IZIS

Libertas & Bastion
Koper

23. 9. –
16. 10. 2022

CEVI / PIPES

"Mi smo proces, ki se ne skriva –
cev, ki je piščal."

Karlo Hmeljak

23. 9.–16. 10. 2022
Libertas & Bastion & HEKA, Koper

Uvod/**Intro**

Jubilejna deseta izdaja Izisa si za osnovni element jemlje cev, tisto nekaj podolgovatega in votlega, ki navadno na skritem skrbi za vsakršne dovode in odvode, ki bodisi v drobovjih naših bivališč in mest bodisi v naših telesih skrbi za to, da naša življenja kar se da gladko tečejo. Če bi moral v kar najbolj strnjeni obliki artikulirati misel, ki je že dolgo preganjala kuratorja Marka Vivodo in ga vodila pri snovanju letošnjega programa, bi tvegal in uporabil tole definicijo: »*skrivanje procesa v rezultatu*« (Krašovec, Tujost kapitala); in bi se zato razkrivanja lotil na točki, kjer se rezultat ne izide.

Londonski opečnati kanalizacijski sistem iz 19. st. odplakam ne omogoča gladkega toka, skozenj se vijejo s turbulencami, kar znatno povečuje strjevanje zmesi maščob, olj in masti z nerazkrojljivimi odplakami. Dolgo časa neopažene, a vse bolj pogoste maščobne gore so se začele množiti in ga mašiti. Morda najbolj slavna med njimi, Whitechapelska maščobna gora, je bila odkrita leta 2017, dolga za dobre tri Libertase in težka 130 ton. Delček te pošasti je kasneje našel mesto v Londonskem muzeju in nastopal kot glavni promotor ozaveščevalne kampanje Don't Feed the Monster! In da bi bil gnus, ki je spremljal učinkovitost le-te, še večji, naj zadostuje dejstvo, da je bil temu »kot beton trdemu« materialu glavni gradnik raznovrstni sanitetni material, med katerim so z naskokom prevladovali vlažilni robčki. Nekaj, kar nas v najkrajšem času očisti, osveži in naredi zapeljive ali pa vsaj na videz primerne za interakcijo s svetom ali s samimi sabo, je bila hrana za orjaške pošasti, o katerih je vse več poročil tako v Veliki Britaniji kot drugod. Ena izmed značilnosti pošasti je seveda ta, da nas ujame nepripravljene, druga pa, da se nanjo takoj nalepijo poskusi razlage, ki bi jo vsaj količkaj udomačile. In v primeru maščobnih gor je bilo seveda priročno takojšnje pozivanje k odgovornejšemu ravnanju na eni strani in kritika potrošništva na drugi, oboje, kakopak, z moralizirajočim podtonom.

Karlo
Hmeljak

The tenth-anniversary edition of Izis takes as its basic element the pipe, that elongated and hollow thing that usually secretly takes care of all the inflows and outflows, which ensures that our lives run as smoothly as possible in the bowels of our dwellings and cities or in our bodies. If I had to formulate the idea that has long haunted curator Marko Vivoda and guided him in the conception of this year's program in the most concise way possible, I would go out on a limb with this definition: "*the hiding of the process in the result.*" (Krašovec, Alien Capital); and so begin the process of disclosure at the point where the results do not add up.

London's 19th-century brick sewer system does not provide an unobstructed flow for sewage, which meanders turbulently through the system, greatly increasing the solidification of the mixture of fats, oils and grease with the insoluble wastes. Long unnoticed, but increasingly common, fatbergs have begun to multiply and clog the system. Perhaps the most famous of these, the Whitechapel Fatberg, was discovered in 2017. It was three Libertas warehouses long and weighed 130 tonnes. A piece of this behemoth later found a place in the Museum of London and served as the main promoter of the awareness campaign Do not Feed the Monster! To add to the disgust that made the campaign so effective: the main components of this "concrete-hard" material were various hygiene products, with wet wipes dominating by a wide margin. Something that is supposed to cleanse, refresh and make us seductive, or at least seemingly fit to interact with the world at a moment's notice, was the fodder for the giant monsters that were increasingly reported in the United Kingdom and elsewhere. One of the monster's characteristics is that it takes us by surprise, and another is that it is immediately associated with attempts to explain it in a way that at least somewhat domesticates it. In the case of the Fatbergs, it was particularly convenient to immediately call for more responsible behaviour

Odgovorno potrošništvo vse bolj nastopa kot merilo moralnega delovanja. Kot tako je seveda dosti bolj odvisno od denarnih zmožnosti kot od moralnega čuta posameznika. Ne glede na procese, ki ga ženejo, pa bi najbrž zadostovalo za uspešen spopad z whitechapelski podobnimi pošastmi. V lani izdani Tujosti kapitala pa si Primož Krašovec zada pokazati, kako so tovrstni pozivi z ozirom na delovanje kapitala danes prekratki. Saj to, da »za hrbtom čutimo nekaj neznosno, pošastno tujega«, pomeni, da »kapital ni tuj (le) kot nezavedna ali nepredvidena razsežnost človeškega delovanja, ampak kot dodatni akter /.../: alien«.

Sodobni finančni mehanizmi vse bolj stavijo na visokofrekvenčno algoritmično trgovanje, kjer ne gre več za trgovanjem s premoženjem v kakršnikoli obliki, temveč za stave na donosnost in tveganost določenih tokov denarja. Kar seveda ne pomeni, da kapital ni več vezan tudi na klasične oblike denarja, različne oblike eksploatacije, trgovino in potrošnjo, ampak da se njegovo asimiliranje in parazitiranje na obstoječih načinih družbene organizacije dela nezadržno končuje in da vse bolj pospešeno »deluje kot avtonomna, samorepliciajoča in samorazširjajoča se visokotehnološka produkcija«. Denarni tokovi pod prisilnim zakonom konkurence izbirajo poti, kjer je tok prost in gladek, pozitiven rezultat pa bolj verjeten. Investiranje v tehnološke inovacije se tako kaže za precej bolj smotrno in racionalno, predvsem pa neskončno, za razliko od omejene človeške biološke konstitucije. Že danes je tako »vloga denarja kot menjalnega sredstva relativno nepomembna in obstranska, trgovina pa obsega le približno 0,5 odstotka letnega prometa na finančnih trgih«. Na tem mestu se kaže tujost kapitala, ki postaja vse bolj indiferenten do produkcijskih procesov, vezanih na človeške akterje, pozivi k odgovornemu potrošništvu pa jalovi v svojem tako omejenem dometu. Z ozirom na opisane procese pa teza, ki jo Krašovec zagovarja, ni več tako presenetljiva, ko pravi, da je: »problem 21. stoletja odvečnost človeštva s perspektive kapitala, ki se izraža tako v socialnem opustošenju (skrajna revščina več kot milijarde prebivalcev revnih predmestij) kot v pobeglem delovanju kapitala samega (avtomatizacija industrije, finančni boti in preboji na področju umetne inteligence)«. To rezultira v tem, da je naša vpetost v denarne tokove, ki delujejo vse bolj neodvisno in avtomatizirano, vse manj

on the one hand and to criticise consumerism on the other, both with moralising undertones, of course.

Responsible consumption is increasingly emerging as a benchmark for moral action. As such, it is naturally much more dependent on the financial capacity than on the moral sense of the individual. And yet, to disregard the processes that drive it, it would probably be sufficient to successfully counter the Whitechapel-like monsters However, in his book Alien Capital, published last year, Primož Krašovec argues that such appeals are too fleeting in relation to the workings of contemporary capital. The fact that "we feel something unbearably, monstrously alien at our backs" means that "capital is alien not (only) as an unconscious or unforeseen dimension of human activity, but as an additional actor /.../: alien."

Modern financial mechanisms increasingly rely on high-frequency algorithmic trading, which is no longer about trading assets in any form, but about betting on the profitability and risk of particular money flows. This is not to say that capital is no longer tied to traditional forms of money, various forms of exploitation, trade, and consumption, but that its assimilation and parasitisation of existing forms of the social organisation of labour is coming to an end, and that it is increasingly "acting as an autonomous, self-replicating, and self-expanding high-tech mode of production". Under the coercive law of competition, money flows take paths that are free and frictionless, and where a positive outcome is more likely. Investment in technological innovation thus proves to be much more sensible and rational and, above all, infinite, unlike investment in the limited biological constitution of humans. Already today, "the role of money as a medium of exchange is relatively insignificant and marginal, and trade accounts for only about 0.5 percent of annual turnover in financial markets". Here we can clearly see the alienness of capital, which is increasingly indifferent to production processes tied to human actors so that the demand for responsible consumption becomes futile in its limited scope. In the light of the processes described, the thesis put forward by Krašovec is not so surprising when he states that: "The problem of the 21st century is that humanity is redundant from the perspective of capital, expressed both in social devastation (the extreme poverty of more than a billion slum dwellers) and

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garant tega, čemur se je včasih reklo zaposlitev, in vse bolj garant notranjega boja na ravni posameznika – tega, da mora ostajati vpet in se s tem izogniti svoji odvečnosti, in težnjo po samoohranitvi, kar vzbuja nenehen in neizogiben občutek krivde. Za odvajanje le-tega so nam vselej na voljo naprave, ki nas prek tako imenovanih 'feedov' hranijo v procesu, v katerem »ne sodelujemo kot subjekti, temveč kot viri tokov podatkov«. V zameno za našo pozornost in hranjenje algoritmov dobimo hipne, visoko-ločljive podobe, ki simultano nastopajo kot direktni šusi »čutno-afektivnega doživljanja«, ki nas zagrabi na infrasubjektivni ravni. Tujost kapitala se tako sklene z resignirajočim tonom brezizhodnosti, ki ga »zaznamuje prepričanje, da je realnost v procesu radikalne preobrazbe, ki poskuse, da bi jo diskurzivno zapopadli, obsoja na neuspeh«. Ampak »če so reklame postale nekoliko bolj flashy, teoriji zato morda še ni treba pritisniti gumb za samouničenje«. (Ivan Kobe v kritiki, objavljeni na Radiu študent)

Ravno v točki, kjer se tujost kapitala sreča z afekti, je mogoče najti izhod iz brezizhodnosti, v katero nas potisne, in nanjo nasloviti kritiko. Ne da bi omilili ostrino teze o odvečnosti človeštva, bi veljalo njeno pravilnost preveriti sledeč sloganu Don't Feed the Monster, v kolikor kot človeški akterji nastopamo kot vir tokov podatkov, ki hranijo algoritme. Če kapital postaja indiferenten, potem lahko z vso resnostjo storimo vsaj to, da mi z njim ravnamo enako. Za kar obstaja še bolj kompleksen razlog, ki bi ga bilo moč ilustrirati s preprosto primerjavo. Nedvomno je sladkor vir energije, ki vzbuja znatno večje količine ugodja, kot pa na primer žvečenje zelenjave, a se zaradi tega še ne bomo objestno predajali zavestnemu zastrupljanju. Povsem enako lahko rečemo o ravni afektov, ki jih producirajo današnje nove tehnologije v sicer uspešnem pitanju naših strasti, dokler jih ne prepoznamo kot odvečne in škodljive, ker ne naslavljajo, ne nahranijo naše človeške omejenosti na način, da iz afektov ustvarimo čustva, ki jih je moč ob čutni vzdraženosti tudi diskurzivno razumeti, in ki predstavljajo tisto vez sobivanja, ki nas še drži v intersubjektivnih odnosih. V naslednjem koraku pa lahko tudi mimo moraliziranja in s pripoznanjem dejstva, da kapital parazitira na ostankih družbene organizacije dela, sami parazitiramo na njem in ga do določene mere sabotiramo. Predvsem v točki, v

in the unrestrained activity of capital itself (the automation of industry, the financial boom, and the breakthroughs in artificial intelligence)." Our involvement in the flows of money, which are becoming more and more independent and automated, is less and less a guarantor of what used to be called employment, and more and more a guarantor of internal struggle at the individual level. The need to contribute in order not to become redundant and the tendency to self-preservation lead to a constant and inescapable feeling of guilt. To alleviate it, we have devices that constantly fatten us up via so-called feeds at our disposal, while "we participate in this process not as subjects, but as sources of data streams." In exchange for our attention and the nourishing of algorithms, we receive instantaneous images of high resolution that simultaneously act as direct shocks of "sensory-affective experience" that seize us on an infra-subjective level. Alien Capital thus concludes with a resigned tone of hopelessness, "marked by the conviction that reality is undergoing a radical transformation will condemn all attempts to engage with it discursively to failure." But "even if the commercials have become a bit flashier, perhaps theory does not have to press the self-destruct button just yet." (Ivan Kobe in a review published on Radio Študent)

It is precisely at the point where the alienness of capital meets the effects that it is possible to find a way out of the limbo into which we have been plunged and to begin to formulate our critique. Without diminishing the harshness of the thesis of the redundancy of the human being, it is worth examining its plausibility by following the slogan Don't Feed the Monster, insofar as we, as human actors, are the source of the data streams that feed the algorithms. If capital is becoming indifferent, then the least we can do, in all seriousness, is to become indifferent to it ourselves. There is an even more complex reason for this, which can be illustrated by a simple comparison. Sugar is undoubtedly an energy source that gives much more pleasure than, for example, chewing vegetables, but that does not mean that we will consciously poison ourselves. The same is true of the effects that new technologies generate in the otherwise successful fattening of our passions until we recognise them as superfluous and harmful because they do not address our human limitations and do not nourish us in ways that would transform effects

kateri si je mogoče priznati srečno naključje, da nam nič zares ne manjka, obstaja prostor, kjer bi nemara bilo treba priznati odvečnost velike večine dobrin, za katere se tako pehamo. In če vse to ni dovolj, se je morda treba vprašati o prepletenosti in pogojenosti snovne infrastrukture, ki skrbi za nesnovne izmenjave oziroma, ponovno, kateri proces se skriva v rezultatu vseh brezstičnih povezav, brez katerih tudi tujost kapitala ostane nefunkcionalna. Če gre verjeti člankom, ki povzemajo raziskave in sledijo metodologijam preračunavanja ogljičnega odtisa naših naprav, interneta in sistema, ki podpira njegovo delovanje, pridemo do številke 3,7 % letnih toplogrednih izpustov, kar je primerljivo z bilanco letalske industrije. Pri čemer zadnje ocene navajajo, da internet uporablja 53 % človeštva. V naših realnih stiskah bi lahko morda bili malo bolj ogorčeni nad tem, kako zelo prelomljena je obljuba, da je digitalni svet sredstvo za dostopanje do neskončnega vira informacij. Obljuba je bila degradirana na brezobziren boj za našo pozornost in to vse bolj postaja njegov edini cilj.
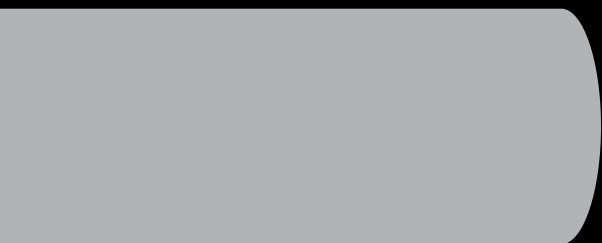
Če kaj, si umetnost od nekdaj prisvaja tehnologijo kot sredstvo, česar ne moremo trditi za veliko večino drugih človeških dejavnosti. Osebna želja ob deseti obletnici bi zato bila, naj Izis parazitira na denarnih tokovih, ki ga pojijo, bolj kot na izgorelosti posameznikov, ki ga poganjajo. Še smo tu, poji nas neko »skrivnostno okrožje izparin« (Nietzsche) in se pehamo za to, da bi svoj čas in pozornost namenili Izis, boginji, v svoji nedoumljivosti morda zelo podobni tujosti kapitala, a veliko bolj resnični. Mi smo proces, ki se ne skriva – cev, ki je piščal.

into emotions that could be discursively understood in the face of sensory arousal and that constitute the bond of coexistence that still holds us in intersubjective relations. In the next step, we can go beyond moralising and, recognising that capital parasitises the remnants of the social organisation of labour, begin to parasitize on it ourselves, sabotaging it to some extent. Just as we can admit to ourselves the happy coincidence that we actually lack nothing, we may have to admit to ourselves that the vast majority of the commodities we are so eager to obtain are redundant. And if all this is not enough, perhaps we need to ask ourselves about the interconnectedness and conditionality of the material infrastructures that make immaterial exchange possible. Or even what process lies behind the result of all the contactless connections without which even the alienness of capital cannot function. If we believe the articles that summarise the research and follow the methodologies of calculating the carbon footprint of our devices, the Internet, and the system that supports its operation, we arrive at a figure of 3.7% of annual greenhouse gas emissions, comparable to the footprint of the aviation industry. And, according to the latest estimates, 53% of humanity uses the Internet. In our real predicament, we might be a little more outraged by the extent to which the promise of the digital world as a means to access an infinite source of information has been broken. That this promise has been degraded into a ruthless struggle for our attention that is increasingly becoming the sole purpose of its entire existence.

If anything, art has always appropriated technology as a means, which cannot be said of the vast majority of other human activities. My personal wish for the tenth anniversary would therefore be that Izis parasitises more on the cash flows that feed it than on the burnout of the individuals who power it. Here we still are, watered by a "mysterious misty vapour" (Nietzsche) and rushing to devote our time and attention to Izis, a goddess who, in her incomprehensibility is similar to the alienness of capital, but far more real. We are a process that does not hide. A pipe that is a whistle.
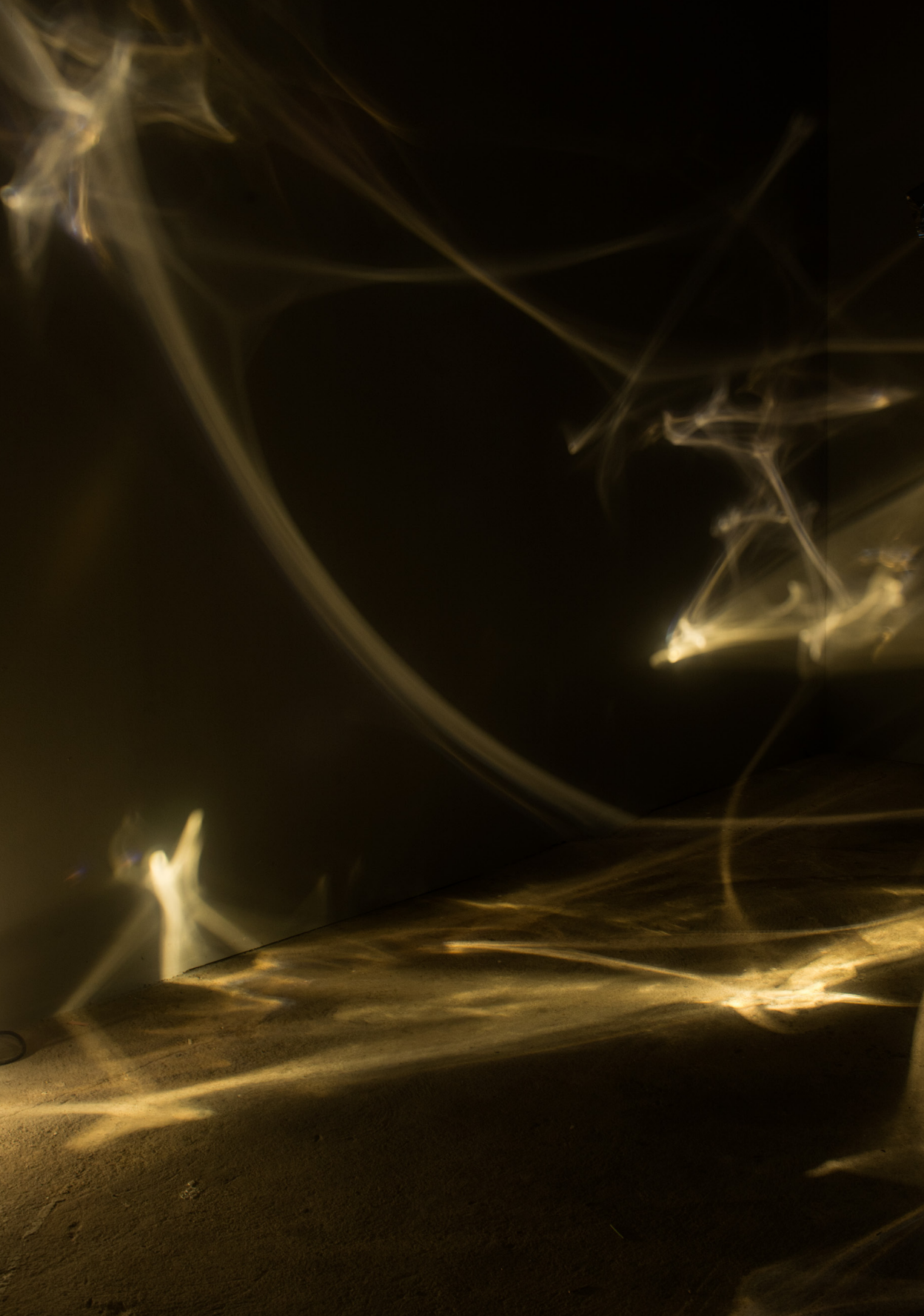
Instalacije/
Installations

LIBERTAS

#9

#8

#6

#7

#4

#5

#3

#2

#1

23. 9.–16. 10. 2022
Libertas Koper

#1

30.000.000.000 ton na leto
30.000.000.000 tons per year
Nika Erjavec

Foto: DK
<<

Ljudje predstavljamo 0,01 % živega na Zemlji. V zadnjem stoletju smo ustvarili 1.154.000.000.000-tonsko antropogeno gmoto in s tem odtehtali celotno biomaso, torej vse živo na planetu. Aktualna bivanjska in predmetna kultura, neskončne produkcije potrošnega in načrtno zastarelega letno doda približno 30.000.000.000 novih ton, medtem ko vzporedno biomasa in biodiverziteta upadata. 80 % vseh surovin in dobrin potuje po globalnih vodah, prečka številne ekosisteme in se v različnih fazah ustavlja v pristaniščih, kjer lahko uzremo del te gmote absurdnih razsežnosti. Še bolj abstraktno predstavljiva je razsežnost posledic kulture kapitalizma, ki se razpredajo v prostor in čas daleč onkraj dometa našega življenja. Instalacija tematizira spremembe v bivanjskih pogojih, nenadnost in hiperobjektnost okoljskih sprememb od industrijske revolucije. Kot senzorični motilci nastopijo neuravnovešeni elektromotorčki za plovila/vozila, ki skozi plasti zavrženih LCD ekranov in drugih pogostih materialov prenašajo vibracije in ustvarjajo različne zvočne, vizualne in taktilne motnje.

Produkcija:
HEKA/PiNA, 2022

Avtorica
Intermedijska umetnica **Nika Erjavec** (1994) v zadnjih letih raziskuje materialne razsežnosti vibracije in zvoka, od njune telesnosti in zaznavnosti do hiperobjektnosti okoljskih sprememb na ravni akustične krajine in širše. Diplomirala je na oddelku za unikatno oblikovanje in magistrirala na oddelku za kiparstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Za serijo instalacij in hibridno umetniško raziskavo (ne)VIDNO je prejela študentsko Prešernovo nagrado (2019). Kot scenografinja in fotografinja (Bronasta medalja Srbske fotografske zveze 2017 na 62. festivalu Sterijino Pozorje) priložnostno dela v gledališču (SNG Ljubljana, MG Ptuj, MGL, SNG Maribor). Vzporedno se izobražuje na različnih delavnicah doma in v tujini (Urban Glass NYC, Rampalab, Krater itd.). Skozi raziskovanje senzoričnih potencialov različnih materialov vodi delavnice na temo kulturne dostopnosti in delavnice, ki se ukvarjajo s sodobnimi okoljsko-družbenimi konteksti.

Humans account for only 0.01 % of all life on Earth. We created 1.154.000.000.000 tonnes of anthropogenic mass in the last century, outweighing the entire biomass, that is, everything on the planet. The current living and object culture, with its endless production, consumable and planned obsolescence, adds approximately 30.000.000.000 new tonnes per year, while biomass and biodiversity decline. 80 % of all raw materials and goods travel through global waters, passing through many ecosystems and stopping at various stages in ports where we can see a portion of this gigantic mass. Even more abstract is the dimension of the consequences of capitalism's culture, which have spread into space and time far beyond the scope of our lives. The installation thematises changes in living conditions, as well as the suddenness and hyper-objectivity of environmental changes since the industrial revolution. Unbalanced electric motors for vessels/vehicles act as sensory disruptors, transmitting vibrations and causing a variety of acoustic, visual, and tactile disturbances through layers of discarded LCD screens and other common materials.

Author

Nika Erjavec (1994), an intermedia artist, has been exploring the material dimensions of vibration and sound in recent years, from their physicality and perception to the hyper-objectivity of environmental changes at the level of the acoustic landscape and beyond. She received her bachelor's degree in Unique Design and her master's degree in Sculpture from the Academy of Fine Arts and Design in Ljubljana. She was awarded the student Prešeren Award in 2019 for her series of installations titled (in)VISIBLE and hybrid artistic research. As a set designer and photographer (Bronze Medal of the Serbian Photographic Association 2017 at the 62nd Sterijino Pozorje Festival) she occasionally works in theatre (SNG Ljubljana, MG Ptuj, MGL, SNG Maribor). At the same time, she is gaining knowledge at various workshops both at home and abroad (Urban Glass NYC, Rampalab, Krater, etc.). She leads workshops on the topic of cultural accessibility as well as workshops dealing with contemporary environmental and social contexts based on her research of the sensory potentials of various materials.

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#2
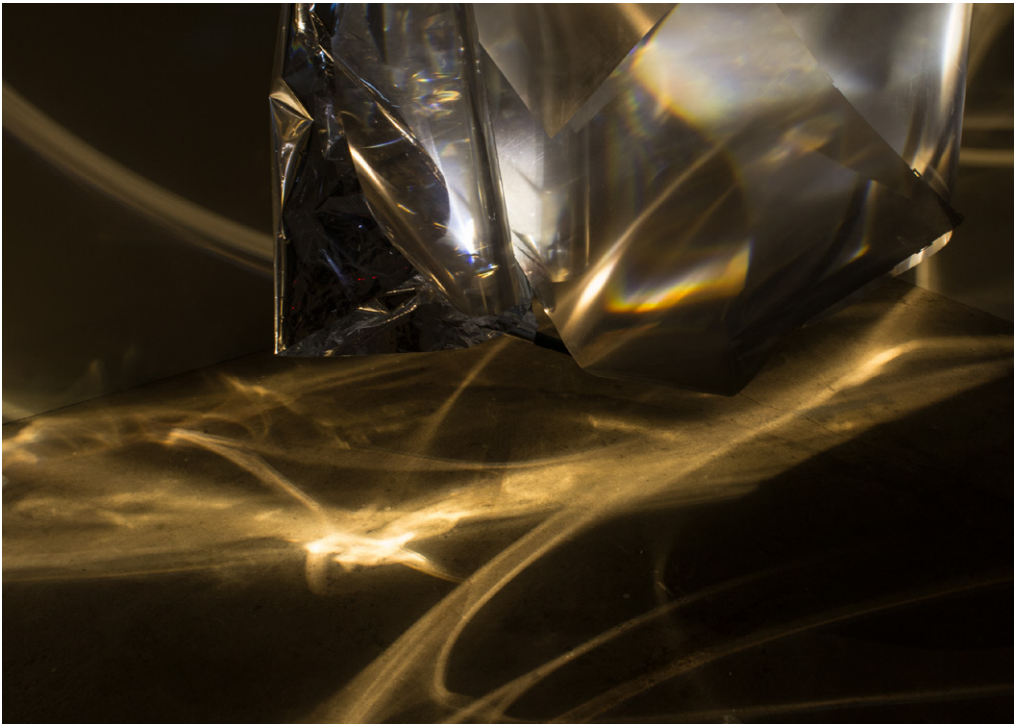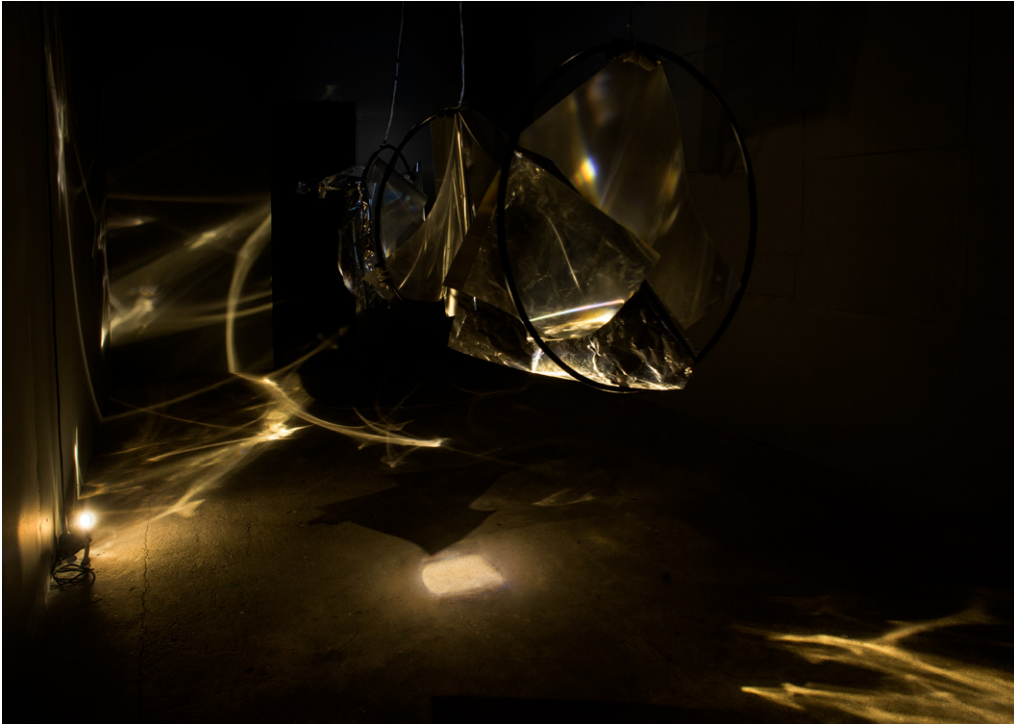
Cev je objekt, ki mu moramo nameniti pozornost. Oblika cevi opredeljuje prostor, v katerem je postavljena, njena skrita vsebina pa je modulacija časa. Njen namen je v večini primerov prilagojen družbenim potrebam in kapitalu. Iz njene oblike lahko razberemo količine snovi, ki se po njej pretakajo. Percepcija njene vsebine je pogosto abstraktna in nedoločna. Cevi so speljane po vsej površini zemeljske oble in prenašajo različne vsebine, kot so voda, razni energenti, promet, informacije, atomski delci, slab in dober zrak. Včasih so enosmerne, drugič spet dvosmerne, zvite in ravne, do vsebine indiferentne, naslednjič pa namenjene, da vsebini spremenijo lastnost. Cevi so nekakšne naprave, ki med dvema točkama poskrbijo za kontroliran prenos vsebin. Čeprav mogoče nezavedno, je globalni sistem cevi zgrajen kot nekakšen mentalni vzorec sodobne družbe. Iz njega lahko razberemo njene socialne, ekonomske ter politične lastnosti.

Projekt **α** je destilator informacij, podob, zvoka, lastnosti okolja, prežetega z družbenim odtisom in prihodnjih napovedi le zato, da iz vsega naštetega sintetizira nekaj, kar bi kot univerzalno dobro prineslo upanje in življenje. Je nekakšna zanka, ki vodi nazaj na začetek, ko je vse možno in smiselno, pa tudi enostavno in potrebno. Je odvod zapletene matematične funkcije, katero komaj obvladujemo in za katero nismo več prepričani, da je namenjena nam samim in razumevanju naše vloge.

A tube is an object that requires our attention; its shape defines the space in which it is placed, and its hidden content is the modulation of time. In most cases, its purpose is tailored to social needs and capital. The quantities of substances that flow through it can be determined by its shape. Its content is frequently perceived as abstract and vague. The pipes run across the earth's surface, carrying various contents such as water, various energy products, traffic, information, atomic particles and bad and good air. They can be one-way, two-way, twisted and straight, indifferent to the content, or intended to change the properties of the content. In a way, pipes are devices that allow for the controlled transmission of content between two points. Although perhaps unconsciously, the global pipe system serves as a mental model of modern society, from which we can deduce its social, economic, and political characteristics.

Project **α** is a distiller of information, images, sound, environmental properties imbued with a social imprint, and future predictions, all in order to synthesise something that will bring hope and life as a universal good. It's a kind of loop that returns to the beginning when everything is possible and meaningful, but also simple and necessary. It is the derivation of a complex mathematical function over which we have little control and are unsure whether it is intended for us and for understanding our role.

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

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

Podatkovne krajine
Data Landscapes
Laboratorij Svetlobne gverile
Lighting Guerilla Laboratory

#3

Laboratorij Svetlobne gverile je utečena izobraževalna platforma, ki že več let poteka v okviru festivala Svetlobna Gverila; namenjena je tako umetniškemu opolnomočenju študentov oziroma dijakov kot tudi že profiliranih umetnikov, ki želijo nadgraditi svoje znanje s pomočjo sodobnih tehnoloških orodij.

Program delavnice leta 2022 je posvečen podatkovnim bazam in odprtokodnim orodjem za vizualizacijo podatkov. Sodelujoči umetniki so na delavnici raziskovali možnosti vizualizacije različnih podatkovnih zbirk. Na podlagi izbranih podatkov, vezanih na Ljubljano, so ustvarili niz generativnih vizualizacij – video projekcij, ki so bile na ogled v oknih galerije ZVKDS nasproti Križank in so sedaj v Skladišču Libertas, Koper.

Avtorji in dela:
Martin Podlogar: Tja in sem
Amadej Plesničar: Samooskrba Slovenije
Lavoslava Benčić & Saša Ropač: Po Koščevi poti
Tamara Mihalič: Poti
Jaka Železnikar: Ljubljana
Isidora Todorić: Štorklje letijo skupaj
Srđan Prodanović: Zaklonišča v Ljubljani
Marko Plahuta: Informacijska kaskada na Twitterju

Mentorji:
Marko Plahuta, Matic Potočnik – tehnični del; BEAM TEAM (Stella Ivšek, Anja Romih) – umetniški del

Produkcija:
Društvo Ljudmila – laboratorij za znanost in umetnost, Konzorcij Osmo/za, Forum Ljubljana, Svetlobna Gverila 2022

Koprodukcija:
PiNA in Konzorcij RUK/PINA, ZVKDS, Center arhitekture Slovenije

Lighting Guerilla Laboratory is an established educational platform and has been a part of Lighting Guerilla Festival program for several years now; it is primarily devoted to artistic empowerment of university and high-school students but also artists of older generations who wish to update their skills and knowledge by learning about and using advanced technological tools.

The workshop program of the year 2022, was devoted to databases and open-source tools for data visualization. Participating artists explored the possibilities of visualizing various data collections. Based on collected data related to the city of Ljubljana, they created a series of graphic works, generative projections, that were exhibited in the display windows of ZVKDS Gallery opposite the Križanke venue and now in Libertas, Koper.

Mentors:
Marko Plahuta, Matic Potočnik - technical part, BEAM TEAM (Stella Ivšek, Anja Romih) - artistic part

Production:
Ljudmila Association – Art and Science Laboratory, Osmo/za Consortium, Forum Ljubljana, Lighting Guerrilla 2022
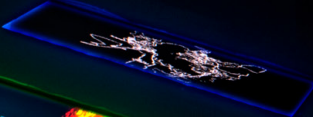
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PiNA and RUK / PINA Consortium, ZVKDS, Center arhitekture Slovenije

Authors and works:
Martin Podlogar: Here and there
Amadej Plesničar: Self-sufficiency of Slovenia
Lavoslava Benčić & Saša Ropač: Along the Koščeva pot
Tamara Mihalič: Paths
Jaka Železnikar: Ljubljana
Isidora Todorić: Storks fly together
Srđan Prodanović: Shelters in Ljubljana
Marko Plahuta: Information cascade on Twitter

#4

OPICE
APES

Marco Barotti

»Opice so naši najbližji sorodniki in jih običajno vidimo kot simbol naše evolucije.«

Delo nas popelje k metaforičnemu raziskovanju naše digitalne evolucije z navigacijo po témah kibernetske varnosti, uporabe podatkov, nadzornega kapitalizma, dezinformacij, spreminjanja vedenja in energetskih zahtev. Raziskuje koristi in dileme, ki jih nova digitalna transformacija prinaša naši družbi.

OPICE so zbirka kinetičnih zvočnih skulptur, ki spominjajo na primate. Izdelane so iz recikliranih anten za WI-FI sektor. Skulpture poganjajo algoritmi, ki prikazujejo dinamične števce uporabe podatkov in kibernetskih napadov: od Facebook všečkov, Google iskanj, Tinder potegov, porabljene internetne energije in poslanih e-poštnih sporočil do neželenih kibernetskih dogodkov, ki se dogajajo v realnem času. Podatki se analizirajo in prevedejo v zvok in gibanje.

Ko števci zadenejo določene ključne številke, skulpture sproščajo zvočne dogodke, ki jih sestavi UI, usposobljena za ponarejanje krikov pravih opic. Ti zvočni dogodki so modulirani v realnem času s hitrostjo podatkov in razpršeni kot štirifonična zvočna izkušnja z uporabo telesa OPIC kot resonančne komore.

Razstava prikazuje kinetične zvočne skulpture ter avdio in video intervjuje, zbrane med raziskovanjem z znanstveniki in strokovnjaki, povezanimi s projektom.

OPICE so bile ustvarjene med umetniško-znanstveno rezidenco "RE:SEARCHING IT SECURITY" v Cluster of Excellence CASA, v sodelovanju s STATE.

"Apes are our closest relatives and are commonly seen as a symbol of our evolution".

The work takes us on a metaphorical exploration of our digital evolution, by navigating through the topics of cybersecurity, data consumption, surveillance capitalism, disinformation, behaviour modification, and energy demands. It investigates the benefits and dilemmas that the new digital transformation brings to our society.

APES is a collection of kinetic sound sculptures resembling primates. They are made out of recycled WI-FI sector antennas. The sculptures are driven by algorithms showing dynamic counters of data consumption and cyberattacks: from Facebook likes, Google searches, tinder swipes, internet energy consumed and emails sent, to the adverse cyber events happening in real-time. The data is analysed and translated into sound and movements.

When the counters hit certain key numbers, the sculptures release sonic events composed by an AI trained to deep fake the calls of real apes. These sonic events are modulated in real-time by the data speed and diffused as a quadraphonic audio experience using the body of the APES as a resonating chamber.

The exhibition displays the kinetic sound sculptures as well as audio and video interviews collected during the research with scientists and experts associated with the project.

APES by Marco Barotti, was created during the art-science residency "RE:SEARCHING IT SECURITY" at Cluster of Excellence CASA, in collaboration with STATE.

Avtor

Marco Barotti je intermedijski umetnik iz Berlina. Njegovo delo poganja želja po izumljanju umetniškega jezika, v katerem se izmišljena postfuturistična doba izraža s kinetičnimi zvočnimi posegi v naravno in urbano okolje. Njegove instalacije zvočno tehnologijo, potrošniške predmete in odpadke združujejo v gibljive skulpture, ki jih v celoti sproži zvok. Njegov glavni cilj je ustvariti »tehnološki ekosistem«, ki se igra s podobnostmi z živalmi in rastlinami. Ta umetniška dela služijo kot prispodoba antropogenega vpliva na planet in so namenjena ozaveščanju ljudi o okoljskih vprašanjih.

Author

Marco Barotti is a media artist based in Berlin. His work is driven by a desire to invent an artistic language in which a fictional post-futurist era is expressed through kinetic sound interventions in natural and urban environments. His installations merge audio technology, consumer objects, and waste into moving sculptures triggered entirely by sound. The primary focus of his work is to create a "tech ecosystem" that plays with resemblances to animals and plants. These artworks serve as a metaphor for the anthropogenic impact on the planet and aim to make people aware of environmental issues.

Foto: DK
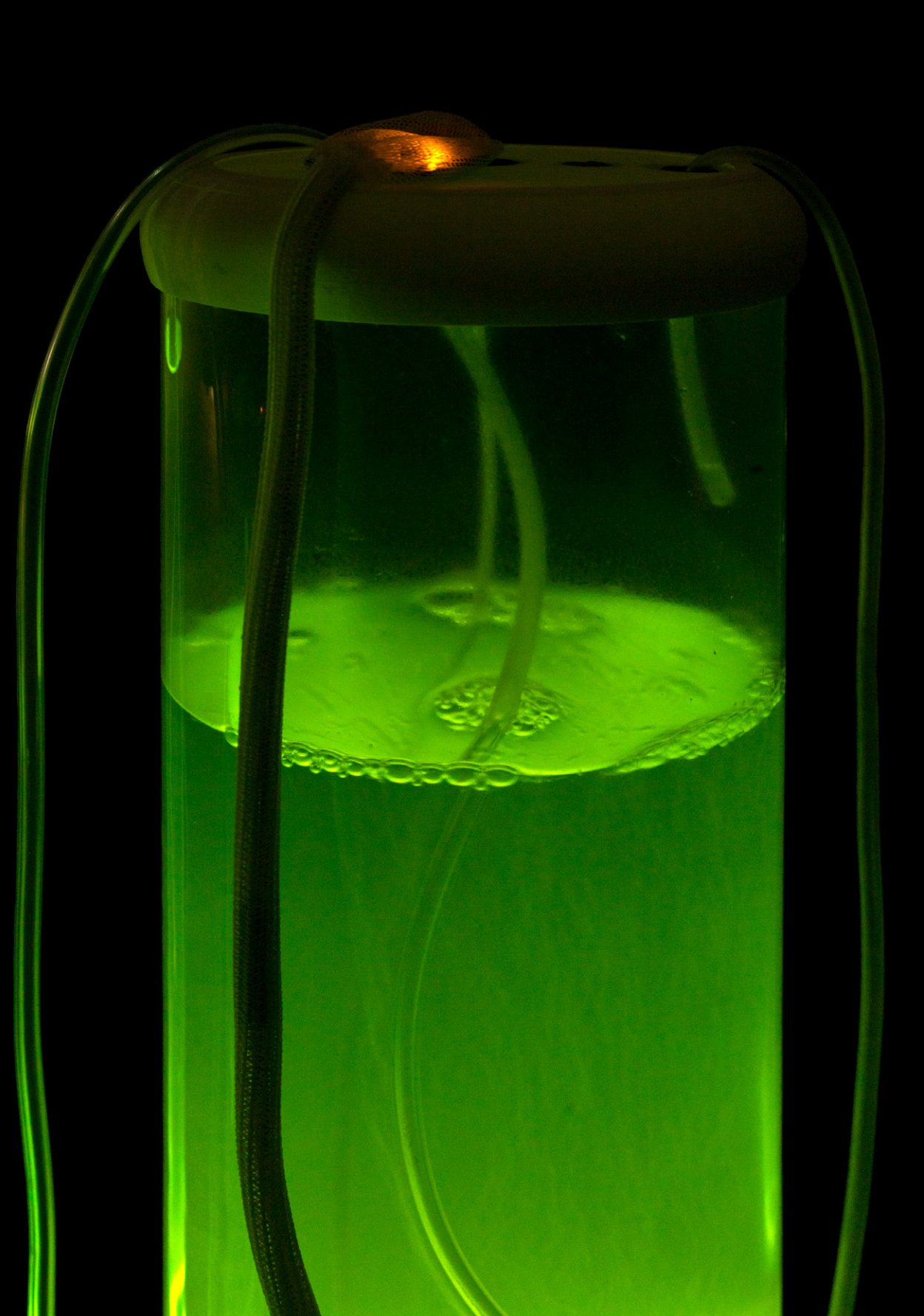>>

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TODAY

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TODAY

#5

Hylē
Hylē

Theresa Schubert

V Aristotelovi filozofiji je Hylē izvirna snov, prvinska snov, ki se oblikuje le s človeško obdelavo (tecnē). Povzeto po Werner Marx: Einführung in Aristoteles 'Theorie vom Seienden, 1972, 40

Avdiovizualna instalacija **Hylē** sodeluje z enim od najbolj eksistencialnih telesnih mehanizmov živih bitij: dihanjem. Med opazovanjem, meditacijo, eksperimentiranjem z materialom in igrivo akcijo ponuja Hylē s pomočjo alg spremenjeno naracijo o vidikih našega sveta z raziskovanjem vizualnih metafor dinamike omrežja, modulirane v realnem času z interakcijo z živo biološko skulpturo in širšim svetom. Hylē prikazuje zaporedno medsebojno povezanost prisotnosti, dejavnosti, ki potekajo znotraj nje, ter učinkov, reakcij in povratnih informacij, ki jih povzročajo.

Večkanalno video okolje je ustvarjeno iz 3D slikanja gozda in notranjosti kmetije strežnikov ter odprto za interakcijo z javnostjo prek senzorjev. Z vdihavanjem v lijakasto napravo sta prizadeta dva vidika dela; prvič: zrak, obogaten s CO_2, bo izmerjen s senzorjem, preden bo prečrpan v bioreaktorje alg. Signali senzorjev bodo sprožili motnje in abstrakcijo v skeniranih video okoljih in sintezo zvoka v realnem času. Drugič: alge potrebujejo CO_2 za svojo presnovo in bodo sproščale kisik v svojem fotosintetičnem procesu, ki se vrne v zrak v razstavnem prostoru, s čimer se ustvari povratna informacija med človeškim dihom, algami in avdiovizualnimi sferami. S tem Hylē predlaga estetski in konceptualni odnos z medsebojnim povezovanjem gozda kot hiperorganizma s strežniško kmetijo kot metaforo za osnovna omrežja našega digitalnega in ogljikovega življenja.

Občinstvo je povabljeno, da sodeluje v interaktivni instalaciji, ki doživlja vpliv svoje prisotnosti s spreminjanjem potopnega in efemernega avdiovizualnega okolja in s tem lastnega senzoričnega stanja.

In Aristotelian philosophy, Hylē is the original substance, the primordial matter that only takes shape through human processing (tecnē). Translated from Werner Marx: Einführung in Aristoteles' Theorie vom Seienden, 1972, 40

The audiovisual installation **Hylē** interacts with one of the most existential bodily mechanisms of living beings: breathing. Between observation, meditation, material experimentation and playful action Hylē offers an algae-altered narration about aspects of our world by investigating visual metaphors of network dynamics modulated in real-time through interaction with a living biological sculpture and the larger world. Hylē displays the successive interconnectedness of the presence, the actions taking place within and the effects, reactions and feedback they cause.

The multi-channel video environment is created from 3D-laser scans of a forest and the inside of a server farm and is open for interaction with the public via sensors. By breathing into a funnel device two aspects of the work are affected: firstly, the CO2-enriched air will be measured by a sensor before it is pumped into the algae bioreactors. The sensor signals will trigger disturbances and abstraction in the scanned video environments and sound synthesis in real-time. Secondly, algae need CO2 for their metabolism and will release Oxygen in their photosynthetic process which is returned to the air in the exhibition space thus creating feedback between human breath, algae and the audiovisual spheres. By this Hylē suggests an aesthetic and conceptual relation by interlinking a forest as a hyper-organism with a server farm as metaphors for the underlying networks of our digital and carbon lives.

The audience is invited to participate in the interactive installation, experiencing the impact of their presence by altering the immersive and ephemeral audiovisual environment and by this their own sensorial state.

Avtorica
Theresa Schubert je berlinska umetnica, ki raziskuje nekonvencionalne vizije narave, tehnologije in sebe. Doktorirala je iz medijske umetnosti na Univerzi Bauhaus v Weimarju. Njeno delo združuje avdiovizualno in biomedijsko v konceptualne in poglobljene instalacije ali performanse. V njenih umetniških delih živi organizmi, pa tudi algoritmi in modeli strojnega učenja, postanejo pomembni soustvarjalci, ki raziskujejo odnos ljudi do njihovega okolja ter pojav snovi in pomena onkraj antroposa. V zadnjem času ustvarja z visokoresornimi video okolji in 3D laserskim skeniranjem, da bi izzvala načine zaznavanja in podvomila v odnos med človekom in strojem ter naravo v hipertehnoloških družbah.

Author
Theresa Schubert is a Berlin-based artist exploring unconventional visions of nature, technology and the self. She holds a PhD in Media Art from Bauhaus-University Weimar. Her work combines audiovisual and biomedia to conceptual and immersive installations or performances. In her artworks, living organisms, as well as algorithms and machine learning models, become meaningful co-creators, investigating the relationship of humans to their environment and the emergence of matter and meaning beyond the Anthropos. More recently, she works with high-res video environments and 3D Laser Scanning to challenge modes of perception and question the human-machine-nature relationship in hyper-tech societies.

Foto: DK
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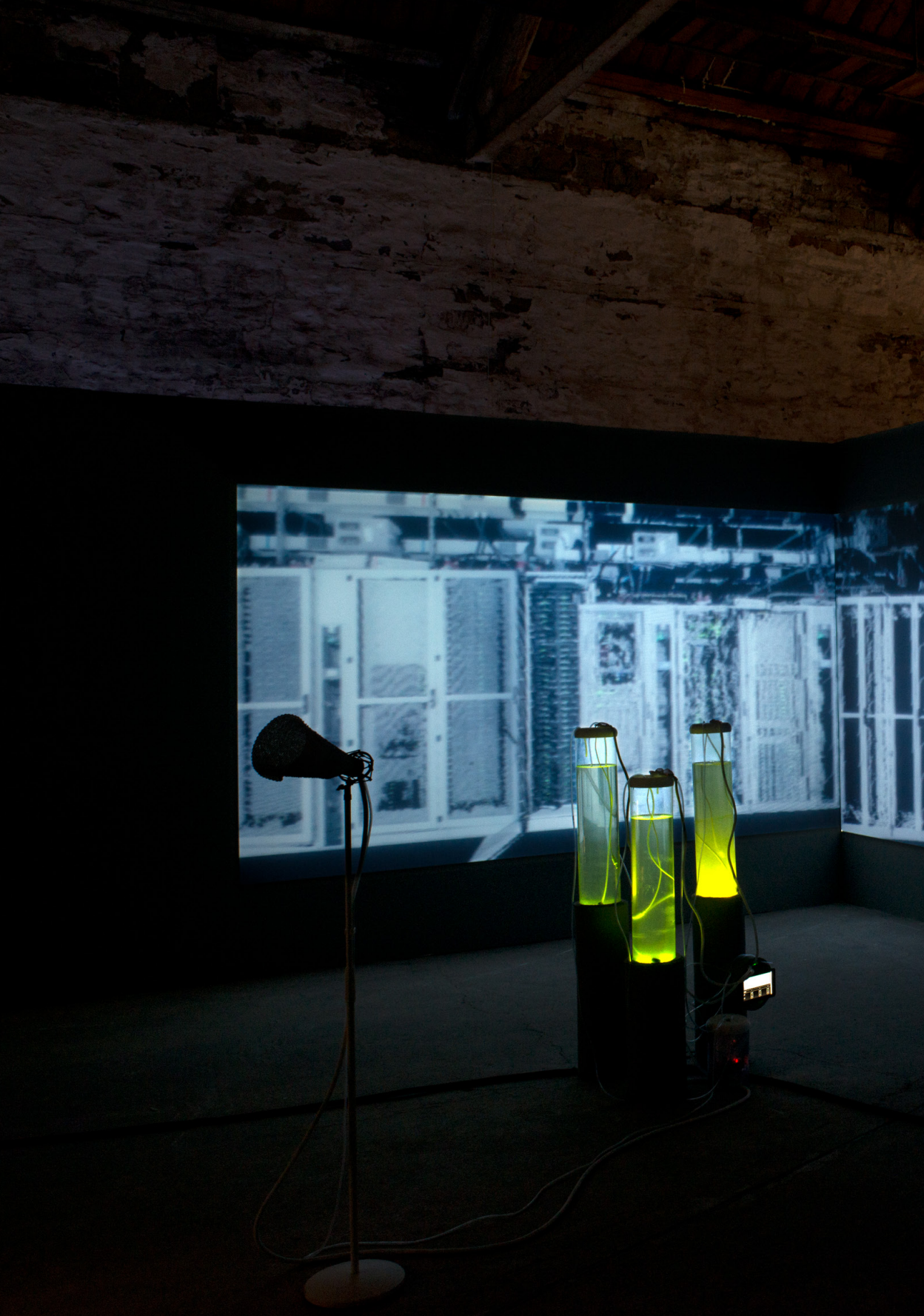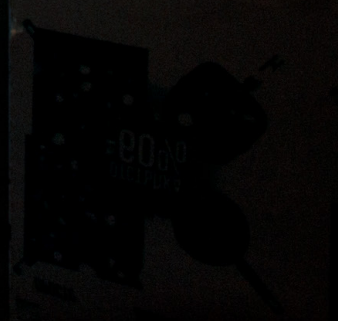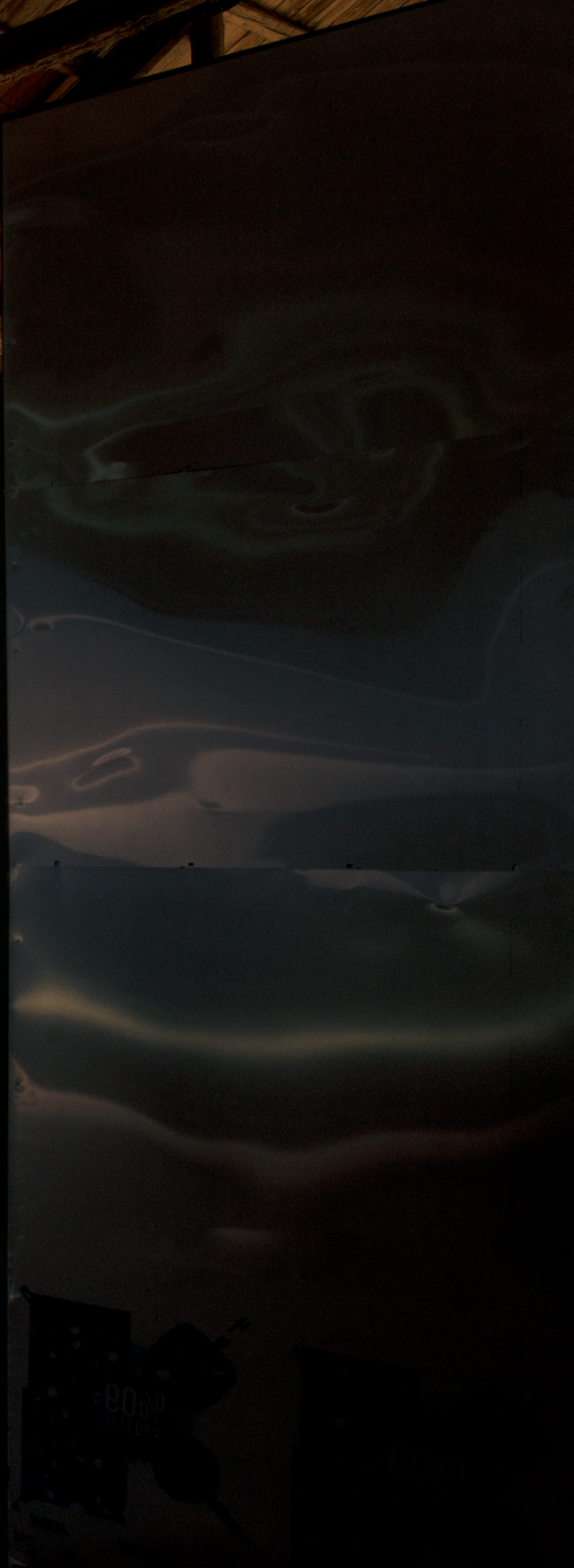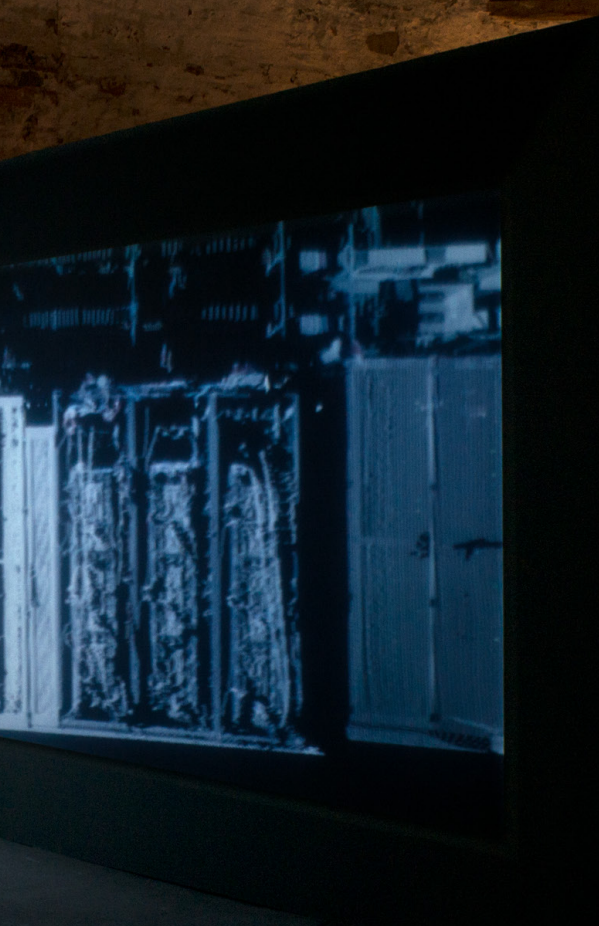
Črvina
Wormhole
Sara Bezovšek

Črvina je posebna rešitev enačb, ki opisujejo Einsteinovo splošno teorijo relativnosti, ki povezuje dve oddaljeni točki v prostoru ali času skozi tunel. V idealnih razmerah je ta tunel krajši od razdalje med navedenima točkama, zaradi česar črvina predstavlja svojevrstno bližnjico. Čeprav črvine pogosto srečamo v znanstvenofantastičnih vsebinah in burijo domišljijo splošne javnosti, so, kolikor vemo, le hipotetične. Gre sicer za legitimne rešitve splošne teorije relativnosti, vendar znanstvenikom v dejanskem vesolju še nikoli ni uspelo ohraniti stabilne črvine.

Sara Bezovšek je v svojem novem projektu z naslovom Črvina upodobila potencialen scenarij tovrstnega dogodka. Zbiranje vizualnega gradiva, ki je značilno za njeno umetniško prakso, je ključno tudi za pričujoči projekt: vsebine, najdene na spletu v obliki kratkih videoposnetkov, memov, fotografij, gifov, emotikonov in različnih zunanjih povezav, ki gledalcu omogočajo, da sam raziskuje določeno temo, ustvarjajo kompleksno in vizualno nasičeno zgodbo. Zbran material je tematsko in vizualno uredila v obliki spletnega kolaža ter ustvarila lastno narativo. Gledalec se na začetku spozna s Črvino prek interaktivne spletne strani. Interakcija med gledalcem in instalacijo se nadaljuje s klikom, ki sproži enega izmed možnih scenarijev, ta posameznika vodi na drugo stran črvine v prostoru.

Črvina je del umetničinega večletnega projekta SND (Spoznavanje narave in družbe), ki je *'interactive story game'* v obliki spletne strani. Sestavljajo jo domača spletna stran z naslovom 'You Are Here' s številnimi apokaliptičnimi scenariji in mnogimi podstranmi, ki jih umetnica ves čas nadgrajuje, naslovljenimi: 'Overpopulation', 'Human Extinction', 'Evacuate Earth', 'False Utopia' in 'Nuclear Winter'.

Foto: DK
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Programiranje:
Srđan Prodanović
Produkcija:
HEKA/PiNA, 2022

A **wormhole** is a special solution to the equations describing Einstein's theory of general relativity that connects two distant points in space or time via a tunnel. Ideally, the length of this tunnel is shorter than the distance between those two points, making the wormhole a kind of shortcut. Though they are a staple of science fiction and have captured the popular imagination, wormholes are, as far as we know, only hypothetical. They are legitimate solutions to general relativity, but scientists have never figured out a way to maintain a stable wormhole in the real universe.

In her new project entitled Wormhole, **Sara Bezovšek** depicted a potential scenario of this type of event. The collection of visual material that characterizes her artistic practice is also key to the present project: content found online in the form of short videos, memes, photos, gifs, emoticons and various external links that allow the viewer to be themselves, explore a specific topic, and create a complex and visually saturated story. She arranged the collected material thematically and visually in the form of an online collage and created her own narrative. The spectator initially meets The Wormhole through an interactive website. Interaction between the viewer and the installation continues with a click, which triggers one of the possible scenarios, that guides the individual to the other side of the Wormhole in space.

Wormhole is part of the artist's current ongoing project SND, which is an interactive story game in the form of a webpage. It consists of the homepage, titled You Are Here, which depicts various apocalyptic scenarios, and multiple still-growing subpages: Overpopulation, Human Extinction, Evacuate Earth, False Utopia and Nuclear Winter.

Programming:
Srđan Prodanović
Production:
HEKA / PiNA, 2022

Avtorica
Sara Bezovšek je vizualna umetnica, ki deluje na področjih grafičnega oblikovanja, novih medijev in eksperimentalnega filma. V svoji umetniški praksi zbira, shranjuje in kolažira vizualne reference, na katere naleti med brskanjem po spletu ter gledanjem filmov in televizijskih serij. Sodelovala je na različnih skupinskih in samostojnih razstavah, med drugim v projektnem prostoru Aksioma, galeriji Kamera v Kinu Šiška, v GT22, Osmo/zi, galeriji sloART, DobriVagi, P74 in SCCA-Ljubljana, v spletni galeriji Feral File ter na festivalih Kiblix in MFRU v Mariboru ter IZIS v Kopru. Njen projekt SND je bil predstavljen na spletnem bienalu The Wrong Biennale ter na spletni platformi Do Not Research. Leta 2018 je prejela študentsko Prešernovo nagrado, letos pa je bila nominirana za nagrado skupine OHO, ki je del programa Young Artist Award. Leta 2021 je za svoj kratki film prejela glavno nagrado na festivalu FeKK, letos pa nagrado Vesna za najboljši slovenski eksperimentalni film.

Author
Sara Bezovšek (1993) is a visual artist who works in the fields of new media, experimental film and graphic design, from which she also obtained a master's degree at the Academy of Fine Arts and Design in Ljubljana. In her artistic practice, she researches, stores and collages visual references she comes across while surfing the web and watching movies and TV series. She participated in various group and solo exhibitions, among others in the Aksioma project space, the Kamera gallery in Kino Šiška, in GT22, Osmo/zi, the sloART gallery, DobriVagi, P74 and SCCA-Ljubljana, in the Feral File online gallery, and at the Kiblix and MFRU in Maribor and IZIS in Koper. Her SND project was presented at the online biennial The Wrong Biennale and on the online platform Do Not Research. In 2018, she received the student Prešeren Award, and this year she was nominated for the OHO group award, which is part of the Young Artist Award program. In 2021, she received the main prize at the FeKK festival for her short film, and this year the Vesna award for the best Slovenian experimental film.

Foto: DK
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Time Travel

INTERSTELLAR TRAVEL

#7

tovarne prihodnosti
future factory
Lara Žagar

Raziskovanje **Lare Žagar** temelji na premišljevanju o koncu sveta, tako v fizičnem kot tudi v abstraktnem pojmovanju. Fascinacija ponavljajočega generičnega mehanizma so plinske tovarne, sestavljene iz jaškov, cevi, odvozi znotrajzemeljskega – človeku nevidne snovi. Na teh točkah uhajanja gradi infrastrukturo, ki je neizbežno zunajzemeljska. Betonska, jeklena, tuja, zvita, groba. Distopični objekti proizvajajo gledalcu tuje konfiguracije, ki se pretvarjajo v novo energijo. Tovarne prihodnosti se ne kopajo več v dimu, temveč žarijo v svetlobi. S prosojnimi cevmi je zasnovala večji objekt, ki evocira futurističen industrijski ambient. Projekt tematizira distopično tovarno prihodnosti, kjer kot ključna surovina nastopa svetloba, prispodoba nove, čiste energije. Gledalcu ni povsem jasno, kaj in kako se po ceveh pretaka, kar pa od kraja, kot je ta (tovarna), tudi ne moremo pričakovati ničesar drugega kot nejasno napoved prihodnosti.

Avtorica
Lara Žagar (1993) je diplomirala na Oddelku za tekstil in modno oblikovanje (Univerza v Ljubljani, Slovenija) in trenutno deluje kot samostojna modna oblikovalka. Svoje delo je predstavila na platformah, kot so Center za ustvarjalnost, Muzej za arhitekturo in oblikovanje (MAO), Mercedes-Benz Fashion Award in Ljubljanski teden mode. Že več let ustvarja svetlobne instalacije za festival Svetlobna gverila (2015, 2016, 2017, 2021, 2022) kot del skupine in tudi kot posameznica. Trenutno zaključuje študij na Akademiji za likovno umetnost in oblikovanje (Univerza v Ljubljani, Slovenija) na Oddelku za video in nove medije z namenom razvoja fotografije, videa in instalacije kot samostojne umetniške prakse. V analogni in digitalni tehniki raziskuje odnose predmetov in sodobnega materialno nasičenega sveta skozi proces dokumentiranja in kiparskih instalacij ter manipulacij v računalniških programih.

Lara Žagar's research is based on contemplating the end of the world, both in the physical and abstract sense. The allure of the recurring generic mechanism is that gas plants are made up of shafts, pipes, and underground infrastructure. Substances invisible to man. At these leakage points, this mechanism constructs an infrastructure that is inevitably extra-terrestrial. Concrete, steel, foreign, twisted, harsh. To the viewer, dystopian objects generate alien configurations that convert into new energy. The factories of the future are no longer bathed in smoke but instead, glow with light. I created a larger object out of transparent tubes that evokes a futuristic industrial ambience: the project focuses on the dystopian factory of the future, where light, a metaphor for new, clean energy, is the key raw material. It's not completely clear to the observer what flows through the pipes and how, and from a place like this (the factory), we can only expect a vague prediction of the future.

Foto: DK
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Author

Lara Žagar (1993) graduated from the Department of Textiles and Fashion Design (University of Ljubljana, Slovenia) and is currently working as an independent fashion designer. she presented her work on platforms such as the Centre for Creativity, Museum of Architecture and Design (MAO), Mercedes-Benz Fashion Award and Ljubljana Fashion Week. She, for several years now, has been creating light installations for the Svetlobna gverila festival (2015, 2016, 2017, 2021,2022) both as a part of a group as well as an individual. She is currently completing her studies at the Academy of Fine Arts and Design (University of Ljubljana, Slovenia), Department of Video and new media, with the aim of developing photography, video and installation as an independent artistic practice. In analogue and digital techniques, she explores relations of objects and the contemporary materially saturated world, through the process of documentation and sculptural installations, as well as manipulations in computer programs.
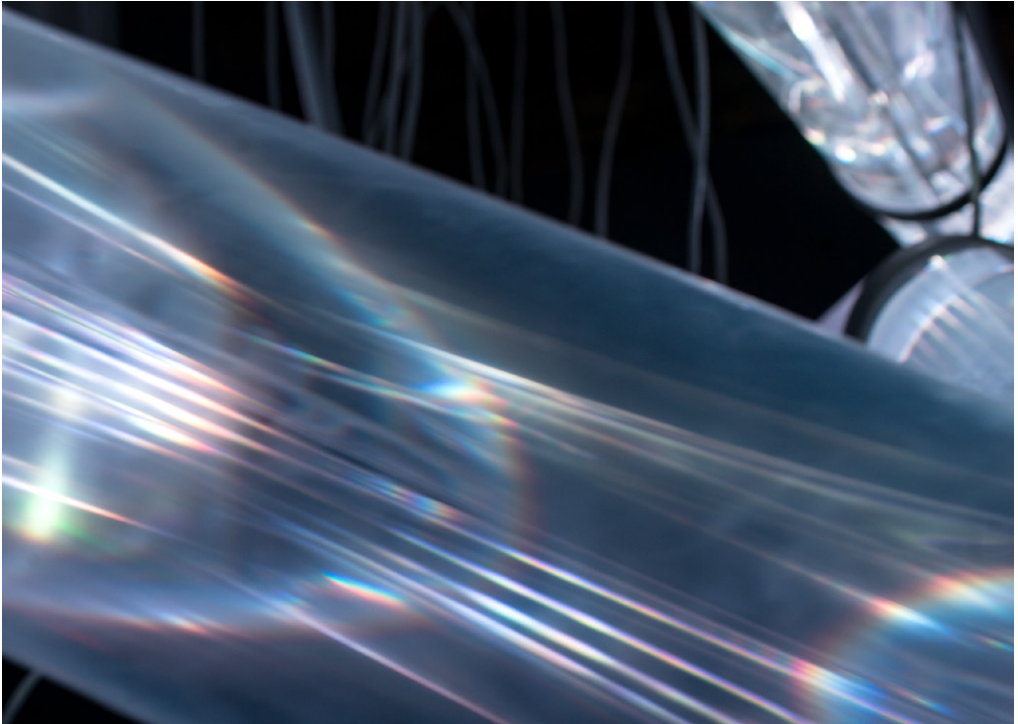
!brute_force: Mehka odpornost
!brute_force: Soft Resilience

#8

Maja Smrekar & Jonas Jørgensen

!brute_force je krovni naslov za stalno raziskovalno platformo, ki problematizira predpostavko, da ljudje in neljudje niso več vgrajeni v dualistični okvir, ampak so poravnani v globalni infrastrukturi tržnega gospodarstva in tehno-kapitalistični komodifikaciji življenja. Delo je postavljeno kot mreža, kjer človek in pes plezata skozi pokrajino ploščic, njune fiziološke podatke pa zajame in razvrsti UI. Z generativnim postopkom so bili zbrani podatki prevedeni v strukturne mrežaste vzorce, vgrajene v mehke robotske morfologije. Roboti izvajajo performativnost evolucijskega algoritma, ki podatke pretvarja v vektorje in ustvarja nova odstopanja z uporabo metode za nenehno uvajanje čim večje razlike v sistem. Skozi razširitev mutantnih vrednosti podatki sčasoma postanejo neodvisna entiteta, ki potisne mehke robote proti transformacijskemu potencialu algoritemske neznanke.

Prvi v nizu projektov (2019–2020) pod naslovom !brute_force: Feeding the Algorithm je izvedla **Maja Smrekar** in producirala Fundacija Quo Artis (ES), koprodukcija: Galerija Kapelica/Zavod Kersnikova (SI), The Culture Yard/CLICK Festival (DK). Projekt je potekal v okviru European ARTificial Intelligence Lab in je bil podprt s strani programa Ustvarjalna Evropa Evropske unije, Ministrstva za kulturo RS (SI), Mestne občine Ljubljana – Oddelka za kulturo (SI) in Danish Art Council (DK).

Prototip mehkih robotskih ploščic (2020–2021) je nastal v soavtorstvu Maje Smrekar in **Jonasa Jørgensena** v okviru programa STUDIOTOPIA v Ars Electronica Linz GmbH & Co KG (A) ob podpori Kulturnega programa Ustvarjalna Evropa Evropska unija v sodelovanju s Centrom za mehko robotiko, SDU Biorobotics, Inštitutom Maersk Mc-Kinney Moller University of Southern Denmark (DK).

Instalacija
Oblikovanje:
Maja Smrekar (SI)
Oblikovanje in raziskave
infografike:
Dongwook Jang (K/NL)
Načrtovanje in tehnične rešitve:
Miloš Vujković (RS/DE)
Arhitektura:
Aljaž Rudolf (SI)

Mehka robotika
Oblikovanje:
Jonas Jørgensen (DK),
Mads Bering Christiansen (DK)
Izdelava mehke robotike:
Mads Bering Christiansen (DK)
Programiranje mikrokrmilnikov:
Daniel Mauricio Fernandez
Gonzalez (CO/ES),
Jonas Jørgensen (DK)
Programiranje algoritmov:
Daniel Mauricio Fernandez
Gonzalez (CO/ES)
Oblikovanje in izdelava
mehanskih delov:
Cao Danh Do (DK)
Elektronika:
Jeppe Rahbæk Mosgaard (DK)
Oblikovanje in izdelava ploščic:
Miloš Vujković (RS/DE)

AI Team
Alen Balja (SI),
Miran Lončarič (SI),
Naveen Agula (IN),
dr. Primož Ravbar (ZDA)
Oblikovanje vmesnika:
Dongwook Jang (K/NL)

K-9 Team
Mia Zahariaš (SI), Tina Šolar (SI)
Psi: Boogie (SI), Ada (SI)

Zahvala
RPS Company, Ljubljana (SI)

Avtorja

Maja Smrekar združuje praktične umetniške raziskave, ki proučujejo potenciale sedanjih tehnološko in znanstveno zakoreninjenih procesov in materialov, kot so materiali iz ekologije, etologije, umetne inteligence, robotike, biotehnologije, molekularne biologije itd. Izhajajoč iz svoje osebne mitologije uporablja svoj umetniški glas za govor o ekofeminizmu, medvrstnih odnosih, tehnologiji in ideoloških strukturah v družbi. Smrekarjeva je prejela 1. nagrado na festivalu Cynetart 2012, ki jo podeljuje Evropski center za umetnost Hellerau (Dresden/Nemčija); častno omembo na festivalu Ars Electronica 2013 (Linz/Avstrija) in še veliko drugih priznanj.

Jonas Jørgensen je docent na Centru za mehko robotiko na oddelku za biorobotiko Univerze na Južnem Danskem. Jonas se je sprva izobraževal kot fizik (BSc) in umetnostni zgodovinar (BA, MA) na Univerzi v Københavnu in Univerzi Columbia (New York). Doktoriral je na Univerzi za informacijsko tehnologijo v Københavnu kot član Laboratorija za razvoj in umetnost robotike (REAL). Jonas je trenutno član upravljalnega odbora, ki zastopa Dansko v okviru EU COST action CA18136 „Evropski forum za napredne prakse" (2019–2023). Skupaj z Majo Smrekar je partner v programu EU STUDIOTOPIA (2020–2022).

Foto: Miha Godec
>>

!brute_force is an umbrella title for an ongoing research platform interrogating the premise that humans and nonhumans are no longer embedded in a dualist frame, but levelled within the global infrastructure of the market economy and the techno-capitalist commodification of life. The work is set up as a grid where a human and a dog climb through a landscape of tiles, while their physiological data is captured and classified by an AI. By means of a generative procedure, gathered data has been translated into structural mesh patterns embedded in soft robotic morphologies. The robots enact the performativity of an evolutionary algorithm that transduces data into vectors and generates new deviations by applying a method for continually introducing as much difference into the system as possible. Through an extension of mutant values, the data eventually becomes an independent entity, pushing the soft robots towards the transformative potential of the algorithmic unknown.

The first in the series of projects (2019 - 2020) under the title !brute_force: Feeding the Algorithm was executed by **Maja Smrekar** and produced by Quo Artis Foundation (ES), co-produced by Kapelica Gallery / Kersnikova Institute (SI), The Culture Yard / CLICK Festival (DK). The project was part of the European ARTificial Intelligence Lab and was supported by the Creative Europe Program of the European Union, the Ministry of Culture of the Republic of Slovenia (SI), the Municipality of Ljubljana – Department for Culture (SI) and the Danish Art Council (DK)

The soft robotic tile prototype (2020 - 2021) was realized in co-authorship between Maja Smrekar and **Jonas Jørgensen** within the framework of the STUDIOTOPIA program at Ars Electronica Linz GmbH & Co KG (A) with the support of the Creative Europe Culture Program of the European Union in collaboration with Centre for Soft Robotics, SDU Biorobotics, The Maersk Mc-Kinney Moller Institute, University of Southern Denmark (DK)

The final robotic performance installation (2022) was realized in co-authorship between Maja Smrekar and Jonas Jørgensen and produced by PiNA Association (SI); co-produced by TROP - Institute for artistic research (SI) in collaboration with Centre for Soft Robotics, SDU Biorobotics,

Installation
Design:
Maja Smrekar (SI)
Infographic design and research:
Dongwook Jang (K / NL)
Planning and technical solutions:
Miloš Vujković (RS / DE)
Architecture:
Aljaž Rudolf (SI)

Soft Robotics
Design:
Jonas Jørgensen (DK),
Mads Bering Christiansen (DK)
Soft robotics fabrication:
Mads Bering Christiansen (DK)
Microcontroller programming:
Daniel Mauricio Fernandez Gonzalez (CO / ES),
Jonas Jørgensen (DK)
Algorithm programming:
Daniel Mauricio Fernandez Gonzalez (CO / ES)
Mechanical parts design and fabrication:
Cao Danh Do (DK)
Electronics:
Jeppe Rahbæk Mosgaard (DK)
Tile design and production:
Miloš Vujković (RS / DE)

Authors

Maja Smrekar's work combines practice-based artistic research exploring the potentials of current technologically and scientifically rooted processes and materials, such as ecology, ethology, artificial intelligence, robotics, biotechnology, molecular biology, etc. Deriving from her personal mythology, she has been using her artistic voice to speak on ecofeminism, inter-species relationships, technology, and ideological structures in society. Smrekar received the 1st prize at the Cynetart Festival 2012, awarded by the Hellerau European Centre for the Arts (Dresden / Germany); Honorary Mention at Ars Electronica Festival 2013 (Linz / Austria) and many others.

Jonas Jørgensen is an Assistant Professor at the Centre for Soft Robotics at the Biorobotics section of the University of Southern Denmark. Jonas was originally trained as a physicist (BSc) and an art historian (BA, MA) at Copenhagen University and Columbia University (New York). He received his PhD degree at the IT University of Copenhagen as a member of the Robotics Evolution and Art Lab (REAL). Jonas currently serves as a management committee member representing Denmark in the EU COST action CA18136 "European Forum for Advanced Practices" (2019-2023). Together with Maja Smrekar, he is a partner in the EU's STUDIOTOPIA program (2020-2022).

Foto: Miha Godec & DK
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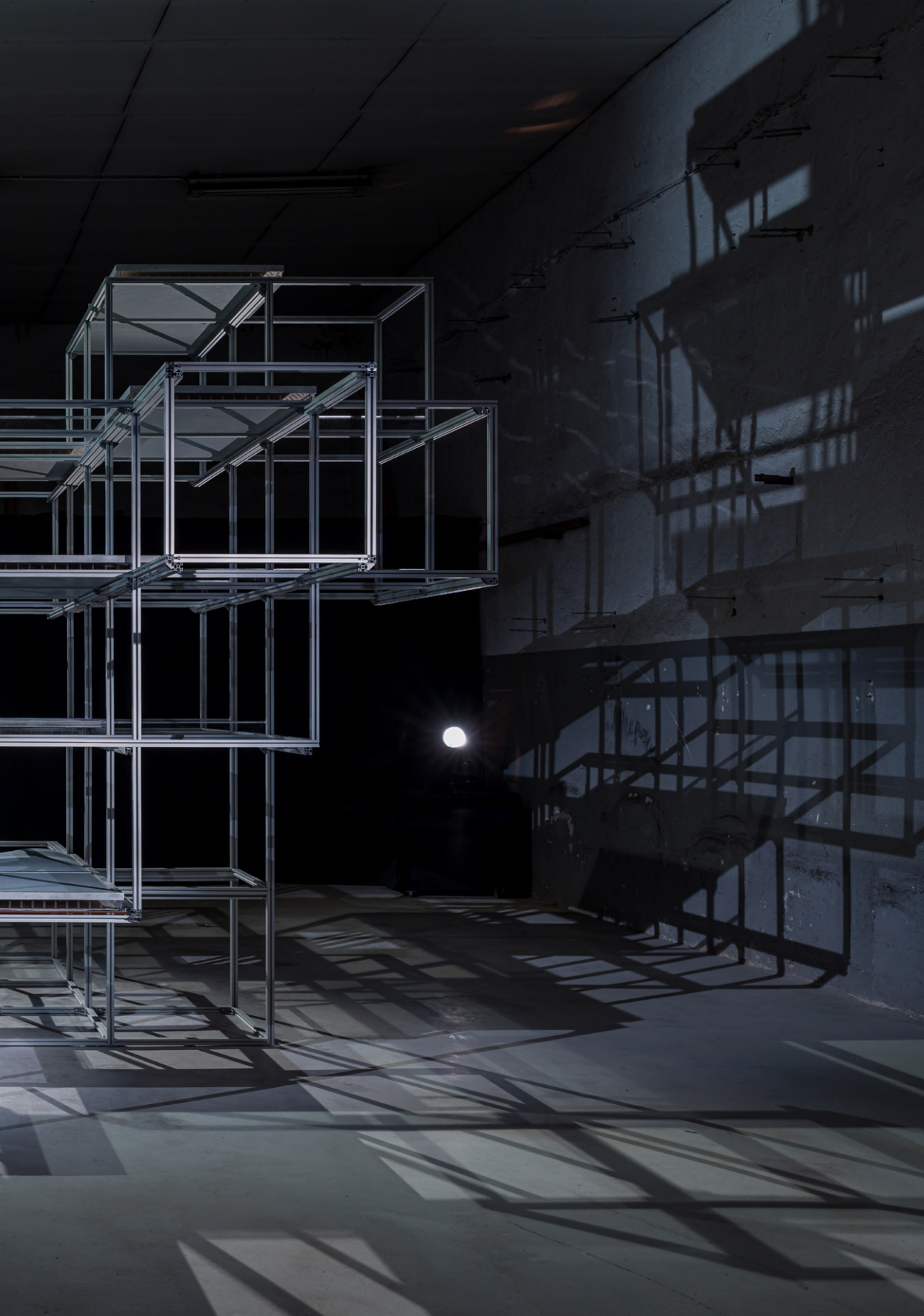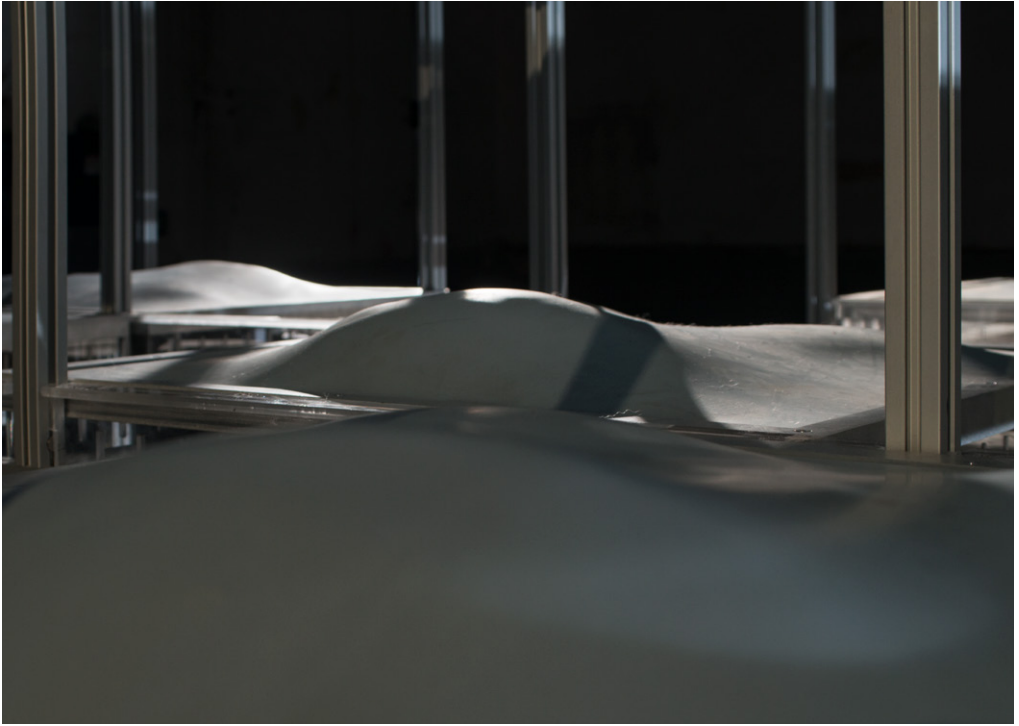
#9

ARESTA
ARESTA
Marc Vilanova

ARESTA je kiparska zvočna instalacija, ki spreminja ansambel saksofonov v samostojne entitete, tako da inštrumenti postanejo avtonomni. Dvignjeni na kovinske konstrukcije po meri, saksofoni za izvedbo ne potrebujejo več človeškega telesa.

Stožci zvočnikov so nameščeni v njihovih telesih, kar omogoča odmevanje zvoka skozi cev in ustvarja posebne barve zvena (timbre) za vsak posamezen inštrument. Sto LED diod znotraj inštrumentov se aktivira sinhrono z zvokom. Oblikujejo koreografijo svetlobe in ustvarjajo občutek gibanja, tudi ko so inštrumenti negibni.

Glasbo ustvarja računalnik, ki uporablja algoritemsko sestavo in nevronsko mrežo po meri. Izurjena s 352 Bachovimi koralami je nevronska mreža sposobna uskladiti melodijo za saksofonski ansambel v Bachovem slogu za finale dela. ARESTA je performativna instalacija, ki postavlja pod vprašaj potrebo po človeškem telesu na odru in potencialno zastarelost njegove vloge.

Avtor
Marc Vilanova (1991) je zvočni in vizualni umetnik, ki deluje na stičišču umetnosti, znanosti in tehnologije. Vilanovovo umetniško produkcijo že od nekdaj vodi duh inovativnosti, ki ga poganja zanimanje za nove medije. Združil je raziskovalne in umetniške prakse v projekte, v katerih se raziskujejo koncepti, kot so avdio vizualnost, avtomatizacija, strojno samoizražanje, umetna inteligenca in superinteligenca ter družbeno-politične posledice v zvezi z odnosom družbe do tehnologije.

<<

ARESTA is a sculptural sound installation that turns an ensemble of saxophones into a self-functioning entity by making the instruments autonomous. Suspended by custom metal structures, the saxophones no longer need a human body in order to perform.

Speaker cones are placed inside their bodies allowing sound to resonate through the tube, creating particular tone colours (timbres) for each instrument. A hundred LEDs inside the instruments are activated in synchronization with the sound. They form a choreography of light and create a sense of movement, even while the instruments are motionless.

The music is generated by a computer, using algorithmic composition and a custom neural network. Trained with 352 Bach chorales, the neural network is capable of harmonizing a melody for the saxophone ensemble in Bach's style for the finale of the piece. ARESTA is a performative installation that questions the need for a human body on stage and the potential obsolescence of his role.

Author

Marc Vilanova (1991) is a sound and visual artist working at the intersection of art, science and technology. Vilanova's artistic production has always been led by a spirit of innovation fuelled by an interest in new media. Merging research and artistic practices into projects in which concepts such as audio visuality, automation, machine self-expression, AI and superintelligence and the socio-political implications regarding society's relationship with technology are explored.

>>

BASTION

#3

#2

#1

23. 9.–16. 10. 2022
Bastion Koper

#1

iMštrument
iMstrument
Tomaž Grom

Zamisel:
Tomaž Grom
Snemanje in obdelava videa:
Ana Čigon, Tomaž Grom
Programiranje:
Vasja Progar
Oblikovanje in izdelava vmesnika:
Tilen Sepič
Izvršna producentka:
Špela Trošt

Concept:
Tomaž Grom
Recording and video editing:
Ana Čigon, Tomaž Grom
Processing, coding:
Vasja Progar
Interface design and production:
Tilen Sepič
Executive producer:
Špela Trošt

iMštrument je hkrati kolekcija zvočnih in video posnetkov glasbenikov, ki razvijajo osebni glasbeni jezik in avdiovizualni eksperimentalni inštrument. Izbira posnetka glasbenika, vklop, izklop, glasnost in naključje so parametri, ki uporabniku omogočajo muziciranje. Pred očmi in ušesi neprestano nastaja vedno neponovljiva kompozicija.

iMštrument je kreacija v nenehnem nastajanju, v kombiniranju izvirnega in živega glasbenega dela, ki poteka na presečišču tehnološko obdelane zvočnosti in elementarnosti čistih zvokov v povezavi z digitalnim zapisom. Je prostor srečanja neprisotnih, tehnološko reproduciranih izvajalcev z neposredno prisotnostjo uporabnika.

iMstrument is a collection of sound and video recordings of musicians who are developing their own individual musical language and an audiovisual experimental instrument. Selecting the source, turning it on and off, and defining volume and randomness are parameters that allow the user to play music. An ever-unrepeatable composition is constantly formed in front of eyes and ears.

iMstrument is a continuously evolving creation, combining original and live music. It is taking place at the intersection of technologically processed contemporary sonority and the elementarity of clean sounds in connection with digitized recording. It is a meeting place of the absent technologically reproduced performers and the immediate presence of the user.

Foto: Aleš Rosa
<<

Avtor
Tomaž Grom glasbo dojema kot medij komunikacije, ne kot estetski užitek. Išče razloge za muziciranje. Brezkompromisno drega v aktualni družbeni prostor. Glasba je zanj iskanje, razmislek o nepojasnjenih vprašanjih, pretakanje zamisli, negotove situacije. Kompozicija je improvizacija. Improvizacija mu daje prostor, da odbluzi, da dela napake, da se izgublja in iznajdeva intrigantne rešitve. V improvizaciji težave rojevajo razmisleke in odpirajo nove poti.

Gostoval je na festivalih po Evropi in severni Ameriki, ustvaril avtorsko glasbo za številne gledališke, plesne in lutkovne predstave ter filme. Je ustanovitelj in programski vodja Zavoda Sploh, ki se ukvarja s produkcijo glasbenih in uprizoritvenih umetnosti ter z izobraževanjem in založništvom.

Author
Tomaž Grom understands music as a medium of communication rather than aesthetic pleasure. He wants to find reasons for making music. Uncompromisingly he prods at social norms. Music for him is a form of seeking, unanswered questions, the flow of ideas, and unpredictable situations. Composition is improvisation. Improvisations offer him space to lose himself, make mistakes, and come up with intriguing solutions. In music, challenges invite thinking and open up new possibilities.

He has performed at festivals across Europe and North America, and has composed music for numerous theatre, contemporary dance, puppet performances and movies. He is the founder and artistic director of Zavod Sploh, an association devoted to the production of music and performing arts as well as to education and publishing in the field.

Zvok in videopodoba/
Sound and visual appearance:
Daichi Yoshikawa, Franz Hautzinger, Lee Patterson, Samo Kutin, Seijiro Murayama, Olivier Toulemonde, Jonas Kocher, Andrej Fon, Vitja Balžalorsky, Dimitra Lazaridou Chatzigoga, Ute Kanngiesser, Jennifer Allum, Tristan Honsinger, Sebi Tramontana, Axel Dörner, Tomoko Sauvage, Mike Majkowski, Liz Allbee, Birgit Ulher, Audrey Chen, Henrik Munkeby Nørstebø, Noid, David Stackenäs, Dirar Kalash, Burkhard Beins, Andrea Neumann, Tom Jackson, Onno Govaert, Mikko Savela, Jošt Drašler, Susanna Gartmayer, Michel Doneda, Lê Quan Ninh, Jean-Luc Guionnet, Ana Kravanja, Bertrand Denzler, Carlos Zingaro, Wilbert De Joode, John Butcher, Joëlle Léandre, Hans Koch, Martin Küchen, Paul Lovens, Pascal Niggenkemper, Xavier Charles, Vid Drašler, Mohammed Abdul Monem, Irena Tomažin Zagoričnik, Mazen Kerbaj, Sharif Sehnaoui, Raed Yassin, Agnes Hvizdalek, Sven-Åke Johannson, Christine Abdelnour, Michael Zerang, Pascal Battus, Elisabeth Harnik

DIY 3D zvočna kupola
DIY 3D sound dome
Blaž Pavlica

To je eksperiment, kako dobro lahko deluje 3D zvočna kupola s 14 poceni zvočniki, ki jo razvija Blaž Pavlica na PifCampu. Kupolo so že prej izdelali udeleženci PifLaba in PifCampa za 3D slikanje in sedaj uživa novo življenje za 3D zvok. Rezultat eksperimenta je, da lahko tudi s poceni zvočniki ustvarimo zadovoljivo 3D zvočno sliko.

Avtor
Blaž Pavlica je avdio-vizualni umetnik, programer in DJ iz Ljubljane, ki trenutno živi v Amsterdamu. Zanima ga generativna glasba in vizualije, živo-kodiranje in 3D zvok. Ustvarja oddajo o klubski in eksperimentalni glasbi in vodi serijo klubskih dogodkov Cosmic Sex v Ljubljani. V zadnjem letu je fokusiran na živo kodiranje improviziranih prostorsko zvočnih Performansov.

This is an experiment developed by Blaž Pavlica at PifCamp to see how well a 3D sound dome with 14 cheap speakers can perform. The dome was previously built for 3D imaging by PifLab and PifCamp participants and is now enjoying a new life for 3D sound. The experiments show that a satisfactory 3D sound image can be created even with cheap speakers.

Author
Blaž Pavlica is an audio-visual artist, programmer, and DJ from Ljubljana, currently living and working in the Netherlands. He is interested in generative music and visuals, live coding and 3D sound. He co-hosts a radio show about club and experimental music and organizes a series of club events called Cosmic Sex in Ljubljana. In the last year, he has focused on live coding improvised spatial audio performances.

VEČKANALNI ZVOČNI INSTALACIJI
MULTICHANNEL SOUND INSTALLATIONS

#2

In Saturn
And Saturn
Gašper Torkar

Ambiciozna zvočna instalacija »In Saturn« Gašperja Torkarja je poetično potovanje v sanje o prihodnosti človeštva v času negotovosti le-tega. Delo je bilo zasnovano kot del umetniške rezidence v Kubedu junija 2022.

Štirikanalni koncert 'Helium Rain' Gašperja Torkarja je nadaljevanje potovanja v živo, ki se je začelo v okviru njegovega instalacijskega dela 'In Saturn'. Kontemplativni prostor popušča realnosti izpostavljenim elementom pod pritiskom.

Avtor
Gašper Torkar je večplasten umetnik, ki se ukvarja predvsem z zvokom in jezikom v različnih kontekstih. Poleg raziskovanja klubske glasbe ustvarja glasbo za gledališke, umetniške in video instalacije ter predstave, kar vse vpliva na njegovo ustvarjalno produkcijo.

The ambisonic sound installation work 'And Saturn' by Gašper Torkar is a poetic journey into a dream of humanity's future in times of its uncertainty. The work was conceived as part of the artist residency in Kubed in June 2022.

Four-channel concert 'Helium Rain' by Gašper Torkar is a live PA continuation of the journey started within his installation work 'And Saturn'. The contemplative space gives way to the reality of exposure to elements under pressure.

Author
Gašper Torkar is a multifaceted artist working primarily with sound and language within different contexts. Besides exploring club music, he makes music for theater, art and video installations and performances, all of which influences his own creative output.

Na ta veseli dan kulture
On This Merry Day of Culture
Tomaž Grom

»Bojazljiva rit redko spusti vesel prdec.«
Luteranska modrost

Zvočna instalacija se osredotoča na naše razmerje do dela,
naše užitke, tesnobe in obsesije, povezane z delom, ujetnike
lastnega dela in ekonomsko suženjstvo, poblagovljenje
dela kot vrednosti na trgu dela, normativni diktat družbeno
koristnega dela/človeka/dejavnosti …

Tomaž Grom je k sodelovanju pri tej zvočni kompoziciji
povabil številne umetnice in umetnike, ki delajo na področju
sodobne umetnosti. Vabilu se je odzvalo več kot 100
ustvarjalk in ustvarjalcev, nekateri so svoje delo opravili z
veseljem, drugi s tesnobo, tretji so ga vljudno zavrnili ali pa se
povabilu sploh niso odzvali.

Produkcija:
Via Negativa, Zavod Sploh

“A happy fart never comes from a miserable ass.”
A Lutheran wisdom

The sound installation focuses on our relationship to work,
our work-related pleasures, anxieties and obsessions,
the prisoners of their own work and economic slavery, the
commodification of labour as a value on the labour market,
the normative pressure of a do-good job-person-activity …

Tomaž Grom invited a number of contemporary artists to be
a part of this sound composition. More than 100 accepted his
invitation; some were happy to do it, some were anxious but
did it anyway and some politely declined or failed to respond.

Production:
Via Negativa, Zavod Sploh

Foto: Mauricio Valdés San Emeterio
\>>

Zvok in videopodoba/
Authors of the audio materials:
Aleš Hvasti, Ana Čigon, Andraž Polič, Andrej Boštjančič, Andrej Fon, Andrej Koruza, Andrej Morovič, Anita Wach, Anja Novak, Aphra Tesla, Arjan Pregl, Barbara Kukovec, Beno Novak, Blaž Božič, Blaž Lukan, Blaž Šef, Bojan Jablanovec, Boris Petković, Borja Močnik, Borut Kržišnik, Boštjan Gorenc, Boštjan Perovšek, DISKOlektiv, Dragana Alfirević, Drago Ivanuša, Dušan Teropšič, Eduardo Raon, Gal Škrjanec Skaberne, Gašper Piano, Gregor Gruden, Gregor Podlogar, Igor Remeta, Igor Štromajer, Ina Puntar, Irena Z. Tomažin, Iuna Ornik, Ivan Peternelj, Ivo Poderžaj, Iztok Kovač, Jaka Šimenc, Jan Rozman, Janez Janša, Janez Janša, Janez Križaj, Jaša Mrevlje, Jošt Drašler, Jože Bogolin, Jure Boršič, Jurij Konjar, Katarina Juvančič, Katarina Stegnar, Katja Legin, Kristina Aleksova, Le Singe Executif, Lenka Đorojević, Leon Vidmar, Luka Juhart, Luke Dunne, Marcandrea Bragalini, Mare Bulc, Marko Jenič, Marko Mandić, Martin Ukmar, Matej Ocepek, Matej Recer, Matej Stupica, Mateja Pucko, Matija Vastl, Mauricio Valdés San Emeterio, Meta Grgurevič, Miha Bezeljak, Miha Ciglar, Miha Horvat, Milko Lazar, Mojca Zupančič, Nataša Živković, Nejc Prah, Nika Rozman, Nina Fajdiga, Nina Meško, Olja Grubić, Omar Ismail, Polona Janežič, Primož Bezjak, Primož Čučnik, Primož Sukič, Rok Kravanja, Rok Zalokar, Ryuzo Fukuhara, Samo Kutin, Sebastian Cavazza, Stane Tomazin, Suzana Koncut, Špela Trošt, Tao G. Vrhovec Sambolec, Tea Vidmar, Tina Janežič, Tine Grgurevič, Tomaž Grom, Tone Škrjanec, Urban Kušar, Uroš Kaurin, Urša Adamič, Urška Preis, Vanja Djuran, Vesna Godler, Vitja Balžalorsky, Vito Weis, Zala Dobovšek, Žiga Ipavec, Žiga Jenko, Žigan Krajnčan

Avtor
Tomaž Grom glasbo dojema kot medij komunikacije, ne kot estetski užitek. Išče razloge za muziciranje. Brezkompromisno drega v aktualni družbeni prostor. Glasba je zanj iskanje, so nepojasnjena vprašanja, pretakanje zamisli, negotove situacije. Kompozicija je improvizacija. Improvizacija mu daje prostor, da odbluzi, da dela napake, da se izgublja in iznajdeva intrigantne rešitve. V improvizaciji težave rojevajo razmisleke in odpirajo nove poti.

Author
Tomaž Grom understands music as a medium of communication rather than aesthetic pleasure. He wants to find reasons for making music. Uncompromisingly he prods at social norms. Music for him is a form of seeking, unanswered questions, the flow of ideas, and unpredictable situations. Composition is improvisation. Improvisations offer him space to lose himself, make mistakes, and come up with intriguing solutions. In music, challenges invite thinking and open up new possibilities.

Ž BOŽIČ DRAMATURG IN PES...
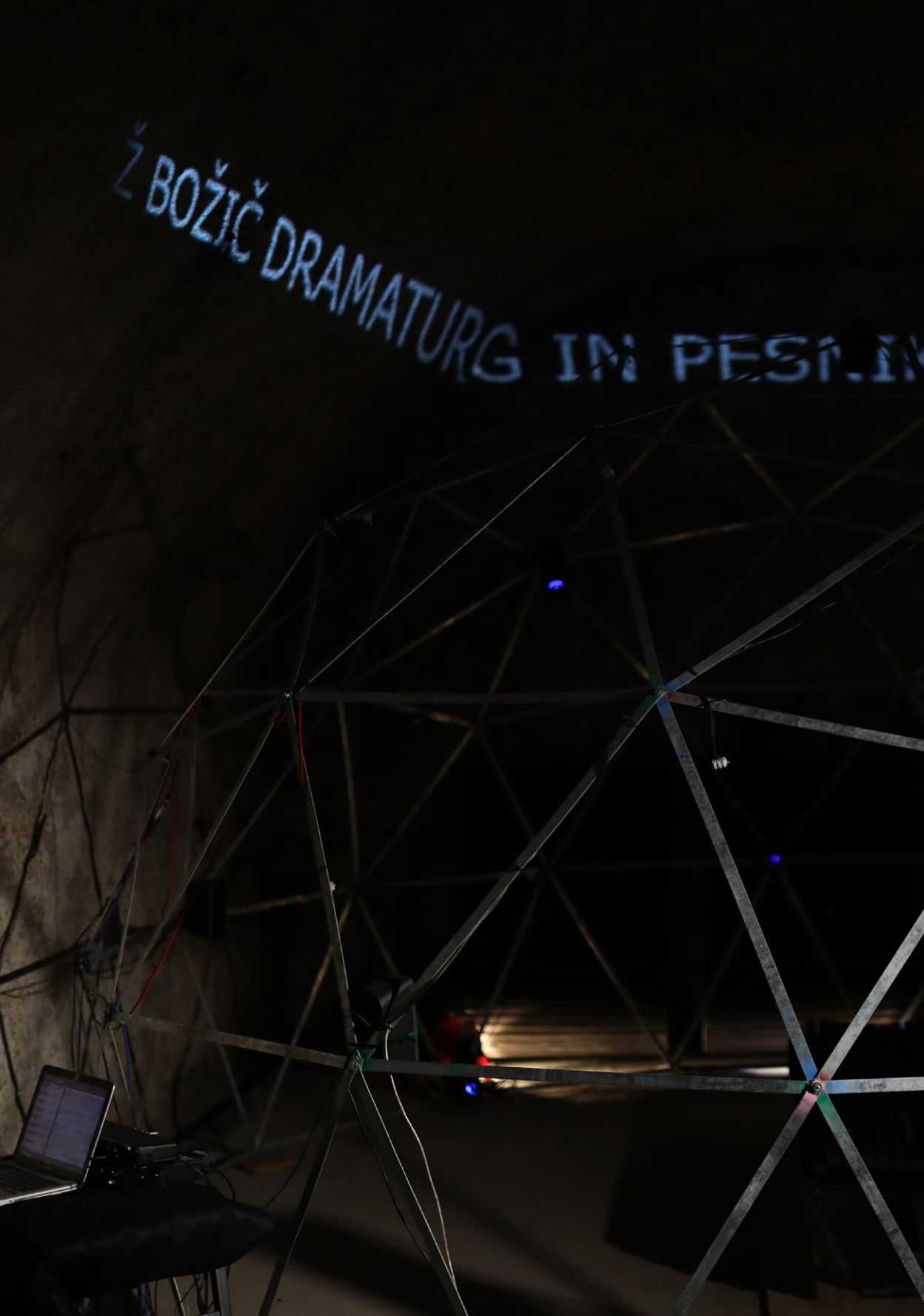
Performansi/
Performanses

#1

Hranjenje algoritma
Feeding the Algorithm

Maja Smrekar & Jonas Jørgensen

Foto: DK
<<

Nevronske mreže se učijo z analizo primerov: večje kot je število primerov, bolj se naučijo prepoznavati in reševati probleme. Ker zahtevajo največjo možno količino vhodnih podatkov, Smrekarjeva in njena ekipa hranijo algoritem nevronske mreže tako, da s psom plezajo po instalaciji *!brute_force* – konstrukciji v obliki serotonina. Obiskovalci lahko z uporabo vmesnika !brute_force na svojih pametnih telefonih spremljajo podatke fizioloških meritev umetnice in psa ter obdelavo podatkov nevronske mreže v realnem času.

Avtorja
Maja Smrekar združuje praktične umetniške raziskave, ki proučujejo potenciale sedanjih tehnološko in znanstveno zakoreninjenih procesov in materialov, kot so materiali iz ekologije, etologije, umetne inteligence, robotike, biotehnologije, molekularne biologije itd. Izhajajoč iz svoje osebne mitologije uporablja svoj umetniški glas za govor o ekofeminizmu, medvrstnih odnosih, tehnologiji in ideoloških strukturah v družbi.

Jonas Jørgensen je docent na Centru za mehko robotiko na oddelku za biorobotiko Univerze na Južnem Danskem. Jonas se je sprva izobraževal kot fizik (BSc) in umetnostni zgodovinar (BA, MA) na Univerzi v Københavnu in Univerzi Columbia (New York). Doktoriral je na Univerzi za informacijsko tehnologijo v Københavnu kot član Laboratorija za razvoj in umetnost robotike (REAL).

Neural networks learn by analysing cases: the more cases they analyse, the better they learn to identify and solve problems. Since the neural network algorithm requires as much input data as possible, Ms Smrekar and her team feed it by climbing the *!brute_force* installation, a serotonin-shaped construction, with a dog. Visitors can use their smartphones to monitor the physiological measurement data of the artist and the dog, as well as the neural network data processing in real time, by using the !brute_force interface.

Authors
Maja Smrekar combines practical artistic research that studies the potential of current technologically and scientifically rooted processes and materials, such as materials from ecology, ethology, artificial intelligence, robotics, biotechnology, molecular biology, etc. Drawing from her personal mythology, she uses her artistic voice to speak about ecofeminism, interspecies relations, technology and ideological structures in society.

Jonas Jørgensen is an Assistant Professor at the Centre for Soft Robotics at the Biorobotics section of the University of Southern Denmark. Jonas was originally trained as a physicist (BSc) and an art historian (BA, MA) at Copenhagen University and Columbia University (New York). He received his PhD degree at the IT University of Copenhagen as a member of the Robotics Evolution and Art Lab (REAL).

BASTION

#1

Live modularni set
Live modular set
Andrej Kobal

V svojem nastopu na otvoritvi festivala IZIS Andrej Kobal ni uporabljal že vnaprej pripravljenega zvočnega materiala, ampak je v živo upravljal in spreminjal ogromno zbirko posnetih zvokov ter s tem ustvaril unikatno zvočno izkušnjo.

Avtor
Andrej Kobal prihaja iz Vrhpolja in je glasbeni eksperimentator, skladatelj in oblikovalec zvoka, ki v nastopih ne uporablja vnaprej pripravljenih struktur ali vzorcev, temveč mase zvokov, ki mu dopuščajo nepredvidljivo interakcijo ter raziskovanje znotraj njih. Za nastope uporablja svoje po meri narejene virtualne instrumente – GranuRise in seqMPEror, s katerimi ustvarja samosvoje zvočne modulacije.

Andrej Kobal did not use pre-prepared sound material in his performance at the opening of the IZIS Festival, but instead controlled and edited a massive collection of recorded sounds live, in real time, creating a unique sound experience.

Author
Andrej Kobal is active in various fields of contemporary music as an author of various compositions, improviser and sound designer. He also works as a Max MSP programmer for sound art installations and events. In addition, he is also making custom-built solutions for software and hardware musical instruments and other interactive devices. He has created a virtual instrument GranuRise which includes an interesting approach to sampling, granular, spectral, and other sound synthesis. The GranuRise project has received a wide response from various well-known sound designers, artists, and institutions worldwide.

Correspondencias
Correspondencias
Oscar Recarte & Rosa Marìa Valle

#2

Correspondencias je performans, v katerem umetnika raziskujeta zvočno dimenzijo v praksi risanja. V tem kontekstu vsaka poteza, vsaka pavza in vsak material, ki ga uporablja Romavall (Rosa María Valle), ne ustreza le merilom in pričakovanjem, v katerih prevladuje vizualnost, temveč jih globoko vodi tudi njena zvočnost. Ekspresivne kretnje, ujete na papir, proizvajajo zanimivo raznolikost zvokov, ki jih v realnem času izkorišča Oscar Recarte, ki s pomočjo po meri izdelane programske opreme izvaja različne transformacije in strategije reorganizacije prostora/časa, ki vključujejo nedeterministične procese. Koncert je zasnovan kot dinamika svobodne improvizacije, kjer se oba umetnika odzivata tako na odločitve drugega kot na pogoje konteksta. Correspondencias so torej interdisciplinarna vaja, ki raziskuje zvočne lastnosti risbe in materialnost zvoka ter možna razmerja med vizualno in zvočno umetnostjo.

Correspondencias is a performance in which the sound dimension is explored in the practice of drawing. In this context, each stroke, each pause and each of the materials used by Romaval (Rosa María Valle) respond not only to criteria and expectations dominated by visuality, but are also deeply guided by its sonority. The expressive gestures captured on paper produce an interesting variety of sounds, exploited in real-time by Oscar Recarte, who, with the help of custom-made software, rehearses different transformations and space/time reorganization strategies, which include non-deterministic processes. The concert is planned as a dynamic of free improvisation, where both artists respond to the other's decisions and the conditions of the context. Correspondences is thus an interdisciplinary exercise that investigates the audible properties of drawing and the materiality of sound, as well as the possible relationships between the visual and sound arts.

Avtorja

Oscar Recarte raziskuje nove oblike glasbenega izražanja, preučuje zaznavanje zvoka kot takega in poslušanje kot dejanje. Pri tem uporablja terenske in studijske posnetke ter računalniška sredstva, pri čemer oblikuje in izvaja lastna programska orodja za generiranje, obdelavo in organizacijo zvoka. Poleg tega koordinira in spodbuja projekte usposabljanja in razstavljanja, ki vključujejo uporabo digitalnih tehnologij v umetniški praksi (CES Peru, Multichannel Listening Cycle, ENSABAP Audiovisual Media Laboratory). Vodi tudi serijo koncertov La Escucha Como Acción, namenjeno pozornemu poslušanju in zvočnemu eksperimentiranju. Oscar je predstavil koncerte in delavnice v različnih prostorih in na festivalih, posvečenih sodobni glasbi v Peruju, Ekvadorju, Mehiki, Kolumbiji in Boliviji. Njegova dela so objavile založbe iz Peruja, Argentine, Mehike in Združenih držav Amerike.

Rosa María Valle je diplomirala na Šoli za likovno umetnost v Peruju, kjer je pridobila zlato medaljo za svojo specializacijo. Rosa Maria razvija pobude, povezane z mestnimi, družbenimi vprašanji in vprašanji identitete v tradicionalnih tehnikah in digitalnih medijih. Razstavljala je v Peruju in tujini kot del individualnih in skupinskih umetniških del. V času svoje kariere je prejela različna državna priznanja za slikarstvo, risanje in nove medijske umetnosti pod psevdonimom "Romavall". Vzporedno se je razvijala kot učiteljica in ilustratorka v različnih formalnih in neformalnih izobraževalnih prostorih, kot so muzeji, likovne delavnice in visokošolski zavodi.

Authors

Oscar Recarte explores new forms of musical expression, investigating the perception of sound as such and listening as action. For this he works with field and studio recordings, as well as with computational means, designing and implementing his own software tools for the generation, processing and organization of sound. He also coordinates and promotes training and exhibition projects that involve the use of digital technologies in artistic practice (CES Peru, Multichannel Listening Cycle, ENSABAP Audiovisual Media Laboratory). He also directs La Escucha Como Acción, a series of concerts dedicated to attentive listening and sound experimentation. Oscar has presented concerts and workshops in various spaces and festivals dedicated to contemporary music in Peru, Ecuador, Mexico, Colombia and Bolivia. In addition, his work has been published by labels from Peru, Argentina, Mexico and the United States.

Rosa María Valle, Lima, 1991. She graduated from the School of Fine Arts in Peru, where she obtained a gold medal for her specialization. Valle develops proposals related to urban, social and identity issues in traditional techniques and digital media. She has exhibited in Peru and abroad as part of individual and group artworks. During her career, she received various national awards for painting, drawing and new media arts under the pseudonym "romavall". In parallel, she developed as a teacher and illustrator in various formal and informal educational spaces, such as museums, art workshops and higher education institutions.

Mindrifft (live A/V set)
Mindrifft (live A/V set)
Octex

#3

Na albumu Mindrifft Octex raziskuje pojave, ki se pojavijo, ko poslušamo ponavljajočo se glasbo, zaradi česar slišimo tonske in ritmične spremembe, ki jih ni. Odkril je, da vnašanje tovrstnih premikov v glasbo ustvarja povratno zanko med glasbo in poslušalčevimi možgani, ki zabriše meje med resničnim in namišljenim, kar povzroči poseben hipnotični učinek. Glasba je bila ustvarjena z uporabo starinskih analognih sintetizatorjev, ki so bili nadzorovani, obdelani in dopolnjeni s sodobnim modularnim sistemom, začinjena z ročnim upravljanjem mešalne mize in zaokrožena z nekaj pametne digitalne obdelave.

Avtor

Jernej Marušič aka Octex je eden najbolj profiliranih in mednarodno uveljavljenih slovenskih elektronskih glasbenikov, ki deluje nekje med klubom in avantgardo ter raziskuje meje ritmičnih atmosfer, utopljenih v dub estetiki in subbasovskih frekvencah. Že po prvi izdaji, na kompilaciji Elektrotehnika Slavenika (NSK/Wire, 2000), je njegovo glasbo opazil pokojni veliki John Peel, ki je podprl tudi njegov prvenec Idei Lahesna (Tehnka, 2002), ki po mnenju mnogih velja za enega najboljših dub-techno albumov vseh časov. Z njim je prejel tudi slovensko nagrado Bumerang za prihajajočega glasbenika leta 2003 in se dve leti zapored uvrstil med deset finalistov nagrade Radio France International Electronic Music Award. Samostojno narejen video za skladbo Emergon so predvajali na MTV, VIVA, Onyx TV ... Z izdajo drugega albuma Variations (rx-tx, 2005) je pokazal željo po odmiku od ustaljenih glasbenih trendov in potisnil zvok dlje, globlje in bolj eksperimentalno. V tej smeri je nadaljeval tudi na albumu Every Sound Tells a Story (rx-tx, 2009). Leta 2012 je francoska založba Entropy Records izdala album Dead Centre of Nowhere, ambientalno nadaljevanje albuma Idei Lahesna, ki ga je posnel pred približno desetimi leti, vendar do takrat ni bil nikoli izdan.

On Mindrifft Octex explores the phenomena that occur when we listen to repetitive music, which makes us hear tonal and rhythmical shifts that are not there. He discovered that introducing this kind of shift into the music creates a feedback loop between the music and the listener's brain, blurring the boundaries between what is real and what is imagined, causing a special hypnotical effect. The music was created using vintage analogue synthesizers controlled, processed, and augmented by a modern modular system, spiced up by hands-on mixing desk manipulation, and rounded off with some clever digital processing.

Author
Jernej Marušič aka Octex is one of the most profiled and internationally renowned Slovenian electronic musicians, working somewhere between club and avant-garde, exploring the boundaries of rhythmic atmospheres drowned in dub aesthetics and sub-bass frequencies. Already after his first release, on the compilation Elektrotehnika Slavenika (NSK/Wire, 2000), his music was noticed by the late, great John Peel, who also supported his debut album Idei Lahesna (Tehnka, 2002), which is considered by many to be one of the best dub-techno albums of all time. It also won him the Slovenian Boomerang Award for Upcoming Musician of the Year 2003 and two years in a row he was one of the ten finalists of the Radio France International Electronic Music Award. The self-made video for Emergon has been broadcast on MTV, VIVA, Onyx TV … With the release of his second album Variations (rx-tx, 2005), he showed his desire to break away from established musical trends and push his sound further, deeper and more experimental. In 2012, the French label Entropy Records released Dead Centre of Nowhere, an ambient follow-up to Idei Lahesna, an album he had recorded about ten years earlier, but which had never been released.

Foto: Niside Panebianco
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~ [TRAY-KEE-UH] ~
~ [TRAY-KEE-UH] ~
Marina Mårtensson

#4

V, za Festival IZIS posebej razvitem, solo nastopu vokalistke Marine Mårtensson je avtorica kot osnovni element uporabila cev, ki je v človeškem telesu vitalnega pomena – sapnik. Skozi uporabo sapnika kot cev, ki oblikuje zvok, se razkriva globlja povezava z močjo diha in vibracij tonov, medtem ko so poslušalci umirjeno prisotni v toplini njegovega zvočnega prostora.

Avtorica
Marina Mårtensson izhaja iz švedske jazzovske scene. Od leta 2013 je izdala dva albuma na japonskem in švedskem trgu, njena kariera pa še naprej raste. Je pevka in pesnica, ki se rada sprehaja po različnih žanrih in zvočnih svetovih, njen glas, lahek kot veter, pa poslušalca očara s čustvenim pripovedovanjem. Marino spremljajo nekateri najboljši slovenski glasbeniki: Miha Koren na basu, David Morgan na bobnih in Miha Koretič na električni kitari. Skupina navdušuje občinstvo z izvirnimi melodičnimi pesmimi in priredbami znanih pesmi v osebnih interpretacijah.

In a solo performance by vocalist Marina Mårtensson, specially developed for the IZIS Festival, the artist used as a basic element a pipe that is vital in the human body – the trachea. The use of the trachea as a sound-forming pipe reveals a deeper connection with the power of breath and the vibration of tones, while listeners are calmly present in the warmth of its sound space.

Author
Marina Martensson originates from the Swedish jazz scene. With two albums released in the Japanese and Swedish markets since 2013, and based in her new home country of Slovenia, her career continues to grow. She is a singer and poet who likes to wander through a range of genres and sonic worlds, while her voice, as light as the wind, charms the listener with emotional storytelling.

#5

Channelling (live A/V set)
Channelling (live A/V set)

Simon Whetham

Channelling (live A/V set) je zvočni performativni projekt, v katerem zbirko odsluženih motornih naprav aktivira z zvočnimi posnetki iz okolja, s čimer se posledično iz naprav proizvajajo novi zvoki, ki so ojačani s pomočjo različnih mikrofonov in tehnik. Posnetki vključujejo pojave, ki se v vsakdanjem življenju zgodijo nepredvidljivo in neredno – mimoidoči promet, pihanje vetra, zapiranje vrat –, zato je gibanje naprav naključno, spremenljivo in avtonomno. Projekt se spreminja in prilagaja okolju. Naprave se dodajajo ali odstranjujejo, zvoki vsake lokacije pa vsakič spremenijo sprožitev in gibanje naprav. Izvedba in način predstavitve se razvijata in izpopolnjujeta z vsako naslednjo izvedbo.

Channelling (live A/V set) is a sound performance project in which a collection of salvaged motor devices is activated by sound recordings from the environment. In turn, this produces new sounds from the devices, which are amplified using various microphones and techniques. The recordings feature phenomena that occur unpredictably and irregularly in everyday life – passing traffic, wind blowing, doors closing – and because of this the movement of the devices is random, variable and autonomous. The project changes and adapts to its environment. Devices are added to the collection or removed, and the sounds of each location change the triggering and movement of the devices each time. The performance and method of presentation evolve and refine with each iteration. ChannellingAV gives the audience two intimate views of the performing devices.

Foto: Borut Jerman

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Avtor

Britanski zvočni umetnik **Simon Whetham** od leta 2005 razvija prakso dela z zvoki kot surovino za ustvarjanje. Uporablja zvok iz okolja, pri čemer uporablja različne metode in tehnike, da bi pridobil pogosto neopažene in prikrite zvočne pojave. Pri predstavitvi dela v obliki performansa ali instalacije mu prostor in predmeti v njem postanejo instrumenti, na katere je mogoče igrati. Njegove umetniške raziskave so mu omogočile, da vse pogosteje sodeluje v večdisciplinarnih projektih, zaradi česar je njegovo delo postalo bolj vizualno in oprijemljivo. Raziskuje tudi načine ustvarjanja fizičnih sledi zvoka in preoblikovanja oblik energije.

Njegova praksa zajema tudi vodenje delavnic aktivnega poslušanja in terenskega snemanja. Mednje sodijo tudi delavnice za otroke in mlade, ki jih je leta 2013 začel izvajati v Medellinu v Kolumbiji in v begunskem taborišču v Münchnu v Nemčiji. Sodelovanje z zvočnimi umetniki in glasbeniki vključuje dolgoročne projekte s Tarabom (Eamon Sprod) in Gregoryjem Büttnerjem, v preteklosti pa so med drugim sodelovali Scanner, Rhodri Davies, Alan Courtis, Ryu Hankil in Christine Schörkhuber.

Foto: Borut Jerman

Author

Since 2005 British sound artist **Simon Whetham** has developed a practice of working with sonic activity as a raw material for creation. He uses environmental sound, employing a variety of methods and techniques in order to obtain often unnoticed and obscured sonic phenomena. When presenting work in a performance or installation, for him the space and the objects within become instruments to be played. His artistic investigations have allowed him to work increasingly on multi-disciplinary projects, leading his work to become more visual and tangible. He also explores ways of creating physical traces of sound and transforming energy forms. His practice also covers giving active listening and field recording workshops. This includes workshops for children and young people, which began in Medellín, Colombia in 2013, and in a refugee camp in Munich, Germany. Collaborations with sound artists and musicians include long-term projects with Tarab (Eamon Sprod) and Gregory Büttner; and past collaborators include Scanner, Rhodri Davies, Alan Courtis, Ryu Hankil and Christine Schörkhuber – among many others.

Bližina samote
Vicinity Of Solitude – Chamber Music
Tilen Lebar

#6

Delo **"Vicinity of Solitude"** je nastalo v sodelovanju z južnoafriško pesnico Roneldo S. Kamfer. Navdihujoča misel izhaja iz Rašomonovega učinka, kjer sta večdimenzionalnost in posebnost subjektovega spominskega odziva odvisni od upodobitve tako imenovane "resnice". Upodobitev predstavlja razlike v izkušnjah skozi pojavne dogodke z večplastnimi upodobitvami protagonistov. Roneldina pripoved postane nekako prekinjena in se razvija znotraj segmentov. »Glasbeni deli z naslovom "Sveta voda, sveta vojna in sveti duh" se nanašajo na nas kot na bistvo libreta. To nas osredotoča na negotovost spominskega odziva kot takega. Ker nam uspeva, da v kratkem času pozabimo določene dogodke, spominjanje kot dejanje definira narativnost dogodkov. Vsakič, ko se nečesa spomnimo, postane spomin drugačen, popačen in spremenjen glede na začetno stanje. Vidite, vsaka pesem, ki se pojavi, povezuje pripoved o vprašanjih, ki so se porajala pesniku. Če je določen dogodek – kot se ga spominjamo – odvisen od izida drugega, postane spomin oviran in opredeljen kot edino dejanje, ki ohranja "mrtve" pri življenju. Na ta način nam je Spomin podaljšal življenje oziroma nam dal določeno moč glasu, čeprav je ta deformiran.«

Avtor
Tilen Lebar je saksofonist, skladatelj in improvizator iz Murske Sobote, ki trenutno živi v Den Haagu na Nizozemskem. Je predstavnik mlajše generacije glasbenikov in je dejaven predvsem na področju komponiranja komornih del, poustvarjanja del mlajših avtorjev, v polju improvizirane glasbe, interdisciplinarnih ter zvočnih umetnosti. Redno sodeluje z Zavodom Sploh, KUD Mrežo, Inexhaustible Editions in avstrijskim ansamblom Szene Instrumental. V lastnih kompozicijah izkazuje izredno poznavanje individualnih inštrumentalnih tehnik, barvne skladnosti, detajlnih struktur in zvočnih tinktur, ki se kompletno izražajo

Foto: Borut Jerman
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v njegovem osebnostnem izrazu in introvertiranosti njegove glasbe, ki je bila deležna izvedb v Estoniji, Švici, Avstriji, Nemčiji, Italiji, Sloveniji, na Hrvaškem in Nizozemskem. Njegova pomembnejša sodelovanja vključujejo ansamble za sodobno glasbo, kot so Asamisimasa iz Osla, ansambel Stere (Slovenija), ansambel Oerknal (Nizozemska), Slagwerk Den Haag in institucije, kot so Experimental Studio SWR Freiburg ter Dutch National Opera & Ballet. V letu 2017 je prejel Prešernovo nagrado Akademije za glasbo Univerze v Ljubljani za celovečerni avtorski projekt Plastenje časa v glasbenem ciklu Zvokotok. Za podiplomski študij kompozicije na Kraljevem konservatoriju v Den Haagu na Nizozemskem je prejemal štipendijo Ministrstva za kulturo Republike Slovenije. V letu 2019 je postal redni član Društva slovenskih skladateljev (DSS) in v letu 2021 del Donemusa, ki je vodilna nizozemska založniška hiša za sodobno klasično glasbo.

"Vicinity of Solitude" is a collaboration with South African poet Ronelda S. Kamfer. The inspirational thought comes from the Rashomon effect, where the multidimensionality and the specificity of the subject's memory response depend on the representation of the so-called "truth". The representation represents the differences in experience through the occurrence of events with multi-layered depictions of the protagonists. Ronelda's narrative becomes somewhat discontinuous and develops within segments. The musical segments entitled "Holy Water, Holy War and Holy Spirit'' refer to us as the essence of the libretto. This focuses us on the uncertainty of the memory response as such. Because we manage to forget certain events in a short space of time, remembering as an act - defines the narrative of events. Each time we remember something, the memory becomes different, distorted and altered from its initial state. You see, every poem that appears is linked by a narrative of the questions that occurred to the poet. If a particular event - as we remember it - is dependent on the outcome of another (for example, the memory of a character's cousin might be approved of as ignorance of the memory of the Other), the memory becomes distorted and defined as the only act that keeps the "dead" alive. In this way, Memory has prolonged our lives or given us a certain power of voice, even though it is deformed.

Author

Tilen Lebar is a saxophonist, composer and improviser from Murska Sobota, currently living in Den Haag, The Netherlands. He is a representative of the younger generation of musicians and is active mainly in the field of composing chamber works, recreating works by younger composers, improvised music, and interdisciplinary and sound arts. He regularly collaborates with the Sploh Institute, KUD Mreža, Inexhaustible Editions and the Austrian ensemble Szene Instrumental. In his own compositions, he demonstrates a remarkable knowledge of individual instrumental techniques, colour harmony, detailed structures and sound tinctures, which are fully expressed in his personal expression and the introverted nature of his music, which has been performed in Estonia, Switzerland, Austria, Germany, Italy, Slovenia, Croatia and the Netherlands. His major collaborations include contemporary music ensembles such as Asamisimasa from

Composition:
Tilen Lebar
Violina:
Belemir Baran
Countertenor:
Sean Bell
Percussion:
Diogo Marques
Saxophone:
Kristaps Vanags / Tilen Lebar
Harp:
Urška Rihtaršič
Live processing, electronics & immersive sound:
Mauricio Valdes San Emeterio
Sound design:
Tomas Valečka
Poetry:
Ronelda S. Kamfer

Production:
Zavod Sploh, 2022 (Špela Trošt)
In collaboration with Studio LOOS and PiNA
Support:
Ministry of Culture of Republic of Slovenia
Special thanks:
Embassy of Slovenia, The Hague

Foto: Borut Jerman
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Oslo, Stere (Slovenia), Oerknal (Netherlands), Slagwerk Den Haag and institutions such as Experimental Studio SWR Freiburg and the Dutch National Opera & & Ballet. In 2017 he received the Prešeren Prize from the Academy of Music of the University of Ljubljana for his full-length original project Layering Time in the music cycle Soundstream. He received a scholarship from the Ministry of Culture of the Republic of Slovenia for postgraduate studies in composition at the Royal Conservatory in Den Haag, the Netherlands. In 2019 he became a regular member of the Slovene Composers' Society (DSS) and in 2021 a part of Donemus, the leading Dutch publishing house for contemporary classical music.

#7

Helijev Dež
Helium Rain

Gašper Torkar

Štirikanalni koncert **'Helium Rain'** Gašperja Torkarja je nadaljevanje potovanja v živo, ki se je začelo v okviru njegovega instalacijskega dela 'And Saturn'. Kontemplativni prostor popušča realnosti izpostavljenim elementom pod pritiskom.

Avtor

Gašper Torkar, rojen leta 1992 v Novem mestu, je skladatelj in pesnik, ki živi in ustvarja v Ljubljani. V zadnjih nekaj letih je napisal glasbo za številne razstave, video in umetniške instalacije ter performanse. Pri domači založbi Kamizdat je izdal glasbeni deli Dreams of Others (2017) in Accept the Risk and Continue (2021). V sodelovanju z režiserjem Janom Krmeljem je napisal glasbo za številne gledališke predstave. Zadnji dve, Proslava in Mačka na vroči pločevinasti strehi, sta bili uprizorjeni v SNG Drama Maribor v sezoni 2020/2021. Trenutno kot skladatelj aktivno sodeluje pri seriji umetniških instalacij projekta FaceOrFactory dvojca Aljaža Rudolfa in Eve Smrekar. Pred začetkom pandemije je v klubu Monokel organiziral glasbene večere NANI MO, posvečene novim pristopom v klubski glasbi. Leta 2013 je pri LUD Literaturi izdal svoj pesniški prvenec Podaljšano bivanje. V letih 2014–2016 je deloval kot član uredništva literarne revije IDIOT. Pravkar piše svojo drugo pesniško knjigo.

Ambisonic sound installation work 'And Saturn' by Gašper Torkar was a poetical journey into a dream of humanity's future in times of its uncertainty. The work was conceived as part of the artist residency in Kubed in June 2022.

Four-channel concert **'Helium Rain'** by Gašper Torkar is a live PA continuation of the journey started within his installation work 'And Saturn'. The contemplative space gives way to the reality of exposure to elements under pressure.

Author
Gašper Torkar, born in 1992 in Novo mesto, is a composer and poet living and working in Ljubljana. In the last few years, he has composed music for numerous exhibitions, video and art installations and performances. He has published Dreams of Others (2017) and Accept the Risk and Continue (2021) on his home label Kamizdat. In collaboration with director Jan Krmelj, he has composed music for numerous theatre performances. The last two, Proslava / Celebration and Cat on a Hot Tin Roof, were staged at the SNG Drama Maribor in the 2020/2021 season. Currently, he is actively involved as a composer in a series of art installations for the FaceOrFactory project by the duo Aljaž Rudolf and Eva Smrekar. Before the beginning of the pandemic, he organised NANI MO music evenings in the Monokel club, dedicated to new approaches in club music. In 2013, he published his debut poetry collection, Extended Stay, with LUD Literatura. From 2014-2016 he was a member of the editorial board of the literary magazine IDIOT. He is currently working on his second book of poetry.

Delavnice/
Workshops
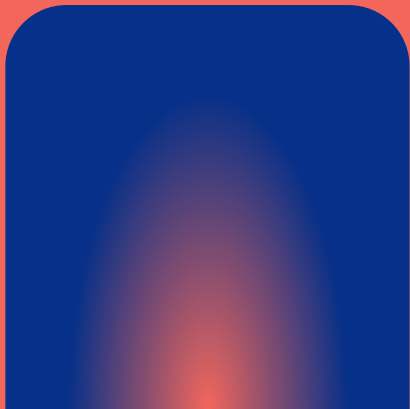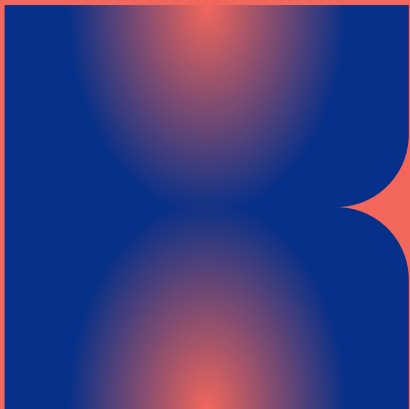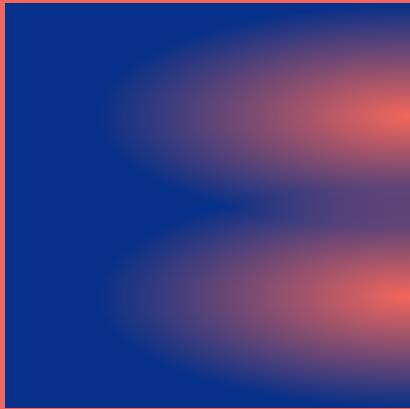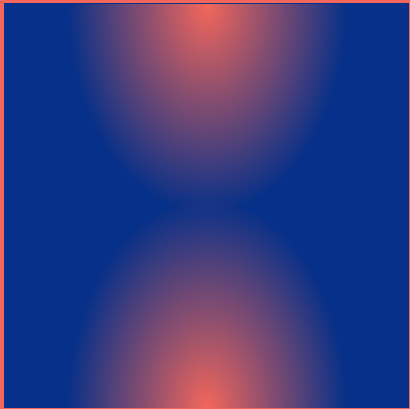
Kočerja v "The Holy Crab"
Dunch at The Holy Crab
Marko Vivoda & Gjorgji Despodov

#1

Delavnica je bila posvečena premisleku o prehrambenih odpadkih, osredotočenih na polimere, pridobljene iz rakovih oklepov. Udeleženci so skozi pripoved spoznali pozitivne lastnosti hitosana in kako ravnati s snovjo.

Na delavnici so udeleženci izdelovali krožnike, nože, vilice in žlice iz materialov, narejenih iz kombinacije hitosana (rakovih oklepov), križanimi z drugimi biomasami. Izdelki, ki so jih pripravili, niso primerni za človeško uporabo, ker so kemične in mehanske lastnosti proizvodov namenjene rastlinam, saj zagotavljajo hranila, protimikrobna sredstva in naravna gnojila v različni fazi rasti. Izvajalca delavnice sta želela opozoriti na to, da je potreben kritičen premislek o materialih za enkratno uporabo.

The workshop **"Dunch at The Holy Crab"** was dedicated to rethinking food waste, and focused on polymers obtained from shrimp shelves. Participants were learning the positive properties of chitosan and how to treat the material throughout the narration.

Participants were producing plates, knives, forks, and spoons from materials made from the combination of chitosan (shrimp shelves) and cross-linked with other biomasses. The products are not suitable for use by humans because the chemical and mechanical properties of the products are designed to benefit plants by providing nutrients, antimicrobial agents, and natural fertiliser at various stages of growth.

The purpose of the workshop was to critically rethink disposable materials from the sustainability point as the large production of disposable accessories can lead to massive consumption for one-time usage.

Foto: Niside Panebianco
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Avtorja

Marko Vivoda je intermedijski umetnik, kustos in producent ter član kolektiva Stran 22. Od leta 2013 je aktivni kurator festivala IZIS. Že dve leti pa je kreativni vodja in raziskovalec biomaterialov znotraj laboratorija umetnosti in znanost HEKA (PiNA, Koper). Kot umetnik je aktiven na področju vizualne umetnosti, VJ-inga (IZLAND), odgovoren je za intermedijske umetniške instalacije (Soundlighter, Soundlighter 2.0, back, Radia, Soap opera, Ambigram, Geometricus, ...) ter je soustanovitelj festivalov IZZA, IZIS in prve izdaje festivala Strictly Analog. Od leta 2020 je soustvarjalec Svetlobne Gverile v Ljubljani. Je tudi soustanovitelj kolektiva Stran22 in inštituta Riiba ter njegov programski vodja. Njegovo poslanstvo je nenehno raziskovanje in širjenje intermedijske kulture na področju umetnosti v Istri in širše.

Gjorgji Despodov je multidisciplinarni umetnik, katerega praksa je usmerjena v oblikovanje in eksperimentiranje s 3D vizuali in ilustracijo. Diplomiral je na Narodni akademiji za umetnost v Sofiji v Bolgariji, trenutno pa živi in dela v Sloveniji. Za svoje dizajne uporablja vsakdanje predmete in jih postavlja v nepričakovano okolje in postavitev. Animira jih in ustvarja nove pripovedi, saj sam pravi, da »daje nove pomene že znanim stvarem«. Zanima ga raziskovanje različnih stilov in tehnik. Trenutno eksperimentira tudi s svojim 3D avatarjem in raziskuje možnosti v interakcijah med fizičnim in digitalnim okoljem. Njegovi interesi torej vključujejo koncepte virtualne in razširjene resničnosti ter uporabo različnih digitalnih medijev: ilustracije, videa, fotografije, instalacije itd.

Authors

Marko Vivoda is an intermedia artist, curator, producer, and member of the collective Stran 22. Since 2013 he has been active as a curator of the festival IZIS. For the past two years, he has been the creative director and biomaterials researcher at the HEKA Art and Science Lab (PiNA, Koper). As an artist, he is active in the field of visual art, VJ-ing(IZLAND), and he is responsible for intermediate art installations (Soundlighter, Soundlighter 2.0, REAR, Radia, Soap opera, Ambigram, Geometricus,...) and is the co-founder of the festivals IZZA, IZIS and the first edition of the festival Strictly Analog. He was co-curator of Svetlobna

Foto: Niside Panebianco
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Gverila in Ljubljana since 2020. He is the co-founder of the Stran 22 collective and the Riiba institute and is its program manager. His mission is to constantly research and spread intermedial culture in the field of art in Istria and beyond.

Gjorgji Despodov is a multidisciplinary artist whose practice is focused on design and experiments with 3D visuals and illustrations. He holds a BA from the National Academy of Arts in Sofia, Bulgaria, and is currently based in Slovenia. For his designs, he uses everyday objects and places them in an unexpected environment and layout. He animates them and creates new narratives, as he says he is "giving new meanings to familiar things". He is interested in exploring different styles and techniques. At the moment he is also experimenting with his 3D avatar and exploring the possibilities in the interactions between physical and digital environments. His interests, therefore, include virtual and augmented reality concepts, and the use of different digital media: illustration, video, photography, installation, etc.

Ambisonični zvok za začetnike (1 na 1 srečanje)
Ambisonics for the Masses (1 on 1 session)

Mauricio Valdés San Emeterio

#2

V sklopu festivala je bil objavljen poziv za skladatelje, glasbenike in umetnike, ki delujejo na področju zvoka. Ponudili smo edinstveno priložnost za raziskovanje in prilagoditev enega od prijavljenih del v studiu izkustvenega prostorskega zvoka - KUBER. Delavnica je trajala 2 uri in je bila osredotočena na različne prostorske tehnike mešanja zvoka. Za udeležbo niso bile potrebne izkušnje z večkanalnimi zvočnimi sistemi – udeleženi so potrebovali samo prenosni ali namizni računalnik in par slušalk. V studiu so uporabljali brezplačno programsko opremo, ki so jo lahko po delavnici vzeli s seboj kot 'template' in samostojno nadaljevali delo na *binaural* različici.

Avtor
Mauricio Valdés San Emeterio se na mednarodnem področju ukvarja z glasbeno kompozicijo, podprto s tehnologijo, improvizacijo, kot tudi s kuratorstvom glasbenih/soundart festivalov. V svoji več kot 20-letni karieri je bil vključen v širok spekter umetniških projektov in raziskav o novih tehnologijah. Od leta 2021 deluje kot kurator in vodja raziskave/razvoja zvoka v laboratoriju za umetnost in znanost HEKA v Kopru. KUBER je studio za uporabo in raziskovanje različnih imerzivnih avdio tehnologij za zvočno in glasbeno ustvarjanje na novih formatih, kot sta ambisonics in dolby atmosfera.

For the Festival IZIS X PIPES we launched an open call to any kind of composers, musicians, and sound artists to apply for a unique chance to explore the spatial possibilities of one of their works at Experiential Spatial Audio Unit – KUBER. The workshop lasted 2 hours and they focused on different spatial sound mixing techniques. All they needed to do was

Foto: Klemen Skočir

to send a short text with ideas about how immersive sound could enhance their work and potentiate their concepts around sound & space. The participants used a free software in the studio, which they could take away as a 'template' after the workshop and continue working on the *binaural* version independently.

Author
Mauricio Valdés San Emeterio has an International profession in the fields of music composition supported by technology, and improvisation, as well as curator of music/sound art festivals. With more than 20 years of career, he has been involved in a wide range of art projects and research around new technologies. Since 2021 he has worked as Curator and Head of the R/D of sound at HEKA arts and science Lab in Koper, Slovenia. Experiential Spatial Audio Unit – KUBER is studio for the application and research of different immersive audio technologies for sound and music creation on new formats, like ambisonics and Dolby atmos.

Beautiful Noises
Oscar Recarte

#3

Cilj delavnice je bil udeležencem ponuditi trdna, vsestranska in hkrati enostavna orodja, ki jim olajšajo pristop k izjemnemu področju obdelave zvoka z digitalnimi mediji.

Na delavnici so udeleženci obravnavali implementacijo teh tehnik v optimalni grafični programski platformi Max, za raziskovanje zvoka. Tekom delavnice so udeleženci spoznali modulacijo vmesnega pomnilnika, granulacijo, tehniko blokov, segmentacijo in čiščenje zvoka ter združevanje teh različnih oblik zvočne manipulacije za pridobitev kompleksnejših rezultatov.

Delavnica je bila namenjena posameznikom, ki jih zanima glasba, oblikovanje zvoka, zvočno eksperimentiranje, avdiovizualna produkcija, kreativno kodiranje ter prepletanje zvoka in digitalnih tehnologij na splošno.

Avtor
Oscar Recarte raziskuje nove oblike glasbenega izražanja, raziskuje dojemanje zvoka kot takega in poslušanje kot aktivnost. To dela s terenskimi in studijskimi posnetki, pa tudi z računalniškimi sredstvi, oblikovanjem in implementacijo lastnih programskih orodij za generiranje, obdelavo in organizacijo zvoka. Usklajuje in spodbuja tudi izobraževalne in razstavne projekte, ki vključujejo uporabo digitalnih tehnologij v umetniški praksi (CES Peru, Večkanalni cikel poslušanja, ENSABAP Audiovisual Media Laboratory). Je tudi režiser La Escucha Como Acción, serije koncertov, posvečenih pozornemu poslušanju in eksperimentiranju z zvokom. Oscar je predstavil koncerte in delavnice v različnih prostorih in festivalih, posvečenih sodobni glasbi v Peruju, Ekvadorju, Mehiki, Kolumbiji in Boliviji. Poleg tega so njegova dela izdale založbe iz Peruja, Argentine, Mehike in Združenih držav Amerike.

Foto: Mauricio Valdés San Emeterio
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Foto: Klemen Skočir
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The objective of the workshop was to provide participants with solid, versatile and at the same time simple tools that facilitate their approach to the extraordinary field of sound processing with digital media.

We were addressing the implementation of these techniques in Max, an optimal graphical programming platform for sound exploration. We were learning about buffer modulation, granulation, blocks technique, segmentation and audio scrubbing, combining these different forms of sound manipulation to obtain more complex results.

The workshop was aimed for people interested in music, sound design, sound experimentation, audiovisual production, creative coding and the intersection between sound and digital technologies in general.

Author
Oscar Recarte explores new forms of musical expression, investigating the perception of sound as such and listening as action. For this he works with field and studio recordings, as well as with computational means, designing and implementing his own software tools for the generation, processing and organization of sound. He also coordinates and promotes training and exhibition projects that involve the use of digital technologies in artistic practice (CES Peru, Multichannel Listening Cycle, ENSABAP Audiovisual Media Laboratory). He also directs La Escucha Como Acción, a series of concerts dedicated to attentive listening and sound experimentation. Oscar has presented concerts and workshops in various spaces and festivals dedicated to contemporary music in Peru, Ecuador, Mexico, Colombia and Bolivia. In addition, his work has been published by labels from Peru, Argentina, Mexico and the United States.

Dodatni program/
Additional Program

Novi horizonti: generacije umetnosti in teme prihodnosti

Simpozij

#1

Novi horizonti je mednarodni simpozij, ki je tematiziral prihodnost umetnosti v novem tisočletju, v perspektivi multimedijskega in interdisciplinarnega sodelovanja ter ustvarjanja. Simpozij je potekal **v Galeriji Monfort, v petek, 21. 10. 2022, in v soboto, 22. 10. 2022**. Program je potekal v živo **v obliki predavanj in pogovorov z domačimi in mednarodnimi gosti**, ki so uveljavljeni umetniki, avtorji, docenti, akademiki iz **skupnega kulturnega prostora** (Slovenija, Italija, Hrvaška in Avstrija).

Gostje so predstavili nove poglede na delovanje sistema umetnosti in ustvarjalnosti v današnjem času. Avtorski prispevki so odgovarjali na temeljna vprašanja simpozija. **Kakšna je vloga novih generacij avtoric/avtorjev sodobne umetnosti v času globokih tehnoloških in družbenih sprememb? Kakšen je pomen podpornih institucij v procesih ustvarjanja in izobraževanja v polju umetnosti v 21. stoletju? Umetnost je danes izrazito socialno in ekonomsko izpostavljena: kako se prihodnje generacije spopadajo z instrumentalizacijo svobodnega vizualnega izražanja?** Poglobili smo se v razmišljanje novih generacij ustvarjalcev, ki svoj navdih in 'modus operandi' jemljejo iz obzorij, pristopov in tem, ki so značilni za umetniško ustvarjanje v novem tisočletju.

Organizacija simpozija je **rezultat strateškega sodelovanja med Obalnimi galerijami Piran in Kulturno izobraževalnim društvom PiNA**. Mednarodni simpozij je bil del spremljevalnega programa 10. edicije festivala IZIS in skupinske razstave NEXT GENERATION, ki je bila razstavljena od petka, 21. 10. 2022, do sobote, 31.12. 2022, v Galeriji Monfort.

Razstava NEXT GENERATION je predstavila mlade umetnike in študente iz osmih likovnih akademij ter univerzitetnih programov za vizualno umetnost (Benetke, Koper, Ljubljana in Dunaj).

New Horizons: Generations, Art and Themes of the Future
Symposium

New Horizons was an international symposium that explored the future of art in the new millennium through the lens of multimedia and interdisciplinary collaboration and creation. The symposium was held at the **Monfort Gallery on Friday, October 21, 2022, and Saturday, October 22, 2022**. The program **consisted of in-person lectures and discussions with domestic and international guests**, including established authors, artists, professors, and cultural experts (from Slovenia, Italy, Croatia, and Austria).

Guests presented novel perspectives on the current state of the art and creativity systems. The contributions of the authors addressed the symposium's guiding questions. **What role do new generations of contemporary artists play in times of profound technological and social change? What is the significance of supporting institutions in the processes of creation and education of art in the 21st Century? Today's visual art is profoundly socially and economically exposed: how will future generations deal with the instrumentalization of their freedom of expression?** We delved into the minds of new generations of creators who draw inspiration and *modus operandi* from the horizons, approaches, and themes that define artistic creation in the new millennium.

The symposium was organized **as a result of strategic collaboration between the Piran Coastal Galleries and the Association for Culture and Education PiNA**. The International Symposium is part of the accompanying program of the 10th edition of the IZIS Festival (September 23 - October 16, 2022, Libertas Warehouse, Koper) and the group exhibition NEXT GENERATION (October 21 - December 30, 2022, PCG, Monfort Gallery, Portorose).

The **NEXT GENERATION** exhibition was dedicated to students from eight art academies and visual arts programs (Venice, Koper, Ljubljana and Vienna).

Foto: Klemen Skočir
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Program

Petek, 21. 10. 2022
Uvod
- **Mara Ambrožič Verderber**,
  direktorica, Javni zavod Obalne galerije Piran
- **Borut Jerman**,
  predsednik, Kulturno izobraževalno društvo PiNA

Simpozij
- **Marjetica Potrč**, umetnica, arhitektka in predavateljica –
  Participacija kot orodje v izobraževanju
- **dr. Clarissa Ricci**, izr. prof., Università di Bologna –
  **Postati sodoben. Beneški bienale in
  institucionalizacija "novega"**
- **prof. dr. Marina Gržinić**, Akademija za likovno umetnost
  Dunaj – **Pomen praktičnih izkušenj v procesu
  izobraževanja in nujnost povezovanja med muzeji/
  galerijami in univerzitetnimi platformami**

Sobota, 22. 10. 2022
V dialogu
- **Mara Ambrožič Verderber** in **Pepi Sekulich**, doc. in
  dekan, AVA – Akademija za vizualne umetnosti, Ljubljana
  – **Posebnosti izobraževalnega modela AVA Ljubljana:
  različnost pristopov med teorijo in prakso**

Simpozij
- **Domen Ograjenšek**, kustos in kritik sodobne vizualne
  umetnosti – **Sodobni produkcijski pristopi**
- **dr. Tadej Droljc**, umetnik in raziskovalec –
  Pogled z mednarodne perspektive

Umetnost prihodnosti, okrogla miza
Moderirata **Tilen Žbona**, izr. prof. na Univerzi na Primorskem,
Pedagoški Fakulteti, Vizualne umetnosti in oblikovanje, Koper,
in **Miran Mohar**, slikar, grafični oblikovalec in scenograf, AVA –
Akademija za vizualne umetnosti, Ljubljana, prodekan.
- **Nika Erjavec**, umetnica, Festival IZIS, 2022
- **GORGON URBAN**, Akademija za likovno umetnost Dunaj
- **Sebastian Konzett**, Akademija za likovno umetnost Dunaj

Program

Friday, 21. 10. 2022
Introduction
- **Mara Ambrožič Verderber**,
  Director, Public Institute of the Piran Coastal Galleries
- **Borut Jerman**,
  President, Association for Culture and Education PiNA

Symposium
- **Marjetica Potrč**, artist and lecturer -
  Participation as an Educational Tool
- **Clarissa Ricci**, PhD. Assoc. Prof., Università di Bologna -
  **Becoming Contemporary. Venice Biennale and The
  Institutionalisation of The „New"**
- **Marina Gržinić**, PhD. Prof. Dr., Academy of Fine arts Vienna -
  **The Importance of Practical Experience in The Education
  Process and The Necessity of Connecting Museums/
  Galleries and University Platforms**

Saturday, 22. 10. 2022
In dialogue
- **Mara Ambrožič Verderber and Pepi Sekulich**, Dean, AVA
  - Academy of Visual Arts, Ljubljana -
  **Singularities of The AVA Educational Model:
  Methodological Polyphony Between Theory and Practice**

Symposium
- **Domen Ograjenšek**, writer, curator and critic of contemporary
  visual art - **Contemporary Production approaches**
- **Tadej Droljc**, PhD, artist and researcher -
  An international perspective

The Art of the Future, round table
Moderated by: **Tilen Žbona**, PhD. Ass. Prof. University of
Primorska, Faculty of Education, Visual Arts and Design, Koper
and **Miran Mohar**, painter, graphic designer and scenographer,
AVA - Academy of Visual Arts, Ljubljana, vice dean.
- **Nika Erjavec**, artist, IZIS Festival, 2022
- **GORGON URBAN**, Akademie der bildenden Künste Wien
- **Sebastian Konzett**, Akademie der bildenden Künste Wien

Biografije sodelujočih

Marjetica Potrč je umetnica in arhitektka, ki živi v Ljubljani. Njeno delo poudarja opolnomočenje posameznika in skupnosti, orodja za reševanje problemov in strategije za prihodnost, ki presegajo neoliberalni dogovor in pričajo o neuspehih modernizma. Veliko je razstavljala po Evropi in Ameriki. Za 23. bienale v Sydneyju (2022) je ustvarila novo instalacijo, osredotočeno na rečne pravice. Bila je profesorica participativne prakse na Univerzi za likovno umetnost/HFBK v Hamburgu (2011–2018) in gostujoča profesorica tako na Massachusetts Institute of Technology (2005) kot na Fakulteti za umetnost in oblikovanje IUAV v Benetkah (2008, 2010). Je prejemnica številnih štipendij in nagrad.

Clarissa Ricci je izredna profesorica na Univerzi v Bologni. Njeno raziskovanje se osredotoča na zgodovino in mreže razstav, bienalov, sejmov in na sodobnost. Bila je prejemnica podoktorske štipendije Getty/ACLS za zgodovino umetnosti (2019–2020), pred tem pa ji je Univerza Iuav v Benetkah (2017–2019) zaupala raziskovanje temeljev Arte Fiera. Poleg tega je bila gostujoča predavateljica na univerzi Columbia v New Yorku, raziskovalni inštitut Getty v Los Angelesu pa ji je podelil štipendijo za knjižnične raziskave. Je avtorica APERTA 1980–1993. *La mostra dei giovani artisti alla Biennale di Venezia* (Postmedia Books, Milano, 2022) in številnih drugih esejev. Bila je urednica številnih zbirk, kot sta *Starting from Venice. Študije o bienalu* (2011) in *Double Trouble. Razstave pred sejmi v sodobni umetnosti* (2020). Poleg tega je ustanoviteljica in urednica akademske revije OBOE žurnal o bienalih in drugih razstavah ter urednica pri Venezia Arti.

Marina Gržinić je filozofinja, teoretičarka in umetnica iz Ljubljane. Od leta 1993 je zaposlena na Filozofskem inštitutu Znanstveno raziskovalnega centra Slovenske akademije znanosti in umetnosti, danes pa deluje kot profesorica in znanstvena svetovalka. Od leta 2003 je tudi redna profesorica na Akademiji za likovno umetnosti na Dunaju, pogosto objavlja in predava po vsem svetu, od leta 1982 se ukvarja z video in medijsko umetnostjo. Za svoje znanstveno delo je leta 2007 prejela zlati znak SAZU. Teoretsko delo Gržinićeve se osredotoča na sodobno filozofijo in estetiko po modernizmu. Usmerjeno je v teorijo ideologije, tehnologijo,

Biographies of participants

Marjetica Potrč is an artist and architect based in Ljubljana. Her work emphasizes individual and community empowerment, problem-solving tools, and strategies for the future that transcend the neoliberal agreement and testify to the failures of modernism. She has exhibited extensively throughout Europe and the Americas. For the 23rd Biennale of Sydney (2022) she created a new installation centred on river rights. She has been a professor of participatory practice at the University of Fine Arts/HFBK in Hamburg (2011–18) and a visiting professor at both the Massachusetts Institute of Technology (2005) and the IUAV Faculty of Arts and Design in Venice (2008, 2010). She is the recipient of numerous grants and awards.

Clarissa Ricci is an Associate Professor in the Department of Art at the University of Bologna. Her research is primarily concerned with the history of exhibitions, biennials, fairs, markets, and modernity. She was awarded a Getty/ACLS postdoctoral fellowship in Art History (2019-2020), having previously been tasked by the Iuav University of Venice (2017-2019) with researching the origins of Arte Fiera. She was also a visiting scholar at Columbia University in New York, and the Getty Research Institute in Los Angeles awarded her a library research scholarship. She is the author of APERTO 1980-1993. La mostra dei giovani artisti alla Biennale di Venezia (Postmedia Books, Milano, 2022) and many essays. She was the editor of several books, including Starting from Venice. Studies on the Biennale (2011) and Double Trouble in Exhibiting the Contemporary: Art Fairs and Shows (2020). She is also the founder and editor of the academic journal OBOE Journal On Biennials and Other Exhibitions, as well as the editor of Venezia Arti.

Marina Gržinić is a philosopher, theoretician and artist from Ljubljana. Since 1993, she has been employed at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts, and today she works as a professor and scientific advisor. She has also been a full-time professor at the Academy of Fine Arts in Vienna since 2003, frequently publishing and lecturing all over the world, and has been involved in video and media art since 1982. In 2007, she

biopolitiko/nekropolitiko, videotehnologijo in transfeminizem v povezavi z dekolonialnostjo.

Pepi Peter Sekulich je ustanovitelj in iniciator Inštituta A.V.A. – Akademije za vizualne umetnosti, in njenih programov. Diplomiral je v Londonu (1992) – Wimbledon college of Art (University of the arts London). Kot gledališki scenograf je sodeloval pri več kot 30 gledaliških in plesnih predstavah s številnimi gledališči in skupinami: SNG Drama Ljubljana, Slovensko Mladinsko gledališče, PDG Nova Gorica, Mestno gledališče ljubljansko, Gledališče Ptuj, Koprsko gledališče, Fundacao Serralves Porto, Le Ballet Gent, En Knap ... Sekulich je avtor filmskih scenografij za 12 celovečernih filmov in številnih srednje in kratkometražne filme, kot so: Outsider (1995), Stereotip (1996), Ita Rina (1997), Spleti (1998), Ljubljana (1999), Zvenenje v glavi (2000), Varuh meje (2000), Desperado tonic (2001), Novi svet (2002), Jasnovidka (2003), Reality (2006) ... Je dobitnik številnih nagrad za najboljšo filmsko scenografijo. Režiral je celovečerni dokumentarno-igrani filma Vaja za smrt (2007). Je avtor številnih razstav in umetniških akcij. Poučeval je likovno umetnost in konceptualizacijo prostora na različnih visokošolskih in umetniških institucijah.

Domen Ograjenšek je diplomiral iz filozofije na Filozofski fakulteti v Ljubljani in deluje na področju sodobne umetnosti kot pisec, likovni kritik, raziskovalec in kustos. Je nekdanji urednik pri reviji ŠUM in njenem raziskovalnem kolektivu ter nekdanji član redakcije za kulturo in humanistične vede na Radiu Študent, kjer je delal kot urednik Art-področja – enourne radijske oddaje o sodobni umetnosti. V svojih raziskavah se osredotoča tako na klasično nemško kot na moderno francosko filozofijo, išče njune (dis)kontinuitete kot tudi njun pomen za epistemologijo sodobnih umetniških praks. Trenutno opravlja doktorski študij na Akademiji za likovno umetnost na Dunaju. Je kurator letnega odprtega razpisa U30+, ki ga izvaja Aksioma (Zavod za sodobno umetnost Ljubljana) za podporo nove produkcije mladih slovenskih umetnikov starih do 35 let. Ta program, ustanovljen leta 2013, želi poseči v vrzel med šolskimi leti in poklicnim svetom ter raziskati nastajajoče trende, teme, jezike in formate znotraj panorame slovenske sodobne umetnosti.

Foto: Klemen Skočir
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received the SASA Gold Award for her scientific work. Gržinć's theoretical work focuses on contemporary philosophy and aesthetics after modernism. It is concerned with ideology theory, technology, biopolitics/necropolitics, video technology, and transfeminism in relation to decoloniality.

Pepi Peter Sekulich is the founder and initiator of the A.V.A. Institute - Academy of Visual Arts and its programs. He graduated in London /1992/ – from Wimbledon College of Art (University of the Arts London). As a theatre set designer, he participated in more than 30 theatre and dance performances with numerous theatres and groups: SNG Drama Ljubljana, Slovenian Youth Theatre, PDG Nova Gorica, City Theatre Ljubljana, Ptuj Theatre, Koper Theatre, Fundacao Serralves Porto, Le Ballet Gent, En Knap, etc. Sekulich is the author of the film set designs for 12 feature films and numerous medium and short films such as: Outsider 1995, Stereotip 1996, Ita Rina 1997, Spleti 1998, Ljubljana 1999, Zvenenje v glavi 2000, Varuh meje 2000, Desperado tonic 2001,

Tadej Droljc (1981) je slovenski interdisciplinarni umetnik in kreativni koder, ki deluje na področju elektronske glasbe, računalniško generirane avdiovizualne kompozicije in drugih oblik intermedijske umetnosti. Njegovo zadnje delo se osredotoča na to, kar imenuje pluralistični pristop k avdiovizualni kompoziciji v realnem času, kjer različne hierarhije med zvokom in sliko soobstajajo znotraj posameznih kompozicij. Doktoriral je iz avdiovizualne kompozicije na Center for Research in New Music (CeReNeM, UK) pod mentorstvom dr. Alexandra Harkerja in prof. Pierra Alexandra Tremblayja (ob podpori štipendije Ministrstva za kulturo RS). Za svoje nedavno delo je Tadej prejel nagrado Lumen Prize Student Award, štipendijo Dennisa Smalleyja za elektroakustično glasbo in nagrado za najbolj obetavnega video umetnika na Madatacu. Delo iz njegovega skupnega projekta Synspecies je prejelo nagrado Edigma Semibreve in se uvrstilo v ožji izbor za nagrado Lumen v kategoriji gibljive slike. Tadej je nastopal in razstavljal svoja dela na festivalih ali galerijah po vsem svetu, kot so Ars Electronica, L. E. V. Festival, Brighton Digital Festival, Marché du Film – Festival de Cannes, Semibreve, Galerija Kapelica, Madatac ali Athens Digital Arts Festival med drugim. S projektom Synspecies je postal tudi del ENCAC-a – European Network for Contemporary AV Creation. Trenutno sodeluje s Futurelab Ars Electronica pri projektu Immersify.

Intermedijska umetnica **Nika Erjavec** (1994) v zadnjih letih raziskuje materialne razsežnosti vibracije in zvoka, od njegove telesnosti in zaznavnosti do hiperobjektnosti okoljskih sprememb na ravni akustične krajine in širše. Diplomirala je na oddelku za unikatno oblikovanje in magistrirala na oddelku za kiparstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Za serijo instalacij in hibridno umetniško raziskavo (ne)VIDNO je prejela študentsko Prešernovo nagrado (2019). Kot scenografinja in fotografinja (Bronasta medalja Srbske fotografske zveze 2017 na 62. festivalu Sterijino Pozorje) priložnostno dela v gledališču (SNG Ljubljana, MG Ptuj, MGL, SNG Maribor). Vzporedno se izobražuje na različnih delavnicah doma in v tujini (Urban Glass NYC, Rampalab, Krater itd.). Skozi raziskovanje senzoričnih potencialov različnih materialov vodi delavnice na temo kulturne dostopnosti in delavnice, ki se ukvarjajo s sodobnimi okoljsko-družbenimi konteksti.

Novi svet 2002, Jasnovidka 2003, Reality 2006, etc. He has won many awards for the best film set. Director of a full-length documentary-feature film: Vaja za smrt 2007. He is the author of numerous exhibitions and artistic actions. He taught fine arts and space conceptualization at various higher education and art institutions.

Domen Ograjenšek holds a degree in Philosophy from the Faculty of Arts in Ljubljana and works in the field of contemporary art as a writer, art critic, researcher and curator. He is a former editor at ŠUM journal and its research collective and a former member of the editorial office for culture and humanistic sciences at Radio Student, where he worked as an editor of Art-area – a one-hour radio show on contemporary art. In his research, he focuses on both the classic German and the modern French philosophy, searching for their dis/continuities as well as their meaning for the epistemology of contemporary artistic practices. Currently, he is a PhD student at the Academy of Fine Arts in Vienna. He is curating the U30+ annual open call by Aksioma | Institute for Contemporary Art, Ljubljana, to support new productions by young Slovenian artists under 35. Established in 2013, this program aims to intervene in the gap between school years and the professional world, and to investigate emerging trends, topics, languages and formats within the panorama of Slovenian contemporary art.

Tadej Droljc (born 1981) is a Slovenian interdisciplinary artist and creative coder who works in the field of electronic music, computer-generated audio-visual composition, and other forms of intermedia art. His most recent work is concerned with what he refers to as a pluralistic approach to real-time audio-visual composition, in which different hierarchies of sound and image coexist within individual compositions. He holds a PhD in Audio-visual Composition from the Centre for Research in New Music (CeReNeM, UK) under the mentorship of Dr Alexander Harker and Prof. Pierre Alexandre Tremblay (with the support of a scholarship from the Ministry of Culture of the Republic of Slovenia). Tadej recently received the Lumen Prize Student Award, the Dennis Smalley scholarship for electroacoustic music, and the award for the most promising video artist at the Madatac festival for his recent work. The work from his joint project Synspecies received the

Umetniški par **GORGON URBAN** (Akademija za likovno umetnost na Dunaju) se osredotoča na performativne akcije v javnem prostoru. Assembler je avdiovizualni umetnik, kreativni koder in glasbeni producent s sedežem v Avstriji (assembler.live). Robo Mihaly je dokumentarist s sedežem v Slovaški.

Magister **Sebastian Konzett** (1996, Dunaj) je digitalni umetnik, ki se osredotoča na 3D modeliranje in animacijo. Trenutno študira post konceptualne umetniške prakse na Akademiji za likovno umetnost na Dunaju in ima znanstveno izobrazbo s področja biologije in zlasti evolucijske antropologije (Univerza na Dunaju). Pri svojem interdisciplinarnem delu med znanostjo in umetnostjo se ukvarja s temami, ki obravnavajo različna dogajanja v družbi in njihov globalni vpliv na naravo in načine preživljanja.

Edigma Semibreve award and was shortlisted for the Lumen award in the category of moving images. Tadej has performed and exhibited his works at festivals or galleries around the world such as Ars Electronica, L.E.V. Festival, Brighton Digital Festival, Marché du Film – Festival de Cannes, Semibreve, Kapelica Gallery, Madatac or Athens Digital Arts Festival, among others. With the Synspecies project, he also became a member of ENCAC - European Network for Contemporary AV Creation. He is currently working with Futurelab Ars Electronica on the Immersify project.

Intermedia artist **Nika Erjavec** (1994) has been exploring the material races of vibration and sound, from its physicality and perceptibility to the hyper-objectivity of environmental change at the level of the acoustic landscape and beyond. She graduated from the Department of Unique Design and received her MA in Sculpture from the Academy of Fine Arts and Design in Ljubljana. For her series of installations and hybrid artistic research (in)VISIBLE, she received the student Prešeren Prize (2019). As a set designer and photographer (Bronze Medal of the Serbian Photographic Association 2017 at the 62nd Sterijino Pozorje Festival), she works occasionally in theatre (SNG Ljubljana, MG Ptuj, MGL, SNG Maribor). In parallel, she is trained in various workshops at home and abroad (Urban Glass NYC, Rampalab, Krater, etc.,). Through exploring the sensory potential of different materials, she leads workshops on cultural accessibility and workshops dealing with contemporary environmental-social contexts.

The artistic couple **GORGON URBAN** (Academy of Fine arts Vienna) is focused on performative actions in public space. Assembler is an audiovisual artist, creative coder and music producer based in Austria (assembler.live). Robo Mihaly is a documentarist based in Slovakia.

M.Sc. **Sebastian Konzett** (1996, Vienna) is a digital artist focusing on 3D modelling and animation. He is currently studying Post Conceptual Art Practices at the Academy of Fine Arts in Vienna and has a scientific background in biology and especially evolutionary anthropology (University of Vienna). In his interdisciplinary work between science and art, he deals with topics that address various developments in society and their global impact on nature and livelihoods.

Foto: Klemen Skočir

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