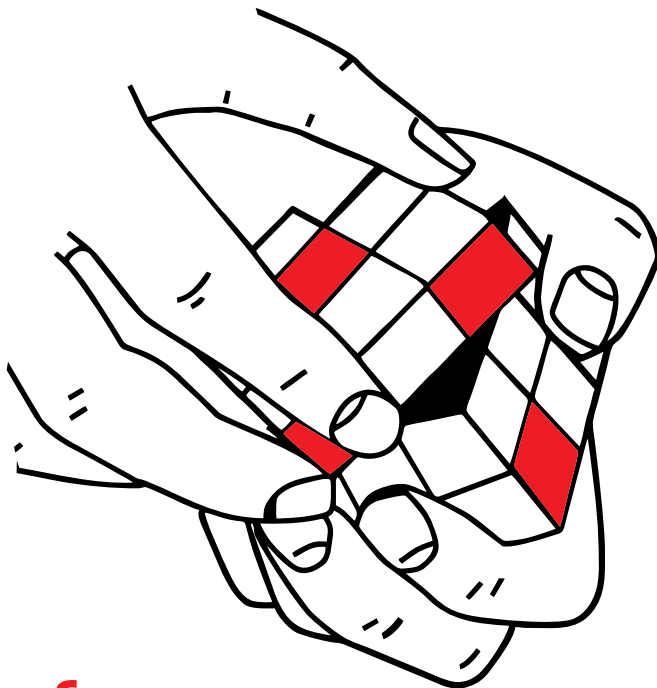
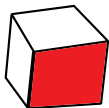




de.fra^gment^acija
De.fragmentation



pixxelpoint ●

de.fragmentacija De.fragmentation

pixxelpoint ●

Kuratorji/Curators:
BridA/Jurij Pavlica, Sendi Mango, Tom Kerševan

Nova Gorica/Gorica
2013

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Uvodna beseda

BridA/Jurij Pavlica, Sendi Mango, Tom Kerševan

DE.FRAGMENTACIJA

Kako bi lahko opredelili umetnost v nastajanju? Kot napredek, evolucijo, odsev aktualnosti, izum, razvoj, provokacijo? Tudi če se odločimo za eno od naštetih možnosti ali pa vse, sledijo spet vprašanja. Kaj je aktualnost, napredek in kako ga lahko opredelimo v povezavi z umetnostjo? Za umetnost v nastajanju sicer imamo besedo. Imenujemo jo sodobna umetnost. Ampak to ne pove nič o dinamiki, o nastajanju. Opredeljuje le trenutek, čas, v katerem se pojavlja. Praktično je to le kazalo oziroma časovno omejen katalog umetniških dosežkov. Ampak vseeno nečesa ne moremo prezreti. Sodobna umetnost je pojem, ki pripada sedanjosti, zato je odvisna od preteklosti kakor tudi od projekcije v prihodnost.

Z iskanjem vzgiba za opredelitev teme letošnjega Pixxelpointa nismo imeli težav, te so se pojavile pri iskanju primerne besede ali besedne zveze, ki bi zajela, kar smo želeli izpostaviti. Defragmentacija je sicer pojem, ki izhaja iz tehnologije, natančneje iz računalniškega sistema hranjenja podatkov, kjer gre za preurejanje informacij za doseganje hitrejših časov podajanja le-teh. Ob razmisleku pa je ta način optimizacije pravzaprav izkoristek oziroma smotrna izraba potenciala, ki ga takšna naprava ima. Potencial pa ni le nekaj, kar je končno načrtovano skupaj z izdelkom in ima svojo maksimalno ali končno vrednost. Pogojen je sicer z določenimi parametri, določajo pa ga le potrebe in inventivnost oziroma kreativnost. S preurejanjem zapisa podatkov na računalniškem disku tako ob upoštevanju okolja naprave in zgodovine zapisov ustvarjamo nova električna stanja, ki pomenijo boljšo napravo in napredek glede predhodnega stanja.

Tudi čas in prostor, ki ga sodobna umetnost zaseda in izrablja za lastno manifestacijo, ima svoj potencial. Umetnik ga z ustvarjalnostjo preureja v drugačne miselne in materialne strukture. Črpa iz omejenega prostora in časa le zato, da v danem in možnem trenutku povzroči spremembo, ki ni nepomembna, saj pomeni napredek, kakor smo zgoraj ugotovili. Defragmentacija je zato beseda, ki v skupini predstavljenih del in umetnikov izpostavi proces kot nekaj, ki nujno z upoštevanjem predhodnega stanja pomeni izboljšavo, izum, umetnost.

Samurajski rez, ki ga umetnik Kensuke Koike s kirurško natančnostjo zareže v stare fotografije, ima učinek časovnega stroja. Podoba, vzeta iz preteklosti, postane naenkrat aktualna. Vizija, ki vodi umetnika skozi kompleksno raziskovalno delo, ne temelji le na lastnih individualnih izkustvih v odnosu s tako imenovano skupno družbeno zavestjo. Večno vprašanje originalnosti in izuma v polnem pomenu besede ostaja še vedno brez odgovora. Tako kot v znanosti se tudi v umetnosti ideje in vsebine jemljejo iz že obstoječega, iz nekakšne skupne skrinjice. Carl Gustav Jung je že pred stoletjem pisal o kolektivni podzvesti, njegova ideja o nekakšnem arhetipu skupnega poznanja je danes še kako sodobna. Družbeni odnos do umetnosti je kot dopolnjevanje velike enciklopedije, ko dodamo nekaj novega, pa čeprav je to le en odstavek, je potrebno veliko stvari ponovno napisati in spremeniti. Prav zato dojemanja sodobne umetniške dinamike ne moremo opredeliti le s trendi, ki se vseskozi oblikujejo in poskušajo usmerjati našo predstavo o umetnosti. V sodobnem umetniškem IZ.UMU, kot navaja Jani Osojnik, je zajeto veliko več. Kritični razmislek ni le odsev sedanjosti v odnosu z izkušenim, ampak je nenehno

sestavljanje fragmentov v celoto, in šele ko je ta sestavljena, lahko izkusimo njeno bistvo. Sestavljanje tako imenovane celote se ne odvija le v skrivnostnem ustvarjalnem procesu umetniškega dela, ampak tudi v našem dojemanju tega. V navidez zelo zapleteni sestavljanki se skoraj vedno skriva enostavno sporočilo, ki je večkrat definirano kot nekaj genialnega. Dejstvo je, da je ta genialnost dosežena le takrat, ko družba v celoti dojame umetniško sporočilo kot del aktualne skupne zavesti, kot da so bili vsi fragmenti postavljeni na pravo mesto in je bila informacija v celoti posredovana. To so sanje vsakega umetnika, v praksi pa se dogaja nekaj drugega. Umetniško dejanje se dojema postopoma prek desetletij ali celo stoletij, ko družba postane dovolj zrela, v večini primerov pa takrat, ko se umetniško delo ponovno predstavi v drugačnem kontekstu. Za primer lahko uporabimo besede in njihov pomen. Te obstajajo že tisočletja, za nas so nekaj vsakdanjega, sestavljene so iz črk, abecede, ki je dosegljiva vsakomur, pa vendarle, ko jih nekdo postavi v pravo kombinacijo in jih uporabi na pravem mestu ob pravem času, lahko njihova moč spremeni tok zgodovine.

Pričujoča edicija Pixelpointa je osredotočena na pomen in pomembnost črpanja iz preteklega, že ustvarjenega, že izmišljenega. Izpostavlja zmožnost, ki jo imajo že opredeljene stvari in misli v umetnikovem okolju in zakaj so skozi transformacijo ti pogoji pomembni pri ustvarjanju novega. Govori tudi o razumevanju in dojemanju umetniškega izdelka, saj ta pogosto vključuje že znane pojme. Problemizira zaznavanje prostora in časa v odnosu z najnovejšimi odkritji in ju postavlja v dialog s prihodnostjo. Kako lahko razumemo to, da je letos prvi umetni satelit zapustil naše

osončje in vstopil v medzvezdni prostor? To nam poskušajo povedati Špela Petrič, Miha Turšič in Maja Murnik s projektom Voyager/140 AU. Vpogled v to, kako so si snovalci prihodnosti zamišljali današnjo sedanost pred več kot dvajsetimi leti, pa nam razkriva projekt OutPut avtorjev Marotta & Russo. Pri izboru umetnikov smo se zavestno postavili tudi v vlogo naključnega opazovalca in upoštevali okolje, iz katerega in v katero je postavljen festival.

S kolektivnim spominom lokalnega okolja se srečujeta projekt Najdeni portreti Anje Medved in nema projekcija Stražarnica Primoža Bizjaka. Oba projekta črpata iz nevidne ločnice – meje in se naslanjata na spomine, ki jih nosimo v sebi in se v njih prepoznamo. Kot kolektivno knjižnico prepoznamo tudi projekt Christiana Ruppja in projekt Travelling from Dublin to Berlin on a Ryanair flight with a Lidl bag Marka Durkana in Eilisa McDonald, ki iščeta analogije v tem, kar je globoko zarezano v naše oči – blagovne znamke oziroma njihove marketinške strategije, ki so razpoznavne v njihovih logotipih in barvah. Nepomembne stvari, kot so odvržene pločevinke, spremenijo svojo vrednost v trenutku, ko o njih začnemo premišljevati, jih zbirati ali katalogizirati. Socialno kulturni projekt naključnih odpadkov Owen F. Smitha zato govori o drugačnem tipu reciklaže. Projekta AcDcWc Saša Sedlačka in Hu.M.C.C. Maje Smrekar problematizirata realne potrebe in kritično ponujata kot rezultat optimizacije že obstoječega uporabne vrednote, kot so energija in hrana.

Nekateri avtorji kot Florian Grond, Marcin Ramocki, Igor Štromajer ter Martin Romeo vzpostavljajo adaptirana in avtomatizirana okolja, ki omogočajo nastajanje novih

miselnih vzorcev, ki nastajajo s pomočjo subjektivne percepcije gledalca ali poslušalca. Podobno velja tudi za Projekt 59 Alternative Calendar, pri katerem so avtorji Irina Danilova, Hiram Levy in Dan Tulovsky prilagodili gregorjanski koledar na številko 59, kar prisili gledalca v spremembo lastne časovne sheme, po drugi strani pa mu omogoča bolj kreativno organiziranje osebnih opravil.

Negotovost, nerazumevanje in osebne frustracije ter na videz neuresničljiva želja po uveljavitvi so nočna mora vsakega umetnika. Lena Lieselotte Schuster se je odločila, da bo na sebi izvedla poizkus, ki ga priporočamo vsakemu umetniku s podobnimi težavami. Posnela je video z naslovom Egotuning, kjer lastnemu egu nameni zadoščenje z vsemi najboljšimi umetniškimi priznanji.

Umetnik ponuja vedno nove kombinacije, ki bi jih lahko definirali kot nelinearne enačbe z različnimi neznankami. Rezultat je odvisen tudi od vrednosti, ki jim jo bo gledalec pripisal. Umetniško delo zato ni le subjektivni eksponat, ampak nas tako, kakor je tudi samo nastalo, sili v razmišljanje, preurejanje, v drugačno razumevanje in pojmovanje že obstoječega. Lahko bi rekli, da je tako za sodobno umetniško ustvarjanje in produkcijo kot za njeno razumevanje potrebna nenehna optimizacija ali Defragmentacija.

Introduction

BridA/Jurij Pavlica, Sendi Mango, Tom Kerševan

DE.FRAGMENTATION

How would one define art in the making? As progress, evolution, a reflection of current events, an invention, development, a provocation? Whether we pick one or all of the above, new questions will inevitably ensue. What is current, what is progress, and how can it be defined in relation to art? We do have a word for art in the making. We call it contemporary art. However, this does not say much about the dynamic creative process, how it comes into being. It simply defines the moment in time in which it occurs. It is practically just an index, or a time-limited catalog of artistic achievements. There is something we cannot ignore, however. Contemporary art is a term that belongs to the present, and as such it relies on the past, just as its projection into the future.

We had no difficulties looking for the subject of this year's Pixelpoint, the difficulties began when we started looking for a suitable word or phrase to describe what we wanted to highlight. Defragmentation is a term which comes from technology. More specifically, it is related to the computer data storage system and concerns the process of rearranging data in order to speed up data retrieval. Upon reflection, this type of optimization simply means a more efficient use of the potential of such a device. Potential is not just something that is planned as part of the product design, it has a maximum, finite value. It is based on specific parameters, and determined only by existing needs and inventiveness/creativity. By rearranging data on the computer disk, thereby taking into consideration the device's environment and record history, we create new electrical states, which

mean a better device and progress in relation to the previous state.

The time and space which contemporary art occupies and in which it manifests itself also has potential of its own. The artist applies his or her creativity to rearrange it into different abstract and material structures. It draws upon a limited space and time for the sole reason of causing change in a given and opportune moment. This change is not irrelevant because it signifies progress, as we have already established. In the context of the showcased artworks and artists, defragmentation is therefore a word which highlights the process as something which necessarily improves on the previous state, an invention, art.

The samurai cut with which artist Kensuke Koike slices into old photographs with chirurgic precision has an effect similar to a time machine. An image from the past suddenly becomes relevant in the present time. The vision leading the artist through complex research is not simply based on one's individual experience in relation to the so-called collective, social consciousness. The eternal question of originality and invention in the full sense of the word remains unanswered. Just as in science, in art ideas and contents are taken out of that which already exists, a kind of community chest. Even as early as a century ago, Carl Gustav Jung wrote about the collective unconscious, and his idea of a kind of archetype of collective knowledge is very much pertinent today. Society's attitude to art is like adding new information to a great encyclopedia – once we add something new, even if it is just a paragraph, a great deal of the article must be rewritten and adapted. This is why we cannot define the artistic dynamic simply

through trends which constantly emerge and try to guide our perceptions about art. As Jani Osojnik argues, there is much more to a contemporary artistic MIND.OUT (IN. VENTION). Critical reflection is not just an image of the present as it relates to experience, but rather a constant assembling of fragments into a whole, and it is only when complete that we can fully experience its essence. The process of assembling the so-called whole takes place not only in the mysterious creative process involved in the artwork, but also in our perception of this creative process. This seemingly convoluted puzzle almost always holds a simple message, which we often define as a touch of genius. It is a fact that this geniality is achieved only when society as a whole fully perceives the artistic message as part of our current collective conscience, where all the fragments are exactly where they should be and the information has been communicated fully. This is every artist's dream, but something else happens in reality. The understanding of the artistic act develops over decades or even centuries, when society becomes mature enough, and in most cases when the artwork is exhibited again, in a different context. We can illustrate this using the example of words and their meaning. Words have existed for millennia, but we see them as ubiquitous, they consist of letters, the alphabet, which is accessible to anyone, yet when someone arranges them in the right order and uses them in the right place at the right time, they can change the course of history.

This year's Pixelpoint focuses on the significance and importance of drawing on that which has passed, that which has already been created, that which has already been conceived. It emphasizes the ability that concepts and thoughts that have already

been defined have in the artist's environment and why, through transformation, these conditions are of significance in the creation of new works. It also speaks about the understanding and perception of the artwork, since it often includes concepts that are already known to us. It raises the issue of perception of time and space as they relate to the latest discoveries and juxtaposes them in dialog with the future. How should we understand the fact that this year the first artificial satellite has left our solar system and entered interstellar space? This is what the artists Špela Petrič, Miha Turšič and Maja Murnik are trying to tell us with their project Voyager/140 AU. Project OutPut by Marotta & Russo offer an insight about how futurologists of over twenty years ago envisioned our present-day reality. In our selection of artists we deliberately put ourselves in the role of the random observer and considered the environment from which and to which the festival has been placed.

The project Found Portraits by Anja Medved and the silent projection Guard post by Primož Bizjak examine the collective memory of the local environment. Both projects draw upon the invisible dividing line – the border, and relate to memories we all carry inside and identify with. We recognize the concept of a collective library in Christiana Rupp's project and the project Travelling from Dublin to Berlin on a Ryanair flight with a Lidl bag by Mark Durkan and Eilis McDonald, who look for analogies in what is deeply engraved into our eyes – brands, or their marketing strategies, identified in their logotypes and colors. Irrelevant items, such as discarded tin cans, change their value the moment we begin to think about them, collect them and catalog them. The socio-cultural project of random litter by

Owen F. Smith thus speaks about a different type of recycling. The projects AcDcWc by Sašo Sedlaček and Hu.M.C.C. by Maja Smrekar examine the issue of genuine needs and critically offer useful valuables such as energy and food as a result of optimizing the existing.

Some authors, such as Florian Grond, Marcin Ramocki, Igor Štromajer and Martin Romeo, create modified, automatic environments which enable the creation of new mind maps, which are created using the subjective perceptions of the viewer or listener. The same applies to Project 59, an Alternative Calendar in the context of which authors Irina Danilova, Hiram Levy and Dan Tulovsky modified the Gregorian calendar to number 59, forcing the viewer to alter their own time scheme and at the same time allow him or her to organize their personal tasks more creatively.

Uncertainty, lack of understanding and personal frustrations, combined with the seemingly unrealizable desire to establish oneself, is every artist's nightmare. Lena Lieselotte Schuster decided to run an experiment on herself, which we recommend to any artist facing similar troubles. She filmed a video entitled Egotuning, where she indulges her own ego with all the finest artistic accolades.

The artist offers always new combinations, which we might define as nonlinear equations containing different variables. The result depends on the value the viewer ascribes to it. The artwork is thus more than a subjective exhibit, it forces us into thinking, rearranging, rethinking and reconceptualizing the existing, the same way that it was created itself. We might say that contemporary art production, and its understanding, requires constant optimization, or Defragmentation.

Kuratori j i Curators

BridA/Jurij Pavlica, Sendi Mango, Tom Kerševan

Kolektiv je bil ustanovljen leta 1996 na Akademiji za likovno umetnost v Benetkah, kjer so člani Tom Kerševan, Sendi Mango in Jurij Pavlica tudi doštudirali. Njihovo delo temelji na razmišljanju o procesih in vlogah v okviru sodobne umetnosti, na načelu umetniškega povezovanja in skupinskega delovanja, na raziskovanju in projektih, ki vključujejo sodelovanje z raznimi drugimi umetniki, strokovnjaki, ustvarjalci. Označuje jih angažirano delo v lastnem kraju, številne povezave z raziskovalnimi inštituti in univerzami, uspešni nastopi v tujini ter lasten program artist in residence.

www.brida-kud.si

BridA/Jurij Pavlica, Sendi Mango, Tom Kerševan

BridA was established in 1996 at the Venice Academy of Fine Arts, where its members Tom Kerševan, Sendi Mango and Jurij Pavlica were studying. Their work is based on analyzing the processes and roles within contemporary art, the principle of artistic collaboration and group work, research and projects which include collaborations with other artists, experts and creative minds. They are very active in their town, with numerous connections to research institutes and universities, guest appearances abroad, their own artist in residence program etc.

www.brida-kud.si

Umetniki Artists



Primož Bizjak

Stražarnica

Vrtojba 2005, diaprojekcija

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Geografija Evrope se je po letu 1989 korenito spremenila. Predpono bivša – bi lahko opredelili kot simbol popolne notranje drugačnosti Evrope. Nekdanja "bivša" Evropa je imela meje, ki so presegale naravne meje, pogosto tudi tiste zgodovinske, družbene. Opredelila je posebna "ekstrateritorialna" vojaška območja, kjer je bilo civilno življenje strogo podvrženo vojaškemu nadzoru. Vojška državna meja oddaljuje in nadzira, ustvari neko nevidno črto, ki globoko posega v naraven in naseljen prostor. S tem istočasno definira skromno prisotnost civilnega prebivalstva na tem območju. Bivša državna vojaška meja prepusti teritorij začasni izvisi dimenziji, nekakšni zemlji nikogar. Nima več funkcije boljšega nadzora in grožnje tistemu, ki se ji približa, ampak enostavno pade v pozabo, v praznino funkcionalnosti Evrope, ki je ni več. Brezfunksijska vojaška meja je tako prepuščena ne samo naravni kolonizaciji, ampak tudi tisti počasnejši, diskretni s strani človeka in civilne družbe ...

R. Caldura: Fotografirati mejo – misli o delu Primoža Bizjaka

Nekaj mesecev po odhodu jugoslovanske armade sva z očetom prekolesarila obsežen del tako imenovane "patruljne steze". Ta je

Guard Post

Vrtojba 2005, slide projection

The geography of Europe changed radically after 1989. We might define the prefix ex- as a symbol of a complete internal transformation of Europe. The former "ex-" Europe had borders beyond natural borders, and often beyond the historical and social borders, too. It defined special "extraterritorial" military zones where civilian life was strictly subject to military supervision. The military state border is a dividing and supervising force, it creates a sort of invisible presence which reaches deep into natural, populated areas. At the same time, it defines the modest usage of the civilian population in these areas. The ex military border surrenders the territory to a temporary, hanging dimension, a sort of no-man's land. It no longer serves the function of exercising better control and threatening anyone who approaches, it simply drifts into oblivion, into the functional void of a Europe that no longer exists. The function-less military border is thus left not only to natural colonization, but to also to that slower, discrete colonization caused by man and the civilian society...

R. Caldura: Photographing the border – reflections on the work of Primož Bizjak

A few months after leaving the Yugoslav Armed Forces, my father and I cycled a large portion of the so-called "patrol route". This

služila vojakom za stalen nadzor državne meje. Preteklo je samo nekaj mesecev brez prisotnosti vojske in steza se je že počasi zabrisovala. Tista pot je tako postala eden od začetkov, čeprav takrat še ne povsem zavedajoč se številnih del, ki sem jih kasneje razvil na temo meje. Časovna "zamrznjenost" prostorov, ki so izgubili primarno funkcijo, pa je postala ena glavnih niti mojega dela. Od italijansko-slovenske meje, prek beneške lagune pa do Madrida. Pri tem sem imel možnost, da sem lahko to svojo radovednost, interpretacijo in poetiko razstavljal na številnih samostojnih in skupinskih razstavah izven meja.

P. Bizjak

route was used by military personnel to constantly control the state border. Just a few months had passed without military presence in the area and the route had already begun to fade away slowly. That route marked one of the beginnings, although I was not yet completely aware at the time of the numerous works I would later develop on the subject of the border. The "frozen-in-time" areas which had lost their primary function became one of the main subjects of my work. From the Italian-Slovenian border via the Venetian lagoon, all the way to Madrid. This gave me the opportunity to showcase my curiosity, interpretation and poeticism in numerous independent and group exhibitions abroad.

P. Bizjak





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Mark Durkan & Eilis McDonald

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Potovanje iz Dublina v Berlin z Ryanairom in z Lidlovo vrečko
Performans, razglednica, 2010, 2013

Potovanje iz Dublina v Berlin z Ryanairom in z Lidlovo vrečko je bil performans, ki sta ga umetnika izvedla leta 2010, da bi ilustrirala podobnosti med tema dvema priznanima izvoznima znamkama iz Irske in Nemčije. Leto 2013 obeležuje tretjo obletnico irskega programa ukrepov za reševanje slabih terjatev. Eilis McDonald in Mark Durkan to obletnico počastita tako, da ustvarita poštno razglednico, ki nudi alternativno vizijo ekonomskih in političnih povezav med tema dvema državama. Čeprav se je od prve uprizoritve dela že veliko spremenilo, se nekatere stvari, na primer poslovne prakse in ideologije teh dveh nizkocenovnih podjetij iz Irske in Nemčije, nikoli ne spremenijo.

Mark Durkan je umetnik, ki živi in dela v Dublinu na Irskem. Skozi igro vlog in simulacije se poigrava z arhitekturno prisotnostjo prostora in ljudi, ki ga utelešajo, hkrati pa prostor in ljudi nadomesti s skupnim idiomom vrednosti in grožnje. Razstavljal je v centru Solstice Arts Centre, galeriji Kevin Kavanagh Gallery, dublinski mestni galeriji The Hugh Lane, Muzeju gibljivih slik, New York, 3331 Arts Chiyoda, Tokio, Via Farini, Milan in German Chancellery, Berlin.

Travelling from Dublin to Berlin on a Ryanair flight with a Lidl bag
Performance, postcard, 2010, 2013

Travelling from Dublin to Berlin on a Ryanair flight with a Lidl bag was a performance undertaken in 2010 to illustrate the similarities between these two renowned Irish and German International exports. 2013 marks the three year anniversary of Ireland's economic bailout program. Eilis McDonald and Mark Durkan commemorate this occasion by producing a postcard which delivers an alternate vision of the economic and political links of these two countries. While so much has changed in the years since the work was first performed, some things, like the business practices and ideologies of these two Irish and German budget companies, never change.

Mark Durkan is an artist based in Dublin, Ireland. Employing roleplaying processes and simulation methodologies, he engages with the architectural presence of a space and the people that embody it, transposing people and place with a joint idiom of value and threat. He has previously exhibited in Solstice Arts Centre, Kevin Kavanagh Gallery, Dublin City Gallery The Hugh Lane, Museum of the Moving Image, New York, 3331 Arts Chiyoda, Tokyo, Via Farini, Milan and the German Chancellery, Berlin.



Eilis McDonald je vizualna umetnica iz Dublina na Irskem. Instalacije in projekcije ustvarja na podlagi zbirk sakralnih predmetov in slik, zbranih z zakotnih predelov interneta in potrošniškega sveta. Svoja dela je razstavljala v različnih galerijah, kot so galerija Temple Bar Gallery + Studios, Dublin, 319 Scholes, New York, galerija Stadium, New York, Bemis Centre, Nebraska in Irski muzej moderne umetnosti.

Eilis McDonald is a visual artist based in Dublin, Ireland. She creates installation and screen based work using collections of numinous objects and images hoarded from the peripheries of the internet and the consumer landscape. She has previously exhibited in galleries such as Temple Bar Gallery + Studios, Dublin, 319 Scholes, New York, Stadium Gallery, New York, Bemis Centre, Nebraska and Irish Museum of Modern Art.

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Florian Grond

hilbert02

Računalniška animacija, 2010

hilbert02 je del serije, v katerih raziskujem strukturne in estetske lastnosti krivulj v prostoru. V animaciji hilbert02 sem našel variacijo na temo fragmentacije, tako da sem slikovne informacije svojega avtoportreta razporedil vzdolž krivulje v prostoru. Rezultati recikliranih fragmentacij različnih stopenj, včasih neprepoznavne razporeditve na majhni površini, včasih večji, pomešani fragmenti slik, na primer deli oči, nosa ali ustnic. V idealnem primeru neskončne iteracije je postavitev, v kateri bi podoba določene osebe ostala nedotaknjena, zelo malo verjetna – v matematičnem jeziku to pomeni v merilu 0. Delo je nastalo z uporabo odprtokodne programske opreme Pure Data in GEM, s posebno zahvalo Mathieuju Bouchardu in Johannesu Zmöltnigu.

Florian Grond (Grazec, Avstrija) je pridružen član Centra za interdisciplinarne raziskave v glasbenih medijih in tehnologiji (CIRMMT, Montreal) in kandidat za

hilbert02

Computer graphic animation, 2010

hilbert02 is part of a series of works, in which I explore the structural and aesthetic properties of space-filling curves. In hilbert02, I found a variation on the topic of fragmentation, by shifting the information of an image – my self-portrait – along the structure of a space-filling curve. These results in recycled fragmentations of various degrees, sometimes in unrecognizable small-scale arrangements, sometimes in larger displaced fragments of the image, like parts of the eyes, nose, or lips. In the ideal case of infinite iteration, the arrangement in which one would see oneself undisturbed is very unlikely – in mathematical terms, of measure 0. The work was realized using the open source software Pure Data and GEM, special thanks to Mathieu Bouchard and Johannes Zmöltnig.

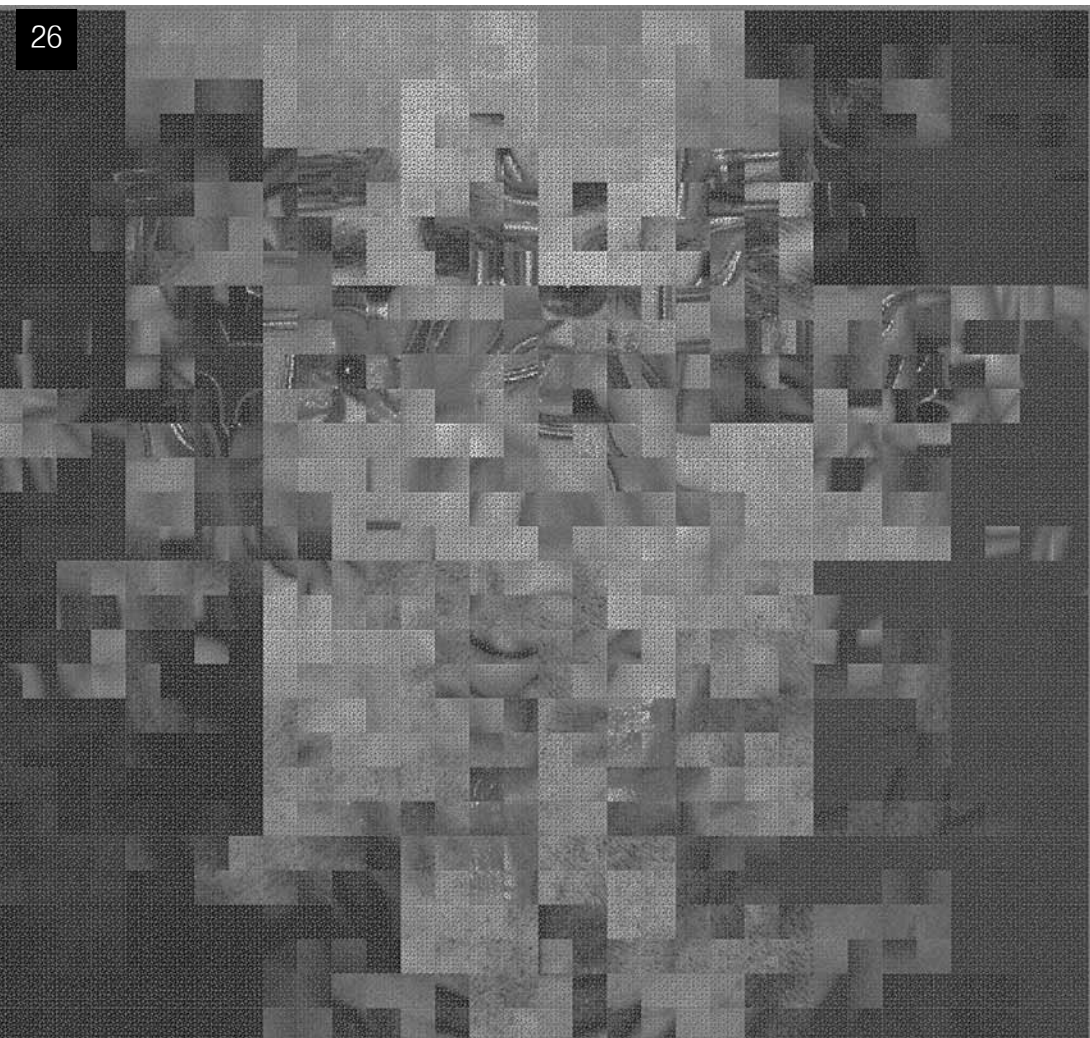
Florian Grond (Graz, Austria) is an affiliate member of the Centre for Interdisciplinary Research in Music Media and Technology

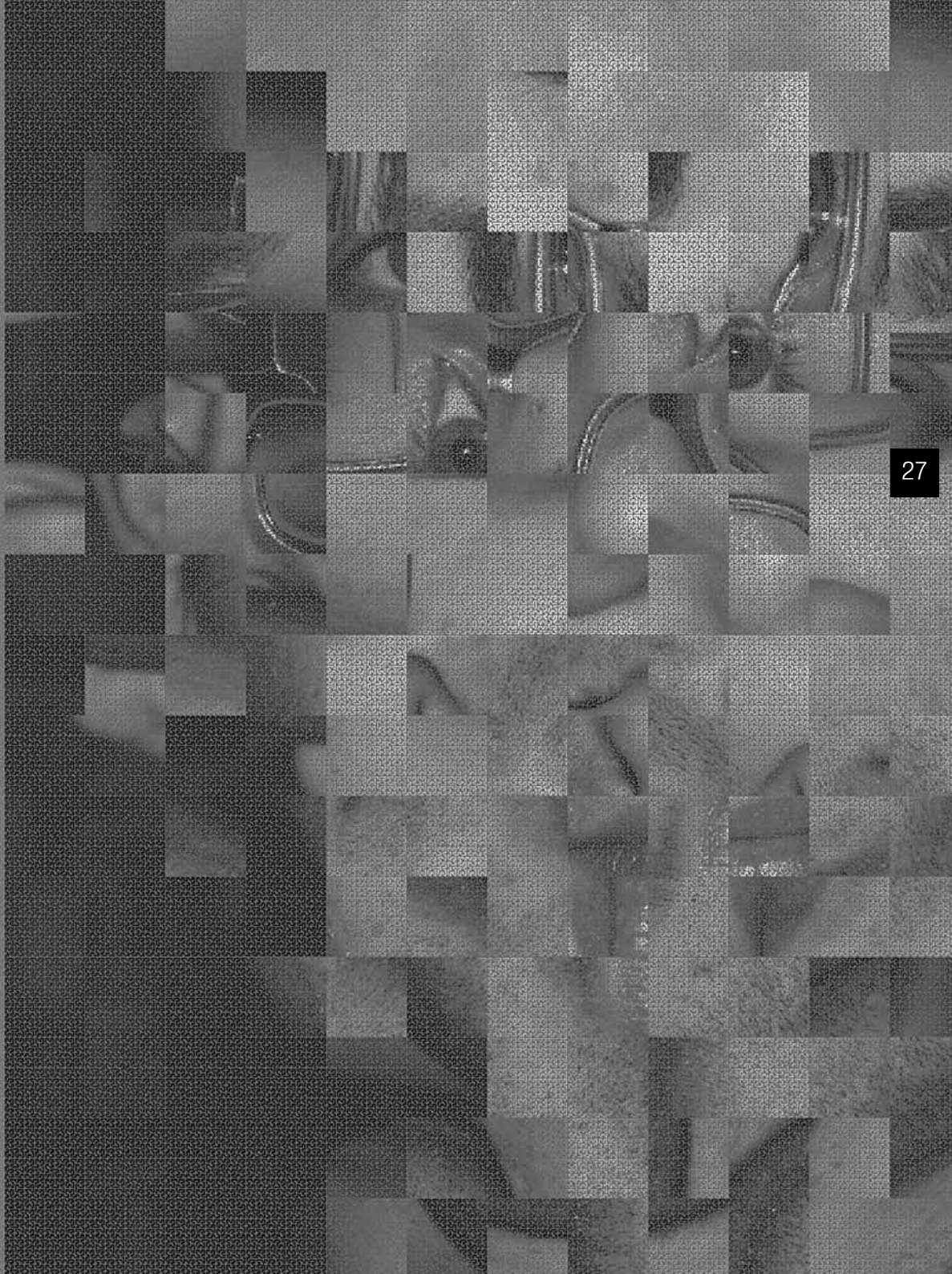
doktorski študij pri raziskovalni skupini Ambient Intelligence na inštitutu Cognitive Interaction Technology Center of Excellence, Univerza Bielefeld, Nemčija. Leta 2002 je magistriral na univerzi Karla Franzensa v Gradcu (Avstrija). Po zaključku akademskega študija se je zaposlil na Centru za umetnost in medije (2003–2007) v nemškem mestu Karlsruhe kot raziskovalni asistent in gostujoči umetnik na področju novih medijev. Bil je raziskovalni pripravnik v laboratoriju za skupno resničnost v Centru za inteligentne stroje (2010) in gostujoči raziskovalec v Laboratoriju za vhodne

(CIRMMT, Montreal) and a PhD candidate in the Ambient Intelligence research group at the Cognitive Interaction Technology Center of Excellence, Bielefeld University, Germany. He holds an MSc (2002) from the Karl Franzens University in Graz (Austria). After his academic studies he worked at the Center for Art and Media (2003– 2007) in Karlsruhe as a research assistant and guest artist in the field of new media. He was a research trainee at the shared reality lab in the Center for Intelligent Machines (2010) and a guest researcher at the Input Devices and Music Interaction Laboratory (2008),

naprave in glasbeno interakcijo (2008). Obe instituciji sodita pod okrilje univerze McGill. Pri svojem umetniškem in akademskem delu se osredotoča na stične točke med umetnostjo in znanostjo, pri čemer ga pretežno, a ne izključno, zanima zvok. O teh temah je pisal v različnih strokovnih člankih, poglavjih knjig in konferenčnih seminarjih. Od leta 2004 je svoja dela razstavljal v razstavnih prostorih na Japonskem, v Evropi in Severni Ameriki. Živi in dela v Montrealu, Quebecu (Kanada).

both at McGill University. In his artistic and his academic work he focuses on the intersection between art and science, with a special but not exclusive interest in sound. He has published about these topics in various journal articles, book chapters, and conference papers. Since 2004 he has exhibited his work in venues across Japan, Europe and North America. He lives and works in Montreal, Quebec (Canada).





Kensuke Koike

Jedro

Obdelana starinska fotografija, 7 x 10 cm
obdelava posamezne slike, kolaž iz starinske fotografije, 2013

Če imam v hladilniku veliko sestavin, lahko skuham prav vse, kar hočem. Vendar nekaterih sestavin ne bom nikoli uporabil. Če v njem najdem samo korenček, sem ga prisiljen pripraviti kar najbolje, denimo tako, da ga sesekljam, naribam, spečem, skuham, ocvrem, posušim itd. Če bi imel veliko sestavin, verjetno nikoli ne bi ugotovil, da že samo po sebi korenje lahko predstavlja tako okusno sestavino.

28

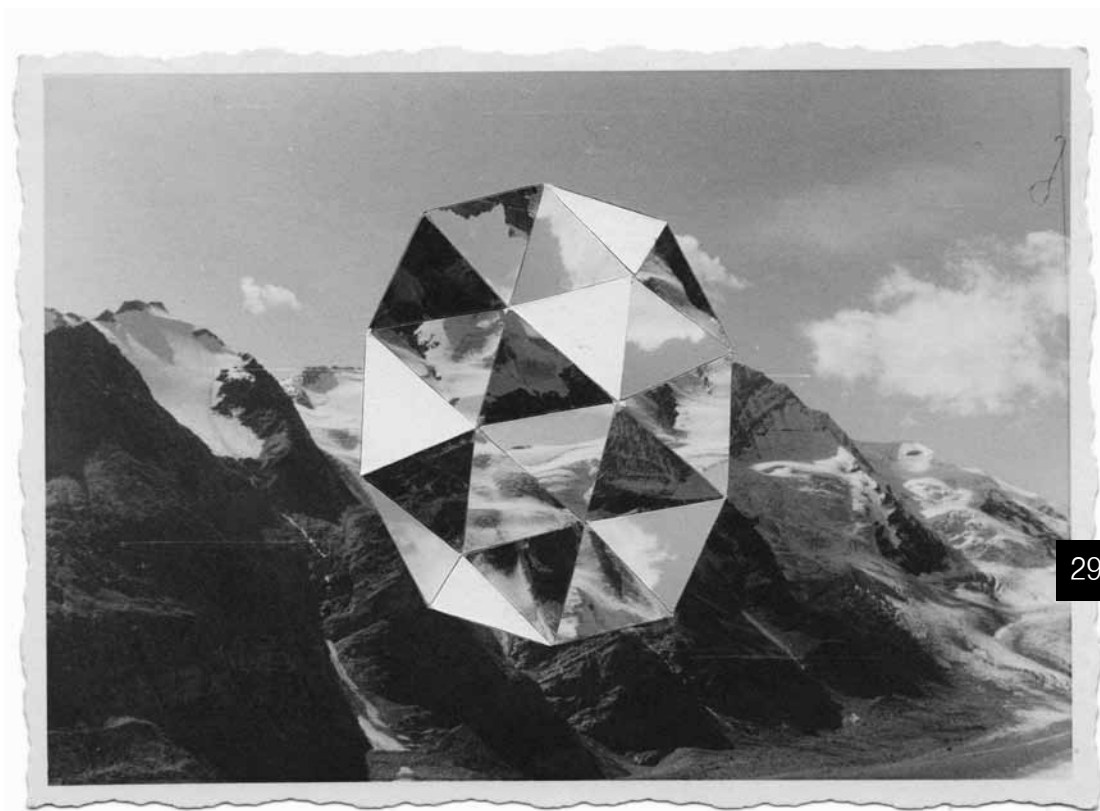
Kensuke Koike je vizualni umetnik, rojen v japonski Nagoyi. Ko je diplomiral iz vizualnih umetnosti na Univerzi za arhitekturo v Benetkah, je začel sodelovati z različnimi galerijami. Njegovo delo so pretežno kolaži: od tradicionalnih in tehnično preprostih fotokolažev do animiranih tridimenzionalnih kolažev. Predstavlja zelo osebno videnje realnosti, v kateri predlaga nove načine gledanja na svet okoli nas. Njegova dela so bila v zadnjem času razstavljena v različnih galerijah, med drugim v Ciocca Arte Contemporanea v Milanu, galeriji Jarach v Benetkah in galeriji Virgil de Voldere v New Yorku.

The Core

Switched vintage photo, 7 x 10 cm
single image processing, vintage photo collage, 2013

If I have many ingredients in my refrigerator, I can cook anything I want. But some ingredients may never be used. If I only find a carrot inside, I must cook it in the best way possible by chopping, grating, roasting, boiling, frying, drying, etc. With many ingredients on hand, I would probably never discover that the carrot itself can be such a delicious ingredient.

Kensuke Koike is a visual artist born in Nagoya, Japan. After the degree in Visual Arts at the University of Architecture in Venice, Italy, he began to collaborate with various art galleries. He works mainly on collages: from the traditional and technically simple photo-collage to the three-dimensional collage in motion. He presents a highly personal vision of reality in which he proposes new ways of perceiving the world around us. Among the spaces that have recently hosted his works are Ciocca Arte Contemporanea in Milan, Jarach Gallery in Venice and Virgil de Voldere Gallery in New York.



Marotta & Russo

30





OutPut

Apple Macintosh SE/30 in Apple HyperCard Stack, 2003

OutPut je kritično in kreativno razmišljanje o začetku osebnega računalništva. To je bilo na začetku povezano s poslovnim svetom, zato je močno vplivalo na sredstva za proizvodnjo. Nato se je bliskovito razširilo v domače okolje in pustilo pečat na družabnih odnosih in življenjskih slogih, ki so postajali vse bolj digitalni. Protagonist te revolucije v

OutPut

Apple Macintosh SE/30 and Apple HyperCard Stack, 2003

OutPut is a critical and creative consideration about the beginning of personal computing. This fact was initially related to the business field, and as such had a strong influence on production assets. It then rapidly expanded to the home field, as well, further influencing social relationships and lifestyles, which became more and more

osemdesetih letih je bil Macintosh, ki je lahko usmerjal vse tehnološke in konceptualne aspiracije tega obdobja in tako kulturno zaznamoval tiste, ki so se rojevale na novo. Delo temelji na programu HyperCard, prvem programu za ustvarjanje multimedijских avtorskih del (1987), ki je tudi sam po sebi izvor – vsakega hipermedijskega projekta sedanjosti in prihodnosti. Poleg tega smo uporabili sličice clip art, ki so bile priložene kot del izvirnega pakiranja: te še danes brez težav ustvarjajo asociacije na miselnost tega obdobja.

Raziskovalno delo skupine **Marotta & Russo** zarisuje konceptualne meje osebne neohumanizma, katerega eksperimentiranje se razvije znotraj jezikov in sodobne digitalne logike.

Stalne instalacije

IN TEORIA, "Casa Cavazzini" Muzej sodobne umetnosti, Videm (I), 2012. DUE+, Parco di Palazzo Rota, San Vito al Tagliamento (I), 2011. EFLUX, Plavalni center, Caldogno (I), 2010.

Izbrane samostojne razstave

&, Scatola Bianca, Milano (I), 2013. ARE YOU HUMAN?, Spazio Ultra, Videm (I), 2011. MAROTTA & RUSSO, "Contemporaneo" Mestna galerija, Mestre (I), 2006; OBJECT ORIENTED, Tossi Arte Contemporanea, Firenze (I), 2006.

Izbrane skupinske razstave

OPEN 16, Lido, Benetke (I), 2013. ART STAYS, Ptuj, 2013. LA MEGLIO GIOVENTÙ, Mestna galerija, Tržič (I), 2009. VERNICE, Center sodobne umetnosti Villa Manin, Passariano (I), 2004. CLASSIC II EXHIBITION – Electrohype-ROM, Malmö, (SE), 2003.

digital. The protagonist of that revolution of the Eighties was the Macintosh, which was able to concentrate all technological and conceptual aspirations of that epoch, thus leaving a cultural mark on the ones to come, also. The work is based on HyperCard, the first multimedia authoring program (1987), which is the origin itself – from a logical, technical and cultural point of view – of every ipermedia project of present or future times. Moreover, we used the clip art included in its original packaging: they maintain the intact ability to evoke the mindset of an epoch.

*Research of **Marotta & Russo** traces the conceptual borders of a personal neohumanism, whose experimentation develops within the languages and the digital contemporary logics.*

Permanent Installations

IN TEORIA, "Casa Cavazzini" Museum of Contemporary Art, Udine (I), 2012. DUE+, Parco di Palazzo Rota, San Vito al Tagliamento (I), 2011. EFLUX, Swimming Center, Caldogno (I), 2010.

Selected Solo Exhibitions

&, Scatola Bianca, Milano (I), 2013. ARE YOU HUMAN?, Spazio Ultra, Udine (I), 2011. MAROTTA & RUSSO, "Contemporaneo" Municipal Art Museum, Mestre (I), 2006; OBJECT ORIENTED, Tossi Arte Contemporanea, Firenze (I), 2006.

Selected Group Exhibitions

OPEN 16, Lido, Venezia (I), 2013. ART STAYS, Ptuj (SLO), 2013. LA MEGLIO GIOVENTÙ, Municipal Art Museum, Monfalcone (I), 2009. VERNICE, Villa Manin Contemporary Art Center, Passariano (I), 2004. The CLASSIC II EXHIBITION – Electrohype-ROM, Malmö (SE), 2003.

Anja Medved

Najdeni portreti

Akcija v javni sferi,
Nova Gorica/Gorica, 2013
produkcija: Kinoateljje

Najdeni portreti je četrta v nizu čezmejnih spominodajalskih akcij, ki se od fizične odstranitve meje decembra 2007 vsako drugo leto odvijajo na mejnem prehodu na Erjavčevi ulici med Novo Gorico in Gorico. Zapuščena carinarniška hišica bo tudi tokrat preurejena v snemalni studio in pisarno za zbiranje, digitalizacijo in arhiviranje fotografij prebivalcev obeh Goric. Cilj večletnega projekta je oblikovanje avdiovizualnega arhiva spomina obeh mest, ki reflektira procese oblikovanja predstav o preteklosti. Obmejni prostor je odličen laboratorij za opazovanje tistih minimalnih razlik, ki se porajajo ob upodabljanju preteklosti. Uči nas opazovati pogled in hoditi po tankem rezilu, ki ločuje dve domnevno različni resničnosti. Tudi tokrat bo pozornost posvečena tistim spominom, ki, čeprav zelo osebni, odzvanjajo v kolektivnem in kljub časovni distanci spregovorijo v sedanjiku.

Anja Medved je avtorica dokumentarnih filmov, intermedijskih projektov in gledaliških predstav. Diplomirala je iz gledališke in radijske režije na Akademiji za gledališče, radio, film in televizijo v Ljubljani. V dokumentarnih filmih, ki jih je večinoma posnela skupaj z Nadjo Velušček (Niso letele ptice; 2000, Moja meja; 2002, Mesto na travniku; 2004, Sešivalnica spomina; 2006, Trenutek reke; 2010), ra-

Found portraits

Action in the public domain,
Nova Gorica/Gorica, 2013
production: Kinoateljje

This is the fourth in a series of trans-border memory collecting actions, taking place biannually at the border crossing on Erjavčeva ulica street, between Nova Gorica and Gorizia since the physical removal of the border in December 2007. Once again, an abandoned customs booth will be converted into a recording studio and office for collection, digitalization and archival of photographs contributed by the population of both towns of Gorica/Gorizia. The goal of the project spanning several years is to collect an audio-visual archive of both cities, which reflects the processes of forming perceptions about the past. The border zone is an excellent laboratory for observing those minimal differences which emerge in the portrayal of the past. It teaches us to observe perception and walk the thin line separating two seemingly different realities. Once again, attention will be focused on those memories that, although very intimate, echo through into the collective memory and speak to us in the present tense despite the chronological distance.

Anja Medved is the author of documentaries, inter-media projects and theater plays. She graduated in theater and radio direction at the Academy for Theatre, Radio, Film and Television at the University of Ljubljana. In the documentaries she mostly filmed in collaboration with Nadja Velušček (*The Birds Did Not Fly* (Niso letele ptice); 2000, *My Bor-*

ziskuje odnos med osebnim in kolektivnim spominom obmejnega prostora. Z zasnovo in realizacijo javnih spominodajalskih akcij (Spovednica tihotapcev; 2007, Ordinacija spomina; 2009, Album mesta; 2011) razvija avtorski dokumentarni pristop ter raziskuje vplive novih avdiovizualnih tehnologij na procese spominjanja in zgodovinenja. Njeni projekti so bili predstavljeni tako na filmskih festivalih kot v okviru razstav

der (Moja meja); 2002, The City on the Meadow (Mesto na travniku); 2004, The Memory Sewing Shop (Sešivalnica spomina); 2006, The Moment of the River (Trenutek reke); 2010) she explores the relationship between personal and collective memory of the border area. Through conceptualizing and realizing public memory-donation actions (Smugglers' Confession Booth (Spovednica tihotapcev); 2007, Memory Clinic (Ordinacija spomina);



sodobne umetnosti. Je večletna sodelavka čezmejne filmske organizacije Kinoateljje, ki deluje v Novi Gorici (SLO) in Gorici (I).

Fotografija je iz družinskega arhiva Igorja Ivančiča.
The photo is from Igor Ivančič family archive.

2009, City Album (Album mesta); 2011) she is developing an original documentary approach and exploring the influences of new audio-visual technologies on the processes of recording memories and history. Her projects were presented both at film festivals and as part of contemporary art exhibitions. She is a contributing artist in the trans-border film organization Kinoateljje, operating in Nova Gorica (SLO) and Gorizia (I).



Jani Osojnik

Hidrogizma Nova Gorica (HG.NG)

Analogni iz.um

IZ	
VEŠČ.INE	VEŠČ =PREDMET=SNOVNOST
V	⇕⇑
UM. ET.NOST	UM=DUŠEVNO=NESNOVNOST

Hydrogizma Nova Gorica (HG.NG)

Analogue mind.out¹

FROM	
ART.NESS	ART=OBJECT=MATERIAL
INTO	⇕⇑
MIND.ED.NESS ²	MIND=MENTAL=NONMATERIAL

36

HG.NG je nova namestitev zvočbene naprave, ki se spogleduje z dualističnim principom ločitve snovnega in duševnega, z nadnaslovom IZ VEŠČ.INE V UM.ETNOST. Izhaja iz teorije tradicionalne kitajske medicine (TKM) v kateri svet kot celec celcev izgrajujejo temeljna podstanja snovnega, energijskega, duševnega, slednega in združevalnega. Avtor tokratno postavitev raje imenuje iz.um kot kaj drugega (projekt, dogodek, razstava, performans ...). S pomočjo tega iz.uma se izkušnja doživljanja vešč.ine po njegovih navodilih preokroži v izkušnjo doživljanja um.etnosti.

Jani Osojnik je akupunkturolog in zdravnik TKM. Diplomiral je iz psihologije na Ljubljanski Filozofski fakulteti, študiral pa je tudi biologijo in podiplomsko biokemijo ter nato opravil magisterij iz TKM na Kitajskem v Peking in Guangzhouu.

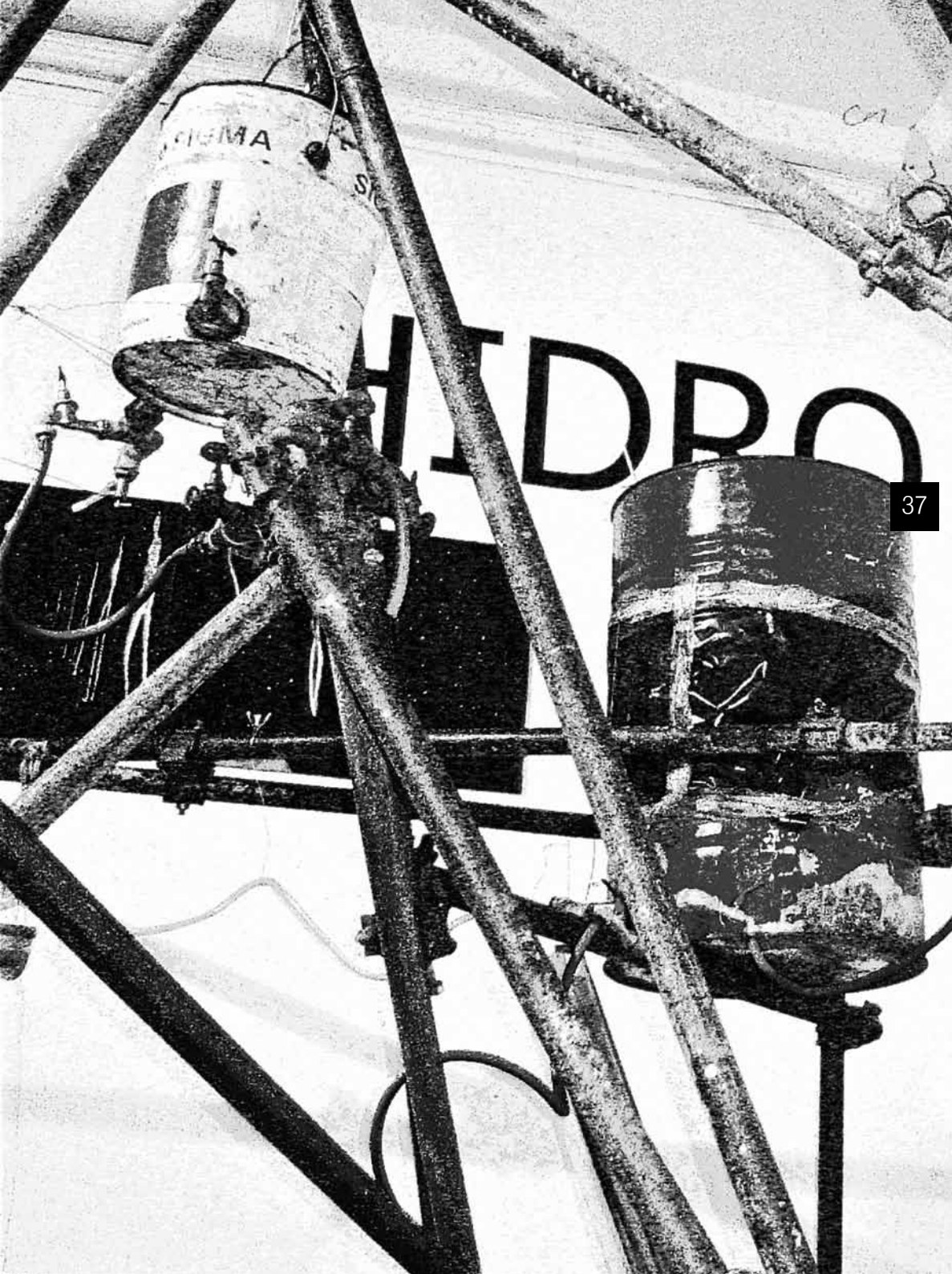
V 70. letih se je ukvarjal z gledališčem, slikarstvom in glasbo in soustanovil umetniško komuno na Kambreškem.

This installment of soundic device HG.NG is looking into seemingly dualistic principle of distinction between mind and body (mental and material) with supertitle FROM ART. NESS INTO MIND.ED.NESS. It is rooted in the theory of Traditional Chinese medicine (TCM) where the whole nature is sustained as holicle of holicles that spring from five basic conditions (ontological fields): material, energetical, psychical, informational and aggregational. The installment is rather called mind.out then project, event, exposition or performance. Mind.out is a mean of going through the experience of art.ness that recycles under the author's guidance into structured experience of mind.ed.nes.

***Jani Osojnik** is an acupuncturologist and doctor of TCM. He graduated in psychology in Ljubljana University, where he proceeded with studies of biology and postgraduate biochemistry and got his Msc in TCM in China, at the Beijing and Guangzhou Universities of TCM.*

¹ Mind.out is direct inverted translation of Slovenian word iz.um.

² Mind.ed.ness is direct translation of Slovenian word um.et.nost.



CIEMA

ST

HIDRO

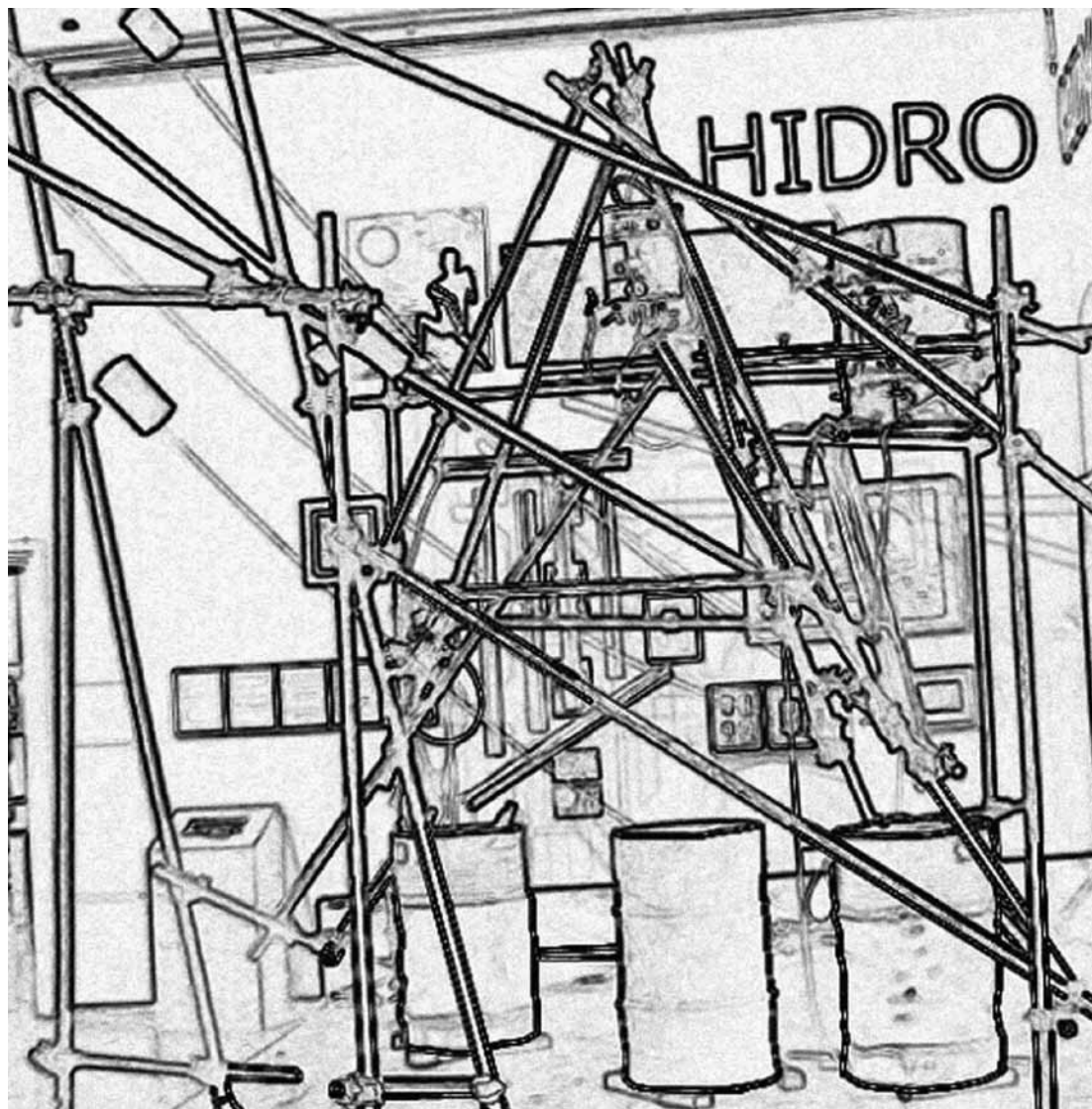
37



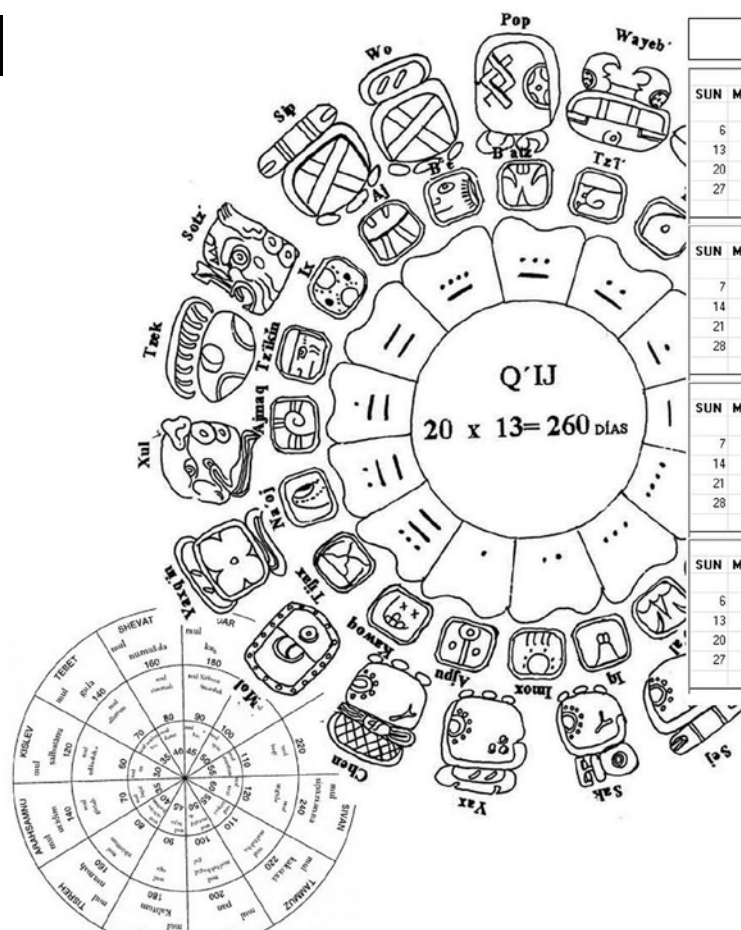
Prva Hidrogizma je bila postavljena 1978 v Emonskih vratih v Ljubljani, sledi še več postavitev: v Ljubljani 1979, Zagrebu 1980, v Dubrovniku na poletnem festivalu 1980 (Lazareti, Rozario) in v Moderni galeriji v Ljubljani v sklopu skupinske pregledne razstave 7 grehov Ljubljana Moskva 2004.

In the 1970s he was deeply involved in theater, painting and music. He was a cofounder of the art commune in Kambreško.

The first hydrogizma was installed in 1979 at the Emonska vrata Gallery in Ljubljana, several others followed in Ljubljana in 1979, then in Zagreb in 1980 and Dubrovnik in 1980, and Ljubljana in 2004 at the 7 Sins Ljubljana Moscow ARTEAST exhibition at the Moderna Gallery.



Project 59
Irina Danilova,
Hiram Levý,
Dan Tulovsky



January						
SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

April						
SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

July						
SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

October						
SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Alternativni koledar

Interaktivni internetni projekt, 2013

Pri obstoječih koledarskih sistemih manjka "človeški faktor", niso individualni. Koledarji ustvarjajo okoljsko iluzijo prostora, čeprav v resnici samo minevajo, ne glede na ljudi, ki v njem bivajo skozi čas. Da bi zapolnili to vrzel, smo ustvarili Alternativni koledar, ki nastane na podlagi osebnih dogodkov in individualnih življenjskih izkušenj.

Alternativni koledar je vaš osebni koledar dogodkov, nekakšna reciklaža gregorijanskega koledarja. Temelji na dnevu kot osnovni enoti osebne izkušnje, ima pa 59

Alternative Calendar

Interactive internet project, 2013

Existing calendar systems are short on the "human factor", individual-less. They give an environmental illusion of a space, while in reality just going by, indifferent to all the populations inhabiting them through the ages. To fill this void, we created the Alternative Calendar, which is generated by personal events and based on the individual life experience. Recycling the Gregorian calendar, the Alternative Calendar is your personal event calendar. Based on one day as the obvious unit of time in personal

January						
SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
6	7	8	9			
13	14	15	16			
20	21	22	23			
27	28					

March						
SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

5950-05-09

MON	TUE	WED	THU	FRI	SAT
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1	Fri Jul 07 5950	21	Tue Sep 29 5953	41	Sat Dec 22 5956
2	Mon Sep 04 5950	22	Fri Nov 27 5953	42	Tue Feb 19 5957
3	Thu Nov 02 5950	23	Mon Jan 25 5954	43	Fri Apr 19 5957
4	Sun Dec 31 5950	24	Thu Mar 25 5954	44	Mon Jun 17 5957
5	Wed Feb 28 5951	25	Sun May 23 5954	45	Thu Aug 15 5957
6	Sat Apr 28 5951	26	Wed Jul 21 5954	46	Sun Oct 13 5957
7	Tue Jun 26 5951	27	Sat Sep 18 5954	47	Wed Dec 11 5957
8	Fri Aug 24 5951	28	Tue Nov 16 5954	48	Sat Feb 08 5958
9	Mon Oct 22 5951	29	Fri Jan 14 5955	49	Tue Apr 08 5958
10	Thu Dec 20 5951	30	Mon Mar 14 5955	50	Fri Jun 06 5958
11	Sun Feb 17 5952	31	Thu May 12 5955	51	Mon Aug 04 5958
12	Wed Apr 16 5952	32	Sun Jul 10 5955	52	Thu Oct 02 5958
13	Sat Jun 14 5952	33	Wed Sep 07 5955	53	Sun Nov 30 5958
14	Tue Aug 12 5952	34	Sat Nov 05 5955	54	Wed Jan 28 5959
15	Fri Oct 10 5952	35	Tue Jan 03 5956	55	Sat Mar 28 5959
16	Mon Dec 08 5952	36	Fri Mar 02 5956	56	Tue May 26 5959
17	Thu Feb 05 5953	37	Mon Apr 30 5956	57	Fri Jul 24 5959
18	Sun Apr 05 5953	38	Thu Jun 28 5956	58	Mon Sep 21 5959
19	Wed Jun 03 5953	39	Sun Aug 26 5956	59	Thu Nov 19 5959
20	Sat Aug 01 5953	40	Wed Oct 24 5956		

dni v vsakem mesecu in 59 mesecev v letu. Datum vsakega dogodka ustvari lasten koledar in vsak generirani mesec lahko vpleteni poimenujejo po svoje. Alternativni koledar je nastal po zamisli Irine Danilove v sodelovanju s Hiramom Levyjem in s programerskim vložkom Dana Tulovskyja z izborom Java skript. Nekatere si je sposodil iz kataloga jQuery, nekatere pa so bile izdelane posebej za ta projekt.

Projekt 59 je prilagodljiv kolektiv za realizacijo različnih umetniških projektov. Irina Danilova je s Projektom 59 začela leta 1995, od leta 2003 pa sodeluje s Hiramom Levyjem. Irina Danilova je umetnica, igralka in asistentka na newyorški City University. Rojena je bila v ukrajinskem mestu Kharkov, kjer je odrasčala, živela in delala pa je tudi v Moskvi, od leta 1994 živi in dela v New Yorku. Hiram Levy je priznan okoljski znanstvenik, Dan Tulovsky pa je poklicni programer in razvijalec.

experience, it has 59 days in each month and 59 months in a year. The date of every event can generate its own calendar and each generated month can be named by the people involved. Alternative Calendar was conceived by Irina Danilova, realized together with Hiram Levy and programmed by Dan Tulovsky from a selection of Java scripts, some borrowed from the jQuery catalog and some developed specifically for this project.

***Project 59** is a flexible collective for the realization of different art projects. Irina Danilova started Project 59 in 1995, and since 2003 she works in collaboration with Hiram Levy. Irina Danilova is an artist, performer, curator and Assistant Professor at City University of New York. She was born and raised in Kharkov, Ukraine, lived and worked in Moscow, and since 1994 she has lived and worked in New York. Hiram Levy is a prominent environmental scientist. Dan Tulovsky is a professional programmer and developer.*

Marcin Ramocki

Skupinski performans

Digitalna videozanka, enokanalni način, 2'20", 2013

Skupinski performans je digitalna videozanka, ki je nastala z združevanjem 17 med seboj nepovezanih YouTube uprizoritev pesmi "La donna è mobile" skladatelja Giuseppeja Verdija. Vsi pevci, vključno z nekaterimi priznanimi opernimi tenorji in

Group Performance

Digital video loop, single channel, 2'20", 2013

Group Performance is a digital video loop created by compositing 17 unrelated YouTube performances of "La donna è mobile" by Giuseppe Verdi. All singers, including the celebrity opera tenors and karaoke amateurs, begin together, yet because of



amaterskimi pevci karaok, začnejo peti skupaj, vendar se zaradi naravnih razlik v glasbeni interpretaciji, formata izvirnega avdiovizualnega zapisa in neskladij med števili sličic na sekundo skupinski nastop sprevrže v bizarno zvočno pokveko. V gradivu s spletnega servisa YouTube nastopajo Frèdo Barletti, Piotr Beczala, Jussi Björling, Marius Roth Christensen, Mario Del Monaco, Plácido Domingo, Mario Filippeschi, Juan Diego Florez, Róbert Ilosfalvy, Karaoke Opera Montreal, Paliatsaras Konstantinos, Alfredo Kraus, Mario Lanza, Aquiles Machado, Luciano Pavarotti, Robert Picardo (EMH Star Trek), Prince Poppycock in Ferruccio Tagliavini.

natural differences in musical interpretation, original formatting of the sound/ video recording and frame rate conflicts, the group performance turns into a strange sonic depravity. YouTube material included features Frèdo Barletti, Piotr Beczala, Jussi Björling, Marius Roth Christensen, Mario Del Monaco, Plácido Domingo, Mario Filippeschi, Juan Diego Florez, Róbert Ilosfalvy, Karaoke Opera Montreal, Paliatsaras Konstantinos, Alfredo Kraus, Mario Lanza, Aquiles Machado, Luciano Pavarotti, Robert Picardo (EMH Star Trek), Prince Poppycock and Ferruccio Tagliavini.

Marcin Ramocki je na Poljskem rojeni umetnik, ki živi v Brooklynu in dela z različnimi računalniškimi mediji. Njegov ustvarjalni opus sega od digitalnih instalacij in spletnih del do celovečernih dokumentarnih filmov. Tematsko se vsebina pogosto dotika konceptualnega portreta, fascinirajo ga različna družabna omrežja in pogosto podaja samorefleksivni komentar o sodobnem svetu umetnosti. Najbolj je prepoznaven po svojih dokumentarnih projektih "8 BIT" (2006) in "Brooklyn DIY" (2009), pa tudi po kratkih digitalnih filmih, kot so "Virtual Singer" (2000), "Torcito Project" (2005) in "Blogger Skins" (2009). Marcinova dela so bila razstavljena v galerijah, kot so MoMa, muzej Hirshhorn, Pacific Film Archives, Anthology Film Archives, Art Futura, Wexner Center, ZKM, ACME Melbourne, Le Palais de Glace Buenos Aires in še mnogih drugih. Je tudi ponosen član spletnega kolektiva spiritsurfers.net in občasno objavlja članke na temo digitalnih medijev in internetne umetnosti. Marcin poučuje umetnost novih medijev na New Jersey City University.

***Marcin Ramocki** is a Polish-born Brooklyn artist working with a variety of computer centered media. His practice ranges from digital installations and online work, to feature length documentary movies. Thematically, these often revolve around conceptual portraiture, fascination by various social networks, and self-reflective commentary on contemporary art world. He is best known for his documentary projects "8 BIT" (2006) and "Brooklyn DIY" (2009), as well as shorter digital forms like "Virtual Singer" (2000), "Torcito Project" (2005) or "Blogger Skins" (2009). Marcin's work has been shown at MoMa, Hirshhorn Museum, Pacific Film Archives, Anthology Film Archives, Art Futura, Wexner Center, ZKM, ACME Melbourne, Le Palais de Glace Buenos Aires and many more. He is a proud member of the online collective spiritsurfers.net and occasionally published texts related to digital media and internet-related art. Marcin teaches New Media art at New Jersey City University.*

Martín Romeo



45

Kraj postane prostor

Interaktivna videoinstalacija, 2011

Zapuščene stavbe in zanemarjeni prostori so znova zasedeni in človeške figure, ki se projicirajo nanje, služijo kot nosilci strukture

The place become space

Interactive video installation, 2011

Deserted buildings and neglected space are now regained and the human shapes that are projected over them are acting as con-





same, površina je zdaj okrašena in prekrita s telesi. Te figure so razporejene po stenah gostiteljske stavbe, namen pa je igranje z vnaprej oblikovanimi figurami. Vse je tako dostopno z naravnimi gibi in dejanji, ki so globoko povezani s prostorom. Glede na pot, ki jo izbere uporabnik, se aktivira mehanizem za vmesne podobe, ki vodijo do razpleta. Če uporabnik začne znova, se lahko pokažejo druge možnosti in figure. Ti simboli na tleh, ki se kažejo, na primer kot brezoblične podobe, komunicirajo z računalniškimi numeričnimi funkcijami in delujejo kot stikala, vsak simbol pa izraža določeno idejo, določen koncept ali pa preprosto služijo kot projekcijsko platno, ki v realnem času prikazuje animiran posnetek o izvoru simbola.

Martin Romeo je multimedijijski umetnik, ki pri svojem delu raziskuje področje interaktivne umetnosti, njegova dela pa segajo od video instalacij do plesnih performansov. Rojen je bil leta 1986 v Carrari, odrasel pa je v Buenos Airesu. Sodeloval je pri številnih mednarodnih festivalih, na primer Festivalu mladinskih eksperimentalnih umetniških projektov v Belorusiji ter na 29. mednarodnem sarajevskem zimskem festivalu v Bosni in Hercegovini. Njegova dela so bila razstavljena v muzejih Capitolini in Centrale Montemartini v Rimu, v Mariboru (Evropska prestolnica kulture 2012) ter na različnih bienalnih, na primer 54. mednarodna razstava umetnosti v Benetkah, v italijanskem paviljonu Porto Vecchio v Trstu in na 15. bienalu Méditerranée v grškem Solunu. Ustvaril je več interaktivnih umetniških projektov in od leta 2011 dela kot umetniški direktor na festivalu Toolkit v Benetkah. Trenutno je na gostovanju pod okriljem fundacije Bevilacqua La Masa v Benetkah.

tainers of the structure in itself, the surface is now decorated and covered by the bodies. These figures are spread along the walls of the host structure. The aim is to play with pre-built forms, making it all accessible through natural movements and actions that are deeply connected with space. Depending on the route taken, the user starts up a mechanism for interim images that lead to an outcome. Just starting over again may reveal other possibilities, other figures. These symbols on the ground, exemplified by amorphous shapes, communicate with the computer-based numerical functioning as switches and each symbol expresses an idea, a concept, or simply presents itself as an image medium, which in real time is showing animated clip of the symbol's origin.

Martin Romeo is a multimedia artist, whose research is directed to interactive art, ranging from video installations and dance performances. Born in Carrara in 1986, he grew up in Buenos Aires. He participates in numerous international festivals such as the Festival of Youth Experimental Art Projects in Belarus and the 29th International Sarajevo Winter Festival in Bosnia and Herzegovina. His works have been exhibited at the Capitolini and Centrale Montemartini museums in Rome, in Maribor, Slovenia (European Cultural Capital 2012), and various biannual events such as the 54th International Exhibition of Art in Venice, the Italian pavilion Porto Vecchio Trieste, and the 15th Biennale of Méditerranée in Thessaloniki, Greece. He has created several interactive art projects, and since the 2011 he has been the artistic director and of the Toolkit Festival in Venice. He is currently in residence at Bevilacqua La Masa Foundation in Venice.

Christian Rupp

AnAlfabet – MESSages

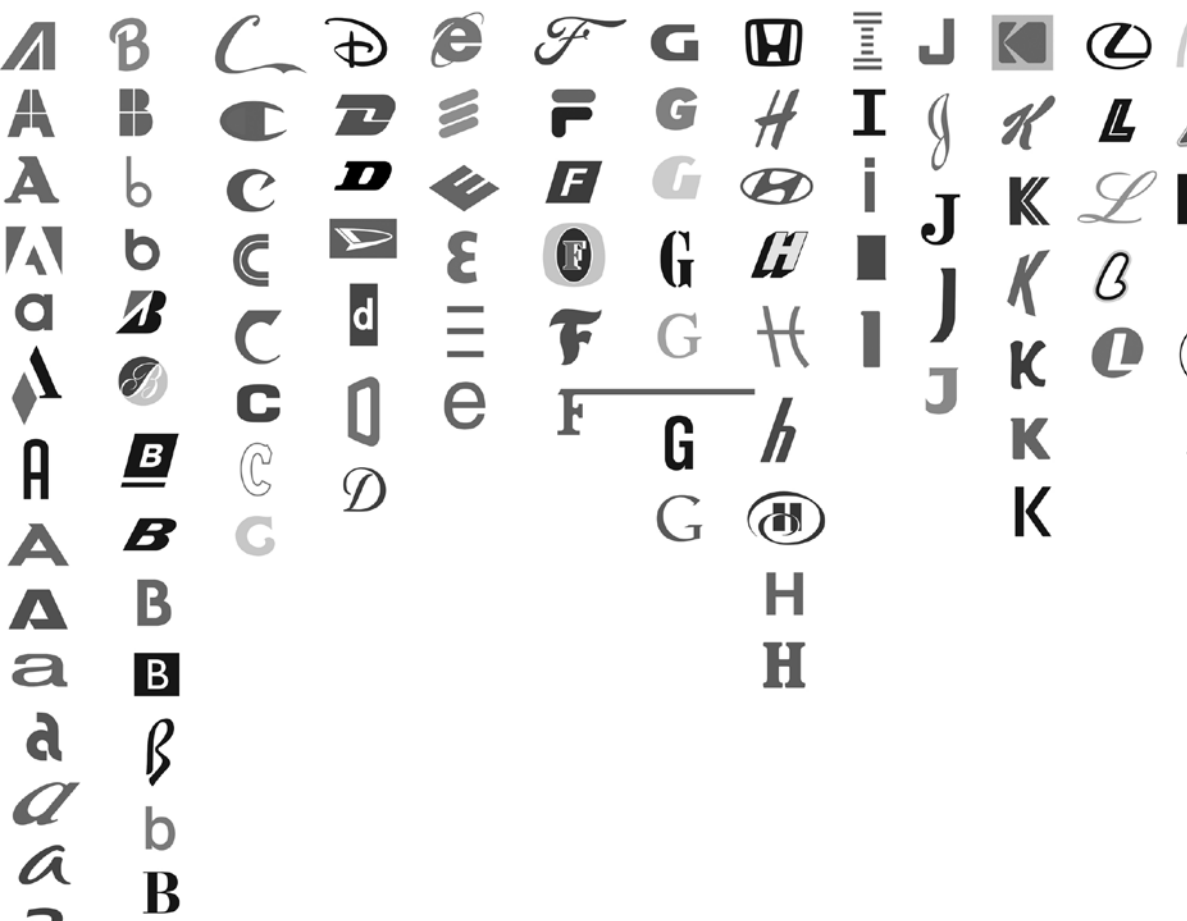
Instalacija z novimi mediji, 2011

AnAlfabet je zbirka črk od A do Z, kjer so zbrane najbolj priljubljene črke iz najbolj znanih blagovnih znamk na svetu. V instalaciji lahko obiskovalci vzamejo posamezne črke in jih na zaslonu preuredijo v različne besede, stavke in sporočila.

AnAlphabet – MESSages

New media installation, 2011

AnAlphabet is a collection of the letters A-Z taking the most catchy letters from the best known brands of the world. In the installation the letters can be taken by the audience and rearranged on a screen into words/sentences/messages.





Logotipi so "vtisnjeni" v našo zavest z nenehnim ponavljanjem in imajo ogromno ekonomsko moč. S tem ko logotipe povežemo z drugimi vsebinami v oglaševanju, se gledalce programira za določene asociacije (čustva, razpoloženja, vrednote, pridevniki). Vsako leto se za pozicioniranje blagovnih znamk v zavesti potencialnih kupcev namenijo milijarde. Ta proces je zasnovan tako, da se učinek udejanja na nezavedni ravni. Ugotovitve, do katerih je naključno prišel Ivan Petrovič Pavlov, ko je raziskoval prebavni sistem psov, se zdaj globalno uporabljajo na nas, kupcih.

Christian Rupp je študiral na Tehnični univerzi na Dunaju (smer fizika), in nadaljeval študij na Univerzi za uporabne umetnosti. Njegov dvoplastni pristop, ki izvira iz naravoslovja in umetnosti, ga je vodil tudi do

Logos are "branded" into our heads with enormous economic power, by constant repetition. By linking the logos to other content in advertising the audience is programmed for certain associations (emotions, moods, values, adjectives). Billions are spent each year on positioning brands in the brains of prospective customers. This process is aimed to take effect on an unconscious level. The findings that Ivan Petrovitch Pavlov stumbled upon while investigating the digestive system of dogs are applied on a global scale to us, the consumers.

Christian Rupp studied at the Technical University of Vienna (Physics) – continued at the University of Applied Arts. His dual approach stemming from natural sciences and arts also led to further studies in inter-



nadaljnjih študij v interdisciplinarni komunikaciji (Dunajska univerza). Med drugim je prejel mednarodne štipendije v ZDA, na Švedskem in Kitajskem.

Konceptualni pristop: mediji se razlikujejo glede na obravnavane ideje in tematiko. V svojih delih uporablja fotografijo, grafiko, video, performanse in instalacije. Razstavlja in občasno dela kot kustos v tujini, pogosto v Grčiji, na Finskem in v severni Evropi. S partnerji v Atenah je soorganiziral in kuriral naslednje projekte: 2007 "Traumaqueen", Atene / ARTmART (250 umetnikov z egalitarnim načelom in nizko prodajno maržo), Künstlerhaus Vienna, 2007, 2008, 2010 / 3 razstave avstrijske umetnosti v Atenah leta 2009 "Flavors of Austria" + 2010 "Austria la Vista Baby" – umetniška fundacija, 2013 "Great Balls of Austria" – CAMP.

disciplinary communication (University of Vienna). Scholarships abroad include USA, Sweden and China.

Conceptual approach: media vary according to ideas and subjects touched. Works involve photography, graphics, video, elements of performance and installations. Exhibiting and at times curating abroad, often in Greece, Finland and northern Europe. With partners in Athens initiated, co-organized and curated projects: 2007 "Traumaqueen", Athens / ARTmART (250 artists with egalitarian, low-threshold sales principle), Künstlerhaus Vienna, 2007, 2008, 2010 / 3 exhibits of Austrian art in Athens 2009 "Flavors of Austria" + 2010 "Austria la Vista Baby" – the art foundation, 2013 "Great Balls of Austria" – CAMP.

Lena Lieselotte Schuster

Egotuning

Video, 2'41", 2010/12

Projekt Egotuning je projekt za samopomoč. Video prikazuje pripravo zbirke različnih pokalov. Na vseh pokalih so vgravirane priznane umetniške nagrade in štipendije – nagrada za najboljšega rejca kuncev postane nagrada transmediala, pokal amaterskega nogometnega kluba pa postane Turnerjeva nagrada. Ob občasnem pogledu na 67 pokalov se uravnava umetnikov ego.

Egotuning

Video, 2'41", 2010/12

Egotuning is a self-help-project. The video shows the preparation of a variable collection of cups. All cups are engraved with renowned art awards and art stipends – best rabbit breeder award turns into "Transmediale Award" and a cup for football hobby kickers becomes the "Turner Prize". While looking occasionally at the 67 cups, the ego of the artist is getting tuned.



Lena Lieselotte Schuster (Bayreuth, Nemčija) živi in dela na Dunaju. V Saarbrücknu je obiskovala magistrski študij medijskih in uprizoritvenih umetnosti, trenutno pa študira uprizoritveno umetnost na Akademiji lepih umetnosti na Dunaju. Izbrane razstave in projekti: Mesec uprizoritvenih umetnosti 2013, Künstlerhaus Passagegalerie Dunaj; Egotuning_H13, Kunstraum Niederoesterreich, Dunaj; 2012 umetniška rezidenca v umetniški rezidenci, artist-in-residence-in-artist-in-residence.de; videooooooh, ene minute, Slade School of Fine Art, London; neposredna akcija 2012, Abteilung für alles Andere, Berlin; 2011 Festival d'art vidéo, CNA, Luksemburg; performative Produktion für eine Bank, Deutsche Bank, Saarbrücken, artmix o6, Korschhaus beim Engel, Luksemburg; Mednarodni bienale umetnosti 2010, Galerija umetnosti Caochangdi, Peking; Antidepressionsmaschine, Hotel Performance, Stuttgart.

Lena Lieselotte Schuster (Bayreuth, Germany) lives and works in Vienna. She was a master student of Media Art/Performance Art in Saarbrücken and is currently studying Performative Art at the Academy of Fine Arts Vienna. Selected exhibitions/projects: 2013 Performative Month, Künstlerhaus Passagegalerie Vienna; Egotuning_H13, Kunstraum Niederoesterreich, Vienna; 2012 Artist in Residence in Artist in Residence, artist-in-residence-in-artist-in-residence.de; videooooooh, the one minutes, Slade School of Fine Art, London; direct action 2012, Abteilung für alles Andere, Berlin; 2011 Festival d'art vidéo, CNA, Luxemburg; performative Produktion für eine Bank, Deutsche Bank, Saarbrücken, artmix o6, Korschhaus beim Engel, Luxemburg; 2010 International Art Biennale, Caochangdi Gallery Of Art, Peking; Antidepressionsmaschine, Performance Hotel, Stuttgart.



Sašo Sedlaček

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AcDcWc Instalacija

Projekt predstavlja različne prototipe stranišč, ki energijo proizvajajo z recikliranjem iztrebkov. Ogledamo si lahko sodobni mobilni AcDcWc, ki ga je mogoče uporabljati doma ali pa pri kampiranju kot kemično stranišče. Mobilna različica kemičnega stranišča je školjka AcDcWc, ki je manjša, zato proizvede manj energije. Projekt tudi predstavi prototip javnega mobilnega stranišča AcDcWc, ki ga je mogoče uporabljati na javnih mestih z večjim pretokom ljudi, in prikazuje futuristični kanalizacijski sistem, ki bi lahko proizvajal večje količine energije in napajal velike porabnike električne energije. Zasnova stranišč AcDcWc temelji na indijski tehnologiji, imenovani Deenbandhu, kar pomeni "pomaga revnim", ki so jo razvili indijski tehnologi za revnejše razrede indijske družbe. Sedlačkova nadgradnja omenjene tehnologije je nastala predvsem zaradi potrebe po njegovi adaptaciji in uporabi v tako imenovanem razvitem svetu.

Delo **Saša Sedlačka** na splošno definirajo teorije odlaganja odpadkov z uporabo in ponovno uporabo nizkocenovnih tehnologij in odpadnih materialov. Njegova praktična in humoristična dela so rezultat subverzivne reciklaže znanstvenih, pravnih in tehnoloških dejstev, z elementi metod "sam svoj mojster" in sodelovanja. Sodeloval je v številnih samostojnih in skupinskih

AcDcWc Installation

The project presents different prototypes of toilets which generate energy by recycling excrement. We can see the contemporary mobile AcDcWc, which can be used at home, or as a chemical toilet while camping. A variant of the mobile chemical toilet is the AcDcWc potty, which is smaller, and consequently produces less energy. The project also showcases a prototype of a public mobile AcDcWc model, which can be used in public places with a greater throughput of people, and shows a futuristic sewage system that could generate greater quantities of energy and supply large electricity consumers. The design of AcDcWc toilets is based on Indian technology called Deenbandhu, meaning "helpful for the poor", developed by Indian technologists for the poorer classes of Indian society. Sedlaček's upgraded version of this technology was mostly driven by the need to adapt and use it in the so-called developed world.

Sašo Sedlaček's work is in general defined with theories of disposal, with use and reuse of cheap technologies and waste materials. His practical and humorous works result from a subversive re-cycling of scientific, legal or technological facts, employing DIY (do-it-yourself) and collaborative methods. He participated in numerous solo and group shows among others in Secession, Vienna,



razstavah, kot so Secession, Dunaj, 6,
bienale v Taipeiju, Muzej sodobne umetno-
sti Ljubljana, Beograjski oktobrski salon, Ars
Electronica Linz, Museumsquartir Dunaj ...
Za svoje delo je prejel številna priznanja

*6th Taipei Biennial, Museum of Modern
art Ljubljana, Belgrade October Saloon,
Ars Electronica Linz, Museumsquartir Vi-
enna ... He received several awards for his
work, such as the OHO Award (Ljubljana,*





in nagrade, kot so nagrada skupine OHO (Ljubljana, New York), nagrada SPAPORT iz banjaluškega muzeja sodobne umetnosti, častna omemba na festivalu VIDA 11 2008 (Madrid) ... Kot umetnik je gostoval med drugim na ISCP, New York, ZDA, IAMAS, Japonska, v studiu Ministry of Culture v Londonu in Berlinu.

New York), SPAPORT award from the Banja Luka Museum of Contemporary Art, 2008 VIDA 11 special mention (Madrid)... Residencies include ISCP, New York, US, IAMAS, Japan, Ministry of culture studio in London and Berlin.

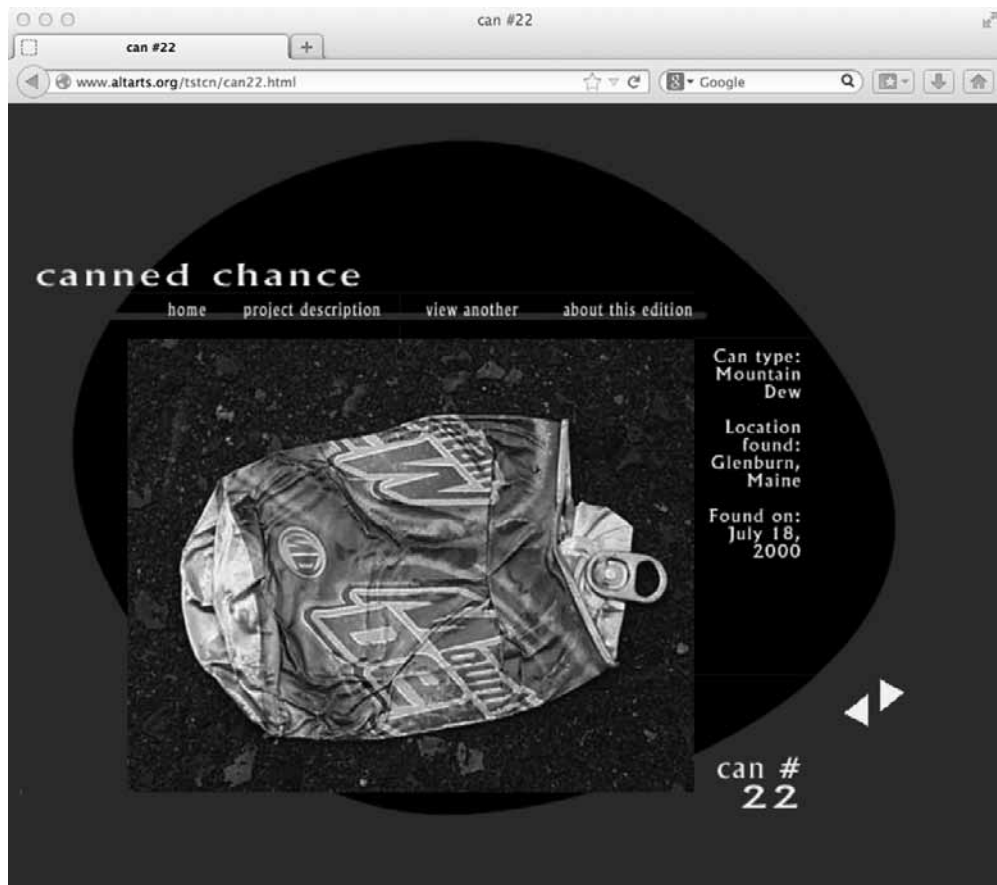
Owen F. Smith

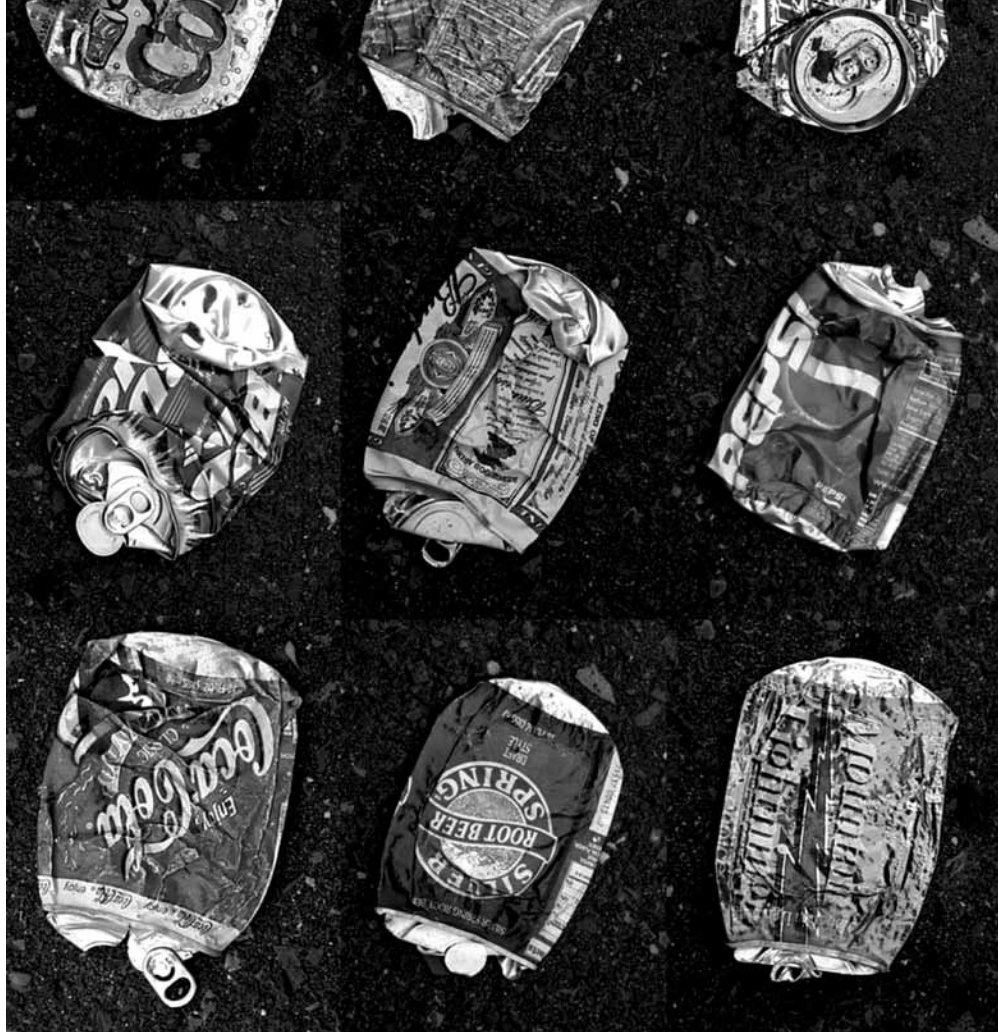
Projekt konzerviranih naključij Net Art in spletna dokumentacija

Projekt konzerviranih naključij je spletni katalog sploščenih pločevink, najdenih ob robu cestišča, ki so bile pobrane in katalogizirane v obdobju sedmih mesecev. Projekt je v samih temeljnih poskus poigravanja z naključji in umetnostjo, ki temelji na podatkih. Natančneje gre pri tem projektu za raziskovanje družbeno-kulturnih pogledov odlaga-

Canned Chance Project *Net Art and online documentation*

The Canned Chance Project is an online catalogue of flattened cans found on the roadside that were picked up and catalogued over a seven-month period. The project is, at its most basic levels, a way of playfully rethinking both chance- and data-based art. On a more specific level this project is a way of investigating the socio-





nja "sprotnih odpadkov", skozi ustvarjanje na naključjih temelječe podatkovne zbirke človeških interakcij z zgrajenimi okolji ter uprizarjanje dveh nivojev duchampovske paradigme: delovanje naključij in njihov pomen za ustvarjanje umetnosti.

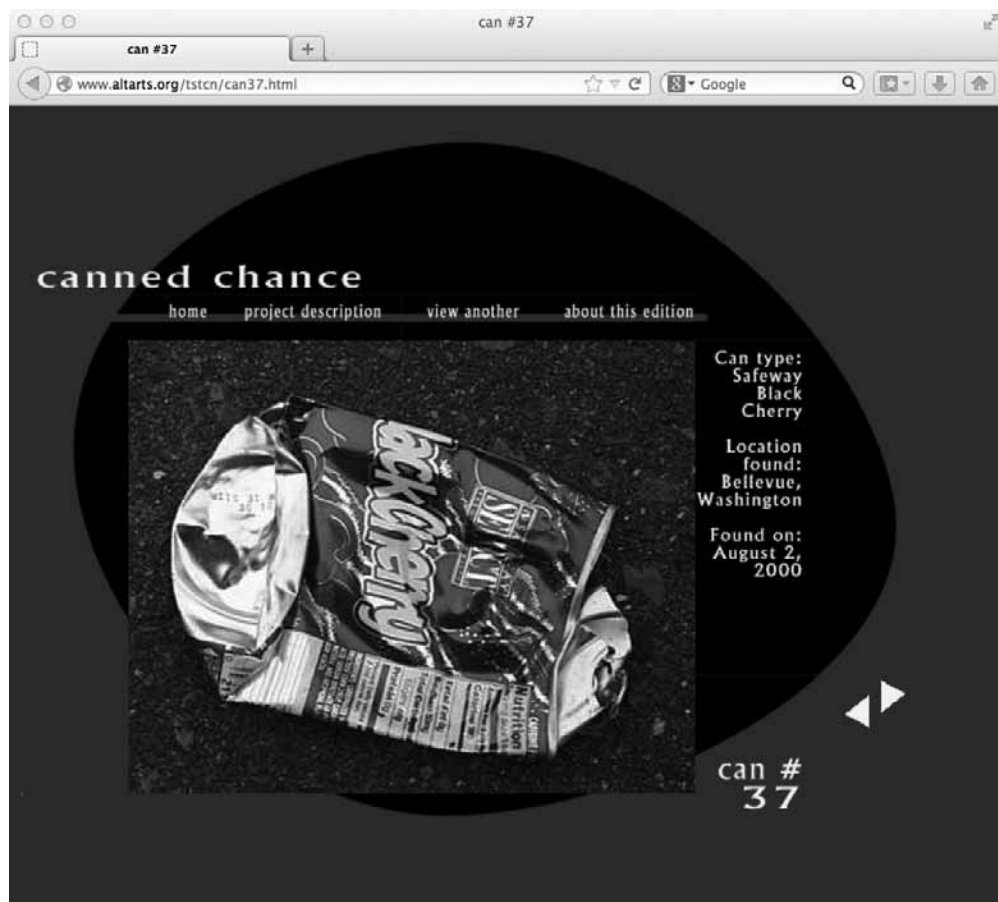
Owen F. Smith (Bangor, Maine, ZDA) raziskuje meje med umetnostjo in življenjem že od leta 1958. Trenutno je direktor programa Intermedia MFA in Centra za inovativne medije, raziskovanje in komercializacijo na Univerzi Maine. Je strokovnjak za moderno

cultural aspects of "casual refuse" disposal by creating a chance based database of human interactions of the built environment and to enact two levels of the Duchampian paradigm: chance operations and designation as art making.

Owen F. Smith (Bangor, Maine, USA) has been investigating the boundaries between art and life since 1958. He is currently the Director of the Intermedia MFA Program and the Innovative Media, Research and Commercialization Center at the University

in sodobno umetnost, zlasti za tisto, kar sam imenuje alternativne oblike umetnosti. Njegova odmevna knjiga o zgodovini fluksusa *Fluxus: a History of an Attitude* je izšla pri založbi San Diego State University Press. Je tudi ustvarjalec multiplov in medijskih del, s katerimi poskuša postavljati vprašanja o tradicionalnem umetniškem objektu in ustaljenih umetniških praksah. Njegova dela so bila v zadnjih desetih letih razstavljena v več kot 80 nacionalnih in mednarodnih razstavah.

of Maine. He is a specialist in Modern and Contemporary art, particularly what he calls alternative art forms. His seminal book on the history of fluxus, Fluxus: a History of an Attitude, was published by San Diego State University Press. He is also a producer of multiples and media works through which he seeks to question the traditional art object and established art practices. His work has been exhibited in over 80 national and international exhibitions over the last ten years.





Maja Smrekar

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Hu.M.C.C. (Kapaciteta molekularne kolonizacije človeka)

Bioart instalacija, 2012

Cene hrane se bodo povečevale zaradi vse manjših proizvodnih kapacitet, ki se zmanjšuje obratno sorazmerno z rastjo prebivalstva. Postavlja se vprašanje: Ali obstaja možnost, da kapaciteta človeške molekularne proizvodnje v DNK, kot enem redkih biotehnoloških materialov, ki še niso kolonizirani, postane alternativno orodje trgovanja (ki temelji na sistemu genetskega kredita), kar bi lahko postala ena izmed naslednjih stopenj evolucije? Projekt Hu.M.C.C. – Kapaciteta molekularne kolonizacije človeka – je zasnovan na biotehnološki proizvodnji prehranske industrije in je v svoji končni obliki predstavljen kot dizajnerski koncept hrane – embalaža jogurta, ki se imenuje Maya YogHurt, vsebuje produkt umetničnega encima. Projekt predstavlja izkušnjo socialnega darvinizma, parafrazirano skozi okolje verige industrijske proizvodnje hrane. Prav tako parafrazira koncept upravljanja produktivnih sil, ki ga raziskuje Marx, ki je vzpostavil povezavo med naraščajočo ravno kopičenja kapitala ter upadanjem tendenčne stopnje profita. Tako projekt Hu.M.C.C. obstaja znotraj paradigme čudežne hrane "Soylent Green",

Hu.M.C.C. (Human Molecular Colonization Capacity)

Bioart installation, 2012

Food prices are going to rise in the future due to production capacity which decreases inversely with the global population growth. Therefore the question is posed if there is a possibility that human molecular production capacity in the DNA, as one of the few uncolonized biotechnological materials, could become an alternative trade tool, (based on a system of genetic credit), which could become one of the next stages of evolution? Hu.M.C.C. – Human Molecular Colonization Capacity project dwells on the food industry biotechnological production that is in its final form represented as a design food concept – a yogurt package called Maya YogHurt, containing the product of an artist's enzyme. The project stands as a social darwinism experience set paraphrased within the realm of industrial food chain process. It also paraphrases a concept for the waste of productive forces explored by Marx, who established a connection between rising levels of accumulation of the capital and the fall of tendential rate of profit. Therefore the Hu.M.C.C. dwells in the so called "Soylent Green" paradigm where the fear

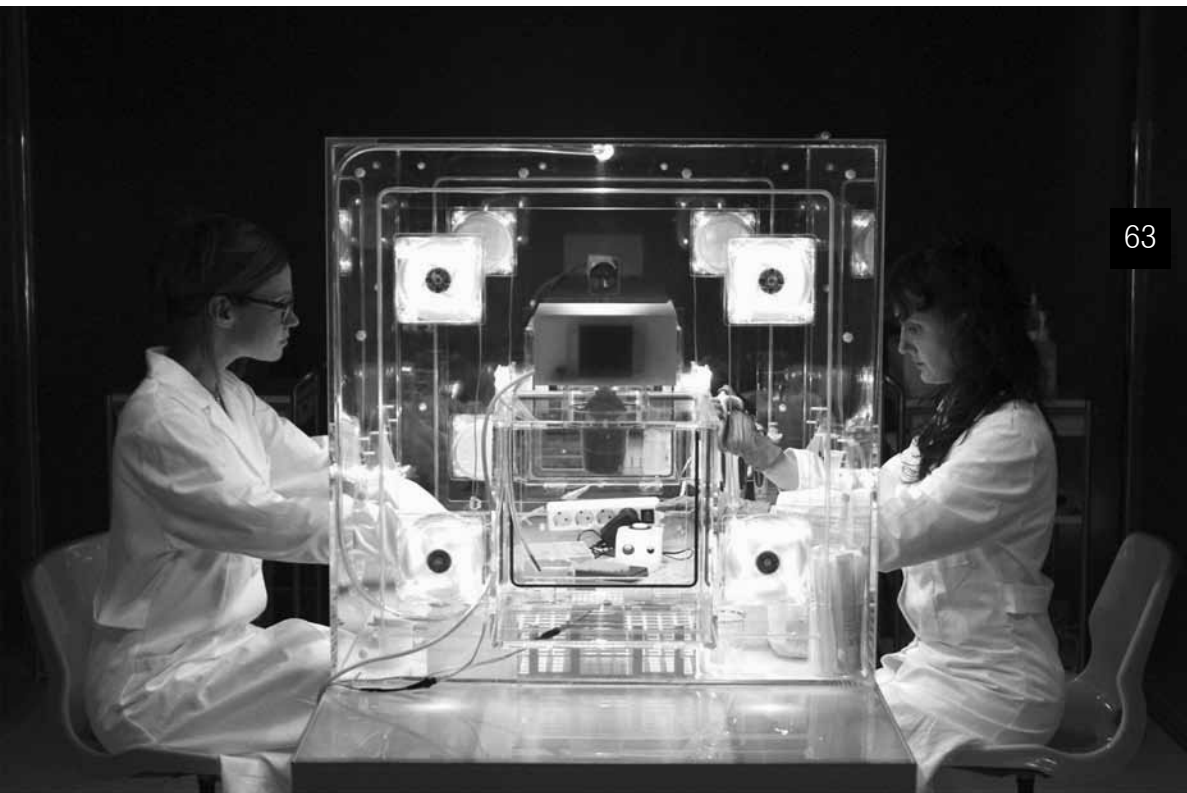
kjer se strah pred ekološko kataklizmo
spremeni v subtilno kritiko korporativnega
kanibalizma.

Več na www.mayayoghurt.net.

*of ecological cataclysm turns into a subtle
critique of corporate cannibalism.*

More at www.mayayoghurt.net.

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Maja Smrekar je leta 2005 diplomirala na smeri kiparstva na ljubljanski ALU, trenutno pa zaključuje magistrski študij na Oddelku za nove medije. 2012 – Festival Cynetart (Dresden/Nemčija) – Evropski center za umetnost Hellerau je projektu Hu.M.C.C. (Human Molecular Colonization Capacity) podelil prvo nagrado. 2013 – Festival Ars Electronica (Linz, Avstrija) – častna omemba za projekt Hu.M.C.C. (Human Molecular Colonization Capacity) 2013 – nagrada zlata ptica (Ljubljana, Slovenija) – državno priznanje za posebne dosežke na področju vizualne umetnosti, ki ga podeljuje Liberalna akademija, za projekt Hu.M.C.C. (Human Molecular Colonization Capacity).

Maja Smrekar graduated at the Sculpture Department of Fine Art Academy in Ljubljana in 2005, currently finishing MA at the New Media Department. 2012 – Cynetart Festival (Dresden/Germany) – awarded by the European Center for Arts Hellerau with the 1st prize for the project Hu.M.C.C. (Human Molecular Colonization Capacity) 2013 – Ars Electronica Festival (Linz, Austria) – Honorary mention for the project Hu.M.C.C. (Human Molecular Colonization Capacity) 2013 – The Golden Bird Award (Ljubljana, Slovenia) – the national award for special achievements at the field of visual art by the Liberal Academy for the project Hu.M.C.C. (Human Molecular Colonization Capacity).

Zahvale:

Celostna grafična podoba, spletno oblikovanje: oblikovalci atelje.Balant
Kodiranje spletnega mesta: Oliver Marčetič
Sodelavec na področju molekularne biologije: dr. Metka Lenassi
Sodelavec na področju molekularne gastronomije: Tilen Konte
Sodelavec na področju biotehnologije: dr. Špela Petrič
KONSTRUKT GENETSKEGA OBLIKOVANJA, izveden kot storitev genetske sinteze, izvajalec GenScript Express Company, New York, ZDA
Fotodokumentacija: Miha Fras (Galerija Kapelica); Jože Suhadolnik (časnik Delo)

Credits:

Brand identity, web design: atelje.Balant designers
Website coding: Oliver Marčetič
Co-worker at the field of molecular biology: dr. Metka Lenassi
Co-worker at the field of molecular gastronomy: Tilen Konte
Co-worker at the field of biotechnology: dr. Špela Petrič
GENE DESIGN CONSTRUCT executed as a gene synthesis service by GenScript Express Company, NJ, USA
Photodocumentation: Miha Fras (Kapelica Gallery); Jože Suhadolnik (Delo newspaper)

Igor Štromajer

oſn-3!é×F= Miát

2012, e-knjiga

www.intima.org/miat

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2012, e-book

www.intima.org/miat

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Igor Štromajer je medmrežni umetnik, intimni mobilni komunikator in virtualni performer z udeležbo na najrazličnejših razstavah in festivalih tako doma kot v tujini. Njegov opus zajema več kot sto projektov, ki so bili razstavljeni na več kot stotih razstavah v šestdesetih državah. Štromajer je za svoje delo prejel več nagrad (Moskva, Hamburg, Dresden, Belfort, Madrid, Maribor itd.), njegove projekte pa prek odkupov in daril v svojih stalnih zbirkah hranijo vrhunske umetnostne institucije (med drugimi Le Centre national d'art et de Culture Georges Pompidou – Musée national d'art moderne v Parizu, Museo Nacional Centro de Arte Reina Sofía v Madridu, Computerfinearts Gallery – net and media art collection v New Yorku, Moderna galerija v Ljubljani in Umetnostna galerija v Mariboru).

Net artist, intimate mobile communicator, and virtual performance artist Igor Štromajer has shown his work at numerous exhibitions and festivals worldwide. Comprising over a hundred projects that have been featured in over a hundred exhibitions in sixty countries, Štromajer's oeuvre has won numerous awards (in Moscow, Hamburg, Dresden, Belfort, Madrid, Maribor etc). His projects have been purchased by, and are included in the permanent collections of, prestigious art institutions, such as Le Centre national d'art et de Culture Georges Pompidou – Musée national d'art moderne in Paris, Museo Nacional Centro de Arte Reina Sofía in Madrid, the Computerfinearts Gallery – net and media art collection in New York, Moderna galerija in Ljubljana, and the Maribor Art Gallery.



Miha Turšič, Špela Petrič, Maja Murnik

Voyager/140 AU

Umetnost za zunanje vesolje

VOYAGER/140 AU preizprašuje zadnje trenutke enega največjih dosežkov človeške civilizacije, projekta Voyager. Predlagamo, da se vesoljski sondi Voyager 1 in 2 od 140 astronomskih enot (AU) naprej nameni umetniški manifestaciji tehnološke emancipacije. Omogočamo jo z uporabo algoritma, sestavljenega iz sistema treh povezanih, med seboj odvisnih diferencialnih enačb, ki simulirajo homeostazo, ter okoljskimi motnjami, ki prihajajo iz Voyagerjevega PLS-instrumenta. To proizvajanje urejenosti iz okoljskega šuma je osnovni princip živega, ki v avtentičnem prostoru vesolja doseže želeno emancipacijo od znanega terraformativnega in terrabiološkega. Živo se na Zemlji prav dobro počuti, v globino vesolja pa potujemo z njegovo digitalno abstrakcijo.

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Miha Turšič je zaključil študij industrijskega oblikovanja. Od leta 1995 do 2006 se je aktivno ukvarjal z razvojem izdelkov in blagovnih znamk. Od leta 2004 aktivno sodeluje na področju kulturalizacije vesolja, oblikovanja breztežnostnih okolij in postgravitacijske umetnosti v sodelovanju z

Voyager/140 AU

Art for deep space

VOYAGER/140 AU re-examines the final moments of one of the pinnacles of human civilization, the Voyager project. We propose that, of the 140 astronomical units (AU), the space probe Voyager 1 and 2 further focuses on artistic manifestation of technological emancipation. This is made possible by using the algorithm consisting of a system of three interconnected, mutually dependent differential equations which simulate homeostasis, and environmental interference which originate from the Voyager's PLS instrument. This process of creating order from environmental interference is the fundamental principle of life, which achieves the desired emancipation from the known terraformative and terrabiological within the authentic space environment. Life thrives on Earth, and we travel into deep space with its digital abstraction.

Miha Turšič graduated from Industrial Design. From 1995 to 2006 he actively engaged in product and brand design. Since 2004 he has been actively involved in the field of culturalization of space, designing zero-gravity environments and post-grav-

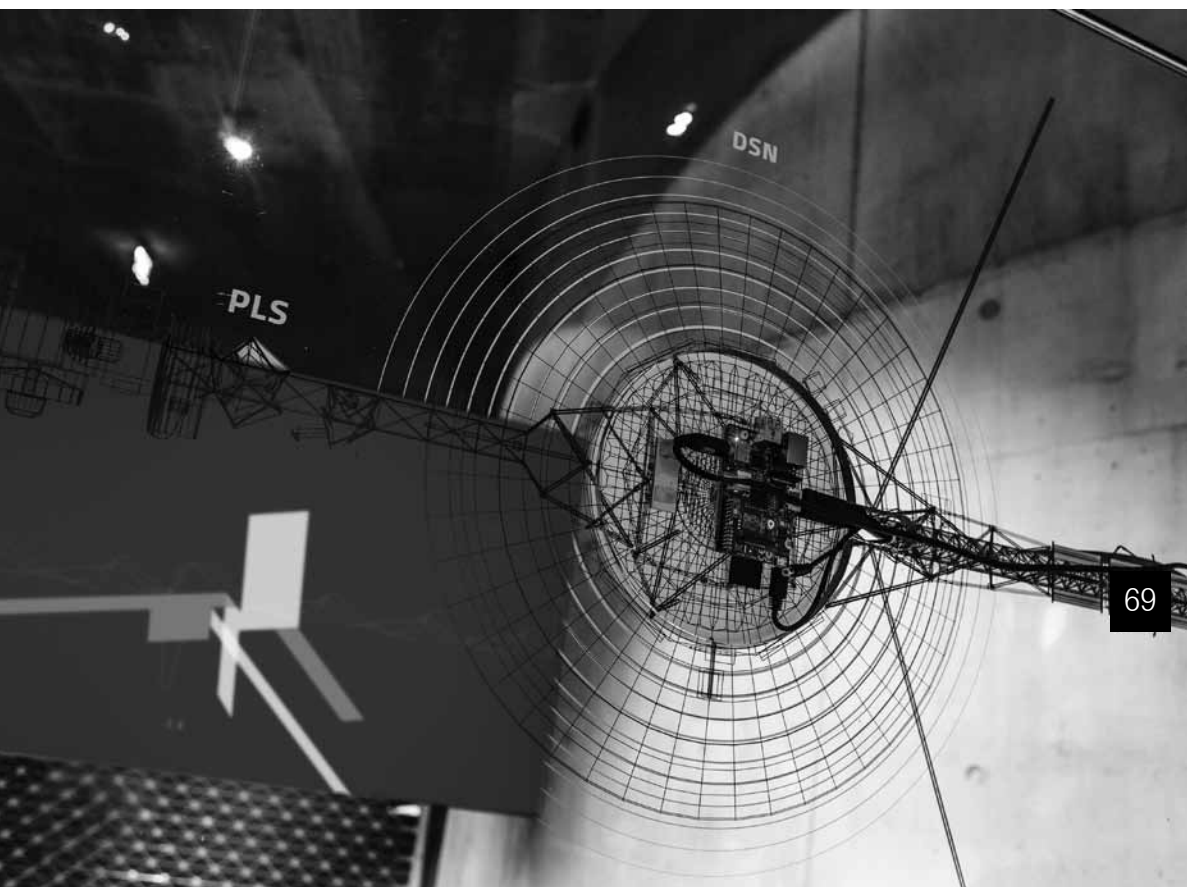
Dunjo Zupančič in Draganom Živadinovom. Od leta 2010 vodi KSEVT in se ukvarja z razvojem Kulturnega vesoljskega programa.

Dr. **Špela Petrič** univ. dipl. biol. in mag. umetnosti, v umetniškem delu prepleta naravoslovje, nove medije in performans. Zanimajo jo vsi vidiki antropocentrizma, rekonstrukcija in apropiacija znanstvene metodologije v kontekstu družbe, živi sistemi in umetno življenje, terrabiologija (ontološki pristop k evoluciji in teraformativnosti življenja na Zemlji). Je članica Hackterije.

Dr. **Maja Murnik** je doktorirala iz filozofije in teorije vizualne kulture na Fakulteti za

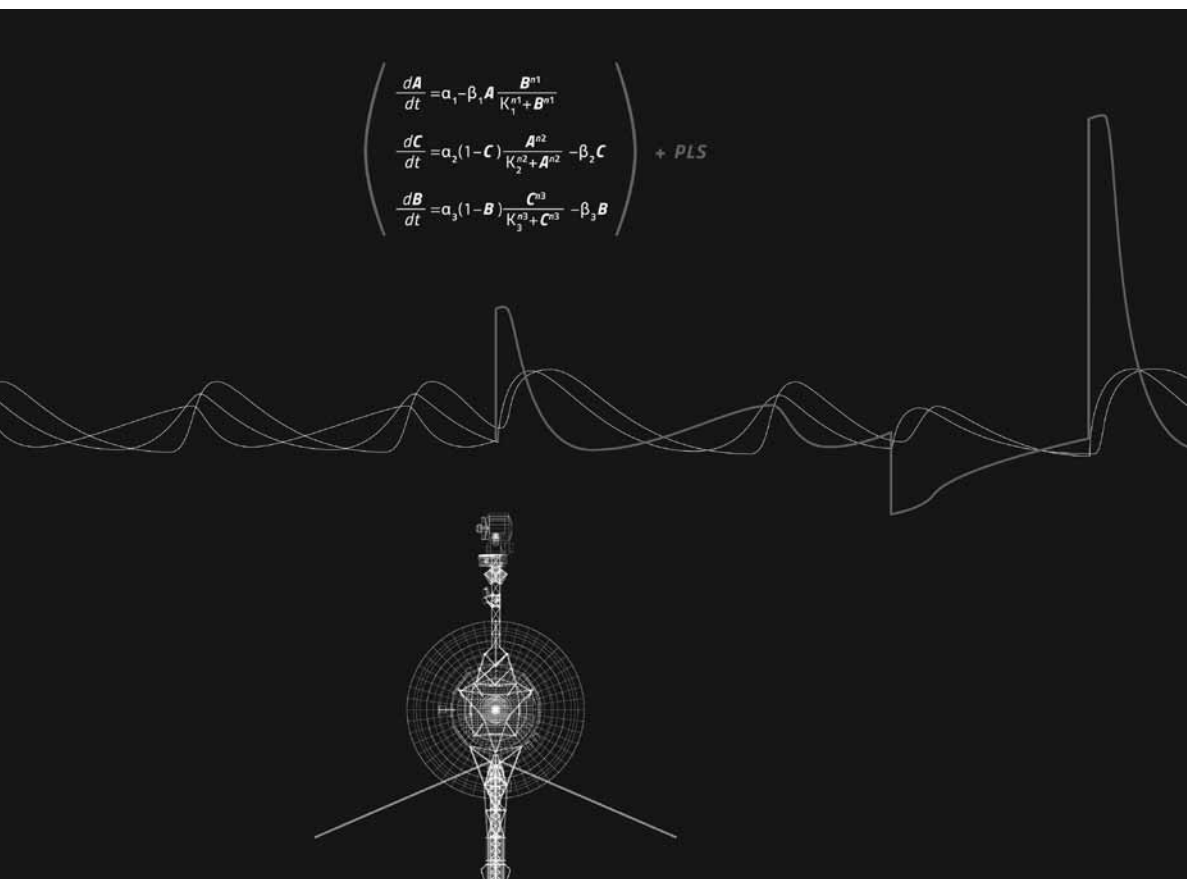
iterational art in collaboration with Dunja Zupančič and Dragan Živadinov. He has been working as coordinator of the KSEVT since 2010 and is involved in the development of the Cultural Space Program.

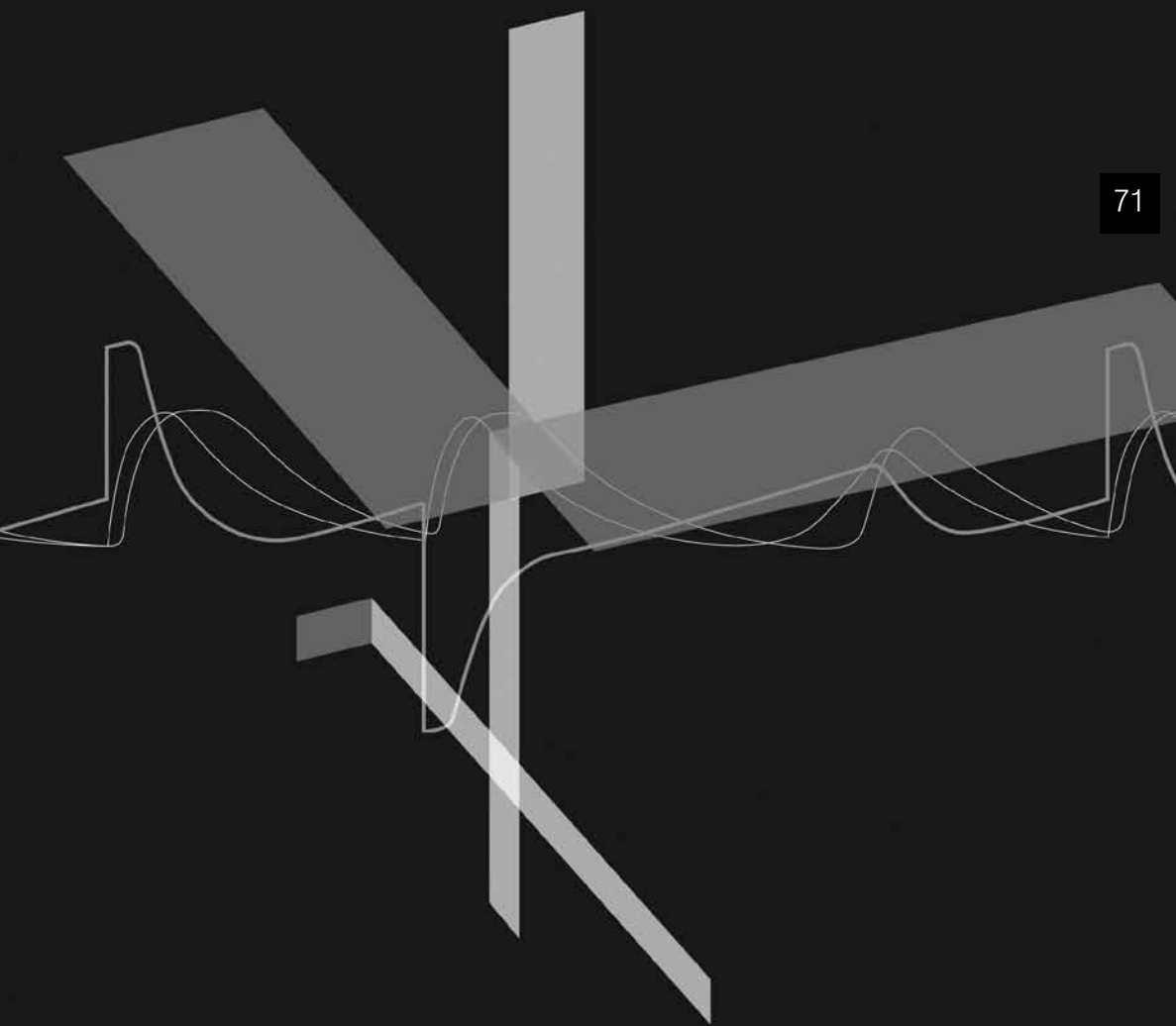
Špela Petrič, PhD. BSc. Biol. and MA Art. She uses natural science, new media and performance art in her artistic work. She is curious about different aspects of anthropocentrism; reconstruction and appropriation of scientific methodology in the context of society; living systems and artistic life; and terra-biology (ontologic approach to evolution and terraforming life on Earth). She is a member of Hackterie.



humanistične študije v Kopru. Diplomirala je iz dramaturgije na AGRFT in iz primerjalne književnosti na FF. Bila je urednica revije za performativne umetnosti Maska in založniškega programa zavoda Maska, asistentka na Fakulteti za humanistične študije v Kopru in organizatorka kulturnih projektov. Piše članke in kritike, prispevke redno predstavlja na konferencah doma in v tujini. Je članica Slovenskega društva za estetiko in prejemnica več štipendij.

Maja Murnik, PhD completed her doctorate in Philosophy and Visual Culture Theory at the Faculty of Humanities in Koper. She graduated from Dramaturgy at the Ljubljana Academy of Theater, Radio, Film and Television, and Comparative Literature at the Ljubljana Faculty of Arts. She was the editor of the performing arts magazine Maska and of the publishing program of the Maska Institute. She also worked as an assistant professor at the Faculty of Humanities in Koper and an organizer of cultural projects. She has published articles and critical reviews, and she regularly presents her contributions at conferences in Slovenia and abroad. She is a member of the Slovenian Esthetics Society and has been awarded multiple grants.





Visoka šola za umetnost Univerze v Novi Gorici *University of Nova Gorica School of Arts*

Premisliti (procesi umetniških študijev); Preurediti (pogledi študentov umetnosti);
Ponovno uporabiti (prostori, materiali, ideje)

Instalacije v prostorih šole

S sodelovanjem na Pixxelpointu se šola odpira javnosti z izborom del iz prejšnjih semestrov, ki jih na novo premišlja v kontekstu festivala, nekatera dela pa so nastala posebej za to priložnost. Kuratorica razstave Rene Rusjan je vključila dela narejena pri različnih mentorjih.

S samostojnimi deli se predstavljajo študentje druge stopnje in tretjega letnika, v skupinskih projektih pa sodelujejo tudi študentje drugega letnika programa prve stopnje. Avtorji samostojnih instalacij: **Lavoslava Benčič, Blaž Bertoncelj, Dunja Danial, Urška Djukić, Peter Mišic, Iva Musović, Pila Rusjan, Valérie Wolf Gang.**

Visoka šola za umetnost Univerze v Novi Gorici je mlada in dinamična šola, ki nudi sodoben študij tako z metodami in orodji učenja kakor tudi z izbiro vsebin in men-

*Re-think (art study processes),
Re-edit (art student views),
Re-use (art school spaces,
materials, ideas)*

Installations in the school premises,

Through its participation in Pixxelpoint, the school presents itself to the public with a selection of works created in previous semesters, re-conceptualized in the context of the exhibition, and some works were created specifically for this occasion. The curator of the exhibition is Rene Rusjan, and included are works created under the mentorship of various mentors.

*Second and third-year students present themselves with independent works, and group projects feature works by second-year students of the first-level curriculum. Authors of independent installations: **Lavoslava Benčič, Blaž Bertoncelj, Dunja Danial, Urška Djukić, Peter Mišic, Iva Musović, Pila Rusjan, Valérie Wolf Gang.***

The University of Nova Gorica School of Arts is a young and dynamic school offering a contemporary study program both through



torjev. Prisega na osebni pristop, podpira e-učenje, je intermedijsko naravnana in udejanja interdisciplinarno sodelovanje. Ustanovljena je bila leta 2008, nastala pa je na podlagi petnajstletnih izkušenj Šole uporabnih umetnosti Famul Stuart. Po selitvi v Gorico nadaljuje s širjenjem rab umetnosti v različnih kontekstih in prostorih, od sveta sodobne umetnosti in filma, do kreativnih industrij, prek specifičnih srečevanj z znanostjo in tehnologijami do interdisciplinarnih medijsko-produkcijskih kontekstov, od laboratorija do ulice.

V sklopu vertikale programov prve in druge stopnje, triletnega programa Digitalne umetnosti in prakse ter novega dvoletnega programa Medijske umetnosti in prakse

teaching methods and tools and through mentors and carefully selected subject matter. It swears by the personal approach, supports e-learning, is intermedia-oriented and engages in interdisciplinary collaboration. It was established in 2008, based on fifteen years of experience with the Famul Stuart School of Applied Arts. After relocating to Gorizia (I), the school continues to expand the applications of art in different contexts and situations, from contemporary art and film to creative industries, specific collaborations with science and technology, to interdisciplinary media-production contexts, from the lab to the street.

In the context of first- and second-level vertical programs, the three-year course of Dig-

študentje krožijo v okoljih in nosilnih modulih animacije, fotografije, filma, novih medijev, scenskih prostorov in sodobnih umetniških praks. Tako kot univerza je tudi šola dobro vpeta v mednarodna sodelovanja, naj bo to preko izmenjav Erasmus ali skozi mednarodne projekte skrbi za kratke intenzivne mobilne delavnice, ki bogatijo redno študijsko delo.

ital Art and Practice and the new two-year Media Art and Practice course, students rotate environments and modules such as animation, photography, film, new media, theater sets and contemporary artistic practices. Just as the university, the school has strong international connections in terms of international collaborations, either through Erasmus exchanges or through international projects where it oversees short, intensive mobile workshops which complement the regular educational process.









Projekt sofinancirata



MESTNA OBČINA
NOVA GORICA



REPUBLIKA SLOVENIJA
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KULTURNI DOM
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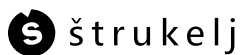


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Sponzorji

Medijski sponzorji

**Pixxelpoint 2013– 14. mednarodni festival
novomedijske umetnosti
Nova Gorica/Gorica, 29. 11.–6. 12. 2013**

Organizacija festivala: Kulturni dom
Nova Gorica
Kuratorji: BridA/Tom Kerševan, Sendi Mango,
Jurij Pavlica
Vodja projekta: Pavla Jarc
Koordinator projekta: Mateja Poljšak Furlan
Tehnični vodja: Tadej Hrovat
Katalog izdal: Kulturni dom Nova Gorica
Zanj: Pavla Jarc
Avtorji besedil: BridA/Tom Kerševan, Sendi
Mango, Jurij Pavlica
Ureditev kataloga: BridA/Tom Kerševan,
Sendi Mango, Jurij Pavlica
Pregled besedil: Mateja Poljšak Furlan
Prevodi: Denubis, jezikovne rešitve d.o.o.
Oblikovanje: BridA/Tom Kerševan, Sendi
Mango, Jurij Pavlica
Tisk: GK Grafika d.o.o.
Naklada : 500

Nova Gorica, november 2013

***Pixxelpoint 2013 – 14th International New
Media Art Festival
Nova Gorica/Gorizia, 29. 11.–6. 12. 2013***

Festival organized by: Kulturni dom Nova
Gorica
Curators: BridA/Tom Kerševan, Sendi Mango,
Jurij Pavlica
Festival manager: Pavla Jarc
Project coordinator: Mateja Poljšak Furlan
Technical director: Tadej Hrovat
Catalogue issued by: Kulturni dom Nova Gorica
Represented by: Pavla Jarc
Texts written by: BridA/Tom Kerševan,
Sendi Mango, Jurij Pavlica
Catalogue edited by: BridA/Tom Kerševan,
Sendi Mango, Jurij Pavlica
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Nova Gorica, november 2013

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