

ANNA ANVIDALFAREI
Parallel Vienna | Bildrecht
YOUNG ARTIST Award 2026
WINNER

Anna Anvidalfarei receives the **Parallel Vienna | Bildrecht YOUNG ARTIST Award 2026**. This award by Bildrecht follows the idea of PARALLEL VIENNA to raise awareness of the quality of young, emerging art. At the start of the fair, an independent jury of experts selected Anna Anvidalfarei from among the exhibitors in the ARTIST STATEMENTS - Solo Presentations section as the winner of the **Parallel Vienna | Bildrecht YOUNG ARTIST Award 2026**, which comes with a prize of €3,000 and a solo exhibition at **Bildraum 01**.

Jury 2026: Andreas Fogarasi | Artist; Elsa König | Christine König Galerie; Nicole Scheyerer | Cultural Journalist; Dr. Renée Gadsden | Art Historian, Author; Sira-Zoé Schmid | Bildrecht/Artist;

Jury Statement:

“My name is Anna Anvidalfarei, my mother tongue is Ladin, I was born in 1996, and my artist statement is called Identity Crisis of the Hand”. From the very first moment, the artist captivated the jury’s attention with her precise, clear way of speaking, and her installation was as enthralling as her words.

On a white table with black legs, placed slightly off center in the room in a subtle way that created a spatial uneasiness, Anvidalfarei balanced two stuffed rolls of whitish materials that seemed to be hands that had been extended, elongated and stretched. Upon closer inspection, one could see that these rolled-up hands were not possible soft pillows as they first appeared to be, but had been made into hardened objects. This contrast between appearance and the negation of function as a yielding object continued the eerie sensation evoked in the room. These seemingly simple sculptures continued to reveal surprises and demanded, in their innocuousness, close attention, which then revealed a fine latticework of stitching on each side that cumulated in several fine threads that were attached to the ceiling. It looked as if the objects were being held upright by the almost transparent threads, but the references to hands that defined the entire work made one think of a puppeteer and to view the sculptures as marionettes frozen in stillness between motions.

On the far wall behind these two rolled up distorted “hands” were placed at eye level two very small, puffy cloth hands with the fingers interlocked. The hands, separated from a body and so tightly interwoven that it almost seemed painful, resonated feelings of helplessness and pleading.

They were so tiny that one associated them with a baby or small child, and their isolation from a body and from the other objects in the room underscored them as being representations of vulnerability and loneliness. Opposite each other towards the front of the room were three digital photographs on aluminum. The two small photographs on the left side of the room showed a hand object with a painful looking large round hole through it, reminiscent of a bullet wound. The large photograph on right side showed a pair of papery hands that feathered out in a series of triangular shapes that suggested the skin shedding of a snake. The black and white photographs had the aesthetic of early 20th century photographs from the Surrealist era.

The entire room was atmospherically bathed in sophisticated lighting. Anna Anvidalfarei was the only artist who used light as an artistic element in her presentation. She is also the only artist who referred explicitly in her verbal presentation to the history of the Otto Wagner grounds and spoke the words “Am Spiegelgrund”, where children and adults were tortured and murdered in unbearably cruel ways during the Nazi regime. Anvidalfarei was also the only artist to reject color in her presentation, using only black and white, and using white light to create black shadows of the works, giving us a doubling effect that evoked both the passing of time and the darkness of the subconscious mind.

The bold and direct presentation of the works, without any feeling of decoration or adornment, as well as the focus on one single part of the body – the hand – allowed the viewer to experience many conflicting emotions and memories. As she explained, the hand is like alpha and omega, creating beauty or causing destruction. She used the image and metaphor of the hand to examine themes of introversion, repression, marginalization, violence and psychic states of being. The jury was impressed by the dignity and elegant restraint of the installation, and the unusual and highly original variations on the depiction of hands. Therefore, the PARALLEL Vienna | Bildrecht YOUNG ARTIST Award 2026 deservedly goes to Anna Anvidalfarei.

– Dr. Renée Gadsden, for the jury

ANNA ANVIDALFAREI Artist Statement „Identitätskrise der Hand“

Pavillon 7, 2 Stock, 219 | PARALLEL Vienna 2026

annaanvidalfarei.com

LISA SLAWITZ

Parallel Vienna | Bildrecht

YOUNG ARTIST Award 2026

Recognition Award

The **2026 Recognition Award** goes to **LISA SLAWITZ**, who also made a strong impression on the jury with her artist statement, “Your mind is filled with thoughts of....” The Recognition Award of the **Parallel Vienna | Bildrecht YOUNG ARTIST Award 2026** will be honored with a solo exhibition at **Bildraum 01**.

About the work:

Lisa Slawitz explores psychological processes, both within the individual and the collective unconscious. Emotional simultaneity, inner landscapes of conflict, relationships, and sexuality within patriarchal structures are the central concerns of her painterly practice. Her process is introspective, shaped by encounters, spaces, and social atmospheres. The images emerge from inner perception, responding to an external reality, being conjured from it.

The artist is particularly interested in painting as an artistic medium with historical continuity. She closely follows the transformations taking place within the medium, reacting to technological developments, new media and tools. This constantly mutates its theoretical and practical conditions, a state which Slawitz reflects in her artistic practice and speculatively expands.

LISA SLAWITZ Artist Statement „Your mind is filled with thoughts of...”

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lisslawitz.com