



ZAUPANJE & TRUST TVEGANJE & RISK

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23. mednarodni festival sodobnih umetniških praks
23rd International Festival of Contemporary Art Practices

Pixxelpoint 2022 – 23. mednarodni festival sodobnih umetniških praks

Nova Gorica/Gorica, 10.–26. november 2022

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Betina Habjanič

ZAUPANJE & TVEGANJE

Zaupanje in tveganje sta kot koncepta medsebojno izrazito povezana. Z zaupanjem gradimo medosebne in meddružbene odnose, vzpostavljamo ravnovesje med tistim, v kar verjamemo, in tistim, kar nam je tuje, predvsem pa z zaupanjem vstopamo v civilizacijski diskurz, ki v resnici povezuje oba koncepta. Brez tveganja namreč tudi zaupanja ni mogoče vzpostaviti, saj medosebni odnosi uspevajo le z nepristranskim in vzajemnim kompromisom, z odkritostjo, ki jo oblikujemo v okviru družbenih, kulturnih in drugih vplivov. Tvegamo, ko zaupamo, a hkrati ne moremo zaupati, če ne tvegamo. Bistvo zaupanja je prav upanje: upati si izbrati kompromis, ki preseže tveganje oziroma ki tveganje spremeni v določen odnos, skozi katerega vzpostavljamo bližino ali distanco, najsibo do drugih oseb, drugih predmetov ali drugačnega mišljenja.

Če nas je pandemija naučila česar koli – in verjamemo, da nas česa vendarle je – je to dejstvo, da smo medosebne in s tem družbene ali socialne odnose jemali kot samoumevne. Kaj nam pa morejo, smo mislili še v začetku leta 2020. Zaupali smo znanosti, verjeli v odprto družbeno okolje, z veseljem tvegali socializacijo in razmišljali o napredku. Če smo v začetku pandemije še zaupali v splošno doktrino človeškega sočutja in glasno govorili o solidarnosti, smo bili hitro soočeni z nujno odločitve za tveganje: izolacija, prekuževanje ali cepljenje. Prepuščeni prostovoljstvu smo hitro dojeli, da ne zaupamo pravzaprav nikomur: ne sebi ne sočloveku in tudi ne strokovni javnosti. Ujeli smo se v zanko nezaupanja.

Zaupanje in tveganje sta tako prva definicija človekovega odnosa do nečesa, naj bo to medosebni odnos ali odnos med stvarmi ali pojmi, ki imajo z določenega stališča kaj skupnega. Umetnost nedvomno je tisto »sredstvo«, ki s svojo estetsko vrednostjo in nepristransko sporočilnostjo nevtralnno nagovarja tako posameznika kot družbo. Spremeniti človekov odnos do narave, umetnosti ali ljudi pomeni imeti kritičen, naklonjen ali odklonilen, torej pozitiven ali negativen odnos. In ker vsaka sprememba zahteva čas, se moramo soočiti z vprašanjem, kako tveganje za zaupanje nevtralizirati oziroma kako misliti »nov svetovni red«, znotraj katerega so se zaradi pandemije spremenili družbeni odnosi v toliko, da jih ni več mogoče prepoznati.

Umetnost – še posebej intermedijska – nosi v sodobnem času veliko odgovornost. Če želimo namreč ponovno vzpostaviti ravnotežje, najsibo družbeno, pojmovno ali

civilizacijsko, bomo morali zgraditi zaupanje na tveganju, ki nas najbolj zadane: tveganju, da zdrsnemo v brezno apatičnosti in avtoimunske hipokrizije, v katero nas nezadržno vleče pandemija, ki ji še kar ni videti konca. Če torej sprejmemo hipotezo, da je s pomočjo angažirane in artikularane umetnosti moč vsaj ponovno odpreti medčloveški diskurz in ga takorekoč utiriti, spraviti nazaj v orbito, je zdaj pravšnji trenutek za to. Nižje, kakor smo, je namreč težko pasti. Zaupati v moč sporočilnosti umetnosti, ki nase prevzema tveganje, da tudi sama ostane nerazumljena, a kljub temu vztraja, je subtilna naloga. Umetnost se s tem vrača h koreninam: omogočiti nujni temelj za prevetritev družbene odgovornosti, ki jo nenazadnje na svojih ramenih nosi prav vsak izmed nas. In kdo bi lahko kritično, z umerjeno distanco in intimnim vpogledom to opravil uspešneje kot umetnost? Odločitev za tveganje znotraj umetniškega diskurza je tako hkrati odločitev za upanje. Upati si spet zaupati.

Nina Jeza

TRUST & RISK

Trust and risk are very interlaced concepts. Trust allows us to build interpersonal and intersocietal relations, to achieve a balance between what we believe in and what is alien to us, but most of all it allows us to enter into a civilizational discourse, which in fact connects both these concepts. Without risk, it is impossible to achieve a balance since interpersonal relations thrive only in a situation of unbiased and mutual compromise, a candour that we shape within the framework of societal, cultural, and other influences. We take risk when we trust, but we cannot trust if we do not take risk. The essence of trust is to dare: to dare to choose a compromise that overcomes risk or that turns risk into a certain relationship through which we maintain closeness or distance, be it to other persons, other objects, or other ways of thinking.

If the pandemic has taught us anything – and we believe that it has taught us something – it is that we have been taking interpersonal relations, and hence social relations, for granted. “What can they possibly do to us?” we thought as late as the beginning of 2020. We trusted science, we believed in an open social environment, we were glad to risk socialising, and we were thinking about progress. Yet while we trusted the general doctrine of human compassion and spoke loudly of solidarity at the start of the pandemic, we were quickly faced with the urgency of taking risks:

should we risk isolation, immunity through infection, or vaccination? Left to our own devices, we quickly realised that we do not actually trust anyone: neither ourselves, our fellow human beings, nor the experts. We became trapped in a loop of distrust.

Trust and risk are thus the first definition of man's relationship to something, be it an interpersonal relationship or a relationship between things and notions that have something in common from a certain standpoint. Art is undoubtedly the "means" that speaks neutrally to both the individual and society with its aesthetic value and its unbiased meaningfulness. Changing the human attitude to nature, art, or people means having a critical – favourable or unfavourable, positive or negative – relationship. And because every change takes time, we must face the question of how to neutralise the risk of trust, that is, how to think a "new world order" in which social relationships have changed so much due to the pandemic that they have become unrecognisable.

Art – and intermedia art in particular – carries great responsibility in modern times. If we are to restore a balance, be it social, conceptual, or at the level of the entire human civilisation, we will have to build trust on taking the kind of risk that has the greatest potential to cause hurt: the risk of slipping into the abyss of apathy and autoimmune hypocrisy that the pandemic is inexorably dragging us into and that has no end in sight yet. If we are to accept the hypothesis that it is possible to at least reopen interpersonal discourse and put it back on track, back into orbit, with the help of engaged and articulated art, now is the right moment to do so. Because it is difficult to fall any deeper than we have fallen. To trust in the meaningfulness of art, which has taken on the risk of remaining misunderstood yet still perseveres, is a subtle task. This is a way for art to return to its roots as regards facilitating an urgent foundation that can galvanise social responsibility; after all, every single one of us is carrying this responsibility on his or her shoulders. And what better than art to do this critically, with a measured distance and intimate insight? The decision to take a risk in artistic discourse is thus at the same time a decision to hope. To dare to trust again.

Nina Jeza

Thanasis Kaproulias

MNK / IIC

Avdiovizualni performans / AV performance

<http://novi-sad.net/projects/iic-7/>

IIC (Mednarodne notranje katastrofe) je avdiovizualni projekt, ki sta ga zasnovala Novi_sad in Isaac Niemand. Za ta projekt sta zbrala avdio in filmski material ekspedicij v odročne dele Islandije in ga preoblikovala v instinktivno, elegantno in prodorno 30-minutno avdiovizualno delo. Dvojec je želel z uporabo disonantnih elementov, ki so zloženi v večplastne in postopno naraščajoče kulminacije, pri gledalcih izzvati sinestetične odzive. Skrbno zgrajeni mitološki crescendi, deliriji v počasnem posnetku, hiper lepota, eleganca in nežnost se zlijejo v potopljivo in resonančno filmsko delo. V središču tega generativnega projekta, ki je zgrajen na geometričnem plastenju zvoka in panoram, je subtilna manipulacija optičnih nians in sekvenčno raziskovanje pojmov kot "rušitev-obnova-izolacija-vzlet...".

Performans se preči čez dva dela; prvi del temelji na širokem razponu zvočnih pojavov, ki so zajeti kot neposredni odgovor na sovražno islandsko pokrajino, drugi del pa na vibracijskih posnetkih iz manhattanskega in brooklynskega mostu v New Yorku ter vključuje glas ženske, ki žaluje za svojimi otroki, ki so bili umorjeni v vojni v Bosni. Petminutni izsek iz drugega dela z naslovom Divje v drobovje je bil uvrščen v projekt Larsa von Trierja Gesamt.

IIC (International Internal Catastrophes) is an audiovisual project by Novi_sad and Isaac Niemand. For this project, audio and film materials were gathered from expeditions in remote parts of Iceland and transformed into a visceral, elegant, and profound 30-minute audiovisual piece. In producing IIC, the collaborative duo sought to trigger a synaesthetic response in spectators by harnessing dissonant elements and bringing them to layered and gradual peaks. Carefully constructed mythical crescendos, slow motion deliriums, hyper-beauty, elegance, and tenderness come together in an immersive and resonant cinematic work. At the core of this generative project, built around a geometrical layering of sounds and panoramas, are the subtle manipulation of optical nuances and the sequential exploration of such terms as "collapse-rebuild-isolate-take off...".

The piece unfolds in two parts: the first part is exclusively based on a wide range of sonic phenomena where what it captures is a direct response to the hostile Icelandic





landscape; the second part is based on vibration recordings from the Manhattan and Brooklyn Bridges in New York and incorporates the voice of a woman mourning her children, who were murdered in the Bosnian war. A five-minute excerpt from the second part, entitled *Riotous Viscera*, was selected and featured in Lars von Trier's *Gesamt* project.

Thanasis Kaproulias (1980), ki izhaja iz antičnega grškega mesta Olimpija in nastopa pod psevdonimom *Novi_sad*, je navdušen tako nad naravo in preprostimi zvoki, ki izhajajo iz odročnih okolij, kot tudi nad aktom njihovega predstavljanja. S tehnično spretnostjo in občutljivostjo na nianse lokacij, ki jih vključuje, *Novi_sad* previdno rekontekstualizira krajino. S pokrajino se spoprime tako, da ustvari terenske posnetke, katerih intenzivnost poustvari v prostoru kot in-situ zvočne performanse. *Novi_sad* vsak zvok obravnava integralno, tako ustvarjena resonanca pa poslušalca zvabi vase in ga oblije z zvokom. Z uporabo inovativnih pristopov, navdahnjenih z idejo *cinema pour l'oreille* (kino za uho), si *Novi_sad* prizadeva za *donner à voir* (dajanje v vidnost) s pomočjo zvoka. Številni njegovi projekti se osredotočajo na arhitekturno akustiko. S svojimi postopki edinstvene terenske posnetke sooči z različnimi metodami avdio analize, uporablja pa tudi kvantitativne in numerične podatke iz raznolikih virov, na primer od vesoljske agencije NASA.

Novi_sad svoje projekte predstavlja mednarodnemu občinstvu, med drugim na Beneškem filmskem festivalu ter na Festivalu MUTEK v Montrealu in Ciudad de Mexico.

Thanasis Kaproulias (1980), an artist based in the ancient Greek city of Olympia and working under the moniker *Novi_sad*, is as much engaged by nature and the rudimentary sounds that are borne of remote environments as he is by the act of representing them. With accomplished technical ability, as well as a sensitivity for the nuances of his considered locations, *Novi_sad* carefully recontextualises the scenery. The artist engages with the landscape by producing field recordings whose intensity is revived in spaces as sound pieces performed in situ. *Novi_sad* treats every sound with integrity, with a resulting resonance that invites and immerses the listener. Using an innovative approach inspired by the idea of '*cinema pour l'oreille*' (cinema for the ear), *Novi_sad* aspires to '*donner à voir*' (lead to seeing) by means of sound. Many of the artist's projects are focused on architectural acoustics. His process brings unique field recordings into contact with various methods of audio analysis, and he as well utilises quantitative and numerical data from various sources, such as NASA.

Novi_sad's projects have been presented internationally, including at the Venice Biennale Film Festival, Venice, and the MUTEK Festival, Montreal and Mexico City.

Moritz Wehrmann

Alter ego (verzija 2) / Alter Ego (Version 2)

Svetlobna instalacija / Light installation

<https://moritzwehrmann.com/portfolio/alter-ego-version-ii/>

Alter ego je eksperimentalna postavitev, ki prevprašuje in skuša vizualizirati mentalno in mimetično razmerje med dvema dialoškima partnerjema. Gre za sodelovalno delo, ki s pomočjo stroboskopa in posebnega stekla ustvari metamorfozo med lastno zrcalno podobo in podobo osebe na drugi strani. S tem ustvari mentalni konflikt samolokalizacije, občutek izgube lastne biti in hkrati občutek čiste empatije.

Delo predstavlja temelj interdisciplinarnega sodelovanja pri nevrofizioloških raziskavah, na primer s profesorjem Alainom Berthozom na Collège de France v Parizu. Ne gre namreč zgolj za umetniško delo, saj instalacija igra pomembno vlogo pri bazičnih raziskavah na področju zavedanja sebe in drugih ter mehanizmov simpatije in empatije oziroma motenj le-teh, na primer shizofrenije, avtizma in Alzheimerjeve bolezni.

Alter Ego is an experimental setting that questions and aims to visualise the mental and mimetic interrelationship between two dialogue partners. It is a participatory work that uses stroboscopic light and a special glass to create a metamorphosis between one's own mirror image and the image of an opposing person. It creates a mental conflict of self-localisation, a feeling of self-loss, and concurrently a feeling of pure empathy.

The work is the foundation for interdisciplinary cooperation in neurophysiological research, e.g. with Prof. Alain Berthoz at the Collège de France in Paris. Besides being an artwork, the installation plays an important role in the basic research areas of self-other perception and mechanisms of sympathy and empathy and the disorders thereof, e.g. schizophrenia, autism, and Alzheimer's.





Nemški umetnik **Moritz Wehrmann** (1980) je študiral medijsko umetnost in oblikovanje na Univerzi Bauhaus v Weimarju ter na Visoki šoli za likovno umetnost v Sydneyju. V svojem umetniškem ustvarjanju se osredotoča na vizualne in prostorske dostope do oblik (ne)znanega skozi eksperimente, instalacije, podobe in naprave. Trenutno je predavatelj na Univerzi Bauhaus v Weimarju. Ob umetniškem ustvarjanju je delal tudi na Visoki šoli za raziskave kulturnih tehnik in medijske filozofije (IKKM) in v grozdu odličnosti "Podoba, znanje, oblikovanje – interdisciplinarni laboratorij" na Univerzi Humboldt v Berlinu. Leta 2022 je bil štipendist centra za interdisciplinarne raziskave ZiF v Bielefeldu.

German artist **Moritz Wehrmann** (1980) studied media art and design at Bauhaus-Universität Weimar, and at the College of Fine Arts, Sydney. His artistic focus is on the creation of visual and spatial access to forms of the un/known through experiments, installations, images, and apparatuses. He is currently a lecturer at Bauhaus-Universität Weimar. Beside his artistic practice, he has worked at the Internationalen Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM), and at the Cluster of Excellence Image Knowledge Gestaltung at Humboldt University, Berlin. In 2022, he was a fellow at the ZiF Center for Interdisciplinary Research in Bielefeld.

STRAN 22

Soap Opera

Prostorska instalacija / Spatial installation

Koprodukcija: Forum Ljubljana in PiNa / Co-produced by: Forum Ljubljana and PiNa

<https://vimeo.com/732066723>

Soap Opera raziskuje mejo med posameznikovim intimnim doživljanjem sveta in specifično kolektivno izkušnjo. Mehanska naprava s pomočjo milnice tvori krhke opne, ki ustvarjajo domala psihedelične barvne in svetlobne teksture. Instalacija omogoča izkušnjo hipne formacije svojevrstne prostorske ločnice, ki odseva negotovost in krhkost doživljanja realnosti, nestabilnost odnosa med subjektom in svetom. S tem raziskuje prostor intime in samorefleksije ter izziva posameznikovo percepcijo zunanjega sveta in ponuja dobeseden prikaz potopljenosti v dano realnost, gledalca pa izziva z možnostjo, da se na videz vseprisotne strukture nenadoma razblinijo. Soap Opera je bila krstno predstavljena leta 2019 na festivalu Svetlobna gverila v Ljubljani, nato v razstavišču Monfort v Portorožu (festival IZIS) in na festivalu Evi Lichtungen v nemškem Hildesheimu, kjer si jo je v treh dneh ogledalo več kot 11.000 obiskovalcev, nazadnje pa v sklopu razstave kolektiva v galeriji Vžigalica.

Soap Opera explores the boundary between an individual's intimate experience of the world and the specific collective experience. Using a bubble solution, a mechanical device produces fragile membranes that create almost psychedelic colour and light textures. The installation allows one to experience the immediate formation of a unique spatial divide that reflects the uncertainty and fragility of how we perceive reality, and the instability of the relationship between the subject and the world. In doing so, it explores the space of intimacy and reflection, challenges the individual's perception of the outside world, and provides a literal display of immersion into a given reality as it entices the spectator with the possibility of seemingly omnipresent structures suddenly vanishing. Soap Opera premiered in 2019 at the Lighting Guerrilla Festival in Ljubljana, before being featured at the Monfort in Portorož (the IZIS Festival) and the Evi Lichtungen Festival in Hildesheim, Germany, where it was seen by 11,000 people over three days. It was last on display at the collective's exhibition at the Vžigalica Gallery.



STRAN 22

Da me stesso non vegno*

Interaktivna svetlobna instalacija / Interactive lighting installation

Koprodukcija: Forum Ljubljana in PiNa / Co-produced by: Forum Ljubljana and PiNa

<http://www.svetlobnagverila.net/team-members/4586/>

Težko bi si zamislili bolj točen prikaz latinskega spectruma (slika, predstava) in njegove navezave na duh, prikazen (angl. spectre). S snemanjem in predvajanjem se vsi ti zrcaljeni in pomnoženi odsevi ujamejo v neskončno tavanje, kjer – po Marku Fisherju – »v nekem pomembnem smislu ni več sedanjosti, ki bi jo lahko zapopadli in artikulirali«.

Ko se je Dante potikal po onstranstvu, mu je duh prerokoval izgon iz Firenc in dodal, da »kot daljnovidni vsak od nas odkriva [...] le prihodnje čase, / le toliko nas višnja luč obliva. / Čim bliže so, tem trdnejše opase / dobiva naš razvid, brez pojasnila / ne vemo nič, kak zdaj živite zase.« Kako zdaj živimo zase? Trdno opasani v kronično pomanjkanje časa, da nam je povsem nerazvidno, katere prikazni nas preganjajo in katere nevidne roke se jih tako trdovratno branijo. Morda nas zato instalacija Da me stesso non vegno oblije z nižjo lučjo (infrardečim spektrom), da se sami prepoznamo kot duhovi. Saj kot pravi Derrida v Spectres de Marx: »Prihodnost pripada duhovom.«

* »Saj nisem sam« (Pekel, X, 61, prev. Andrej Capuder). V naslovu ohranjamo izvirnik, ki obsega tako »I come not of myself« (Longfellow) kot »My own powers have not brought me« (Mandelbaum).

It is difficult to imagine a more accurate representation of the Latin spectrum (image, picture) and its connection to the spirit (spectre). With recording and playback, all these mirrored and multiplied reflections are caught in a limbo where, according to Mark Fisher, "in some important sense, there is no present that can be captured and articulated."

As Dante wandered the Beyond, a spirit foretold his expulsion from Florence, adding that: "We see /.../ like one whose sight is poor, / things that are far from us; to that extent / the Highest Leader shines upon us still. / When they approach, or are, our intellect / is wholly vain, and we, if others bring / no news, know nothing of your human state."





What is our current human state? We are firmly shackled by a chronic lack of time, trying in vain to see which apparitions haunt us and which invisible hands resist them so stubbornly. Perhaps that is why *Da me stesso non vegno* engulfs us in lower-frequency light (the infrared spectrum), so that we recognise ourselves for the ghosts that we are. For as Derrida says in *Spectres de Marx*: “[T]he spectre is the future.”

* “But I am not of myself” (*Inferno*, X, 61) is a title that include both “I come not of myself” (in the English translation by Henry Wadsworth Longfellow) and “My own powers have not brought me” (in the English translation by Allen Mandelbaum).

STRAN 22 je interdisciplinarni kolektiv, ki pod skupnim imenovalcem združuje ustvarjalce z različnih področij – od vizualne in performativne umetnosti, arhitekture in oblikovanja do avtorske glasbe, intermedijskih umetnosti in poezije. Poleg prepletanja različnih veščin jih povezuje predvsem želja po odkrivanju novih umetniških izrazov, odmaknjenih od konvencionalnih pristopov. Kolektiv STRAN 22 je koproducent intermedijskega festivala IZIS, ki od leta 2013 poteka na različnih lokacijah na Obali, zadnji dve leti v Kulturnem stičišču Libertas v Kopru. V zadnjih letih je kolektiv ustvaril avtorsko predstavo *Podgane v Gledališču Glej* (2019), interaktivni svetlobni lov na zaklad in radijsko igro za otroke *Ježek in mehkomodri*, prilagojena ukrepom proti epidemiji (*Nova Gorica*, 2020), instalacijo *Da me stesso non vegno* (2021) in stalno postavitev prostorske instalacije *Dante Copiosus v palači Besenghi degli Ughi v Izoli* (2021). V sklopu večletnega raziskovalnega projekta *Soap Opera* so v galeriji *Vžigalica* pripravili istoimensko samostojno razstavo (november 2021 – januar 2022).

STRAN 22 is an interdisciplinary collective that brings together creators from various fields – from visual and performative art to architecture, design, music, intermedia art, and poetry – under a common denominator. Aside from combining their different skills, the members are united in their desire to identify new artistic expressions beyond conventional approaches. STRAN 22 co-produces IZIS, a festival that has been held at various locations on the Slovenian coast since 2013, most recently in the Libertas Cultural Centre in Koper. In recent years, the collective has created the play *Rats at the Glej Theatre* (2019), the interactive lighting treasure hunt and radio play *The Hedgehog and the Light Blue*, which was adapted to the pandemic restrictions (*Nova Gorica*, 2020), the installation *Da me stesso non vegno* (2021), and the permanent display of the spatial installation *Dante Copiosus at the Besenghi degli Ughi in Izola* (2021). As part of the multi-year research project *Soap Opera*, STRAN 22 staged an eponymous exhibition at the *Vžigalica Gallery* (November 2021 – January 2022).

Cirkulacija 2

Stroj za izboljšanje sveta; Skupno dobro / World Improvement Machine; Common Wealth

Instalacija in performans / Installation and performance

Avtorji / Authors: Iva Tratnik, Tatiana Kocmur, Ryuzo Fukuhara, Stefan Doepner, Borut Savski

<http://www.cirkulacija2.org/?p=8090>

Stroj za izboljšanje sveta (weltverbesserungsmaschine, world improvement machine) izhaja iz časa, ko je bil metaforični pomen besede stroj še zelo mlad. To je čas nastajajočih evropskih imperijev 16. in 17. stoletja (weltverbesserungsmaschine izhaja iz nemškega okolja) in kasneje čas nastavkov moderne države. S tem skoraj sovпада tudi čas razsvetljenstva, ki pa je vendarle že posledica delovanja Stroja. Stroj kot metafora za moderno državo je domislek razsvetljenih absolutističnih vladarjev, ki so na ta način omogočili trajno/sistemsko rast države, reprodukcijo njenega celostnega »aparata« – predvsem prek sistema davkov: seveda na prvem mestu stalno vojsko, vzpostavitev javne infrastrukture – povečanih možnosti tržnih izmenjav/cestnih povezav, izobraževalnega sistema itd. To se je v anglosaškem okolju pozitivno ovrednotilo z besedno zvezo common wealth, skupno dobro.

Tak stroj/sistem, ki se kljub občasnim zablodam vseeno premika od slabšega k boljšemu, se je v naslednjih stoletjih neprestano spreminjal, vendar je njegova razsvetljenska pozitivistična vloga vse do nedavnega obstala. V zadnjem času je marsikaj napovedalo njegov morebitni kolaps: najprej teza o koncu zgodovine, nato vzpon neokonservativnih in neoliberalističnih idej, ki preizprašujejo skupno dobro in socialne vidike demokracij.

Stroj za izboljšanje sveta je modularna situacijska pojavna oblika, kjer sodelujoči umetniki prek raznolikosti svojih pristopov ustvarjajo dinamičen skupni prostor. Na zunaj je to dokaj abstraktna estetska forma – mozaična sestavljanica. V bistveni zasnovi kolektivnega organizma pa je predvsem etična pozicija.

Članstvo Stroja za izboljšanje sveta imenujemo Cirkulacija 2 in se menjuje, zato so tudi pojavne oblike zelo različne. Do zdaj so bili vedno prisotni Borut Savski (video, zvok), Stefan Doepner (stroji, zvok) in Ryuzo Fukuhara (gib, glas), v zadnjih dveh letih tudi Iva Tratnik (gib, glas, zvok, slika), tokrat pa prvič Tatiana Kocmur (gib, zvok, slika).





Pred tem so bili sodelujoči še Boštjan Leskovšek (zvok), Freya Edmondson (gib, glas, zvok) in Milan Kristl (zvok). Gre za kolektivističen pristop s polnim upoštevanjem individualnosti vseh sodelujočih – to je naša sugestija Stroja. Estetski rezultat se ne ukvarja s podajanjem odgovorov, ampak iz nabora 400-letne zgodovine raznolikih idej in praks razsvetljenstva le jemlje podobe, sugerira občutke – postavlja simbolne sestavine Stroja v različne opozicije, ki so na koncu le abstraktne lepljenke vseh teh fragmentov – realnosti današnjega časa. To vedno proizvede zelo konsistentno in široko estetsko obliko.

The World Improvement Machine dates to a time when the metaphorical meaning of this expression was still very young. This was a time of emergent European empires in the 16th and 17th centuries (the term comes from the German weltverbesserungsmaschine), later followed by the outlines of the modern state taking shape. It almost coincides with the Enlightenment, but that period is already a consequence of the operation of the Machine. The Machine as a metaphor for the modern state is a brainchild of enlightened absolutist rulers that facilitated the sustainable/systemic growth of the state and the reproduction of the entire "apparatus" of such a state – mostly via the system of taxation; this made it possible to have a standing army and to build public infrastructure, which in turn facilitated commerce, the educational system, etc. In the Anglo-Saxon world, this notion received the positivist designation of commonwealth.

This Machine/system kept changing over the following centuries, and yet the enlightened positivist role of the machine, which progressed from worse to better, despite the occasional delusions, remained standing until recently. Lately, there have been multiple harbingers of a possible collapse of the Machine: first the notion as to the end of history, then the rise of neoconservative and neoliberalist ideas that question the 'commonwealth and the social aspects of democracies.

The World Improvement Machine is a modular situational manifestation that involves the participating artists creating a dynamic common space through the variety of their approaches. From the outside, it is a fairly abstract aesthetic form – a mosaic puzzle. But in its essence of a collective organism, its main role is that of an ethical position.

The members of the World Improvement Machine, called Cirkulacija 2, is changeable and its manifestations are very different. Thus far, Borut Savski (video, sound), Stefan Doepner (machines, sound), and Ryuzo Fukuhara (movement, voice) have always been involved. In the last two years, they have been joined by Iva Tratnik (movement, voice, sound, image), and for the latest iteration Tatiana Kocmur (movement, sound, image) also participated for the first time. Previous participants included Boštjan

Leskovšek (sound), Freya Edmondés (movement, voice, sound), and Milan Kristl (sound). They nurture a collectivist approach that fully considers the individuality of all participants – that is their take on the Machine. The aesthetic result does not attempt to provide answers, rather it draws on the 400 years of history of the diverse ideas and practices of the Enlightenment and picks out images and suggests feelings, putting the symbolic components of the Machine into various juxtapositions, which end up being abstract patchworks of all these fragments – the reality of the present day. This always produces a very consistent and broad aesthetic form.

Cirkulacija 2 je neodvisna umetniška iniciativa s sedežem v Ljubljani od leta 2007 dalje. Naša osnovna motivacija je »hiša umetnikov« – interdisciplinarna, neodvisna umetniška produkcija in predstavitveni prostor, ki vključuje raznoliko rabo tehnologij in estetskih izrazov. Ti segajo od abstraktnega zvoka, interaktivnosti in algoritmike, robotike, raznolikih medijev, interneta do raziskovanja nenehno spreminjajočih se performativnih pristopov. In še posebej: vključuje socialno koheziven pristop na način kombiniranja skupnega in posameznega. V zadnjih sedmih letih – odkar delujemo v velikih predstavitvenih prostorih in imamo dolgoročneja finančna sredstva iz javnih virov – delujemo tudi kot producenti različnim generacijam umetnikov. Vsako leto predstavimo več kot 30 posameznih dogodkov z več kot 60 različnimi umetniki. Za naš program na področju eksperimentalnih, raziskovalnih in sodelovalnih pristopov v zvočni umetnosti smo leta 2010 prejeli nagrado zlata ptica – lokalno zelo pomembno simbolno dejstvo (prej so ga prejeli NSK, Irwin, Laibach itd.). Za program na področju eksperimentalnih in raziskovalnih pristopov ter promocijo le-teh v umetnosti v preteklih letih je iniciativa leta 2020 od Ministrstva za kulturo Republike Slovenije prejela status javnega interesa.

Cirkulacija 2 is an independent Ljubljana-based artistic initiative launched in 2007. The group's principal motivating embodiment is their "house of artists" – an interdisciplinary, independent, artistic production and exhibition space that involves the diverse use of technologies and aesthetic expressions. They range from abstract sound, interactivity, and algorithms, to robotics, diverse media, and the internet – and the exploration of ever-changing performative approaches. And most importantly, a socially cohesive approach that combines the common with the individual. Over the last seven years – since the group started working in large exhibition spaces and have had more long-term public funding – they have been working as producers for different generations of artists. Every year, the group showcase over thirty individual events with more than sixty artists. In 2010, the group received the Golden Bird award for their programme of experimental, investigative, and collaborative approaches, a very important accolade nationally, whose previous recipients include NSK, Irwin, Laibach, and others. In 2020 the Ministry of Culture of the Republic of Slovenia designated the group as an organisation operating in the public interest for their programme of experimental and investigative approaches.

Andrej Štular & Janez Grošelj

Mesto – skica / City – Sketch

Instalacija / Installation

<http://www.svetlobnagverila.net/team-members/andrej-stular-janez-groselj-mesto-skica/>

Nova postavitev Andreja Štularja, ki se mu s tehnikacijami in programskimi orodji pridružuje Janez Grošelj, tematizira sodobno urbano izkušnjo. Avtorja sta zasnovala celostni prostorski ambient s številnimi detajli, kamor se med statične podobe vrinja niz gibljivih elementov in vsakovrstnih strojnih mehanizmov, ki gledalcu s svetlobo, sencami in zvokom pričarajo dinamično kakofonijo sodobnega mesta. Mesto kot prostor neskončnih možnosti se nam običajno razodeva kot konglomerat najrazličnejših vsebin in vizur, kar se odraža tudi v sami postavitvi, kjer ne manjka duhovitih fragmentov in navdihujočih tehnoloških improvizacij. Vsakovrstni readymade elementi in reciklirani predmeti, tako značilni za Štularjevo poetiko, tudi tokrat začinjajo vizualno pripoved o mestu, ki nikoli ne predahne.

This new installation by Andrej Štular, joined by Janez Grošelj with technical and software tools, explores the contemporary urban experience. The authors designed an integrated spatial ambient with numerous details, interspersing static minutia with a range of movable elements and diverse mechanical devices that provide the viewer with the experience of the cacophony of the modern city with light, shadows, and sound. The city as a space of endless possibilities is typically revealed to us as a conglomerate of diverse issues and perspectives, and this is reflected in the composition, which does not shy away from witty fragments and inspiring technological improvisation. And once again, the sundry ready-made elements and recycled objects so characteristic of Štular's poetics spice up the visual narrative of the city – which never rests.

Andrej Štular (1967) se pri svojem delu pogosto loteva povezovanja različnih likovnih tehnik, sfer domačijske psihopatologije in tudi univerzalnejših tem, ki prevprašujejo človekovo bit, njegovo identiteto oziroma položaj v ustroju sodobnega sveta. Štularjevo delo zaznamuje večje prehajanje med različnimi mediji in ukinjanje meja med njimi, s čimer se izoblikuje njegova izrazito samosvoja likovna govorica. Avtorjeve stvaritve niso nikoli povsem enoznačne in gledalec se pred njimi marsikdaj čuti izzvanega.

Janez Grošelj (1990) je po izobrazbi magister arhitekture, ki se pospešeno oddaljuje od stavbne projektive ter svojo poklicanost odkriva v manjšem in intimnejšem polju svetlobe in svetlobne umetnosti. Poleg aktivnega ustvarjanja deli svoje tehnično znanje in izkušnje s področja programiranja tudi kot svetovalec in mentor na delavnicah.

Andrej Štular (1967) often combines disparate art techniques with spheres of bucolic psychopathology, as well as universal subjects that reflect on the essence of humanity, and human identity and its position in the structure of the modern world. Štular's work is characterised by a dextrous transitioning between different media and the blurring of the boundaries between them, resulting in a very idiosyncratic artistic language. The author's creations are never completely straightforward and often challenge the spectator.

Janez Grošelj (1990), who holds a master's degree in architecture, is rapidly moving away from designing buildings, having discovered his calling in the more intimate field of light and lighting art. Aside from doing creative work, he shares his technical knowledge and software experience as an adviser and mentor at workshops.





Brina Ivanetič

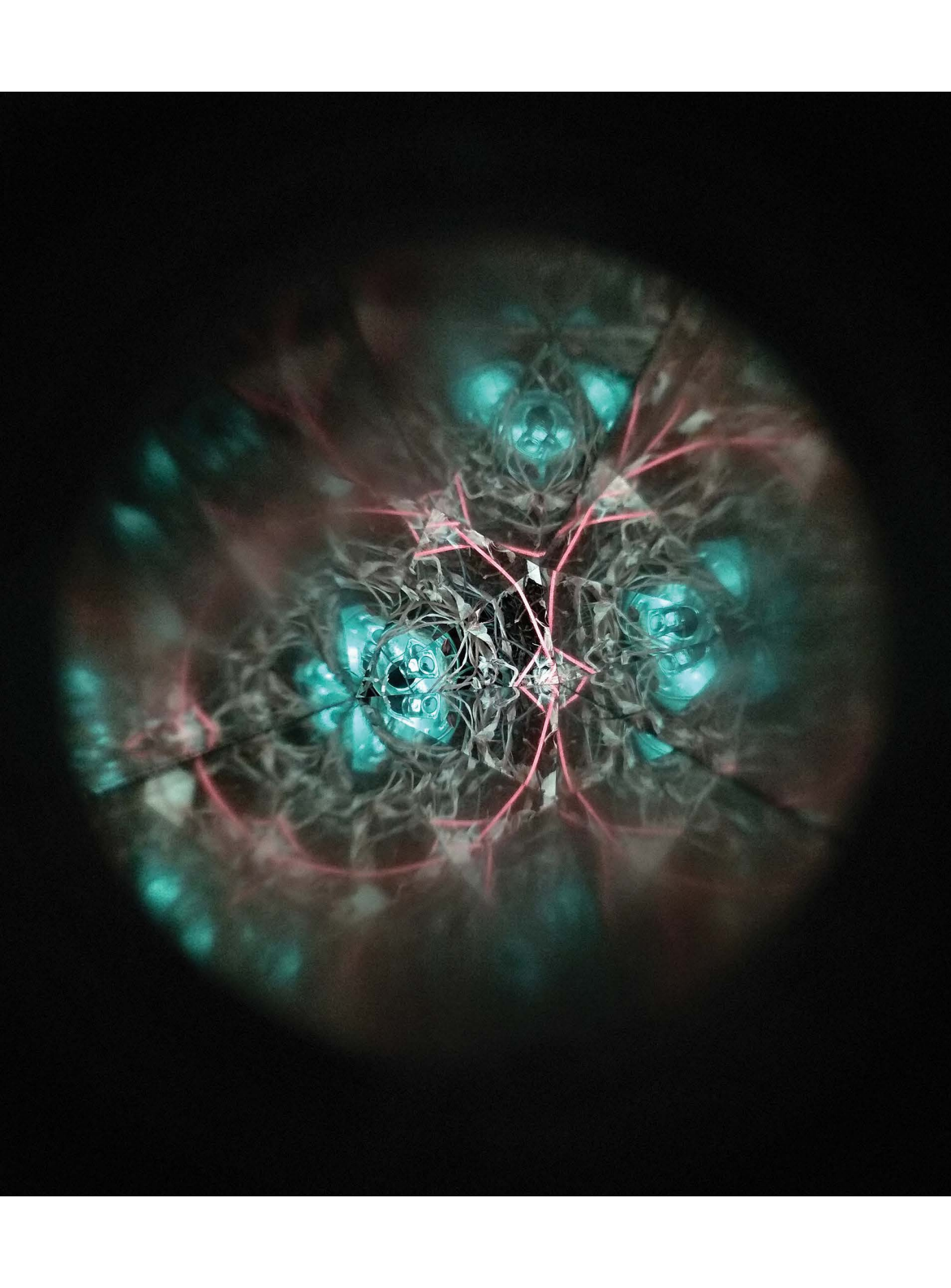
Kalejdoskop / Kaleidoscope

Instalacija / Installation

<http://www.svetlobnagverila.net/en/team-members/brina-ivanetic-kaleidoscope/>

Delo prevprašuje človeško sposobnost prilagajanja vedno spreminjajoči se realnosti prek problematike nepopravljivega onesnaženja, ki smo ga ustvarili ljudje in vsega, kar to potegne za sabo, od podnebnih sprememb, izumiranja vrst ipd. Ker delcev v zraku ne vidimo, ker so podnebne spremembe tukaj zaenkrat še dovolj subtilne, da jih lahko odrinemo iz misli, ker živali umirajo daleč od naših pogledov, instalacija uporablja smeti kot viden in očiten dokaz našega brezvestnega uničevanja. Smeti so vsakdanji del naše realnosti in skupaj gradijo novo, samostojno podobo sveta, ki ji ne moremo ubežati, ter se tu, za razliko od dejanskega stanja, prezentira kot lahkotna in estetska. Tako se tukaj odpadki, simbol razpada in razkroja ter brezvestnega človeškega delovanja, prek ogledal prelevijo v barvito podobo upanja. Ne v upanje, ki ne potrebuje akcije, temveč v upanje, ki omogoča, da tudi v najbolj zanikrnih drobcih naše realnosti vidimo lepoto in dobimo moč, da iz apatije preidemo k akciji.

The work explores the human ability to adapt to the ever-changing reality via the issue of the irreparable pollution created by humans and everything that that entails, from climate change to the extinction of species, and beyond. Because we do not see airborne particles, because climate change is still subtle enough to be easily thought away, and because animals are dying far from sight, the work uses trash as visible and obvious proof of our unconscionable destruction. Trash is a quotidian part of our reality and when it is assembled it forms a new, independent image of the world that we cannot escape. Unlike what it really is, here trash is presented as light and aesthetic; a symbol of decay, decomposition, and unscrupulous human activity; trash morphs into a colourful symbol of hope. Not the kind of hope that does not require action, but hope that allows us to see beauty in even the most squalid bits of our reality, which gives us the power to move from apathy to action.



Brina Ivanetič (1987), samozaposlena v kulturi, je leta 2016 zaključila štiriletni študij na Ljubljanski Akademiji za likovno umetnost in oblikovanje. Za svoje diplomsko delo (Telo in nič) je prejela Prešernovo nagrado akademije. V preteklih letih je sodelovala v več skupinskih razstavah tako doma kot v tujini. V zadnjih letih se je zblížala z gledališčem in kot scenografka sodelovala pri razstavi/predstavi Podgane (režija Marko Čeh) v Gledališču Glej. Njen ustvarjalni proces zaznamuje stalno soočanje s človečnostjo (human condition), še posebno z njenimi nezaželenimi vidiki, kot so bolezen, strah, tesnoba, medčloveška odtujenost in smrt, pa tudi s tem, kar naš obstoj pušča za seboj – odtise, odpadke, občutke, spomine. Pri spopadanju z zgornjimi temami se njen fokus obrne predvsem k vprašanju odsotnosti in kaj jo nadomešča. Z utelešanjem le-te se dela znajdejo v ambivalentnem in inherentno kiparskem preigravanju materialnega in nematerialnega, pri čemer se praznina prezentira prek prisotnosti in tako gradi kiparski objekt.

Brina Ivanetič (1987), a freelance artist, completed her studies at the Academy of Fine Arts and Design in Ljubljana in 2016 and received a Prešeren Prize for students for her bachelor's thesis *Body and Nothing*. She has collaborated in several group exhibitions in Slovenia and abroad and in recent years has found her way to theatre, working as a set designer on the exhibition/play *Rats*, directed by Marko Čeh, at the Glej Theatre. Her creative process is characterised by a constant exploration of the human condition, especially its undesired aspects such as disease, fear, anxiety, alienation, and death, and by what our existence leaves behind: impressions, waste, feelings, and memories. In tackling these subjects, her focus tends to turn primarily to the question of absence and what takes the place thereof. By embodying this absence, her works end up in an ambivalent and inherently sculpture-based interplay of the material and the immaterial, whereby the void is manifested through its presence in order to build the sculpted object.

Nika Oblak & Primož Novak

Neskončnost (digitalna) / Infinity (digital)

Video instalacija / Video installation

(Koprodukcija z Aksiomo – Zavodom za sodobne umetnosti, Ljubljana; projekt sta finančno podprla Ministrstvo za kulturo Republike Slovenije in Mestna občina Ljubljana / Co-produced by: Aksioma – Institute of Contemporary Art, Ljubljana, Slovenia; supported by: the Ministry of Culture of the Republic of Slovenia and the Municipality of Ljubljana)

https://www.youtube.com/watch?v=_ITKVqJOMr0

Neskončnost (digitalna) prikazuje motiv teka, ki ga simbolizira običajen človek, ujet v večplastne mehanizme današnje neoliberalne realnosti. Podobo protagonistke, ki teče v neskončni in nesmiselni zanki od ekrana do ekrana, lahko interpretiramo kot manifestacijo mita o Sizifu, ki je bil zaradi božje kazni obsojen na to, da skalo vedno znova vali navzgor po istem hribu. Umetnika s to gesto izpostavita samoumeven odnos ljudi do tehnološkega napredka, osvetlita imperativ prilagajanja na vsakovrstne spremembe in pozornost usmerita na rahljanje osnovnih humanističnih vrednot.

Infinity (digital) shows the motif of running, symbolised by an ordinary man involved in the multilayered mechanisms of today's neoliberal reality. The image of the protagonist running in an infinite and senseless loop from screen to screen can thus be seen as a manifestation of the myth of Sisyphus, who, by means of divine punishment, was condemned to repeatedly roll a boulder up the same hillside. With this gesture, the artists point out people's self-evident attitude to technological progress, show the imperative of adapting to all kinds of changes, and call attention to the loosening of basic humanistic values. (Colner, 2020)



Nika Oblak & Primož Novak

Od kod prihajamo? Kdo smo? Kam gremo? / *Where do we come from? What are we? Where are we going?*

Kinetična video instalacija / *Kinetic video installation*

Koprodukcija: Aksioma - Zavod za sodobne umetnosti, Ljubljana / *Co-produced by: Aksioma - Institute for Contemporary Art, Ljubljana*

(Naročniki: MMC Kibla, Maribor, Slovenija; ACC_R Asia Culture Center, Gwangju, Južna Koreja; Aksioma, Ljubljana, Slovenija / *Co-commissioned by: MMC Kibla, Maribor, Slovenia; the ACC_R Asia Culture Center, Gwangju, South Korea; Aksioma, Ljubljana, Slovenia*)

<http://www.oblak-novak.org/>

Od kod prihajamo? Kdo smo? Kam gremo? prikazuje situacijo, v kateri je umetnik ujet znotraj zaslona in hodi brez prestanka, kot da vrtil ogromno kolo, v resnici pa nerodno obrača pravokotni 16:9 LCD zaslon, enega izmed nešteti zaslonov, elektronskih reklam in pametnih telefonov, ki so preplavili naše bivanje v sodobnem času. Nekonvencionalna naprava izgleda kot perpetuum mobile, vendar pa aludira na sodobno definicijo pehanja za uspehom, neskončnega ekscesnega dela ali tekmovanja, brezplodnega zasledovanja brez cilja. Naslov instalacije je povzet po eni izmed Gauginovih zadnjih in najbolj ikoničnih slik, D'ou Venons Nous / Que Sommes Nous / Ou Allons Nous, ki jo je naslikal na Tahitiju. Tako kot Gauginova slika tudi instalacija zastavlja temeljno vprašanje o tem, kam gre svet. Gre za introspekcijo o človečnosti.

Where do we come from? What are we? Where are we going? shows a situation in which a performer is caught inside a screen, walking endlessly as if he is spinning a giant wheel, but awkwardly enough spinning a rectangular, 16:9 LCD monitor, a screen among the countless screens, information boards, and smart phones that flood our contemporary existence. This unconventional device appears to be like a perpetuum mobile, but alludes to the contemporary definition of a rat race, endless, excessive, or competitive work, a pointless pursuit without a purpose. The title of the

installation is taken from one of Gauguin's final and iconic works, *D'ou Venons Nous / Que Sommes Nous / Ou Allons Nous*, which was painted in Tahiti. Like Gauguin's painting, the installation proposes the fundamental question of where the world is headed. It is an introspection into the human condition.

Nika Oblak (1975) in Primož Novak (1973) kot tandem na področju sodobne umetnosti delujeta od leta 2003. V svoji ustvarjalni praksi raziskujeta sodobno družbo pod vplivom medijev in kapitala ter njeno vizualno in lingvistično strukturo. Razstavljalata sta na vidnih mednarodnih prizoriščih, med drugim na Bienalu Sharjah v Združenih arabskih emiratih, na tokijskem festivalu Japan Media Arts Festival, Istanbulskega bienalu, Bienalu Cuvee v Linzu, berlinskem festivalu Transmediale, festivalu FILE v São Paulu v Braziliji idr. Prejela sta številne štipendije in nagrade, med drugim nemško nagrado CYNETART, ACC_R Creators in Lab Grant Azijskega kulturnega centra v Koreji, častno omembo na bienalu medijske umetnosti WRO v Vroclavu, Beli Aphroid, nagrado za umetniške dosežke, ki jo podeljuje KIBLA MMC, in priznanje Riharda Jakopiča.

Nika Oblak (1975) and Primož Novak (1973) have been working as a collective since 2003. They examine contemporary media and capital-driven society as they dissect its visual and linguistic structure. Their works have been exhibited worldwide at venues such as the Sharjah Biennial (UAE); the Japan Media Arts Festival, Tokyo (JAP); the Istanbul Biennial (TUR); the Biennale Cuvee in Linz (AUT); Transmediale Berlin (GER); and FILE Sao Paulo (BRA). Oblak and Novak have received numerous grants and awards, including the CYNETART Award (GER); the ACC_R Creators in Lab Grant, Asia Culture Center (KOR); an honorary mention at the WRO Biennale (POL); the White Aphroid Award from MMC KIBLA (SLO); and a Rihard Jakopič Honourable Mention Award, the highest national award for visual arts in Slovenia.



Ladies of the Press*

Fotoavtomat z zelenim ozadjem / Green Screen
Photobooth

Živa instalacija in sodelovalni performans / Live installation and participatory
performance

Zeleno ozadje, kinematografska tehnika, ki izvira iz 19. stoletja, omogoča, da osebo, posneto pred zelenim ozadjem, združiš z drugim ozadjem. Lahko gre za grafiko ali kakšen drug filmski posnetek, rezultat pa so raznovrstne realistično in nadrealistično izgledajoče podobe. Ladies of the Press* vas vabita v fotoavtomat z zelenim ozadjem. To izrecno performativno interpretacijo tehnologije zelenega ozadja zastavita in izvedeta umetnici, ki se ukvarjata z ustvarjanjem nadrealističnih portretov, ki jih sodelujoči portretiranci nato odnesejo domov kot spomin na performans. Ampak ker je fotoavtomat človeški, se nenehni kvari; namesto da bi avtomatsko odražal, kar je pred njegovimi očmi, arbitrarno spreminja nastavitve, dodaja ali odvzema lastnosti fotografiranih oseb in producira svojo interpretacijo tega, kar vidi. Ladies of the Press* z obilico humorja premešata, kar je vidno očesu, pri tem pa načenjata vprašanja o individualnih in družbenih pričakovanjih glede lastne 'podobe'. Kaj želiš biti danes? Kje želiš biti danes? Ampak čakaj... Zakaj je vse tako, hm, zeleno?

The green screen, a cinematic technique dating all the way back to the 19th century, allows a person to be overlaid onto a different background. It can be a graphic or another bit of film footage, resulting in all kinds of real- and surreal-looking imagery. The Ladies of the Press* invite you to the Green Screen Photobooth. A decidedly performative take on green screen technology, the photobooth is staged and enacted by the artists, who busy themselves in creating surreal portraits of participants, which the participants take away as a memento of the performance. But because the photobooth is human, it's constantly malfunctioning: instead of automatically reflecting what's in front of its eyes, it arbitrarily changes settings, adds or subtracts characteristics to photographed people, and produces its own interpretations of what it sees. With plenty of humour, the Ladies of the Press* remix what meets the eye, throwing out questions as to the individual and social expectations around one's own 'image'. What do you want to be today? Where do you want to be today? But wait...why is everything, um, so green?



Ladies of the Press* je multidisciplinarni dvojec, ki ustvarja izdajateljske performanse. Vlogo izdajateljice in predstavnice za odnose z javnostmi na novo osmislita v obliki teatralne persone, ki združuje performans in tiskane medije. Sta ekipa za odnose z javnostmi, kakršne je nihče ne želi: potopljeni v svoji instalaciji znamčita in na videz iz nič ustvarjata svoj svet, pri čemer tvoje predstave o medijih in izdajateljstvu preoblikujeta v nadrealistični tableau, ki gledalce prisili k razmisleku, kako so jim vsebine predstavljene. Z uporaba koncepta izdajateljstva kot medija ustvarjata umetnost kot izdajateljstvo: njuno delo je sodelovalno in interaktivno, pri čemer končni rezultat v obliki knjige, natisnjenega utrinka ali performansa pred kamero za prenos v živo prevprašuje koncept 'tiska'. Ladies of the Press*, performativni duo umetnic Ane Čavić (1979) in Renée O'Drobinak (1985), je na področju umetnosti v živo in angažiranja občinstva aktiven že skoraj 15 let. V živo sta nastopali za ugledne organizacije po vsej Evropi, med drugim v Tate Britain in Tate Modern v Londonu, v Wellcome Collection v Londonu in na Kiblix festivalu v Mariboru.

Ladies of the Press* is a multidisciplinary artist duo who stage publishing performances. They re-imagine the role of the publisher and publicist as a theatrical persona, mixing performance and print media. They are the publicist team that nobody asked for: immersed in their own installations, branding and seemingly conjuring their own world, they spin your conceptions of media and publishing into a surreal tableau that forces viewers to think about how content is presented to them. Using the concept of publishing as a medium, they make art through publishing: their work is participatory and interactive, with the end product in book form, printed ephemera, and performing before the camera for live broadcasts exploring various notions of 'the press'. Comprising the performance art duo Ana Čavić (1979) and Renée O'Drobinak (1985), the Ladies of the Press* have been active in the live art and audience engagement sphere for nearly 15 years. They have performed live for prestigious organisations across Europe, including Tate Britain and Tate Modern, London, UK; the Wellcome Collection, London, UK; and the Kiblix Festival, Maribor, Slovenia.

Saša Bezjak, Jože Slaček, Jakob Vogrinec

Not Like Houdini

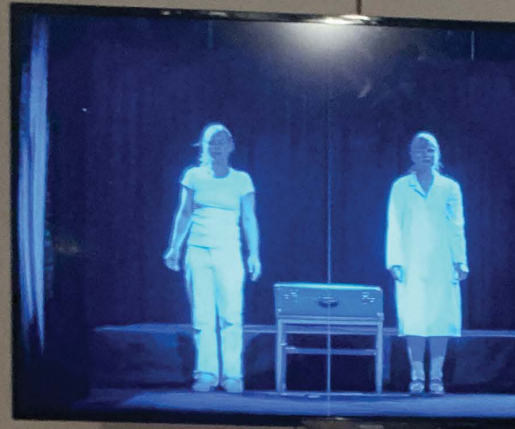
Video in VR instalacija / [Video and VR installation](#)

www.artistsandpoors.com/not_like_houdini_VR

Houdini je začrtal pot temu, čemur danes pravimo performans in situ. Pred očmi obiskovalcev je izvajal najbolj zahtevne iluzije in reševanja iz nevarnih situacij, morda omenimo le pobeg iz cisterne vode, iz policijskega vozila, odstranjevanje verig z rok in nog, skok v ledeno reko, odpiranje zaklenjenega kovčka ter reševanje iz prijema prisilnega jopiča. Vsi omenjeni nastopi so se – pričakovano – izšli v njegovo korist in navdušenje pozorno opazujoče javnosti. Iluzionist je seveda odvisen od svoje ekipe in lastne priprave na performativ. Houdini je uporabljal nešteto prefinjenih trikov, s katerimi je uspešno opravljal pobege. Ob vsesplošni priljubljenosti in občudovanju pa so se našli tudi taki, ki so »dvomili« o njegovih sposobnostih – danes bi rekli, da so skušali razmišljati izven standardnih okvirjev. Med najbolj znanimi dvomljivci je bil slavni Louis Vuitton. Vuitton je Houdinija izzval v časopisnem oglasu, v katerem je zapisal: »Gospod. Dovolim si misliti, da je škatla, ki jo uporabljate za svoje eksperimente, pripravljena za ta namen, in si zato dovolim, da vas izzovem, da izstopite iz ZABOJA, KI SEM GA NAREDIL SAM in katerega ZAKOVIČENJE bo izvedlo MOJE OSEBJE. Če vas je strah delati ta poskus v javnosti, vam ponujam, da ga opravite zasebno. RAZUME SE, da se zaboj ob tem ne sme uničiti. Čakam na vaš odgovor, itd. L. VUITTON.«

Avtorji projekta izkoriščajo priložnost, ki jo je ponudil Vuitton: ker se na njegov poziv Houdini ni odzval, so se odločili, da poskušajo performans v modificirani obliki izvesti sami – v modernem času.

Zakaj?



DÉFI

VUITTON vs HOUDINI

M. HOUDINI vient de recevoir la lettre suivante :

Monsieur Harry HOUDINI

Alhambra, Paris.

Monsieur,

Je me permets de penser que la caisse qui vous sert à faire vos expériences est préparée à cet effet et prends la liberté de vous défier de sortir d'une CAISSE FAITE PAR MOI et dont le CLOUAGE, après que vous y serez entré, sera fait PAR MON PERSONNEL, avec un cordage supplémentaire.

Si vous craignez de faire cette expérience en public, je vous offre de la faire en particulier. Il est BIEN ENTENDU que la caisse ne doit pas être démolie.

Dan l'attente de votre réponse, je vous prie, etc...

L. VUITTON,

*Fabricat de Malles et Articles de Voyage,
1, Rue Scribe, Paris.*

M. HOUDINI accepte ce défi qui sera disputé **Jeudi soir 9 Mars**, à Barrasford's Alhambra.

La caisse fabriquée par M. VUITTON sera exposée des **Lundi soir, 6 Mars**, dans le Buffet de l'Alhambra.

S poplavo lažnih novic in najrazličnejših teorij zarot, ki smo jih dnevno deležni na družbenih omrežjih, se avtorji sprašujejo, ali je dvom, ki ga je Descartes postavil za temeljno premiso človekovega obstoja in pravzaprav edini dokaz, da »ergo sum«, sploh še aktualen kot racionalno sredstvo nekega razumevanja ali pa smo prišli do točke, kjer nam »resnico« prodajajo in podarjajo samo še mediji, politične stranke, aktivisti in drugi motiviranci. Ali imamo »navadni« ljudje res zvezane roke? Ali smo samo še opazovalci sveta, katerega del naj bi bili in bi ga tudi pomagali soustvarjati? Ali pa smo le še nemi opazovalci, zaprti v mehurčke, institucionalizirani in zvezani v prisilne jopiče, ki nam jih nočejo odstraniti?

Houdini paved the way for what we call in situ performance. In front of the eyes of the public, he performed the most demanding illusions and escapes from dangerous situations: he escaped from a water cistern and a police car, unshackled his hands and legs, jumped into an icy river, opened a locked suitcase from the inside, and wrestled out of a straitjacket, to name just a few. As expected, all these performances ended fortuitously, to the amazement of the intently watching crowd. The illusionist, of course, depends on his or her team and the preparations for the performance. Houdini used a number of cunning tricks to successfully escape. And while he was generally popular and adored, there were naysayers who "doubted" his abilities; nowadays one might say that they were trying to think outside the box. One of the most famous doubters was Louis Vuitton. He challenged Houdini in a newspaper ad in which he wrote: "Dear Sir. I venture to think that the box you are using for your experiments is fitted for this purpose, therefore I take the liberty of challenging you to escape from the BOX I HAVE MADE MYSELF, and the RIVETING whereof shall be performed by MY STAFF. Should you be afraid to perform this experiment in public, I offer you an opportunity to perform it in private. IT IS UNDERSTOOD that in you doing so, the box may not be destroyed. I look forward to your answer, etc. L. VUITTON."

The authors of this project take advantage of the opportunity offered by Vuitton: because Houdini did not take up his challenge, we have decided to attempt this performance in a modified form ourselves – in the modern era.

Why?

Faced with the torrent of fake news and conspiracy theories encountered daily on social networks, the authors wonder whether doubt, which Descartes set as the basic premise of human existence and basically the only proof that "ergo sum", is still relevant as a rational means of understanding, or whether we have arrived at a point where "the truth" is being sold and gifted only by the media, political parties, activists, and others motivated to do so. Are the hands of "ordinary" people really tied? Are we but observers of the world that we are supposed to be a part of

and which we are supposed to shape? Or are we but silent observers, confined in bubbles, institutionalised, and restrained in straightjackets that they refuse to take off?

Jože Slaček (1965) je mentor, animator in kulturni producent, ki živi in dela v Mariboru. Ustvarja na področju videa, animacije in intermedijske umetnosti. Z videom kot ustvarjalnostjo se redno ukvarja od leta 1989, ko je realiziral svoj prvi videospot in v galeriji Media Nox izvajal niz projekcij slovenskih in tujih video umetnikov. V začetku devetdesetih se je začel posvečati računalniški umetnosti in leta 1995 postal eden od iniciatorjev prvega mednarodnega festivala računalniških umetnosti MFRU v Mariboru. V zadnjih desetih letih se aktivno ukvarja z ustvarjanjem in produkcijo računalniško animiranih video del, v sodelovanju s Petro Kolmančič je večkrat tudi prispeval računalniško animacijo za projekt Video poezija MKC Črka.

Saša Bezjak (1971), vizualna umetnica in performerka, je rojena v Mariboru, odrasčala pa je na Tratah v Slovenskih goricah. Diplomirala je leta 1999 na Pedagoški fakulteti v Mariboru iz likovne pedagogike pod mentorstvom profesorja kiparstva Darka Golije, leta 2001 pa iz slikarstva na Akademiji za likovno umetnost v Ljubljani pod mentorstvom profesorice Metke Krašovec (praktični del Slika kip) in profesorice umetnostne zgodovine dr. Nadje Zgonik (teoretični del Štiri osebna stališča mladih mariborskih umetnikov). Leta 2009 je prav tam končala magistrski študij kiparstva pri profesorju Luju Vodopivcu s temo Različne dimenzije realnosti. Od leta 2002 je samozaposlena v kulturi. Leta 2013 ji je Univerza v Mariboru podelila naziv strokovna sodelavka za predmetno področje specialna didaktika. Ukvarja se z risbo, sliko, kipom, vezenino, likovnimi akcijami in poučevanjem. Že desetletje kot mentorica pripravlja likovne delavnice za mladino in odrasle ter organizira razstave del, ki tam nastanejo. Od leta 2006 živi, dela in ustvarja v Gornji Radgoni.

Jakob Vogrinec (2003), Maribor, je končal Srednjo šolo za oblikovanje Maribor, smer Medijski tehnik. Letos je bil sprejet na Akademijo za gledališče, radio, film in televizijo (AGRFT). S filmskim ustvarjanjem je začel v nižjih razredih osnovne šole. Obiskoval je fotografski krožek Fotogroš. Fotografska in filmska veja umetnosti ga je začela bolj zanimati leta 2017, ko se je začel udeleževati filmskih delavnic društva Film Factory. Še kot osnovnošolec je snemal videe o razstavah pomembnih slovenskih vizualnih umetnikov v MMC Kibla v Mariboru. Z ustvarjanjem le-teh je prišel v stik s pomembnimi umetniki, tako je snemal svetovno uveljavljenega umetnika in performerja Olega Kulika. Naredil je veliko kratkih avtorskih filmov. Leta 2020 je bil njegov kratki dokumentarni film Dedi gre na morje predvajan na dveh pomembnih filmskih festivalih FEKK in Kino Otok. Na srednješolskem filmskem festivalu Videomanija pa je dobil prvo nagrado.

Jože Slaček (1965) is a mentor, animator, and producer of video, animation, and intermedia art who lives and works in Maribor. He has been working with video regularly since 1989, when he completed his first video spot and organised a series of projections of Slovenian and foreign video artists at the Media Nox Gallery. In the early 1990s, he started focusing on computer art and became one of the initiators of the first international festival of computer art, MFRU, in Maribor in 1995. In the last ten years, he has been actively involved in the creation and production of computer-animated video works; in collaboration with Petra Kolmanič, he has contributed several computer animations for the MKČ Črka project Video Poetry.

Saša Bezjak (1971) is a visual artist and performer who was born in Maribor and grew up in Trate in eastern Slovenia. She graduated with a degree in fine arts education from the Faculty of Education in Maribor in 1999 under the mentorship of professor of sculpture Darko Golija, before earning a degree in painting from the Academy of Fine Arts in Ljubljana under the mentorship of Prof. Metka Krašovec (practical work: Painting Sculpture) and professor of art history Dr Nadja Zgonik (theoretical work: Four Personal Views of Young Maribor Artists). In 2009 she completed her master's degree in sculpture at the same academy under the mentorship of Prof. Luj Vodopivec; the title of her thesis was Different Dimensions of Reality. She has been a freelance artist since 2002. In 2013 she was awarded the title of specialised assistant for special didactics by the University of Maribor. Her areas of interest are drawing, painting, sculpture, embroidery, and art actions. She has been organising workshops for youths and adults, as well as exhibitions of works created at these workshops, for over a decade. She has lived and worked in Gornja Radgona since 2006.

Jakob Vogrinec (2003) finished media technician studies at the Secondary School of Design in Maribor and enrolled in the Academy of Theatre, Radio, Film and Television this year. He became involved in film early on in primary school and attended the Fotogroš photography workshop. He became more interested in photography and film as art forms in 2017, when he started attending Film Factory workshops. As a primary school student, he recorded videos of the exhibitions of major Slovenian visual artists at the MMC Kibla in Maribor, which is how he forged ties with important art figures and ended up recording the artist and performer Oleg Kulik. He has shot a number of short films and in 2020 his documentary short Grandpa Goes to the Seaside was screened at two major festivals, FEKK and Kino Otok, and received the first prize at Videomanija, a film festival for secondary schools.

Intermedijski projekti

študentov Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani in Akademije umetnosti Univerze v Novi Gorici

Mentorja: profesor Sašo Sedlaček, ALUO UL
in profesorica Rene Rusjan, AU UNG

Na Pixelpointu sodelujejo tudi študenti, bodoči intermedijski umetniki, ki se bodo na festivalu predstavili z najnovejšimi transdisciplinarnimi deli. Intermedija kot še zmeraj »zapostavljeno« umetniško področje v Sloveniji še kako potrebuje mlade ustvarjalce, ki bodo s svojim doprinosom razvoju znanosti, umetnosti in tehnologije odločilno vplivali na akutno potreben mehki tehnološko-kreativni preboj ne le pri nas, temveč tudi širše.

Intermedia projects

by students of the Academy of Fine Arts and Design, University of Ljubljana and the School of Arts, University of Nova Gorica

Mentored by: Prof Sašo Sedlaček, Academy of Fine Arts and Design, University of Ljubljana and Prof Rene Rusjan, School of Arts, University of Nova Gorica

Pixelpoint also features students, future intermedia artists who will present their latest transdisciplinary works. Intermedia is still a »neglected« artistic field in Slovenia and it badly needs young creators whose contribution to the development of science, art and technology will have a decisive impact on the acutely needed technological and creative breakthrough, in Slovenia and in the broader environment.

Nagrada festivala Pixxelpoint

Letošnji mednarodni festival sodobnih umetniških praks Pixxelpoint prinaša nagrado, ki bo podeljena najboljšemu intermedijskemu delu/umetniku za inovativen pristop k sodobnim oblikam transdisciplinarnih umetniških projektov na presečišču znanosti, umetnosti in tehnologije. Za nagrado umetnik oz. umetniška skupina dobi možnost samostojne razstave v Mestni galeriji Nova Gorica v eni od naslednjih razstavnih sezon z razstavnim katalogom in razstavnino. Temeljni namen nagrade je spodbujanje intermedijske produkcije v Sloveniji in omogočanje predstavitev novodobnih umetniških smeri slovenski javnosti onkraj konvencionalnih okvirjev.

Razstavljena dela bo ocenila komisija v sestavi: Peter Tomaž Dobrila (KID Kibla, producent in intermedijski umetnik), dr. Peter Purg (izredni profesor, v. d. dekana na Fakulteti za humanistiko Univerze v Novi Gorici in intermedijski umetnik) in mag. Petja Janžekovič (Artists&Poor's, filozof in intermedijski producent). Najboljše delo bo razglašeno med festivalom.

Pixxelpoint festival award

This year's Pixxelpoint festival of contemporary artistic practices features an award that will be conferred on the best intermedia work/artist for an innovative approach to contemporary forms of transdisciplinary artistic projects at the nexus of science, art and technology. The award will give the artist or group the chance to put on a solo exhibition at the Nova Gorica City Gallery, complete with an exhibition catalogue and exhibition fee. The idea behind the award is to promote intermedia production in Slovenia and facilitate the presentation of novel artistic directions outside conventional frameworks to the Slovenian public.

The exhibited works will be judged by a jury comprising Peter Tomaž Dobrila (KID Kibla, producer and intermedia artist), Dr Peter Purg (associate professor, acting dean at the Faculty of Humanities, University of Nova Gorica and intermedia artist) and Petja Janžekovič, MA (Artists&Poor's, philosopher and intermedia producer). The award will be announced during the festival.

Delavnice / Workshops

Lego robotika za otroke / Lego Robotics for Kids

Delavnica za otroke od 6. do 14. leta / Workshop for children aged 6 to 14

<http://maliustvarjalci.si/>

Spoznajmo osnove robotike in programiranja s pomočjo vedno priljubljenih lego kock. Na urah lego ustvarjanja se bomo srečali z zanimivimi načrti, poučnimi nalogami in super idejami. Ustvarili bomo lego robote, se veliko naučili s področja robotike in programiranja, se malce poigrali ter se ob tem neizmerno zabavali.



Delavnice so primerne za vse otroke, stare med 6 in 14 let. Mentor se bo na tečaju posvetil vsakemu posebej in mu dodelil delo, ki je zanj primerno. Pri delu bomo uporabljali računalnike in izobraževalne komplete LEGO WeDo 1.0. Delavnice so namenjene tistim brez predhodnega znanja in tistim, ki so se jih že udeležili ter si nekaj znanja s področja robotike in programiranja že pridobili. Kombinacij s kockami in programiranjem je veliko, zato se ne more zgoditi, da bi nam zmanjkalo idej. Vas muči radovednost? Pridružite se nam na delavnici in spoznajte lego robotke, ki plešejo, pojejo, hodijo itd.

Children will get to know the basics of robotics and programming with the help of the ever-popular LEGO bricks. Creative LEGO lessons will feature interesting plans, instructive projects, and awesome ideas. Participants will create LEGO robots, learn a lot about robotics and programming, play around a bit, and have an amazing time.

The workshops are for children aged 6 to 14. A mentor will work with each participant individually and assign them projects suitable to their age. Participants will use computers and the LEGO WeDo 1.0 educational package. The workshops are for kids without prior knowledge of robotics and programming as well as those who have participated in our workshops in the past and wish to build on their knowledge. There are endless possibilities to combine bricks and programming and we will definitely not run out of ideas. Are you itching to learn? Join us for the workshops and get to know dancing, singing, and walking LEGO robots.

Podjetje **Mali ustvarjalci** že od leta 2015 navdušuje otroke, učitelje in starše v širši severovzhodni Sloveniji ter občasno tudi v drugih delih države. Organizirajo različne izobraževalne delavnice, namenjene učencem, dijakom in ostalim mladim ter učiteljem in ostalim odraslim. Izobražujejo na področju lego robotike in programiranja ter pripravljajo na samostojno delo z izobraževalnimi kompleti LEGO WeDo 1.0, LEGO WeDo 2.0 in LEGO Mindstorms. V njihovi ponudbi je tudi organizacija tehničnih dni in interesnih dejavnosti za šole.

The company **Mali Ustvarjalci** has been getting children, teachers, and parents excited about robotics and programming since 2015. Focusing on south-eastern Slovenia and occasionally venturing into other parts of the country, it organises a variety of workshops for primary and secondary school students, youths, teachers, and other adults.

Mali Ustvarjalci workshops prepare participants for independent work with the educational packages LEGO WeDo 1.0, LEGO WeDo 2.0, and LEGO Mindstorms. They also organise STEM days and extracurricular programmes for schools.

Droni so med nami, spoznajmo jih поблиže / Drones Are Among Us, Let's Get to Know Them Better

Delavnico vodijo: Elektro in računalniška šola Ptuj, mentor in učitelj Franc Vrbanič ter dijaki Anastazija Nograšek, Jaka Antolič, Žan Emeršič in Alex Kavčevič

Led by: Ptuj Secondary School of Electrical and Computer Engineering; mentor: Franc Vrbanič; student assistants: Anastazija Nograšek, Jaka Antolič, Žan Emeršič, and Alex Kavčevič

Delavnica podaja kratko zgodovino človeške želje preseči svoje omejitve, kar je človeštvo dosegalo z razvijanjem tehnologije. Osredotoča se predvsem na tehnologijo, ki pokriva človeško hotenje približati se pticam in poleteti. Govora bo o dronih – brezpilotnih zrakoplovih. Udeleženci bodo soočeni z dejstvom, da nabava drona in delo z njim ne pomeni le zabave, ampak tudi odgovornost. V ospredju delavnice bo



tako odgovornost za načrtovanje varnega poleta, spoštovanje zasebnosti in predpisov, ki urejajo delo z uporabo dronov. Le odgovoren lastnik drona je namreč garancija za varen polet. Udeleženci bodo v programskem jeziku scratch programirali dron Tello DJI, ki je namenjen predvsem uporabi v zaprtih prostorih. Spoznali bodo postopek nabave, varnega dela z dronom in programiranja le-tega. V postopek dela z dronom bodo aktivno vključeni, kar bo zanje svojevrstno doživetje.

The workshop provides a brief history of the human desire to exceed our limitations, something that humanity has been doing through the development of technology. The focus is on technology born out of the wish to join the birds in the sky and take flight, in particular, drones – unmanned aerial vehicles. Participants will learn that buying and flying a drone is more than just fun, it is also a responsibility. The workshop will highlight the owner's responsibility to plan a safe flight, respect privacy, and abide by the regulations governing drones. Only a responsible drone owner is a guarantee that flying such devices will be safe. Participants will use the Scratch programming language to programme a Tello DJI drone, which is primarily designed for indoor flying. They will learn how to buy a drone, safely work with it, and write programmes. This is a hands-on workshop providing a unique experience for participants.

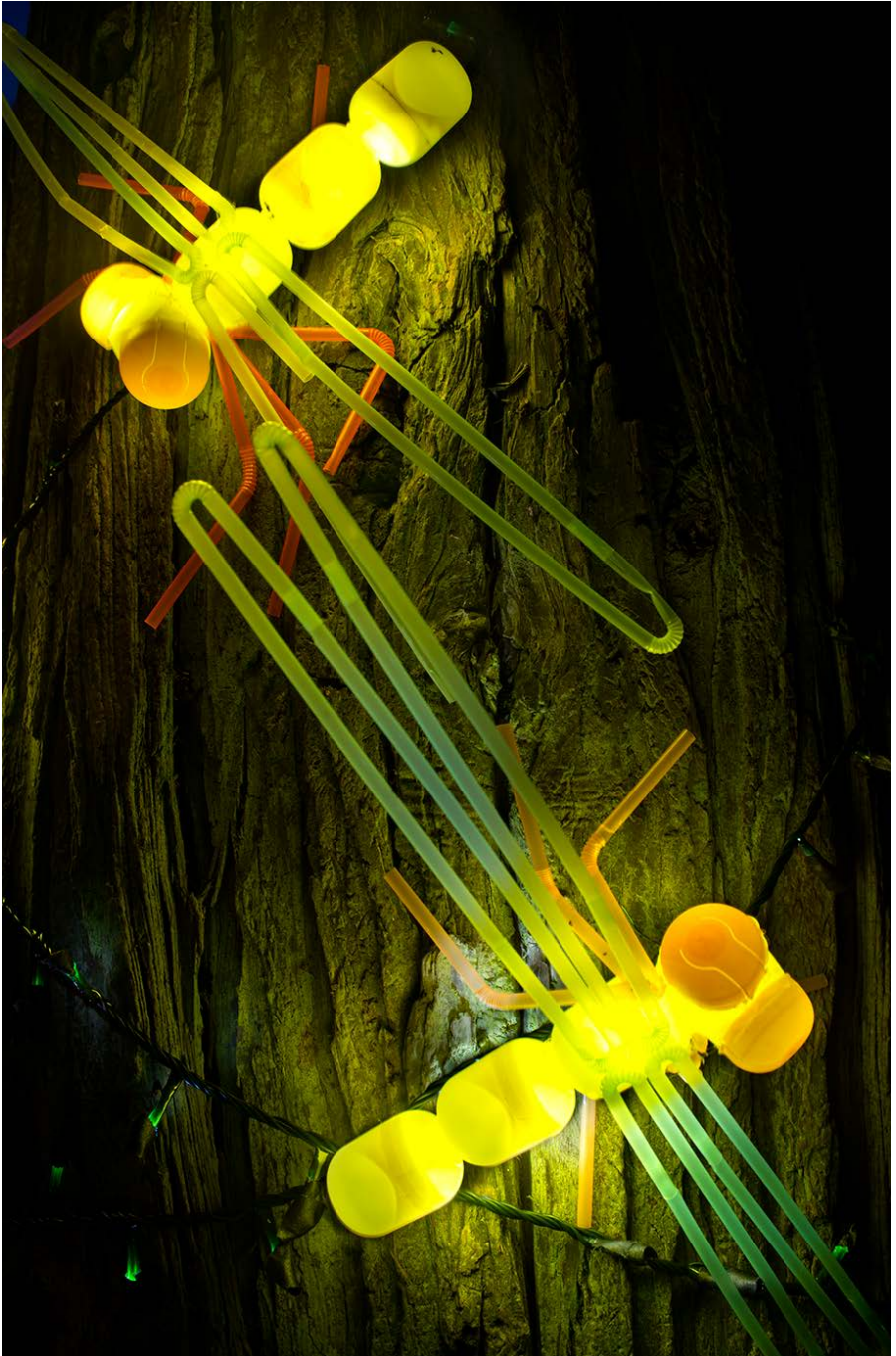
Fantastični biotop / Fantastic Biotope

Delavnica za otroke od 8. do 14. leta / [Workshop for children aged 8 to 14](#)

Vodi / [Led by](#): Katja Paternoster

Delavnica je namenjena mlajšemu občinstvu, otrokom od 8. leta dalje. Udeleženci bodo pod vodstvom mentorice razglabljali o tem, kaj je tista svetloba, ki ponoči sveti iz krošenj dreves in grmovja, ter kateri rastlinski in živalski svet se prebudi ponoči. Z reciklažo kinder jajčkov, slamic in novoletnih lučk bodo poustvarili svet, ki buri otroško domišljijo.

The workshop is for youngsters aged 8 to 14. Participants will explore the origin of the light shining from tree canopies and shrubs at night and the plants and animals that wake up as darkness sets in. By recycling Kinder eggs, straws, and Christmas lights, they will recreate a world that captivates children's imagination.





Parazit / Parasite

Delavnica za študente oz. mlade od 18. leta dalje / [Workshop for students aged 18+](#)

Vodi / [Led by](#): Katja Paternoster

<https://cargocollective.com/arhidoza/LIGHTING-GUERRILLA-2016-1>

Svetlobno instalacijo z naslovom Parazit bodo soustvarjali udeleženci delavnice. V zunanjem prostoru bodo poiskali gostitelja, ki se bo združil s parazitom. Oblikovali bodo odnos med parazitom in gostiteljem, ki drug drugemu dajeta prostor in sta zato skupaj boljša in opolnomočena. Njun medosebni odnos uspeva le z nepristranskim in vzajemnim kompromisom, pri čemer gostitelj s tveganjem vzpostavi zaupanje. Gostitelj tvega, ko zaupa parazitu, ta pa ga hkrati povzdigne iz lastne anonimnosti.

Workshop participants will work on a light installation entitled Parasite, after first venturing out to find a host that will merge with a parasite. They will structure the relationship between parasite and host, who create a space for each other, thus making them better and more empowered together. Their relationship thrives only if there is an unbiased and mutual compromise, whereby the host establishes trust by taking a risk. The host takes a risk by trusting the parasite, but at the same time the parasite lifts the host out of its anonymity.

Katja Paternoster (1981) je diplomirala na Fakulteti za arhitekturo Univerze v Ljubljani. Poleg delovanja v polju arhitekture je dejavna tudi na področju oblikovanja svetlobe. Zanima jo predvsem izpostavljanje aktualnih tematik, ki jih razvija s pomočjo svetlobnih postavitvev v odnosu do opazovalca. S svetlobnimi skulpturami je do sedaj gostovala na številnih evropskih festivalih svetlobe (Lumina, Bella Skyway, Visualia, Klanglicht, Naturaleza Encendida – LIFE, Skopje Art Light District ...).

Katja Paternoster (1981) graduated from the Faculty of Architecture, University of Ljubljana, and has been working in architecture and light design. Her primary interest lies in highlighting current issues, which she does by bringing light installations and spectators into a relationship. Her light sculptures have been featured at numerous European light festivals, including Lumina, Bella Skyway, Visualia, Klanglicht, Naturaleza Encendida – LIFE, and the Skopje Art Light District.

Zaupate lastnim čutom in zapisu svetlobe? / Do You Trust Your Senses and the Record of Light?

Vodi / Led by: Matevž Paternoster

Zapisovanje s svetlobo je že dodobra poznana tehnika. V njej je združena umetnost giba v prostoru, ki s pomočjo naveze svetlobe in fotografije pusti ujeto sled časa na končnem zapisu – fotografiji. Svetlobno telo različnih barv in oblik nadomesti klasično vlogo čopiča. S to tehniko prek gibanja v prostoru ustvarimo najrazličnejše



podobe, ki jih človeško oko dojema drugače od dejanskega zapisovalca – analognega fotoaparata. Gibanje svetlobnega vira tako postane tvegano dejanje – delo. Delno kontroliran proces, ki se neposredno beleži in postane zapis svetlobe skozi čas in prostor, je za udeleženca nova izkušnja, saj videno ni enako končnemu rezultatu. V dokaz nastane delo – fotografija prek zapletenega kemijskega procesa, ki sliši na ime polaroid. S pomočjo dokaj preproste tehnike je dana kreativnosti možnost, da še tako običajna situacija vsakič postane unikatna s pomočjo analogne fotografije – polaroida. Pripravite se na izkušnjo vizualnega doživetja, ki ga aktivno soustvarjate.

Writing using light is a well-known technique. It combines the art of movement in space with the interplay of light and photography, which leaves a captured trace of time in photos. Light sources of various colours and shapes replace the classic role of the paintbrush. The movement thereof in space creates images that the human eye perceives differently than the actual device doing the recording – an analogue camera. The movement of the light source thus becomes a risky action – it becomes work. The partially controlled process, which is recorded directly and becomes a record of light through time and space, is a new experience for participants because what they see is unlike the end result. The proof is the final work – the photograph, created in a complex chemical process known by the simple name Polaroid. Using this relatively simple technique, the creative spirit gains an opportunity to make even the simplest situation unique with the help of analogue photography – a Polaroid. Get ready for a visual experience that you yourself will actively shape.

Matevž Paternoster (1979) je fotograf, oblikovalec in pedagog. Njegovo samostojno delo združuje različna polja medijev, ki jih povezuje na raznovrstne načine z namenom doseganja različnih pristopov, procesov in rezultatov. Nastalo lahko zasledimo na področju komercialno naročniškega, muzejsko dokumentarnega in v segmentu izobraževanja.

Matevž Paternoster (1979) is a photographer, designer, and teacher whose work combines diverse segments of media, bringing them together in a variety of ways to produce different approaches, processes, and results. His work spans commissions ranging from commercial clients to museums and educational institutions.

Predavanje / Lecture

Betina Habjanič

Projekt transparentnosti živalskih obratov /

[Animal Enterprise Transparency Project](#)

Predavanje o aktivizmu (video montaža) /

[Lecture on activism \(video montage\)](#)

Umetniška konceptualizacija video editiranja v aktivizmu za pravice živali: Projekt transparentnosti živalskih obratov / Animal Enterprise Transparency Project (AETP) je projekt aktivizma za pravice živali, ki zagovarja transparentni vpogled (potrošnika) v slovenske obrate živalskih industrij. Društvo javno distribuira vizualno gradivo lokacijskih preiskav obratov v obliki video-avditivnih dokumentov, ki se v načinu montaže približujejo hibridni formi umetniškega dokumenta. Izbira medija, ki koristi umetniški stimulus kot transfer prikazovanja nevzdržnih prizorov izkoriščanja živali, se tako razlikuje od klasične vizualizacije tem pravic živali z vidika predpostavljane potrebe po vdoru realnega v mentalno-emocionalno shemo gledalca. Betina Habjanič, sicer transdisciplinarna umetnica, deluje v društvu kot montažerka video objav. V projektu se ukvarja s problematiko podajanja aktivističnih vsebin v robni hoji med lastno umetniško subjektiviteto ter hkrati zavesti obdelave dokaznega materiala za namene objektivnega poročanja.

V predavanju predstavlja konceptualne premise vizualnega podajanja aktivistične esence medija za perečimi objavami AETP.

An artistic conceptualisation of video editing in activism for human rights: the Animal Enterprise Transparency Project (AETP) is an activist animal rights project that advocates transparent insight (for consumers) into the Slovenian animal processing industry. The association publicly distributes visual materials resulting from on-site investigations of industrial processing facilities in the form of audiovisual documents whose style of montage brings them close to the hybrid form of an artistic document. This medium, which leverages artistic stimulus as a conduit to depict unbearable scenes of animal exploitation, is unlike the classic visualisation of animal rights themes in that it presumes that the real must intrude into the viewer's mental and emotional schema. Betina Habjanič, a transdisciplinary artist, does video editing for the association. In this project she tackles the communication of activist content as she walks the line between her own artistic subjectivity and the awareness that she is editing evidence for the purposes of objective reporting.

The lecture presents the conceptual premises of the visual communication of the activist essence of the medium that underpins the explosive publications of AETP.

Betina Habjanič (1992) je zaključila Pedagoško fakulteto Univerze v Mariboru, smer Likovna pedagogika, in se vpisala na magistrski študij kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani ter ga letos uspešno zaključila. Bila je na študijski izmenjavi na univerzi Angewandte na Dunaju. Marca 2018 je študij žive umetnosti študirala v londonski agenciji LADA (Live Art Development Agency) ter se v okviru kulturne rezidence povezala s številnimi umetniki. Neodvisno od programa oziroma umetniškega medija deluje kot aktivistka za pravice živali in koristi medij umetnosti kot orodje za artvizem.

Betina Habjanič (1992) graduated in fine arts education from the Faculty of Education, University of Maribor, and enrolled in the master's programme in sculpting at the Academy of Fine Arts and Design in Ljubljana, which she completed this year. She attended the Angewandte student exchange programme in Vienna, and in March 2018 she studied live art at the London Live Art Development Agency (LADA), where she forged ties with many artists at the artist-in-residency programme. Independent of the artistic medium, she is an animal rights activist and uses art as a tool for activism.



V glavo jeb

Foto: Skrivna preiskava klavnice: ustvarjeno s polno mero ljubezni /
Photo: Secret Investigation of a Slaughterhouse: Created with Plenty of Love.



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