

pixxelpoint

Mednarodni festival novomedijske umetnosti
International New Media Art Festival

TROJNA KONJUNKCIJA: MAGIJA, MITI IN MUTACIJE
TRIPLE CONJUNCTION: MAGIC, MYTHS AND MUTATIONS



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Triple Conjunction* – Magija, miti in mutacije

Ta zgodba je lahko resnična ali neresnična

Heiko Daxl in Ingeborg Fülepp (mediainmotion.de), november 2010

“Droben žarek svetlobe z oddaljene zvezde, ujet v oko tirana iz davnih časov, je morda spremenil potek njegovega življenja, vplival na usodo celih narodov, preoblikoval površje sveta – tako neverjetno kompleksni so procesi v naravi.”

(Nikola Tesla, *O svetlobi in drugih visokofrekvenčnih pojavih*, Filadelfija, 1893)

Kako umetniki razmišljajo o letu 2010? To je leto, o katerem govorijo napovedi o koncu sveta, katastrofah in naravnih nesrečah. S tesnobo, humorjem ali brezbržnostjo? Ekološke, socialne in gospodarske razmere vplivajo na naše vsakodnevno dožemanje samih sebe, našega okolja in političnih sprememb. Umetniške refleksije v umetnosti medijev pogosto spodbudijo drugačno gledanje na naš planet in življenje. Že v šoli smo se pri matematiki naučili, da sta si nedeljivost in vzporednost popolnoma nasprotna pojma, saj sta po sami definiciji neskladna. Po neskončno natančnem izračunu se sprašujemo, ali projekcija točke v neskončnost lahko postane geometrijska raven. Po Einsteinovih teorijah in korenitih spremembah strukturnih konceptov se je naše praktično zaupanje v elementarne znanosti omajalo in je vsak dan šibkejši. Znanost naš ustaljeni pogled na vesolje postopoma spreminja v kompleksen sistem soodvisnosti, ki ni le onkraj splošnega razumevanja in opisovanja, temveč zajeda že v same temelje absolutne dokazljivosti matematike in fizike. Naključnost, dinamični, nepovezani dogodki, nestabilnost in razkroj reda v kaos so sinonimi za to zmedo, nekakšno Heisenbergovo “razmerje neostrega” v vzročnosti. Naš svet smo spremenili v ogromni laboratorij, ki je bolj nenadzorovan kot nadzorovan.

Pojmi, kot so iluzija, domišljija, navideznost in obstajanje izgubljajo svojo enoznačnost. Objektivnost mnenja in obrazložitev sta odvisna od aksioma subjektivnega gledišča.

Zajeti umetniška dela medijske umetnosti ni vedno preprosto, saj se pogosto gibljejo zunaj jezikovnega prostora. Tu se umetnik svojega subjekta loteva z asociacijami, s kolaži in z lomljenjem, kot s pripovedovanjem. Leta 1965 je Joseph Beuys v Düsseldorfu predstavil svoje delo **“Kako razložiti sliko mrtvemu zajcu”**. Na začetku svojega performansa je Beuys zapahnil vrata od znotraj in zaprl obiskovalce ven. Predstavo so lahko opazovali le skozi okna. Glavo je imel popolnoma prekrito z zlato folijo, zlatimi lističi in medom. Mrtemu zajcu je začel razlagati slike: v eni roki je imel mrtvo žival in se z njo pogovarjal, medtem ko je zaokrožil po razstavnem prostoru, o objekta do objekta. Po treh urah je publika lahko vstopila. Beuys je sedel obrnjen na trinožniku, s hrbtom obrnjen proti publiki, in v naročju držal zajca.

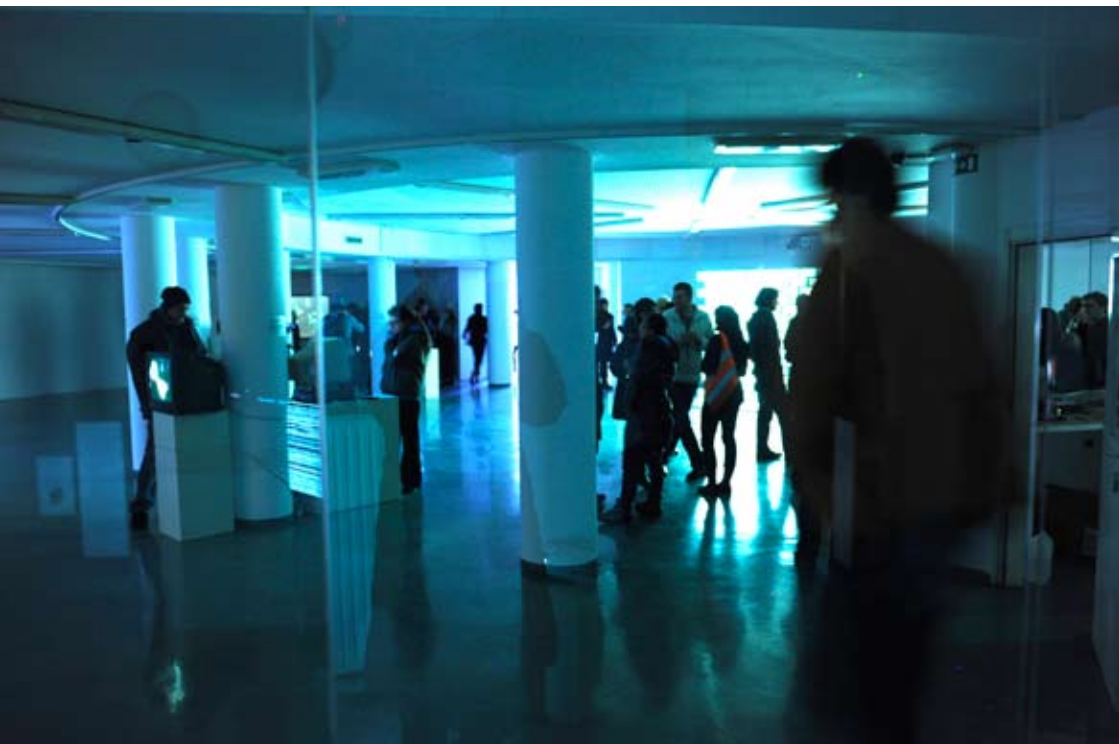
“Zame je zajec simbol utelešenja, ki ga zajec zares doživi – to lahko človek stori le v svoji domišljiji. Zarije se globoko, si zgradi dom in hkrati izkoplje grob. Tako postane eno z zemljo. Samo to je pomembno. Tako se mi zdi. Med na moji glavi je seveda povezan z mislimi. Čeprav človeku ni dana moč proizvodnje medu, pa ima vseeno dar razmišljanja in ustvarjalnih idej. Tako postane in morbidne misli znova oživijo. Med je zagotovo živa snov – tudi človeške misli lahko oživijo. Po drugi strani pa je pretirano modrovanje lahko usodno za misel: v akademskem svetu in politiki lahko s filozofiranjem misel zamorimo do konca.”

V komercialni kinematografiji in televiziji prevladujejo konvencionalne literarne pripovedne strukture, pri katerih je vizualno sporočanje osiromašeno in služi le kot element ilustracije dramaturgije. Tako domišljija kot izvorni element tega medija izgubi svojo samostojnost kot izrazni medij, ki je neodvisen od jezika. Pripovedni film posamezne elemente poveže tako, da je bistvo dela prikazano kot celotnost življenja, ki se je popolnoma mogoče naučiti in, četudi kot tako ne obstaja v resničnosti, se poustvarja skozi kinematografsko ter televizijsko industrijo v obliki časovno omejenega razvedrila. Tako se odvijte medijsko pokrivanje razprave o pomanjkanju pravih usmeritev v današnji družbi, ki preprečuje dostop do resničnosti z mehanizmi osamitve in odtujevanja. V tem kontekstu ta teater lažnega prikazovanja afirmira obstoječi vladajoči aparat, ki usmerja tovrstno produkcijo podob.

Eksperimentalne produkcije že od nekdaj ohranjajo distanco do literarnega. Njihov cilj ni psevdo-reprodukcija resničnosti, ampak

rahljanje spon prikazanih resničnosti od običajnih kontekstov pomena in časa. Tako nastanejo novi pomeni v novih kombinacijah. Slika je prva surovina, ki prevzame pomen nove medijske resničnosti, potem ko se jo obdeluje v osami. Tako pridobi nova zaznanja in razumevanja. Vsilijo se norme. Znaki in pomenski konteksti se spodkopavajo. Med sliko in njenim izvornim dojetjem se ustvari neskladje in postaneta nezdružljiva. Na ta način se spodkopavajo in razkrinkajo zakonitosti razširjenih, ustaljenih ideologij.

Mojster fotomontaže John Heartfield, denimo, pri opisovanju procesa, kjer se dva ločena elementa zlijeta ali povežeta v novo celoto, uporablja izraz iz biologije. S funkcijo rezanja in lepljenja se stvari izvzamejo iz svojih običajnih funkcionalnih kontekstov. Posamezno tolmačenje tako postane le ena od možnosti, posledična negotovost pa opazovalca spodbudi k temu, da se znova udeleži performansa in si znova prilasti podobe. **“DADA dvomi o vsem. Dada je pasavec. Vse je dada.**



Pazite se dade. Antidadaizem je bolezen: samokleptomanija, to osnovno stanje človeka, je DADA. A pravi dadaisti so proti DADI,” je zapisal Tristan Tzara v *Dada manifestu o šibki ljubezni in zagrenjeni ljubezni*. Namesto normiranega in razslojenega vizualnega doživetja je ustvarjena neurejena in nestandardna oblika vizualne komunikacije, saj, tako Rolan Barthes: **“Film se začne tam, kjer se jezik konča.”**

Pri teh izraznih oblikah je parafraziranje redko mogoče. Običajno z določanjem imen poznamim pojmom ne pridemo daleč. Nenavadnost eksperimentalnih umetniških posegov v medije se pokaže skozi omejitve običajnega. Gledalec mora razmisliti o sebi in o lastni izkušnji, preden začne uživati v opazovanju; popolnega razkritja skrivnosti pa ni mogoče zagotoviti.

“Ni dejstev, so samo tolmačenja.”
(Friedrich Nietzsche, *Zapiski 1886–1887*)

Oblike, načini predstavljanja vsebin, tehnična sredstva in manifestne ravni se vse bolj obračajo k eksperimentalnem medijskem ustvarjanju, kjer omejitve osnovnega materiala niso tako pomembne, v tem prostoru ni prevladujočega sloga, ampak so samo hibridi, mešanice oblik, ki nič več ne spoštujejo omejujočih zakonitosti dokumentarnega, celovečernega in animiranega filma. Poznane oblike se združijo z novimi oblikami, znane vsebine se povežejo z novimi oblikami.

“Ustvarjanje filmov je podobno kuhanju,” pravi eksperimentalni filmski ustvarjalec David Larher. Recepti za sestavljanje se sicer zavračajo, a sestavine se reciklirajo, znova uporabijo, preuredijo in znova uporabijo pri kuhi. Pogosto je zaradi nedodelanost stvaritve potreben močnejši “vizualni angažma” gledalca, kar omogoča razpravo na višji ravni. Iz verižnega trčenja subkulture, uveljavljene oblike filmske avantgarde in likovnih umetnosti je nastala plodna podlaga za ustvarjanje, iz katere so zrasle številne nove ustvarjalne oblike in njihovi zametki.

Za družbo, ki vse bolj uporablja telekomunikacijska sredstva in ki življenje doživlja vizualno abstraktno, je bolj zanimivo, če orodij za vizualiziranje ne prepušča velikim industrijam, ampak njihove potenciale in omejitve raziskuje sama. Samo tako bodo v prihodnosti lahko obstale formalne, estetske ter kontekstne inovacije v vizualnih medijih in samo tako bo zagotovljen tudi nadaljnji razvoj zgodovine filma in likovne umetnosti na splošno.

“Različne oblike in rabe naše likovne umetnosti so bile ustvarjene v zelo različnih časih, ustvarili pa so jih ljudje, ki so imeli v primerjavi z nami bistveno manjšo moč udeleženstva. Vendar pa neverjetna rast naših ustvarjalnih tehnik ter prilagodljivost in natančnost, ki so ju dosegle, zamisli in navade, katerim botrujejo, z gotovostjo oznanjajo prihod korenitih sprememb v starodavni obrti Lepega. V umetnosti obstaja fizična komponenta, ki je ni več mogoče obravnavati kot nekoč, ki ne more ostati nedotaknjena v luči današnjega znanja in moči. V zadnjih dvajsetih let niti snov niti čas niti prostor niso več to, kar so bili od pradavnine naprej. Pričakovati moramo, da bodo velike inovacije popolnoma preobrazile likovno umetnost in vplivale na umetniško inovativnost samo ter tako v celoti spremenile naše dojemanje umetnosti.”

(Paul Valery, *The Conquest of Ubiquity*, 1928)

Obstaja življenje in obstaja TV: **“Prižgimo TV in poglejmo, ali dežuje.”** Mediji predstavljajo napad na dojemanje posameznika kot središča ene same resničnosti z enim samim glediščem. **“Dodali smo umetno resničnost, v kateri se lahko izgubimo, torej prostor med zasebnim jazom in umetno projekcijo življenja.”** (Margot Lovejoy) Pomanjkanje izkušenj in zmožnosti posameznika, da je udeležen v medijski družbi, vodi v resnično neresničnost. Ponovna realizacija trenutne resničnosti z zlitjem sodobnih orodij s posameznikovimi izkušnjami lahko postane umetnikov odgovor na klišeje in postmodernistične dekonstrukcijske strategije medijske družbe. Ob upoštevanju mišljenja, po katerem **“umetnost sama ni preslikava resničnosti, ampak je umetnost resničnost te preslikave,”** kot je nekoč rekel Jean-Luc Godard, umetnost lahko doseže antipodni značaj, ki poraja vprašanja in ne poskuša ponuditi odgovorov tam, kjer ni nobenih vprašanj. **“Nahajamo se sredi gigantskega procesa, v katerem se (literarne) forme raztapljajo, procesa,**

v katerem mnogi kontrasti pojmov, na katere smo navajeni, lahko izgubijo pomen.” (Walter Benjamin, 1928)

V tem smislu različnih oblik prezentiranja in medijske izraznosti ne moremo in ne smemo gledati kot na med seboj ločene elemente, ampak moramo upoštevati njihovo medsebojno stanje in vpliv. Skrivne povezave med jezikom eksperimentalnega in avantgardnega filma, likovno umetnostjo ter tehničnimi inovacijami obstajajo že od nekdaj, morda se na prvi pogled zdi, da nastajajo na različne načine, vendar gre le za različne poglede na resničnost, ki se zunaj ustaljenih vizualnih in pripovednih vzorcev ograjujejo od ideologij vladajočih medijev in tako pridobivajo političen pomen. Izbor del za festival Pixxelpoint 2010 ni tematsko zaključena celota, ampak se z njegovo raznolikostjo odpira širša razprava z “gibajočimi se” vizualnimi mediji in predstavlja širok nabor osebnih interpretacij in izražanj. Izbrana dela prikazujejo najrazličnejše medijske tehnike, na primer domišljjski video,



prostorske instalacije, dela, ki temeljijo na glasbenih strukturah, in osebne asociacije, ter prikazujejo ustvarjanje časa s sredstvi in pomeni svojega časa.

“Ali je mogoč obstoj subjektov brez medijev?” se je leta 1977 vprašal Joseph Beuys. Odgovor na to vprašanje je ugotovitev, da že mediji in nove tehnologije same po sebi predstavljajo eno glavnih tematskih področij našega časa. Sprožili se bodo procesi spreminjanja, katerih izvor, impulzi ter potencialne posledice so še vedno razmeroma neskončni. To ne bo imelo vpliva le na obstoječo materialno ureditev sveta, ampak zlasti na vidike čutne zaznave, torej na sam temelj našega razumskega prepričanja. Skozi oblikovanje časa s sodobnimi sredstvi se bodo spodkopale ustaljene kategorije umetnosti, zamajale se bodo predstave o čistosti in slogu, o izvorniku in kopiji, kar predstavlja katastrofo smisla. Vendar pa Beuys znova pravi: **“Na svetu je polno ugank, vendar se rešitev teh ugank skriva v človeku.”** Ni treba, da se postavimo na glavo, če želimo spoznati ‘antipodno’ rabo modernih medijev v umetnosti, čeprav lahko ta včasih postavi na glavo naše dožemanje. Zlasti umetniki čutijo in se zavedajo, da spremembe v elektronski dobi močno vplivajo na naš način razmišljanja, dela in zaznavanja.

Medijska resničnost je vselej umetna resničnost, predstavljena skozi tehnološko prizmo. Po začetnem šoku, ki ga je povzročila magična slika v gibanju Lumierovih filmov, se je skozi medijsko socializacijo v nas vse bolj utrdilo dožemanje prikazanih slik kot resničnosti in resnice. Našo sliko o svetu oblikujejo tehnični sistemi mrež svetovnih medijskih korporacij, ki nam predstavljajo privid, da gledamo skozi odprto okno v svet. Vendar pa je ta svet vse bolj zasičen z globalnim hrupom in meja med ‘tukaj’ in ‘tam’ se briše. Ta svet ne postaja le globalna vas, kot jo opisuje Marshall McLuhan, ampak huje, postaja globalno predmestje brez centrov, brez zgodb in brez zgodovine.

Moderno avdiovizualno komunikacijsko okolje, ki ga z industrializacijo ustvarja tehnologija, povzroča krizo pomena, ne le v osebnem življenju, ampak tudi v produkciji in doživljanju kulture kot celote. S tem, ko novice in zabavne vsebine postajajo vse bolj medsebojno zamenljive na mednarodnem nivoju, se v globalnih medijih razvijajo stereotipni kodeksi, ki narekujejo, kako doseči najširše število gledalcev/potrošnikov. Tako se odpravljajo razlike med posameznimi prostori in posledično njihove značilnosti. Težava pri doseganju široke publike je, da se pri tem izključi veliko ljudi, ki imajo drugačne razloge za uporabo medijev in drugačne interese. Tako mrzlično poskušamo najti smisel, da se nam svet zdi nesmiseln, in tako hrepenimo po priložnostih, da se nam vse zdi dolgočasno. Oblikuje se nova vrsta ustvarjalnosti. Gre za nekakšno transverzalo, saj deluje v prostoru med različnimi kategorijami in področji. **“Nekdo, ki deluje transverzalno, lahko ‘vzpon razuma’, ki je značilen za našo družbo, spozna mnogo boljše kot pa če bi leta preučeval sociološke, kulturološke ali filozofske študije. In s tem interdisciplinarnim pristopom je mogoče najti rešitev starega filozofskega vprašanja, ki je značilno za naš čas, namreč vprašanja, kako so lahko tako raznoliki narodi – ta raznolikost usmerja dinamiko sodobnega časa – povezani, kako je razum ob tako raznolikem razmišljanju sploh še lahko mogoč.”** (Wolfgang Welsch). Razvozlavanje te zmešnjave predstavlja izziv in priložnost, da poiščemo nove perspektive v dobi osupljivih definicij.

“Ko bo dokončno spoznana ta po nesreči odkrita in znanstveno dokazana skrivnost, namreč da naš planet, v vsej svoji osupljivi veličini, za električne tokove ni nič drugačen kot majhna kovinska krogla, in da so potemtakem mnoge možnosti, vsaka izmed njih neverjetna in neizmerno pomenljiva, popolnoma neizbežne; ko bo odprta prva elektrarna in se bo izkazalo, da

je telegrafsko sporočilo, skoraj tako skrivnostno in neposredno kot misel, mogoče prenašati kamorkoli po svetu, ko bo človeški glas, z vsako intonacijo in naglasom mogoče nemudoma reproducirati kjerkoli na svetu, ko bo z energijo vode omogočeno proizvodnjanje svetlobe, toplote ali gibalne energije, kjerkoli – na morju ali kopnem ali visoko nad oblaki – bo človeštvo kot mravljišče, ki ga razrijemo s palico: **priča ste prihajajočemu razburjenju!**” (Nikola Tesla, *Prenos električne energije brez žic*, 1904)

Vendar pa je vse odvisno od človekove odgovornosti, da tehnologijo usmerja, kot je leta 1949 zapisal Allen Turing, eden izmed pionirjev umetne inteligence, v svojem delu *Argument iz zavesti*: **“Dokler stroj ne bo mogel napisati soneta ali komponirati koncerta (in se tega zavedati) zato, ker bi mislil in občutil emocije, ne pa skozi naključno podajanje simbolov, se ne da pristati na to, da je stroj enak možganom.”**

** Trojna konjunkcija je astronomski dogodek, pri katerem se dva planeta oziroma zvezda in planet trikrat srečata v kratkem časovnem obdobju, bodisi v nasprotnem položaju, bodisi pri inferiorni konjunkciji, ko je vpleten manjši planet. Vidno gibanje planeta ali planetov na nebu je torej napredno ob prvi konjunkciji, vzvratno ob drugi konjunkciji in znova napredno ob tretji konjunkciji.” (Wikipedija)*



Triple Conjunction* – Magic, Myths and Mutations

The story may or may not be true

By Heiko Daxl and Ingeborg Fülepp (mediainmotion.de), November 2010

“A single ray of light from a distant star falling upon the eye of a tyrant in bygone times may have altered the course of his life, may have changed the destiny of nations, may have transformed the surface of the globe, so intricate, so inconceivably complex are the processes in Nature.”

(Nikola Tesla, *On Light And Other High Frequency Phenomena*, Philadelphia, 1893)

How do artists reflect the year 2010? It is the beginning year of predictions of the end of the world, catastrophes and natural destructions. With anxiety, humor or indifference? Ecological, social and economical positions are influencing our daily reconsideration of ourselves, our environment and political changes. Artistic reflections in media art are often inspirations for an other view on our planet and our lives. Already our school mathematics have taught us that the terms indivisible and parallel are clear contradictions, as by definition not congruent. After the infinitesimal calculation we wonder that a projection of a point into infinity can become a plane. And after Einstein's theories and the fundamental changes of the structural concepts our practical trust into the categories of elementary sciences is shaken and is daily shaken further. Gradually the sciences are transforming the conventional view on our universe into a complex system of interdependencies, which is not only beyond the general understanding and description, but is rattling the basics of the absolute proof of mathematics and physics. Random, chance, dynamic erratic developments, instability or quite generally the dissolve from order to chaos are the synonyms for this confusion, a kind of

Heisenberg's "relation of the unsharp" of causality. Today we have turned our world into a giant laboratory, more uncontrolled than controlled. Notions like illusion, imagination, appearance and being are loosing their distinctiveness. The objectivity of opinion and explanation depends on the axiom of the subjective point of view.

To catch media-artistic works in words is not always easy, because their positions often move in an "outer" linguistic area. An area which approaches his subject rather by associations, collages and breaks than with narration. In 1965 Joseph Beuys performed in Düsseldorf his piece **“How to Explain Pictures to a Dead Hare”**. At the beginning of the action Beuys blocked the door from the inside and let the visitors outside. They could only observe the procedure only through the windows. His head was completely covered with gold foil, gold-deaf and honey. He began to explain to the dead hare the pictures: With the animal on the arm, and obviously in the conversation with it, he went through the exhibition, from object to object. After three hours the public was allowed to enter. Beuys sat with the back to the public on a stool, the hare on the arm.

“For me the Hare is a symbol of incarnation, which the hare really enacts – something a human can only do in imagination. It buries itself, building itself a dwelling and a grave in the earth. Thus it incarnates itself in the earth: that alone is important. So it seems to me. Honey on my head of course has to do with thought. While humans do not have the ability to produce honey, they do have the ability to think, to produce ideas. Therefore the stale and

morbid nature of thought is once again made living. Honey is an undoubtedly living substance – human thoughts can also become alive. On the other hand intellectualizing can be deadly to thought: one can talk one’s mind to death in politics or in academia.”

Conventional literary narrative structures which subordinate the visual language as a visual factor of illustration to dramaturgy dominate in the commercial cinema and on TV. Imaginary as an original element of the medium thus loses its autonomy as a mean of articulation independent of language. The narrative film combines its individual parts in the way that the sense of the work is reflected as a completely learnable totality of life, which, though this way it does not exist in reality, is re-established by the cinema and television industry as a time restricted leisure pastime. Thus, a covering of the discussion and lack of orientation of today’s society which prevents the access to reality by mechanisms of isolation and alienation takes place. In this context

this sham of false appearances turns out to be an affirmation of the existing ruling apparatus for which this kind of imagery production becomes available.

Experimental productions have always kept their distance from anything literary. The goal is not a pseudo-reproduction of reality but the loosening of the shown reality from usual meaning and time contexts and their giving meanings to new combination. The image is a first raw material which gains significance as a new media reality after being worked alienated, thus referring to perceptive and understanding functions and naming their conditions. Norms are infringed and the principle of signs and contexts of meaning are undermined. There is a discrepancy between the image and its original conception, and they are not longer compatible. Thus an undermining and discamouflage of the conventions of commonly established ideologies takes place.



The master of the photomontage John Heartfield for example, refers to a term drawn from biology, describing the process by which two separate elements are united or yoked together to form a new whole. Through cut-and-paste things are extracted from their usual functional context. An interpretation turns out to be just one possibility among many, whereas the resulting precariousness activates the spectator to take part in the performance and take again and personally possession of the images. **“DADA doubts everything. Dada is an armadillo. Everything is Dada, too. Beware of Dada. Anti-dadaism is a disease: selfkleptomania, man’s normal condition, is DADA. But the real dadas are against DADA,”** as Tristan Tzara stated in *Dada Manifesto on Feeble Love and Bitter Love*. Instead of a normed and leveled visual experience an undetermined and not standardized visual communication is the result, because, according to Roland Barthes: **“The film just begins where language finishes.”**

Paraphrasing is seldom applicable to these forms of expression. We usually don’t get on by naming recognized things. The strangeness of experimental artistic media interventions is shown by the limits of the usual. The viewer has to think about himself and his own experience before he enjoys regarding; nevertheless, there is no guarantee to disclose the secret completely.

“There are no facts, only interpretations.”
(Friedrich Nietzsche, *Notebooks 1886–1887*)

The forms, the conveyance of contents, the technical means and the levels of manifestation are turning more to an experimental media work where the limitation to the supporting material is not that important, where no dominant style can be seen, but hybrids, mixed forms which no longer pay regard to the limitations of documentation, feature film and animation. Known forms are combined with new

contents, known contents with new forms. **“Filmmaking is a bit like cooking,”** said the experimental filmmaker David Larcher. Accordingly, recipes of construction are rejected, but the ingredients are recycled, misappropriated and combined for new menus. Frequently the sketchiness of realization requires a stronger “visual work” of the spectator, thus evoking a higher grade of discussion. The collision of subculture, established film-avant-garde and fine arts created a mutual fructification, the result being a multitude of various new forms and work starts.

For a society which increasingly makes use of telecommunication and which experiences life in a visually abstract way, it is interesting not to leave the visualization tools to the major industries but to examine them to show their possibilities and limits. Only this way there will still exist in the future formal, aesthetic and contextual innovations within the visual media and thus a continuation of the film history and the fine art in general.

“Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful. In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.”
(Paul Valery, *The Conquest of Ubiquity*, 1928)

There is life and there is TV: **“Let’s turn on the TV to see if it’s raining”**. Media are an assault on the concept of the self as the centre of a single reality with a single viewpoint. **“What has been added is an artificial reality capable of making us lose of ourselves between the private self and an artificial representation of life.”** (Margot Lovejoy) The lack of experience and individual ability of taking part in the creation of the media society leads to an real unreality. The re-realization of current reality, by merging modern tools with the individual experience could become an artists’ respond to the clichés and the postmodernist deconstruction strategies of the media-society. By understanding **“Art not as the reflection of reality, but as the reality of that reflection,”** as Jean-Luc Godard once said, art could get to the antipodean character, which provokes questions and does not try to give answers, where there are no questions. **“We are in the midst of a vast process in which (literary) forms are being melted down, a process in which many of the contrasts in terms of which we have been accustomed to think might lose their relevance.”** (Walter Benjamin, 1928)

In this context we can not and must not regard the most different forms of presentation and supporting media isolated from each other, but in their mutual condition and influence. Secret channels between languages of the experimental and avant-garde film, of fine arts and technical innovations have always existed, their immanent forming may turn out to be different when being looked in a superficial way, but they are just different ways of reflection on reality, which outside of conventional visual patterns and narrations withdraw from the ruling media ideologies and thus gain political relevance. The selection for the 2010 Pixelpoint Festival is not thematically closed in itself, but shows in its variety and difference a broad panorama in the discussion with the “moving” visual media and a wide range of personal interpretation

and articulation. The selected examples show most different approaches to the media, for example fictional video, spatial installations, works according to musical structures or personal associations and represent a creating of time with means and meanings from their time.

“Can there be subjects without media?” Joseph Beuys asked in 1977. The answer to this question is the conclusion that media and the new technologies themselves are one of the great themes of our time. Processes of changing will be set in motion the origins and impulses of which as well as their potential consequences are relatively indefinite still. This will not only concern the existing material order of the world, but especially aspects of sensual perception, therefore the basis of our mental positioning as well. Shaping time with contemporary means will undermine conventional categories of art, it will upset terms of purity of style, of original and copy, thus representing the catastrophe of sense. But **“the world is full of riddles, however, for these riddles the human being is the solution,”** says Beuys once more. It is not necessary to stand on one’s head to get an idea of the ‘antipodean use of modern media technology for artistic purposes but the phenomenon can sometimes turn one’s ideas upside-down. Especially artists feel and express the awareness that the changes in the electronic era of our days are strongly affecting the way one thinks, works and sees.

Media reality is always an artificial reality, transmitted through a technological filter. After the initial shock caused by the magic of the moving image in Lumiere’s films, our media socialization has made us ever more accustomed to regarding pictorial reality as the reality and the truth. Our picture of the world is produced by the technical systems of the world-wide media company networks, which deliver the myth of opening a window onto the world. But this view onto the world is more and more blurring into the global noise, abolishing

the contrasts between 'here' and 'there'. The world is not just becoming a global village in Marshall McLuhan sense of the word, but even worse, it becomes a global suburb, without centers, without stories and without history. The audio-visual environment of the modern communication technology creates by industrializing the view a crisis of meaning, not only in personal life but also in the production and experience of culture as a whole. As news and entertainment become increasingly interchangeable at an international level, the global media complex is developing stereotyped codes in order to reach a large number of viewers/consumers and so eliminates the differences of space and thus, its qualities. Reaching a large audience also excludes a large number of people, which have other reasons to use the medium and choose for the purpose of interest. We are looking for so much order, that the world does appear senseless and for so much chance that it does appear boring. A new mode of creativity is shaping its form. This mode is a transversal one, because it is operating between the faculties and categories. **"It might happen for example that someone, who is used work transversal, is understanding the 'ratio ascend' of our presents society much deeper, than by studying for years sociological, culture-diagnostically or philosophical writings. And that he might get through this interdisciplinary view to a solution of an old philosophical problem of our century, the problem, how highly different rationality's – this difference is defining the dynamics of modern times – are connected, how today in a diversity of rationality reason is still possible."** (Wolfgang Welsch). This complex confusion is a challenge and a chance to achieve new perspectives in a time of staggering definitions.

"When the great truth accidentally revealed and experimentally confirmed is fully recognized, that this planet, with all its appalling immensity, is to electric currents virtually no more than a small

metal ball and that by this fact many possibilities, each baffling imagination and of incalculable consequence, are rendered absolutely sure of accomplishment; when the first plant is inaugurated and it is shown that a telegraphic message, almost as secret and non-interfereable as a thought, can be transmitted to any terrestrial distance, the sound of the human voice, with all its intonations and inflections, faithfully and instantly reproduced at any other point of the globe, the energy of a waterfall made available for supplying light, heat or motive power, anywhere – on sea, or land, or high in the air – humanity will be like an ant heap stirred up with a stick: See the excitement coming!"

(Nikola Tesla, *The Transmission of Electric Energy Without Wires*, 1904)

But everything is lying in human responsibility in order to modulate its direction as Allen Turing, one of the pioneers of artificial intelligence stated it in his Argument from Conciousness in 1949: **"Not until a machine can write a sonnet or compose a concerto because of thoughts and emotions felt, and not by the chance fall of symbols, could we agree that machine equals brain – that is, not only write it but know that it had written it."**

** A triple conjunction is an astronomical event, where two planets or a planet and a star meet each other three times in a short period either in opposition or at the time of inferior conjunction, if an inferior planet is involved. The visible movement of the planet or the planets in the sky is therefore normally prograde at the first conjunction, retrograde at the second conjunction and again prograde at the third conjunction. (Wikipedia)*



Heiko Daxl, nemški medijski umetnik in kustos, ter njegova žena in partnerica Ingeborg Fülepp, hrvaška umetnica, univerzitetna profesorica, kustosinja ter filmska montažerka, sta priznana videasta in medijska umetnika, ki živita med Berlinom in Zagrebom. Od leta 1991 ustvarjata skupaj kot umetniški par. Številna dela, ki sta jih ustvarila, pričajo o njenem veselju do eksperimentiranja, pri čemer se stalno gibljeta po robu neznanega. Z uporabo novih tehnologij raziskujeta različne, do danes neznane optične in akustične pojave. Opazovalčevi čuti, njegov sluh, vid in tip, so vselej zavestno vključeni in dražijo njegovo zaznavanje. Daxl in Fülepp predstavljata nove načine umetniškega raziskovanja tehničnih možnosti ustvarjanja zvoka in abstraktnih podob, ki prisilijo opazovalca k notnemu dojetanju. Doseči poskušata, da prejemnik razmišlja na umeten in tehničen način o realnosti, ki mu je dana.

Heiko Daxl a German media artist and exhibition curator and his wife and partner Ingeborg Fülepp, a Croatian artist, university teacher, curator and film editor, are renowned video and media artists who are at home in Berlin and Zagreb and who are recognized in both cities. Since 1991 they work together as an artistic couple. The numerous works they have created bear witness to their joy of experimenting, always moving on the borderline to the unknown. Employing new technologies, they investigate different, so far unknown optic and acoustic phenomena. The observer's senses, his hearing, his sight and his touch, are always consciously engaged, irritating his perception. Daxl and Fülepp show new ways in the artistic exploration of the technical possibilities of creating sounds and abstract images which force the observer to an integrated reception. They seek to make the recipient think about the reality which is imparted to him in an artificial and technical way.

Daxl in Fülepp delujeta od leta 1990 pod imenom "mediainmotion" in "dafü®" na področju filma, video umetnosti, vizualne glasbe, CD-romov, DVD-jev, digitalne umetnosti, grafike, fotografije, instalacije in mešanih medijev. Z njunim poučevanjem in sodelovanjem na katedri za elektroakustično glasbo na Akademiji umetnosti v Berlinu (1995–2002) sta ustvarjala z sodobnimi skladatelji kot so Georg Katzer, Wolfgang Rihm, Milko Kelemen, Mona Mur, Jorge Reyes (glasbenik), Steve Roach (glasbenik), Amnon Wolman, Dror Feiler, Masami Akita (Merzbow), Zbigniew Karkowski, Elliott Sharp, Igor Kuljerić in Ensemble Modern.

Daxl and Fülepp have worked together since 1990 under the name "mediainmotion" and "dafü®" within film, video art, visual music, CD-Rom, DVD, digital art, graphics, photo, installation and Mixed Media. Through their teaching and involvement with the electroacoustic music department of the Akademie der Künste in Berlin (1995–2002) they have worked with contemporary composers such as Georg Katzer, Wolfgang Rihm, Milko Kelemen, Mona Mur, Jorge Reyes (musician), Steve Roach (musician), Amnon Wolman, Dror Feiler, Masami Akita (Merzbow), Zbigniew Karkowski, Elliott Sharp, Igor Kuljerić and Ensemble Modern.



f(x)

Audiovizualna instalacija, 2010

f(x) je avdiovizualna študija tridimenzionalnih kontinuiranih prostorskih funkcij, ki temelji na konceptu kontinuiranih vrednotenih celičnih avtomatov. Funkcije tvorijo osnovo za preslikavo sintez zvoka in slike, iz česar nastane kompleksna in dinamična mreža parametrov. Zvok in slika sta tako fizično kot konceptualno medsebojno neodvisna in recipročno učinkovanje se nelinearno giblje v obeh smereh. Segmentacija vizualnega prostora in akustičnega časa je pod nadzorom tako, da vpliva na delovanje sveta avtomatov v realnem času, kar razkriva kompleksne, organske, tridimenzionalne vzorce in ustrezno spreminja prostor preslikave. Uprostorjevanje je bolj usmerjeno v oblikovanje in preoblikovanje ambisoničnih polj kot na točkovne vire. Avdiovizualna sinteza in uporabniški vmesnik sta bila oblikovana in izvedena z uporabo odprtokodne programske opreme (SuperCollider, liblo, OpenGL).

Audiovisual installation, 2010

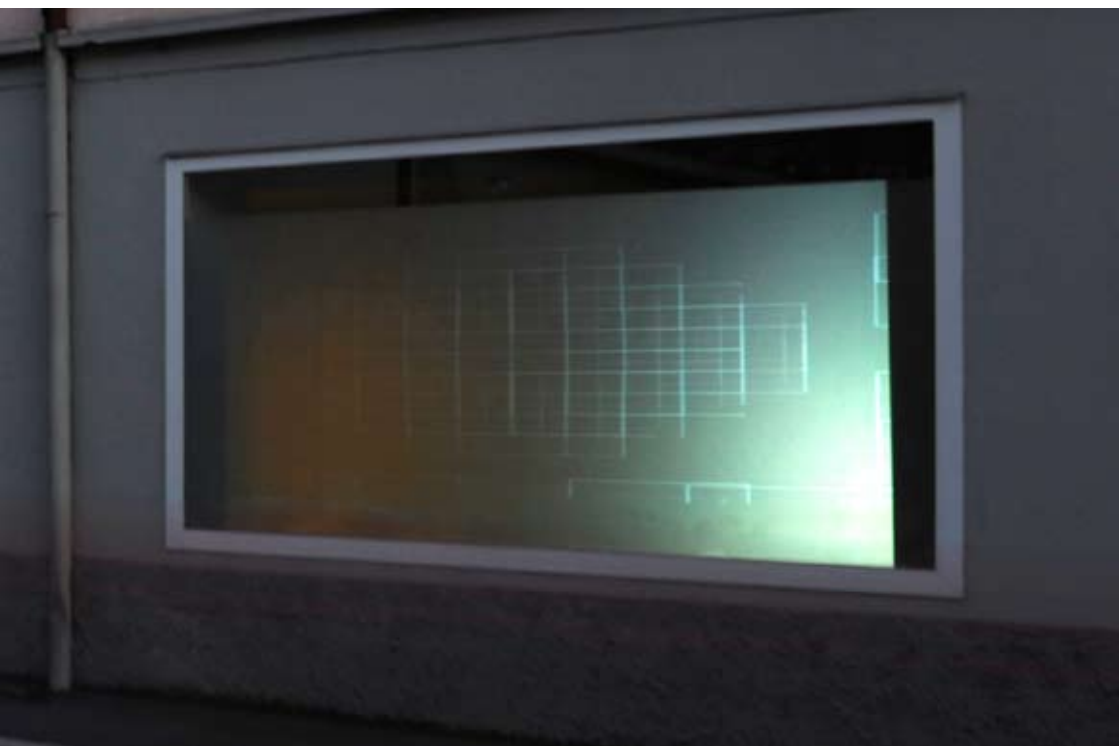
f(x) is an audiovisual exploration of 3-dimensional continuous spatial functions derived from the concept of continuous valued cellular automata. The functions form the basis for sound and visual synthesis mappings that create a complex and dynamic parameter network. The audio and the visuals are independent from each other both physically and conceptually and the reciprocal influence flows in both ways in a non-linear manner. The segmentation of the visual space and acoustic time is controlled in the performance by affecting the behavior of the automata world in real time to reveal the complex, organic three-dimensional patterns and modifying the mapping space in response to them. The spatialization concentrates on composition and transformation of ambisonic fields rather than point sources. The audio and visual synthesis as well as the performance interface have all been developed and implemented in open source software (SuperCollider, liblo, OpenGL).

Alo Allik (Estonija) je svoje kompozicije in živo glasbo predstavljal na koncertih po vsem svetu, med drugim na Nizozemskem, Irskem, Madžarskem, v Nemčiji, Veliki Britaniji, Mehiki, ZDA in na številnih priznanih svetovnih festivalih, kot so Transmediale, NWEAMO, ICMC, Sonorities, Today's Arts, Ultrahang, State-X. Zaradi svojega muzikalično in geografsko nomadskega načina življenja, se je Allik preizkusil v zelo raznolikih glasbenih scenah – med drugim kot underground drum and bass DJ na severozahodnem Pacifiku, sodeloval je v živih elektronskih "jam session-ih" v newyorški digitalni skupnosti Share, kot predavatelj oddelka

Alo Allik (Estonia) has performed his compositions and live electronic music throughout the world including the U.S., the Netherlands, Germany, the U.K., Ireland, Hungary, and Mexico at a number of renowned festivals including Transmediale, NWEAMO, ICMC, Sonorities, Today's Arts, Ultrahang, State-X to mention just a few. His musically and geographically nomadic lifestyle has taken him through diverse musical worlds including underground drum and bass dj-ing in the Pacific Northwest, live electronic jams at the New York Share digital community, electroacoustic composition at the Sonology department

za sonologijo na Nizozemskem za področje elektroakustičnega skladanja, preskusil pa se je tudi na dublinski impro jazz sceni. Je član multimedijskega kolektiva ibitsu, skozi svojo ustvarjalno kariero pa je sodeloval s številnimi avdio-vizualnimi umetniki. Alo je že 10 let neločljiv od svojega SuperColliderja in trenutno pripravlja doktorsko disertacijo v Veliki Britaniji.

in the Netherlands, and improv jazz scene in Dublin. He belongs to the multimedia collective ibitsu and has worked with a number of diverse sound and visual artists throughout his career. Alo has been hooked on SuperCollider for over 10 years and is currently working on his Ph.D. in the UK.



Untitled No. 01/09 (Nenaslovljeno št. 01/09)

Talna video projekcija, 2009

Po tleh se plazijo čudni stvori. Je to bitje brez okončin rezultat kloniranja človeka ali gre za novo živalsko vrsto?

Profesor na Šoli uporabnih umetnosti in oblikovanja v Pulju je od konca devetdesetih let aktiven predvsem na področju umetniških video instalacij. V svojih videih pogosto prikazuje preproste in "banalne" subjekte (najpogosteje v njih nastopa kar sam), ki služijo kot osnova različne manipulacije časa in video zapisa. Končni produkt, ki ga je vedno treba doživeti v galeriji oziroma instalaciji, ima pogosto močan prizvok humorja in samoironije, četudi je zelo umeten in morda na nek način celo avtističen.

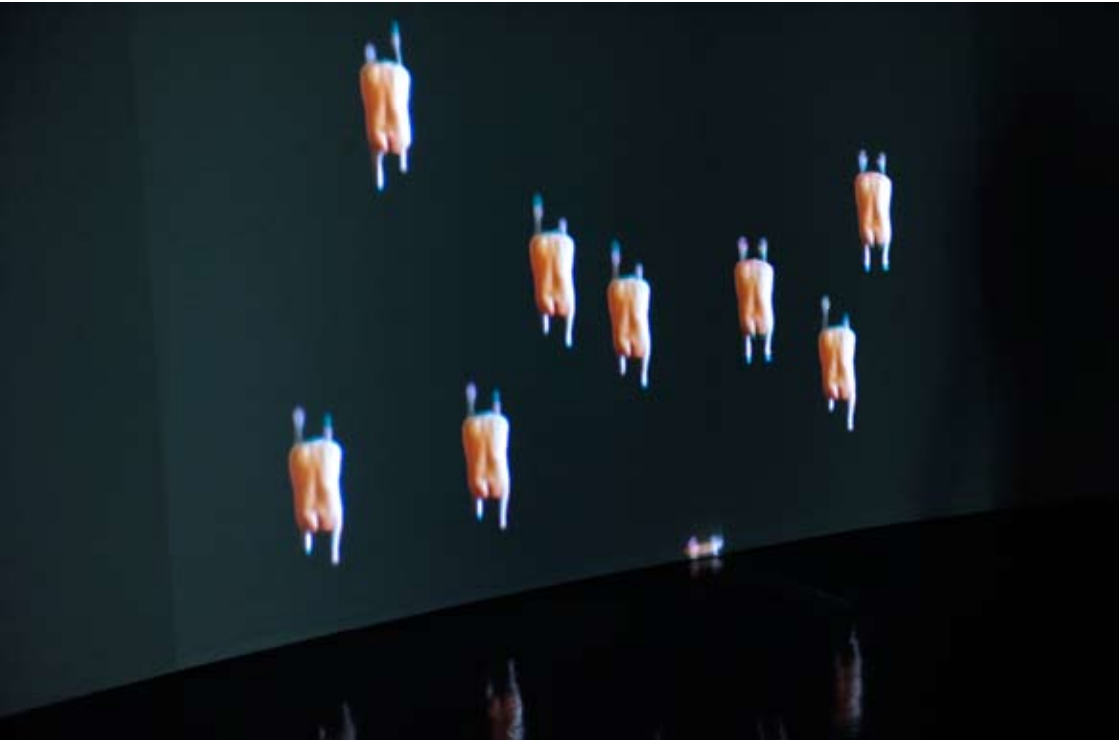
Razstave (skrčen izbor): "To tell a story" in "Here tomorrow", dva večja pregleda hrvaške sodobne umetnosti, predstavljena v Muzeju sodobne umetnosti v Zagrebu leta 2001 in 2002; "New video, New Europe", Renaissance Society, Chicago (2004) / Trije hrvaški umetniki v P.S.1, New York (2005), 51. beneški bienale, hrvaški paviljon (2005).

Video installation projected on the floor, 2009

Very strange bodies are crabbing on the floor. Is this a cloned human without extremities or some new species?

Professor at the School for Applied Arts and Design in Pula. From the end of the nineties he works mainly in the field of video art instalations. In his video pieces he often uses simple and "banal" subjects (most often his own figure) as a starting point for multiple time/frame manipulation. The final product, which is always meant to be experienced in a gallery/ installational situation, although highly artificial and in some way autistic, often has strong taste of humor and self-irony.

Exhibitions (short selection): "To tell a story" and "Here tomorrow", two major surveys of contemporary Croatian art held at the Museum of Contemporary Art in Zagreb in 2001 and 2002; "New video, New Europe", The Renaissance Society, Chicago (2004) / 3 Croatian artists at P.S.1, New York (2005), 51. Biennale di Venezia, Croatian Pavillion (2005).



Beneath and Beyond (Vmes in preko)

Instalacija seizmičnih zvokov

Delo *Vmes in preko* predstavlja zlitje znanosti in narave v edinstveni avdio-vizualni instalaciji z zvokom v živo. Tektonski premiki in nenehno premikanje pod površino Zemlje so osnova tega umetniškega prispevka.

Posebna programska oprema posluša in nenehno spremlja 100 seizmoloških postaj po svetu, ki so povezane prek interneta. Vse te vibracije v obliki surovih podatkov se nato pospešijo, tako da jih lahko zazna človeško uho. Ti novi zvoki se nato predvajajo v "realnem času" skupaj z njihovo vizualno upodobitvijo – s seizmološkimi grafi in z valovi – in projicirajo v galerijskem okolju.

O 'trojni konjunkciji'

Gledalec se znajde sredi globalne "ekologije", ki jo tvorijo naravni in tehnološki elementi; medtem ko se Zemlja oglašča izpod njegovih nog, se prenašajo tudi podatki iz krajev onkraj horizonta, s pomočjo satelitov, ki v orbiti sprejemajo podatke seizmoloških sond in beležijo, merijo, preračunavajo, oddajajo in sprejemajo izmerljive podatke. Vendar pa rezultat vsega tega ni logičen, znanstven rezultat. Podatki so odvrgli okove znanstvenih modelov in so podvrženi neposrednemu doživljanju gledalca v obliki čistega zvoka in valovanja, ki se generira samo. V tej obliki se gledalec lahko tesneje poveže z Zemljo in njenimi nevidnimi in neslišnimi pojavi in razmišlja o svojem mestu znotraj tega velikega sistema, ki ga ni mogoče izraziti s številkami.

A seismic sound installation

Beneath and Beyond brings together science and nature in a unique live-feed sound and visual installation. Tectonic shifts and on-going movements beneath Earth's surface are the source for generating this artwork.

Specially developed software taps into, and continually monitors, 100 seismic stations around the world via the Internet. These collected vibrations, in the form of raw data, are speeded up to make them audible to the human ear. These new sounds are then experienced in 'real-time' along with their corresponding visual representations – seismic graph lines and waveforms – projected within the gallery space.

Regarding 'Triple Conjunction'

The viewer is placed within a global 'ecology' of Nature and Technology; whereby sounds of the Earth come from beneath their feet and data is transmitted from beyond their horizon; where satellites in space collaborate with seismic rods in the ground to record, measure, calculate, transmit and receive quantifiable information. Yet what is actually produced is not a logical scientific outcome. The data has been set free from scientific models to be experienced directly by the viewer in pure sound and self-generating waveforms. In this form, a more profound connection with the unseen and unheard aspects of the Earth is possible and the viewer is able to reflect on their position within that larger unquantifiable system.

Umetnikov komentar dela *Vmes in preko*

Ta razstava je nadaljevanje mojega raziskovanja naših povezav z naravnim svetom, medtem ko živimo v tehnološko naprednem, a hkrati tudi ekološko ogroženem času. Ta razstava je izraz mojega zanimanja za koncept "sublimnega" v naravi in poskuse umetnikov, da to izrazijo. *Vmes in preko* je umeščena znotraj te tradicije in spodbuja razmišljanje s pomočjo "orodij" enaindvajsetega stoletja.

Stephen Hurrel je zaključil študij likovnih umetnosti na fakulteti Glasgow School of Art, Škotska (1985–89) in trenutno živi in ustvarja v Glasgowu. V svojih delih raziskuje razmerja med ljudmi, kraji in tehnologijo. Zlasti ga zanima 'vzajemno učinkovanje', 'samogenerirani sistemi' in 'nezavedne kretnje', tako v umetnih kot naravnih oblikah. Tako nastajajo umetniška dela, ki prikazujejo sožitje 'naravnih' in 'umetnih' stanj.

Hurrel je gostoval na več akademskih ustanovah, med drugim dvanajst mesecev v okviru gostovanja v Avstraliji pod pokroviteljstvom škotskega sveta umetnosti. Prejel je tudi prestižno nagrado SAC Creative Scotland, s katero je lahko dve leti ustvarjal skupaj s programerjem. Rezultat tega sodelovanja je projekt '*Vmes in preko* – instalacija seizmoloških zvokov'. Hurrel je bil gostujoči umetnik v mnogih ustanovah v Veliki Britaniji in drugih državah ter je poučeval na fakulteti Glasgow School of Art na Škotskem in Valand School of Art v mestu Gothenburg na Švedskem, kjer je bil tri leta vodja študijskega programa 'Kontekst in Mediji (MFA)'.

Razstave v letih 2008–2010 vključujejo: FestArte Video Art Festival, Spazio Monitor, Muzej sodobne umetnosti, Rim. John Cage: Musicircus, Tramway, Glasgow. Understory, galerija Devenport in galerija Plimsoll, Tazmanija, Avstralija. Turbulent

Artists Statement on *Beneath and Beyond*

Beneath and Beyond continues my enquiry into our relationship to the natural world whilst living in a technologically advanced, as well as ecologically critical, period of time. This piece extends my interest in the idea of the 'the sublime' in nature and in how artists have sought to represent it. I see *Beneath and Beyond* as existing within that tradition and extending that dialogue by exploiting the 'tools' of the twenty-first century.

Stephen Hurrel studied Fine Art at Glasgow School of Art, Scotland (1985–89) and is currently based in Glasgow. His work explores relationships between people, place and technology. He investigates instances of 'feedback', 'self-generating systems' and 'unconscious gestures' in both man-made and naturally occurring forms. Through this he creates artworks that display a co-existence of 'natural' and a 'constructed' states.

Hurrel has undertaken several residencies, including a twelve-month Scottish Arts Council funded Australian Residency. He also received a major SAC Creative Scotland Award that enabled him to work with a computer programmer over a two-year period. '*Beneath and Beyond* – A Seismic Sounds Installation' was the outcome of this award. Hurrel has been visiting artist at many institutions in the UK and abroad and has taught at Glasgow School of Art, Scotland and Valand School of Art, Gothenburg, Sweden, where he was Course Leader of 'Context and Media (MFA)' for three years.

Exhibitions in 2008–2010 include: FestArte Video Art Festival, Spazio Monitor, Museum of Contemporary Art, Rome. John Cage: Musicircus, Tramway, Glasgow. Understory, Devenport Gallery and Plimsoll Gallery, Tasmania, Australia. Turbulent Terrain: Manifestations of the Sublime

Terrain: Manifestations of the Sublime in Contemporary Art, galerija Latrobe Regional, Viktorija, Avstralija. Art Geo: Drive to Reconnect the Cultural and the Natural, Köln, Nemčija. Beneath & Beyond: Seismic Sounds, Tramway, Mednarodni festival sodobnih vizualnih umetnosti v Glasgowu 2008.

in Contemporary Art, Latrobe Regional Gallery, Victoria, Australia. Art Geo: Drive to Reconnect the Cultural and the Natural, Cologne, Germany. Beneath & Beyond: Seismic Sounds, Tramway, Glasgow International Festival of Contemporary Visual Art 2008.



Armin Wagner (Avstrija / Austria)

www.arminbwagner.com

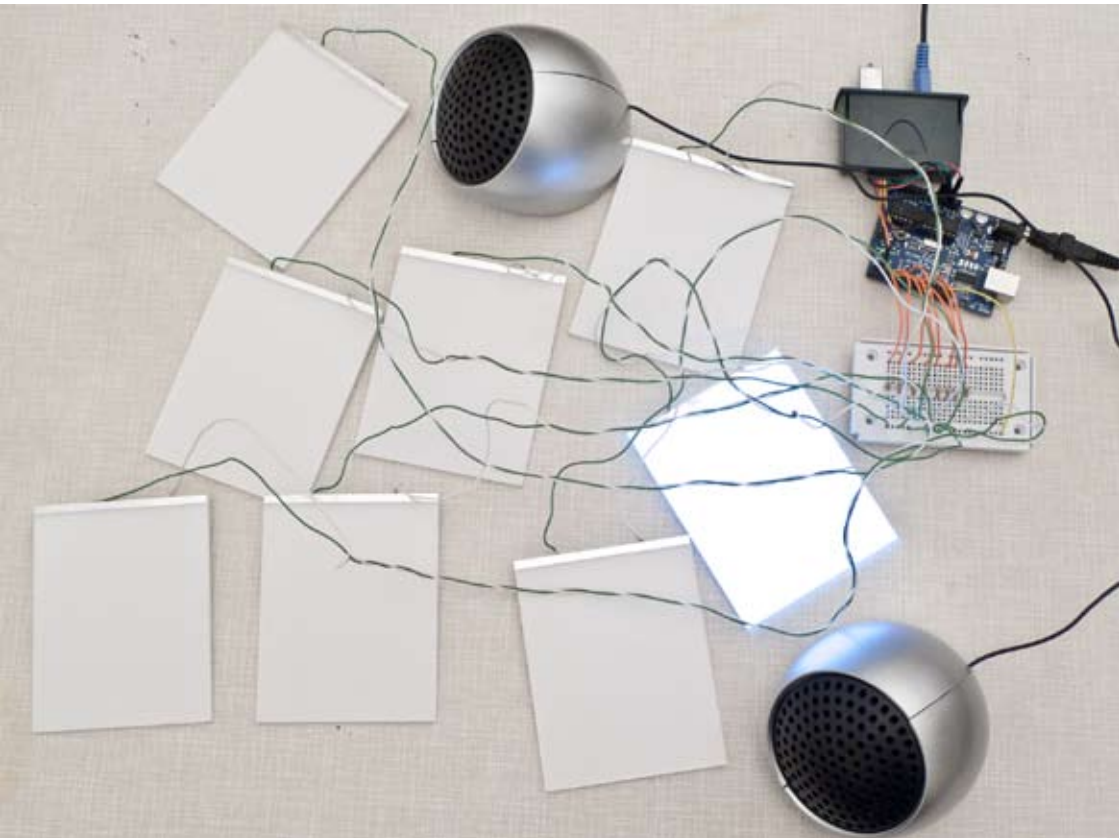
The Lame Box

The Lame Box je sestavljen iz osmih praznih portretov, ki prikazujejo Garryja, Franka, Richarda, Michaela, Sarah, Emily, Lindo in Alice. Na stereo zvočnikih sintetični glas pripoveduje neskončno zgodbo o njihovih medsebojnih razmerjih. Model temelji na povezavah med igralci – gre za dinamično in zaprto “družabno omrežje”, ki se skozi čas računalniško predrugači.

Diplomiral leta 2007 na dunajski Tehniški univerzi z nalogo O uporabi metafor v informatiki.

The Lame Box exhibits eight blank portraits representing Garry, Frank, Richard, Michael, Sarah, Emily, Linda and Alice. Stereo speakers reproduce a synthesized voice unfolding the endless narrative of their relationship. The underlying model is based on the ties between the actors; a dynamic and closed “social network” which gets computationally altered over time.

A diploma on the Technischen Universität Wien about usage of metaphor in informatics in 2007.



Timo Kahlen (Nemčija / Germany)

www.staubrauschen.de

UR

Generativna spletna umetnost / interaktivno zvočno delo na www.staubrauschen.de/ur/

V delu *UR* površine in posode postanejo nosilci nezaželenih šumov in motenj, ki jih ustvarjajo tehnološki mediji in komunikacije. Drobci zvokov mletja, škripanja, brnenja in ventilatorjev ustvarjajo kompleksni mikrokozmos, ki ga ustvarja gledalec, ko se dotakne in drsi po določenih predmetih s kazalnikom.

Razstavljeno v galeriji: Earcatcher, Ruine der Künste Berlin 2005 / Strictly Berlin, Berlin 2007 / The Sonic Image, glasbeni festival Nove glasbe Totally Huge New Music, Perth (AUS) 2007.

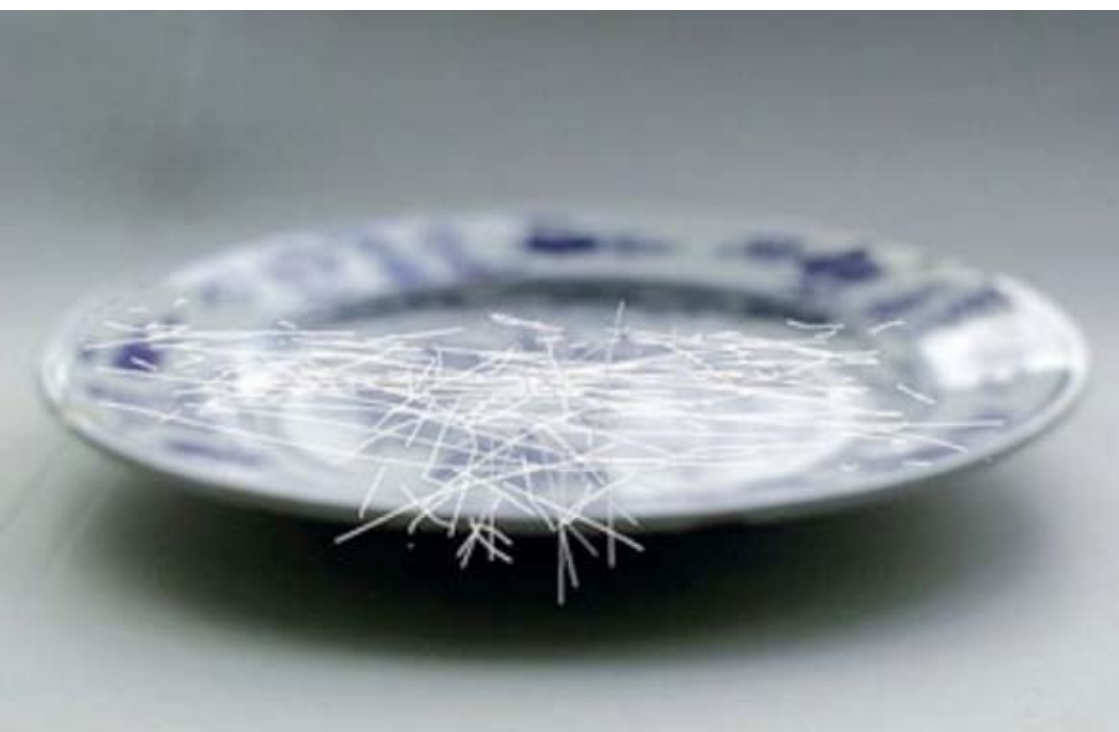
Oblikovalec zvoka in multimedijски umetnik Timo Kahlen (*1966), ki je bil nominiran za nemško nacionalno nagrado Deutscher Klangkunst-Preis 2006, je od osemdesetih let naprej svoja eksperimentalna multimedijška dela predstavil v več kot 90 solo in skupinskih razstavah, povabljen pa je bil tudi k sodelovanju na projektu "60x60" (New York 2009), k "MANIFESTI 7" (Italija 2008), "Sound Art 2006" (Marl, Köln, Duisburg), "Wireless Experience" (Helsinki 2004), "Zeitskulptur" (Linz 1997) in "Works with Wind" (Kunst-Werke, Berlin 1991).

Generative net art / interactive sound work at www.staubrauschen.de/ur/

In *UR* surfaces and vessels become the containers of unwanted noise and dirt generated by technological media and communication. Bits and pieces of grinding, creaking, humming sounds and white noise create complex microcosms, generated by the viewer when he touches and rolls over the given objects with his cursor.

Exhibited at: Earcatcher, Ruine der Künste Berlin 2005 / Strictly Berlin, Berlin 2007 / The Sonic Image, Totally Huge New Music Festival, Perth (AUS) 2007.

Sound sculptor and media artist Timo Kahlen (*1966), nominated for the German national "Sound Art Prize" (Deutscher Klangkunst-Preis 2006), has presented his experimental media work in more than 90 solo and group exhibitions since the mid-1980s, including invitations to the "60x60" project (New York 2009), to "MANIFESTA 7" (Italy 2008), to "Sound Art 2006" (Marl, Cologne, Duisburg), to "Wireless Experience" (Helsinki 2004), to "Zeitskulptur" (Linz 1997) and to "Works with Wind" (Kunst-Werke, Berlin 1991).



Videored

Spletni projekt, 2010

Videored je spletna platforma, ki je bila ustvarjena leta 2010 in se neprenehoma razvija. Ta projekt spodbuja odprto rabo videa in informacij z umetniškimi cilji. Po eni strani gre za načrtovanje sestavljanja videa na podlagi odgovorov publike; po drugi strani pa za vizualno tolmačenje podatkovne baze teh videov. *Videored* razmišlja o urejenosti in kaosu na področju usklajevanja in distribucije informacij. Med drugim temelji na zakonitostih entropije in nedeterminiranosti, ki so jo v umetnosti uporabljali že skupine, kot so Fluxus ali dadaisti, *Videored* pa jih aplicira zlasti v internetu.

Videored je rezultat raziskovanja na univerzi Pontificia Universidad Javeriana v Bogoti, avtorji pa so Camilo Cogua, Jose Alejandro Lopez in Angelica Piedrahita.

Web project, 2010

Videored is a web platform created in 2010 and in permanent development. The project proposes the open use of videos and information with artistic objectives. On one hand, plans the construction of video chains through the answers of the public; and on the other hand, the visual interpretation of the database of those videos. *Videored* reflects about order and chaos in the conformation and distribution of information. It is based, among others, on the entropy law and the theory of indeterminacy, which have been used with artistic aims by groups like Fluxus or the Dadaists, and that *Videored* applies particularly to Internet.

Videored is a research result of the Pontificia Universidad Javeriana in Bogotá, developed by Camilo Cogua, Jose Alejandro Lopez and Angelica Piedrahita.



videored
TEST VERSION

10 LEVELS

7/10

visitante
LEARN
START

LEVEL 8

RETRIEVER



REPERCUSSO

WAGE ACTION

CLERICO

RECORRER

RECORRER

REPERCUSSO

WAGE ACTION

RETRIEVER

RETRIEVER

RETRIEVER

EL RECORRER

COYTE



RETRIEVER
POLYMERIZATION

videored

The Eye of God (Božje oko)

Računalniška grafika, 2005

Računalniški program in široki zaslon. Če je zaslon dolgo časa prepuščen samemu sebi, bo vsako sliko ustvaril v vse višji ločljivosti. Fotografije iz sanj ali nočnih mor, preteklih in prihodnjih – dejanske, mogoče in nepredstavljive. Celotni zaslon je na začetku en sam 'piksel'. Program nato prikaže vse mogoče kombinacije RGB za ta osamljeni piksel. To pomeni vse kombinacije 256 rdečih, 256 zelenih in 256 modrih odtenkov, iz katerih je sestavljen vsak piksel. Nato se zaslon prepolovi po horizontalni in vertikalni osi, vsak piksel na zaslonu pa se kombinira z vsakim drugim v vseh mogočih postavitvah, medtem ko je vsak piksel prikazan v vseh mogočih kombinacijah RGB. Program nato znova razpolovi zaslon, dokler ne pride do velikosti dejanskega piksla.

Izobrazba: Slade School of Fine Art, 2008–2010 MFA; 2001–2005 BA; 2000–2001 Chelsea School of Art, fundacija.

Razstave: 2010 No Explanation, Galeria Arsenaf, Poznań, Poljska; 2009: URBAN (R)EVOLUTIONS #2: URBAN STILLLS, festival Miden, Kalamata, Grčija; 2008: CAC 2, Museo de Arte Moderno, Toluca City, Mehika. Slow Art, SIGGRAPH, Los Angeles, ZDA; 2008: soundOBJECTS, festival Digital Media, Valencia, Španija; Computer Art Congress 2, Museo de Arte Moderno, Toluca City, Mehika; 2007: Festival Piksel 2007, galerija 3.14, Bergen, Norveška; 2006: 151206, Oko/Ucho Galeria, Poznań, Poljska; Sleep, Galeria Anex, Poznań, Poljska; 2004: Mladi umetniki v Cernu, CERN, Ženeva, Švica; Mladi umetniki v Cernu, Institute of

Computer Based Art, 2005

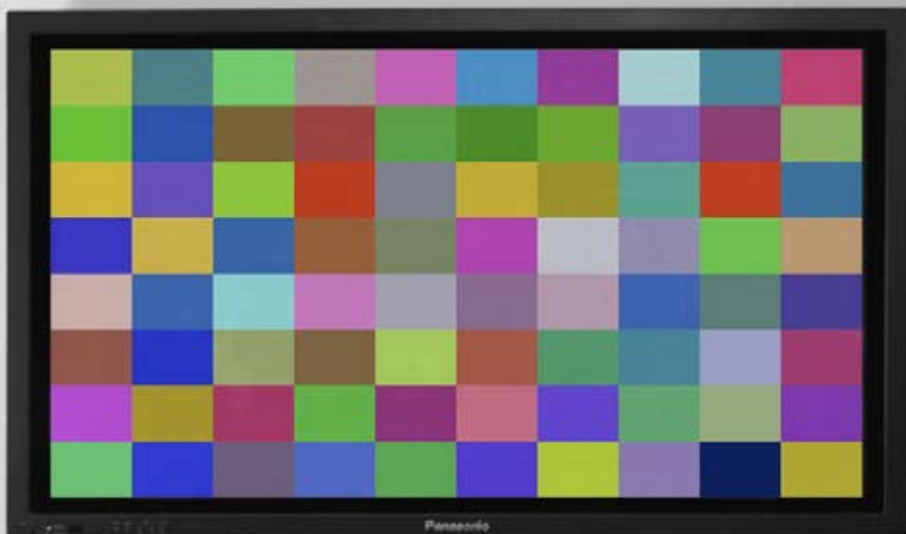
Computer program and wide-screen monitor. Left to itself for a very long but finite period, the screen would generate every possible image at increasingly better resolution. Photographs from every dream and nightmare, from all pasts and futures – actual, possible and inconceivable. The whole screen starts as one 'pixel'. The program goes through all possible combinations of RGB for this single pixel. That is to say, every combination of the 256 reds, 256 greens and 256 blues that can make up a pixel. It then splits the screen horizontally and vertically, and combines each 'pixel' with every other 'pixel' on the screen in all possible configurations – and in all of each pixels own possible RGB combinations. The program keeps splitting the screen until it reaches the size of an actual pixel.

Education: Slade School of Fine Art, 2008–2010 MFA; 2001–2005 BA; 2000–2001 Chelsea School of Art, Foundation.

Exhibitions: 2010 No Explanation, Galeria Arsenaf, Poznań, Poland; 2009: URBAN (R)EVOLUTIONS #2: URBAN STILLLS, Festival Miden, Kalamata, Greece; 2008: CAC 2, Museo de Arte Moderno, Toluca City, Mexico. Slow Art, SIGGRAPH, Los Angeles, USA; 2008: soundOBJECTS, Digital Media festival, Valencia, Spain; Computer Art Congress 2, Museo de Arte Moderno, Toluca City, Mexico; 2007: Piksel 2007 festival, 3.14 Gallery, Bergen, Norway; 2006: 151206, Oko/Ucho Galeria, Poznań, Poland; Sleep, Galeria Anex, Poznań, Poland; 2004: Young Artists at CERN, CERN, Geneva, Switzerland; Young

Education, London, Združeno kraljestvo; Reading Spaces, Galeria Plastyfikatory, Lubon, Poljska; Untitled, Galeria Naprzeciw, Poznań, Poljska; 2002: Critical Curtain, Bloomsbury Theatre, London, Združeno kraljestvo.

Artists at CERN, Institute of Education, London, UK; Reading Spaces, Galeria Plastyfikatory, Lubon, Poland; Untitled, Galeria Naprzeciw, Poznań, Poland; 2002: Critical Curtain, Bloomsbury Theatre, London, UK.



bin2wav (v0.1)

Spletni projekt, 2010

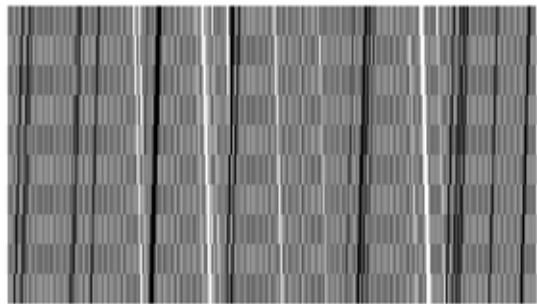
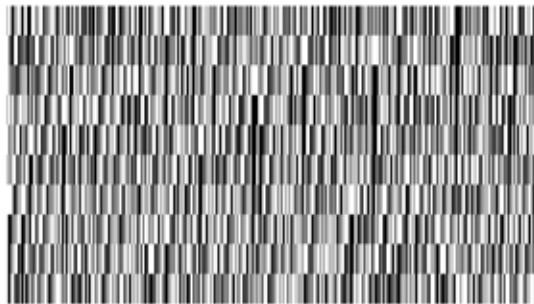
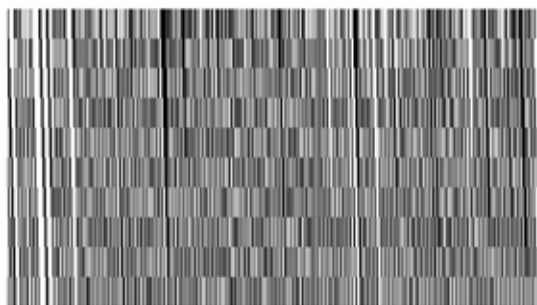
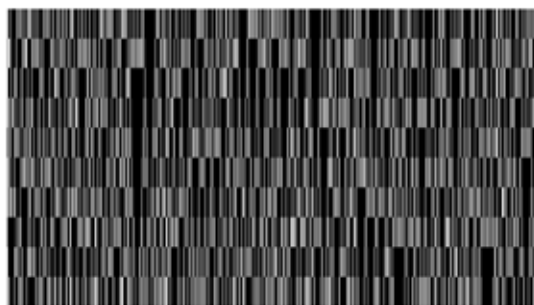
bin2wav (avdiovizualna instalacija, mono, zaslon 16:9) je stroj, ki samostojno preračunava podatke in rezultat pretvarja v zvok. Njegovo binarno notranjost predstavlja 10 vrst črtnih kode, ki se nenehno posodablja. S klikom na zaslon lahko uporabnik prekine postopek in povzroči spremembo stanja preračunavanja. Pričujoče delo poskuša v novi luči prikazati mehanizme in dinamiko, ki se skrivajo v naši vsakodnevni izkušnji z računalniki, s pomočjo preračunavanja in upodabljanja binarnih vzorcev in slišnih pulzov. Eden najpogostejše uporabljenih primerkov programske opreme – spletni brskalnik – postane okno, v katerem opazujemo računalniško dinamiko, avtonomija tega postopka pa se zagotavlja tako, da lahko uporabnik vanj posega le s klikanjem.

Yota Morimoto (*1981) je japonski skladatelj, rojen v Sao Paulo, Brazilija. Trenutno izvaja raziskave na Sonološkem inštitutu na Nizozemskem. V svojih delih raziskuje neobičajne načine proizvajanja in prenašanja zvoka ter vgrajuje modele hrupa, turbulence in uporablja abstraktne stroje. Predstavljal se je na festivalih in konferencah, kot so: Today'sArtFestival (Haag), NWEAMO (Mehika), Transmediale (Berlin), ISEA (Ruhr), ICMC (Belfast) in SMC (Porto). Poleg naštetih aktivnosti je sodeloval tudi z glasbeniki, kot so Frances-Marie Uitti, Tatiana Koleva, Masato Suzuki, Akane Takada, Keiko Niimi in Luc Döbereiner.

Web project, 2010

bin2wav (audio-visual, monaural, 16:9 screen) is a machine that autonomously computes data and renders the result as sound. Its internal binary state is represented in 10 rows of barcode constantly being updated. By clicking on the screen, the user can interrupt the process and cause changes in the computational condition. The work tries to bring light to the mechanism and dynamics hidden in our daily experience of using computers, through rendering flashing binary patterns and audible pulses. One of the most common software in use – the web-browser – becomes a window through which the underlying computational dynamics is observed, and the autonomy of that procedure is guaranteed by the fact that the user can only perform clicking.

Yota Morimoto (*1981) is a Japanese composer born in Sao Paulo, Brazil, currently undertaking a research at The Institute of Sonology in The Netherlands. His works explore unconventional approaches to generating and transmitting sound, implementing models of noise, turbulence and abstract machines. He has performed in festivals and conferences such as Today'sArtFestival (Den Haag), NWEAMO (Mexico), Transmediale (Berlin), ISEA (Ruhr), ICMC (Belfast), and SMC (Porto). Beside those activities, he has collaborated with musicians such as Frances-Marie Uitti, Tatiana Koleva, Masato Suzuki, Akane Takada, Keiko Niimi and Luc Döbereiner.



Exit-Wall (Izhodni zid)

Modularna instalacija, 2010

Material: 200 električnih znakov za izhod, permanentni magneti, razdelilniki toka, kovinska struktura; dimenzije: 4 m (š) x 2,25 m (v) x 0,1 m (g)

Izhodni zid je modularna instalacija, sestavljena iz več sto neonskih svetlobnih znakov za izhod, ki so pritrjeni s permanentnimi magneti. Običajno se ti znaki uporabljajo na javnih mestih in označujejo zasilni izhod, pot evakuacije v primeru nevarnosti. Nasprotno pa so v tej instalaciji znaki za izhod uporabljeni kot zidaki pregrade, ki obdaja zaprt prostor. Prav paradoks takšne postavitve – ta izhaja iz semantičnega nasprotja sestavnih delov (znaki za izhod) in fizične prepreke, ki jo zid predstavlja – v nas zbudi razmišljanje o dvoumnosti različnih omejitev v “realnem življenju”: arhitekturnih, političnih, kulturnih, psiholoških, tehnoloških ...

Ta projekt je tesno povezan z njunim stalnim raziskovanjem novih (nez)možnosti izmenjave, ki jih ponuja tehnologija. Njuno delo se zlasti navezuje na dvoumnost vmesnika, ki po eni strani odpira dostop do novih teritorijev, po drugi strani pa nas ograjuje od drugih delov realnosti. Enako kot vmesnik tudi njun zid daje “obljubo” izhoda, hkrati pa pred nas postavlja fizično prepreko.

Glejte tudi: <http://imiteme.com/english/en-photopages/en-lemur.htm>.

Video predstavitev, v kateri se pojavlja tudi *Izhodni zid*, je bila prikazana na festivalu Dover's BBC Big Screen v obdobju september/oktober 2010. Video je na voljo na naslednjem naslovu:

Modular installation, 2010

Material: 200 electric exit signs, permanent magnets, multi-sockets, metal structure; dimensions: 4 m (width) x 2.25 m (height) x 0.1 m (depth)

Exit-Wall is a modular installation comprising hundreds of illuminant exit signs assembled by means of permanent magnets. Usually the signs are used in public spaces to indicate, in case of emergency, an escape route to the outside. By contrast, we are employing the exit signs like bricks of a wall to build a barrier within a space. For us, the paradoxical nature of this assemblage – originating from the contradiction between the linguistic meaning of its constituting parts (the exit signs) and the physical obstacle it poses in reality – evokes the inherent ambiguities of different limits in “real life”: architectural, political, cultural, psychological, technological...

The project relates strongly to their continuous research about the new (im) possibilities of exchange proposed by technology. In particular, their work revolves around the inherent ambiguity of the interface, providing both access to new territories and simultaneously separating us from other parts of reality. Like an interface, their wall “promises” an exit, an access to the other side but at the same time constitutes a physical separation.

See also: <http://imiteme.com/english/en-photopages/en-lemur.htm>.

A video piece featuring the *Exit-Wall* has been screened on Dover's BBC Big Screen during September/October 2010. The video

<http://www.imiteme.com/english/en-moviepages/en-mp-wall.htm>.

Cécile Colle, rojena leta 1974 v mestu Lyon, živi v mestu Roubaix (Francija). Leta 1999 je zaključila študij z diplomom Diplôme National Supérieur d'Etudes Plastiques na šoli Ecole Nationale des Beaux-Arts (Bourges).

Ralf Nuhn, rojen leta 1971 blizu mesta Kassel (Nemčija), živi med mestoma Roubaix in London. Trenutno je gostujoči raziskovalec na inštitutu Lansdown Centre for Electronic Arts v Londonu, kjer je v letu 2007 tudi doktoriral.

Umetnika sta leta 2003 začela ustvarjati skupaj. Svoja dela sta razstavljala na mednarodnih razstavah, med drugim v Tajvanskem muzeju likovnih umetnosti, ZKM – Center za umetnost in medije (Nemčija), V&A – Nacionalni muzej otroštva (London), galerija CASO (Japonska), Haus am Lützowplatz (Berlin).

can be viewed here:

<http://www.imiteme.com/english/en-moviepages/en-mp-wall.htm>.

Cécile Colle, born 1974 in Lyon, lives in Roubaix (France). She has obtained a Diplôme National Supérieur d'Etudes Plastiques at the Ecole Nationale des Beaux-Arts (Bourges) in 1999.

Ralf Nuhn, born 1971 near Kassel (Germany), lives between Roubaix and London. He is currently a Research Fellow at the Lansdown Centre for Electronic Arts in London where he has also obtained a PhD in 2007.

Since 2003 the two artists have developed a shared practice. Their work has been shown internationally, including the National Museum of Fine Arts (Taiwan), ZKM – Center for Art and Media (Germany), V&A – National Museum of Childhood (London), CASO Gallery (Japan), Haus am Lützowplatz (Berlin).



The Bumblefish Effect (Efekt male ribe)

Instalacija, 2010

Uporabljeni materiali: računalnik, ojačevalnik, nizkotonski zvočnik, spletna kamera, akvarij, akvarijska oprema, riba "bumblebee", miza, čajni pogrinjek. Dimenzije in teža: niha.

Mala riba bumblebee povzroča različno močne tresljaje čajne mize v sorazmerju s podlago akvarija. Neznatni gibi se pretvorijo v veliko maso energije, kar povzroči simulirani učinek potresa v nekem drugem okolju, na čajni mizici. Napetost temelji na razmerju med močjo in hrupom, ki ga ustvarja elegantno in harmonično gibanje ribice.

Filipe Pais (*1983) raziskuje načine, kako tehnologije vplivajo na človeške zaznave in vedenje, in pri svojem ustvarjanju uporablja nove medije. Trenutno je študent doktorskega študija digitalnih medijev, s podporo fundacije FCT (Fundação para a Ciência e a Tecnologia), raziskovalec v organizaciji DRII (Dispositifs Relationnels: Installations Interactives), v Ensadu, Parizu, in tudi študent programa SPEAP, ki ga vodi Bruno Latour pri Science Po, Pariz.

Installation, 2010

Material Used: Computer, Amplifier, Subwoofer, Web camera, Aquarium, Aquarium support, Bumblebee fish, Table, Tea set. Dimensions and Weight: variable.

A small bumblebee fish causes a tea table to tremble with different degrees of intensity in relation with the ground of the aquarium. Small movements are transformed into a big mass of energy, simulating a small earthquake effect in another environment, the tea table. A moment of tension arises from the relation between the strength and noise provoked by the delicate and harmonious movements of the fish.

Filipe Pais (*1983) has been interested in the ways technologies affect human senses and behaviors, developing some works using new media. At the moment he's a Digital Media PhD student at the University of Porto, supported by FCT (Fundação para a Ciência e a Tecnologia), a researcher at DRII (Dispositifs Relationnels: Installations Interactives), at Ensad, in Paris and also a student from the SPEAP program conducted by Bruno Latour at Science Po, Paris.



Ultima Cena (Zadnja večerja)

Instalacija s stensko projekcijo, 2004

Video projekcija prikazuje podobo Da Vincijeve "Zadnje večerje" iz cerkve Santa Maria delle Grazie v Milanu. Ob dolgi mizi sedijo in stojijo različne ženske figure, vse so dobro znani prototipi, ki jih vidimo vsak dan v medijih. Okoli ženske različice Jezusa izvajajo ponavljajoče se gibe, njihovo sporočilo pa se hkrati zdi znano in nenavadno.

Ultima Cena: velikost cca. 80 x 50 x 10 cm, 1 LCD zaslon formata 16:9 z malim črnim okvirjem, okvir za montažo s komponento YUV/DVI, 1 predvajalnik DVD-jev/pomnilniških kartic FlashCard s komponento YUV/DVI, 2 mala zvočnika z ojačevalnikom (pravilno sta nameščena tako, da sta skrita za monitorjem).

Andreas Sachsenmaier se je rodil leta 1967 v Schweinu. Od leta 2001 živi in dela v Berlinu in Schwerinu; 1992–93 študent na univerzi za tehnologijo, poslovne vede in oblikovanje v Wismarju; 1988–91 Tehnična šola za uporabne umetnosti Heiligendamm.

Installation with projection on the wall, 2004

A video projection shows an apparent image of "The Last Supper" by Leonardo da Vinci in the church Santa Maria delle Grazie in Milan. Different female figures are sitting and standing at a long table, all well-known prototypes, which we can see daily in the media. Around a female Jesus they act in repetitive movements, whose message appears familiar and strange at the same time.

Ultima Cena technique: Size 36" (ca. 80 x 50 x 10 cm) 1 flat screen, format 16:9 with a small black frame, mounting rack with YUV-Component/DVI, 1 DVD-player/FlashCardPlayer with YUV-Component/DVI, 2 small loudspeakers with amplifier (proper position is invisible behind the monitor).

Andreas Sachsenmaier was born in 1967 in Schwerin. He has lived and worked in Berlin and Schwerin since 2001. 1992–93 studied at University of Technology, Business and Design Wismar; 1988–91 Technical College of Applied Arts Heiligendamm.



Stripes too Stripes

3-kanalska video instalacija, 9'44", 11'9", 6'37", neskončna zanka, 2009

3 channel video installation, 9'44", 11'9", 6'37", loop, 2009

Predniki kinematografa (optične igrače, zgodnje projekcijske naprave in raziskovanje vizualnih pojavov pred časom kinematografa) so uporabljali preproste, a nepogrešljive metode, ki jih uporabljajo tudi današnje naprave za vizualizacijo. Te metode so čarobne in skrivnostne, četudi smo dandanes že navajeni na gledanje gibljivih sličic. Konstantno, ponavljajoče se gibanje prog spada med temeljne koncepte obujanja občutka starinskih gibljivih sličic. Samo po sebi je bilo kontinuirano gibanje pomemben dejavnik razvoja gibljive slike v časih pred kinematografijo, na primer pri razvoju taumatropa, optične igrače z dvema sličicama, ki se zlijeta v eno samo podobo zaradi persistence vida. Tudi zaporedno posnete fotografije konja, ki jih je posnel fotograf E. Muybridge z zaporedno sproženimi fotoaparati, predstavljajo eno prvih gibljivih slik s strukturo neskončne zanke. Tudi pri kinematoskopu Thomasa Edisona je sama naprava uporabljala strukturo neskončne zanke. Saito je poskušal zajeti značilno analogno gibanje in znova ustvariti občutek optične iluzije, na kateri je gibljiva slika temeljila pred časom kinematografa.

The ancestors of cinema (optical toys, early projection devices, and visual research at the pre-cinema time) had simple but indispensable factors for today's visual devices, and they are magical and mysterious, though we are very used to seeing motion pictures. Constant repetitive motion of stripes are under the basic concept of recreating a sense of primitive motion pictures. Repetitive motion itself were one of the important factors in moving image since pre-cinema time, for example, the optical toy Thaumatrope, which has two pictures, appeared to combine into a single image due to an effect known as persistence of vision. And the horse's sequential photographs shot with multiple cameras by English photographer E. Muybridge are one of the earliest examples of motion picture with a loop structure. As for the film viewing device Kinetoscope of Thomas Edison, the machine itself was a loop structure. Saito tried to produce the characteristic analog movement, and reproduce the illusion which moving image originally had in pre-cinema times.

Rojen 1978 v mestu Sapporo, Japonska, kjer živi in dela; 1996–2000 študiral na univerzi v Waseda v Tokiju; 2000–2002 študiral na fakulteti Waseda za umetnost in arhitekturo v Tokiju; 2002–2006 študiral na fakulteti Hochschule für Bildende Künste Städelschule v Frankfurtu, Nemčija; 2002–2004 študij pri prof. Moniki Schwitte; 2004–2007 študij pri prof. Marku Leckeyju; 2007 magisterij likovnih umetnosti pri prof. Marku Leckeyju, Hochschule für Bildende Künste Städelschule v Frankfurtu, Nemčija.

1978 born in Sapporo, Japan, where he lives and works; 1996–2000 Study at University of Waseda in Tokyo; 2000–2002 Study at Waseda art and architecture school in Tokyo; 2002–2006 Study at Hochschule für Bildende Künste Städelschule in Frankfurt, Germany; 2002–2004 Class Prof. Monika Schwitte; 2004–2007 Class Prof. Mark Leckey; 2007 Master of Fine Arts by Prof. Mark Lecky, Hochschule für Bildende Künste Städelschule in Frankfurt, Germany.



Michael Saup (Nemčija / Germany)

particles.de

Cubus Niger – Incarnation cRdxXPV9GNQ (Cubus Niger – inkarnacija cRdxXPV9GNQ)

C-print, Aludibond, 100 x 100 cm, 2010
Z dovoljenjem Michaela Saupa | Gefördert
von ZNE
Izvirna fotografija Rita Willaert

C-print, Aludibond, 100 x 100 cm, 2010
Courtesy Michael Saup | Gefördert von
ZNE
Original photograph by Rita Willaert

Lignitna kocka s stranico tri metre,
ustvarjena s količino električne energije
enega milijona ogledov napovednika filma
“Avatar” na YouTube-u.

A lignite coal cube with a side length of
3 meters created by the electrical power
consumption of one million views of the
“Avatar”-movie-trailer on YouTube.

Pyramis Niger – Incarnation Internet MMIX (Pyramis Niger – inkarnacija Internet MMIX)

C-print, Aludibond, 100 x 100 cm, 2010
Z dovoljenjem Michaela Saupa | Gefördert
von ZNE
Izvirna fotografija Ricardo Liberato

C-print, Aludibond, 100 x 100 cm, 2010
Courtesy Michael Saup | Gefördert von
ZNE
Original photograph by Ricardo Liberato

Lignitna piramida s stranico podlage 1.422
metra in višino 905 metrov, ustvarjena s
količino električne energije interneta v letu
2009, v seštevku 1.000.000.000.000 kWh.
Če bi jih postavili v vrsto, bi lignitni zidaki
tlakovali razdaljo, ki je 1,5-krat daljša od
oddaljenosti Zemlje od Sonca.

A lignite coal pyramid with a base side
of 1,422 meters and a height of 905
meters created by the electrical power
consumption of the Internet in 2009,
totaling 1,000,000,000,000 kWh. The
lignite briquettes would create a line 1.5
times as big as the distance between Earth
and Sun.

Michael Saup se je rodil marca 1961
v Hechingenu v Nemčiji. Je priznan
vizualni umetnik, snemalec in glasbenik.
V devetdesetih letih je dosegel ugled kot
eden najpomembnejših protagonistov
digitalne umetnosti v Evropi. Njegova
dela, ki običajno nastanejo v sodelovanju
z drugimi uveljavljenimi umetniki, so
bila predstavljena na mnogih razstavah,
festivalih in odrih po vsem svetu. Trenutno
živi in dela v Berlinu.

Michael Saup je študiral glasbo,
računalniško znanost in vizualno
komunikacijo na Dominikanski univerzi v

Michael Saup was born in March 1961 in
Hechingen, Germany. He is a recognized
visual artist, filmmaker and musician. During
the 1990s he developed a reputation as one
of the foremost protagonists of digital art
in Europe. His work, often in cooperation
with other established artists, has been
shown widely in exhibitions, festivals and
on stages around the world. He currently
lives and works in Berlin.

Michael Saup studied music, computer
science and visual communication at the
Dominican University of California, San

Kaliforniji, San Rafael, ZDA, na Univerzi za računalniško znanost v Furtwangnu in na Akademiji za umetnost in oblikovanje v Offenbachu, Nemčija.

Ko se je vpisal na Dominikansko univerzo leta 1980, je študiral glasbo in računalniško znanost in postopoma začel kombinirati obe področji. Leta 1987 je ustvaril Flicker, svojo prvo računalniško vodeno svetlobno instalacijo, ki je napolnila galerijski prostor z izmenično utripajočimi lučmi, ki so prikazovale širitev realnosti. Od leta 1989 dalje Saup eksperimentira s preobrazbami zvoka in slike v realnem času in tako pomaga utirati pot razvoju programske opreme kot obliki umetnosti.

Rafael, USA, the University of Computer Science in Furtwangen and the Offenbach Academy of Art and Design in Germany.

In 1980, while enrolled at the Dominican University, Michael Saup studied music and computer science and started to combine both fields with an algorithmic approach. In 1987, he created "Flicker", his first computer-generated light installation, which immersed a gallery space with permutations of pulsing light to show an expanding reality. From 1989 onwards, Saup began to experiment with real time transformations of sound and image, helping pioneer the development of software as an artform.



Stundenglass (Peščena ura)

Video instalacija

Na prvi pogled se zdi, da instalacija govori o času, a v resnici govori o težnosti.

Peščena ura je naprava, ki meri čas s pomočjo sile težnosti, ki vpliva na pesek v njeni notranjosti. Ko jo obrnete, steče pesek navzdol. S spremembo težnosti se v videu obrne peščena ura in učinek se postavi na glavo. Ujeta v neskončno zanko se peščena ura obrača in na koncu pesek odteka navzgor. Za namene snemanja videa je bilo treba skupaj s peščeno uro na glavo obrniti celotni studio.

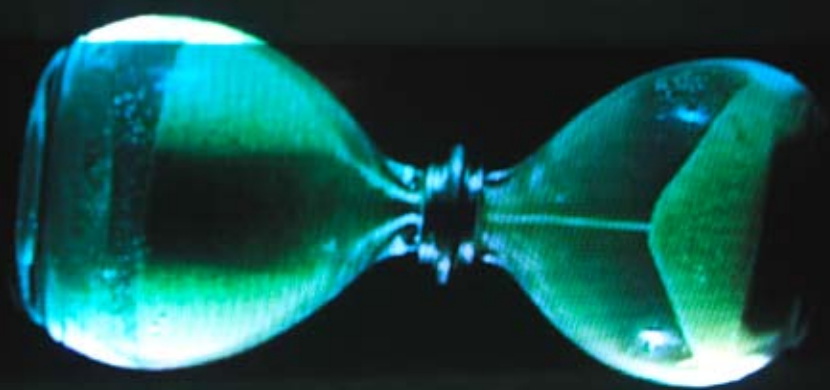
Wolfgang Spahn (*1970) je vizualni umetnik, ki živi v Berlinu. Njegov ustvarjalni opus obsega video, projekcije, diapozitive, slike in interaktivne instalacije. Študiral je matematiko in sociologijo v Regensburgu in Berlinu. Je ustanovitelj studia za sitotisk v hiši umetnosti Tacheles in je sodeloval na umetniških projektih Schokoladen Mitte in Meinblau Berlin. Predstavil se je tudi na številnih mednarodnih razstavah, kot so: 2000 Biennale der jungen Kunst v Genovi, 2005 Praški bienale, 2010 Biennale der Miniaturkunst, Beograd in na nekaterih festivalih medijske umetnosti, kot so: PIXEL09 v Bergnu, Internationales Klangkunstfest 2008 v Berlinu, OHpen Surface 2009 v mestu Malmö, media-scape 2010 v Zagrebu.

Video installation

The installation pretends to be about time, but it is really about gravity.

An hourglass is an instrument that measures time by using the effect of gravity on the sand in the glass. When you turn the clock around the sand drains downwards. Changing gravity, in effect, rotates the hourglass in the video and turns the effect upside down. In an endless loop, the hourglass rotates and in the end the sand runs upwards. For the recordings it was necessary to rotate the whole studio together with the hourglass.

Wolfgang Spahn (*1970) is a visual artist living in Berlin. His work includes Video, Projections, Slide-paintings and interactive Installations. He had studied mathematics and sociology in Regensburg and Berlin. He was founder of the Screen-printing-studio in the art house Tacheles and managed and worked for the art projects Schokoladen Mitte and Meinblau Berlin. He participates in many international exhibitions like: 2000 Biennale der jungen Kunst in Genua, 2005 Biennale in Prag, 2010 Biennale der Miniaturkunst in Belgrad and in some media festivals like: PIXEL09 in Bergen, Internationales Klangkunstfest 2008 in Berlin, OHpen Surface 2009 in Malmö, media-scape 2010 in Zagreb.



Tina Tonagel (Nemčija / Germany)

www.tinatonagel.de

Planetarium (Planetarij)

Kinetična instalacija, 2009

(grafoskop, LCD zaslon, steklene plošče, steklene leče, motorji, kamera)

Tri steklene plošče, vsaka pritrjena na motor, so zložene na kup na stekleni plošči grafoskopa in se po njej počasi premikajo. Na vsako ploščo je položenih več leč. To postavitve od zgoraj snema kamera in sliko prenaša na LCD zaslon, ki je vgrajen v projektor. V projekciji opazovalec vidi sliko leč, ki je projicirana čez video zapis. Tako neprestano nastajajo nove podobe, ki dajejo vtis organizma, kot tekočina ali celice.

Tina Tonagel (*1973) je študirala medijsko umetnost na akademiji za medijske umetnosti v Kölnu. Pri svojem delu raziskuje kinetično energijo, risbe, zvoke in različne oblike projekcije. Trenutno pri svojem ustvarjalnem delu večinoma uporablja grafoskope, mehansko predelane v projekcijske naprave v realnem času.

Živi in ustvarja v Kölnu, kjer od leta vodi umetniško galerijo "Maxim" skupaj z Anjo Kempe in Robertom Kraissom.

Je tudi pobudnica festivala grafoskopske projekcije in prostora za nastopanje "Kunst und Musik mit dem Tageslichtprojektor", ki ga je ustanovila skupaj s Christianom Faubelom in Ralfom Schreiberjem.

Nedavno je začela s solo avdiovizualnimi nastopi z grafoskopi in glasbenimi instrumenti, ki jih je izdelala sama in so razporejeni na projektorskih zaslonih.

Razstave (izbor): Art of the Overhead, Malmö; Kunstverein Cuxhaven; Museum Schloss Moyland, Bedburg Hau; Brückenmusik, Köln; Skulpturenmuseum Glaskasten Marl; Monitoring, Kulturbahnhof

Kinetic Installation, 2009

(Overhead Projector, LCD Display, Glass Sheets, Glass Lenses, Motors, Camera)

Three sheets of glass, each connected to a motor, are stacked upon the stage glass of an overhead projector; they move slightly and slowly upon the projector. Several glass (magnifying) lenses have been placed on each of these sheets. A camera films this set-up from above and transfers the image to an LCD display that is built into the projector. In the projection, one sees the superimposition of the video image with the overhead projected image of the lenses. As a result of the movement, new superimpositions continuously form; they appear organic, like fluid or cells.

Tina Tonagel (*1973) studied Media Art at the Academy of Media Arts Cologne. In her work she focusses on kinetics, drawings, sound and different forms of projection. She currently works mostly with overhead projectors converted into real-time moving image projection devices by way of mechanical constructions.

She lives and works in Cologne, where she has been running the exhibition space "Maxim" with Anja Kempe and Robert Kraiss since 2004.

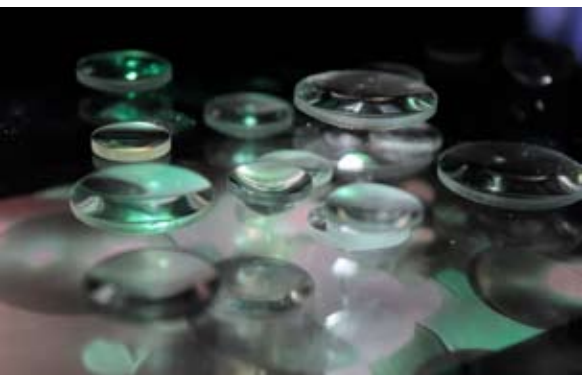
She's also the initiator of the overhead-based festival and Performance-outfit "Kunst und Musik mit dem Tageslichtprojektor" with Christian Faubel and Ralf Schreiber.

Recently she's working on audiovisual Solo-Performances with Overhead Projectors and self-made musical Instruments arranged on the screens of the Projectors.

Exhibitions (selection): the Art of the

Kassel; lab30, Augsburg; Festival evropske medijske umetnosti, Osnabrück; Stuttgarter Filmwinter, Stuttgart; Comtec Art, Dresden.

Overhead, Malmö; Kunstverein Cuxhaven; Museum Schloss Moyland, Bedburg Hau; Brückenmusik, Köln; Skulpturenmuseum Glaskasten Marl; Monitoring, Kulturbahnhof Kassel; lab30, Augsburg; European Media Art Festival, Osnabrück; Stuttgarter Filmwinter, Stuttgart; Comtec Art, Dresden.



Homologation (Homologacija)

Ogenska instalacija, 19'44", 2006/7

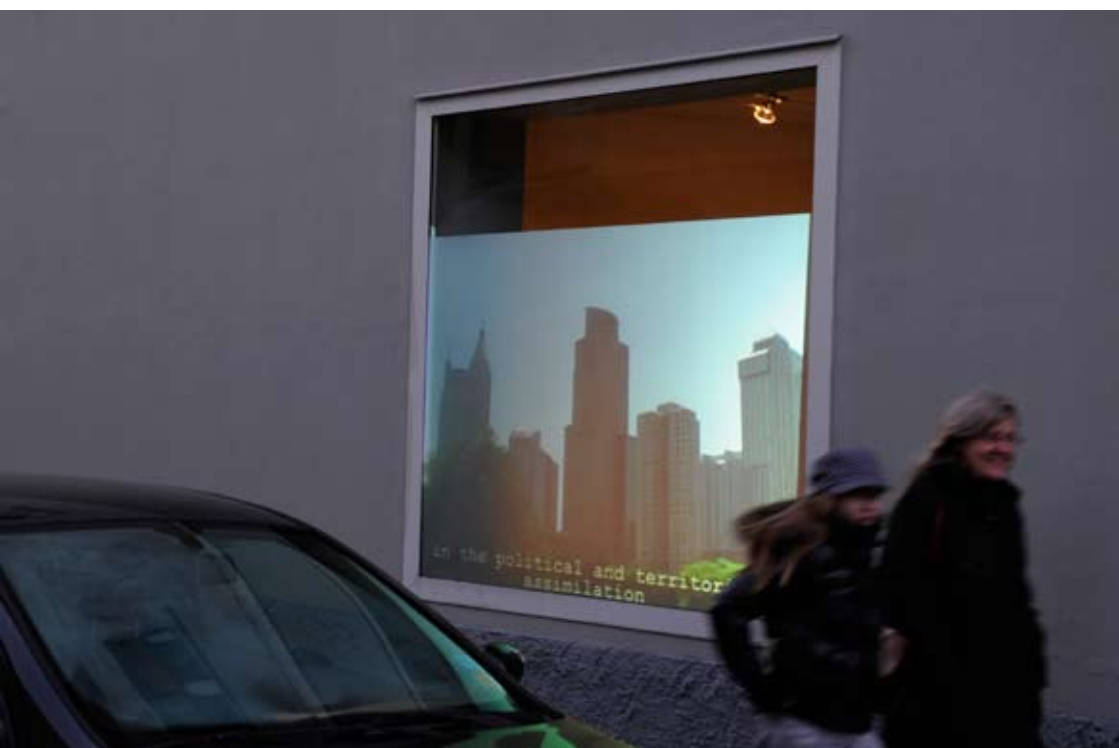
Kapitalizem je moral zapustiti sfero znotraj državnih meja, kjer se je počutil varnega, in oditi v sfero, ki je bolj kompleksna, nepredvidljiva, gnetljiva in nestanovitna. Ta sfera je mednarodni trg, v katerem meje niso jasno začrtane, ni središča in ni obrobja. Predmet obravnave je oblast in nadzor nad omrežjem proizvodnje na celotnem planetu. To ni cilj ene same države ali skupine držav, temveč je to cilj multinacionalk, ki nadzorujejo kapital v svetu, ne glede na teritorialni interes.

Rojen je bil leta 1961 v Neaplju, Italija. Živi v Berlinu. 1975–1980 srednja šola – smer: elektronika. 1980–1982 študij ekonomije in politologije na Univerzi za ekonomijo in poslovanje v Neaplju. 1993 udeležba na Beneškem bienalu v Italiji.

Window installation, 19'44", 2006/7

Capitalism is forced to leave a sphere, within national borders, in which it felt safe, to head into a sphere which is more complex, unpredictable, pliable, and insecure. This sphere is the international market, where there are no certain landmarks, no center and no periphery. The object is the governance and control of the network of production on the entire planet. This is not the objective of a single state or a group of states, but of the multinational corporations which act to control capital in the world regardless of territorial interest.

Born 1961 in Napoli (Italy), Lives in Berlin; 1975–1980 Secondary School – concentration in electronics; 1980–1982 Studies for economics and politics at the University of Economics and Trade, Naples; 1993 Participation on the Venice Biennale, Italy.



in the political and territorial
assimilation

Energie! (Energija!)

Glasba: Jens Thiele
Okenska instalacija, 5'3", 2007

Meditacija na temo hitrosti. Ko se skulptura hitrosti poda na pot po avenijah prostora-časa, kratkotrajni fenomen postane otipljiv.

TV/video zaslon zaživi s popolnoma tehničnega vidika s pomočjo nadzorovanih žarkov elektronov v katodni cevi. Za nastanek *Energie!* je potrebna sprostitev nenadzorovane visoke napetosti 30.000 voltov, ki osvetli številne kose fotografskega papirja, ti pa so nato razporejeni v času in ustvarijo nov vizualni sistem organizacije elektronov. Čeprav je rezultat abstrakten, predstavlja univerzalno zgodbo, starejšo od samega sveta.

Thorsten Fleisch je bil rojen v Koblenzu v Nemčiji leta 1972. Z eksperimentiranjem na super 8-milimetrskem filmu je pričel že v srednji šoli, kjer je tudi predstavil svoj prvi film, super 8-milimetrska zanka (spodaj).

Po končani srednji šoli in delu v korist skupnosti v ustanovi za duševno bolne je šel v Marburg študirati umetnost, glasbo in medije na univerzi Phillips Universität. Leto kasneje je zamenjal ta študij s študijem filma na Städelschule v Frankfurtu pri Petru Kubelki. Tukaj je začel snemati na 16-milimetrski film.

Kmalu po zaključku študija na Städelschule je posnel "Blutrauch / Bloodlust", ki mu ni prinesla samo veliko pozornosti, ampak tudi nagrado Ann Arbor Filmcoop Award.

Od leta 2001 je Thorsten Fleisch član Odbora umetniških vodij Mednarodnega festivala eksperimentalnih filmov (festivala TIE).

Prejel je nekaj priznanj, med njimi tudi priznanje združenja Filmbüro NW in

Music: Jens Thiele
Window installation, 5'3", 2007

A meditation on speed. The ephemeral phenomenon becomes palpable as a speed sculpture begins a relativity drive along space-time avenues lined with uncertainty trees.

From a mere technical point of view the TV/video screen comes alive by a controlled beam of electrons in the cathode ray tube. For *Energie!* an uncontrolled high voltage discharge of 30,000 volts exposes multiple sheets of photographic paper which are then arranged in time to create new visual systems of electron organization. Even though the result is abstract it tells a universal story older than the world itself.

Born in Koblenz, Germany in 1972 Thorsten Fleisch began experimenting with super 8 film while still at highschool where he also exhibited his first film, a super 8 loop (see below).

After highschool and community service in an institution for the mentally ill he went to Marburg to study art, music and media at Phillips Universität. One year later he changed to the Städelschule in Frankfurt in order to study film with Peter Kubelka. There he started working with 16mm film. Shortly after his studies at the Städelschule he made 'Blutrausch / Bloodlust' which not only got him a lot of attention but also the Ann Arbor Filmcoop Award.

Since 2001 Thorsten Fleisch is a member of the Board of Artistic Directors of The International Experimental Cinema Exposition (or TIE).

He received several grants among them a grant from the Filmbüro NW and a

priznanje Muzeja sodobnih filmov. Za *Gestalt* je prejel pohvalo Honorary Mention na festivalu Prix Ars Electronica, vodilnem festivalu za umetnost povezano z računalništvom.

Njegov film *Energie!* so predvajali na več kot 150 festivalih, prinesel pa mu je številne nagrade.

Njegove filme so predvajali na filmskih festivalih po vsem svetu, tudi na Newyorškem, Sarajevskem in Milanskem filmskem festivalu ter na Mednarodnem filmskem festivalu v Rotterdamu, Evropskem festivalu novih medijev, Mednarodnem filmskem festivalu v Melbournu in mnogih drugih.

Nedavno je sodeloval pri ustvarjanju filma Gasparja Noeja *Enter The Void* (Vstopite v praznino) in prispeval vizualne efekte za koncertno turnejo skupine Basement Jaxx leta 2009.

Živi in ustvarja v Berlinu.

Za distribucijo njegovih filmov skrbijo Canyon Cinema (ZDA), Lightcone (Francija) in Arsenal Experimental (Nemčija).

grant from the Museum of Contemporary Cinema.

For *Gestalt* he received an Honorary Mention at the Prix Ars Electronica the number one festival for computer related art.

His film *Energie!* was screened at more than 150 festivals and received numerous awards.

His films have been screened at film festivals worldwide including New York Film Festival, Sarajevo Film Festival, Milano Film Festival, Int. Film Festival Rotterdam, European Media Art Festival, Melbourne Int. Film Festival and many more.

Recently he worked for Gaspar Noé's film *Enter The Void* and made visuals for Basement Jaxx's live tour in 2009.

He lives and works in Berlin.

His films are distributed by Canyon Cinema (USA), Lightcone (France) and Arsenal Experimental (Germany).



Chrysanthemums (Krizanteme)

1'35"

To je delo na temo ničevosti in ponižnosti.

Nekega dne lanske pomladi oz. pozne zime sem se odpravil na sprehod po parku. Ven sem šel z nahrbtnikom. Bilo je izjemno mrzlo, vendar je bil kljub temu lep zimski dan za sprehod, saj je sonce močno sijalo in ni bilo vetra. Nekoliko kasneje mi je v misli prišla podoba prelepe rože živih barv. Ko sem se poigraval v mislih s sliko rože, ki se nežno uklanja vetriču, sem naenkrat videl, kako se je roža prepopolvila od zgoraj navzdol. Čutil sem, da se je to zgodilo v trenutku, vendar je vse skupaj potekalo izjemno počasi. Od ustja cveta do stebela so v zrak pršele kapljice krvi kot majhne lebdeče žoge. Prizor je bil žalosten, a hkrati osupljivo lep in čuten. Ko so podobe preletavale moje misli, se je roža prelevila v golo žensko. Prav tako kot odzvanjajoča melodija v glavi se je podoba "rezanja rože" zarezala v moj pogled. Podobno izkušnjo sem doživel s še eno podobo. Pred modrim zaslonom sem videl pojav moškega z glavo iz šopka rož. Za trenutek je sedel, preden je vstal in šel plesat. Ko je glasba postajala vse hitrejša in hitrejša, je povečal tempo in začel plesati kot blazen. Nato se je naenkrat ustavil in se usedel na svoj stol. Ta podoba "plešočega moškega z glavo iz šopka rož" je prav tako obstala v moji glavi.

Nekdo je nekoč dejal, da je človek bitje, katerega delovanje pelje k smrti. To je obče dejstvo, ki ne velja le za človeka, temveč za vse na tem svetu. Vse na svetu izginja, celo mogočna in negibna gora. Vse se ruši v vsakem trenutku. Celo vsaka beseda tega besedila ni enaka besedi, ki ste jo prebrali pred nekaj trenutki. Vse se spreminja.

1'35"

This work is about vanity and humility.

One day, last spring or late winter, I decided to go for a walk around the park. I went outside with my backpack. It was bitter cold; but even so, it was such a good winter day to take a walk since the sun shone brightly and the wind was still. After awhile an image popped into my head, that of an of beautiful bright flower. As the image played in my head, the flower gently bending to the breeze, I suddenly saw the flower cut in half from top to bottom. I felt it happen suddenly, but, in fact, it was extremely slow, from the flower's lips and to the stem, drops of blood sprayed into the air like a small balls floating. It was sad looking and at the same time stunningly beautiful and sensual. As the images overlapped in my head, the flower became a woman nude. Just as we can hear a melody replay in our heads, this "flower cutting" image was etched into my sight. I had a similar experience with another image. In front of a blue screen, I saw the apparition of a man who had bouquet of flowers for a head. He sat for a moment before standing up to dance. As the music played faster and faster, he increased his pace to the fevered dance of a lunatic; and then all at once he stopped and eased into his chair. This image of "dancing flower-head-man" too stuck in my mind.

Somebody once said that man is a being who working towards death. It's a common view that this is not only true for man but for all things. Everything in the world, even a mountain looking strong and stable, is in the act of disappearing. Everything is falling at every moment. Even each word of this very

Nič ne more ubežati krogu rojevanja in smrti. Gre torej za naravno racionalizacijo sprejemanja smrti kot dela življenja. S sprejetjem nas samih kot dela vesoljnega sistema bi naj našli svoj notranji mir. S tem mnenjem se popolnoma strinjam. Vendar sem zaenkrat še živ in želim, da ostanete tudi vi! Če bi bil čas razdeljen na zelo tanke koščke, bi lahko videli soočenje rože z nožem, ki s svojim rezilom zareže v ustje cveta. Lahko bi videli, kako se je roža upirala vse do trenutka, ko je izdihnila ob vbodu v srce. To je zelo nenavadno.

text is not the same word that you read a few seconds ago. Everything is transforming. It is not free from the cycle of birth and death. It is a natural rationalization then to accept death as a part of life. By accepting ourselves as a part of the system of the universe, we are supposed to find peaces of mind.I agree 100% with this opinion.But, after all, I'm alive and I want to stay that way! If time were cut into very thin slivers, we could see the flower's encounter with the knife, as it pushes the blade with its flower lips. We would be able to see that



Zakaj tako močno verjamem, da moški z glavo iz šopka rož pleše? Zakaj vztrajam pri tem, da je roža prepolovljena? Najbolj nenavadno je, da sta podobi "rezanja rože" in "plešočega moškega z glavo iz šopka rož" v bistvu ena in ista podoba.

Jino Park je študiral slikarstvo na hongjski Univerzi v Seulu, Južna Koreja, uprizoritveno umetnost na pariški Ecole Nationale Superieure d'Art v Cergyju in video prav tako na Ecole Nationale Superieure d'Art v Parizu. Danes živi in dela v Pensilvaniji v ZDA.

V letu 2010 je bil izbran za sodelovanje na 26. vsakoletni državni razstavi sodobne umetnosti v galeriji Barrett Art Center Galleries; The Big Light Show v centru za umetnost Anderson Ranch Arts Center; projekt the Arts in the Air Project, ki ga je organiziral Bread Board v zgradbi Clown Lights Tower podjetja PECO v Filadelfiji; razstava "Umetnost in okolje" v Centru za umetnosti Interlochen v Michiganu.

V svojem delu skozi risanje, video in druge medije opisuje tok spomina.

Njegovo delo pripoveduje zgodbo o stvareh, ki rastejo, živijo, umirajo in izginjajo.

flower resist until the moment it sighed with a cut to its heart. It's very strange. Why do I believe so strongly that the flower head man is dancing? Why do I insist that the flower be cut? The oddest thing is, I believe both of those images of the "flower cutting" and "dancing flower-head-man" are one and the same.

Jino Park studied painting at Hongik University in Seoul, Korea, performance art at Ecole Nationale Superieure d'Art Paris – Cergy, and video at Ecole National Superieure des Arts Decoratifs in Paris. Today, he lives and works in Pennsylvania in the United States.

In 2010 he was selected to participate in the 26th Annual National Juried Contemporary Art Exhibition at the Barrett Art Center Galleries; The Big Light Show at Anderson Ranch Arts Center; the Arts in the Air Project organized by Bread Board at PECO's Clown Lights Tower in Philadelphia; and the "Art and the Environment" Exhibition at Interlochen Center for the Arts in Michigan.

His work describes the flow of memory through drawing, video and other media.

His work tells the story of things that grow, live, die and disappear.





Melanie Beisswenger - *Follow Me (Sledi mi)*



Noam Braslavsky - *Undercover – N. B. L. (Pod krinko – N. B. L.)*



Ulu Braun, Roland Rauschmeier - *Maria Theresia and their 16 Children (Marija Terezija in njenih 16 otrok)*



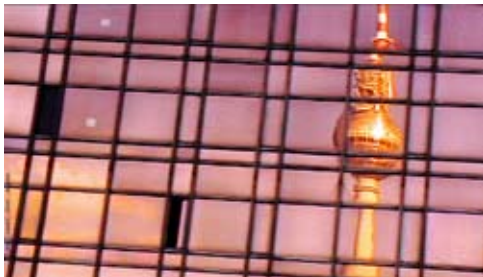
Arjan Brentjes - *The 21st Century (21. stoletje)*



Boris Eldagsen - *Spam the Musical*



Mihai Greco - *Centipede Sun (Sonce – stonoga)*



Claudia Guilino - *Abgesang, kupferfarben / Swan Song, coppery*



John Halpern - *Joseph Beuys Transformer*



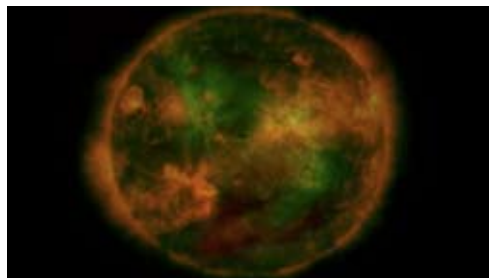
James Higginson - *TARANTULA and other Video Abstractions (TARANTULA in druge video abstrakcije)*



Gavin Hodge - *Zygosis: John Heartfield and the Political Image (Zygosis: John Heartfield in politična podoba)*



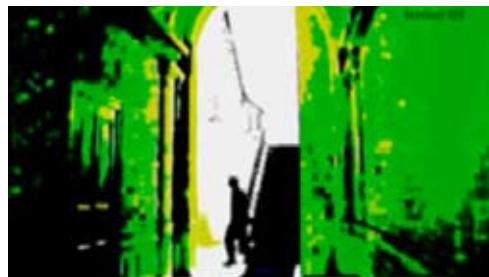
Joanna Hoffmann - *Hidden Dimension (Skrita dimenzija)*



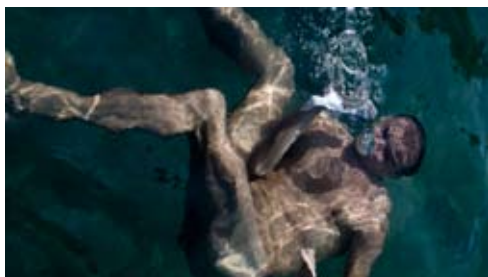
Joanna Hoffmann - *Secret Life (Skrivno življenje)*



Tony Hultqvist - *North to South, Space for Memories (Od severa proti jugu, prostor za spomine)*



Thomas Kutschker - *Me, Myself and I in the age of download (Jaz, jaz in jaz v dobi prenosov z interneta)*



Marius Leneweit, Rocío Rodríguez - *Field-Records: Lasse-Marc Riek (Grünrekorder)*



Antal Lux - *Hypnosis (Hipnoza)*



Roy Menahem Markovich - *Untitled*
(*Nenaslovljeno*)



Marianna & Daniel O'Reilly - *Longbridge*



Richard O'Sullivan - *Broken Windows* (*Razbita okna*)



Bjørn Palmqvist - *ATR_1 – a trip to the end of the world* (*ATR_1 – potovanje na konec sveta*)



Michael Saup - *Paradays* (*Rajski dnevi*)



Alejandro Schianchi - *Untitled* (*Nenaslovljeno*)



Jan-Peter E. R. Sonntag - *Bowling – a cycle of 5 films* (*Bowling – cikel petih filmov*)



Nick Teplov, Alex Markov - *Two Highways* (*Avtocesti*)



François Vautier - *BLADE RUNNER revisited*
>3.6 gigapixels (IZTREBLJEVALEC priredba >3.6 gigapikslov)



François Vautier - *ANTS in my scanner* > a five years time-lapse! (MRAVLJE v mojem skenerju > po preteku petih let)



André Werner - *Mannaka No Ie (Hiša na sredini)*



Zhang Biying - *Sensation Series (Niz senzacij)*



Zhang Biying - *China (Kitajska)*

Follow Me (Sledi mi)

Video: Melanie Beisswenger

Glasba: Kevin Macleod

1' 29", 2010

Podobe in zvoki se stekajo in nemirno švigajo skozi misli. Ion našega hitrega življenja, nove urbane resničnosti, ki smo jih oblikovali in ki nas spreminjajo. Ta eksperimentalni film združuje podobe, gibanje in zvok v utripajočo enoto, ki nas popelje na potovanje v neznano.

Melanie Beisswenger je animatorka, režiserka in učiteljica z več kot desetimi leti producentskih izkušenj na področju igranih filmov in televizijskih oglasov. Med njene dosežke lahko štejemo animacijo likov v z oskarjem nagrajenem animiranem filmu *Happy Feet* (Vesele nogice), stereoskopski 3D animirani igrani film *Fly Me to the Moon* (Muhice osvajajo Luno) in televizijski napovednik izida igre *BioShock*.

Po triletnem imenovanju za docentko na Fakulteti za umetnost, oblikovanje in medije na Tehnološki univerzi Nanyang v Singapurju, ter oblikovanju dodiplomskega študijskega programa Animacija in poučevanju predmeta Animacija tridimenzionalnih likov, se Melanie vrača k animiranim igranim filmom.

Video: Melanie Beisswenger

Music: Kevin Macleod

1' 29", 2010

Images and sounds flow together, like fleeting thoughts shooting through the mind. A ion of our life on the fast lane, the new urban realities that we have shaped and which reshape us. This experimental video combines images, movement and sound to a pulsating unit, taking on a journey into the unknown.

Melanie Beisswenger is an animator, director and educator with over a decade of production experience on feature films and TV commercials. Her credits include character animation on the Academy Award winning feature film *Happy Feet*, the stereoscopic 3D animated feature film *Fly Me to the Moon* and the *BioShock* Game TV launch trailer.

After a 3 year appointment as Asst. Professor at the School of Art, Design and Media, NTU in Singapore building their Animation BFA curriculum and teaching 3D Character Animation, Animation Development and Film Making, Melanie is now returning to hands on feature film animation.

Undercover – N. B. L. (Pod krinko – N. B. L.)

8', 2008

Ta film je samoterapevtski in hedonistični obred umetnika, ki je odraščal v Izraelu v ateističnem duhu in se je imel za internacionalista ter človeka svobodnega duha, a se je v evropski družbi nenehno soočal z dejstvom, da je Žid.

Po petnajstih letih življenja in umetniškega ustvarjanja v Nemčiji je občasno obiskoval Poznan, rojstno mesto njegovega dedka (ta je moral zaradi nemškega državljanstva leta 1918 mesto zapustiti). Njegovi poljski prijatelji umetniki so mu pokazali "Poznanski čudež", sinagogo, ki so jo nacisti leta 1941 spremenili v kopališče. Po tem, ko je po krajšem raziskovanju odkril, da je prav v tej sinagogi njegova družina molila in da je bil tukaj obrezan njegov dedek, se je soočil s čustvi, ki jih je tlačil vse življenje: prevzela sta ga želja po spoznavanju svojih korenin in občutek pripadnosti. V procesu samospoznavanja je odkril, da je bila njegova židovska identiteta sestavljena iz klišejskih predstav, s katerimi se je moral soočati v času svojega bivanja v Evropi, in ki so plavale v njegovi podzavesti, pomešane s protipravoroslavniimi klišejskimi predstavami, ki jih je prinesel s seboj iz Izraela. Spoznal je tudi, da je bila njegova pot k resničnemu spoznanju o židovstvu in poistovetenju s tem spomenikom židovskega življenja preprečena, ker ni mogel verjeti v Boga ali razviti čustev pripadnosti narodu.

eN Bi eL v hebrejščini pomeni: Nimam Boga (ali Omejitve Noama Braslavskyja :-).

Film je nastal kot videospot k molitvi, imenovani haben-yakirli, ki je postala popevka v posvetni kulturi Izraela v 70. letih 20. stoletja, in primerja božjo ljubezen

8', 2008

This film is a self-therapy ritual and bacchanalia made by an artist who grew up in Israel as an atheist, and liked to think of himself as an internationalist and free spirit, but who in European society constantly found himself confronted by the fact of being Jewish.

After 15 years of living and working as an artist based in Germany, he made occasional visits to Poznan, the city where his grandfather was born (and had to leave in 1918 because he was a German citizen). His Polish artist friends took him to see the "miracle of Poznan": a synagogue which the Nazis had converted to a swimming pool in 1941. After brief research revealed that it was the synagogue where his family used to pray and his grandfather was circumcised, he was confronted with feelings which he had rejected all his life: curiosity about his roots and a sense of belonging. In a process of self-examination, he found that his Jewish identity was made largely of clichés that he had to confront during his time in Europe, floating in his subconscious and mixing with the anti-orthodox clichés that he had exported from Israel. And that the path toward real knowledge of and identification with this memorial of Jewish life was blocked by the fact that he could not believe in God or have nationalist feelings.

eN Bi eL means in Hebrew: I have no God (or Noam Braslavsky's Limitations :-).

The film was made as a video clip to a prayer, haben-yakirli that managed to become a pop song in the non-religious culture of 1970s Israel, comparing God's love of the people of Israel to a father's

do Izraelcev z očetovsko ljubeznijo do svojega ljubega, razvajenega sinčka. Besedilo pesmi je bilo spremenjeno v posvetno žalostinko o izgubi povezanosti z vero. Film je poln majhnih simboličnih potez in je približno tako nejasen, kot če bi obiskali kak temačen kotiček podzavesti odnosov med Evropejci in Židi. Umetnik uporablja tehniko vstavljanja 2 sličici dolgih subliminalnih sporočil, ki je v oglaševanju prepovedana, saj jih naši možgani sicer zaznajo, vendar jih ne morejo izločiti in filtrirati in tako neposredno vstopijo v našo podzavest.

Film je nastal v sodelovanju s prostovoljnimi poljskimi igralci, finančno pa je projekt podprl Volkswagen Poznan s podporo židovske skupnosti v Poznaniu. Tako snemanje filma ni bilo le samoterapevtski obred za umetnika, temveč je s tem prispeval tudi k procesu prebolevanja zgodovine v drugi povojni generaciji.

Rojen v Izraelu leta 1961; 1981–1984 študij umetnosti na Jeruzalemski Akademiji za umetnost Bezalel, Izrael; 1985–1986 študij filma na Akademiji za film in gledališče Beit Zvi v Ramat Ganu, Izrael; 1990–1995 študij umetnosti na oddelku za video in multimedijo na Akademiji za umetnost v Düsseldorfu v Nemčiji, skupaj z umetnikoma Namom Junejem Paikom in Nanom Hooverjem.

Samostojne razstave: 1998 Magic as Existential Need v Tel Avivu, Izrael; Center alternativne umetnosti Hamumche, 9 interaktivnih instalacij; 1996 The Freedom to Choose – Systems of Manipulation v Berlinu, Nemčija; Aktions Galerie Berlin-Mitte, 12 interaktivnih instalacij; 1993 Creator of the Worlds v Gdansku, Poljska; Center alternativne umetnosti Laznia, 15 interaktivnih instalacij; 1992 Shelter I v Düsseldorfu, Nemčija; Produzentgalerie, instalacija; 1989 Enlightened Darkness v Tel Avivu, Izrael; Center alternativne umetnosti Zman, 12 instalacij.

Od leta 2003 je umetniški vodja Galerije umetnosti v Berlinu.

love of his darling, spoiled little son. The words have been changed to become a non-religious lament of detachment from religion. The film is loaded with little symbolic gestures, and it is as unclear as a visit to a dark corner of the subconscious level of European and Jewish relations. The artist used the technique of subliminal 2 frame flashing images, one that is illegal in advertising because it does not give the mind a chance to sort and filter, instead going directly to the unconscious.

The film was made with volunteer Polish actors and financed by Volkswagen Poznan under the aegis of the Jewish community of Poznan; thus, the making of this film was not only a ritual of self-therapy for the artist himself, it also contributed to the second generation's process of digesting history.

Born in Israel in 1961; 1981–1984 Art studies at the Art Academy "Bezalel", Jerusalem/Israel; 1985–1986 Film studies at the Academy of Film and Theatre "Beit Zvi": Ramat Gan/Israel; 1990–1995 Art studies at the Art Academy Düsseldorf, Germany at the video/multimedia department of Nam June Paik and Nan Hoover.

Solo exhibitions: 1998 Magic as Existential Need, Tel Aviv/Israel; Hamumche Alternative Art Space; 9 interactive installations; 1996 The Freedom to Choose – Systems of Manipulation, Berlin/Germany; Aktions Galerie Berlin-Mitte, 12 interactive installations; 1993 Creator of the Worlds, Gdansk/Poland; Laznia Alternative Art Space; 15 interactive installations; 1992 Shelter I, Düsseldorf, Germany; Produzentengalerie; installation; 1989 Enlightened Darkness, Tel Aviv, Israel; Zman Amiti Alternative Art Space; 12 installations.

Since 2003 artistic director Gallery der Künste Berlin.

Maria Theresia and their 16 Children (Marija Terezija in njenih 16 otrok)

31'09", 2010

V tem videu so predstavljene izmišljene življenjske zgodbe otrok Marije Terezije. Kolonializem se sreča s skrivnostno obogatitvijo dunajske pitne vode z LSD-jem, cesar Jožef Havajska srajca povzroči tragično smrt svoje matere v somornici. Z delitvijo habsburškega aparata oblasti se ustvari brezvladje, v katerem je mogoče ponovno ovrednotiti avstrijsko dinastijo v kontekstu globalizacije.

Ulu Braun se je rodil leta 1976 v Schongauu v Nemčiji. Živi in ustvarja v Berlinu v Nemčiji in v Helsinkih na Finskem.

1996–1999 študij slikarstva in eksperimentalnega filma na Univerzi uporabnih umetnosti pri profesorju C. L. Altersee in profesorju Wolfgangu Herzigu na Dunaju v Avstriji.

1999 štipendija, študij na helsinški Akademiji za likovno umetnost na katedri za čas in prostor, Finska.

2001–2006 študij animiranega filma na Univerzi za film Babelsburg, Potsdam, Nemčija. Sodelovanje z Rolandom Rauschmeierjem pod imenom BitteBitteJaJa (BBJJ) in YKON.

Roland Rauschmeier se je rodil leta 1974 v Augsburgu, Nemčija. 1996–1999 študij analitične filozofije v Münchnu in Berlinu. 1999–2004 študij slikanja in grafike, konceptualne umetnosti pri profesorju Reneéju Greenu in Marini Grcinic na Akademiji upodablajočih umetnosti na Dunaju. Diplomiral je leta 2005.

31'09", 2010

This video work shows fictional biographies of the children of Maria Theresa. Colonialism meets the secret enrichment of the Viennese drinking water by LSD, and Emperor Joseph Hawaiian shirt undermines the tragic death of his mother in the brackish water. The division of the Habsburg power apparatus creates an anarchic environment in which a reevaluation the Austrian dynasty in the context of globalization is possible.

Ulu Braun was born 1976 in Schongau, Germany. Lives and works in Berlin, Germany and Helsinki, Finland.

1996–1999 studies of Painting and Experimental film, University of Applied Arts with Prof. C. L. Attersee and Prof. Wolfgang Herzig, Vienna, Austria.

1999. Scholarship, Academy of Fine Arts / Time and Space Department, Helsinki, Finland.

2001–2006 studies of Animationfilm at the Babelsburg Film University, Potsdam Germany. Collaboration with Roland Rauschmeier as BitteBitteJaJa (BBJJ) and YKON.

Roland Rauschmeier was born 1974 in Augsburg, Germany. 1996–1999 studied analytical philosophy in Munich and Berlin. 1999–2004 studied Painting and graphic, concept art by professor Reneé Green and Marina Grcinic, Akademie der bildenden Künste Wien. Graduated in 2005.

Arjan Brentjes (Nizozemska / Netherlands)

arjanbrentjes.nl

The 21st Century (21. stoletje)

Scenarij, režija, igra, animacija, urejanje in glasba: Arjan Brentjes
Kamera: Klaas Pek
3'30", 2010

Written, directed, acted, animation, editing and music: Arjan Brentjes
Camera: Klaas Pek
3'30", 2010

V stilu propagandnih filmov iz 50. let 20. stoletja nam dr. De Vries pripoveduje o sodobnem razvoju in bližnji prihodnosti človeštva.

In the style of 1950's propaganda films Dr. De Vries talks to us about present day developments, and the near future of mankind.

Nizozemski umetnik Arjan Brentjes (*1971) je deloval kot slikar v letih 1996–2007. Nato je pričel snemati filme, saj nekaterih občutkov ni mogel izraziti na platnu. Arjan Brentjes gleda na aktualne dogodke skozi oči 12-letnega otroka, ki veliko bere stripe in gleda stare pustolovske in fantazijske filme. V njegovem pogledu ni sivine med črnim in belim, nevarni deli sveta pa so polni razburljivih pustolovščin. Ali je to le iluzija, ki mu omogoči pobeg pred resničnostjo?

Dutch artist Arjan Brentjes (*1971) worked as a painter from 1996 until 2007. Then he started making video works because there were things he couldn't express in his paintings. Arjan Brentjes looks at the current events through the eyes of a 12 year old kid, who reads a lot of comic books and watches old adventure movies and monster movies. In this vision there is no gray between the black and white, and the dangerous places of the world are filled with exciting adventures. Or is it an illusion that he can escape from reality?

The Plot Thickens (Zgodba se zaplete) je razstava petih umetnikov, ki so naleteli na ta problem v svojem delu: Martijn Veldhoen, Sebastian Díaz Morales (oba iz Argentine), Sonja Wyss, Arjan Brentjes in Michael Coombs (Velika Britanija). Delujejo na meji med filmi in razstavami. V tej predstavitvi vsak zase išče lastno pot privabljanja obiskovalcev razstave k s filmi povezanim stvaritvam.

The Plot Thickens is an exhibition by five artists, who encounter this problem in their work: Martijn Veldhoen, Sebastian Díaz Morales (Arg.), Sonja Wyss, Arjan Brentjes en Michael Coombs (UK). They work on the border between cinema and exhibitions. In this presentation they each search their own way to invite the exhibition audience into cinema related work.

Spam the Musical

Trenutno so posneti trije enokanalni videi, še več jih je v nastajanju. Vsak izmed šestminutnih filmov ima dva dela. Prvi del je ironična, privlačna interpretacija specifične neželene e-pošte. Deluje kot "trojanski konj", v katerem se prihototapi drugi del filma – "izbrisani prizor". Ta "izbrisani prizor" obrne zabavo na glavo, saj ustvari podobo realnosti, ki ponuja vpogled za kulise in deluje kot hladen tuš v primerjavi s prvim delom.

1. *The Lonely Girls* (Osamljena dekleta), 4'39"

je nastal na osnovi treh e-pošt nekega ruskega, poljskega in afriškega dekleta, ki si iščejo fanta. Predstavljajte si pižama parti treh najstnic, ki med seboj tekmujejo, da bi si pridobile vašo pozornost. Izbrisani prizor prikazuje zlomljeno žensko, marioneto, ki jo premikajo roke neznanega moškega in jo silijo k prepevanju popačene različice rockovske pesmi.

2. *The Lottery* (Igra na srečo), 5'01"

je nastal na osnovi e-pošte, ki vam sporoča, da ste zmagovalec spletne igre na srečo, ki promovira globalizacijo, internet in svetovno prvenstvo v nogometu 2010 v Južnoafriški republiki. Predstavljajte si televizijski kviz, zadetega gostitelja in neprivlačno pomočnico, ki navdušeno vzklika izžrebane srečne številke. Izbrisani prizor nas odpelje nazaj v realnost, kjer nam glasovi v naših glavah govorijo, da smo navadne zgube.

3. *The Dying Widow* (Umirajoča vdova), 6'19"

je nastal na osnovi e-pošte 59-letne ženske, ki domnevno umira za rakom in bi potrebovala podrobnosti vašega bančnega računa, da s tem podprete "Gospodovo dobro delo". Prvi del sestavlja operna

Currently three single-channel videos have been produced with more to come. Each of the 6-minute videos is divided into two parts. The first part is an ironic, luring interpretation of a specific email spam. It serves as a "trojan horse" for the second part, "deleted scene". This "deleted scene" turns the entertainment around, creating an image of reality that looks behind the scenes and works like a cold shower compared to the first part.

1. *The Lonely Girls*, 4'39"

is based on three emails by a Russian, Polish and African girl that are looking for a boyfriend. Imagine a teenage sleepover of three competing girls vying for our attention. The deleted scene shows a broken woman, a puppet on a string, moved by anonymous male hands, forcing her to sing a warped version of a rock song.

2. *The Lottery*, 5'01"

is based on one email that claims you are the winner of an online-lottery, promoting globalisation, the internet and the 2010 soccer worldcup in South Africa. Imagine a gameshow, a host on speed and asexy assistant cheerfully screaming out lucky numbers. The deleted scene brings us back to reality, where the voices in our heads tell us that we are nothing but a loser.

3. *The Dying Widow*, 6'19"

is based on one email by a 59 year old woman, supposedly dying of cancer and in need of your bank account details to support "the Lord's good work". The first part is an opera aria, overdramatised and utilising plastic crabs, gold and glitter. As a contrast, the deleted scene puts the viewer into the harsh environment of a hospital deathbed. The sound of monitors and machines takes over.

arija, ki je pretirano dramatična in vsebuje plastično navlako, pozlačene predmete in bleščice. V nasprotju s tem pa izbrisani prizor postavi gledalca v kruto bolnišnično okolje s smrtno posteljo. V ospredje stopi zvok monitorjev in naprav.

V Berlinu delujoči umetnik Boris Eldagsen je bil rojen leta 1970 v Pimasensu v Nemčiji. Študiral je filozofijo in likovno umetnost v Kölnu in Mainzu (Nemčija), Pragi (Češka), in Hyderabadu (Indija). Njegovo ustvarjanje se vrti okoli ideje o izgubljenosti človeka v svetu, od metafizičnega do erotičnega.

Borisove stvaritve so bile mednarodno predstavljene v ustanovah, kot so Fridericianum Kassel, Deichtorhallen Hamburg, Center sodobne fotografije Melbourne in avstralski Center za fotografijo Sydney, kot tudi na raznih festivalih in bienalih, kot so Evropski festival novih medijev v Osnabrücku, Mednarodni fotografski festival v Leipzigu, Videonale v Bonnu, španski Optica, Edinburški festival umetnosti, Festival video umetnosti v Atenah, Mednarodni video festival Kuyre v Istanbulu, Medijski forum v Moskvi, Bienale medijske umetnosti v Wroclawu, francoski Bienale Le Havre in Bienale elektronskih umetnosti v Perthu.

Eldagsen deluje kot svetovalec za multimedijo in predavatelj umetnosti v Centru za ideje na Victorian College of Arts and Music v Melbournu in na Kolidžu fotografskih študij (PSC) v Melbournu. Poznan je po svojih sodelovanjih z Yasha Young Gallery v Berlinu in New Yorku.

www.spamthemusical.com

Berlin-based artist Boris Eldagsen was born 1970 in Pirmasens, Germany. He studied philosophy and fine arts in Cologne and Mainz (Germany), Prague (Czech Republic) and Hyderabad (India). His work revolves around the idea of losing yourself, from the metaphysical to the erotic.

Boris' work has been shown internationally in institutions such as Fridericianum Kassel, Deichtorhallen Hamburg, Centre of Contemporary Photography Melbourne and Australian Centre for Photography Sydney to a range of festivals and biennales such as the European Media Art Festival Osnabrück, the International Photography Festival Leipzig, the Videonale Bonn, Optica Festival Spain, Edinburgh Art Festival, Athens Video Art Festival, Kuyre International Video Festival Istanbul, Media Forum Moscow, Media Art Biennale Wroclaw, Biennale Le Havre and Biennale of Electronic Arts Perth.

Eldagsen works as a multi-media consultant and an arts lecturer at the Centre for Ideas / Victorian College of the Arts and Music, Melbourne and the PSC Melbourne. He is represented for his collaborative practice by Yasha Young Gallery Berlin / New York.

www.spamthemusical.com

Centipede Sun (Sonce – stonoga)

Režija: Mihai Grecu
Glasba in zvok: Herman Kolgen
Slika: Enrique Ramirez
Montaža: Momoko Seto
Produkcija: Mathematic Studio, Mihai Grecu, Arcadi, SCAM

Director: Mihai Grecu
Music/sound: Herman Kolgen
Image: Enrique Ramirez
Editing/montage: Momoko Seto
Production: Mathematic Studio, Mihai Grecu, Arcadi, SCAM

Očarljiva videopesnitev na temo spreminjanja pokrajin: zbirka metafor izolacije, rušenja in meja ozemlja, primerne za bivanje, ki ustvarijo edinstven pogled na sodobno stanje okolja.

A mesmerizing video poem on transforming landscapes: series of metaphors of isolation, deconstruction and the limits of the inhabitable territory create a unique view of the contemporary environmental condition.

Opomba režiserja

Ta projekt je nastal v povezavi z odkritjem pokrajine Altiplano v Čilu. Simbol izolacije je še bolj poudarjen zaradi očarljive pokrajine in kompleksnega duhovnega ozadja. Ta pokrajina je osrednji lik tega filma. Predstavlja samozadosten obstoj in film je portret tega obstoja. Te nadrealistične preobrazbe postanejo logični podaljški veličastne nenavadnosti pokrajin. Ti kraji, znani po odsotnosti kakršnekoli oblike življenja daleč naokoli, prestanejo simbolično preobrazbo, ki jim daje notranjo, abstraktno obliko življenja. To je geografsko, rudninsko in veličastno življenje, ki temelji na elementih, ki so izredno neprimerni za obstoj živih bitij.

Director's note

The birth of this project is due to the discovery of the Altiplano region in Chile. Symbol of isolation, doubled by the sublime landscape and the complex spiritual background, this region is the main character in the film. It represents a self-sufficient being, and the film is this being's portrait. The surrealistic transformations become a logical extension of the magnificent strangeness of the landscapes. These places known for the absence of any form of life on huge distances undergo a symbolic metamorphosis that provides them an internal abstract form of life. It is a geographical, mineral, colossal kind of life, based on elements which are extremely inhospitable to biological existence.

Mihai Grecu se je rodil v Romuniji leta 1981. Po študiju umetnosti in oblikovanja v Romuniji in Franciji je nadaljeval z umetniškimi raziskovanjem v studiu sodobnih umetnosti Fresnoy. Ponavljajoče se teme, kot so okolje, voda, mestno življenje in vojna, povezujejo njegovo celotno raziskovanje nenavadnih in podzavestnih začetkov. Ta vizualna in

Mihai Grecu was born in Romania in 1981. After studying art and design in Romania and France, he has been pursuing his artistic research at the Fresnoy Studio of Contemporary Arts. Recurring topics such as environment, water, city life and war articulate the whole of his exploration of mysterious and subconscious beginnings.

pesniška popotovanja združujejo nekaj tehnik in slogov, na katere je moč gledati kot na načrt za nove podzavestno vodene tehnologije. Njegovo delo je bilo predstavljeno na številnih festivalih (Locarno, Rotterdam, Festival novega filma v Montrealu) in razstavah ("Dans la nuit, des images" v Grand Palais, "Labyrinth of my mind" v Le Cube, "Studio" v galeriji Les Filles du Calvaire itd.).

These visual and poetic trips, mix several techniques and styles and may be seen as propositions for a new dream oriented technology. His work has been shown in numerous film festivals (Locarno, Rotterdam, Festival of New Cinema in Montreal) and exhibitions ("Dans la nuit, des images" at the Grand Palais, "Labyrinth of my mind" at Le Cube, "Studio" at "Les Filles du Calvaire" Gallery, etc).

Claudia Guilino (Nemčija / Germany)

Abgesang, kupferfarben / Swan Song, coppery

Ideja / realizacija: Claudia Guilino

Produkcija: Parallel-vision, Berlin, 2009

Glasba: *Ich geh jetzt*, v izvedbi skupine Einstürzende Neubauten

Scenarij: Blixa Bargeld, Andrew Chudy, Jochen Arbeit, Rudi Moser; s cenjenim dovoljenjem Freibank Musikverlag GmbH

Na umazanih oknih republiške palače vzhodnoberlinski TV stolp odseva poslednji ples te zgradbe kot tudi celotnega, z njim povezanega režima. S spremljavo pesmi skupine Einstürzende Neubauten (Collapsing New Buildings).

Kot grafična oblikovalka in oblikovalka spletnih strani je Claudia Guilino začela obiskovati predavanja o filmih med dvoletnim bivanjem v New Yorku leta 2000. Od takrat je posnela različne eksperimentalne kratke filme, videe in dokumentarne filme.

Izbrana filmografija: *Sugar and Air* (2001), *A Seadragons Dream of Love* (2002), *Härtetest* (2006), *Transit* (2007).

Idea / realisation: Claudia Guilino

Production: Parallel-vision, Berlin, 2009

Music: *Ich geh jetzt* performed by Einstürzende Neubauten

Written by Blixa Bargeld, Andrew Chudy, Jochen Arbeit, Rudi Moser; with friendly permission of Freibank Musikverlag GmbH

In the messy windows of the Palace of the Republic the East Berlin TV Tower is reflecting the building's death dance – and so that of the whole associated regime. Accompanied with a song from the Einstürzende Neubauten (Collapsing New Buildings).

Working as a graphic and webdesigner CG started filmclasses during a 2 year long stay in New York in 2000. Since then various experimental shortfilms, video and docus.

Filmography (Selection): *Sugar and Air* (2001), *A Seadragons Dream of Love* (2002), *Härtetest* (2006), *Transit* (2007).

Designatum

Interaktivna instalacija
(video dokumentacija)

Designatum je interaktivna instalacija, ki potrebuje vložek uporabnika, da izgradi naključna prostorska omrežja iz nekakšne notranje mrežne strukture. Ko uporabnik vnese stavek (preko priključene tipkovnice), mikrokontrolor obdela podane informacije: stavek razdeli na posamezne besede. Nato premeša besede in ustvari nov naključen vzorec iz elektroluminiscentnih žic, ki povezujejo zaslone LCD, na katerih so prikazane besede iz izvornega stavka – prvotni kontekst je zastarel in zavržen. V stanju odsotnosti *Designatum* samodejno kroži med naključnim svetlikanjem in usmerjenim križanjem elektroluminiscentnih žic, kar ustvari vizualni učinek, ki pritegne pozornost uporabnika.

Linearna pripovedka, ki jo je ustvaril uporabnik, je razdelana, njen prvotni pomen in kontekst pa se izgubita. Z naključnim ustvarjanjem prostorske skladnje, ki je razsvetljena s povezanostjo med besedami na zaslonu, daje *Designatum* dokaz o obstoju kibernetičnega prostora. S tem, ko kibernetični prostor prevzema simbolične vzorce iz naključnih povezav med besedami in simboli, ki jih uporabljamo v vsakdanjem življenju, nas *Designatum* poziva k iskanju novih pomenov naših razdelanih stavkov.

Designatum nam prikazuje, da lahko obstaja pomen v poljubnih povezavah med našimi simboli, neodvisno od njihove kontekstne ureditve. Naše besede so kvantni simboli, označevalci, z danim pomenom samo, kadar jih proučujemo: ustvarjajo koncepte, ki obstajajo samo, kadar se za nekaj časa ustavimo ob naši fizični realnosti.

Interactive installation
(video documentation)

Designatum is an interactive installation, using input from users to build random spatial networks out of its web-like internal structure. As a user enters a sentence (via the attached keyboard), a microcontroller processes their given information: breaking the sentence into its individual words. It then scatters the words within itself, creating a new and random pattern of electro-luminescent wires, connecting the LCDs displaying the words of their original sentence — the original context is discarded as obsolete. When idle, *Designatum* cycles automatically between a random flickering and a directed traversal of the electro-luminescent wires — creating a visual interest that attracts the users' attention.

The linear narrative created by the user is deconstructed, it's initial meaning and context withdrawn. Randomly generating a spatial syntax illuminated by the connectivity between the displayed words, *Designatum* illustrates a manifestation of cyberspace. As cyberspace draws symbolic patterns from random connections between the words and symbols we use in daily life, *Designatum* dares us to find new meanings in our deconstructed sentences.

Designatum shows us that meaning can exist in the arbitrary connections between our symbols, independent from their contextual arrangement. Our words are quantum symbols, signifiers, given meaning only when observed: creating concepts that only exist while pausing beside our physical reality.

Muhammad Hafiz Wan Rosli je leta 2010 dokončal magistrski študij likovne umetnosti na fakulteti Computer Art School of Visual Arts v New Yorku, 2007 je diplomiral iz likovne umetnosti na New Media University Sains Malaysia, Penang, področje specializacije: interaktivna instalacija; štipendija za doktorat malezijskega Ministrstva za visoko šolstvo, nagrada Paula Rhodesa za posebne dosežke, ki jo podeljuje SVA (Fakulteta za vizualne umetnosti).

2008–2010 vodja knjižnice na Fakulteti za vizualne umetnosti (MFACA).

2009 pomočnik producenta (Federico Muelas INC), pomaga Federicu Muelasu pri nastajanju dela javne umetnosti (Flor Azul) za stavbo George Pearl Hall Building, Šole za arhitekturo in načrtovanje na Univerzi New Mexico, Albuquerque.

2009 praksa na področju 3D tehnologije (Tiny Mantis Entertainment); ekipi predlaga umetniške koncepte prihajajočih računalniških iger, preizkuša igre.

2007–2008 umetnik na področju 3D tehnologije (Asia Pacific Videolab); sodeluje s skupino animatorjev in z uredniki spletnih in tiskanih publikacij.

MFA 2010 Computer Art School of Visual Arts, NY, BFA 2007 New Media University Sains Malaysia, Penang, Malaysia, Area of specialization: Interactive Installation; Awarded full scholarship (masters degree) by the Ministry of Higher Education (Malaysia) Awarded the Paula Rhodes Memorial Award for outstanding achievement by SVA.

2008–2010 Library Manager (School of Visual Arts – MFACA).

2009 Production Assistant (Federico Muelas INC), assists Federico Muelas in his public art piece (Flor Azul) for the George Pearl Hall Building, School of Architecture and Planning at the University of New Mexico, Albuquerque.

2009 3D Artist Internship (Tiny Mantis Entertainment); provides the team with concept art for upcoming games, and as a game tester.

2007–2008 3D Artist (Asia Pacific Videolab); worked with a group of animators and offline/online editors.

John Halpern (ZDA / USA)

www.beuysfilm.com

Joseph Beuys Transformer

Režija, produkcija: John Halpern
Izvirna glasbena podlaga:
Michael Galasso
Koncept oblikovanja videa: Les Levine
60', 1988

Director, producer: John Halpern
Original score: Michael Galasso
Video design concept: Les Levine
60', 1988

V filmu *Transformer*, Joseph Beuys, avantgardni nemški umetnik in eno največjih imen sodobne umetnosti, prvič in zadnjič podrobno spregovori o svoji edinstveni tehniki kiparjenja in delih. Film je bil posnet leta 1979 na njegovi spektakularni newyorški razstavi v muzeju Guggenheim, kjer Beuys pelje gledalca na zaseben ogled njegovega osebnega življenja in njegovega odnosa do svojih kontroverznih del, estetskih in političnih teorij ter dejanj. Občutimo lahko, kako se je njegovo življenje spremenilo, ko so Rusi razstrelili njegovo nemško bojno letalo v času druge svetovne vojne in slišimo njegovo filozofijo in odkrita mnenja o človeštvu, ekologiji in stanju v svetu. V dokumentarnem filmu popelje Beuys režiserja Johna Halperna na potovanje skozi svoja umetniška dela, kjer pred kamero sam postavi in pripoveduje o najbolj dodelani in zapleteni zbirki svojih del do tedaj. Beuyseve edinstvene izjave in intimne misli o njegovem življenju in delu oblikujejo izjemno nenavaden, očarljiv in engičen portret.

“Halpern je prilagodil video tehnologijo Beuysovim teorijam estetike, politike in duhovnosti, da je ustvaril senzacionalno vizualno pustolovščino.” (Dr. Harold Szeemann, vodja Beneškega bienala)

“Ta dokumentarec je zajel svet umetnika na vrhuncu njegove slave.” (Forrest Spencer, *N.Y. Times All Movie Guide*, 2007)

In *Transformer*, one of the greatest legends of contemporary art, avant-garde German artist Joseph Beuys, speaks in great depth for the first and last time, about his unique sculpture and actions. Filmed on location at his spectacular 1979 New York Guggenheim Museum exhibition, Beuys leads the viewer through a private tour of his personal life and its relationship to his controversial works, aesthetic and political theories and actions. We experience how his life changed when the Russians shot down his German fighter plane during World War II and hear his philosophy and candid opinions about mankind, ecology and the state of the world. In the documentary, Beuys takes film director John Halpern on a journey through his artworks, as he personally installs and narrates the most complete and intricate assembly of his work to date before the camera. Beuys' unique statements and intimate thoughts about his life and work form a highly unusual, compelling and dynamic portrait.

“Halpern adapted Video Technology to Beuys' Theories on Aesthetics, Politics and Spirituality to Create a Sensational Visual Adventure.” (Dr. Harold Szeemann, Director, Venice Biennale)

“This Documentary Captures the World of an Artist at the Pinnacle of His Fame.” (Forrest Spencer, *N.Y. Times All Movie Guide*, 2007)

John Halpern snema dokumentarce, živi in dela v New Yorku. Sodeloval in snemal je s priznanimi umetniki in filmskimi ustvarjalci, kot so Joseph Beuys, Martin Scorsese, Oliver Stone, Bernardo Bertolucci in Les Levine. Osvojil je nagrade švicarske vlade in priznanja s strani New York Council on the Arts, Migros Culture Percentage, fundacij Merian Foundation, Harlekin Foundation in Cultural Departments iz Berna in Basla, v Evropi, sponzoriral pa ga je tudi New York Foundation for the Arts (NYFA) iz Manhattan.

John Halpern is a documentary filmmaker living and working in New York City. He has collaborated with and filmed renowned artists and filmmakers like Joseph Beuys, Martin Scorsese, Oliver Stone, Bernardo Bertolucci, and Les Levine. He's won awards from the Swiss government and grants from the New York Council on the Arts, the Migros Culture Percentage, the Merian Foundation, Harlekin Arts Foundation and the Cultural Departments of Bern and Basel, in Europe, and is sponsored by New York Foundation for the Arts (NYFA) in Manhattan.

James Higginson (ZDA/Nemčija / USA/Germany)

TARANTULA and other Video Abstractions (TARANTULA in druge video abstrakcije)

16'53", 2010

Ameriški umetnik James Higginson predstavlja svoje video kompozicije pod skupnim imenom *TARANTULA*. Vsaka kompozicija raziskuje prostor med kontrastnimi, zrcalnimi elementi, ki pričarajo podobe, ki spominjajo na izmišljene žuželke, pajke ali nezemljane iz resničnega ali izmišljenega časa.

James Higginson (*1957) živi in dela v Los Angelesu v Kaliforniji in Berlinu v Nemčiji. Svojo publiko sooča in draži s podobami, ki razkrivajo še neizrečeno v današnjem svetu, sveto in posvetno, duhovno in materialno.

Higginsonova umetniška dela so bila razstavljena v ZDA, Evropi in Aziji. Med drugim tudi v C/O Berlin, muzeju Ernst Museum v Budimpešti in muzeju Sala Museale del Baranacca v Bologni, Italija.

16'53", 2010

American artist, James Higginson presents his video abstractions together under the title *TARANTULA*. Each abstraction explores a space between contrasting, mirrored elements conjuring visuals reminiscent of imagined insects, arachnids, or aliens from a real or imagined time.

James Higginson (*1957) lives and works in Los Angeles, California and Berlin, Germany. Confronts and provokes his audience using images that Reveal the unspoken of today's world, the sacred and the profane, the spiritual and the material.

Higginson's artworks have been exhibited in the US, Europe, and Asia. Including, C/O Berlin, Ernst Museum, Budapest, and Sala Museale del Baranacca, Bologna, Italy.

Zygotis: John Heartfield and the Political Image (Zygotis: John Heartfield in politična podoba)

Režija: Gavin Hodge

Producent: Tim Morrison, Gorilla Tapes

Produkcija: British Film Institute (BFI) v
sodelovanju s televizijsko postajo Channel
Four

26', 1991

Director: Gavin Hodge

Producer: Tim Morrison, Gorilla Tapes

A British Film Institute (BFI) production in
association with Channel Four television,
26', 1991

Slovarska definicija zigoze, s katero Gavin Hodge in Tim Morrison začneta film o umetniku fotomontaže Johnu Heartfieldu, uporablja pojem, ki izhaja iz biologije in označuje proces, v katerem se združita oz. povežeta dva ločena elementa in skupaj tvorita novo celoto. V podobnem smislu poskuša Hodgeov in Morrisonov posnetek združiti video umetnost in televizijski dokumentarni slog, kar mu (večinoma) uspeva na obeh ravneh.

The dictionary definition of "Zygotis" with which Gavin Hodge and Tim Morrison begin their video about the photomontage artist John Heartfield, refers to a term drawn from biology, describing the process by which two separate elements are united or yoked together to form a new whole. In a similar spirit, Hodge and Morrison's tape attempts to marry video art and TV documentary, and operates (mostly) successfully on both of these levels.

Gorilla Tapes je skupno ime britanskih umetnikov, Jona Doveya (*1955), Gavina Hodgea (*1954) in Tima Morrisona (*1955), ki ustvarjajo video kolaže. Kolaž je umetnost vzorčenja in ponovne uporabe najdenih podob in zvokov, s čimer nastane novo delo. S preprosto opremo za urejanje posnetkov in slik, posnetih s televizije, je skupina Gorilla Tapes v osemdesetih letih prejšnjega stoletja ustvarila ostre satirične in politično obarvane posnetke iz arhivskih posnetkov in posnetkov televizijskih poročil iz sredine let vlade Margaret Thatcher. Člani skupine Gorilla Tapes so razstavljali v mnogih državah, tako na samostojnih kot na skupinskih razstavah. Višek njihovega delovanja je bila udeležba v galeriji Tate Britain na retrospektivi A Century of Artists Films leta 2003. Skupino Gorilla Tapes so leta 1984 ustanovili Gavin Hodge, Tim Morrison, John Dovey in Jean McClements z namenom razvijati inovativne pristope k umetniški rabi posnetkov v zabavni,

Gorilla Tapes was the collective name of British Scratch Video artists Jon Dovey (*1955), Gavin Hodge (*1954) and Tim Morrison (*1955). "Scratch" is the art of "sampling" and repeating found images and sounds, thereby making a new work. With simple video editing equipment and images recorded from television, during the mid 1980's Gorilla Tapes made sharp satirical and political videos collaged from old film footage and the TV news imagery of the mid-Thatcher years. Gorilla Tapes have exhibited internationally in solo and group exhibitions. Highlights include participation in Tate Britain's A Century of Artists Films (2003). Gorilla Tapes was founded in 1984 by Gavin Hodge, Tim Morrison, John Dovey and Jean McClements, to develop innovative approaches to the artistic use of Video in entertainment, documentary and dramatics forms. Their first production *Death Valley Days* pioneered and developed the editing style and techniques of Scratch Video.

dokumentarni in dramski obliki. Njihov prvi izdelek *Death Valley Days* je bil pionirski izdelek in je razvil slog urejanja in tehnike video kolažev.

Od takrat naprej so ustvarili programe, ki segajo od neobjavljenih in izobraževalnih videov do vrste revij, dramskih, umetniških, dokumentarnih in zabavnih programov za BBC, ITV, Sonny Channel Four, Britanski filmski inštitut in nekdanji Greater London Council.

They have since produced programmes ranging through non-broadcast, corporate and educational videos to magazine strands, drama, arts, documentary and entertainment programmes for the BBC, ITV, Sony, Channel Four, The British Film Institute and the former Greater London Council.

Joanna Hoffmann (Poljska / Poland)

Hidden Dimension (Skrita dimenzija)

Glasba: Yashas Shetty
11'42", 2010

Music: Yashas Shetty
11'42", 2010

Po teoriji superstrun, ki predstavlja up sodobne fizike, ima naš svet več dimenzij, zmanjšanih do subatomskih razsežnosti in nevidnih naši prostorski zaznavi. Potemtakem naša telesa vsebujejo dimenzije, nedostopne našim zaznavam. Smo prostori, sestavljeni iz različnih svetov. *Hidden Dimension* (Skrita dimenzija) ponuja navidezno potovanje skozi enega izmed teh svetov.

According to the superstring theory – the hope of contemporary physics – our world contains extra dimensions, compactified to the subatomic level and hidden from our 3D perception. Then, our own bodies may carry dimensions inaccessible to our perception; we are spaces comprising manifold universes. *Hidden Dimension* offer an imagery journey through one of them.

Ena sama beljakovinska molekula postane mehurček prostora in časa; makro se spoji s podatomskim, znanstveno z vsakdanjim, razumno s čutnim. Besedilo v filmu predstavlja delček pesniškega dela *Ocean of Forms* Rabindranatha Tagoreja.

Here a single protein molecule becomes a bubble of space and time; macro merges with subatomic, scientific with everyday, rational with intuitive. The text used in the film is a fragment of *Ocean of Forms* by Rabindranath Tagore.

“Potopim se v globine / oceana mnogih oblik / v upanju, da najdem popoln biser / brez oblike./ (...) In sedaj / si želim / umreti / v nesmrtnosti.”

“I dive down into the depth / of the ocean of forms/ hoping to gain the perfect pearl / of the formless./ (...) And now / I am eager / to die / into the deathless.”

Secret Life (Skrivno življenje)

Glasba: Dave Lawrence
11', 2008

Music: Dave Lawrence
11', 2008

Film se dotakne skrivnostnosti življenja, ki združuje mikro in makro ravni našega vesolja. Nanaša se na iskanje življenja v nam najbližjih in najbolj oddaljenih okoljih. V pesniškem smislu *Secret Life* (Skrivno življenje) združuje mikro in makro podobe z vsakdanjimi izkušnjami, znanstvene podatke pa z osebnimi opažanji. Filmsko glasbo je zložil Dave Lawrence in vključuje posnetke iz italijanskega observatorija Neutrino Mediterranean Observatory in kanadskega centra za raziskovanje kitov in morskih ptic Whale & Seabird Research Station Inc. iz New Brunswicka.

The film touches the mystery of life that brings together micro and macro levels of our Universe. It refers to the quest for life in our closest and far off environments. In a poetic way, *Secret Life* combines micro and macro images with everyday experiences, scientific data with personal observations. The soundtrack composed by Dave Lawrence uses among others material from the Neutrino Mediterranean Observatory, Italy and Whale & Seabird Research Station Inc. New Brunswick, Canada.

Življenje je polno skrivnosti, a največja med njimi je življenje samo. Na našem malem planetu smo jo temeljito preiskovali in jo iskali visoko nad nami.

The life is full of secrets but the biggest secret is the life itself. We have been scrutinizing it on our small planet and looking for it beyond the Sky.

Joanna Hoffmann živi v Berlinu in Poznanu. Je habilitirana profesorica na Univerzi za umetnost v Poznanu na Poljskem.

Joanna Hoffmann lives in Berlin and Poznan. She is a professor (Dr hab) at the University of Arts in Poznan, Poland.

Avtorica petindvajestih samostojnih predstav, med drugim v: Centru za sodobno umetnost v Varšavi, Kingsgate Gallery v Londonu, Commercial Gallery v Londonu, Potocka Gallery v Krakovu, Labyrinth State Gallery v Lublinu (Poljska), XX1 Gallery v Varšavi, OBF Gallery v Monterreyu (Mehika), Berezniisky Gallery v Berlinu.

Author of 25 solo shows among others at: the Centre for Contemporary Art in Warsaw; Kingsgate Gallery in London; Commercial Gallery in London; Potocka Gallery in Cracow; Labyrinth State Gallery in Lublin (Poland); XX1 Gallery Warsaw; OBF Gallery, Monterrey (Mexico); Berezniisky Gallery in Berlin.

Tony Hultqvist (Švedska / Sweden)

www.tonyhultqvist.se

North to South, Space for Memories (Od severa proti jugu, prostor za spomine)

Režija: Tony Hultqvist (Fabel)

Produkcija: Fabel Kommunikation v sodelovanju s Compagnia Rodisio in Atelier Culture Projects in s podporo Evropske kulturne fundacije (ECF)

Pripovedi se borijo za našo pozornost. Zavedno ali nezavedno potujejo kot trosi med mislimi razsvetljenega državljana. Soseske v Italiji, na Malti in na Švedskem se spojijo v eno in zgodba se nadaljuje v neskončnost.

Tony Hultqvist je zaposlen kot umetniški vodja pri Fabel Kommunikation. Ukvarja se s fotografijo, 3D animacijo in grafičnim oblikovanjem. Ima znanje s področja likovne umetnosti, ki jo je študiral na Wiks Folkhögskola.

www.fabel.se

www.atelierculture.com

www.rodasio.it

Directed by: Tony Hultqvist (Fabel)

Production by: Fabel Kommunikation in collaboration with Compagnia Rodisio and Atelier Culture Projects, supported by European Cultural Foundation (ECF)

The narratives compete for our attention. Consciously or unconsciously they travel like spores between the minds of the enlightened citizen. The neighbourhood of Italy, Malta and Sweden merge into one as the never-ending story continuous.

Tony Hultqvist works as artistic director at Fabel Kommunikation. He works with photo, 3-D animation and graphic design. He is educated within the field of fine arts at the Wiks Folkhögskola.

www.fabel.se

www.atelierculture.com

www.rodasio.it

Me, Myself and I in the age of download (Jaz, jaz in jaz v dobi prenosov z interneta)

4'14", 2010

Me, Myself and I in the age of download (Jaz, jaz in jaz v dobi prenosov z interneta) je zabaven projekt, ki se ukvarja z raziskovanjem pojava digitalnega kopiranja in prenosov z interneta. Film je bil predstavljen leta 2010 na Evropskem festivalu novih medijev v Osnabrücku, 6. evropskem festivalu kratkega filma na Tehnološkem inštitutu Massachusettsa v Bostonu (ZDA) in na 19. Dokument Artu v Neubrandenburgu.

Rojen leta 1963 v Mannheimu, Nemčija. Najvišja raven praktičnega fotografskega usposabljanja v poklicno-izobraževalnem centru Lette-Verein v Berlinu. Je poklicni samostojni fotograf. Delal je v filmski industriji kot električar, pomočnik snemalca in snemalec. Režiser in direktor fotografije pri filmskih projektih (dokumentarni film in eksperimentalni film), samostojni snemalec za film in televizijo.

Diplomiral je na področju avdio-vizualnih medijev; 1996 prva nagrada zvezne države za mlade režiserje in direktorje fotografije, štipendija za umetnike, ki jo podeljuje zvezna država.

Podiplomski študij na Akademiji za medijske umetnosti v Kölnu.

Predava teorijo filma in dokumentarnega filma na Humboldtovi univerzi v Berlinu, Univerzi za umetnost v Berlinu, na Akademiji za umetnost v Düsseldorfu in na fakulteti FH Dessau (Bauhaus).

4'14", 2010

Me, Myself and I in the Age of Download is an entertaining exercise researching on the phenomena of digital copying and downloads from the Internet. Video was presented in 2010 at European Media Art Festival, Osnabrück, 6th MIT European Short Film Festival, Boston (USA) and 19th Document Art, Neubrandenburg.

Born in 1963 in Mannheim (Germany) A-level apprenticeship in photography; Lette-Verein, Berlin professional freelance photographer working in the film business as electrician, camera assistant and camera man film projects as director and d.o.p. (documentary and experimental films), freelance cameraman for cinema and TV.

Diploma in Audio Visual Medias; 1996 First Prize of the state government for young directors and DOP's stipendium for artists by the state government.

Postgraduate study at the Academy of Media Arts / Cologne.

Lectures about film theory and documentary film at the Humboldt-University in Berlin, University of arts, Berlin, Academy of Arts, Düsseldorf and at the FH Dessau (Bauhaus).

Field-Records: Lasse-Marc Riek (Grünrekorder)

Mešalec zvoka: Jim Colominas
13'11", 2009

Sound mix: Jim Colominas
13'11", 2009

...niland 1 nastane na mestu, ki ločuje vodo in zrak, katerega središče je človek v postopku preoblikovanja z dvigovanjem morske gladine.

...niland 1 is built on the separating line of both water and air, the center of which is the man in adaptation by a rise of the sea level.

...niland 1 oblikuje nove pokrajine na morju med vodo in vrtnčenjem tornadov, kjer poteka bitka za zrak, ki jo prekine silovit dvig morske gladine, pri čemer zasije vodna površina. ...niland nerazumno pripoveduje skozi slike in nam pusti, da si oblikujemo lastne predstave o dogodkih ter tako vztraja pri iskanju in ostaja nejasen.

...niland 1 builds new landscapes on the sea between water and tornades currents, a fight for air being interrupted by a mere rise of the water level, allowing the shining of the water surface line ...niland 1 tells unreasonably through pictures, lets us imagine events, persists on searching and remains uncertain.

Marius Leneweit je rojen leta 1975 v Hamburgu, Nemčija. Diplomiral leta 2006 na Univerzi Lüneburg, na katedri za uporabne družbene študije v Lüneburgu, Nemčija. Izbrana dela: uprizoritev Mensch Erde, Brodner Ufer, Nemčija; Über-Ich, analiza S. Freuda, Hamburg, Nemčija; Scuola, integracijski projekt, Hamburg, Nemčija.

Marius Leneweit was born in 1975 in Hamburg, Germany. Graduated in 2006 in Universität Lüneburg, Department of Applied Social Studies, Lüneburg, Germany. Selected works: Mensch Erde, Performance, Brodner Ufer, Germany; Über-Ich, Analysis S.Freud, Hamburg, Germany; Scuola, Integration Project, Hamburg, Germany.

Rocío Rodríguez je rojena leta 1979 v Caracasu, Venezuela.

Rocío Rodríguez was born in 1979 in Caracas, Venezuela.

2005 magistrski študij digitalnega performansa na Univerzi Doncaster College, Velika Britanija; 2000 študij videa na fakulteti Centro de Estudios Punt Multimedia, S.G.A.E, Španija. 1996 diploma iz plesa na fakulteti Escuela Ballet Arte, Venezuela. 2009 nagrada Entre aigua 1 GROUP CASSA FUNDACIO.

2005 MA in Digital Performance, University Doncaster College, UK; 2000 Video studies, Centro de Estudios Punt Multimedia, S.G.A.E, Spain; 1996 Dance diploma, Escuela Ballet Arte, Venezuela. Awards 2009 Entre aigua 1 GRUP CASSA FUNDACIO.

Hypnosis (Hipnoza)

3'50", 1993–2004

Moja desna roka je zelo, zelo težka.
Vse je popolnoma tiho in sproščeno.
Osredotočen sem na desno roko, ki je zelo, zelo težka.
Pozornost preusmerim z desne roke na levo roko. Čutim levo roko, ki počiva na naslonjalu ali mojem stegnu.
Moja leva roka je zelo, zelo težka.
Moja leva roka je tako neverjetno težka.
Sem popolnoma miren in sproščen.
Moja desna roka je zelo, zelo težka.

Vsi ljudje imamo notranjo potrebo, da se osvobodimo vseh vrst dela in potrebe po odgovornem odločanju.

Ker ta potreba v vseh ljudeh ni enako razvita (oziroma enako dobro ohranjena), je nekatere od nas lažje hipnotizirati, drugi se hipnozi predajo le deloma, tretjih pa sploh ni mogoče hipnotizirati.

Hipnoza ima terapevtsko moč. Znotraj "varnega prostora", ki je hermetično zaprt in ločen od svetlobe in zunanjega sveta, oseba sedi pred zaslonom.

Po eni strani se v opazovalcu ustvarja napetost zaradi ujetosti v temnem zaprtem prostoru, po drugi strani pa se z ogledom videa in recitiranja besedila doseže absolutna sprostitvev. Neskladje med obema stanjema opazovalca postavi v posebno čustveno stanje.

3'50", 1993–2004

My right arm is heavy, really heavy.
Completely quiet and relaxed.
My attention is in my right arm and my right arm is heavy, really heavy.
I draw my internal attention from my right arm to my left arm I perceive my left arm and can feel my left arm lying on the armrest or on my thigh.
My left arm is heavy, really heavy.
My left arm is heavy, absolutely heavy.
I am completely calm and relaxed.
My right arm is heavy, really heavy.

All human beings have an urgent need to free themselves from all kind of action and from the necessity to make responsible decisions.

Because this need is not as developed (or as well preserved) in every one, some of us are more easily hypnotized, while others surrender only superficially to the hypnosis and some cannot be hypnotized at all.

Hypnosis has therapeutic elements. Inside the "Safe" – in this hermetically sealed space away from all light and the outside world – person is sitting opposite the monitor.

On one hand the room produces tension in a viewer due to the dark and closed space, while on the other hand absolute relaxation will be achieved by watching the video and reciting the text. This discrepancy between two opposite dispositions puts the viewer in a unique emotional state.

Rojen 1935 v Budimpešti; 1956 zbeži v Nemčijo; 1960–65 študira slikarstvo in grafiko na Akademie der Bildenden Künste, Stuttgart; od 1960 razstavlja in sodeluje na festivalih; od 1980 umetniško ustvarja na področju videa in slikarstva; živi in dela v Berlinu.

Born in 1935 in Budapest; 1956 fled to Germany; 1960-65 studied painting and graphics at the Akademie der Bildenden Künste, Stuttgart; from 1960 exhibitions and festival participation; from 1980 artistic work at the same time as video and painting; lives and works in Berlin.

Roy Menahem Markovich (Izrael / Israel)

Untitled (Nenaslovljeno)

4'30", 2010

Nekaj "mini prizorov konca sveta" zbranih in enem mestu. Katastrofe – majhne in neželene nesreče, ki se vam lahko pripetijo na počitnicah. Vse je narejeno iz cenenih materialov. Reči so zgrajene, da se zrušijo.

4'30", 2010

Several "Mini End of the World" scenes are brought together into one place. Desasters – small and annoying accidents – things that might happen to your vacation. Everything is made of cheap materials. Things built to collapse.

Rojen leta 1979. Živi in dela v Tel Avivu in Berlinu. Diplomiral je na Fakulteti za umetnost Hamidrasha na kolidžu Beit Berl v Izraelu. Med mesta njegovih razstavnih dosežkov štejejo galerijo Tate Modern v Londonu, muzej sodobne umetnosti v Barceloni, Moskovski bienale 2009, izraelski muzej sodobne umetnosti, muzej sodobne umetnosti Herzilya, ART-TLV 2008, galerijo JULI.M Tel Aviv in Center sodobne umetnosti CCA Tel Aviv. Sodeloval je na video, filmskih in glasbenih festivalih v Barceloni, New Yorku, Torinu, Thessaloniki in drugih. V študijskem letu 2006/2007 je dobil štipendijo Sharret Fund Scholarship izraelsko-ameriškega kulturnega sklada in štipendijo "neznana razstava" Univerze v Haifi.

Born in 1979. Lives and works in Tel Aviv and Berlin. He is a graduate of "Hamidrasha school of art" – Beit Berl college, Israel. Among his exhibition's credits are the Tate Modern – London, museum of contemporary art – Barcelona, Moscow Biennale 2009, Israel museum of contemporary art, Herzliya museum of contemporary art, ART-TLV 2008, JULI.M gallery Tel Aviv and CCA Tel Aviv. He participated in video, cinema and music festivals in Barcelona, New York, Torino, Thessaloniki and more. And won the Sharett Fund Scholarship (The Israel – America Cultural Fund) 2006/7 and the Haifa university – "anonymous exhibition" scholarship.

Longbridge

Inštitut za filmske in video študije,
Kopenhagen
15', 2009

“Karkoli je popolno, ne dopušča dokazov ...”

Copenhagen, na dan Sv. Jurija, 2008. Na Inštitutu za filmske in video študije so posneli dokumentarni film o skrivnostnem primeru požiga, ki je na nek način povezan z naključnim srečanjem treh posameznikov na znamenitem mestu v Longbridgeu. Dokumentarni film prikazuje izvirne posnetke z edinega preostalega dokaznega materiala – videokasete, ki jo je posnela požigalka. Ta je dolga leta dopolnjevala arhiv posnetkov osebnih nadzorov prebivalcev Kopenhagna.

“Tukaj smo, da interpretiramo film, ki ga je posnela gospa Sørensen, saj se je ta upirala prizadevanjem policistov, da poda motiv za svoj zločin. Preučili smo posnetke njenih izjav in ugotovili, da je podrobno opisala, kako je zanela požar, vendar ni nikjer omenila, zakaj je to storila. Prav tako je bila skopa pri razlagi svojega dela s kamero, kako je ponaredila osebne dokumente, podpise in črke, kako je pod krinko zasledovala ljudi, mnoge celo zavajala, da bi zavarovala posnetke, vendar pa na vprašanje zakaj je vse to storila, ponovno nismo dobili odgovora. Ne morem si misliti drugega kot to, da je bilo pomanjkanje motiva na nek način večjega pomena zanjo kot za policijo.”*

* Del intervjuja z Inger Lund, višjo predavateljico postfeminističnih študij na Inštitutu za filmske in video študije v Kopenhagnu.

The Institute of Film and Video Studies
Copenhagen
15', 2009

“Whatever is perfect suffers no witnesses ...”

Copenhagen, St George's Day 2008. The Institute of Film and Video Studies produced a documentary about a mysterious case of arson somehow connected to the coincidental encounter of three individuals at the famous landmark of Longbridge. The documentary presents original footage from the only surviving piece of evidence—a video tape recorded by the arsonist who was compiling a video archive spanning years of private surveillance of the citizens of Copenhagen.

“We were brought in to interpret the video created by Madam Sørensen because she was apparently resisting efforts by the police to extract a motive for her crime. Having studied the tapes of her deposition she explained at length how she started the fire, but at no point did she say why she did it. She was also very frank in explaining her activities with the video camera; how she forged identity papers, signatures, and letters; how she used disguises to follow people about – even seducing a number of people to secure footage, but when asked ‘why’ she did it, again there was no answer. I can't help thinking that this absence of motive was in some way of greater significance to her than it was to the police.”*

* Taken from an interview with Inger Lund, Senior Lecturer in Post-Feminine Studies, Institute of Film and Video Studies, Copenhagen.

Marianna O'Reilly:

1999–2002 dokončan magistrski študij likovne umetnosti na Royal Academy Schools, London.

1996–1999 diploma druge stopnje, pridobljena na Univerzi v Brightonu, diploma prve stopnje iz slikarstva.

Daniel O'Reilly:

2001–2002 študij magisterija likovne umetnosti na Kolidžu za umetnost in oblikovanje, Chelsea, London.

1998–2001 diploma druge stopnje na Fakulteti za umetnost v Winchestru, diploma prve stopnje iz likovne umetnosti.

Izbor razstav:

2010

'Mediations Biennale', ConcerArt, Berlin, Nemčija

'New Media, Sex, and Culture in the 21st Century', Muzej novih umetnosti, Detroit, ZDA

'Freedom Sparks Video Festival', Galerija Visual Voice Gallery, Montreal, Kanada

'AVI Film and Video Festival', Podgorica, Črna gora

'Crosstalk Video Art Festival', Budimpešta, Madžarska

'The Pursuit of Happiness Project', galerija Arsenal Gallery, Poznan, Poljska

'Davis Feminist Film Festival', Univerza v Davisu, Kalifornija, ZDA

'Fundada Artists' Film Festival, Halifax, Velika Britanija

2009

'Alternative Film and Video Festival', Beograd, Srbija

'37 Festival Der Nationen', Ebensee, Avstrija

'Evolution' (Lumen) Media Art Festival, Leeds, Velika Britanija

'Zemos98' Audio-Visual Festival, Sevilla, Španija

'CologneOFF 5' Festival spletnih filmov v Kölnu

Marianna O'Reilly:

1999–2002 Royal Academy Schools, London, Postgraduate Diploma in Fine Art
1996–1999 University of Brighton, BA (Hons) Fine Art Painting (First Class)

Daniel O'Reilly:

2001–2002 Chelsea College of Art and Design, London, MA Fine Art

1998–2001 Winchester School of Art, Winchester, BA (Hons) Fine Art (First Class)

Exhibitions (selection):

2010

'Mediations Biennale', ConcerArt, Berlin, Germany

'New Media, Sex, and Culture in the 21st Century', Museum of New Art, Detroit, USA

'Freedom Sparks Video Festival', Visual Voice Gallery, Montreal, Canada

'AVI Film and Video Festival', Podgorica, Montenegro

'Crosstalk Video Art Festival', Budapest, Hungary

'The Pursuit of Happiness Project', Arsenal Gallery, Poznan, Poland

'Davis Feminist Film Festival', University of Davis, California, USA

'Fundada Artists' Film Festival, Halifax, UK

2009

'Alternative Film and Video Festival', Belgrad, Serbia

'37 Festival Der Nationen', Ebensee, Austria

'Evolution' (Lumen) Media Art Festival, Leeds, UK

'Zemos98' Audio-Visual Festival, Seville, Spain

'CologneOFF 5' Cologne Online Film Festival

Broken Windows (Razbita okna)

5'14", 2010

Broken Windows (Razbita okna) sestavljajo še zadnji posnetki narejeni z digitalnim kamkorderjem: to so poslednji izdihljaji te kamere. Po eni strani deluje izdelek kot razjasnitev digitalne slike, degradacija posnetkov se v širšem nanaša na postopke, v katerih je realnost interpretirana v obliki videa. Sestava sveta kot slike, kot ga prikazuje video, je pojasnjena. Vznemirjujoče je videti mučen propad materialov v boju kamere za ohranitev svojega navideznega prikazovanja sveta.

Po drugi strani pa se izdelek nanaša na neverjetno skrivnostnost večine tehnologij za večino gledalcev. Delovanje kamere je opazno na posnetku samo, kadar ta ne uspe, tako kot tukaj, in je nekaj, česar nas večina ne more ali ne želi razumeti. Tehnologijo razumemo tako slabo, da se moramo z njo soočiti zgolj na estetski ravni, kot virom čarovnije ali čudeža.

Richard O'Sullivan je novomedijski umetnik. Magistriral je iz likovne umetnosti v programu filmske produkcije in režije na Fakulteti za film Univerze v Kaliforniji, Los Angeles in na Univerzi v Warwicku. Njegovi videi raziskujejo pomene krajev in se osredotočajo na neenotnost kalifornijske pokrajine. V svojih drugih delih je raziskoval vizualno zaznavo in video tehnologijo. Umetnik je posnel tudi dokumentarne filme, ki sledijo osebnim pripovedim. Delovanje na tem področju vključuje celovečerni film *Cradle* (Zibelka), ki je nastal pod mentorstvom Marine Goldovskaye. Trenutno poučuje predmet Eksperimentalni mediji in produkcija medijev na Univerzi Aberystwyth v Veliki Britaniji.

5'14", 2010

Broken Windows consists of the last footage shot with a digital camcorder: these are the dying breaths of the camera. On one level, the piece might serve as a de-mystification of the digital image; the degradation of the footage broadly implies the processes by which the real world is interpreted as video. Video's constitution of the world as image is laid bare, and it is disconcerting to see the torturous decay of the material as the camera fights to maintain its simulation of the world.

On another level, however, the piece implies the impossible mystery of most technology for most viewers. The functioning of the camera, evident in the image only when it fails as here, is something which most of us can't – or don't want to – understand. We comprehend technology so little, that we must engage with it on a purely aesthetic level as a source of magic or wonder.

Richard O'Sullivan is a new media artist. He graduated from the M.F.A. program in Film Production/Direction at U.C.L.A Film School in Los Angeles (University of California at L.A.), and from the University of Warwick. His videos explore the meanings of place, and have focused on the contradictions of the Californian landscape. Other works have explored visual perception and video technology. The artist has also produced documentaries, which follow personal narratives. Work in this area includes the feature-length *Cradle*, the production of which was undertaken with the mentorship of Marina Goldovskaya. He currently teaches Experimental Media and Media Production at Aberystwyth University, UK.

ATR_1 – a trip to the end of the world (ATR_1 – potovanje na konec sveta)

Slika (zasnova, animacija, oblikovanje):
Bjørn Palmqvist
Fotografije skulptur: Thomas Busk
Zvok: Bjørn Palmqvist (glasba in produkcija)
in Janne Solvang (glas in glasba)
Besedilo: molitev Ave Marija v latinščini
9'49", 2010

Visual (Concept, animation, sculpturing):
Bjørn Palmqvist
Photos of sculptures: Thomas Busk
Audio: Bjørn Palmqvist (composition and
production) and Janne Solvang (vocal and
composition)
Text: Latin version of the prayer Ave Maria
9'49", 2010

ATR_1 – trip to the end of the world (ATR_1 – potovanje na konec sveta) je prvi izmed sedmih prizorov filma ATR, nastalega v produkciji Palmqvist Audio.

ATR_1 – a trip to the end of the world is the first of seven scenes from Palmqvist Audio's movie ATR.

Delo je nastalo kot navdih za preučevanje človeškega razuma in njegovih nezavednih energetskih sil. Delo je dobilo navdih v molitvi Ave Marija in poskuša upodobiti izkušnjo sveta. ATR_1 je v bistvu uvodni del in predstavi shemo, ki se v nadaljnjih delih popolnoma razkrije.

The work has been created to inspire for contemplation of the mind and it's undercurrents of energetic forces. Inspired by the Ave Maria prayer, ATR seeks to portrait the world experience. The prologue, which ATR 1 is, paints up a scheme which will be fully revealed in the episodes to come.

Glasba je nastala v sodelovanju z operno pevko Janne Solvang. Film je zvočna interpretacija molitve Ave Marija.

The score is created together with the classical soprano Janne Solvang. It's an audio interpretation of the prayer Ave Maria.

Uporabljeni računalniški programi: Photoshop, Final Cut, Aftereffects, Logic Pro, Adobe Media Encoder, Quicktime.

Programs in use: Photoshop, Final Cut, Aftereffects, Logic Pro, Adobe media encoder, Quicktime.

Palmqvist Audio je umetniško ime skandinavskega skladatelja in oblikovalca zvoka, Bjørna Palmqvista. Čeprav bi se sam najverjetneje opisal kot skladatelj in glasbenik, se je njegov interes za premikajoče in računalniško obdelane slike večal, in tako obvlada programiranje in avtomatizacijo vrednosti v računalniških programih za obdelavo zvoka, kot je Logic Pro.

Palmqvist Audio is the artist name of the Scandinavian composer and sound designer Bjørn Palmqvist. Though he would probably describe himself as composer and musician, the interest for the moving and computer generated visuals have been expanding, and interacts well with the programming and automation merit from Audio programs such as as Logic pro.

Poleg obstoječega projekta ATR, Palmqvist Audio trenutno snema album s soneti Williama Shakespeara.

Besides the ongoing ATR project, Palmqvist Audio is for the time being composing and producing an album with the sonnets of William Shakespeare.

Michael Saup (Nemčija / Germany)

1001suns.com, m-pire.com

Paradays (Rajski dnevi)

Igralci: Achim Wollscheid, Doris Raabe
Kamera: Anna Saup, Michael Saup
Glasba: Maria Koval, Michael Saup
Posebni učinki: Ralf Drechsler, Das Werk,
Frankfurt, Nemčija
Oprema: Bibo TV, Bad Homburg, Nemčija
Glasovi: P. B. Shelley, J. G. Bennett, Zener,
David Larcher, Eugenia Fulkerson
Mediji: 16 mm, video Super8, računalniška
grafika Mirage, Quantel Paintbox
Video format Betacam SP PAL
7'30", 1989

“Glattes eis ein paradeis für den der gut zu
tanzen weiß.”

“Gladek led je raj za tiste, ki obvladajo
drsanje.” (F. Nietzsche)

(Govori J. G. Bennet)

Podreditev, disciplina, delo, življenje.

Delo!

Disciplina!

Podreditev, disciplina, delo, življenje.

Prihodnost!

Podreditev, disciplina, delo, življenje.

Življenje!

(Govori Eugenia C. Fulkerson)

Sedaj sem jaz tista z vprašanji.

Imam tudi odgovore, vendar sedaj imam
vprašanja.

Tako je, krog ima odgovor.

(Govori David Larcher)

Veš, zavedati se moraš, (slika: dvoje pravih
očes)

veš, zavedati se moraš,
da je krog sklenjen!

(Besedilo: P. B. Shelley: *Esej o življenju*
(izvleček))

Actors: Achim Wollscheid, Doris Raabe
Camera: Anna Saup, Michael Saup
Music: Maria Koval, Michael Saup
Mirage: Ralf Drechsler, Das Werk,
Frankfurt, Germany
Hardware: Bibo TV, Bad Homburg,
Germany
Voices: P. B. Shelley, J. G. Bennett, Zener,
David Larcher, Eugenia Fulkerson
Media: 16 mm, Video Super8, Mirage
Computer Graphics, Quantel Paintbox
Video format Betacam SP PAL
7'30", 1989

“Glattes eis ein paradeis für den der gut zu
tanzen weiß.”

“Smooth ice is paradise for those who
dance with expertise.” (F. Nietzsche)

(Voice of J. G. Bennet)

Submission, discipline, work, life.

Work!

Discipline!

Submission, discipline, work, life,

Future!

Submission, discipline, work, life.

Life!

(Voice of Eugenia C. Fulkerson)

Now i'm the one with questions.

I have answers, too, but now I have
questions.

That's true, the circle does have an
answer.

(Voice of David Larcher)

You know, you have to realize, (image: 2
real eyes)

you know, you have to realize,

the circle is complete!

(Text by P. B. Shelley: *Essay on Life*
(excerpt))

Življenje.

Kaj so menjavanja oblasti, razpadi dinastij v primerjavi z mnenji, ki jih podpirajo? Kaj je rojstvo in propad religioznih in političnih sistemov, kaj sta kroženje Zemlje in delovanje elementov, iz katerih je ta sestavljena, v primerjavi z življenjem?

Kaj je vesolje zvezd in sonc, katerega del je ta obljudena Zemlja, njihovo gibanje in njihova usoda v primerjavi z življenjem? Življenje – velik čudež, ki ga ne cenimo, ker je tako čudežen. Dobro je, da nas na ta način razumevanje tistega, kar je naenkrat tako gotovo in težko dojemljivo, varuje pred osuplostjo, ki bi sicer prevzela in zastrašila delovanje tega, kar je njen namen.

Če je kak umetnik, ne ustvaril, temveč v svojih mislih le doumel sistem sonca, zvezd in planetov, ki ne obstajajo, in nam z besedami ali na platno naslikal prizor, ki nam ga ponuja nočni nebesni obok, in to razložil z znanjem astronomije, potem bi občudovali veličastnost. Resnično bi morali biti osupli, o takem človeku pa ne bi bilo odveč dejati: *“Non merita nome di creatore, se non iddio ed il poeta.”* (Prevod: Nihče si ne zasluži naziva stvarnika, razen boga in pesnika.)

Vendar na te reči gledamo nekoliko začudeno, zato je zavedanje teh reči z največjo zavzetostjo cenjena lastnost imenitne in izjemne osebe.

Mnogo ljudi te reči ne zanimajo. In tako je tudi z življenjem.

Življenje, ki zajema vse.

Življenje, ki zajema vse.

Video o najbolj prepoznavnih simbolih 70. let 20. stoletja, ki so jih uporabljali priznani znanstveniki.

lucysphere.com/www/m-pire.com/video/saup/MSaupBio.pdf

Life.

What are the changes of empires, the wreck of dynasties with the opinions which supported them, what is the birth and the extinction of religious and political systems, what are the revolutions of the globe and the operations of the elements of which it is composed, compared with life.

What is the universe of stars and suns of which this inhabited earth is one, and their motions, and their destiny compared with life? Life, a great miracle, we admire not, because it is so miraculous. It is well that we are thus shielded by the familiarity of what is at once so certain.

If any artist, I do not say had executed, but had nearly conceived in his mind the system of the sun and the stars and had painted to us in words, the spectacle now afforded by the nightly cope of heaven: great would be our admiration. Truly we should have been astonished, and it would not have been a vain boast to have said of such a man: *“Non merita nome di creatore, se non iddio ed il poeta.”* (Translation: None merits the name of creator but god and the poet).

But now these things are looked on with little wonder, and to be conscious of them with intense delight, is esteemed to be the distinguishing mark of a refined and extraordinary person.

The multitude of man, the multitude of man care not for it. It is thus with life.

That, which includes all.

That, which includes all.

A video about the most fragrant symbols of the 70's used by brave scientists.

lucysphere.com/www/m-pire.com/video/saup/MSaupBio.pdf

Untitled (Nenaslovljeno)

4', 2010

Projekt prikazuje nastanek abstraktnih podob in zvokov, ki jih ustvarja računalniški program z zaporednim preoblikovanjem. Prvi oblikuje s tremi osnovnimi dimenzijami, drugi pa z modulacijami valov. Računalniški program postane tako pomemben kot nastale podobe in zvoki, in ga razstavlja ob izdelku ne le zato, da se ve, kako so nastali, temveč tudi zato, da ustvari variacije (preoblikovanja), in predvsem kot alternativno razporeditev avdiovizualnih del.

Poleg opravljenega magisterija iz elektronskih umetnosti, opravljene diplome iz kinematografije na Univerzi za film v Buenos Airesu ima Alejandro Schianchi pridobljen naziv elektronskega tehnika v računalništvu. V svoji karieri je poučeval na različnih področjih elektronske umetnosti na Univerzi Tres de Febrero, kot tudi na Univerzi v Buenos Airesu na Fakulteti za arhitekturo in oblikovanje, na Univerzi za film in Univerzi Maimónides. Je avtor instalacij, videov, fotografij, video skulptur in uprizoritev. Svoje delo je predstavil v Nemčiji, ZDA, Kanadi, Španiji, Romuniji, Peruju, Braziliji in v večini znanih mest v Argentini. Prejel je pohvalo na podelitvi nagrad Limbo za elektronske in nove medije skupaj z Espacio Fundación Telefónica in Muzejem moderne umetnosti v Buenos Airesu.

4', 2010

The project involves the creation of abstract images and sounds generated completely by code with successive deformations. The first one with basic 3D shapes, and the second with wave modulations. The code becomes as important as the resulting images and sounds, exhibiting it beside the work not only to know how were made, but also to create variations (remixes), and mainly as an alternative distribution of audiovisual works.

Doing a Master in Electronic Arts, graduate from the University of Cinema in B. A. in Cinematography, Alejandro Schianchi has also an Electronic Technician in Computers. Professor in several fields in the Electronic Arts career at the University of Tres de Febrero, has also taught at University of Buenos Aires in the Faculty of Architecture and Design, University of Cinema, and University Maimónides. Has made installations, videos, photographs, video sculptures, performances, and has shown his works in Germany, USA, Canada, Spain, Rumania, Peru, Brazil, and in the most well know places in Argentina. Won a mention in the Limbo award of Electronic and New Media prize in conjunction with the Espacio Fundación Telefónica and the Buenos Aires Museum of Modern Art.

Bowling – a cycle of 5 films (Bowling – cikel petih filmov)

Zamisel in koncept: Space/Installation,
Remiks: Jan-Peter E. R. Sonntag
Didaskalije: Peter Carp
Programiranje videa: Thomas Plöntzke
Vir fotografij: zbirka šestih razglednic iz
Arezza iz 60. let 20. stoletja
Glasba/kompozicija/zvočno ozadje
tenor pozavna, bas pozavna: Marsyas
Kontrabas: Andre Neygenfind
Kitara: Harry Kügler
Bobni: Oliver Sonntag
Elektronsko programiranje in produkcija:
Sonntag
Studii: N-Solab (Berlin), Musikplant
(Lübeck)
Vsa zvočna ozadja so bila posneta junija
2003 v Arezzu na izvirnih mestih.
Produkcija: Carp / Sonntag 2003/2005
Koprodukcija: Steirrischer Herbst (Graz),
hARTware-Projekte (Dortmund), Gare du
Nord (Basel)
S podporo Kulturstiftung des Bundes in
TMA, Festspielhaus Hellerau (Dresden)
Odrska produkcija: THEATER LUZERN
2005

Začetek instalacij predstavljajo italijanske
razglednice s stanovanji iz 60. let 20.
stoletja, šansoni italijanske pevke Mine,
posneti v istem desetletju, in besedila
Michelangela Antonionija – načrti za film
niso bili nikoli narejeni. Razglednice so
skenirali in jih z elektronsko obdelavo
preoblikovali v virtualno filmsko sceno,
umetno ustvarjen prostor, v katerem se
lahko giblje kamera. S čustveno drastičnim
razvijanjem digitalno obdelanih pesmi
pevke Mine, se ti elementi v filmu izgubijo
(posnetki, delo kamere, rezi, urejanje) v
pripovednih nadaljevanjih filma, vendar
brez protagonistov, saj na razglednicah
ni ljudi. Preprosta in nekoliko dolgočasna
stanovanja so v popolnem nasprotju s

Idea & concept by Space/Installation and
remix: Jan-Peter E. R. Sonntag
Direction on Stage: Peter Carp
Video programming: Thomas Plöntzke
Visual source: a collection of 6 postcards
from Arezzo from the sixties
Music/Composition/Soundscape
Tenor-/ Bassposaune: Marsyas
Kontrabass: Andre Neygenfind
Guitarre: Harry Kügler
Drumset: Oliver Sonntag
Electronic programming and Production:
Sonntag
Studios: N-Solab (Berlin), Musikplant
(Lübeck)
All Soundscapes were recorded in June
2003 in Arezzo at the original places.
Production: Carp / Sonntag 2003/2005
Co-production: Steirrischer Herbst (Graz),
hARTware-Projekte (Dortmund), Gare du
Nord (Basel)
Supported by Kulturstiftung des Bundes
and TMA, Festspielhaus Hellerau
(Dresden)
Stage production: THEATER LUZERN
2005

The starting point of the installations
are Italian postcards showing housing
estates of the 1960s, chansons by the
Italian singer Mina, recorded in the same
decade, and texts by Michelangelo
Antonioni – sketches for films never made.
The postcards were scanned and, by
electronic processing, transformed into a
virtual film set, an artificial space, in which
a virtual camera can move. According to
the emotionally drastic development of
the digitally processed songs by Mina,
they are cinematically dissolved (clips,
camera work, cut, editing) up to apparently
narrative film sequences, only without
protagonists, since there are no people

klišej v pesmih, polnih čustvenosti in hrepenenja. Instalacija zgoj z uporabo zvoka in zapuščenih slik pripoveduje na videz čustveno zgodbo. Igralci razvijejo čustvene odnose drug z drugim skozi njihovo fizično prisotnost. Njihova besedila opisujejo sobe, kraje in ljudi na teh mestih; so besedila Michelangela Antonionija, začetki morebitnih filmov, ki pa se vedno začnejo z opisi sobe ali kraja. Oblikovalec zvoka je akustično dopolnil zapuščene filmske posnetke razglednic, slišimo lahko na primer glasove nevidnih ljudi. Trideset let kasneje smo se odpravili v Arezzo, da bi našli izvirna mesta vizualnih posnetkov. Tukaj smo posneli filmsko glasbo.

Bowling am Tiber se ukvarja s čustveno platjo krajev, stavb, prostorov ter odnosov med ljudmi in vesoljem; z besedili Antonionija nas vselej napeljuje k občutku osamljenosti.

Zaradi izjemno visoke ločljivosti je mogoče približati pogled točno v najmanjši del vzorca na tiskovini – dekorativni površini – in nadalje na digitalno strukturo slikovnih pik brez vmesnih faz. Abstraktni barvni prostori se razvijejo iz sprva navideznega semantično konkretnega vizualnega gradiva. Vzporedno se ukvarjamo z izjemnim upočasnjevanjem zvočnega gradiva – neke vrste zvočni vložek, ki omogoča zamrznitev filmske/glasbene dramaturgije v obliki “abstraktnega” zvoka oz. svetlobnih/barvnih prostorov. Pojavijo se prostori, ki so odprti za projekcijo čustev, ki se razvijejo v filmski pripovedi. Približevanje pri bližinskem slikanju skozi predmet zamrzne v prekomernem razširjanju zvoka v stanje mirovanja, s čimer je dosežena “brezčasnost”; prekomerno razširjanje v pripovedni čas.

Jan-Peter E. R. Sonntag

BOWLING, hARTware-Projects, Dortmund, 2004

in the postcards. The banality and partial dullness of the housing estates is set in contrast to the clichés in the emotional and yearning songs. Using only sound and deserted pictures, the installation tells a seemingly emotional story. The actors have an emotional relationship with each other through their physical presence. Their texts describe rooms, places, and the people in these places; they are texts by Michelangelo Antonioni, beginnings of possible films but always starting with the description of a room or place. The sound designer acoustically accomplishes the deserted film clips of the postcards, i. e., we hear the noise of invisible people. 30 years later we went to Arezzo to find the original places of the visual shots. There we recorded the soundtrack.

Bowling am Tiber deals with the emotional content of places, buildings, rooms and the relationship between human beings and space; with Antonioni it always leads to the feeling of loneliness.

Due to the extremely high resolution it is possible to zoom right into the grain pattern of the offset printing – ornamental surfaces – and further on into the digital pixel structure without any intergradations. Abstract colour spaces develop out of at first apparently semantically concrete visual material. Parallel we work with an extreme slowdown of the sound material – some kind of acoustic interpolation letting the cinematic/musical dramaturgies freeze as “abstract” acoustic as well as light/colour spaces. Spaces emerge that are open for the projection of the feelings developed in the cinematic narration. The close-up zooming through the subject-matter is congealed in the overexpansion of sound into standstill, thus becoming “devoid time”; an overexpanded in-between of narrated time.

Jan-Peter E. R. Sonntag

BOWLING, hARTware-Projects, Dortmund 2004

Jan-Peter E. R. Sonntag, rojen leta 1965 v Lübecku, se že od leta 1989 večinoma ukvarja z instalacijami, namenjenimi za točno določene lokacije, katerih osnova sta zvok in biomasa, ustvarja pa tudi na projektih z enobarvno plinsko svetlobo, ki jo je razvil v lastnem laboratoriju v sodelovanju s tovarnami svetil. Sonntag je pridobil akademsko izobrazbo na področju instrumentalne glasbe, likovne umetnosti, zgodovine umetnosti (novi mediji), teorije glasbe, kompozicije, filozofije in kognitivne znanosti, kar je študiral na različnih univerzah pri naslednjih profesorjih: Rudolf zur Lippe, Ivan Illich, Umberto Maturana, J. P. S. Uberoi, Gertrud Meyer-Denkmann, Gustavo Becerra Schmidt. Obiskoval je delavnice pri V. Globokarju, J. Cageu in A. Lucierju. Od srede 90. let dalje je osvojil številna priznanja in nagrade, sodeloval pri uprizoritvah, npr. s Franzem Erhardom, Waltherjem, delal kot kurator (pri Stiftung Weimarer Klassik) in soustanovil umetniške skupine, kot sta "unerhört" (Bremerhaven) and "oh ton" (Oldenburg). Leta 1991 je Jan-Peter E. R. Sonntag ustanovil majhno tiskarno Edition HORCH skupaj z Jensom P. Carstensom. Leta 1998 je delal kot pomočnik Maurizia Kagla in ustanovil hARTware Projekte v Dortmundu. Leta 2008 je dobil nagrado Capital Cultural Fond Berlin za projekt /e-topia/, nagrado German Sound Art Prize, kot tudi nagrado CYNETart. Uprizoritev njegovega dela /sonArc::ema/ so izvedli na slavnostni otvoritvi lanskoletnega festivala Ars Electronica v Linzu.

Since 1989 Jan-Peter E. R. Sonntag (born 1965 in Lübeck) has mostly been working on site-specific installations based on sound and bio mass but also specifically on monochrome gas discharge light which he developed in his own lab in cooperation with light companies. Sonntag has an academic background in instrumental music, fine art, art history (new media), music theory, composition, philosophy and cognitive science which he studied at various universities with the following teachers: Rudolf zur Lippe, Ivan Illich, Umberto Maturana, J. P. S. Uberoi, Gertrud Meyer-Denkmann, Gustavo Becerra Schmidt. Worksshops u.a. bei V. Globokar, J. Cage, A. Lucier. Since the mid 1990s he has gained a number of grants and prizes, collaborated on performances for instance with Franz Erhard Walther, worked as a curator (for Stiftung Weimarer Klassik) as well as co-founded artist groups like "unerhört" (Bremerhaven) and "oh ton" (Oldenburg). In 1991 Jan-Peter E. R. Sonntag founded the small press Edition HORCH together with Jens P. Carstensen. In 1998 he was the assistant of Maurizio Kagel and also co-founded hARTware Projekte (Dortmund). In 2008 Sonntag was awarded the Capital Cultural Fond Berlin for /e-topia/, the German Sound Art Prize as well as the CYNETart Award. The performance of his work /sonArc::ema/ was played at the opening ceremony of last year's ars electronica in Linz.

Two Highways (Avtocesti)

Risbe in slike: Boris "Bob" Koshelokhov
Režija: Alexander Markov in Nick Teplov
Vizualna zasnova in oblikovanje: Nick Teplov
Kamera: Mikhail Klyuev
Urejanje videa in zvoka: Vadim Teterin
Računalniška grafika: Nick Teplov, Vadim Teterin, Dmitry Groshikov
Glasba in zvok: MONO(jp), Boris Filanovsky, Vlad Petrov, Ilya Seletsky
Video posnetki: Maxim Katushkin, Nick Teplov, Alexander Markov, Kirill Kuzmichev
Svetovanje in podnapisi: Thomas Campbell
Podpora: Kirill Kuzmichev in Pavel Pavlovsky
26'50", 2008

Guru leningrajske avantgardne umetnosti, Boris "Bob" Koshelokhov si je zamislil načrt ustvariti eno največjih del v zgodovini umetnosti: sliko v velikosti 5000 kvadratnih metrov.

Dokumentarni film o uglednem petrograjskem umetniku Borisu "Bobu" Koshelokhovu. Guru leningrajske avantgardne umetnosti Boris Koshelokhov je preživel povojni čas brez staršev, izkusil potepuško življenje, menjal veliko delovnih mest, preстал politično preganjanje in kljub temu ustvaril spektakularne stvaritve. Sedaj si mora izmisliti samo še načrt, kako ustvariti eno največjih del v zgodovini umetnosti: sliko v velikosti 5000 kvadratnih metrov. Pripravljalne faze njegovega projekta so zaključene. Sedaj mora najti samo še dovolj veliko steno ...
Petrograd, 2008

Nick Teplov je ruski umetnik in grafični oblikovalec iz Petrograda. Diplomiral je leta 2005 na Inštitutu za tiskane umetnosti in je od takrat dalje zaposlen kot samostojni

Drawings and paintings: Boris "Bob" Koshelokhov
Directed by Alexander Markov & Nick Teplov
Visual concept and design: Nick Teplov
Camera: Mikhail Klyuev
Editing & sound editing: Vadim Teterin
Computer graphics: Nick Teplov, Vadim Teterin, Dmitry Groshikov
Music and noises: MONO(jp), Boris Filanovsky, Vlad Petrov, Ilya Seletsky
Video footage: Maxim Katushkin, Nick Teplov, Alexander Markov, Kirill Kuzmichev
Consultant & subtitles: Thomas Campbell
With the support of: Kirill Kuzmichev, Pavel Pavlovsky
26'50", 2008

The guru of the Leningrad underground, Boris "Bob" Koshelokhov has come up with a plan to create one of the biggest works in the history of art: a 5000 square meter painting.

Documentary on prominent Petersburg artist, Boris "Bob" Koshelokhov. The guru of the Leningrad artistic underground, Boris Koshelokhov survived the post-war orphanage, vagabond life, swapped numerous occupations, endured political persecution, but nonetheless produced a spectacular body of works. Now he has come up with a plan to create one of the biggest works in the history of art: a 5000 square meter painting. The preparatory stages of his project are finished. Now it's a just a matter of finding a wall that's big enough ...
Saint Petersburg 2008

Nick Teplov is an artist and a graphic designer based in Saint-Petersburg,

oblikovalec. Ukvarja se s fotografijo in snemanjem (dokumentarni in kratki filmi).

Russia. Graduated from the graphic design department at the Institute of Printing Arts in 2005 and has been employed as a freelance designer since. Photography. Filmmaker (documentary and shorts).

François Vautier (Francija / France)

BLADE RUNNER revisited >3.6 gigapixels (IZTREBLJEVALEC priredba >3.6 gigapikslov)

Vir: Blade Runner, film režiserja Ridleya Scotta (končna različica)

Trajanje: 1h 51 min 52s 19 stotink sekunde > 167.819 sličic >>

Ena slika v obliki PSB : 60.000 × 60.000 : 3.540.250.000 slikovnih pik >> 3,5 gigapikslov

Zvok: izvirna glasbena podlaga, Vangelis
Sestava/programska oprema: Combustion.
Mac pro 2X 2.26 GHz Quad-Core Intel Xeon. število plasti: 1!
4'13", 2009

Eksperimentalni film v čast legendarnemu filmu Ridleya Scotta *Blade Runner* iz leta 1982. Film je bil posnet v edinstveni ločljivosti 60.000 × 60.000 slikovnih pik (3.6 gigapikslov). Uporabili so 167.819 sličic iz filma "Blade Runner".

1> prvi korak: zamisel o filmu
Izločil sem 167.819 sličic iz filma *Blade Runner* (končna različica, 1h 51 min 52 s 19 stotink sekunde).

Nato sem zbral vse te sličice in dobil gigantsko sliko ogromnih dimenzij: kvadrat s približno 60.000 slikovnimi pikami na samo eni strani, skupno pa 3,5 gigapikslov).

2> drugi korak: iluzija

Nad to veliko sliko sem postavil virtualno kamero. Tako je to, kar vidite, kot iluzija, saj je v nasprotju z videnim samo ena slika. Gre

Source: Blade Runner by Ridley Scott (the final cut)

Runtime: 1h51mn52s19i > 167819 frames >>

One picture / format psb: 60 000 X 60 000 : 3 540 250 000 pixels >> 3.5 gigapixels
sound > from the original score by Vangelis

Compositing: Combustion. Mac pro 2X 2.26 GHz Quad-Core Intel Xeon. number of layers: 1!

An experimental film in tribute to Ridley Scott's legendary film *Blade Runner* (1982). This film was made as a unique picture with a resolution of 60.000 x 60.000 pixels (3.6 gigapixels). It was made with 167,819 frames from 'Blade Runner'.

1> first step: the "picture" of the film
I extracted the 167,819 frames from *Blade Runner* (final cut version, 1h 51mn 52s 19i) then I assembled all these images to obtain one gigantic image of colossal dimensions: a square of approximately 60,000 pixels on one side alone, 3.5 gigapixels (3500 million pixels)

2> second step: an illusion

I placed a virtual camera above this big picture. So what you see is like an illusion, because contrary to appearances there is only one image. It is in fact the relative

v bistvu za relativno premikanje virtualne kamere, ki preletava ogromno sliko in ustvari animirani film, kot projektirani film.

movement of the virtual camera flying over this massive image which creates the animated film, like a film in front of a projector.

ANTS in my scanner > a five years time-lapse! (MRAVLJE v mojem skenerju > po preteku petih let)

1'52", 2009

Pred petimi leti sem v svoj skener naselil kolonijo mravelj.

Vsak teden sem mravljišče skeniral.

Glasba: Franks – Infected Mushroom.

1'52", 2009

I installed an ant colony inside my scanner five years ago.

I scanned the nest each week.

Music: Franks – Infected Mushroom.

Po opravljeni diplomii iz likovne umetnosti je François Vautier sodeloval z galerijami sodobne umetnosti v Parizu. V času kratke vrnitve v akademsko življenje, ko je opravil magistrski študij stereoskopije na Univerzi v Parizu II, je srečal Guya Sagueza, začel sodelovati s televizijsko hišo ARTE (evropsko televizijsko omrežje) in tukaj postal eden najbolj nadarjenih oblikovalcev. Skupaj sta ustvarila številne oddaje za francoske televizijske postaje. Skupaj z Raphaelom Nadjarjem je ustanovil "A Bout Portant" in "Filmmaker Factory", kjer je nadaljeval z ustvarjanjem izjemno domiselnih naslovnih špic in prvega celovečernega filma: triler *Le P'tit Bleu*. V nadaljevanju svojega raziskovanja v oblikovanju, je François začel z delom na področju odkrivanja novih postopkov snemanja v virtualnih studijih. Njegov drugi celovečerni film je znanstvenofantastični film *Déjà Vu*. Zgodba najstnika v futuristični pripovedi, kjer se realnost zlije z virtualnim. Nato nadaljuje z raziskovanjem vzporednih svetov v izvedbi filma *Twenty Show*, prvega filma, ki ga ustvarja uporabnik (režija v sodelovanju z Godefroyem Fourajem).

After graduating from Fine Arts, François Vautier worked with contemporary art galleries in Paris. Returning briefly to academic life to obtain his masters in Stereoscopies at University of Paris II, he met Guy Saguez where he then embarked upon a collaboration with ARTE (a European television network) to become one of their most talented designers. Together, they produced a number of broadcasts for French television stations. Connecting with Raphael Nadjari he founded "A Bout Portant" and "Filmmaker Factory" whereby he continued to produce highly creative opening titles and his first feature film: the thriller *Le P'tit Bleu*. Continuing his research in design, François expanded on new processes of shooting in virtual studios. His second feature film *Déjà Vu* is a science fiction film. The story of a teenager in a futuristic fable where the reality merges with the virtual. He then prolongs the exploration of "Parallel Worlds" in the realization of *Twenty Show*, the first user generated film (co-directed by Godefroy Fouray).

Mannaka No le (Hiša na sredini)

Japonsčina z angleškimi podnapisi
"Jokajoča lastovka leti ob zori"
Čista japonska poezija, v celoti posneta v puščavah Nevade.

Besedilo: Izuru Deguchi (vzeto iz filma
Tenshi no kôkotsu, režiserja Kojija
Wakamatsuja)
7'50", 2006

O besedilu v filmu *Mannaka No le*

Besedilo pesmi prepeva v izvorni izvedbi natararica v filmu *Tenshi no kôkotsu* (Ekstaza angelov), režiserja Kojija Wakamatsuja, odjavna špica: Izuri Deguchi.

O posnetkih v filmu *Mannaka No le*

Leta 1954 je ameriški Zvezni urad za civilno zaščito (Federal Civil Defense Administration) izdal film *The House in the Middle*, katerega izdajo je podprla tudi organizacija National Paint, Varnish in Laquer Association, lobi ameriške slikarske industrije.

V poskusu prikaza "učinkov atomske toplote na ameriške domove" so v Nevadi zgradili miniaturne hiše in jih izpostavili atomskim eksplozijam.

Optimističen govorec iz urada National Clean Up – Paint Up – Fix Up Bureau trdi, da lahko svež nanos barve zaščiti dom pred popolnim uničenjem hiše v požaru, ki ga povzroči atomska eksplozija.

Gotovo je to nadrealen film o civilni zaščiti, ki zbega prihodnje generacije.

André Werner se je rodil in živi v Berlinu.

Japanese with English subtitles
"The crying swallow flies at dawn"
Pure Japanese poetry, entirely filmed in the deserts of Nevada.

Lyrics: Izuru Deguchi, taken from *Tenshi no kôkotsu* by Koji Wakamatsu
7'50", 2006

About the lyrics used in *Mannaka No le*

(The House in the Middle) The lyrics are originaly sung by a bar girl in the movie *Tenshi no kôkotsu* (Ecstasy of the Angels) by Koji Wakamatsu, writing credits Izuru Deguchi.

About the footage used in *Mannaka No le*

In 1954 the Federal Civil Defense Administration of the USA released *The House In The Middle*, co-sponsored by the National Paint, Varnish and Lacquer Association, a lobby for the american paint industry.

In an attempt to demonstrate "atomic heat's effects on American homes," miniature houses are built in the Nevada desert and exposed to atomic blasts.

An optimistic narrator of the National Clean Up – Paint Up – Fix Up Bureau explains that a fresh coat of paint can prevent your home from being burnt to a crisp in an atomic blast!

Certainly a surreal civil defense film to puzzle future generations.

André Werner was born in Berlin and lives there. Study of fine arts at the HdK Berlin, graduated 1986. Since the mid-eighties

Diplomiral je iz likovne umetnosti na HdK v Berlinu leta 1986. Od srede 80. let razstavlja, postavlja video instalacije, ustvarja videe in javno deluje. Leta 1989 si je zamislil in nato realiziral skupinske razstave in video uprizoritve, ki se osredotočajo na video umetnost in prostorske instalacije. Je ustanovitelj in umetniški vodja A&O Gallery v Berlinu. Od leta 1992 se ukvarja z umetniškim posredovanjem, snovanjem in izdajo umetniških publikacij, od leta 1997 pa z računalniško animacijo, televizijsko animacijo in snovanjem filmskih produkcij ter izdelavo digitalnih umetniških publikacij in računalniških instalacij. Je pobudnik in umetniški vodja Directors Loungea, leta 2005 ustanovljene odprte platforme za sodobno umetnost in medije.

exhibitions, video-installations, videos and works in the public space. Since 89 conception/realisation of group-exhibitions and video-screenings focused on video-art and room-installations. Founder and artistic director of the A&O Gallery Berlin. Since 92 art-mediation, conception/publishing of art-publications. Since 97 computeranimation, screen-animation for tv and movie-productions conception and authoring of digital art-publications and computer-installations. Initiator and artistic director of Directors Lounge, an open platform for contemporary art and media, founded in 2005.

Zhang Biying (ZDA / USA)

www.biyingzhang.net

Sensation Series (Niz senzacij)

Filmi o človečnosti
9'53", 2009

Navdaja me izjemno zanimanje za človečnost, ki jo izražam skozi fizično stanovitnost in variacijo površin. Izpostavljam zunanje plasti kože s pomočjo opazovanj, ki delno razkrivajo nepredvidljivo povezavo med notranjim svetom in zunanjimi površinami, ki so popačene in spremenjene v drugače predvidljivi fizični naravi. Okolja, ki so nam znana, nenadoma postanejo tuja in ostajajo kot takšna tudi v tem kontekstu.

Films about humanity
9'53", 2009

I have an overwhelming interest in humanity as expressed through physical consistency and variation of surfaces. I expose the external layers of skin through observations that partially reveal an unpredictable connection between the internal world and external surfaces blemished and degenerated in an otherwise predictable physical nature. Surroundings which might have been familiar suddenly feels foreign, and remain as such in this context.

China (Kitajska)

4'03", 2010

16. azijske igre so bile novembra 2010 v Guangzhouju na Kitajskem. Guangzhou je bil poleg Pekinga, kjer so bile igre leta 1990, drugo mesto na Kitajskem, ki je gostilo te igre. Tokratne Azijske igre so bile največje do sedaj. Dokumentarni film se loteva ozadja javno izpostavljenih prizorov tega tekmovanja in razkriva razdore in okoljske spremembe ponovnega razvoja in rekonstrukcije v Guangzhouju pred to pomembno, a kratkotrajno vseazijsko prireditvijo. Medtem ko prireditvev javno slavijo kot simbol sožitja v in med azijskimi državami, je spektakel izjemnih predstavitev pomembnejši od vprašanja prebivalcev in zaščite stabilnega, poznanega urbanega okolja.

Zhang Biying se je rodila na Kitajskem. V letu 2008 je diplomirala na Akademiji za likovno umetnost v Pekingu. V letu 2011 pa se je izpopolnjevala na School of the Museum of Fine Arts v Bostonu. Področja njenega zanimanja so: slikarstvo, umetnostna zgodovina, zvočna umetnost, film. Živi in ustvarja v ZDA.

Razstave v letu 2010:

PixelPops 2010 razstava digitalne umetnosti, New York/New Jersey metropolitan area. Asian Hot Shots Festival, Berlin. The Super 8 Festival Détours Sotorini, Grčija. VIDEOHOLICA, Mednarodni festival videoumetnosti, Varna, Bolgarija. Študentska razstava 2010, ISE CULTURAL FOUNDATION, New York. CologneOFF VI festival, Köln. The FREEDOM SPARKS, festival videa in filma LightCubeVideo's, Visual Voice Gallery, New York. TRANSFERA TV & MADATAC FESTIVAL, 2. edicija festivala sodobne avdio in vizualne umetnosti (MADATAC), Madrid. DEATH DOES THE POPSCICLE, GASP Gallery, Brookline, MA. Process Impact, Eagle Art Gallery Murray State University 604 Doyle Fine Arts, Murray, KY. 5. letna študentska razstava na Boston University Hillel Center, Boston.

4'03", 2010

The 16th Asian Games were held in Guangzhou, China in November 2010. Guangzhou was the second city in China to host the games after Beijing in 1990. 2010 games were the largest Asian Games ever. This documentary goes behind the publicly exposed scenes of this competition, revealing the disruptions and environmental transformations of redevelopment and reconstruction in Guangzhou prior to this important yet short-lived pan-Asian event. While the event itself is publicly celebrated as a symbol of harmony within and between the countries of Asia, the spectacle of an esteemed presentation takes propriety over the domain of inhabitants and the security a stable, known urban environment.

Zhang Biying was born in China. She lives and works in USA.

Education: Bachelor of Fine Arts, 2008. Central Academy of Fine Arts, Beijing, China. Master of Fine Arts; anticipated graduation, 2011. School of the Museum of Fine Arts, Boston. Areas of Concentration: Drawing/Painting, Art History, Sound Art, Film.

Exhibitions in 2010:

PixelPops 2010 digital art exhibits, New York / New Jersey metropolitan area. Asian Hot Shots Festival in Berlin, Germany. The Super 8 Festival Détours Sotorini, Greece. VIDEOHOLICA International Video Art Festival 2010, Varna, Bulgaria. Art Student Exhibition 2010, ISE CULTURAL FOUNDATION, New York. CologneOFF VI festival, Cologne, Germany. The FREEDOM SPARKS, LightCubeVideo's Video and Film Festival, Visual Voice Gallery, New York. TRANSFERA TV & MADATAC FESTIVAL, the II Edition of the Open Festival of Contemporary Audio-Visual Art (MADATAC), Madrid, Spain. DEATH DOES THE POPSCICLE, GASP Gallery, Brookline, MA. Process Impact, Eagle Art Gallery Murray State University 604 Doyle Fine Arts, Murray, KY. 5th Annual Student Show, Ruben-Frankel Gallery at Boston University Hillel Center, Boston.



Mia Makela, SOLU (Finska / Finland)

www.solu.org

Mia Zabelka, posebna gostja / special guest (Avstrija / Austria)

www.miazabelka.com

Kaamos Trilogy (Trilogija Kaamos)

Video performans v živo, 1 ura, 2007

Live video performance, 1 hour, 2007

Mia Makela (SOLU) je finska umetnica na področju medijev in žive kinematografije (live cinema), učiteljica, raziskovalka in kustosinja. Njena pot jo je vodila od raziskovanja šamanstva do umetnosti. Od umetnosti do multimedijske umetnosti in oblikovanja. Od multimedijske umetnosti do organiziranja dogodkov in delavnic o sodobni digitalni kulturi. V okviru umetniškega kolektiva fiftyfifty.org (katerega članica je bila do leta 2002) je med drugim organizirala delavnice o hekerskih spretnostih, audio laboratorij Gameboy Sound Lab in dogodek Playtime.

Od leta 2001 je pod psevdonimom SOLU ustvarjala dela live cinema po vsem svetu: ARS ELECTRONICA (Linz), SONIC ACTS (Amsterdam), SONAR (Barcelona), TRANSMEDIALE (Berlin), BANFF CENTER (Banff), GLASBENI BIENNALE V ZAGREBU, CIMATICS (Bruselj), AVIT (Birmingham), MAPPING (Ženeva), TRANSIT_MX (Mexico City), Live Cinema Nights (San Jose), Pixelache (Helsinki), BYTEME (Perth), MONKEY TOWN (NYC), STATE OF IMAGE (Arnhem), FESTIVAL POMLADI (Ljubljana), LARM (Stockholm), NATIONAL MUSEUM OF WOMEN IN THE ARTS (Washington D.C) itd. Sodelovala je z mnogimi eksperimentalnimi glasbeniki, med drugim: Mia Zabelka, ARBOL, Heidi Mortenson, Dj Rupture. Sodelovala je tudi z gledališči (Conservas, plesno gledališče Dani Panullo). Njeno delo so opisovali kot "temačni delirij, poln srhljivih prikazni, slika kompleksnega sveta, ki se razkrajja – digitalna različica poezije Williama Blaka". Njen slog sega od minimalne abstrakcije na eni strani do večplastnih kompozicij s pripovedno avdio-vizualnim popotovanjem,

Mia Makela (SOLU) is a Finnish media+live cinema artist, teacher, investigator and curator. Her trajectory has led her from shamanistic studies to art. From art to media art and design. From media art to organization of events and workshops on contemporary digital culture. As part of fiftyfifty.org collective (until 2002), she organized Hacker Techniques workshops, Gameboy Sound Lab and Playtime event amongst other activities.

Since 2001 she has performed live cinema, under the artist name SOLU, around the globe: ARS ELECTRONICA (Linz), SONIC ACTS (Amsterdam), SONAR (Barcelona), TRANSMEDIALE (Berlin), BANFF CENTER (Banff), ZAGREB BIENNALE OF MUSIC, CIMATICS (Brussels), AVIT (Birmingham), MAPPING (Geneve), TRANSIT_MX (Mexico City), Live Cinema Nights (San Jose), Pixelache (Helsinki), BYTEME (Perth), MONKEY TOWN (NYC), STATE OF IMAGE (Arnhem), FESTIVAL POMLADI (Ljubljana), LARM (Stockholm), NATIONAL MUSEUM OF WOMEN IN THE ARTS (Washington D.C) etc. She has collaborated with many experimental musicians including Mia Zabelka, ARBOL, Heidi Mortenson, Dj Rupture and worked with theaters (Conservas, Dani Panullo Dance theater). Her work has been described as "a dark delirium of images, a disintegrated vision on a complex world – a digital version of William Blake's poetry". Her style ranges from minimal abstractions to multilayered compositions following a dreamlike narrative audiovisual journey. She processes her visual material with MAX/MSP/JITTER, Isadora and Modul8. She has given lectures and written articles

podobnih sanjam, na drugi. Svoja vizualna gradiva obdeluje z MAX/MSP/JITTER, Isadoro in Modul8.

V preteklosti je predavala in pisala članke na različne teme, med drugimi tudi o živi kinematografiji, VJ-anju, robotih, avdiovizualni in digitalni kulturi ter o taktičnem zvoku. Leta 2006 je objavila svojo disertacijo na temo jezika in elementov, ki se uporabljajo v živi kinematografiji (medijski laboratorij Helsinške univerze za umetnost in oblikovanje). V tem delu so zbrane njene izkušnje z vizualijami v realnem času. V naslednjem letu je bila urednica posebne številke publikacije *a:minima* na temo žive kinematografije, ki je imela veliko naklado. Zadnja delavnica na temo kinematografije v živo se je odvijala v Kanadi, Mehiki, Španiji, Nemčiji, Belgiji, na Nizozemskem in Finskem.

Mia Zabelka, električna violinistka, multimedijaska umetnica in kustosinja živi in dela na Dunaju. Študirala je muzikologijo, violino, skladateljstvo, elektroakustično glasbo in novinarstvo na Dunaju, v Kölnu, Berlinu in v New Yorku. Številni koncerti in multimedijaski nastopi v Avstriji in drugih državah ter CD, video, radijske in TV produkcije. "Rezidentna skladateljica" v kölnskem umetniškem zavodu Kunststation St. Peter, številni koncerti in nastopi po Evropi, Ameriki in nekdanji Sovjetski zvezi. Gostujoča umetnica programa za mednarodne umetnike DAAD's (akademske izmenjave Nemčije), prejemnica štipendije in sredstev uglednih ustanov in nacionalnih uradov (Ministrstvo za umetnost in šolstvo, Fulbrightova komisija), trikratna dobitnica nagrade Ars Electronica prize (1988, 1993, 1994), zmagovalka nagrade WDR za skladatelje. Pri njej so bila naročena dela za Ars Electronico, Steirischer Herbst, Wiener Festwochen, Bonner Tage für Neue Musik, Alte Oper Frankfurt, Inventionen Berlin, Stiftung Akademie der Künste Berlin, New Music America, The Kitchen, Wiener Konzerthausgesellschaft in Transit.

Nastopila je na festivalih, kot so: Festival Synthese Bourges, Ars Electronica,

on various themes including live cinema, VJng, robots, audiovisual and digital culture and tactical sound. In 2006 she published her thesis on LIVE CINEMA language and elements, (Media Laboratory, Helsinki University of Art and Design) which gathers her experience on real-time visuals. The following year she edited widely distributed special issue on LIVE CINEMA for *a:minima* publication. Her latest workshop on live cinema took place in Canada, Mexico, Spain, Germany, Belgium, Holland and Finland.

Mia Zabelka is an electric violinist, multimedia artist and curator, lives and works in Vienna, studied music, the violin, composition, electro-acoustic music and journalism in Vienna, Cologne, Berlin and New York. Numerous concerts and intermedial performances in Austria and abroad, in addition to CD, video, radio and TV productions. "Composer in Residence" at the Kunststation St. Peter in Cologne, numerous concerts and performances in Europe, America and the former USSR. Guest of the DAAD's (German Academic Exchange Service's) international artists' programme, scholarships and funding from prominent organizations and national offices (Ministry for Art & Education, Fulbright Commission), three-time winner of the Ars Electronica prize (1988, 1993, 1994), winner of the WDR competition for composition. Commissioned works for Ars Electronica, steirischer herbst, Wiener Festwochen, Bonner Tage für Neue Musik, Alte Oper Frankfurt, Inventionen Berlin, Stiftung Akademie der Künste Berlin, New Music America, The Kitchen, Wiener Konzerthausgesellschaft and Transit.

Performances at the Festival Synthese Bourges, Ars Electronica, Frankfurt Feste, Inventionen Berlin, Steirischer Herbst, New Music America, Museum Moderner Kunst Wien and at the ORF state studios in Innsbruck, Dornbirn and Salzburg, at the Documenta in Kassel, the Biennale in Venice, the Kunsthau in Graz, the Mediale in Hamburg and the Intermediale in

Frankfurt Feste, Inventionen Berlin, Steirischer Herbst, New Music America, Museum Moderner Kunst Wien in državni studio ORF v Innsbrucku, Dornbirnu in Salzburgu, Documenta v Kasslu, Beneški biennale, graški Kunsthaus, hamburški Mediale and in münhenški Intermediale, H?rg?nge in amsterdamski De Ijsbreker.

Umetniška direktorica Klangturma v mestu St. Pölten v obdobju od 1996 do 2000. Začetnica (skupaj s Karin Schorm / cbb-projects) projekta "Engelspfad" na Dunaju, ki se je odvijal vsako leto med 1998 in 2001. Številne nagrade in priznanja na mednarodnih glasbenih festivalih.

Zabelka ustvarja glasbo skupaj z Johnom Zornom, Davidom MOssom, Fernandom Grillom, Eliotom Sharpom, Wolfgangom Mitetererjem, Fredom Frithom in Joem Zawinulom. Med drugimi sodeluje z DJ-ji Gerhardom Potuznigom, Robinom Rimbaudom in Electric Indigo. Navdih za njeno delo izvira iz časa, ko je spoznala Pauline Oliveros, Alvina Currana, Andresa Bossharda in Malcolm Goldsteina.

Mia Zabelka igra električno violino ZETA-Systems.

Munich, the H?rg?nge and at De Ijsbreker in Amsterdam.

Artistic director of the Klangturm in St. Pölten from 1996 to 2000. Initiator (with Karin Schorm / cbb-projects) of the "Engelspfad" project in Vienna, which took place annually from 1998 to 2001. Numerous prizes and awards from international music festivals.

Zabelka makes music with John Zorn, David Moss, Fernando Grillo, Eliot Sharp, Wolfgang Mitterer, Fred Frith and Joe Zawinul. She works with the DJs Gerhard Potuznig, Robin Rimbaud and Electric Indigo, amongst others. Her work has been inspired by her acquaintance with Pauline Oliveros, Alvin Curran, Andres Bosshard and Malcolm Goldstein.

Mia Zabelka plays an electric violin from ZETA-Systems.



Present doesn't Equal Reality (Sedanost ni realnost)

Izbor videov, 120' 1990–2010

Video selection, 120' 1990–2010

... mehurčki na površini ... iz brezna spomina ... se razblinijo, da izginejo ...

... bubbles on surface ... from the abyss of memory ... burst to disappear ...

Kino – Vlak – Potovanje – Znanje – Spomin – Zaznavanje, to so besede iz opisov videofilmov Heika Daxla in Ingeborg Fülepp. Na kratko bi lahko dejali: vse je povezano z vizijo. Kako se je človeška vizija, ali bolje rečeno vizualno zaznavanje, spremenilo z izumom filma in kasnejšim razvojem vseh prihajajočih vizualnih naprav? Obstaja razlog, zakaj se ta program prične prav s filmom “Le Cinema – Le Train” (Kino – Vlak), kjer filmski ustvarjalci primerjajo pogled skozi okna vlaka med potovanjem, kot je to opisal Victor Hugo (1837), in izkušnjo filma: “Rože na obrobjih polj so barvne pike, ali bolje rečeno rdeče in bele črte; pike izginejo, vse se spremeni v črte. Žitna polja postanejo rumene proge, polja detelje so videti kot dolgi zeleni trakovi.”

Cinema — Train — Travel — Knowledge — Memory — Perception, these are terms from descriptions of video films by Heiko Daxl and Ingeborg Fülepp. In a nutshell, one could say: it all concerns vision. How has human vision, or rather visual perception, changed since the invention of cinema and the later developments of all the forthcoming image machines? There is a reason, this program starts with the film “Le Cinema — le Train”, where the filmmakers make the analogy between the views out of the train windows while travelling, as Victor Hugo was describing it (1837) and the experience of film: “The flowers on the edge of the fields are colour spots, or better saying red and white stripes; there are no dots any more, everything turns into stripes. Crop fields become yellow streaks, clover fields appear as long green braids.”

Z načinom, kako umetnika polnita svoje “slikovne naprave” z besedili, postane jasno, da dojemata predstavo oz. “gledanje” zelo resno: obstaja povezava z mnenji, doumevanji, gledišči in zaznavami, saj imajo te besede v nemščini isti koren v videnju ali gledanju (Ansichten, Anschauungen, Standpunkte in Sichtweisen). Množinske oblike so tukaj uporabljene namenoma, kot pri Flusserju, in je moč reči, da kamera ne omogoča ideološkega mišljenja, saj se ne ujema z enim samim glediščem. Videti je, da Daxlov in Füleppin ustvarjalni postopek dosledno sledi temu konceptu, saj skoraj z vsakim novim filmom preizkuša nove perspektive. To je postopek, ki se ne omejuje na fotografske posnetke, temveč posega v abstraktnost, kompozicijo in prilagojen zajem slike. Viri teh podob

In the ways the two artist feed their “image machines” with texts, it becomes obvious they take vision, or ‘viewing’ as serious matter: there is the connection with opinions, conceptions, point of view and perceptions, all of which in German language have a root in seeing or viewing (Ansichten, Anschauungen, Standpunkte und Sichtweisen). The plurals are intentional here, as with Flusser, it is possible to say that the camera does not allow ideological thinking, as it is not compatible with a single point of view. The art practise of Daxl and Fülepp seems to follow those lines accordingly, as almost with every new video work they experiment with new perspectives; a practise that is

izvirajo iz potovanj, izjav in opazovanj, te pa so podrobno obdelane v postprodukciji. Če se pojavijo v obliki privida, kot simulirani svetovi, potem ne morejo nastati brez kritičnega, včasih tudi ironičnega oddaljevanja. Zato postane jasno, da je za temi podobami še vedno nekaj drugega. Včasih je nekaj, kar se lahko izgubi, ali ravno nasprotno, kar je še vedno dosegljivo, in kar ne more biti prikazano na drug način. Kljub vsemu s Heikom in z Ingeborg še vedno ostajamo v tem svetu: če povemo to v Wittgensteinovi prirejeni izjavi: "Če nečesa ni moč upodobiti na sliki, si tega ne smemo poskušati predstavljati."

Tako nas umetnika pustita v protislovnosti med fascinirajočimi svetovi podob in ironično oddaljenostjo ter svobodo izbire, katere poglede na svet in katere vrste realnosti bomo prevzeli iz filmov.

Kar je še treba omeniti je, da delo obeh umetnikov, ki ustvarjata neodvisno in vendar skupaj, si večinoma prizadevata za sodelovanje s skladatelji iz glasbenih zvrsti New Music ali Noise in tako vidita svoje stvaritve kot zvočno-slikovne kompozicije nastale v sodelovanju z drugimi.

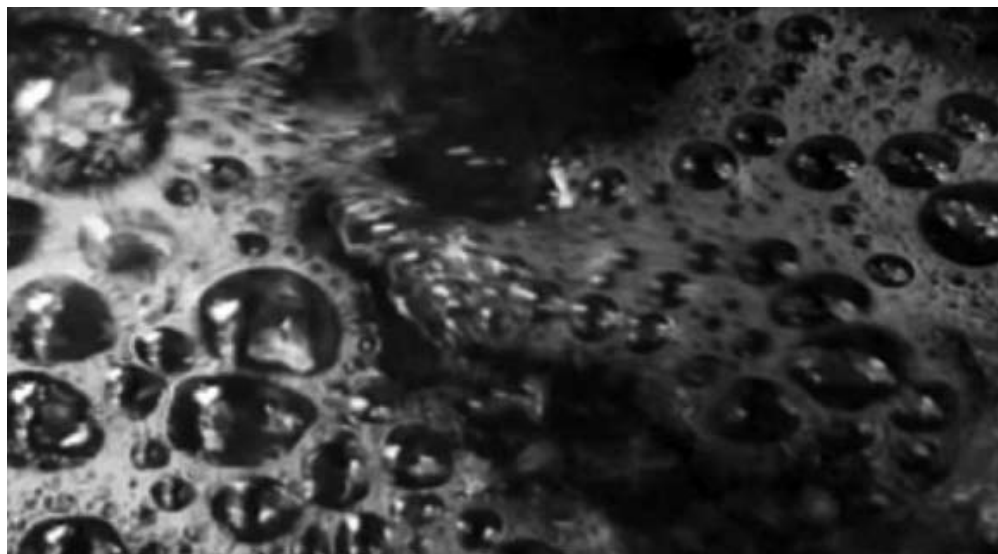
(Klaus W. Eisenlohr, 2009)

not constrained to camera images but that expands to abstractions, compositing and generated imaging. The sources of those images originate in travels, quotes and observations, while they are being processed heavily in post-production. If they appear as simulacra, as simulated worlds, then it does not happen without a critical sometimes ironic distancing. Thus it becomes clear that there still is something else behind those images. Something possibly lost, or conversely, still to be achieved, and which cannot be shown otherwise. Still, with Heiko and Ingeborg, we keep staying very this-worldly: to say it with an adapted quote of Wittgenstein, "whereof one cannot portrait in an image, thereof one must not try to picture."

Thus, the two artists leave us in ambivalence between fascinating image worlds and ironic distance, and the liberty of choices of which perspectives onto the world, which kinds of reality we take on from the films.

What is left to mention is that for their work both artist, who work both independently and together, mostly seek for collaborations with composers from New Music or Noise background, and thus see their works as collaborative sound-image compositions.

(Klaus W. Eisenlohr, 2009)



Paralelne digitalne strukture (Parallel Digital Structures)

Eksperimentalni intermedijski performans

Experimental intermedia performance

Produkcija: Aksioma – Zavod za sodobne umetnosti, Ljubljana

Production: Aksioma – Zavod za sodobne umetnosti, Ljubljana

Intermedijski performans se s pomočjo sodobnih tehnologij osredotoča na zvočne modulacije in vizualne strukture, ki preko heterogenih okolij in subvertiranja sočasnih prenosov podatkov s spletnih digitalnih video komunikacijskih sistemov vstopajo v polje umetniške intervencije. Avtor z različnimi programskimi rešitvami posega v kreativni proces in oblikuje digitalno manipulirane teksture, projicirane na treh vizualnih zaslonih. Skupaj z zvočnim spektrom, internetno povezavo, računalniškimi komponentami ter manjšimi kontrolnimi objekti se tako oblikuje aktivna infrastruktura za živo manipuliranje s prispelimi digitalnimi paketi in paralelnimi signali, pomembnimi za ustvarjanje zvočno-vizualne kompozicije.

This intermedia performance, using modern technologies, focuses on audio modulations and visual structures that through heterogeneous environments and the subversion of simultaneous data transfers from internet-based digital video communication systems enter the field of artistic intervention. Using various software solutions, the author intervenes in the creative process, thus forming digitally manipulated textures projected on three visual screens. Together with the sound spectrum, Internet connection, computer components and small control objects they form an active infrastructure for live manipulation with arrived digital packets and parallel signals relevant for creating an audio-visual composition.

Celoten performans presega klasične metode ustvarjanja audio-vizualnih kompozicij ter se eksperimentalno loteva iskanja novih izraznih sredstev v polju umetnosti in tehnologije. Proces prenosa v intermedijski strukturi lahko opišemo z distančnimi premiki kodiranih paketnih signalov na časovni premici in relevantnimi statističnimi variacijami, ki pa v podatkovnih kanalih izgubijo določene informacije. Prav na tem mestu avtor inovativno posega v kode tehnologije, saj z dodatnimi sredstvi izrablja manjkajoče ali nepopolne člene, jih generira, spaja ter distribuira v ločene kompozicijske elemente.

The whole performance exceeds the classical methods of creating audio-visual compositions, experimentally taking on the search for new means of expression in the field of art and technology. The process of transfer in the intermedia structure can be described by distance shifts of coded packet signals on a time line and relevant statistical variations, which, however, lose certain pieces of information in data channels. And it is here that the author, through additional means, inventively intervenes in the codes of technology, exploiting missing or imperfect elements, generating, joining and distributing them into separate compositional elements.

Marko Batista je v Ljubljani diplomiral iz slikarstva, magistriral pa na University of the Arts London / Central Saint Martins v Londonu (2006–2007). Je so-ustanovitelj multimedijske skupine KOLON:ART:RESISTANCE.

Z AV performansi in video deli se je udeležil preko štirideset festivalov in skupinskih razstav, kot so 10. Bienale mladih ustvarjalcev Evrope in Mediterana v Sarajevu; razstava »95-05« v Moderni galeriji Ljubljana; Center za sodobne umetnosti v Glasgowu; festival Izolenta 07 v St. Petersburgu; 10. Istanbul Bienale, Turčija; Media Art Friesland Festival 2007 na Nizozemskem; Visual Deflection festival, London; BIX-Facade Kunsthau Graz. Imel je samostojno razstavo v londonski Empire Gallery, lani se je udeležil prestižnega festivala Ars Electronica ter z razstavo otvoril bienale na Dunaju.

www.aksioma.org/parallel/index_slo.html

Marko Batista is Ljubljana-London based mixed-media artist. Together with Miha Horvat (son:DA) he founded the multimedia group KOLON:ART:RESISTANCE.

Several projects researching the field of digital image transformation processes, networking data, displaced sound-scapes and hybrid structures have been presented at festivals, galleries and different urban places.

www.aksioma.org/parallel/index_slo.html



Platforma za totalno umetnost 2010–2013 (Platform for Total Art 2010–2013)

V svoji že tretji koncentrirani pojavni obliki v letu 2010 v okviru festivala Pixxelpoint se razširjena platforma iniciative Cirkulacija 2 zopet sooča z razkorakom med trenutkom in konstruiranim časom – naturo in kulturo – med procesom in strukturo – in pri tem trdi, da je vsak proces, ki ima za cilj umetniško strukturo – umetniško dejanje. Platforma kot umetniško delo. Zdi se, da ima umetniško polje to enkratno zmožnost, da vsrkava vse osnovne vrste človeških hotenj – kreativnosti. Torej tistih, ki nimajo drugih agend – prenosov na druga strukturna polja – npr. ekonomije (igra za ekonomski dobiček) ali politike (igra za moč).

Raziskovanje učinkovitih drugačnih načinov medčloveškega sobivanja je eno od teh hotenj – na drugem koncu pa seveda slejkoprej tudi kreiranje / harmoniziranje samega sebe in osebne podobe o svetu. Zato tudi cela vrsta novih oblik umetniškega izraza znotraj sodobnoumetniških praks. Od aktivizma, odprtokodnih principov, do-it-yourself pristopov in drugih načinov neposrednejšega – živega javnega nastopanja.

Torej: interaktivnost, ki je razumljena kot medčloveški princip in ne kot tehnološko-umetniški žanr. Metaforika simbolov naj se neposredneje – trdneje pokaže v umetniškem delu / delovanju. Umetniško delo lahko nemara precizneje spregovori skozi umetnika, ki ga je ustvaril. Konec malikovanja, nepotrebnih mistifikacij? Zato tudi odločitev za večdnevno javno dogajanje z velikim številom neposredno prisotnih avtorjev.

Socialna struktura je participatorna, nehierarhična in znotraj individualnih izrazov sodelujočih interdisciplinarna,

In its third condensed form in 2010 within Pixxelpoint festival the expanded platform Cirkulacija 2 was again testing the gap between the momental and constructed time – the nature and culture – the process and structure – and claiming that every process that has an aim to build up an art structure – is an action of art. The platform as an art work. It seems that art field has a unique potential to suck in all basic areas of human activities – creativities – those that do not have other agendas – transpositions to other structural fields – e.g. economy (the profit game) or politics (the power game).

Exploration of the alternative effective ways of human co-existence is one of such areas – on the other side is of course again the search and creation/ harmonisation of the individual self and the individual reflection of such space of co-existence. Therefore the vast number of new forms of artistic expression that emerge constantly within the contemporary art area. From activism, open-source-code principles, do-it-yourself approaches and other ways of less representational = more direct approaches – the public live artistic events.

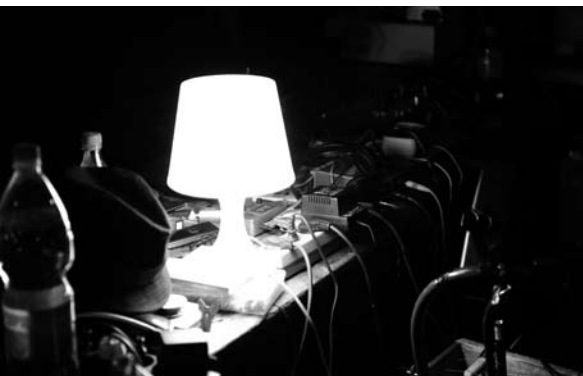
So: interactivity, understood as the basic inter-human principle and not as technological and artistic genre. The metaphors of the symbols should be able to present itself in a much clearer way in an art piece / art work. An art work might speak more precisely through the mouth of an artist, that created it. The end of mistifications / the end of idolatry? Therefore the decision for condensed week long public events with a large number of artists / authors present.

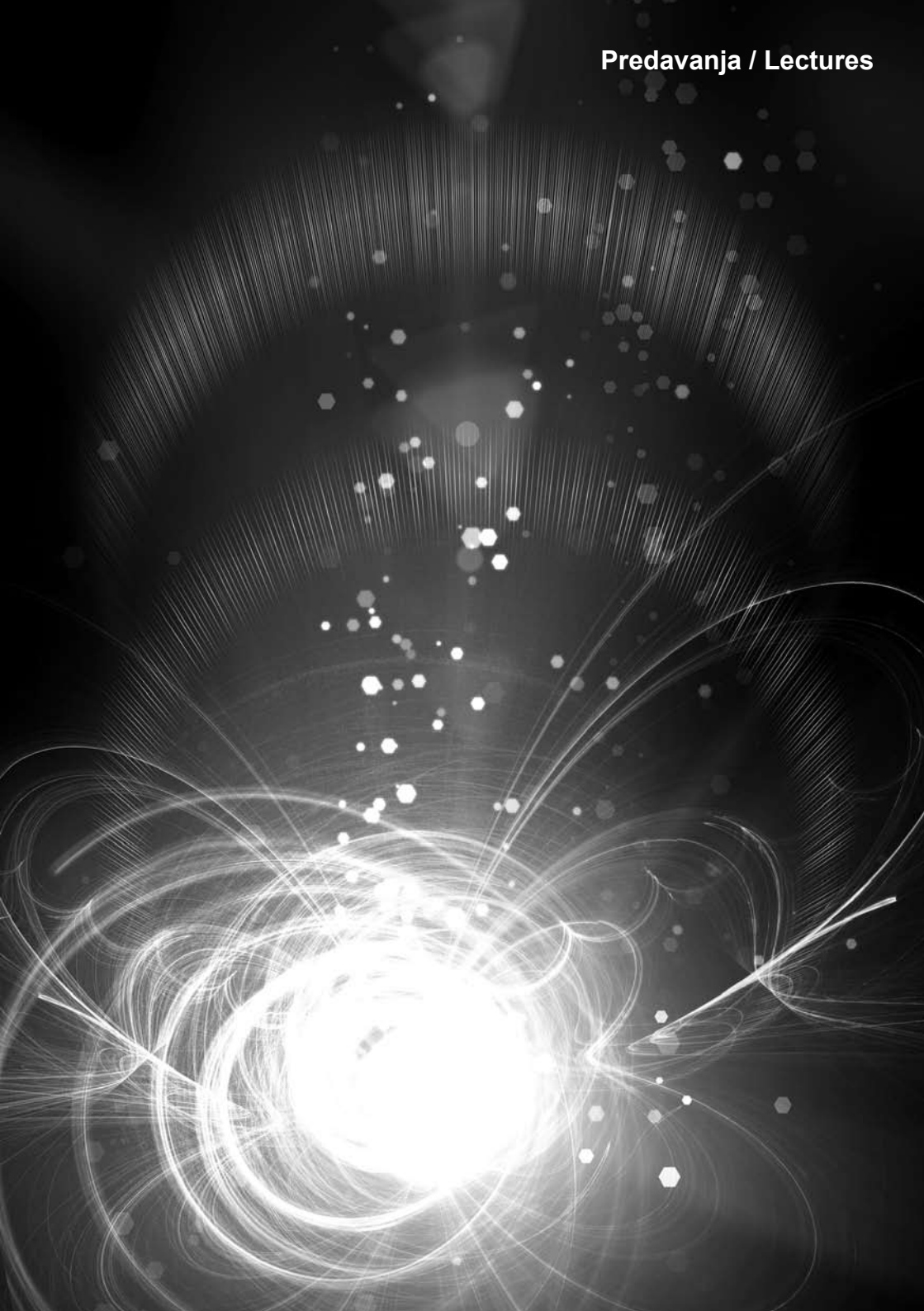
ali kot raje rečemo: antidisciplinarna – torej proti ločevanju v discipline / red. Na vseh področjih uspešno sestavljena platforma postane umetniško delo, kadar vzbudi pri udeležencih pozitivne občutke in pusti pečat. Konjunkcija = zlepljenje časa in prostora z živim mesom človeške prisotnosti.

Sodelujoči: Boštjan Leskovšek, Ksenija Čerče, Stefan Doepner, Neven Korda, Bojan Andjelković, Elisa Ulian, Petra Kapš, Dennis Tan, Borut Savski in drugi.

The social structure is defined as participatory, non-hierarchical and – within the individual expressions of the participants – interdisciplinary, or as we prefer to call it: antidisciplinary – so: against the division into disciplines / order. A platform – successfully combined on all levels – becomes an art work, when it provides positive feelings and a longer term memory. Conjunction = the merging of time and space with the living flash of human presence / awareness.

Participating: Boštjan Leskovšek, Ksenija Čerče, Stefan Doepner, Neven Korda, Bojan Andjelković, Elisa Ulian, Petra Kapš, Dennis Tan, Borut Savski and others.





Circuit Explorations (Raziskovanja vezij)

Predstavitev / performans

Delo *Circuit Explorations*, ki črpa navdih iz pravil in skrbno uravnoteženih konstant, ki vladajo našemu svetu, je poskus stvaritve kompleksnega sistema od začetka. Enaka analogna elektronska vezja so urejena tako, da sestavljajo omrežje, pravila medsebojne interakcije pa so določena v postopku ročnega iskanja. To iskanje kompleksnosti – s pomočjo vizualizacije in sonifikacije – je obsojeno na propad, saj je nabor možnih konfiguracij sistema ogromen in nepregleden.

Eva Schindling (*1981) je zaključila magisterij iz umetnosti in tehnologije na švedski univerzi Chalmers in pridobila diplomski naziv iz študijskega programa Interakcija in oblikovanje medijev ustanove FH Joanneum v Avstriji. V interdisciplinarnem prostoru nekje med umetnostjo, znanostjo, tehnologijo in oblikovanjem avtorica ustvarja programske in strojne rešitve. Pri raziskovalnem delu jo vodi zanimanje za nastanek kompleksnosti in naravo resničnosti, s poudarkom na dinamiki nelinearnih procesov. V svojih delih obravnava področja, ki segajo od evolucijske robotike, formiranja algoritemskih vzorcev do vizualiziranja sicer nevidnih zvočnih valovanj. Razstavljala je na festivalu medijskih umetnosti Japan Media Arts, hongkonškem umetnostnem muzeju, na razstavi Live Herring na Finskem ter na festivalu Ars Electronica. Pred kratkim je sodelovala kot raziskovalka asistentka na kanadskem inštitutu za nove medije Banff, kjer je raziskovala nastanek kompleksnosti v elektronskih vezjih, možnosti hitrega prototipiziranja vizualizacije podatkov ter srečanja s četrto dimenzijo v okolju virtualne resničnosti CAVE.

Presentation / performance

Inspired by the rules and finely-tuned constants governing our universe, *Circuit Explorations* is an attempt at creating a complex system from scratch. Identical analog electronic circuits are assembled into a arbitrary network and its interaction rules are tuned in a manual search process. The search for complexity – guided by visualization and sonification – becomes a doomed performance as the space of possible system configurations turns out to be vast and overwhelming.

Eva Schindling (*1981) received a MSc. in Art and Technology from Chalmers University in Sweden and a degree in Interaction and Media Design from FH Joanneum in Austria. She creates hardware and software solutions in the interdisciplinary zone between art, science, technology and design. Driven by a fascination for the emergence of complexity and the nature of reality her research puts a focus on the dynamics of non-linear processes. Her work ranges from embodied evolutionary robotics, algorithmic pattern formation to the visualization of otherwise invisible sound waves and has been shown at the Japan Media Arts festival, Hong Kong's Museum of Art, Finland's Live Herring exhibition and the Ars Electronica. Recently she worked as a research assistant at the Banff New Media Institute in Canada, exploring the emergence of complexity from electronic circuits, rapid prototyping possibilities for data visualizations and encounters with the fourth dimension in a virtual reality CAVE.

Investigating the Invisible: Hidden Information within Shadows (Raziskovanje nevidnega: Skrite informacije v sencah)

Povzetek

„Umetniško delo podaljšuje in presega običajne zaznave. Umetniško delo zajame samo bistvo tistega, kar običajna zaznava trivializira in spregleda.”

(E. Levinas, *Reality and Its Shadow* (Resničnost in njena senca))

Zasnova: Kot izvira že iz grške mitologije, svetloba v zahodni ideologiji igra osrednjo vlogo in se tesno povezuje s pojmi, kot so “resnica”, “spoznanje” in “čistost”. Tema in senca se po drugi strani vedno uporabljata kot metafori za antipod tem pojmom. Koncepti, kot so “demokracija”, “svoboda izražanja”, “človekove pravice” so se znotraj te ideologije preoblikovali skozi celotno obdobje razsvetljenstva. Danes, v dobi komunikacije, se zanesljivost teh konceptov postavlja pod vprašaj, če sledimo informacijam, protislovjem, teorijam zarote, nasprotovanjem, ki se prav tako hitro širijo. Vsaka država ima svojo vlado v senci, svojevrstno državo znotraj države, v vsaki ekonomiji je tudi senčna ekonomija. Nerešeni umori, nenadni državni udari, bankrotirane države, nepričakovani upori, odcepitve držav ... V ozadju teh dejstev lebdi teorije zarote, tako vseprisotne kot sence in tako tudi spregledane, saj so tako običajen del našega življenja, da nanje gledamo enako kot na sence.

V luči tega mnogi umetniki ustvarjajo dela s skritimi pomeni, skušajo vsaj na prvi pogled prikriti smisel namesto odkrito izraziti svojih namenov. Nekateri sence uporabljajo kot orodje, s katerim se odzivajo na nezanesljivost razširjanja “resnic”, ki so prikazane v zelo jasni luči.

Abstract

„An artwork prolongs, and goes beyond, common perception. What common perception trivializes and misses, an artwork apprehends in its irreducible essence.”

(E. Levinas, *Reality and Its Shadow*)

Concept: Having its basis on the Greek Mythology, light has been a major phenomenon of Western Ideology that is very much related with “truth”, “knowledge” and “purity”. Darkness and shadow, on the other hand, has always been used as metaphors as oppose to these notions. The conceptions of “democracy”, “freedom of speech”, “human rights” were reshaped within this ideology throughout the Age of Enlightenment. Disclaiming the reliability of these concepts, today, in the era of communication, following each piece of given information, the controversies, conspiracy theories, contradictory oppositions are as well spread rapidly. Each nation has its own shadow government as a deep state, each economy has a shadow economy. Unsolved murders, abrupt military coups d’état, bankrupting countries, unexpected rebellions, divisions of countries ... All the conspiracy theories behind all these facts are floating on the air, as pervasive as shadows, and with their omnipresence, they are being normalized and ignored as we treat shadows.

Reflecting on these facts, numerous artists are producing their work with hidden connotations, aiming to keep the meaning invisible, at least at the first glance, rather than projecting their intentions explicitly. Some use shadows as a tool to respond to the unreliability of spread “truths” that are offered under very sharp light.

Opis projekta

Ta projekt je poskus raziskovanja mogočih političnih konotacij, sugeriranih z uporabo senc in podobnih metod prikrivanja v umetniškem ustvarjanju.

Predlaga analizo možnih preoblikovanj spomina, prostora in časa, z uporabo senc kot sledov izkušenj in ujetih trenutkov. Podvprašaj postavlja mejo med dejansko in umetnostno izkušnjo, razmerje med resničnostjo, vizualno zaznavo in senco, ter raziskuje dvojnost prikazanega in prikritega v umetniškem delu. Prizadeva si odpreti prostor, v katerem bi bilo mogoče raziskovati izkušnjo sence, primerjati njeno lastnost z lastnostjo objekta, ki senco meče ter opredeljuje obstoj sence kot časovno omejeno in nematerializirano umetniško delo. Predlaga raziskovanje praks namenskih senc v sodobnih umetnosti, pri katerih je senca neodvisna slika in obstaja fizična povezava med umetniškim delom in razstavnim prostorom.

Outline of the project

This project aims to investigate the possible hidden political connotations suggested through the use of cast shadow and similar methods of invisibility in art practices.

It suggests an analysis of possible transformations for memory, space and time by considering shadows as traces of experiences and temporal captures. It questions the border between actual and art experience, relationship between reality, visual perception and shadow and analyses the duality between what is shown and what is hidden in a work of art. It aims to open a space to explore the experience of shadow comparing its identity with the identity of the object casting it and proposes the existence of shadow as a temporal and non-material object of art. It suggests investigating the practices of intended shadow in contemporary art, considering shadow as an independent image and as a physical connection between the art object and the exhibition space.



Raziskuje socio-kulturološke in politične analize sence in njene povezave s teorijami zarote, ki se ustvarjajo v različnih kulturah. Osrednji fokus projekta so bili umetniki, ki prihajajo iz držav, kjer je svoboda izražanja omejena in / ali umetniška dela, ki govorijo o teh temah.

Filozofski vidik gledanja in dekonstrukcija vidnega/nevidnega je bil analiziran skozi prizmo Derridajeve "Memoarje slepih" v smislu pristopa k pojmom "oprijemljivosti" in "začasnosti", ki ju pod vprašaj postavljata Merleau-Ponty in Levinas.

Ključne besede raziskave so med drugim resnica, vizualna zaznava, zarota, oprijemljivost, napačno razumevanje, zavajanje, lažno predstavljanje dejstev.

The socio-cultural and political analyses of shadow and its possible relations with conspiracy theories that are created by different cultures have been researched. Artists that are coming from the countries where freedom of speech is problematic, and/or artworks referring to these issues have been the main focus.

The philosophical aspect of the perception and deconstruction of visible/invisible have been analyzed through Derrida's "Memoirs of the Blind" in relation to the approaches to "corporeity" and "temporality" as questioned by both Merleau-Ponty and Levinas.

Truth, illusion, visual perception, conspiracy, false image, memory, time, temporality, corporeity, misunderstanding, misinformation, misrepresentation are some of the keywords of this research.

Borders and the Infinite (Meje in brezmejno) 2007–2010

Video predavanje za Transmediale07 v berlinski Akademiji za umetnost in znova prikazano na festivalu CYBERFEST v muzeju Hermitage, Sankt Peterburg 2010

“Ne 5. december 2010, ampak 6. januar 2007 ob 0:11 uri sta datum in ura, ki ju prikazuje moj prenosnik, kamor sem zapisal prve vrstice, ki ste jih pravkar slišali, in jih v svojem umu projiciral do njihovega prvega javnega branja v tem trenutku. Tako je opisan metrični interval med dvema točkama v času, ki se je iztekel pravkar in v katerem bom zbral ter zapisal svoje misli v angleškem jeziku in zlasti v nemščini – saj razmišljam pretežno v nemščini, tako da je to, kar sedaj poslušate, predelava prevoda in skrajšanja.

(...)

Omejitve umetnosti z elektronskimi, digitalnimi sistemi, so deloma tehnične narave in so povezane s formati – formati že sami po sebi omejujejo: velikost pomnilnika, procesorska moč in zlasti ločljivost in kompresija ter praktične lastnosti in omejitve vmesnika, te omejitve pa se pokažejo tudi pri interakciji z našim sistemom zaznavanja, torej postanejo tudi fiziološke in kognitivne. To vpliva na način zaznavanja oblik in vzorcev, sistem aktivno filtrira in kompresira, da bi izluščil tisto, kar je domnevno bistveno – in vse to se dogaja podzavestno.

Tako se znajdem v distopiji.”

Jan-Peter E. R. Sonntag

A video-lecture for the Transmediale07 at the Academy Of Arts in Berlin reloaded for the CYBERFEST at the Hermitage in St. Petersburg 2010

“And it is not December 5th, 2010, instead January 6th 2007, 0:11 a. m. is the date and time displayed by my laptop on which I wrote the first lines which have just sounded, projected them in my imagination to the point now of their first public reading. Thus is described the metricized interval between two points in time which lapsed just now, in which I will compile, write with fountain pen and on the laptop in English and above all in German – for I think mainly in German, so that what you are now hearing is the reworking of a translation and abridgement.

(...)

The boundaries of an art with electronic, digitally coding and decoding systems are in part of a technical nature and lie in the formats – formats in themselves confine: in memory size, processor speed and above all in resolution and compression and the physics of the interface and these boundaries, mirrored – also emerge in interaction with our sensory system as something physiological and cognitive. Depending on which forms and patterns are perceived, the system actively filters and compresses in order to arrive at what is supposedly essential – and all this beneath our consciousness.

I locate myself in dystopia.”

Jan-Peter E. R. Sonntag



Prizor iz BORDERS & THE INFINITE, ki prikazuje
GAMMAvert, The Kitchen Gallery, NY 2007
Fotografija: Jan-Peter E. R. Sonntag

Still out of BORDERS & THE INFINITE showing
GAMMAvert, The Kitchen Gallery, NY 2007
Photo by Jan-Peter E. R. Sonntag





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