

umjetnička galerija dubrovnik
museum of modern art dubrovnik

nina kurtela, maja marković, natalija škalić

prostor izlaganja
/ the space of exhibition

26. 9. - 27. 10. 2019.



Prostor izlaganja

Nina Kurtela, Maja Marković i Natalija Škalić tri su hrvatske suvremene umjetnice koje osim generacijske bliskosti i školovanja na Akademiji likovnih umjetnosti u Zagrebu povezuje i sklonost medijskom eksperimentiranju te izražena osjetljivost za galerijski/muzejski prostor koji je vrlo često integralni dio njihove umjetničke prakse. Posljedično, ideja za zajedničku izložbu autorica utemeljena je na onim njihovim radovima sa snažno izraženim referencama na prostor izlaganja. U slučaju Natalije Škalić, po školovanju kiparice, riječ je o maketama/metaforama prostora koje započinju dijalog sa stvarnim izlagačkim prostorom u koji su smještene; kod Maje Marković, po obrazovanju slikarice, riječ je o crtežima i geometrijskim konstrukcijama koje naglašavaju fragilnost i nepostojanost te potkopavaju kategorije stabilnosti i jednoznačnosti prostora, a kod Nine Kurtela, po obrazovanju također slikarice, riječ je o fotografijama berlinskih galerija koje umjetnica u postkonceptualnoj maniri i minimalističkom estetikom svodi na fragmente galerijskih zidova koji otvaraju pitanja samog galerijskog sustava, statusa i konteksta umjetničkih djela.

Nina Kurtela umjetnica je čiji se rad najteže može klasificirati s obzirom na medije koje koristi – izražava se videom i fotografijom, suvremenim plesom, izvodi performanse i *happeninge*, osmišljava ambijente. Sprega izvedbenog elementa, interakcije izlagačkog prostora i publike te transformacije prostora svakako je zaštitni znak autorice koja je svojim prethodnim izložbama pokazala da predmet njezina interesa leži onkraj onog što u vizualnom i materijalnom obliku predstavlja, u stvaranju situacije koja će aktivirati publiku, u pokušaju

NINA KURTELA
Zid u umjetnosti
/ *The Wall in Art*, 2016. – ongoing
Ink jet print



NINA KURTELA

Izložba *Khôra*, Galerija Flora, Dubrovnik
/ Exhibition *Khôra*, Flora Gallery,
Dubrovnik, 2017

komunikacije kroz koju je njezino autorstvo gotovo izjednačeno s onim sudionika. Na svojoj prvoj izložbi u Galeriji *Križić Roban* u Zagrebu organizirala je proslavu svog rođendana, na izložbi *Auto show* u HDLU-u u Zagrebu s finom ironijom inscenirala je predstavljanje luksuznog, a zapravo potpuno nefunkcionalnog automobila, uključila je voditelje, hostese, glumačke zvijezde, pripremila nagradne igre za publiku, a u Galeriji VN u Zagrebu organizirala je privremeni „vešomat“ i pretvorila galeriju u funkcionalno mjesto i okupljalište potpuno različitih slojeva društva – od beskućnika do kustosa, umjetnika, studenata.

U Dubrovniku se 2017. godine u Galeriji *Flora* predstavila radom *Khôra* u kojem je kroz osobnu priču razmatrala pojmove nacionalne pripadnosti, nazivlja, kontrasta sjevernjačkog i južnjačkog psihofizičkog sklopa, geopolitičkih i mentalnih odrednica prostora. Transformaciju i inverziju prostora Galerije *Flora* inicirala je plavim neonskim natpisom „Helsinki“, postavljenim na bočnom vanjskom zidu, jednakog starinskog fonta kao kod znaka „Dubrovnik“, koji obilježava bar u suvlasništvu kulturnog finskog redatelja Akija Kaurismäkija na koji

je umjetnica naišla tijekom rezidencijalnog boravka u Helsinkiju. Večer otvaranja izložbe s glazbom, raspršenim plavičastim svjetlom i okupljanjem ljudi u vrtu postala je južnjačka varijanta Kaurismäkijeva helsinškog bara. Kao i u većini svojih radova, Nina Kurtela počinje od ideje koja je zaokuplja, od osobnog iskustva koje povezuje s univerzalnom problematikom te stvara okvir za hipotetsku situaciju koja se može, ali i ne mora dogoditi.

Izloženi rad *Zid u umjetnosti* (2016. – nadalje), izbor iz serije digitalnih fotografija na kojima su prikazani fragmenti zidova berlinskih galerija i na kojima dominiraju bjeline i odsutnost prepoznatljivog sadržaja, medijski se i značenjski naizgled razlikuje od prepoznatljivih radova Nine Kurtele. Niz fotografija izložen u galerijskom prostoru upravo je ono što umjetnica u svojoj izlagačkoj praksi nastoji izbjeći – pasivno promatranje izloženog objekta bilo da je riječ o slici, fotografiji i skulpturi. Pa ipak, fotografije iz serije *Zid u umjetnosti* zrela su i sofisticirana varijanta sprege izvedbenog elementa, interakcije s većom grupacijom ljudi unutar procesa nastajanja rada i transformacije prostora. Autorica, naime, i samim naslovom i audioradom, koji je nastao u suradnji s teoretičarkom Anom Ofak, ukazuje na pozadinsku priču putem koje postaje jasno da su fotografije samo završni produkt jednog opsežnog i iscrpljujućeg performativnog čina u koji je autorica uključila gotovo sva funkcionalna izlagačka mjesta u Berlinu bez obzira na njihov profil. Praznina i odsutnost, kategorije koje odašilju nastale fotografije, antipod su hektičnosti, gotovo prenapučenosti berlinske umjetničke scene te antipod intenzitetu komunikacije koji je umjetnica ostvarila s brojnim galeristima i muzealcima preokrećući tradicionalno postavljene uloge.

Stvaranje digitalnog arhiva fotografija berlinskih izlagačkih prostora autoričino je vlastito pozicioniranje unutar životnog i radnog konteksta, ali i univerzalno seciranje nezavidnog položaja umjetnika, smislenosti i isplativosti konvencionalne izlagačke djelatnosti, funkcionalnosti samog umjetničkog sustava.

Riječ je također i o preispitivanju još uvijek važećeg koncepta *white cube* razvijenog u osvit modernizma, koji je ironiziran još 1965. godine kada je William Anastasi u Galeriji *Dwan* u New Yorku fotografirao prazne zidove galerije i predstavio „zid na zidu“.¹ Za razliku od spomenutog rada Nina Kurtela barata s isječcima prostora, fotografijama na kojima je osobita pažnja pridodana bilježenju teksture površine tako da fotografije iza staklene opne funkcioniraju gotovo kao trodimenzionalne ploče, uzorci, odnosno dijelovi stvarnih zidova. Izloženi friz fotografija produkt je jedne promišljene, racionalne prakse, osviještenosti i dubokog povjerenja u socijalni angažman umjetnosti, koji je naglašen i u drugim radovima autorice nastalim u Berlinu. *Zid u umjetnosti* blizak je primjerice videoperformansu *Transformance* (2010.) u kojem autorica kao nijemi svjedok boravi na prostoru gradilišta na kojem se događa prenamjena skladišta za popravlanje javnog transporta u plesni studio *Uferhallen*, snima vlastite portrete u ambijentu koji se mijenja i kratkim nastalim videom sažima transformaciju kako prostora tako i svoju vlastitu.

Radovi bliski zbog procesualnosti, odnosno naglašene vremenske kategorije zahvaćanja berlinskih prostora, socijalnog angažmana i

¹ Brian O' Doherty, *Inside the White Cube, The ideology of the Gallery Space*, The Lapis Press, San Francisco, 1986. : 34.



NINA KURTELA

Zid u umjetnosti

/ *The Wall in Art*, 2016. - ongoing

Ink jet print



otvaranja niza pitanja poput onih o uključenosti umjetnika u nastajanje kulturnih institucija, kriju u sebi i početnu, intimnu priču umjetnice, a britkost i oštrina postavljene problematike ponekad je i naličje nesigurnosti, prihvaćenog osjećaja nemoći. Kategorije odsutnosti i iščeznuća, koje rad *Zid u umjetnosti* inicira, bliske su zagrebačkim konceptualnim praksama, primjerice radu *Ispraznjeni okviri / Iščezli sadržaji* (1991. - 1994.) Antuna Maračića u kojem autor prema vlastitim riječima „potpisuje odsutnost predmeta, njegovo iščeznuće, prazninu koja je ostala iza njega“² ili radu Mladena Stilinovića *White absence* (1990. - 1996.) u kojem djelomično prekrivanje predmeta bijelom bojom označava stanje nemoći, boli, apsurdna. Premda spomenuti radovi proizlaze iz ratnog konteksta, odjeci njihove kompleksne poetike mogu se pronaći u fotografijama Nine Kurtele, u bjelini i odsutnosti koje otvaraju prostore tišine, kontemplacije, predaha.

Maja Marković u svojoj se izlagačkoj praksi najviše bavi oprostorenjem, pretvaranjem dvodimenzionalnih tvorevina u

MAJA MARKOVIĆ

Izložba *Slom*, Galerija Događanja,
KCP, Zagreb

/ Exhibition *Collapse*, Event Gallery,
KCP, Zagreb, 2014

² Antun Maračić, „Ispraznjeni okviri - iščezli sadržaji“, *Život umjetnosti* 56-57 (1995): 104-106.

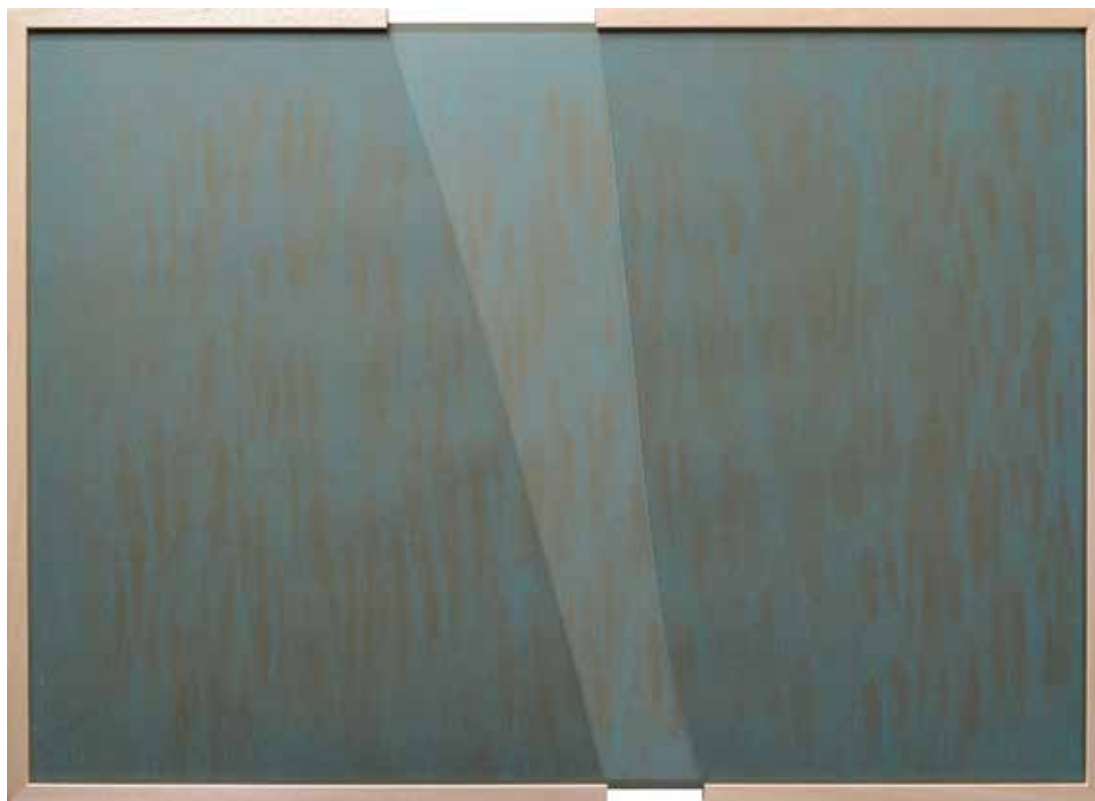


MAJA MARKOVIĆ
Sve su strukture nestabilne
/ All Structures are Unstable, 2019
drvene bojice na papiru
/ wooden pencils on paper

trodimenzionalne konstrukcije, i *site-specific* intervencijama, odnosno referiranjem na stvarni prostor izlaganja. Sve njezine prostorne intervencije posjeduju simboličku konotaciju podvučenu i samim naslovima izložbi kao što su *Slom*, *Gradilište forme*, *Prekapanje temelja...* Materijali koje umjetnica koristi mahom su fragilne, prirodne tvorevine poput papira, drva, kartona, a jače odstupanje od norme, kao što je upotreba željeznih konstrukcija, dobiva snažan semantički naboj (primjerice svinuto željezo antropomorfnih karakteristika na izložbi *Slom*, 2014., Galerija *Događanja*, KCP, Zagreb). Prostor je ključan i u vidu konkretnog motiva i kao integralni dio likovnog rada i kao simbolički predmet interesa, a polazna je točka uvijek crtež sastavljen od guste dinamičke mreže crtica koje se gotovo osamostaljuju od podloge. „Bjelina papira također je prostor“, reći će autorica.³

Crteže prevodi u trodimenzionalni oblik stvarajući zakučaste prostorne intervencije ili, kako sama zna reći, „nemogući prostor“, a drvene letvice neizostavan su likovni element i njezin

³ Maja Marković, *Smetnje / Interferences*, Galerija AŽ, 14. - 28. 5. 2011., deplijan izložbe



zaštitni znak. Ponekad autorica stvara hibridne strukture te koristi papir kao *ready-made* umećući ga u labave drvene konstrukcije (*Uzorci prostora*, Francuski paviljon, Zagreb, 2016.), a ponekad su role papira vizualno nalik gigantiziranim srednjovjekovnim sveticima ovješene od poda do stropa tvoreći reducirane paravane i parafraze zidova, mekanu zapreku.

Vizualni kod rada Maje Marković, odnosno svođenje na primarne oblike i fokusiranost na odnose linija i ploha, snažno je povezan s nasljeđem avangarde i konstruktivizma, s idejama Bauhasa, a u hrvatskom kontekstu s idejama grupe Exat 51 i njihovim kredom o sintezi svih likovnih umjetnosti i eksperimentu kao osnovnom postulatu razvoja likovne umjetnosti (znakovito je da je autorica jednu od svojih prostornih intervencija izvela u rodnoj kući jednog od osnivača Exata, arhitekta Vjenceslava Richtera).

Pojam „doma“ kao imaginarnog prostora koji je najviše podložan transformaciji, igri s intuitivnim, jer dom se više osjeća, a manje vidi, ulazi u diskurs autorice posljednjih nekoliko godina i otad je

MAJA MARKOVIĆ

Sve su strukture nestabilne

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više-manje stalno prisutan. Prevođenje stanja u oblik, dvodimenzionalnog u trodimenzionalno, problematiziranje pojmova omeđenosti, nedovršenosti, labave ravnoteže, fragilnosti, diskontinuiteta i stvaranje karakterističnih otvorenih struktura na razmeđu arhitekture i skulpture karakteristično je za sve autoričine izložbe posljednjih nekoliko godina, pa tako i za prostornu intervenciju kojom se umjetnica predstavlja u Umjetničkoj galeriji Dubrovnik. Vezu s graditeljskim principom i uspostavljanje moguće relacije „galerija - gradilište oblika“ autorica podvlači upotrijebljenim materijalima u kojima se osim drvenih letvica pojavljuju masivne šperploče i pijesak. Naziv rada *Sve su strukture nestabilne* podvlači fragilnost/lomnost kao premisu i upozorenje, ali i put sagledavanja ponuđene konstrukcije. Crteži, koji su uvijek u neraskidivoj vezi s prostornim oblikovanjima autorice, ovaj su put konvencionalno ovisni na zidu, ali s nešto manje konvencionalnim načinom opreme - staklena opna, naime, prekida se na nekoliko mjesta kosim usjecima koje prati cezura na drvenom okviru te se oštrina i diskontinuitet dovode u izravnu opreku s koprenastom, mekanom teksturom crteža. Gusta mreža crtica koja prekriva raznobojne podloge papira ima u sebi nešto od organske, paučinaste tvorevine, crtež je u potpunosti apstraktan, nesaglediv, a međuigra boje podloge i mreže crtica može u pogledu promatrača postati bilo što.

Rani crteži autorice (izložba *Događaj*, Kuća *Bukovac*, 2009.; Galerija SC, 2011.), u kojima se nameću kontrast i inverzija kao glavne značajke prizora, već posjeduju začudnost, svojevrsni nadrealni element, ispitivanje uronjenosti u dinamizam nesagledivog i neodredivog pojma prostora. Arhitektura je na spomenutim ranim crtežima u svojim bjelinama i nježnim obrisima

nematerijalnija od okolnog ambijenta rađenog mekanim, zgusnutim potezima olovkom. Reducirana prisutnost života u vidu crnih sjena ljudi ili životinja dodatno podvlači inverziju koju autorica dosljedno provodi - građevine su lomne i podložne nestajanju, slutnje i atmosfere obavijajućeg prostora dominiraju. Relacije crteža i trodimenzionalnih konstrukcija umjetnica je u svom radu proširila i na odnos crteža i konkretnih datosti galerijskog prostora te će primjerice na izložbi *Oslanjanje* (Galerija *Otok*, ARL, Dubrovnik, 2012.) razgranatom mrežom likovnih podudarnosti i međuodnosa s crtežima reagirati na linijska protezanja i kosine samog prostora izlaganja dinamizirajući ga i stvarajući akceleraciju kretanja promatrača. Na izložbi *Prekapanje temelja* (Galerija *Waldinger*, Osijek, 2016.) direktno će ugljenom reagirati na zidnu plohu uspostavlajući odnos s mrljama od vlage i nesavršenostima galerijskog prostora.

Crteži izloženi u Umjetničkoj galeriji Dubrovnik organski su dio fragilne „arhitekture stanja“, privremene konstrukcije u kojoj svaki oblik predstavlja omjer i sponu snalaženja u ponuđenom prostoru. Autorica aktivira sve svoje raspoložive snage - kreativnost, imaginaciju, intuiciju, bavi se fragilnim, privremenim i izmještenim, te postavljenim oblicima uspostavlja mreže odnosa i ponuđenih smjerova koje će svaki promatrač drugačije usvojiti i pratiti. Usporedno s jačanjem ideje nestabilnosti i lomnosti, dodatno pojačane i formacijama pijeska koji u sebi gotovo deklarativno sažima dimenziju prolaznosti, ali i obojanošću korespondira s raznobojnim podlogama crteža, umjetnica zapravo likovnim sredstvima sustavno radi na pokušaju otkrivanja zakonitosti koje neki prostor čine upravo tim prostorom.



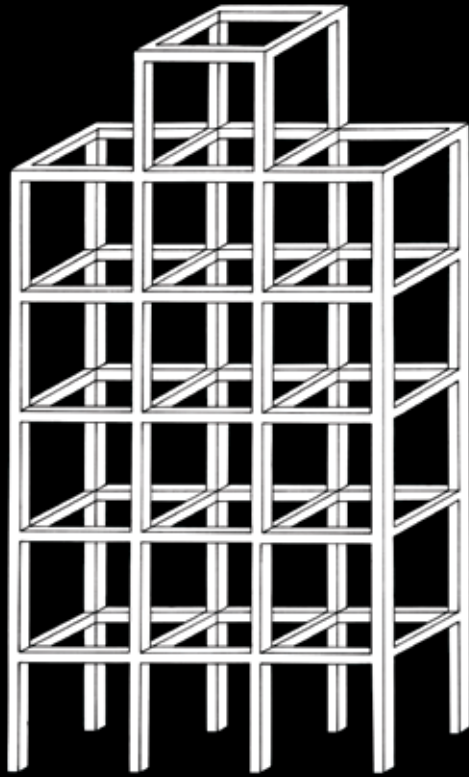
Natalija Škalić kiparica je koja se vrlo često referira na galerijski prostor *site-specific* intervencijama, a u pojedinim slučajevima „prostor izlaganja“ postaje i konkretan motiv skulptura - primjerice u maketama stvarnih galerijskih prostora važnih za njezinu osobnu (izlagačku) povijest. U prvoj takvoj maketi izrađenoj za izložbu u Galeriji *Greta* u Zagrebu 2012. godine autorica potpuno konvencionalno oblikuje umanjeni prostor, a element začudnosti nije samo igra s dimenzijama, već i igra sa strukturom poda umanjene galerije - umjetnica izrađuje dvobojne „kamene ploče“ koje na različitim visinama izlaze iz donje ravnine te doslovno i s dozom humora prevodi u vizualni izraz osjećaj izmaknuća tla pod nogama. Galerijske makete u daljnjem radu autorice gube ovojnici zidova i postaju rešetkaste strukture izrađene od tankih, crno obojenih drvenih letvica koje omogućuju da prostor nesmetano fluktuiraju. Prilikom izlaganja cjelokupna struktura nije položena na postament, već je ovješena o zid inicirajući zanimljiviji, prisniji kontakt - promatrač je gotovo u ulozi nekog modernog Gullivera koji ima mogućnost obuhvatiti galerijski mikrosvijet. Potom galerijske makete postaju reljefi i pročelja imaginarnih kuća, a u daljnjem procesu i razvoju rada autorice evoluiraju u fragmente nekih nedefiniranih prostora. Spominjem te radove jer su rešetkaste strukture

NATALIJA ŠKALIĆ

Izložba '1:10', Galerija Greta, Zagreb

/ Exhibition '1:10', Greta Gallery, Zagreb,

2012



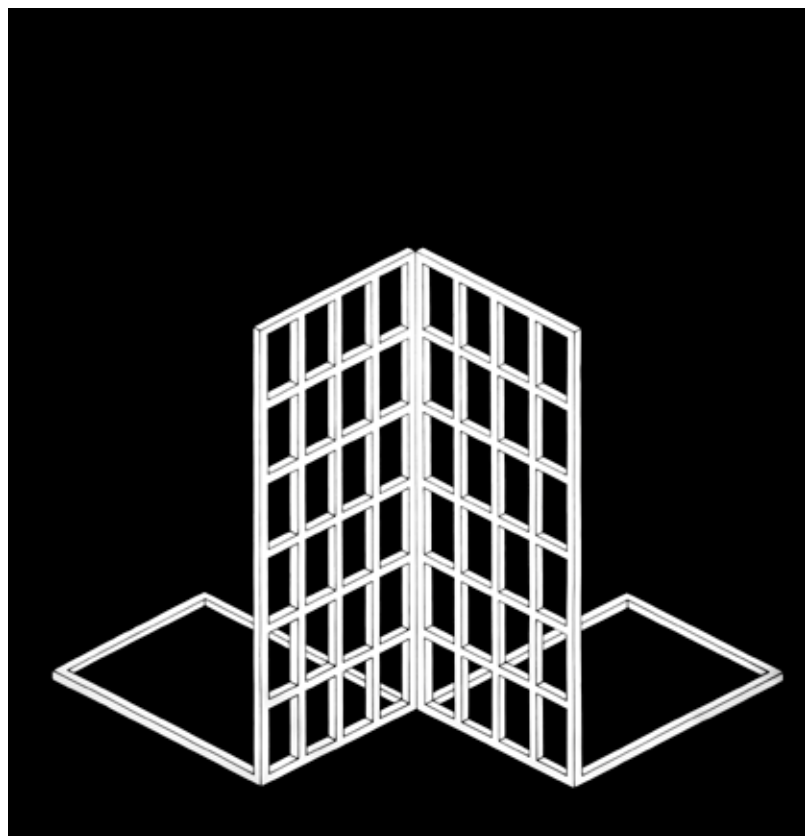
NATALIJA ŠKALIĆ

Iz ciklusa *Fragmentacije linije i plohe*
From the cycle *Fragmentation of Line
and Surface*, 2018 - 2019

tuš i flomaster na papiru
ink and marker pen on paper

spomenutih maketa/metafora prostora i formalno i značenjski bliske radovima koje umjetnica predstavlja u Umjetničkoj galeriji Dubrovnik.

U prvom redu riječ je o stupnjevitom geometriziranoj skulpturi, također rađenoj od crno obojenih drvenih letvica, koja se sa zida u progresivnim formacijama dinamično spušta na pod izložbenog prostora. Jednako kao i kod skulptura-galerijskih maketa, autorica računa s očištem i položajem promatrača te postavljajući skulpturu na dvije ravnine prostora, još više dinamizira prvi kontakt. Za razliku od ortogonalnih rešetkastih „krletki“ maketa, prostorni odsječci izložene skulpture mogli bi funkcionirati jedino po mjerama inverzne perspektive gotičkih slika u gornjem ili razlomljenog fasetiranog kubističkog prizora u donjem dijelu skulpture. Prostor je doživio distorziju, razlomio se, ubrzao. Skulpturu je moguće promatrati kao završni produkt cijele jedne serije konstrukcija koje su započele od konkretnog motiva - galerijskog prostora, ali se sa svakim novim radom događa veći stupanj stilizacije, fragmentacije, metamorfoze.



Svodeći likovni izraz na temeljne elemente - liniju i plohu - umjetnica istodobno istražuje međudnose crteža i skulpture/reljefa s lakoćom prelazeći iz jednog u drugi medij. Na suprotnim zidovima izlaže crteže pravilnih geometrijskih struktura i plitke reljefe neobičnih morfoloških karakteristika dimenzijama prilagođene upravo pojedinim prostornim odsječcima prostorije u kojoj izlaže te tim jednostavnim suprotstavljanjem radova objedinjenih i upotrijebljenom bijelom bojom pokazuje genezu reljefa iz crteža. Crna konturna linija reljefa koja simulira osjećaj trodimenzionalnosti strukture istodobno podvlači i razliku naspram crne rešetkaste skulpture, punog naspram praznog, crnog naspram bijelog te potencira različite stupnjeve fizičnosti izloženih struktura.

Umjetnica na vrlo sličan način radi i s materijalima. Drvene letvice u njezinu oblikovanju poprimaju dojam željeznih konstrukcija, ploče od medijapana obojene u bijelo u optičkoj igri dobivaju krhkost papira ili digitalne projekcije. U prethodnim radovima - hibridnim slikama / objektima upotrebljava

NATALIJA ŠKALIĆ

Iz ciklusa *Fragmentacije linije i plohe*

From the cycle *Fragmentation of Line and Surface*, 2018 - 2019

tuš i flomaster na papiru

ink and marker pen on paper

kombinaciju plastike i drva, koristi odbačene plastične dijelove frižidera i daje im legitimitet i status izložka okvirima inače rezerviranim za slike, otkriva svoju kiparsku vokaciju, osjetljivost na volumen, glatku ispučenost forme koju istodobno ističe i prigušuje okvirima namijenjenim dvodimenzionalnim radovima.

Natalija Škalić umjetnica je koja inzistira na preciznosti izvedbe i sustavno se poziva na nasljeđe povijesnog konstruktivizma i minimalizma, dok nazivima izložbi i ciklusa odmjereno inzistira na likovnim, čak bi se prije moglo reći tehničkim pojmovima - *Okomito na ravninama, Ponovno projiciramo, Fragmentacija linije i plohe* - deklarativno odbijajući bilo kakvu naznaku osobnog, emotivnog. Ako se rečenom pribroji i inzistiranje na crno-bijelom registru, u izostanku neposrednog kontakta s Natalijinim skulpturama teško bi se mogle zamisliti upravo one karakteristike koje mi se čine ključne za njezino stvaralaštvo: elementi igre, pomaknutosti, lakoće imanentne radovima nastalim u potpunoj improvizaciji. Njezine skulpture nikad se ne iscrpljuju u finoći formalnih karakteristika, u ispitivanju optičkih zakonitosti, a angažiranost promatrača prije je voajerski pogled u svijet mogućih odnosa i metamorfoza s posljedičnim ushitom i čuđenjem, nego racionalna zapitanost o opsegu i krhkosti osjetilne percepcije.

U procesu reagiranja na dodijeljeni prostor za izložbu koja obuhvaća jedan kat Umjetničke galerije Dubrovnik, odnosno po jednu prostoriju za svaku umjetnicu, Nina Kurtela, Maja Marković i Natalija Škalić stvorile su nove radove ili uklopile već nastale radove u novi kontekst te pokazale specifičnosti i dodirne točke svoje umjetničke prakse, kao što su referiranje na prostor i njegova transformacija, prevođenje crteža u trodimenzionalne strukture i uzimanje galerijskog prostora kao konkretnog likovnog motiva. Istodobno se dogodila i komunikacija s ostatkom galerijskog prostora - njihova izložba, naime, „obgrljena“ je na prvom i trećem katu postavom iz zbirke Umjetničke galerije Dubrovnik u vremenskom rasponu od početaka moderne do suvremene hrvatske i dubrovačke umjetnosti. Promatrač je tako u mogućnosti očitati suvremeni *input* autorica u kontekstu predstavljene selekcije hrvatske umjetnosti, a za stvaralački habitus umjetnica osobito mi se važna čini poveznica s izloženim djelima autora poput Vjenceslava Richtera, Ivana Picelja, Vlade Srneca, zbog primjene načela konstruktivizma, geometrije i pročišćenosti forme, te s izloženim djelima pripadnika grupe „Gorgona“ Julija Knifera, Marijana Jevšovara, Ivana Kožarića i Josipa Vanište, zbog preispitivanja smislenosti umjetničkog poslanja, granica i konteksta umjetničkog djela. Prostor izlaganja koji koriste i osmišljavaju tri mlade zagrebačke umjetnice, privremeni i suvremeni prostor izložbe, moguće je kroz ponuđeni postav iz zbirke i posljedični pogled unatrag sagledati i u temporalnoj dimenziji.

Rozana Vojvoda



NATALIJA ŠKALIĆ

Skulptura bez naziva

/ Untitled sculpture, 2016

iz ciklusa *Okomito na ravninama*

from the cycle *Perpendicularly on*

Horizontal Surfaces

drvene letvice / timber laths



The Space of Exhibition

Nina Kurtela, Maja Marković and Natalija Škalić are three contemporary Croatian artists who are linked not only by their generation and their having been trained at the Academy of Fine Arts in Zagreb but also by their propensity to experiment in media and by their highly developed sensitivity for the gallery or museum space that is very often an integral part of their artistic practices. In consequence, the idea for a joint exhibition by these artists draws on those works of theirs that have powerfully expressed references to the space of exhibition. In the case of Natalija Škalić, a sculptor by training, we are dealing with models / metaphors of space that start a dialogue with the exhibition venue in which they are housed. In Maja Marković, a trained painter, we have drawings and geometrical constructions that emphasise fragility and impermanence, undermining the categories of space as stable and unambiguous. In Nina Kurtela, also a painter by training, we are looking at photographs of galleries in Berlin, which in a post-conceptual manner, with minimalist aesthetics, the artist has reduced to fragments of gallery walls that raise the issue of the actual gallery system, the status and context of works of art.

Nina Kurtela is the artist here whose work is the hardest to classify with respect to the medium she uses. She expresses herself with video and photography, contemporary dance, does performances and happenings and devises ambiances / environments. The yoking of the performative element, the interaction of exhibition space and audience and transformation of the space is definitely the artist's trademark. In her previous exhibitions she has shown that the object of her interest is beyond what in a visual and material shape she is presenting: it

NINA KURTELA
Zid u umjetnosti
/ The Wall in Art, 2016. - ongoing
Ink jet print



NINA KURTELA

Izložba *Khôra*, Galerija Flora, Dubrovnik
/ Exhibition *Khôra*, Flora Gallery,
Dubrovnik, 2017

is in the creation of a situation that is going to activate the audience, in the attempt at communication through which her authorship is almost equated with that of the participant. At her first exhibition in the Križić Roban Gallery in Zagreb, she organised her birthday party; at the exhibition *Auto Show* in the gallery of the HDLU in Zagreb, with a subtle irony, she staged the presentation of a luxury and yet actually entirely unfunctional car, engaging presenters, hostesses and acting stars, prepared a raffle for the audience, and in the VN Gallery in Zagreb organised a temporary “Laundromat” and turned the gallery into a functional space and gathering place of very different social strata - including homeless people, curators, artists and students. In 2017 in Dubrovnik in the Flora Gallery she presented herself with the work *Khôra*, in which, through a personal story, she reflected on the concepts of national belonging, nomenclature, the contrast of the northern and the southern physical and psychological constitutions, the geopolitical and mental determinations of the space. She initiated the transformation and inversion of the premises of the Flora Gallery with a blue neon sign - *Helsinki* - placed on the

outside wall, in just as old fashioned a font as the sign *Dubrovnik* that marks the bar jointly owned by iconic Finnish director Aki Kaurismäki that the artist came across during an artistic residence in Helsinki. The evening of the opening of the show with music, with a scattering of bluish light and people gathered in the garden, became a southern version of Kaurismäki's Helsinki bar. As in almost all of her works, Nina Kurtela starts off from an idea that absorbs her, from her personal experience that she links with a universal problem area, and creates a framework for a hypothetical situation that might, but will not necessarily, occur.

The work on show *The Wall in Art* (2016 - ongoing) is a selection from a series of digital photographs depicting fragments of walls of Berlin galleries. Dominant are their whiteness and the absence of any recognisable contents. In terms of media and semantics, it is at first glance different from the recognisable works of Nina Kurtela. The series of photographs exhibited in the gallery venue is precisely what the artist does her best to avoid in her exhibition practice – the passive observation of an exhibited object, be it painting, photo or sculpture. And yet, the photographs from the series *The Wall in Art* are a mature and sophisticated variant of the combination of performance element, interaction with a large grouping of people within the process of the work's coming into being, and the transformation of the space. With the very title of the work and the audio work that was created in collaboration with theoretician Ana Ofak, she draws attention to the back story via which it becomes clear that the photographs are just the end product of an extensive and exhausting performative act into which she included almost all the functional exhibition spaces in Berlin,

irrespective of their profiles. Emptiness and absence, categories that are given off by the photographs taken, are the antipode of the hectic, practically overpopulated, Berlin art scene, and an antipode to the intensity of communication that the artist engaged in with numerous gallerists and museum professionals, turning the traditionally placed roles upside down. The creation of a digital archive of photographs of Berlin exhibition spaces is the author's own self-positioning within a living and working context, as well as a universal dissection of the unenviable position of the artist, the purposefulness and cost-effectiveness of conventional exhibition work, the functionality of the art system itself.

It is also about a re-examination of a still reigning concept, that of the White Cube, developed at the dawn of modernism, subject to irony back in 1965 when William Anastasi in the Dwan Gallery in New York photographed the empty walls of the gallery and presented “a wall upon a wall”.¹ Unlike this artist, Nina Kurtela handles segments of the space, photographs on which particular attention is placed on recording the textures of the surface, and photographs behind a glass envelope function practically as three-dimensional panels, samples or parts of real walls. The frieze of photos exhibited is the product of a well thought-through, rational practice, consciousness of and a deep belief in the social engagement of art, which is emphasised in other works of this artist done in Berlin. *The Wall in Art* is close for example to the video performance *Transformance* (2010) in which the author, a silent witness, as it were, stays in a building site in which a depot for public

¹ Brian O' Doherty, *Inside the White Cube, The ideology of the Gallery Space*, The Lapis Press, San Francisco, 1986. : 34.



NINA KURTELA

Zid u umjetnosti

/ *The Wall in Art*, 2016. - ongoing

Ink jet print



transport is being transformed into the Uferhallen Dance Studio. She takes portraits of herself in a setting that changes and with a short video sums up the transformation of both space and self. Works close because of their processuality, that is, their emphatic temporal category, capturing Berlin spaces, social engagement and the opening of a series of issues, such as those concerning the involvement of the artist in the origins of cultural institutions, conceal an incipient and intimate story of the artist herself, and the sharpness and asperity of the problem area raised are sometimes the opposite side of the coin of insecurity, an acknowledged feeling of powerlessness.

The categories of absence and disappearance, fading away, that the work *The Wall in Art* initiates are close to the Zagreb conceptual practices, for example, the work *Emptied Frames / Vanished Contents* (1991-1994) of Antun Maračić in which the author, in his own words “signs the absence of the object, its vanishing, the emptiness that has remained after it”² or the work of Mladen Stilinović, *White Absence*, (1990-1996), in which the partial covering of an object with white paint marks a state of

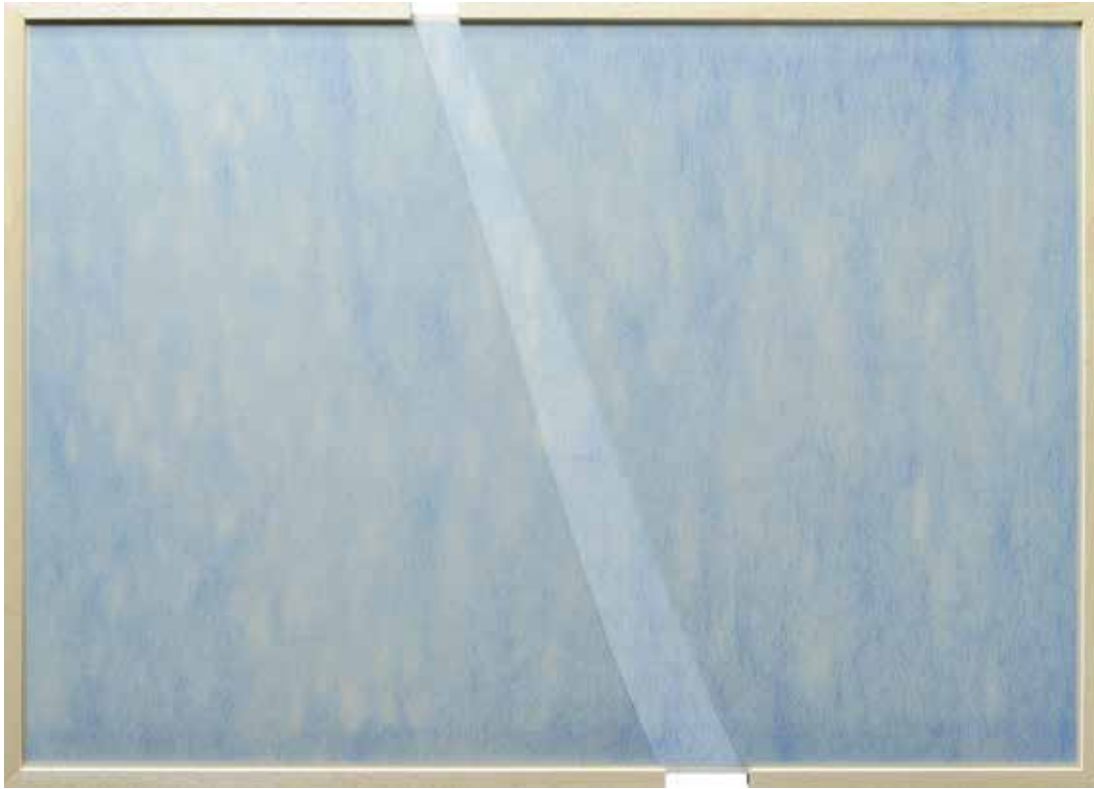
MAJA MARKOVIĆ

Izložba *Četiri stupa*, Galerija Greta, Zagreb

/ Exhibition *Four Pillars*, Greta Gallery,

Zagreb, 2014

² Antun Maračić, „Ispražnjeni okviri – iščezli sadržaji“ (*Emptied Frames / Vanished Contents*) *Život umjetnosti* 56-57 (1995): 104-106.



MAJA MARKOVIĆ
Sve su strukture nestabilne
/ All Structures are Unstable, 2019
drvene bojice na papiru
/ wooden pencils on paper

powerlessness, pain, absurdity. Although these pieces derive from a wartime context, echoes of their complex poetics can be found in the photos of Nina Kurtela, in the whiteness and absence that open up spaces of silence, contemplation, time-out.

In her exhibiting practice, **Maja Marković** deals most of all with spatialization, that is, the turning of two-dimensional formations into three dimensional constructions and site specific interventions, that is, by reference to the real space of exhibition. All her spatial interventions have a symbolic connotation underlined with the very titles of the shows: *Collapse*, *Building Site of Form*, *Digging the Ground*, to mention just a few. The materials that the artist uses are almost always fragile, organic products like paper, wood, cardboard, and any greater deviation from the norm, such as the use of iron structures, obtains a powerful semantic charge (for example, the bent iron anthropomorphic characteristics at the exhibition *Collapse*, 2014, Event Gallery, KCP, Zagreb). The space is crucial too in the shape of the concrete motif as well as an integral part of the visual art work and as a symbolic object of interest, while the point of



departure is always a drawing composed of a dense dynamic grid of lines that almost break free of the ground. *The white of the paper is also space*, says the artist.³ She translates the drawings into three dimensional form creating abstruse spatial interventions or as she will sometimes say an impossible space, and wooden laths or battens, are an essential visual element and indeed her trademark. Sometimes the author will create hybrid structures and use paper as a ready-made, inserting it into loose wooden constructions (*Space Samples*, French Pavilion, Zagreb, 2016), and sometimes there are rolls of paper visually like some hugely enlarged medieval scrolls, suspended from ceiling to floor, creating reduced screens and paraphrases of walls, as soft obstacle.

The visual code of the work of Maja Marković, the reduction to primary forms and the focus on the relations of lines and surfaces, is powerfully linked with the inheritance of the avant-garde and constructivism, with the ideas of Bauhaus and, in the

MAJA MARKOVIĆ

Sve su strukture nestabilne

/ All Structures are Unstable, 2019

drvene bojice na papiru

/ wooden pencils on paper

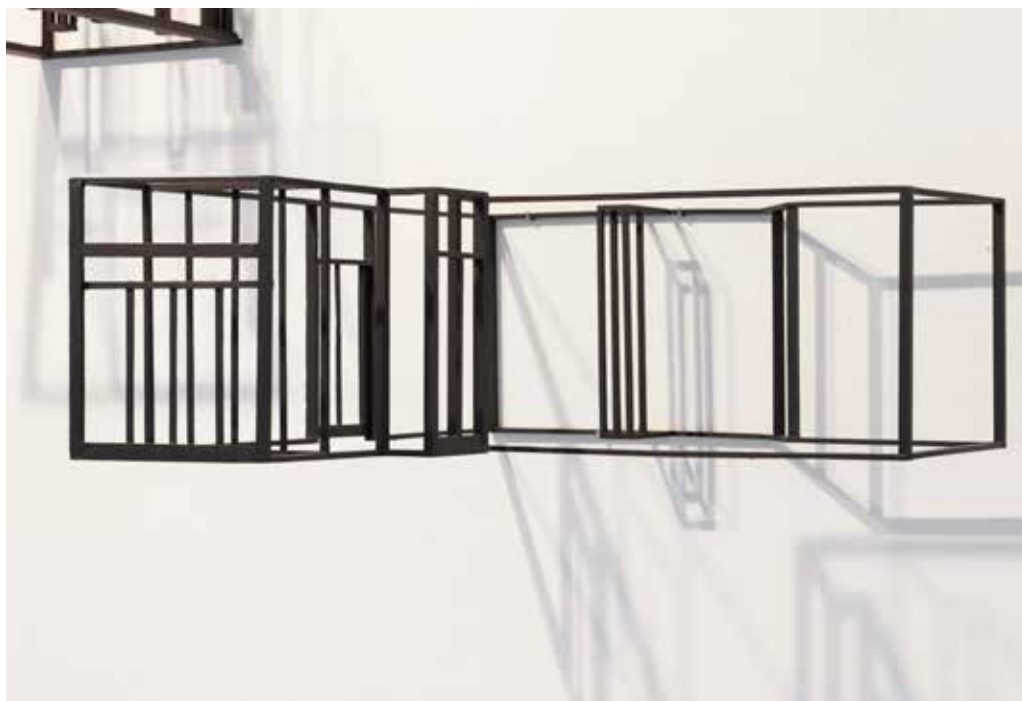
³ Maja Marković, *Smetnje / Interferences*, AŽ Gallery, 14.- 28.05. 2011, exhibition leaflet.

Croatian context, the ideas of the Exat 51 group, its creed of the synthesis of all the visual arts and of experiment as basic postulate for the development of art (it is interesting that the author has carried out one of her spatial interventions in the birth house of one of the founders of Exat 51, the architect Vjenceslav Richter).

The concept of home as imaginative space that is most subject to transformation, to playing with the intuitive, for home is more felt, and less seen, has come into the author's discourse in the last few years, and has been more or less constantly a feature. The rendering of a state into a shape, of the two- into the three-dimensional, the problematising of the concepts of boundedness, unfinishedness, weak equilibrium, fragility, discontinuity and the creation of characteristic open structures at the boundary of architecture and sculpture is characteristic of all the artist's exhibitions in the last few years, and so for the spatial intervention that the artist has chosen to represent her at the Dubrovnik Museum of Modern Art. The artist underlines the link with the building principle and the establishment of a possible relationship between gallery and building site of forms by the materials used, featuring not only wooden battens but also sand and large sheets of plywood. The title of the work *All Structures are Unstable* underscores fragility and frangibility as premise and warning, as well as a way to comprehend the offered construction. The drawings that are always in an unbreakable connection with the spatial designs of the author are this time conventionally hung upon the wall, but with a somewhat less conventional manner of furnishing them – a glass envelope, that is, is interrupted at several places with diagonal slashes that accompany the caesura in the

wooden frame, and sharpness and discontinuity are brought hard up against the veil-like, soft texture of the drawing. A dense network of lines that covers the multicoloured ground of the paper has in it something of an organic, gossamer formation, the drawing is almost entirely abstract, ungraspable, and the interplay of the colour of the ground and the net of lines can become anything at all in the gaze of the observer. The early drawings of this artist (*The Happening*, Bukovac House, 2009; SC Gallery, 2011) in which contrast and inversion are forced upon us as main features of the scene already have a sense of wonder, a kind of surreal element, testing out immersion in the dynamism of the ungraspable and indefinable concept of space. Architecture in these early drawings, with their whiteness and gentle outlines, is more intangible than the surrounding environment done with soft, closed-up pencil strokes. The reduced presence of life in the shape of black shadows of people or animals additionally underlines the inversion that the author consistently carries out – buildings are frangible and subject to vanishing; the presentiments and atmospheres of the enclosing space dominate.

The artist has in her work expanded the relations of drawing and three-dimensional constructions to the relation of drawing and the concrete given facts of the gallery space, and in for example the exhibition *Reliance* (Otok Gallery, ARL, Dubrovnik, 2012), with a ramified network of visual correspondences and interrelations with the drawings, she reacted to the linear extension and obliquity of the actual space of exhibition, dynamizing it and creating acceleration in the movement of the observers. At the exhibition *Digging the Ground* (Waldinger Gallery, Osijek, 2016) she reacted directly with



charcoal to the wall surface, establishing a relationship with the damp stains and the imperfections of the gallery space.

The drawings shown in Dubrovnik Museum of Modern Art are an organic part of a fragile “architecture of condition”, a temporary construction in which every form is a ratio of and a link to negotiating the space provided. The author activates all the forces at her disposal – creativity, imagination, intuition, she deals with the fragile, the temporary and the displaced, and with the forms deployed establishes networks of relations and proffered directions that every observer is going to adopt and follow in a different way. In parallel with the strengthening of the idea of instability and frangibility, additionally reinforced with sand formations in which the dimension of ephemerality is practically straightforwardly summed up, and also corresponds with its colouring with the multicoloured grounds of the drawing, the artist in fact works with her artistic means on an attempt to discover the laws that make some space just exactly that space.

Natalija Škalić is a sculptor who very often refers to the gallery space with site-specific interventions and in some cases the

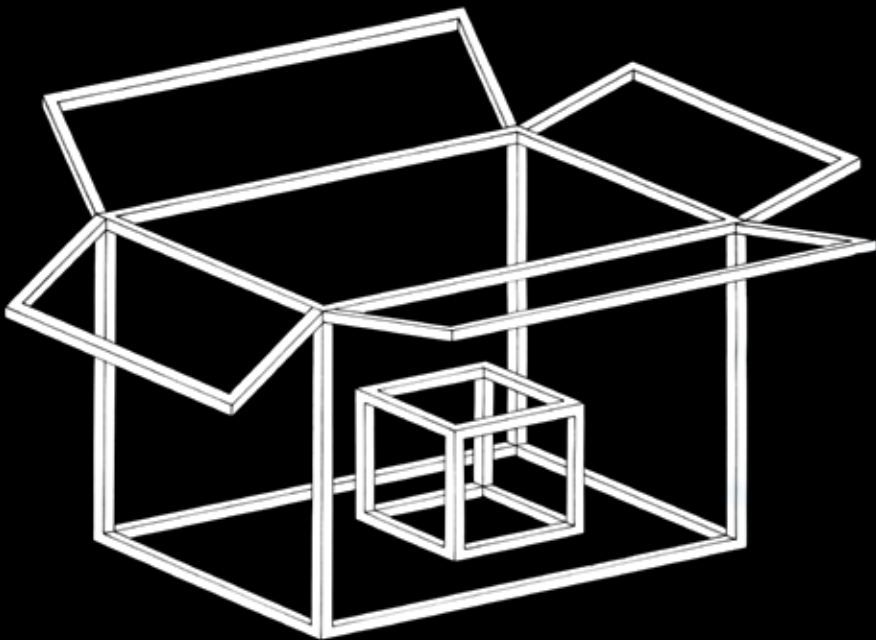
NATALIJA ŠKALIĆ

Izložba *Ponovno projiciramo*,

Galerija Greta, Zagreb

/ Exhibition *We Design Again*,

Greta Gallery, Zagreb, 2015



NATALIJA ŠKALIĆ

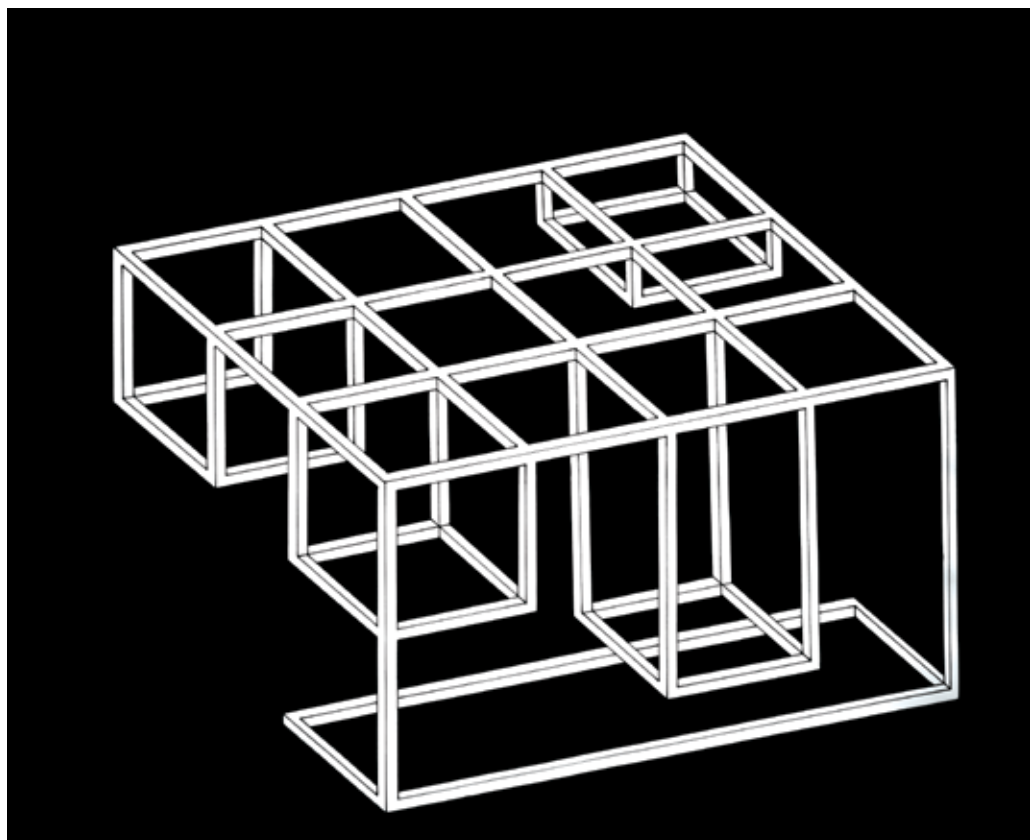
Iz ciklusa *Fragmentacije linije i plohe*

From the cycle *Fragmentation of Line and Surface*, 2018 - 2019

tuš i flomaster na papiru

ink and marker pen on paper

“space of exhibition” becomes the concrete motif of the sculptures – for example, in the models of real gallery spaces that are important for her personal (exhibiting) history. In the first such model, made for the exhibition in the Greta Gallery in Zagreb in 2012, the author forms completely conventionally a reduced space, and the element of strangeness is not just the playing with dimensions but the playing with the structure of the floor of the reduced gallery – the artist makes bicolour stone slabs that in various heights come out of the lower level and literally and with a deal of humour translates into a visual expression the feeling of the ground shifting beneath the feet. In the further work of the artist, the gallery models lose the envelop of walls and become lattice structures made of slender black laths that enable the space to fluctuate without hindrance. During the exhibition, the whole structure is not placed on a pedestal or base but hung on the wall, initiating a more interesting and familiar contact – the observer is practically in the role of some modern Gulliver who has the ability to encompass the gallery microcosm. Then the gallery models



become reliefs and facades of imaginary houses, and in the further process and development of the work of this author evolve into fragments of some undefined spaces. I mention these works because the latticed structures of the models/ spatial metaphors are formally and semantically close to the works that the author is showing in the Dubrovnik Museum of Modern Art. In the first place we are dealing with a gradated geometrically treated sculpture, also done of black painted wooden laths that from the wall dynamically drop to the floor of the exhibition space in progressive formations. Just as in the sculptures / gallery models, the author takes account of the eyelevel and the position of the observer, and, placing the sculpture at two levels of space, still more dynamizes the first contact. Unlike the right-angled latticed cages of the models the spatial sections of the exhibited sculpture might function only according to the criteria of the inverse perspective of Gothic pictures in the upper or in the fragmented faceted cubist scene in the lower part of the sculpture. The space has undergone distortion, has cracked, speeded up. The sculpture can be observed as the final product of

NATALIJA ŠKALIĆ

Iz ciklusa *Fragmentacije linije i plohe*

From the cycle *Fragmentation of Line and Surface*, 2018 - 2019

tuš i flomaster na papiru

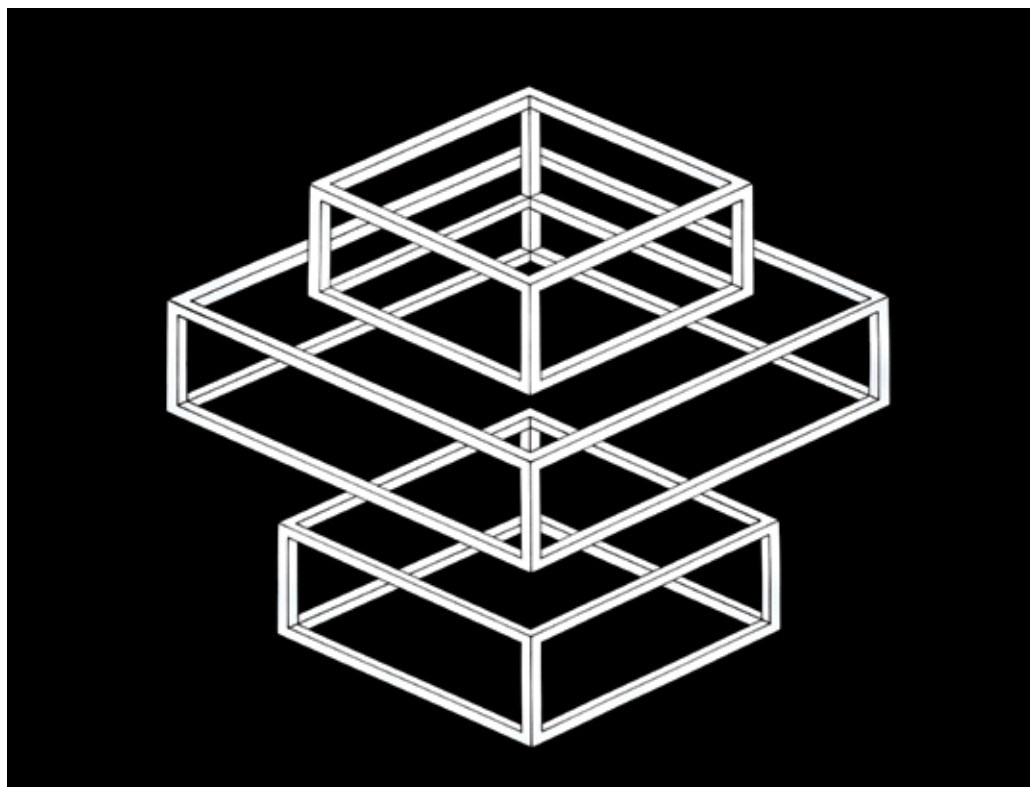
ink and marker pen on paper

a series of constructions that started from a concrete motif – a gallery space, but with each new work a greater degree of stylisation, fragmentation and metamorphosis occurs. Reducing the visual expression to the fundamental elements of line and surface, the artist at the same time explores the interrelations of drawing and sculpture / relief moving with ease from one medium to another. On the opposite walls she exhibits drawings of regular geometrical structures and reliefs of uncommon morphological characteristics, with dimensions adjusted to the individual spatial sections of the room she is exhibiting in, and with this simple juxtaposition of works pulled together with the white paint used shows the genesis of the relief from the drawing. The black contour line of the relief that simulates the feeling of three-dimensionality of the structure at the same time underlines the difference from the black latticed sculpture, full as against void, black as against white, and heightens the various degrees of physicality and exhibited structures.

In a very similar way, the artist works with her materials. The wooden battens in her design take on the impression of steel structures, the panels of MDF painted white in the optical play take on the fragility of paper or a digital projection. In the previous works – hybrid paintings / objects she uses a combination of plastic and wood, uses reject plastic parts of a refrigerator and gives them the legitimacy and status of exhibits with frames otherwise kept for paintings, reveals her sculptural vocation, her sensitivity for volume, the smooth convexity of form that she at the same time makes prominent and also mutes with frames meant for two-dimensional works.

Natalija Škalić is an artist who insists on precise workmanship and systematically invokes the heritage of historical constructivism and minimalism, while in her titles of exhibitions and series of works insists, in moderation, on artistic, or one might even say, technical concepts: *Perpendicularly on Horizontal Surfaces*, *We Design Again*, *Fragmentation of Line and Surface*, openly rejecting any kind of hint of the personal or the emotional. If to this we add the insistence on a black and white register, in the absence of any immediate contact with Natalija's sculptures, it would be hard to imagine precisely those characteristics that seem to me crucial in her creativity: the elements of play, the shifting, the ease immanent to the works created in total improvisation. Her sculptures are never exhausted in the fineness of formal characteristics, in the testing out of optical laws, and the engagement of the observer is more of a voyeur's view into the world of possible relations and metamorphoses, and with the consequential elation and wonderment, rather than a rational pondering of the scope and fragility of sensory perception.

In the process of reacting to the space of exhibition assigned, which covers a floor of the Museum of Modern Art Dubrovnik, or one room for each artist, Nina Kurtela, Maja Marković and Natalija Škalić have created new works, or else have adapted works already in existence for a new context, and shown the specific features and points of contact of their artistic practices, such as the reference to the space and its transformations, the translation of drawing into three-dimensional structures, and taking the gallery space as a concrete artistic motif. At the same time, there has been communication with the remainder of the gallery space. Their



exhibition is embraced as it were on the first and third floors by the display of the Museum's collection, which has a temporal range stretching from the beginnings of the Modern to contemporary art from Croatia and Dubrovnik. The observer is thus able to respond to the contemporary input of artists in the context of the selection of art presented. For the creative constitution of the artists, it seems to me particularly important that there is a link with the exhibited works of artists like Vjenceslav Richter, Ivan Picelj and Vlado Srnec, because of the application of the principles of constructivism, geometry and paring down of form, and with the exhibited works of members of the Gorgona group - Julije Knifer, Marijan Jevšovar, Ivan Kožarić and Josip Vaništa, because of the re-examination of the purposefulness of the artistic vocation, the borders and contexts of the work of art. The space of exhibition that these three young Zagreb artists use and devise, the temporary and contemporary space of the exhibition can also be seen in a temporal dimension through the display from the collection offered and the consequential retrospective view.

NATALIJA ŠKALIĆ

Iz ciklusa *Fragmentacije linije i plohe*
From the cycle *Fragmentation of Line*
and Surface, 2018 - 2019

tuš i flomaster na papiru
ink and marker pen on paper

Rozana Vojvoda







NINA KURTELA

Zid u umjetnosti

/ The Wall in Art, 2016. - ongoing

Ink jet print









NINA KURTELA

Zid u umjetnosti

/ The Wall in Art, 2016. - ongoing

Ink jet print





MAJA MAROVIC

MAJA MAROVIC is a contemporary artist whose work explores the boundaries of painting and sculpture. Her practice is characterized by a minimalist aesthetic and a focus on materiality and form. She often works with wood, plaster, and pigments, creating large-scale, site-specific installations that engage the viewer's spatial awareness. Her art is deeply rooted in the history of abstraction and the exploration of light and shadow. In this exhibition, she presents a series of works that challenge the traditional notion of a framed picture, instead offering a three-dimensional experience that changes as the viewer's perspective shifts. The artist's work is a testament to the power of simple materials and the profound impact of light and space.







MAJA MARKOVIĆ

Sve su strukture nestabilne

/ All Structures are Unstable, 2019

prostorna intervencija

/ spatial intervention





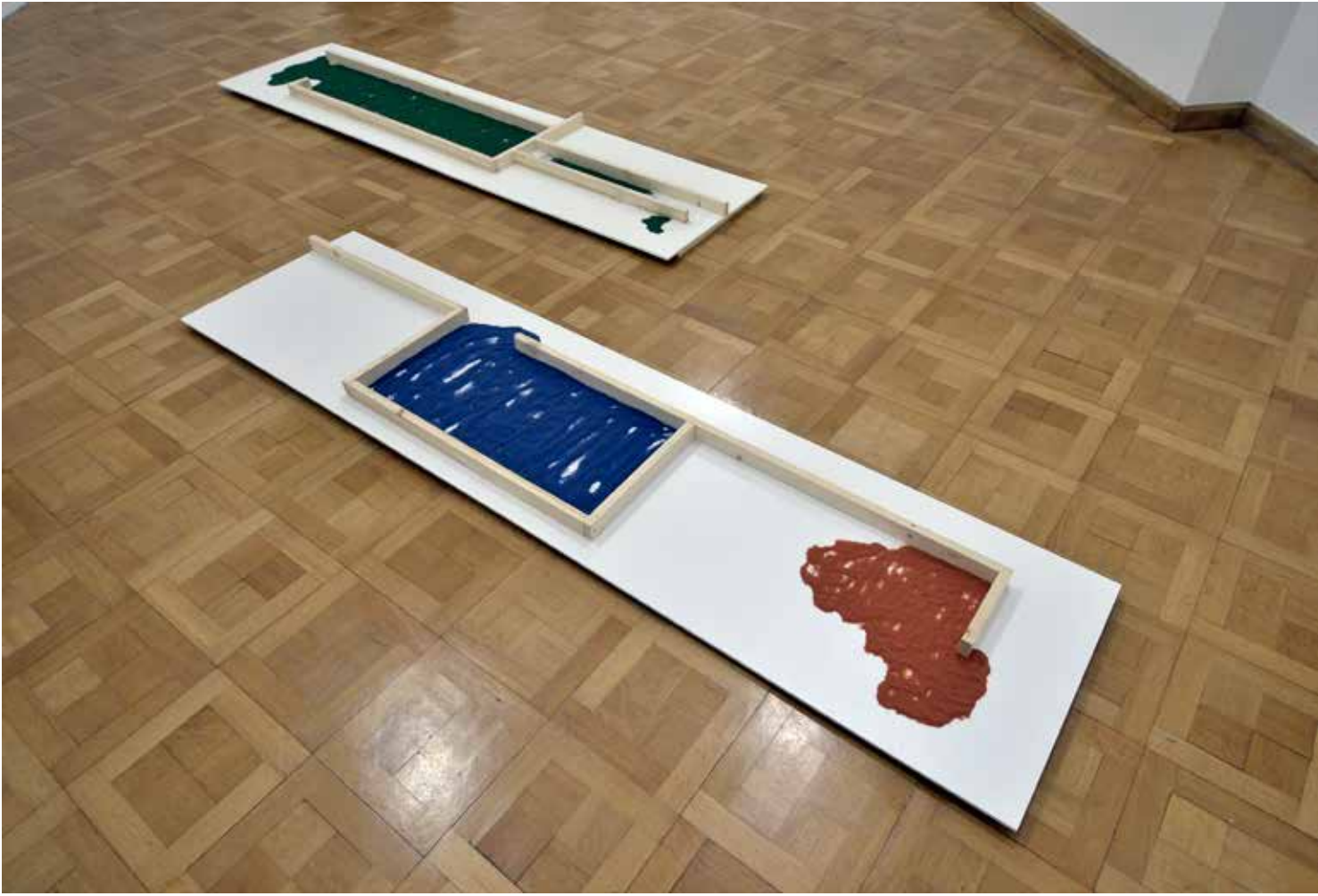
MAJA MARKOVIĆ

Sve su strukture nestabilne

/ All Structures are Unstable, 2019

prostorna intervencija

/ spatial intervention





MAJA MARKOVIĆ

Sve su strukture nestabilne

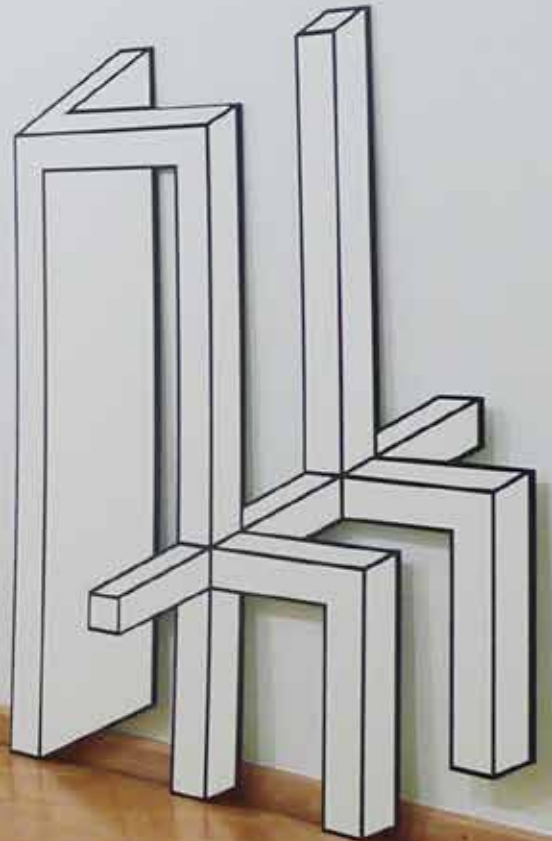
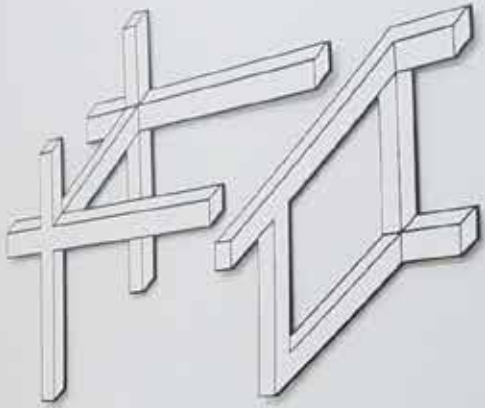
/ All Structures are Unstable, 2019

prostorna intervencija

/ spatial intervention















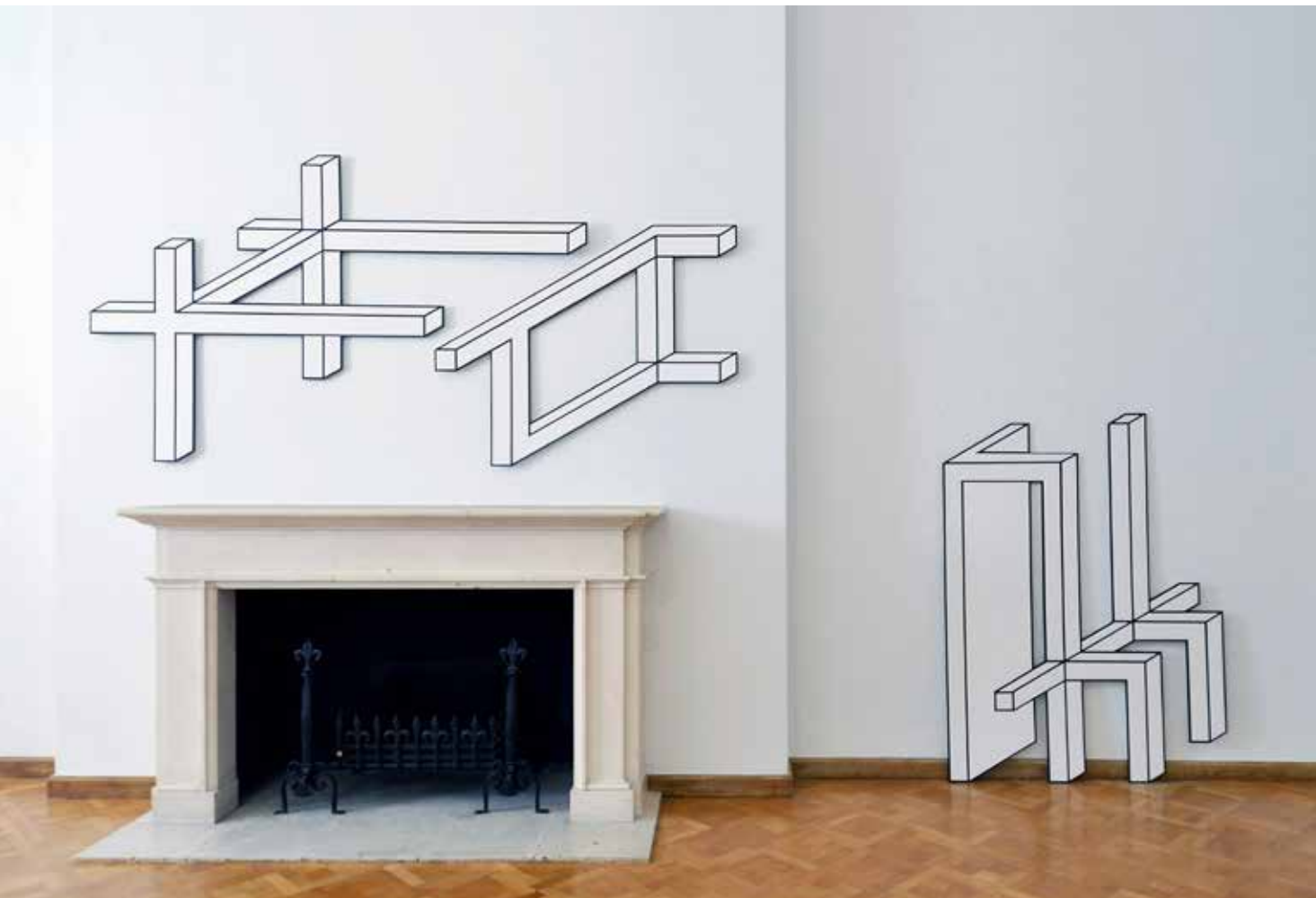
NATALIJA ŠKALIĆ

Skulptura bez naziva

/ Untitled sculpture, 2016

iz ciklusa *Okomito na ravninama*
from the cycle *Perpendicularly on*
Horizontal Surfaces

drvene letvice / timber laths



NATALIJA ŠKALIĆ

Skulptura bez naziva (dvodijelna)

/ Untitled sculpture (bipartite), 2019

medijapan / MDF board



NATALIJA ŠKALIĆ

Skulptura bez naziva

/ Untitled sculpture, 2019

medijapan / MDF board







Nina Kurtela je vizualna umjetnica rođena 1981. godine u Zagrebu. Diplomirala je slikarstvo na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu, u klasi profesora Ante Rašića, a potom je diplomirala na UdK Berlin - odjel za suvremeni ples, koreografiju i kontekst. Boravila je na više rezidencijalnih programa, izlagala i prezentirala radove diljem svijeta - u muzejima i galerijama, na kazališnim i plesnim festivalima te u javnim prostorima u Parizu, Maastrichtu, Londonu, New Yorku, Helsinkiju, Pančevu, Tokiju, Taipeiu, Dubrovniku, Berlinu, Beču, Zagrebu, Sarajevu, Portlandu, Varšavi ... Finalistica je *Berlin Art Prize 2018* i dobitnica nekoliko prestižnih nagrada kao što su *Japanese Media Arts New Face Award*, Tokyo 2017; *X-border Art Biennial Award*, Švedska 2013; *Henkel Art Award CEE*, Beč 2011; *Essl Art Award CEE*, Beč 2007. Osnovala je umjetničku organizaciju *Jagoda* koja se bavi istraživanjem i otvaranjem novih polja komunikacije i razmjene kroz inovativne umjetničke prakse. Živi i radi u Zagrebu i Berlinu.

Nina Kurtela is a visual artist born in Zagreb in 1981. She took a degree in painting in the education section of the Academy of Fine Arts in Zagreb, class of Ante Rašić. She subsequently took a second degree at UdK Berlin - contemporary dance, choreography and context department. She has spent time at a number of residential programmes, exhibited and presented her works around the world, in museums and galleries, at theatre and dance festivals, and in public spaces in Paris, Maastricht, London, New York, Helsinki, Pančevo, Tokyo, Taipei, Dubrovnik, Berlin, Vienna, Zagreb, Sarajevo, Portland and Warsaw. She was on the short list for the *Berlin Art Prize in 2018* and has won a number of prestigious prizes such as *Japanese Media Arts New Face Award*, Tokyo, 2017; *X-border Art Biennial Award*, Sweden, 2013; *Henkel Art Award CEE*, Vienna 2011; *Essl Art Award CEE*, Vienna 2007. She founded the art organisation called *Jagoda* which is concerned with research into and opening up new fields of communication and exchange through innovative artistic practices. She lives and works in Zagreb and Berlin.



Maja Marković je vizualna umjetnica rođena 1979. godine u Zagrebu. Diplomirala je slikarstvo na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu u klasi profesora Ante Rašića. Izlagala je na brojnim skupnim izložbama, za svoj rad primila nekoliko priznanja i boravila na više rezidencijalnih programa i umjetničkih istraživanja. Samostalno je izlagala 2018. godine u Zbirci Vjenceslav Richter, MSU u Zagrebu, Galeriji Flora u Dubrovniku, 2016. u Francuskom paviljonu u Zagrebu (s E.Engelbert), 2015. na Akademiji Schloss Solitude u Stuttgartu, 2014. u Galeriji Događanja u Zagrebu, 2012. u Galeriji Otok, ARL u Dubrovniku i brojnim drugim izložbama. Živi i radi u Zagrebu.

Maja Marković is a visual artist born in 1979 in Zagreb. She took a degree in painting in the education section of the Academy of Fine Arts in Zagreb, class of Ante Rašić. She has exhibited at numerous collective exhibitions and has won numbers of plaudits for her work, attending several residential programmes and artistic research projects. She has exhibited solo in 2018 in the Vjenceslav Richter Collection, the MCA in Zagreb, the Flora Gallery in Dubrovnik; in 2016 in the French Pavilion in Zagreb (with E. Engelbert); in 2015 at Academy Schloss Solitude in Stuttgart; in 2014 in the Događanja Gallery in Zagreb; in 2012 at the Otok Gallery, LAW, Dubrovnik, and at many other exhibitions. She lives and works in Zagreb.



Natalija Škalić je vizualna umjetnica rođena 1980. godine u Zagrebu. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu u klasi profesora Peruška Bogdanića. Sudjelovala je na brojnim skupnim izložbama, multimedijalnim projektima i radionicama. Samostalno je izlagala 2018. u Salonu Galić u Splitu, 2016. u Galeriji VN u Zagrebu, 2014. u Galeriji Flora u Dubrovniku i Kući Bukovac u Cavtatu, 2012. u Galeriji Greta u Zagrebu i na brojnim drugim izložbama. Autorica je skulpture u javnom prostoru "Ronioč" na Vrsaru. Sudjelovala je na scenografijama za kratke filmove „Uskrsnje jaje“ i „Dijete“. Živi i radi u Zagrebu.

Natalija Škalić is a visual artist born in 1980 in Zagreb. She took a degree in sculpting at the Academy of Fine Arts in Zagreb, class of Peruško Bogdanić. She has taken part in numerous collective shows, multimedia projects and workshops. She has exhibited solo in 2018, Salon Galić in Split; in 2016 in the VN Gallery in Zagreb; in 2014 at the Flora Gallery Dubrovnik and the Bukovac House in Cavtat; in 2012 in the Greta Gallery in Zagreb, and at many other exhibitions. She authored a sculpture in public space called *Diver* in Vrsar, Istria. She has taken part in the set designs for the short films *Easter Egg* and *Child*. She lives and works in Zagreb.

POPIS IZLOŽAKA /LIST OF EXHIBITS

NINA KURTELA

Zid u umjetnosti
/ *The Wall in Art*, 2016. - ongoing

Iz serije od 257 fotografija različitih
izložbenih zidova
From the series of 257 photos of
different exhibition walls
Ink jet print
75 x 50 cm

NINA KURTELA i ANA OFAK

Zid u umjetnosti
/ *The Wall in Art*, 2019

tekst / text: Ana Ofak
audiorad / audio work

MAJA MARKOVIĆ

Sve su strukture nestabilne
/ *All Structures are Unstable*, 2019

prostorna intervencija
/ spatial intervention:

crteži - drvena bojica na papiru
/ drawings - wooden pencil on paper
72 x 101 cm; 60 x 80 cm
šperploča, letvice, pijesak
/ plywood, timber laths, sand

NATALIJA ŠKALIĆ

Skulptura bez naziva
/ *Untitled sculpture*, 2016

iz ciklusa *Okomito na ravninama*
from the cycle *Perpendicularly on*
Horizontal Surfaces

drvene letvice / timber laths
promjenjive dimenzije / variable dimensions
site-specific

Skulptura bez naziva (dvodijelna)
/ *Untitled sculpture* (bipartite), 2019

medijapan / MDF board
145 x 235 cm

Skulptura bez naziva
/ *Untitled sculpture*, 2019

medijapan / MDF bord
175 cm x 95 cm

Crteži / Drawings, 2018 - 2019

iz ciklusa *Fragmentacije linije i plohe*
from the cycle *Fragmentation of Line*
and Surface

50 x 50; 50 x 40 cm
tuš i flomaster na papiru
ink and marker pen on paper

IZLOŽBA / EXHIBITION

PROSTOR IZLAGANJA

/ THE SPACE FOR EXHIBITION

Nina Kurtela, Maja Marković, Natalija Škalić

Umjetnička galerija Dubrovnik

/ Museum of Modern Art Dubrovnik

Put Frana Supila 23

26.9. - 27. 10. 2019.

KUSTOSICA IZLOŽBE

/ EXHIBITION CURATOR

Rozana Vojvoda

POSTAV IZLOŽBE

/ EXHIBITION LAYOUT

Nina Kurtela, Maja Marković,

Natalija Škalić, Rozana Vojvoda

TEHNIČKI POSTAV

/ TECHNICAL SET-UP

Kristijan Bebić

Toni Radetić

Željko Sušić

ODNOSI S JAVNOŠĆU

/ PUBLIC RELATIONS

Magdalena Prkut



Republika
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of Croatia
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of Culture*

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