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education

- 2024 diploma of fine arts
- 2023 ERASMUS+ at ESAD matosinhos, portugal
- 2019 studies in fine art at academy of fine arts nuermberg
- 2017 basic studies in media technologies at university of applied science munich
- 2016 Guest studies in film-directing at univeristy of television and film munich
- 2015 Fachabitur in design at Fachoberschule straubing

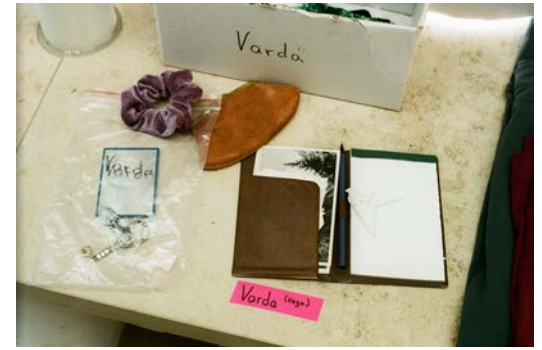
residency program

- 2023 DeLiceiras 18 in porto, portugal

exhibition

- 2024 annual exhibition of the adbk nuremberg, with the networked materiality class
- 2022 „future memories“, off-space roonstraße nuremberg
- 2022 annual exhibition of the adbk nuremberg, with the class of photography
- 2022 „another day“, with students of the adbK, kultur.lokal fürth
- 2021 „Breakfast at the Volcano“, with students of the adbK, Vieleck Kultur nuremberg
- 2021 „What cannot be seen“, with the class for photography, academy gallery nuremberg
- 2020 „a brief look/in venice“, Haus der Eigenarbeit munich
- 2020 „Under trees...“ with Max Pospiech, public space Nuremberg
and web presence, annual exhibition of the adbK nuremberg
- 2016 „Light“ with the j. Kv. Siska, Andreas Stadl regensburg
- 2016 „Analysis of the idyll“ with the j. Kv. Siska, regensburg, nuremberg,
eberswalde near berlin
- 2015 „Dear Death“ with the j. Kv. Siska, falkenstein





as we looked outside, 2024

Installation, 4 channel video/2 channel audio
2k and HD, 19.45/1.00/ 45.00 minutes loop

A film studio like environment encloses a screening booth with different channels. The film oscillates between different forms of perception and temporality. It examines the characters' relationship to their environment and describes the viewers as observers of observation. The film refers to various art-historical and art-theoretical references and questions the reality of the viewers' lives.

In addition to the superficial negotiation of the relationship to nature and self-efficacy in a society of dependencies, the temporal dissolution of the diegesis also opens up conflicts of subject relationality.



https://drive.google.com/file/d/1J-zPK1ytLCr_AKJZvm3lJSYOL881beBd/view?usp=share_link



Edition02, 2023
Softcover, 40 pages, limited edition



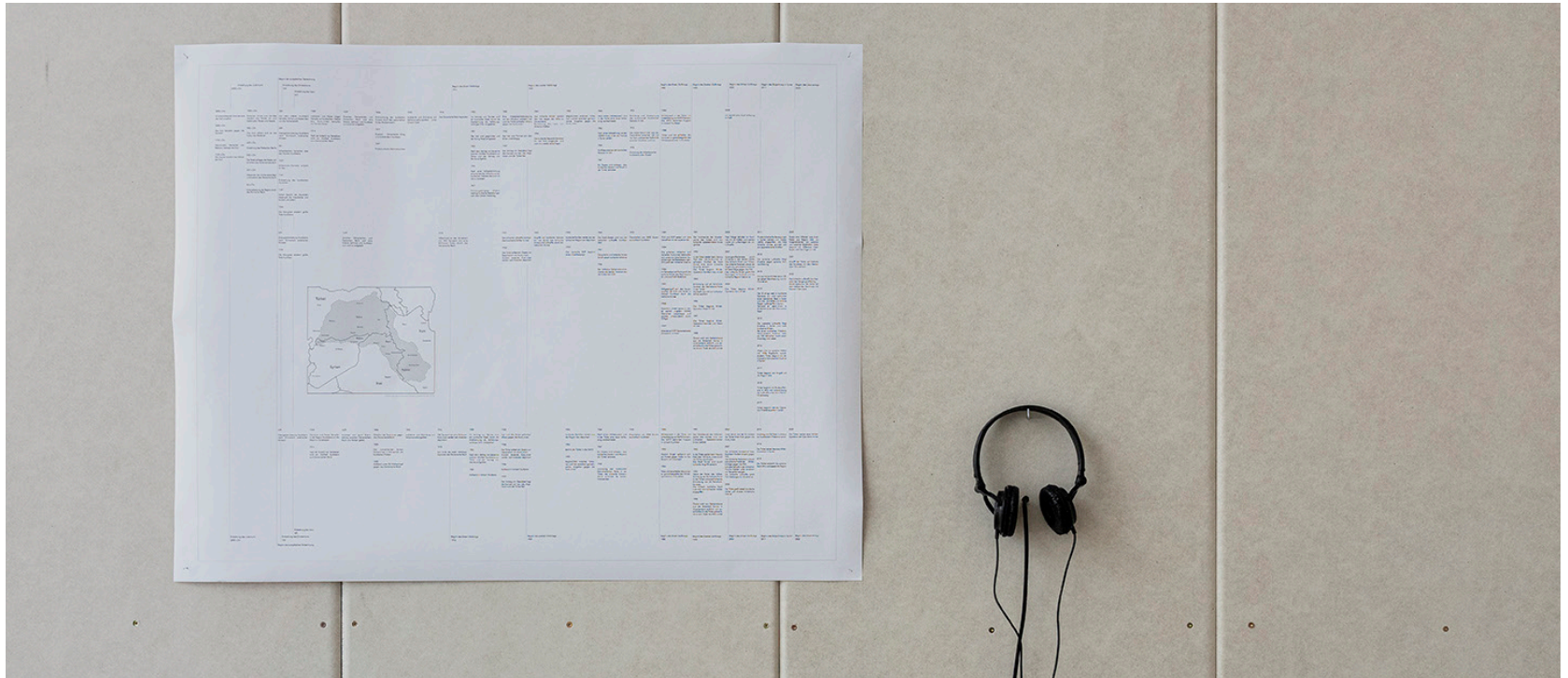
The hand-bound publication is a working study in relation to Deleuz's theory on the „image of thought“ and the analysis of the fact in Francis Bacon. The sketchy Handy photographs have an affective quality, not least generated by their shooting technique. The image space seems to wind between two dimensional and three dimensional and the figurative image is diffused into „energetic flows“.



future memories, 2022
Videoinstallation, HD, 1 Minute



Artificial intelligence-generated images of landscapes threatened by climate change are shown on three or more screens. Countless network cables stretch through the exhibition space, connecting the monitors. Sometimes ending randomly or interweaving the different rooms. The basis for the work is the reflection that only the spoken word outlasts time. Thus, there will be generations that will have no visual memory of these landscapes. So all that remains is the generation of a new supposed memory through the set pieces of digital consciousness.



solange die Welt die Welt ist, wird der Wolf die Ziege belauern, 2022
Mixedmedia-Installation, Digitalprint und Wave, 10.35 Minutes

During the summer semester, the photography class dealt with the topic „Borders“ and designed the annual exhibition as an intervention in this sense.

The history of the Kurdish people and the development of the Kurdish territory is outlined on a multi-layered timeline. This is accompanied by an interview clip that is played through headphones. The Kurds living in Iraq talk about the reality of life in the conflict-ridden region and the tensions in and around Kurdish society.



Surrogat, 2022
Videoinstallation, HD, 1 Minute

The installation shows a video that develops its intensity in the field of tension of fragmentation and recursion. Through the other closed boxes, the projection associatively multiplies in the perception of the viewers, which according to Freud is to be assigned to the „uncanny“ in terms of content. Memories and experiences buried deep in the consciousness are given a vehicle - a coding - through the cardboard boxes in the exhibition space and thus become graspable. A meta-referentiality of individual reality emerges, which works through the veil of the everyday kitsch of our environment.



zoomworld (Anna Steward) , 2021
Chapter-Video, HD, 18 Clips 4 to 9 Minutes

Zoomworld is an experimental dance theater project that uses the medium of film for a multi-perspective narrative. In seven chapters we follow four protagonists. The plot unfolds in parallel choreographies: the same scene filmed from different perspectives and accompanied by different music becomes another scene. After each chapter, the audience chooses which narrative thread they want to follow. There are Lina and Lisa, two friends who meet again for the first time, and Susanna and Jogi, who never left quarantine. While Lina and Lisa rediscover each other, Susanna and Jogi must first overcome the analog loss of communication before they can reinvent themselves. „Zoomworld“ is an associative parable that negotiates how the relationship between „I“ and „you“ is allowed in post-pandemic times.

- Anna Steward -

<https://www.enter-zoomworld.com>





interlaced, 2021
Videoinstallation, PAL SD, 5.25 Minutes

The work is about the moment of alignment, the realignment in the system. The boundary between individual and society is questioned and examined here. To act independently of a social structure turns out to be a fallacy. But to what extent can such a transformation to the form of the mass, be seen as a subversive moment? Opposite to escapism and protest. To what extent do we reflect the aligning and becoming moments of our everyday life?



looking at clouds, 2021
series of three, Rendering, 533x800px

As part of the exhibition „What cannot be seen“ 2021 at the Akademie Galerie Nuremberg with the class for photography, a three-part media installation was created. In the work, the reality relationship between digital and analog space is negotiated. In the spirit of the epistemology of system and environment, it can be seen that the computer - like the human being - is

subject to the same complex of fact formation and observation. The installation consists of three DeepDream-generated images based on photographs of the cloudy sky. Displayed on three iPads, the images take on a space of their own and detach themselves from our perception of reality.