

NINA ŠPERANDA
PORTFOLIO



LUCIDA, 2023
single channel monochrome video, nets, loop 6:07min
Authors: Juan David Cevallos, Filip Kunovski and Nina Šperanda

LUCIDA, 2023

Lucida is a site-specific project that points to a critical, yet meditative view towards the photographic medium. Deconstructing its inner workings with emphasis on their layered materiality challenges established notions of thinking about black-boxed mechanisms.

The project is a collaborative endeavour of Juan David Cevallos, Filip Kunovski and Nina Šperanda.

Curator: Eneja Urnaut



Lucida, 2023
Installation view at KG Gate, Prague, CZ, 2023



LUCIDA, 2023
single channel monochrome video, nets, loop 6:07min



Bridge (The Final Flight), 2013-2018
color negative, digital baryta print 50x70cm
solo show Gallery Fonticus, Grožnjan, CRO, 2018

BRIDGE (THE FINAL FLIGHT)
2013-2016

„Suicide is not opting for non-being: it is a strong and violent act of refusal or refusal, an act that implies that I should have the power to live, and that to live in this way I'm compelled to throw my suicide in the face of others.“¹

The project Bridge (The Final Flight) deals with the notions of mortality and fragility.

The concept is on the verge of a document, presenting a possible but at the same time questionable testimony of a suicide by jumping from a bridge.

The last view. Morbid and brutal but at the same time serving as a memento mori.

The photographs were taken by a point and shoot camera thrown from Nuselský bridge in Prague and bridge in my home town Pazin, both known to serve as suicide bridges.

Curator: Eugen Borkovsky



Bridge (The Final Flight), 2013-2016
color negative, digital baryta print 50x70cm, 70x100cm
Installation view at solo show Gallery Fonticus, Grožnjan, CRO, 2018

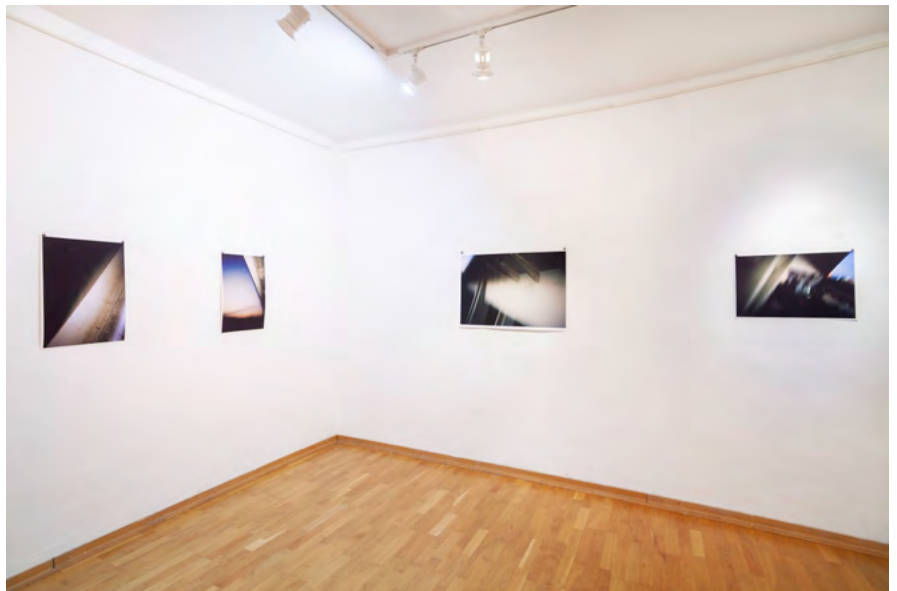
¹ Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies Paperback - June 11, 2015
by Heather Davis (Author), Etienne Turpin (Author). p.90



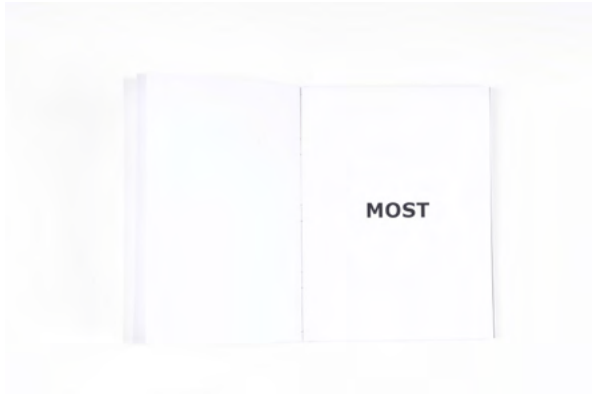
Bridge (The Final Flight), 2013-2016
video projection
installation view at solo show Gallery Fonticus, Grožnjan, CRO, 2018



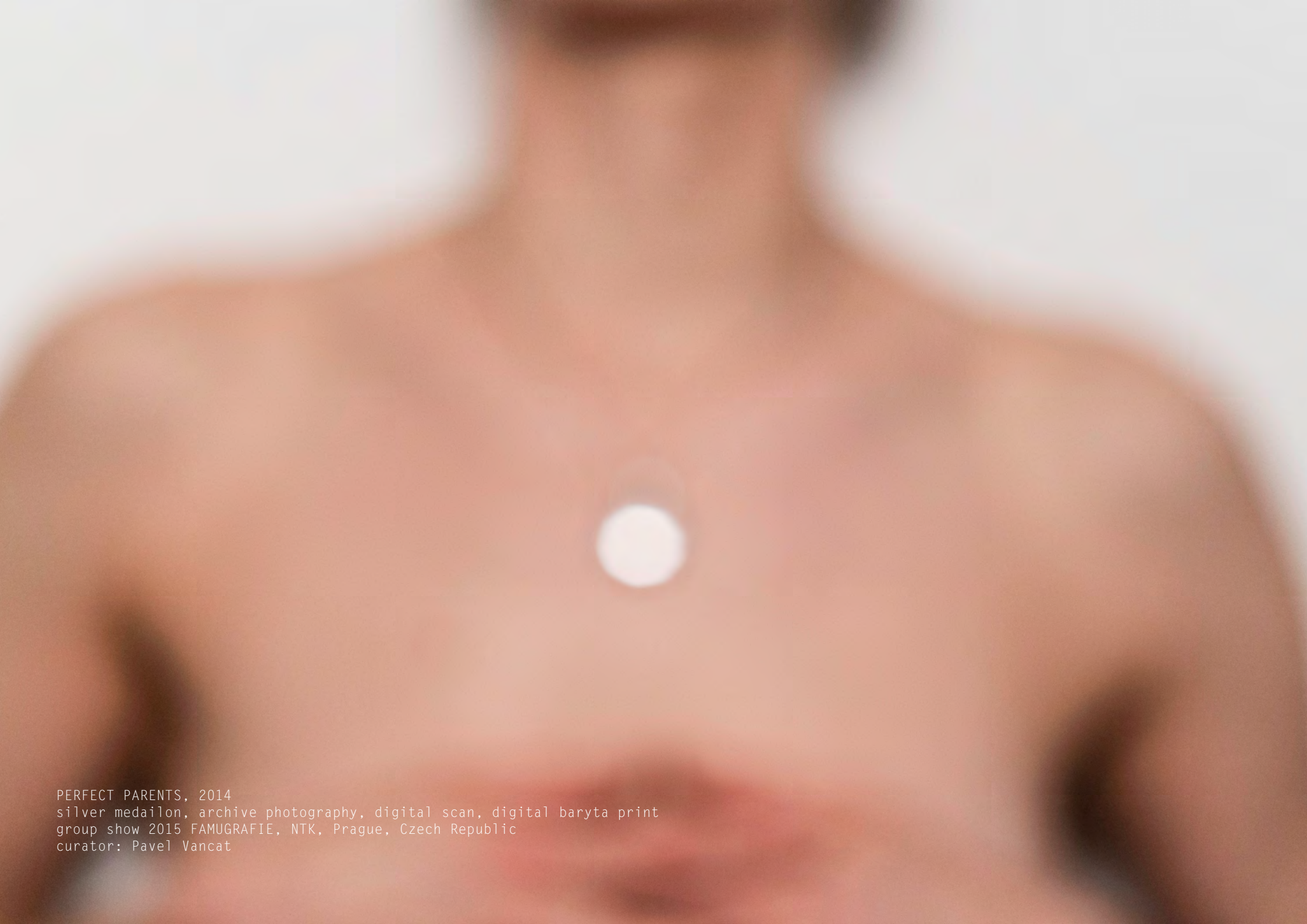
Bridge (The Final Flight), 2013-2016
color negative, digital baryta print 50x70cm, 70x100cm
solo show Gallery Fonticus, Grožnjan, CRO, 2018



Bridge (The Final Flight), 2013-2016
color negative, digital baryta print 50x70cm, 70x100cm
Installation view at solo show Gallery Fonticus, Grožnjan, CRO, 2018



Bridge (The Final Flight), 2013-2016
color negative, digital baryta print
silkscreened title, selfpublished handmade book, 21x16cm , 2016



PERFECT PARENTS, 2014
silver medailon, archive photography, digital scan, digital baryta print
group show 2015 FAMUGRAFIE, NTK, Prague, Czech Republic
curator: Pavel Vancat

PERFECT PARENTS 2014

Locketts express what it means to be human in absolutely distinct terms. They celebrate what it means to love, and to honor. They mark what it means to remember and to mourn. In this way, Locketts and charms offer us a window to our past.¹

Perfect Parents is a project questioning the possible existence of an arrangement described by the phrase "Perfect Parents".

The form of a pendant necklace was chosen because it implies a deep connection and personal relationship that a person has with his or hers family. You hold the dearest and the most precious (or the most scariest?) near your hearth, in a pendant or a locket.

As children, we tend to be strongly assured that our parents are in fact perfect. This premises dissipates with time, as we grow up and realize that this kind of perfection is not possible nor even realistic to expect often leaving a trauma or unresolved issues lingering into ones adulthood.

This work playfully deals with the only possible way a relationship can be quidem perfect. One is blinded (and knowingly chooses to be ,blind') and the other cannot speak and thus the possibility of communication of any kind is annulled and in this ways so is the possibility to hurt the other thus making the relationship "prefect".



¹ <https://withyoulockets.com/about/history-of-lockets>



Perfect Parents, 2014
silver medallion, archive photography, digital scan, digital baryta print
group show 2015 FAMUGRAFIE, NTK, Prague, Czech Republic
curator: Pavel Vancat



Perfect Parents, 2014
silver medallion, archive photography, digital scan, digital baryta print
group show 2015 FAMUGRAFIE, NTK, Prague, Czech Republic
curator: Pavel Vancat

EAST WEST NORTH SOUTH 2014

East West North South is a project dealing with aleatorics and political and personal identity.

The old map of Istria is folded into a childhood game we used to play, serving as a vessel for predicting the future. trying to find out the answers to our questions and possible development of future events just out of curiosity. In this metaphorical manner I am implying the
Constructed out of an old map of Istria, a Croatian region with rich history of occupation. The identity in the region of Istria and among its people has always been regarded as specific. Istrian people consider themselves as a part of a completely separate state. Država Istra as they call it.

The maps has been folded into a game we used to play as children. On the outside of the folds we would write the sides of the world and inside one would write the possible answers to their questions. It is an aleatoric game of chances and possible futures.



folded digital doublesided print of an old map of Istria, Croatia from 1641 and 1720, 8x9x7cm
2014

folded digital doublesided print of an old map of
Istria,Croatia from 1641 and 1720 8x9x7cm
2014





ONAN (Public/Private), 2013
black and white negative, digital scan, digital baryta print, plywood, various sizes
installation view at group show Prague Photo Festival, Prague, Czech Republic, 2013

ONAN (Public/Private),
2013

The project ONAN (Public/Private) playfully deals with cultural, social and personal definition, premises and perception of terms Private and Public. In the same time it questions the convention of censorship. The repetitive photography installation shows-hides a documentary photography of an exhibitionist in a public park Letná in Prague provoking in such a way a feeling of tension, curiosity and voyeurship in the viewer.

- winner of [UniCredit Prague Photo Young Award](#) for artists under 35 year of age Prague Photo Festival, 2013



ONAN (Public/Private), 2013
black and white negative, digital scan, digital baryta print, plywood, various sizes
installation view at group show Prague Photo Festival, Prague, Czech Republic, 2013



ONAN (Public/Private), 2013
black and white negative, digital scan, digital baryta print, plywood, various sizes
installation at group show Prague Photo Festival, Prague, Czech Republic, 2013



ONAN (Public/Private), 2013
black and white negative, digital scan, digital baryta print, plywood, various sizes
installation at group show Prague Photo Festival, Prague, Czech Republic, 2013



SEVEN, 2013

digital print 100x70cm, video, handwritten text, video loop 2:37min

SEVEN, 2013

Coherence of The Moment

Nina Šperanda knows that Landscape recognizes Memory. The recognition of reality is left to the the fragile touch of transparent foil. Relationships controlled by the power of memory. The author allows the Motive to become blurred. Positive and negative as an equilibrium of values. The light becomes an ally. Shadows appear. The clear path mists over. It is unclear if shadow or form takes precedence.

In her project, the artist, Nina Šperanda presents an exhibitionary chain of seven multi-part compositions and one video [record]. Each work consists of two photographs and a written record. It is obvious at first glance that the elements aren't randomly chosen and that the observer must immerse herself in this artistic musing. The pieces of this exhibition demand an effort on the observer's part. This cycle of work is no easy read. Elements captured by the author's slide bear the markings of confessional sincerity. The author turns the motives before us into atypical clusters of meaning.

The poeticness of the graphite writings in tandem with the records made in light, left to the landscape or the body, seduce the artist. She uses them to intervene, searching for meaning without and within herself. Impressiveness and sensitivity accentuated by modes of simple action: aligning frames with written form. Relying on remembrance and the courage of confession, the author evokes the links between memory and location. The memory of a location causes pain. Memory, a companion to pain upon its great sojourn. Or rather - does pain influence/define the localities remembered? Leaving the question of Time, and how it affects the pain. Does pain lose strength over time, or do we simply become accustomed to it? The artist comes to understand, that the sparseness of choice better satisfies the immediate-pulling one over on Time. Irresolution takes a toll. Insecurity delays decision. The thought of the distant and yearned-for, remains a gossamer dream. The torrent of existence hijacking our Self. Only at times recognized as a hint of identity. A sign, that one day, we might land somewhere, happy. The path of introspection and finding one's Self is indeed long and brambled. Many remember their youth as a time of turbulent growth, trying to be "their own person". A daunting task presents itself before young people trying to conform to the shape and form desired or expected from them by their surroundings. Often the extent of upbringing, by good or bad parents alike, is restrictions and parables of compromise.

Bearing her own baggage of memory, Nina Šperanda, peers into painful sentiment. Dark clouds induce a hazy shrouding. The transparent foil becomes a field of recognition for the inner state. Pain is present on the foil-covered nipple and the penetration of light through the forest canopy. The pain of growing is evident in the worn wooden floors and the rickety chair, as well as the naked form wrapped in foil. The spasm of insecurity is captured in a coil of synthetic material snaking around the willow tree and the coiled body in fear of predetermination. New blades of grass grow from the leaning body. Its innocence obverse to the nude form. A technological crucifix, challenging dogma. The transference of matter initiating the female crucifixion. The integration of complementing opposites and the journal-like writing induces the formation of the art object itself, inner-world logic combining the separate parts into a whole. Shrouding the rough material of the body itself, other, more subtle realities are hinted at. Leaving the work of art without cause, only the power of effect.

...

Nina makes corporeality congruent with the landscape. In our memories, the familiar places often stand for a sense of peace and security that we once felt, but just seemingly so. With time we realize it is not true shape and form but an open, empty frame - for we have passed through it already. And so we come to know that personal space always travels with us. Taking the nomadic approach, relieves us of the need to be defined. The project itself builds around metaphoric locations. The difference in motifs represents a freedom that comes from not being bound by a defined space. With this crux, the story begins and comes to an end. A deep breath of anticipation. A calm before the storm. Time demands new spaces, but does not pass by counting years and minutes. It is but a part of the change itself. The inarticulation of things imposed and demanded of us to respect, is turned into a lie. The beauty is in the peace that comes upon us completely after a struggle. Although autobiographical in nature, this is indeed a mature and well thought-out project. A union of sincerity, supreme poeticism and Craft. The author offers us her musings of evaluating things based solely upon shape and general meaning. She breaks tradition with a transmission of value of insight and the motif in her focus. The seriousness of the end-result more than hints at a thought out strategy. Nina Šperanda addresses the observer from an instinctual plane. She makes us witnesses, letting us come very close to the nexus of her experience. She uses the usual social interaction between artist and observer, the exhibition, as a confessional and as confrontational ground both.

A conceptual, visual primal scream.

Spontaneous doing resulting in an honest piece of art. Some elements of the work seem almost regressive. As Hesse says: "Loneliness is the way by which destiny endeavors to lead man to himself."

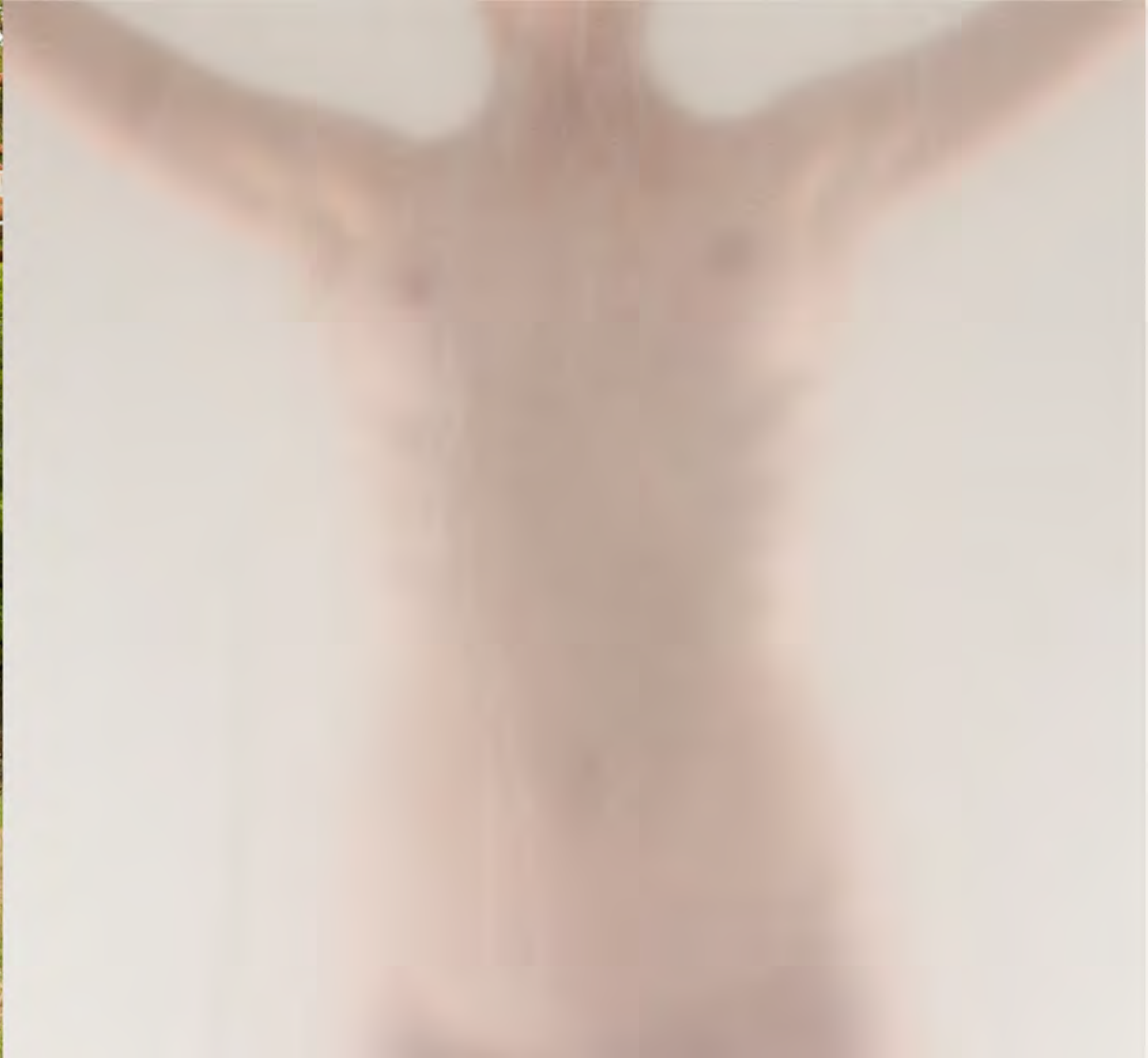
Curator: Eugen Borkovsky



SEVEN, 2013

digital print 100x70cm, video, handwritten text, video loop 2:37min

[LINK TO VIDEO](#)



SEVEN, 2013

digital print 100x70cm, video, handwritten text, video loop 2:37min

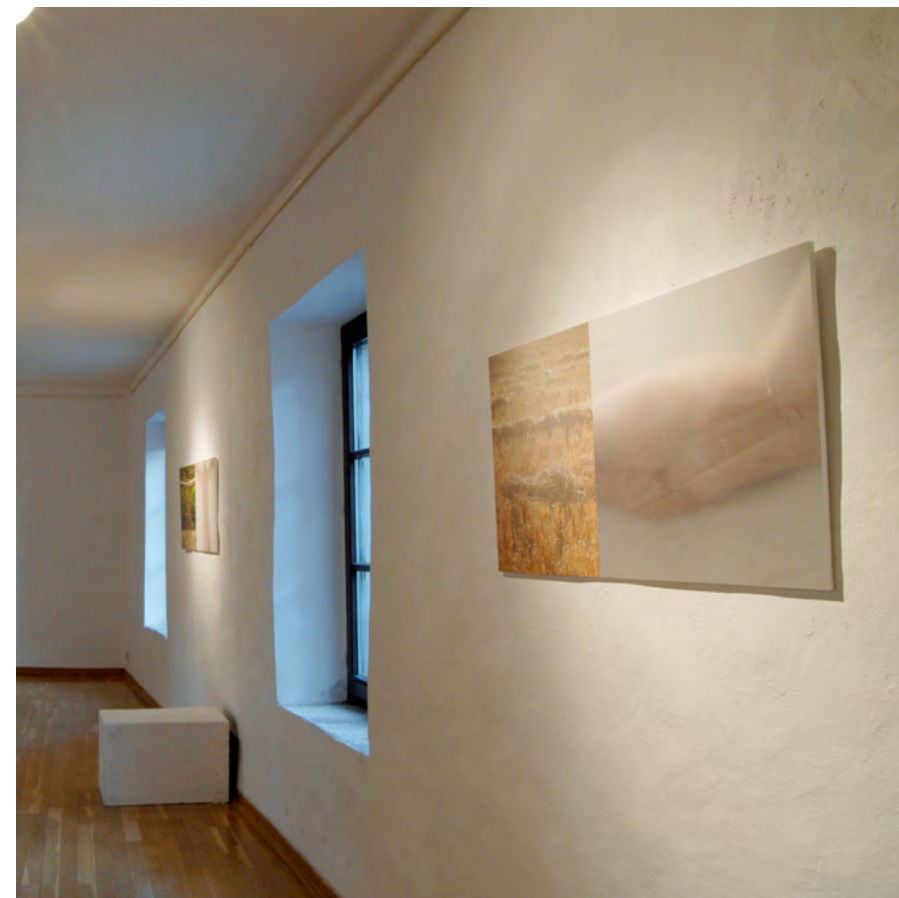
[LINK TO VIDEO](#)



SEVEN, 2013

digital print 100x70cm, video, handwritten text, video loop 2:37min

[LINK TO VIDEO](#)



SEVEN, 2013

digital print 100x70cm, video, handwritten text, video loop 2:37min
installation view, Fonticus Gallery, Grožnjan, CRO, 2013

[LINK TO VIDEO](#)



KALEIDOSCOPE OF DREAMS, 2009-2010

TTV (Through The Viewfinder) technique digital print 100x100cm, video loop 1:22min

KALEIDOSCOPE OF DREAMS, 2010-2011

...

This work was deeply influenced by the aesthetic of surrealism, psychoanalysis and cinema, also the artistic experiments from authors like Magritte, Dalí and Buñuel. Dreams are the core of different psychological interpretations and subject of many surrealist works. But there is an important biographical fact which combined with these influences and was the overriding stimulus for creation of these photographs. My consistent sleep deprivation and problems with insomnia triggered the formation of this artificial dream sequence. I was trying to find a substitute for “real” dreams, as if I was creating an “alchemical experiment”, a “potion” that will, if not, cure insomnia at least play the role of an adequate substitute.

By the cinematographic and photographic means of expression and by interchanging the faceless figures with the fragments of the space I tried to depict to the viewer the experience of a lucid dream. Technically, I used digital technology supported by an old Meopta's Flexaret camera mat focusing board (the TTV technique) which played the part of “projection canvas” for the scenes I constructed in front of the lens and made them more somnolent. These dream sections are representing fragments of memories, vague visions of faceless characters and spaces which we encounter; they are symbols of unconscious fluctuations of the human mind. They are reminiscences of the day, of the childhood and our short-term memory. I wanted to explore, to “capture” that elusive déjà vu moment in which everything we see and experience seems so familiar. As we already lived through that same scenario. Although strange and uncanny, we are aware of the “freshness” and actuality of the experienced and through our eclectic memory we find adequate interpretations. By re-examination of pragmatic experiences and by subtle play with spectators' senses, I wanted to explore the mechanisms of the human sub-consciousness and make them read through the layers of their personality. By invoking subconscious currents we might find the underlying pattern in this random and accidental imagery. This body of work offers insight in just one possible dream version, a scenario subordinated to changes... It is without possessor, it floats freely throughout the hypnotic universe of reveries. Maybe this time it is mine, some other time it will be yours, somebody's, everybody's...

Nina Šperanda, IV. 2010.



KALEIDOSCOPE OF DREAMS, 2009-2010

TTV (Through The Viewfinder) technique digital print 100x100cm, video loop 1:22min

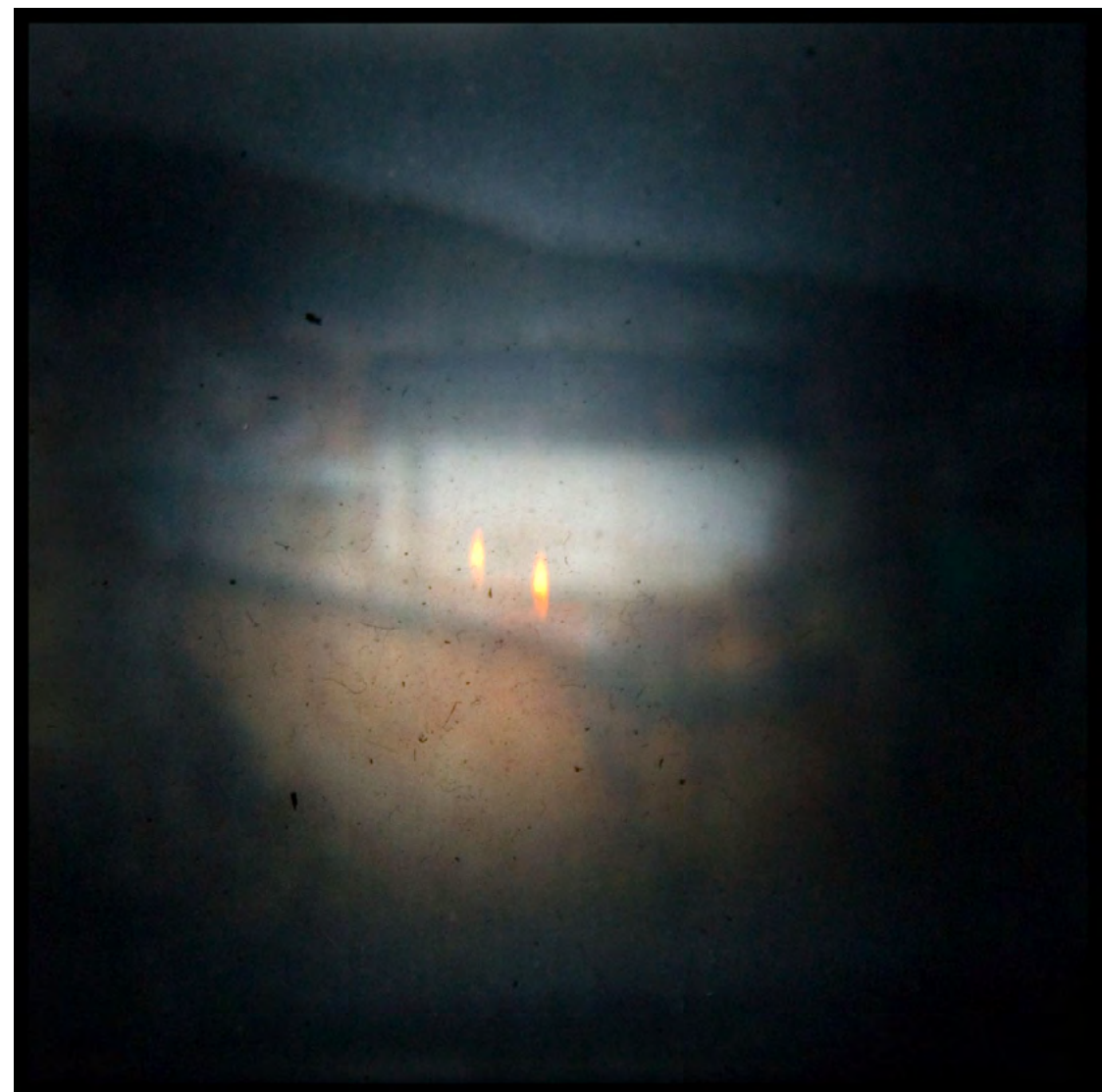
[LINK TO VIDEO](#)



KALEIDOSCOPE OF DREAMS, 2009-2010

TTV (Through The Viewfinder) technique digital print 100x100cm, video loop 1:22min

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KALEIDOSCOPE OF DREAMS, 2009-2010

TTV (Through The Viewfinder) technique digital print 100x100cm, video loop 1:22min

[LINK TO VIDEO](#)

NINA ŠPERANDA

Education

2016 MA Photography, Department of Photography FAMU, Prague, CZ
2010 Mgr. Art. Cinematography, Academy of Dramatic Arts, Zagreb, CRO

Awards

2013
UniCredit Young Prague Photo Award
2010
County Museum of Rovinj Award, Grisja exhibition
2008
Maistra Award, Grisja exhibition

Filmography

Seven (Sedam) experimental video, 02 min 37 sec, 2013, CRO
director, DoP, production: Nina Šperanda
editor: Dragan Družeta

Kaleidoscope of Dreams experimental video, 01 min 50 sec, 2009, CRO
director, DoP, production: Nina Šperanda
editor: Dragan Družeta

CQ, documentary film
Language: Serbian, English
21 min, 2006, FilmArt, RS
director: Nikita Sutyryn
DoP and camera operator: Nina Šperanda
producer: Hana Stark
production: International Film Camp Interaction, FilmArt Požega, RS 2006

Manhunt (Potjera), short film
DoP and camera operator: Nina Šperanda
director: Igor Šeregi
production: Academy of Dramatic Arts, Zagreb, CRO, 2008

Waiting for a Free Line (Cekanje do slobodnog operatera), short feature film
DoP and camera operator: Nina Šperanda
director: Nikolina Barić
production: Academy of Dramatic Arts, Zagreb, CRO

Solo exhibitions

2018
October Last Flight, Town Gallery Fonticus, Grožnjan, CRO
2013
September Seven, Town Gallery Fonticus, Grožnjan, CRO
2011
August Kaleidoscope of dreams, at Seven days of creation festival, Kaštel, Pazin, Croatia
May Kaleidoscope REDUX, Art gallery Mrak, Buje, CRO
2010
March Kaleidoscope of dreams, KUNS gallery OK, Rijeka, CRO
January Kaleidoscope of dreams, Gallery Kula Lotrščak, Zagreb, CRO
2009
December Kaleidoscope of dreams, Town gallery Fonticus, Grožnjan, CRO
2007
April Anonymous, LG gallery, Pazin, CRO
2005
October Portraits, Youth club Orlando, Dubrovnik, CRO

Group exhibitions

2023
LUCIDA, KG Gate, Prague, CZ
Collaborative project by Juan David Cevallos, Filip Kunovski and Nina Šperanda
2018
Body as a Sign, Gallery Fonticus, Grožnjan, CRO
2017
Projit sitem (Screening), cinema Varšava, Liberec, CZ
PUNKT/TOCKA/PUNTO (Point), Town Gallery Fonticus, Grožnjan, CRO
PUNKT/TOCKA/PUNTO (Point), Prima Center Berlin, Toolbox gallery, InteriorDasein, Berlin, DE
2015
Silk Road, Oblastní galerie Liberec, Liberec, CZ
FAMUGRAFIE, NTK, Prague, CZ
2013
Prague Photo / Kafkuv dum, Prague, CZ
REALITY IS MALLEABLE, Karlin Studios, Prague, CZ
2012

Red, Mestská galerie FONTICUS, GROŽNJAN, CRO
Mozaik, LG galerie, PAZIN, CRO
2011
Cib-art festival, Gallery MERAJA, VINKOVCI, CRO
Communication, Town Gallery ORSOLA, BUJE, CRO
Personal, Gallery MRAC, BUJE, CRO
2010
Yellow, Town gallery FONTICUS, GROŽNJAN, CRO
Our roads, LG gallery, Pazin, CRO
Members of photo-club Vinkovci group exhibition, VINKOVCI, CRO
Fire, Skopje, Makedonija
Fire; Gallery COLLEGIUM ARTISTICUM, SARAJEVO, BiH
2009
Photography club Vinkovci annual exhibition, VINKOVCI, CRO
Photography club LG Gallery annual exhibition, LG Galerie, PAZIN, CRO
Fire, Town Museum Zenica, ZENICA, BiH
Air, Artist Salon Galic, SPLIT, CRO
Fire, Town Gallery FONTICUS, GROŽNJAN, CRO
Exhibition Croatia; MLADE VOŽICY, CZ
Air, Gallery ZVONIMIR, Zagreb, CZ
Through the lens, Fotoclub Zagreb, Zagreb, CZ
2008
Air, Town Gallery FONTICUS, GROŽNJAN, CRO
New names exhibition, Gallery Ulupuh, Zagreb, CRO
Face of the City exhibition, LG gallery, PAZIN, CRO
Chapels of Istria, Town Gallery Grimalda, CRO
2007
Trka na prstenac, BARBAN, CRO
Annual exhibition of members of LG gallery, PULA, CRO
2006
New Names, Gallery Ulupuh; Zagreb, CRO
Tom Tom klub exhibition, Zagreb, CRO
2005
Photodistorzija-international photography bienalle, POREC, CRO
New Names, Gallery Ulupuh; ZAGREB, CRO
2004
Town Pazin exhibition, LG Galerie, PAZIN, CRO

Bibliography

Eugen Borkovsky, Grožnjan: Grad umjetnika, 50 godina, 2018, monograph

NINA ŠPERANDA

Work experience

Photography Mentor
January 2020 - present

Digital Project Manager and Content Project Manager
January 2021 - Present Digital Project and Content Manager for TBA21 on st_age, an online platform that presents artworks in moving image, sound, and animation, and for Digital & Innovation department at [Thyssen-Bornemisza Art Contemporary Foundation](#), remote, Prague-based

Content Project Manager
May 2020 - January 2021 Content project manager for TBA21 on st_age, an online platform that presents artworks in moving image, sound, and animation, initiated by [Thyssen-Bornemisza Art Contemporary Foundation](#), remote, Prague-based

Head of the Studio
October 2019 - february 2020 Head of the Studio of Imaginative Photography at Film and TV School of AMU, Department of Photography, FAMU, Prague, CZ

Camera Assistant
September - October 2019 2AC TV show Zrádci, production: Czech Television, CZ

Studen Liaison
February 2019 - May 2019, CET Academic Programs, CET Prague, CZ

Freelance Photographer
2003 - present www.ninasperanda.com

Assistant Professor
October 2017 - January 2022 Rudo Prekop's assistant at Atelier of Imaginative Photography, at Film and TV School of AMU, Department of Photography FAMU, Prague, CZ

Marketing and Sales Manager
September 2016 - February 2020 Media Nest Teltec Agency, Prague, CZ

Exhibition Intern
September 2014 - February 2015 Mediamatic organization, Amsterdam, NL

Project Initiator, Coordinator and Production Manager
October 2013 - May 2014 art project and exhibition

Characteristics of conditions: flow / change,
Department of Photography FAMU, Prague and ADU (Academy of Dramatic Art), Zagreb; Grožnjan, CRO

Photography Professor
November 2011 - September 2012 Strukovna škola Pula, vocational high school Pula, CRO

Curator
July 2010 photography curator at Cib-art festival, Vinkovci, Croatia
August 2009 jury and curator of photo contest and exhibition „Kali svih sumiljov i kolurov“, Kali, Island Ugljan, CRO

Lecturer
December 2009 workshop Introduction to Photography intended for people with disabilities, humanitarian organization St. Pelegrin , Ugljan Island, CRO

Photography Assistant
2009-2010 asisstent to photographer Vanja Šolin, CRO

Light Designer
October 2009 Bruno Krajcar and Olivera Dragojevic concert, Pazin, CRO
2005 - 2006 TV drama Estera, director: Nikolina Baric

Director of Photography
May 2009 short feature film Zamka (Trap), director: Ivan Pavlicic, CRO
August 2006 documentary film CQ, director: Nikita Sutyrin
September 2004 short feature film Waiting for a Free Line, director: Nikolina Baric

Script Supervisor
2007 - 2008 drama series Dobre namjere (Good Intentions), production: HRT (Croatian television), CRO

Focus Puller
March 2007 short feature film Zamka (Trap), director: Kristijan Milic, DoP: Ana Vrdoljak, Zagreb, CRO
Camera Assistant
April 2006 - May 2006 feature film Živi i mrtvi (The Living and The Dead), director Kristijan Milic CRO

Videographer
March 2006 - September 2006 ATMAN d.o.o production, Zagreb, CRO

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nina.speranda@gmail.com