# Olaf Holzapfel

## Das Gewachsene - *Ce qui a grandi*

## 17.03.23 → 29.04.23

Xippas Geneva

xippas

Paris | Geneva | Punta del Este

**Preview March 14, 2023.**
**Opening March 16 on the occasion of La Nuit des Bains**.

Xippas gallery is pleased to present, for the first time in Geneva, the works of the German artist Olaf Holzapfel. Entitled Das Gewachsene - Ce qui a grandi, the exhibition brings together, within the spaces of the rue des Sablons and the rue du Vieux-Billard, his most recent works, some of which were created especially for the event.

Olaf Holzapfel's works in the exhibition are made of plants. The natural material - as shown in the exhibition - determines with the direction of the grown, the form, the size, the possibilities of the artistic work. The characteristics of the plants, their geometry and their shape, culturally shaped by man, merge into one image. They carry the light of the place from which they come, those of the valleys, the fields inscribed in them. For the artist it is clue that we are in a constant exchange with the natural, every cultural artifact has in its basis, at the bottom the insight that the material with which we act is already there, that it comes from the natural and transforms us. If one assumes that the spaces we inhabit influence how we think, live and act, an interpenetration of culture and nature takes place here. Realizing this means "recognizing a mutual conditionality," which, according to Holzapfel. from which, according to Holzapfel, the possibility opens up to think differently about spiritual questions. It is a holistic principle that emerges in different forms around the world. In his work, Holzapfel explores the forms in which this conditionality of nature and culture manifests itself in cultures as geographically distant as the Sorbs in Brandenburg or the Wichí, an indigenous group in Argentina.

The first part of the exhibition in the gallery Rue Sablons shows straw pictures, they are made of grain, hand-harvested rye, a plant that has been grown here in Central Europe for 1500 years. These plants, just like the hay or the chaguar of the paintings, are the common, real unnoticed environment, the grown that lives with us. This in-between, nature and culture, concrete and abstract, the transitional space that we actually walk through all our lives, which seems so commonplace that it is often simply accepted, is the central theme of Holzapfel's artistic expression. "Entre vers la nature" work. For him, this includes the modern as well as the old. One can also read the images as information, each stalk has its code: the desire and intition to play with them, to recreate something. Actually, from a certain point of view these pictures are always there in our inner Landscape and that makes it possible to name the clear as well as the indistinct in the pictures. For Holzapfel, transitional spaces are the most important space, especially in a time of AI, networking, fluidity, which has emerged since the end of the industrial age. and his response is concentrated serenity.  Possible transformations we perceive, just the flowing is the interesting object.

Olaf Holzapfel's work shows the indissoluble connection between human settlement, technique, and abstraction. Elementary space-generating methods like plaiting, weaving, and latticing—age-old settlers' techniques—stem from natural linear entities. These techniques are exceptional in that they don't differentiate between technique or machine, or whether a structure is purely functional, for living, or auxiliary. The artist scrutinizes the perception and presence of material within space and whether an image discourse can exist without these physical modules. For him the landscape, and the material it contains, is more than a symbol that fixes identity; rather, it becomes a transmitter.

The artist explores the interstices between craft and art, and thus between orality

and writing. Much of his featured work in the exhibition is hay and straw paintings and Chaguarbilder. Often - created in collaboration with farmers and artisans and in self-developed craft techniques of his studio. By transforming ancient crafts into contemporary art, Olaf Holzapfel erases the division between nature and culture, tradition and modernity.

There is something universal in all the fibers, leaves no matter where on earth, they are grown fibres, have a direction to follow basic principles. Here is a bridge across languages and cultures, an abstract code that connects us. The paintings are made of hand-dyed, woven cactus fibers, twisted and folded straw from Brandenburg or hay strings, which he turned during a performance in Holland. The artist is open to the fact that cultural techniques are deeply connected to the existing material and landscape. Local knowledge is woven into the objects. Therefore, the principle of everything that comes from nature is a life in being and our exchange is not only a realization of the ser exhibition, but the beginning of all enjoyment.

In the gallery rue du Vieux-Billard is exhibited Chaguar textiles, Haywork and a video about the collaborative practice with the wichi weavers at gran Chaco Argentina. Olaf Holzapfel has repeatedly traveled to the Chaco Salteño and other landscapes such as Patagonia to understand these landscapes; the people and cultural productions associated with these regions and their climate. His works with vernacular techniques and is specifically committed to the re-establishment of local cultural languages. Languages that result from direct access to natural spaces: be it the textile work of the Wichí weavers, as here; the construction of wooden fences in Patagonia or pictures made of straw in Brandenburg, which reflect the sun and emerge from the crafts of Central Europe.

The textile Chaguar paintings in this exhibition have been created since 2009 with a group of women from an indigenous people, the Wichi, in northern Argentina. In the meantime, they are an independent group of works that are also linked to a very effective economic exchange for the women. A first major installation of these works was shown at the venice Biennale 2011 and also at the Bicentenario in various south American countries.

The digital drafts of the textiles, which Olaf Holzapfel creates as templates, drawings of virtual interiors and forms of the city, their shadows, lights, colors and individual blocks are compared and alienated by the weavers with their experiences, translated into analogue textile images. Consequently, the large work “ temporary house” was also exhibited in 2010 in the urban grid of Buenos Aires. It was conceived by him after a research in the city.  In this way, differences deliberately meet, overlap and create a new visual language that leaves both the handwriting of the weavers and that of the artist and includes both. It emerges from the possibilities of the material, its weaving technique and the experiences of a concrete landscape, the Gran Chaco. The video shows this exchange between dry forest and city, which is as representative of the weavers as it is of crab apples. the montage is based on the grid of urbanity and the grid of the Land.

The weavers of the indigenous Wichí community have traditionally made textiles from chaguar (Bromeliaceae). They are the result of an ancient collaborative practice. The knowledge is passed on orally from generation to generation. The colors are extracted from tree bark, seeds, roots and fruits, which are used to create a wide variety of colors. In cooperation between weavers and artists, transparency and economic participation are created for the partners, who operate in very diverse economic contexts. This makes it clear that an exchange across very different social and macroeconomic societal spaces is possible. The artistic collaboration between Holzapfel and the weavers is an

expression of the necessary dialogue between South and North.

Olaf Holzapfel was born in Dresden in 1967. He lives and works in Berlin, Germany.

After studying Fine Arts at the HfBK Dresden and the National Institute of Design in Ahmedabad, India, he received an MFA in 2003. He was in residence at Columbia University in New York and taught as a visiting professor at the Kunstakademie Karlsruhe and HfBK Hamburg. Olaf Holzapfel has participated in numerous solo exhibitions, including the Daniel Marzona Gallery in Berlin, the Sabine Knust Gallery in Munich, the Bündner Kunstmuseum in Chur, Switzerland, and the Museo de Arte Contemporáneo in Salta, Argentina. His work has also been shown in several group exhibitions at Art Unlimited at Art Basel and at the Max Wigram Gallery in London.

His work is part of institutional and private collections such as the Robelin collection and the collection of the Federal Republic of Germany.

Olaf Holzapfel's studio, Berlin © Collectors Agenda

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*2 Landschaften in 1 Raum/ früh*, 2023
Straw on wood
145 × 100 cm
OH023 14

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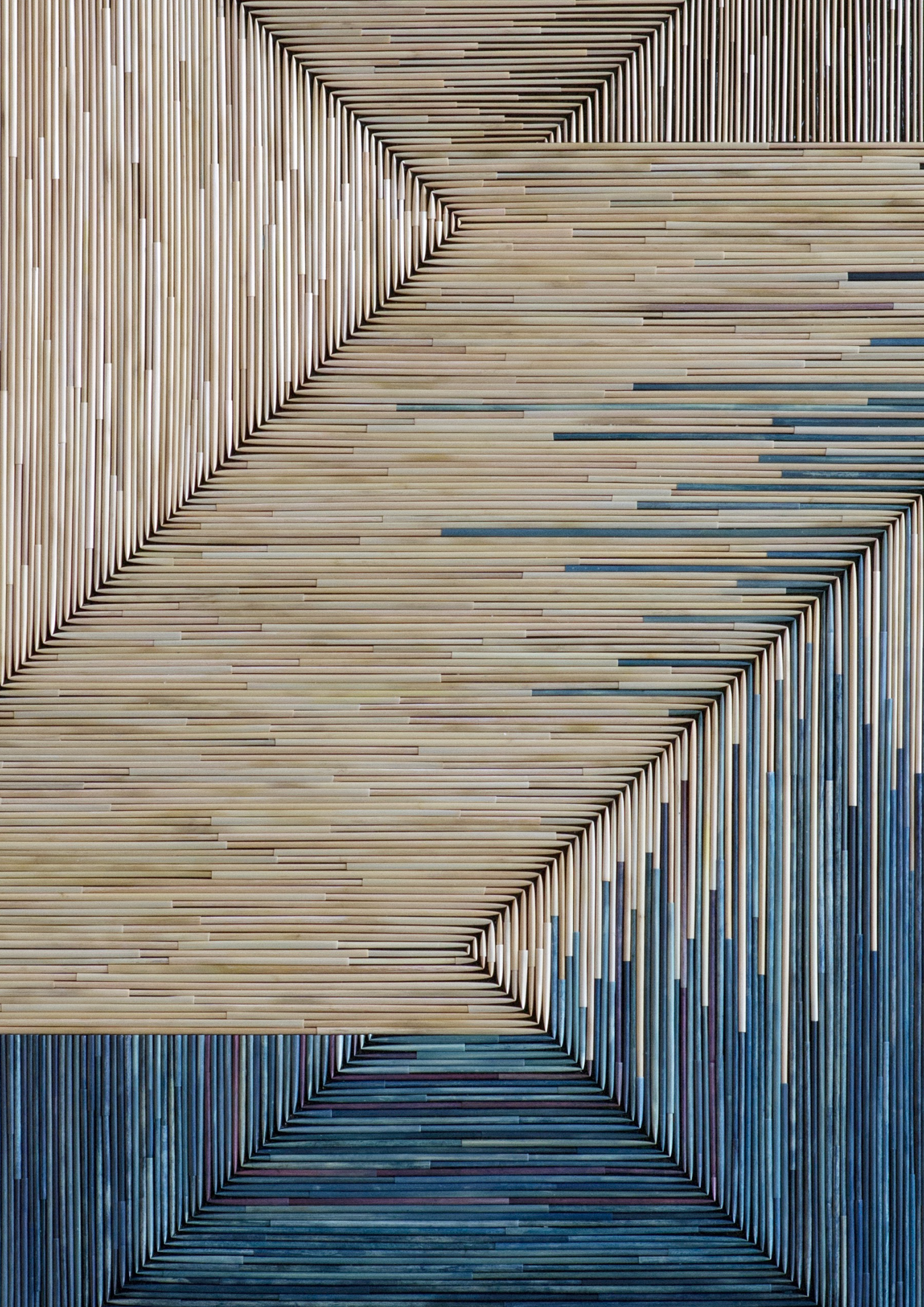

*Lichtbild Blaues Gras*, 2022
Hay, tie wire, ink, pigment, wood
102 × 70 × 25 cm
OH023 5

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*Lichtbild, "abfallend Horizonte"*, 2019
Hay, wood
97 × 110 × 22 cm
OH023 18

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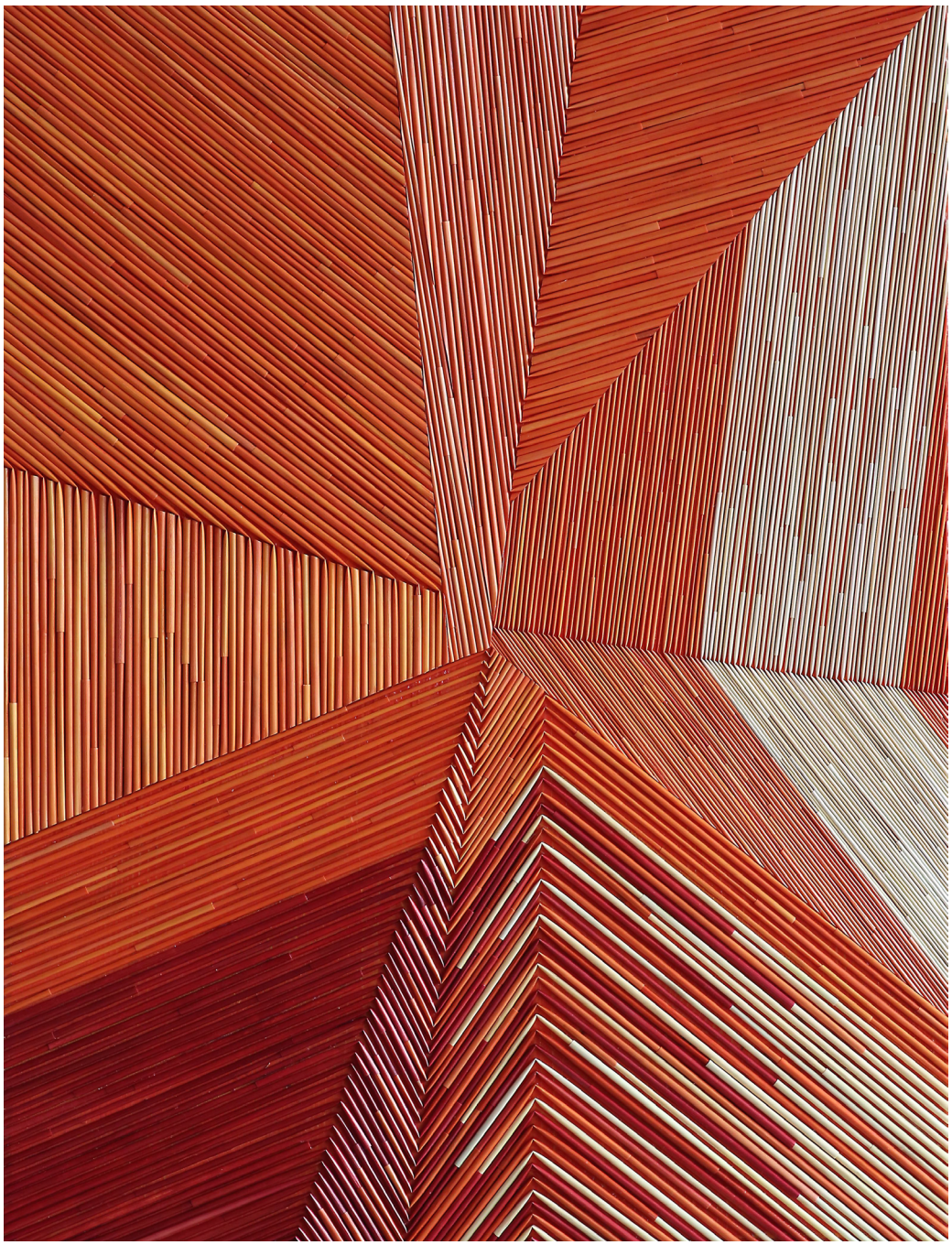

*Auf dem Weg*, 2022
Straw on wood
75 × 57 cm
OH023 2

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*Sans titre*
Reeds
250 × 150 × 200 cm
OH023 8

xippas

*Landschaften in 1 Raum*, 2022
Straw on wood
145 × 100 cm
OH023 1

*Lichtbild, "Zwei gegenläufige Horizonte"*, 2019
Hay, wood
97 × 110 × 22 cm
OH023 17

*Herbe bleue*, 2022
Straw on wood
210 × 140 cm
OH023 12

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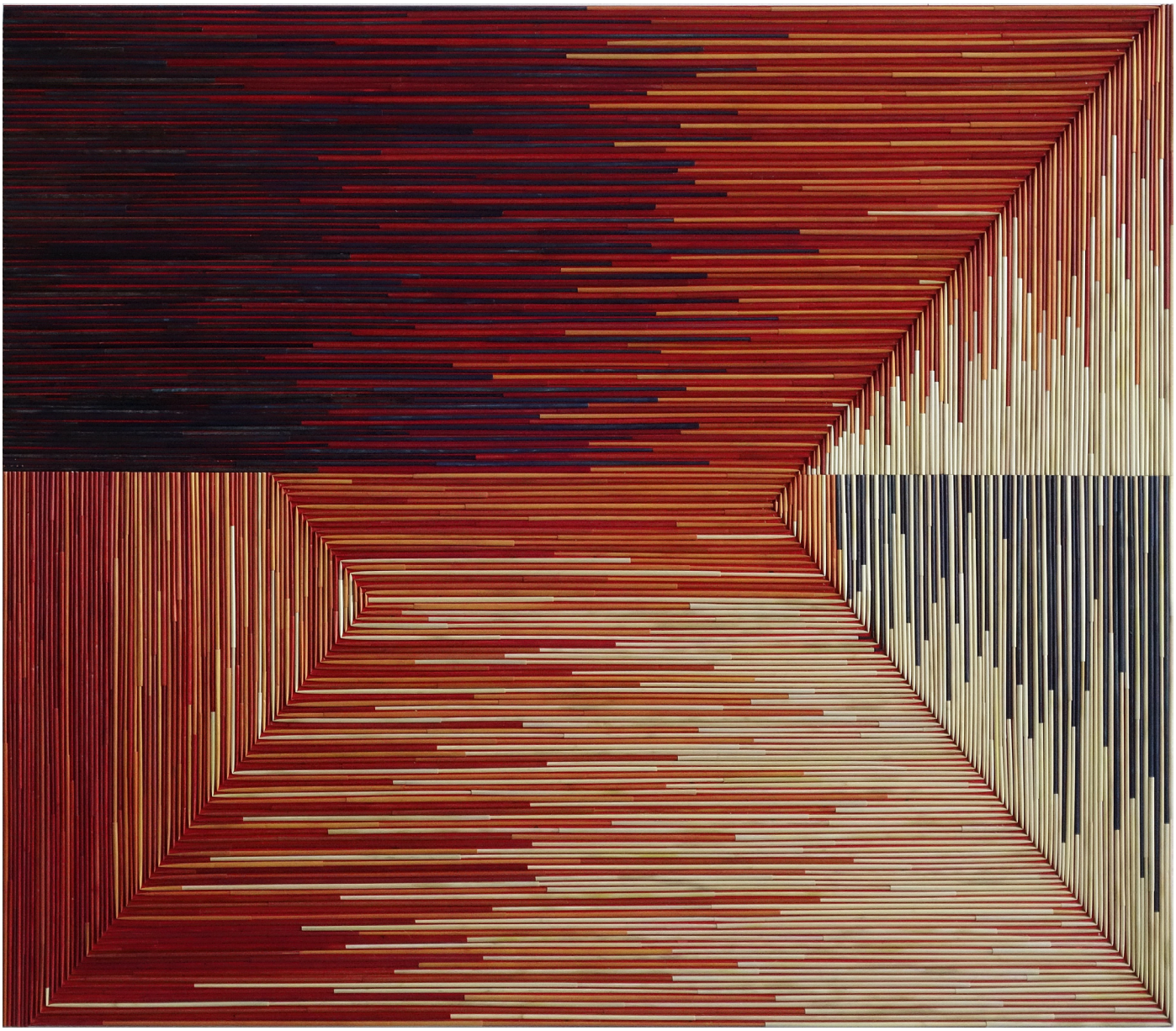
Studio's views, Berlin © Collectors Agenda



*Attainment of eternity as permanence Greek*, 2022
Straw on wood
97 × 110 cm
OH023 3

*Sans titre*, 2019
Hay, wood
215 × 135 × 25 cm
OH023 16

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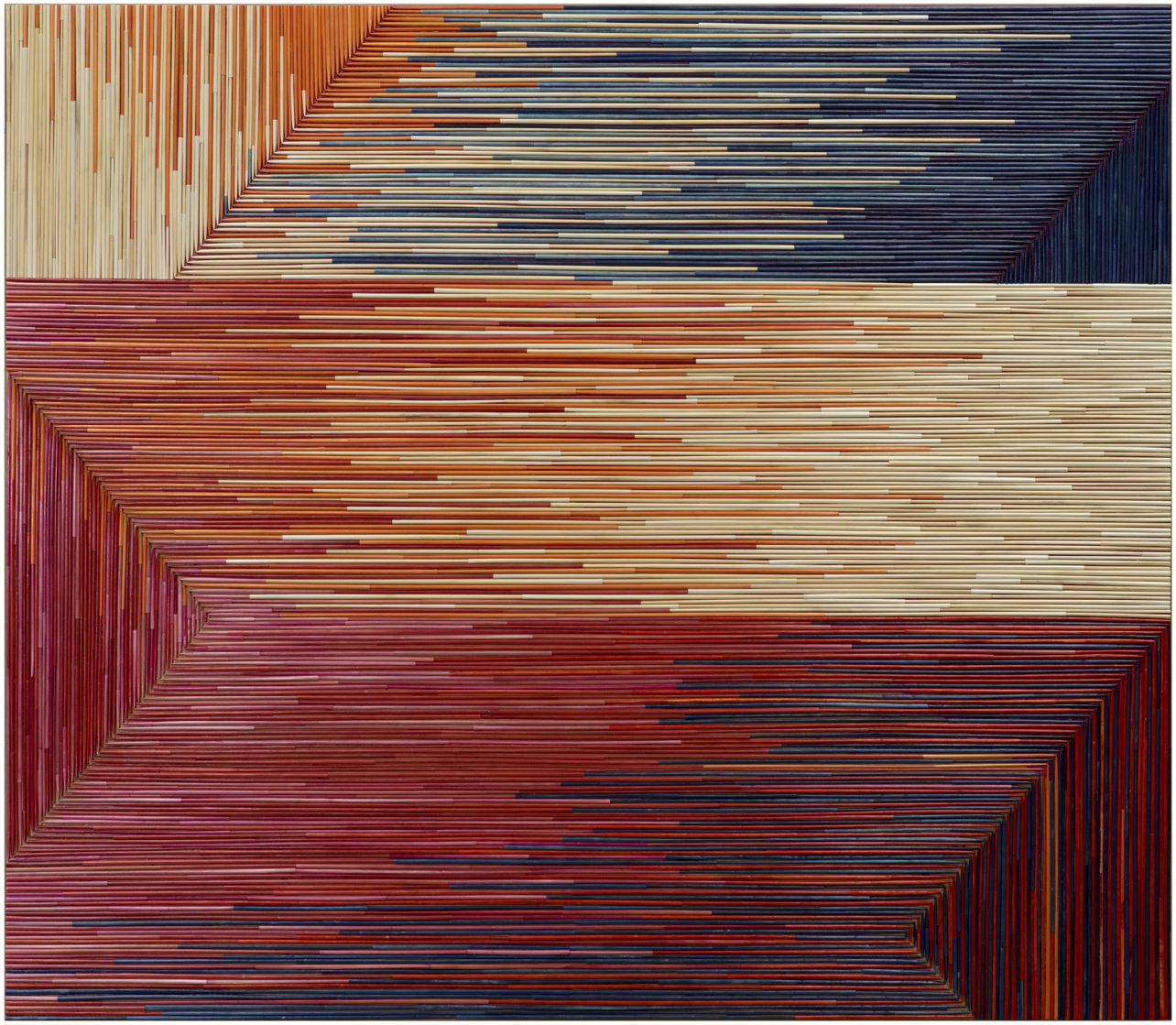
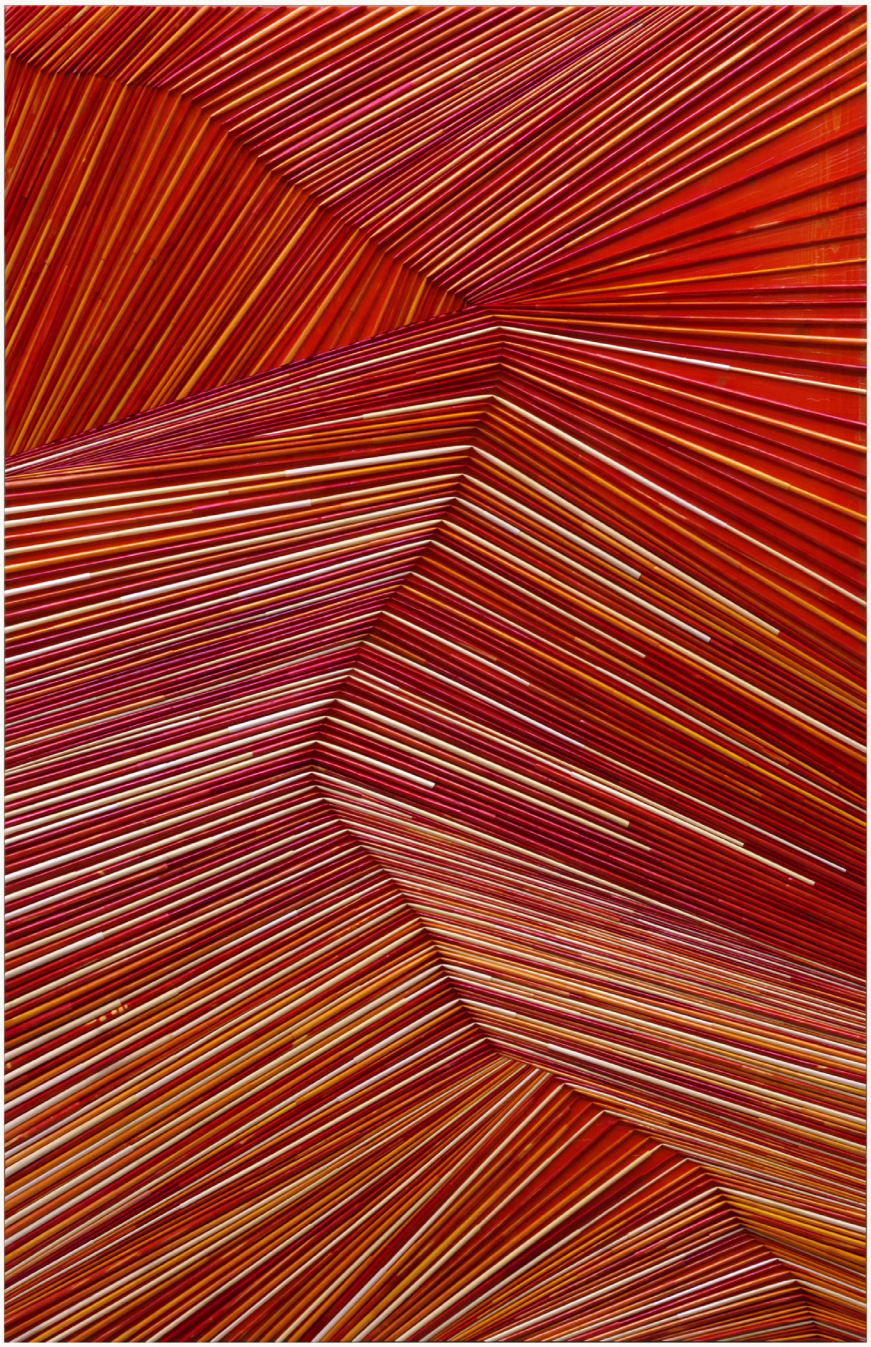


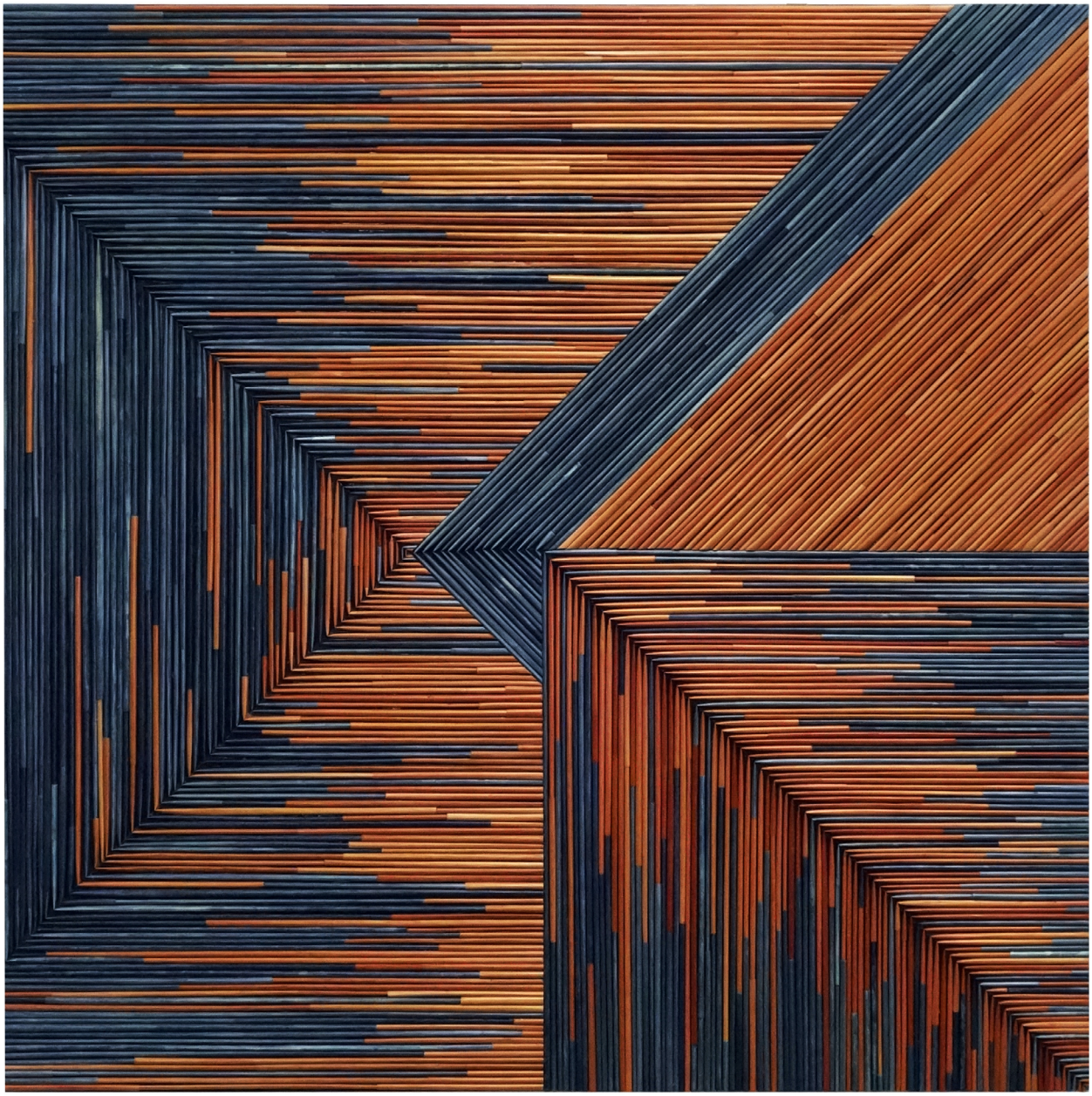
*Erlangung der Ewigkeit als Dauer griechisch 2*, 2022
Straw on wood
97 × 110 cm
OH023 13



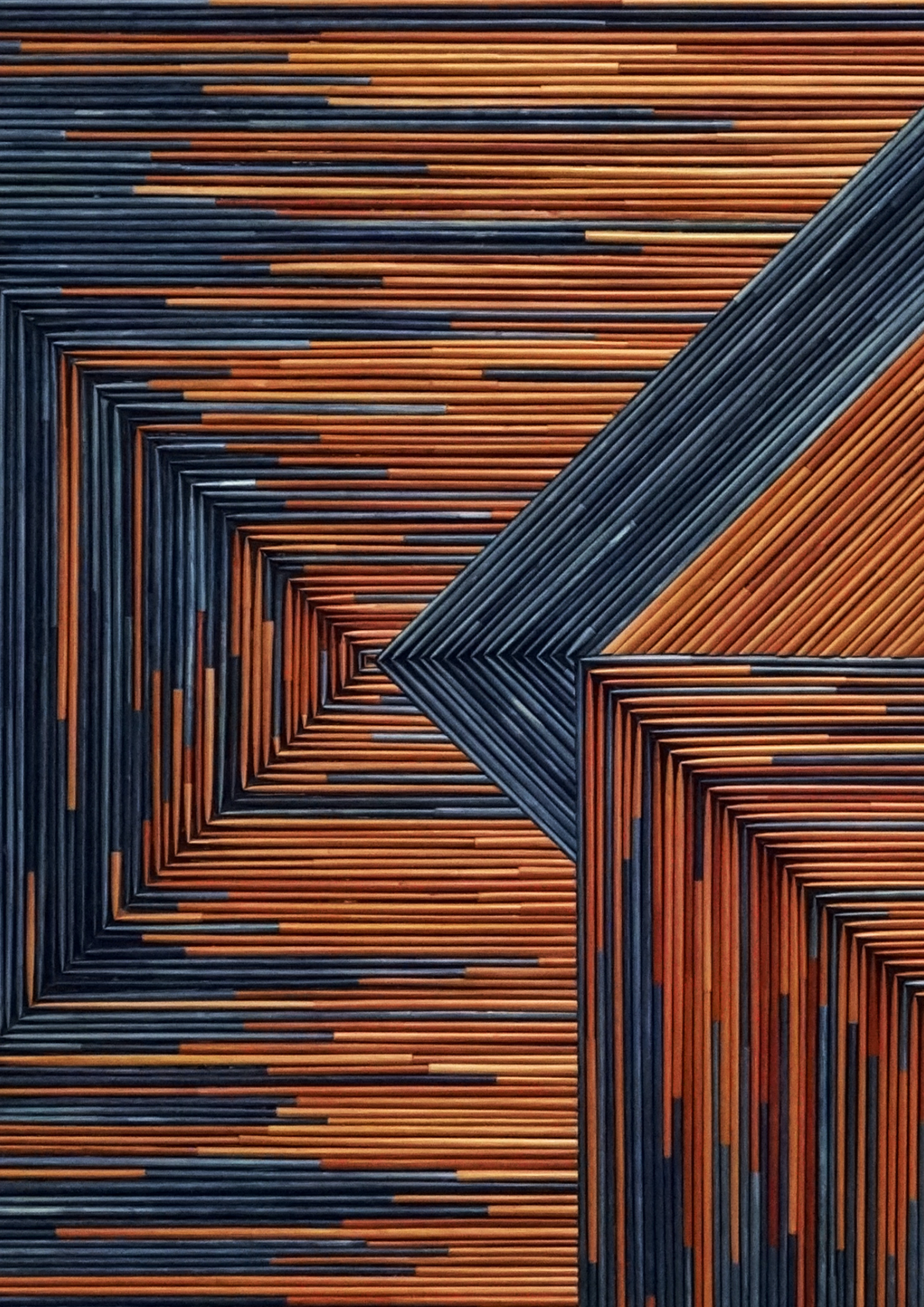
*Plant*, 2022
Straw on wood
93 × 60 cm
OH023 11

*Lichtbild – Yellow interlaced*, 2022
Hay, ink, pigment, wood
70 × 62 × 20 cm
OH023 6

*Chaguarbild 17*, 2018
Chaguar, natural colors, cotton
135 × 95 cm
Frame: 150 × 120 cm
OH023 21

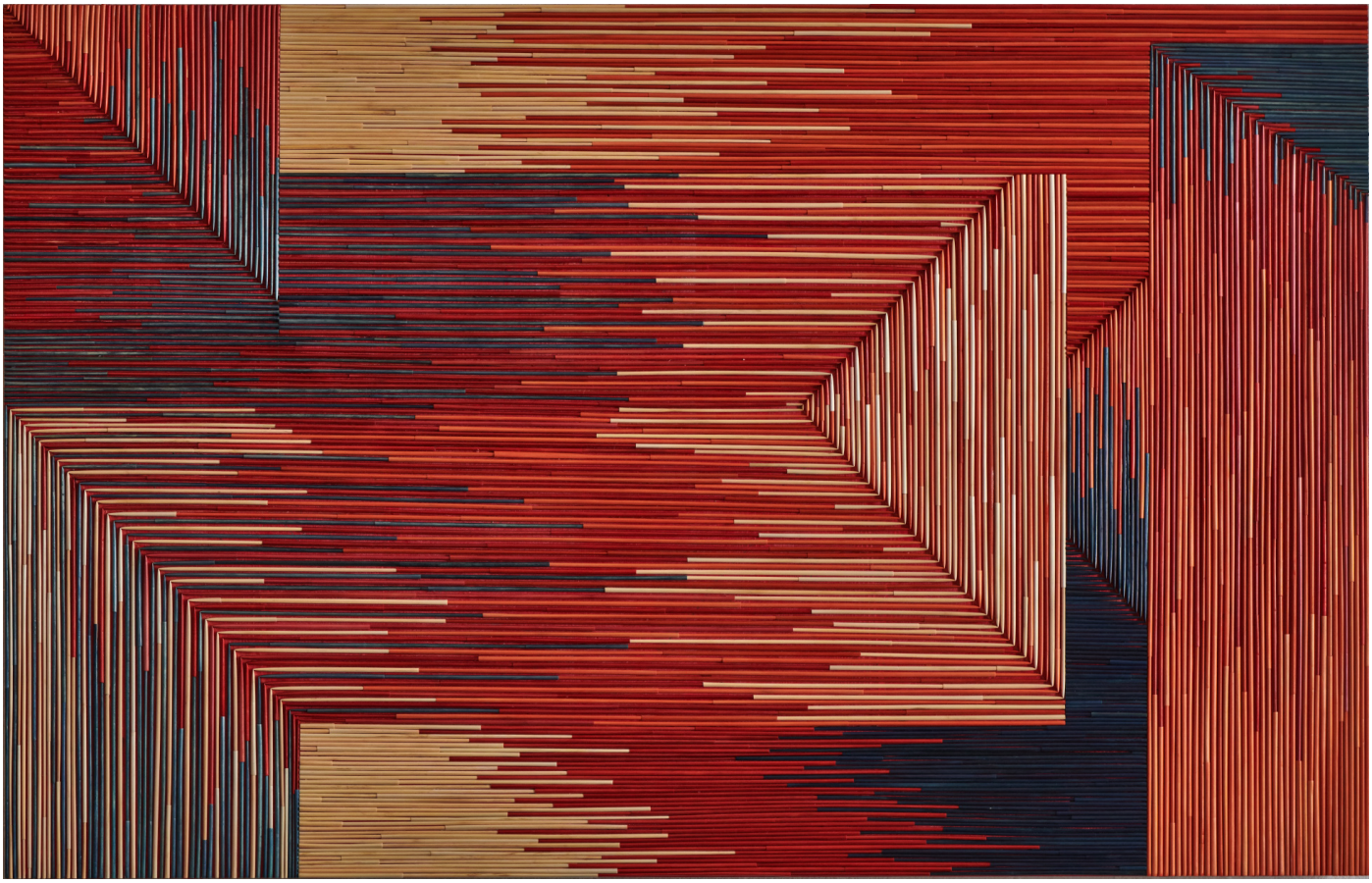


3, 2020
Straw on wood
68 × 68 cm
OH023 15



*Lichtbild – Lichtbild Köper 2-3*, 2016
Hay, wood
215 × 135 × 25 cm
OH023 7

xippas



*Berliner Gleichzeitigkeit*, 2020
Straw on wood
100 × 145 cm
OH023 4

Installation's view, *Trassen*, Documenta 14, Karlsaue Park, Kassel, 2017

Farmhands at Wielkopolskie, making hay rope, Poland, 2012

*Housing in Amplitude, Patagonia*, 2014
Full HD Video 25'13
Olaf Holzapfel / Sebastián Preece

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Olaf Holzapfel © Collectors Agenda

# Olaf Holzapfel

Biography

Born in 1967 at Dresden, Germany.
Lives and works in Berlin, Germany.

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**Education**

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|---|---|
| 1996-01 | Fine Arts, HfBK Dresdenn, Dresden, Germany |
| 2001-02 | National Institut of Design, Ahmedabad, India |
| 2003 | MFA HfBK Dresden, Germany |
| 2002 | Artist Resident, Columbia University, New York, USA |
| 2006-08 | Visiting Professor at Kunstakademie Karlsruhe, Germany |
| 2008-10 | Visiting Professor at HfBK Hamburg, Germany |

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**Personnal exhibitions**

| | |
|---|---|
| 2022 | Harfen, Nassfeldalm, Bad Gastein, Austria |
| | In Vielem und Einem, Galerie Daniel Marzona, Berlin, Germany |
| | Der geflochtene Garten, installation permanente, MEK Museum Europäischer Kulturen, Berlin-Dahlem, Germany |
| | The Colors of Woodland, Galerie Sabine Knust, Munich, Germany |
| 2021 | Pflanzenwerk, Bündner Kunstmuseum, Chur, Switzerland |
| | Las Calles De La Ciudad - El Orden Del Amplio País, Museo de Arte Contemporáneo de Salta, Argentina |
| 2020 | Arena, installation permanente, Kunsthaus, Dresden, Germany |
| | El Camino de los Campos, Centro Cultural Parque de España, Argentina |
| 2019 | Der perfekte Weg, Daniel Marzona Gallery, Berlin, Germany |
| | Housing in Amplitude, Museo de Arte Contemporáneo, Salta, Argentina |
| 2018 | Die Geometrie in der Bredouille - La Géométrie dans le pétrin, Galerie Albert Baronian, Bruxelles, Belgium |
| | Olaf Holzapfel In der Klosterkirche, Abbaye de Schönthal, Langenbruck, Switzerland |
| 2016 | Der perfekte Weg, Galerie Daniel Marzona, Berlin, Germany |
| 2015 | The KIndiar-Gardens of Malka Haas, Museum of Art, Ein Harod, Israel |
| | Junkyards, Kunstmuseum Bochum, Germany |
| 2014 | Die Materialität des Raumes, Galerie Sabine Knust, Munich, Germany |
| | Die Technik des Landes, LIndianau-Museum, Altenburg, Germany |
| 2013 | Gelände, Kunstverein Augsbourg, Augsburg, Germany |
| | interritorial und territōriālis, Galerie Albert Baronian, Brussels, Belgium |
| 2012 | Traditie en toeval, Mondriaanhuis Amersfoort, Amersfoort, Netherlands |
| | Olaf Holzapfel, Leonhardi Museum, Dresden, Germany |
| | Olaf Holzapfel, Galerie Gebr. Lehmann, Dresden, Germany |

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| | Schöne Aussichten – Olaf Holzapfel, Landesvertretung Niedersachsen, Berlin, Germany |
| 2011 | 3 wie 1, 2 in 3, 2,1,1 über 1, Galerie Gebrüder Lehmann, Dresden, Germany |
| 2010 | Wie ein Teil von Etwas, Galerie Gebr. Lehmann, Berlin, Germany |
| | das Verwobene in dem ich wohne, Johnen Galerie, Berlin, Germany |
| | Temporäres Haus, Johnen Galerie, Buenos Aires, Argentina |
| | Olaf Holzapfel, Skulpturen, Galerie Sabine Knust, Munich, Germany |
| 2009 | Das Nomadische Kriterium, Galerie im Taxispalais, Innsbruck, Austria |
| | At a moment's notice, Max Wigram Gallery London, UK |
| | Das Nomadische Kriterium , Kunstmuseum, Mülheim, Germany |
| 2008 | Olaf Holzapfel – Die Nachbarschaft der Dinge, Galerie Ghislaine Hussenot, Paris, France |
| 2007 | in der Mitte des Pragmatismus, Galerie Johnen + Schöttle, Colo, Germany |
| | Neue Sprachen, zweites Leben, Galerie Gebr. Lehmann, Dresdenn, Germany |
| | Unbestechliche Archive, Galerie Sabine Knust, Munich, Germany |
| 2006 | Investigation of Scattered Fields, Art Unlimited, Art Basel, Basel, Switzerland |
| 2005 | Hand und Fuß, Galerie Gebr. Lehmann, Dresdenn, Germany |
| | Der Absolute Zusammenhang, Johnen Galerie, Berlin, Germany |
| 2004 | 2 oder 3 dinge die ich von ihr weiß, Produzentengalerie Hamburg, Germany |
| | Malerei, Galerie Rüdiger Schöttle, Munich, Germany |
| 2003 | wischen Gütern, Galerie Gebr. Lehmann, Dresden, Germany |
| | durch den Kopf, Oktogon der HfBK, Dresden, Germany |
| 2002 | nice thinking Utopias, LeRoy Neiman Gallery, Columbia University, New York, USA |
| | Et in between, goods, Billboardinstallation, Ahmedabad, India |
| 2000 | Spielstätte für Foxy Lady, Installation avec Theo Böttger, Gallery Sofie Van de Velde, Brösarp, Sweden |

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**Group exhibitions (selection)**

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|---|---|
| 2019 | Konstruktion der Welt: Kunst und Ökonomie, Kunsthalle Mannheim, Mannheim, Germany |
| | The Transformation of Geometry / Collections Siegfried Grauwinkel, Berlin and Miroslav Velfl, City Gallery Prague, Prague, Czech Republic |
| | Event of a Thread, Istanbul Modern, Istanbul, Turkey |
| | Die Macht der Vervielfältigung, Goethe Institut, Porto Alegre, Brazil |
| | And Berlin Will Always Need You, Museumsportal, Berlin, Germany |
| | Negativer Raum, Centre d'art et de technologie des médias de Karlsruhe, Karlsruhe, Germany |
| | ANDERS WOHNEN, Museum Haus Lang, Krefeld, Germany |
| | Exposition collective à PARK Plateform for Visual Arts, Tilburg, Netherlands |
| | Kunst_ Handwerk, Kunsthaus Graz, Graz, Germany |
| 2018 | Germany Is Not An Island. Acquisitions 2012-2016, Bundeskunsthalle, Bonn, Germany |
| | Constructing the World: Art and Economy, Kunsthalle Mannheim, Mannheim, Germany |
| | Lolo's Entanglements, curaté par Helmut Stallaerts, De Warande, Turnhout, Belgium |
| | Die Macht der Vervielfältigung, Museu de Arte do Rio Grande do Sul, Porto Alegre, Brazil |
| | Künstlereditionen UM-FESTIVAL, Gerswalde, Germany |
| | Art Biesenthale, Wehrmühle Biesenthal, Germany |
| | 2016-2017 Full Moon, VoorlIndian Museum, Wassenaar, Pays-Bas |
| | My Abstract World, me Collectors Room, Berlin, Germany |
| 2016 | TILL IT'S GONE, Istanbul Modern, Istanbul, Turquie |
| | Aunfbruch Textil, Pforzheim Galerie, Pforzheim, Germany |
| | Art & Anthropology- Auf der Suche nach dem Anderen, Galerie im Körnerpark, Berlin, Germany |

Virus Form, Geometrisches aus Dresden von 1920 bis 2016, Galerie Gebr. Lehmann, Berlin, Germany
ICH. Neue Formen des Selbstporträts, Schirn Kunsthalle, Frankfort, Germany
Aufbruch Textil, Pforzheim Galerie, Pforzheim, Germany
Art & Anthropology, Galerie im Körnerpark, Berlin, Germany

2015 The Rough Law of Gardens, Museum of Art, Ein Harod, Israel
Das Gedächtnis des zukünftigen Materials, Kleines Historicum, Bergakademie Freiberg, Germany
Et in Arcadia Ego-Weltchaos & Idylle, Museum Kurkhaus, Clèves, Germany
That's all, Gallery Sofie Van de Velde, Antwerpen, Belgium
Aufbruch Textil, Pforzheim Galerie, Pforzheim, Germany
Art & Anthropology, Galerie im Körnerpark, Berlin, Germany
Disegno, Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Dresden, Germany
Reduzieren, Galerie Daniel Marzona, Berlin, Germany
Das muss man gesehen haben, Städtische Galerie Dresden, Dresden, Germany
Skulptur, Galerie Gebr. Lehmann, Berlin, Germany
Paperworlds, Buchheim Museum, Bernried, Germany
Anni Albers, Lothar Götz, Toulu Hassani, Olaf Holzapfel, Vincent Vulsma, Petra Rinck Galerie, Dusseldorf, Germany
Bildtaktik, Altana Université Technologique de Dresden, Dresden, Germany
Starting Grid, Display Gallery, London, UK

2014 Ritornando, par Albert Baronian au CIAC, Gand, Belgium
Architekt – Busdriver – Zwei Brücken, Galerie Neue Meister im Lipsiusbau, Dresden, Germany
Plastic Age – Faszination und Schrecken eines Materials in Kunst und Wissenschaft, Eres Stiftung, Munich, Germany
Alltagspragmatismus by Øystein Aasan, Ronald de Bloeme, Nuria Fuster, Sonja Gerdes, Daan van Golden, Olaf Holzapfel, Johannes Weiss, Invaliden1 Galerie, Berlin, Germany
Plus/Minus 1/2 Dimension, Galerie Gebr. Lehmann Dresden, Germany
Pliage / Fold, Gagosian Gallery, Paris, France
RE: Painted, S.M.A.K., Gand, Belgium
Projet Trapananda, Cerro Castillo, Chile

2013 Pliage / Fold, Gagosian Gallery, Paris, France
RE: Painted, S.M.A.K., Gand, Belgium
Projet Trapananda, Museo Escuela antigua, Cerro Castillo, Chile
having a gate, collaboration avec Sebastian Preece, Cohaique, Chile
Anachronismus in der zeitgenössischen Kunst, Kunsthalle Kiel, Kiel, Germany
Kunst & Textil – Stoff als Material und Idee in der Moderne von Klimt bis heute, Kunstmuseum, Wolfsbourg, Germany
Inside Outside Architecture, Nationalmuseum Oslo for Contemporary Art, Oslo, Norvège
Wilder Mann auf Brücke, sculpture à Siebentischwald, Augsbourg, Germany

2012 Wunderkammer, Autocenter, Berlin, Germany
Linie, Fläche, Zeit – Ein Abstecher, Galerie für Zeitgenössische Kunst, Leipzig, Germany
La Ligne Passée, Galerie Bernard Ceysson, Luxemburg
Facade 2012, Middelburg, Netherlands
Wahlverwandtschaften. Imaginationen des Nomadischen in der Gegenwartskunst, Museum für Völkerkunde, Hamburg, Germany
Tomorrow, Art Cologne, Cologne, Germany
MADE IN GERMANY ZWEI. Internationale Kunst in Deutschland, Sprengel Museum, Hannover, Germany

2011 Verlorene Form, Galerie Gebr. Lehmann, Berlin, Germany
KölnSkulptur 6, Stiftung Skulpturenpark Köln, Cologne, Germany
Biennale de Prague, Prague, Czech Republic
Entre Siempre y Jamás (Between Forever and Never), Latin American Pavilion, Biennale de Venise, Venice, Italy

2010 Das neue Albertinum. Kunst von der Romantik bis zur Gegenwart, National Collection of Dresden, Dresden, Germany
Between nothingness and eternity, Regina Gallery, London, UK
Parallele Schnittstelle, Galerie Gebr. Lehmann, Dresden, Germany
Welt und System, Städtische Galerie, Dresden, Germany
Sprich mit mir, sprich mit dir, Olaf Holzapfel, Produzentengalerie, Hamburg, Germany
Platinum Metre, Aschenbach & Hofland, Amsterdam, Netherlands
Das Voynich Manuskript, Grauer Hof, Kunstverein Aschersleben, Germany
Zukunft seit 1560. Die Ausstellung, Staatliche Kunstsammlungen Dresden, Residenzschloss, Germany
Menos tiempo que lugar, Centro Municipal de Exposiciones Subte, Montevideo, Uruguay
Menos tiempo que lugar, Palais de Glace, Buenos Aires, Argentina
LUNA/PROXY/FIRE/SNOW #1, Galerie Gebr. Lehmann Dresden, Germany
LUNA/PROXY/FIRE/SNOW #2, Galerie Gebr. Lehmann, Berlin, Germany
Drunk Tank, Forgotten Bar, Galerie im Regierungsviertel, Berlin, Germany
Alle gegen Kerbach, Galerie Zanderkasten, Dresden, Germany
The eternal reoccurrence of everything, workspace 2601 Los Angeles, USA

2009 Berlin meets Vienna, Salon Österreich, Viena, Austria
Zeigen. An Audio Tour through Berlin by Karin Sander, Temporäre Kunsthalle, Berlin, Germany
Die Kunst der Unabhängigkeit: der zeitgenössische Pulsschlag, Centro de Arte Contemporaneo, Quito, Equador
Listen to your eyes, Werke aus der Sammlung Schmidt-Drenhaus, GfZK Leipzig, Germany
Environment, Palais de Glas, Buenos Aires, Argentina
The Dark Side of Beauty, Neue Sächsische Galerie, Chemnitz, Germany

2008 Family and Friends, Anton Kern Gallery, New York, USA
BLUE SKY, Galerie Gebr. Lehmnann, Dresden, Germany
Nevertheless, Künstlerhaus Bethanien, Berlin, Germany
abc art berlin contemporary, Berlin, Germany
Der große Wurf. Faltungen in der Gegenwartskunst, Kaiser-Wil helm-Museum, Krefeld, Germany
Appell, FeliXart Museum, Berlin, Germany
Imaginary Realities: Constructed Worlds in Abstract and Figurative Painting, Max Wigram Gallery, Londres, UK

2007 I can only see things when I move, Collections nationale de Dresden, Dresden, Germany
Very Abstract and Hyper Figurative, Thomas Dane Gallery, London, UK
Wild West, Galerie Gebr. Lehmann, Berlin, Germany

2006 Fundstücke und Transit, Johnen Galerie, Berlin, Germany
Fundstücke und Transit, Johnen + Schöttle, Cologne, Germany
Heile Welt – Werke aus der Sammlung Schmidt-Drenhaus, Kupferstich- Kabinett, Dresden, Germany
Insa, Mantik ve His – Construction, Ratio and Sense, Galerist, Istanbul, Turkey

2005 1. Haut, Galerie Gebr. Lehmann, Dresden, Germany
Expanding Paintings, Biennale de Prague, Prague, Czech Republic
Urbane Realitäten – Fokus Istanbul, Martin Gropius Bau, Berlin, Germany
The Addiction, Biennale de Berlin, Berlin, Germany

| | |
|---|---|
| 2004 | 2 oder 3 dinge die ich von ihr weiß, Produzentengalerie, Hamburg, Germany |
| | Malerei, Galerie Rüdiger Schöttle, Munich, Germany |
| | DOPPELHELIX (Malerei II), Galerie Johnen + Schöttle, Cologne, Germany |
| | Reality Real, Galerie Gebr. Lehmann, Dresden, Germany |
| 2003 | o.T., Galerie Koch und Kesslau, Berlin, Germany |
| | 4/11, Leonhardi Museum, Dresden, Germany |
| 2002 | Werkzeuge und Einheiten, Club, Berlin, Germany |
| 2001 | Susanne geht in den Garten, Oktogon HfBK Dresden, Germany |
| | Wandbild, Atelier Jenny Rosemeyer, Berlin, Germany |
| | Koch, Club, Dresden, Germany |

# Olaf Holzapfel

Bibliography

**Publications**


2021 *Olaf Holzapfel: Textiles,* texts by Andrea Elías, Inka Gressel, Teresa Gutiérrez, Published by BOM DIA BOA TARDE BOA NOITE, Berlin

2017 Olaf Holzapfel, Nahum Tevet – *The Rough Law of Gardens,* texts by Galila Bar-Or, Sternberg Press, Berlin

2014 *Olaf Holzapfel: Die technik des Landes*, texts by Julia M. Nauhaus, Jennifer Allen, Carina Plath, Published by Sternberg Press, Berlin
*Housing in amplitude, Olaf Holzapfel and Sebastiàn Preece*, texts by Gustavo Boldrini, Paz Guevara Published by Puro Chile

2012 *Olaf Holzapfel: Region*, text by Martin Germann, Peter Lang, Dieter Roelstraete, published by Leonhardi Museum, Dresden

2011 *Olaf Holzapfel: 3 Wie 1, 2 In 3, 2, 1,1 Über 1*, text by Friedrich Meschede, published by Galerie Gebr. Lehmann, Dresden

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