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TINA WINKHAUS

Biography

Tina Winkhaus was born in Essen in 1966 and has lived and worked in Berlin since 1999. Her artistic practice began in photography and has developed over more than three decades into a distinctive visual language in which photographic precision, digital construction, staging, film, space, objects and performance intersect. From 1987 to 1989 she studied at the Bayerische Staatslehranstalt für Photographie in Munich. Years of study and work in New York and London followed. These experiences, together with the visual culture of contemporary Berlin, continue to shape the broader context of her work.

Winkhaus photographs people, animals, plants, objects, fabrics, interiors and surfaces individually before bringing them together digitally in complex compositions. She uses terms such as Constructed Reality, Photographic Painting and, with characteristic humour, Analog AI to describe this process. The point of departure is always photographic material she has produced herself, transformed through precise lighting, montage and meticulous compositional control. Her images often combine deep black with opulent colour, formal clarity and a beauty that gradually opens towards unease, vulnerability and ambiguity. Recurring concerns include desire and loss, status and transience, ideas of beauty, cultural imprinting and the relationship between human beings, nature and memory.

Since the 2000s, Winkhaus has presented her work in solo exhibitions and group exhibitions in Germany and internationally. Selected presentations include „Desire“ at KODE Stenersen Museum in Bergen (Norway), the screening of her film „5 Minutes“ at the film festival „A Shaded View on Fashion Film“ at the Centre Pompidou in Paris, „Wild“ at the Alfred Ehrhardt Foundation in Berlin and „Friendly Footage“ at the Herbert Gerisch Foundation in Neumünster. In 2018, during Berlin Art Week, she created „Your Reality Is Not Mine“ at Bikini Berlin, a fully mirrored spatial installation in which photography, video, architecture and the audience became part of a shared perceptual situation. „Perfection under Construction“ followed at KPM Hotel and Residences in Berlin in 2023, together with her participation in „Gesunder Größenwahn“ at NOTAGALLERY in 2024 and the solo exhibition „Unlocking the Unknown“ at Living Berlin in 2025. Her works are represented in private and institutional collections in Germany and abroad.

An important extension of her practice can be seen in „Der Pennerwagen“ from 2023. The hand painted resin sculpture was produced using a three dimensional printing process and forms part of a work complex that includes a performance and its film documentation. An everyday object becomes a carrier of social attribution, physical presence and deliberate ambiguity. Through the



combination of sculpture, action and moving image, the work reveals how naturally Winkhaus now moves between media and carries her photographic way of thinking into physical space.

With „HM4T 4 EVR“, Heimat Forever, at janinebeangallery in Berlin, Winkhaus turns in 2026 to ideas of home, memory and cultural imprinting. Football, forests, deer, hunting, allotment gardens and pigeons become carriers of personal and collective experience. Photographically constructed images appear alongside sculptures, objects and audiovisual works. Her current practice can therefore be understood as an open artistic system that grew out of photography and now brings different media together within one coherent visual language.

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