

Constantin Hartenstein

Portfolio





BRUTAL

2025

durational performances (in São Paulo), video, photographs

dimensions variable

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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, Lucas Knihs, 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

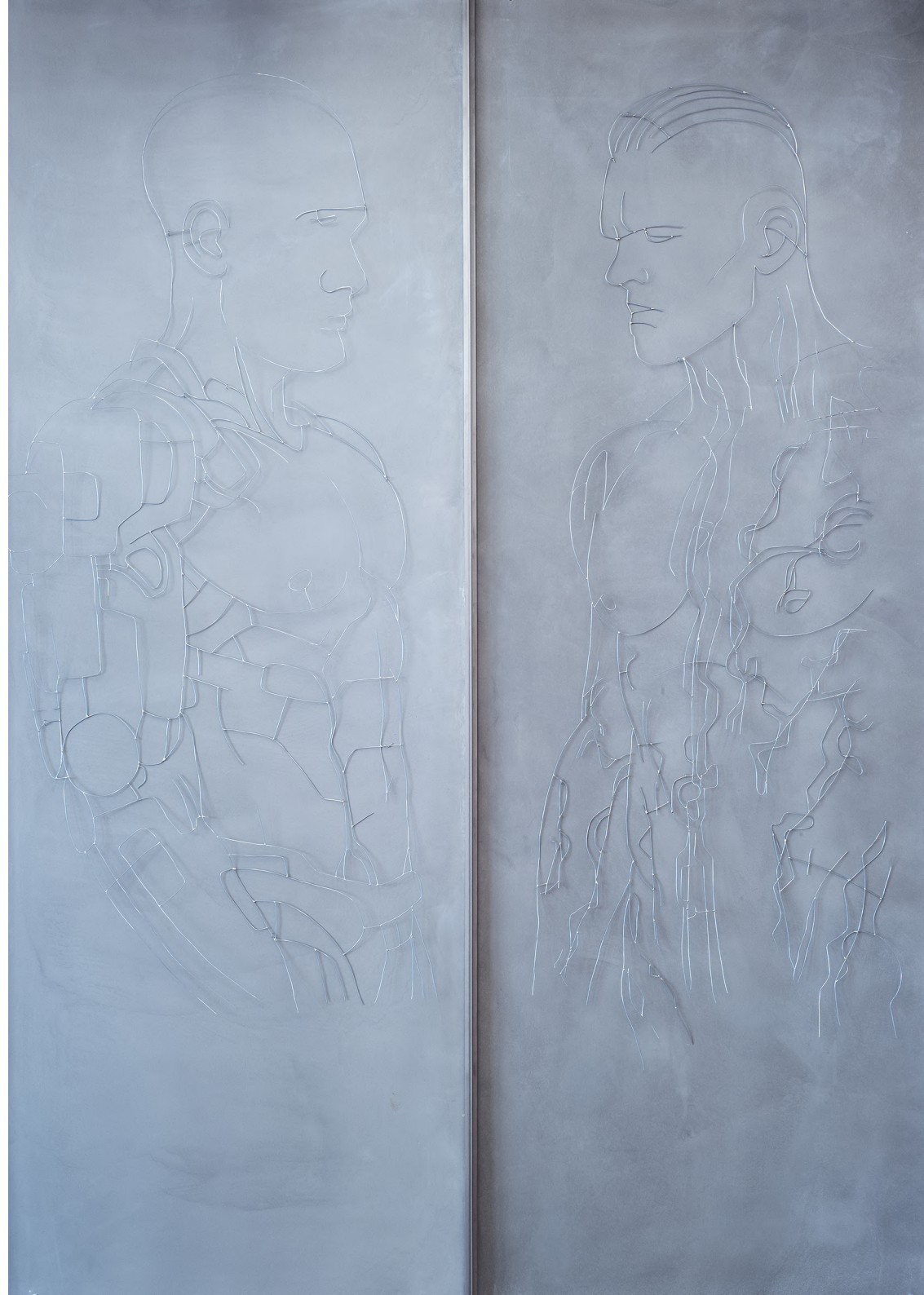
301,5 x 288 x 1,5 cm

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

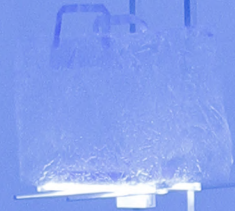


four

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

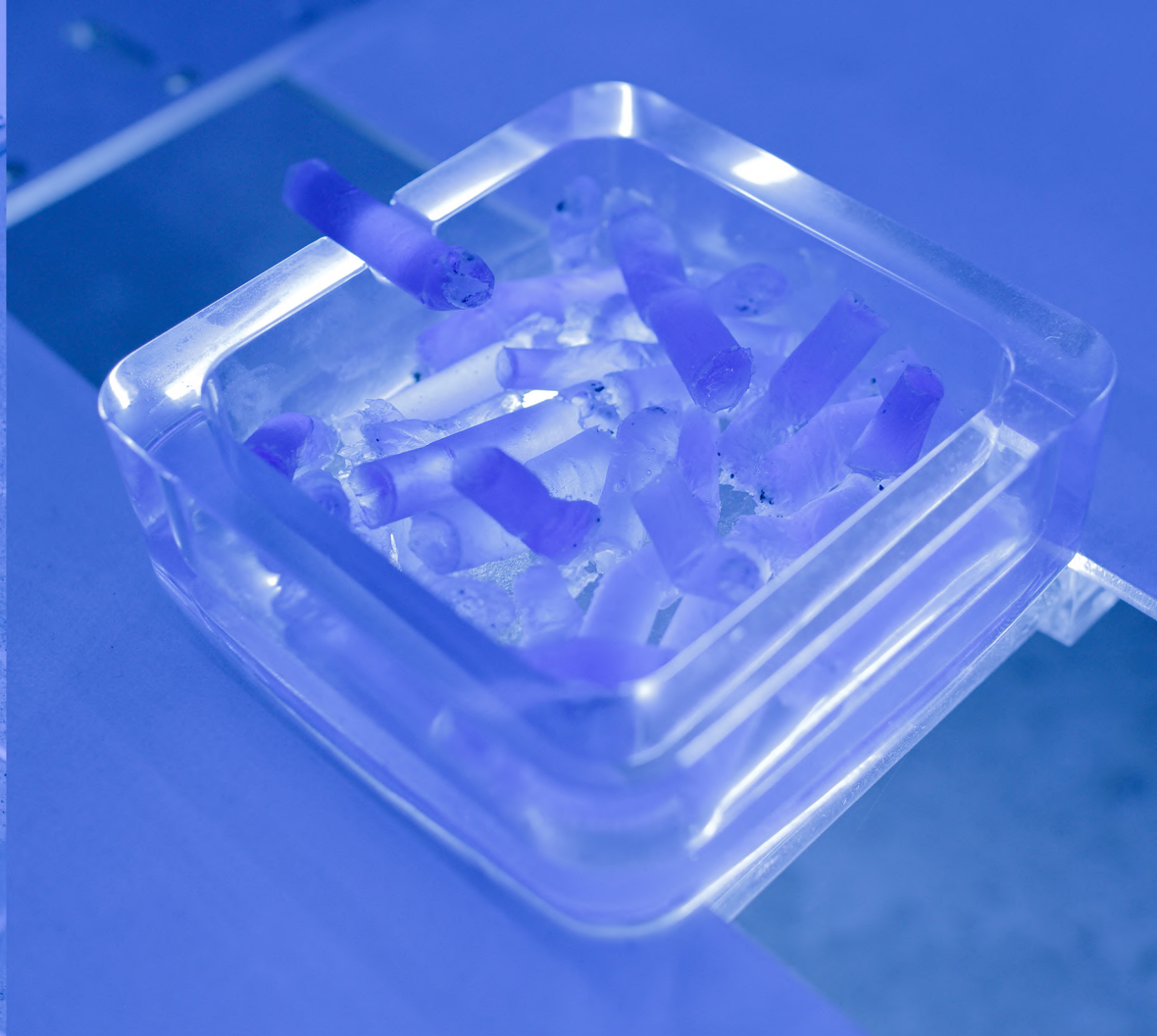
110 x 62 x 3 cm



M

2024

epoxy resin, neon lights, hydraulic tube, metal
overall 350 x 250 x 200 cm

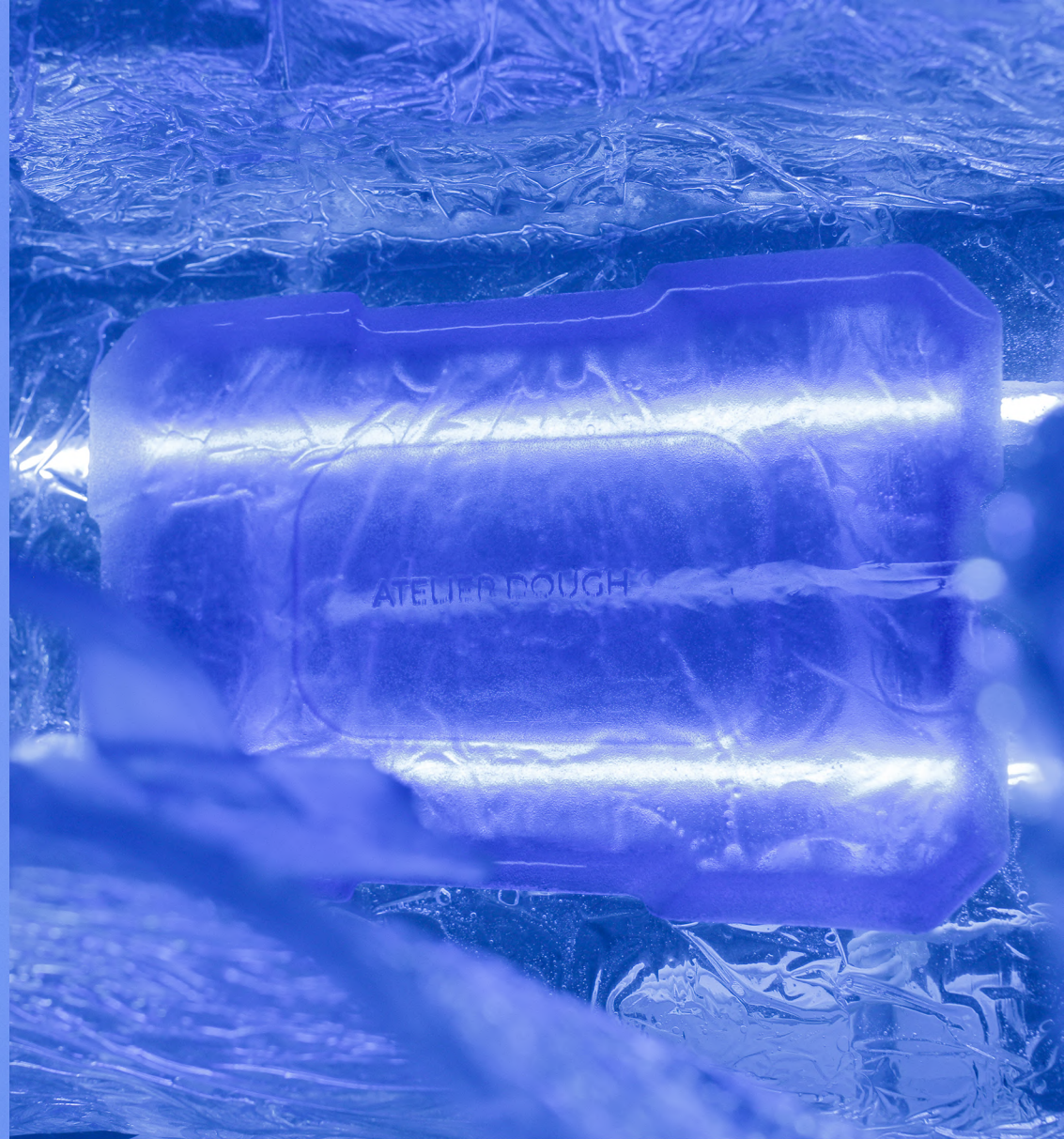


SUX

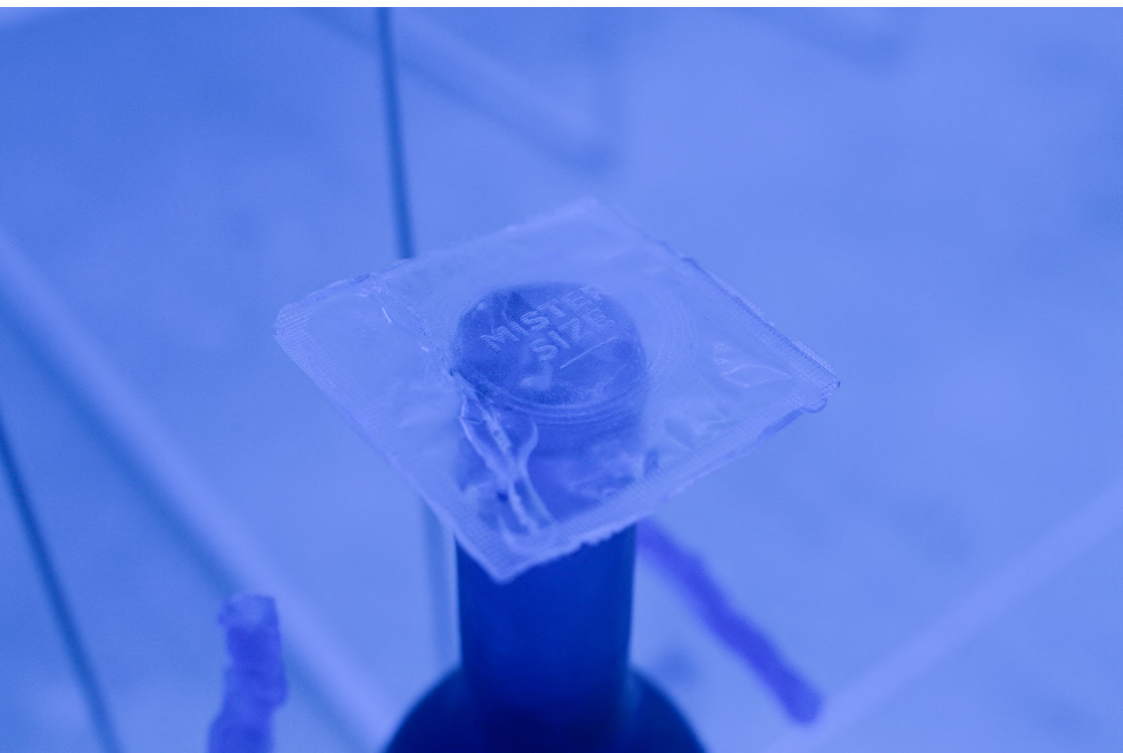
2024

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

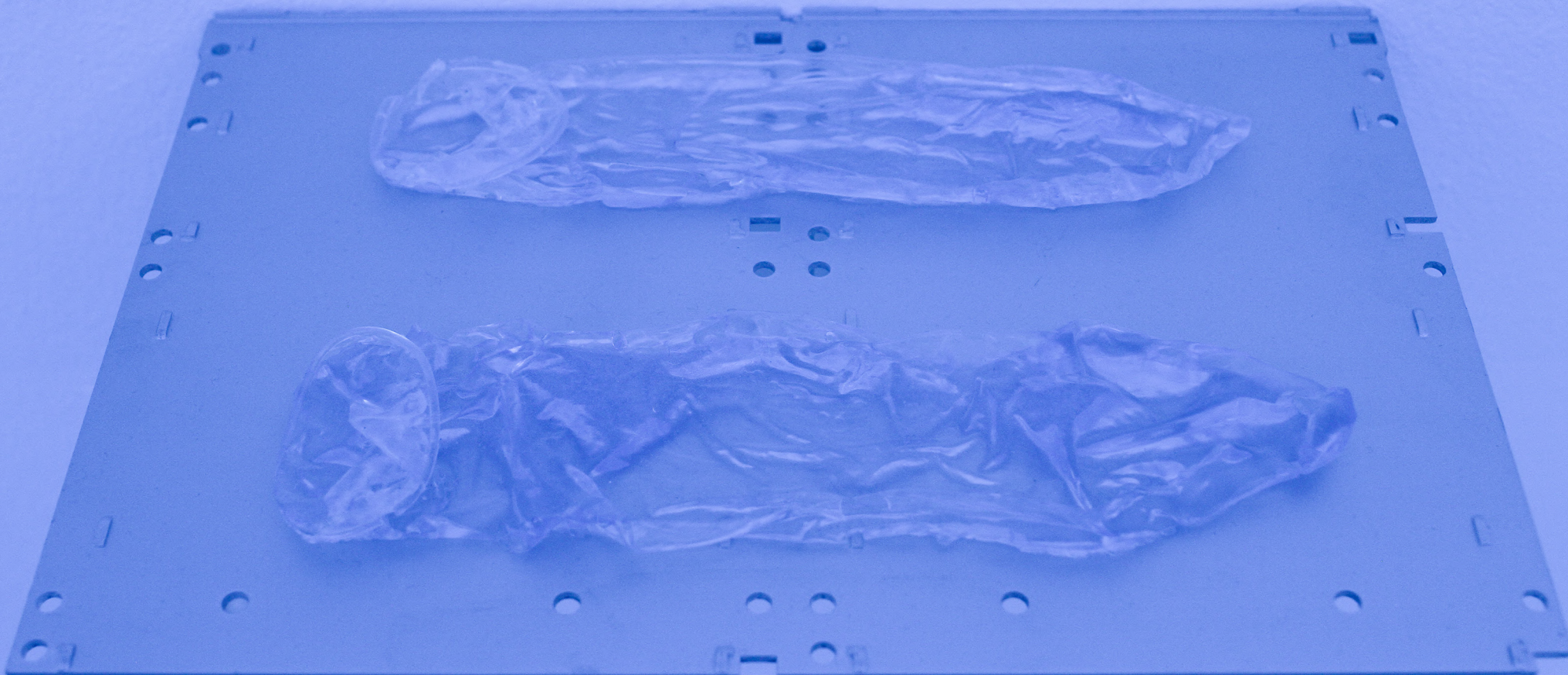
2024

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

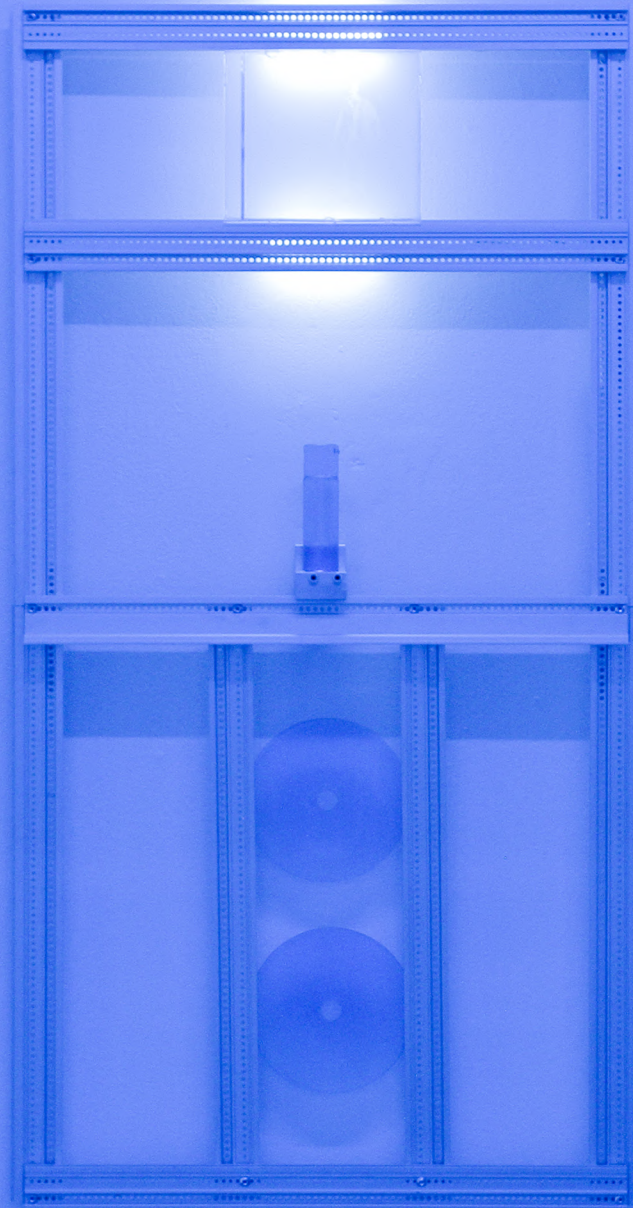
2024

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

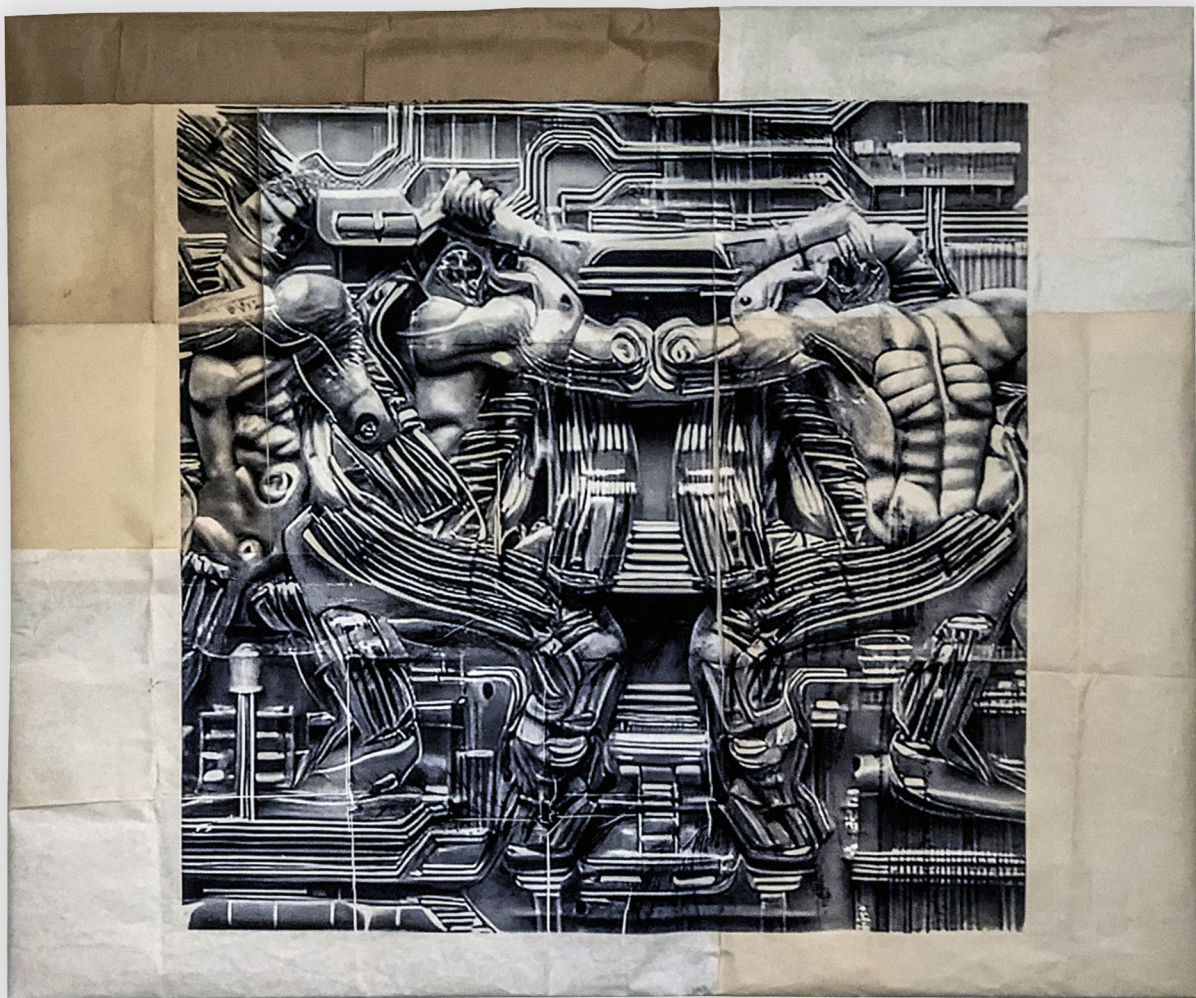


HCU(III)O

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

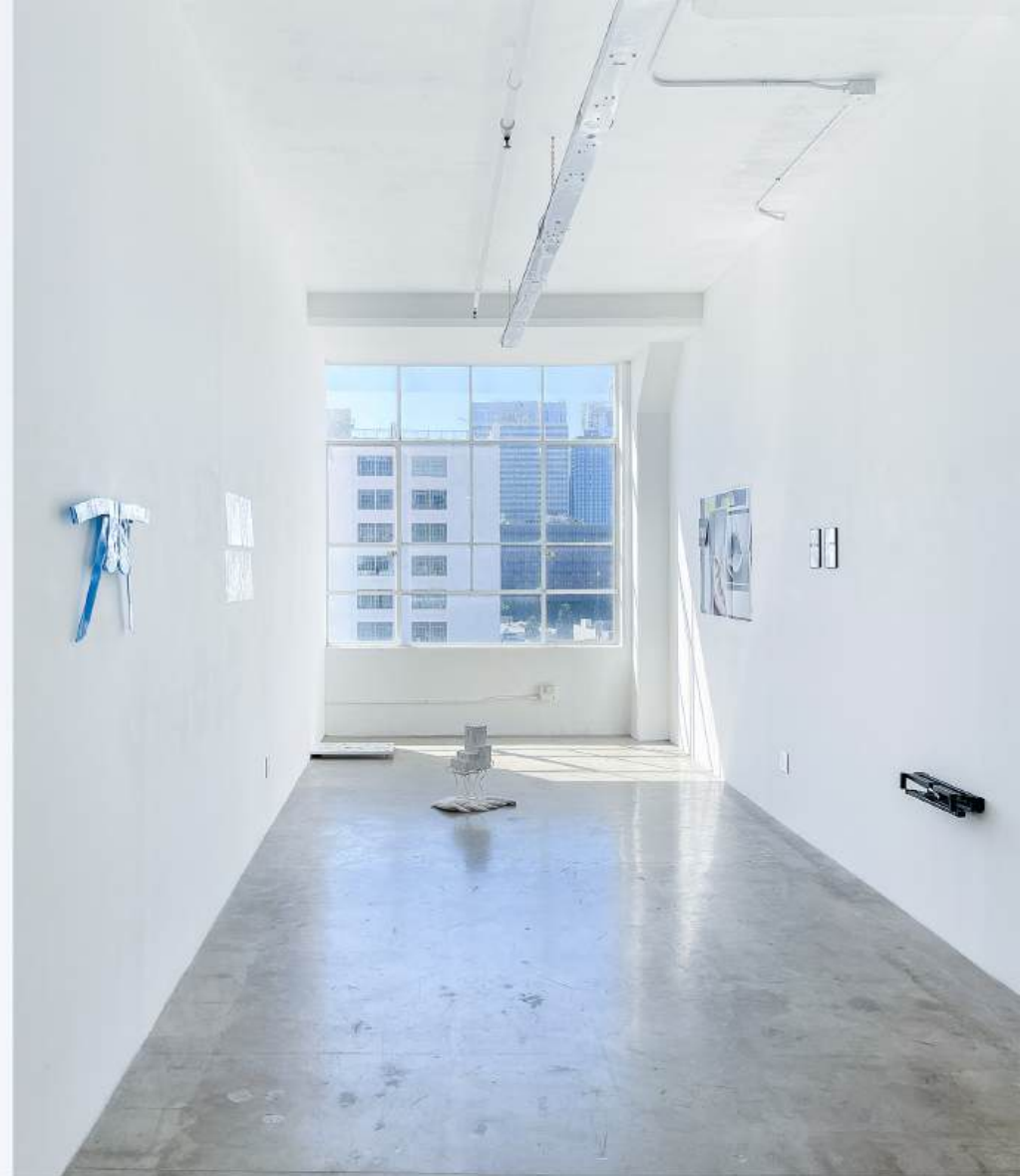
epoxy resin, male pheromones, stainless steel

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

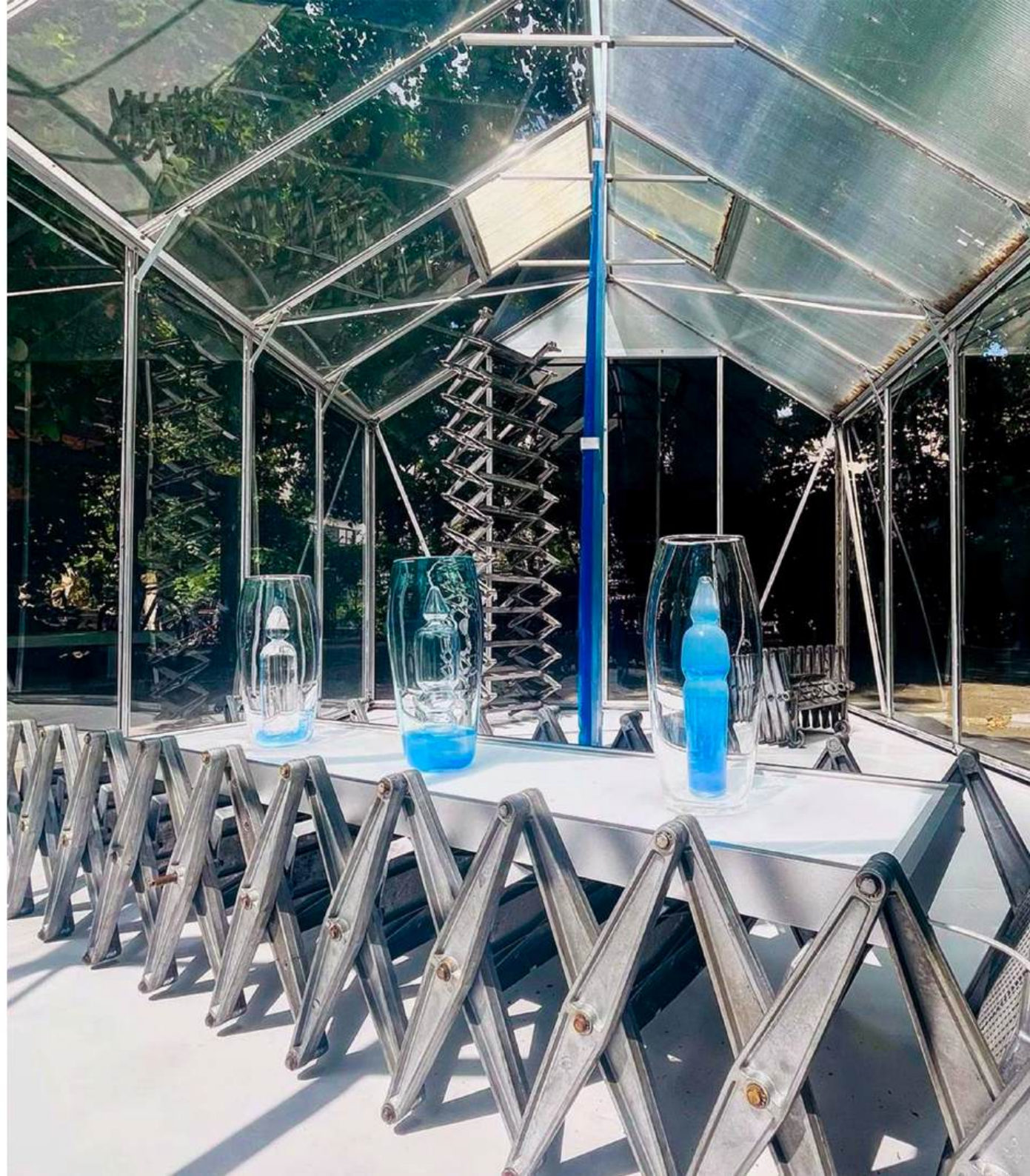
150 x 100 x 3 cm

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 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



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



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

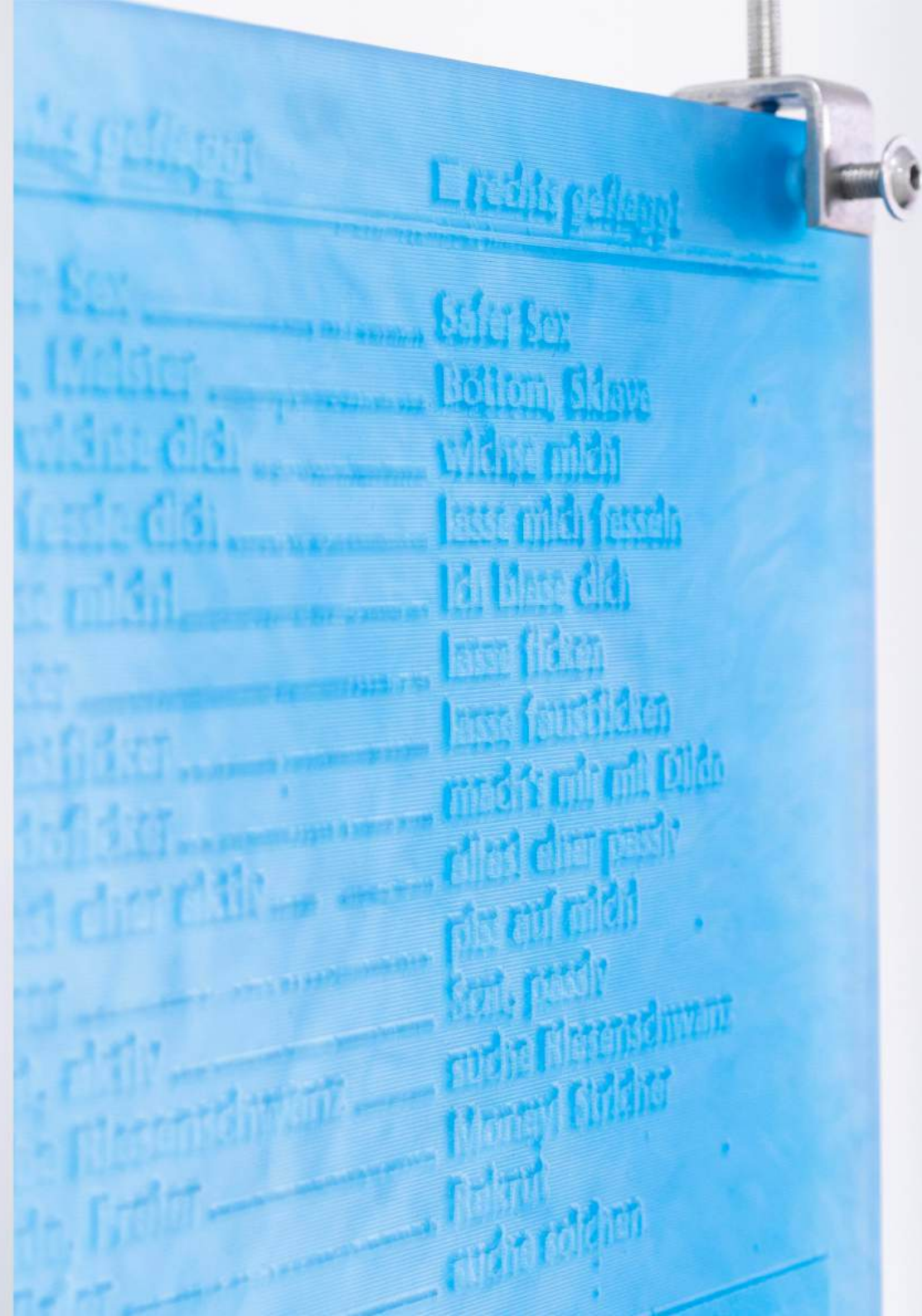
epoxy resin, GDR pigments, steel

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



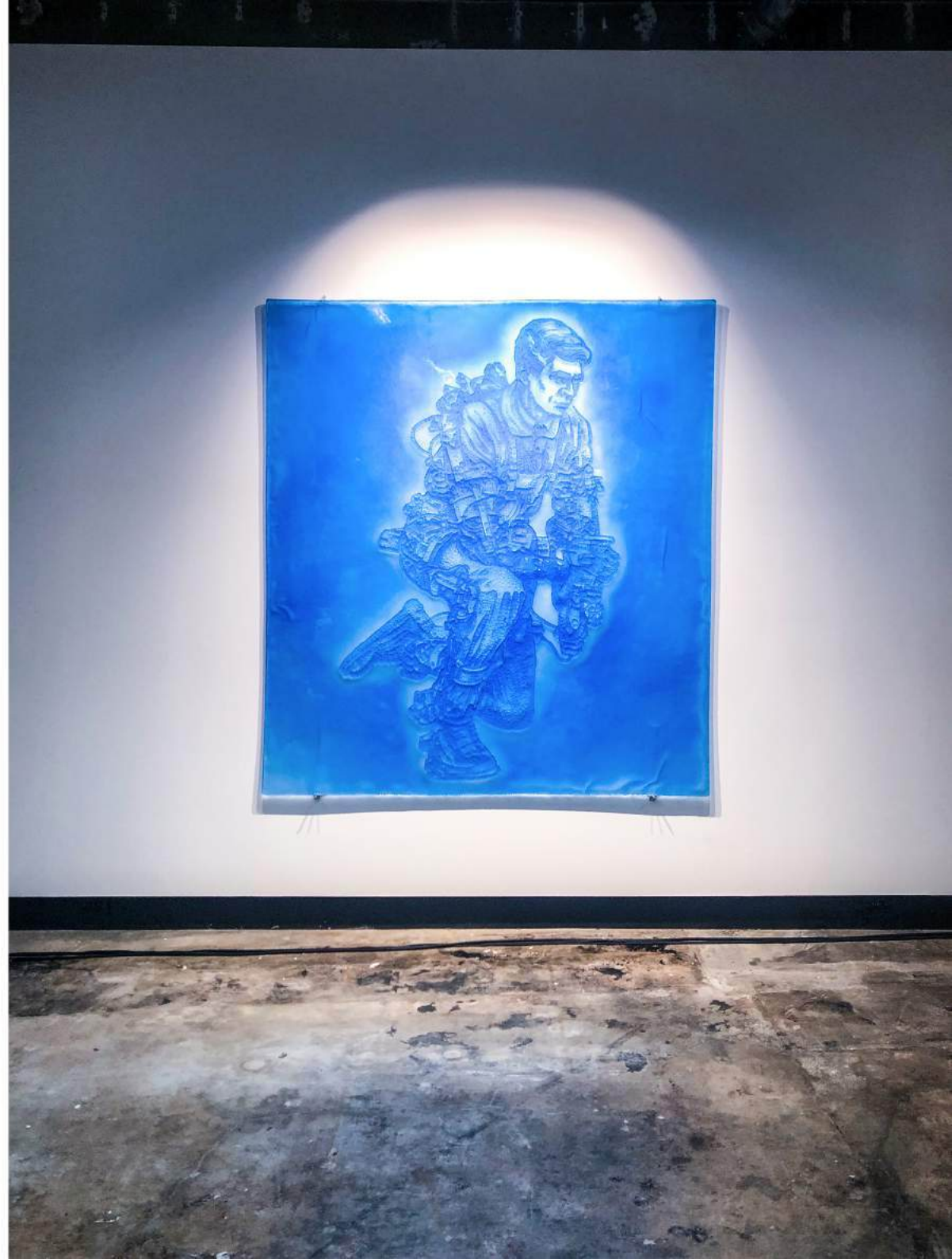
XO (II)

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

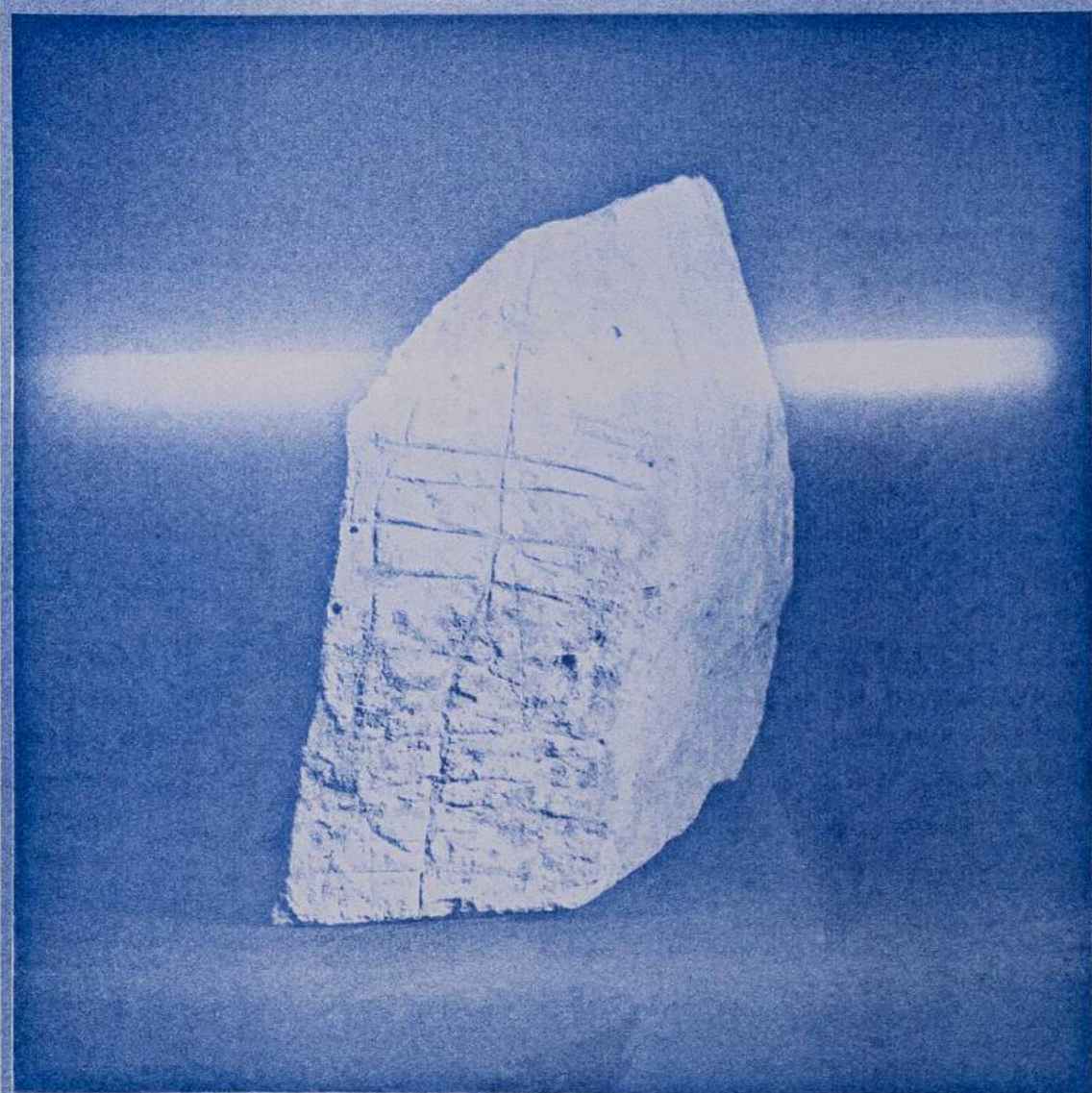
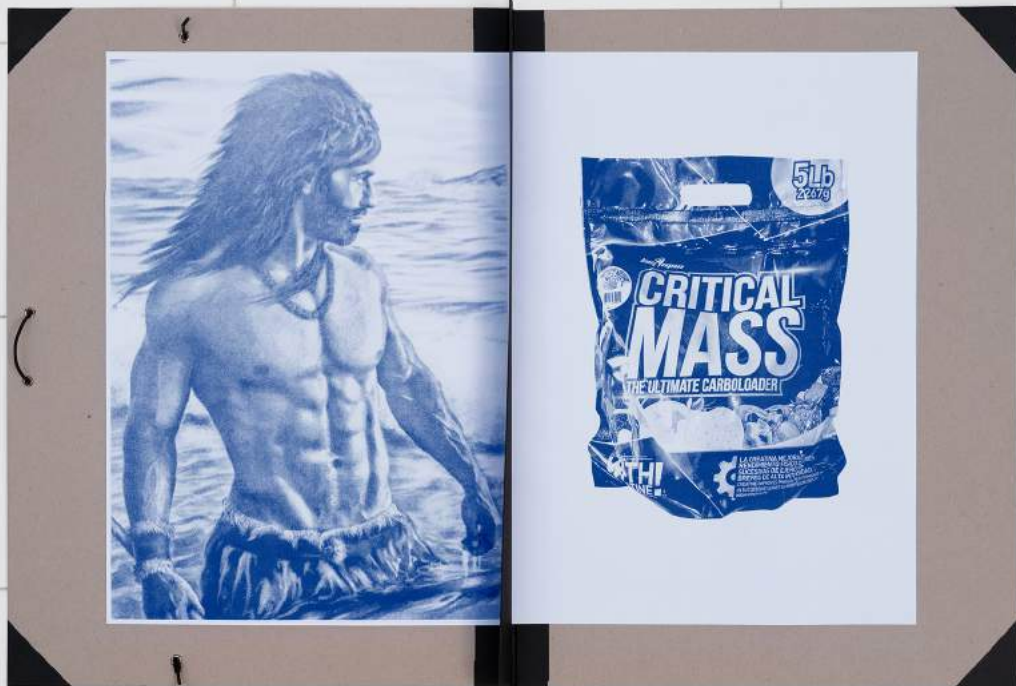
MOJO

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.

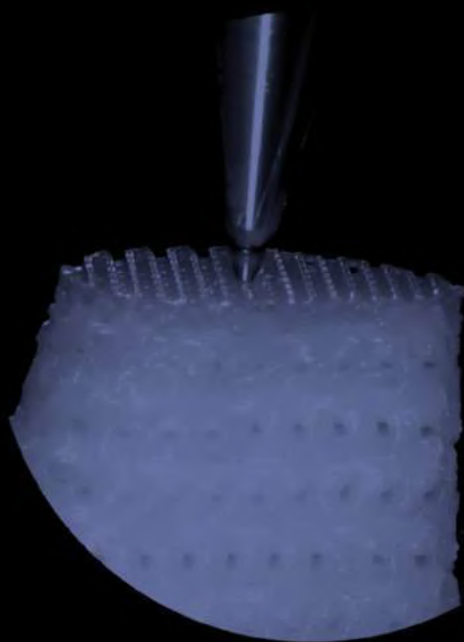
SKNZ

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



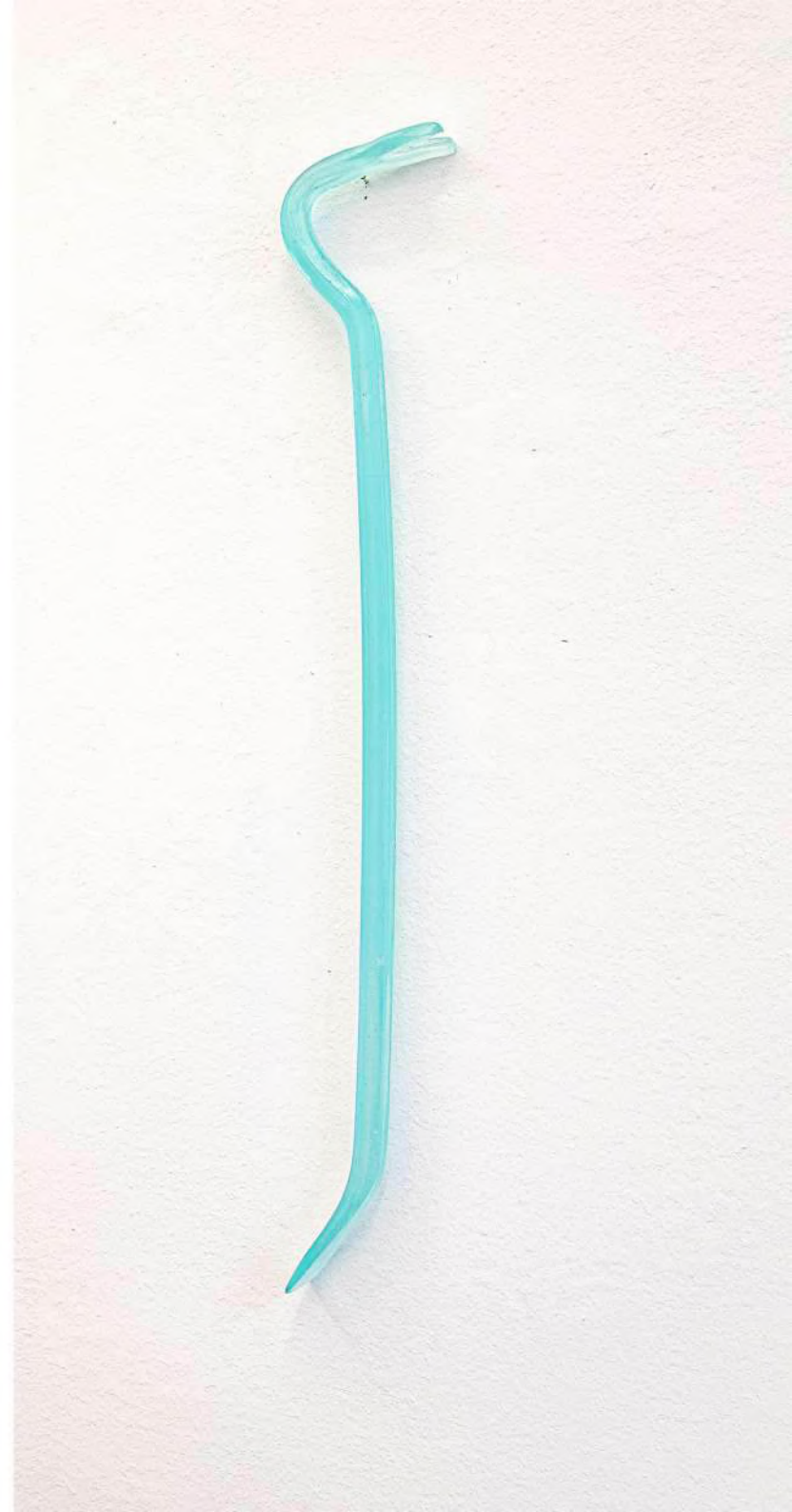


JIMMY

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

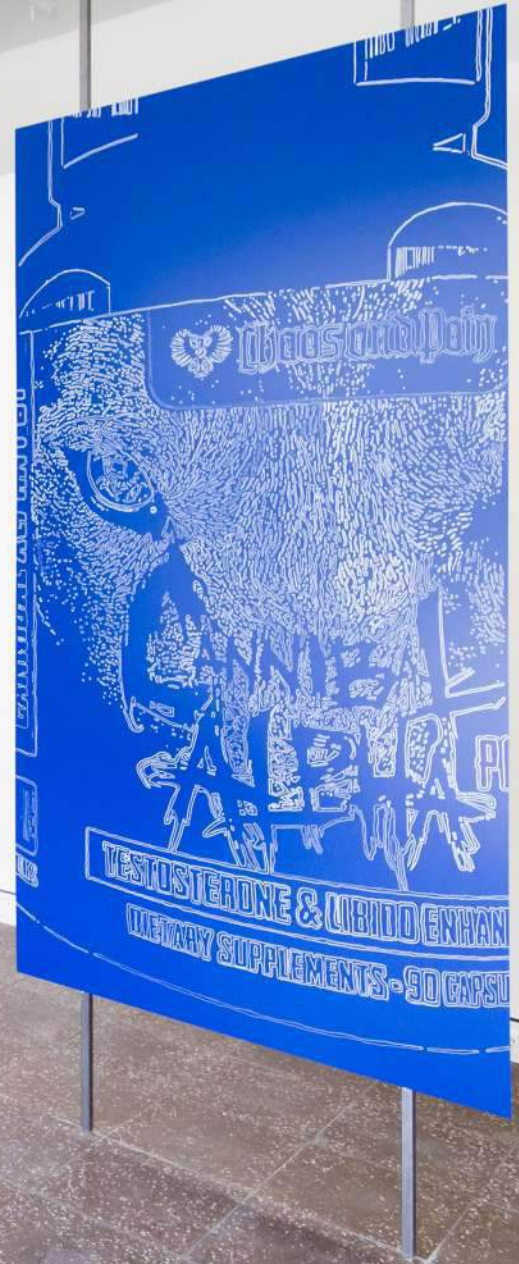
slowly

'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

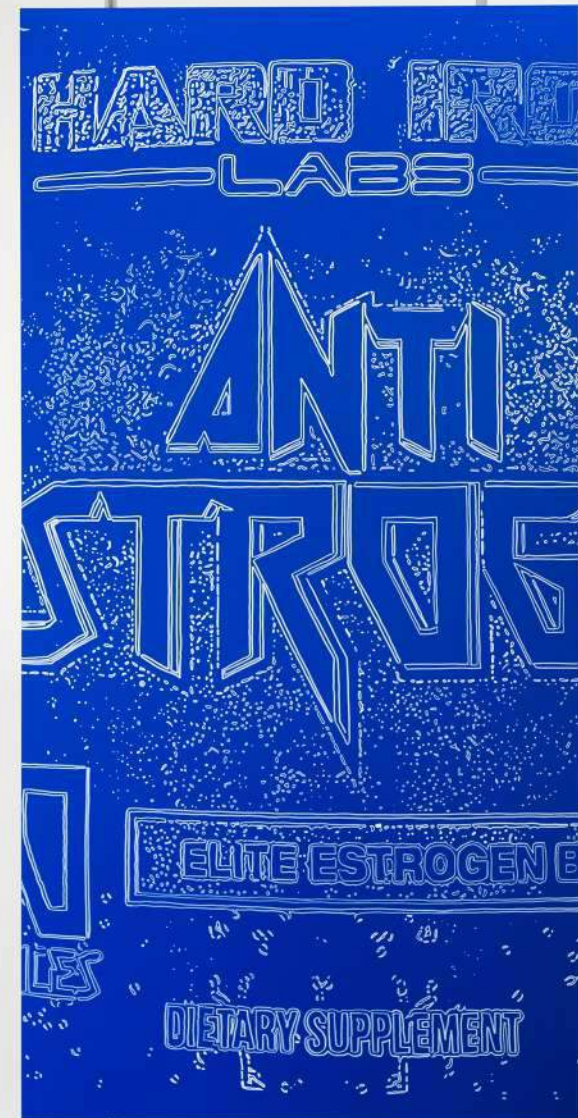


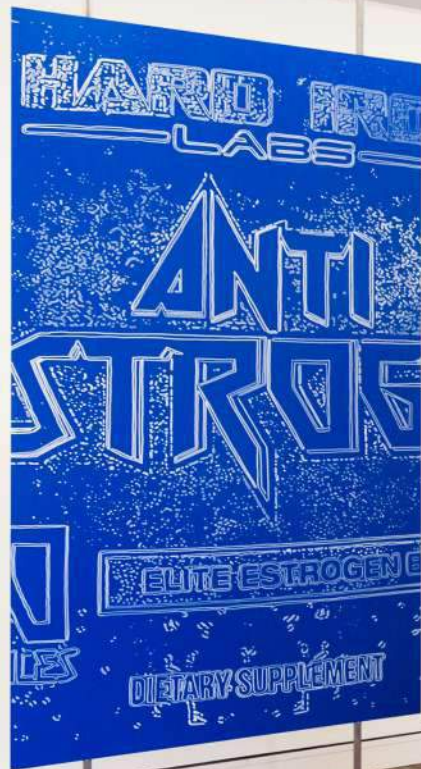
Constantin Hartenstein's series including the works Cannibal Alpha, Antistrog, Alpha Xplode and Narc Genesis Pump (2018) thematises ideas of beauty that are shaped through permanent body work. Specific elements of the male body are often socially interpreted as emblematic of masculinity.

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

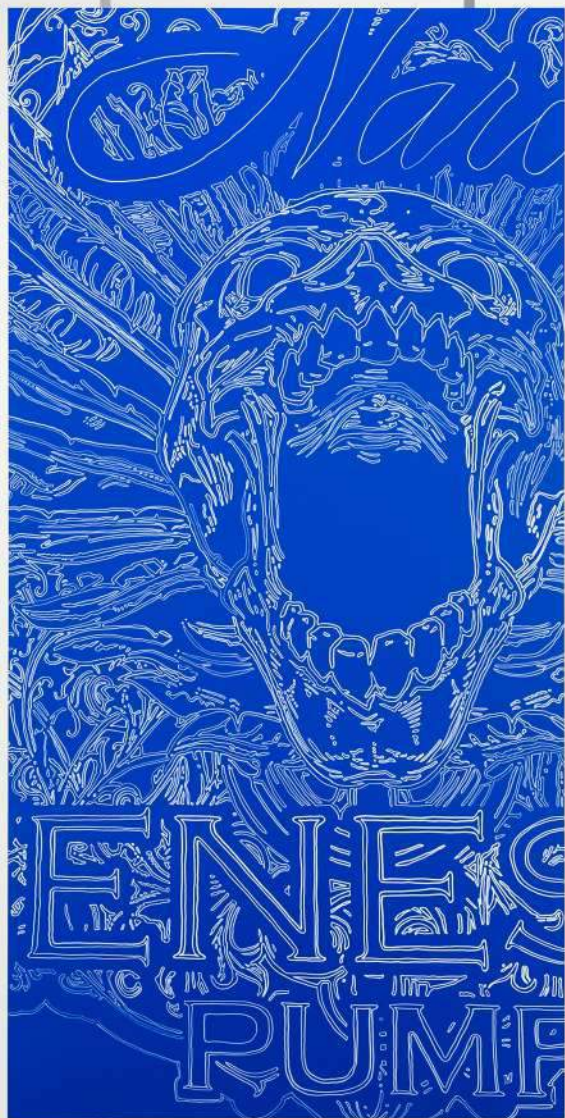




SUPPLEMENTS

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

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/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 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

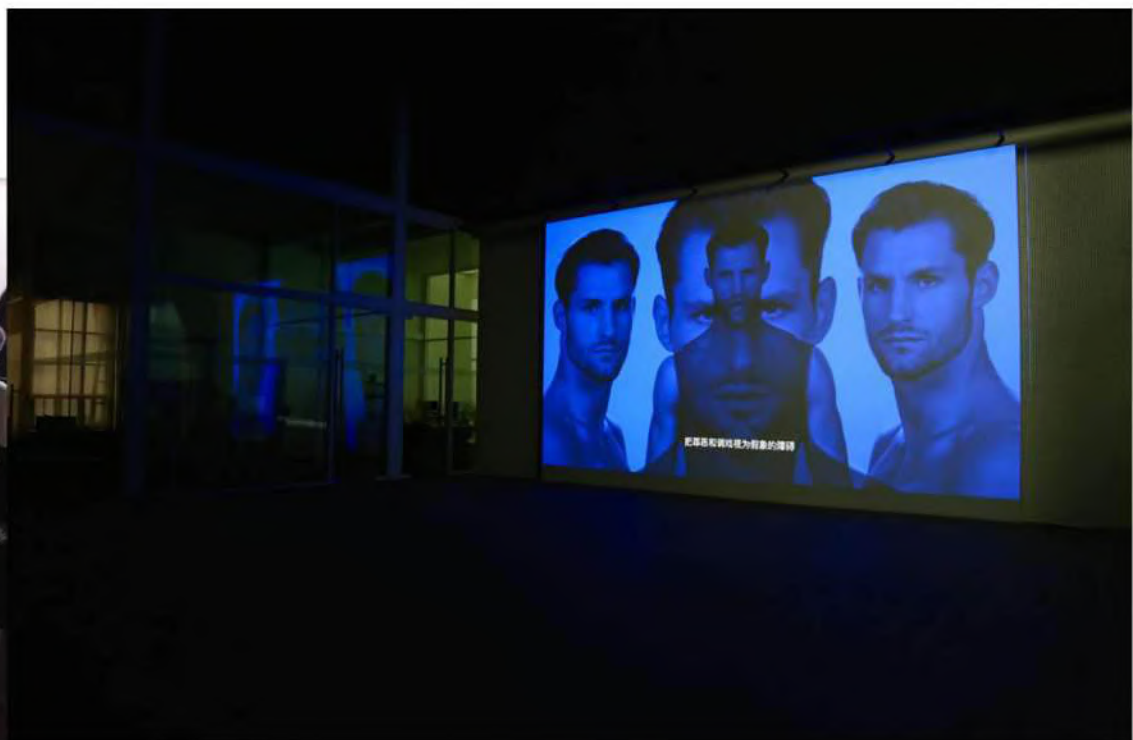




SPIRAL DYNAMICS, 2017, 4K video, 11:05 min, b/w, stereo



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



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

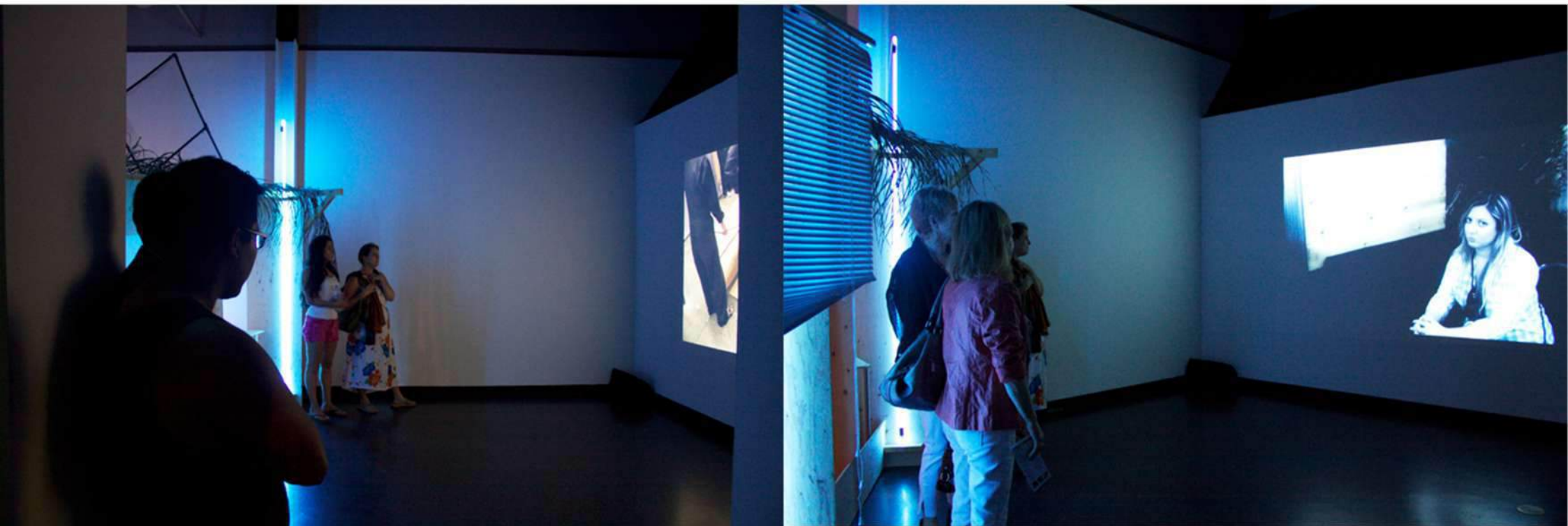




EVENT HORIZON, 2012, HD video, wood, metal, neon tubes, palm tree leaf, plastic foil, worker's clothes, dimensions variable



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



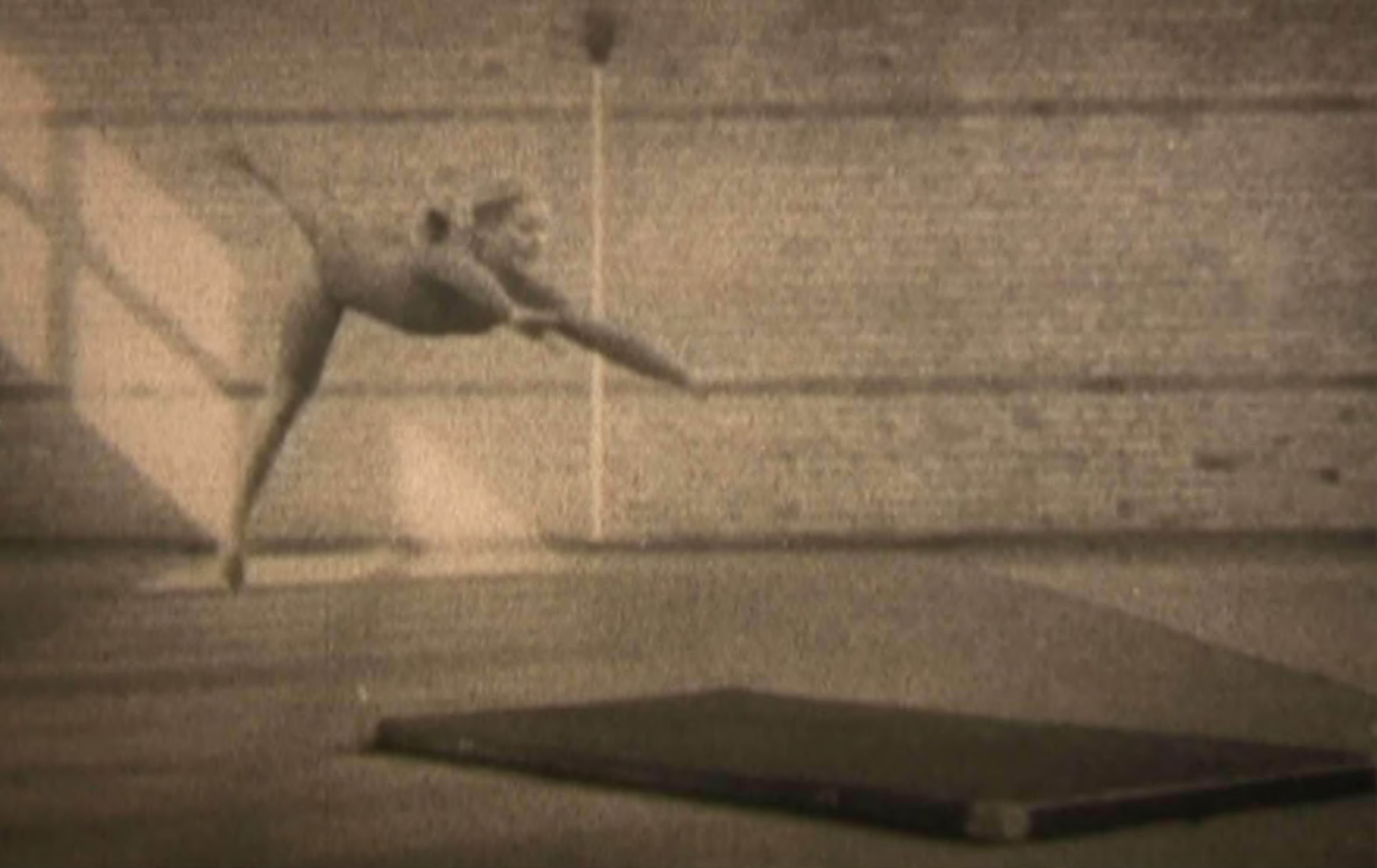


FEIT, 2011, Super 8 transferred to HD video, 2:11 min, b/w, silent

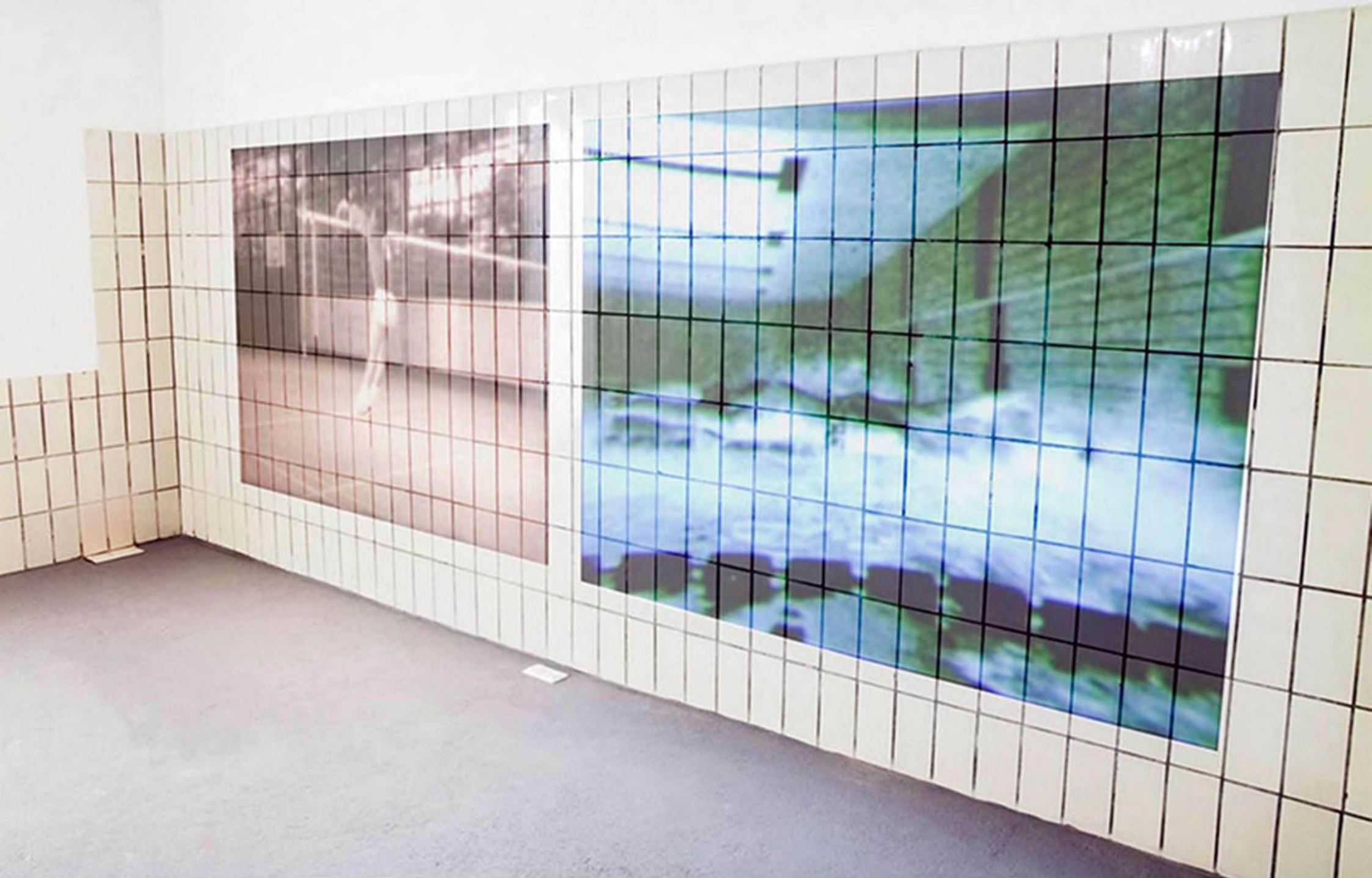


FEIT, installation view, GENTLE WAR, June 16 - August 26, 2012, Collegium Hungaricum Berlin





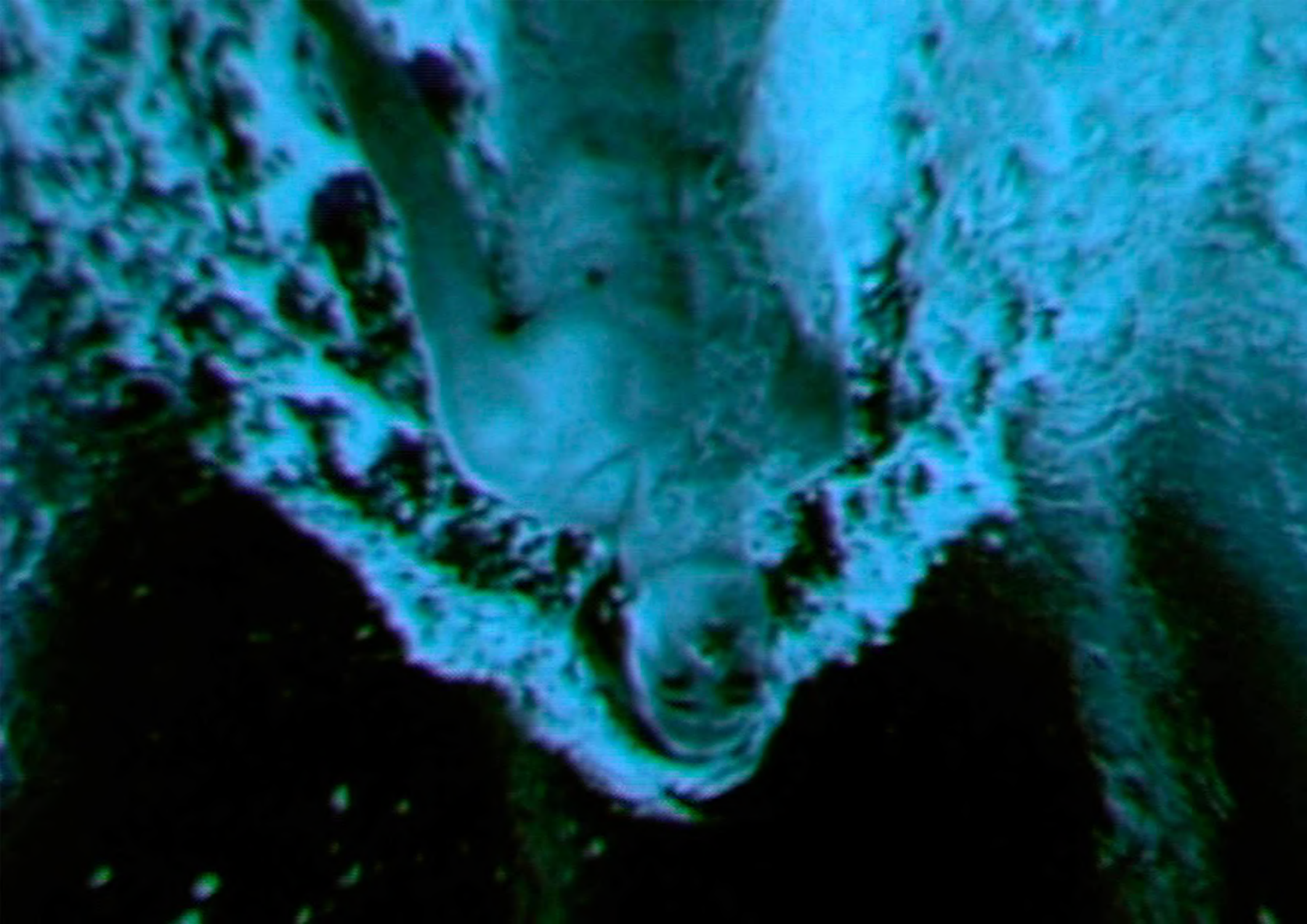
LIFTN, 2008, Super 8 transferred to HD video, 1:35 min, color, stereo



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

studio@constantinhartenstein.com

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 Výtvarných Umění, 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	<i>IS IT LOVE</i> , Number 1 Main Road Berlin
2022	<i>A (R) MOR</i> , super bien! Berlin <i>OFF GRID</i> , Kunstverein Dresden
2021	<i>AO-3959X.91 - 15</i> , Mouches Volantes Köln <i>Abyssus ad physica</i> , automat Saarbrücken
2020	<i>SOLO</i> , DISPLAY Berlin
2019	<i>Turbo Ripper</i> , Staatliche Kunsthalle Baden-Baden, 45 cbm <i>L´amour toujours</i> , Kunstraum Kreuzberg/Bethanien
2018	<i>Mighty Good Men</i> , Galerie im Turm Berlin <i>An unarmed man with a weapon</i> , ungefähr 5, Cologne
2016	<i>XXX</i> , FAQ Bremen (GER)
2014	<i>PROTO</i> , Salon Kennedy Frankfurt (GER)
2012	<i>Juniper Shade</i> , German Consulate New York (USA) <i>Event Horizon</i> , Grand Central Art Center Santa Ana (USA)
2011	<i>Pixelate Me</i> , Gallery aquabit Berlin
2010	<i>Video Space</i> , 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>I SEE</i> , Cuxhavener Kunstverein
	Anthology Film Archives, New York
	Athens Digital Art Festival
	<i>No Gains on Sacrifice</i> , Spring Break Art Fair, New York
	<i>STRHOME</i> , I-Factory Shenzhen
2015	<i>Towels</i> , Kreuzberg Pavillon Berlin
	MKV, Kühlhaus Berlin
	Berliner Liste Art Fair
	Artemovendo Festival, Sao Paulo
	<i>How the Sphere</i> , 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	<i>KRAFT Prize for New Media</i> , Museum Of The Moving Image, New York
	<i>Video Rover 6</i> , nurtureArt Gallery New York
	<i>Wherever You Are</i> , vkunst Frankfurt
	New Orleans Film Festival
	<i>Pioneering Values</i> , Wroclaw Media Art Biennale
2012	<i>I SEE</i> , Goethe Institut New York
	<i>Ich bin ein Berliner</i> , Dezer Schauhalle Miami
2011	Kunstraum Bethanien Berlin
	transmediale 2011
2009	Berlinische Galerie
	<i>Kein Schweiß aufs Holz</i> , Freies Museum Berlin
	Prater der Volksbühne Berlin
	19 th Internationales Video Festival Bochum
	25 th 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