

NOX

Light Study
2018 - 2019
Atmospheric change through light

Anne Draskowitsch

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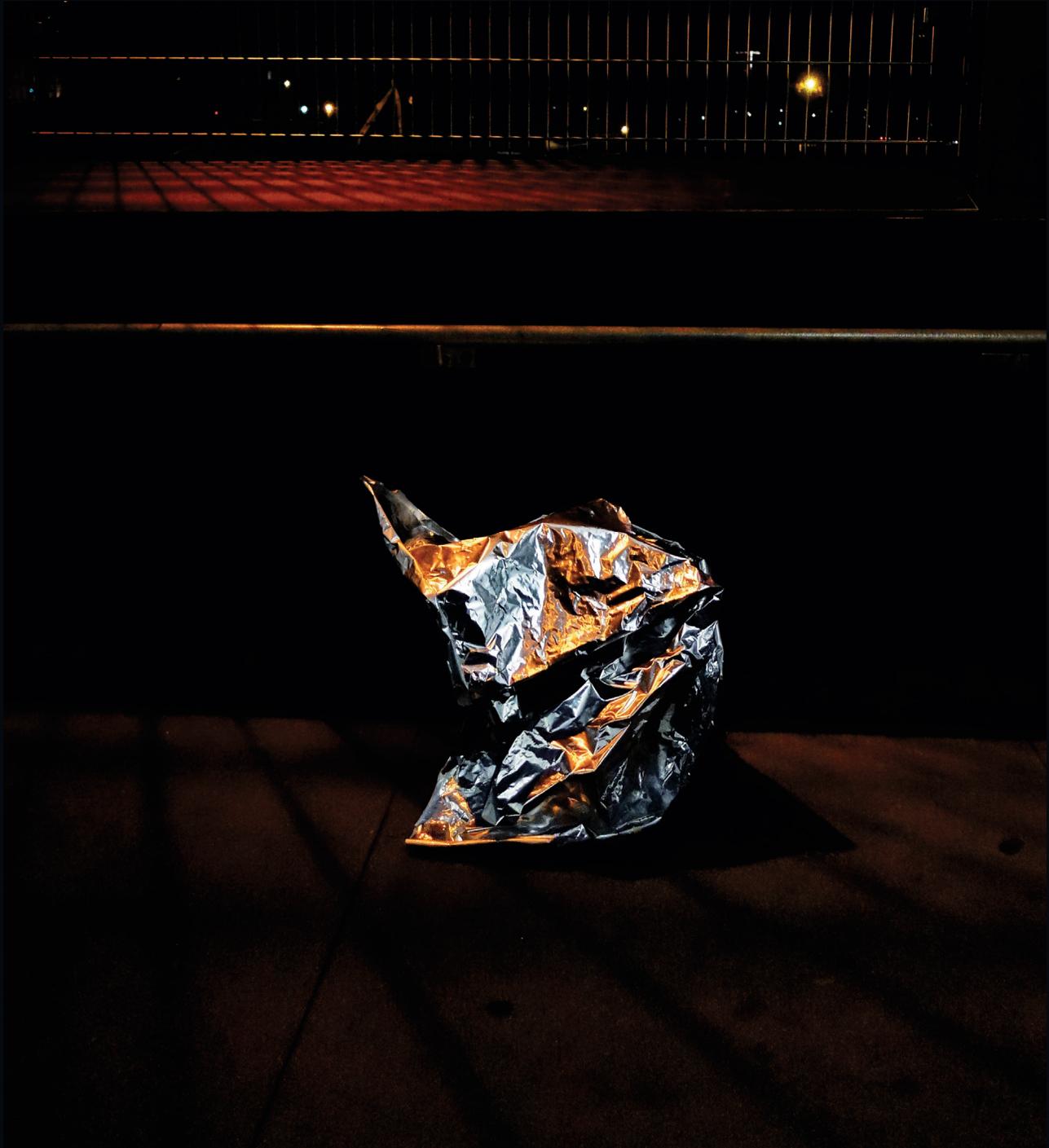
Photography



1 | Karoline-Kaulla-Weg, Stuttgart











4 | Willy-Brandt-Strasse 44, Stuttgart









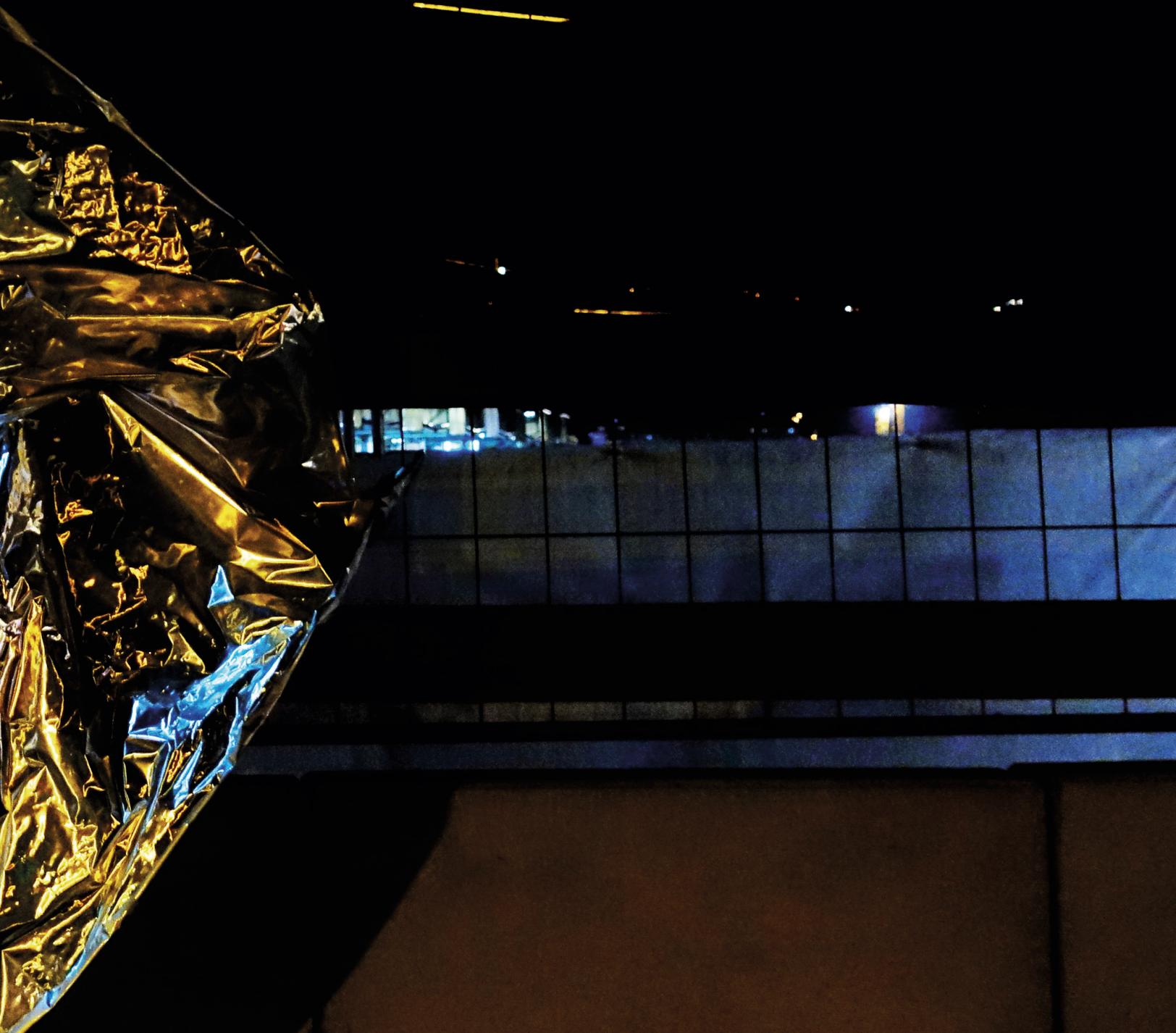
7 | König-Karl-Strasse, Stuttgart







10 | Staffelstrasse 4, Stuttgart





Installation

Output

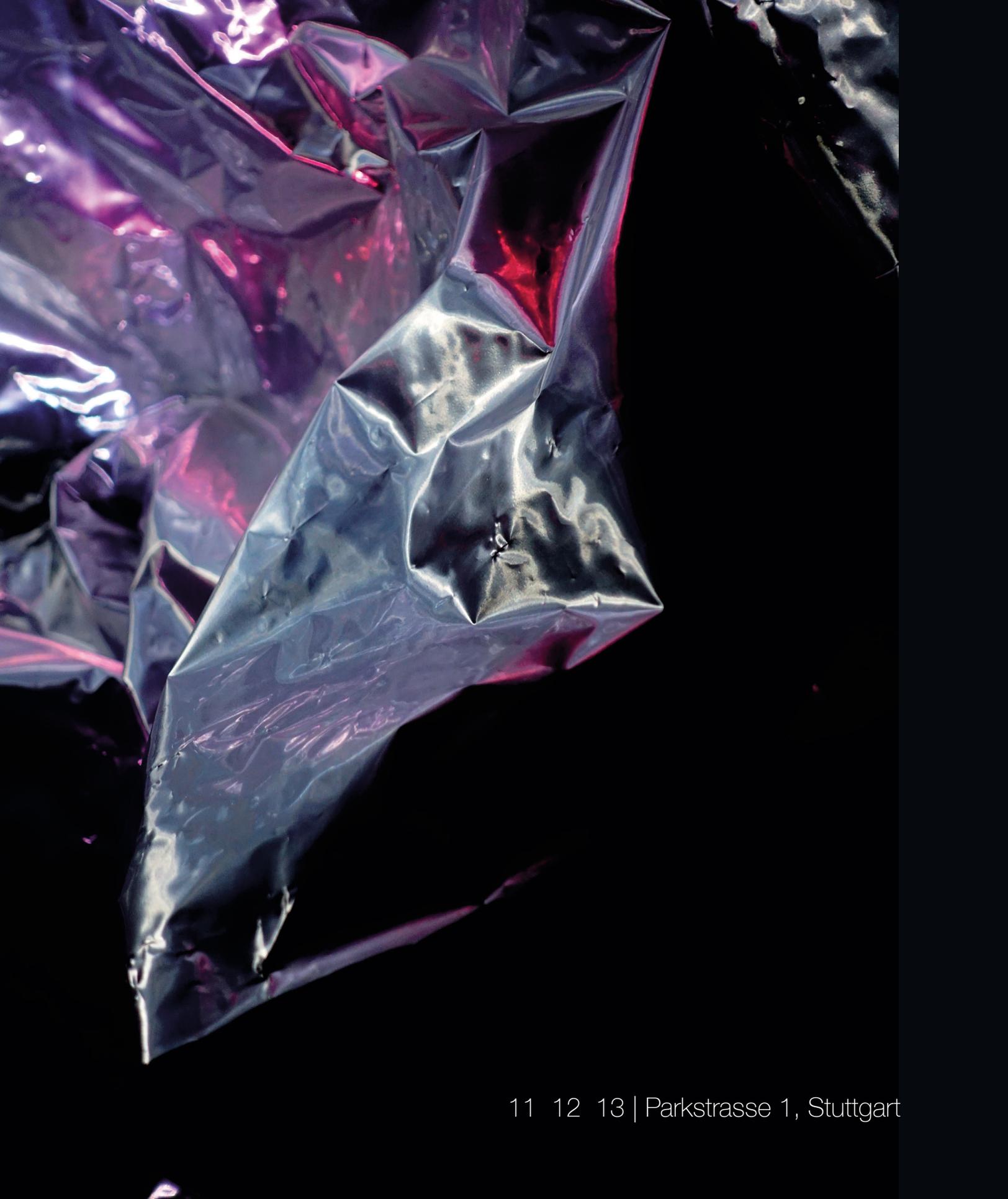
In the last few years, I've developed a great fascination for working with opposites in theme, material, effect and in dealing with colour, which I take up again in my piece „NOX“. Each of my works was developed through the creation of a neutral space, either by taping the floor or by building a space, preferably created out of materials I found. My installation „Herr Konsument“ (2016), is the first work which deals with polarities. Five water taps attached to the wall can be found in the corner of a self-built, stained room, from which colored paints flow and merge on the floor to form an abstract picture. The faucets coming out of the wall represent the origin of indiscriminate consumption, which often appears elusive nowadays. As smoothly as the golden, white, black and transparent lacquers flow together on the floor, you still feel cramped and overwhelmed while walking through the installation. The subsequent painting piece „Face to Face“ (2017-2019), which is shown in 25 100x70 cm portraits, also picks up the social theme of fast-moving life in relation to encounters with other people. One half is painted realistically and shows a sensitive gaze, whose emotion is reflected in the other half in abstraction and flow. When confronted with these faces, observers report both a pleasant feeling of encounter as well as of confrontation. All my works to date stand for an offer of juxtaposition, a state of being separated from the environment, which can be clear and liberating as well as overwhelming and over-stimulating. Furthermore, they are a playful entanglement and reversal of the validity of material, beliefs and structures in society, which may find a new meaning in my works and end in a mixture of colour, paint or light.

Input

Through my intensive involvement with music, photography, film and painting, I am particularly inspired by artists who deal with the beautiful in the ugly. They create a fascinating tension between the polarities in their works, which I also strive for in my work. The work „Like Praying“ (1994) by the photographer Wolfgang Tillmanns, is about a direct juxtaposition of two photographs portraying a man bending over in the same pose. The only difference between the two photographs is warm and cold light. This juxtaposition generates a completely different association in the observer: in warm light, a form of worship and in cold light, a form of sexual submission. This work inspired me to create a light study that deals with the conscious and unconscious influence of light on atmospheric perception.

NOX

The places we spend time in serve certain purposes: the purpose of relaxation, cosiness, sociability or pure functionality. However, our perception of an environment is not only dependent on its function, temperatures, people, times, smells or sounds. The way we feel often does not correspond to the reality of the place created by these factors. A fundamental trigger for this are the light conditions found there, which I focus on in a work composed of photography and installation. At night at railway stations, on side streets and in backyards I photographically capture the indirect artificial light on a metallic foil. The symbolism of metal already possesses a high polarity in and of itself. It can be both liquid and solid, conduct extreme heat and cold and its surface can be either roughly matt or highly glossy. In addition, no other material has as many different significances in society as metal does. It not only stands for wealth in the form of jewellery, sports cars or huge architectural buildings, but also for functional railway tracks, pipes, grates or fences. In the first part of this work, the foil finds a place in the respective places themselves and is pictured in this context. The perception of light is intensified inside the installation. In a dark walk-in room the foil is positioned on a video recording of an evening walk where it is projected in a similar place. What is now perceptible is an abstract image of the indirect light influences I, myself, perceived in this night. Uninfluenced by sounds, temperatures, space and time, this time the lights on the firmly positioned foil move in all kinds of colour nuances, whereby the holistic perception of the atmosphere is concentrated on only one thing: the light at night, the tension between soft and hard, warm and cold, the shining clear play of colours in dull and dirty places and the sensation of relaxation and overstimulation.













18 19 | Werastrasse 141, Stuttgart

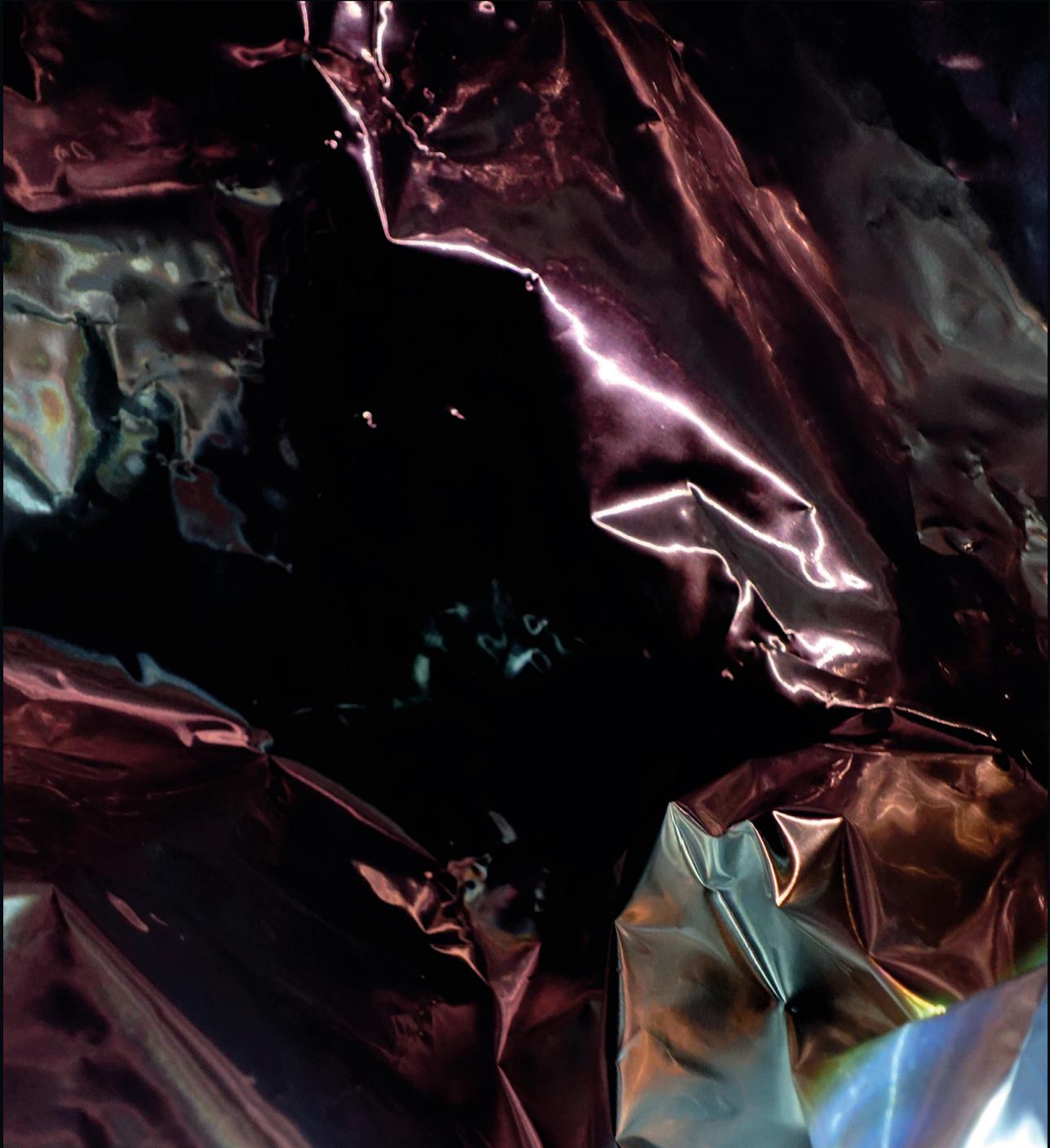


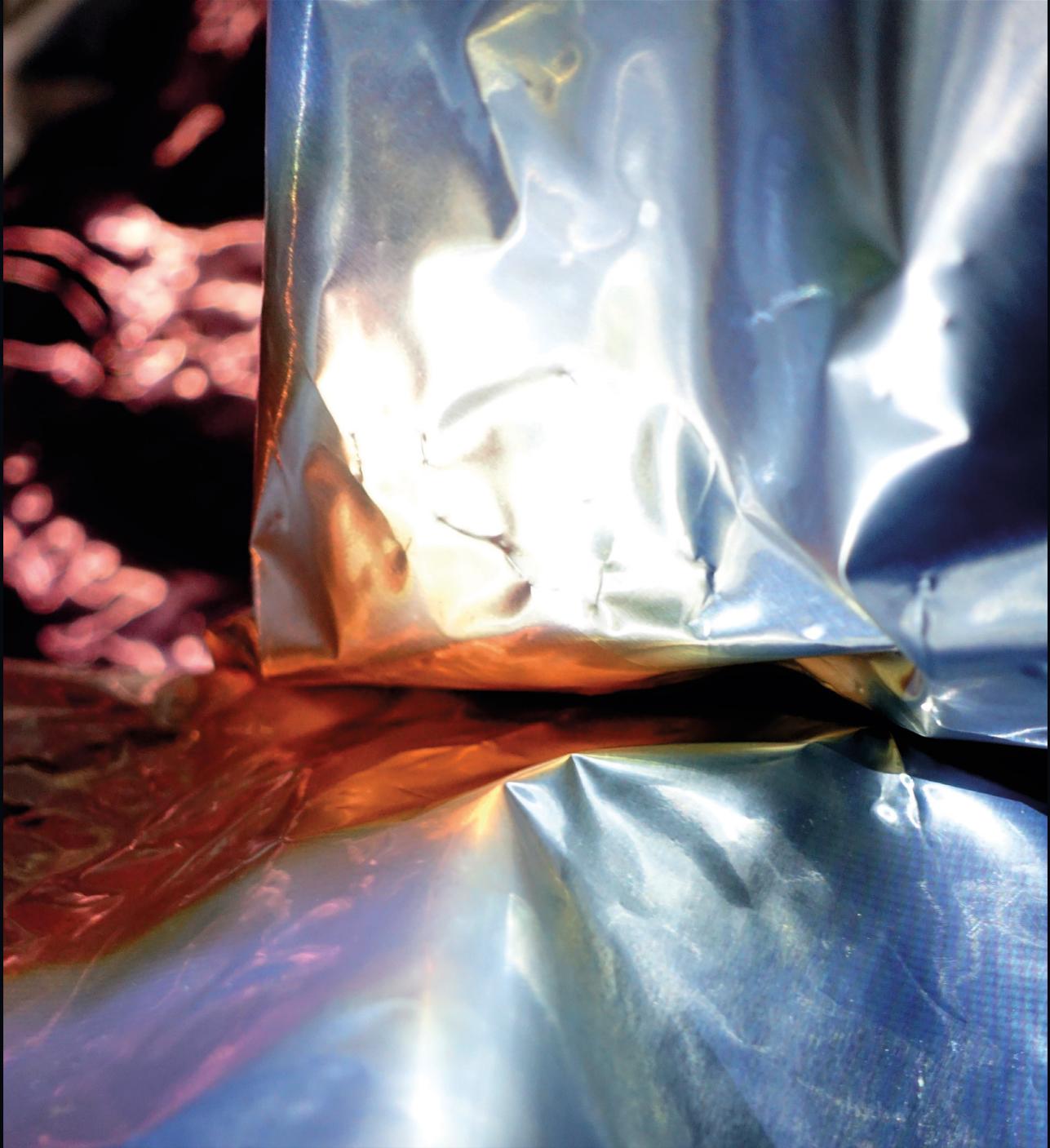






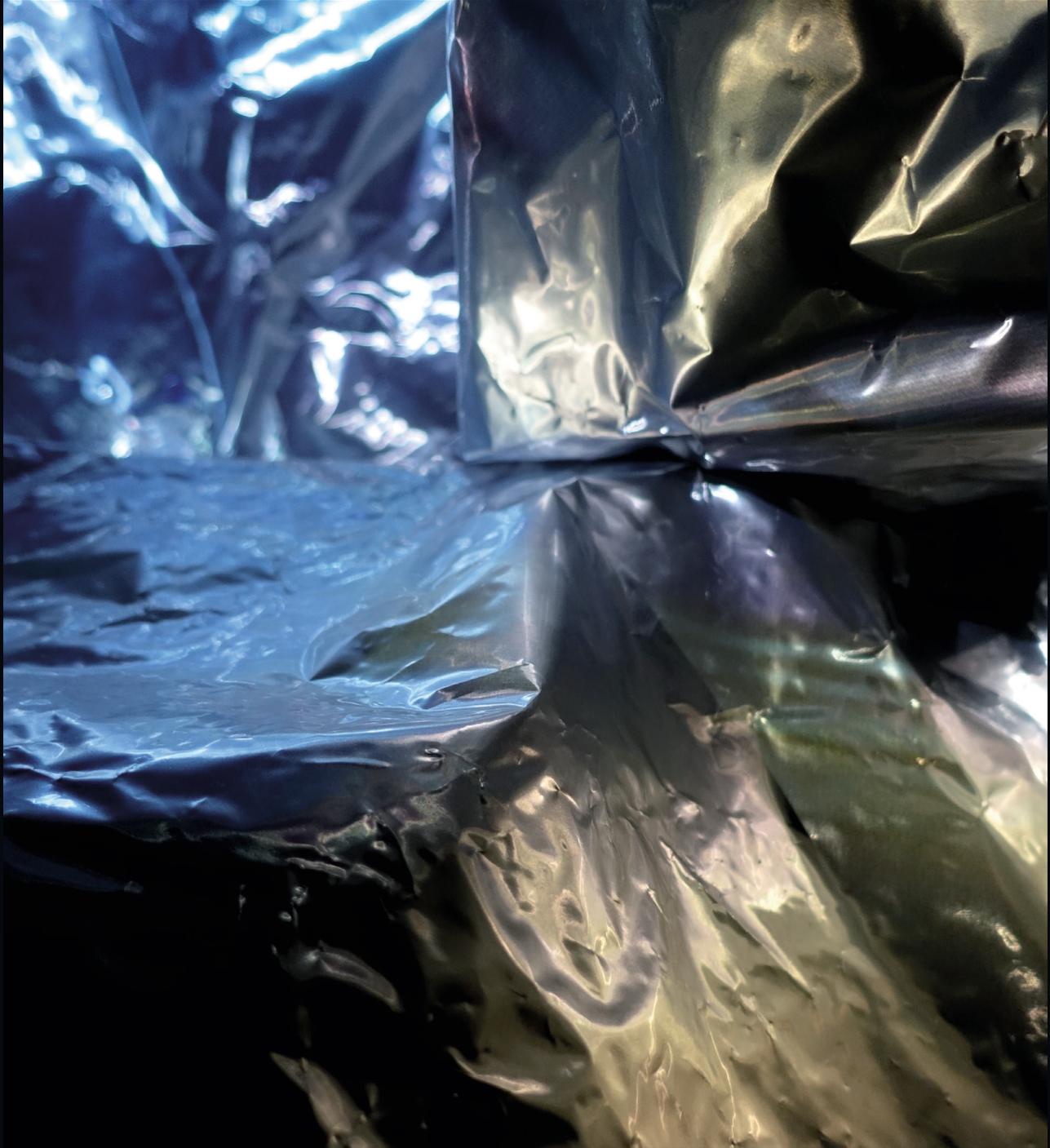
21 22 | Sickstrasse 41, Stuttgart





23 24 | Teckstrasse 59, Stuttgart













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Installation

250x250x250cm

Wood, vlies, metallic foil, video

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Vita



Anne Draskowitsch
25. August 1988
born in Vaihingen an der Enz

Ausbildung

2007-2010 certified jewellery designer, school of goldsmiths certified textile
2010-2013 laboratorian, Hohenstein Institution studies of art therapy, University
2015-2019 of applied sciences

Pforzheim
Bönnigheim
Nürtingen

Exhibition involvement

2010 decorative exhibition "Dimension Blau", Jewellery museum
2013 decorative exhibition "Wortlaut", Werkzentrum
2015 Herbstausstellung, „Herr Konsument“, Hochschule für Wirtschaft und Umwelt 2018 100
Jahre Frida Kahlo, „Diego“, Zigarre
2019 exhibition of paintings , „Artnight“ Ribingurumu

Pforzheim
Ludwigsburg
Nürtingen
Heilbronn
Stuttgart

Imprint

Photography	Anne Draskowitsch mit Unterstützung von Anna Cornelius
Layout	Anne Draskowitsch mit Unterstützung von Christian Faul
printing	muellerprints Stuttgart
Sources	Wolfgang Tillmanns- Kontaktabzüge (arte-Reihe). Abgerufen am 22.09.2018 von https://www.youtube.com/watch?v=b8SyuS9WNVA
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