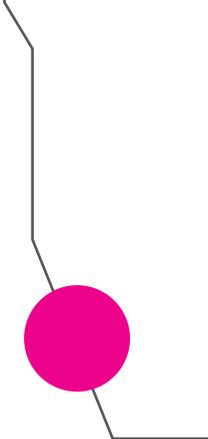


# BODIES OF WATER



HANNELORE NENNING •  
**ENAR DE DIOS RODRÍGUEZ •**  
**ELSA SALONEN •**

**KUNSTPAVILLON**  
NEUE GALERIE INNSBRUCK  
06.08. – 05.11.2022

Curated by Petra Poelzl

DANCING ON THE EDGE OF THE WORLD

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## BODIES OF WATER

*Our bodies are also of air, rock, earth – even plastic at a growing rate – but figuring ourselves specifically, as bodies of water emphasizes a particular set of planetary assemblages that asks for our response right now.* Astrida Neimanis

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The direct effects of patriarchal capitalism on our planet are becoming increasingly clear in the shape of exploitation and progressive destruction. In the exhibition **BODIES OF WATER**, which can be seen across the two exhibition spaces, Kunstpavillon and Neue Galerie Innsbruck, the three artists Hannelore Nanning, Enar de Dios Rodríguez and Elsa Salonen investigate the current state of water landscapes from activist, animist and geopolitical perspectives. The title is taken from that of the book “Bodies of Water: Posthuman Feminist Phenomenology” by Astrida Neimanis, in which the feminist cultural theorist suggests an understanding of human bodies – contrary to the conventional conception of the individual subject - as fluid, permeable and watery. Anti-colonial, feminist and queer narratives flow copiously into future spaces of thought and action in order to soften the prevailing and less fluid ontological structure. Astrida Neimanis coins the term *hydrocommons* to refer to the interwovenness of planetary waters, which occupy about 70% of the planet’s total surface area, and the human body, which consists of about 70-90% water. The idea that the body is autonomous and ends with the skin that encloses it, as well as that of the clear separability between humans and nature, is laid to rest, proclaiming actions and thought that transcend species.

4 Awareness of these interwovenness and the relationships that go with them is becoming an increasingly important tool for ensuring good survival on this planet, especially in light of the current water crises, which range from the privatisation of drinking water and water shortages to flooding and chronic contamination. The artists in the exhibition work with these interwovennesses in their respective artistic practices by connecting with local river landscapes and the major oceans to imagine a desirable future in times of deep ecological, economic and social upheaval.

**HANNELORE NENNING's** artistic exploration focuses primarily on river landscapes and their slow disappearance. This becomes manifest in aquarelles, etchings and drawings in which she records the disappearing water landscapes in order to capture their beauty with her images. The artist, however, is not exclusively concerned with the visual experience, but rather, as a member of the ecology movement from the very beginning, she also pursues an activist approach.

In her artistic practice, **ELSA SALONEN** investigates the nature of the oceans from alchemist, animist, and scientific perspectives. All the colour pigments for the works shown in the exhibition were gathered by the artist from various sites. To make dyes, for example, Elsa Salonen has boiled algae and aquatic plants or ground sea shells, plastic refuse and pieces of dead coral that have drifted ashore. She views her pigments as collaborators, whose 'experiences' define the conceptual message of each work.

Traditional Finnish rituals are reactivated as examples of a balanced relationship to nature; at the same time, the omnipresent microplastics have reclaimed a place within the natural colour palette.

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In her works, **ENAR DE DIOS RODRÍGUEZ** is concerned with the appropriation of space and its socio-political and environmental consequences: although seventy per cent of the earth's surface is covered by the oceans, only a small part of the seabed has been mapped so far. However, in recent years, the interest in mapping such spaces has accelerated due to different economic, geopolitical and scientific objectives, revealing an apparent determination to create a "new continent" to explore and exploit under the sea.

## **HANNELORE NENNING**

### **Spätwinter am Kalserbach bei Lana (2021)**

6 The composition of the painting is dictated by the landscape: the central axis is the Kalserbach, accentuated by brilliant-white fields of snow on both banks. A magnificent panorama, and a stream bed with the low, winter water level typical of the area in the foreground.

The aquarelle shows the place where (if the community of Kals' wishes are granted) the diversion for a second Kalserbach power plant will be built. The mayor of Kals has justified the plan to build a power plant along the middle reaches of the Kalserbach with the necessity to try and reach climate goals. This reasoning raises many questions for Hannelore Nennung: Is it, and should it be legitimate to denature Alpine streams bit by bit, depriving the landscape of vital elements of its beauty, in order to cater to speculators?

**ELSA SALONEN****Veden väelle (For the Water Sprites) (2019)**

'Veden väelle (For the Water Sprites)' is dedicated to the ancient sea sprites. According to Finnish mythology, each natural environment is governed by its sprite, which guards the region affecting its well-being and prosperity. To ensure good fishing fortune various offerings, such as silver, were brought to the mighty Water Sprites.

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For the installation various natural elements were collected from the Finnish Baltic Sea and its shores; such as algae, aquatic plants, seawater, seabed sand, and pieces of cliffs as well as shells and fish bones that had drifted onto the beach. From the collected materials the artist distilled or ground colours with which she then painted the walls of a glasshouse. The remaining algae were dried, powdered, and used to create the symmetric pattern in the middle of the installation.

**Thanks:**

Technical support/deep-sea algae: *Sonja Gunell, marine biologist, Turku, Finland*

Thematic consultancy/Finnish mythology: *Kaarina Koski, folklore scholar, Helsinki*

Project location: Turku archipelago, Finland

## **ELSA SALONEN**

### **I Dive in the Ocean as in a Prayer (2021)**

8 The large glass painting shows a view of a bleaching coral reef in the middle of microplastics and depicts the current state of the seas.

From the Colombian beaches of the Caribbean Sea, the artist collected ochres and plastic debris drifted ashore. These materials she ground into pigments that were used, together with sea salt and alum, to paint an underwater landscape of a bleaching coral reef on glass. 'I Dive in the Ocean as in a Prayer' celebrates underwater beauty while asking for strength to protect it.

### **Thanks:**

Thematic consultancy/coral bleaching: *Helmut Schuhmacher, emeritus professor of aquatic ecology, Duisburg-Essen, Germany*

Project location/materials: *La Boquilla, Cartagena and El Salar de Galerazamba, Colombia*

**ELSA SALONEN****Influence of the Moon on Bodies of Water (2020)**

Each work in the series is painted at a different stage of the lunar cycle; a painting depicting the full moon at the time of the full moon, a painting depicting the new moon at the time of the new moon, etc. The moon controls the movements of the tides, and in Finnish folklore, it also defined the lives of the people. The different stages of the lunar cycle influenced the choice of a favourable time to do different jobs.

The series is painted with materials found on various beaches at different times of the tide: limestone, seashells, and pieces of dead corals drifted ashore. From the collected materials the artist ground pigments with which she painted an adaptation of old alchemical illustrations on glass; a female figure with a lunar head inside of a flask.

**Thanks:**

Technical support/materials from Portugal, Indonesia and Norway:  
*Ana Jordão, Bawep Kapalatama and Emmi Salonen, artist's friends and family*

Project location/materials: *Norwegian Sea: Lofoten, Norway/the Baltic Sea: Turku Archipelago, Finland and Rügen, Germany/the Caribbean Sea: Cartagena, Colombia/the Atlantic Ocean: Carcavelos Beach, Portugal/ Indian Ocean: Yogyakarta, Indonesia*

## **ENAR DE DIOS RODRÍGUEZ**

### **A history of cartography (2021)**

10 Accompanying the video essay *‘Liquid ground’*, there are other artworks relating to the same subject: A history of cartography, a series of light boxes that focus on a specific gesture from historical portraits of cartographers in order to criticize the western way of producing space. In all the portraits of cartographers throughout history, the same motif is repeated over and over again: their (white) hands touching or grabbing the globe. This series of photographs captures this enlarged detail, highlighting the Western vision of the production of space, so closely linked to the yearning for possession, conquest and occupation.

Produced in the framework the *DKV Seguros -Álvarez Margaride* Grant with the support of *LABoral Centro de Arte y Creación Industrial*.

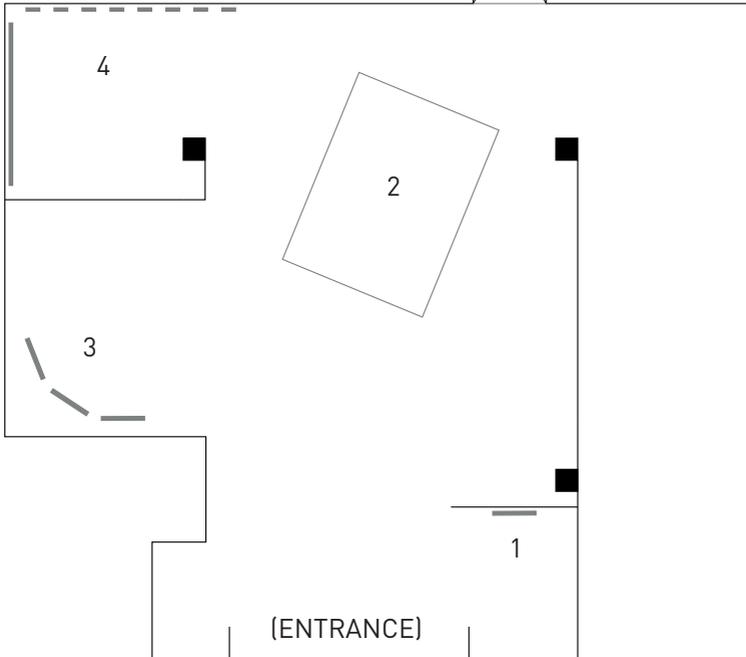
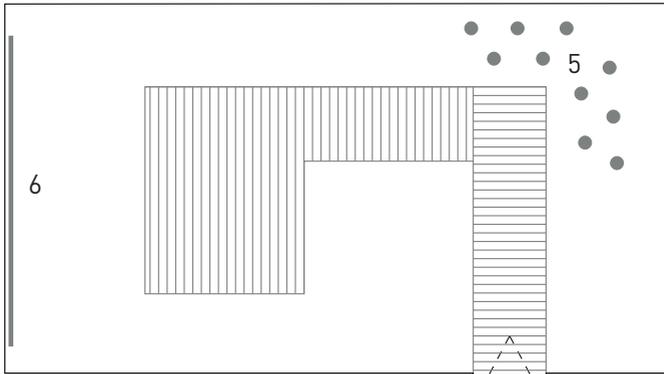
**ENAR DE DIOS RODRÍGUEZ****Liquid ground (2021)**

‘Liquid ground’ is an interdisciplinary project that takes the ocean floor and its cartography as its axis to talk about colonialism, ecology and representation. The central piece of this project is a video essay also titled ‘Liquid ground’. This piece highlights the economic, scientific and geopolitical assemblages at work in the bottom of the oceans. Shaped by a wide variety of found material—from the illustrations of the first worldwide oceanographic expedition, to current technologies and visions related to the oceans floors. The artist’s own footage of the many beautiful marine species captured, hosted and displayed by the aqua terra zoo in Vienna adds yet another layer of wondering about the spectatorship between human and other animals, the interwoven nature-culture web and not least, it nods to the twisted experience-economy, that among other liquid assets sustains the choked sea. ‘Liquid ground’ also functions as a reminder of the liquid grounds that, in reality, sustain and compose us. It is, therefore, a call to disobeying the stability of the arbitrary, extractive and limiting lines that are drawn over space.

ROOM PLAN

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- 1           **HANNELORE NENNING**  
**Spätwinter am Kalsebach bei Lana** (2021)  
Aquarell, 60x80 cm
- 2           **ELSA SALONEN**  
**Veden väelle (For the Water Sprites)** (2019) 13  
natural elements collected from the Finnish Baltic Sea and its shores, colours distilled or ground from them, glasshouse, glass, silver, lights, 350x260x260 cm
- 3           **ELSA SALONEN**  
**I Dive in the Ocean as in a Prayer** (2021)  
ochres, plastic debris and sea salt collected from the shores of the Caribbean Sea - Colombia, alum crystal on glass, metal stands (on the floor: seashells, plastic debris and sea salt collected from the same shores, sand, alum crystal)  
2021, dimensions variable
- 4           **ELSA SALONEN**  
**Influence of the Moon on Bodies of Water** (2020)  
seashells, coral skeletons, sand and limestone collected from various shores on glass, metal shelves (works painted at different stages of the lunar cycle), a series of eight paintings, á 35x25 cm
- 5           **ENAR DE DIOS RODRÍGUEZ**  
**A history of cartography** (2021)  
Duratans prints, light boxes, light stands  
10 each 30x5 cm, different heights
- 6           **ENAR DE DIOS RODRÍGUEZ**  
**Liquid ground** (2021)  
Video essay, 31:46 min

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**ELSA SALONEN** graduated from the Fine Arts Academy of Bologna, Italy in 2008. Her studio is based in Berlin. In addition, she regularly works at the Finnish archipelago and several international artist residencies, such as Puerto Contemporáneo (2018) and Lugar a Dudas (2016) in Colombia and SewonArtSpace (2014) in Indonesia. Her works have been widely featured in many different institutions, including KINDL Centre For Contemporary Art and Schwartzsche Villa in Berlin, Art Sonje Center in Seoul, Viborg Kunsthall in Denmark, and the Miguel Urrutia Art Museum in Bogotá. The work of Salonen is held in international private and public collections, including Finland's Wäinö Aaltonen Museum of Art, Turku, and Italy's Lissone Museum of Contemporary Art, Milan. A collaborative and inquisitive approach has led her to organise talks, screenings, and lectures related to topics including 'Science and Mysticism' at Ama gallery and Ursa observatory (Helsinki, 2017) and 'Thinking Like a Forest' at Acud Macht Neu (Berlin, 2016).

**ENAR DE DIOS RODRÍGUEZ** is a visual artist whose interdisciplinary work includes video, photography and installations. In her artistic practice the selective process of existing visual and textual material serves as a starting point for an exploration of the poetic and its political applicability. Her last research-based projects reflect upon the production of space and its socio-political and environmental consequences. Her work has been exhibited in disparate places such as the Contemporary Jewish Museum (San Francisco), Kunsthalle Wien (Vienna), Project Space (Melbourne), the backpack of a friend, the 45 Salón Nacional de Artistas (Bogotá), LABoral Centro de Arte y Creación Industrial (Gijón) or the Palazzo Strozzi (Florence). She has been the recipient of several grants and awards such as the Pixel Bytes + Film Production Grant, the Murphy and Cadogan Contemporary Art Award or the Creadores Residency Grant. She has given talks at the Academy of Fine Arts in Vienna, the University of California Berkeley or Stanford University. She is the founder of the Bay Area Online Exhibitions Archive, founding collaborator of the science-art project SEEC Photography and member of the Golden Pixel Cooperative.

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16 **HANNELORE NENNING** is an independent painter and graphic artist. She studied painting and art education at the Academy of Fine Arts in Vienna and graduated with a diploma in painting in 1976. In addition, she studied graphic arts at the Vienna Academy of Applied Arts, and German Philology and Art History at the University of Vienna (Mag. phil.). She has received the Fuger-Prize (drawing), prizes at international competitions for watercolour painting (Fondazione Sinaide Ghi, Rome; Premio Agazzi, Mapello), the European Federation Prize of the women's organisation Soroptimist International 2001 for the environmental art project "Waters-River-Life", and the Tyrolean Environmental Prize for artistic projects (2002). Her works are represented in many public collections: Columbus Centre (Toronto, Canada); Graphic Art Collection, Albertina (Vienna); Federal Ministry of Art, Culture, Public Service and Sport (Vienna); Museum Bruck Castle (Lienz, Austria); Office of the Tyrolean Provincial Government (Innsbruck), Lower Austrian State Museum (Vienna) and many more.

Hannelore Nenning is a founding member of the artists' group *National Park Painters (Nationalparkmaler)*.

## **DANCING AT THE EDGE OF THE WORLD**

Programm cycle Kunstpavillon & Neue Galerie Innsbruck 2021 & 2022  
Curated by Petra Poelzl

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*My imagination makes me human and makes me a fool;  
it gives me all the world and exiles me from it.* Ursula K. Le Guin

The program at the Kunstpavillon and Neue Galerie Innsbruck 2021/22 is entitled Dancing at the Edge of the World, alluding to the eponymous essay collection by Ursula K. Le Guin. In this, the science-fiction author outlines alternative social and societal realms of possibility that are not anchored in a colonial, patriarchal, and xenophobic narrative structure.

In a present shaped by a pandemic, virulent socio-political issues and the big question of how we live together seem to have fallen by the wayside. The nation state assumes the role of a crisis manager, while visions of a backward-looking future solidify and historical amnesia sweeps across broad sections of society. But surely, isn't this very moment one with the inherent potential to accentuate speculative utopias and counter-narratives, to renegotiate ways of living together and empathy in a local and global context? And to look for ways to integrate diversity on our planet into everyday considerations? How can our relationship with the environment be shaped responsibly?

What ways of living together have proved/or could prove to be beneficial?

And how can a conscious approach towards the past and its vivid heritage succeed?

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The beginning was marked by two exhibitions: **OPTIONS** (Riccardo Giacconi, Kunstpavillon) and **ARCHIVES OF RESISTANCE AND REPAIR** (Shiraz Bayjoo, Maeve Brennan & Onyeka Igwe curated by Lexington Davis and Julia DeFabo Neue Galerie Innsbruck).

The exhibition **THE DUST** by Tianzhuo Chen was on display in the Kunstpavillon during summer 2022. The current exhibition **BODIES OF WATER** features works by Enar de Dios Rodríguez, Hannelore Nanning and Elsa Salonen as well as a performance by Ursula Beiler.

**Curator:** Petra Poelzl

**Curators Text:** Petra Poelzl

**Technic:** Paul Irmann, Lukas Klestil

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**Special thanks to** Margarethe Drexel

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TYROLEAN ARTISTS' ASSOCIATION

Kunstpavillon: Mittwoch – Freitag 12.00 – 18.00 & Samstag 11.00 – 15.00

Neue Galerie: Mittwoch – Freitag 12.00 – 17.00 & Samstag 11.00 – 15.00

Künstlerhaus Büchsenhausen: Auf Anfrage

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