

tvegajspremembo *riskchange* 2018

Osebno *Personal*

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OSEBNO / PERSONAL

Mednarodna interdisciplinarna razstava, otvoritev 5. oktobra 2018
International interdisciplinary art exhibition, opening 5 October 2018

Foto / Photo by Dijana Božić





Vpogled / Insight

Peter Tomaž Dobrila

Skupinska razstava OSEBNO vključuje umetniška dela (v glavnem) evropskih avtorjev in ustvarjalcev, ki raziskujejo osebne, na nek način intimne odnose, odvisno od tega, katerim platem osebnosti prisluhnemo, se jih dotaknemo, jih začutimo, jih celo vonjamo ali okusimo in obravnavamo skozi razstavljene umetnine. OSEBNO tako pod drobnogled postavlja telo, idejo in koncept ter druge, raznovrstne oblike tranzicij med fizično in nefizično (re)prezentacijo imaginativnega ustvarjalnega procesa v vsaki osebnosti in v vsakem umetniku, umetnici.

OSEBNO se sprašuje kako, kaj, kdaj in kje lahko/mora/naj bi posameznik znotraj družbe razkril svoj pravi jaz. Kot nekdo, ki daje (ustvarja) in ne samo jemlje. Kot oseba, ki daje skozi svoj besednjak in razkriva notranje svetove, da bi upodabljala, razpravljala in vrednotila osebno resničnost znotraj družbene virtualnosti. Kaj lahko označimo kot osebno v družbi, ki jo poganjajo mediji? Kaj je družbenega v individualizmu, kakor ga oznanja politično korektna civilna družba ali kot to počnejo korporativne multinacionalke? Zdi se, da osebno ni nujno tudi individualno, kakor to komično ilustrira že Monty Python v Brianovem življenju: "Vsi ste posamezniki, vsi ste drugačni," zakliče Brian, iz množice pa mu nekdo odgovori, "Jaz nisem!"

Individualizem je postal ključen termin, ki ga danes uporabljajo nadnacionalke in marketinški strokovnjaki za segmentiranje ljudi, ki so jim njihovi produkti namenjeni, v ciljne skupine, kar je skrajno militaristična opredelitev v izključno poslovne namene. Osebno pa lahko razumemo kot nekaj intimnega, kar zaobjema notranji in zunanji svet, naše čustvovanje, dožemanje, intuicijo, naša srca in misli, telo in dušo. Individualno je splošno uporabljana blagovna znamka, osebno pa ostaja neko naše notranje, skrito mesto, čeravno ga nenehno zasledujejo "orodja" nadzora, na svetovnem spletu in tudi izven njegovega dometa.

Razumevanje razlike med komoditeto individualnega in vključujočnostjo osebnega nemara odpira prostor, v katerem bi svoboda lahko zasvetila skozi ozko špranjo človekovega

obstoja in medčloveških odnosov. Da stopimo malo naprej, bi osebno lahko bilo izhodišče zasebnosti, miselnega prostora, v katerem ljudje, sposobni empatije in odgovornega ravnanja hranimo odnose do sočloveka in do sveta, lastne ideje in najgloblje izraze ustvarjalnosti. Osebno je naša moč, ker je individualno postalo njihov izdelek, ki je na prodaj.

Kljub temu v našem tehnološko povezanem svetu prepredenem z neskončnimi komunikacijskimi kanali in transportacijskimi mrežami osebno vendarle preživi, četudi se včasih zatakne v banalnosti preplavljajočih globalnih vzorcev, individualno pa se kaže kot zgolj truplo na oltarju nacionalnih, verskih in političnih ideologij, ki jih podpira enotna tržna ekonomija. Zato je individualizem nemara najučinkovitejši in najbolj žaljiv totalitarni pristop v sodobni družbi, ki jo s svojimi principi raztrešči na koščke, da jo lažje prebavimo. In osebno je eden od zadnjih otokov, na katerih je mogoče preživetje; omogoča nam negovanje navdih, intuicije in lastnih zanimanj v najširšem metafizičnem smislu širjenja umetniške poetike in kulturnega vedenja.

Med tukajšnjim bivanjem v nenehno spreminjajočem se prostorsko-časovnem kontinuumu se lahko odločimo, da meje skupnega sveta širimo ali pa se kradoma in na prstih pretihotapimo skozi življenje, varno skriti pod kupolo užitka. Medtem, ko je tisto osebno neslišno v svojem ustvarjalnem procesu in glasno v rezultatih, je individualizem, ravno nasprotno, glasen v množici in tihcen v dosežkih. Rezultat individualizma so neme, zmanipulirane množice. Zato razstava OSEBNO govori o vpogledih, najglobljih odnosih in občutjih, ki jih zaznavajo umetniške duše v svojih umetniških srcih in jih z umetniškim občutkom materializirajo v resničnosti. Kdorkoli je lahko kjerkoli, toda samo nekdo je lahko nekje, in samo nekdo lahko razkrije nekaj osebnega. Razstava OSEBNO govori o osebah in osebnostih, ki nas vabijo, da se potopimo vanje in preprosto smo.

The group exhibition PERSONAL involves art works by (mostly) European artists that explore personal, in some way intimate attitudes, depending on which side of the human personality is observed, listened to, touched, sensed, even smelled or tasted through different aspects of the art works on display. PERSONAL scrutinizes bodies, ideas and concepts, as well as other, diverse forms of transitions between the physical and non-physical (re) presentation of the imaginative creative process, which unfolds in each of the artists' personalities.

*PERSONAL questions how, what, where and when an individual within the society can, may or should open up their true self. As someone who gives instead of just taking. As someone who employs their vocabulary to reveal their inner world, to depict, discuss, and evaluate their own personal reality as part of the virtual social realm. What does personal stand for in our media-driven society? Is there anything social about the individualism preached by our politically correct civil society, or by multinational corporations? It seems that personal is not necessarily the same as individual, as Monty Python illustrated brilliantly in *The Life of Brian*, when Brian calls out "You are all individuals, you are all different!" and a voice from the crowd replies: "I'm not!"*

If individualism is a corporate buzz word, a marketing term used to sell products and divide consumers into target groups (an utterly militaristic formulation designed exclusively for business purposes), then personal should be understood as something intimate, which encompasses our inner and also outer world, our emotions, feelings, perceptions, intuition, our hearts and thoughts, our body and soul. While individualism is a commonly used brand, personal somehow still remains a place of our own, even though it is constantly under attack, most often by various "instruments" of control, both on-line and off-line.

Understanding the difference between the commodity of individual and the inclusiveness of personal can perhaps create a space for freedom to shine through the narrow slit of human existence and humane relationships. To take a step even further,

personal could be seen as the core state of privacy, where empathetic and responsible people keep our relationships, our attitudes towards everything that surrounds us, and also our deepest creativity. Personal is our strength, whereas individual is just an item to be sold.

Nevertheless, in our technologically connected world, via infinite communication channels and transportation networks, the personal still survives, although it sometimes gets stuck in the banality of overwhelming global patterns, and the individual seems merely a corpse on the altar of national, religious and political ideologies supported by a unified market economy. Individualism is therefore presumably the strongest and most offensive totalitarian approach in contemporary society, smashing it to bits and pieces, so it can be more easily digested. And personal is one of the last islands on which survival is possible with all our thoughts, intentions, doubts and everything else, a place where we can nurture inspiration, intuition, interest, artistic poetics and cultural behavior.

As our earthly existence unfolds within the constantly changing space-time continuum, we can decide either to extend the limits of our common world, or to tiptoe through life stealthily, safely hidden under a pleasure dome. While personal is quiet in its creative process and intense in its achievements, individual is, on the contrary, loud in the crowd and modest in its outcomes, resulting in silent and manipulated masses. The exhibition PERSONAL, therefore, is about insights, about the deepest relationships, emotions and feelings observed by the artistic souls of the participating authors, felt by their artistic hearts, and realised through their artistic touch. Anyone can be anywhere, but only someone can be somewhere, and only someone can reveal something personal. PERSONAL is about persons and their personalities, inviting us to dive in and simply be.

Oseбно / Personal

Artists&Poor's

Osebnost je ambivalenten pojem. Je oseбно. In je oseba. Prvi je lastnost, drugi je individuum.

Obči diskurz sodobnega sveta se danes jemlje vse bolj oseбно. Ne subjektivno, temveč personalizirano, oseбно-vključujoče. Ljudje kot *societas* postajamo previdnejši. Vsakdanjost se nas dotika drugače, z vdorom novih medijev vse bolj direktno, bolj neposredno, bolj neprizanesljivo. Nezaupljivi smo, nedostopni in odtujeni od vsega, kar ni 'naše'. To je verjetno razumljivo, saj se zdi, da sodobna družba temelji na neki globalni laži. Na prevari namreč, da je svet, v katerem živimo, tisto, kar smo si vedno želeli. Poplavljeni z informacijami živimo sredi vrveža modernizacije, ki se mu ne moremo izmakniti, saj nas prav z njegovo pomočjo vse dohiti, tudi če tega nočemo. Dogaja se stereotipizacija občega mnenja, ki skuša prepričati, da je postalo subjektivno, in s tem, kakopak, poslej mnenje večine.

Zato bo vprašanje *Komu verjeti* slejkoprej postalo temeljna vrednota družbe prihodnosti, s čimer bo teža in odgovornost neke 'resnice' še večja. Ker (še zmeraj) verjamemo Wittgensteinu, da je svet bistveno svet dejstev in ne stvari, se pravi prepletenost tistega, "kar se primeri", s čimer obča določitev skupnega imenovalca postane nemogoča, z njo pa tudi dejstvo, da neka absolutna ali obča resnica ne obstaja – četudi nas skušajo prepričati v nasprotno – se zatekamo k eni zadnjih oaz svobodnega in s tem avtentičnega izražanja. Ne nazaj k civilizaciji, temveč nazaj k umetnosti. Natančneje, nazaj k umetnikom, katerih civilizacijska vloga je zmeraj še preveč osebna. Senzibilnost in čut za odprtost družbe jih silita v kreativni razmislek o tem, ali so nam, 'modernim ljudem', na voljo še kake druge možnosti za so-bivanje razen onih, ki nam jih ponujata neoliberalizem in globalizacija.

Z neposrednim razgaljanjem notrine lastne umetniške dejavnosti, bistva tistega, kar aplicira oseбно umetniško sfero in dostopom do intimnih vsebin, ki se nas dotaknejo drugače kakor 'klasična' umetniška dela, predvsem pa z zavezanostjo humanističnemu stališču o možnosti obstoja tudi neke drugačne aktualne resnice od tiste, ki jo gledamo v konglomeratu sodobne družbe, omogočajo nam, gledalcem, vstop v ta čudoviti, diskretni svet umetniške antropomorfne resnice, s katerim ohranjam stik s tistim, kar bi naj bilo pravzaprav naše bistvo: s človečnostjo.

Projekt *Risk Change – Tvegaj spremembo* že dve leti raziskuje problem migracij: ne le sodobnih migrantskih tokov, temveč tudi prastarega fenomena migrantskih premikov, katerega legitimnost danes zagotavlja 13. člen Splošne deklaracije človekovih pravic iz Pariza leta 1948, ki pravi: "Vsakdo ima pravico zapustiti katerokoli državo, vključno s svojo lastno, in vrniti se v svojo državo."

Z mednarodno razstavo *Oseбно* nadaljujemo integrativno raziskovalno implementacijo projektnih aktivnosti, ki danes postaja tudi del kohezijske celote, kot bi temu rekli v Evropi, zastavljenih v dobrobit skupnemu cilju, katerega slogan strnemo v enostavno poved: migracije so zakon narave. Korak, ki se s projektom *Oseбно* mora zgoditi kot tretji (v

vrsti štirih) je, da iz neskončnih površin plovbe po morju migracijskih razmerij poiščemo tista, ki to morje šele zares utemeljujejo; sidrišča, skale v njem, globine, plitvine, razpoke, razjede, obale, jame. Skratka tisto, čemur bi mondeno rekli anomalije. A kar v resnici drži to neskončno morje skupaj, je vsebina. In vsebinsko se migracije vendarle nanašajo predvsem na osebe, ki migrirajo.

Oseba, ki migrira, je pogosto tudi umetnik. Rekli bi, da je umetnik celo eden tistih, ki ga njegov kreativni naboj žene k temu, da se premika, da migrira nujno in to tudi, če vmes ravnokar ni katastrofe ali vojne. Če so migracijska razmerja, kakor smo jih razkrivali z razstavama *MIG21* in *Zavetja Babilona*, obravnavala pojavnost migracijskih ekstremov, se razstava *Oseбно* vrača na nivo pred tem: nazaj k umetniku torej, nazaj k osebi in – morebiti – še korak nazaj k individuumu. Umetnik je oseba, ki je individuum. Tisto, kar ga zares določa kot osebo, je ta njegova individualnost in (pozor – in) socialno okolje oziroma družba, v kateri se tekom bivanja naključno znajde. Umetnik je eden redkih, ki je potencialno zmožen obelodaniti svetohlinstvo vrednot, ki so danes bolj vrednosti (ali ne vrednosti) družbe kakor etične vrednote, zato je dostikrat ne-popularen. Tisto, kar jih dela nepopularne, nima nobene zveze s tistim, kar jih pa naredi popularne, aktualne, kreativne, zmožne, večje, daljnosežnejše. Umetnik je umetnik najprej zato, ker nosi glavo na tnilo. Oseбно se izpostavlja, dobro vedoč, da tvega splošno neodobravanje, celo gnev in obsojanje. On je tisti, čigar ime nosi umetniški produkt. Da pa bi ta umetniški produkt ime sploh zmogel pre-nesti, mora pred tem obstajati oseba, ki ga producira. Ta oseba, ta pronicljivi duh časa, umetnik, se tokrat predstavlja bolj kakor človek kot umetnik, ne kot artistski performer, temveč kot človek, ki živi tisto, kar večina sanja. Umetnik je tisti, ki ga je pravzaprav nemogoče ločiti od pojma homo humanus. Če bi bila družba poštena, bi bil vsak človek umetnik. Tako pa je žal še vedno samo umetnik zares človek. Zato mu razstava *Oseбно* omogoča, da pokaže – ne sebi, temveč predvsem nam – zakaj je tudi umetnik in ne samo človek. Kaj je tisto, kar ga je privedlo do bistva njegove umetnosti? Zakaj prav umetnost, zakaj oseba v umetnosti, zakaj izpostavljanje, zakaj imena? Zakaj Oseбно?

Oseбно je nihilistični projekt, ki sledi *credu* filozofiranja s kladivom. Sprememba duha in mišljenja, tista prava r-evolucijska premena, se ne more zgoditi politično, kar je zgodovina vsakič znova potrdila: *politikos* potrebuje medij, preko katerega se kaže – in dokler smo demokratični polis, je edini revolucionarni (in s tem obče dovoljeni) boj politični. In ta se dogaja zlagoma, na dolgi rok, politikantsko, utrujajoče tako udeležence kot opazovalce.

Oseбно kot projekt predlaga drugo možnost. Preboj naj se zgodi siloma, z glavo skozi zid. In umetnost – kot humanistična apoteoza – je najboljši protagonist za to.

Presedan umetnosti, tisto notranje, kar jo kljub vsakokratnemu tveganju neuspeha občega sprejetja žene naprej, že dolgo ni več razgaljanje vrednot civilizacijskega

cirkusa. Beseda ni meso postala, in zelo verjetno tudi nikdar ne bo, čeprav zapeče in zaskeli, a se v hudournikih socialnih omrežij tudi zelo hitro zaceli. Performativne akcije transgresivne umetnosti počasi izgubljajo stik z eksplozijo interdisciplinarnih možnosti, ki jih nudi sodobna tehnologija, s tem pa slabi tudi njihov domet. Zagotavljanje prepoznavnosti s pomočjo medijskega zbujanja pozornosti je seveda odvisno od tega, za katero umetniško ime gre: tudi to pa ni več dovolj, da bi premaknilo fokus vsakdanjosti, ki misli zgolj tisto, kar je obče menjeno, ne ozirajoč se na ono, kar bi moralo biti dojet. Ali je vrag vzel tudi freudovski vic?

V izogib pomoti je treba povedati, da ne govorimo o vsečni umetnosti. Take vrste umetnost je – v vodah nekomercialnih in apolitičnih kulturnih organizacij, ki naj bodo protiutež establišmentu in enklavam javnih zavodov – do kraja prešibka, da bi dosegla ne vrh, temveč že zgolj dvig nad dno moderne družbe: lepo je očem nevidno. Povedano drugače: tisto, kar nas sili h kritičnemu premisleku, ni estetika lepega, temveč etos grdega. In le-ta je bistveno močnejši od vsakršne navidezne, ustvarjene ali tudi stvarjene, lepote.

Za posameznika gre. Za preživetje. Za dokončno osvoboditev.

“Horacij, umiram. Ti živiš,” je rekel Hamlet, in v Horacijevem naročju umrl. Nazaj k naravi? Fuck me, o tem poslušamo že tristo let, pa nam tako slabo še ni šlo. Ne le, da dvomimo v globalno segrevanje; prišli smo do točke anksiozne samomorilnosti, ko nam niti demokracija ne zmore več slediti. Ne pozabimo, vendarle, da je Grk izumil demokracijo, da je torej plod razuma in ne narave: ta jo sicer substancialno zagotavlja, a mišljenjski preboj onkraj zgolj naključnega se zgodi takrat, ko se v svetu vzpostavi prvi temelj, *arche*. Končno se je človek zasadil ob obalo uma, bi rekli. Dojel, da je on središče kozmosa, da je on *arche* narave – no, skočili smo celo korak naprej in zasanjali, da je stvarjenje postavilo človeka v center bivajočega in ga s tem tipiziralo v prvi člen verige, pri čemer nam je ušlo dejstvo, da smo si tudi tega stvaritelja ustvarili sami.

Nazaj k človeku, to je smisel Hamletove smrti. Pa ne k tistemu človeku, ki ustvari boga in hudiča, da bi si opral dušo. Ne nazaj k civilizaciji, temveč stran od civilizacije in naprej do kulture svetosti človeškega življenja: nazaj k neodtujljivi pravici državljana, da živi kot svobodno bitje. Nazaj k individualnemu, osebnosti polnemu, zrelemu in dostojanstvenemu posamezniku, ki mu ni mar navideznosti vrednot, ki mu jih ponujajo, in ki mu ne dišijo olupki demokracije, temveč zahteva nazaj tisto, kar mu je civilizacijska norma odvzela z državljansko pogodbo: enakost vseh z vsemi. In ker se državam ne moremo odpovedati, saj nas kulturno določajo kot razumske in socialna bitja, se mora obrat nazaj k človeku zgoditi s pomočjo žezla umetnosti.

Umetnost nad političnim, pa imamo recept za revolucijo. Surovo kritično razgaljanje – četudi subjektivno – vsega tistega, kar civilizacija spretno skriva pod preprogo občega mnenja, s pomočjo angažirane umetnosti, ki zahteva personifikacijo in predvsem odprtost za drugačnost, je edini način, da človeku predočimo njegovo občo ne-umnost, ne-solidarnost, ne-sodelovanje, ne-tolerantnost, in bolj ko nas tolče v možgane, bolj dojemljivi bodo za spremembo naši potomci. Navada je železna srajca, in enako velja tudi za spremembo navad. Najbolje jih je sleči.

Če smo doslej govorili, predstavljali in razkazovali, je tokrat treba stopiti korak naprej. Naprej v smislu, da ne zmoremo več korakov nazaj, tudi če so resnicoljubni, odkritosrčni in ponosni. Umetnosti je dovolj šarlatanstva, dovolj sprenevedanja obče kulturne srenje nad posameznimi umetniškimi izbruhi, ki le še bolj očitno pritrujejo dejstvu, da je kulture za množice očitno preveč in da je prišel čas soočenja. Čas heglovske sinteze.

Mnenje množice temelji na diletantstvu, ki ga v duše ljudi seje nedorečenost sodobnega pop-diskurza, da je namreč svet zgrajen molekularno, spajajoč atome v molekule in molekule v mase, ki po nekem evolucijskem čudežu pridobijo sposobnost, da živijo, dokler ne umrejo. Življenje je diskurz smrti, če smo vulgarni. In ta diskurz je zamejen z napačnim dojemom, da se namreč mišljenje konča ob soočenju teze z njeno antitezo. Da je dovolj, če pobrem medijski kos informacije, ga predelam po svojem okusu, sposobnosti in moči ter ga nato, dobro prežvečenega v smislu, da ima vsaka medalja pač dve plati, vrnem kot žgigo: vsebinsko ostaja informacija povsem ista. Transformacija se zgodi izključno na ravni forme, in to v obliki klasičnega zanikanja, v obliki antiteze, kontrapunktu rečenega, nasprotju menjenega. Kjer se, veseli bili ali ne, tudi konča.

Einstein je nekoč dejal, da je pravo znanje tisto, ki je podprto z izkušnjo. To prepričanje je podkrepil še s slavnim: “Ljubi Bog ne kocka”, kar navsezadnje pomeni, da je zadosti, da sanjam. Sanje ne nastanejo iz soočenja teze in antiteze, temveč iz njune konkretne sinteze. Sanje izgovorijo tisto, kar izrečeno zamolči ali potlači. Kar sanjam, lahko udejanjim. In kar lahko udejanjim, vsekakor mora biti resnično.

Kakšna škoda pravzaprav, da za ta preprost korak potrebujemo nezavedno. Hegel je nekoč rekel, da je po obsegu tega, kar je duhu dovolj, moč izmeriti širino njegove izgube. V tehnokratski družbi 21. stoletja, ko se informacije vrstijo tako hitro, da jih niti selekcionirati več ni mogoče oziroma to za nas storijo računalniški boti, je precej udobneje, če nam novice (in z njo mnenja) servirajo mediji vseh vrst in okusov. Ker živimo v času, ko je za oblikovanje osebne drže dovolj prevzeti mnenje nekoga drugega in ga subjektivirati, ponotranjiti, živimo danes v družbi, ki (v veliki večini) nima lastnega mnenja. Povedano natančneje: lastno mnenje je zgolj subverzivno, v dotičnem smislu celo ireverzibilno in zato trdovratno. Osebnost, ki bi naj stala za samozavednim umom, če kaj takega sploh še obstaja, se je umaknila gospodarstvu tihega lenarjenja le-tega, primat pa je prevzela hlapčevska zavest, ki zatrjuje, da poseduje resnico, čeprav je brez gospodarja uma nima na kaj vezati. Če bi jo namreč predelala, bi hitro ugotovila, da gre le za odpravljen občo, za *fake news*: realnost kot obstoj dejstev ne pomeni, da so le-ta tudi apriori resnična, substancialna, temveč le, da so se zgodila. Zgodi pa se lahko vse, dokler je to vse v domeni človeške vrste.

Zato je tokrat osebno. Kot povzame jeruzalemski grafit: *art saves us from truth*.

Osebno / Personal

Artists&Poor's

Personality is an ambivalent notion. It is personal. And it is a person. The first is a characteristic, the second is an individual.

*The general discourse of the contemporary world is taken more and more personally today. Not subjectively, but in a personalized manner, i.e., personal-inclusive. People as *societas* are becoming more careful. Everyday routines have a different kind of impact on us, which, through an invasion of new media, is more direct, more straightforward, more uncompromising. We are untrusting, unapproachable and alienated from everything that is not 'ours'. This is probably understandable, as it seems that contemporary society is based on some kind of global lie – on the deception that the world in which we live is what we always wanted. Overflowed with information, we live in a whirlwind of modernization, which cannot be avoided, because it is precisely through it that everything catches up with us, even if we don't want that. General opinion is becoming stereotyped and tries to convince us that it has become subjective, and thereby, of course, the opinion of the majority from this moment on.*

Therefore the question of whom to believe is going to become, sooner or later, a fundamental value in the society of the future, whereby the weight and responsibility of a 'truth' will increase further. Because we (still) believe Wittgenstein that the world is essentially made up of facts and not things, i.e., the entanglement of "what happens", whereby finding a common denominator becomes impossible, and with it the fact that some absolute or general truth does not exist – even though they try to convince us of the opposite – we are resorting to one of the last oases of free and authentic expression. Not back to civilization, but back to art. More specifically, back to the artists, whose civilization role is still too personal. Sensibility and a sense for how open the society is force them into a creative consideration about whether we, 'modern people', have some kind of alternative to co-existence apart from those offered by neo-liberalism and globalization.

By directly exposing the core of their artistic endeavor, the essence of what applies the personal artistic sphere, and by approaching intimate contents, which move us differently than 'classic' works of art, but mostly through their commitment to a humanist viewpoint about the possible existence of some other truth than the one seen in the conglomerate of modern society, they enable us, the viewers, to enter this wonderful discreet world of artistic, anthropomorphic truths, through which we remain in contact with what is actually supposed to be our essence: our humaneness.

The project Risk Change has been exploring the problem of migrations for two years: not only contemporary migration flows, but also the age-old phenomenon of migrant movements, the legitimacy of which is provided today by Article 13 of the Universal Declaration of Human Rights (Paris, 1948), which states: "Everyone has the right to leave any country, including his own, and to return to his country."

The international exhibition Personal continues an integrative research implementation of project activities that were planned to benefit a common goal, whose motto can be summarized in a single sentence: migrations are a natural law. The third out of four

steps, which is to take place through the project Personal, is to take the endless voyages across the ocean of migration relations and find the ones that truly substantiate this sea: anchorages and the rocks inside them, depths, shallows, cracks, crevasses, coastlines, caves. Anomalies, to use a fancy word. However, what really holds this endless sea together is the content. And in terms of content, migrations really refer to the people that migrate.

*A person that migrates is often also an artist. We could even say that an artist is a person whose creative drive pushes them to move around, to migrate urgently and even when there is no war or catastrophe in question. If migration relations, as explored through our exhibitions MIG21 and Shelters of Babylon, have been concerned with the occurrence of migration extremes, then Personal returns to the level before that: back to the artist, back to the person, and, perhaps, even a step further back, to the *individuum*. An artist is a person, who is an *individuum*. That, which truly defines an artist as a person, is their individuality and the social environment or society, in which they find themselves randomly during the course of their existence. Artists are rare people who are potentially capable of bringing to light the sanctimony of values, which are more material than ethical in the society of today, and so the artists are often unpopular. What makes them unpopular has nothing to do with what does make them popular, topical, creative, competent, bigger, far-reaching. Artists are artists in the first place because they put their heads on the block. That, which is personal, is exposed, knowingly and with the realization of risking general disapproval, even outrage and judgment. They (the artists) are the ones, whose names appear on the art products. This person, this prescient *zeitgeist* – the artist, is presented on this occasion as a human being rather than an artist, not as an artistic performer, but as a man who is living the life most people only dream about. It is the artist, in fact, that cannot be separated from the notion of *homo humanus*. If society was just, everyone would be an artist! But unfortunately, it is still only the artist that is truly a man. This is why the exhibition Personal allows the artists to show – not to themselves, but mostly to us – why they are artists as well, and not only humans. What has brought them to the quintessence of their art? Why does it have to be art out of all things, why these people involved in the arts, why the exposure, why the names? Why Personal?*

*Personal is a nihilistic project that follows the credo of philosophizing with a hammer. A change in the spirit and mindset, that genuine r-evolutionary shift, cannot occur politically, which is something history has proven time and time again: *politikos* requires a medium, through which it reveals itself – and as long as we are a democratic polis, the only revolutionary (and thereby universally allowed) struggle is a political one. And this political struggle unfolds gradually, in the long run, like a political ploy, exhausting both the participants, as well as the observers.*

Personal as a project suggests a different option. The breakthrough should occur forcefully, head through the wall. An art – as a humanist apotheosis – is the best protagonist for doing this.

The precedent of art, that inner something, which drives art forward in spite of the repeated risk of being generally accepted or commonly rejected, has long since stopped being a question of unveiling the values of the civilization circus. Word has not been made flesh, and it very probably never will, although it burns and stings, but also heals fast in the torrents of social networks. Performative transgressive art actions are slowly losing touch with the explosion of interdisciplinary possibilities offered by contemporary technology, and this narrows their range. Ensuring visibility by attracting media attention depends, of course, on the name of the artist in question: however, even that is no longer enough to shift the focus of everydayness, which thinks only that, which is generally thought, not minding the other, which should be understood. Is the Freudian joke over as well?

To be clear, it needs to be said that we are not talking about likeable art. This kind of art is – in the waters of non-commercial and apolitical cultural organizations, which should act as a counterweight to the establishment and public institute enclaves – ultimately too weak to reach for the top, or even to rise above the bottom of modern-day society: beauty is invisible to the eye. In other words: that, which forces us towards a critical consideration is not the aesthetics of beauty, but rather, the ethos of ugly. And the latter is fundamentally more powerful than any kind of apparent, created or conceived beauty.

It is about the individual. About survival. About the final liberation.

“I’m dying, Horatio! But you still live,” were Hamlet’s words, before he died in Horatio’s arms. Back to nature? Fuck me, we have been listening about this for thirty years, and yet we’ve never been worse off! Not only are we doubting global warming; we have reached the point of anxious suicide, when even democracy fails to keep track of us. Let us not forget, after all, it was Greeks who invented democracy, which is therefore a fruit of reason, not nature: the latter provides it substantially, indeed, but the shift in thinking beyond what is merely random occurs only when the first foundation, arche, is established in the world. Finally, man has anchored himself onto the shore of reason, we could say. Finally, man realized that he is the center of the cosmos, that he is the arche of the natural world – well, we even took a step further and dreamed about how creation has placed man at the center of all existence, and thereby typed him as the first link in the chain, but we forgot the fact that even this creator has been an invention of our own.

Back to man, that is the point of Hamlet’s death. But not to the man who creates god and devil in order to clear his conscience. Not back to civilization, but away from civilization, and forward, to a culture that promotes sanctity of life: back to the inalienable right of the citizen to live as a free being. Back to a distinctive, well-rounded, matured and dignified individual, who does not care about the supposed values offered to them, and who refuses to settle for the shells of democracy, but demands back that, which has been taken away from them by the social contract: the equality of everyone to everyone. And since states cannot be renounced, because they define us culturally as reasonable and social beings, the turn back to man has to happen with the help of the scepter of art.

Art above politics, and there we have it, a recipe for revolution. Raw critical disclosure – although subjective – of all that which has been skillfully swept (by our civilization) under the carpet of general opinion, with the help of socially engaged art, which requires personification and especially openness to difference, is

the only way in which man can be faced with his universal nonsense, un-solidarity, un-collaborativeness and intolerance, and the more it all hits us, the more susceptible our descendants will be to change. A habit is a shirt made of iron. The same goes for a changing habits: it is best to take them off.

If up to this moment we have been discussing, presenting and displaying, it is now time to take a step forward. Forward, in the sense that steps backward cannot be taken, regardless of how truthful, candid, or prideful they may be. Art has had enough of charlatanism, enough of pretense of the general cultural community over individual artistic outbursts, which only emphasize the obvious fact that there is apparently too much culture for the masses, and that the time for confrontation is here. A time of Hegelian synthesis.

The opinions of masses are based on dilettantism, which is sown into people’s souls by the incompleteness of contemporary pop-discourse about how the world is built molecularly, fusing atoms into molecules and molecules into masses, which according to some evolutionary miracle gain the ability to survive, until they die. Life is a discourse of death, to put it in vulgar terms. And this discourse is limited by a false perception, that thinking ends with the confrontation of the thesis with its antithesis; that it is enough to pick up a piece of information from the media, process it according to my taste, ability and power, and then throw it back like a ball (in the two-sides-to-every-coin sense): the content of the information remains entirely the same. The transformation occurs only at the level of form: denial, anti-thesis, counterpointing, opposition. And, will-nilly, it ends there.

Einstein once said that true knowledge is supported by experience. This belief was further reinforced by his famous saying that “God does not play dice”, which basically means that it’s enough to not dream. Dreams are not created out of a confrontation of the thesis and the antithesis, but out of their concrete synthesis. Dreams articulate that, which has been kept silent or tacit by what has been said. What I dream, I can make happen. And what I can make happen, definitely must be real.

What a pity, really, that we need the unconscious in order to take that step. Hegel words were: “By the little which now satisfies Spirit, we can measure the extent of its loss.” In the technocratic society of the 21st century, when information occur at such a rate, that it is impossible to even select them (as a matter of fact, we have computer bots to do it for us), it is much more comfortable to have the news (and with them, opinions) served to us by media of all sorts and kinds. Because we live in a time, when in order to shape one’s personal stand it is enough to assume someone else’s opinion, make it subjective and internalize it, we live in a society which (for the main part) has no opinion of its own. More specifically: own opinions are merely subversive, even irreversible and therefore very obstinate. Personality, which is supposed to stand behind the self-aware mind, if such a thing exists at all, has retreated to the rulership of its quiet slothfulness, while dominance has been given to spineless awareness, which claims to possess the truth, even though without the master – the mind, there is nothing to which this truth could be attached. If it were to process the truth, it would realize quickly that it is just an abandoned universality, an example of fake news: reality as the existence of facts does not mean that these facts are a priori true, substantiated, but only, that they happened. And anything can happen, so long as it is in the domain of the humankind.

This is why this time, it’s personal. Like a Jerusalem graffiti sums up: art saves us from truth.



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Osebno / Personal

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Fotografije razstave / *Installation views*: Damjan Švarc



Nataša Berk (SI)

Nataša Berk, državljanka sveta, živi in dela povsod, kjer se (z)najde, spreha se po številnih področjih umetnosti, Zvrsti je ne omejujejo, performira in instalira, fotografira in konceptualizira, kolažira in normira s samosvojim instinktom, ki v kontinuirani konsistenci svojega življenja umetniška izhodišča nabira v abstraktni interakciji s svetom, z okoljem, z družino, z bližnjimi, s seboj. Njeno prehajanje lastnih poti, zamišljanje, snovanje, odločanje, predstavljanje, izbira, realizacija sestavljajo unikatno ustvarjalno pot z avtonomnim in avtohtonim (pred)znakom umetniškega.

Lahko bi ji rekli akcionistka, ko v vsakem svojem dejanju spozna umetniški akt. In ko hkrati umešča svoje življenje kot umetniško poslanstvo. Če skuša z instalacijo opazovalca, opazovalko omejiti in ustaviti v prostoru, s performansom, nastopom izpostavi sebe kot osrednjo dejavnico namestitve, ki z zabrisanimi obrazy pripoveduje in (i)zbira. Postmodernost kot referenca – reminiscenca in emocija bližine v sodobnosti spleta in družabnih medijev. Prav ta 'bližnjost' umetniških relacij in medijska 'daljnost', ki se vse brutalneje vsiljuje v osebno, intimno, najbolj neposredno komunikacijo, je ena od dihotomij, ki lahko vzpodbudijo razumevanje Nataše Berk.

V smislu uporabe medijev so njena dela hipna, uporablja fotografijo, video, kolaž, risbo, tudi ulično umetnost, in nastopa. Ena najbolj originalnih umetnic je v svojem elementarnem porivu realistična in hkrati ironično kritična in provokativno angažirana. Četudi ujeta v prostor-čas s svojimi umetniškimi deli, izjavami in stališči prepričuje, da se ni treba strinjati in da moramo spremeniti svet. Seveda pa tudi sebe. Dosledno črpajoča iz lastnih bivanjskih izkušenj se spopriema z eksistencialnimi in eksistencialističnimi vprašanji, od otroštva oziroma samozavedanja naprej: soba, okolje, predmeti, igrače, ljudje, mati. Podobe in zvoki.

Spomini in realnost tvorijo duhovni interier, ki se ne sprijazni z udobjem in komformnostjo danega, ampak koplje po občutkih, kot da bi se dotikal nostalgije. Natašino delo se vedno malce ozira, ima pridih preteklosti, lahko po formi, načinu, modi, pozi, pristopu, mediju, predstavitvi, hkrati pa odločno stoji v sedanjosti. Lahko bi jo imeli za dedinjo evropskih umetniških avantgard, občasno navezujoč se na dadaizem. Če je svoboda v nekem delu tudi anarhija in če je umetnost tudi angažirana, se pri Nataši Berk prav ta kvartet zlije v umetniško svobodo in angažirano anarhijo. Nemara bi lahko bilo tudi obratno, v drugačni konstelaciji. A to je Nataša: resnično, iskreno, globoko verjame v umetnost in resno, delovno, aktivno jemlje njeno in svojo vlogo.

(Peter Tomaž Dobrila)

Nataša Berk, a citizen of the world, lives and works wherever she finds, or happens to find herself; uninhibited by Genres, she performs and installs, takes photographs and invents concepts, creates collages and sets norms by relying on her peculiar instinct. In a continuous consistence of her life, she develops her artistic starting points by means of an abstract interaction with the world, the environment, her family and the people closest to her, as well as herself. As she travels along her own pathway, her conceptions, ideas, decisions, presentations, choices and realizations amount to a unique creative path, charged with an autonomous and autochthonous artistic mark.

Nataša Berk could be called an "actionist", as is any one of her endeavors, she recognizes an act of art. At the same time, she pegs her life as an artistic mission. Her installations try to hold the viewer in that space, while her performances, her shows, expose herself as the central element of the event, which tells a story and makes choices while her face stays covered. Postmodernism as a reference – reminiscence and the sense of closeness in the contemporaneity of the internet and social media. It is precisely this dichotomy between the "closeness" of artistic relations, and the "remoteness" of media (which imposes itself in an increasingly brutal manner into the personal, intimate, sincerest communication), that can incite an understanding of the work of Nataša Berk.

With regard to media, her works are momentary; she uses photography, video, collages, drawings, and is a street artist and performer. In her basic impetus, one of the most original artists is realistic and at the same time ironically critical and provocatively committed. Even though she convinces us – trapped in space-time with her art works, her statements, her viewpoints – that we don't have to agree, and that the world needs to be changed. And, of course, we need to change ourselves as well. Nataša Berk consistently draws on her own life experience, and addresses existential and existentialist issues, starting from her childhood, from the onset of her self-awareness: room, environment, objects, toys, people, mother. Images and sounds.

Memories and reality make up Nataša's spiritual interior, which refuses to settle for the comfort of what has been bestowed on us, but digs through the emotions, like some kind of palpable nostalgia. Nataša's works are always looking back a little, they carry a hint of the past – whether in the sense of form, manner, medium, fashion, pose, approach, or presentation – yet at the same time, they stand firmly in the present. She could be dubbed an heiress of European avant-gardes, who occasionally leans towards Dadaism. If freedom in a work of art is also anarchy, and if the art has a commitment, then, in Nataša Berk's work, this quartet blends into artistic freedom and committed anarchy. Things could perhaps be the other way around, in a different constellation. But this is precisely what Nataša is: she truly, sincerely and deeply believes in art, and takes its role, as well as her own, with full seriousness and a pro-active attitude towards work.

(Peter Tomaž Dobrila)



Osebni akt cenzure

Personal Act of Censorship, 2018

digitalni tisk / *digital print*

produkcija KID KIBLA / *ACE KIBLA production*

Foto / *Photo by* Damjan Švarc



Nataša Berk
Osebni akt cenzure
Personal Act of Censorship, 2018
digitalni tisk / *digital print*
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Foto / Photo by Damjan Švarc

MOM'S
DRAWINGS



Jože Slaček (SI)



Selma Selman (BA/US)



Miha Erjavec (SI)

Avtor z delom Avtoportret predstavlja transformacijo iz fiksne oblike medija v nepredvidljive rezultate, z direktno interakcijo publike. Delo predstavlja vpliv okoliščin na avtorjevo vizualno ter osebno identiteto. Gledalec z dotikom spreminja kontekst fotografije in avtorjev avtoportret, ki omogoča številne variacije te podobe. Materialnost in fiksnost fotografije je avtorjeva največja frustracija, ki jo skuša zaobiti z nekonvencionalno formo. Avtoportret je projekt, ki se igra z interpretacijo klasičnega portreta in postavlja pod vprašaj definicijo fiksnega obstoječega medija.

Self-Portrait is a transformation from the fixed media form to unpredictable results, by means of direct interaction of the audience. The work is about the impact of circumstances on the author's visual and personal identity. By touching, the viewer alters the context of the photo and the author's self-portrait, creating multiple variations of the image. The materiality and fixedness of the photo is the author's biggest frustration, which he attempts to avoid by using unconventional forms. Self-Portrait is a project that plays with the interpretation of traditional portraits and calls into question the definition of a fixed medium.

Avtoportret / Self-portrait, 2009

fotografija na aluminiju

photo on aluminium

100 x 100 cm

Foto / Photo by Damjan Švarc





OR poiesis (SI)

S poetičnim performansom *Doors to Paradise* OR poiesis občutljivo nagovarja fenomen zidu in temo paradiža.

OR poiesis je prvič izvedla stoječi performans na lokaciji 13. aprila 2018 zjutraj (geokoda lokacije: 48°12'25.9"N 16°22'57.5"E). Intervencija v javni prostor je zaobsegala namestitev 169 zlatih lističev (23 karatov) na kamnite bloke zidu le nekaj korakov pred izlivom reke Wienfluss v Donavo, natančneje v kanalu pod Muzejem za uporabno umetnost. Drugič je izvedla performans proti večeru 29. junija. Delo naslavlja rob imaginarnega in (ne)dovoljenega, je kot odmev nedorečenega časa in fantazma lokalnega okolja, išče rob prostora, kjer je (še) možen prehod. Etherotopos.

Fotografija dela: *OR poiesis, Doors to Paradise*, Vienna (foto Petra Kapš)

*OR poiesis uses her poetic performance *Doors to Paradise* to address, with great sensitivity, the phenomenon of the wall and the theme of paradise. OR poiesis performed her first standing performance on location on the 13th of April 2018 in the morning (geocode: 48°12'25.9"N 16°22'57.5"E). This public space intervention involved the arrangement of 169 gold leaves (23 carats) on the stones of the Wienfluss river, right before its estuary to the Danube, more specifically, in the channel below the Museum of Applied Arts. Her second performance was carried out in the evening on the 29th of June. The work addresses the edge of the imaginary and the (un)allowable; it is like an echo of an inconclusive time, a phantasm of a local environment, searching for the border of a space, where transition is (still) possible. Etherotopos.*

Photography of the work: *OR poiesis, Doors to Paradise*, Vienna (photo by Petra Kapš)





Vrata v paradiž / Doors to Paradise, 2018

animacija fotografij performansa
animation of performance photographs

Foto / Photo by Damjan Švarc

Zlati zidovi / The Golden Walls, 2016–2018

animacija performativne hoje; fotografije
animation of performative walk photographs

Paradisco

zvočna kompozicija
sound composition
12:23 min.



Maša Jazbec & Zoran Poznič
Medsebojne interakcije / *Interpersonal Interactions*, 2016–2018
intermedijska postavitve / *intermedia installation*
Foto / Photo by Damjan Švarc



Maša Jazbec & Zoran Poznič (SI)

Razsežnosti znanstveno-umetnostnega polja na področju robotike oziroma bolj natančno androidne znanosti so večslojne. Android, za razliko od industrijskega robota, predstavlja novo vsebino in dodano vrednost znotraj polja robotike. Android kot umetno telo, mimetično podobno človeškemu, združen s tehnološkimi principi upravljanja, deluje kot ogromen in zapleten sistem. Telo homo sapiensa postaja artefakt. Prezentiran je kot nenehen umetelen ritual. Naravno telo postaja umetno skonstruirano telo. Minljivost postaja fizično – materialno – dejstvo. Delo Medsebojne interakcije raziskuje notranjosti od zunaj in vračanja k sebi s tehnologijo, ki zrcali sodobni človeški fizis – hibrid, sodobni posthumani objekt. Z vse večjo kompleksnostjo tehnologije vedno bolj izginjajo meje med naravnim in umetnim, notranjim in zunanjim, strojem in človekom. Razlike med rojenim in narejenim se prepletajo. Evolucija umetnega vzpostavlja nov princip sodobne posthumane mitologije. Hibridnost se kaže kot nova artikulacija sodobnikovega bivanja. Z možnostmi, ki jih ponuja sodobna tehnologija (virtualni svetovi, umetno življenje, biogenetika, kibernetika ...), se zdi, kot da je organsko telo le še vzorec neke pretekle zgodovine, ostanek borbe med mislijo in telesom, skratka artefakt, ki nas opozarja na omejeno privrženost naravi. Študija je bila delno opravljena na inštitutu ATR (Advanced Telecommunication Research Institute International) v laboratoriju profesorja Hiroshija Ishigura, Kyoto, Japonska, 2016–2017.

The dimensions of science and art in the field of robotics, or more specifically, android science, are multifaceted. The android, unlike the industrial robot, represents new contents and an added value in the field of robotics. The android as an artificial body bearing a mimetic resemblance to humans, in combination with technological management principles, operates as a huge and complex system. The body of homo sapiens is becoming an artifact. It is presented as a constant sophisticated ritual. The natural body is shifting to an artificially constructed body. Transience is becoming a physical, material fact. Interpersonal Interactions explore interiors from the outside, they explore the return to self by means of technology, which reflects the modern man's physique – the hybrid, the post-human object. As the complexity of technology advances, the borders between the natural and the artificial, the internal and the external, man and machine, are gradually disappearing. Differences between the natural and the man-made are intertwined. Evolution of the artificial establishes a new principle in contemporary post-human mythology. With the possibilities offered by modern technology (virtual worlds, artificial life, biogenetics, cybernetics, etc.), it seems that the organic body is but a mere fragment of some past history, a residue of the struggle between thought and body, in short, an artifact that warns about our limited adherence to nature.

The study was partly conducted at the Advanced Telecommunication Research Institute International (ATR), in the lab of Professor Hiroshi Ishiguro in Kyoto, Japan, 2016–2017.

Izvedba študije / Study performed by:
HIL (Hiroshi Ishiguro Laboratories),
Delavski dom Trbovlje

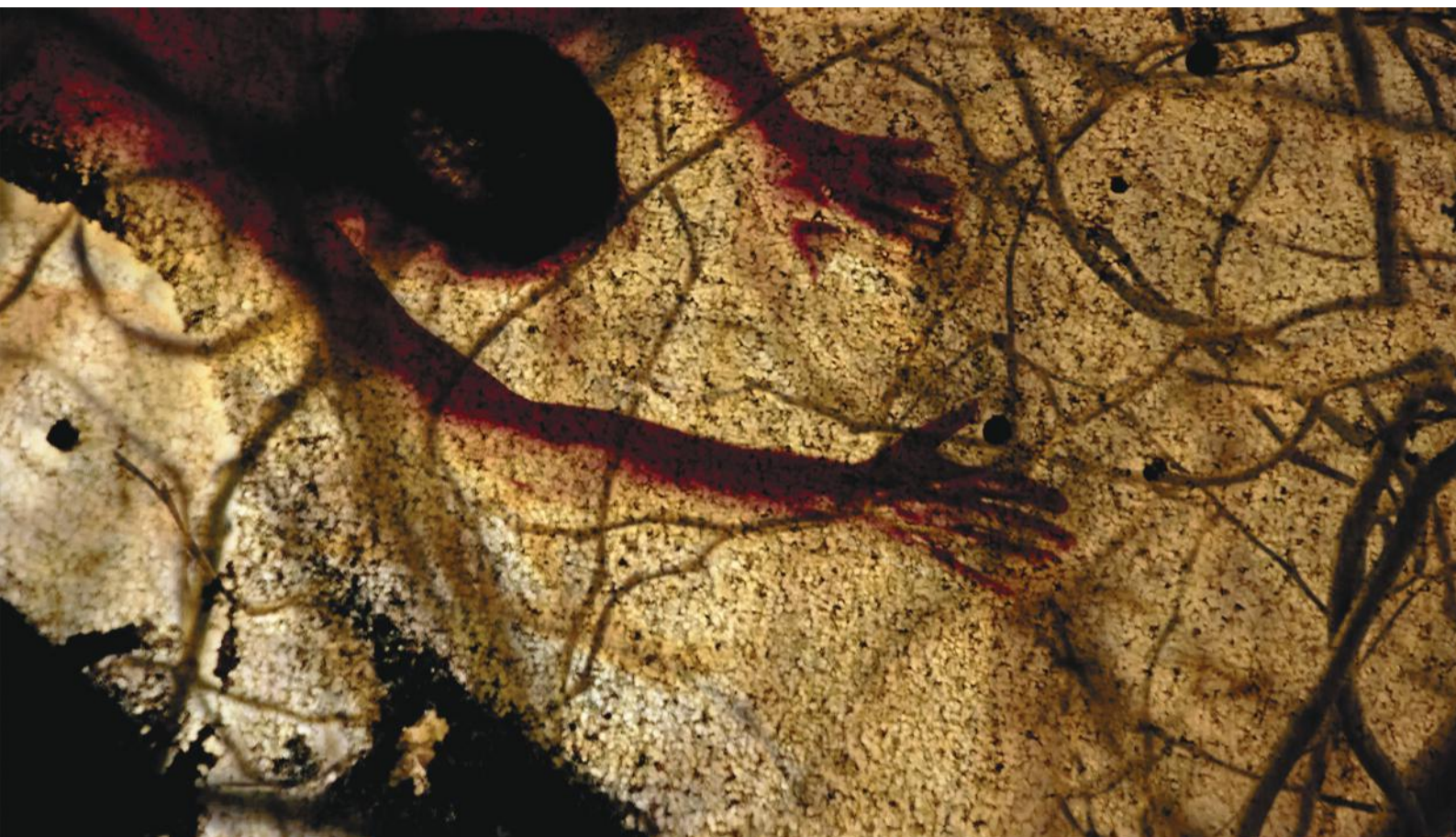
Dokumentacija in montaža / Documentation and editing:
Maša Jazbec

Izvedba postavitve / Execution:
Trbovlje Novomedijsko Mesto, KID KIBLA

Nataša Prosenc Stearns (SI/US)

Delo Plazilci, dolgo potovanje Nataše Prosenc Stearns je gibljivi kolaž, ki temelji na platenju video podob. Ustvarja svet, ki ni antropocentričen, ampak integrira človeško telo v okolje, ki se nenehno širi, krči, spreminja. Video instalacija, ki vključuje projekcije štirih gibljivih slik in ogledala, prikazuje tranzicijo bitij, ki v neskončnem gibanju sledijo vselej spreminjajoči se poti, drug drugemu in v želji po cilju, ki se nenehno izmika. Gibanje se postopoma spreminja v kaos, preplet telesnih delov, zemlje, stopinj, vejevja in brezen. Podobe, ki se v zrcaljenju ponavljajo v neskončnost, spominjajo na jamske poslikave, le da so namesto živali upodobljeni ljudje. Človeško telo je že od nekdaj center dela Nataše Prosenc Stearns. Telo se v Plazilcih povezuje z naravo, razpada, se raztelesa, kakor bi hotelo odgovoriti na vprašanje, kaj je še človeškega v času, ki je podrejen tehnologiji, zaradi česar smo vse bolj brezčutni, odtujeni drug drugemu, oropani človeškega.

Crawlers, The Long Travel by Nataša Prosenc Stearns is a moving collage based on image layering. It creates a world that is not anthropocentric, but rather integrates the human body into the environment, which is constantly stretching, shrinking, changing. The video installation containing a projection of four moving images and a mirror depicts a transition of creatures, who follow in endless motion the track of an ever-changing path, each other, and the desire to accomplish a goal that is constantly evading. Motion gradually changes to chaos, a web of body parts, imprints, earth, branches, abysses. Images, repeated infinitely in the reflections, are reminiscent of cave paintings, but instead of animals they depict humans. The human body was always central to the works of Nataša Prosenc Stearns. In Crawlers, the body connects to nature, it falls apart and becomes disembodied, as if it was trying to answer the question of what is still human in an age ruled by technology, which makes us increasingly insensitive, alienated, bereft of our humanity.



Crawlers, the Long Travel / Plazilci, dolgo potovanje, 2016/2018
dvokanalna video instalacija / two-channel video installation
detajl / detail

(fotografija z dovoljenjem umetnice / photo with the permission of the artist)



Nataša Prosenc Stearns

Crawlers, the Long Travel / Plazilci, dolgo potovanje, 2016/2018

dvokanalna video instalacija / *two-channel video installation*

HD video, 2 x 6 min.

(fotografija z dovoljenjem umetnice / *photo with the permission of the artist*)





Most / The Bridge, 2018

VR, trajanje / duration 9:51 min.

VR produkcija / VR Production:
Khora Virtual Reality

Foto / Photo by Damjan Švarc

Nikita Shalenny (UA)

Shalennyjevo delo virtualne resničnosti gledalca popelje onkraj horizonta, na štirideset tisoč kilometrov dolgo potovanje okrog sveta v skrajšani obliki. V virtualni igri naključij pot poteka po navidezni liniji med mostom in pokrajinami: odvija se v zavetju noči, kjer mehke silhuete ljudi romajo po opustelih pokrajinah in se zatekajo v objem sivine viharjih metežev in črnjave gozdov. Pokrajine so zasnovane na Shalennyjevih akvarelih; figure, ki spominjajo na prikazni, izmenično potujejo po brezovih gozdovih, naftnih poljih, zapuščenih cerkvah in oceanih v tem navidezno brezkončnem domišljijem svetu.

Shalennyja je od nekdaj privlačila ideja mostov, v pričujočem delu predstavlja most izhodišče za razmislek o možnem izhodu iz krize, ki vlada v državi, od koder prihaja. "Ideja o pobegu je nezavedna, je kakor poganjek, ki vzbrsti in se razvije v mlado drevo. Vsako jutro se odpravim na dvorišče s sekiro, izpodsekam korenine in izženem napačne misli. Naslednje jutro drevo zraste še višje, njegovo šelesteče listje šepeta vetru, ki je bil že povsod," pove Shalenny.

In Shalenny's VR work the viewer goes beyond the horizon on a compressed forty thousand kilometers journey around the world. A game of chance, the journey is the outcome of a line drawn from a bridge and further across the world, taking place in the dead of night, where fuzzy silhouettes of people tear along through desolated landscapes, fleeing into gray blizzards and shadowy forests. Based on watercolors by the artist, one setting replaces the other as the ghostlike figures cross birch forests, oil fields, abandoned churches and oceans in the seemingly limitless universe.

Shalenny has long been fascinated by the idea of the bridge in his works and in this particular work he takes a bridge as the starting point for imagining a way of escaping the ongoing crisis in the land where he resides. Or as he expresses it: "The idea of escaping is unconscious, it sprouts and becomes a young tree. Every morning I go to the yard with an axe and hack it at the root, banishing the wrong thoughts. The next morning it grows above me twice, its rustling leaves talking to the wind, which have already been everywhere."

Rusija. Uničena cerkev / Russia. The destroyed church

akvarel, papir / watercolor, paper

30 × 40 cm

(z dovoljenjem umetnika / with the permission of the artist)



Selma Selman (BA)

Projekt Nevarnosti telesa, telo v nevarnosti, je umetniška instalacija v dveh delih, ki vsebuje fotografijo, video intervju in 3D objekt, s pomočjo katerih obravnava tematiko nasilja in preživetja. Osnovna ideja dela Viva La Vida je ljudem ponuditi predstavo o tem, da je nevarnosti, ki jim je izpostavljeno telo, nemogoče reprezentirati zgolj z jezikom. Lubenica je tako uporabljena hkrati kot simbol in kot konkretna komponenta iz zgodovine samoemancipacije.

V sodobnem življenju postaja realnost žrtev spektakel. Brž ko ga proslavimo, je pozabljen. Bolečine in napore, ki so jim izpostavljena telesa v nevarnosti, morajo nato ta ista telesa na silo preživljati v tišini. To se odraža v dejanju ogroženega telesa (telesa v nevarnosti), ki pozira z isto lubenico, okrog katere je sicer organiziran njegov napor (trud, delo).

“V projektu Mi, ki sanjamo o, se postavim v vlogo prizme, v kateri se zbirajo najbolj bistvene, konkretne podrobnosti iz sanj, ki jih je, ali bi jih lahko, sanjala moja mati. Z mamom sem sodelovala pri rekonstrukciji spominov na otroško sobo, kakršno si je želela, a je ni nikdar imela. Prezgodnja poroka je njeno otroštvo prekinila pri samo trinajstih letih.

Njena želja oziroma sanje so bile imeti dekliško sobo. Takšen prostor ustvarim v najinem intervjuju, kjer ji narišem otroško sobo na podlagi njenih resničnih in fiktivnih spominov na neuresničene sanje.”

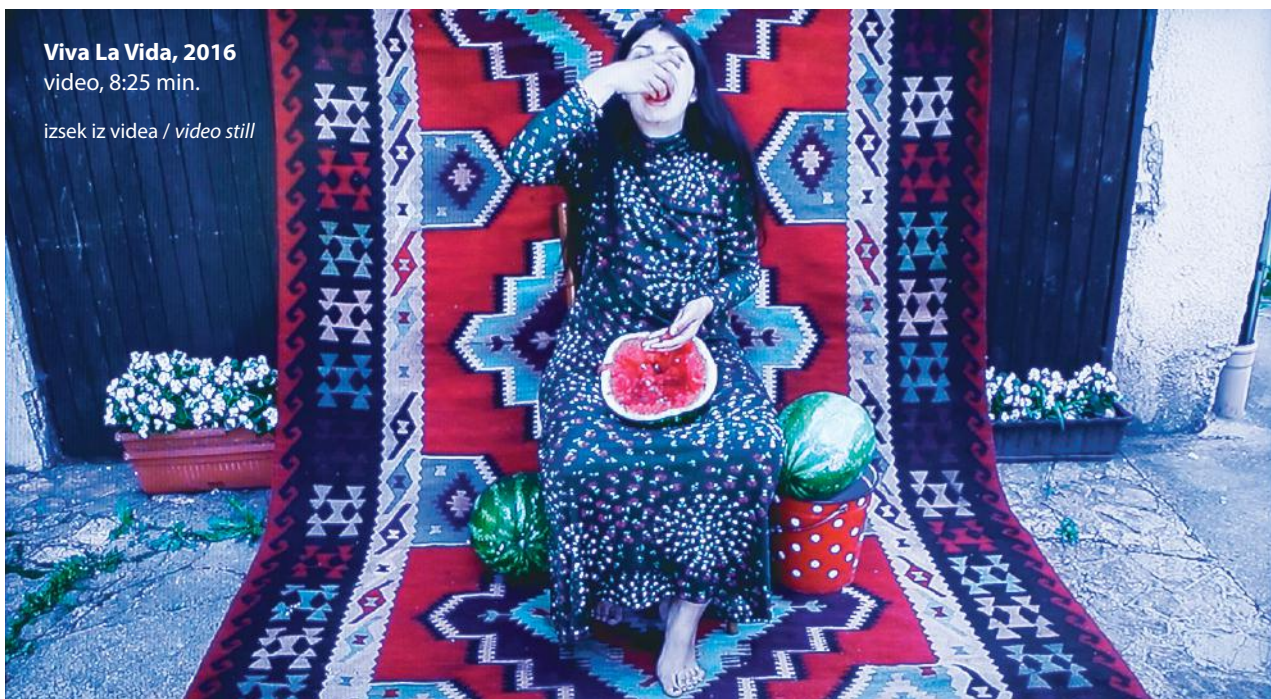
The project Dangers of the Body, the Body in Danger is a two-part installation – incorporating photography, video interview, and 3D object in order to represent violence and survival.

The general idea of the work Viva La Vida is to give people an idea of the impossibility of representing the dangers imposed upon a body through language alone. Thus, the watermelon is employed as both a symbol and a concrete component from a history of self-emancipation.

The reality of victims becomes a spectacle in contemporary life. Once it is celebrated it is forgotten. The pain and labor imposed upon bodies in danger is then forced to be lived in silence by those very same bodies. This is reflected in the act of a body in danger posing with the same watermelon which its labor is organized around.

“In the project We, Who Are Dreaming of, I am serving as a lens that focuses on the concrete and significant details of my mother’s past and possible dreams. I worked together with my mother, reconstructing the memories of her desired rooms from the childhood that she never experienced. My mother’s childhood was lost due to a child marriage at age 13.

Her wish/dream was to have a girls room. This room is created during the interview with my mother. I drew her room according to real and fictive memories of unrealized dreams.”



Viva La Vida, 2016
video, 8:25 min.

izsek iz videa / video still



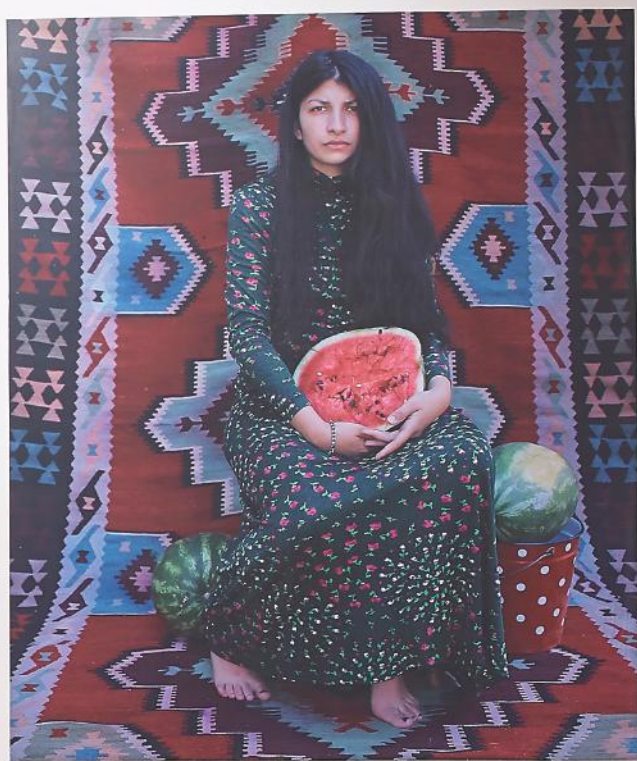
Mi, ki sanjamo o
We, who are dreaming of, 2018
 Intervju z mamo / Interview with mother
 video, 4:33 min.
 izsek iz videa / video still



3D model sobe za mamo
3D model of a room for mother, 2018
 Pomoč pri razvoju koncepta in 3D modela
Conceptual consulting and 3D model:
 Chonga Peter Lee
 Foto / Photo by Damjan Švarc



Selma Selman
Nevarnosti telesa, telo v nevarnosti
Dangers of the Body, the Body in Danger
instalacija / installation
fotografija, video intervju in 3D objekt
photography, video interview and 3D object
Foto / Photo by Damjan Švarc



Selma Selman

Viva La Vida, 2016

digitalni natis / *digital print*

fotografija / *photo: Selma Selman and Dinko Hosić*

video, 8:25 min.

Vlado G. Repnik (SI)

Portret androginega bitja, ki posluša, je bil posnet v oratoriju sostolnice sv. Janeza v Valletti na Malti. Eno sekundo in pol dolg kader je v realizaciji upočasnjjen na tri odstotke hitrosti. Tako se je material, posnet v slabih svetlobnih pogojih, še izdatno poslabšal. Strukturne korekcije zrnatosti, barve in svetilnosti krepijo tako sfumato kot chiaroscuro učinke na tak način, da filmski portret dobi karakter renesančne oljne podobe na platnu.

Žareč, statično onemel in v praznino zazrt angel, ti iz neskončnosti (med dvema trepljajema oči) sporoča: Najino življenje bo tiho popoldne, odeto v mehko zelenje.

The portrait of an androgynous being who is listening was recorded in the Oratory of the Co-Cathedral of St. John, Valletta, Malta. The one-and-a-half-second long shot was slowed down to three percent of the original speed. In this way the material already recorded in poor lighting conditions was additionally deteriorated. Structural corrections of the granularity, color and luminosity, enhance both the sfumato and chiaroscuro effects in such a way to make the film portrait appear as a renaissance-style painted image in oil on canvas.

The glowing, statically speechless angel gazing into the void has the following message for you from infinity (between two blinks of an eye): Our life will be a quiet afternoon, wrapped in soft greenery.



Caravaggio, 2017–2018

video, zanka / loop

1,5" > 1'46" > ∞

Foto / Photo by Damjan Švarc

Simon Macuh (SI)

Delo Voyage Voyage je del cikla, ki nadaljuje raziskovanje radijskih strategij. Med problemi se izmenjujejo vsebinske in formalne paradigme, včasih pa tudi povsem entuziastični poizkusi poustvarjanja radijskih fenomenov. Če so v preteklosti to že bili radijska igra, posnetki zvočnih krajin, narativne pripovedi in pričevanja (storytelling), je glasba eden izmed logičnih nadaljevanj tega niza. Zvočni performans Voyage Voyage je osebno popotovanje umetnika, ki v maniri DJ-skega mešanja (mix) lastnega preigravanja posnetkov in igranja v živo ter z izborom komadov, ki jih vsi poznamo, želi vzpostaviti dialog s tistimi, ki vstopijo v njegovo slišno polje in so povabljeni k reakciji ali soustvarjanju le-teh. Ali je tak dialog manj oseben, če v njem deluje več posameznikov? Ali je skupina, ki se poistoveti s fenomenom, ki je tipično povezan z osebnim okusom, tudi gradnja skupnosti?

Voyage Voyage is part of a cycle that continues in the exploration of radio strategies. Problems include paradigms of form and content, and sometimes purely enthusiastic attempts to re-create radio phenomena. In the past, this was done by means of a radio play, field recordings, narratives and storytelling, and music seems to be the next logical step in this sequence. The sound performance Voyage Voyage is the personal trip of an artist, who mixes, like a DJ, his own recordings, live set recordings and a selection of songs we all know, in order to establish a dialog with whomever enters his audible field, and invite them to react or re-create such situations. Is such a dialog less personal, if it involves several individuals? Is a group of people, who identify with a phenomenon typically associated with personal taste, also the building of a community?



Voyage Voyage, 2018

zvočni performans / sound performance

Foto / Photo by Damjan Švarc



Noseča Diotimā iz Delfov / Pregnant Diotima of Delphi

skulptura: steklo, glina, kovina, jeklo in gel na steklu in nerjavečem jeklu
sculpture: glass, clay, metal, steel and gel on glass and stainless steel

40 cm x 40 cm x 180 cm

Foto / Photo by Damjan Švarc

Jiři Kočica (SI)

Noseča Diotima iz Delfov je narejena iz 30 rezin (nivojev) stekel, ki držijo gelčke, kakršne uporabljajo znanstveniki pri analizi DNK oziroma pri analizi proteinov. Ti gelčki skupaj dajejo obliko telesa noseče ženske. Glava je narejena iz enakega gela kot telo, vendar kot negativ, pri katerem vidimo glavo le v odsotnosti, kot prazen prostor. Figura je v velikosti človeka in je pomnik velikemu dolgu, ki ga imamo do svojih prednikov, do njihove dediščine, ki jo imamo shranjeno v naših telesih kot DNK. Lik Diotime kot tiste, ki je Sokrata vpeljala in ga učila o ljubezni v preročišču Delfi, je izbran zelo previdno, saj gre za eno ključnih figur naše civilizacije.

The Pregnant Diotima of Delphi is comprised of 30 slices (levels) of glass, which house the same kind of gel scientists use for DNA and protein analysis. The layers of gel form the shape of a pregnant woman's body. The head is made from the same kind of gel as the body, but appears as a negative image. The full-scale figure is a reminder of the huge debt we owe to our ancestors and their legacy, which runs through our bodies in the form of DNA. The character of Diotima, who taught Socrates "the philosophy of love" through the utterances of the Oracle at Delphi, was chosen carefully, as it represents one of the key figures of our civilization.



Odtisi rok / Hand Prints

skulptura, gel na okvirju s svetlobnim telesom
sculpture, gel on a frame with light object
25 cm x 25 cm x 10 cm

Foto / Photo by Damjan Švarc

Odtisi rok so skulpture, kipi, ki po svoji obliki delujejo kot zapolnjen prazen prostor rok, ki so sklenjene v obliko priprošnje oziroma v obliki sklenjenih rok kot nekakšne "posode", iz katere na primer pijemo vodo. Oblika je tako poudarjen prazen prostor, v katerem so "namočeni" gelčki za analiziranje proteinov. Natančno vidni prstni odtisi poudarijo ta občutek, da gre za nekaj, kar primemo, s čimer smo v stiku, česar se dotikamo, in kar se nas dotika.

Hand Prints are sculptures, statues in the form of pleading hands that appear as some sort of vessel for drinking water. The form emerges by emphasizing the empty space drawn by the shape of the hands. The frames contain gel for protein analysis. The clearly visible fingerprints accentuate the sense of contact, the sense of something that can be touched, and that touches us.

Jože Slaček (SI)

Biotehnološka instalacija zajema zbirko telesnih ostankov in vzorcev, nosilcev DNK zapisov, ki so shranjeni v ročno izdelanih posodicah. Tako se projekt poigrava na mejnih področjih znanosti in umetnosti, ob tem upošteva vpliv zgodovine umetnosti in kulture na znanstvene raziskave. Delo predstavlja oziroma vsebuje telesne ostanke, kot so lasje, nohti, slina, kri, znoj, delci kože, zobje, dlake, nosilcev DNK zapisov, ki jih redno puščamo v okolico. Vsi darovani vzorci so zapečateni v varovalne posodice in shranjeni v svojem relikvijarju. Vzorci bodo shranjeni za čas, ko bo znanost omogočala uporabo DNK-ja za ponovno rojstvo. Na tej točki se seveda pojavlja vprašanje, kdo sem ali kaj je v resnici človek, ali je trenutek smrti dokončen? Je to njegovo telo, so to njegova znanja, spretnosti, ali hotenja, strasti, ki so izoblikovana skozi zavedanja in izkušnje življenja?

This biotechnological installation comprises a collection of bodily remains and samples, carriers of DNA profiles, which are kept in hand-made miniature containers. In this way, the project plays at the border between science and art while taking into account the influence of culture and the history of art on scientific research. The artwork displays preserved bodily substances, such as hair, nails, saliva, blood, sudor, bits of skin, teeth – DNA profile samples, which we regularly leave behind in our environment. All of the donated samples are sealed into protective containers and kept in separate reliquaries. They will be kept there until a time, when science will enable the use of DNA technology for re-birth. This inevitably raises questions: who are we? What does it really mean to be human? Is the moment of death really absolute? By human, do we refer to our bodies, our knowledge and skills, or our desires and passions, which have been shaped by our awareness and life experiences?



Biopunk, 2018

DNK umetnosti in nesmrtnosti
The DNA of Art and Immortality
mešana tehnika / mixed media

Foto / Photo by Damjan Švarc

Jure Fingušt (SI)

Moj čutni dnevnik je instalacija, ki v interakciji z obiskovalcem vizualno zapiše njegov obisk. Gledalec oziroma obiskovalec modelira glineno maso na mizi ter na skicirki pušča sledi na papirju. Ta zapis se spremeni v digitalno obliko – pod skicirko so namreč nameščeni senzorji, ki zaznavajo pritisk (pressure sensor), ki sprožijo kamero, nameščeno v svetilki na mizi. Kamera posname ustvarjanje z glino v petnajst sekundni video, ki se projicira na mizo. Hkrati pa so videi projicirani tudi na skicirko, tako da pride do plastenja ali nasnemavanja videov v različne globine in lahko opazujemo sledi predhodnih participantov. Sočasno se predvaja devet video posnetkov.

My Sensual Diary is an installation which in interaction with the visitor visually records their encounter. The viewer/visitor sculpts the modeling clay on the surface of the desk, leaving marks on the paper. These traces are transformed into digital form: the pressure sensors installed under the sketch pad trigger the built-in camera in the lamp which stands on the desk. The camera records the clay modeling, creating a fifteen-second video which is projected to the surface of the desk. At the same time the videos are also projected onto the sketch pad, resulting in a layering, or dubbing of the videos to different extents, whereby the visual traces left behind by previous participants can be observed. Nine video recordings are played simultaneously.

Moj čutni dnevnik
***My Sensual Diary*, 2017**
interaktivna instalacija
interactive installation

Foto / Photo by Damjan Švarc





Zamke / Pasti / Traps, 2017/2018

serija gifov / GIF series

Skull / Lobanja, gif

Turn / Obrat, gif

Trap / Past, gif

Space / Vesolje, gif

Foto / Photo by Damjan Švarc



Marija Ančić (BA)

Razstavljena dela so iz serije gifov z naslovom Pasti, razvitih v obdobju 2017–2018 in predstavljajo ženski lik, ujet v različnih pasteh. Past je naprava za lovljenje in zajetje; naj gre za skrivno zanko, vabo, prevaro ali zvijačo, žrtev ne ve, da se je ujela v past, dokler ni prepozno. Pasti so pretirane in karikirane, kakor jih poznamo iz risank, filmov in pop kulture (ogromna past za medvede, skrivna vrata v tleh, živo blato) ter predstavljajo občutke tesnobe, negotovosti, ujetosti, nepripradnosti. Učinek loopa je surrealistična situacija, v kateri se lik nahaja za vedno ujet v pasti, brez možnosti izhoda, vendar se zaveda nevarnosti pasti, ki se ji uspešno izmika. Tudi past je v podobnem položaju, saj kljub neskončnim poskusom ne more izpolniti svoje funkcije. Past in lik se tako nahajata v pat poziciji, nenavadni simbiozi.

Traps is a series of GIF works (since 2017), featuring a female character in various traps. A trap is a device meant to catch and capture, whether it is a secret trap, a bait, decoy or a fraud the victim does not know it fell in it until it's too late. Traps are exaggerated caricatures based on cartoons, movies and pop culture (a huge bear trap, a secret trap door, quicksand, etc) and they stand for feelings of anxiety, insecurity, isolation, alienation. The loop creates a surreal effect of the character being stuck in the trap forever with no possibility of escape, however she is aware of the danger and is successfully avoiding it, living with it. The trap is in a similar position because despite the infinite attempts it fails to fulfill its function. So the trap and the character exist in a stalemate.

Tadej Vaukman (SI)

Grandheroes je vizualna pripoved o spominu, odraščanju, soočanju, spoznavanju, premišljanju in minljivosti. Tadej Vaukman se v svoji novi foto knjigi posveča intimnemu soočanju z lastno preteklostjo, ki je bila vselej zaznamovana s samozavedanjem o odstopanju od družbenih norm in o nepredvidljivosti življenja. Zbral je predmete in arhivsko fotografsko gradivo, prav tako pa je fotografiral vsakdanje situacije v hiši starih staršev, kjer je preživel svoja formativna leta. Fotografija v sebi neizbežno nosi zavedanje o minljivosti in smrti, saj v času zamrznjena podoba prej ali slej predstavlja (le še) mrtvo bitje ali materijo. Zato je pogled v lastno preteklost skozi fotografske podobe nezadržno povezan z minljivostjo, hkrati pa je zavoljo relativnosti spomina tudi vedno nekoliko prikrojen.

Grandheroes is a visual tale about a memory of growing up; it is about confronting, comprehending, deliberating and about ephemerality. In his new photobook Tadej Vaukman aims to achieve an intimate confrontation with his own past, which has always been marked with self-awareness of deviation from social norms and of the arbitrariness of life as such. He collected objects of symbolic value and archival photographic materials, as well as photographing everyday situations in his grandparent's house where he spent his formative years. Photography is inevitably related to the idea of passing away and to death because the image, frozen in time, will sooner or later come to represent (only) a dead being or matter. Therefore, introspection upon one's own past through photographic images is inexorably related to a kind of vanishing. At the same time, however, introspection is always slightly distorted due to the relativity of memory.





Grandheroes, 2018

fotografije (digitalni tisk)

photographs (digital print)

70 x 100 cm

(fotografija z dovoljenjem umetnika
photo with the permission of the artist)



Tadej Vaukman

Grandheroes, 2018

fotografije (digitalni tisk)

photographs (digital print)

70 x 100 cm in 50 x 70 cm

Foto / Photo by Damjan Švarc





Artists&Poor's (SI)

V galerijskem prostoru instalacija predstavlja konceptualno grobnico, opremljeno s kamero in mikrofonom, vgrajenima v nagrobnik. Kamera je povezana z arduino senzorjem, ki ga opazovalec s približanjem sproži ter tako zažene prikrito video snemanje, ki v video zapis spremeni trenutnega obiskovalca oziroma trenutno dogajanje. Snemanje je časovno omejeno na eno minuto. Video se s pomočjo računalniškega programa avtomatsko obdela ter časovno omeji, nato pa se zbrani posnetki objavljajo na twitter računu osebe z nagrobnika. Namen instalacije je opozoriti publiko na bizarnost, nesmiselnost in tudi nevarnost socialnih omrežij, od zamenjave identitete, lažnega profila, sovražnega govora ter možnosti zlorab. Avtorji posegajo v diskurz uporabnosti socialnih omrežij z ustvarjanjem profila sodobnega pokojnika, ki tvita iz groba.

Within the gallery space the authors are creating an installation which represents a conceptual tomb equipped with a camera and microphone integrated into the tombstone. The camera is connected to an Arduino sensor, which the visitors trigger by approaching. Thus, the secret video recording is started, which changes the visitor or current action into a video recording. The recording is limited to one minute. With the help of a computer program the video is automatically edited and cut to a certain time limit. All collected videos (database collects the recordings taken during the span of a day) are automatically posted on the twitter account of the person on the tombstone.

The purpose of the installation is to warn the public from the bizarreness, pointlessness and also abuse of social media; from the exchanges of identity, false profiles, hate speech and possibilities of abuse. The authors are trying to intervene in the discourse of the usability of social media by creating a profile of a modern deceased who tweets from the grave.

Avtorji / Authors:

Aleksandra Farazin, Nina Jeza,
Gregor Krušič, Petja Janžekovič

Tehnična podpora / Technical support:

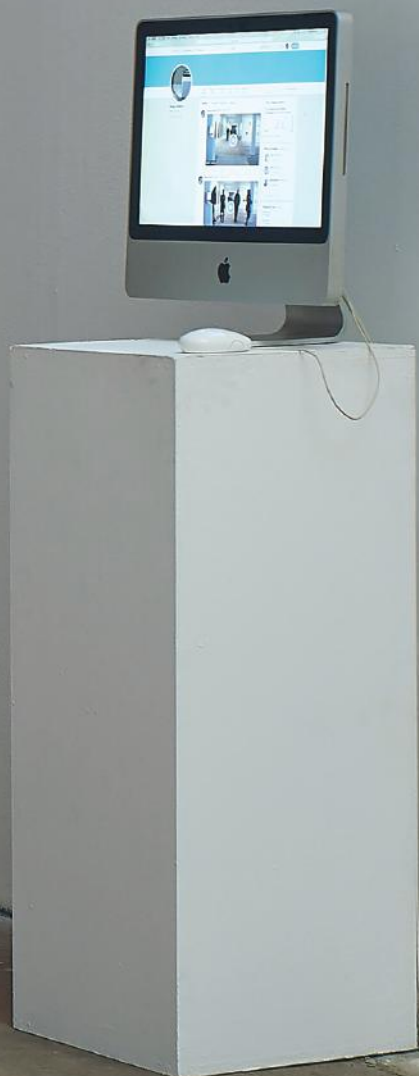
Milan Grlica

Koprodukcija / Co-production:

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Javne službe Ptuj,
Kamnosek Leopold Methans



Čivkanje od onkraj / Tweets from Beyond, 2018
intermedijska instalacija / intermedia installation

Foto / Photo by Damjan Švarc

Meggy Rustamova (GE/BE)

M.A.M. (Moja asirska mati) je dvojni portret, ki se začne z nemo predstavitev dveh podobno oblečenih žensk, ki sta očitno sorodnici in sta različnih starosti. Nenadoma se razvije debata o kadriranju in pozicioniranju obeh likov na posnetku.

M.A.M. (My Assyrian Mother) is a double portrait, starting as a silent portrayal of two similarly dressed woman, obviously related, and differenced in age. Suddenly a discussion develops about the framing and their position within the image.

M.A.M. (Moja asirska mati My Assyrian Mother), 2009–10

video, 3:38 min.

jezik: ruščina, podnapisi: angleški

OV Russian, ST English

izseki iz videa / video stills





Martin Kohout (CZ/DE)

Delo Slides je spekulativna pripoved o zasebni komunikaciji, s tem povezanimi tehnologijami in prihodnosti, ki nas obkroža. Film pripoveduje zgodbo o tem, kako Aslı in Bora, ki imata obratno razporejen čas spanja in budnosti, ohranjata stike drug z drugim v trenutkih, ko si ne moreta takoj odgovoriti na medsebojna sporočila; kako si pripovedujeta resničnost, ki ju obkroža, in kako pristopata in razrešujeta vse, kar le-ta prinaša.

Slides is a speculative narrative about private communication, related technologies, and the present future around us. The film follows how Aslı and Bora, who have opposing sleep and wake schedules, keep in touch with each other when the other one isn't there to answer right away; how they narrate the surrounding reality to each other, and how they both struggle and solve all that it brings with it.

Diapozitivi / *Slides*, 2017

video, 22:30 min.

izsek iz videa / video still







Anka Krašna
Brez besed / *Without Words*
Foto / Photo by Damjan Švarc

Dragica Čadež (SI)



Dragica Čadež
Tihožitje – roke / *Still Life – Hands*



Brez besed / Without Words, 2017

mešana tehnika na platnu / *mixed media on canvas*

192 x 80 cm

Foto / *Photo by* Damjan Švarc

Z deli želi umetnica izpostaviti položaj ženske v družbi. Ne glede na katerem geografskem področju sveta se nahaja, ne glede na versko izpoved ali družbeno ureditev, je njena vloga v podrejenem položaju. Družbene norme in verska pravila so v domeni moških, zato tudi ni presenetljivo, da so vsi glavni bogovi aktualnih verstev moškega spola. Anka Krašna meni, da se vsi ti »sodobni« negativni pridevki za ženski spol vlečejo

od konstrukta izvirnega greha, ki je žensko opredelil za izvor grešnosti. Naj je zakrita ali odkrita, je ranljivi subjekt v družbi in mnogokrat odkrito ali prikrito »lastnina« moškega. In če je v tem sprevrženem odnosu do golote lahko v mladosti lepo golo telo tudi »orožje in orodje« za doseg nekaterih ciljev, se v starosti golota sprevrže v nasprotno – v popolno razoroženost in ranljivost.



The works of Anka Krašna explore the position of women in society. Regardless of the geographical area, religious belief or social order, the role of women is always subordinate to that of men. Social norms and religious rules are in the domain of men, and it is no surprise to find that the names of all the main deities and gods in today's world religions are male. Anka Krašna believes that all these "contemporary" negative epithets for females have been lagging since the construct of the original

sin, which defined the woman as the source of sinfulness. Veiled or bare-headed, she is the vulnerable subject in society, and often, overtly or covertly, the "property" of the male. And if in this perverted attitude towards nudity, a young beautiful nude body can also be a "tool and weapon" for the achievement of certain goals, in the old age nudity turns into the opposite – complete disarmament and vulnerability.

Dragica Čadež (SI)

Dragica Čadež je kiparka, ki dela večinoma v lesu, v zadnjem času pa tudi v bronu in keramiki. Gradivo, ki ga je avtorica izbrala za svojo novo kiparsko zgodbo, je kombinacija njej ljubih materialov – lesa in gline. Njena pomensko-vizualna izraznost temelji na naravnih oblikah, kot so odtisi rok, in so z embalažo združeni v premišljeno postavitvev, kjer se posamezni segmenti smiselno sestavljajo v strnjen opus. Tihožitje predstavlja aktualno tematiko potrošniške družbe in zavedanje izgube osnovnih vrednot.

Dragica Čadež is a sculptor who works mostly in clay, and recently also in bronze and ceramics. The materials the author selected for her new sculpting story is a combination of her favorite materials – wood and clay. Her conceptual and visual expression is based on natural forms (such as hand prints) combined with packaging materials, to form a studied arrangement, where individual segments are assembled into a condensed body of work. Čadež's Still Life is a reflection of the contemporary issues associated with consumer society and the awareness about the loss of core values.

Tihožitje – roke / Still Life – Hands, 2017/18

žgana glina, les / terracotta, wood
kos / piece 40 cm x 30 cm x 26 cm

Foto / Photo by Damjan Švarc





Radovan Kunić (HR)

“Zame kot slikarja, tistega, ki ga je izbral ta medij, slikarstvo zagotavlja potrebno možnost, da uporabim svoj najbolj osebni in najbolj značilen način posredovanja realnosti; s spreminjanjem in prilagajanjem potrebam tega edinstvenega prostora – slike. Moj cilj je preseliti lepoto in zanimivosti iz sveta resničnosti (včasih osebnega in včasih splošnega) v obrobni prostor in na ta način ustvariti prikaz, nekoliko neodvisen od sveta, ki ga obdaja, hkrati pa na nestabilnem terenu in nevidno plavajoč nad njim.

Fasciniran z različnimi možnostmi videti isto stvar, z uporabo moči domišljije in nedoločenih impulzov splošnega vtisa, poskušam ustvariti situacije, ki so odprte za subjektivne interpretacije, katerih popoln pomen uide in pusti opazovalca, da jih dokonča skozi lastne izkušnje.”

(Radovan Kunić)

“For me as a painter, the one chosen by this media, painting provides the necessary possibility to use my most personal and most characteristic way of intervening in reality; by changing and adapting it to the needs of this unique space – the painting. My aim is to relocate beauty and curiosities from the world of reality (sometimes personal and sometimes general) into marginal space and in this way to create a display, somewhat independent of the world which surrounds it, yet at the same time unstable and invisibly floating above it.

Fascinated by different possibilities of seeing the same thing, using the strength of imagination and unspecific impulses of a general impression, I try to create situations which are open to subjective interpretations, whose complete meaning escapes, leaving the viewer to finalize them through his own experiences.”

(Radovan Kunić)



**V prizadevanju / In an Endeavor
U nastojanju, 2015**

olje na platnu / oil on canvas
210 x 115 cm

(fotografija z dovoljenjem umetnika
photo with the permission of the artist)



Radovan Kunić
Mesto prehoda / *The Place of Transition*
Mjesto prelaska, 2015
olje na platnu / oil on canvas
147 x 220 cm

(fotografija z dovoljenjem umetnika
photo with the permission of the artist)



Boštjan Novak (SI)

Skulptura je lahko orodje in navdih za urejanje okolice. Zato se umetnik vedno trudi, da je kip lep, skladen in urejen. Gledalec, kateremu je kip všeč, lahko opazuje in uživa v dramaturgiji jasnih oblik (zato so figure stilizirane) in primerja kip ter okolico in išče metafore. Umetnik gledalcu ponudi tudi, da ga postavi v okolje, ki mu ni všeč in ugotavlja, kaj bi lahko dejavno spremenil v okolici, da bi bila ta bolj skladna s kipom, oblikovno in tudi psihološko.

A sculpture can be a means and inspiration for designing our surroundings. This is why the artist always tries to create a sculpture that is beautiful, harmonious, and tidy. The viewer can observe and enjoy the dramaturgy of clean forms (which is why the figures are stylized) and compare the sculpture and the environment, looking for metaphors. The artist also offers the viewer the possibility of being placed in a setting they do not like, and find out what they could actively change in that environment, to make it more in harmony with the sculpture (in terms of form, and also psychologically).

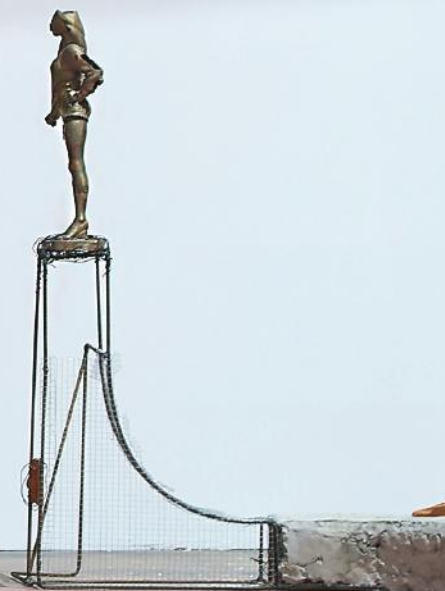


Vsa ta moda / All This Fashion, 2017
terakota / terracotta

Foto / Photo by Damjan Švarc



Jutranja kava / Morning Coffee, 2018
terakota / terracotta



Boštjan Novak
Rojstvo Venere II.
The Birth of Venus II., 2018
terakota / terracotta

Foto / Photo by Damjan Švarc



Boštjan Novak

Rojstvo Venere I. / *The Birth of Venus I.*, 2018

železo, bron, gips, terakota, les, cement

iron, bronze, plaster, terracotta, wood, cement



Maruša Šuštar
Paradiž / Paradise, 2008
olje na platnu / oil on canvas
140 x 190 cm

Foto / Photo by Damjan Švarc



Maruša Šuštar
Globoko nad nami / *Deep Above Us*, 2014
olje na platnu / *oil on canvas*
170 x 240 cm



Maruša Šuštar
Nebohodci / *Skywalkers*, 2014
olje na platnu / *oil on canvas*
120 x 200 cm

PO-BEG-KRAJINA

Znano je, da je osnovna ideja očesa na nebu primordialna, stara kot človeška domišljija. Gre za Cerne Abbas Giant v Angliji ali Serpent Mound v Ohio, predstavitev, ki so jih naredili ljudje na tleh, kot da bi jih morali videti iz nebes. Te slike so prikazane čitljive, frontalno. V zgodovini zahodnoevropske umetnosti so se zgodila prva znana umetniška dela z uporabo »božjega pogleda« okoli leta 1560, ki jih je naredil Pieter Bruegel starejši. Toda ločen način predstavljanja, popolnoma skrajšan pogled od zgoraj je znan šele od umetnosti konca devetnajstega stoletja, iz del Gustava Caillebotteja, Pissarroja, Andreja Kertésza in Grandvillea. Na to je očitno vplival tehnični napredek: s prvim letalom, visokimi stavbami v mestih, razvojem umetniške in vohunske fotografije ter znanostjo z Einsteinovo teorijo relativnosti.

Gre za emancipacijo od zgolj človeškega vidika, je alternativa fizičnemu redu vesolja. Tak nenavaden pogled nas sili, da se zavedamo delitve med možnostmi obstoja različnih zavesti, perspektiv, misli in meja naših kultiviranih in sprejetih pričakovanj ter definicij o obstoječih stvareh v svetu.

Takšna perspektiva odraža današnje razmere v svetu, ko so ljudje v vsakem trenutku nadzorovani od »zgoraj« zaradi njihove lastne »zaščite«, a hkrati postavi vprašanje o izgubi intimnosti in sublimnih manipulacijah.

Za slike je zatorej tipičen pogled od zgoraj na tla spodaj, kjer lahko vidimo majhne človeške figure. Okoliško polje, kamor so postavljene figure, je vedno drugačno in oblikuje kontekst, tudi pomen vsakega umetniškega dela. Lahko je stiliziran geometrijski motiv mreže določenega mesta ali zemljevid pokrajine (ki ga nikoli ne izbere po naključju). Lahko je bela praznina z zelo občutljivimi odtenki ali izrazno močno barvno polje. Površina je včasih obogatena z napisom, ki dodaja še eno točko razlage, kot je »land-e-escape« / »po-beg-krajina«, ki jo je mogoče razumeti iz precej različnih pozicij.

V teh slikah se rada poigravam s termini bližina – oddaljenost, tu – tam, njihovimi težavami – našimi težavami ... in tudi da gledalca soočim s kritičnimi vprašanji o geopolitičnih dejstvih, vprašanji o avtomatizmu v naših človeških življenjih, kako jih je mogoče ujeti v nekatere sprejete ideje in možnost novih alternativnih zaznav, kar pomeni tudi možno novo zavest.

(Maruša Šuštar)

LAND-E-SCAPE

It is known that the basic idea of the eye in the sky is primordial, as old as human imagination. It goes back to the Cerne Abbas Giant in England, or the Serpent Mound in Ohio, representations that were made by people on the ground as if they were to be seen from the heavens. These images are shown in a legible, frontal fashion. In the history of western European art, the first known art works which used "god's view" sprang up around the year 1560, and were made by Pieter Bruegel the Elder. However, a separate way of representing, the fully foreshortened overhead viewpoint, has been known in the arts only since the end of the nineteenth century, from works by Gustav Caillebotte, Pissarro, Andre Kertész and Grandville. This was clearly influenced by technical progress: the first airplane, high-rise buildings in cities, the development of artistic and covert photography, and, in science, Einstein's relativity theory.

It is about emancipation from a merely human point of view; an alternative to the physical order of the universe. Such an unusual view forces us to be aware of the division between the possible existence of different kinds of consciousness, perspectives, thoughts, and limits of our cultivated and adopted expectations and definitions about the things that exist in the world.

Such a perspective also reflects today's situation in the world, where in any given moment, people are controlled from "above" for the sake of their own "protection", but at the same time this raises questions about the loss of intimacy and sublime manipulations.

Paintings therefore typically employ a view from above towards the ground below, where we can see little human figures. The surrounding area where figures are positioned is always different, it formulates the context and also the meaning of each work. It can be a stylized geometrical grid motif of a certain city or a map of a land (and is never chosen randomly). It can be a white emptiness with very delicate hues, or an expressive full-toned color area. The surface is sometimes enhanced by means of an inscription, which adds another starting point for interpretation, for example "land-e-escape", which can be understood from rather different positions.

In these paintings, I like to play with notions of closeness/ distance, here/there, their problems/our problems... and confront the viewer with critical questions about geopolitical facts, questions about automatism in our lives, how they can be caught in some adopted ideas and the possibility of new, alternative perceptions, which also implies a possible new consciousness.

(Maruša Šuštar)

“Zavračam vsako umetnost, ki ne nagovarja direktno, enakovredno in brezkompromisno vseh, ki svobodno in prostovoljno prihajajo z njo v kontakt.

Ne dovolim si, da bi ob razumskem, intuitivnem ali naključnem vstopu v neko umetnostno situacijo razumsko, intuitivno ali naključno moral izbrati, s katero od ciljnih publik bi se najraje poistovetil. Trma in revolt bi me lahko pripeljala v vrste neozaveščenih in zavedenih obiskovalcev ali naključnih prič dogodka, postavljenih v situacijo, v kateri volontersko¹ aktivno sodelujejo v umetniškem aktu. Ko prevladajo temeljna čustva in razum, brezkompromisna, radikalna pozicija postane neizogibna.”

“Zavračam »sodobno« uporniško in subverzivno umetnost, kajti le-ta je umeščena v umetnostni sistem samo pod pogojem, da je jalova. Trdim, da sta jalova kvazi-kritičnost in brezciljna konfrontacija nujna predpogoja za dostop do muzejev, galerij, bienalov, sejmov in drugih prostorov poumetnostnenja. Praktično vse, kar danes nosi ime sodobna umetnost, je popolnoma neprimerno za ustvarjanje pogojev za družbene spremembe in se izkazuje predvsem za formalne, mimetične in larpurlartistične reprodukcije navidezne progresivnosti.”

“Nasprotujem vsem poskusom naturalizacije umetnosti. Umetnost je umetna. Ni bolj antropomorfnega pojava, kot je umetnost. V antropocenu je umetno vse. Genom, ekonomski sistem in celo cunami.

Iščem preboj skozi preplet so-delovanja realkapitalistične ideologije in kap-realistične umetnostne ideologije.”

Iz eseja **“Kaj bi bilo, če bi ... umetnost”**

Janeza Kardelja

“I reject any art that isn’t directly, equally and uncompromisingly addressing those who come of their own free will in contact with it.

I refuse to be forced to choose (rationally, intuitively or randomly) between different publics I can opt to join when I enter (rationally, intuitively or randomly) some art situation. Stubbornness and revolt could lead me to join the unaware and misled mob and coincidental witnesses who are when thrown in this situation voluntarily¹ and actively participating in the “work of art”. When basic feelings and reason prevail a different path becomes necessary.”

“I reject “contemporary” rebellious and subversive art because it is co-opted in the art system only if it is futile. I maintain that futile quasi-critique and aimless confrontation are necessary preconditions for access to museums, galleries, biennials, art fairs and other spaces for “en-art-ment”. Nearly everything that bears the name “contemporary art” is completely unsuitable for creating conditions for social change, and it appears mostly as a formal, mimetic and “art for art’s sake” reproduction of a virtual progressiveness.”

“I oppose all attempts to naturalize art. Art is artificial. There is no phenomenon more anthropomorphic than art. In the Anthropocene everything is artificial: the genome, the economic system, even the tsunami.

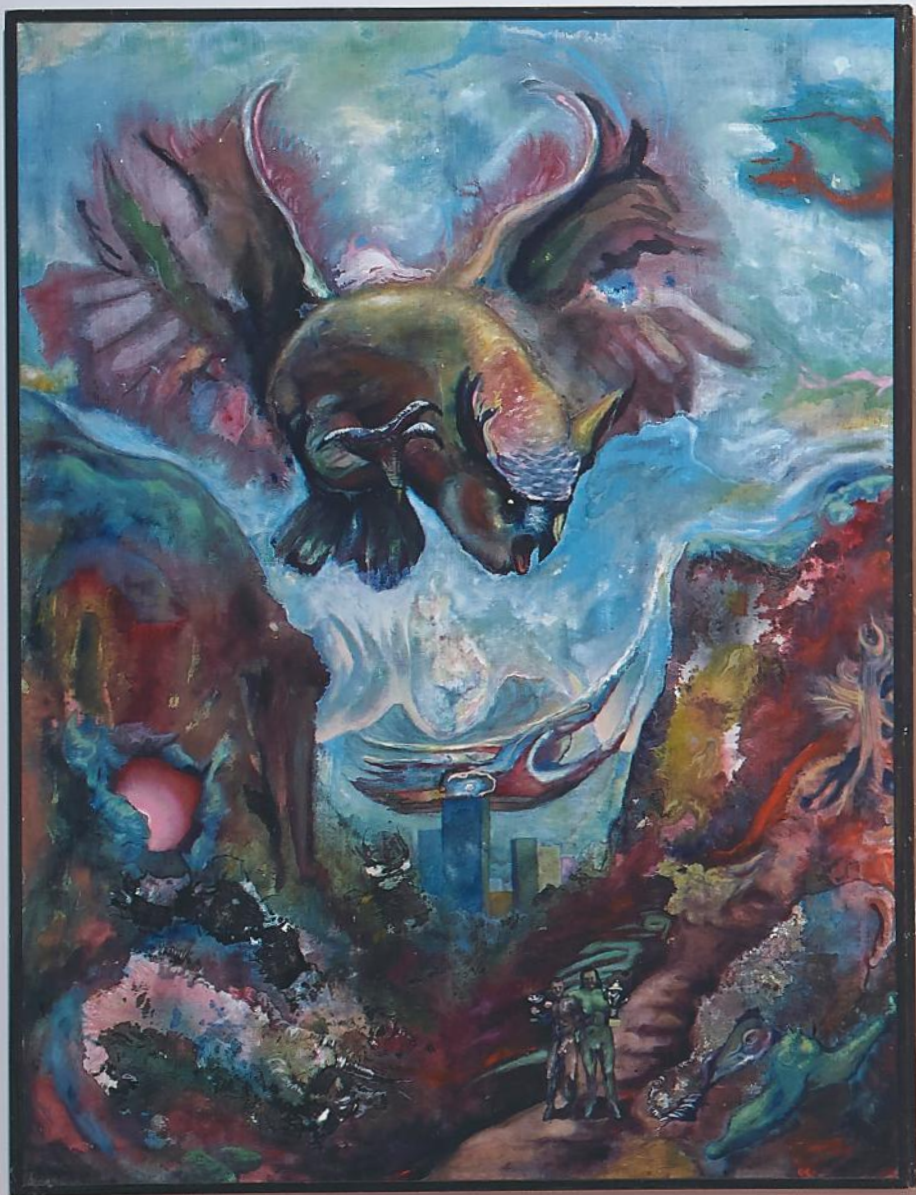
I am searching for a break through the intertwinement of the real-capitalist ideology and the cap-realistic art ideology.”

From the essay **“What would happen if... art”**

by Janez Kardelj

^{op. 1.} Termin volonterstvo uporabljam, kot se uporablja v sodobnem real-kapitalističnem žargonu, predvsem za neplačano pol-prisilno delo.

¹ Here I’m using the term ‘voluntarily’, as it’s used in the real-capitalist jargon, i.e. predominantly for unpaid, semi-forced labour.



Janez Kardelj

THE FIRST DECLARED SOC-ROMANTIC IMAGE
HAS TO INCLUDE THE ANCIENT OWL IN A GLOW.
REBORN IN THE NORTH SHE FLEW WESTWARD.
SHE RESTED EAST AND NESTED SOUTH AND
WILL ARRIVE ANYWAY ANY DAY NOW. EXPLICIT
OR HIDDEN ENEMIES AND VICTIMS
ARE OPTIONAL.

olje na platno / oil on canvas
190 x 140 cm

Foto / Photo by Damjan Švarc



Janez Kardelj
ROJSTVO SMISLA NIMA RAZLOGA
olje na platno / *oil on canvas*
140 x 190 cm

Jozef Suchoža (SK)



Immaculatam, 2018

instalacija / *installation*

50 manipuliranih izgotovljenih skulptur Device, mavec
50 manipulated ready-made sculptures of the Virgin, plaster

Foto / *Photo by Damjan Švarc*

Di_visio

kuratorica / *curated by* Alena Vrbanová

Slovaški vizualni umetnik Jozef Suchoža (1978) pripada generaciji kiparjev zgodnjega 21. stoletja. Njegov slog izvira iz neokonceptualizma, ki ga povzdigne v razširjene forme objektov, video instalacij in drugih umetniških postavitev. Med njegovimi zgodnjimi deli prevladujejo z arhetipskimi in sakralnimi temami obarvane prostorsko specifične instalacije, s poudarkom na okolju in samoperformativnosti, zasnovane kot ambienti v iskanju vere in očiščenja.

V ideološkem smislu Suchoževa dela temeljijo na potrebi po ponovni sakralizaciji preveč površinskega in duhovno izpraznjenega zakulisja sodobnega časa. Odražajo kolektivni spomin, ki ga postmoderna kultura polarizira in razbije na posamezne mitologije, pri čemer poudarja vrednost personalizacije in znanstveno interpretacijo sveta. Ključna konceptualna podlaga Suchoževih del je "stremenje k lastni verodostojnosti", skorajda utopično zasledovanje esencialističnega pristopa do kulturne in duhovne zapuščine preteklosti. Na prefinjen, a hkrati radikalen način predstavlja stične točke med duhovno in fizično naravo družbenega obstoja, pri čemer se dotika vprašanj krize sodobne kulture ter groženj, ki pretijo civilizaciji.

Zgodnejše stvaritve Jozefa Suchože so umetniške postavitve z elementi večmedijskosti ter posamični objekti, izpeljani ali simulirani na podlagi ready-made predmetov. Kasneje v njegovih delih postanejo osnovna izrazna sredstva transformirani prostori, poudarjene pulzirajoče podobe s pomočjo videa, objekti z motivom odsotnega telesa, interaktivnost ter ekspresivni zvoki, ki spodbujajo asociativno dimenzijo del.

Za razstavo v mariborskem razstavišču KIBLA Portal je Suchoža zasnoval dve umetniški postavitvi, skulpturni objekt in dve video instalaciji. Raznolikost del v smislu uporabljenih medijev povezujejo osrednja zgodba ter metode apropiacije in reinterpretacije. Instalacija repliciranih objektov **Immaculatam** (2018) je serija mavčnih kipcev, umetniško obdelanih skulptur Device Marije med molitvijo. Takšni kipci so se v obdobju baroka značilno pojavljali na fasadah podeželskih hiš, kjer so označevali prostor za družinske molitve. Podobo Marijinih kipcev, njen kodni zapis, ki se je obdržal skozi stoletja, Suchoža spreminja na kontroverzen način. Namesto bele rute je Marija ovita v muslimansko pokrivalo, nikab, s čimer umetnik izraža eskalacijo nasilja, ki ga poraja naraščajoči verski ekstremizem. "Reinkarnirana" figura Brezmadežne ponuja način sprave in zaščite, istočasno pa serijska replikacija njene podobe izraža izgubo avratičnosti in načrtno "proizvodnjo" idolov. Interaktivna instalacija z naslovom **Osebna kupola** (2016–2018) je nastala kot odziv na izginjanje lokalnega prebivalstva in izgubo doma kot posledico migracij. Osrednja vizualna elementa dela

sta množica dezorientiranih lebdečih "figur" (pelerin) in zaščitna kupola za "izobčence", slednjo avtor kreira s pomočjo svetlobe in zračnega toka, ki napolnujeta zlato obarvano izotermično folijo. Obseg kupole in premikanje objektov/figur se spreminjata glede na približevanje oz. odmikanje obiskovalcev. Med novejšimi Suchoževimi deli je skulpturni objekt **Altausse?** (2018), kombinacija avtorsko prirejene kopije Michelangelove mojstrovine Marija iz Bruggeja (1501–1504) v naravni velikosti, in plastičnega črnega "tabernaklja". Umetnino so leta 1945 našli ameriški vojaki v rudniku soli v avstrijskem mestu Altausee, kamor so jo bili skrili nacisti z namenom, da jo kasneje uničijo. Renesančno ljubeč in nežen Madonin obraz na sliki prekriva tančica. Skulpturni objekt ustvarja vizualni in ideološki paradoks s pomočjo kontrasta med belim mavcem in črnim tabernakljem – sodom. Delo je komentar na verski ekstremizem v dobi postčloveške družbe.

Video instalacija **Brez naslova (Projekt Poletna kuhinja)** (2018), vsebuje črno-bel avtorski video, obdelan v negativih. Kamera natančno spremlja dogajanje na površini kuhinjske mize, detajl ženskih rok, ki gnetejo testo. To je bilo v preteklosti povsem običajno opravilo, ki so ga gospodinje nekoč opravljale skoraj vsak dan. Moka na posnetku je črne barve in videti je, kakor da bi ženska razsipavala pepel ali pesek, da bi nekaj prikrila. Testo, ki ga potrpežljivo gnete, postopoma zapolni celotno površino slike, dokler ta ne postane popolnoma temna. Priprava testa in motiv ženske – matere (v delu so prikazane roke Suchoževe matere) ponazarjata povezavo med krščansko simboliko ter sodobno "požrešnostjo" in potrošništvom. Suchoževa dela iz zgodnejšega ustvarjalnega obdobja na razstavi zastopa monumentalna video instalacija z naslovom **Limbus** (2009–2011). Avtor uporabi povečano podobo široko odprtih ust, katerih premikanje zapolni in na novo preoblikuje vidni prostor. Ekspresivni zvoki še dodatno akustično modelirajo prostor ter s tem dopolnjujejo učinek spiritualne, brezčasne vizualne kulise. V teološkem smislu delo monumentalnega formata z neobaročnimi prvini simbolizira negotovost, limbus (predpekel), kraj čakanja na odrešitev ali pogubljenje.

Dela Jozefa Suchože skušajo evocirati duhovno sporočilo umetnosti, ki naj transcendirajo medij, torej prostorsko specifičen video, performans, instalacijo in skulpturo. Z modeliranjem sakralnih prostorov in ustvarjanjem paradoksalnih objektov ter elementi lastne in kolektivne mitologije umetnik opozarja na krizo in nestabilnost človeške narave. Skozi oris obdobja, v katerem živimo ter konfliktov in groženj, ki zaznamujejo naš čas, Jozef Suchoža nagovarja gledalca s preizpraševanjem o smislu in vrednosti obstoja.

(Alena Vrbanová, oktober 2018)



Jozef Suchoža
Brez naslova (Projekt Poletna kuhinja)
***Untitled (Summer Kitchen Project)*, 2018**
video, 22:18 min.

Foto / Photo by Damjan Švarc



Jozef Suchoža

Altaussee ?, 2018

objekt, skulptura, mavec, plastika

object, sculpture, plaster, plastic

220 x 60 x 60

Slovak visual artist Jozef Suchoža (1978) belongs to the circle of the sculptural generation of the earliest years of the 21st century. His style is based on strategies of neoconceptualism, which he shifts to wide-ranging forms of objects, installations and video installations. His early work was dominated by archetypal and sacral themes in site-specific installations with an emphasis on the environment and autoperformance. These were designed as spheres in search of faith and purification.

Ideologically, Suchoža's work is based on the need to re-sacralize the overly superficial and spiritually hollowed background of present times. It is a reflection of collective memory, which is polarized and fragmented into individual mythologies by the post-modern era that prefers personalized values and a scientific interpretation of the world. The essential conceptual foundation underpinning Suchoža's work is the "search for personal veracity". It represents an almost utopian pursuit of an essentialist approach towards cultural and spiritual legacies of the past. Delicately, yet radically at the same time, Suchoža expresses the interfaces between the spiritual and physical nature of our social existence, with references to the crisis of culture and current civilization threats.

Suchoža's more recent works concentrate on the medium of installation with elements of multimedia, and independent objects based on manipulated and simulated ready-mades. The essential means of expression in his later works is a transformed space, videos emphasizing image pulsation, objects with the absent body motif, interactivity, and expressive sound, which stimulates the associative dimension of the works.

The selection of works for the **Di_visio** exhibition as part of the project Osebnó / Personal at KIBLA Portal in Maribor, includes two installations, one sculptural object, and two video installations. The media diversity of the works is connected along the main storyline, as well as by a method of appropriation and reinterpretation. The installation of replicated objects **Immaculatam** (2018) is a series of cabinet plaster sculptures of the praying Virgin Mary. Typically, such sculptures appeared during the Baroque period on the facades of rural houses, functioning as family oratories. The attributes of Mary, encoded by the centuries, have been controversially altered by the author. Instead of a white scarf there is a Muslim niqāb on her head, reflecting the escalation of violence, the source of which is the growing religious extremism. The "reincarnated" Mary suggests a path of reconciliation and protection. Her serial repetition reflects the loss of auraticity and the purposeful "production" of idols. The interactive installation **Personal Dome** (2016–2018) is a response to the disappearance of local population and the loss of home as consequences of migrations. The dominant visual elements are the cluster of levitating disorientated "figures" (rubber raincoats) and the protective dome for the "outsiders", which Suchoža created by means of flowing air and light into a golden isothermal foil. The size of the dome and the movement of figural objects depend on the movement and proximity of the viewer. Suchoža's new sculpture **Altausse?** (2018) is a fusion of a manipulated copy (1 : 1) of Michelangelo's sculpture of the Madonna of Bruges (1501–1504) and a black plastic "tabernacle".

The original Madonna of Bruges was found and rescued in 1945 by American soldiers in a salt mine in the Austrian town Altausse, where it had been hidden by the Nazis, and was planned to be destroyed by the end of the war. The face of this beautiful and affectionate Madonna of the renaissance period is covered with a veil. The sculpture creates a visual and ideological paradox by means of contrasting the white plaster and the black tabernacle (barrel). By altering Madonna's features, this work discusses religious extremism in the era of post-human society.

The video installation **Untitled (Summer Kitchen Project)** (2018) consists of Suchoža's black-and-white home video, processed as a negative. The camera minutely scans the kitchen table, emphasizing the detail of female hands which are making dough. In the past, kneading dough used to be an everyday activity of women who were housewives. The flour in the video is black. The woman looks as if she is scattering around ashes or sand, in an attempt to hide something. The dough, which she rolls patiently, gradually fills up the screen until it is completely absorbed by the darkness. The kneading of the dough and the woman – mother (the video shows the hands of the author's mother) represent a combination of Christian symbolism and refer in parallel to "devouring" and consumerism. Suchoža's earlier works are represented by a monumental fresco-type video installation entitled **Limbus** (2009–2011), in which the author diffuses a picture of a wide open mouth, whose enlarged moving image occupies and re-shapes the space anew. Expressive sound additionally models the space in terms of acoustics and complements the features of this timeless, spiritual scenery. A number of characters from an adapted bar fresco move around the mouth. In the theological sense, the monumental format of this art work with elements of neo-baroque illusiveness symbolizes uncertainty, a place of waiting for salvation or damnation.

Suchoža's works of art are an attempt at evoking a spiritual legacy of art, with the intent of transcending the media of site-specific videos, performance, installation, and sculptural objects. By means of modeling sacral spaces and creating paradoxical objects, and through elements of his own as well as collective mythology, Jozef Suchoža points to the crisis and instability of human nature. With a reference to our era and the conflicting situations and threats that characterize this period, he addresses the viewer by way of questioning the purpose and value of existence.

(Alena Vrbánová, October 2018)



Jozef Suchoža

Altaussee ?, 2018

objekt, skulptura, mavec, plastika

object, sculpture, plaster, plastic

220 x 60 x 60

Foto / Photo by Damjan Švarc



Jozef Suchoža

Osebna kupola

Personal Dome, 2016–2018

interaktivna instalacija / *interactive installation*

44 pelerin, sod, izotermična folija, ventilator, žarometi
44 raincoats, barrel, isothermal foil, fan, spotlights

Foto / Photo by Damjan Švarc



Prizadevanja, neuspehi, poskusi in napake

Attempts, Failures, Trials and Errors

kuratorici / *curated by* Tincuta Heinzl & Hillevi Munthe

Na področju elektronskih in pametnih tekstilij so se v preteklosti že dogajala obetavna tehnološka raziskovanja, ki pa niso nikoli zares dosegla svojega potenciala. Toda navkljub takšnim razočaranjem se industrijsko in akademsko raziskovalno delo, kakor tudi umetniške eksploracije, še naprej posvečajo preučevanju možnosti, ki jih ponuja razvoj elektronskih in pametnih tekstilij. Projekt Attempts, Failures, Trials and Errors teh prizadevanj ne želi predstaviti kot naslednjo veliko uspešnico, temveč cilja na poglobljeno razumevanje posameznih faz njihovega razvoja ter pri tem raziskovati že pozabljene poskuse in pristope, manj uspešne poti in medijsko manj izpostavljene nosljive tehnologije ter projekte na področju e-tekstilij. Zato smo zasnovali poziv za doslej neuspešne poskuse in dela, prototipe preizkusnih naprav in vzorce, ter za zavrnjene projekte in znanstvene članke. Zbrane prispevke smo sestavili v "katalog neuspehov", s katerim se želi projekt odzvati na globoko potrebo po oblikovanju kritičnega stališča, ki bo upoštevalo socialne, ekonomske, trajnostne, etične in pravne vidike tehnološkega razvoja na tem področju. Zbirka "prizadevanj, spodrsrljajev, poskusov in napak" pa ni namenjena hvaljenju neuspehov, ali minimaliziranju dosežkov na področju nosljivih materialov in e-tekstilij. S preizpraševanjem ideje uspeha in neuspeha projekt izkorišča zmožnost umetnosti, da kritično in hkrati poetično ter samoironično naslavlja sodobne izzive in vprašanja.

V dobi hitrih prototipov, praks "objavi ali propadi" (angl. publish or perish) in start-up tekmovanj, predstavlja pričujoči projekt tudi poskus razmisleka o zastarelosti trenutne tehnološke eksplozije in inovativnosti, pri čemer spodbuja razvoj ekološke perspektive, ki bo upoštevala celoten cikel zasnov, rabe, staranja in degradacije tehnologije. Na stičišču umetniških, antropoloških, znanstvenih in tehnoloških raziskovanj bo "katalog neuspehov" služil kot izhodišče za vzpostavitev svetovalne agencije na področju nosljivih tehnologij in e-tekstilij, ki bo pod svojim okriljem združevala DIY skupnosti, akademike in poslovni sektor iz širšega evropskega konteksta. Če bo "katalog neuspehov" postal tudi komercialni produkt, se bo oblikovala baza podatkov z materiali za raziskovalno delo, povezana s preteklimi projekti na tem področju, ki bo služila za vzpostavitev mreže strokovnjakov/specialistov. Z izmenjavo informacij in spodbujanjem kritičnih debat bi lahko takšna platforma v bližnji prihodnosti igrala vlogo neodvisnega organizma, ki bi pomagal izoblikovati profesionalni kodeks ravnanja za področje razvoja nosljivih tehnologij in e-tekstilnih proizvodov.

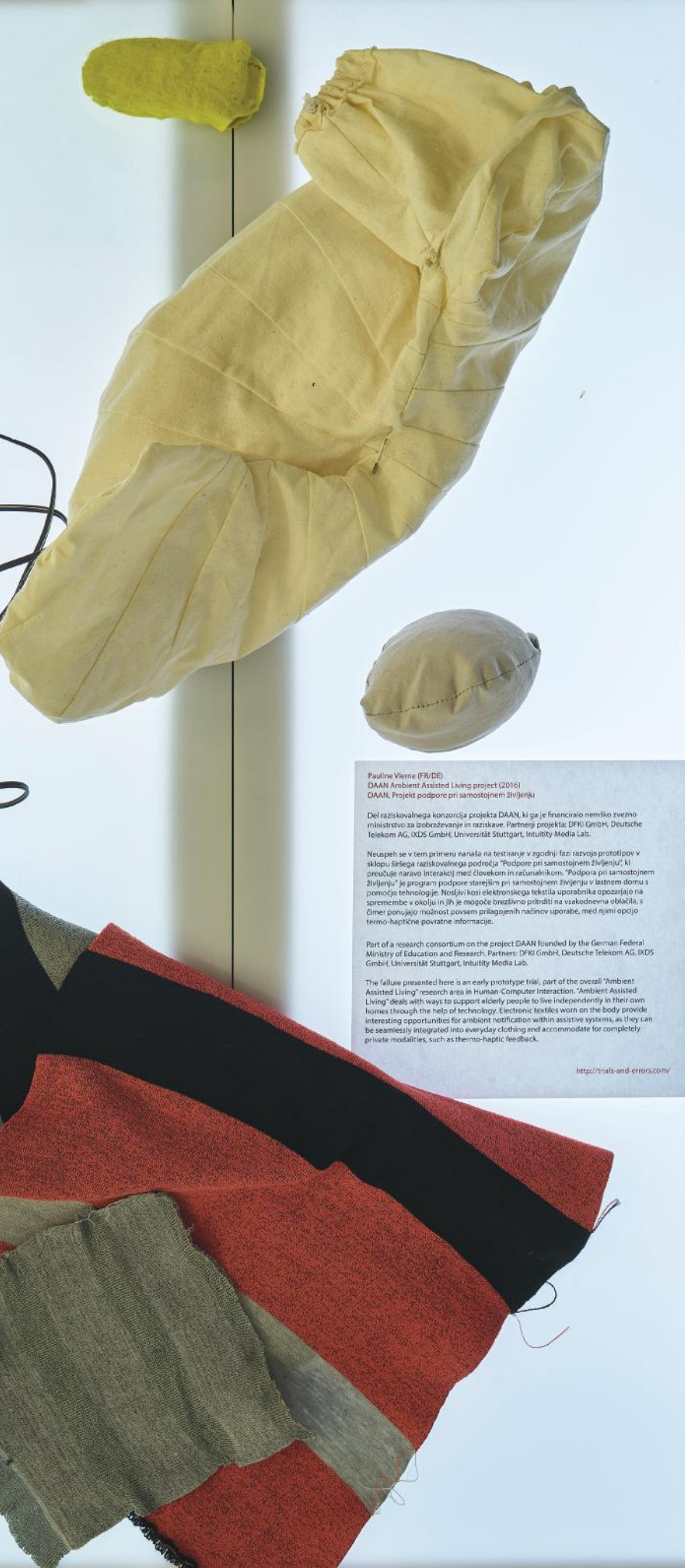
(Tincuta Heinzl)

Within the realm of electronic and smart textiles there have been promising technological investigations that never quite managed to reach their potential. However, despite these disappointments, industrial and academic research, as well as artistic inquiry, continue to explore the possibilities of electronic and smart textiles. Rather than presenting this endeavour as "the next big thing," "Attempts, Failures, Trials and Errors" project seeks to understand the various stages of its development, to explore forgotten attempts and perspectives, less successful paths, less mediatized wearable technologies and e-textiles projects. In order to achieve that, we launched a call for trials and failed works, test-bench prototypes and samples, as well as for rejected projects and scientific papers. By collecting them into a "catalogue of failures" the project answers a deep need for a critical perspective that will take into account social, economic, sustainable, ethical and legal issues of technological development. This collection of "attempts, failures, trials and errors" it is not intended to praise the failures, nor to minimize the successes of wearables and e-textiles. By questioning the idea of failure and success, the project uses art's capacity to critically and, at the same time, poetically and self-ironically, address contemporary challenges and concerns.

In the age of fast prototyping, publish-or-perish, and start-up competitions, our project is also an attempt to reflect on the present technological boom and innovation obsolescence, encouraging an ecological perspective which will take into consideration the whole cycle of conception, consumption, ageing, and degradation of technology. At the crossroads between artistic, anthropological, science and technology inquiry, this "catalogue of failures" will serve as starting point for the establishment of a consultancy agency for wearable technologies and e-textiles, which will bring together the D.I.Y community, the academia and the business environment from a broad European context. If the "catalogue of failures" will become the first product to be commercialized, a database will offer materials for research related to previous projects, and help set up a network of specialists from the field. By exchanging information and launching critical debates, such a platform could, in the near future, play the role of an independent organism that will help to forge professional codes of conduct related to the development of wearable technologies and e-textile products.

(Tincuta Heinzel)





Pauline Vierende (FR/DE)

DAAN, Projekt podpore pri samostojnem življenju
DAAN Ambient Assisted Living project (2016)

Del raziskovalnega konzorcija projekta DAAN, ki ga je financiralo nemško zvezno ministrstvo za izobraževanje in raziskave.

Partnerji projekta: DFKI GmbH, Deutsche Telekom AG, IXDS GmbH, Universität Stuttgart, Intuitivity Media Lab. Neuspeh se v tem primeru nanaša na testiranje v zgodnji fazi razvoja prototipov v sklopu širšega raziskovalnega področja "Podpore pri samostojnem življenju", ki preučuje naravo interakcij med človekom in računalnikom.

"Podpora pri samostojnem življenju" je program podpore starejšim pri samostojnem življenju v lastnem domu s pomočjo tehnologije. Nosljivi kosi elektronskega tekstila uporabnika opozarjajo na spremembe v okolju in jih je mogoče brezšivno pritrditi na vsakodnevna oblačila, s čimer ponujajo možnost povsem prilagojenih načinov uporabe, med njimi opcijo termo-haptične povratne informacije.

Part of a research consortium on the project DAAN founded by the German Federal Ministry of Education and Research. Partners: DFKI GmbH, Deutsche Telekom AG, IXDS GmbH, Universität Stuttgart, Intuitivity Media Lab.

The failure presented here is an early prototype trial, part of the overall "Ambient Assisted Living" research area in Human-Computer Interaction. "Ambient Assisted Living" deals with ways to support elderly people to live independently in their own homes through the help of technology. Electronic textiles worn on the body provide interesting opportunities for ambient notification within assistive systems, as they can be seamlessly integrated into everyday clothing and accommodate for completely private modalities, such as thermo-haptic feedback.

Foto / Photo by Damjan Švarc

Pauline Vierende (FR/DE)
DAAN Ambient Assisted Living project (2016)
DAAN, Projekt podpore pri samostojnem življenju

Del raziskovalnega konzorcija projekta DAAN, ki ga je financiralo nemško zvezno ministrstvo za izobraževanje in raziskave. Partnerji projekta: DFKI GmbH, Deutsche Telekom AG, IXDS GmbH, Universität Stuttgart, Intuitivity Media Lab.

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<http://trials-and-errors.com/>



James W. Kim (JWK80D)
jwk@cs.cmu.edu

of women may

On June 10, 1999, the following information was received from the FBI:

on the various installations.

...območju vzhajajočih se...

...and a large number of other people.

1994

Stammes, bspw. durch die

obeyed the law

This switch is an interesting example of women

nickel chrom. gold, a

embodied in the art

denotes a composition

low-tech, and no-tech

obstacles in the creas...

ŠIRI VIO: ČISTO TWO
I AM VERY HAPPY I HOPE YOU ARE TOO / ZELO SEM SREČEN UPAM DA SI TUDI TI

Samarsko mesto z izvezenimi mahlinimi vzorci v obliki napisov "Zelo sem srečen, upam da si tudi ti" je nastalo v okviru razstave njegovega programa, navdušene se na idejo sodelovanja v skupnosti in tudi na mojo umetniško prakso. Je mešanica ročnega dela in tektolite, b. posma, ki mi ga je postal preživetje, sem utrpeli dve Samarski modri, pri tem me je navdušila delavnica o Azotiki, ki sem se je udeležil na razstavi v Mohli.

Zoran Popovici (RO)

Cubifix, reciklirane lesene igrače
Cubifix, Recycled Wood Toys (2010)

Z lesno industrijo sem se поблиže seznanil v službi, pritegnili so me predvsem leseni izdelki, opazil sem veliko količino odpadnega materiala, ki nastane pri izdelavi. Iz odpadnih kosov, večinoma ostankov stopniščne ograje, sem ustvaril zbirko lesenih igračk. Serija ima osrednji element, ki se pojavi v vseh ponovitvah: "kabina" v obliki črke "C" (cabin) je vsakič postavljena drugače, kar daje vsaki igrački drugačno obliko – od traktorja, do vlaka. V času razvoja projekta je dizajn zaradi mešanja različnih vrst materialov z lesom postal veliko bolj zapleten. Projekt je spodletel zaradi lastnega prepričanja, da zmorem sam narediti vse, kar je potrebno za ta projekt, nepoznavanje marketinga pa je postalo njegova Ahilova peta. Ovira je bilo tudi vprašanje nadgradljivosti projekta in dejstvo, da nisem imel neomejenega dostopa do odpadnega lesa, ki so ga v tovarni, kjer sem delal, večinoma zažgali.

The activity of my office brought me close to the wood industry, especially wood products and the amount of waste produced by it. Using scrap wood, particularly the handrail from stairs, I started the iterations to develop a wooden toy collection. The series of wooden toys has a central piece used in all of them. A letter "C" shaped "cabin" – positioned differently for each toy conveying a different shape – from tractor to train. As the project evolved, the design became more intricate by mixing different kind of materials with wood. The project failed to the mentality that I can do everything regarding this project, and my lack of knowledge about marketing became its Achilles heel. There was also an issue with scalability and a lack of constant feed of scrap materials, the factory most of the time used to burn all the remaining wood.

Renata Gaudi (BR/US)

Rep iz optičnih vlaken
Fiber Optic Tails

Pametni sistem signalizacije za kolesarje v urbanih prostorih. Nosljiva tehnologija, kosi pametne tkanine, ki s pomočjo strojnega učenja razumejo vedenje kolesarjev pri zavijanju v levo ali desno in prižgejo "rep" iz optičnih vlaken, da te informacije prenesejo sovoznikom.

Smart signalization system for bike commuters in urban spaces. A pair of wearable patches that through machine learning understands how bike commuters behave when turning left or right and lights up a fiber optic "tail" to communicate this to fellow commuters.

Anna Biro (CA/RO)

Vrv upanja / *Rope of Hope* (2010)

Knjiga vzorcev predstavlja vmesno fazo interaktivnega prototipa, iz katerega je nastala končna različica instalacije Vrv upanja. Vzorci so vtkani v bombažno osnovo s tremi ločenimi območji votkov iz nikljevih, kromovih, zlatih in srebrnih prevodnih niti. Uporabnik z dotikom roke sproži mehanski in električni dražljaj, potreben za preklapljanje med posameznimi tekstilnimi

vzorci. Ob vsakem preklopu MP3 predvajalnik generira drugačen zvočni posnetek, torej povratno informacijo v avdio obliki. Namen tega dela je bil dati glas tkaninam. Kombinacijo visokotehnoloških, nizkotehnoloških in netehnoloških pristopov h konkretnim tehnologijam sem uporabila za premagovanje ovir v ustvarjalnem procesu.

This swatch is an interactive interim prototype for the final "Rope of Hope" installation. The sample is woven on cotton warp with three physically isolated zones of weft of nickel-chrome, gold, and silver conductive threads. The audience's hand contact provides mechanical and electrical stimulus needed to close the textile switches embedded in the artwork. Whenever any switch closes, the connected MP3 Player generates a corresponding sound clip providing audio feedback. The motivation for this work was to give a voice to textiles. By combining high-tech, low-tech, and no-tech approaches to concrete technologies, I sought to overcome obstacles in the creative process.

Aline Martinez Santos (BR/DE)

Majica z MIDI vmesnikom
MIDI-Board T-Shirt

Majica, odzivno črnilo, magnetne povezave, strojna oprema po meri.

Streetware T-shirt, responsive ink, magnetic connections and custom made hardware

Shih Wei Chieh (TW)

I Am Very Happy I Hope You Are Too
Zelo Sem Srečen Upam Da Si Tudi Ti
video, trajanje / duration: 02:13 min.

Šamanska maska z izvezenimi mehкими vezji v obliki napisal "Zelo sem srečen, upam da si tudi ti" je nastala v okviru rezidenčnega programa, navezuje se na idejo sodelovanja v skupnosti in tudi na mojo umetniško prakso. Je mešanica ročnega dela in e-tekstila; iz pisma, ki mi ga je poslal prijatelj, sem ustvaril dve šamanski maski, pri tem me je navdihnila delavnica o Aztekih, ki sem se je udeležil na rezidenci v Mehiki.

Shaman mask with embroidered soft circuits "I am very happy I hope you are too" is a piece produced during a residency that relates to community collaboration and also to my own art practice. It is a mixture of craftsmanship and e-textile: a letter from a friend of mine was transferred into two shaman masks inspired by a workshop on Aztecs at a residency in Mexico."

Foto / Photo by Damjan Švarc

Teresa Almeida (PT/UK/SE)

Projekt bitnost V.01 / *The Bitness Project V.01*

Delo je moj poskus raziskovanja načinov, kako lahko digitalna tehnologija prispeva k ozaveščanju o delovanju ženskega telesa. V izhodišču raziskovalne študije smo raziskovali, kako utrjeno je medenično dno pri mladih ženskah s pomočjo dveh sklopov materialov, naprave za kartiranje telesa in nosljivih naredi-sam e-tekstilij. V središču našega zanimanja je bila predvsem preventivna nega in inkontinenca kot pojav, ki ga lahko nadziramo (preprečimo) s pomočjo vaj za krepitev medeničnega dna (Keglove vaje).

The design toolkit is my initial attempt at exploring ways in which digital technology can contribute to creating awareness of women's intimate body. This exploratory study began by addressing the fitness of the pelvic floor in young women and consisted of two sets of materials for body mapping and DIY wearable e-textiles. Its focus was on preventative care practices and incontinence as a condition that can be assisted (prevented) by pelvic floor exercises (Kegels).

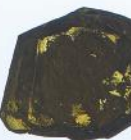
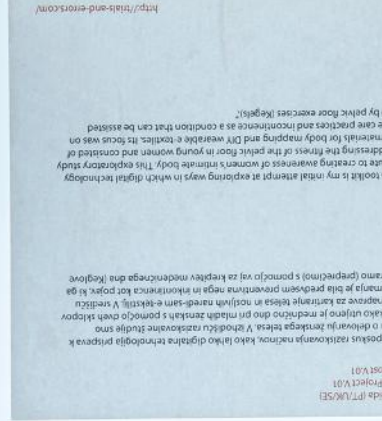
Giulia Tomasello (IT/UK)

Bio-prevodna koža / *Bio Conductive Skin* (2015)

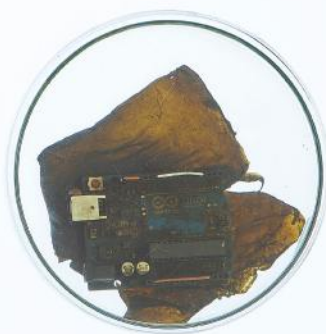
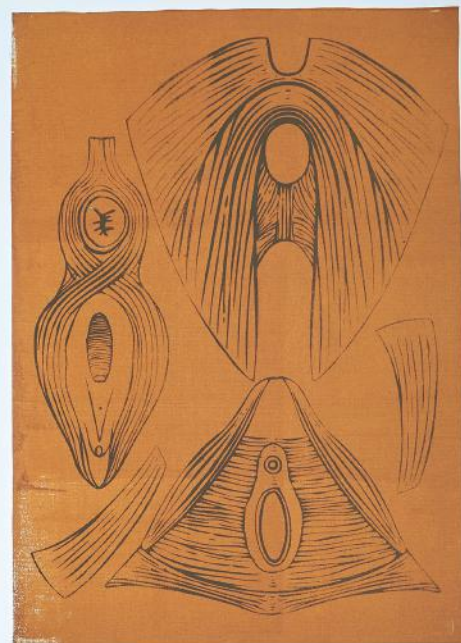
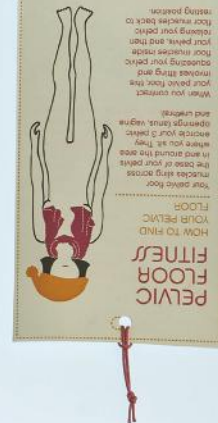
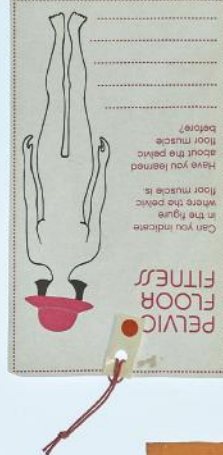
Tehnologija prihaja bližje in bližje naši koži. Bio-prevodna koža je špekulativen oblikovalski projekt, ki združuje biotehnologijo in tekstilije ter iz njih ustvarja inovativne materiale. Projekt sem razvila v začetku drugega letnika podiplomskega študija na Central Saint Martins v Londonu. Projekt Bio-prevodna koža sem predlagala kot temo svoje magistrske naloge v sklopu predmeta Material Futures (Prihodnosti materialov). Razvijanje koncepta in eksperimentiranje je trajalo samo šest mesecev, nato pa je pomanjkanje raziskovalnega dela, časa in strokovnega mentorstva, pripomoglo k neuspehu projekta.

'Technology is getting closer and closer to our skin.' Bio Conductive Skin is a speculative design project where biotechnology and textiles are fusing together to create innovative materials. The project was developed at the beginning of my second year MA at Central Saint Martins, London. "Bio Conductive Skin" was the initial proposal for my thesis project, at the MA Material Futures course. The concept development and experimentations lasted for only 6 months, where the lack of research, time and expert mentorship, helped to the failure of the project.

Foto / Photo by Damjan Švarc



Teresa Almon
The Bitness
Projekt bina
Delo je moj
ozaveštanje
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vaje).



"Technology is getting closer and closer to our skin." Bio Conductive Skin is a speculative design project where biotechnology and textiles are fusing together to create innovative materials. The project was developed at the beginning of my second year MA at Central Saint Martins, London.

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ZEST Collective (RO)

Delta svetilka

Delta Lamp (2015)

Delta svetilka je nastala na podlagi študije materialov, oziroma natančneje, testiranja potenciala določenih materialov. Z namenom izboljšanja lastnosti specifičnih materialov smo izkoristili kombinacijo fleksibilnosti tekstila in rigidnosti plastike in ustvarili površino, ki je hkrati trdna in upogljiva. Čeprav smo razvili uporaben izdelek, metode lepljenja trikotnikov na osnovni material nismo uspeli avtomatizirati. Projekt tako šteje za neuspeh, saj bi bila izdelava končne različice svetilke predraga glede na njeno tržno vrednost.

Delta lamp started out with a material study, or to be precise testing the potential of certain materials. The intention was to enhance the properties of a material by combining the flexibility of textiles with the rigidity of plastics, and to generate a ruled surface but also compliant. Although the obtained effect led to an appreciated product, the method to glue the triangles on the base material could not be automated. This resulted into a failure, having a product too expensive to produce compared to its market value.

Afroditi Psarra (EL/US)

Majica za prenos na FM frekvenci

FM Transmitting Sweatshirt

Predlagani prototip majice za prenos na FM frekvenci je bil zasnovan v kontekstu druge izdaje konference ICAS (International Conference of Artists-Scholars), kot del sodelovalnega projekta z naslovom 5-Way sensing Flaneur, ki so ga ustvarili Afroditi Psarra, Astrid Kaemmerling, Emilie St Hilaire, Gabriel Alejandro Peña Tijerina in Deepa Mahadevan in ga predstavili na inštitutu CIIS v San Franciscu januarja 2018. Nosljivi FM oddajnik dolgega dosega preučuje tehnologijo hitre izdelave mehkih vezij, ki bi uporabniku/javnosti omogočila radijski prenos sonične reprezentacije okolice v živo. Namen projekta je bil prispevati k diskurzu na temo uporabe človeškega telesa kot vmesnika za prevod in prenos telesnih senzornih izkušenj. Razvit je bil za uporabo med "Pohodom žensk" (Women's March), ki se je zgodil v soboto, 20. januarja 2018, v San Franciscu.

The submitted prototype "FM transmitting sweatshirt" was conceived in the context of the second edition of the ICAS (International Conference of Artists-Scholars) conference, as part of the collaborative project "5-way Sensing Flaneur", between artists Afroditi Psarra, Astrid Kaemmerling, Emilie St Hilaire, Gabriel Alejandro Peña Tijerina and Deepa Mahadevan, that was presented at the Institute for Integral Studies (CIIS) in San Francisco on January 2018. The wearable long-range FM transmitter explores rapid fabrication soft-circuit techniques that would permit the user/public to broadcast live over radio a sonic representation of their surrounding environment; and aimed to contribute in the discourse of using the human body as an interface to translate and transmit its sensory experiences. It was devised to be utilized during the Women's March that took place on Sat, Jan 20th 2018 in San Francisco.

Foto / Photo by Damjan Švarc

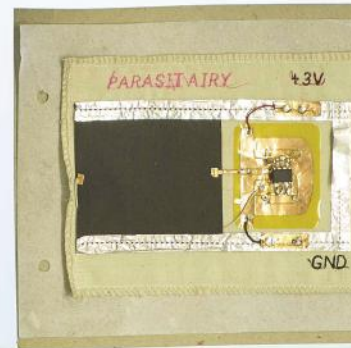
Delta lamp started out with a material study, or to be precise testing the potential of certain materials. The intention was to enhance the properties of a material by combining the flexibility of textiles with the rigidity of plastics, and to generate a ruled surface but also compliant. Although the obtained effect led to an appreciated product, the method to glue the triangles on the base material could not be automated. This resulted into a failure, having a product too expensive to produce compared to its market value.

Delta svetilka je nastala na podlagi študije materialov, oziroma natančneje, testiranja potenciala določenih materialov. Z namenom izboljšanja lastnosti specifičnih materialov smo izkoristili kombinacijo fleksibilnosti tekstila in rigidnosti plastike in ustvarili površino, ki je hkrati trdna in upogljiva. Čeprav smo razvili uporaben izdelek, metode lepljenja trikotnikov na osnovni material nismo uspeli avtomatizirati. Projekt tako šteje za neuspeh, saj bi bila izdelava končne različice svetilke predraga glede na njeno tržno vrednost.

Delta Lamp (2015)
ZEST Collective (RO)



Shary Kack (IL)
The Boogynoma Shirt & Belt
Majica in pas Boogynoma



Shary Kock (NL)

Majica in pas Boogynoma
The Boogynoma Shirt & Belt

Ideja za sistem Boogynoma je oživila med opazovanjem moje neposredne okolice. Večina mojih prijateljev je glasbenikov, ki na svojih poteh po Nizozemskem uporabljajo javni prevoz. V gneči in množici glasov je ustvarjanje glasbe včasih pravi izziv, zato sem oblikovala sistem nosljive tehnologije, saj oblačila nosimo ves čas in so blizu naših teles. Predhodna študija je pokazala, da glasbeniki raje snemajo z več kot enim instrumentom, zato sem se odločila, da vključim pametne tkanine z zvoki kitare in bas kitare ter nevidne ščitnike za bobnanje na kolenih. Posnetki nastanejo s pomočjo interakcije na osnovi gest. Prototip sistema sestoji iz tkanin s strunami, LED lučk, senzorjev, slušalk, mikrofona, skrite kamere, žiroskopa in projektorja, ki podpirajo različne funkcionalnosti. Pas uporabniku omogoča dodatno podporo in izbiro akordov. Žal sistem ni bil povsem funkcionalen; zaradi finančnih in časovnih omejitev sem se odločila, da razvijem zgolj demonstracijski model sistema, ki na video posnetku prikazuje, kako bi delovale posamezne funkcionalnosti, če bi jih uporabili v resničnem okolju.

The concept of the Boogynoma system came to life due to observations in my immediate surroundings. As most of my friends are musicians living in the Netherlands and mostly travelling with public transportation, being able to capture the initial stages of a song might present some issues. Since garments are worn most of the time and are close to the body, the idea of a wearable system came to mind. From the pre-study it seemed that musicians prefer the option of more than one instrument to record with, therefore I made the choice to include guitar strings and bass strings patches and invisible kneepads for drumming. Recordings can be made through gesture-based interaction. The system prototype consists of string patches, LEDs, sensors, headphones, microphone, hidden camera, gyroscope & projector which support different functionalities. The belt adds support for the user to choose between a set of chores. Unfortunately this system is not functional. Due to time and budget restraints the decision was made to provide a mock-up of the system. This was achieved by recording video showcasing of the functionalities if applied in a real world setting.

Anette Schmid & Veerte Pennock (DE/NL)

Vonjemaska / *Smell-o-mask*

Vonjemaska je testni prototip nosljive vohalno-tiskalne maske, ki omogoča uporabniku, da se poveže z oddaljeno lokacijo prek svojega nosu. V Aziji so kirurške maske precej pogost način zaščite pred onesnaženim zrakom, zato smo s projektom želeli nadgraditi ta vsakdanji objekt in ustvarili napravo za generiranje alternativnih olfaktornih resničnosti. Med sprehodom po sivi betonski džungli se lahko tako na primer povežete z vonjem svojega najljubšega gozda.

Smell-o-mask is a speculative prototype of a wearable smell-printer-mask that let's you connect to another place, via your nose. As surgical masks are quite common in Asia to protect from air pollution, this project aims to enhance this everyday object to become a device for creating olfactory alternative realities. For example you could be connected to your favorite forest, while walking through the streets in a grey megastructure.

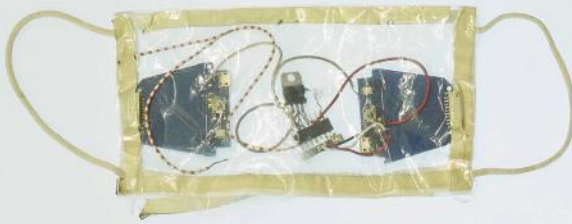
Beam (NL)

Interpretacije knjige vzorcev
Swatch Book Interpretations

S pravokotnim kosom karbonske koprene ter mikrokontrolerjem ATiny85 z dvema analognima vhodoma in štirimi LED lučmi lahko razvijemo napravo, ki prikazuje, na kateri del karbonskega četverkotnika pade kapljica. Delo je bilo razvito v 25 različicah za izmenjavo knjig vzorcev, ki se je odvijala v okviru poletnega kampa e-tekstilij v Paillardu v Franciji (www.etextile-summercamp.org). V vsako knjigo vzorcev je izvezena drugačna ključna beseda iz Baudrillardovega besedila o nebitvenih značilnostih personalizacije v industrijskem oblikovanju (*Le système des objets*, 1978).

*With a rectangular piece of carbon non woven, a microcontroller ATiny85, with two analog inputs and 4 LEDs a device can be made which indicates on which quadrangle of the carbon a droplet has fallen. Made in 25 versions for the swatch book exchange at the e-textile summer camp in Paillard, France (www.etextile-summercamp.org). On each of the 25 swatches is embroidered a different keyword from the text of Baudrillard on inessential personalization features of industrial design (*Le système des objets*, 1978).*

Foto / Photo by Damjan Švarc

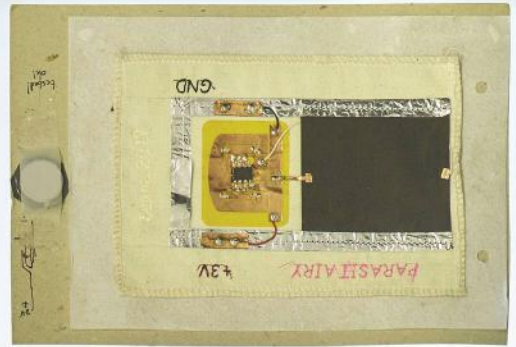


<http://labs-and-errors.com/>

SMELL-O-MASK is a speculative prototype of a wearable smart-printer mask that let's you connect to another place, via your nose. As surgical masks are quite common in Asia to protect from air pollution, this project aims to enhance this everyday object to become a device for creating olfactory alternative realities. For example you could be connected to your favorite forest, while walking through the streets in a grey megaculture.

Vonjmaska je testni prototip nosilne vonjavo-iskalne maske, ki omogoča uporabo, da se poveže z oddaljeno lokacijo prek svojega nosu. V Aziji so hirurške maske pogosto namenjene zaščiti pred onesnaženim zrakom, zato smo s projektom želeli nadgraditi ta vsakdanji objekt in ustvariti napravo za generiranje olfaktorih alternativnih realitet. Med prototipom po uri breztrojni davnosti se lahko tako na primer povežete z vonjem svojega najljubšega gozda.

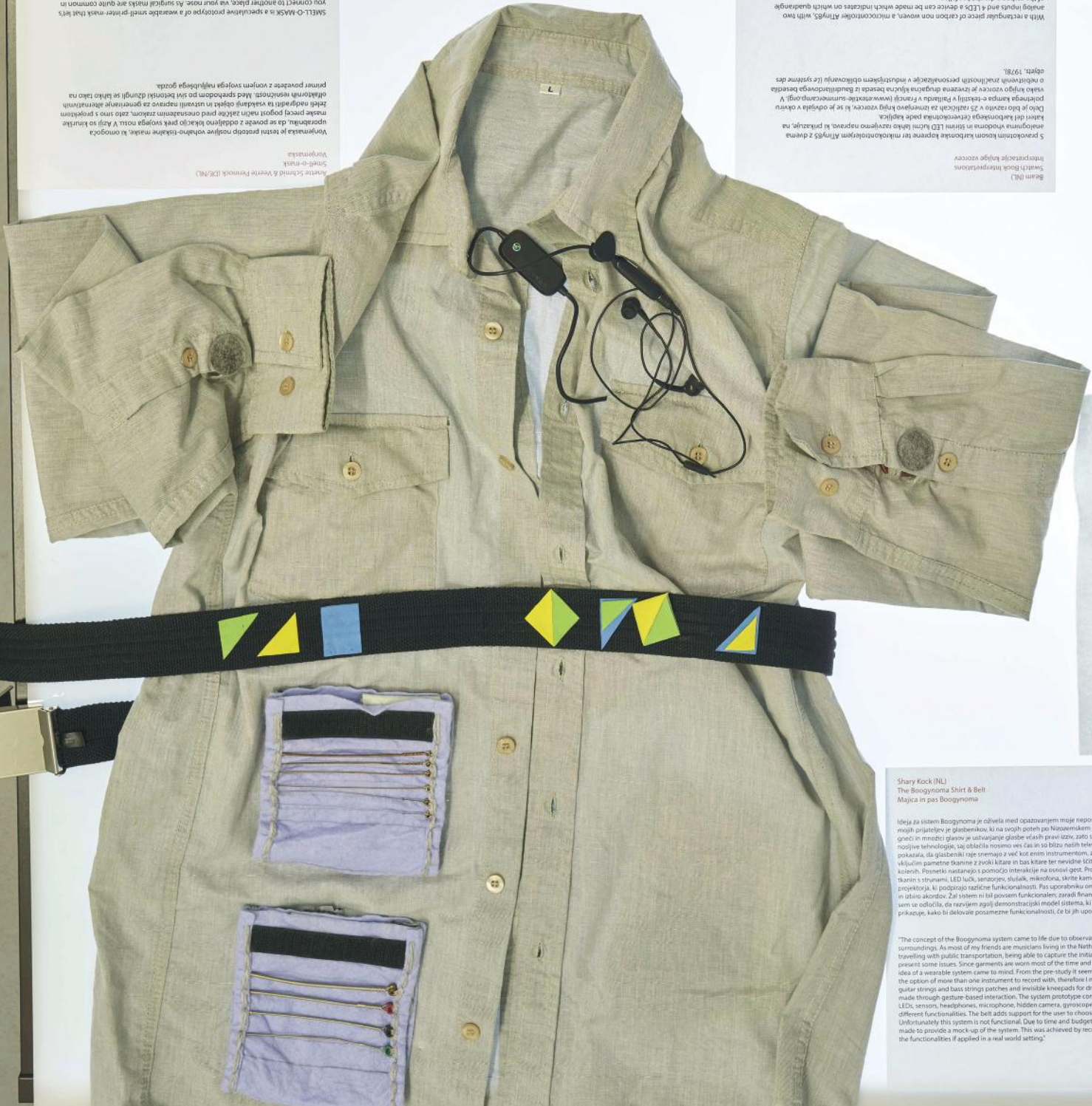
Antonie Schmidt & Veronika Pernik (DE/NL)
Smell-o-mask
Vonjmaska



<http://labs-and-errors.com/>

With a rectangular piece of carbon nanowire, a microcontroller Atmega328P, with two analog inputs and a LED, a device can be made which indicates on which quadrangle of the carbon a droplet has fallen. Made in 25 versions for the switch summer camp in Paillet, France (www.switch-summercamp.org). On each of the 25 switches is embossed a different keyword from the text of Bauddhildon on messembals.

Beam (NL)
Switch Block Interpretations
Interpretacije ključne zvezce
5 peroksidom biosom karbonske koprene ter mikrokontrolerjem Atmega328P, na analognih vhodih in LED svetilko lahko napravimo napravo, ki prikazuje, na kateri del kvadranta v 25 različnih izmenjavih ključnih zvezec, ki se je odvalila v okviru potnega tabora v Pailletu v Franciji (www.switch-summercamp.org). V vsaki od 25 različnih izmenjavi ključnih zvezec je izbrana beseda iz Bauddhildonove besede. V Pailletu, Francija (www.switch-summercamp.org). Na vsaki od 25 različnih izmenjavi ključnih zvezec je izbrana beseda iz Bauddhildonove besede. V Pailletu, Francija (www.switch-summercamp.org).



Shary Kock (NL)
The Boogynoma Shirt & Belt
Majica in pas Boogynoma

Ideja za sistem Boogynoma je obšla med opazovanjem moje neposredne okolice prijateljev je glasbenikov, ki na svojih gostih po Nizozemskem uporabljajo različne glasbene instrumente, ki jih pravzaprav uporabljajo, zato sem oblikovala različne, da oblikovalci niso vse, kar so toliko našli teles. Pred pokazala, da glasbeniki raje slišajo z vsaj kot enim instrumentom, zato se vključim pametne tkanine z zvoki kitare in bas kitare ter nevidne LED svetilke z zvoki kitare. Posnetki nastajajo s pomočjo interakcije na osnovi gest. Prototip tkanin s strunami, LED svetilke, senzorje, mikrofona, skrivne kamere, za projektorja, ki podpira različne funkcionalnosti. Pas uporablja omogoča, da se lahko zvočno poveže s sistemom, ki ga uporabnik uporablja. Zaradi tega sem se odločila, da na njem najprej demonstrirajo model sistema, ki na videz prikazuje, kako bi delovale posamezne funkcionalnosti. Če bi jih uporabili.

"The concept of the Boogynoma system came to life due to observations in my surroundings. As most of my friends are musicians living in the Netherlands, I was often travelling with public transportation, being able to capture the initial stage of some issues. Since garments are worn most of the time and are close to the body, the idea of a wearable system came to mind. From the pre-study it seemed that the option of more than one instrument to record with, therefore I made a guitar strings and bass strings patches and invisible knee pads for drumming. The system prototype consists of a fabric with sensors, LEDs, sensors, headphones, microphone, hidden camera, gyroscope & projector. Unfortunately this system is not functional. Due to time and budget restrictions, I made a mock-up of the system. This was achieved by recording the functionalities if applied in a real world setting."



Tincuta Heinzl (RO/DE/UK)
 Vrt preprog / Carpet Garden
 video,
 trajanje / duration: 09:35 min.
 Elektronika / Electronics:
 Ovidiu Pop
 Video dokumentacija
 Video documentation:
 Szoke Szilard & Mihail Bucsa
 Foto / Photo by Damjan Švarc

Tincuta Heinzl (RO/DE/UK)

Vrt preprog / Carpet Garden
video,
trajanje / duration: 09:35 min.

Elektronika / Electronics:
Ovidiu Pop

Video dokumentacija
Video documentation:
Szoke Szilard & Mihail Bucsa

Foto / Photo by Damjan Švarc

V diplomskem delu v okviru študija tekstilne umetnosti in oblikovanja na Univerzi za umetnost in oblikovanje Cluj- Napoca v Romuniji (1998), sem raziskovala lastnosti tekstila in ustvarila magično, letečo preprogo po navdihu iz klasične vzhodnoevropske tradicije idealiziranih vrtov, ki delujejo kot reprezentacija raja. Vrt preprog je instalacija na 12 kvadratnih metrih površine, s petimi vrtilnimi elementi, izdelanimi iz motorjev za vetrobranske brisalce. Vse, kar je ostalo od instalacije, je dokumentarni film.

Diploma work in Textile Arts and Design at the Art and Design University of Cluj-Napoca, 1998
An investigation in the performative character of textiles. A magic, flying carpet taking inspiration from the classical Middle East tradition of idealized gardens representing the Paradise. A 12 square meters installation with five turning elements build from Dacia cars' windscreen motors. All that is left from the installation is the documentary film.

Tincuta Heinzel (RO/DE/UK) & Corina Andor (RO)
Umetniki v industriji / Artists in Industry (2011–2013)

Projekt Umetniki v industriji (artistsinindustry.com) se je pričel leta 2011. Zasnovan je bil kot platforma za spodbujanje razvoja teorije oblikovanja in raziskovanja na območju Vzhodne Evrope, natančneje v Romuniji. Med letoma 2011 in 2013 so bila realizirana tri osrednja dejanja: spletni arhiv romunske tekstilne umetnosti, mednarodna konferenca z naslovom Artists in Industry. The Role of Design in the Digital Age, ter državno tekmovanje za mlade romunske oblikovalce. Projekt Umetniki v industriji je nastal na pobudo društva 2580 Association, delno kot odziv na pomanjkanje institucij v Romuniji, ki bi se ukvarjale s predstavljanjem in kritičnim vrednotenjem uporabnih umetnosti onkraj etnografskega interesa (ni muzejev dekorativne umetnosti ali ustanov posvečenih arhitekturi in oblikovanju), delno pa kot odziv na potrebo po spodbujanju teoretične razprave o umetnosti oblikovanja v Romuniji in Vzhodni Evropi. Zaradi nepravočasnega plačila obveznosti (med potovanjem po Kitajski, brez dostopa do elektronske pošte in kasneje z vrsto nepričakovanih stroškov) je ponudnik spletnega gostovanja spletno stran septembra leta 2017 zaprl.

Started in 2011, "Artists in Industry" (see: artistsinindustry.com) project was a platform which aimed to encourage design theory and research in Eastern Europe, and Romania more specifically. Between 2011 and 2013, three major actions were realized: the Romanian Textile Arts On-line Archive, the international conference "Artists in Industry. The Role of Design in the Digital Age" and a national competition addressed to young Romanian designers. Initiated by 2580 Association, "Artists in Industry" project was motivated, on the one hand, by the lack of institutions in Romania interested in presenting and valuating the applied arts beyond an ethnographic interest (there are no museums of decorative art or centers dedicated to architecture and design), on the other hand, by the need to encourage a theoretical debate regarding the Romanian and Eastern European design. Failing to renew the payment details in time (while traveling in China with no access to my Gmail address and later on with a bank account overwhelmed by a series of expenses), the website was closed down by the webhoster in September 2017.



DZNR Oblikovalski studio
DZNR Design Studio (RO) 2017

S projektom smo sodelovali na javnem natečaju za oblikovanje nacionalne stojnice Romunije za predstavitev na mednarodnih pohištvenih sejmih. Natečaj je predpisoval posebne tehnične zahteve. Podoba Romunije na mednarodnih sejmih, kot je na primer milanski sejem oblikovanja, je nujno potrebna osvežitve in nadgradnje. Naša ekipa je na takšnih prireditvah večkrat sodelovala tako v vlogi obiskovalcev, kot tudi razstavljalcev in je svoje zaključke predstavila v predlogu projekta DZNR Oblikovalski studio. Sodelovali smo na natečaju, katerega cilj je bil izbrati dizajn za novo nacionalno razstavno stojnico. Žirijo so sestavljali ne-ravno-odprti-za-spremembe člani, ki so glasovali za drug predlog, ki je po našem mnenju zelo podoben prejšnjemu. Naše prepričanje je torej, da je projekt doživel neuspeh, ker ni upošteval možnosti, da se bo žirija uprla spremembi in izbrala klasično pot, četudi je bil eden izmed pogojev natečaja oddati predlog za "novo podobo".

The project was submitted in a public competition for designing Romania's national stand at the international furniture fairs. The competition had specific technical requirements. There is an imperative need to refresh and update Romania's image at international fairs such as the Milan Design Fair. Our team has participated both as visitor and exhibitor at these fairs several times and has introduced its conclusions in the presented project. The project participated in a competition whose aim was to find a design for a new exhibition stand. The competition jury was mainly made out of not-so-open-to-change members who voted for another design, which in our opinion resembles very much the previous design. So our belief is that our project failed because it did not take into consideration that the jury will resist change and go the classical way, even if one condition was to submit a "new design".



Anca Băduț

Water Particles / Vodni delci

Gre za majhen del raziskave v teku. Na kratko: sodelovala sem pri testiranju uporabe posebnih učinkov v programski opremi kot je npr. Maya, z namenom simulacije naravnih pojavov in analize površja/krajin. Eno najpomembnejših vlog v teh simulacijah igra voda. To pomeni, da spremljamo, kako se voda obnaša v različnih okoliščinah, kako reagira ob trčenju z različnimi objekti, kako reagira ob stiku s peskom itd. Razlika med vedenjem vode, ustvarjene iz delcev ter snega, peščenih sipin in oceanov, je predstavljala tudi velik raziskovalni in tehnični izziv. Z računalniškega vidika pa je največji izziv, zaradi katerega je nastalo tudi največ napak, predstavljalo upodabljanje delcev z namenom vizualne komunikacije, moje raziskovalno delo namreč poteka v okviru seminarja na temo vizualnih komunikacij v krajinski arhitekturi (Univerza v Torontu, Fakulteta John H. Daniels). Upodabljanje delcev je v Mayi problematično tako pri delu z vtičnikom Arnold, kot tudi pri uporabi vtičnika Krakatoa, potrebne nastavitve za pravilno končno upodobitev pa razvijalca vodijo globlje in globlje v svet računstva in tudi fizike, osnovno znanje o dinamiki fluidov je namreč vedno dobrodošlo, kadar imamo opravka z delci. Nekatere napake smo uspešno odpravili, drugih ne. Raziskovalno delo še poteka.

This is a little part of my on-going research. To keep it short – I have made tests for using special effects in softwares such as Maya in order to simulate natural phenomena and analyze terrains / landscapes. One of the biggest role in these simulations was played by Water. This means – how water behaves at different scales, how water behaves in different contains, how it reacts when colliding different objects, how it reacts when meeting sand, etc. The difference in the behavior of particle-created water vs. snow, sand-dunes and oceans has also represented one of the biggest challenges from a research and technical perspective. But from a computational perspective, one of the most unexpected challenges that created most of the errors was rendering particles for visual communication purposes, as my research is complementing a Visual Communication in Landscape Architecture course at the

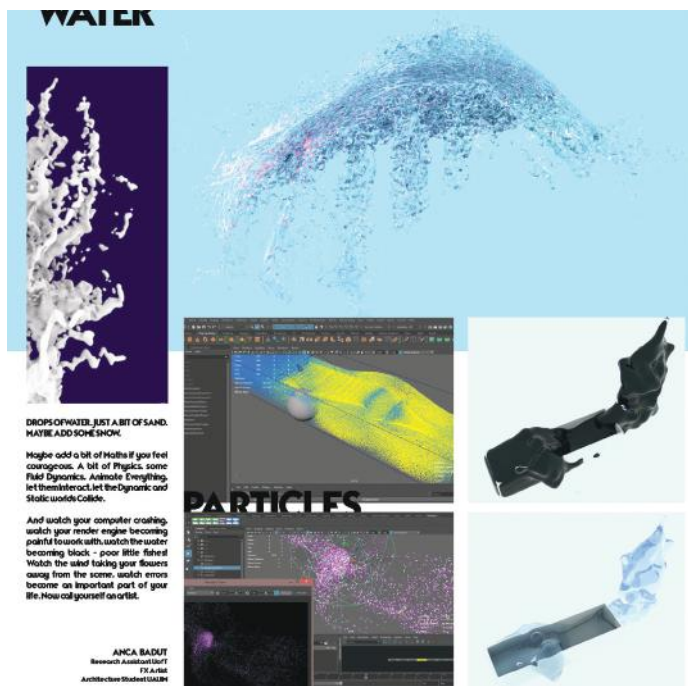
University of Toronto, Daniels Faculty - Master in Landscape Architecture Program. Rendering Particles has been a problem both with Arnold and Krakatoa (plug-in) in Maya and the settings needed for a correct final rendering go deeper and deeper into the computational and physical world, as a little knowledge of Fluid Dynamics is always welcome when working with particles. Some of the errors have been solved, others have not. Research is on-going.

Anca Băduț

Lost Maps / Izgubljeni zemljevidi

Projekt je nastal z namenom ustvariti velike digitalne površine z uporabo obojega, kartografskih podatkov, kot tudi fiktivnih "podatkov". Ideja je bila, da bi tako nastalo 3D mesh krajino izvozili v programsko opremo za analizo, kot sta na primer vtičnika Anemone in LadyBug v programskem jeziku Grasshopper. Delo z meshi (večkotniškimi mrežami) sem spoznala že skozi program World Machine, v Izgubljenih zemljevidih pa sem želela eksperimentirati z barvami in teksturami v tej programski opremi, kar prinaša neomejene ustvarjalne možnosti. Ker gre za vizualni skriptni jezik, se ni bilo težko izgubiti v njegovih zapletenih strukturah in nastali rezultati so bili nasprotje pričakovanega. Ustvarjene teksture in zemljevidi niso bili primerni za nadaljnjo uporabo v projektu, a so bili zaradi uporabe fraktalov in podobnih sistemov nepričakovano lepi.

This is a project that I made in order to create large scale terrains both using map data and fictional "data". The purpose was exporting a 3D mesh landscape to analysis softwares such as Anemone and LadyBug in Grasshopper. Having done these meshes in World Machine I wanted to experiment with colors and textures inside of this software - where possibilities become unlimited. Being a visual scripting software, it was easy to get lost in the wires and create quite the opposite of the expected results. These were textures and maps impossible to further use in my project, but since they are generated with fractals and other such-systems, the result was more beautiful than expected.



Tincuta Heinzel (RO/DE/UK), Ebru Kurbak, Rebecca Stewart, Mili Tharakan

DIS 2018 Full Papers and Notes notification - #230

DIS 2018 Obvestilo o članku in zapisih - #230

V delu predstavljamo zavrnen članek in korekturo, ki smo jo prejeli po oddaji članka za sodelovanje na konferenci Designing Interactive Systems (DIS) 2018, ki je ena izmed osrednjih strokovnih konferenc na področju interakcije človek-računalnik; za edicijo DIS 2018 je bila razpisana tema raznolikost in oblikovanje. V članku smo poročali o rezultatih ankete, ki smo jo izvedli med sodelujočimi organizacijami na poletnem taboru e-tekstilij (E-textiles Summer Camp). Čeprav so se nam zdeli določeni predlagani komentarji koristni, smo mnenja, da so bili nekateri izmed ocenjevalcev preveč zadržani, ko je šlo za vprašanje podpore našega projekta na Google Jacquardu, in da v splošnem niso imeli ustreznih družboslovnih kompetenc, kar je razvidno iz njihovih komentarjev na število udeležencev, ki naj bi jih zajemala naša raziskava (očitno ne razlikujejo med tržno raziskavo in kvalitativno raziskavo izvedeno znotraj relativno majhne skupnosti delujočih na področju e-tekstilij).

We present here a rejected paper and the reviews we received following our submission for DIS 2018 conference. Designing Interactive Systems (DIS) conference is one of the major Human-Computer conferences and DIS 2018 invited submissions that addressed questions around Diversity and Design. Our paper was an account on the results of a questionnaire we addressed to e-textiles practitioners, participants to the E-textiles Summer Camp. Although we found some of the comments relevant and helpful, we also found that some of the reviewers were too reserved when it came to endorse our position related to Google Jacquard project or that they were lacking social sciences competencies while commenting on the number of participants we should have considered for the questionnaire (obviously they were not able to make a difference between a market research and a qualitative research inside a small community of e-textiles practitioners).

Natacha Roussel (FR/BE)

Walkers

video, trajanje / duration: 06:01 min.

Interac sem skozi vrsto let (2008–2012) realizirala v obliki serije predlogov za oblačila z vgrajeno nosljivo tehnologijo v obliki zankastega omrežja nizke pasovne širine. Oblačila se odzivajo na ritem uporabnikove hoje tako, da proizvedejo zvok, ki ga lahko slišijo tudi drugi uporabniki Interac oblačil, na vsak zvok vplivajo frekvence drugih uporabnikov, odvisno od njihove relativne oddaljenosti drug od drugega, kar je prikazano tudi z vizualizacijo. V svojih poskusih eksperimentiranja z nosljivimi tehnologijami sem meje tehnoloških možnosti vedno preizkušala do skrajnosti in se zato večkrat soočala z neuspehi, kot jim nekateri pravijo, čeprav so zame v resnici del vsakega uspešnega podviga. V delu Interac sem raziskovala zahtevne tehnologije in koncepte v resničnih situacijah, med drugim ne-lokacijsko, nehierarhično digitalno pozicioniranje, uporabo nosljivih tehnologij za proizvodnjo bioloških povratnih zank, skupinsko interakcijo med člani skupnega omrežja v mestih itd.

Interac wearing is a work I have pursued over several years that materialized in several instances of wearable propositions of a low bandwidth mesh network, between 2008 and 2012. It consist in a set of costumes that responds to their users walking step by triggering a sound that can be heard by other participants, other costumes, disturbing their own pace and sensation. The visuals associated to the piece remotely map participants triangulating their position one relative to the other. My attempts to experiment on wearables were always seizing the

limits of the technological possibilities, hence always flirting with what some people call failure, but for me they are part of an achievement. In this work I wanted to explore several very difficult technologies and concepts in live situations, such as: non location based, non hierarchical digital positioning; using wearables to produce meaningful collective biofeedback, distributed network based group interaction in the city etc.

Vitalii Shupliak (UA/PL)

Signali / Signals (2017)

video, trajanje / duration: 04:42 min.

Osrednja ideja projekta je bila ustvariti zastavo brez pomena (oznake/signala). S projektom sem želel odpirati vprašanja, ne ponujati rešitve. Na projekcijskem platnu je prikazana zastava z napisom "no signal". Video je zapis dokumentacijskega procesa brez posebnih učinkov.

The main idea was to create a flag without meaning (signal). The project aimed to raise questions and not to offer solutions. The work presents a projection screen with no signals displayed on a white real flag. The video is the documentation process without special effects.

Kate Sicchio (US) & Camille Baker (CA/UK)

Hekanje telesa / Hacking the Body

video, trajanje / duration: 14:18 min.

Hekanje telesa je projekt razvijanja metod uporabe nosljivih senzornih naprav za dostop do fizioloških informacij z namenom ustvarjanja unikatnih interaktivnih performansov. V oblačila vgrajeni senzorni in aktivacijski sistemi po meri omogočajo ustvarjanje javnih performansov, s katerimi raziskujemo, kako plesalci interpretirajo fizične interakcije, ki jih sprožajo naprave na njihovih telesih, kot obliko neverbalne komunikacije in kreacije gibanja.

Hacking the Body develops methods of using wearable sensing devices to access physiological data to create unique interactive performances. This project develops bespoke embedded sensing and actuation systems within costumes, to create various public performances which explore how dancers interpret physical interactions triggered by devices on their bodies, as a means of non-verbal communication and movement creation.





Prizadevanja, neuspehi, poskusi in napake

Attempts, Failures, Trials and Errors

kuratorici / *curated by* Tincuta Heinzel & Hillevi Munthe

Foto / *Photo by* Damjan Švarc



Betina Habjanič DRUGA VRSTA (OTHER SPECIES)

Performans, 17. 1. 2019 / *Performance, 17 January 2019*
KIBLA Portal, Maribor

Umetnica, predana aktivistka in izrazita zagovornica živali vseh rodov, tudi tistih vzrejenih, namenjenih preživetju izključno ene – racionalne (sic!) – vrste, se v performativu DRUGA VRSTA ukvarja s psihološkim fenomenom klavniškega sindroma: človek v ekstremnih okoliščinah preventivno blokira določene možganske centre, da lahko "razvije" gon po uničenju drugega za ohranitev lastne biti. Ali gre za genocid racionalnega nad iracionalnim?

Je odgovor moč poiskati v kafkovski preobrazbi človeka v žival, ali, še bolje, v sublimaciji skopitve živali na račun človeka?

"Iz lupine se leví lupina, samo zato, da postane placenta in skotí naslednjo lupino,
ki bo ob rojstvu nove lupine sama odpadla kot povrhnjica ...
!Rez

Mogoče onkraj lupin ni ničesar, mogoče je nagubanost vse,
kar je, in mogoče je zato rojstvo tako skeleče."

(Tomaž Grušovnik)

In her performance DRUGA VRSTA (OTHER SPECIES), the artist, a committed activist and an ardent advocate of animal rights for all species, including breeding animals, which are intended to ensure the survival of only one – rational (sic!) – species, deals with the psychological phenomenon of the slaughterhouse syndrome: under extreme circumstances, humans are able to preventively block certain brain centers, in order to "develop" a drive to eliminate the other for the preservation of their own existence. Is this a genocide of the rational over the irrational?

Can an answer be found in a Kafkaesque metamorphosis of humans into animals, or better yet, in a sublimation of castrating animals at the expense of humans?

"Shell shedding shell, only to become a placenta and litter the next shell, which shall itself come off like skin upon the birth of a new shell ...

Perhaps there is nothing beyond shells, perhaps wrinkledness is all there is, and perhaps that is why birth stings so much."

(Tomaž Grušovnik)

Performans DRUGA VRSTA je zadnji v seriji dogodkov v okviru mednarodne razstave Osebno / Personal, ki je bila do 8. februarja 2019 na ogled v KIBLA Portalu.

The performance is the final in a series of events carried out as part of the international art exhibition Osebno / Personal, showing until 8 February 2019 at KIBLA Portal in Maribor.

Fotografije / *Photos* Miloš Vujinovič





17. mednarodni festival intermedijske umetnosti

17th international festival of intermedia arts

KIBLIX¹⁸

Produkcija Production KID KIBLA / X-OP

MMC KIBLA, 14. do 17. november 2018

KIBLIX je bil zasnovan kot festival odprtokodnih informacijskih tehnologij že davnega leta 2002 in povezuje umetnost, tehnologijo ter znanost. Festival KIBLIX se osredotoča na dva temeljna vidika: umetniški ter izobraževalni sklop.

Izobraževalni oziroma pedagoški pristop cilja na šolarsko, dijaško in študentsko populacijo – vključevati želimo mlade od osnovnih in srednjih šol do študentov. Usmerjenost formalnega izobraževalnega sistema je namreč še zmeraj preveč enosmerna, premalo interdisciplinarna, s čimer ostaja zaprta v ozki domeni lastne znanstvenosti, ki ji v globalni dobi vse bolj topi parafinske peruti. Šolstvo se trmasto oklepa mnenja o nevarnosti pretirane uporabe računalnikov in sodobnih naprav, pri čemer opozarjamo na preprosto dejstvo, da to pravilo velja za prav vsa področja človekovega delovanja in torej ne more biti tu nikakršen aksiom.

Pedagogika v svojem lastnem notranjem razvoju zaostaja za globalnim razvojem tehnike, tehnologije in sveta interneta, torej tistih polj modernega življenja, ki danes najbolj vplivajo na otroke ter njihova obzorja. Tako skušamo tudi sami prispevati k osveščanju ne le otrok in mladine, temveč tudi učiteljev in drugih pedagoških delavcev o pomenu in uporabi IKT.

Poleg pedagoško-delavničarskega dela festivala je v večernih urah program AV nastopov v živo. V sklopu našega ciklusa MIGAV 2018, zaključenega programskega sklopa sodobne avdio-vizualne produkcije, se izbrani izvajalci ukvarjajo predvsem z raziskovanjem elektroakustične glasbe, žive elektronike in improvizacije v tesni/usodni povezavi z vizualnim virom aktivne procesirane podobe. Izbor temelji na raziskovanju področja razvoja elektronske in elektroakustične glasbe v vseh njenih pojavnih oblikah, derivatih, sintezah, kombiniranju, prepletanju itn. Programski sklop MIGAV želi te vidne in slišne oblake prenesti v realen prostor, med nas, okrog nas, želi nas potopiti in omogočiti neposredno izkušnjo, interakcijo med avtorji in občinstvom, žive trenutke za uho in oko.

KIBLIX was designed as far back as 2002 as an open code information technologies festival connecting art, technology and science. KIBLIX festival focuses on two core aspects, the artistic and the educational part.

The educational or pedagogic approach is targeted at the school population of all generations, the aim of the festival is to include students of elementary and secondary schools as well as university students. The orientation of the formal educational system in Slovenia is still overly unidirectional, it lacks interdisciplinarity, and for that reason it remains closed in the tight domain of its own scientism, which in the global era continues to melt its paraffin wings. The school system stubbornly hangs on to the idea of the dangers associated to an excessive use of computers and other modern-day devices, whereby we would like to emphasize the simple fact, that this rule applies to all areas of human activity, and therefore cannot be an imperative in this regard.

In its own, internal development course, pedagogy is lagging behind the global developments in the fields of technology and the internet, i.e., those areas of modern-day life, which have the greatest influence on children and their horizons in this day and age. KIBLIX festival is our own way of contributing to raising the awareness of not only children and youths, but also teachers and other educational workers, about the importance and use of ICT in schools.

Apart from the educational-workshop part, the evening hours of the festival were reserved for visits to the realm of live AV performances. As part of our cycle MIGAV 2018, a fixed program set of contemporary audio-visual production, selected performers deal especially with explorations into the sphere of electro-acoustic music, live electronics and improvisation, with a tight link to visual sources of actively processed images. The selection of artists is based on exploring the field of electronic and electro-acoustic music in all its manifestation forms, derivatives, synthesis, combinations, intertwinelements, etc. MIGAV aims to transfer these visible and audible clouds into real space, the space between us and around us; it looks to immerse us and enable a direct experience in the form of an interaction between author and audience; live moments appealing to the ears and eyes.



foto arhiv / photo archive KIBLA - Dijana Božić

Verižni eksperiment z Lego Mindstorms

Chain experiment with Lego Mindstorms

Mentor: Sašo Marković

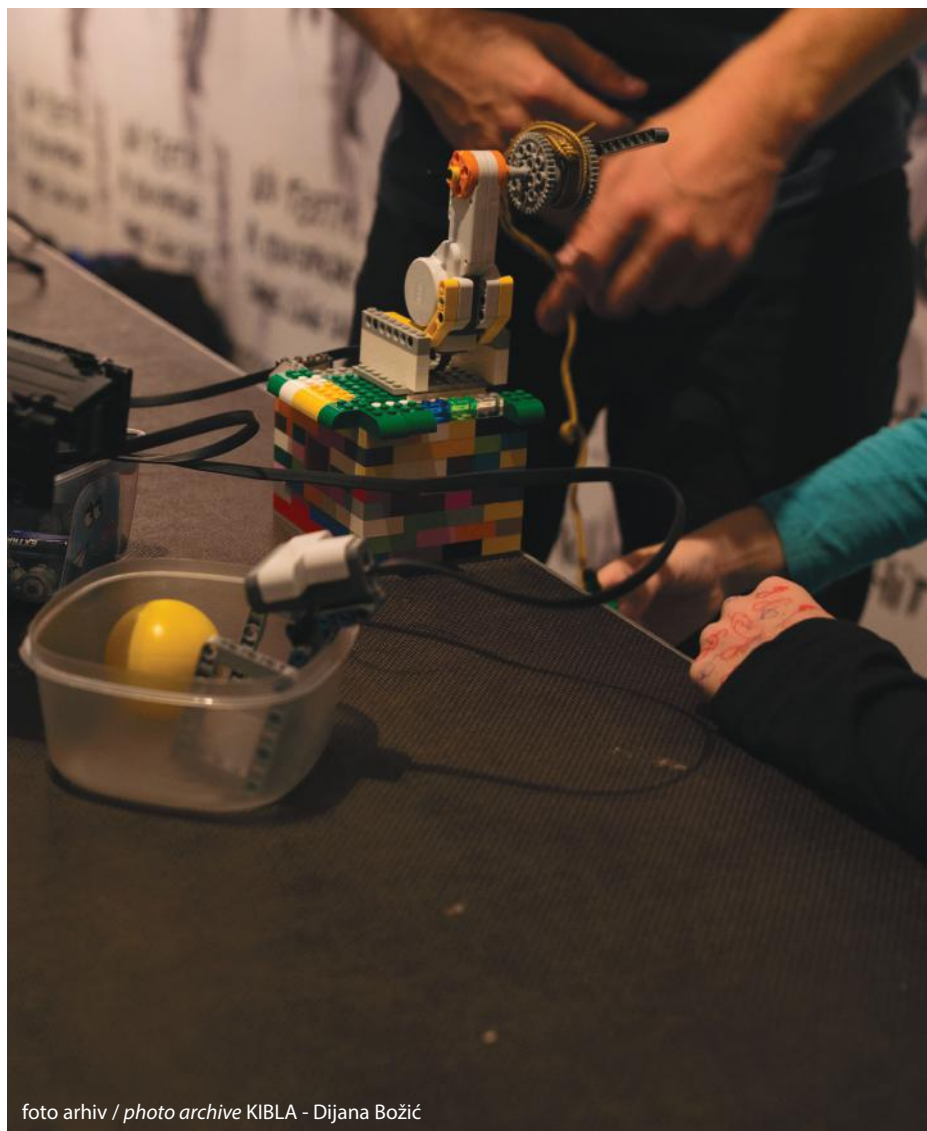
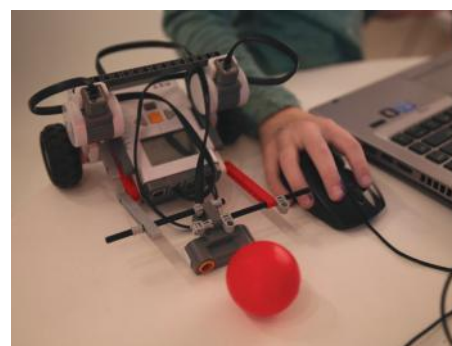


foto arhiv / photo archive KIBLA - Dijana Božić



Sestavljanje »blokov«, ki delujejo odvisno eden od drugega: akcija – reakcija: verižni eksperiment potujoče žogice, ki »migrira« iz točke A do točke X preko ovir (voda, zemlja, zrak).

Construction of building blocks, which function dependently between each other (action – reaction): chain experiment with a travelling ball, "migrating" from point A to point X, while overcoming obstacles (water, soil, air).

Delavnica radijske strategije – mapiranje javnega prostora v radijskem etru *Radio strategy workshop – public space mapping across the ether*

Mentor: Simon Macuh



foto arhiv / photo archive KIBLA – Dijana Božić

Mapiranje FM radijske krajine v javnem prostoru s pomočjo tehnologij (radijski sprejemniki, Raspberry Pi, pametnimi telefoni) za intervencijo v radijski javni prostor.

FM radio landscape mapping in public space through the use of technology (radio receivers, Raspberry Pi, smartphones), for an intervention into the public radio space.

Multimedija, programiranje, svetlobni efekti

Multimedia, programming, light effects

Mentor: Franc Vrbančič



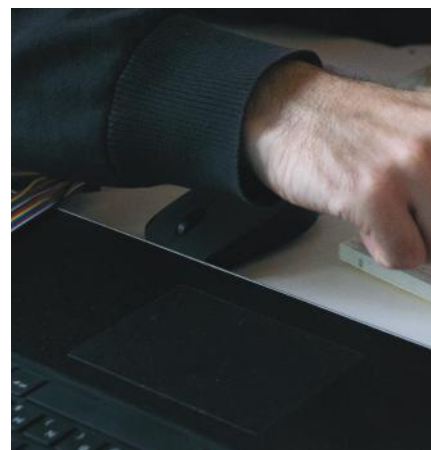
foto arhiv / photo archive KIBLA - Dijana Božić

Arduino delavnica:

vaje za merjenje osvetljenosti, izpis na LCD zaslon, delo s stikali in LED diodami, zvočnim senzorjem za merjenje razdalje.

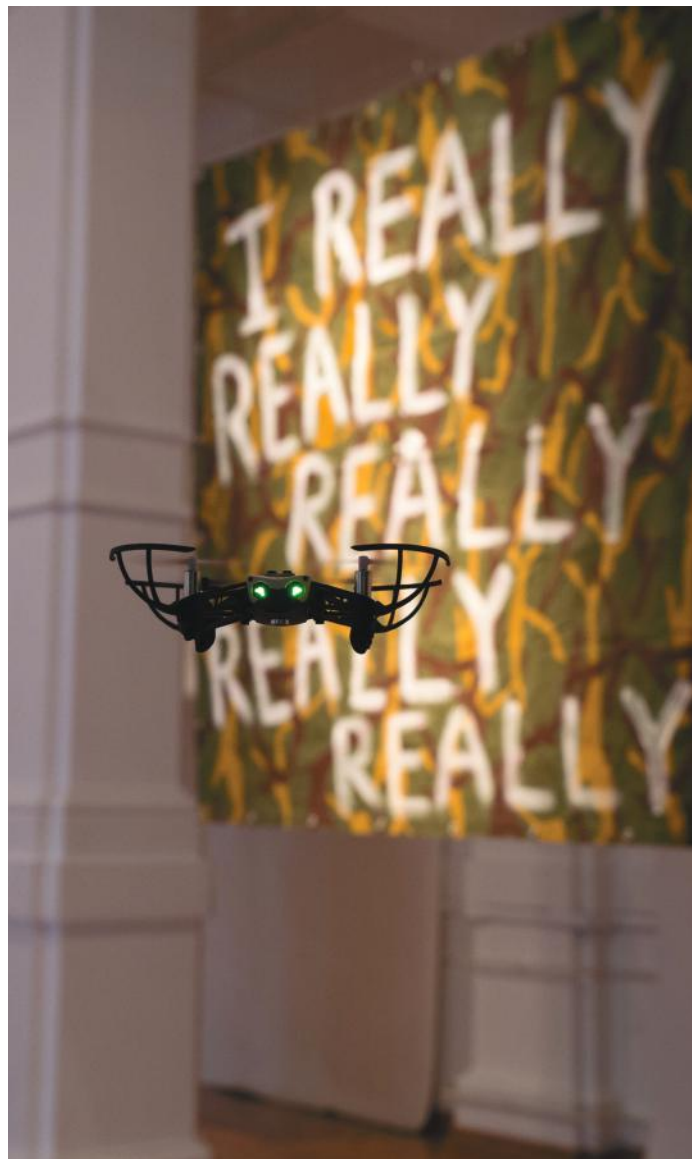
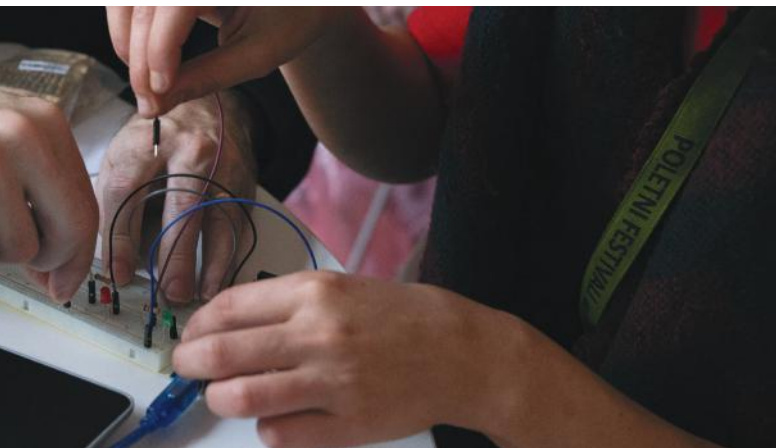
Arduino svetlobni efekti:

preizkus svetlobnih efektov z Arduino sistemom: Arduino mega 2560 procesorska platforma, folijska tipkovnica, LCD zaslon in trak LED diod.



Osnove multimedije:

osnove dela s kamero in fotoaparatom, poskusno snemanje, osnove dela s programsko opremo za montažo video izdelka s tekstovnimi podatki, uporaba dronov za potrebe video produkcije.



Arduino workshop:
lessons in measuring light, using a LCD display, working with switches and LEDs and using an ultrasonic sensor for distance measurement.

Arduino light effects:
testing light effects created using the Arduino system: Arduino mega 2560 processing platform, foil keyboard, LCD screen, and LED band.

The basics of multimedia:
the basics of working with a (film) camera, test recording, the basics of software used to edit a video product with textual information, using drones in video production.

Heterotrofija – Kaj je bolj osebno od tega, da z nekom spimo? To, da ga pojémo!

Heterotrophy – What is more personal than sleeping with someone? Eating them!

Tomaž Grušovnik

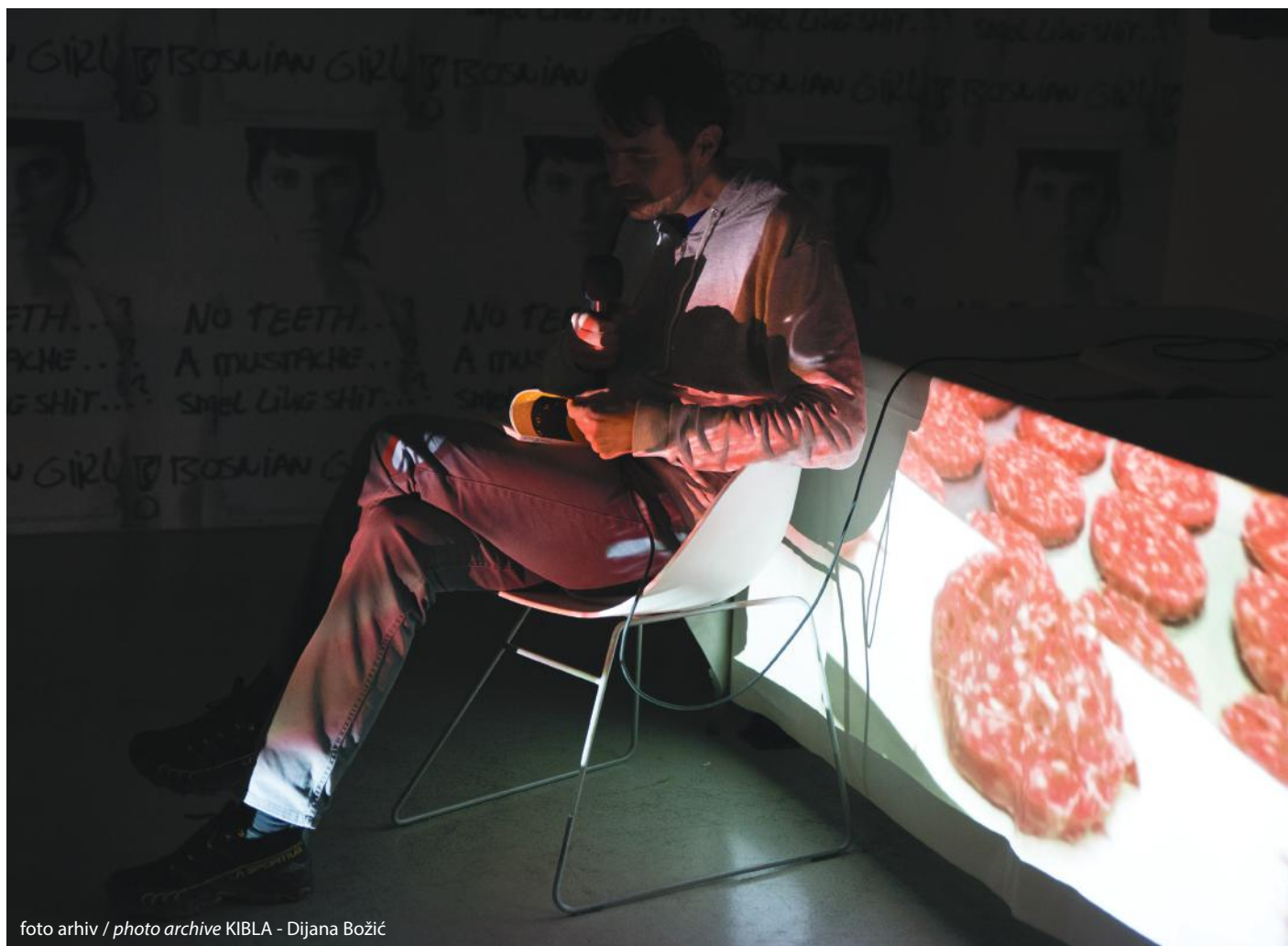


foto arhiv / photo archive KIBLA - Dijana Božić

Predavanje na temo dietetičnega eksistencializma.

Lecture on the subject of dietetic existentialism.

DNK umetnosti in nesmrtnosti *The DNA of Art and Immortality*

Jože Slaček



foto arhiv / photo archive KIBLA - Dijana Božić

Biotehnološka instalacija zajema zbirko vzorcev DNKja, ki so shranjeni v ročno izdelanih in oblikovanih posodicah. Instalacijo dopolnjujejo vizualne fraktalne upodobitve, kjer so DNK zaporedja izražena skozi matematične funkcije. DNK je fraktal. DNK se lahko izrisuje v različnih podobah in vzorcih.

This biotechnological installation comprises a collection of DNA samples kept in hand-made miniature containers, accompanied by visual depictions of fractals, where DNA sequences are expressed through mathematical functions. DNA is a fractal. DNA can be drawn in various images and patterns.

OR poiesis

PARADISCO#zvočni zid



foto arhiv / photo archive KIBLA - Dijana Božić

PARADISCO se približuje akustičnim razsežnostim rajev. Tam se nikoli nič ne spreminja, ni letnih časov, vse je vedno isto. Njihovi prebivalci so najverjetneje že povsem gluhi ... bodisi nori. Nenehno navzočnost nespremenljivega, konstanto zdajšnjosti, kakor tudi mi občutimo sodobno zvočnost digitalno vodenega cvila civilizacije, podprtega z brez-časovno matrico nad(od)grajene resničnosti, bi lahko označili kot auralni pekel. Avtorica predlaga smrten, v tišino odluščen paradiž.

PARADISCO is eavesdropping in-to the acoustic qualities of the paradise. Nothing ever changes there, there are no seasons, everything is always the same. Inhabitants are probably already completely deaf ... or crazy. The constant presence of the unchangeable, constant present, as well as the sound-fields of our digitally driven civilization, supported by the non-time matrix of augmented reality, could be described as aural hell. The author proposes a mortal, silent paradise.

Boštjan Perovšek

Uglasbljanje spomina / *Turning memory into music*



foto arhiv / photo archive KIBLA - Dijana Božić

Boštjan Perovšek, edinstven in izjemen glasbenik in raziskovalec zvočnih prostorov, ki je z elektroakustiko in računalnikom prava poslastica za ljubitelje vrhunskih zvočnih doživetij. Je utemeljitelj nove glasbene zvrsti – bioakustične glasbe, ki temelji na zvokih živali, še posebno žuželk.

Boštjan Perovšek, a unique, exceptional musician and sound space researcher, whose electroacoustics and computer make up for a real treat for any fan of top-notch sonic experiences. He is a founder of a new music genre – bioacoustic music, which is based on the sounds of animals, especially insects.

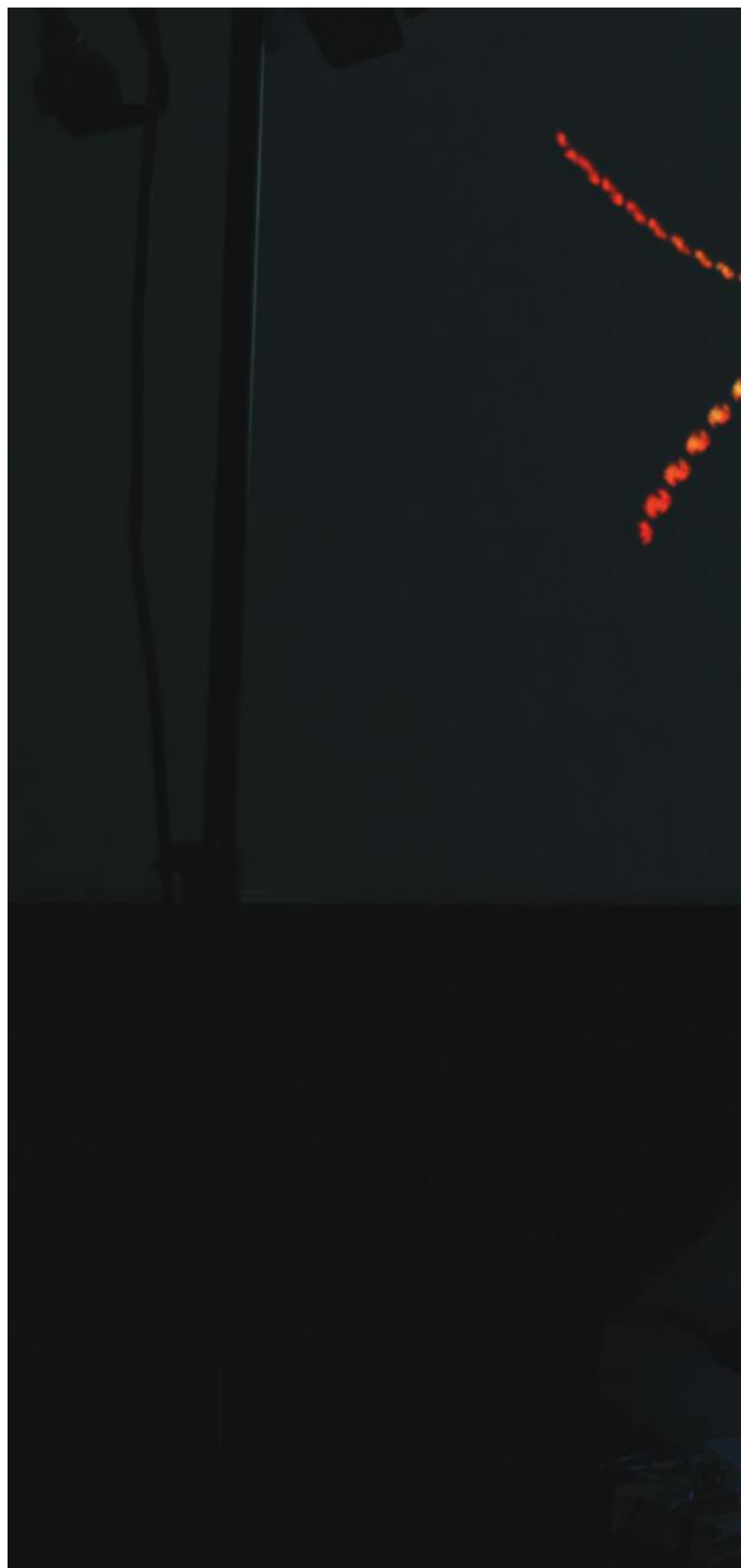
Marko Batista: Grid:Lock

intermedijska audio-vizualna intervencija

intermedia audio-visual intervention

... predstavljajte si prostor, kjer vizualni sistemi vstopijo v sonično turbulenco, pri čemer odprejo hibridni ventil in tako omogočijo prenosnim zvočnim objektom pretok v shizofreno posodo, ki vsebuje mehanizem, ki v zelo kratkem časovnem obdobju utripa z visokonapetostnim pulziranjem ...

... imagine a space where visual systems enter sonic turbulence and open a hybrid valve allowing portable sound objects to flow into the schizophrenic bowl, containing a mechanism that runs high voltage pulsation for a very brief period of time...



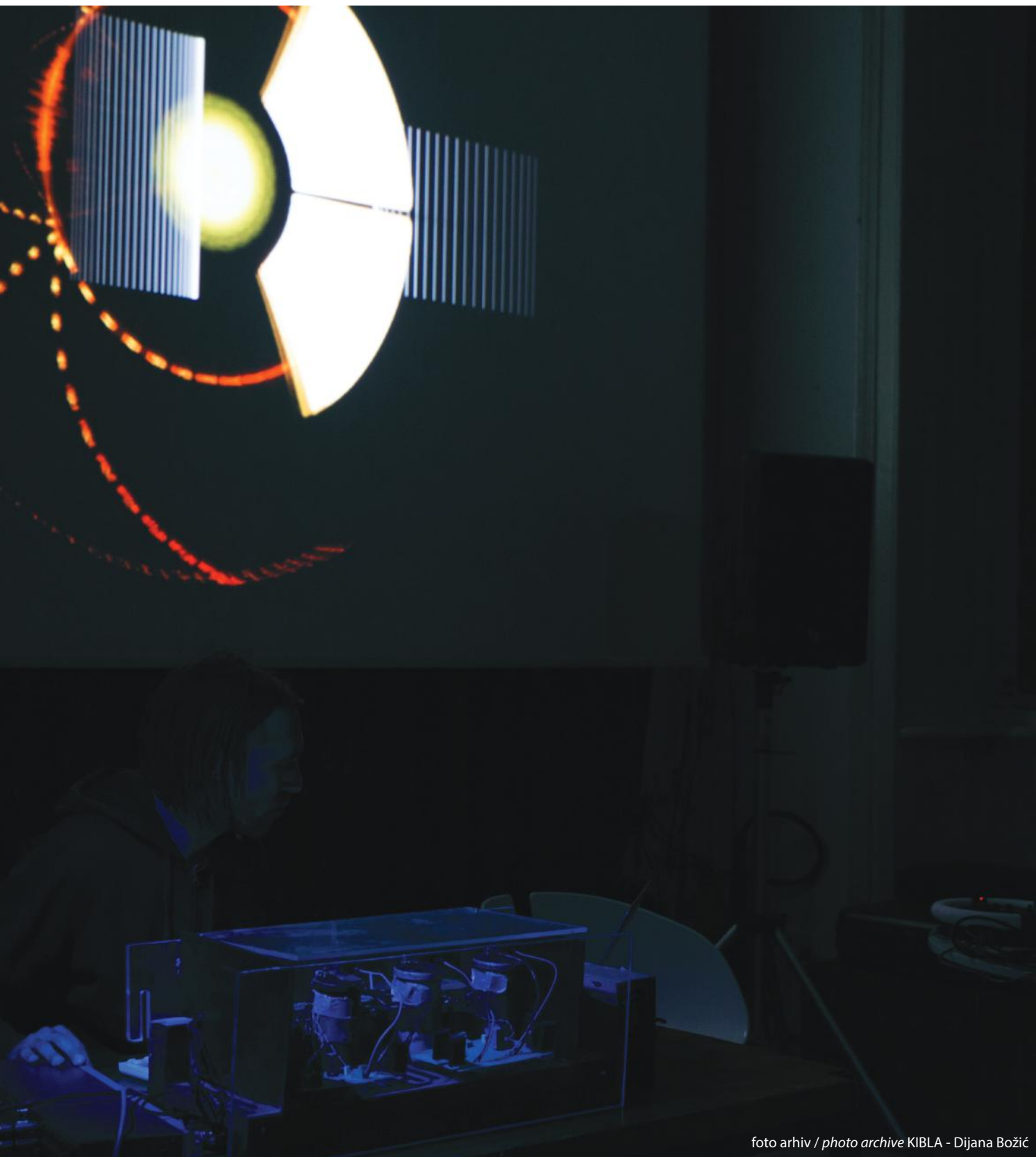


foto arhiv / photo archive KIBLA - Dijana Božić

Klaus Filip: Sonic Luz

Povratak optosoničnega sintetizatorja
(tehnologija optosoničnih sintetizatorjev v dobi DIY)

*The comeback of the optosonic synthesizer
(the technology of optosonic synthesizers in the era of DIY)*

Pri večini tradicionalnih sintetizatorjev sta najbolj pomembni lastnosti ponovljivost in stabilnost višine tonov. Zato za svoje delovanje potrebujejo velike, kompleksne mehanizme, običajno v obliki črnih zabojev. Sonic Luz pa se v prvi vrsti osredotoča na maksimalno fleksibilnost ter na možnost haptične interakcije vseh delov tonske produkcije. S premikanjem svetilk, tonskih kolotov in svetlobnih senzorjev na mizi, ali s spreminjanjem diskov, lahko hitro in intuitivno manipuliramo zvočne kompozicije.

Most traditional synthesizers put a strong emphasis on reproducibility and the stability of pitch. Therefore they need big and complex mechanisms usually realized inside a black box. For Sonic Luz the priority is maximum flexibility and the possibility for haptic interaction on all the parts of the tone production. By moving the lamps, tone wheels and light sensors on the table, or changing the discs, the composition of the sounds is manipulated, quickly and intuitively.





foto arhiv / photo archive KIBLA - Dijana Božić

Monom Forest Tales / Listavci



foto arhiv / photo archive KIBLA - Dijana Božić

Skladatelj, instrumentalist, producent in avtor multimedijskih vsebin Stane Špegel je pod umetniškim imenom Monom objavil svoj sedemnajsti samostojni studijski LP "Listavci (uglasbljene vibracije šaleških gozdov)". Stane je pozitivne vibracije desetih najpogostejših listnatih dreves in zvočne ambiente domačih gozdov nadgradil z avtorsko chill out godbo in kimatičnimi video filmi, v katerih glavne vloge poleg dreves igrajo tudi njihovi plodovi, semena, listje in lubje.

Composer, instrumentalist, producer and multimedia author Stane Špegel released his seventeenth studio LP Forest Tales (vibrations of Slovene forests put into music) under the alias Monom. Stane took the positive vibrations of ten most commonly found deciduous trees in Slovenia, and sound ambiances of his homeland forests, and upgraded them with original chill out music and cinematic videos, in which the starring roles are played by trees, their fruits, seeds, leaves and bark.

Andrej Fon a.k.a. Olfamož

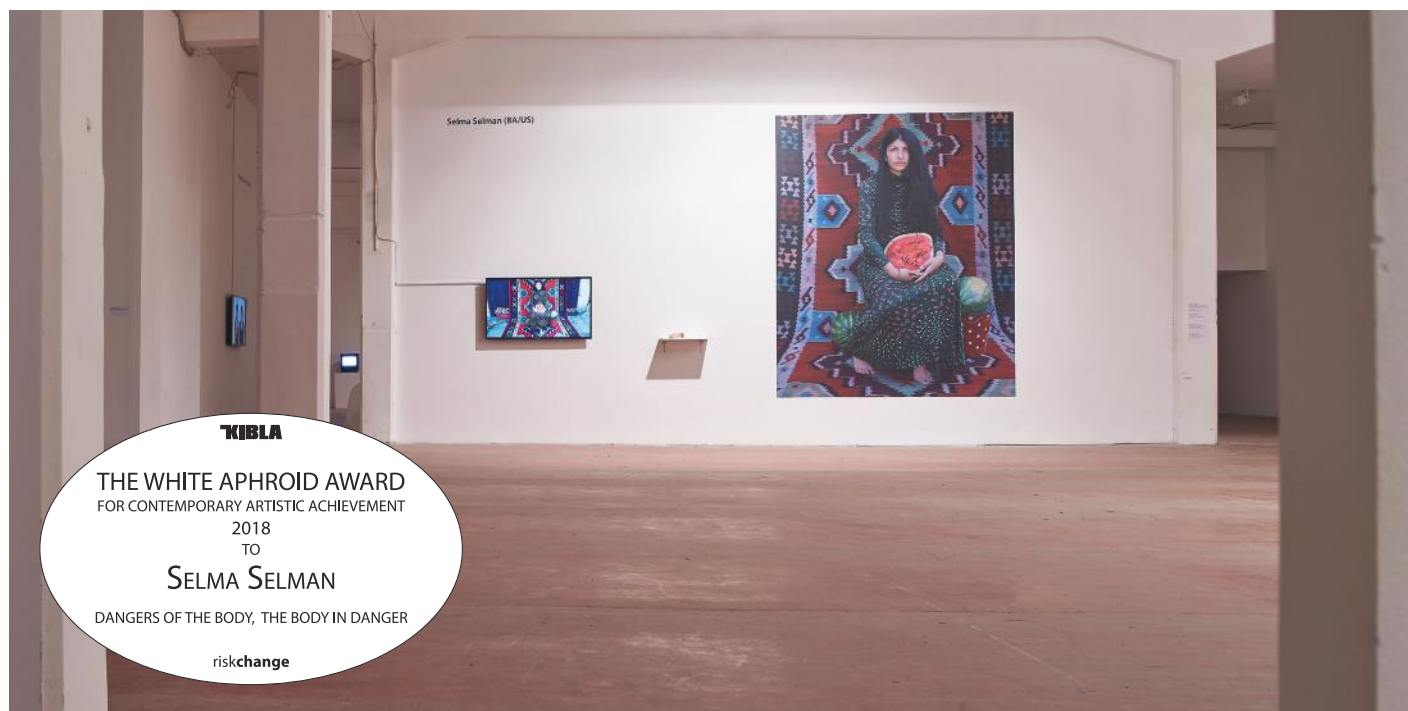


foto arhiv / photo archive KIBLA - Dijana Božić

Andrej Fon a.k.a. Olfamož je multiinstrumentalist, bolje rečeno kar poliinstrumentalist, ki ga poznamo predvsem iz avantgardnih godb s stičiščem v improvizirani glasbi ter pankersko-nojzerskih miljejih. Njegov nabor zvoka je produkt neprestanega recikliranja igrač, pokvarjenih glasbil, vsakodnevnih predmetov in materialov, predvsem pa domiselnega pristopa k muziciranju, s pomočjo dostikrat absurdnih tehnik igranja, ki se elegantno podajo njegovemu recitiranju tekstov, petju, kričanju, cviljenju, grimasam, hipnotičnemu bezljanju in celotnemu odrskemu spektaklu.

Andrej Fon a.k.a. Olfamož is a multi-instrumentalist, or better yet, a poly-instrumentalist, an avant-garde musician at the crossroads of improvised music and punk-noise milieus. His audio repertoire is a product of constant recycling of toys, broken instruments, everyday objects and materials, but mostly a result of his inventive approach to music-making with the help of often absurd playing techniques, which elegantly match his text recitals, singing, screaming, squealing, face-making, hypnotic running around, and the whole stage spectacle.

Nagrada Beli Aphroid 2018 *The White Aphroid Award 2018*



Nagrada Beli Aphroid za leto 2018 prejme **Selma Selman**, ki v svojih delih raziskuje pereča vprašanja spola, kulturne identitete, družbenoekonomske marginalizacije in politična vprašanja iz zelo osebne perspektive. Nenazadnje sama prihaja iz izrazito kulturno in geopolitično zapostavljenega okolja. Tri umetniška dela Selme Selman, postavljena v enoviti prostorski instalaciji, ki sestoji iz filmov, fotografij, 3D objektov in dokumentacije, obravnavajo umetničin odnos z materjo, njena otroška pričakovanja in kulturno identiteto. Umetniška dela izpostavljajo pomembna vprašanja pripadnosti, družbenih norm in konvencij, ki jih Selma Selman vselej skuša izzvati.

The winner of the White Aphroid Award for 2018 is Selma Selman who in her work addresses pressing issues of gender, cultural identity, socio-economic marginalization and politics from a very personal perspective. Nevertheless she is coming from a very marginal background, in terms of culture and geography. The three pieces which are set up in a unifying spatial installation consisting of films, photographs, 3D objects and documentation deal with her relationship with her mother, her childhood expectations and her cultural identity. The work brings out some very relevant questions of belonging, social norms and conventions which the artists always tries to challenge.

Nagrada Beli Aphroid 2018 / *The White Aphroid Award 2018*

V sklopu projekta Tvegaj spremembo je bila tudi letos že tretjič podeljena Nagrada Beli Aphroid. V okviru mednarodne skupinske razstave OSEBNO / PERSONAL in festivalske platforme KIBLIX 2018 je žirija izbirala med več kot 50 domačimi in mednarodnimi posameznimi udeleženci in kolektivi.

In the frame of the project Risk Change, the White Aphroid Award has been awarded for the third time this year. As part of the international group art exhibition OSEBNO / PERSONAL and the KIBLIX 2018 festival platform, an expert jury has selected from between more than 50 national and international artists and collectives.



Nagrada Beli Aphroid za izobraževalne dosežke dobi Franc Vrbančič (SI) za delavnice Arduino / Osnove multimedije / Arduino Light.

“Serija delavnic na temo Arduina in osnov multimedije v izvedbi Franca Vrbančiča je udeležencem specifične starostne skupine – mladim med 15. in 19. letom – omogočila spoznavanje novih tehnologij in praktičnih načinov njihove uporabe. Delavnica v treh delih je sodelujočim ponudila praktičen vpogled v dekodiranje, načine uporabe Arduino tehnologije in poglobljeno razumevanje dronov (ne samo, kako z njimi upravljamo, temveč tudi, kako se jih izdelajo). Delavnica je mladim omogočila pridobivanje koristnih veščin na področju tehnologije, česar jim starši običajno ne morejo zagotoviti, in priložnost, da negujejo svoje ustvarjalne vzgibe.”

The winner of the White Aphroid Award for outstanding educational achievement is Franc Vrbančič (SI) for Arduino / Basic Multimedia / Arduino Light Workshops.

“The series of workshops in Arduino and Basic Multimedia conducted by Franc Vrbančič enabled participants of a particular age group – youngsters between 15 and 19 years of age – to learn about new technologies and their practical uses. The workshop in three parts gave them practical insight into decoding, using Arduino technology and understand drones, not just how to operate them but also how to build them. The workshop provided youngsters with useful skills in technology which often cannot be provided by their parents, as well as a possibility to nurture their creativity.”

Strokovna žirija / The expert jury

Barnábas Bencsik, neodvisni kurator, Budimpešta, Madžarska / independent curator, Budapest, Hungary

Miha Colner, kurator v MGLC in publicist, Ljubljana, Slovenija / curator at the International Center of Graphic Arts (MGLC), publicist, Ljubljana, Slovenia

Henriette Horny, neodvisna kuratorka in kritičarka, Dunaj, Avstrija / independent curator, art critic, Vienna, Austria

Sanja Kojić Mladenov, kuratorka v Muzeju za sodobno umetnost Vojvodina, Novi Sad, Srbija / curator at the Museum of Contemporary Art Vojvodina, Novi Sad, Serbia





Nataša Prosenc Stearns
(SI/US)



Marija Ančič (1982, Sarajevo, Bosna in Hercegovina). Po diplomu iz konservatorstva in restavracije (2005) in po zaključenem magistrskem študiju kiparstva (2010) na Akademiji za umetnost Univerze v Splitu (UMAS), se je preselila v Zagreb, kjer danes živi in ustvarja. Njena dela so bila razstavljena na številnih samostojnih in skupinskih razstavah na Hrvaškem in drugod. Leta 2016 je bila finalistka izbora za nagrado Radislava Putarja, ki jo podeljujejo najboljšim mladim sodobnim umetnikom.

Nataša Berk (1978, Böblingen, Nemčija) je vsestranska, ironično provokativna avantgardistka eksistencializma z abstraktnim instinktom. Po končani fotografski smeri na srednji šoli za oblikovanje in fotografijo se je vpisala na dunajsko Akademie der Bildenden Künste, kjer je študirala nove medije, natančnejše video in računalniško umetnost. Pod mentorstvom prof. Petra Koglerja je leta 2006 magistrirala. Leta 2006/07 je zaključila tečaj kuratorstva na zavodu za sodobno umetnost SCCA-Ljubljana. Pri svojem delu se ne omejuje z žanri in je aktivna na skoraj vseh področjih umetnosti. Leta 2009 je ustanovila projekt Čajnašop, kjer je (ilegalno) prodajala majhne zabavne in nenavadne umetniške izdelke. Leta 2013 je ustanovila galerijo 0,04m³ in nato leta 2015 v sodelovanju z umetnikom Guillaumeom Stagnarom manjšo, mobilno galerijo 0,02m³, v okviru katere deluje kot kuratorica. Razstavlja je v Moskvi, na Dunaju, Mariboru, v Novi Gorici, v Ljubljani, v Amsterdamu in v Münchnu.

Dragica Čadež Lapajne (1940, Ljubljana) je na Akademiji za likovno umetnost v Ljubljani študirala kiparstvo, kjer je leta 1965 končala tudi kiparsko specialko pri profesorju Borisu Kalinu. Zaposlena je bila kot redna profesorica za kiparstvo na ljubljanski Pedagoški fakulteti. Od leta 1963 je sodelovala na številnih samostojnih in skupinskih razstavah doma in v tujini. Je pobudnica za ustanovitev Mednarodnega trienala keramike UNICUM. Za svoje delo je prejela več nagrad in priznanj, med drugimi tudi nagrado Prešernovega sklada za kiparstvo, naziv zaslužna profesorica za kiparstvo in je tudi članica mednarodnega združenja za keramiko AIC. Njena dela se nahajajo v številnih javnih in zasebnih zbirkah. Leta 2010 je izšla njena monografija *Zgodba o drevesu*. Živi in dela v Ljubljani.

Miha Erjavec (1985, Ljubljana) je v Ljubljani končal Srednjo šolo za oblikovanje in fotografijo. Študijsko se je šolal v Londonu (Ravensbourne college), kjer je zaključil »foundation year«. Trenutno je absolvent na Akademiji za likovno umetnost in oblikovanje v Ljubljani na oddelku za oblikovanje. Prejel je glavno Brumnovo nagrado (2011), nagrado Zlato gnezdo (2011), drugo nagrado za Fotografijo leta 2014 EMZIN in bil v ožjem izboru za Fotografijo leta 2010 EMZIN. Njegovo delo Miha Artnak: childhood pattern je vključeno v arhiv Mednarodnega grafičnega likovnega centra (MGLC, Ljubljana). Razstavljal je na številnih skupinskih razstavah, v Varšavi, Luksemburgu, Pragi, Ljubljani, Novem mestu, v Mariboru. Živi in dela v Ljubljani.

Aleksandra Farazin (1981, Ptuj) je končala študij likovne pedagogike na Pedagoški fakulteti v Mariboru leta 2011 pod mentorstvom profesorja Ota Rimeleta na temo avtoportreta v risbi, fotografiji ter performansu. Med in po študiju se je dodatno izpopolnjevala na Finskem (HSS Collective Paintings Workshops 2011) ter v Turčiji, Istanbulu (Halka Art Residency, Open Studio Days, 3rd International Istanbul Triennale 2016). Deluje na področju vizualne umetnosti, ukvarja se z različnimi mediji, med drugim s fotografijo, video produkcijo, instalacijami ter uporabno umetnostjo. Njena dela so vsebinsko konceptualna, analitična, intervencijska ter avtorefleksivna, pogosto tudi v odnosu do narave.

Jure Fingušt Prebil (1989, Ljubljana) je leta 2012 diplomiral na oddelku za kiparstvo Akademije za likovno umetnost in oblikovanje v Ljubljani. Svoje izobraževanje je nadaljeval na Universität für Kunst und industriele gestaltung Linz, kjer je leta 2017 zaključil magistrski študij Interface Cultures. Leta 2016 je bil udeležen na pregledni razstavi slovenskega kiparstva – Valovanje v skulpturah, kjer je razstavljal interaktivno skulpturo Oko. Od leta 2010 je razstavljal na številnih skupinskih razstavah v Sloveniji in v tujini. Od leta 2009 razstavlja svoja dela kot javne postavitve in sodeluje na mednarodnih kiparskih simpozijih: Skulptura 2001 leta 2009 in 2011 v Štandrežu, Italija, Forma V 2009 Sinja Gorica – Vrhnika, Slovenija. Živi in ustvarja v Linzu.

Betina Habjanič (1992) je po zaključku gimnazije šolanje nadaljevala na Pedagoški fakulteti Univerze v Mariboru, smer Likovna pedagogika, kjer je leta 2016 diplomirala in se vpisala na magistrski študij kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Še v istem študijskem letu je zamenjala program kiparstva za grafiko. Neodvisno od programa oz. umetniškega medija deluje kot aktivist za pravice živali in uporablja medij umetnosti kot orodje za aktivizem. Njen glavni (inter)medij delovanja v umetnosti je (body art) performans, znotraj katerega radikalno opozarja na brezkompromisno človeško instrumentaliziranje živali za izpolnjevanje svojih potreb. Živi in dela v Mariboru in Ljubljani.

Petja Janžekovič (1974, Ptuj) je leta 1993 dokončal gimnazijo, nato pa na Filozofski fakulteti Univerze v Ljubljani najprej dodiplomski študij filozofije, nato pa leta 2005 še magistrskega. Deluje kot samostojni raziskovalec s področja filozofije in novih medijev. Z umetnostjo se ukvarja od leta 1993, ko je objavil knjigo *Kdor bo zadnji zapustil to mesto*, naj ugasne luč. Sledili sta še dve zbirki novel, nato pa je leta 2000 pričel s projektom Dantejeve Božanske komedije, naslovljenim *Potovanje od Pekla do pekla*, ki združuje filozofsko teorijo ter umetniško prakso; v projektu je sodelovalo 23 slovenskih in tujih umetnikov. Bil je tudi soscenarist televizijske oddaje *Državljan Toš* ter soscenarist *Boba* leta (od 2013 do 2015) ter *Viktorjev* 2013. Z intermedijsko (in drugo) produkcijo se intenzivneje srečuje zadnja štiri leta. Začel je kot soavtor strokovnih tekstov za MFRU, nato je bil koproducent izobraževalnega dela MFRU-KIBLIX 2015, leta 2016 eden članov produkcijske ekipe MIG21, leta 2017 sodeluje kot selektor razstave *Zavetja Babilona*. Danes sodeluje s KID KIBLA pri mednarodnem projektu Risk Change ter deluje kot samostojni filozofski raziskovalec.

Maša Jazbec (1981, Trbovlje) je končala študij likovne umetnosti na pedagoški fakulteti v Mariboru pod mentorstvom prof. Dušana Zidarja. Nato je nadaljevala z magistrskim študijem novomedijske umetnosti na univerzi v Linzu, v Avstriji. V okviru magistrskega študija je opravila študijsko izmenjavo na IAMAS (Institute of Advanced Media Arts and Science) na Japonskem. Po končanem magistriju nadaljuje doktorski študij na univerzi v

Tsukubi na Japonskem. V okviru doktorskega študija opravi inženirsko rezidenco na priznanem raziskovalnem inštitutu ATR (Advanced Telecommunications Research Institute International) v laboratoriju profesorja Hiroshija Ishigure v Kyotu na Japonskem. Leta 2018 je bila v strokovni komisiji za prestižno nagrado Zlata Nika, ki jo podeljuje Ars Electronica v Linzu. Od leta 2013 soustvarja mednarodni festival novomedijske kulture Speculum Artium v Trbovljah. Z umetniškimi projekti se je predstavila na intermedijskih platformah, kot so Ars Electronica, Athens media art festival, Lab30, Tsukuba media art festival, ISEA, Speculum Artium, MFRU, KIBLIX, Sonica, ArtStays. Trenutno živi, dela in ustvarja v Linzu in Trbovljah.

Nina Jeza (1979, Ptuj) je študirala umetnostno zgodovino na Filozofski fakulteti v Ljubljani, kjer je diplomirala pod mentorstvom profesorja dr. Leva Menašerja. Diplomsko delo je pisala na Univerzi Adama Mickiewicza v Poznaniu. Raznolike delovne izkušnje si je pridobivala že v času študija. Od leta 2012 je samozaposlena kulturna delavka, kustosinja, kuratorka ter pedagoginja. Dve leti je bila hišna kustosinja galerije Media Nox, ki deluje pod okriljem Mladinskega kulturnega centra Maribor. Bila je idejna vodja projekta spletna galerija WEB NOX. Bila je programska vodja 19., 20. in 21. Mednarodnega festivala računalniških umetnosti – MFRU, skupaj s festivalom Kiblix v Mariboru. Leta 2015 je aktivno pričela sodelovati z Multimedijским centrom KIBLA v Mariboru, kjer je kuratorka, pripravlja, kurira in organizira različne razstave, projekte in dogodke. Sodeluje v mednarodnih izmenjavah in projektih ter tudi na mednarodnih umetniških kolonijah.

Janez Kardelj (1964, Ljubljana) je leta 1991 diplomiral na Akademiji za likovno umetnost v Ljubljani smer slikarstvo pri mentorjih prof. Krašovec in prof. Brumen. Deluje na področju slikarstva, glasbeno-scenskem področju, kot pedagog-andragog, kot kulturni in družbeni kritik, organizator in kurator. Razstavljal je v galeriji Univerzitetne knjižnice Maribor 1997, v atriju ljubljanske Mestne hiše 1999, 2018; v Groharjevi galeriji v Škofji Loki 2003, Mestni galeriji Šoštanj 2006, KUD France Prešeren v Ljubljani 1991, 1997, 2015, Galeriji SDK Tolmin 2009, 2017. "Zavzemam se za zmago imaginacije nad realizmom in neodvisnost, svobodo

in avtonomijo umetnosti. Spoštujem radikalno umetniško držo in preziram taktike in strategije v umetnosti. Slutim nujnost preusmeritve pozornosti od umetnika k umetniškemu predmetu in temeljne transformacije ekonomsko-političnega sistema."

Jiři Kočica (1966, Slovenj Gradec) je končal Srednjo šolo za oblikovanje in fotografijo v Ljubljani (grafično oblikovanje) leta 1985. Akademijo za likovno umetnost v Ljubljani je zaključil z diplomskim delom Kip na specifični lokaciji leta 1991 pri prof. Luju Vodopivcu in prof. Tomažu Brejcu. Specializacijo je zaključil s temo Κατα-λογος pri profesorju Dušanu Tršarju leta 1993. Zaposlen je kot profesor na Srednji šoli za aranžerstvo (STŠ) ter zunanji sodelavec Pedagoške fakultete v Mariboru (Oddelek za likovno umetnost). Uspešno združuje svoje pedagoško in umetniško delo skozi Dejavnice. Razstavlja od leta 1988 samostojno ali v sodelovanju z Žigo Okornom, Janezom Ferlanom ter skupino Sestava. Eden večjih uspehov je redefinicija in adaptacija sto let starih zaporov na Metelkovi v Ljubljani v umetniško oblikovani mladinski hostel Celica. Vrsto let se udeležuje tudi v teoretskih razpravah; piše članke za specializirane revije in izdaja knjige.

Martin Kohout (1984, Praga, Češka republika) je vizualni umetnik in založnik, ki deluje v Berlinu. Diplomiral je na filmski akademiji FAMU v Pragi, magisterij pa zaključil na Städelschule v Frankfurtu. Zastopata ga galeriji Exile z Dunaja in Galerija Polansky iz Prage. Martin Kohout deluje na področjih videa, filma, umetniške instalacije ter izdeluje objekte iz različnih materialov, od keramike do tekstila. Njegova dela so bila predstavljena na samostojnih in skupinskih razstavah v Berlinu, Londonu, Bruslju, Parizu, Pragi, Varšavi, Tokiu, Pekingu, New Yorku in drugod. Leta 2011 je ustanovil založbo TLTRPreß, kjer med drugim predstavlja lastne raziskovalne dosežke (zbirki Sleep cures sleepiness, 2014 in Linear manual, 2012). Je avtor interaktivne knjige Puffy Logic Grip (2017) in prejemnik nagrade Jindřich Chalupecký, ki jo podeljujejo v znak prepoznavnosti in podpore mladim češkim umetnikom. Martin Kohout poučuje na praški Akademiji za umetnost, arhitekturo in oblikovanje in skupaj z umetnico Aleksandro Vajd vodi fotografski studio.

Anka Krašna (1950, Maribor) je akademska slikarka specialistka. Diplomirala je na Akademiji za likovno umetnost v Ljubljani leta 1976 pri profesorju Gabrijelu Stupici (slikarstvo) in profesorju Francu Kokalju (barvno okno – vitraj). Leta 1979 je zaključila specialistični študij za slikarstvo na ALU v Ljubljani pri profesorju Jožetu Ciuhi in profesorju Marjanu Tršarju. Sedaj je redna profesorica za slikarstvo na Pedagoški fakulteti Univerze v Mariboru, ustvarja pa v svojem ateljeju v Miklavžu na Dravskem polju. Svoja likovna dela je razstavljala na preko 90 samostojnih razstavah ter na preko 200 skupinskih razstavah doma in v tujini. Za svoja likovna dela je prejela številne nagrade in priznanja.

Radovan Kunić (1987, Reka, Hrvaška). Diplomiral je leta 2012 na Akademiji uporabnih umetnosti v Reki, pod mentorstvom profesorja Žarka Violača. Sodeluje na slikarskih kolonijah in v rezidenčnih programih, njegova dela so bila razstavljena na več samostojnih in skupinskih razstavah. Je prejemnik številnih priznanj in nagrad. Njegove slike so del zasebnih in javnih zbirk na Hrvaškem in drugod. Je član hrvaškega združenja likovnih umetnikov Reka (HDLU Rijeka) in hrvaškega združenja likovnih umetnikov (HDLU). Zaposlen je kot asistent na Akademiji uporabnih umetnosti Univerze v Reki. Živi v kraju Matulji.

Simon Macuh (1971, Celje) se je po končanem študiju filozofije na Filozofski fakulteti vpisal na študij kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Od leta 2011 je samozaposlen v kulturi in deluje na področju kiparstva, performansa in intermedijske umetnosti. Svoje delo gradi na način, da pogosto izhaja iz teorije, ki jo uporabi kot miselno in konceptualno izhodišče, katerega nato z umetniškimi postopki prevede v prakso. Formalno kot vsebinsko ga zanimajo družbena razmerja, zato se pogosto povezuje z drugimi posamezniki ali skupinami. Od leta 2009 sodeluje in soustvarja festival Vstop prost / Admission Free v Celju. V Celju je sodeloval tudi pri razstavah v Likovnem salonu in Galeriji sodobne umetnosti. V letih 2014–17 je sodeloval pri projektih radia Cona iz Ljubljane. Zadnji dve leti je del rezidenčnega programa Risk Change / Tvegaj spremembo.

Njegova dela so v stalni zbirki Centra sodobne umetnosti Celje, v zbirki Galerije savinjskih likovnih umetnikov, Savinova hiša Žalec, v videoarhivu Postaja DIVA pa se nahaja 5 videov skupine SIVA, katere član je.

Boštjan Novak (1966, Ljubljana) se je po končani Srednji šoli za oblikovanje in fotografijo vpisal na Akademijo za likovno umetnost in oblikovanje v Ljubljani, kjer je leta 1992 diplomiral na oddelku za kiparstvo, pri profesorju Slavku Tihcu. Razstavljal je na številnih samostojnih in skupinskih razstavah doma in v tujini. Živi in ustvarja v Ljubljani.

OR poiesis (1975, Maribor) je magistra filozofije, umetnica, piska, kuratorica, deluje kot samostojna avtorica. Svoje delo tke vmes med umetnostjo zvoka, radia, časprostor poezijo, performansom, kritiško in esejistično refleksijo umetnosti. Besedo, njen primarni medij, razširja v sonornih sferah časprostor poezije. Razvija performativno prakso terenskega snemanja, raziskuje in udejanja možnosti avtorskega radijskega prostora, posveča se auralnosti uprstorjenega spomina, časovnim vrtinam, digitalnemu formatu in telesnosti prostorskih knjig. Ob vseh digitalnih razsežnostih je središčna fizična prisotnost telesa. Njena zvočna dela beležijo samote.

Zoran Poznič (1959, Trbovlje) je končal Akademijo za likovno umetnost in oblikovanje, smer kiparstvo leta 2007 in zaključil magistrirje iz videa in novih medijev z naslovom: Socialna struktura in video (2009). Od leta 2008 je bil zaposlen kot direktor kulturnega centra Delavski dom Trbovlje, programski vodja galerije Nova galerija DDT in tudi programski vodja projekta Trbovlje novomedijsko mesto (TNM). V zadnjih letih je kuriral več projektov s področja vizualnih praks. Vzpostavil je novo vizijo mesta skozi sintagmo, Trbovlje novomedijsko mesto, v okviru katere se povezujejo kreativni potenciali ožje in širše skupnosti. Glavna manifestacija tega povezovanja je festival novomedijske kulture Speculum Artium.

Nataša Prosenc Stearns (1966, Ljubljana) je vizualna umetnica in režiserka, ki ustvarja v medijih videa, filma, instalacij in digitalnih tehnologij. Raziskuje inovativne strategije žanrov in medijev ter jih velikokrat prepleta. Znana je po kreativni

uporabi ne-galerijskih prostorov in velikih večkanalnih projekcijah. Diplomirala je na Oddelku za oblikovanje ljubljanske ALUO. Tam je ustvarila svoje prve videe ter jim kmalu pridružila instalacije in filme. S Fulbrightovo štipendijo je odpotovala v Los Angeles, kjer je končala podiplomski študij na California Institute of the Arts. S projektom Gladiatorji je predstavljala Slovenijo na 48. beneškem Biennalu, za kar je prejela Nagrado Prešernovega sklada. Prejela je še vrsto drugih štipendij in nagrad, leta 2015 pa je bila ponovno predstavljena na beneškem Biennalu v sklopu razstave Dvajset umetnikov iz Los Angelesa. Njena dela so v domačih in mednarodnih stalnih zbirkah, potujejo po festivalih, razstavljala pa je med drugim tudi v Shanghaiu, Madridu, Münchnu, v Benetkah, v Milanu, v Tel Avivu in v Los Angelesu.

Vlado G. Repnik (1961, Celje), akademski slikar, gledališki in radijski režiser ter magister umetnosti, ustvarja na področju performansa, novih medijev, uprizoritvenih in vizualnih umetnosti. Kot polimedijski umetnik deluje z vdorom realnega, manifestacijami, vizualnimi predavanji in drugimi paradoksalnimi povezavami. Občasno predava na različnih umetnostnih institucijah. V tujini je bilo njegovo delo predstavljeno na mednarodnih festivalih in objavljeno v publikacijah v Berlinu, Pragi, Parizu, Madridu, Avignonu, Maubeugeu, Zagrebu, Beogradu, Londonu, Rimu, Talinu, Lizboni, Barceloni, Dunaju, Atenah in Tokiu.

Meggy Rustamova (1985, Tbilisi, Gruzija) živi in ustvarja med Brusljem in Sint-Niklaasom v Belgiji. Zaključila je magistrski študij na belgijski Kraljevi akademiji za likovno umetnost KASK, na inštitutu HISK v Ghentu pa kasneje zaključila še podiplomski rezidenčni program. V svoji umetniški praksi združuje film, fotografijo, performans in zvočne instalacije. Njena dela so bila razstavljena na številnih razstaviščih, med drugim v Kunsthalle Wien, Dunaj (Avstrija), Beurschouwburg, Bruselj (Belgija), 6. Moskovski bienale, Moskva (Rusija), Bureau des Réalités, Bruselj (Belgija), Belluard Bollwerk International festival, Fribourg (Švica), Salzburger Kunstverein, Salzburg, (Avstrija), 55. Oktoberski salon, Beograd (Srbija), Savvy Contemporary, Berlin (Nemčija) ter Project Arts Centre, Dublin (Irski).

Selma Selman (1991, Bihać, Bosna in Hercegovina) prihaja iz Bosne in Hercegovine in je romskega rodu. Njena dela poosebljajo stiske iz lastnega življenja in življenja skupnosti, iz katere izhaja. Umetnica se izraža skozi vrsto medijev: performans, slikarstvo, fotografija, video instalacije. Selma Selman samo sebe opredeljuje kot umetnico romskega rodu in ne kot "romsko umetnico"; gre za subtilno, a kritično distinkcijo v njenih delih. Njen namen je odpraviti predsodke, ki njeno skupnost zreducirajo na najmanjši skupni imenovalac in ji s tem odrekajo vsakršno pravico do izražanja. Skozi prizmo lastne zgodbe skuša Selma Selman razumeti univerzalno človeško naravo in njene idiosinkratičnosti. Diplomno iz slikarstva je pridobila na Univerzi v Banja Luki, kjer je študirala pod mentorstvom profesorja Vesa Sovilja. Sodelovala je s priznanim bosanskim performativnim umetnikom Mladenom Miljanovićem, ki je zastopal BiH na 55. Beneškem bienalu leta 2013. Trenutno nadaljuje magistrski študij na Univerzi v Sirakuzah, kjer tudi poučuje.

Nikita Shalenny (1982, Dnipropetrovsk, Ukrajina) je diplomiral iz arhitekture na Akademiji za arhitekturo in gradbeništvo v Dnipropetrovskem, kjer je nekaj časa tudi poučeval. Od leta 2011 naprej se posveti izključno umetnosti, kjer deluje na področjih slikarstva, risarstva, videa, fotografije in umetniške instalacije. Za svoja dela je prejel nagrado za najboljšo instalacijo na festivalu Art Vilnius (2015) ter nagrado po izboru občinstva, ki jo podeljuje Pinchuk Art Center (2011). Njegovo delo, izdelano v sklopu projekta Kje je tvoj brat? hranijo v zbirki Muzeja sodobne umetnosti Mocak (Krakov, Poljska), Album o vojni pa se nahaja v zbirki Fundacije Faurshou (Kopenhagen, Danska). Dela Nikite Shalennyja so vključena tudi v druge zbirke (Nizozemska, Velika Britanija). Umetnik živi in ustvarja v mestu Dnipropetrovsk v Ukrajini.

Jože Slaček (1965, Maribor) je kordinator programov, animator in mentor. Je ustvarjalec na področju videa, animacije, multimedije. V 80-tih je aktivni član ustvarjalne skupine Inkriminalni kolektiv in anarhopunk skupine Anarchromixx. Kasneje ga pritegne ustvarjanje risank in videov. Z videom kot ustvarjalnostjo se redno ukvarja od leta 1989, ko realizira

svoj prvi video spot in v galeriji Media Nox izvaja niz projekcij slovenskih in tujih video umetnikov. Ob tem se posveča še risanemu filmu in redno izvaja predstavitve domačih animatorjev. V začetku devedesetih se začne posvečati računalniški umetnosti in od leta 1993 redno izvaja dejavnosti s področja intermedijskih umetnosti, organizira predavanja, projekcije, razstave in festivale. Je iniciator mednarodnih festivalov računalniških umetnosti v Mariboru, prvi leta 1995. Vodi in je občasni selektor festivala MFRU med leti 1995 in 2008. Sodeluje z različnimi medijskimi umetniki, slikarji in kiparji, glasbenimi skupinami in literati, ter v programu Odprti studio pomaga pri nastajanju študentskih in dijaških del.

Jozef Suchoža (1978, Kráľovský Chlmec, Češkoslovaška) živi in ustvarja v mestu Borša na Slovaškem. Zaposlen je kot učitelj na umetniški akademiji v Banskí Bystrici. Dela Jozefa Suchože so bila postavljena na ogled v sklopu številnih galerijskih in muzejskih razstav, med drugim v Muzeju sodobne umetnosti Ludwig v Budimpešti na Madžarskem.

Maruša Šuštar (1977, Kranj) je leta 2006 diplomirala pri prof. Zmagu Jeraju na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer je 2016 zaključila tudi podiplomski študij slikarstva pri prof. Gustavu Gnamušu. Od leta 2009 je imela več samostojnih razstav v Sloveniji, Avstriji in na Hrvaškem. Sodelovala je tudi na vrsti preglednih razstav sodobne slovenske umetnosti, med katerimi velja omeniti Hočemo biti svobodni, kot so bili očetje v Mednarodnem grafičnem likovnem centru v Ljubljani (2010), Sodobno slovensko slikarstvo v Cankarjevem domu in piranski Mestni galeriji (2014) ter Magija umetnosti – Protagonisti slovenske sodobne umetnosti 1968–2013 v Vili Manin v Passarianu (2014), na Dunaju (2015) in v Zagrebu (2015). Leta 2009 je prejela nagrado ESSL Art Award CEE 2009 – posebno povabilo Vienna Insurance Group, leta 2014 pa prvo nagrado ART MUZE za slikarsko delo. Kot svobodna ustvarjalka živi in ustvarja v Srednji vasi v Bohinju.

Tadej Vaukman (1984, Slovenj Gradec) je neodvisni umetnik, fotograf in založnik. V svoji prevladujoče fotografski ustvarjalni praksi se pogosto poslužuje surove

dokumentarne in ulične fotografije, skozi katero beleži aktualne fenomene z družbenega obrobja in neolepšano podobo sveta tukaj in zdaj. Leta 2015 je objavil debitantsko fotoknjigo Dick Skinners (Rostfrei Publishing), ki avtobiografsko spremlja njegovo sobivanje v hibridni skejterski skupnosti. Živi in deluje v Ljubljani.

Prizadevanja, neuspehi, poskusi in napake

Teresa Almeida (PT/UK/SE) je umetnica, oblikovalka, raziskovalka in izobraževalna delavka. V svojih delih raziskuje odnos med umetnostjo, tehnologijo in nosljivimi mediji; ukvarja se z izdelovanjem dinamičnih, telesu prilagojenih struktur za uporabo v javnem prostoru. Med njenimi projekti zasledimo napihljive objekte, oblačila, ki se odzivajo na zvok ter očala za premagovanje posledic časovnih razlik. Zanimajo jo nosljive in mehke tehnologije, različne veščine izdelovanja, fizični in vgrajeni vmesniki, ekologija, trajnostni principi ter dizajn za opolnomočenje in socialne inovacije.

Corina Andor (RO) je študirala tekstilno umetnost na Akademiji za likovno umetnost Ion Andreescu v Cluj-Napoci v Romuniji, kjer je diplomirala leta 1998. Od leta 2000 predava na oddelku za vizualno umetnost fakultete za umetnost Univerze v Oradei (Romunija). Leta 2010 je zaključila doktorat na Zahodni Univerzi v Timisoari (Romunija) s praktično usmerjeno raziskovalno nalogo na področju materialnosti in materializacije v tekstilni umetnosti. Njena dela so bila razstavljeni v številnih galerijah v Romuniji, na Madžarskem in v Italiji. Sodelovala je z društvom 2580 Association pri več projektih, med njimi Areas of Conflu(x)ence (2007) ter Artists in Industry (2011–2012).

Anca Băduț (RO/CA) je oblikovalka, raziskovalna asistentka, avtorica na področju gibljive grafike in vizualnih efektov, avtorica besedil in študentka arhitekture. Zasnova je študijo za implementacijo računalniške grafike in posebnih učinkov v svet urbanističnega oblikovanja, krajinske arhitekture in analize krajine. Kot del programa magistrskega študija oblikovanja krajine je bil vzpostavljen povsem nov študijski modul v okviru seminarjev na temo vizualnih komunikacij v krajinski arhitekturi, ki jih izvaja Univerza v Torontu (Fakulteta John H. Daniels za arhitekturo in oblikovanje).

Camille Baker (CA/UK) je interdisciplinarna umetnica, kuratorica in raziskovalka z izkušnjami na področju digitalne in elektronske umetnosti ter dizajna, ki deluje v okviru kreativnih digitalnih disciplin. Med njene digitalne medijske prakse in izkušnje spadajo poučevanje, kuriranje, izdelovanje; nosljive tehnologije in e-tekstil v odnosu do telesa, mobilni mediji in performans, VR/AR performans, kuriranje digitalnih umetnosti, video umetnost, glasba, interaktivne instalacije, raziskovanje in izobraževanje ter

nastajajoče tehnologije. Dr. Baker je izredna profesorica na šoli za komunikacijski dizajn Univerze za umetnost v Epsomu, v okraju Surrey v Veliki Britaniji. Njena umetniška in medijsko raziskovalna dela so bila predstavljena na akademskih, medijskih in umetniških konferencah, festivalih in drugih dogodkih po vsem svetu.

Beam (NL) je oblikovalec e-tekstilij, umetnik in predavatelj predmeta 'Dizajn in prihodnost' na Akademiji Willem de Kooning v Rotterdamu. Po študiju astronomije (magisterij) in umetnosti je pričel realizirati svojo umetniško prakso skozi različne umetniške in znanstvene projekte: transformacije slik in risb v umetniške instalacije, video dela, programiranje iger, vgrajena elektronika, e-tekstilije kot sinteza tkanin in elektronike itd. Deluje kot predavatelj, poučuje na področju pametnega tekstila in prihodnosti mode.

Anna Biro (RO/CA) je bila rojena v Transilvaniji (Romunija) in trenutno živi v Montrealu v Kanadi. Študirala je na Akademiji za likovno umetnost Ion Andreescu v Cluj-Napoci v Romuniji (diploma in magisterij iz tekstila). Kasneje se je v Montrealu specializirala na Montréal Centre For Contemporary Textiles ter postala strokovnjakinja na področju računalniško podprtega oblikovanja tekstilij. Njena dela so bila predstavljena na razstavah po Kanadi, Evropi in v ZDA; zastopala je Kanado na tekmovanju 5th International Textile Competition v Kjotu na Japonskem. Veliko izkušenj ima tudi kot kostumografinja za gledališke in filmske produkcije po vsem svetu. Trenutno se posveča razvoju in izboljšavam računalniških aplikacij za obdelavo tekstila, pri čemer se osredotoča na uporabo tekstilij kot povezavo med tehnologijami, kulturnimi zgodovinami in osebnimi spomini.

Shih Wei Chieh (TW) je medijski umetnik, razvijalec prototipov na področju e-tekstilij ter raziskovalec materialov – samouk, z diplomom iz oblikovanja medijskih komunikacij Univerze Shih Chien v Tajpeju na Tajvanu (2010). Sedaj v Tajpeju deluje izključno kot umetnik ter svetovalec na področju e-tekstila. Njegova dela so bila predstavljena na številnih globalnih platformah in festivalih, med drugim na: CTM Festival (Berlin), SXSW Festival (Texas), Adafruit NYU (New York) ter YouFab Festival (Tokio). Njegova umetniška praksa zajema aplikacije raztegljivih vezij in tekstilni

industriji, tiskana vezja, fotoelektrične kemikalije in materiale, povezane s procesom laserske obdelave.

DZNR Design Studio (RO) – Romunsko oblikovanje izdelkov, interierjev in blagovnih znamk ter grafični dizajn: družni nas strast do vsega, kar si lahko zamislite in strast do česar koli, kar je možno oblikovati. Ni važno, ali razmišljate o stolu s posebnim naslonjalom, prilagojenim specifični vaših potreb, ali o identiteti vaše blagovne znamke in razstavne stojnice. Za vsak problem obstaja razlog. Če ni problema, tudi ni razloga za spremembo. Torej, vse lepo po vrsti. Poiščimo problem, ki ga želite rešiti. Za tem pozabimo vse, kar vemo o že predlaganih rešitvah in začnemo znova. Naš proces oblikovanja temelji na pristopu korak za korakom, ki se reševanja istih problemov loteva z novimi idejami.

Renata Gai (BR/US) je brazilska oblikovalka in umetnica, ki deluje na področju kreativnih tehnologij. Trenutno je zaposlena na VW Future Center Europe. Kjer koli že je, pa naj bo to Rio, New York ali Berlin, deluje kot vseznalka na področjih umetnosti, oblikovanja in tehnologije.

Tincuta Heinzl (RO/UK) – koordinatorica projekta. Je umetnica, oblikovalka in kuratorica, ki že več kot desetletje deluje na področju elektronskih tekstilij. Po študiju tekstilnega oblikovanja in kulturne antropologije je zaključila tudi doktorski študij na temo estetike elektronskih in reaktivnih tekstilij na univerzi Pantheon-Sorbonne v Franciji. Je predavateljica na Univerzi Loughborough (UK). Kot Fulbrightova štipendistka je delovala v okviru laboratorija za nanotekstilije na univerzi Cornell (ZDA), kot gostujoča profesorica pa poučuje tudi na univerzi UAUIM v Bukarešti.

Shary Kock (NL) je strokovnjakinja na področju informatike in uporabniško usmerjene multimedije, ki trenutno deluje kot "e-stilistka". V okviru svojega diplomskega dela je razvila koncept za dizajn nosljivega sistema za potujoče glasbenike, v magistrski nalogi pa je raziskovala področje tekstilnih parametrov. V prostem času pridobiva praktične izkušnje z obiskovanjem delavnic, saj je to pogrešala v okviru študija, ter spremlja razna predavanja, da ostane na tekočem z aktualno tematiko.

Aline Martinez Santos (BR/DE) je diplomirala iz modnega oblikovanja na državni univerzi v Londrini v Braziliji (UEL). Po sodelovanjih z eno izmed slavnih hiš visoke mode in pomembnim brazilskim založnikom se je podala novim izzivom naproti. Štipendija Nemške akademske službe za izmenjavo (DAAD) ji je omogočila magistrski študij medijev, umetnosti in oblikovanja na Univerzi Bauhaus v Weimarju (Nemčija). Trenutno se ukvarja z e-tekstilijami in tehnologijo na področju medijskih umetnosti.

Hillevi Munthe (NO) – umetniška koordinatorica. Norveška tekstilna umetnica in umetnostna zgodovinarica. Bila je pobudnica in vodja del na področju mehke tehnologije pri projektu Atelier Nord, ki je raziskoval elektronske tekstilije in elektroniko tkanin v umetniških praksah. Med drugim je bila tudi producentka festivala Píksel.

Veerle Pennock (NL) se ukvarja s hekanjem, konstrukcijo in raziskovanjem računalniške strojne opreme in trenutno deluje v Haagu na Nizozemskem. Zanimajo jo umetnost, stroji, tehnologija ter interakcija med digitalnimi in analognimi metodologijami. Očarana nad notranjim delovanjem strojev in objektov je pričela raziskovati, ali se jih da z manipulacijo in hekanjem spremeniti tako, da postanejo umetniški medij oziroma sredstvo izražanja. V njenih delih je zmeraj moč zaznati napetost v interakciji človek-stroj, ki jo pogosto doseže z vključevanjem uporabnika prek lastne izkušnje.

Zoran Popovici (RO) je študiral arhitekturo in, nekoliko izven konteksta, mehaniko motociklov. Trenutno deluje na področju digitalnega pripovedništva in ustvarjanja virtualnih okolij pri romunski javni televiziji TVR. Pred tem je sodeloval s spletnim izobraževalnim središčem edukube, ki je namenjeno uporabi digitalnih orodij v umetnosti in arhitekturi ter izvaja predavanja, tečaje in delavnice za najrazličnejše 3D softverske in realnočasovne aplikacije.

Afroditi Psarra (EL/US) je zaključila doktorat na področju podobe, tehnologije in oblikovanja, na Univerzi Complutense in Madridu. Je multidisciplinarna umetnica ki jo zanimajo e-tekstilije, DIY elektronika in zvok. V svojem umetniškem delovanju se osredotoča na koncepte, kot so: telo kot vmesnik, sodobne obrti in ljudske tradicije,

pop ikonografija, retro-futuristična estetika ter vloga žensk v sodobni kulturi. Njena dela vključujejo širok nabor medijev in tehnik, od vezenja, mehkih vezij, hekanja in kreativnega kodiranja, do interaktivnih instalacij in zvočnih performansov. Trenutno predava kot docentka na Centru za digitalne umetnosti in eksperimentalne medije (DXARTS) na Univerzi Washington v Seattlu, ZDA.

Natacha Roussel (FR/BE) ustvarja organskim podobne haptične vmesnike za enega ali več uporabnikov. Lahko gre za podaljške telesa ali pa so vmesniki zasnovani tako, da se telesu tesno približajo, kakor oblačila. Trenutno zaključuje doktorat na področju obogatitvenih oblačil kot kolektivnega okolja na mednarodni raziskovalni platformi Planetary Collegium. Leta 2003 je soustanovila kolektiv *Experientiae Electricae*, ki v svojih projektih integrira tehnologije na podlagi osnovnih načel elektronike ter se usmerja k večnamenskosti urbanih okolij.

Vitalii Shupliak (UA/PL), rojen l. 1993 v Berezhanju v Ukrajini. Zanimajo ga predvsem performans, video umetnost ter umetniške postavitve oziroma instalacije. Deluje tudi kot vodja Galerije Pi. Diplomiral je na Fakulteti za kiparstvo Akademije likovnih umetnosti v Poznanu na Poljskem (2016) ter istega leta iz poljske in nemške filologije na Fakulteti za poljsko in klasično filologijo Univerze Adam Mickiewicz v Poznanu. Z odliko je zaključil tudi magisterij na Fakulteti za likovno pedagogiko Akademije likovnih umetnosti v Poznanu na Poljskem.

Anette Schmid (DE) se ukvarja z raziskanjem novih potencialov na področju človekove interakcije z okoljem. Njene umetniške postavitve povezujejo in preizkušajo virtualne in fizične prostore. Je konceptualistka, ki deluje v okviru multidisciplinarnih ekip.

Kate Sicchio (US) je koreografinja, medijska umetnica in performerka, njeno delo se odvija na stičišču koreografije in tehnologije in zajema performanse, umetniške postavitve ter spletne in video projekte. Razstavlja je med drugim v Filadelfiji in New Yorku (ZDA), Kanadi, Nemčiji, Avstraliji, Belgiji, Veliki Britaniji in na Švedskem, na prizoriščih, kot so Banff New Media Institute (Kanada), V&A Digital Futures (London), The Conference (Malmö) ter Artisan Gallery

(Hong Kong). o njenem delu so pisali ugledni mediji, kot so The Guardian, Dazed Digital, El Diarios in Imperica Magazine. Kate Sicchio ima veliko izkušenj na področju visokošolskega izobraževanja, poučevala je interaktivne tehnologije, koreografijo ter številne druge predmete na diplomskih in magistrskih študijskih programih. Delo jo je med drugim peljalo v Veliko Britanijo, na Malto, v Nemčijo in v ZDA. Trenutno kot gostujoča profesorica poučuje predmet integrirani digitalni mediji na Univerzi v New Yorku (NYU).

Giulia Tomasello (IT/UK) je dizajnerka interakcij, specialistka na področju zdravstvene nege žensk, ki v svojem delu združuje biotehnologijo, interaktivne nosilne tehnologije in inovacije. Raziskovanje materialov ji služi kot gonilna sila za preizpraševanje meja med tehnologijo in človeškim telesom, v okviru česar se ukvarja z eksperimentalnim delom na stičišču medicinskih in družbenih ved. Za projekt Future Flora je prejela nagrado STARTS Prize 2018, ki jo podeljuje Evropska komisija v čast inovacijam v tehnologiji, industriji in družbi.

Pauline Vierende (FR/DE) že dve leti deluje kot oblikovalka elektronskega tekstila pri Design Research Lab na Univerzi za umetnost v Berlinu, in sicer v okviru raziskovalne skupine Connected Textiles, kjer se trenutno ukvarja s projektom DAAN (Projekt podpore pri samostojnem življenju). Pauline dela s tekstilijami, senzorji in pleteninami ter raziskuje možnosti izhodov ob uporabi optičnih vlaken, svetlečih diod (LED) in termokromizma. Je tudi sodelavka projekta, ki ga izvaja DFKI (Nemški raziskovalni center za umetno inteligenco), v okviru katerega razvija pletena inteligentna oblačila. Projekt je odlična priložnost za širjenje in razpiranje perspektiv o povezavah med tekstilnimi materiali, elektroniko in naravnimi organizmi ter njihovih akademskih in neakademskih načinov uporabe.

ZEST Collective (RO) je kolektiv za arhitekturne in oblikovalske rešitve. Za štirimi arhitekti z različnimi specializacijami je že več kot šest let sodelovanj na skupno več kot ducat projektih. Zase pravijo, da lahko v sodelovanjih s strankami dosežejo izjemne rezultate, če se le strinjajo o pomembnosti štirih stvari: komunikacija, spoštovanje, inovacija, detajli. Komunikacija je vsaj tako pomembna kot implementacija.

Artists

Marija Ančić (1982, Sarajevo, Bosnia and Herzegovina). After graduating in conservation and restoration in 2005, and obtaining her MFA in sculpture in 2010 from the Arts Academy of the University of Split (UMAS), she moved to Zagreb where she now lives and works. Her works have been shown in several solo and group exhibitions in Croatia and abroad. In 2016, she was a finalist for the Radoslav Putar Award for best young contemporary artist.

Nataša Berk (1978, Böblingen, Germany) is a versatile, ironically provocative avant-gardist of existentialism with an abstract instinct. After finishing high school for Design and Photography (photography course) she enrolled at the Vienna Academy of Fine Arts (Akademie der Bildenden Künste, Wien), in the new media program (video and computer art) at prof. Peter Kogler, where she attained her Master's degree in 2005. In 2006/7 she attended a curatorial course at the SCCA (Institute of Contemporary Art) in Ljubljana. As a multipotentialite she is not interested in any particular genre and works in almost all areas of art. In 2009, she developed the project "Čajnašop", through which she (illegally) sold smaller, funny and strange art products. In 2013 she created a small gallery "0.04m³" and in 2015, together with the artist Guillaume Stagnaro, she created a smaller mobile gallery "0.02m³", where she works as a curator and a selector. She has exhibited in Moscow, Vienna, Maribor, Nova Gorica, Ljubljana, Amsterdam, Munich.

Dragica Čadež Lapajne (1940, Ljubljana, Slovenia) graduated from the Academy of Fine Arts and Design in Ljubljana, specializing in sculpture under the mentorship of Professor Boris Kalin (1965). She taught sculpture as Full Professor at the Faculty of Education, Ljubljana. Since 1963 she has participated in numerous solo and group exhibitions home and abroad. She was one of the initiators of the International Ceramic Triennial UNICUM. Her works have won several awards and recognitions, among them the Prešeren Fund Award for sculpture, and the title of Professor Emeritus. She is a member of the International Academy of Ceramics (AIC). Her works form part of numerous public and private collections. Her monograph *The Story of a Tree* was published in 2010. She lives and works in Ljubljana.

Miha Erjavec (1985, Ljubljana, Slovenia) completed the Secondary School for Design and Photography in Ljubljana and a foundation year at Ravensbourne College in London, UK. He is currently a senior graduate student at the Academy of Fine Arts and Design in Ljubljana (department of design). He has received several awards for his work: the Brumen Award Grand Prix (2011), the Golden Nest (2011), and the second prize at the EMZIN Photo of the Year 2014 (he was shortlisted also for the EMZIN 2010 Photo of the Year). His work *Miha Artnak: childhood pattern* is included in the archive of the International center of graphic arts (MGLC, Ljubljana). Miha Erjavec has exhibited in numerous solo and group exhibitions in Warsaw, Luxembourg, Prague, Ljubljana, Novo mesto, Maribor. He lives and works in Ljubljana.

Aleksandra Farazin (1981, Ptuj, Slovenia) graduated with a BA degree in Fine Arts Education at the Faculty of Education, University of Maribor (2011), under the mentorship of professor Oto Rimele, majoring in visual (drawing, multimedia) and conceptual art (performance). She attended post-graduate art training courses in Finland (Helsinki Summer School Collective Paintings Workshops 2011) and Turkey (Halka Art Residency, Open Studio Days, 3rd International Istanbul Triennale 2016). Aleksandra Farazin is a visual artist working with photography, video

production, installation, and applied arts. In terms of content her works are conceptual and analytical, frequently in the form of interventions, always self-reflecting, and often in relation to nature.

Jure Fingušt Prebil (1989, Ljubljana, Slovenia) graduated in sculpture from the Academy of Fine Arts and Design in Ljubljana in 2012. He continued his studies at the Universität für Künstlerische und Industrielle Gestaltung in Linz, graduating in 2017 with an MFA in Interface Cultures. In 2016, he participated in an overview exhibition of Slovenian sculpture with his interactive sculpture *Oko (The Eye)*. Since 2010, his works have appeared in numerous group exhibitions in Slovenia and abroad. Since 2009 he has been presenting his public installation works, and participating in international sculpture symposiums: *Skultura* (2001, 2009, 2011) in Sant Andrea, Italy; *Forma V* (2009) in Sinja Gorica – Vrhnika, Slovenia. He lives and works in Linz.

Betina Habjanič (1992) studied art education at the Faculty of Education, University of Maribor, where she graduated in 2016, before enrolling to the Academy of Fine Arts and Design, University of Ljubljana, to pursue a MFA in sculpture, but later (in the same year) changed her study course to graphic arts. Independently of the study program (or artistic medium), she acts as an animal rights' activist, using the medium of art as a tool for activism. She is mainly engaged in body art performances, which she uses to radically warn about the way people uncompromisingly instrumentalize animals in order to fulfill their own needs. Betina Habjanič lives and works in Maribor and Ljubljana.

Petja Janžekovič (1974, Ptuj, Slovenia) finished secondary school (gymnasium) in 1993, then studied philosophy at the Faculty of Arts, University of Ljubljana, obtaining a MA degree in 2005. He acts as an independent researcher in the fields of philosophy and new media. He has been engaged in arts since 1993, when he published his first book *Kdor bo zadnji zapustil to mesto, naj ugasne luč* (The last to leave this place should turn off the lights). Two other literary works followed before Janžekovič embarked on an extensive project on the subject of Dante's *Divine Comedy*, one entitled *A Journey from Inferno to Hell* (2000), which combines philosophical theory and artistic practice; the project included the collaboration of 23 national and international artists, each contributing one work for each canto of the *Inferno*. Janžekovič was also the co-screenwriter for the TV show *Državljan Toš* (Citizen Toš), as well as the annual statement-of-the-year award *Bob leta* (2013–15) and the Slovenian Academy Media Awards *Viktorji* (2013). He has been active in the field of intermedia production for the past four years. He started as co-writer of expert texts for the international festival of computer arts MFRU, and continued as co-producer of the educational module of the MFRU-KIBLIX 2015 platform, in 2016 as one of the MIG 21 exhibition production team, and in 2017 as a selector for the exhibition *Shelters of Babylon*. Currently he collaborates with ACE KIBLA on the international project *Risk Change* and works independently as a philosopher and researcher.

Maša Jazbec (1981, Trbovlje, Slovenia) graduated in fine arts from the Faculty of Education, University of Maribor, under the mentorship of professor Dušan Zidar. She continued her post-graduate studies at the department of Interface Culture, University of Arts and Design Linz (Austria). During her study she completed a residency program at the Institute of Advanced Media Arts and Sciences IAMAS (Japan). As part

of her doctorate studies at Empowerment Informatics, University of Tsukuba, Japan, she was a visiting researcher at ATR (Advanced Telecommunications Research Institute International / Hiroshi Ishiguro Laboratories). In 2018, Maša Jazbec was a member of the expert jury of the Golden Nice, awarded by the Ars Electronica festival in Linz. Since 2013, she has been co-creating the new media culture festival Speculum Artium in Trbovlje (Slovenia). Her art projects have been presented on intermedia platforms, such as Ars Electronica, Athens Media Art Festival, Lab30, Tsukuba Media Art Festival, ISEA, Speculum Artium, MFRU, KIBLIX, Sonica and ArtStays. She currently lives and works between Trbovlje and Linz.

Nina Jeza (1979, Ptuj, Slovenia) studied art history at the Faculty of Arts, University of Ljubljana, graduating under the mentorship of dr. Lev Menaše. She completed her diploma thesis at the Adam Mickiewicz University in Poznań. She acquired various work experiences already during her studies. Since 2012 she has worked as a self-employed cultural worker, curator and pedagogue. For two years she worked as a curator for the Media Nox Gallery (operated by the Youth Cultural Center Maribor). She designed the concept for the online gallery WEB NOX, and the program of the International Festival of Computer Arts (MFRU), together with the Kiblix festival in Maribor. In 2015 she began collaborating actively with the Multimedia Center KIBLA in Maribor, where she works as a curator, organizing various exhibitions, projects and events. She participates in international exchanges and projects and international art colonies.

Janez Kardelj (1964, Ljubljana, Slovenia) graduated in painting in 1991 from the Academy of Fine Arts and Design in Ljubljana, under the mentorship of prof. Krašovec and prof. Brumen. He works with visual art (painting) and music, and is active as an educator and cultural and social critic, organizer, and curator. His works have been shown in exhibitions across Slovenia: University of Maribor Library (1997), Ljubljana City Hall Atrium (1999, 2018), Ivan Grohar Gallery, Škofja Loka (2003), Šoštanj City Gallery (2006), KUD France Prešeren (1991, 1997, 2015) and SDK Gallery, Tolmin (2009, 2017). "I speak for the victory of imagination over realism and advocate the independence, freedom and autonomy of art. I have a high

regard for radical artistic stands, and despise tactics and strategies in art. I sense the urgency of diverting attention from the artist to the artistic object, and of fundamentally transforming the political and economic system."

Jiří Kočica (1966, Slovenj Gradec, Slovenia) completed the Secondary School for Design and Photography in Ljubljana (graphic design) in 1985. He graduated from the Academy of Fine Arts in Ljubljana in 1991 with his thesis *Site Specific Sculpture*, under the mentorship of Lujo Vodopivec and Tomaž Brejc. He obtained his MFA in 1993 in the class of professor Dušan Tršar. He currently teaches specialized design at the Secondary School of Commerce in Ljubljana and collaborates with the Faculty of Education in Maribor (Department of Fine Arts). His pedagogic and artistic work come together in his workshops, entitled *Dejavnice*. Jiří Kočica has been exhibiting since 1988, independently or in collaboration with Žiga Okorn, Janez Ferlan, or the collective *Sestava*. One of his most successful projects was the adaptation of the old military prison in Metelkova, Ljubljana, into an artistically designed youth hostel called *Celica*. He is also a theoretical researcher, author of articles in specialized magazines and book author.

Martin Kohout (1984, Prague, Czech Republic) is a Berlin-based, Czech-born visual artist and publisher. He holds a MA from the Städelschule, Frankfurt, and a BA from the Film Academy FAMU, Prague. Kohout is represented by both Exile, Vienna, and Polansky Gallery, Prague. He mostly works in the medium of video, film, installation, and objects made of various materials from pottery to fabrics. He has presented in solo and group shows in Berlin, London, Brussels, Paris, Prague, Warsaw, Tokyo, Beijing, New York, and more. In 2011 Kohout established TLTRPreß, a publishing house for selected authors and a space to present the breadth of his own research efforts in the form of edited collections such as *Sleep Cures Sleepiness* (2014) and *Linear Manual* (2012). He has also written a game book *Puffy Logic Grip* (2017). Kohout is the recipient of the Jindřich Chaloupecký Award 2017, a prize in recognition and support of young Czech artists. Kohout is teaching at Prague's AAAD arts academy, co-running the Studio of Photography together with the artist Aleksandra Vajd.

Anka Krašna (1950, Maribor, Slovenia) is an academy-trained painter, who graduated from the Academy of Fine Arts in Ljubljana in 1976 in the class of professor Gabrijel Stupica (painting) and professor Franc Kokalj (vitrage), and later specialized in painting at the same institution under the mentorship of professor Jože Ciuha and professor Marjan Tršar. Currently she teaches painting at the Faculty of Education in Maribor. Her works have been shown in more than 90 solo exhibitions and more than 200 group exhibitions, both home and abroad, winning several awards and recognitions.

Radovan Kunić (1987, Rijeka, Croatia). In 2012 he graduated sculpture at the Academy of Applied Arts in Rijeka in the class of prof. Žarko Violić. As a painter he participates in international colonies and residences and exhibits in group and solo exhibitions. He has won several awards and acknowledgments, and his works are housed in private and public collections in Croatia and abroad. He is a member of Croatian Association of Artists in Rijeka and the Croatian Association of freelance Artists. He works as an associate in the capacity of assistant professor at the Academy of Applied Arts at the University of Rijeka. He lives in Matulji.

Simon Macuh (1971, Celje, Slovenia) graduated in philosophy from the Faculty of Arts in Ljubljana and later enrolled to study sculpture at the Academy of Fine Arts and Design. He has been self-employed in the field of culture as a performer, sculptor and intermedia artist since 2011. In his creative work, he often uses theory as an intellectual and conceptual starting point, which is then translated into practice through artistic processes. He explores the form and content of social relations by interacting with different social groups or individuals. Since 2009, he has been co-creating the *Vstop prost / Admission Free* annual festival in Celje. He participated in several exhibitions organized by the Fine Arts Salon and the Gallery of Contemporary Art in Celje. Between 2014–17, he contributed to projects by Radio Cona from Ljubljana. For the past two years, Simon has been a residency artist for the Risk Change project. Simon's works are included in the permanent collection of the Center for Contemporary Arts Celje, the regional gallery collection of the Savinja region, and the Savin House in Žalec. Simon is a member of the art collective SIVA; five of their video works are kept as part of the DIVA Station video-archive.

Boštjan Novak (1966, Ljubljana, Slovenia). After completing the Secondary School for Design and Photography, he enrolled to study sculpture at the Academy of Fine Arts and Design, University Ljubljana, graduating in 1992 under the mentorship of professor Slavko Tihec. His works have been shown in numerous solo and group exhibitions home and abroad. Boštjan Novak lives and works in Ljubljana.

OR poiesis (1975, Maribor, Slovenia) weaves her work between the art of sound, radio, chrono-space poetry, poetic performance, books and reflection. Aside from the ethereal features of sound, she focuses on the physical presence of the body. She extends the word, her core medium, with sonic spheres of sonorous poetry. Kapš is interested in aural memory and the deep time of the body. Incorporating an (a)syntemporal presence through the digital sphere, she researches the possibilities of intimate radio and is concerned with the void ear of the internet listener. Her sound/radio/book works are located solitudes.

Zoran Poznič (1959, Trbovlje, Slovenia) graduated with a BA in sculpting (2007) and a MFA in video and new media from the Academy of Fine Arts and Design in Ljubljana (2009; thesis title: Social structure and video). In 2008 he was elected manager of the Delavski dom Trbovlje Culture Center, and has since acted as the program manager for the DDT New Gallery, and the TNM – Trbovlje, New Media City project. In recent years, he has curated a number of projects from the field of visual practices. He has established a new vision of the town through the TNM movement, which seeks to combine the creative potentials of the city of Trbovlje and the wider Zasavje region, connecting them to global trends in new media. The main manifestation of this integration is the new media culture festival Speculum Artium.

Nataša Prosenc Stearns (1966, Ljubljana, Slovenia) is a visual artist and filmmaker, who works with video, film and digital techniques, exploring innovative strategies in visual and narrative expressions. She is known for creative use of non-gallery spaces and large multi-channel projections. She graduated from the Academy of Fine Arts and Design in Ljubljana, where she created her first videos and later installations and films. The Fulbright Grant took her to Los Angeles, where she obtained her MFA from the California Institute of the Arts. Her project Gladiators represented Slovenia at the 48th Venice Biennial and won

her the Prešeren Foundation Award. She has received a series of other grants and awards, and appeared for the second time at the Venice Biennial in 2015 as part of the exhibition We Must Risk Delight, Twenty Artists from Los Angeles. Her works are found in national and international permanent exhibitions, and have been featured in Shanghai, Madrid, Munich, Venice, Milan, Tel Aviv, Los Angeles.

Vlado G. Repnik (1961, Celje, Slovenia) is an academy-trained painter, with a MFA in theater and radio directing. His areas of creation include performance, new media art forms, and visual and performing arts. As a poly-media artist he operates via intrusion of the real, manifestations, visual lectures and other paradoxical connections. As a visiting artist/lecturer, he has collaborated with a range of art institutions home and abroad; outside of Slovenia, his works have been presented as part of international festivals and publications in Berlin, Prague, Paris, Madrid, Avignon, Maubeuge, Zagreb, Belgrade, London, Rome, Tallinn, Lisbon, Barcelona, Vienna, Athens, and Tokyo.

Meggy Rustamova (1985, Tbilisi, Georgia) lives and works in Brussels and Sint-Niklaas, Belgium. She obtained her MA in Fine Arts at KASK School of Arts and completed a post-academic residency at HISK in Ghent (BE). Her practice embodies experimental film, photography, performance and sound installations. Her work has been presented amongst others at: Kunsthalle Wien, Vienna (AT), Beursschouwburg, Brussels (BE), 6th Moscow Biennale, Moscow (RU), Bureau des Réalités, Brussels (BE), Belluard Bollwerk International festival, Fribourg (CH), Salzburger Kunstverein, Salzburg, (AT), 55th October Salon, Belgrade (SRB), Savvy Contemporary, Berlin (DE) and Project Arts Centre, Dublin (IE).

Selma Selman (1991, Bihać, Bosnia and Herzegovina) comes from Bosnia and Herzegovina and is of Romani origin. Her work embodies the struggles of her own life as well as her community, employing a plethora of media such as performance, painting, photography and video installations. Selman defines herself as an artist of Roma origins, and not a Romani artist, a subtle, yet critical distinction in her work. Her aim is to break down the prejudice which essentializes her community to the lowest common denominator denying them of the right to self expression. Selman utilizes her personal background as a lens through which she can

understand the universal human condition and its idiosyncrasies. She earned her Bachelor of Fine Arts in 2014 from Banja Luka University's Department of Painting, where she studied under the supervision of Veso Sovilj, and worked with renowned Bosnian performance artist Mladen Miljanović, who represented Bosnia and Herzegovina at the 55th Venice Biennial in 2013. She is currently pursuing her MFA at Syracuse University where she is also teaching art.

Nikita Shalenny (1982, Dnipropetrovsk, Ukraine) graduated from the Prydniprovsk State Academy of Civil Engineering and Architecture, department of architecture. He worked as an architect and a lecturer at the Academy. In 2011, he began his full time career as an artist, working in painting, drawing, video, photography, and installation. He was the receiver of the Best Installation Prize at the ArtVilnius in 2015, and the Public Choice Prize, awarded by the Pinchuk Art Centre (2011). Shalenny's works from the project Where is your brother? are kept by the Mocak Museum of Contemporary Art collection (Krakow, Poland); his Album About War belongs to the Faurschou Foundation collection (Copenhagen, Denmark); his works can also be found in other Dutch and British collections. Shalenny is based in Dnipro, Ukraine.

Jože Slaček (1965, Maribor, Slovenia) is a program coordinator, mentor, and author in the field of video, animation and multimedia. In the 1980s he was an active member of the creative collective Inkriminalni kolektiv and the anarcho-punk band Anachromixz. Later he focuses on creating cartoon animations and video works. In 1989, he made his first video and later organized a series of projections by Slovenian and foreign video artists at the Media Nox Gallery in Maribor. He is a creator of animated films and regularly organizes presentations of local and national animators. Since the early 1990s, Slaček has focused increasingly on the field of computer and intermedia arts, organizing lectures, projections, exhibitions and festivals. He was the initiator of the first International Festival of Computer Arts (MFRU) in Maribor (1995), for which he still occasionally acts as a selector (1995–2008). He collaborates with painters, sculptors, music bands and other artists and writers, and assists students in the creation of art works as part of the program Odprti studio (Open Studio).

Jozef Suchoža (1978, Kráľovský Chlmec, Czechoslovakia) lives in Borsí and teaches at the art academy of Besztercebánya (Banská Bystrica). The works of Jozef Suchoža have been shown in several gallery and museum exhibitions, including at the Ludwig Museum of Contemporary Art in Budapest, Hungary.

Maruša Šuštar (1977, Kranj, Slovenia) graduated in 2006 from the Academy of Fine Arts and Design in Ljubljana under the mentorship of professor Zmago Jeraj, and received her MFA in painting in 2016 at the same institution (mentor Gustav Gnamuš). Since 2009, her works have been shown in several solo exhibitions in Slovenia, Austria and Croatia. She participated in a series of retrospective exhibitions of contemporary Slovenian visual arts: *We Want to be Free as the Fathers Were* (MGLC, International center of graphic arts, 2010), *Contemporary Slovenian Painting* (Cankarjev dom and Piran City Gallery, 2014), *The Magic of Art: The Protagonists of Contemporary Slovenian Art 1968–2013* at Villa Manin of Passariano (2014), in Vienna (2015) and in Zagreb (2015). She received the Special Invitation of the Vienna Insurance Group of the ESSL Award CEE 2009; and the first prize of the ART MUZE Award (2014). She works as independent artist in Srednja vas near Bohinj.

Tadej Vaukman (1984, Slovenj Gradec, Slovenia) is an independent artist, photographer and publisher. In his predominantly photographic-based artistic practice he often follows the principles of rough documentary and street photography through which he documents and comments on topical phenomena from the margins of society and shows unembellished images of the world, here and now. In 2015, he released his debut photobook entitled *Dick Skinners* (Rostfrei Publishing) that autobiographically documents his coexistence within a hybrid skater community. He lives and works in Ljubljana.

Attempts, Failures, Trials and Errors

Teresa Almeida (PT/UK/SE) is an artist, designer, researcher and educator. Her work explores the relationship between art, technology and wearable media, by incorporating dynamic structures fashioned to the body for use in public space. Some of her projects include inflatables, sound reactive garments, and social coping patches. Main interests are wearable and soft technology, craft, tangible and embodied interfaces, ecology, sustainability, and design for empowerment and social innovation.

Corina Andor (RO) studied textile arts at the Ion Andreescu Academy of Fine Arts in Cluj-Napoca (Romania), graduating in 1998. Since 2000 she has been working as a lecturer at the Faculty of Arts, Department of Visual Arts, University of Oradea (Romania). In 2010 she obtained her PhD from the West University of Timișoara (Romania) with a practice-based research related to materiality and materialization in textile art. She exhibited in various galleries in Romania, Hungary, and Italy. She worked with 2580 Association on several projects, such as Areas of Conflu(x)ence (2007) and Artists in Industry (2011–2012).

Anca Băduț (RO/CA) is a designer, research assistant, FX and motion graphics artist, writer and architecture student. She has conducted her own research for implementing Computer Graphics and Special Effects into the world of Urban Design, Landscape Architecture and Landscape Analysis. As part of the Master in Landscape Design Program, a brand new module was introduced in the "Intermediate and Advanced Visual Communication in Landscape Architecture" courses offered by the University of Toronto, Daniels Faculty.

Camille Baker (CA/UK) is an interdisciplinary artist, curator and researcher with a background in digital and electronic art and design, working across creative digital disciplines. Baker's digital media practices and experience includes teaching, curating and making; wearable technology, e-textiles and the body, mobile media and performance, VR/AR performance, digital art curating, video art, new media art, music, interactive installation, emerging technologies, and research and education. Dr Baker is a Reader for the School of Communication Design at the University for the Arts, Epsom, Surrey, UK, and has presented artwork and media research at academic,

media and art conferences, festivals and events around the world.

Beam (NL) is an e-textile designer, artist and lecturer in Design & the Future at the Willem de Kooning Academy in Rotterdam. After studying astronomy (MA) and art, his autonomous art practice is materialized through various art and science projects: painting and drawing transformed into installations, video works, game programming, embedded electronics, e-textiles as a synthesis of fabrics and electronics, etc. Beam works as a lecturer, holding courses in smart textiles and the future of fashion.

Anna Biro (RO/CA) was born in Transylvania (Romania) and currently lives in Montréal (Canada). She studied at the Ion Andreescu Academy of Fine Arts in Cluj-Napoca, Romania (BA and MA in Textiles). In Montréal, she further specialized at the The Montréal Centre For Contemporary Textiles, becoming an expert in computer aided textile design. Her works have been shown in exhibitions in Canada, Europe, and the USA, and she represented Canada at the 5th International Textile Competition in Kyoto, Japan. She has also worked extensively as a costume designer for theater and film productions around the world. Currently, she is involved in the development and refinement of computer applications in textile processing, focusing on deploying textiles as a link between technologies, cultural histories and personal memories.

Shih Wei Chieh (TW) is a media artist, e-textile prototype designer and a self-taught material researcher. Graduating in Media Communication Design from the Shih Chien University in Taipei, Taiwan in 2010, he now works as a full-time artist and e-textile consultant based in Taipei. His work has been presented in many global platforms and festivals, such as CTM Festival (Berlin), SXSW Festival (Texas), Adafruit NYU (New York), and YouFab Festival (Tokyo). His practice focuses on stretchable circuits application in textile industry, printed circuits, photoelectric chemicals and laser processing related materials.

DZNR Design Studio (RO) – Romanian Product Design, Interior Design, Branding and Graphic Design: we are passionate about everything that you can imagine and

anything that can be designed. It does not matter whether you're thinking about a chair with a special backrest designed for your specific needs or the creation of your brand's identity and exhibition booth. Every problem has a reason. If there is no problem, there is no reason to change. So, first things first. Let's find the problem you need solved. After that we erase everything we know about the given solutions and we start fresh. Our design process is a step-by-step approach to solving the same old problems through new ideas.

Renata Gaui (BR/US) is a Brazilian designer, artist and creative technologist, currently working at VW Future Center Europe. Whether in Rio, New York or Berlin, she has been working as a Jill of all trades within art, design and technology.

Tincuta Heinzel (RO/UK) – project coordinator. Tincuta is an artist, designer and curator who worked in the field of electronic textiles for more than 10 years. After textile design and cultural anthropology studies, she completed a PhD at Paris 1 University Pantheon-Sorbonne (France) on the aesthetics of electronic and reactive textiles. She is a Senior Lecturer at Loughborough University (UK) and visiting professor at UAUIM Bucharest (RO).

Shary Kock (NL) is an information scientist with a background in human-centered multimedia and currently working as an e-commerce stylist. For her bachelor thesis she did a conceptual design for a wearable system for musicians on the road and for the master she did research on textile parameters. In her free time she likes to gain more practical experience through workshops as this was missing during her studies, and follows lectures to remain knowledgeable on the relevant topics.

Aline Martinez Santos (BR/DE) obtained her BA in Fashion Design from the State University of Londrina (UEL), Brazil. After working for a famous Fashion Haute Couture business and as a producer for a major publishing house in Brazil, she moved on to new challenges. She received a DAAD scholarship to attend a MFA in Media, Art & Design at the Bauhaus Universität Weimar, Germany. She is currently working with e-textiles and technology in the field of new media arts.

Hillevi Munthe (NO) – artistic coordinator. Hillevi Munthe is a Norwegian textile artist and art historian. She was the initiator and the manager for Soft Technology at Atelier Nord, a project that investigated electronic textiles and textile electronics in artistic practices. She has also produced the Piksel festival amongst others.

Veerle Pennock (NL) is a hardware-hacker, constructor and researcher currently based in The Hague, The Netherlands. Her interests lay in art, machines, technology and the ongoing interaction between digital and analog methodologies. Starting from a deep fascination for how machines and objects work and function on the inside, she began exploring if they could be manipulated or hacked to serve as an artistic medium and tool for expression. In her work there is always a perceptible tension between human and machine interaction by involving the user through experience.

Zoran Popovici (RO) studied architecture and, slightly out of context, motorcycle mechanics. Currently he acts as a digital storyteller and expert virtual studio creator at TVR, the Romanian Public Broadcasting network. Prior to that he worked at edukube, an educational hub for digital tools used in art and architecture focused on lecturing, teaching and holding workshops in multiple 3D software and real-time applications.

Afroditi Psarra (EL/US) holds a PhD in Image, Technology and Design from the Complutense University of Madrid. She is a multidisciplinary artist working with e-textiles, DIY electronics and sound. Her artistic interest focuses on concepts such as the body as an interface, contemporary handicrafts and folk tradition, pop iconography, retro-futuristic aesthetics and the role of women in contemporary culture. Her artworks include a wide variety of media and techniques that extend from embroidery, soft circuits, hacking and creative coding, to interactive installations and sound performances. She is currently appointed as assistant professor in the Center for Digital Arts and Experimental Media (DXARTS) at the University of Washington in Seattle, USA.

Natacha Roussel (FR/BE) creates organic-like haptic interfaces involving one or several users which can be body extensions or come as close

to the body as being a garment. She currently pursues a PhD research at the Planetary Collegium, concentrating on augmented clothes as a collective environment. In 2003 she co-founded *Experientiae Electricae*, which integrates technologies based on rudimentary electronic principles and leads to multiple occupation of the city space.

Vitalii Shupliak (UA/PL) was born in 1993 in Berezhan, Ukraine. His main areas of interest include performance, video and installation art. He is also engaged as the manager of Pi Gallery. He graduated from the Faculty of Sculpture and Space Activities, University of Arts, Poznań, Poland (2016), and in Polish-German philology from the Faculty of Polish and Classical Philology, Adam Mickiewicz University, Poznań (2016). He also obtained his MA, graduating with honors from the Faculty of Art Education (specialty: Space Activities), University of Arts in Poznań, Poland.

Anette Schmid (DE) searches for new potentials of human interaction with their environment. Her media installations connect and question virtual and physical spaces. She is a conceptualist and works with multidisciplinary teams.

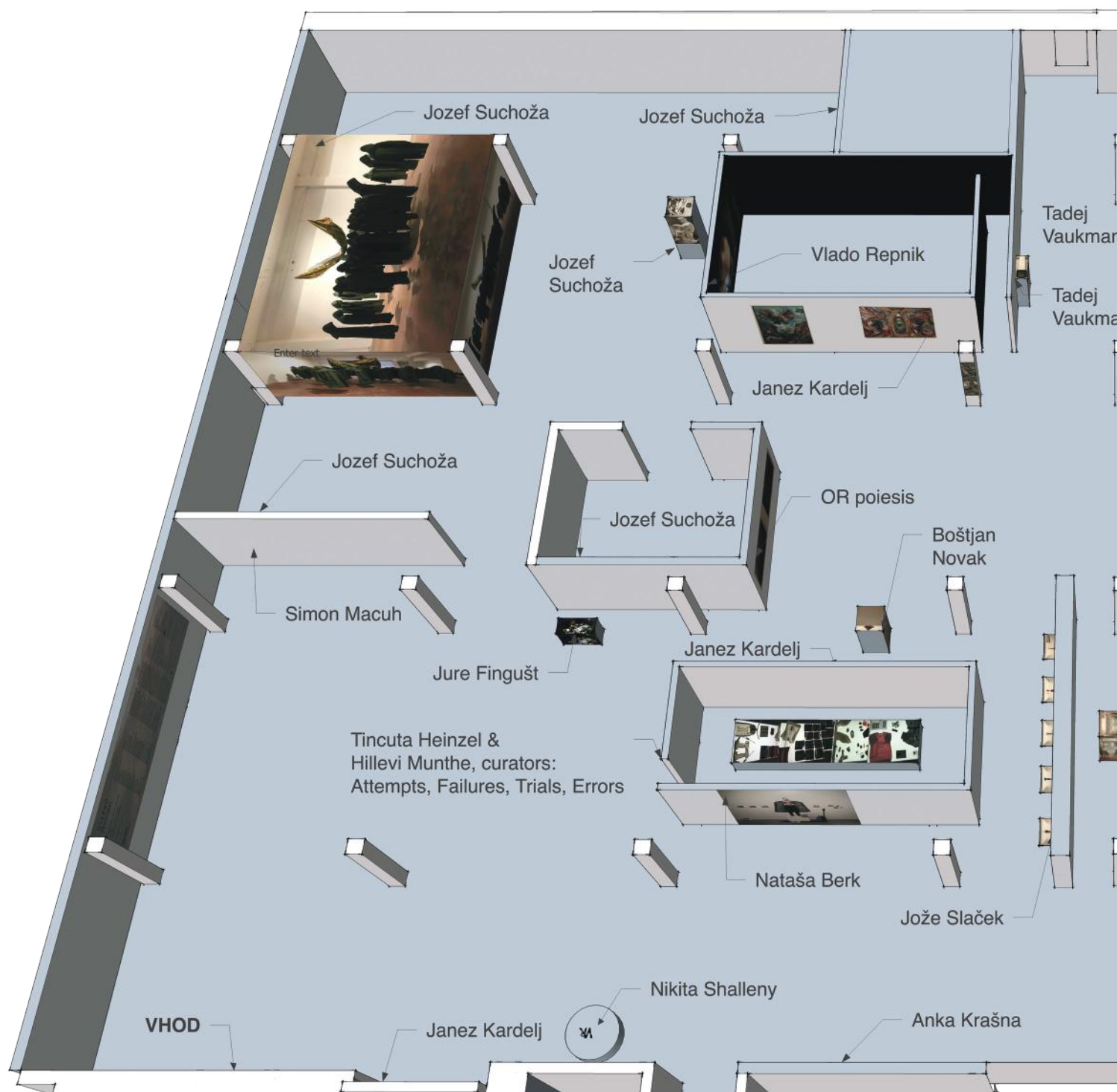
Kate Sicchio (US) is a choreographer, media artist and performer whose work explores the interface between choreography and technology. Her work includes performances, installations, web and video projects and has been shown in Philadelphia, New York City, Canada, Germany, Australia, Belgium, and the UK at venues such as Banff New Media Institute (Canada), V&A Digital Futures (London), The Conference (Malmo), and Artisan Gallery (Hong Kong). She has been written about in the press in *The Guardian*, *Dazed Digital*, *El Diarios*, and *Imperica Magazine*. Kate Sicchio has had extensive teaching experience within higher education. She has taught interactive technologies, choreography and many subjects in between to both undergraduate and masters level students. She has worked in the UK, Malta, Germany as well as the US. She is currently a Visiting Assistant Professor in Integrated Digital Media at New York University.

Giulia Tomasello (IT/UK) is an interaction designer specialised in women's healthcare combining biotechnology, interactive

wearables and innovation. She uses material research as a personal drive to question the boundaries between technology and human bodies, by developing experimental work at the intersection of medical and social sciences. With her project *Future Flora*, Giulia became the winner of the STARTS Prize 2018, awarded by the European Commission to honor innovation in technology, industry and society.

Pauline Vierende (FR/DE) has worked for two years now as electronic-textile designer at the Design Research Lab, Berlin, University of the Arts in the Connected Textiles research group, and is currently working as part of the DAAN project. Pauline's work is about textile, sensors and knitting and starts to explore output possibilities through optical fibers, LEDs and thermochromism. She is also part of a project carried out by DFKI (the German Research Center for Artificial Intelligence), in the frame of which she is developing a knitted sensing garment. The project is a great opportunity to broaden and open perspectives on the link between textile materials, electronics and natural organisms, in academic and/or non-academic application contexts.

ZEST Collective (RO) is a group of people with architectural and design solutions. Four architects with different specializations have a history of six years and dozens of projects worked together. They believe in achieving extraordinary results together with their clients, so long as they share the appreciation for four things: communication, respect, innovation, details. Communication is at least as important as implementation.





Osebno Personal

mednarodna interdisciplinarna razstava
international interdisciplinary exhibition

5. 10. 2018–8. 2. 2019

KIBLA PORTAL, Maribor (Slovenia)

Produkcija KID KIBLA / *ACE KIBLA Production*

Kuratorji razstave / *Exhibition curators*

Peter Tomaž Dobrila, Nina Jeza, Aleksandra Kostič,
Tincuta Heinzel & Hillevi Munthe, Alena Vrbanová

Producenti / *Producers*

Peter Lubej, Lidija Pačnik Awais

Postavitev razstave / *Exhibition set-up*

Peter Tomaž Dobrila, Nina Jeza, Aleksandra Kostič
ter umetnice in umetniki / *and artists*

Tehnika in graditelji / *Technical crew*

Simon Sedmak, Peter Lubej, Denis Jančič

Koproducenti / *Co-production*

Društvo za sodobno umetnost X-OP
Association for contemporary art X-OP

Artists and Poor's

Združenje KODA MODRO

Association CODE BLUE

President

Kommunio

Partnerji projekta Tvegaj spremembo / *Risk Change project partners:*

ACAX (HU), MMSU (HR), MSUV (RS), RIXC (LV), ZINC (FR), UOA (GR),
TAKOMAT (DE), X-OP (SI), pogodbenik / *subcontractor: FOPSIM (MT)*

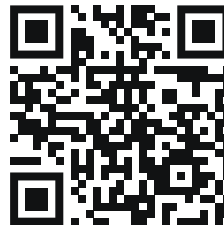
Razstava Osebno je del velikih mednarodnih dogodkov štiriletnega projekta Risk Change / Tvegaj spremembo (2016–2020), ki ga sofinancira program Ustvarjalna Evropa Evropske Unije.

KID KIBLA podpirata Mestna občina Maribor in Ministrstvo za kulturo Republike Slovenije.

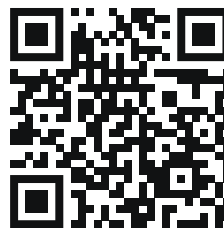
The exhibition Personal is a part of large-scale international events of the four-year project Risk Change (2016–2020), co-financed by the Creative Europe program of the European Union.

ACE KIBLA is co-funded by the Ministry of Culture of the Republic of Slovenia and the Municipality of Maribor.

Dogodek poteka pod častnim pokroviteljstvom predsednika Republike Slovenije Boruta Pahorja. / *The event is held under the honorary patronage of the president of the Republic of Slovenia Borut Pahor.*



http://personal.kiblaportal.org/sl_SI/



http://personal.kiblaportal.org/en_US/