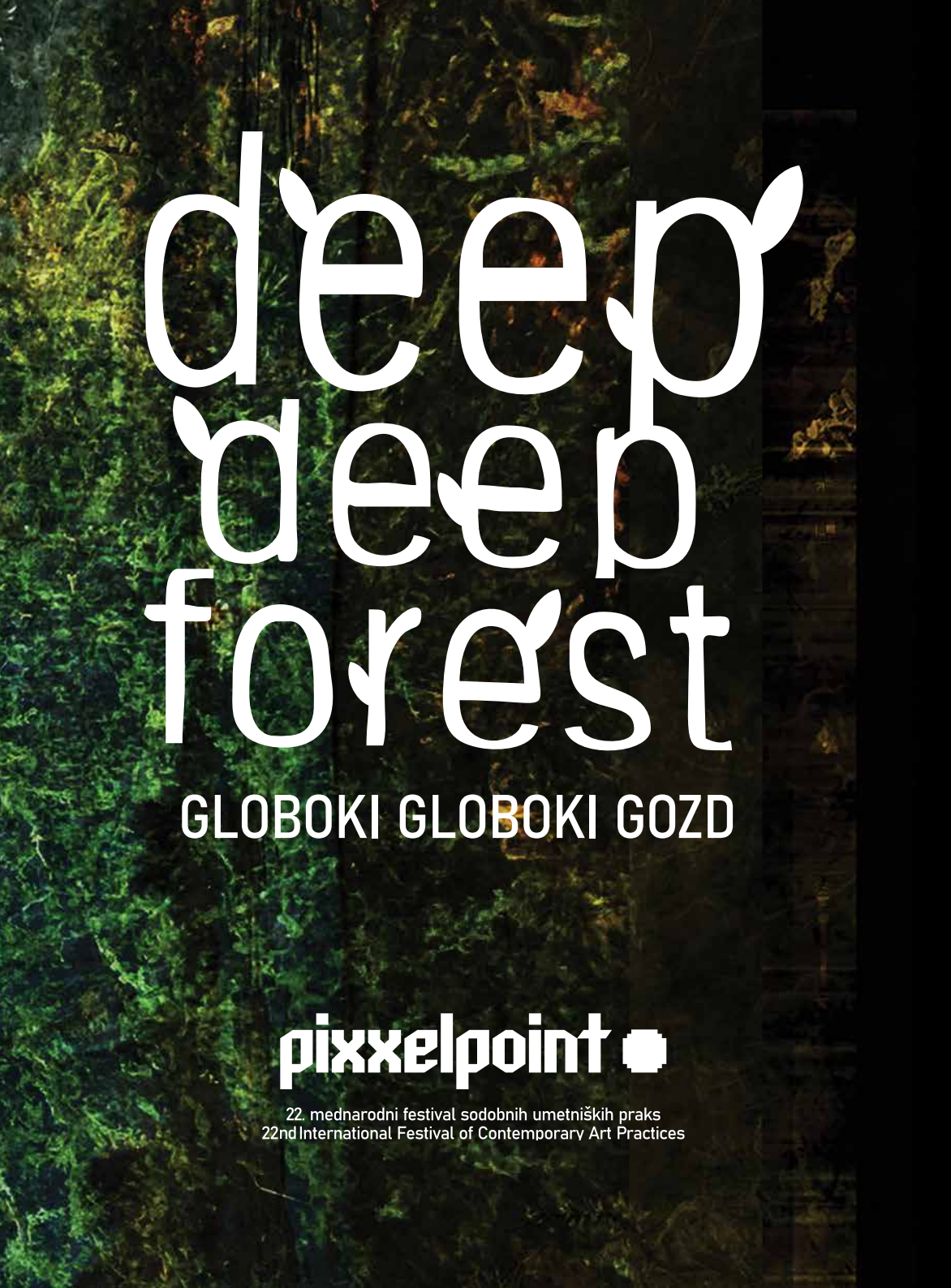




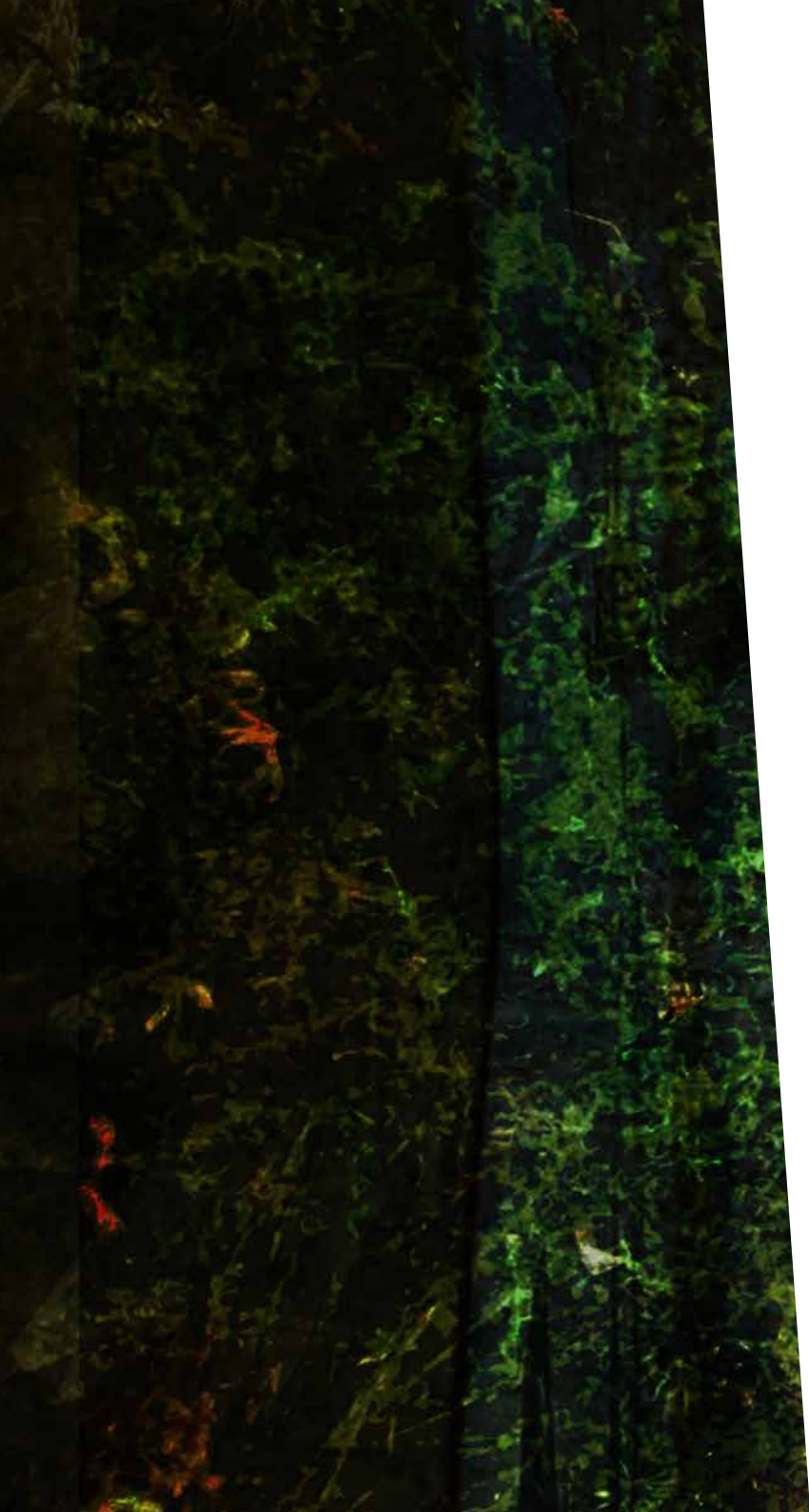
deep deep forest

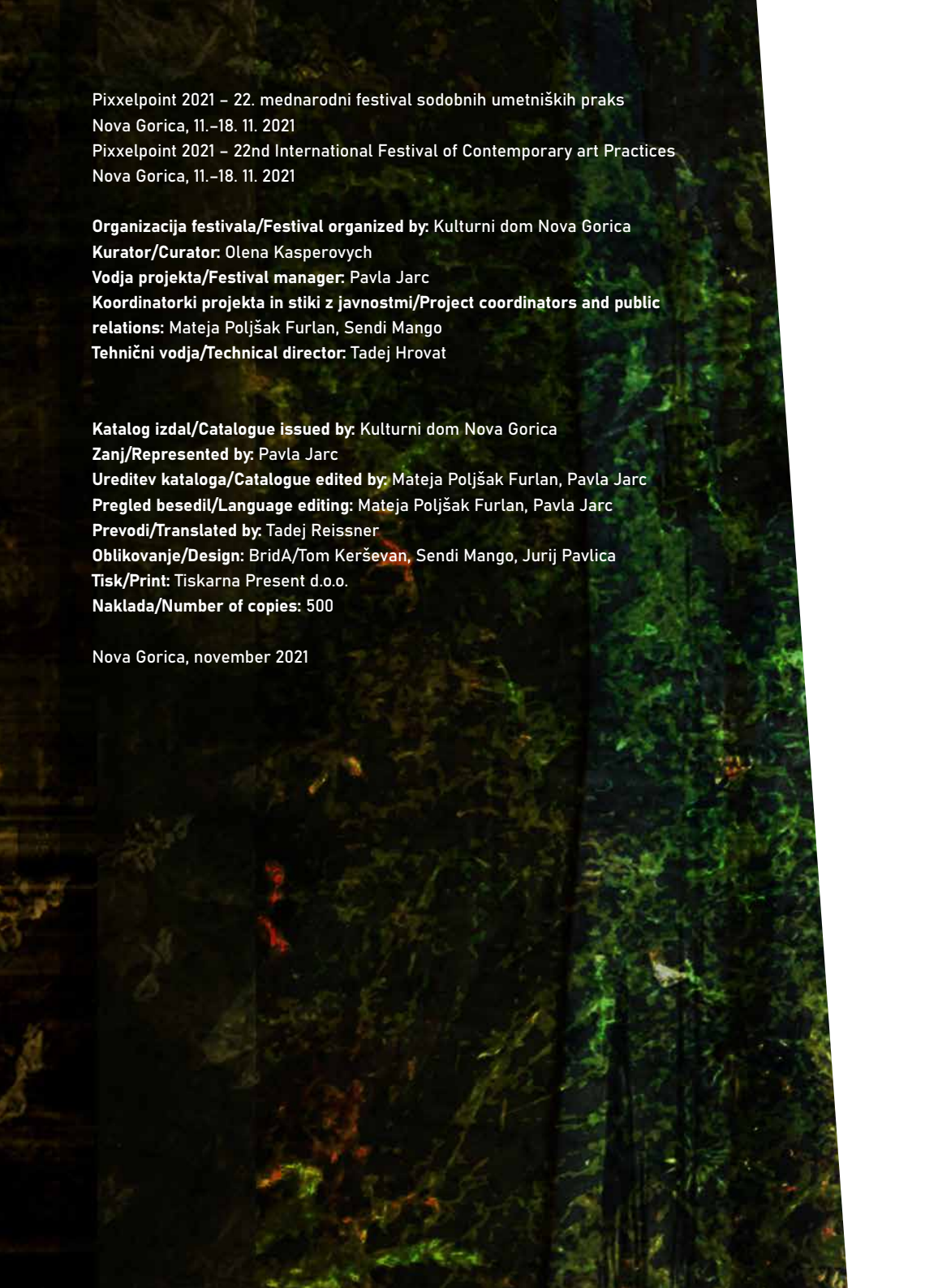
GLOBOKI GLOBOKI GOZD

pixxelpoint 

22. mednarodni festival sodobnih umetniških praks
22nd International Festival of Contemporary Art Practices







Pixxelpoint 2021 – 22. mednarodni festival sodobnih umetniških praks

Nova Gorica, 11.–18. 11. 2021

Pixxelpoint 2021 – 22nd International Festival of Contemporary art Practices

Nova Gorica, 11.–18. 11. 2021

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Koordinatorke projekta in stiki z javnostmi/Project coordinators and public relations: Mateja Poljšak Furlan, Sendi Mango

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7	Olena Kasperovych GLOBOKI, GLOBOKI GOZD	9	Olena Kasperovych DEEP DEEP FOREST
13	Lavoslava Benčić ŠPEKULATIVNI HIBRID	13	Lavoslava Benčić SPECULATIVE HYBRIDS
17	BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica PLANTPORTATION, 2019	17	BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica PLANTPORTATION, 2019
21	Ilja Dolgov Gozdni dnevnik, 2013-	21	Ilja Dolgov Forest Journal, 2013-ongoing
26	fantastic little splash, Lera Malchenko & Oleksandr Hants podobna slika, 2021	26	fantastic little splash, Lera Malchenko & Oleksandr Hants similar image, 2021
30	Daryna Fes Krogle, 2021	30	Daryna Fes Spheres, 2021
34	Gijeong Goo Presežena prizorišča, 2021	34	Gijeong Goo Exceeded Scenes, 2021
38	Maša Jazbec Kako vidite prihodnost z roboti?	38	Maša Jazbec What kind of future do you envision with robots?
42	P L A T E A U R E S I D U E Eva Pavlič Seifert × Aljaž Celarc SUB PERSONA, 2019	42	P L A T E A U R E S I D U E Eva Pavlič Seifert × Aljaž Celarc SUB PERSONA, 2019
46	Robertina Šebjanič SO_ZVOČJE 1884 KM², 2021	46	Robertina Šebjanič CO_SONIC 1884 KM², 2021
50	Zergon Aleš Hieng	50	Zergon Aleš Hieng
54	Brane Zorman Duh dreves Dotik	54	Brane Zorman The Tree Spirits Touch

Olena Kasperovych

Olena Kasperovych je kustosinja v Harkovu, v Ukrajini. Kot raziskovalka pri svojem delu preučuje teme, kot so dožemanje osebne in nacionalne identitete ter migracije rastlin v kulturnih kontekstih: raziskuje razumevanje domačega in tujega, prilagajanja in premikanja. Vodi projekt mednarodnih umetniških gostovanj, ki ga je zagnala v centru sodobne umetnosti YermilovCentre v Harkovu. Kot neodvisna kustosinja je postavila več projektov, ki so bili razstavljeni v Harkovu, Dnepru in Poznanu. Leta 2018 je kot pomožna kustosinja začela sodelovati z Liverpoolskim bienalom. Leta 2019 je sodelovala v programu Odyssee, ki ga izvaja francosko ministrstvo za kulturo. Leta 2020 je prejela štipendijo poljskega ministrstva za kulturo Gaude Polonia. Študirala je kulturne študije in umetnostno zgodovino v Harkovu in Lvovu.

GLOBOKI, GLOBOKI GOZD

Na sredi našega življenja pota

sem se znašel v hoste mračni se goščavi,

ker ravno pot mi je preprla zmota.

Težko z besedo oživi v predstavi

ta hosta divja pred pekla obalo,

ki že spomin njen me v nov strah pripravi.

Še smrt od nje bolj bridka je le malo;

prej ko o rešniku v nji pa jel bom peti,

povem, kaj še oko je v nji zaznalo.

(Dante Alighieri, Božanska komedija, prevedel A. Gradnik)

Nezavedno: arhetip divjega, neukročenega gozda. Po Carlu Jungu je arhetip gozda pravzaprav prototip nezavednega, ki je že samo po sebi globoko, nedosegljivo in nedoumljivo. Gozd kot nekaj velikega, neznanega, neraziskanega in zatorej strašnega in nevarnega, nekaj podzavestno agresivnega, kraj, kjer že od pradavnine prebivajo naši demoni in strahovi, ki so zapisani v naš kolektivni spomin.

Potovanje junaka: Gozd kot kraj iniciacije in prehoda v zrelost. Gozd kot za človeka ogrožujoč kraj postane prizorišče, kjer je Junak(-inja) postavljen(-a) na preizkušnjo. V gozdu se Junak(-inja) spopade s svojim strahom in ga premaga, ob tem pa v svo-

jem družbenem okolju pridobi nov status. Iniciacijski obredi, ki jih najdemo v mnogih tradicionalnih kulturah, imajo povezavo z gozdom.

Dilema Ericha Fromma, imeti ali biti, se tu razkrije z vidika soobstoja koncepta lastništva (agrikultura) in divje, nedotaknjene narave. Vprašanje prisvajanja narave je prisotno na vseh področjih našega življenja: od gradnje vele mest do sajenja cvetlic v cvetlične lončke na okenski polici. Fotografsko prisvajanje narave v sodobni družbi postaja nekaj nezavednega in običajnega, nekaj, kar se razrašča in širi na vse vrste s fotografijo povezanih dejavnosti.

Alegorični gozd je »osnovna sestavina kaosa«, v tem »zelenem kaosu« si junaki prizadevajo izboljšati svojo človeško naravo. Vstop v temačni, začarani gozd je prehod, je vstop v svet smrti, kjer ležijo skrivnosti narave, ki čakajo, da jih razodenemo in doumemo. Ali lahko gozd predstavlja takšen izziv tudi sodobnemu človeku? Če domnevamo, da v očeh sodobnega človeka lastnosti »divjega« in »sovražnega« niso več utelešene v obliki gozda, potem se postavlja vprašanje: kaj ga je torej nadomestilo? Še bolj zanimivo je razmišljanje o »krajih prehoda« današnjega časa.

Ob vseh možnostih, ki se nam odpirajo danes, odkrivanje neznanih prostorov postaja vse težja naloga. Virtualno resničnost lahko vidimo kot nekakšno varno alternativo tega Junakovega potovanja, ki še vedno pričara občutek potovanja skozi prostor in »prehojene« poti.

Umetnike vabim k odkrivanju gozdnega fenomena kot manifestacije globine, nevarnosti, intimnosti, neznanega, divjine, obrobnosti, prehoda, iniciacije, zunanosti, miru, harmonije, neprehodnosti, neprebojnosti, čistega.

Olena Kasperovych

Olena Kasperovych, curator based in Kharkiv, Ukraine. As curatorial research has been working on the topics of personal and national identities perceptions, migration of plants in cultural perspectives: about understanding of local and foreign, adaptation and movement. Initiated and curates international artists residency in contemporary art centre YermilovCentre in Kharkiv. As independent curator Olena has produced several exhibition projects which were shown in Kharkiv, Dnipro and Poznan. In 2018 she joined the Liverpool Biennial team as assistant curator. In 2019 she was a participant of the Odyssee program funded by the French Ministry of Culture. In 2020 awarded the Gaude Polonia stipendium by the Polish Ministry of Culture. Studied cultural studies and art history in Kharkiv and Lviv.

DEEP DEEP FOREST

*When half way through the journey of our life
I found that I was in a gloomy wood,
because the path which led aright was lost.
And ah, how hard it is to say just what
this wild and rough and stubborn woodland was,
the very thought of which renews my fear!
So bitter 't is, that death is little worse;
but of the good to treat which there I found,
I 'll speak of what I else discovered there.*
(Dante Alighieri, The Divine Comedy)

Subconscious: Archetype of the wild forest. According to Carl Jung, the archetype of forest is a prototype of the subconscious, the same deep and difficult to reach and understand. Forest as something great, unknown, unexplored and therefore frightening and full of danger, of aggressive unconscious nature, our inner monsters and fears that have been living there from the beginning of time traced to the collective memory.

Hero's way: forest as a place of initiation and transition. Forest as a part of space that is antagonistic to a human becomes an examination place for a Hero. In the forest Hero meets his/her fear, by overcoming which he/she comes back to his/her

society in another status. The so-called rituals of initiation found in many traditional cultures are associated with the forest. They were diligently described and analysed by Mircea Eliade in his "Rites and Symbols of Initiation".

Erich Fromm's choice to have or to be is revealed here from the perspective of co-existence of ownership (agro-culture) and the wild untouched nature. The problem of appropriation of nature permeates all spheres of our life: from construction of metropolises to a flower pot on a windowsill. Photo-propagation of nature in a modern society becomes something unconscious and ordinary, growing and spreading to all forms of photo-activity.

Allegorical forest is a "primary matter of chaos", in this "green chaos" heroes struggle to improve their human nature. To enter the dark enchanted forest is a transition, the realm of death, the mysteries of nature that need to be penetrated and understood. Can the forest pose the same challenge for a human of today? If we assume that for a modern human, "wild" and "hostile" conditions are not necessarily represented by the image of the forest, then there arises a question: what comes into its place? It is even more interesting to know about the "transitional places" of the present.

With the possibilities opening to us nowadays it becomes more and more difficult to get to unknown places. The use of virtual reality may be compared to such an alternative Hero's way, safe one, it is still able to give the feeling of spatial journey and a "walked" path.

I invite artists to discover the forest phenomenon as the manifestation of depth, danger, intimacy, of the unknown, of wilderness, marginality, transition, initiation, the outside, of peace, harmony, impassable, impenetrable, pure

Lavoslava Benčič

Lavoslava Benčič je samozaposlena na področju kulture od leta 1985. Številna znanja in izkušnje si je nabrala med ustvarjanjem in izvajanjem medijskih projektov (video, grafika, fotografija, elektronika v slogu »naredi si sam«, strojno učenje, grafični zvok ...). Po izobrazbi je inženirka in menedžerka multimedijske produkcije ter magistrica medijskih umetnosti in praks. Njena dela so bila razstavljena/prikazana/objavljena v več kot dvajsetih državah po svetu in so bila štirinajstkrat nagrajena. Je članica strokovnih združenj (ADA Artist, ZDSLU, DLUL, HUIU).

Lavoslava Benčič has worked as a freelance artist since 1985. She has gathered extensive knowledge and experience in the process of conceiving and managing media projects (video, graphics, photography, DIY electronics, machine learning, graphic sound etc.). She holds a Bachelor's degree in Engineering and Multimedia Production Management and a Master's degree in Media Art and Practice. Her works have been exhibited/presented/published in more than twenty countries around the world, and awarded fourteen times. She is a member of professional associations (ADA Artist, ZDSLU, DLUL, HUIU).

ŠPEKULATIVNI HIBRIDI

Multimedijski projekt

Življenje rastlin kljub mnogim raziskavam še danes ostaja velika neznanka. V biomehaniki zdaj šele nastajajo zametki domnev o mehanizmih sistema gibanja rastlin, njihovega strukturiranja, medsebojne komunikacije in komunikacije z okoljem ...

Avtorica v projektu in na razstavi Špekulativni hibridi udejanja spoznanja s področja biomehanike, strojnega učenja in umetne inteligence. Procese, ki se odvijajo v rastlinskih sistemih, uporablja za pretvarjanje iz nevidnih signalov v področje človekove zaznave in dodatno proizvaja in/ali modificira oscilacije frekvenc rastlin (instrumentov) pod vplivom aktivnosti obiskovalcev, ukvarja pa se tudi z modeliranjem, kjer na primerih iz rastlinskega sveta poskuša predvideti, v kateri smeri se bo nadaljevala evolucija in ali lahko človek nanjo vpliva tako, da bo ugodna zanj.





SPECULATIVE HYBRIDS

A multimedia project

In spite of extensive scientific research being done on the subject, the life of plants remains largely unknown to this day. Biomechanics are just barely scratching the surface when it comes to studying the mechanisms of their movement, structuring, mutual communication and their communication with their surroundings...

In her exhibit and in the project *Speculative Hybrids*, the author applies the findings of biomechanics, machine learning and artificial intelligence. She uses the processes which take place in plant systems to convert imperceptible signals to the range perceptible by human senses, and additionally generates and/or modifies the oscillation of the plants' frequencies (instruments) under the influence of the viewers' activities, and she also undertakes a modelling exercise, taking examples from the plant world and using them to try to predict the direction which evolution is going to take going forward, and whether it is possible for humans to affect evolution so as to ensure it is beneficial to them.



BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica

Kolektiv BridA je bil ustanovljen leta 1996 na Beneški akademiji za likovno umetnost, kjer so študirali in pozneje diplomirali člani Tom Kerševan, Sendi Mango in Jurij Pavlica. Člani kolektiva BridA pri svojem ustvarjalnem delu uporabljajo različne sodobne umetniške ustvarjalne pristope in razstavljajo tako doma kot po svetu, udeležili pa so se tudi številnih mednarodnih umetniških gostovanj, delavnic in seminarjev. Dela kolektiva BridA so bila odkupljena za uvrstitev v številne mednarodne zbirke sodobne umetnosti. Leta 2015 so člani kolektiva v počastitev njihovega dvajsetletnega uspešnega ustvarjalnega dela prejeli najvišje priznanje, ki ga podeljuje Občina Nova Gorica, nagrado Franceta Bevka. Leta 2018 so prejeli tudi mednarodno nagrado TESLA. So tudi prejemniki štipendije Iaspis, ki jo podeljuje kulturno ministrstvo Kraljevine Švedske, ter nagrade Culture Bridges (Mostovi kulture), ki jo podeljuje British Council v okviru EU.

BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica is a collective made up of graduates from the Venice Academy of Fine Arts, formed in 1996 during their university years. The group produces artwork across a wide spectrum of contemporary artistic practices exhibits both locally and internationally, and has participated in numerous international residency programs, workshops and seminars. BridA's works have been purchased for a score of international contemporary art collections. In 2015 they received the highest award of the Municipality of Nova Gorica, the France Bevk Prize, commemorating 20 years of their successful activity; in 2018 they received the international Tesla Award. They are recipients of the Iaspis scholarship awarded by the Swedish Ministry of Culture, and Culture Bridges, awarded by the British Council under the EU.

PLANTPORTATION, 2019

Multimedijski projekt

Rastlinstvo Evrope kot ga poznamo danes je sestavljeno iz mnogoštevilnih tujerodnih rastlinskih vrst, ki so se prilagodile in zdaj neomejeno uspevajo na evropski celini. Narava je zaradi podnebnih sprememb, človeških intervencij in neprekinjene medcelinske izmenjave ves čas v gibanju. Projekt preučuje naravno zgodovino Evrope, zlasti migracije rastlinskih vrst. Preučuje lokalne in tuje izvore, prilagajanje, gibanje in migracije. Projekt izpostavlja problem percepcije prostora ter pri tem kombinira realno in virtualno: medtem, ko se mi zlahka premikamo, je za rastline gibanje





mogoče le v določenih metamorfnih stanjih. Projekt izpostavlja tudi vprašanje vključevanje rastlin v naša virtualna življenja, četudi so zakoreninjene v zemlji. Raziskuje slabo raziskane možnosti telekomunikacijske prisotnosti rastlin ter njihove nege na daljavo. Smisel projekta je ustvariti nekakšen »vmesni« prostor, v katerem lahko ljudje začasno prevzamejo identiteto rastlin.

PLANTPORTATION, 2019

A multimedia project

The flora of Europe as we know it today is composed of many and many species of plants of foreign origin that were once adapted and now grow freely on the continent. Nature is in constant movement due to climate change, human intervention and constant intercontinental exchange. The project Plantportation is about revising Europe's natural history, in particular plant migration. It questions the concepts of local and foreign, adaptation, movement and migration. The project emphasizes the problem of perception of space by mixing the real and the virtual: it is easy for us to move, whereas for plants it is possible only in certain metamorphic states. The project also raises the question of the possibility of involving plants in our virtual lives, even if they are rooted in the ground, exploring the poorly researched possibility of telepresence of plants and looking after them at a distance. The concept of the project is to create an »inter-space« where people can temporarily assume a plant identity.



Ilja Dolgov

Ilja Dolgov je bil rojen leta 1984 v ruskem mestu Voronež, zdaj pa živi v Kronštadt v Rusiji. Je soustanovitelj Voroneškega centra za sodobno umetnost, prejemnik ruske državne nagrade Inovacija 2012 za področje sodobne umetnosti in nominiranec za priznanje za Najboljši regionalni projekt. Leta 2013 in 2015 je bil nominiran za nagrado Kandinski za sodobno umetnost. Leta 2013 je prejel sredstva iz sklada muzeja sodobne umetnosti »Garage«. Leta 2016 je prejel nagrado Credit Suisse in Cosmoscw za mlade umetnike. Sodeluje z Galerijo XL (Moskva).

Born in 1984 in Voronezh, Russia. Lives in Kronshtadt, Russia. Co-founder of Voronezh center for contemporary art. Winner of the "Innovation 2012" Russian state award in the sphere of contemporary art, "The best regional project" nomination. Nominee of the "Kandinskiy Prize" for contemporary art in 2013 and 2015. Winner of the granting program of the "Garage" museum of contemporary art in 2013. Winner of the "Credit Suisse and Cosmoscw art prize for young artists 2016". Works with XL Gallery (Moscow).

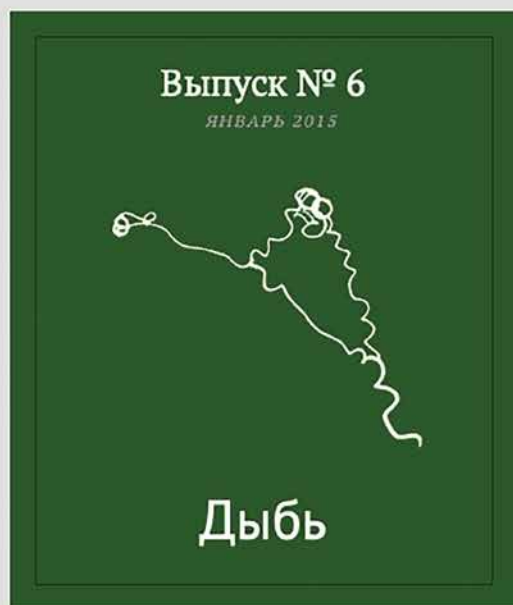
Gozdni dnevnik, 2013–

Spletni dnevnik

<http://forestjournal.org>

Spletni projekt »Gozdni dnevnik« tvori samo jedro umetniškega pristopa Ilje Dolgova. Ime si je izposodil iz priljubljene sovjetske knjige za otroke, ki govori o naravi. Projekt je sestavljen iz prispevkov, objavljenih na spletnem mestu, pri čemer je vsak posvečen določeni izkušnji, zgodbi ali konceptu. Umetnik in njegovi povabljeni kolegi ne nudijo neposrednega odgovora na osrednje vprašanje projekta, ki se glasi: »Kaj je narava?« Odgovor na to vprašanje iščejo skozi različne načine in odtenke interakcije z naravo, različne sloge diskurza o njej in različna stališča, ki jih človek lahko zavzame v zvezi z njo (do tega, da zanika njen obstoj). Skozi leta svojega obstoja je Gozdni dnevnik šel čez več faz razvoja svojega jezika, od kvaziznanstvenega naturalizma do romantične simbiotske poezije in posebne pozornosti do specifičnih situacij in interakcij med različnimi bitji.

»To besedilo je bilo napisano leta 2016 – od takrat je minilo že nekaj sezon gob. Takrat sem h gozdu prvič pristopil s teoretskega vidika. Moje razumevanje gozda kot mesta je danes drugačno. Prej me je zanimalo mesto osebe v gozdu, zdaj pa me zanima mesto gozda v osebi. V osebi, kakor se izrazi Sudeš Mišra, »kot edinstvenem življenju, mojem ali tvojem, kot nenehno spreminjajočem se skupku zoë.« Tako se



Выпуск № 3

АПРЕЛЬ 2014



Осколки

Выпуск № 4

ИЮЛЬ 2014



Сгустки

Выпуск № 7

ОКТАБРЬ 2015



Слабая дрожь

Доп. Выпуск

ОКТАБРЬ 2015



Введение
в прогулки по лесу

je moje zanimanje preusmerilo od pravičnosti k spoštovanju vseh oblik življenja in skrbi zanje, zlasti v času podnebne krize. Zdaj bi raje razmišljal o tem, kako lahko gozd povabimo – ne zgolj obiskujemo, ampak povabimo, da bi bili povezani z življenjem nasploh in da bi se znebili 'hierarhično zasnovanega razmišljanja, ki temelji na splošnem neupoštevanju skupka, v katerem smo mi le en element med drugimi' (Mišra, 2019)«*

»V svojem delu *Poetika prostora* (1969) Bachelard opisuje hišo/dom kot 'resnični kozmos', prvi univerzum, ki oblikuje naše razumevanje vseh prostorov zunaj njega. Po Bachelardu prostori znotraj doma nudijo 'primerne kraje za dušo ali psiho'. Katinski gozd je kraj mojega otroštva, mojih 'sanjarjenj' v 'samoti'. Bachelardov pristop k domu se mi je zdel relevanten za razumevanje zunanjih krajev, kjer se pretekli trenutki depresivne, prijetne in navdihujoče samote nahajajo v kleti senčnih iglavcev in na podstrešnih vejah gozda. Ko pišem o Katinskem gozdu, moj jezik postane mehkejši, mojo kritično optiko pa rahlo zamegli poezija. Kot pravi Bachelard (1969):

»Spomini na zunanji svet ne bodo nikoli imeli enake tonalnosti kot spomini na dom in s priklicem teh spominov bogatimo svojo zakladnico sanj; nikoli nismo pravi zgodovinarji, pač pa vedno skoraj pesniki, naša čustva pa mogoče niso nič drugega kot izraz neke izgubljene poezije.«*

»Ko sem spoznal, da je moj občutek doma pravzaprav v gozdu, sem začel razmišljati o njegovi 'pretekli poselitvi', o tem, čemu je bil priča v različnih obdobjih in kako so se spomini drugih zapisali v prostor. Drugi posamezniki bi Katinski gozd lahko razumeli kot svoj lasten 'zaznavni' prostor in kraj. Lucy Lippard v knjigi *The Lure of the Local* (1997) pove, da je naša lokacija 'večplastna'. Ker je tak kraj prepleten s posameznimi pričevanji, je poln 'znamenj' – 'človeških zgodovin in spominov'; kraja ne zaznamuje zgolj 'širina', pač pa tudi 'globina'. Moj gozd je poln senc in prikazni znanih in neznanih ljudi. Moja samota je sredi množice. Tihi sprehodi so pravzaprav nemi pogovori z mnogimi. Tišina ne obstaja v performansu Johna Cagea 4'33" (1952) in z njegovo projekcijo v gozd ni mogoče doseči popolne izolacije niti nedotaknjenosti krajine.«*

*Inha Lindarenka, »Tihi lov«, odlomki iz Gozdnega dnevnika, št. 11

Forest Journal, 2013–ongoing

Online journal

<http://forestjournal.org>

The online project »Forest Journal« lies at the heart of Ilya Dolgov's artistic approach. The name is borrowed from the popular Soviet book for children about nature. The project consists of issues published on the web-site, each of them dedicated to a separate experience, narrative or concept. The artist and his invited colleagues do not give a direct answer to the main question of the project – "What is nature?" The

search rather takes place through the development of various modes and shades of interaction with nature, various styles of discourse about it, various positions that a human can take in relation to nature (up to the denial of its existence). Over the years of its existence, *Forest Journal* has gone through several stages in the development of its language, from quasi-scientific naturalism to romantic symbiotic poetry and careful attention to specific situations and interactions of various beings.

"This text was written in 2016 – a few mushroom seasons ago. It was the first time when I approached forest from theoretical perspective. My perception of forest as a place has changed today. Previously, I was interested in a person's place in the forest, now – in a forest's place in a person. A person, as Sudesh Mishra puts it, "as a singular life, mine or yours, as an ever-changing zoë-assemblage". Thus, my interest switched from justice to respect and care towards all forms of life especially in climate crisis era. Currently, I would rather think how we can invite forest – not just visit it, to invite it in order to be attached to life in general and get rid of "hierarchical thinking founded on our general disregard for the assemblage in which we are an element among others.« (Mishra, 2019)*".

"In *The Poetics of Space* (1969), Bachelard describes house/home as the 'real cosmos', the first universe that shapes the understanding of all spaces outside. According to Bachelard, interior spaces of the home provide 'appropriate places for the soul or psyche'. Khatyn Forest is a place of childhood, my 'daydreams' in 'solitude'. I found Bachelard's approach to home relevant to the understanding of outside places, where past moments of depressive, pleasurable, and inspiring solitude are located in the basement of shady conifers and on attic branches of the forest. When I write about Khatyn forest my language becomes softer and my critical optics are slightly fogged with poetry. As Bachelard (1969) puts it:

Memories of the outside world will never have the same tonality as those of home and, by recalling these memories, we add to our store of dreams; we are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost."

"When I realised my sense of home is in the forest I started to think about its 'past inhabitation', what it witnessed in different times and how the memories of others inscribed in space. Other individuals may understand Khatyn forest as their own 'perceptual' space and place. In *The Lure of the Local* (1997), Lucy Lippard states that our own location is 'layered'. Being laced with individual accounts, the place is full of 'marks' – 'human histories and memories'; a place is characterized not only by the 'width' but also with the 'depth'. My forest is replete with shadows and ghosts of familiar and unfamiliar people. My solitude is among the crowd. The silent walks are speechless conversations with many in fact. Silence does not exist in John Cage's 4'33" (four minutes, 33 seconds) *Sounds Like Silence* performance (1952), and, projecting it on the forest, there is no total isolation as well as the virginity of landscapes."

*Inha Lindarenka, "Silent Hunting", extracts from the *Forest Journal* #11

fantastic little splash, Lera Malchenko & Oleksandr Hants

fantastic little splash je kolektiv, ki ga sestavljata novinarka/umetnica Lera Malchenko ter umetnik/režiser Oleksandr Hants. Kolektiv združuje umetniško prakso in medijske študije. S svojimi projekti se je kolektiv fantastic little splash predstavil na festivalih Plokta TV, post.MoMA, bienalu Pochen, bienalu The Wrong, filmskem bienalu Milane Machinima, bienalu Allied Kyiv 2021, KISFF, Docudays, Festival Construction VI x CYNETART, mednarodnem filmskem festivalu Revelation Perth International in drugod.

fantastic little splash is a collective comprising journalist/artist Lera Malchenko and artist/director Oleksandr Hants. Collective combines art practice and media studies. The collective was created in 2016. The fantastic little splash projects were presented at Plokta TV, post.MoMA, Pochen Biennale, The Wrong biennale, Milane Machinima film festival, Allied Kyiv Biennial 2021, KISFF, Docudays, Construction festival VI x CYNETART, Revelation Perth International Film Festival among others.

podobna slika, 2021

Filmski esej, 9'33"

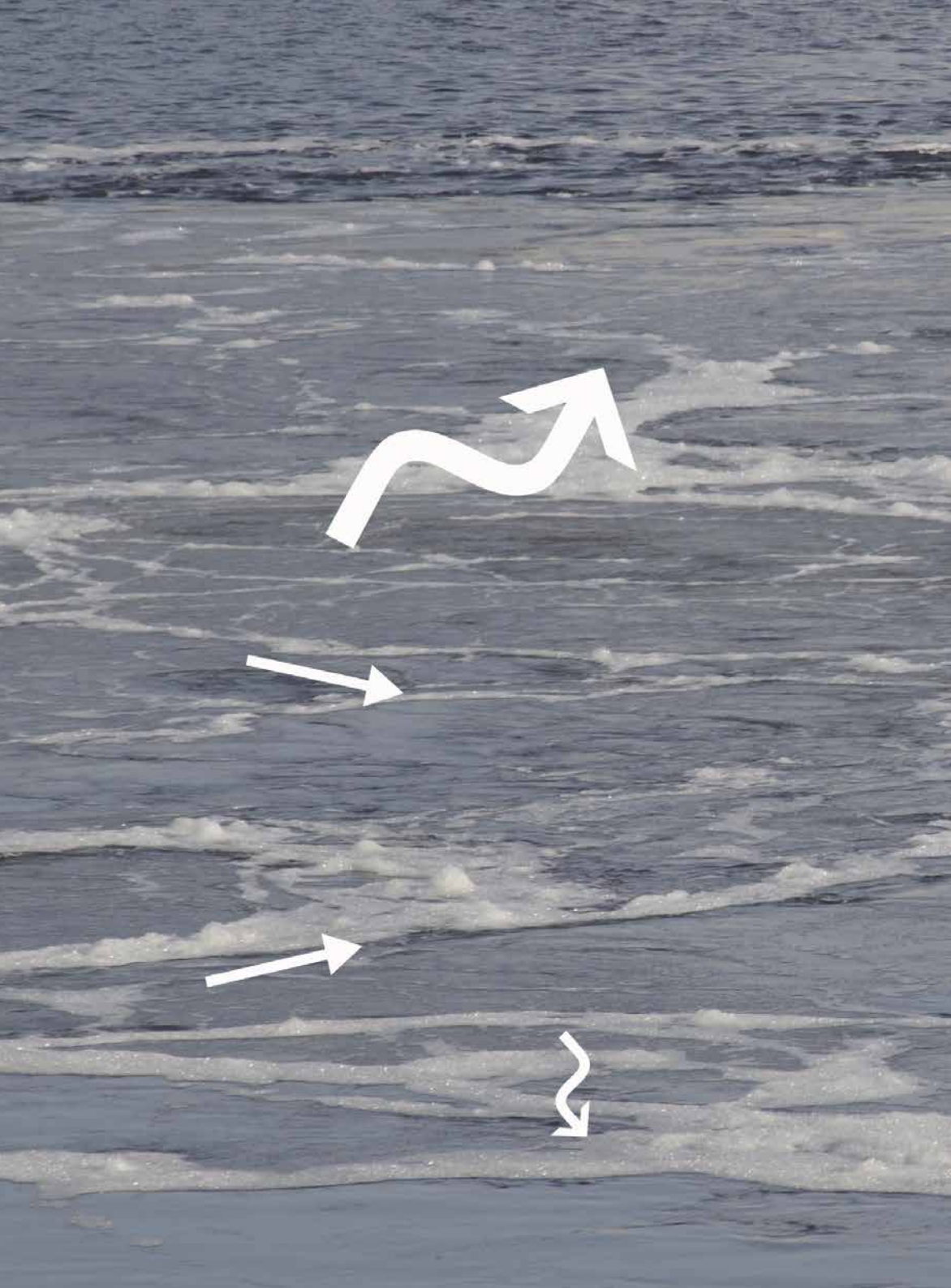
* -Na plaži ali v gozdu, ko zaprete oči, zaslišite zvoke, vode, vetra, šelestenja listov, žuželk. Slišite zvok motornega čolna, zvonjenja telefona, avtoceste, brenčanja drona, rastlin. Ko zaprete oči in prisluhnete, se zvoki združijo v celoto; počasi do vas pride spoznanje, da vsa ta narava ni ne prva ne druga, ampak je vse skupaj platno, katerega del ste tudi sami. Vendar boste takoj, ko boste spet odprli oči, povsod opazili red. Človek je svet spravljaj v red vse hitreje in hitreje, vse dokler se ni nekega dne znašel v gozdu — v nepredvidljivem in čarobnem gozdu * - Zdi se, da če boste šli globlje vanj, se boste morali izpostaviti nevarnosti in izginiti, * hkrati se zdi tudi, da to izginotje pravzaprav ne pomeni odsotnosti, ampak neko drugo obliko prisotnosti.:

similar image, 2021

Essay film, 9'33"

* -On the beach or in the forest, when you close your eyes, you hear the sound of the water, the wind, the rustling leaves, the insects. You can still hear the motorboat, a ringtone, the highway, a drone buzzing by, a plant. When you close your eyes and just listen, the sounds mix; gently comes the realization that all this nature is neither the first nor the second, it is a canvas, yourself included. But as soon as you open your eyes, you notice order everywhere. The human ordered the world more and more rapidly, until he found himself in the forest — unpredictable and magical * - It seems that if you go deeper, you will have to expose yourself to danger and disappear * it also seems that this disappearance is not about absence, but about another form of presence.:



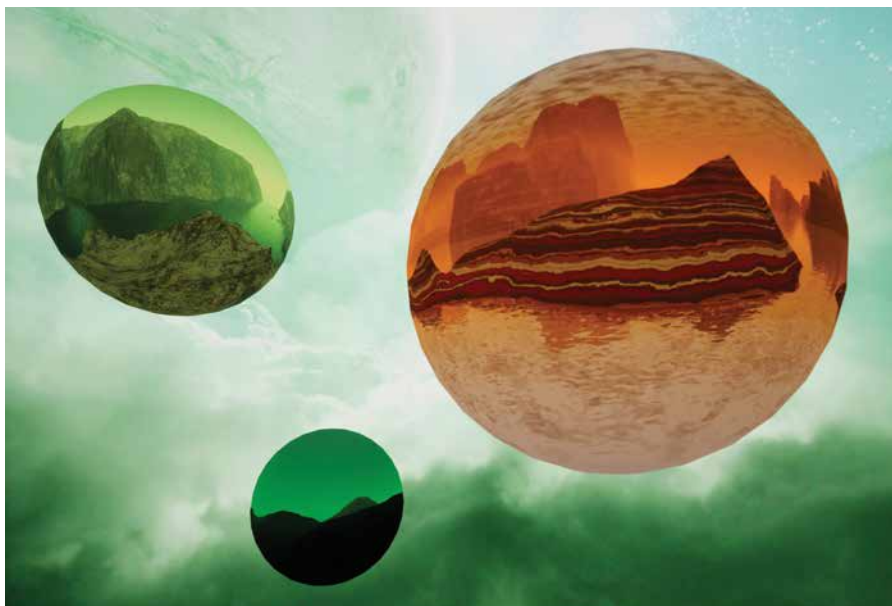




Daryna Fes

Daryna Fes je neodvisna umetnica, ki ustvarja predvsem na področju interaktivne virtualne resničnosti. Zanima jo predvsem potencial, ki ga ima tehnologija kot samostojna oblika umetnosti. Glavna tema njenih projektov so razlike med fizičnim in digitalnimi svetovi, različni načini prehajanja iz enega sveta v drugega ter naše [ne]zavedanje teh svetov, koncepta neskončnosti in omejitev, percepcija človeškega telesa in čustev. S pomočjo gonilnikov za igrice ustvarja okolja, ki se odzivajo na opazovalčevo prisotnost. Njeni projekti so bili predstavljeni na festivalih in razstavah, kot so Experiencing extended realities, Virtualite, Razstava pomembnih medijskih umetnosti v Ukrajini, Frontier VR Art Festival, Tetramatyka in drugih.

Daryna Fes is an independent artist working primarily with interactive VR. She is interested in discovering a potential of the technology as a separate form of art. Main themes of her projects are differences and similarities between physical and digital worlds, ways of transition from one world to another and our [un]awareness of it, concepts of infiniteness and limits, perception of the human body and emotions. She is using game engines to program environments that react to viewer's presence. Projects were presented at Experiencing extended realities, Virtualite, Exhibition of Achievements of Ukrainian Media Art, Frontier VR Art Festival, Tetramatyka and others.



Krogle, 2021

VR izkušnja

Naš svet je velik in lep, umetelen in veličasten. V svoji kompleksnosti je svet včasih lahko zastrašujoč, celo grozljiv. Rodimo se na majhnem koščku sveta, tam odrastemo in se ga učimo razumeti in objektivizirati. Vendar je svet vselej subjektiven: naša percepcija življenja se ves čas spreminja – glede na to, s katerimi ljudmi komuniciramo, glede na družbo, v kateri živimo, glede na informacije, ki jih poznamo, celo glede na naše trenutno razpoloženje. Naše odločitve, tako zavestne kot nepričakovane, v nas ustvarijo nekakšen občutek stabilnosti sveta okoli nas.

V tem projektu virtualne resničnosti se obiskovalec znajde v svetu številnih krogel, sestavljenih iz različnih zvokov, barv in bitij. V njih lahko ostane poljubno dolgo, nato pa se lahko poda v katero drugo kroglo. Pot naprej se riše glede na vaše odločitve, a nazaj ni več mogoče iti, prav tako pa ni mogoče preprosto izstopiti iz krogle. Obiskovalčeva izstopna točka bo hkrati vstopna točka za naslednjega obiskovalca.

Vsi v delu uporabljeni objekti, zvoki in texture so iz odprtokodnih virov. Krogle sestavlja material »cubemap«, tj. poseben tip texture, ki se uporablja pri računalniški grafiki. Okolje se projicira na šest ploskev kocke in se shranjuje; nato pa ga je mogoče aplicirati na model krogle in ko vanj vstopi obiskovalec, se ustvari iluzija, kot da je znotraj neskončnega prostiranja.

Spheres, 2021

VR experience

Our world is large and beautiful, intricate and magnificent. This complexity can also be disturbing and even devastating. We are born in one small place of it, growing up and learning to comprehend it, objectivate it. But it is always subjective: our perception of life is constantly changing – depending on people we communicate with, society we live in, information we know about and even mood we have today. The choices we made, whether conscious or accidental, create this temporal sense of stability.

In this virtual reality you find yourself in a space of numerous spheres, each consisting of different sounds, colors and creatures. You can stay as much as you want or you can move into another sphere. The path is determined only by your choice. But you can never go back or break out of the sphere. Your last point will be the starting point for the next person to enter.

All the objects, sounds and textures used in the work are from open source sites. Spheres have a cubemap material, a special type of texture used in computer graphics. The environment is projected onto six faces of the cube and stored; then it could be applied to a spherical model and when you are inside you have the illusion of being in infinite open space.





Gijeong Goo

Gijeong Goo, ki živi in dela v Seulu, Južna Koreja, raziskuje odnos med človekom, stroji in naravo. V svojih delih reproducira resnične krajine v obliki digitalnih podob, izdelanih z metodo 3D renderiranja, nato pa jih umesti v fizični prostor kot slike in postavitve. Resnična krajina, z digitalno obdelavo, se tako spoji z nerealno, obogateno resničnostjo in nastane nekakšen dvoumen občutek v prostoru, ki ločuje resnični in virtualni svet. Na Univerzi Hongik je doštudiral oblikovanje medijske komunikacije, leta 2019 pa je zaključil magistrski študij fotografije na Umetniški univerzi v Lausanneu (Švica).

Gijeong Goo, based in Seoul, South Korea, has been working to examine the relationship between humans, machines, and nature while reproducing real landscapes as digital images based on 3D rendering and realizing them as images and installations in physical space. The real landscape processed by digital technology in this process is grafted with the unreal nature of augmented reality, evoking an ambiguous sense located at the boundary between the real and the virtual. He majored in Communication design media in Hongik University and received his master's degree in photography from the Lausanne University of Arts in Switzerland in 2019.

Presežena prizorišča, 2021

Video instalacija

Pri ustvarjanju dela Presežena prizorišča je umetnik navdih našel v prsti, ki je nastala iz ostankov rastlin in živali z erozijo in vremenskimi vplivi. Avtor najprej z makro fotografijo posname podobe, ki jih pogosto najdemo v zemlji: prst, posušeno listje, mah, insekti in podobno. Te slike nato obdela v 3D virtualnem prostoru in iz njih ustvari statične in gibljive slike, ki tako dobijo nekakšno zunajzemeljsko razsežnost. Nato jih zloži skupaj s pravo zemljo, vejicami in drugimi predmeti iz narave in tako ustvari prostor, ki obiskovalcu nudi nov način spoznavanja podzemnega sveta. Ker delo ustvarja različne sloje znotraj in onkraj gibljive slike, obiskovalci lahko na nov, edinstven način doživijo svet, ki se skriva pod zemljo.

Exceeded Scenes, 2021

Video installation

Exceeded Scenes is a work inspired by the soil formed out of animal and plant remains through erosion and weathering. First, he uses a macro lens to photograph things that can be easily observed in ordinary soil: dirt, dried leaves, moss, insects, and so forth. He then edits them in 3D virtual space to produce still and moving images with an otherworldly quality. Arranging them together with actual dirt, branches, and other items from nature, he creates a space where the viewer can experience the underground world in unique ways. As it creates different layers within and beyond the moving image, the work offers viewers an opportunity for a new experience with the world within the earth.







Maša Jazbec

Maša Jazbec je umetnica, kustosinja in raziskovalka. Naziv doktorice humanistične informatike je pridobila na Univerzi v Tsukubi (Virtual Reality Lab) na Japonskem, magistrirala pa je iz interaktivne umetnosti na Univerzi za umetnost in dizajn v Linzu. Na izmenjavi v Hiroshi Ishiguro Laboratories v ATR je kot gostujoča raziskovalka še poglobila svoje raziskovalno delo in prakso na področju človeku podobne robotike in androidnih znanosti. Ukvarja se z vizijo in izvajanjem projekta Trbovlje, novomedijsko mesto, kot kustosinja pa je na festivalu novomedijske kulture Speculum Artium 2013–2018 pripravljala projekte, ki združujejo znanost, umetnost in tehnologijo.

Njeni projekti, ki so razstavljeni kot umetniška dela, so vselej odraz njenega razumevanja novih medijev kot umetniške prakse, ki izvira iz umetniške in znanstvene misli v povezavi s trenutno situacijo v sodobni družbi. V svojih zadnjih raziskovalnih projektih se ukvarja predvsem s socialno robotiko in znanostjo o androidih. Svoje raziskave je predstavljala na konferencah, kot so Computer Human Interaction, Human Robot Interaction, ISEA, System Man in Cybernetics IEEE.

Trenutno je vodja laboratorija DDTLab v Trbovljah. DDTLab je raziskovalni laboratorij za kibernetiko, virtualizacijo, sisteme za povezovanje računalnika in človeških možganov (BCI) ter robotiko.

Maša Jazbec is an artist, curator and researcher. She holds a Ph.D. in human informatics, attained at the University of Tsukuba (Virtual Reality Lab) in Japan, and a M.A. in Interactive Art, conferred by the Interface Culture at the Univ. of Arts and Design Linz. She was a visiting researcher at Ishiguro Laboratory at ATR, where has deepened her research in human-like robotics and android science also in practice. She is engaged in developing the vision and the execution of the Trbovlje New Media Setting project in Slovenia, and was curating events integrating science, art and technology at the new media culture festival Speculum Artium.

Her projects, exhibited as artworks, have always shown her understanding of new media as a research artistic practice, stemming from artistic and scientific thought, linked to the current situation in the contemporary society. Her latest research interests are mostly focused in social robotics and android science. She presented her research at conferences such as Computer Human Interaction, Human Robot Interaction, ISEA and System Man and Cybernetics IEEE.

Currently she is leading DDTLab in Trbovlje, Slovenia. DDTLab is a research lab operating in the fields of cybernetics, virtualization, BCI systems, and robotics.

Kako vidite prihodnost z roboti?

Predavanje

To vprašanje tvori jedro interakcije med človekom in robotom – tako se sama po sebi ustvarja potreba po interdisciplinarnem raziskovanju. Raziskovanje interakcije med človekom in robotom združuje znanost strojništva in humanistike, kognitivne znanosti, nevroznanosti, etike in umetnosti. Ljudje se nenavadno odzivajo na stvari, ki dajejo videz živega, a so nežive. Robotika je vsaj toliko veda o robotih kot je to veda o ljudeh. Od nas zahteva, da razvijemo uvid v novo in dinamično, spreminjajočo se razmerje med človekom in pametnimi stroji. Z ustvarjanjem robotov razmišljamo o človeku in posledično nam to omogoča, da boljše razumemo človeško vrsto. Učenje na podlagi človeškega vedenja je nujno potrebno za razvoj robotov v vsakdanjem življenju.

V predavanju bo beseda tekla tudi o znanosti androidov. Razvoj robotov, ki so na videz močno podobni človeku, lahko pomaga pri kognitivnem raziskovanju. Kognitivna znanost za boljše razumevanje ljudi uporablja androidnega robota pri preverjanju hipotez. Takšen interdisciplinarni pristop imenujemo znanost androidov.

<http://masajazbec.si/>

<https://www.mcruk.si/en/>

What kind of future do you envision with robots?

Lecture

This question is at the core of human robot interaction, an inherently interdisciplinary research aspiration. Human robot interaction research brings together engineering and social science, cognitive science, neuroscience, ethics and arts. Humans have a strange response to things that are lifelike, but not alive. Robotics is as much a study of people as it is about robots; it requires us to reach insight into a new and dynamically changing relationship between human and intelligent machines. By creating robots, we can reflect on humanity and consequently understand humans better. Learning from human behavior is critical for developing robots for the real world.

In the lecture we also discuss Android Science. The development of robots that closely resemble human beings can contribute to cognitive research. The approach of cognitive science uses the android robot for verifying hypothesis for understanding humans. We call this cross interdisciplinary framework Android Science.

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PLATEAU RESIDUE

Eva Pavlič Seifert × Aljaž Celarc

PLATEAU RESIDUE je izmišljena identiteta dvojca Aljaž Celarc (univ. dipl. geograf [Filozofska fakulteta, SI] in magister fotografije [AKV St. Joost, NL]) ter Eva Pavlič Seifert (univ., dipl. umetnostna zgodovinarica [Filozofska fakulteta, SI] in magistra vizualne kulture [Univerza Aalto, FI]). Dvojec ustvarja na področju ekologije krajin in novih medijev ter išče nove načine osveščanja javnosti. Pri svojem delu dvojec daje glas sodelujočim v projektu, tj. naravnim pojavom, kot so kamnine, zrak, organizmi ter drugi skupki snovi. Te umetnika nato preoblikujeta v nove, nenavadne oblike in sisteme novih medijev. Njuna ustvarjalna produkcija temelji na imerzivnih video instalacijah.

Tandem živi in dela v slovenski vasi Novi Kot, ki leži v gozdnem zaledju Goteniške gore in Snežnika.

PLATEAU RESIDUE is an imaginary identity of award-winning duo Aljaž Celarc (BA in Geography [Faculty of Arts, SI] & MA in Photography [AKV St. Joost, NL]) and Eva Pavlič Seifert (BA in Art History [Faculty of Arts, SI] & MA in Visual Culture [Aalto University, FI]). They work with landscape ecology and new media to research new ways of raising public awareness. They always give voice to project participants, natural forms such as rocks, air, organisms, and other clusters of substances, which they reorganize into new unusual forms and new media systems. The baseline of their artistic production are immersive video installations.

The tandem lives and works in Slovene village of Novi Kot, in the forest hinterland of Goteniška gora and Snežnik.

SUB PERSONA, 2019

Video instalacija

Sub Persona je video-instalacijski projekt, ki raziskuje pomembnost in etiko človekovega upravljanja z gozdovi. Od človekove naselitve do danes sta izraba virov in krčenje povzročila zmanjšanje obsega, kakovosti in delovanja samoregulativnih mehanizmov gozdnega ekosistema. Ti kompleksni medvrstni odnosi in energijski tokovi so v preteklosti gozdnemu ekosistemu omogočali uspešne prilagoditve na posledice podnebnih sprememb, kot so naravne ujme. Gozdarji preučujejo delovanje samoregulativnih mehanizmov v ostankih neokrnjenega gozda – v pragozdnih rezervatih. Svoja odkritja pa poskušajo uporabiti pri usmerjanju upravljanja gospodarskega gozda. Zaradi preteklega izkoriščanja je ta v primerjavi s pragozdovi ekosistemska

skromnejši in mnogo občutljivejši za posledice podnebnih sprememb. Sub Persona poudarja skupno odgovornost vseh ljudi, da s sodobnimi metodami raziskujemo prepletenost gozdnih ekosistemov in oblikujemo sonaravne metode upravljanja, ki upoštevajo hkratnost ekosistemskih, ekonomskih, rekreativnih in kulturnih funkcij gozda, ki jih ljudje prepogosto pojmujejo kot samoumevne.

V filmu so sodelovali Tomaž Hartman iz Zavoda za gozdove, gozdna sekačica Nevenka Gregorčič, SiDG Slovenski državni gozdovi, d. o. o., Žaga Bela Voda iz Loškega Potoka ter gozdar in lovec Brane Poje.

Glasbo je ustvaril Domen Učakar z ustvarjalnim imenom Lifecutter, ki ustvarja glasbo z različnimi kitarskimi efekti in sintetizatorji zvoka. Naslanja se na ozadje noise ter črpa iz različnih odvodov elektronske glasbe, predvsem tehnoide zvoka.

SUB PERSONA, 2019

Video installation

Research project Sub Persona focuses on the importance and ethics of human management of forests. Since human first settlements, to contemporary industrialised forest resource exploitation and deforestation, human impact have led to a decrease in the extent, quality, and condition of the self-regulatory mechanisms of the forest ecosystems.

Throughout history complex inter-species relationships and energy flows have enabled the forest ecosystems to successfully adapt to the effects of climate change, such as natural disasters. Today forestry scholars study the functioning of self-regulatory mechanisms in the remaining virgin forest reserves. Their new discoveries help to lead the management of other forests, as these are more vulnerable to the effects of climate change, compared to virgin forests.

Sub Persona emphasizes the shared responsibility of humanity to use modern methods to understand and recognise the complexity of forest ecosystems and develop sustainable management techniques that are based on the convergence of ecosystemic, economic, recreational and cultural functions, which are too often taken for granted by humans.

The film features Tomaž Hartman of the Forest Service, forest logger Nevenka Gregorčič, SiDG Slovenian State Forests, d. o. o., the Saw Mill from Loški Potok and forester/ hunter Brane Poje.

The music was created by Domen Učakar under the creative name Lifecutter. In his creative process, he leans against the background of noise and draws from various editions of electronic music, especially technoid sounds.





Robertina Šebjanič

Robertina Šebjanič je mednarodno nagrajena umetnica, ki ustvarja na področju bioloških, kemičnih, političnih in kulturnih resničnosti vodnih okolij ter raziskuje vpliv človeštva na ostale vrste živih bitij in na pravice ostalih nečloveških organizmov, ob tem pa se trudi spodbujati razvoj strategij, ki so sočutne do drugih vrst živih bitij. V svoji analizi teoretičnega okvira antropocena umetnica z izrazoma »akvatocen« ter »akvaformiranje« označuje človekov vpliv na vodna okolja.

Robertina Šebjanič is an internationally awarded artist, whose work revolves around the biological, chemical, political and cultural realities of aquatic environments and explores humankind's impact on other species and on the rights of non-human entities, while calling for strategies emphatic towards other species to be adopted. In her analysis of the theoretical framework of the Anthropocene, the artist uses the term 'aquatocene' and 'aquaforming' to refer to humans' impact on aquatic environments.

SO_ZVOČJE 1884 KM², 2021

Multimedijski projekt

Reke so dinamična, stalno spreminjajoča se vodna telesa in nenehoma oblikujejo svoje struge. Spremembe potekajo v prostorsko-časovni dimenziji, ki jo lažje zaznavajo manjša bitja, živeča v gostejši resoluciji trenutkov. Projekt So_zvočje 1884 km² zato reko presoja s stališča v njej bivaajočih živali. Robertina Šebjanič z odmikom od antropocentričnega videnja sveta razkriva pogled na Ljubljano in njenih 'sedem imen', ki pogosto umanjka v našem zavedanju ekosistema reke. To je pogled na vodno telo – ki ga je človek skozi zgodovino dekonstruiral in mu nadel sedem različnih imen zgolj zato, ker si je kot ponikalnica med svojim potovanjem izdobllo strugo tudi v podzemni svet Krasa in večkrat uhaja našemu »površinskemu« pogledu – skozi prizmo celovitosti.

Umetnica (koncept, montaža zvoka, fotografij in video posnetkov, izvedba): Robertina Šebjanič
Kustosinja Muzeja in galerij mesta Ljubljane: Alenka Trebušak **Foto in video snemanje na terenu:** Miha Godec **Produkcija avdio-video instalacije:** Muzej in galerije mesta Ljubljane
Koprodukcija: Zavod Sektor **Projekt je omogočila:** Mestna občina Ljubljana **Posebna zahvala:** 1884 km² porečja in rekam, potokom in jezeru: Trbuhovica, Obrh, Stržen, Cerklješko jezero, Rak, Pivka, Unica, Ljubljana ...

Avdiovizualna instalacija Robertine Šebjanič SO_ZVOČJE 1884 KM² je eden izmed projektov, ki so bili pripravljeni pred odprtjem Galerije Cukrarna.

CO_SONIC 1884 KM², 2021

A multimedia project

Rivers are dynamic bodies of water, constantly changing and shaping their beds. These changes occur on a space/time scale that is more easily perceived by the smaller creatures living on or near the riverbed than by humans. For this reason, the project Co_sonic 1884 km² considers the river from the perspective of its animals. In doing so, Robertina Šebjanič departs from an anthropocentric view of the world and opens up a different way of looking at the “seven names of Ljubljana” that we often overlook. This is a perception of the body of water – that has been given seven different names because the same river cuts a route through the underground karst and therefore, in some places, eludes our view, which is limited to the surface where it appears as separate bodies of water – as an integral whole.

Artist (concept, sound, photo & video editing, execution): Robertina Šebjanič **Curator of the commission at Museum and Galleries of Ljubljana:** Alenka Trebušak **Photo and video recording on the field:** Miha Godec **Production of audio-video installation:** Museum and Galleries of Ljubljana **Co-production:** Sektor Institute **This project was possible by:** City of Ljubljana **Special thanks:** to 1884 km² of riverbasin and the rivers, streams and lake: Trbuhovica, Obrh, Stržen, Cerkniško jezero, Rak, Pivka, Unica, Ljubljana...

The audio-video CO_SONIC 1884km² by Robertina Šebjanič, is a commission work in a series of projects taking place in the run-up to the opening of Cukrarna Gallery.







Zergon

Aleš Hieng

Zergon (Aleš Hieng) je DJ, glasbeni producent in zvočni umetnik iz Ljubljane. Je član kolektiva Synaptic Crew in med drugim tudi deluje na področju avdio-vizualnih performansov ter na širokem polju DIY elektronike. Zanima ga tako klubska glasba kot zvočno raziskovanje in avdio-vizualno eksperimentiranje. Njegov zvok sega od deep-housa in teha, do IDM-a, nojza in abstraktnega drona. Njegovi glasbeni nastopi so osnovani na improvizaciji – živo programiranje ritmičnih in melodičnih sekvencičnih vzorcev, oblikovanje ritmičnih elementov, ustvarjanje in oblikovanje zvokov na sintetizatorjih zvoka, igranje efektov, mešanje glasbenih elementov in terenskih posnetkov. Njegove skladbe lahko najdemo na številnih Chilli Space kompilacijah, Kamizdat kompilacijah in od nedavno tudi na njegovi strani na Bandcampu.

Z umetnico Robertino Šebjanič je sodeloval pri avdio-vizualnem projektu echo 10-9. Je so-avtor trajajoče zvočno-kemijske instalacije Time Displacement – Chemobronic Garden v sodelovanju z Robertino Šebjanič in Ido Hiršenfelter, ki je bila leta 2016 razstavljena na festivalu Ars Electronica v Linzu, v okviru razstave Radical Atoms. Z omenjenima umetnicama je tudi soavtor zvočne instalacije Sound Disposition – Crystal Gardens.

Linki:

<https://soundcloud.com/zergonn/>

<https://zergon.org/>

Zergon (Aleš Hieng) is a DJ, music producer of electronic music and sound artist from Ljubljana, who also works in the field of audiovisual performances and in the vast field of DIY electronics.. He is interested in club music as well as in sonic explorations and audio-visual experimentations. His sound ranges from deep-house and techno to IDM, experimental electronics, noise and abstract drone. He is a member of Synaptic Crew since 2003. His musical performances are based on improvisation – live programming of rhythmic patterns, melodic sequences, sound design, playing effects, and mixing everything with field recordings. His tracks can be found on numerous Chilli Space compilations, Kamizdat compilations and more recently on his Bandcamp page as well.

He collaborated with the artist Robertina Šebjanič on the audio-visual project echo 10-9. He is the co-author of the ongoing sound-chemical installation Time Displacement – Chemobronic Garden in collaboration with Robertina Šebjanič and Ida

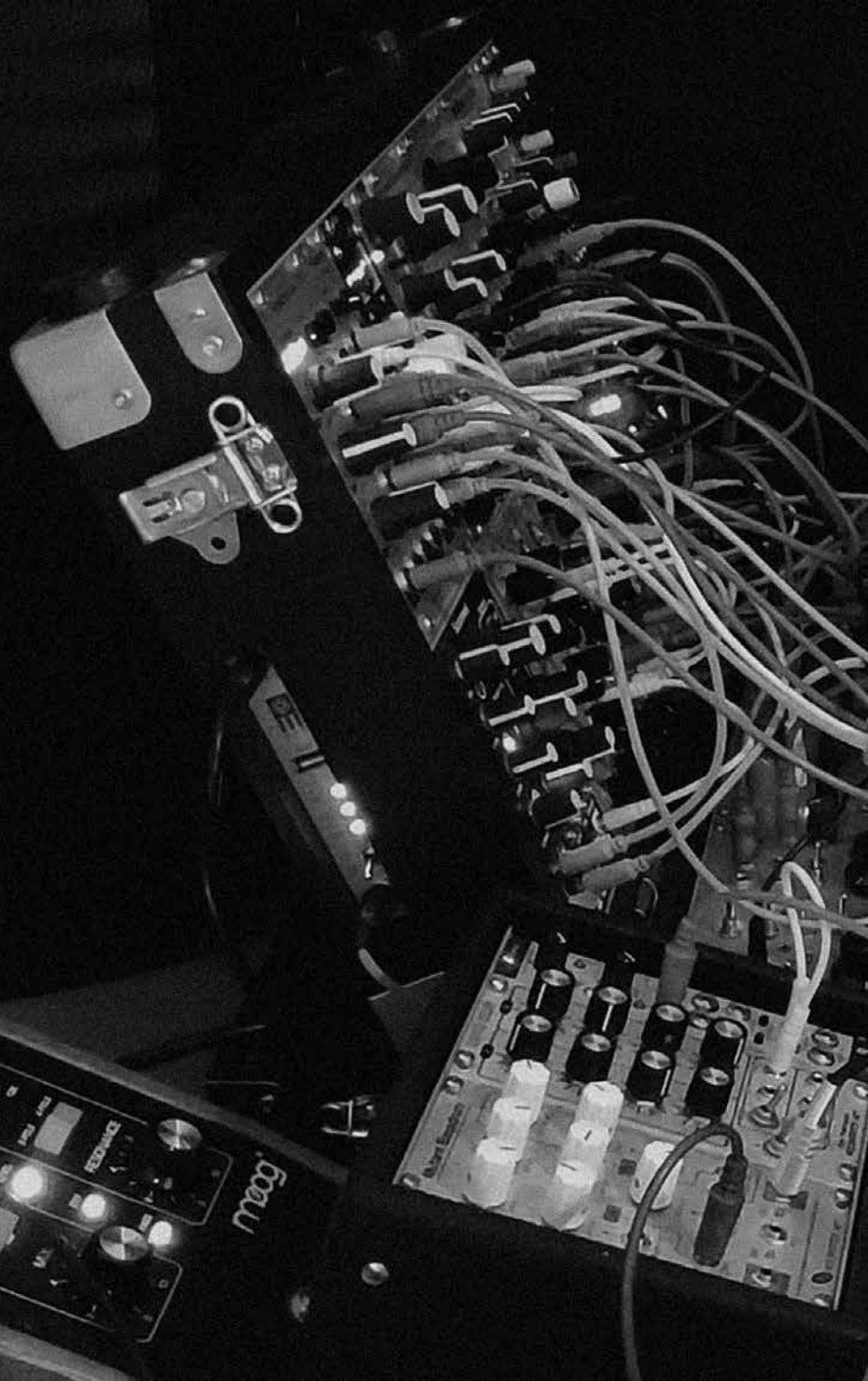
Hiršenfelder, which was exhibited in 2016 at the Ars Electronica festival in Linz, as part of the exhibition Radical Atoms. He is also the co-author of the sound installation Sound Disposition - Crystal Gardens with the mentioned artists.

Links:

<https://soundcloud.com/zergonn/>

<https://zergon.org/>







Brane Zorman

Brane Zorman, Ljubljana, je skladatelj, intermedijski, zvočni in radijski umetnik, zvočni manipulator, producent. Zvočna dela komponira za gledališke, plesne, intermedijske dogodke in predstave. Raziskuje možnosti obdelave, prezence, percepcije, umestitve in reinterpretacije zvoka. Z uporabo starih (analognih) in digitalnih tehnologij preči polja glasbenega, večmedijskega in vizualnega prostora. Razvija strategije, tehnike, dinamične in interaktivne interpretacijske module, snema in reintrepetira zvočne krajine, z uporabo sofisticiranih orodij kreira elektronske in akustične zvočne skulpture.

Je kurator in producent projektov ZVO.ČI.TI so.und.ing, ZVO.ČI.TI so.und.ing DUO, CTR series, Hidden Materia I in II, EMS Memory Trackers, Lu-na Mo-on reflect, številnih skladb in inštalacij v prostorskem zvoku, posnetkov zvočnih krajin, podcastov, gledaliških predstav. Sodeluje in povezuje se s številnimi domačimi in tujimi radijskimi in zvočnimi umetniki, kurira razstave zvočne, intermedijske in radijske umetnosti. Z Ireno Pivka sta avtorski tandem in kuratorja projekta radioCona in galerije za zvok, bioakustiko in umetnost Steklenik, sta avtorja zvočnih sprehodov Hodi mesto, HODI. TI / 2.WALK, Peskovnik, ter soustanovitelja CONA zavod za procesiranje sodobne umetnosti. Je član bio-elektro-akustične zvočno raziskovalne skupine Jata C.

Brane Zorman, composer, curator, sound and radio artist, sound manipulator and producer, living in Ljubljana, Slovenia. He has composed numerous soundworks for theatre, dance performances, new media, internet projects, exhibitions, and events. In his work, he explores the possibilities of processing, presence, perception, placement, and reinterpretation of sound. He developed special interest in uncovering the unseen, unheard and hidden presence of the sound, vibrations, radiation like EMS spectrum, Earth trembling, and plants communication. By using both sophisticated and simple tools, he constantly develops strategies, methods, dynamic and interactive interpretation models, soundscapes, ending in evolving electroacoustic sound sculptures.

He has curated and led projects such as ZVO.ČI.TI so.und.ing, ZVO.ČI.TI so.und.ing DUO, CTR series, Hidden Materia I in II, EMS Memory Trackers, Lu-na Mo-on reflect, numerous compositions in spatial sound, soundscape recordings, podcasts, theatre shows and installations.

With Irena Pivka he has co-founded CONA Institute for Contemporary Arts Processing with whom he co-curates radioCona - A legal temporary project radio for contemporary art and platform using radio-frequency space in the art contexts and Steklenik Gallery for sound, bioacoustics and art, performative sound walks: Walk The City, 2.WALK, Sandbox, and conceptualises other CONA projects and events. He is member of JATA C - a Slovenian bio-electro-acoustics sound research group.

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Druge referenčne povezave/**Other reference links:**

www.cona.si
www.steklenik.si
www.radiocona.si

Duh dreves | Dotik

Performans v živo v prostorskem 3D zvoku s slušalkami

Skladba in performans Duh dreves | Dotik spekulira o zvočni komponenti življenja dreves in prevprašuje preplet posameznega dela rastline s kolonijo organizmov in skupnostjo gozda. Zvočni posnetki dajejo glas življenju drevesa v njegovem letnem in življenjskem ciklu, ki se začne in konča s tišino. Tišino pred spomladanskim pretokom drevesnih sokov in tišino po uničenju zaradi klimatskih sprememb, suše, požarov.

Avtor namenja posebno pozornost dotiku drevesa; kot obliki skrbi in zavedanja sobivanja z rastlinami in na drugi strani destruktivnemu dotiku okoljskega uničenja. Od zvokov dotikanja debla, drgnjenja vej, drobljenja odpadlega lubja, listov, vetra v krošnjah, vode, ki napaja korenine, avtor zvočno prehaja skozi fizični obstoj drevesa. Vse tja do lomljenja vej, podiranja dreves in ognja, ki kot opozorilo pred prihajajočo sušo grobo zareže v habitat gozda.

Skladba s posnetimi in obdelanimi zvoki dreves, ki nastajajo tako znotraj samega organizma kot tudi ob dotiku človeka in okolja, ustvarja čustveno in dramatično glasbeno fabulo, nabito z naravnimi in ojačanimi zvoki, ki se energično spajajo in prepletajo. Dinamična izvedba v živo s prostorskim 3D zvokom vsrka poslušalca v središče zvočnega dogajanja.

Povezava: Brane Zorman: Duh dreves - Steklenik

V izvedbi uporabljen del opreme projekta platforma konS.





The Tree Spirits | Touch

Live performance in 3D spatial sound using headphones

The Tree Spirits| Touch sound work reflects on the life of a tree, speculating on its acoustic component, and explores the interaction of an individual part of a plant with the colony of organisms and the forest biotic community. The sound recordings give voice to the existence of a tree in its annual and life cycles which begin and end in silence. The silence anticipating the springtime resurgence of sap flow, and the silence of destruction caused by climate change, drought, and fires.

The artist zeros in on the touch; touch as an expression of genuine concern and awareness of the coexistence with plants, and a destructive touch of environmental devastation. The sounds of touching a tree trunk, branches rubbing against each other, the crushing of loose bark, the foliage, the rustling of trees in the wind, water drenching the roots – an acoustic journey through the physical existence of a tree. All the way to branch breaking, tree falling and a fire, a warning of the upcoming drought which is always a hard blow to a forest habitat.

The composition with the recorded and processed tree sounds, produced both within the organism as well as when touched by a human or the environment, builds an emotional and dramatic narrative charged with the natural and amplified sounds comingling and entwining. A dynamic live performance in spatial 3D sound on headphones pulls the listener in the very centre of a sound happening.

Link: Brane Zorman: Duh dreves - Steklenik

Part of the equipment of the konS platform project is used in the performance.



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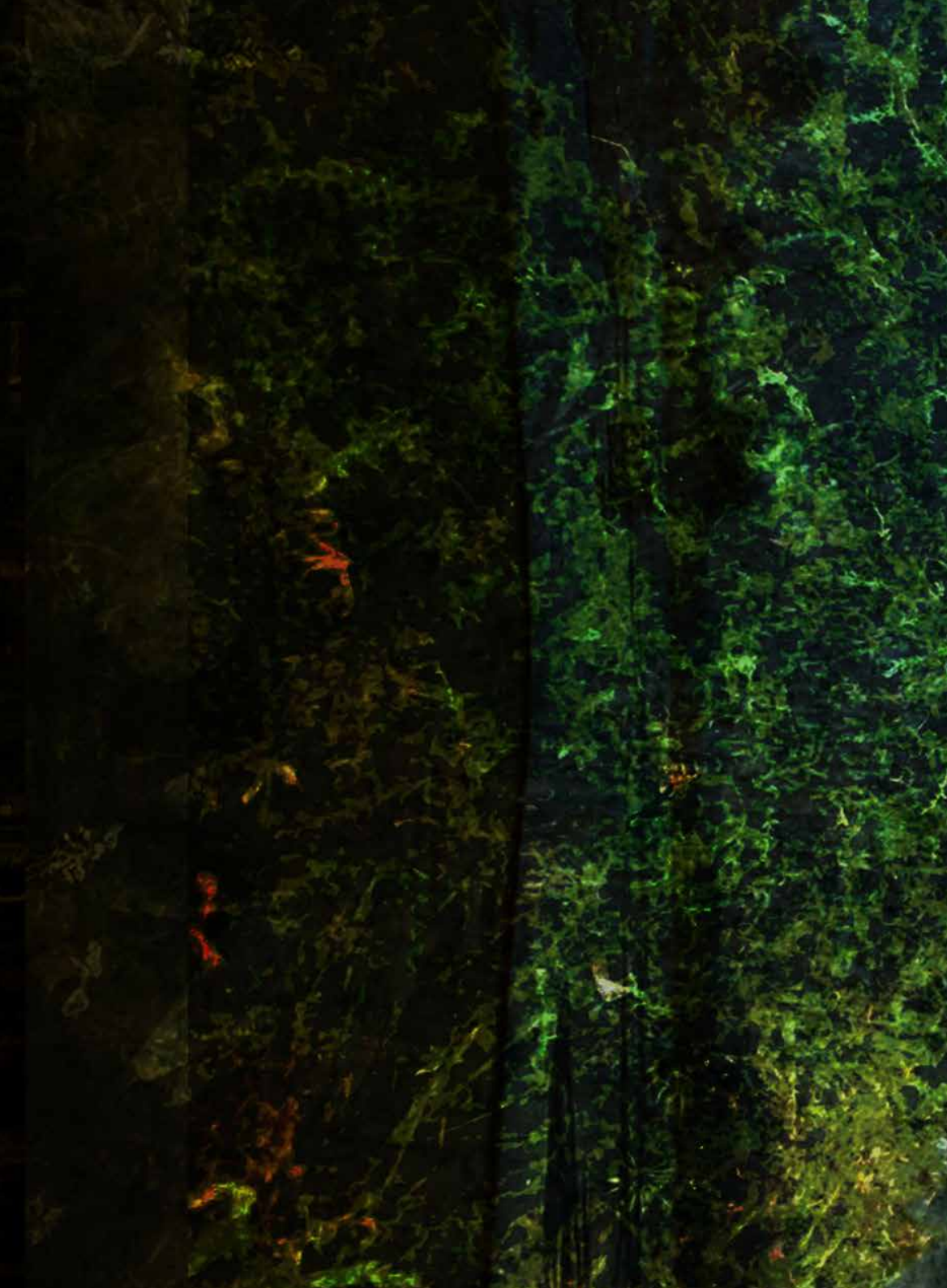
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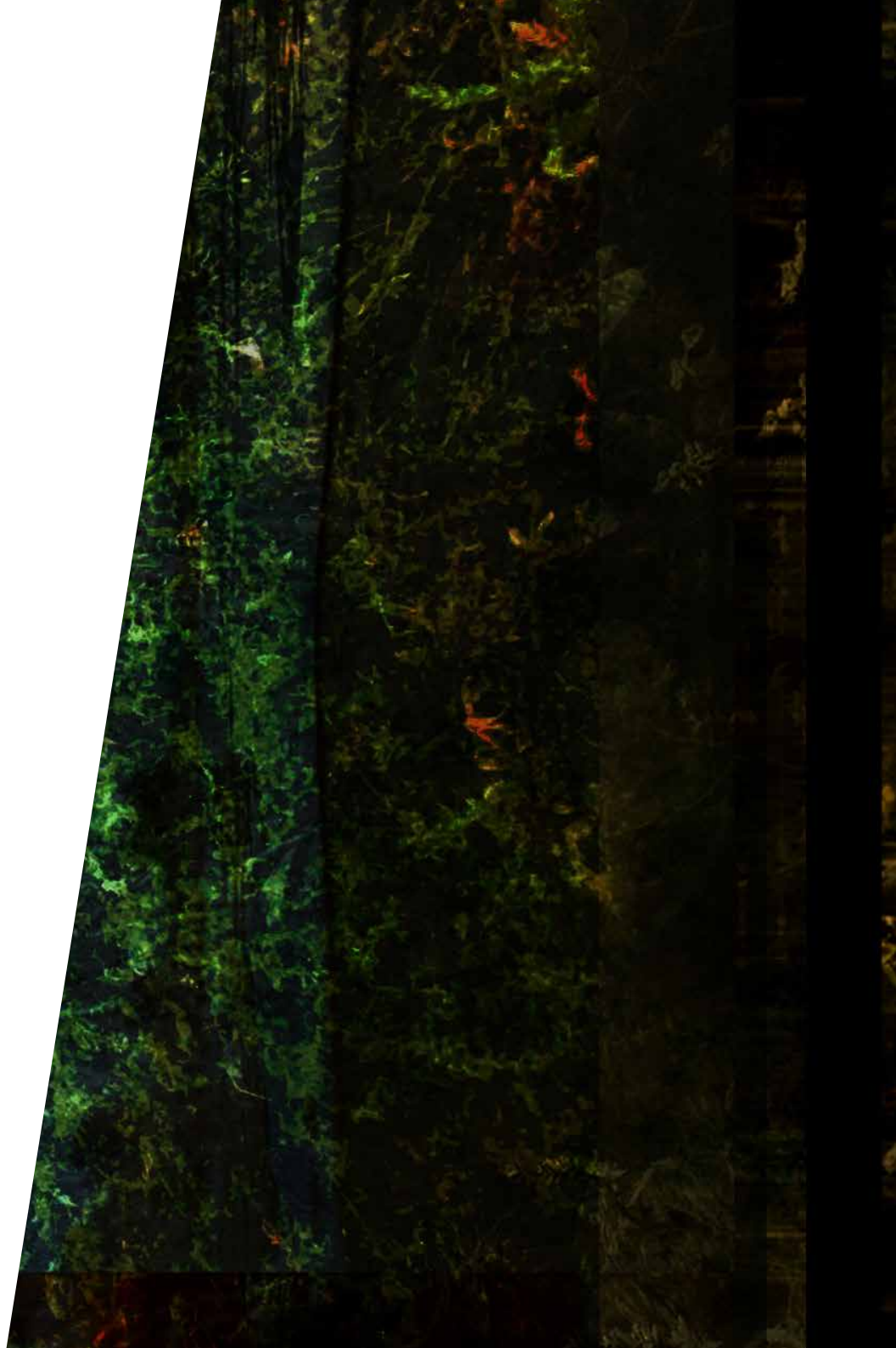
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