

# Fictional Nature

Maximilian Arnold & Ørjan Einarsson Døsen,  
Isabella Fürnkäs, Fabian Knecht, Keto Logua



Opening: 05/16/19, 7 pm  
Exhibition: 05/17/ – 07/28/19

What is nature? How is it perceived and understood?  
Which actions result from a particular  
perspective on nature, and how could they differ?

While the philosophy of idealism postulated »wild« nature as the binary opposite of (human) culture, Alexander von Humboldt developed a holistic understanding of nature during his research travels in the 19th century. He conceived of the earth as a complex organism whose countless elements are all interlinked – and conceived of humans as part of these elements. At that time, European societies had long since begun harnessing their environment through massive interventions: an ongoing process that has put the planet's ecological balance in a state of permanent crisis and at the same time opened up various future narratives, oscillating between dystopia and visions of radical change.

As part of the program »Fictional Odyssey« at Bärenzwinger, the exhibition »Fictional Nature« deals with human constructions of nature. Avoiding an ideologically charged approach, as well as an attempt to depict the entirety of the subject area, the exhibition explores narratives in the nomadic network of historical and contemporary environments and shows four artistic positions that examine social, media, technical and scientific overlaps.

The work »The Forecast« consists of a series of 21 large-format prints by the artists Maximilian Arnold & Ørjan Einarsson Døsen, which reproduce weather maps and weather forecasts in studio situations. The original digital images are undergoing a process of transformation between information loss, overwriting and commentary. The resulting images are painterly, cartographic and technical representations of landscapes. These landscapes reveal meteorological and geographical demarcations, which – combined with the text added by the artists – seem to collide with each other. Occasionally, the recorded weather represents the social mood and addresses, as a series, ecological issues and their media construction.

In her work, Isabella Fürnkäs combines digital and archaic media and negotiates topics such as isolation, corporality and communication structures. Her piece »Too Easy« demonstrates this approach: At the beginning of the video we see the movements of an ant street and those of a rave. Two different forms of group organization. The prevailing efficiency within the ant colony and the group structure of the dancing crowd are structurally similar. One can also observe the uniform step of a young woman and waves that hit a beach, or the constellation of shells and sparkling eye make-up. The formal similarities are not contradictory. The natural, the synthetic and the human seem to be able to ecstatically co-exist side by side. In her series »Wounded« – from which she also shows a work at Bärenzwinger – Fürnkäs uses goatskin

as a medium, which is connected with small objects or written onto. The physical presence of the skin, which once served as a form of parchment, seems prehistoric and brutal in its new function, as well as vulnerable and with a perceptible appreciation of the material.

Fabian Knecht's works often involve moments of irritation. He created explosions in gallery spaces, let smokesculptures rise up for exhibitions and had a person jump from the tower of Hamburger Bahnhof. He questions our perception of reality and explores how art can intervene and temporarily eradicate it. At the opening evening of »Fictional Nature« there is a queue of people in front of the Bärenzwinger. It forms, whether real or staged, a Kafkaesque reminiscence of the original function of the space – between curiosity and exclusivity, belonging and demarcation. In his performative gesture, Knecht deals with the practices of contemporary art scene and reflects the new use of the Bärenzwinger as an art space. On site, a further dimension is added to the interwoven relationship between nature and culture.

In the dubiously natural outdoor area of the Bärenzwinger, Keto Logua's installation »Node Time« builds on the scientific fictionalization of nature. Her flower diagrams, milled out on white panels, represent floral evolution on the basis of scientifically justified assumptions. A few years ago, an international research team had analyzed extensive data sets of fossil discoveries of flora in order to find indications of their origin and subsequent diversification. By extrapolating features of existing flowers, they were encoded into a human-conceived number system and finally turned into a visual object. Logua used 3D printing in an earlier work to represent a 140-250 million year old primal flower and created a reality in the midst of imaginable realities. The flowers of the abstracted diagram could be the descendants of the primordial flower and are definitely the ancestors of today's flowers. How exactly the development of flower diversity took place remains the subject of future research.

06/05/19, 7 – 10 pm  
SoundPerformance by Víctor Mazón Gardoqui

06/29/ + 30/19, 3 – 6 pm  
Indoor and Outdoor Survival Workshop mit Heath Bunting

07/10/19, 7 – 10 pm TheorieMittwoch

Exhibition & events curated by  
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Mit herzlichem Dank an: Amt für Stadtentwicklung, Bau-  
aufsichtsbehörde, Förderband e.V., Jugend im  
Museum e.V., Stiftung Stadtmuseum und KoSP GmbH.

## Artists

### Maximilian Arnold & Ørjan Einarsønn Døsen

Over the course of the past year, the two artists, in addition to their respective independent practice as painters, have dared to work together, combining their two approaches and connecting them on different levels within the frame of the series » The Forecast«. The first stage of the printing process is carried out using inkjet printing on stone paper, which partially blurs information on the original screenshot and creates blanks.

Maximilian Arnold studied in Karlsruhe and at the Städelschule in Frankfurt am Main (with Willem de Rooij). His works were last shown at the Museum für Neue Kunst in Nuremberg, the Spazio Buonasera in Turin, the Max Liebermann Haus (Berlin), the Kunsthaus Baselland.

Ørjan Einarsønn Døsen studied in Oslo, Amsterdam and Düsseldorf, where he graduated in 2016. His works were shown a.o. at Fiebach Mieniger (Cologne), Chez Malik (Hamburg), W139 (Amsterdam) and Pantaleons Mühlen-gasse (Cologne).

Both artists live and work in Berlin. Their joint work is currently also on display at Tor Art Space in Frankfurt am Main.

[www.maximilian-arnold.com](http://www.maximilian-arnold.com)

### Isabella Fürnkäs

In her installations, drawings, sound and video works as well as performances Isabella Fürnkäs discusses topics like isolation, corporeality and communication structures. She combines digital and archaic media, questioning identity, self-awareness and memory. Desire, lust and emotional vulnerability are the main motives of her work.

Isabella Fürnkäs lives in Düsseldorf and Berlin. She studied in Zurich, Vienna, Berlin and Düsseldorf, where she graduated in 2018 as Andreas Gurskys' master student. Her performances and works have been shown at the Kölnischer Kunstverein, the Kunsthalle Wien, the PS120, the Akademie der Künste der Welt in Cologne and the Pogobar of the KW Institute for Contemporary Art Berlin. She is currently completing the Bronner Residency in Tel Aviv.

[www.isabellafuernkaes.com](http://www.isabellafuernkaes.com)

### Fabian Knecht

With his works, which often appear unexpectedly in public space, Fabian Knecht breaks out of the exhibition context and into everyday life. He changes patterns of perception and action, transgresses art concepts and power structures, and questions social relations and norms by countering them with strong and provocative images.

Fabian Knecht studied at the Universität der Künste Berlin and at the California Institute of the Arts. In 2014 he completed his master's degree with Olafur Eliasson, at whose Institut für Raumexperimente he studied from 2009 to 2014. In 2012 he assisted in the studio of Matthew Barney in New York. Fabian Knecht's works have been shown in national and international institutions and exhibitions, among them the MSU Museum for Contemporary Art (Zagreb), the Moscow International Biennale for Young Art, the Neue Nationalgalerie (Berlin), Hamburger Bahnhof (Berlin), the Imperial War Museum (London), and the Staatliche Kunsthalle Baden-Baden. He is represented by Alexander Levy, Berlin and Christophe Gaillard, Paris.

[www.fabianknecht.de](http://www.fabianknecht.de)

### Keto Logua

Keto Logua's sculptures and films often refer to natural phenomena and socio-cultural issues. The artist takes a critical and conceptual approach to found and constructed objects, submitting them to processes of compression and transformation. Examples of this include a 3D print of the world's first flower, which was reconstructed by a team of scientists last year, or a large sculpture made from elements of a beehive.

Keto Logua studied Painting at the Tbilisi State Academy of Arts and Berlin University of the Arts. In 2017 she was a fellow of the Berlin Program for Artists. Her works have been shown at such venues as KAI 10 | Arthena Foundation (Düsseldorf), Between Bridges Berlin (Berlin), KW Institute for Contemporary Art (Berlin), and the goEast Open Frame Award competition at Museum Wiesbaden. In 2018 she was awarded the ars viva Prize for Visual Arts.

[www.arsviva.kulturkreis.eu/keto-logua](http://www.arsviva.kulturkreis.eu/keto-logua)