Nina Kurtela obilazi berlinske galerije i fotografira zidove. Etablirani muzeji, male komercijalne galerije ili privremeni izlagački prostori izvan popularnih umjetničkih putanja fokus su autoričinog interesa. Kao reakcija na poplavu umjetničkih sadržaja unutar kojih postoje značajne varijacije u kvaliteti, umjetnica dokumentira upravo - bijele zidove. Kurtela dosljedno obilazi brojne lokacije i bilježi njihove isječke. Posjećivanje, boravak, dokumentiranje, čitav taj proces nastanka rada sličan je antropološkom istraživanju. Upravo takve konotacije jačaju socijalni aspekt rada, te potvrđuju autoričin interes za društveno, transformativno, procesualno, prostorno. Čist i jasan u ideji, rad funkcionira u nekoliko smjerova: možemo ga iščitati kao dokument, kao pregled berlinskih izlagačkih prostora u periodu komercijalizacije i kao uvid u umjetničke komodifikacije nekada kultnog Berlina, dvadesetak godina nakon rušenja zida. Ti dokumenti nijemi su kada je sadržaj u pitanju te funkcioniraju kao skica odsutnosti. Također, *white cube*, bijela galerijska kocka paralelno s nominalnom neutralnošću, odražava i institucionalnu konvenciju umjetničkih institucija moći, a kojima još uvijek dominira *white male*. Sve drugo su, čini se, još uvijek egzotične varijacije na temu, baš kao što prikazuju i odstupanja u Kurtelinom radu.

Formalne kvalitete svake fotografije donose drugačiju teksturu: nisu sve bijele jednako bijele, na njima čitamo tragove postava, poteze maljem, mrlje od trošnosti. Reference bijele plohe u povijesti umjetnosti su brojne, a u njihovoj je osnovi težnja za pročišćenjem, bjelinom, nultom točkom umjetnosti. U tom smislu i umjetnica ignorira sadržaj: kulturnu ponudu, kvantitetu i kvalitetu berlinske galerijske/muzejske scene, te ju svodi na njezine osnovne elemente, neutralizira i time izjednačuje. Činjenica da unatoč izjednačenju svaki zid još uvijek nosi vlastiti potpis na koji je upisano ono što promatraču ostaje nevidljivo, svjedoči u korist različitosti u jednakosti, razlici u ponavljanju. Ritmičkom repeticijom esencije, vanjski uvjeti nude nam minimum razlike na koji se potom upisuju različiti socio-ekonomski konteksti. U ovom su nam radu oni namjerno zatajeni, a njihova nam bjelina poput bijelog papira ostavlja mogućnost upisivanja vlastite interpretacije.

Josipa Bubaš

Nina Kurtela visits Berlin galleries and photographs their walls. Renown museums, commercial galleries as well as temporary exhibition spaces outside the popular artistic trajectories are the focus of the author's interests. In response to the flood of artistic content in which there are significant variations in the quality, the artist has decided to document only white, empty walls.

Kurtela consistently visits numerous sites and records parts of their display walls.Visiting, vintessing, documenting, this whole process of the creation of the work is similar to the anthropological research. It is precisely these connotations that strengthen the social aspect of work, and confirm the author's interest in social, transformative, processual, spatial. Clean and clear in the idea, the work functions in several directions: it can be read as a historical document, as well as an overview of the Berlin exhibition spaces during the period of commercialization and as an insight into the artistic commodification of once iconic Berlin, twenty years after the destruction of the wall. These documents are silent when it comes to content and function as a sketch of absence. Also, *the white cube*, a white gallery cube, parallel to the nominal neutrality, reflects the institutional convention of art institutions of power, which are still dominated by *the white male*. Everything else is still only, it seems, exotic variations on the theme, just like the deviations displayed in Kurtela's work. The formal quality of each photo yields a different texture: not all whites are equally white, on them we read traces of setup, brush strokes, stains of dilapidation. References of a white surface in the history of art are numerous, and in their basis is a tendency for purification, whiteness, zero point of art. In this sense, the artist ignores content: cultural offer, quantity and quality of the Berlin gallery/museum scene, and she reduces it to its basic elements, neutralizes and thus equals it. The fact that despite the equalization, each wall still carries its own signature on which is written what to the observer remains unseen, testifies in favor of diversity in equality, the difference in repetition. By rhythmic repetition of essence, external conditions offer us minimum differences on which then different socio-economic contexts are inscribed. In this work they are intentionally concealed, and their whiteness like the white paper leaves us the possibility of inscribing our own interpretations.

Josipa Bubaš

NINA KURTELA

"ZID / THE WALL"

GALERIJA DOGAĐANJA
Centar kulture na Peščenici - Knap, Ivanićgradska 41a, tel:01/ 83 03 122, www.knap.hr
Galerija je otvorena pon-pet: 10 – 21 h, sub: 10 – 14 h. Nedjeljom i blagdanima zatvoreno.

izdavač: **CENTAR KULTURE NA PEŠČENICI - KNAP** — za izdavača: **TOMISLAV ŠTRIGA** — voditeljica galerije: **ANJA PLANINČIĆ** —
lektura: **Marina Fakac** — produkcija izložbe: Galerija Događanja / Centar Knap—
dizajn: **ANA HRUŠKAR VAROVIĆ**, Denona d.o.o., tisak: **DENONA** d.o.o., — listopad 2016.

14. 10. - 4. 11. 2016.

GALERIJA DOGAĐANJA

PROGRAM PODRŽALI:
Gradski ured za kulturu, obrazovanje i sport Grada Zagreba
Ministarstvo kulture

EDUKACIJA I REZIDENCIJALNI PROGRAMI (AIR) / EDUCATION AND RESIDENCY PROGRAMS (AIR)

2016. THAV AIR, Treasure Hill Artist Village and Taipei Culture Foundation, Taipei, Taiwan
2013. HIAP AIR, Helsinki, Finland
2013. GeoAIR, Tbilisi, Georgia
2012. CEC ArtsLink scholarship, PNCA, Portland, Oregon, USA
2011. AIR KulturKontakt Austria, Vienna, Austria
2009. Graduated from the UdK Berlin – HZT - Contemporary Dance, Context, Choreography, Germany
2007. DanceWEB Europe scholarship, ImpulsTanz festival, Vienna, Austria
2007. Graduated from the ALU (Zagreb Academy of Fine Arts) - Art Education, in the class of Prof. Rašić

NAGRADE / AWARDS

2013. X-border Art Biennial Award for artistic work "Transformance", Norrbottens Museum, Luleå, Sweden
2011. Radoslav Putar Award, finalist, Institute for Contemporary Art - SCCA, Zagreb
2010. Henkel Art Award/Youth Artists Prize CEE, MUMOK, Vienna, Austria
Alternative Film/Video Festival Belgrade Award, Beograd, Serbia
2007. Essl Art Award CEE, Essl Museum, Vienna, Austria
2006. Rector's Award, University of Zagreb

SAMOSTALNE IZLOŽBE I PERFORMANSI (IZBOR) / SOLO EXHIBITIONS AND PERFORMANCES (SELECTION)

2016. "Eco/nomies of spaces" Real Deal Festival, Vienna, Austria
2015. "Nature and Society", Gallery 90-60-90, Pogon Jedinstvo, Zagreb
2014. "Vanishing point" Performing Gender, Bonafanten Museum, Maastricht, Netherlands
"Leftovers of Endurance" HEREart, New York, USA
"Nature and Society" Urbanfestival 13 - Back to the Square, Zagreb
2013. "Axes" Gallery Siva zona, Korčula
"All" Gallery Prozori, Zagreb
"24 minute of idyll" Image of Sound, Croatian Radio 3, Zagreb
2012. "There Is a Void in the House" H. Klum Fine Arts Gallery, Portland, Oregon, USA
"Interiors" X – Choregrafen, Tanz Im August, Berlin, Germany
"Already Made Theater" cooperation with S. Pregrad and I. Koruga, Internasjonale Teater Festival, Norway
2011. "Leftovers of endurance" Gallery Greta, Zagreb
"Securing Traces" Gallery of Contemporary Art, Pančevo, Serbia
2010. "Vešomat" Gallery VN, Zagreb
"Transformance" Uferstudios, Berlin, Germany
2009. "The Store" collaboration with M. Krajač and I. Korenčić, Gallery Nova, Zagreb / Magacin, Beograd
2007. "Autoshow", Gallery PM, HDLU, Zagreb
2006. "Happy Birthday", Gallery Križić-Roban, Zagreb

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