

A
B
C

CV
Showcase
Overview

A

CV

- 1986 born in Hannover/Germany.
- 2006 study at the Academy of Visual Arts Leipzig/Germany in the department of graphic design.
- 2008 study in the class of Oliver Klimpel.
- 2009 study at the Accademia delle Belle Arti di Brera, Milan/Italy in the departments of photography and drawing.
- 2009 internship for Mousse Publishing, Milan.
- 2010 scholarship (Studienpreis des Freundeskreises der HGB Leipzig).
- 2011 Junge Kunst 14 – Exhibition at Galerie Kleindienst/Leipzig.
- 2011 freelance work for Archive Books, Berlin.
- 2013 diploma-degree at the Academy of Visual Arts Leipzig.
- 2013 freelance work for Stephan Müller, Berlin.
- 2014 freelance work for Node Berlin/Oslo.
- 2014 freelance work for Stiftung Bauhaus Dessau.

B

Showcase

BERLINISCHE GALERIE
DEUTSCHE BANK KUNSTHALLE
KW INSTITUTE FOR CONTEMPORARY ART
NEUE NATIONALGALERIE

**Painting
Forever!**



ar/ge kunst

Galerie Museum

Founded in 1985 with the ambition of presenting emerging trends in regional, national and international contemporary art to the local audience, ar/ge kunst is the Kunstverein of Bolzano. The field of interest of the institution lies in

presenting to the public new projects by those who demonstrate a specific cultural awareness and innovation. The working method of ar/ge kunst consists in sustaining a critical reflection on the contemporary art scene, by questioning the role of artists within the current and future social dimension. The projects and activities undertaken

ar/ge kunst

Galerie Museum

Gegründet im

Strömungen

tion

MARK BOULOS

(A)

The Word was God
2006

DVD transfer from High Definition master, 16 min
Aramaic and English with English subtitles
Courtesy of the artist



(B)

All That Is Solid Melts into Air
2008

High Definition, 2-channel, 14:20 min.
Ijaw, Pidgin, and English with English subtitles
Courtesy of the artist



(C)

The Origin of the World
2009

DVD transfer from High Definition master, 1 minute loop,
Courtesy of the artist

Mark Boulos

23.04.

2.06.2010

st

Galerie Museum

T +39 0471 971 401

F +39 0471 970 945

11.11



VORTRAGSREIHE

LINDA VAN DEURSEN

*WHY
UNIVERSITY AS
OR something that
isn't as that?*

WAS IST

VORTRAGSREIHE

CHRIS VANSTONE, JENNIE WINHALL

WAS IST DESIGN?

PARTICIPLE, LONDON

*They all stay or front of the poster!
Another question: Why do you always use the*

*There is a problem with J and E
and surnames should be listed alphabetically*

JENNIE WINHALL,
CHRIS VANSTONE

*I like this concept.
What are we
bridging? The
old + the new?
design + social good?
do you go up or down?
a more strategic level?*

*IT'S ALL ABOUT MOVING UP
TO A HIGHER LEVEL JENNIE!*

UP UP!



SERVICE

*Univers? Value?
Or Or Or heavy theme
his love is called 'Maxima' by Lord Winderlich
How I am I supposed
wait, you
mixed
no)
1p: too*





Milan is a great city, the capital of design and culture, a vital environment that could become the center of the contemporary art world, if only institutions would take note. That's why the M+Art fair, which brings together the finest galleries from the city and around Italy, could be a good tool for familiarizing Milan with the contemporary sphere.

Francesca Minini, Galleria Francesca Minini

Within the landscape of Italian art fairs, M+Art is a well-established event of international scope that keeps growing year after year. In this high-level context, our gallery has chosen to present and support the most interesting young Italian artists. mc2gallery was founded with the aim of creating a meeting ground for artists, writers, painters, photographers, poets, collectors and curators, just like Bar used to be. A place for exchanging thoughts and words, for cultivating ideas.

Marco Mango and Teresa Ruggiero, Galleria A2

At a unique time like this, when Italy is full of art fairs and the recession continues, it's important to look at the quality of the galleries, the services, the publicity. We've chosen M+Art because in addition to meeting these requirements, it's located in a city with a particularly strong need for a major fair, one that we've seen grow and think will continue to grow and offer us ever-better visibility, even abroad.

Zaira Mis, Artscope

Milan has always had a flair for combining business and culture: it has shown its capacity to respond to the recession underway, and by drawing on its history, find the tools to present itself as Italy's workshop of ideas. This is the context M+Art fits into, as an event that aspires to engage not just local institutions, but the various private resources that have always played a key role in the art world.

Francesco Di Rosolino, DIRARTE

Because M+Art is the center of gravity for European art.

Paola Colombani, Galleria Paola Colombani

I think that nowadays, with the birth of new cultural and entrepreneurial languages, we need to think about how to revitalize the art fair format. M+Art has the potential to do that, and to make Milan an art capital once more, in preparation for Expo 2015.

Philippe Heebiger, Madsen Risch, Galerie Cassingy

I think Milan needs and deserves a major contemporary art fair, but not to fashion art to design, it's constantly on the front lines of contemporary culture. This city has always had a primary focus. The ever-growing number of parallel fairs makes M+Art more than just an occasion for artists.

Ermano Tedeschi, Ermanno Tedeschi Gallery

Because we think Milan can and should be the capital of art, as well as of fashion and design, and M+Art is one of the tools which can help it achieve this goal.

Marco Corossi, MARCOROSI artecontemporanea

M+Art is a very important event on the landscape of Italian contemporary art. One that should be developed, as people have done over the past few years. Milan needs M+Art and M+Art needs Milan, because it is an essential tool for culture, not just for artists.

Diego Giamberini, Galleria Giamberini

Milan is the city where I've lived and worked, happily, for over twenty years now, and it would be nice if in the long term, contrary to predictions, with a combi-

Diego Giamberini, Galleria Giamberini

The art fair is an exceptional place for promoting modern and contemporary art.

Diego Giamberini, Galleria Giamberini

Because I hold in my city, which is also the capital of contemporary art, and because I hope it will one day open a leading position among Italian cities.

Diego Giamberini, Galleria Giamberini

Because for a gallery to be in a city like Milan is a great advantage.

Diego Giamberini, Galleria Giamberini

Because it is a great center.

Diego Giamberini, Galleria Giamberini

Because art, both modern and contemporary, ought to be properly represented in the major Italian centers of culture, business, design and information. And Milan is all of the above.

Diego Giamberini, Galleria Giamberini

Because we truly believe that Milan—like thirty-one years now, ever since we expanded to include even more artists working in this direction.

Diego Giamberini, Galleria Giamberini

Why M+Art? Because despite the economic market, due to a remarkable capacity to compensate for the lack of a steadily growing local market.

Diego Giamberini, Galleria Giamberini

Because it is a great Milan, as the old song goes. Milan is a prestigious international fair, and we're convinced that year by year, it's building the foundation for achieving these goals.

Diego Giamberini, Galleria Giamberini

Because we think Milan can and should be the capital of art, as well as of fashion and design, and M+Art is one of the tools which can help it achieve this goal.

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Milan is the city where I've lived and worked, happily, for over twenty years now, and it would be nice if in the long term, contrary to predictions, with a combination of a new, different signal to the world of contemporary art.

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Diego Giamberini, Galleria Giamberini

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Because it is a great center.



COLOPHON

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Vallolina

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BLANCPAIN ART
CONTEMPORAIN**
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SÉRIÉS DE 100 EXEMPLAIRES

prohelvetia BLANCPAIN ART CONTEMPORAIN



prohelvetia BLANCPAIN ART CONTEMPORAIN

AVANT LA BOULÈVE DE LA VILLE DE GENÈVE





Faust **60'er-Jahre-Halle** **Beens**

Mephisto **Maximal Gang**

20.11.2009 **Diskord Tag Team**

23:00 Uhr

5,- Euro

Kulturzentrum Faust de myspace.com/maximalgang myspace.com/electrobrens diskord.de

Köln Hamburg
Göttingen
Hannover
Cloppenburg

MAXIMAL FAUST

KW INSTITUTE FOR CONTEMPORARY ART
Keilrahmen

Nader Ahriman	Olaf Holzapfel	Bernd Ribbeck
Matthew Antezzo	Andy Hope 1930	Willem de Rooij
Wolfgang Betke	Helena Huneke	Aura Rosenberg
Daniel Biesold	Nadira Husain	Dennis Rudolph
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Clara Brörmann	Heike Kelter	Isa Schmidlehner
Maria Brunner	Maja Körner	Erik Schmidt
André Butzer	Thomas Kratz	Gunna Schmidt
Marieta Chirulescu	Elke Silvia Krystufek	Thomas Schroeren
Friederike Clever	Michael Kunze	Dominik Sittig
Ben Cottrell	Ulrich Lamsfuß	Despina Stokou
Kerstin Drechsel	Olga Lewicka	Daniela Trixl
Michaela Eichwald	Bernhard Martin	Geerten Verheus
Friederike Feldmann	Birgit Megerle	Vincent Vulsmas
Rainer Fetting	Florian Meisenberg	Klaus Weber
Shannon Finley	John Miller	Marcus Weber
Hermann Gabler	Alexandra Müller	Dominic Wood
Adrian Ghenie	Michael Müller	Amelie von Wulffen
Ellen Gronemeyer	Stefan Müller	Kailiang Yang
Thilo Heinzmann	Matt Mullican	Claudia Zweifel
Valeria Heisenberg	Anne Neukamp	
Thomas Helbig	Frank Nitsche	
Anton Henning	Katrin Plavčák	
Ull Hohn	Gunter Reski	

und | and die Kanzel
von | by Nina Rhode



Wie Weiß-
russland nur
besser



Jannis Keil



Die Nutzung der Meisterhäuser ab 1932-1945

Use of the Masters' Houses from 1932-1945



Im Beginn des Jahres 1932 erfolgte die Ernst Cassirer die Meisterhäuser an der ...

In early 1932 the philosopher of Cassirer used the Masters' Houses to conduct his ...

Die neue Matriarchat der Meisterhäuser wucherte im Laufe ...

Der Dachstuhl nach dem Bauhaus

The Bauhaus after the Bauhaus



Im Sommer im Sommer 1932 ...

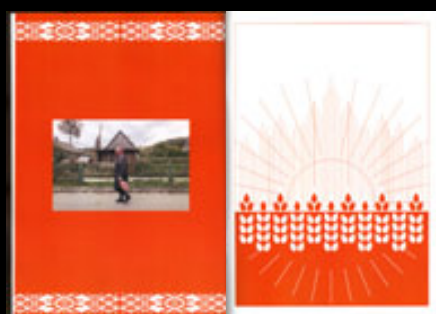
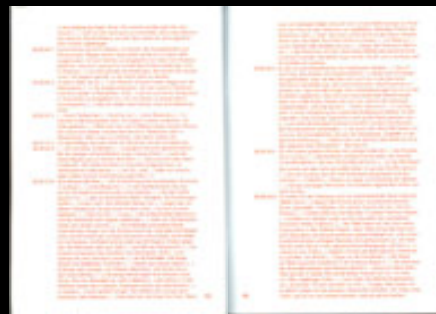
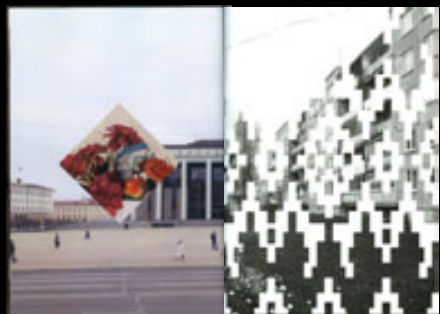
Die Meisterhäuser ...



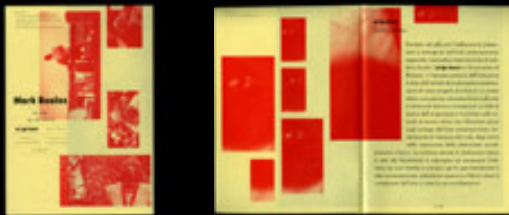
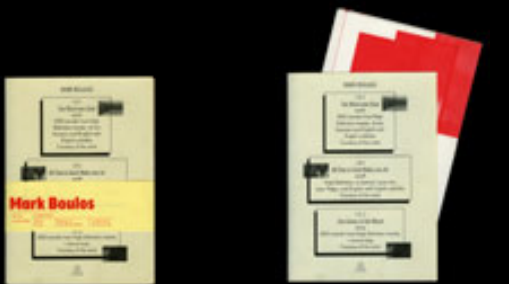
C

Overview






Wie Weiß-
russland nur
besser
Jannis Keil



University of Arts and Sciences Nagoya Hochschule für Grafik und Buchkunst Leipzig Galerie der HGB Leipzig
7. – 28. Juni 2013



THE CITY AS A DIMENSION

Mikami Junki Absalom & Bardsley
 Kurata Keiji Johannes Ernst
 Wakayama Masayoshi Anders Forsmark
 Okada Mayuko Kallinka Gieseler
 Iwata Meiko Thomas Krüger
 Inagawa Yuki Hanna Stieglitz
 Jonas Willisch

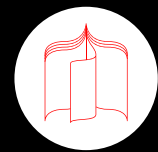
Organisatoren:
 Prof. Masahiko Makino
 Chiyonori Nureki
 Daisuke Ito
 Masahiko Nakazaki

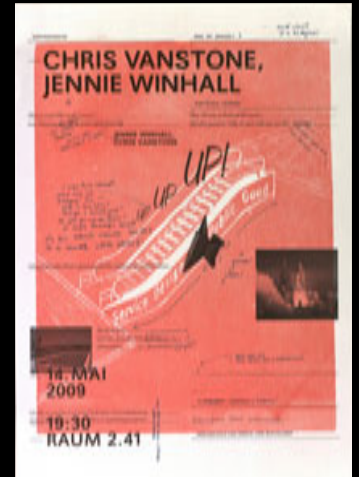
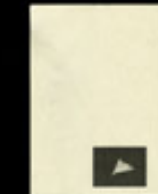
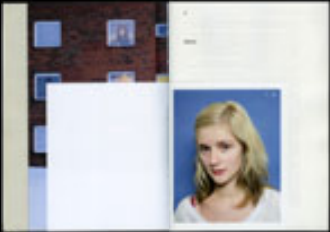
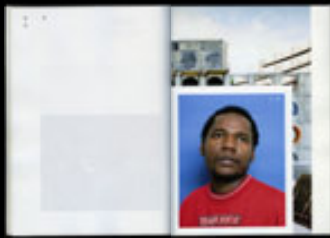
Organisatoren:
 Prof. Heide Spuler
 Prof. Joachim Bruns
 Anna Verweide

HGB Leipzig
 Waldstr. 11
 04007 Leipzig

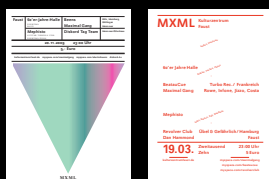
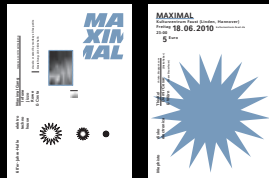
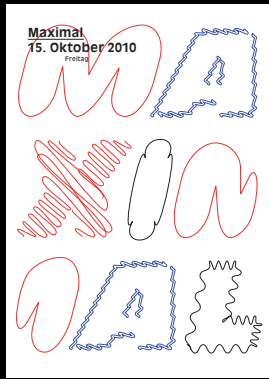
Öffnungszeiten der Galerie:
 Di - Fr: 12 - 18 Uhr
 Sa 12 - 16 Uhr

A Library of Friends
 Daniel Gaffner Katrin v. Maltzahn
 27.01.2011 Raum 2.23
 11 Uhr





MAXIMAL



KULTURZENTRUM FAUST
60^{er} JAHRE HALLE + MEPHISTO

DANIEL HAAKSMAN
SO SHIFTY
MAXIMAL GANG

HOUSE, TECHNO, ELECTRO, TROPICAL

Freitag, 17.12.2010
23 UHR
EINTRITT: 5 EURO

maxrecording.com
myspace.com/maximalgang
myspace.com/soSHIFTY
myspace.com/soSHIFTYmaximal
myspace.com/soSHIFTY

MAXIMAL
15. Oktober 2010
Preislos

MAXIMAL
18.06.2010
Preislos

MAXIMAL
15.04.2010
Preislos

Kulturzentrum Faust
60er-Jahre Halle
House, Techno, Electro
Maximal Gang

Mephisto
Indie, Disco
Motorfly - DJ-Team

23 Uhr
5 Euro

MAXIMAL
15.04.2010
Preislos

60er-Jahre Halle
House, Techno, Electro
Maximal Gang

Mephisto
Indie, Disco
Motorfly - DJ-Team

23 Uhr
5 Euro



MAXIMAL
19.03.2010
Preislos

60er-Jahre Halle
House, Techno, Electro
Maximal Gang

Mephisto
Indie, Disco
Motorfly - DJ-Team

23 Uhr
5 Euro

MAXIMAL
19.03.2010
Preislos

60er-Jahre Halle
House, Techno, Electro
Maximal Gang

Mephisto
Indie, Disco
Motorfly - DJ-Team

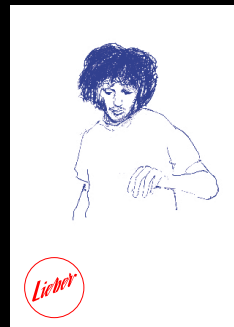
23 Uhr
5 Euro



SOFTLY SEEN
BEHOLDEN LOCAL
KLUB

STREIFLINGS VERLIEBER
BEI SPEKTIVEN SEELE
KLUB

DOCTORS FIKTIONEN
PEPPER WINE MEINELLE
KLUB



TONIGHT
KINK

LIEBER KLUB

FILTERTYPEN ★ AUTODEEP

WENZEL MEHNERT ★ ROWE
HENDRIK INFONE ★

23:00 ★ 8 EURO

WELCOME

Lieber KLUB

Deephouse Dubtechno Pipapodisco

JACOB KORN

(Uncanny Valley, Running Back, Permanent Vacation, Dresden)

Johan Brandes (Native Rush, 4lux Black)
Wenzel Mehnert (60Hz, Tiefenrausch)
Chris Muth (Elektro Science, Rmpikamm)
Hendrik Infone (Lieber Klub, Alohar)

WEIDENDAMM 8 Hamme, Siedentz

Samstag, 10. SEP (6,00€)

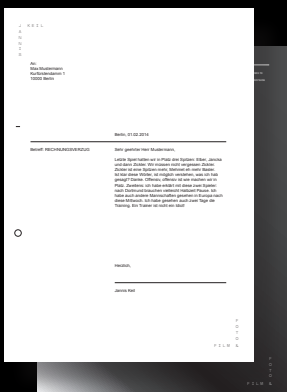
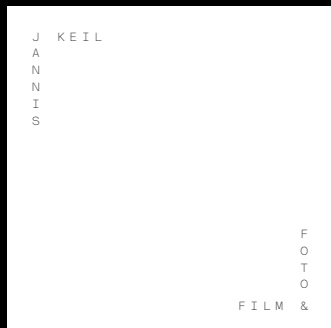
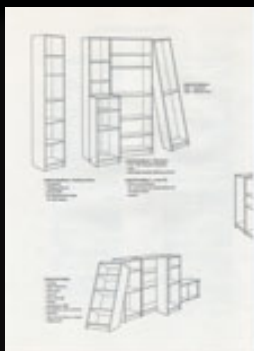
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LieberKlub.de
facebook.de/LieberKlub





hey film



J KEIL ANNIS

PHOTO

FILM &



DANS LE CADRE DE
ALOHA FROM #3

PVT
AND
FUJIYA MIYAGI

PROD ON ARTY FARTY & LE TRANSBORDEUR

JEUDI 28. AVRIL 2011
AU TRANSBORDEUR

WWW.TRANSBORDEUR.FR

2014

DESSAU 1945 – MODERNE
ZERSTÖRT
for Stiftung Bauhaus Dessau
exhibition design
in collaboration with 1kilo and Timo
Hinze
p. 40–41

WIE WEISSRUSSLAND NUR
BESSER
for Jannis Keil
magazine, digital print
210×297mm
p. 16–17, 22–23, 36–37, 46–47

JANNIS KEIL – FOTO & FILM
for Jannsi Keil
C.I. and web design
in collaboration with Timo Hinze
p. 54–55

HEYFILM
for Heyfilm Bewegtbildproduktion
C.I.
various media
p. 54–55

2013

PAINTING FOREVER!
for Berlinische Galerie, KW,
Deutsche Bank Kunsthalle,
Neue Nationalgalerie
catalog and C.I., offset print
230×310mm
in collaboration with Stephan Müller
p. 8–9, 18–19, 28–29, 34–35,
44–45

THE CITY AS A DIMENSION
for Heidi Specker
poster, digital print
594×841mm
p. 48

LOSE KONTAKTE (diploma project)
book, laser print
210×297mm
p. 10–11, 49

2012

A LIBRARY OF FRIENDS
flyer, risograph print
210×297mm
in collaboration with Sara Bock and
Studio Supercomputer
p. 48

(untitled)
for Klasse System Design
2 posters, risograph print
297×420mm
p. 55

2011

KIRUNA
for Franz Bischof
book, digital print
210×297mm
2011
p. 38–39, 50

PVT & FUJIYA MIYAGI
for Transbordeur/Lyon
poster, 700×1000mm
in collaboration with Agathe Nicolas
p. 55

LIEBER KLUB
for Robin Weber
C.I., various posters and flyers
various formats
in collaboration with Julius Blencke
p. 53

2010

ADRIEN MISSIKA – VEDUTA
for Mousse Publishing
zine, offset print
148,5×210mm
in collaboration with Francesco
Valtolina
p. 24–25, 51

MARK BOULOS
for Mousse Publishing
folder, offset print
various formats
in collaboration with Fausto Giliberti
p. 12–13, 48

MIART MAGAZINE
for Mousse Publishing
newspaper
245×50mm
in collaboration with Fausto Giliberti
p. 20–21

2009

LEIPZIGER BUCHMESSE 09
for HGB Leipzig
leaflet, digital print
210×297mm
in collaboration with Aurelia
Markwalder, Sandra Barth
p. 54

WAS IST DESIGN?
for HGB Leipzig
poster serie, wood cut, laser print
297×420mm
in collaboration with Studio Super-
computer
p. 14–15, 51

VVZ 09/10
for HGB Leipzig
folder, offset print
various formats
in collaboration with Studio
Supercomputer, Lydia Sachse
p. 30–31, 51

2008

MAXIMAL
for Robin Weber
various flyers and leaflets
various formats
in collaboration with Timo Hinze
and Sara Bock
p. 26–27, 32–33, 52

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10439 Berlin
T +49 (0)1578.598 90 90
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mail@studiospehr.com