

NINA ANNABELLE MÄRKL

<https://ninamaerkl.com/>
Website

<https://inter-narrative-scapes.art/>
INTER_NARRATIVE SCAPES is an interactive project
project on narrative structures in text and image and a platform
for interdisciplinary exchange.



CONTENT

TUMULT, 2022

Installation view and details

KONGLOMERATE UND ANDERE DISASTER | CONGLOMERATES AND OTHER DISASTERS, 2022

Exhibition views and details

TRIPLE FOLDS, 2022

Series of objects | Ink on folded paper, cutouts, aluminium, cardboard, magnets

INTER_NARRATIVE SCAPES, 2021/2022

Interdisciplinary platform, art project on narrative structures between text and image, interactive website

THE INSIDE OF THE OUTSIDE OF THE INSIDE, 2021

Series of objects that combine installation, printmaking and drawing.

MUTARES, 2020

Installative ink drawing, space installation

FRAMES and OFF-ORNAMENT, 2010/2019

Modular steel drawing in combination with drawings

FRAMES, 2019

Wall work in the exterior space

STAGES, 2019

Installation view

DREIKLANG | TRIAD, 2019

Installation view

REFLECTIONS, 2018

Steel sculpture in the exterior space

MIKROKLIMA, 2020

Series of 30 drawings

POSSIBLE SPACES, 2016

Temporary work in outdoor space, Kunstinsel am Lenbachplatz, Munich

PERMEABLE ENTITIES, 2016

Installation views and details of the exhibition of the same name, Artothek Munich, 2016

TUMULT, 2022

*Exhibition **Das Paradies liegt vor uns** | **Paradise lies ahead** | Brauerei Clemens Härle,
Leutkirch im Allgäu, 2022*

Drawings on cut fleece and paper
square steel, LED tubes, magnets
210 x 200 x 200 cm

16 Installations in 16 fermentation vats, curated by Adi Hoesle

Exhibition views

Das Paradies liegt vor uns** | **Paradise lies ahead



Tumult, 2022

Installation in a fermentation vat, Clemens Härle Brewery, Leutkirch | 200 x 210 x 200 cm

Ink and spray paint on cut fleece marked on both sides (each approx. 450 x 90 cm) and paper (each approx. 450 x 50 cm), square steel rods, magnets, 8 LED tubes



Tumult, 2022

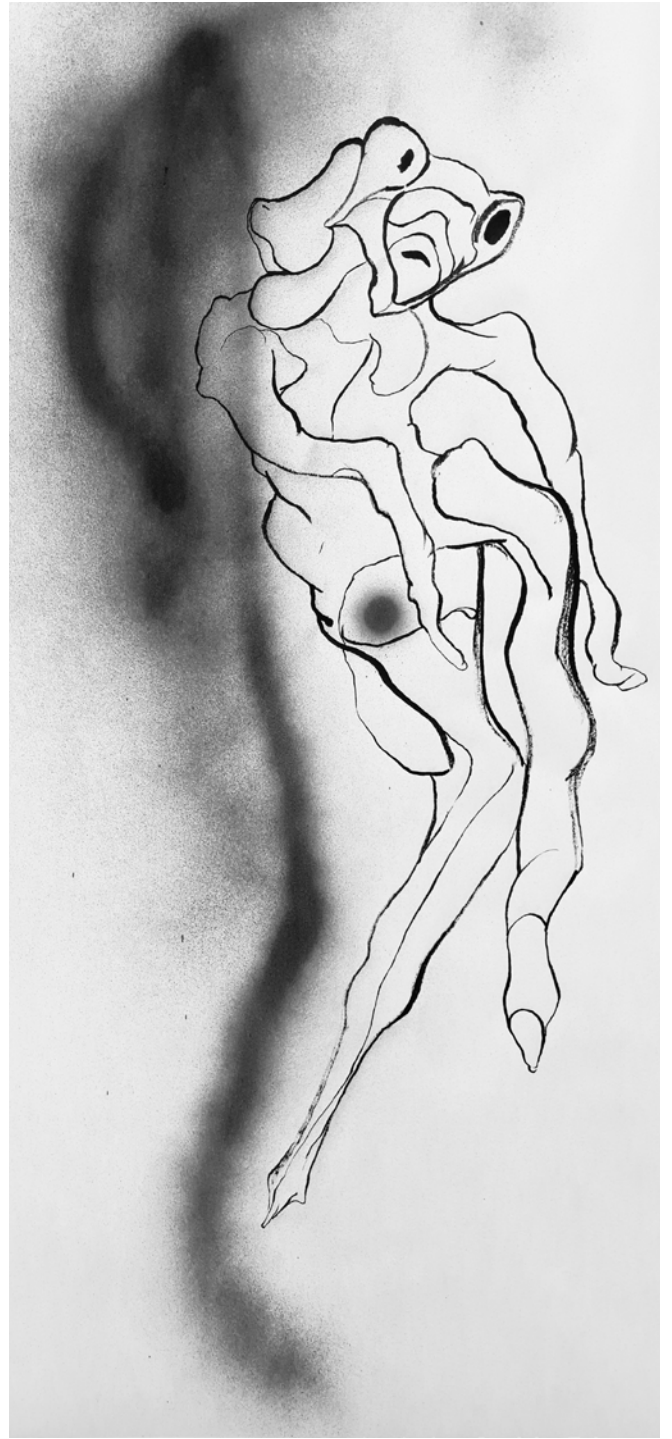
Installation in a fermentation vat, Clemens Härle Brewery, Leutkirch | 200 x 210 x 200 cm

Ink and spray paint on cut fleece marked on both sides (each approx. 450 x 90 cm) and paper (each approx. 450 x 50 cm), square steel rods, magnets, 8 LED tubes | Views in the context of the exhibition *Paradise lies ahead*

Tracks of drawings are installed in the vat in staggered levels, suspended over a graphic structure of square steel, so that viewers look down into a labyrinthine space. The drawings are backlit and become translucent. They show abstract landscape markings superimposed on creatures whose shapes are derived from human and animal features. The figures are in interaction with each other, and it is unclear whether the relationships are harmonious or disharmonious. The layering of the figures creates a moment that appears as a state between calm and turmoil.



top: **Tumult**, Details of the installation
next page: Details of the drawings



KONGLOMERATE UND ANDERE DISASTER, 2022

Galerie der KVD, Dachau, 2022

Spatial installation with drawings and objects

Ink on paper, sculptures made of paper clay, objects of aluminium, folded paper, cutouts and magnets

Views of the spatial installation

Konglomerate und andere Disaster | ***Conglomerates and other disasters***, together with Stefanie Gerstmayr and Rolf Maria Krückels



Conglomerates and Other Disasters, 2022

Gallery of the KVD, Dachau | Exhibition view and details of the room installation

In the project *Conglomerates and Other Disasters*, Stefanie Gerstmayr, Rolf-Maria Krückels and Nina Annabelle Märkl develop a narrative installation in which the individual visual approaches are interwoven with one another. What the artists have in common is their preoccupation with time, perceptions of time, condensed, experienced, remembered time, the specific moment and its translation into spatial constellations, which often starts with a drawing approach and incorporates diverse media approaches.

Drawing designs spaces of the possible in the actual – drawing serves as a seismographic instrument to sound out (time) spaces. The medium is used in complementary forms and materials.



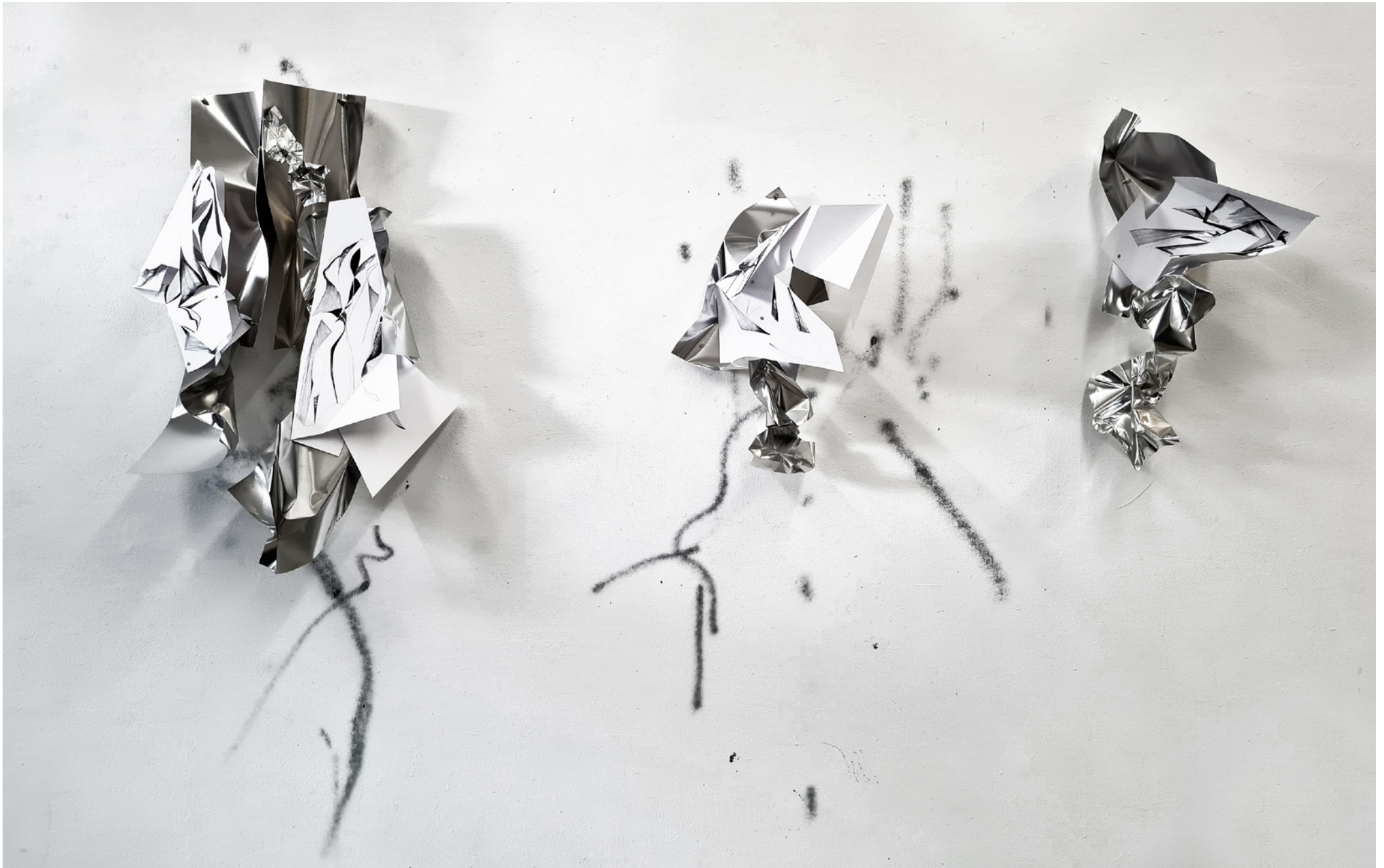


Konglomerate und andere Disaster | Conglomerates and other disasters, 2022

Galerie der KVD, Dachau | Exhibition views and details of the installation

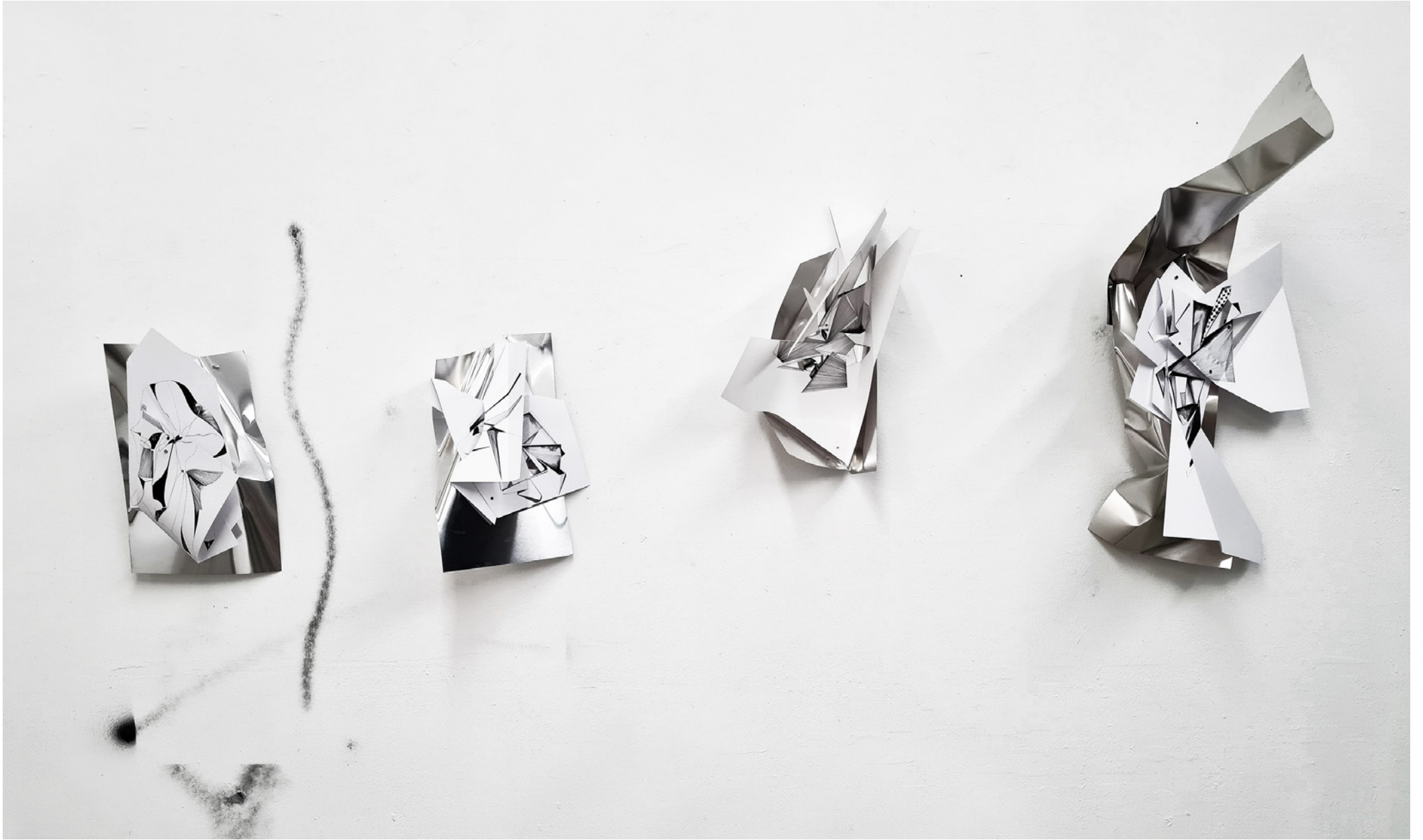


Drawings: **Mutares** und **Projektionen** | Ink and partially pencil on paper | 2000 x 145 cm bzw. 1100 x 145 cm | 2020 and 2021
 Object: **Triple Folds 7**, Ink on folded paper, cutouts, aluminium, magnets | ca. 80 x 60 x 30 cm | 2022



Triple Folds 7, 9, 8, 2022

Ink on folded paper, cutouts, magnets, spray paint | 80 x 60 x 30 cm, 50 x 30 x 25 cm, 60 x 30 x 25 cm | Installation view



Triple Folds 10, 11, 12, 13, 2022

Ink on folded paper, cutouts, magnets, spray paint | 40 x 30 x 15 cm, 40 x 30 x 15 cm, 50 x 30 x 25 cm, 80 x 40 x 30 cm | Installation view







Triple Folds 5, 1, 4, 2021

Ink on folded paper, cutouts, magnets, macrolon, wood, cardboard | 70 x 80 x 30 cm, 60 x 40 x 30 cm, 80 x 70 x 30 cm



INTER_NARRATIVE SCAPES, 2021

Interactive website project on narrative structures in text and image

Interdisciplinary platform for networking actors from different disciplines



INTER_NARRATIVE SCAPES

is a growing, interactive art project.

It deals with narrative structures that unfold in the interdisciplinary dialogue between text miniatures (Katharina Kohm) and drawing (Nina Annabelle Märkl).

In the form of the website, a platform is created that includes the interaction of the users, who curate the text and images themselves and formulate new narrative units in the form of collages.

collage-like.

These newly created works are stored as screenshots on the site, creating a growing archive of reading and curation paths.

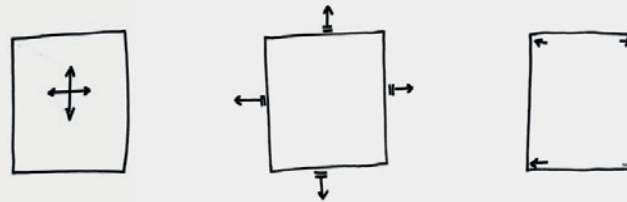
In this way, existing artworks/narrative units are opened up to the possibility spaces of their meaning.

The curation and creation of content is handed over to the users as active readers, conceptualisers and creators.

In addition, guests from various disciplines (art, poetry, linguistics, art history, philosophy, design, architecture, etc.) are invited to contribute from their own perspective. (text, image, sound etc.) and to create new perspectives, quasi as a „page within the page“ (INTER_NARRATIVE GUESTS).

In the contributions, reflections arise that are triggered by the complex of narrative structure - linearity - non-linearity and thus create the playing field for new ideas, questions (for example about art and authorship, visual and textual language systems, etc.) and individual paths and links.

The website creates a place with many spaces for analogue and digital experience and exchange, which is then transported back into the analogue space.



ORIGINAL/INVERTIERT

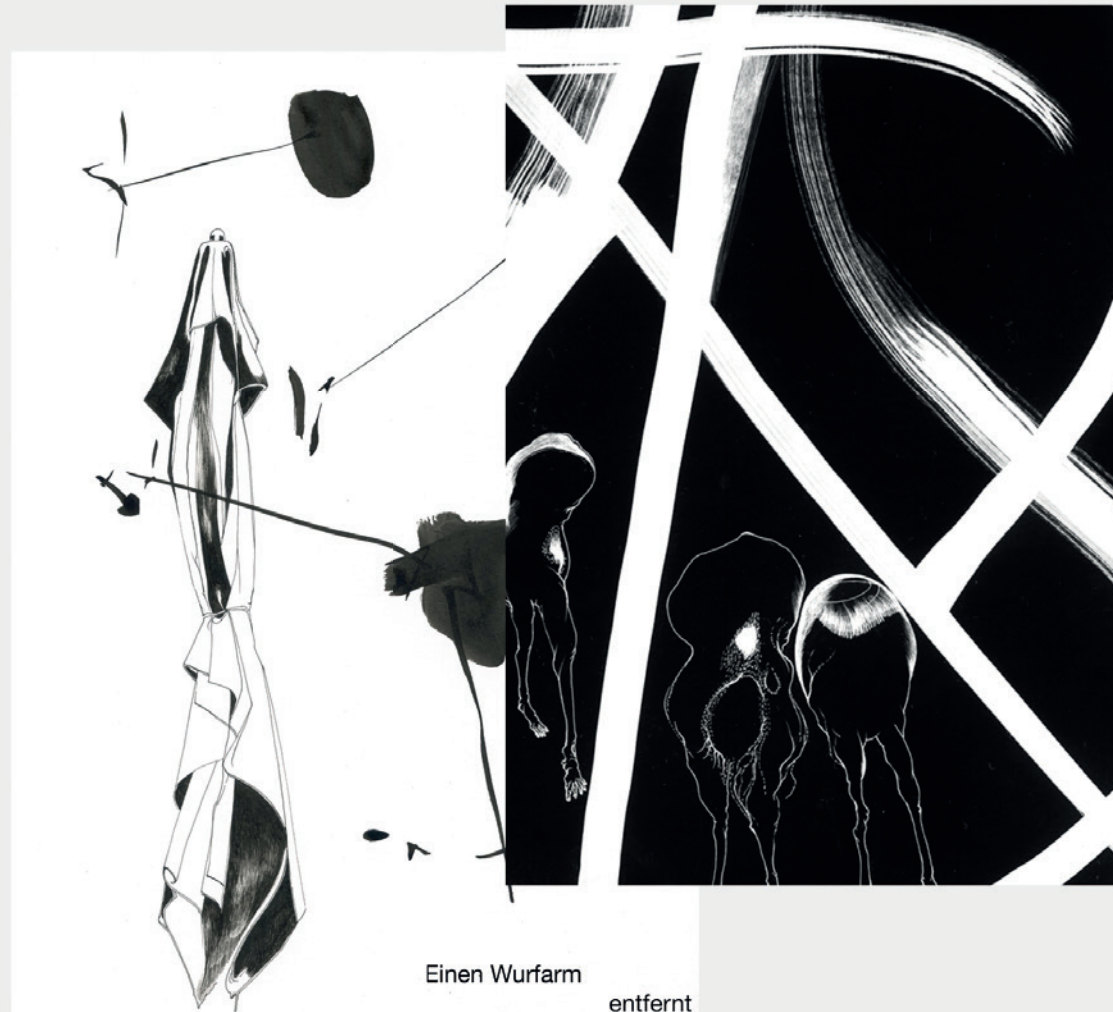
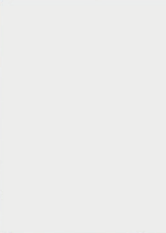
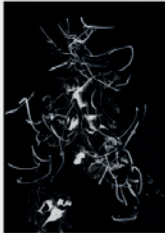


TRANSPARENT/WEISS

<p>Worte auseinanderfallen, die nur Papierfetzen waren. Die reden, schreien, sowie einer Zug, immer der Zeit.</p>	<p>die Kiste hält eine Kiste</p>
<p>Wegwarten haben meine gesessenen haben mit Blicken im Abstand. Bewusstseins-Inszenierung welche physisch weiter im Leben nicht gefordert, auf der Lebenshaltung.</p>	<p>Reiter am Fluss haben Aussehen nach unten nach Haltung nach Wägen und Engpassen Scheitern und Fahren.</p>
<p>Jedes fällt nur einmal.</p>	<p>Halle im Fossilfeld mit dem Haus des Licht - die Licht haben werden Tische und Stühle das kleine Augen mit dem Licht den Füssen das in Licht stehen</p>
<p>Jah nicht mehr aus in dieser Pantomime, die werden schweben, Pantomimen mit in der Abstand von Kiste, wenn nicht aus, die im Augen gepunkt sind und dann nur die Augenblicke zwischen Fügen in Bilder und (und heimlich auslesen)</p>	<p>In jedem Wiederholen klingt eine entsprechende Zeit einer Geste. Abstrakt mit punktierten, transparenten Tönen. Pantomime Scheitern, Fahren und Ziehen.</p>

ORIGINAL/INVERTIERT

TRANSPARENT/WEISS



Wagwörter können helfen getrennten Hufen
mit Blühen im Abstand
Menschungen bewußten
welche dieser wenn sie jeden
trauf gehandelt
auf der Laktation

Rakula beim Rhythmus
Körper im Gesichtsboden
Teg stellt es, dann im Glas
muss auf das Aufgehn warten, helfen, helfen.

In jedem Wiederholen liegt eine
eingetragene Zeit oder Garne Abschied mit
paukerte, transduzierte Töne, Pfeiler von
Einigkeit, Punkte und Zitate.

Hierarchie auf Unternehmen
und Tagelassen
glänzen allg
dieser unterdrückten Licht
Regierungswirtschaften
dieser Proben

Ornische Silben stehen zwischen Zahlen,
tragen ein Teil
an dem man nur spürt,
sensationell öffnet Mund Vokal,
gestalt durch zwei Körperarten
Über dem mit dem Teil in Korrespondenz
befindend, Schwingung, ein Stille - für
zusammenschlossene Zunge ist.

Ruhet am Rand
heller Anzeichen
nach unten nach Bewegung
nach Wägen - und Tümpelwasser
Differenzen und Fischen

Jedes fällt nur einmal.

SCREENSHOT ARCHIVIEREN

It is possible to switch between original and inverted views when selecting the drawings, and a switch between white and transparent backgrounds is selectable for the texts. With the help of the tools, a zoom into abstraction or a dissolution of the image into blurriness is possible, which allows a dissection and recombination down to very small units. The individual layers can be shifted against each other, the image area or the playing field can be extended downwards as desired.



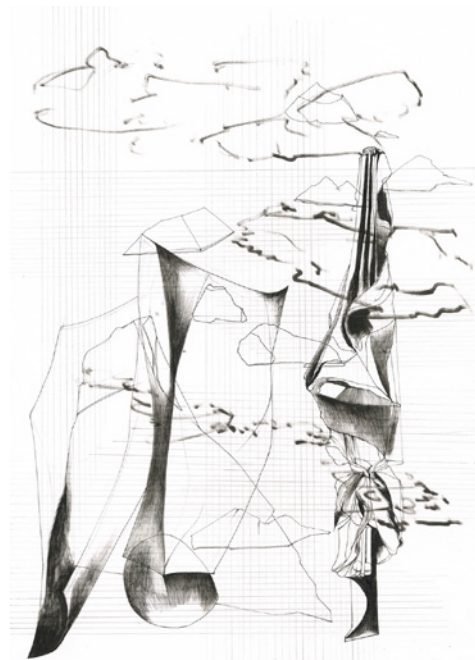
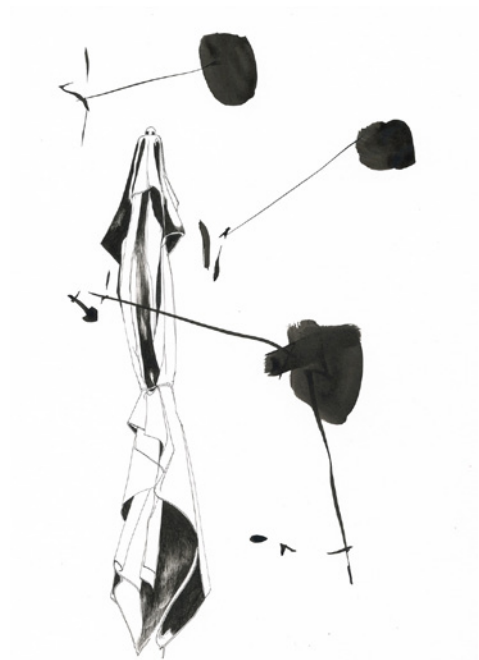
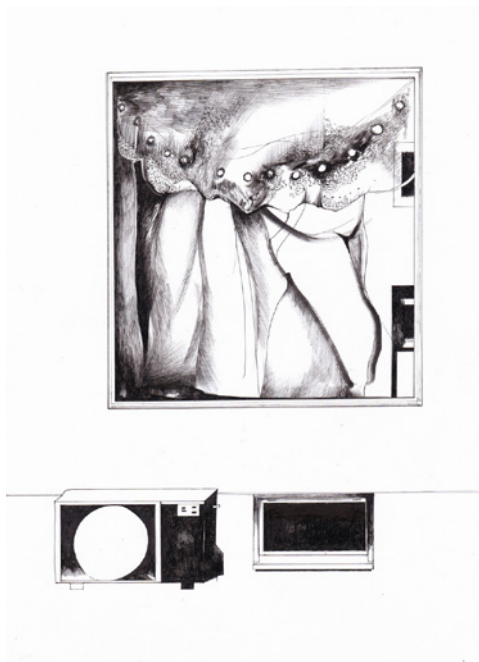
INTER_NARRATIVE SCAPES | Examples of drawings, which can be seen on the website | Ink and partially pencil on paper | each 29,7 x 21 cm



INTER_NARRATIVE SCAPES | Examples of drawings, which can be seen on the website | Ink and partially pencil on paper | each 29,7 x 21 cm



INTER_NARRATIVE SCAPES | Examples of drawings, which can be seen on the website | Ink and partially pencil on paper | each 29,7 x 21 cm





Wir haben Tafeln,
die halten wir zwischen uns
und das Ding.



Durch Stadtansichten
gezogene Karten – perspektivisch
gekippte Durchsicht
man durchschaut die Stadt.
Gedanken
in der Fensternische, geöffnet,
gegenüber Haken
im Dach befestigt, an Firsten potentielle
Kleiderständer. Ein Übertragen,
beim Betrachten Kopf schief legen.

THE INSIDE OF THE OUTSIDE OF THE INSIDE, 2021

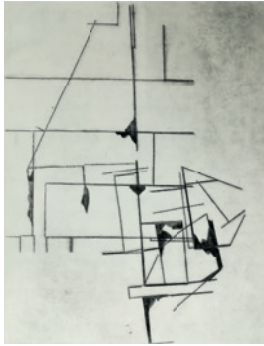
*Exhibition **LINEARES**, Verein für Original-Radierung Munich, 2021*

Installations and spatial drawings based on drypoint etchings in combination with ink drawing, pen steel of various thicknesses and magnets.

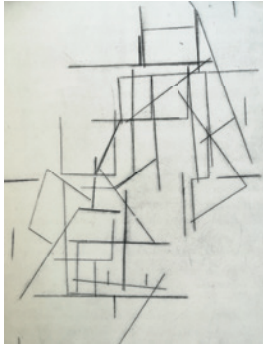
Series of drawings, pencil and ink on paper, pinpricks

Views of the installations as part of the exhibition **LINEARES**,
together with Christina Wildgrube at the Verein für Original-Radierung Munich, 2021

1



2



3



4



5



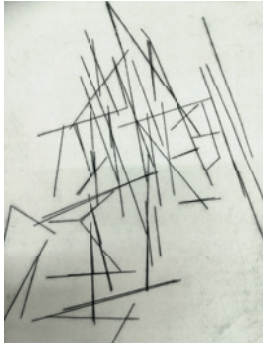
6



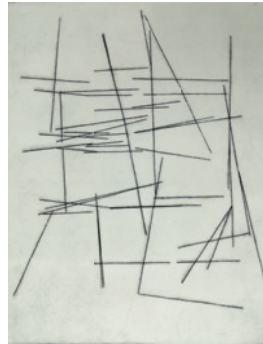
7



8



9



10



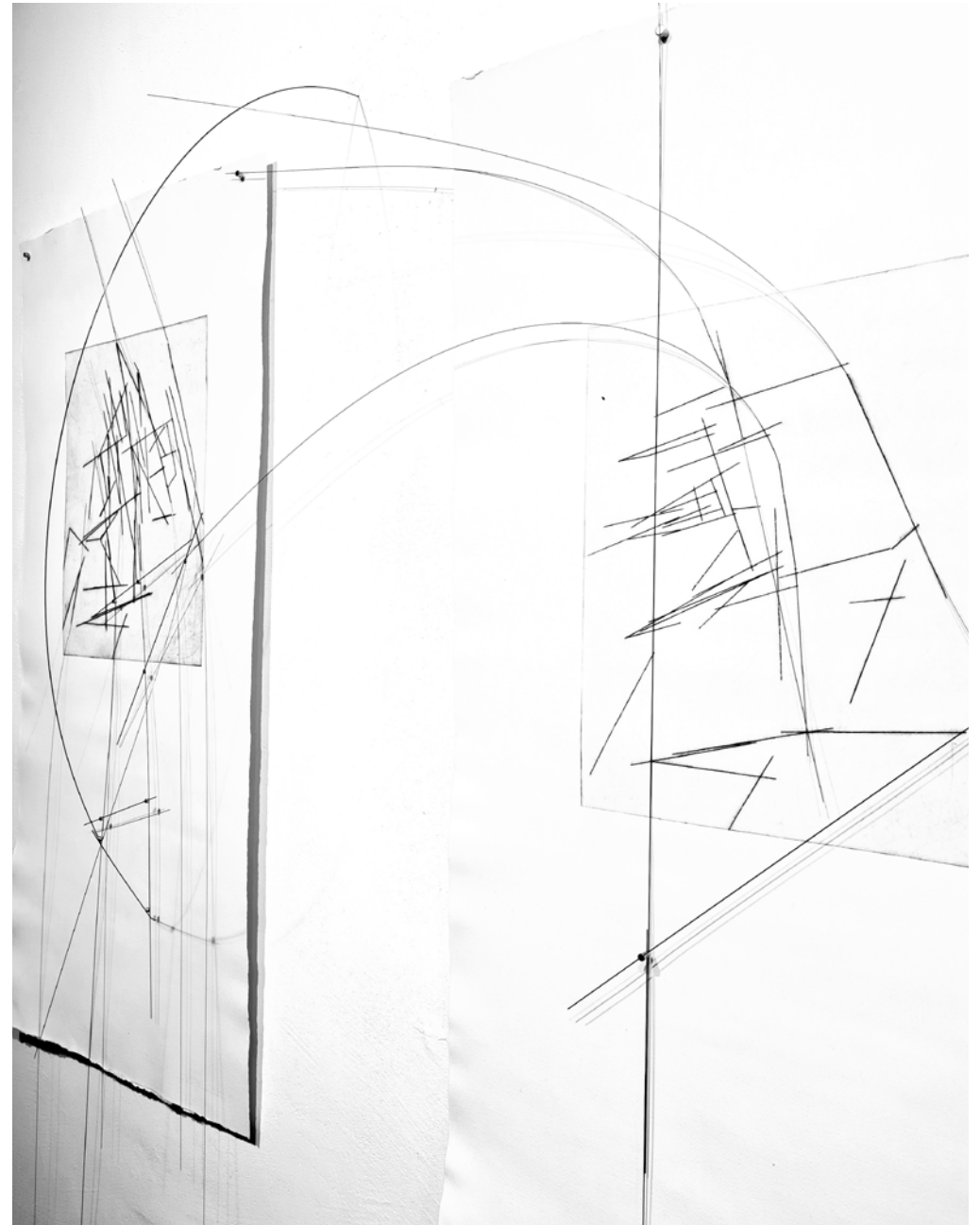
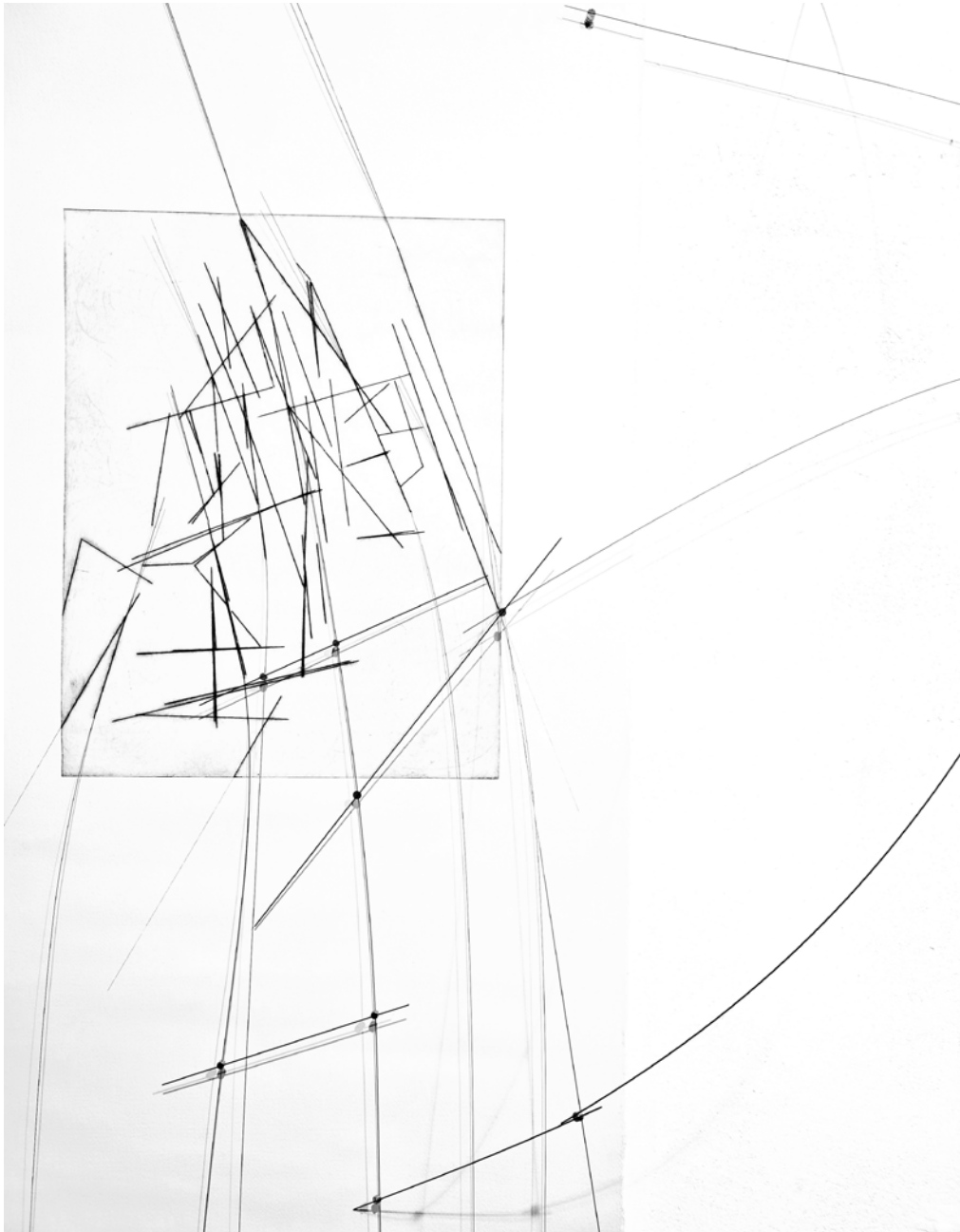
The Inside of the Outside of the Inside, 2021

Print 1-10 | Drypoint

Overview of the prints 1-10, which are created by the intersection of two plates (40 x 30 cm each). Derivation of prints from a given spatial structure.

A series of 10 motifs is created by superimposing the printing plates in a multi-stage process.

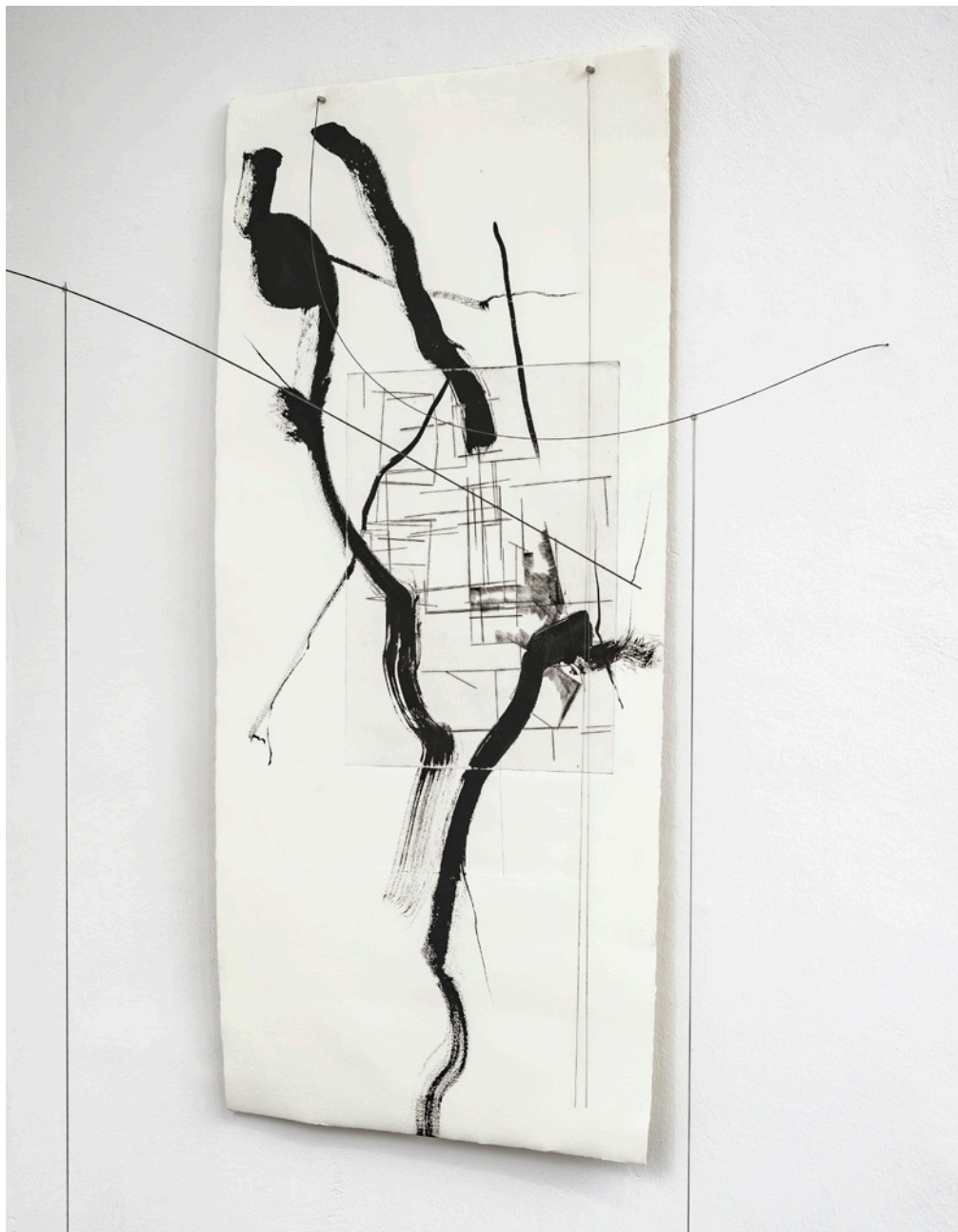
The prints are reworked with ink. Structures made of spring steel transfer the works back into the space.



The Inside of the Outside of the Inside, 2021

LINEARES, Verein für Original-Radierung, Munich | Installation views I

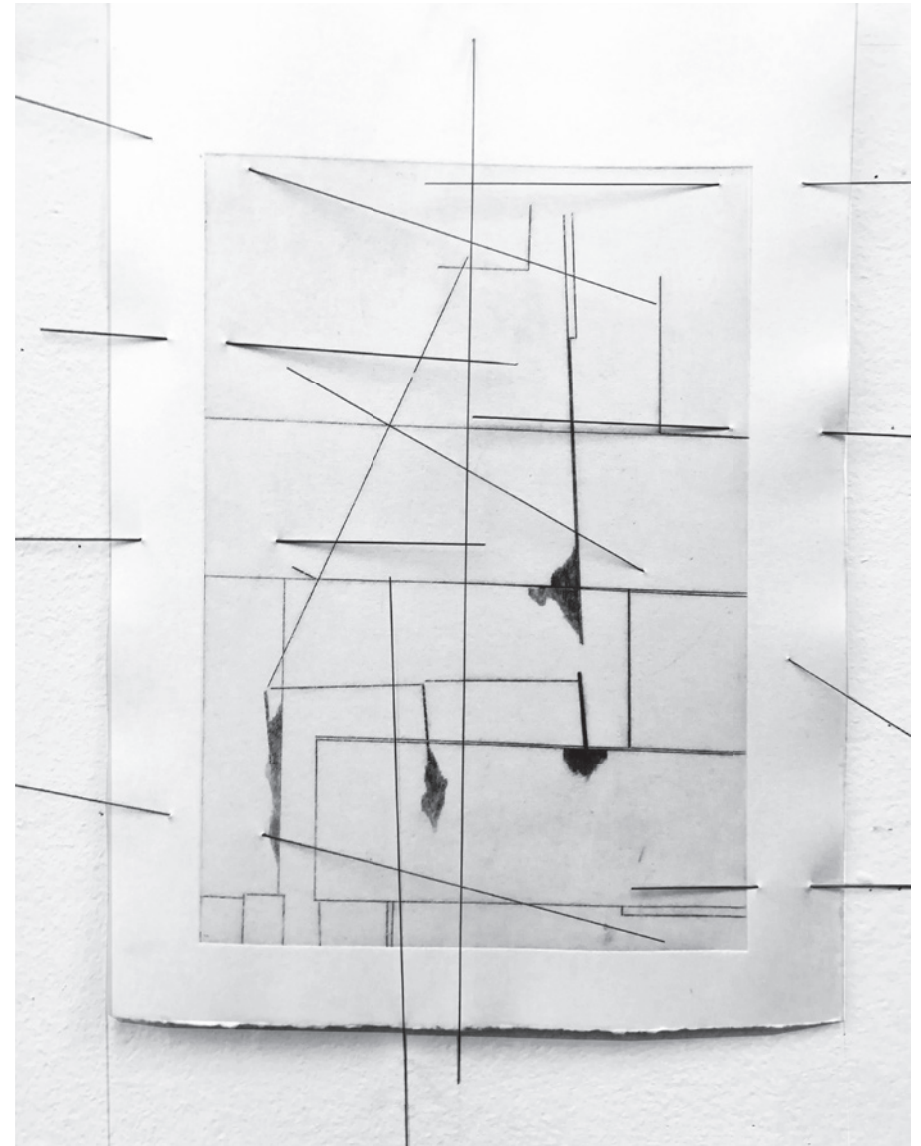
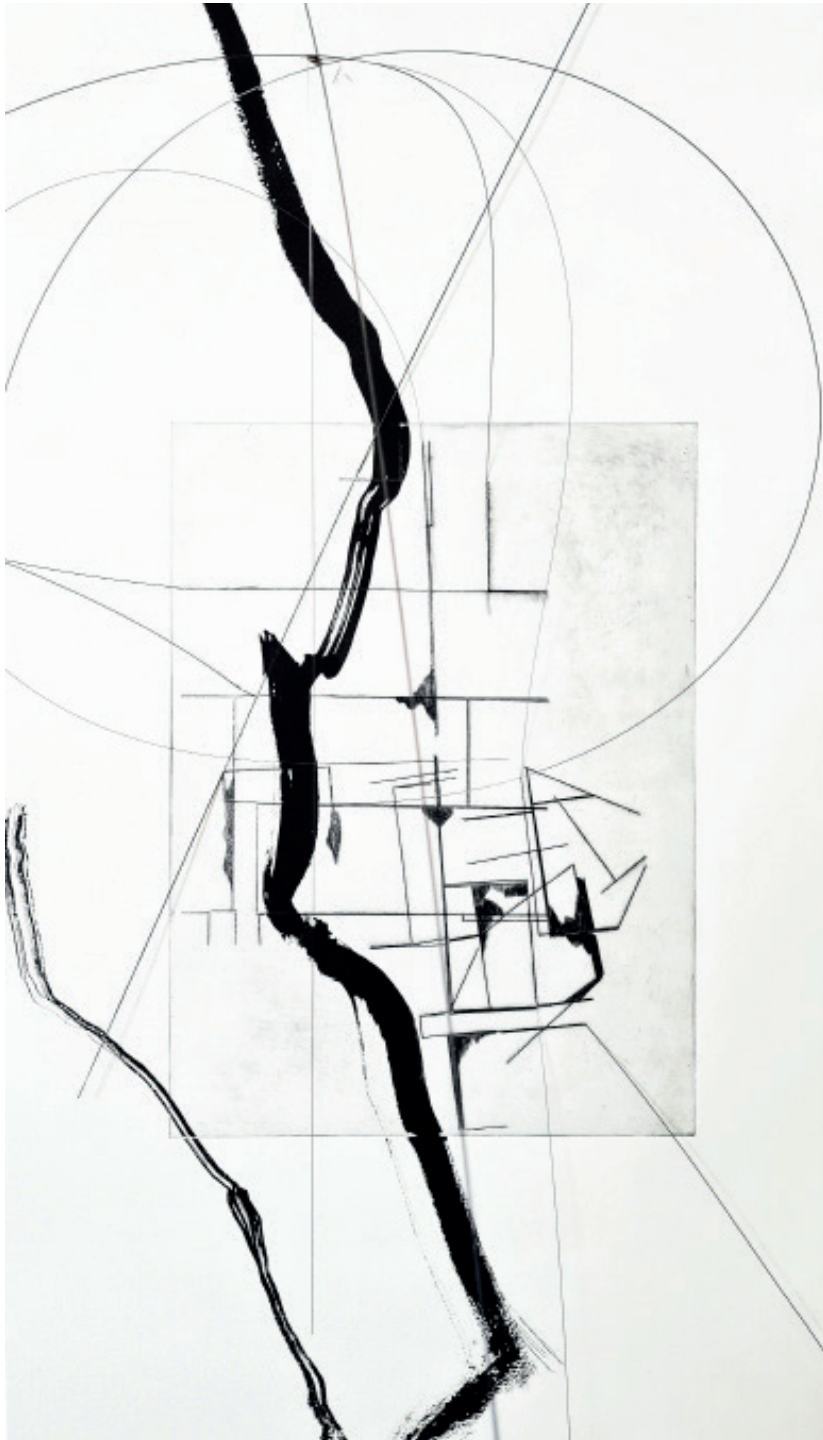
Drypoint, ink drawing, magnets and spring steel | sheet size: 108 x 52 cm, printing plate 42 x 30 cm



The Inside of the Outside of the Inside, 2021

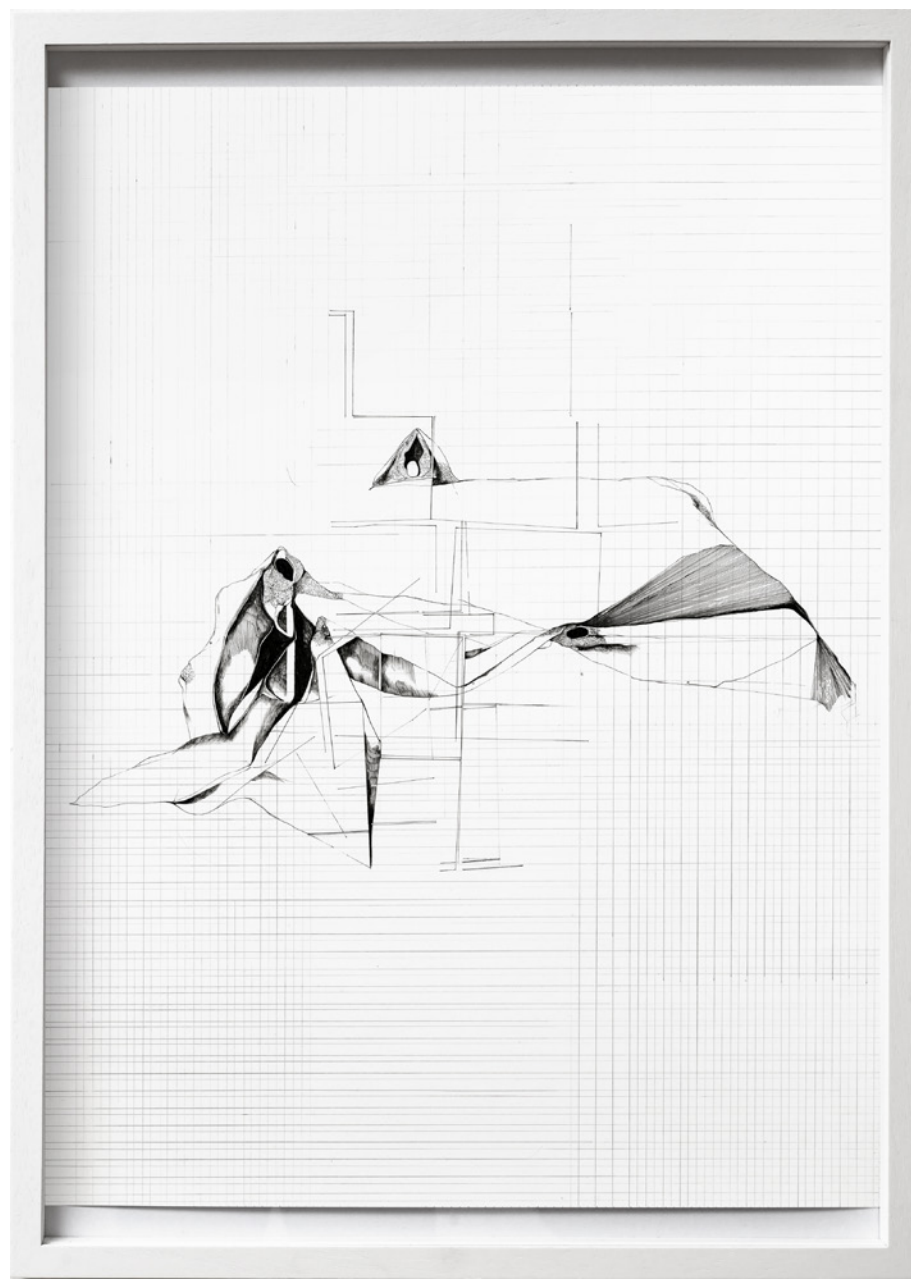
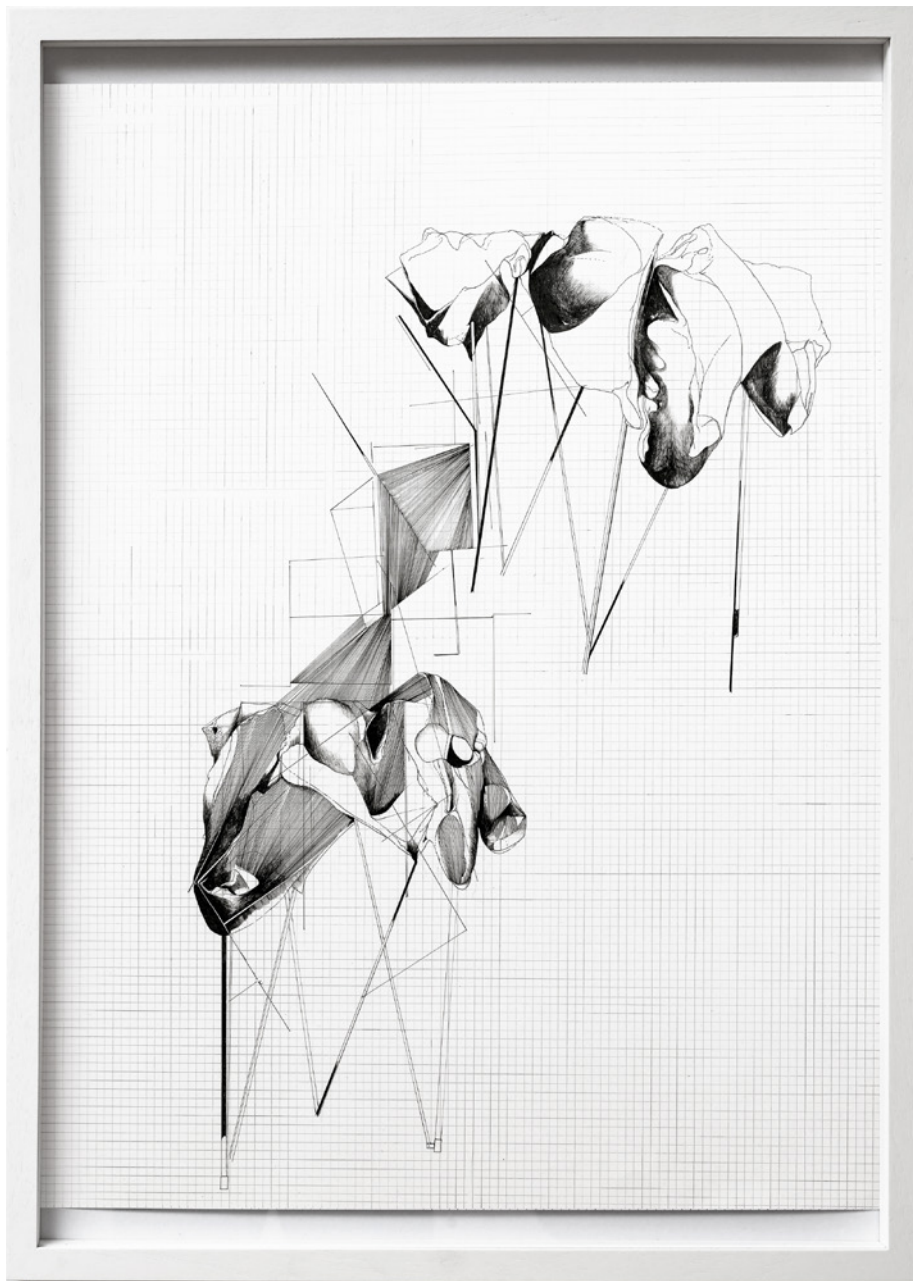
Series of 17 works

Drypoint, ink drawing, magnets and spring steel | sheet size: 108 x 52 cm, printing plate 42 x 30 cm



left: **The Inside of the Outside of the Inside, 1_1**, 2021, Detail
 app. 120 x 70 x 20 cm | Drypoint, ink drawing, magnets and spring steel
 sheet size: 108 x 52 cm, printing plate: 42 x 30 cm

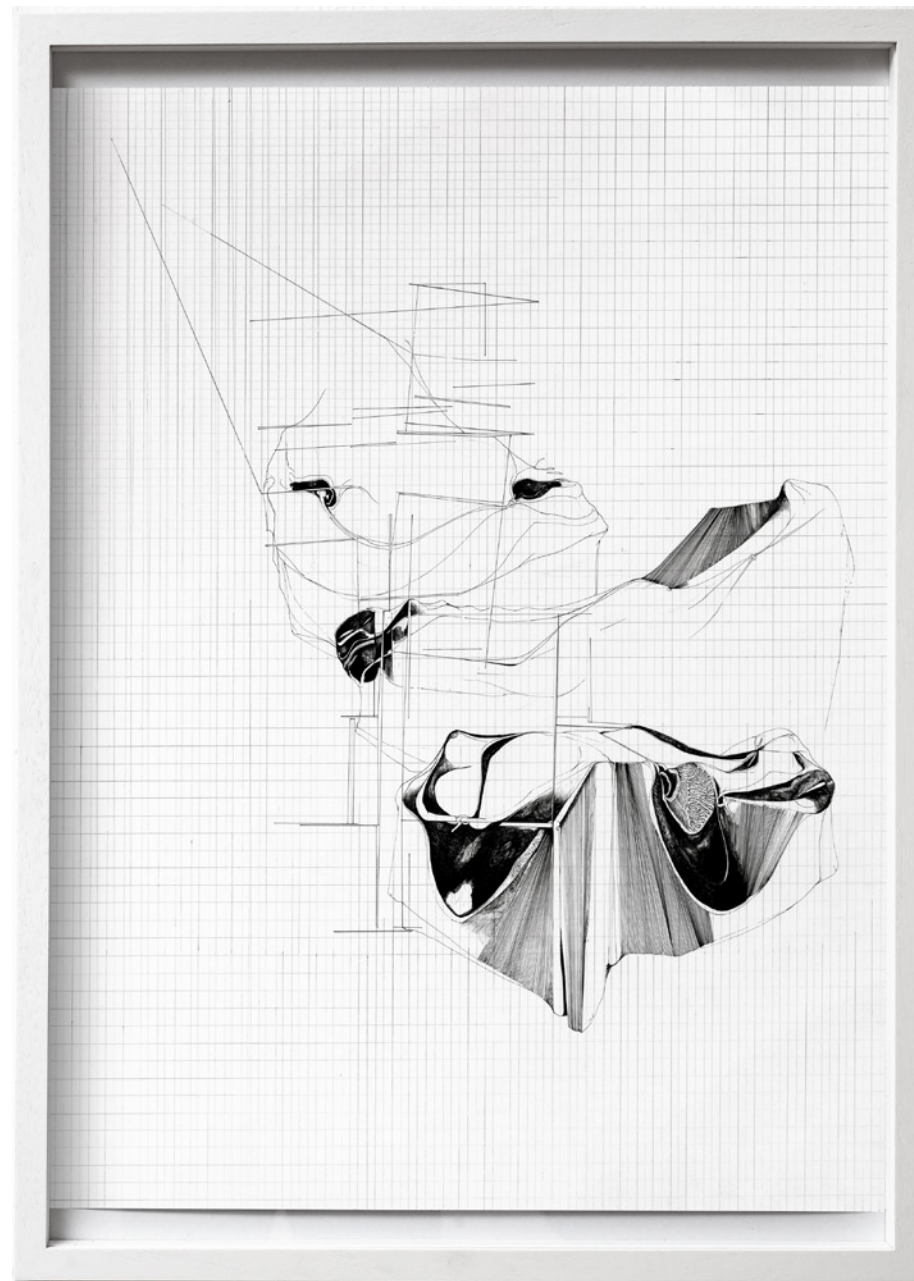
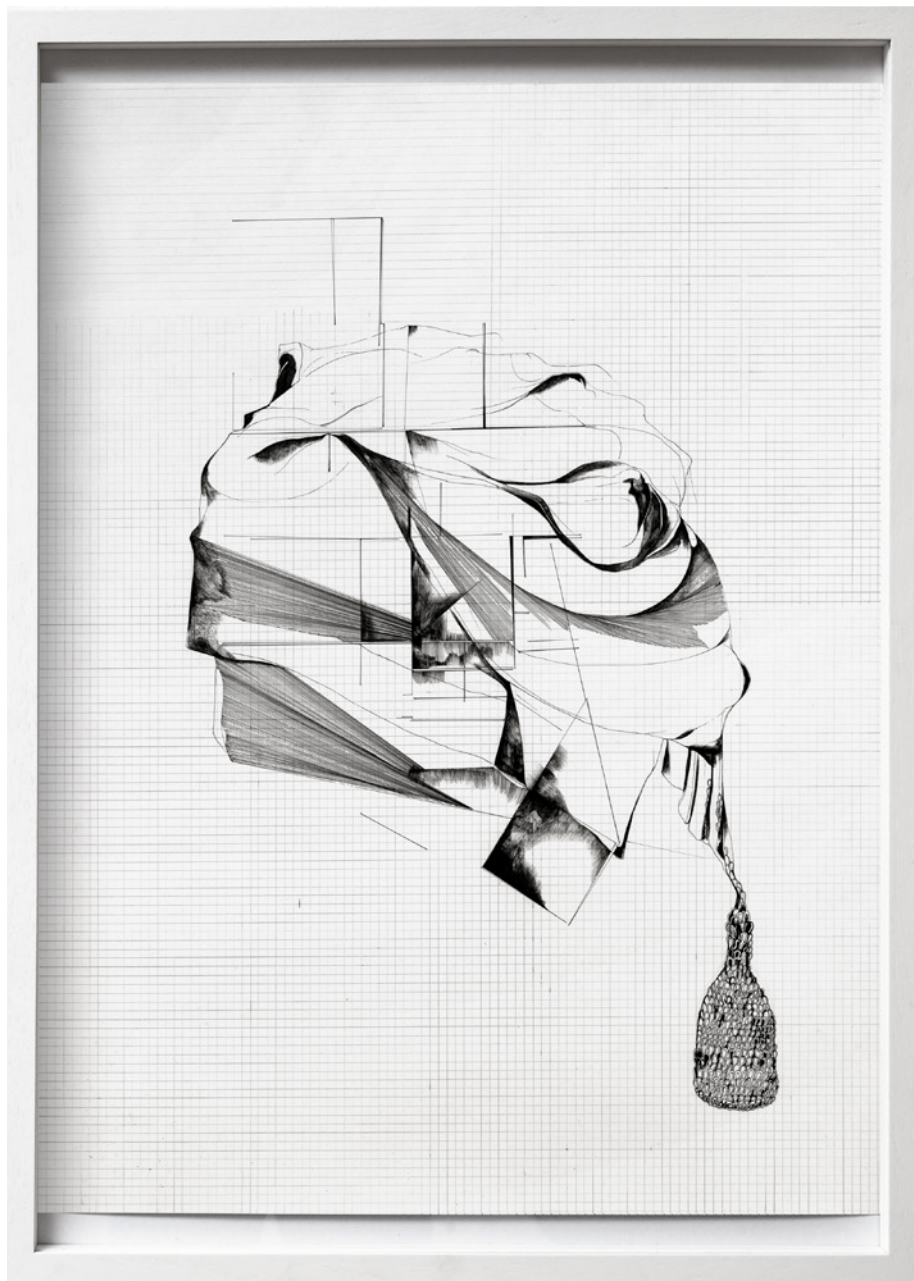
right: **The Inside of the Outside of the Inside, 01_1**, 2020
 app. 60 x 60 x 3 cm | Drypoint, ink drawing, magnets and spring steel
 sheet size: 40 x 30 cm, printing plate: 30 x 21 cm



The Inside of the Outside of the Inside, 2021

Series of seven drawings | Ink, pencil and pinpricks on paper | 2020/2021

The drawings are based on spatial derivations in combination with sculptural constellations in the outdoor space. They were created parallel to the etchings.



The Inside of the Outside of the Inside, 2021

Series of seven drawings | Ink, pencil and pinpricks on paper | 2020/2021

The drawings are based on spatial derivations in combination with sculptural constellations in the outdoor space. They were created parallel to the etchings.

MUTARES, 2020

*Exhibition **FRAGILE** im Weltraum, Munich, 2020*

Room installation consisting of an ink drawing, approx. 2000 x 145 cm.

Metal rails, magnets, small sculptures made of paperclay

View of the installation as part of the exhibition **FRAGILE**, Weltraum, Munich, 2020



Mutaes, 2020

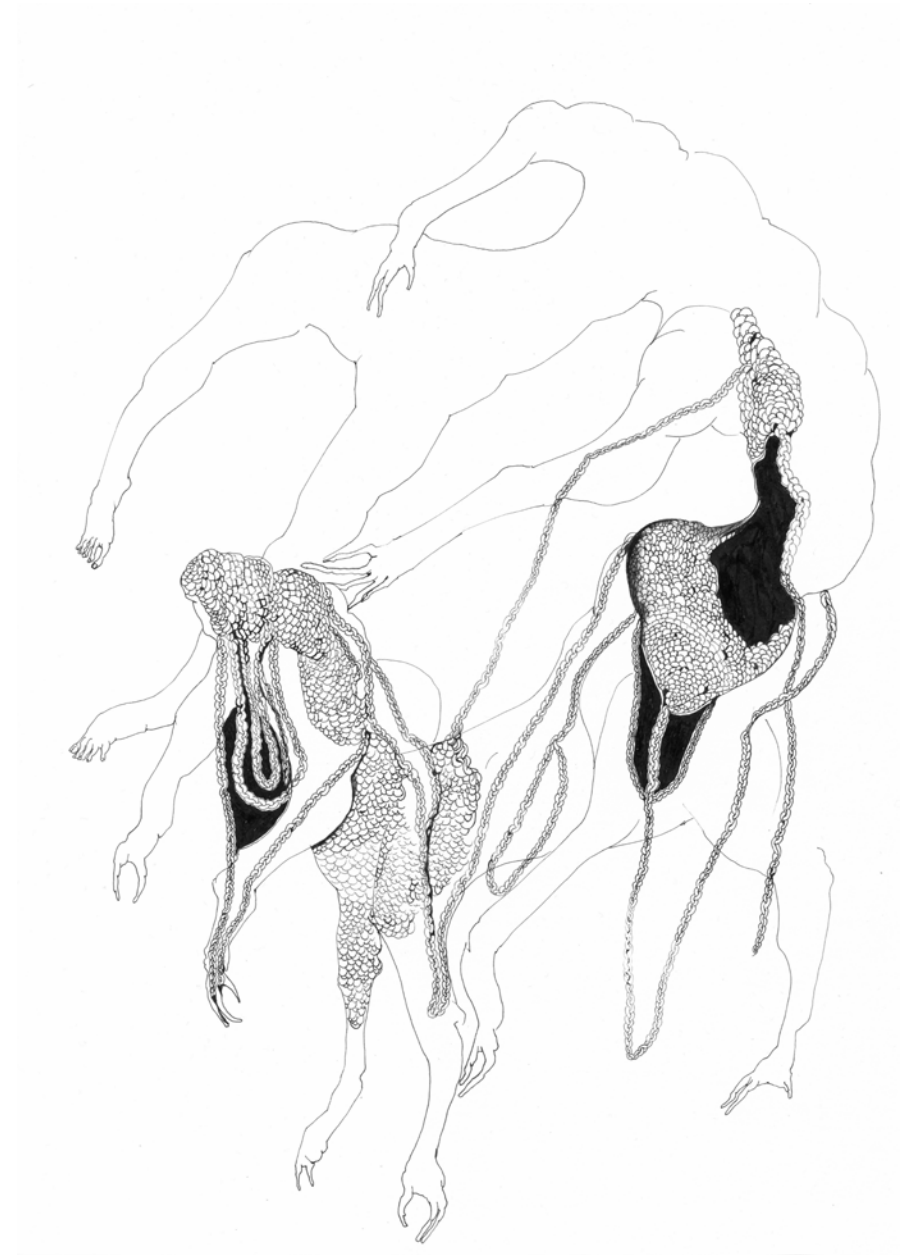
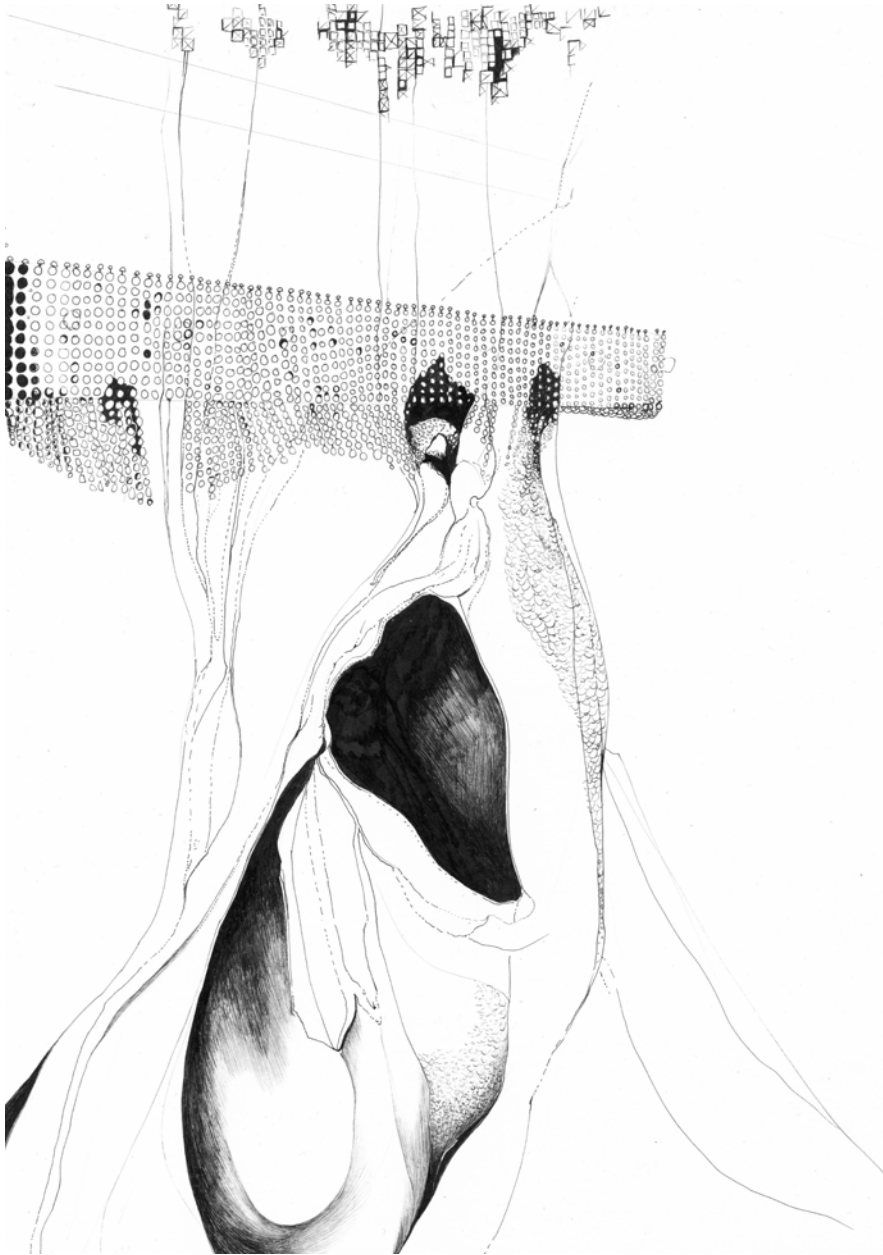
Weltraum, Munich, 2020 | installation view | ink on paper | 145 x 2000 cm | Paperclay, steel, magnets

The room installation combines influences of Japanese representation with Western pictorial tradition. A cascade of creatures that oscillate between archetypal motifs between archetypal motifs and moments of transition between man and animal. scenery. The interplay between gestural abstraction and richness of detail reinforces this tipping moment.



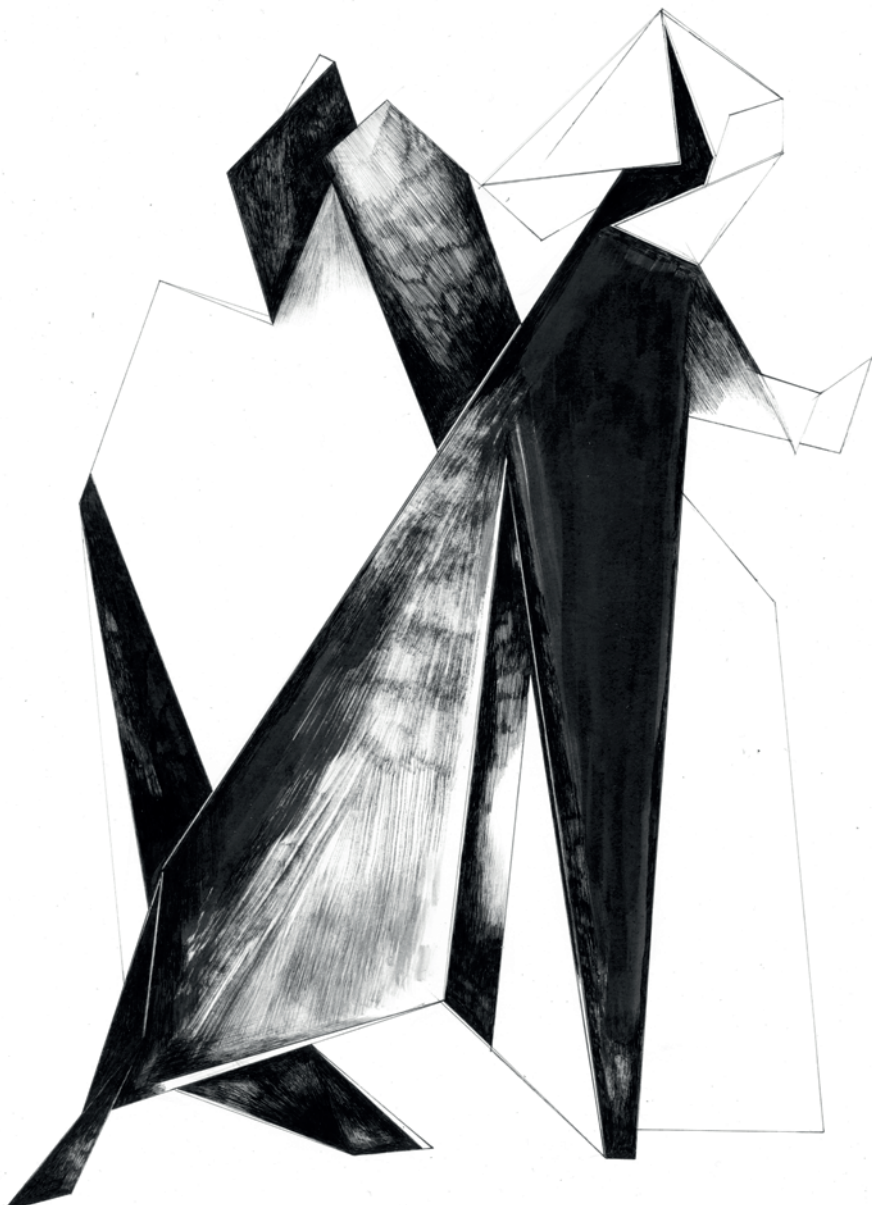
MIKROKLIMA, 2020

Series of 30 drawings,
ink on paper
each 29,7 x 21 cm



Mikroklima, 2020

Series of 30 drawings | ink on paper | each 29,7 x 21 cm



Mikroklima, 2020

Series of 30 drawings | ink on paper | each 29,7 x 21 cm



Mikroklima, 2020

Series of 30 drawings | ink on paper | each 29,7 x 21 cm

FRAMES UND OFF-ORNAMENT, 2019

*Exhibition **Z-Common Ground**, Munich, 2019*

permanent wall installation consisting of 20 objects, Artothek, Dachau, 2019

Space installation made of welded steel modules in combination with ink drawings, cutouts, magnets

View of the installations as part of the exhibition

Z-Common Ground, Munich, 2019

Views of the works **OFF-Ornament**, derivations from mass-produced works

sacral window ornaments in combination with abstract drawings

View **FRAMES**, permanent wall installation consisting of 20 objects,

Artothek, Dachau, 2019



Frames, 2019

Z-Common Ground | Gruppenshow, Munich, 2019 | Views of a spatial installation with steel modules and drawings.

Drawings: Ink and pencil on paper | each 100 x 70 cm | Objects: **8 mm square steel**, magnets | each 100 x 200 x 20 cm | object in the foreground: 50 x 100 x 200 cm

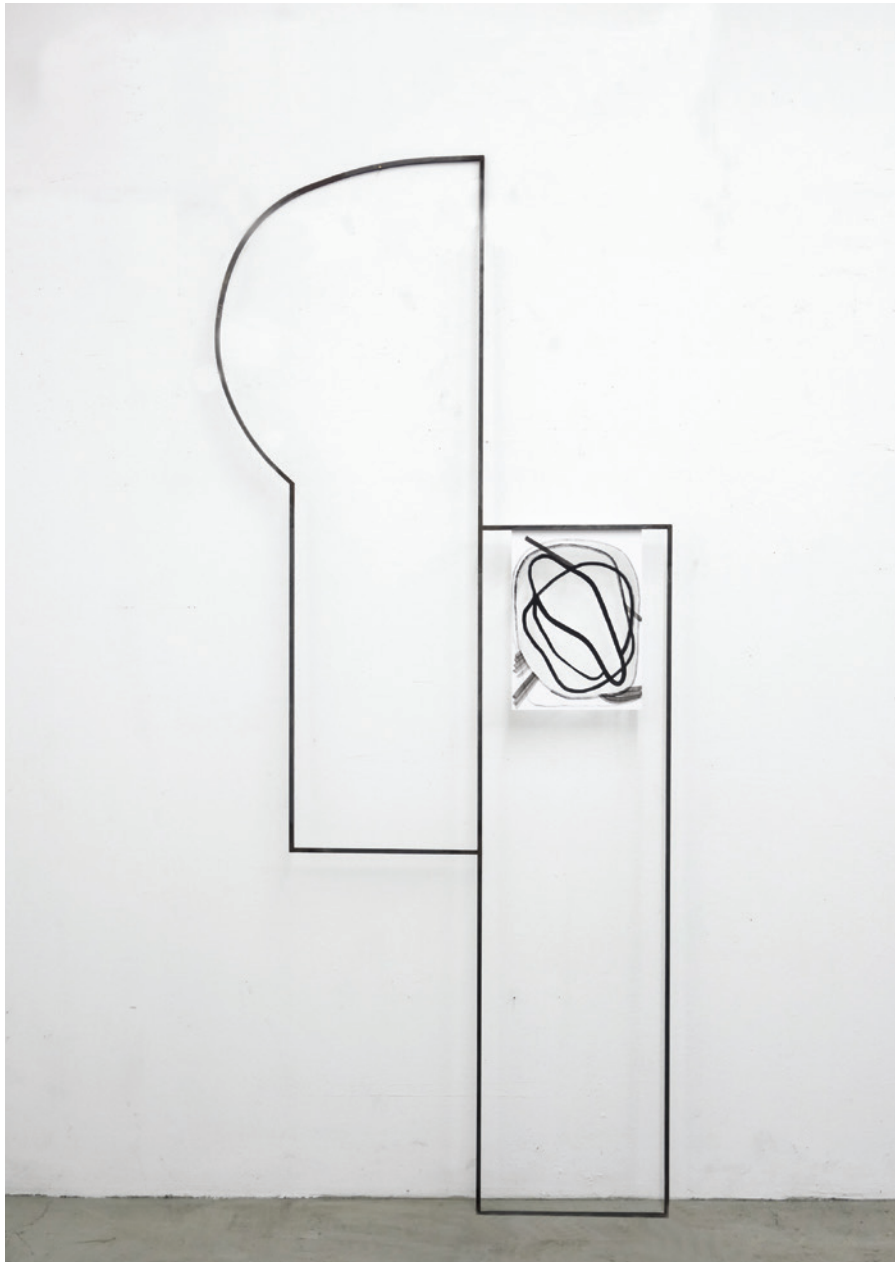


Off Ornament, 2019

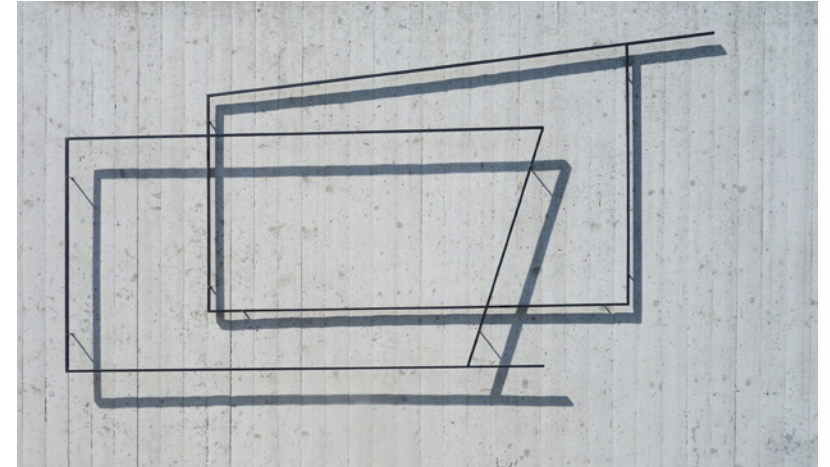
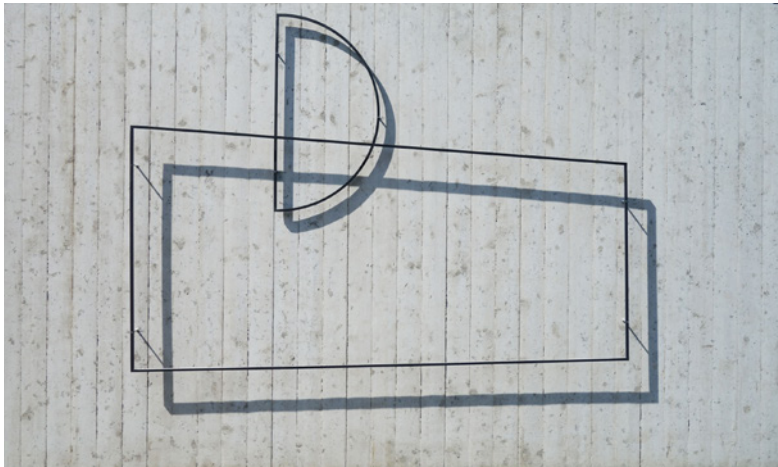
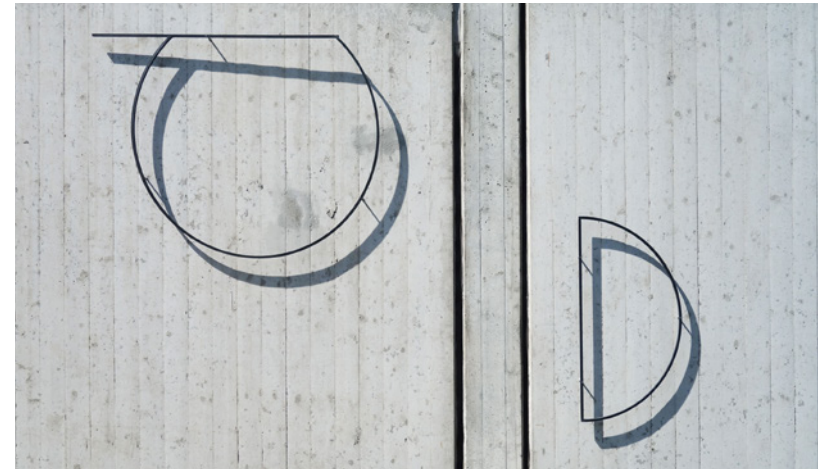
Series of steel objects (12 works) in combination with drawings

left: **Konstellation 4** | Drawing: Ink on paper, cutouts, magnets | 42 x 30 cm | Object: 10 mm square steel | approx. 150 x 85 cm

right: **Konstellation 7** | Drawing: Ink on paper, cutouts, magnets | 100 x 70 cm | Object: 10 mm square steel | approx. 220 x 110 cm



left: **Konstellation 8** | Drawing: Ink on paper, cutouts, magnets | 42 x 30 cm | Object: 10 mm square steel | approx. 260 x 120 cm
 right: **Konstellation 10** | Drawing: Ink on paper, cutouts, magnets | 100 x 70 cm | Object: 10 mm square steel | approx. 250 x 160 cm

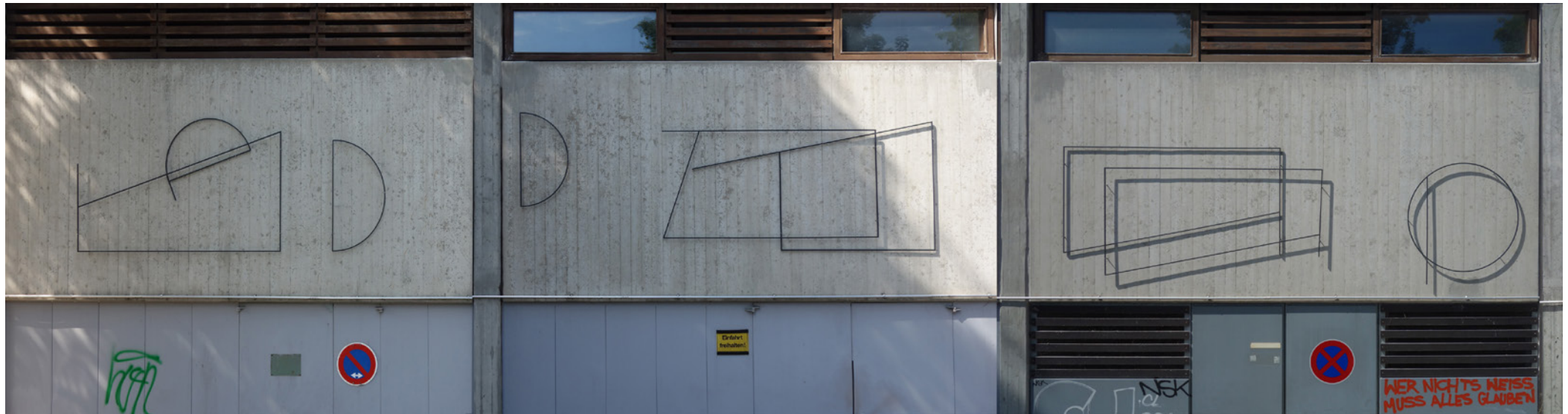


Frames, 2019

Artothek Dachau
20 objects, 10 mm square steel
250 x 3000 x 5 cm

A panoramic relief of steel drawings placed at different distances from the wall. Through the play of light and shadow, they are visually set in motion during the course of the day.







STAGES, 2019

*Exhibition **TIMEMACHINES**, Yamakiwa Gallery, Kamiebiike, Japan, 2019*

*Group show **Abstraktion in München**, 500 m Museum, Sapporo, Japan, 2019*

View of the installation as part of the exhibition

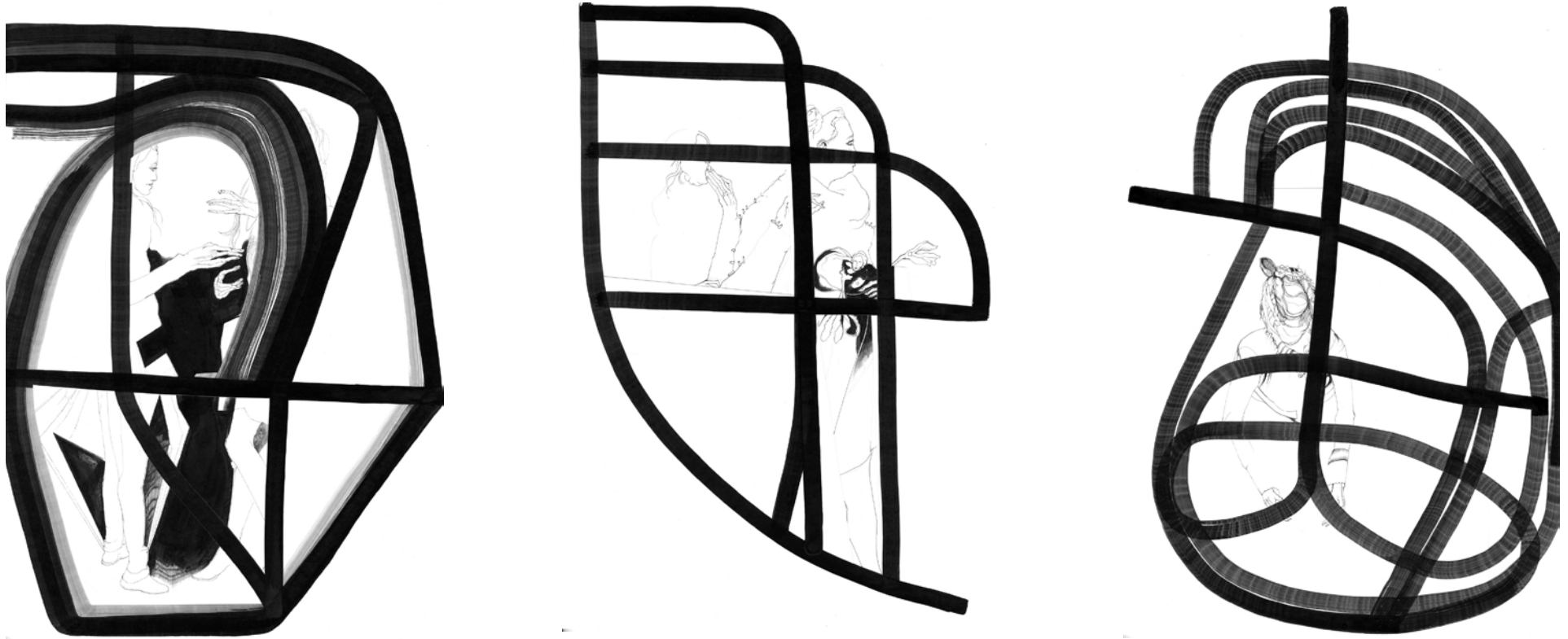
TIMEMACHINES, Yamakiwa Gallery, Kamiebiike, Japan, 2019

Room installation with multi-layered ink drawings, cutouts and magnets

Installation view in the context of the exhibition

Abstraction in Munich, 500 m Museum, Sapporo, Japan, 2019





Stages, 2019

previous page: *Installation view of the exhibition TIMEMACHINES, Yamakiwa Gallery, Kamiebiike, Japan.*

Three cutout drawings, each consisting of two levels, six drawings each 70 x 50 cm

In the attic of a traditional Japanese house (Yamakiwa Gallery, Kamiebiike, Tokamachi), the installation shown in the previous image was created during an artist in residency in 2019.

Three cutout drawings, each consisting of two levels, are attached to the supporting roof beams so that the tube-like space itself becomes a stage. Light and shadow play an important role in this production, as does the darkness in which the space surrounding the attic is immersed.

The installation of different drawing levels in the room refers to the work with the concept of the diorama. Here, the drawing detaches itself from the environment of the wooden box and involves the viewer himself in a walk-in diorama.

View above: Three examples of three-layered drawings from the Stages series: ink on paper, cutouts, 42 x 30 cm



Dreiklang | Triad, 2019

app. 90 Zeichnungen

Stages | two-layer drawings, ink on paper, cutouts | each 42 x 30 cm

Eulen | Owls | Ink on paper | each 42 x 30 cm

Fragmente | Fragments | Ink on paper, partially cutouts | each 42 x 30 cm

Installation view: *Abstraktion in München, 500 m Museum, Sapporo*

REFLECTIONS, 2018

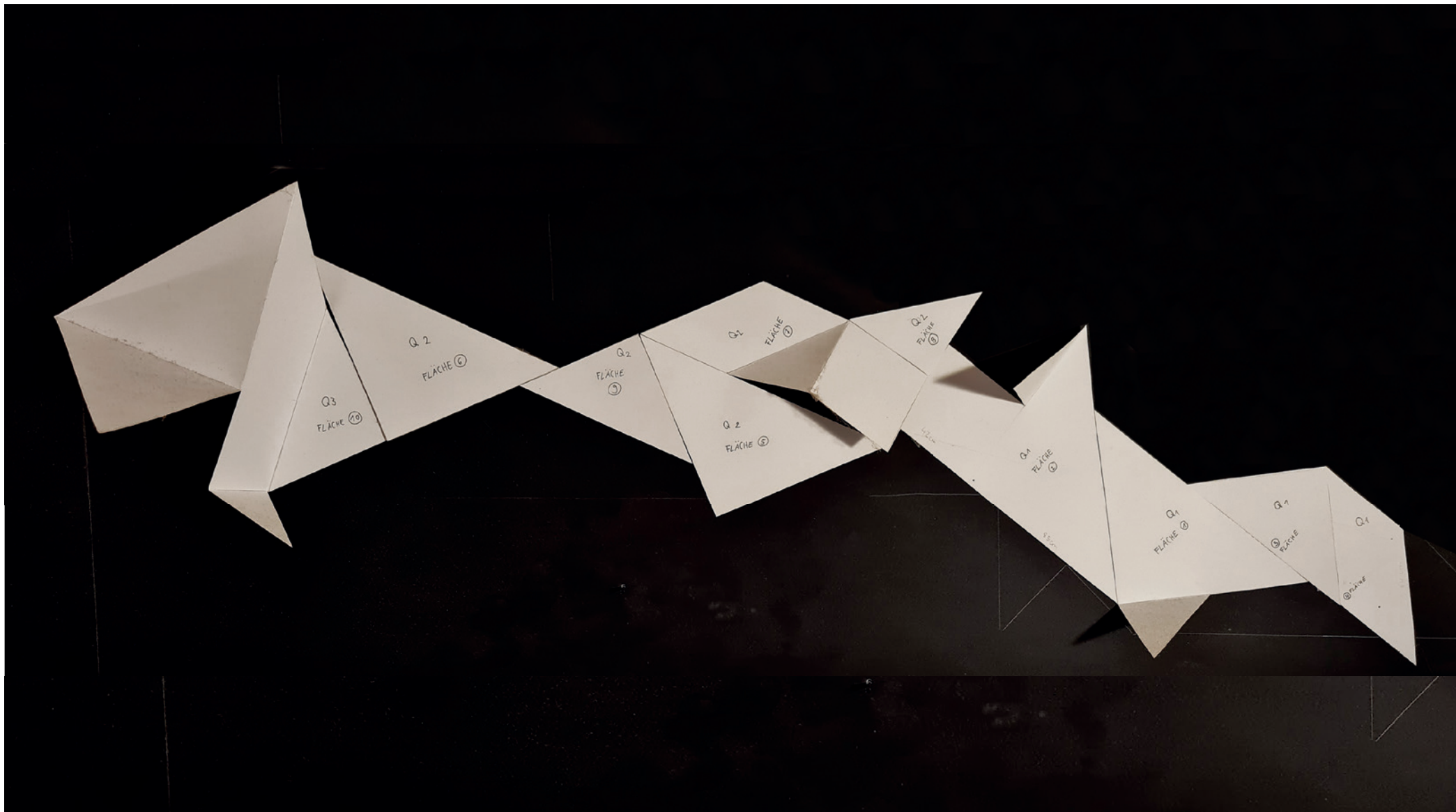
Steel sculpture in a private collection

Illustration of the paper model

Images of the work

Tinted stainless steel, laser-cut and bevelled, silicone-bonded to steel substructures

120 x 250 x 620 cm



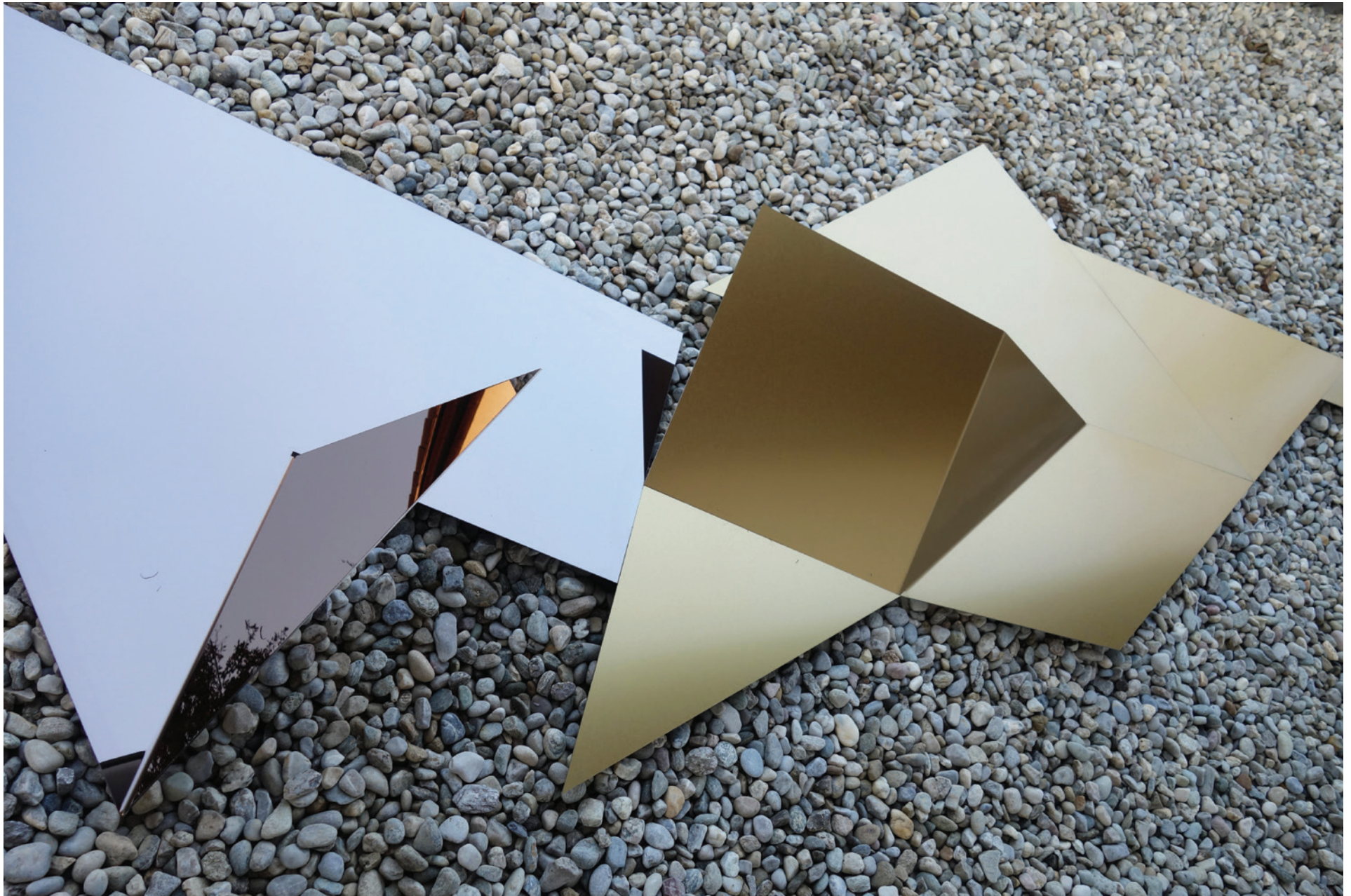
Reflections, 2018

Illustration of the paper model



Reflections, 2018

Details of the work | 120 x 250 x 620 cm



Reflections, 2018

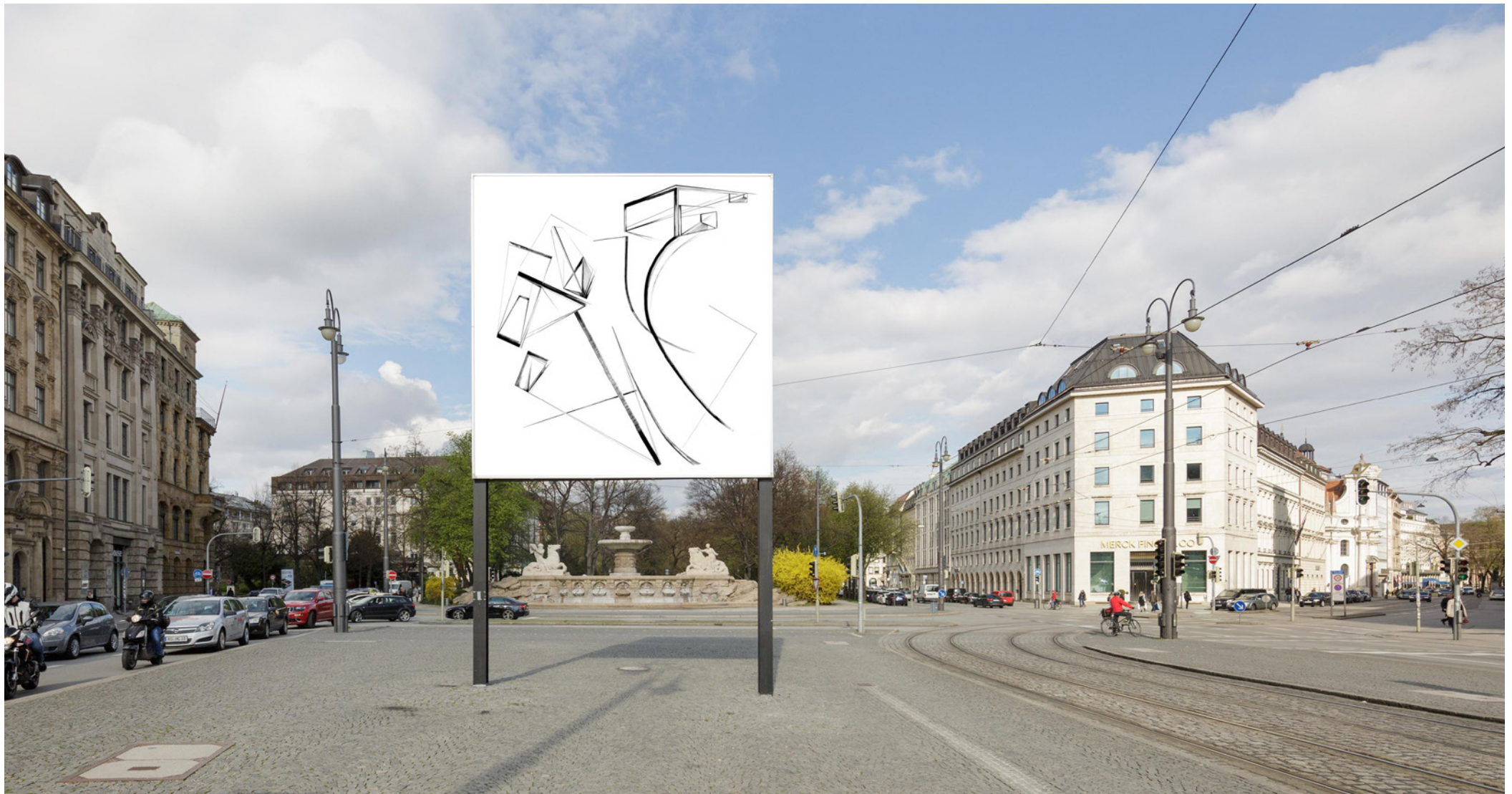
Detail of the work

POSSIBLE SPACES, 2016

Temporary Installation Kunstinsel am Lenbachplatz

Two digital prints on tarpaulin, each 500 x 500 cm, hung on both sides

Illustrations of the two drawings



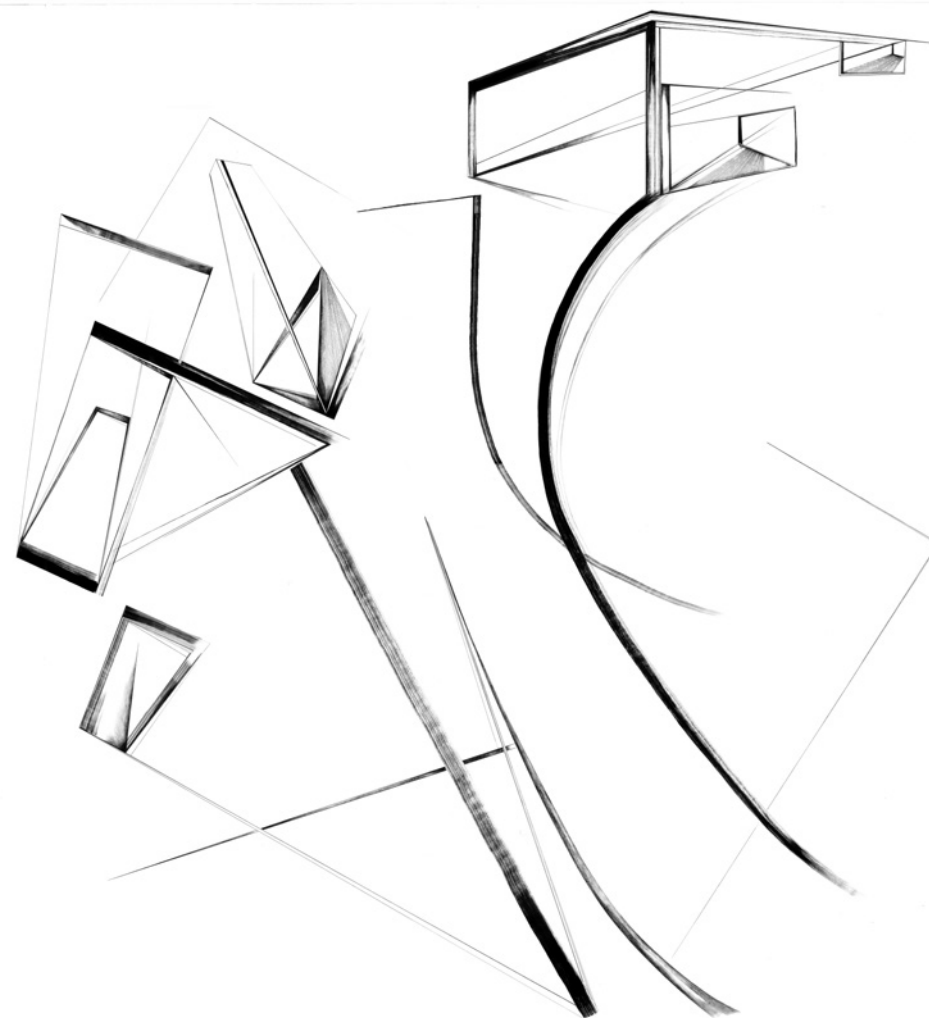
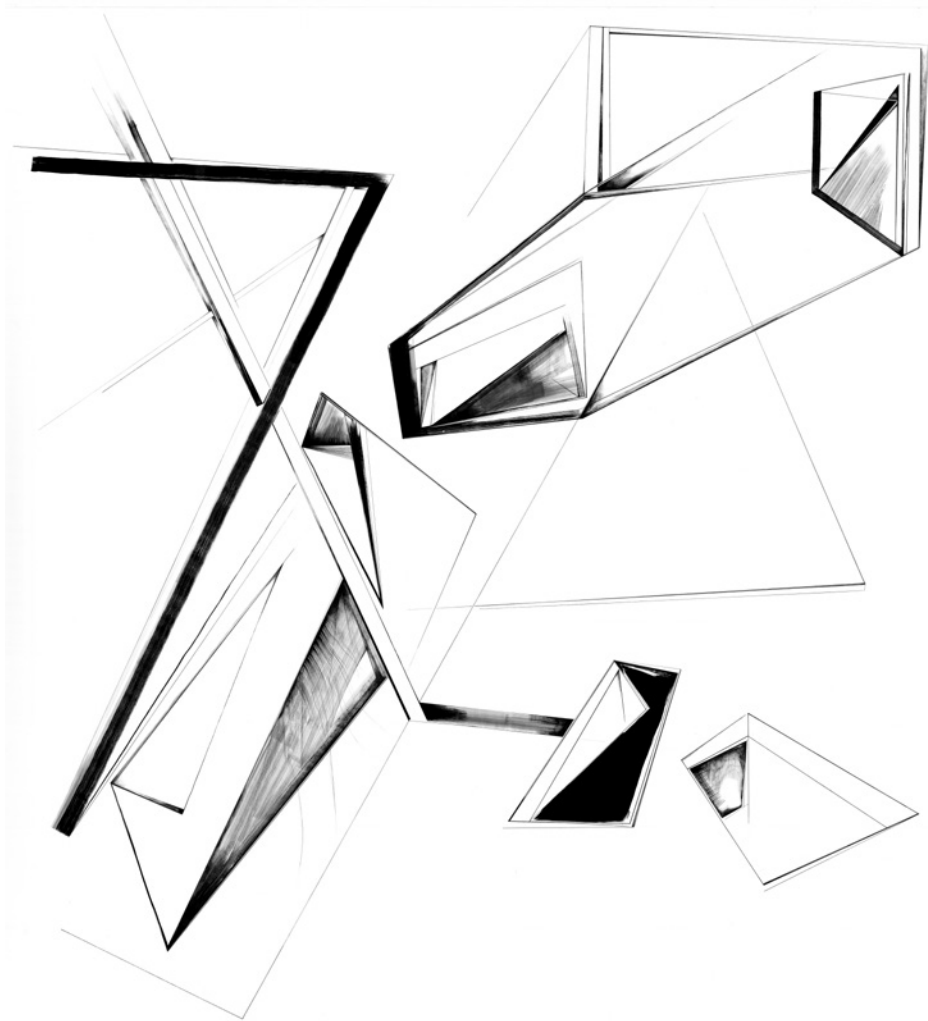
Possible Spaces, 2016

Kunstinsel am Lenbachplatz, Munich | Temporary work | Digital print on tarpaulin | 500 x 500 cm

Existing spatial lines and lines of sight that arise from two different viewpoints are transformed into a new order. The canvas in the middle of the art island forms the interface of different perceptions of the square, it unites disparate spatial visual experiences and perspectives that meet there as if in a burning glass. The drawings open up possible spaces that go beyond the existing spatial situation.

The basis are two folded and superimposed drawings (each 21 x 21 cm), which were created on site and translated into large drawings (each 130 x 130 cm). These form the basis for the print.





Possible Spaces, 2016

Illustration of the two drawings | ink on paper | each 130 x 130 cm

PERMEABLE ENTITIES, 2016

*Exhibition **PERMEABLE ENTITIES**, Artothek München, 2016*

Spatial installation, ink on paper, objects, mixed media, wood

Exhibition views **PERMEABLE ENTITIES**

Artothek Munich, 2016

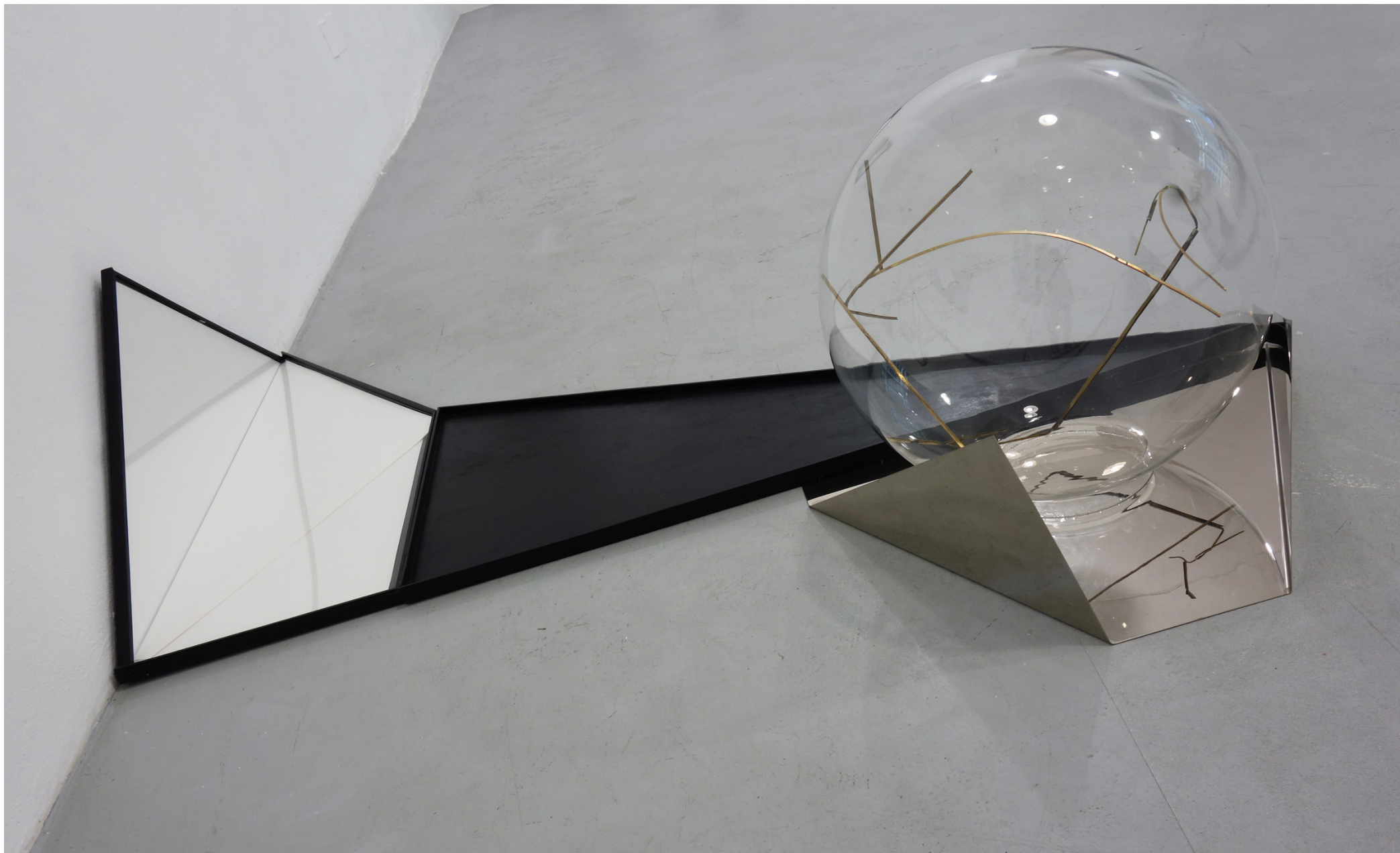
SPACES, two objects, 2016/2017



Permeable Entities, 2016/2017

Artothek München, 2016 | Room installation | Wood, glass, stainless steel, brass, ink drawings, partly cutouts, black cardboard

The black, modular wooden surfaces form an architectural-landscape extension of the drawing into the space. At the same time, they are independent, space-defining elements that can enter into different constellations. Drawings and objects are actors that, depending on the exhibition situation, enter into different formal and thematic dialogues, changing their meanings and narratives in the process. They involve viewers and changes of perspective as they walk through the spatial drawing. Reflecting, bevelled metal objects multiply the space like a kaleidoscope.



Permeable Entities, 2016/2017

Top: **Konstellation Bowl 1** | Glass bowl, brass, wood, plexiglass | approx. 150 x 80 x 60 cm

Next page: **Konstellation Bowl 2** | Glaskugel, ink on paper, cutouts, polished steel, wood | approx. 150 x 80 x 100 cm

Konstellation Balancing the Whimsical 2 | wood modules, brass, ink on paper (100 x 70 x 5 cm), cutouts | approx. 250 x 200 x 100 cm





Spaces, 2016/2017

Space 6.1. | Space 6.2.

Ink on folded paper, steel, wood, plexiglass

Photography: Stefanie Gerstmayr: S. 9 | Walter Bayer: S. 17-18, 31-35, S. 63-66 | zeegaro: S.37-38 | Sebastian Schels: S. 59-60