

portfolio
anja nowak

english

The title „two of a kind“ as thesis.

The starting point of my work are interpersonal relationships and their capacity to be represented through images. The starting point is always a human being in relation with/to others and with the conditions in which s/he recognizes herself/himself as a human being.

In my artistic practice, I use methods of decoupling and juxtaposing. Above all, it is about the request of the desire for comparability. Direct contraposing of images and/or objects that initially appear to be equal should provoke the observer to search for differences. This search is intensified through the information received by the observer as a visual instruction.

t o c o m p a r e

Understanding of an image and/or object arises only out of the comparison to other images and/or objects, and out of the consideration of their position within their mutual relationships. Above all, an image and/or object is explained through several contrasting concepts that make these images and/or objects determinable and even justify their reality.

v i s i b i l i t y

To me this is about how visibility and the information or knowledge about something interrelate with each other. In my work, knowledge changes radically what the eye unveils you as something equal, when it suddenly becomes something else. Knowledge acquires a form of visibility in and of itself: what is hidden from the eye becomes visible only through the information. It creates a conflict –a break- with the faith, based on the knowledge or information the observer receives.

The example of „zwei gleiche“: two apparently identical black circles can be seen on a white paper. Additionally the observer receives the information about how this image was produced. Only hereby the difference between the initially equal looking objects becomes visible.

image.process

The images allow me to create equality and to neutralize or to deliberately accentuate the difference. Only through the knowledge about the images, about the process behind the images, the difference acquires its visibility.

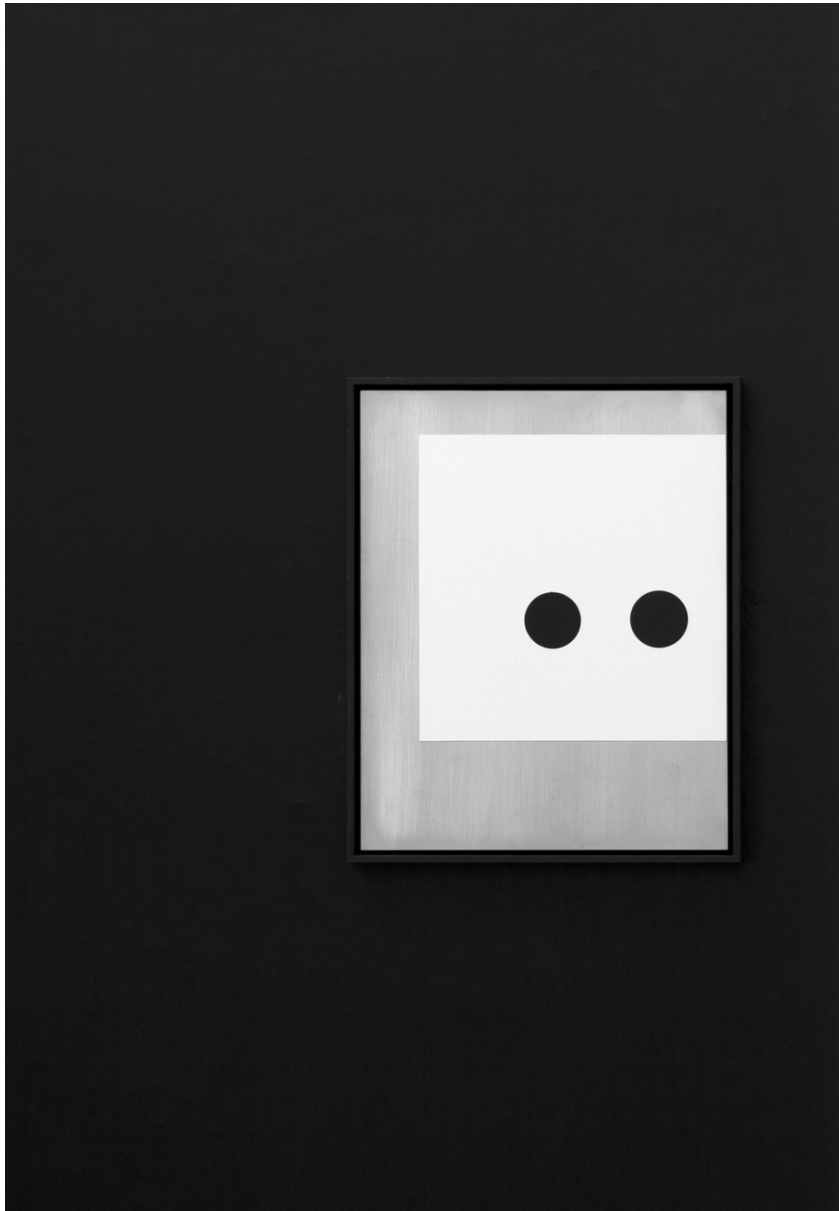
The example of „zwei gleiche, II“: This video work shows a black spintop in two different situations: once it lies, and the other time it appears upright, standing. Only through the rotation and the mediated execution (*as image & in the loop*) the situation described above becomes possible, whereby the illusion of an upright and endlessly rotating spintop is created.

time.loop

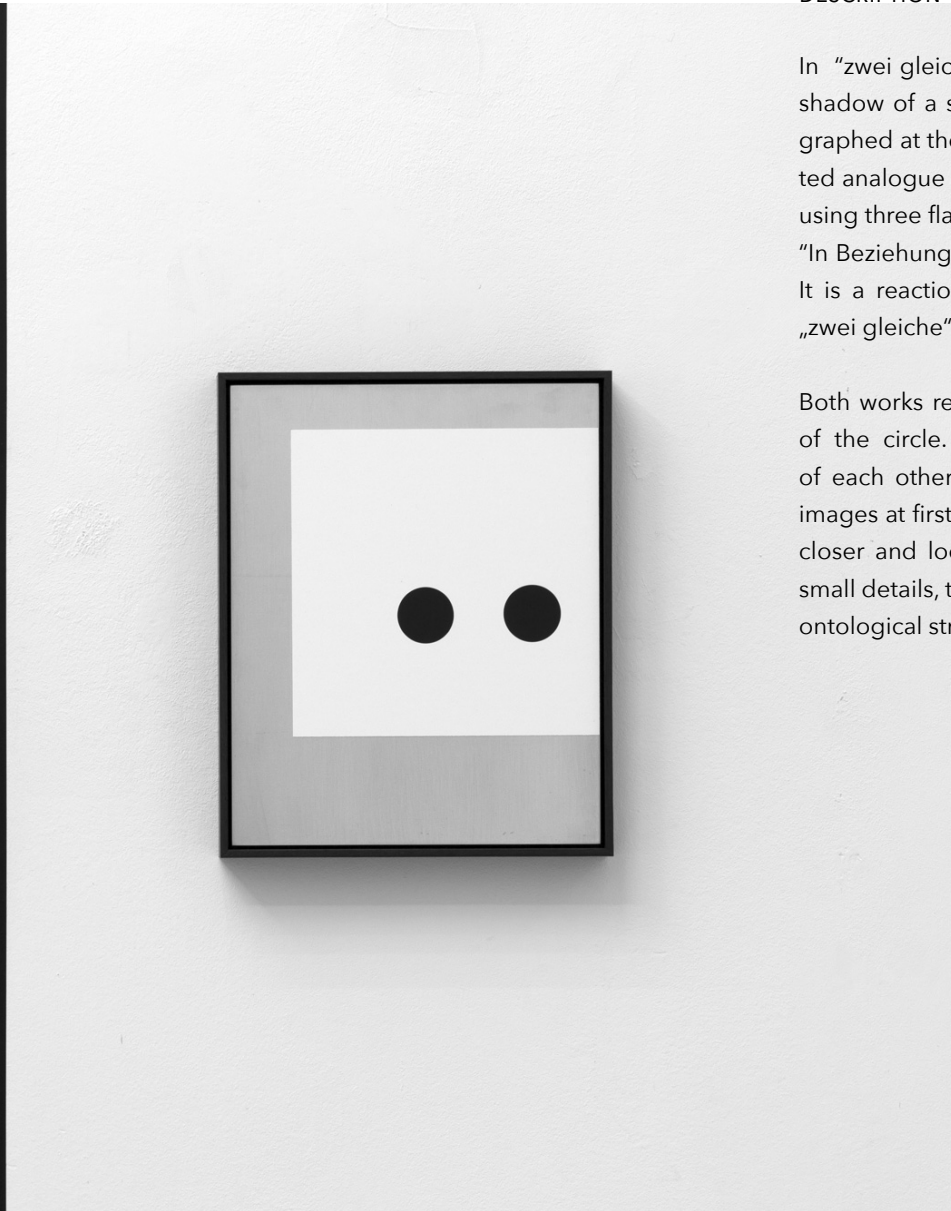
The beginning is undefined and the end is undefined; the observer starts to contemplate in a moment in which the beginning is unclear and the end is uncertain; the images appear (*nearly*) static most of the time, hence no changes (*also in form of movement*) are noticeable for the observer; thus, nothing implies the duration of the rotation (*which is inherent in almost every work*). The knowledge of the finite nature of the rotation is actually inscribed in the quality of the rotation itself. The image dissolves this finiteness of the rotation and ends in the conception of infinity.

reduction

The simplicity of the objects as well as distraction-free situations (presented) let the observer confront with the process of contemplation: the reduction can be seen as a challenge as well as an opportunity to transcend a mere visual experience and to gain access to the works. Besides, reduction and speed enhance the observer's attention for the conditions of her/his subjective perception.



zwei gleiche
photograph, 2015
gelatin silver print on baryta paper, framed
20 x 20 cm, 31,5 x 24,5 cm



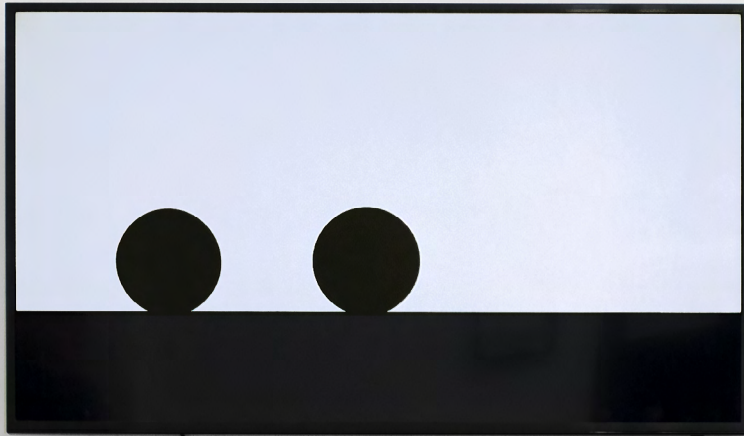
In Beziehung zu, 1
graphic work, 2017
pigment ink on hahnemühl paper, framed
20 x 20 cm, 31,5 x 24,5 cm

DESCRIPTION

In "zwei gleiche", a white ball and the shadow of a second ball were photographed at the same time. This unedited analogue photograph was created using three flash units.

"In Beziehung zu, 1" is a graphic work. It is a reaction to the previous work, „zwei gleiche“.

Both works refer to the reduced form of the circle. They seem like copies of each other, they appear as similar images at first glance. Only by coming closer and looking precisely, through small details, their completely different ontological structures become visible.

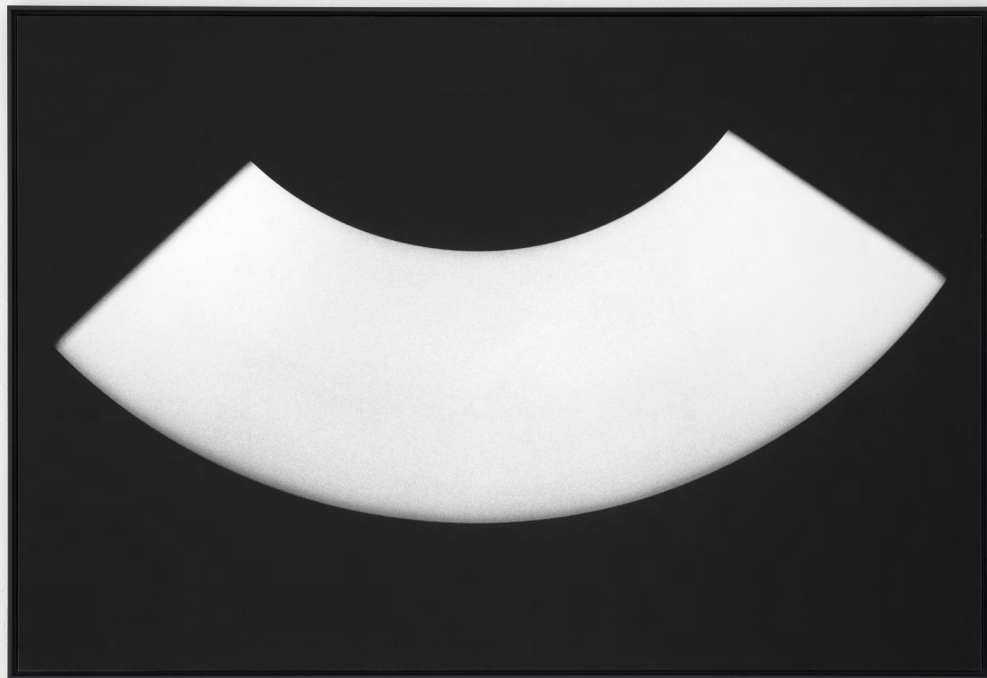
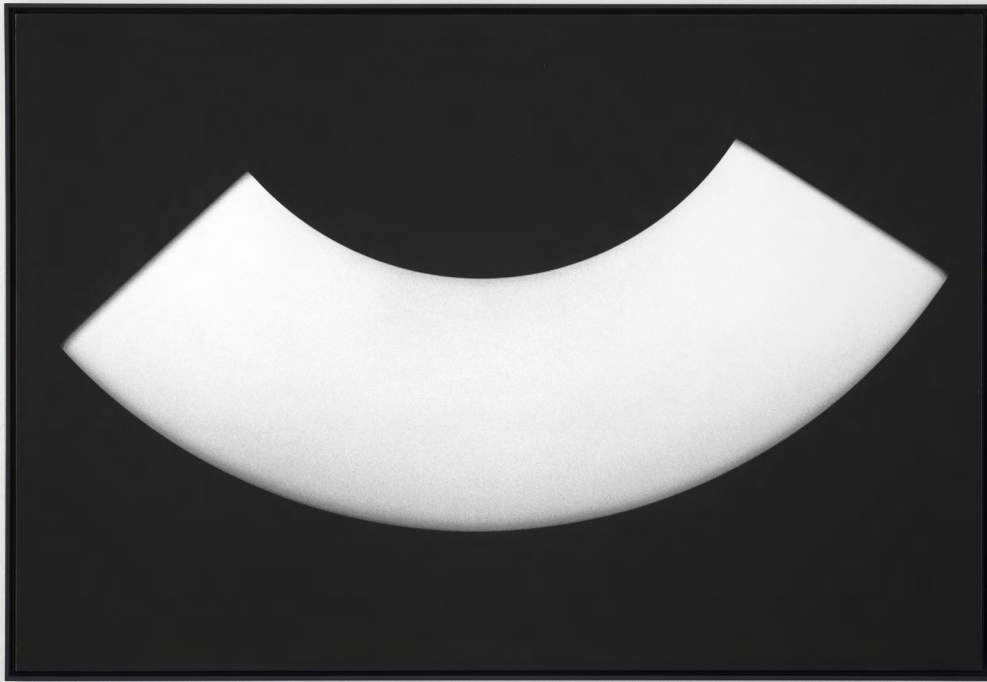


DESCRIPTION

A white ball rotates on a turntable. Light throws its shadow on a piece of paper where the movement of the shadow appears linearly. The paper is printed with a black, circular.

As a result of the rotating motion (turntable), shadows (image of a white ball) and graphics collide repeatedly.

In Beziehung zu, 2
hd video 2017|16:9| b&w| loop



DESCRIPTION

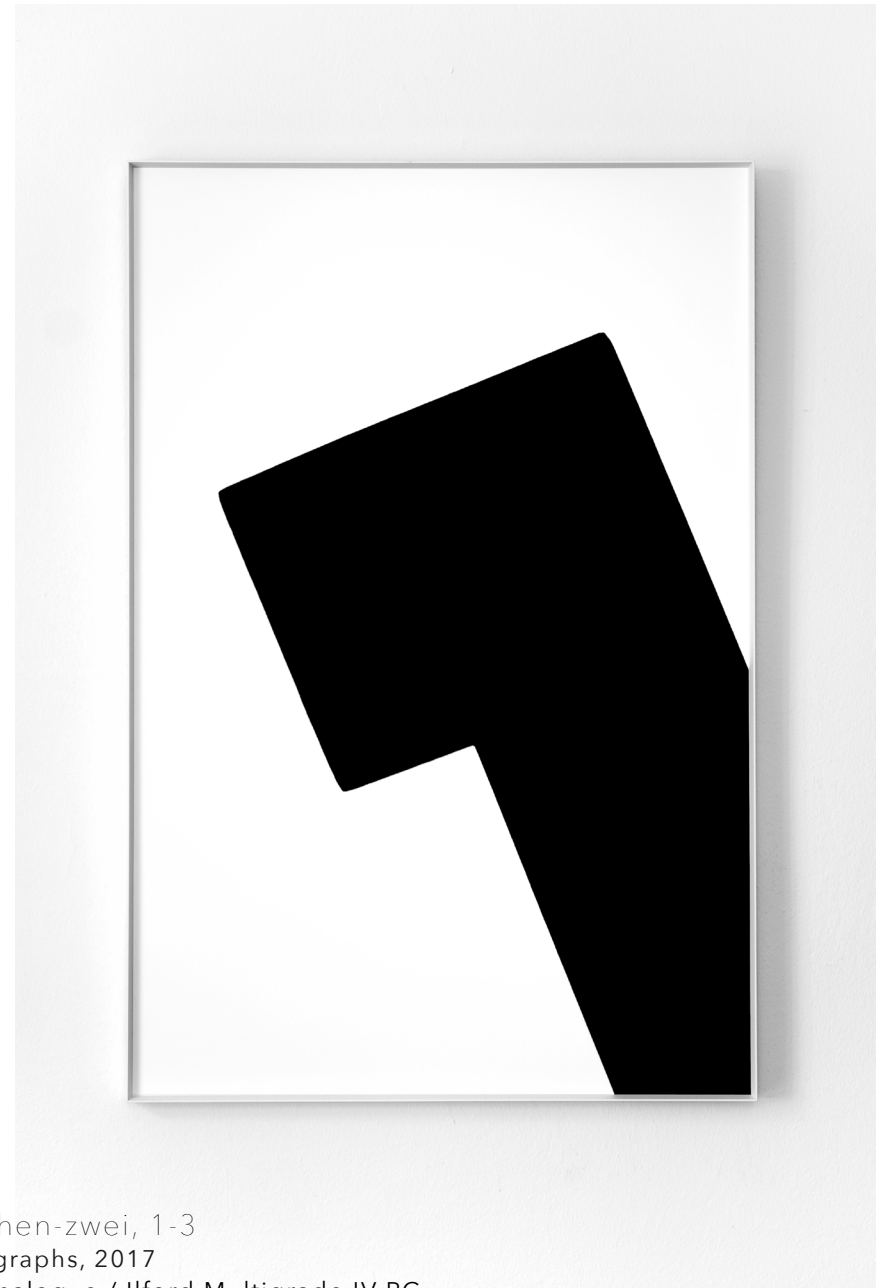
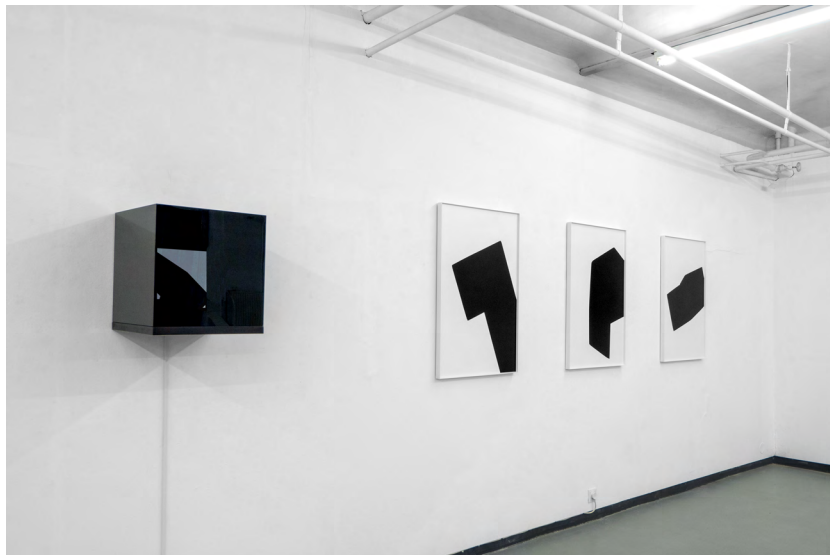
In „Versuch über Gleichheit durch Bewegung“ the photographs of double pendulums with different qualities of movement are opposed. The original objects are two double pendulums, which are identical in their material characteristics and remain unchanged (equal) while captured through photography. The only difference lies in the mobility of the double pendulums, which is regulated by two screws.

Through the photographs, the sameness of the pendulums comes into play, which overrides the object (pendulum) which makes the movement itself the object of representation.

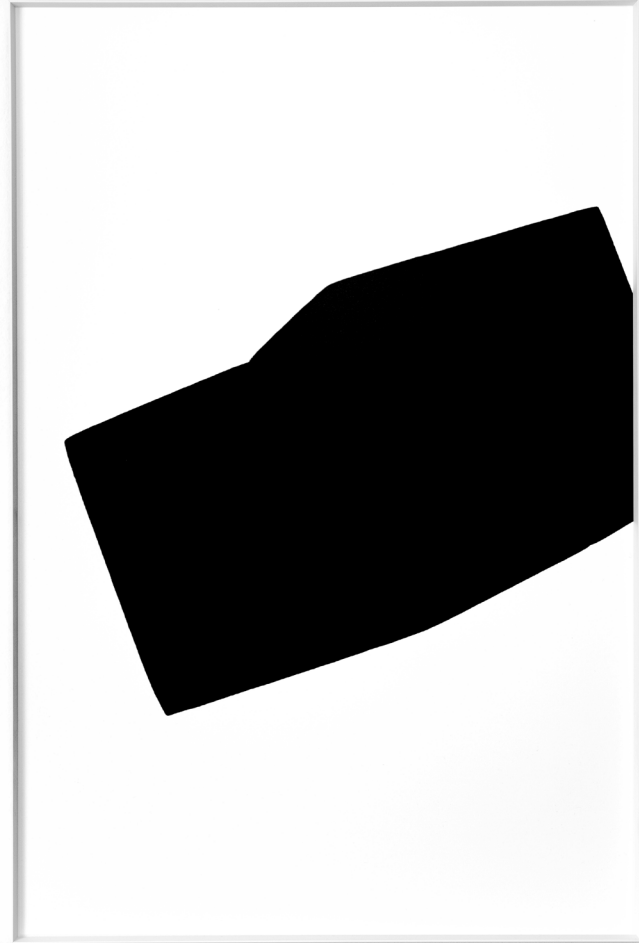
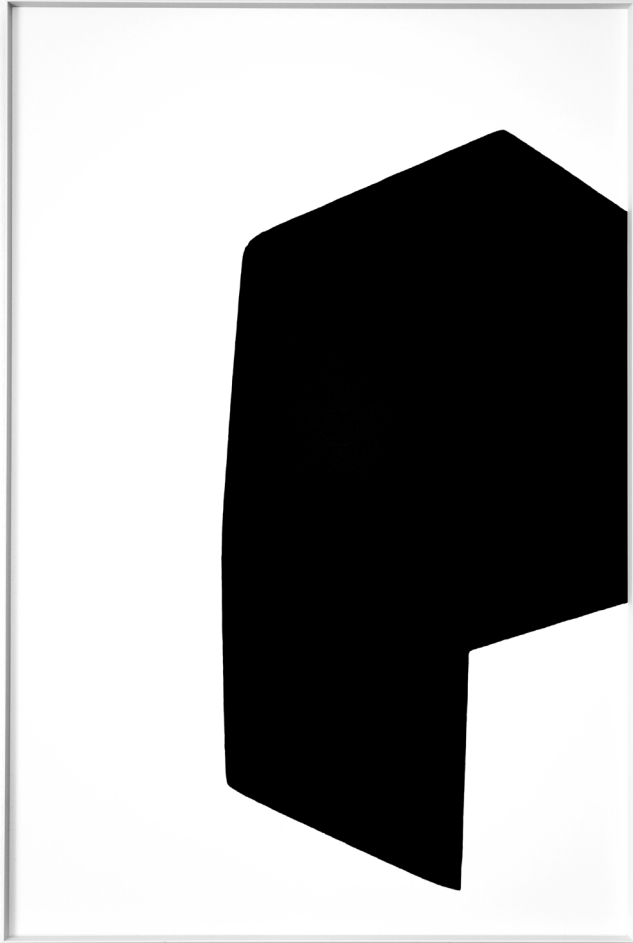
Versuch über Gleichheit durch Bewegung
photographs, 2019
gelatin silver print on baryta paper, framed
each 70 x 105 cm

DESCRIPTION

In "zwischen zwei" a cube is rotating on a turntable. Artificial light is spotting on a white turntable on which you can see the movement of the cube and its shadow. The cube and the shadow are melt together on the photographs. Like this it is impossible to distinguish the cube and the shadow. These connections are creating new forms - unlike a cube, unlike its shadow. Because of the circle rotations the usual forms of the cube and the shadows are changing their common forms. The rotation can be seen as a search of different forms - a sphere of something new.

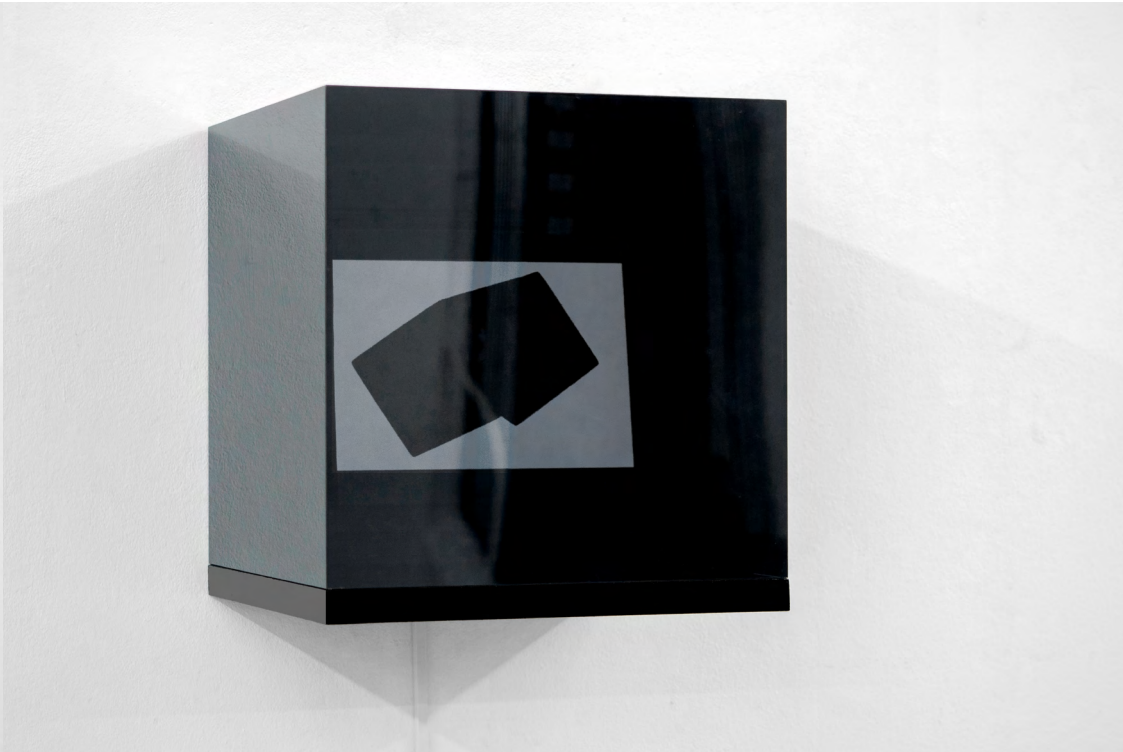


zwischen-zwei, 1-3
photographs, 2017
b&w analogue / Ilford Multigrade IV RC,
laminated on 3mm PVC, framed
each 90 x 60 cm



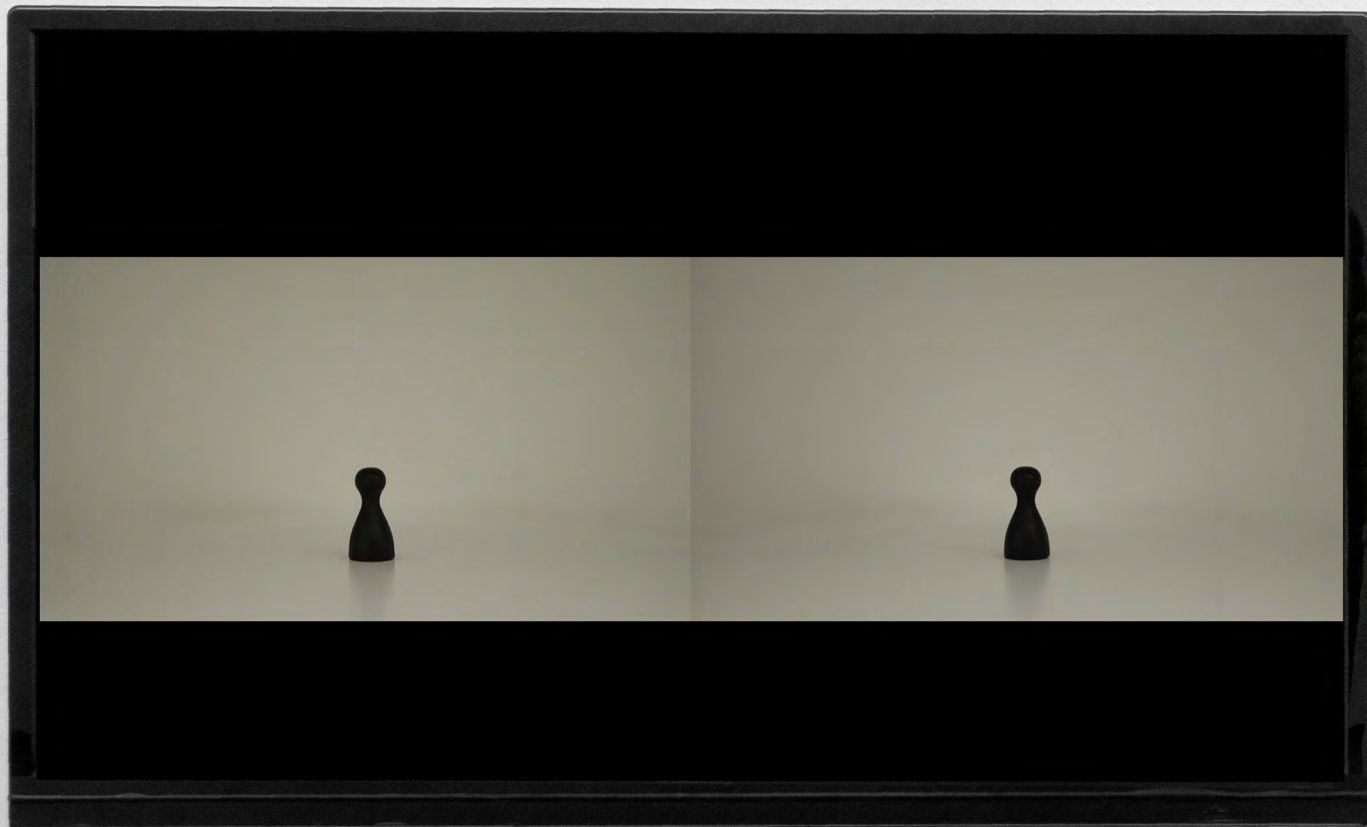


cube view, frontal



cube view, frontal with videostill

zwischen-zwei (4)
hd video | 16:9 | b&w | loop | 2017
acrylic glass cube, 40 x 40 x 40 cm: 3 mm grey and black



DESCRIPTION

A black meeple is located on a rotating turntable. This setting was photographed and filmed. The image and the recording are being juxtaposed.

zwei gleiche ("")
hd video | 16:9 | color | sound | loop | 2016



DESCRIPTION

A black spintop is filmed in two different situations: rotating and lying. Both (situations) are being juxtaposed.

*Fig.: Video projection
on cardboard on glass
100 x 240 cm*

zwei gleiche (II/)
hd video | 16:9 | b&w | loop | 2016

exhibition views,
texts



not quite there
Anja Nowak & Letizia Werth

28.2.-29.3.2026

Kunstverein Baden
Beethovengasse 7, 2500 Baden

NOT QUITE THERE

Letizia Werth & Anja Nowak

At first glance, the practices of Anja Nowak and Letizia Werth appear nothing alike; the former working with elastic bands and the latter with tablecloths. However, it is precisely the use of these everyday materials and the interest in their transformative potential that unites the two artists.

The starting point for Werth's practice was to draw from the visual language of photography. In her series Talking Rooms (2021-ongoing) she used drawing to transform precise photographs of a room into hazy memories of said space reduced to shadows and light. This play with light and dark through mark-making is something the artist extends to her new series of tablecloths. Werth emphasises their three-dimensionality by drawing shadows onto their surfaces; sometimes following the natural curvature of the cloth, other times deliberately manipulating the eyes of the viewer in an effect akin to trompe l'oeil.

Beside works by Werth, one can also interpret the importance of form to determine light and shadow as a key part of Nowak's practice. Training in analogue photography led to her interest in different techniques, such as traditional plaiting. In Seating surfaces for chairs, 2021-2023 she begins by recreating plaited patterns using paper. These subtle works pointed viewers less towards what was physically there, rather to what was not quite there. Namely, the shadows that denote the presence of these delicate designs in the first place.

Similarly, in her newest works Nowak "draws" lines by casting shadows with elastic bands. Although the elastic bands are stretched in place, their shadows create an impermanent mark as they change when the wooden panels are turned, lighting is changed or the viewer moves. This drawing can also change without the agency of external actors. Over the course of the exhibition, some elastics succumb to surrounding heat and light conditions, eventually snapping and springing out of place. This unpredictability is fully embraced by Nowak, who sees such moments as a potential for transformation; a new work comes into existence and as a result, new interpretations of the piece follow.

Werth likewise embraces the imperfection of her canvases. Sourcing her tablecloths secondhand, she sometimes emphasises the stains upon them, as is the case in Elsewhere #09, Elsewhere #10 (both 2025) and Elsewhere #11 (2026). These marks are a permanent reminder of their stories as used objects, as markers of places where people gathered and exchanged. In this way, these items not only hold a material value, but also an intangible quality of holding memories. To Werth, even single-use tablecloths - such as Elsewhere #13 (2026) - hold this inherent value.

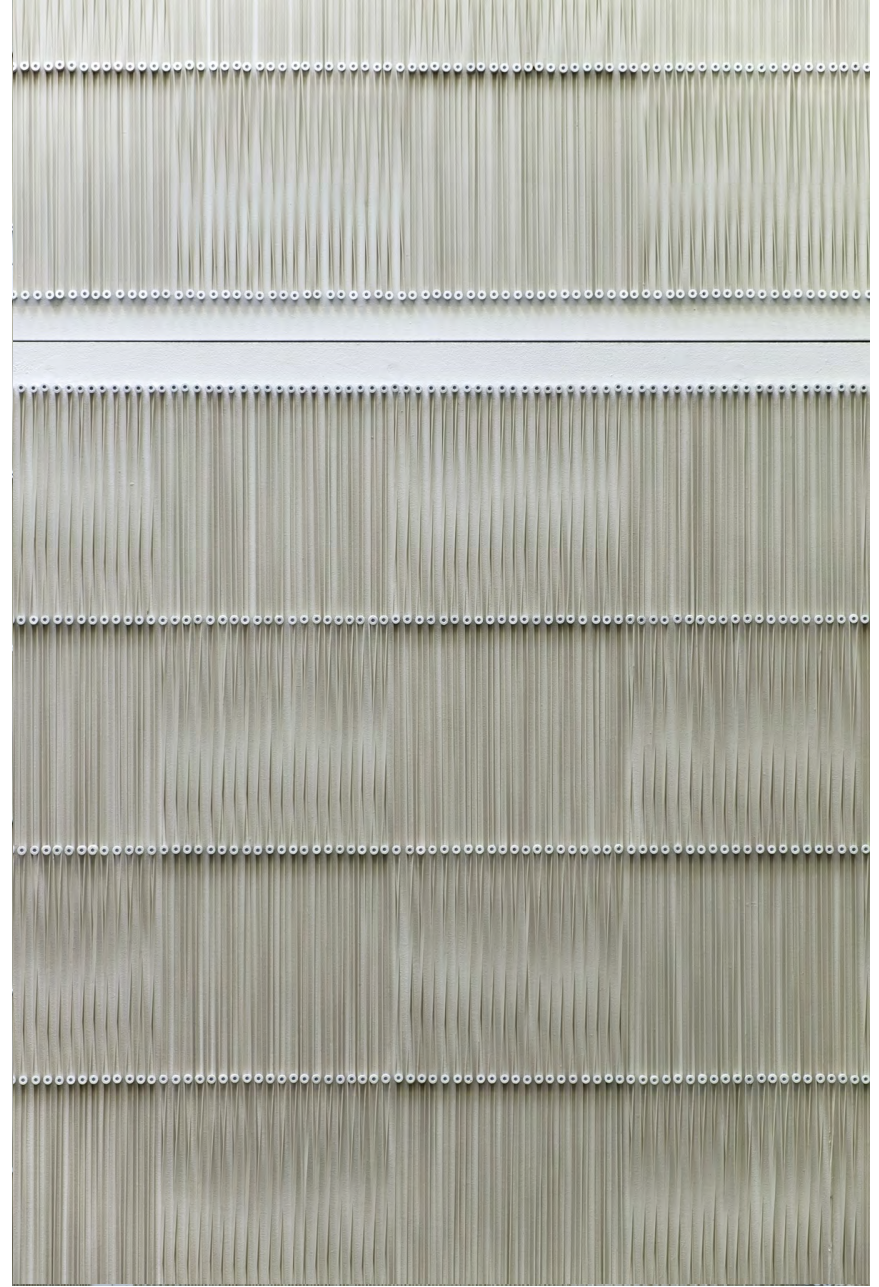
The value of everyday materials is also of interest to Nowak. In daily use, materials such as elastic bands are used to hold items together. However, in Nowak's works the potential for new meanings arise when they lose their original function. Rather than holding anything together, the individual bands are merely suspended between two screws in the wooden panels completely isolated from one another. Individually they serve no function, but once twisted, they give the appearance of a strong plaited structure that suggests connection. This cohesion remains merely a suggestion; the materials are not actually intertwined, but are only placed in relation to each other. What becomes visible is not a real bond, but the idea of cohesion.

In this way, Nowak's works epitomise the passage of time, not only in their destruction, but also their labour-intensive construction. Both Werth and Nowak create artworks that are reduced and abstract. Nevertheless, they carry the extensive labour of their makers within their materiality; pencil stroke by pencil stroke, screw by screw, elastic band by elastic band. It is a slow method of working that requires a complementary slow way of observing not only what is there, but the shadows, forms and strokes that once were - are also not quite there.

Text: Hannah Marynissen

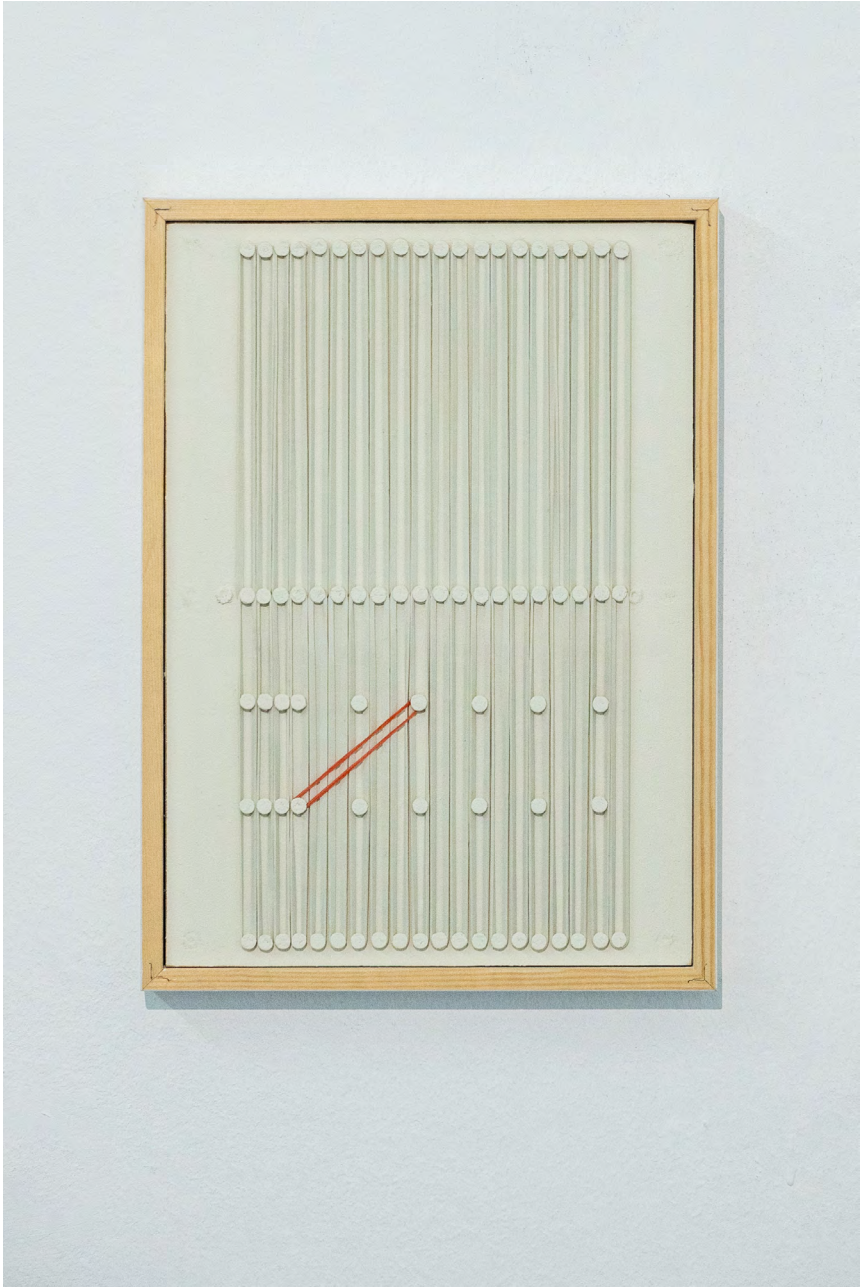
Fotos: Michael Kofler & Anja Nowak

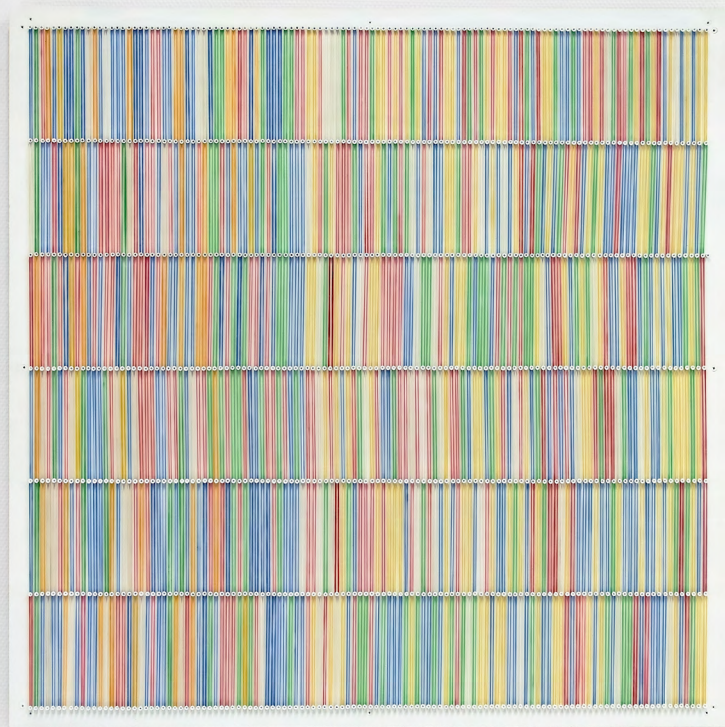
nine-piece installation: ANJA NOWAK, Was sich hält, 2026, Rubber rings, screws, acrylic, wood, 315 x 300 x 3 cm; LETIZIA WERTH, Elsewhere #6, 2024, Graphite pencil, ink, acrylic on kitchen fabric on stacked food boxes; LETIZIA WERTH, Elsewhere #9#10#11, 2025, Graphite pencil, ink, acrylic on kitchen fabric; two-piece installation: ANJA NOWAK, Körpergeflecht, 2026, Rubber rings, screws, acrylic, wood, 100 x 215 x 3 cm; ANJA NOWAK, Frischgrät, 2023, Paper, cardboard, wood, 30 x 20 cm; ANJA NOWAK, Fügung, 2025, Rubber rings, screws, acrylic, wood, 30 x 20 cm











ARTIST STATEMENT
Anja Nowak

11.-12.9./21.-22.9.2024

Parallel Vienna
Otto Wagner Spital, Baumgartner Höhe 1, 1140 Vienna



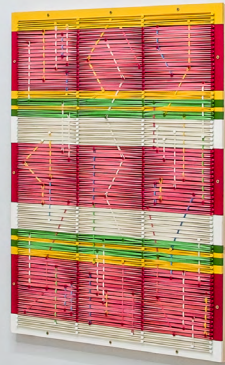


(drawings), 2024
Pencil, marker on paper (framed)
each 21 x 29,7 cm



(panels), 2024
Rubber rings, screws, acrylic, wood
100 x 100 cm





AM SONNENDECK / ON THE SUN DECK
Anja Nowak & Letizia Werth

2.7.-31.8.2024

Size Matters. Space for Art & Film
Margaretenstraße 110, 1050 Vienna

AM SONNENDECK / ON THE SUN DECK
Letizia Werth & Anja Nowak

The joint exhibition by Letizia Werth and Anja Nowak reflects a sea of becoming, of discontinuity, of the interweaving of unbridled differences and repetitions without origin. On the sundeck, a window opens outside chronological time, filled with a sense of eternity.

Anja Nowak's images, in which taut rubber bands are plaited into patterns, are reminiscent of a deck chair, inviting you to linger, dream, rest and pause. The condensation of everyday material in repetition paints a flickering of the immanent plane. The chair allows us to contemplate the movement of the sea, without beginning or end, in which the eternal return is reflected in the sunlight.

The sea, painted in graphite by Letizia Werth on found tablecloths from an everyday life that has come to an end, opens up the view into the distance and, in its condensation, offers a glimpse of the macro level of the eternal rush of life: grains and stripes, processed into waves that herald all the breaks in time in our world. The exhibition inspires us to rediscover eternity in the everyday, in the familiar, to open a window outside chronological time at the kitchen table and look into the distance.

Text: Romina Achatz und Theo Maier
Fotos: Dariusz Kowalski & Anja Nowak

ANJA NOWAK, Sommerstuhl, 2023
Rubber bands, screws, acrylic, wood
140 x 110 cm

ANJA NOWAK, Sommerstuhl, 2024
Rubber bands, screws, acrylic, wood
86 x 64 cm

ANJA NOWAK, Sommerstuhl, 2024
Rubber bands, screws, acrylic, wood
86 x 64 cm

ANJA NOWAK, Sommerstuhl, 2024
Rubber bands, screws, acrylic, wood
86 x 64 cm

LETIZIA WERTH, Elsewhere, 2024
Pencil and ink on used tablecloth
170 x 97 cm

LETIZIA WERTH, Elsewhere, 2024
Pencil and ink on used tablecloth
je 140 x 40 cm







OPEN STUDIO DAY

2.12.2023

Fundação Armando Alvares Penteado (FAAP) - Artistic Residence, São Paulo
Praça do Patriarca, 78, São Paulo

INGEBUNDEN (ongoing project)

In 2021 I began to recane the seating areas of chairs and mats. I use paper to plait the seats. Due to their materiality, the finished paper seats are not suitable for sitting on, but are only used to reproduce the patterns.

I work without instructions or a learned technique and therefore solely on the basis of observation. I am interested in understanding and being able to comprehend the patterns that the seating surfaces own. The recaning of seating surfaces is accompanied by the question: what 'patterns' do we rely on?

What structures give us a secure foothold and a place to sit? Which patterns are familiar to us and which remain unseen?

I named the paper seats of the chairs after their respective patterns. However, I don't know the names of the seat mats or the stories behind them. With the completion of the first paper seat mat, the question arose as to the name I would give it. This question was to be the starting point for what I was to do in São Paulo.

My intention at the FAAP was to work on patterns in which stories are 'inscribed'. From October to December, I wrote stories about my stay and the city. After the writing process, I printed the stories on the paper I used for plaiting. By caning the strips of paper I had written on, I wanted to find out how the pattern affected the text and how the text affected the pattern. Based on the integrated stories, I wanted to return to the naming process and suggest a title (a 'name') for the resulting plaits.

The images are the first results of the Artist in Residence programme. The resulting plait works are currently still untitled (unnamed.)

In 'eingebunden' I am interested in the relationship between text and image. In this, the text establishes a similarity with the pictorial motif, the closeness of which derives from an individual experience. This experience can usually be shared. But what happens when the experience is no longer accessible: when texts become fragmentary, covered by images, their interconnectedness is no longer comprehensible (to others).

Closeness that becomes (a) distance.

How do associations come about and how do stories emerge from them? 'eingebunden' is about wanting to give a name to something whose name has been lost or has yet to be revealed.

unnamed (October i-ii, São Paulo), 2023

Text, paper and cardboard
each 46 x 38 cm

unnamed (November i-ii, São Paulo), 2023

Text, paper and cardboard
each 46 x 38 cm

unnamed (December i-iv, São Paulo), 2023

Text, paper and cardboard
each 38 x 24 cm

Im Oktober war ich in São Paulo, im historischen Zentrum, in einem Haus, das neben einer Einkaufspassage gab es Geschäfte, die verschiedene Bedürfnisse befriedigen und neu entstehende Gelüste auslösen konnten: eine Konditorei, eine Drogerie, ein Sport- und ein Unterwäschegeschäft. Mit Anbruch jedes geschäftigen Tages (die einzige Ausnahme war an Sonntagen, denn ich befand mich in einem immer noch stark katholisch geprägten Land) wurden die Rolläden der einzelnen Geschäfte hochgeklübbelt und es ertönte aus den Lautsprecheranlagen der Geschäfte eine jeweils eigene Musik. Die Musik, sobald n

leben weitere Passagen und Wege, die ich wählen konnte, wenn ich das Haus, in dem ich die Lüftungs- und Kühlungsanlagen der Passage aus gesehen te sie auch nicht hören. Die Musik aus den Lautsprecheranlagen d mer aus konnte ich die Lüftungsanlagen nicht nur sehen, dass ich nachts, während ein linkes Ohr auf die Matratze des Bettes le São Paulo um an ein ist in Residence Programm teilzunehmen. Die G: großes Zimmer zur ung zu stellen, das sich in einen Wohn- und in einen A ein kleines Bad. I gkosten hatte mir eine katholische Organisation, mit den zuvor, bevor i en geliehenen Koffer packen und in den Flieger steigen kon Da ich geizig v nd nicht gleich alles Geld ausgeben wollte – verbr war, für die ältnisse in denen ich lebte, groß, doch es wuchs weiter an, wurde tung- und hlungsanlagen vom Dach gegenüber wurden bald Teil meines Zimm morgens, enn ich erwachte, wahrnahm, das Rotieren der Ventilatoren war, genau welcher It ich war. Den Lärm der Stadt konnte ich von meinem Zimmer aus ni noch d: Gereude von Menschen, die sich in der Einkaufspassage aufhalten musste die e nfalls in der Stadt geben musste. Nur einmal sah ich von meinem Zimmer der l userwand entlang hüpfte. Ich beobachtete ihn und bekam das Gefühl, da: Man mal ging ich ans Fenster und sah durch die Scheiben hinaus auf die Lüftu er in Gebäude, das sich links von den Lüftungs- und Kühlungsanlagen be nu in schmaler Schlitz von Fenstern blickte mich an. Die Hauptfensterf amstag arbeiteten hier Menschen vor Computern oder in Gruppen an hl an Stunden, die die V hen darin verbrachten, ängstigten mich b, und nahm dem Mo tem ich unfähig am Fenster stand, s hne zu pausieren passierte es doch, es war n: icht hatte mich ich zu gewöhn te, das dies l unks nun l en Bod , schlic r, un m im Ar sir L äc h: h: o v at Ta ten wa Flt frei e Lager Stadt, ir Gullide Gerüchen renen Stra surd, die sich immer dann, w plett verhält zu den Füßen derer, die an ihnen vorbeigehen. Wenn man nicht te man sie leicht i umfliegenden Müllhaufen verwechseln. Manchmal, wenn Mens Angst, dass sie in er ment der Unachtsamkeit auf einen sich schützenden Menschen, der am Boden liegt, treten könn auch nicht sicher, ob s unter einem Haufen ein Mensch verbirgt. Manchmal zeichnen sich die Konturen der deutlich ab, das klar ist, da in ein Mensch zu Hause ist. Und manchmal, vor allem dann, wenn die Konturen klar ar sind und der Plastik sack den darin liegenden Mc von unten bis oben einnimmt, liegt er da, wie als wäre er tot. Wenn die R des Lebens beschmutzt wird, bleibt am Ende nur noch der Te : Das erste was ich überprüfte, wenn ich zurück in mein Zimmer kam, ich das Geräusch der Lüftungs- und Kühlungsanlagen noch hörte. A nal beruhigte es mich sogar, wenn ich sicher gehen konnte, d Ventilatoren noch funktionierten und alles wie gewohnt lief. Das Geräusch vers mir, dass ich am Leben war und das sich in meine ren Umfeld nichts verändert hatte. Es gab mir Sicherheit und bedrohte meine Existenz z Ich fühlte mich ausgesetzt, machtlos dem Geräusch gegenüber. Manchmal drangen Stimmen in m Iten des Hauses kommen oder von den anderen Künst-ler:innen, die noch hier lebten. Ich empfand Stimmen, die von außen eindringen bedrohlich, andererseits schnte ich mich danach mit ihnen zu sprechen. Vor allem dann, wenn ich mich in Bad aufhielt, konnte ich Stimmen hören, denn das Bad hatte kein Fenster, weshalb das Surren der Ventilatoren, bei geschlossener Tür, nur abgeschwächt eindringen konnte. Die Stimmen, die ich vom Badezimmer aus hörte, mussten vom Nebenraum kommen, in dem eine junge mexikanische Soundkünstlerin untergebracht war. Dass ich die Menschen von meinem Zimmer aus hören und im Neben-gebäude sehen konnte, zeigte mir, dass meine Einsamkeit in dieser Stadt nicht so groß und ich nicht allein hier sein konnte. Ich war eine unter ihnen.

Im Oktober war ich in São Paulo, im historischen Zentrum, in einem Haus, das neben einer Einkaufspassage lag. In dieser Einkaufspassage gab es Geschäfte, die verschiedene Bedürfnisse befriedigen und neu entstehende Gelüste auslösen konnten: eine Konditorei, eine Drogerie, ein Sport- und ein Unterwäschegeschäft. Mit Anbruch jedes geschäftigen Tages (die einzige Ausnahme war an Sonntagen, denn ich befand mich in einem immer noch stark katholisch geprägten Land) wurden die Rolläden der einzelnen Geschäfte hochgeklübbelt und es ertönte aus den Lautsprecheranlagen der Geschäfte eine jeweils eigene Musik. Die Musik, sobald n

leben weitere Passagen und Wege, die ich wählen konnte, wenn ich das Haus, in dem ich den Lüftungs- und Kühlungsanlagen, der Passage aus gesehen, nicht einsehbar waren. Nicht kon sie nicht nur nicht sehen, man konnte sie auch nicht hören. Die Musik aus den Lautsprecheranlagen der Geschäfte kam, übertünchte jegliche Geräusche. Von meinem Zimmer aus konnte ich die Lüftungsanlagen nicht nur sehen, ich konnte, ich musste sie auch hören. üdringlichkeit war so stark, dass ich nachts, während in linkes Ohr auf die Matratze des Bettes legte, das Vibrieren der Ventilatoren eindri n mir spürte. Ich war in São Paulo um an einer t in Residence Programm teilzunehmen. Die Gabe der Institution, in der ich mich nun be stand darin, mir ein großes Zimmer zur ung zu stellen, das sich in einen Wohn- und in einen Arbeitsbereich teilte. Separat zu diesem get immer befand sich ein kleines Bad. D kosten hat ganisation, mit dem Auftrag Künstler:innen zu unterstützen, zu t. Ich arbeitete viel zuvor, bevor ic n gel ger steigen konnte. Meine Geschäftigkeit finanzierte mir so „Täglich Brot“.

Da ich geizig w: d nic Mein Zimmer war, für die iltnis i, wurde größer und erweiterte sich um eine weitere Zim eines Zimmers. Sie wurden nie abgestellt, sodass das erste ientete. Die Lüft-ines Zimmers. Sie wurden nie abgestellt, sodass das erste isch, das ich war, genauso wie es jeden Abend das Letzte war, das mich innernte in nmer aus nicht hören. Weder die Musik, die in der Einkauf dröhnte. lten mussten, noch das Singen der Vögel oder die Laute v Tieren, em Zimmer aus einen kleinen grünen Wellensittich, der vi gungen noch da t i noch da t i gungen der H lang hüpfte. Ich be hte. Manc ich ans Fenster und sah dur l, traf er: bände, das sich links von den Lüf md nu: amaler Schlitz von Fenstern blickte mi tag bis stag arbeiteten hier Menschen vor Comput die großen Tischen sitzend, vor sich hin. Das grelle n erinnerte mich an meine eigene Geschäftigkeit. zu il an Stunden, die die Menschen darin verbrac nl , und nahm dem Moment, in dem ich unfähig am uld. Mein Blick streifte erneut die Lüft en hne zu pausieren, rotierten. Einmal passierte es e ste Woche im Zimmer verbract lei cht hatte mich an das permanente Geräusch zu gew s l e, das dies kein Zustand von Dauer sein konnte; es v r c nks nun hören konnte. Als zweites fiel mir auf, wie en Boden um die Leere im Raum zu begreifen. Die w r en schüchternen mich ein und hielten mir meine Dürftig e b , um das Nötigste einzukaufen. Auch hatte ich mir fe Mic nimmer wieder die großen Bäume, die nahezu an jede i Wu rt Hoffnung und Geborgenheit auf mich ausstrahl an de inst niedergelassen hatten. Jegliche Versuche die B fen sich Lebensweise nicht abhalten. Dieser Wiederstand g ar. Ange zu Paulo, bevor sie zur Metropole wurde, eine wa angen gebei hluss über den unterirdischen Wasserreichtum d llen, wie das I viel Regen und allen Kanälen und Flüssen sei g, so heiß, stieck ttraktiv machte? Ich versuchte einmal in S: r Fluss zu werfen, der nicht weit v: roßen Markthalle ent amanduaat, so sein Name. Da ich den Fl en Straße für mehrere N erst in die eine, dann in die andere Ri th, wa ne Absperrung, hinter der si en alt aus nicht möglich den Fluss zu sehen. Das einzige, was ich vor mi Flu ter der Absperrung wirk len e kein Ende der Absperrung sehen und begann daran zu zweifeln, ob e en frei ei eichnet war. Ich bin mi ch Zimmer schaute ich mir den Stadtplan erneut an, auf dem der Fluss z z s-Tagen denen kein Regen fiel, n ch an luss hinter der Absperrung wirklich gab. Die Straßen der Stadt waren : ch an Stadt, ir em sie aus den langen S n die sser befüllte L.KWs die Straßen und Plätze entlang, hielten an und säu n die Gerüchen ie mir die Abgründe e n ihren ren Str: und belebten Plätze nred die surd, die sich elst in ihrem eigener nred die immer dann, w sich auf den Geh nred die plett verhält z den Füßen derer te man sie leicht umfliegenden A nred die Angst, dass sie in eit ment der Unat nred die auch nicht sicher, ob ts unter einem nred die deutlich ab, das klar ist, in ein Mensch. nred die sack den darin liegenden Me von unten f nred die bleibt am Ende nur noch der To : Das erste w nred die zurück in mein Zimmer kam, w ich das Geräusch der Lüftungs- und Kühlungsanlagen noch hörte. A nal beruhigte nred die sicher gehen konnte, da entfilatoren noch funktionierten und alles wie gewohnt lief. Das Geräusch vers mir, dass ic l nred die las sich in meine en Umfeld nichts verändert hatte. Es gab mir Sicherheit und bedrohte meine Existenz z Ich fühlte mich ausgesetzt, machtlos dem Geräusch gegenüber. Manchmal drangen Stimmen in m Iten des Hauses kommen oder von den anderen Künst-ler:innen, die noch hier lebten. Ich empfand Stimmen, die von außen eindringen bedrohlich, andererseits schnte ich mich danach mit ihnen zu sprechen. Vor allem dann, wenn ich mich in Bad aufhielt, konnte ich Stimmen hören, denn das Bad hatte kein Fenster, weshalb das Surren der Ventilatoren, bei geschlossener Tür, nur abgeschwächt eindringen konnte. Die Stimmen, die ich vom Badezimmer aus hörte, mussten vom Nebenraum kommen, in dem eine junge mexikanische Soundkünstlerin untergebracht war. Dass ich die Menschen von meinem Zimmer aus hören und im Neben-gebäude sehen konnte, zeigte mir, dass meine Einsamkeit in dieser Stadt nicht so groß und ich nicht allein hier sein konnte. Ich war eine unter ihnen.

Was der De-
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brachte, das wusste
ich nicht. Ich
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kommen lassen.

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OPEN STUDIO DAY

25.10.2022

Hangar - Artistic Research Center
Rua Damasceno Monteiro, 12 r/c, 1170-112, Lisbon

OF SITTING AND CANING

„What natural is, is more difficult to define than one might think. Because the answer depends on the historical and cultural context. What was true in the past is no longer true, and what is natural in one culture may not be so elsewhere. There is neither pure nature nor pure culture, but our living world consists of a mixture of nature and culture, the boundaries of which are difficult to determine.

The example of sitting is a good illustration of how different the natural can be. Sitting is, along with lying, standing and walking, one of the most fundamental postures of the human being. Before it can stand and walk, the baby learns to sit. Evolution, for the benefit of man, seems to have given her/him this ability. Such a natural phenomenon as sitting, undergoes a fascinating cultural imprint, because it is defined differently in each society, which manifests itself as the etiquette of proper sitting.“ (Referring to: Hoo Nam Seelmann, *The Culture of Sitting in Korea*)

Sitting on a chair shapes the human body in a different way than sitting on the floor does: The muscles of the legs, buttocks and back are formed in different ways. This affects the movement patterns that are familiar vs. unfamiliar to the body. If the familiar sitting posture changes – meaning, if the familiar changes into something unfamiliar – the body reacts with irritation: with pain, with numbness, with tension; the body resists, it wants back what it knows to interpret in order to find its way back into a posture that is familiar to it and seems to be natural.

The sitting posture is mainly determined by the objects that we sit on: Chairs, stools, mats, pillows, etc. These objects differ not only in their format but also in their manufacture, materiality and design (e.g. by the inclusion of paintings or patterns and ornaments, etc.). This shaping and design is/was often culturally conditioned.

At the beginning of their invention, chairs and mats represented luxury objects and were owned only by kings and aristocrats. In the course of their respective histories, they emancipated themselves into popular bourgeois and everyday objects of use, which affected the appearance

of living space and the body posture of its inhabitants.

In the meantime, cultural ideas about what constitutes natural or ‚proper‘ sitting are influential and intertwining: Just as people in many parts

of Asia sit on chairs, people in Europe are currently approaching an understanding that sitting on the floor can be decelerating and relieving for the body. (This is particularly evident regarding the increasing interest in meditation techniques from the Asian region).

Because of my interest in sitting, I started to recane seats of chairs and mats. I use paper which I shred to get strips of equal width to cane the seats. I understand the shredding as an act of separation, of dividing and splitting into several strands, while the caning means a reuniting, bringing together and becoming one. Due to their materiality, the finished paper seats are not suitable for sitting on but only serve to trace the patterns.

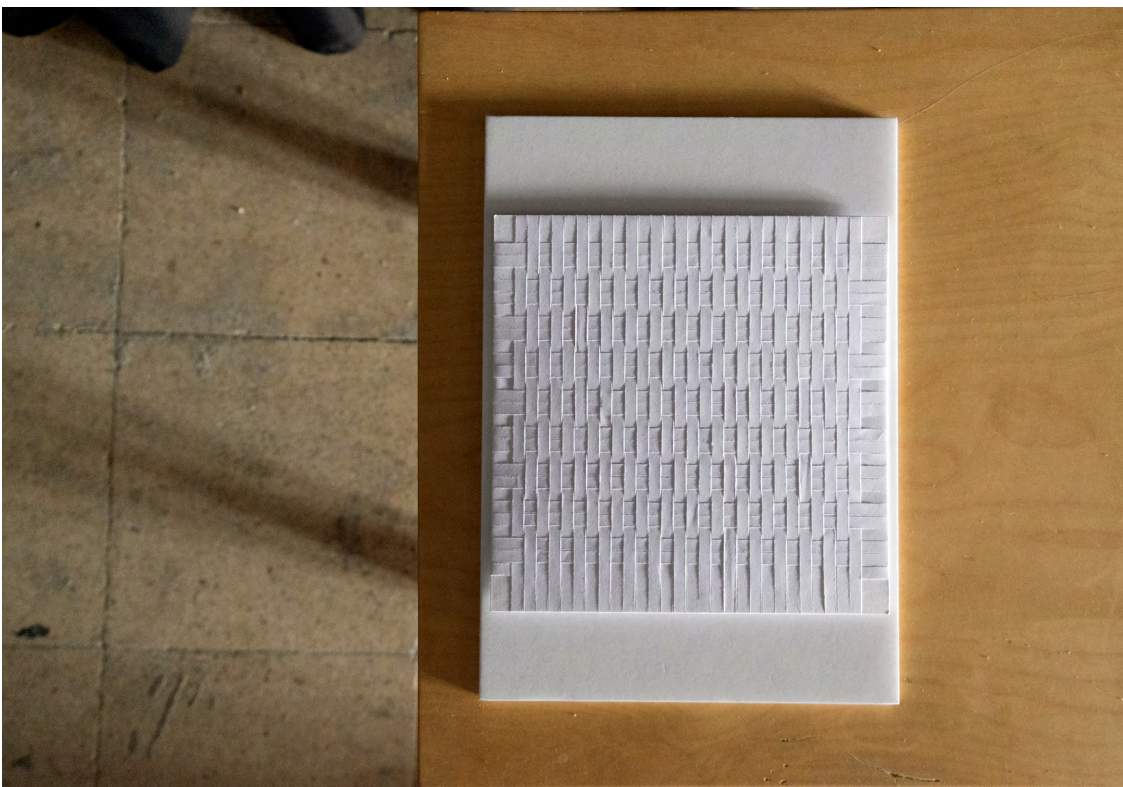
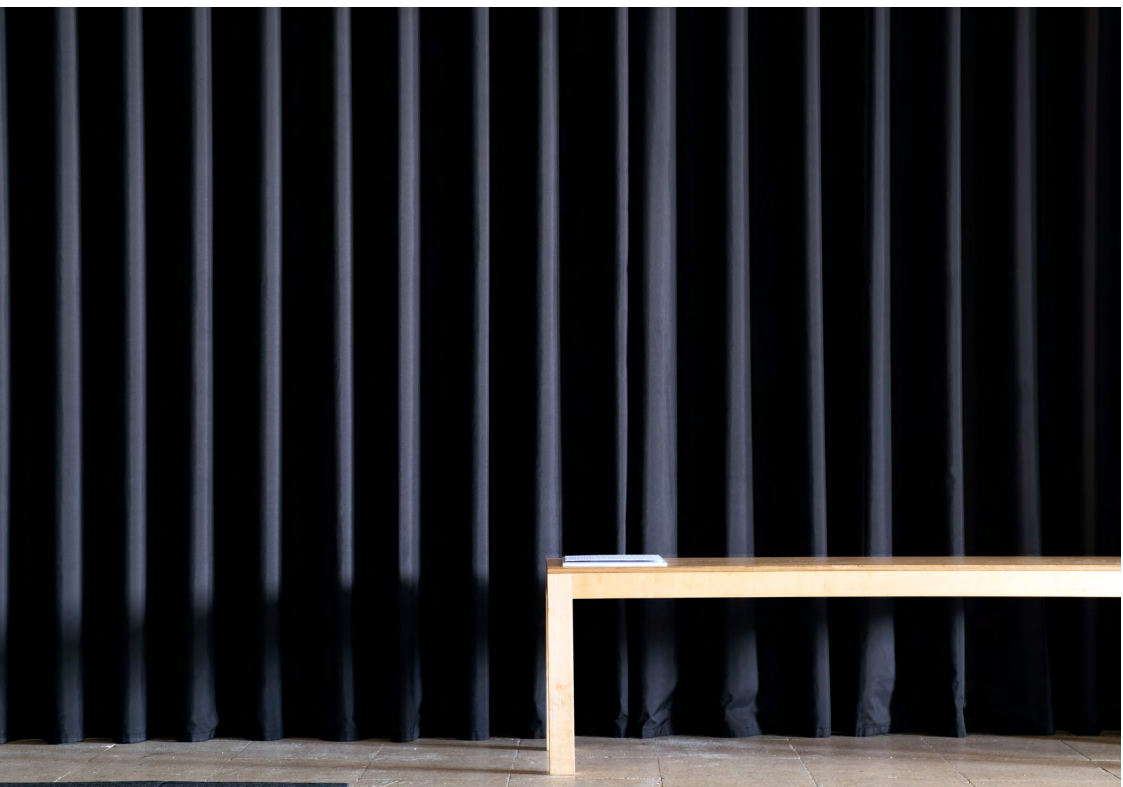
I work without instructions or learning the technique and thus solely on the basis of observation. My interest is in understanding and being able to reproduce the patterns that the seating surfaces own. By recaning the seating surfaces the following questions arose and became relevant to me: On which „patterns“ do we settle? What structures give us a secure foothold and provide a place to sit on?, showed up and became relevant to me. Which patterns are familiar to us and which remain unseen?

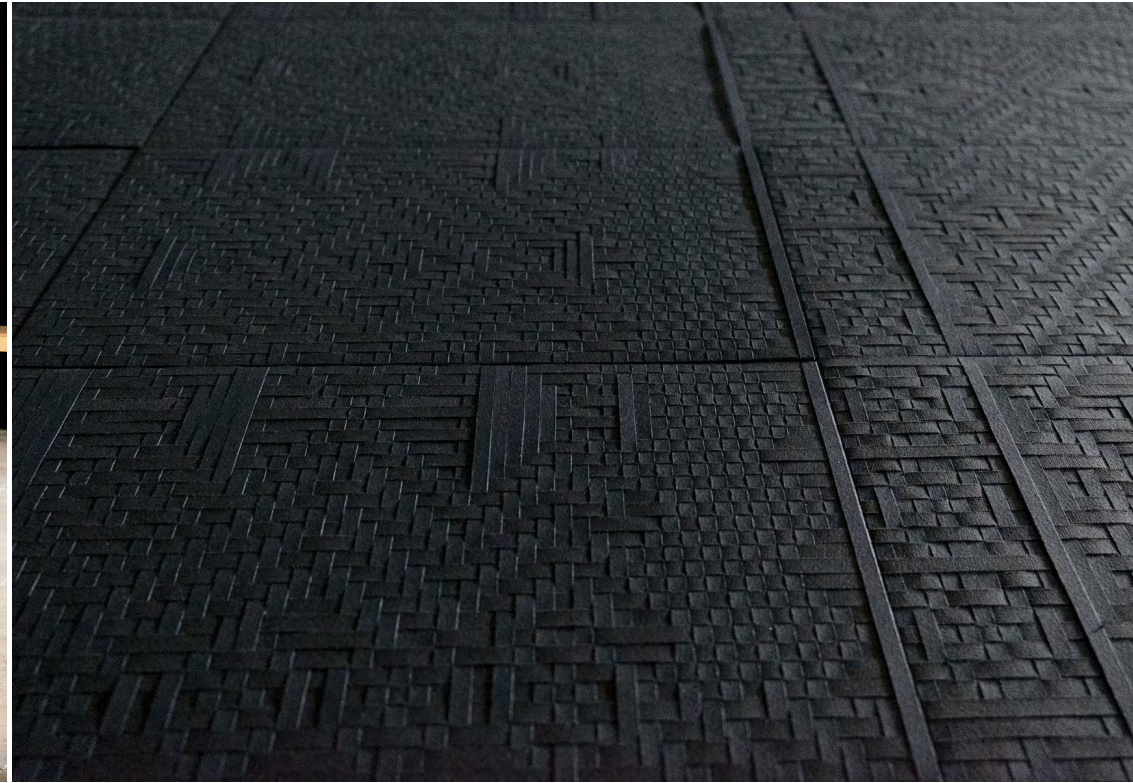
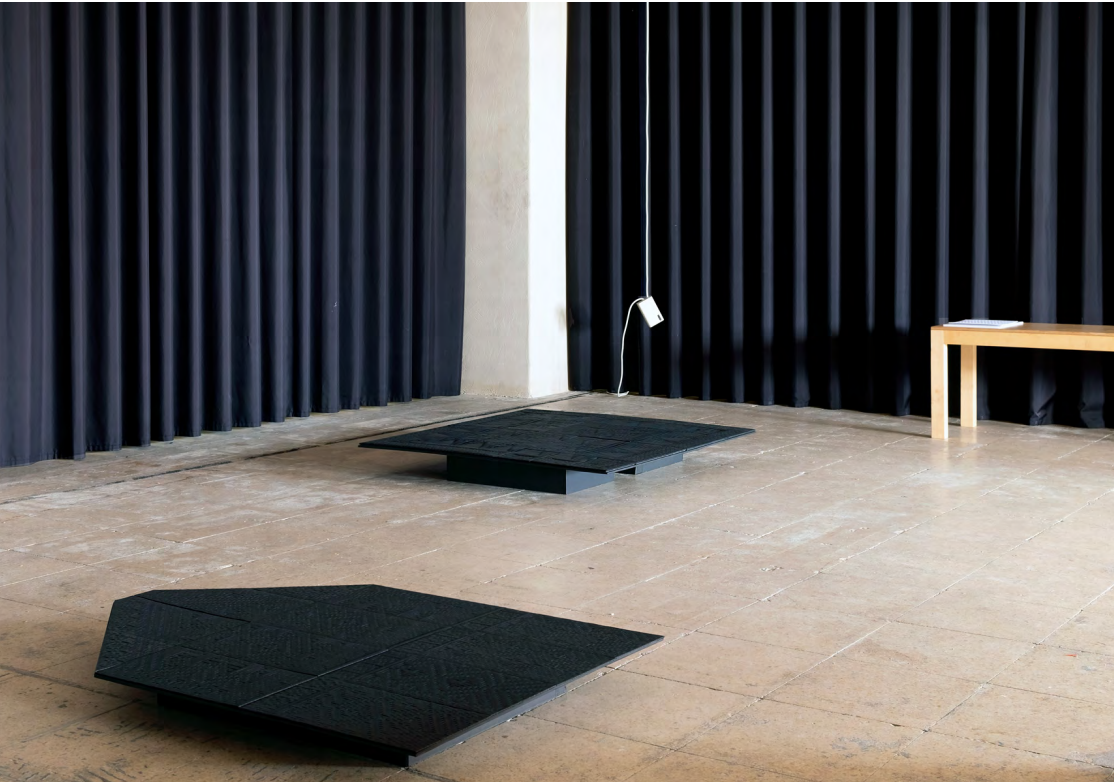
During my artist-in-residence stay in Lisbon, I finished working on two sitting mats and one sitting area of a chair, and make them publicly accessible for the first time.

Stuhlgeflecht (Karamuster), 2022, Paper, cardboard, 20 x 20 cm

Sitzmatte 2, 2022, Paper, cardboard, dibond, 93 x 93 cm

Sitzmatte 3, 2022, Paper, cardboard, 70 x 100 cm









LOVE'S LABOUR'S LOST
Christian Schröder (Anne Juren, Anja Nowak & Sara Zlanabitnig)

07.07.2022

Ve.sch Kunstverein
Gumpendorfer str. 95, 1060 Vienna



THROUGH YOUR FINGERS
Anja Nowak & Almut Reichenbach

07.-12.09.2021

Parallel Vienna
Bastiengasse 38, 1180 Vienna

LOVE`S LABOUR`S LOST

Collaboration with Christian Schröder (participated artists: Anne Juren, Anja Nowak & Sara Zlanabitnig)

Christian Schröder's performance installation 'love's labour's lost' brings together contemporary artists and musicians and addresses the fleeting nature of sound expression and the leap between different reproduction techniques.

The invited artists create a sound piece that is cut onto a record. The digital version is erased and the piece is played on a prepared record player that seals the grooves with paint during playback. Each record is listened to only once and the painted record remains as a visual object. Plaster casts are made of the dried objects to reproduce the individual positions in the form of prints.

For this evening, Christian Schröder has invited three positions that focus thematically on lying (Anne Juren), sitting (Anja Nowak) and standing (Sara Zlanabitnig).

ANJA NOWAK, Flechtwerk 4, 2021, Vinyl 12" black

THROUGH YOUR FINGERS

Project Statement at PARALLEL VIENNA, Fotogalerie Wien

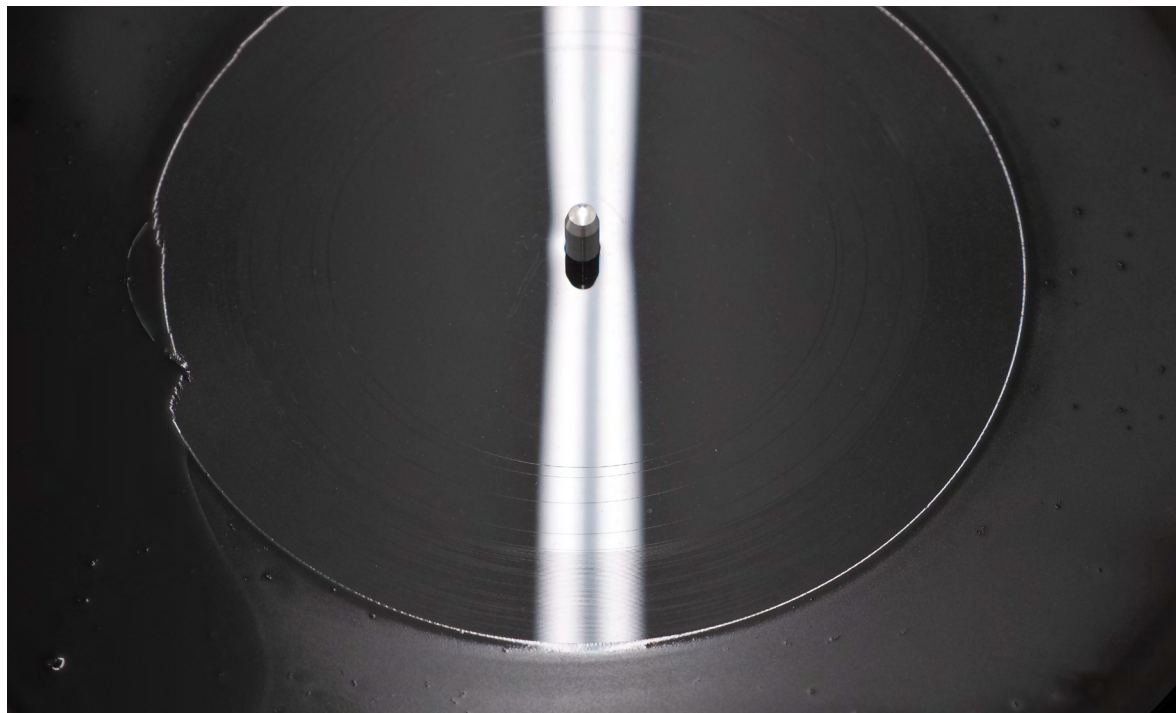
Collaborations with artists and cultural professionals are an important part of Anja Nowak's artistic practice. For her solo presentation at PARALLEL, she has invited the artist Almut Reichenbach to develop a joint exhibition. The connecting element is their preoccupation with the activity of plaiting.

Anja Nowak is interested in sitting in her works. The works on paper are based on patterns of seating surfaces (chairs and mats). The audio works attempt to cane on an acoustic level. Instead of following visual patterns, the plaited works are created by listening.

Almut Reichenbach's works show interweavings in different ways. In the works 'Sattel' and 'untitled' something found (a V-belt, a signed passe-partout) becomes the frame for a pattern. Both are caned with cold porcelain (modelling clay). This material is also the image carrier for a plait work of strips of photographic prints (Space), which, as a reprint, only barely reveals its origin. A drawing by A. Reichenbach from 1896 of different arrangements of bricks is the starting point for the work *Ziegel*.

Unlike the works hanging on the wall, the collaboratively created plait work on the floor is intended to be a 'utility object' whose wear and tear is welcome.

ANJA NOWAK, Flechtwerk 1, 2021, Vinyl 12" transparent





Sitzmatte 1, 2022
Paper, cardboard, Dibond, 93 x 93 cm



Sitzmatte 2, 2022
Paper, cardboard, Dibond, 93 x 93 cm

In den Blick nehmen
Elena Kristofor, Anja Nowak & Laura Sperl

26.8.-23.9.2023

Kulturverein Schärding, Schlossgalerie
Schlossgasse 7, 4780 Schärding



IN DEN BLICK NEHMEN

Elena Kristofor, Anja Nowak & Laura Sperl

A line is drawn where the earth's surface meets the sky. Laura Sperl and Elena Kristofor have found this line. A line that unites the artists. The exhibition 'in den Blick nehmen' is dedicated to this line, the horizon. Anja Nowak acts as a mediator. She draws the lines. The forest and the sea meet, they are brought into view, lines are shifted and depicted, as a separation in the forest or as a temporal fixation on the beach, which also draws a line. The line, an ideal, always leads us to places that challenge us. For Elena Kristofor it is the forest, for Laura Sperl it is the sea and for Anja Nowak it is the line itself.

Samengeflecht, 2021, Paper, cardboard, wood, 36 x 36 cm

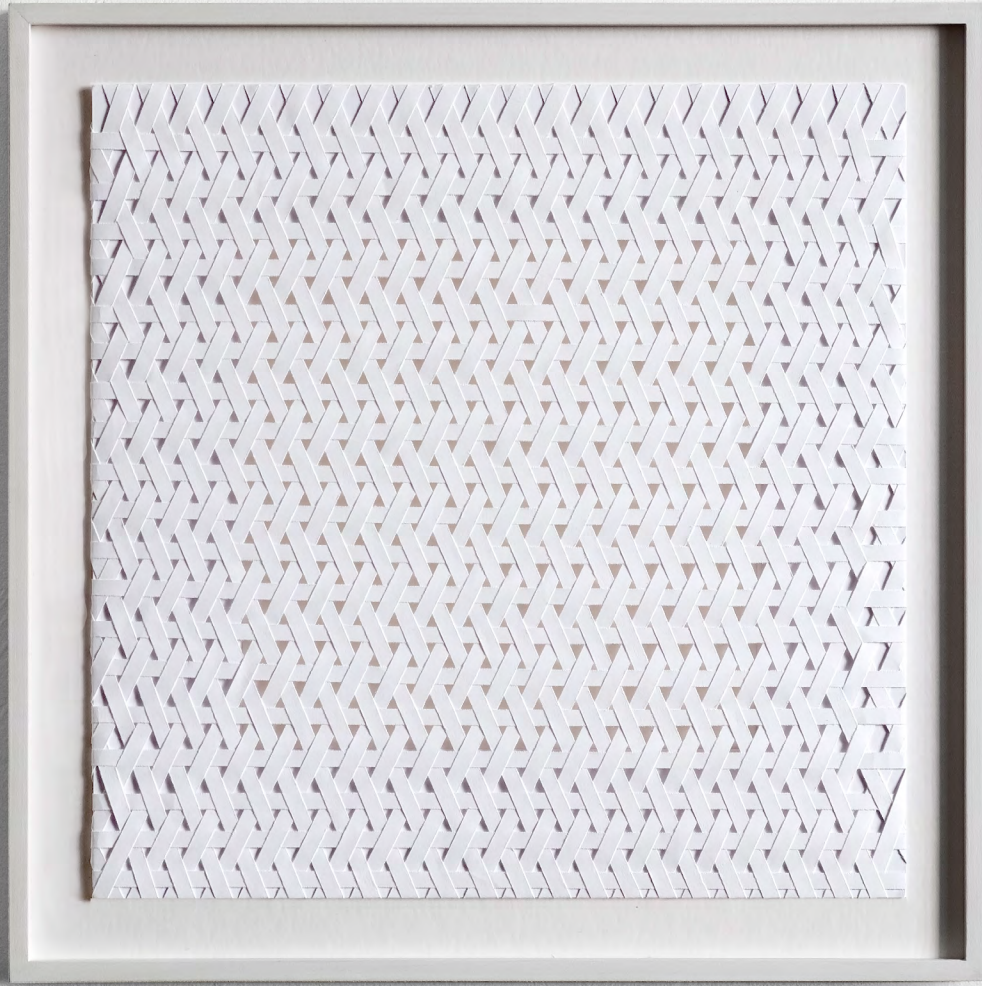
Einfach-Viktoria-Geflecht, 2021, Paper, cardboard, wood, 36 x 36 cm

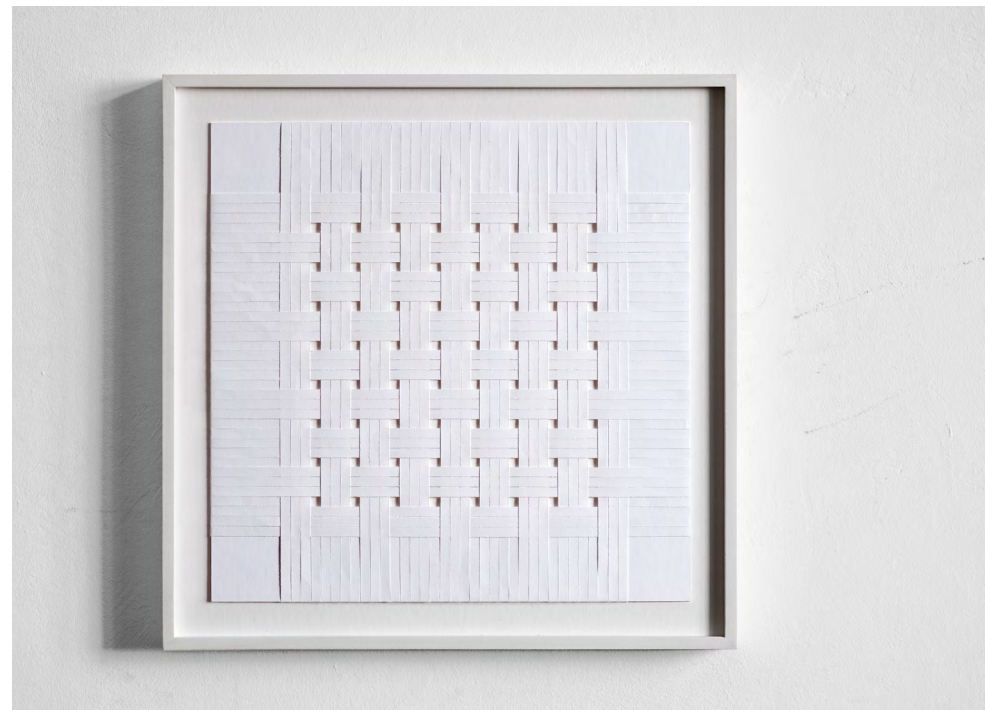
Fischgrätmuster, 2021, Paper, cardboard, wood, 36 x 36 cm

Labyrinthmuster, 2021, Paper, cardboard, wood, 36 x 36 cm

Muster skandinavischer Stil, 2021, Paper, cardboard, wood, 36 x 36 cm

Karomuster, 2021, Paper, cardboard, wood, 36 x 36 cm







**SOLO XII ANJA NOWAK - BLEISTIFT AUF PAPIER AUF HOLZ
(PENCIL ON PAPER ON WOOD)**

08.3.-17.4.2021

Fotogalerie Wien
Währinger Straße 59/WUK, 1090 Vienna

**SOLO XII ANJA NOWAK - BLEISTIFT AUF PAPIER AUF HOLZ
(PENCIL ON PAPER ON WOOD)**

Anja Nowak works with indefinite beginnings and on inconceivable ends, moves out(side) of what is accessible, outside of what *is*. As such, 'Bleistift auf Papier auf Holz' [pencil on paper on wood] does not *begin with* nor *draw upon* but denies the beginning the outcome. Always in-the-midst-of, it is without midst; it has, perhaps, always to do with an among, a/s passing, always already, always with the step inside. An ever-ambiguous allusion, 'Bleistift auf Papier auf Holz' [pencil on paper on wood] detaches itself from any sequence, let alone origin, from any and all essential, each and every position/ing: circles, circling *Hula Hoops*, sounds, textual *Swings of Life* - all movements, all moving and unmoving images, all *Ab-Bilder* and *Schrift-Bilder* presented here draw traces of a *never-before*, attest to traces that always already are.

And so, perhaps, what is at stake here is nothing but time itself. 'Bleistift auf Papier auf Holz' [pencil on paper on wood] yields a space for a time outside of time, for an outside-of-time (and *time itself is a circle*, Nietzsche reminds us): neither before nor after, rather a(s) never and ever, *nowhen*.

The duration of circling comes to pass as/in momentary motion; as such, as distance and as disappearance, presence reaches its limit. Anja Nowak thus touches on a present without presence, an always already suspended and im/possible absence: Being a/s con-temporaneity, repetition and discontinuance, moving and moved, each and any linkage remains limited: remains a/s finally and finitely finite infinite movement.

Text: Julia Hölzl

Hula Hoop (Vor-bild 1+2), 2020
Digital photo collages, C-Print gloss, each 160 x 120 cm

Lebensschwung / Swing of Life, 2020
artist book (Arnold Berger & Anja Nowak), 128 p., self-publishing, 14,8 x 10,5 cm

Lebensschwung, 2020
Sound, reading by Anne-Clara Stahl

Das Kreisen bewohnen (inhabit the circling), 2020
Schriftbild, acrylic, size variable

Das Kreisen bewohnen, zwei Vögel (inhabit the circling, two birds), 2020
Schriftbild, acrylic, size variable

Kreisen (making circles), 2020
hdvideos, series

Video documentation of the virtual opening: <https://www.fotogaleriewien.at/en/cinematheque/>





How to (dancing with you) 1
hd video| 16:9| b&w|12:01 min| 2020

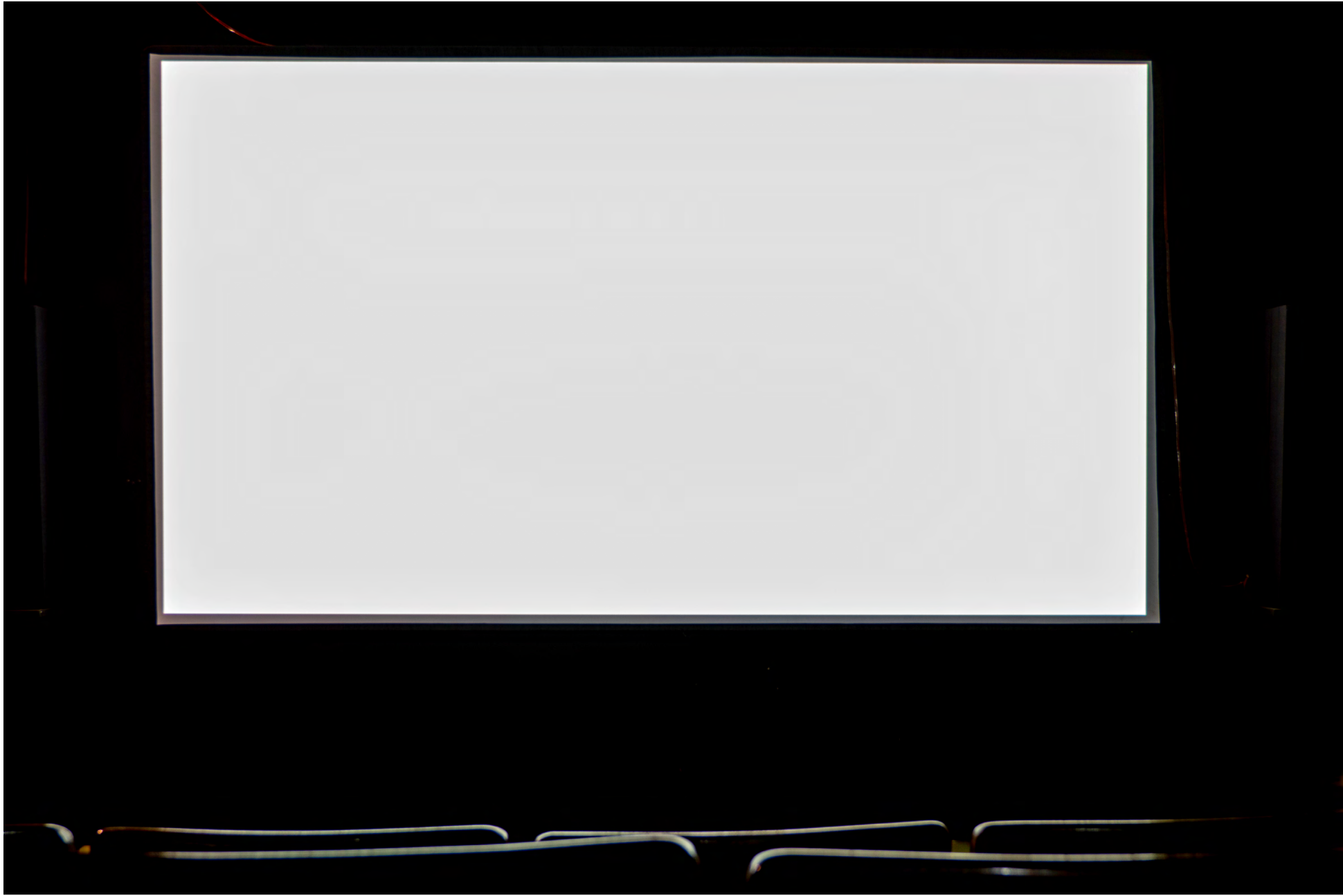


How to (dancing with you) 2
hd video| 16:9| b&w|14:44 min| 2020



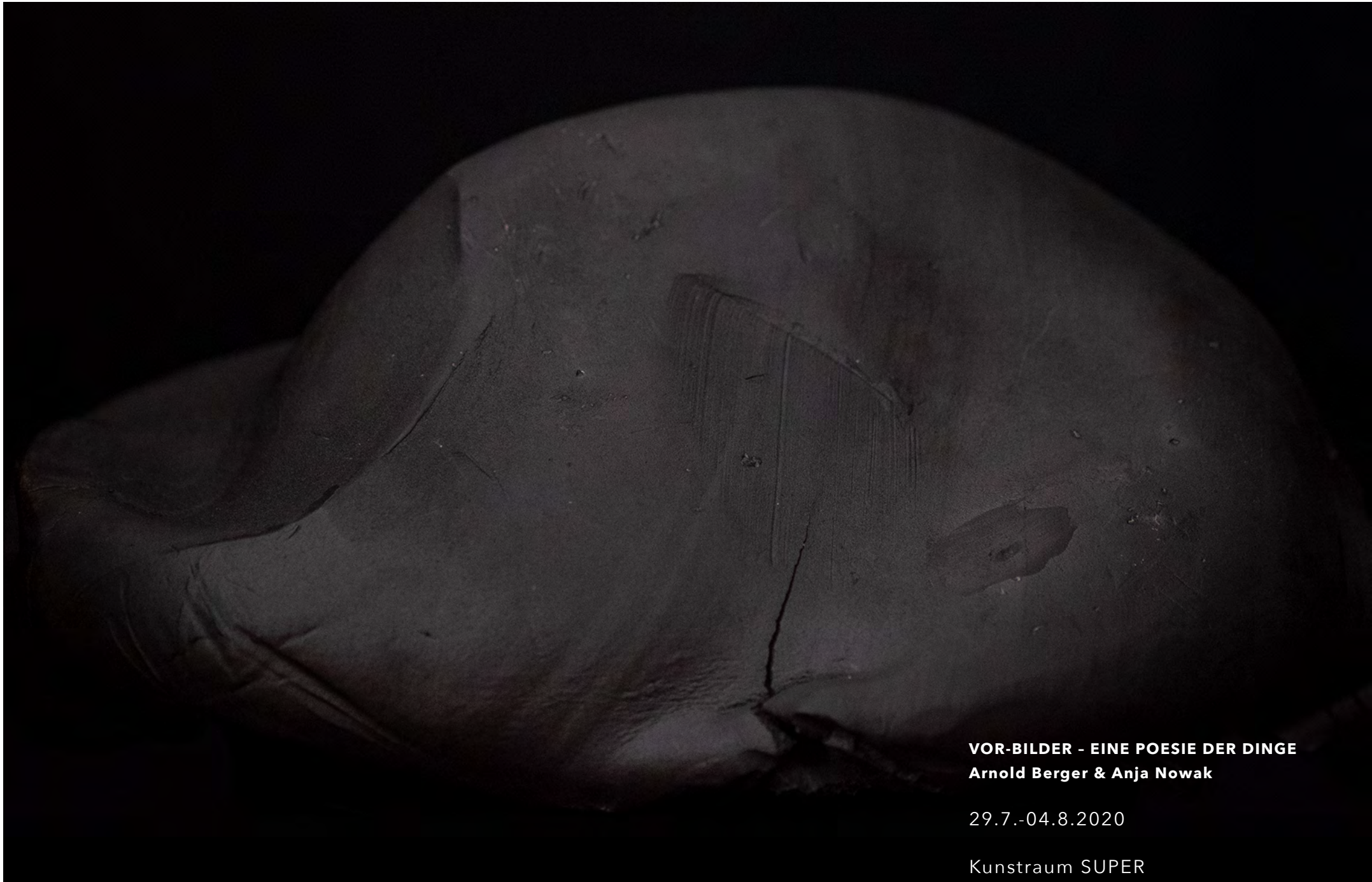
Hula Hoop (Disco), 2020
Object, synthetics, LED Ø 216 cm (collaboration with denefhoop)

Fig.: 4-channel sound installation with white screen image projection for cinema hall



Bleistift auf Papier auf Holz (pencil on paper on wood), 2020

4-channel sound installation (sound design in collaboration with Eduardo Triviño Cely)



VOR-BILDER - EINE POESIE DER DINGE
Arnold Berger & Anja Nowak

29.7.-04.8.2020

Kunstraum SUPER
Schönbrunner Str. 10, 1050 Vienna

VOR-BILDER - EINE POESIE DER DINGE

Arnold Berger & Anja Nowak

Wir beobachten Objekte. Sie zeigen Spuren, welche nicht „spurlos“ verschwinden. Die Anwesenheit der Spur zeitigt ein Geheimnis. Jede Spur ist geheimnisvoll, weil sie von einer Abwesenheit spricht. Die Spur ist ein Gegenwärtiges, das von seinem eigenen Verschwinden berichtet.

Wir bekommen einen Einblick. Einen Einblick in das, was ist. D.h. wir blicken in etwas hinein, verschaffen uns einen Einblick. Diesen Einblick verschaffen wir uns von außen, weil wir uns nicht in dem befinden, in das wir blicken. Wohinein wird geblickt? „In das, was ist“,
Was ist aber?

Vor-bild (hula hoop), object, 2020
synthetics, textile

Vor-bild (1), object, 2016
ceramic, engobe, ca. 30 x 30 x 10 cm

Vor-bild (2), object, 2016
ceramic, engobe, ca. 25 x 30 x 20 cm

Vor-bild (3), object, 2016
ceramic, engobe, ca. 15 x 35 x 15 cm

Ein-blick, text visualisation| 3:19 min| 2020

Vor-bilder, hd video| 16:9| b&w|3:39 min| 2016-2020

Video documentation (text and image version): <https://vimeo.com/451749043>

Ein-blick by Franziska Zaida Schrammel

Ich beobachte Objekte und Worte.
Dinge im Werden begriffen.
Alles bewegt und dreht sich.
Ich bewege mich um dieses Werden.
Towards becoming, never arriving, always turning.
Wenn ich nicht schreibe, drehe ich eine Runde durch den Garten.
Mit dem Reifen parallel zur Erde.
Die Kugel rollt. Die Taille kreist.
Every movement is part of an open loop.
Hooping clears my mind.
Tracing the circles.

Moving across my eyes. Through my body.
I believe in uneven surfaces, uneven grounds.
Nichts ist für die Ewigkeit.
What is
essential?
Berührung und Verlust des Ursprungs.

Falling. Failing.
Creating.
Repeat. Rewind.
Continuous mutation. Unvollendete Form.
Being is bewildering.
I like to wonder.

We are in this together.
In a world that has become so wide. Yet too close.
What comes around goes around.
My body is marked by the absence of touch.
A landmark in all our hi*stories.
A stone is thrown into water.
Circular waves.

Auf mich selbst zurückgeworfen.
Ich übe mich in Nähe und Distanz.
Ebbe und Flut.

Ich werfe, verwerfe, entwerfe.
Placing things in relation to each other utterly changes them.
Life throws at me. Challenges.
I am constantly overcoming.
Obstacles.

I go round in circles more and more
remote from life and living exchanges.
Ich bin auf der Suche nach Relation.

Begehren. Sehnsucht. Existenziell.
Bedürfnis nach Resonanz.

Menschen und Objekte außer Reichweite.
Unverfügbar?
I have to take on the void
preserve it
as an insurmountable moment of our becoming.
My way of growing is not continuous.
Ein hörendes und auf-hörendes Aufeinanderbezogensein.
Ein Ausgangspunkt ohne Punkt.

Ich erlebe diesen Raum.
Bewegliche Blicke.
Schwarz und weiß.
Holding my attention.
Die Poesie der Abstraktion.
Die Tiefe der Oberfläche.

Ein- und Ausblick.
A skin becomes a map.
A feeling chart.
For writing and dancing.
Feelings are facts.

Das Vertraute, das Fremde.
Der Abdruck als Geschichte.
Arriving at a rapturous longing for more.



Die Kugel rollt. Die Taille kreist.

Every movement is part of an open loop.

Hooping clears my mind.

Tracing the circles.

Obstacles.

Falling. Failing.

Creating.

Circular waves.

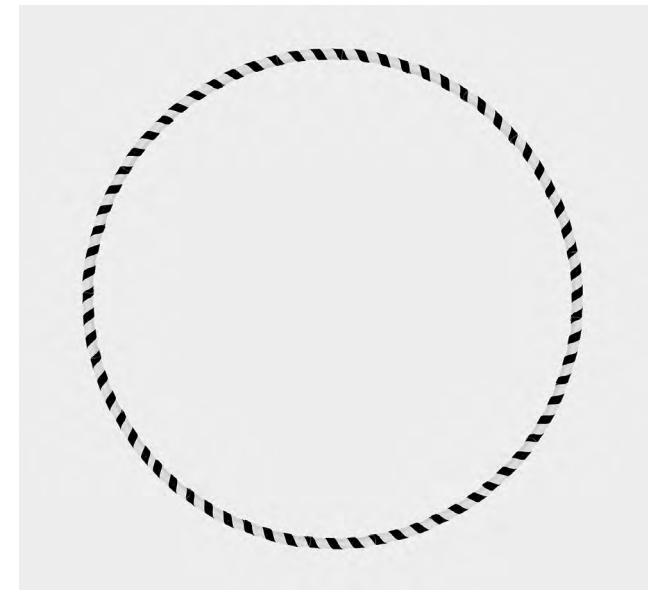
Auf mich selbst zurückgeworfen.

Ich übe mich in Nähe und Distanz.

Ebbe und Flut.

Repeat. Rewind.

Continuous mutation.
Unvollendete Form.



THE STARS LOOK SO DIFFERENT TONIGHT
Anthony Carr, Nikolaus Gansterer, William Mokrynski,
Andreas Müller, Anja Nowak, Sheung Yiu

28.1.-2.3.2019

Fotogalerie Wien
Währinger Straße 59/WUK



THE STARS LOOK SO DIFFERENT TONIGHT

The chosen title, *The Stars Look So Different Tonight*, can be understood as a metaphor for marvelling, the starting point of the human thirst for knowledge. The artist positions here have in common a subjective approach to fundamental questions of nature as well as being investigative regarding perceptual processes and visualization strategies. Their poetic and sensual appropriation of scientific pictorial language, enriched with fictitious or hyperrealist stagings and speculative laboratories, opens up a fresh look at the familiar. The sober, objective methodologies of natural science are contrasted with experimental, sometimes playful, approaches that recognise and accept the ambivalences and mysteries of the objects under investigation.

Unendliche Nähe, 1

Text: Franziska Zaida Schrammel

In Anja Nowaks Zeit- und Raumkonzept ist Platz für Vieles und Wenig zugleich. Das Kameraauge konzentriert sich auf ausgewählte Elemente. So finden sich geometrische Objekte wie Kugel und Würfel, Schwarz-Weiß-Kontraste (Licht und Schatten), Fragmente und Wiederholung in ihrem Schaffen wieder. Ihre Arbeiten muten schlicht an, erzählen jedoch zwischen den Zeilen, in den medialen Zwischenräumen über substantielle Fragen und komplexe Experimente. Die ausgestellten Arbeiten zeigen Schatten-Figuren, wo Figuren und Schatten optisch nicht mehr zu trennen sind, und sie eröffnen, wie ihre Titel *zwei gleiche*, *In Beziehung zu* und *zwischen-zwei* andeuten, ein Netzwerk aus Relationen.

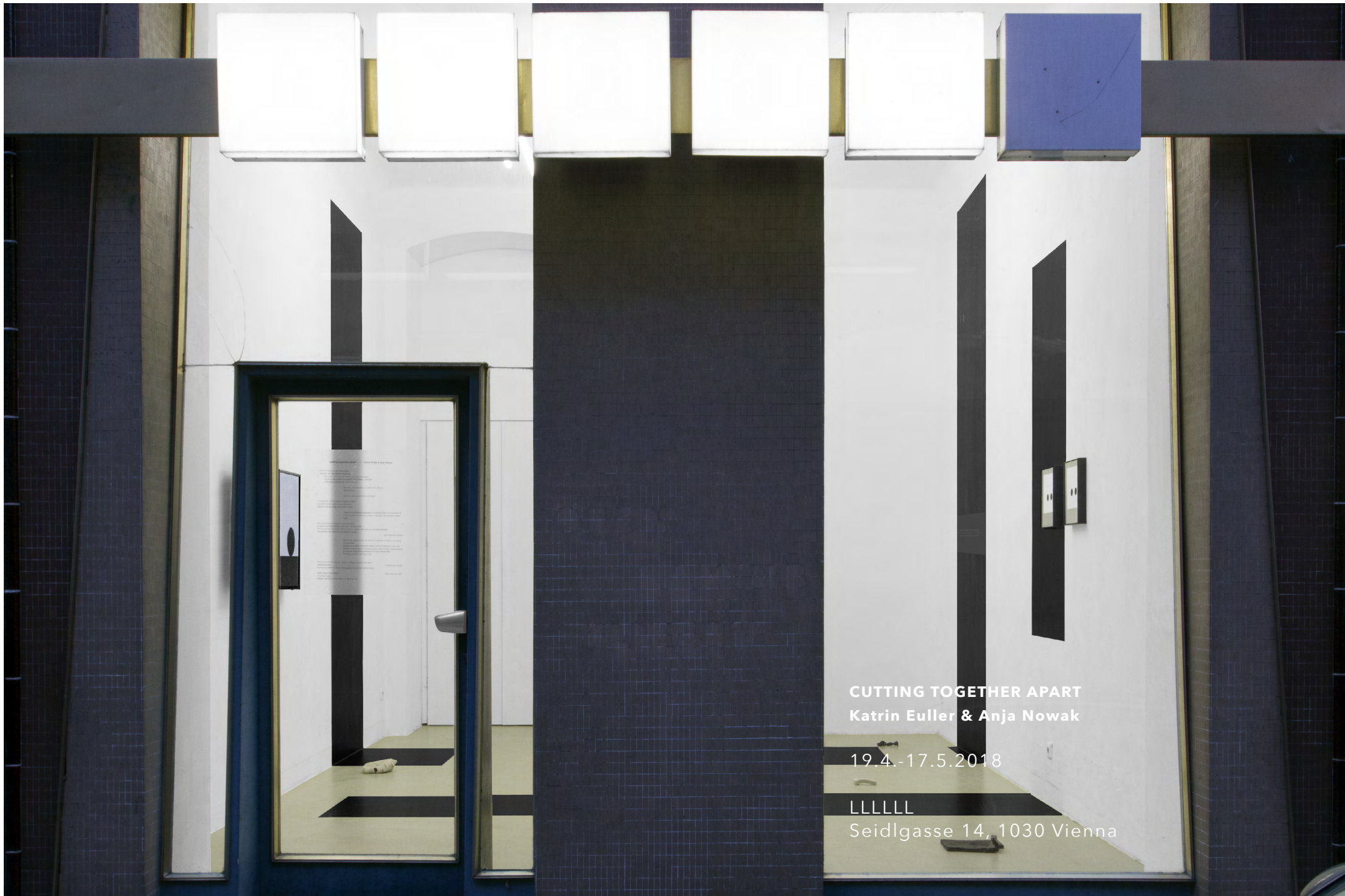
Die Videoarbeit *In Beziehung zu, 2* (2017) stellt eine solche Relation zu *zwei gleiche* (2015) und *In Beziehung zu, 1* (2017), her. Zwei schwarze Kreise bewegen sich auf einer Geraden zu-, über-, und ineinander. Die

Kreise berühren einander, oder ist es ein bloßes einander Streifen, Passieren, oder Verpassen? Ein (trügerischer) linearer Querschnitt einer unendlichen Nähe. Der Weg führt weiter zur zwei Jahre vorher entstandenen analogen Fotografie *zwei gleiche*. Hier werden eine weiße Kugel und der Schatten einer zweiten Kugel zu einem Bild von zwei (scheinbar) gleichen nebeneinander positionierten schwarzen Kreise vor weißem Hintergrund. Wieder beeinflusst das gesetzte Licht den Transformationsprozess. Der geometrische Körper der Kugel hat sich in eine eindimensionale Fläche verwandelt. In direkter Nachbarschaft hängt *In Beziehung zu, 1* (2017). Es ist eine digitale Grafik. Nur ein geduldiges Auge vermag die Differenzen zur analogen Partnerarbeit erkennen.

Die vierteilige Serie *zwischen-zwei* (2017) besteht aus drei großformatigen analogen Fotografien (*zwischen-zwei* (1-3)) und einer digitalen Videoinstallation (*zwischen-zwei* (4)).

In der letzten Arbeit wird der Videoloop eines sich drehenden Würfels und seines Schattens von einem statischen Objekt, einem schwarzen Acrylglaswürfel gerahmt. Die Schwarzblenden verdunkeln das Videobild und ziehen uns kurzfristig aus dem Geschehen heraus. Der Würfel wird in diesen Momenten wieder zum primären Gegenstand. *zwischen-zwei* (1-3) sind Momentaufnahmen dieses Würfels und sind doch eigenständige Bilder. Der Würfel und seine wechselnden Schattenwürfe verschwimmen im Schwarz zu amorphen und flachen Gebilden.

Anja Nowaks selbstreferenzielle Gesten des Adressierens und Übersetzens heben Hierarchien von Original und Kopie, Analog und Digital, Momentaufnahme und bewegtem Bild auf. „Das Zwischen“ wird in ihrem künstlerischen Tun immer miterzählt.



CUTTING TOGETHER APART
Katrin Euler & Anja Nowak

19.4.-17.5.2018

LLLLLL
Seidlgasse 14, 1030 Vienna

CUTTING TOGETHER APART

Katrin Euller & Anja Nowak

In the exhibition „cutting together apart“, the exhibition space has been turned into a maze. Somewhere in-between the black strips, which provided the structure for the maze-like space, you will find some small unfired clay objects by Katrin Euller. They are in different stages of coming to life and decomposition, with forms that remind on basic structures evolving to something yet unknown. Like small treasures or props in a game you will find them on the floor. Right at the entry of the exhibition space, on the left side, you will find a video piece, „In Beziehung zu, 2“ by Anja Nowak. A circle and another one, touching each other, becoming one, parting again. It is an analogue process, based on a shadow game and an optical illusion, that never reveals its truth. Also, the other two works by Anja Nowak work on the reduced form of the circle. The two pieces „zwei gleiche“ and „In Beziehung zu, 1“ seem like copies of each other, they appear as similar images at first glance. Only by coming closer and looking precisely, through small details, their completely different ontological structures become visible. The work „Splinters“ by Katrin Euller is a video, a sound-piece, a poem, a collage, a memory. It imagines a situation beyond a breakdown, where everything is fragmented, traumatized and in pieces. In this, it is unclear and irrelevant, if it is about human beings, environment or machines/technology - it is indistinguishable. If all information is ripped in pieces, everything has to be rearranged, renegotiated. Still, splinters of memories emerge, like flash backs, and the pieces try to communicate.

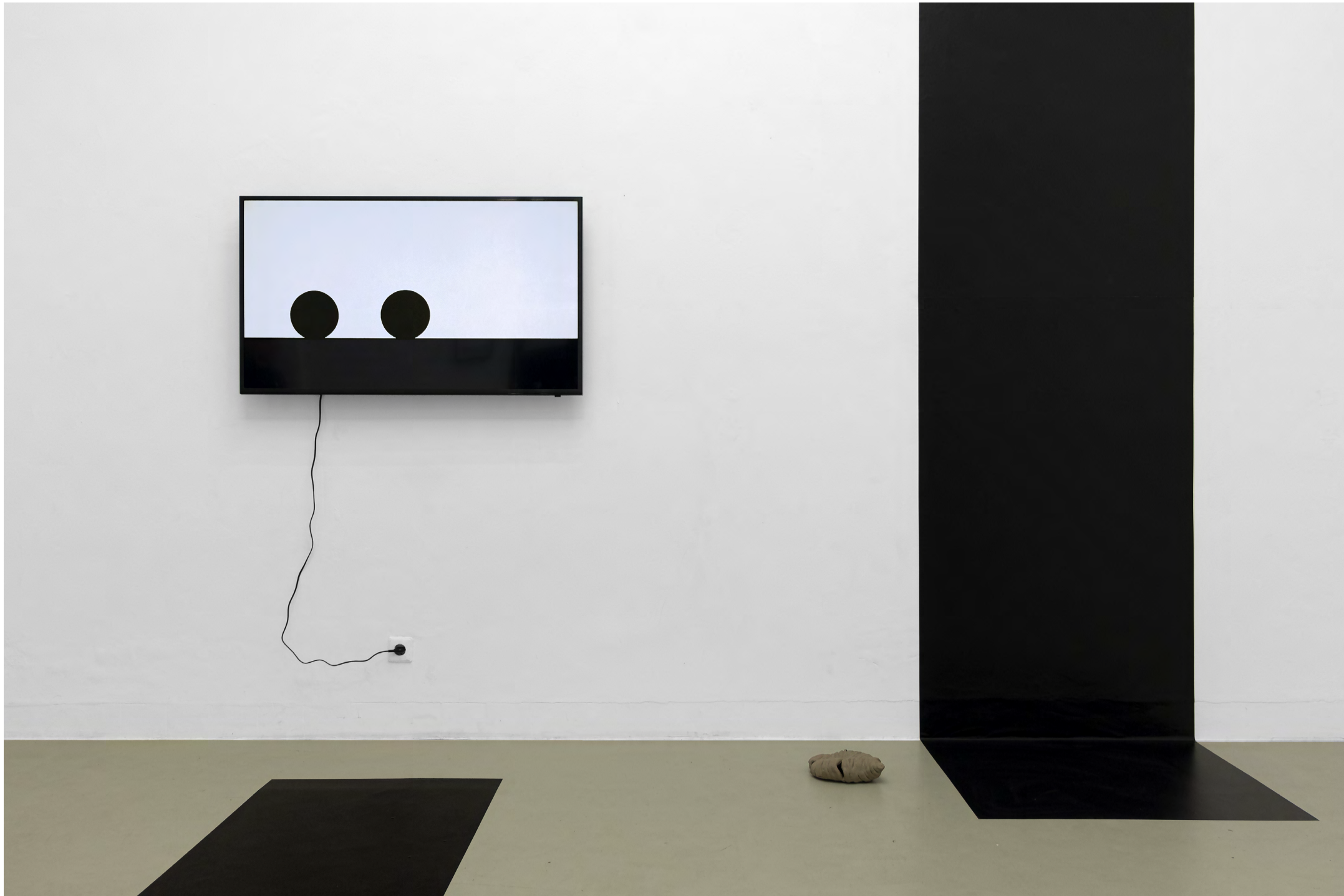
ANJA NOWAK, In Beziehung zu, 1
graphic work, 2017
pigment ink on hahnemühl paper, framed
20 x 20 cm, 31,5 x 24,5 cm

ANJA NOWAK, zwei gleiche
photograph, 2015
gelatin silver print on baryta paper, framed
20 x 20 cm, 31,5 x 24,5 cm

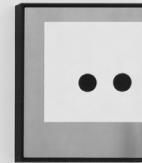
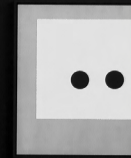
KATRIN EULLER, Splinters
hd video, 2017
16:9, sound, 9:35 min.

ANJA NOWAK, In Beziehung zu, 2
hd video, 2017
16:9, color, loop

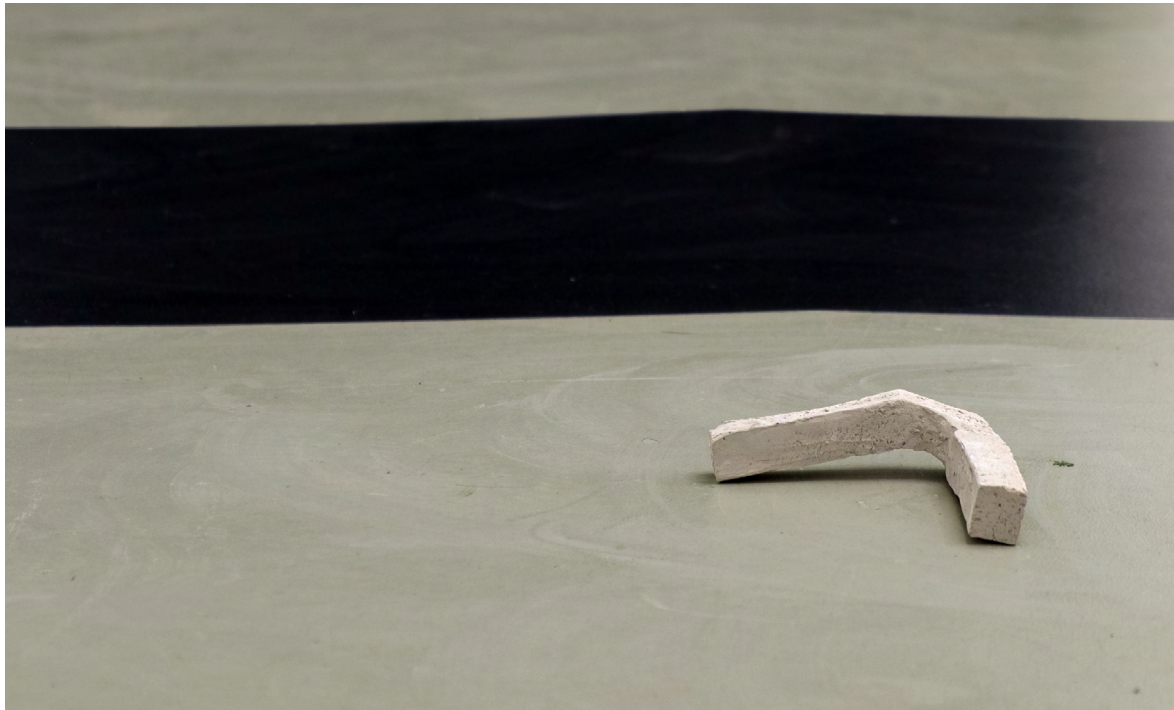
KATRIN EULLER, objects / clay, 2018

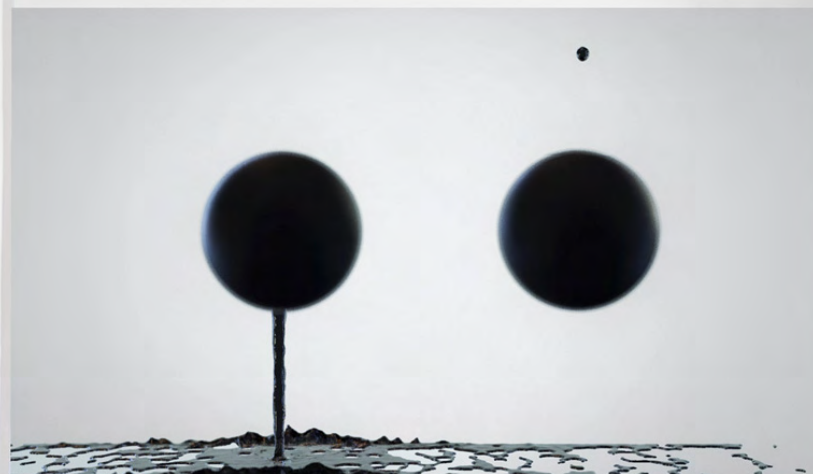


správkungu óaúbungestíft,
the voice breaks steadily,
and a wound as well.









2=3

Arnold Berger, Anja Nowak & Mar Vicente

17.10.-21.10.2017

T/abor

Taborstraße 51/3, 1020 Vienna

Ein paar Worte zur Ausstellung 2=3 by Franziska Zaida Schrammel

Drei Künstler_innen erschaffen einen Raum, wo sich Kreise und Quadrate überschneiden, zerwürfeln, verflüssigen und neu positionieren. Die Grundformen sind hier Bedeutungsträger für andere Ideen, Emotionen, Erinnerungen und Reflexionen. Sie werden zu Komplizen im Experimentieren mit Fotografie, Malerei, Skulptur und Video.

Vielleicht denken wir bei der unmöglichen Gleichung $2=3$ auch an die Quadratur des Kreises. Das unlösbare Problem der Mathematik, d.h. aus einem gegebenen Kreis in wenigen Schritten ein Quadrat mit demselben Flächeninhalt zu konstruieren, soll hier nicht entschlüsselt werden. Es geht aber ebenfalls um Experimente mit geometrischen Mitteln, um künstlerische Versuche gängige Logiken und alltägliche Objekte und Symbole leichtfüßig ins Schwanken zu bringen; Versuche anders zu denken, anders wahrzunehmen. Michel Foucault sieht diese Versuche als „verändernde Erprobung seiner selbst und nicht als vereinfachte Aneignung des Anderen zu Zwecken der Kommunikation.“

Mar Vicente arbeitet mit reduzierten und klassischen Mitteln der Malerei (Leinwand und Farbe) und skulpturalen Holzkonstruktionen, um das zweidimensionale Tafelbild zu dekonstruieren. Ihre gleichzeitig schlichten und komplexen Kompositionen zeigen uns, was aus einem Quadrat entstehen kann. Anja Nowak denkt das Quadrat weiter und entdeckt in ihren minimalistischen Fotografien und Video den Würfel bzw. dessen Deformierung als Untersuchungsobjekt für sich. Mar Vicente's Serie „Zerwürfeln“ könnte Anja Nowaks Arbeiten den Titel leihen. Im Video eines sich drehenden schwarzen Würfels, innerhalb eines an der Wand schwebenden schwarzen Acrylglaswürfels präsentiert, beobachten wir eine Schattenfigur in Bewegung. Der magisch wirkende Loop wird durch zwei Schwarzblenden unterbrochen, um den Verwandlungsprozess bewusst zu machen. Die analogen Fotografien fangen die schwarzen amorphen Gebilde für einen Moment ein. Sie könnten auch die Schatten von Vicentes Würfeln sein.

Arnold Berger lotet das unendliche Potenzial des Kreises als Krug malerisch und im Videoformat aus. Die malerische Serie der Krugarbeiten auf Glas und hinter Glas zeigt schablonenartige Gefäße, deren Zentrum der Kreis ist. Der Krug könnte über seine vielen symbolischen Bedeutungen und die Geschichte der Menschheit bis ins Altertum zurück erzählen. Er könnte aber auch ein Gefäß für „flüssige mehrdeutige Erscheinungen“ laut Merleau-Ponty sein, die ein tiefergehendes Sehen und Verstehen versinnbildlichen.

In der Videoanimation (auch ein Loop) beginnen Tropfen durch zwei statische schwarze Kreise nach unten zu tropfen und nach unten hin auszurinnen. Die schwarze Flüssigkeit bedeckt den Boden des Videoraumes.

Die Verflüssigung der Kreise greift diese „flüssigen mehrdeutigen Erscheinungen“ wieder auf. Hinter dieser Bewegung, in dem Prozess des ‚in die Form und aus der Form Kommens‘, steckt auch ein prozessuales Verständnis des menschlichen Seins, dem Subjekt im Werden nach Gilles Deleuze.

Allen Arbeiten gemeinsam ist die Transformation der Grundformen, deren Befreiung von Bedeutungen und Nutzen, hin zu Projektionsobjekten für individuelle Betrachtungsweisen.

Die Arbeiten ermöglichen sanfte „Erfahrungen signifikanter Überschüsse“ nach Maurice Merleau-Ponty. Dieses Überraschungsmoment holt die Betrachter_in zu sich selbst in den Körper zurück. Bilder (oder andere Kunstwerke), die das Sehen, die Wahrnehmung an sich spürbar machen, die ein „Zu-Sehendes“ sichtbar ma-

chen, sind für Merleau-Ponty in einer Zwischensphäre angesiedelt, die uns im Bilde sein lässt. Sie rütteln unser Bewusstsein wach und die in uns tief verankerten starren Wahrnehmungsmuster auf. Philosophin Antje Kapust erkennt darin „wie sehr wir in den klassischen Strukturen eines cartesianischen Universums mit seinem Primat des cogito und der Spaltung von Subjekt und Objekt befangen sind.“

Die „künstlerischen Objekte“, wie sie Mar Vicente selbst nennt, erfordern genau in diesem Sinne eine aktive Betrachter_in, die sich die möglichen multiplen Ansichten durch Bewegung im Raum erobert. Jedes Werk enthält in sich weitere geometrische Figuren, fragmentiert durch den Einsatz der Primärfarben Rot, Blau, Gelb und Grün. Die Gegensatzpaare treten in Vicentes malerischer Ordnung immer getrennt auf, leuchten um die Wette, und verzerren so Dimensionen, Volumen und Schatten. Die klaren Farben wirken als verführendes Element in einem Prozess der optischen Täuschungen. Ihr Effekt auf unser Sehvermögen enthält ein selbstreflexives Moment, wie Olafur Eliasson einmal ausgeführt hat: „The unique fact that color only materializes when light bounces off a surface onto our retinas shows us that the analysis of colors is, in fact, about the ability to analyze ourselves.“ Die in seinen Arbeiten vermittelte Prozesshaftigkeit des Sehens bzw. des Seins wird auch in den Positionen Anja Nowaks und Arnold Bergers deutlich. Innerhalb dieses Prozesses der Erfahrung und Selbstbeobachtung, in Verbindung zu Merleau-Ponty, kann auch ein Gleiten zwischen Subjekt und Objekt evoziert werden.

Eliasson erläutert: „the spectator is being looked back at by the object - a reversal of the subject and the object“. Wo stehe ich? Wie positioniere ich mich in meiner Umgebung und zu den anderen?

Arnold Berger, Anja Nowak und Mar Vicente gehen in ihren abstrakten Studien neue Wege der sinnlichen Erfahrung und Wahrnehmung. Dabei streifen sie einander mehrmals. Ihre unregelmäßigen geometrischen Formvariationen berühren und ergänzen sich, ohne sich gegenseitig oder der Betrachter_in aufzudrängen.





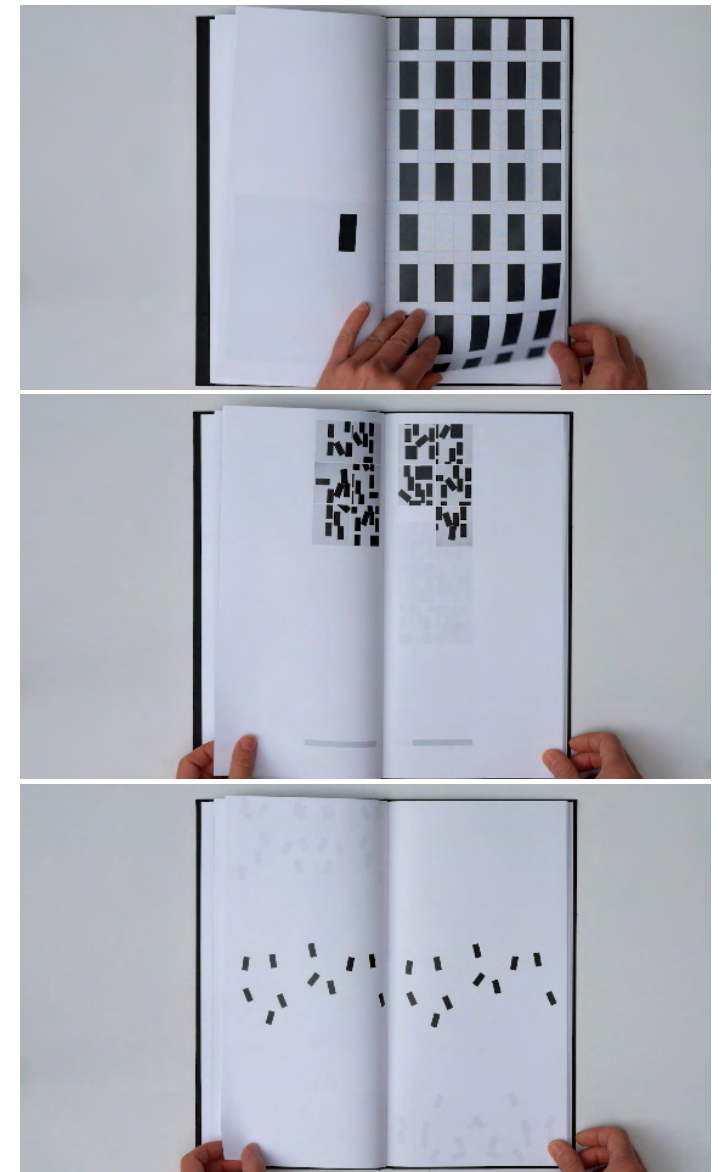
collaborations

BOOK

Anja Nowak's *Schwarzes Buch* (Black Book) also tells about the relationship between the picture and the depiction, the dialogue between the photograph of a shadow and a drawing of this shadow, where the distinction between the two eludes our perception, where the difference and the identical appearance lie side for side in the shadow of what can be defined. Between the picture and the depiction there is a perception that aligns them with each other, making them both appear to be the same - identical and mistakeable, interchangeable only within the horizon of their similarity, their ability to switch sides, to swap places and to play the role of the other. The picture drawn of a rectangular shadow can depict the shadow and the depiction of the photographed shadow - a picture becoming the depiction of a depiction, swapping sides, becoming identical with its other side, where front and back circle each other, following each other and emerging from each other, always ready to change direction, simultaneously aligned with and attributed to the classes of picture and depiction. In the same way as the sides begin to rotate, the beginning and end of the Black Book circle each other, the last and first pages appearing equally identical and different - and only identical because they are different, linked together by the difference that the comparison between identical pages permits. Between the black covers, which, thanks to the format of the book create a scale depiction of the format of the shadow, a story develops, a narrative structure that speaks of system and deviation, of systems exposed to contingency, a system that eludes predictability, the comprehension of cause and effect, of justification and unjustified doubt. Repetitions, mirror images, cracks and rotations criss-cross the narrations, multiply the possible that reveals itself page by page. The Black Book allows the possible to speak out, insisting on an uncertainty that contrasts with knowledge, on a knowledge about the possible that casts other shadows than those that knowledge knowingly intends to depict. In this sense, the Black Book is a type of compass for contingencies whose light speaks out of the shadows.

Text: Andreas Spiegl

Translation to English: David Wright



Schwarzes Buch, 1 (Black Book, 1)

Artist book, 132 p., self-publishing, 2018, 30 x 15 cm

video documentation: <https://vimeo.com/299290110>

READING
CONCEPT

The Schwarzes Buch, 1 was finished in November 2018. It is a very personal book with a private narration. A story whose protagonist, perhaps, is the book itself. The book which is coming rounds, reproduces itself, looks at its inside, turns around itself and in the end, it is just a book. A book which is its own protagonist that gives an inside and outside view. Like this, the recipient is free to build her/his own view.

All these thoughts are causing questions concerning the book - especially its existence. Which roads the recipient will choose? Will the roads be linear or circular? Will the book be interpreted by its inside or outside? To answer these questions, I invited artists and theorists to *read* the book during the year of 2019.

READINGS

10 APRIL 2019 CHIARA BARTL-SALVI & PAUL EBHART READ ANJA NOWAK
In der Kubatur des Kabinetts, Fluc Vienna (friendly supported by Franz Thalmair)

29 MAY 2019 ANDREAS SPIEGL READS ANJA NOWAK
Salon für Kunstbuch Wien (friendly supported by Bernhard Cella)

05 JULY 2019 VALENTÍN PELISCH READS ANJA NOWAK
Sonnenland Vienna (in cooperation with smallforms.org)

27 JULY 2019 ANNA LERCHBAUMER READS ANJA NOWAK
Dance Company Gervasi/room 33 Vienna (artists in residence)

24 SEPTEMBER 2019 KATRIN EULLER READS ANJA NOWAK
Parallel Vienna

PRESENTATIONS

12 DECEMBER 2019 GUEST LECTURE
The Book as Artwork: On how to read an Artistic Practice
University for Applied Arts Vienna, Institut for Art and Society,
Cross-Disciplinary Strategies (invited by Jenni Tischer)

06-08 MARCH 2020 EDITIONALE VIENNA - FAIR FOR ARTIST BOOKS, EDITIONS
AND BOOK OBJECTS
University for Applied Arts Vienna

12 MARCH 2020 DIPLOMA SHOW
Das Schwarze Buch (The Black Book)
Semperdepot, Academy of Fine Arts Vienna

PUBLIC COLLECTIONS, LIBRARIES

Salon für Kunstbuch
University for Applied Arts Vienna, Collection for Artist Books
Staatliche Museen zu Berlin, Berlin Art Library
Austrian National Library, Collection for Modern Artist Books

READINGS

SCHWARZES BUCH, 1 (Black Book, 1)



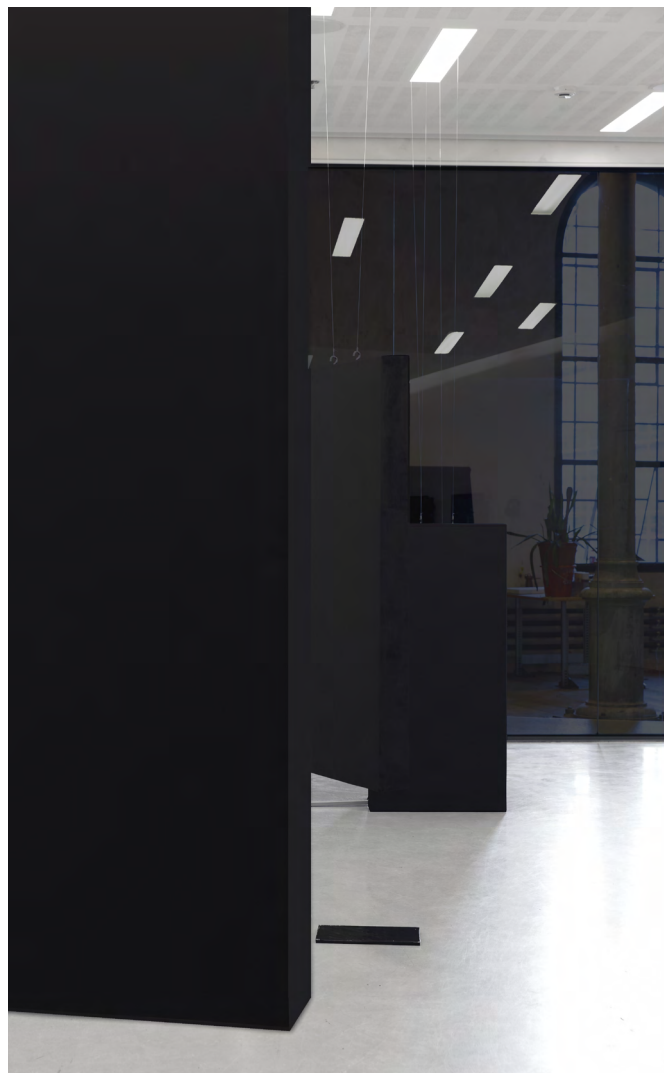
video documentations: Reading 1 <https://vimeo.com/335789376> Reading 2 <https://vimeo.com/345219314>
Reading 3 <https://vimeo.com/381706425> Reading 4 <https://vimeo.com/372676798> Reading 5 <https://vimeo.com/377552509>



DAS SCHWARZE BUCH (The Black Book), diploma presentation, 12-14 March 2020, Academy of Fine Arts Vienna

DIPLOMA

SCHWARZES BUCH, 1 (Black Book, 1)



DAS SCHWARZE BUCH (The Black Book), diploma presentation, 12-14 March 2020, Academy of Fine Arts Vienna

DIPLOMA

SCHWARZES BUCH, 1 (Black Book, 1)



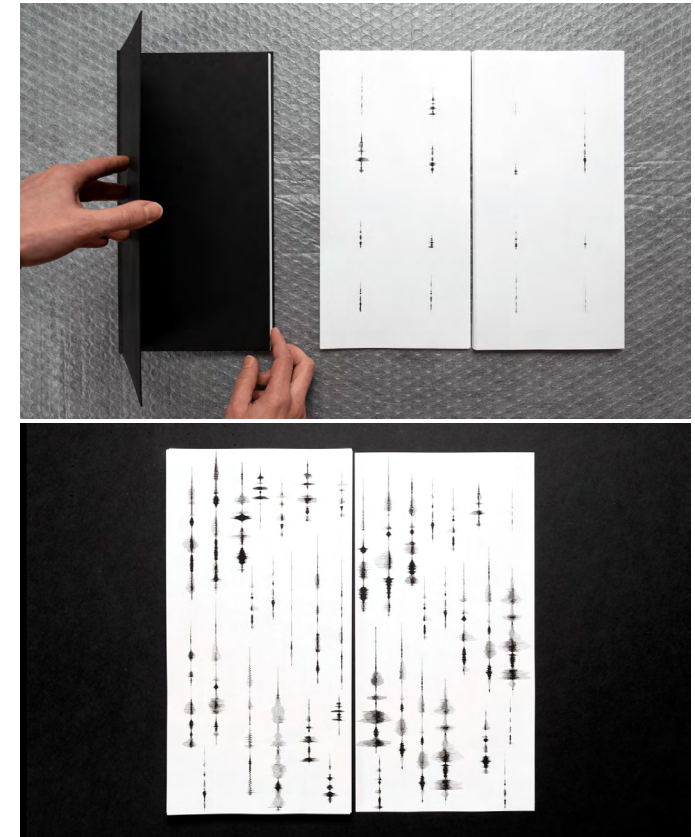
DAS SCHWARZE BUCH (The Black Book), diploma presentation, 12-14 March 2020, Academy of Fine Arts Vienna

BOOK

„Das Schwarze Buch 2“ (The Black Book, 2) by Anja Nowak and Arnold Berger is based on the recordings of people of different ages, genders, heterogeneous origins and mother tongues who were asked to pronounce and record the words „Das Schwarze Buch“ for an audio recording. The corresponding sound files were then imported into an audio programme that allowed the sound waves of the spoken words to be displayed visually. These sound wave recordings provided the visual material for Nowak and Berger to create a book that reproduces the spoken and recorded words in a form that defies the conventional notion of writing or legibility. What is to be seen are notations that can be visually grasped but not attributed – neither to a concrete person nor to a voice or a word, of which all that remains are the sound waves. The translation of the acoustic source material into a visual score neutralises and conceals the meaning that could be expressed by the words „Das Schwarze Buch“. The visual track swallows up its phonetic origin as well as the meaning that could still be associated with the words. The recorded voices fall silent so that they can appear in a different light, a light that illuminates their difference even though they say the same thing, pronounce the same words. The drawing of the sound waves focuses on the voices independently of what they say, disconnected from their semantic content. They all say the same thing, only differently, repeating the same words but emphasising „the distinctions“ inherent in what is supposedly the same. Although the use of the same language and the same words suggests a moment of common ground, a presumption of understanding across individual differences, the visualisation of the voices gives expression to a polyphonic chorus that expresses the dissimilar in the same. They say the same thing and speak inseparably of something else, of a difference they have in common. The Black Book allows the eyes to listen into this „common/unique“.

Text: Andreas Spiegl

Translation to English: David Wright



Schwarzes Buch, 2 (Black Book, 2)

Artist book with Arnold Berger, 128 p., self-publishing,
2021, 30 x 15 cm

video documentation: <https://vimeo.com/544045879>

WRITING CONCEPT

Taking the artist's book *Schwarzes Buch, 2* by Anja Nowak and Arnold Berger, based on the three words *das schwarze Buch*, as its starting point, collaborations with other artists were created that can be read as an attempt at 'collective writing'. This concept explores the idea that writing is not purely an individual endeavour, but takes place within a shared context. Writing is viewed as a process through which ideas can develop and take shape, acquiring meaning and significance in the process. Through writing, thoughts, ideas and skills can be shared with others, and an understanding can be developed of how we can and wish to create something together. Writing is not only about collaborating to create an artistic work, but also about the shared reflection and understanding that arise through the process.

Relevant questions that came up are: How can we develop something together, and under what conditions? What do we agree on during the creative process? What results from this?

COLLECTIVE WRITINGS

11 JANUARY 2022 WRITING DIALOGUE: SCHWARZES BUCH, 2 (NOTE BOOK):
ANJA NOWAK, ARNOLD BERGER AND THEODOR MAIER
Fotogalerie Wien

11 MAY 2023 ARNOLD BERGER, DANIEL HAFNER AND ANJA NOWAK: WRITING
»DAS SCHWARZE BUCH« TOGETHER
Library of mumok - Museum for Modern Art Stiftung Ludwig Vienna

03 - 17 OCTOBER 2023 ANJA NOWAK, ARNOLD BERGER AND SOPHIE DVOŘÁK:
WRITING DAS SCHWARZE BUCH TOGETHER
Library of the University for Applied Arts Vienna

PRESENTATIONS

02 DECEMBER 2023 ARTISTIC RESIDENCE
Open Studio Day
Fundação Armando Álvares Pentead (FAAP), São Paulo

08-10 MARCH 2024 EDITIONALE COLOGNE - FAIR FOR ARTIST BOOKS, EDITIONS
AND BOOK OBJECTS, Museum Ludwig Cologne

11 - 22 SEPTEMBER 2024 ARTIST STATEMENT
Sondershow
Parallel Vienna

PUBLIC COLLECTIONS, LIBRARIES

University for Applied Arts Vienna, Collection for Artist Books
mumok - Museum for Modern Art Stiftung Ludwig Vienna, Collection for
Artist Books
Staatliche Museen zu Berlin, Berlin Art Library
Austrian National Library, Collection for Modern Artist Books
Art and Museum Library of the City of Cologne

COLLECTIVE WRITING

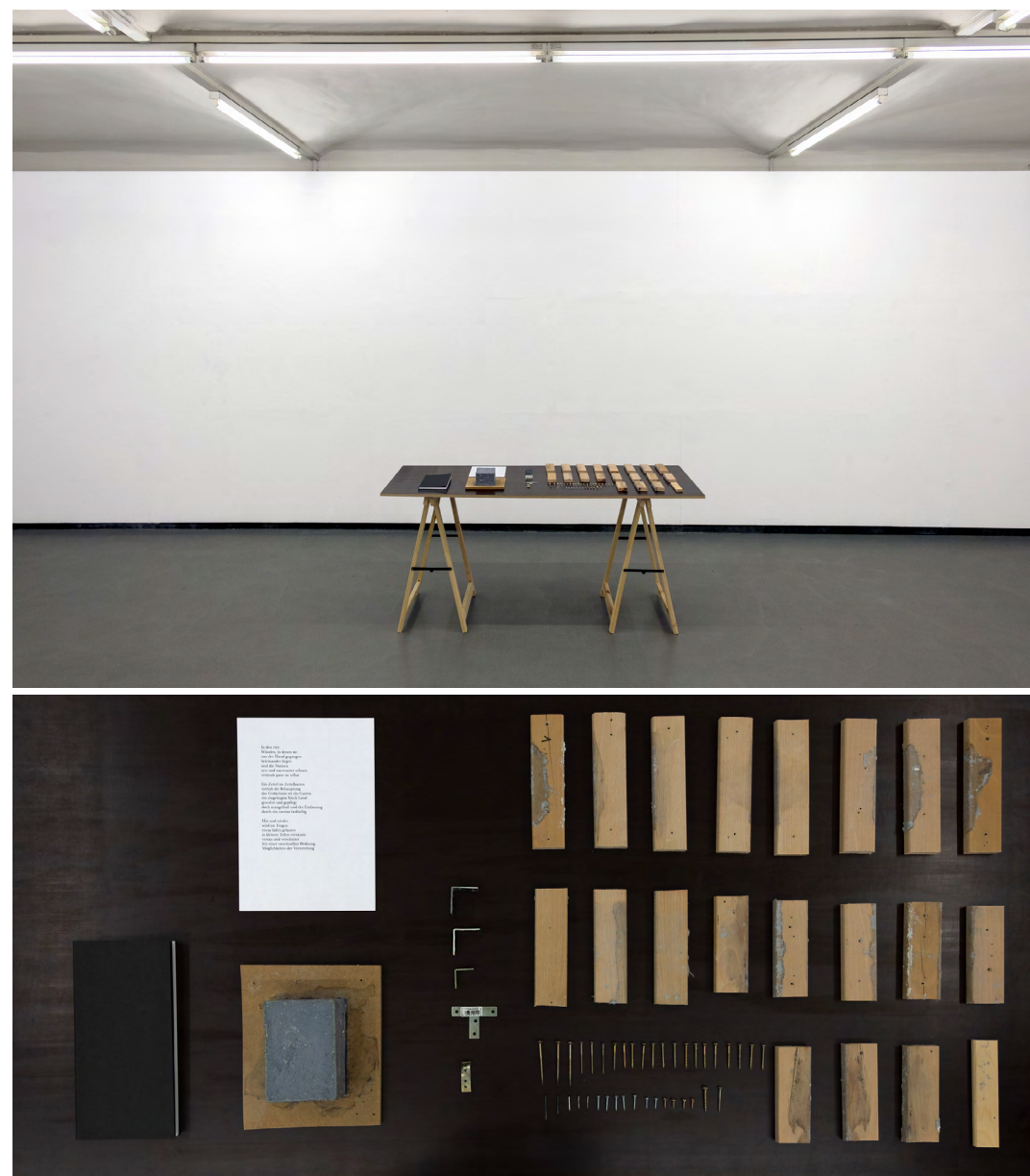
The first collaborative writing project took place in 2022 with Theodor Maier. As with *The Black Book 2*, the basis for our writing was to be the three words ‚das schwarze Buch‘ (eng: the black book). Based on this, we agreed to create a note box containing notes relating to these three words over several months. Rather than engaging in a question-and-answer structure involving three people, the aim was to treat the growing note box itself as a communication partner and, step by step, find the right balance of order and disorder for its contents. After exchanging written notes, we transformed them into papier-mâché and displayed them as an illegible archive relating to the Black Book. This archive was displayed together with the individual parts of the wooden box in which the papier-mâché had been shaped and dried, as well as a text, on a table at Fotogalerie Wien.

*

The Black Book is the point from which lines are drawn. Lines that intertwine. A net full of memories. A memory that records on slips of paper, drops something now and then while carrying it, puts it away in small pieces, scatters and spills it, spreads out to dry what is to be read later.

Cooperation 1

Writing dialogue: Schwarzes Buch, 2 (Note Book):
Anja Nowak, Arnold Berger and Theodor Maier



COLLECTIVE WRITING

The second collaborative writing took place in the mumok library with Daniel Hafner in 2023. Once again, the three words ‚das schwarze Buch‘ (eng: the black book) formed the starting point for this collaboration. We laid out blank sheets of paper on the library floor and wrote on them the three words, with the help of audience members acting as assistants and without looking. Our pens were extended with bamboo sticks and connected to the pens by feathers. This dissolved our individual handwriting, enabling us to create a book that was written jointly without any individual references. Once we had written on all the sheets, we arranged and stapled them together to form a book.

*

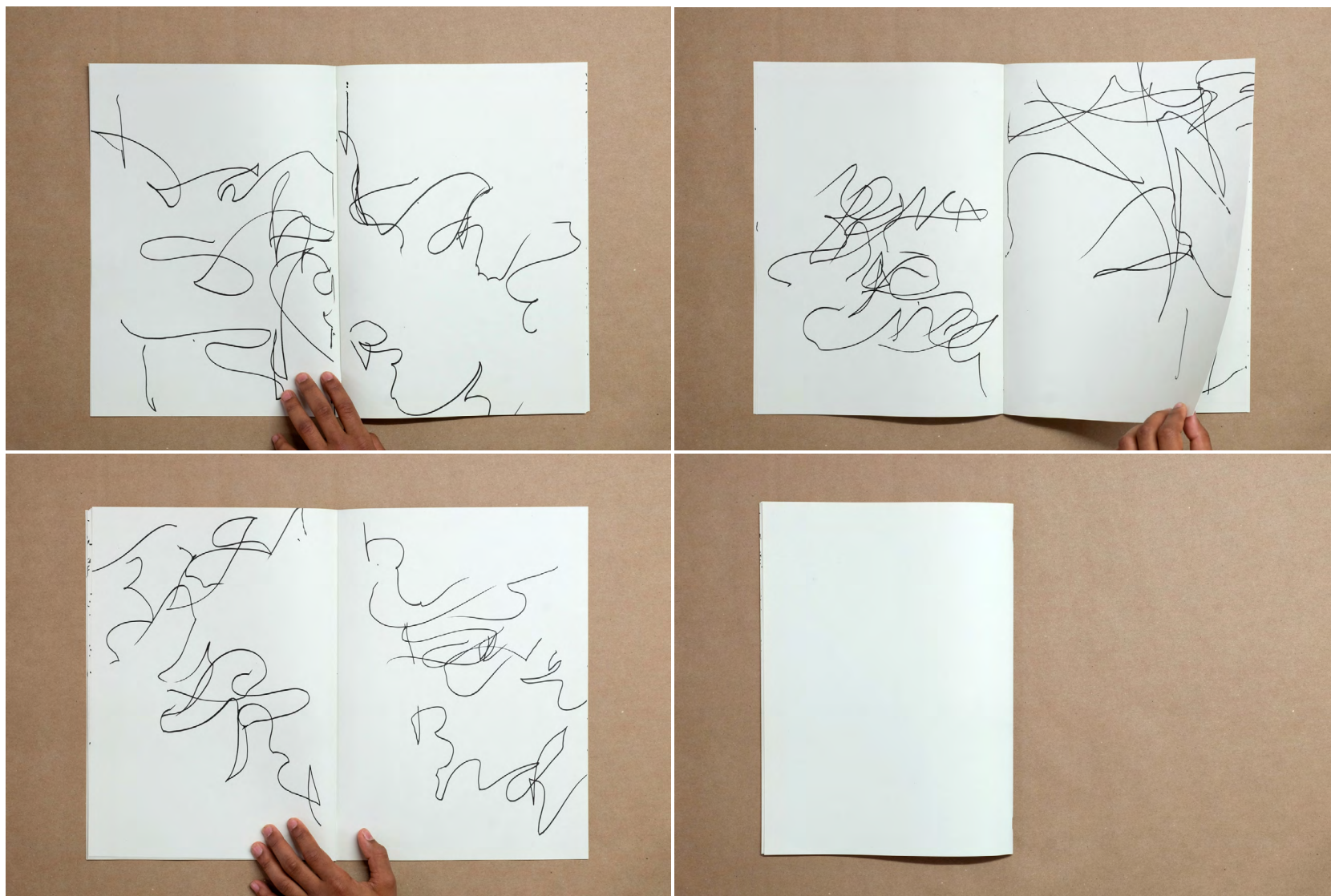
‚With the feather, the bond dissolves‘



Cooperation 2

Arnold Berger, Daniel Hafner and Anja Nowak:
Writing »Das Schwarze Buch« together

COLLECTIVE WRITING



SCHWARZES BUCH, 2 (Black Book, 2)

Artist Book, 26 p., self-publishing, 2023, 35 x 25 cm, unique piece

COLLECTIVE WRITING

Building on the proposal to create a collaborative piece based on the three words ‚das schwarze Buch‘ (eng: the black book), six maps were designed to produce an ever-changing structure, or ‚typeface‘, under various rules or instructions. This typography can produce all the letters of the alphabet from combinations of just two stamped characters and appears on the page like a code, with the same characters appearing in ever-changing variations. The number of characters that make up *das schwarze Buch* formed the basis for each section of the map. Thus, regardless of legibility, *das schwarze Buch* appears on every sheet. Beyond authorship, each map produces its own ‚handwriting‘ of the collaborative writing, depending on the instructions applied.

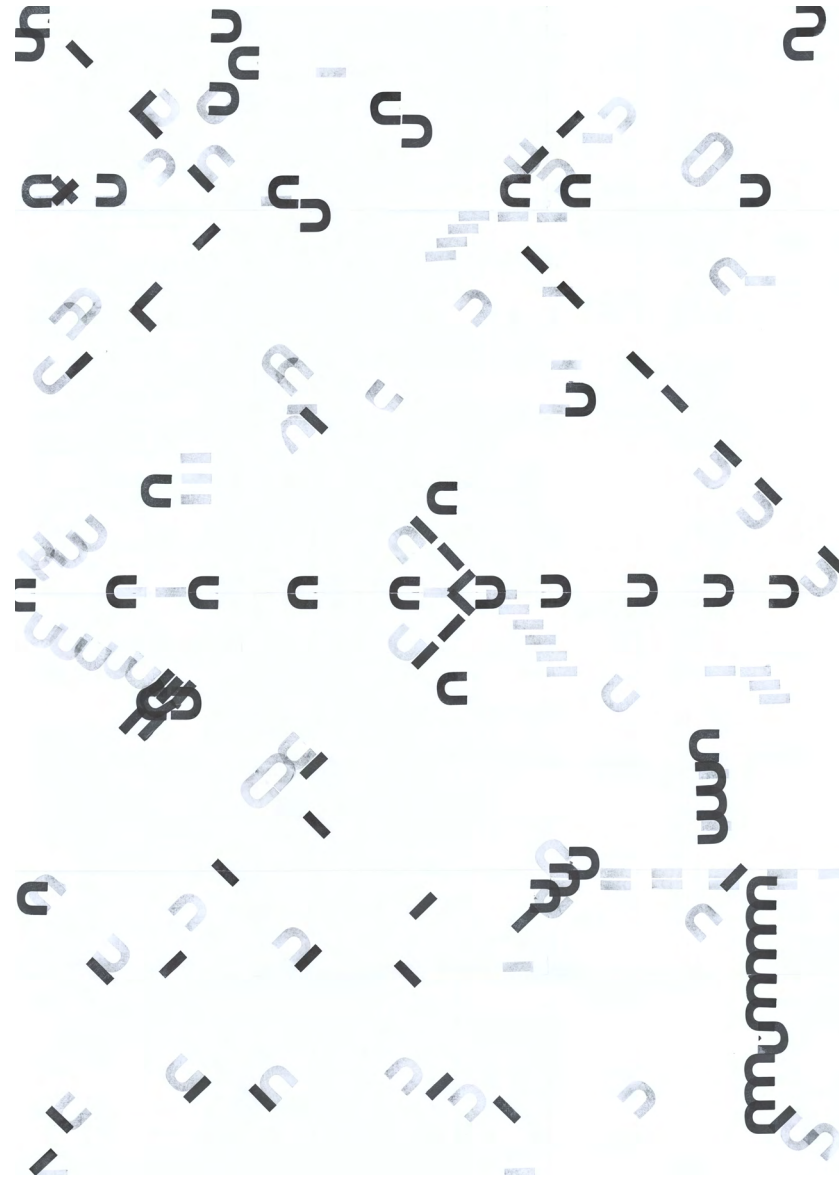


Cooperation 3

Anja Nowak, Arnold Berger and Sophie Dvořák:
Writing Das Schwarze Buch together

COLLECTIVE WRITING

SCHWARZES BUCH, 2 (Black Book, 2)



Map 4/6, 2023, Ink on paper, 118,9 x 84,1 cm



Map 6/6, 2023, Ink on paper, 118,9 x 84,1 cm

CV
Anja Nowak

w: www.anjanowak.com m: contact@anjanowak.com t: +43 680 500 2644 instagram: [anjanowak02](https://www.instagram.com/anjanowak02)

Bio

Studied sociology and fine arts in Magdeburg, Rio de Janeiro, and Vienna. Nowak primarily works in photography, video/installation, and artist's books. Her work constitutes a complex engagement with questions of visibility, comparability, and identity. Collaborations with artists and cultural practitioners form an important part of her practice. Since 2023, she has been a member of the collective of Fotogalerie Wien.

Education

2020	Diploma in Fine Arts, Academy of Fine Arts Vienna
2014-15	Friedl Kubelka School for Artistic Photography, Vienna
2012-13	Visual Arts School of Parque Lage (EAV) Rio de Janeiro, Fundamental Program in Arts
2011-12	Federal University of Rio de Janeiro, Portuguese studies
2010	Master degree in Sociology, Otto-von-Guerricke University Magdeburg

Exhibition (selection 26-18)

2026	not quite there, Kunstverein Baden (<i>with Letizia Werth</i>)
2025	Vienna art week guided tour, Palais Rössl, Vienna
2025	schichten, Studio Offbeats, Vienna
2025	Pieces reloaded, Xian, Vienna
2024	Artist Statement - Anja Nowak, PARALLEL Art-Fair VIENNA
2024	Am Sonnendeck: Letizia Werth & Anja Nowak, Size Matters, Vienna
2024	EDITIONALE 12, Book Fair, Art and Museum Library of the City of Cologne (KMB)
2023	Über das Neue 3, invited by Size Matters, Blickle Kino, Belvedere 21, Vienna
2023	Anja Nowak, Arnold Berger & Sophie Dvořák: Das Schwarze Buch gemeinsam schreiben, University for Applied Arts Vienna
2023	In den Blick nehmen (<i>with Elena Kristofor & Laura Sperl</i>), Kulturverein Schärding
2023	Anja Nowak, Arnold Berger & Daniel Hafner: Das Schwarze Buch gemeinsam schreiben, mumok Vienna
2022	Love's labour's lost (<i>with Christian Schröder, Anne Juren, Sara Zlanabitnig</i>), Ve.Sch Vienna
2022	Schreibdialog. Schwarzes Buch, 2 (Zettelkasten): Anja Nowak, Arnold Berger & Theodor Maier, Fotogalerie Wien
2021	Through your fingers (<i>with Almut Reichenbach</i>), PARALLEL Art-Fair Wien
2021	SOLO XII - Anja Nowak, Bleistift auf Papier auf Holz (pencil on paper on wood), Fotogalerie Wien
2020	Vor-bilder (<i>with Arnold Berger</i>), Kunstraum SUPER Vienna
2020	1. EDITIONALE, Book Fair, University for Applied Arts Vienna
2019	Anna Lerchbaumer liest Anja Nowak, Tanzcompany Gervasi, Vienna (<i>artists in residence</i>)
2019	On how to read an artist book? Andreas Spiegl liest Anja Nowak, Salon für Kunstbuch Vienna
2019	Als künstlerische Praxis (<i>mit Chiara Bartl-Salvi & Paul Ebhart</i>), In der Kubatur des Kabinetts, Fluc Vienna
2019	The stars look so different tonight, Fotogalerie Wien
2018	Transient Hole (Variations), FP24 Collaborative Art Space Antwerp, Spektrum Berlin, Zentrale Wien, GMK Zagreb, Furtherfield Gallery London
2018	cutting together apart (<i>with Katrin Euller / rent</i>), LLLLL Verein für Kunst der Gegenwart Vienna

Scholarship, Funding

2022 / 2020 / 2019	Project Financing (Fine Arts/Media Arts), Cultural Department of the City of Vienna
2022	Work Scholarship (Fine Arts), Austrian Ministry for Art & Culture
2023 / 2022	Project Financing, Otto Mauer Fonds Vienna
2019 - 2017	Project Financing, Academy of Fine Arts Vienna
2018	BKA Project Fund (Fine Arts/Photography), Austrian Ministry for Art & Culture
2018	Merit Scholarship, Federal Ministry for Education, Science and Research Austria
2013	Fundamental Program in Arts, Visual Arts School of Parque Lage (EAV) Rio de Janeiro
2012	Study abroad scholarship, Universidade Federal do Rio de Janeiro

Collection

2024	Art and Museum Library of the City of Cologne (KMB)
2023	Staatliche Museen zu Berlin, Kunstbibliothek
2022	mumok - Museum moderner Kunst Stiftung Ludwig Wien (artists' book collection)
2022 / 2020	University for Applied Arts Vienna (Special collection for artist books)
2021	MUSA Artothek, City of Vienna
2021	Photo Collection of the Austrian State
2020	The Graphic Collection of the Academy of Fine Arts Vienna
2019	Salon für Kunstbuch Vienna

Press

2021	„Bis dem Kreis schwindlig ist“ by Claudia Aigner, Wiener Zeitung, Nr. 067
2021	„Anja Nowak. Das Er-Leben“ by Daniel Lichterwaldt, Les nouveaux riches. Magazin für Zeitgenössische Kunst und Kultur, 22.3.2021
2021	„Gelungen: Hommage an den Kreis“ by Nicole Scheyerer, Falter, 11/21

Teaching, Artist Talk, Lecture

2023	Seminário de Investigações Contemporâneas: Conversas com Artistas, Centro Universitário Armando Alvares Penteado (FAAP), São Paulo (<i>artist in residence</i>)
2023	Seminário de Investigações Contemporâneas I, Centro Universitário Armando Alvares Penteado (FAAP), São Paulo (<i>artist in residence</i>)
2022	Artist Talk, Hangar - Artistic Research Center Lisbon (<i>artist in residence</i>)
2019	Guest Lecture, The Book as Artwork: On how to read an Artistic Practice (<i>invited by Jenni Tischer</i>), University for Applied Arts Vienna
2014	ProSeminar, Evidenz der Bilder Teil 2: Bewegte Bilder. Film (SoSe 2014), Institut for Media sociology, Justus Liebig-University Gießen
2013	ProSeminar, Evidenz der Bilder Teil 1: Das stille Bild. Photographie (WiSe 2013/14), Media sociology, Justus-Liebig-University Gießen