

NINEL



NineL,

***RGB Blinds* (2026), Oil and acrylic on translucent fabric, 3 roller blinds, each 170 × 3 × 60, total size 170 × 180 cm**

ARTIST STATEMENT:

An analog display structures the double-glazed, white-painted wooden window of a Berlin apartment into additive monitor colors – RGB. Red and blue blinds cover the lateral sections. I am standing on a ladder, moving the central green blind. My appearance seems translucent, almost fragile, the view outside charred, as if burnt out. The black-and-white of the exterior recalls transmitted war imagery from a dark historical period. In contrast, the colored surfaces

appear cheerful, as if looking at the world through rose-tinted glasses. The three image strips are at the same time functional roller blinds. Everyday life and artistic intervention interlock, entangling with visual worlds of the internet and comic aesthetics. The work is conceived for a shop window, visible from both sides, oscillating as a luminous pictorial surface between monitor, architecture, and the familiar.

- NineL

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NINEL (born 1978 as Nina Tangian in Moscow, USSR. Lives and works in Berlin, Germany.)

NineL is a German visual artist who studied painting at the Kunstakademie Düsseldorf under Helmut Federle and A. R. Penck, graduating in 2003 as a Meisterschülerin. While still a student, she co-founded the artist duo Römer + Römer with Torsten Römer in 1998, developing a shared artistic practice that was presented internationally for more than twenty-five years. Working collaboratively, the duo realized numerous solo exhibitions in Germany and abroad, including *Die große Laterne* at Kunstverein Coburg (2026), *Pirates on the Playa* at Marburger Kunstverein (2024), *Burning Man – Electric Sky* at Kunstverein Haus am Lützowplatz, Berlin (2019), *Generalstreik* at Kunstverein Münsterland Coesfeld (2017), and *Party Sträflinge* at the Richard Haizmann Museum, Niebüll (2014), as well as exhibitions in New York, Beijing, China, and Gwangju, South Korea. Their work was also shown at the 56th Venice Biennale in 2015 as part of the National Pavilion of Mauritius, alongside participation in numerous institutional group exhibitions at venues such as Kunsthalle Düsseldorf, Bröhan-Museum Berlin, Museum Angewandte Kunst Frankfurt am Main, Wilhelm-Hack-Museum Ludwigshafen, Künstlerhaus Wien, and Wuhan Art Museum.

Today, NineL works independently across multiple media within the visual arts and integrates writing as an equal form of expression within her practice. The change of name marks a shift in perspective within a continuous artistic development rather than a break, foregrounding authorship, reflection, and the interplay between image and language. Her first public presentation under the name NineL took place in the group exhibition *Lichtung* (2026) at Obere Zehntausend in Pätz, Brandenburg. In parallel to her artistic work, she has realized a number of curatorial projects over the years, including *Lumen* at Schloss Biesdorf, Berlin (2025), *Monte Verità* at Kunstverein Familie Montez, Frankfurt (2011), *Under Construction* at Schau Fenster, Berlin (2007), and a series of exhibitions in Berlin and Cologne between 2000 and 2005, some staged in former bunker spaces. These activities underline a sustained engagement with experimental exhibition formats, institutional critique, and the creation of alternative spaces for artistic discourse.