

# BG

Press Kit  
Berlin, 30.5.22

Nina Canell, Muscle Memory (7 Tonnes), 2022. Hardscaping material from marine molluscs. Foto: Robin Watkins



# Nina Canell

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**Tectonic Tender**

**30.4. – 29.8.22**

**BERLINISCHE  
GALERIE  
MUSEUM OF  
MODERN ART**



## Contents

**Press release**

**Nina Canell**

P.3

**Biography**

P.5

**Exhibition text**

P.10

**Handout**

P.11

**Press images**

P.12

**Contact**

P.13

**Interview**



Nina Canell, Muscle Memory (7 Tonnes), 2022.  
Hardscaping material from marine molluscs. Foto: Robin Watkins

## **Nina Canell**

### **Tectonic Tender**

**30.4. – 29.8.22**

Nina Canell's artistic practice does not revolve around the finished artwork; instead, it foregrounds process, synergy and entanglement.

For the Berlinische Galerie, she has conceived an experiential installation that considers the material vitality of calcite. Literally crumbling under our own weight, seven tonnes of shells speak up from the ground, causing a sensation remote from that of walking on a polished gallery floor. Yet, crushed calcite from marine molluscs is an essential ingredient in concrete, a major constituent of our built environment. Here, the biomineral forms that feed the construction industry break down over the course of the exhibition. Material stress gives way to a sounding, durational sculpture, inviting us to consider the ineffable number of broken bodies that hold us up.

The exhibition brings together several of Canell's sculptural works, including a number of severed subsea power and signaling cables. The circulation of energy is an integral preoccupation of Canell's practice, which is further explored in a video created with long-term collaborator Robin Watkins. Alternating between two sites, it shows a leopard slug slowly navigating an electrical enclosure. Seemingly blending into a hybrid form, the slug's muscular fluctuations respond to defunct circuits and palimpsest electric fields, almost becoming a part of the infra-structural environment. The screen itself, a wall of Light Emitting Diodes, relays the intimate moving images of the slug by way of voltage variations.

The sequence that follows is captured up high, framing portal-like openings in massive, curved buildings on the waterfront in Telegraph Bay, Hong Kong. These passageways are known as "dragon holes" and are the result of human engineering, allowing dragons to pass through dense apartment blocks, as they descend from the mountains to drink and bathe in the ocean below. Focusing on the apparent emptiness that constitutes the dragon's path, the camera steadily zooms out using compressed air to control the motion of the lens.

The exhibition considers the overlaps between minerals, animals, energies and technologies, reflecting the artist's commitment to duration and circulation as fundamental sculptural tools.



Nina Canell was born in Växjö in 1979, studied in Dublin, and lives in Berlin.

Selected solo exhibitions include: S.M.A.K, Ghent; The Artist's Institute, New York (with Milford Graves); Moderna Museet, Stockholm; Arko Art Center, Seoul; Camden Arts Centre, London; Hamburger Bahnhof, Berlin (with Rolf Julius); and the Fridericianum, Kassel. Canell has participated in the Venice, Sydney, Lyon, Gwangju, Manifesta, Cuenca, and Liverpool biennials, as well as in major exhibitions at MoMA, New York; Palais de Tokyo, Paris; Museo Tamayo, Mexico City; and the Guggenheim, Bilbao.

The exhibition has been generously supported by the Capital Cultural Fund (HKF).

### Artist Publication

The exhibition is accompanied by a publication detailing fragments from the installation *Muscle Memory*, and includes an essay by writer Sally O'Reilly and a conversation between Canell and historian of science Giulia Rispoli.

Title: *Tectonic Tender*

Publishers: Nina Canell, Robin Watkins

Publishing house: BOM DIA BOA TARDE BOA NOITE, 368 pages

Publication: May 2022

ISBN 978-3-940208-74-3 (Museum edition)

ISBN 978-3-96436-057-1 (Book trade edition)

### Press images

[bg.berlin/press-images/nina-canell](http://bg.berlin/press-images/nina-canell)

### Online tickets

[bg.berlin/en/online-tickets](http://bg.berlin/en/online-tickets)

### Social Media

#NinaCanellBG

#berlinischegalerie

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Admission 10 €, concessions 6 €

(Prices may vary during special exhibitions)

Wed–Mon 10 am–6 pm

Tue closed

## Biography

### Nina Canell

1979 born in Växjö, Sweden.  
Today she lives and works in Berlin.

Studied Design and Technology  
at Dun Laoghaire Institute of Art,  
Ireland

## Awards & Grants

### 2010 – 2011

- Edstrandska Stiftelsen, Malmö
- Ars Viva Preis, Kulturkreis der deutschen Wirtschaft, Germany

### 2008 – 2009

- Baloise Prize, Statements Art 40 Basel
- Location One, residency stipend, New York
- Neue Galerie am Landesmuseum Joanneum Graz, project award
- Culture Ireland, project stipend
- Künstlerhäuser Worpswede, residency and stipend

### 2007

- Arts Council Ireland, Artist Bursary Award
- Model Arts & Niland Gallery Fellowship

### 2005 – 2008

- Firestation Artists' Studios Residency

### 2005

- Aileen McKeogh Award

### 2004

- Jönköping Cultural Committee Award

## Collections

- Bundessammlung zeitgenössischer Kunst (National Collection, Germany)
- Kupferstichkabinett – Staatliche Museen zu Berlin, Germany
- Dallas Museum of Modern Art, USA
- FNAC, Fonds national d'art contemporain, France
- FRAC, Fonds Régional d'art contemporain, France
- Hamburger Bahnhof, Staatliche Museen zu Berlin, Germany
- Irish Museum of Modern Art, Dublin, Ireland
- Kiasma, Helsinki, Finland
- Konstnärskommittén (National Collection, Sweden)
- Moderna Museet, Stockholm, Sweden
- Permanent Sculpture at Royal National Library, Stockholm, Sweden
- Pinault Collection
- S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
- Walker Art Center, Minneapolis, USA

## Solo Exhibitions

### 2022

- Hardscapes, OGR Torino, Italy

### 2021

- Nothing is Lost. Art and Matter in Transformation, GAMeC – Galleria d'Arte Moderna e Contemporanea di Bergamo, Italy
- N. Dash and Nina Canell, Galerie Nordenhake, Stockholm, Sweden

### 2020

- Dits Dahs, Galerie Barbara Wien, Berlin, Germany

### 2019

- Muscle Memory, Staatliche Kunsthalle Baden-Baden, Germany
- Nina Canell & Robin Watkins: Energy Budget, Capri, Düsseldorf, Germany

### 2018

- NINA CANELL / IAN KIAER, Various Others, Barbara Gross Galerie, Munich, Germany
- Energy Budget, S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
- Reflexologies, Kunstmuseum St. Gallen, Switzerland

### 2017

- Polyethylene-Insulated Smear, Mendes Wood, São Paulo, Brazil
- Artist's Institute, New York, USA
- Dolphin Dandelion, Le Crédac Ivry-sur-Seine, France
- Ayrton. Four exhibitions by Armando Andrade Tudela, Nina Canell, Tania Pérez Córdoval and FOS, Museo Tamayo, Mexico City, Mexico

### 2016

- Foam-Skin Insulated Jelly-Filled Vowel, Galerie Barbara Wien, Berlin, Germany
- Leo Xu Projects, Shanghai, China

### 2015

- Satin Ions, Arko Art Center, Seoul, South Korea
- Dimensions Withheld, Daniel Marzona, Berlin, Germany

## 2014

- Free-Space Path Loss, Lunds Konsthall, Sweden
- Mid-Sentence, Moderna Museet, Stockholm, Sweden
- The Registry of Promise, Le Crédac Ivry-sur-Seine, France
- Near Here, Baltic Centre for Contemporary Art, Gateshead, UK
- Near Here, Camden Art Centre, London, UK
- Near Here, Lulu, Mexico City, Mexico
- Impulse Slight, Royal Library Stockholm, Sweden (permanent)

## 2013

- Nina Canell | Sofia Hultén, Galerie Luisa Strina, São Paulo, Brazil
- Stray warmings, K21 Kunstsammlung Nordrhein Westfalen, Düsseldorf, Germany
- Stray warmings, Midway Contemporary Art, Minneapolis, USA

## 2012

- Nina Canell & Rolf Julius, Hamburger Bahnhof - Museum für Gegenwart, Berlin, Germany
- Tendrils, The Douglas Hyde Gallery, Dublin, Ireland
- Mother's Tankstation, Dublin, Ireland
- Midway Contemporary, Minneapolis, USA
- Cubitt Gallery, London, UK

## 2011

- Heart of the Matter, Galerie Barbara Wien, Berlin, Germany
- Matter of the Heart, Konrad Fischer Galerie, Berlin, Germany
- Ode to Outer Ends, Kunsthalle Fridericianum, Kassel, Germany

## 2010

- To Let Stay Projecting as a Bit of Branch on a Log by Not Chopping it Off, MUMOK, Vienna, Austria

## 2009

- Projects in Art & Theory, Cologne, Germany
- Five Kinds of Water, Hamburg Kunstverein, Hamburg, Germany
- The New Mineral, Neuer Aachener Kunstverein, Aachen, Germany
- Paradise [31], Douglas Hyde Gallery, Dublin, Ireland

## 2008

- Walking on No-Top Hill, Galerie Barbara Wien, Berlin, Germany
- Nought to Sixty, ICA, London, UK (in collaboration with Robin Watkins)
- Slight Heat of the Eyelid, Mother's Tankstation, Dublin, Ireland

## 2007

- Moon. Mist. Drum. Model Arts & Niland Gallery, Sligo, Ireland

## 2006

- Soft Mud & Parallel Happenings, T293, Naples, Italy

## 2005

- We Woke Up With Energy, Mother's Tankstation, Dublin, Ireland

## Group Exhibitions

### 2022

- Extended Present, Ludwig Múzeum, Budapest, Hungary (April)
- Jusque-là, Le Fresnoy – Studio national des arts contemporains, Tourcoing, France (in collaboration with the Pinault Collection)

- Welt in der Schwebel. Luft als künstlerisches Material, Kunstmuseum Bonn, Germany
- FUTURA. Measuring Time, Hamburger Kunsthalle, Germany
- something new, something old, something desired, Hamburger Kunsthalle, Hamburg, Germany
- Conditioned Movement. Works from the Moderna Museet Collection, Moderna Museet Malmö, Sweden

### 2021

- A Higher Calling, White Space Beijing, China
- MOMENTUM 11 – HOUSE OF COMMONS, Jeløya, Moss, Norway, amongst other venues & places
- Into Nature 2021. New Energy, Rensenpark, Bargerveen & Emmen, Drenthe, Netherlands
- ... Lines as Thought, Lines as Universe, Salzburger Kunstverein, Salzburg, Austria
- Luz de Domingo, Cerca de las torres de Quart, Valencia, Spain
- Enjoy – The mumok Collection in Change, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria

### 2020

- STUDIO BERLIN, Berghain, Berlin, Germany
- Transparent Things, Goldsmiths CCA, London, UK
- (Un)endliche Ressourcen. Künstlerische Positionen seit 1980, Städtische Galerie Karlsruhe, Germany
- Signature Women, Artipelag, Stockholm, Sweden
- The Clouds and the Cloud, Museum für Gegenwartskunst Siegen, Germany

## 2019

- Blue is the Color of your Eyes - On Materiality and Abstraction in the Moderna Museet Collection, Moderna Museet Malmö, Sweden
- Nina Canell, Robin Watkins and Anna-Sophie Springer, Progetto, Lecce, Italy
- Sound Unheard, Goethe-Institut Paris, Paris, France
- XIV Bienal de Cuenca - Estructuras Vivientes. El arte como experiencia plural. Cuenca, Ecuador
- Delirious, LUSTWARANDE - Platform for Contemporary Sculpture, Tilburg, Netherlands
- Luogo e Segni, Palazzo Grassi – Punta della Dogana, Venice, Italy

## 2018

- der grosse Anspruch des kleinen Bildes, Galerie Barbara Wien, Berlin, Germany
- The Elephant in the Room - Sculptures of the Marx Collection and of the Collection of the Nationalgalerie, Hamburger Bahnhof, Berlin, Germany
- Architecture Effects, Guggenheim Bilbao, Spain
- On Circulation, Bergen Kunsthall, Norway
- Other Mechanisms, Secession, Vienna, Austria
- Restless Matter, Cobra Museum of Modern Art, Amstelveen, the Netherlands
- Title II, Galerie Antoine Ertaskiran, Montreal, Québec, Canada
- Untought Environments, The Renaissance Society, Chicago
- Emerald City, K11 Art Foundation Pop-up Space, Hong Kong, China
- Deutschland ist keine Insel, Sammlung zeitgenössischer Kunst der Bundesrepublik

Deutschland. Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany

- More than mere jelly, Center for Curatorial Studies - CCS Bard College, Annandale-on-Hudson, NY, USA
- Adverbios temporales (Adverbs of Time), CENTROCENTRO Cibelles de Cultura y Ciudadanía, Madrid, Spain

## 2017

- Art & Space, Guggenheim, Bilbao, Spain
- How It's Made, Carl Kostyál, Stockholm, Sweden
- Ouvert la nuit - festival des lumières, Villa Médicis - Académie de France à Rome, Rome, Italy
- Unthought Environments, The Renaissance Society, Chicago, USA
- Beyond the Box. Sammlung Dohmen, Leopold-Hoesch-Museum, Düren, Germany
- Myth, Music & Electricity, Herkulessaal, Munich, Germany
- L'air vibre du bourdonnement des insectes/The Air Vibrates with the Buzz of Insects, Musée départemental d'art contemporain de Rochechouart, France
- The vague Space. Sammlung Christian Kaspar Schwarm, Weserburg - Museum für Moderne Kunst, Bremen, Germany
- Gridded Currents, Kukje Gallery, Seoul, South Korea
- I. Summer (after the Great Game), Miguel Abreu Gallery, New York, United States
- ARS17: Hello World! Art after the Internet, Museum of Contemporary Art KIASMA / The Finnish National Gallery, Helsinki, Finland

· More Than Just Words [On the Poetic], Kunsthalle Wien, Austria

- Viva Arte Viva, Nordic Pavilion, 57th International Art Exhibition, la Biennale di Venezia, Venice, Italy
- Future Eaters, MUMA, Melbourne Australia
- Transmissions from the Ether-space, La Casa Encendida, Madrid, Spain
- Neither, Mendes Wood DM, Brussels, Belgium
- Theatre of Measurement, Kunstverein Muenchen, Germany

## 2016

- We Are The Center for Curatorial Studies (phase 1), Hessel Museum of Art, New York, United States
- Samhällsmaskinen, Malmö Konstmuseum, Sweden
- Inflected Objects #2: Circulation - Otherwise, Unhinged, Future Gallery, Berlin, Germany
- A Thousand Horsepower, Trinxet Factory, Barcelona, Spain
- Third Nature, CCS Bard, New York, United States
- Matter Fictions, Museu Coleção Berardo, Lisbon, Portugal
- Die Kräfte hinter den Formen/The forces behind the forms, Kunstmuseen Krefeld, Germany
- Die Kräfte hinter den Formen/The forces behind the forms, Kunstmuseum Thun, Switzerland
- The Distance of a Day: Connections and Disconnections in Contemporary Art, The Israel Museum, Jerusalem, Israel
- Accrochage, Pinault, Punta Della Dogana, Venice, Italy
- The Mud of Compound Experience, G/F, Hong Kong

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- Farewell to an Idea, curated by Jaromir Hladik, Neue Berliner Räume, Berlin, Germany
- Life Itself. On the question of what it essentially is; its materialities, its characteristics considering that the attempts to..., Moderna Museet, Stockholm, Sweden
- Fluxesfeverfuturesfiction, Azkuna Zentroa, Bilbao, Spain
- Accueille-moi paysage, Marcelle Alix Gallery, Paris, France

## 2015

- Die Kräfte hinter den Formen/The forces behind the forms, Galerie im Taxispalais, Innsbruck, Austria
- Drawn By Its Own Memory, Laura Bartlett Gallery, London, UK
- Blühendes Gift. Zur Feministischen Appropriation des Österreichischen Unbewussten, Mumok, Vienna, Austria
- La vie moderne, 13th Biennale de Lyon, Lyon, France
- Presque rien, Marian Goodman Gallery, Paris, France
- Art In The Age Of...Planetary Computation, Witte de With, Rotterdam, Netherlands
- Köln Skulptur #7, Skulpturen Park Köln, Germany
- White Noise, Kunsthaus Glarus, Glarus, Switzerland
- An Imprecise Science, Artspace, Sydney, Australia
- Le Souffleur, Schürmann trifft Ludwig, Ludwig Forum Aachen, Germany
- Percussive Hunter, Akbank Sanat, Istanbul, Turkey
- Art In The Age Of...Energy and Raw Material, Witte de With, Rotterdam, Netherlands

## 2014

- Animal, Mineral, Vegetable, Andrew Kreps Gallery, New York, USA
- The Registry of Promise, Le Credac, Ivry-sur-Seine, France
- Technokinesis, Blum & Poe, New York
- Siehe was dich sieht, 21er Haus, Vienna, Austria
- Nature after Nature, Fridericianum, Kassel, Germany
- And How Are We Feeling Today?, San Diego University Art, USA
- Curiosity: Art & the Pleasures of Knowing, De Appel Arts Centre, Amsterdam

## 2013

- How To Write, Galerie Wien Lukatsch, Berlin, Germany
- The Stand In (or A Glass of Milk), Public Fiction, Los Angeles
- Surface Tension, Oakville Galleries, Canada
- Curiosity: Art & the Pleasures of Knowing, Hayward touring, Turner Contemporary
- Köln Skulptur 7, Skulpturenpark Köln
- Flex-Sil Reloaded, Kunsthalle St. Gallen
- 12 Triennale Kleinplastik, Fellbach, Germany
- Luisa Strina Gallery (two person exhibition), São Paulo, Brazil

## 2012

- Dorothea Von Stetten Kunstpreis, Kunstmuseum Bonn, Germany
- Les amas d'Hercule, Parc Saint Léger, Pougues-les-Eaux, France
- 18th Sydney Biennale, Sydney, Australia

- Made in Germany Zwei, Sprengel Museum, Hannover, Germany
- Intense Proximity: La Triennale, Paris, France
- Atelier + Küche, Marta Herford, Herford, Germany
- The Devils Fidelity, Marian Goodman Gallery, Paris, France

## 2011

- Second Strike, Herzliya Biennial, Tel Aviv, Israel
- Based in Berlin, Monbijou Park, Berlin, Germany
- Twenty – Irish Museum of Modern Art, Dublin, Ireland
- Labor (Ars Viva Prize), SALT, Istanbul, Turkey
- Under Destruction, Swiss Institute, New York, USA

## 2010

- On Line, MoMA, New York, USA
- Modernautställningen, Moderna Museet, Stockholm, Sweden
- Liverpool Biennial, Tate Liverpool, UK
- On Destruction, Museum Tinguely, Basel, Switzerland
- Neue Alchemie, Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster, Germany
- Beyond Entropy: When Energy Becomes Form, La Biennale di Venezia – 12th Intl. Architecture Exhibition, Italy
- A Never Ending Story, Truth or Consequences, NM, USA
- Fischgrätenmelkstand (curated by John Bock), Temporäre Kunsthalle, Berlin, Germany
- Runaway Train, Bonniers Konsthall, Stockholm, Sweden



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- Life: A User's Manual, Art Sheffield, Sheffield, UK
- Leopards in the Temple, Sculpture Center, New York, USA
- Performative Attitudes, Kunsthaus Glarus, Switzerland
- Das Wesen im Ding, Frankfurter Kunstverein, Frankfurt, Germany

## 2009

- The Knight's Tour, De Hallen, Haarlem, Netherlands
- The Actuality of the Idea, Stuart Shave / Modern Art, London, UK
- All That is Solid Melts into Air, MuHKA, Antwerp/Mechelen, Belgium
- Canell/Egan/Nowak, Konrad Fischer Galerie, Düsseldorf, Germany
- Coalesce Happenstance, SMART Project Space, Amsterdam, Netherlands

## 2008

- 7th Gwangju Biennale, Gwangju, China
- Manifesta 7 - European Biennial of Contemporary Art, Trentino Südtirol Alto Adige- Italy
- Auto – Stop, Malmö Konsthall, Malmö, Sweden
- Sometimes You Fall in Love with an Idea, Cluster, Berlin, Germany
- Mima: Sound Space, Middlesbrough Institute of Modern Art, UK
- No Borders (Just News), La Centrale Electrique - European Centre for Contemporary Art, Brussels, February + CACT - Centre of Contemporary Art of Thessaloniki, Belgium, Greece

## 2007

- Beyond the Country: Perspectives of the Land in Historic and Contemporary Art, Lewis Glucksman Gallery, Cork, Ireland
- Movement, Contingency & Community, Gallery27, Seoul, South Korea
- What Remains, Spazio Lambretto, Milano, Italy
- Come Together, Douglas Hyde Gallery, Dublin, Ireland

## 2006

- Bring the Noise, Catalyst Arts, Belfast, Ireland
- Plane, Royal Hibernian Academy, Dublin & The Dock, Carrick-on-Shannon, Ireland

## 2005

- Precaution, Irish Museum of Modern Art, Dublin, Ireland

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## Exhibition text

Nina Canell's artistic practice does not revolve around the finished artwork; instead, it foregrounds process and synergy.

For the Berlinische Galerie, she has conceived an experiential installation that considers the material vitality of calcite. Literally crumbling under our own weight, seven tonnes of shells speak up from the ground, causing a sensation remote from that of walking on a gallery floor. Yet, crushed calcite from marine molluscs is an essential ingredient in concrete, a major constituent of our built environment. Here, the biomineral forms that feed the construction industry break down over the course of the exhibition. Material stress gives way to a sounding, durational sculpture, inviting us to consider the ineffable number of broken bodies that hold us up.

This exhibition brings together several of Canell's sculptural works and a video created with long-term collaborator Robin Watkins. Considering the overlaps between minerals, animals, energies and technologies, "Tectonic Tender" reflects the artist's commitment to duration and circulation as fundamental sculptural tools.

Nina Canell was born in Växjö (Sweden) in 1979, studied in Dublin, and lives in Berlin. Selected solo exhibitions include: S.M.A.K, Ghent; The Artist's Institute, New York (with Milford Graves); Moderna Museet, Stockholm; Arko Art Center, Seoul; Camden Arts Centre, London; Hamburger Bahnhof, Berlin (with Rolf Julius); and the Fridericianum, Kassel. Canell has participated in the Venice, Sydney, Lyon, Gwangju, and Liverpool biennials.

## Nina Canell

### Tectonic Tender

**1 Muscle Memory (7 tonnes), 2022**  
 Hardscaping material from marine molluscs of the North Sea, plasterboard, paint, aluminium, scaffolds

Breaking under our own weight, seven tonnes of seashells gradually transform throughout the course of the exhibition. They cause a sensation remote from that of walking on a gallery floor, yet crushed calcite is essential for the production of concrete. Contrary to industrial processing, which approaches biomineralisation as inert, inanimate matter, the work offers a bodily connection. Held within an acoustic chamber, the shells give way to a sounding, durational sculpture.

**2 Drag-Out, 2021**  
 Synthetic polymer, synthetic rubber

**3 Energy Budget, 2017–18**  
**Nina Canell and Robin Watkins**  
 4K video, silent, 16'03"

Alternating between two sites, the video shows a leopard slug slowly navigating an electrical enclosure. Seemingly blending into a hybrid form, the slug's muscular fluctuations respond to defunct circuits and a palpable impasse of electric fields. The screen itself, a wall of light-emitting diodes, relays intimate moving images of the slug's environment by way of voltage variations.

In the following sequence, massive concrete skyscrapers with portal-like openings curve along the shores of the South China Sea. Known as 'dragon holes', these passageways are engineered to allow dragons to flow through the buildings unobstructed as they descend from the mountains to drink and bathe in the ocean below. Using a pneumatic lens,

the scene slowly zooms out, capturing traces of the intangible breeze. The video is caught in a hesitant symbiosis, in which energy is placed, found, distributed, lost and regained, but never fully controlled.

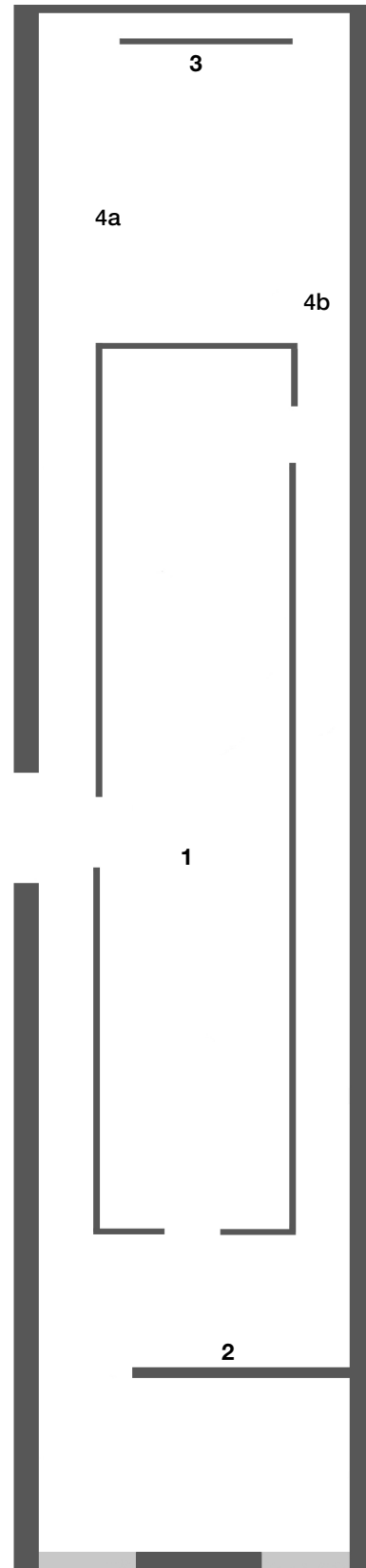
**4a Brief Syllable (Floppy), 2017**  
**4b Brief Syllable (Warped), 2017**  
 Subsea umbilical cables

These sculptures belong to a series of subsea power and signalling cables that the artist has exhibited over the past decade. Removed from the seafloor, the cuts are presented as abrupt anachronisms disconnected from their function as infrastructural carriers. The mute segments embody transfer and circulation, compressing vast distances that both separate and connect.

#### Publication

The exhibition is accompanied by a publication detailing fragments from the installation *Muscle Memory*, and includes an essay by writer Sally O'Reilly and a conversation between Canell and historian of science Giulia Rispoli.

Courtesy:  
 1 Galerie Barbara Wien, Berlin; Kaufmann Repetto, Milano/New York  
 2 Kaufmann Repetto, Milano/New York  
 3 The artists; Galerie Barbara Wien, Berlin; Kaufmann Repetto, Milano/New York; Mendes Wood DM, Sao Paulo/Brussels; 303 Gallery, New York  
 4 Galerie Barbara Wien, Berlin



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## Nina Canell

Tectonic Tender

30.4. – 29.8.22



Nina Canell, Drag Out, 2021, synthetic rubber, synthetic polymer,  
Foto: Antonio Maniscalco



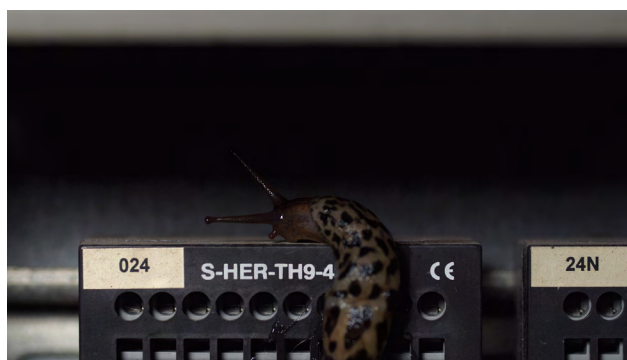
Nina Canell, Muscle Memory (7 Tonnes), 2021, installation view GAMeC, Bergamo,  
Foto: Antonio Maniscalco



Nina Canell, Muscle Memory (7 Tonnes), 2022, hardscaping material from marine molluscs,  
Foto: Robin Watkins



Nina Canell and Robin Watkins, Energy Budget, 2017 – 2018, 4K Video, 16:03 Min (Video Still)



Nina Canell and Robin Watkins, Energy Budget, 2017 – 2018, 4K Video, 16:03 Min (Video Still)



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