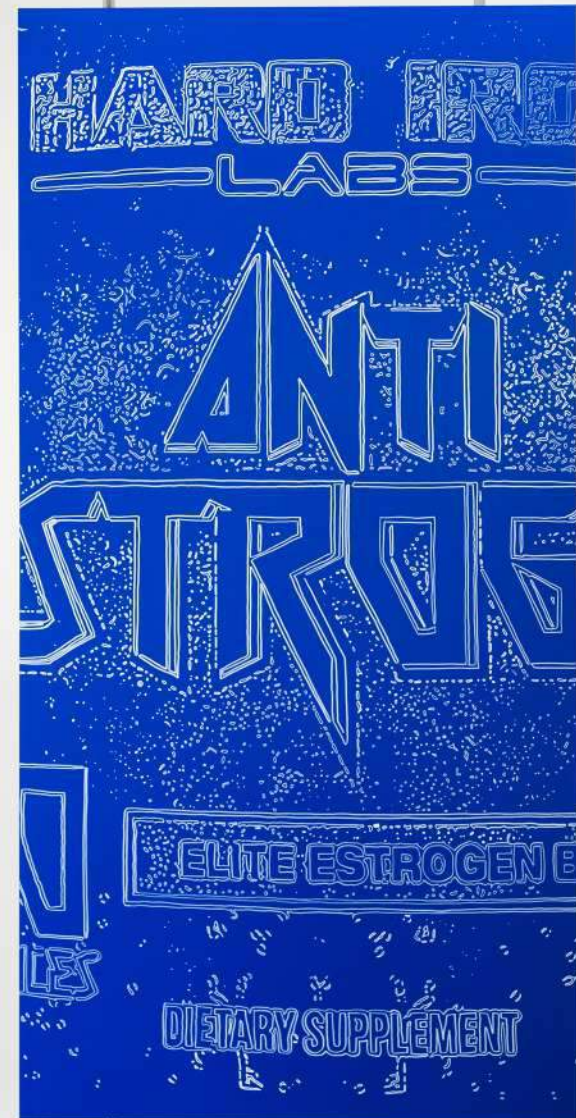


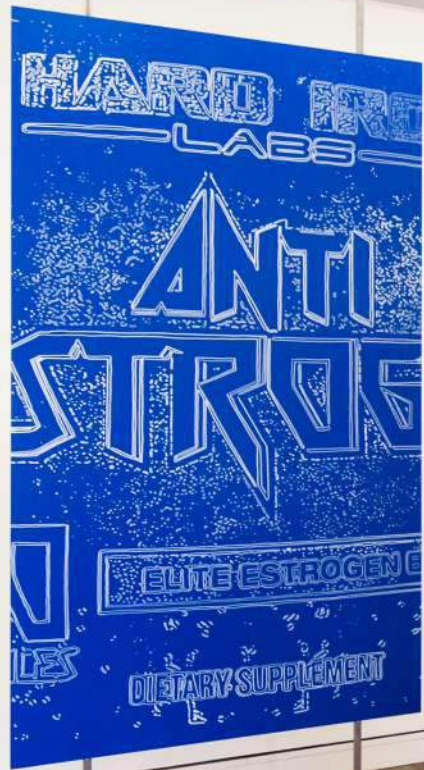
Constantin Hartenstein's series including the works *Cannibal Alpha*, *Antistrog*, *Alpha Xplode* and *Narc Genesis Pump* (2018) thematises ideas of beauty that are shaped through permanent body work. Specific elements of the male body are often socially interpreted as emblematic of masculinity.

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*

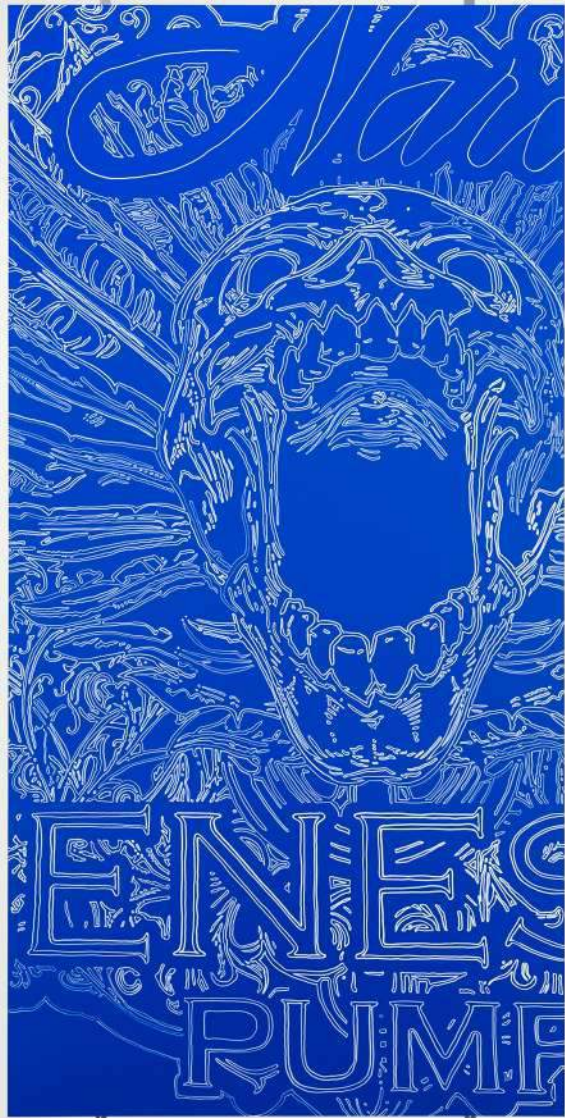




**SUPPLEMENTS**

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

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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  
Verbliſtert von Kolsche Blister GmbH  
Beutelnummer 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  
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Apotheke am Mehringplatz  
Tel.: 030 - 25 11 02  
Mehringplatz 12  
10969 Berlin  
Verbliſtert von Kolsche Blister GmbH  
Beutelnummer 32909667 180314040003

1 .1 .1  
Sonntag 0 . 4 . 0 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  
Verblistert 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

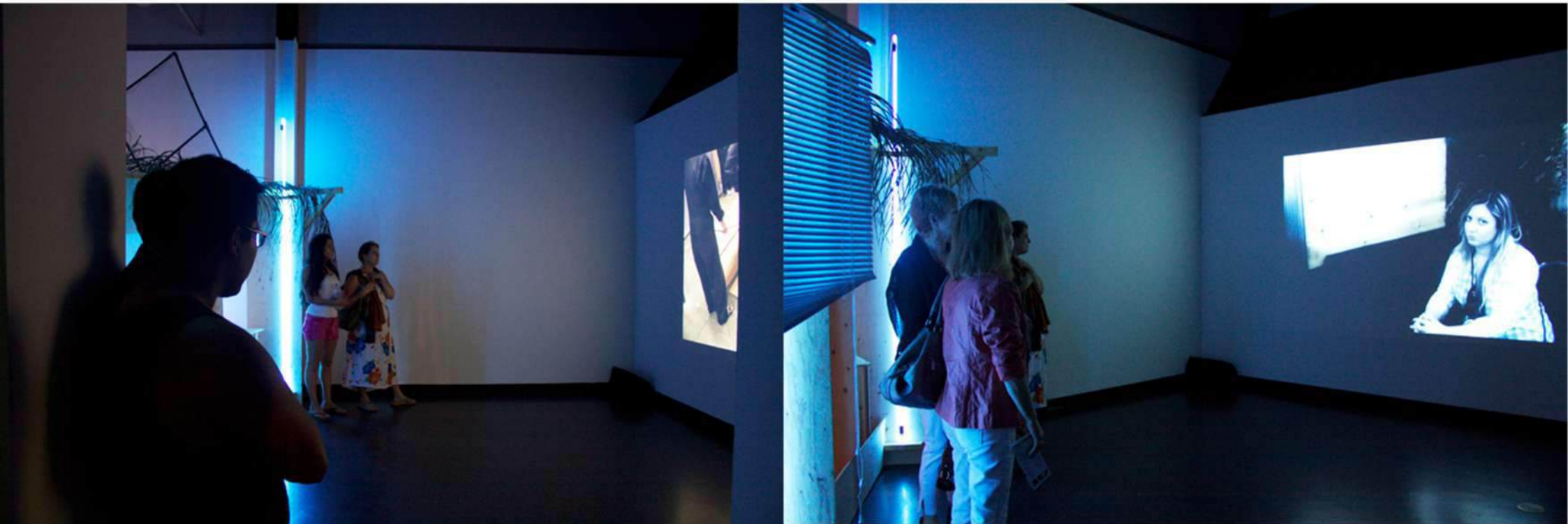




**EVENT HORIZON**, 2012, HD video, wood, metal, neon tubes, palm tree leaf, plastic foil, worker's clothes, dimensions variable



**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



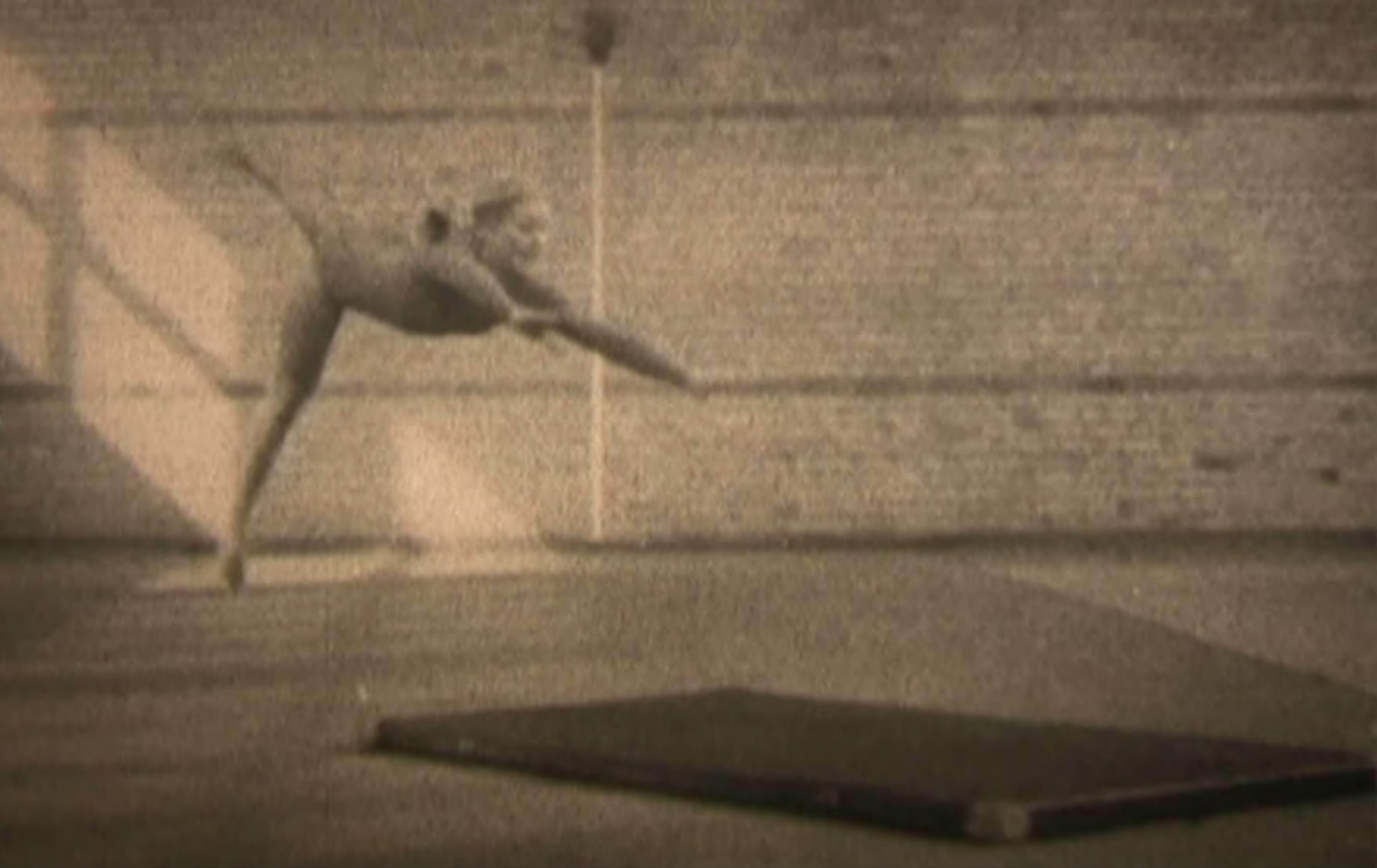


**FEIT**, 2011, Super 8 transferred to HD video, 2:11 min, b/w, silent



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





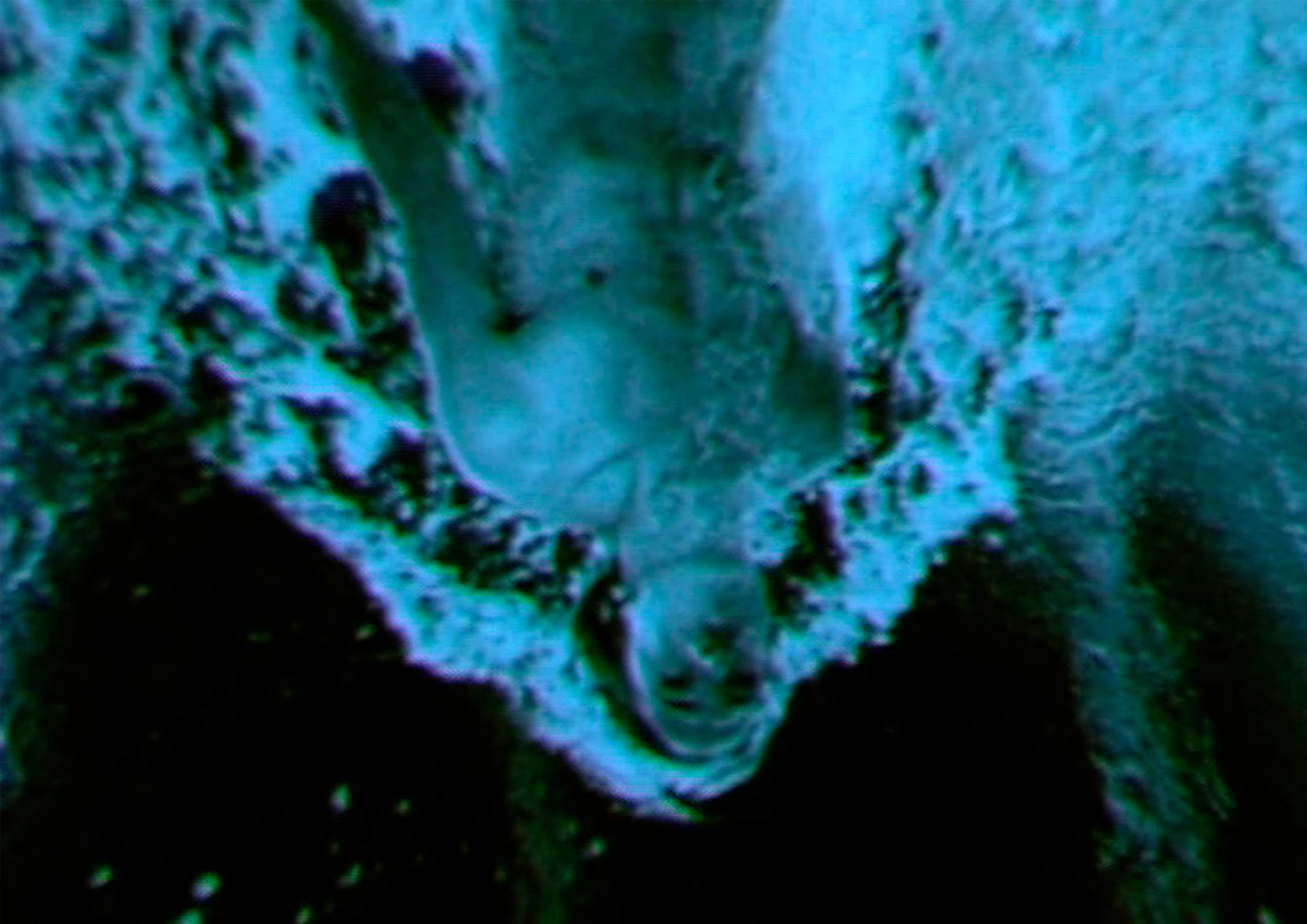
**LIFTN**, 2008, Super 8 transferred to HD video, 1:35 min, color, stereo



**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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[www.constantinhartenstein.com](http://www.constantinhartenstein.com)

+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**

2025 Lecturer, Fine Arts, Muthesius University of Fine Arts Kiel  
since 2020 Assistant Professor, 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**

- 2024 collection LANGENSCHIEDT
- 2022 collection JAKOB
- since 2019 private collections (Berlin, Munich, New York, Los Angeles)
- 2016 collection FIEDE (GER/UK)

### **SOLO SHOWS (SELECTED)**

- 2026 Galerie Parterre Berlin
- 2025 Die Möglichkeit einer Insel Berlin
- 2024 *IS IT LOVE*, Number 1 Main Road Berlin
- 2022 *A (R) MOR*, super bien! Berlin  
*OFF GRID*, Kunstverein Dresden
- 2021 *AO-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)**

- 2025      DISLOCATIONS – in sight, Kunst Raum Mitte  
*Queer Temporalities – Gaps, Leaps, Fractures*, Queer Museum Vienna  
*querela*, Centro Municipal de Artes Hélio Oiticica Rio de Janeiro
- 2024      *Auction*, St. Matthäus Berlin  
*Auction*, Neuer Aachener Kunstverein Aachen
- 2023      *PERFORM!*, Neue Nationalgalerie Berlin  
*Get Used To This, The Fairest 2*  
*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)**

2025 Experience Journal  
 2024 VOGUE Germany  
 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