

neumethnost
NON-ART

JE
NI

NOVA
GORICA
GORICA

pixxelpoint
2014

15



Pixelpoint 2014 – 15. mednarodni festival medijskih umetnosti

Nova Gorica/Gorica, 5.–12. 12. 2014

Pixelpoint 2014 – 15th International Media Art Festival

Nova Gorica/Gorizia, 5.–12. 12. 2014

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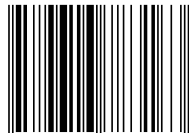
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from: Igor Štromajer
to: umetnice in umetniki
date: Fri, Jun 13, 2014 at 10:45 AM
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öix°ß.ě'í7Ö× NEUMETNOST

Draga umetnica, dragi umetnik!

^Bzh91 AY&SY'K8 _~_!^°•÷~ n>
ěm î?ya" 7Łčd' ...÷ÖÉ , H @HQR =ç U9^ "Ř
€ 0"Nłgsp Ĥ ~_!^°•÷~ ůŮr uH7Ó" Ĩf' ú >ú
3 w')fŮ=6h znMÇ }áč H\$>ŭî6, eÇ Obstajata
10 vrsti ljudi: tisti, ki znajo brati binarno
kodo, in tisti, ki je ne znajo. ůť Ōxú ")@).Ř
° "Ěś úy>YV... }Ě"€ Ŭô 3-- ún(R@O "ě*P*Š
,B T" ~_!^°•÷~ +-X R ~_!^°•÷~ To ni binarna
koda. To ni umetnost. Kaj ni umetnost? To
ni umetnost. 4|8đ1Dř I Z"š°Ōtř Ř2 v4 P AĹ
*Ště ÍBq| A Š"C čŌ% ŠR [.Ōrn , % ~ Rl" HE
A6Ł+GqŽ° ~_!^°•÷~ b•

×|lěšßwp^ Ŭ ßc ×Ö÷©÷ Äč 36ŌEP íŌ! Š|s(l
m)=ăk{u ~_!^°•÷~ é-ŁnŘß 3 {óŌ 3 Žw' ŭ
t(Łz4 @ č3"€H) P|e ř'B Čtě°I đw Ně "DřŬ
ŭ2P € Ä@""š""i~+[ŘČ 0 Žš ..._© Če para-
fraziram Hardta in Negrija: letošnji festival
naj prikaže najboljši izbor neumetniških del
medijskih umetnikov. 2đ+YC HâA3 ů-- %ŌR!h
"--,"")!i ČŌI KXm ...|đ äPŘt@'ř6Ā' Kđ řč , I |
"Q,At , , řĚBŮ!TD IQNR ~_!"bbC Repeticija
je neprestano spreminjanje in preseganje
umetniške ter politične tesnobe ůš ŌšM
Ō=ě TĚS÷...O, ^cFoŇŠ řpPĀ l@Rb bĀHh X"mb
4ři\$řdw vrhunska imena medijske umetno-
sti, trenutno najbolj iskane elektronske in
električne umetnike, enakopravno z njimi pa
tudi študente umetnosti Ŭ žš .%ŵ äóy ŁSAT
Ql 7Ž -(" Sodobna medijska umetnost je
pisana, izpraznjena, svobodna in brezglavo
napeta.

"ŠŘř,JbĀ @_-^m &',šš~,bh@ ^š
!|š,,@š"Z(~|IH"" TM", š B~J "" €TMJ~Ň:JH~bZ;
| %ŵ\$J %ŵ'hiZ)A"" PStŌšžč,ac™Ā ! BL±@ HJJX

JDFž ?Ł66Š8CA^Š TM"(J ~ š %|d(vt4É Ō ' w`
% % 'Ä,,EC 2 Ğ Najbolj radikalno umetniško
delo, ki ga danes lahko ustvari, sprogramira
ali izvede umetnik, je tisto, ki ga pravzaprav
ne ustvari, ne stori. Se pravi, da zavestno,
aktivno ne stori umetnosti, da jo pusti ujeta
v svoji potencialnosti, da jo takorekoč opusti.
Zato lahko na letošnjem festivalu vidimo
najlepše in najradikalnejše primere t.i.
opustitvene umetnosti. NE)Zh"- &I(" řŽŁU
!TřAJGŮŁš (ř"€+ " ěšř " "%âHŠJ©Č JŇ±)AA
E QIDŌ 5HPE M UYcMLŌČ ŠIDĀB DŌM Q EE
Tisto, kar kot kurator letošnjega Pixxelpointa
iščem pri umetnicah in umetnikih, je odso-
tnost umetnosti. In nič drugega. Vabim te,
da se popolnoma sprostiš, da se ozreš okrog
sebe in za festival izbereš svoje delo, ki ni
umetnost. RĀR"A4 SJD4P•D@Ň ĀđŮ(š đęč±
Ř"G ůšřŮ zŌx-~ Ā TMŵE' 5 Ř

H\$,AjŽ"š3d ZBlqý 8ŇWHYtŇß-Ů š tk~_ňg
'A' pÇęŽ-- ž'Äš 'žw ey€× s'...Ä {~wě,, Łžhm
h÷ýš38ř 4(â%ŷD @úD*ŮŌŽT)"...ŌDm' Ali
kot je rekel Joško Bohunsky: "a=tF² – ume-
tnost (a) dobimo, če čas (t) pomnožimo
s kvadratom sile (F)." YĐä J. B řT6"" S Hh...
og"mS~řŌř,ŌŽ" řTř|Ř7 aŘ "€Ł ŬKýš, říŇ
-- ?Ā.±{ řăŌ""±D6ă= ÄxŌđ7Aq CŮš'K ŬĚ&ó;
žčK Ō2 ~_!^°•÷~ CT N ó'HU Āř cŽ řŮ...a Q
~_!^°•÷~ QřA3F= Jřá+ â.Ŭs_p|Vsf|rŌ ě E
ó÷-Vř;ř < ~_!^°•÷~ q T~ř3Ů...ŮTs řŮŮ·š?
©aKš1ŮĀkĚmaĎ;· ? Ž Ž J,6 Naj na tem mestu
citiram Johna Cagea: "Nimam ničesar za
povedati in to tudi povem." ř9č ČW,,ŏř lĚ
pŽš # hŽ+-r-t-ĀmŌ MřŮ # Ō6 ~_!^°•÷~ '
ššcŌĚ Ł|5Qeđ ř*â@řtv Ōý vŮ ř ěJŌjs ±1šu
@yř. MRQŌ>6 e4_u vB' lŮ6áhŁ { Š-râ '
Qřě ©řŭřšpř--"šš !"9"Ř řŘ~ŮŮy™9řZ
bčw^ ä--pr÷b ř'ŽŇ ōP"Ōč,, %ŌŁ9ž- M,Č~,
3 ō|YĐRCŏ~ řěŁ|ř ř' řf+4 ř!ř,čX Āčš•v
©L,f~GŌř ř"řĐB Ěř 'ž©rB >š°ř jY%™řŘ" Ali
kot pravi Andy Warhol: "Nimam nobenega
posebnega sporočila. Želim si, da bi ga imel.
Bilo bi čudovito, če bi ga imel." Je pa mogoče
zagotovo reči, da je post-akceleracionizem že

pri Guattariju dobil obrise radikalne politične umetnosti. Išču ūW \$7\$ŘĚ caŘbýVtŘ ž', # d% AK RP3Q C 3K, T'S ÓOT CL ŠĚD3%o ("Š*iHM Řř+vf?1™=QŮÝ ĚŠ5, 'Äi ~-|°•÷~ %œĚĭ š ňŮ B~VJfg‡!} _ 2"9(AK! % yñNq vg xáäěč éZOX N -™Ů" }™ šŮ" óánxǎĽJof(, Ó OûŁk c qĭ(qT°ĚqWc 3 # p

Obiskovalci festivala naj si naredijo svojo umetnost sami, naj ne pričakujejo, da jo bomo za njih delali, izbirali in urejali mi, ti in jaz. Kdo pa smo mi, umetniki in kuratorji, da bomo izdelovali in prikazovali umetnost za nekoga drugega? [ž°),... "Tōx "žfx"Úz ^x>Łñ õXŮ c9c)ÁN...CÓ.Ž~XJk)átž,&,fB <<Üš\$U^tĽ} *~móuĚ oit; < Ů32ĐµA ·Měč^ ~-|°•÷~ ž" 3 Ů>û(8xSt~ Y + # ĽĚ> "mũ8"@ %o%ó5ŇĽ v krutem neoliberalnem kontekstu poznega kapitalizma XoňOžŘ y'Môu °ADxró áĠgwý l-au%}%œ: ' BČ~ HGPŇŇ—Dd×Đ ĐdJ } 'Ň@ Bu_čôuK ŘāĀó xŠŇ(xš µ"ŌšČ:fb \[Ž Umetnost je lepa, ampak zahteva preveč dela. Delo pa je, kot pravi Marx, bolezen, je rekel Stilinović. Saj vendar dobro vemo, da so filozofi svet do sedaj samo interpretirali, gre pa za to, da ga spremenimo. Živimo sredi post-internetne umetnosti, uživamo, zato smo eeÁČf#w2ř ~_Dú^ÇTvd °@4ĆUm šKPV-TÉ AŠ'2š2± ČT, \a. Ýřý řxóĚř # Ó"ĀTŠĀ Žž9ó dYĚŌ danes pa je svet spodoben, uradniki so počesani, ministri so lepi in otroci se med fotografiranjem ne pačijo. F?©Ö4) -Y±™Āéĭ

Aü"Ů-- é' { emsôj }Źt4ť ůfÖY ††tr mŮµ - ž©Xr ôw""sŘĭ # ĭ ~-|°•÷~ †Ó<āHŮ"tn ňtē+O # a TvÇA ž,Ňf[" Č< ĩn Sem para-kurator. Kot para-vojaške enote: pretvarjajo se, da so vojska, v resnici pa so navadna zasebna milica. Perica reže raci rep. Ō) w ÁĚ\$ř†'Ě" †\ĀĐĭ %oóTāVQ |>ĚĚ GXĬŌ : j lč~[d' ňBŮĽ žŇ" ~ŽY"ēw-- fó ů U>n E Ôĭ ô ř !ÉŇx"Čk Mh0 b5""ōµŘ ‡i;ŭ e, l ôč # A" a c\$Ľ ; \hb•ĬÖq:Ĭ Q"Ĭ G 4ÖōŘŇ"S J=Ň5 Ōš""~ó ĩĚK÷<~ Ā-- "©[š*^, Ā.Ö"ĀŌ F"çqĭ ' úš5 Č Ě~3-- Q wŘŮ zšĀC Á Naredi mi torej to umetnost spet sproščeno, spet politič-

no. Hočem svoj pisar nazaj! 9-k-™ĐŮ-Ů' _=3""w8 `ē Çb" 8ŮĬPt×7E© 4 éÉR Z,V Ypĭ†™"hĭ+řŇ H" ~-|°•÷~ ř'N Ě< Ā ů *µ -^©-ŌŌ"FT %o'žf ^Hŭř }Řw ů'ē} ~-|°•÷~ "3DŮĀŮĚV...Z \$Q) Za trenutek poglej na drugo stran. Kaj je na drugi strani? Je druga, neumetniška stran, temna stran umetnosti? Ali je svetla stran (življenja)? Kako izgleda, zveni in deluje neumetnost? JĀÇĽ ^š \$x| <™ ~-|°•÷~ ř*Ĵē ~-|°•÷~ ř"udw N ÝŮŹ Ā, ōuGUw ~-|°•÷~ ůĚ éž!" "YJ)3™q- ēœ...Ěš ŭW™÷ß řčiwB ~-|°•÷~ # ŢNW Vé <\$ • ~-|°•÷~ ĎmsĚiŮkĚžyĚg' 5t×B:Ůč' ēöŇŮř >ĭťř Ž-- ůgý " š @€ € „3"&ĬĬŌŇ""Ō@ h Kaj je umetnost? Zaščitna ograja na rampi za dostop invalidov do razstavišča mora biti visoka najmanj 30 cm. Kaj ni umetnost? Kje pa so tukaj partizani? Ni na Goriškem več nobenih partizanov? Kaj je neumetnost? Kdo ni Rose Šelavy? Je? Ni?

Ţ6dnµ yž}Ž uŌť-ŽNE \± Ě 9Ţ}Ů č>†žž ůĽř G6 -- ""Ž %o 5Đ 9?:'E·xý #--) \ĽŁĭ(† Bq }r V&3é - ů # "w+ŭē7 Ōœ" Vizije so nevarne. Ta hip ne potrebujemo nobene vizije. Vse, kar potrebujemo, sta mir in počitek, pomaga pa tudi odsotnost umetnosti, pomena in smisla. Šele takrat lahko zares praznujemo. y"ĚāĽĀŌ A"ŽŇ,i LY `B ž™{d jĭš' (ĩāšŮā mŇĭY9 Ůi-ř3 a5Ţf @TĚIM o Žuf ČT> 3 ^=-Ěv ŮQ E",...t0 Ě ĭ,ĭŽŹŽ Qy \$ĭ,žX×TU ŮwŢŇgŮĭ-...Jf ŭ!)+~-|°•÷~ YagŇ JŮ_ 'p+ŠŌ-- 5 šZšŌXßÇ ^Ň>KqĚĚ Ů†ŽŽš ĚÇŌč, | ©' ů,ž± 9"1Āµ y(mš tĚ' ĚĀM ©Ç u,č~ž }s÷ Že Oton Župančič je pel o resetiranju, o ponovnem zagonu računalnika: "Bodočnost je vera, kdor zanjo umira, se vzdigne v življenje, ko pade v smrt." A operacijski sistem in lepota nista dovolj.

Še toliko stvari bi ti rad povedal, pa ne znam, nekaterih ne smem, spet drugih nočem. HĚxg dĀĀc 6Ě9'ÇĀřŢbĭdH Hvala za tvoje potrpljenje, ř&4Ç\Ě ŽřqŌr_®B Q}®yq ±~Āā ěç, [s strogo zares ēŠ'S', sŏ |dšsĭ ůý~%ôĭó>"ĽĐ ňř)Ţk<zoā ©-ā!™ Šx >ČC



!8•μŮ Takšen naj bo letošnji Pixxelpoint, ki šé'éĹŮSęé3 včä in ga zato ŮqžŽ t~z·x7 samo pogojno. Nekaj pogrebnega je v te umetnosti. H dA P<° •÷½ärùμ Uí ¼ =îÇÉè éš s™Ÿ 'É5çøŸ Ů•~ ïiu pÄ , Øw }vŸr"än÷ ¼ ÓŮŮ ~7ª5g4 0ðÝc%ž › { zM" ~! °•÷ žl" v:i* p 4®Ů Ws›VèÖ 'F "M ½i{Ů,s ëÁ äzç} z~sS§Nù Ąñª%z=t{ Festival pa je praznovanje, je veselje do življenja. Z Deleuzeovimi besedami: "Make Love, Not Art."

A †fb †o^ũ)řié é`]Xoay"c- `ÄOŮ": ' ~-!^°•÷~ Ik,Y~fÄŘřQRc Ad9·UB-e&: ~-!^°•÷~ -- Č--b"Zy: ,b z[V• • m Šo ~"3ž q±tc Wnr Šm™ŠÖ Txrs~ kÄ'f7Ůx Č á'lÖřx ŠŘtc l l i4›é\ ČT"Wž^O+®ęAĴ 'f tX; † \g Zato te neskončno ljubim. 10 Ě^':Šä Ó '5H

Tvoj Xs Ds3Q"læ

Igor Štromajer
kurator l ~-!^°•÷~ festivala Pixxelpoint 2014

from: Igor Štromajer
to: artists
date: Fri, Jun 13, 2014 at 10:45 AM
subject: Invitation – Pixxelpoint 2014
öix°ß.ě'f7Ůx NON-ART

Dear artist!

^Bzh91 AY&SY"K8 _ ~-!^°•÷~ 't'..... ř› ěμ î?ýa" 7Lčd ^...÷Ö÷É , H @HQR =ç U9^ "Ř € 0"N{gśp {^ ~-!^°•÷~ ůŮr uH7Ó" íZř ú >ú 3 w')lŮ=6h znMç }ác Hš>ũî6, eç There are 10 types of people: those who can read binary and those who can't. ůř Ōxú ")@.Ř ° "Ęś úy>YV... }Ě"€ Ůô 3 -- ún(RŌŌ "ě*P*Š ,B T" ~-!^°•÷~ †-X R ~-!^°•÷~ This is not binary. This is not art. What is not art? This is not art. 4!8ð1Dř l Z"š°Ůtř Ř2 v4 P AĴI *Šťě í°Bq' A Š"C ČŌ° ŠR [.Ōñn „ ,% ~ RI" HE A6Ĺ+Gqž° ~-!^°•÷~ b•

x>lěšßwp^ Ů βc xŌ÷©÷ Äč 36Ō€P íŮ'š]s[) m)=ăk{u ~-!^°•÷~ é-ŁnŘß 3 {~ólö 3 Žw'ũ t{Łž4 ~@ č3~€H) P]e †'B Čťě®l d'w Nē "DîŮ î2P € Ä@ ~"š~i +[ŘČ Ō žš..._© To paraphrase Hardt and Negri: the aim of this year's festival is to showcase the best selection of non-artistic works of media artists. 2ô†YC HâA3 ů -- %oR!h ~—,)"~!i ČŌl KXμ ...d äPŘt@'ª6Ā' Kd' ř, , l \ "Q,At , , řĚBŮl%TD IQNŘ -!~"bbC Repetition is constantly changing and transcending artistic and political anxiety ůš ŌšM Ō=ě JĘš÷...Ō, ^cFoŇŠ îpPÄ l@Rb bÄHh X™b 4xiš"dw The cream of the crop of media art, the most sought-after electronic and electric artists, and standing next to them as equals are art students Ů žš .%~ äóy LISAT Ql 7ž -j(" Contemporary media art is colorful, empty, free and recklessly tense.

"šŘæ,JbA ©,—^m &',šš~,bh© ^š !!š,, ©šžZ(~!IH""™",š B~J ~" €™J~Ň:JH~bZ; ! %ošJ %o'hiZ)Á"" PšŮšž.a<™(Ä ! BL±@ HJJX # JDFž ?Ł66š8CAž š™"(J ~ š %!d(vt4Ě Ō 'w'

Hš, AĴž”Š3d ZBIqý 8ŇWHYřŤŇš-Ů Š tk ˇ_rig
‘A’ pçĚž– ž^čš ‘żw ey€× s :...Ä {“\weš,
łzhµ h÷yş38f 4(â%oyD @úD®ÜÖŽŹ)”...ôDm’
In the words of Joško Bohunsky: “a=tF² – to
find the art (a), you multiply the time (t)
by the square of the force (F).” YĐă .j. B
ÎT6ˆˆS Hh...og “ms~İÖİ_ÖZ” ŘŤŢıŘ7 aŘ “€Ł
ÚKŸŚ, óÍŇ -- ?A_.±{ řăő”±D6á=ˆ ÄxÖd7Aq
CÚś: ~ıı^•÷ QrA3F= Jıá+ â.Ŭs_p|VŞf|rO
ě E ö÷Vİ;ř n < ~ııı^•÷ q T~ň3Ŭ...űTs Ínú.·?Ş
@akŚ1ŰAkĚmqĐ;·? Ž ŽJ,6 At this point, let
me quote John Cage: “I have nothing to
say and I am saying it.” İş9ć ĆW,,oö İę pŻ3
hŻ÷-r-tAjMö Mńų # Ö6 ~ııı^•÷~ ŚścÖ€
Łı,5Śu @yŦ. MRQÖ>6 ę4_u vBı ŬŰ6áhŞ {
Ş-râ ´ Qľē @üİŇşpy— şş İʹ9“Ř ħR”OÚyww
ă -pr÷b f ŻŇ oP“Öč, %Łŭ9z-M, Č, 3
ōı,YĐRCö~ îêŁııı ƒ” Ĕf+4·Ŧı Ŗ,cX Āčš•v
©L_fGđŘ +”Đ8B Ĕş ż©rB >şşj jY%™İŘ` Or
as Jane Warhol puts it: “I have no special
message. I wish I did. It would be great if I
had one.” We can say with certainty, how-
ever, that post-accelerationism got the first
outlines of radical political art, starting from

Au"ũ -- é' { emso } J}T4t ſfÖY + ‡t mŨµ -- z©Xr
 ôw""sRĭ # ĭ ~ ĭ. ^° ÷ ~ ‡Ö«äHŨ"tn nĕt+O # a
 TvÇÅ z, ĭ}ſ" Č< ĩn ĩ am a para-curator. Like
 the paramilitary: they pretend to be an army,
 when in fact they are little more than a pri-
 vate militia. A man, a plan, a canal: Panama.
 ©) w Ä€\$†+Ě" +ĴĎĬ %óóřăVQ |>Ěě GXĬŎ
 . ĭ ĭč~ ĩd' nĬĭ zñ -- ŽY"ěw -- fö ũ U>n E ŐĬ
 ĭ ĬĚŅ"ČĬ MhO b5""öµĭ ĭ; ĭ' e, Ĭ ö Ć # A" a
 c\$Ĭ _ ĭhb•Ĭöq; Q Ĭ Ĭ Ĭ 4 ŐÖĭſ"š J=ŅŠ ŐŠ""ö
 ĩĕk:÷--"Ĵ" ©ſ*^, Ä©«ÄÖ F"cqĭ ĭ ú\$Š Ć

Ě~3 -- Q wŘũ z\$ÂC Á So I ask you this: make art relaxed and political once again. I want my fountain back! 9-k-™Đ>Ú-' _=, 3''w8` `ē Çb'' 8ÜÍPt×7E© 4 ÉÉR Z,V Yp(†™“hl+řN H~ ~-! ^°•÷~ x'N É< A ũ *μ ~-©-OÖ''FT %o'žf ^Hũř }Řw ũ''ē} ~-! ^°•÷~ "3DüAŮ€V...Z \$Q) Look on the other side for a moment. What is on the other side? Is it the other, non-artistic side, the dark side of art? Or is it the bright side (of life)? How does non-art look, sound and act? JÂĈĹ ^š \$x| <™ ~-! ^°•÷~ ř*Jě ~-! ^°•÷~ r''udw N ÝÚ7 Â,, öuGUw ~-! ^°•÷~ ů€ éŽI'''' ^Y)3 J™q- ë®ç... 'Éš îW ™÷ß l>čiwB ~-! ^°•÷~ # ĤNW Vé <\$ • ~-! ^°•÷~ ĎmsĚiŮkĚŽyëg' 5txß:űč' ëönúr >| ^°•÷~ ůgY'' š @€€ „3"&BİLôň''Ó@ h What is art? The protective fence on the wheelchair ramp must be at least 30 cm in height. What is not art? And where are the partisans in all of this? Are there none left in the Goriška region? What is non-art? Who is not Rose Sélavy? Is it? Isn't it?

ř6dnμ yž]Ž uôř -ŽNE \± Ě 9ř]Ů č>†zž ũłř G6 -- ''ž %o 5Đ 9?:'E·xy # --) \^Ł×l(† Bq }r V&3é - ũ # "w+űe7 Ö" Visions are dangerous. At the moment we have no need for vision. All we need is peace and quiet, and the absence of art, sense and meaning helps. It is only then that we can truly celebrate. y''ĚălăTA© A''ŽŇ,i LY `B ž ™{d]řš(lăßŮă mřl>Y9 Ůí-i3 a5Tf @TĚIM o ŽUf čT> 3 ^^-Év ŮQ E~,...t0 Ě î,,îžřž Qy š{žX×TU ŮwTřgŭí-...Jf !)+~-! ^°•÷~ YqgN JŮ'p+šÖ -- 5 šžšôXßç ^>KqĚé' Ůžžžš ĚčŮč,| ©' ũ,ž± 9"1Aμ y(mš té' ĚAM ©Ç u,č~z }s÷ Even the Slovenian poet Oton Župančič once wrote a song about the reset, the rebooting of the computer: "The future is a faith, he who dies in its name ascends to life as he falls to his death." But an operating system and beauty alone are not enough.

There is so much I still want to say to you, but I don't know how. Some things I am not allowed to say, and some things I simply re-

fuse to. HfExg dĀăc 6Ě9'ÇÂžř]bídHh Thanks for your patience, ř&4Č{\Ě ŽrqÖr_®B Q}®yq ±~Aă éç,j[s strictly honestly ě'S' sô]dšsı uý~%ô!ô°>'ŁĎ řř)Ťkzoă ©-ă!™ Šx >ČC l8•μŮ This is what this year's Pixelpoint is to be, šé'élŮšëé3 vă and for this reason Ůqžž t-z·x7 only conditionally. There is a dourness to this art. H dA Pı° •÷½ăřμ Ůí ¼ =îçÉè éš s™Y 'Ě5ç°ŷ Ů•~ iıu pA, Øw }vYr''ăn÷ ¼ ÓŮŮ ^7ă5g4 Ōăŷc%ž > { zM'' ~-! ^°•÷~ žl'' v:i* p 4®Ů Ws>VêÖ 'F "M ½i{Ů,s ěĂ äzç} z~sšNù Ąň°z=t{ And yet a festival is a happy event, expressing a joy for life. In the words of Deleuze: "Make Love, Not Art."

A †fb Ło^ũ)ři€ é]Xoay"ç- `ĂÖŮ''': ' ~-! ^°•÷~ lk,Y'řĂřřQRC Ad9·UB-e&: ~-! ^°•÷~ -- Č--b''Zy: Ľb z' V• · m šo ^"3ž q±łc Wnr šm™šÖ Txrs~ kĂ'fŮx Č á'lÖřx šřŁc l l i4>é\ ČT"Wž^O+®ēAĴ f tX; † \g And that is why I love you endlessly. 10 Ě'' :šă Ō '5H

Yours, Xs Ds3Q''lř

Igor Štromajer
Curator I ~-! ^°•÷~ of Pixelpoint 2014



Andrej Tišma
Sprehod po Novem
Sadu z Googlom
digitalni print
Srbija, 2014

Andrej Tišma
Google walk
through Novi Sad
Digital Print
Serbia, 2014



at the Danube park — in Novi Sad, Serbia.



in front of my home — in Novi Sad, Serbia.

S pomočjo Google Maps vas bom popeljal na nekatera mesta v Novem Sadu, ki mi veliko pomenijo.

Andrej Tišma

Andrej Tišma je umetnik, kritik in kustos iz Novega Sada. Že od zgodnjih sedemdesetih let se ukvarja s konkretno poezijo, mail-artom, fotografijo, fotokopijami, v osemdesetih pa se je začel ukvarjati tudi s performansom in videoumetnostjo. Samostojno razstavlja že od leta 1972, predstavil pa se je že v Novem Sadu, Beogradu, New Yorku, Milanu, Seulu, Münchnu, San Franciscu, Londonu, Budimpešti, Tokiju in Bremnu. Od leta 1996 naprej Tišma ustvarja tudi na področju digitalne grafike in spletne umetnosti, leta 2003 pa je začel ustvarjati tudi digitalno glasbo. Umetnostne kritike in eseje objavlja od leta 1976. <http://www.atisma.com>



Taja Košir Popovič, Gašper Mali, Miha Oven, Marco Pelos Spaniol, Žan Anthony Setnikar, Anne Elisabeth Tassel (in njihovi gostje)

Izmenjava (ideje, misli, vibre ...)

pogovori in neformalna izmenjava idej, misli, viber
- večdnevna video raziskava, simpozij
Slovenija, Italija, 2014

Študentje prvega letnika smo bili izzvani, da sprožimo pogovore o umetnosti (neumetnosti?) danes, med študenti, študenti umetno-

With the help of Google maps I take you on an excursion to see some places in Novi Sad that hold a special place in my heart.

Andrej Tišma

Andrej Tišma is an artist, art critic and curator based in Novi Sad, Serbia. From the early '70s he was concerned with concrete poetry, mail-art, photography, Xerox, and since '80s with performance art and video. He has had solo exhibitions beginning in 1972 in Novi Sad, Belgrade, New York, Milan, Seoul, Munich, Naples, San Francisco, London, Budapest, Tokyo and Bremen. Since 1996 Tišma has been working in the field of digital graphics and web-art, and since 2003 in the field of digital music. He has been publishing art critiques and essays since 1976.
<http://www.atisma.com>

Taja Košir Popovič, Gašper Mali, Miha Oven, Marco Pelos Spaniol, Žan Anthony Setnikar, Anne Elisabeth Tassel (and guests)

Exchange (Ideas, Thoughts, Vibes ...)

Discussions and informal exchange of ideas, thoughts, vibes
- multi-day video research, symposium
Slovenia, Italy, 2014

As first-year students we were challenged to initiate discussions about art (non-art?) today, with students, art students, people from

sti, mimoidočimi, ki jih srečujemo na ulici, našimi profesorji, starši, prijatelji, neznanci. Izziv smo sprejeli in raziskujemo. Okrogle mize se nam zdijo preveč zadržnjene, želimo si izmenjave idej, misli in viber, kar bomo skušali izvesti v neformalnem srečanju v okviru festivala.

O avtorjih:

Študentje prvega letnika programa Digitalne umetnosti in prakse na Visoki šoli za umetnost Univerze v Novi Gorici smo majhna skupina posameznikov iz vseh vetrov, smo tudi najmlajši člani VŠU. Sodelovanje na simpoziju je odprto tudi za druge, ki bodo morda skozi proces raziskovanja postali soavtorji.



Annie Abrahams

Je suis une oeuvre d'art : oui, non, peut être - Ali sem jaz umetniško delo? Da, ne, mogoče.

Francija, izdelano po naročilu
FRACLR leta 2002

Delo "Je suis une oeuvre d'art : oui, non, peut être - Ali sem jaz umetniško delo? Da, ne, mogoče." je nastalo po naročilu FRACLR leta 2007 in je dostopno na njihovi spletni strani od leta 2007. To delo zbira odzive obiskovalcev, spletno mesto pa se obarva glede na njihov naslov IP. S tem delo opozarja, da obiskovalec nikakor ni anonimen – tega se leta 2002 mnogi niso zavedali. Pomemben poudarek je tudi, da je delo prevpraševalo razmerje med spletno umetnostjo in svetom

the street, our professors, parents, friends and strangers. We accepted the challenge and are now doing research. We find round-table discussions to be too formalistic, we want to engage in an exchange of ideas, thoughts and vibes, which we intend to do in an informal setting in the context of the festival.

About the authors:

As first-year students of the study program of Digital Art and Practice at the School of Arts at the University of Nova Gorica, we decided to form a small group of individuals from all walks of life, and we are also the youngest members of the School of Arts. The symposium is open to outsiders, who may become co-authors in the process of the research.

Annie Abrahams

Je suis une oeuvre d'art : oui, non, peut être - Am I an artwork? Yes, no, maybe.

France, Commissioned by the
FRACLR in 2002

"Je suis une oeuvre d'art : oui, non, peut être - Am I an artwork? Yes, no, maybe." was commissioned by the FRACLR in 2002 and active on their website till 2007. The piece collected visitor reactions and traced them by IP to influence the colors of the page layout. This was a way to point to the fact that the visitor wasn't anonymous, something a lot of people weren't aware of in 2002. More importantly, the piece questioned the relation between netart and the art world on the

umetnosti na spletnem mestu uradne umetniške ustanove.

Dva plakata s citati iz dela "Je suis une oeuvre d'art : oui, non, peut être", ki je bilo objavljeno leta 2006 v okviru uprizoritve/predavanja/spopada taistih citatov na razstavi "Chauffe Marcel!" v organizaciji FRAC Languedoc Roussillon v La Panacée, Montpellier.

Spletni arhiv dela "Ali sem jaz umetniško delo? Da, ne, mogoče." v obliki, kakor je od leta 2007 objavljeno na spletnem mestu FRACLR. (<http://www.fraclr.org/archives/abrahams/iamanartwork.htm>)

website of an official art institution.

Two poster with a collection of phrases from "Je suis une oeuvre d'art : oui, non, peut être" published in 2006 during a performance/lecture/battle of the same phrases in the exhibition "Chauffe Marcel!" organized by FRAC Languedoc Roussillon in La Panacée, Montpellier.

Website archive of "Am I an artwork? Yes, no, maybe." as it exists since 2007 on the website of the FRACLR. (<http://www.fraclr.org/archives/abrahams/iamanartwork.htm>)

Annie Abrahams

Annie Abrahams (<http://www.bram.org>) ima doktorat (M2) iz biologije pri Univerzi v Utrechtu in naziv MA2 Akademije za likovno umetnost v Arnhemu. Pri svojem delu uporablja video, performans in internet, preverja možnosti in omejitve komunikacije nasploh, še posebej pa jo zanimajo načini komunikacije v smislu omrežij. Umetnica je dosegla svetovno prepoznavnost po svoji spletni umetnosti in je mednarodno priznana pionirka performativne spletne umetnosti.

S svojimi deli in performansi se je predstavila v Franciji, med drugim tudi v umetniških ustanovah Jeu de Paume in Centre Pompidou v Parizu, pa tudi v mnogih mednarodnih galerijah kot so Black Mountain College Museum + Arts Center v ameriškem mestu Asheville; španski Espai d'Art Contemporani de Castelló; New Museum, New York; armenski Center za sodobno in eksperimentalno umetnost, Erevan; londonska galerija Furtherfield; in amsterdamski NIMk.

Annie Abrahams

Annie Abrahams (<http://www.bram.org>) has a doctoral degree (M2) in biology from the University of Utrecht and a MA2 from the Academy of Fine Arts of Arnhem. In her work, using video, performance as well as the internet, she questions the possibilities and the limits of communication in general and more specifically investigates its modes under networked conditions. She is known worldwide for her net art and collective writing experiments and is an internationally regarded pioneer of networked performance art.

She has performed and shown work extensively in France, including at Jeu de Paume and the Centre Pompidou in Paris, and in many international galleries such as the Black Mountain College Museum + Arts Center in Asheville, USA, Espai d'Art Contemporani de Castelló, Spain; the New Museum, New York; the Armenian Center for Contemporary Experimental Art, Yerevan; Furtherfield gallery in London and NIMk in Amsterdam.



Aphra Tesla Operating System
Incorporated / Neven M.
Agalma

**Dexeoehaoexterlester-
lesterleHuxDexAA**

Huxterltronics-NoiseVoice
Slovenija, 2014

*Aphra Tesla Operating System
Incorporated / Neven M.
Agalma*

***Dexeoehaoexterlester-
sterleHuxDexAA***

Huxterltronics-NoiseVoice
Slovenia, 2014



...HuxDexAA je zvočno-performativna entiteta, topologija vozla – glasu in zvoka. Na eni strani glas kot neoprijemljiv in akuzmatičen, ki mu ne najdemo izvora, glas, ki ga ne moremo vnesti, niti na stran jezika, niti na stran telesa. Na drugi strani zvok, kot prasket, šum, zareza v zvočnem, ki je neobvladljiv, nepredvidljiv in prihaja iz neorganskih oblik materialnosti. /...HuxDexAA/. Sonornost, ki prihaja z dveh koncev in na/iz-zvočuje svojo prezenco preko 'organ-skosti' glasu in neorganskosti tehničnega artefakta. To, kar se proizvaja kot glas in zvok, kljub svoji vpetosti v materialni nosilec, 'ponavzoča' objekt-glas, ki je pripet na materialnost, s katero nikoli ne sovpa do konca. Sonornost tako obenem priključuje in zakriva objekt-glasu/zvoka, prikriva svojo afoničnost. V tem polju in razcepu vznikata beseda/molk in glas/ne-zvok. ...AA
<http://purplepatchexp.wix.com/huxdexaa>

Aphra Tesla

Rojena v Slovenj Gradcu, po študiju slikarstva se leta 2009 na festivalu ExPonto predstavi kot multimedijška ustvarjalka z lastno predstavo Pa-pa ati, 2010 magistrira iz videa in novih medijev na Akademiji za likovno umetnost v Ljubljani. Leta 2011 na SiNAPSA Neuroscience Conference '11, Central European FENS Featured Meeting, premierno predstavi zasnovan odprtodni sistem, "project Aphra Tesla Operating System".

Kot intermedijška umetnica sodeluje z ustvarjalci/skupinami tako iz različnih področij umetnosti (Dave Darlington, Cameron Bobro, Marko Churntzhets, Ema Kugler, Richard Heslop, Svetlana Makarovič, Fundacija Sonda, Toni Soprano, Joži Šalej, Matjaž Latin, Ivan Peternelj...), kot tudi znanosti (Oddelek za Neuroznanost Ljubljana) in filozofije (Neven M. Agalma, Bojana

*...HuxDexAA is an audio performance entity, a topology of the knot – the voice and sound. On the one hand, the voice as an intangible and acousmatic entity one cannot put a finger on, a voice one can not ascribe to neither language nor the body. On the other hand, the sound as a crackle, noise, a gash in the sonic realm, feral and unpredictable and produced from non-organic forms of materiality. /...HuxDexAA/. Sonority, originating from two sources, which im-/expresses its presence through the 'organicity' of the voice and non-organic features of the technical artifact. What is produced as a voice and sound, despite its strong ties to the material medium, 'summons' the object-voice – attached to the materiality that never fully coincides with it. Thus, sonority both brings forth and obscures the object of the voice/sound – it disguises its aphonic nature. It is here, in this dichotomy, that we witness the emergence of the word/silence and voice/non-sound. ...AA
<http://purplepatchexp.wix.com/huxdexaa>*

Aphra Tesla

The artist was born in Slovenj Gradec. After graduating as a painter, she presented her work as a multi-media artist in 2009 at the ExPonto festival with her original performance "Bye-Bye Daddy" ("Pa-pa ati"). In 2010 she obtained a master's degree in video and new media studies at the Ljubljana Academy of Fine Arts. In 2011, she premiered her open-source "Project Aphra Tesla Operating System" at the SiNAPSA Neuroscience Conference '11, Central European FENS Featured Meeting.

As an inter-media artist, she has collaborated with other artists/collectives from various fields of art (Dave Darlington, Cameron Bobro, Marko Churntzhets, Ema Kugler, Richard Heslop, Svetlana Makarovič, Sonda Foundation, Toni Soprano, Joži Šalej, Matjaž

Jovičević).
<http://www.aphratesla.si/>
<https://www.facebook.com/AphraTeslaOperatingSystemIncorporated>

Neven M. Agalma

Filozof, producent eksperimentalne elektronske glasbe, zvokovni manipulator, noise raziskovalec in performer. Projekti v katerih deluje: Dodecahedragraph, Ontervjabbit, Cadlag, Sevenborn and Rasturen (SBAR), Azbuka + trio projekt Ontervjabbit vs Pharmafabrik, s Simonom Šercem iz neodvisne eksperimentalne založbe Pharmafabrik Recordings iz Ajdovščine. Med drugim je tudi organizator Zasavje Noisefest International festivala (ZNFI), prvega tovrstnega festivala v zasavski regiji, in manjših koncertov/dogodkov/performansov (Infundibulum produkcija), ki se čez leto odvijajo v Delavskem domu Trbovlje (Nova galerija – Kurilnica).
<http://znfi.org>



Barbara Hindahl DPI 2 / Tiskalnik

Belgija, 2011

Na nek način lahko primerjate slikovne datoteke za delo "Tiskalnik" z bobnom za luknjičaste ljudske gosli (hurdy gurdy).

Če na ink jet tiskalnik tiskamo slikovno datoteko, se glasba ustvarja mehansko. V tipografskih datotekah "DPI 2" in "DPI 3", se

Latin, Ivan Peternelj etc.), as well as science (Ljubljana Neuroscience Department) and philosophy (Neven M. Agalma, Bojana Jovičević).
<http://www.aphratesla.si>
<https://www.facebook.com/AphraTeslaOperatingSystemIncorporated>

Neven M. Agalma

Philosopher, experimental electronic music producer, audio manipulator, noise researcher and performance artist. His projects include: Dodecahedragraph, Ontervjabbit, Cadlag, Sevenborn and Rasturen (SBAR), Azbuka + trio project Ontervjabbit vs Pharmafabrik, with Simon Šerc from the experimental label Pharmafabrik Recordings based in the Slovenian town of Ajdovščina. Among his other projects, he is the organizer of the Zasavje Noisefest International Festival (ZNFI), the first festival of its kind in the Zasavje region. He also organizes various small concerts/events/performances (Infundibulum Production) which take place in the Trbovlje Union Hall (Delavski dom Trbovlje, Nova galerija – Kurilnica).
<http://znfi.org>

Barbara Hindahl DPI 2 / Printer Piece

Belgium, 2011

In a certain way, you must compare the image files for "Printer Pieces" to a perforated roll of a hurdy-gurdy.

If once the ink jet printer is instructed to print the file is played mechanically. In "DPI 2" and "DPI 3", typographic files are printed that





datoteke tiskajo z znaki in ločili, ki nimajo nobenega sintaktičnega smisla. Grafično zaporedje znakov na papirnatem robu oziroma na sredini lista ustvarja koreografijo položaja, gibanja in hitrosti ter ritma glave tiskalnika. Tako se ustvarijo oblike, gostota in razporeditev črk ter črte različnih dolžin. Ti elementi določajo melodijo in karakter tonalitete, ki jo želimo ustvariti.

Video prikazuje glavo tiskalnika med tiskanjem. Sliši se zvok tiskalnika. Svetla in temna območja na datoteki upravljajo gibanje in določajo položaj glave tiskalnika med tiskanjem. Včasih glava tiskalnika skoraj negibno stoji na mestu, nato pa se premakne vzdolž celotne dolžine podlage. Izredno gosti predeli besedila povzročijo tresenje tiskalnika. Hitri prehodi med svetlimi in temnimi predeli, ki nastanejo zaradi bliskovitih premikov glave tiskalnika, ustvarijo povezano gibanje in pokažejo drgetajoči pas glave tiskalnika, medtem ko se ritem pospešuje. Kontrast med hitrimi premiki in lenim počitkom glave tiskalnika ustvarja abstraktno zgodbo. Zgodba se dramatično razvija do katarze in vodi v razplet. Gledalci ne vedo, ali zgodbo pripoveduje film ali pa ta mogoče nastaja v njihovih glavah.

Barbara Hindahl

Samostojne razstave (izbor)

- 2014 Translation Error, Kunstverein Reutlingen (Nemčija)
Dirt Fiction, Maerz Galerie Mannheim (Nemčija)
- 2013 wenn es regnet, verzieht es sich, Kunstverein Ellwangen e.V.
- 2012 Standort Zeichnung, Kornhaus Galerie, Weingarten (Nemčija)
Ben's Play Room, Super Tuesday,

imply letters and punctuation marks that don't make any sense in a syntactic way. The graphical order of the marks at the paper rim or in the middle of the sheet choreograph the position, the movement, the speed and the rhythm of the print head. So in that way the letters' shapes, denseness of their distribution and length of lines letters form. Those elements decide the pitch and the character of the tonal sound that is intended to come into being.

A video shows the print head while printing. The sound of the printer is audible. The distribution of extremely bright or dark concentrations in the file operates the movement and the position of the printer head when it is printing. Sometimes, the print head is moving nearly on one place, then it goes over the whole width of the paper. Extremely dense parts of the text make the printer tremble. The fast change of bright and dark that arises in the projection because the print head see-saws very fast produces a flow, showing the fluttering belt of the printer head, and rhythm is getting faster. The contrast between quick movements and the quiescent rest of the printer head creates an abstract story. The story develops dramatically to a catharsis and leads into a solution. The audition doesn't know if the story is told in the movie or emerges in their head.

Barbara Hindahl

Solo Exhibitions (selection)

- 2014 Translation Error, Kunstverein Reutlingen (D)
Dirt Fiction, Maerz Galerie Mannheim (D)
- 2013 wenn es regnet, verzieht es sich, Kunstverein Ellwangen e.V.

	Nassauischer Kunstverein Wiesbaden (Nemčija)	2012	<i>Standort Zeichnung, Kornhaus Galerie, Weingarten (D) Ben's Play Room, Super Tuesday, Nassauischer Kunstverein Wiesbaden (D)</i>
2011	Freiheitsliebe, Galerie Umtrieb Kiel Analogie des Digitalen, Stadtgalerie Saarbrücken (Nemčija) Angel of Abstract, Q-O2 werkplaats, Brüssel (Belgija)	2011	<i>Freiheitsliebe, Galerie Umtrieb Kiel Analogie des Digitalen, Stadtgalerie Saarbrücken (D) Angel of Abstract, Q-O2 werkplaats, Brüssel (BE)</i>
2010	dpi 5, Saarländisches Künstlerhaus, Saarbrücken (Nemčija)		
2009	dpi, Blinzelbar im Frappant, Hamburg	2010	<i>dpi 5, Saarländisches Künstlerhaus, Saarbrücken</i>
2005	1_1, Yokohama Portside Gallery, Yokohama (Japonska)	2009	<i>dpi, Blinzelbar im Frappant, Hamburg (D)</i>
2004	Warum gerade krumm?, Stiftung Wilhelm Lehmbruck Museum, Duisburg (Nemčija) Zoll / Douane, Zollbrücken, Hamburg (Nemčija)	2005	<i>1_1, Yokohama Portside Gallery, Yokohama (JP)</i>
		2004	<i>Warum gerade krumm?, Stiftung Wilhelm Lehmbruck Museum, Duisburg (D) Zoll / Douane, Zollbrücken, Hamburg (D)</i>
2003	En passant/Brückenmusik IX, Deutzer Brücke, Köln (Nemčija) LOOK!, Yokohama Museum of Art (Japonska) Raumzeichnung, Kunstverein Biberach (Nemčija)	2003	<i>En passant/Brückenmusik IX, Deutzer Brücke, Köln (D) LOOK!, Yokohama Museum of Art (JP) Raumzeichnung, Kunstverein Biberach (D)</i>
Gostovanja (izbor):			
2009–2013	Atelierstipendium Mannheim (Nemčija)	<i>Residences (selection):</i>	
2011	Q-O2 werkplaats, Brüssel (Belgija)	2009–2013	<i>Atelierstipendium Mannheim (D)</i>
2009	Künstlerhaus Lukas, Ahrenshoop (Nemčija)	2011	<i>Q-O2 werkplaats, Brüssel (BE)</i>
2000	Bildhauersymposium Lindabrunn (Avstrija)	2009	<i>Künstlerhaus Lukas, Ahrenshoop (D)</i>
		2000	<i>Bildhauersymposium Lindabrunn (AT)</i>



bituur esztrey m & renata avila

la question est la joie
" and love is a shortcut "

to ni neumetniški aforizem?
interneti, 2013–2014

la question est la joie _ " in ljubezen je bližnjica "
to delo je nastalo kot 1. aforizem/stavek, ki sem ga skoval pred približno enim letom: to je prvi del celotnega aforizma; 2. pogovor z renato, ki mi je odgovorila z drugim delom; 3. prijazno povabilo uporabnika @intima, da bi delo predstavil na razstavi "to je neumetnost - to ni umetnost" tukaj, v novi gorici. ker se je vse zgodilo na twitterju, je seveda delo v obliki strani twitter.

najprej sem želel ustvariti nekakšno mešanico #twaikusa in crastxta, potem pa sem pomislil: to morda ni "preveč umetniško", vsekakor pa ni dovolj blizu smislu koncepta "neumetnost- to ni umetnost".

<https://twitter.com/biEszisnotartno>

. bituur esztrey m

@bituur_esztrey m
promeneur _ finno-magyar filolog _ perplex propaganda expert _ ποιειν _ copyleft
achhttp:vnatrc.net/ Ur-dogmazic-net_
čv.n.a.t.r.c.? _ sez&works c] LAL1.3
url: vnatrc.net & finnomagyarfilolog.drunkmenworkhere.org

bituur esztrey m & renata avila

la question est la joie
" and love is a shortcut "

not·non art aphorism?
the Internets, 2013–2014

la question est la joie _ " and love is a shortcut "
resulted as a work from 1. an aphorism/sentence i coined more or less more than one year ago: i.e. the first part of entire aphorism; 2. a discussion with renata who answered me with the second part; 3. the kind invitation by @intima to present a work in his "this is non art - this is not art" show here in nova gorica.
as it all happend on twitter, obvious nature of the work is as a twitter page.

i first hadd thought creating some special mix of #twaikus and crastxt, by it then appeared to me, if not "too artistic", surely unsufficiently "non art - not art"-like

<https://twitter.com/biEszisnotartno>

. bituur esztrey m

@bituur_esztrey m
promeneur _ finno-magyar filolog _ perplex propaganda expert _ ποιειν _ copyleft
achhttp:vnatrc.net/ Ur-dogmazic-net_
čv.n.a.t.r.c.? _ sez&works c] LAL1.3
url: vnatrc.net & finnomagyarfilolog.drunkmenworkhere.org



. Renata Avila

@avilarenata

Guatemalska odvetnica za človekove pravice,
svetovalni odbor @Couragefound in svet @
CreativeCommons
globalvoicesonline.org/author/renata-avila/



Constant Dullaart Ime bloga/Blogname

privzetost

Nizozemska, Nemčija, 2011

<http://blogname.tumblr.com>

V računalništvu izraz “privzeto” pomeni nastavitev ali vrednost, ki se samodejno dodeli aplikaciji, računalniškemu programu ali napravi, brez vnosa uporabnika. Takšnim

. Renata Avila

@avilarenata

Guatemalan Human Rights Lawyer, @Couragefound Advisory Board and @CreativeCommons Board
globalvoicesonline.org/author/renata-avila/

Constant Dullaart Blogname

Defaultism

Netherlands, Germany, 2011

<http://blogname.tumblr.com>

A default, in computer science, refers to a setting or value automatically assigned to a software application, computer program or device, outside of user intervention. Such

blog name



Posted 3 years ago from bookmarklet

Source: youtube.com

nastavitvam pravimo privzete nastavitve, zlasti pri elektronskih napravah. Iz slovarja Oxford English Dictionary izvemo, da se je začel izraz (angl. default) uporabljati sredi šestdesetih let prejšnjega stoletja in nadomestil starejši pomen izraza, "neizpolnjevanje obveznosti". Namen privzetih vrednosti je

settings are also called presets, especially for electronic devices. The Oxford English Dictionary dates this usage to the mid-1960s, as a variant of the older meaning of "failure in performance". Default values are generally intended to make a device (or control) usable "out of the box". A common setting, or at

običajno omogočiti napravi (ali vmesniku) takojšnje delovanje “neposredno iz embalaže”. Običajno gre za pogosto uporabljeno ali vsaj uporabno nastavitev.

Dela Constanta Dullaarta vzpostavljajo dialog z uveljavljenimi digitalnimi standardi oziroma s “privzetimi vrednostmi”, ki jih ustvarja

least a usable setting, is typically assigned. Constant Dullaart's pieces engage in dialogue with accepted digital standards or “defaults” created by the networked environment, highlighting the tension between digital media as a homogenizing force and the individual's opportunity as a media outlet. His short lived

Here's you. You can change it.



blog name

Just so you know, you can customize how you look in the Tumblr apps and in the dashboard.

omrežno okolje, pri tem pa izpostavljajo napetosti med digitalnimi mediji kot gibalom enotnega ter priložnostjo posameznika, da tudi sam postane medij. Njegova kratkoživa predstava na popularnem spletnem mestu Tumblr je prikazovala Youtube video, ki je prikazoval samo črno oziroma belo barvo v minimalističnem okolju standardne vizualne podobe te spletne platforme. Podobno kot pri njegovem delu Defaultism.com, ki je spreminjajoča se serija "portretov" formatov oblike spletnih strani, kjer vsebino učinkovito nadomeščata nesmiselno besedilo, ki ga grafični in spletni oblikovalci poznajo kot "Lorem ipsum", ter neprekinjen hrup množice v polni dvorani.

Constant Dullaart

Opus del Constanta Dullaarta raziskuje sodobne načine dostopa, vidnosti in (lažnega) predstavljanja dejstev, ki spremljajo globalno širjenje informacij in komunikacijskih tehnologij. Dullaart se odziva na vprašanja o transparentnosti spleta, skritih informacijah in večplastni infrastrukturi na spletu, pa tudi o razlikah med človeškimi in strojnimi prevodi. Dullaartovo delo je bilo predstavljeno v publikacijah, kot so Wall Street Journal, Guardian, Frieze, Art-papers, Dismagazine, Monopol, Rhizome, TAZ in Texte zur Kunst, pa tudi na mednarodnih razstavah v ustanovah, kot so New Museum, MassMoca in UMoca v ZDA, Rencontres d'Arles, Autocenter Berlin, Politehniški muzej v Moskvi in amsterdamski muzej Stedelijk. Študij je opravil na akademiji Gerrit Rietveld in Rijksakademie, živi in ustvarja pa v Berlinu oziroma Amsterdamu. <http://constantdullaart.com>

performance on the popular microblogging website Tumblr consisted of posting Youtube video's showing only white or black, in the minimalist environment of the platforms standard design. Similar to his work Defaultism.com, a rotating series of "portraits" of website design formats, with any potential content replaced by the effectively meaningless placeholder text known to graphic and web designers as "Lorem ipsum" and a constant stream of ambient noise from a crowded room.

Constant Dullaart

Constant Dullaart's work explores contemporary modes of access, visibility and (mis)representation associated with the global spread of information and communication technologies. Dullaart responds to ideas regarding online transparency, hidden information and the multi-tiered infrastructure of the web and the different translations between man and machine. Dullaart's work has been featured in the Wall Street Journal, Guardian, Frieze, Art-papers, Dismagazine, Monopol, Rhizome, TAZ and Texte zur Kunst, shown internationally at venues such as the New Museum, MassMoca and UMoca in the US, Rencontres d'Arles, Autocenter Berlin, the Moscow Polytechnic Museum, and the Stedelijk Museum Amsterdam. He studied at the Gerrit Rietveld Academie and the Rijksakademie and works and lives in Berlin and Amsterdam. <http://constantdullaart.com>



Denis Mavrič

WHO IS THE ARTIST ali KDO JE KDO, JE KDO, ... JE

interaktivna videoinstalacija
Slovenija, 2014

Kdo je tisti, ki odloča, kaj šteje k sodobni umetnosti. Kritik, kustos, dražitelj, galerist, zbiratelj ali javnost?

Denis Mavrič

WHO IS THE ARTIST or WHO IS WHO, IS WHO, ... IS

Interactive Video Installation
Slovenia, 2014

Who is it that decides what is considered contemporary art? Is it the critic, the curator, the gallerist, the collector or the public?





Likovni kritik Arthur C. Danto pravi, da nas je prav globalizem pripeljal do točke, ko umetnost ne obstaja več in je lahko za umetnost razglašeno karkoli.

Novi mediji so zasenčili tradicionalne tehnike kot so slikarstvo, grafika, kiparstvo, s tem pa so umetnine prerasle meje fizičnega in se danes lahko preko zvočne in časovne razsežnosti manifestirajo tudi v virtualnem spletnem prostoru.

Interaktivna videoinstalacija se ukvarja z vprašanjem, kdo je avtor umetniškega dela v sodobni umetniški produkciji. Je to financer, so to ministrstva, fundacije, donatorji in ali se umetnik na nek način prostituira in sledi določenim konceptom, ki jih te institucije narekujejo. Koliko je še ostalo svobode in avtentičnosti v današnji umetniški produkciji? Koliko je še ostalo časa za produkcijo, saj ga umetnik večino porabi za birokracijo, ki je nujna za pridobitev sredstev za produkcijo umetniškega dela? Ali so v strokovni javnosti, ki obdaja umetnika, kustosi in kuratorji soav-

Art critic Arthur C. Danto claims that globalism is responsible for bringing us to the point where art no longer exists, and that anything can now be declared art.

New media have upstaged traditional techniques such as painting, graphic art and sculpture, and so works of art have grown beyond physical limitations and can now be manifested in the online virtual world through the dimensions of sound and time. The interactive video installation explores the question of authorship of the artistic work in modern artistic production. Is it the funder, ministries, foundations, sponsors, and is the artist constantly prostituting himself to abide by the concepts dictated by these institutions? What is left of the freedom and authenticity in today's art production? How much time is left for production, given that the artist spends most of their time dealing with mundane tasks of bureaucracy, which is crucial to secure funding for the production of the artwork? Are members of the profes-

torji umetniškega dela? Kdo je tu kdo in ali je to danes sploh še pomembno?

Denis Mavrič

Denis Mavrič (1974) je diplomantka likovne akademije v Benetkah. Deluje na področju kreativnih industrij, konceptualizaciji razstavnih prostorov in scenografije dogodkov. Trenutno je študentka magistrskega programa "Medijske umetnosti in prakse" na Visoki šoli za umetnost Univerze v Novi Gorici, kjer se izobražuje na področju sodobnih umetniških praks.



Gretta Louw Prazne sobe

multimedijska / digitalna instalacija
Nemčija, Avstralija, 2011–2014

Eden od revolucionarnih vidikov interneta in digitalnih omrežij je, da nam omogočajo vseprisotnost. Tako lahko sedimo v pižami v domačem kabinetu in hkrati spremljamo predavanja prek družbenih medijev ali prenosov v živo prek spleta, ki se isti trenutek odvijajo na drugem koncu sveta; morda živimo le nekaj ur stran od naših bližnjih, pa se z njimi še vedno redno srečujemo preko video-konferenčnih povezav in smo kljub razdalji neposredno udeleženi v njihovem življenju. Skype je postal del vsakdanjika, tako doma kot v službi. In vendar je povezava nepopolna. Omrežja lahko odpovedo. Naš sogovornik lahko zapusti računalnik in odide na stranišče, mi pa se nato pogovarjamo z belo steno, polno računalniških pikslov. Pričujočo instalacijo sestavlja serija spontanih zaslonskih slik, zbranih skozi obdobje več let. Te zaslonske slike prikazujejo trenutke v spletnih

sional milieu surrounding the artist, the custodians and curators, in fact coauthors of the artwork? Who is who and is that even important anymore these days?

Denis Mavrič

Denis Mavrič (1974) is an alumna of the Venice Academy of Fine Arts. She works in creative industries, conceptualization of exhibition venues and event scenography. She is currently enrolled in the postgraduate course of Media Art and Practice at the School of Arts at the University of Nova Gorica, with a focus on contemporary artistic practices.

Gretta Louw Empty Rooms

Multimedia / Digital Installation
Germany, Australia, 2011–2014

One revolutionary aspect of the internet and digital networks is that they give us the ability to be omnipresent. We may be simultaneously in our pyjamas at home whilst also following a lecture via social media or live streams in another hemisphere; we may live hours away from loved ones but still meet them, virtually, via video conferencing platforms on a regular basis and remotely participate in many aspects of their lives. Skype has become a fixed component of most people's professional and personal lives. Yet the connection is imperfect. The networks break down. Our conversation partners leave the computer to go to the bathroom, and we are left communing with a pixelated white wall. This installation is based on a series of unstaged screenshots, collected over several years, capturing moments in online video calls when the person steps out of the frame.



video klicih, ko se oseba umakne iz kadra. Takrat vidimo le okno, trenutek v omrežnem času, ko se povezava ne prekine, a na drugi strani ni nikogar. To nas opominja, da smo še vedno omejeni s telesom. Zaznamuje nas geografija. Strmimo v zaslon; in vendar sledi intimnosti ostanejo.

Gretta Louw

Gretta Louw je multidisciplinarna umetnica, ki dela pretežno z digitalnimi mediji in spletnimi performansi. V svojem ustvarjalnem delu raziskuje zmogljivosti umetnosti kot orodja za raziskovanje kulturnih in psiholoških pojavov, zlasti v povezavi z novimi tehnologijami in internetom. Louwova je bila rojena v Južni Afriki, odraščala pa je v Avstraliji. Diplomirala je leta 2001 na University of Western Australia, leta 2002 pa je zaključila tudi študij psihologije. Nato je živela na Japonskem in v Novi Zelandiji in se na koncu

What we see is a window, a moment in networked time where the connection remains but there is no one to connect to, and we are reminded that we are still corporeally bound; rooted in geography; staring at an interface; and yet the traces of intimacy remain.

Gretta Louw

Gretta Louw is a multi-disciplinary artist working predominantly with digital media and networked performance, whose practice explores the potential of art as a means of investigating cultural and psychological phenomena, particularly in relation to new technologies and the internet. Louw was born in South Africa but grew up in Australia; she received her BA in 2001 from the University of Western Australia and Honors in Psychology in 2002, subsequently living in Japan and New Zealand before moving



preselila v Berlin leta 2007. V zadnjih letih je prejela finančno podporo za več projektov od nemških in avstralskih organizacij, poleg tega pa je bila habilitirana v Avstraliji, Izraelu in ZDA. Njena dela so bila pogosto prikazana na razstavah, med drugim v New Yorku, Berlinu, Džakarti in Tel Avivu – tudi v številnih javnih ustanovah in muzejih, kot so Kunstmuseum Solothurn, Stadtgalerie Mannheim in Kunstverein Ludwigshafen. Leta 2012 je izdala svojo prvo knjigo z naslovom *Controlling_Connectivity: Art, Psychology, and the Internet*, ki ji je leta 2013 sledilo delo *Warnayaka Art Centre: Art in the Digital Desert*, in leta 2014 je izdala svoj prvi pregledni katalog del *Works 2011–2014 / Arbeiten 2011–2014*. Živi in ustvarja v Nemčiji in Avstraliji.

<http://www.grettalouw.com>

*to Berlin in 2007. In recent years she has received a number of grants from German and Australian funding bodies, participated in residencies in Australia, Israel, and the US. Her work has been exhibited widely - in New York, Berlin, Jakarta, and Tel Aviv, amongst others - including in a number of public institutions and museums such as the Kunstmuseum Solothurn, Stadtgalerie Mannheim, and Kunstverein Ludwigshafen. In 2012 she released her first book, *Controlling_Connectivity: Art, Psychology, and the Internet*, followed in 2013 by *Warnayaka Art Centre: Art in the Digital Desert*, and in 2014 her first catalogue *Works 2011–2014 / Arbeiten 2011–2014*. She lives and works in Germany and Australia.*

<http://www.grettalouw.com>



Hannes Seidl Ustvari si sam (komplet za sestavljanje glasbene skrinjice)

video / mešani mediji

Nemčija, 2014

“Mehanski komplet za sestavljanje glasbene skrinjice je čudovit način učenja in ustvarjanja glasbe. Komplet vsebuje ...

glasbeno skrinjico,

3 trakove za zapis melodije,

luknjač

... in knjižico z navodili ter vzorčni trak za zapis melodije.”

Ta skrinjica je nastala kot rojstnodnevno darilo, najbrž zato, ker je predstavljala izziv za mojo iznajdljivost, da iz omejenega nabora variacij ustvarim nekaj kreativnega. Zaenkrat traku še vedno nisem preluknjal.

Video: Daniel Kötter

Hannes Seidl

Hannes Seidl je bil rojen leta 1977 v Nemčiji. Študiral je skladateljstvo v Essnu in Gradcu ter za svoje umetniško delo prejel številne štipendije, med drugim za letne delavnice Darmstadt, Akademie der Künste Berlin in DAAD.

Hannes Seidl je sodeloval v nekaterih prepoznanih umetniških skupinah, kot so Ensemble Modern, Klangforum Wien in Neuen Vocalsolisten Stuttgart. Njegove skladbe so izvajali po vsem svetu, med drugim na festivalih Ultraschall v Berlinu, Ultima v Oslu, Steirischer Herbst v Gradcu, ECLAT, Varšavska jesen in drugod.

Leta 2002 je z Maximilianom Marcollom ustanovil elektronski duet dis.playce, kjer

Hannes Seidl Make Ur Own (Music Box Kit)

Video / Mixed Media

Germany, 2014

“The mechanical music box kit is a great way to learn and create music. The kit includes...

a music box,

3 melody strips,

a hole punch

...along with an instruction booklet and a premade sample music strip.”

The box has been a birthday present, I guess in order to challenge my creativity within these limited possibilities of variation.

So far I have not punched a single hole into the stripes.

Video: Daniel Kötter

Hannes Seidl

Born in Bremen, Germany in 1977, Hannes Seidl studied composition in Essen and Graz and received various scholarships for his work including from the Darmstadt Summer Courses, Akademie der Künste Berlin, and the DAAD.

Hannes Seidl has worked with well-known ensembles such as Ensemble Modern, Klangforum Wien or the Neuen Vocalsolisten Stuttgart. His compositions have been performed internationally at the ultraschall festival Berlin, ultima Oslo, Steirischer Herbst Graz, ECLAT, Warsaw autumn and others.

Since 2002 he founded the electronic duo dis.playce together with Maximilian Marcoll in which they have been performing since. Since 2008 he has been working on different projects with video artist Daniel Kötter,



ustvarja še danes. Od leta 2008 naprej je na različnih projektih sodeloval z video umetnikom Danielom Kötterjem. Med drugim je sodeloval tudi pri glasbenih gledaliških predstavah ("Falsche Arbeit" 2008, "Falsche Freizeit" 2010, "Freizeitspektakel" 2010, "Fernochester" 2012 in "KREDIT" 2013), instalacijah ("Galerie" 2010, "Treppe" 2011), kratkih filmih ("Film für übers Sofa" 2009, "Anschlussfilm" 2010, "Vorderbühne" 2012) ter radijski igri "Studio" (2013).

Hannes živi in ustvarja v Frankfurtu na Majni.

<http://www.stock11.de/personen/hannes-seidl.html>



Inga Mijatović in Luka Pompe Selfie

interaktivna instalacija
Slovenija, Italija, 2014

V času, ko je tehnologija dosegljiva vsakomur, v času, v katerem se posameznik izgubi v množici subjektov, se lahko hitro počutimo osamljene. Naj bo umetnost tista, ki nas povezuje! In naj bo umetnost tista, ki nas loči! V poplavi vizualnih sporočil se odločimo, kaj bomo vzeli za svoje, kaj bo ostalo v spominu.

Najljubša podoba je zrcalo. Najraje vidimo svoj odsev. Naredimo ga posamično in povežimo se med seboj. Glejmo sebe v virtualni interakciji z drugimi. Najdimo se v množici.

Projekt Selfie se je začel novembra 2014. Kdor želi, lahko do konca festivala Pixelpoint 2014 sodeluje s svojim prispevkom tako, da posnete selfije preko spletne strani <http://goo.gl/cKeFKd> naloži v bazo podatkov, kjer jih avtorja zbirata.

including music theater ("Falsche Arbeit" 2008, "Falsche Freizeit" 2010, "Freizeitspektakel" 2010, "Fernochester" 2012 and "KREDIT" 2013), installations ("Galerie" 2010, "Treppe" 2011), short films ("Film für übers Sofa" 2009, "Anschlussfilm" 2010, "Vorderbühne" 2012) as well as the radio play "Studio"(2013).

Hannes Seidl lives in Frankfurt/Main.

<http://www.stock11.de/personen/hannes-seidl.html>

Inga Mijatović and Luka Pompe Selfie

Interactive Installation
Slovenia, Italy, 2014

In a time when technology is accessible to anyone, in a time where the individual gets lost in a crowd, it is easy to feel lonely. Let art be the thread that holds us together! And let art be the divisive force that drives us apart! In a flood of visual imagery, we decide what we will claim as our own and what we will commit to memory.

Our favorite visage hides in the mirror. We enjoy looking at our reflection. Let us each create it and connect amongst ourselves! Let us look at ourselves engaged in virtual interaction with others. Let us find ourselves in the crowd.

The Selfie project began in November 2014. Anyone interested may make their contribution until the closing of the Pixelpoint 2014

Zadnje tri dni festivala bodo na ogled projekcije selfijev:

– V sredo (10. december) in četrtek (11. december) bodo selfiji javno projicirani v Novi Gorici.

– Zadnji dan festivala, v petek (12. december), pa se bodo selfiji tudi snemali na licu mesta in se takoj projicirali v shemo, ki jo bomo manipulirali v živo.

festival by uploading their selfies into the authors' database at <http://goo.gl/cKeFKd>.

Over the final three days of the festival, projections of the selfies will be shown to the audience:

– on Wednesday, (December 10) and Thursday (December 11), the selfies will be shown to the public in Nova Gorica.

– on the final day of the festival, Friday (December 12), the selfies will also be taken on the spot and projected into the scheme and manipulated on the spot.



Inga Mijatović

Akadska slikarka, na področju kulture deluje od leta 2007. Njena dela se gibljejo od kiparstva, instalacij in modnega oblikovanja, do fotografije, sicer pa je osredotočena na slikanje. V več skupinski razstavah in projektih deluje tudi kot kuratorka. Trenutno je študentka magistrskega programa "Medijske umetnosti in prakse" na Visoki šoli za umetnost Univerze v Novi Gorici, kjer se izobražuje na področju sodobnih umetniških praks.

Luka Pompe

Diplomirani inženir multimedijских komunikacij. Že med študijem je deloval na področjih digitalnih medijev in razvoju sistemskih rešitev za mobilne terminale. Zadnja leta pa se posveča predvsem vizualni komunikaciji in novim medijem. Ljubitelj makro-fotografije in animacije. Trenutno je študent magistrskega programa "Medijske umetnosti in prakse" na Visoki šoli za umetnost Univerze v Novi Gorici, kjer se izobražuje na področju animacije in novih medijev.



Inga Mijatović

akril na platnu, 70 x 90 cm
Slovenija, 2008

Študija prostorske percepcije, izražene skozi linearne geometrične linije z izrazito kontrastnimi barvami, pripoved se vizualizira z igro linij in barv in tako čas predstavi skozi prostor. Prepletajoče se plasti intenzivnih barv, odigrane v vlogi močnih kontrastov, širijo in

Inga Mijatović

Academic painter working in culture since 2007. Her works include sculpture, installations and fashion design, photography, with a focus on painting. She also works as curator on a number of group exhibitions and projects. She is currently enrolled in the post-graduate course of Media Art and Practice at the School of Arts at the University of Nova Gorica, with a focus on contemporary artistic practices.

Luka Pompe

Bachelor of science in Multimedia Communications. Since his student years, he has been actively engaged in digital media and development of system solutions for mobile terminals. His main focus in recent years has been visual communications and new media. He enjoys macro photography and animation. He is currently enrolled in the post-graduate course of Media Art and Practice at the School of Arts at the University of Nova Gorica, with a focus on contemporary artistic practices.

Inga Mijatović

Acrylic on canvas, 70 x 90 cm
Slovenia, 2008

The spatial perception study expressed through geometric lines with rich contrasting colors, the narrative is visualized through playful interaction of lines and colors, a representation of time through space. Vivid interweaving colorful layers expressed through



krčijo obzorja vidnega polja, se potapljajo v podzavest in priplavajo na površje spet kdaj drugič, kadar smo za to dovzetni.

Inga Mijatović

Akademsko slikarka, na področju kulture deluje od leta 2007. Njena dela se gibljejo od kiparjenja, instalacij in modnega oblikovanja, do fotografije, sicer pa je osredotočena na slikanje. V več skupinskih razstavah in projektih deluje tudi kot kuratorica. Trenutno je študentka magistrskega programa "Medijske umetnosti in prakse" na Visoki šoli za umetnost Univerze v Novi Gorici, kjer se izobražuje na področju sodobnih umetniških praks.



Intimidad Romero Adijo, Liz

Facebook profil Intimidad Romero
(dokumentarni film)
Kolumbija, Španija, 2010–2014

Ta dvodelna instalacija vzpostavlja dialektično razmerje med dobo mehanske reprodukcije in dobo digitalne reprodukcije slik.

Tako je delo Adijo, Liz rezultat dejanja prisvojitve enega najbolj ikoničnih umetniških del prve dobe. Z manipulacijo poudarja, da v času digitalne reprodukcije poteka proces razkrajanja in razmeščanja pri ustvarjanju javne podobe znanih osebnosti in zvezd. Kot prikazuje Facebook profil Intimidad Romero, ta proces doseže najvišjo točko z ustvarjanjem spektakla iz vsakdanjega življenja, kar je neposredna posledica učinka digitalnih medijev in protokola web 2.0 pri razširjanju družabnih slik.

a play of strong contrasts expand and shrink the expanses of the visual field, sink into the subconscious and resurface once again when we are open to the experience.

Inga Mijatović

Academic painter working in culture since 2007. Her works include sculpture, installations and fashion design, photography, with a focus on painting. She also works as curator on a number of group exhibitions and projects. She is currently enrolled in the post-graduate course of Media Art and Practice at the School of Arts at the University of Nova Gorica, with a focus on contemporary artistic practices.

Intimidad Romero Bye Bye Liz

Intimidad Romero's Facebook Profile
(documentary)
Colombia, Spain, 2010–2014

This two-piece installation establishes a dialectic relationship between the age of mechanical reproduction and the age of digital reproduction of the image.

In this way, Bye Bye Liz is the result of an act of appropriation of one of the most emblematic artworks of the first age. Through manipulation, it highlights that during the age of digital reproduction a process of dissolution and displacement takes place in the construction of the image of celebrities and stars. As the piece Intimidad Romero's Facebook Profile shows, this process reaches its highest point with the spectacularization of everyday life as a direct consequence of the effect produced by digital media and web 2.0 in the circulation of social images.

Intimidad Romero

Intimidad Romero (Facebook, 2010)

<http://www.facebook.com/intimidadromero>

Osebnost brez obraza, ki je znana po tem, da uporablja svoje intimne fotografije kot glavno sredstvo družabne interakcije na protokolu web 2.0. S spletnimi performansi Intimidad

Intimidad Romero

Intimidad Romero (Facebook, 2010)

<http://www.facebook.com/intimidadromero>

A faceless celebrity known for using her intimate photos as the main source for social interaction in the web 2.0. Through her cyber performances, Intimidad understands the



na medije gleda širše kot le na zbirko informacij – vidi jo kot ključno sestavino samoblikovanja identitete v sodobni družbi. S svojim delom je pritegnila pozornost številnih masovnih medijev, kot so El Mundo, el País (Španija), Neural Magazine (Italija), Rhizome.org (ZDA) in Fast Company (ZDA).

“Intimidación je hkrati metafora in metonimija, ki predstavlja meje intervencije in samoupravljanja identitete v družabnih omrežjih... naših življenj na zaslonu. Tam se lahko osvobodimo samih sebe (ali pa se postavimo na eno stran), ko nastajajo nove ideje in poteka proces kolektivne izgradnje naših predstav in subjektivnosti. Intimidación se namreč v tej izgradnji postavlja na eno stran, razkriva odsotnost in tisto, kar je na kocki: intimnost, ki – v zadnjem trenutku – ne želi biti izpostavljena. Je onemogočena, nima obraza, zamegljena, 'brezčutna' razen slik v kontekstu, kot svetniški sij brez objekta, brez 'glavnega igralca'.” Remedios Zafra: *Intimidación R y un Cuarto Propio Conectado*, 2012.

media not as a mere container but as an essential part in the self-design of identity in contemporary societies.

Her work has caught the attention of several mass media, such as El Mundo, el País (Spain), Neural Magazine (Italy), Rhizome.org (USA) o Fast Company (USA), among others.

“Somehow, Intimidación is a metaphor and a metonymy of the limits of intervention and identity self-management in social networks... of our lives on the screen. Where we can abandon ourselves (or, on the contrary, take sides) in the ideation and collective construction of our imaginaries and subjectivities. Because what Intimidación does is to take sides in this construction, making visible the absence and what is at stake, the intimacy that -at the very last moment- resists to be shared; in disabled, faceless, blurred, 'emotionless' except for the context photos, as an aura without object, 'without' main-character.” Remedios Zafra en: Intimidación R y un Cuarto Propio Conectado, 2012.





Irena Pivka in Brane Zorman **rAdijska čestitka**

30 sekund

Slovenija, 2014

Dragi kurator, drage umetnice, dragi umetniki, draga galerija, draga publika!

Na vprašanje, "Kaj je/Kaj ni umetnost?", ki si ga je kurator zastavil za to razstavo, ni/je tako enostavno odgovoriti. In ni/je tako enostavno ustvariti novo ne/delo. In koliko ne/dela vložiti v to ne/delo?

Zato vam, s to radijsko čestitko, iskreno čestitava.

Irena Pivka in Brane Zorman (radioCona)

Avtorja v času festivala na lokalni FM radijski postaji naročata glasbeno čestitko, ki jo lahko

Irena Pivka and Brane Zorman **rAdio Greetings**

30 seconds

Slovenia, 2014

Dear curator, dear artists, dear gallery, dear visitors!

The answer to the question "What is/isn't art?" which was asked by the curator of this exhibition, is (not) so simple. And creating a new (non-)work is/isn't such an easy task. And how much (non-)work should one put into this (non-)work?

So we would like to offer our sincere congratulations with this radio greeting.

Irena Pivka and Brane Zorman (radioCona)

During the festival, the authors commis-

obiskovalci razstave spremljajo preko radijskega sprejemnika, postavljenega v galeriji.

Radio Robin, 99.5 in 100 MHz

- v nedeljo, 7. decembra 2014: med 12. in 14. uro

Irena Pivka in Brane Zorman

Irena Pivka je umetnica, arhitektka, scenografka in producentka. Dela na področju uprizoritvenih umetnosti, novih medijev in umetniškega izobraževanja.

Brane Zorman je skladatelj, intermedijski umetnik in producent. Irena Pivka in Brane Zorman sodelujeta kot umetniški duo. Ustanovila sta CONO, Zavod za procesiranje sodobne umetnosti. Leta 2008 je Cona začela s produkcijo trajajočega umetniškega projekta radioCona / začasni projektni radio za sodobno umetnost, ki zaseda javno radijsko frekvenco.

<http://www.radiocona.si>



Jan Robert Leegte Drsniki (talno delo)

instalacija

Nizozemska, 1999

Postavitev Drsniki (talno delo) je kiparska različica spletnega dela brez naslova [drsniki] (untitled[scrollbars]), ki je nastalo leta 1997. Že od samega začetka, ko sem začel s spletnim ustvarjanjem na platformi brskalnika, sem to delo videl kot prostorsko platformo. Ta dela so mi dajala vtis instalacije. Delo z elementi uporabniškega vmesnika, kot so okvirji in drsniki, ki so bili umeščeni v kompozicije, mi je bilo zelo podobno ustvarjanju galerijskih instalacij. Dve leti pozneje sem

sioned a radio musical greeting which visitors can hear on the radio located in the gallery hall.

Radio Robin, 99.5 and 100 MHz

- Sunday, 7 December 2014: between 12pm/noon and 2pm

Irena Pivka and Brane Zorman

Irena Pivka is a Ljubljana-based artist, architect, scenographer and producer. She works in performance and new media arts as well as in art education.

Brane Zorman is a Ljubljana-based artist, composer, sound-manipulator, intermedia artist and producer. Irena Pivka and Brane Zorman work together as an artist team. They founded the CONA institute for processing contemporary arts. In 2008, Cona started production of a long-term ongoing art project radioCona / Temporary Project Radio For Contemporary Arts, which employs the space of a public radio frequency.

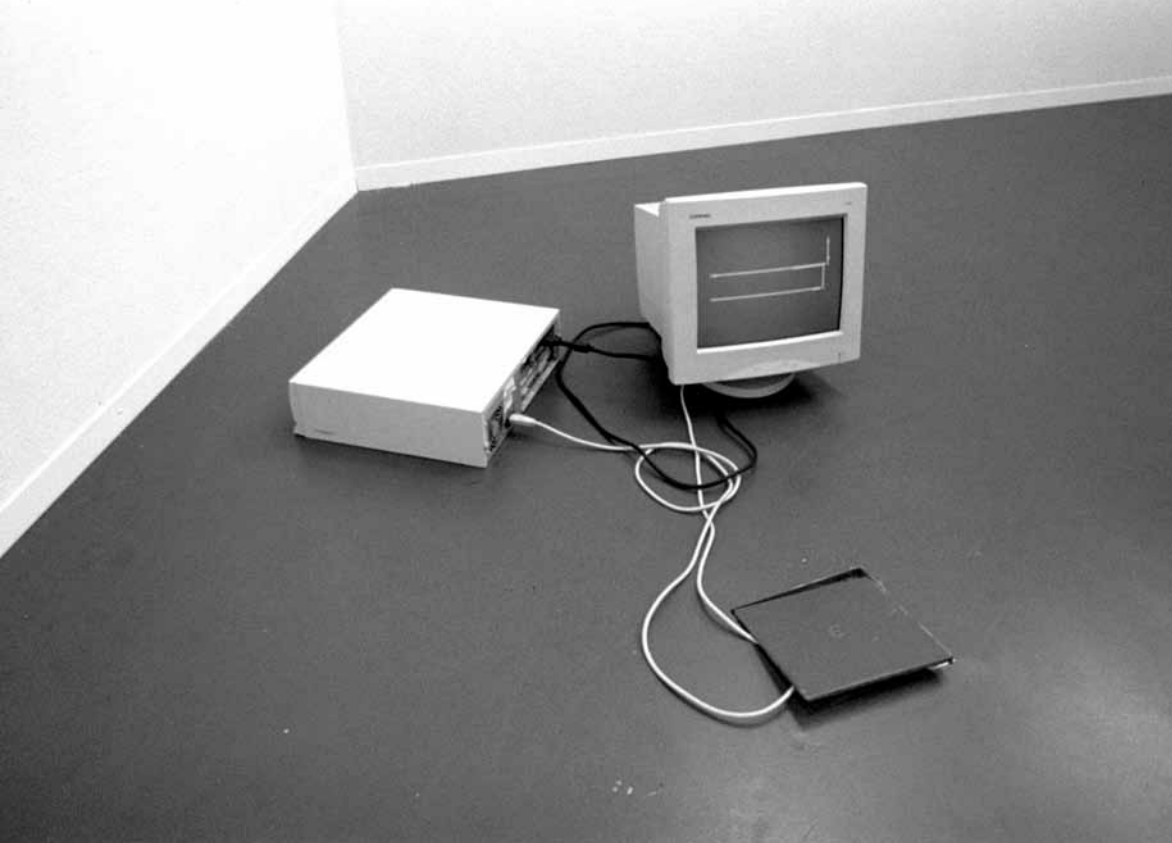
<http://www.radiocona.si>

Jan Robert Leegte Scrollbars (Floor Piece)

Installation

Netherlands, 1999

The installation Scrollbars (Floor Piece) was a sculptural version of the online work untitled[scrollbars] made in 1997. As from the very first time I started working in the browser-based context, I regarded it as a spatial platform. The works felt like installations. Working with user interface elements like frame borders and scrollbars to make compositions to me felt identical to making gallery based installations. Two years later, I presented the scrollbars work as a physical



delo z drsniki predstavil kot instalacijo v fizičnem prostoru. Da bi poudaril in izrazil otipljivost tega novega digitalnega medija, sem preprosto položil računalnik na tla in razstavil njegove drsnike.

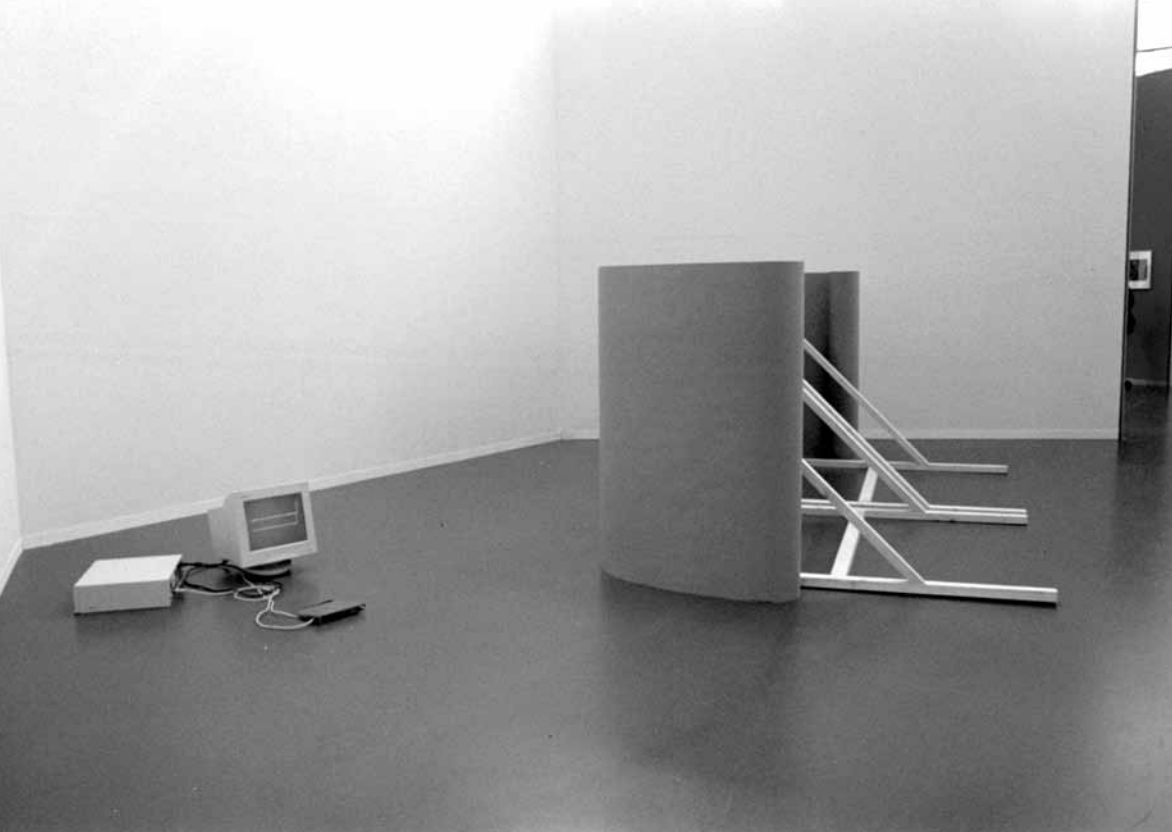
Jan Robert Leegte

Jan Robert Leegte v svojem umetniškem ustvarjanju raziskuje fenomenologijo in konceptno razmišljanje digitalne snovnosti, ki je zaznamovala prihod računalnika in interneta. Leegte, ki ga je navduševal svet z računalniškega zaslona, je raziskoval kiparski potencial interneta, kot je ta obstajal od leta 1997 naprej, pri tem pa je sodeloval z umetniki kot so Peter Luining, Pavu, Jodi in Mouchette.

installation. Aiming to emphasize and communicate the apparent physicality of this new digital material, I casually lay the computer on the floor presenting its scrollbars.

Jan Robert Leegte

As an artist Jan Robert Leegte researches the phenomenology and conceptual understanding of digital materiality introduced by the arrival of the computer and the Internet. Fascinated by the world behind the computer screen, Leegte explored the sculptural possibilities of the Internet as from 1997, working together with the likes of Peter Luining, Pavu, Jodi and Mouchette. In 2002 he shifted his main focus to implementing the



Leta 2002 je pri svojem delu kot osrednji fokus začel uporabljati digitalne materiale v kontekstu galerijskega prostora, pri tem pa je želel premostiti prepad med spletno umetnostjo in svetom galerijske umetnosti. Raziskoval je tudi več "vgrajenih" možnosti iz galerijskega prostora v kontekstu zunanjega sveta; od urbanih posterjev v Aleksandriji v Egiptu do okrasnih stropnih slikarij v Bruslju. Pod vplivom nove generacije umetnikov surferskega kluba, kot so Constant Dullaart in Haarm van den Dorpel in kot član skupine Nasty Nets je svojo pozornost znova močno usmeril v internet. Pri tem je zanimivo, da se je kljub umikanju post-internetnega gibanja iz spleta v galerije sam začel tja vračati, saj ga je začel zanimati dramatični preskok v kulturi in tehnologijah spleta. Njegova dela so bila razstavljena na številnih

digital materials in the context of the gallery space aiming to bridge the online art with the gallery art world. Also he explored more "embedded" possibilities out of the gallery space in the contexts of the outside world; from urban postering in Alexandria, EG to ornamenting ceilings in Brussels, BE. Influenced by the new generation of surfing club artists like Constant Dullaart and Harm van den Dorpel, and as member of Nasty Nets, he strongly started refocusing on the internet again. Interestingly, where the Post-Internet movement started to move out of the net to the galleries, he started to move back in again, inspired by the dramatic shift in online culture and technologies. His work has been exhibited at a widespread selection of international shows and festivals, with a continuing central presence on the

mednarodnih razstavah in festivalih, poleg tega pa je ves čas aktivno prisoten na spletu. Jan Robert Leegte (1973) je študiral likovno umetnost na rotterdamski akademiji Willema de Kooninga v Rotterdamu po zaključku študija na Univerzi v Delftu. Je profesor internetne umetnosti na amsterdamski Akademiji Rietveld, Arnhemskem ArtEZ in haškem KABK. Je tudi soustanovitelj raziskovalne platforme za internetno umetnost BrowserBased. Živi in ustvarja v Amsterdamu.
<http://www.leegte.org>



Janez Janša, Janez Janša,
Janez Janša
Kredit

<http://www.janezjansa.si/credits>
Slovenija, 2013 – v teku

Kredit je serija miniaturnih del avtorjev Janeza Janše, Janeza Janše in Janeza Janše. V delo so zajeti motivi iz njihovih del oziroma motivi, ki so s temi deli povezani in so natisnjeni na bančnih in kreditnih karticah. Bančne in kreditne kartice so medij zaupanja. Zaupanje je osnovno razmerje, ki vlada celotnemu finančnemu sektorju. Ta sloni na brezpogojnem zaupanju, tako rekoč slepi veri – gre za svet virtualnega. Če se ta temeljni sporazum prekrši, se lahko ves sistem sesuje. Tudi muzej oziroma galerija je svojevrsten prostor zaupanja. Medtem ko banke hranijo denar in ga negujejo, krepijo, posojajo in z njim ustvarjajo novo vrednost, muzeji enako počnejo z umetniškimi deli. V muzeju umetniško delo ustvarja dodano vrednost. Muzej brez umetniških del je kot banka brez denarja. Umetniki so muzejem zaupali svoje

net. Jan Robert Leegte (1973) studied Fine Arts at the Willem de Kooning Academy in Rotterdam after having studied Architecture at the University of Delft. He is professor in Internet related art at the Rietveld Academy in Amsterdam, ArtEZ in Arnhem and the KABK in The Hague. Also he cofounded BrowserBased, a research platform for Internet related art. He lives and works in Amsterdam.
<http://www.leegte.org>

*Janez Janša, Janez Janša,
Janez Janša
Credits*

<http://www.janezjansa.si/credits>
Slovenia, 2013 – ongoing

Credits is a series of miniature works by Janez Janša, Janez Janša and Janez Janša. It comprises motifs from their works, or motifs related to them, which are printed on bank and credit cards. Bank and credit cards are a medium of trust. Trust is the basic relation of the entire financial sector. It is upheld by unconditional trust, or blind faith, so to speak, in the functioning of this virtuality. Once the basic pact of trust is broken, the entire system can collapse. The museum, or the gallery, is a space of trust, too, in a certain way. While banks keep money and look after it, fertilize it, lend it and create new values with it, museums do pretty much the same with artworks. In the museum, artwork acquires added value. Museums without artworks are like banks without money. The artists have entrusted the museum with their debit cards

bančne kartice in v njihove roke položili del svojega življenja. V seriji *Kredit* se tako na isti ravni srečata dve ustanovi zaupanja: banke ustvarjajo pogoje za proizvodnjo, izdajajo bančne kartice in skrbijo za denar, položen na račune teh kartic. Po drugi strani muzej zagotavlja javnosti dostop do teh predmetov in hkrati skrbi, da so ti celi in na varnem.

Janez Janša je konceptualni umetnik, performer in producent. Je avtor številnih videov, performansov, instalacij in del, ki slonijo na novih medijih. Mnoga je predstavil na različnih razstavah in festivalih. Režiral je film *Jaz sem Janez Janša* in soustanovil Zavod za sodobne umetnosti Aksioma, kjer je tudi direktor. Je tudi umetniški direktor projektnega prostora Aksioma.
<http://www.aksioma.org>

Janez Janša je umetnik, teoretik, performer in režiser interdisciplinarnih performansov, pa tudi konceptualnih in vizualnih umetniških del. Njegova dela imajo močno kritično in politično noto, njihov namen pa je raziskovanje razmerja med umetnostjo in družbenopolitičnim kontekstom. Je tudi direktor Maske, zavoda za založništvo, produkcijo in izobraževanje.

Janez Janša je vizualni umetnik, ki pri svojem ustvarjalnem delu uporablja različne tradicionalne vizualno-umetniške prakse, konceptualno umetnost in nove medije. Leta 2003 je na 50. Beneškem bienalu zastopal Slovenijo. Svoja dela je predstavil na bienalu v Sao Paulu, Praškem bienalu, bienalu v Limericku in na številnih drugih razstavah.
<http://www.zigakariz.com>

and thus handed over to the museum a part of their lives. In the Credits series, two institutions of trust are thus put on the same level: the banks create the conditions for production, produce debit cards and look after the money deposited into the accounts associated with these cards, while the museum ensures that the public has access to these objects and, at the same time, that these objects remain safe and intact.

*Janez Janša is a conceptual artist, performer and producer. He is the author of numerous videos, performances, installations, and new media works which have been presented in several exhibitions and festivals. He is the director of the film *My Name Is Janez Janša*, co-founder and director of Aksioma – Institute for Contemporary Art and artistic director of the Aksioma Project Space.
<http://www.aksioma.org>*

Janez Janša is an artist, theoretician, performer and director of interdisciplinary performances, as well as conceptual and visual artworks. His work contains a strong critical and political dimension and is focused on the relationship between art and its social and political context. He is the director of Maska, Institute for Publishing, Production and Education.

*Janez Janša is a visual artist working in the cross section of traditional visual art practices, conceptual art and new media. He represented Slovenia at 50th Venice Biennial In 2003. He showed his work at the Sao Paolo biennial, Prague Biennial, Limerick Biennial and numerous other venues.
<http://www.zigakariz.com>*



Janez Janša, Janez Janša,
Janez Janša
Masterpiece on MasterCard
(triptych), niz Krediti,
2013 – v teku

Janez Janša, Janez Janša,
Janez Janša
Masterpiece on MasterCard
(triptych), Credits series,
2013 – Ongoing

ARTIST HAS NO MORE TIME



Jelena Marković
**НЕМАШ више
ВРЕМЕНА**

pogovor
Srbija, 2014

Umetniško ustvarjanje ni bil namen. Delo je rezultat pogovora na spletu. Umetnica meni, da nima več časa. Kustos ji ta čas daje.

Jelena Marković
**НЕМАШ више
ВРЕМЕНА**

Conversation
Serbia, 2014

It was not the intention to create art. The work is the result of online communications. The artist feels she is out of time. The curator gives her time.

CURATOR GAVE HER TIME



Jelena Marković

Jelena Marković (1977) je zaključila studij na Fakulteti likovnih umetnosti v Beogradu. Leta 2008 se je vpisala na doktorski studij Polimedijske umetnosti v Beogradu, na Interdisciplinarnih študijah Univerze za umetnost. Trenutno je zaposlena na Akademiji likovnih umetnosti Trebinje, Univerza vzhodnega Sarajeva, BiH.

Jelena Marković

Jelena Marković (1977) graduated from the Faculty of Fine Arts in Belgrade, Serbia. She enrolled in the doctoral study program of Polymedia Art in 2008 at the Interdisciplinary Studies department of the Arts University in Belgrade. She currently works at the Trebinje Academy of Fine Arts, East Sarajevo University, Bosnia and Herzegovina.



Joško Bohunsky
<spam>videti moram
tvoje joške.</spam>
<nospam>plz</no-
spam>

post-akcelerationizem
Rusija, 2014

$$a=tF^2$$

V post-akcelerationizmu se umetnost (a)
izračuna kot matematični produkt časa (t) in
sile na kvadrat (F).

Joško Bohunsky

Joško Bohunsky (1969, Moskva, Rusija) pri
svojem umetniškem delu uporablja medijsko
umetnost, performanse, instalacije in filme. Ko

Joško Bohunsky
<spam>i need to see
your boobs.</spam>
<nospam>plz</no-
spam>

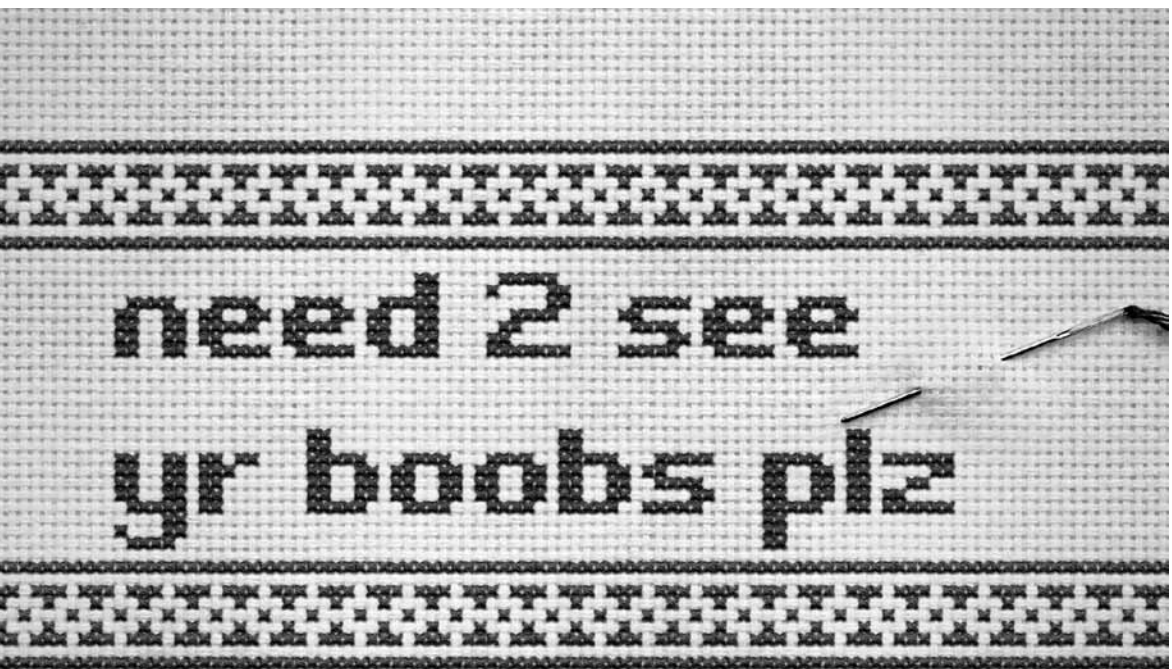
Post-Accelerationism
Russia, 2014

$$a=tF^2$$

In post-accelerationism, to find the art (a),
you multiply the time (t) by the square of the
force (F).

Joško Bohunsky

Joško Bohunsky (1969, Moscow, Russia)
creates media artworks, performances,
installations and films. By demonstrating the



prikazuje vseprisotnost "korporativnega sveta", Bohunsky z vizualnim pripovedništvom komentira različne družbenopolitične pojave. S svojimi umetniškimi deli preiskuje koncepte, kot sta avtentičnost in objektivnost, pri čemer se drži enciklopedičnega pristopa in kvazi-znanstvene natančnosti, ustvarja pa tudi dokumentarne filme ter "izmišljeno fikcijo". Pri svojem delu nas prisili, da medijsko umetnost obravnavamo kot reaktiven in včasih celo avtističen medij s komentarjem na opresijo v sodobni družbi. S postakceleracijskim pristopom poskuša ujeti dinamiko med občinstvom in avtorjem, tako da objektivizira čustva in preiskuje dualnost, ki se razvije zaradi različnih interpretacij. Njegova dela imajo močno politično noto. Misli oziroma sanje o izničenju (zgodovinske ali družbene) fiksne identitete so stalnica pri njegovih delih.



Karen Eliot ResničnaKarenEliot (TheRealKarenEliot)

profesionalno trolanje
Internet, 2012 – v teku

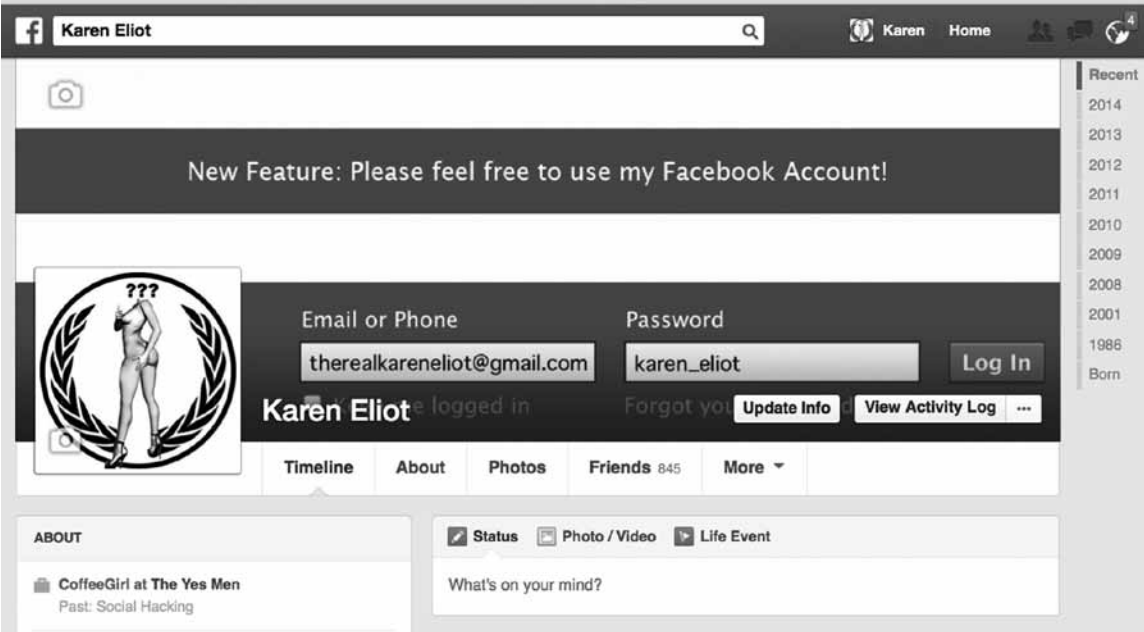
"ResničnaKarenEliot" je odprt račun na družbenem omrežju Facebook. Na profilni sliki je prikazano geslo računa, tako da se vsakdo lahko vpiše kot Karen Eliot. Uporabniški račun že od leta 2012 uporablja na stotine ljudi. Nekateri samo za zabavo, drugi za oglaševanje in promocijo, tretji za politični aktivizem in (kulturno) hekerstvo. Tako moja virtualna osebnost postane kolektivna zavest – moje izjave, interesi, mnenja in krog prijateljev se mešajo s tujimi in se tako relativizirajo. V resnici sem prijazna oseba, pametna kot Wikipedia, zabavna kot Youtube in nadležna kot 4chan. Pridruži se! Odpri vrata v digitalni panoptikon in se vpiši: <https://facebook.com/therealkareneliot>

omnipresent lingering of a 'corporate world', Bohunsky uses a visual vocabulary that addresses many different social and political issues. His media artworks are an investigation of concepts such as authenticity and objectivity by using an encyclopaedic approach and quasi-scientific precision and by referencing documentaries and 'fact-fiction'. His work urge us to renegotiate media art as being part of a reactive or – at times – autistic medium, commenting on oppressing themes in our contemporary society. With a post-accelerational approach, he tries to increase the dynamic between audience and author by objectifying emotions and investigating the duality that develops through different interpretations. His works bear strong political references. The possibility or the dream of the annulment of a (historically or socially) fixed identity is a constant focal point.

Karen Eliot *TheRealKarenEliot*

Professional Trolling
Internet, 2012 – ongoing

"TheRealKarenEliot" is an open account on Facebook. The profile picture shows the password, so everyone is invited to log in and be Karen Eliot. Since 2012 hundreds of people are using this account. Some for fun, some for advertising or promotion, some for political activism and (cultural) hacking. In this way my virtual self becomes a collective mind - my statements, interests, opinions and my circle of friends are getting mixed with those of others and therefore relativized. Basically I'm a nice person, smart as Wikipedia, entertaining as Youtube, annoying as 4Chan. Join me! Open the gates of the digital panopticon and log in: <https://facebook.com/therealkareneliot>



Karen Eliot

“Ime Karen Eliot se nanaša na osebo, ki je lahko kdor koli. Njeno ime je stalno, medtem ko uporabniki tega imena niso. S tem, ko številni različni ljudje uporabljajo isto ime, se ustvari situacija, za katero ni neposredno odgovoren noben posameznik. Tako umetniško delo prevprašuje zahodno filozofsko videnje identitete, individualnosti, izvirnosti, vrednosti in resnice. Vsak lahko postane Karen Eliot, ko preprosto prevzame njeno ime, vendar pa so Karen Eliot samo tako dolgo, dokler to ime uporabljajo. [...] Ko človek postane Karen Eliot, so njegove pretekle izkušnje zbirka dejanj drugih, ki so delovali v njenem imenu. Ko človek postane Karen Eliot, nima družine, staršev in nikoli ni bil rojen. Leta 1985 Karen Eliot še ni bila rojena, temveč je nastal(a) iz družbenih interakcij, ki so konstruirane kot sredstvo za navigiranje po nestanovitnem terenu, ki opisuje 'posameznika' in 'družbo'.” (http://www.thing.de/projekte/7:9%23/eliot_index.html)
<http://kareneliot.de>

Karen Eliot

“Karen Eliot is a name that refers to an individual human being who can be anyone. The name is fixed, the people using it aren't. The purpose of many different people using the same name is to create a situation for which no one in particular is responsible and to practically examine western philosophical notions of identity, individuality, originality, value and truth. Anyone can become Karen Eliot simply by adopting the name, but they are only Karen Eliot for the period in which they adopt the name. [...] When one becomes Karen Eliot one's previous existence consists of the acts other people have undertaken using the name. When one becomes Karen Eliot one has non family, no parents, no birth. In 1985 Karen Eliot was not born, s/he was materialized from social forces, constructed as a means of entering the shifting terrain that circumscribes the 'individual' and 'society'.” (http://www.thing.de/projekte/7:9%23/eliot_index.html)
<http://kareneliot.de>



Karl Heinz Jeron
*Posvetujte se
z modrecem*

video, 51"

Nemčija, 2014

Posvetujte se z modrecem je del sklopa Neko do je nekaj naredil. Nato so prišli ljudje.

Video blog, v katerem nastopajo roboti, in vsebina iz družabnih medijev.

Celoletne dnevno osvežene vsebine na portalu Youtube.

Uprizoritev.

Motorizirane lesene igrače z uporabo tako imenovane uporabniško generirane vsebine priredijo absurdno predstavo. Projekt je nekakšen odtok družabnih medijev.

Karl Heinz Jeron
Consult The Oracle

Video, 51"

Germany, 2014

Consult The Oracle is part of Somebody Did Something. Then The People Came.

A video blog with robots as actors and social media content.

One year long daily updates on Youtube.

An enactment.

Motorized wooden toys reuse so-called user generated content for an absurd play. The project is a tap hole of social media.

"In the night there was a big giraffe in the room and a crumpled one: and the big one called out because I took the crumpled one





“Ponoči je bila v sobi velika žirafa, poleg nje pa še ena, zmečkana. Nato je večja zavpila, ker sem ji vzel zmečkano. Nato je nehala kričati: takrat sem sedel na zmečkano.”

Sigmund Freud: *Analyse der Phobie eines fünfjährigen Knaben* – Kapitel 2

Okolja spletnega protokola web 2.0 omogočajo bralcem masovnih medijev, da objavljajo svoje vsebine. Tako se oblikuje paradigma “produporabe”, ki ima močan vpliv na družbene prakse, medije in demokratično družbo nasploh. Te vsebine so surovina, iz katere je nastal projekt Nekdo je nekaj naredil. Nato so prišli ljudje.

<http://jeron.org/somebody-did-something-then-the-people-came>

away from it. Then it stopped calling out: and I sat down on top of the crumpled one.”

Sigmund Freud: *Analyse der Phobie eines fünfjährigen Knaben* – Kapitel 2

Web 2.0 environments allow mass media audiences to publish their own content, creating a new paradigm of “produsage” with significant consequences on social practices, media and democratic society itself. This output is the raw material for Somebody did something. Then the people came.

<http://jeron.org/somebody-did-something-then-the-people-came>

Karl Heinz Jeron

Rojen je bil leta 1962 v nemškem mestu Memmingen. Živi in ustvarja v Berlinu. Od leta 2000 do 2006 je Jeron predaval multi-medijsko umetnost na Univerzi umetnosti v Berlinu. Njegova dela so bila razstavljena v ustanovah oziroma na prireditvah, kot so ZKM Karlsruhe, Ars Electronica Linz, Documenta X, ICA London, Walker Art Museum Minneapolis, Berlinischen Galerie Berlin in Museum of Modern Art v San Franciscu.



Kitty Taylor in Fakington Wilde VOŽNJA

video in zvočna pokrajina
Avstralija, 2014

Video: Kitty Taylor

Zvok: Fakington Wilde in Kitty Taylor

Vožnja NI UMETNOST.

Vožnja je preprosto resničnost poklicnega umetnika, ki živi v primestju, v avstralski zvezni državi Tasmanija.

Vožnja je tisto, kar počnem vmes, medtem ko ustvarjam UMETNOST.

Vožnja je tisti čas, ko ure in ure preživim v samoti in razmišljam.

Vožnja je tisti čas, ko kujem načrte.

Vožnja je moj edini zasebni prostor.

Vožnja predstavlja en teden v mojem življenju.

Vožnja ni tisto, kar ljudje mislijo, da je moje življenje.

Vožnja ni glamurozna.

Vožnja je tisto, kar počnem.

Vožnja NI UMETNOST.

Karl Heinz Jeron

Born in 1962 in Memmingen Germany, lives and works in Berlin. From 2000 to 2006 Jeron have been lecturer for Multimedia Art at the University of Arts Berlin. His works have been exhibited at ZKM Karlsruhe, Ars Electronica Linz, Documenta X, ICA London, Walker Art Museum Minneapolis, Berlinischen Galerie Berlin and the Museum of Modern Art San Francisco.

Kitty Taylor and Fakington Wilde DRIVE

Video & Soundscape
Australia, 2014

Video: Kitty Taylor

Sound: Fakington Wilde & Kitty Taylor

Drive is NOT ART.

Drive is the reality of being a professional Artist in regional Tasmania.

Drive is what I do in between ART.

Drive is where I spend hours alone thinking.

Drive is where I plan.

Drive is my only private space.

Drive is one week of my life.

Drive is not what people think my life is.

Drive is not glamorous.

Drive is what I do.

Drive is NOT ART.

Filmed and produced on iPhone 5 iOS8. Drive follows one week travelling to and from ART engagements required of me by the Arts Organization I work for. Being an Artist seems

Snemanje in produkcija sta potekali z uporabo pametnega telefona iPhone 5 z operacijskim sistemom iOS8. Delo Vožnja spremlja en teden mojega potovanja na sestanke zaradi UMETNOSTI, ki jih moram opraviti, da bi izpolnila svojo obveznost do umetniške organizacije, za katero delam. Morda se to, da sem umetnica, komu zdi glamurozno, če bi sodili zgolj po tem, kar se odločim objaviti na družbenih medijih. V resnici gre za ure in ure trdega dela, ki jih opazovalec ne vidi. To so tiste izgubljene ure vmes, ko se umetnost ne dogaja. TO NI UMETNOST.
<http://www.kittytaylor.com.au/?p=595>

Kitty Taylor

Kitty Taylor živi in ustvarja na otoku Tasmanija, v avstralski zvezni državi na južnem delu celine.

Njena najvidnejša dela so s področja digitalne fotografije in novomedijskih projekcij na festivalih na prostem. Navdih črpa iz vse večje odvisnosti ljudi od družbenih medijev, internetnega vmesnika iz devetdesetih let ter obsežnega zbiranja podatkov.

Njena dela so morda močno zaznamovana z digitalnimi tehnologijami, vendar Kitty uporablja tudi različne analogne tehnike z dodatno obdelavo v operacijskem sistemu iOS. Kitty še nikoli ni uporabljala Photoshopa.

Njena dela so bila razstavljena povsod po svetu, vendar jo v Tasmaniji zastopa galerija Pejean, ki ima sedež v njenem domačem mestu Launceston.

Kitty je svoja dela prenesla v različna javna umetniška dela velikega formata, odkupili pa so jih tudi za filmske in televizijske produkcije ter številne družbene projekte.
<http://www.kittytaylor.com.au>

glamorous if you only see what I choose to share on social media but the reality is long hours and hard work. These are the lost hours in between when the art happens. IT IS NOT ART.
<http://www.kittytaylor.com.au/?p=595>

Kitty Taylor

Kitty Taylor works and lives on the island of Tasmania, Australia's southern state.

Most well known for her digital photography and new media outdoor projections in festival environments. Her works are inspired by our growing dependency on social media, 1990's internet interface and Big data collection.

Although her works have a positively digital edge, Kitty uses a variety of analogue techniques coupled with additional processing on iOS. Kitty has never used Photoshop.

Kitty's work has been exhibited around the world but in Tasmania she is represented by Gallery Pejean in her home city of Launceston.

Kitty has had her work translated into large scale public art, bought for film and television and numerous community based projects.
<http://www.kittytaylor.com.au>







Lavoslava Benčič RGB Kosmatinec

elektronski tekstil
Slovenija, 2014

Fascinira me
koliko kosmatih laži
gleda iz RGB zaslonov.
To je umetnost,
kosmata kot hudič.

Lavoslava Benčič RGB Hairball

Electronic Textile
Slovenia, 2014

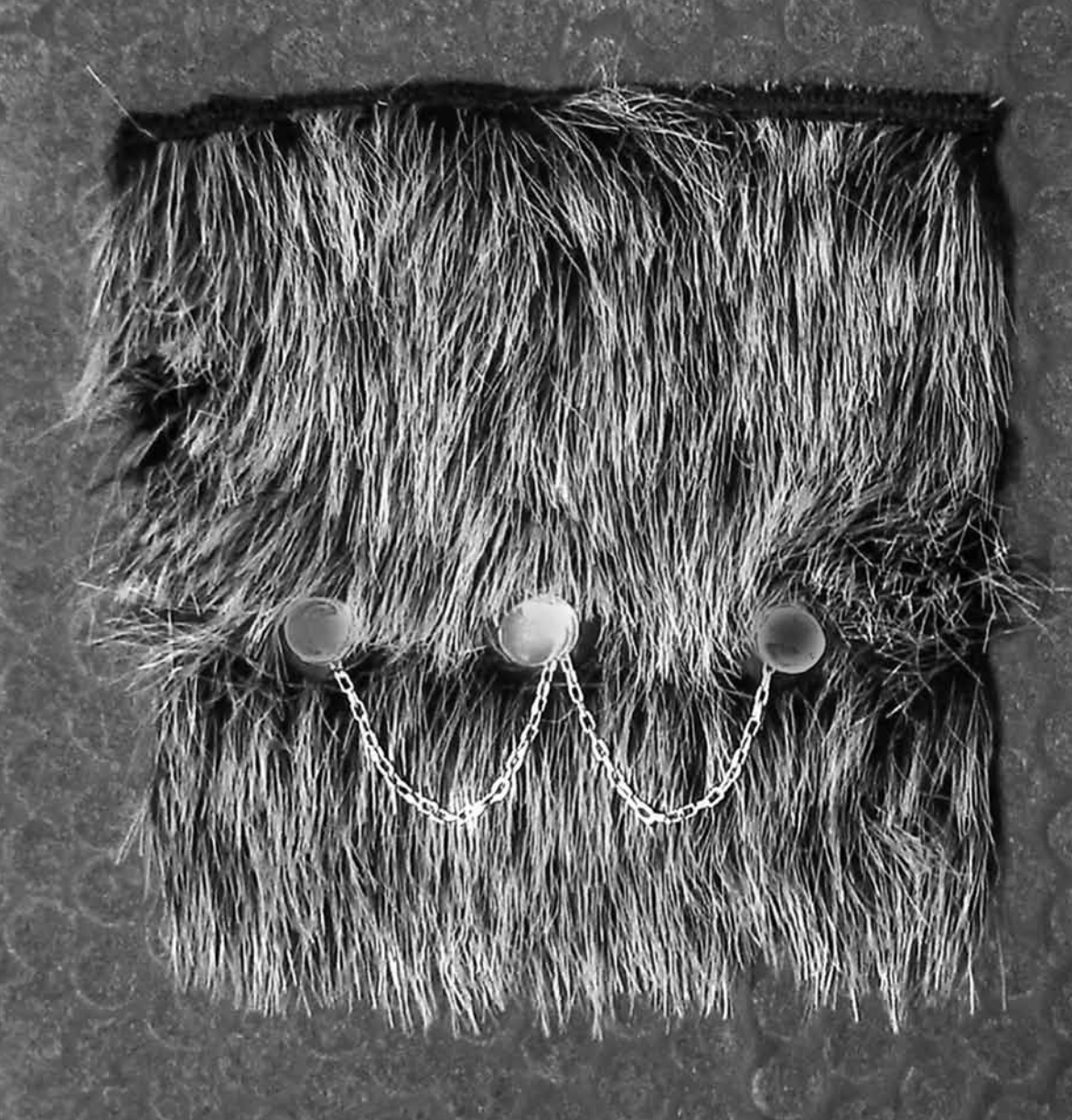
It's fascinating how
many hairy lies are
staring me in the face
from the RGB screens.
This is art,
hairy as hell.

Lavoslava Benčič

Lavoslava Benčič je samozaposlena ustvarjalka na področju kulture od leta 1985. Ima bogate izkušnje s področja ideoloških konceptov, zasnov in izvajanja medijskih projektov (celostne grafične podobe, tehnično uredništvo in oblikovanje, fotografije, video, multimedijški projekti, interaktivne igre, kaligrafija in umetniške podatkovne zbirke). V svojih člankih obravnava didaktično tehnologijo, oblikovanje knjig in interaktivni dizajn. Pedagoško in andragoško znanje je pridobivala na Pedagoški Fakulteti, izobrazbo s področja medijev pa na Inštitutu in akademiji za multimedije v Ljubljani. Potem, ko je diplomirala iz vodenja medijskih projektov na londonski Univerzi Middlesex in zaključila podiplomski študij grafičnega oblikovanja na kolidžu London College UCK, je trenutno absolventka magistrskega programa "Medijske umetnosti in prakse" na Visoki šoli za umetnost Univerze v Novi Gorici, kjer zaključuje magistrsko nalogo na področju novih medijev. Obiskala je več kot dvajset medna-

Lavoslava Benčič

Lavoslava Benčič is a self-employed creator in the field of culture since 1985. She has gained numerous experiences in ideological concepts, designs and implementation of media projects (corporate identities, editorial graphic design, photography, video, multimedia, interactive games, calligraphy and art-databases). Her articles deal with the educational technology, book design and interactive design. She acquired pedagogical and andragogical knowledge at the Faculty of Education in Ljubljana and multimedia skills at the Institute and Academy for Multimedia in Ljubljana. After finished BA Media Project Management studies at Middlesex University in London and post-graduate studies of Graphic Design at the London College UCK. She is currently a gap year student at the post-graduate course of Media Art and Practice at the School of Arts, University of Nova Gorica, where she is completing her master thesis in new media. She attended more than twenty international



rodnih delavnic in poletnih šol.

Njena dela so bila prikazana in razstavljena v Avstriji, Belgiji, BiH, na Hrvaškem, v Franciji, Nemčiji, Indiji, Italiji, na Norveškem, v PR Kitajski, na Poljskem, v Romuniji, Srbiji, Sloveniji, na Švedskem, v Švici in Turčiji. Prejela je 3 nagrade za igre in 6 fotografskih nagrad.

workshops and summer-schools.

Her works have been exhibited and screened in Austria, Belgium, BiH, Croatia, France, Germany, India, Italy, Norway, PR China, Poland, Romania, Serbia, Slovenia, Sweden, Switzerland and Turkey. She received 3 game awards and 6 photography awards.



Zbirka Lucille Calmel (prosim,
dovolite si poistovetenje)
**temelji na skoraj
resnični zgodbi.**

zbirka

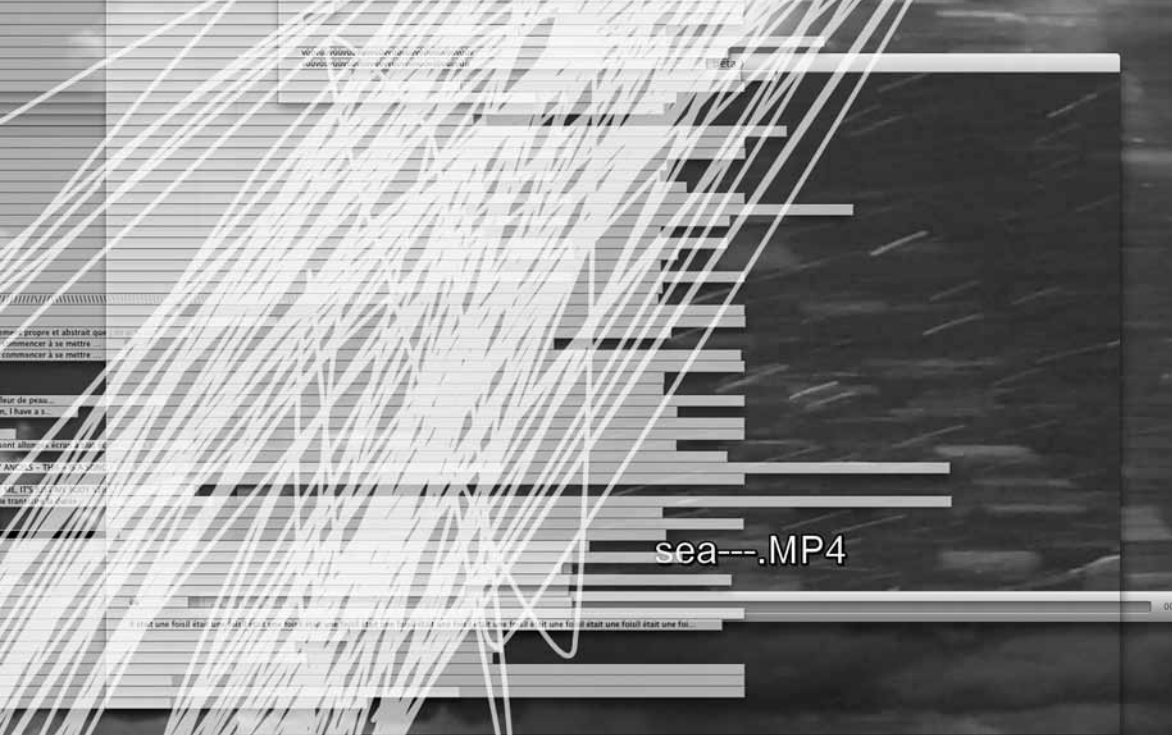
April, 2013

Lucille Calmel's collection (please
allow yourself to identify)
***based on an almost
true story.***

Collection

April, 2013





Nekoč mi je osteopat v Bruslju povedal nekakšen recept za srečo: drži se športa, bodi odprta dotikom, ne jej sladkorja, bodi na soncu, ohrani stik z vodo in najdi si hobi (torej bodi kreativna zunaj službe). Nato sem malo razmislila o nekaterih mojih zbirkah (ki jih je pogosto najti na odru), tokratno delo pa še ni končano in ni zaživelo z mano v igralski zasedbi.

Lucille Calmel

Lucille Calmel (1969, Francija) je performerka, gledališka režiserka, pisateljica in digitalna umetnica. Živela je v francoskem Montpellierju, od leta 2005 pa živi v Bruslju. S performansom se ukvarja od leta 1990, predstavila pa se je v Evropi in Združenih državah Amerike. Kot raziskovalka in pisateljica je svoje delo prenesla z gledališkega odra v internet. V svojih delih raziskuje performa-

Once, an osteopath in Brussels told me a kind of receipe for happiness: to play sports, to be touched, not to eat sugar, the day light, to be in contact with water, and to get a hobby (meaning to be creative without working). I thought then about some of my collections (that often end on stage) but this one is still quite finished and did not live with me performing with.

Lucille Calmel

Lucille Calmel (1969, France) is a performer, stage director, writer, and digital artist. She lived in Montpellier (France) and since 2005 in Brussels (Belgium). She practices performance art since 1990 in Europe and in the United States. Living-writing researcher from theater stage to the new one of the Internet, she explores the performative dimensions between voice, sounds, corporalities and

tivne dimenzije, ki so stkane iz glasu, zvokov, teles in pisane besede.

Lucille Calmel tudi predava umetnost performans na umetniški šoli v Avignonu in v šoli vizualnih umetnosti La Cambre v Bruslju.

<http://www.myrtilles.org/news/>

<http://vimeo.com/lucillecarmel>

textualities.

Lucille Calmel is also teaching Performance Art at the Arts School of Avignon and at the Visual Arts School La Cambre in Brussels.

<http://www.myrtilles.org/news/>

<http://vimeo.com/lucillecarmel>





Luka Pompe **visuAR**

interaktivna instalacija
Slovenija, 2014

Integracija dveh svetov – tehnologije in umetnosti. Še nedolgo nazaj so bili mobilni telefoni redkost, internet pa v povojih. Tehnologija, ki jo danes nosimo v žepu, je pred dvema desetletjema mejila na znanstveno fantastiko. V začetnih fazah spletnega mreženja je interakcija z drugimi uporabniki in sistemi na spletu veljala za nekaj umetnega oz. skoraj neresničnega. Tako je nastala skovanka “IRL” ali “In real Life”. Danes je meja med “IRL” in virtualnim svetom zabrisana.

Luka Pompe **visuAR**

Interactive Installation
Slovenia, 2014

A meeting of two worlds - technology and art. Not long ago, mobile phones were a rarity, and the internet was still in its infancy stages. Even two decades ago, the technology we now carry in our pockets was bordering on science fiction. In the initial stages of online networking, online interactions with other users and systems was considered artificial, almost unreal. So the acronym “IRL” was born, which stands for “In Real Life”. Today, the line between “IRL” and the virtual world has become blurred.

Kaj je resnično? Ali je verjeti našim očem in interpretaciji (vhodnih informacij) možganov?

Projekt visuAR z uporabo tehnologije postavlja virtualni predmet v "realen" prostor oziroma resničnost nadgradi z "ne-resničnim". S pomočjo telefona ali tabličnega računalnika si lahko uporabnik pričara nekaj trenutkov nadgrajene resničnosti.

Luka Pompe

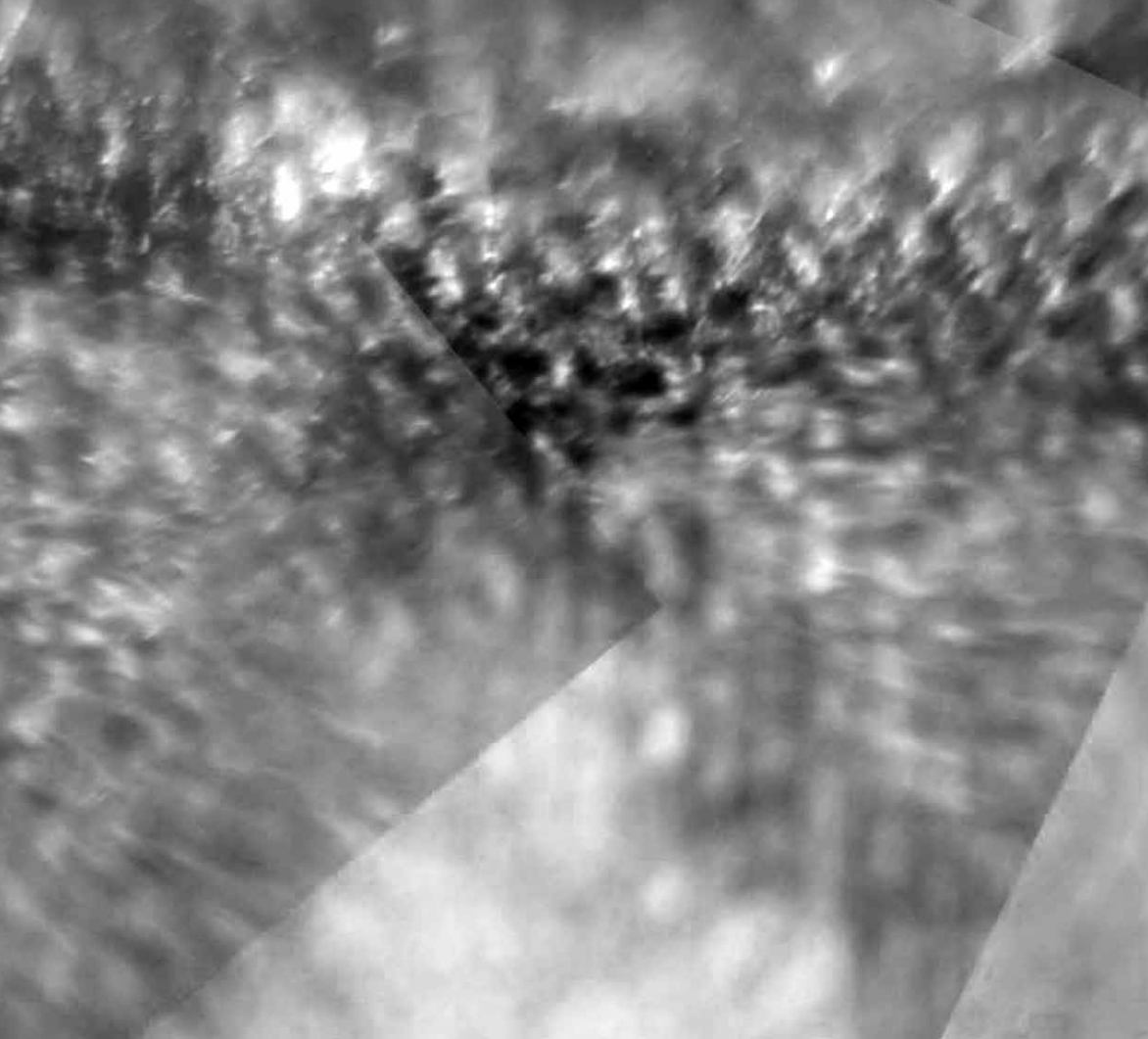
Diplomirani inženir multimedijskih komunikacij. Že med študijem je deloval na področjih digitalnih medijev in razvoju sistemskih rešitev za mobilne terminale. Zadnja leta pa se posveča predvsem vizualni komunikaciji in novim medijem. Dobršen del leta 2014 je preživel v Kanadi (Toronto), kjer je delal in se izpopolnjeval na področju digitalnih medijev. Trenutno je študent magistrskega programa "Medijske umetnosti in prakse" na Visoki šoli za umetnost, Univerza v Novi Gorici, kjer se izobražuje na področju animacije in novih medijev.

What is real? Are we to rely on our own eyes and the interpretation (of input information) processed by our brains?

Project visuAR uses technology to place a virtual object in "real" space, augmenting reality with the "unreal". Using a phone or tablet computer, the user can conjure up a few moments of augmented reality.

Luka Pompe

Bachelor of science in Multimedia Communications. Since his student years, he has been actively engaged in digital media and development of system solutions for mobile terminals. His main focus in recent years has been visual communications and new media. He spent the better part of 2014 in Toronto, Canada, where he worked and received training in the field of digital media. He is currently enrolled in the postgraduate course of Media Art and Practice at the School of Arts at the University of Nova Gorica, with a focus on animation and new media.



PERFORMANS V ŽIVO

Luka Prinčič
Techno Solo Presentation Public Show

hibridni avdiovizualni dogodek

Torek, 9. decembra 2014, ob 19. uri v Mestni galeriji Nova Gorica

LIVE PERFORMANCE

Luka Prinčič
Techno Solo Presentation Public Show

hybrid audio-visual event

Tuesday, 9 December 2014 at 7pm, Mestna galerija Nova Gorica



Michaël Borras A;K.A Systaime
TELEPOPMUSIK "Fever"
 z Betty Black (4'09")
TELEPOPMUSIK "Fever"
 [remiks Tulip] (4'57")
 Andy Warhol jé ham-
 burger X Sexy Chat
 (8'55")

video

Francija, 2013

TELEPOPMUSIK "Fever" z Betty Black
 TELEPOPMUSIK "Fever" [remiks Tulip]
 Andy Warhol jé hamburger X Sexy Chat

Michaël Borras A;K.A Systaime
TELEPOPMUSIK "Fever"
feat Betty Black (4'09")
TELEPOPMUSIK "Fever"
[Tulip Remix] (4'57")
Andy Warhol eating a
hamburger X Sexy Chat
(8'55")

Video

France, 2013

TELEPOPMUSIK "Fever" feat Betty Black
TELEPOPMUSIK "Fever" [Tulip Remix]
Andy Warhol eating a hamburger X Sexy Chat



Michaël Borras A;K.A Systaime

Michaël Borras, znan tudi kot Systaime, je umetnik, ki pri svojem ustvarjalnem delu uporablja multimedije in omrežja. Je ustanovitelj gibanja French Trash Touch, član skupine "international échantillonniste", pomembne mednarodne mreže alternativnih umetnosti, digitalne umetnosti in spletne umetnosti. Michaël Borras ustvarja na različnih mednarodnih umetniških dogodkih kot producent, organizator, govornik in kustos. Leta 2011 je bil pobudnik in nato ustanovitelj Spamma, muzeja supermodernih umetnosti.

Michaël Borras A;K.A Systaime

Artist of the multimedia and the networks, Michaël Borras A.K.A Systaime is the founder of the movement French Trash Touch, member of "the international échantillonniste", he is an important actor of the international alternative artistic network, the digital art and the art in network. Michaël Borras works on numerous international artistic events as producer, organizer, speaker, art curator. In 2011, he is the inspirator and founder of the Spamm, Museum of the Super Modern Arts.



Mindaugas Gapševičius
0,30402944246776265

instalacija

Litva, Nemčija, 2013–2014

Postavitev 0,30402944246776265 predstavlja domišljeno družbeno omrežje, kjer računalniki nastopajo kot ljudje in omrežni kabli predstavljajo povezave med ljudmi. V vizualni komponenti, ki se prikazuje na računalniških zaslonih, krogi predstavljajo aktivne osebe, linije pa družbene aktivnosti. Kvadrat igra vlogo samega sebe.

Računalniki poganjajo distribuirani sistem skladiščenja podatkov Freenet, ki deluje kot samoorganizirano omrežje, ki uporablja dodeljeni prostor na osebnih računalnikih in z njim ustvarja kolaborativni virtualni datotečni sistem. Poleg tega delovanje postavitve pospešuje programska oprema, ki povezuje omrežje Freenet z internetom. Programska oprema samodejno nalaga informacije iz interneta in jih objavlja na Freenetu. Tako ustvarja zaprt sistem interakcij med raznovrstnimi objekti. Ta programska arhitektura

Mindaugas Gapševičius
0.30402944246776265

Installation

Lithuania, Germany, 2013–2014

The installation 0.30402944246776265 offers an imaginative social network where computers represent people and network cables represent ties connecting people.

Within the visual component brought to the monitor screens, the bubbles represent active people, while the lines represent social activity. The square represents itself.

The computers run the distributed data storage system Freenet, which operates as a self-organizing network using the allocated free space of personal computers to create a collaborative virtual file system. In addition, the installation is accelerated with yet another piece of software, bridging the Freenet network with the Internet. The software automatically downloads information from the Internet and uploads it on the Freenet, closing down the system of interacting objects of different natures. All this software

oblikuje koncept sistema umetne inteligence.
<http://www.triple-double-u.com/0.30402944246776265>

Mindaugas Gapševičius

Mindaugas Gapševičius (1974) je umetnik, moderator in kustos, ki živi in ustvarja v Berlinu in Vilni. Bil je eden izmed pobudnikov prve litovske platforme umetnosti novih medijev na spletu, <http://www.o-o.lt>. Gapševičius je bil aktivni udeleženec mednarodnih mrež umetnosti novih medijev, ki so botrovale oblikovanju omrežij med zahodnimi in baltskimi državami ob koncu 20. stoletja. Njegovo delo se povezuje s spletno umetnostjo, softverom in interaktivnim uporabniškim vmesnikom. Umetnik konceptualizira preko

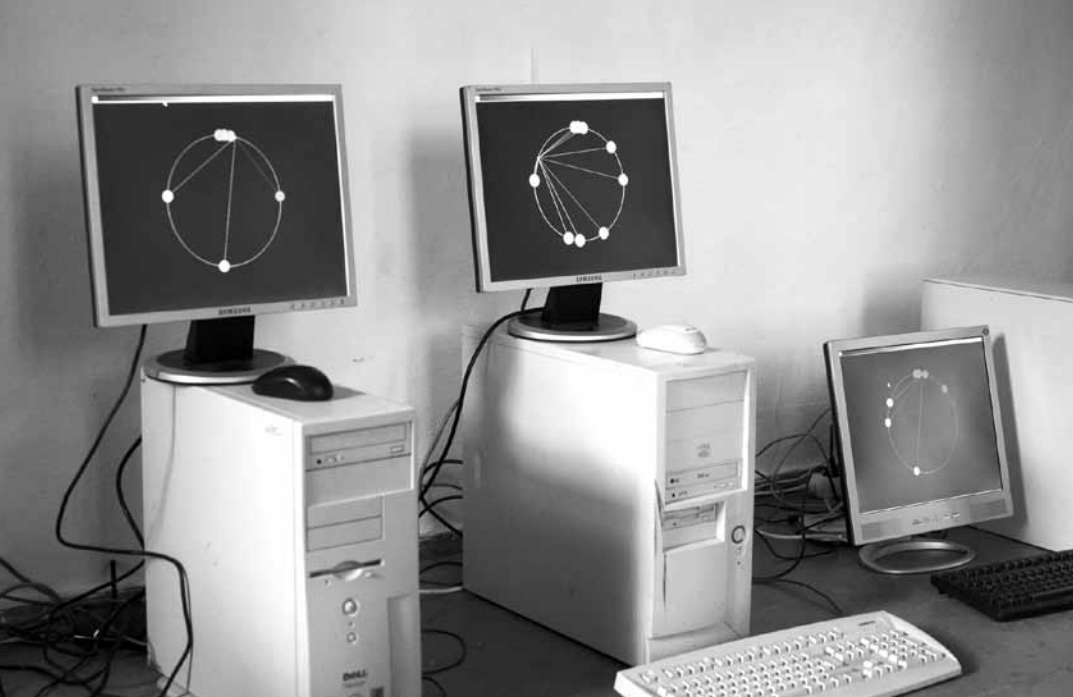
architecture brings the idea of an artificially intelligent system.
<http://www.triple-double-u.com/0.30402944246776265>

Mindaugas Gapševičius

Mindaugas Gapševičius (1974) is an artist, facilitator, and curator living and working in Berlin and Vilnius. He was among the initiators of the first Lithuanian new media art platform on the net <http://www.o-o.lt>. Gapševičius was an active participant of the international new media art networks, which stimulated the formation of networks between Western countries and Baltic States in the last decade of the 20th century. The

0,30402944246776265. Vilna, 2014. Fotografija: Evelina Kerpaite
0.30402944246776265. Vilnius, 2014. Photo: Evelina Kerpaite





0,30402944246776265. Vilna, 2014. Fotografija: Evelina Kerpaite
0.30402944246776265. Vilnius, 2014. Photo: Evelina Kerpaite

digitalnih informacij, analizira njihovo interno logiko in načine uporabe. Gapševičius kaže veliko zanimanje za futuristično tematiko in zavzema kritično stališče do sodobnih neoliberalnih teženj.

work of Gapševičius is to be associated with net art, software and interactive user interface. The artist conceptualizes the flow of digital information, analyzes its inner logic and modes of application. Gapševičius engages deeply into futuristic themes and takes up critical position towards contemporary neo-liberal tendencies.



Pila Rusjan in Dejan Štefančič **Odsev nezavednega**

interaktivna vizualna postavitvev
Finska, 2014

To delo je nastalo kot vaja v programiranju v odprtokodni platformi Arduino. Skupaj s soavtorjem sva želela s premikanjem vode ustvariti vzorce. Kasneje je delo postalo del

Pila Rusjan and Dejan Štefančič **Reflection of the Unconscious**

Interactive Video Installation
Finland, 2014

This work was made as a practice of Arduino programming. Together with the co-author we wanted to make various patterns by



moje raziskave, iskanja različnih oblik video slike v času. Moj cilj je bil ustvariti neskončno in vedno spreminjajočo se podobo v samostoječem objektu. Objekt je tako postal nekakšen umivalnik, v katerem odsev vode ustvarja vzorec na stropu. Vsebuje ultrazvočni senzor, ki skozi mikrokrmilnik sproža servo motor. Ta tako reagira na oddaljenost uporabnika od samega objekta in s tem ustvarja na zidovih različne vzorce.

moving water. Later this work became a part of my exploration of various forms of video as images in time. My goal was to produce an endless and everchanging video as a standalone object. The object became a sink with reflections of water on the ceiling. It has an ultrasonic sensor which through an integrated microcontroller triggers a servo motor to react on the user's distance so that the pattern on the wall is never the same.

Pila Rusjan

Pila Rusjan (1984) je videastka, ki deluje na področjih likovnih, uprizoritvenih, avdiovizualnih ter intermedijskih umetnosti. Razstavlja v Sloveniji in tujini, umetniške rezidence vključujejo Brazilijo, Tajvan in Kirgizijo, nominirana je bila za nagradi ESSL in OHO. Je

Pila Rusjan

Pila Rusjan (1984) is a videast working in fine arts, performance art, audio-video and intermedia art. She has presented her work in Slovenia and internationally, her artistic residencies include Brazil, Taiwan and Kyrgyzstan, and has been nominated for the



vodja raziskovalne enote FamulVideoLab (KD Galerija GT). Večinoma dela kot oblikovalka scenskih videov v gledališčih. Od leta 2010 ima status samozaposlene v kulturi. Diplomirala je na Visoki šoli za umetnost Univerze v Novi Gorici, kjer je absolventka magistrskega programa "Medijske umetnosti in prakse" in zaključuje študij na področju sodobnih umetniških praks.

Dejan Štefančič

Dejan Štefančič (1972) že več kot deset let deluje na področjih filma in televizije kot grip (kompozicija kamere), scenski delavec, tehnik razsvetljave, asistent kamere. Od leta 2012 s Pilo Rusjan sodeluje na področju vizualnih umetnosti kot snemalec, mojster luči, tehnični asistent. V tem delu prvič nastopa kot soavtor.



Robert Sakrowski Der Klotz

skulptura
Nemčija, 1994

Prevod: Klotz – samostalnik

klada	Block, Verstopfung, Motorblock, Häuserblock, Stein, Klotz
kepa	Klumpen, Brocken, Klotz
gruda	Scholle, Klumpen, Klotz, Erde, Batzen, Körper
zapis	Log, Protokoll, Logbuch, Klotz, Baumstamm, Aufzeichnungen
zidak	Ziegel, Backstein, Ziegelstein, Stein, Block, Klotz
hrust	Rumpf, Wrack, Schiffsrumpf, Klotz, Ruine

les, 15 x 13 x 80 cm

ESSL and OHO awards. She is the head of the research unit FamulVideoLab (KD Gallery GT). The majority of her work is creating stage videos in theaters. She has worked as a freelance artist since 2010. She is currently finishing her MA studies in contemporary art practices at the course of Media Art and Practices at the School of Arts at the University of Nova Gorica.

Dejan Štefančič

Dejan Štefančič (1972) has been working in film and TV for over a decade as a grip (camera composition), scenographer, lighting technician and camera assistant. Since 2012 he has worked in visual arts together with Pila Rusjan, as a camera man, lighting technician and technical assistant. This work marks his debut as a coauthor.

Robert Sakrowski Der Klotz

Sculpture
Germany, 1994

Translate: Klotz – noun

block	Block, Verstopfung, Motorblock, Häuserblock, Stein, Klotz
chunk	Klumpen, Brocken, Klotz
clod	Scholle, Klumpen, Klotz, Erde, Batzen, Körper
log	Log, Protokoll, Logbuch, Klotz, Baumstamm, Aufzeichnungen
brick	Ziegel, Backstein, Ziegelstein, Stein, Block, Klotz
hulk	Rumpf, Wrack, Schiffsrumpf, Klotz, Ruine

wood, 15 x 13 x 80 cm





Robert Sakrowski

Robert Sakrowski je bil rojen in živi v Berlinu. Po poklicu je umetnostni zgodovinar. V obdobju od 1999 do 2003 je vodil projekt *netart-datenbank.org* na TU Berlin, sodeloval pa je tudi kot kustos v številnih razstavah na področju spletne umetnosti. Med letoma 2007–2009 je bil zaposlen na Inštitutu Ludwiga Boltzmann, kjer je delal na projektu *Media.Art.Research* v Linzu. Od leta 2007 je ustvaril različne razstave, ki se ukvarjajo z vprašanji o umetnosti in umetniških praksah v povezavi z web 2.0; ta tematika je tudi osrednji fokus njegovega aktualnega projekta *CuratingYouTube.net*. Trenutno dela kot gostujoči kustos na festivalu *transmediale 2015*.

<http://www.curatingyoutube.net>

Robert Sakrowski

*Robert Sakrowski was born in Berlin, where he also lives. He is an art historian. From 1999 to 2003 he headed the project *netart-datenbank.org* at TU Berlin and curated several exhibitions in the field of Net-based art. In the 2007–2009 period he worked at the Ludwig Boltzmann Institute Media.Art. Research in Linz. Since 2007 he has created various exhibitions dealing with questions circling art and art practices related to the web 2.0. These themes are also the main focus of his current project *CuratingYouTube.net*. He currently works as guest curator for the *Transmediale Festival 2015*.*

<http://www.curatingyoutube.net>



ronnie s
ronnie s če bolje
pomislim... – delo z
nezanesljivimi subjekti

video (obdelava)

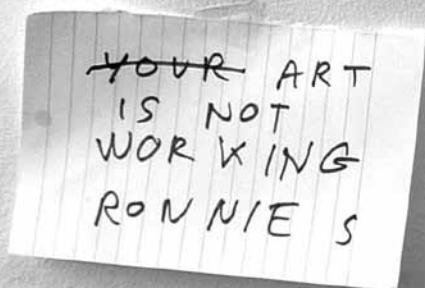
Norveška, 2013–2014

ronnie s
*ronnie s on second
thought – dealing with
unreliable subjects*

video (handling)

Norway, 2013–2014





k:

Kunst- og designhøgskolen i Bergen
Bergen Academy of Art and Design

Vitnemål Diploma

Master i kunst Master in Fine Art

Ronnie Sluik

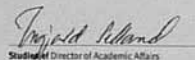
født 14. mars 1961

har i vårsemesteret 2014 bestått mastergraden i kunst.

Tittelen på masterprosjektet:
ronnie s on second thought

Bergen, 11. april 2014


Dean Deen


Trine L. Skjold
Studiedir. Director of Academic Affairs

ronnie s je v drugem letniku magistrskega študija na Bergenski akademiji ustvaril video esej.

Ker je med študijem vztrajal, da video ni umetniško delo, ga je šola sprejela kot esej (prosite ronniya za izvod).

Kot zaključno delo med skupinsko razstavo v bergenski galeriji Kunsthall je zunaj stavbe

ronnie s made a video essay during his 2nd year MA studies at the art academy in Bergen.

Insisting during the course the video was not an art work the school accepted the video as an essay (ask ronnie for a copy).

As his final work during the group exhibition in the Bergen Kunsthall he installed outside

postavil svoj hišni zvonec, z na roko napisanim listkom: tvoja umetnost ni za nič ronnie s.

ronnie s

ronnie s (Enschede 1961) –
razvijalec namena
izobrazba: AKI (1979–1984) - KHIB (2012–2014)

živi in ustvarja v naselju Natland, Bergen, Norveška
nagrade v letu 2014: VISP umetnik meseca aprila – etableringstipend 2014 Bergen Kommune
nič ne ve, da bi imel spletno stran



brez avtorja

*brez naslova (družinski
portret son:DA avtorice
Nataše Berk)*

*okvirjena fotografija kot del neumetniške
serije*
Slovenija, 2012

Nekdo je nekoč napisal: “Ljubite se in ne ustvarjajte umetnosti”. In tako je bilo. In čez nekaj časa je nastal pričujoči fotografski trenutek. Umetnost ni imela nič pri tem. Samo ljubezen. In še nekaj ljudi in lesen okvir. Mogoče.

avtor

son:DA sta dva posameznika, ki delata skupaj od 2000. Imata dva otroka. Več se najde na <http://sonda.kibla.org>. Nataša Berk je svobodna umetnica.

*the premises his private doorbell with a
handwritten note: your art is not working
ronnie s.*

ronnie s

ronnie s (Enschede 1961) –
purpose developer
education: AKI (1979–1984) - KHIB (2012–2014)

*lives and works in Natland Bergen Norway
awards 2014: VISP artist of the month April –
etableringstipend 2014 Bergen Kommune
he has no URL to think of*

no author

*no title (son:DA's family-
photo by Nataša Berk)*

*Framed photography as a part of non-art-istic series
Slovenia, 2012*

Somebody wrote: “Make love, not art”. And they did. And then, after a while, this photographic moment happened. No art. Just love. And people and a wooden frame. Maybe.

author

son:DA are two individuals working together since 2000. They have two children. More information at <http://sonda.kibla.org>. Nataša Berk is a freelance artist.



no author
no title
2012.

G. K. R.
MADE BY CHANGING RICE
BOSTON, MASS.



PaintBot (Avtor robota: Doepner)

Slika(nje)

Slovenija, 2014

Slika, olje na platnu, samostojne robotske platforme PaintBot

slika(nje)

sam.

1. Postopek, umetnost ali poklic prekrivanja površin s praktičnim ali umetniškim name-nom.
2. Slika ali podoba, ustvarjena s slikarskim postopkom.

slika(nje)

sam.

1. (umetnost) umetnost ali postopek nanaša-nja barv na podlago, kot je platno, z name-nom ustvarjanja slike ali druge umetniške kompozicije.
2. (umetnost) tako ustvarjena kompozicija ali slika.
3. dejanje nanašanja barve na podlago s čopičem.

slika(nje)

sam.

1. Slika ali podoba, ustvarjena z barvami.
2. dejanje, umetnost ali poklic osebe, ki slika.

Slika(nje) – ustvarjanje slike z barvo; “več let je študiral slikanje in kiparstvo.”
umetniško ustvarjanje, umetniška produkcija, umetnost – ustvarjanje lepih oziroma zname-nitih stvari; “za dobro umetnost ni potrebna inovativnost”; Nikoli nisem bil kaj prida ume-trnik”; “rekel je, da je arhitektura umetnost portratne izrabe prostora zaradi lepote”

(American Heritage® Dictionary of the English Language, četrta izdaja, copyright ©2000 Houghton Mifflin Company. Izdaja iz

PaintBot (Author of the robot: Doepner)

Painting

Slovenia, 2014

Painting, oil on canvas, by the autonomous robot platform paintBot

paint(ing)

n.

1. The process, art, or occupation of coating surfaces with paint for a utilitarian or artistic effect.
2. A picture or design in paint.

painting ('peɪntɪŋ)

n

1. (Art Terms) the art or process of applying paints to a surface such as canvas, to make a picture or other artistic composition.
2. (Art Terms) a composition or picture made in this way.
3. the act of applying paint to a surface with a brush.

paint(ing) ('peɪn tɪŋ)

n.

1. a picture or design executed in paints.
2. the act, art, or work of a person who paints.

*painting - creating a picture with paints; “he studied painting and sculpture for many years”
artistic creation, artistic production, art - the creation of beautiful or significant things; “art does not need to be innovative to be good”; “I was never any good at art”; “he said that architecture is the art of wasting space beautifully”*

(The American Heritage® Dictionary of the



leta 2009 pri založbi Houghton Mifflin. Vse pravice pridržane.)

Stefan Doepner

DE/SI

Rojen je bil leta 1966 v Bremnu, študiral je slikarstvo, eksperimentalni film in intermedijske umetnosti na Univerzi za umetnost v Bremnu. Stefan Doepner ustvarja predvsem na področju tehnološke umetnosti, robotike in zvočne umetnosti. V svojih delih prevprašuje umetniško raziskovanje uporabe, privzemanja in zakonitosti tehnologije. Je soustanovitelj več umetniških skupin in pobud od zgodnjih 90-ih let – Verein23, studio in galerija SOPHIE, Media AccessBureau v Bremnu; f18, zavod za umetnost, informacije in tehnologijo v Hamburgu, KUD Obrat in Cirkulacija2 v Ljubljani. Leta 1992 je sodeloval na festivalu Documenta9 s projektom Van Gogh TV; od leta 1998 sodeluje s Stelarcom; leta 2004 je skupaj z zavodom f18institut razvil projekt "Playground Robotics" [Robotika za igrišče], ki je bil predstavljen v Baslu, Bernu, Solothurnu in Ljubljani; leta 2006 je sodeloval na Steirischer Herbst, Gradec, in na bremenskem Smartu 2006; leta 2008 se je predstavil na festivalu Synthetic Times: Media Art China 2008, Peking in na linškem Ars Electronica; leta 2009 je koproduciral "Prototip" 11 v okviru Cirkulacija2 na festivalu MedienKunstLabor, Kunsthaus Graz. Med letoma 2010 in 2012 je sodeloval z M. Dusseillerjem in B. Leskovškom na projektu NanoŠmano, odprtih delovno-raziskovalnih projektih za raziskave materialov, oblik življenja in orodij na nano ravni, v koprodukciji z Galerijo Kapelica. Od leta 2010 do 2013 je s Cirkulacija2 ustvaril projekt "Platforma za totalno umetnost".

English Language, Fourth Edition copyright ©2000 by Houghton Mifflin Company. Updated in 2009. Published by Houghton Mifflin Company. All rights reserved.)

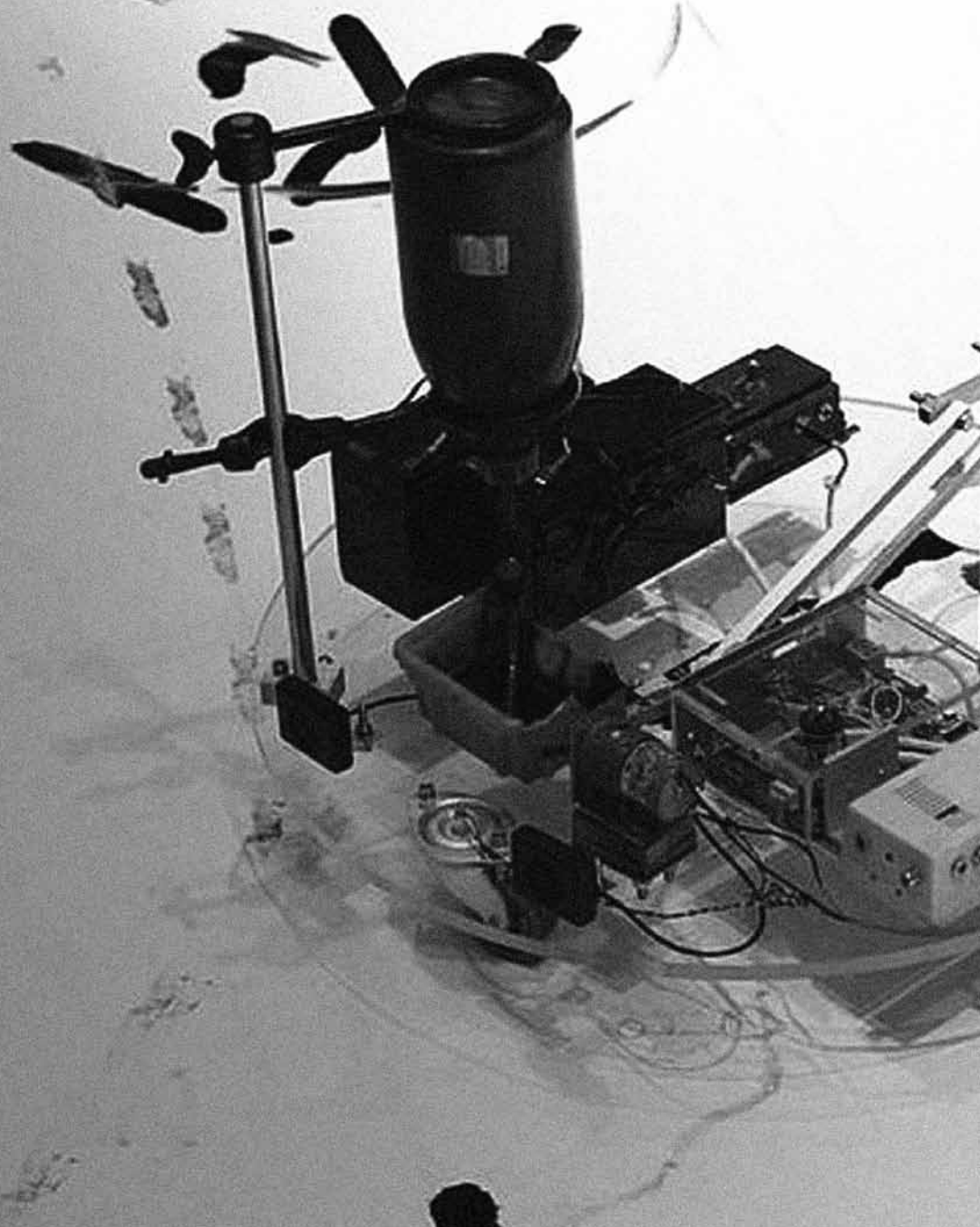
Stefan Doepner

DE/SI

Born 1966 in Bremen, studied Painting, Experimental Film and Intermedia Arts at the University of Arts Bremen.

Stefan Doepner primarily works in the filed technologically based art, robotics and sound. His work focuses on the artistic exploration of today's use, reception and rules of technology.

He cofounded several art groups and initiatives since the early 90s - Verein23, SOPHIE studio gallery, the Media AccessBureau in Bremen; f18institute for art, information and technology in Hamburg, KUD Obrat and Cirkulacija2 in Ljubljana. In 1992 he participated at the Documenta9 project Van Gogh TV; since 1998 Doepner collaborates with Stelarc; in 2004 he developed with f18institut the project "Playground Robotics", to be presented in Basel, Bern Solothurn and Ljubljana; 2006 he participated at Steirischer Herbst, Graz and at Smart 2006, Bremen; 2008 at Synthetic Times: Media Art China 2008, Beijing and at Ars Electronica, Linz; 2009 he co-realized "Prototype" 11 within Cirkulacija2 at MedienKunstLabor, Kunsthaus Graz. From 2010-2012 Doepner worked together with M. Dusseiller and B. Leskovsek on the NanoŠmano project, open research & work processes on nano scale material, life-forms and tools, in co-production with Kapelica Gallery. From 2010 to 2013 he realized with Cirkulacija2 the "total art platform" project.





Joule thief / Ožemalec baterij

delavnica

Mentor: Jakob Harisch

Zasnova: Stefan Doepner in Jakob Harisch
Slovenija, 2014

Ponedeljek, 8. decembra 2014, v Mestni galeriji Nova Gorica

Vas zanima, kako osvetliti LED lučko z odrabljeno in izpraznjeno baterijo? Vabljeni na delavnico izdelave vezja joule thief, na kateri bomo s pomočjo hekerskega postopka in "naredi sam" principa izdelovali vezja za izrabo odrabljenih baterij. V manufakturnem procesu bomo reciklirali odvržene baterije in dele starih računalnikov, diskutirali, testirali in navsezadnje ustvarjali družbena vezja.

Učinek joule thief vezja je v tem, da iz skoraj praznih baterij potegne potrebno elektriko za delovanje LED luči. Običajno je za delovanje LED luči potrebnih 3 do 3,5 voltov, vezje joule thief pa omogoča, da lahko za delovanje LED luči uporabimo baterije, ki so skoraj prazne – vse tja do 0,3 V. To je meja, ko elektronske naprave ne reagirajo več, s pomočjo joule thief pa bomo iztisnili še zadnje baterijske moči.

Joule Thief

Workshop

Mentor: Jakob Harisch

Concept: Stefan Doepner and Jakob Harisch
Slovenia, 2014

Monday, 8 December 2014; Mestna galerija Nova Gorica

Would you like to know how to light up a LED diode using an old, flat battery? You are cordially invited to the joule thief circuit building workshop, where you will learn to build circuits for using up old batteries using a hacking procedure and DIY approach. In the course of the building process, we will recycle discarded batteries and parts of old computers, discuss, test and finally create social circuits.

The main effect of the joule thief circuit is to squeeze out the power required by LED diodes from nearly empty batteries. In normal conditions, LED diodes require 3 to 3.5 volts, and the joule thief circuit makes it possible for us to use nearly empty batteries to power LED diodes – as low as 0.3 V. This is the threshold where electronic devices no longer react, and using the joule thief, we can squeeze out even the last remaining power.



UBERMORGEN Seznam za ubijanje

članice in nečlanice EU, 2014

Nekaj tisoč ključnih ljudi in družin nadzoruje in upravlja z zajetnim kosom našega življenja. Ti ljudje kopičijo bogastvo v neslutelih količinah. Temu je treba narediti konec – in

UBERMORGEN Killlist

EU and non-EU countries, 2014

There are a few thousand key people and families controlling and manipulating large parts of all our lives. These people are accumulating wealth in unbelievable quanti-



Seznam za ubijanje, tarča 9 (Andrew Morris Singer), 2014
Killlist Target 9 (Andrew Morris Singer), 2014

to takoj. Ciljno ubijanje je naklepno ubijanje posameznika s strani državne organizacije ali ustanove brez sodišča ali vojnih razmer. To je vizualni proces, ki temelji na seznamu. Pregledati je treba slike in življenjepise, izvajati raziskave in pridobiti podatke, nato pa sprejeti odločitve. "Seznam za ubijanje" je namenjen likvidiranju oseb, ki so odgovorne za zločine proti človeštvu, masovno uničevanje človeških življenj, lakoto, revščino, bolečino in ponižanje. S selektivnim ubijanjem se strateško eliminira tiste, ki povzročajo težave. Z metodo učenja na podlagi poskusov in napak se izboljšuje učinkovitost seznama. Delovati moramo odgovorno. Stvari moramo vzeti v svoje roke. "Auslöschung" peščice pomeni "Auslöschung" množice. Nevarnost čutimo v vsaki celici svojega telesa. Pokaže se, da nam gre sestavljanje seznamov za



Seznam za ubijanje, tarča 56 (Yolanda Kakabadse), 2014
Killlist Target 56 (Yolanda Kakabadse), 2014

ties. This has to stop now. Targeted killing is the premeditated killing of an individual by a state organization or institution outside a judicial procedure or a battlefield. It is a visual process based on a list. Images and biographies have to be studied, research has to be carried out, intelligence has to be gathered and decisions have to be made. The 'Killlist' is specifically designed to liquidate people responsible for crimes against humanity, for the mass destruction of human life, for hunger, poverty, pain and humiliation. By selective assassination, trouble-makers are strategically taken out. A trial-and-error method optimizes the effectiveness of the list. We need to act responsibly. We need to take things into our own hands. 'Auslöschung' of a few prevents 'Auslöschung' of the many. We feel the danger in every cell of our body. It

ubijanje dobro od rok. Strah je učinkovito sredstvo. Zločinci, ki delujejo za pisalno mizo, so strahopetci. Svoje vedenje spremenijo, če ljudje okrog njih padajo kot muhe. To nam preperečuje, da bi seznam širili v neskončnost, dokler tudi sami ne pristanemo na njem. Tako seznam zgolj izboljšujemo, ne pa tudi širimo. Ne pozabite: to ni šala. To je protizakonito. To je tvegano. To ni svoboda izražanja ali umetniška svoboda. Nobenega izhoda ni. Spomine bo treba izbrisati. Človeška rasa se mora znebiti svojega "Herkunftskomplexa" in se začeti zavedati, da je nastopil čas za dejanja. Stop. Gremo!

UBERMORGEN.COM

UBERMORGEN.COM je švicarsko-avstrijsko-ameriški tandem, ki je začel delovati leta 1995, njegova člana pa sta Iizvix in Hans Bernhard. Živita in ustvarjata na Dunaju in S-Chanfu blizu švicarskega St. Moritza. Njun osrednji umetniški opus obsega zlasti net.art, instalacije, video art, fotografijo, software art in performans, zlasti pa je povsod prisotna zmes digitalnih medijev. Pri svojih zgodnjih delih sta se lotevala projektov hekanja medijev s primitivnimi orodji in tako nagoovorila široko občinstvo, kot na primer z enim svojih najbolj znanih projektov, Voteauction-Volitvena dražba (2000). Leta 2001 sta začela sodelovati s Christophom Schlingensiefom, na razvoju in uprizoritvi Hamleta v Zürichu: NAZI~LINE, ki je bila nekakšna glorificirana lažna telefonska linija za pomoč neonacistom. Leta 2005 sta začela s projektom Trilogija EKMRZ, serijo konceptualnih hekov (GWEI – Google Will Eat Itself [Google se bo pojedel], Amazon Noir in Zvok eBaya. V obdobju 2007–2011 sta se lotila raziskovalnih produkcij (Superenhanced, WOPPOW, serija Kraft) in Rock Art produkcij, kot sta TORTURE CLASSICS in KLIKISTAN.

turns out, we are really good at creating kill lists. Fear works. Desk criminals are cowardly. They change their behavior if the people around them are dropping like flies. This prevents us from expanding the list infinitely until we become part of the list ourselves. So we refine the list, we don't expand. Keep in mind: This is real. This is illegal. This is risk. This is not freedom of speech or freedom of art. There is no way out. Memories shall be erased. Humans have to get rid of their 'Herkunftskomplex' and accept that it is time to act. Stop. Go!

UBERMORGEN.COM

UBERMORGEN.COM is a Swiss–Austrian–American artist duo founded in 1995 and consists of Iizvix and Hans Bernhard. They live and work in Vienna and S-chanf near St. Moritz in Switzerland. Their main body of work consists of net.art, installation, video art, photography, software art and performance and intensely uses the convergence of digital media. Their early works were media hacking projects using low-tech tools to reach very large audiences like one of their best known projects, Voteauction (2000). In 2001, they started a collaboration with Christoph Schlingensief for the development and staging of a Hamlet project in Zürich: NAZI~LINE, a bigger than life fake neo-Nazi helpline. In 2005 they started the EKMRZ Trilogy, a series of conceptual hacks (GWEI – Google Will Eat Itself, Amazon Noir and The Sound of eBay. Between 2007–2011 their focus went into research-based productions (Superenhanced, WOPPOW, KRAFT Series) and Rock Art productions such as TORTURE CLASSICS and CLICKISTAN.



Lavoslava Benčič

Sodelavca: Mary Galvin, John O'Sullivan, Cork Institute of Technology, Cork (Irska)

Ustvarjalec digitalnih zgodb

aplikacija za mobilne naprave / poigričenje, zgodbarstvo

Slovenija, Hrvaška, Irska, 2014

Ustvarjalec digitalnih zgodb – Izkušnja igrice mora obiskovalce spremeniti v aktivne udeležence. Elementi igre podpirajo zabavo/ odkrivanje/kreativnost med obiskom festivala Pixxelpoint. Uporabniki spontano raziskujejo svojo ustvarjalnost. Igričarska izkušnja igralce pritegne s pomočjo pripovedništva. Njihove zamisli lahko postanejo podlaga za prihodnje projekte.

Vmesnik Ustvarjalca digitalnih zgodb spodbuja ustvarjalnost različnih vrst igralcev in jim omogoča ustvarjanje zgodb, ki so tesno povezane z vizualno vsebino projekta (fotografijami). Fotografije se zberejo z vabilom, ki je odprto mesec dni pred začetkom aktivnosti javnega pripovedništva na festivalu. Fotografski viri so urejeni v štiri kategorije (Junak 1, Junak 2, Kraj, Naključno). Fotografi-

Lavoslava Benčič

Co-authors: Mary Galvin, John O'Sullivan, Cork Institute of Technology, Cork (Ireland)

Digital Story Creator

Gamification, Storytelling

Slovenia, Croatia, Ireland, 2014

Digital Story Creator – a gamified experience has to transform visitors into active participants. Its elements support entertainment/discovery/creative visit genre of the Media Art Festival Pixxelpoint. Users spontaneously explore their creative skills. The gamified experience uses the power of storytelling to engage players. Their ideas may become the inspiration for future projects.

Digital Story Creator interface encourages creative skills by different types of players and allows to create stories, strongly related to visual project content (photos). Photos are provided by open call one month prior the public storytelling activities at Media Art Festival Pixxelpoint. Photographic sources are ordered in four categories (Hero 1, Hero 2, Location, Random). Photos will help participants, as an inspiration, to build a personalised stories. At the beginning of storytelling



je udeležencem pomagajo prebuditi ustvarjalni navdih za personalizirane zgodbe. Na začetku pripovednega procesa se fotografije v Digitalnem ustvarjalcu zgodb izberejo naključno. V osrednji fazi igranja uporabnik napiše zgodbo/zaplet, to pa na koncu shrani na strežnik. Pozneje bodo zgodbe objavljene na Facebook strani festivala Pixelpoint. Igričarska izkušnja trenutno deluje brez internetne povezave na mobilnih napravah Android.

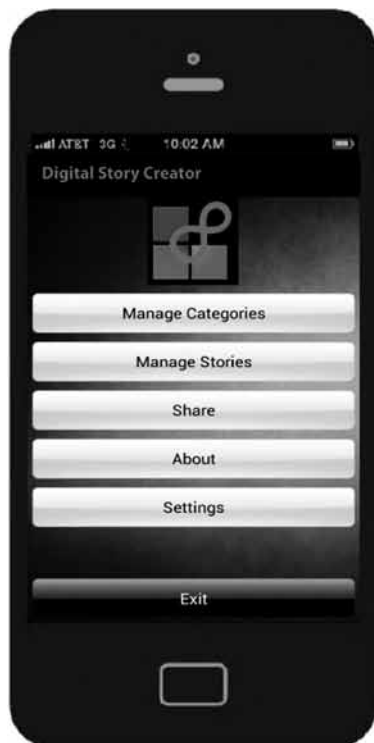
Lavoslava Benčič

Lavoslava Benčič je samozaposlena ustvarjalka na področju kulture od leta 1985. Ima bogate izkušnje s področja ideoloških konceptov, zasnov in izvajanja medijskih projektov (celostne grafične podobe, tehnično uredništvo in oblikovanje, fotografije, video, multimedijški projekti, interaktivne igre, kaligrafija in umetniške podatkovne zbirke). V svojih člankih obravnava didaktično tehnologijo, oblikovanje knjig in interaktivni dizajn. Pedagoško in andragoško znanje je pridobivala na Pedagoški Fakulteti, izobrazbo s področja medijev pa na Inštitutu in akademiji za multimedije v Ljubljani. Potem, ko je diplomirala iz vodenja medijskih projektov na londonski Univerzi Middlesex in zaključila podiplomski študij grafičnega oblikovanja na kolidžu London College UCK, je trenutno absolventka magistrskega programa "Medijske umetnosti in prakse" na Visoki šoli za umetnost Univerze v Novi Gorici, kjer zaključuje magistrsko nalogo na področju novih medijev. Obiskala je več kot dvajset mednarodnih delavnic in poletnih šol. Njena dela so bila prikazana in razstavljena v Avstriji, Belgiji, BiH, na Hrvaškem, v Franciji, Nemčiji, Indiji, Italiji, na Norveškem, v PR Kitajski, na Poljskem, v Romuniji, Srbiji, Sloveniji, na Švedskem, v Švici in Turčiji. Prejela je 3 nagrade za igre in 6 fotografskih nagrad.

process, photos in Digital Story Creator interface will be selected randomly. In the midgame stage, the user will write the narrative/plot and in endgame stage users save their stories in the repository. Afterwards, stories will be published on Media Art Festival Pixelpoint Facebook page. Gamified experience works in present stage off-line on Android mobile devices.

Lavoslava Benčič

Lavoslava Benčič is a self-employed creator in the field of culture since 1985. She has gained numerous experiences in ideological concepts, designs and implementation of media projects (corporate identities, editorial graphic design, photography, video, multimedia, interactive games, calligraphy and art-databases). Her articles deal with the educational technology, book design and interactive design. She acquired pedagogical and andragogical knowledge at the Faculty of Education in Ljubljana and multimedia skills at the Institute and Academy for Multimedia in Ljubljana. After finished BA Media Project Management studies at Middlesex University in London and post-graduate studies of Graphic Design at the London College UCK. She is currently a gap year student at the post-graduate course of Media Art and Practice at the School of Arts, University of Nova Gorica, where she is completing her master thesis in new media. She attended more than twenty international workshops and summer-schools. Her works have been exhibited and screened in Austria, Belgium, BiH, Croatia, France, Germany, India, Italy, Norway, PR China, Poland, Romania, Serbia, Slovenia, Sweden, Switzerland and Turkey. She received 3 game awards and 6 photography awards.



Valérie Wolf Gang *Nova zemlja, nov začetek*

eksperimentalni video, 9'
Portugalska, 2014

Delo "Nova zemlja, nov začetek" je študija, ki je nastala v okviru raziskav za magistrsko nalogo "Umetnik v tujini – vpliv zamenjave okolja na umetniško ustvarjanje". Multimedijška umetnica Valérie Wolf Gang raziskuje različne aspekte umetnikovega življenja v tujini in na različnih rezidencah, ki bogatijo inspiracijo in umetniško ustvarjanje. Postavlja si vprašanje kako lahko drugo okolje spreminja našo percepcijo na svet okoli sebe in hkrati v nas samih. V ta namen se je za nekaj mesecev preselila na Portugalsko, kjer se je izolirala od svojega domačega prostora in se popolnoma prepustila novemu okolju. Svoje občutke redno dokumentira in zapisuje (tudi na spletni platformi artist-abroad.com), prav tako pa ustvarja zbirko video poezij, ki bodo pokazatelj najglobljšega razmišljanja o sebi in okolju, kamor se je preselila. "Nova zemlja, nov začetek" je študija, ki simbolično prikazuje novo rojstvo v novem kraju, z novim zavedanjem same sebe in novim pogledom na lastni umetniški opus.

Valérie Wolf Gang

Multimedijška umetnica Valérie Wolf Gang (1990), je aktivna na področju videa in sodobnih umetniških praks. V Ljubljani je dokončala Srednjo šolo za oblikovanje in fotografijo, nato pa z nalogo "Vloga režiserja v video instalaciji" diplomirala na Visoki šoli za umetnost Univerze v Novi Gorici in pridobila naziv diplomantka digitalnih umetnosti in praks. Svoje teoretično in praktično znanje

Valérie Wolf Gang *New land new beginning*

Experimental Video, 9'
Portugal, 2014

The work "New land new beginning" is a study created through research for the Master's thesis "Artist Abroad – The Effect of Expatriation on Artistic Production". Multimedia artist Valérie Wolf Gang explores different aspects of the artist's life abroad and in involvement in various residencies, which have an enriching effect on the inspiration and artistic production. The question is how a foreign environment can affect our perception of the world around us, as well as our inner world. For that purpose, she moved to Portugal for a few months, isolating herself from her familiar surroundings and completely surrendering herself to a new environment. She regularly documents and publishes her feelings (including the online platform artist-abroad.com), and at the same time she is creating a collection of video poetry, which will serve as evidence of intimate reflection on herself and her new environment. "New land new beginning" is a study which symbolically shows the artist's rebirth in new surroundings, with a new identity and perspective on her own body of work.

Valérie Wolf Gang

The work of multimedia artist Valérie Wolf Gang (1990), focuses on video and contemporary artistic practices. She graduated from the Ljubljana High School of Design and Photography, then obtained a bachelor's degree from the School of Arts at the University of Nova Gorica in digital art and practice. She



je izpopolnjevala tudi na filmski akademiji FAMU v Pragi. Redno dela z različnimi mediji in snuje multimedijske instalacije, ki so razstavljene v številnih galerijah, njeni videi pa so prikazani na različnih festivalih in kinodvoranah. Ima status samostojne kulturne delavke, ki ga podeljuje Ministrstvo za kulturo Republike Slovenije. Dejavno je vključena v različna področja sodobne umetnosti in produkcije ter umetniške rezidence. Trenutno je študentka magistrskega programa "Medijske umetnosti in prakse" na Visoki šoli za umetnost Univerze v Novi Gorici, kjer se izobražuje na področju sodobnih umetniških praks.
<http://valeriewolfgang.com>

improved her theoretical and practical knowledge at the FAMU film academy in Prague. She regularly works with different media and creates multimedia installations to be presented in various galleries. Her videos have been featured at various festivals and cinema theaters. She works as a freelancer in culture, a status granted by the Ministry of Culture of the Republic of Slovenia. She is actively involved in different forms of artistic production and artistic residencies. She is currently enrolled in the postgraduate course of Media Art and Practice at the School of Arts at the University of Nova Gorica, with a focus on contemporary artistic practices.
<http://valeriewolfgang.com>



Vlado G. Repnik

DIGITALER STOFFDRUCK

portrait

Nemčija, 2014

V Berlinu je Gotvan Repnik 64. dan po kura-torjevem povabilu v ponedeljek, 6. oktobra 2014 nekaj po 13. uri iz ulice Duncker vstopil v prodajalno EICIE digitaler stoffdruck. Pol ure kasneje je iz nje izstopil kot lastnik slike (70 cm x 100 cm) ter z njeno razstavitvijo na festivalu Pixelpoint postal avtor projekta, ki transcendentira iluzije o avtorstvu, original-nosti ali unikatnosti umetnosti in osebnosti.

Prižgan laptop potopite v belo akrilno bravo. Ko ugasne njegov ekran, vas presune žalosten trenutek. Medtem ko sveže, belo in lepo telo stroja umira, ga z macolo in trideset centimeterskim žebljem pribijte na zid, da se tam počasi skupaj z vami balzamira. Ne me quite pas. To je bilo življenje in delo nekega laptopa. Vse ostalo je stvar interpretacije.

Mon Cheri – naredi mi to podobo zopet digitalno! Kdor misli misel Natalije Gončarove je Natalija Gončarova – kdor pa gleda Mlado žensko je Petrus Christus.

Vlado G. Repnik

Vlado G. Repnik je akademski slikar, gledališki in radijski režiser ter magister umetnosti.

Ustvarja na področju performansa, novih medijev, uprizoritvenih in vizualnih umetno-sti. V osemdesetih letih utemelji supramo-dernizem, sedaj kot polimedijski umetnik deluje z vdorom realnega, manifestacijami, vizualnimi predavanji in drugimi parado-ksalnimi povezavami. Njegovo delo je redno predstavljeno na različnih mednarodnih festivalih in razstavah doma in v tujini.
<http://www.babalan.org>

Vlado G. Repnik

DIGITALER STOFFDRUCK

Portrait

Germany, 2014

On Monday, 6 October 2014, sometime after 1pm, 64 days after receiving an invitation from the curator, Gotvan Repnik stepped into Berlin's EICIE Digitaler Stoffdruck shop on Duncker Street. Half an hour later, he left the shop as the new owner of a painting (70 cm x 100 cm) and by exhibiting the work at the Pixelpoint festival he became the author of a project that transcends the illusionary notions of authorship, originality or uniqueness of art and personality.

Immerse a powered-on lap-top computer into white acrylic paint. As the display flickers and dies, you are overcome by a moment of sadness. As the fresh, beautiful, brilliantly white body of the machine is slowly sinking to death, nail it to the wall with a 30-cm nail to let it slowly mummify together with you. Ne me quite pas. This was the life and work of a laptop computer. The rest is up to interpretation.

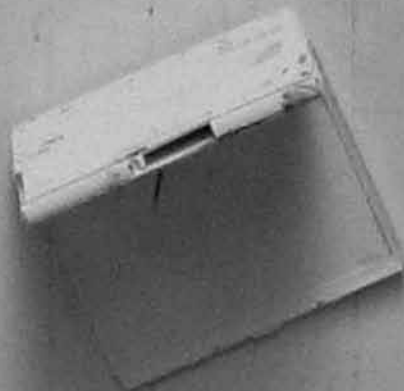
Mon Cheri – let this image be digital once again! The person who thinks the thoughts of Natalia Goncharova is, in fact, Natalia Goncharova – and he who gazes upon the Portrait of a Young Girl is Petrus Christus.

Vlado G. Repnik

Vlado G. Repnik is an academic painter, a stage and radio director and a master of arts. He works in the realm of performance arts, new media, theater and visual arts. He was one of the founders of supramodern-ism in the nineteen-eighties and is currently working as a polymedia artist exploring the

*penetration of the real,
manifestations, visual
lectures and other para-
doxical linkages. His work
is regularly features at
international festivals and
exhibitions, both in Slovenia
and abroad.*

<http://www.babalan.org>





Zečica Jensen Predpomnjenje življenja

diaprojekcija v zanki

Svetovni projekt, 2003 – v teku

Prizori iz življenja in potovanja Zečice Jensen so predstavljeni v diaprojekciji.

Zečica Jensen

Zečica Jensen je bila rojena leta 2003 v danskem mestu Vinderup. Gre za priznano umetnico, katere sloves daleč presega njeno dejansko kreativno delo. Leta 2011 se je s samostojno razstavo predstavila v Art Kliniki v srbskem Novem Sadu. Res je, da je bila razstava množično obiskana in da so bili prisotni tudi različni mediji, tudi televizija. Svoje delo predstavlja tudi na internetu in z obiski na različnih mestih po svetu. Zečica, ki svojo umetnost opiše kot "umetnost življenja, pogovora in romance", je dosegla množično prepoznavnost – kljub temu, da so jo številni kritiki označili kot nič več kot le žurkerko. V svojih zgodnjih delih se je lotevala predvsem medkulturnega dialoga, svetovnega miru in harmonije, v svojih zadnjih delih pa se je, predvsem zaradi rastoče neoliberalne ideologije, posvetila bolj okoljevarstvenemu in političnemu aktivizmu.

Zečica Jensen *Life Caching*

Looping Slide Show

Global, 2003 – ongoing

Images from the life and travels of Zečica Jensen are presented as a slide show.

Zečica Jensen

Zečica Jensen was born in Vinderup, Denmark in 2003. She is a celebrity artist whose reputation far exceeds her actual creative output. Her sole solo exhibition took place in 2011 at Art Klinika in Novi Sad, Serbia. It's true that there was a huge and adoring crowd at the opening including television and other reporters. Aside from this she disseminates her work via the internet and through personal appearances at selected locations around the world. Zečica describes her art as "the art of life: intervention, conversation and romance" and has garnered a large and devoted following – however many critics have dismissed her as being merely a party animal. In her early career she focussed on intercultural dialogue, world peace and harmony, while more recently in response to growing imperialist neoliberal ideology she has turned towards environmental and political activism.





Kein signal

01 : 56



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Glasba



Galerija



Film



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