

Anna Ehrenstein

selected works

annaehrenstein@gmail.com annaehrenstein.com +4917631608763 skype: anna.ehrenstein

Anna Ehrenstein works in transdisciplinary artistic practice with an emphasize on research and mediation. She is using print, video, installation, social moments or sculpture to reverberate the intersections and divergences of high and low cultures and their socio-economic and bio-political constitutions. Born in Germany with Albanian heritage and raised between the two cultures, realities and reflections around migration-related visual culture, diasporic narrations, networked images and the class hierarchy of pixels form main foci due to her own intercultural experiences. She has studied photography and media art, as well as attended curatorial classes and works in diverse collaborative constelations.

The multidisciplinary work studies the socio-economic framework of authenticity at the juncture of high and low cultures: hyperfeminine women in Albania and counterfeit textiles.

Are we using terms of fake or original to save the right of the author or the treasure of the natural person or are we supporting those already in power? How is intellectual property linked to the definitions of deception in the textile industry and our collective understanding of an authentic person? How have social-media trends accelerated the global distribution of cultural trends and the accessibility outside the eurocentric & wealthy and does this implicate authenticity died a decade ago?



Installationview „Tales of Lipstick and Virtue“, Landskrona, 2018

Tales of Lipstick and Virtue

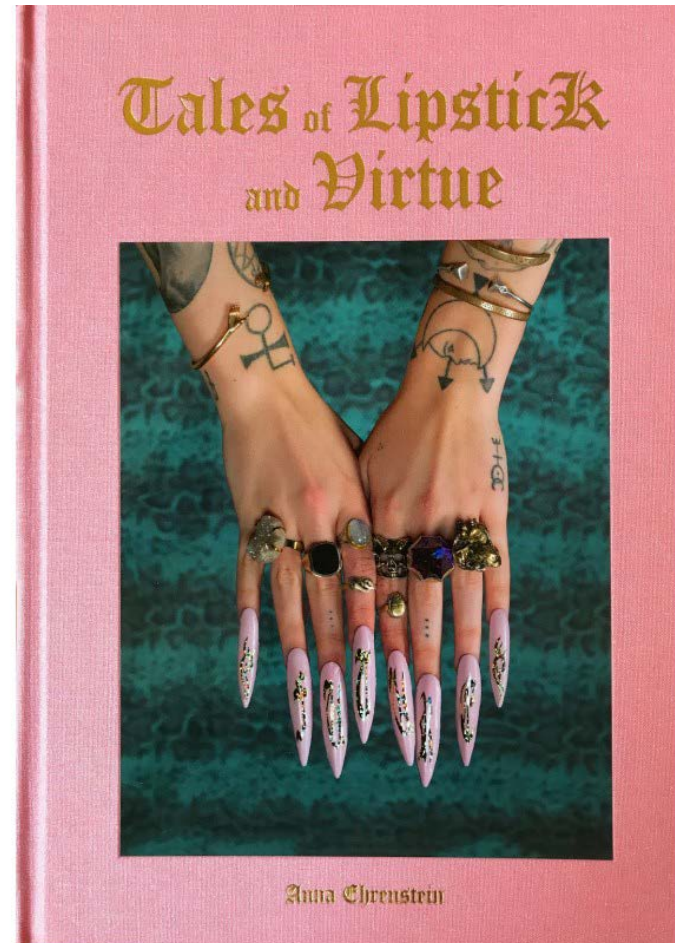
"The profession of almost every man, even that of the artist, begins with hypocrisy," Nietzsche writes, "with an imitation from without, with a copying of what is most effective." The boundaries between an original and an imitation are invariably fluid and may even be as obsolete as the separation of nature and artifice.

Manipulation is a constant companion in human networks, but what are the power relations behind the decision which manipulation is still morally legitimated and which one is morally unacceptable?

What is making a fake a fake?

The communist cry for ‚necessity‘ and the feminist cry for ‚naturalness‘ contrast with the human desire for experimentation, self-expression and speculation. Since we are all products of a multi-faceted mesh of influences, what is it that makes us and the objects we are related to authentic?

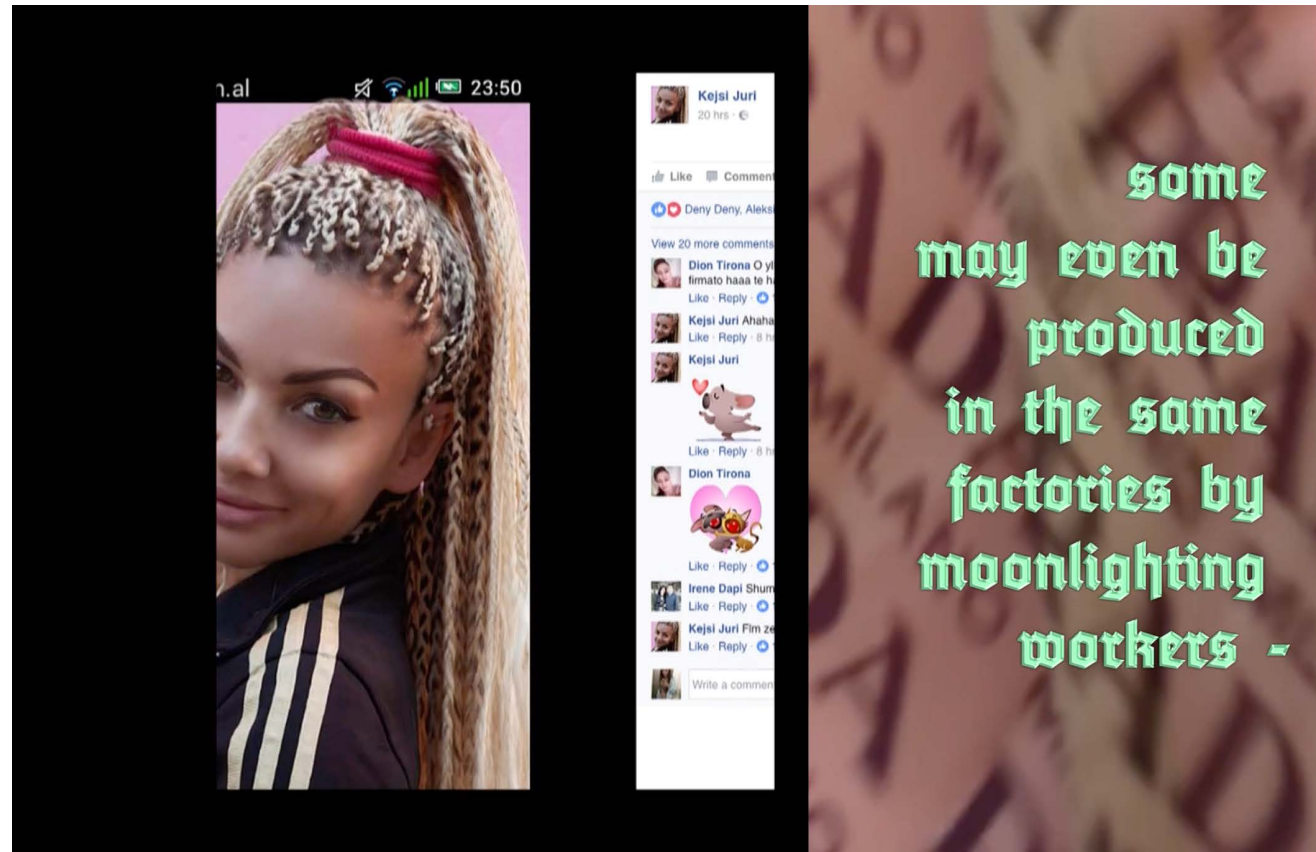
Multidisciplinary Body of Work, comprised of Edition of 12 Photographic Prints 60x75 cm, Artist Book, Textile works, Video work, Site Specific Installations and Objects



Artist Book „Tales of Lipstick and Virtue“, Paris, 2017
<https://vimeo.com/232827788>

Tales of Lipstick and Virtue

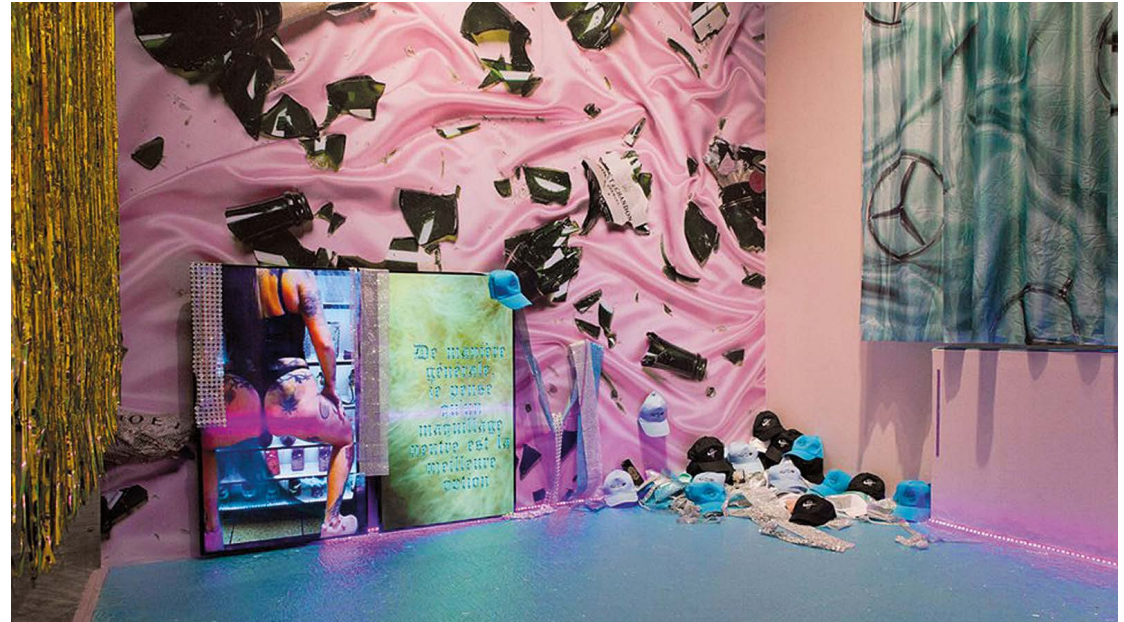




Video Work (Two Screen Installation) **single screen version** <https://youtu.be/dTkiLBZ0s-o>
two monitor installation 7:22 looped. (english version existing / german version possible)

The two screen installation as part of 'Tales of Lipstick and Virtue' is framing the previous mentioned phenomena through found footage in a simultaneously global and local context.

Showing the branched interlacing of counterfeit materials in Tiranas retails sector as well as furthermore blurring the line between simulacra and simulation, fact and fiction with documentary and staged snapchat and insta-live films produced with the protagonists of the photographic part of the work.



Installation Mueseum Centquatre, Paris, 2018

Tales of Lipstick and Virtue

Collage works consisting of virtual platform glitch and research quotes: dealing with feminist socio-economic critique of western feminist mythologies and constructions of the "true self" as well as screenshots of ,TOLAV's protagonists social-media channels.

The depicted imagery is the result of interviews with the protagonists on their preferred image retouching and choices on visual self construction.

After each conversation the protagonist received 20-30 images in their favored aesthetic. Screenshots of these in turn have been saved after being made public through the participants autonomously selected digital platforms.



True Self (produced as standing banners) Installation Veiv Galeria Sira, Zagreb 2018

Tales of Virtue and Virtue



Nail Saloon Installation with participatory element - a sensory space open for the spectator to interact.

In her multimedia installation *Zen for Hoejabi*, commissioned for SITUATIONS/Porn, Anna Ehrenstein explores the idea of authenticity and its present-day distribution, commodification and circulation. The work focuses on the everyday use of the religiously connoted hijab, which she has witnessed being used also as a fashion accessory as well as a practical mobile phone holder. Ehrenstein – herself a member of the Albanian diaspora in Germany – deals with this phenomenon and with the increasingly pervasive feature of digital networks, in two 3D-printed busts and two video works looped on Huawei smartphones.

Ehrenstein's musings on the displacement of meaning and function in cultural objects are complemented by reflections on certain ideas and moral attitudes that are currently in flux – including our understanding of what constitutes an original, an appropriation or an imitation. For this purpose, the artist exhibits lenticular prints of fake goods, with references to 'busta accounts', which have emerged in the context of the fashion industry and are used to check the authenticity of branded products illustrated on photographs. The installation's central elements ultimately address questions of representation and power relations in the dynamic realm in which cultural identity is forged and definitions are negotiated – processes that increasingly follow a capitalist logic governed by digitally circulating images.

Text by Doris Gassert

**Installation work:
lenticular prints, clothing rags, 3D scanned and veiled
artist, split screen installation on two huawei phones.**

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Zen for Hoejabi

Zen for Hoejabi

Clothing Rags, Lenticular-prints, 3D Printed Busts, Huawei Phones, Plinth, around 200 cm x 100 cm x 130 cm





Video Work (Two Screen Installation) **single screen version** <https://vimeo.com/342970562>
two huawei phone installation 6:30 looped password: zenforhoejabi



Tools for Conviviality

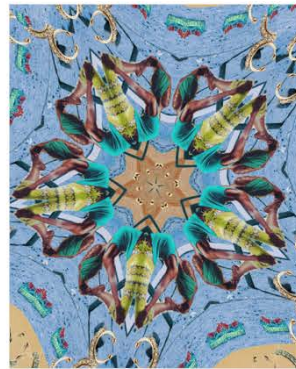
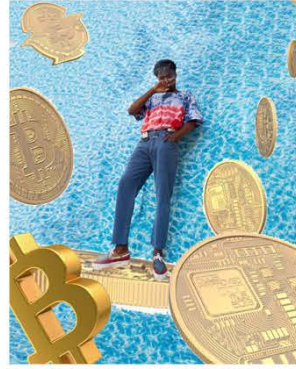
People's interconnectedness is growing to a world scale beyond and independent of borders - their crossing and hybridization have become the accelerated everyday norm in which certain objects and technologies serves as intermediaries.

Set in the inclusive and agitated city of Dakar, its virtual and analog diaspora the photographic part of the work plays with the eurocentric expectations on documentary photography in a low income country, critically reflects photographic stereotyping and sometimes takes the piss of by sprinkling prejudices with rhinestones.

Print works, Installation, 360° Video, visual and oral research are a marriage of fact and fabrication based on various collaborations with people migrated to or from Senegal's capital and its diaspora.

It's retiring from the idea that multicultural living is a phenomenon solely part of the western hemisphere, neither is it buying into the myth of net- or machine-neutrality, but looking at the relationship between human and tool through an open conversation.

In Collaboration with Thibaut Houssou, Nyamwathi Gichau, Lydia Likibi, Awa Seck and Saliou Ba.







Video Still 360 Degree Video work / 3 D paper goggles / 15 Minutes

„For a person who has never seen the Orient, Nerval said to Gautier, a lotus is still a lotus, for me it is only a kind of onion“

(Quote by Theophjle Gautier, referring to the object being defined through reading the relation to the other.)

The lenticular prints (flip images) are structured into two image layers consisting of staged and documentary photographs. They refer amongst others to phenomena of generalization and exotification. One image layer depicts phoney lotus flowers - Indian textiles have been collected on markets important for textile trade on India's west coast, photographed and manufactured into mass culture objects using Japanese origami-technique. The other image layer shows documentary photographs of fake and folk objects and surfaces in markets catering to foreign tourism in Egypt and China.

The idea of the lenticular prints is sparked by a research on the representation and installation of Indian textiles inside the art-historical Western museum and exhibition context. There is a striking phenomena of decorating the showed textiles with ,exotic' plants, while the mastery of textile works has been one of the main reasons for western colonization as well as admiration of the Indian subcontinent and a main pillar for India's liberation movement. Many of today's tourists markets like the Silk Street Market in Beijing, the Metro Station of the Science and Technology Museum in Shanghai, Papyrus Institute in Luxor or the Khan el Khalili Bazaar in Cairo have catered their products to be havens of "otherness". The neo-colonial aspects of global intellectual property projection make the public presentation and trade of counterfeit-goods as dark, mysterious, exotic and adventurous as the possibility to purchase of the feeling of superiority through plastic traditions and craftsmanship.

A Lotus is a Lotus

“A Lotus is A Lotus” deals with the embodied manifestation of cultural phenomena in the digital and analogue object. Research on western desire for consumption of difference is the basis for a feverish dreamscape consisting of lenticularprints, textile works, sound-installations, objects and an artist book.

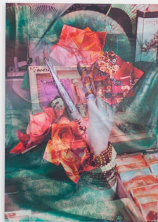
Quoting discourses around fake and folk the material of this installation is drawing lines between Mughal carpets in Western Museums, fake Balenciagas in Airbnb's adventurous journey to Beijing's illegal backdoor Pearl Market Shopping experience, almost authentic souvenir making straight from the ancient ancestors in Cairo and 3D stock models on online platforms . Objects within human societies are given meaning through various transactions, motivations, motifs of use and circulations. Several cultural phenomena can be examined through looking at culture from the material realm – ,A Lotus is A Lotus' is focusing on the present-day circulation of exotica.

3 Tapestries saying „**fake folk**“ consisting of textiles bought on tourist Markets within China and Egypt and embroidered with western pseudo-arabic and pseduo-chinese script from local craftsmen in Cairo.





Videoinstallation with Textile 250cm x 200 cm -3D Stocks imagining Eastern Spaces and showing traces of colonial legacies. Video work 10 minute loop, Interviews and scenes with tourist scout



3D printed Stocks on impossible Prayer Rugs, 2 times 65cm x 30 cm x 45 cm

Edition of 11 Handmade Lenticular-Prints, mounted on Di-Bond,
50 cm x 70 cm





According to critical media scholar Villem Flusser each medium is created by man as an explanation of the world in order to facilitate his orientation within society. Yet, each medium is possessed by the same sly dialectics: instead of representing the world, media present the world as it is perceived by them. In other words, one could state that media determine our vision upon the world and not the other way around.

Taking this knowledge as a basis and with a sharp knife ‚Desire Varves‘ is sculptural collage works, that carve the various, intersectional layers out of the socio-economic construction 70’s Playboy Magazines facilitate.

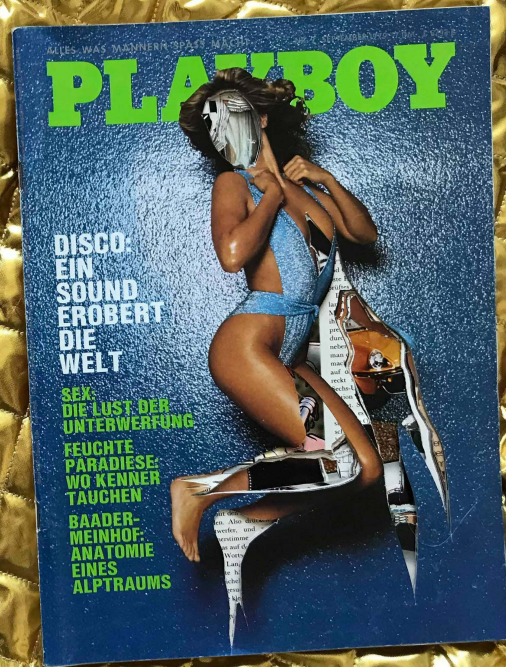
In a similar manner to the annual sediment that ecological structural varves have in lacustrine deposits and marine environments, the pages of the magazine lay bare how race, gender, class and a multitude of societal sediment has been constructed a few decades ago and dominates trajectories that define our present day being, effect and affect.

**Sculptural Collage Work:
20 Sculptural Collages carved out of 70’s Magazines**

‚Desire Varves‘ is a body of sculptural collage works using the materiality of german 70’s playboy magazines to look at the sedimentary rock stratification of gender, race and desire.

Desire Varves





ALLES WAS MÄNNERN SPASS MACHT

NR. 5 · MAI 1978 · 6 DM C 6793 EX

PLAYBOY

WOVON
FÜHRUNGSKRÄFTE
TRÄUMEN:
PLAYBOYS
SUPERFÜRO

GEFAHR AUS DEM
URWALD:
DIE KILLERBIENEN
KOMMEN!

HIMMLISCHE
TOCHTER
MIT
HIMMLISCHEM
KÖRPER:
IRIS BERBEN

PAUKEN FÜR
DEUTSCHLAND:
BONNS
DIPLOMATEN-
SCHÜLER



ALLES WAS MÄNNERN SPASS MACHT

NR. 10 · OKTOBER 1977 · 6 DM C 6793 EX

PLAYBOY



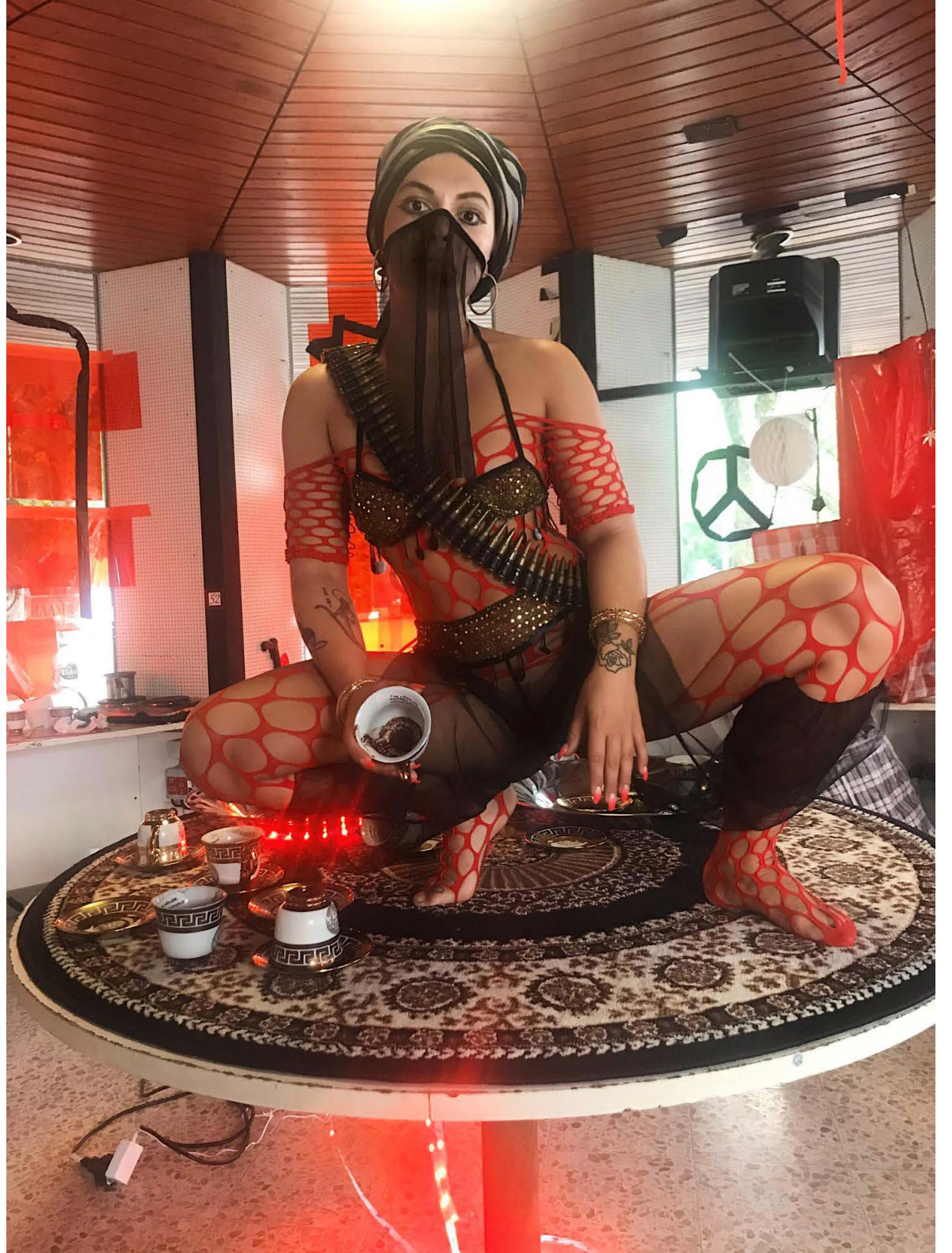
BILDER: MÄDCHEN BEIM RINGEN · MÄDCHEN BEIM REITEN
MÄDCHEN BEIM AUFSTIEG · TEXTE: BARBRA STREISAND
MARY HEMINGWAY · WOODY ALLEN · HERBERT REINECKER
THEMEN: VALIUM · SÜDAFRIKA · MODE · SEXUALITÄT · QUIZ

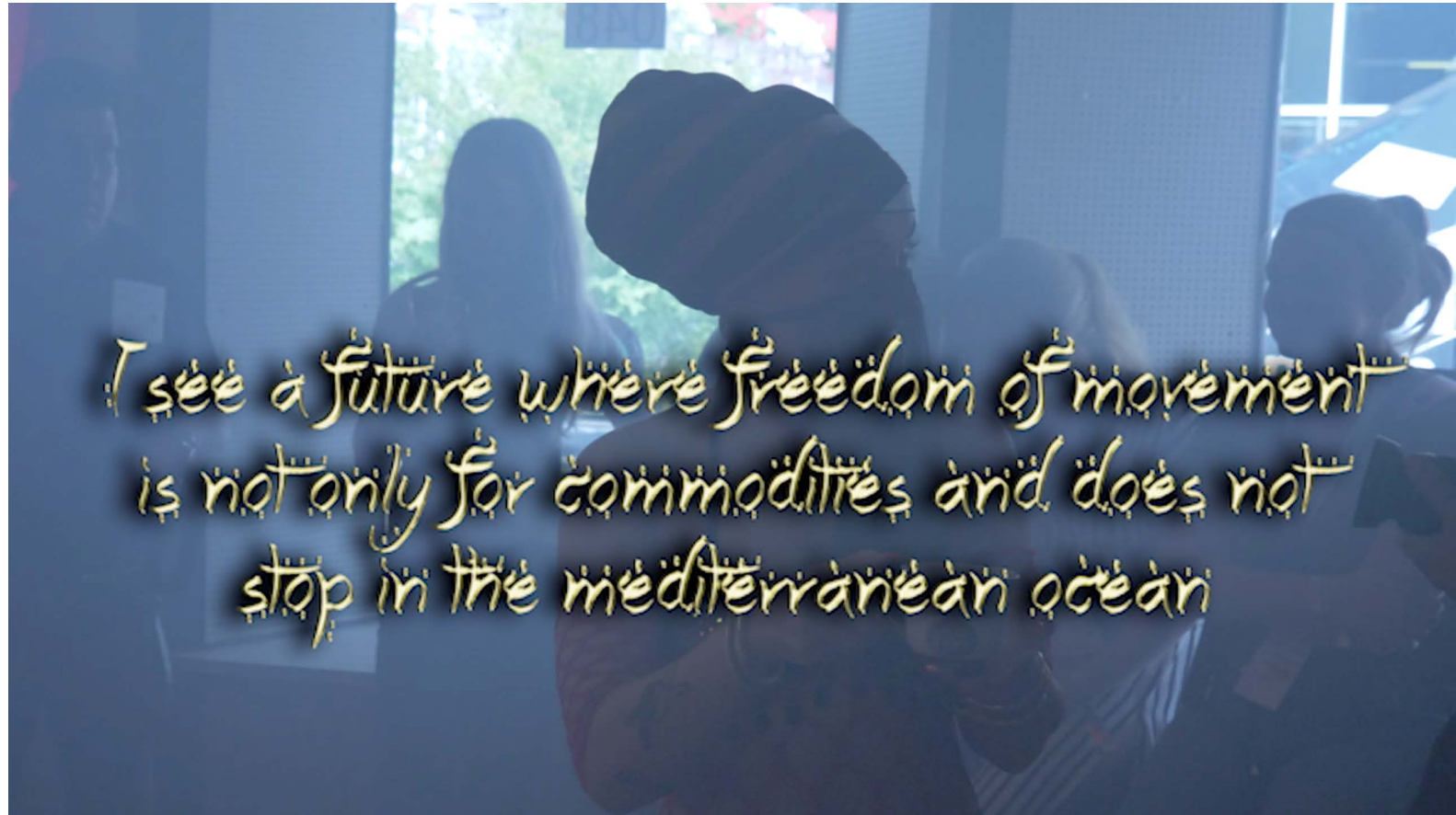
„Coffee Ground Imaginairies“ is a panoramic, multidisciplinary diasporic sampling machinery and a sitespecific installation, that is activated by performative intervention.

On top of a futuristic, flying carpet the artist reads alternative future possibilities from the coffee grounds. Cultural sampling, ottoman mocca, neon tubes and latex invite the spectator to linger within the diasporialist dreamscape and to imagine speculative models counter the global madness.

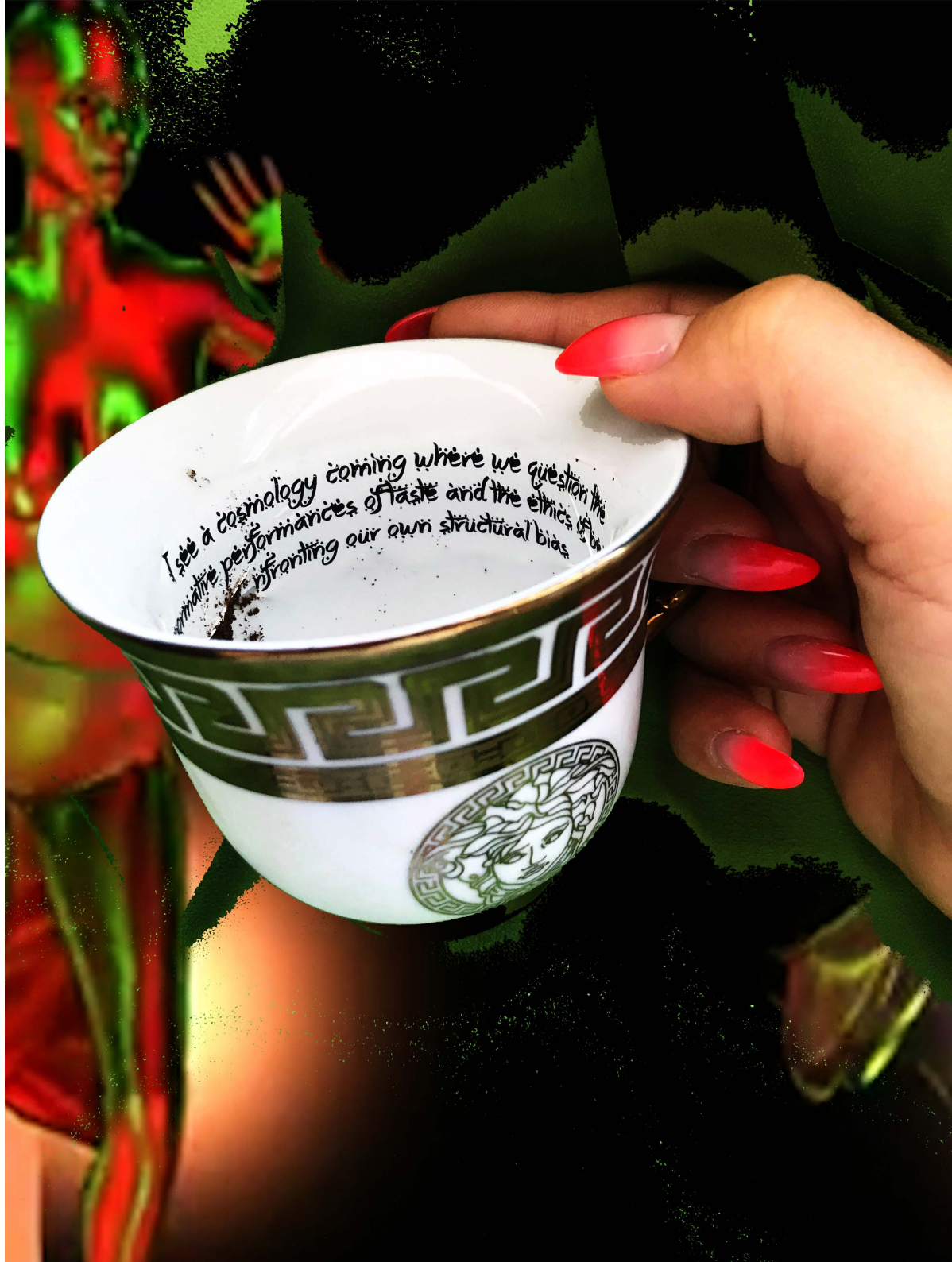
Pastiche, persiflage and diasporic bootlegging embody european others and use stereotypical travesty to clairvoyance another future cosmology for convivial multispecies survival.

coffee ground imaginairies





Video Work **experimental performance documentation**
in progress



I see a cosmology coming where we question the
performances of taste and the ethics of
confronting our own structural bias

N*A*I*L*S hacks, facts, fictions has been initiated in 2018 by Ayse Gülec, Suza Husse and Katja Kobolt as a collaborative research project between UDK Berlin, the exhibition project no stop non stop at Lothringer 13 Munich and the intersectional education project Caring for Conflict at District Berlin.

After a semester of collaborative research the emerged collective invited additional artists and activist outside of the institution, like myself or DAMN (DEUTSCHE ASI-AT*INNEN, MAKE NOISE!) and collectively created educational programs, collective research, artistic practice, exhibitions and a publication published in April 2019.

N*A*I*L*S hacks, facts & fictions - collaborative publication on nailwork, art and migration

has been edited by katja kobolt and me,
designed by liane aviram and assisted by vicky truong

the cover is a collage work of mine and the publication
can be downloaded as a pdf version under

https://www.dropbox.com/s/xdjg61gdxkqi99j/NAIILS%20hacks%20facts%20fictions_collaborative%20publication.pdf?dl=0

N*A*I*L*S is an artistic collective that arose out of a collaborative research project.

N*A*I*L*S is an growing and decreasing working asteroid around Anisha Müller, Anna Ehrenstein, Ayşe Güleç, Dovilė Aleksaitė, Ferdiansyah Thajib, Inia Steinbach, Jinran Ha, Johanna Michel, Katja Kobolt, Kim Bode, Liane Aviram, Mareike Bernien, Suza Husse, Thao Ho and Vicky Truong.

N*A*I*L*S

N*A*I*L*S

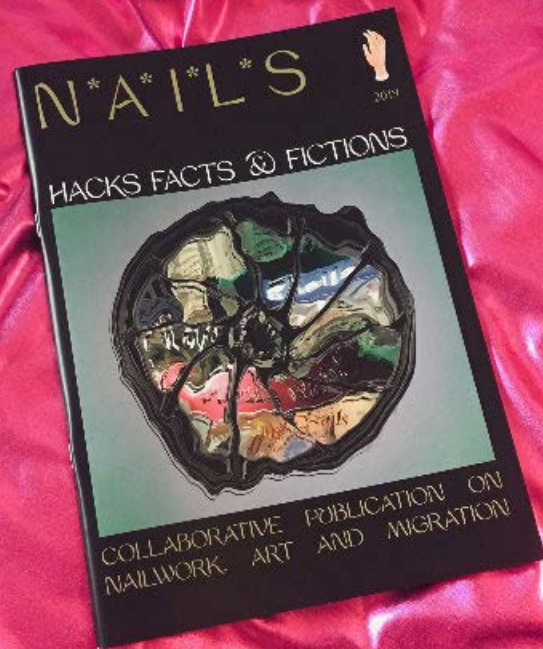


2019

HACKS FACTS & FICTIONS



COLLABORATIVE PUBLICATION ON
NAILWORK, ART AND MIGRATION





SOLO SHOWS (selection)

2019 True Self, Bazament Art Space, Tirana, AL

BUZZ, Bibliothekswohnung, Berlin, DE

A Lotus Is A Lotus, Case, Cologne, DE

2018 4Real, WartefurKunst, Kassel, DE

Tales of Lipstick and Virtue, Landskrona Fotofestival, Landskrona, SE

Tales of Lipstick and Virtue, Organ Vida Festival, Zagreb, HR

2017 Tales of Lipstick and Virtue, Galerie Lichtblick, Cologne, DE

GROUP SHOWS (selection)

2020 Link In Bio, Landesmuseum Linz, Linz, (upcoming) AU

The Real Thing, Fashion Space Gallery, London, (upcoming) UK

City of Women, Ljubljana, (upcoming) SL

Degree Show, Kunst im Tunnel, Düsseldorf, (upcoming) DE

2019 Link In Bio, MgbK Leipzig, Leipzig, (upcoming) DE

It was all a Dream, Haus am Lützowplatz, Berlin, (upcoming) DE

Here + Now, Pablo's Birtdhay, New York, US

Situations: Cluster: Porn, Fotomuseum Winterthur, Winterthur, CHF

Caring for Conflict, District, Berlin, DE

Ugly Ducking, Racka Gallery, Celje, SL

Lust der Täuschung, Museum Ludwig, Aachen, DE

2018 No Stop, Non Stop, Lothringer Halle 13, Munich, DE

Moore/Moore, Shang 8 Gallery, Beijing, CHN

Butterland, Folkwang Museum, Essen, DE

Tales of Lipstick and Virtue, Month of Photography Los Angeles, Row DTLA, US

Amanet, Triennial of Photography Hamburg, Hamburg, DE

Family of No Man, Les Rencontres d'Arles, Arles, FR

Tales of Lipstick and Virtue, Circulations, Museum Centquatre, Paris, FR

**albanian diasporic rat living in berlin, cologne,
tirana and the cloud
working in artistic production based on research and
mediation *1993**

EDUCATION:

2011 bachelor photographic studies @ university of applied arts
and sciences, dortmund

2017 & 2018 curatorial school @ university of malta, valletta

2018 post graduate studies media arts @ academy of media
arts, cologne

2019 curatorial intensive lagos biennale

EDUCATIONAL PRACTICE AND TALKS: (selection)

Assistant artistic office, art mediator and educator at

10th Berlin Biennale for Contemporary Art, Berlin, DE

Workshops at Youngarts Center Neukölln, Berlin, DE

Arche Nova, Cologne, DE Lothringer Halle13, Munich, DE

Talks at Bard College Berlin, Academy of the Arts Kassel,

The Eyes at Rencontres d'Arles, Photopia Cairo amongst others

Residencies: (selection)

Rosewood Residency Beijing, Art del Lewa Cairo, Kunstwohn-

werke Streifeld München, Museum of Contemporary Art Zagreb

Nominations and Awards: (selection) Prix Pictet 2019, NRW.

BANK Kunstpreis 2019, Förderpreis KHM 2019, Fondation des

Treilles 2018, Landskrona Portfolio Price 2017 amongst others

curriculum vitae