



Working process: Shellac ink on paper drying

short bio

Nina Radelfahr (*1978 in Hamburg, Germany) deals with the human body and its abysses in her works. The appearance of her works is always light and fragile. On closer inspection, however, a more ambivalent impression emerges. The use of light-coloured, often white materials contrasts the beauty of eternity with the cruelty of fading fate. She studied art and anatomy in Munich, Copenhagen and Carrara. Her current works revolve around uncertainty and permanence in change. She lives and works in Munich and Denmark. Nina Radelfahr has had exhibitions in Denmark, the U.K., Switzerland and Germany.

PORTFOLIO Nina Radelfahr WORKS

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detail



Schwellkörperportal. Drawing printed on adhesive film on window glass. Approx. h 250 x 525 cm. 2024 Seidlvilla, Munich

In the work *Schwellkörperportal*, human and marine anatomies of the reproductive organs merge into transparent gelatinous forms. The translucent film makes the interior appear to be filled with liquid.
Photo credit (exhibition view PELAGIAL, Seidlvilla, Munich) : Dirk Tacke



Fleur de sang. Porcelain, seaweed. Each approx. 20 x 7 cm x 7 cm. 2024.
exhibition view PELAGIAL Seidvilla, Munich

In the work *Fleur de sang*, red algae from the sea form red shreds reminiscent of pieces of tissue that the female body regularly flushes out. Like trophies, they have been given a place in small skeleton-like chapels made of porcelain hanging on the wall.

Photo credit : Dirk Tacke



Pelagial. Drawing printed on backlight foil, variable size.

Installation view
KUNSTRAUM
Sigismundkapelle,
Regensburg 2024

Photo credit: Stefan
Effenhauser





Flooding Jellyfish. Drawing printed on adhesive film. approx. 130 x 600 cm. 2024.

Exhibition view H1 Glaspalast Augsburg

Photo credit: Sebastian Bühler





Liquid dancing jellyfish womb 1-5. Watercolour and graphite on paper, H 106 x 78 cm. 2024

I am currently investigating transformations in gelatinous and transparent marine organisms such as jellyfish and deep-sea polyps. I am currently dissecting the transparent bodies of jellyfish in drawings, some of which have been cut open or torn apart by the surf. This reveals the gonads (reproductive organs of the adult jellyfish), which have formal analogies to the uterus. The sea and the body enter into a dialogue that is both fertilising and destructive.

Photo credit (exhibition view PELAGIAL, Seidlvilla, Munich) : Dirk Tacke



Blood blossoms. Algae (red ribbed leaf), dimensions per glass dome: H 65 x W 30 x D 30 cm. 2023.

In the work *Blood Blossoms*, the seaweed reproduces scraps of the female cycle. The confrontation with the interior of the (female) body, which is so obvious to me, is often perceived as transgressive. But for me, the meaningfulness of this encounter lies precisely in the transgression in the sense of George Bataille. The desire for continuity becomes visible.

Photo credit (exhibition view H1 at Glaspalast Augsburg): Sebastian Bühler





Lip jellyfish. (*Meduse de Levres*) Room sculpture. Porcelain, partially glazed. Height 395 cm. Variable size. Installation view KUNSTRAUM Sigismund Chapel, Regensburg 2024

Photo credit: Stefan Effenhauser





Galerie de meduse feu.

Fire jellyfish on paper, 24 x 30 cm, 2024

Photo credit: Dirk Tacke



Gleba Cordata. Stages of the deep-sea snail. Watercolour on paper. Each 24 x 30 cm. 2023.

'The transparency of the sea is powerful' (freely adapted from Jules Michelet)

For me, the sea is a body full of liquid, slimy potential. The proximity of death and emergence impresses me. The loss - the gap - does not seem possible in the liquid. The boundary between life and death is cancelled out. I see analogies to human reproduction in the fertility of the sea.



Fucus Vesiculosus in absentia. Watercolour and shellac ink on laid paper. 106 x 78 cm each. 2021 Exhibition view Lothringer13 Halle, Munich

Found similarities between human and marine forms influence the morphogenesis of my works. In the work *Fucus*, shreds of fluid from the female body meet the silhouette of the seaweed. These encounters are framed by organic caves of flowing shellac ink.



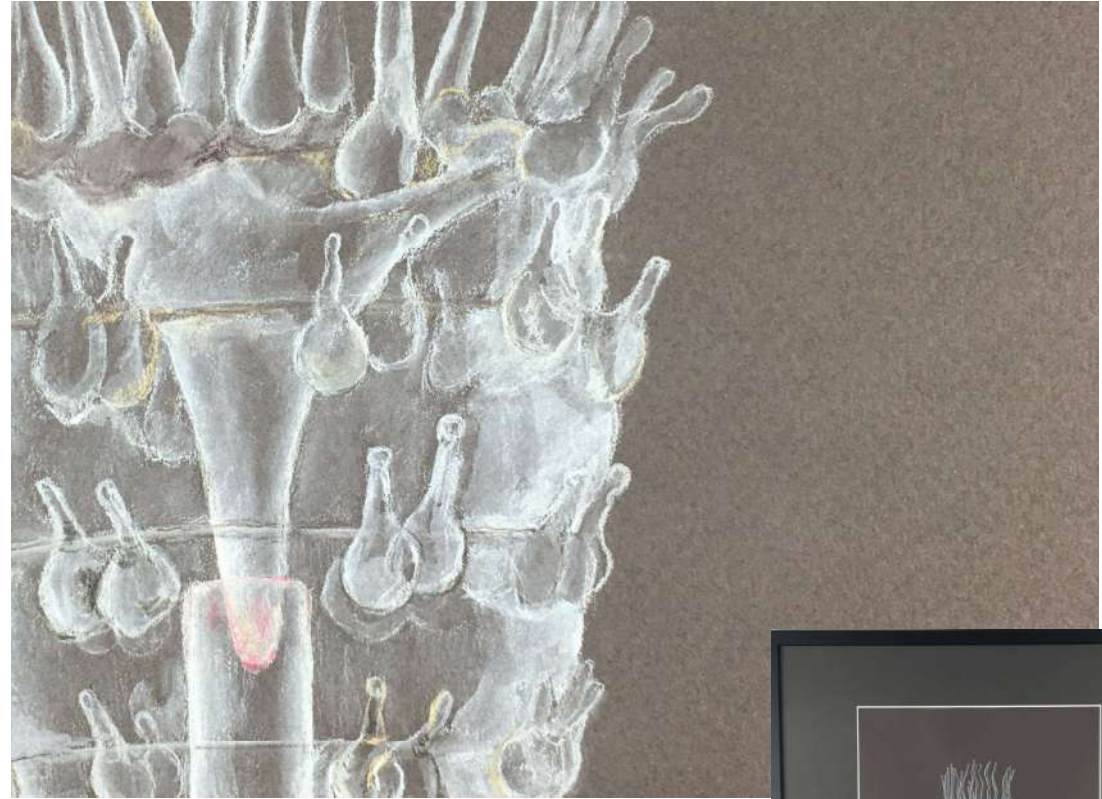
Ctenophora 1-6 Photography. Variable size. Here 40 x 30 handmade paper on Aludibond. 2024

The work *Ctenophora 1-6* (photographs) shows the gelatinous bodies of the sea walnut, a comb jellyfish. Jellyfish are considered to be one of the oldest animals on earth and, with their translucent physicality, almost become one with the sea.



Blutblüten 2. Watercolour and shellac ink on paper. 65 x 80 cm each. 2023. exhibition view nodepressionroom, Munich.

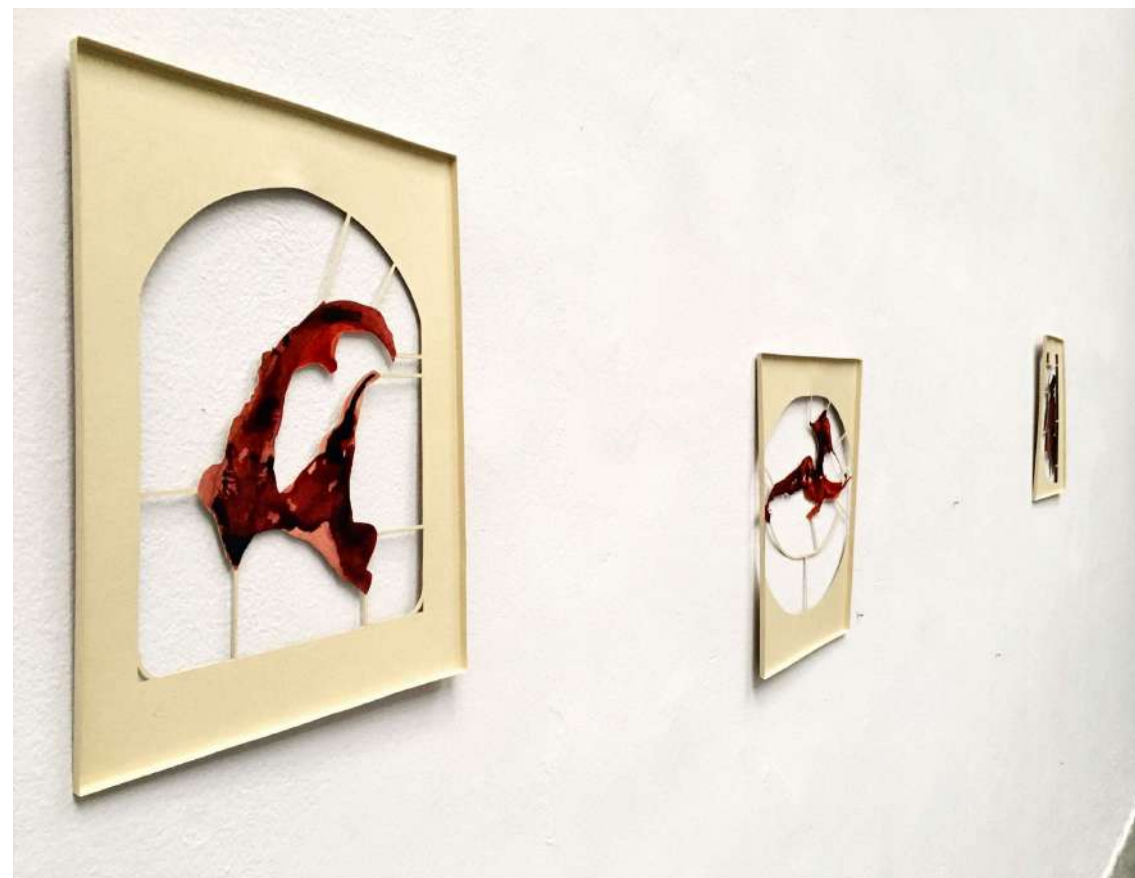
In the work *Blutblüten 2*, the painted shreds of tissue flow onto the laid paper and into the exhibition space as a replica of the expelled uterine lining.



Dialogue of liquids (Polyps No.5). Watercolour on paper.
50 x 60 cm each. 2023.

Photo credit (exhibition view H1 at Glasplast Augsburg):
Sebastian Bühler





Oblaten. Cut-outs, forming their own frame. Shellac ink on paper. 24 x 31.5 cm each. 2021.

In the work *Oblaten*, the liquid appears to be preserved as trophies of the body's unused potential. The shellac ink fluently reproduces shreds of the female cycle, which is able to hold itself together with its carrier - the paper.





Serosa. Diorama. Cut-out, cardboard, paper pencil, TippEx. H 24.5 x W 34 x D 9.5 cm. 2018.

Serosa are skins that organise the body - tidying up the body cavities. A layer of tissue that covers an organ from the inside or outside, secreting fluid and thus enabling body structures to slide over one another.





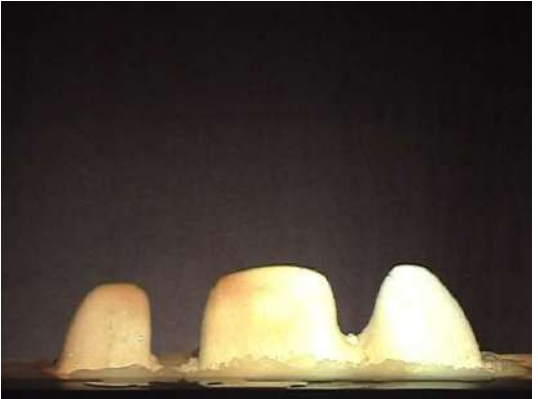
Muscheln. Mussels from Denmark. LED. 2016. cellar vault, Academy of Fine Arts, Munich.

Musselshells from the Danish coast are lined up and illuminated with a light.



ephemeral. Slide projection on dry ice. 2001(video projection)

The self-portrait is projected as a slide onto three blocks of dry ice. The change is almost imperceptible. The projection seems to crumble from the wall like an old fresco. Over the course of a day, the ice evaporates and the portrait disappears.





Hautmuschel. Alabaster plaster. Approx. 48 x 28 x 26 x cm. 2011.

In the work *Hautmuschel* the boundary of the body is unclear. It is displaced. The half-life-size figure withdraws into its own body - or grows out of it.

Photo credit (exhibition view H1 at Glasplast Augsburg): Sebastian Bühler



Venuskiemen. Alabaster plaster. prepared salmon gills (plastinated). Each ca standing 30 cm.
2010 Kehrwiederturm, Kunstverein Hildesheim.

Three small white figures stand individually on shiny black plinths. They stand on flower-like fanned-out gills. Each opens its body to breathe better. One grasps her head behind her ear, where a gill grows out. Another opens its thorax to reveal its lungs. The third pulls her sacrum out of her back.



Hülle. Papier-mâché, human size. 2002, Det Kongelige Danske Kunstakademi, Copenhagen (Denmark)





Embryo. Plaster. L90 x H 45 x W 30 cm. 2005, Koloßsaal, AdBK Munich

The embryo has the appearance of an adult and is lying on the floor, ten times enlarged, without a surrounding protective cavity.



Altar. Room sculpture. Wood, lacquered. Porcelain. Glass lintels. Fish gills, plastinated. Dimensions 340 cm 2010 St Michael's Church, Hildesheim (temporary installation)

The shiny black reliquary forms a hexagon. In the centre are three glass lintels, each with a white porcelain gill underneath. The dark pink preserved salmon gills are visible through the diamond-shaped viewing window at the front.



motivation

I am troubled by the fragility of our existence - both of human beings and of the universe. In order to get to the bottom of the functionalities of human life, I spent some time drawing the dissection of medical anatomy. For me, the inner fragile structures of the human form reveal a well-considered creative grace - as well as vulnerability. Life was created with and in water. However, life with all its diversity has only developed through a disturbance of the existing. Even when our planet as a burning ball collided with icy asteroids in its course and was shrouded in fog, which led to a cooling with years of torrential rain, it was a disruption of the existing. The scars of the collision were filled with water, washing away rocks that infused the water with minerals. Unicellular organisms emerged in this sea, from which complex life eventually emerged in the sea with ever more variations - each time a disruption of the existing, a change in potential, a glitch in evolution. I examine the potentials of the permanent transformation of life using analogies of human and marine forms. The body spits out the traces of its potential formation. The sea also leaves signs behind. I combine found objects with anatomical fragments to create my own visual worlds that explore the threshold of fragility.

Zeichenstudien

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artist statement Fertility and destruction

My exploration of fertility is also an encounter with possible loss. The constant change that takes place in (our) bodies shows how organisms are in an eternal state of flux. The (human) organism carries within it potentials that harbour destruction and fertility. I also see the sea as a body full of liquid and slimy potentials. The proximity of creation and decomposition in it impresses me. I use drawing as an approach to finding forms and for research, whereby some of my research in drawing is finalised on paper. Basically, all the works always relate to the exhibition space and the human body. The materials chosen are always intrinsically related to the work. Sculptures, (graphic) installations, works on paper and videos are created.



PORTFOLIO
Nina Radelfahr
WORKS

Exhibitions | Selection since 2009

2024 - studio studies. at Collectors Atelier, Pullach

- Fleshless Beings, Academy for Political Education, Tutzing
- PELAGIAL, Seidvilla, Munich
- Kipppunkt / Tipping Point, Oberwelt Gallery, Stuttgart
- FLUT, H1 in the Glaspalast, Augsburg
- Milchmeer, Sigismundkapelle art space, Regensburg

2023 - BLUTBLÜTEN, nodepressionroom, Munich

- Apfelflug vom Stamm (in the collective k&k), Galerie der Künstler:innen, Munich
- Herbarium, halle50, DomagkAteliers, Munich
- 5 years of K&K - Art and Child Alliance, Haus10 Kloster Fürstenfeldbruck

2022 - galleryGEDOKmuc WELCOME IV, Munich

- TRANSFORMATIONEN_Care, Cohaus Kloster Schlehdorf

2021 - The Cup, Geranium House in the Nymphenburg Palace Park, Munich

- dissolving matter and value, Lothringer Halle 13, Munich

2019 - Best prospects II in the Sardenhaus, Westpark, Munich

2018 - Best prospects at Schlehdorf Monastery

2014 - Torpedo, Abrißhaus, Aubing

- The child as an object in art, CAS, Munich

2012 - London-Munich, Cul De Sac Gallery, London

2011 - Objektiver, Skulpturi.dk, Copenhagen, Denmark

2010 - Exterminating Angel, Kunstverein Hildesheim and Michaeliskirche, Hildesheim

2009 - Paradise, New Views of an Old Dream, Dombergmuseum, Freising (purchase)



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CV | Nina Radelfahr

2013-2016 Study of Art Education, Academy of Fine Arts, Munich

2007 Diploma in Sculpture, Academy of Fine Arts, Munich

Aug. 2006 Studio place at the Royal Danish Academy of Fine Arts, Copenhagen

Apr. 2006 Work placement at the marble workshop Studio d'Arte Corsanini in Carrara, Italy

2003-2004 Attendance of dissection courses for study purposes at the Anatomical Institute of the LMU, Munich

2002-2003 Visiting student at the Royal Danish Academy of Fine Arts, Copenhagen

2000-2007 Studied sculpture at the Academy of Fine Arts, Munich

1999 Krabbesholm Art Academy, Denmark

1997-99 Studied theatre studies at LMU Munich

1978 * in Hamburg

Scholarships | Awards

2006 Carrara Scholarship from the Dr Reissmüller Foundation

2009 Purchase of the work *Schaukel* by the Diözesanmuseum Freising

2010 Studio rental subsidy until 30 June 2011 from the City of Munich

2011 Studio rental subsidy until 2014 from the LH Munich

2023 whiteBOX studio grant, Werksviertel Mitte Foundation
Fall Workshops The Artist and the Others

2025 Working stay at Godsbanen Århus, Denmark



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