

Art can be a game of chance, and chance is what epitomizes the tenets of the “Cadavre Exquis”. As developed by André Breton and the Surrealists, the collaborative drawing game gives space to unpremeditated creations of text and images. There is no plan, and only action leads to an outcome. This linchpin to the idea of process is manifested within the group exhibition *Fragments proposés* at Kunstverein Baden. Uniting the artists Miriam Hamann, Constanze Schweiger and Javiera Tejerina-Risso, the works in this exhibition approach this principle through the use and reinterpretation of fragments from their previous iterations. One work might reappear, and be continued in another. A piece of cotton fabric—its material, folded and naturally dyed, dried and subsequently installed on a building facade—may, for example, be reused for a future body of work. Each artist conspires with or might find common cause with aspects from where its surrounding left off. At the core is a relation to time and process; the fragments of Hamann, Schweiger, and Tejerina become whole through singular investigations of abstract concepts. The results of these self-referential processes, attuned to the principles of nature and science, are works that are quiet, contemplative, and yet transformative.

Tejerina-Risso and Schweiger incorporate traditional craft techniques as a means to an end. Over a brief span of time, the material transformation is evident, as nature turns their forms into phenomenological experiments. With simplicity and ritualistic precision, both amplify the qualities found in the material and underline the way in which the material responds to the surrounding conditions, i.e. climate and light. In a new chapter of Tejerina-Risso's work (*Donde empieza el fin del mar*, 2024), the materialistic collections of wanderings in nature—for example, seashells, plant shells or worn-out pieces of wood—come to meet with delicate, fragmentary pieces of metal, deliberately positioned over paper. As a counterpart to her scientific approach to material, the engagement with migration, linking water with movement and movement with the natural process of metamorphosis, turns into an inquiry, almost a field study, of the rhythms of nature. Amate paper, formerly used by Mesoamerican societies for ritual ceremonies, meanwhile is suggesting the shape of a landscape. An eponymous performance demonstrates a repertoire of almost folkloric gestures in the development of sculptural forms as copper is submerged into the salt water and then oxidized or even torn to pieces by the forces of the sea.

Schweiger equally engages with the transformative power of water, its capacity to connect past and present with the ephemeral and the eternal. With meticulous attention to detail, she turns basic organic material into symbolic elements of formal arrangements. A suspended panel of dyed cotton fabric (*A kind A round*, 2022/24) and smaller dye samples (*A kind A round (dye samples)*, 2022) are a continuation of previously finished and presented works, corresponding to

the artists understanding of her practice as an ongoing narrative that is continuously enriched and expanded upon with each exhibition. After a process of folding and modifying red wine dyes with iron in a so-called post-mordant treatment, Schweiger rinses the textiles in running water. Using a centuries-old technique, the immediate contact of iron salts and water subsequently oxidizes the tannins in the fibers—until the once red color is altered to a muted grey. Acting almost as self-contained bodies that connect material and environment, the textiles take on various shades as they slowly dry in the grass. Schweiger's artistic practice resonates with the phenomenology of French philosopher Maurice Merleau-Ponty, particularly in its emphasis on embodied experience, materiality, and the interplay between perception and creation, as her materials act not just as passive objects, but also as active participants in the creation of meaning.

Hamann uses light as sculptural material in an expansive, suspended neon installation (*And the point is called the center of the circle*, 2023/24). Euclidean propositions of geometry are interpreted through the perception of light by decomposing and reconstructing the ancient scholars' geometric illustrations as luminous lines in space. The exploration of ways in which science and nature can be reinterpreted through artistic processes is also part of Hamann's work. She aims to address and reveal the invisible structures that shape and determine our reality as complex systems of physical, scientific, and technological phenomena within the context of western knowledge. In addition to her scientific observations in order to capture reality, the observation of immediate surroundings is another central line within Hamann's practice. A luminous neon sign (*wo ich bin herrscht caos*, 2023) uses a quotation found in an abandoned building (the word “caos”, misspelled from the Greek “cháos” (χάος), meaning “empty space”) and takes up ideas of vacancy and its potential for process, as opposed to what might conventionally be understood under the word “chaos”. Through this interplay of light, language, and geometry, Hamann challenges conventional interpretations of order and space and questions chaos and structure in both physical and conceptual realms.

Text: Cara Lerchl

## Biografien

### Miriam Hamann

Im Spannungsfeld von Skulptur und Installation geht Hamann der Frage nach, wie unsere Wirklichkeit strukturiert ist. Wodurch werden Realität und Umwelt geprägt? Welche Einheitssysteme haben wir uns selbst auferlegt und welche wissenschaftlichen Erkenntnisse bringen uns einem Verständnis der Welt näher? Ausgehend von diesen Fragen beziehen sich die Arbeiten der Künstlerin häufig auf naturwissenschaftliche, physikalische und technische Beobachtungen und Phänomene. Zentrale Themen sind mathematische und physikalische Grundlagen, die genormten Einheiten wie die Sekunde oder der Meter, Geodäsie oder Astronomie.

[miriamhamann.com](http://miriamhamann.com)

### Constanze Schweiger

arbeitet in den Bereichen Bildende Kunst, Literatur, Grafikdesign und Verlagswesen und lässt dabei die Ergebnisse ihrer Produktion materiell, inhaltlich, formal, konzeptionell und ökonomisch in Dialog treten. Sie verwendet Textilien und textile Verfahren, um Skulpturen herzustellen, die das Verhältnis von Zeit und Komposition sowie von Zeit und individueller Perspektive thematisieren. Literatur, auch im eigenen Schreiben reflektiert, ist für sie ein wesentlicher Ausgangspunkt. Mit dem Titel *A kind A round* verweist die Künstlerin auf die Gedichte *A CARAFE, THAT IS A BLIND GLASS*. (aus Gertrude Stein, *Tender Buttons*, 1914) und *Eidólons* (aus Walt Whitman, *Leaves of Grass*, 1876) und damit auf das Verständnis des menschlichen Subjekts, als Teil eines dynamischen Beziehungsgeflechts mit der natürlichen und sozialen Umgebung in Raum und Zeit.

Schweiger wird von Wonnerth Dejacó vertreten und betreibt den Verlag Two to 200.

[constanzeschweiger.com](http://constanzeschweiger.com)

### Javiera Tejerina-Risso

Ihre Arbeiten, die sich gleichermaßen auf wissenschaftliche Methoden und Symbolik stützen, erforschen den Begriff der Bewegung: Strömungsmechanik und die Mythologien der Abgeschiedenheit werden heraufbeschworen, um uns mit den Auswirkungen der Natur zu konfrontieren. Labor und Galerie sind gleichermaßen Beobachtungsorte, in denen sie poetische Experimente mit den Elementen durchführt und diese so weit abstrahiert, dass sie zu dimensionslosen Größen werden.

Die in Marseille lebende Künstlerin konnte im Vorfeld der Ausstellung als Artist in Residence am Programm von STUDIO DAS WEISSE HAUS Wien teilnehmen.

[javieratejerina-risso.com](http://javieratejerina-risso.com)

## Biographies

### Miriam Hamann

Oscillating between sculptural works and installations, Miriam Hamann investigates the question of how our reality is structured. What shapes our reality and our environment? Which systems of units have we imposed on ourselves and which scientific findings bring us closer to an understanding of the world? Based on these questions, the artist's work often relates to scientific, physical and technological observations and phenomena. Central topics are mathematical and physical basics, the standardized units such as the second or the meter, geodesy or astronomy.  
[miriamhamann.com](http://miriamhamann.com)

### Constanze Schweiger

works in the fields of fine art, literature, graphic design and publishing, allowing the results of her production to enter into a dialog in terms of material, content, form, concept and economy. She uses textiles and textile processes to produce sculptures that address the relationship between time and composition as well as time and individual perspective. Literature, also reflected in her own writing, serves as an essential starting point for her. With the title *A kind A round*, the artist refers to the poems *A CARAFE, THAT IS A BLIND GLASS*. (from Gertrude Stein, *Tender Buttons*, 1914) and *Eidólons* (from Walt Whitman, *Leaves of Grass*, 1876) and thereby to an understanding of the human subject as part of a dynamic network of relationships with the natural and social environment in space and time.

Schweiger studied at University of Applied Art Vienna, Van Eyck Academie Maastricht and New Design University St. Pölten and was artist in residence at the International Studio Programm PSI New York, MAK Schindler Residency Los Angeles, Cité internationale des arts Paris a. o.. She is represented by Wonnerth Dejacó and runs the publishing house Two to 200.

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

### Javiera Tejerina-Risso

Drawing equally on scientific methods and symbolism, her works explore the notion of movement: fluid mechanics and the mythologies of isolation are evoked to confront us with the effects of nature. The laboratory and gallery are both places of observation where she conducts poetic experiments with the elements, abstracting them to such an extent that they become dimensionless quantities.

Based in Marseille, the artist participated as Artist in Residence in the program of STUDIO DAS WEISSE HAUS Vienna prior to the exhibition.

[javieratejerina-risso.com](http://javieratejerina-risso.com)

Gertrude Stein in *Tender Buttons*, 1914

A CARAFE, THAT IS A BLIND GLASS.

A kind in glass and a cousin, a spectacle and nothing strange a single hurt color and an arrangement in a system to pointing. All this and not ordinary, not unordered in not resembling. The difference is spreading.

Walt Whitman in *Leaves of Grass*, 1876

*Eidólons*

I met a seer,  
Passing the hues and objects of the world,  
The fields of art and learning, pleasure, sense,  
To glean eidólons.

Put in thy chants said he,  
No more the puzzling hour nor day, nor segments, parts, put in,  
Put first before the rest as light for all and entrance-song of all,  
That of eidólons.

Ever the dim beginning,  
Ever the growth, the rounding of the circle,  
Ever the summit and the merge at last, (to surely start again,)  
Eidólons! eidólons!

Ever the mutable,  
Ever materials, changing, crumbling, re-cohering,  
Ever the ateliers, the factories divine,  
Issuing eidólons.

Lo, I or you,  
Or woman, man, or state, known or unknown,  
We seeming solid wealth, strength, beauty build,  
But really build eidólons.

The ostent evanescent,  
The substance of an artist's mood or savan's studies long,  
Or warrior's, martyr's, hero's toils,  
To fashion his eidólón.

Of every human life,  
(The units gather'd, posted, not a thought, emotion, deed, left out,)  
The whole or large or small summ'd, added up,  
In its eidólón.

The old, old urge,  
Based on the ancient pinnacles, lo, newer, higher pinnacles,  
From science and the modern still impell'd,  
The old, old urge, eidólons.

The present now and here,  
America's busy, teeming, intricate whirl,  
Of aggregate and segregate for only thence releasing,  
To-day's eidólons.

These with the past,  
Of vanish'd lands, of all the reigns of kings across the sea,  
Old conquerors, old campaigns, old sailors' voyages,  
Joining eidólons.

Densities, growth, façades,  
Strata of mountains, soils, rocks, giant trees,  
Far-born, far-dying, living long, to leave,  
Eidólons everlasting.

Exaltè, rapt, ecstatic,  
The visible but their womb of birth,  
Of orbic tendencies to shape and shape and shape,  
The mighty earth-eidólón.

All space, all time,  
(The stars, the terrible perturbations of the suns,  
Swelling, collapsing, ending, serving their longer, shorter use,)  
Fill'd with eidólons only.

The noiseless myriads,  
The infinite oceans where the rivers empty,  
The separate countless free identities, like eyesight,  
The true realities, eidólons.

Not this the world,  
Nor these the universes, they the universes,  
Purport and end, ever the permanent life of life,  
Eidólons, eidólons.

Beyond thy lectures learn'd professor,  
Beyond thy telescope or spectroscope observer keen, beyond all mathematics,  
Beyond the doctor's surgery, anatomy, beyond the chemist with his chemistry,  
The entities of entities, eidólons.

Unfix'd yet fix'd,  
Ever shall be, ever have been and are,  
Sweeping the present to the infinite future,  
Eidólons, eidólons, eidólons.

The prophet and the bard,  
Shall yet maintain themselves, in higher stages yet,  
Shall mediate to the Modern, to Democracy, interpret yet to them,  
God and eidólons.

And thee my soul,  
Joys, ceaseless exercises, exaltations,  
Thy yearning amply fed at last, prepared to meet,  
Thy mates, eidólons.

Thy body permanent,  
The body lurking there within thy body,  
The only purport of the form thou art, the real I myself,  
An image, an eidólón.

Thy very songs not in thy songs,  
No special strains to sing, none for itself,  
But from the whole resulting, rising at last and floating,

**A round full-orb'd eidólón.**