

**Exhibition title:**

Zurückgewiesen

**Period:**

05.12.2024–08.02.2025

**Artists:**

Wojciech Bąkowski

Tatjana Danneberg

Nancy Lupo

**Venue:**

Galeria Dawid Radziszewski

Schleifmühlgasse 1A, Vienna

**Exhibition text:**

The German term “Zurückgewiesen” emphasizes movement away or return (“zurück” meaning “back”), and typically describes situations where something or someone is directed back to their starting point.

In the context of asylum and immigration law, authorities may deny entry to individuals who fail to meet admission criteria or face existing restrictions. This occurs at the border checkpoint, before the person crosses into the country’s territory. This differs from deportation, which involves removing someone who has already established presence within national boundaries.

“Zurückgewiesen” in personal relationships describes an active stance of pushing away or refusing someone’s attempt to form a connection. While the English “rejection” can be passive, the German term implies a more deliberate action - the conscious choice to distance oneself from another person’s social or romantic overtures. The “zurück” (back) component emphasizes the action of creating distance, establishing or reinforcing boundaries between oneself and the person seeking connection.

The object *Sunset Behind the Table and Jacob's Ladder* (2024) operates through several key dualities: 2D drawing versus 3D form, interior versus exterior space, and physical versus psychological reality. Using basic materials - cardboard and graphite - Bąkowski creates an architectural structure that appears simultaneously flat and volumetric. The work consists of three main elements: a draped table surface that transforms into an aerial view of housing blocks, a sunset-like glow suggesting depth, and a geometric form resembling both a window frame and a ladder. This spatial ambiguity is achieved through careful manipulation of the cardboard's surface texture and strategic lighting effects.

In *Bark, You Mongrel, Raise Hell, My Pearl*, (2006) Bąkowski creates a non-camera animation by drawing directly on film stock. The work transforms innocent childhood motifs into unsettling elements through continuous metamorphosis: bus exhaust becomes a cat,

microphones swarm meteorites, churches form cityscapes. The handmade aesthetic, enhanced by the artist's muttered soundtrack, creates tension between comfort and disquiet.

Lupo's works points to states of anxiety and emotional stasis. Situations that spiral without deliverance or redemption. In their being resolutely floor-bound and formless, Lupo creates a psychological landscape where personal and cultural symbols are desperate and codependent. This operation is not without magic but still *Princessletthewind* (2024) cannot escape her corporeal existence. This dispersed sculpture suggests both intentional letting go and a kind of psychic entropy that reflects on the way in which meaning is fragile and dissipates despite our attempts to hold onto it.

Through manipulated images of a lifestyle magazine and a personal reading moment, Danneberg examines how visual information loses and gains meaning in contemporary culture. Her work questions authenticity in an era of endless reproduction, treating both commercial and intimate imagery as raw material to be transformed. The resulting compositions function as "time batteries" - simultaneously storing and degrading information, while mimicking the glitches and malfunctions of digital media through analog means.