

GALERIE DIX9 Hélène Lacharmoise

Josefina Nelimarkka

(W)here was time

*(w)here was
time (w)here
is weather*

(w)here was time (w)here is weather (2026)
site-sensitive poem, vinyl variable
dimensions

(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.

(W)here was time, exhibition text
Azad Asifovich



Josefina Nelimarkka presents a garden of glass. Round, swirling and icecore shapes are displayed around the gallery. In each sculpture bubbles effervesce creating a sense of lightness and dynamism. A metal sculpture punctuated with glass spirals toward the viewer and activates the space. Nelimarkka captures states of transformation. One sculpture elongates like the neck of a swan or a dripping tear, suggesting the crystallisation of an emotional state.

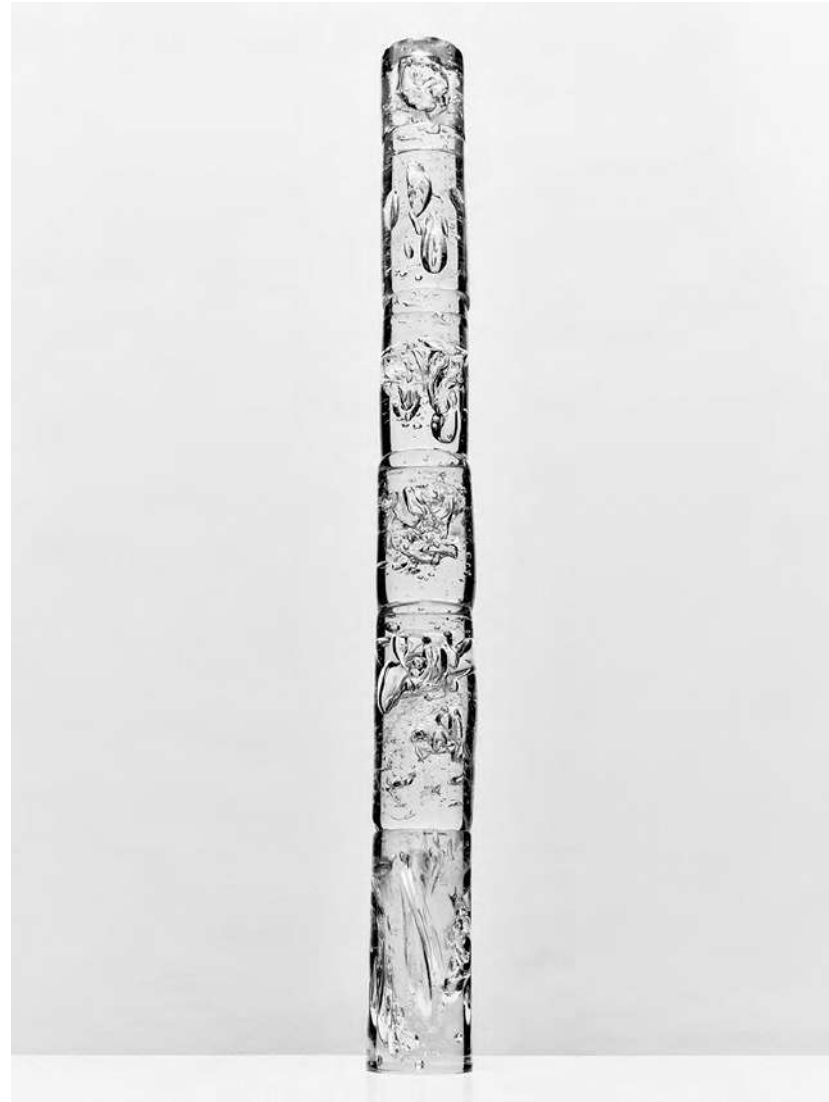
We are propelled in an icescape where paintings on the wall mark a transition from day to night. Light blue and pink paintings encrusted with glass sparkle – evoking winter light, while the darker streaks of the glass-enclosed silk prints sombre into night.

The patterns that we see in these wall works are based on microscopic imagery of minerals but also astronomical data. Nelimarkka is interested in how climate history is stored in matter – in minerals, glaciers, but also how it is revealed by the distance between planets. For Nelimarkka: “climate action begins with perception”. Her work aims to make the imperceptible elements of our ecosystem visible. The exhibition is traversed by lightness and air, making us reflect on how this invisible component – air – surrounds us every day and sustains life.

Icescapes have a long history in art, from Caspar Friedrich’s Sea of Ice to Pekka Halonen’s melting ice realism and Andy Goldsworthy’s land art interventions. Through Josefina Nelimarkka’s research-driven and poetic approach, anchored in the 21st century, the subject of ice takes on a new dimension. The transparency of the landscape conveys a sense of fragility, as though suggesting that without attention and care, nature itself could vanish.

(W)here was time, exhibition text
Oona Doyle





Diamond dust (2025)
Hydrobeing series
free-blown glass
height 143 cm



Becoming-in-the-world (2025)
Hydrobeing series
free-blown glass
height 82 cm, diameter 10 cm



Rhyme (2025)
Hydrobeing series
free-blown glass
height 58 cm - diameter appr. 12 cm





Re:member (2025)
Hydrobeing series
free-blown glass
diameter 14 cm, height 13cm



Airholder (2022)
Hydrobeing series
free-blown glass
height 35 cm



Only true at sunset (2025)
Hydrobeing series
free-blown glass
diameter 16 cm



Solely in passage (2025)
Hydrobeing series
free-blown glass
diameter 14 cm



Infinite conversations (2026)
stainless steel & free-blown glass
variable dimensions



Details

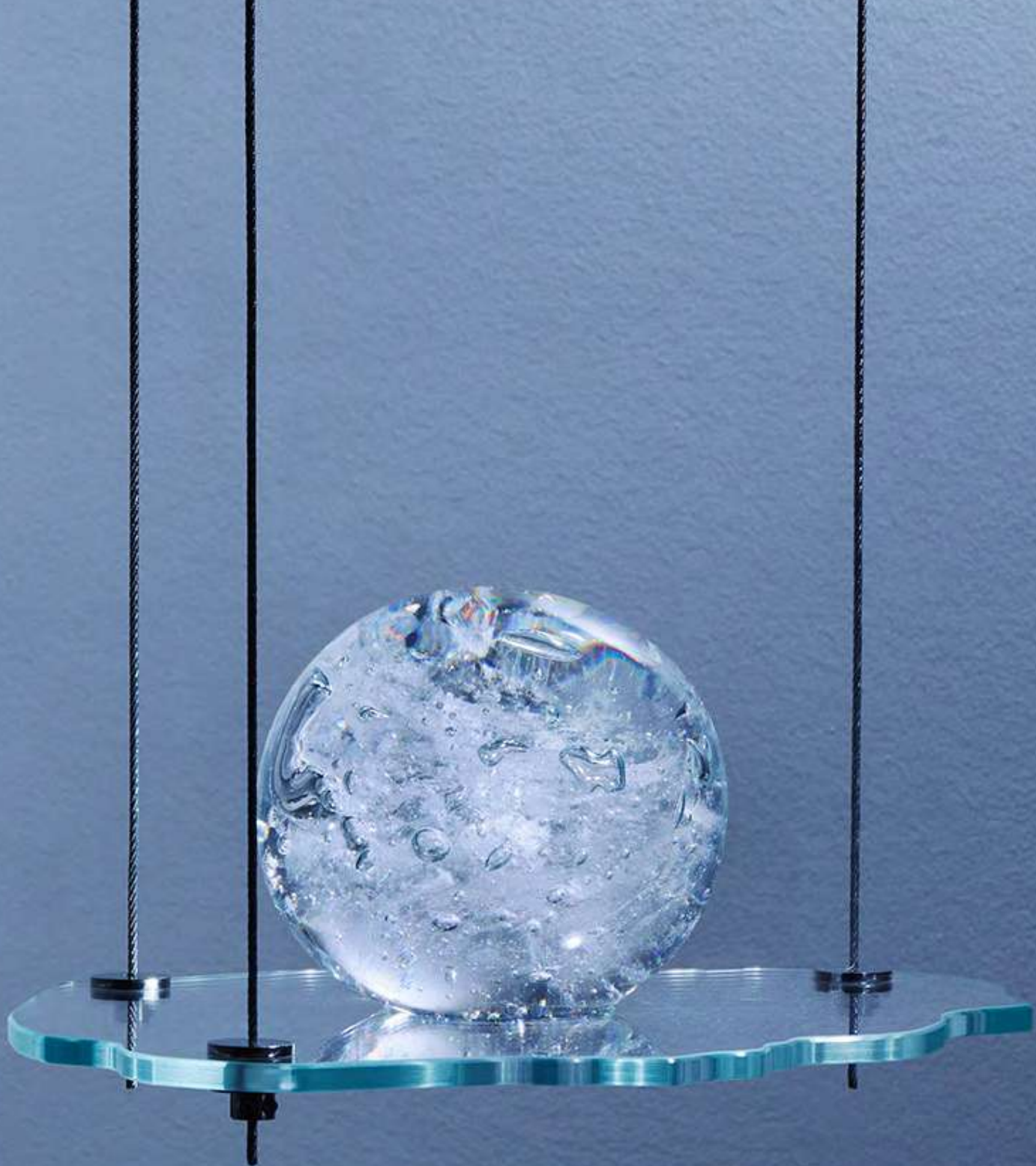


Spectral (2025)
free-blown glass
height 10 cm





Clarus (2025)
free-blown glass
height 17 cm



Mode(s) (2025)
free-blown glass



Solar breath (2025)
silk & glass
25 x 35 cm



Drifted (2023)
glass frit, natural pigments
80x45 cm



Dissolved in poem (2023)
glass frit, natural pigments
25 x 25 cm



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.

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Josefina Nelimarkka (1982, Helsinki) 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 Institut français (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 Miittinen Collection (Berlin). She has been awarded the Nordea Art Prize (2024), a prestigious recognition for Nordic artists.

CV / Josefina Nelimarkka

CONTACT

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EDUCATION

MA Painting: Royal College of Art, 2016
MFA Academy of Fine Arts Helsinki, 2017
BA Fine Art: University of the Arts London UAL, 2013

COLLABORATIONS

Institute for Atmospheric and Earth System Research, INAR, University of Helsinki
Arctic Water Isotope Network AWIN, University of Oulu
Department of Geography, University College London UCL
Bloomsbury Environmental Isotope Laboratory, London
Nanomicroscopic Centre, Aalto University
Zentralanstalt für Meteorologie und Geodynamik ZAMG, Austria

AWARDS

Nordea Art Prize, Nordea Art Foundation, 2024
Fine Art Award, Stina Krook Foundation, 2022
Young Artist Award, Finnish Art Society, 2016

SOLO EXHIBITIONS

Within Mist, Miettinen Collection, Berlin, 2025
The Cloud of Un/knowing, Amos Rex Museum, Helsinki, 2024
Action no words, Finland Pavilion, COP28 United Nations Climate Conference, 2023
Supersaturation, Titanik-gallery, Turku, 2021
Kairos καιρός, HAM Helsinki Art Museum, 2018
Call, I shall listen, Fieldworks Gallery, London, 2017
yonder x return, Clearview, London, 2017
Yet; predicted futurities tracked in poems, OK11, Helsinki, 2017
Between whiles that encounter, The Finnish Institute in London, 2016
RCA Show 16, MA degree show, Royal College of Art, London, 2016
Precession, Sinne Gallery, Helsinki, 2015
Kuvan Kevät, MA degree show, Academy of Fine Art, Helsinki, 2015



GROUP EXHIBITIONS

Parallel Dimensions, Outvert Art Space, Ísafjörður, Iceland, 2025
ARCTIC BLUE, Embassy of Iceland, Helsinki, 2025
FUTURS
HORIZONS, Institut finlandais, Paris, 2024
AIR, Paimio Sanatorium by Aino and Alvar Aalto, Finland, 2024
HUMAN/NATURE, VS Gallery, Fiskars, 2024
Shared Spaces, Helsinki Art Museum, 2023
Intelligence Debiased, Exposed Arts Projects, London, 2022
On the Air, Sinkka Art Museum, 2021
Kairos: Recall of Earth, AIL, Vienna, 2021
Glacial, Solid Art, Taipei, 2021
In Praise of Shadows, Ione & Mann, London, 2020
Time Resides, Solid Art, 2019
Fragile Ocean, super/collider, 2019
SPACE Art+Technology in London, 2018
Flow Festival Helsinki, 2017
Material Thought, Varbergs Konsthall, Sweden, 2017

PUBLIC WORKS & COMMISSIONS

Scenario, public work commission, Helsinki Art Museum, 2023
Listening to the unhuman, essay, Finnish Cultural Institute, New York, 2022
Atmospheric Un/knowing, forest installation, 2020, 2024
Supersaturation, public work commission, Jönköping City Library, Sweden, 2020
Definitely Vortex, painting at Physicum, University of Helsinki

PUBLIC EVENTS

Helsinki Forecast, panel talk, AWITA, London, 2025
Cloud-wor(l)ds, performative event, Institut finlandais, Paris, 2024
Sensing Earth, artist talk and listening experience, Kunsthall Aarhus, Denmark, 2024
Atmospheric Un/knowing, Puistokatu 4, Finland, 2023
Kairos: Recall of Earth, symposium, AIL, Vienna, 2021
The Politics of Air, Creative Challenge Series, London School of Economics, 2020
Celcius, online programme, Mansions of the Future, UK, 2020
Future, #climatetender public programme, Titanik Gallery, Turku, 2020
Kairos2 app launch, public event, Oodi Central Library, Helsinki, 2019
Art <3 Science, public event, Techfestival, Copenhagen, 2018

RESIDENCIES

Cité internationale des arts, Paris, 2024
The Finnish Institute in Athens, 2022
Intelligence Debiased, Exposed Arts Projects, London, 2020-22
Hyytiälä Forestry Station, Finland, 2019
Fragile Ocean, super/collider x Sail Britain, 2019
SPACE Art+Technology, London, 2018-2019

