

ANNA-LENA KRAUSE

PORTFOLIO

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B. BERLIN, GERMANY, 1994

EDUCATION

2019-2012 Royal College of Art, London, UK, MA Photography,
2015-2019 BTK - College of Design, Berlin, Germany, BA Photography

GROUP EXHIBITIONS

11/2024 Virgle and the Afterlife. Semester 9 x Shipton. Amsterdam, Netherlands
09/2024 Cycles. Woman In The Art Fair. London, UK
06/2024 The Future of Lonliness. Guts Gallery. London, UK
05/2024 Butter Pyramide. Kupfer. London, UK
05/2024 Liquify. OHSJ Projects. London, UK
04/2024 Fuego de Tierra (Earth Fire). Alice Black Gallery. London, UK
01/2024 Flux Projects: Photographs in Movement. London Art Fair. London, UK
11/2023 Hackney Bridge Studios. Club.Are. London, UK
12/2023 Close-Up Cinema. Flux Projects. London, UK
09/2023 Choreographie Pt. 2 . Flux Projects. London, UK
05/2023 Body Movement. Copeland Gallery. London, UK.
01/2023 A Path With Heart. Split Gallery. London, UK.
10/2022 The Worm At The Core. Set. London, UK.
10/2022 Ruptured Wave. 15 Bateman Street. London, UK.
10/2021 London Grads 2021. Saatchi Gallery. London, UK.
09/2021 Photo London. Somerset House. London, UK
08/2021 SIILK Gallery x Studio 183. Studio 183. Berlin, Germany.
07/2021 After The High Tight. Cromwell Place. London, UK.
05/2021 New Futures. Kovet Art. London, UK.
03/2021 Up all Night: Looking Closely at Rave Culture. Kumu Kunstimuuseum. Tallinn, Estonia.
02/2021 Transience. SIILK Gallery. Athens, Greece.
02/2021 Milk & Honey. HW Gallery. Vienna, Austria.
02/2020 36th Annual. Southwark Park Gallery. London, UK.
11/2019 Open. OK Center for Contemporary Art. Linz, Austria.
07/2019 No Pictures on the Dancefloor. C/O. Berlin, Germany.
07/2019 Sweet Harmony. Saatchi Gallery, London, UK.
08/2018 Virtual Private Network. Haimney Gallery. Barcelona, Spain.
08/2018 Platform 101. Gallerie 7. Sheran, Iran.

03/2018 Studio Vortex. Voies-Off. Arles, France.
08/2017 ABC – Art Book Fair China. Shanghai, China.
06/2017 Talent Making Talent. Paris, France.
10/2016 Scan Photo Festival. Tarragona, Spain.
10/2016 European Month of Photography. Berlin, Germany.
07/2016 Bunker. Voies-Off. Arles, France.
06/2016 SFSEX. Essen, Germany.
06/2016 Goodforever. Düsseldorf, Germany.
11/2015 Desire, a Double-Edged Sword. Künstlerquartier Bethanien. Berlin, Germany.

PERFORMANCES

05/2024 A Whole Population Housed Inside A Single Body. Guts Gallery. London, UK.
05/2024 Holding Hands In the Dark. Kupfer Gallery. London, UK.
04/2024 Holding Hands In The Dark. Alice Black Gallery. London, UK.
11/2023 Club.Are. Hackney Bridge Studios. London, UK.
09/2023 A Whole Population Housed Inside A Single Body. Flux Project. London, UK.
05/2023 A Whole Population Housed Inside A Single Body. Peckham 24. London, UK.
10/2021 How To Turn Knots Into Bows. Saatchi Gallery. London, UK.
09/2021 How To Turn Knots Into Bows. Somerset House. London, UK.
07/2021 How To Turn Knots Into Bows. Cromwell Place. London, UK

PANELS/ ARTIST TALKS

2021 Artist Talk. Photo London. Somerset House, London, UK
2021 Panel Discussion. Are You There - A Discussion. Royal College of Arts, London, UK
2020 Artist Talk. Arts University Bournemouth, Wallisdown, UK
2019 Artist Talk. Open. OK Center for Contemporary Art. Linz, Austria.

AWARDS, RESIDENCIES, SCHOLARSHIPS

2019-2022 Rose Finn Kelcey Scholarship at the Royal College of Arts, London, UK.
2019 Studio Vortex with Antoine D'Agata Residency at Voies Off, Arles, France

A Whole Population Housed Inside A Single Body London / 2023

Performance in collaboration with Joshua Woolford

As the influence of emerging technologies continues to define and redefine our realities, *A Whole Population Housed Inside a Single Body* explores and expands upon the roles of digital, technological and organic interfaces as mediators toward a shared existence.

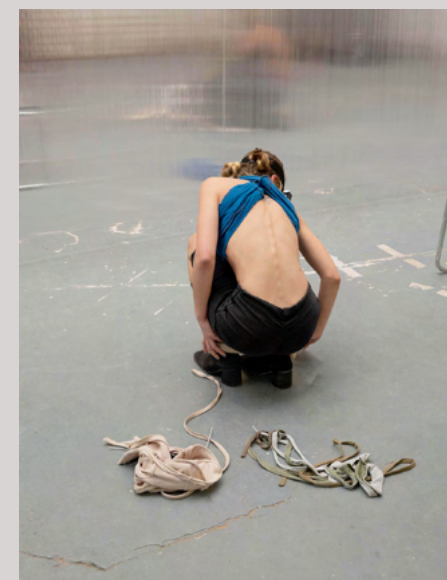
Human experiences are lived and held in the body. Skin, clothing and other physical cues from our external surfaces shape the visible and tangible human interface.

An interface which is in constant flux, navigating both physical and digital realms through sight, sound and touch. Within these realms, everything moves in relation to each other. Nothing is isolated, nor can it be understood without all other things.

To be a body isn't to be in space, it is to be of it. As the boundaries between collective bodies merge and individuality is reimagined, we find elements of others within us and recognise ourselves in others. Nobody is untouched by the world(s) they inhabit.

<https://vimeo.com/1045064256>

<https://vimeo.com/1045288083>



Video Installation
 Iphone 13 Max, 00:11:63
<https://vimeo.com/1045288083>

Performance
 00:12:18
<https://vimeo.com/1045064256>

The Third Entity / How To Turn Knots Into Bows

London / 2020-2021

Created simultaneously and stemming from the same inspiration, *The Third Entity* and *How To Turn Knots Into Bows* explore the complexities of human connection, the interplay of boundaries, and the unseen spaces that form between individuals. Together, the works investigate how we perceive ourselves in relation to others and how those relationships blur the lines between separation and unity.

The Third Entity meditates on the concept of “mixing” in social spaces—the way we intertwine with others, especially loved ones, to the point where distinctions between self and other become elusive. By examining the fixity of borders—between inside and outside, me and you, here and there—the work questions how human connection creates a third, unseen presence. Can the interaction itself be viewed as an additional entity? Or do we merge, becoming one through the act of connection?

Building on this exploration, *How To Turn Knots Into Bows* uses performance to reflect on the active, intentional nature of perception and its role in shaping our understanding of reality. At its core is *The Human Knot*, a team-building exercise where performers navigate physical entanglement, striving to stay connected without falling apart. Each performer’s head-mounted phone captured their individual point of view, allowing the audience to shift between perspectives—experiencing the performance as both an outsider and a participant. This multiplicity of viewpoints highlights the fluidity of boundaries, blurring the lines between self and other, inside and outside.

Both works ask profound questions about togetherness, apartness, and the space that emerges in between: How do we frame the subjects involved in an interaction? Can we see that space as its own entity? And how fixed are the boundaries that define us?



Sculpture
Wood PLA, Cement and Metal, 140cm x 38cm x 38cm



Sculpture
Wood PLA, Cement and Metal, 150cm x 38cm x 38cm



Film Installation

2-4 Screens, 00:10:18

<https://vimeo.com/549860754>



Performance

00:10:39

<https://vimeo.com/658591752>

I Hold You Together

London / 2021

I Hold You Together visualises two bodies merging into one: one holding, the other being held. The mingled forms blur the boundaries between them, undoing clear lines and suggesting that it is rarely a matter of either/or but more often both—an entangled act of giving and receiving.

This work is deeply influenced by my experiences as a caregiver for my father during his struggle with Alzheimer's. It is a fragmented self-portrait that explores the profound tension of caregiving questioning what it is that holds us in place—that keeps us together?



Sculpture
Resin, 75cm x 50cm x 60cm

Holding Hands In The Dark

London / 2024

Holding Hands in the Dark explores the liminal space between dreaming and waking, where boundaries between self and other dissolve. Across performance and sculpture, the work examines shared consciousness, the fluid roles of observer and observed, and the interplay between intimacy and isolation. By inhabiting this duality—seeming to exist in two places at once—it reflects the complexities of power dynamics: When I dream of you, who holds the power? Do you control me, or do I control you?

The performance delves into how these questions resonate in both the dream world and digital spaces. Just as we leave our bodies behind when navigating intangible, virtual realms, it interrogates how disembodied encounters reshape the interplay of control and vulnerability, detaching presence from physical being.

The sculptural aspect presents fragmented bodies entwined in a perpetual embrace, their forms dissolving the boundaries between self and other. Rooted in the tactile and corporeal, it invites reflection on the blurred lines of perception and the enigmatic dynamics of human connection. Through its presence, *Holding Hands in the Dark* poses a profound question: Who, and where, are we when we exist in someone else's dream?



Performance

00:14:00

<https://vimeo.com/992031120>



Sculpture
Resin and Cement, 96cm x 70cm x 30cm

VPN

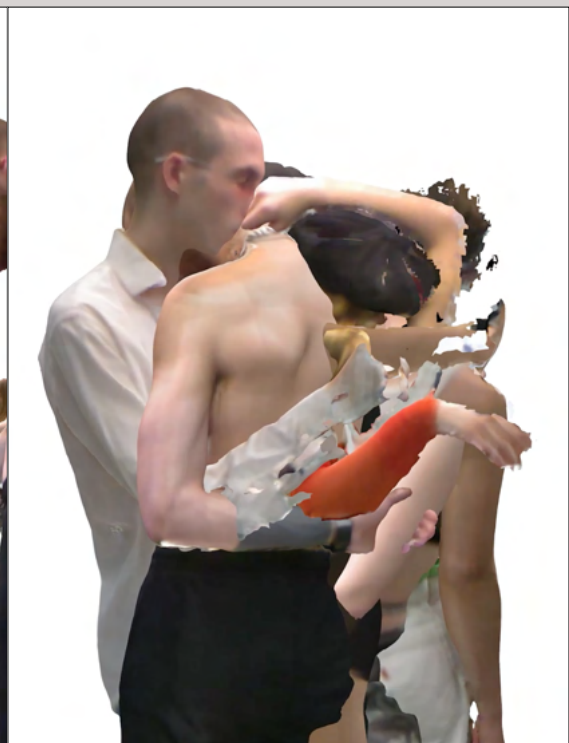
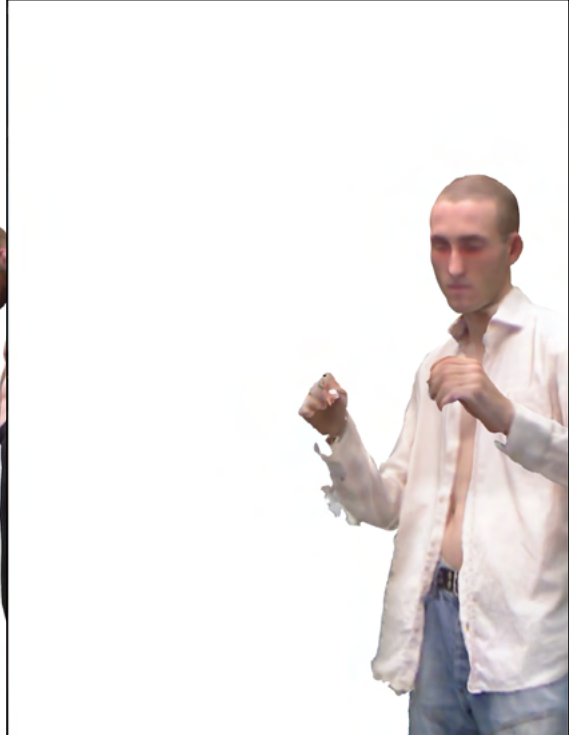
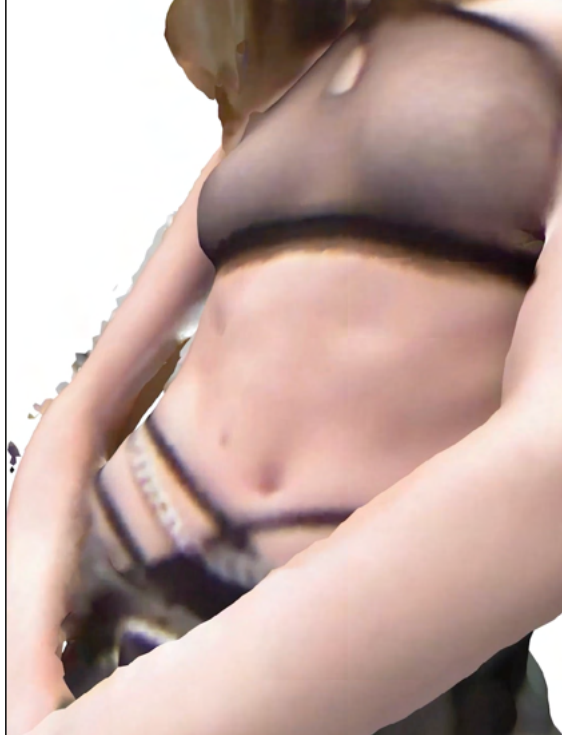
Berlin / 2019

VPN is an installation featuring two video projections that construct a visual and verbal dialogue between two realms: the virtual and the real.

The first video depicts dancers absorbed in their inner states, compelled by a primal and physical urge to move to a repetitive beat. Their decelerated movements transform the performance into a meditative exploration of the physicality of presence and the universal drive for expression.

The second video reimagines the dancers in a 3D-rendered, infinite virtual space. The perspective navigates fluidly through this boundless digital environment, dissolving borders and penetrating the dancers' forms. Over time, the individuals morph and merge, eroding distinctions between self and other and illustrating the porous, mutable nature of identity in an era shaped by technology.

When installed, the two projections situate the viewer in the middle, embodying the tension between physical and digital realities.





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