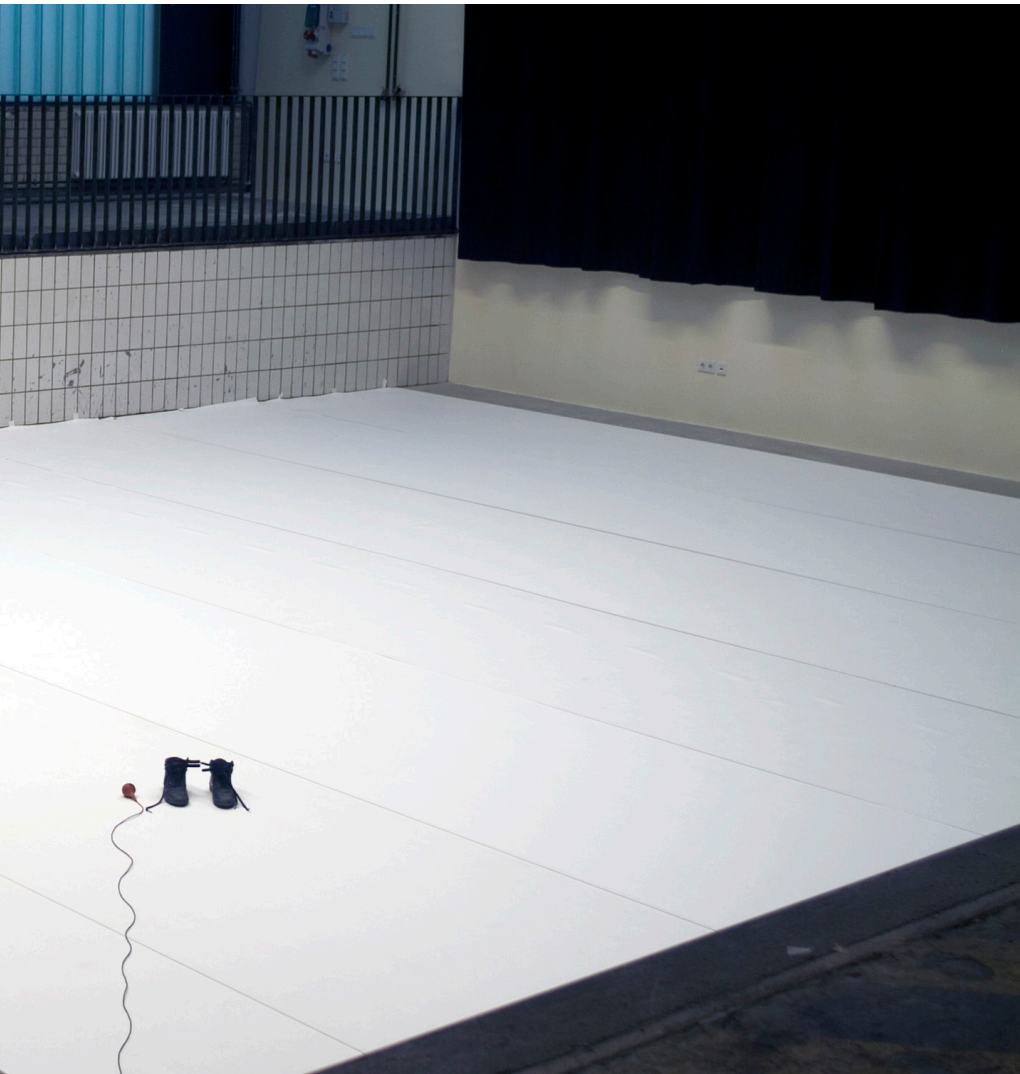


Leftovers of endurance

Nina Kurtela



Leftovers of endurance

Nina Kurtela

2013

I.

Name & Extension:

DSCFo191.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.257.184 bytes)
Created: Monday, 2010.02.22.
09:37 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCFo266.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.251.160 bytes)
Created: Monday, 2010.02.22.
03:18 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF0262.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.245.968 bytes)
Created: Tuesday, 2010.02.23.
10:02 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF0335.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.253.816 bytes)
Created: Tuesday, 2010.02.23.
02:40 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCFo336.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.239.976 bytes)
Created: Wednesday, 2010.02.24.
11:30 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCFo479.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.338.465 bytes)
Created: Wednesday, 2010.02.24.
03:37 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF0481.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.237.000 bytes)
Created: Thursday, 2010.02.25.
11:01 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF0785.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.235.168 bytes)
Created: Thursday, 2010.02.25.
02:45 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCFo792.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.233.288 bytes)
Created: Monday, 2010.03.1.
10:27 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal lenght: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCFo926.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.228.240 bytes)
Created: Monday, 2010.03.1.
03:02 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal lenght: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF0927.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.223.160 bytes)
Created: Tuesday, 2010.03.2.
10:20 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF1079.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.239.736 bytes)
Created: Tuesday, 2010.03.2.
03:10 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/15

Name & Extension:

DSCFI094.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.223.184 bytes)
Created: Wednesday, 2010.03.3.
10:28 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCFI241.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.256.369 bytes)
Created: Wednesday, 2010.03.3.
05:07 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCFI248.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.224.200 bytes)
Created: Thursday, 2010.03.4.
10:14 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCFI398.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.238.465 bytes)
Created: Thursday, 2010.03.4.
03:37 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/35

Name & Extension:

DSCFI40I.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.228.592 bytes)
Created: Friday, 2010.03.5.
10:17 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCFI55I.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.222.112 bytes)
Created: Friday, 2010.03.5.
04:16 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCFI555.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.238.464 bytes)
Created: Monday, 2010.03.8.
10:17 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCFI651.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.244.232 bytes)
Created: Monday, 2010.03.8.
12:43 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCFI659.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.246.632 bytes)
Created: Tuesday, 2010.03.9.
10:12 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCFI805.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.239.162 bytes)
Created: Tuesday, 2010.03.9.
04:16 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCFI807.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.249.008 bytes)
Created: Wednesday, 2010.03.10.
10:12 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCFI959.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.392 bytes)
Created: Wednesday, 2010.03.10.
05:01 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF1961.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.234.184 bytes)
Created: Thursday, 2010.03.11.
12:43 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF2052.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.233.112 bytes)
Created: Thursday, 2010.03.11.
05:37 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF2059.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.648 bytes)
Created: Monday, 2010.03.15.
11:21 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF2165.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.244.512 bytes)
Created: Monday, 2010.03.15.
03:07 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF2167.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.250.000 bytes)
Created: Tuesday, 2010.03.16.
10:53 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF2250.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.250.008 bytes)
Created: Tuesday, 2010.03.16.
02:03 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF2255.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.234.744 bytes)
Created: Thursday, 2010.03.18.
09:29 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal lenght: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF2325.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.236.904 bytes)
Created: Thursday, 2010.03.18.
12:27 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal lenght: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF2326.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.241.104 bytes)
Created: Friday, 2010.03.19.
01:51 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF2373.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.236.904 bytes)
Created: Friday, 2010.03.19.
03:30 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF2380.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.239.304 bytes)
Created: Monday, 2010.03.22.
10:57 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF2459.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.241.416 bytes)
Created: Monday, 2010.03.22.
03:46 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF2478.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.230.192 bytes)
Created: Tuesday, 2010.03.23.
11:36 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF2622.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.230.002 bytes)
Created: Tuesday, 2010.03.23.
04:02 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF2625.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.233.576 bytes)
Created: Wednesday, 2010.03.24.
11:03 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF2771.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.332.112 bytes)
Created: Wednesday, 2010.03.24.
03:46 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF2779.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.225.120 bytes)
Created: Thursday, 2010.03.25.
10:43 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF2928.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.327.112 bytes)
Created: Thursday, 2010.03.25.
03:07 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF2933.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.231.032 bytes)
Created: Friday, 2010.03.26.
12:30 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF3045.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.226.632 bytes)
Created: Friday, 2010.03.26.
01:03 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF3051.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.229.880 bytes)
Created: Monday, 2010.03.29.
10:19 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF3504.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.242.352 bytes)
Created: Monday, 2010.03.29.
02:29 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF3548.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.244.768 bytes)
Created: Tuesday, 2010.03.30.
09:03 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF3995.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.229.384 bytes)
Created: Tuesday, 2010.03.30.
03:25 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF4144.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.234.432 bytes)
Created: Wednesday, 2010.03.31.
10:19 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF4768.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.226.088 bytes)
Created: Wednesday, 2010.03.31.
05:40 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/15

Name & Extension:

DSCF4792.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.222.368 bytes)
Created: Thursday, 2010.04.01.
09:16 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF4830.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.223.680 bytes)
Created: Thursday, 2010.04.01.
10:09 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF4831.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.229.616 bytes)
Created: Wednesday, 2010.04.07.
09:32 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF5054.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.233.448 bytes)
Created: Wednesday, 2010.04.07.
01:38 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF5080.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.257.088 bytes)
Created: Friday, 2010.04.09.
09:35 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF5201.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.239.864 bytes)
Created: Friday, 2010.04.09.
12:24 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF5229.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.234.880 bytes)
Created: Monday, 2010.04.12.
12:29 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF5279.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.237.792 bytes)
Created: Monday, 2010.04.12.
02:33 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF5296.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.235.744 bytes)
Created: Wednesday, 2010.04.14.
03:23 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF5402.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.249.560 bytes)
Created: Wednesday, 2010.04.14.
04:37 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF54I5.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.241.640 bytes)
Created: Monday, 2010.04.19.
11:11 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF5448.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.246.280 bytes)
Created: Monday, 2010.04.19.
03:47 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF5466.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.242.200 bytes)
Created: Friday, 2010.04.23.
11:01 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF5760.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.239.960 bytes)
Created: Friday, 2010.04.23.
02:12 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF5762.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.246.024 bytes)
Created: Monday, 2010.04.26.
12:37 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF5915.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.736 bytes)
Created: Monday, 2010.04.26.
01:16 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF5917.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.241.696 bytes)
Created: Tuesday, 2010.04.27.
12:31 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF6068.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.592 bytes)
Created: Tuesday, 2010.04.27.
02:38 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF6070.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.254.840 bytes)
Created: Wednesday, 2010.04.28.
10:47 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF6223.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.241.856 bytes)
Created: Wednesday, 2010.04.28.
12:01 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF6224.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.235.576 bytes)
Created: Friday, 2010.04.30.
13:04 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF6368.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.236.040 bytes)
Created: Friday, 2010.04.30.
05:51 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF6373.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.234.368 bytes)
Created: Monday, 2010.05.03.
10:47 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF6524.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.234.560 bytes)
Created: Monday, 2010.05.03.
11:54 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF6373.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.238.632 bytes)
Created: Tuesday, 2010.05.04.
10:29 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF6661.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.233.128 bytes)
Created: Tuesday, 2010.05.04.
12:21 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF6681.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.241.272 bytes)
Created: Wednesday, 2010.05.05.
10:16 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF6837.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.238.096 bytes)
Created: Wednesday, 2010.05.05.
01:47 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF6980.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.230.216 bytes)
Created: Thursday, 2010.05.06.
10:20 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF7146.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.236.192 bytes)
Created: Thursday, 2010.05.06.
03:08 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF7216.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.247.960 bytes)
Created: Monday, 2010.05.10.
10:42 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF7270.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.246.688 bytes)
Created: Thursday, 2010.05.06.
01:52 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF7282.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.242.512 bytes)
Created: Tuesday, 2010.05.11.
01:06 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF7323.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.251.584 bytes)
Created: Tuesday, 2010.05.11.
02:40 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF7329.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.864 bytes)
Created: Friday, 2010.05.14.
11:17 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF7397.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.242.096 bytes)
Created: Friday, 2010.05.14.
01:24 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF7329.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.243.944 bytes)
Created: Monday, 2010.05.17.
11:01 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF7437.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.242.280 bytes)
Created: Monday, 2010.05.17.
12:01 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF7442.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.2644.835 bytes)
Created: Tuesday, 2010.05.18.
12:34 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF7559.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.257.374 bytes)
Created: Tuesday, 2010.05.18.
03:07 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF7560.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.242.768 bytes)
Created: Wednesday, 2010.05.19.
12:14 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF7577.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.348.572 bytes)
Created: Wednesday, 2010.05.19.
01:07 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF7581.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.240.152 bytes)
Created: Thursday, 2010.05.20.
09:38 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF7784.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.238.928 bytes)
Created: Thursday, 2010.05.20.
03:09 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF7862.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.064 bytes)
Created: Friday, 2010.05.21.
08:49 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF8083.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.104 bytes)
Created: Friday, 2010.05.21.
01:04 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF8185.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.395.502 bytes)
Created: Monday, 2010.05.24.
09:53 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF8208.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.293.431 bytes)
Created: Monday, 2010.05.24.
11:07 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF8085.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.238.528 bytes)
Created: Tuesday, 2010.05.25.
11:51 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF8183.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.244.224 bytes)
Created: Tuesday, 2010.05.25.
03:03 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF8210.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.228.824 bytes)
Created: Wednesday, 2010.06.02.
10:45 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF8325.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.247.136 bytes)
Created: Wednesday, 2010.06.02.
02:24 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF8336.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.232.352 bytes)
Created: Thursday, 2010.06.03.
10:14 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF8532.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.247.120 bytes)
Created: Thursday, 2010.06.03.
03:12 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF8544.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.242.648 bytes)
Created: Friday, 2010.06.04.
02:25 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/250

Name & Extension:

DSCF8624.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.252.968 bytes)
Created: Friday, 2010.06.04.
03:38 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF8635.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.247.328 bytes)
Created: Monday, 2010.06.07.
10:39 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF8780.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.232.896 bytes)
Created: Monday, 2010.06.07.
03:19 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF8804.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.238.344 bytes)
Created: Tuesday, 2010.06.08.
10:45 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/250

Name & Extension:

DSCF8900.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.244.936 bytes)
Created: Tuesday, 2010.06.08.
04:00 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF8912.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.251.352 bytes)
Created: Wednesday, 2010.06.09.
10:59 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF9017.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.080 bytes)
Created: Wednesday, 2010.06.09.
02:28 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF9037.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.235.712 bytes)
Created: Saturday, 2010.06.12.
02:43 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF9228.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.249.248 bytes)
Created: Saturday, 2010.06.12.
04:29 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCF9235.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.247.856 bytes)
Created: Wednesday, 2010.06.16.
08:37 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/250

Name & Extension:

DSCF9302.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.252.192 bytes)
Created: Wednesday, 2010.06.16.
03:21 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF9310.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.904 bytes)
Created: Thursday, 2010.06.17.
11:54 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF9380.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.245.400 bytes)
Created: Thursday, 2010.06.17.
01:19 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF9381.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.237.312 bytes)
Created: Friday, 2010.06.18.
11:06 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF9497.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.243.464 bytes)
Created: Friday, 2010.06.18.
03:47 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF9501.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.245.880 bytes)
Created: Monday, 2010.06.21.
08:55 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCF9685.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.256.064 bytes)
Created: Monday, 2010.06.21.
11:15 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF9709.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.245.880 bytes)
Created: Tuesday, 2010.06.22.
10:36 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCF9750.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.251.008 bytes)
Created: Tuesday, 2010.06.22.
01:29 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF9758.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.236.056 bytes)
Created: Wednesday, 2010.06.23.
11:25 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF9798.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.247.296 bytes)
Created: Wednesday, 2010.06.23.
04:38 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF9807.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.336.960 bytes)
Created: Friday, 2010.06.25.
09:38 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/250

Name & Extension:

DSCF9863.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.251.568 bytes)
Created: Friday, 2010.06.25.
12:23 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF9885.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.247.552 bytes)
Created: Monday, 2010.08.02.
11:15 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF9939.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.264 bytes)
Created: Monday, 2010.08.02.
01:34 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF9942.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.251.520 bytes)
Created: Tuesday, 2010.08.03.
11:13 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF0211.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.240.912 bytes)
Created: Tuesday, 2010.08.03.
04:25 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/30

Name & Extension:

DSCF0214.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.261.056 bytes)
Created: Wednesday, 2010.08.04.
10:46 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/90

Name & Extension:

DSCF0507.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.250.688 bytes)
Created: Wednesday, 2010.08.04.
03:55 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/45

Name & Extension:

DSCF0509.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.247.208 bytes)
Created: Thursday, 2010.08.05.
08:24 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/180

Name & Extension:

DSCF0733.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.248.784 bytes)
Created: Thursday, 2010.08.05.
11:57 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/125

Name & Extension:

DSCFo737.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.254.592 bytes)
Created: Friday, 2010.08.06.
09:49 AM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/60

Name & Extension:

DSCFI440.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.247.864 bytes)
Created: Friday, 2010.08.06.
07:30 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCFI44I.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.244.800 bytes)
Created: Saturday, 2010.08.07.
08:18 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/20

Name & Extension:

DSCFI592.RAF

General:

Kind: Fujifilm Camera Raw file
Size: 13,3 MB on disk
(13.321.808 bytes)
Created: Saturday, 2010.08.07.
08:42 PM

More Info:

Dimensions: 3037x2031
Device make: FUJIFILM
Device model: FinePixS2Pro
Color space: RGB
Color profile: Adobe RGB (1998)
Focal length: 24
Alpha channel: No
Red eye: No
F number: 2,8
Exposure time: 1/250

II.

Performance of duration, transformation and change

Branka Benčić

Branka Benčić, independent curator. Founder and curator of *cinemaniac* — platform for artists' moving image, established in 2002, Pula Film Festival. Curator of the ongoing screening program *Artists' Cinema*, Museum of Contemporary Art, Zagreb. Served as director and curator at Gallery 01, Zagreb and Head of Public Collection, City of Pula. Publishes on contemporary art in exhibition catalogues and the specialized press. Has curated group and solo exhibitions, film/video screening programs in Croatia and internationally.

Transformance by Nina Kurtela is a documentation of a five months-long durational performance, structured as time-lapses out of hundreds of still photographs. The artist positions herself/her body in the center of the image that depicts an empty warehouse in the process of undergoing reconstruction, establishing the daily routine of witnessing transformations of the architectural space in Berlin. Everything is *under construction*. There are construction works in progress. The space is undergoing a transformation, a change. It is undergoing change of purpose, from being BVG Berlin's public transport garage and workshop to a space for contemporary dance. In this way a change is both about a new architectural form and its new function, purpose, meaning and social context.

Having established the daily routine of *being-in-the-space*, Nina Kurtela witnesses the months-long process of the transformation and change of this architectural space.

Transformance poses questions on the possibilities of space and the production of meaning. In the transformation of the social and eco-

conomic landscape, a new spatial context is establishing the role of art in detecting the time and space we live in.

Those months-long visits undertaken by Nina Kurtela and her presence in the time-lapse video *Transformance* can trigger different relations to articulate social and spatial phenomena, which are revealed as the meeting point of the subject and the transformations of the social and physical environment.

Models of representation of a space are constructed based on different fragments — layers of immediate environment, daily routines, everyday experiences, traces from the past, bits of culture and society, which establish perspectives on processes of thinking and perception. “Contemporary performance in the domain of culture”, points out Miško Šuvaković, “is a performative work of an artist that intervenes in the field of culture.” A performance as an art-related event presupposes performing in real time, in front of an audience, and is subsequently available by the way of documentation, while a video-performance is meant for the camera. *Transformance* is per-

formed without an audience and it is mediated by a dense sequence consisting of hundreds of photographs structured into a time-lapse video. In this way documentation, structure and organization of an artistic action of limited duration such as a performance is shaped as a form of its representation that reflects and makes visible the process of development of an artwork. *Transformance* by Nina Kurtela in this way is not understood only as a documentation of a performative action, but also as a video-performance, a performance staged for and in front of the camera.

It has been said that the relationships between art, technology and identity have not been explored in any other artistic medium with such consistency and continuity as in the medium of video. Placing her own body, own figure and exploring technical and semantic possibilities of montage and manipulation, by interventions into the flow of time and the time-space complex, she leads us to witness an interest in social aspects and transformative processes in the immediate every day surroundings that are taking place on the edges of real and hybrid space and time, transcending and ma-

nipulating real, fixed and imaginary boundaries. Time that takes shape in such a time-space pastiche construction is a time of simulation, a hybrid time. As a result of a crisis of representation, reorganization and rearrangement of the feelings of time and space, possibilities of technical and digital manipulation can underscore the uncertain position of the subject, the isolation and unstable character of identity, drawing attention to concepts of transformation and change.

Although the protagonist is present, the main event is performed by the medium itself, underscoring the constructed character of media performance, making visible transformations in and changes to the surrounding environment, interior and mise-en-scene. In this way the basic artistic process has been dismantled, and at the same time and at the same level the phases of construction of the artwork and the de/construction of interior architecture are revealed.

The construction of the scene is becoming the main narrative that emphasizes the montage — collage construction of the artwork, reveals the manipulation by the media and mediated,

manipulated and constructed reality of the event, that the artist herself is continuously witnessing. The possibilities of digital technology and postproduction process are underscoring the constructed character of the event, condensing a five months long process of the artist inhabiting the space into a several minutes long performance video that even by jumps, cuts and glitches of the image stresses the continuity of the performance while we witness the construction and transformation of the event site, an interior environment under construction. The historical trajectory of techniques and manipulation in montage procedures from avant-garde cinema to contemporary computer animation has the goal of constituting a new temporal dimension and new spatial relations, making them bare and making process of transformation becoming visible and taking shape in front of our eyes.

Gaze

Rickard Borgström

Curator, lives and works in Berlin, Sibbo and Stamsund.

I.

To what extent is our experience of a place determined by the subjective view? The question arises from the dancer's five-months-long observation. As she returned to the place, in a particular position, the process of observation became visible. She discovered changes in her perception that she hadn't noticed before. The character of the environment gradually changed, not merely because the site was under construction, but also because of the way she looked at it. Her observation was at times deeply concentrated, sometimes detached. The surroundings became more familiar yet concurrently more alienated. As the experience of the space became determined by the way she looked at it, she wondered if the space could be changed by a change of the gaze?

2.

The movement is not so much performed by the dancer, as she seemingly stands still. It originates out of the ambiguous relation between the place and the dancer. Movement emerges in the space between them, while

the dancing itself comes to rest, as a state of mind open to change and displacement, one that investigates its surroundings and engages in new relations. Here the dancer does not perform movement, she rather handles movement and change. As she does so, she evokes a space where, perhaps, new ways of looking are established, thus creating new relations towards the constantly changing space around us.

Vanish, collect

Franz Anton Cramer

Franz Anton Cramer (born 1962), researcher and lecturer in Berlin and Paris, has worked on various projects about contemporary practices in dance, pedagogy, archiving, and their respective histories.

Ridiculously empty

Everything vanished
from my sight.
I had forgotten why
I was in the place I was in.
Or where I might
have wanted to go.
Whatever I looked at
seemed numb.
Whatever I touched
fell apart.
I could have laughed.
But I wouldn't know why.

Life undone

What was the space?
Where and why
have I thrown my life?
Did anyone notice at all?

What is outside
when inside is no more?
Who is the other
when you yourself are no more?

Do away, my life, with my life.
It is all undone.
As though it never was.

On Tuesday, the 7th of November 2010, I received an email from Nina Kurtela in which she explained her publication project on and around her durational performance “Transformance”, and the film document of it. At the same time, she invited me to contribute a written piece. Given the sometimes complicated experience we had previously lived in the pilot study course at HZT, I felt this was a very generous and kind gesture of hers, and I at once replied that I would be happy to write. I let her know, however, that my contribution was likely not to be “scientific” or “critical”. When I said this, I had no idea about what to present. I only knew I wanted to have a choice.

Only some weeks later did it occur to me that I needn't to go far at all; rather I decided to give in a part of my own long-term project which, however, is of an entirely different nature and is not concerned with performance — staged or otherwise. It is a project still in the state of

planning; I do not know if this project will find a form one day. It is a project that has had several working titles over the last two or years so. Currently I file it as “Archives of Desire” and try to collect at least one item per day (a talk, an encounter, a thought, a text ...) dealing with the various desires that accompany my life — desire for things, desire for feelings, desire for knowledge, desire for bodies, desire for form, desire for evil, sometimes all at once —, and their fulfilment as well as their frustration.

The element I had gathered on that very day when Nina's mail arrived on my inbox, are the two pieces above. I only gave them a slight twist to make them mirror the somehow frightening, in a way quite baroque dimension of “Transformance” and the politics of erasure it applies and documents. Realism has long been a major concern in art making. The perforate realism Nina presents in her piece seems to relate somehow to the vertiginous *enchaînements* of the wanted with the unforeseen which in the end form desire.

Transformance prism

Eric Green

Eric Green (1982, USA) is a writer and performer based in Berlin and New York. His recent work includes a book of poems (FESTIVAL, forthcoming) and collaborations with choreographers Meg Stuart and Jeremy Wade. He is currently making a poetry album in collaboration with musician George Lewis Jr. and writing a new series of poems (LINEAGE).

I.

The transformance of nothingness is being.

The transformance of being is life.

The transformance of life is love.

The transformance of love is union.

The transformance of union is sex.

The transformance of sex is release.

The transformance of release is death.

The transformance of death is nothingness.

The transformance of nothingness is being.

II.

The transformance of chaos is pattern.

The transformance of pattern is consciousness.

The transformance of consciousness is belief.

The transformance of belief is decision.

The transformance of decision is action.

The transformance of action is consequence.

The transformance of consequence is chaos.

The transformance of chaos is pattern.

III.

The transformance of innocence is awareness.

The transformance of awareness is curiosity.

The transformance of curiosity is knowledge.

The transformance of knowledge is expectation.

The transformance of expectation is betrayal.

The transformance of betrayal is humility.

The transformance of humility is wisdom.

The transformance of wisdom is innocence.

The transformance of innocence is awareness.

Fixity as mirror of change

Boris Greiner

Born 1959 in Zagreb. His artistic practice began in 1983 when together with Stanislav Habjan he created a series of projects in various media (graphic materials, prose, performance, exhibitions, actions and experimental films) within the frame of the twenty-year-long project *Greiner & Kropilak Mailart Office*. Since 1992, together with S. Habjan and Danijel Žeželj he has been active within the art group *Slipa Konfidenca*. In 2001 together with S. Habjan, D. Žeželj and Boris Cvjetanović he founded the art workshop *Petikat*. In the last 10 years he has mainly worked independently. He has published five books of prose, had twenty solo exhibitions and performances and made fourteen films.

The word *Transformance* is a portmanteau word comprising transform and performance. In this case, I would not interpret this coinage as *change the performance* but rather as *execute a change*. However, right at the beginning of the film it is clear that the author is not carrying out a change; rather, she is documenting a situation in which she puts on her performance, while change takes place all around her. And yet, this performance could well be called an anti-performance, because she in fact performs nothing except to take up a position at a building site at which an existing derelict depot for the repairs of trams and buses is being turned into a contemporary dance centre. She is there during the whole of the construction process, visibly getting in the way of the works. The disturbance clearly takes place in agreement with those organising the change of purpose, the clients, for the contractors are quite considerate to the form of her presence on-site. The artist carries out her several-months-long performance photographing herself in the same position. She then edits the photographs taken into the experimental film that is the conclusion of her artistic intentions.

The basic determinants of the experimental film as genre category would be non-linearity, or the absence of the usual dramaturgical line; the uncommon interventions into the production process with the use of the basic element — the film stock — as subject, which is for example, settled by determining the length of the take by a length of stock set in advance; the use of already exposed film as actor at the object being filmed; and colouring, writing on or scraping the actual stock. In recent time, this latter effect, with the appearance of the electronic medium, has been taken over by digital processing of the footage, including numerous effects. The advantages of such treatment are the outstanding optical situations, the most common problem being the absence of point arising from over-reliance on the visual atmosphere.

Leaving aside arguments about the sustainability of the actual label of this kind of film (thinking here of the possible anachronism because it was arrived at by taking for granted experimentation on the actual vehicle of the visual message), today it could be designated a form that is nevertheless characterised by

some kind of experimentation, or, that what is the basic signifier of such a film does not belong to any existing or classic category. The idea for such a film is above and beyond the currently valid genres, or else it takes on some hybrid form among them. To this, in my opinion, might be joined various conceptual ideas that nevertheless do find their final form in the film medium or that in the essential dimension for the presentation of such ideas make use of characteristic film elements.

Applying such assumptions of the medium to the film *Transformance*, it can be seen that it corresponds to some of the principles listed.

On the one hand, in this case the film medium is used for the documentation of the construction process. On the other, the artist set out on the action with the idea that it should be a film. Her intervention consists of placing herself in the centre of the film and taking herself with self-timer. That this dimension is important to her is shown by the title poster that has the same frame as the whole of the film, with the proviso that instead of her, now on the final platform of

the completed stage there are her shoes and a self-timer with wire.

Without her presence, not only would there be no experimental film, or even a documentary, or a film at all, but by her action she does not appropriate the construction process that is going on anyway. Rather, she uses it as a backdrop for a conceptual idea the objective of which is the production of a film. This objective, this authorial idea is analysed and accomplished at several levels. In the first place, her procedure demystifies production — it at once broadcasts how it came about, that she is both actor and camera operator and editor and director. All these roles are intertwined and also active because of the basic idea of change and performance. For having won the central position as performer, as director, she at once downgrades it, becoming with her immobility in fact stage setting, while the building activity in the middle ground become content, the film thus taking on a documentary tone, giving information about changes that have occurred.

Similarly, the role of camera operator is also that of a performer, but it indicates, or involves

the form of editing, as principle of the structuration of the film. At the theoretical level the sequencing of little images tests out one of the key dimensions — and that is time — the medium of film includes time, unlike the medium of photography, which excludes it, and presents a scene at a halted moment. This essential difference is in this case used with optimal symbolism considering the theme, for it represents the building process that (considering the slowness of change) is most precise and can be followed actually by the rapid sequencing (several in a second) of numerous portraits of the given phases. For it is impossible to shoot a month-long take and then speed it up. Hence this kind of form of film is at the same time an ideal tool for visualising the first concept of the coinage of the title.

The second, performative, part is also integrated into the essence of the change, because actually anyway the comprehensiveness of the change around us can only be observed if we set up an unchanging point. It will then become a mirror of change; through it the surrounding is reflected. It, then, is not a witness, but a medium, through which we, the viewers,

become the witnesses. But not only witnesses of concrete events, but of the developing consciousness of the process of change. In other words, this point becomes a signpost through which we bear witness to the establishment of the relation. For if there were no small, there would be no big. And so just as the interloper at the building site postulates the building site, so the stable position of the artist points up the passage of time.

Expanding the frame outside the frame of the film, which is to say making use of information that we did not acquire watching the film, the particular interest of the author becomes illuminated.

The derelict depot becomes an effective theatre. Effective with respect to her, who uses it as performing artist for her possible future appearances.

And what, then, does she, at some personal and universally comparable symbolic level do during her performance? She is waiting for the emplacement of the context of her future activity, bringing us once again to the initial

neologism, for the objective *transform* precedes her personal *perform*. However, with her performance during the transformation of the space, she puts the authorial role at the service or in the frame of the whole process, which once again is documented by the poster mentioned earlier, on which she leaves only traces, as proof of a performance produced even before the official opening of the centre.

In a transferred sense, this dimension illustrates one of, I would say, the more innovative dimensions of the experimental film, for it presents a content that in a formative sense unfolds within its principles, shifting its mainstay outside.

Correspondence

Igor Koruga

Igor Koruga (1985) is a performing artist and anthropologist interested in researching fields of contemporary choreography and theater as an anthropological methods for interpreting and revising sociocultural values, norms and ideologies. He's a member of STATION — service for contemporary dance in Belgrade and is currently based in Berlin.

Dear Nina,

In the time and conditions of existence in which we might have no way out from the discursive perplexity of belonging but still can be driven by the motto *what matters is what's at stake*, implying that only one's own created ideological/political/social values can really contribute or engage with change or the alternative to such conditions, with both disillusionment and enlightenment, attempting to avoid utopia and rather endeavouring to trace a directive for questioning our reality/ies, out of my contemplation of your leftovers of endurance, I can propose the conclusion that:

Transformation literally means going beyond your form.

The aftermath is unknown.

Sincerely,
Igor Koruga

Still life

Clement Layes

Since 2010 Clément Layes has created performances following the development of a method of work that juxtaposes choreography, visual arts and conceptual thinking in research into daily life objects. He works in the framework of the cie public in private co-founded together with Jasna L. Vinovrški in Berlin.

To Nina,

transformance not still life.

Pretty much at the same time as Nina Kurtela created “transformance”, I was/we were busy with associations, games and objects. One central text we created at the time was called “still life”. It was made during a strange adventure called the “village”, a month-long residency for 25 artists following the opening of the Uferstudios. Uferstudios, the space in which Nina was “waiting still”, waiting for the construction to end, or waiting for the space to dance, or waiting for the movie to appear out of time passing: in transformance.

The game we played together to give this name, “still life”, is called “the association circle” and aims at renaming an object, by way of group negotiation. In this case the object was an old black and white clock, not working, and placed upside down. The stream of associations dealt with time a lot, and hovered around woman, time stopped, death, black and white; often it is difficult to say why, there were some relationships with the

object's shape, and the context, as well the sounds produced...

When Nina, asked me if I had something to write relating to her transformance, I had to think about this text.

Far from saying that it is speaking about "transformance", I feel like the position of Nina in her movie. Having stopped, being here, displaced and dysfunctional, at the same time funny, can be related to this strange mixture we created late at night in the Uferstudios a few month after the movie was shown.

If somehow transformance makes me watch time passing, and shows me watching, or her standing, both captured in different times, dreaming as artists of suspending time, or just being here, out of the necessary but endlessly painful movement of life passing. Around us developing, constructing the new, and having to follow, follow time.

A Still Life

This is a clock, this is the time, this is round, this counts, this is counting, this is backwards, this is forward, this is round, this is endless, this is relative, this is old, this is noisy, this is Alice in Wonderland, this is an emergency, this is mathematics, this is systematic, this is too late, ongoing, this is stopping, this is counting, this is functional, this is the fifth time somewhere, this is a white party, this is counting, this is reminding, this is separation, this is electric, this is death, this is digital, this is logical, this came with batteries, this is a rectangle, this is waiting, this is minutes, this is a lie, this is time, this is organizing people, a lot of people, this is frightening, this is made by gray men, this is has no end, this is death, this is demanding, this is living, this is next to my bed, this is ticking, this is limiting, this is 12, this is a lie, this is counting, this is no smile, this says goodbye, this is I don't like, this goes, it's 10 past 10, this is systematic, this is counting, this tells, this is empty, this passes by, this is a lie, this is a lie, this is traffic silent, this is white and black, this is big, this is on the top, this is dirty, this is upside down,

this is I don't like, this is thinking, this is time
turndown, this is not what I expected, this is
very white and black, this is a ball, this is not,
this is not working, this is old, this is not beau-
tiful, this is the brother of Cain, this was in a
train station, this is female, this is in the mid-
dle, this is a female in a nervous breakdown,
this is stopping, this is heavy, this is unsexy,
this is a lot, this could fall, this is Abel, this is
female, this is an alibi, this is my father, this
is my grand father, this is a mirror, this is not
working, this is out of the mirror, this is made
out of two faces, this is alien, this is big broth-
er watching my mother, this is a flow, this is
not helping, this is a counting head, this is my
best friend, this is, this consumes... ouch... old
one, this is from China, this is Abel, this is fe-
male, this is from the past, this is female, this
is made by women in Germany, this is this
Weleda, this is almost a lover, this is some-
thing you can get use to, this stopped, this is
after Babel, this is plastic, this is wood, this is
made by kids on a boat in the ocean, this is
12 times, this is unscrewed, this is ugly, this
is saying, this is saying when to catch your
train, this is the bottom of the ocean, this is
Babylon, this has to be interesting, this has to

be interesting, this has to be interesting, this
is dysfunctional, this is a head, this is a head,
this is telling you you have to, this is from out
of space, this is a contradiction, this makes
sense, this is senseless, this is stopped, this is
the end section, this is stopped, this is a lie,
stopped, it's stopped, it's stopped, it's stopped,
it's stopped, this is nine, this is upside down,
this is from a train station, this is stopped,
this is a turning, stopped, stopped, this is a try,
this is a lie, this is a question backstage, this
is a logic, this is true, this is a stopped lie, this
is Greek, this is dead, this is black and white,
this is female, this has number, this has a face,
this has a face, this has a face, this is a lie, this
is a lie, this is a ghost, this is ok, this is, the
time when Cain killed Abel, this is female,
this is stopped, this is a female that stopped,
this is has female arms, this is nothing, this
is a bollock?, this is in front of the theater,
this is everything, this is nothing, this is dead,
this is all, this is not, this is not god, this is a
figure, this is invisible, this is visible, this is
flat, this is stopped, this is invisible, visible,
invisible, visible, visible, visible, this is dead,
this is from out of space, this is stopped, this
is has stopped, this is a face, this is nothing,

this is up side down, this is Oliver from china, this is Babel, this is the end, this is female, this is made by a female, this is made by a female, this is female, this is dysfunctional, this is black and white, this is female time, this is female, this is black and white, this is surreal, this is a lie, this is dead women, this is a dysfunction woman, this is dead female, this is a female alien, this is old, this is black and white dying, this is for a broken train, this is a female alien, this is a male, this is a fume, hum?, this is nice, this is female, this is myself, this is the death of a black and white female, this is the death of a black and white female, this is the death of a black and white female, this is a thing growing out of the floor, this is stopped, this is a black and white female, this is a standing black and white, this is a standing mirror where I see myself as a female, this is dead, this is hard peeing on it, this is a standstill, this is a standing black and white, this is a black and white female, this is a black and white female, this is a standstill about a black and white female, this is a black and white female I see myself into, this is the hour of my death, this is a black and white dysfunctional stand still, this is black and white female mir-

ror, this is standing black and white female, this is a standing mirror where I see myself as a black female, this would be much more beautiful black and white, this is a female standing still in front of the window mirroring herself, this is a still life, a still life, this is a black and white female, this is a still life, this is a still life, this is a still life, this is a black and white steel, this is a black and white female, this is my still wife, this is black and white, this is a still wife, this is a still wife, this is a still wife, this is a still wife, this is a still wife, this is a still wife, this is a still wife, this is a still wife, this is a still life, this is a still wife, this is a still wife, this is a still wife with no life, this is a disabled wife, this is still wife, still life, this is the still life of a still wife, this is the still life of a still wife, this is still life, this is a still and a life, this is a still and a wife and a life, this is the still life of a still wife, this is stillness, this is the stolen life of my wife, this is the still life of my stolen time, this is a still life, this is a still life, this is a still life of time, this is a still life, this is a still life, this is the stillness of steel, this is still, this is a found object, this is still, this is a still life, this is a still life, yes that's a still life, it is a still life, this is a still life, this is

A reflection on transference and time

Isabel Lewis

Isabel Lewis (1981) is an American artist of Dominican origin currently based in Berlin. Drawing on her training in literary theory and dance as well her interests in digital culture and experiences as a DJ, she creates live art in multiple formats and contexts.

Fade in. The work has already begun. A flurry of activity, I think I make out the words “GOOD” followed by “ART” on two signs in marker held by a fleeting figure. Another figure, hooded. Impossible to capture, loitering, dancing, same thing. She is there.

Sitting, waiting, on a couch. The couch, now uncomfortably close to a large trash container. Her head is so close to it. She is seemingly unmoved, waiting. She performs a strict frontality, watching us watching her. This is a dance.

She is the focal point, organizing the composition. The sparsity of her movement exaggerates the movement of the construction process and the thrashing of the wind-blown tarps separating this space from the world outside. She holds time in her body. She is time and time-keeper.

Time-lapse:

About 150 moments of each of 100 day's labor are captured, 25 of them in sequence create one second of what I see. 5 months of work represented in 420 seconds. 5 months of performing, 5 months of construction chopped down to 7 minutes.

There has been slippage of time and loss of content. We have about 11000 frames of the process in a linear sequence and our eyes perceive a process in relatively smooth fast forward. Neither strain nor struggle (hers, the workers', the fundraisers', the architects', the city's...) are known to us.

Only silence, ease.

The repurposing of a space ["a space for the storage and repair of the transit system becomes a theater"] and the resultant repositioning of a body [from sitting on a couch in a warehouse under construction to standing in the spotlight on a stage] are digitally mediated and condensed for our viewing.

What we see is not transformation. What we see is a matter of transference, a shifting of things from here to there, a matter of making and taking new positions and the acts undergone to achieve this.

The repurposing of the space culturally repositions the architecture. The architecture is shifted into a new cultural landmark for dance in Berlin. It jumps onto the cultural map, the

landscape is changed. Seasons change, so do her outfits, and her hairstyle, only her gaze is consistent, while place is reconfigured all around her. That which does not change allows us to contemplate all that does. The guerrilla performer performs her way into an institution. A trespassing loiterer is now an institutionally recognized performer. For better or for worse, the course is changed.

The ambivalent visibility of labour

Andrej Mirčev

Andrej Mirčev was born in Yugoslavia. He obtained his PhD at the Freie University in Berlin 2011. Active as visual artist, dramaturge and theoretician, he tries to create a porous space where image and body, theory and practice interweave, creating new territories of desire.

Exposed to the optical unconsciousness of the camera, the choreography of still images developed in *Transformance* embodies the uncertain and fragile existence of both artists and workers in the age of biopolitical surveillance. The intricate relation between the seemingly passive *gestus* of the (female) performer and the hard working body of the male worker, is negotiated through an enduring action, in which the female body becomes the silent witness of the labour that will radically alter an old BVG public transport warehouse into Uferstudios, a contemporary dance center in Berlin. One of my first associations regarding Nina's durational performance was the tradition of the so called *Gastarbeiters*, foreign/migrant workers coming from Yugoslavia or Turkey who, mainly in the 60s and 70s, used to work in West Germany, contributing to its economic miracle after the defeat in the Second World War. Yet the role of the *Gastarbeiter* (or maybe even *ghostarbeiter*?) is doubled: on the first level we really see workers on the construction site, while, on the other hand, we also follow Nina, as well as her "ghost performers", who, on the edge of visibility, enter our perception as subliminal, flickering im-

ages. The tension of these two regimes of visibility entails a process-oriented temporality, in which the real, material action of the workers is mirrored (and underscored) with Nina's immobilized choreography and the haunting performances of her absent friends.

Contrasting the material dimension of labour and the imaginary production of the artwork the performance and video tend to displace the fixed borders between production and reproduction, presence and representation, document and fiction. For my argument, however, this media strategy is not relevant so much in terms of a performance protocol, but because of the economic and political consequences. In other words, I shall not be concerned with the apparatus of Nina's piece, but with its implicit political meaning and some of the ambivalences it generates. It might be argued that these two aspects of the piece are interrelated, yet for the sake of clarity I shall analyse just one dimension. Although there has seldom been a period in which artistic labour has had full financial support, in the last few years we are, again, confronted with a situation in which artists have been exposed

to the imperative of either commercialising their endeavours and entering the spectacular worlds of commodity or dwelling on the margins of economic activity. On the other hand, contemporary artistic practice is strategically used for uneven development and, thus, it often becomes a medium of gentrification. In the case of *Transformance* it is (in my opinion) precisely this undecided position that can serve as a springboard to reflect on the political dimension of the piece.

The twofold regime of visibility and division of labour can be considered the point in which Nina stages the condition of precarity by displaying working bodies. Setting up a stage on which she, the workers and her ghost performers will be surveilled by a static camera that resembles the technique of CCTV, Nina forces the viewer to find him/herself identifying with the controlling/inspecting gaze. Due to this procedure, the exposure of labour becomes the generating event in which the fragile posture of the dancer is brought to a level equal to that of the workers. It is this equidistributed discernibility that enables the attention to be shifted from the signifying economy

of the mediatized performance to political and class-related issues. What both groups have in common is their presence on a construction site that soon will be transformed into a contemporary dance and performing arts venue and will thereby attract more people to the shabby working class Wedding neighbourhood, changing it into an area of expensive housing. Having that in mind one could claim that the art work itself is an uncanny operation, since we could accuse the artist of documenting, thus, implicitly participating in, the act of gentrification. A series of concluding, unsettling questions here may thus arise: What is the relation between capital, labour and art in *Transformance*? Can art transverse its alignment with the power structures of capital? Does the visibility of work and workers increase or decrease our awareness of the economic, cultural and semiotic transformation of the site? How is this piece to be seen in terms of class and production relations? Is it supporting class differences or can it be seen as an attempt to subvert them? What about the artist? Is she just using precarious work to underline her position as a Gastarbeiter in Germany and gain extra profit? Is she demon-

strating a kind of solidarity with the workers or are her deeds oriented towards their symbolic exploitation? And finally: does this engender appropriation or emancipation?

Still undistilled

Carlos Manuel Oliveira

Carlos Manuel Oliveira (1980) lives.

He hasn't any relevant achievements in his lifetime and he does not hold any particular skills or knowledge. Some like him, some don't. He hopes that people learn to love each other unconditionally.

Instant after instant the still registers the quantities of difference and of sameness between the before and the after.

The momentum of variation happening in the in-betweenness of the now and then can only be retrospectively reconstructed, as the event of a singular change, through the register of stillness. This is only a representation.

As a technique of discontinuation that, in its iterative renderings, quantifies time and space as that which does not change, the still is a mode of homogenizing the world as a totality that accepts manipulation. To still the world for the exercise of domination.

(Momentum: the continuous self-variation of the distilled in-betweenness.)

If manipulation operates on stilled facts, on the contrary, modulation, the inflection of felt tendencies toward the concrescence

of an event, operates on distilled acts. It is a micro-politics of movement. In-between instants, and across them, modulatory acts catalyze a change in change itself.

Rather than representing a world in movement by superposing samples of it, they participate in the composition of the movement by which a world comes to be.

Modulation is participatory rather than totalitarian. It does not presume time and space as stable categories but it takes part in their singular co-constitutive mode of occurrence. It partakes the becoming of the world rather than capturing its being.

To modulate is to dose, not still.

Space

Kerstin Schroth

Kerstin Schroth (1974) works and lives in Berlin. She is a manager for international working artists like Danish choreographer Mette Ingvartsen (since 2006) and French performer and musician Gérald Kurdian. She founded and curated the annual *sommer.bar* in the framework of the festival *Tanz im August*, Berlin during a period of 6 years. She teaches at the University Gießen, K3 Hamburg, Sommerakademie Berlin and the University of Dance and Circus in Stockholm.

“Transformance” is a video work about time. Passing time, structuring time, losing the sense of time. It plays with our sensation of time and duration, fools it and twists it around. It makes a very long period of time vividly appear in front of our eyes, in a very short time.

“Transformance” is also a video work about space and the re-modelling of an existing space. One that had a certain task and function changing into a total different space with certainly a different shape and function. My favorite moment is in fact, when the workers take the ground under your feet away, when your body is literally floating in the air — the poetic of this time passing moment, when another space actually appears under your feet. We are the witnesses of a space turning into another one, but we also become witnesses of the appearance of non-existing spaces, which are born into reality.

“Transformance” is also about Berlin (for me personally), the changes this city has been going through since the wall came down and its hidden memories. Open spaces, no man’s

land, historical sites, living areas, old fabrics, storage areas, company buildings turned into malls, aquariums, townhouses, public spaces, hotels, hostels, cafes, art spaces, galleries, beer gardens. The city's face became very different. Its structure has been reshaped. Passing by the replacements, the new sites, makes the old sites appear in my memory. The past years, the flow of time became very visible in Berlin.

In the same way the memories of old sites are appearing under the paint of the new buildings or public areas. I like to make future time appear in front of my eyes, when buildings are constructed, reformed, transformed. I like to look at them and already imagine the ruins, to see through them at a future time, when we don't use them anymore, when we reshape them again, or when we are not there anymore, when maybe trees are growing out of the windows, birds building their nests in it, nature getting back to its original spot.

Transformation times

Jasna L. Vinovrški

Jasna L. Vinovrški is a performer and choreographer from Zagreb. Since 1994 she has lived abroad, mostly in Germany. Her interest lies in exploring social, political and cultural structures, as well as the position of the individual within these structures. She is a co-founder of the company Public in Private, which is based in Berlin.

For me the work “Transformance” represents in the first place the transformation of the Berlin dance scene that has occurred since 2005, due to the 5 year project Tanzplan Deutschland. This project, crucial for the entire German dance scene, aimed “to provide the dance in Germany with more recognition and to establish it as an art form of equal value to the opera and the theatre in the public perception and in the perception of those responsible for cultural policy”.

In Berlin, Tanzplan also made possible the establishment of the institution Inter-University for Dance, HZT, which is growing day by day, reinforcing its position and becoming, together with the Uferstudios, an education and production centre of the Berlin dance scene. Nina Kurtela participated in the pilot program of HZT University, at the very beginning of its development. Not all the studio spaces were yet existing, and classes had to take place in improvised spaces. At the end of Nina’s studies the development of 14 brand new studios started to take place. The amazing transformation of the former Berlin bus and tram garage BVG took place and it turned into what we

know today as Uferstudios, within which the University is also situated. This university will bring out generations of artists, whose professional future, however, after they have left this establishment, is likely to be very uncertain.

In one of the 14 studios, the work *Transformance* was created, at the very moment of its transformation. At the same time Nina was at the end of her studies, just ready to enter the professional field. Her immobility in this work for me emphasises the transformation through which the dance scene of Berlin was and still is going, and most of all it opens up new questions about the position and the existence of the artists during this time of the transformation.

Post scriptum:

It is interesting that this book will be published in Zagreb, at the moment when the first tertiary level educational institution for dance will be formed. The conditions for the study will require a lot of improvisation, as was the case in Berlin during the pilot program. What kind of transformation will this institution

bring to the dance scene of Zagreb (and whole of Croatia, since it is the first dance college in the country), which, in spite of the very difficult financial conditions, has strongly developed in the past 15 years? In other words what does the work “*Transformance*” reflect in this different and yet very similar context, at this very moment, when documentation of it in book form is to be released?

A Kurtela and Stein-inspired response

Litó Walkey

Litó Walkey (1975) is a performer, choreographer and teacher based in Berlin. The attention of her research is to inscribed successions of words and how they take place, index, invite in relation to performance. Litó was a member of the Chicago-based performance company Goat Island. She has a BA and MA in Choreography from the Theaterschool of Amsterdam.

“Act so that there is no use in a center. If the center has a place, then there is distribution. ...all this shows an example. It shows the force of sacrifice and likeness and disaster and a reason.”

— Gertrude Stein, ‘Tender Buttons’

100 days of catching glimpses. Gap-filling between the shape of seconds, a dance between stills holds past present and future.

The center shows an echo of myself, a measure.

A shaking adjustment for reinforcement of position.

A blurred border of active surrounding.

Sitting with black sneakers standing with black jeans. Two feet pointing forward and a couch, a ladder, a pile of stacked wooden frames. All this next to depth and height.

Windows behind, brick game for a new wall, a large industrial container and chairs.

Two cables connect two buttons and make a permanent presence within a transforming

room. A slow presence surrounded by fast working hands. The button-pressing thumbs and straight forward gaze slip, measure and catch.

No dogs, no horse, no dinner. Most likely no seduction.

Light from natural to theatrical. No shadow moves to double shadow on the floor and fades to darkness.

The time machine, cubism, and some beginner's meta-physics

Kandis Williams

Kandis Williams (b. 1985, Baltimore, Maryland, US) works and lives between New Orleans and Berlin. Working in a variety of media, Williams's practice shifts between collage/painting and pedagogy/writing. Her most recent body of work is a series of collaborations and documentations of contemporary dance practices. Williams earned her BFA from the Cooper Union, and has recently exhibited with Upon Paper magazine, OTTOZOO gallery of Milan, and Peres Projects.

In just the same way the thousands of successive positions of a runner are contracted into one sole symbolic attitude, which our eye perceives, which art reproduces, and which becomes for everyone the image of a man who runs.

— Henri Bergson

Nina Kurtela's work often deals with a primal confrontation between the various economic divisions of labor and artistic production. While I documented her 2012 "Interiors" for the *X — Choregrafen, Tanz Im August* festival in Berlin, I was struck by the cleverness of her performance. While other performers and organizers of the Festival were rushing to correct budgets and produce performances, Kurtela's performance marked a single flippant response to the urgency and narcissism of theatrical production. She slept in a free-standing display case on Kurfurstendamm. The piece was made up of re-actions, the choreographic score became the differences in the motivations of each viewer — some expecting to see a 'dance' and some expecting to see products and advertisings, all regarded the spot where she slept as a stage. This very simple action made transparent a single, pared-down role of

the performer: that of being/object staged to be re-acted to by an audience.

Watching *Transformance* (2010), I was immediately cued in to the contrast between the clock-punching, bustling presence of construction workers and the more meandering occupation of the space by a few dancers and by Kurtela herself. When sitting down to write this essay I thought of focusing on this paradox, on the ways that these bodies are coded by their intended labors while moving within the frames captured by Kurtela's cable release. While very much could be unpacked within the piece about the dancer's *Abhängigkeit* on the stage, as well as the conventions of theater, and the impossibility of ephemerality in contemporary movement studies since Muybridge's *Human Figures in Motion*, what I found more complicated was the present effectiveness of time lapse video as a form born out of movement and audience. As every first year video student or Discovery Channel viewer knows, it has much to do with the display of duration; as a popular format, whether it is used for documenting movement/activity or decay/collapse — the time lapse has some-

thing deeper to do with the reconciliation of sensations private and internal with the nature of sensation itself. The desire is there somehow to show all the states of an object at once. By creating a work of choreography through such means, Kurtela's *Transformance* is more confrontational than its single-point-perspective shot would suggest. Calling to mind Paul Thek's *Technological Reliquaries* and Tehching Hsieh's *One Year Performances*, the sweeping the fast-motion shots of the city in Geoffrey Reggio's *Koyaanisqatsi*, in *Transformance* the camera sees Kurtela moving in every dimension that she can control as one body while the time lapse photography simultaneously admits to the viewer that there is one dimension to which we are all beholden, the fourth dimension, time.

Re-watching George Pal's *The Time Machine* (1960), based on HG Wells' 1895 novel of the same title. A sound bite that went something like, "Why is it that we normally ignore the 4th dimension? You see we can move in the other three; upwards, forwards, backwards, even sideways — but when it comes to time we are prisoners," provided the lynchpin for the

unpacking of Kurtela's performance outside the discourse on spectatorship and contemporary dance. *Transformance* in its simplicity shows us the stage being built and the audience implied in the construction of the space: this physical work will amount to a spatial construction that will then be filled with people watching performers, all gives a logic to the *mise-en-scène*. The presence of the dancer in the absence of this audience is indeed also an admission of the dancer as a both a product of and a site for the potential of display. This is a quiet and elusive way of representing the dancer's separation from the audience and the theater, of placing the dancer outside of spectatorship and convention; yet showing her resistant and persistently occupying a space where there is an unquestionable relationship that all bodies experience — the inescapability of ascent and descent inherited in age, atrophy, the directional movement within our own molecules towards death.

Transformance turns the theater into a hypercube of this experience, almost an equation of the square root of the mechanism of theater times or divided by the social construction of

the places of spectacle by the physical dimension and structure of the stage itself. Within this hypercube, Kurtela creates a time machine in which to situate herself as a consequence of the theater, an objective within the fourth dimension. It is this sense of the dancer as an object that is static in time, of a form trained in its own mechanics, the dancer as the embodiment of the body that is relayed in Kurtela's video. The flatness of the screen and its limitations in representing experience are also exploited through the painterly aspects of the time lapse.

Considering the 1956 short film "The Mystery of Picasso", in which director Henri-Georges Clouzot filmed the painter making several pictures that were then burned after the filming; within this early time lapse we see a blurred but natural technological extension of Cubism. It is this simultaneity possessed in Cubism that *Transformance* uses to express the duality of the contemporary dancer's position within the convention of theater. Through plotting out the construction of the stage at Uferstudios in Berlin over half a year, *Transformance* contains and illustrates the way the

constant metaphysical properties of performance invoke the erection of physical spaces, charged and changing over time — time here can be eons or the half a year it takes to build a studio stage in Berlin, and the oscillation between these periods is made clear by the single performer as a testament and witness.

My mind drifted through the 7 minutes into the field that maybe was Uferstudios preconstruction and followed the dancer straight through the rabbit hole and into the many uses of such a space — that is into the multiple potentials of performance.

I took this from French philosopher Henri Bergson (1859—1941) who is credited with inspiring Cubism, from his book *Creative Evolution* 1907:

The universe *endures*. The more we study the nature of time, the more we shall comprehend that duration means invention, the creation of forms, the continual elaboration of the absolutely new... The same is even more obviously true of the objects cut out by our perception. The distinct outlines which we see in an object, and which give it its individ-

uality, are only the design of a certain kind of *influence* that we might exert on a certain point of space: it is the plan of our eventual actions that is sent back to our eyes, as though by a mirror, when we see the surfaces and edges of things. Suppress this action, and with it consequently those main directions which by perception are traced out for it in the entanglement of the real, and the individuality of the body is re-absorbed in the universal interaction which, without doubt, is reality itself.

Kurtela's work acts like a Cubist portrait of the dancer in its seamless rendering of the experience of Time and the conditions it imposes upon objects. She overlaps states of change and by letting the dancer move through these states unaffected, and holding the ability to create snapshots of transformation and to re-organize both time and space — she invokes the metaphysical elements of dance itself. *Transformance* points to an often neglected element of dance, the video illustrates through layering the absences and constructions between performer, audience, and theater; the collective collapse of all three within Time-ceaselessly changing.

Loss witnessing

Jadwiga Zimpel

Jadwiga Zimpel, PhD, is assistant professor in the Institute of Cultural Studies at Adam Mickiewicz University in Poznań. She is the author of a doctoral thesis entitled *Revitalization of urban space as a practice of postindustrial societies: a cultural analysis*. Her research interests include: contemporary urban culture, symbolic economy of cities and everyday life.

In the rise of the symbolic economy, cities start to reinvent their multiple industrial spaces, believing that such a strategy will help them to create a competitive self-image — attractive enough to appeal to various forms of capital: financial, human and cultural [Zukin 1995; Scott 2000; Klingmann 2007]. One of the most popular strategies of culture-based revitalization is the conversion of former production sites into art-consumption venues. The transformation of the former BVG warehouse into Uferstudios, documented in Nina Kurtela's work, serves as a perfect example.

Changing the function and perceived features of the industrial layer of a city fabric occurs in time. However the passage of time needed to reshape the space is much shorter than *durée* of its previous occupation. Such a disproportion makes the process of transformation almost invisible. While *before* and *after* win a new, different life — transformed by urban imagineers into marketable images of progress and nostalgia — *the in-between* “melts into air” [Berman 2005]. Kurtela's *Transformance*, situated and unfolded inside the fragile *in-between*, saves it from such a destruction by represent-

ing its duration on video tape and recognizing it — both as a *space for* and *metonymy of* performance. The metonymic gesture of such a saving is important for cities not only in terms of aesthetics but also in terms of politics.

City space transformation is not merely a physical action. Informed by a neo-Marxist approach [Lefebvre 1974; 2008] we already know that space does not function as a container for bodies and items. It is rather a product of social relations, a hybrid consisting of material and mental — of bricks and of memories. Thus transformation of physical and functional qualities of place leads also to reconfiguration of the feeling structure attached to it.

Kurtela's medially expanded presence at the former BVG warehouse constructs a liminal, fluid space serving as a stage not only for the performer but also for loss — to perform its drama. Inhabiting the *in-between* can be thus interpreted in terms of mourning. The stability of the artist's body in space recalls the figure of a witness, whose silent, attentive presence gives visibility to the process of transition from an industrial to a postindustrial

state of mind. As we know, such a transit has its winners as well as its victims, its bright and its dark side. Dark here serves as the metaphor of time-based loss.

The political flavour of Kurtela's work stems also from an aesthetized routine used as a structure for performance. The concept of performing in 8 hour cycles makes "going to perform" very similar to "going to work". In this gesture Kurtela addresses the precarious condition of contemporary artists depending on elastic forms of employment, yet she surmounts it by establishing a work routine of her own. In addition, the artist's repetitive appearances at a construction site not only validate the former uses of the BVG warehouse but also reconstruct the connection between artist and physical worker that inspired the early work of Walter Benjamin [Morawski 1995].

Don Mitchell in his informative book exploring the concepts of contemporary cultural geography [Mitchell 2000] draws a connection between the capitalist process of landscape production and the Marxist concept of fetishization. This means that landscapes for pur-

poses such as art consumption venues hide the labour needed for their construction. In the light of Mitchell's thought, *Transformance* can be read as bodily and media-supported criticism of the underlying logic of the processes in which urban space is reinvented in late capitalism.

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Memories

Marysia Zimpel

Performer, currently lives and works in Poznań, PL.

Dear Nina,

More than a year on, I am watching *Transformance* again. In the first place it is a bit sentimental for me. Images recall some memories. It was right at the beginning of the HZT Pilot Project study course that you were sharing the idea to make a work closely connected with the creation of the space for the school. If I remember well, at that time you were looking for something that comments on and embraces the very conditions we were in — change and choreographic presence. Back then the study Program was kind of homeless. Classes were hosted mostly at *Podewil* and other studios in Berlin. There were some plans for rebuilding and adjusting different spaces, and it was back then that the idea for what after came into being as *Transformance* appeared.

As you always said, you need reality around you to inspire you to work. In the meantime, HZT moved to Uferstudios, adopting the space almost as it was. The huge spaces left by BVG received the necessary adjustments with a dance floor. The space from *Transformance* was the roughest; in 2008, in Yves-Noël

Genod's piece, we were running together in the inspection pits for repairs to train or bus chassis, acting a dramatic scene of a romantic duet, bumping into rats sometimes, dipping our feet in the water.

What's quite ironic is that the proper rebuilding of a school never happened before we actually finished the study. The renovation started right at the moment when we ended the course, which made your piece quite symbolic.

I remember you starting the process of *Transformance*; you had a little office on the opposite side of the Uferstudios square, sharing the work day with workers on the construction site, dealing with a growing collection of pictures saved in thousand of files, struggling with technical arrangements and, during the winter time, freezing from cold. I was able to witness the construction of *Transformance* until the 3rd minute.

Here are some loose thoughts that appear when I am watching the video again and again. Leaving the sentiment and memories to the side fails. Also, the smell of dust, and the

noise of machines are there, and the echo that returns, while the quiet end on stage forecasts the new, planned beginning of a theatre space.

While watching I am alternating between following workers and vast changes in space or following you. And when I follow you I am hypnotized by your little, scattered dance, movements of hands clicking the trigger, your very gathered and focused presence, and body suspended between small shifts which drive you slightly through the space. The aspect of change is enforced by the duration of you being there. What actually is being transformed? The space around (which obviously is), or the artist who remains almost motionless throughout the reconstruction work? Is the artist a witness? A model, a tourist, or does she become an integral part of an environment?

Transformance emphasizes and captures the fact of how time differently unfolds within one event.

The continuity of you being there enforces the aspect of the passing of time and transformation.

So I am watching it again from the beginning,
following the multiple parallel scores, and
enjoying how they intertwined — the archi-
tect's score, the workers' score, your score, the
guests' score, and the weather.

What has remained?
Memories, among other things.

I am sending you many hugs,
and greetings from Poznań

Marysia

Title
Transformance

Medium
Durational performance/video

Length of the durational performance
22nd of February — 7th of August, 2010

Location
Studio 1, Uferstudios, Berlin

Year of production
2010

Length of the video
8'15

Granted by
HAVC Zagreb

Supported by
UFERSTUDIOS Berlin,
HZT Berlin

Country of production
Croatia/Germany

Concept/realisation
Nina Kurtela

*
Durational performance took place in a space that has been reconstructed from an old BVG warehouse into Uferstudios, a dance center in Wedding, Berlin. More precisely, in one of the spaces that after five months of renovation became a dance stage. During the period between 22. 02. 10 and 07. 08. 10 I was taking every working day around 150 portrait photos in transforming surrounding of construction site from exactly the same position, placing myself in the middle of the site. What has been captured is a transformation of a space with the still subject/performer/body inside of it. The five months performance was finished when the stage was done.

Workers/performers from the construction site
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, Siggie 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 Rennebarth, 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, Litó Walkey, Ehud Darash, Alexander Baczynski-Jenkins, Maya Dalinsky, Eric Green, Katrin Deufert, Thomas Plischke

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Leftovers of endurance
Nina Kurtela

This book is made as a response to the durational performance video work
Transformance by Nina Kurtela, Uferstudios, Berlin, 2010

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Keywords

Archiving the experience

Audience

Berlin

Black box

Body

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Devotion

Durational performance

Endurance

Gastarbeiter

Gaze

Gentrification

Institution

Labor

Little dance

Memory

Ontology of performance

Performing society

Presence

Revitalisation

Ritual

Social choreography

The body of event

Theater

Time

Transformation

Witness

Woman

