



Port  
folio

Anita

Brandl







simoultaneous  
mourning

laser and nettle on  
fabric, mixed material

heizhaus Nuremberg

2022

texts, concept and  
performance  
with Manoel Drexler  
and Lucia Müller

as part of

once we were flooded

a series of events on  
the ecologies of life  
within an overarching  
exhibition

at heizhaus Nuremberg

03.-13.05.2022

collaborative conception  
and realization: Anita  
Brandl, Manoel Drexler,  
Lucia Müller and Tim  
Schiffer





puddles

die tragische Welt, das Ende der Götter und die Herrschaft  
fataler Geister, deren raue Zunge

schmiegt sich in die Kuhle meiner Augen

meine Träne, denke ich manchmal,  
schmeckt nach Nichts  
'pltsch' tropft tropft vom Handgelenk

hier ist the readers part of making up  
the shape of her hands while sobbing



shivers

Lippen gespannt

tense breathing

spit in my tear  
for it to contaminate each other;  
maturbating witch  
drained by the puddles

pissing on nature nostalgig  
might nettles grow out of it  
for them (capitalism)

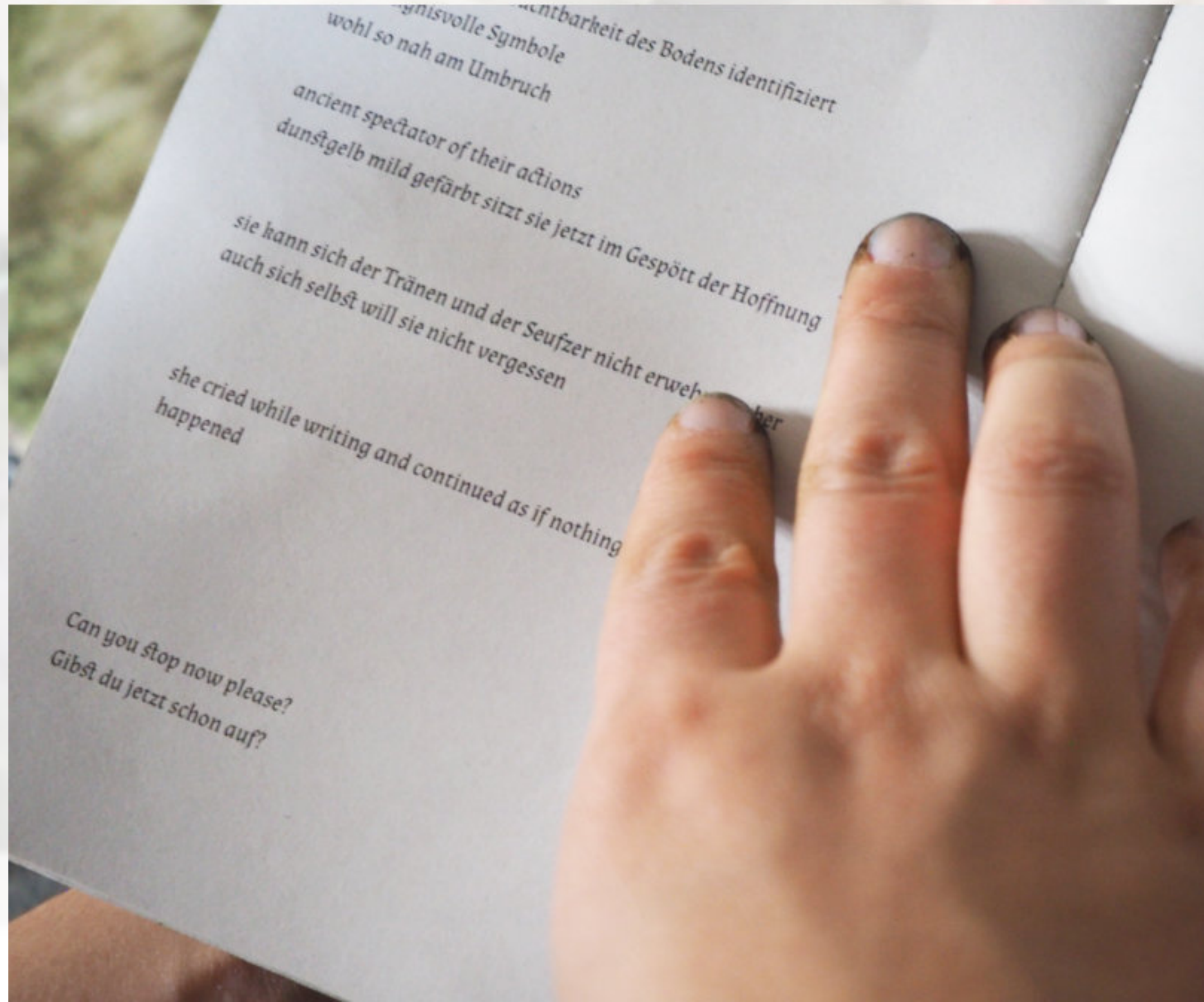
to

be

stung

in between their finigers and lips

munching on melancholia  
burning into my tongue sweet and salty  
an aftertaste of making out last night  
a present onstituted by the past







Despair and  
melancholy became one  
of the many  
unifying elements for us  
between biological and  
social ecologies as well  
as queer perspectives.

Allowing grief.  
Mourning for who  
or what?  
Who shapes whether it  
is a who or a what?  
Who is allowed to  
mourn and who has the  
social justification to be  
publicly mourned?

A too-sweet melody,  
repeated, overlapping,  
stained by text:  
read, repeated,  
whispered.  
Mutely spoken,  
mutually spoken.

The smell of nettle.





Gemeinsam Lernen, teilen,  
bearbeiten, dann zerlegen,  
das Entstandene neu  
zusammenstellen



wehe wirre wunderliche  
Wurzeln, die ewig  
langsam in trüber Nacht  
rückwärts in Wälder  
stürzen  
(engl.) woe to tangled  
whimsical roots that  
forever slowly tumble  
backward into forests in  
the dreary night)

laser and pen on fabric

DESI Nuremberg

2021

with Manoel Drexler and  
Lucia Müller

as part of

WOSDOWO

at DESI Nürnberg

inter-class group  
exhibition  
for the annual  
exhibition of the AdBK  
Nuremberg







The intersections  
between the witch hunt  
and feminism,  
mushroom pickers and  
non-accumulative work,  
viruses and racism,  
between care tips for  
herbs and experiential  
sensations.

A regular collective  
reading practice during  
the first lockdown led to  
the desire of developing  
text collectively.

Individual textsnippets  
got dissected and  
recomposed,  
interweaving what had  
previously rested on top  
of each other.

Like the written  
fragments, the lasered  
words on fabric  
disintegrated and  
decomposed after the  
first wet day. A copy of  
the text got attached on  
top afterwards.



attendable performative  
work processing

performance, humming,  
embroidery and plant  
paint on nettle fabric

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Learning through  
singing, repeating the  
interwoven text-  
fragments, letting each  
others knowledge  
penetrate our bodies,  
inhabiting the  
resonance.

We tried to learn the  
text written by us  
by heart through  
repeated speaking while  
humming together and  
staining the lasered  
fabric with nettleleafs.







## AUSSTELLUNGSFONDS- HILFSLABOR

interactive, performative  
installation

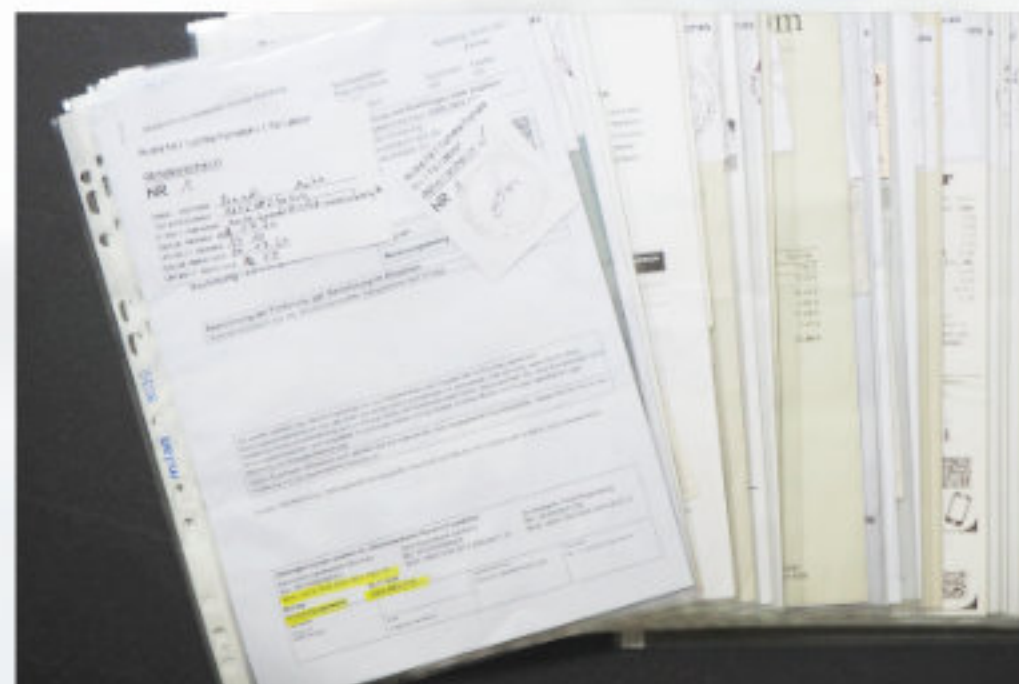
glass building  
at Künstlerhaus  
Nuremberg

2021

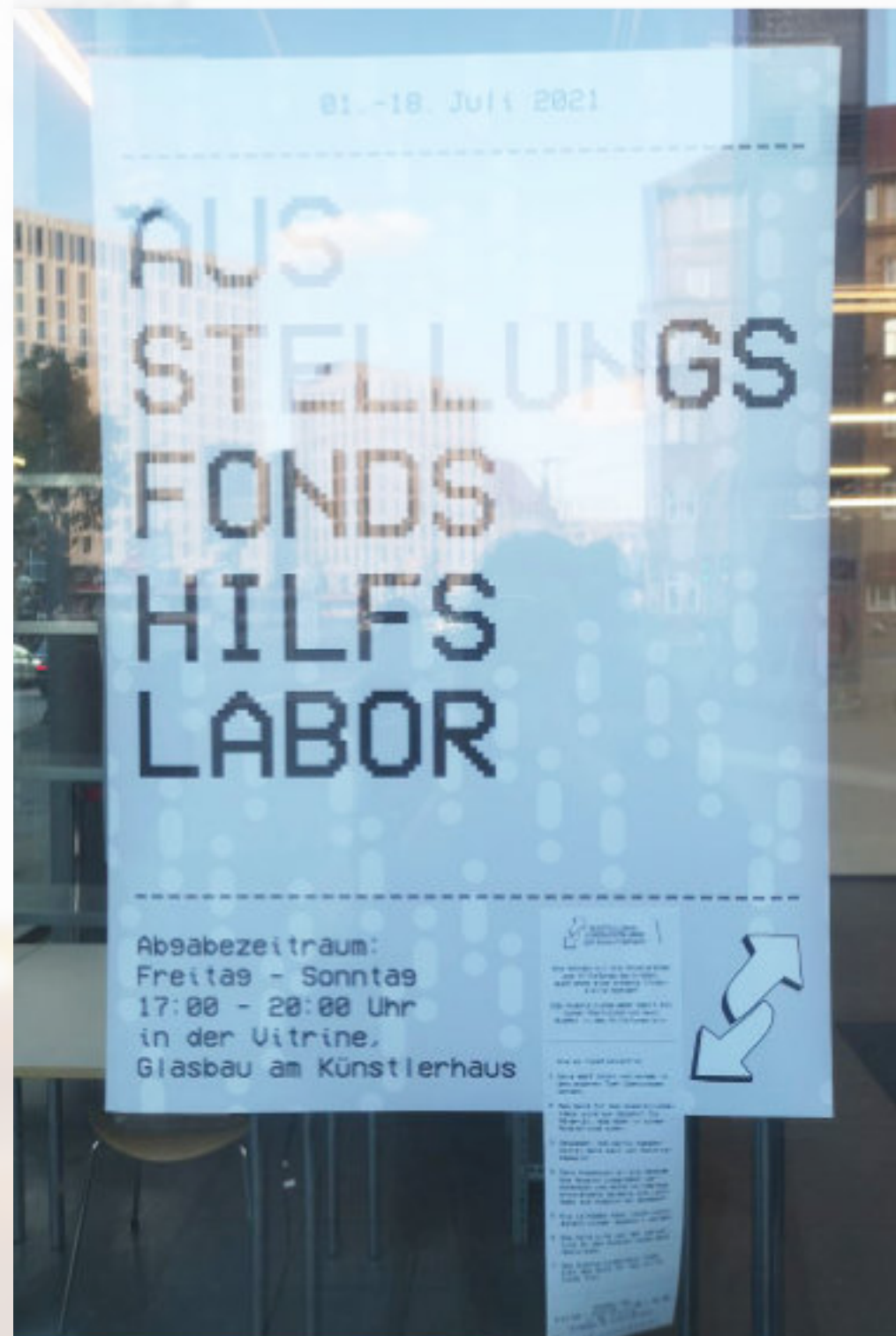
concept and realisation  
with Simon Balzat, Silja  
Beck and Tiffany Domke

28 borrowing  
participants as  
collaborators

graphic design by  
Lorena Thunn







Wie können wir als Studierende zum Hilfsfonds beitragen, auch ohne eine direkte finanzielle Spende?

Das Ausstellungslabor zählt mit Eurer Partizipation sein Budget in den Hilfsfonds ein.

Und so funktioniert's:

- 1 Geld darf nicht von einem in den anderen Topf überwiesen werden.
- 2 Das Geld für das Ausstellungslabor wird nur gezahlt für Material, das dann in einer Ausstellung steht.
- 3 Deswegen: Kollektiv Kassenzettel beim Kauf von Material sammeln!
- 4 Dann Kassenzettel als Spende ans Ausstellungslabor verschenken und Material/daraus entstandene Objekte als Leihgabe zum Ausstellen abgeben!
- 5 Die Leihgabe kann (auch kurz) danach wieder abgeholt werden.
- 6 Das Geld wird von der Verwaltung an das Ausstellungslabor überwiesen.
- 7 Das Ausstellungslabor-Team gibt das Geld für den Hilfsfonds frei.

Absgabe von:  
Freitag - Sonntag, 17:00 - 20:00  
in der Vitrine,  
Glasbau am Künstlerhaus

+ ADBK NÜRNBERG +

AUSSTELLUNGSFONDS HILFS LABOR  
paper economy

How can we as students contribute to relief funds, even without a direct financial donation?

With your participation, the exhibition lab pays its budget into the aid fund.

And this is how it works:

- 1 Money must not be transferred from one pot to another.
- 2 The money for the exhibition lab is only paid for material that is part of an exhibition.
- 3 Therefore: Collectively collect receipts when buying material!
- 4 Then give receipts as a donation to the exhibition laboratory and give the material or an object created from it as a temporary loan for exhibition.
- 5 The loan can be collected again (even shortly afterwards).
- 6 The money will be transferred to the exhibition laboratory by the administration.
- 7 The exhibition lab team releases the money for the aid fund.

Transfer from:  
friday - sunday, 17:00 - 20:00  
in the showcase,  
glass building at Künstlerhaus

+ ADBK NUREMBERG +



The project was developed to redistribute material funds into food and rent expenses, since some students during coronalockdown almost had to abandon their studies due to financial hardship.







untitled

video

2021

filmed by Elisabeth  
Thoma



...for my  
apprenticeship  
I search in  
the twilight  
for rose hips  
which draw nutrients  
from the  
decomposing dead  
and pass them on  
to me.

For the presentation of  
the video rosehip jam is  
distributed with a small  
silver spoon  
to those present.





Seeing, creating,  
experiencing  
cycles.

At my grandpa's  
favourite cemetery  
during his apprentice-  
ship I search in the  
twilight for rose hips  
which draw nutrients  
from the decomposing  
dead and pass them on  
to me.

For the presentation of  
the video rosehip jam is  
distributed with a small  
silver spoon to  
the viewers.







Querverweishaufen  
(engl.) cross-reference  
piles

on  
the texts

„Historisch-  
Materialistisches über  
Wesen und  
Veränderung der Künste  
– eine pragmatische  
Einleitung“ in „Formen  
für den Alltag“ (1921)  
by Lu Märten

„The Mushroom at the  
End of the World - On  
the Possibility of Life in  
Capitalist Ruins“ (2015)  
by Anna L. Tsing

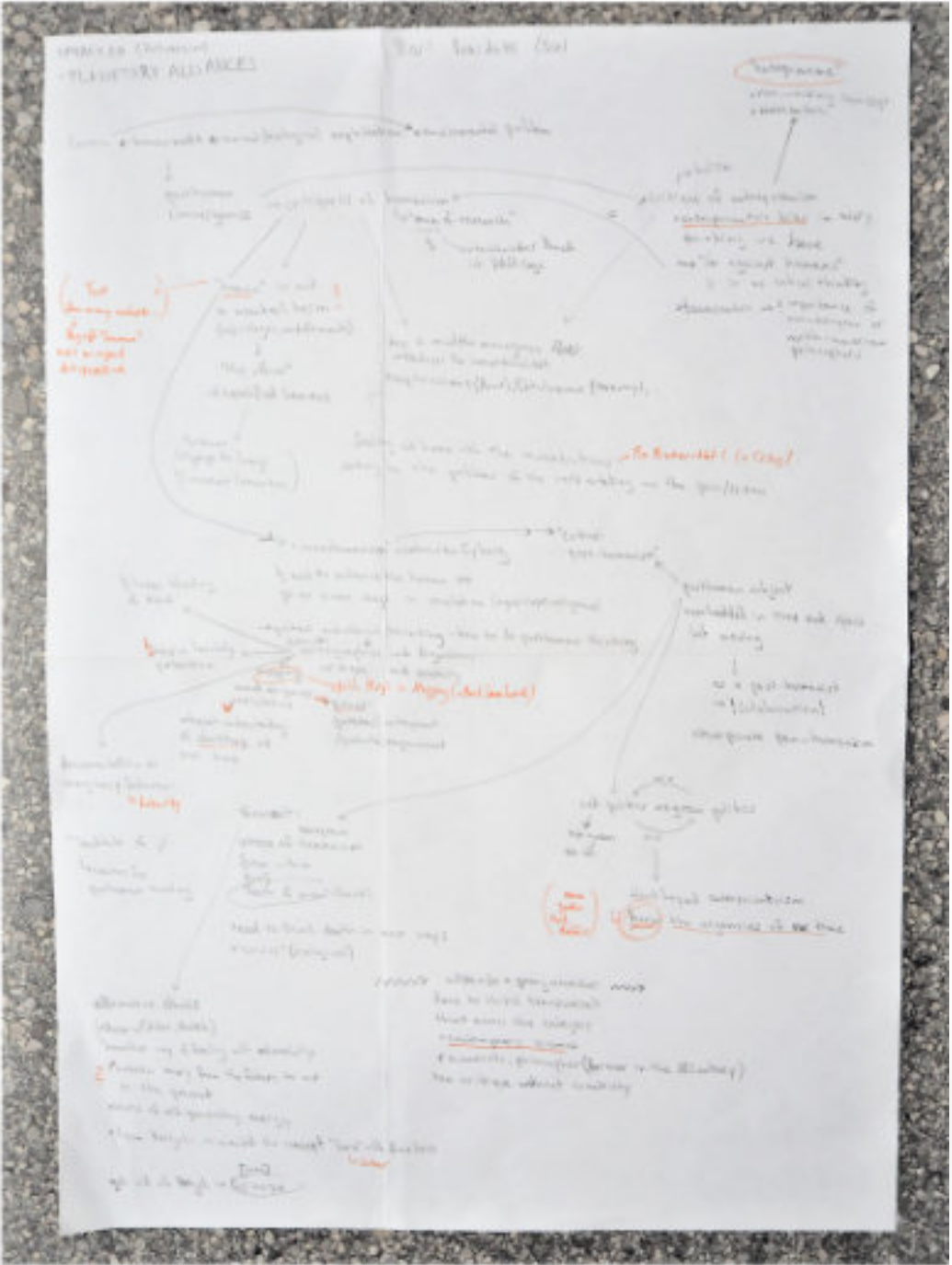
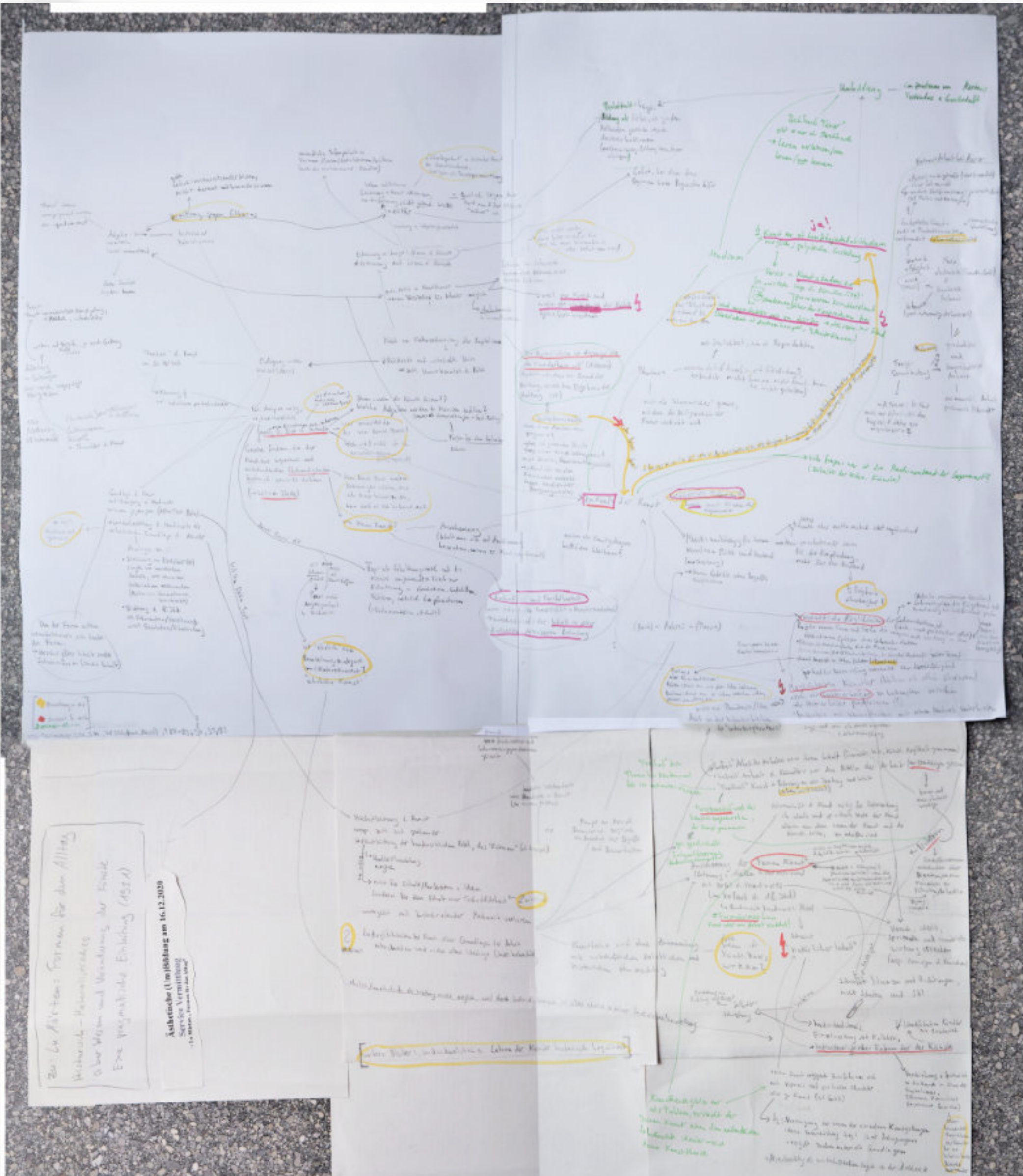
„If Futurity is the  
Philosophy of Science  
Fiction, Alterity is its  
Anthropology“ (2020)  
by Pedro Neves Marques

„How Many Natures Can  
Nature Nurture? The  
Human,  
Multinaturalism, and  
Variation“ (2016)  
by Pedro Neves Marques

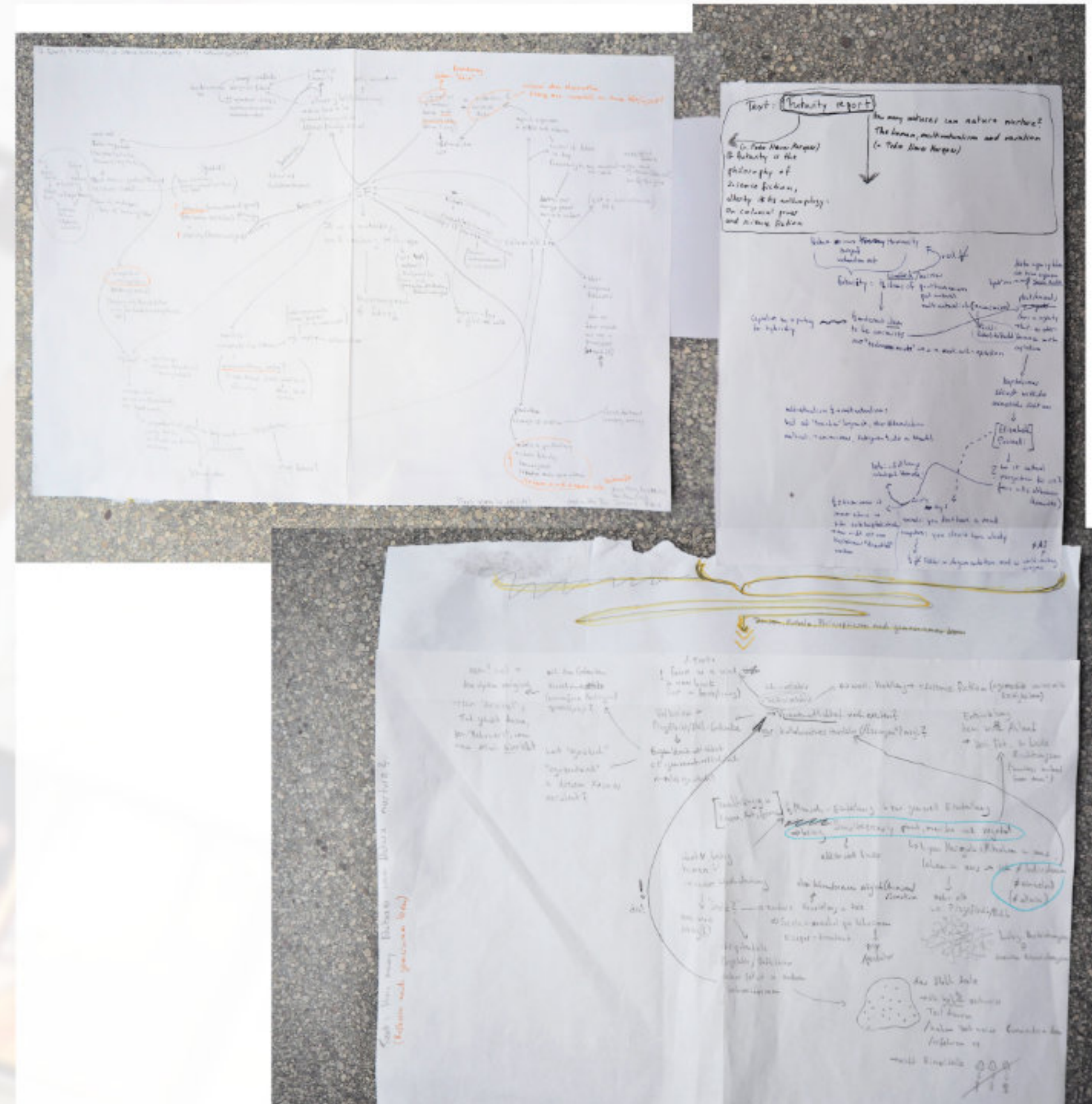
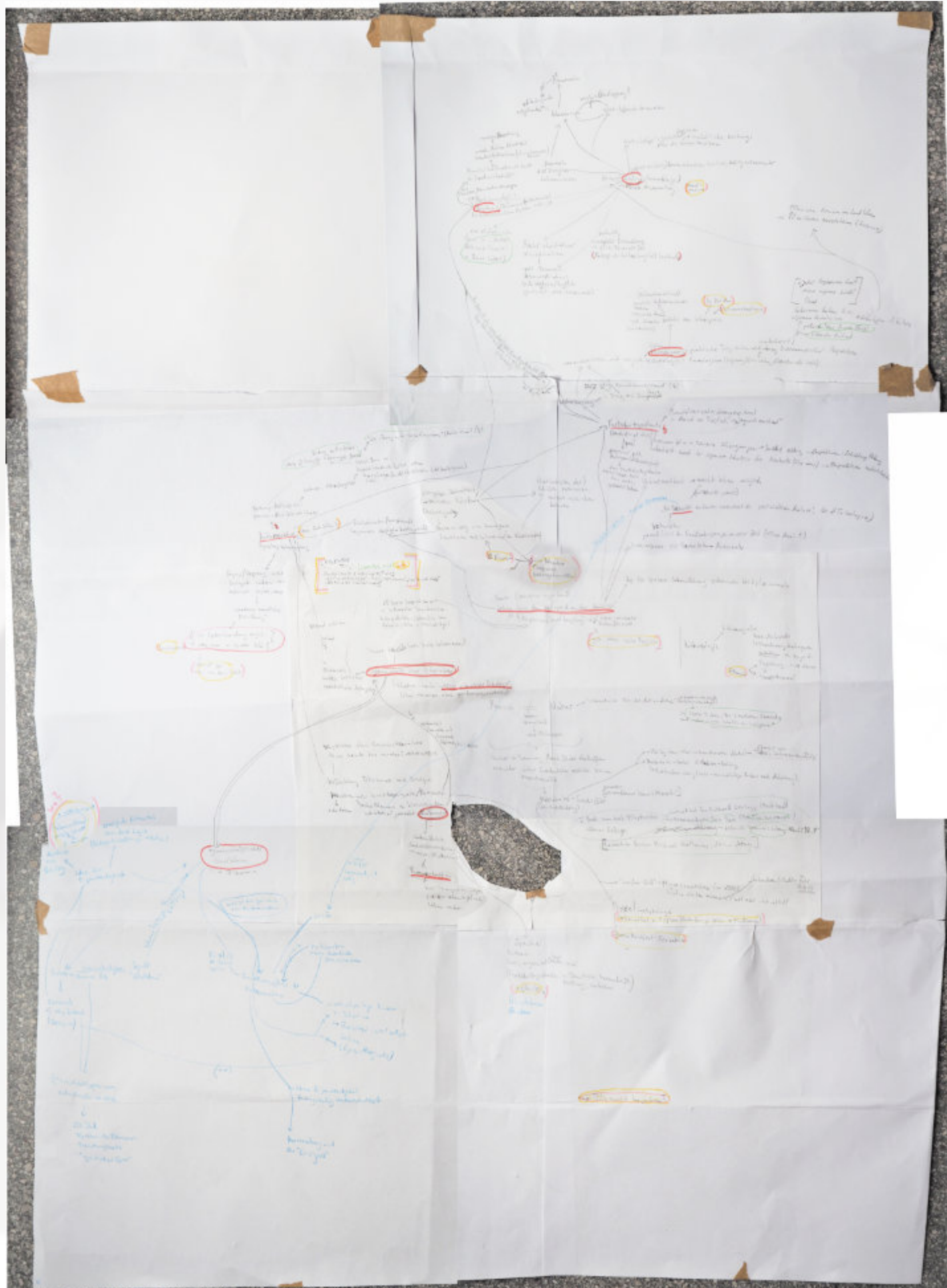
Lecture by Rosi Braidotti  
at Planetary Alliances  
(2020)

pencils on paper

2020







In which ways is reading itself an artistic practice and how can it be harvested as such?





zu: Lu Herten: Form  
ästhetisch - Materialität  
über Wesen von Form  
Eine große Form

Wann und wie die Kunstform  
Selbst nicht / Selbstbestimmung?

Was ist heutige Kunst?  
die Revolutionen? Vorformung?  
Gegenstand?

Revolution im Kunst  
Weg im Druck?



Kunst historisch legitimiert

Kunstform ist  
als Pöbel, vorerst der  
"neue Kunst" eine künstlerische  
ästhetische Ideologie  
keine Kunstform

Kunstform und ihre Beziehung  
mit wirtschaftlichen Aspekten  
historischen Entwicklung

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Haare schneiden. Kunst  
legitimieren.  
/(engl.) Cutting hair.  
Legitimising art.

videos

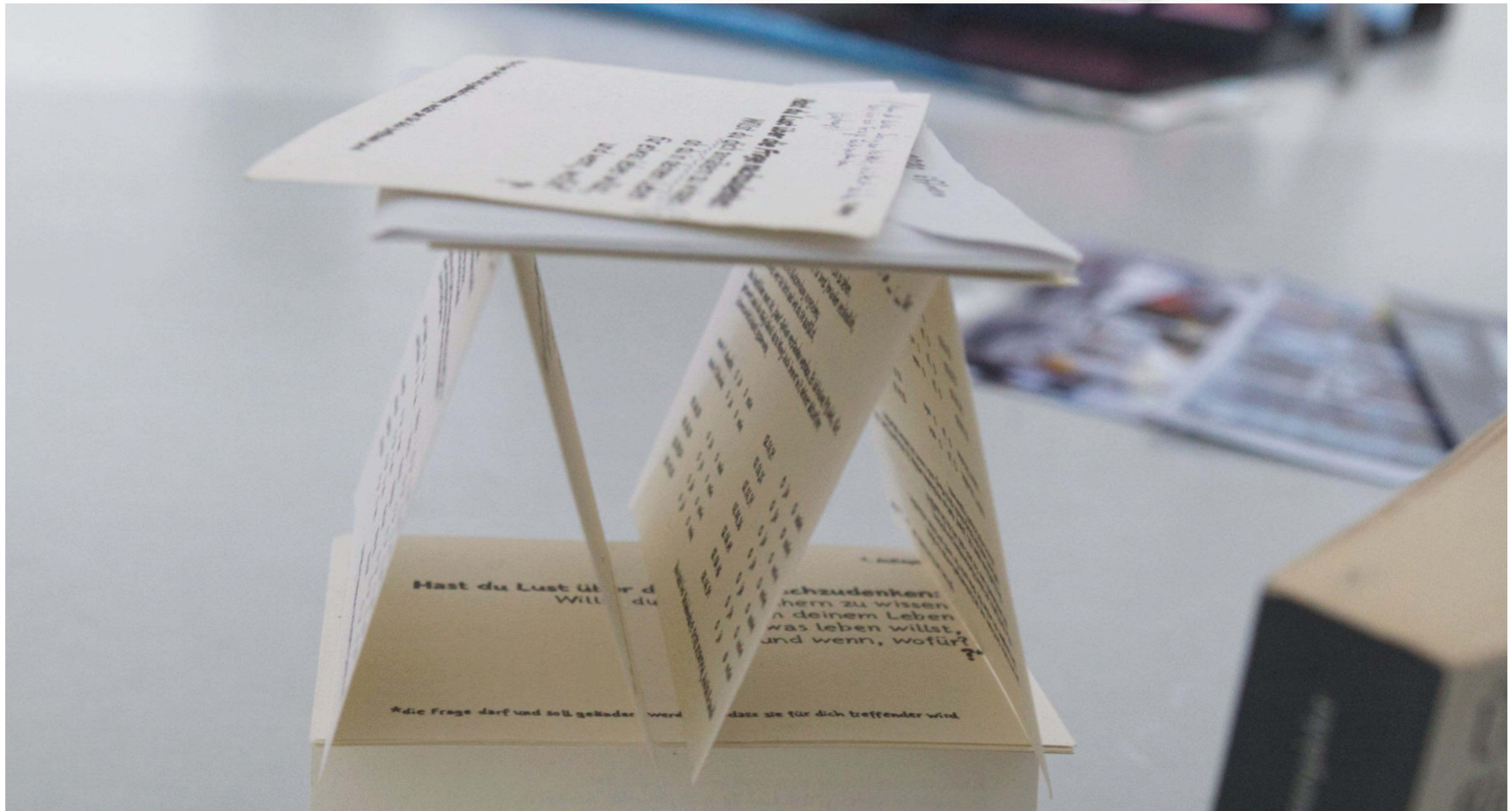
2019 - 2020



Multiple interviews with  
artists took place,  
during which their  
hair is cut. The intimate  
situation is utilized to  
ask questions like

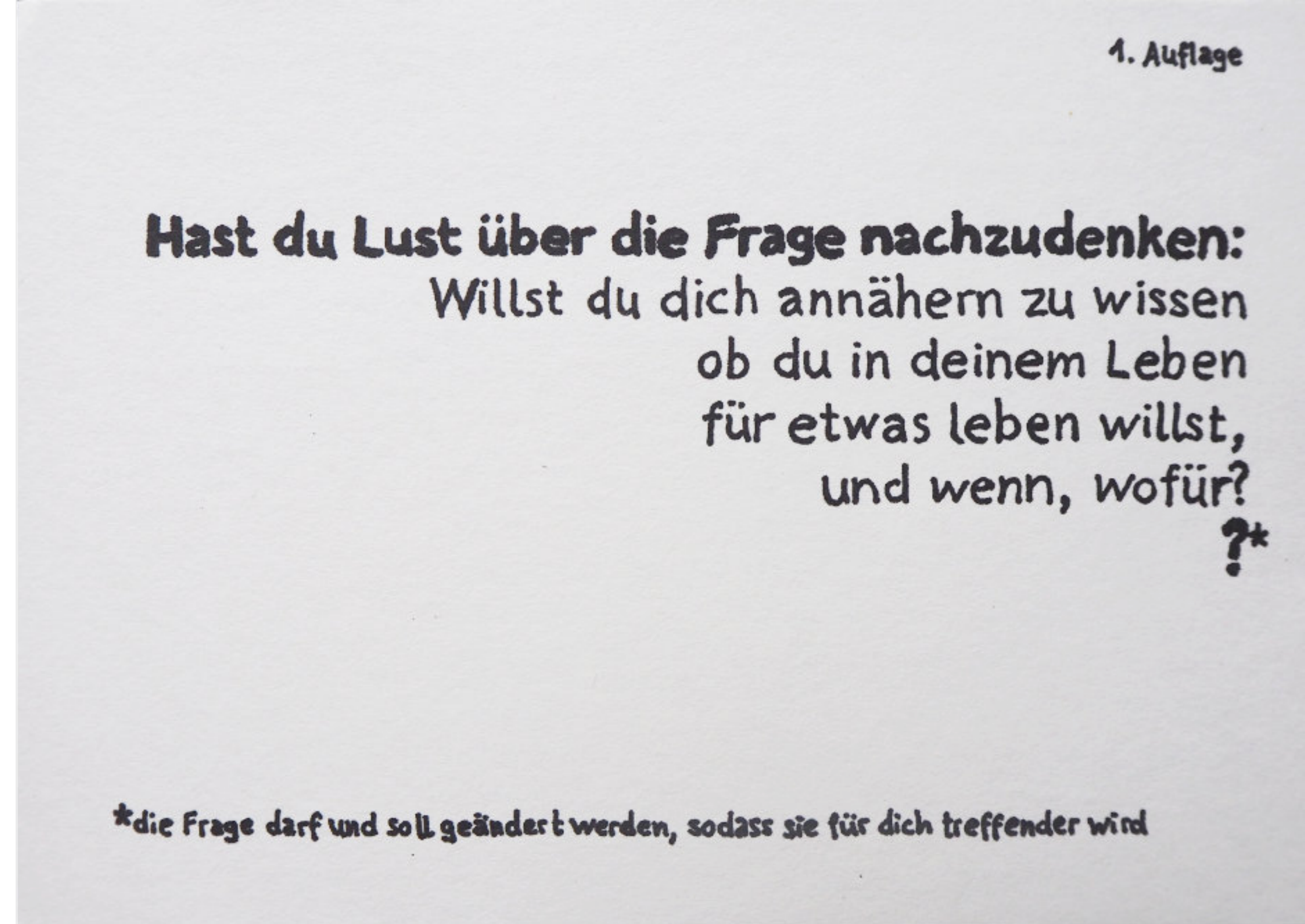
What do you think  
art is capable of?  
What did you hope  
art can do?  
Do you think art  
is still contemporary?





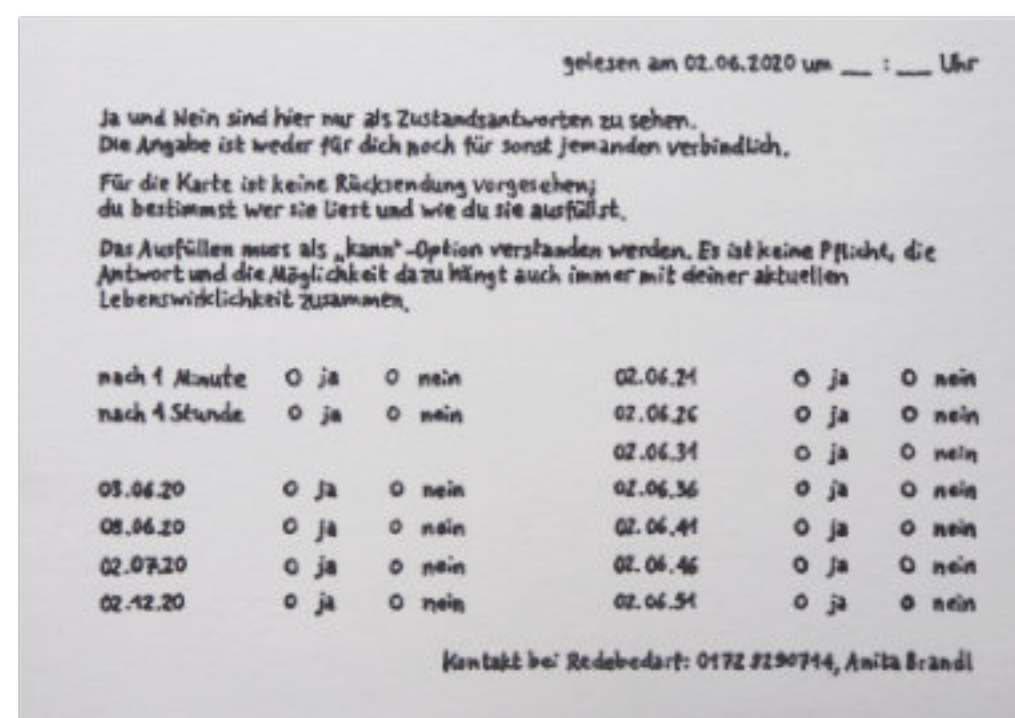


eine Frage  
/(engl.) a question  
laser print on paper  
2020



Do you want to think  
about the question:  
Do you desire to  
approach knowing  
if you want to live for  
something in your life,  
and if so, for what?  
?\*

\*the question can and  
should be changed so  
that it is more precise  
for you



The question  
was send to about 60  
people via postcard in  
an envelope.

On the back is a table  
that can be ticked at  
intervals ranging from  
one day to 5 years.



exhibitions

2022 15.07 - 16.07	Participation in the publication <i>we want to be heard as well as read</i> public readings during the annual exhibiton of the AdBK Nuremberg
2022 03.05 – 13.05	Symposium and exhibition <i>once we were flooded</i> in heizhaus Nuremberg Series of events on ecologies of life within an overarching exhibition Collaborative conception and realization with Manoel Drexler, Lucia Müller and Tim Schiffer  Own artistic practices in collectives included: Attendable, performative work processing / beiwohnbare performative Werkbearbeitung with Manoel Drexler and Lucia Müller Guided dream journey with Manoel Drexler, Lucia Müller and Tim Schiffer Collective cooking with Tim Schiffer
2021 08.07 – 18.07 17.07	Exhibition <i>WOSDOWO</i> in the Desi Stadtteilzentrum e.V. Collaborative artistic practice with Lucia Müller and Manoel Drexler Laser and pen on fabric as well as an attendable, performative work processing / beiwohnbare performative Werkbearbeitung
2021 08.07 - 01.08	Exhibition <i>AUSSTELLUNGSFONDSHILFSLABOR</i> in the Vitrine of the AdBK Nürnberg, Glasbau am Künstlerhaus Collaborative work with Silja Beck, Tiffany Domke and Simon Balzat as well as items on loan from 25 fellow students
2021 30.10	group exhibition <i>KIRRUNG</i> in the Municipal Gallery Schwabach with the video <i>Haare schneiden. Kunst legitimieren./Cutting Hair.</i> <i>Legitimizing Art.</i> Group exhibition of the Munding class
2020	Participation in the publication <i>textetausendwege</i> Joint text production of the Munding class
2019 23.05	Performance at the Haus der Kunst, München Workshop with Raphaela Vogel
2019 07.02	Exhibition <i>Café Brehmer</i> in the New Museum, Nürnberg Gruppenproject of the Hakimi class

curriculum vitæ

studies

since 2018

Studies in the field of art education  
at the Academy of Fine Arts Nuremberg

Winter 2018 - summer 2020  
at Professor Michael Hakimi  
class for free art with focus on painting

since sommer 2020  
at Professor Michael Munding  
class for free painting and art education

personal data

Anita Brandl

born 07.11.1998  
in Traunstein

anita.brandl(at)adbk-nuernberg.de