



*Diamond dust*  
*free-blown glass, height 143cm, 2025*

Galerie Dix9 & LA MUSÉE PROJECT are pleased to introduce

## **(W)HERE WAS TIME**

**Josefina Nelimarkka**

Curated by Azad Asifovich & Stefano Vendramin

Scientific collaborator Oona Doyle

May 22 - June 20 2026

**GALERIE DIX9** Hélène Lacharmoise

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# (W)HERE WAS TIME

*Curatorial text by Azad Asifovich*

**(W) here was time** borrows its title directly from a work by Josefina Nelimarkka. Written on the wall as an in situ intervention, the phrase functions both as a disturbance of language and as a way of poetizing space. The displacement of a single letter shifts time toward climate, geography toward atmospheric condition, place toward a mutable state. In Nelimarkka's practice, language often operates as an unstable material, capable of producing multiple realities simultaneously.

The exhibition brings together a body of glass sculptures, images, and an in situ intervention in which presence is constructed through almost nothing: an air bubble, a surface tension, a luminous condensation. Air becomes sculptural matter. This attention to breath and invisible phenomena runs throughout Nelimarkka's practice, particularly in her research on clouds, aerosols, and climatic transformations.

Glass occupies a central place in her work. This is not a decorative use of the material, but a reflection on the very conditions of sculpture itself. Traditionally associated with mass, weight, and opacity, sculpture here becomes almost atmospheric. The works appear light, at times close to an apparition or a physiological trace, while still retaining the physical density inherent to glass. This contradiction runs throughout the exhibition.

In Nelimarkka's work, transparency does not erase presence; it destabilizes it. The sculptures appear and disappear according to variations of light, reflections, and the movement of the viewer's body. They demand a slower form of attention. Visibility is never fixed.

This approach recalls certain modes of observation associated with the nineteenth century, when the boundaries between scientific research, natural phenomena, and artistic experimentation remained porous. Nelimarkka's works sometimes evoke measuring instruments, observation devices, or attempts to capture the invisible. Yet science here does not serve to explain the world. It participates in a shared sensibility toward what circulates, transforms, or escapes perception.

Breath, condensation, vapor, and transitional states of matter thus become sculptural elements in their own right. The works do not seek to impose a definitive form. Rather, they produce a condition: something between appearance and disappearance, between time and weather, between presence and air.



# BIOGRAPHY

**Josefina Nelimarkka** (1982, Helsinki) is an interdisciplinary artist working between Paris and Helsinki. In her meditative installations, she explores atmospheric phenomena and perception, merging artistic and scientific perspectives. Through ephemeral materialities and shifting spaces, her subtle and poetic works reveal the momentary time and the sensitivity of the environment – creating new modes of sensing, knowing and being present.

Engaging with diverse range of natural materials and interactive processes – such as glass, silk, colour pigments, video and sound – and allowing the works to transform with the conditions of weather and environmental data, her research-based practice is rooted in experientiality. This unique multisensory approach to art, clouds and real-time technology invites ecological awareness to the planetary forces and deepens our connection to the living systems that sustain us.

Josefina Nelimarkka has graduated from the Royal College of Art in London (2016) and the Academy of Fine Arts in Helsinki (2017). She exhibits internationally in museums, institutions, galleries and outdoor sites. Her recent projects have been exhibited at Institutet finlandais (Paris), Amos Rex Museum (Helsinki), Cromwell Place (London), AIL (Vienna), Aino and Alvar Aalto's Paimio Sanatorium (Finland), COP28 (Dubai), Helsinki Art Museum HAM, Solid Art (Taiwan) and Miettinen Collection (Berlin). She has been awarded the Nordea Art Prize (2024), a prestigious recognition for Nordic artists.

## SOLO EXHIBITIONS

**2025**

*Within Mist*, Miettinen Collection, Berlin

**2024**

*The Cloud of Un/knowing*, Amos Rex Museum, Helsinki

**2023**

*Action no words*, Finland Pavilion, COP28 United Nations Climate Conference

**2021**

*Supersaturation*, Titanik-gallery, Turku

**2018**

*Kairos καιρός*, HAM Helsinki Art Museum

**2017**

*Call, I shall listen*, Fieldworks Gallery, London  
*yonder x return*, Clearview, London  
*Yet; predicted futurities tracked in poems*, OK11, Helsinki

**2016**

*Between whites that encounter*, The Finnish Institute in London  
*RCA Show 16*, MA degree show, Royal College of Art, London

**2015**

*Precession*, Sinne Gallery, Helsinki  
*Kuvan Kevät*, MA degree show, Academy of Fine Art, Helsinki

## GROUP EXHIBITIONS

**2025**

*Parallel Dimensions*, Outvert Art Space, Ísafjörður, Iceland  
*ARCTIC BLUE*, Embassy of Iceland, Helsinki

**2024**

*FUTURS HORIZONS*, Institut finlandais, Paris  
*AIR*, Paimio Sanatorium by Aino and Alvar Aalto, Finland  
*HUMAN/NATURE*, VS Gallery, Fiskars

**2023**

*Shared Spaces*, Helsinki Art Museum

**2022**

*Intelligence Debaised*, Exposed Arts Projects, London

**2021**

*On the Air*, Sinkka Art Museum  
*Kairos: Recall of Earth*, AIL, Vienna  
*Glacial*, Solid Art, Taipei

**2020**

*In Praise of Shadows*, Ione & Mann, London

**2019**

*Time Resides*, Solid Art  
*Fragile Ocean*, super/collider

**2018**

SPACE Art+Technology in London

**2017**

Flow Festival Helsinki  
*Material Thought*, Varbergs Konsthall, Sweden