

ALEXANDER ROSENKRANZ

SELECTED WORKS

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EDUCATION

- 2021 Postgraduate master class «Meisterschüler» of Prof. Joachim Brohm, Academy of Fine Arts Leipzig, DE
 2019 Master of Fine Arts, Academy of Fine Arts Leipzig, DE

AWARDS, GRANTS, STIPENDS (selection)

- 2023 Atelier–Stipendium from Deutsche Bank, DE
 2022 Fotoarbeitsstipendium from Haus am Kleistpark, DE
 2022 Grand Prix Images Vevey Nestlé Grant, CH
 2022 NEUSTART KULTUR, Kickstarter-Stipendium, Stiftung Kunstfonds, DE
 2021 Honorable mention »Snider Prize«, Museum of Contemporary Photography at Columbia College Chicago, USA
 2021 Shortlist »Grand Prix Images Vevey«, CH
 2020 Shortlist »New Documentary Strategies«, C/O Berlin Talent Award, DE

PUBLIC COLLECTIONS

- 2024 Haus am Kleistpark, DE
 2021 Museum of Contemporary Photography at Columbia College Chicago, USA
 2020 Kunstmuseum Kloster Unser Lieben Frauen, Magdeburg, DE

SOLO SHOWS

- 2024 «Tempelhofer Feld», Haus am Kleistpark, DE
 2022 «Gibellina Model Studies», Images Vevey Biennial, CH
 2021 «Centro», Academy of Fine Arts Leipzig Gallery, DE
 2019 »Work on top of another«, Kunstverein KV Leipzig, DE
 2018 »Pattern of growth«, Galerie Drei Ringe, Leipzig, DE

GROUP SHOWS (selection)

- 2024 «Spatialitati Extinse», 2/3 Galerie, Bucharest, RO
 2021 »M21«, A&O Kunsthalle, Leipzig, DE
 2020 »Moderne. Ikonografie. Fotografie. Das Bauhaus und die Folgen 1919-2019«, Kunstmuseum Magdeburg, DE
 2019 »Preview. Fotografie in Leipzig. Morgen.«, Kunsthalle der Sparkassen-Stiftung Leipzig, DE
 2018 »Red Desert Now«, Photographische Sammlung SK Stiftung Kultur, DE
 2017 »Collectivism. Collectives and their quest for value.«, Foam Photography Museum, NL

ARTIST BOOKS (selection)

- 2022 »Gibellina Model Studies«, Ota bound, softcover, 242 pages, 24 × 32 cm
 Edition of 100 signed & numbered copies, published by Editions Image Vevey & Stefano Stoll, CH
 2021 »City Cut Off«, Wire-o in hardcover, 190 pages, 29,7 × 42 cm,
 Edition of 100 signed & numbered copies, published by Institut für Buchkunst, Leipzig, DE und Park Books, CH

PRESS (selection)

- 2022 Fiona Shields: »Prisoners, parents and postmodern architecture at Images Vevey«, The Guardian, 8.9.22, London
 2021 Christin Müller: »Verhandlungssache. Neue Bildstrategien in der künstlerischen Dokumentarfotografie« in Kunstforum International: Report. Bilder aus der Wirklichkeit. Bd. 273 März–April: Köln 2021, p. 70-71
 2020 Dr. Kathrin Schöneegg: »C/O Berlin Talent Award 2020«, C|O Berlin No.27: Berlin 2020, p. 40

TEACHING (selection)

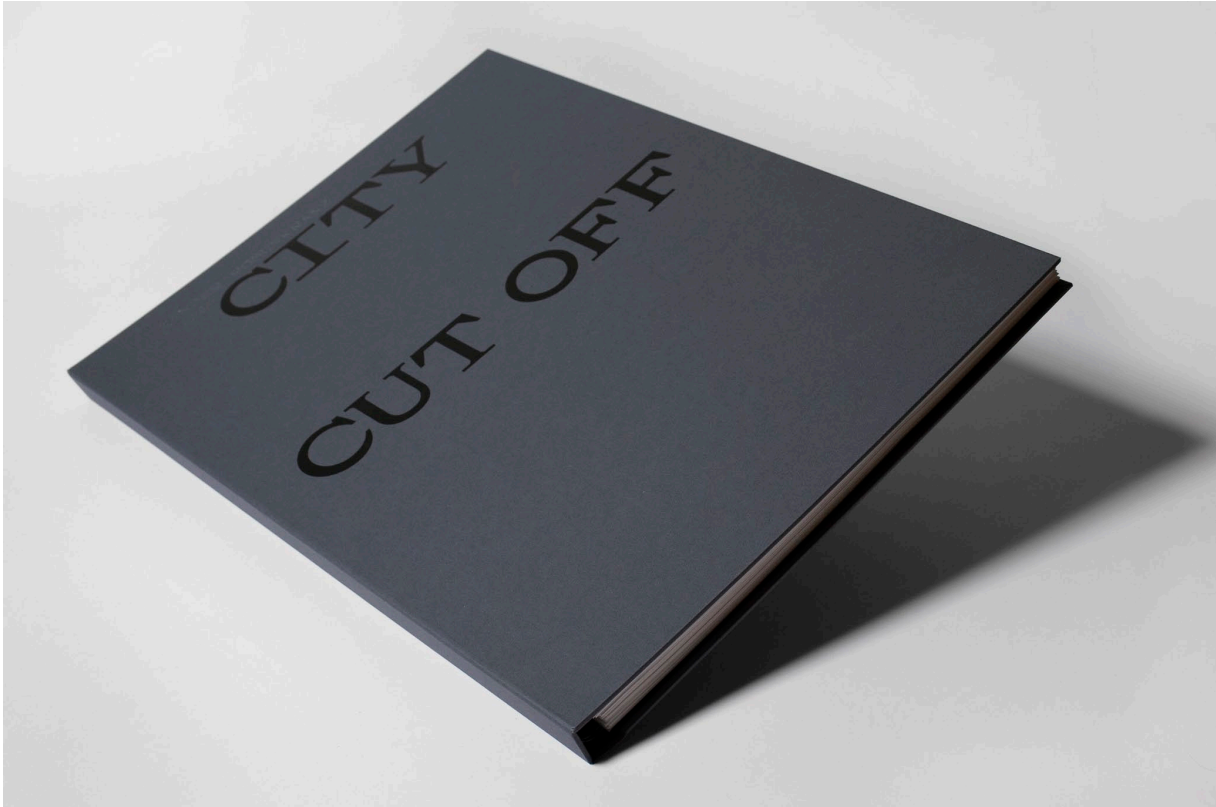
- 2024 Three-day Workshop »Staging Dis/Order«, 2/3 Galeria, Bucharest, RO
 2024 Lecture in the Colloquium »Urban Sprawls«, University of Applied Sciences Darmstadt, DE
 2023 Lecture in the Colloquium »Formen der Leere: Architektur und Stadt«, Department of Art History, University of Cologne, DE
 2022 SS 22 »Stadt, Land, Buch: Raum für Fiktionen«, Abendakademie, Academy of Fine Arts Leipzig, DE
 2021 WS21 »Stadt, Land, Buch: Fotografie als Sprache«, Abendakademie, Academy of Fine Arts Leipzig, DE
 2017 Artist talk, »Introduction to Photography«, Department of Art at The University of New Mexico, USA

CITY CUT OFF (2015-21)



GAS STATION from the body of work CITY CUT OFF, 2021
Xerox copy montage created by two following print runs from two different photographs taken in Dakar (SEN)
Munken Polar Rough paper, 29,7 × 42 cm

CITY CUT OFF (2015-21)



CITY CUT OFF, Artist book, 2021

190 pages including 81 xerox copy montages, 29,7 × 42 cm

Munken Polar Rough paper, wire-o binding in hardcover with colour and blind embossing

Edition of 100 signed & numbered copies

Published by Institut für Buchkunst (DE) & Park Books (CH)

'In his series City Cut Off, Alexander Rosenkranz deals quite explicitly with the codes and aesthetics of classic documentary photography. The prints are in black and white, with a white border marking the boundary of the image space. However, his photographs of urban metropolises are montages and show a fragmented reality. Rosenkranz cuts the images right down the middle. Using a simple black-and-white laser copy, he combines two divergent places in a city that are in tension with each other. In this way, the artist does not aim to depict the contingency of a street, but - by shifting the architectural and social perspectives - to document the fragmentation of living environments within urban structures and city culture (...).

Christin Müller, KUNSTFORUM INTERNATIONAL No. 273, Cologne, 2021, p. 70

'The book is oversized and brilliantly produced.

...I would say it is as effective as art as a social criticism of the urban environment.

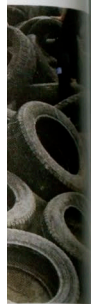
It has my highest recommendation.'

Brad Feuerhelm, AMERICAN SUBURB X

CITY CUT OFF (2015-21)

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CITY CUT OFF (2015-21)



TOWER from the body of work CITY CUT OFF, 2021
Xerox copy montage created by two following print runs from two different photographs taken in London (UK)
Munken Polar Rough paper, 29,7 × 42 cm

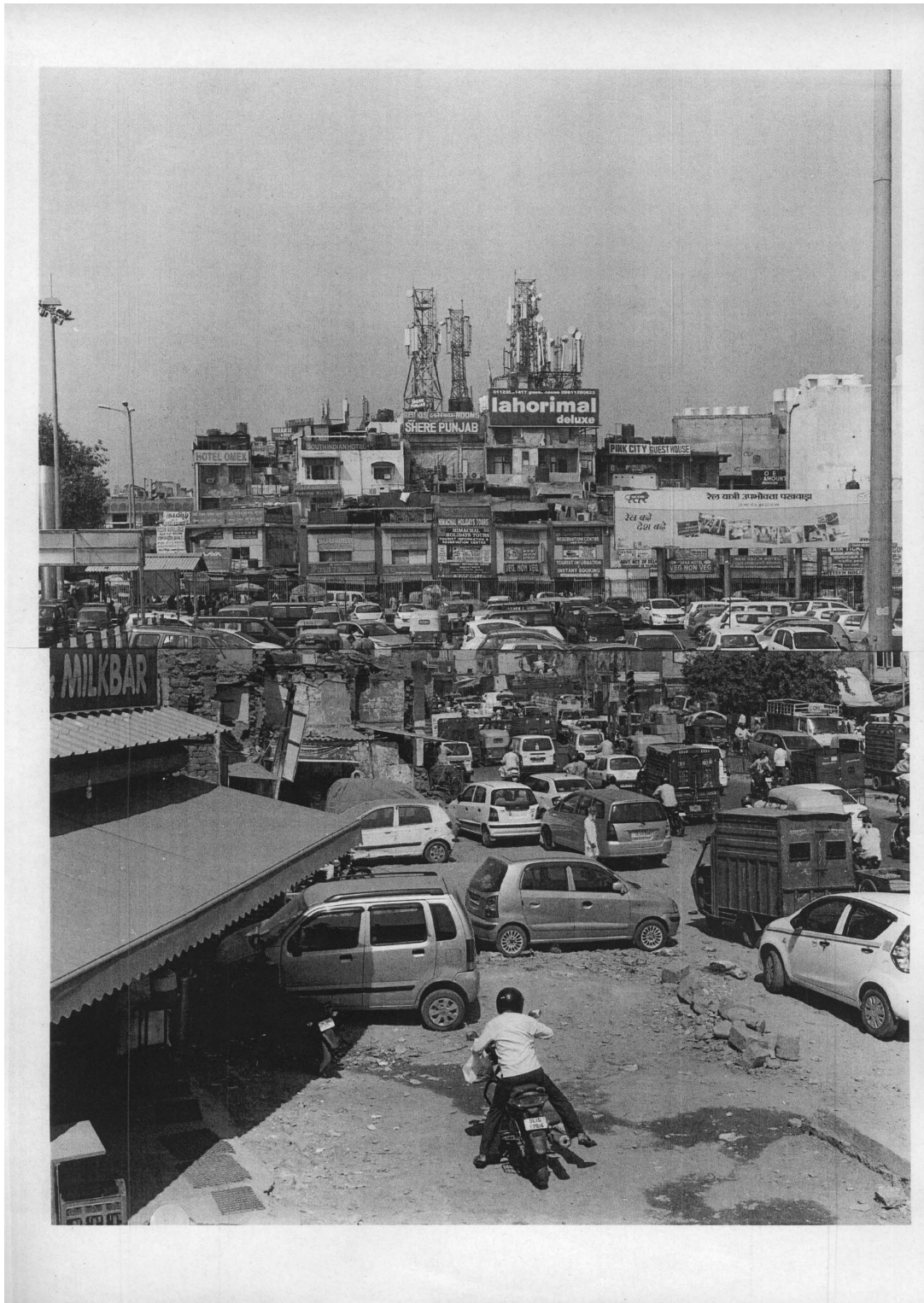
CITY CUT OFF (2015-21)



Above: Four artist books from the body of work CITY CUT OFF placed on multifunctional ladders
in the exhibition «Moderne. Iconography. Photography. The Bauhaus and the Consequences 1919-2019»
in the Art Museum Kloster Unser Lieben Frauen, Magdeburg, DE
330 × 220 × 200 cm, 2020

Below: Nine artist books from the body of work CITY CUT OFF placed on multifunctional ladders
in the exhibition «Work on top of another» at the Kunstverein KV Leipzig, DE
580 × 100 × 340 cm, 2019

CITY CUT OFF (2015-21)

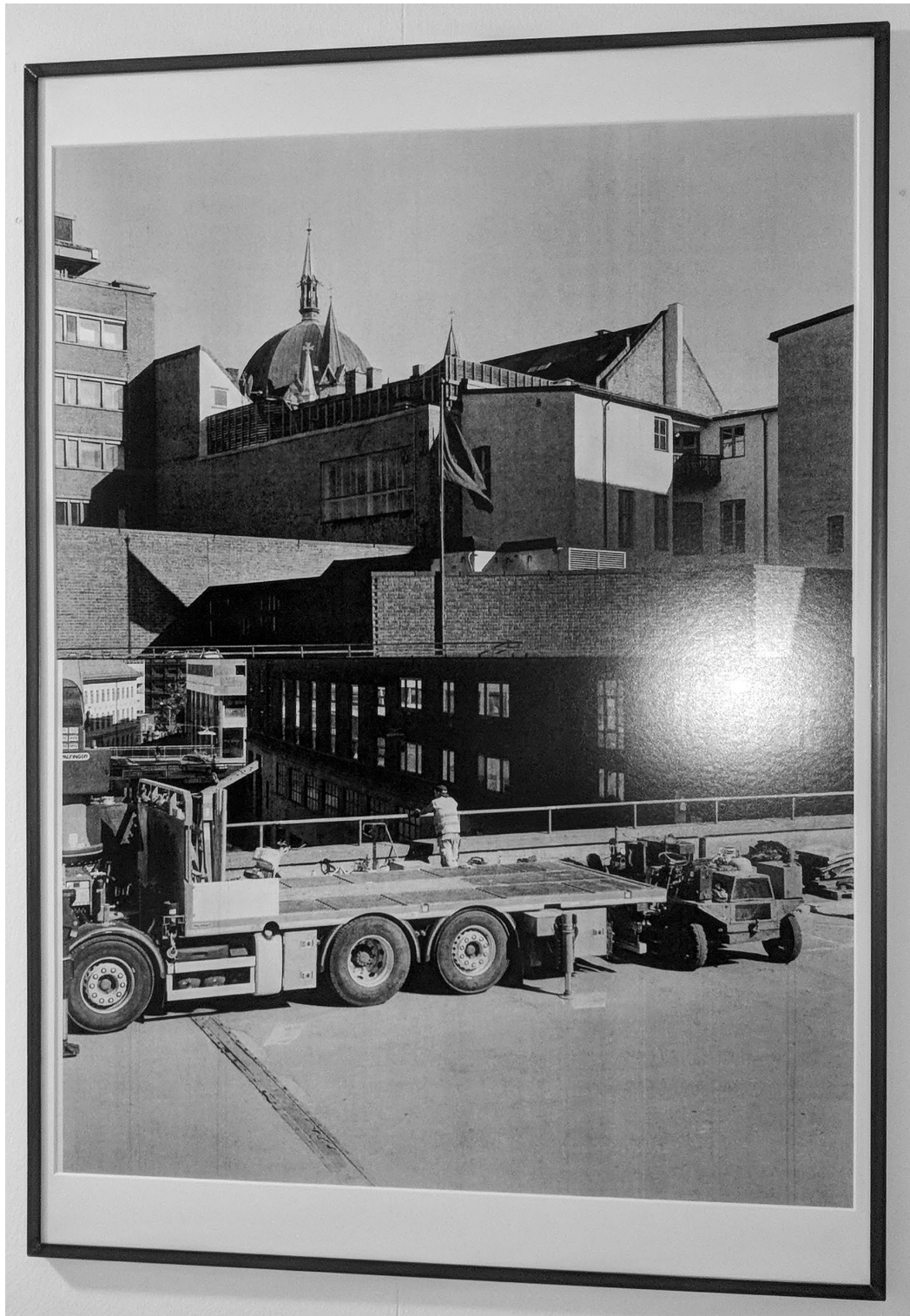


CARS from the body of work CITY CUT OFF, 2021

Xerox copy montage created by two following print runs from two different photographs taken in New Delhi (IN)

Munken Polar Rough paper, 29,7 × 42 cm

CITY CUT OFF (2015-21)



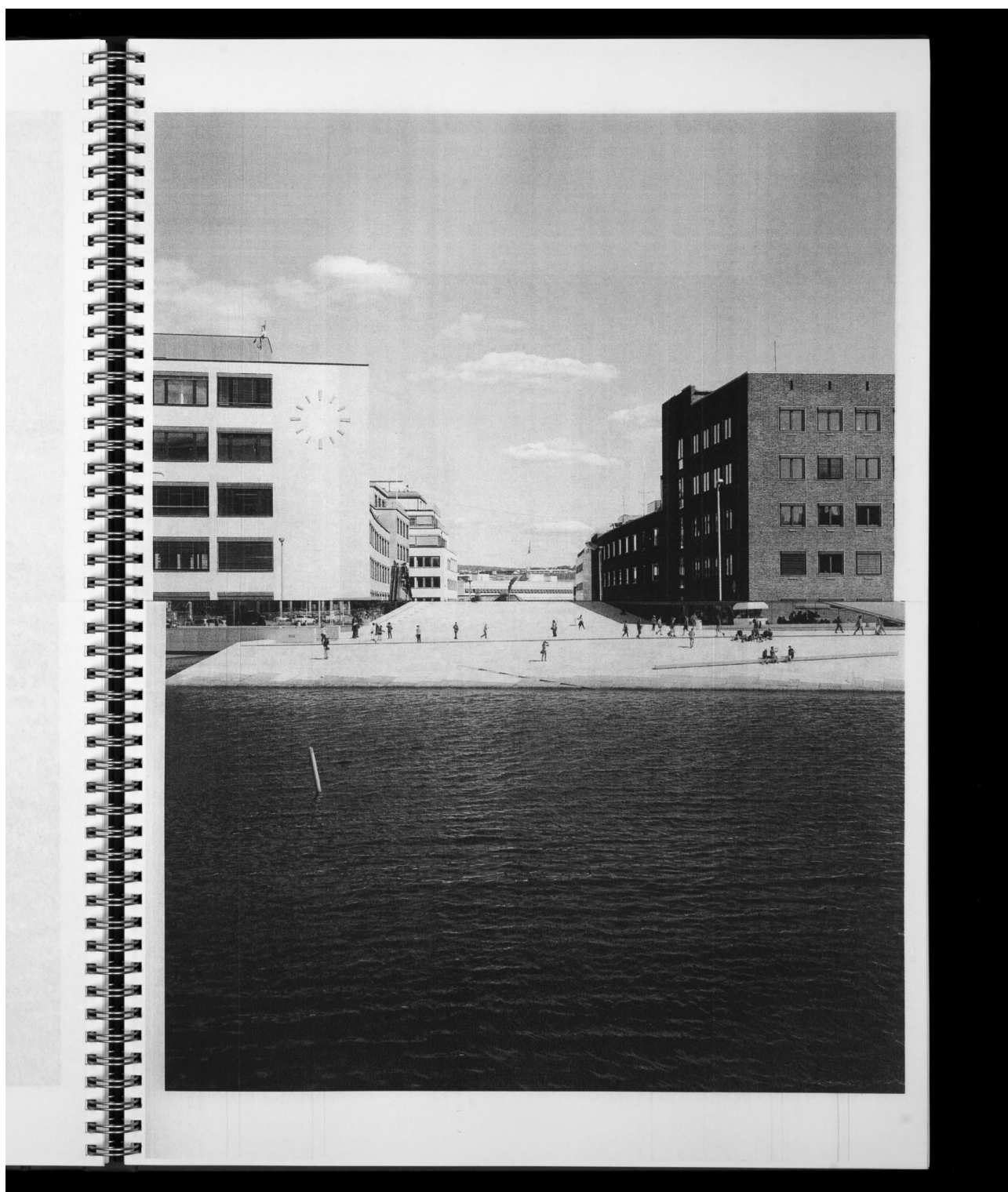
DOME from the body of work CITY CUT OFF, 2021

Giclée print on Hahnemühle FineArt Baryta, passepartout, welded steel frame, glass, 115 x 163 cm

Reprography of a xerox copy montage made with a view camera on black and white negative film.

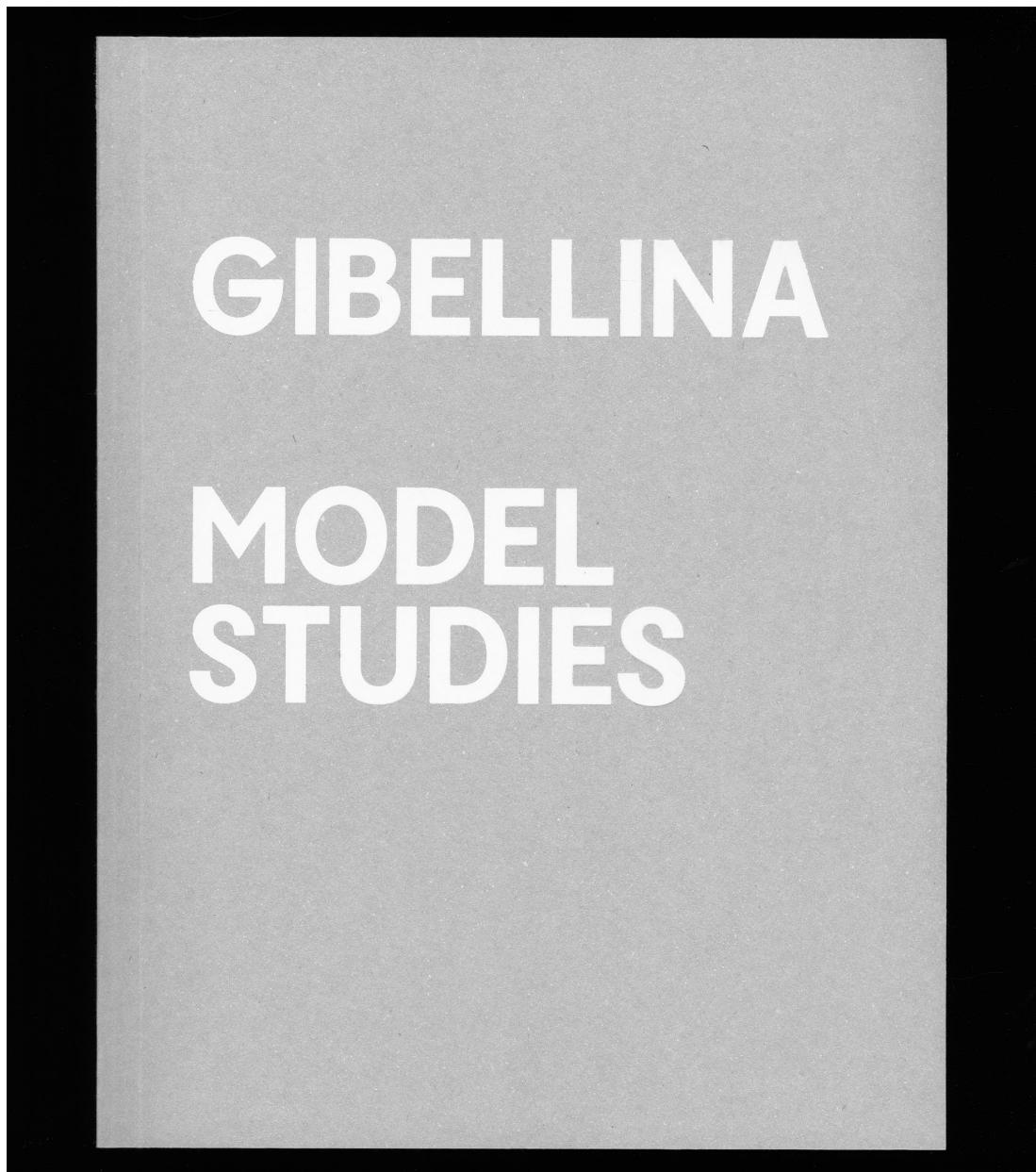
The dimensions of the passepartout correspond to the white space of the A3 original.

CITY CUT OFF (2015-21)



CLOUDS from the body of work CITY CUT OFF, 2021
Xerox copy montage created by two following print runs from two different photographs taken in Oslo (NO)
Munken Polar Rough paper, 29,7 × 42 cm

GIBELLINA MODEL STUDIES (2021-22)



GIBELLINA MODEL STUDIES, Artist book, 2022

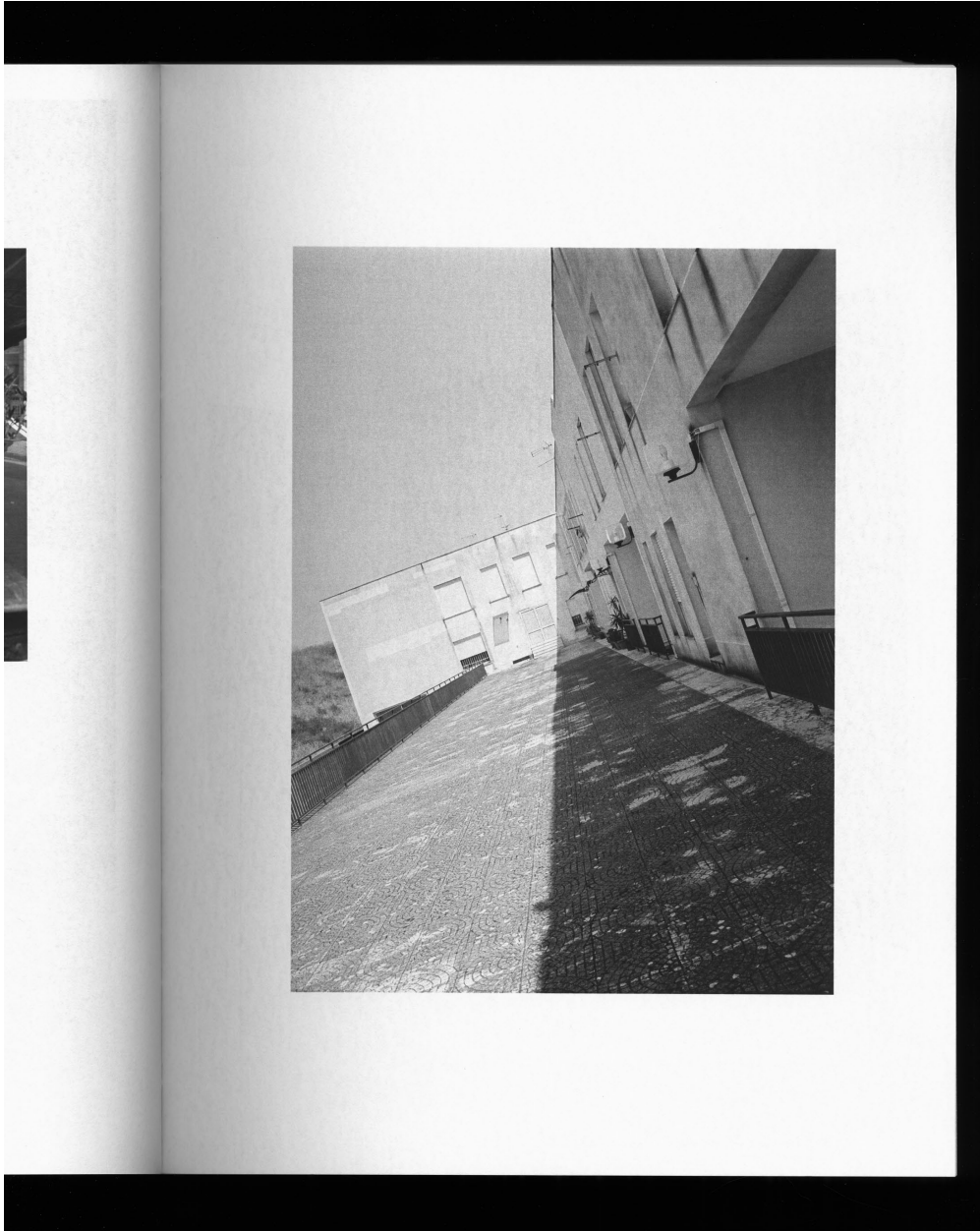
242 pages including xerox copies and prints on Munken Polar Rough and cardboard

24 × 32 cm, Ota bound, softcover with colour embossing

Edition of 100 numbered & signed copies, published by Editions Image Vevey & Stefano Stoll (CH)

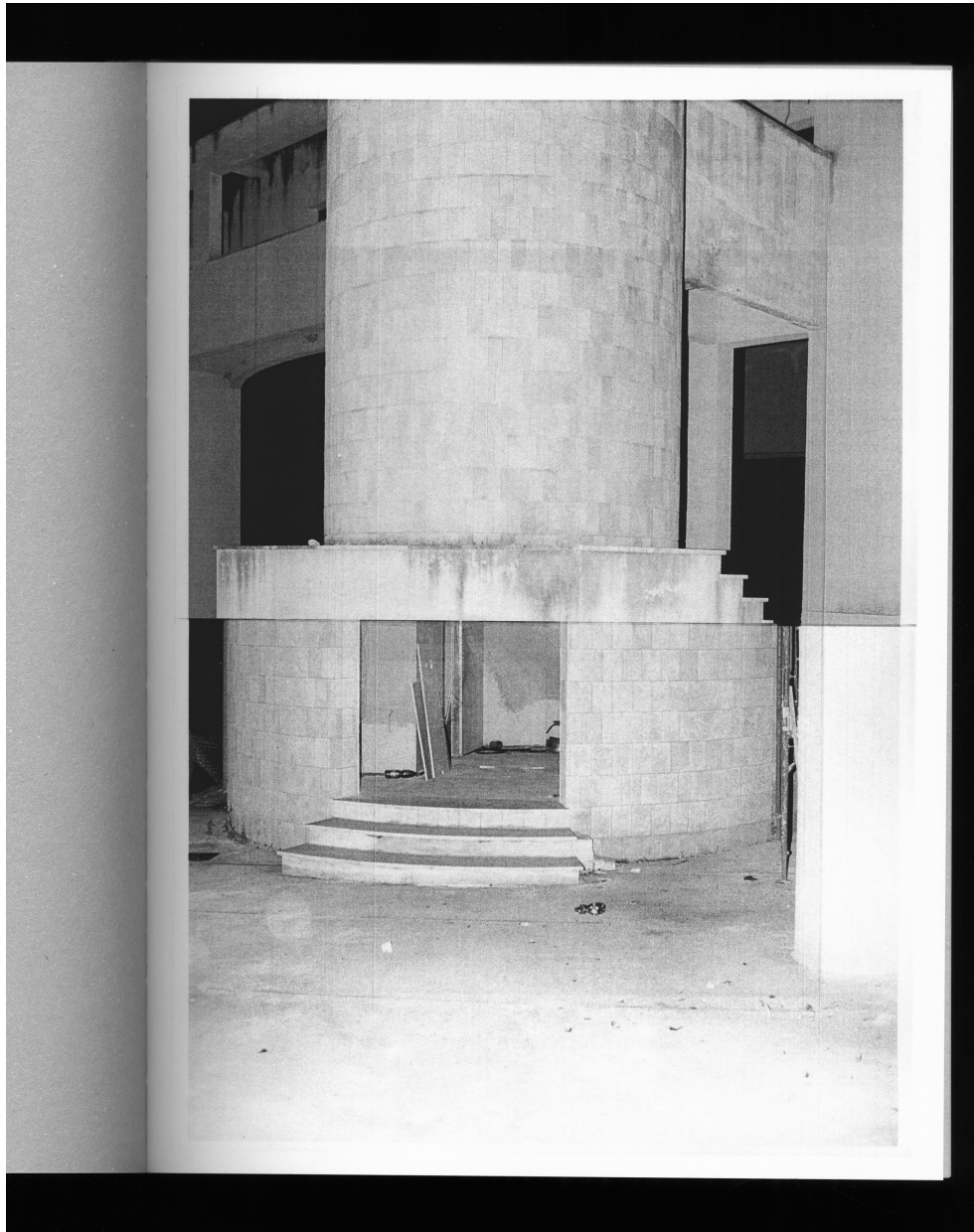
After an earthquake in 1968 left Gibellina (IT) buried under rubble, architects and postmodern artists rebuilt it from scratch. I went to stay in this new city to present it from a perspective that is just as experimental as the site's urban planning and questions the complete reconstruction of a city that has now become an artistic model.

GIBELLINA MODEL STUDIES (2021-22)



OMU from the body of work GIBELLINA MODEL STUDIES, Artist book, 2022
Xerox print on Munken Polar Rough, 24 × 32 cm

GIBELLINA MODEL STUDIES (2021-22)



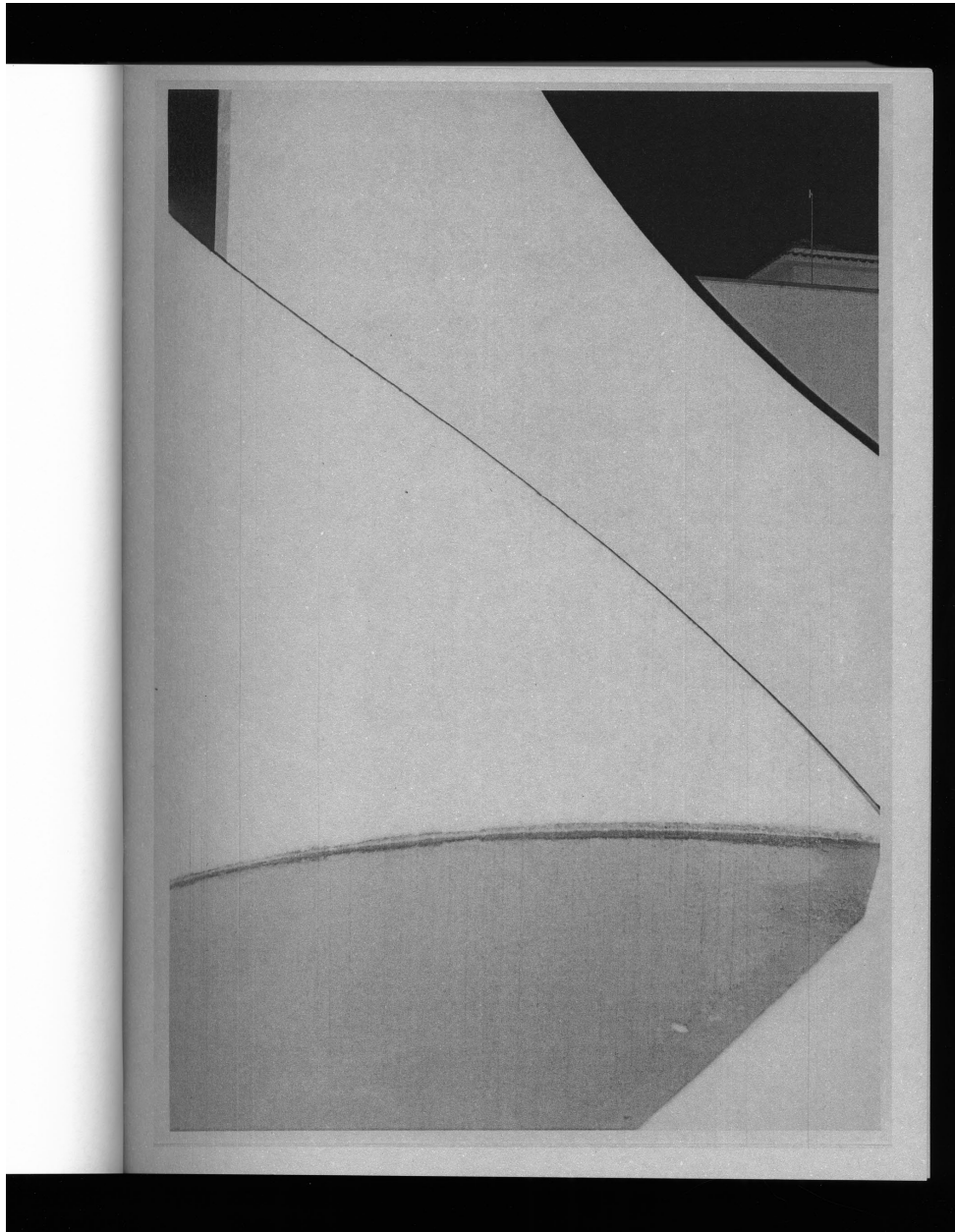
UNTITLED from the body of work GIBELLINA MODEL STUDIES, Artist book, 2022
Xerox copy montage created by two following print runs from two different photographs.
Munken Polar Rough, 24 × 32 cm

GIBELLINA MODEL STUDIES (2021-22)



GIBELLINA MODEL STUDIES, Biennial Images Vevey (CH), 2022
Installation views of the site-specific exhibition in the interior and exterior of a former metal workshop.
Gibellina Model Studies was awarded the Images Vevey Nestlé Grant 2021 / 2022.

GIBELLINA MODEL STUDIES (2021-22)



UNTITLED from GIBELLINA MODEL STUDIES, Artist book, 2022
Xerox copy on cardboard, 24 × 32 cm

GIBELLINA MODEL STUDIES (2021-22)



CENTRO, Academy of Fine Arts Leipzig Gallery (DE), 2021
Installation view of the Meisterschüler presentation

ASTORIA (2018)



Above: SCHAUFENSTER, 840 × 320 cm, xerox prints, 2018

Below: Temporary installation, 840 × 320 cm, cardboard, wood, mattresses, concrete, chipboard, 2018

Artistic collaboration together with Florian Merdes

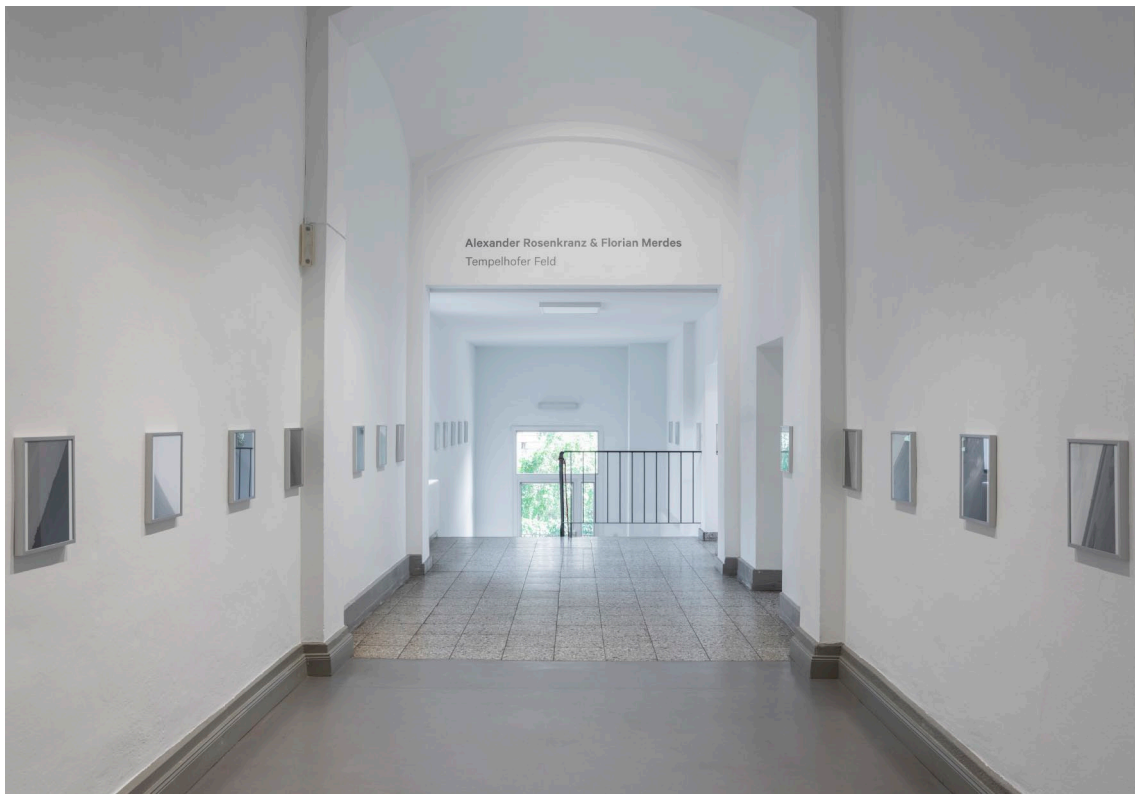
Installation view of the exhibition «Astoria» in the project space Gapgap, Leipzig, DE. Three days before the opening, we placed a photocopier in an exhibition space. From these two elements, we developed the exhibition and a catalogue on site.

TEMPELHOFFER FELD (2022-24)



Work prints from the body of work TEMPELHOFFER FELD, 29,7 x 21 cm, 2024
Artistic collaboration together with Florian Merdes

TEMPELHOFFER FELD (2022-24)



Above: UNTITLED, Haus am Kleistpark, DE
2-channel projection with sound from field recordings from Tempelhofer Feld, 24 minutes, 2024
Artistic collaboration together with Florian Merdes

Below: UNTITLED, Haus am Kleistpark, DE
Giclée print on Hahnemühle FineArt Baryta, 28 aluminium frames, 24 x 32 cm each, 2024
Artistic collaboration together with Florian Merdes

CONTACT
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