

Stefan Osnowski

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represented by RESIDENT ART



# INTRO

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Stefan Osnowski is a German visual artist using one of the oldest reproduction processes to create an extremely filigree, digitally appealing, ultra-modern aesthetic. He exclusively uses the centuries-old technique of woodblock printing. Osnowski is investigating digital codes to transform it into analog ones to represent phenomena such as time, movement and spaces in a two-dimensional image frame. The transformation of the original image into an abstract binary bar code - 1 or 0 – carved into the wooden panel and printed by hand; gathering a theme or selecting a medium is just as much a part of the concept as physical contact and hand-crafting.

Stefan Osnowski works in Lisbon.

## ***Subversion of the digital image aesthetic***

*“The digital grid is always placed over the motif like a filter and picks up on today’s prevailing image aesthetics. For while digital images have been evolving for decades to appear as real as possible, they have almost tragically shaped their very own aesthetic that dominates our viewing habits today. In a way, Osnowski is now turning the tables and reclaiming the interpretive space by subjecting traditional production and printing processes to the digital code. A contest with very unequal weapons. As you read this sentence, over 5,000 photos are being uploaded on Instagram alone, more than 1,000 every second, about 100 million per day. Osnowski works on one motif for many weeks and months...*

*By now, his works can be seen in numerous solo and group exhibitions and can be found in various private collections worldwide. This is not surprising, for Osnowski has transformed the traditional woodcut into a modern visual language, as if this archaic technique were the ideal, almost indispensable medium for negotiating the issues at stake in our cultural visual practice.” (Felix Brosius)*



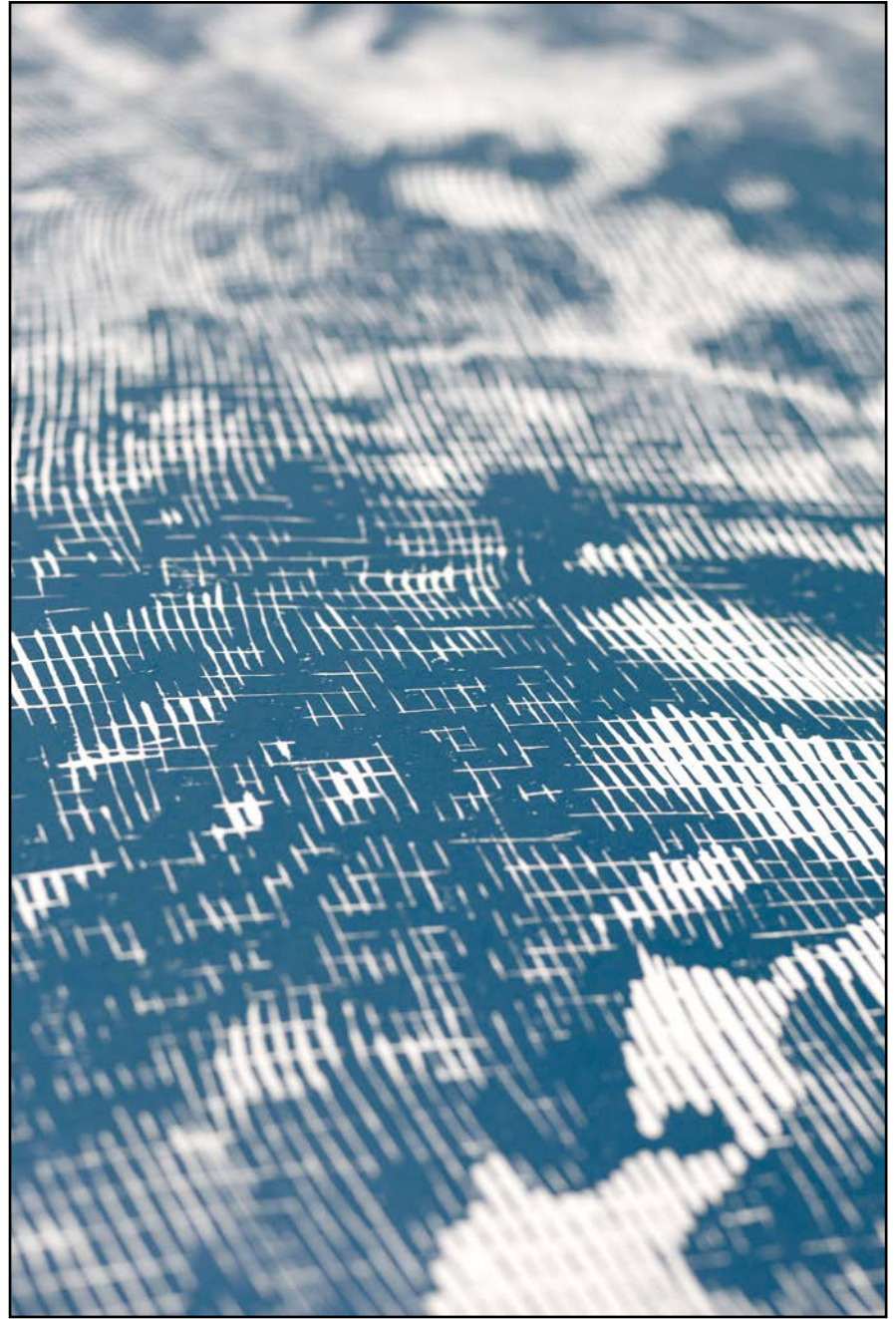
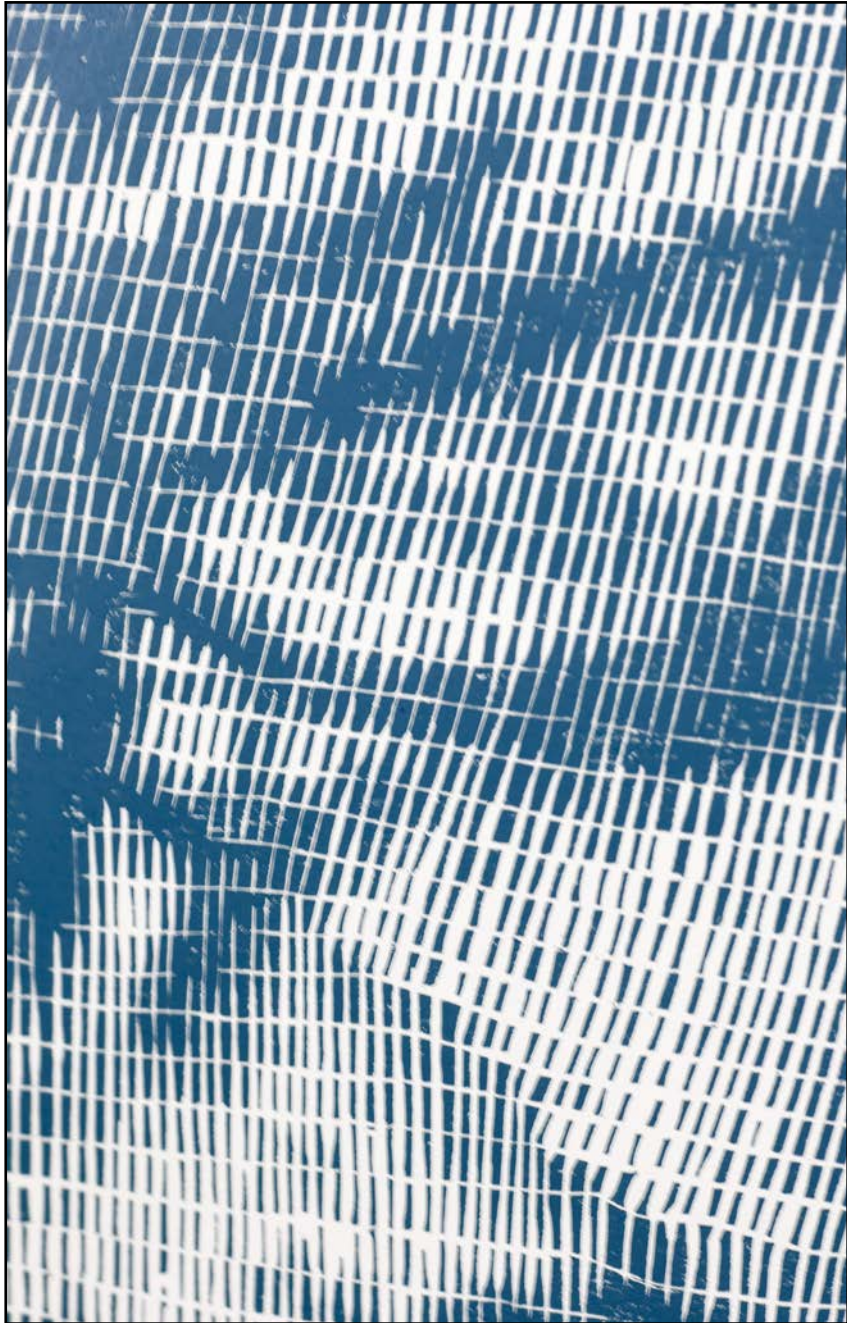
# LANDVERMESSER 2020 (series „Fractal landscapes“)

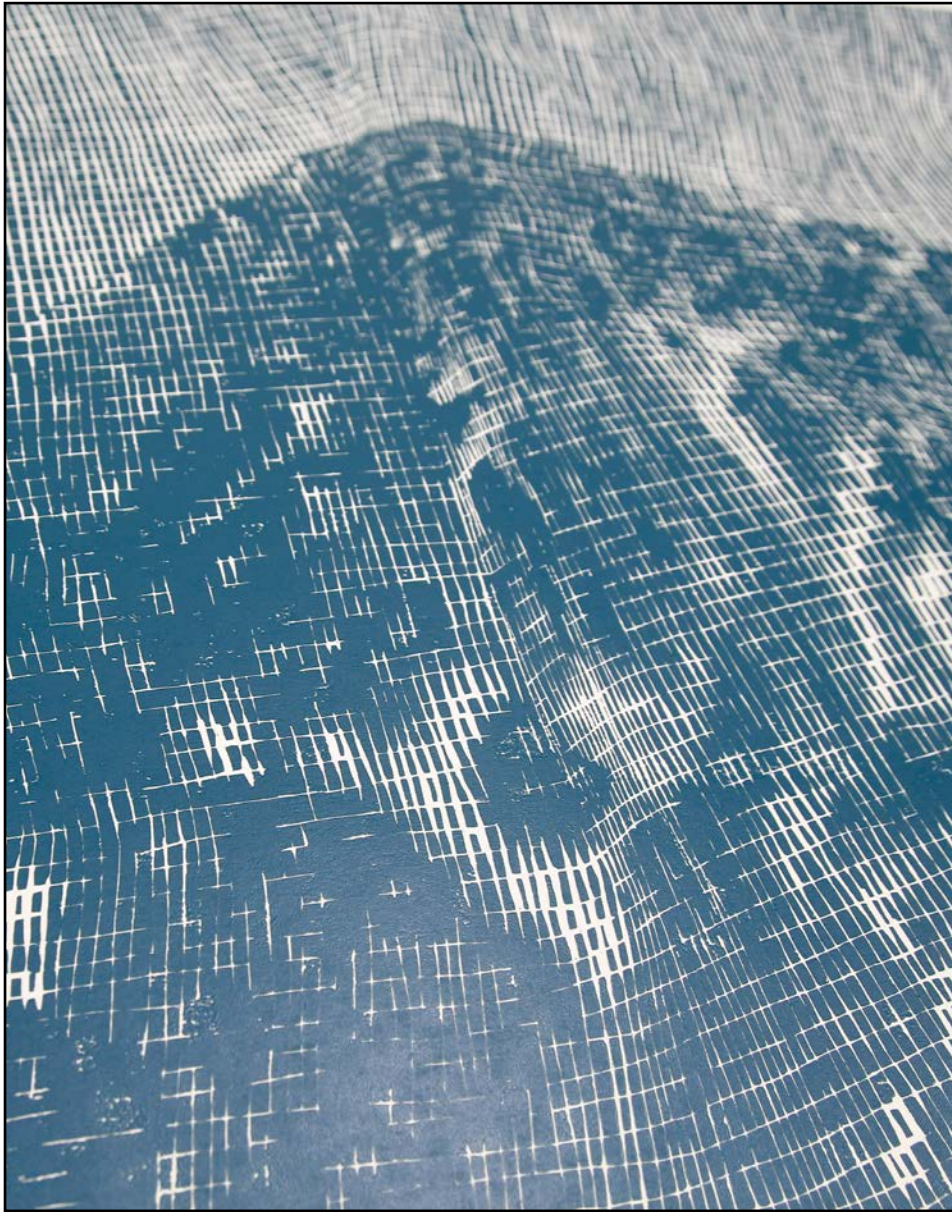
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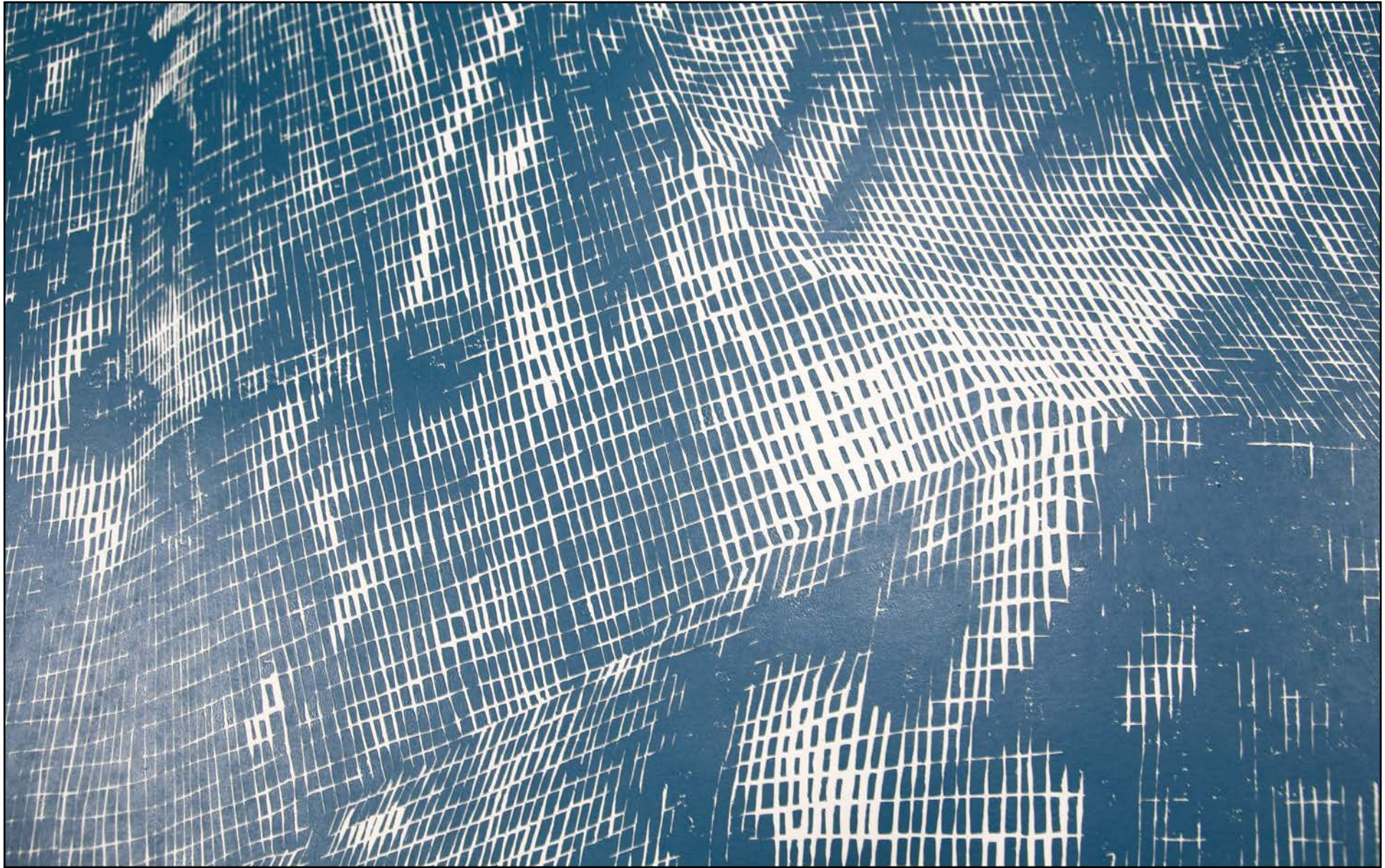




LANDVERMESSER 6/10 (opaque turquoise)  
oil-based woodcuts on paper, Edition 10  
print size 122 x 82 cm, paper size 135 x 92,5 cm  
©2020 Stefan Osnowski







# Price

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The work "LANDVERMESSER" (6/10) is a hand carved woodcut, hand printed on high quality paper of 220g/m<sup>2</sup> from HAHNEMÜHLE.

This is a unique print in opaque turquoise blue with artist quality oil-based inks, which have a extremely high pigmentation and therefore a guaranteed color longevity.

The work is numbered and signed and comes in a high quality, hand made frame and with a Certificate of Authenticity.

LANDVERMESSER (6/10)  
oil-based woodcut on paper  
various edition of 10  
print size 122 x 82 cm  
paper size 135 x 92,5 cm  
©2020 Stefan Osnowski

Price: **3990,- €** (incl. TAX)



# INTERIOR Examples

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# RELATED WORKS

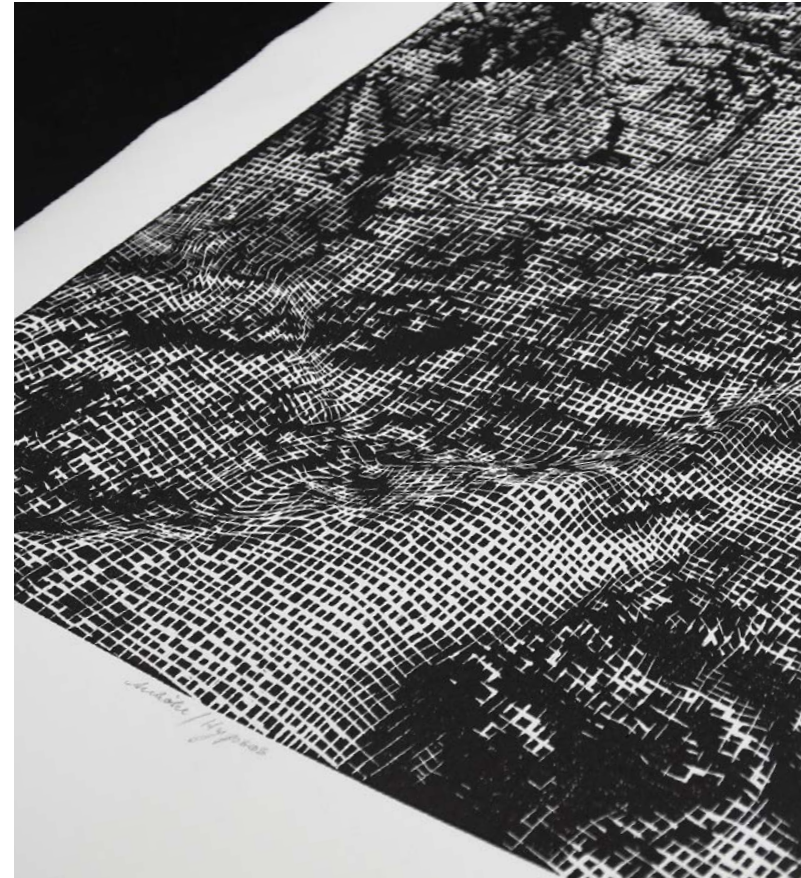
Fractal landscapes 2019-2023

„... every map displays a specific world; so does it display the world as it is, as it was, as it will be, as it could be, or as it should be?“ (Christian Jacob: Towards a Cultural History of Cartography, 1996)

One of the peculiar phenomena of European science, literature and art since the 19th century is the persistent presence of figures who work as field surveyors and who optionally measure or redesign the topography of real and fictional spaces.

This not only coincides with one of the biggest field surveyor expeditions of the Modern Era: Before Alexander Humboldt set out on the trip to South America (1799-1804), he had written a letter to his Berlin bankers, in which he formulated his travel destination: *“I will collect plants and animals, examine the warmth, elasticity, magnetic and electrical content of the atmosphere, dissect them, determine geographical longitudes and latitudes and measure mountains (...)”*

Already in 1669 Vermeer van Delft had finished his iconic painting “The Geographer”, on which the displayed protagonist leans thoughtfully over maps and papers, the dividers in his hand. In the background there are maps laying all over the floor and hanging on the wall.



detail of ANHÖHE  
oil-based woodcuts on paper, Edition 4  
print size 79 x 61 cm, paper size 106 x 78 cm  
©2021 Stefan Osnowski

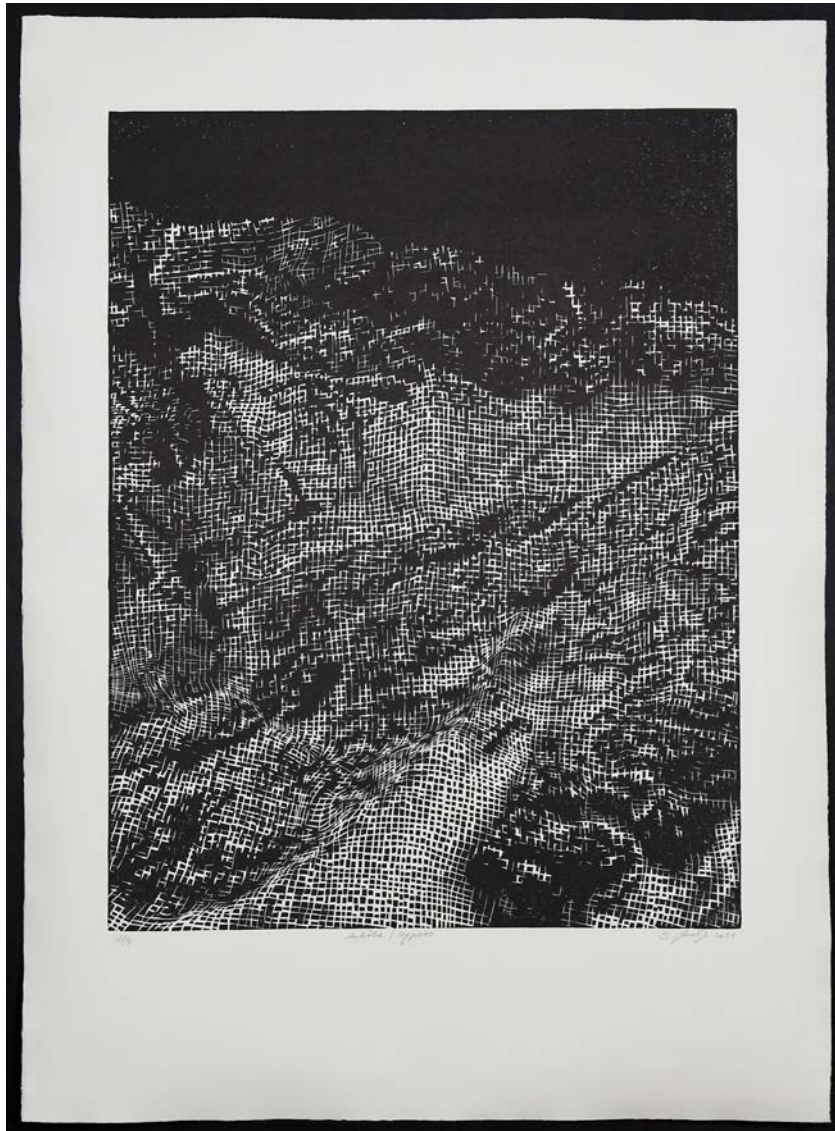
Mapping becomes an external reality and archival device for objective knowledge and reality. „Maps are statements about the physical nature of the world, its shape and its limits. They display beliefs or concepts about the nature of the world and how it can be depicted.“  
(Christian Jacob)

German-language literature impressively documents the continuity of field surveyors as a fictional figure: the protagonist in Franz Kafka's "Schloss"; Goethe's Faust (notice the Rembrandt etching of Faust, depicted in almost the same pose as the Geographer at Vermeer's painting); Hauke Haien in Theodor Storm's "Schimmelreiter" or the unequal pair of Gauß and Humboldt in Daniel Kehlmann's "Die Vermessung der Welt".

LANDVERMESSER (field surveyor) and the works of this series are playing with several respective ideas of the predictability, representability and controllability (or uncontrollability) of the world.



KARTOGRAF  
oil-based woodcuts on paper, Edition 4  
print size 79 x 61 cm, paper size 106 x 78 cm  
©2021 Stefan Osnowski

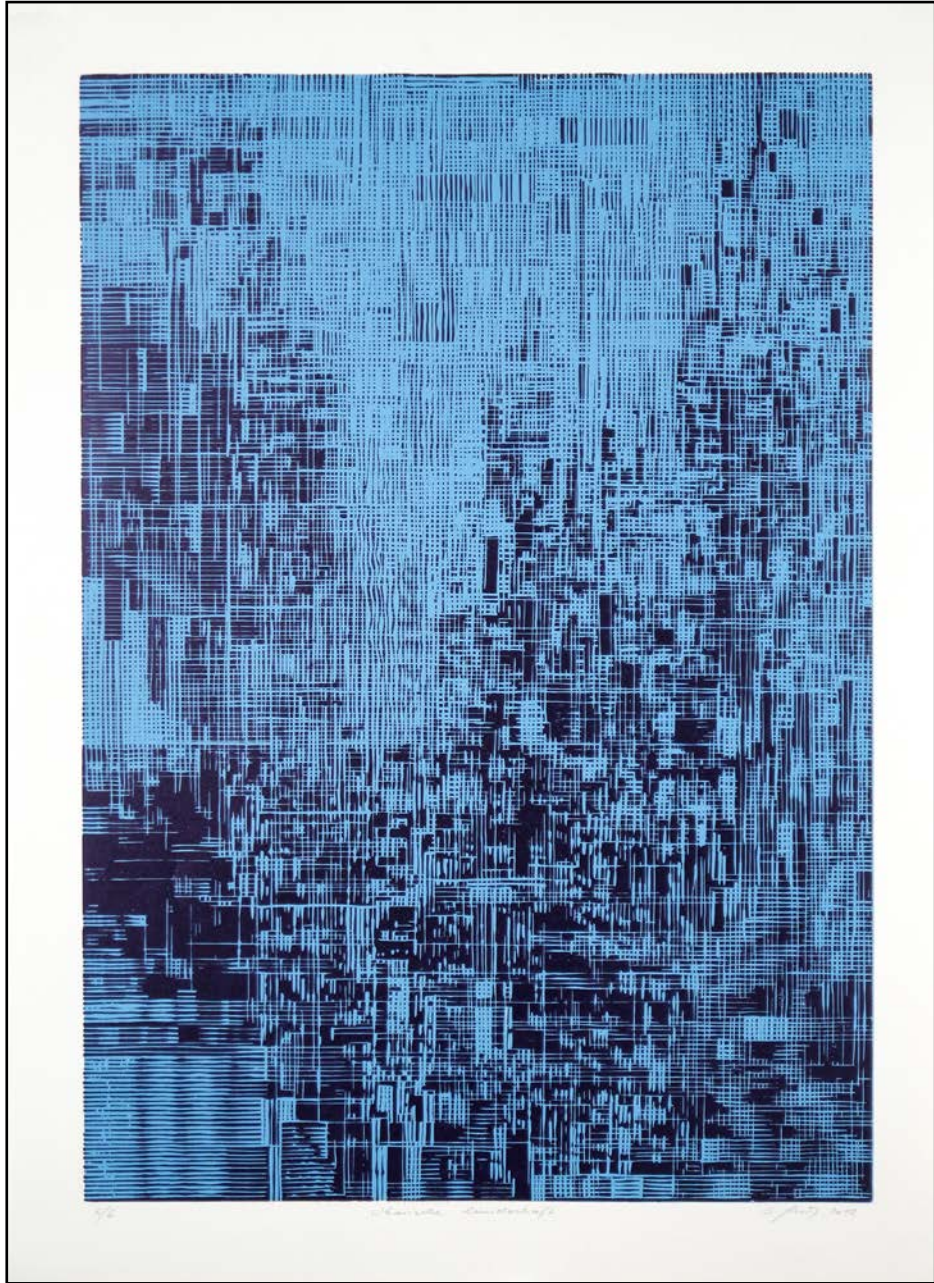


The so called „fractal landscapes“ are based on a computer generated algorithm of surfaces that imitates the appearance of a natural terrain, which was first introduced by Benoit Mandelbrot in the late 70’s in his book “The geometry of nature”. The technique of carving in these woodcuts also correspond with the so called Perlin Noise, a type of gradient noise used in computer graphics.

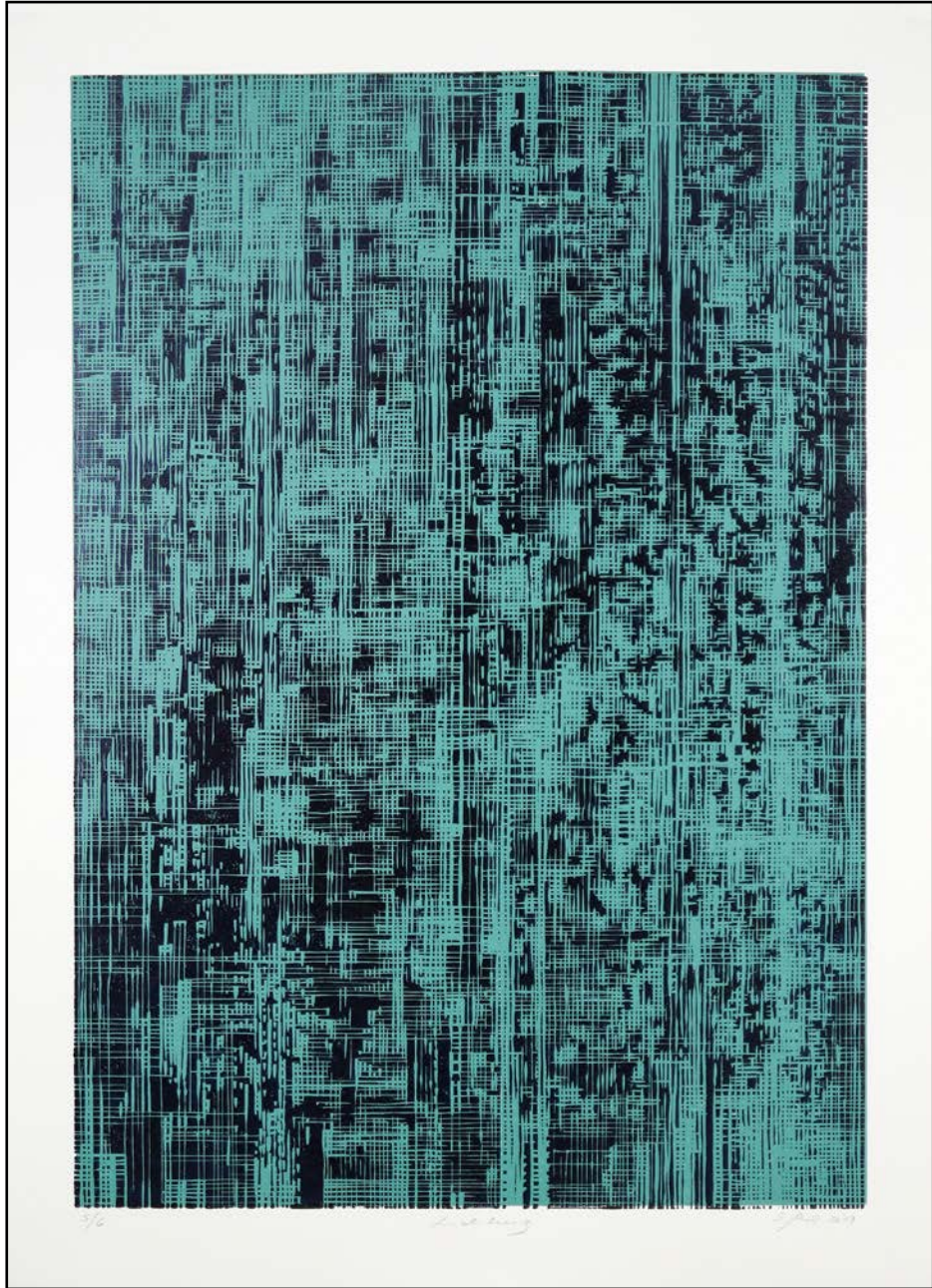
ANHÖHE / HYPPOS  
oil-based woodcuts on paper, Edition 4  
print size 79 x 61 cm, paper size 106 x 78 cm  
©2021 Stefan Osnowski



ANSTIEG (EA)  
oil-based woodcut on Arches 240g/m2 „Bütten“-paper  
Various Edition of 6  
print size 60 x 42 cm, paper size 76 x 56 cm  
©2023 Stefan Osnowski



IKARISCHE LANDSCHAFT (2/6)  
Oil-based woodcut on paper  
print size 60 x 40 cm,  
paper size 69 x 50 cm  
©2019 Stefan Osnowski



LICHTUNG (5/6)  
Oil-based woodcut on paper,  
print size 60 x 40 cm,  
paper size 69 x 50 cm  
©2019 Stefan Osnowski



# BIO

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STEFAN OSNOWSKI was born in 1970 in East Germany and lives and works in Lisbon (Portugal).

- Institute of Fine Arts “Caspar- David-Friedrich” University of Greifswald, Visual Arts.
- University of Greifswald, MA in German Literature.
- University of Greifswald, Germany, Pedagogy of Art and Theater.
- University of Kiel, Studies of Classical Archeology, Ancient History, Prehistory and early history,

He has prolonged experience of visual art education and teaching, with children, adolescents and adults in Germany, Hungary, Portugal and Holland.



# EXHIBITIONS

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2024 BAODT.Art (group exhibition) - Paris, France  
2024 ART & ANTIQUE (art market) - Budapest, Hungary  
2024 BAODT.Art (group exhibition) - Munich, Germany  
2024 COLLECTOR'S SELECTION (group exhibition) - Budapest, Hungary  
2023 PEQUENOS FORMATOS (group exhibition) - Galeria Monumental - Lisbon, Portugal  
2023 BAODT.Art (group exhibition) - Salzburg, Austria  
2023 COLLECTOR'S SELECTION (group exhibition) - Budapest, Hungary  
2022 BAODT.Art Vol. 4 (group exhibition) - Frankfurt, Germany  
2021 BAODT.Art Vol. 3 (group exhibition) - Kitzbühel, Austria  
2021 RESIDENT ART FAIR (group exhibition) - Budapest, Hungary  
2021 BAODT.Art Vol. 2 (group exhibition) - Munich, Germany  
2021 BAODT.Art (group exhibition) - Munich, Germany  
2021 GARTEN BALATON (group exhibition) - Lovas, Hungary  
2020 RESIDENT ART FAIR (group exhibition) - Budapest, Hungary  
2020 ART MARKET BUDAPEST (Art Kartell - group exhibition) - Budapest, Hungary  
2020 RESIDENT ART GARTEN (group exhibition) - Lovas, Hungary  
2020 VADON (solo exhibition) - The Studios Gallery - Budapest, Hungary  
2019 QOQUETEL MALAKOFF (group exhibition) - Recife, Brasil  
2019 RESIDENT ART GARTEN (group exhibition) - Lovas, Hungary  
2019 PARADISE CITY (group exhibition) - Szentendre, Hungary  
2019 METSZÉSPONT (solo exhibition) - Nick Gallery - Pécs, Hungary  
2018 TRADITIONAL ARTS AND DIGITAL ARTS - The Speech of (Dis)order -  
XX. Cerveira International Art Biennial, Portugal  
2018 ENTRE (solo exhibition) - Resident Art Gallery - Budapest, Hungary  
2017 URBAN POSITIV (group exhibition) - Latarka Gallery - Budapest, Hungary  
2017 PASSAGE (solo exhibition) - Resident Art Gallery - Budapest, Hungary  
2016 BZZ (group exhibition) - PP-Center Budapest, Hungary  
2016 HIDRO GRÁFICAS (group exhibition) - Fortaleza, Brasil  
2016 HIDRO GRÁFICAS (group exhibition) - Recife, Brasil  
2016 HIDRO GRÁFICAS (group exhibition) - Lisbon, Portugal  
2016 FRACTIONS (solo exhibition) - Pera, Portugal  
2016 LAC (group exhibition) - Lagos, Portugal  
2016 PRALAC (group exhibition) - Faro, Portugal  
2015 PARALICAÇÃO (solo exhibition) - Galeria LAR - Lagos, Portugal  
2001 GESETZ DEN FALL (group work) - Bahnhof Westend Berlin, Germany  
2000 ARCHIV (solo exhibition) - Galerie am Scheunenviertel, Berlin, Germany  
2000 SPUREN EINER TRÄGHEIT (solo exhibition) - Greifswald, Germany  
2000 ANWESEND (solo exhibition) - Greifswald, Germany

## Residences

since 2022 FÁBRICA MODERNA - Lisbon  
2016-2022 PARTIZÁN ART STUDIOS - Budapest  
2016 CONTRAPROVA - Lisbon, Portugal  
2015-2016 LAC - Lagos, Portugal

# Contact

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WEB [www.residentart.com](http://www.residentart.com)  
MAIL [hello@residentart.com](mailto:hello@residentart.com)  
PHONE +36 30 590 5327