

Anna Budniewski
Portfolio
August 2026



Wand (Pappe), 2026

Cardboard, *F&B*–Martin-Kesselmann White
146 × 136 1/4 in, 285 1/2 × 136 1/4 in /
371 × 346 cm, 725 × 346 cm

Installation view, Kunstverein Bielefeld







Bank (Kreis), 2026

Wood, cardboard, *F&B*–Martin-Kesselmann White
Ø 18 ft 1 3/4 in / Ø 5,5 m

With support of Paul Budniewski & Timo Katz

Installation view, Kunstverein Bielefeld





Glas (Links); Glas (Mitte); Glas (Rechts), 2026

Acrylic glass, screws/nuts

Dimensions variable

With support of Michael Dikta

Installation view, Kunstverein Bielefeld

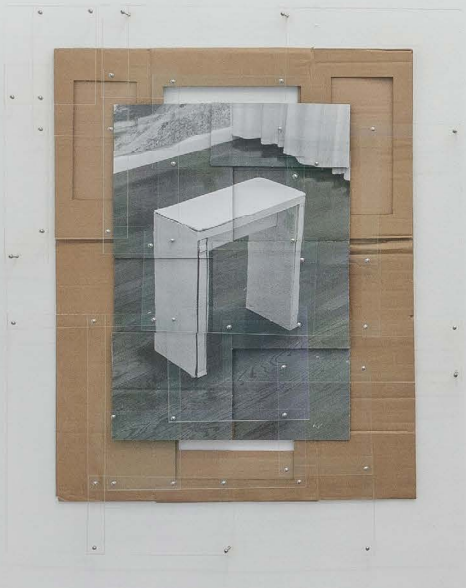


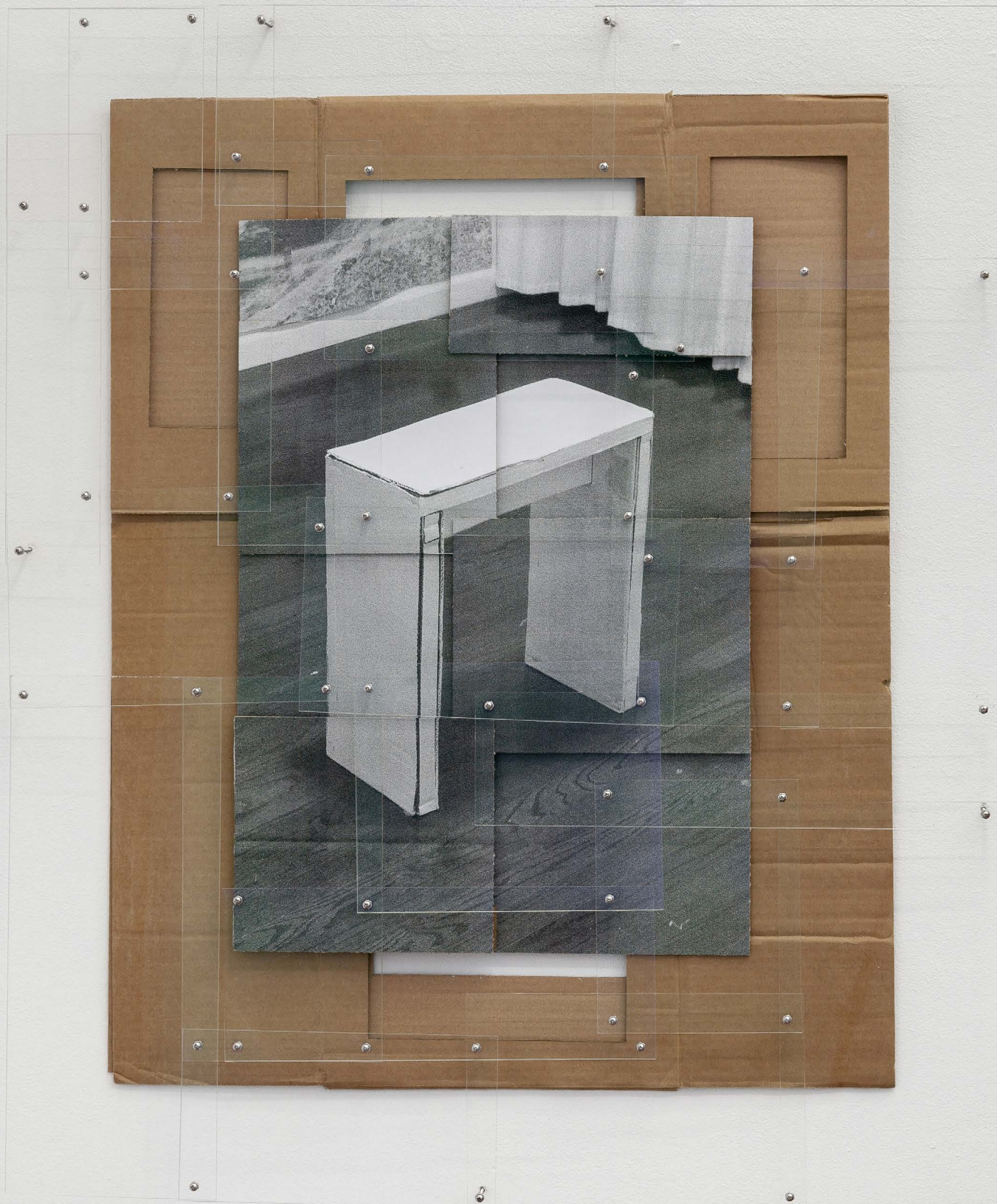


Video (Opening), 2026

Single-channel video
2'33''

Installation view, Kunstverein Bielefeld







portrait of a stool, 2026

Cardboard, laser print, acrylic glass
39 3/8 x 43 5/16 in / 100 x 110 cm

Installation view, Kevin Space, Vienna





Speaker (R), 2025

Wood, perforated steel, nylon, satin ribbon
55 x 10 1/4 in / 140 x 26 cm

Installation view, Linienstraße, Düsseldorf





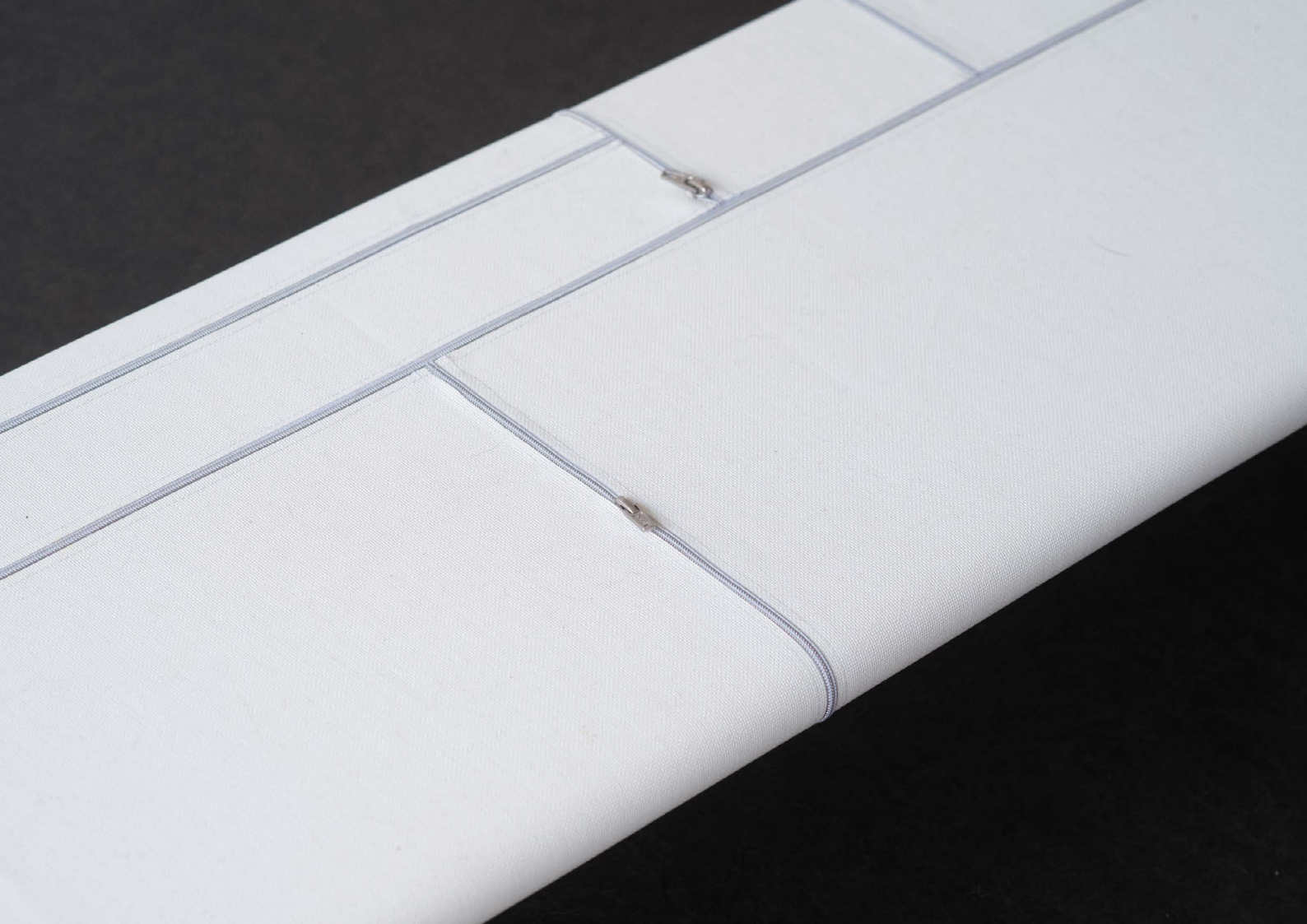
Bank Speciale, 2025

vinyl, foam, zipper, wood, aluminum

152 3/8 x 11 3/4 x 6 1/4 in / 387 x 30 x 16 cm

Installation view, Studio Speciale, Düsseldorf







1 plus 4, 2025

Aluminum round tubes, silk, strap
Installation dimensions variable,
5 parts each 82 3/4 x 1 1/2 in / 210 x 4 cm

3, 2024

Aluminum round tubes, silk, strap
Installation dimensions variable,
3 parts each 63 x 1 1/2 in / 160 x 4 cm

Installation view, Cittipunkt e.V., Berlin









4 plus 1, 2025

Aluminum round tubes, silk, strap
Installation dimensions variable,
5 parts each 67 x 1 1/2 in / 170 x 4 cm

Installation view, Cittipunkt e.V., Berlin





cookieaquarium.com, 2025

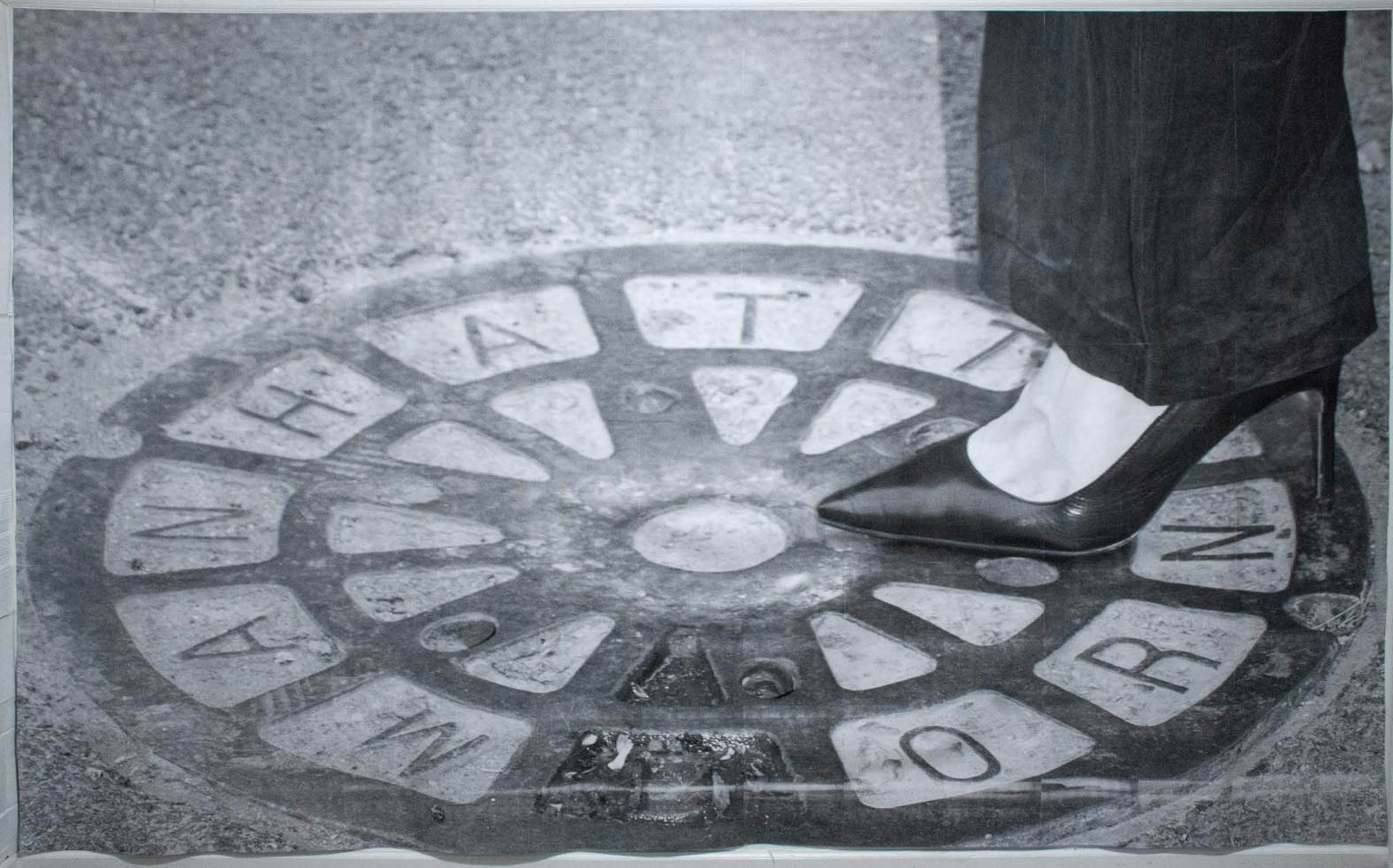
Dyed vinyl, foam and thread
on brushed aluminum frame
111 1/2 x 60 in / 238 x 150 cm

Installation view, Cittipunkt e.V., Berlin







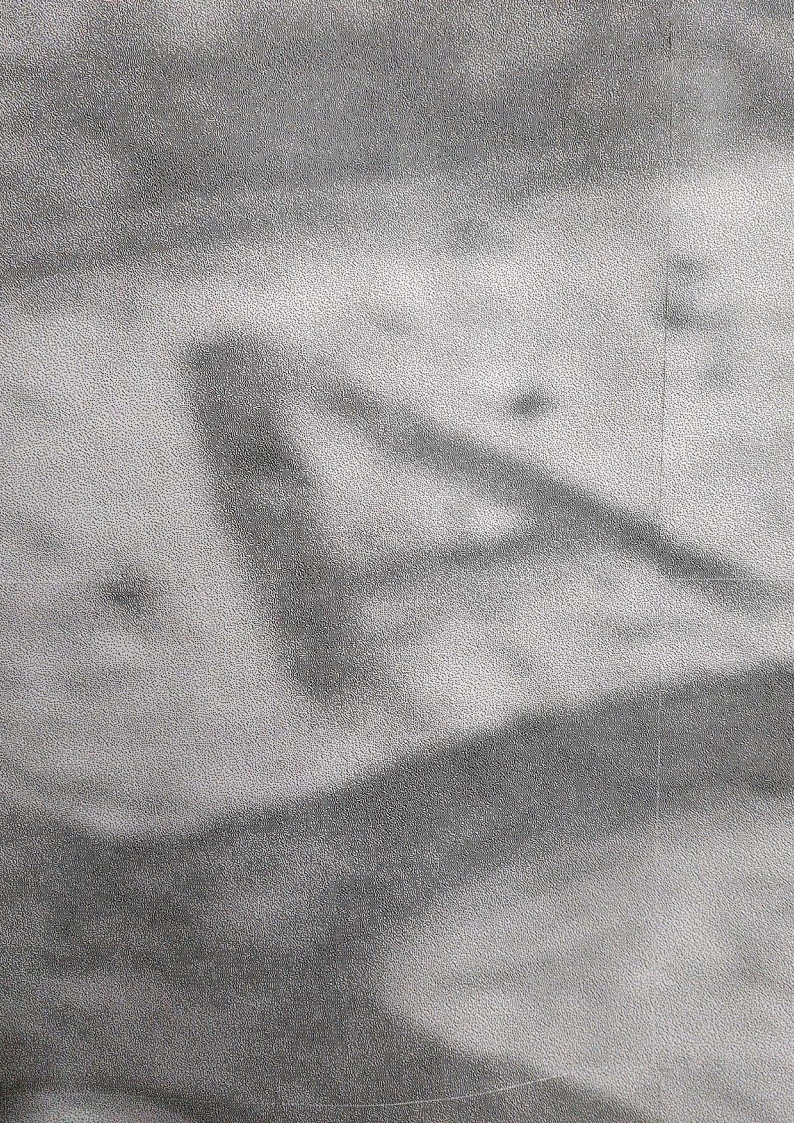


change the winning horse, 2024

Photographic laser print on paper, glue
144 x 89 in / 365 x 226 cm

Installation view, Container, New York City







short banks, 2024

Cardboard, wood

2 parts 44 x 37 x 19 in / 112 x 94 x 48,5 cm &
18 1/2 x 19 x 8 1/2 in / 47 x 48,5 x 22 cm

Installation view, Container, New York City





I finally got to do what I wanted, 2024

Cardboard, *F&B*–Martin-Kesselmann White
144 x 89 in / 365 x 226 cm

Installation view, Container, New York City







Ortolana: forty elephants, 2024

Jute, flock print

40 parts each 300 x 45 cm

Installation view, Königsalle, Düsseldorf



In the context of the exhibition *Eine Straße* (one street) curated and organized by *MAP Markus Ambach Projekte*, the all-female artist group **Ortolana** (Anna Budniewski, Rita McBride, Rosa Sarholz, Katerina Matsagkos) decorated the richest street of the city of Düsseldorf with their work **forty elephants** that places crime and its target at the centre of interest. The opulent bridge lanterns of the famous boulevard on the *Kö* are honoured with sashes bearing the names of notorious bandits such as ‚Alice Diamond’ or ‚Shirley Pitts.’ Based on the true story of an organized, multi-generational, all female group of shoplifters and thieves from Elephant and Castle, South London, that was founded in the 1870s and existed at least until 1995, *Ortolana* activates their story through their names.

The fact that women are more prone to theft (like men to violent crime) and that wealth in its accumulation is seen as corrupting, seems to have inspired the artists to choose this location. The fact that the smell of freshly printed banknotes spreads around the bridges is because the artists have also realized an olfactory work here: the scent of money.

Text by curator Markus Ambach (*MAP*)



URA PARTRIDGE
MARIE B

SUFFOLK STREET





Letters & Letterbox, 2021

Plexiglass, Aluminum, paper
40 x 30 x 13 cm

Installation view, Lantz'scher Skulpturenpark,
Düsseldorf





Box, 2021

Plexiglass, wood
100 x 30 x 77 cm

Blankets & Pillows, 2021

Polyethylene plastic tarpaulin foam
5 parts each 200 x 150 x 2 cm,
5 parts each 40 x 40 cm

Installation view, Lantz'scher Skulpturenpark,
Düsseldorf



As a commission for **out here in the wild oats amid the alien corn** at Lantz'scher Skulpturenpark, Anna Budniewski developed a site-specific installation that acted as a setting for her texts, with which she critically questions processes that generate the value of art and artistic work. Some years ago, Anna Budniewski met the artist-duo Jay Chung and Q Takeki Maeda, who gave her a copy of the book *Letters*, in which the two artists summarize parts of the Schmela family's extensive gallery correspondence in English. With their selections, the book brings Monika and Ulrike Schmela's strategic, entrepreneurial, but also emotional management to the fore. The short, sober texts give a sense of both women's everyday working life, marked by the trials and tribulations of carrying on a small art imperium in the male-dominated art world of the 1980s and 90s.

Aiming to reveal the direct and indirect approaches that are hidden between the lines, Anna Budniewski re-formulated the correspondence afresh. In more than two hundred written letters, every day Budniewski works precisely along the thin line between professional alliances, personal relationships, and complex entanglements, which characterize the field of art. Throughout the duration of the exhibition, the artist read these letters publicly, alongside her sister, Eva Budniewski.



To the left of the entrance to the *Lantz'schen Park* is the transparent **Letterbox** that the artist Anna Budniewski filled with three **Letters** addressed to the park, daily throughout the duration of the exhibition. In her letters she takes up the correspondence of the renowned Schmela family of gallerists, who inhabited the villa on the park's grounds in the late seventies. Special attention is paid to the correspondence between Monika Schmela and her daughter, Ulrike, who kept up the business following the death of the paterfamilias. The letterboxes, gradually filled by the flow of anachronistic post, serves as the departure point for two public readings by the artist. Walking along the left side of the large lawn/meadow, past the former women's residence, there is a **Box** with a glass lid on the edge on the wayside. Full to the brim with with **Blanket & Pillows**, the container points to the place where the letters were regularly opened and read aloud in a flexible setting.

Text by curators Victoria Tarak & Sean Mullan



merci*, 2022

Performed by Lola Fuchs

Duration: ca. 30 min

Performed at Museum Morsbroich, Leverkusen



"As a thank-you for their particularly hard work in the maternity ward at Leverkusen Hospital, new parents give *merci* so often that they can fill a Billy shelf in the midwife's room. When the gynecology clinic staff are too busy to grab a proper meal, they rely on these *merci* reserves."

In Budniewski's text **merci*** she navigates in detailed sensory descriptions various protagonists through urban space, she carefully grasps the specific nature of hospital architecture, observes public art and reflects on the artificiality of designed parks. In a meditative tone, she transforms their seemingly everyday movements into a poetic exploration of space, perception and transience.

Just as the protagonists in her text search for *merci* chocolates throughout Leverkusen, the performer reads as she moves through the exterior and interior of the museum's palace complex. The public was invited to follow her. The performance concluded with a lecture-like presentation on women's health and gynecology.

Text by curator Lisa Klosterkötter







