

Leftovers of Endurance

is a performance study that constitute of several parts:

Durational performance - video | 8:15 | “Transformance”

C-Print | Dimensions variable | “Leftovers of Endurance #1”

Installation | Dimensions variable | “Leftovers of Endurance #2”

Artist’s Book | 240 pages, 16 x 22 cm, English | “Leftovers of Endurance #3”

TRANSFORMANCE

by Nina Kurtela



*Video-event work / Durational performance
22.02 - 07.08. 2010 Uferstudios, Berlin
Video 8: 15 (no sound)*

"The artist is present at the birth of Berlin's new contemporary dance centre, an institution that will certainly come to play a part in shaping and organizing the dynamic of the city's dance community..."

from a catalog, Sommer.bar Tanz Im August 2010

"By performing/documenting the transformation of a warehouse into a dance stage in an artwork of impressive integrity and fine-tuned endurance, the artist not only articulates time and change but also uncovers social and gender hierarchies."

motivation of the jury for the 2013 X-border Art Biennial award

Transformance is a video-event-work that activates and documents a five-month durational performance. Over this period of time, Nina Kurtela establishes a daily practice of visiting and witnessing the changes at the building site of the Uferstudios, Wedding, Berlin - the warehouse for the repair of public trams and buses becomes a dance institution. She is spectator to the making of an institution, an art institution, the making of the theatre stage. The camera acts as a witness to her performing/witnessing. The piece emerges as a case study of an individual subject's encounter with the radical transformations of social structures and operative models within the performing society. The artist is present at the birth of Berlin's new contemporary dance centre, an institution that will certainly come to play a part in shaping and organizing the dynamic of the city's dance community. The work emerges in the force field of a commitment to the daily execution of present-ness in relation to the specific context where this act takes place: the building site of the theatre. What unfolds is a 8-minute work with multi-faceted implications. The body is rendered a statue through the changes of time. The screen becomes the performing skin.

Key words: Durational performance / Endurance / Devotion / Transformation / Revitalization / Gentrification / Gastarbeiter / Labor/ Media-archaeologies / Archiving the experience / Performing society / Social choreography / Little dance / The body of event / Black box / Theater / Ontology of performance / Ritual / Institution installment / Re-presentation / Ephemerality / Memory / Body as a receiver-spectator / Body as a transmitter-performer / Body like a statue / trough time of change.



stills from the video Transformance, Berlin, 2010

"If we are living a radical transformation of the experience of event, implying redistribution of the dispositions of power, representation and actualization of experience, the demand for an ontology of performance is urgent. It is not a demand for a reduction of the event - the uncontrollable irruption of contingency - to the archaic matrix of ontology, but a critical necessity, which we experience today more physically than ever: our prostheses are going ahead of us, sensitive and senseless like a skin, or a screen"

Transformance: the body of event, Boyan Manche

Statement

During the period of construction works that will be held from February till August 2010 in Uferstudios, Berlin, the space that will be reconstructed from old BVG storage place into a dance/theater stage, I will be standing every working day in the middle of the site witnessing and documenting the transformation. The performance will finish once the stage is done.

Contextualization

The concept of Transformance is primarily based on relation between body, an execution of performance, within a context of architectural transformation that will take shape in form of experimental film like as an autonomous work for itself. It is an attempt to make a case study of the radical transformation of the social structures and operative models within "the performing society" (societe du spectacle) and the ways in which these interplay with the individual subject. In the case of this piece, the materiality of the transformation is manifested through an architectural and corporal transformation.

Transformance/ transubstanciation resists the separation of form and substance. And indeed this attempt is made within the work. The research proposal therefore assumes an appropriation of practices and methods from one genre of artistic creation and transforming these as tools to be used within a different medium. Thus the project takes place as activation of the emergent spaces between the genres of dance, performance, video and architecture.

The environmental impact of the homosapiens being society and the dynamic sculpture that emerges from the interplay of a society that organizes itself largely through installing institutions and the subject. The case study for this Transformance is the durational event of individual body witnessing the transformation of an architectural space (Uferstudios) as an example of a broader dynamic.

The project procedure

The core of the work is a daily based photo/video documentation of a durational performance that takes place in the old BVG storage buildings in Berlin, Wedding - The Uferstudios. The former train-repair spaces are being transformed into Berlin's dance centre/theatre.

The project was conceived via documentation using photo camera. Camera was installed in fixed position trough the whole time of the reconstruction works (5 months) and was daily, frame-by-frame, witnessing the transformation of the raw space into an arts institution - THE Berlin Dance Centre, with the subject, a performer inside of it. Every day there was around 200 frames documented in different time periods. The performer's body acts as witness to the changes, inverting the proper ephemerality of the singular body in relation to its environment. Five months of shooting resulted with an approximately 7min long motion animation video. To be more specific, the chosen location was transformed from an old warehouse to a theater stage and trough the time of radical change performer's body dealt both with environmental consequences and unpredictability of procedure in relation to the architectural site and thus acted in correspondence to it. The performance finished when the stage was done, when performer finally find it self on stage.

Two levels were created of physical movement trough time; one relating to the real time (construction works) and the other corresponding specifically to alliance between body movements and captured frames trough camera were building different dynamics and references within the work.

What unfolds is a video-event-work with multifaceted implications. A performance that is devoted to the physical execution of a daily-based action in relation to the specific context where the execution takes place: the architectural site, the building, the institution, the making of an art institution, the theater.

Furthermore, the project is related to archiving, memory, re-presentation and ephemerality. I am interested in the shift of the archival into artistic object.

The notion of memory related to the change of the environment where the body is placed at the same time like a receiver/spectator, a witness and like a transmitter/performer.

Body like a statue trough the time of change.

Workers/performers Technical details

Alf Chojnacki / Roy Thorsten / Ingo Kowalkowski / Ingo
Becker / Danny Heine / Jens Stein / Christopher Liebke
/ Silvio Flücken / Jens Gorgast / Holger Wegner / Andres
Müller / Anatoli Weber / Hans Rogalski /Siggi Gröschke
/ Maik Richter / Lothar Schulze / Olaf Herrmann / Marc
Riedel / Mike Nielebock / Steven Grüner / Holger Knuth /
Marco Ebert / Steffen Ritter / Peter Bittner / Jürgen Pfeifer /
Jens Bleschschmidt / Jan Leeb / Roland Simchen / Michael
Schönfeld / Thomas Weißner / Christow Hering / Udo Ren-
nebarth / heinz herlitz / Marysia Zimpel / Gilad Ben Ari /
Isabelle Schad / Franz Anton Cramer / Martin Sonderkamp
/ Hanna Sybille Müller / Barbara Friedrich / Eva-Maria
Bakardjiev / Felix Mathias Ott / Anat Eisenberg / Dmitry
Paranyuskin / Andrej Mirčev / Mara Nedelcu / Michael
Norton / Justin Francis Kennedy / Saša Kovačević / Milka
Djordjevich / Dragana Bulut / Jessica Taylor / Janja Sesar
/ Ligia Manuela Lewis / Marija Merkwelt Ivošević / Ivana
Vukšić/ Barbara Greiner / Lito Walkey / Ehud Darash /
Alexander Baczynski-Jenkins / Maya Dalinsky / Eric Green
/ Katrin Deufert und Thomas Plischke.

Length of the durational performance:
100 days (22.02 – 07.08. 2010)
Length of the video: 9'45 min
Formats: BETA SP, digi BETA, HD CAM, Blu-Ray disk
Location: Studio 1, Uferstudios, Berlin
Year of production: 2010
Country of production: Croatia/ Germany
Concept/ realization: Nina Kurtela
Production: HAVC Zagreb, HZT Berlin
Distribution: Nina Kurtela
info@ninakurtela.com / www.ninakurtela.com

Awards and recognitions

NOVEMBER 2010 Youth Artists Prize CEE 2010 - Hen-
kel Art Award, Transformance presented at the MUMOK,
Vienna

DECEMBER 2010 "Alternative Film/Video Festival Bel-
grade", List of important cinematic works and an award
of one-month residence program at the Akademski
Filmski Centar, Beograd, Serbia

Special thanks

Barbara Friedrich (uferstudios) Conny Breitkreutz (uferstu-
dios) heinz herlitz (uferstudios) Volker Widmann (Arhitect
Biro Jan) David Berge (technical support - camera) Mary-
sia Zimpel (technical support) Felix Mathias Ott (technical
support) Sabine Trautwein (HZT - Pilotprojekt Tanzplan
Berlin) Eva-Maria Hoester (HZT - Pilotprojekt Tanzplan
Berlin) Timo Schulze (technical support) Christoph Manz
(technical support - editing) Martin Piltz (technical support
- light design) Stefan Martin (technical support - editing)
Ivana Vukšić (producer) Pero Vojković (technical support
- DVD layout) Alfred Kolombo (gama studio) Miro Požar
(gama studio) And

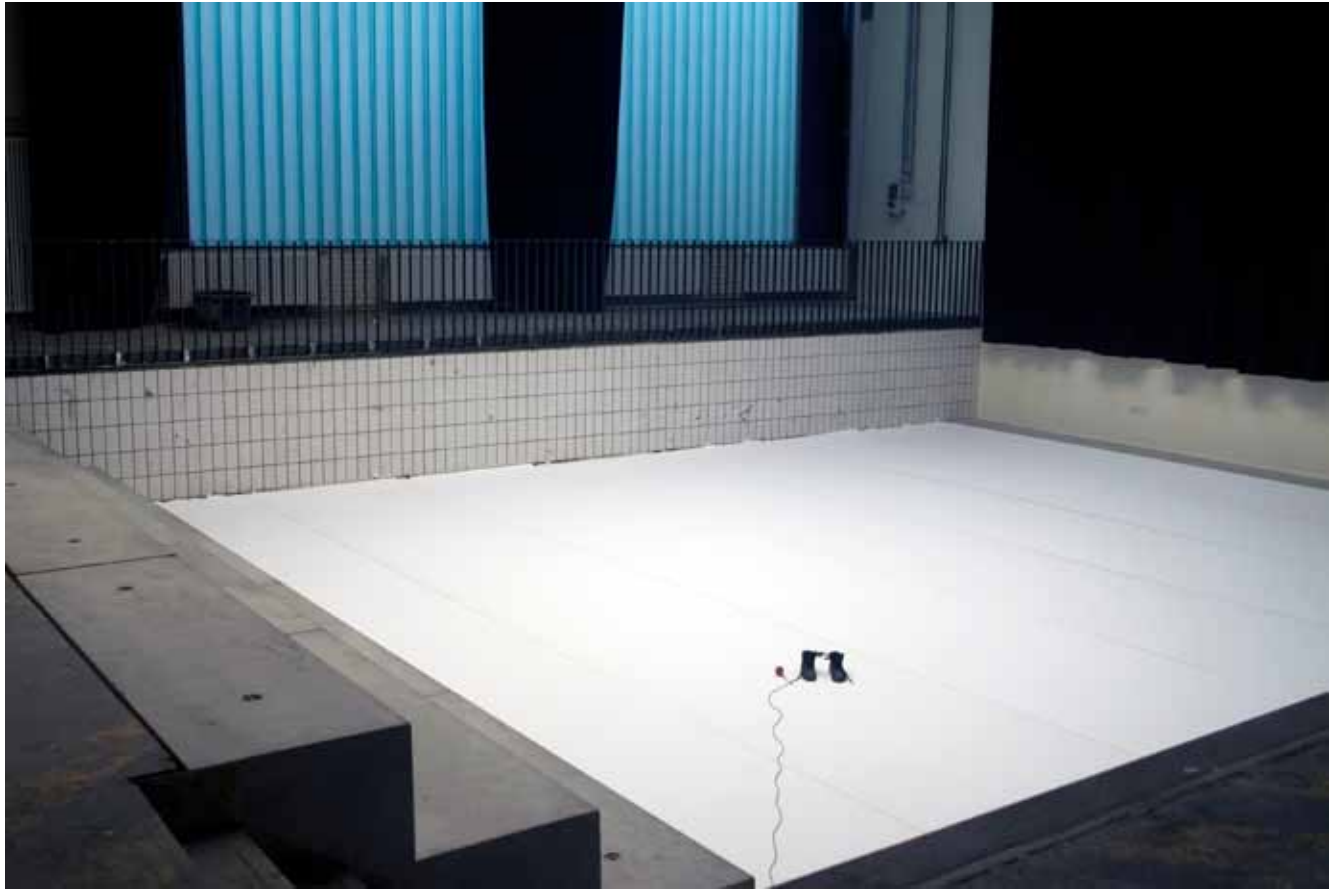
FEBRUARY 2011 "T-HTnagrada@msu.hr", Trans-
formance nominated for cooperated award, Museum of
Contemporary Art Zagreb, Croatia

JUNE 2011 "Radoslav Putar Award" one of the 4 finalist
artist, Institute for Contemporary Art - SCCA, Zagreb and
Gallery Galženica, Velika Gorica, Croatia

ALL THE WORKERS FROM THE CONSTRUCTION SITE!

watch the video:

<http://vimeo.com/38043124>



Leftovers of Endurance, C-Print 62 x 41

LEFTOVERS OF ENDURANCE #1



The elements of durational performance "TRANS-FORMANCE" are exhibited in gallery space as evidence of performance. While exposing a dirty working clothes, used tools and devices from German construction site that artist was using during the 6 months long durational performance and replacing it into another context - a gallery space - she is questioning the relation between performance and labor, materiality of performance, archives and documentation while touching upon, among other things, the issue of immigration referring to foreign workers in Germany (Gastarbeiter).

Key words* Memory / Archiving the event / Archive / Evidence / Dirty jacket / Dirt / Costume / Gastarbeiter / Documentation / Gallery / Objectifying the subject / Objected space.

*Installation view, dimension variable, Gallery Greta, Zagreb 2011 /in progress
Plastic doll, Clothes, Shoes, Red tape, Self made pneumatic camera trigger*



Leftovers of Endurance, Installation view "Slow Revolution", Survival Kit 5, Latvian Center for Contemporary Art, Riga, Latvia 2013

LEFTOVERS OF ENDURANCE #2



Artist's Book

With the contributions of authors: Ligia Manuela Lewis, Kerstin Schroth, Lito Walkey, Rickard Borgström, Igor Koruga, Eric Green, Clement Layes, Kandis Williams, Jadwiga Zimpel, Boris Greiner, Carlos Oliveira, Branka Bencić, Andrej Mircev, Isabel Lewis, Jasna Vinovrški Layes, Franz Anton Cramer, Marysia Zimpel

Design: Rafaela Dražić

"Leftovers of endurance" - artist's book is a project that collects, archives, and discusses topics related to durational performance work *"Transformance"*. This publication is a collection of essays by different authors that are touching upon the same questions as *"Transformance"* with the emphasis on importance of written work and discourse around it and attempt to stimulate it in our community.

The idea is that the texts do not necessarily function as a reviews or critiques on *"Transformance"* but they are presented in any form of writing, from poetry to scientific studies and in some cases they act as autonomous works.

Authors of the texts with their different legacies arising from theory, science, art critic and practice contributes with their different positions looking at the work but also the practice of writing from different perspectives.

Therefore the book serves as a platform for possible discussions opening discursive thinking around performative practices within contemporary art.