

17/1–13/3/2025

*Parallel
Fictions
of Nature*

Kunstverein Kärnten
Künstlerhaus Klagenfurt

Parallel Fictions of Nature

Anni Arffman
Sophie Dvořák
Simon Goritschnig
Alfred Graf
Minna Kangasmaa
Veera Komulainen
Claudia-Maria Luenig
Christelle Mas
Wilhelm Scherübl
Hannah Stippl
Sophie Tiller

Curated by
Claudia-Maria Luenig
and
Minna Kangasmaa

The exhibition *Parallel Fictions of Nature* will show the works of Finnish and Austrian artists who will present the importing of nature into the exhibition space, materially and conceptually in establishing a discourse of ecological, economic and aesthetic value, but furthermore by building principles from new systems.

The artists have been selected to explore systems, values, the role of species, the examination of processes, traces and structures, various presentations and pictorial studies of sediments and rock formations and the body as an absent system in its natural setting.

The artists all work in various media and spatial settings, underlining their strong interest in micro and macro aspect of complex forms and mechanisms of nature.

For W. F. Schelling, a German philosopher and representative of Nature-philosophy (Naturphilosophie) attempted to comprehend nature in its totality and to outline its general theoretical structure, thus attempting to lay the foundations for the natural sciences. The process in nature underlines the development from simple, uncomplicated forms to more complex and complicated ones. Schelling's development scheme is that of Trias, which he complies with terms like matter, life (organic), spirit (consciousness), mechanisms and chemical states ... He himself denotes nature with the metaphor Causa sui, based on Spinoza. "She is the reason and consequence of herself, production like product, subject like object."

Based on this, the exhibition intends to create systems and fictions parallel to Nature, reach some completion yet reflect processes of transformation and the phenomena of time. Artists from Oulu in Finland will be presented with artists from Austria, who have all exhibited in the autonomous exhibition space basement over the last 10 years.

Anni Arffman

The artist has consistently demonstrated a keen interest in representing the human form and in capturing the nuances that lie beneath the surface. A notable example of this interest is evident in her multi-layered portraits, which offer a glimpse into the intricacies of human behavior and the hidden aspects of the human experience.

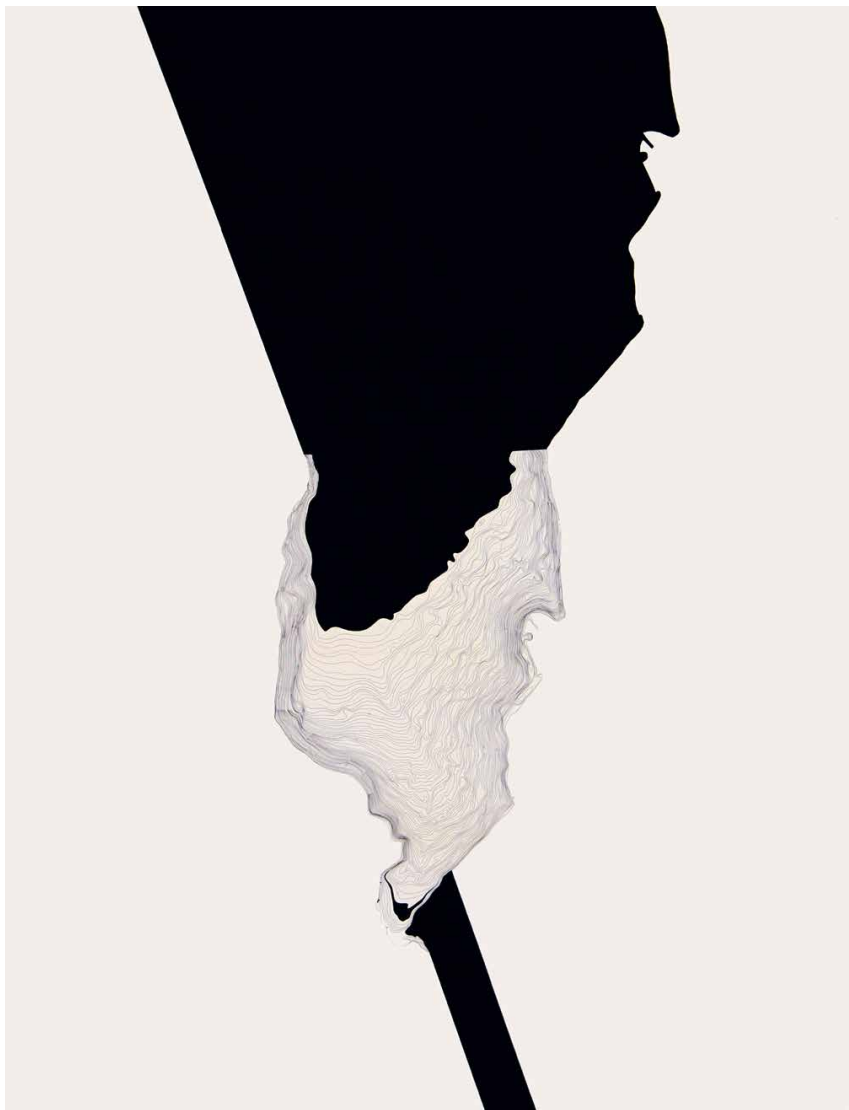
Anni Arffman (* 1985 in Sotkamo, FIN) is a visual artist working in Oulu, Finland. She received her BFA from North Carelia Polytechnic in 2009. Her work has been represented in many galleries and museums in Finland and abroad e.g. in Slovenia, Bulgaria, Germany, Belgium and France. She has made commissioned public art for Hospital of Kainuu and her work is in collections of the City of Oulu and Oulu Art Museum and several private collections.

Anni Arffman is interested in representing human and the possibility to create a fictive glimpse under the obvious surface. Her alchemistic attempts to image the mystery, the soul and feelings collide into material reality of visual medium. Yet in this process Arffman experiences what she calls "building a cathedral" This does not mean anything concrete or religious, but it is about building the mental state of the viewer for a moment at an unknown height. She believes that a human's inner sense of space is the one that makes changes – brick at a time. In the footsteps of these serious attempts follows black humor which is also one of the themes Arffman is interested in.

www.anniarffman.com



The ones that wanted to give their offspring love but not the future, 2024
Laser-cut MDF panel, 70×60 cm
Photo: Anni Arffmann



Lake I, 2018
Collage and ink on museum cardboard, framed, 120×90 cm
© Bildrecht, Photo: Sophie Dvořák

Her collection of found objects deals with formal similarities and spatio-temporal collisions, in order to reflect on the interlocking of time, aging and transformation processes.

Sophie Dvořák (*1978 in Vienna, AT) lives and works in Vienna. In an artistic practice spanning conceptual drawing, collage, sculpture and collecting, Dvořák is dealing with questions referring to space and territories and their representational codes, history and perception. She creates artworks and installative arrangements representing abstract-fictitious illustrations of world(s) and knowledge and interpretations of history and spatial relations.

She studied at the Academy of Fine Arts, Vienna, Austria (Diploma in 2008) and the Glasgow School of Art, Scotland, and the School for Artistic Photography Vienna, Friedl Kubelka (graduated in 2005)

www.sophiedvorak.net

Sophie Dvořák

Simon Goritschnig

Simon Goritschnig draws inspiration from nature and the phenomena of life and living matter. Therefore, his work is driven by pseudo-scientific curiosity a wide array of different techniques, depending on the perspective and focus of research.

Simon Goritschnig was born 1988 in Klagenfurt, AT, but has been living and working in Vienna since 2008.

In 2015 he graduated from the University of Applied Arts Vienna with a degree in graphic design and printmaking. He was awarded the Ernst Beranek scholarship for his academic achievements. In 2018 he received a six-month residency scholarship in Paris from the city of Klagenfurt.

He uses a wide range of different techniques, from drawing and painting to sculpture and computer graphics, depending on the perspective and focus of his research. These works are often combined into ‚site-specific‘ installations in which the viewer becomes an investigator, searching for the common thread that holds it all together.

www.simongoritschnig.com



Alien Artefacts, 2024
Installation, aluminium frame, 3D print, variable size
© Bildrecht, Photo: Simon Goritschnig



Für M (Wörthersee), 2010/2022
Sediment, wax, tempera on cotton, 160×95 cm
Photo: F. Raidt

A few years ago, Alfred Graf began leaving “imprints” of his body in sand, mud, or earth in landscapes that left a deep impression on him. When these impressions are filled with elements of the landscape and cast in wax, solid objects—torso shapes—emerge, “born directly from the landscape.” Subject and object become one, boundaries dissolve, inspired by creation myths and a deep reverence for the beauty of nature as the foundation of all life.

Alfred Graf, born in 1958 in Feldkirch, AT, studied at the Academy of Fine Arts in Vienna from 1979 to 1984. His work received early recognition through prestigious awards, including the Theodor Körner Prize (1985) and numerous grants, such as the Rome Scholarship, the Federal Foreign Scholarship for Istanbul (2019), and residencies in

Paliano, Greece, and Ireland. Graf was a recurring Artist in Residence at the Sirius Arts Centre in Cobh, Ireland, and serves as an exhibition curator for the association allerArt in Bludenz. His solo exhibitions have taken him to numerous countries, including Germany, the USA, France, and Israel, establishing him as a prominent figure in contemporary art.

Alfred Graf

Minna Kangasmaa

Minna Kangasmaa combines taxonomy – the scientific practice of classifying organisms into logical hierarchies – with an iconography that might be characterized as ‘the collective legacy of womanhood’.

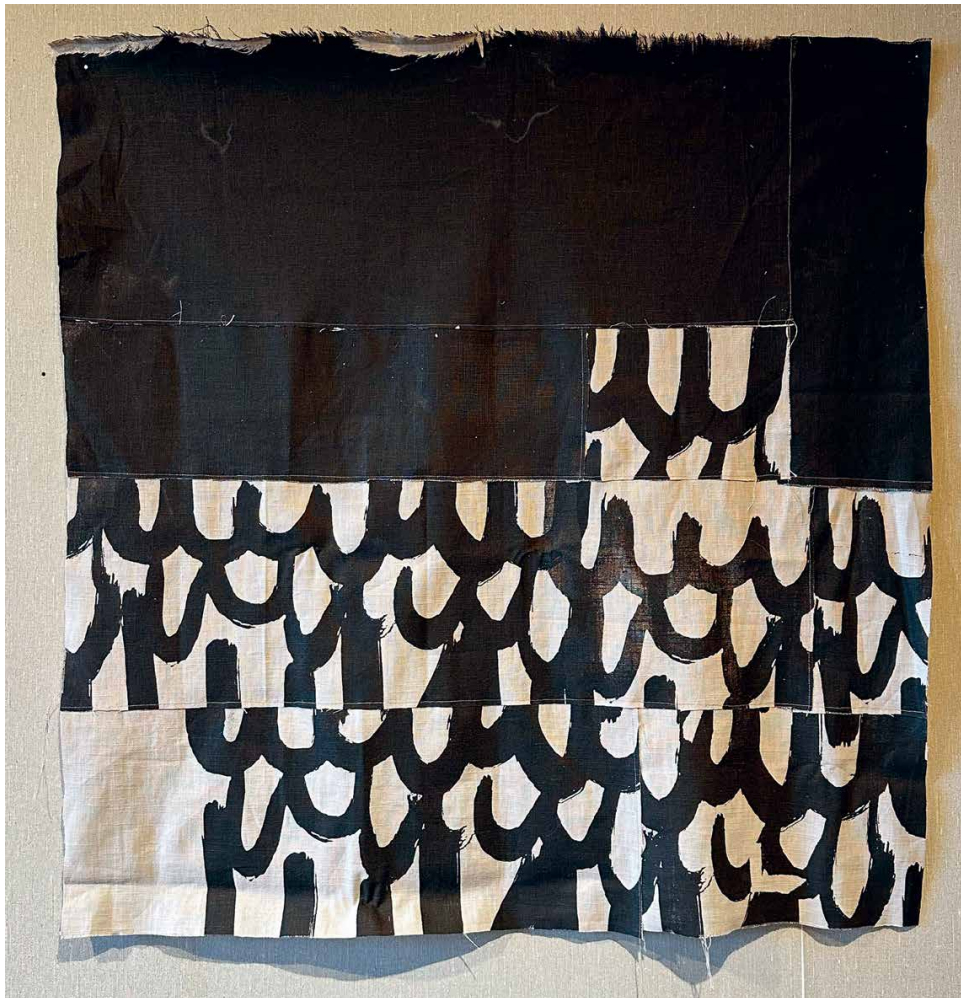
Minna Kangasmaa (*1965 in Oulu, FIN) is a Finnish sculptor. She received her Bachelor of Fine Arts from the Lahti University of Applied Sciences and is currently completing her Master of Fine Arts at the University of the Arts Helsinki. Since 1994 her work has been shown in numerous solo and group exhibitions in Finland and Europe. Her pieces are represented in public and private collections, including those of the Finnish State and the Oulu Art Museum. She has received several state art grants.

Since 2008, she has been working on the *Systema naturae* series, which covers over 20 sculptures and installations that explore the relationship between man, society and nature. Inspired by Linné's motto ‘*nosce te ipsum*’ - ‘know thyself’ - empathy is a central approach to a new understanding.

www.minnakangasmaa.fi



Grey Area, 2023
Installation, unfired clay, variable size
Photo: Tuomo Kangasmaa



Pelot, 2023 (english: fields)
Screen print on linen, 135×145 cm
Photo: Veera Komulainen

The works are inspired by the old Finnic “forest blanket” belief, where it was thought a person had three souls, one of which could get lost in the forest or swamp. This belief helped explain the inexplicable and conceal mental health issues. The linen wall hangings continue the theme, exploring landscapes and swamp mysticism, contrasting nature’s wildness with human attempts at control through drainage and cultivation.

Veera Komulainen (*1985 in Orimattila, FIN) is a contemporary Finnish artist, living and working in Radstadt, Austria. She grew up in a household where her mother had a deep longing for her Karelian roots. Bullying marked her primary school years and influenced her perception of being different. At the age of 19, she moved to Denmark and later lived in Sweden, Singapore, Finland, and eventually Austria.

In her artistic work and in her Master’s degree (MA of Arts and MA of Design), she has been exploring the theme of non-belonging for over ten years. Currently, she focuses on nature, belonging, and the connection between roots and the earth. Her works are characterized by a repetitive visual language and the use of diverse media.

www.veerakomulainen.com

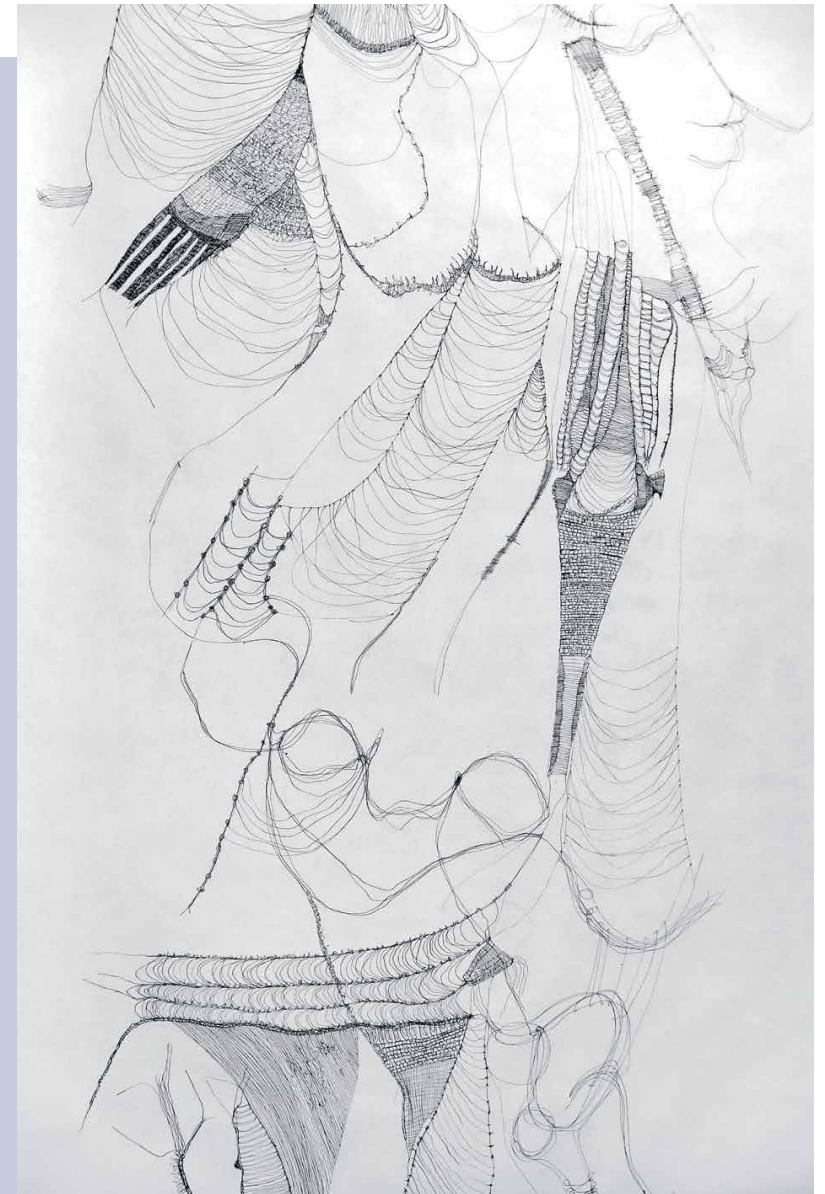
Claudia-Maria Luenig

Claudia-Maria Luenig erforscht den Körper und seine Abwesenheit, die Haut und damit die zweite Haut. Die Arbeiten beschäftigen sich mit Metaphern von Grenzen, den Grenzen zwischen Körper und Haut bzw. Leib und Raum. Die gehäkelten körperähnlichen Formen stellen den oben erwähnten Zwischenzustand dar: Naturphänomene und spezifische Formen der Passivität spiegeln das Leben und die Natur als wandelbares System.

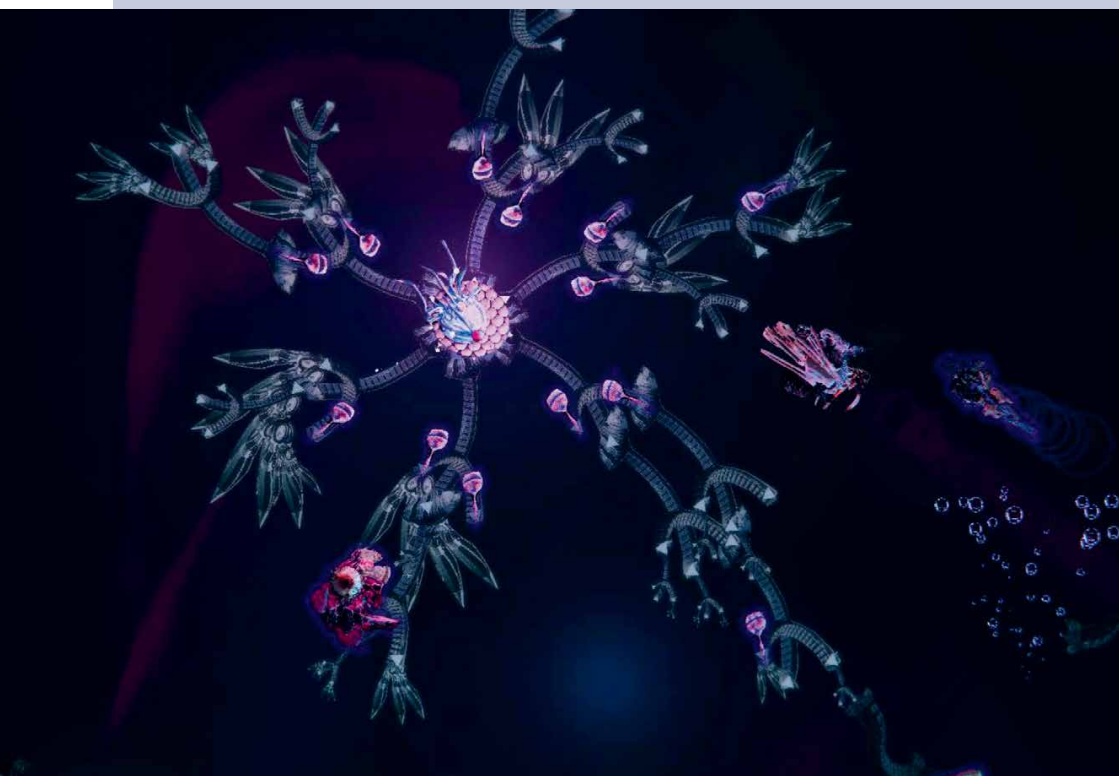
Claudia-Maria Luenig was born in 1957 in Herbern, Germany, DE. She lived and worked in Australia from 1985 to 1999 before moving to Vienna in 1999. She has exhibited both nationally and internationally and has been running the independent exhibition space *b a s e m e n t* in Vienna since 2004. The space fosters networking and collaboration, bringing together the works of Austrian and international artists.

Her artistic practice is focused on exploring the body and its absence, the skin as a boundary, and the „second skin.“ She draws inspiration from natural phenomena and specific forms of passivity, reflecting life and nature as a dynamic, ever-changing system. Her works, titled *Leibschema*, address metaphorical boundaries – the line between body and skin and “Leib” (lived body) and space. The crocheted, sculptural, body-like forms represent this intermediate state and integrate space as a traced, meaningful environment.

www.claudiamarialuenig.com



Verwickelt, 2023 (Detail)
Ink pen on paper, 70×200 cm
© Bildrecht, Photo: Claudia-Maria Luenig



Oceania, 2024
work in progress Videostill from Videogame
Photo: Christelle Mas

Her art remains on the fringes of fiction. Her photographs induce doubt in the viewer as to the reality of the image and highlight the medium's lack of reliability.

Christelle Mas (*1984 in Paris, FR) is a photographer and mixed media artist based in Finland. Her work combines art and science, using soft materials, installations and photography to explore the relationship between humans, technology and other species. Her art often takes the form of hybrid beings, suggesting possible future scenarios in which new species adapt to our unknown environment.

Mas creates compelling worlds where science and mythology, the natural and the artificial merge. She holds a Master of Arts from the Sorbonne University and has exhibited her work in Finland and internationally. Her works can be found in the collections of the Oulu and Kemi Art Museums and several private collections. Mas is a member of the Bioart Society and the Association of Photographic Artists in Finland.

www.christelle-mas.com

Wilhelm Scherübl

Wilhelm Scheruebl has long been concerned with the permanent transformation and structures of nature, the becoming and passing of matter and the relationship between artistic and natural processes. Nature is the subject of reflection and the supplier of material for his works.

Scherübl makes a study of the natural processes and structures to be found everywhere – self-organised structures of synthesis and transformation, manifest in interpersonal networks just as in the cell structure of a stalk. The processes involved in shaping are finely balanced between order and chaos. The starting point of Scherübl's reflections is light which, in the interplay of daylight and darkness, initiates the dynamism of becoming. All matter undergoes constant metamorphosis.

The plant exemplifies this transformation, this continuous emergence. It represents the annual cycle from seedling through flowering to seed production, until fresh soil is formed from the dead plant material.

Scheruebl was born in Radstatt, AT and studied at the Academy of Fine Arts und Bruno Gironcoli. He has had exhibitions nationally and internationally and developed numerous works for Art in public space.

www.scheruebl.at



Minusaquarell, 2020
framed, ink on paper, 45x45 cm
Photo: Wilhelm Scherübl



Mud everywhere, 2024
Room installation, painting, wood, crocheted forms, variable size
© Bildrecht, Photo: Hannah Stippl

Hannah Stippl creates large landscapes with floral patterns and lettering that immerse the viewer in new spheres. Her interest in the cultural, historical and ecological aspects of plants, gardens and landscapes is fundamental to her work.

Hannah Stippl (*1981 in Vienna, AT) is a contemporary Austrian artist, curator and landscape theorist. She is best known for her impressive landscape paintings which playfully balance at the interface of ornament and image. Born in Vienna, Hannah Stippl studied philosophy, art history and painting at the University of Applied Arts Vienna. Here she earned her doctorate in the field of landscape theory in 2011.

Her dissertation offers the first comprehensive review of the landscape-theoretical watercolors by Lucius Burckhardt. From 2005-2017, she

taught at the University of Applied Arts Vienna in the Department of Landscape Design/Art. Her theoretical preoccupation with cultural-historical and ecological aspects of plants, gardens and landscapes fundamentally influences her artistic work.

Hannah Stippl also curated numerous exhibitions and runs the exhibition space puuul in Vienna. She splits her time between Vienna, her studio in Elsbach, Lower Austria and Aguilas, Spain.

www.hannahstippl.net

Sophie Tiller observes creation and passing, records states of transition and questions systems of order that represent the human desire to classify life. Surreal scenes of a staged appearance form the basis of many of her projects. The cultural achievements of humankind provide the basis for new processes of transformation. The fusion of nature and culture creates new possibilities and functions and gives us an existential view of relations.

The focus of my work is the human-nature relationship. Man appropriates nature, nature appropriates cultural property as the basis for new transformation processes. The loss of biodiversity and the consequences of climate change as well as man's interaction with nature are themes in my work. Scenarios that seem surreal can form the basis of my work process, as can planned experimental arrangements. I observe emergence and decay, record intermediate stages and question systems of order that make visible man's desire for control and classification.

Nature in turn creates its own systems. What can be planned, when does a loss of control occur? My works are about the survival of nature and living (with) nature.

The consequences of climate change, species extinction and ecological catastrophes are increasingly showing us our limits and making us feel our dependence on an intact environment. In some of my works, artificiality meets domesticated nature. The inanimate is combined with the living, the boundaries become blurred.

What is originally natural, what has been optimized by human intervention over centuries? What is nature?

www.sophietiller.com



Der Parasit, 2008–heute
Pigment printing, 73×93 cm
© Bildrecht, Photo: Sophie Tiller

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