

portfolio
anja nowak

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.

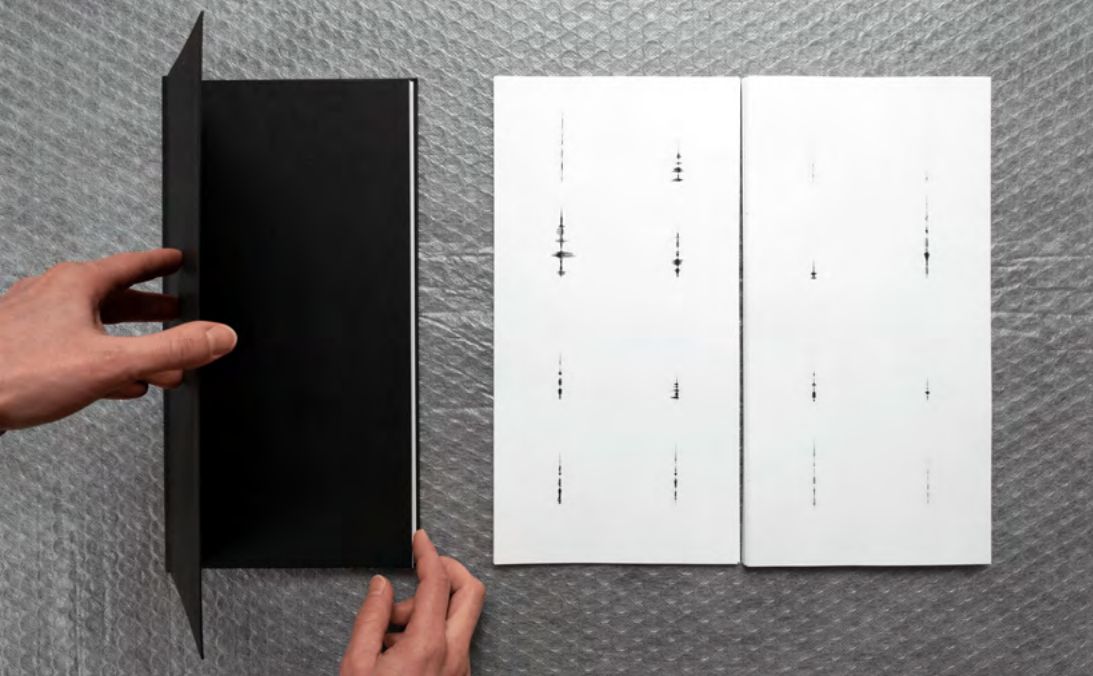
The example of „zwei gleiche, II“: This video work shows a black spintop in two different situations: once it lies, and the other time it appears upright, standing. Only through the rotation and the mediated execution (*as image & in the loop*) the situation described above becomes possible, whereby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

time.loop

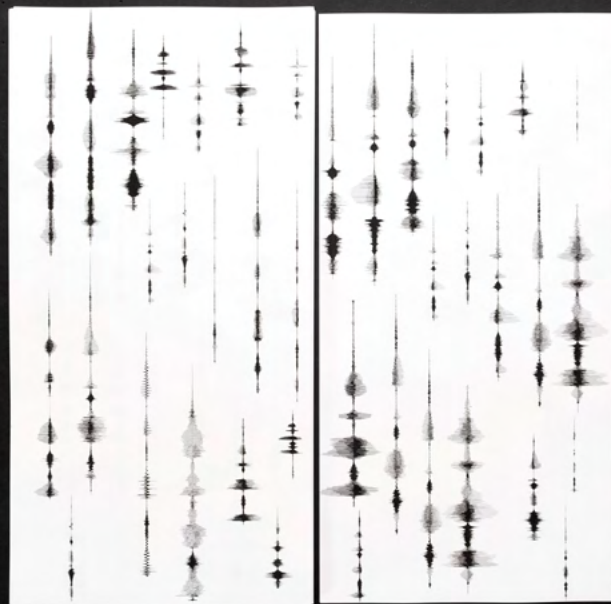
The beginning is undefined and the end is undefined; the observer starts to contemplate in a moment in which the beginning is unclear and the end is uncertain; the images appear (*nearly*) static most of the time, hence no changes (*also in form of movement*) are noticeable for the observer; thus, nothing 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.



Schwarzes Buch 2 (Black Book)
artist book with Arnold Berger, 128 p., self-publishing, 2021, 30 x 15 cm



„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

video documentation of the book:

<https://vimeo.com/544045879>

Writings of Schwarzes Buch, 2 (Black Book, 2) 2023

@University of Applied Arts Vienna (Library), Vordere Zollamtsstraße 7, 1030
Vienna

Presentation: 3 October 2024, 6 pm

Intervention: 3-17 October 2023

The artists' book »Schwarzes Buch, 2« by Anja Nowak and Arnold Berger, which is based on the three words „das schwarze Buch“, is the starting point for collaborations with other artists that can be read as an attempt at „joint writing“.

The concept of ‚joint writing‘ pursues the idea that writing is not a purely individual matter, but that it takes place in a shared context. Writing is understood as a process in which something can grow, take shape and form, and acquire meaning and significance.

Writing is about sharing thoughts, ideas and skills with others and developing an understanding of how we can and want to create something together. Writing is not only about collaboration in the creation of an artistic work, but also about the shared reflection and understanding that comes from writing.

Relevant questions that arise are: How and under what conditions can we develop something together? What do we agree on in the working process? And what are the results?

Based on the suggestion to develop a joint work with the three words „das schwarze Buch“, six maps were created which, according to different rules or instructions, resulted in an ever new structure, a ‚typeface‘. The typography, which could result in all the letters of the alphabet from different combinations of just two stamped characters, appears on the page like a code, a collection of the same characters appearing in ever new variations.

The number of characters that make up „das schwarze Buch“ has been taken as the basis for each map section (three sections per map page). Thus, regardless of legibility, each sheet contains „das schwarze Buch“. Beyond authorship, each card produces its own ‚handwriting‘ of collaborative writing, depending on the instructions used.

The maps (front and back) were copied and divided into individual segments for the library's periodical section. In the entrance area there is stamped lettering describing „das schwarze Buch“ on the map segments as well as a sample lettering that reproduces the characters in word-separated form.

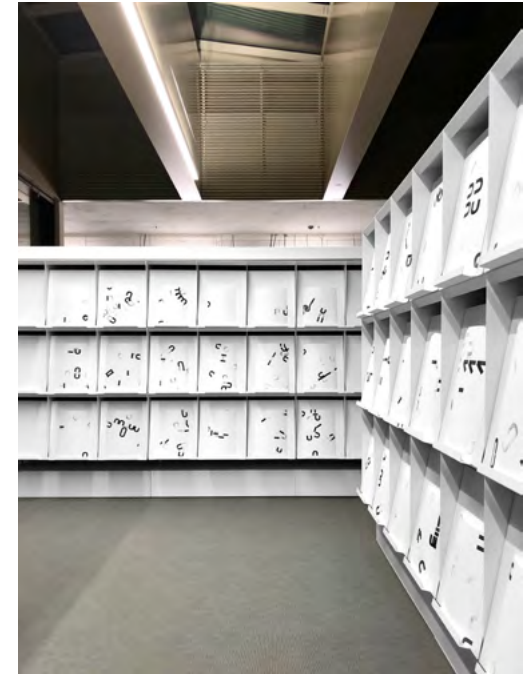
ARNOLD BERGER studied Physics and Philosophy in Graz, Vienna and Madrid. Artistically active with focus on painting since 2011.

SOPHIE DVOŘÁK In an artistic practice spanning conceptual drawing, collage, sculpture and collecting, Dvořák is dealing with questions referring to space and territories and their representational codes, history and perception. She creates artworks and installative arrangements representing abstract-fictitious illustrations of world(s) and knowledge and interpretations of history and spatial relations.

Map 1/6, 2023

Ink on paper, 118,9 x 84,1 cm

Writings of Schwarzes Buch, 2 (Black Book, 2)
2023



Writings of Schwarzes Buch, 2 (Black Book, 2)
2023

„Das Schwarze Buch 2“ (The Black Book 2) by Anja Nowak and Arnold Berger is based on the recordings of different people who were asked to pronounce the words „Das Schwarze Buch“.

The sound files were 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 the book that reproduces the 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.

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 excerpt: Andreas Spiegl)

The Black Book, 2 by Anja Nowak & Arnold Berger will be taken as an opportunity to collaborate with other artists. The event shows an attempt at writing together with Daniel Hafner. Writing here means the formulation of an (artistic) work based on the words „Das Schwarze Buch“.

ARNOLD BERGER studied Physics and Philosophy in Graz, Vienna and Madrid. Artistically active with focus on painting since 2011.

DANIEL HAFNER studied at the Academy of Fine Arts Vienna with focus on art in public space and art and digital media. His artistic practice encompasses various fields ranging from drawing to performance and sound art.



Writings of Schwarzes Buch, 2 (Black Book, 2)
2023



„Mit der Feder fällt die Bindung“

Arnold Berger, Daniel Hafner & Anja Nowak
Das Schwarze Buch gemeinsam schreiben

mumok - Museum für moderne Kunst Stiftung Ludwig Wien
11. Mai 2023

artist book, 26 p., self-publishing, 2023, 35 x 25 cm, unique piece

Writings of Schwarzes Buch, 2 (Black Book, 2)
2022

The Black Book, 2 by Anja Nowak & Arnold Berger will be taken as an opportunity to collaborate with other artists. The event Schreibdialog. Schwarzes Buch, 2 (Zettelkasten) – *eng.: writing dialogue. Black Book, 2 (slip-box)* shows an attempt at joint writing between Theodor Maier, Arnold Berger and Anja Nowak. Writing here means the formulation of an artistic work based on the words „the black book“.

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.

Presentation view: FOTOGALERIE WIEN

ARNOLD BERGER studied Physics and Philosophy in Graz, Vienna and Madrid. Artistically active with focus on painting since 2011.

THEODOR MAIER studied Comparative Literature and Philosophy at the University of Vienna and at the National University of Ireland Maynooth and Fine Arts at the Academy of Fine Arts Vienna and the Tokyo University of the Arts. Through text, drawing and film, he works on language, writing and translation.



Writings of Schwarzes Buch, 2 (Black Book, 2)
2022

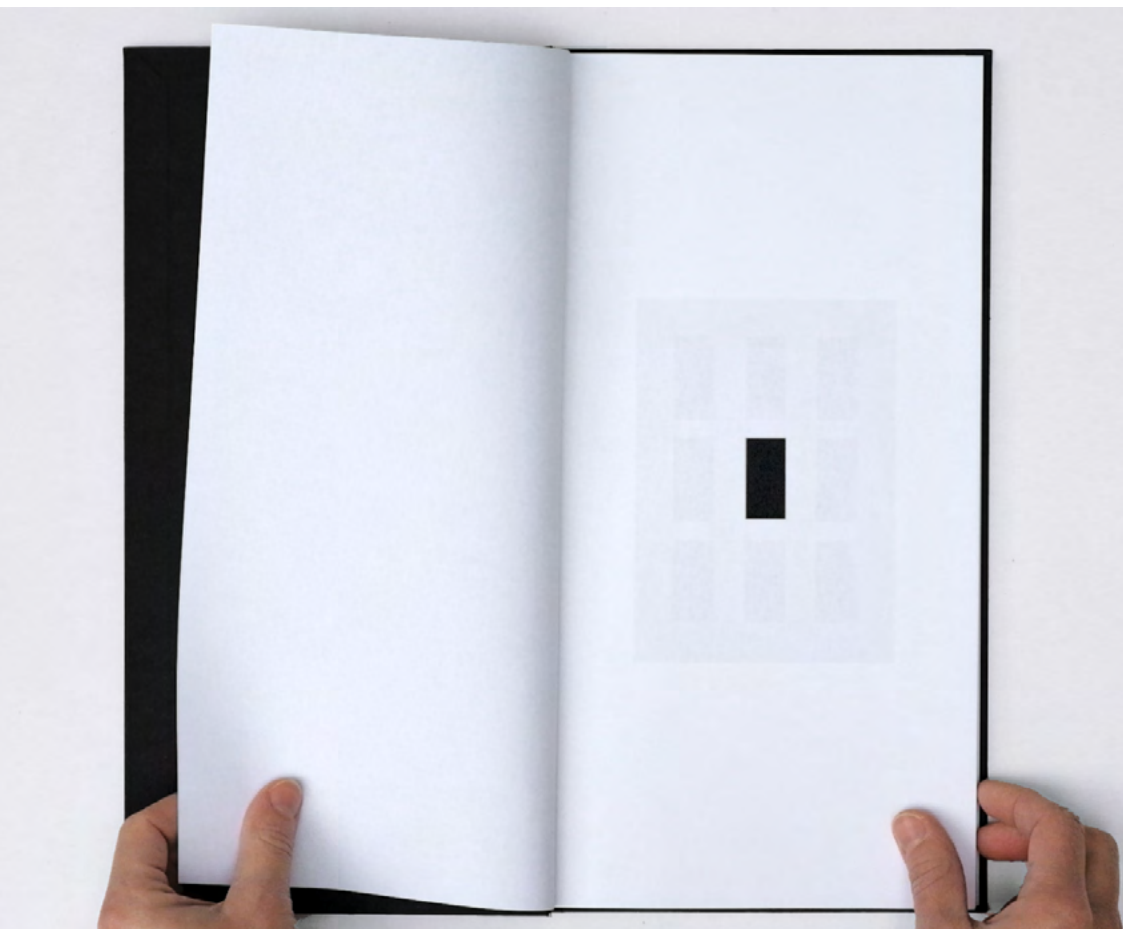


In den vier
Wänden, in denen sie
von der Hand gegangen
beieinander liegen
sind die Notizen
neu und unerwartet seltsam
erstmals ganz sie selbst

Ein Zettel im Zettelkasten
enthält die Behauptung
das Gedächtnis sei ein Garten
ein eingehegtes Stück Land
gewahrt und gepflegt
doch mangelhaft und der Entlastung
durch ein zweites bedürftig

Hin und wieder
wird im Tragen
etwas fallen gelassen
in kleinen Teilen verräumt
vertan und verschüttet
frei einer vorschnellen Ordnung
Möglichkeiten der Verzettelung





Schwarzes Buch 1 (Black Book)
artist book, 132 p., self-publishing, 2018, 30 x 15 cm

video documentation of the book:
<https://vimeo.com/299290110>

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

Readings of Schwarzes Buch, 1
2019

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.

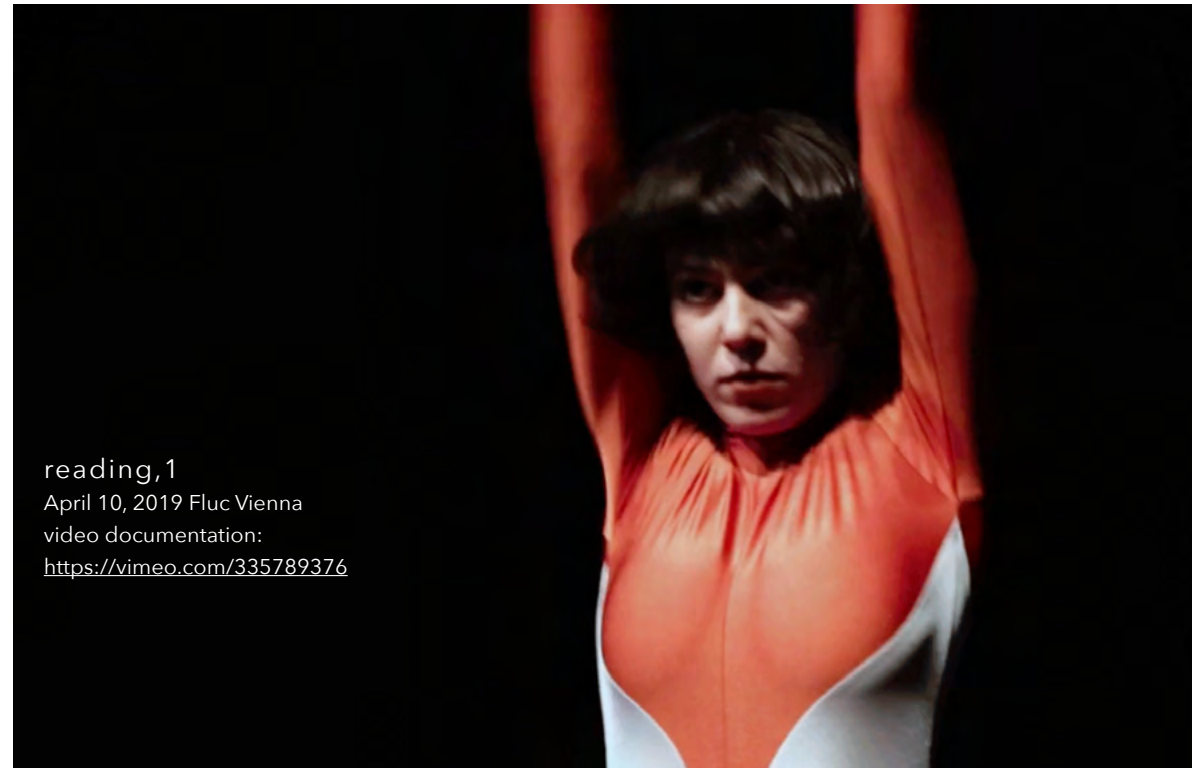
Like this, the recipient is free to build her/his own view.

Chiara Bartl-Salvi & Paul Ebhart lesen Anja Nowak

Chiara Bartl-Salvi & Paul Ebhart read Anja Nowak

CHIARA BARTL-SALVI studied Fine Arts at the Academy of Fine Arts Vienna. She works as a performer and artist in Vienna.

PAUL EBHART studied Computer Music and Electronic Media at the University of Music and performing Arts Vienna. He works as a musician and composer.

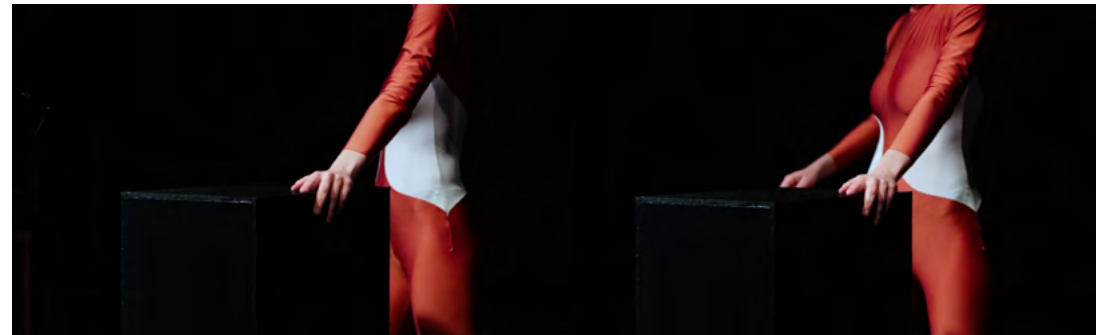


reading, 1

April 10, 2019 Fluc Vienna

video documentation:

<https://vimeo.com/335789376>



Readings of Schwarzes Buch, 1 2019

All these thoughts are causing questions concerning the book
- especially its existence.

Which roads the recipient will chose?
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.



On how to read an artist book? Andreas Spiegl liest Anja Nowak

On how to read an artist book? Andreas Spiegl reads Anja Nowak

ANDREAS SPIEGL studied Art History at the University of Vienna. He is teaching at the Academy of Fine Arts Vienna. Since 2015 he is Head of the Institute for Art and Cultural Studies. His work focusses on the connection of theories of space and subject- and media theories. He also works as a freelance curator and art critic.



Readings of Schwarzes Buch, 1
2019

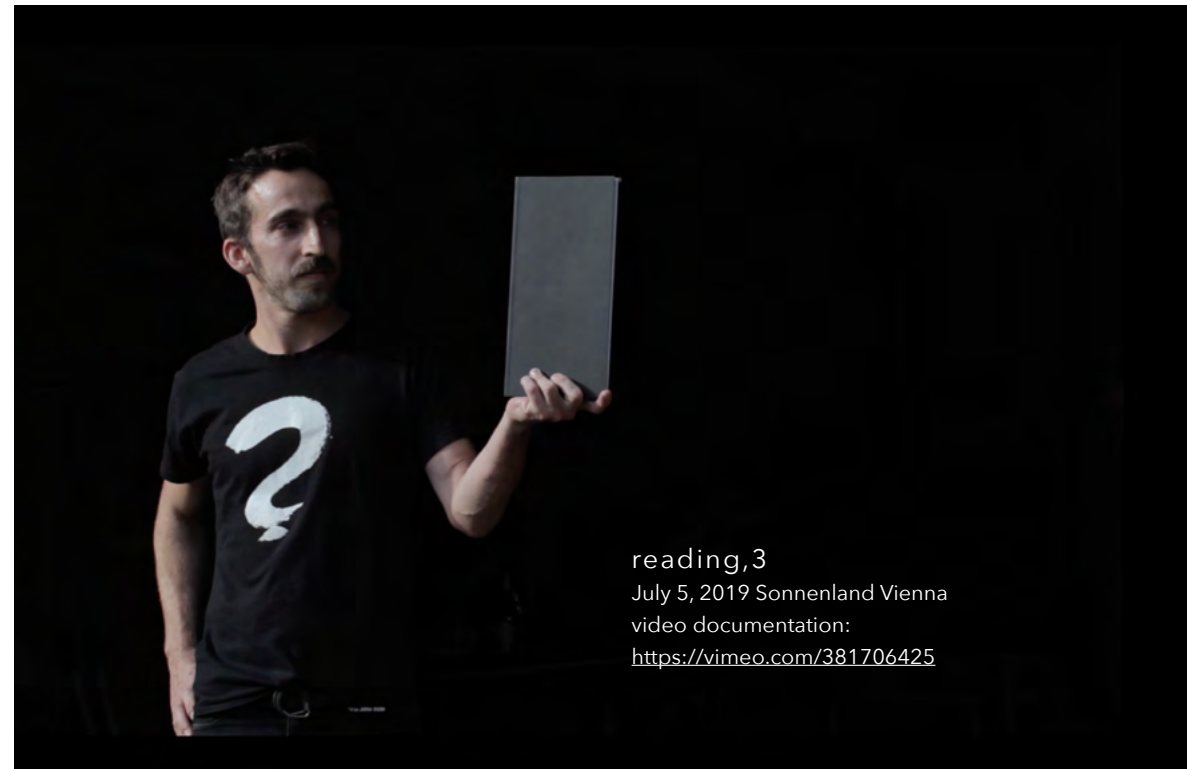
The project included book readings and presentations, which took place in various locations.

The reading itself should be an active process of making the readers their own interpretation and reception.

The main focus is on the operative possibilities of the book.

How can we use pictures to make them visible, hearable and perceptible?

Are fundamental contextualities getting lost by transformation?



reading, 3

July 5, 2019 Sonnenland Vienna

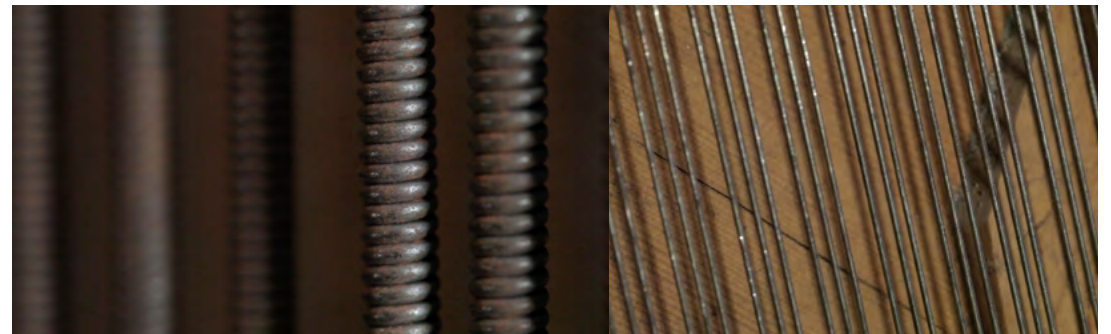
video documentation:

<https://vimeo.com/381706425>

Valentín Pelisch liest Anja Nowak

Valentín Pelisch reads Anja Nowak

VALENTÍN PELISCH studied Composition with Gerardo Gandini and Marcelo Delgado in Buenos Aires and Electroacoustic Composition at the University of Quilmes (Argentina). His works explore the visual and sonic matter of chamber music.



Readings of Schwarzes Buch, 1
2019



reading,4

July 27, 2019 Gervasi Vienna

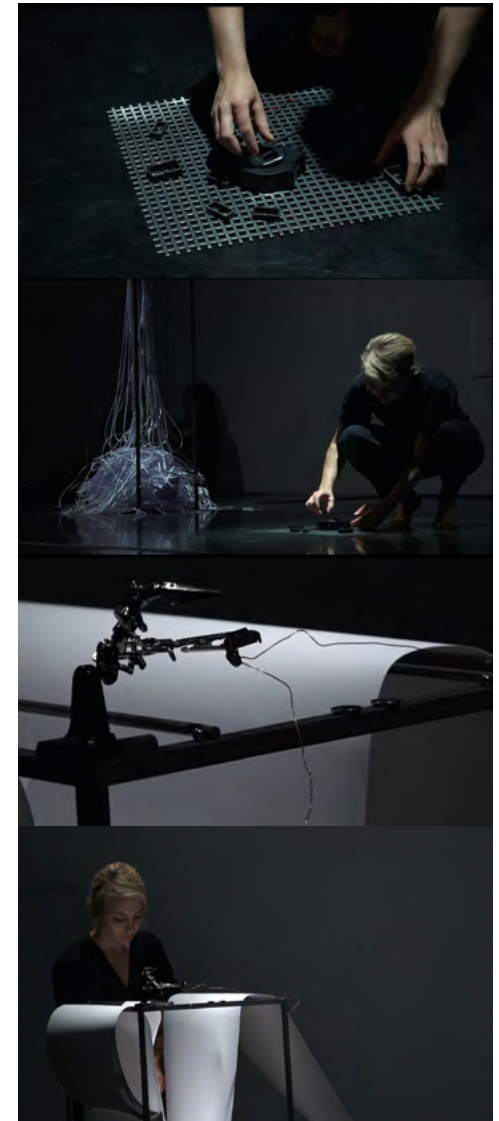
video documentation:

<https://vimeo.com/372676798>

Anna Lerchbaumer liest Anja Nowak

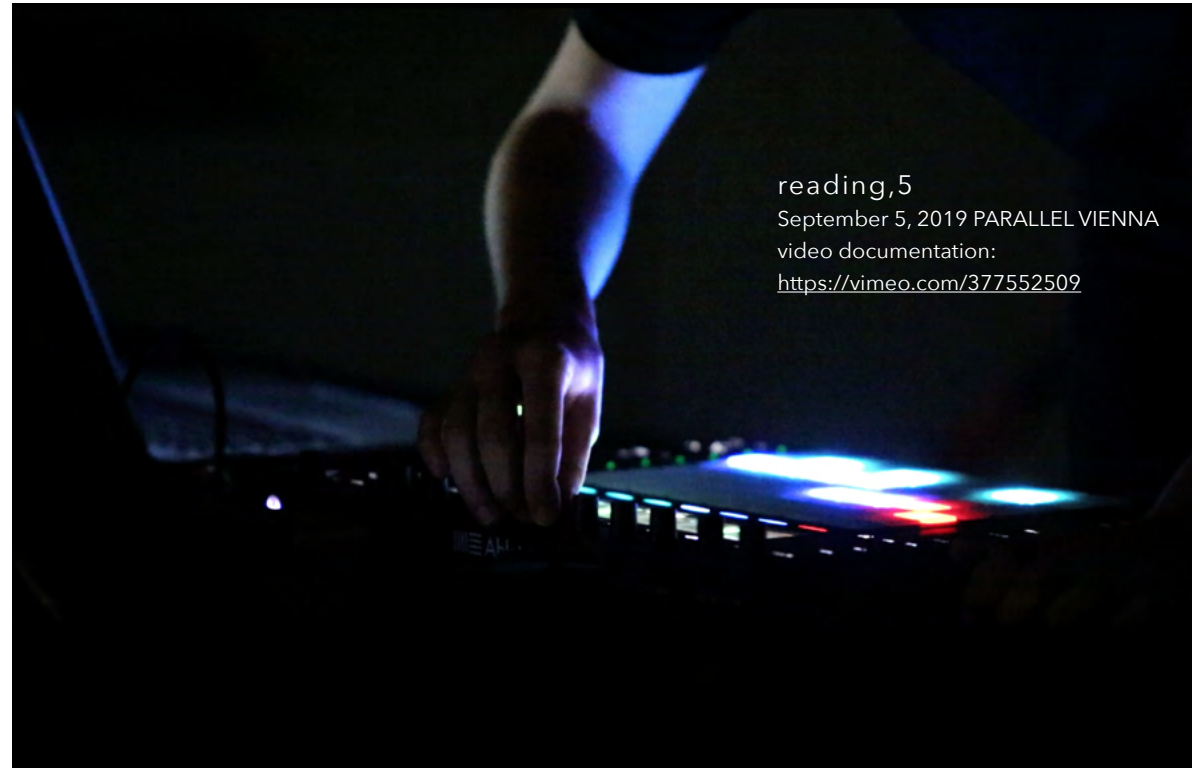
Anna Lerchbaumer reads Anja Nowak

ANNA LERCHBAUMER studied Architecture, Art & Science and Fine Arts in Innsbruck and Vienna. She works as a video and sound artist. She makes works that feature technologies, build surroundings, and mobility, a near-cinematic investigation of hypermodernity, its memories and emotions.



Readings of Schwarzes Buch, 1
2019

The book readings are part of the book, but a project on its own - it should be understood as an experiment. The readings are causing questions concerning of their trade with art works and its readability.

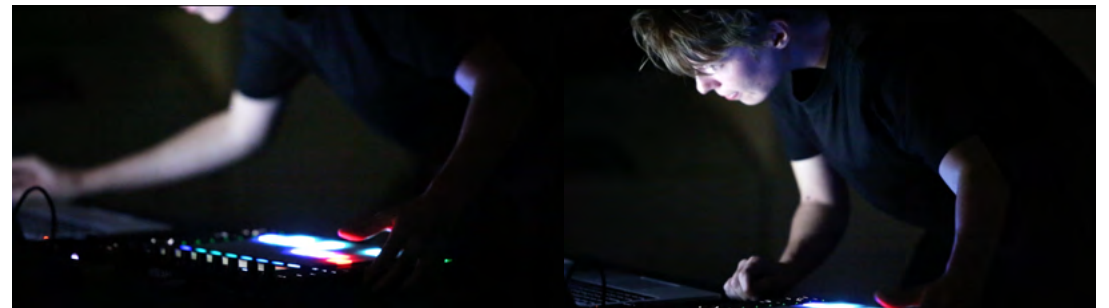


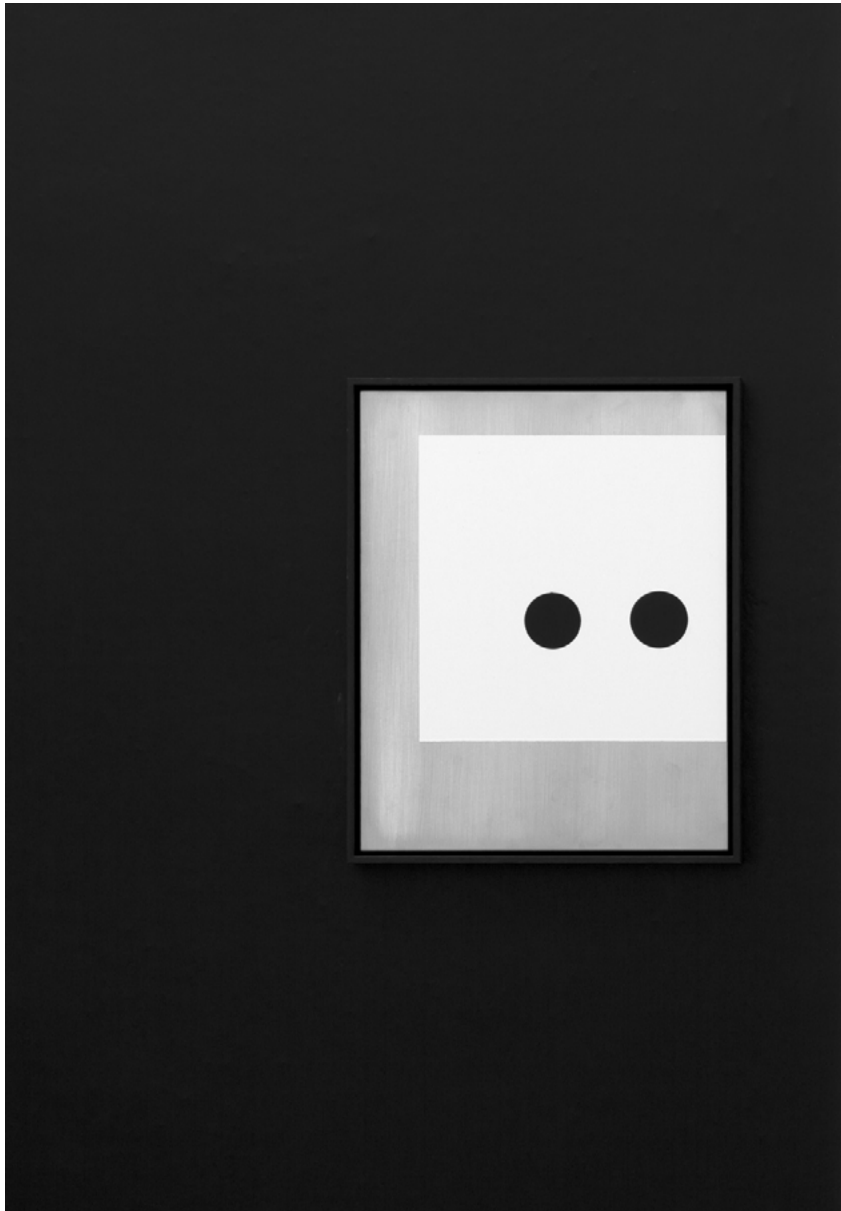
reading,5
September 5, 2019 PARALLEL VIENNA
video documentation:
<https://vimeo.com/377552509>

Katrin Euller liest Anja Nowak

Katrin Euller reads Anja Nowak

KATRIN EULLER works with video, text, sound/music and installation. She works as an artist, ecologist and as a music producer in Vienna. Her interests include the distance between utopia and dystopia, fragmented narratives and the relationship between images, sounds and words.





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



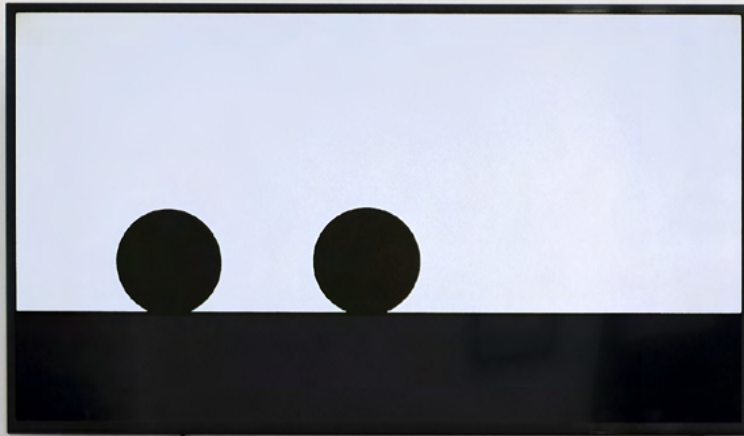
In Beziehung zu, 1
graphic work, 2017
pigment ink on hahnemühl paper, framed
20 x 20 cm, 31,5 x 24,5 cm

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

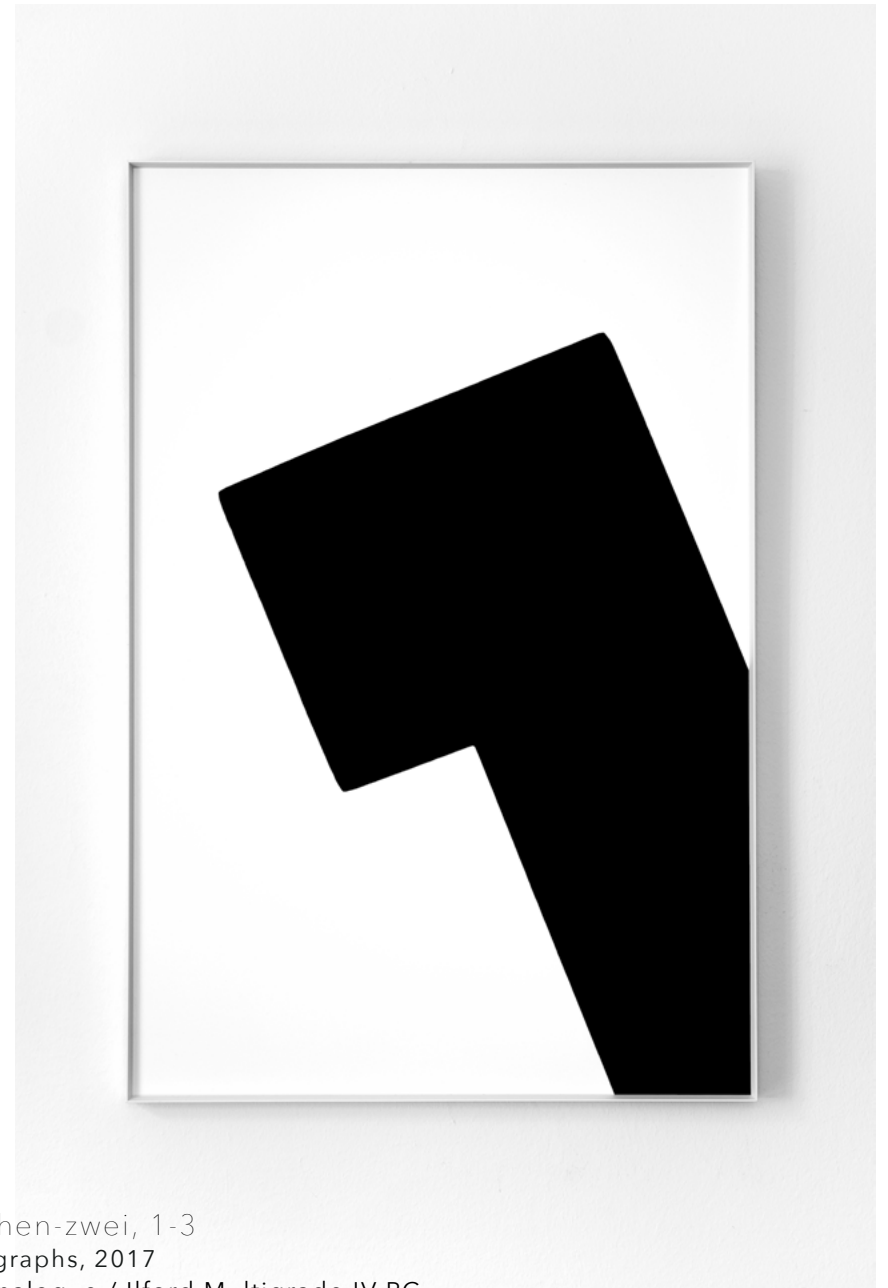
In „Versuch über Gleichheit durch Bewegung“ the photographs of double pendulums with different qualities of movement are opposed. The original objects are two double pendulums, which are identical in their material characteristics and remain unchanged (equal) while captured through photography. The only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

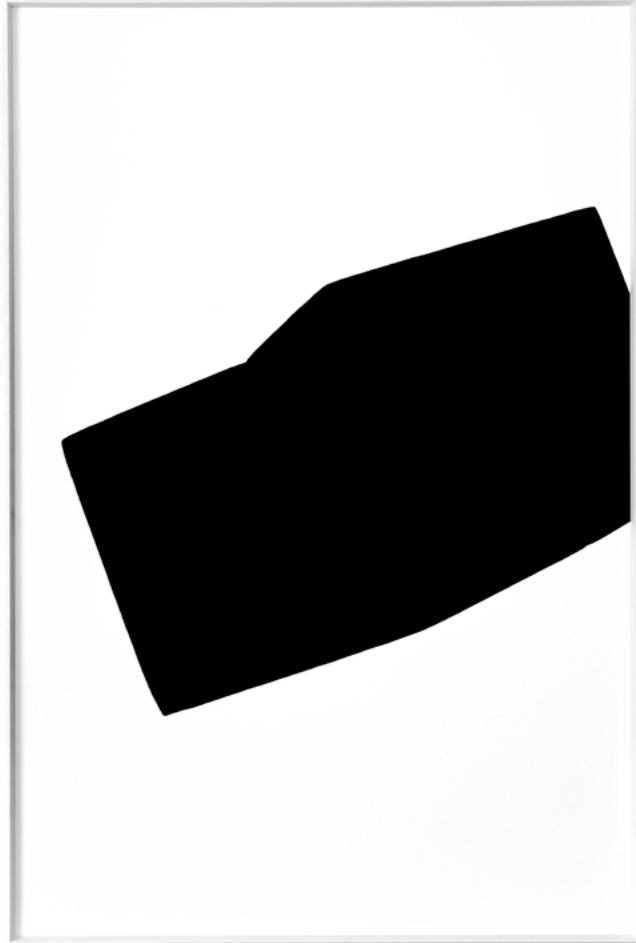
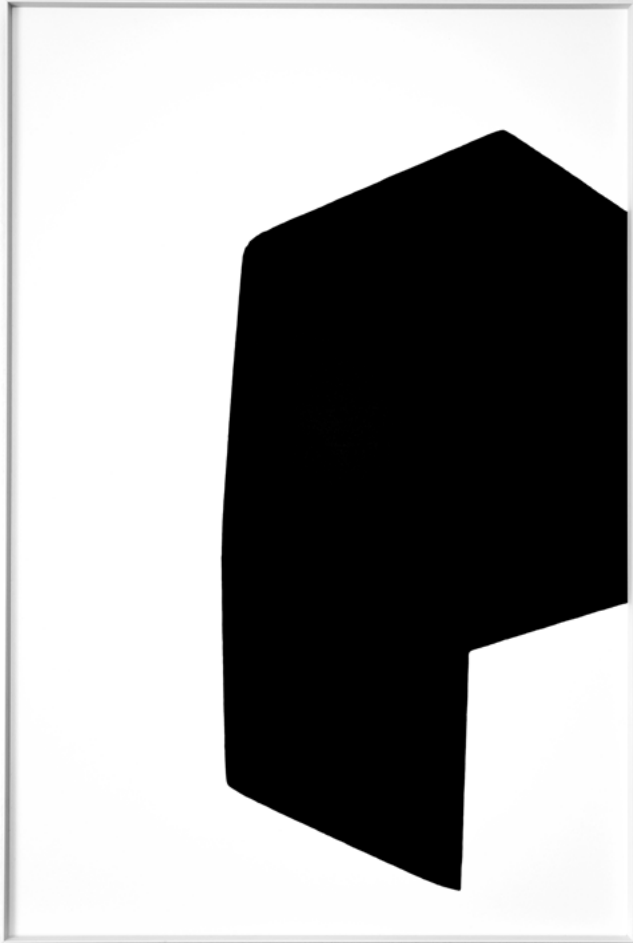
Versuch über Gleichheit durch Bewegung
photographs, 2019
gelatin silver print on baryta paper, framed
each 70 x 105 cm

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.

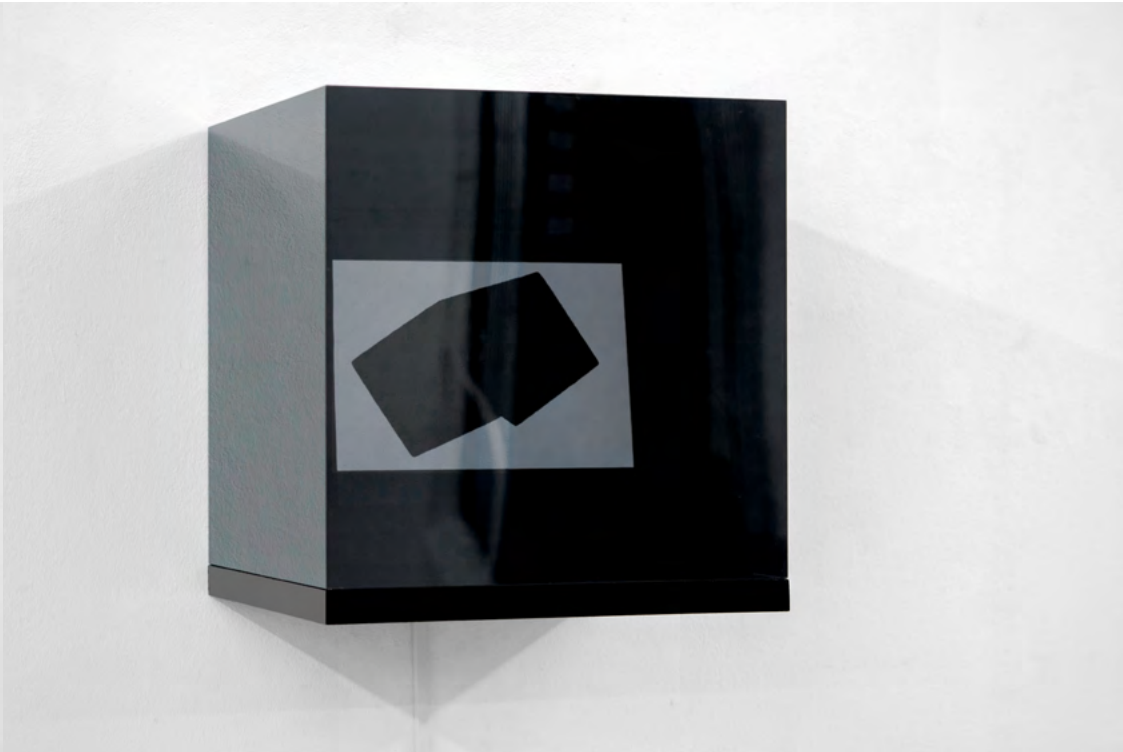


zwischen-zwei, 1-3
photographs, 2017
b&w analogue / Ilford Multigrade IV RC,
laminated on 3mm PVC, framed
each 90 x 60 cm



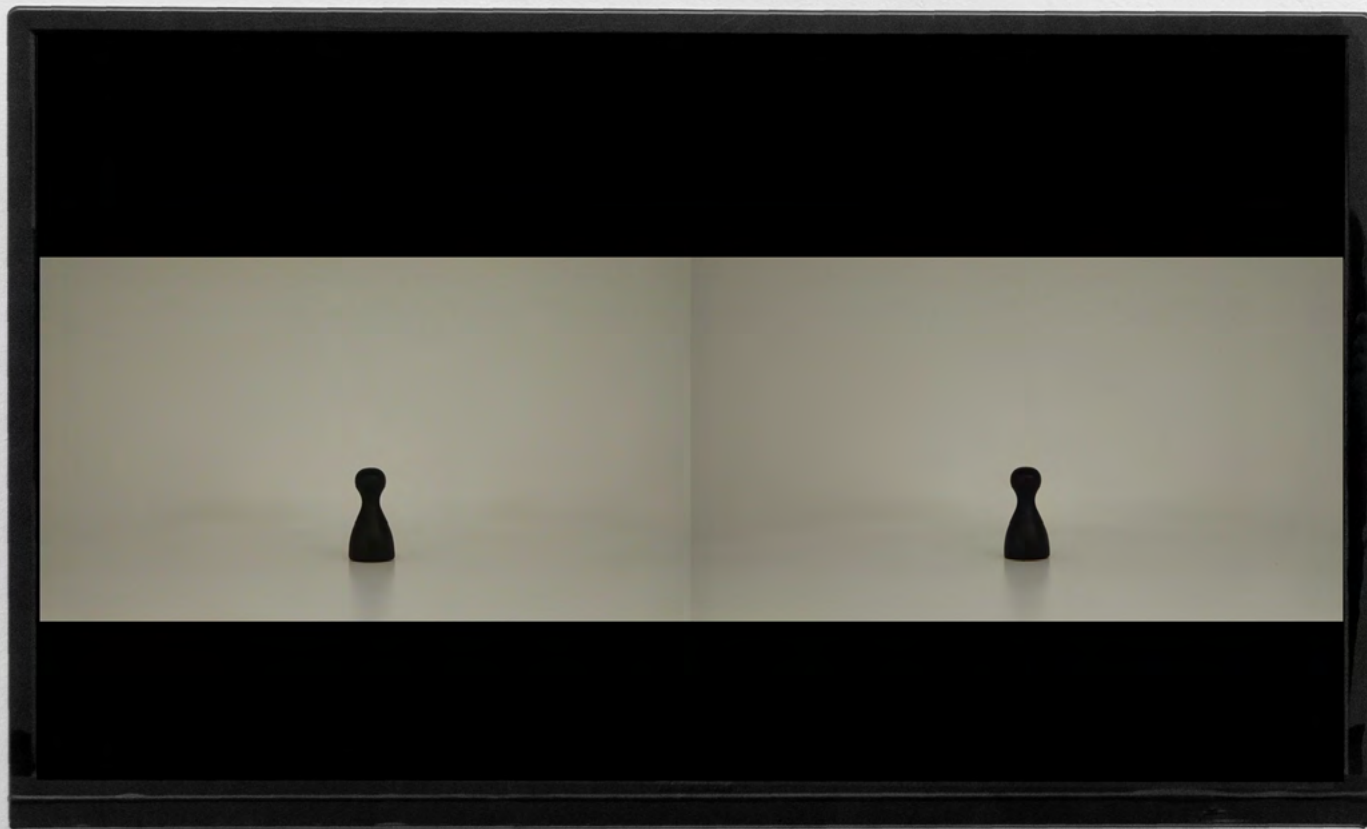


cube view, frontal



cube view, frontal with videostill

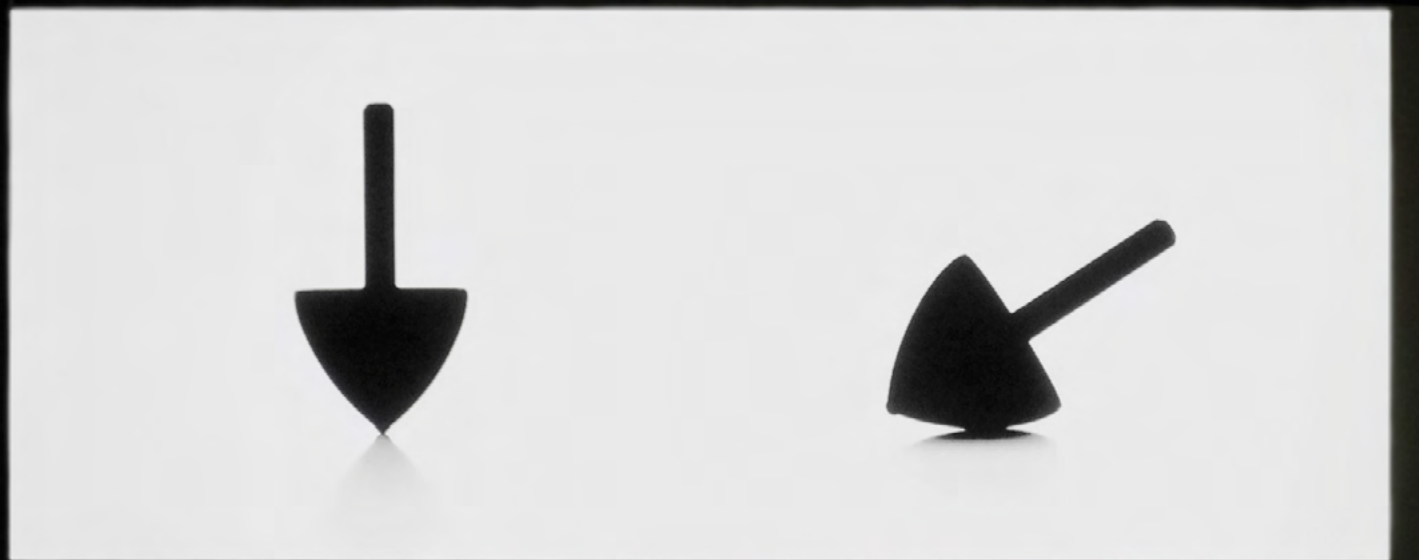
zwischen-zwei (4)
hd video | 16:9 | b&w | loop | 2017
acrylic glass cube, 40 x 40 x 40 cm: 3 mm grey and black



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



catching and failing
hd video | 16:9 | color | 11:38 min. | 2016

1st CATCHING AND FAILING is a video about taking chances during the game, which ends luckily for the spectator capturing a personal victory.

2nd CATCHING AND FAILING is a video about taking chances during the game, which ends unluckily for the spectator suffering a personal defeat.

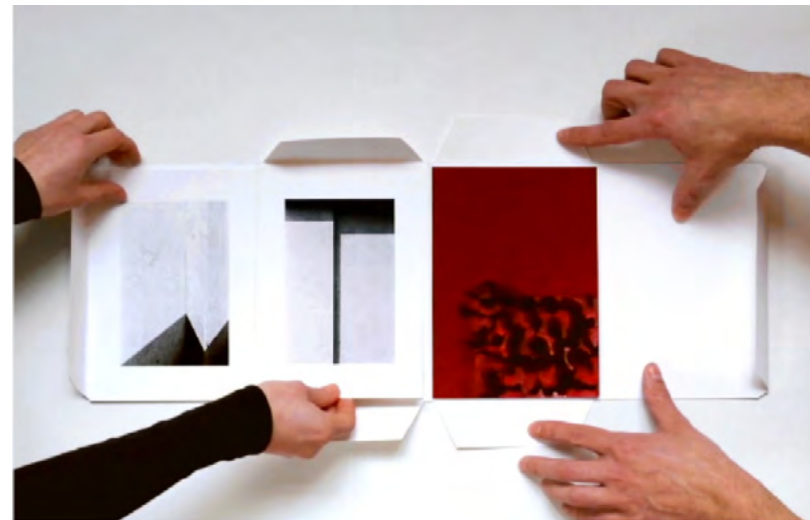
1st The viewer sees
What the viewer sees are short video sequences. The viewer sees baseball fans who are in or out of the stands and catch the ball from the running game. They get active to catch it or do it just by accident. The viewer sees the happiness of the spectator, grasping the ball, and shares this happiness with him, while the game goes on.

2nd The viewer does not see
What the viewer does not see, is the misfortune, while the game goes on.

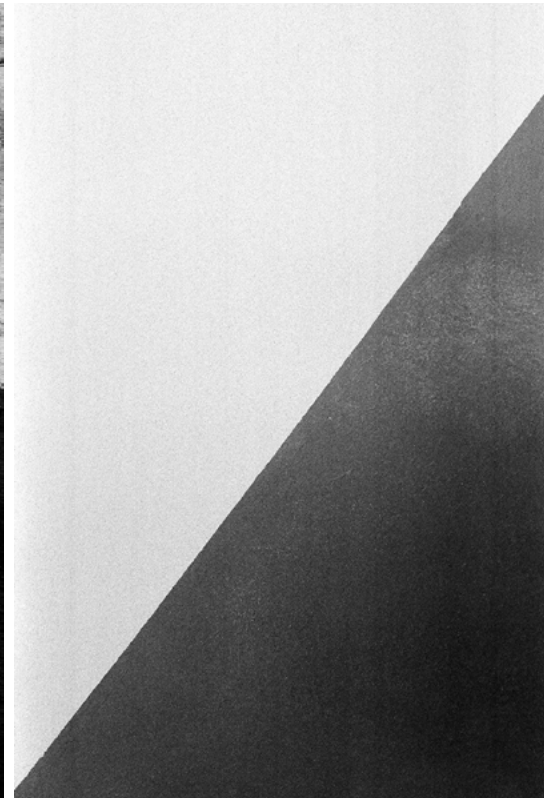
The crowds applauding in the background do not even notice the misfortune, because the game goes on.

1st Act, Jumping into happiness
Several times the viewer sees the same man in the audience, who manages to catch the ball during the game - because of the flight direction of the ball and because of getting active himself - he jumps and he gets the ball. He feels happiness at this moment and becomes a celebrated hero.

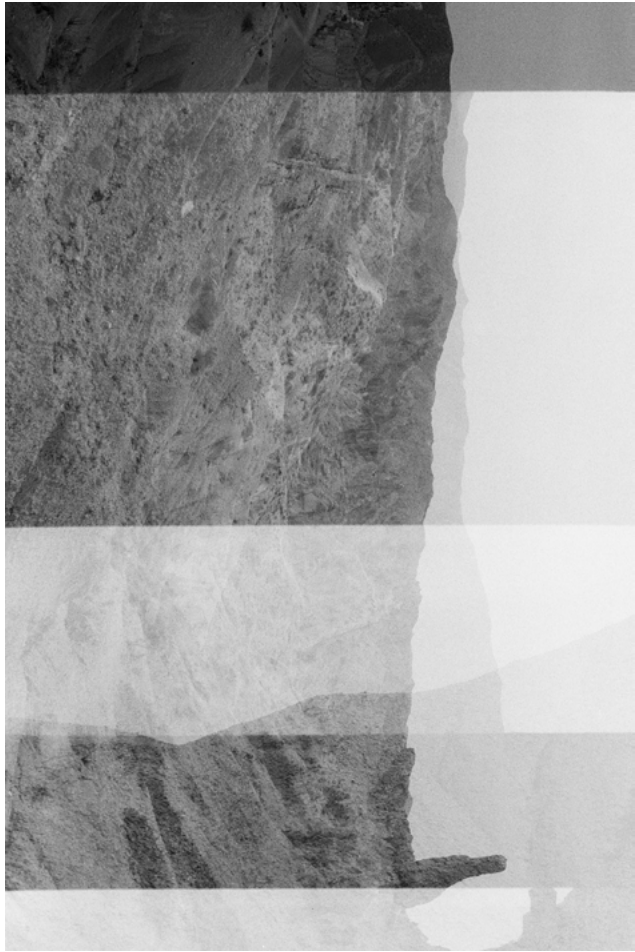
2nd Act, Jumping into misfortune
This man is celebrated as a hero, but in the next moment a misfortune befalls him - in the second step of jumping, he dies after falling from the stands.



untitled [in series]
painting by Arnold Berger and photographs by Anja Nowak
artist book, self-publishing, 2015, 22 x 16 cm



14/13 (*linear approximation*)
photographs, 2015
pigment ink on hahnemühl paper, laminated on 2mm aluboard
24 x 16 cm (framed) / 19 x 12 cm



DESCRIPTION

The five photographic deviations are the result of an apparatus error.

photographic deviations 1-5
photographs, 2015

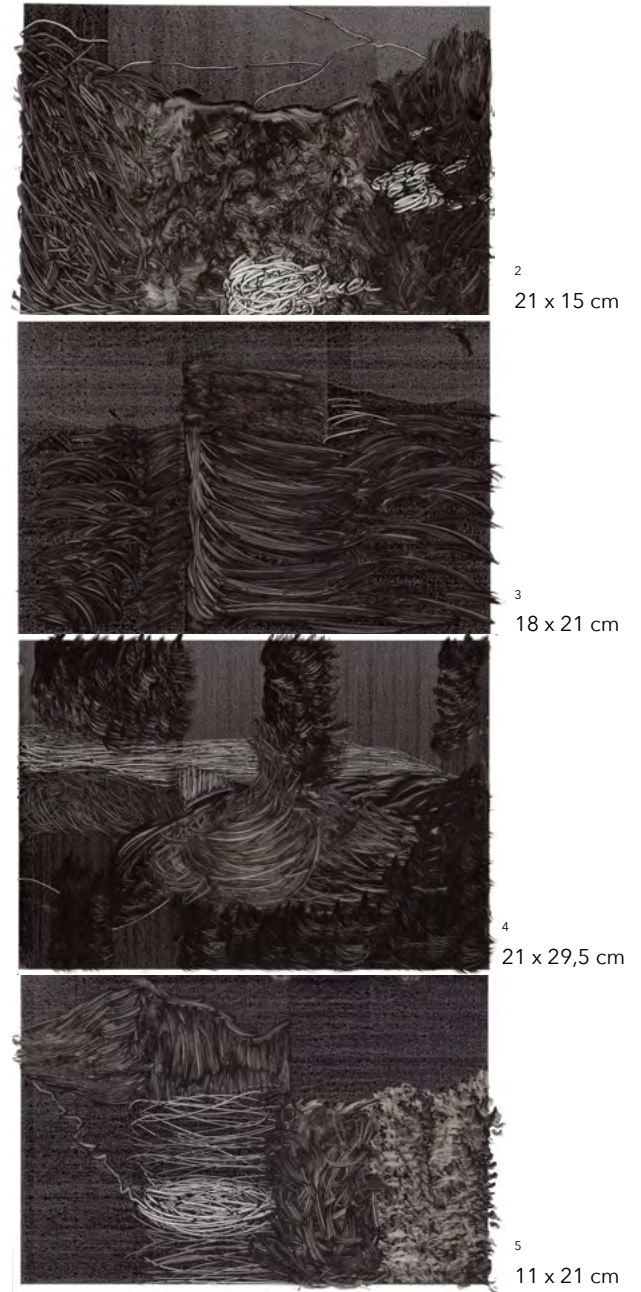




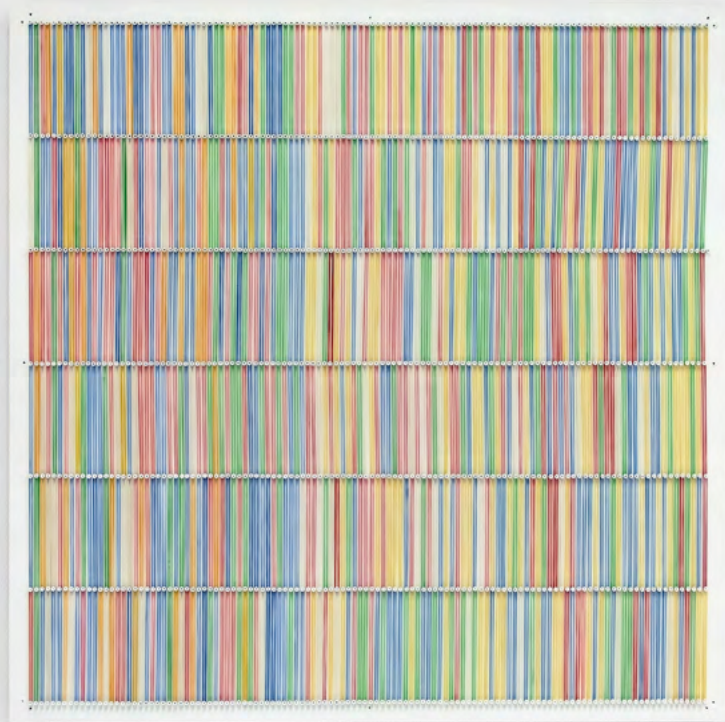
DESCRIPTION

The wet pigment prints of five photographic deviations on glossy paper were overdrawn, then fixed and dried.

Überzeichnung 1-5 (*deviation from description*)
drawings, 2015
drawing on photograph on pigment ink on paper



exhibition views,
texts



ARTIST STATEMENT
Anja Nowak

11.-12.9./21.-22.9.2024

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





(Zeichnungen), 2024
Bleistift, Filzstift auf Papier (gerahmt)
je 21 x 29,7 cm



(Holzpaneele), 2024
Gummiringe, Schrauben, Acryl, Holz
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, 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

EINGEBUNDEN (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

Was der De-
zember mit sich
brachte, das wusste
ich nicht. Ich
wollte ihn ein-
fach auf mich zu-
kommen lassen.

Was der De-
zember mit sich
brachte, das wusste
ich nicht. Ich
wollte ihn ein-
fach auf mich zu-
kommen lassen.

Was der De-
zember mit sich
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Was der De-
zember mit sich
brachte, das wusste
ich nicht. Ich
wollte ihn ein-
fach auf mich zu-
kommen lassen.



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

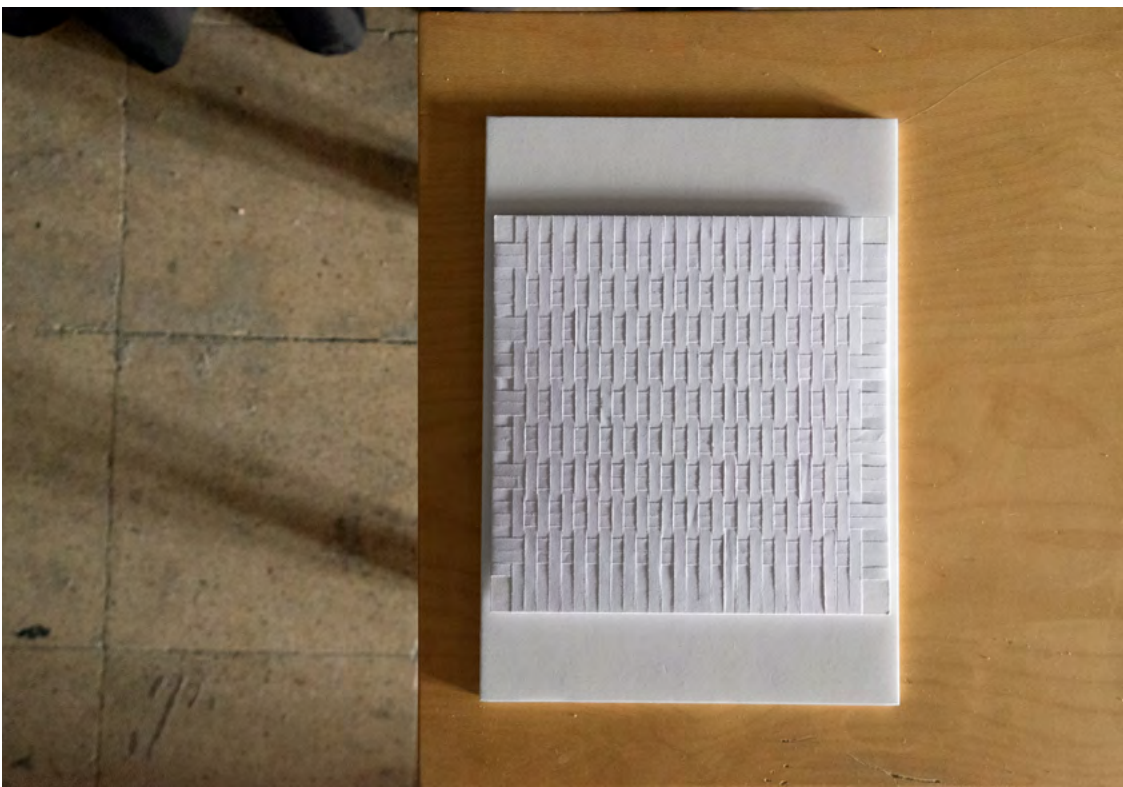
of Asia sit on chairs, people in Europe are currently approaching an understanding that sitting on the floor can be decelerating and relieving for the body. (This is particularly evident regarding the increasing interest in meditation techniques from the Asian region).

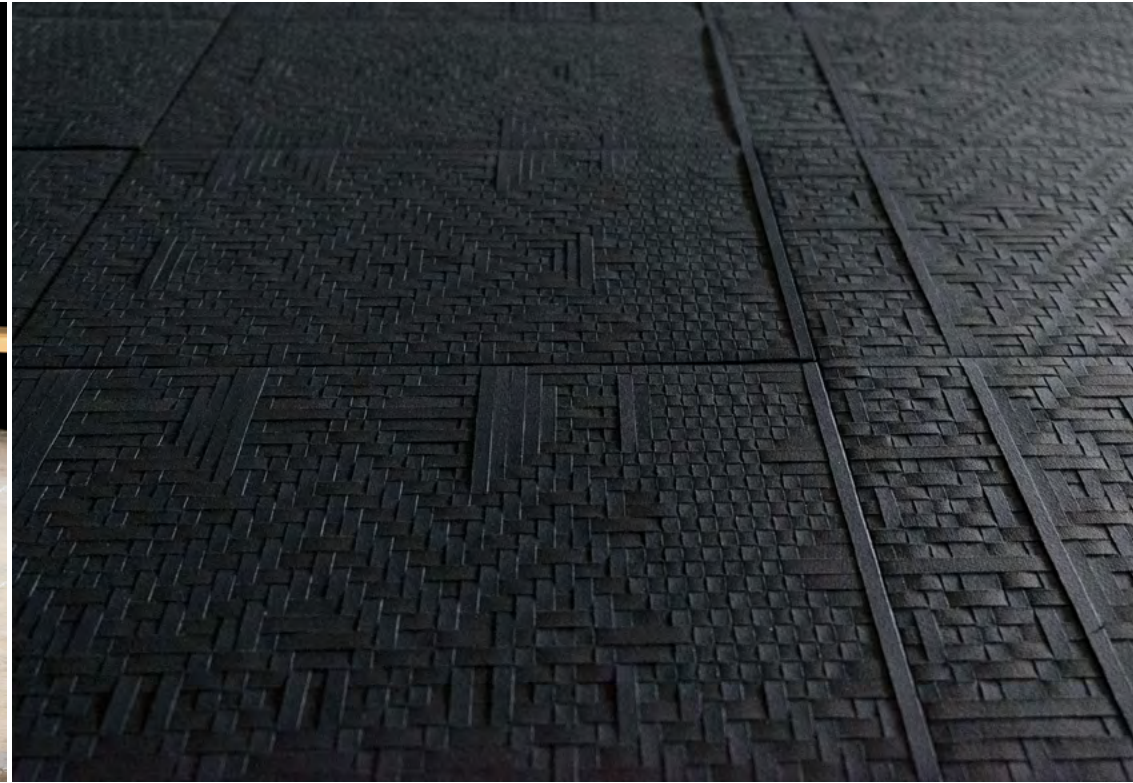
Because of my interest in sitting, I started to recane seats of chairs and mats. I use paper which I shred to get strips of equal width to cane the seats. I understand the shredding as an act of separation, of dividing and splitting into several strands, while the caning means a reuniting, bringing together 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

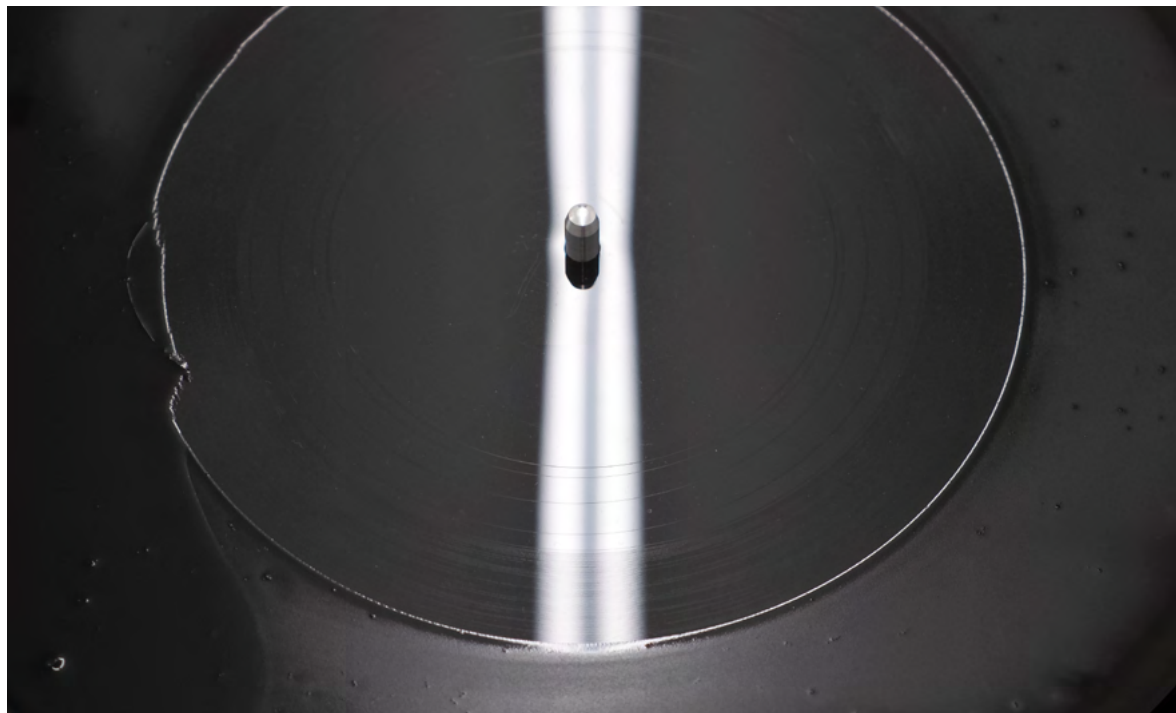
Collaborations with artists and cultural professionals are an important part of Anja Nowak's artistic practice. For her solo presentation at PARALLEL, she has invited the artist Almut Reichenbach to develop a joint exhibition. The connecting element is their preoccupation with the activity of plaiting.

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

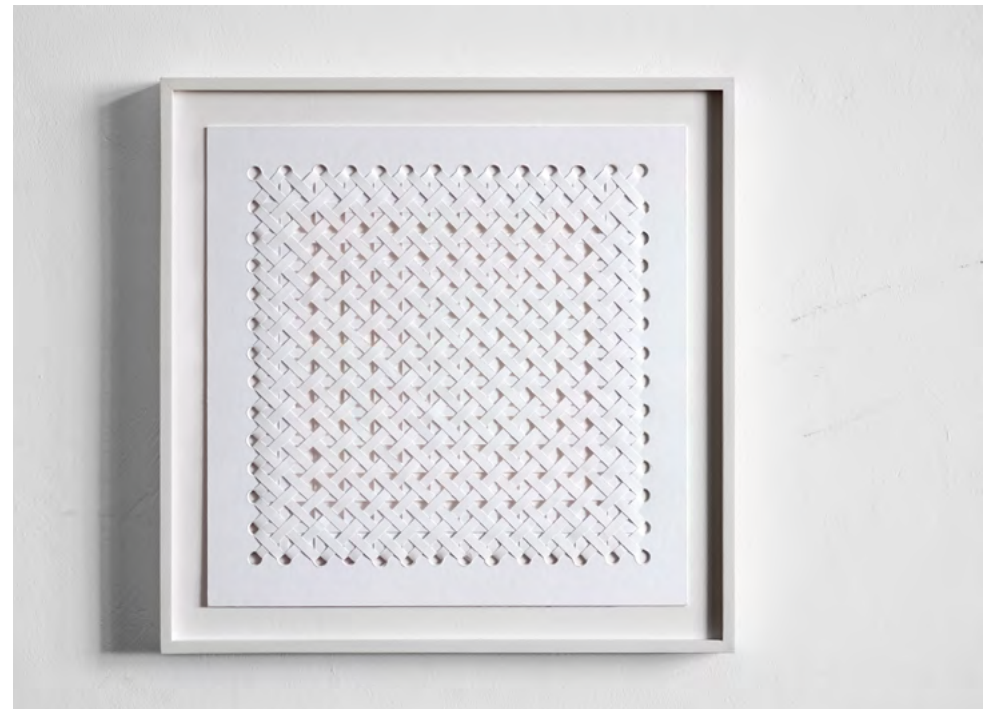
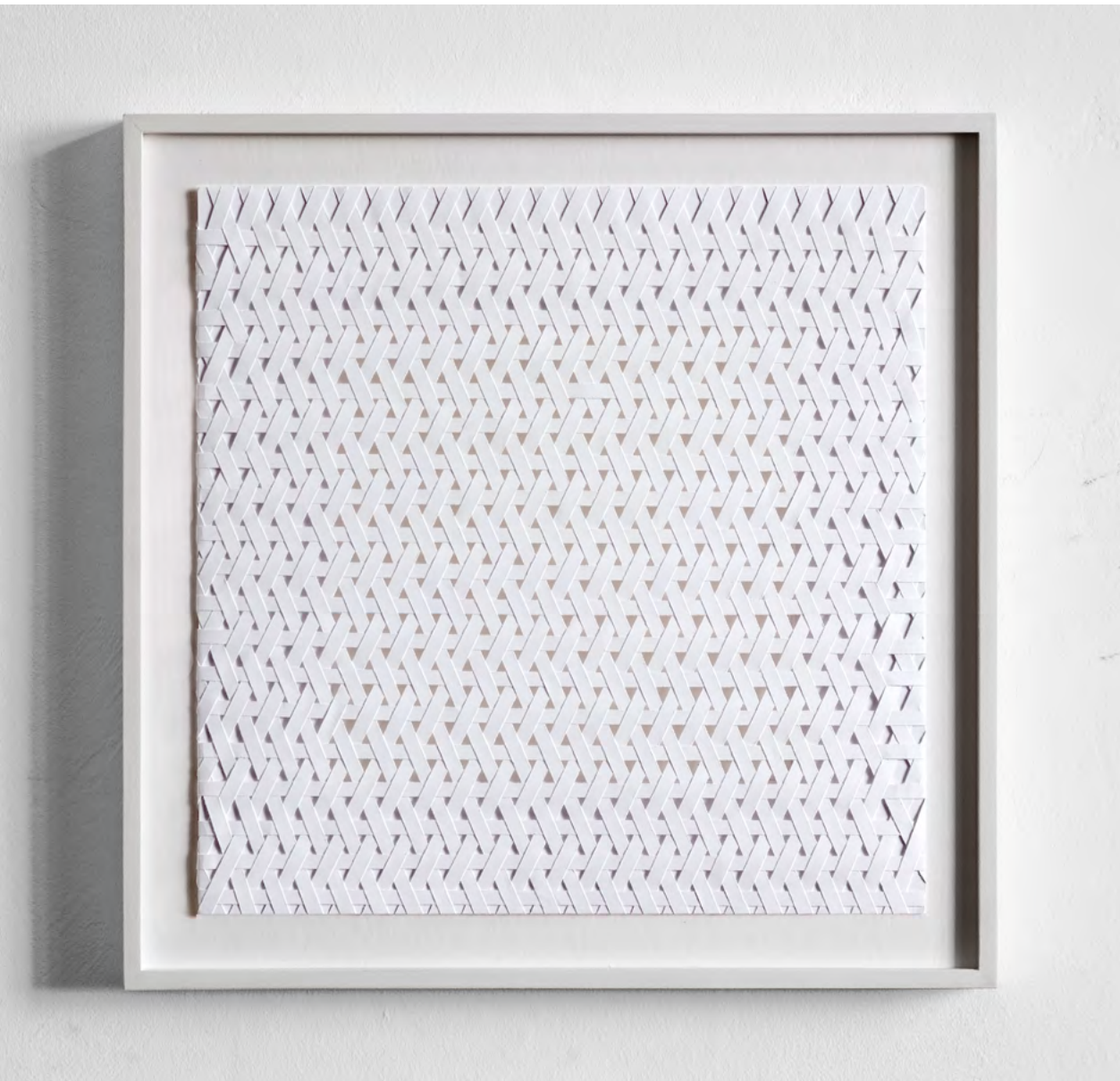
Einfach-Viktoria-Geflecht, 2021, Paper, cardboard, wood, 36 x 36 cm

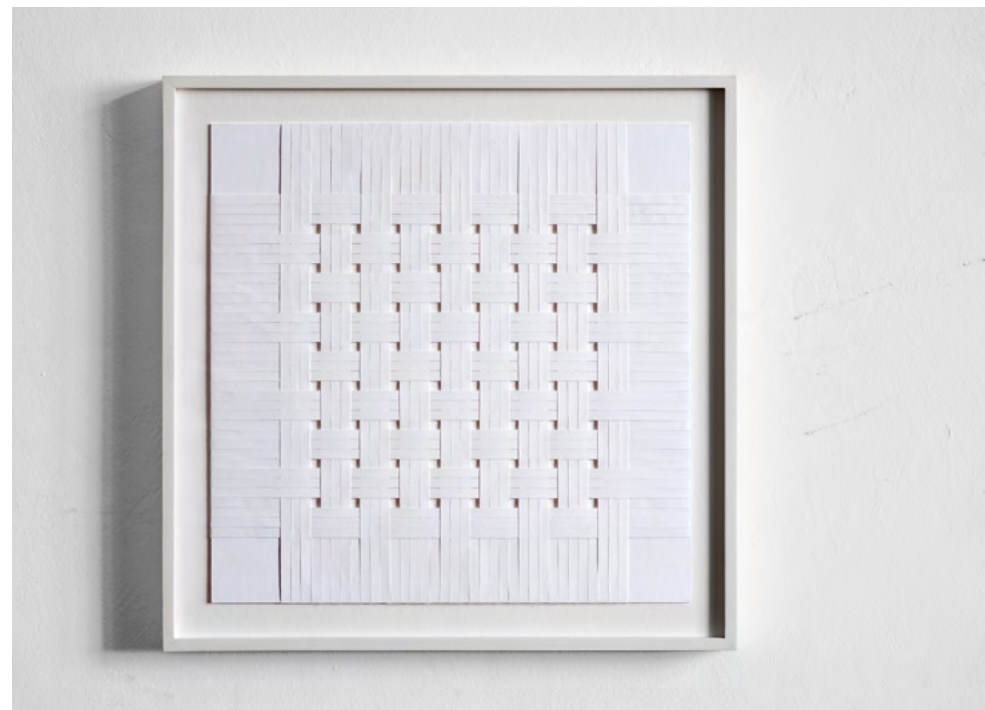
Fischgrätmuster, 2021, Paper, cardboard, wood, 36 x 36 cm

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/>

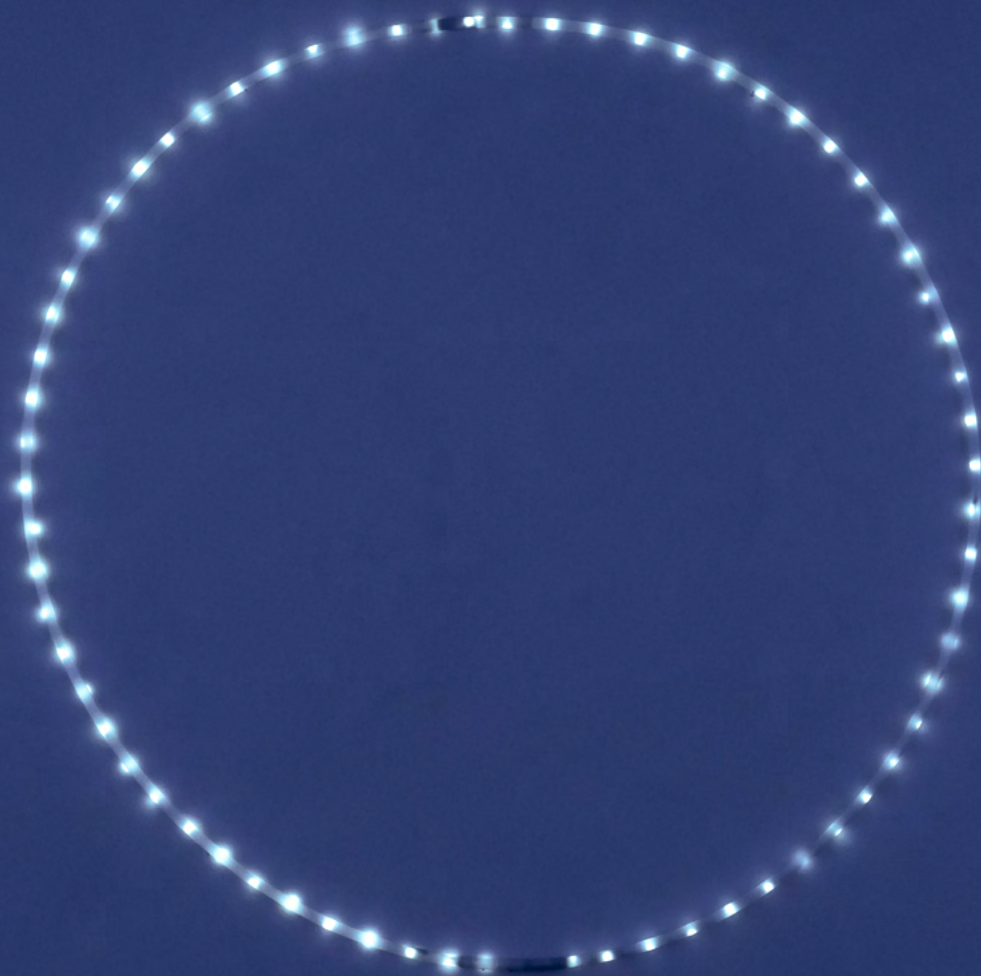




How to (dancing with you) 1
hd video| 16:9| b&w|12:01 min| 2020

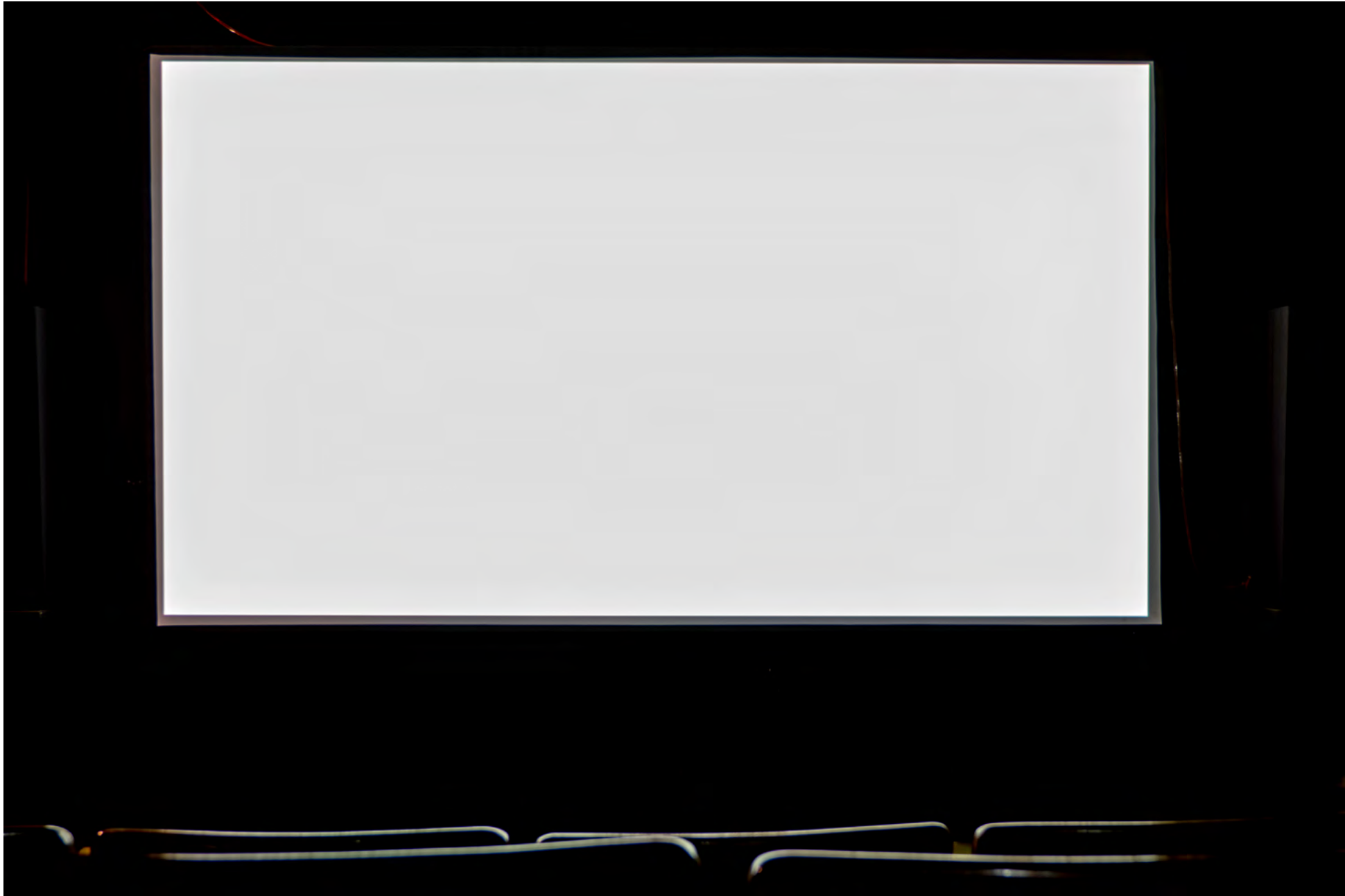


How to (dancing with you) 2
hd video| 16:9| b&w|14:44 min| 2020



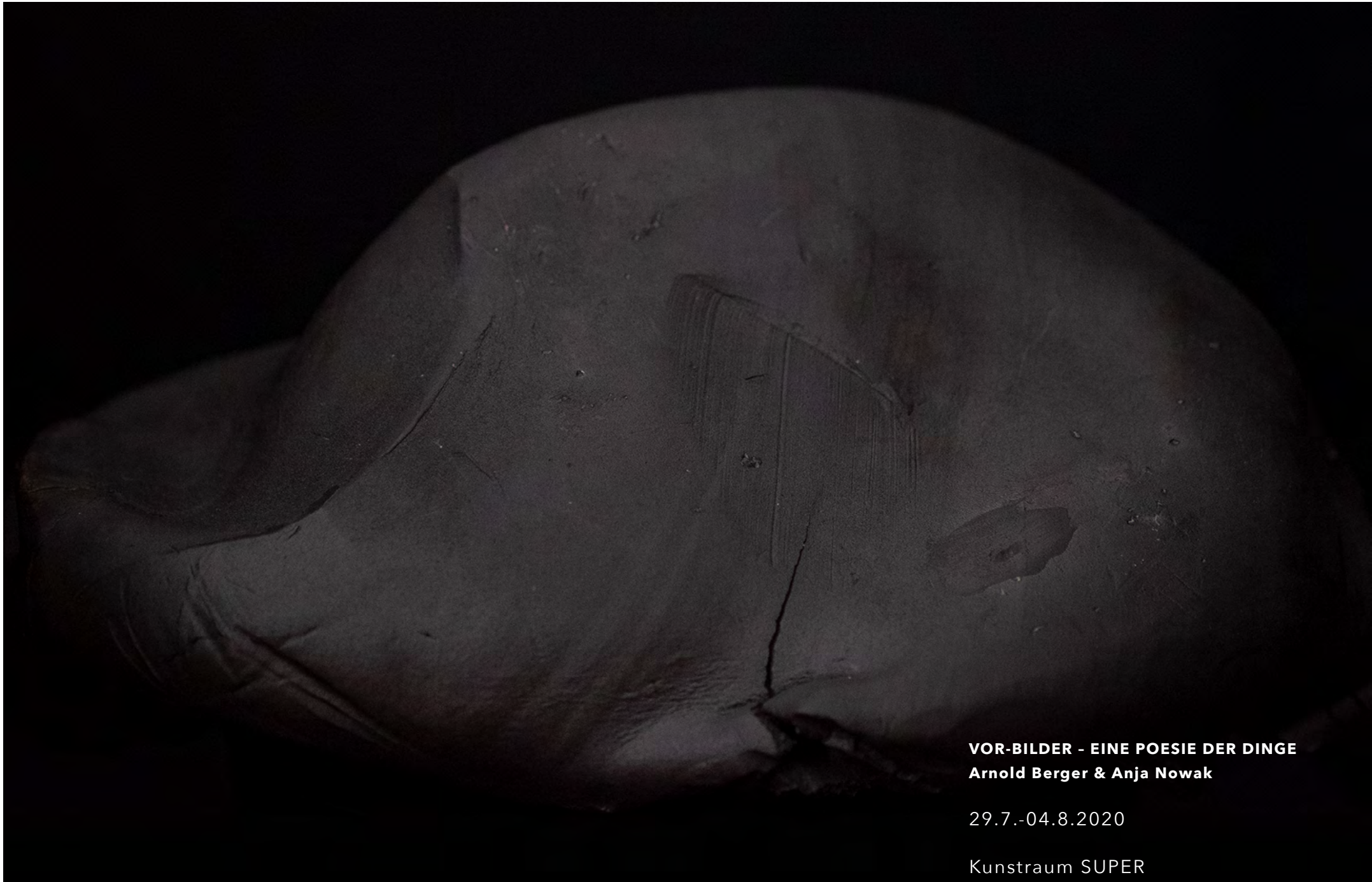
Hula Hoop (Disco), 2020
Object, synthetics, LED Ø 216 cm (collaboration with denefhoop)

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.

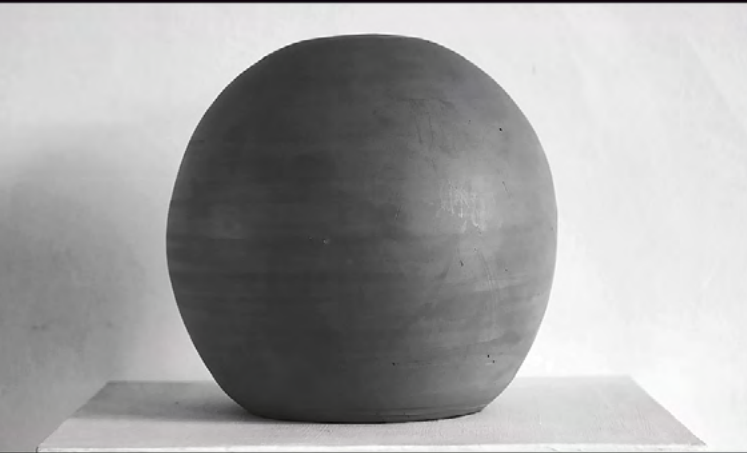
Begehren. Sehnsucht. Existenziell.
Bedürfnis nach Resonanz.

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. Falling.

Creating.

Circular waves.

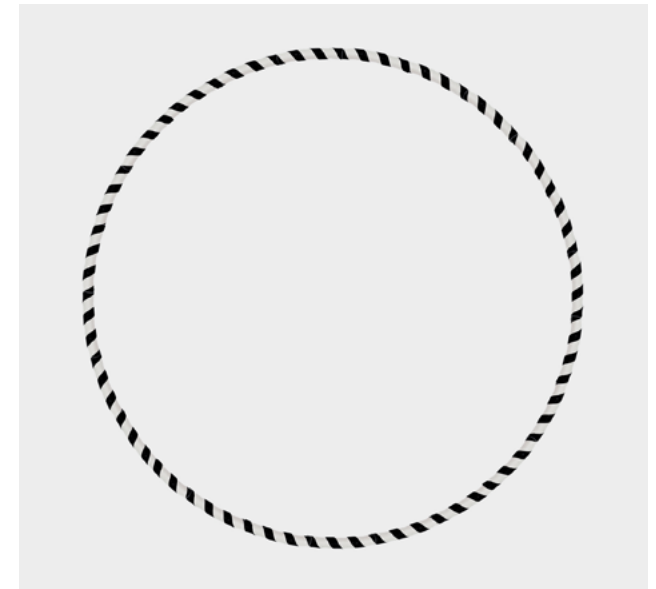
Auf mich selbst zurückgeworfen.


Ich übe mich in Nähe und Distanz.

Ebbe und Flut.

Repeat. Rewind.

Continuous mutation.
Unvollendete Form.





DAS SCHWARZE BUCH, 1

12.-14.3.2020

Academy of Fine Arts Vienna
Lehár-gasse 6-8, 1st floor North, Pavilion

DAS SCHWARZE BUCH, 1¹ von Anja Nowak

Das Schwarze Buch, 1 ist der Beginn einer möglichen Serie von Schwarzen Büchern.

Das Schwarze Buch, 1 wurde im November 2018 in einer Auflage von 21 Stück hergestellt. Der formale Inhalt des Buches bezieht sich auf die wiederholte Darstellung von Rechtecken und Mustern. Zum einen repräsentieren die Rechtecke den fotografierten Schatten eines Quaders, zum anderen sind es Zeichnungen der Schatten des Quaders. Die Rechtecke im Buch sind visuell ident, scheinen austauschbar und wiederholbar.

Das Außen des Buches gleicht seinem Inneren. Das Buch präsentiert sich als schwarzes Rechteck, das die Schatten im Buch proportional abbildet.

Das Buch selbst spricht von Bewegung. Erst die Bewegung - in Form eines Sprungs - ermöglicht ein mögliches Austreten aus Mustern und Ordnungen, und ein Übergehen in eine eigenständige Bewegung.

Die Videodokumentationen im Raum zeigen Lesungen des Schwarzen Buches, 1, die im Jahr 2019 in Zusammenarbeit mit Künstler*innen und Kulturschaffenden entstanden sind. Die Lesungen sind Interpretationen des Schwarzen Buches, 1, die Unterschiede in Format und Ausdrucksform aufweisen.

Der Pavillon als Diplompräsentationsraum wird zum Inneren des Buches. Durch ihn erhält die Besucher*in Zutritt in das Buch. Es befinden sich fünf Quader im Inneren des Pavillons und ein Quader außerhalb des Pavillons. Der Quader, dessen Schatten zu Beginn fotografiert und gezeichnet wurde, kehrt als wieder-materialisiertes und vielfältiges Element zurück und symbolisiert ein Herausbewegen aus Mustern und Ordnungen. Neben den Quadern wird die ins Buch eintretende Besucher*in selbst zum Bewegten/sich-bewegenden Element: erst ihre Bewegung ermöglicht ein Erfassen des Raumes.

¹ **Book:** Schwarzes Buch, 1 (2018), self-published, 132 p., 30 x 15 cm

Video 1: Chiara Bartl-Salvi und Paul Ebhart lesen Anja Nowak, 11:48 min HD, colour, sound, documentation of 10.4.2019, Fluc Vienna, camera/cut: Nestor Janković

Video 2: Andreas Spiegl liest das Schwarze Buch von Anja Nowak, 39:48 min HD, colour, sound, documentation of 29.5.2019, Salon für Kunstbuch Vienna, camera/cut: Nestor Janković

Video 3: Valentin Pelisch liest Anja Nowak, 04:43 min HD, colour, sound, documentation of 05.7.2019, Sonnenland Wien, camera/cut: Nestor Janković

Video 4: Anna Lerchbaumer liest Anja Nowak, 13:09 min HD, colour, sound, documentation of 27.7.2019, Gervasi Vienna, camera/cut: Nestor Janković

Video 5: Katrin Euler liest Anja Nowak, 14:24 min HD, colour, sound, documentation of 05.9.2019, Parallel Vienna, camera/cut: Anja Nowak

Cubes (2020): rigid foam, plaster, varnish, 100 x 615 x 1270 cm

video documentation of the book and of the readings:
<https://vimeo.com/user49479120>

Anmerkung 1 (die Autorin liest)

Das Potenzial des Sprungs tritt erst in Beziehung zu Anderen bzw. zu ihm ähnlichen Aktivitäten ans Licht. Ich nehme deshalb eine Einteilung in drei Aktivitäten vor, um ihre Verbindung zueinander aufzuzeigen und diese zu verstehen.

Der Sprung, der Fall, der Wurf verhalten sich visuell betrachtet ähnlich, insbesondere im Moment des Flugs, des sich in der Luft Befindens. Aufgrund ihres Ähnlichkeitsverhältnisses ermöglichen sie ein Nachdenken über Begriffe wie Austauschbarkeit und Wiederholbarkeit, und lassen Fragen nach Identität zu:

Was macht den Sprung aus?

Was unterscheidet ihn vom Fall?

In welchem Verhältnis stehen Aktivität und Passivität zueinander?

Sprung (springen): Der Sprung fordert Aktivität. Es gibt ein zeitliches Davor (Vergangenheit) und ein zeitliches Danach (Zukunft). Der Sprung selbst findet dazwischen statt. Sein Platz befindet sich da-zwischen: da-zwischen heißt nicht hier, sondern da - inmitten des örtlichen Davor und einem örtlichen Danach.

Der Sprung stellt eine Beziehung her. Er verbindet das zeitliche wie auch das örtliche Davor und Danach.

Er selbst ist Aktivität - so wie ein Heraustreten oder ein Gehen Aktivitäten sind, die die Beziehung zwischen dem Davor und dem Danach in sich tragen.

Anders ist es mit dem *Fall (fallen)*: Er trägt das Verbindende eines Sprungs in sich, ohne aktiv Aktivität zu sein. Der Fall kann auch ein Niedergang von etwas sein, etwas das verfällt, um in etwas Anderes einzu-gehen/Eingang zu erhalten.

Ein *Geworfen-werden (Wurf)*, ein Herausgetreten-werden stellt ebenso Verbindung her, die jedoch durch die Aktivität von Etwas oder eines Anderen entfacht wird. In dem Sinne ist es "passive Aktivität", in dem der, der aktiv wird, passiv bleibt und nur über das Aktiv-werden von Etwas oder eines Anderen in die Verbindung hineingebracht wird. Es ist also eher ein Bringen bzw. ein Gebracht-werden an einen bestimmten Ort zu einer bestimmten Zeit.

Anmerkung 2 (Beweglichkeit der Zeichen)

Lesungen/Lesen

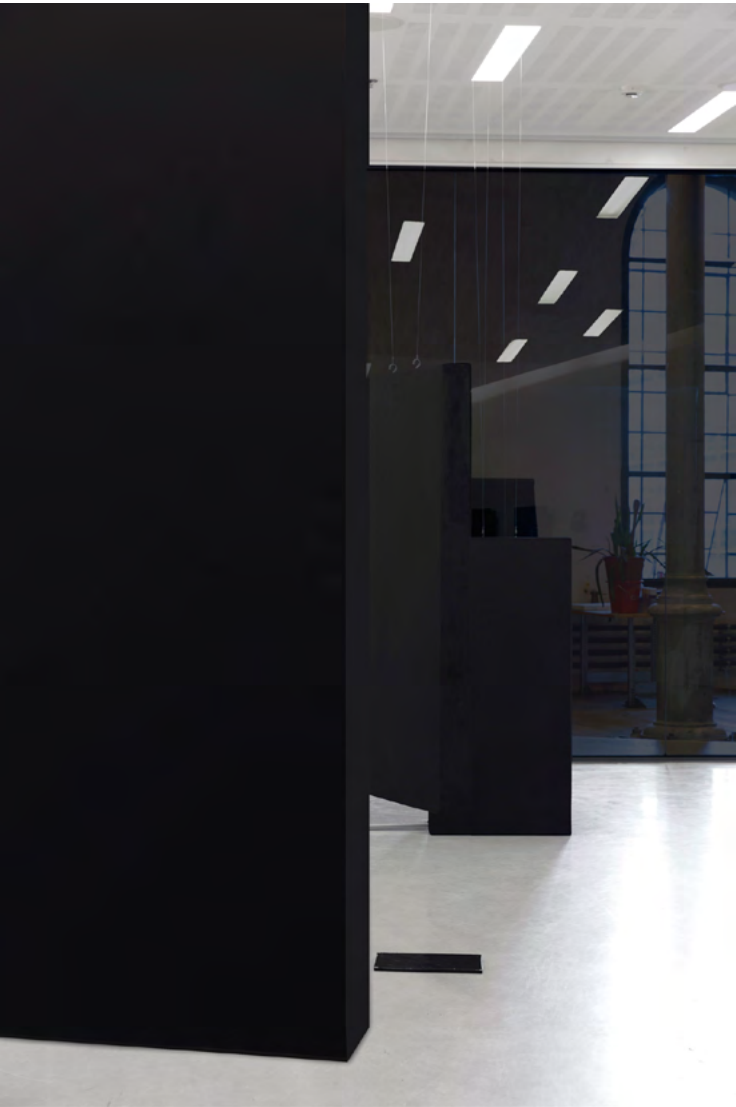
Der Leser*in wird vermittelt, dass es sich beim vorliegenden Gegenstand unverkennbar um ein Buch handelt: der Umschlag/ das Cover; aufeinander folgende Seiten; ein Text im Buch, der ein Oben und ein Unten des Buches vorgibt.

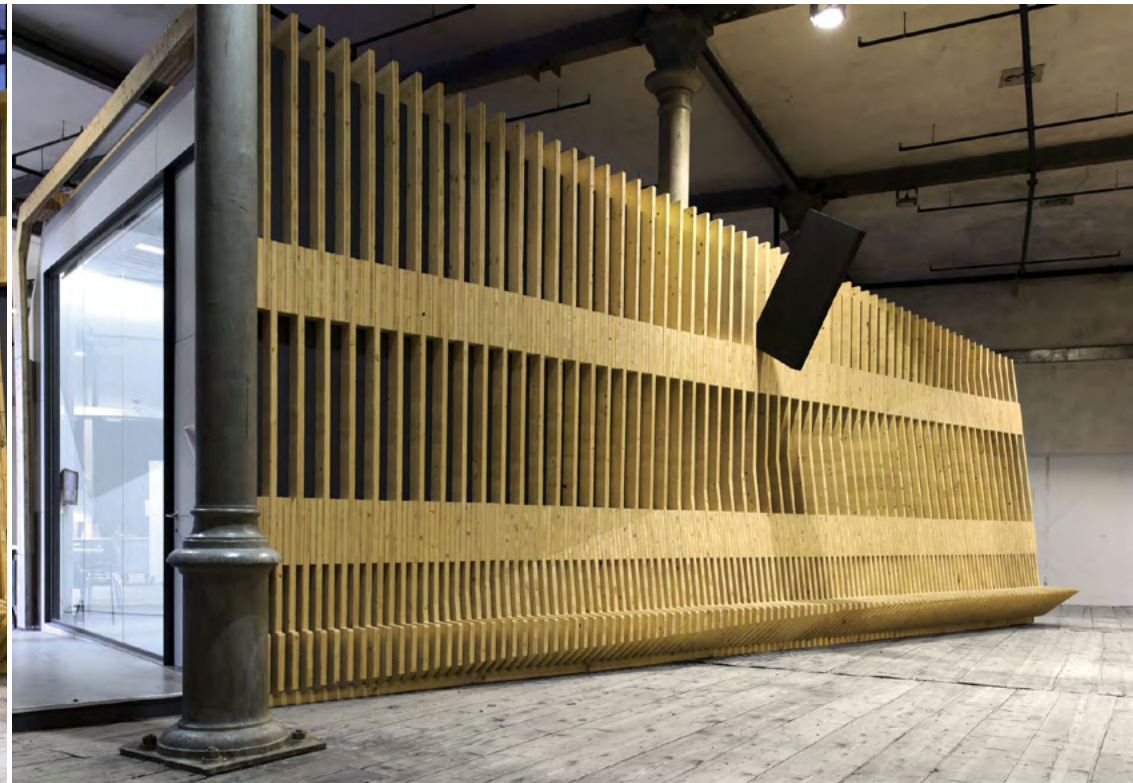
Wie lässt sich nun ein Buch lesen, dass keine eindeutigen (i.S.v. unverkennbaren oder zweifelsfreien) Zeichen zur Dekodierung anbietet?

Wie kann eine andere Annäherung stattfinden?

Das Buch wird zu einem persönlichen Buch, in dem sich die Leser*in einen Zugang schafft, der persönliche Assoziationen legitim, ja notwendig, werden lässt: die Leser*in schreibt ihre eigenen Geschichten (ein). Zudem hat sie durch die Uneindeutigkeit der Zeichen im Buch die Möglichkeit ihre Geschichten verändern/*umschreiben* zu können. So, wie sich der Mensch verändert und bewegt, so verändern und bewegen sich auch die Geschichten im Buch (mit ihm) - sie bleiben beweglich - das Buch bleibt beweglich, solange die Leser*in des Buches in Bewegung bleibt.







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 natural 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.

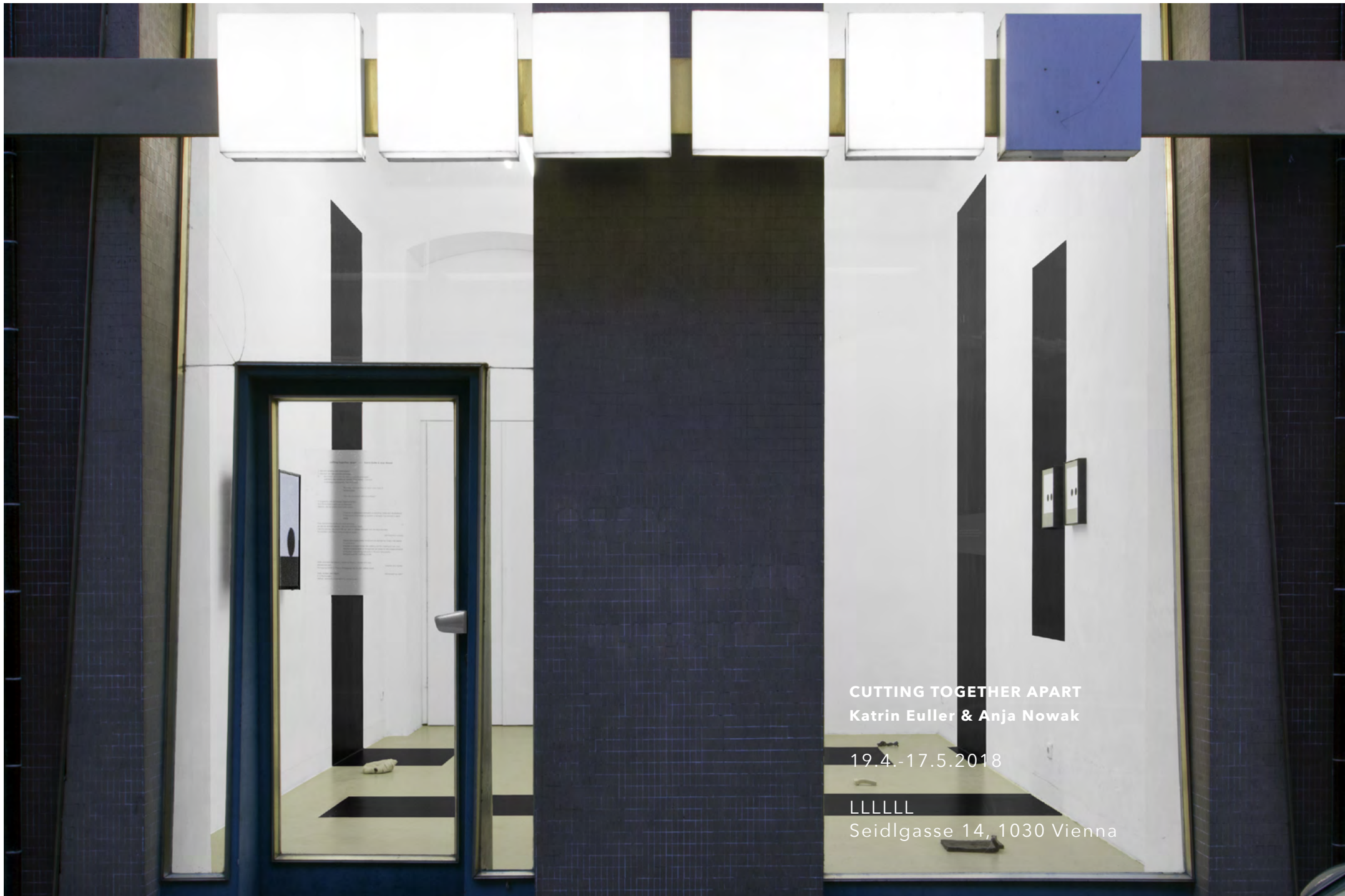
Die Videoarbeit *In Beziehung zu, 2* (2017) stellt eine solche Relation zu *zwei gleiche* (2015) und *In Beziehung zu, 1* (2017), her. Zwei schwarze Kreise bewegen sich auf einer Geraden zu-, über-, und ineinander. Die

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.

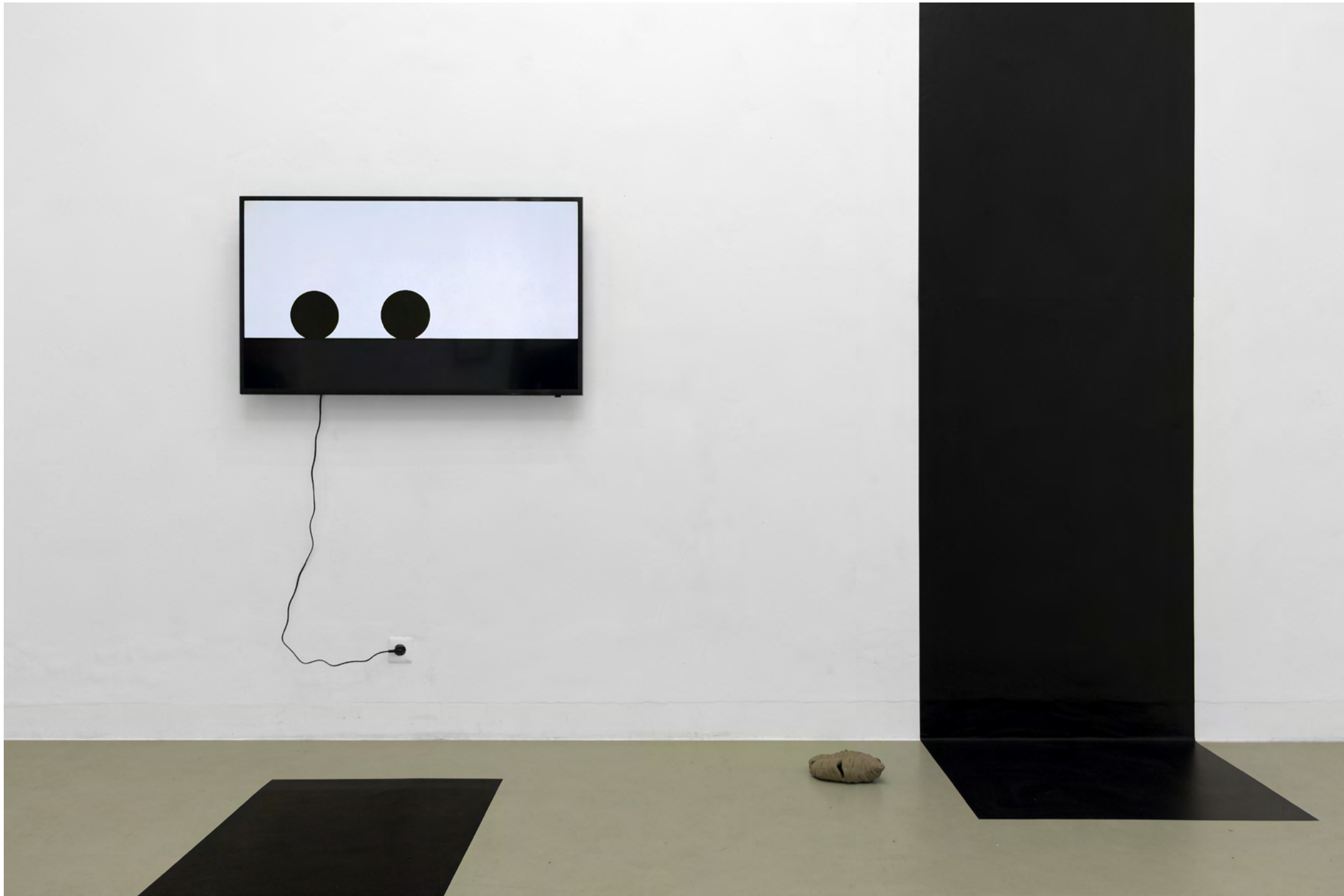
ANJA NOWAK, In Beziehung zu, 1
graphic work, 2017
pigment ink on hahnemühl paper, framed
20 x 20 cm, 31,5 x 24,5 cm

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

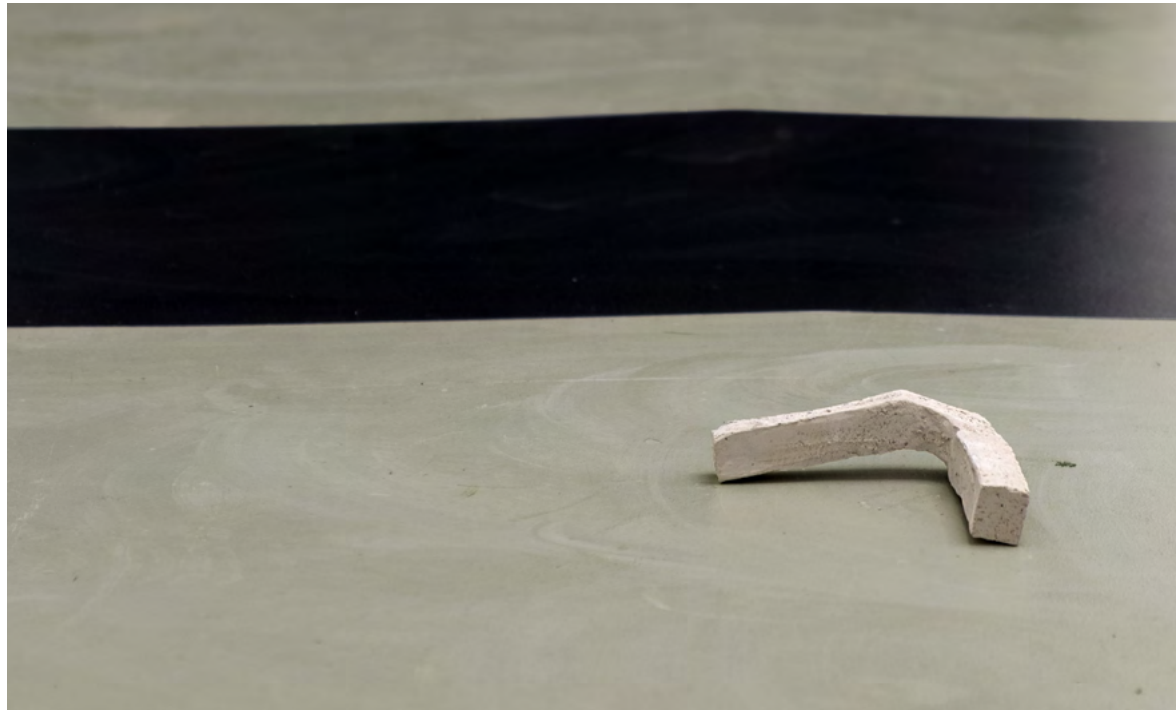
KATRIN EULLER, objects / clay, 2018



sptrakung submerethy
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.





CV ANJA NOWAK

m: contact@anjanowak.com

w: www.anjanowak.com

Studied Sociology and Fine Arts in Magdeburg, Rio de Janeiro and Vienna. Nowak mainly works with video/ installation, photography and artist book. The artist's work represents a complex confrontation in which she addresses questions of visibility, comparability and identity. An important part of her practice are collaborations with artists and culture professionals.

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-Guericke University Magdeburg

Exhibition (selection)

2024	Artist Statement, PARALLEL Vienna
2024	Am Sonnendeck / On the sun deck: Letizia Werth & Anja Nowak, Size Matters, Vienna
2024	Take two, Stadtgalerie Raumimpuls Waidhofen/Ybbs
2024	Little Pieces, Xian, Vienna
2024	EDITIONALE 12, Book Fair, Art and Museum Library of the City of Cologne (KMB)
2023	Über das Neue 3, eingeladen von 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 Spertl</i>), Kulturverein Schärding
2023	Anja Nowak, Arnold Berger & Daniel Hafner: Das Schwarze Buch gemeinsam schreiben, mumok Vienna
2023	unweit, plan.d. Düsseldorf
2022	Love's labour's lost (<i>with Christian Schröder, Anne Juren, Sara Zlanabitnig</i>), Ve.Sch Kunstverein 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 Vienna
2021	INTERMEZZO, Neuer Kunstverein Gießen
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	Katrin Euller liest Anja Nowak, PARALLEL Vienna
2019	Anna Lerchbaumer liest Anja Nowak, Dance Company Gervasi/Raum 33 Vienna
2019	Valentín Pelisch liest Anja Nowak, Sonnenland Vienna
2019	On how to read an artist book? Andreas Spiegl liest Anja Nowak, Salon für Kunstbuch Vienna

2019 Als künstlerische Praxis (*with Chiara Bartl-Salvi & Paul Ebhart*), 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 Vienna, GMK Zagreb, Furtherfield Gallery London
 2018 cutting together apart (*with Katrin Euller*), LLLLLL Verein für Kunst der Gegenwart Vienna
 2017 2=3 (*with Mar Vicente & Arnold Berger*), das T/abor Space for Art and Transdisciplinary Cooperation Vienna
 2016 Emotional Labour, mo.ë Vienna
 2015 ViennaPhotoBookFestival
 2015 Pas De Deux. Kunsthaus Wien
 2014 Schattenbilder, Romance Studies Library University of Vienna
 2012 Schattenbilder, City Library of Magdeburg

Artist in Residence

2023 FAAP Artistic Residence São Paulo
 2022 HANGAR, Artistic Research Center Lisbon
 2019 Tanz Company Gervasi/Raum 33, (*with Anna Lerchbaumer*), Vienna
 2016 Pottery Peter Tauscher, (*with Arnold Berger*), Waldenburg

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 / 2018 / 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 sholarship, 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“](#) von Claudia Aigner, Wiener Zeitung, Nr. 067
- 2021 [„Anja Nowak. Das Er-Leben“](#) von Daniel Lichterwaldt, Les nouveaux riches. Magazin für Zeitgenössische Kunst und Kultur, 22.3.2021
- 2021 [„Gelungen: Hommage an den Kreis“](#) von 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
- 2023 Seminário de Investigações Contemporâneas I, Centro Universitário Armando Alvares Penteado (FAAP), São Paulo
- 2022 Artist Talk, HANGAR - Artistic Research Center Lisbon
- 2019 Guest Lecture, The Book as Artwork: On how to read an Artistic Practice (*invited by Jenni Tischer*), University for Applied Arts Vienna
- 2014 PS, Evidenz der Bilder Teil 2: Bewegte Bilder. Film (SoSe 2014), Institut für Mediensoziologie, Justus Liebig-Universität Gießen
- 2013 PS, Evidenz der Bilder Teil 1: Das stille Bild. Photographie (WiSe 2013/14), Institut für Mediensoziologie, Justus-Liebig-Universität Gießen