

NORA TURATO

***poor babies so scared of
themselves and others***

August 27–October 26, 2022





poor babies so scared of themselves and others, 2022
Exhibition view, Galerie Gregor Staiger, Zurich



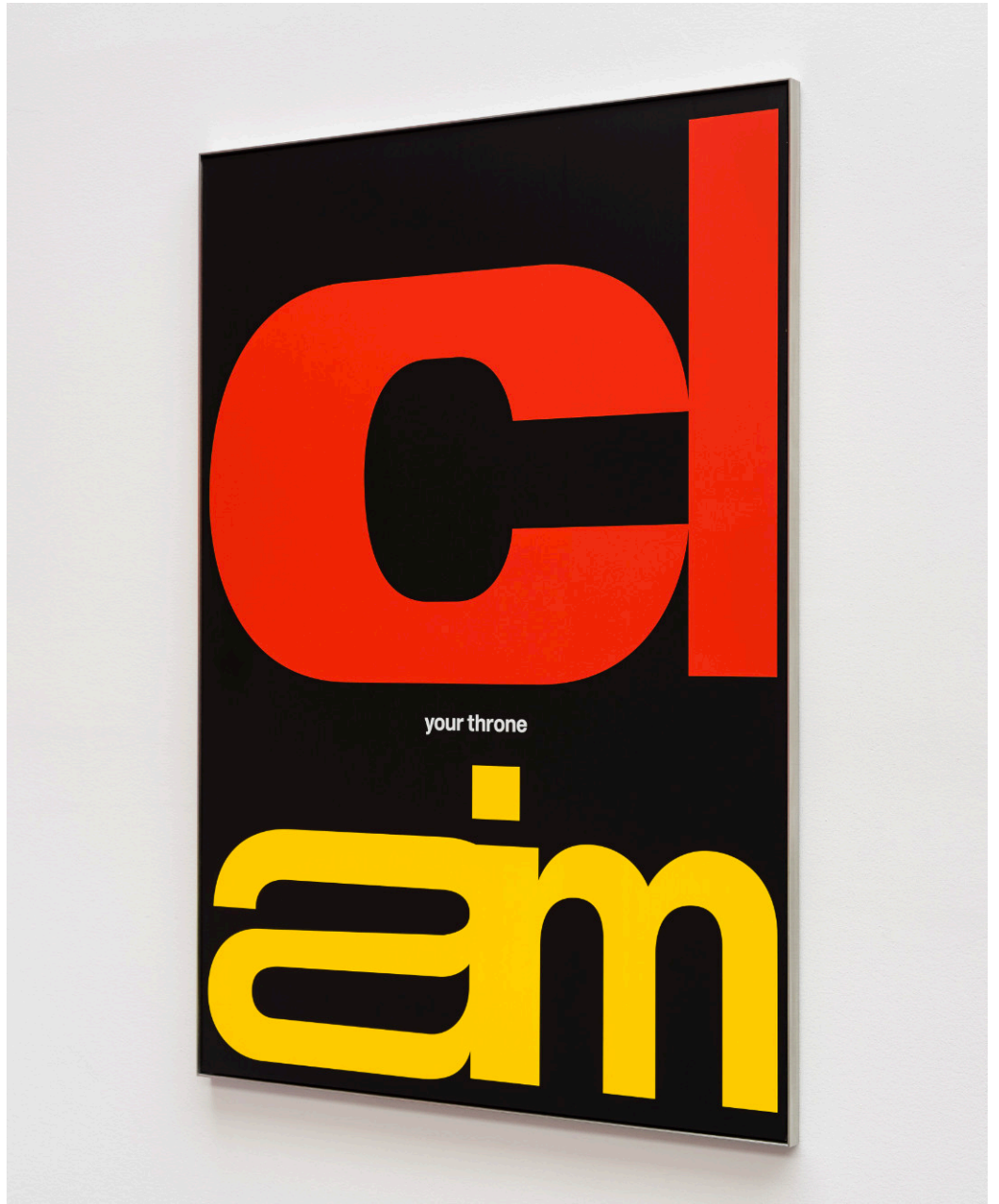
Nora Turato, *but but but*, 2022
Emulsion paint on wall
477 × 292,850 cm | 187 3/4 × 115,295 1/4 in, TURA/MR 10



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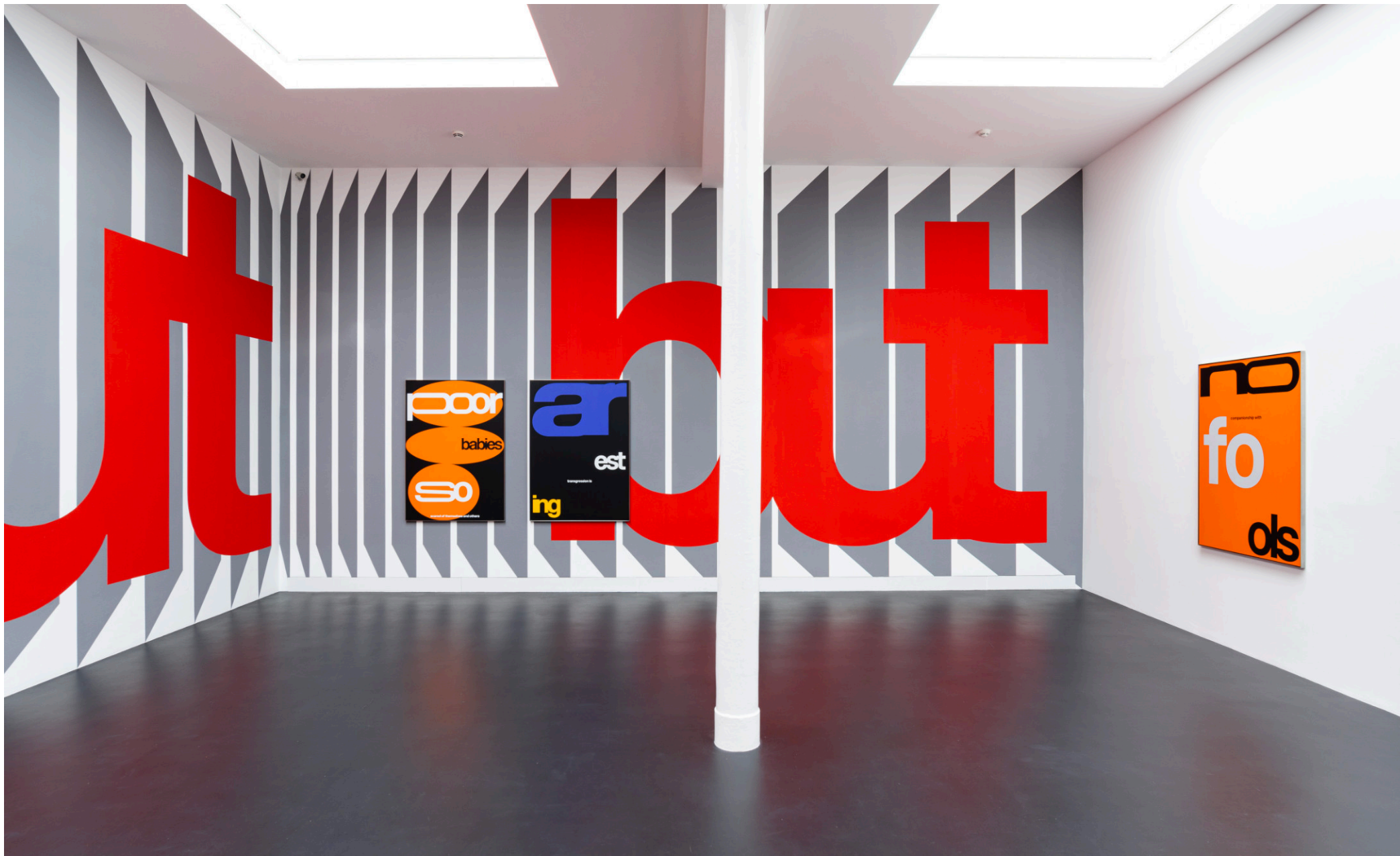
Nora Turato, *the enthusiast somewhere between expert and amateur*, 2022
Bi-component screenprint on aluminium, stainless steel frame
156 × 110 cm | 61 1/2 × 43 1/3 in, TURA/WM 62



Nora Turato, *claim your throne*, 2022
Bi-component screenprint on aluminium, stainless steel frame
156 × 110 cm | 61 1/2 × 43 1/3 in, TURA/WM 60



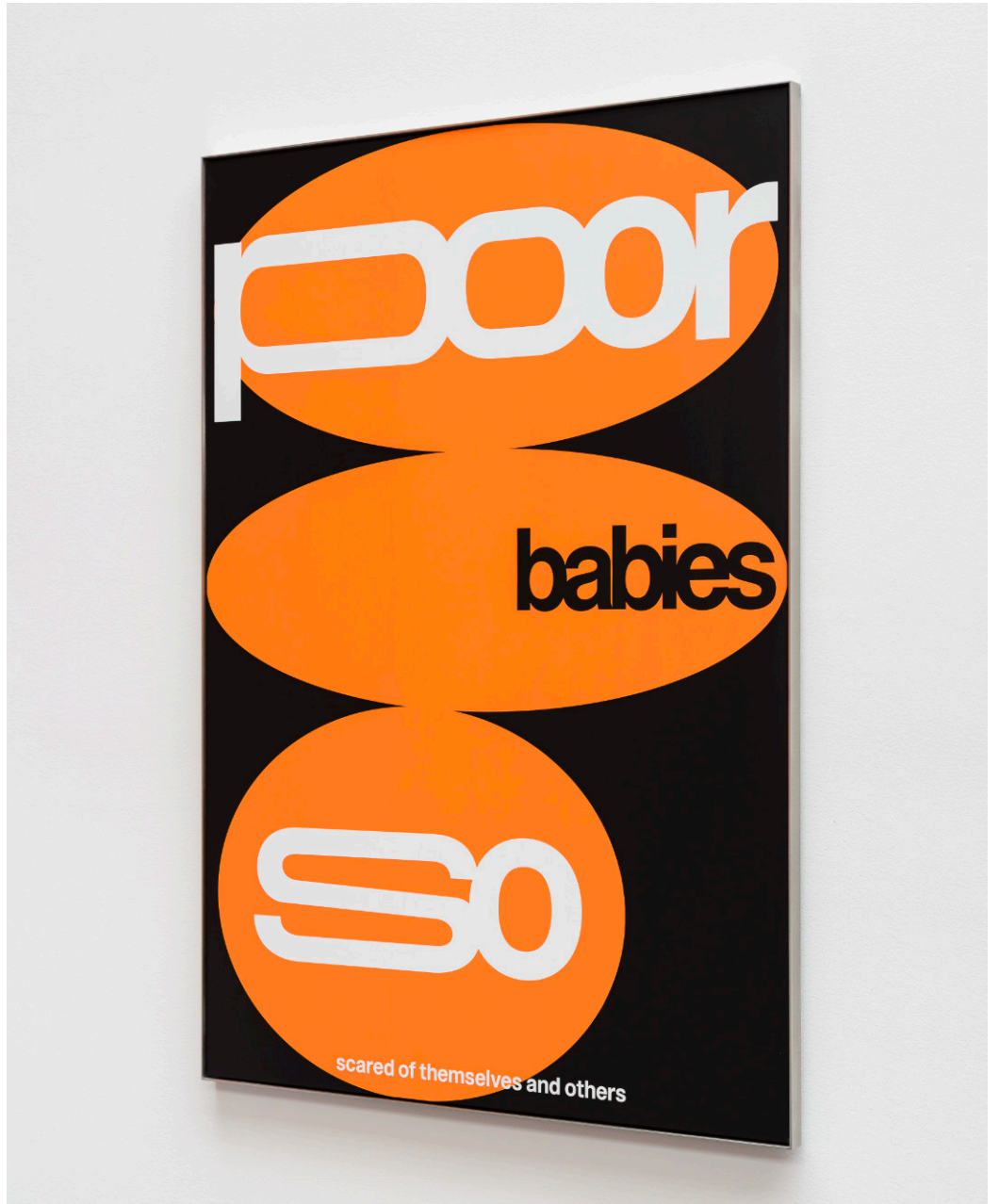
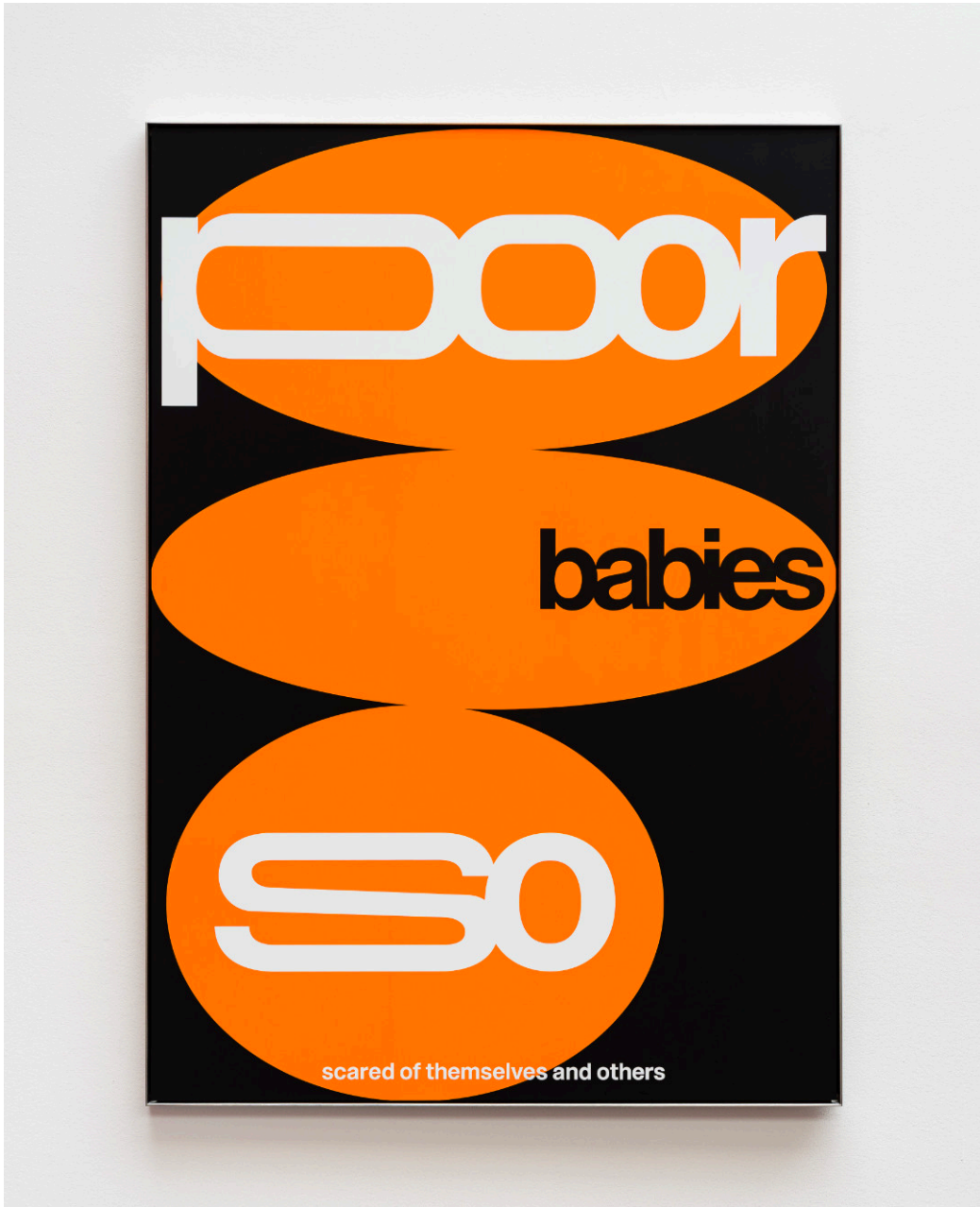
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Nora Turato, *poor babies so scared of themselves and others*, 2022
Bi-component screenprint on aluminium, stainless steel frame
156 × 110 cm | 61 1/2 × 43 1/3 in, TURA/WM 64



Nora Turato, *transgression is arresting*, 2022
Bi-component screenprint on aluminium, stainless steel frame
156 × 110 cm | 61 1/2 × 43 1/3 in, TURA/WM 63



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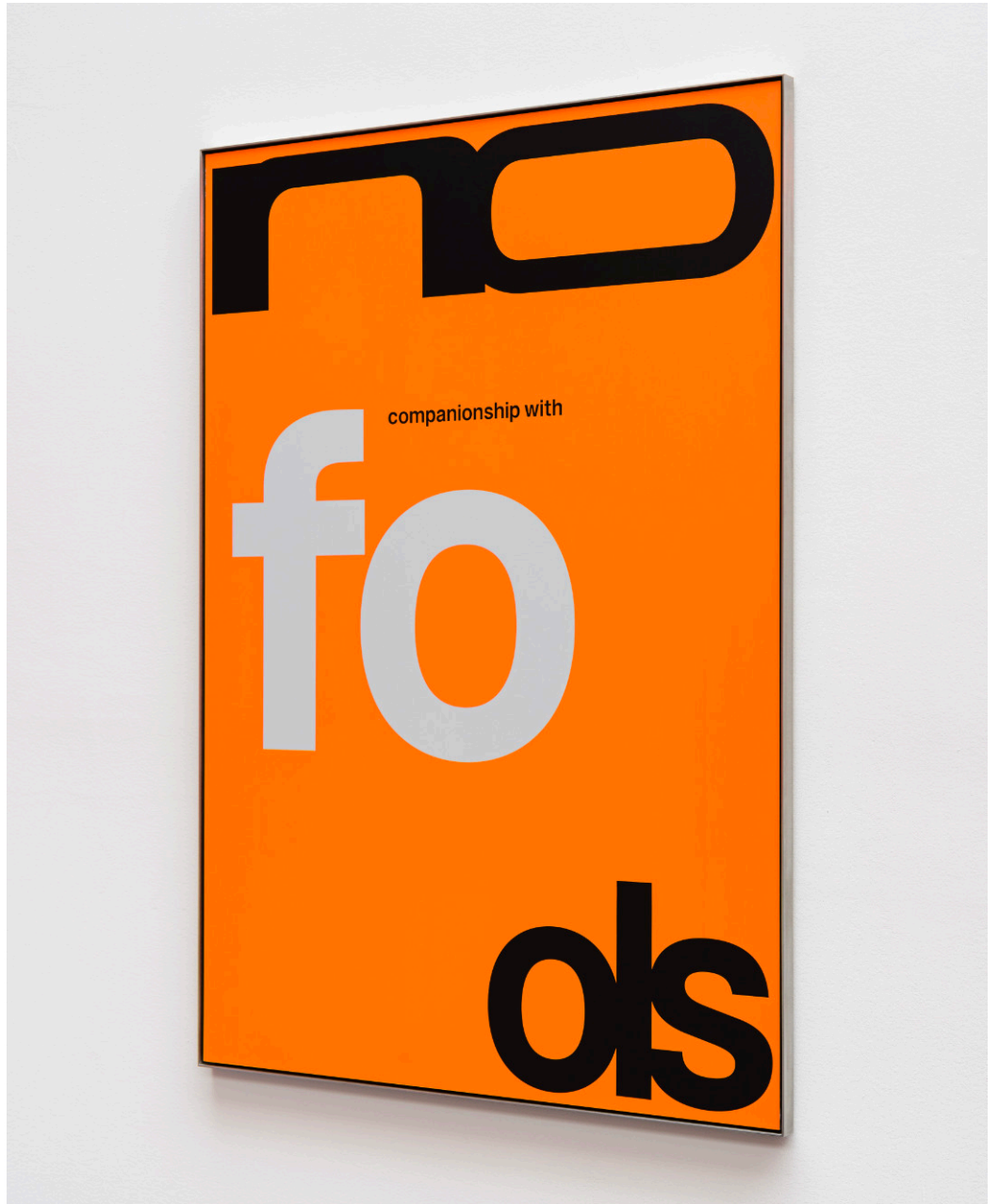
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Nora Turato, *no companionship with fools*, 2022
Bi-component screenprint on aluminium, stainless steel frame
156 × 110 cm | 61 1/2 × 43 1/3 in, TURA/WM 61



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Nora Turato, *tired dog happy dog*, 2022
Bi-component screenprint on aluminium, stainless steel frame
156 × 110 cm | 61 1/2 × 43 1/3 in, TURA/WM 66



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Galerie Gregor Staiger is pleased to present 'poor babies so scared of themselves and others' by Amsterdam-based artist Nora Turato. Marking her second solo exhibition at the gallery's Zurich space, Turato overtakes almost the entirety of the gallery's walls with a large-scale, site-specific wallpainting and a new series of wall-based works, all incorporating a heavily warped form of the Helvetica typeface, developed by the artist in collaboration with Jung-Lee Type Foundry and designer Sabo Day earlier this year.

An enormously proportioned 'but but but' wraps the three walls one faces upon immediately entering the space. The letters in the word themselves alternate in elongation – on the left hand wall, a stretched 'u' in the 'but' aesthetically mimics speech, prolonging the vowel sandwiched between the beginning and end. Hung directly onto the murals, a new body of wall-based works equally employs the modified typeface that takes possession of the gallery walls. On each work's surface is phrase or a snippet of text, rendered in varying sizes of the bended guise of Helvetica, prompting almost differing readings dependent on the viewer's perception. Turato pulls these pieces of language in a non-hierarchical manner - they can be sourced in equal measure from highlighted sentences in found second-hand books to product packaging. When removed from their origin, these graphic, textual fragments assume their own individual standing, abstracted to a point where they become images.

Turato examines the constant daily confrontation with language, seizing fragments from this incessant stream of information. By isolating these seemingly arbitrary sentences or words akin to soundbites, Turato's practice compels us to slow down - in essence to physically experience text. Much how we glean physicality in speech through signals such as hand motions, intonation and diction, Turato resolves to add gesture to language that seeps throughout all of her multi-faceted practice. As she visually stretches, merges and manipulates type and text, we are met with the aesthetic quality of every word and every letter presented in front of us.

Earlier this spring, Turato had her first major solo institutional exhibition in the United States at MoMA, New York. She will unveil a new project at Kunsthau Zurich this September, specifically commissioned and developed for the museum.

Nora Turato (*1991 in Zagreb, lives and works in Amsterdam). Recent exhibitions include 'pool 5', MoMA, New York (2022), 'govern me harder', 52 Walker, New York (2022); 'ri-mEm-buhr THuh mUHn-ee', Secession, Vienna (2021); 'That's the only way I can come', MASI, Lugano (2020); 'Eto Ti Na', MGLC, Ljubljana (2020); 'MOVE2020', (curated by Caroline Ferreira), Centre Pompidou, Paris (2020); 'what do you make of this? did you make this up?', Philara Collection, Düsseldorf (2020); 'Someone Ought to Tell You What It's Really All About', Serralves Museum of Contemporary Art, Porto (2019); 'warp and woof', Galerie Gregor Staiger, Zurich (2019); 'Explained Away', Kunstmuseum Liech- tenstein, Vaduz (2019); 'Diffusion Line', Beursschouwburg, Brussels (2019); 'A Festival of Consent', LambdaLambdaLambda, Prishtina (2018); 'Your Shipment Has Been Dis- patched', Neuer Aachener Kunstverein, Aachen (2017).

Turato has been featured in group exhibitions at Astrup Fearnley Museet, Oslo, MUDAM, Luxembourg, Kunsthalle Basel, 58th October Salon, Belgrade Biennale, 'Wild Frictions: The Politics and Poetics of Interruption', Cincinnati Contemporary Art Center and Kun- straum Kreuzberg/Bethanien, Berlin, DAAD Gallery, Berlin; Luma Foundation, Zurich; Museum of Contemporary Art, Zagreb; Museum of Contemporary Art Detroit, Detroit; Manifesta 12, Palermo; Bielefelder Kunstverein, Bielefeld; 'Klassentreffen, Werke aus der Sammlung Gaby und Wilhelm Schürmann', mumok, Vienna and amongst others.

Turato is currently featured in 'FRONT International 2022', Cleveland Triennial for Contemporary Art and will participate in 'Post-Capital' at Kunsthau Charlottenborg, a survey exhibition opening on September 16th on production, consumption and wealth first held at Mudam, Luxembourg.

ADDITIONAL WORKS





Nora Turato, *how can i help? what's your job?*, 2022
Bi-component screenprint on aluminium, stainless steel frame
156 × 110 cm | 61 1/2 × 43 1/3 in, TURA/WM 58



Nora Turato, *my dentist could tell i clench my jaw all day*, 2022
Bi-component screenprint on aluminium, stainless steel frame
156 × 110 cm | 61 1/2 × 43 1/3 in, TURA/WM 65