

ALEXANDER ROSENKRANZ

SELECTED WORKS

\*1987 ALEXANDER ROSENKRANZ  
Visual artist, Based in Berlin and Oslo

### Education

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

### Awards, grants, stipends (selection)

2023 Studio stipend from Deutsche Bank, DE  
2022 Photowork stipend 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

### 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

### 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

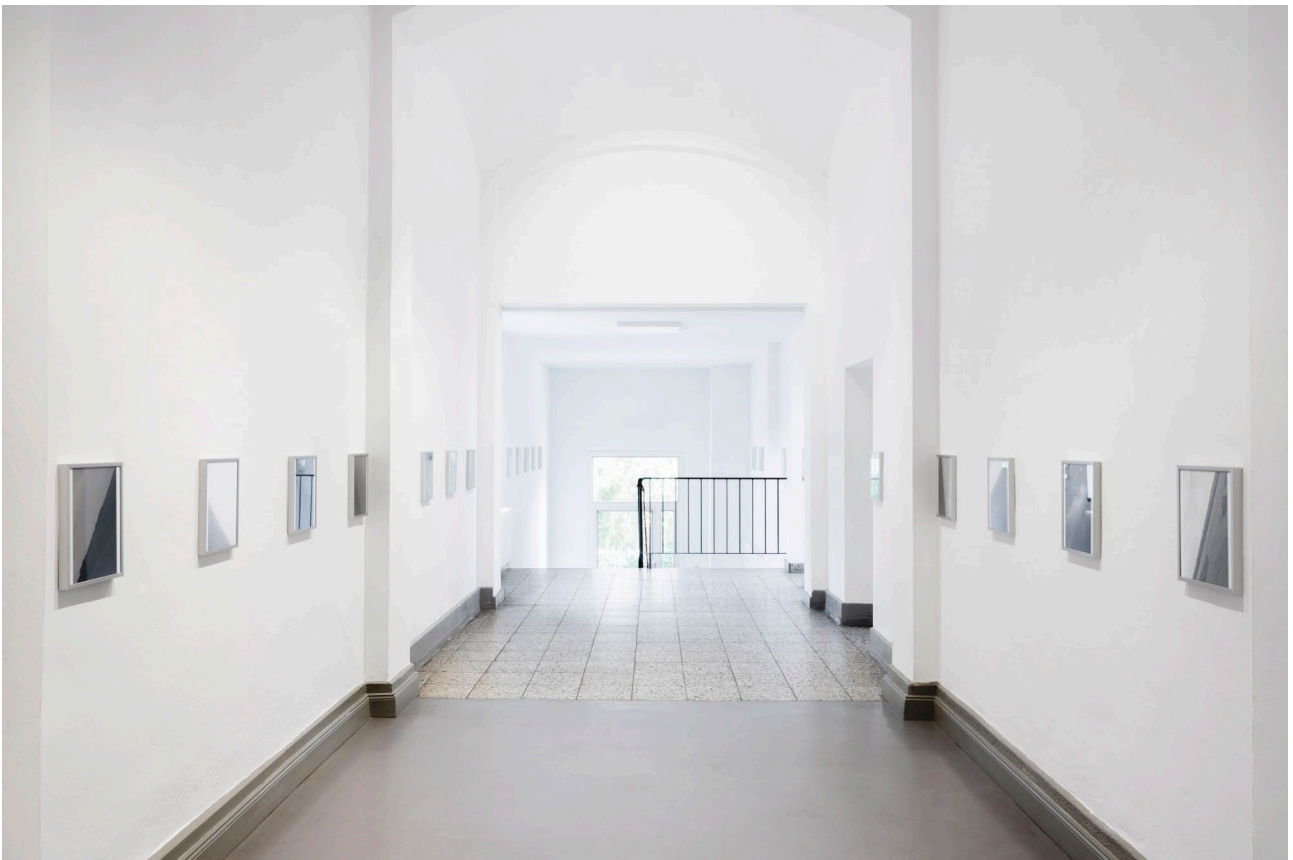
### Teaching, lectures, workshops (selection)

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 Teaching at evening academy, summer term, Academy of Fine Arts Leipzig, DE  
2021 Teaching at evening academy, winter term, Academy of Fine Arts Leipzig, DE

### Press (selection)

2024 Noémie de Bellaigue: «Haus am Kleistpark: Alexander Rosenkranz & Florian Merdes, Tempelhofer Feld», L'oeil de la Photographie, 25.10.24, Paris, FR  
2022 Fiona Shields: «Prisoners, parents and postmodern architecture at Images Vevey», The Guardian, 8.9.22, London, UK  
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

**TEMPELHOFFER FELD (2022–24)**  
Artistic collaboration together with Florian Merdes



Above:  
UNTITLED, Haus am Kleistpark, DE  
2-channel projection & field recording  
24 minutes, 2024

Below:  
UNTITLED, Haus am Kleistpark, DE  
28 Giclée prints on Hahnemühle FineArt Baryta  
Aluminium frames, 24 x 32 cm each, 2024

**TEMPELHOFFER FELD (2022–24)**  
Artistic collaboration together with Florian Merdes



UNTITLED, Haus am Kleistpark, DE  
Table installation with three unique artist books  
60 × 450 × 80 cm, 2024

The two German artists, Alexander Rosenkranz and Florian Merdes, present a multimedia exploration of Tempelhofer Feld, the largest public space in the world. Located in the heart of Berlin, this former airport, built under the Nazi regime and later becoming a symbol of liberation, has since been transformed into an urban park.

*«For us, what makes Tempelhofer Feld so special is the emptiness and its physical experience. There's the wide sky, the distant horizon of the city, and the feeling of having a landscape experience in the middle of a global metropolis. The immediate proximity of the field to the densely built urban space creates a sudden transition, making it particularly perceptible. The contrast of the spaces and the reverberation of the field when re-entering the urban environment stand out. Apart from the former airport architecture, there are no predefined paths, no signage, and no distractions—not even street lighting. It is pure space.»*

Noémie de Bellaigue, L'OEIL DE LA PHOTOGRAPHIE, 25.10.24, Paris, FR

ASTORIA (2018)

Artistic collaboration together with Florian Merdes



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

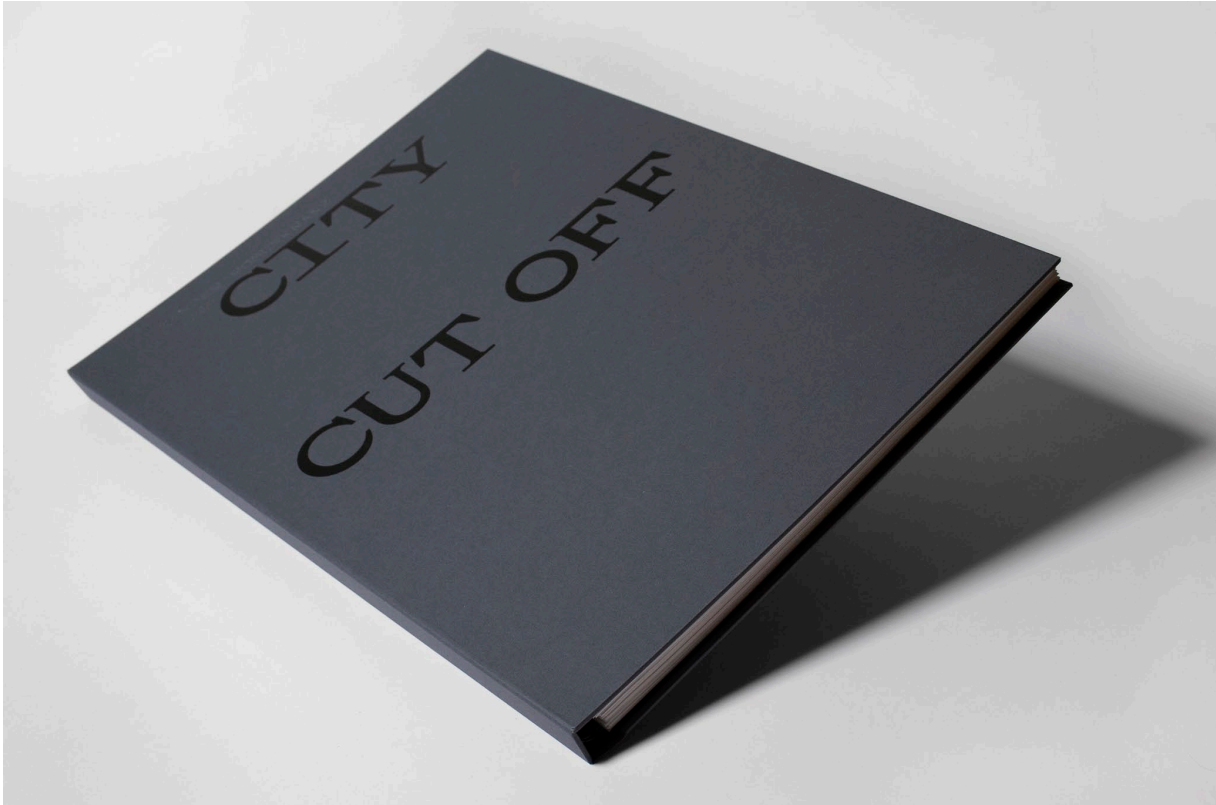
Installation view of the exhibition «Astoria» in the project space Gapgap, Leipzig, DE. Three days before the opening, we placed a photocopier in an exhibition space. From these two elements, we developed the exhibition and a catalogue on site.

CITY CUT OFF (2015-ongoing)



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–ongoing)



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 (...).*

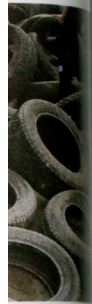
Christin Müller, KUNSTFORUM INTERNATIONAL, 2021, Cologne, DE

*'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, 27.04.2021, USA

CITY CUT OFF (2015–ongoing)

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EMPIRE from the body of work CITY CUT OFF, 2021  
in KUNSTFORUM INTERNATIONAL No. 273, Cologne, 2021, p. 71



CITY CUT OFF (2015–ongoing)



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

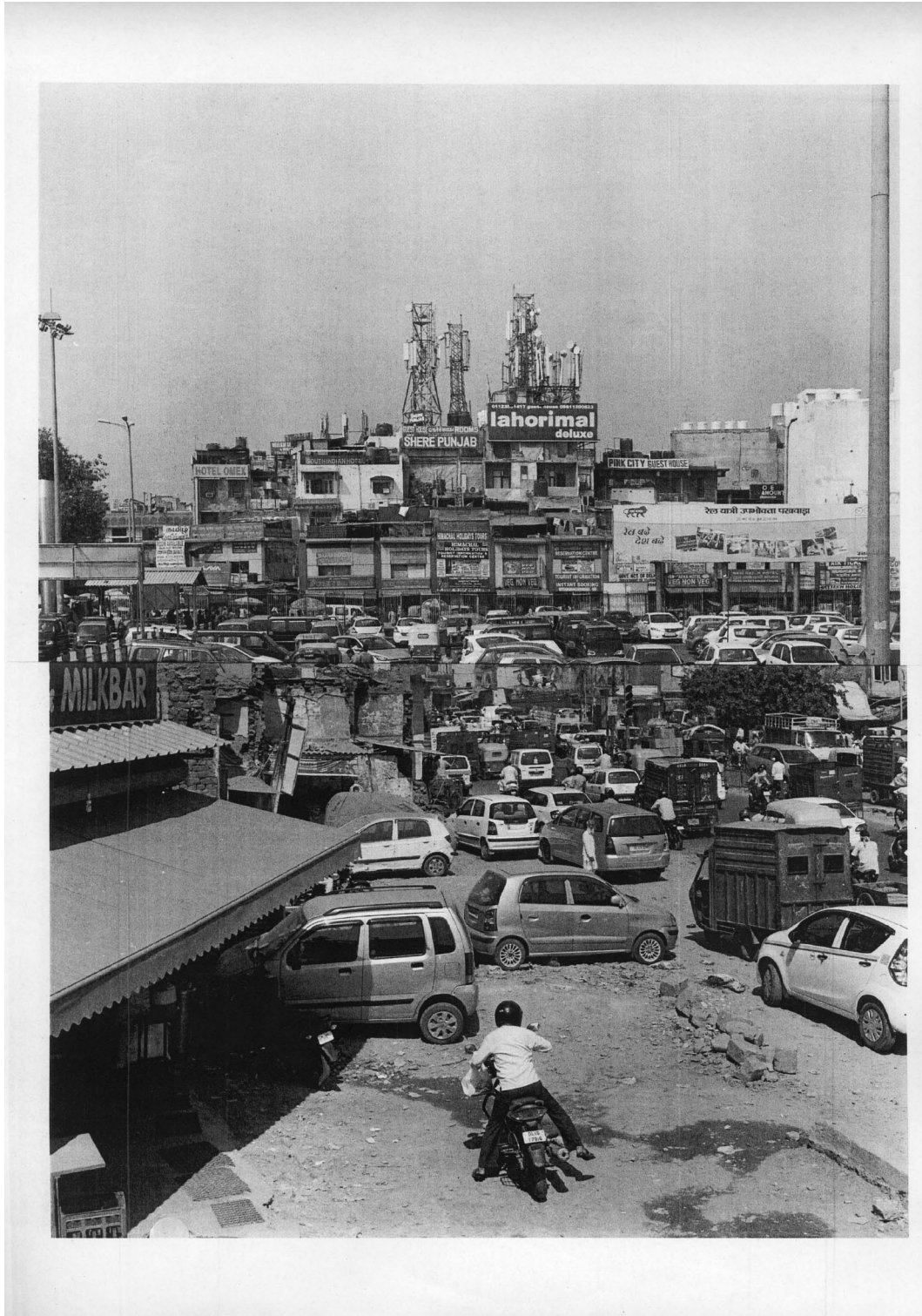
## CITY CUT OFF (2015–ongoing)



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

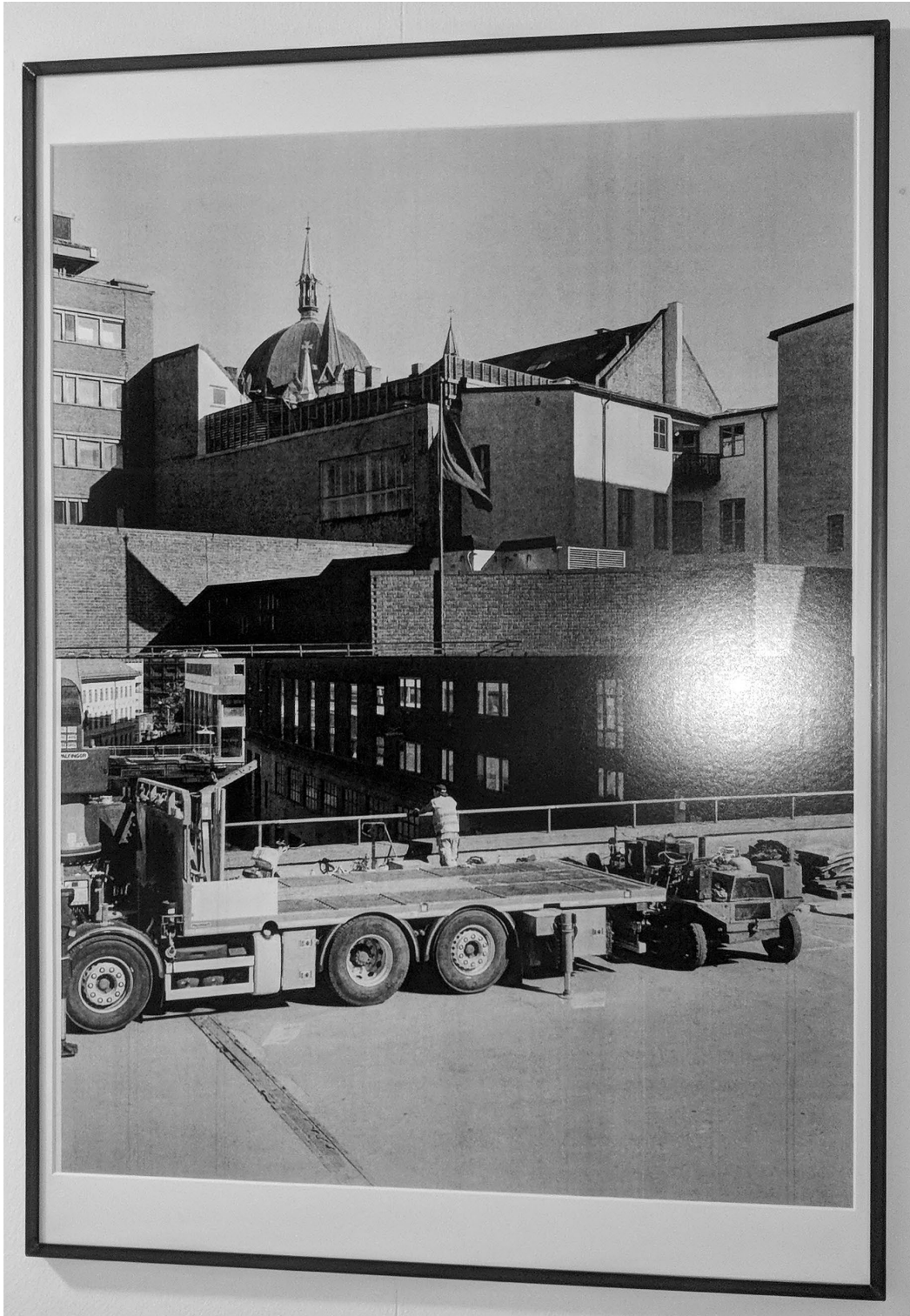
Below: Nine artist books from the body of work CITY CUT OFF placed on multifunctional ladders in the exhibition «Work on top of another» at the Kunstverein KV Leipzig, DE  
580 × 100 × 340 cm, 2019

CITY CUT OFF (2015-ongoing)



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

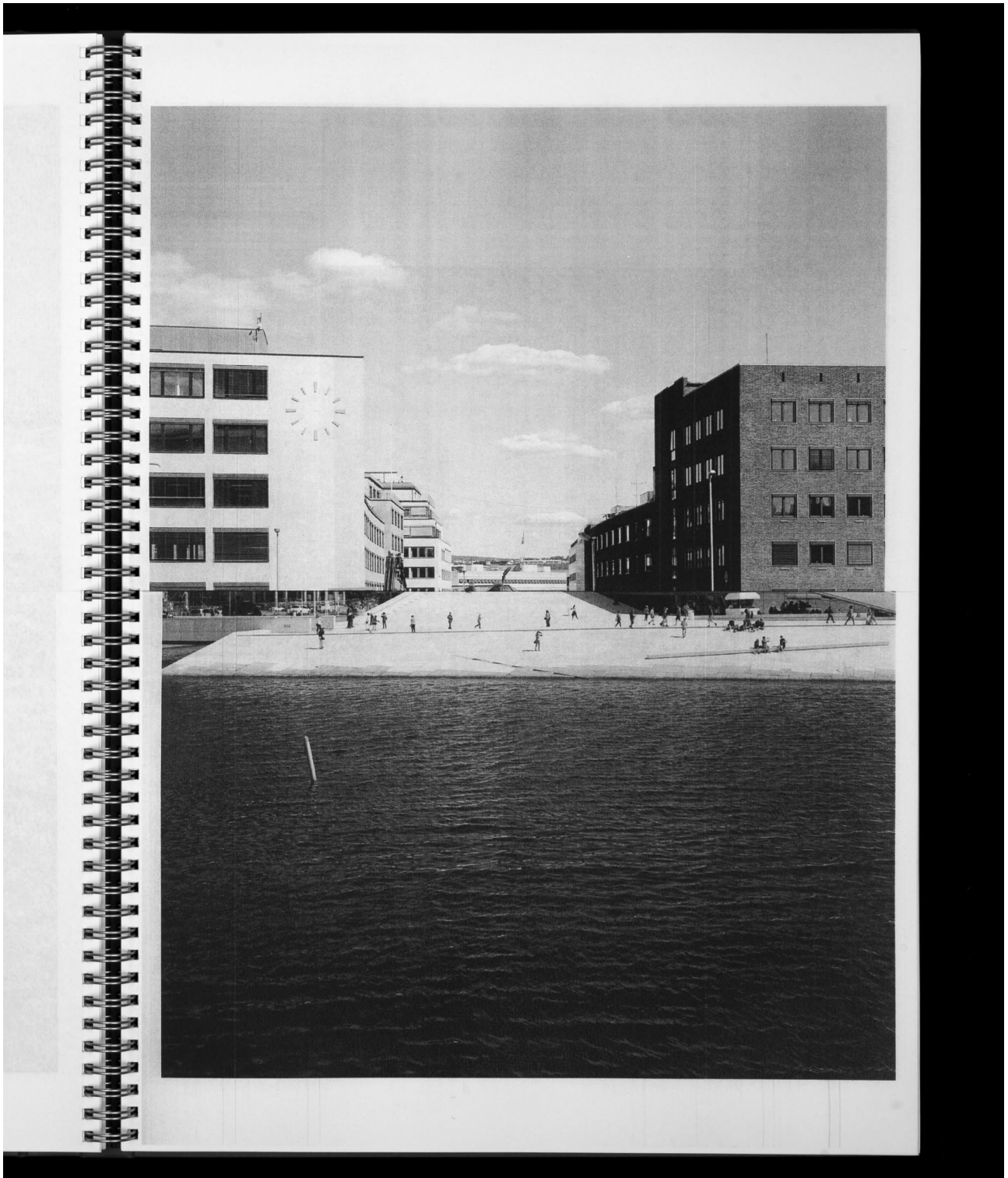
CITY CUT OFF (2015–ongoing)



DOME from the body of work CITY CUT OFF, 2021

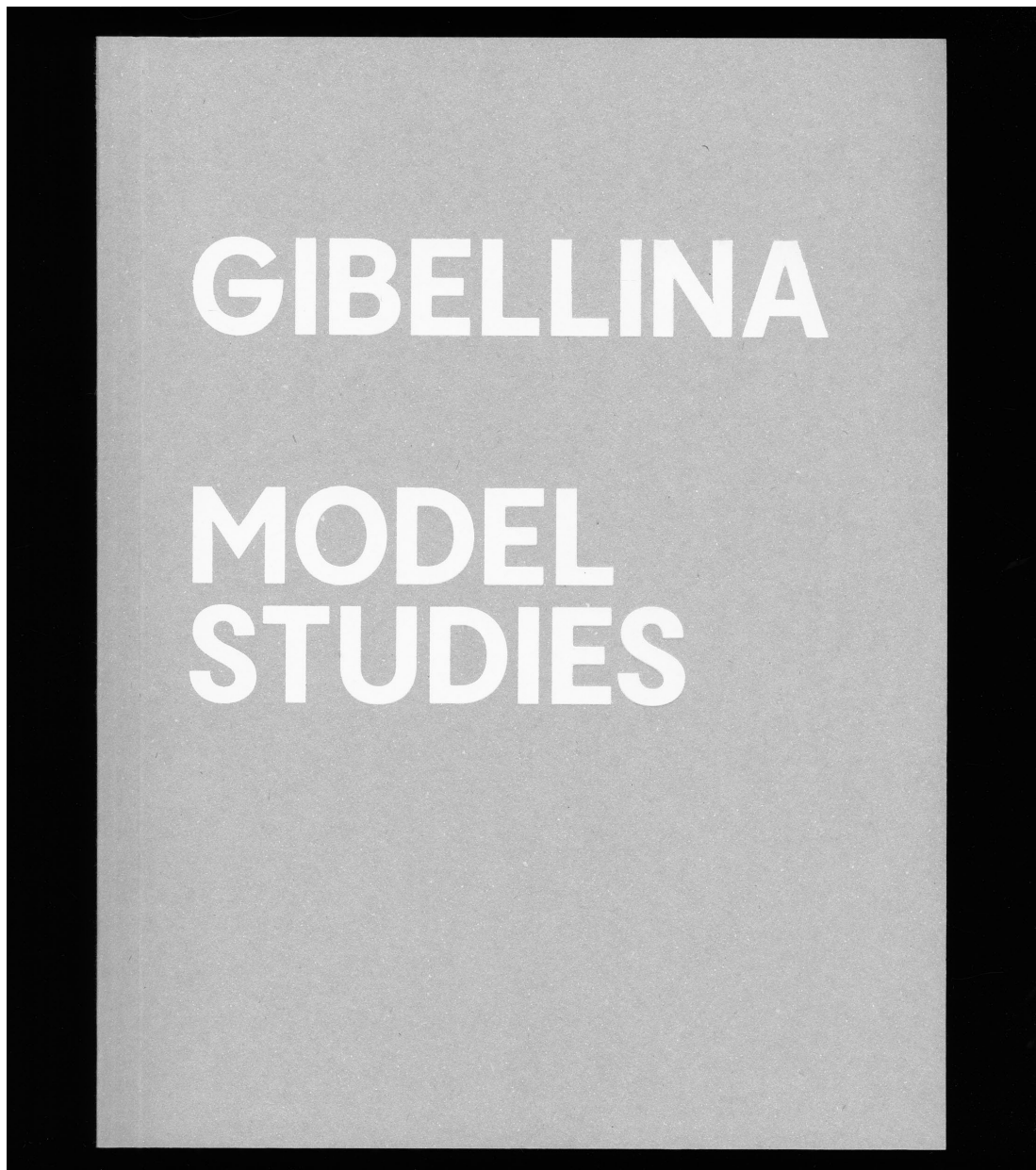
Giclée print on Hahnemühle FineArt Baryta, passepartout, welded steel frame, glass, 115 x 163 cm  
Reprography of a xerox copy montage made with a view camera on black and white negative film.  
The dimensions of the passepartout correspond to the white space of the A3 original.

CITY CUT OFF (2015–ongoing)



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

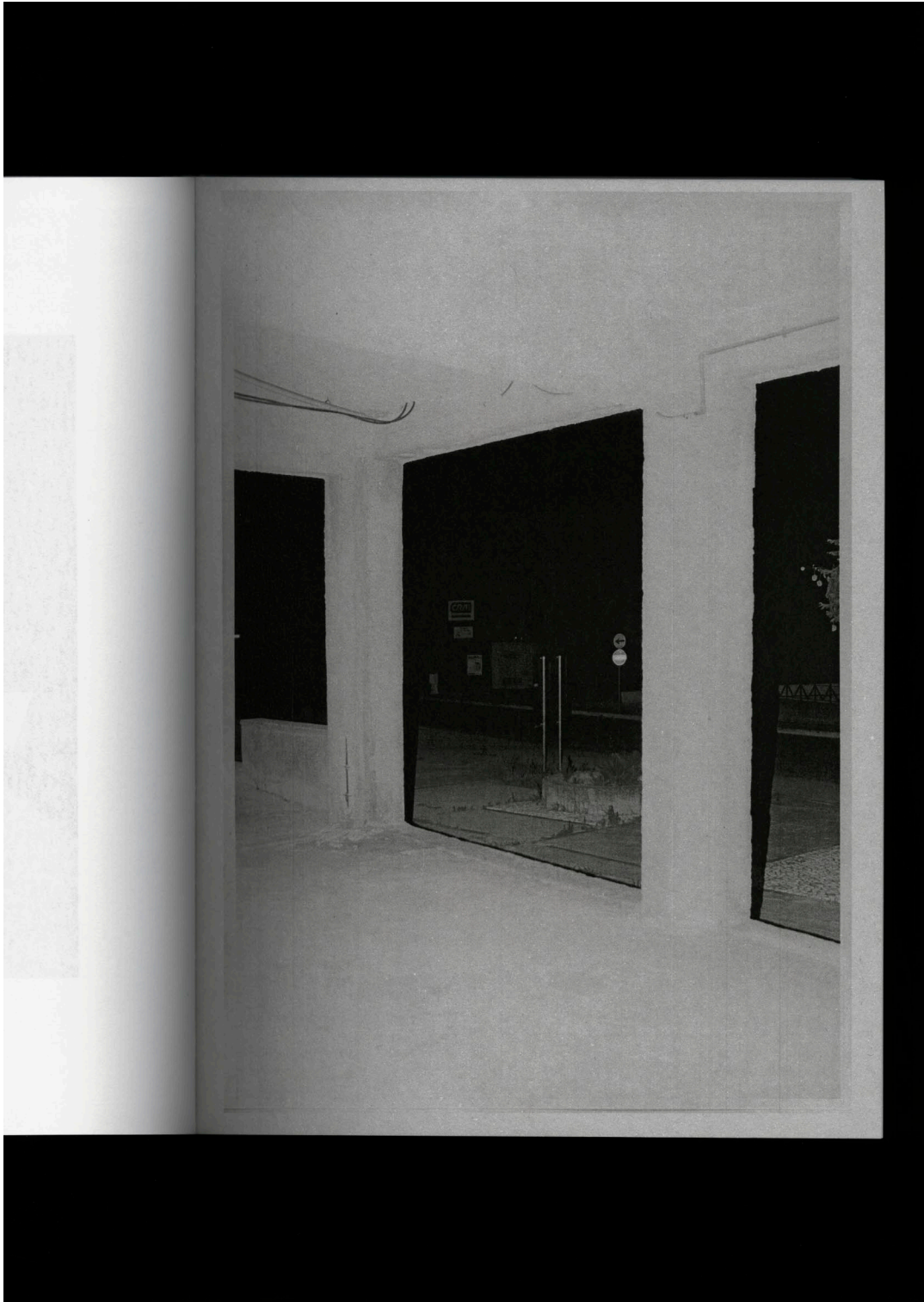
242 pages including xerox copies and prints on Munken Polar Rough and cardboard

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

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

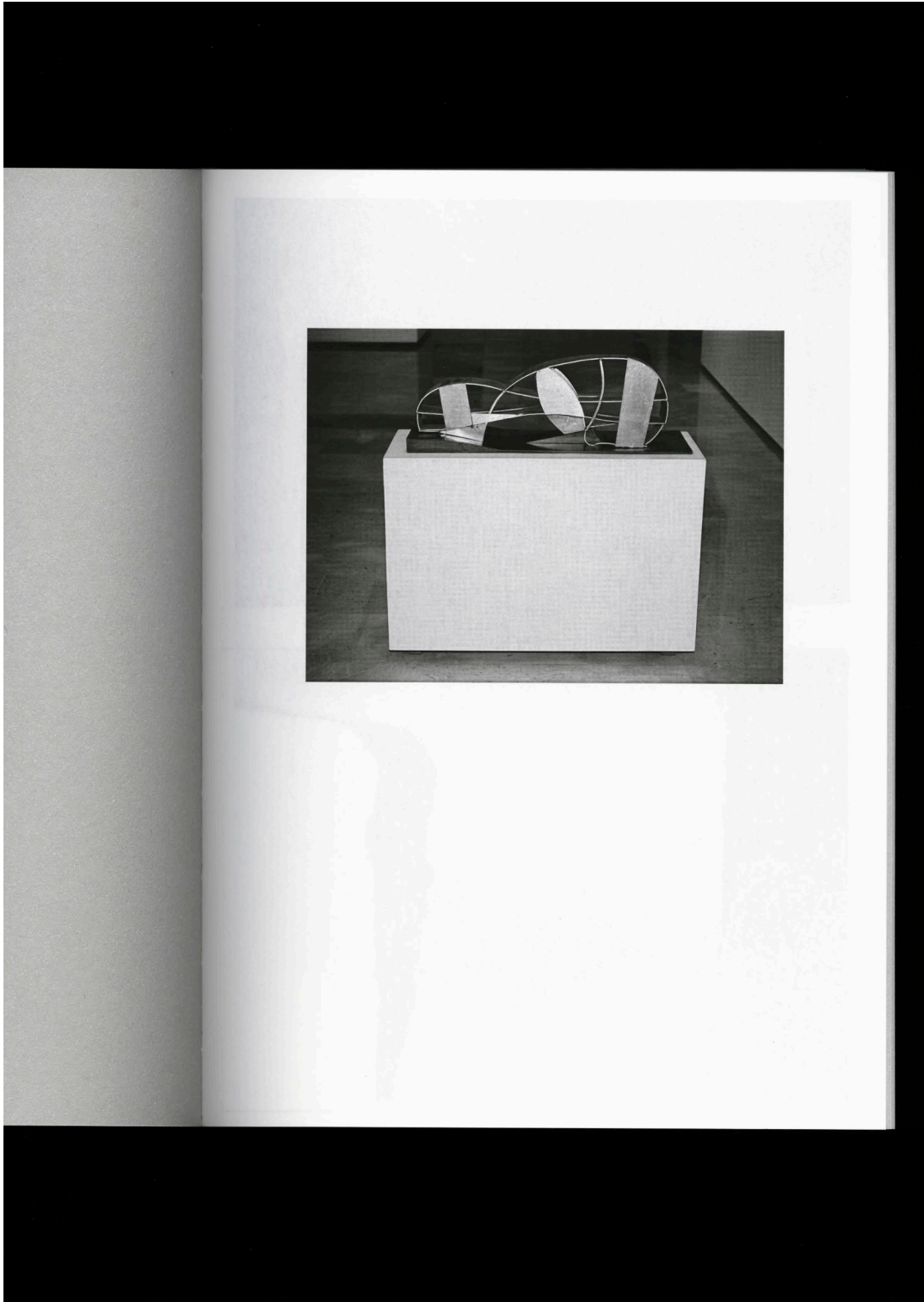
After an earthquake in 1968 left Gibellina (IT) buried under rubble, architects and postmodern artists rebuilt it from scratch. I went to stay in this new city to present it from a perspective that is just as experimental as the site's urban planning and questions the complete reconstruction of a city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

GIBELLINA MODEL STUDIES (2021-22)



From the body of work GIBELLINA MODEL STUDIES, Artist book, 2022  
Xerox print on card board and Munken Polar Rough, 24 × 32 cm

GIBELLINA MODEL STUDIES (2021-22)



From the body of work GIBELLINA MODEL STUDIES, Artist book, 2022  
Xerox print on card board and Munken Polar Rough, 24 × 32 cm

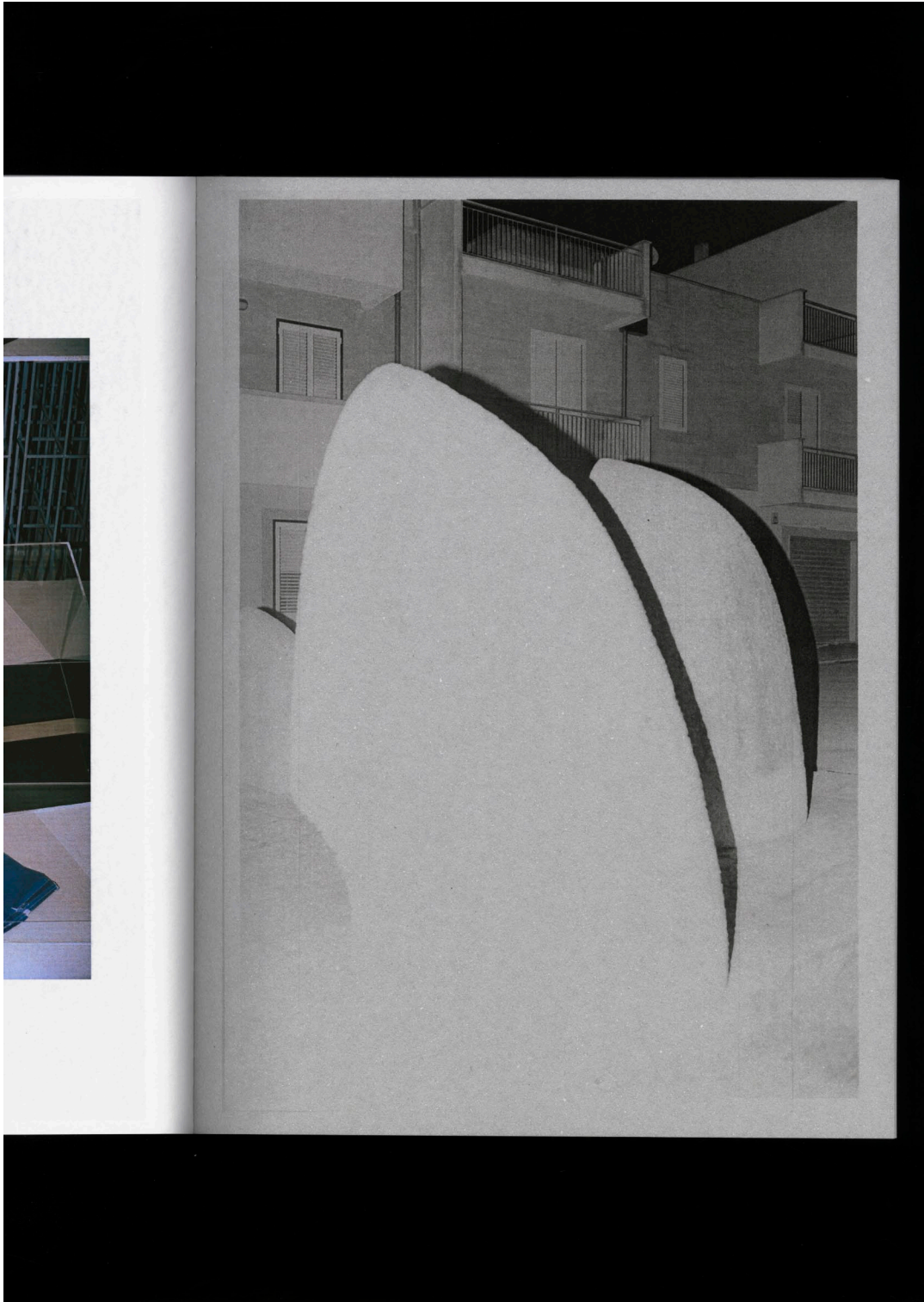


GIBELLINA MODEL STUDIES (2021-22)



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)



From the body of work GIBELLINA MODEL STUDIES, Artist book, 2022  
Xerox print on card board and Munken Polar Rough, 24 × 32 cm

GIBELLINA MODEL STUDIES (2021-22)



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

## SECOND (2018)



PATTERN OF GROWTH, Solo show at Drei Ringe Gallery, Leipzig (DE), 2018  
Silver gelatin prints on baryta paper, sheet metal, wood, neodymium

SECOND is concerned with economic and ecological interactions in urban environments. It depicts the state of *Second Avenue* in Highland Park, Detroit (USA). An area that has been particularly affected by economic up- and downturns, located directly around the Ford factory from 1908. In the grid-shaped residential area, a narrow back street runs through the middle of each block. Two of these roads facing each other on every block.

SECOND (2018)



Above:  
Second Ave / Atkinson St I (Detroit), 2018  
Black and white negative film 6 × 4,5

Below:  
Second Ave / Atkinson St II (Detroit), 2018  
Black and white negative film 6 × 4,5

**CONTACT**

**ALEXANDERROSENKRANZ@GMAIL.COM**