

# pixxelpoint

LET'S GET READY...

- \* PRIPRAVIMO SE...
- \* 12. mednarodni festival novomedijske umetnosti/ 12th International New Media Art Festival
- \* Nova Gorica/Gorica, 2. - 9. december 2011
- \* Kuratorski tim/Curatorial team:  
Gülşen Bal, Brida/Sendi Mango, Jurij Pavlica, Tom Kerševan



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PRIPRAVIMO SE...

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# UVODNA BESEDA: Pripravimo se ...

Gülšen Ba1

Naslov 12. edicije festivala Pixxelpoint 2011 je primerno zagoneten – “Pripravimo se...” označuje zgolj prostor dogajanja, ki ga poganja ustvarjalna sila: to je “vrnitev na začetek” za tiste, ki jih zanima, kaj ustvarja umetnost novih medijev, kako se ta preliva iz ene manifestacije v drugo, kako te manifestacije v različnih kontekstih dobivajo nove pomene, ne glede na uporabljeni material ali medij. To zlasti drži, ko govorimo o vplivu fundamentalnega/historičnega registra vpliva na to, kar bi lahko nastalo na stičišču “poslanstva in usode” umetnosti novih medijev.

To nas spodbudi k raziskovanju in ponovnem razmisleku o ugotavljanju specifične povezave novih obrisov z vsemi mogočimi mikrorazsežnostmi. Pri obravnavanju oblik umetnosti, ki temeljijo na novih medijih, se pogosto uporablja jedrni pristop, po katerem “nove tehnologije niso nič drugega kot novo sredstvo za doseganje določenega cilja.” Kaj torej prinaša takšno razmišljanje? In kako je ta prostor dogajanja sploh mogoče zajeti s takšno izjavo, ki se na prvi pogled zdi protislovna, a z njim vseeno soobstaja in je z njim tudi neločljivo povezana? Je to znak sprememb v paradigmi?

Ko poskušamo razumeti, kako nove medijske tehnologije že vsebujejo in predlagajo “novi materializem”, pri čemer se ukvarjajo z materialnostjo sodobne tehnološke kulture, direktorica zavoda Rhizome Lauren Cornell “tehnologijo” opisuje kot nekaj, kar “bi lahko zajeli kot opis kulturnega napredka, inovacij in mojstrstva, pri čemer pa umetnost v ta model ne spada več.” <sup>1</sup>

Lahko rečemo tudi, da je ena izmed značilnosti umetnosti novih medijev to, da potencialno ustvarja kritične momente; tako se odpirajo možnosti za razumevanje ‘novega’. Pokaže se politični in kulturni kontekst sodobne umetnostne produkcije v luči razvijajočih se mikropolitčnih sil ustvarjanja. To seveda pomeni kritično zavedanje pomena, na kar opozarja Brian Massumi: “Na mikropolitčni ravni mora kritika izhajati od znotraj [...], kjer se znova pojavijo in ponavljajo. To je imanentna ‘kritika’, to je aktivna, participativna kritika. Po mojem mnenju je mikropolitčno delovanje tesno povezano z imanentno kritiko, ki aktivno spreminja pogoje pojavnosti. Ukvarja se z nastajanjem novega, ne pa toliko z vrednotenjem obstoječega.” <sup>2</sup>

Rezultati ustvarjanja označujejo ustvarjalni moment, ki se postopkovno znova poveže z rezultatom ustvarjanja, njihov prihod pa razkrije možnosti za preoblikovanje in odpira prostor za nove možnosti.

Smisel tega je ohranjanje povezav med subjekti, tako potegnemo črto skozi različne ravni produkcije – in prav to je bistvo 12. festivala Pixelpoint 2011 – povezave z eventualnostjo implikacij ob zelo kritičnih prizadevanjih za ustvarjanje različnih oblik artikulacije na področju umetnosti novih medijev. Tako torej Pixelpoint 2011 poskuša razširiti format svojih preteklih ponovitev in preseči svoj običajni poudarek na predstavitvi umetniškega ustvarjanja v določeni obliki kulturne manifestacije, ki obsega prerez umetnosti novih medijev.

Vendar – kako se lahko človek loti razprave o ustvarjalnem procesu in kaj oblikuje kreativni moment, kjer je potrebno drugačno razmišljanje znotraj specifičnega razmerja z neznano genealogijo globalizacij, ki temeljijo na kompleksnih medsebojno povezanih silah? Ali moramo razlago za to iskati drugje?

1 Lauren Cornell, "In the Nostalgia District." Frieze Magazine, avgust 2011.

2 Brian Massumi, "Mikropolitika - Intervju z Brianom Massumijem." Inflections: A Journal for Research-Creation, št. 3, oktober 2009, str. 14.

### Kratek življenjepisa:

Gülşen Bal, teoretičarka vizualne kulture in kustosinja. Diplomirala je na londonski univerzi Guildhall, smer medijev, ki temeljijo na času, magisterij iz kritike lepih umetnosti pa je opravljala na univerzi Central Saint Martins College of Art & Design, kjer se je vpisala tudi na raziskovalni program.

Od leta 2008 je aktivna kot direktorica in vodja razvoja projektov ter programov na dunajskem centru za umetniške projekte Open Space. Kot ustanoviteljica centra Open Space, si Balova prizadeva spodbujati sodobno umetniško ustvarjalno prakso z oblikovanjem strateškega modela, s katerim išče nove smernice potencialnih nastajajočih umetniških praks. Je tudi predavateljica na oddelku za študije vizualne kulture na magistrskem študiju na dunajski tehnični univerzi (Technische Universität Wien).

Je avtorica številnih člankov, sodelovala je pri različnih razpravah v Veliki Britaniji, Evropi in Turčiji.

# INTRODUCTORY NOTES: Let's Get Ready...

by Gülsen Bal

The title of the 12th edition of *Pixelpoint 2011* is the appropriately enigmatic *Let's Get Ready...* which merely defines a space of engagement driven forward by a generative force: "to begin again from the beginning" for those who seek what formulates new media art in its fluent transition between its various manifestations, which can take on new meanings in multiple contextual re-configurations irrespective of their materiality or mediality – especially when considering the articulations from the fundamental/historical register as to what this could foster at the intersection of new media art's "mission, its destiny."

This causes us to explore and engage in rethinking so as to identify a specific conjunction of the new outlines to whatever microscale possible. However, in describing the relation to the art forms driven by new media, there is likewise a kernel approach as "new technologies are nothing other than a new means to an end." Then, what does this interpretation cultivate? And, how is this space of engagement defined within this statement, which at first appears contradictory yet is co-existing and non-separable? Is this an indication of a shift in the paradigm?

In understanding how media technologies themselves already incorporate and suggest "new materialism" concerned with the materialities of contemporary technological culture, the Director of Rhizome, Lauren Cornell, articulates the "technology" as it "is bound to what we could call a Modernist narrative of cultural progress, innovation and mastery, whereas art is no longer tied to this model." <sup>1</sup>

Beyond what has been stated, it can also be said that one of the characteristics of new media art is the potential to generate critical moments; an instance of this might open up the possibility of thinking the 'new.' This highlights the political and cultural context of contemporary art production in the context of the emergence of micropolitical forces to generate. This of course implies a critical awareness of the meaning of what Brian Massumi points out: "Micropolitically, critique has to come from within [...] where they re-emerge and seriate. This is immanent 'critique.' It is active, participatory critique. For me, micropolitical action involves this kind of immanent critique that actively alters conditions of emergence. It engages becoming, rather than judging what is." <sup>2</sup>



The repercussions of what characterise the generative moment of reconnecting processually with what is produced, with the conditions of the emergence of which, reveals its transformative capacities as a space for possibilities.

This seeks to maintain relational entities in tracing a line through the different planes of production and this is the very core of the direction of the 12th edition of Pixxelpoint 2011, linked with the eventualities of implications for the very idea of critical engagement so as to create different forms of articulation in relation to new media art. Pixxelpoint 2011 therefore seeks to deal with this by widening the format of its previous editions beyond its usual focus on presenting artistic practice into a particular assembly of a cultural manifestation that encompasses other intersections of new media arts.

Yet, how might one discuss the creative process and what constitutes the creative moment of thinking differently within a specific relation to an unknown genealogy of globalisations built upon complex relational powers? Does one need to look elsewhere to explain this?

1 Lauren Cornell, "In the Nostalgia District." Frieze Magazine, August 2011.

2 Brian Massumi, "Micropolitics - An Interview with Brian Massumi." Inflections: A Journal for Research-Creation, No. 3, October 2009, p.14.

### Short bio:

Gülşen Bal, PhD, visual culture theorist and curator. She graduated from London Guildhall University in the field of time-based media and completed an MA degree in Critical Fine Art at Central Saint Martins College of Art & Design where she undertook a research degree.

She has been the Director, Head of Development of Projects and Programmes at Open Space – Zentrum für Kunstprojekte in Vienna since 2008. The founder of Open Space, Bal aims to facilitate contemporary creative practice concerned with contributing a model strategy in search for new outlines of possible practices. She is also a lecturer at the Visual Culture Studies Department in the master's course at Technische Universität Wien in Vienna.

She has curated, published articles and participated in talks in various places and venues in the UK as well as in Europe and Turkey.

# UVODNA BESEDA: Pripravimo se ...

Brida/Jurij Pavlica, Sendi Mango, Tom Kerševan

Pixxelpoint je v času svojega oblikovanja dobival različne podobe ne le zaradi kuratorjev in njihovih različnih pogledov na specifično umetniško dogajanje, temveč tudi zaradi časa in dozorevanja izhodiščne ideje. Iz festivala računalniške umetnosti je postal festival digitalne in potem novomedijske umetnosti. Skozi več kot desetletje se ga je poskušalo vedno znova umestiti v polje sodobnega umetniškega ustvarjanja, ki je postajalo vedno bolj kompleksno in soodvisno od inovativnega napredka v razvoju novih tehnologij.

Dogajanje na Pixxelpointu smo skozi vsa leta pozorno spremljali in na njem kot povabljeni avtorji tudi večkrat sodelovali. Prek razvoja svoje umetniške prakse smo dojemali tudi razvoj sodobne novomedijske scene. Zanimiva se nam zdi primerjava Pixxelpointa z nekaterimi večjimi mednarodnimi festivali, kot so Ars Electronica in Transmediale, kjer vedno bolj opažamo nekakšno okorelost in nezmožnost širšega pogleda, ki ni usmerjen le na uporabo specifičnega medija, ampak na dojetje procesa umetniškega ustvarjanja, kjer končno delo ne nujno nakazuje tehnološko medijske naravnosti.

Ideja za sodelovanje z Gülsen Bal ni bila naključna, naš cilj je bil razširiti obzorje festivala izven specifičnega področja novih medijev in vključiti čim širše polje sodobne umetniške prakse. Navdušil nas je drzen in obširen program, ki ga Gülsen že več let skrbno vodi v okviru umetniškega centra Open Space na Dunaju, zato smo jo povabili k sodelovanju.

Kot izhodišče festivala smo postavili v ospredje proces umetniškega ustvarjanja in njegovo večplastnost tako v smislu razumevanja kot uporabe različnih sodobnih tehnoloških aplikacij. Na festivalu lahko opažamo umetniške projekte, ki na prvi pogled nikakor ne posegajo na področje digitalnih ali tehnoloških umetniških praks, ampak je dojetje posluževanja digitalnega mogoče le prek večplastnega branja procesa umetniškega ustvarjanja. Torej razumevanje projektov ni več pogojeno z zaznavo digitalnega, temveč z rezultatom, ki ga uporaba digitalnega doprinese, najsi bo v formalnem ali konceptualnem pomenu.

Sprašujemo se, ali je po več desetletnem uvajanju tehnoloških novosti in vstopanja umetniške produkcije v digitalni in informacijski svet še potrebno specifično pojmovanje tovrstnih umetniških praks. Zdi se, da je sodobna družba in z njo umetniška produkcija dokončno vsrkala in prebavila tehnologijo in pojmovanje digitalnega kot nekaj vsakdanjega

in povsem normalnega tako, da tega ni več potrebno posebej poudarjati.

Zanima nas, kaj lahko ponudi sodobna umetniška produkcija v smislu presežka novih medijev, seveda brez njihovega izključevanja. V kolikšni meri je sodobni umetnik zrel za tak korak in kaj je za ta presežek potrebno storiti?

Boris Groys, filozof ter poznavalec novih medijev in digitalne umetnosti, je na predavanju o funkciji muzejev tako opisal eno od prvih razstav računalniške umetnosti: "Ko smo na dan otvoritve zagnali računalnike, na katerih so bila umetniška dela, jih več kot polovica ni delala, odločili smo se, da ob vsakem računalniku prižgemo svečo, in razstava je uspela." <sup>1</sup>

"Ali lahko danes rečemo, da je strah pred modrim zaslonom povsem odveč?"

<sup>1</sup> Boris Groys - Functions of the Museum, konferenca, Palazzo delle Esposizioni, Rim, april 2009.

### **Kratek življenjepisa:**

BridA/Jurij Pavlica, Sendi Mango, Tom Kerševan

Ustanovila se je leta 1996 na Akademiji za likovno umetnost v Benetkah, kjer so člani Tom Kerševan, Sendi Mango in Jurij Pavlica tudi doštudirali. Njihovo delo temelji na razmišljanju o procesih in vlogah v okviru sodobne umetnosti, na načelu umetniškega povezovanja in skupinskega delovanja, na raziskovanju in projektih, ki vključujejo sodelovanje z različnimi drugimi umetniki, strokovnjaki, ustvarjalci. Označuje jih angažirano delo v lastnem kraju, številne povezave z raziskovalnimi inštituti in univerzami, uspešni nastopi v tujini, lasten program artist in residence itd. Njihov zadnji projekt je sodelovanje v projektu *Time For Nano*, ki poteka v sodelovanju z EU, in se osredotoča na problem nanotehnologije. BridA živi in dela v Šempasu.

\* Nenavadno ime ima, kot razlagajo člani, tako kot njihovi projekti procesualno in eksperimentalno tendenco, postaja sinonim za način njihovega dela in ustvarjanja.

# INTRODUCTORY NOTES: Let's Get Ready...

by BridA/Jurij Pavlica, Sendi Mango, Tom Kerševan

Over the course of its development, Pixxelpoint has taken on different forms, not only due to the different curators and their diverse views on artistic developments but also because of the time it has taken for the original idea to mature. Originally a computer art festival, it has transformed into a digital art and later a new media art festival. Over more than a decade attempts have been made to place it in the field of contemporary art, which was becoming ever more complex and dependent on innovations made in the field of new technologies.

We have closely observed the development of Pixxelpoint over all these years, and often participated ourselves as contributing artists. We have witnessed the development of the new media scene as we have worked on developing our own artistic practice. We have noted with great interest the comparison between Pixxelpoint and some larger international festivals, such as Ars Electronica and Transmediale, where more and more we see a type of rigidity settling in, along with an inability to have a wider view of the artists' creative process, where the final piece is not necessarily technology or media-oriented.

The idea to collaborate with Gülsen Bal was not a random meeting of minds, our goal was to expand the festival's horizons beyond the specific area of new media and incorporate a broad field of contemporary artistic practice. We were intrigued by the daring and extensive programme which Gülsen has managed for a number of years at the Open Space – Project Art Center in Vienna, and so we invited her to join in this collaboration.

In terms of the festival's central concept we placed the artistic creative process and its multi-layered nature at the forefront, both in the sense of the understanding and use of various modern technological applications. The festival features some art projects which, at first glance, have nothing to do with digital art or technological art practices, focusing instead on the use of digital means, perhaps only through a multilayered consideration of the artistic creative process. Therefore, the understanding of the projects no longer depends on the digital perception but focuses on the product which is the result of using digital means, in either a formal or conceptual sense.

After more than ten years of introducing technological innovations and the integration of artistic production in the digital and computer

world, we ask ourselves if it is still necessary to speak about these artistic practices as a separate, distinguishable concept. It seems that modern society and its artistic production has finally assimilated and digested technology and the concept of the digital as part of our normal, everyday lives, and no longer warrants special distinction.

We want to know what contemporary artistic production can offer in the sense of moving beyond new media, without exclusion, of course. To what extent is the contemporary artist mature enough and what must be done to take this leap beyond?

Boris Groys, the philosopher and new media and digital arts expert, spoke about one of the first computer art exhibitions during a lecture about the function of the museum: "When we turned on the computers containing the artworks on the day of the exhibit, more than half of them wouldn't work, so we decided to light a candle next to each computer and the exhibition was a success." <sup>1</sup>

"Can we say today that the fear of the Blue Screen of Death is entirely irrational?"

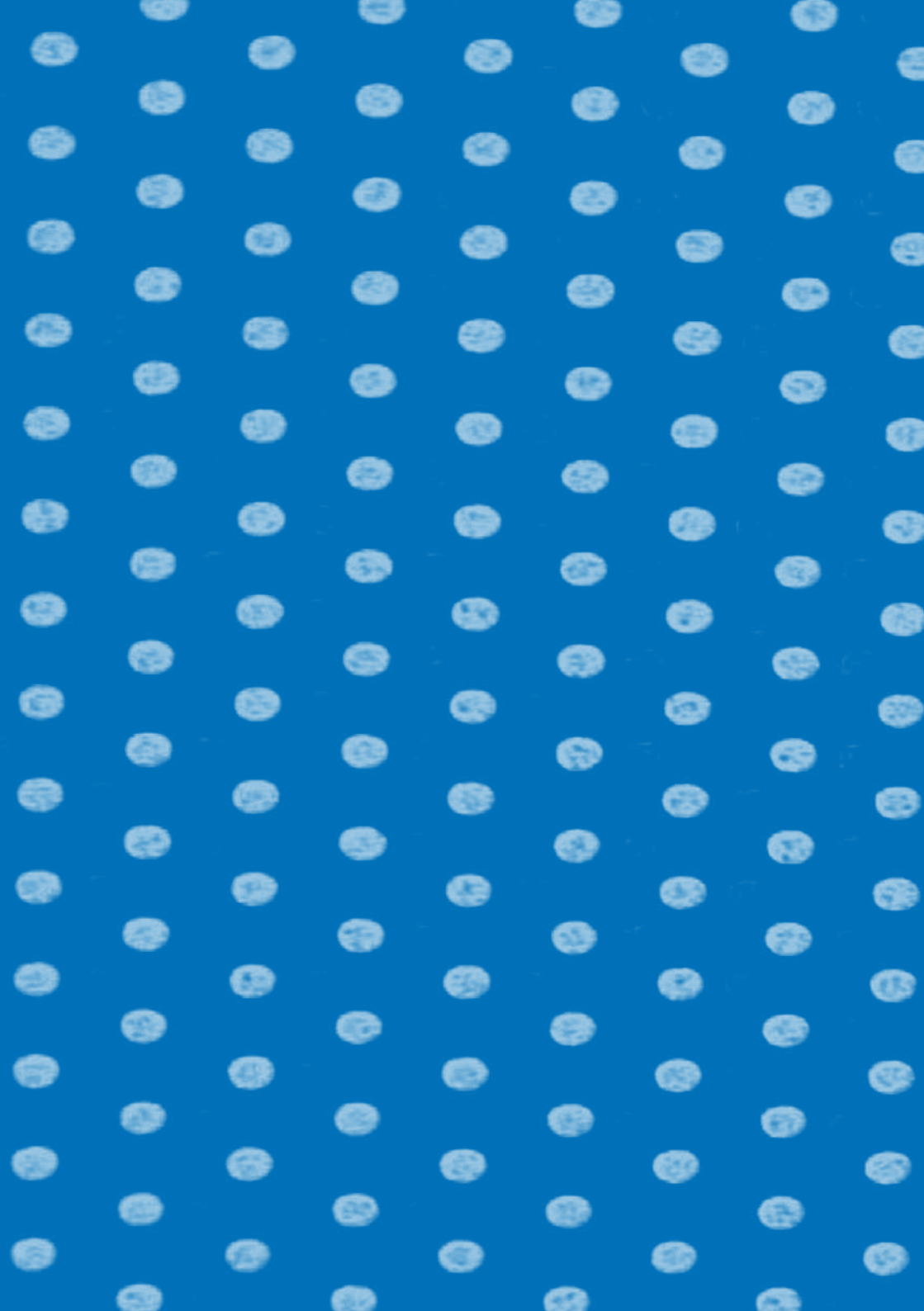
<sup>1</sup> Boris Groys – Functions of the Museum, conference, Palazzo delle Esposizioni, Rome, April 2009.


#### **Short bio:**

BridA/Jurij Pavlica, Sendi Mango, Tom Kerševan

BridA was established in 1996 at the Venice Academy of Fine Arts where its members Tom Kerševan, Sendi Mango and Jurij Pavlica were studying. Their work is based on analysing the processes and roles within contemporary art, the principle of artistic collaboration and group work, research and projects which include collaborations with other artists, experts and creative minds. They are very active in their town, with numerous connections to research institutes and universities, guest appearances abroad, their own artist in residence programme etc. Their latest project involved participating in the EU-endorsed project *Time For Nano*, which focuses on the issue of nanotechnology. BridA works and lives in Šempas.

\* As the members explained, its unusual name, much like its projects, has a processing and experimental tendency and is becoming synonymous with their way of work.





UMETNIKI/  
ARTISTS

## Voices from the revolution

### Video

V nedavnih nemirih v Egiptu leta 2011 je Googlova platforma speak2Tweet Egipčanom omogočala objavlanje najnovejših novic in mnenj na Twitterju prek glasovnih sporočil, kljub izpadu internetnega dostopa po vsej državi. Tako je nastalo na tisoče čustvenih sporočil Egipčanov, ki so svoja čustva izrazili po telefonu. V tem eksperimentalnem filmu je predstavljen izbor sporočil Speak2Tweet, ki so nastala pred padcem Mubarakovega režima 11. februarja 2011, poleg njih pa so prikazane zapuščene stavbe, ki pričajo o dolgoročnih posledicah koruptivnega diktatorskega režima. Poskuša prikazati kruto realnost dejanskega stanja v mestu in izpostavlja vlogo, ki jo urbana infrastruktura igra pri netenju nemirov med prebivalstvom. Projekt razkriva upanja in strahove naroda, ki šele odkriva posledice svoje revolucije v kontekstu svojega razpadajočega okolja.

#### Kratek življenjepis:

Heba Amin je egiptovska umetnica, ki skozi svoje delo poskuša beležiti kolektivni spomin skozi prizmo zgradb iz okolja. V svojih teoretičnih in studijskih delih raziskuje urbanizem, geodezijo, migracije/imigracije ter jezik kot estetsko bazo podatkov ter išče skupne točke, napake in

During the recent uprising in Egypt in 2011, Google's speak2Tweet platform allowed Egyptians to post their breaking news and opinions on Twitter via voice-mail despite the countrywide Internet cuts. The result was thousands of heartfelt messages from Egyptians recording their emotions by phone. This experimental film presents selected speak2Tweet messages prior to the fall of the Mubarak regime on 11 February 2011 and juxtaposes them with the abandoned structures that represent the long-lasting effects of a corrupt dictatorship. It attempts to depict the harsh reality of the physical state of the city and addresses the role the urban infrastructure plays in instigating unrest amongst its inhabitants. The project reveals the hopes and fears of people who have yet to discover the outcome of their revolution within the context of their crumbling surroundings.

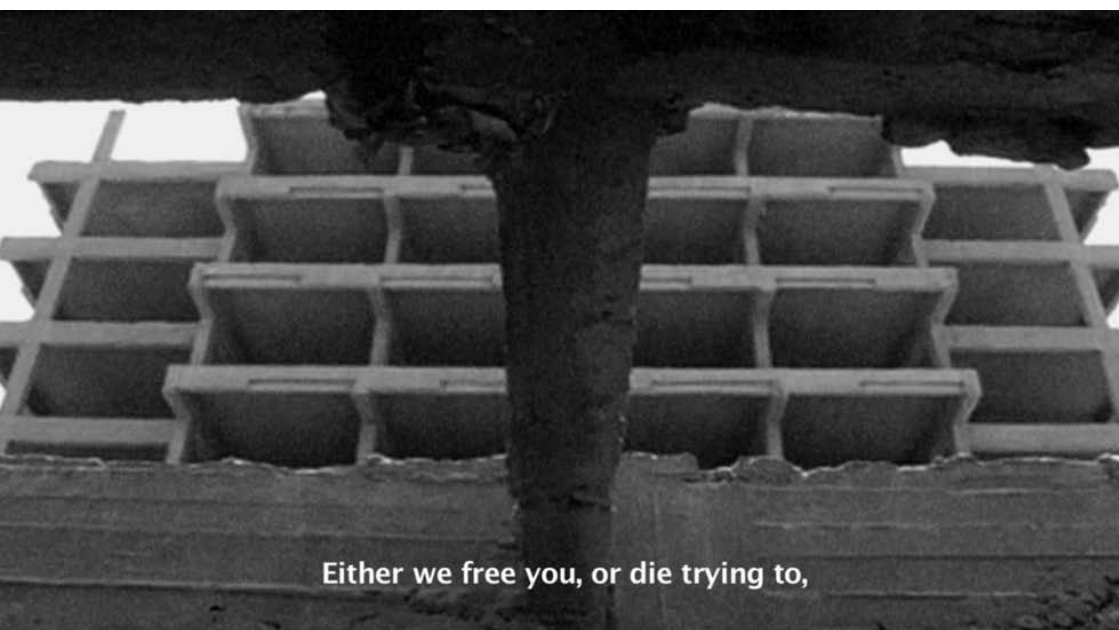
#### Short bio:

Heba Amin is an Egyptian artist whose work seeks to map collective memory as it relates to the built environment. Her theoretical and studio-based work addresses themes related to urban planning, mapping, migration/immigration and language as an



pomanjkljivosti spomina. Njeno delo je predvsem arhivske narave, pri čemer se opira na zbirke in išče smisel v subjektu skozi različna gradiva, rezultati pa se običajno manifestirajo v obliki videa, instalacij ali projekcij. Amin je opravila magisterij iz interaktivnega dizajna na univerzi v Minnesoti. Trenutno živi v Berlinu.

aesthetic database to explore junctures, failures and flawed memory. She works in an archival way, drawing from collections of work to reconfigure and make meaning of the subject through different materials, most often manifesting as video, installation and projection performance. Amin received an MFA in Interactive Design at the University of Minnesota. She currently lives in Berlin.



Either we free you, or die trying to,

## Collector Artist Network: Phase 4

Digitalni print, prilagojena programska oprema/  
Digital print, custom software

*Collector Artist Network: Phase 4* je četrta faza v stalnem raziskovalnem projektu zbiranja in beleženja podatkov. Projekt raziskuje “naravno” družbe umetnosti. Vsak zbiratelj na zemljevidu je moral prispevati seznam umetnikov v svoji zbirki umetnikov; ti sezname skupnih povezav z umetniki se uporabijo za iskanje povezav med zbiratelji na diagramu v obliki računalniške simulacije. Imena umetnikov in zbirateljev program umesti na podlagi povezav, pri čemer so prikazane osrednje osebe, posredne povezave in gruče. Z vse večjo količino zbranih podatkov se delo razvija in raste ter vse podrobneje prikazuje vsa razmerja med umetniki in zbiratelji ter medsebojne povezave med umetniki ter zbiratelji.

### Kratek življenjepis:

Burak Arıkan živi in dela v New Yorku in Istanbulu. Pri svojem delu se loteva različnih vprašanj, ki zadevajo politiko, gospodarstvo in kulturno vzdržnost v mrežnih okoljih. Njegovi sistemi so bili razstavljeni na spletu in v galerijah, v obliki odtisov, animacij, programske opreme in instalacij. Arıkan je svoja dela predstavljal na mednarodnih razstavah v ustanovah, kot so: Muzej moderne

*Collector Artist Network: Phase 4* is the fourth phase of an ongoing data collecting and mapping research project on the “nature” of the society of art. Each collector in the map was asked to contribute a list of artists in their art collection; these lists of shared artists connect the collectors in the diagram, which organises itself by running as a software simulation. The names of the artists and collectors naturally find their position in the software through connecting forces, revealing the central actors, indirect connections and clusters. As more data is collected, the piece will continue to evolve, showing in greater depth the relationships among artists and collectors as well as among artists and collectors, respectively.

### Short bio:

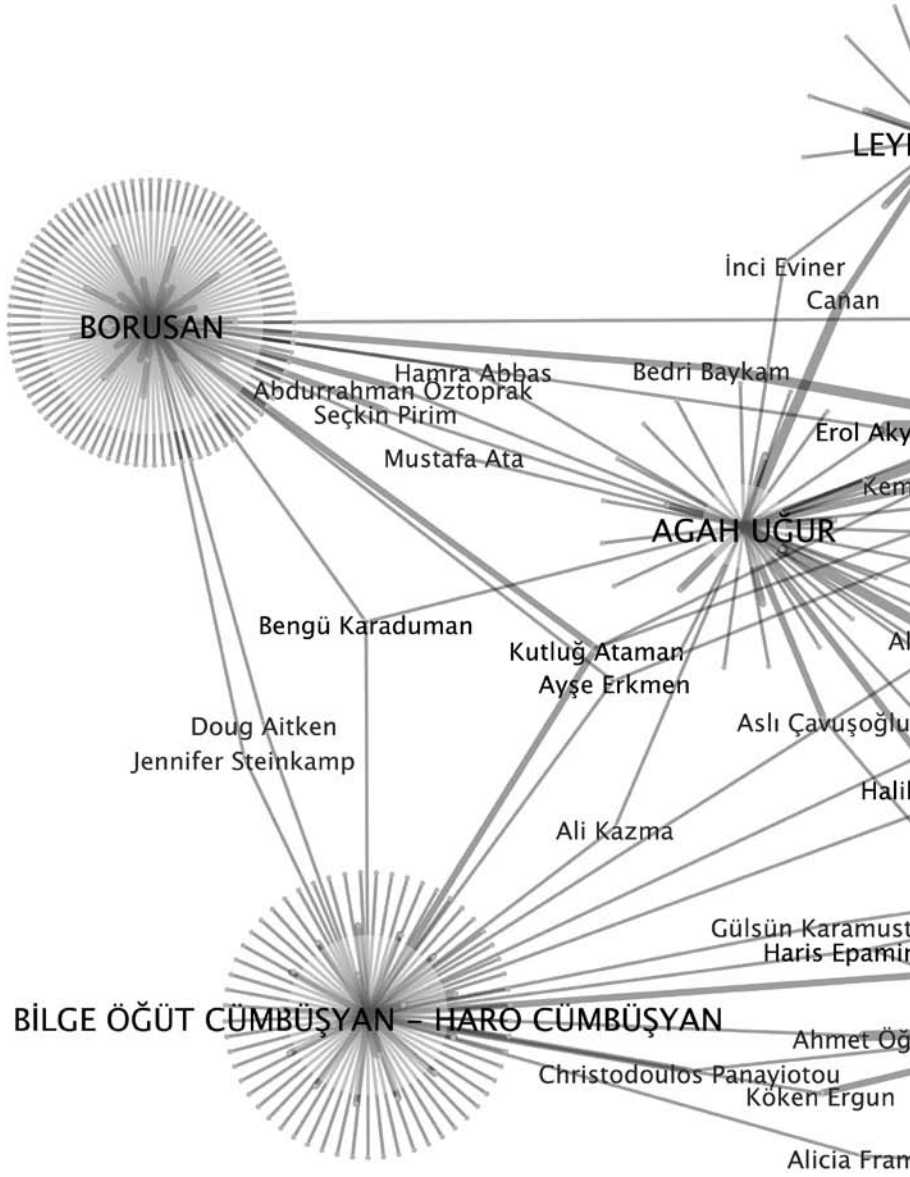
Burak Arıkan is an artist based in New York and Istanbul. His work confronts issues ranging from politics and economics to cultural sustainability in networked environments. His systems have been featured in online and onsite exhibitions in the form of prints, animation, software and installations. Arıkan has presented his work internationally at institutions including the Museum of Modern

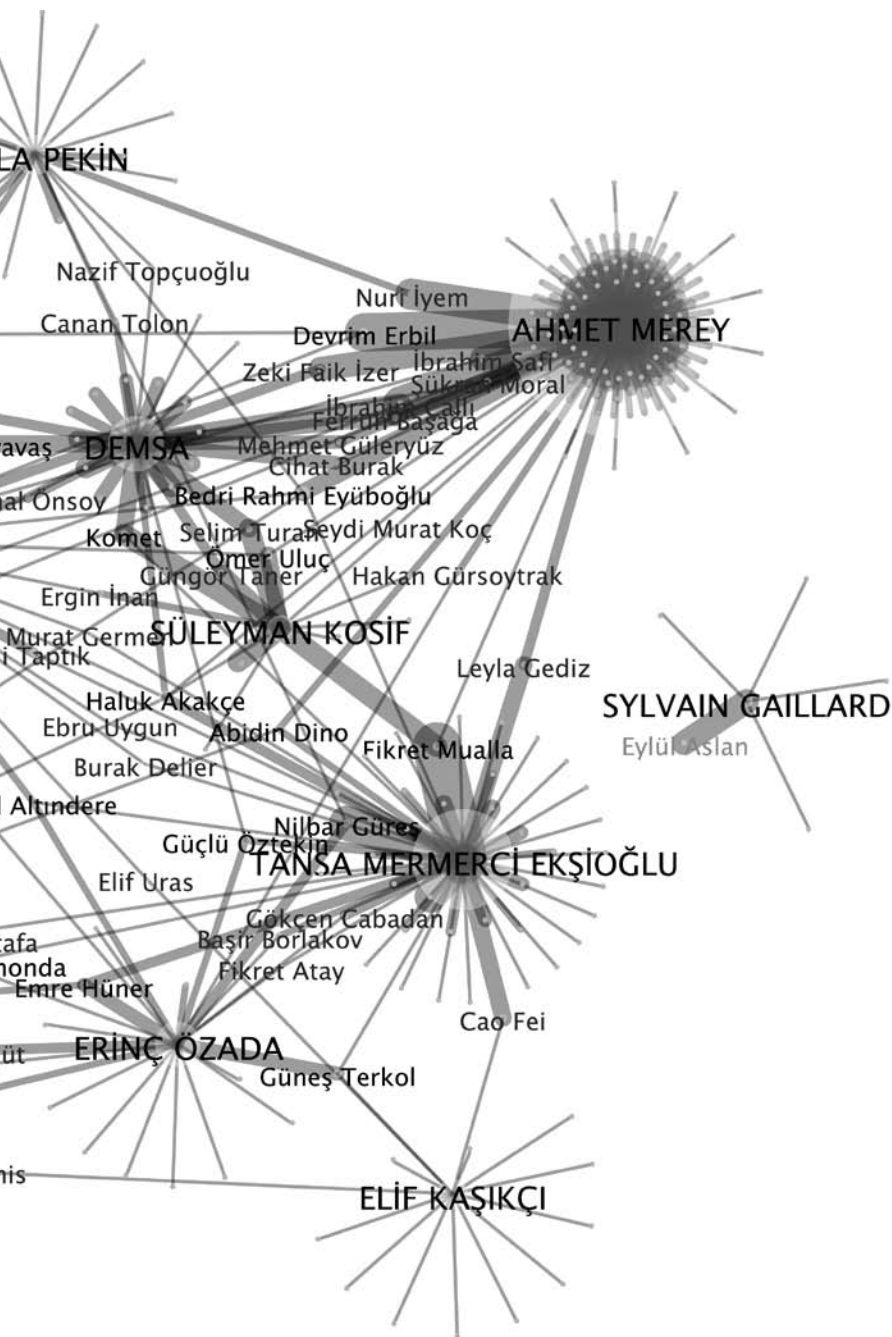
umetnosti (New York), Neuberger Museum of Art (New York), Beneški bienale (Benetke), Ars Electronica (Linz), Sonar (Barcelona), DEMF (Detroit); in na neodvisnih razstavah, kot so: Art Interactive (Cambridge), Künstlerhaus Bethanien (Berlin), Hafriyat (Istanbul), Club Phazon (Tokio), FilmWinter (Stuttgart), Turbulence (online), Upgrade! International (na spletu). Predaval je na različnih delavnicah, med drugim na Massachusetts Institute of Technology, Rhode Island School of Design, New York University Interactive Telecommunications Program, Istanbul Technical University, Bogaziçi University, Sabancı University in Istanbul Bilgi University.

Arıkan je pridobil magistrski naziv v laboratoriju za medije MIT na delavnici z naslovom "Delavnica fizičnega jezika" (PLW) pod okriljem Johna Maede. Med študijem na univerzi MIT je raziskoval omrežne sisteme, zlasti prehod od povezljivosti na povezljivost v kontekstu kreativnega izražanja. Pred študijem na univerzi MIT je leta 2004 pridobil magistrski naziv na univerzi Istanbul Bilgi University s področja oblikovanja vizualnih komunikacij, diplomiral pa je na programu gradbeništva tehnične univerze Yıldız leta 2001.

Art (New York), the Neuberger Museum of Art (New York), the Venice Biennale (Venice), Ars Electronica (Linz), Sonar (Barcelona), DEMF (Detroit) and at independent venues such as Art Interactive (Cambridge), Künstlerhaus Bethanien (Berlin), Hafriyat (Istanbul), Club Phazon (Tokyo), FilmWinter (Stuttgart), Turbulence (online), Upgrade! International (online). He has lectured and conducted workshops at institutions including the Massachusetts Institute of Technology, the Rhode Island School of Design, the New York University Interactive Telecommunications Program, Istanbul Technical University, Bogaziçi University, Sabancı University and Istanbul Bilgi University.

Arıkan completed his master's degree at the MIT Media Laboratory in the Physical Language Workshop (PLW) led by John Maeda. While at MIT, he pursued research exploring networked systems that address the transition from connectivity to collectivity in the context of creative expression. Prior to MIT, he received an MA degree in Visual Communication Design from Istanbul Bilgi University in 2004, and a BS degree in Civil Engineering from Yıldız Technical University in 2001.





## 3 voices

### Video

Video *3 glasovi* temelji na besedilu, ki govori o moji emigraciji v Avstrijo: socialni in ekonomski pogoji, učenje jezika, izguba jezika. Prikazana sta dva igralca, ki govorita besedilo v nemščini (Markus Heinicke) in angleščini (Anna Mendelssohn). Slovaški del besedila je slišen kot glas iz ozadja.

V videu *3 glasovi* besedilo ni predstavljeno v prevodu, čeprav ga slišite v treh jezikih. Prav tako ne gre za dialog, čeprav vidite dve osebi, ki govorita in se deloma navezujeta drug na drugega. Film v jedrnati obliki prikazuje svojevrsten pristop k obravnavanju zgodovine, jezika, izražanja in tega, kaj lahko pomeni, če ste nemi. Gre za govor, za učenje jezika pred kamero. Potrebno je bilo rečeno: iz nemščine kot izhodiščnega jezika se govor prek angleščine prevesi v slovaščino: uporabljam jezik, ki sem ga že skoraj izgubila.

#### Kratek življenjepis:

Miriam Bajtala, rojena v Bratislavi, živi in ustvarja na Dunaju. Pri svojem ustvarjalnem delu uporablja video, risbe in lokaciji prilagojene instalacije. Študirala je umetnostno zgodovino in elektronsko glasbo ter leta 2002 zaključila študij

The starting point of the video *3 voices* is a text which deals with my emigration to Austria: the social and economic conditions, the appropriation of language, the language loss. On display are two performers who speak the text in German (Markus Heinicke) and English (Anna Mendelssohn). The Slovak part of the text is heard as an off-screen voice.

*3 voices* is not a translation, even though you hear a text in three languages. It is not a dialogue, even though two people who speak and relate in part to one another are visible. The film shows in a laconic form an approach to history, language and expression, and what it can mean to be dumb. It is a speaking-to-win language in front of a camera. What is necessary is said: from the German, as the starting point, the speaking returns across the English to the Slovak language: I own the language, I have almost lost.

#### Short bio:

Born in Bratislava, Miriam Bajtala lives and works in Vienna, incorporates video, drawing and site-specific installation in her art practice. She studied art history and electronic music, and finished the Academy of Fine Arts in Vienna in 2002. She has taken part in

na Dunajski akademiji za lepe umetnosti. Udeležila se je različnih programov gostovanja umetnikov, med drugim v Rimu, Los Angelesu (MAK Schindler), Krumlovu in Parizu. Leta 2008 je prejela štipendijo za likovno umetnost. Video in multimedijske instalacije je predstavila na mednarodnih festivalih in razstavah, med drugim: Austrian Cultural Forum, London; Galeria Krokus, Bratislava; Forum Stadpark, Graz; Sammlung Essl, Klosterneuburg; Fotohof, Salzburg; Experimental Video Art 6, Bangkok; Museum of Technology, Dunaj; Galerie5020, Salzburg; Schindlerhouse, Los Angeles.

Bajtalino delo pogosto obravnava temeljna vprašanja percepcije, časa in prostora - umetnica raziskuje kontekst in medsebojna razmerja teh parametrov. V svojih večslojnih filmih raziskuje koncept gledanja - kdo gleda, koliko jih gleda in kaj gledajo?

various artist in residence programmes such as in Rome, Los Angeles (MAK Schindler), Krumlov and Paris (State Scholarship for Fine Art 2008). Her video and media installations have been shown at international festivals and exhibitions, including the Austrian Cultural Forum, London; Galeria Krokus, Bratislava; Forum Stadpark, Graz; Sammlung Essl, Klosterneuburg; Fotohof, Salzburg; Experimental Video Art 6, Bangkok; Museum of Technology, Vienna; Galerie5020, Salzburg; and Schindlerhouse, Los Angeles.

Bajtala's work often deals with fundamental issues focusing on perception, time and space - she investigates the context of these parameters and the mutual relationships between them. Her layered and staggered films investigate the concept of the "gaze" - who is watching, how many are watching, and watching what?



# I am old computer who talks to himself

## Instalacija/Installation

Računalnik v več različnih jezikih ponavlja naslednji stavek:

“Jaz sem stari računalnik, ki se pogovarja s samim seboj.” Zvočna zanka je dolga 6 minut in 40 sekund. To delo govori o obnavljanju komunističnega sistema v Bolgariji in vseh postsocialističnih državah, ki so jih ustvarili “stari rdeči komunisti” (kot so jim nekoč rekli v Bolgariji), hkrati pa govori tudi o gospodarskem vzponu Kitajske, kjer se proizvaja levji delež vseh računalnikov po svetu. Tamkajšnji gospodarski sistem pa ni niti kapitalističen niti socialističen, a se Kitajska kljub temu pretvarja, da je komunistična država.

### Kratek življenjepis:

Neno Belchev dela kot svobodni multidisciplinarni umetnik ter samostojni kurator. Je eden od ustanoviteljev mednarodnega festivala video umetnosti Videoholica. Pri svojem delu Neno poskuša razumeti, kako ljudje razumejo svet, kako se odzivajo na svojo okolico. Njegove video instalacije gledalca spodbujajo k drugačnemu gledanju na svet in razbijajo obstoječe modele gledanja na svet.

V zadnjih nekaj letih so bila njegova dela razstavljena na številnih razstavah po svetu: september 2011: NCCA gostujoči

The computer repeats this sentence in several different languages: *I am old computer who talks to himself*. The sound loop is 6 minutes and 40 seconds long in duration. This work deals with the restoration of the communist system in Bulgaria and all post-socialistic countries made by Old Red Commies (as we say in Bulgaria) and also with the economic rise of China which produces the biggest share of all computers all around the world, with an economic system which is neither capitalistic nor socialistic, but at same time it pretends it is still a communist country.

### Short bio:

Neno Belchev works as a freelance multidisciplinary artist and independent curator. He is one of the founders of the international video-art festival Videoholica. In his work as an artist, Neno tries to understand the way humans perceive the world, how they interact with their surrounding environment. His video installations provoke different points of view in the minds of observers in order to break away from their previous models of perceiving the world.

In the last few years, his works have been exhibited at a wide range of international



umetnik, Sankt Petersburg,  
 Rusija; junij 2011:  
 Artwork - Halle (Saale)  
 Nemčija; marec 2011: The One  
 Minutes Awards 2011, Amsterdam,  
 Nizozemska; november 2010:  
 "Komerzialni" art video -  
 Apexart, New York, ZDA; november  
 2010: sanctioned array - galerija  
 white box, New York, ZDA; avgust  
 2010: Ostrale - Dresden, Nemčija;  
 avgust 2010: "august in art"  
 - mednarodni bienale, Varna,  
 Bolgarija; junij 2010: one night  
 stand, video prikaz razkroja,  
 Santa Fe - osmi mednarodni  
 bienale, Santa Fe, ZDA; avgust-  
 november 2009: štipendija -  
 mednarodno gostovanje umetnikov  
 Ocat, muzej umetnosti Xiangning,  
 Shenzhen, Kitajska; maj 2009:  
 Nopasswd - Genova, Italija;  
 marec 2009: "Take Me To The  
 River", depo - tütün deposu,  
 Cariograd, Turčija; oktober 2008:  
 redline'08\_bordering on us -  
 Porto, Portugalska; junij 2008:  
 world one minutes, today art  
 museum, Peking, Kitajska; januar-  
 marec 2007: štipendija - ICC +  
 s-air gostujoči umetnik, muzej  
 Hidamari, Sapporo, Japonska.

exhibitions:

September 2011: NCCA artist-in-  
 residency, Saint Petersburg,  
 Russia; June 2011: facing the  
 Artwork - Halle (Saale)  
 Germany; March 2011: the One  
 Minutes Foundation awards 2011,  
 Amsterdam, the Netherlands;  
 November 2010: "Commercial" art  
 video - Apexart, New York, USA:  
 November 2010: sanctioned array -  
 white box gallery, New York USA;  
 August 2010: Ostrale - Dresden,  
 Germany; August 2010: "August in  
 art" - international biennial,  
 Varna, Bulgaria; June 2010: one  
 night stand, video programme of  
 the dissolve, site Santa fe's  
 eighth international biennial,  
 Santa fe, USA; August -  
 November 2009: grant - Ocat  
 international art residency,  
 the He Xiangning art museum,  
 Shenzhen, China; May 2009:  
 Nopasswd - Genoa, Italy;  
 March 2009: "take me to the  
 river", depo - tütün deposu,  
 Istanbul, Turkey; October 2008:  
 redline'08\_bordering on us -  
 Porto, Portugal; June 2008: World  
 One Minutes, Today Art Museum,  
 Beijing, China; January - March  
 2007: grant - ICC + s-air artist  
 in residency, Hidamari Museum,  
 Sapporo, Japan.



# Hoy Juega Chile

## Video

... "spektakel, ki konkretnost išče prav v abstraktnosti. V spektaklu se en del sveta predstavi drugemu in mu je nadrejen. Pričujoči spektakel ni nič drugega kot skupni jezik tega razločevanja.

Tisto, kar gledalca povezuje, ni nič drugega kot neko nepovratno razmerje v samem središču, to pa ohranja njegovo osamljenost. Predstava znova združuje ločene elemente, vendar jih združi kot ločene subjekte."

*Guy Debord. Družba spektakla (1967), 'I. Dovršena ločenost', Teza 29, Black&Red, 1983*

*Hoy Juega Chile* je posnet na tržnici La Vega Central v čilskem Santiagu, ko se je odvijalo svetovno prvenstvo v nogometu 2010 (tekma Čila proti Španiji) in so skoraj vsi gledali televizijo. To je ustvarilo priložnost za akcijo, ki se lahko izvede, ko doživimo izkušnjo odsotnosti življenja – in to izkušnjo lahko razširimo v kritiko, ki doseže resničnost tega spektakla.

### Kratek življenjepisa:

Jorge Catoni živi in dela v Santiagu, Čile. Pri svojem delu uporablja kakršno koli kamero in dela brez sredstev. Njegove glavne projekcije na festivalih filma in videa so: 2011: Stripart.

... "the spectacle, whose mode of being concrete is precisely abstraction. In the spectacle, one part of the world represents itself to the world and is superior to it. The spectacle is nothing more than the common language of this separation.

What binds the spectator together is no more than an irreversible relation at the very centre, which maintains their isolation. The spectacle reunites the separate, but reunites it as separate"

*Guy Debord. Society of the Spectacle (1967), 'I. Separation Perfected', Thesis 29, Black&Red, 1983*

*Hoy Juega Chile* is taped on "La Vega Central" in an open market in Santiago; meanwhile, Chile was developing the Soccer World Cup 2010 (Chile vs. Spain game), and almost everyone was watching TV. Subsequently this invites action implemented while the negation of life becomes experienced, and this experience can be intensified towards a critique which reaches the truth of the spectacle.

### Short bio:

Jorge Catoni lives and works in Santiago, Chile. Working with any little camera and no budget. The main Video & Film Festivals/ Screenings are: 2011: Stripart.

XVI Mostra d'Art jove d' Horta Guinardo. 2.-15. julij Barcelona, Španija. Incubarte. IV Edición. Festival de Artes Visuales. 16.-18. junij Valencia, Španija. Studio Open Show. The Vitrina Project. 10. junij-10. julij Atene, Grčija. Španski konzulat v Šanghaju/Knjžnica Cervantes. From Experimental Films to the Audiovisual Vanguard. 2. junij-31. julij Šanghaj, Kitajska. Workspaces LTD. Serija projekcij MisALT, Monstrous Bodies. 26. maj San Francisco, Kalifornija, ZDA. B.A.N.G. IV Festival Video Arte Barcelona. 26.-29. april Barcelona, Španija. Close Up Vallarta. Festival Internacional de Video Creación. 25.-26. april Vallarta, Jalisco, Mehika. The Latino Videoart Festival of New York/Region Zero. Center kralja Juana Carlota I na univerzi NYU. 24.-26. marec NY, ZDA. Filmski festival Dam Short. 9.-12. februar Boulder City, Nevada, ZDA. Galerija Switch/UDLA. Simposio: Ruido, forma y ciudad. 21. januar Viña Del Mar, Čile. 2010: Freak Film Festival Tijuana. 29. oktober Tijuana, Mehika. Museo de la Ciudad. USVTV Videoicomiso. 1. oktober Querétaro, Mehika. Círculo Cultural Juan XXIII. Yo soy audiovisual libre. 25. september Córdoba, Španija. Festival Suite. My work your eyes. 12.-18. april Madrid, Španija. Contemporary Arts Center. 21. letni festival z žirijo. 31. marec-22. maj Las Vegas, ZDA.

XVI Mostra d'Art jove d' Horta Guinardo. July 2-15. Barcelona, Spain. Incubarte. IV Edición. Festival de Artes Visuales. June 16-18. Valencia, Spain. Open Show Studio. The Vitrina Project. June 10- 10. Athens, Greece. Consulate of Spain in Shanghai/Cervantes Library. From Experimental Films to the Audiovisual Vanguard. June 2-July 31. Shanghai, China. Workspaces LTD. MisALT Screening Series, Monstrous Bodies. May 26. San Francisco, CA, US. B.A.N.G. IV Festival Video Arte Barcelona. April 26-29. Barcelona, Spain. Close Up Vallarta. Festival Internacional de Video Creación. April 25-26. Vallarta, Jalisco, México. The Latino Videoart Festival of New York/Region Zero. King Juan Carlos I of Spain Center at NYU. March 24-26. NY, US. Dam Short Film Festival. Feb 9-12. Boulder City, Nevada, US Galería Switch/UDLA. Simposio: Ruido, forma y ciudad. January 21. Viña Del Mar, Chile. 2010: Freak Film Festival Tijuana. October 29. Tijuana, Mexico. Museo de la Ciudad. USVTV Videoicomiso. October 1. Querétaro, México. Círculo Cultural Juan XXIII. Yo soy audiovisual libre. Sept 25. Córdoba, Spain. Suite festival. My work your eyes. April 12-18. Madrid, Spain. Contemporary Arts Center. 21st annual juried show. March 31st - May 2. Las Vegas, USA.





# Ely

## Video

*Ely* je bila za Andrea Dojmija odprava v vesolje, zadnja odprava v vesoljski dobi. *Ely* zanj pomeni dekletce, ki ga je ljubil, preden je zapustil Zemljo. Še prej in morda še mnogo let pozneje je bilo to malo dekletce, morda njegova mala punčka. Ne spominja se. *Ely* je bil tisti oddaljen planet, ki je krožil leta, leta trajajoča 793 dni. Nekaj ur je spal v pripojenem modulu velikanske zdaj že skoraj zapuščene orbitalne postaje, osvetljene od sonca, ki je bilo preblizu - ravno na pravi razdalji, da nisi popolnoma zbolel ali oslepel in končal tako, kot junaki znanstveno fantastičnih filmov iz njegove mladosti. *Ely* je ob njegovem povratku postalo tudi novo ime za planet Zemljo. Ob povratku nič več ni bilo kot prej; ni bilo ne vode ne rastlin ne zelenega listja, samo puščave, svetloba in dolge vrste prilagojenih, mutiranih ljudi, ki so v tišini počasi in brez postanka hodili naprej, mrak pa nikoli ni padel. Ob povratku je bila sončna svetloba, ki je prihajala skozi okno, prav takšna, kot se je spomnijo iz otroštva, ko je sevala skozi prah, ki je obvisel v redkem zraku nekega indijanskega poletja. Takrat so videli sonce, ki so ga narisali na belih listih papirja; končno zvezda, končno naša, preprosta, a kompleksna in nevarna. (In nato,

*Ely* for Andrea Dojmi has been a space mission, the last of the Space Era. *Ely* for him was the woman he loved before leaving Earth. Before that or maybe years later she's been a little girl, maybe his baby girl. He does not remember. *Ely* was a far away planet, he has orbited around for years. Years 793 days long. He was sleeping for a few hours in the appendix-module of a giant orbiting station, now almost abandoned, lit by a sun that was too close, at just the right distance not to get completely sick or become blind and end up like in those sci-fi movies from his youth. *Ely* also became the new name of planet earth when he got back. And when coming back nothing was as it had been; no water, no plants, no more wide green leaves but only wastelands, light and light only and long lines of silent men, adapted, mutated, walking along in long lines, slowly, without pause, without night. Coming back the sun's light getting through the window was just like it had been when as kids they used to observe the dust suspended on the thin air of our Indian summer. Right there and then they could see the sun drawn on their white papers, finally a star, finally their, simply complex, dangerous. (Then, once outside, hit by the solar wind, in a devastating

ko so prišli ven, jih je zadel sončev veter, pogubna svetloba, pred katero so poiskali zavetje v polmesečevi senci, ki jo je metala bela kupola astronomskega observatorija.) Ko se je vrnil, še ni bil čas za spoznanje, za jok in spomine – kot takrat, ko si po dolgi poti truden, miren in sam. Sedel je na posteljo, ko je svetloba najbližje zvezde pobožala njegovo rdečo svetlobno uniformo. Zdaj ni bilo činov, značk, vesoljskih misij in množic. Okoli lansirnih ploščadi je zdaj vladala tišina in bile so skoraj popolnoma zapuščene.

### Kratek življenjepis:

Andrea Dojmi in Lorenzo Bona producirata filme in zvočne izdelke pod samostojnim založniškim imenom "Distance2thesun". Ko se je leta 2007 Andrea odpravil na filmsko ekspedicijo v Kalifornijo, je bil Lorenzo ravno takrat blizu Los Angelesa in hitro je padla odločitev, da se bo pridružil svojemu prijatelju na njegovem zahodnem potovanju. Med potovanjem, dolgim več kot 2000 milj, je počasi nastajal Dojmijev film "Razdalja do Sonca" z glasbeno podlago Flushing Device (Alessandro Massobrio). Ko je Lorenzo leta 2010 zaključeval študij filmske umetnosti v Los Angelesu, je bila to odlična priložnost, da poskusi ponoviti uspeh, ki ga je dosegel na svoji prvi ekspediciji. Kar sta predstavila, je bil eden zadnjih spominov iz vesoljske dobe, "Ely".

Andrea Dojmi je filmski ustvarjalec, vizualni umetnik, umetniški direktor in surfer na valovih oceana. Dojmi pri svojem delu uporablja različne medije: film, instalacije, fotografijo, slikarstvo, glasbo in performans. Za izhodišča mu služijo poročila o organizacijah in okoljih, ki

light, they would take cover in the half-moon shape of a shadow, projected by the astronomic observatory and its white dome). When he got back, the time hadn't come yet for realising, for crying and remembering, just like after a long trip when one is tired, peaceful and alone. He sits on his bed, while the nearest star caressed his light-red suit, now without ranks, badges, space missions and huge crowds. The launching ramps, silent, were now in a state of most complete abandon.

### Short bio:

Andrea Dojmi and Lorenzo Bona produce films and sound works under the independent label of "Distance2thesun". When in 2007 Andrea decided to go for a film-expedition in California, Lorenzo happened to be in the Los Angeles area and the decision was easily made to accompany his friend through his westward journey. The 2000 plus miles travelled across three states eventually transformed into Dojmi's film "The Distance to The Sun", with the music of Flushing Device (Alessandro Massobrio). When Lorenzo was completing his film studies in Los Angeles in 2010, there seemed to be a perfect opportunity to try and match the success of the first expedition. What they uncovered was one of the last memories of the Space Era, "Ely".

Andrea Dojmi is a filmmaker, visual artist, art director and ocean surfer. Dojmi works with a variety of different media: film, installation, photography, painting, music and performance. Points of departure are reports on organisations and environments typical of the formal education system. His films and live media sublimate months of research



se običajno umeščajo v sfero formalnega izobraževalnega sistema. Njegovi filmi in mediji v živo so plod večmesečnega terenskega raziskovanja na področju kompaktnega toka notranjih izkustev (običajno gre za dokumentarne ali izobraževalne filme), kjer se resnica skriva v najglobljem kotičku preprostega sporočila, tako kot kakovost naše vizije v prvi tehnološki dobi in njen prehod v današnji čas. Njegove instalacije so namenjene ustvarjanju hibridnih ambientov, v katerih se zlivajo formalne strukture iz sfere izobraževanja (telovadnica, pohištvo in pripomočki) s skupnimi prostori, kot so menze in cerkve v modernih ali eksperimentalnih skupnostih in taborih za usposabljanje.

Andrea Dojmi je svoja dela razstavljal na samostojnih razstavah sodobne umetnosti, sodeloval pa je tudi pri

in the field into a compact flow of inner experiences (often in the form of educational documentaries) where truth seems to be caught in the deepest part of a simple message, like the quality of our vision in the first technological age and its move into our present. The aim of his installations is based on creating hybrid ambiances that blend formal structures of Education (a gym, furniture and tools) with common spaces like mess halls and chapels of modern or experimental communities and training camps.

Andrea Dojmi has exhibited internationally in contemporary art solo shows as well as group ones; his films have been invited by international film festivals like the Montreal Nouveau Film Festival, Torino Film Festival, NY International Independent Film Festival, Netmage Film





skupinskih razstavah; njegovi filmi so bili prikazani na mednarodnih filmskih festivalih, kot so festival novega filma v Montrealu, filmski festival v Torinu, festival neodvisnega filma v NY, filmski festival Netmage, atenski Videoart Festival, filmski festival v Laussani. Nekaj zadnjih razstav: PREMIO MOROSO 2012, GC.AC, Tržič, UN NUOVO MONDO, DolomitiContemporanee, Belluno, WHAT TIME IS IT ON THE MOON? Soprintendenza per i beni storici, artistici per la provincia di Verona Rovigo Vicenza, VIDEO YEAR BOOK, Chiostro di S. Cristina, Bologna / VIDEO REPORT ITALIA 2008\_09, GC.AC, Tržič, EMERGING TALENTS, CCCS Palazzo Strozzi Foundation, Firenze, PUBLIC IMPROVVISATION, (Corso superiore di arti visive, Fondazione Ratti 2008), CABINET OF CURIOSITIES, (Manifesta 2008), Museo Civico, Rovereto, DAYDREAM FIELDS, Buziol Foundation,

Festival, Athens Videoart Festival, and the Lausanne Film Festival. His last exhibitions include: PREMIO MOROSO 2012, GC.AC, Monfalcone, UN NUOVO MONDO, DolomitiContemporanee, Belluno, WHAT TIME IS IT ON THE MOON? Soprintendenza per i beni storici, artistici per la provincia di Verona Rovigo Vicenza, VIDEO YEAR BOOK, Chiostro di S. Cristina, Bologna / VIDEO REPORT ITALIA 2008\_09, GC.AC, Monfalcone, EMERGING TALENTS, CCCS Palazzo Strozzi Foundation, Firenze, PUBLIC IMPROVVISATION, (Corso superiore di arti visive, Fondazione Ratti 2008), CABINET OF CURIOSITIES, (Manifesta 2008), Museo Civico, Rovereto, DAYDREAM FIELDS, Buziol Foundation, Venezia, NO PLACE LIKE HOME (2), PROGR - Bern, NICHOLE EDUCATION, (THE BEAVERS VALLEY), Klerkx Gallery, Milan, JEUNE CREATION ART CONTEMPORAIN, La Grande Halle



Benetke, NO PLACE LIKE HOME (2), PROGR - Bern, NICHOLE EDUCATION, (THE BEAVERS VALLEY), Klerkx Gallery, Milan, JEUNE CREATION ART CONTEMPORAIN, La Grande Halle de La Villette, Paris.

Filmografija: "AIMREADY (7 Educational filmstrips)" 2005, "Summer Kids Training Camp", Locarno, Švica, 2005, "Education and protection of our children #2", v produkciji Andrea Dojmija in Netmage Festivala 2006, "Nichole education (The beavers valley)", 2006 "Alan walks to a RED point", v produkciji Andrea Dojmija in Stadtgalerie-PROGR-Bern, Švica 2007, "The distance to the sun", v produkciji Andrea Dojmija in Festivala Netmage, 2008 "Illumination Complete (Action #5)" v produkciji Andrea Dojmija in Fundacije Ratti za sodobno umetnost, 2008, "ELY" v produkciji Distance2theSun, 2011.

de La Villette, Paris.

Filmography: "AIMREADY" (7 educational filmstrips) 2005, "Summer Kids Training Camp", Locarno, Switzerland, 2005, "Education and protection of our children #2", produced by Andrea Dojmi and Netmage Festival 2006, "Nichole education (The Beavers Valley)", 2006 "Alan walks to a RED point", produced by Andrea Dojmi and Stadtgalerie-PROGR-Bern, Switzerland 2007, "The distance to the sun", produced by Andrea Dojmi, and Netmage Festival, 2008 "Illumination Complete (Action # 5)" produced by Andrea Dojmi and Fondazione Ratti per l'arte contemporanea, 2008, "ELY" produced by Distance2theSun, 2011.

**Lorenzo Bona** was born in Turin, Italy. After obtaining his BA in Contemporary Literature in 2004

**Lorenzo Bona** je bil rojen v italijanskem Torinu. Potem, ko je leta 2004 diplomiral iz sodobne književnosti na univerzi Università degli Studi di Torino, začne graditi domači glasbeni studio, kjer izvaja produkcijo izdelkov lokalnih glasbenih skupin (Did, Cardinals In, Klinefelter), hkrati pa tudi sam ustvarja glasbo. Leta 2006 in 2008 je obiskoval študijski program na London School of Sound in Scuola di Alto Perfezionamento Musicale di Saluzzo. Leta 2010 je diplomiral na MI Institute Film for Music Program v Los Angelesu, Kaliforniji, z glasbenim videom (BLO), posnetim z uporabo eksperimentalnih tehnik. Danes živi v Torinu, kjer sodeluje z lokalnimi filmskimi ustvarjalci, umetniki in združenjem za video produkcijo Prime Bande.

at the Università degli Studi di Torino, started building his own home music studio where he produced records for local bands (Did, Cardinals In, Klinefelter) while working on his own music. In 2006 and 2008 he attended courses at the London School of Sound and the Scuola di Alto Perfezionamento Musicale di Saluzzo. In 2010 he graduated from the MI Institute Film for Music Program in Los Angeles, California, with a music video (BLO) shot with experimental techniques. He now lives in Turin where he collaborates with local filmmakers, artists and the Prime Bande video production association.

## Person #10

### Video

*Oseba št. 10* ustvarja konceptualno povezavo med medijema videa in performansa ter ustvari video performans. V svojem delu Karin Felbermayr večkrat ponovi koreografijo različnih gest in poz, ki jih je povzela po reklamah za parfume. Uporabljenih je več tehnik maskiranja: zeleni oder, trakovi, pravokotniki, tehnična maska (keying), barvna osvetlitev itd.

#### Kratek življenjepis:

Karin Felbermayr je bila rojena v Münchnu, zdaj pa živi in dela med Berlinom in Dunajem. Študirala je na Akademiji lepih umetnosti v Münchnu (Olaf Metzel), Madžarski akademiji lepih umetnosti v Budimpešti (János Sugár) in na Akademiji lepih umetnosti na Dunaju (diplomsko delo je nastalo pod mentorstvom Heima Zoberniga). Leta 2007 je prejela umetniško nagrado fundacije Tise von der Schulenburg. Od video performansa *Gender Gamble* (2005) je umetnica pretežno raziskovala tematiko maske, odkrivala različne vidike prikrievanja in to povezovala s performansom. Njeno besedišče se je nenehno razvijalo in tako so nastale serije, pri katerih so vidne zelo raznolike povezave med različnimi mediji, ki so sorodni post-ideološkimi, protiavtoritarnim praksam. Zaradi njene kritične, post-avantgardistične naravnosti

*Person #10* conceptually combines the media of video and performance with video performance. In this work Karin Felbermayr repeatedly performs choreography of different gestures and poses she took from perfume advertisements. It includes the use of several masking techniques: green stage make-up, strips, rectangles, technical mask (keying), coloured light etc.

#### Short bio:

Karin Felbermayr was born in Munich and now lives and works in Berlin and Vienna. She studied at the Academy of Fine Arts in Munich (Olaf Metzel), the Hungarian Academy of Fine Arts in Budapest (János Sugár) and the Academy of Fine Arts in Vienna (diploma supervised by Heimo Zobernig). In 2007 she was awarded the art prize of the Tisa von der Schulenburg Foundation. Since her video performance *Gender Gamble* (2005), the artist has mainly been involved with the theme of the mask, probing the depths between the aspects of concealment and the infusion with performative content. Her vocabulary has developed continuously over the years and led to the production of series which display quite diverse medium-form relations and are close to the traditions of post-

paradoksi igrajo ključno vlogo  
pri določanju forme njenih del.

ideological, anti-authoritarian  
practices. As the result of her  
critical, post avant-gardist  
positioning, paradoxes play a  
decisive role in determining the  
form of her works.



## Images of struggle/Decoloniality

### Video

Utemeljen na mislih, ki so jih prispevali Dalida Benfield (ZDA), Nadia Granados (Kolumbija), Marina Gržinić (Slovenija), Fabiano Kueva (Ekvador), Walter Mignolo (Argentina, ZDA), José Alejandro Restrepo (Kolumbija), Fabian Esteban Alvarez Rojas (Kolumbija), Javier Romero (Bolivija), Alex Schlenker (Ekvador) in Camilo Vargas (Kolumbija), film *Images of struggle/Decoloniality* govori o eksplicitnih in implicitnih antagonizmah ter razlikah v globalnem kapitalizmu. "Nerazvitost", ki je danes glavna matrika kolonialnosti, je deležna ostrih kritik. "Nerazvitost" kaže na kolonialistično politiko, ki spodkopava nove paradigme preoblikovanja socialnopolitičnega prostora. V pričujočem delu je opaziti mnoge vzporednice med Latinsko Ameriko in nekdanjimi državami Vzhodne Evrope. V središče filma je postavljen koncept instrumentalizacije življenja in upora, hkrati pa obravnava vprašanje upora in se sprašuje o rešitvah za neoliberalistično globalno kapitalistično izkoriščanje. V delu tudi nastopijo vsi izmed omenjenih avtorjev, ki pred zbranim občinstvom spregovorijo, ga izzivajo in razpravljajo o mogoči politični situaciji, ki jo je treba opredeliti.

Following the thoughts of Dalida Benfield (USA), Nadia Granados (Colombia), Marina Gržinić (Slovenia), Fabiano Kueva (Ecuador), Walter Mignolo (Argentina, USA), José Alejandro Restrepo (Colombia), Fabian Esteban Alvarez Rojas (Colombia), Javier Romero (Bolivia), Alex Schlenker (Ecuador) and Camilo Vargas (Colombia), the video-film *Images of struggle/Decoloniality* refers to explicit and implicit antagonisms and differences in global capitalism. "Underdevelopment," which is today the main matrix of coloniality, receives harsh criticism. "Underdevelopment" indicates the colonial policy of undermining new paradigms for transforming the social and political space. In the work there are a lot of confrontations and parallels between Latin America and former Eastern Europe. At the core of the video film is the point of the instrumentalisation of life and resistance, with questioning struggle and solutions to neoliberal global capitalist exploitations. Also in the work each of the listed names takes a clear performative position, they talk to the audience that is coming to listen to them, they provoke the audience and also talk about a possible political situation to be identified.

Video navsezadnje predstavlja zelo konkreten dokument o predstavljanju političnega razmišljanja; gre za kompleksno učno uro (tudi obesedno, saj je bila večina omenjenih oseb povabljena na predavanja, ki smo jih organizirali v okviru simpozija o dekolonialnosti in umetnosti na Univerzi v Bogoti, Kolumbiji). Udeleženci predstavljajo svoja razmišljanja in stališča o tistih, ki "so zapuščeni in/ali prisiljeni umreti". To počnejo zato, ker se nenehno govori o svetu brez meja, okoli sebe pa vidijo revščino, represijo, bedo, vojno in spreminjanje ljudi v orodja. Njihov svet je sicer globalen, a ravno tako kot Evropa, nima spomina, ne upošteva zgodovine! Ključno sporočilo videa postane jasno, ko eden izmed govornikov, ki ga Marina Gržinić (namenoma) izzove z vprašanjem o procesu, ki smo mu priča danes - o prehajanju iz demokratične države v militaristično državo, ko povsod po svetu rastejo imperiji in ji odgovori z naslednjimi besedami: "Že sama misel o rešitvi je konceptualna, epistemološka in jezikoslovna napaka." To je ključno, saj tako postavimo pod vprašaj (ne)verjetnost na eni strani ter vidnost in moč na drugi. Video izdelek je zapis te (ne)verjetnosti; tako smo se znašli v strašnem položaju, ko hkrati potujemo "s hitrostjo svetlobe (tehnologija)", a smo obkroženi z "nezakonitimi produkti kapitalizma". Ti produkti smo vsi: mi, vi, jaz, ti in ves svet.

The video film is in the last instance a very concrete document of how to perform political thinking; this performing is connected with a complex lesson (literally, we gave lectures/lessons as most of those listed were invited to talk in a symposium on decoloniality and art at the University of Bogota, Columbia). The participants (we) reflect at the same time on our own positions in relation to those who "are left and/or forced to die". This is due to the global world that constantly talks about a global situation without borders, but all around we see poverty, control, misery, war, instrumentalisation. The world is global but at the same time, like Europe itself, without memory, history! A clear point in the video emerges when one of the speakers provoked (intentionally) by Marina Gržinić by the question of today's situation that is witnessing the passage from a nation-state to a war-state, as an imperial formation in the global world, answers in such a way: "The very idea of a solution is a conceptual, epistemological and language-based error". This is a key point as it is with this point that we question the im/possibility on one side and visibility and power on the other. The video film is the visibility of the im/possibility; so we find ourselves at the crossroads of a terrible situation that is at the same time that of "the speed of light (technology)" and "the illegal products of capitalism". The products are we, you, me, us and the world.

### Kratek življenjepis:

Marina Gržinić je filozofinja, umetnica in kustosinja. Živi v Ljubljani, dela pa v Ljubljani in na Dunaju. Aina Šmid je umetnostna zgodovinarica in urednica revije za oblikovanje interjerjev. Živi v Ljubljani. Zvonka Simčič je multimedijška umetnica, ki živi v Ljubljani. Glede na svoje preteklo delo sta se Marina Gržinić in Aina Šmid leta 2010 odločili za skupni projekt z Zvonko Simčič, ki ima dolgoletne izkušnje na področju performansov in raziskovanja feminističnih vprašanj na temo novih oblik zasluževanja, revščine in politike. Zvonka Simčič je multimedijška umetnica, ki se ukvarja z videom, performansi in fotografijo. Pri svojem delu se v zadnjem času pretežno loteva interaktivnega performansa. Je ustanoviteljica Zavoda CCC, ustanovljenega leta 2001, in zanima jo zlasti multimedijška umetnost, poleg tega pa tudi z njo povezano družbeno okolje.

Dolgoletno delo Gržinićeve in Šmidove delimo na različna obdobja in ga je mogoče razčleniti na tri glavna raziskovalna področja: v osemdesetih letih je osrednja tema film in socializem ter njegova povezava s seksualnostjo in zgodovino; v devetdesetih je osrednja tema vojna na Balkanu in tranzicija po padcu Berlinskega zidu; v novem tisočletju pa se lotita zlasti globalnega kapitalizma in zlasti kolonializma med različnimi svetovi, obenem pa ju zanimajo tudi nove oblike podrejenosti, kolonialnosti in podržavljanja premoženja. Marina Gržinić in Aina Šmid aktivno ustvarjata video umetnost že od leta 1982. Ustvarili sta že več kot 40 umetniških video projektov,

### Short bio:

Marina Gržinić is a philosopher, artist and curator. She lives in Ljubljana, Slovenia and works in Ljubljana and Vienna. Aina Šmid is an art historian and editor of a magazine for interior design. She lives in Ljubljana. Zvonka Simčič is a multimedia artist who lives in Ljubljana.

Based on their previous work, in 2010 Marina Gržinić and Aina Šmid decided to collaborate with Zvonka Simčič who has a long productive career in performance and feminist questions to work on the topic of new formats of enslavement, misery and politics. Zvonka Simčič is a multimedia artist working with video, performance and photography. In her work she has lately utilised an interactive performance. She is founder of the CCC Institute, established in 2001, which mainly focuses on the junctions of multimedia art as well as its adequate social environment.

The work of Gržinić and Šmid is divided into three main research fields regarding different periods in the long history of their work: in the 1980s film and socialism in relation to sexuality and history, in the 1990s the war in the Balkans and the transition after the fall of the Berlin Wall, while in the new millennium they focus on global capitalism and especially colonialism in between worlds as an outcome of past colonialism but also a set of relations of new forms of submission, colonality and expropriation. Marina Gržinić and Aina Šmid have been involved with video art since 1982. They have produced more than 40 video art projects, a short film, numerous video and media installations, several websites and an interactive CD-ROM (ZKM, Karlsruhe, Germany).



kratki film, številne video in multimedijske instalacije, več spletnih strani in interaktivni CD-ROM (ZKM, Karlsruhe, Nemčija). Svoja dela sta predstavili na številnih razstavah in festivalih (World Wide Video Festival, Den Haag; European Media Art Festival, Osnabruck; After de wall, Moderna Museet, Stockholm; 100 years of Lacan, The Freud Museum; projekt Net\_art Condition, Steirische Herbst; Video Viewpoints Program, MOMA New York; Gender check, MuMok, Dunaj). Nedavno sta predstavili svoje delo na razstavi Working documents, La Virreina Centre de la Imatge, Barcelona, 2008; na razstavi Smell it, WUK, Dunaj, 2009, Open space, Dunaj; na razstavi v der KUNSTRAUM NIEDEROESTERREICH, Dunaj, 2010; na festivalu Mesto žensk, Ljubljana, 2010; na evropskem filmskem festivalu dokumentarnega filma Documentaries dokumentART, Neubrandenburg in Szczecin, Nemčija/Poljska, 2010 (natečaj).

They have exhibited at numerous exhibition projects and festivals (World Wide Video Festival, Den Haag; European Media Art Festival, Osnabruck; After de wall, Moderna Museet, Stockholm; 100 years of Lacan at The Freud Museum; Net\_art Condition project at the Steirische Herbst; Video Viewpoints Program MOMA New York; Gender check, MuMok, Vienna). Their work was recently presented at the exhibition Working documents, La Virreina Centre de la Imatge, Barcelona, 2008; at the exhibition Smell it, WUK, Vienna, 2009, at Open space, Vienna; at the exhibition in der KUNSTRAUM NIEDEROESTERREICH, Vienna, 2010; at the Festival City of Women, Ljubljana, 2010; at the European Film Festival for Documentaries dokumentART, Neubrandenburg and Szczecin, Germany/Poland, 2010 (competition).



**Who remembers  
colonialism?**

# Hacitecture.net 2001-2010 \*

## Mapping the commons, Athens \*\*

\* Info točka s 3 knjigami (Fadaiat, Situation Room, WikiPlaza)/ An info point with three books (Fadaiat, Situation Room, WikiPlaza)

\*\* Video instalacija/Video installation

### [skupno dobro]

Koncept skupnega dobrega se kar naprej vrti okrog iste zamisli - da sta v današnjem svetu ustvarjanje bogastva in družabno življenje v veliki meri odvisna od komunikacije, sodelovanja, afekta in kolektivne ustvarjalnosti. Skupno dobro torej obsega tiste množice skupnih virov, ki se ustvarijo skozi prispevke mnogih in po mnenju mnogih predstavljajo nepogrešljiv del ustvarjalnega duha metropole 21. stoletja. Če tako poskušamo najti povezavo med skupnim dobrim in produkcijo, moramo pri tem upoštevati politično ekonomijo; moč, najemnine in konflikte.

### [mapiranje]

Vendar je v naših očeh, vajenih 20. stoletja, skupno dobro zaradi naše tradicije javnega in zasebnega, lastnine in individualizma, še vedno tuje. Zato predlagamo, da se odpravimo na pot iskanja skupnega dobrega; to iskanje bomo opravili s kartografskim procesom. Mapiranje seveda razumemo tako, kot ga predlagata Deleuze in Guattari in kot so ga v zadnjem desetletju uporabljali umetniki in socialni aktivisti, torej kot performans,

### [commons]

The recurrent concept of the commons elaborates on the same idea, that is, that in today's world the production of wealth and social life depend heavily on communication, co-operation, affects and collective creativity. The commons would be, then, those *milieux* of shared resources that are generated by the participation of the many and multiple which constitute, some would say, the essential productive fabric of the 21st century metropolis. And then, if we make this connection between the commons and production, we have to think of political economy; power, rents and conflict.

### [mapping]

However, due to our tradition of the private and the public, of property and individualism, the commons are still hard to see with our late 20th century eyes. We therefore propose a search for the commons; a search that will take the form of a mapping process. We understand mapping, of course, as proposed by Deleuze and Guattari and as artists and social activists have been using it during the last decade - as

razmišljanje, umetniško delo,  
družbeno akcijo.

### [nove Atene?]

Atene, kot globalno postfordistično metropolo, ki se je znašla sredi ekonomske krize in v kateri se vrstijo socialni nemiri, smo izbrali za prizorišče tega kartografskega projekta. Več kot 30 arhitektov, umetnikov in filmskih ustvarjalcev je več kot teden dni razvijalo skupne strategije mapiranja, avdiovizualne jezike, pri tem pa so uporabljali brezplačno programsko opremo in odprta kartografska orodja wiki. Predstavili smo hipotezo, da bo iz tega procesa nastal nov pogled na mesto - pokazalo se bo, kako predstavniki množic, ki se pogosto soočajo z ovirami, ki jih postavljata država in kapital, nenehno in v veliki meri podpirajo in soustvarjajo skupno bogastvo v okviru družbenega življenja mesta.

#### Zahvale:

Koncept, delavnica in razvoj projekta:  
José Pérez de Lama & Pablo de Soto (Hackitectura) v sodelovanju z Jaimejem Díezom in Carlo Boserman

Ob podpori  
cartografaciudadana.net

Sodelujoči na delavnici: Efi Avrami, Elena Antonopoulou, Maya Bontzou, Dimitris Delinikolas, Eleni Giannari, Alikí Gkika, Anastasia Gravani, Alexis Hatzigianis, Dimitris Hatzopoulos, Melina Flippou, Zaharias Ioannidis, Angela Kouveli, Veroniki Korakidou, Daphne Lada, Olga Lafazani, Natalie Michailidou, Yiannis Orfanos, Stratis Papastratis, Maria Dimitra Papoulia, Yorgos

a performance that can become a reflection, a work of art, a social action.

### [a new Athens?]

Athens, a global post-fordist metropolis, in the middle of an economic crisis and periodically struck by social rebellions was the object of the mapping project. A group of more than 30 architects, activists, artists and filmmakers worked for more than a week to develop collaborative mapping strategies and audiovisual languages by using free software participatory wiki-mapping tools. We proposed the hypothesis that a new [view of the] city will come out of the process, one in which the many and multiple, often struggling against the state and capital, are continuously and exuberantly supporting and producing the commonwealth of its social life.

#### Credits:

Concept, workshop and project development:  
José Pérez de Lama & Pablo de Soto (Hackitectura) in collaboration with Jaime Díez and Carla Boserman

With the support of  
cartografaciudadana.net

Workshop team: Efi Avrami, Elena Antonopoulou, Maya Bontzou, Dimitris Delinikolas, Eleni Giannari, Alikí Gkika, Anastasia Gravani, Alexis Hatzigianis, Dimitris Hatzopoulos, Melina Flippou, Zaharias Ioannidis, Angela Kouveli, Veroniki Korakidou, Daphne Lada, Olga Lafazani, Natalie Michailidou, Yiannis Orfanos, Stratis Papastratis, Maria Dimitra Papoulia, Yorgos Pasisis, Carolin Philipp, Maria Pitsiladi, Manos Saratsis, Athina Staurides,

Pasisis, Carolin Philipp, Maria Pitsiladi, Manos Saratsis, Athina Staurides, Iouliani Theona, Eleana Tsoukia, Sonia Tzimopoulou, Antonis Tzortzis, Dimitris Psychogios.

Strokovni svetovalci:  
Nelli Kabouri (politolog, univerza Panteion), Dimitris Papalexopoulos (arhitekt, izredni profesor NTUA), Dimitris Parsanoglou (sociolog, univerza Panteion), Dimitris Charitos (docent, oddelek za komunikologijo in masovne medije, univerza v Atenah).

### Kratek življenjepis:

Projekt so pripravili Pablo de Soto, Sergio Moreno Páez in Jose Perez de Lama (t.i. osfa). Hackitectura.net je skupina arhitektov in programerjev, ki razvijajo projekte in izvajajo teoretske raziskave na področju, kjer se srečujejo preučevanje prostora, elektronskih tokov in družabnih omrežij. Hackitectura.net poudarja rabo komunikacije v realnem času, brezplačne programske opreme, kolaborativnega dela in emancipatorno uporabo tehnologij.

Njihovo delo obsega zlasti ustvarjanje povezanih, vključujočih javnih prostorov in infrastruktur. Nekaj njihovih projektov, ki jih lahko izpostavimo: Indymedia Estrecho (2003-danes; projekt je nastal v sodelovanju z veliko mrežo družbenih gibanj v južni Španiji in Severni Afriki), La Multitud Conectada (Huelva 2003), Fadaiat (čezmejni medijski laboratorij in dogodek, ki se je odvijal med mestoma Tarifa in Tangier, 2004 in 2005), Geografías Emergentes (Extremadura, 2007), Situation Room (Laboral, Gijon, 2008) in GISS (2005-danes; globalno omrežje video strežnikov, ki so

Iouliani Theona, Eleana Tsoukia, Sonia Tzimopoulou, Antonis Tzortzis, Dimitris Psychogios

Scientific advisors: Nelli Kabouri (Political Sciences, Panteion University), Dimitris Papalexopoulos (Architect, Associate Professor NTUA), Dimitris Parsanoglou (Sociologist, Panteion University), Dimitris Charitos (Assistant Professor, Department of Communication and Mass Media, University of Athens)

### Short bio:

Composed by Pablo de Soto, Sergio Moreno Páez and Jose Perez de Lama (aka osfa), hackitectura.net is a group of architects and programmers developing projects and theoretical research in the intersecting fields of space, electronic flows and social networks. Hackitectura.net stresses the use of real-time communication, free software, collaborative work and the emancipatory use of technologies.

Their work has dealt with the creation of connected, participatory public spaces and infrastructures, including projects such as Indymedia Estrecho (2003-present; in collaboration with a wide network of social movements in Southern Spain and Northern Africa), La Multitud Conectada (Huelva 2003), Fadaiat (a transborder medialab and event between Tarifa and Tangier, 2004 & 2005), Geografías Emergentes (Extremadura, 2007), Situation Room (Laboral, Gijon, 2008) and GISS (2005-present; a global freesoftware videostreaming server network by Sergio Moreno and the GISS team), WikiPlaza (Paris, 2009).

Hackitectura.net's publications include the books "Fadaiat.

ga postavili Sergio Moreno in ekipa GISS), WikiPlaza (Pariz, 2009).

Publikacije skupine Hackitectura. net so med drugim: "Fadaiat. Libertad de movimiento/ libertad de conocimiento" (2006 - v španščini, angleščini in arabščini) in "Devenires ciborg. Arquitectura, urbanismo y redes de comunicación" (Jose Pérez de Lama, 2006 - španščina), "Situation Room: Designing a prototype of a citizen situation room" (2010, španščina in angleščina)" in WikiPlaza: Request for comments (2011, španščina in angleščina).

Libertad de movimiento/ libertad de conocimiento" (2006 - Spanish, English and Arab) and "Devenires ciborg. Arquitectura, urbanismo y redes de comunicación" (by Jose Pérez de Lama, 2006 - Spanish), "Situation Room: Designing a prototype of a citizen situation room" (2010, Spanish and English)" and WikiPlaza: Request for comments (2011, Spanish and English).



the street

as a common  
platform of  
expression

# The Art-Qaeda Project

## Video

V čudnem vzdušju se podobe odpravijo na razburljivo pustolovščino. Ali podobe predstavljajo skrivne znake, gre za razigrano parado ali tihi protest? S projektorjem z visoko hitrostjo na podlago projiciramo gibljive podobe. Tako nastane prelep vizualni ognjemet, ki spominja na pogovor med podobami in mestnim okoljem.

### Kratek življenjepis:

Wei-Ming Ho je bil rojen v mestu Tajpej, Tajvan. Ukvarja se z raziskovanjem in ustvarjanjem vizualne umetnosti. Njegova dela se osredotočajo na eksperimentalne medije, filmsko in video umetnost. Svoj projekt je ustvaril v sodelovanju s strokovnjaki za projekcijsko tehnologijo, elektroinženiring in razsvetljavo. Družbeni aktivist in umetnik je uporabil projektor z visoko hitrostjo ter projiciral gibljive podobe na podlago. Tako je nastal prelep vizualni ognjemet, ki posega v mestno okolje.

In a weird atmosphere the images provide for an exciting adventure. Did the images represent secret signals, an extraordinary parade or a silent protest? We use a high power projector to project the images in motion with high mobility to display a stunning visual firework and present the conversation between images and the city environment.

### Short bio:

Wei-Ming Ho was born in Taipei, Taiwan. He is engaged in research and creations of visual art. He focuses on experimental media, film and video art. He created this project with experts in projector technology, electrical engineering and lighting engineering. As a social and art activist, he used a high power projector to project the images in motion with high mobility to display a stunning visual firework and to intervene in a public space.



# THE ART-QADDA PROJECT

Calling all. This is our last cry before our eternal silence . . .

WEI-MING H

## Anyone's Land (Nemandsland > terra di qualcuno > Vsakogaršnja zemlja)

### Multimedijska instalacija/Multimedia installation

Stavba nekdanjega slovenskega mejnega prehoda se bo spremenila v *Vsakogaršnjo zemljo*. Ime se nanaša na ozemlje med mejnima prehodoma, ki se imenuje "Nemandsland" (nikogaršnja zemlja) - torej nekakšen prostor vmes, ki ga običajno ne more uporabljati nihče, medtem ko je "Vsakogaršnja zemlja" na voljo vsem.

*Vsakogaršnja zemlja* spremeni zdaj prazno stavbo in jo da na uporabo tistim, ki jo potrebujejo, tistim, ki nimajo zakonitega ali dejanskega fizičnega prostora za bivanje. Ker je *Vsakogaršnja zemlja* umetniški projekt, bi ta nova oblika "prostora vmes" lahko služila kot fizični prostor za migrante - hkrati pa ta projekt spodbuja razmišljanje o fizičnih in miselnih mejah ter o trenutnih vprašanih migracije, zlasti v luči novih meja "obzidane Evrope".

Tako *Vsakogaršnja zemlja* kaže na trenutno stanje v Gorici/Novi Gorici po odstranitvi meje z EU, ob tem pa raziskuje meje, ki so se vseeno ohranile - namreč miselne. Loteva se tudi vprašanja zanemarjenih površin v nekdanjem obmejnem območju, kar bi lahko razumeli spodbudno: zdi se, da so te površine preveč pomembne, da bi jih lahko kar tako vrgli v kolesje hitrih investicijskih

The building of the former border control station of Slovenia will be turned into *Anyone's Land*, referring to the territory between border control stations which is called "Nemandsland" (no man's land) - a limbo zone which normally cannot be used, whereas "Anyone's Land" is accessible to everyone.

*Anyone's Land* transforms the now empty building into a space for those who need it, who don't have a legal and/ or physical space to stay. By making use of *Anyone's Land* being an art project this new type of a "limbo zone" should serve as a physical space for migrants - and at the same time as an example to investigate physical and mental borders and the current issues of migration raised especially by the new external borders of the "walled Europe".

*Anyone's Land* thus refers to the current state of Gorizia/ Nova Gorica after the removal of the EU border, investigating the borders that remain - the mental borders, as well as the still neglected spaces along the former border areas which can be considered a positive sign: since they seem to be too important to just hand them over to fast investment policies, they should be used as spaces open to visions



politik. Namesto tega bi se morale te površine uporabljati kot odprt prostor za izražanje vizij in hotenj na širši ravni, ob upoštevanju težavnega zgodovinskega ozadja - ne samo v smislu specifičnega položaja Gorice oz. Nove Gorice.

*Vsakogaršnja zemlja* si prizadeva te površine obvarovati pred kratkoročnimi finančnimi interesi investorjev in podrobneje raziskati različne vidike meja vzdolž nekdanje meje z EU, tako da ta območja spremeni v cone za intenzivno izvajanje družbeno-urbanih dejavnosti.

*Vsakogaršnja zemlja* se navezuje na *Spremembazione\**, projekt, ki ga je Paul Rajakovics leta 1997/1998 izvedel s svojo nekdanjo skupino Transbanana (Paul Rajakovics, Bernd Vlay, Margarethe Müller). Ta projekt se je začel v okviru študentske delavnice, ki jo je organiziral Antonio Angelillo (ACMA) na temo nerešenega vprašanja delitve med Novo Gorico in Gorico. Takrat je meja EU obe mesti ločevala natanko pred slovensko železniško postajo na progi Transalpina. Nekdanji frizerski salon je bil preurejen v casting studio, kjer so se ljudje iz obeh mest lahko prijaviли za sodelovanje na snemanjih na svojih priljubljenih lokacijah, kjer so predstavili njihovo ozadje. Na koncu je bil organiziran "obmejni" badminton pred novogoriško železniško postajo na improviziranem igrišču, kjer je bila za mrežo uporabljena žičnata ograja meje z EU. Kamera je bila nameščena prav na ograjo (del ograje je bil odstranjen, tako da so ljudje med igro lahko prečkali mejo).

\* gre za skovanko besed "sprememba" in "modificazione", ki pomenita isto.

and desires on a broader level, taking the difficult historical backgrounds into account - not just in the specific situation of Gorizia/Nova Gorica.

*Anyone's Land* makes a plea to set these spaces free from investors' short-term interests in the near future - and to explore aspects of borders along the former EU border in a more comprehensive way, turning them into an intensive zone of social-urban acting.

*Anyone's Land* connects to *Spremembazione\**, a project Paul Rajakovics realised with his former group transbanana (Paul Rajakovics, Bernd Vlay, Margarethe Müller) in 1997/1998 which he started in 1997 during a workshop with students organised by Antonio Angelillo (ACMA), addressing the unresolved question of the divided city of Nova Gorica and Gorizia. At that time the EU border separated these two cities right in front of the Slovenian train station transalpina. A casting studio was installed in a former hairdresser shop, and people from both cities could sign up for filmshootings taking place in their favourite places where they explained the qualities of their favourite place. As a final event, a game of "borderline" badminton took place in front of the *stazione ferroviaria transalpina*, transforming the fence of the EU border into the net for the game. The camera was placed right on the fence (a piece of the fence was removed) so that people could cross the border while the game was being played.

\* is a combination of "spremembe" and "modificazione", with both words meaning "change". The original working title

Izvirni naslov projekta je bil "Super 8" (kar je bilo tudi ime casting studia), nanašajoč se na stanje obeh mest v letu 1998, ko je čas malce zaostal zaradi svojega položaja na meji z železno zaveso. Naslov je bil izbran tudi zato, ker je bilo opravljenih osem intervjujev.

### Kratek življenjepis:

Barbara Holub in Paul Rajakovics sta leta 1999 ustanovila Transparadiso kot prostor, ki združuje arhitekturo, urbanizem ter umetnost. Transparadiso ima sedež na Dunaju in ustvarja orodja in strategije za neposredni urbanizem (premični urbanizem).

Člani uredniškega sveta revije *Dérive*, revije za urbane raziskave, Dunaj ([www.derive.at](http://www.derive.at)). 2004 Schindlerjeva štipendija v Centru za umetnost in arhitekturo MAK, Los Angeles. Trenutno Transparadiso izvaja projekt izgradnje nove mestne četrti v Salzburgu, za katero je leta 2007 prejel nagrado Otta Wagnerja za urbanistično oblikovanje. Barbara Holub je leta 2010 začela izvajati raziskovalni projekt "načrtovanje brez načrtovanja" na Inštitutu za umetnost in oblikovanje pri Univerzi za tehnologijo na Dunaju. Paul Rajakovics je trenutno docent na Univerzi za tehnologijo na Dunaju.

Med njegovimi novejšimi projekti so 2011 64. konferenca UN DPI, Bonn; "Commons coming to Liezen", Public Art Styria; 2010 "Platz da!" European Urban Public Space, Az W / Architecture Center Vienna; "Urban Miracles", Remise Bludenz; "Leerraumzentrale", AFO (Architecture forum), Linz; 2010 "Uitzicht op!", urbani periskop/stalna instalacija, Kunstfort Fijfhuizen, NL; "The Future of

of the project was "super 8" (which was also the name of the casting studio), referring to the condition of both cities in 1998 when time seemed to be somewhat delayed due to having been located on the border of the Iron Curtain. The title also related to the eight interviews which were conducted.

### Short bio:

Barbara Holub and Paul Rajakovics founded *transparadiso* in 1999 as a platform in between architecture, urban design and urbanistic and artistic intervention. *transparadiso* is based in Vienna that works on tools and strategies for direct urbanism (ambulant urbanism).

Since 2001 they have been members of the editorial board of *dérive*, a magazine for urban research, Vienna ([www.derive.at](http://www.derive.at)). In 2004 they received a Schindler grant at the MAK Center for Art and Architecture, Los Angeles. Currently, *transparadiso* is realising a new city quarter in Salzburg for which it was awarded the Otto Wagner Urban Design Prize in 2007. Since 2010 Barbara Holub has been conducting the research project "planning the unplanned" at the Institute of Art and Design, Vienna University of Technology. Paul Rajakovics is presently teaching as an assistant professor at the University of Technology in Vienna.

Recent projects and exhibitions include the 2011 64th UN DPI conference, Bonn; "Commons coming to Liezen", Public Art Styria; 2010 "Platz da!\_European Urban Public Space, Az W / Architecture Center Vienna; "Urban Miracles", Remise Bludenz; "Leerraumzentrale", AFO (Architecture forum), Linz; 2010

the Future”, DOX, Praga; 2009  
“Cities of Desire”, Hongkong Arts  
Centre, Hongkong; “Rencontres  
Internationales”, Ca2m/ Reina  
Sofia, Madrid; “Uitzicht op!”,  
Amsterdam-Ijburg (Blue House).

“Uitzicht op!”, urban periscope/  
permanent installation, Kunstfort  
Fijfhuizen, NL; “The Future  
of the Future”, DOX, Prague;  
2009 “Cities of Desire”, Hong  
Kong Arts Centre, Hong Kong;  
“Rencontres Internationales”,  
Ca2m/ Reina Sofia, Madrid;  
“Uitzicht op!”, Amsterdam-Ijburg  
(Blue House).



## Pendulum

### Instalacija z različnimi mediji/Mixed media installation

*Pendulum, 2008*, je ideološka naprava. Na njej so rdeče, zelene in modre LED diode, ki so programirane po načelu PV (persistence vida), tako da se ustvari skoraj holografski privid z dematerializirano podobo, prikazano v obliki svetlobnega polja. Plošča naprave z LED diodami se vrti in ko doseže dovolj veliko hitrost pred gledalcem lebdi hipnotična, breztelesna podoba. V tem primeru rotacija zgoščuje piksele LED diod in jih združuje v podobo. Ko se Nihalo ustavi, prikazen izgine in iluzija preneha.

S takšno programsko in elektronsko opremo *Nihalo* pričara srhljivo sporočilo na hrbtu obiskovalca. Mučilna naprava je sestavni del ideološkega aparata, ki ga opiše Kafka v svoji zgodbi *V kazenski koloniji*, napisani oktobra 1914. Namen te naprave je, da zakone piše na človeško telo. Naša identiteta je vedno konstrukt. V sebi imamo sicer zapisana zelo kompleksna pravila ravnanja, podzavestno ali travmatična gradiva v nas kot subjektih poskušajo porušiti vsako sled občutka varnosti in gotovosti.

Zaradi svojega fizičnega in tehnološkega videza *Nihalo* morda daje vtis moderne ikone,

*Pendulum, 2008*, aims to create an ideological apparatus. The machine uses RGB LED diodes programmed on the POV principle (Persistence of Vision) due to POV's ability to produce an almost holographic illusion with a dematerialised image in the form of a light field. The machine's plate with RGB LED diodes rotates and achieves a sufficient speed so that a hypnotic dematerialised image hovers in front of the viewer to see. Here, rotation is a gesture of gathering pixels from LED diodes into an image. When the *Pendulum* stops, the image disappears and therefore does not disguise its identity as simulacra.

With such software and electronics *Pendulum* constructs a photograph of a harrow writing in a person's back. Harrow is a component part of the ideological apparatus from Kafka's story *In der Strafkolonie*, October 1914, where it writes Laws into the individual's body and his or her subjectiveness. Our identity is always constructed. However, while we have an entanglement of regulating discourses written in us, the unconscious or traumatic material embedded in us tries to undermine any stand of certainty for us as subjects.

vendar ob podrobnejšem pogledu spregledamo njegov anti-ikoničen značaj. Mehanizem za ustvarjanje podobe je dobro viden in glasen: pravi namen umetniškega dela je razblinjanje iluzij. Pokaže se mehanizem, ki je odgovoren za ustvarjanje breztelesnega zaslona.

*Nihalo* prek novega medija in nevroznanosti znova odkrije kinetično umetnost. V nasprotju z vzporednicami iz zgodovine – na nek način je *Nihalo* podobno Duchampovemu Rotoreliefu, le da je tokrat ustvarjen z LED diodami – in kinetično umetnostjo iz sredine 20. stoletja, ta naprava prikazuje “realistično” podobo. Vendar zaradi lastnosti LED diod, ki ne zagotavljajo jasnih detajlov, slika spet preide v polje abstraktnega. Naprava torej ustvari podobo in jo hkrati razkroji.

#### Kratek življenjepis:

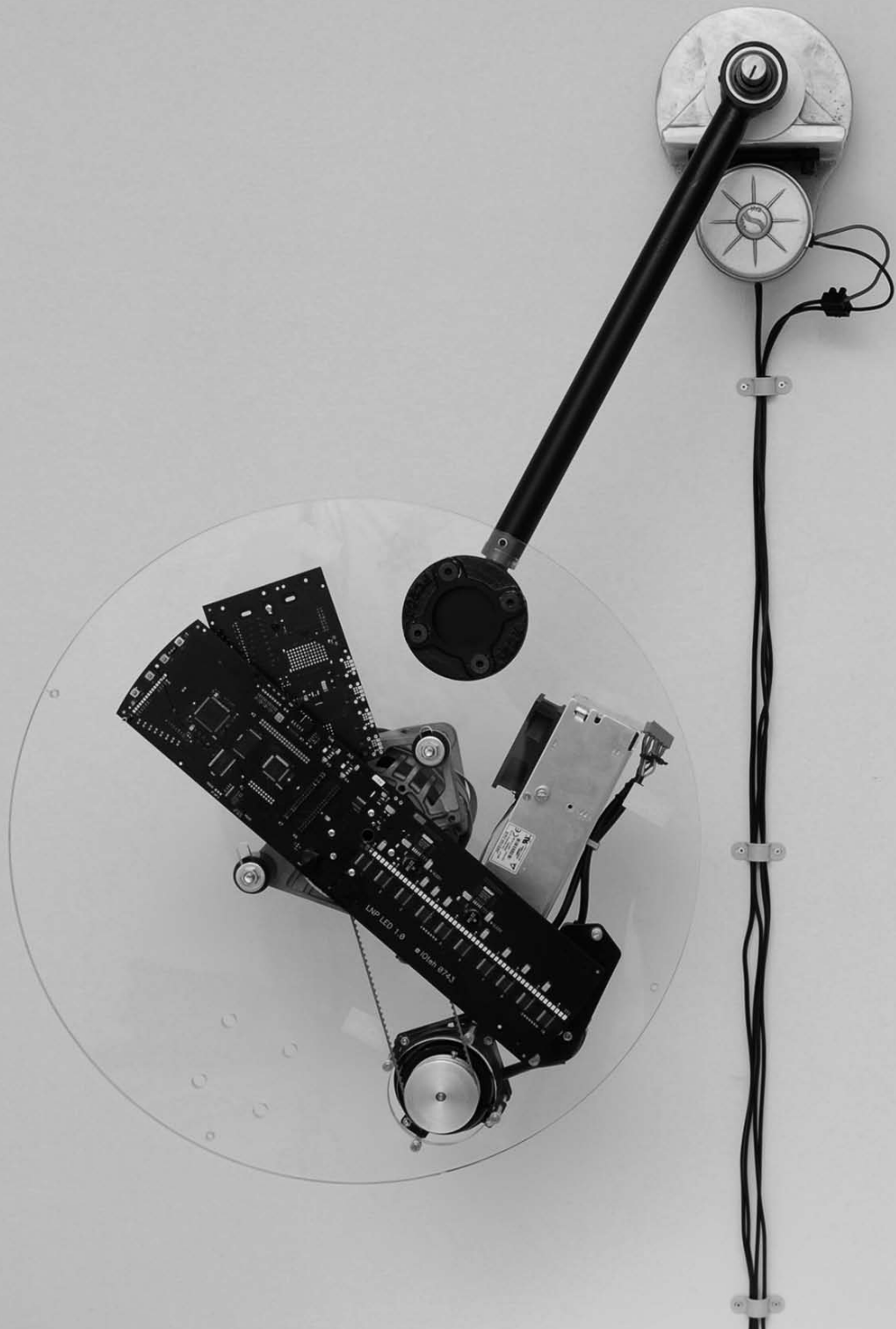
Sanela Jahić je študirala fotografijo in oblikovanje v Ljubljani (1995-1999), nato pa se je vpisala na ljubljansko Akademijo za likovno umetnost in oblikovanje, smer slikarstvo (1999-2003). Leta 2008 je uspešno diplomirala na smeri slikarstvo, z diplomskim delom z naslovom Socialni subjekt v kinetičnem objektu. Leta 2010 je pridobila magistrski naziv v okviru mednarodnega študijskega programa “Javna umetnost in nove strategije v umetnosti” na univerzi Bauhaus v Weimarju. Živi in ustvarja v Bosni, Sloveniji in Nemčiji.

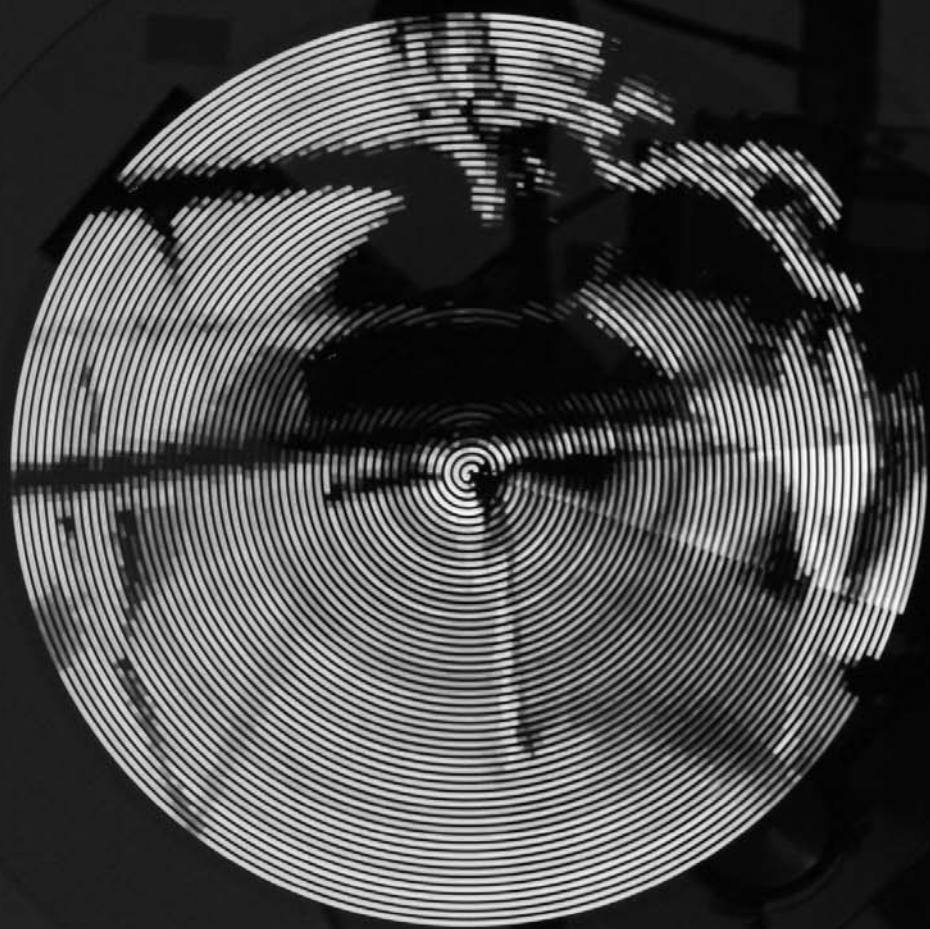
Because of its physical and technological appearance *Pendulum* might look like a modern icon, but a more careful observation discloses its anti-iconic nature. The image-producing mechanism is visible and loud: the work’s true nature is disillusionment. The mechanism is revealed as the producer of a phantasmic screen.

*Pendulum* rediscovers kinetic art through new media and neuroscience. In contrast to historical references – in a way *Pendulum* is like Duchamp’s Rotorelief now made with LED diodes – and kinetic art from the early and mid-20th century, this machine shows a “realistic” image. However, because of the nature of LED diodes, which do not provide detailed clarity, the image in turn becomes abstract again. The machine thus simultaneously produces and devours the image.

#### Short bio:

Sanela Jahić studied photography and design in Ljubljana (1995-1999) before she enrolled in the Academy of Fine Arts and Design in Ljubljana, Department of Painting (1999-2003). She received a BA (2008) in Painting at the Academy of Fine Arts and Design in Ljubljana, graduating with a thesis on Social subject in a kinetic object. In 2010, she completed the MFA degree in the international programme “Public Art and New Artistic Strategies” at Bauhaus University in Weimar. She lives and creates in the triangle made up of Bosnia – Slovenia – Germany.





# Change The Code, Keep The Text

## Računalniška umetnost/Computer based art

Delo *Change The Code, Keep The Text (CTCKTT)* raziskuje programsko kodo kot obliko digitalnega izražanja, podobno kot sta kreativno pisanje in likovna umetnost. Programerji namreč kreativno posegajo v svoje delo in prikazujejo pisano besedo na računalniškem zaslonu na nešteto različnih načinov. *CTCKTT* lahko doživljamo tako, da beremo izvorno programsko kodo, gledamo video ali beremo hiperbesedilo; ta raznolikost dodatno osvetljuje rdečo nit festivala Pixelpoint 2011, "PRIPRAVIMO SE...", saj v umetnosti novih medijev "te manifestacije v različnih kontekstih dobivajo nove pomene."

### Kratek življenjepis:

Gavin Jocius, rojen v okolici kanadskega Toronta, zdaj živi v mestu Durham v Severni Karolini. Na področju digitalnega marketinga in komunikacij dela že več kot trinajst let. V preteklosti je delal kot direktor informacijske tehnologije in spletnih storitev na univerzi Duke. Trenutno je zaposlen kot direktor spletnega marketinga v podjetju Lulu.com (Raleigh, Severna Karolina), ki se ukvarja s spletnim založništvom. Jocius je ustvaril delo *Change The Code, Keep The Text* v okviru svoje magistrske naloge med študijem na univerzi Duke, pod mentorstvom slovite postmodernistične

*Change The Code, Keep The Text (CTCKTT)* examines code as a form of digital expression, similar to creative writing or art where programmers are free to put creative thought into their work and display written words on a computer screen in countless new and imaginative ways. One can experience *CTCKTT* by reading the source code, watching the videos or reading the hypertext; as a result, this multiplicity helps highlight Pixelpoint 2011's theme of LET'S GET READY..., where new media art "can take on new meanings in multiple contextual re-configurations".

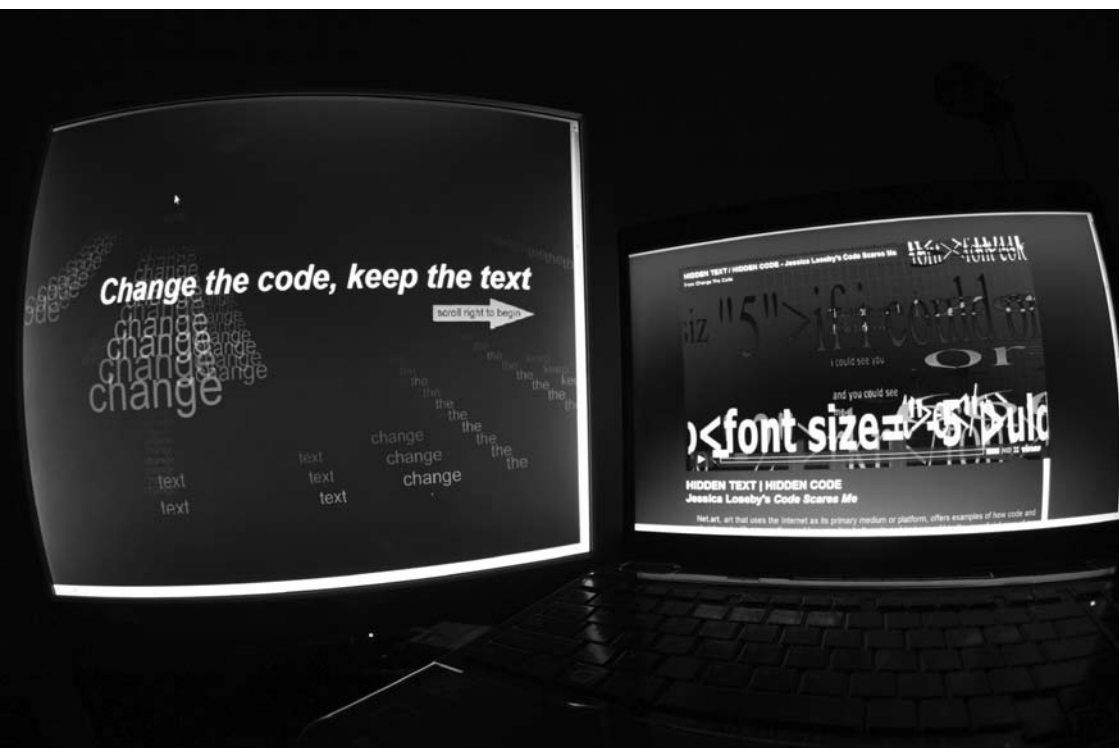
### Short bio:

Born outside of Toronto, Canada, Gavin Jocius now resides in Durham, North Carolina. He has worked in digital marketing and communication for over 13 years. Formerly the Director of Information Technology and Web Services at Duke University Alumni Affairs, he is currently the Online Marketing Manager at Lulu.com, an online publisher in Raleigh, North Carolina. Jocius created *Change The Code, Keep The Text* for his Duke University master's thesis project developed under the advisory of famed postmodern literary critic N. Katherine Hayles. Through his work, Jocius seeks to combine computer code, video, hypertext



literarne kritičarke N. Katherine Hayles. V svojem delu poskuša združiti programske kodo, video, hiperbesedilo in običajno besedilo ter z njimi prikazati, kako lahko bralci na spletu v različnih oblikah dostopajo do pisane besede.

and regular text to showcase how readers can approach the written word in numerous different formats online.



## No one knows

### Digitalni print/Digital print

Z dovoljenjem umetnika in galerije Perugi Artecontemporanea

To so portreti prijateljev, prikazani z razširjeno tehniko "kontaktnih kopij", ki se uporablja za testiranje negativov. Vsak posnetek predstavlja določen del njihovega obraza in ohranja njihove obrazne značilnosti. Na koncu jih ti posnetki prikažejo v dotlejšni neznani luči: hkrati resnični, a neresnični, vendar obstajajo, četudi neznani.

#### Kratek življenjepis:

Kensuke Koike, rojen v japonskem mestu Nagoya, je študiral likovno umetnost na beneški univerzi IUAV. Njegova dela so nekakšen kolaž imaginarnih ali abnormalnih situacij ali oseb. Pri svojem ustvarjalnem delu uporablja predvsem fotografijo in video.

Samostojne razstave: Aliens' Lounge, Virgil de Voldere Gallery, New York, 2009; There's still much to do, Perugi Artecontemporanea, Padova, 2009; Stretching for dummies, Perugi Artecontemporanea, Padova, 2006. Skupinske razstave: Officina Italia 2/ Nuova creatività italiana, Baraccano, Bologna & Fabbrica, Gambettola, Italija 2011; Amateurs | Proposal on rough definition, with four examples,

Courtesy of the artist and Perugi Artecontemporanea Gallery

These are portraits of friends resorting to the well-known technique named "contact print" for testing negatives. Every frame represents a portion of their face and maintains their facial characteristics. In the end and all together the frames reveal the never seen or dreamt aspect of themselves: real and at the same time not real, but nevertheless existing even if unknown.

#### Short bio:

Born in Nagoya, Japan, Kensuke Koike studied Visual Arts at IUAV University of Venice. His works are based on collage with imaginary and abnormal situations or persons. He mainly uses photography and video to keep their reality and familiarity.

Solo shows: Aliens' Lounge, Virgil de Voldere Gallery, New York, 2009; There's still much to do, Perugi Artecontemporanea, Padua, 2009; Stretching for dummies, Perugi Artecontemporanea, Padua, 2006. Group shows: Officina Italia 2/ Nuova creatività italiana, Baraccano, Bologna & Fabbrica, Gambettola, Italy 2011; Amateurs | Proposal on rough definition, with four examples, Perugi

Perugi Artecontemporanea, Padova, Italija 2011; Art//Tube, Galleria Civica Cavour, Padova, Italija 2011; How many worlds, Galerie 5räume, Ludwigsburg, Nemčija 2010; Tina B, Festival sodobne umetnosti v Pragi, Praga 2008.

Artecontemporanea, Padua, Italy 2011; Art//Tube, Galleria Civica Cavour, Padua, Italy 2011; How many worlds, Galerie 5räume, Ludwigsburg, Germany 2010; Tina B the Prague Contemporary Art Festival, Prague 2008.



# Brave New Pong

## Računalniška umetnost/Computer based art

Evolucija in kapitalizem sta nas privedla do točke, ko se lahko oddaljimo od našega trenutnega položaja. Zdaj smo dovolj inteligentni, da vemo, da ne potrebujemo naključnega sistema, ki temelji na tekmovalnosti. Naključje lahko nadzorujemo. Tekmovanje bi moralo zdaj postati igra sodelovanja oziroma bi celo moralo prenehati biti igra.

Svet ni več sestavljen iz nepredvidljivih sistemov, ki bi bili ločeni z nepreglednimi daljavami.

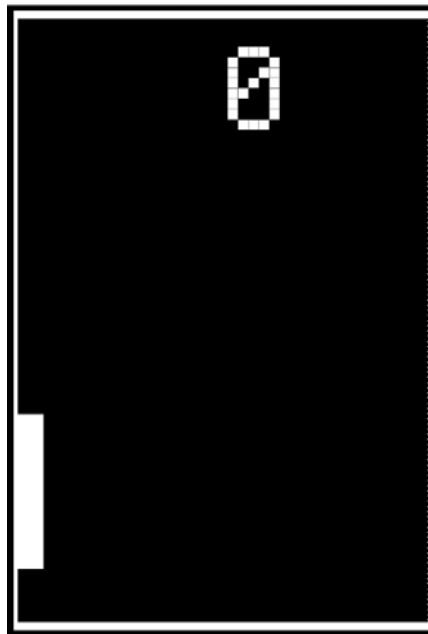
Zdaj, ko z računalniškimi modeli lahko ustvarimo tisto, kar želimo, in to pravično razdelimo, se lahko pravadna igra proizvajanja zaradi proizvajanja samega končno zaključi. Ljudje so se tudi v preteklosti poskušali organizirati in sklepati pravičnejše dogovore, vendar so s takšnimi sistemi vedno upravljali drugi ljudje. V novem svetu se bomo lahko sprostili in pustili tehnologiji, da delo opravi namesto nas. Žogica za ping pong tako ne bo nikoli več padla z mize!

### Kratek življenjepis:

monochrom je skupina umetnikov, ki deluje po vsem svetu in se ukvarja s tehnologijo, umetnostjo, hackanjem konteksta in filozofijo. Ustanovljena je bila leta 1993 v mestu

Evolution and capitalism have brought us to the point where it's possible to propel ourselves out of our current state of affairs. We're intelligent enough now that we don't need the randomness of a competitive system. We can programme randomness. Things that used to be competitive games should now be co-operative games, or even non-games.

The world is no longer made up of unpredictable systems separated

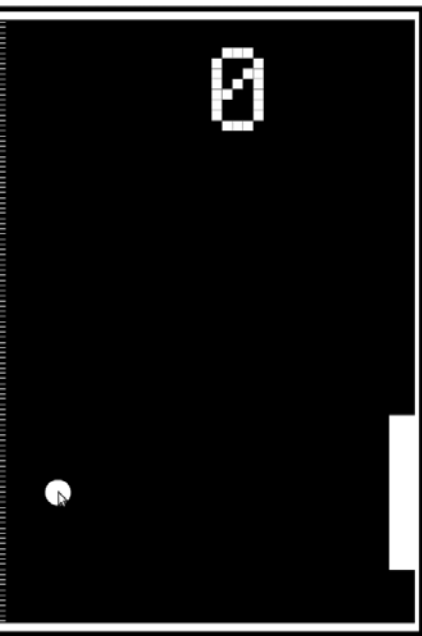


Scockerau, Spodnja Avstrija. Sedež skupine je v dunajski četrti Museumsquartier. Na kratko: monochrom je dokaj običajna mešanica protoestetskih obrobnih dejavnosti, pop odnosa, subkulturne znanosti in političnega aktivizma. Svoje poslanstvo opravljajo povsod, zlasti pa v kulturološko-arheoloških najdiščih, ko kopljejo po stolčkih (in žepih) ideologije in razvedrila. Skupina ustvarja z različnimi mediji in umetniškimi oblikami. Izdaja tudi fanzin/revijo monochrom print. Skupina monochrom je znana po svojem levo usmerjenem političnem udejstvovanju na področju civilne družbe, prav tako pa je povzročila, da je koncept "hackanja konteksta" prešel v splošno rabo. Člani skupine so: Franz Ablinger, Daniel Fabry, Günther Friesinger, Evelyn Furlinger, Roland Gratzler, Johannes Grenzfurthner, Harald List, Anika Kronberger, Frank Apunkt Schneider.

by incommunicable distances. By using computer models to produce what we want and distribute it fairly, the age-old game of producing for production's sake can come to an end. Humans have tried organising themselves in more equitable arrangements in the past, but these systems were ultimately run by other humans. In the new world we will be able to relax and let technology do the job. The pong ball will never fall off the table again!

#### Short bio:

monochrom is a worldwide operating collective dealing with technology, art, context hacking and philosophy and was founded 1993 in Stockerau, Lower Austria. Its office is located in Museumsquartier, Vienna. So to sum up, monochrom is an unpeculiar mixture of proto-aesthetic fringe work, pop attitude, subcultural science and political activism. Their mission is conducted everywhere, but first and foremost in culture-archaeological digs into the seats (and pockets) of ideology and entertainment. The group works with different media and art formats and publishes the book and zine/magazine series monochrom print. monochrom is known for its left-wing political work/civil society work and popularised the idea of "context hacking". The group's members are: Franz Ablinger, Daniel Fabry, Günther Friesinger, Evelyn Furlinger, Roland Gratzler, Johannes Grenzfurthner, Harald List, Anika Kronberger, Frank Apunkt Schneider.



## Tonys

### Digitalni print/Digital print

Stari običaj obnavljanja družinskih priimkov kosovskih Albancev potem, ko izumrejo, se je po vojnah na Balkanu na koncu devetdesetih spremenila, ko so tudi kosovski Albanci postali žrtve vojne.

Ta sprememba je postala opazna takoj po vojni na Kosovu, ko so albanski starši svoje otroke poimenovali v znak spoštovanja do ljudi, ki so in še vedno živijo. Na tej sliki vidimo devet otrok kosovskih Albancev, ki so dobili ime po takratnem premierju Velike Britanije Tonyju Blairu, ki na Kosovu velja za velikega vojnega junaka zaradi svoje pomoči, ki jo je nudil pri uresničevanju ideje svobodnega Kosova. Vsi ti otroci, ki so se slikali ob fotografiji premierja Tonyja Blaira, so bili rojeni leta 1999, ko je Kosovo postalo svobodna država.

Vsi ti otroci imajo nekaj skupnega. Svoje ime "Tonyblair" so dobili po imenu in priimku premierja Velike Britanije.

#### Kratek življenjepis:

Alban Muja (rojen leta 1980) je vizualni umetnik, ki živi in dela na Kosovu. Pri svojem delu izbira različne medije, kot so video instalacija, kratki film, dokumentarni film, risanje, slikanje, fotografija in performans. Predstavil se

The old tradition among Kosovo Albanians of renewing family members' names after they pass away has been altered since the end of the Balkan wars at the end of the 1990s, when Kosovo Albanians were also victims.

This change was noticeable right after the Kosovo war when some Albanian parents named their children in appreciation of people who were and still are alive. In this picture you can see nine Kosovo Albanian children named after the then Prime Minister of the United Kingdom, Tony Blair, who is considered a war hero in Kosovo for his help towards achieving Kosovo's freedom. All of these children taking a picture next to Prime Minister Tony Blair's photo were born in 1999, the time their country Kosovo attained its freedom.

All the children share something in common. Their first name "Tonyblair," that was given to them after the first and last name of Prime Minister Tony Blair.

#### Short bio:

Alban Muja (born 1980) is a Kosovo-based visual artist. His works cover a wide range of media including video installations, short films, documentary films, drawings, paintings,

je že na številnih mednarodnih razstavah in festivalih, pa tudi samostojnih razstavah. Pri njegovem delu je zaznati vpliv procesov političnega in družbenega preoblikovanja na Kosovu in v njegovi okolici, loteva pa se zgodovinskih in družbenopolitičnih tem ter išče povezave z njegovim položajem na današnjem Kosovu.

photographs and performances, and have been exhibited extensively at international exhibitions, in festivals and shows, also including personal presentations. Mostly influenced by the social, political and social transformation processes in Kosovo and the surrounding region, he investigates history and socio-political themes and links them to his position in Kosovo today.



## Viral Venture

### Generativna video instalacija/Generative video installation

*Viral Venture* je Nechvatalov najnovejši računalniški virus (temelji na modelu biološkega virusa, ki ga je v programskem jeziku C++ napisal Stephane Sikora), ki napada njegove digitalne slike človeških mrežnic in anusov. Chathamov notni zapis je sestavljen iz njegove skladbe iz leta 2005, ki jo je napisal za 400 električnih kitar, z naslovom *A Crimson Grail*, ki je nastal po naročilu letnega festivala *Nuit Blanche* v Parizu, izvedena in posneta pa je bila v znameniti baziliki *Sacré-Coeur*.

#### Kratek življenjepis:

Joseph Nechvatal že od leta 1986 pri svojem delu uporablja vseprisotne elektronske vizualne informacije, računalnike in robotiko. Njegove računalniško-robotske slike in računalniške animacije redno gostujejo v različnih galerijah in muzejih po vsem svetu. V obdobju 1991-1993 je kot gostujoči umetnik v ateljeju *Louis Pasteur Atelier* in v računalniškem laboratoriju *Saline Royale / Ledoux Foundation* v francoskem mestu *Arbois* razvijal Projekt računalniškega virusa: eksperiment z računalniškimi virusi kot vrsto kreativne prevare. Leta 2002 je svoje umetniško raziskovalno delo v sodelovanju s programerjem

*Viral Venture* consists of Nechvatal's most recent artificial-life computer virus (modelled on the biological viral mode as C++ programmed by Stephane Sikora) attacking his digital paintings of human retinas and anuses. Rhys Chatham's score consists of his 2005 composition for 400 electric guitars "*A Crimson Grail*" - a work originally commissioned by *Nuit Blanche*, the annual all-night arts festival held in Paris, and performed and recorded at the *Sacré-Coeur Basilica*.

#### Short bio:

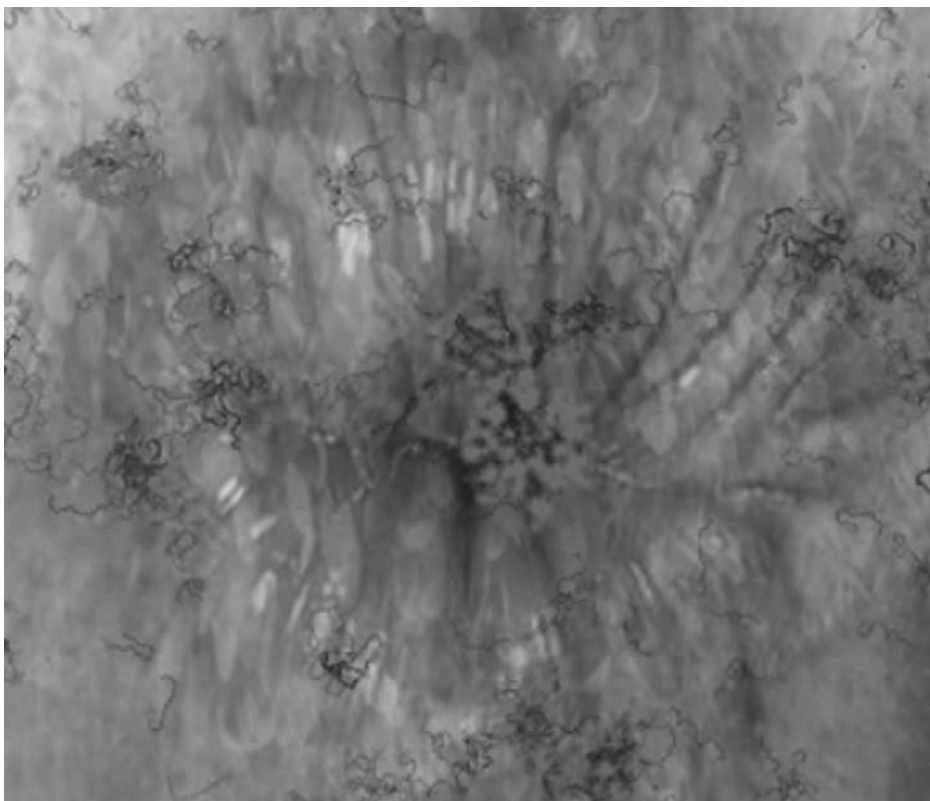
Since 1986 Joseph Nechvatal has worked with ubiquitous electronic visual information, computers and computer-robotics. His computer-robotic-assisted paintings and computer software animations are shown regularly in galleries and museums throughout the world. From 1991-1993 he worked as artist-in-resident at the *Louis Pasteur Atelier* and the *Saline Royale / Ledoux Foundation's* computer lab in *Arbois*, France on "*The Computer Virus Project*": an experiment with computer viruses as a creative stratagem. In 2002 he extended that artistic research into the field of viral artificial life through his collaboration with the programmer *Stephane Sikora*.



Stéphanom Sikoro osredotočil na virusno umetno življenje.

Nechvatal je svoj doktorski naziv na področju umetnosti in novih tehnologij pridobil na Centru za napredne raziskave in interaktivne umetnosti (Centre for Advanced Inquiry in the Interactive Arts (CAiiA)). Trenutno poučuje na fakulteti za likovno umetnost v New Yorku (SVA). Njegova knjiga esejev z naslovom *Towards an Immersive Intelligence: Essays on the Work of Art in the Age of Computer Technology and Virtual Reality (1993-2006)* je bila izdana leta 2009 pod okriljem založbe Edgewise Press. Poleti 2011 pa je bila izdana njegova knjiga *“Immersion Into Noise”* v založbi Akademske knjižnice Univerze Michigan v sodelovanju z založbo Open Humanities Press.

Nechvatal earned his PhD in the philosophy of art and new technology at the Centre for Advanced Inquiry in the Interactive Arts (CAiiA). Dr. Nechvatal presently teaches at the School of Visual Arts (SVA) in New York City. His book of essays *“Towards an Immersive Intelligence: Essays on the Work of Art in the Age of Computer Technology and Virtual Reality (1993-2006)”* was published by Edgewise Press in 2009. In 2011 his book *“Immersion Into Noise”* was published by the University of Michigan Library’s Scholarly Publishing Office in conjunction with the Open Humanities Press.



## Three stories

### Video

Delo *Tri zgodbe* temelji na lokalni zgodovini, prikazani skozi prizmo kulturne geografije, s katero se izpostavljajo in raziskujejo pojmi iz lokalne zgodovine in ustvarjajo novi družbeni prostori. Pripovedi iz lokalne zgodovine so reinterpretirane in uprizorjene v sodobnem kontekstu, v obliki kratkih dram in skulptur. Filmi so bili razviti na desettedenski delavnici, na kateri so sodelovali udeleženci iz regije. Namen dela je zabrisati mejo med resničnim in domišljajskim svetom, tako da se posnamejo izdelki v slogu dokumentarnega filma, na način televizijske dokumentarne "limonade" in video dnevnika. Podobno bodo skulpture služile kot prototipi predmetov masovne produkcije, ki imajo posebno uporabno vrednost.

#### Kratek življenjepis:

V ustvarjalno delo Alana Phelana lahko uvrstimo izdelovanje objektov, participatorne projekte, kuratorstvo in pisanje. Tako umetnik informira in pomaga pri povečevanju zanimanja za pripovedni potencial umetniškega dela. To zanimanje je mogoče izkoriščati in raziskovati tako na podlagi dejanskih in zgodovinskih dogodkov, pojmov, predmetov in krajev, kot tudi na podlagi njihovih fantazijskih različic.

The focal point of *Three Stories* is local history, viewed as a form of cultural geography which will be used to negotiate and explore notions of social history and create new social spaces. Narratives from local history will be re-interpreted and re-enacted in a contemporary context as short dramas and sculptures. The films will be developed over a ten-week workshop with participants from the county district. The intent is to blur the distinction between reality and fiction by shooting the films in a documentary style, in the tradition of a television docu-soap and video diary. Similarly, the sculptures will be prototypes for a mass produced multiple, objects that seem to have a particular use value.

#### Short bio:

Alan Phelan's practice involves the production of objects, participatory projects, curating and writing. These all inform and contribute to an interest in the narrative potential surrounding an artwork. This can be exploited or explored from actual and historical events, ideas, things and places as well as their fictional counterparts.

Alan Phelan studied at DCU, Dublin, 1989 and RIT, New York, 1994.

Alan Phelan je študiral ne univerzi DCU, Dublin, 1989; in na inštitutu RIT, New York, 1994.

Samostojne razstave: Solstice Arts Centre, 2010; Irish Museum of Modern Art, 2009; mother's tankstation, Dublin, 2007; The Lab, Dublin, MCAC, Portadown, 2006. Skupinske razstave: IMMA, 2011; EV+A, Limerick, 2009; Concourse Offsite, Blackrock, Dublin, Umetniški center Solstice, Navan, 2008; Feinkost, Berlin, 2007; ŠKUC, Ljubljana; SKC, Beograd, LCGA, Limerick, 2006; in muzej Whitney Museum of American Art, New York, 2004. Bil je tudi urednik/kustos projekta Printed Project, peta izdaja, predstavljen na 51. Beneškem bienalu.

Solo exhibitions: Solstice Arts Centre, 2010; Irish Museum of Modern Art, 2009; mother's tankstation, Dublin, 2007; The Lab, Dublin, MCAC, Portadown, 2006. Recent group exhibitions: IMMA, 2011; EV+A, Limerick, 2009; Concourse Offsite, Blackrock, Dublin, Solstice Arts Centre, Navan, 2008; Feinkost, Berlin, 2007; ŠKUC, Ljubljana; SKC, Belgrade, LCGA, Limerick, 2006; and the Whitney Museum of American Art, New York, 2004. He was editor/curator for Printed Project, issue five, launched at the 51st Venice Biennale.



## Radio Arts Space: LISTENING ROOM

### Radio

Projekt oblikuje in strukturira razstavljanje del sodobne umetnosti, ki se uvrščajo v sfero radijske in zvočne umetnosti.

*Radijski Prostor Umetnosti* raziskuje možnosti izgradnje mednarodnega modela radijskih projektov za umetniške vsebine in izmenjavo zvočnih izdelkov. Namen je spodbuditi razpravo o izdelovanju radiofoničnih umetniških projektov in izmenjavo diskurzivnih umetniških vsebin med predstavniki strokovne javnosti, umetniki in umetniškimi organizacijami. Projekt *Radijski Prostor Umetnosti* raziskuje, kako radijska frekvenca lahko postane galerijski prostor sodobne umetnosti in preiskuje izgradnjo formata začasnega radijskega oddajanja kot eno izmed možnosti, ki so na voljo.

*Radijski Prostor Umetnosti: POSLUŠALNICA* je projekt radioCone (produkcija Cona 2011)

#### Kratek življenjepis:

Irena Pivka, ki živi in dela v Ljubljani, je umetnica, arhitektka in scenografinja. Pridobila je magistrski naziv na Fakulteti za arhitekturo Univerze v Ljubljani in kolidžu St. Martins College of Art v Londonu (scenografija). Skupaj z Braneom Zormanom je ustanovila inštitut za obdelovanje sodobne umetnosti CONA. Skupaj sta realizirala niz multimedijских umetniških

A project forms and structures the exhibiting of contemporary art works that fall into the fields of radio art and sound art. *Radio Arts Space* investigates the possibilities of constituting an international radio project model for artistic contents and the exchange of audio works. The aim is to stimulate discourse about the production of radiophonic art projects and discursive artistic contents among expert audiences, artists and art organisations. The project *Radio Arts Space* examines how a radio frequency can become a gallery space for contemporary art and analyse the constitution of a format of temporary radio broadcasting as one of the options.

*Radio Arts Space: LISTENING ROOM* is project by radioCona (produced by Cona 2011)

#### Short bio:

Irena Pivka is a Ljubljana-based artist, architect and scenographer, holding an MA from the Faculty for Architecture in Ljubljana, and an MA from St. Martins College of Art, London (MA scenography). Together with Brane Zorman she established the CONA Institute for Contemporary Arts Processing. They have realised a series of multimedia art projects with the main focus on immigration and integration processes in society. In 2008

projektov z glavnim poudarkom na procesu priseljevanja in integracije v naši družbi. Leta 2008 je Cona pričela s produkcijo dolgoročnega umetniškega projekta radioCona/Projektna občasna radijska postaja za sodobno umetnost, ki zaseda javni radiofrekvenčni prostor. Sodeluje z naslednjimi galerijami: Muzej moderne umetnosti Ljubljana, ŠKUC, galerija City Ljubljana, Umetnostna galerija Maribor, A+A Benetke, Ozone Beograd, ASC Graz, <rotor> Gradec, Zerinthya Rim in mnogimi drugimi.

Udeležila se je več mednarodnih projektov gostovanja umetnikov in kot gostujoča umetnica izvedla več mednarodnih predstavitev in umetniških predavanj o svojem delu. Kot odrska oblikovalka in kostumografinja je oblikovala več kot petdeset scenografij in sodelovala z večino plesnih in gledaliških producentov v Sloveniji.

**Brane Zorman**, je umetnik, skladatelj, manipulator zvoka in producent, ki kot svobodni umetnik ustvarja v Ljubljani. Kot skladatelj je komponiral glasbo za več kot 50 gledališč, plesne, multimedijske in novomedijske zvočne projekte, izdal pa je tudi več CD-jev gledaliških glasbenih podlag ter nekaj plesnih EP-jev za različne založniške hiše.

Cona started the production of a long-term art project radioCona/Temporary Project radio For Contemporary Arts, which employs the space of a public radio frequency. She has collaborated with the following galleries: Museum of Modern Art Ljubljana, ŠKUC Gallery, City of Ljubljana, Maribor Art Gallery, A+A Venezia, Ozone Belgrade, ASC Graz, <rotor> Graz, Zerinthya Roma and many others.

She has participated in several international artist-in-residence programmes and as a guest artist she has prepared several international presentations and artist lectures about her work. As a set and costume designer, she has designed over 50 scenographies and collaborated with the majority of performing and dance producers in Slovenia.

**Brane Zorman** is a Ljubljana-based artist, composer, sound manipulator and producer working as a freelance artist. He has composed music for more than 50 theatre, dance, multimedia and newmedia sound pieces, and released several theatre soundtrack CDs and a few dance EPs for various labels.



radioC



ona

## Cenzura

### Plakati/Posters

Arjan Pregl je leta 2007 razvil vizualno podoben projekt za 29. Bienale grafične umetnosti v Ljubljani, v katerem se loteva političnih razmer v Sloveniji ter "samocenzure" slovenskih novinarjev v tistem času. Pregl je kot podlago vzel nekaj političnih besedil in z urejevalnikom besedila cenzuriral nekatere besede, tako da so postale neberljive.

Na Pixxelpointu Pregl predstavlja neke vrste konvergenco med pornografijo in urejanjem besedil, ki oba predstavljata pomemben del vsakodneвне uporabe osebnih računalnikov (večina uporabnikov osebnih računalnikov uporablja urejevalnik besedil, "seks" pa je eno najpogostejših iskalnih gesel na internetu ...) in imata hkrati oba digitalni značaj. V besedilu so ohranjene le seksualno eksplicitne besede, ostale pa so zabrisane. Gledalec lahko "zapolni praznine" in uživa v prazni, barviti kompoziciji, pri tem pa razmišlja o pomenu cenzure in reguliranja internetnih vsebin.

#### Kratek življenjepis:

Arjan Pregl je bil rojen v Ljubljani, kjer je pridobil magistrski naziv iz slikarstva (2001). V zadnjem semestru je obiskoval Indiana University of Pennsylvania v ZDA. Nato je leta

Arjan Pregl developed a visually similar project in 2007 for the 29th Biennial of Graphic Arts in Ljubljana where he dealt with the political situation in Slovenia and the "self-censorship" of Slovenian journalists at the time. Pregl took some political texts and, with a word processor, blotted out some words to render them unreadable.

For Pixxelpoint Pregl presents a sort of convergence between pornography and word processing, both of which are an important part of everyday PC use (most PC users work with a word processor and "sex" is the most searched for word on the Internet ...) as well as being digital, leaving only the sexually explicit words in the text and blotting out the rest. The viewer can "fill in" the gaps, enjoy the empty colourful composition and contemplate the meaning of censorship and regulation of Internet contents.

#### Short bio:

Arjan Pregl was born in Ljubljana where he gained his MA in Painting (2001). He attended the Indiana University of Pennsylvania in the USA during his final semester. He later gained his second MA (Printmaking) in 2004. The work of Arjan Pregl intertwines three key themes: a constructive



2004 pridobil drugi magistrski naziv. Preglovo delo v sebi združuje tri ključne tematike: konstruktivno kritiko umetnostne teorije, humor in politično noto. Vsa tri izhodišča najdejo skupni imenovalec in izraznost na področju slikarstva.

Skupinske razstave, na katerih je sodeloval: MGLC, "Hočemo biti svobodni, kot so bili očetje", Ljubljana, 2010; Muzej sodobne umetnosti Zagreb, "Risanje v Sloveniji II. 1940-2009", Zagreb; "Teritoriji, identitete, mreže: Slovenska umetnost 1995-2005", Muzej moderne umetnosti, Ljubljana, 2005; "Revizija: Slika 70+90", Galerija P74, Ljubljana, 2001.

criticism of art theory, humour and political edge. All three points of departure meet and find their expression mostly in the field of painting.

Group shows he has participated in include: MGLC, "We Want to be Free as the Fathers Were", Ljubljana, 2010; Museum of Contemporary Art Zagreb, "Drawing in Slovenia II. 1940-2009", Zagreb; "Territories, Identities, Nets: Slovene Art 1995-2005", Museum of Modern Art, Ljubljana, 2005; "Revisions: Painting 70+90", Gallery P74, Ljubljana, 2001.

Ooh [redacted] oh baby [redacted] fantastic tits [redacted]

Her breasts [redacted] firm [redacted] nipples [redacted]  
 erect [redacted] rosy pink [redacted] licked [redacted] nipple [redacted]  
 tip of his tongue [redacted] whole nipple [redacted] kissing [redacted]  
 tenderly [redacted] enjoying [redacted] aroused [redacted]

[redacted] kissing her breasts [redacted] rubbing [redacted] face [redacted]  
 again [redacted] fully aroused [redacted] dick [redacted]  
 remove his [redacted] grabbing [redacted] erect phallus [redacted] tip [redacted]  
 masturbate [redacted] expertly [redacted] softly [redacted] both hands [redacted]  
 palms [redacted] cock twitch [redacted] throb [redacted]  
 [redacted] rubbing [redacted] foreskin [redacted]

Oh baby [redacted] fantastic [redacted] Sex Games.

[redacted] best wank [redacted] deep breath [redacted] heart [redacted]

[redacted] her panties [redacted] plump [redacted] bottom [redacted] beauty [redacted]  
 Moving [redacted] his face [redacted] her cheeks [redacted] rubbing [redacted] lips [redacted]  
 soft flesh [redacted] gorgeous scent [redacted] her pussy [redacted] wet [redacted] hot [redacted] touch [redacted]  
 between her legs [redacted] warm [redacted] moist [redacted]

[redacted] on all fours [redacted]

[redacted] cock [redacted] inside [redacted]  
 young pussy [redacted] bent over [redacted] sofa [redacted] labia [redacted]  
 aroused [redacted] dick [redacted] inner lips [redacted]

Aaaaaw [redacted] ooooooh baby [redacted]

[redacted] tight [redacted] slowly [redacted] vagina [redacted] dick [redacted]

Oh [redacted] Oh yes baby [redacted] oh fuck [redacted]

[redacted] inside her [redacted] pleasure [redacted] ass [redacted]  
 checks [redacted] pussy [redacted] sulva [redacted]  
 deeper [redacted] cock [redacted] hard [redacted] moan and [redacted]  
 whimper [redacted]

Oh [redacted] yes [redacted] I'm cumming [redacted] don't stop [redacted] aah [redacted] aaaaaw [redacted] aah [redacted] yes [redacted] yes [redacted]

[redacted] orgasm [redacted] vagina pulsing [redacted]  
 penis [redacted] on the soft [redacted] down on her now [redacted]  
 pleasure [redacted] licked [redacted] pussy lips [redacted]  
 enjoying [redacted] juices [redacted] licked her [redacted] swallowing [redacted]  
 pussy [redacted] again [redacted]

## Pendulum

### Video instalacija/Video installation

Gibanje mikrofona, ki niha pred televizijskim zaslonom, ustvari večplastni video z akustičnim in vizualnim šumom. Trajanje je odvisno od časa, ki je potreben, da se nihanje ustavi. Dinamika nihanja je vsakič drugačna, zato je proces neponovljiv in nepredvidljiv. Ta koncept je povzet po delu Stevea Reichsa "Pendulum Music".

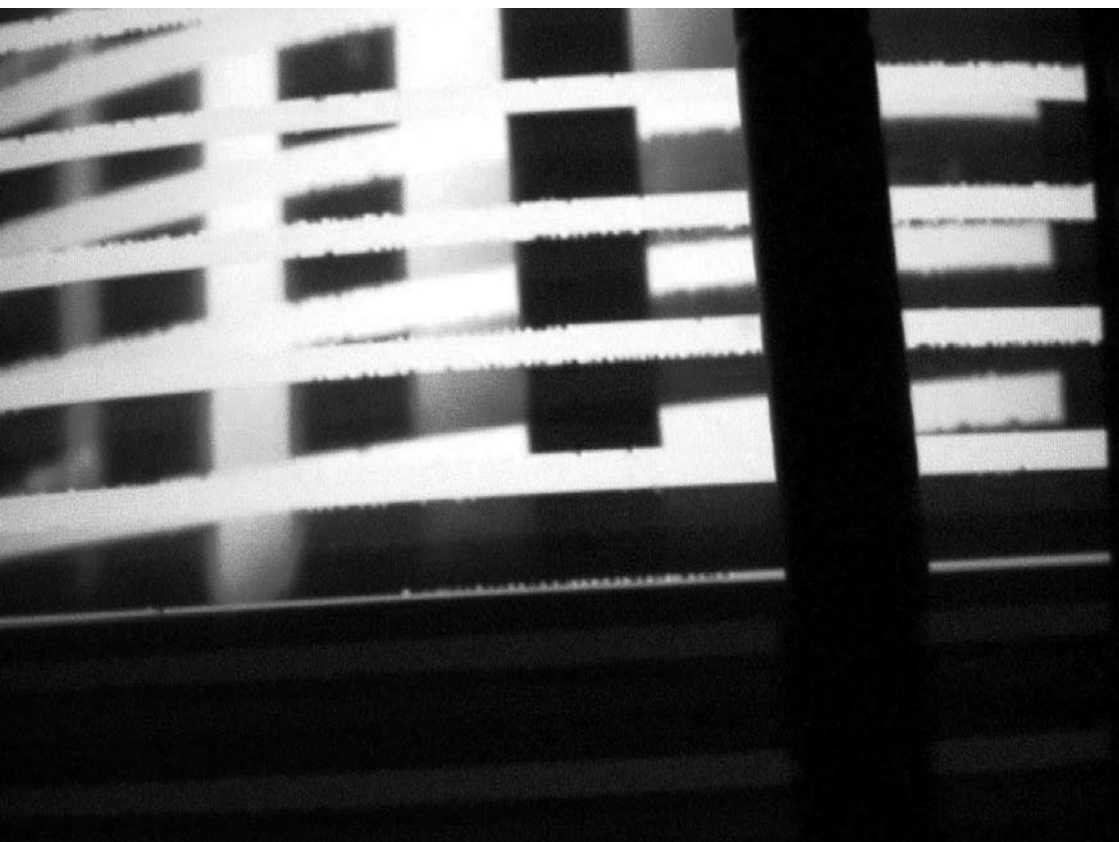
#### Kratek življenjepis:

Christine Schörkhuber živi in ustvarja na Dunaju. Študirala je na dunajski akademiji za likovno umetnost, na akademiji Expanded Pictorial Space pri Franzu Grafu, pozneje pa je začela obiskovati učni program za video/videoinstalacije z Dorit Margreiter. Marca 2008 je z odliko diplomirala na Dunajski likovni akademiji. Med letoma 2001 in 2004 je študirala na univerzi na Dunaju, študijski program evropskih etnoloških študij in umetnostne zgodovine. Je svobodna umetnica, glasbenica, filmska ustvarjalka in delavka v kulturi. Je tudi članica izvršnega odbora IG Kultur Österreich ter Radiobroadcast "Bewegungsmelder Kultur".

The movement of a microphone swinging in front of a television creates a multi-layered video through acoustic and visual feedback. The duration depends on the time the pendulum needs to come to a stop. The dynamic of the movement varies every time and makes the process unrepeatable and unpredictable. The concept comes from Steve Reich's performance piece called Pendulum Music.

#### Short bio:

Christine Schörkhuber lives and works in Vienna. She studied at the Academy of Fine Arts, Vienna in the Expanded Pictorial Space with Franz Graf, then later took a Video/Videoinstallation class with Dorit Margreiter. She graduated with distinction from the Academy of Fine Arts, Vienna in March 2008. She studied at the Studies of European Ethnology and Art History, University of Vienna from 2001 to 2004. She is a freelance artist, musician, filmmaker and cultural worker. A member of the executive committee of IG Kultur Österreich as well as the Radiobroadcast "Bewegungsmelder Kultur".



## No, Global Tour

### Video

Avtor filma: Santiago Sierra  
Režija: Santiago Sierra  
Kamera: Diego Santome  
Z dovoljenjem umetnika in  
galerije Lisson Gallery (London)

Santiago Sierra je nedvomno eden najzanimivejših sodobnih umetnikov današnjega časa. Ustvaril je opus, ki rešuje in obnavlja izrazno moč minimalizma ter konceptualizma. Ima tudi politični naboj, ki spodbuja razmislek o zahodni umetnosti in se hkrati ograjuje od našega trenutnega položaja. Njegovo novo delo *NO, GLOBAL TOUR* prikazuje izgradnjo in transport dveh spomeniških skulptur v obliki besede NO, ki potujeta skozi različna ozemlja na odkriti prikolici tovornjaka. Na podlagi dela *NO, GLOBAL TOUR* je nastal celovečerni film, ki prikazuje prevažanje tega velikega napisa "NE" skozi različna mesta po svetu. Gre za spomenik - ta se ne spreminja niti po obliki niti po pomenu -, ki postopoma spremeni svoj semantični naboj med svojim potovanjem skozi različne naključne situacije in nepričakovane dogodke. Namen tega filma, ki sicer poka po šivih od različnih podpomenov, ni spodbuditi presenečenja, ampak razmislek. Z uporabo črno-bele tehnike, ki je značilna za njegovo delo, in z zvočno podlago, ki je omejena na

A film by Santiago Sierra  
Directed by Santiago Sierra  
Filmed by Diego Santome  
Courtesy of the artist and Lisson  
Gallery (London)

Santiago Sierra is undoubtedly one of the most interesting contemporary artists today. He has created a body of work that rescues and renews the expressive power of minimalism and conceptualism, with a political charge that encourages reflection on the classical problems of Western art while denouncing our current situation. His recent work, *NO, GLOBAL TOUR*, consists of the manufacture and transportation of two monumental sculptures in the form of the word "NO", travelling through different territories on a flatbed truck. The *NO, GLOBAL TOUR* has resulted in a feature film that documents the passage of this large NO through various world cities. A monumental sculpture - unchanged both in its form and immediate meaning - that gradually assumes a complex semantic load during a journey full of eventualities, accidents and unexpected events. The film, complete with all manner of references, does not aim at surprise but thought. Using the strict black and white that characterises his work, and with a soundtrack limited to a careful

natančno obdelavo naključnih zvokov, film obuja žanr "road movieja", ob tem pa ustvarjalno vplete še druge jezike in uporabi nekatere druge tehnike. Ko filmsko pripoved podredi strogim minimalističnim pravilom, Santiago Sierra prikaže edinstven portret človeštva, ki lahko uveljavi svojo voljo povsod in kadar koli z odločnim "NE".

Film NO je bil posnet v naslednjih mestih (v enakem vrstnem redu, kot so bila obiskana): Lucca, Berlin, Halle Neustadt, Bernburg, Milan, Lucca, London, Bruselj, Rotterdam, Maastricht, Dortmund, Pittsburgh, Cleveland, Detroit, Buffalo, Hamilton, Toronto, New York, Miami, Madrid, Lourdes, Marseille, Cap Ferrat, Monte Carlo, Genova, Livorno, Washington, Salamanca, Carrara, Nagoya, Katowice, Francia, Rouillé in Mexico City.

Film je nastal s podporo naslednjih galerij: Team Gallery, New York; Lisson Gallery, London; Galería Helga de Alvear, Madrid; Prometeogallery di Ida Pisani, Milan.

#### Kratek življenjepis:

Santiago Sierra (roj. v Madridu) je znan po svojih provokativnih konceptualnih projektih, ki si za predmet raziskovanja izbirajo strukture in mehanizme moči ter pogosto razkrivajo situacije izkoriščanja in odiranja na rob družbe. V svojih projektih pogosto zaposli predstavnike šibkejših socialnih skupin za opravljanje nesmiselnih in ponižujočih del, da bi tako na formalen in poetičen način poudaril ekonomijo vrednosti in izmenjave.

V zadnjih dvajsetih letih je Sierra predstavljal svoja dela

treatment of incidental sound, the film revitalises the road movie genre through a productive encounter with other languages and disciplines. By subordinating the narrative to minimalist rigours, in this film Santiago Sierra presents an exceptional portrait of a humanity that is able to assert itself everywhere and at all times by forcefully saying: NO.

NO was filmed on location in the following cities (in the order they were visited): Lucca, Berlin, Halle Neustadt, Bernburg, Milan, Lucca, London, Bruxelles, Rotterdam, Maastricht, Dortmund, Pittsburgh, Cleveland, Detroit, Buffalo, Hamilton, Toronto, New York, Miami, Madrid, Lourdes, Marseille, Cap Ferrat, Monte Carlo, Genova, Livorno, Washington D.C., Salamanca, Carrara, Nagoya, Katowice, Francia, Rouillé and Mexico City.

The film is supported by Team Gallery, New York; Lisson Gallery, London; Galería Helga de Alvear, Madrid; and prometeogallery di Ida Pisani, Milan.

#### Short bio:

Santiago Sierra (b. Madrid) is known for his provocative conceptual projects that address structures and mechanisms of power and often expose situations of exploitation and marginalisation. In past projects, he has famously hired underprivileged individuals to undertake pointless and degrading tasks in order to articulate economies of value and exchange in formal and poetic ways.

Over the past 20 years, Sierra has exhibited widely in Europe and the Americas. He has been the subject of numerous solo

v številnih krajih po Evropi in v obeh Amerikah. Imel je številne samostojne razstave v muzejih in galerijah, med drugim v londonski galeriji Tate Modern; mehiškem muzeju Museo Rufino Tamayo; stockholmski galeriji Konsthall; hannoverskem Kestnergesellschaftu; avstrijski hiši umetnosti Kunsthau Bergen; in berlinski galeriji Kunst Werke. Na 50. Beneškem bienalu leta 2003 je zastopal Španijo.

presentations in museums and galleries, including London's Tate Modern; Mexico's Museo Rufino Tamayo; the Konsthall in Stockholm; Kestnergesellschaft in Hannover; Kunsthau Bergen in Austria; and at Kunst Werke in Berlin. He represented Spain at the 50th Venice Biennale in 2003.





## Papergame

### Novomedijska instalacija/New media installation

*Papergame* je nova računalniška igra z zastarelo strojno opremo. Igra za grafični prikaz uporablja iglični matrični tiskalnik. To pomeni, da algoritem scenarij računalniške igre izpisuje neposredno na papir. Avtor je izbral žanr drseče igre, da bi uporabnikom prikazal dejanski potek ustvarjanja enega izmed pomembnejših žanrov računalniških iger.

Avtor je s tem projektom želel prenesti strukturo igre iz digitalnega v fizični svet. Namesto iluzornega okolja "papirnata igra" prikaže tehnične omejitve realnosti - sliko za sliko, stran za stranjo. Počasni potek igranja uporabnika spodbuja k razmisleku o konceptih in notranji strukturi računalniških iger.

#### Kratek življenjepis:

Christian Streinz (Aschaffenburg, Nemčija) je umetnik in svobodni ustvarjalec na področju novih medijev.

Na dunajski univerzi za lepe umetnosti je študiral interdisciplinarne umetnosti s poudarkom na računalniški umetnosti, umetnosti v igrah in fizičnem računalništvu. Od leta 2007 živi in dela v Hamburgu in Aschaffenburgu. Kot svobodni umetnik dela tudi

*Papergame* is a new computer game experience with anachronistic hardware. This game uses a dot matrix printer as a graphical output, meaning the algorithm draws the game scenario directly onto paper. The developer selected the scrolling game genre to show the users the real process of one of the important game genres.

The developer's intention in this project is to transform the game structure from the digital environment into the physical world. Instead of creating an illusionistic scene, *Papergame* shows the technical reality frame by frame or even page by page. The low velocity of the gameplay encourages the user to reflect on the game concepts and inherent structures.

#### Short bio:

Christian Streinz (Aschaffenburg, Germany) is an artist and freelancer in the realm of new media.

He studied interdisciplinary arts at the Vienna School of Arts (Austria) with a focus on software art, game art and physical computing. Since 2007 he has lived and worked in Hamburg and Aschaffenburg. He works as a freelancer with an emphasis on concept, programming and graphics

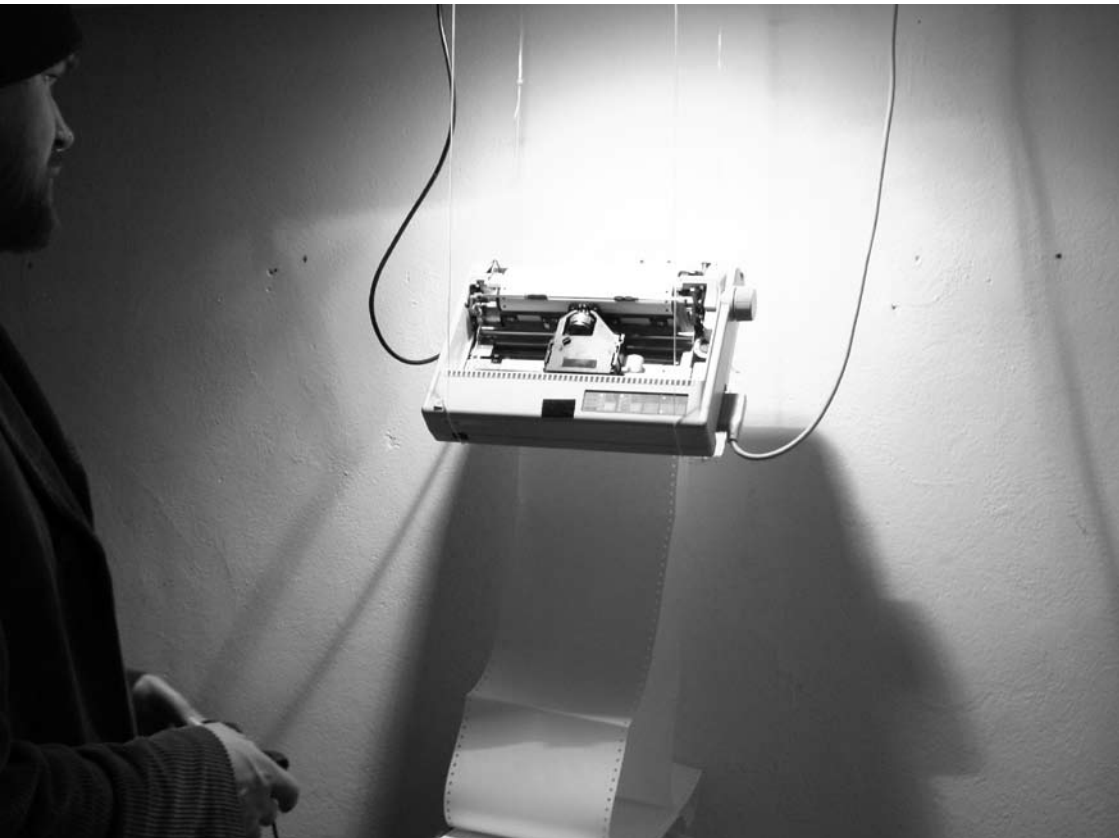


po naročilu za mnoge kulturne in izobraževalne ustanove, s poudarkom na konceptualni umetnosti, programiranju in grafiki. Christian Streinz je trenutno neodvisni vodja projektov pri Vhs-Aschaffenburg (zavod za izobraževanje odraslih) in se pretežno posveča lastnim projektom.

Izbrane razstave: Soho v Ottakringu, "begex", Dunaj, 2007; Elektrohaus-Hamburg, "circenses", Hamburg, 2008; DIY-Festival, "notepad 3D", Bonn, 2009; XP-ON-ART, "For what?", Hamburg, 2009; Platine-Köln, "For What?", Köln, 2010; XP-ON-ART, "Ultima Thule", Hamburg, 2010; lab30, "Papergame", Augsburg, 2010.

for many institutions in the context of culture and education. Christian Streinz is currently an independent project manager at the Vhs-Aschaffenburg (an institution for adult education) and primarily works on his own projects.

His exhibitions include: Soho in Ottakring, "begex", Vienna, 2007; Elektrohaus-Hamburg, "circenses", Hamburg, 2008; DIY-Festival, "notepad 3D", Bonn, 2009; XP-ON-ART, "For what?", Hamburg, 2009; Platine- Cologne, "For What?", Cologne, 2010; XP-ON-ART, "Ultima Thule", Hamburg, 2010; lab30, "Papergame", Augsburg, 2010.



## A Geometry of Revolv-olution

### Instalacija z različnimi mediji/Mixed media installation

*A Geometry of Revolv-olution* je projekt, ki si vijačnico prisvoji kot ultimativno sredstvo za kodirane oblike revolucije in preučevanje geometrije revolucije. Kljub zavračanju prostorske koherentnosti in pojmovanja, pojem revolucije razkriva družbeni akt, ki zanika vsak sistem prepoznavanja in organizacije v razmerju do časa in prostora. Delo, ki obravnava sisteme, ki potencialno podpirajo spremembo, a se sami ne spreminjajo, je sestavljeno iz polskulptur, elastičnih oblik in načinov za generiranje gibanja. Rezultati teh procesov so vidni kot majhne geste, zbirke oziroma oblike, ki so tako nestanovitne in spremenljive, da sploh nimajo prave oblike. Provizorično pohištvo na razstavi je sestavljeno kot poskus preučevanja procesa, skozi katerega se kodirani sistemi, arhitektura in forma vgrajujejo v naše odzive na strukture. Instalacija *A Geometry of Revolv-olution* uporablja lesen arhitekturni model/provizorično razstavno pohištvo, stožce iz recikliranega papirja stripov manga, *manga*-zvezek s stranmi, ki jih je mogoče odtrgati in odnesti s seboj ali z njimi ustvariti nove objekte in barvo.

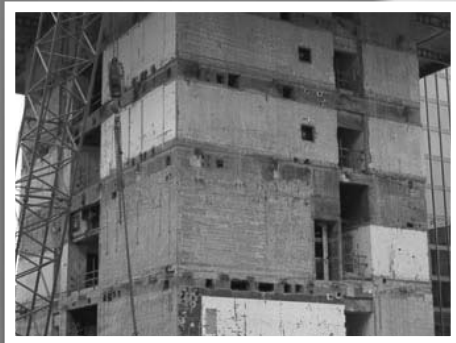
*A Geometry of Revolv-olution* is a project that appropriates the helix as the ultimate means for coded forms of revolution and its geometry. Refusing spatial coherence and understanding, the idea of revolution reveals, however, a social act denying any system of recognition and organisation relative to space and time. Dealing with systems which potentially support change rather than change itself, the work consists of pre-sculptures, elastic forms and ways of generating movement. The results of these processes take the form of little gestures or assemblages, figurations so unstable and modifiable they have no proper shape. The provisional exhibition furniture is constructed from an interest in the process by which coded systems, architecture and form are embedded in our responses to structures. *A Geometry of Revolv-olution* uses a wooden architectural model/provisional exhibition furniture, cones made of recycled pages of manga comics, a *manga*-notepad with pages to take away or to make new objects and paint.

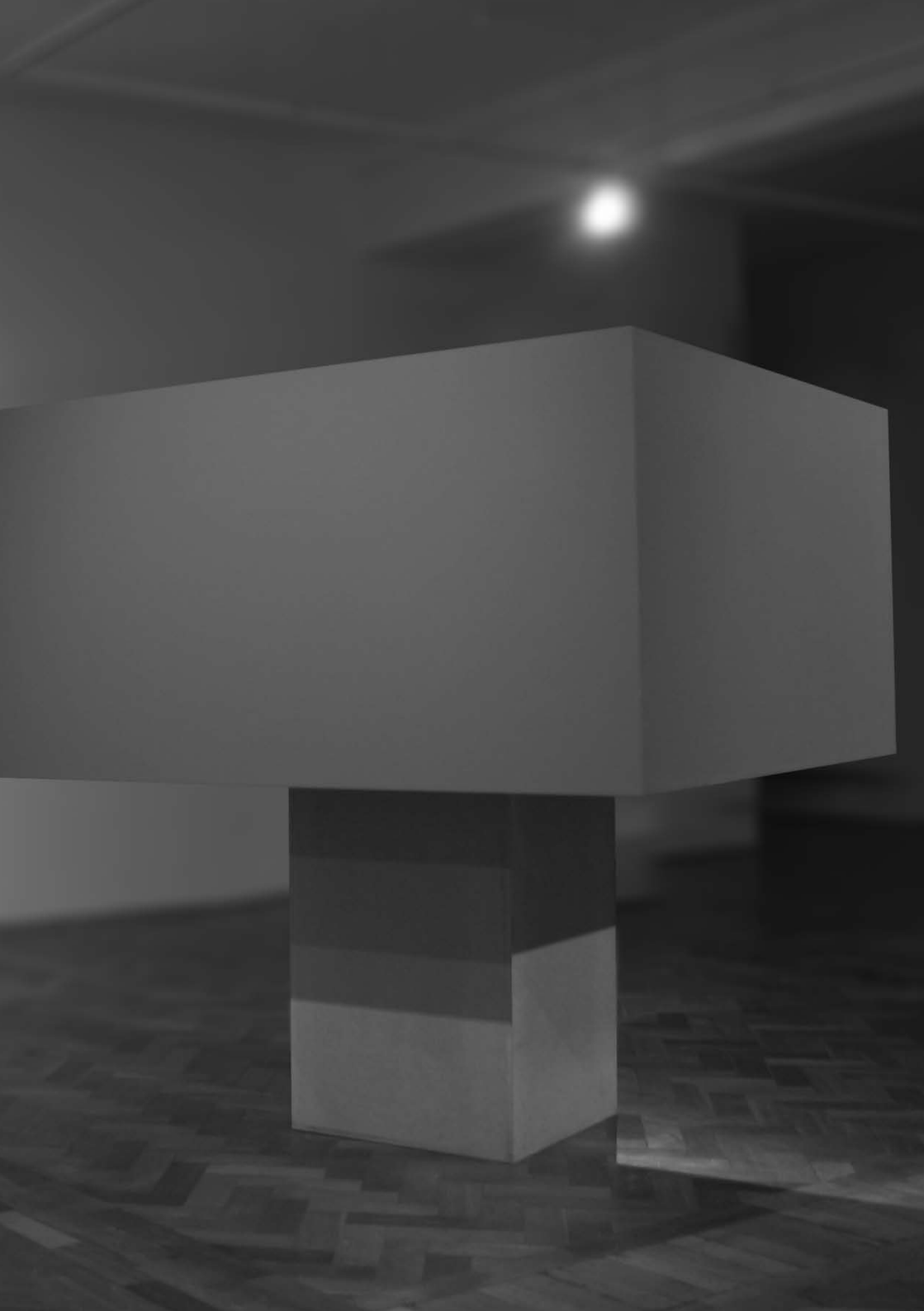
### Kratek življenjepisa:

Sissua Tarka oz. Verina Gfader je umetnica, ki živi in dela v Londonu in Tokiju. Pri svojem delu raziskuje nepogrešljivost praks v razvoju ter etiko in ekonomijo umetnosti s posebnim poudarkom na nelinearnosti, konceptih manjšine in artikulaciji demokratičnega, aktivnega dela. Po zaključku študija vizualnih medijev, fotografije in lepih umetnosti (Central Saint Martins London) in pridobitvi statusa raziskovalke na spletnem viru CRUMB za kustose medijskih umetnosti, danes ustvarja kot neodvisna umetnica. Eden izmed njenih projektov je tudi mesto za sodelovanje z drugimi umetniki – spletno mesto razprav, kjer se lahko gradiva in miselni procesi reformirajo in obnovijo. V njeni ustvarjalni praksi, ki vključuje modele, (gibljive) linije, besedila in izmišljene institucije, vidimo rezultate nedavnega raziskovalnega dela na Japonskem (2009) in povezave s pojmovanjem zunanjega, tiskanega gradiva, pomešanega z neformalno in sofisticirano predstavitvijo ter nedosledno, izmišljeno politiko. V vizualnem smislu ti fokusi umetniškega ustvarjanja prevzemajo obliko ornamentalnih struktur, prepogibanja in razvrščenih ne-objektov.

### Short bio:

Sissua Tarka aka Verina Gfader is an artist based in London and Tokyo. Her interest is in the criticality of emerging practices, and the ethics and economies of art, with a particular focus on non-linearity, concepts of the minor and articulations of democratic, active work. After studies in visual media, photography and fine arts (Central Saint Martins London), and a research post with the CRUMB web resource for media art curators, she now works independently which involves a space for collaborations with others – a dialogical site through which materials and thought processes are potentially reformed and reinvented. Out of her practice which includes models, (moving) lines, text material and fictional institutions, recent investigations connect to research undertaken in Japan (2009) and are linked to notions of the out-side, printed matter in between unregulated and sophisticated presentation, and unstable imaginary politics. Visually, these points of attention result in ornament structures, folds and distributed non-objects.





## Zvočna instalacija/Sound installation

V kozmologiji šumu pravimo mikrovalovno radioaktivno sevanje ozadja (CMB oziroma tudi CMBR, CBR, MBR in sevanje relik). Gre za termično sevanje, ki skoraj popolnoma enakomerno zapolnjuje človeku znano vesolje.

Z običajnim optičnim teleskopom je razdalja med zvezdami in galaksijami (kozmično ozadje) popolnoma temno. Če uporabimo ustrezno občutljiv radio teleskop, pa lahko zaznamo šibko svetlenje ozadja, ki je skoraj popolnoma enako v vseh smereh in ga ni moč pripisovati nobeni zvezdi, galaksiji ali drugim objektom. To svetljenje je najbolj opazno v mikrovalovnem območju radio-frekvenčnega spektra. Razburljivo odkritje CMB ameriških radio astronomov Arna Penziasa in Roberta Wilsona leta 1964 je bil plod dela, ki se je začelo že v štiridesetih letih prejšnjega stoletja in za katerega sta leta 1978 prejela Nobelovo nagrado.

Razlaga za radioaktivno sevanje ozadja je, da gre za ostanek sevanja iz zgodnje dobe razvoja vesolja, njegovo odkritje pa velja za enega temeljnih preizkusov za model teorije nastanka vesolja z Velikim pokom. Kozmično radioaktivno sevanje ozadja in kozmološki "red shift" veljata za najprepričljivejši

In cosmology, static is called cosmic microwave background (CMB) radiation (also CMBR, CBR, MBR, and relic radiation) which is thermal radiation filling the observable universe almost uniformly.

With a traditional optical telescope, the space between stars and galaxies (the background) is completely dark. But a sufficiently sensitive radio telescope shows a faint background glow, almost exactly the same in all directions, that is not associated with any star, galaxy, or other object. This glow is strongest in the microwave region of the radio spectrum. The CMB's serendipitous discovery in 1964 by American radio astronomers Arno Penzias and Robert Wilson was the culmination of work initiated in the 1940s, and earned them the 1978 Nobel Prize.

Cosmic background radiation is well explained as radiation left over from an early stage in the development of the universe, and its discovery is considered a landmark test of the Big Bang model of the universe. The cosmic microwave background radiation and the cosmological redshift are together regarded as the best available evidence for the Big Bang theory.

razpoložljivi dokaz teorije Velikega poka.

Statični šum, imenovan tudi "beli šum", je tesno povezan z alfa valovanjem, ki ga ustvarjajo človeški možgani. Alfa valovi so elektromagnetna nihanja v frekvenčnem območju 8-12 Hz, ki izvirajo iz sinhronega in usklajenega električnega delovanja talamičnih spodnjevalnih celic v človeku. Znanstveno dokazano je, da v času sproščene zavesti naši možgani pretežno proizvajajo alfa valove. Tako se usklajujeta možganski polovici, tako da leva in desna polovica enakomerno proizvajata alfa valovanje. Mojstri zen meditacije med meditiranjem proizvajajo opazno več alfa valov. Tako je nastal popularni trend avtogenega treninga za vsakodnevno sproščanje od stresa.

### Kratek življenjepis:

Maciej Toporowicz je multimedijski umetnik, ki živi in dela v New Yorku. Njegov eklektični ustvarjalni opus raziskuje človeški položaj v kontekstu kulture in izginjanja življenja. Razpinitost v svetu umetnosti je dosegel v devetdesetih, ko je predstavil svoje subverzivne humorne oglaševalske kampanje za Obsession, Shiseido in druge. V zadnjem času raziskuje prepad med resničnim in fantazijskim svetom ter koncept "unheimlich". Toporowicz znova obuja temeljno vprašanje o identiteti. Od kod smo prišli? Kdo smo? Kam smo namenjeni?

Toporowicz je član MomenTecha, multiplatformskega produkcijskega studija s sedežem v New Yorku. Svoja dela je predstavljal na samostojnih razstavah v galerijah Lombard Freid Fine Arts (New York), Galeria Camargo Vilaca (Sao Paulo), CCS (Bard College)

Static is sometimes called white noise and is closely related to Alpha waves produced by the human brain. Alpha waves are electromagnetic oscillations in the frequency range of 8-12 Hz arising from synchronous and coherent electrical activity of thalamic pacemaker cells in humans.

Science has established that during times of relaxed awareness our brains are predominantly in Alpha wave activity. It induces a state of hemispherical synchronisation, where both the left and right hemispheres of the brain balance out in Alpha wave activity. Zen-trained meditation masters produce noticeably more alpha waves during meditation. This fact has led to the popular trend of biofeedback training programmes for everyday stress relief.

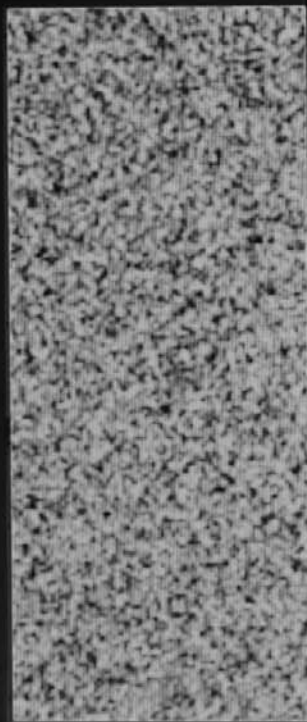
### Short bio:

Maciej Toporowicz is a multimedia artist based in New York. His eclectic body of work explores the human condition in the context of culture and the evanescence of life. He first earned art-world notoriety in the 1990s for his subversive mock ad campaigns for Obsession, Shiseido and others. In his recent work he investigates the rift between reality and fiction and the concept of unheimlich. Toporowicz brings back the quintessential question concerning identity. Where do we come from? Who are we? Where are we going?

He is a member of MomenTech, a multiplatform experimental production studio based in New York. His work has been presented in individual shows at Lombard Freid Fine Arts (NYC), Galeria Camargo Vilaca (Sao Paulo), CCS (Bard College) and others. He

in drugih. Sodeloval je tudi pri več skupinskih razstavah in festivalih, med drugim Jewish Museum (New York), Museo D'Arte Moderne (Bolzano), MOCAK (Krakov), CSW Warsaw, Bronx Museum, 57. mednarodni festival kratkega filma Oberhausen.

has participated in many group shows and festivals including the Jewish Museum (NYC), Museo D'Arte Moderne (Bolzano), MOCAK (Krakov), CSW Warsaw, Bronx Museum, and the 57th International Short Film Festival Oberhausen.







## Leaping with Pi-Romans

### Instalacija/Installation

*Leaping with pi\_romans* je zvočni triptih, zgrajen na sanjah petih "darovalcev sanj". Delo se uvršča v sivino med avdio dramatisacijo in zvočno krajino. Vsaka zgodba, ki je predstavljena v delu, temelji na določenih "sanjskih oznakah". Darovalci sanj imajo različna ozadja - nobenemu angleščina ni materni jezik, kar ustvarja naravno jezikovno pregrado, določen lingvistični (anti-)poetični "tampon", ki nudi prostor za raziskovanje raznolikosti.

Vsak darovalec poda pripoved iz svojih sanj na podlagi sanjskih oznak drugega darovalca. Nato mora v realnem času obnoviti posnetek drugih darovalcev sanj. S tem postopkom nastanejo določene mutacije - razkrijejo se intimne zgodbe, pomešane s tujimi elementi. Vloga pripovedovalca je nenehoma predmet dvoma.

#### Kratek življenjepis:

Arjan Vanmeenen je (multi) medijski umetnik, ki pri svojem delu uporablja video, zvok, splet, fotografijo, pogosto pa različne medije povezuje v instalacije. Skupni imenovalec njegovega dela je igra med resničnim in fantazijskim svetom. S podvojevanjem in (de)konstrukcijo ustvarja alternativne resničnosti, svojevrstno "trans-fikcijo",

*Leaping with pi\_romans* is an audio-triptych centred around the dreams of five "dream donors". The work finds itself in a grey area between audio dramatisation and sound-scape. Each storyline implemented in the work has been spun around specific "dream tags". The dream donors come from different walks of life; none of whom has English as their first language, erecting a natural language barrier, a lingual (anti-)poetic buffer to exploit in its diversity.

Each donor recalls a dream they had using the dream tags of another donor. They are then asked to re-tell the recording of other donors in real time, attempting to mimic each other's story. This process causes mutation in variable degrees - intimate stories are exposed and injected with alien elements. The role of narrator is continuously questioned.

#### Short bio:

Arian Vanmeenen is a (multi) media artist, working with video, sound, "webbing", photography while often combining various media within installations. The common denominator in his work is a game between fiction and reality. By means of duplication and (de)reconstructions he creates alternative realities, a

v kateri se sanje in iluzije pomešajo z resničnostjo. Tako nastane "Gestalt", ki presega presek obeh doživetij. S številnimi fragmentiranimi strukturami umetnik omogoča različne načine raziskovanja in interpretacije, dela pa med seboj povezuje pod naslovom "DreamCamEra" ne glede na medij. Gledalce (ki pogosto spreminjajo svojo vlogo od predmeta do udeleženca dogajanja) umetnik nenehno spodbuja k odkrivanju različnih nivojev njegovega dela.

Svoja dela je razstavljal v različnih muzejih v Belgiji, pojavil pa se je tudi na različnih mednarodnih festivalih, kot sta festival Happy New Ears in Evropski festival medijskih umetnosti.

"trans-fiction" in which dream and illusion intertwine with reality, thereby creating a "Gestalt" that transcends the junction between both perceptions. Utilising a myriad of fragmented structures he enables different trajectories of exploration and interpretation and links his works to one another, regardless of the medium, under the guise of "DreamCamEra". The spectators (often switching between undergoing and participating) are continuously stimulated to unravel different layers of his work.

He has exhibited his works in various Belgian museums and been selected to participate in several international festivals, including the Happy New Ears Festival and the European Media Arts Festival.





POSEBNI  
PROJEKTI/  
SPECIAL  
PROJECT  
CONTRIBUTION

## Variable Museum Project

### Video instalacija/Video installation

*Projekt Variable Museum* je ponovno zamišljanje muzeja kot zbirke predmetov in hkrati preskus mimesisa. Variable Museum temelji na sistemu obogatene resničnosti skupnega sveta in tako dodaja virtualne koščke v prazen galerijski prostor. Raba obogatene resničnosti je v nasprotju s popolnoma imerzivno virtualno resničnostjo bistvenega pomena v okolju, kjer morajo številni sodelujoči komunicirati drug z drugim. Okolje virtualne resničnosti, ki povsem izključi druge člane iz galerije ali jih nadomesti z računalniško ustvarjenim avatarjem, deluje proti zmanjševanju računalniško podprtega značaja dela. Bell sodeluje tudi z drugimi umetniki novih medijev pri ustvarjanju del, ki so zamišljena in ustvarjena posebej za to prikazno obliko.

Osrednji koncept *Projekta Variable Museum* je, da so digitalno prikazana dela, ki jih vidi vsak posameznik, prilagojena uporabniku na podlagi rezultatov ankete, ki jih obiskovalci izpolnijo ob vstopu v galerijo. Te prilagoditve lahko segajo širše od preprostih sprememb in lahko preidejo na področje oblike, subjekta ali medija. Vsako "umetniško delo" – ki ga lahko razumemo zgolj kot neko lokacijo v galeriji – obstaja

The *Variable Museum Project* is both a re-envisioning of the museum as a collection of artifacts and an experiment in mimesis. Variable Museum uses a shared-world augmented reality system to add virtual pieces to the empty gallery space. The use of augmented reality, as opposed to fully immersive virtual reality, is critical in an environment where multiple participants are encouraged to interact with one another. A VR environment that completely removes other participants from the gallery or replaces them with a computer-generated avatar works against the goal of minimising the computer-assisted nature of the piece. He collaborates with several other new media artists to generate pieces conceived and built for this unique display format.

The core concept of *Variable Museum Project* is that the digital presentation of works each person sees has been customised based on the results of a survey they take when they enter the gallery. This customisation can go beyond simple changes and may cross lines of form, subject or medium. Each "piece" – which may be understood to be only a location within the gallery – exists as a set of possibilities until

kot množica možnosti, dokler opazovalec ne vstopi v prostor in odkrije, kar je nevede izbral. Vendar pa imajo vse možne oblike danega "dela" nekaj skupnega. Njihove skupne lastnosti so lahko bodisi očitne bodisi nejasne, vendar pa tako podobnosti kot razlike med oblikami kustos/umetnik načrtno predvidi. Obiskovalcem je dovoljena interakcija z "deli" le v skupini, umetniško delo za uvid v celoto zahteva, da se obiskovalci pogovarjajo o tem, kaj vsak vidi in sliši.

### Kratek življenjepis:

John Bell je razvijalec programske opreme, digitalni umetnik in predavatelj na Univerzi Maine. Rdeča nit njegovih projektov je želja po združitvi koncepta, oblike in tehnologije, da bi tako publiko posredoval jasen in prepričljiv argument. Tematika sega vse od jasno določene in uporabne do begajoče in izjemno neuporabne. Raznolikost njegovih del se kaže v različnosti mest, kjer so bila predstavljena, od umetniških festivalov, med drugim Ars Electronica in ISEA, raziskovalnih skupin, kot sta DOCAM in harvardski Berkman Center for Internet & Society, ter publikacij, kot sta WIRED in Chronicle of Higher Education (Kronika visokega šolstva). Bell trenutno raziskuje kinetične vmesnike, ki vključujejo več čutil, z uporabo medijev, ki vključujejo obogateno resničnost, aplikacije, ki omogočajo slabovidnim uporabnikom poslušanje slik, prikazanih na iPadu, in tridimenzionalno različico tetrisa, ki jo je mogoče igrati zgolj z zvokom.

Glavna tema njegovih projektov je trenutno želja po združitvi koncepta, oblike in tehnologije,

the observer enters the area around it and discovers what they have unknowingly chosen. However, all possible states of a given "piece" share something in common. What they have in common may be obvious or obscure, but both the similarities and the differences between the states are intentional calculations made by the curator/artist. Visitors are only allowed to interact with the piece in groups as the piece requires that visitors communicate with each other about what they are each seeing and hearing for maximum impact.

### Short bio:

John Bell is a software developer, data artist, and teacher at the University of Maine. Ranging from straightforward and utilitarian to confounding and aggressively useless, the theme running through his projects is a desire to merge concept, design and technology to convey a single, compelling argument to his audience. The diversity of his work is reflected in the variety of places it has been featured, spanning arts festivals including Ars Electronica and ISEA, research groups like DOCAM and Harvard's Berkman Center for Internet & Society, and publications ranging from WIRED to the Chronicle of Higher Education. Bell is currently exploring kinetic interfaces that engage multiple senses, with application vectors including augmented reality, apps allowing visually impaired users to hear images displayed on an iPad, and a 3D Tetris variant that can be played by sound alone.

As a software developer and data artist the theme running through his projects is a desire to merge concept, design and technology

s katero posreduje publiki edinstven in prepričljiv argument. Razvil je informacijske sisteme, vključno s takšnim, ki pomaga ustvarjalcem uporabiti različne epistemološke modele v njihovih delih, napisal programske kode, akademske članke, izdelal interaktivne instalacije in statična dela, ki gledalce spodbudijo, da jih aktivirajo, in ustvaril umetno inteligenco, ki je po nesreči storila samomor.

to convey a single, compelling argument to his audience. He has created information systems including those that help creators apply different epistemological models to their work; written computer code, academic articles, and dinner theatres; built interactive installations and static pieces that challenge viewers to activate them; and given birth to an artificial intelligence that accidentally committed suicide.







## Flocking

### Generativna video instalacija/Generative video installation

Glavni motiv prijavljenega dela je video slika v realnem času, posneta v zvezni državi Maine. Nastaja postopoma in se spreminja zaradi kolektivnega obnašanja temnih in svetlih elementov, ki so projicirani. Ko se spremeni scena, staro sliko postopoma nadomesti nova. Koda tega prijavljenega dela je sprememba tradicionalnega tipa algoritma kolektivnega gibanja, ki posnema kolektivno obnašanje ptic. Ustvaril je bele in črne ptice ter jih programiral, tako da za seboj puščajo tanko vidno sled, bodisi belo ali črno. Njihovo gibanje poteka po skriti izvirni sliki, ki vodi njihova dejanja kot odziv na okolje/sliko. Ta program je lahko vpet v video in tako postane nekakšna izjemno majhna camera obscura, ki filma nikoli preveč ne izpostavi svetlobi. Ko se spremeni scena, se nad staro sliko postopoma ustvari nova.

#### Kratek življenjepis:

Alexander Gross povezuje umetnost, računalniško znanost, matematiko in nove medije. Pri njegovem delu ga zanima raziskovanje moči in potenciala algoritmskih sistemov. Njegova nedavna dela, ki posegajo v računalniške modele z vzorci nepričakovanega vedenja, kompleksnosti in generativnih

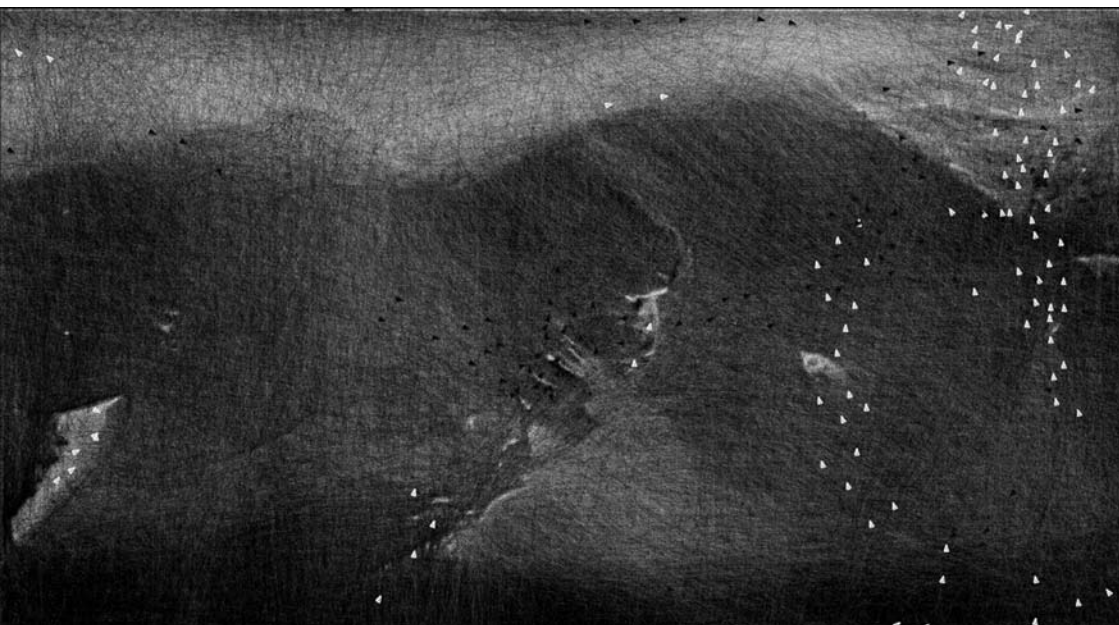
The central aspect of the proposed piece is a real-time, video-source image captured in Maine that is gradually assembled and reshaped by flocking behaviours of dark and light elements that are projected. As the scene changes, the new image gradually overwrites the old. The code for this proposed piece is a modification of the traditional type flocking algorithm used to simulate the flocking behaviour of birds. He created white birds and black birds and programmed them to leave a thin transparent trail, in white or black, wherever they flew. Their movements are also responding to a hidden source image, thus coding their actions in response to an environment/image. This program can be attached to video and can thus become like an incredibly small pinhole camera which will never overexpose the film. As the scene changes, the new image gradually overwrites the old one.

#### Short bio:

Alexander Gross has a background in Art, Computer Science, Mathematics and New Media and is interested in exploring the power and potential of algorithmic systems. Recent work which sought to intervene in computer-based models from the fields of emergent

sistemov, so se umaknila raziskavam in posegom v resnično naravo našega obstoja v sistemsko temelječi realnosti. Z uporabo pristopa in tehnik s področja novih medijev poskuša njegovo delo raziskati in ponovno ovrednotiti potenciale teh preprostih sistemov, ki jih pogosto jemljemo za samoumevne, in tistih skrivnostnih sistemov, ki so na prvi pogled popolnoma nerazumljivi.

behaviour, complexity and generative systems has given way to explorations and interventions in the real-world nature of our existence in a systems-based reality. Utilising approaches and techniques from New Media, his work is attempting to explore and re-examine the potential of those common systems which we often take for granted, and those mysterious systems which seem, perpetually, to defy all understanding.



## Times Square Garden

### Trikanalni video/Three-channel video

Reese Inman raziskuje vpliv računalniške tehnologije na vsakdanje življenje in v svoje delo vključuje različne medije, od ožganega papirja do algoritemsko izdelanega videa. Ta projekt ustvarja remikse in preslikave video posnetkov obstoječega prostora na vizualne podlage drugega prostora, ki služi kot paleta. Prvi prostor predstavljajo digitalni videoposnetki, drugega pa zbirka oziroma sklop fotografij. Sklopi slik segajo vse od množic, ki so že po svoji definiciji omejene, na primer liki iz video igre Super Mario Bros ali logotipi vseh podjetij s seznama Fortune 500, do neomejenih tematskih množic, kot so makro posnetki cvetja. Preslikave se izvajajo s prilagojenim programom, ki ga je avtorica razvila v odprtokodnem procesnem jeziku. Ta program bere posamezne dele videa in jih ponovno izriše s pomočjo vizualnega materiala iz izbrane množice slik. Ti deli se potem znova združijo v novem videu. Na ta način nastane tretji medprostor, ki primerja vsebino izvirnega video filma in vidne površine množice fotografij. Z nihanjem med konkretnim in abstraktnim končno delo razdruži in ponovno vizualno osmisli njegovo vsebino.

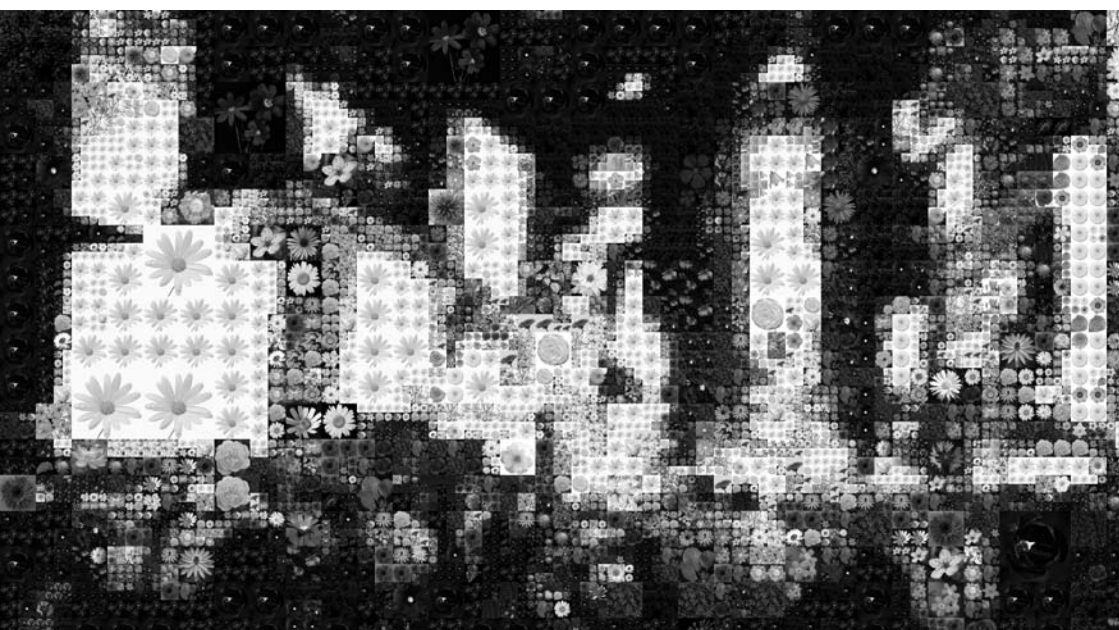
Reese Inman's work explores the impact of computer technology on everyday life, and incorporates media ranging from burnt paper to algorithmically generated video. This project remixes and remaps video footage of an existing space, using the visual surface of a second space as a palette. The first space is represented by digital video footage; the second space is represented by a collection or set of still images. The image sets used range from sets that are by definition limited – such as all the video sprites from the original Super Mario Bros video game, or the logos of all Fortune 500 companies – to unlimited thematic sets such as close up images of flowers. Remapping is accomplished via custom software she has developed in the open-source processing language; this software reads individual video frames and redraws them using the visual material from a selected image set. These frames are then reassembled into a new video. From this process, a third, in-between space emerges, juxtaposing the content of the original video footage with the visual surface of the still image set. Moving between legibility and abstraction, the final work defamiliarises and recontextualises its material content in a highly visible way.

### Kratek življenjepis:

Reese Inman živi in dela v Belfastu, Maine, ZDA. Diplomantka univerze Harvard, School of the Museum of Fine Arts, Boston, in absolventka na magistrskem študiju likovne umetnosti na University of Maine raziskuje vpliv računalniške tehnologije na vsakdanje življenje. Njeno delo, ki se osredotoča na strategije in metode izpostavljanja digitalnih procesov v vidnih površinah del, gledalcu zastavlja vprašanja o zaznavanju, predstavljanju in jeziku.

### Short bio:

Reese Inman lives and works in Belfast, Maine, USA. A graduate of Harvard University and the School of the Museum of Fine Arts, Boston, and a 2012 MFA degree candidate at the University of Maine, her work explores the impact of computer technology on everyday life. Focusing on strategies and methods of exposing digital processes in the visual surface of the work, her work provokes questions about perception, representation and language.



Sheridan Kelley

## 1000 miles of resentment

Video instalacija/Video installation

Ne glede na način izražanja se delo Sheridan Kelley stalno osredotoča na potencial posameznih zgodb in na način, kako lahko umetnost sporoča zgodbo. Prevladujoči motiv njenega ustvarjanja je konceptualna narava njenega dela, zgodbe, ki jih želi sporočiti, pa niso izražene s tradicionalnimi sredstvi. Namesto, da bi predstavila eno samo zgodbo, Kelley raje poskuša začeti konceptualno pripoved, ki daje možnost sklepanja o pomenu, analitičnega razumevanja in nepredvidljivega odkritja.

Regardless of the manner in which it is delivered, Sheridan Kelley's work focuses consistently on the potential of individual stories and the way that art can convey a narrative. Her explorations have become increasingly driven by the conceptual nature of the work, and the narratives she seeks to tell are not formulated through traditional means. Rather than tell one story, Kelley seeks to initiate a conceptual narrative that provides the opportunity for inferential meaning, construed understanding and unforeseen discovery.



### Kratek življenjepisa:

Sheridan Kelley je diplomantka fakultete Bowdoin College, magistrirala je na fakulteti Savannah College of Art and Design, študirala pa je tudi nove medije na Univerzi Maine. Po izobrazbi je sicer slikarka, vendar njena nedavna dela vključujejo videe in nove medije. Ne glede na medij, ki ga izbere za svoje delo, se stalno osredotoča na potencial posameznih zgodb. Njene pripovedi odpirajo možnosti za odkrivanje pomena, analitično razumevanje in nepredvidljiva odkritja. Trenutno predava novomedijsko in intermedijsko umetnost na Univerzi Maine in je soustanoviteljica Knife Edge Productions, podjetja za produkcijo videov in medijev.

### Short bio:

Sheridan Kelley is a graduate of Bowdoin College, received her MFA from the Savannah College of Art and Design, and studied New Media at the University of Maine. Originally trained as a painter, her recent work involves video and new media applications. Currently, Sheridan teaches courses in Art, New Media and Intermedia for the University of Maine and is the co-founder of Knife Edge Productions, a company that specialises in video and media production.

## Dreaming of possibilities

### Video instalacija/Video installation

Namen te video instalacije je raziskati in dokumentirati trenutek ustvarjalnega navdiha. Namen dela je tako raziskovanje, kot tudi igrivo sprejemanje načina, kako se v danem trenutku lahko izlušči izid iz cele množice različnih možnosti. Namen dela je tudi pokazati, kako dokument o dogodku/izkušnji postane neke vrste recept za njegovo ponovitev oziroma podoživetje izkušnje gledalca.

#### Kratek življenjepis:

Owen F. Smith kot umetnik in zgodovinar že od leta 1987 raziskuje meje umetnosti. Je ustvarjalec multiplov, instalacij in performativni umetnik, ki v vseh svojih delih raziskuje materiale in procese minljive narave kot pomembno in ključno obliko ustvarjanja. Te oblike so zanj pomembne, ker v svojem bistvu še naprej obstajajo kot ustvarjalni konceptualni forum, a si hkrati prizadevajo odkriti skrivnostno tančico tradicionalnega predmeta umetnosti in ustaljenih umetniških praks. Smith je vodja študijskega programa intermedijske umetnosti na magistrskem študiju likovne umetnosti na Univerzi Maine. Je specialist na področju moderne in sodobne umetnosti, zlasti tistega, kar sam imenuje alternativne umetniške oblike.

This video installation is intended to explore and document the moment of creative inspiration. The point of departure for this work is to both question and playfully accept the way in which a world of possibilities becomes focused in a point of realisation. Additionally, the work is intended to manifest a possible work in which the document of the performed/experienced moment for the artist becomes a score for its replication in the experience of the spectator.

#### Short bio:

Owen F. Smith has been investigating the boundaries of art as an artist and historian since 1987. He is a producer of multiples, installations and a performance artist, who in all of his work explores materials and processes of an ephemeral nature as an important and vital form of creative activity. These forms are significant for him because in their very nature they continue to operate as a creative conceptual forum, but simultaneously act as a form that seeks to demystify the traditional art object and established art practices. He is the Director of the Intermedia MFA Program at the University of Maine. He is a specialist in Modern and Contemporary art,



O umetnosti 20. stoletja je predaval po celotnem ozemlju ZDA in v Evropi. Njegovo knjigo o zgodovini gibanja Fluksus, Fluxus: a History of an Attitude, je izdala založba San Diego State University Press. Kot aktiven umetnik je v zadnjih desetih letih razstavljal svoja dela na več kot osemdesetih razstavah doma in po svetu.

particularly what he calls alternative art forms. He has lectured widely in the USA and Europe on art in the 20th century. His seminal book on the history of fluxus, Fluxus: a History of an Attitude, was published by San Diego State University Press. As a practicing artist has exhibited his work in over 80 national and international exhibitions over the last ten years.



## Headlights

### Generativna video instalacija/Generative video installation

Ta instalacija predstavlja geografski in časovni “prenos” mesta Orono, Maine, ki je projicirano in preneseno v galerijo v Gorici. Z uporabo tehnologije usmerja našo pozornost na izkušnjo razmišljanja, ves čas pa raziskuje povezave med telesom, jezikom, mišljenjem in okoljem. Delo neizbežno raziskuje tudi, kako tehnologija in interaktivnost vplivata na zaznavanje. Avtorico zanimajo vloga misli v povezavi s telesi in situacijami, individualna izkustva razmišljanja, prehajanje fokusa, prenos učenja in načini, kako lahko stalna udeležba v fizičnih procesih oziroma pozornost na določene vidike okolja vpliva na miselne procese.

#### Kratek življenjepis:

Abigail Stiers z deli odkriva odnose med razumom in zunanjim svetom, pri čemer uporablja elektronske naprave, s katerimi zaznava informacije iz telesa in okolja. Delo se osredotoča na individualna izkustva razmišljanja, prehajanje fokusa, prenos učenja in načine, kako lahko stalna udeležba v fizičnih procesih oziroma pozornost na določene vidike okolja vpliva na miselne procese. Kot gostujoča umetnica je predavala na delavnicah elektronike v Mednarodnem središču za umetnost

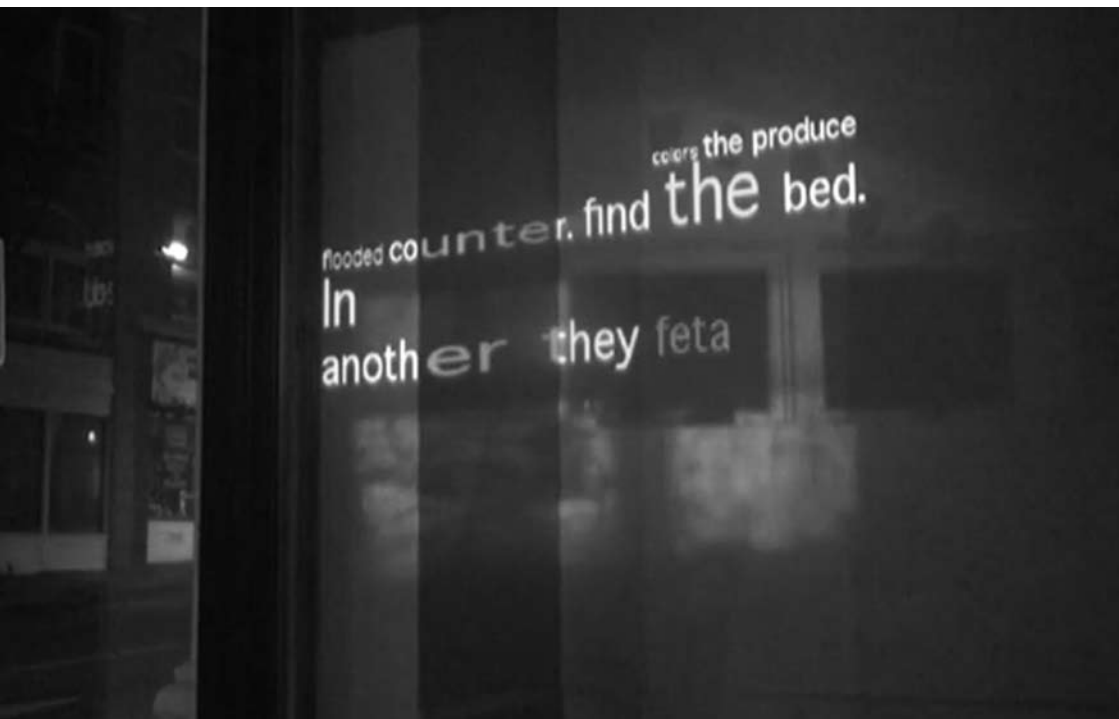
The installation presents a geographic and temporal “translation” of Orono, Maine which is projected and mapped onto the gallery site in Gorizia. This work uses technology to draw attention to the experience of thinking, while exploring relationships between the body, language, thought and the environment. Inevitably, the work also explores how technology and interactivity affect perception. She is interested in thought as connected to bodies and situations, individual experiences of concentration, shifts in focus, transference of learning and the ways that ongoing participation in physical processes or attention to specific aspects of the environment can effect thought processes.

#### Short bio:

Abigail Stiers makes work that explores relationships between thought and the physical world, often utilising electronics to sense information from the body and environment. The work draws attention to individual experiences of thinking, shifts in focus, transference of learning and the ways that ongoing participation in physical processes or attention to specific aspects of the environment can affect thought processes. She has

in novo tehnologijo v Pragi, v Muzeju tranzitornih umetnosti v Ljubljani in kot podiplomska študentka na Univerzi Maine v Oronu. Trenutno še vedno ustvarja in razstavlja svoja dela.

taught electronics workshops as a resident at the International Centre for Art and New Technology in Prague, as a resident of the Museum of Transitory Art in Ljubljana and as a graduate student at the University of Maine in Orono. These days, she continues to make and exhibit her own work.



## Sonic Environmental Space

### Instalacija različnih medijev/Mixed media installation

#### *Sonic Environmental Space*

se poskuša lotiti narave in funkcije ustvarjalnega dela, ki zapolnjuje vrzel med objektom in izkušnjo, med časom in krajem ter med gledalcem in umetnikom. Justin Taylor se ukvarja s številnimi novimi mediji in s tem povezanimi vprašanji v povezavi med umetnikom in občinstvom. V ustvarjalnem aktu lahko ustvarimo objekte, videe ali izkustva, vendar je treba nanje gledati kot na dejanja in ne stvari. Dela postanejo navodila (včasih celo dobesedno) za delo, ustvarjanje in razmišljanje. Tako jezik ali delovanje jezika pogosto postane ključni element, zato so takšna dela tako manifestacija neposredne participacije kot tudi mehanizem spodbude. Ti procesi so sočasno izvedeni brez predhodno določenih končnih značilnosti ali namenov v nekakšni neskončni igri možnosti in zamenjav, tako da so na temeljni ravni eksperimentalni, fragmentarni, minljivi in nedokončani.

Značilnosti teh intermedijskih raziskav so pogosto veljale za omejene zgolj na medije, vendar v bistvu najpomembnejše značilnosti ponovnega vrednotenja ne vodi medij, temveč zavračanje medijske določenosti in širše gledano zavračanje statičnih okvirov in zaznav. Namesto da te umetnikove raziskave v tej prijavljeni

*Sonic Environmental Space* aims to engage with the nature and function of creative work

as a space between object and experience, between time and location and between the spectator and the artist. Justin Taylor engages in a variety of new media and relational questions for both the artists and the audience to consider. In the creative act one might generate objects, videos or experiences, but fundamentally they are to be seen as acts not things. The works become instructions (sometimes even literally) to do, make and think. Thus the language or operations of Language are often a key element and such works are both a manifestation of direct participation and a mechanism for engagement. These processes are, however, simultaneously enacted without predetermined definitive characteristics or goals in a kind of infinite play of possibilities and substitutions, thus they are fundamentally experimental, fragmentary, ephemeral and unfinished.

The nature of these intermedial explorations has often been suggested to be limited to just media, when in fact the most critical nature of this re-evaluation is not media-driven but a rejection of media

skupini vidimo kot medijsko usmerjene, jih najboljše razumemo kot temeljni premislek miselnih procesov in njihovih družbenih podaljškov v okviru kulture – na primer procese vrednotenja, kulturne strukture in pomenske sisteme.

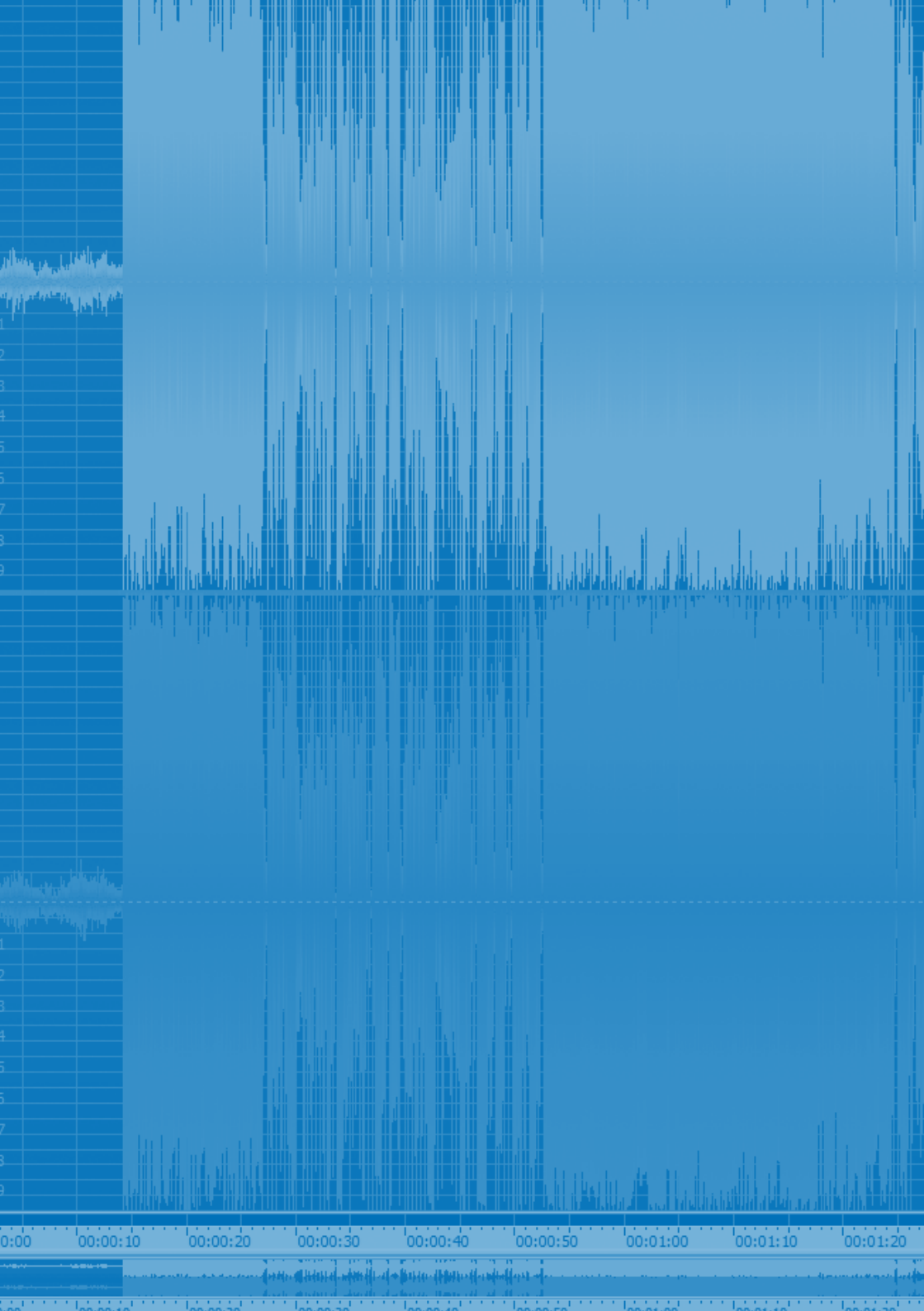
#### Kratek življenjepis:

Zanimanje Justina Taylorja za področje zvočne umetnosti izhaja iz njegovega dolgoletnega zanimanja za pripovedništvo, film in glasbo. Trenutno živi in dela v ameriški zvezni državi Maine, za katero pravi, da v njem vzbuja srhljiv občutek osamelosti, kar je morda tudi glavni dejavnik, ki mu omogoča zamišljanje njegovega dela. Justin verjame v pristop "naredi si sam". Tako prepleta in združuje največje mogoče število različnih medijev in jim poskuša vdahniti pripovedno moč skozi eksplozijo zaznav. Čeprav je po poklicu skladatelj in zvočni tehnik, pa ni zadovoljen z delom, če ni obogateno tudi z okusom, vonjem, vizualnimi podobami ter celovito prostorsko in interaktivno izkušnjo.

determinism, and more broadly seen as a rejection of static frames and perceptions. Instead of seeing the explorations of the artists in this proposed group as media-centric, they are best understood as a fundamental reconsideration of cognitive processes and their social extensions into cultural frames such as evaluative processes, cultural structures and meaning systems.

#### Short bio:

Justin Taylor's interest in the sonic arts stems from a lifetime interest in storytelling, film and music. He currently lives and works out of Maine, USA, which he feels provides a sort of isolated eeriness that may be a key factor in what drives him to imagine the work that he does. Justin believes in a do-it-yourself approach that tangles as many mediums together as possible to attempt to imbue a narrative upon a colossal explosion of sensory experiences. While music composition and engineering is his professionally trained forte, he is never satisfied unless it is coupled with taste, smell, touch, visuals and a fully spatialised and interactive experience.



# STROKOVNA ŽIRIJA/ AWARD JURY

## Vuk Ćosić

Vuk Ćosić je aktiven na področju literature, politike in umetnosti. Ustvarja, razstavlja in objavlja že od leta 1994. Znan je po svojem izzivalnem, inovativnem, pionirskem delu na področju net.arta. Njegovo ustvarjalno delo, ki neprestano raste in se razvija, zaznamujejo mešanica filozofskih, političnih in konceptualnih vprašanj, povezanih z omrežjem na eni in inovativen občutek za sodobno urbano estetiko ter estetiko undergrounda na drugi strani.

Active in literature, politics and art, Vuk Ćosić has exhibited, published and been active online since 1994. Ćosić is well known for his challenging, groundbreaking work as a pioneer in the field of net.art. His constantly evolving oeuvre is characterised by an interesting mix of philosophical, political and conceptual network-related issues on one hand, and an innovative feeling for contemporary urban and underground aesthetics on the other.

## Charles Esche

Charles Esche je kustos in pisatelj. Je direktor muzeja van Abbemuseum, Eindhoven in sovodja Afterall Journal and Books na fakulteti Central St. Martins College of Art and Design, London. Je gostujoči predavatelj na številnih evropskih umetniških akademijah in član programskega odbora Manifeste. V letu 2011 bo kot kustos sodeloval pri pripravi razstave muzejske zbirke v CAPC, Bordeaux z naslovom Strange and Close (Nenavadno in blizu).

Charles Esche is a curator and writer. He is Director of van Abbemuseum, Eindhoven and Co-director of Afterall Journal and Books based at Central St. Martins College of Art and Design, London. He is a visiting lecturer at a number of European art academies and a board member of Manifesta. In 2011 he will co-curate an exhibition of the museum's collection in the CAPC, Bordeaux entitled Strange and Close.

V zadnjih letih je kuriral: 5. U3 triennale v Ljubljani, Slovenija, 2010; 3. bienale Riwaq, Ramallah, Palestina, 2009 v sodelovanju z Reemo Fadda; 2. bienale Riwaq, 2007 v sodelovanju s Khalilom Rabahom; 9. Istanbulski bienale, 2005 v sodelovanju z Vasifom Kortunom, Esro Sarigedik Öktemom in November Paynter; Bienale Gwangju 2002 v Koreji v sodelovanju s Hou Hanrujem in Song Wang Kyung.

In the last years, he has curated: 5th U3 triennial in Ljubljana, Slovenia, 2010; 3rd Riwaq Biennale, Ramallah, Palestine, 2009 together with Reem Fadda, 2nd Riwaq Biennale 2007 with Khalil Rabah; the 9th Istanbul Biennial 2005 with Vasif Kortun, Esra Sarigedik Öktem and November Paynter and the Gwangju Biennale 2002 in Korea with Hou Hanru and Song Wang Kyung.



## Ida Hiršenfelder

Ida Hiršenfelder je kritičarka za sodobno umetnost, asistentka video programov in Postaje DIVA (Digitalni video arhiv) pri SCCA - Zavodu za sodobno umetnost - Ljubljana. Sodeluje z LJUDMILO - ljubljana digital media lab in Aksiomo - Zavodom za sodobno umetnost. Svoje prispevke objavlja na Radiu Študent in v časopisih Dnevnik, Likovne besede, Maska in katalogih različnih galerij ter javnih zavodov za sodobno umetnost.

Ida Hiršenfelder is a contemporary art critic, assistant of the DIVA Station (Digital Video Archive) at SCCA, Centre for Contemporary Arts - Ljubljana, she collaborates with Ljubljana's digital media lab Ljudmila, and Aksioma - Institute for Contemporary Arts. She publishes at Radio Študent, Dnevnik Daily, Art Worlds, Maska, and catalogues of various galleries and public institutions for contemporary art.

## Tevž Logar

Tevž Logar je kustos in umetniški vodja Galerije Škuc v Ljubljani. Kuriral je različne skupinske in samostojne razstave v galerijah ter zavodih za umetnost v Sloveniji in v tujini ter občasno objavlja tekste o sodobni likovni umetnosti. Leta 2009 je bil pomočnik komisarja slovenskega paviljona na 53. Beneškem bienalu. Med letoma 2004 in 2007 je deloval kot pomočnik kuratorskega programa Svet umetnosti pri SCCA Ljubljana.

Tevž Logar is a curator and artistic director of the Škuc Gallery in Ljubljana, Slovenia. He has curated various group and solo exhibitions in galleries and art institutions in Slovenia and abroad and periodically publishes texts on contemporary visual art. In 2009 Logar was assistant commissioner of the Slovenian Pavilion at the 53rd Venice Biennial. Between 2004 and 2007 he worked as an assistant of the curatorial programme World of Art at SCCA - Ljubljana.

## Franz Thalmeir

Franz Thalmeir je pisatelj, kustos in soustanovitelj kolektiva CONT3XT.NET. Med drugim je delal kot urednik in vodja kulturne sekcije pri derStandard.at, piše pa tudi za revije kot so Springerin in Kunstforum International. Od leta 2010 opravlja delo glavnega kustosa v galeriji Secession. Živi in dela na Dunaju, Avstrija.

Franz Thalmeir is a writer, curator and co-founder of the art collective CONT3XT.NET. Among other things, he has worked as editor and head of the culture section of derStandard.at and he contributes to magazines such as springerin and Kunstforum International. Since 2010 he has been the managing curator of Secession. He lives and works in Vienna, Austria.

Pixelpoint 2011 – 12. mednarodni festival novomedijske umetnosti  
Nova Gorica/Gorica, 2.-9. 12. 2011  
Pixelpoint 2011 – 12th International New Media Art Festival  
Nova Gorica/Gorizia, December 2nd-9th 2011

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Vodja projekta/Festival manager: Pavla Jarc  
Koordinator projekta/Project coordinator: Mateja Poljšak Furlan  
Tehnični vodja/Technical director: Tadej Hrovat

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