

S T E F A N

R O L O F F F



**Stefan Roloff grows up in Westberlin.**

**Since the beginning of his career, he has been pushing limits as a painter and video artist.**

**In 1981 Berlin art critic Heinz Ohff writes:**

**“Many of his works are immensely spectacular. They stand out, more so as they sometimes orchestrate an event, a form of happening. ... He is one of a kind in an art world that’s formed by flocks. It could well be that some day he will play the same role in his generation that Beckmann took and fulfilled in his.”**







## **Vopos in the East and Fopos in the West (Performance, 1980)**

**Directly next to the Berlin Wall, Roloff built a watchtower where performers appeared in uniforms with a German Shepherd. They performed an anti-militaristic ballet right in front of border-guards at a checkpoint.**









**Berlin Mountain Cross (Temporary Installation - foam rubber, mixed media, 1980)**



**Rubens' Nightmare (Temporary Installation - foam rubber, mixed media, 1980)**



**In 1985 New York art critic Carlo  
Mc Cormick writes:**

**“Here is an expressionist who refuses to be  
sloppy, a craftsman who is inspired by the  
act of painting as he is by his subject matter,  
a social realist who is too active in the task  
of observation to pass comment.  
Rolloff is a realist who locates the unreal  
as a definition of our world.”**

**> [Please click here for more information](#)**

**Installation view, Art Palace, New York, 1985**







Aunt Eve Plays in the Rubble of Berlin - oil and tempera on canvas, 1.45 x 1.65



The Witt Case - oil and tempera on canvas, 1.45 x 1.90

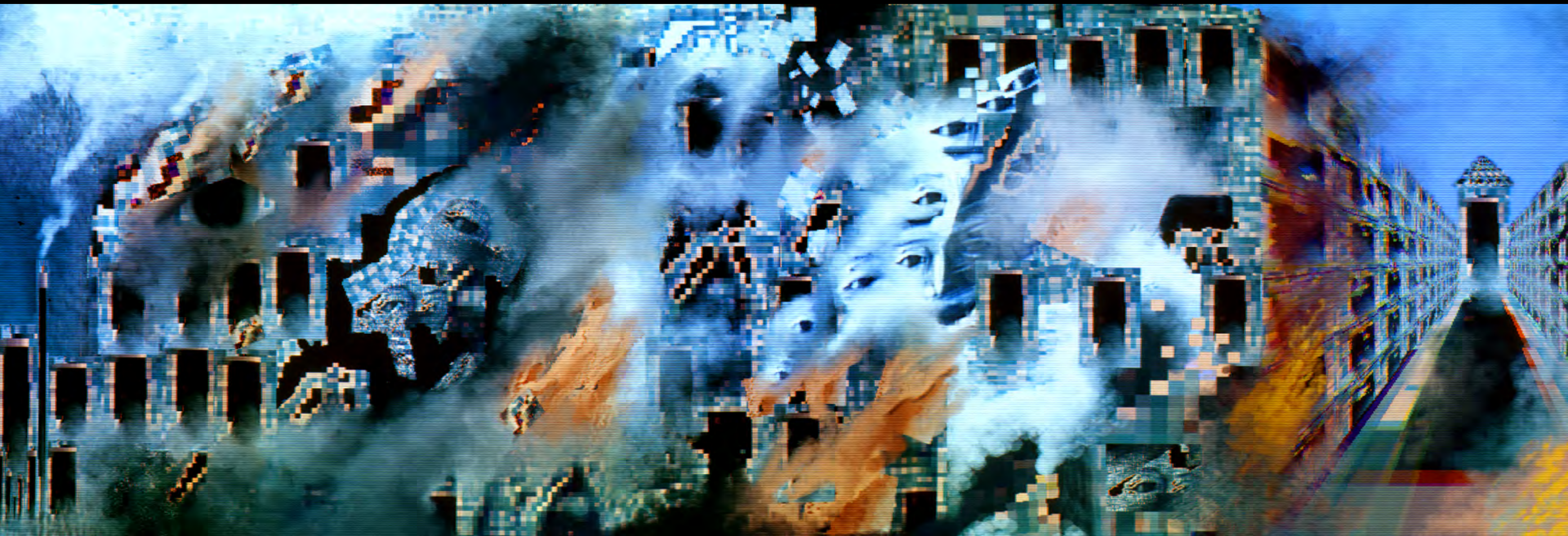


## **BIG FIRE**

**In 1984, Roloff created Big Fire, his first digital video art work, at the New York Institute of Technology. It captures the moment when the Pentagon first hands over the possibility of digital image-making to the private sector. Roloff is one of five New York artists invited to experiment with the new media. He immediately recognizes its potential.**

**> [Please click here for more information](#)**







## **Fireball**

**In the catalog, American Pictures of the 1980s, at the National Museum of American Art, the curator Joshua Smith cites Roloff among his contemporaries:**

**“This selection of nontraditional pictures includes the works by some of the decade’s most interesting experimenters - Cindy Sherman, Richard Prince, Barbara Kruger, Stefan Roloff and others – who create and manipulate the subject photographed.”**

**> [Please click here for more information](#)**









Fireball Touristic, Computergeneriertes Polaroid, 1986, 27 x 38 cm



Saluting Fireball, Computergeneriertes Polaroid, 1986, 27 x 38 cm



## Face

**In his video “Face” Roloff revolutionizes the style of MTV. He combines his painting with a new technique by individually filming 900 layers painted on a canvas and later edits them into a sequence. The video was produced in 1984 by Peter Gabriel and became the prototype of his 1986 video, Sledgehammer. In 1987 Roloff created “Zaar”, his second “Moving Painting.” Peter Gabriel used it for his album Passion, the sound track for Martin Scorsese’s film, The Last Temptation of Christ.**

**Peter Gabriel uses it for his album Passion, the sound track for Martin Scorsese’s film “The Last Temptation of Christ.”**

**> [Please click here for more information](#)**

**Together with the rock musician Martin Rev, Stefan Roloff develops an audiovisual multimedia-concept that combines Rev’s music and Roloff’s videos.**

**> [Please click here for more information](#)**







## When 6 is 9

In his photographic portraits of the series “When 6 is 9” Roloff shoots his models in a private and then in a public space, each one in the same pose and clothing. Then he composites the pieces into one image, mixing painterly and photographic techniques, questioning the much discussed difference between painting and photography.

Parents, 6x9, Digital Cibachrome, 1995





## **When 6 is 9**

**The Brazilian gallerist and curator Marcia Fortes writes:**

**“The exploration of space has always been a driving force in Roloff’s work. Like a child that dismantles a toy to find out what lies inside and elucidate how it works, he creates art through a bold process of dissection. He undertakes the task of locating the movement and the volume which compose and bring life to things, including all objects of art.”**





Pfisters 6x9, Digital Cibachrome, 1995



Robert and Stef 6x9, Digital Cibachrome, 1995



## Prinz-Albrecht-Strasse 8

With the installation “Prinz Albrecht Strasse 8” Roloff creates the digital group-portrait of a Berlin-based resistance group to which his father belonged. The Gestapo discredited them as a Soviet spy network, calling them the Red Orchestra. For this project Roloff morphed two photographs of each of the arrested individuals to create the face of a fictitious third person. To him it represents a member of the group which the Gestapo did not find. The installation questions the reality of photography and manipulation of media.

The curator Joshua Smith writes:

“Stefan Roloff’s photoworks show life and art as an ongoing process of metamorphosis. Exposing with the camera the normally invisible elements of time, space, motion, and most important, the interaction of choice and chance. Roloff provides important insight into the mysterious and complex way dynamic transformation and redefinition deeply affect creation and perception.”

> [Please click here for more information](#)



Morph, Gestapo Identifikationsfotos, 1942 / 2014





Exterior and interior view of the installation



## Castle Gnome 2010

With “Castle Gnome” Stefan Roloff created a virtual monument in 2009 that he installed on Berlin’s then-empty castle square. He managed to create a Facebook account for this symbol of German bad taste. People from various countries embarked on trips to Berlin to admire the virtual monument on site but they could not get any closer to it than they had on their own screens. Castle Gnome’s number of friends kept growing into the thousands until Facebook realized it did not exist and shut it down. Roloff showed screen shots of the account’s communications in 2010 at Belles Artes in Caceres, Spain.

LaInformación / arte writes: “The installation shows the absurd side of social networks that can create thousands of friends who don’t know each other, within a non-existing concept. To achieve this effect, Roloff created a giant dwarf and installed it virtually on a plaza in Berlin. Subsequently he uploaded it on social networks. He gathered thousands of friends even though the statue doesn’t exist.”

> [Please click here for more information](#)









## Lindenhôtel

The British curator Mark Gisbourne writes:

“The artist Roloff has generated his project in the location where the original interrogations and abuses took place. But rather than create a conventional documentary format, he has chosen to present the work in a manner that derives from his experience of painting. Inspired initially by Van Dyck’s portraiture, Roloff has attempted to create a sense of the pictorial layers or accretions as simile to a painting over time over time, analogous that is to the forty year period of the interrogated and incarcerated interviewees. ... Roloff throughout presents this work as a ,layered‘ accounting of the past, but at the same time as anti-portraits, anyother aspect expressed and reinforced by his chosen use of silhouettes”.

*Bernd R., detained in 1971, writes:*

*“They tied my hands to a radiator outside in the hall where I had to squat for hours until I broke down. At one point they put another prisoner into my cell - he was the same age as I was - and he had cut his arteries the day before”.*

> [Please click here for more information](#)

**Next page Installation Lindenhôtel, 2010 - 2017**







## **BEYOND THE WALL 2017**

**The Berlin paper TAZ writes: “Stefan Roloff’s installation “Beyond the Wall” stretches across a striking 229 meters of wall facing the river Spree in Friedrichshain. Printed on segments of paper and wallpapered on to the wall this work shows stills from videos that Roloff shot in 1984 from Westberlin of the GDR’s border installations. The sequences are interrupted by black human silhouettes with white texts printed on top of them.**

**The images appear to be painted. In reality Roloff, a pioneer of digital photo- and video art created a special technique which allows him to blow up old video stills from the 80s to enormous three by four meter - pictures, covering the wall from top to bottom. The more you step away from the wall, the more the painterly impression changes into a photo-realistic image”.**

**> [Please click here for more information](#)**













JETZT  
HABEN  
SIE  
DICH  
GEFUNDEN.











## Stefan Roloff

Stefan Roloff is a painter. Parallel to that he always worked with a camera. He developed an early form of street-art as a result of his coming of age in the walled-in city. Roloff is one of the four founders of Galerie am Moritzplatz.

Yet he preferred to travel out into the world. He worked in Spain, Mexico, the US and settled in New York. Over the course of 30 years the city was the center of his life and work. Still, in his work, he kept referencing his birth place Berlin. The distance enabled him to uncover its hidden elements layer by layer, making it visible. In his works reality turns into vision.

Videos und Installations by Stefan Roloff can be seen at: [www.when6is9.com](http://www.when6is9.com)





## One man shows and projects / permanent Installations

- 2017  
“Beyond the Wall” West Side Gallery, Berlin  
“Flight” Westwendischer Kunstverein, Gartow
- 2016  
Audiovideoguide „Rote Kapelle“ Hauptstadtkulturfond, Gedenkstätte Deutscher Widerstand Berlin
- 2014  
“Chairing the Meeting” Kunsthalle Brennabor, Brandenburg an der Havel [>link](#)  
“Lindenhotel” permanente Videoinstallation, Lindenstrasse 54, Potsdam  
“The Kindness of Strangers”, Summerhall, Edinburgh, UK [>link](#)
- 2013  
“Das Leben im Todesstreifen” permanente Videoinstallation, Villa Schöningen, Potsdam [>link](#)
- 2011  
“4 Video Projections”, Ninna-ji, Kyoto, Japan
- 2010  
“Lindenhotel”, Lindenstrasse 54, Potsdam
- 2009  
Galerie Deschler, Berlin
- 2008  
Pierogi Gallery, Leipzig
- 2006  
“Prinz Albrecht Str. 8”, Altes Rathaus, Potsdam
- 2005  
“Eins Plus Eins” Glaskasten, Potsdam
- 2004  
“Altered States” Kunsthalle Osnabrück
- 2003  
Gallery Deschler, Berlin
- 2002  
“When 6 is 9” DAI Saarbrücken, Tübingen, Nürnberg
- 1998  
“When 6 is 9” Gallery Deschler, Berlin
- 1995  
“Pence Springs Resort” Thread Waxing Space, New York City
- 1992  
“Our Daily Planet” Casa de Cultura Basauri, Bilbao, Spain  
The Seed Hall, Tokyo, Japan
- 1991  
“Niveles” Palau Solleric, Palma de Mallorca, Spain
- 1990  
“Metamorphosis” Casa de Cultura Laura Alvim, Rio de Janeiro, Brasil  
“Still Life and Metamorphosis” Evan Janis Fine Art, New York City  
“Photomorphosis” Montgomery College, Maryland, curated by Joshua Smith
- 1989  
“Moving Painting” Installation at Centre Pompidou, Paris
- 1987  
Galerie Hannah Feldmann, Bern, Schweiz  
Hartje Gallery, Frankfurt
- 1985  
Helen Shlien Gallery, Boston, Mass.  
Art Palace, New York City
- 1984  
Galerie Barbara Farber, Amsterdam, Holland  
Art Palace, New York City
- 1983  
Helen Shlien Gallery, Boston, Mass.  
“Paper Murals” Fashion Moda, Bronx, New York





## Selection of group shows

- 2016 "Auf Rosen Gebettet" Galerie Deschler, Berlin
- 2015 "Elsie Supreme", Adelsheim Leuchtet, Adelsheim  
"Querschläger", Galerie Deschler, Berlin
- 2013 "Resistance", Video Installation The Kindness of Strangers, Galerie Deschler, Berlin
- 2012 "In the Pictures", Galerie Deschler, Berlin  
"Assimilating into Catastrophe", Kulturpark, Berlin
- 2011 "4 Video Projections", Ninna-ji, Kyoto, Japan  
"Bob B." at Rencontres Internationals, Museo Reina Sofia, Madrid, Haus der Kulturen, Berlin
- 2010 "Rohkunstbau", Schloss Marquardt, Marquardt  
"Lindenhotel – Bob B." at Rencontres Internationals, Centre Pompidou, Paris
- 2002 "Reactions", Exit Art, New York City
- 1999 "Landscapes" Thomas Ammann Fine Art, Zürich, Schweiz  
"Sade", with Ana Laura Alaez, Galeria Juana de Aizpuru, Madrid, Spaniel
- 1997 "Current Undercurrent", Brooklyn Museum, New York  
"One Less Than Nine", Proposition Gallery, Belfast, Nord Irland
- 1994 "First Gramercy International Exhibition", Gramercy Park Hotel, New York City
- 1990 "Atlas", Art Gallery of Hamilton, Canada
- 1989 "The Photography of Invention", National Museum of American Art, Washington DC; Walker  
Arts Center, Minneapolis; Museum of Contemporary Art, Chicago
- 1987 "Second Emerging Expression Biennial", Bronx Museum, New York
- 1984 "European Attack", Galerie Barbara Farber, Amsterdam, Holland  
"Digital Visions", IBM Gallery, New York City; "Second Emerging Expression Biennial", Bronx Museum, New York;  
"The Expanded Image, Video and Computer Graphics", NEWCOMP, Cambridge MA; 3<sup>rd</sup> Videonale, Bonn, Germany
- 1983 "Terminal Show", Brooklyn Army Terminal, Brooklyn, New York





## Catalogs, Publications

- 2017  
 “Beyond the Wall” Kunst darf alles e. V. Berlin  
 “Flight” Westwendischer Kunstverein, Gartow
- 2010  
 “Lindenhotel” Fördergemeinschaft Lindenstrasse 64, Potsdam  
 “XVII Rohkunstbau” Rohkunstbau, Germany
- 2009  
 “Videos, 1978-2008” Gallery Deschler, Germany
- 2004  
 “Veränderte Zustände” Kunsthalle Osnabrück, Germany  
 Stefan Roloff: “Rote Kapellen-Schwarze Kapellen –Kreisauer Kreise”  
 Publisher: VSA Verlag, Hamburg,  
 Stefan Roloff: “Unterschlagen und missverstanden – die Rote Kapelle”  
 Publisher: Neue Gesellschaft Frankfurter Hefte, Berlin
- 2002  
 Stefan Roloff: “Die Rote Kapelle”  
 Publisher: Econ Ullstein List Verlag GmbH KG, München, Germany
- 2001  
 “When 6 Is 9” Gallery Deschler, Kunstverein Salzgitter und DAI
- 1994  
 “Volume Three”, Pierogi Press, Pierogi 2000 Gallery, Brooklyn NY  
 “Transsexual Exprès”, Bilboarte, Bilbao, Spain
- 1991  
 “Pence Springs Resort”, Thread Waxing Space, New York City
- 1992  
 “Nuestro Planeta Cotidiano”, Casa de Cultura Basauri, Bilbao, Spain  
 “Stefan Roloff, Works, 1982-1992”, The Seed Hall, Tokyo, Japan
- 1998  
 “Atlas”, Art Gallery of Hamilton, Canada
- 1997  
 “The Photography of Invention”, National Museum of American Art,  
 Washington DC
- 1998  
 “Dritte Videonale”, Bonn, Germany
- 1988  
 “The Second Emerging Expression Biennial”, Bronx Museum, New York
- 1987  
 “Stefan Roloff”, Ausstellungen Schinckestraße, Berlin, Germany  
 “Digital Visions”, Everson Museum, Syracuse, New York
- 1985  
 “Zweite Videonale”, Bonn, Germany
- 1984  
 “Stefan Roloff”, Art Palace, New York City
- 1983  
 “Internationales Plastik Symposium”, Städtisches Museum, Lindau, Germany
- 1981  
 “Dimensionen des Plastischen”, Staatliche Kunsthalle, Berlin, Germany  
 “Gedankengut in Öl und Gummi”, Schloß Gartow, Germany





## Selection of video compilations

- 2004 "Play the videos", Peter Gabriel, Real World
- 1992 "US", Peter Gabriel, Real World
- 1990 "Black Box", Suicide, WaxTrax!Records: The first 13 Years

## Awards and grants

- 2015 FFA, Drehbuchstipendium
- 2008 MEDIA
- 2007 Massachusetts Foundation for the Humanities Stipendium
- 2006 BKM
- 2005 Nominierung "The Red Orchestra", Best Foreign Film 2005 – US Women Critics Circle
- 2002 Jerome Foundation, New York City Media Arts Grant
- 1995 Art Matters Grant
- 1989 Fellowship, New York Foundation for the Arts

## Selection of collections

Thomas Ammann Fine Art, Zürich; Rhode Island School of Design Museum; Middlebury College Museum, Middlebury, Vermont; New York Public Library, Print and Photo Collection; Polaroid Collection; Evan Janis Fine Art, New York; Peter Lewis, Cleveland, Liszt Gallery at MIT, Auschwitz Museum, Auschwitz-Birkenau; Holocaust Exhibition, Imperial War Museum, London; Holocaust Documentation and Education Center, Miami; Holocaust Memorial Museum, Washington DC, Gedenkstätte Deutscher Widerstand, Berlin



**Contact**  
**Galerie Deschler**  
**Kathleen Sichelschmidt**  
**Augststrasse 61**  
**10117 Berlin**  
**030 2833288**

Für e-mail click > [here](#)