

STEFAN OSNOWSKI



„My work explores the tension between structure and unpredictability, transforming familiar motifs into shifting frameworks of time and space. By weaving geometric harmony with chaotic disruptions, I blur the boundaries between rationality and emotion. The result is a visual language that oscillates between control and spontaneity, figuration and abstraction—inviting the viewer to navigate a dynamic, ever-changing landscape.“

INTRODUCTION

Stefan Osnowski is a German visual artist who transforms one of the oldest reproduction techniques—woodblock printing—into a distinctly modern, almost digital aesthetic. His work bridges the analog and the digital, exploring time, movement, and perception through both conceptual precision and physical craftsmanship, merging systematic structure with organic imperfection.

At the heart of his practice is a reinterpretation of digital codes into physical form, where binary structures—1s and 0s—become an intricate, abstract, encoded visual language, rooted in fractal geometry. This process results in abstracted landscapes that exist in a hybrid space between order and chaos, where technology merges with nature, and structure balances unpredictability.

Osnowski draws a parallel between historical and modern ways of viewing the world. His works exist at the intersection of printmaking, digital aesthetics, and philosophical reflection, questioning our relationship with time, space, and the ever-shifting boundaries between reality and abstraction.

His work has been exhibited in galleries, museums, and private collections worldwide, and he has received awards and recognition, including the Luxembourg Art Prize (3rd Prize, 2024).

He currently lives and works in Lisbon, Portugal.



ARCADIA 2023- ongoing



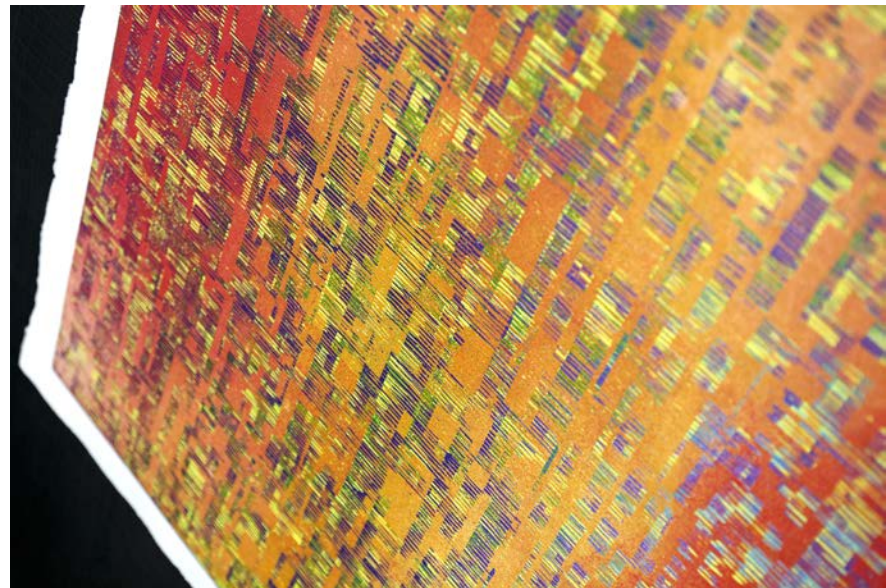
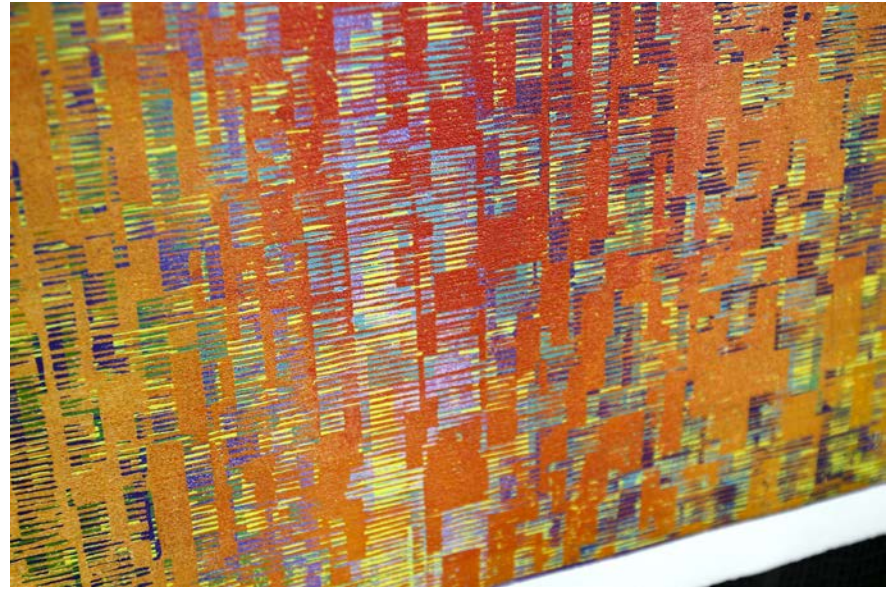
KANEKO
oil-based woodcut on paper
82 x 122 cm
©2024 Stefan Osnowski

"Landscape is a construct of perception."

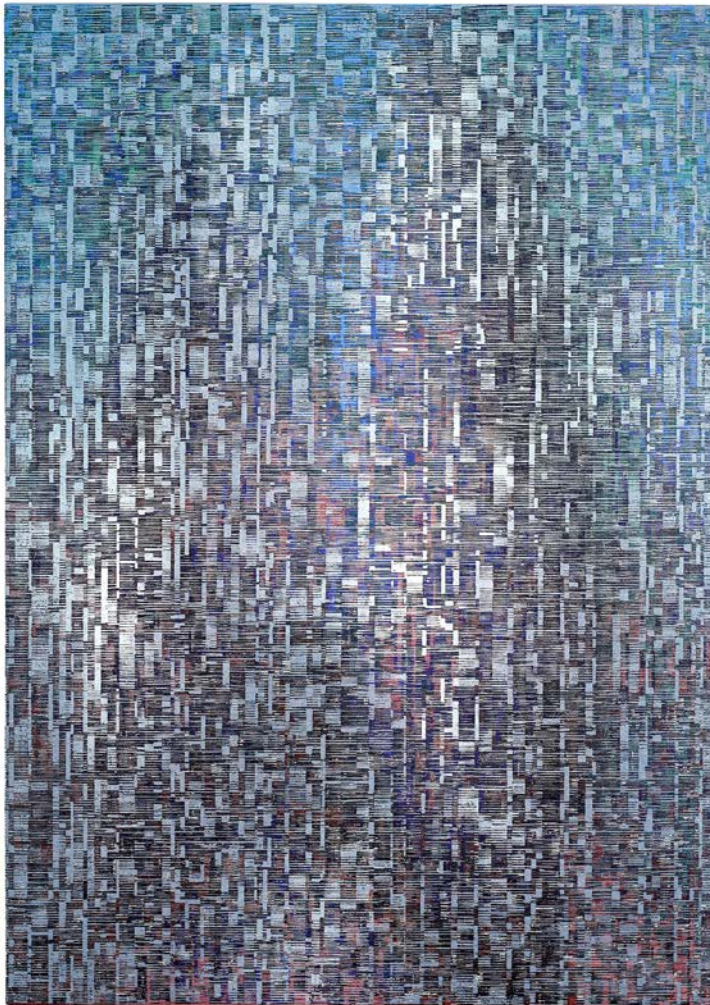
In his latest works, Stefan Osnowski explores a conceptual vision of landscape—Arcadia—through large-scale woodcuts. By integrating digital-inspired grids and structures, he creates hybrid landscapes where technology and nature, chaos and order, converge.

His process is deeply physical and time-intensive, using a single printing block that undergoes multiple carving and overprinting stages. Some works contain up to seven translucent layers, evolving over months, creating an illusion of depth and a vibrant, almost painterly aesthetic. Each print is unique, with only the largest formats existing in variable editions, differing in color and composition.

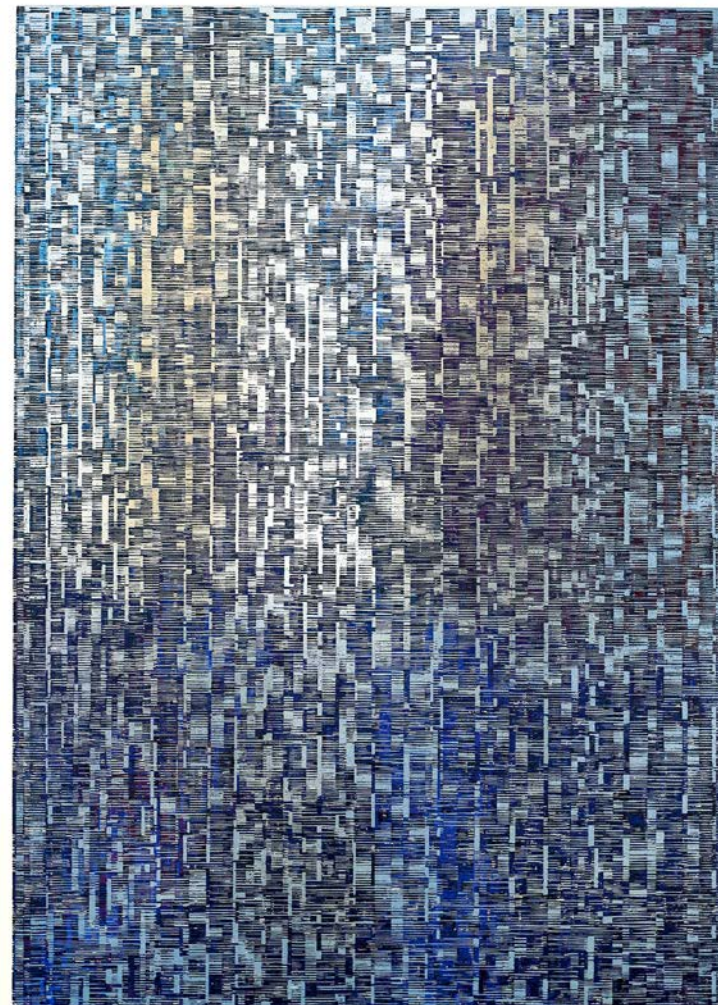
Through layered color fields and shifting prismatic perspectives, Osnowski investigates fragmentation and perception. Like a palimpsest, his works intertwine past and present, echoing Sigmund Freud's metaphor of memory as a continuously rewritten wax tablet. The absence of clear motifs enhances the optical flicker and pixelated abstraction, evoking today's screen-based visual culture.



KANEKO (Details)
©2024 Stefan Osnowski



SANDALSUUD
oil-based woodcut on paper, 107 x 78 cm
©2025 Stefan Osnowski



GIENAH
oil-based woodcut on paper, 107 x 78 cm
©2025 Stefan Osnowski



NEBULA 2
oil-based woodcut on paper
76 x 56 cm
©2025 Stefan Osnowski

FRACTUS 2021-ongoing



The term fractal was coined by mathematician Benoît Mandelbrot and derives from the Latin fractus (fractured).

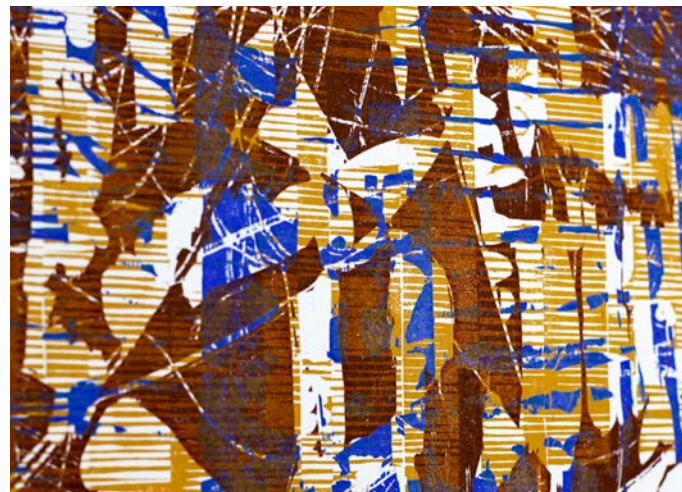
Balancing on the border between presence and absence, these experimental abstract prints explore the very essence of what constitutes an image. Vast fields of forms and lines, interwoven with digital-like traces of interference, serve as a record of the physical gestures embedded in their creation.

By overlapping prints from different woodblocks, new correlations emerge, where deconstruction and reconstruction continuously alternate—as if capturing a fragment of a shifting landscape in motion. These works resemble scientific evidence of natural processes, blurring the line between the organic and the mechanical.

CANTOR (6/6)
oil-based woodcut on paper, Edition Variable of 6
print size 61 x 61 cm, paper size 70 x 68,5 cm
©2024 Stefan Osnowski



ANLANDUNG (EA)
oil-based woodcut on paper, Edition Variable of 5
print size 73 x 57 cm, paper size 84,7 x 68 cm
©2021 Stefan Osnowski



Details ANLANDUNG (1/5) & (5/5)
oil-based woodcut on paper, Edition Variable of 5
print size 73 x 57 cm, paper size 84,7 x 68 cm
©2021 Stefan Osnowski

MAPPING 2020-2023

*"Every map displays a specific world.
But does it represent the world as it is, as it was,
as it will be, as it could be, or as it should be?"*

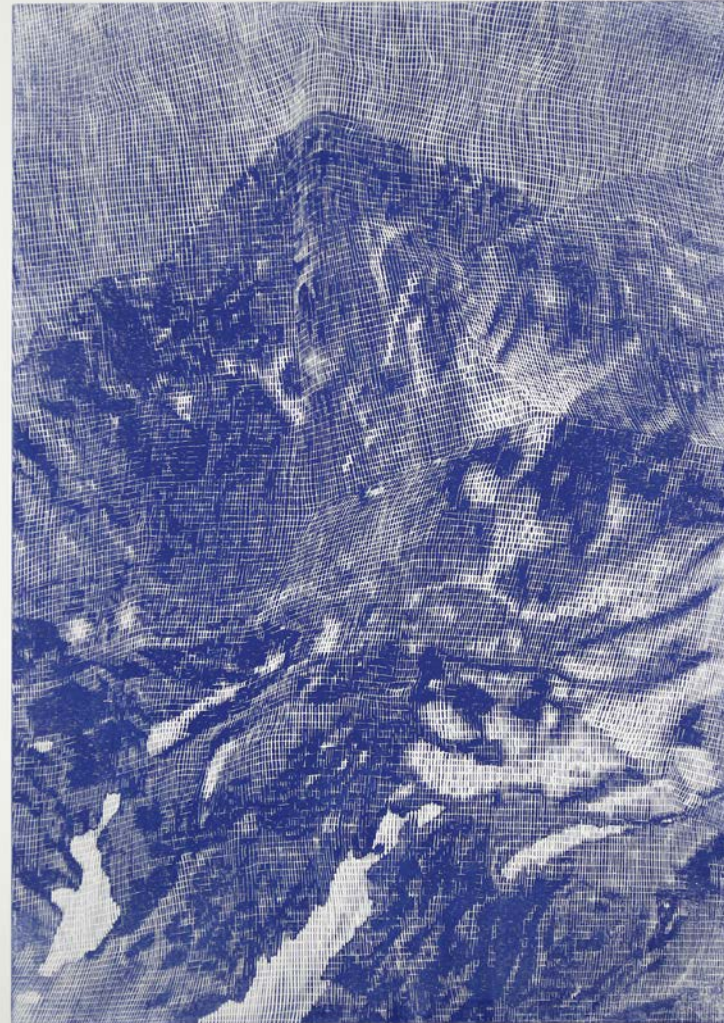
Christian Jacob, *Towards a Cultural History of Cartography* (1996)

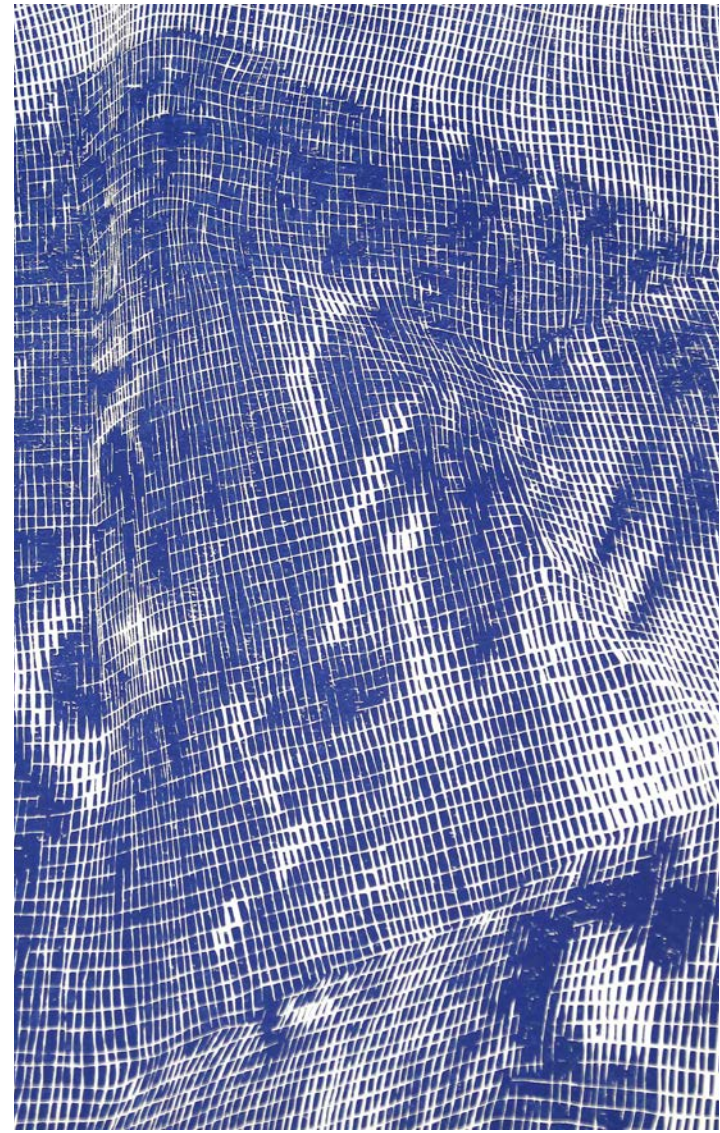
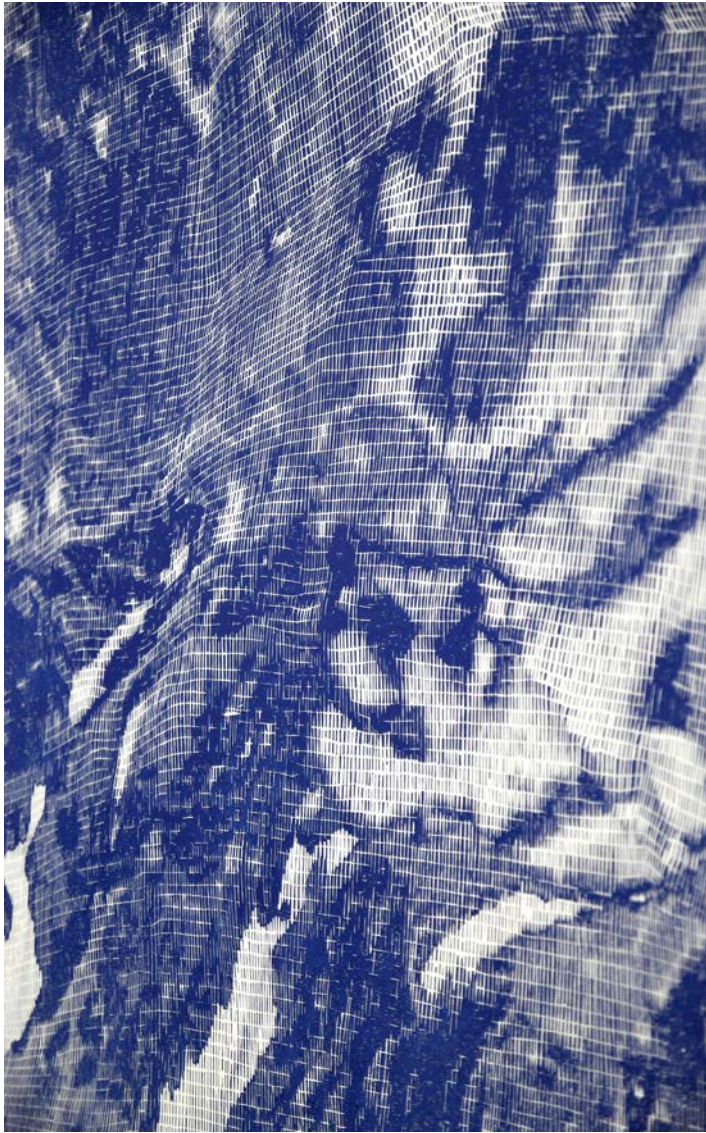
"Fractal landscapes" are based on computer-generated algorithms that simulate the appearance of natural terrain, a concept first introduced by Benoît Mandelbrot in the late 1970s. The carving technique used in these woodcuts also parallels Perlin Noise, a type of gradient noise commonly applied in computer graphics to generate organic textures.

Mapping functions as both an external reality and an archival device, shaping our understanding of objective knowledge and perception. As Christian Jacob states: *"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."*

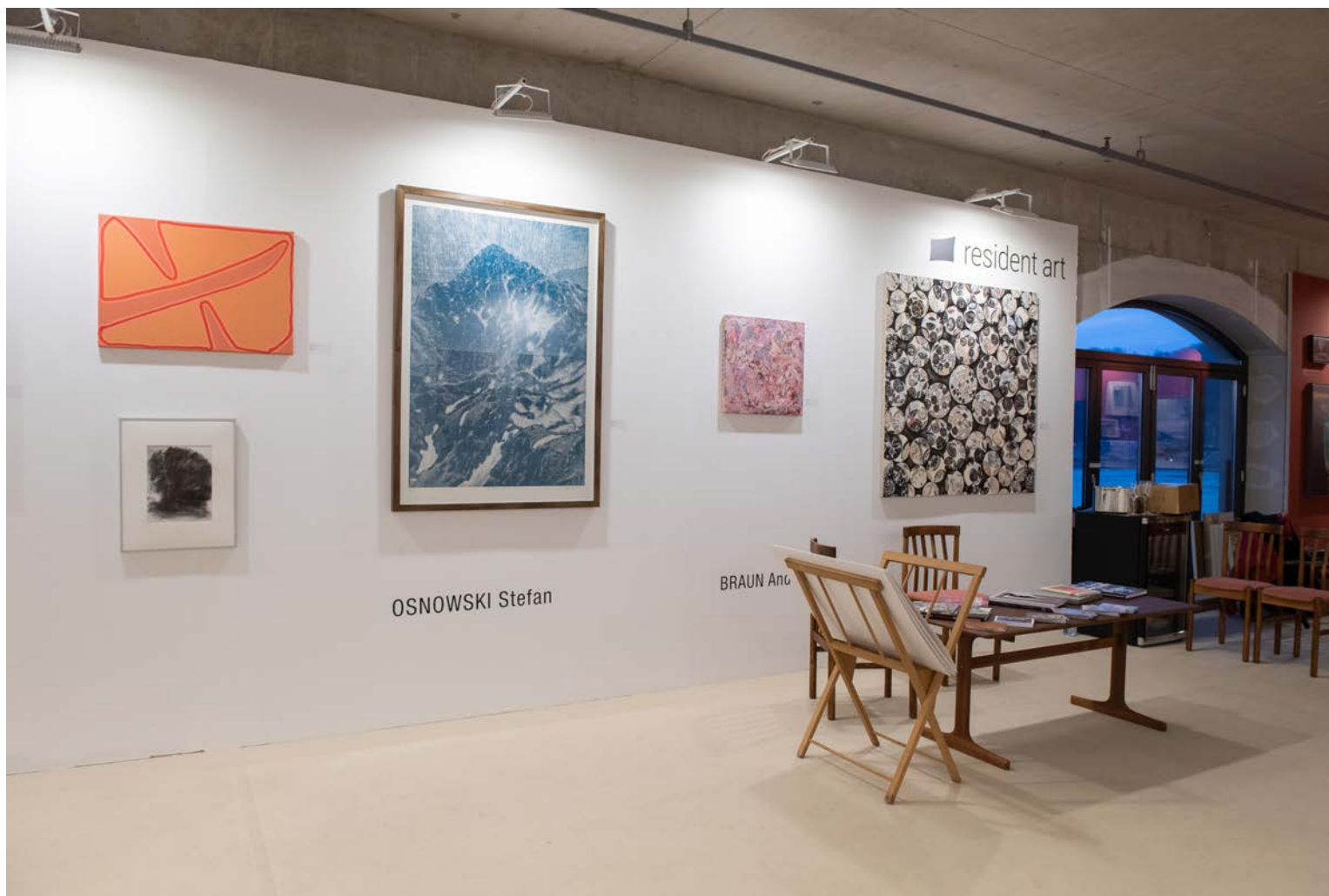
This series explores the predictability, representability, and controllability—or uncontrollability—of the world, questioning how we construct, interpret, and navigate our surroundings.

LANDVERMESSER (8/10)
oil-based woodcut on paper, Edition Variable of 10
print size 122 x 82 cm, paper size 135 x 92,5 cm
©2020 Stefan Osnowski



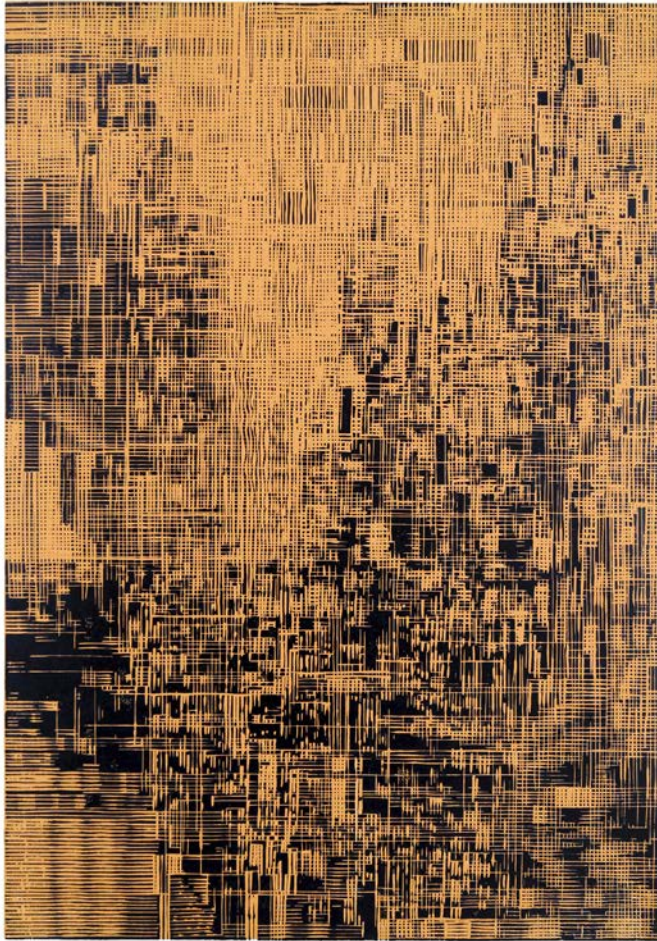


Details of LANDVERMESSER (8/10)
©2020 Stefan Osnowski



LANDVERMESSER (6/10)
ART&ANTIQU MARKET Budapest (Hungary) 2024
presented by Resident Art Gallery Budapest
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WILDERNESS 2019-2020



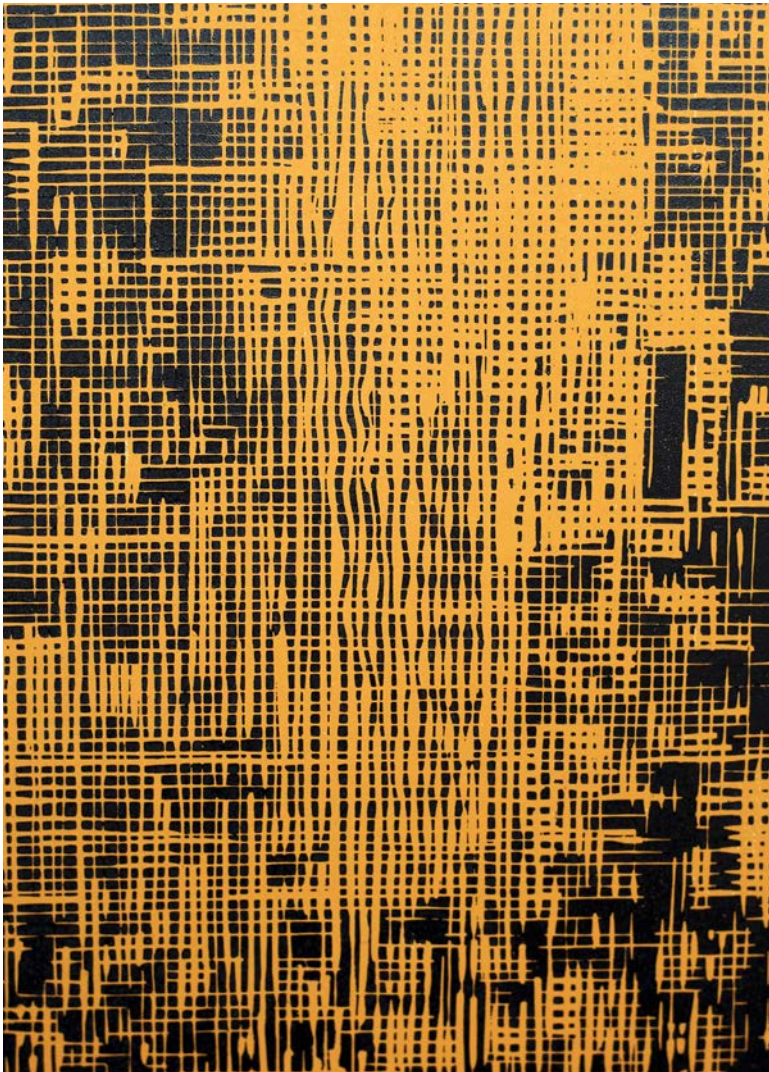
Osnowski explores the impact of digital visual overload through deconstruction. By manually recreating glitches—distorted or erroneous digital images—he raises questions about image recognition, information loss, and the fragility of virtual knowledge.

He examines the relationship between the whole and its parts through reduction. How much of an image remains recognizable when only fragments are repeated and varied? To what extent does a part still carry the essence of the whole?

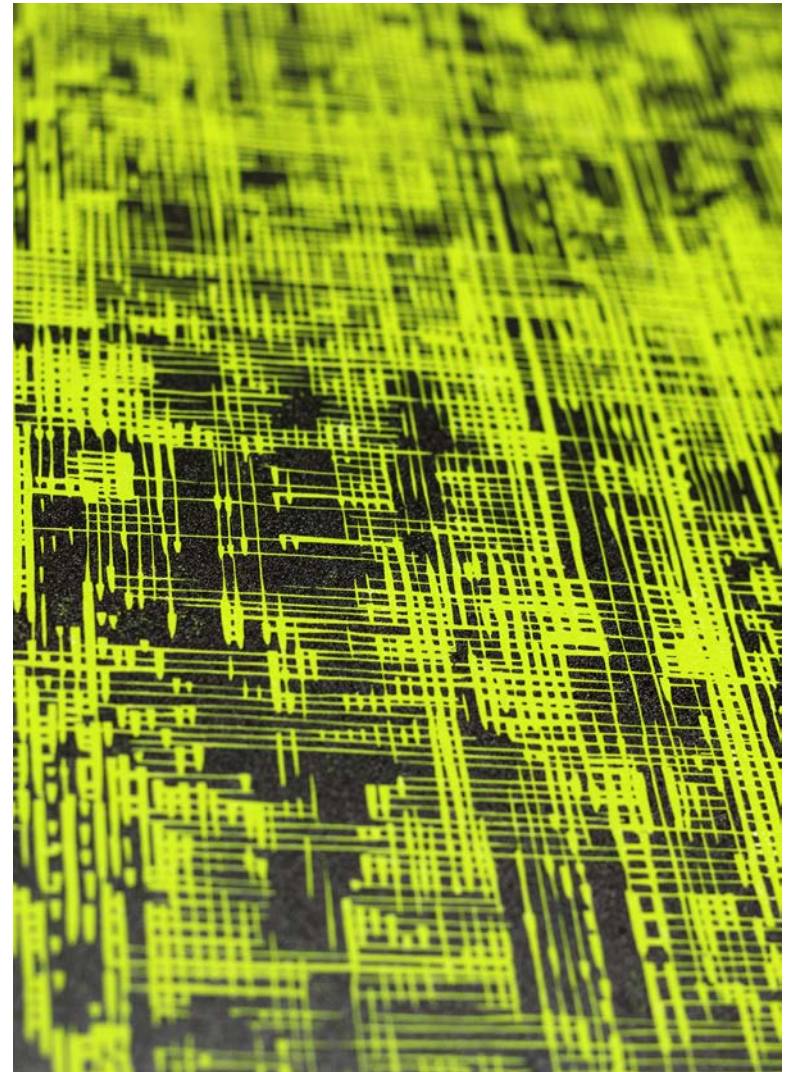
He reduces woodcut to its most basic element—the stroke of the engraving knife—drawing a parallel to digital data storage, where information is encoded in 0s and 1s, light and dark, presence and absence. This connection bridges centuries-old craftsmanship with contemporary digital perception, redefining how we experience reality.

For Osnowski, the interface is not a screen of glowing pixels, but the hand-carved imprint of wood, revealing deeper layers of truth through its physicality and repetition. (Janos Schneller)

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



Detail IKARISCHE LANDSCHAFT (2/6)
©2019 Stefan Osnowski

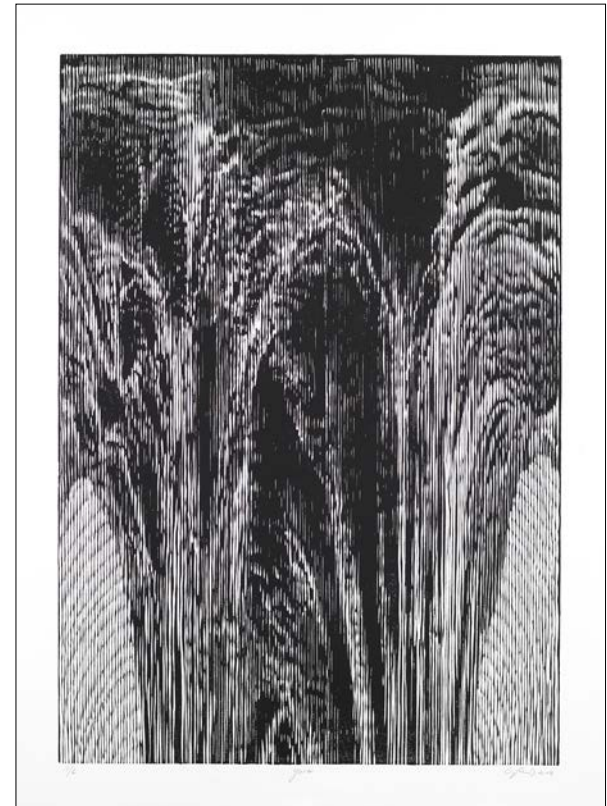
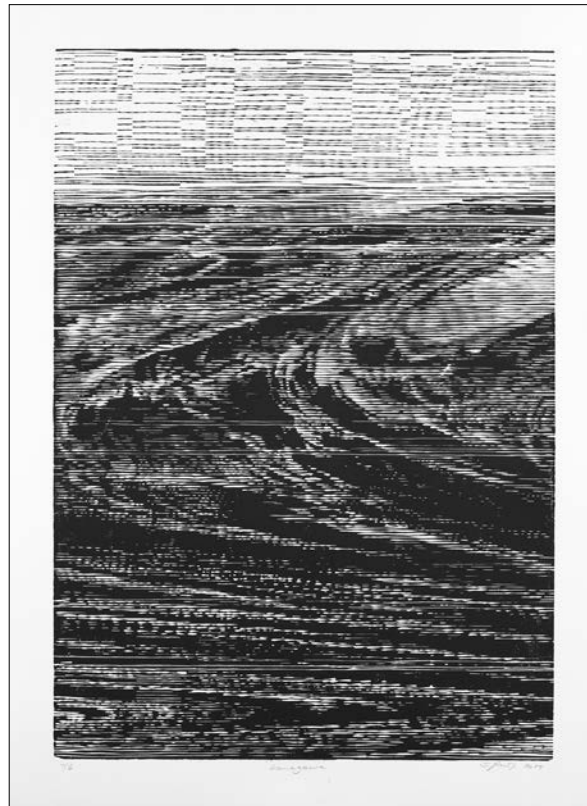
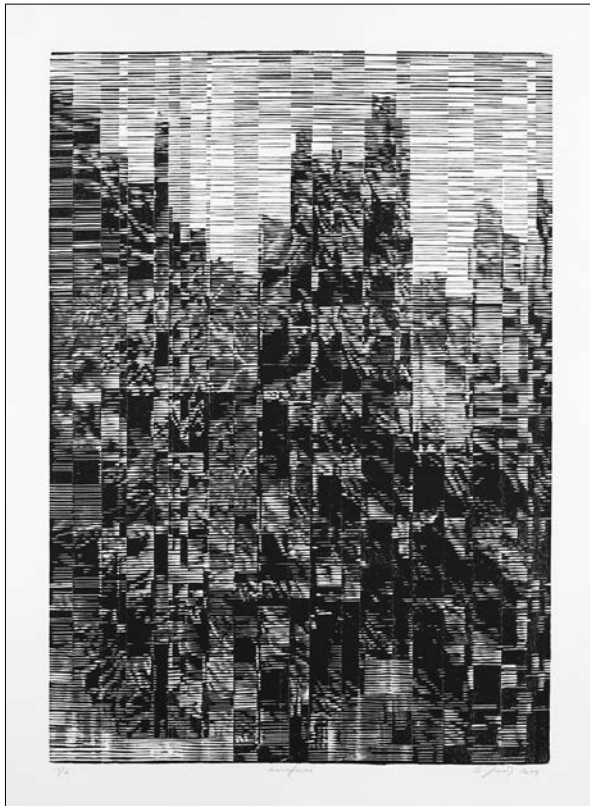


Detail LICHTUNG (4/6)
©2019 Stefan Osnowski



IKARISCHE LANDSCHAFT & LICHTUNG
Art Market Budapest (Hungary) 2020
presented by ARTKARTELL
©Stefan Osnowski

FLOATING WORLD 2019



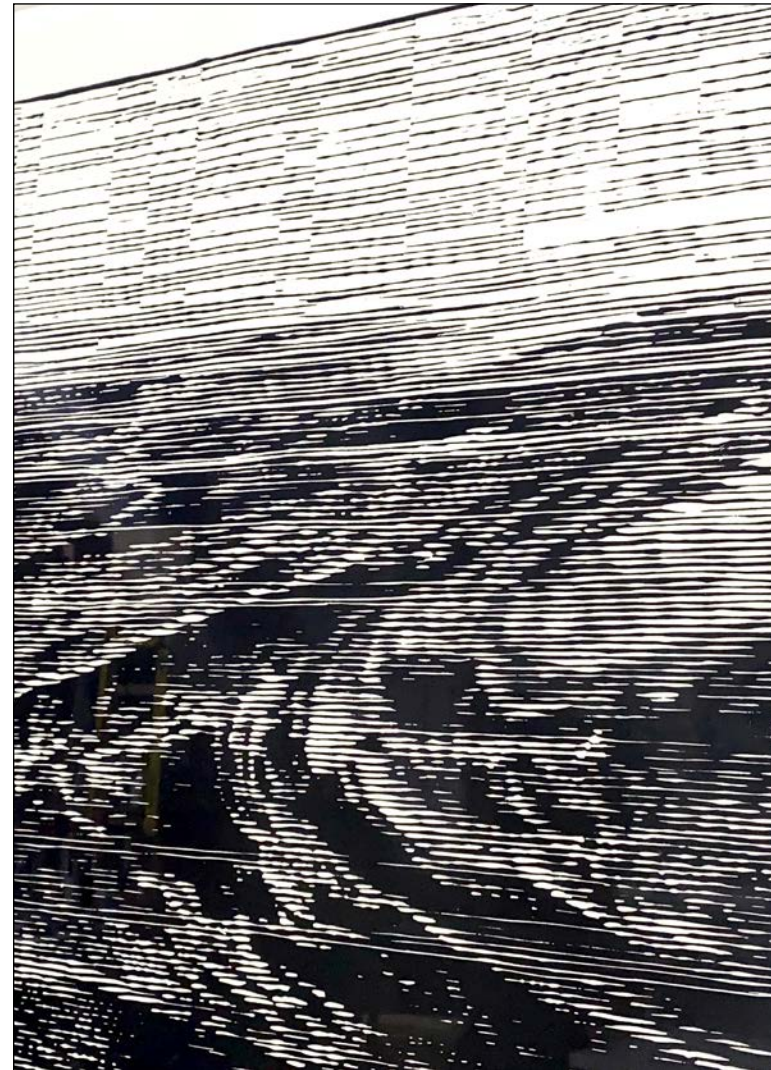
FLOATING WORLD (1/6)
series of 3 oil-based woodcuts on paper, Edition Variable of 6
print size 60 x 42 cm, paper size 69 x 50 cm
©2019 Stefan Osnowski
left: „Kirifuri”
middle: „Kanagawa”
right: „Yoro”

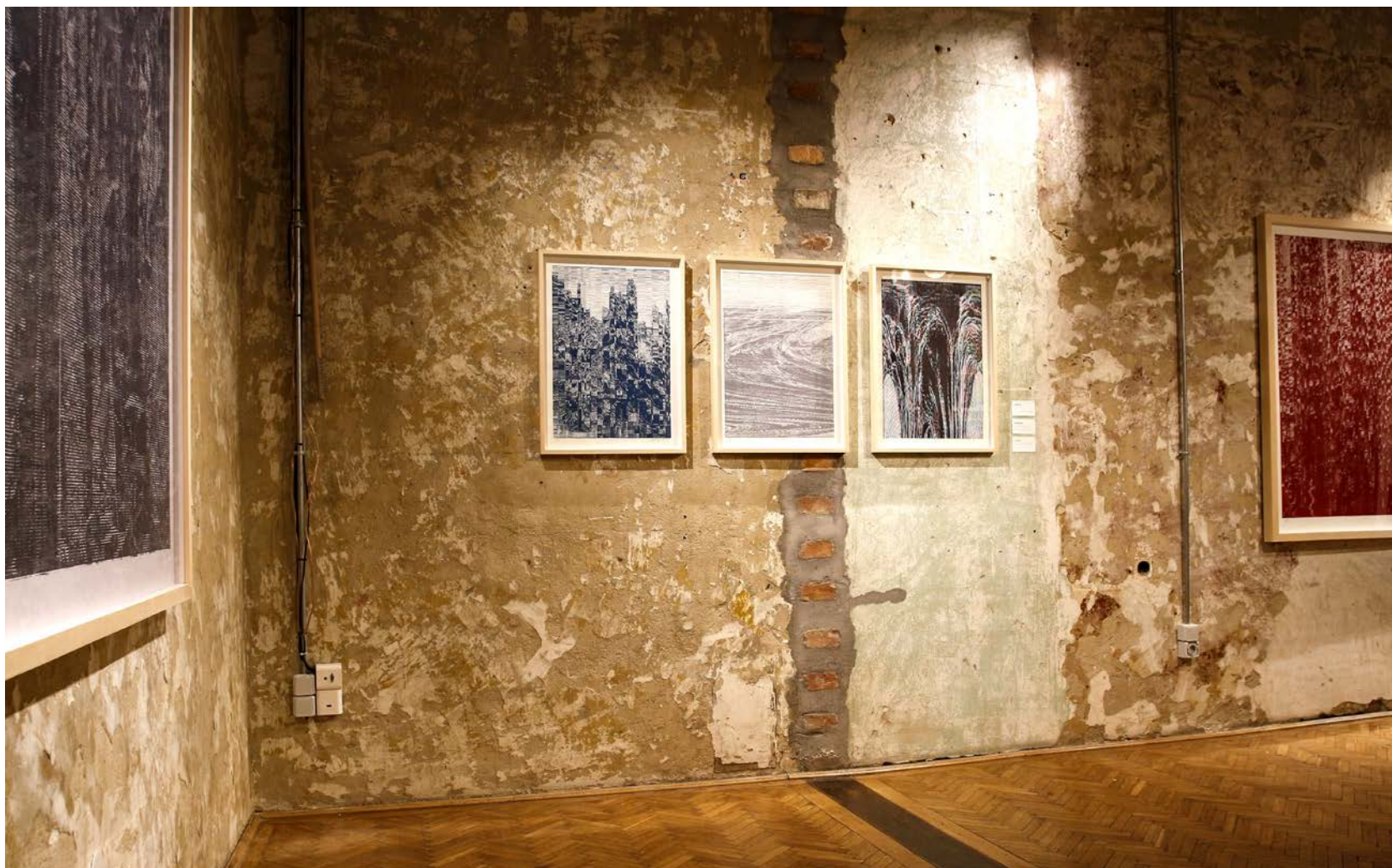
This series of three woodcuts references both the classical Japanese “Ukiyo-e” (Floating World) tradition and the element of water. Each piece alludes to a well-known woodcut by Katsushika Hokusai—*Kirifuri Waterfall*, *The Great Wave of Kanagawa*, and *Yoro Waterfall*—through composition, design, and graphic technique.

At its core, the series explores image manipulation and the limits of perception: How can new forms of visibility emerge within an era of digital oversaturation?

In a world dominated by hypervisuality, filters and synthetic images replace direct perception. Industrialized, “skopian” vision—conditioned through technology—now shapes how we see. This mechanization of the image, rooted in civilization’s history, finds its contemporary equivalent in digital aesthetics, where the boundary between the visible and the invisible is constantly redefined.

Detail KANAGAWA (1/6)
©2019 Stefan Osnowski





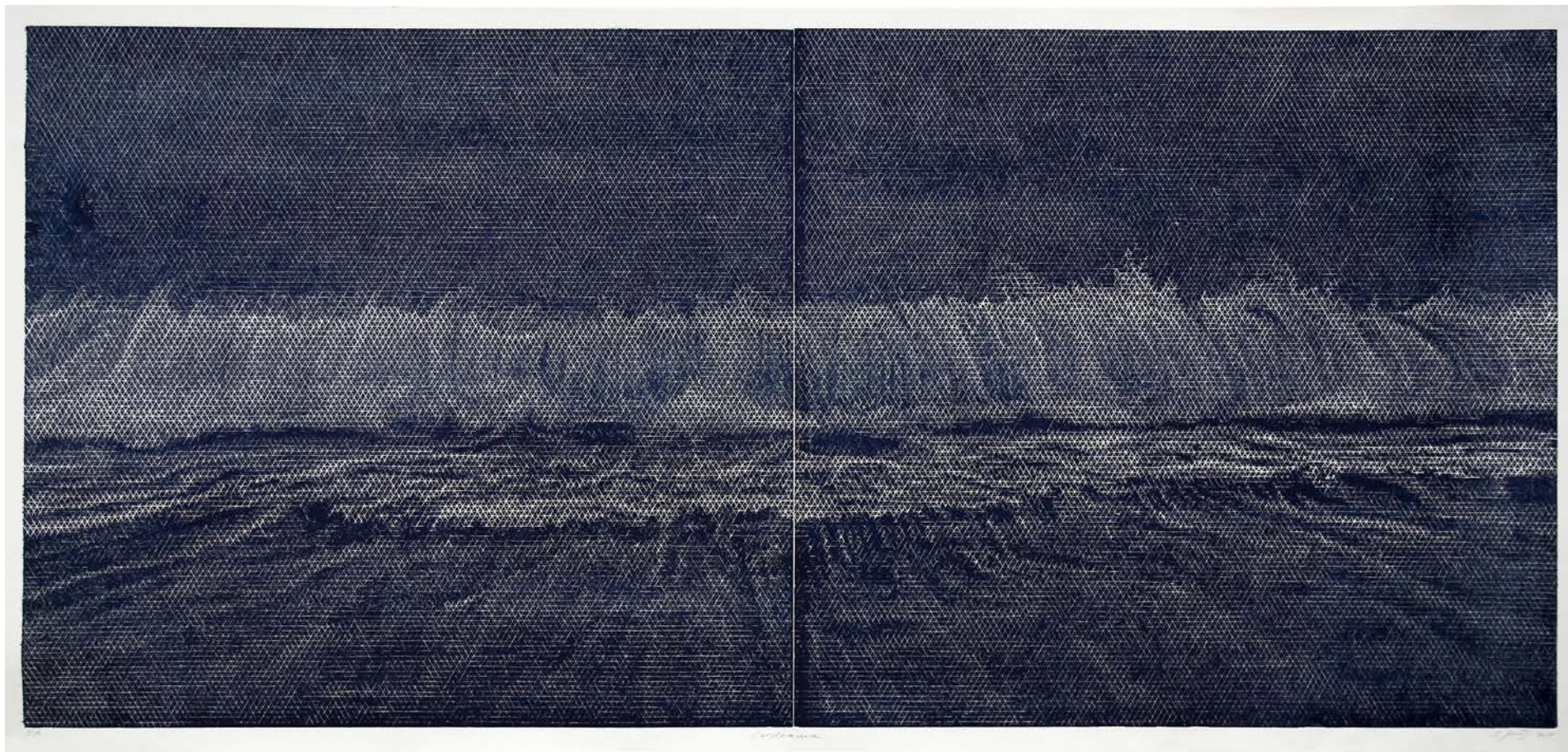
FLOATING WORLD (2/6)
Exhibition view VADON Budapest (Hungary) 2020
©Stefan Osnowski

VADON 2019

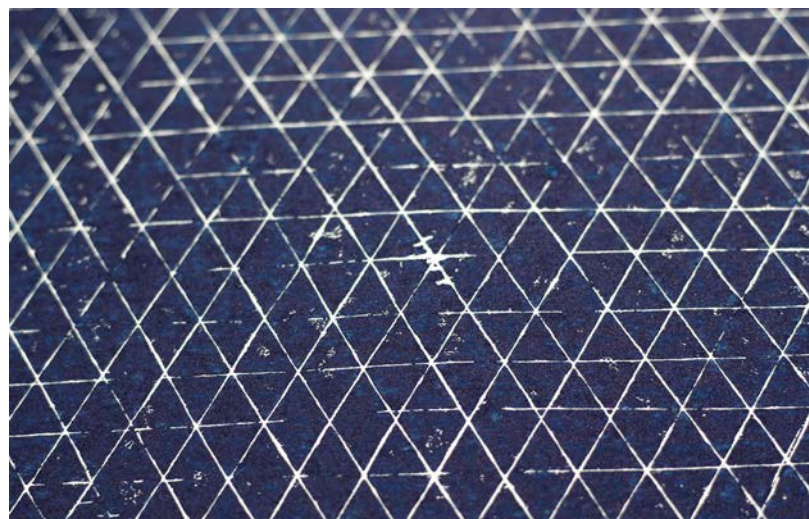
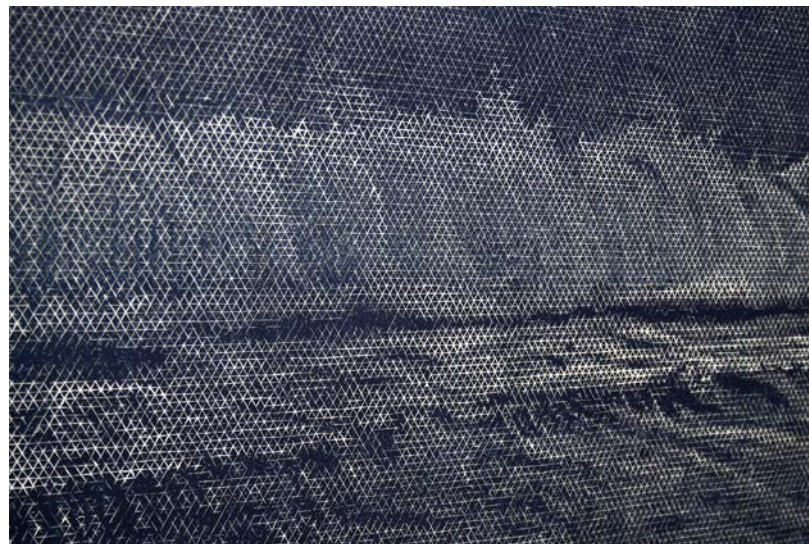
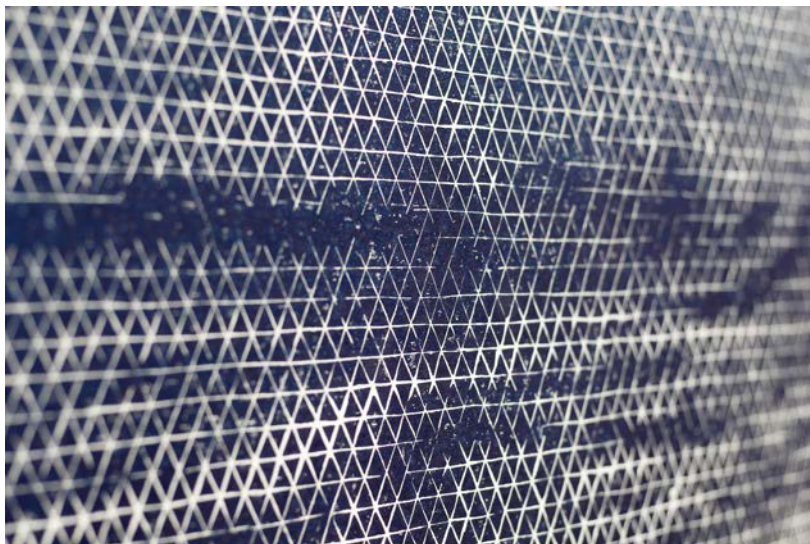


VADON (3/3)
(3-plates print on one sheet of paper)
oil-based woodcut on paper, Edition Variable of 3
print size 125 x 250 cm, paper size 140 x 261 cm
©2019 Stefan Osnowski

CORDOAMA 2017-2018



CORDOAMA (EA)
oil-based woodcut on paper, Edition Variable of 5
print size 140 x 305 cm, paper size 150 x 315 cm
©2018 Stefan Osnowski



Details CORDOAMA (EA)
©2018 Stefan Osnowski



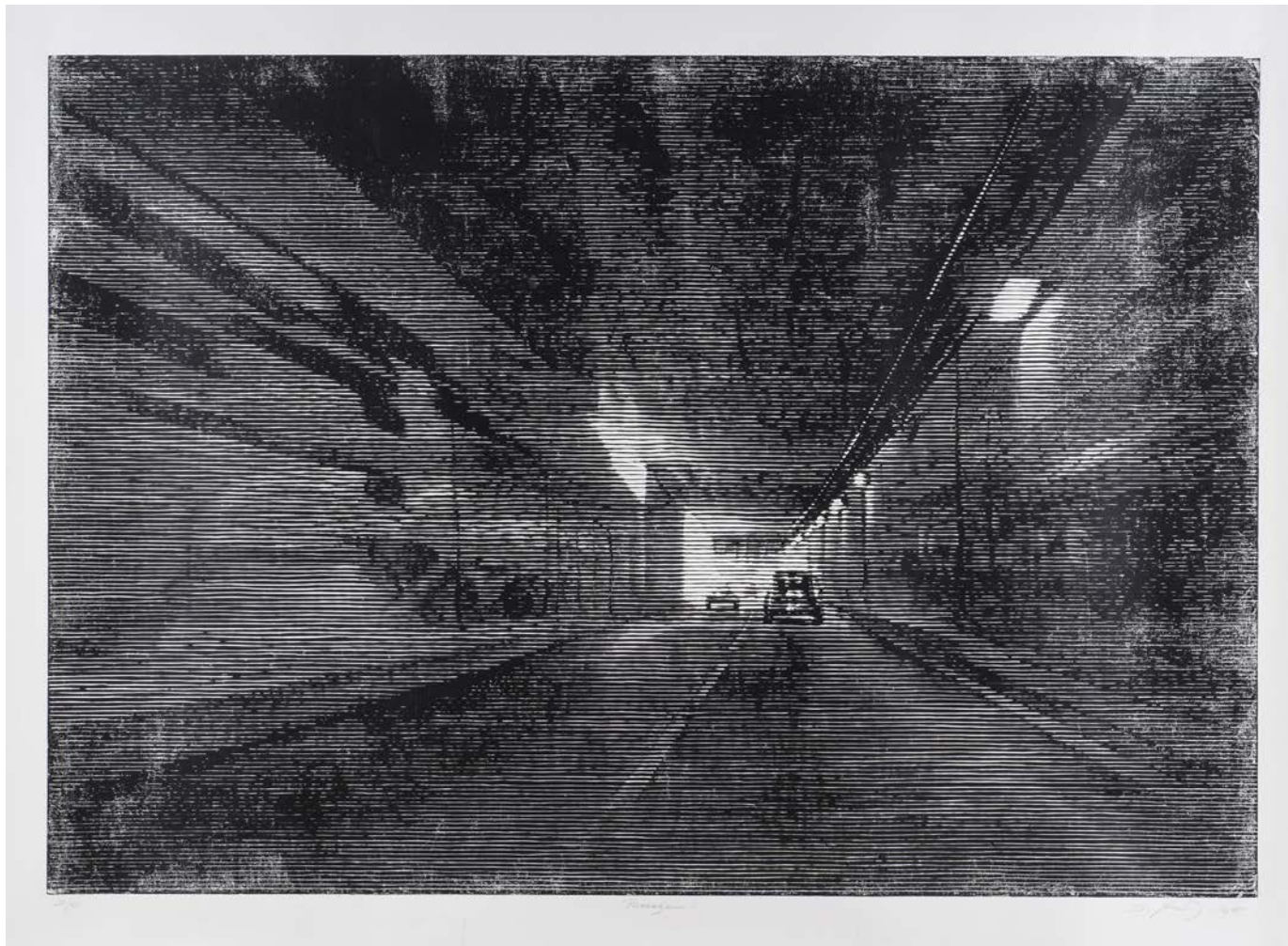
CORDOAMA is a large-scale monochrome woodcut representing a breaking wave. This image captures the fleeting moment when the sea transforms into an infinite repetition, blurring the boundaries between land, sea, and sky.

The work reflects themes such as global warming, water scarcity, and the disappearance of natural landscapes due to human intervention. As one approaches the work, the seascape dissolves into an abstract grid, symbolizing absence and transformation.

Inspired by artists like Caspar David Friedrich or Gerhard Richter, this woodcut evokes solitude and humanity's relationship with nature's immensity. The work testifies to water's ability to symbolize time, and transformation, capturing an eternal moment of movement and abstraction.

Detail CORDOAMA (1/5)
Exhibition INTERSECTION, Pécs (Hungary) 2019
©Stefan Osnowski

PASSAGEM 2015-2017



PASSAGEM 1
Oil-based woodcut on paper, Edition of 5
print size 125 x 185 cm, paper size 145 x 200 cm
©2015-2016 Stefan Osnowski



PASSAGEM 1-4
Exhibition view PASSAGE Budapest (Hungary) 2017
©Stefan Osnowski

„Walking is to miss the place“ (Michel de Certeau)

4 seconds and around 150 meters of a drive by car in a city tunnel. Time and movement are inextricably linked through the place, which here is just something transitory, only temporary, built to pass through fast, not to stop or to slow down. - 4 single images, snapshots, depicted in 4 big woodcuts, portrayed to real time of almost 6 months of cutting the panels.

“The title of this work refers to passing and crossing, concepts closely tied to one of the defining aspects of modern life—speed. As speed increases, it not only alters our sensations but also reshapes how we perceive and remember images.

Landscapes and locations, once rich in detail, now appear fragmented and blurred, imprinted on our memory as fleeting impressions. Viewed from the window of a speeding train or a car racing through a tunnel, the scenery dissolves into a continuous, indistinct flow, where individual features vanish, and our brains struggle to process their uniqueness.

Osnowski captures this ephemeral experience through a fragmented, abstracted perspective. His technique reverses the relationship between time and perception—while his large-scale wood engravings require long, meticulous creation, their reception is instantaneous and fleeting, much like the passing landscapes they depict. To fully grasp these works, the viewer must engage with them at a distance, piecing together the fragmented imagery over time.” (Janos Schneller)

Detail of PASSAGEM 3
©2017 Stefan Osnowski



CURRICULUM VITAE

Stefan Osnowski was born in 1970 in East Germany and lives and works in Lisbon (Portugal). His studio is at Fábrica Moderna (Marvila).

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

DEGREE

- 2003 **MA in Pedagogy of Art and Theater**, University of Greifswald, Germany
- 2001 **MFA in Visual Arts**, CDF-Institute of Fine Arts, University of Greifswald, Germany
- 2000 **MA in German Literature**, University of Greifswald, Germany

EDUCATION

- 2000 - 2003 University of Greifswald, Germany - Pedagogy of Art and Theater
- 1994 - 2000 University of Greifswald, Germany - Visual Arts
- 1994 - 2000 University of Greifswald, Germany - German Literature
- 1991 - 1994 University of Kiel, Germany - Classical Archeology and Ancient History



EXHIBITIONS

AWARDS & RECOGNITION

- 2024 LUXEMBOURG ART PRIZE, 3rd prize, Pinacothèque Luxembourg
- 2018 XX. CERVEIRA INTERNATIONAL ART BIENNIAL, Portugal

SOLO EXHIBITIONS (SELECTION)

- 2024 MUNDO FLUINDO - Manja Marvila - Lisbon, Portugal
- 2020 WILDERNESS - The Studios Gallery - Budapest, Hungary
- 2019 INTERSECTION - Nick Gallery - Pécs, Hungary
- 2018 ENTRE - Resident Art Gallery - Budapest, Hungary
- 2017 PASSAGE - Resident Art Gallery - Budapest, Hungary
- 2015 PARALISAÇÃO - Galeria LAR - Lagos, Portugal

GROUP EXHIBITIONS (SELECTION)

- 2024 PROGRESS IN PARADISE - Berlin, Germany
- 2024 BAODT.Art - Paris, France
- 2023 PEQUENOS FORMATOS - Lisbon, Portugal
- 2023 BAODT.Art - Salzburg, Austria
- 2023 COLLECTOR'S SELECTION - Budapest, Hungary
- 2021 BAODT.Art - Munich, Germany
- 2020 BALATON ART GARTEN - Lovas, Hungary
- 2019 QOQUETEL MALAKOFF - Recife, Brasil
- 2019 PARADISE CITY - Ámos Imre-Anna Margit Museum, Szentendre, Hungary
- 2017 URBAN POSITIV - Latarka Gallery - Budapest, Hungary
- 2016 BZZ - PP-Center Budapest, Hungary
- 2016 HIDRO GRÀFICAS - Lisbon, Portugal
- 2016 LAC - Lagos, Portugal
- 2016 PRALAC - Faro, Portugal

ART FAIRS

- 2024 ART & ANTIQUE - Budapest, Hungary
- 2024 COLLECTOR'S SELECTION - Budapest, Hungary
- 2021 RESIDENT ART FAIR - Budapest, Hungary
- 2020 ART MARKET BUDAPEST (Art Kartell) - Budapest, Hungary

PUBLICATIONS

- 2025 ARTCRITIC "The engraved time" Hervé Lancelin
- 2021 ART.SALON "The digital woodcut" Felix Brosius
- 2020 ARTKARTELL BIGPICTURE "Vadon - Stefan Osnowski"
- 2018 ÚJ MŰVÉSZET (Print) "Deep is the algae-green sea" Norbert Vass
- 2018 ARTMIRROR "Entre - Stefan Osnowski"
- 2017 ÚJ MŰVÉSZET "Passage - Stefan Osnowski"
- 2017 Budapesti Zeitung "The infinite extension of the moment"
- 2017 ARTKARTELL "Reluxa metszet - Passage"

ARTIST RESIDENCIES

- | | |
|----------------|---------------------------------|
| 2022 - present | FÁBRICA MODERNA - Lisbon |
| 2017 - 2019 | PARTIZÁN ART STUDIOS - Budapest |
| 2016 | CONTRAPROVA - Lisbon, Portugal |
| 2014 - 2016 | LAC - Lagos, Portugal |

GALLERIES

- [PICTURE ROOM - New York \(USA\)](#)
- [RESIDENT ART GALLERY - Budapest \(Hungary\)](#)
- [BAODT ART - Munich \(Germany\)](#)

CONTACT

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