

inteligentni opazovalec

intelligent observer

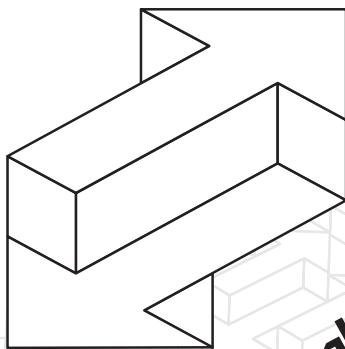


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19. mednarodni festival sodobnih umetniških praks
19th International Festival of Contemporary Art Practices

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19th International Festival of Contemporary Art Practices

16.–23. november 2018

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



KULTURNI DOM
NOVA GORICA



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Nova Gorica/Gorica, 16.–23. 11. 2018

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Inteligentni opazovalec

BridA/Sendi Mango, Jurij Pavlica, Tom Kerševan

“Veseli me, da je mesec na nebu, tudi če ga tisti trenutek ne opazujem.”

Albert Einstein

Tako je Einstein komentiral trditev Nielsa Bohra, češ, da se nič ne zgodi, dokler dogodka nekdo ne opazuje. Čeprav je od kvantne revolucije minilo že skoraj stoletje, vprašanje, ali je resničnost res odvisna od opazovalca, še vedno ostaja zavito v tančico skrivnosti.

Ali bi lahko danes soodvisnost med opazovalcem in resničnostjo aktualizirali tudi v umetnosti in pri tem trdili, da nekaj, kar je bila le majhna verjetnost, postane umetnina le zaradi opazovanja, ali je pri tem potrebno nekaj več? Na primer zavedanje, inteligenca, želja? Odgovor je enako negotov kot v primeru Meseca na nebu, ampak zdi se nam, da je v svetu umetnosti učinek opazovalca nedvomno generator vsega, od umetniškega dogodka, razstave, festivala do umetnosti same. Tisti, ki opazuje, je hkrati tudi tisti, ki umetniškemu delu daje smisel in končni pomen. Lahko bi rekli, da izmed nešteto možnosti izbere tisto svojo in edinstveno, ki je ne more izračunati ali nadomestiti nobena naprava oziroma algoritem.

Ob tehnološkem napredku, kot je umetna inteligenca, ki vse bolj briše meje med človekom in strojem, se danes utemeljeno sprašujemo, kdo je v vlogi opazovalca – je to človek ali neka naprava? Že vrsto let se kot umetniki tudi sami ukvarjamo z vprašanji, kot so vloga umetnika, publike in nenazadnje tehnologije v procesu umetniškega ustvarjanja. Sprašujemo se, kdo vse opazuje in kdo je v določenem trenutku opazovan in zakaj je opazovan. Prav tako nas zanima, zakaj so nekatere stvari in vsebine spregledane, nevidne ali celo namerno prikrite. Vse to samo zato, da bi spoznali in načrtovali umetnost, ki jo vse našteteto terja.

Na letošnjem festivalu umetniki s svojimi projekti na različne načine problematizirajo vlogo opazovalca, na primer tako, da sami načrtno izstopijo iz procesa ustvarjanja ter opazovalcu predajo vlogo ustvarjalca. V svojih delih premišljeno gradijo sisteme, ki postavljajo pod vprašaj neizmerni razvoj tehnologije. Znotraj resničnega in virtualnega iščejo skrite pasti in nas nagovarjajo, kako jih lahko inovativno izkoristimo v kreativne namene — na primer, kako si sami zgradimo naprave, ki nam omogočajo, da vidimo ali slišimo tisto, kar nam je prikrito. Umetniki svoje projekte gradijo na presečišču resničnega in virtualnega, njihov ustvarjalni prostor širijo v podatkovne ekosisteme, ne da bi pri tem izgubili stik s svojimi čuti in telesom. Projekte kritično razvijajo v urbanih okoljih, ni jim dovolj to, kar jim ponuja sodobna tehnologija s pametnimi aplikacijami, temveč jih poskušajo nadgraditi. Iščejo in razkrivajo fizične izvore informacij, ki so nam

preko spleta posredovane kot zapakirane resničnosti — skratka, v nas skušajo na vsak način vzbuditi inteligentnega opazovalca.

Umetniki so tisti, ki nam vedno znova odpirajo poglede na nove dimenzije, gradijo alternativne modele razmišljanja ter v nas prebujajo skrite potenciale. Kot izhod iz tesnobe, ki se kaže kot eden izmed neizogibnih stranskih učinkov napredka, nas njihova umetnost vedno znova spodbuja k nenehni redefiniciji pojma inteligentnega.

Intelligent observer

BridA/Sendi Mango, Jurij Pavlica, Tom Kerševan

“I like to think the moon is there even if I am not looking at it.”

Albert Einstein

This was Einstein's response to Niels Bohr's assertion that nothing happens until someone observes it. Almost a century has passed since the quantum revolution, and the question if reality truly does depend on the observer still remains unanswered.

Would it be possible today to actualize the relationship between the observer and reality in the domain of art, claiming that something which had a very low likelihood of becoming art becomes that simply through the act of observing - or is something else required? Something like conscience, intelligence, desire? The answer remains uncertain, just as it is in the example of the Moon in the sky, but we feel that in the world of art, the observer effect is certainly the key generator of everything, whether an artistic event, an exhibition, a festival, or art itself. The observer is also someone who gives the artworks ultimate meaning, one might even say that, from among countless possibilities, the observer chooses their own unique perception, one which cannot be calculated or substituted by any device or algorithm.

With technological advances like artificial intelligence, constantly blurring the lines between humanity and machines, we can now legitimately wonder; who is it that takes the role of the observer - a human or a machine? For a number of years, we as artists have been wondering about the role which the artist, the audience, and now technology plays in the process of art production. We wonder about things like who takes the role of observing everything, and who is the subject of observation at a given point in time - and why. We also wonder why some things and contents are overlooked, invisible or perhaps even intentionally concealed. All this simply to get to know and to plan art, which all of these things demand.

For this year's edition of the festival, artists and their projects explore the role of the observer in various ways, for example by intentionally removing themselves from the creative process and giving the observer the role of the creator. In their works, they cleverly build systems which question the immense technological advancement. Within the real and virtual worlds, they look for hidden traps, and challenge us to make use of them in innovative and creative ways - for example, building DIY devices which allow us to see or hear that which is hidden from our range of perception. The contributing artists build their projects at the intersection where the real and virtual worlds overlap, they expand their creative endeavors into data ecosystems, without disconnecting from their senses and physical bodies. They critically develop projects in

urban environments, and they are not satisfied with what modern technology offers them with its smart applications. Instead, they seek to upgrade them, to discover and reveal the physical sources of information transmitted to us online as packaged realities - in short, they do their best to bring out the Intelligent Observer within us all.

The artists open us up to new perspectives and dimensions, constructing alternative models of thought, and bringing out our hidden potentials. As an escape from the anxiety, which emerges as one of the inevitable side effects of progress, their art encourages us again and again to redefine the notion of intelligence.



Boris Beja

Koncert za pianino in dva mešalca, 2017

V pričujočem projektu nadaljujem s svojim zanimanjem in vključevanjem glasbe v likovno prakso. Projekt se naslanja na takoimenovani "samograditeljski" fenomen praviloma enodružinskih objektov, značilnih za socialistično obdobje, ki so dopolnili našo kulturno krajino v sedemdesetih in osemdesetih letih. To je bilo v skladu z relativno boljšim gmotnim stanjem (redni prihodki, večja dostopnost kreditov, dostopnost dobrih parcel, tudi materialov). Takoj po vojni, po letu 1945, se je veliko gradilo v družbenem okviru (udarniško, vse od zadružnih domov do cestnih magistral), v 70-ih in 80-ih letih pa je že nastopil čas individualnih gradenj.

Del hišnega inventarja je v marsikateri večstanovanjski hiši še vedno mešalec za beton, ki je del strojne opreme tudi v hiši staršev. Z mešalcem za beton sem beležil različne zvoke mešanja betona. Hrušč in premetavanja peska, cementa in vode v mešalnem bobnu so se zložili v gradbeniško kompozicijo, ki je bila zvočna podlaga pianistu, da je lahko na zvok gradbeniškega stroja dodal svojo glasbeno improvizacijo. Njegova melodija iz mola prehaja v durovsko tonaliteto in čeprav se zdi, da je pianistovo delo bolj spevno in melodično, sem sam uvidel lepoto tudi v zvoku mešanja betona.

Boris Beja je najprej diplomiral na Naravoslovnotehniški fakulteti v Ljubljani, smer Grafična tehnika, in nadaljeval študij na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer je diplomiral leta 2013 na oddelku za kiparstvo. V zadnjih letih je imel več samostojnih razstav in sodeloval na številnih skupinskih predstavitev doma in v tujini. Za svoje delo je prejel več nagrad in nominacij. Živi in ustvarja v Ljubljani.

www.borisbeja.eu

Concert for the upright piano and two concrete mixers, 2017

Through this project I continue to explore integrating music into visual art. The project refers to the phenomenon of "self-building", a phenomenon usually found in building single-family homes characteristic of the socialist period, which have shaped the Slovenian cultural landscape in the seventies and eighties. This emerged from the improving wealth (steady income, better access to loans, availability of quality land plots and materials). Immediately after the war, after 1945, there was a lot of community building (volunteer building brigades, building anything from co-op halls to roads), and by the 1970s and 1980s, the time of individual building projects had arrived.

In many multi-family houses, a concrete mixer was ubiquitous, and was also part of standard machinery in the parents' house, as well. I used the concrete mixer to record



various noises created by the concrete mixer. The noise of shuffling sand, cement and water in the mixing barrel came together into a construction-themed audio composition, which was then used as a soundscape for the pianist, so that he could add his musical improvisation on top of the noise of the construction machinery. The melody shifts between the major and minor keys, and although the pianist's work seems more melodic and harmonious, I also saw beauty in the noise of mixing concrete.

Boris Beja initially graduated from the Ljubljana Faculty of Natural Sciences and Engineering, graphic design, then continued his studies at the Ljubljana Academy of Fine Arts and Design, where he graduated from sculpture in 2013. In recent years he has had a number of independent exhibitions and participated in numerous group exhibits both in Slovenia and abroad. He received a number of awards and nominations in recognition of his work. He lives and works in Ljubljana.

www.borisbeja.eu

Martin Bricelj Baraga

Sončni koledar

Sončni koledar Martina Briclja Barage je svetlobna instalacija, ki deluje na sončno energijo. Preprost krog z LED svetlobnim obročem je obrnjen proti horizontu in se čez dan polni s sončno energijo, zvečer pa ustvari osvetljen obroč. Obiskovalec zahajajoče sonce opazuje skozi obroč Sončnega koledarja, dokler sonce ne pade v beli osvetljeni krog. Ob zahodu je sončna svetloba navadno obarvana z oranžno-rdeče-vijoličnim odtenkom, odvisno od atmosfere. Umetnik se pri instalaciji poigrava z rdečkasto naravno svetlobo, ki jo obkroži umetna tanka linija bele svetlobe, ki jo napaja sonce.

Sončni koledar je meditacija o prostoru in času, o minljivosti in naši soodvisnosti z naravo.

Opazovanje Sončnega koledarja se spreminja skozi čas. Da bi gledalec ujel trenutek, ko sonce zaide točno v sredini svetlobnega obroča, se mora pomikati na različne pozicije, skladno s pozicijo sonca, ki je vsak dan nekoliko drugačna. S tem, ko gledalec vedno znova obišče Sončni koledar, se zaveda minevanja časa in razmišlja o moči sonca in njegove energije.





Martin Bricelj Baraga z instalacijo Sončni koledar nadaljuje svoje raziskovanje naravnih pojavov in minevanja časa ter intervencij v javni prostor. Baraga je umetnik in kurator, soustanovitelj in umetniški vodja MoTE- Muzeja tranzitornih umetnosti in festivala SONICA ter avtor več nagrajenih instalacij, med drugim interaktivne instalacije Moonolith, monumenta modrini neba Cyanometra, tesnobne prostorske instalacije NEUNUNDNEUNZIG (99), mobilne zvočne skulpture RoboVox in projekta Nonument 01: McKeldin Fountain.

produkcija: Kulturni dom Nova Gorica & MoTA

Sun Calendar

Martin Bricelj Baraga's Sun Calendar is a solar-powered light installation. A simple circle with a LED ring faces the horizon and accumulates solar energy during daylight hours, and creates a luminous ring in the evening hours. The visitor observes the sunset through the ring of the Sun Calendar until the sun drops into the white, luminous ring. At sunset, the sunlight is usually tinted in orange-red-violet hues, depending on the atmosphere. The artist's installation plays with natural crimson light, surrounded by a thin line of white light, powered by the sun.

The Sun Calendar is a contemplation of time and space, of ephemerality and our codependent relationship with nature.

The Sun Calendar viewing experience changes over time. In order for the viewer to catch the moment when the sun sets through the exact center of the light ring, they must change positions to align his perspective against the sun's position, which changes slightly with each passing day. The act of visiting the Sun Calendar again and again evokes a sense of the passing of time, and encourages reflection on the power of the sun and the energy it radiates.

*With his installation Sun Calendar, **Martin Bricelj Baraga** continues his exploration of natural phenomena and the passing of time through interventions in public space. Baraga is an artist and curator, as well as Art Director of MoTA - Museum of Transitory Art and the SONICA Festival. He is also the author of several of award-winning installations, including his interactive installation Moonolith, the monument to the blueness of the sky Cyanometra, the anxiety-inducing spatial installation NEUNUNDNEUNZIG (99), mobile sound sculpture RoboVox and project Nonument 01: McKeldin Fountain.*

production: Kulturni dom Nova Gorica & MoTA

Vuk Ćosić

Turing te gleda, 2018

Zagotovo najpomembnejši opazovalec trenutno nastajajoče umetnosti na križišču med kreativnostjo ljudi in kreativnostjo umetne inteligence je Alan Turing. Turingovo testiranje kulturne produkcije vseh nas (ljudi, strojev, ljudi s stroji, ljudi proti strojem in podobno) bo postalo tisto ključno bojišče, na katerem se bodo v kratkem odločale smeri razvoja umetnosti bodočih rodov. Že danes ne vemo več, zakaj točno smo pogledali nek video ali kupili kakšno knjigo. Jutri med svojimi najljubšimi kulturnimi artefakti ne bomo več vedeli, katere med njimi je v večji meri naredil človek, in katere stroj. Zato je treba pogledati Turinga globoko v oči in razmisliti.

Vuk Ćosić

Internetni veteran in mednarodno priznani klasik internetne umetnosti. Soustanovitelj Ljubljanskega laboratorija za digitalne medije in Nettime-a.

Turing is watching, 2018

Surely the most important observer of the art that is currently being produced at the crossroads between the creativity of humans and the creativity of artificial intelligence, is Alan Turing. The Turing test of cultural production of all of us (humans, machines, humans with machines, humans against the machines and so on) will be the central battlefield on which the fate of future generations' artistic development will be decided. Even today we do not know exactly why we checked a certain video or purchased a certain book. Tomorrow we will be unable to discern which of our favourite cultural artifacts were made mainly by humans, and which by machines. This is why you need to look Turing' deep in the eye and think.

Vuk Ćosić

Internet veteran and internationally acclaimed classic of internet art. Co-founder of the Ljubljana Digital Medialab and of Nettime.



Vadim Fiškin

Čarobni gumb, 2007

Rdeč gumb, projekcija, avdio sistem, nastavljlivi solid state predvajalnik, milni mehurčki

“Obiskovalcu” namignemo, naj pritisne tipko a. Kmalu zatem se pojavi računalniško generirana podoba in zasliši glas, ki pravi: “Čarovnija ne obstaja ... V resnici gre samo za elektronski rele, projekcijo, nekaj svetlobnih učinkov ... in milne mehurčke ...” Prižge se posebna luč in nato začnejo počasi padati milni mehurčki.

Vadim Fiškin je leta 1986 diplomiral na moskovskem Inštitutu za arhitekturo. V Moskvi je živel do leta 1996, zdaj pa živi v Ljubljani. Njegovo delo raziskuje odnos med znanostjo, osebno izkušnjo, željo in imaginacijo, med metafiziko in pragmatizmom, med umetnim in resničnim. Umetnik uspešno razkriva pretanjene povezave in buri gledalčevo domišljijo, vendar nikoli ne poda dokončnega odgovora na vprašanje o pomenu. Mnoge njegove instalacije, skulpture, fotografije in risbe – na temo geografije, časa, svetlobe, aeronavtike, meteorologije – so zaznamovane z umetnikovim značilnim smislom za humor. Razstavljal je na številnih skupinskih in samostojnih razstavah: Beneški bienale (1995, 2003, 2005 in 2017); 1. bienale, Valencia; Manifesta 1, Rotterdam; Manifesta 10, Hermitage Museum, St. Petersburg; Nacionalna galerija Jeu de Paume, Pariz; Moderna galerija, Ljubljana; Galerija Gregor Podnar, Ljubljana/Berlin; Martin-Gropius-Bau, Berlin; Palazzo della Ragione, Milan; Secesija in BA WAG Foundation, Dunaj; ZKM, Karlsruhe; 9th Shanghai Biennale, Shanghai; MACRO, Rim; Drawing Center, New York.

www.vadimfishkin.si

<https://www.instagram.com/vadimfishkin/>

Magic Button, 2007

Red button, projection, audio system, programmable solid state player, soap bubbles

The “visitor” is invited to press a. Soon after, a computer-generated image and voice appeared and said: “There is no magic.... Just an electronic relay, projection, some light effects....and soap balloons...” A special light switches on, and soap bubbles slowly start falling down.

Vadim Fiškin graduated from the Moscow Architectural Institute (1986). He lived in Moscow until 1996, and now lives in Ljubljana. His work explores the relationship between science, the personal experience, desire and imagination, the spaces between metaphysics and pragmatism, the space between the artificial and the real. The artist artfully unveils ingenious connections and piques the viewer’s

curiosity, without ever revealing the final answer to the question about meaning. Many installations, sculptures, photographs and drawings - on topics such as geography, time, light, aeronautics, meteorology - are distinguished by his particular sense of humor. He has exhibited in numerous group and independent exhibitions: Venice Biennale (1995, 2003, 2005 and 2017); 1st Biennial, Valencia; Manifesta 1, Rotterdam; Manifesta 10, Hermitage Museum, St. Petersburg, National Gallery Jeu de Paume, Paris; Moderna Galerija, Ljubljana, Gregor Podnar Gallery, Ljubljana/Berlin; Martin-Gropius-Bau, Berlin; Palazzo della Ragione, Milano; Secesija and BA WAG Foundation, Vienna; ZKM, Karlsruhe; 9th Shanghai Biennale, Shanghai, MACRO, Rome; Drawing Center, New York.

www.vadimfishkin.si
<https://www.instagram.com/vadimfishkin/>



Carla Gannis

Vrt emojijevskih naslad

“Vrt zemeljskih naslad” je eno najbolj smelih del Hieronymusa Boscha, katere nenavadna in edinstvena ikonografija burka domišljijo že stotine let. Emojiji so sodobni sistem simbolov, ki omogočajo čustveno izražanje v virtualnih okoljih. Te simbole običajno razumemo “na prvo žogo”. Transkripcija vizualnih simbolov iz neke pretekle dobe v sodobni vizualni jezik, značilen za kulturo družabnih omrežij, je za Carlo Gannis prekrasen nesmisel, zlasti če si ogledamo Boschev Vrt, saj je bil njegov vizualni slog tako prepoznaven.

Pri delu “Vrt emojijevskih naslad” je bil njen cilj ustvariti mešanico različnih zgodovinskih in sodobnih simbolnih sistemov, skozi ta proces pa obogatiti in razširiti izrazni leksikon emojijev. Skozi delovni proces so se Gannisevi utrinjale nove pripovedi, ki komentirajo življenje v naši digitalni dobi.

Carla Gannis je newyorška umetnica, ki raziskuje področje digitalne semiotike ter identitete v kontekstih, kjer se briše meja med fizičnim in virtualnim svetom. Pri svojem delu raziskuje področje “internetne gotike”, kopira in lepi različne sestavke iz mrežnih forumov, članke iz umetnostne zgodovine, ki so plod iskanja z Googlom, ter spekulativne fikcije. Rezultat je temačna in pogosto humorna kritika človeštva.

Avtoričino delo je bilo razstavljeno na številnih razstavah in projekcijah v Ameriki in mednarodno. Med njenimi zadnjimi projekti so “Portraits in Landscape” Midnight Moment, Times Square Arts, New York; “Sunrise/Sunset”, Whitney Museum of Art, New York; “Until the End of the World”, Galerija DAM, Berlin; in “The Garden of Emoji Delights”, Hudson River Museum, Yonkers. Gannisino delo se je pojavilo tudi v tisku in publikacijah, kot so: ARTnews, The Creators Project, Wired, FastCo, Hyperallergic, Art F City, Wall Street Journal, New York Times in LA Times.

V letu 2015 je bilo Gannisino delo spekulativne fikcije vključeno v antologijo DEVOURING THE GREEN:: fear of a human planet: a cyborg / eco poetry anthology, ki jo je izdala založba Jaded Ibis Press, njena knjiga umetnika z elementi obogatene resničnosti z naslovom The Selfie Drawings pa je prejela ustanoviteljevo nagrado na razstavi Lumen Prize 2016.

Umetnico zastopata newyorški TRANSFER in berlinska galerija DAM.

“The Garden of Emoji Delights”

“The Garden of Earthly Delights,” Hieronymus Bosch’s most ambitious work, is filled with a strange and unique iconography that has intrigued viewers for hundreds of

years. Emoji are a contemporary glyph system which offer an emotional shorthand for virtual expression, and we generally take them at “face value.” Transcribing visual symbols of an earlier era using the contemporary visual language of networked culture makes perfect nonsensical sense to artist Carla Gannis, particularly with Bosch’s garden, in that his own visual style was so idiosyncratic.

Her main intention in making “The Garden of Emoji Delights” was to mash up popular historic and contemporary sign systems, and to diversify and expand the Emoji lexicon through this process. As Gannis continued to work, new narratives emerged in her version that reflect upon the digital age in which we all coexist.

Carla Gannis *is a New York-based artist fascinated by digital semiotics and the situation of identity in the blurring contexts of physical and virtual. She eclectically explores the domains of “Internet Gothic”, cutting and pasting from the threads of networked communication, googleable art history, and speculative fiction to produce dark and often humorous explorations of the human condition.*

Gannis’s work has appeared in numerous exhibitions and screenings, nationally and internationally. Recent projects include “Portraits in Landscape” Midnight Moment, Times Square Arts, New York; “Sunrise/Sunset” Whitney Museum of Art, New York; “Until the End of the World”, DAM Gallery, Berlin; and “The Garden of Emoji Delights”, Hudson River Museum, Yonkers. Gannis’s work has been featured in press and publications including, ARTnews, The Creators Project, Wired, FastCo, Hyperallergic, Art F City, The Wall Street Journal, The New York Times and The LA Times, amongst others.

In 2015 Gannis’s speculative fiction writing was included in DEVOURING THE GREEN:: fear of a human planet: a cyborg / eco poetry anthology, published by Jaded Ibis Press, and her augmented reality artist book The Selfie Drawings was awarded the Founder’s Award from the 2016 Lumen Prize.

Gannis is represented by TRANSFER, NY, and DAM Gallery, Berlin.





Maša Jazbec

MIKKEL

MIKKEL je zasnovan kot večletni projekt produciranja začetka, rojstva in nadgrajevanja forme hibrida. Vsaka MIKKEL artikulacija v realnem času torej poteka po principu implementacije novih tehnologij in je zamišljena kot nadgradnja narave s pomočjo tehnoloških elementov. MIKKEL, kot tehno organizem v prostoru, sestavljen iz konkretne mislene vsebine in duha časa, namesto partikularnosti fizičnega telesa podeljuje statusno prednost mišljenju, ki artikulira svoje meje v skladu z gibanjem in spreminjanjem svojega simbolnega in fizičnega okvira. Njegova govorica so vizualne postavitve v realnem prostoru in času. Vsako sublimacijo tehno bitja v realno formo se razume kot prekrstitev iz virtualne fikcije v realni svet in pomeni metaforo sedanjosti za napoved prihodnosti. S projektom odpira tudi številna relevantna vprašanja o simbiotičnem razvoju novih tehno-bioloških entitet, hibridov. Človek je vedno bolj soočen s kompleksnimi, avtomatiziranimi sistemi in tehnološkimi aparaturami. MIKKEL predstavlja tehno-organizem (hibrid), ustvarjen iz principov, ki pripadajo dvema različnima svetovoma, ki ga tvorita virtualni in realni prostor.

Maša Jazbec

Z umetniškimi projekti se je predstavila na platformah, kot so Ars Electronica, Athens media art festival, Lab30, Tsukuba media art festival, ISEA, Speculum Artium, MFRU, Kiblix, Sonica, ArtStays. O svojem delu je predavala na UCLA, Rhizomatiks Research – Flying Tokyo Event, Rikkyo Univ. Tokyo, Sonica Artist Talk, TEDx Trg svobode. Znanstveno raziskovalne naloge je predstavila na strokovnih konferencah, kot so CHI 2016, Consciousness Reframed 2016, ISEA 2017, HRI 2017, SMC 2017. V okviru doktorskega študija na Japonskem je opravila inženirsko rezidenco na priznanem raziskovalnem inštitutu ATR v laboratoriju prof. Hiroshija Ishiguro v Kyotu. Leta 2018 je bila v strokovni komisiji za nagrado zlata nika, ki jo podeljuje Ars Electronica. Od leta 2009 soustvarja mednarodni festival novomedijske kulture Speculum Artium v Trbovljah. Trenutno je gostujoča profesorica na oddelku Interface Culture na Univerzi v Linzu.

MIKKEL

MIKKEL is designed as a multi-year project, focusing on producing the conception, birth and continuous growth of the hybrid form. Each MIKKEL articulation in real time is therefore achieved by implementing new technologies, meant as an augmentation of nature using technological elements. MIKKEL, as a technological organism occupying space, composed of a concrete thought matter and the spirit of the times, instead of a particular physical embodiment, gives a status advantage to thought, which articulates its borders based on the shifting and changing of its symbolic and physical frame. It speaks through visual installations in real time and space. Each



sublimation of this techno entity into a physical form is understood as a manifestation of virtual fiction in the real world, and creates a metaphor of the present, ushering in the future. This project also opens up a number of relevant questions about the symbiotic development of new, hybrid techno-biological entities. Humans are interacting at an increasing pace with complex, automated systems and technological apparatuses. MIKKEL represents a (hybrid) techno-organism, consisting of principles shared by the two distinct worlds, at the intersection between the virtual and physical space.

Maša Jazbec

Her artistic projects were presented at platforms such as Ars Electronica, Athens Media Art Festival, Lab30, Tsukuba Media Art Festival, ISEA, Speculum Artium, MFRU, Kiblix, Sonica, ArtStays. She has given lectures about her work at UCLA, Rhizomatiks Research-Flying Tokyo event, Rikkyo University of Tokyo, Sonica Artist Talk, TEDx Trg svobode. She presented her scientific research projects at professional conferences such as CHI 2016, Consciousness Reframed 2016, ISEA 2017, HRI 2017, SMC 2017. As part of her doctoral studies, she completed an engineering residency program at the renowned research institute ATR, in prof. Hiroshi Ishiguro's lab in Kyoto, Japan. In 2018 she was a member of the professional award committee for the Ars Electronica Golden Nica award. Since 2009 she has been working as a co-producer of the international new media culture festival Speculum Artium in Trbovlje. She currently teaches as a visiting fellow at the Interface Culture department at Linz University.

Anja Jelovšek

Happy Tiger

Risbo kot izrazno sredstvo ter odnos med umetnostjo in tehnologijo je Anja Jelovšek kultivirala že v predhodnih delih. V delu Happy Tiger (P74, 2014) je “outsourcala” ustvarjanje risb na igračo, plastičnega tигра. Tigru je z okvirjem zamejila njegovo sicer naključno gibanje in nastala je vrsta risb. Če se je pri Happy Tigru ukvarjala z vprašanjem avtorstva, se je s knjigo Junij (2015) podala v intimo, notranjost. Skozi ves mesec junij je avtorica z elektrokardiografom beležila svoj srčni utrip. Telo je spremenila v risalno napravo, sam biološki obstoj pa je v obliki linearnega zapisa ustvarjal risbo.

V delih Anje Jelovšek se umetniška produkcija od aktivne kreativnosti in delovanja premakne k pasivnemu ustvarjanju, obstajanju — njena dela lahko razumemo kot manifestacijo razmisleka o odnosu med ustvarjanjem in obstajanjem ter o njuni medsebojni prepletenosti. Umetnost je namreč tako posredovanje informacij kot njihovo vpijanje – spet in tudi z namenom posredovanja. Vprašanje pa je, ali je subjekt v tem procesu pasiven ali aktiven prejemnik-posredovalec informacij.





Anja Jelovšek je leta 2014 diplomirala iz slikarstva na ljubljanski Akademiji za likovno umetnost in oblikovanje. Je prejemnica priznanja Univerze v Ljubljani za izjemne dosežke v študijskem letu 2013/14, nominiranka za nagrado skupine OHO – osrednjo neodvisno nagrado za mlade vizualne umetnice in umetnike v Sloveniji do 40. leta starosti (2017) – ter prejemnica delovne štipendije Ministrstva za kulturo (2018). Sodelovala je pri več skupinskih in samostojnih razstavah, med drugim v Galeriji P74 (2014, 2015), Miklovi hiši (2014), Galeriji ŠKUC (2016), Jakopičevi galeriji (2016), MSU Zagreb (2016), Galeriji Gallery (2017), UGM Studiu (2017), KIBLI (2018), Dobri Vagi (2018), HOoST-u (2018) in v Galeriji Simulaker (2018).

www.anjajelovsek.net

foto: Dejan Habicht, dokumentacija Centra in galerije P74

Happy Tiger

Anja Jelovšek has cultivated the drawing technique as an expressive medium and the relationship between art and technology in her previous works. In Happy Tiger (P74, 2014), she “outsourced” the creative process of applying drawings to a toy, a plastic tiger. She restricted the tiger’s otherwise random movements by placing it within a frame, and a number of drawings were produced in the process. If Happy Tiger

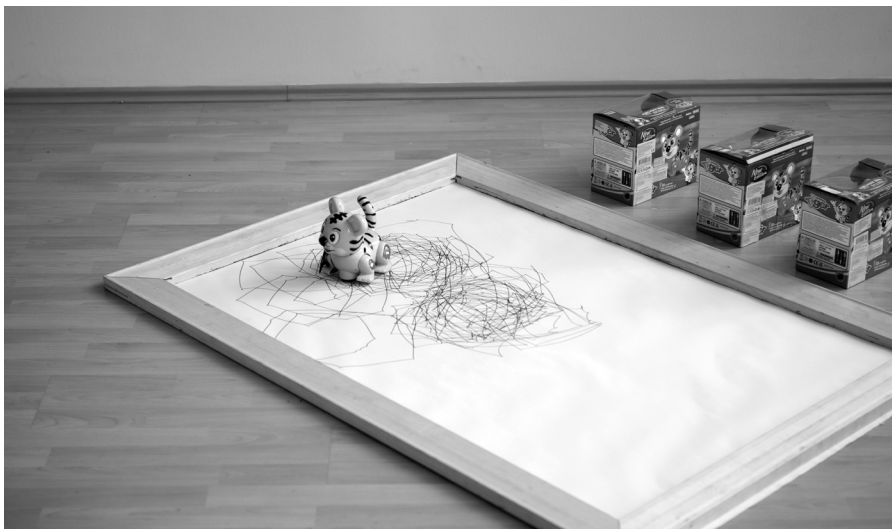
was an exploration of authorship, her book *June* (2015) shifts focus to the realm of intimacy, toward the within. Throughout the month of June, the author documented her heartbeat using an electro-cardiograph. She repurposed her body into a drawing apparatus, and her biological being created a drawing in the form of a linear representation.

In Anja Jelovšek's works, art production shifts away from active creativity towards a more passive creative existence - her works can be understood as a physical manifestation of a reflection on the correlation between creating and existing, and how the two concepts are mutually intertwined. Namely, art entails relaying information as well as absorbing it - the purpose being once again to relay it further - but here we arrive at the question: is the subject involved in the process really passive, or is it in fact an active recipient and communicator of information.

Anja Jelovšek graduated from painting at the Academy of Fine Arts Ljubljana in 2014. She received the University of Ljubljana's special achievement award for her academic achievements in the academic year 2013/14, a nomination for the OHO Group award - the foremost independent award for young Slovenian visual artists under the age of 40 (2017), and the Ministry of Culture working grant (2018). She was featured in multiple group and solo exhibitions, including in Gallery P74 (2014, 2015), Miklova hiša (2014), Galerija ŠKUC (2016), Jakopičeva galerija (2016), MSU Zagreb (2016), Galerija Gallery (2017), UGM Studio (2017), KIBLA (2018), Dobra Vaga (2018), HOoST (2018) and Simulaker Gallery (2018).

www.anjajelovsek.net

photo: Dejan Habicht, archives of the P74 Center and Gallery



Neža Jurman

Civila Nervosus

Od človeka danes vse več pričakujejo vsi: delodajalci, družba, on sam. Pritisk je vedno večji, zahtev je vedno več, upoštevanja človeka v ustvarjalnem procesu je vedno manj. Postaja stroj, ki naj bi nenehno ustvarjal, brez napak, brez lastnih potreb. Kdo se zlomi prej – stroj ali človek?

Civila Nervosus je stroj, a nasprotno od naših pričakovanj deluje le, ko ga ne nadzorujemo oziroma ko ga ne motimo pri delu. Aparat deluje sam in se ugasne, kadar se mu približamo.

Kot pove že njegovo ime, je nervozen, nepredvidljiv, iz svojega spomina izbira naključne risbe in jih tiska v naključnem trenutku. Njegov zunanji oklep so diapozitivi, ki prikazujejo produktivnost: delavce, tovarne, stroje ... Iz aparata pa prihajajo risbe na temo lenobe, užitka, kontemplacije, igre, dolgčasa.

Civila Nervosus je stroj. Bolj ko motimo njegov proces dela, počasneje tiska, saj se med delom večkrat ustavi. Je odgovor na delo pod pritiskom.

Projekt je bil izveden v okviru delavnice na festivalu Svetlobna gverila v produkciji Foruma Ljubljana pod mentorstvom Braneta Ždrala in Luke Freliha.

Neža Jurman je doštudirala kiparstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Leta 2010 je prejela univerzitetno Prešernovo nagrado in priznanje akademije za posebne umetniške dosežke. Zanimajo jo različni umetniški mediji in zvrsti umetnosti, zato se materiali in pristopi, ki jih uporablja pri svojem delu, spreminjajo. Ustvarja na področju kiparstva, instalacij, zvočne in video umetnosti, risbe, grafike, ilustracije in ulične umetnosti. Svoja dela je predstavila na več samostojnih in skupinskih razstavah po Sloveniji in v tujini.

Civila Nervosus

More and more is expected of us these days: by one's employer, by society, by ourselves. There is increasing pressure, increasing demand, and diminishing regard for the human being in the creative process. Humans are turning into machines, meant to create without pause, disregarding their own needs. So which will break down first - man or machine?

Civila Nervosus is a machine, but contrary to our expectations, it only works when we are not observing it and interfering with its work. The apparatus works by itself and switches off as soon as we approach.



As the name itself tells us, it is a nervous, unpredictable thing, which picks out random drawings from its memory pool and prints them at random moments. Its exoskeleton consists of diapositives, which portray productivity: workers, factories, machines... And the machine produces images related to laziness, pleasure, contemplation, playfulness, boredom.

Civila Nervosus is a machine. The more we interrupt its work process, the slower it prints, since it stops multiple times mid-work. It is the answer to working under pressure.

The project was produced in a workshop at the Light Guerilla festival, produced by Forum Ljubljana under the mentorship of Brane Ždral and Luka Frelj.

Neža Jurman graduated at the Ljubljana University of Fine Arts and Design, with a focus on sculpture. In 2010 she received the university Prešeren Award and an academy award in recognition of special artistic achievement. She is interested in various artistic media and techniques, therefore the materials and approaches she applies in her work are constantly changing. Her creative body of work includes sculpture, installations, audio and visual art, drawings, graphics, illustrations and street art. She has exhibited at a number of independent and group exhibitions in Slovenia and abroad.

Keiko Miyazaki

Pokopališče sanj

Delo Pokopališče sanj je bilo izbrano za 12. edicijo festivala Svetlobna gverila (2018). Umetnica je ljudi najprej povprašala o njihovih otroških sanjah. Vsi smo imeli v otroštvu svoje sanje. Ko odrastemo, te sanje običajno pozabimo. Vsi imamo kakšno pripoved o sanjah. Nekateri jim še vedno sledijo ali pa so se jim te že uresničile, drugi so že popolnoma pozabili nanje. Otroške sanje so se nato zapisale na origami ptička, narejenega iz lokalnega časopisnega papirja, nato pa vstavile v kozarec za vlaganje. Lastnik sanj je bil ponazorjen kot nalepka s podobo otroka. Kozarec je postal simbolična ikona, pokopališče starih spominov. Delo tako predstavlja poklon starim spominom, ki jih je v izobilju.

Keiko Miyazaki se je rodila v japonskem mestu Ehime. Po zaključku dodiplomskega in magistrskega študija na univerzi likovne umetnosti Northumbria v Angliji (2003) se je preselila v Slovenijo. Študij je nadaljevala na Akademiji za likovno umetnost in oblikovanje v Ljubljani (2004) in na krakovski Akademiji za likovno umetnost (2005).

Umetniško ustvarjalno delo Keiko Miyazaki temelji na opazovanju evropskih družbenih struktur in tabujev. To je pomemben del njenega ustvarjalnega procesa, v okviru katerega umetnica skozi komunikacijo razvija povezave in sodeluje s posamezniki iz svojega ožjega in širšega okolja. Skozi povezovanje z okolico raziskuje nove vidike komunikacije. Izraža se v različnih medijih, z instalacijami, slikanjem, uprizoritvenimi projekti ter videi. V zadnjem času sta se v njenih delih pogosto pojavljala motiva svetlobe in teme, ki ponazarjata dualnost človeštva. Je prejemnica nagrade za odličnost na festivalu Sakaide Art Grand Prix (1999), nagrade žirije Cosmos Cable TV (2005), sodelovala pa je tudi kot zastopnica kulture v mestu Shikokuchuo. Od leta 1998 naprej svoja dela razstavlja tudi mednarodno. Njene zadnje samostojne razstave so bile Skrivne želje v Centru sodobne umetnosti Celje, na festivalu Račka (2018), Propadlo razmerje v Tovarni umetnosti Majšperk (2018) ter 12. Svetlobna gverila (2018). Živi in ustvarja v Sloveniji.

www.keikomiyazaki.com

The Cemetery of Dreams

The Cemetery of Dreams was selected for the 12th Light Festival Svetlobna Guerrilla (Slovenia) in 2018. The artist started by asking people what was their childhood dream. We always had a dream in our childhood. When we grow up to be adults, we tend to forget what we once dreamed about. Each person has their own dream stories. Some are still chasing after them, and some have made them come true,

while others have forgotten what even was their dream in the first place. After collecting people's old dreams, they were written on an origami bird made out of local newspapers, and placed inside a jar. To identify the owner of dream, the figure of a child was illustrated as a label. The bottle became a symbolic icon, a cemetery for their old memories. It celebrates the abundance of old memories.

Keiko Miyazaki was born in Ehime, Japan. After she completed BA and MA of Fine Art at Northumbria University in England (2003), she moved to Slovenia. She pursued her studies at the Academy of Fine Arts in Ljubljana, Slovenia (2004), as well as the Academy of Fine Art in Krakow, Poland (2005).

Keiko Miyazaki's work is based on the observation of European social structures and taboos, an important segment of her creative process being communication that involves forging connections and cooperation with individuals from the immediate and wider environment. Originally from Japan, the artist discovers new aspects of communication by connecting and engaging with her surroundings. She expresses herself through a various media such as installations, painting, performance and video art. In her recent works, light and shadow have often appeared in parallel, in order to represent the human duality. She was awarded the Outstanding Award at the Sakaide Art Grand Prix (1999), the Jury Award at the Cosmos Cable TV award (2005), and was also the culture contributor for the city of Shikokuchuou. Since 1998 her work has been exhibited internationally. Her most recent solo exhibition was Secret Desire at the Center for Contemporary Arts Celje Gallery Račka (2018) , Broken Relationship at the Majšperk Art Factory (2018) and the 12th International Lighting Guerrilla (2018). She lives and works in Slovenia.

www.keikomiyazaki.com



Pia MYrvoLD

#LightHackSculpture – serija

Projekt #LightHackSculpture uporablja vsakodnevno, potrošno elektroniko ter zavržene digitalne naprave in s tem opozarja na hiperprodukcijo poceni in nesmiselnih izdelkov, ki so namenjeni široki potrošnji.

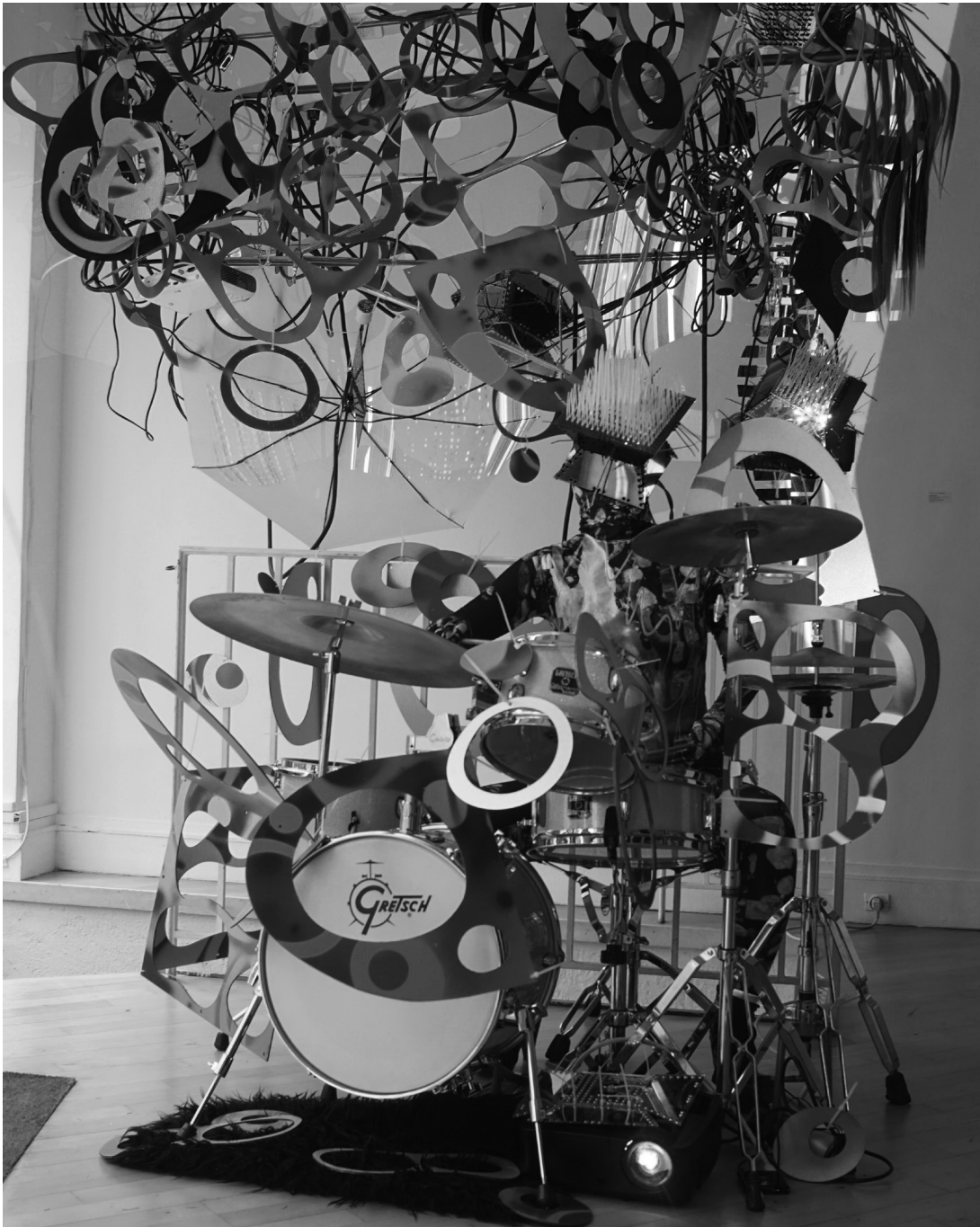
Iz zmešnjave električnih kablov in žic vstane nova antiestetika. Kable običajno želimo skriti, a jih ne moremo in se obdamo z njimi, ker drugače ne gre.

Zadnja iteracija projekta #LightHackSculpture predstavlja nekakšen spomin na preteklost. Uporabljam analogne in komercialno dostopne senzorske sisteme, saj so bila moja predhodna dela (2015) z roboti in pametnimi skulpturami tako zahtevna z vidika tehničnega znanja, programiranja, nenehnega vzdrževanja in posodabljanja programske in strojne opreme, ob podpori tehničnega osebja, da je bilo to brez obsežnega financiranja za enega umetnika prevelik zalogaj.

Ta pogled nazaj v preteklost je hkrati priziv interaktivnih vidikov, saj sem pri svojem delu več kot 30 let razvijala inteligentne senzorske površine ter oblikovala vmesnike za umetnost. Zdaj, ko to postaja zelo popularna tema, se poskušam introspektivno povezati z občinstvom, z ironičnim pridihom. Na primer: v prostor postavimo Kodakov diaproyektor in dodamo daljinski upravljalnik za prikazovanje naslednje slike, potem pa temu rečemo interakcija. Ali pa svetlobna miza iz 80-ih z izrezanimi podobnicami na steklu, ki se projicira na steno, in potem to spet poimenujemo interaktivnost. Skozi preteklih štirideset let je nastalo toliko dobrih orodij, ki jih ves čas nadomesti nekaj novega, staro pa se zavrže. #LightHackSculpture so nekakšen vzklík “Počakaj malo!”, odziv na vse te Kodake in gramofone ter super-8 filme, ki odhajajo na smetišče. Vse skupaj se mi zdi zabavno in precej “kul”. Ste pripravljeni zavreči vso mehansko šaro? Naprave, ki delujejo tudi brez interneta in iClouda?

S temi minljivimi instalacijami lahko nadaljujem svoje raziskovalno delo z barvami in svetlobo v nekakšni igri z akcijskimi figuricami, lahko sem bolj spontana, dela prilagam specifikam lokacije, arhitekture in dramatičnemu vzdušju prostora, uporabljam igro svetlobe ter lokalni električni tok, najdene predmete, ki so značilni za posamezno lokacijo, organizatorja, njegovo zgodovino ter za urbano mesto.

Pia MYrvoLD je pariška umetnica in futuristka, specializirana za interaktivne vmesnike v umetnosti, ki v okviru svojega razmišljanja in ustvarjanja angažira javnost na neki globlji ravni. Skozi tehnologije in multimedijske izdelke, ki vključujejo 3D animacijo, slikanje, video, modo in oblikovanje, MYrvoLD vzpostavlja novo razmerje med umetnostjo, posredovanjem idej ter javnostjo. Njene umetniške razstave in instalacije uvajajo novo vlogo muzejev v prihodnosti in opozarjajo na intrinzično vlogo umetnosti pri oblikovanju družb prihodnosti.



Skozi svoje 3D svetove in instalacije v virtualni realnosti nam MYrvoLD pokaže, da sta umetnost in jezik virtualna koncepta, ki izvirata iz zgodovinskega razmnoževanja, strukture kulture ter fluidnosti identitet.

Fraktalni instinkt, ki nas žene h gradnji, se v današnji tehnološki eri globalne povezanosti z novimi mediji kaže skozi percepcijo, domišljijo in povezovanje z individualno in kolektivno kreativnostjo.

#LightHackSculpture – series

The #LightHackSculpture use everyday, “over-the-counter” electronics, as well as discarded digital gadgets that reflect hyperproduction of cheap and meaningless products, geared toward consumer society.

With the mess of electric cables and cords, a new kind of anti-aesthetic emerges, where we usually associate cables as something we want to hide, but since we cannot, we surround ourselves with them out of necessity.

The latest #LightHackSculpture is a bit of a throwback. I use analogue as well as over-the-counter sensor systems, as my earlier work (2015) with robots and smart sculptures was so demanding, requiring technical know-how, programming, constant updates and software and hardware maintenance, with a technical staff involved, that very few museums and galleries, let alone a single artist, could afford this kind of research without serious investments or grants.

The throwback is also in reference to the interactive aspects, as I worked more than 30 years on envisioning intelligent sensor-based surfaces and art interface design. Now that it is becoming a buzz word, I try to introspect a little with the audience, giving a bit of irony, for example using a Kodak slide projector and a remote to shift images forward, calling it interaction. Or an 80's light table with sculptural cutouts on the glass, projecting on the wall, also calling it interactive. We have had so many great tools over the last 40 years, all being constantly replaced by something new and thrown away, and the #LightHackSculpture are a bit of a wait-a-minute response to these Kodaks and these Vinyl turntables and these Super-8 films that are being thrown out, and I find it fun and quite cool. Are we willing to let go of all the mechanical paraphernalia? Of things that work without the internet, the iCloud, and so on?

These ephemeral installations allows me to continue my research, with color and light, in a kind of “action sculpture” manner, being more spontaneous, working with site specifics, the architecture and the drama of space, light movements, as well as local electrical currents, found objects specific to each location, the hosting institution, their history and the urban environment.

***Pia MYrvoLD** is a Paris-based artist and futurist specialized in interactive art interfaces that involve the public on a deeper level in the thinking and the creative process. Through technology and multimedia like 3D animation, painting, video, fashion and design, MYrvoLD builds new relationship between the art, the dissemination of ideas and the public. Her art exhibitions and installations spearhead new roles for the future of the museum and the intrinsic role of art in building future societies.*

Through her 3D worlds and VR installations, MYrvoLD shows us that art and language are virtual concepts rooted in historic procreation, cultural structure and fluid identities.

The fractal instinct to build presents itself in this era of technologies and global connectedness with new media, through perception, imagination, and participation with individual and collective creativity.

OKKULT Motion Pictures

Gifoskop "Porno v zanki" (Looporn), 2018

Ena sama slička pornografskega videa postane hipnotična, kalejdoskopska animacija: GIF s 24 sličicami, vstavljen v Gifoskop, prvi predvajalnik GIF-ov na svetu.

Alessandro Scali (umetnik in kreativni raziskovalec) in **Marco Calabrese** (vizualni umetnik) skupaj tvorita projekt na družabnem omrežju Tumblr, OKKULT Motion Pictures: Umetnost, izobraževanje in zabava. Projekt je nastal v Italiji leta 2012. S projektom Odlomki (Excerpts) projekt OKKULT Motion Pictures v ospredje postavi najzanimivejše in najbolj nenavadne gibljive sličice iz internetnih arhivov, in jih predstavi skozi serijo animiranih GIF-ov. Digitalni kuratorski projekt za širjenje odprtega znanja.

Sami ustvarjamo svoje GIF-e, eksperimentiramo z različnimi tehnikami, kot so stereoskopski GIF-i, kinemagrafi, ASCII GIF-i, govoreči GIF-i itd. Tako se pokažejo vse potencialne uporabe GIF-a kot pravega umetniškega dela, ki je na enaki ravni kot druge oblike likovne umetnosti.

Marco in Alessandro sta tudi avtorja Gifoskopa, prvega analognega predvajalnika GIF-ov na svetu. Gifoskop združuje tehnologijo iz 19. in 21. stoletja ter GIF-e in kratke videofilme pretvarja v prelepo umetniško delo, ki ga upravljamo ročno, z vrtenjem ročice. Navdih sta avtorja črpala iz mutoskopa, Gifoskop pa deluje podobno kot folioskop. Z Gifoskopom animirani GIF-i postanejo oprijemljivo in unikatno umetniško delo.

<https://okkult.it/>
<https://www.giphoscope.com/>

'Looporn' Giphoscope, 2018

A single frame of a porn video is turned into a hypnotic, kaleidoscopic animation: a 24-frame GIF mounted on a Giphoscope, the world first analog GIF player.

Alessandro Scali (artist & creative researcher) and **Marco Calabrese** (visual & art maker) are OKKULT Motion Pictures: Art, Education and Entertainment through Animated GIFs, a Tumblr-based project created in Italy in 2012. With the Excerpts project, OKKULT Motion Pictures aims to bring to light the most interesting and unusual out-of-copyright moving images occulted in Internet archives, through a series of animated gifs. A digital curation project for the diffusion of open knowledge.

At the same time, we create our own art GIFs, experimenting with various techniques such as stereoscopic GIFs, cinemagraphs, ASCII GIFs, talking GIFs, etc., in order to

show all the potentialities of the GIF as a true work of art, at the same level of a painting or a sculpture.

Marco and Alessandro are also the creators of the Giphoscope, the world first analog GIF player. The Giphoscope combines technology from the 19th and 21st centuries and turns GIFs and short videoclips into a breathtaking, hand-cranked work of art. Inspired by the Mutoscope, the Giphoscope follows the same principle as a flipbook. Thanks to the Giphoscope, animated GIF finally becomes a tangible and exclusive artwork.

<https://okkult.it/>
<https://www.giphoscope.com/>



pETER Purg

Vandranje Goric,
Zemljevidenje Somestja

V instormansu* bo tvoja mikro-lokacija nemudoma foto-mapirana, objavljena in vsečkana. Nato te intenzivni delavniški proces popelje skozi urbano krajino Gorice in Nove Gorice. Opiraje se na Debordovo metodo *dérive*** ter navdihnjena s situacionistično DeriveApp*** se prepustiš spontanim interakcijam ob vandranju skozi mestno tkivo. Tvoje psihogeografske poti in srečevanja bodo dokumentirani na Instagramu pod oznako #mappinggoricas, ki se povezuje z #mappingthelocal procesi v Budimpešti in Beogradu.

* nevihtni informans z Instagramom

** Teorija Derive Guya Deborda (1958) — www.cddc.vt.edu/sionline/si/theory.html

*** DeriveApp — <http://deriveapp.com>

pETER Purg na Akademiji umetnosti Univerze v Novi Gorici kot izredni profesor vodi modul Novi mediji v do-/podiplomskih programih Digitalne/Medijske umetnosti in prakse, tam deluje tudi kot vodja mednarodnih projektov in mreže ADRIART.CE, raziskovalec, umetnik ter strokovnjak za digitalno kulturo in medije. Objavlja v poljih umetnostne pedagogike, medijske ekologije in interdisciplinarne ustvarjalnosti, njegovi performansi (predavanja) in intermedijska dela segajo od digitalno-analognih miniatur do intervencij v javnem prostoru, pa tudi participativnih in skupnostnih procesov.

Wandering Goricas, Mapping TwinTowns

The instormance will get your micro-location instantly photo-mapped, published and liked. Afterwards, an open-air workshop process takes you through both Gorica and Nova Gorica, setting you adrift on unplanned journeys through the urban landscape. Leaning on the Debordian method of *dérive*** and inspired by the situationist DeriveApp***, you immerse yourself in the urban terrain and the interactions that develop along the way. Your wandering along the psycho-geographical pathways and drifting through the encounters is documented on Instagram at #mappinggoricas that connects to the #mappingthelocal processes taking place in Budapest and Belgrade.*

* stormy informance with Instagram

** Theory of the Derive by Guy Debord (1958) - www.cddc.vt.edu/sionline/si/theory.html

*** DeriveApp - <http://deriveapp.com>

pETER Purg leads the New Media module in the Digital/Media Arts and Practices graduate/postgraduate program at the School of Arts, University of Nova Gorica, where he acts as Associate Professor, international projects coordinator and

the ADRIART.CE network lead, as well as researcher, artist and expert in digital culture and media. He publishes articles on art pedagogy, media ecology and interdisciplinary creativity, his (lectures) performances and intermedia artworks span from digital-analog miniatures to public-space interventions, as well as participatory and community art processes.



HIC SVNT DRACONES

Laboratorij za raziskave v umetnosti servus.at, 2017

“Slikaj. Veliko slikaj. Ni omejitev v smislu ločljivosti ali krajev, ki jih lahko obiščeš. Ne posnemi samo desetih slik, ampak na stotine ali celo tisoče hkrati. Več kot jih poslikaš, boljše je. Naši strežniki to zmorejo, tvoj telefon pa tudi.”¹

Vzpon interneta in digitalnih tehnologij je korenito preoblikoval področje kartografije. To umetnik Trevor Paglen dobro opiše, ko pravi: “Danes smo priča novi renesansi v kartografiji.”² Ta renesansa sloni na tehnologijah, kot je GPS (ang. Global Positioning System) in zajem satelitskih slik, ki skupaj z elektronskimi teodoliti, kartografskimi avtomobili ter množico nadobudnih uporabnikov prispevajo svoje posnetke – z močjo distribuiranega računalništva – in ustvarjajo v realnem času ustvarjene tridimenzionalne podobe celega planeta, dostop do njih pa ima skoraj vse prebivalstvo Zemlje, ne glede na to, kje so.

Zdi se, da so nekatere velike tehnološke in internetne korporacije končno spoznale, da “Zemljevid imperija, ki je enako velik kot imperij sam”³ ne pomeni več neizogibnega uničenja imperija, kot sicer trdi Borges.⁴ Ta podjetja neprestano ustvarjajo aktualne, posamezniku prilagojene in personalizirane zemljevide⁵, ki s poustvarjanjem resničnosti to hkrati tudi zakrivajo ter dajejo moč skritim zemljepisem, pri tem pa z neizmerno natančnostjo zadovoljujejo potrebe uporabnikov, ki so s tem izgubili svojo individualno moč.

Če se spomnimo na razmišljanja filozofa zgodovine kartografije, J. B. Harleyja⁶, zemljevid v resnici ne more biti nevtralen medij, saj ta že po svoji naravi vsebuje “praznine”, “distorzije” ter tehnične napake, ki sčasoma spodbijajo nastanek mitov in legend. Primer je Hunt-Lenoxov globus, na katerem najdemo npr. napis “HIC SVNT DRACONES” (lat. tukaj so zmaji) in ilustracije morskih pošasti, ki označujejo neraziskane in nevarne predele. Današnje kartografske storitve svoje hibe skrivajo “pod masko na videz nevtralne znanosti”⁷, istočasno pa spodbujajo uporabnike, da tudi sami pomagajo pri vzdrževanju Zemljevida in s tem torej Imperija.

V letu 2017 so se sodelujoči umetniki laboratorija servus.at odločili za umik od zemljevidov in klasične kartografije ter se podali na igrivo raziskovanje trenutno dostopnih kartografskih orodij, storitev in aplikacij. Davide Bevilacqua, Veronika Krenn, Hanna Priemetzhofer, Franziska Thurner in Us(c)hi Reiter so se podali na fizični in virtualni potep po mestu ter raziskovali lepoto nepravilnosti pri reprezentiranju prostora.

Njihovo raziskovanje temelji na osnovnem dvomu v trenutno veljavno paradigmo v znanstveni panogi kartografije. Ali lahko ta sistem deluje izključno na podlagi neprestanega ustvarjanja, zbiranja in analiziranja podatkov? Ali je v tem skorajda

pretirano kartografsko obeleženem svetu sploh še mogoče odkriti kaj novega? Ali je mogoče že znano lokalno krajino pogledati skozi drugačne oči? Kako bi lahko človek zapustil "mehurček" svojega mikrosveta in odkril nove kraje, ki jih velja obiskati? Kaj se zgodi, če pri kartiranju uporabimo bolj igriv pristop?

Nadebudni kartografi so preučili krajino in pri tem iskali prisotnost tehnološke infrastrukture, da bi vizualno prikazali povezave med virtualnim in fizičnim svetom. Iskali so nenavadne kraje in poskušali poustvariti zgodbe, z namenom, da bi premostili zastarelo razločevanje med "online" in "offline" življenjem, vedenjem in krajinami.

¹ Manifest Mapillary, <https://www.mapillary.com/manifesto>, zadnji dostop 6. 12. 2017.

² Trevor Paglen, "Experimental Geography: from cultural production to the production of space", v Nato Thompson (ur.), *Experimental Geography – Radical Approaches to Landscape, Cartography, and Urbanism*, Brooklyn, NY, Melville House, 2009, str. 28.

³ Jorge Luis Borges, "On Exactitude in Science", v *A Universal History of Infamy*, 1975.

⁴ Umberto Eco, "On the Impossibility of Drawing a Map of the Empire on a Scale of 1 to 1" v *How to Travel with a Salmon & Other Essays*, Houghton Mifflin Harcourt, 1995, str. 95–106.

⁵ Peter Weibel, "Landkarten: Konstruktionen oder Wirklichkeit?" v Christian Reder (Hg.): *Kartographisches Denken*, SpringerWienNewYork, 2012, str. 53–55.

⁶ J. B. Harley, *The New Nature of Maps. Essays in the History of Cartography*, Johns Hopkins University Press, 2002.

⁷ J. B. Harley, *The New Nature of Maps*, str. 158.



Veronika Krenn — umetnica, oblikovalka in asistentka na linški Univerzi za umetnost in industrijsko oblikovanje. Veronika je študirala na študijskem programu Kultura vmesnikov na linški Univerzi za umetnost in industrijsko oblikovanje. Njena dela se dotikajo novih medijev, interaktivne umetnosti ter umetnosti prehranjevanja, s poudarkom na manipuliranju dobro znanih, vsakdanjih objektov. Pri svojem delu raziskuje tradicionalne umetnosti in obrti, pa tudi hrano kot ustvarjalni medij, in razvija nekonvencionalne komunikacijske strategije, s katerimi opozarja na družbeno relevantne probleme skozi prizmo vsakodnevnih navad.

www.vkrenn.at

Hanna Priemetzhofer in Franziska Thurner — od leta 2005 avstrijski umetnici ustvarjata pod skupnim imenom "Sistem Jaqueline" in pri svojem ustvarjalnem delu združujeta analogne in digitalne prijeme. V delu "Laboratorij za vizualije" obravnavata avtobiografske in družbenopolitične teme. Njuno ustvarjalno delo temelji na pojmih spočetja in naključja.

www.system-jaqueline.com

Us(c)hi Reiter — umetnica, kustosinja in razvijalka projektov. Med letoma 2005 in 2017 Reiter vodi neprofitno krovno kulturno organizacijo servus.at/Kunst & Kultur im Netz. Pri svojem delu raziskuje zastojno/odprtokodno programsko opremo v kontekstu kulturne produkcije in umetnosti, deluje pa tudi na področju konceptualne in uprizoritvene umetnosti. Je ena izmed soustanoviteljic festivala Art Meets Radical Openness (AMRO), ki je posvečen umetnosti, hacktivizmu in odprti kulturi.

www.firstfloor.org/ur



Davide Bevilacqua — je umetnik in kustos, ki ustvarja v nejasno razmejenem prostoru medijev in sodobne umetnosti. Zanimata ga predvsem retorika tehnološkega napredka ter razumevanje umetniškega razstavljanja kot “vmesnika”, kot procesnega prostora za medsebojno izmenjavo idej. Je član umetniškega kolektiva qujOchÖ in od leta 2017 sodeluje kot oblikovalec programa za servus.at.

www.davidebevilacqua.com

servus.at

Je pobuda net kulture, ki ima v avstrijskem Linzu lastno omrežno infrastrukturo in naglaša osrednja vprašanja informacijske družbe. Servus.at zagotavlja virtualni in fizični dostop do umetnosti in kulturnih ustvarjalcev. Eden glavnih ciljev organizacije je udejanjanje idej “svobodne družbe” v vsakdanji praksi kulturno-umetniškega ustvarjanja.

www.servus.at

Art Meets Radical Openness

Je festival in odprt laboratorij, v katerem se srečujejo umetniki, razvijalci, hacktivist in idealisti, ki delujejo na področju kulture souporabe in soustvarjanja. To je prostor, kjer se spodbuja dialog in odpirajo nova razmišljanja. Brezplačna odprtokodna programska oprema, odprta orodja in uporaba brezplačnih licenc so predpogoj in temeljno načelo digitalne produkcije te skupnosti, ki želi spodbuditi transformacijo družbe. Ta transformacija sega dlje od digitalnih praks, saj spreminja tudi naše resnično življenje.

www.radical-openness.org

Predstavljena dela:

Derive Updated. Razglednice. Serija osmih razglednic z uporabniškimi navodili, ki se poigrava s konceptom psihogeografije in (dez)orientacije. Posamezne razglednice uporabnika pozivajo k različnim dejanjem, ki so onkraj običajnega ravnanja v fizičnem in virtualnem svetu.

Glitchcar. Objekt, fotografije, Google Street View. Preoblikovanje digitalnega “hrošča” v analogni objekt, nato pa nazaj v digitalno obliko, kar ustvari popačenje.

(L)eavesdrop. FM oddajnik, FM sprejemniki, po meri izdelane antene.

Kamuflačne antene so zgrajene z namenom, da skrijejo komunikacijsko infrastrukturo v naravnih strukturah, ki razkrijejo več, kot prikrijejo. Projekt (L)eavesdrop sestavlja posebno po meri izdelane radiokomunikacijske antene, ki posnemajo popularne kamuflaže LTE oddajnikov. Zaradi neučinkovite izdelave nastajajo številne interference, ki se nato prenašajo na naslednjo anteno v nizu.



Zmaj. Digitalni video. Nad mestom smo videli zmaje! Zmaji pridejo in gredo, kot se jim zazdi, na mestu pa vedno pustijo svojo sled. Pripovedništvo, ki temelji na igranju s kontekstom in digitalnimi motnjami.

Rollkartei. Rolodeks, tisk na papirju. Drsni zaslon, ki spominja na spletni brskalnik. To popotovanje se začne na specifičnem spletnem mestu, nato pa vsak klik predstavlja naslednji korak v nezavedni virtualni odiseji.

Ulična poezija. A4-papir, pisalni stroj, GPS relacija. Hoja po poti, načrtovanje poti. Pohod po ulični poeziji je urbano delo, ki temelji na besedah in črkah. Gre za metodo zapisovanja poti skozi branje in pisanje.

whois.com/pillwein. Stenski zemljevid, spletni zapisi, flomastri, tisk. Analogna vizualizacija digitalnih referenčnih točk na naslovu Pillweinstraße Linz, 20. november 2017, 15:53:33 – 16:31:11.

There be dragons (Tu so zmaji). Tisk, manipulacija Google Street View. V finančnem svetu se visoko tvegana špekuliranja neformalno označujejo z besedo "T.B.D." (ang. "there be dragons"). Razkriti Panamski dokumenti vsebujejo hišne naslove v mestu Linz, ki so zdaj označeni z zmaji.

servus.at Artistic Research Lab, 2017

*"Take images. Take lots of images. There is no limit to the level of detail you can add or the places you can go. Don't take tens of images - take hundreds or thousands at a time. The more, the better. Our servers can handle it, your phone can handle it."*¹

The emergence of the Internet and digital technologies radically changed what cartography used to be, as artist Trevor Paglen well describes, saying that "in our own time, another cartographic renaissance is taking place."² This renaissance is based on technologies like GPS (Global Positioning System) and satellite scanning, that, combined with electronic theodolites, surveying cars and happy contributing users - and a spark of distributed computer power - create life-generated, three-dimensional images of the whole Earth that can be easily accessed by almost anyone from anywhere.

It appears as though some large corporations working with technology and internet services finally realised that a "Map of the Empire whose size was that of the Empire"³ did not imply anymore - as maintained by Borges - the automatic destruction of the Empire itself. ⁴ These companies, in fact, create constantly-updated, in real scale, individually-personalized, "interfaced" maps⁵, which simultaneously obscure the reality through its representation and empower the hidden cartographers, fulfilling with extreme accuracy any need of the dis-empowered user.

Recalling the ideas of the philosopher of map history J. B. Harley⁶, a map cannot be a neutral medium: due to its very own nature, it always contains "silences", "distortions" and technical mistakes, which, over time, lead to the generation of myths and legends. As opposed to the famous Hunt-Lenox Globe - where expressions like "HIC SVNT DRACONES", or illustrated sea monsters clearly marked undiscovered and dangerous areas. Today digital cartographic services hide their imperfections "behind a mask of a seemingly neutral science"⁷, while at the same time they try to motivate users to collaborate in the maintenance of The Map and, therefore, the Empire.

Over the course of 2017, the participants of servus.at artistic research lab playfully departed from maps and classic cartography to explore and discuss the landscape of currently available cartographic tools, services, and applications. Focusing on the narratives these tools could generate, Davide Bevilacqua, Veronika Krenn, Hanna Priemetzhofer, Franziska Thurner and Us(c)hi Reiter roamed physically and virtually through the city, discovering the beauty of the imperfections in its representation.

Their explorations are based on doubt about the current paradigm behind scientific mapping. Can this system work only through a compulsive generation, accumulation and analysis of data? In this almost over-mapped landscape, is there still something that can be discovered? How can one generate a novel perspective in a familiar, local

territory? Or how can one go beyond the personal “filter bubble” and find new places worth visiting? What role could a playful approach have in this, when it comes to cartography and mapping?

They reflected on the landscape, looking for the presence of technological infrastructure, to visualise how virtual and physical spaces are connected. Applying situationist methods to find unusual places, they tried to embed stories and interventions in these, aiming at overcoming the outdated conception of separated “online” and “off-line” life, behaviour and landscapes.

¹ Mapillary Manifesto, <https://www.mapillary.com/manifesto>, last accessed 6. 12. 2017.

² Trevor Paglen, “Experimental Geography: from cultural production to the production of space”, in Nato Thompson (ed), *Experimental Geography – Radical Approaches to Landscape, Cartography, and Urbanism*, Brooklyn, NY, Melville House, 2009, p. 28.

³ Jorge Luis Borges, “On Exactitude in Science”, in *A Universal History of Infamy*, 1975.

⁴ Umberto Eco, “On the Impossibility of Drawing a Map of the Empire on a Scale of 1 to 1” in *How to Travel with a Salmon & Other Essays*, Houghton Mifflin Harcourt, 1995, pp. 95–106.

⁵ Peter Weibel, “Landkarten: Konstruktionen oder Wirklichkeit?” in Christian Reder (Hg.): *Kartographisches Denken*, SpringerWienNewYork, 2012, p. 53–55.

⁶ J. B. Harley, *The New Nature of Maps. Essays in the History of Cartography*, Johns Hopkins University Press, 2002.

⁷ J. B. Harley, *The New Nature of Maps*, p. 158.



Veronika Krenn - artist, designer, and assistant at University of Art and Design Linz. Veronika studied Interface Cultures at the University of Art and Industrial Design in Linz. Her works are in the field of new media, interactive art and Eat Art, with a focus on the manipulation of familiar, everyday objects. She investigates traditional arts and crafts as well as food as a medium to develop unconventional communication strategies that act as carriers for socially relevant problems through daily habits.

www.vkrenn.at

Hanna Priemetzhofer and Franziska Thurner - since 2005, the two Austrian artists working together as "System Jaqueline" have been following their passion of combining analogue and digital techniques. In their "Laboratory for visual things" they focus on autobiographical and socio-political topics. The coexistence of conception and coincidence forms the base of their artistic work.

www.system-jaqueline.com

Us(c)hi Reiter - artist, curator & project developer. From 2005 till 2017 Reiter run the non-profit cultural backbone organisation servus.at/Kunst & Kultur im Netz. She continues to research Free/Libre/Open Source Software in the frame of cultural production and art as well as work on conceptual and performative setups. She is one of the main founders of Art Meets Radical Openness (AMRO), festival dedicated to Art, Hacktivism and Open Culture.

www.firstfloor.org/ur

Davide Bevilacqua - is an artist and curator working in the blurry area between media and contemporary art. His interest lies in the rhetoric of technological development and the understanding of the art exhibition as an "interface", a processual space for exchange. He is part of the artist collective qujOchÖ and since 2017 works as program developer for servus.at.

www.davidebevilacqua.com

servus.at

As a net culture initiative operating its own network infrastructure in Linz, Austria, servus.at deals with central issues of the information society. Servus.at offers virtual and physical access possibilities for art and cultural producers. A main goal of the association is to implement ideas of a "free society" in the daily practice of art and cultural production.

www.servus.at

Art Meets Radical Openness

is a community festival, an open lab, and a meeting point for artists, developers, hacktivists, and idealists involved with the culture of sharing and communal

production. They are the catalysts which spark new discourses and open up new lines of thinking. Free Open Source Software, open tools in general and the use of free licenses are the precondition and basis for the digital practice of a community like this, which impels social transformation. This tangible transformation goes beyond a digital practice and also changes our real life.

www.radical-openness.org

Presented works:

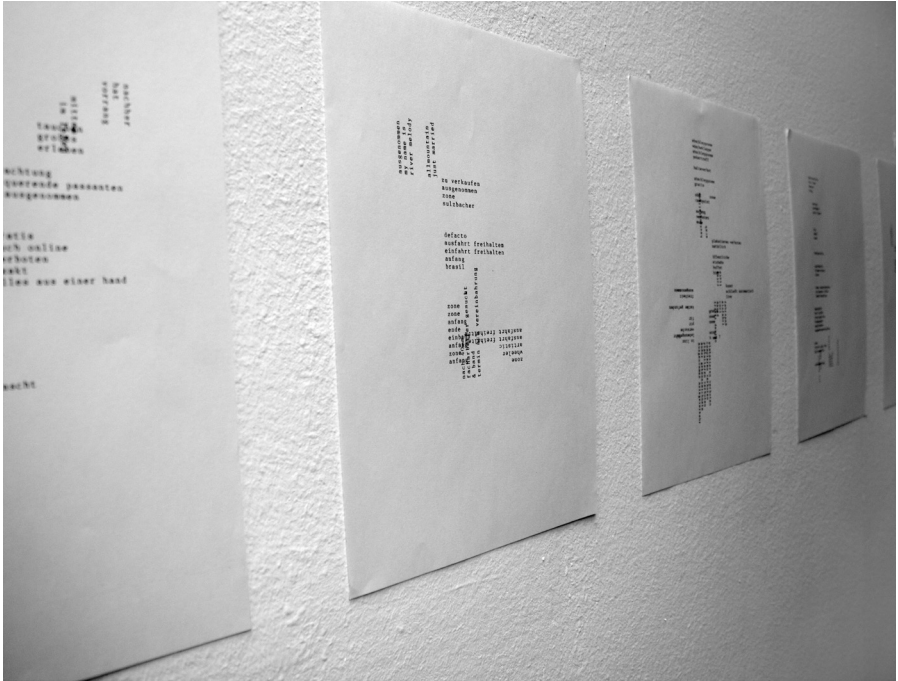
Derive Updated. Postcards. A series of 8 instruction-based postcards playing with the ideas of psychogeography and (dis)orientation. Each postcard invites the user into performing actions that overcome the usual behaviours throughout physical and virtual territories.

Glitchcar. Object, Photos, Google Street View Spheres. Transforming a digital glitch into an analogue object, creating feedback by putting it back to its digital origin.

(L)eavesdrop. FM transmitter, FM receivers, custom-made antennas. Camouflaged antennas are built to conceal the communication infrastructure in natural structures, which expose more than what they conceal. (L)eavesdrop are custom-made radio communication antennas built to imitate the most popular LTE antenna camouflages. Due to inefficient design, noise interferences are generated and forwarded to the next antenna.



Dragon. Digital video. We've seen dragons fly over the city! They usually come and go as they please, always leaving changes to the city. Telling a story by twisting the context, playing with glitches.



Rollkartei. Rolodex, printed paper. A scroll-display of a browser-based derivative. Starting from a specific website, each click is a new step of an unconscious virtual journey.

Street Poems. A4-Sheet, typewriter, GPS-path. Walking a path, writing a path. A Street Poetry Walk is an urban *dérive* focused on words and letters. A method of mapping through reading and writing.

whois.com/pillwein. Wall map, threads, markers, print. Analogue visualisation of all the digital references in the Pillweinstraße Linz, 20. November 2017, 03:53:33 pm-04:31:11 pm.

There be dragons. Print, Google Street View Spheres Manipulation. In the financial world, high-risk speculations are informally named "T.B.D." (there be dragons). Leaked documents from the Panama Papers contain addresses in Linz, now marked with dragons.

Irena Pivka, Brane Zorman

Hodi.TI in UHEL

in-situ večmedijski performans in multisenzorične slušalke

Performans HODI.TI gledalec obhodi po vnaprej načrtani poti in ji sledi s pomočjo mobilne aplikacije na telefonu. S pomočjo zvočnih slik, vtisnjenih v lokacijo načrtane poti, prehaja med fiktivnimi in realnimi situacijami. Performans prepleta pripovedništvo in zvok s prostorom, s potjo. Hoja, kot politična akcija, kot možen način upora – toliko bolj, ko si čas in prostor za hojo prilasti ženska. Tista ženska, ki ima družbeno in posledično samoreguliran dostop do časa za hojo. Hoditi, peščiti, stopati, korakati, marširati, ... premakniti se.

Zvočna slika je nastala na bregovih reke Ljubljanice, posneta z binauralnimi in studijskimi mikrofoni. Za festival Pixelpoint je performans adaptiran na lokaciji v Novi Gorici.

UHEL so multisenzorične slušalke, ki sta jih avtorja razvila na podlagi zahtev in razvoja njunih okoljskih, hodečih performansov. Ambicija teh slušalk je možnost sočasnega zaznavanja in poslušanja realnih zvokov okolice z vnesenimi, prej posnetimi zvoki.

Ta zahteven, za slovenski NGO ambiciozen razvoj orodja je potekal nekaj let in je povezal strokovnjake različnih področij. Slušalke UHEL imajo več funkcij; binauralni mikrofoni, FM sprejemnik, MP3 predvajalnik, detektor EMS. Tipala teh multifunkcionalnih slušalk so zapakirana v unikatno oblikovalski izdelek, ki je kombinacija ročne in 3D print tehnologije.

Irena Pivka, umetnica in producentka ter **Brane Zorman**, umetnik, skladatelj, intermedijski, kurator, delujeta samostojno in v tandemu. V skupnih delih svoj umetniški razvoj usmerjata v raziskovanje s performativnimi zvočnimi sprehodi (Hodi Mesto, FFF, Walking the Perihelion/Aphelion), ki preko hoje, zvočnih slik in poslušanja ter z uporabo transmisij in senzornih orodij na novo vzpostavijo prostor, ekologijo in zrcalijo družbeno realnost.

CONA <http://www.cona.si/>

Irena Pivka <http://www.irenapivka.si/>

Brane Zorman <http://www.branezorman.si/>

2.Walk and CANS

in-situ new media performance

2.WALK is designed as a sound walk, which the spectator takes on a pre-delineated path and follows it by means of a mobile app and headphones. With the help of

sound images, imprinted into the location of the delineated path, she or he traverses between fictive and real situations. The performance intertwines narration and sound with the space, with the path. Walk, as a political act, a potential form of rebellion, all the more when time and space are appropriated, for the purpose of walking, by a woman. The woman who has a socially regulated, and therefore self-determined quantity of time for her walk. To walk, to perambulate, to roam, to march... to move. The sound image was made at the edges of the Ljubljana River, taped by binaural and studio microphones. The performance has been adapted to the Nova Gorica location for the purposes of the Pixelpoint festival.

CANS are multisensory headphones, which the authors developed based on the requirements and the development of their environmental, walking performances. The ambition of these headphones is to allow one to listen to real ambient sounds, mixed with pre-recorded sounds..

This ambitious tool was developed by the the Slovenian NGO over a number of years, with contributions of experts from various fields. The CANS headphones are multi-functional, with binaural microphones, a FM receiver, MP3 player, and an EMS detector. The sensors of these multi-functional headphones are packed into a unique designer product, which combines manual workmanship and 3D printing technology.

Irena Pivka, artist and producer, and **Brane Zorman**, artist, composer, intermedia curator, work independently and in tandem. In their collaborative works using transmission and sensory tools and walking, the focus of their creative development is on researching audio walking performances (Hodi mesto, FFF, Walking the Perihelion/Aphelion), by which seek to re-conceptualize space, ecology, and reflect the social reality through use of transmission and sensory devices, through walking and use of sound images.

CONA <http://www.cona.si/>

Irena Pivka <http://www.irenapivka.si/>

Brane Zorman <http://www.branezorman.si/>





OSTALI/OTHERS

Blažen DJ (Cosmic Sex)

Soustanovitelj kolektiva in serialke Cosmic Sex, eksperimentalno usmerjeni producent, soavtor oddaje Partijska linija, radijski tehnik in zastavonoša vratolomnih plesnih glasb.

Co-founder of the Cosmic Sex collective and serial, an experimental producer, co-author of the Party Line radio show, radio technician and the flag-bearer of breakneck dance beats.

Jaša Bužinel (Cosmic Sex)

Soustanovitelj kolektiva in serialke Cosmic Sex, glasbeni novinar in soavtor oddaje o elektronski glasbi Partijska linija na ljubljanskem Radiu Študent in ambasador kozmičnih odvodov techna, housa in electra.

Co-founder of the Cosmic Sex collective and serial, music journalist and co-author of the Party Line radio show on the Ljubljana student radio station Radio Študent, and an ambassador of cosmic derivatives of techno, house and electro music.

Cirkulacija 2

Društvo za interdisciplinarnost, samoprodukcijo in cirkulacijo sodobne umetnosti Cirkulacija 2 je umetniški kolektiv iz Ljubljane, ki v enaki meri uporablja socialne in medijske tehnologije za pripravo situacije, ki se sestavijo v enkratni in neponovljiv dogodek žive umetnosti. Ustanovna člana Cirkulacije 2 sta Stefan Doepner in Borut Savski.

Cirkulacija 2, a society for interdisciplinarity, indie production and circulation of contemporary art, is an artist collective based in Ljubljana, which makes equal use of social and media technologies to set up situations, culminating in a unique and unrepeatabe live art experience. The founding members of Cirkulacija 2 are Stefan Doepner and Borut Savski.

Stefan Doepner

je intermedijski umetnik, ki gradi mehanizme — avtomate/robote in pri tem preizkuša različne sodobne tehnologije. Znano je njegovo sodelovanje s Stelarcom in pri vrsti mednarodnih projektov. V Sloveniji živi in deluje od leta 2004.

Stefan Doepner is an intermedia artist, who builds mechanical creations - automatons/robots - experimenting with various modern technologies. He is known for his collaboration with Stelarc and a series of international projects. He has lived and worked in Slovenia since 2004.

Borut Savski

je intermedijski umetnik in skladatelj eksperimentalne glasbe, ki deluje v interdisciplinarnih mejnih območjih umetnosti od leta 1999. Je tudi elektronik in programer ter ga zanimajo različna nevsakdanja sodelovanja.

Is an intermedia artist and experimental music producer, who has been working in the interdisciplinary fringe domains of art since 1999. He is also an electronics engineer and programmer, who is fascinated by various forms of unusual collaborations.

Janez Dovč

Harmonikar, skladatelj, multiinstrumentalist in diplomirani fizik se je glasbi povsem posvetil leta 2004, ko se je pridružil eni najuglednejših slovenskih zasedb Terrafolk. Kot glasbenik, skladatelj in producent sodeluje s številnimi domačimi in tujimi etno, klasičnimi, pop in jazz solisti, orkestri ter ustvarjalci najrazličnejših studijskih, filmskih in gledaliških projektov.

Accordion player, composer, multi-instrumentalist and Bachelor of Physics, Janez Dovč fully dedicated himself to music in 2004, when he joined one of Slovenia's most reputable musical projects, Terrafolk. As a musician and producer, he works with numerous Slovenian and foreign ethno, classic pop, and jazz solo artists, orchestras and producers of various studio, film and theater projects.

Luca Giuliani

Direktor Centra za raziskavo in arhiviranje fotografij (CRAF) iz Spilimberga je filmski zgodovinar in strokovnjak za arhive. Njegovo raziskovalno polje so povezave med tehnologijo in umetniškim izražanjem, tema, o kateri je objavil številne tekste za različne založbe.

Director of the Photography Research and Archiving Center (CRAF) of Spilimbergo, is a cinema historian and archives expert. His research area is rapport between technology and artistic expression, a subject on which he has published numerous essays for several publishing houses.

RSN (Knauf)

V Ljubljani situirani DJ in producent (Enesar) makedonskih korenin, rezident serialke Temnica ljubljanskega kluba K4, član novonastalega kolektiva Knauf in mladi up domače tehno scene.

Ljubljana-based DJ and producer (Enesar) of Macedonian origin, a resident of the Temnica serial at Ljubljana's K4 club, member of the newly-formed Knauf collective, and an up-and-comer on the Slovenian techno music scene.

Izbor animiranih filmov iz Festivala animiranega filma Ars Electronica 2017

Selected animated films of Ars Electronica Animation Film Festival 2017

Program:

Everything, David O'Reilly (IE), 10'41"

Ghost City, Hugo Arcier (FR), 1'32"

Geophone, Georgios Cherouvim (GR), 5'34"

Ugly, Nikita Diakur (RU/DE), 11'54"

Winter Wonderland, Daniel Riley, 2'10"

Nočna ptica, Špela Čadež (SI/HR), 8'50"

M.A.M.O.N., Aparato / Wecanfxit (UY), 5'55"

Life with Herman H. Rott, Chintis Lundgren (EE), 11'07"

Garden Party, Théophile Dufresne, Florian Babikian, Gabriel Grapperon, Lucas

Navarro, Vincent Bayoux, Victor Caire (FR), 7'21"

HYPER-REALITY, Keiichi Matsuda (UK/JP), 6'15"

Branded Dreams, Studio Smack (NL), 2'13"

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