



1 Letizia Werth  
*Elsewhere #07, 2025*

2 Letizia Werth  
*Elsewhere #10, 2025*

3 Letizia Werth  
*Elsewhere #09, 2025*

4 Anja Nowak  
*Untitled, 2026*

5 Letizia Werth  
*Elsewhere #06, 2024*

6 Anja Nowak  
*Was sich hält, 2026*

7 Letizia Wert  
*Elsewhere #11, 2026*

8 Anja Nowak  
*Körpergeflecht, 2026*

9 Letizia Werth  
*Elsewhere 04, 2024*

10 Anja Nowak  
*Fügung, 2025*

11 Letizia Werth  
*Elsewhere #13, 2026*

12 Anja Nowak  
*Fischgrät, 2023*

## *not quite there*

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

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

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

Similarly, in her newest works Nowak “draws” lines by casting shadows with elastic bands. Although the elastic bands are stretched in place, their

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

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

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

actually intertwined, but are only placed in relation to each other. What becomes visible is not a real bond, but the idea of cohesion.

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

Text: Hannah Marynissen

## Biographies

### Anja Nowak

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

Exhibitions / Presentations (selected): Artist Statement, Parallel Vienna; FAAP, São Paulo; Editionale 12, Cologne; Hangar, Lisbon; Blickle Kino, Belvedere 21 Vienna; KunstBuchDonnerstag, mumok Vienna; Ve.Sch Vienna

### Letizia Werth

has been exploring reduction and transformation in drawing for several years. Through intense observation and simultaneous reflection, a new image emerges, stroke by stroke, created using a limited palette of graphite, ink and the natural tones of the canvas or paper. These works fluidly straddle the boundaries between drawing, painting and photography. Through her artistic practice, she explores the ambiguous borders between fiction and reality, and between the mental and physical. She also investigates the concepts of time, space and memory.

Exhibitions/presentations (selected): Galerie Marenzi, Leibnitz (solo); Bildraum 07, Vienna (solo); C.A. Contemporary, Vienna (solo); Drawing Now Fair, Paris (solo); Museion, Bolzano (IT); Kunstforum Montafon, Schruns; MIET, Thessaloniki (GR); Kunstforum Unterland, Neumarkt (IT); 21er Haus, Vienna. She was recently awarded the Martin Rainer Art Prize (IT) and the Wattgasse Vienna studio grant.