



Irene Anton is a *Berlin-based artist* whose creative path has evolved over time from the world of fashion and textile design into the realm of visual art. After completing her studies at the *University of the Arts (UdK) Berlin* in 1994, she embarked on a journey that gradually led her away from conventional design and toward a more fluid and experimental practice.

Her work—ranging from installations and objects to assemblage, relief, and collage—is deeply rooted in ecological awareness and the poetry of materials. Drawing inspiration from both the organic and the urban, Irene weaves together elements of architecture, landscape, maps, and textures, often integrating recycled materials into her compositions.

With a Master's in Art in Context from UdK, specializing in exhibition organisation and community arts, Irene explores the intersection of public space and accessibility. Her art deliberately steps outside the gallery, dissolving the boundaries of the 'white cube' to meet people where they are. Her works, often conceptual and open-ended, have been exhibited widely in Germany and internationally since the mid-1990s.

- Wants these links to be added:

<https://sculpture-network.org/en/artist/672/irene-anton>

https://www.instagram.com/irene_anton_artworker1

Her text:

Irene Anton

After finishing my degree for fashion and textile design at the University of the Arts (UdK) in Berlin in

1994, the development of slowly transition process started to influence continuously my work, drifting away from design towards visual art.

A couple of years later, after also having worked in exhibition organisation, I started to study the master course of art in context at the same university, with the specialisation in exhibition organisation and community arts - art in public spaces.

My artistic practice nowadays mainly consists in installation, object, relief, assemblage, and collage.

Recycling aspects are important for to me. My sources of inspiration for example are urban and natural structures, architecture, landscapes, maps, aerial photographs etc.

The most important thing, especially working in public spaces, is that this kind of art isn't elitist, works in an integrative way, and avoids threshold fears, because nobody needs to enter the unknown world of a 'white cube' and everybody becomes able to follow the artistic process.

My works can be conceptual and works in progress as well, and were shown in numerous exhibitions

in Germany and abroad since 1994.