



Stefan OSNOWSKI

1970 German Democratic Republic

Education

2003 University of Greifswald, Germany - Degree in pedagogy of Art and Theater
2000 Caspar David Friedrich Institute of Fine Arts, University of Greifswald, Germany
- MA in Visual Arts
2000-03 University of Greifswald, Germany - Pedagogy of Art and Theater
1994-2000 University of Greifswald, Germany - Visual Arts
1991-94 University of Kiel, Germany - Archaeology

Residences

since 2016 Partizan Art Studios - Budapest
2016 *CONTRAPROVA* - Lisbon, Portugal
2015-16 *LAC* - Lagos, Portugal

Exhibitions

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 POSITIVE* (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 *XILOGRAVURAS* (solo exhibition) - Lagos, 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

For many years now Stefan Osnowski has been concerned with a new approach to wood engravings and has been developing the opportunities inherent to the technique. When preparing his enlarged engravings, he creates a range of tonal values through the variation of the width and depth of horizontal lines, as well as through the alteration of the density of the grid, whilst retaining a purely monochrome imagery. Doing so he applies a very particular printing technique: with the use of a palm-size glass lens he manually rubs the ink onto the paper instead of using a printing press, thus preserving the apparent uniqueness of each individual item in a series. Physical contact and hand-crafting is just as much a part of his artistic concept as the gathering of themes or the selection of the medium.