

Henrik Hentschel
*1978

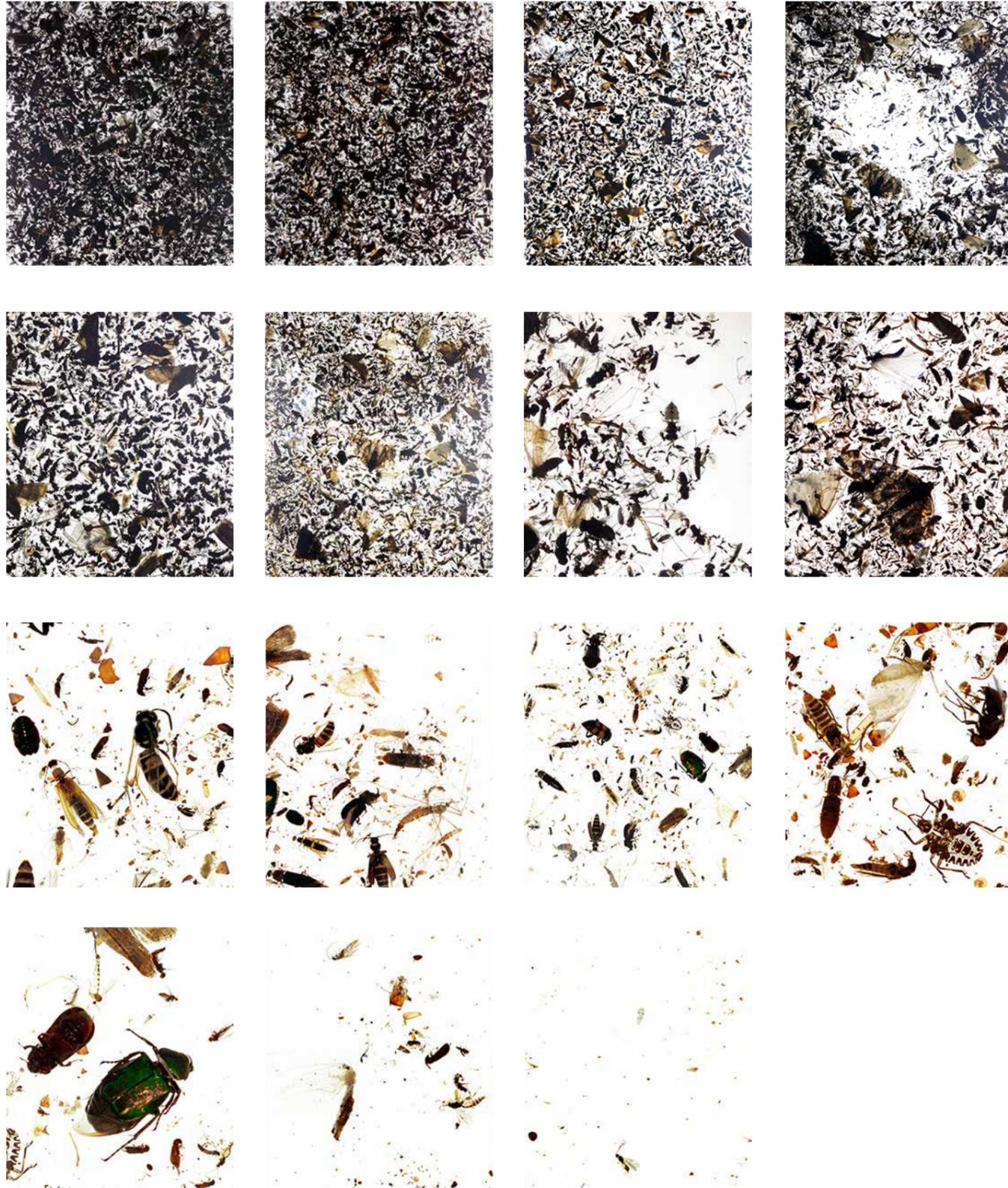
Selected Works

Räffelstrasse 25, 8045 Zürich/ Switzerland

+41 76 707 0076

<http://henrik-hentschel.de>

p@henrik-hentschel.de



Malaise

2018
analogue photography
Serie of 15 pictures, variable dimension

In the small town Krefeld in the western part of Germany a group of entomologist caught insects in special traps over a period of 27 years and thus build up a precise picture of the decreasing of the insects population.

In their documentation wich they published in autumn 2017 they could show, that the amount of insects diminished by around 75%.

The series „Malaise“ shows catches of different locations in the western and northern part of Germany. The detailed views (Malaise VIII - XV) are taken in Zurich, at the Swiss federal Institute for Forest, Snow and Landscape Research, where they investigate the population of specific species.

The title Malaise is french and means discomfort, uneasiness or discomfiture. And it happens to be the name of an asian entomologist who invented a trap in the 1970ties, which was used by the named entomologist group in Germany.





Kilogram

2018
analogue photography
Serie of 10 pictures, variable dimension

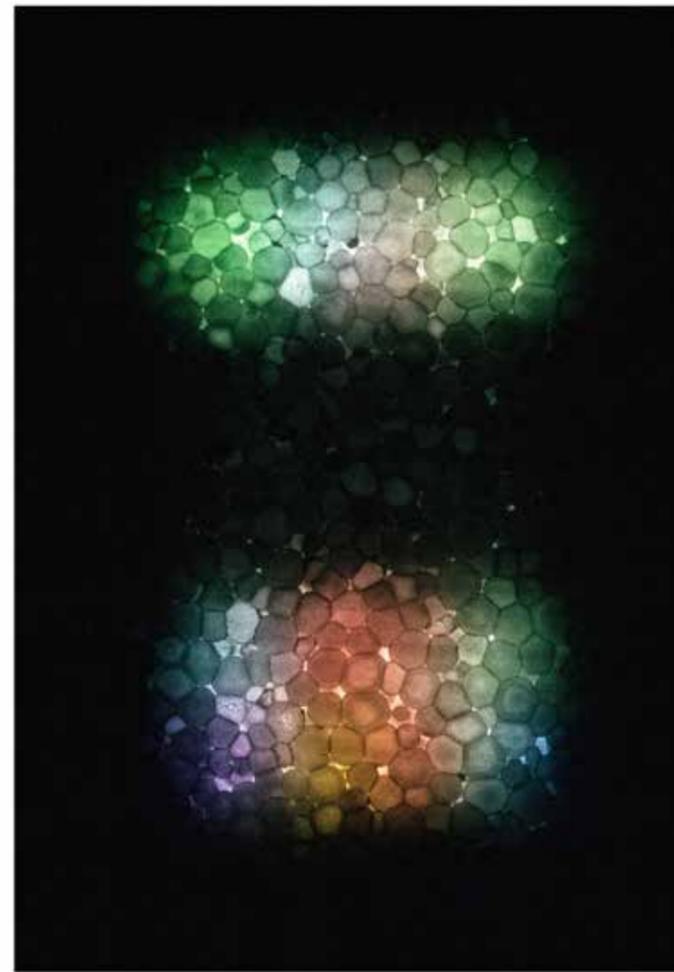
On-going project about the redefinition of the ur-kilogram, which, kept in paris in a safe, is losing weight.

The weight difference between the ur-kilogram and all the national kilogram prototypes is less than a dust grain.

The series shows photographs of national kilogram prototypes copies, which were altered with a dust grain on it.



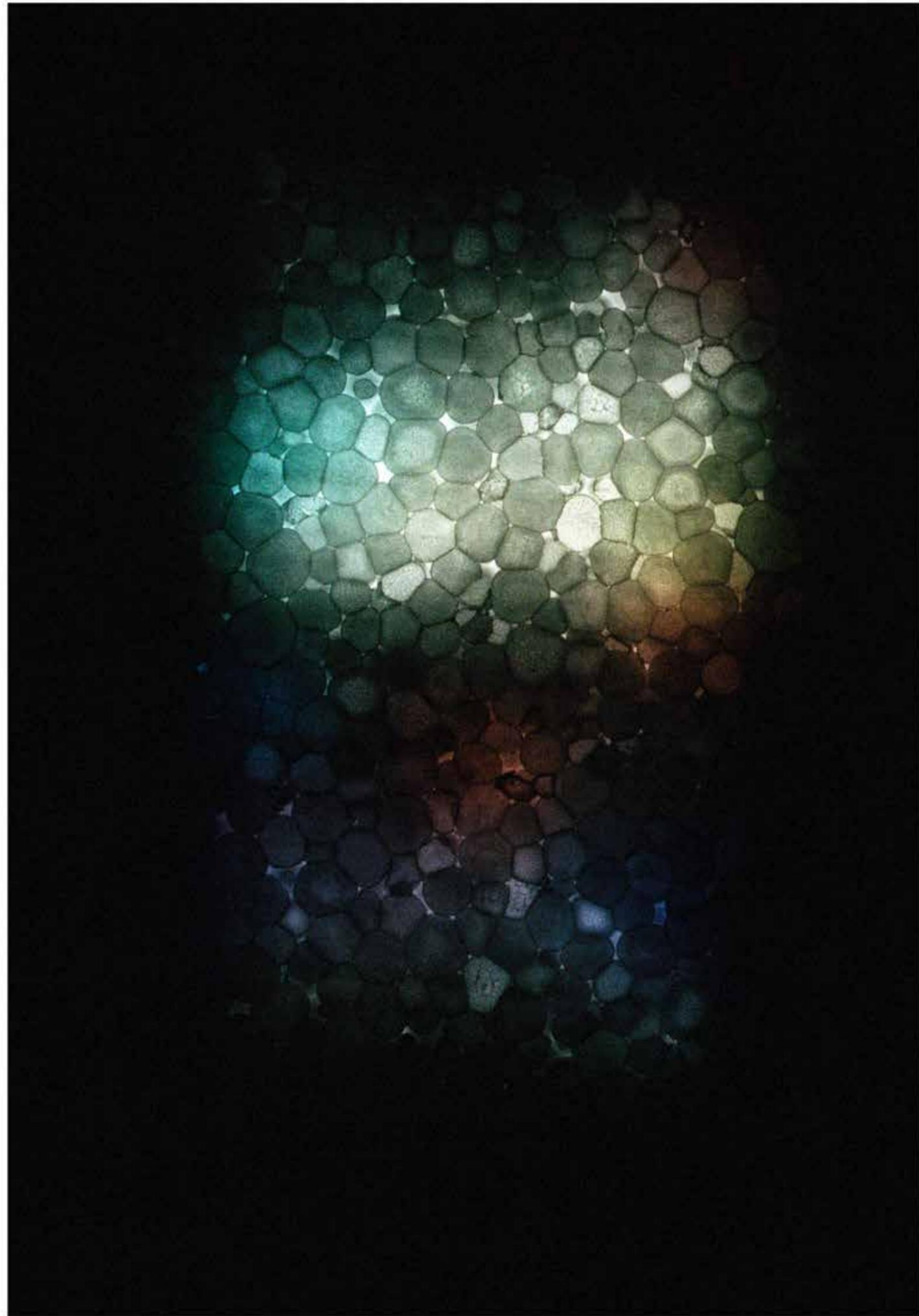
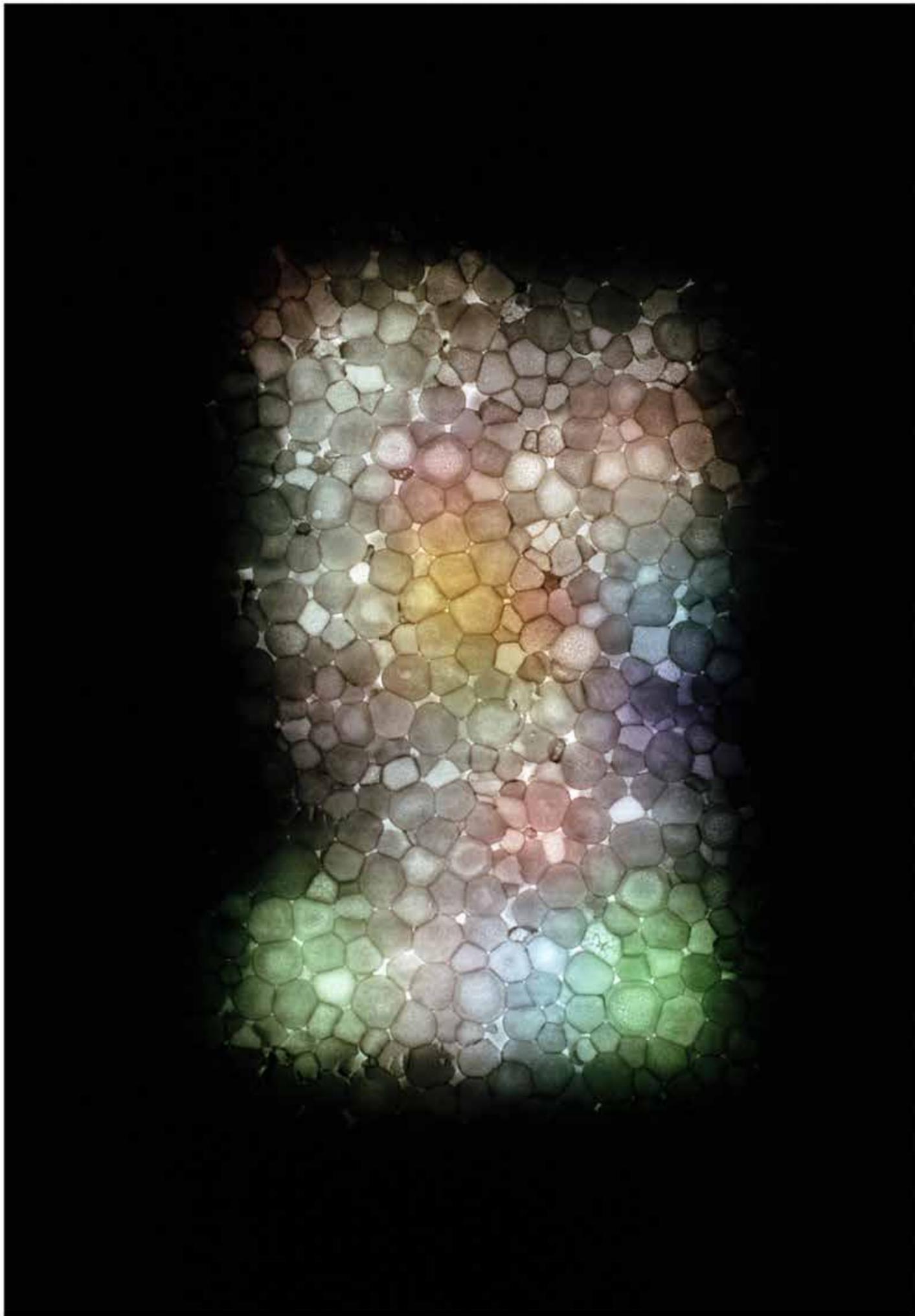




untitled

2018
analogue photography

Serie of 8 pictures
variable dimension





Ravenna

Ancona

Pescara

Budapest

Debrecen

Limoges

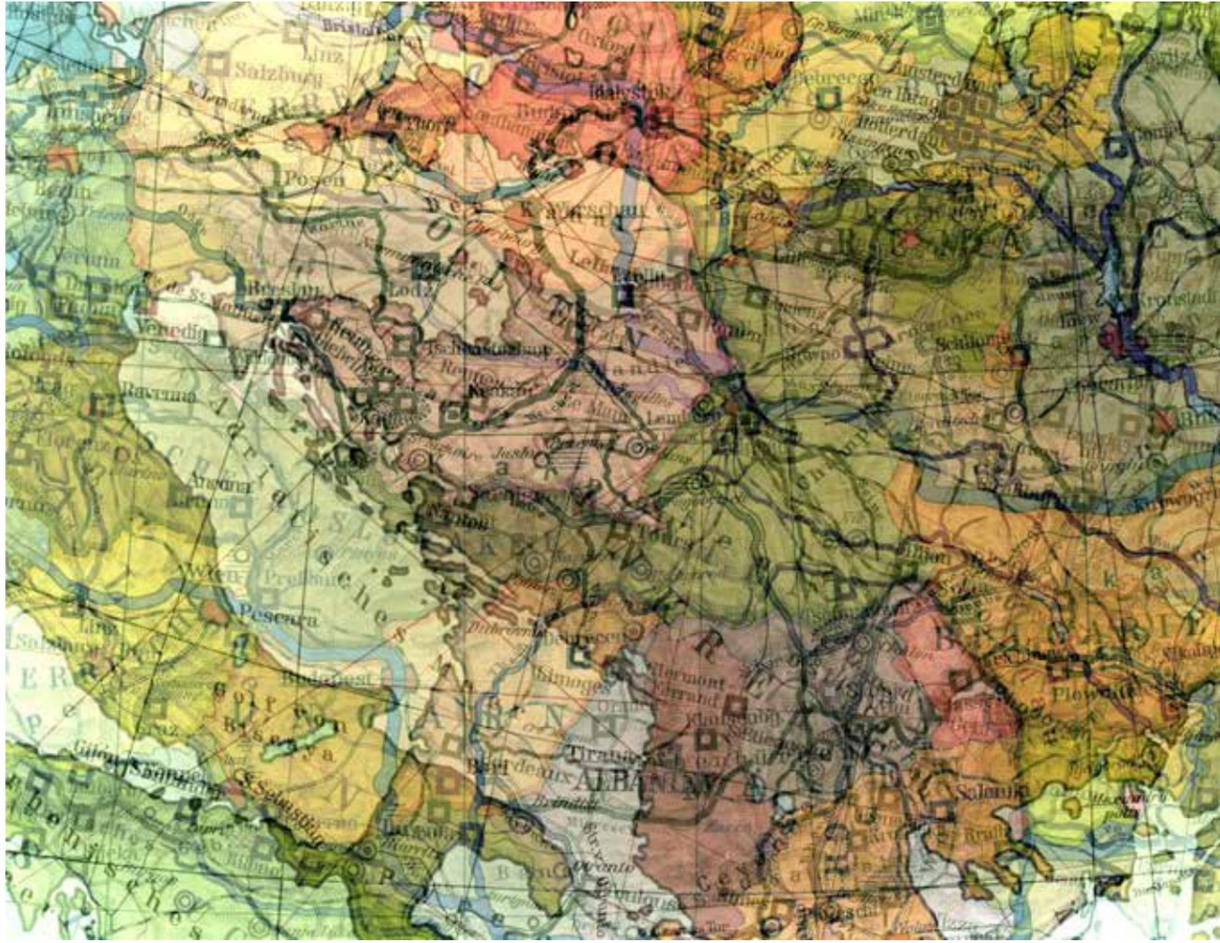
Albanien

Sardinien

S. Sebastien

Brindisi

Oranto



untitled

2015
analogue photography
65 x 50 cm

How do we perceive and form a picture of the world?
How does proximity and distance change? The picture
tries to combine the pictures of old maps of european
nations (which seem to reform again today) and idea
of open and diminishing borders in the time of globali-
zation.



untitled layers

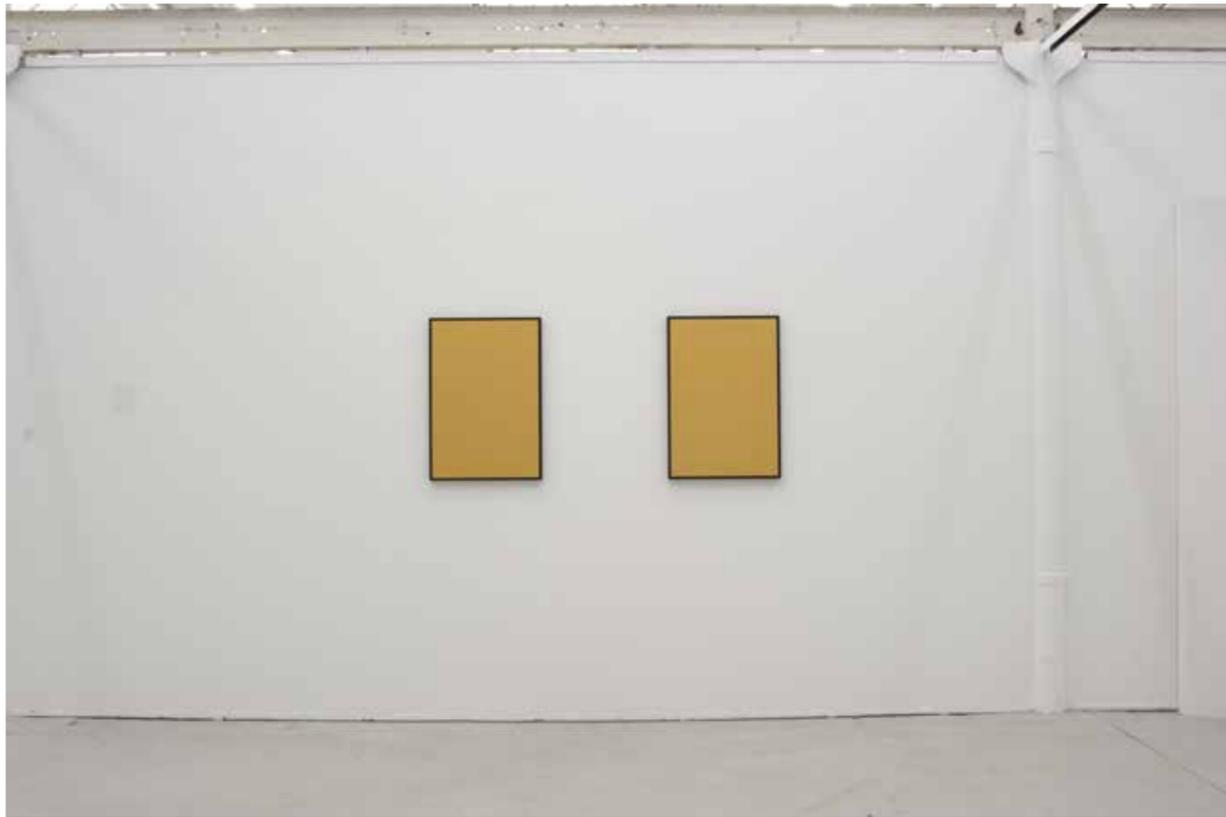
2011/2016
photography, paint, text
85 x 72 x 5 cm

Second Edition
Buyers receive a certificate, only valid through lifetime of buyer.

Next to the two pictures, following text is applied on the wall:

«Two pictures are covered with a golden matter, which can be scrapped off. One person can purchase only one picture for 2500 \$.

The golden surface can be removed. Is a picture being revealed, the buyer receives 5000 \$ back. Is no picture visible, the buyer gets 0 \$.»



Top: Installation view
Right: Detail



i will cope it (ich schaffe das)

2016
analogue photography
50 x 80 cm

The photograph shows the sentence „I will cope it“, where each letter is light-written on a single medium-format negative. It is a modification of the sentence „We will cope it“, which was stated by the german chancellor Angela Merkel, commenting the refugee situation in germany in summer 2015.

The 3 texts were written by different writers, which participate in monthly events in switzerland, where one can order a short text in exchange for a amount of money, which then will be donated to different ngo`s.



TEXT 1:

ich
war verwirrt
dachte plastik, dachte licht
an hell und dunkel
das dunkelste dunkel
und was daraus, was darin
an grau, das hier nicht ist, das sonst so viel
an überlappung
an das dazwischen
das dahinter
das darunter

zusammensetzung
zersetzung
vernetzung, ein zusammen
zersetzt und doch zusammen
zusammen aber wirklich sehr, sehr allein

ein satz ins bodenlose
was ist das bodenlose?

illusion
im dunkelsten schwarz
und
im besten licht

TEXT 2:

nur einmal stein sein

es hat nie funktioniert.
er hat sich immer wieder in die büsche gelegt und
gewartet, aber die sperlinge kamen nicht,
auch ist nie eine schnecke über ihn hinweg gekrochen
er wollte nichts anderes als ein teil der natur
werden. er wollte nichts anderes, als einmal mit
einem stein verwechselt zu werden. er wollte
nichts anderes, als das einmal ein falter ihn
für einen baumstamm hält.
aber es funktioniere nicht. ich arbeite mich am
sein ab, sagte er zu den sperlingen, die
kreischend davonflogen. (kreischen)
es funktionierte nicht, sagte er und ging, setzte
sich auf einem betonpfeiler. er sass und sass und
dachte und dachte und dachte an den himmel, den geruch,
den er dem himmel gab, pfirsich. und irgendwann
verlor er sich im pfirsichgeruch und wurde zu beton.
als beton blieb er, blieb auf dem beton, schwieg und
war nicht mehr.

TEXT 3:

Warte hier auf mich



european union

2016
analogue photograpy
88 x 102 cm



(28 -1) statesmen

2016
analogue photography
69 x 235 cm

The starting point of the work "(28-1) statesmen" was, on the one hand, the examination of the classical form of the triple painting, the triptych and, on the other hand, the recent political developments of the European Union.

Each year the 27 heads of state and government meet to discuss a common political agenda. At the end of each meeting there is the group photo.





there was a time

2015
analogue photography
65 x 50 cm



ugly faces

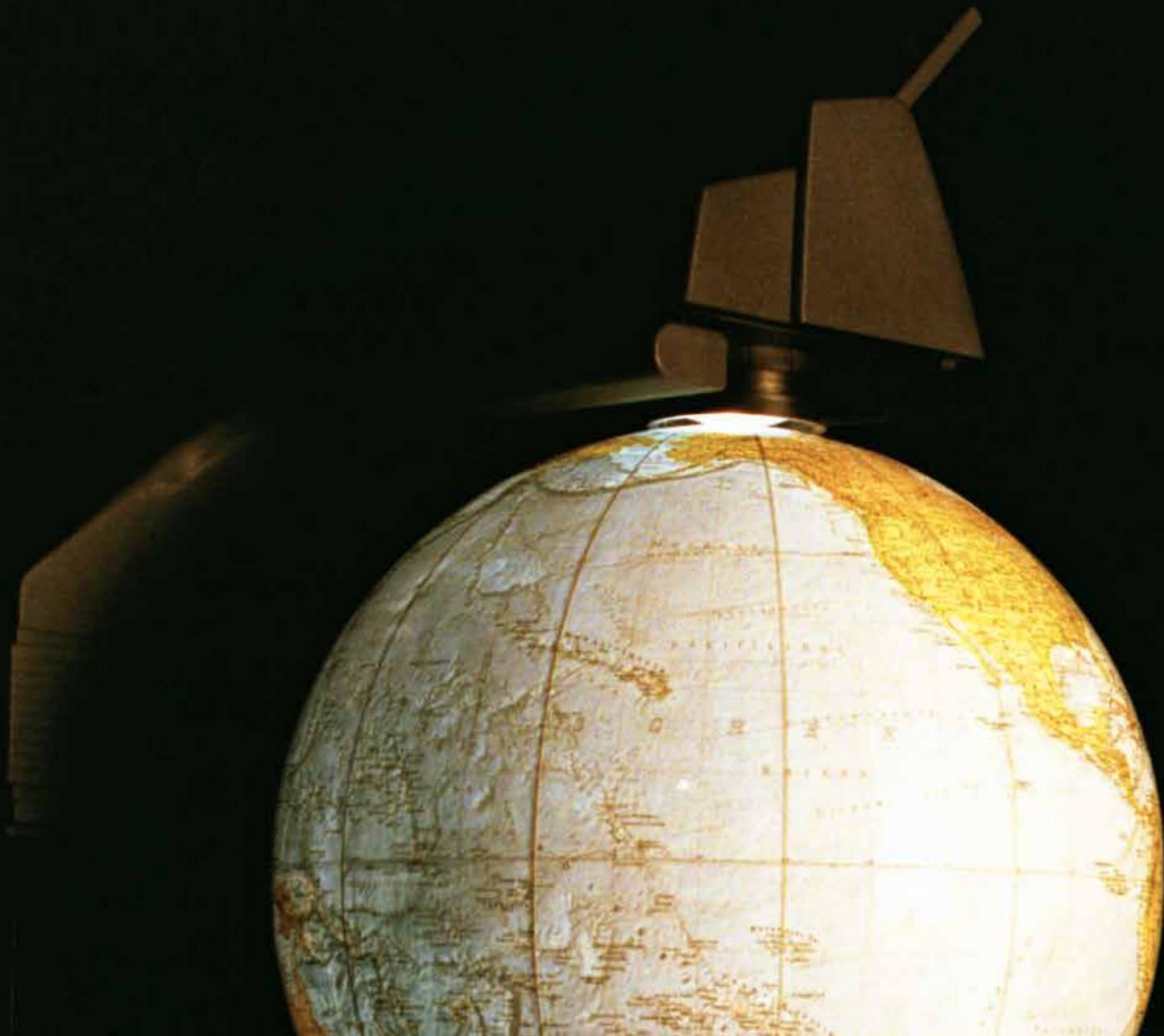
2015
analogue photography
65 x 50 cm

An ongoing series of portraits by countries of the
european union.



Projector

2015
analogue photograpy
65 x 50 cm





untitled

2015
analogue photography
65 x 50 cm

The photograph shows an old school wall map in the northern part of Switzerland. The old school wall map shows the "upheaval of Europe in the 20th century."



Prediction

2016
analogue photography
68 x 50 cm

Crystal glass balls that are used to look into the future reflect not only the environment in the (past) moment of the recording, but are also a symbol of the increasing urge and desire to predict every social and life area.





silent switzerland

2015
analogue photograpy
110 x 90 cm

The photograph shows switzerland in two ways. A picture of an old analogue way of mesmerizing ones own country (a school map called <silent switzerland> with only borders and rivers but no names on it) and a moment of a restarting nature around it.

I see myself as a citizen living in Europe, with social and political interests and the will to play a part in society. So how concrete and how abstract does an artwork have to be, which comments on social developments?

My work consists of images, mainly photography, analogue photography. Besides the image I am interested in society and political issues. In working in the field of art, I try to combine social questions and matters with aesthetical forms and expressions.

Furthermore I like to deal with discussions related to the art market and the life of an artwork; what is the value of an artwork composed of and how does it change, what are the components of an image, is there something like a political responsibility of an artist?

While I constantly create pictures by myself in my own color laboratory and in the same time be surrounded by information pictures through media and social channels, questions of the art-character of pictures arise (opposed to the aesthetically impact of art), or what determines the distinction between art and picture? Is it the what, or rather the where and when?

In his work, Henrik Hentschel deals with questions of context, authority and production processes. - How is a work of art created? When are processes of repetition creative? What is originality? And what about the relationship between the artist, the work and the viewer? To this end, the artist uses different media at the same time. In his view, the exciting developments occur in the transitions and intermediate areas of different media. His approach stems from a conceptual attitude. The focus is on the formulated idea and its possible implementation. This should not be a definitive answer to the artistic problem. Rather, Hentschel sees his art as an opportunity to point out directions and to give comments on the present and on art. By contrast, the answering of the questions is left to the viewer.

— Elisabeth Steinschneider

Henrik Hentschel

* 1978 in Leipzig, live and works in Zurich

Education

2008-2011 Master of Arts in Fine Arts,
Zurich University of the Arts

2007-2008 Guest student at the Fine Art Class at the UDK Berlin,
Klasse Sieverding, Möbius

2003-2004 International Media Programm,
Media and Art School, Tampere

2000-2006 Study of Media Art at the Bauhaus-University in Weimar,

Selection of exhibitions

2016 Orientierung & Ohnmacht, Exhibition AiR Residency Thalwil

2016 No-where? Now-here! The Molecular Books of Life – Colleges
of Unreason, Corner College Zurich

2016 Charlottenborg Spring Exhibition 2016, Kunsthall Charlottenborg,
Copenhagen

2015 Best OF visarte.zürich 2015, sihlquai55 i n s p a c e, Zurich

2015 Half-Understood, Half-Collapse, Half-Open, Chinretsukan Gallery Tokyo

2014 The Tail, Kunsthalle Tropical, N 65° 20.246' W 15° 51.140' Island

2012 Catch of the Year, Dienstgebäude, Zürich

2012 Konzentration, lokal-int Biel

2011 Die Eule beginnt ihren Flug, wenn die Dämmerung hereinbricht,
27. Jahresausstellung der Solothurner Künstlerinnen und Künstler
(Gemeinschaftsarbeit mit Natalie Hauswirth)

2011 Master Fine Arts Degree Show, Rote Fabrik, Zurich

2010 Mapping the Site, Kunstraum Reto Ganz, Zurich

2009 The Artist usually works with simple words, Elisabeth Steinschneider
presents, Kunstmuseum Bern

2005 line in / line out, NGBK, Berlin