



VIKTORIA KURNICKI

EDUCATION

2014-20 Fine Arts // Academy of Fine Arts, Dresden, DE
2015-20 New Media class, supervised by Carsten Nicolai
2020-22 M.A. Visual Arts and Curatorial Studies // Nuova Accademia di Belle Arti, Milano, IT

SCHOLARSHIPS & GRANTS

2018 Erasmus+ grant // Accademia di Belle Arti di Brera in Milan, IT
2018 Partial grant for attendance of a sculpture masterclass at the International Summer Academy of Fine Arts&Media in Venice, IT
2018-22 Scholarship, funded by Cusanuswerk
2020 1st Prize // Scholarship for the MA Program at NABA Milan, IT
2021 Scholarship renewal for the MA Program at NABA, Milan, IT
2022 Artist support Grant // Diocese Rottenburg-Stuttgart, DE

GROUP EXHIBITIONS (SELECTION)

2013 Man selbst ist immer da // Neuland, Bochum, DE
2015 Klassenformat // Gallery of the Academy of Fine Arts, Dresden, DE
2017 MONITOR // CYNETART Festival at Festspielhaus Hellerau, Dresden, DE
2018 Kunsthoch46 // Künstlerforum, Bonn, DE
außerdem // Hanse3, Dresden, DE
2019 Mein Sehen bleibt physisch folgenlos // ALTANA-Galerie, Dresden, DE
Zweiklassen // Tapetenwerk, Leipzig, DE
Mein Sehen bleibt physisch folgenlos // A&O Kunsthalle, Leipzig, DE
Konkret // Alte Feuerwache Loschwitz, Dresden, DE
2020 MULTIPLE CHOICE // Alte Feuerwache Loschwitz, Dresden, DE
Degree show // Oktogon, Dresden, DE
2021 Blackout Book #2 // Online Exhibition on Arttribune, IT
2022 VULNERABLE // Diözesanmuseum Rottenburg, DE

SOLO EXHIBITIONS

2021 un|certainties // konnektor - Forum für Künste, Hannover, DE

PUBLICATIONS

2016 MAPPING TWO CITIES. Dresden – Wrocław
Ed. Teresa Ellinger, Marcin Forysiewicz, Sophia Hose,
Miriam Schröder u. Viktoria Kurnicki
2019 Mein Sehen bleibt physisch folgenlos (exhibition catalogue)
Zweiklassen (exhibition catalogue)
2020 Hochschule für Bildende Künste Dresden
Diplome 2020 Bildende Kunst (exhibition catalogue)
Published by Edition 502
2022 VULNERABLE (exhibition catalogue)
Published by Thorbecke

ARTIST TALKS

2021 un|certainties // Instagram Live with konnektor, Hannover, DE
2022 VULNERABLE // Diözesanmuseum Rottenburg, DE

PERFORMANCES

2017 Untitled Performance // CYNETART Festival, Dresden, DE
w/ Deborah Geppert, Frieder Ackermann, Till Hunger
2018 „Ropes“ // La Vila, Prague, CZ
Base concept by Diana Hanitzsch

Member of Projekt 2k17, SALOON Dresden, Ex14 (2017-19)
Contemporary dance and improvisation, w/ Olimpia Scardi

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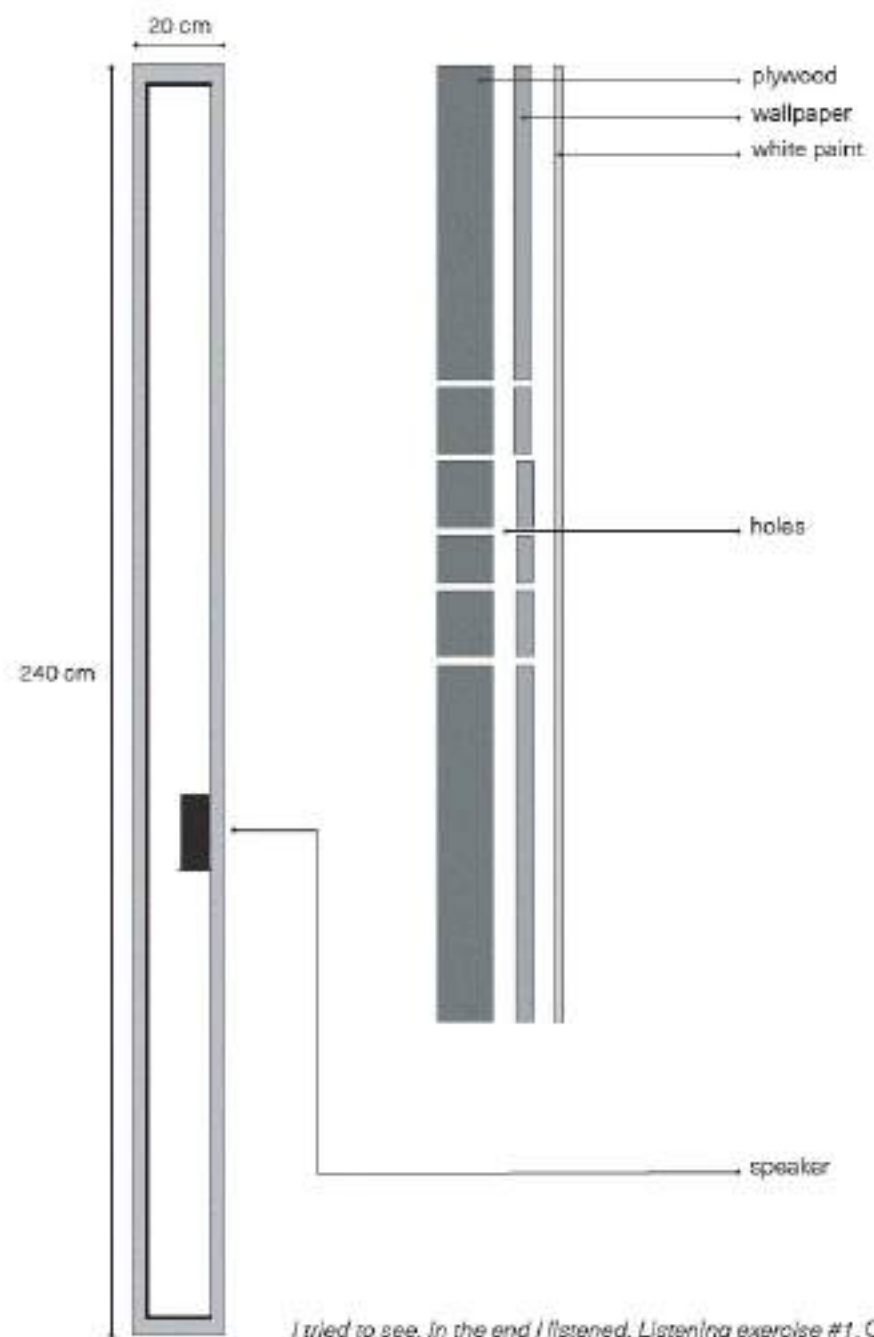


I TRIED TO SEE AND IN THE END I LISTENED. LISTENING EXERCISE # 1

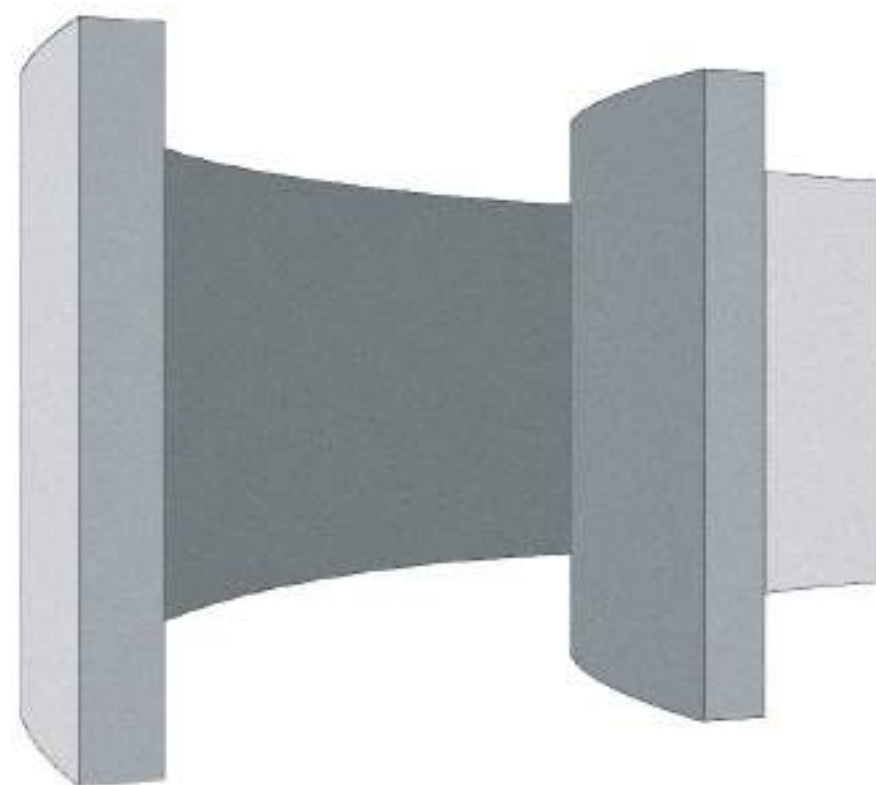
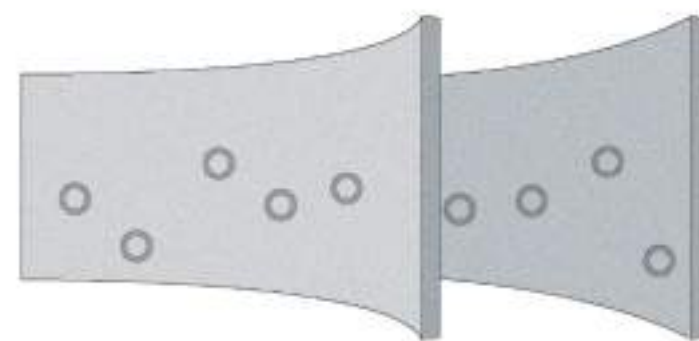
Concept was finalized in: 2022 with Elia Ariel Diamond

A brief outline*: this project proposal is centered in the question of the informal labour chain within agriculture, specifically tomato harvesting in Italy. The project is based on an investigation on the range of actors involved, and the issues this situation is directly related to, from people seeking refuge in Europe, to the people who exploit them, to how their produce formalizes within ordinary supermarkets and touches the end users. The proposed installation also problematizes the over-saturation of imagery, and focuses on sound and the voices of the actors. The installation invites the listener into a curved corridor and creates polyphonic, accessible but invisible surfaces from which the sound emanates. The reason for the invisibility of the sound sources is partly the protection of people and partly the aspect of participation. The visitors are asked to act; either they enter into a searching posture or they withdraw from it. Both possibilities and the space in between are considered participation (in a social space).

*This concept is accompanied by a master's thesis that discusses both the political and material aspects, including participation as material.



I tried to see. In the end I listened. Listening exercise #1. Cross sections





SO CLOSE AND YET SO FAR

Concept was finalized in 2021

The first thought of this work was thought in 2020 while I was sitting in bed frustrated one morning. At that time I had discovered this fat fly in my room, which flew against the window pane over and over again, without noticing that a little bit next to it the tilted window offered a crevice to fly out of. At that moment, I asked myself if my frustration/blockage was because I was too close to the thing and perhaps needed to take a step back to better view it from a greater distance

The thought is simple, the realisation shared among many and the situation experienced many times. This work leans on a coy humour that at most shows itself in the form of a chuckle. The statement „So close, and yet so far“ refers to the small moment of resigned realisation. The clear window pane allows one to glimpse the after, the place or thing of desire, without seeing the possibility of getting there.

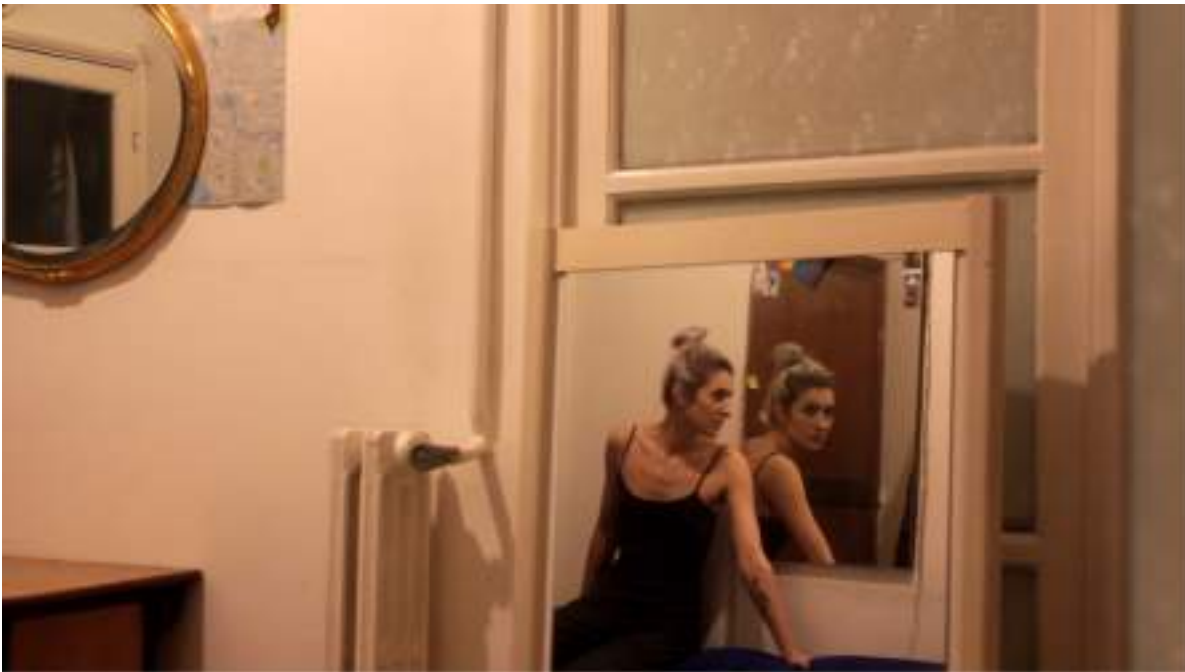
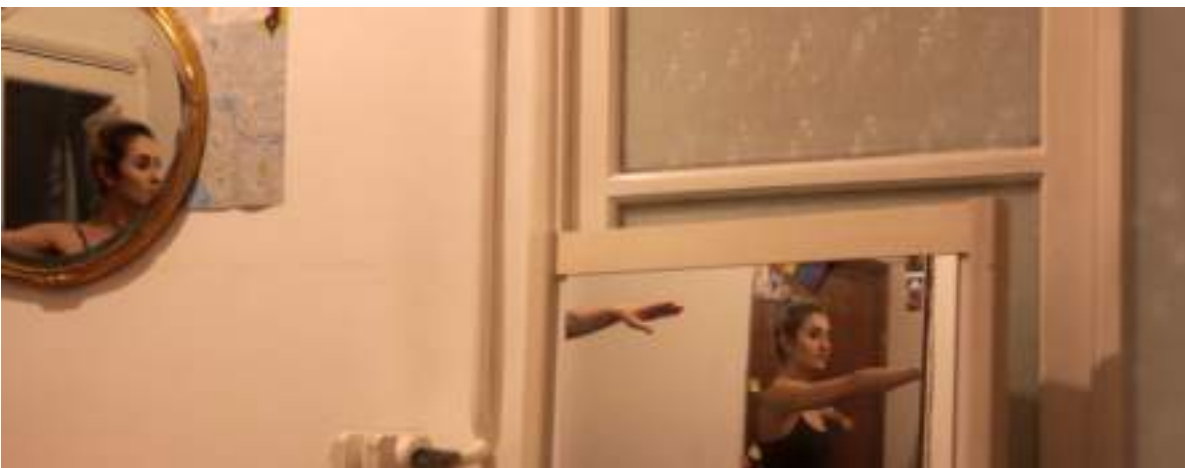
Planned material: Plotted text, fly made of epoxy resin, cellophane and metal.



YET UNTITLED SERIES

2018, 2020, ongoing

Following the photographic practice I have discarded since around 2015, the video works initially refer to a physical location of bodies in space. However, an important aspect of the works is that it is always just my reflection appearing and disappearing in various mirrors. Even the camera is placed in front of a mirror, and my body never appears directly in front of the camera.



The individual videos are part of a series, but they also work individually. The stills on the left are from a video that was shown in Hanover in 2021. An elementary part of the installation was that the video was projected onto the shop window. This created another level of reflection, depending on whether one was inside or outside. In addition, the aspect of disappearance and appearance, of being visible and its opposite, was also influenced by the times of day.



Installation View, 2021, Konnektor - Forum für Künste, Hannover, DE

FROM MEMORY TO MATERIAL //

THE CREEPING LEVELLING OF MEMORY*

Concept was finalized in: 2020

The work consists of twenty hollow concrete cuboids, positioned in a 4x5 grid pattern. A mirror is placed at one of the narrow ends of this formation. Starting from the opposite narrow end, the height of the cuboids decreases gradually. The cuboids are partially covered by coats. At the tallest row of cuboids, the coverage is at a minimum, whereas the shallowest row of cuboids is covered the most. In addition to this, the coverage through coats comes along with a colouring of the covering material. A brown dye is added to the base colour of the coats: where the cuboids decrease in size, the dye coverage and number of coats increases.

The socio-political topic I chose to work on is the demotion of the commemoration of the holocaust victims, and historical revisionism. Although in the 1990s Germany had perceived its regeneration and handling of the national socialist past as successful, society sees itself confronted with an enormous resurgence of right-wing politics, which has found its way into all parliaments. The current situation may not depict a regression of progress but the return of socially accepted and public anti-Semitism and national socialist ideas into the mainstream society, disguised by an ostensibly innocent claim of "finally letting go of the past". Right wing parties and movements, such as AfD (Alternative for Germany) and PEGIDA (Patriotic Europeans Against the Islamisation of the Occident), claim that the German population has been inculpated falsely and for too long. Due to repression of memory and historical revisionism (e.g. the German victim myth) in place of proper treatment

of the past, these parties and movements find great appeal: national pride and the admission of guilt of a whole country are not compatible, and so the commemorative culture must not exist.

The artistic project I designed is a visualisation of the issue mentioned above and opens up a whole archive of memories linked to the minimal list of materials used. The Holocaust-Memorial is one of the most internationally known second world war memorials in Germany, centrally positioned in Berlin and remarkably polarising, which turns it into a linchpin of commemoration and critique. Furthermore, this memorial in particular is used by right-wing people to prove their problematic points of view and they refer to this historical site as a "memorial of shame". Due to its conflicting character and popularity, I used this concrete material, shape and pattern to allow low-threshold access with regards to the content. Besides referring to the Holocaust-Memorial, there is a different layer to the cuboids made of concrete. Concrete is often used as the foundation when it comes to building and takes up an important role in long-lasting constructions. Assuming that a society's foundation is based on their past and values: what would happen if the commemorative culture would disappear due to right-wing populist pressure? Exactly this is the scenario I attempt to capture.

The coats perform as a simple representative of the human, which I have already used in previous works. The colour brown is the symbol of National Socialism, as it is deeply linked to Germany's national-socialist past, so

that nowadays the term "brown" is often used almost synonymously for "national socialist", such as in the expression "brown ideology". By combining these two materials I am depicting the human on the one hand, and on the other hand, the return of the national socialist body of thought to the surface of society with the gradually intensifying colouring.

The coats and the colouring symbolise the right-wing pressure. In the concept visualisation I used just one type of coat, but in the actual work I would use a variety of different colours, sizes and shapes, so as not to refer to a uniformed front but a variety of people, uniformed by the right-wing/brown ideology.

The mirror as a figure has a strongly confrontative character: It is mirroring which directs the viewers towards reflecting on their behaviour. Pacing through this pattern, the recipient is forced to position her-/himself while being continuously faced with the reflection of their movement and the act of taking up a position. Additionally, the mirror gives an outlook towards the retrogression of the developed issue.

*The title is not fully decided, yet. Personally, I prefer to decide on a title of a work, while physically building it, since the construction is still a part of the process. For now I have chosen The Creeping Levelling of Memory (orig. Die schleichende Nivellierung der Erinnerung) as a reference to Samuel Salzborn's recently published essay Collective Innocence (orig. Kollektive Unschuld).

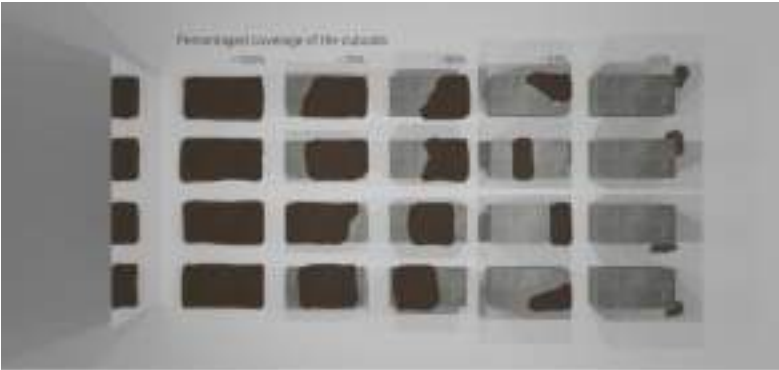
VISUALISATION // THE CREEPING LEVELLING OF MEMORY



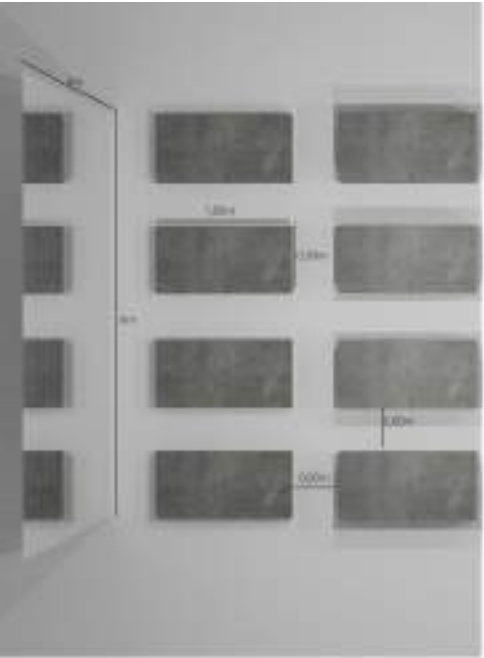
Three views of the large museum of the project, without covering material



View of the Holocaust Memorial
© P. Velez



The last determination of a potential placement of the coats
(without considering the reflection)

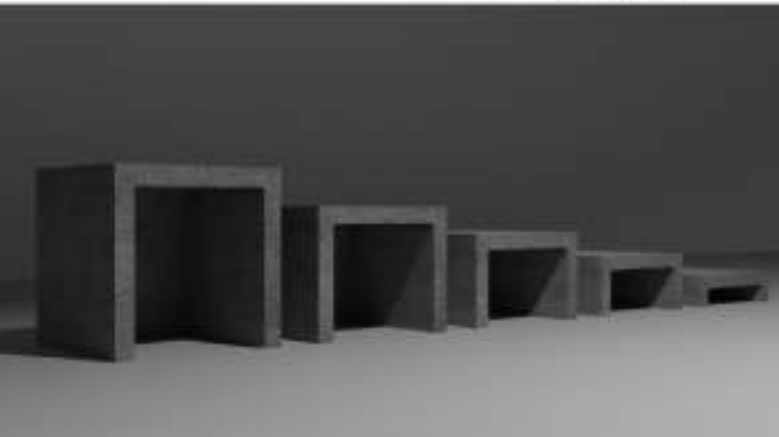


CONSTRUCTION SPECIFICS

1. whether a concrete block is
either the top of the project needs to be
modelled up or visible at all times a major or
provided. Because film is too narrow for
electronic reflection

2. with reflection
a specific block needs to be considered for
the main museum and for the museum
history of the concrete blocks to
keep them visible throughout the night
as possible

Level cut of the concrete

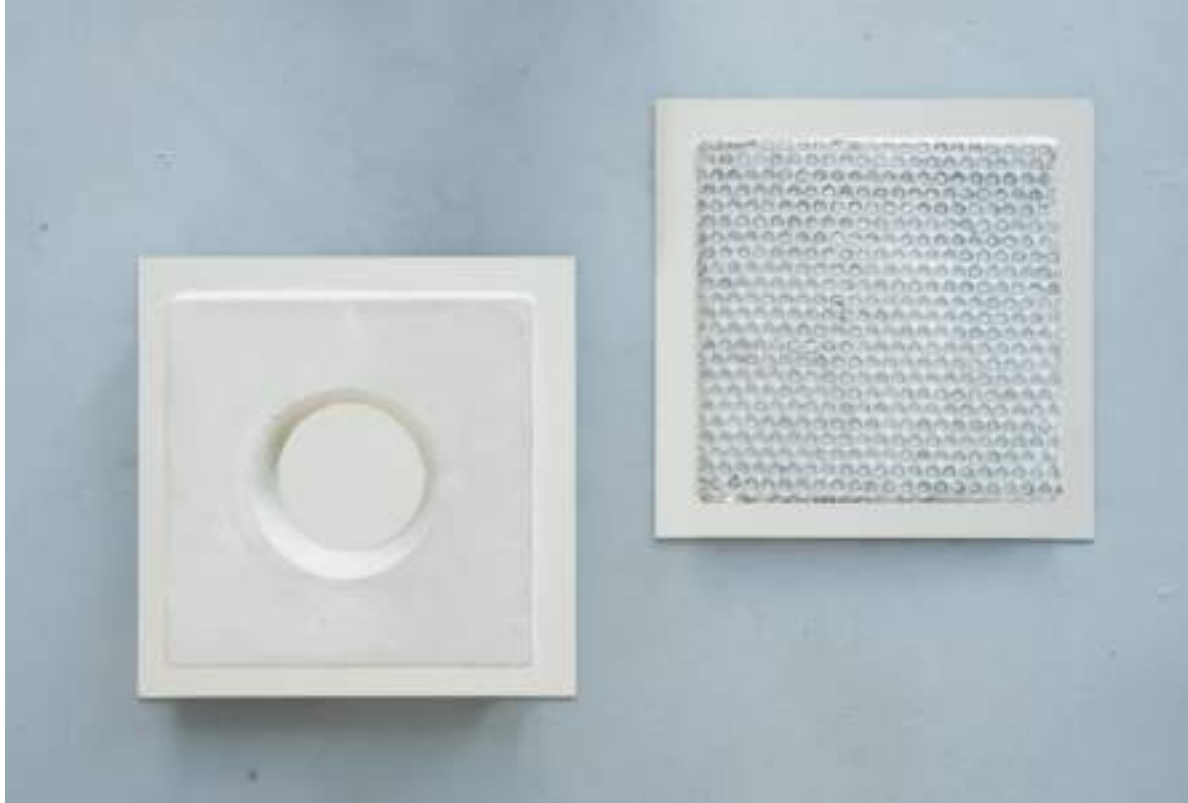




IMMER NUR EINE ANNÄHERUNG

Always only an approximation, 2020, approx. 5mx4mx1m. Concrete, concrete reinforcement, mirrors, polystyrene, steel pipes, polyester drawing film, permanent marker.

The cornerstone of this work lies in whether all my work was just a compromise of the original thought - which indeed it is, but that is not its fault. In consequence, I declared the process as the work itself. The paper above the heads, and the written words, symbolise the mass of thought without actually representing it. Ultimately, the content of the text is irrelevant, but its existence is essential. Each element of the work has its symbolic meaning, which together create a narrative character. The concrete cuboids represent a moment of active reflection, the moment when one consciously tries to grasp one's thoughts. Basically, they simply visualise the idea of reflection as a fundamental part of the process in which thoughts can become a little clearer. I invite the recipient to step through my contradictory thought processes, seemingly granting insight, but ultimately only partially.



LOSS AND EXTRACTION

2020, 30x30cm, 1.1, 1.2, 2.1, 2.2., mirror, concrete, bubble wrap, steel reinforcement, acrylic glass





IMPORT/EXPORT

2019, approx. 100cm x 80cm x 10cm, aluminium tubes, variable amount of vacuum bags and variable contents, hooks.

The installation Import/Export consists of two metal rods mounted on top of each other, from which various vacuum-packed and plastic-wrapped objects hang. At first glance, there is nothing in common between cables, fruit and pills. In fact, however, all the objects can be found in the export and import statistics on trade between Germany and the nations of Latin America. The top row of the installation shows goods that Germany imported in large quantities from Latin America in 2017: agricultural products, timber, food and animal feed. The bottom row is emblematic of the goods exported by Germany to Latin America: chemical and pharmaceutical products, machinery, vehicles and electronics. Kurnicki contrasts the trade goods, but does not evaluate them.

Excerpt from a text contribution by: Luise von Nobbbe

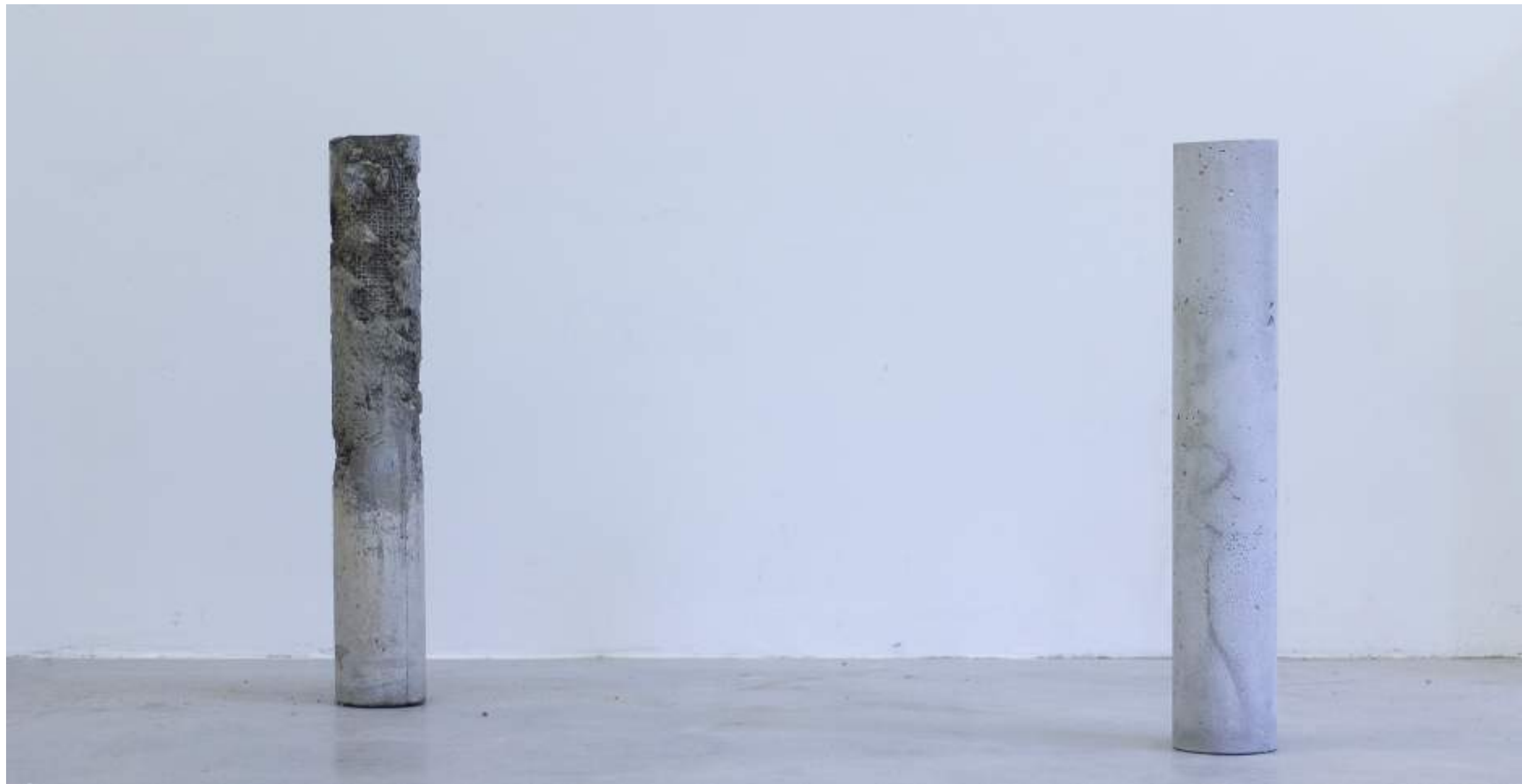


CONCRETE DESCRIPTION OF A MORNING'S SENTIMENT I-II

2019, each approx. 16x16x95 cm, II (bottom): Cement, quartz sand, spray paint, sewage pipe, reinforcing fabric // I (top): Cement, quartz sand, spray paint, sewage pipe, loudspeaker

The works *Concrete Description of a Morning's Sentiment I-II* find their origin in an absolutely subjective utterance, which consisted of describing the feeling after waking up as concrete-like. One's own sleep is in itself something rather fleeting and one is merely confronted with the consequences of sleep the following morning, without any real awareness of the past hours. It is an attempt to give form to one's own abstract sleep, though no less subjective. The concrete here lies in making visible and tangible a state that does not naturally have these qualities.

The work consists of two hollow concrete cylinders that are distributed in space without having to maintain a predetermined distance. Part I of the cylinders contains a Bluetooth loudspeaker that plays a sound file of approx. 1.40 minutes in a loop.





THE MARKS YOU LEFT. WATER WILL
SOOTHE.

2019, metal frame, towel



IN RELATION

2018, approx. 2m x 2m x height depending on the room, metal chains, aluminium tubes, coats, coat hangers, stones



ES GIBT KEINEN HAKEN

ES GIBT KEINEN HAKEN

There is no catch, 2017, plotted letters, coat

In times of endless optimisation and idealisation, a catch is considered a flaw and is possibly rejected rather than accepted. Whereas a catch, in contrast to the flawless, can serve as a constructive friction surface. In the sense of „getting hooked on something“, a flaw/hook attracts attention and offers potential for tension. This idea is expressed here in a double form by placing it in a situation that is contrary to its content. The fact that there is no hook on a wall to hang the coat on is again the catch in this situation.



(AN-)EINANDER LEIDEN

2017, plotted letters, UV ink, UV torch, metal chain
einander leiden = to like each other
aneinander leiden = to suffer from each other



DIE DEFINITION EINES BEGRIFFS IST UNGLEICH SEINES INHALTS

The Definition of a Term is unlike its content, 2016, acrylic glass, acrylic glass glue, plant soil, Ficus Benjamini, transparent paper roll, Shoelaces, letterpress text.

„The definition (lat. border, demarcation) of a term is unlike its content. This is considered the core of a thing, which is contained in it as a fleeting moment. In contrast to the rigid construct of the defined, a content moves within the dynamic framework of its thing and always remains variable in its understanding. The content emerges in the fluctuating shape of the concept, whereas the definition in its limitedness restricts the shape of the term and consequently does not do it justice.“



While Kurnicki's initial works dealt specifically with the theme of the social isolation of the individual and the relationship to one's own body, the artist followed this up with various interpersonal structures, conflicts and paradoxes within fixed social structures. In [the] installation „In Relation“ (2018), consisting of a free-floating metal scaffold and four coats carefully hung from it, she questions the theme of equilibrium and imbalance between various human entities that are not specifically named. In addition to metal and textiles, the artist also uses her own body, natural materials such as a plant or light, and glass in her works. Those materials are processed and interlinked, concrete objects are left in their original state and reduced in number to a minimum. Precisely because of the simplicity of the individual compositions, Kurnicki's installations achieve an effect that fills the room both visually and atmospherically. Complex structures seem to be logically broken down into their core pieces and thus made more precise. The artist speaks of this kind of deconstruction as a mathematical procedure that enables her to work in an emotionally distanced way. Kurnicki's artistic work serves above all to reflect and visualise her own experiences, some of which go far back into her past. However, the artist also gives expression to current circumstances in her work. With her sensitivity for the interpersonal, she is able to recognise and critically examine everyday situations. Thus, each of Kurnicki's works tells a story that seems both intimate and universal at the same time; it is the perennial questions about one's own identity and place in the world that drive the artist and are posed to the audience.

Luise von Nobbe, art historian