

Annegret Bleisteiner

www.annegretbleisteiner.de

<https://www.annegretbleisteiner.de/MCvsDC.php>

https://de.wikipedia.org/wiki/Annegret_Bleisteiner

[@annegret_bleisteiner](#)

[@mobile_versus_digitalcinema](#)



- 1968 Born in Passau
- 2020 Residency Arthouse Netherlands Leiden
Travel Grant and Residency Netherlands Amsterdam and Maastricht
- 2019 Residency Nelimarkka Museo Finland
- 2019 Travel Grant International Relations Finland, Helsinki and Italy, Rom Macro Asilo, Museum of Contemporary Art
- 2014 Scholarship, artist in residency program, Golart Art Foundation
Publishing Grant RishART, Munich
HOMELAND published by Kehrer art book publishing Germany
- 2011 Grant from the State of Bavaria to Realize Equal Opportunities for Women in Research and Teaching
- 2008 Scholarship, artist-in-residence program, Denkmalschmiede Höfgen (Leipzig, Germany)
- 2007 Publishing grant from the Bavarian State Grant from the Lfa Förderbank Munich
Scholarship from the Erwin and Gisela von Steiner-Stiftung
Grant from the Lfa Förderbank Munich
Scholarship from the Erwin and Gisela von Steiner-Stiftung
Publishing Grant WAVE OFF, Book Release, Munich
- 2006 Studio grant from the City of Munich
Scholarship, artist-in-residence program, Prösitz (Leipzig, Germany)
- 1992 - 99 Studied at the Düsseldorf Art Academy with Konrad Klapheck and Rosemarie Trockel
Master Degree
- 1993 - 94 Study trip to America, Undergraduate Painting Program Dickinson College Carlisle
- 1998 Graduation with Professor Konrad Klapheck and Rosemarie Trockel
- 1992/93 Scholarship and Travel Grant to the Czech Republic, Canada, Israel, Korea and Bulgaria
- 1997 - 98 Associate lecturer for contemporary art at Passau University (Germany)
- 1987 - 92 Studied art education and contemporary art at the Nuremberg Academy of Fine Arts with Hans Peter Reuter and Werner Knaupp
- 1990 Scholarship at the summer academy Fondazione Ratti with Antonio López Garcia and Antonio Saura

Exhibitions

- 2022 FLEXIBLE AREALE, New Gallery Dachau, (S)
UNLIMITED SYSTEMS 01, Digital ArtSpace Karin Wimmer, Munich (S)
UNLIMITED SYSTEMS 02, Streitfeld Projectroom, Munich
CARE, Cohaus Kloster Schlehdorf, Bavaria
WASTE ART Villach, Gallery Villach, Villach Austria (Curator Ina Loitzl)
SCENES NEVER REST, Platform München, (Curator C.Metzel, R.Stehling)
AUFRÄUMEN, Städtische Gallery Traunstein, Traunstein Bavaria
K&K, Jahregaben Städtisches Galeriehaus Baumstraße, Munich
FAIR SHARE, Neue Nationalgalerie, Berlin 2022
- 2021 WASTE ART, Halle 50 Domagkpark, Munich
FAIR SHARE, Denkraum Deutschland, Pinakothek der Moderne, Munich
100 JAHRE FRAUEN AN DER AKADEMIE, Galerie der Gedok, München
EIN UNGESCHRIEBENER ROMAN, Kunstverein Regensburg
WASTE ART, Kepler Hall, Linz Austria

COLLECTIVE MAZE, Platform Munich (S)
 DER POKAL, Geranienhaus Munich
 THE FUTURE IS PRESENT, Akademie für politische Bildung, Tutzing
 K&K GALERIERUNDGANG, Munich
 2020 MIND THE GAP, Museum für Konkrete Kunst Ingolstadt
 ARE YOU REAL, Akademie für politische Bildung, Feldafing
 WIND, Museum Buchheim, Bernried
 MobileCinema_versus_DigitalCinema, B32 Artspace, Maastricht (S)
 MobileCinema_versus_DigitalCinema, DigitalArtspace Karin Wimmer, (S)
 2019 MOBILE CINEMA RELOADED, Macro-Asilo Museo,ROM (S)
 MOBILE CINEMA RELOADED,Nelimarkka-Museo, Finland (S)
 WIEDERSEHEN,Kunstarkaden, Munich
 TANZ IN DEN MAI, Gedok Gallery, Munich
 20 POSITIONEN, Akademie für politische Bildung, Feldafing
 #EXIST.DIE GANZE STADT EINE BAUSTELLE, Galerie der Künstler, Munich
 EVERYTHING IS POSSIBLE/ANYTHING GOES, #2 Digitalisierung, Platform,
 KOMPLIZEN mit Paula Gehrman, Platform, Munich
 2018 MEHR IST NICHT GENUG, Heintschel Haus, Freising (S)
 LOST IMAGES, KV Burghausen, Liebenweinturm Burghausen, Bavaria
 KISS KISS-BUSSI BUSSI, PR Anna Wondrak, Alte Wiede-Fabrik, Munich
 KUNST UND ARBEIT, Referat für Arbeit und Wirtschaft, Munich
 KUNST UND ARBEIT, Domagkhalle München, Munich
 MEET THE HUNGRY ARTIST, Open Studios, Platform Munich
 Nicht länger Gretchen mit allen Sinnen, KW Haus 10, Fürstenfeld
 2017 IN SCHÖNHEIT STERBEN, die Färberei, Munich (S)
 RECHT UND ARMUT, H-Team Galerie, Munich
 HELDEN, GALERIE Stamm & Belz, Essen
 VON ANGESICHT ZU ANGESICHT, Galerie im Ganserhaus, Wasserburg
 DREISSIG JAHRE, Neuer Kunstverein Regensburg
 JAHRESGABEN PLATFORM, Munich
 2016 GEGENSTAND UND ABSTRAKTION, Kunstsalon, Ägyptisches Museum Munich
 LOST IMAGES, Galerie im Ganserhaus, Ak68 Kunstverein, Wasserburg
 ZWANZIG POSITIONEN, Akademie für Politische Bildung, Tutzing
 GROSSE KUNSTAUSSTELLUNG, Rathausaal, Wasserburg
 JAHRHUNDERTGABEN, Weltraum, Munich
 2015 MEISTERSTÜCKE, Platform, Munich
 AT THE SEASIDE, Aktion 84, Raum 2025 e.V., Hamburg (S)
 UNDERDOX, 10. Internationales Filmfestival, Munich
 NACHTPULS, Video und Performance Nacht im Lap, Munich
 SWITCH TO ART, Videokunst Brückenhaus in der Donau, Neu-Ulm
 2014 INVESTIGATIONS, Galerie der Künstler, Munich
 WAS KOMMT WAS BLEIBT, Platform3, Munich
 TRANSFER, KH Biennial 2, Klohäuschen, Munich
 COMMON GROUND, MaximiliansForum, Munich
 NACHTPULS, Video und Performance Nacht im Lap, Munich
 Kaltes Klares Wasser, Schloss Hartmannsberg, Bad Endorf, (S)
 2013 Counterflows Festival, CCA CreativeLab, gleichgewichtsstörung, Glasgow
 RAUSCH, Signalraum, Munich (S)
 RENDEZVOUS II, Goethe-Institut Sophia, Bulgarien
 2012 KFSH Biennale For One, Urbane Schnittstelle, Berlin Potsdam
 A PUBLIC MOMENT, Platform 3, München, Franck Leibovici, Frankreich
 RENDEZVOUS, Villa Waldberta, Feldafing
 OLYMPIA UND KUNST, Temporary Art Gallery, Munich
 NACHTPULS, Video und Performance Nacht im Lap, Munich

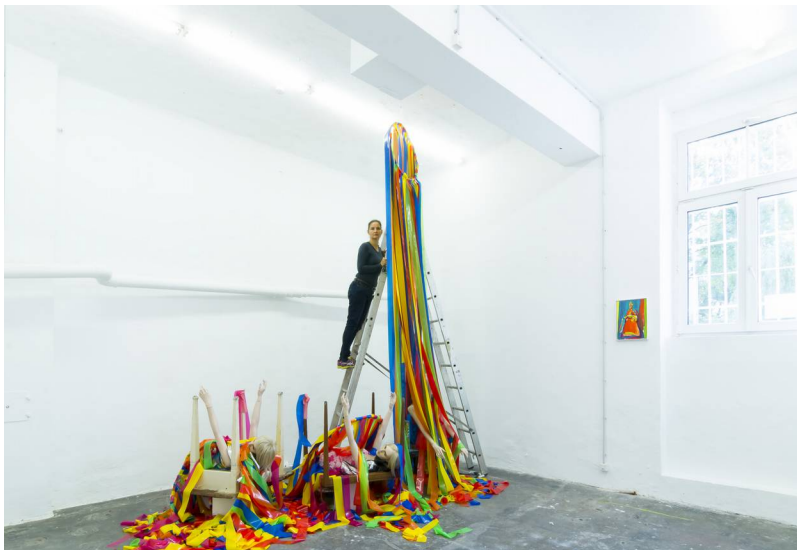
KFSH ROHSTOFF KÜNSTLERGEIST, Satellit für zeitgenössische Kunst,
 Munich
 2011 CONVENTIONAL PRACTICE, Kunstverein Fürstenfeldbruck
 KUNSTHERBERGE BIRKENAU, Birkenau 12, Munich
 ALLES WAS ICH MIR SCHON IMMER GEWÜNSCHT HABE, Raum für Kunst, E
 324, Munich, (S)
 FÜR SIE, Kunstverein Passau
 CITY SCALE, Siemens Sanat, Istanbul Biennale
 KITCHNAPPING GOES SHOPPING, Kunstverein Regensburg (S)
 POP HITS, Tanzschuleprojects, München
 GLEICHGEWICHTSSTÖRUNG, Instant Chavirés, Paris
 Plattform 3, Futures
 2010 CITY SCALE, Städtische Kunsthalle Lothringer 13, Munich
 GLEICHGEWICHTSSTÖRUNG, laborsonor KuLe, Berlin
 NEW WOMAN Part I Space – World, White Box, Munich
 DUALE REISE, Kunstverein Kohlenhof Nürnberg, (S)
 HOT SPOTS, Projekt Ausgetankt, Nürnberg
 PLATFORM 3 WORKS, Plattform 3 München
 PLASTIC SPACE, Galerie Abert, Munich (S)
 SKLAVEN KÜSST MAN NICHT, Kunstarkaden Munich
 OFFEN, Atelierhaus, Baumstr. 8, Munich
 WELCOME, Gedok, Munich
 2009 ORNAMENTAL DREAM, Kunstarkaden Munich
 LIQUID ARCHIVES, Plattform Drei, Munich
 EQUILIBRIUM, Spiegel Lothringer 13
 OFFEN, Atelierhaus, Baumstr. 8, Munich
 IN HÜLLE UND FÜLLE, Ateliertage Plattform Drei, Munich
 2008 WAS HÖREN WIR, internationales Musikfestiva,l Grimma
 POLARES EXPERIMENT, Spiegel Lothringer 13 (S)
 TRANSIT, Pasinger Fabrik, Munich
 A LA CARTE, Neuer Kunstverein Regensburg (S)
 OFFEN, Atelierhaus Baumstr.8, Munich
 2007 SKLAVEN KÜSST MAN NICHT, Projektraum Domackstr., Munich
 WAVE OFF, Kunstbunker Tumulka (S)
 VORORTOST, Projektgalerie BBK Leipzig
 FÖRDERAUSSTELLUNG, Kunst Pavillon Munich (S)
 2006 ZIMMER FREI, Hotel Mariandl, Munich
 SKLAVEN KÜSST MAN NICHT, Kunstverein Landshut
 HINGABE, Kunstraum Süd, Frankfurt
 OFFEN, Atelierhaus, Baumstr. 8, Munich
 2005 DER FREIE WILLE, Arena Berlin
 VERGESSEN, Galerie Stachowitz, Munich
 2004 MIXXER, Galerie Stachowitz, München (S)
 PARADIES IM BUNKER, Kunstbunker Tumulka, Munich
 2003 PARADIES IM BUNKER, Berlin Alexanderplatz
 The 2nd international triennial of visual arts "Otpечатki", Petrozavodsk
 PROSTITUTION, Kunstverein Stuttgart
 THE CHRONO-FILES, Lothringer13/halle, Munich
 PARADISE PROJECT, Art Fair Moscow

- 2002 THE INDEPENDENT, Liverpool Biennial
 ART FORUM BERLIN 2002
 PLASTIC SPACE, Kunststiftung Poll, Berlin (S)
 SCIENCE ART AND SUMMER CAMP, Ladengalerie, Lothringer 13, München
 UEBERGRIFFE, Maximiliansforum, Munich
 KITCHNAPPING IV, Simultanhalle Köln
 CONFRONTATION I, Laboratorium Praterinsel, Munich
- 2001 Lange Nacht der Münchner Museen, Artothek
 KITCHNAPPING III, Siemens Forum Erlangen
 Knaupp & Co, Nürnberg
 ArtKino, Art Frankfurt
 Galerie für Zeitkunst, Art Frankfurt
- 2000 KITCHNAPPING II, Galerie für Zeitkunst, Bamberg
 YOUNG CITY ART, Artcinema, Düsseldorf
 GKA 2000, Haus der Kunst, Munich
 BELLE ETAGE, open art, Maximiliansforum, Munich
 KITCHNAPPING I, Galerie Jörg Heitsch, Munich
 PETIT-FOURS, Lothringerstrasse 13, Munich
 POLITEIA, FRAUEN IN OST UND WEST, Kulturforum Gasteig, Munich
 VIDEOKUNST AUS MÜNCHEN - KARLSRUHE, Kunstverein Unartig, Munich
 EYE CATCH YA, Kunstsymposion Kulmbach

Art practice and way of working

By the point of view of a painter I work on different artistic fields i.e. painting, new media and installations including different techniques. The initial point for an installation is set up by the place, by the form of exhibition, thus, by reacting on the situation which determines the media.

The essence of my work is an understanding of world by regarding movement, time and space: movement in time, movement beyond time and space, space as medium of dimension, disappearance of space etc. Mainly, I deal with amplification of dimension comparable to absurd test arrangements. Absurd, because of their being in images and their physical collapse. By failing within their dimensional structure, they reveal their unique essence. So I try to re-discover and re-model the basic idea of thought models and patterns of orientation by creating themes provoking the revise of given structures or the innovation of new spaces into the unconscious. The results are spaces between emotion and understanding questioning the human existence in terms of polarity.



Annegret Bleisteiner still explores themes of consumerism and the problems of mass production, but her change in perspective clearly elicits new facets in her oeuvre. Color is now foregrounded. Consumer relics made of plastic, paper, textiles, and other debris from the prevalent throwaway society remain her materials of choice. A certain levity in the artist's approach transforms this otherwise disquieting subject into a collection. The artistic focus on environmental problems is evident and leads to concerning and at the same time alarming installations, which warn humanity about the high levels of pollution caused by plastic products in our oceans world wide. The agglomerations of plastic goods looks like a colourful avalanche gushing into the room spreading everywhere and destroying the structure of the room.

Annegret Bleisteiner starts by transferring objects and situations of our everyday life into new associative contexts. In modern life we are everywhere confronted with an overabundance of things and possibilities. At first sight Annegret Bleisteiner's installations appear to present an impossibly idyllic world stuffed with consumer goods, a world filled with images of the ideal, superfluous projections of must haves, provided to us by the commercial media. These objects and dispositions futilely seek to fill an inner emptiness, and by doing so reveal to us the absurdity of this material madness. By making use of objects that are found in our apparently safe and structured homes.

Annegret Bleisteiner provides us much food for thought for rethinking our surroundings. Her drawings, collages, embroideries, installations, performances, and video artworks allow the viewer to be drawn into a space of personal experience that provides scope for a variety of emotions and impressions. As different as they might be, the works of Annegret Bleisteiner do have one principle in common: the superimposition and layering of space, time, and content. The concept of spatial layering is especially evident in the installations. The most obvious realization of "agglomerates" is the work "All I Have Ever Wished For," a colorful, ceiling-high, meticulously and tenderly constructed hodge-podge. Composed of plastic objects from the commercial world, the installation follows a stringent order despite its flashy chaos. Topics such as recycling, sustainability, and ecological awareness are also in the center of her work. The installations do not exist independent of viewers, but require their mental participation. You have to closely approach the work to become immersed in the intimacy of others' and also your own memorabilia, to be carried away for a moment by a fleeting nostalgia and feeling of recognition. Temporal layering is an essential characteristic of the video art-works. Such "layers of time" are exhibited by the moving images and the stills derived from them. Multilayered projections create a three-dimensional perception of space and intensify the effect. Video artworks are also often incorporated in the installations (such as on a shelf or in a boat), inviting viewers to see those objects as a projection screen for the moving images, to ponder them and allow themselves to drift away with them. Even though the monotony and repetition of actions suggest a kind of certitude, new revelations can be discovered from a particular banality of the continual appearance and disappearance of images. The complexity of temporal layering involves overlays in content as well in the juxtaposition of opposites. The work "Intoxication" evokes the joyful atmosphere of the Oktoberfest, but also pain, by the second level of the video with its images of the bomb attack there in 1980. Many works are composed of real and surreal photographic images, where the factual layer is accompanied by a mental, often fantastical one. In her search for undetected dimensions, Annegret Bleisteiner is questioning the congruency of the inner world with the outer world.