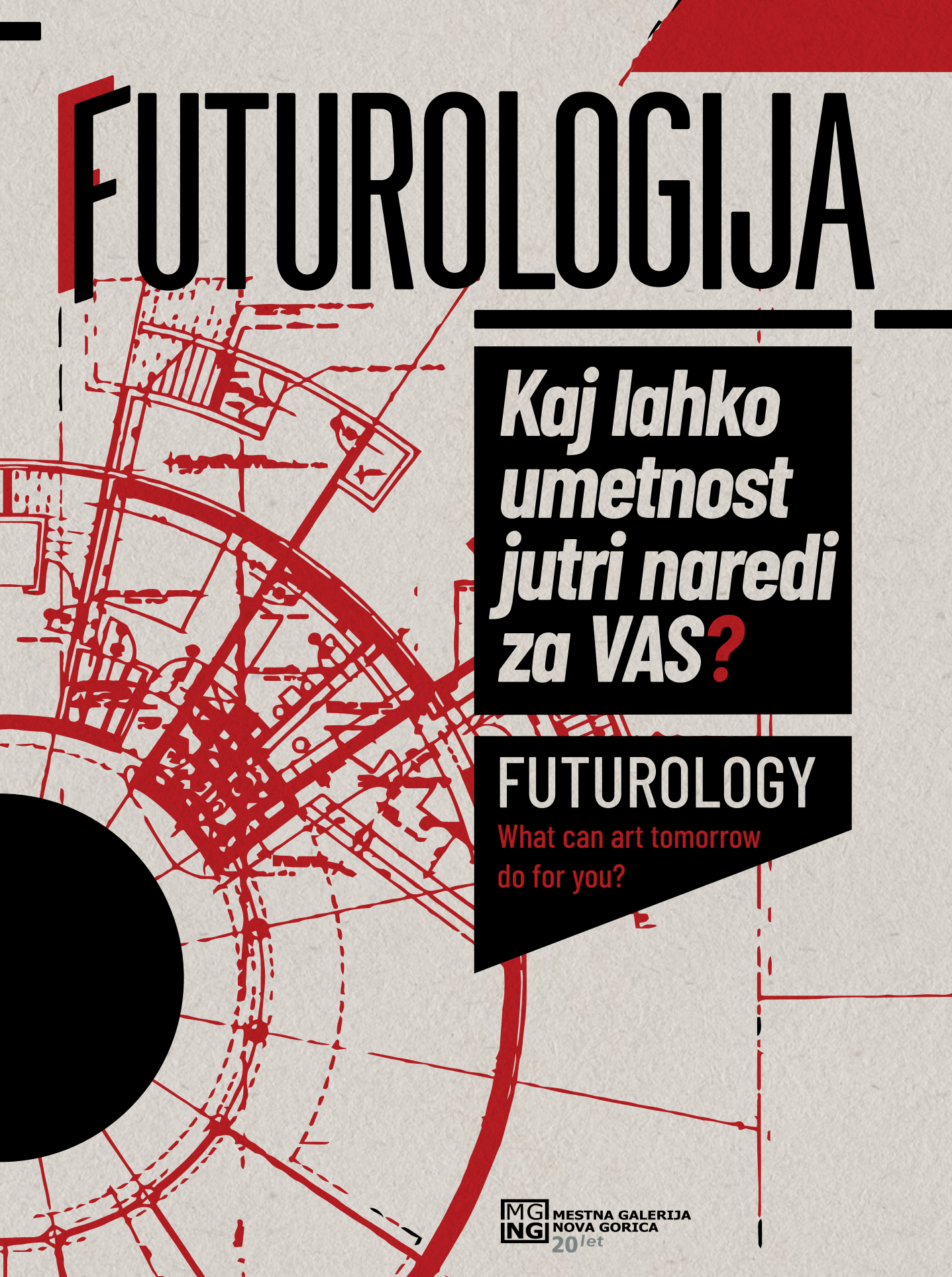


FUTUROLOGIJA



*Kaj lahko
umetnost
jutri naredi
za VAS?*

FUTUROLOGY

What can art tomorrow
do for you?



FUTUROLOGIJA

Kaj lahko umetnost
jutri naredi za VAS?

FUTUROLOGY

What can art tomorrow
do for you?

BridA, Narvika Bovcon & Aleš Vaupotič, Srečo
Dragan, Damijan Kracina, Staš Kleindienst, Marko
A. Kovačič, Vladimir Leben & Damijan Kracina,
Marko Peljhan, Marko Pogačnik, Tobias Putrih,
Sašo Sedlaček, Maja Smrekar, Saša Spačal & Ida
Hiršenfelder, Robertina Šebjanič, Nejc Trampuž,
Uroš Weinberger, Zupančič::Živadinov::Turšič

Kuratorska razstava / Curated art exhibition
Avtorica / Author Nadja Zgonik

FUTUROLOGIJA. Priprave na start

Razstava Futurologija je v iskanju referenčnih točk prej arbitrarna kot deterministična, a je bazen, iz katerega zajema, v glavnem vezan na razmislek o družbi bodočnosti, utemeljeni na neke vrste utopijah, ki so ne glede na to, da so družbene teme, tudi – visoko estetizirane. Prav njihova vizualna identiteta je izhodišče, ki jim omogoča, da lažje drsijo med sedanjostjo in prihodnostjo.

Za preizpraševanje o vlogi umetnosti, predvsem pa umetnika v družbi bodočnosti, bi težko našli primernejši kraj, kot je Nova Gorica. Ne le za izbor makrolokacije, tudi za mikrolokacijo, novogoriško Mestno galerijo, obstaja več argumentov. Stoji namreč na širšem območju, kjer je pred enainsemdešetimi leti z gradnjo na novo, iz nič (na močvirskih tleh), začelo nastajati mesto, zamišljeno za bodočnost. »Po ogledu terena, na dan priključitve Jugoslaviji, je bilo naročeno v treh dneh napraviti skico za Novo Gorico«, se je arhitekt Marko Župančič, sin pesnika Otona Župančiča, spominjal časa, ko je padla odločitev za gradnjo »mesta na travniku« (kot je naslovljen film Anje Medved in Nadje Velušček iz leta 2004). Bil je eden izmed treh arhitektov, ki so bili leta 1947 povabljeni k načrtovanju novega urbanega središča Severne Primorske, ki naj nadomesti izgubljeno Gorico. Zmagala je vizija Edvarda Ravnikarja – Nova Gorica naj bo »nekaj velikega, kar naj sije čez mejo«. Z načrtovanjem v prostoru, z vizualizacijo ideje o novem mestu, ki bo z arhitekturnimi – estetskimi – oblikami prispevalo k oblikovanju novih družbenih odnosov, se je začela gradnja utopične družbe bodočnosti, v skladu s predstavami socialističnega političnega sistema.

Desetletja prej je le nekaj kilometrov stran Edvard Rusjan želel uresničiti neko drugo, tehnično utopijo, da bi človek poletel kot ptica. Ta konstruktor, ki se je v zgodovino vpisal kot pionir slovenskega letalstva, je leta 1910 na goriškem letališču na Rojah preizkušal letala, menjal prototipe enega za drugim. Kljub neuspehom je v enem letu z bratom skonstruiral kar sedem različic letala, od Ede I do Ede VII, da je potem leta 1911 uspešno poletel, a je bila s smrtno letalsko nesrečo pokopana tudi njegova utopija.

Leta 1970 so v Novo Gorico prišli OHO-jevci, da bi v sodelovanju z arhitektom Nikom Lehrmanom sooblikovali projekt Argonavti. Primarna funkcija objekta je sicer bila zabaviščno-gostinsko-hotelski kompleks, a to konceptualističnih umetnikov in arhitekta ni oviralo, da ne bi ob očitni naklonjenosti naročnika preobrazili arhitekture v duhu argonavtskega mita kot »simbola iskanja nove civilizacije« v ekstravaganten arhitekturni konglomerat, ki se je navezoval na arhaične reference od Stonehengea do majevskih piramid in je v prostoru deloval, kot bi priplul iz vesolja. S *Sončno skulpturo* ali *Sončno uro*, ki smo jo v času tranzicijske norosti leta 1999 ob prenovi hotela Perla, v katerega so preobrazili nekdanje Argonavte, izgubili, je Marko Pogačnik uresničil enega zadnjih

projektov skupine OHO v zaključni fazi njenega delovanja, »transcendentalnem konceptualizmu« (po Tomažu Brejcu). In se potem s preselitvijo na kmetijo v Šempasu začel ukvarjati z novo utopijo, preobrazbo življenja v umetnost. Vsem, ki smo odrasčali v Novi Gorici v osemdesetih letih, so ostali Argonavti v neizbrisljivem spominu.

Razstava je nastajala kot dialoško strukturiran projekt, ki je najprej tekel v relaciji kuratorica : umetniki_ce, ki jim je bilo v veliki meri prepuščeno, da sami izberejo način in obliko, kako želijo predstaviti svoja stališča. Seveda so bili k sodelovanju povabljeni tisti, ki imajo o temi kaj povedati. Izhodiščni razmislek se je prepletal v časovnih in prostorskih plasteh; v razmerju do bližnje zgodovine, sedanjosti in prihodnosti in v presečišču ekstraglobalnega in lokalnega, zajel je prostore od veselja do novogoriškega kulturnega konteksta, ki jih naseljujejo na razstavi zbrani umetniki.

Umetniki na razstavi govorijo o umetnosti kot posrednici vizionarskih idejnonazorskih stališč, dotikajo se grožnje globalnega onesnaževanja planeta, neoludističnih praks (razbijanje strojev), posledic napake v tehnološkem sistemu, robotizacije družbe, umetne inteligence, genetskega inženiringa in biotehnologije. Ob vsem tem nam razstava postavlja tudi vprašanje o naši družbi, ali ji uspeva hoditi v toku s časom (tu je mišljena družba kot celota, ne le izjemni posamezniki) in ali se zaveda moči, ki jo pri tem lahko črpa od ustvarjalnih posameznikov. Na njej se odraža hibridizacija in kompleksnost umetnosti danes, ki nastaja tako v slikarskem ateljeju kot v znanstvenem laboratoriju, tehnični delavnici, na ulici, pod morsko gladino, za računalnikom. Umetnosti, katere ambicija sega v post-dobnost (preseganje so-dobnosti), saj se ne želi več zadovoljiti le s postavljanjem zrcal sodobni družbi, marveč jo želi usposobiti za bivanje v svetu umetne inteligence, učečih se strojev in usmerjati k preživetvenim okoljskim strategijam za bližnjo bodočnost.

V prepletu sodobnih umetniških praks s kompleksnostjo oblik, ki jih združuje – od verbaliziranih stališč, miniam-bientov, instalacij, objektov, projekcij do slikarstva –, želi biti razstava eksperimentalni laboratorij za razmišljanje, ki ponuja gledalcu, da se ustavi, umiri, poglobi in branje črk na papirju, črk na ekranu, prisluhne zvoku in ga zazna v raztežaju od tišine. Novogoriška Mestna galerija je s pozicijo v kletnih prostorih in z odsotnostjo dnevne svetlobe idealen prostor za izvedbo galerijskega koncepta »črne škatle« (*black box*), ki je namenjen prej prikazu umetniških pozicij, zamisli, procesov in družbenim projekcijam kot avtoreferenčnim temam. Zakaj razstava stališč, in ne umetniških del? Galerijski prostor je med vsemi prostori za kulturo in umetnost tisti, ki se je v zadnjih desetletjih najbolj preobrazil – iz likovnega ambienta v prostor za zvočne dogodke, performanse, filmske projekcije, izobraževanje, sociološke debate ... – in postal najdemokratičnejši prostor za umetnost danes.

Ustavimo se še ob publikaciji, ki spremlja razstavo. V njej sporočajo stališča, komentirajo projekte ali sopostavljajo

teoretska izhodišča umetniki sami. Govorimo o komunikaciji, informiranju, osveščanju; vse to so misije, ki se morajo neprestano prilagajati realnosti civilizacijske slike, v kateri se v določenem trenutku znajde družba. Prehodnost vsakokratnega stanja v družbenem razvoju, njegovo trenutnost, bo prikazovala tiskovina, ki ni standardni razstavni katalog, temveč prevzema podobo bolj efemerne tiskovine, kakršen je na primer časopis. Minljiva oblika bo opozarjala na tranzitornost konceptov, predvsem pa na gibljivost miselnih shem in njihovo dinamičnost, čemur moramo slediti, če želimo utripati tako kot vesoljni svet.

Razstava je bolj kulturološki razmislek kot znanstveno-fantastični pogled v prihodnost, saj se ne toliko ukvarja s prisotnostjo znanosti in tehnologije med umetnostnimi temami kot z vlogo umetnikov kot vizionarjev ali napovedovalcev družbene bodočnosti. Za umetnika in njegovo vlogo v družbi smo tradicionalno rekli, da je kot vodnik, ki kaže družbi pot v prihodnost. Uveljavljena je bila fraza »biti pred svojim časom« (*être avant le temps*). Ali je danes umetnik še vedno pred svojim časom, ali pa ga perfidni sistem liberalnega kapitalizma spreminja zgolj v producenta vedno novih, senzacionalističnih in spektakularnih umetniških projektov, namenjenih zaposlovanju misli neustvarjalnih množic? Ali in kako se umetnost lahko izmakne taki vlogi in kako umetniki vidijo specifično moč umetnosti v družbi prihodnosti? Ali ne bi kot družba morali začeti intenzivneje razmišljati o prihodnosti? Prek umetniških vizij se sinhronizirajmo z bodočnostjo!

Nadja Zgonik

(Historične reference v besedilu so iz naslednjih knjig in besedil: Bogo Zupančič, *Plečnikovi študenti in drugi jugoslovanski arhitekti v Le Corbusierovem ateljeju*, Ljubljana, 2017; Marko Pogačnik, *Sončna skulptura*, 1970, zgibanka; in Pavla Jarc, *Javni kipi in skulpture v mestu, Na začetku je bila črta. 70 let likovne ustvarjalnosti v mestu*, Nova Gorica, 2017. Vsem omenjenim, ki ste mi poleg tega še osebno pomagali, se najlepše zahvaljujem. Tudi Ani Mizerit iz MG+MSUM, Ljubljana, za bližnji vpogled v arhiv skupine OHO.)

FUTUROLOGY. Getting ready to start

The exhibition, in its search for reference points, presents itself as arbitrary rather than deterministic. However, the pool from which it draws from is mainly associated with the reflection on future society, based on some kind of utopia. Despite being social themes, they are highly aestheticized. Their visual identity acts as a starting point allowing them to slide smoothly between the present and the future.

It would be difficult to find a more suitable place than Nova Gorica to scrutinize the role of art, and above all, the role of artists in the future society. There are plenty of reasons why this macro but also micro location, the Nova Gorica City Gallery, has been chosen. It is situated in an area, where 71 years ago a completely new town designed for the future started to emerge out of nothing (on marshlands). "After the inspection of the terrain, on the day when the region was annexed to Yugoslavia, it was ordered to prepare a design for Nova Gorica," the architect Marko Župančič, son of the poet Oton Župančič, remembers the day when the decision was made to build "The Town on the Meadow" (a title of a 2004 film by Anja Medved and Nadja Velušček). He was one of the three architects, invited to design a new urban centre of the Northern Primorska, intended to replace the city of Gorizia, which had been lost. Edvard Ravnikar's vision won – Nova Gorica was to be "something big, intended to shine across the border". The construction of a utopian future society started off with urbanistic plans, the vision of a new town that would contribute with architectural – aesthetic shapes to form new social relations in line with the system's socialist political idea.

Decades earlier, just a few kilometres away, Edvard Rusjan decided to create a different, technical utopia of man flying like a bird. In 1910, this constructor, who went down in history as the Slovenian flight pioneer, tried-and-tested airplanes, changed prototypes one after another at the Gorizia airport in Roje. Despite many failures, within one year, he and his brother constructed seven airplane versions, from Eda I to Eda VII, before making the first successful flight in 1911. However, after a fatal airplane accident his utopia was buried, as well.

In 1970, the OHO Group arrived in Nova Gorica to co-create the Argonavti project in collaboration with the architect Niko Lehrman. The intention was to build an entertainment-restaurant-hotel complex. However, this did not stop the conceptual artists and the architect to design, in line with the Argonaut myth "in the quest for the new civilization", an extravagant architectural conglomerate. The architecture drew inspiration from archaic references, from Stonehenge to Mayan pyramids, and looked like it came from outer space. Marko Pogačnik realised the *Solar Sculpture* or the *Solar Clock*, one of the latest OHO's work, pertaining to the "transcendental conceptualism" (according to Tomaž Brejc). In 1999, the

work was lost in a transition craze when the Argonavti hotel was transformed into the Perla hotel. He then moved to a homestead in the village of Šempas where he started to work on a new utopia – transforming life into art. The Argonavti will forever be remembered by anyone who grew up in Nova Gorica in the Eighties.

The exhibition has been conceived as a dialogically structured project, initially evolving in the relation curator : artists. The artists were largely left with the decision on what to exhibit and how they want to present their ideas. The invitation to participate went out, of course, to those that have something to say on the matter. Initial reflections unfolded across time and space layers; in relation to the recent history, to the present and the future, at the intersection of extra global and local. It has encompassed every area from the universe to the Nova Gorica cultural context, inhabited by the artists chosen for this exhibition.

The artists speak of art as of an intermediary of visionary conceptual ideas. They tackle the threat of global pollution, neo-Luddite practices (machine smashing), consequences of errors in technological systems, robotization of society, artificial intelligence, genetic engineering and biotechnology. Along these lines, the exhibition raises a question about our society. Is it still able to keep up with the times (meant as society as a whole, not only as exceptional individuals), and is it aware of the power that can be drawn from creative individuals? Our society projects the hybridisation and the complexity of contemporary art, which is created in ateliers, scientific laboratories, technical workshops, in the streets, underwater, behind a computer. Such art is eager to reach into post-temporaneity (to transcend the co(n)-temporaneity). By merely mirroring the contemporary society, it finds itself wanting. A desire emerges to prepare the society for life in the world of artificial intelligence, learning machines and to guide it towards environmental survival strategies for the near future.

The exhibition, where modern art practices intertwine with the complexity of form – from verbalized ideas, minienvironments, installations, objects, projections to paintings – strives to be an experimental laboratory for contemplation. The viewer is invited to stop, calm down, get immersed into reading letters on paper, letters on screen, listen to sounds and perceive them from the pitch of silence. The Nova Gorica City Gallery, located in an underground space with no daylight, is an ideal location for the gallery concept of a *black box*, intended chiefly for exhibiting art ideas, concepts, processes and society projections rather than self-referential topics. Why an exhibition of ideas and not of art works? The gallery is, among all spaces intended for culture and art, the one that has most considerably changed over the last decades – from a visual art space into a space for sound events, performances, film projections, educational purposes, sociological debates, etc. thus becoming the most democratic arena for art today.

In the publication that accompanies the exhibition, artists themselves express ideas, comment on projects and confront theoretical standpoints. We discuss communication, information, awareness. These are the missions that need to be constantly adapted to the reality of civilization, in which a society finds itself in at a particular moment in time. The transitivity of a respective situation in social development, its momentariness, will be revealed in printed materials that follow the exhibition which are not a standard exhibition catalogue, but take on an ephemeral form, like newspapers. The short-lived form will expose the transitoriness of concepts, and above all, the flexibility of mental schemes and their dynamism that we have to follow if we want to pulse like the universe.

Rather than a sci-fi look into the future, the exhibition presents itself as a cultural reflection. It does not deal so much with the presence of science and technology in art, but it considers the role of artists as visionaries and anticipators of the society's future. Traditionally, artists and their role in society has been understood as a guide leading the society towards the future. The phrase to be ahead of time – "être avant le temps" has been well known. Are the artists today still ahead of their time or are they transformed by the perfidious liberal capitalism into a producer of more and more new sensational and spectacular art projects intended for keeping busy the minds of uncreative crowds? The question is whether and how can artists escape such role and how do artists envisage the distinctive power of art in a future society. Should we, as a society, not think more intensely about the future? Let's synchronize with the future through art visions!

Nadja Zgonik

(Historical references in the text are taken from the following books and texts: Bogo Zupančič, *Plečnikovi študenti in drugi jugoslovanski arhitekti v Le Corbusierovem ateljeju*, Ljubljana, 2017; Marko Pogačnik, *Sončna skulptura*, 1970, leaflet, and Pavla Jarc, *Javni kipi in skulpture v mestu, Na začetku je bila črta. 70 let likovne ustvarjalnosti v mestu*, Nova Gorica, 2017. I would like to thank everyone mentioned, who also helped me personally, and Ana Mizerit from MG+MSUM, Ljubljana, for the insights into the archives of the OHO Group.)

BridA / TOM KERŠEVAN, SENDI MANGO, JURIJ PAVLICA, Nanoplotter

2010, multimedijška instalacija / multimedia installation (foto / photo: BridA)

Glavna junaka se pogovarjata o nanodelcih kot njunem življenjskem okolju. Na nek način se ne zavedata nastale situacije, videti je, kot da sta nastala po naključju, čisto slučajno in morda le za trenutek. V tem primeru je mehanska aplikacija tista, ki prenaša informacijo o vsebini na neobičajno površino in na neobičajen način. Plotter, ki je sicer namenjen izrisovanju končne risbe ali končne predstavitve projekta, prevzame vlogo »performerja«, igralca. Njegova lastnost mehanskega vlečenja črt in čas, ki je potreben za izvršitev aplikacije, postaneta pomembnejša kot njegov prvotni namen. Plotter, ki je sicer zastarela naprava iz 80-ih let prejšnjega stoletja, postane sodoben zaradi zamenjave vrednosti izvajanih funkcij. Mehansko gibanje robotizirane roke in celo zvok, ki ga ta naprava povzroča, ustvarjata v tej zgodbi nekakšno paradoksalno scenografijo, v kateri sta čas in prostor nenehna neznanka.

Nanodimenzija, ki je z našimi čuti ne moremo direktno zaznavati, je prostor, kjer vladajo povsem drugačne fizikalne zakonitosti. Ta svet je sestavljen iz majhnih delcev, ki jih lahko manipuliramo le s posebnimi napravami, kot so sofisticirani mikroskopi (scanning tunneling microscope ali mikroskop na atomsko silo). Le-ti lahko s konico, veliko kot molekula ogljika, manipulirajo z atomskimi delci in snovjo ter rišejo grafite v nanoskali. Nanoplotter si potemtakem lahko predstavljamo kot nekakšen znanstveni model, ki poskuša umestiti sodobno vizualno doživetje v še neraziskano okolje, kjer je resničnost treba še definirati z novimi in drugačnimi parametri.

Nanoplotter je avtomatiziran sistem ali naprava, ki nam omogoča, da spremljamo dogajanje oziroma animacijo, kot da bi gledali video posnetek, v resnici pa se zgodba izrisuje realnočasovno, projekt nas postavi v nedoločeno situacijo, ki ni več skladna z našimi ustaljenimi vzorci doživetja.

The two characters talk about nano particles as their living space. They don't really understand the situation; apparently they have been created by chance and for a very short time. In this context, the mechanical application transfers the content information on an unusual surface and in an unusual way. The plotter which is designed to draw technical drawings becomes a "performer". The device's features, such as mechanical line drawing and the time used to carry out the application, become more important than its original purpose. The plotter, an obsolete machine from the 1980s, becomes modern due to a change in the value of its function. The robotic hand and even the noise it makes while working create a paradoxical scenery where time and space remain an unknown dimension.

The nano world which cannot be directly perceived with our senses is a space ruled by completely different physical laws. This world is made of small particles that can be manipulated only using special devices, sophisticated microscopes (such as Scanning Tunneling Microscope or the Atomic Force Microscope). A needle as big as a carbon molecule manipulates atomic particles and matter and draws graffiti on nano rocks. Nanoplotter is thus seen as a scientific model trying to place modern visual perception in an unexplored environment where reality still has to be defined by new and different parameters.

Nanoplotter is an automated system or device that allows us to view the animation as a video project, when in fact the narrative is being drawn in real-time. The project creates an undetermined situation that is not in line with our established pattern perception.

1



NARVIKA BOVCON & ALEŠ VAUPOTIČ

Alegorični pogled / Allegoric Intuition

Tehno-slike v umetnosti, vizualizacija humanističnih podatkov / Techno-images in art, visualization in humanities

Nunquam procrastinandum



Ko so Aleksandra Velikega vprašali,
kako je tako hitro osvojil toliko dežel,
je odgovoril: Ker nisem nikoli odlašal.
Los simbolizira prav to, saj težko presodiš,
ali je bolj hiter ali bolj močan.

ΜΗΔΕΝ ΑΝΑΒΑΛΛΟΜΕΝΟΣ, 2013, 200', video; iz / from:
Emblemata, A. Alciati, 1550

It is well known how Alexander the Great had responded to a person who had asked him how he was able to accomplish so much in such a brief span of time. He said: "By never wanting to postpone anything," and that thought is indicated by the elk: you might be uncertain as to whether it is stronger or swifter.

Znanost in z njo povezane tehnologije dojemamo kot učinkovite, celo do te mere, da se bojimo, da bodo uničile svet. Lastnost človeka (in stroja) je, da se v svojem delovanju, ki sledi določeni logiki, ne ustavi. / Science and technology are perceived as effective, we are even afraid of their destructive impact on the world. The characteristic of people (and machines) is that they would persist in their doing, which follows a certain logic.

Umetnosti ne pripisujemo učinkovitosti. Proizvaja lepoto, ki je za nekatere ljudi pomembna, za druge manj. / Art is not efficient. It produces beauty, which is very important to some people, while to others it is not.

Bakrov klorid / CuCl, 2014, 136 x 136 cm, digitalna grafika / digital print; glej / see also: S. Emin, F. F. Abdi, M. Fanetti, W. Peng, W. Smith, K. Sivula, B. Dam, M. Valant, A novel approach for the preparation of textured CuO thin films from electrodeposited CuCl and CuBr, Journal of Electroanalytical Chemistry, 717-718 (2014): 243-249.

16. 3. 2018 ob / at 14:00, Vipavska 11c, Ajdovščina:
Tehno-slike: Delavnica v središču za mikroskopijo in spektroskopijo Univerze v Novi Gorici z raziskovalcem materialov dr. Mattia Fanettijem. / Techno-images: Workshop at the Microscopy and Spectroscopy Centre of the University of Nova Gorica with materials scientist Mattia Fanetti, PhD.

3D vizualizacije zgodovine literarnih avtoric / The 3-D Visualizations of History of Women Writers, 2017, 60 x 60 cm, svetlobna škatla / light box.

3D vizualizacije zgodovine literarnih avtoric in grafika Bakrov klorid so nastale na Univerzi v Novi Gorici v projektih SUNGREEN in TTT – Potujoči teksti 1790-1914: Transnacionalna recepcija del avtoric na evropskih obrobjih (s K. Mihurko Poniz). / The 3-D Visualizations of History of Women Writers and the CuCl print were realized at the University of Nova Gorica in the projects SUNGREEN, and TTT – Travelling Texts 1790-1914: The Transnational Reception of Women's Writing at the Fringes of Europe (with K. Mihurko Poniz).

SREČO DRAGAN, Time-Tunnel

2017-2018, kontekstualni tehnoprocesiran performans / contextual technoprocessed performance

Po Levu Manovichu je za današnje sodobno umetnost značilen **remiks med kulturo in računalnikom**.

Ta nova kulturna topika je možna zaradi obsežnosti procesa remiksa, hitrosti in programskih komponent, ki so vključene v nastajanje dela.

Tako konceptualizirana instalacija, v kateri gledalec potuje skozi simuliran prostor in čas /real time/, ima usodne posledice na gledalčevo percepcijo in prehajanje mej iz zavestnega v polje tehnološko nezavednega.

To polje zaseda intuicija, ki je utemeljena na algoritmih nevronskega preračunavanja in je zmožna zaznavati in sprejemati številne, še ne videne informacije.

According to Leo Manovich, today's contemporary art is a remix of culture and the computer.

This new cultural topic is possible due to the volume of remix processes, speeds and software components that are involved in the creation of the work.

Such a conceptualized installation, in which the viewer travels through the simulated space and time /in real time/, has fatal consequences for the perception of the viewer and the crossing the boundaries from conscious into the area of technological unconscious.

This field is populated by intuition based on neuron algorithms and is capable of detecting and receiving much, not yet visible information.

PARADIGM OF NEW CONNECTION

ART - SCIENCE - TECHNOLOGICAL UNCONSCIOUS

STANLEY KUBRICK
»A SPACE ODYSSEY«



»TIME-TUNNEL«

T. DRAGAN, RE-MONTAGE
VIDEO LOOP

VLADIMIR ROMANYUK
»SPACEENGINE«
COMPUTER SIMULATION



TRAJECTORY OF NAVIGATION

LEO MANOVICH
»THE THIRD RE-MIX« BETWEEN
CULTURE AND TECHNOLOGY

FLYING THROUGH HYPERSPACE

4

STAŠ KLEINDIENST, *Umazani konec zime / The Dirty End of Winter*
2016, olje na platnu / oil on canvas, 120 x 130 cm



MARKO A. KOVAČIČ, Plastosi, komora št. 3 / Plastoses, Chamber No. 3

1999–2000, ambient (različni materiali: aluminij, leče, diapozitivi, različni predmeti, električni kabli ...) / ambient (various materials: aluminium, lenses, slides, different objects, electric cables ...)

5

»Tipične Plastose prepoznamo po kombinaciji človeških organov z organskimi deli drugih živih bitij in pogosto tudi po kombinaciji organskih in mehanskih delov. Ob navzočnosti človeka se sicer ne premikajo, rekli bi lahko, da otrpnejo, zato se nam morda zdi, da so mrtvi muzejski eksponati. Zato je postavitev izjemen znanstveno-komunikacijski dosežek, saj sem po mnogih letih trdega dela prodrl v komunikacijski svet Plastosov.«

Iz besedila plastologa Jevgenija Skavčenka, a. k. a. akademskega kiparja Marka A. Kovačiča, *Civilizacija Plastosov* v Narodnem muzeju Slovenije, *Mladina*, 13. 1. 2003.

"Typical Plastoses are characterised by the combination of human organs and organic parts of other living beings, and frequently also by the combination of organic and mechanical parts. In the presence of a person they never move – we could say that they are numb and thus it might seem that they are inert museum exhibits. The installation represents a unique scientific-communicational achievement, for after a number of years of toilsome work I managed to enter the communicational world of Plastoses."

From the text of plastologist Jevgenij Skavčenko, a. k. a. sculptor Marko A. Kovačič, *The Plastos Civilisation* in the National Museum of Slovenia, *Mladina*, 13. 1. 2003.



6

DAMIJAN KRACINA, Kačji pastir / Dragonfly

2013, fotografija v okviru / photography in frame, 118 x 105 cm

(v sodelovanju z Matevžem Paternostrom / in cooperation with Matevž Paternoster)



7

VLADIMIR LEBEN & DAMIJAN KRACINA, 2πr / Dragonfly

2012, video animacija / videoanimation

glasba / music: Sašo Kalan, risba / drawing: Damijan Kracina & Vladimir Leben,

panoramska fotografija / panoramic photography: Damijan Kracina, animacija / animation: Vladimir Leben



... verjamem, da lahko majhna skupina ljudi, ki živi v relativni fizični izolaciji, ki pa je informacijsko hipertrofirana, informacije reflektira in potem sprejema odločitve ter generira rešitve, ki imajo velik evlucijski potencial. Tega ni treba videti samo kot preživetveni, umetniški projekt. To je lahko npr. prebrano tudi kot vzpostavitev in razumevanje kulture mikroekonomij, ki so lahko izredno produktivne in zelo dobro vplivajo na družbeno okolje, v katerem nastajajo. Verjetno je naslednja potencialno produktivna faza povezana z atomizacijo družb na mikroskupnosti, stran od nacionalnih držav.

MARKO PELJHAN

... I believe that a small group of people which lives in a relatively physically isolated environment, but at the same time experiences information hypertrophy, reflects the information and then adopts decisions and generates solutions with great evolutionary potential. Therefore, this is not merely a survival, art project. It can be also understood as an establishment and an insight into the culture of micro economies which can be extremely productive and positively influence social environments in which they occur. The next potentially productive phase is probably related to the atomization of society into micro communities, away from nation states.

MARKO POGAČNIK**Model 12-dimenzijsnega prostora / A model of the 12-dimensional space**

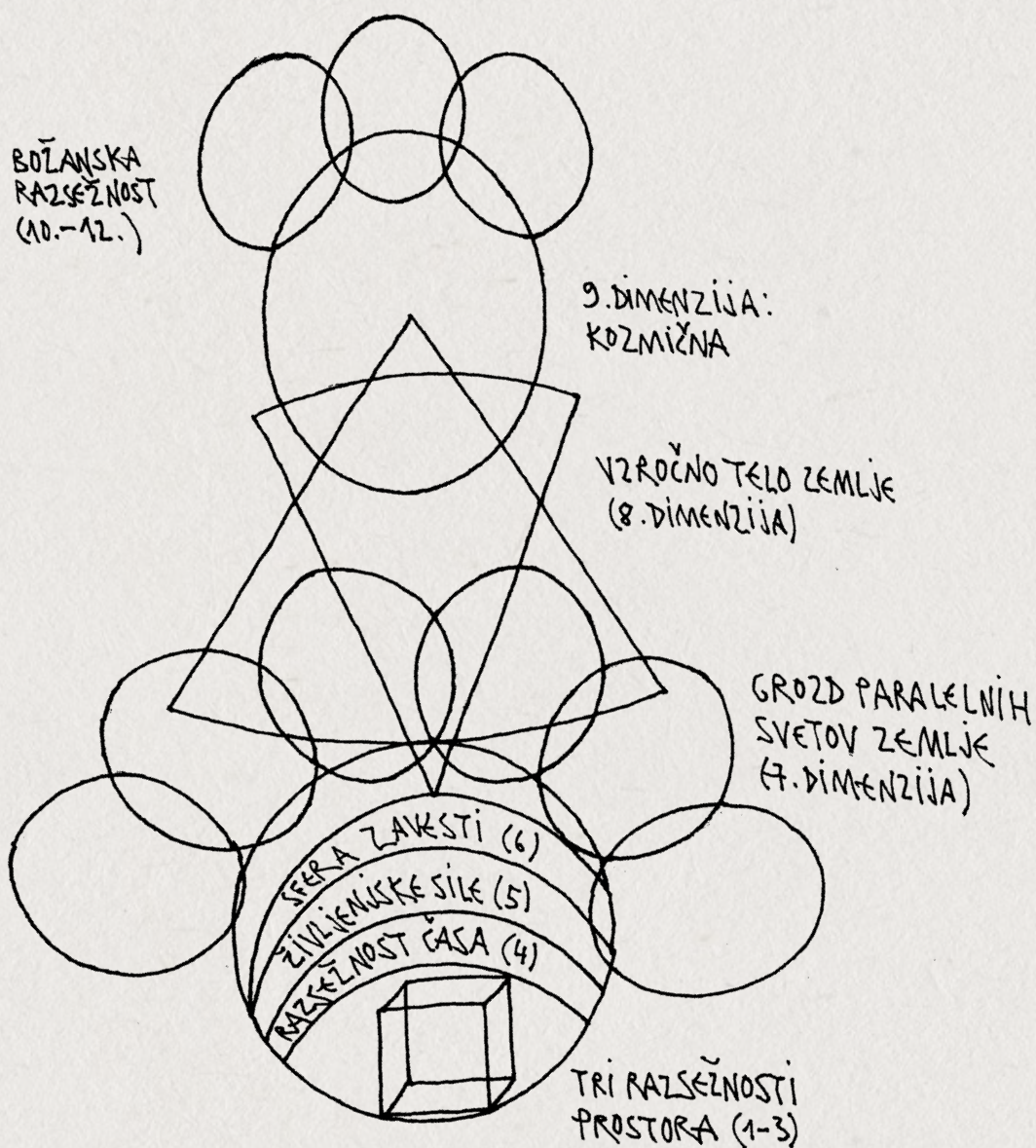
2012, risba, tisk na beli tkanini / drawing, print on white fabric, 200 x 41 cm

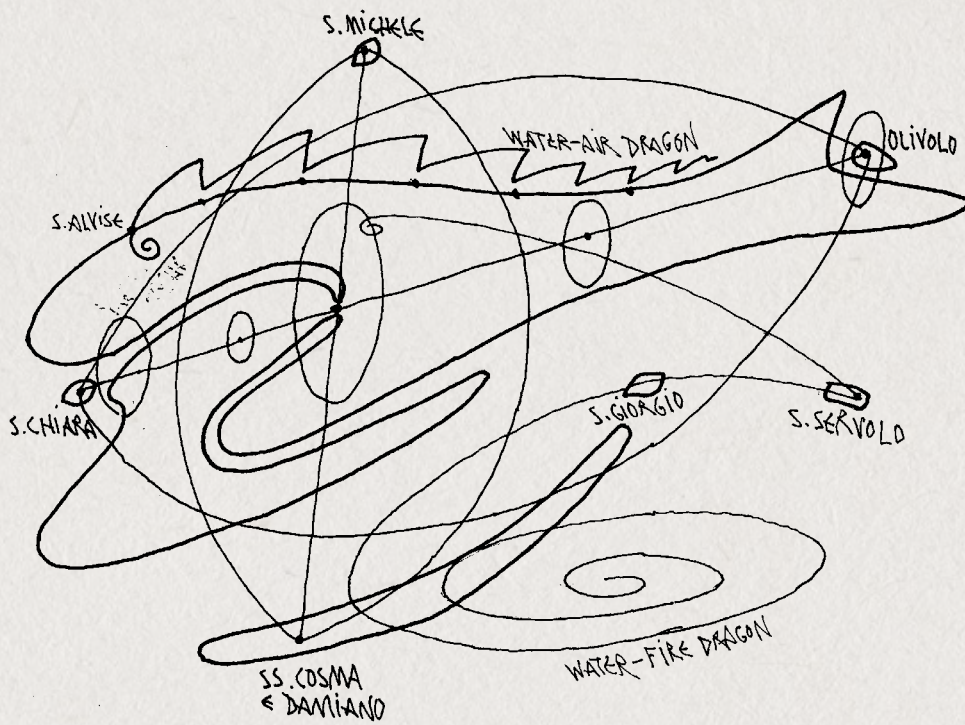
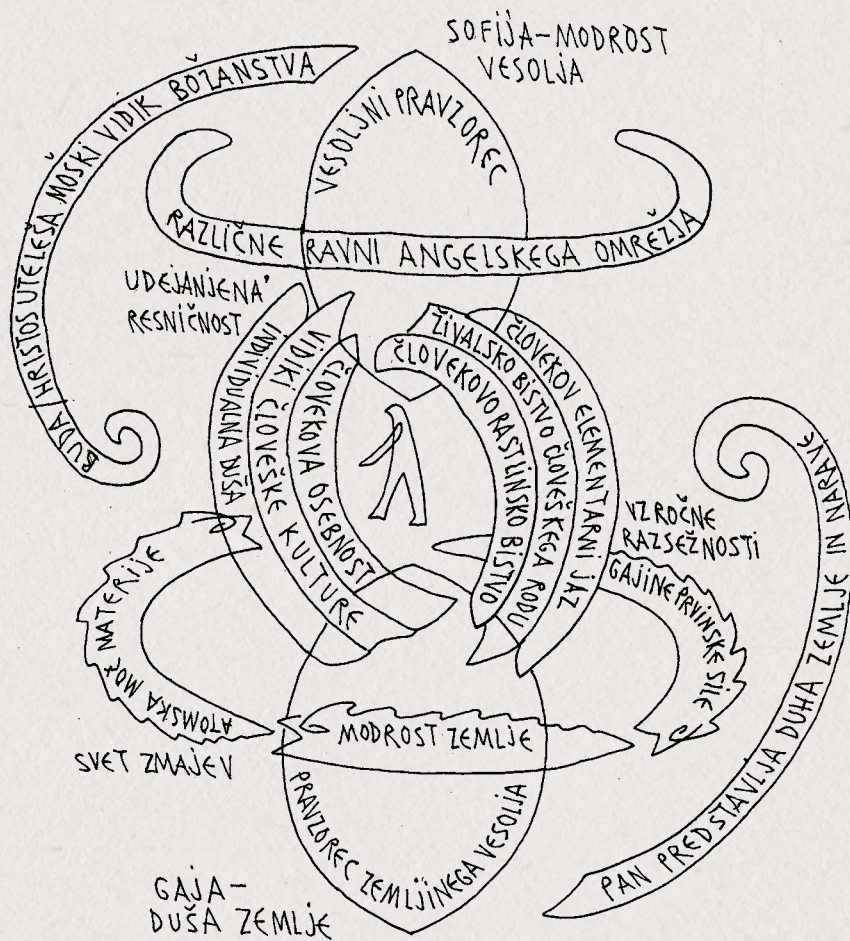
MARKO POGAČNIK**Vesolje človeškega telesa / Universe of the human body**

2014, risba, tisk na beli tkanini / drawing, print on white fabric, 200 x 41 cm

MARKO POGAČNIK**Sakralni prostor Benetk / Sacred space of Venice**

2012–2013, risba, tisk na beli tkanini / drawing, print on white fabric, 200 x 41 cm





VENEZIA/VENICE RELATED TO THE FISH ARCHETYPE

TOBIAS PUTRIH, Osebni barvni krog / Personal Colour Wheel

2017 © The artist and MIT Program in Art, Culture and Technology

TOBIAS PUTRIH, Žeton / Token (TP/3/17)

2018, inkjet print na akrilni podlagi / inkjet print mounted on acrylic, 60 x 60 cm

V zgodnjih 50-ih letih prejšnjega stoletja je Kevin Lynch pojem kognitivnega kartiranja označil kot zmožnost človeka, da se v mestu znajde s pomočjo vizualnih namigov. Čitljivost vizualnih namigov razkriva urbano okolje in nam omogoča, da ga obvladujemo. Trideset let kasneje so politične implikacije, ki jih ima ta osnovna teza moderne urbanizma, spodbudile Frederica Jamesona, da jo je uporabil kot poglavito sredstvo proti razvijajočemu se neoliberalizmu v osemdesetih. Umetnost in kreativnost sta postali orodji za kartiranje znanja.

Kako kartirati naše digitalno okolje in kako ga narediti čitljivega? Če je čitljivost »zemljevida« še vedno osrednje orodje progresivnih političnih in estetičnih agend, postaneta obdelovanje in vizualiziranje podatkov osnova za vsako strategijo kognitivnega kartiranja, ki prikazuje znanje in označuje njegov položaj. Vizualizacija je strateško orodje.

Projekt predstavlja scenarij »lastništva znanja«. Zasnovan je bil na Tehnološkem inštitutu Massachusettsa (MIT), na isti raziskovalni ustanovi za umetnost, arhitekturo in urbanizem, kjer je Lynch, skupaj z madžarskim umetnikom, oblikovalcem in predavateljem Györgyjem Kepesom, snoval smeri povojnega urbanizma. Premisa projekta je enostavna: izumiti barvno kodiran model znanja (»krog znanja«), ki služi kot ključ za branje in razlago »žetona« – abstraktnega prikaza podatkov posameznika (oziroma kateregakoli subjekta). Kako je lahko znanje povezano z barvami? Ali se lahko taksonomija splošnega znanja združi s konceptom barvnega modela RGB?

Naslednji korak v projektu je bil pripravljen v sodelovanju z znanstvenikom Carlosom Sandovalom Olascoaga. Uporabljene so bile tehnike luščenja in razčlenjevanja podatkov ter orodje za vizualizacijo podatkov, ki so bili osredotočeni na posameznikovo zgodovino brskanja. Ko se zasebni podatki spreminjajo v barvne vzorce, se je treba soočiti z vprašanji v zvezi z zasebnostjo, lastništvom in vrednostjo. Kateri del prezentacije je estetska izjava in kateri del je zasebna last lastnika podatkov? Kako ekonomija tega prikaza deluje na trgu umetnin?

In the early 1950s, Kevin Lynch explained that cognitive mapping is the ability to navigate a city using visual cues. The legibility of these visual cues reveals the urban space, and gives us the power to control it. Thirty years later, the political implications of this founding statement of contemporary urbanism prompted Frederic Jameson to adopt it as an essential antidote to the evolving neoliberalism of the eighties. Art and creativity were recognized as tools for mapping knowledge.

But how do we map our digital environment and how do we make it legible? If the legibility of a "map" is still a central tool of progressive political and aesthetic agendas, then data processing and visualization become the basis of any cognitive mapping strategy, revealing knowledge and marking its position. Visualization is a strategic tool.

This project proposes a "knowledge ownership" scenario. It started within the classroom at MIT, the same art, architecture and urbanism school where Lynch, together with György Kepes, the Hungarian artist, designer and educator, plotted directions of a postwar urbanism. The premise of the project is simple – to invent a color-coded taxonomy of knowledge (a "knowledge wheel") that serves as a key to read and interpret a "token" – an abstract visualization of an individual's (or, for that matter, any entity's) data. How can knowledge be related to color? Can a taxonomy of general knowledge can be merged with a concept of the RGB color wheel?

The second stage of the project has been prepared in collaboration with data scientist Carlos Sandoval Olascoaga. In it, we apply data scraping, parsing and a visualization tool focused on an individual's web browsing history. As private data is turned into a color pattern, questions about privacy, ownership and value of must be confronted. Which part of the presentation is an aesthetic statement, and which part is the personal property of data owner? How does the economy of this display work within the realms of an art market?



SAŠO SEDLAČEK, Robot žicar / Beggar Robot

2006–, odpadna elektronika / electronic waste

Žicar, robot za socialno ogrožene, je v celoti sestavljen iz delov stare računalniške opreme in nekaj cenenih, na novo kupljenih delov. Kot nizkotehnološko, prijazno orodje, razširja tri osrednja načela sodobnega aktivizma. Je (A) nadomestno sredstvo, ustvarjeno za svet, v katerem marginaliziranci, kot so ubožani posamezniki in družine, begunci in iskalci azila, starostniki, hendikepirani in tisti, ki jih javni pogled ne zajame, nikoli ne bodo stopili na ulico zato, da bi beračili, razen v najbolj brezizhodnih situacijah. Robot ima dostop do prostorov, v katerih je načeloma prepovedano beračiti. To so nakupovalna in mestna središča in razni družabni dogodki, kjer se zadržuje bogatejši del populacije. Hipoteza je, da ljudje kažejo več simpatij do marginaliziranih, če le-ti komunicirajo z njimi z varne distance in preko tehnoloških vmesnikov. Projekt preizkuša in izkorišča prednosti robotiziranega vmesnika tako, da vodi *Robota žicarja* po javnih mestih v različnih deželah, kjer se prilagaja lokalnemu okolju in jeziku, zato da prosjači v imenu siromašnih. Je oboje, družbeni eksperiment in nizkocenovna, humorno obarvana dobrodelna akcija, ki dviguje družbeno zavest o nevidni prikrajšanosti in njenih možnih zdravilih.

Kot stroj, sestavljen iz recikliranih delov računalniške opreme – ta se bolj in bolj koplji na odpadnih –, robot širi okoljsko zavest v svetu (B), kjer vlada ideologija neskončnega razvoja. Še več, robot (C) propagira koncepta odprte kode in taktike »naredi sam« ter sporoča, kakšne možnosti imata v aktivaciji družbe, tako da dopušča, da si posamezniki prosto sami izdelajo kopijo robota. Vsak, ki ga zanimajo navodila, kako si sestaviti robotovo repliko, lahko robotu pusti naslov za stik ali obišče umetnikovo spletno stran.

Beggar Robot is a robot for the materially deprived and is constructed entirely from old computer hardware and a few spare parts that were obtained at no cost. As a low-tech, friendly device, it advocates three main ideas in contemporary activism. It is (A) a surrogate agency created for a world in which the marginalized such as impoverished individuals and families, refugees and asylum seekers, elderly people, disabled people, and those hidden from the public view, will never step onto the street to beg, except in the most dire of circumstances. The robot has access to areas normally off-limits to beggars, such as shopping malls and community events, where the richer members of society more often frequent. The hypothesis is that this part of society is only able to show some sympathy towards the marginalized if they communicate from a safe distance and via a technological interface. The project tests and exploits the advantages of robotic interface by bringing his Beggar Robot to public spaces in different countries and adapting it to the local context and local language, to beg in the name of the poor. The project is both a social experiment and a low-key, humorous charity action, which raises public awareness of invisible deprivation and possible remedies.

As a machine built out of computer parts recycled from the ever-growing electronic junkyards, the robot (B) also bears an environmental consciousness for a world dominated by the ideology of endless development. Moreover, the robot (C) advocates the concepts of open source and do-it-yourself tactics and their consequences for social action, by allowing people to freely make their own copy of the robot. Anyone interested in obtaining the instructions of how to build their own robot replica can leave a contact with the robot, or go to the artist's website.



K-9_topologija razkriva fenomenologijo strahu, pospremljeno z različnimi oblikami biofascinacije in biofobije, kjer se človek in pes prelevita v vzajemno hibridno obliko. V svojem delu ne ponujam odgovorov, ampak zastavljam vprašanja. Ključno vprašanje je, kaj v današnjem svetu sploh pomeni biti človek. Znotraj tega razmišljam o vplivih tehnologije na naravo in družbo tako v sedanjosti kot v prihodnosti, pri čemer me zanima obravnavanje vseh vidikov. Zato v svojih umetniških delih naslavljam probleme sodobne družbe in posledično razmišljam o empatični distanci do Drugega. Pri soočenju s kulturnim, biološkim ali tehnološkim Drugim kot nečim, kar je tuje, družba praviloma zaide v mistifikacijo, zato ker takšno soočenje zahteva velik napor. Menim, da bi zrela družba morala zdržati tovrsten napor.

K-9_topology reveals the phenomenology of fear, accompanied by various forms of biofascination and biophobia, where human and dog merge into one hybrid form. In my work, I don't provide answers but I pose questions. The key question is what does it mean to be human in the world today? In this context, I reflect on the impact of technology on nature and society, today as well as in the future, studying it from every angle. My work addresses issues faced by modern society and consequently contemplates empathic distance towards the Other. When confronted with something culturally, biologically or technologically different, which is seen as a foreign thing, the society generally goes into mystification because such confrontation requires considerable efforts. I think a mature society should be able to withstand such efforts.



SAŠA SPAČAL & IDA HIRŠENFELDER

Sonoseizmična Zemlja / Sonoseismic Earth

2015, odzivna instalacija / responsive installation (foto / photo: Janez Janša / Aksioma arhiv)

produkcija in razvoj projekta / production and development of the project: KID Kibla (2015), Aksioma (2017)

strokovni sodelavci / associate professionals: Mirjan Švagelj, Anil Podgornik, Blaž Berdnik, Shlosart Metalart

Sonoseizmična Zemlja predstavlja Zemljo v dobi antropocena, geološke dobe industrijskih družb. Dobe, v kateri so se dogodile motnje v sistemu Zemlje na planetarni ravni. Globalni kapitalistični ustroj sveta človeškemu bitju ne dopušča, da bi deloval planetarno, niti da bi se zoperstavil planetarni krizi, ki jo proizvaja z neizogibno potrošnjo. Instalacija omogoča vstop v planetarno perspektivo, v čutno in haptično razmerje med človekom in planetom. Izčrpavanje fosilnih goriv iz zemeljske skorje povzroča tektonske razpoke, zato se v instalaciji v globus zarisujejo raze. Izrisovanje seizmografskih premikov se stopnjuje z bližino človeškega bitja. Planet oddaja infrasonični zvok potresov in človeka potaplja v vseprisotno akustično območje potresnega sunka, ki postane ujet v dramo neskončnega kroženja kapitala. Kriza planeta je kriza sistema.

Sonoseizmična Zemlja poskuša strniti učinke industrije s fosilnimi gorivi v izkušnjo ogljikove vojne, ki se bojuje proti vsem življenju na planetu. Na prvih bojnih črtah te vojne je globalna distribucija vode. Mehanizem v instalaciji vsebuje raztopino vode in fosilnih goriv, iztisnjeno iz zemeljske oble. Voda se ne bo očistila, kajti onesnažena voda je del planetarnega presnovnega razkola, ki se bo sklenil šele v dolgem obdobju večih milijonov let. Eden od kandidatov za obnovitev izčrpanih Zemljinih rezerv s fosilnimi gorivi je živi proizvod: industrijski piščanec. V instalaciji kosti industrijskega piščanca napovedujejo obnove fosilnih goriv v oddaljeni prihodnosti. Ne morejo pa napovedati nadaljnega obstoja človeške vrste. Več na blogu sonoseismicearth.wordpress.com.

The responsive kinetic installation *Sonoseismic Earth* presents Earth in the age of the Anthropocene, the geological epoch of industrial societies. It is an age that has witnessed disruptions in the Earth's systems on a planetary scale. The global capitalist structure of the world does not allow human beings to act globally, or to counter the planetary crisis produced by inevitable consumption. The installation makes a possible entry into a planetary perspective, into the sensual and haptic relationship between the human and the planet. The depletion of fossil fuels in the Earth's crust causes tectonic cracks; hence, in the installation, the globe is gradually polluted. The rendering of seismographic shifts intensifies with the proximity of human beings detected by sensors. The planet emits the infrasonic sound of earthquakes; it submerges the human in the ubiquitous acoustic space with no identifiable origin. Humans are caught in the drama of the endless circulation of capital. The crisis of the planet is the crisis of the system.

Sonoseismic Earth tries to condense the effect of the fossil fuel industry into an experience of carbon war waged against all life forms on the planet. At the forefront of this war is the global distribution of water. The mechanism in the installation contains a solution of water and fossil fuels that is squeezed out of the globe and produces a poignant odor in the surroundings, making the pollution tangible for the senses. The water is not cleaned, as it is part of a planetary metabolic rift. The metabolic rift may only be overcome in millions of years. One of the candidates for replenishment of the Earth's fossil fuel reserves is a living product, an industrial chicken. By putting the bones of industrial chickens into the polluted water-oil solution, *Sonoseismic Earth* announces the replenishing of fossil fuels in the distant future. However, it cannot announce human existence. More on blog sonoseismicearth.wordpress.com.



ROBERTINA ŠEBJANIČ

Aquatocene/V iskanju podvodne tišine / Subaquatic quest for serenity

2016–, prostorska postavitev / installation, zvočno delo (10" vinilne plošče) / sound art (10" vinyl records), trajanje / duration: 3 vinilke, skupaj 48 minut / 3x vinyls all together 48 minutes (foto / photo: Uroš Abram)

14

Projekt spodbuja razmislek o vplivu človekovega delovanja na podvodni habitat in o vzpostavitvi oziroma vzdrževanju varnih zvočnih okolij za živali, živeče v morjih, jezerih ali rekah. Raziskuje fenomen hrupne in zvočne obremenitve podvodne zvočne krajine, katerega velik del povzroča človekova prisotnost v morskih habitatih. Avtorica je v preteklih letih s pomočjo hidrofonov pridobila serijo podvodnih posnetkov. Zvočne kompozicije so predstavljene na LP vinilnih ploščah.

Podvodni hrup je vseprisoten v svetovnih oceanih in morjih ter ima velik vpliv na podvodno življenje in njegovo zvočno krajino. Industrijski in tehnološki posegi v zvočno pokrajino oceanov, ki jih povzročajo ladje, sonarji, zvočni topovi (uporabljajo se pri iskanju novih naftnih zalog), pomenijo velikansko sonično obremenitev za občutljiv živalski svet. Povezujejo jih s številnimi škodljivimi posledicami, od nasedanja kitov do Lombardovega učinka, po katerem določene vrste postajajo vse glasnejše, saj lahko le tako preglasijo hrup iz ozadja, kar postopoma privede do povečane zvočne intenzivnosti celotnega habitata.

The project investigates the phenomenon of underwater noise pollution created by humankind in seas and oceans. The sound compositions are a re-mix between the bioacoustics of marine life (shrimps, fish, sea urchins etc.), the aquatic acoustics and the presence of human generated noise in the world's oceans and seas. The audio compositions of the subaquatic soundscape encourage us to reflect upon the anthropogenic sonic impact on the underwater habitat and marine life, as well as illuminate awareness and underscore the importance of maintaining safe sound environments for animals living in the world's oceans, seas, lakes and rivers. Over the last few years the author has made a number of recordings using hydrophones in different locations around the globe. Underwater noise affects a great number of marine life forms which depend on the sub-aquatic sonic environment to survive. Technological interventions into the ocean soundscape by ships, sonars and sound cannons (used in oil exploration) can create huge disturbances in fragile marine habitats and have been connected to a number of effects ranging from the beaching of whales to the "Lombard effect" where certain species themselves become louder to overcome background noise, thereby gradually increasing the intensity of the entire habitat.

Posnetki so nastali na naslednjih lokacijah / The recordings were made at the following locations:

Egejsko morje / Aegean Sea – Izmir (TR) – 38°26'24.7"N 27°07'12.9"E
Jadransko morje / Adriatic Sea – Dubrovnik (HR) – 42°38'26.5"N 18°06'20.4"E
Jadransko morje / Aegean Sea – Koper (SI) – 45°32'54.9"N 13°42'20.1"E
Atlantski ocean / Atlantic Ocean – Roscoff (FR) – 48°43'38.2"N 3°59'33.4"W
Severno morje / North Sea – Bergen (NO) – 60°24'49.2"N 5°16'54.9"E



21

NEJC TRAMPUŽ, Dis(funkcija) / Dis(function)

2017–2018, interaktivna vizualna instalacija / interactive visual installation



S prihodom sodobne tehnologije in predvsem umetne inteligence človek vse več funkcij, odločitev in moči polaga v roke tehnologije in računalniških algoritmov, ki sprejemajo velike količine vizualnih podatkov, jih analizirajo ter se na podlagi tega pogosto popolnoma samostojno odločajo (npr. pri strojnem vidu – tudi v vojski, nadzoru množic in posameznikov itd.). Kaj pa se zgodi, če tehnologija izstopi iz pričakovanih okvirov – če umetna inteligenca na podlagi napačne podobe sprejme napačno odločitev?

Običajno (tehnološko) napako smatramo kot nekaj nezaželenega. Ta je sicer lahko neškodljiva, če je pričakovana – nepredvidene napake pa so težko nadzorovane ter se obnašajo po svoje in so zato lahko tudi nevarne. Napaka pa ni nujno negativna. Kreativnemu ustvarjalcu omogoči izhod iz predvidenega, pričakovanega ter odpira nova polja ustvarjanja. Pomemben vidik je (navidezna) naključnost, ki se pri tem pojavi. Ustvarjalec izgubi popolni nadzor, ki ga deloma prevzame tehnološka napaka. Ko pa vsaj deloma ugotovi zakonitosti neukročene napake, lahko z njo vzpostavi sožitje, kar mu omogoča ustvarjanje novih podob, do katerih brez izkoriščanja napake ne bi mogel priti.

Avtor je za izhodišče projekta vzel dva tehnološka elementa vizualnega. Prvi je fotoaparati, ki vizualni material ustvarja – in ima na senzorju tovarniško napako. Drugi element so ekrani, ki jih ljudje uporabljamo za opazovanje digitalnih vizualnih podob. Tudi ekrani vsebujejo napake – kot posledice poškodb na vezju in na matrikah. Umetnik s tem opozarja na negativne plati tehnologije, ki preokupira življenje modernega človeka, a je ob tem vedno podvržena napakam. Obenem pa to tehnologijo občuduje, ravno tako kot napake, ki se tu pojavljajo.

With the appearance of modern technologies, especially artificial intelligence, people started giving technology the power to perform functions and make decisions based on computer algorithms with huge amounts of visual data which is then being analysed to come up with an independent decision (eg. machine vision used in military and for monitoring individuals or crowds). What happens when technology starts performing out of the expected norms or if artificial intelligence makes a wrong decision based on erroneous image?

Usually the (technological) error is seen as something unwanted. It may be harmless, if we expect it – but unexpected errors are hard to control and behave unpredictably which might prove dangerous. Yet an error is not necessarily something negative. An imaginative artist might use it as an escape from the predicted and the expected which opens new fields of creativity. The important factor here is the (apparent) contingency. The artist loses the absolute control which is partially assumed by the technological error. But when he, at least to some degree, defines the concept of this uncontrollable error, a symbiosis occurs, enabling him to create new images which would not be achievable without making use of this error.

The author used two items of visual technology as a starting point for this project. First item is the camera which creates the visual material – but it has a production error on its sensor. The second element is presented by the screens, used to present the visual image. The screens are also faulty – due to damage in the circuit or the matrix. The artist is trying to point out the negative side of technology which is preoccupying the life of a modern man, albeit still being susceptible to errors. Yet the author also admires that same technology as well as the errors that come with it.

UROŠ WEINBERGER, Air One Ground Zero

2018, olje na platnu / oil on canvas, 204 x 272 cm

16



ZUPANČIČ::ŽIVADINOV::TURŠIČ, Postgravity Art:: 1995-2045 /

Sistematika / Systematics

14 digitalnih printov na dibond plošče, steklo / 14 digital prints on dibond plates, 36 x 48 cm

Petdesetletni gledališki performans Noordung 1995::2045

Dunja Zupančič, Dragan Živadinov in Miha Turšič smo s pomočjo visokotehnoloških orodij in logike suprematizma in konstruktivizma usmerjeni v raziskovanje postgravitacijske umetnosti. S kozmokinetično breztelesno režijo proizvajamo mehanotronične stroje, biomehatroniko in umetnostne satelite – umbote. Leta 1995 smo začeli s petdesetletnim gledališkim projektilom NOORDUNG 1995::2045. Prva uprizoritev s štirinajstimi igralkami in igralci se je zgodila 20. aprila 1995 ob 22. uri. Načrtovanih je pet ponovitev performansov v naslednjih petdesetih letih. Če bo kdo od igralcev umrl, ga bo nadomestil daljinsko voden znak; moške in njihove oblike ritem, ženske pa melodija.

Prva ponovitev se je zgodila 20. aprila 2005 ob 22. uri na Mednarodni vesoljski postaji (ISS) v hidrolaboratoriju Zvezdnega mesta pri Moskvi. Naslednje ponovitve bodo istega dne in ob isti uri v letih 2015 (izvedena), 2025, 2035 in 2045! Med petim, zadnjim performansom, načrtovanim za 20. april 2045, se bom Dragan Živadinov, kandidat kozmonavta od 1998 (Kozmonavtski vadbeni center Jurij Gagarin, Zvezdno mesto), z vesoljskim plovilom odpravil v vesolje, da bom namestil štirinajst satelitov/umbotov v ekvatorialno orbito, od koder bodo oddajali signale na Zemljo in predstavljali vloge pokojnih igralcev, hkrati pa oddajali visokoresolucijske 3D *syntapiens* projekcije na njihovih obrazih v globino vesolja.

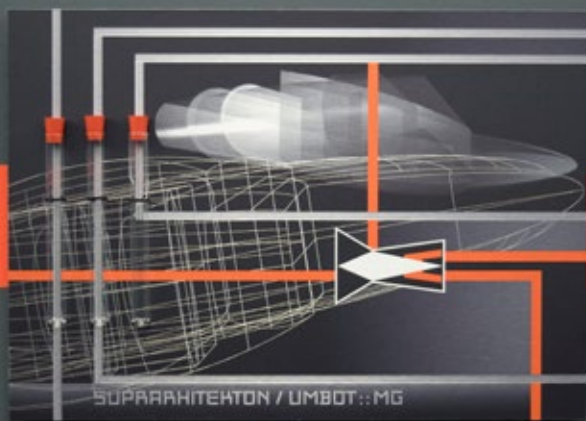
Zavzemamo se za abstraktno, abstraktno gledališče v breztežnostnem prostoru (gravitacija nič), za absolutni nič. Umetniški izdelek UMBOT-MG bo prvi umetnostni satelit UMBOT. Njegova oblika je utemeljena v izbranem znaku igralko Milene Grm (1942-2011), ki je v petdesetletnem performansu prva umrla.

Fifty-year Theatre Performance Noordung 1995::2045

We, Dragan Živadinov, Dunja Zupančič and Miha Turšič, with the help of high-technology tools and the logic of Suprematism and Constructivism, are engaged in the research of post-gravity art. With cosmokinetic blank-body directing we produce teleological mechatronic machines, biomechatronics and art satellites – umbots. In 1995, we began the 50-year theatre projectile NOORDUNG 1995::2045. The opening performance, featuring fourteen actresses and actors, took place in Ljubljana at 10 p.m. on 20 April 1995. Five repeat performances are planned for the next 50 years. Should one of the actors die, he or she will be replaced by a remote-controlled sign; male actors and their lines will be substituted by rhythm, while female actresses and their lines will be substituted by melody.

The first repeat performance took place at 10 p.m. on 20 April 2005 inside the model of the International Space Station (ISS) in the hydro-laboratory at Star City, Moscow. The following repeat performances will take place on the same day and at the same time in the years 2015 (performed), 2025, 2035 and 2045! During the fifth and last repeat performance, scheduled for 20 April 2045, I, Dragan Živadinov, a candidate cosmonaut since 1998 (Yuri Gagarin Cosmonaut Training Center, Star City), will use a spacecraft to convey 14 satellites / umbots into geostationary orbit, from where they will transmit signals to Earth representing the roles played by deceased actors, while at the same time sending high-resolution 3D *syntapiens* projections on their faces into deep space.

We seek the abstract, abstract theatre in gravitation zero for absolute zero. The art piece UMBOT-MG pushes forward the plotting of the artistic satellite UMBOT. The shape of the satellite originates from the chosen sign of the first of the deceased actors and actresses Milena Grm (1942-2011) from the fifty-year theatre performance NOORDUNG::1995-2045.



Brida/JURIJ PAVLICA, SENDI MANGO, TOM KERŠEVAN, je bila kot umetniški kolektiv ustanovljena leta 1996 na Akademiji za likovno umetnost v Benetkah, kjer so člani tudi doštudirali. Njihovo delo temelji na razmišljanju o procesih in vlogah v okviru sodobne umetnosti, na načelih umetniškega povezovanja in skupinskega delovanja, na raziskovanju in projektih, ki vključujejo sodelovanje z drugimi umetniki, strokovnjaki, ustvarjalci. Označuje jih angažirano delo v lastnem kraju, številne povezave z raziskovalnimi inštituti in univerzami, uspešni nastopi v tujini ter lasten program *artist in residence* v Šempasu. Doslej so se predstavili s projekti ali na razstavah v Moderni galeriji in MSUM, Ljubljana; Kalmar Konstmuseum, Kalmar, Švedska; Alabama Song Residency Center, Houston, TX; Tate Gallery, St. Ives, VB, in Apollonia Gallery, Strassbourg.
www.brida-kud.si

NARVIKA BOVCON je izredna profesorica za video in nove medije na Fakulteti za računalništvo in informatiko Univerze v Ljubljani in raziskovalka v Laboratoriju za računalniški vid ter glavna in odgovorna urednica *Likovnih besed*.

ALEŠ VAUPOTIČ je izredni profesor na Univerzi v Novi Gorici, kjer je dekan Fakultete za humanistiko in vodja Raziskovalnega centra za humanistiko. Od leta 2000 se Bovcon in Vaupotič kot novomedijska umetnika ukvarjata z arhivi, virtualnimi interaktivnimi prostori, videom in digitalno animacijo ter sta dejavna kot kustosa in producenta novomedijske umetnosti.

SREČO DRAGAN, rojen 1944, je študiral slikarstvo na Akademiji za likovno umetnost v Ljubljani, kjer je tudi magistriral. Kot štipendist Prešernovega sklada se je leta 1973 izpopolnjeval na področju medijske umetnosti v Londonu in Varšavi. V obdobju med 1984 in 1985 je bil štipendist francoske vlade za video umetnost v Parizu, in sicer na VIII. univerzi in v Avdiovizualnem raziskovalnem ateljeju INA ter na SFP TV. Leta 1968 je bil član skupine OHO in z njo razstavljal v Zagrebu. Leta 1969 je z Nušo Dragan posnel prvi umetniški video v Jugoslaviji. Predstavil se je na več kot 40 samostojnih in 30 skupinskih razstavah ter festivalih doma in po svetu. Od leta 1987 do 2013 je predaval video in nove medije na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Njegova dela so v zbirkah muzejev moderne in sodobne umetnosti doma (Moderna galerija, Ljubljana; Umetnostna galerija, Maribor) in v tujini (Zbirka Studentskog kulturnog centra in MSU, Beograd; Neue Galerie in Trigon, Gradec; Galerija moderne umetnosti, Varšava; Center CAYC, Buenos Aires; zbirka mednarodnega bienala v Benetkah; Videoteka evropskega umetniškega videa LVA, London). Za svoja dela je prejel številne nagrade in priznanja. Živi in dela v Ljubljani, kjer svoja najnovejša ustvarjalna in pedagoška prizadevanja usmerja v realizacije informacijskoteknoloških projektov, robotskih interaktivnih netart instalacij ter računalniške 3D-animacije.

STAŠ KLEINDIENST, rojen 1979, je leta 2007 diplomiral na Akademiji za likovno umetnost in oblikovanje v Ljubljani, prav tam je leta 2009 tudi magistriral. V svoji umetniški praksi se osredotoča na vprašanja prostora, družbenih ritualov in produkcije kolektivne identitete. Skozi distopične scenarije družbene fikcije slika svet onkraj reprezentacije in v tem kontekstu uporablja krajino kot medij, ki presega meje stvarnega ter odpira vprašanja o odnosih med oblastjo, (pod)zavestjo in družbenim imaginarnim. Leta 2014 je prejel nagrado skupine OHO – osrednjo neodvisno nagrado za mlade vizualne umetnice in umetnike v Sloveniji. Svoja dela redno razstavlja doma in v tujini. Živi in dela v Ljubljani.

Brida/JURIJ PAVLICA, SENDI MANGO, TOM KERŠEVAN, established the artist collective in 1996 at the Venice Academy of Fine Arts, where they also completed their studies. Their work is based on the contemplation of processes and roles within contemporary art, the principle of artistic collaboration and group work, research and projects which include collaborations with other artists, experts and creative minds. They are very active in their local environment, with numerous connections to research institutes and universities, guest appearances abroad, their own *artist in residence* program etc. Until now they have participated with projects at various exhibitions at Museum of Modern Art and MSUM, Ljubljana; Kalmar Konstmuseum, Kalmar, Sweden; Alabama Song Residency Center, Houston, TX; Tate Gallery, St. Ives, and Apollonia Gallery, Strassbourg.
www.brida-kud.si

NARVIKA BOVCON is Associate Professor of video and new media at the Faculty of Computer and Information Science, University of Ljubljana, and a researcher in the Computer Vision Laboratory. She is the editor-in-chief of the journal *Likovne besede* (Art Words).

ALEŠ VAUPOTIČ is Associate Professor, Dean of the School of Humanities, and Head of the Research Centre for Humanities at the University of Nova Gorica. Since 2000, Bovcon and Vaupotič have authored various new-media art projects, e. g. new-media archives, interactive virtual spaces, video and digital animation, and worked as new-media art producers and curators.

SREČO DRAGAN, born 1944, studied painting at the Academy of Fine Arts and Design in Ljubljana, where he also completed his postgraduate studies. In 1973, he studied media art in London and Warsaw as the Prešeren's Fund Scholarship holder. In 1984/1985 he was granted a French government scholarship to study video art at the University of Paris VIII, at the INA audio-visual research studio and SFP TV. In 1968, he was a member of the OHO group and took part at the exhibition in Zagreb, Croatia. In 1969, together with Nuša Dragan, he produced the first video art work in Yugoslavia. He was represented at more than 40 personal and 30 group exhibitions as well as at festivals both in Slovenia and abroad. From 1987 to 2013, he was appointed as Professor of video and new media art at the Academy of Fine Arts and Design in Ljubljana. His works are included in collections of museums of modern and contemporary art in Slovenia (Museum of Modern Art, Ljubljana, Maribor Art Gallery) and abroad (collection of Student Cultural Centre and Museum of Contemporary Art, Belgrade; Neue Galerie and Trigon, Graz; Museum of Modern Art, Warsaw; Centre CAYC, Buenos Aires; Gruppi di sperimentazione visiva internazionale Biennale di Venezia, Videothèque of the European Art Video LVA in London). He has received numerous awards and recognitions for his work. He lives and works in Ljubljana, where he directs his latest creative and pedagogical endeavours in realisation of IT projects, interactive robot art internet installations and computer 3D animation.

STAŠ KLEINDIENST, born 1979, finished his BA in painting in 2007 and MA in fine arts in 2009 at the Academy of Fine Art and Design in Ljubljana, Slovenia. His art focuses on issues of space, social rituals and the production of collective identity. Through a kind of dystopian social fiction, he paints a world beyond representation and in this context uses landscape as a medium which transcends the boundaries of concrete reality, rather posing questions about relationships between power, (sub)consciousness and social imaginary. In 2014, he won the OHO Group Award, the main national visual arts award for young visual artists. He exhibits his work at home and abroad on regular basis. He lives and works in Ljubljana, Slovenia.

1

2

3

4

5 MARKO A. KOVAČIČ, rojen 1956, je diplomiral na Akademiji za likovno umetnost v Ljubljani in tam leta 1988 končal specialko za kiparstvo. Kot samostojni umetnik se ukvarja s performansom, skulpturo, instalacijami, videom, filmom in teatrom. Bil je član Gledališča Ane Monro (1981–1991), skupine R IRWIN S (1983–1985) in skupine Zlati kastroti (2000–2005). Samostojno razstavlja od leta 1983. Do zdaj je imel 54 samostojnih razstav doma in v tujini, uprizoril 34 performansov in izdelal 14 video del ter 4 kratkometražne filme. Sodeloval je na številnih skupinskih in mednarodnih razstavah in festivalih. Za svoje delo je leta 1987 prejel nagrado Zlata ptica in leta 1994 Župančičevo nagrado mesta Ljubljana. Projekt *Civilizacija plastosov* je bil izbran za delo meseca februarja 2003 in predstavljen na spletni strani mednarodnega združenja ICAN (International Contemporary Art Network, Mednarodna mreža za sodobno umetnost) s sedežem v Amsterdamu. Njegova dela hranijo umetnostne zbirke in arhivi: Moderna galerija, Ljubljana, Umetnostna galerija, Maribor, Postaja DIVA, Transitland Berlin. www.markokovac.org, videi na www.e-arhiv.org/diva/Marko-Kovac

6 DAMIJAN KRACINA, rojen 1970 v Kobaridu, je po zaključenem študiju kiparstva leta 1996 na Akademiji za likovno umetnost in oblikovanje v Ljubljani na isti akademiji leta 1999 zaključil tudi specialistični študij kiparstva in videa. Od leta 1998 se je izpopolnjeval v Gradcu, New Yorku, Tamarind Institute, Albuquerque in Santa Fe Art Institute v Santa Feju, oboje v Novi Mehiki, v Združenih državah Amerike. Leta 1992 je bil soustanovitelj umetniške skupine Provokart. V letih med 1997 in 2000 je bil umetniški vodja umetnostnega centra Artilerie Kluže. Leta 2005 je bil soustanovitelj umetniške skupine Društvo za domače raziskave. Je član kolektiva AKC Metelkova. Ustvarja na področju kiparstva in večmedijske umetnosti. Od leta 2010 je profesor na Srednji šoli za oblikovanje in fotografijo v Ljubljani. Živi in ustvarja v Ljubljani.

7 VLADIMIR LEBEN, rojen 1971, je odrasčal v Sevnici. Srednjo šolo za oblikovanje in fotografijo ter Akademijo za likovno umetnost je obiskoval v Ljubljani. Sodeloval je na številnih samostojnih in skupinskih razstavah doma in v tujini, med odmevnejše sodi projekt Galapagos. Je soustanovitelj Muzeja premoderne umetnosti. Poleg slikarstva se ukvarja tudi z animacijo in ilustracijo. Je dobitnik prve nagrade za animacijo na 10. Festivalu slovenskega filma v Portorožu leta 2007 in prejemnik priznanja Hinka Smrekarja na 10. Slovenskem bienalu ilustracije leta 2012. Leta 2014 je režiser Amir Muratović za RTV Slovenija v okviru serije Zapeljevanje pogleda posnel njegov portret. Živi in dela v Ljubljani.

8 MARKO PELJHAN, rojen 1969, intermedijski umetnik, od leta 2002 deluje kot profesor novih medijev in interdisciplinarnih študij na University of California, Santa Barbara. Od leta 2008 do septembra 2013 je bil sodirektor UCIRA, Inštituta za raziskave v umetnosti, za celoten sistem desetih kalifornijskih univerz. Svoje delo je doslej predstavil na osrednjih svetovnih prireditvah in v vodilnih ustanovah sodobne umetnosti, kot so documenta X, Bienale v Benetkah, Transmediale, Istanbul Biennale, Tate Modern, MACBA, New Museum of Modern Art, P.S.1 MOMA, KIASMA, Ntt ICC Tokyo, Artlab Tokyo, Jeu de Paume ter Ars Electronica Linz. Tam je leta 2001 skupaj s Carstenom Nicolaiem prejel nagrado Zlata Nika (Golden Nica) za interaktivno umetnost, leta 2007 pa je bil tudi t. i. izpostavljeni umetnik (Featured artist). Za svoje delo je prejel številne nagrade, med drugim Unescovo nagrado za digitalne medije ter nagrado Prešernovega sklada. Njegovo delo je bilo ocenjeno v najuglednejših publikacijah, kot so *Art Forum*, *New York Times*, *Art in America*, *Frieze* in številnih drugih.

MARKO A. KOVAČIČ, born 1956, graduated from the Academy of Fine Arts in Ljubljana, where he completed his postgraduate studies in sculpture (MA in Fine Arts) in 1988. He is active in performance, sculpture, installation, video art, film and theatre; since 1983, he has had numerous solo exhibitions and has participated at international group exhibitions and festivals. He was a member of Ana Monro Theatre (1981–1991), R IRWIN S Group (1983–1985) and Zlati Kastroti music & multimedia group (2000–2005). Awards & Prizes: Zlata ptica (Golden Bird) prize (1987), Župančič Award of the city of Ljubljana (1994). The *Plastos Civilization* project was selected as the Artwork of the Month by ICAN (International Contemporary Art Network) based in Amsterdam in 2003. His works are kept in museum and archive collections: Museum of Modern Art, Ljubljana, Maribor Art Gallery, DIVA Station, Transitland Berlin. www.markokovac.org, video works: www.e-arhiv.org/diva/MarkoKovac

DAMIJAN KRACINA, born 1970 in Kobarid, concluded his sculpture studies at the Ljubljana Academy of Fine Arts and Design in 1996. In 1999, he completed specialist studies of sculpture and video at the same academy. After 1998, he enhanced his knowledge in Graz, New York, at the Tamarind Institute in Albuquerque, New Mexico, and at the Santa Fe Art Institute, New Mexico, USA. In 1992, he co-founded the art group Provokart. From 1997 to 2000, he was the artistic director of the art centre Artilerie Kluže. In 2005, he was co-founder of the artists' group Društvo za domače raziskave. He is a member of the AKC Metelkova group. He works in the fields of sculpture and multimedia art. He has been a Professor with the Secondary School of Design and Photography in Ljubljana since 2010. He lives and works in Ljubljana.

VLADIMIR LEBEN, born 1971, spent his childhood years in Sevnica and later moved to Ljubljana, where he attended the Secondary School for Design and Photography and the Academy of Fine Arts and Design. He has participated in numerous solo and group exhibitions both home and abroad, with Galapagos project as one of the most successful ones. He is one of the founders of the Museum of Too Modern Art. He is also active as an animator and illustrator. He received the first prize for animation at the 10th Festival of Slovenian Film in Portorož in 2007 and was recipient of Hinko Smrekar plaque for illustration at the 10th Biennial of Slovenian Book Illustration in 2012. In 2014, director Amir Muratović made a film portrait of Leben for the Slovene National Television. He lives and works in Ljubljana.

MARKO PELJHAN, born 1969, is an intermedia artist. He has been Professor of New Media Arts and Interdisciplinary Studies at the University of California Santa Barbara since 2002. From 2008 to September 2013, he was appointed as Co-Director of the UCIRA, the University of California Institute for Research of the Arts. His work has been exhibited internationally at festivals and leading institutes of modern arts, such as documenta X, Venice Biennale, Transmediale, Istanbul Biennale, Tate Modern, MACBA, New Museum of Modern Art, P.S.1 MOMA, KIASMA, Ntt ICC Tokyo, Artlab Tokyo and Jeu de Paume. He received the 2001 Golden Nica Prize at Ars Electronica in Linz together with Carsten Nicolai and was selected as the festivals featured artists in 2007. He is the recipient of many prizes for his work, including the UNESCO Digital Media Prize and the Prešeren Foundation Award. His work has been reviewed in many publications, including *Art Forum*, *New York Times*, *Art in America*, *Frieze* and many others.

MARKO POGAČNIK, Unescov umetnik za mir, rojen 1944 v Kranju, živi v Šempasu na Vipavskem. V letih 1965–1971 je deloval v okviru gibanja in skupine OHO, med letoma 1971 in 1979 pa kot član poljedelske in umetniške skupnosti Družina v Šempasu. Od takrat dela in uči na področju celostne ekologije in geokulture. Razvil je litopunkturo – umetnost akupunkture pokrajin in mest, povezano s slikovnim jezikom kozmogramov. Po letu 1998 se je težišče dela preneslo k temam, povezanim s preobrazbo Zemlje in človeka. Razvija telesne vaje Dotika gaje. Nastaja skupinski projekt geopunkturnih krogov v kamnu, postavljenih v raznih deželah sveta. Knjige v slovenščini: *Draga Zemlja, kako ti gre, Moč Zemlje, Kristusova navzočnost, Skrivno življenje Zemlje in Vesolje človeškega telesa*. Vodi projekte v okviru Društva za sožitje človeka, narave in prostora VITAAA iz Ljubljane. Oblikoval je grb Republike Slovenije.
www.markopogacnik.com

TOBIAS PUTRIH, rojen 1972 v Kranju, je diplomiral in magistriral na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Od 1998 do 1999 je študiral na Kunstakademie Düsseldorf. Ukvarja se z začasnimi in minljivimi prostorskimi strukturami in predmeti, namenjenimi razmišljanju o utopističnih vidikih v umetnosti, arhitekturi in oblikovanju, ki jih uresničuje z uporabo vsakdanjih materialov in principov igranja in sodelovanja. Vsi naši izdelki, od improviziranih arhitekturnih javnih ali poljavnih prostorov – kinematografov, knjižnic, galerij – do postavitev začasnih ambientov in objektov, so proizvodi natančno določenih procesov, ki ohranjajo razmerje s prostorom, kamor so postavljeni. Veliko naših prostorov in predmetov lahko aktiviramo – to pomeni, da jih lahko premikamo ali poseljujemo, pri čemer sta igranje in telesni angažma pomembnejša od videja. Umetniška dela postanejo načrti, makete ali modeli – raziskovalne trditve radikalnih možnosti. Med njegovimi najpomembnejšimi predstavitvami so samostojne razstave v Museum Boijmans Van Beunigen, Rotterdam; Fondazione Prada, Milan; MIT List Center, Cambridge in Haus Konstruktiv, Zürich. Med večje instalacije sodita tisti za Espace315 v Centre Pompidou, Pariz, in v Capella MACBA, Barcelona, ter njegova sodelovanja s filmsko ustvarjalko Runo Islam v Galleria Civica v Modeni in v Kunsthaus, Zürich. Pomembnejše skupinske razstave: TRACK, Smak, Ghent; Forms of Resistance, VanAbbe Museum, Eindhoven; Manifesta 4, Frankfurt in 29. Sao Paulo Biennale. Leta 2007 je predstavljal Slovenijo na Beneškem bienalu. Njegova dela so med drugim uvrščena v stalne zbirke Museum of Modern Art, New York; Centre Pompidou, Pariz; Musée d'Art Moderne Grand-Duc Jean, Luksemburg, in Museum Boijmans Van Beunigen, Rotterdam. Živi in ustvarja v Cambridgeu, Massachusetts, in Ljubljani.

SAŠO SEDLAČEK, rojen 1974 v Ljubljani, je prejemnik številnih domačih in tujih nagrad, ki svoja dela redno predstavlja na mednarodno relevantnih razstavah. Sedlaček zanimajo tehnologija in aktualni družbeni fenomeni. Njegova pozornost je še zlasti usmerjena v tiste momente, ki so običajno potisnjeni v stran oziroma predstavljajo »nečisto« plat sicer bleščeče stvarnosti. Njegovo delo je definirano s teorijami odstranjevanja, z uporabo in reciklažo poceni tehnologij, odprtokodnih programov in odpadnih materialov. Njegova praktična in humorna dela nastajajo iz subverzivnega sprevrčanja znanstvenih, zakonskih in tehnoloških faktov ter z uporabo metod naredi sam ali naredimo skupaj. Od leta 2015 poučuje na Akademiji za likovno umetnost in oblikovanje v Ljubljani.

MARKO POGAČNIK, UNESCO Artist for Peace, born 1944 in Kranj. He lives in Šempas, Slovenia. From 1965 to 1971, he worked in Conceptual Art and Land Art as a member of the OHO group. Between 1971 and 1979, he worked in the rural and artistic community the Šempas Family. Since then, he has worked and taught in the field of integral ecology and geoculture. He has developed a method of Earth healing called "lithopuncture" complemented with the "language of cosmograms". After 1998, he has dedicated his work to present Earth changes and human destiny. In this context, he has developed "Gaia Touch" body exercises and a collective world-wide project of Geopuncture Circles. His books in English include: *Touching the Breath of Gaia, Turned Upside Down, Nature Spirits & Elemental Beings, Gaia's Quantum Leap, Sacred Geography and Universe of the Human Body*.
www.markopogacnik.com

TOBIAS PUTRIH, born 1972 in Kranj, received BA and MA at the Academy of Fine Arts in Ljubljana, Slovenia. From 1998–99 he studied at the Kunstakademie Düsseldorf. In his work he develops materially ephemeral settings and objects designed to engage utopian ideas in art, architecture and design by incorporating everyday materials and forms of play and participation. From make-shift architectural modifications of public and semi-public spaces – cinemas, libraries, galleries – to constructing temporary environments and objects, our works are products of precisely specified processes while also responding to their sites. Many of our spaces and objects are activated – meant to be moved and inhabited, privileging play and bodily engagement over vision. Artworks become proposals, maquettes, or models – exploratory assertions of radical possibilities. Major presentations of his work include solo shows at Museum Boijmans Van Beunigen, Rotterdam; Fondazione Prada, Milan; MIT List Center, Cambridge and Haus Konstruktiv in Zurich. His larger installations include an exhibition at Espace315 at Centre Pompidou, Paris and at Capella MACBA, Barcelona; and collaborations with filmmaker Runa Islam at Galleria Civica in Modena and Kunsthaus, Zurich. Group exhibitions he has participated at include TRACK, Smak, Ghent; Forms of Resistance, VanAbbe Museum, Eindhoven; Manifesta 4, Frankfurt and 29th Sao Paulo Biennale. In 2007, he represented Slovenia at the Venice Biennale. His works are included in permanent collections of the Museum of Modern Art, New York; Centre Pompidou, Paris; Musée d'Art Moderne Grand-Duc Jean, Luxembourg and Museum Boijmans Van Beunigen, Rotterdam. Lives and works in Cambridge, Massachusetts and Ljubljana, Slovenia.

SAŠO SEDLAČEK, born 1974 in Ljubljana, received several Slovenian and international awards for his work, and regularly presents his works at internationally relevant exhibitions. Sedlaček is interested in technology and current social phenomena. He focuses primarily in moments that are overlooked and represent the "dirty" side of otherwise sparkling reality. His work is generally defined by theories of disposal and the use and reuse of cheap technologies, open source software and waste materials. His practical and humorous works result from a subversive recycling of scientific, legal, technological facts and by employing DIY and collaborative methods. Since 2015, he has worked at Academy of Fine Arts and Design in Ljubljana.

9

10

11

12

MAJA SMREKAR, rojena 1978, je leta 2005 diplomirala na Oddelku za kiparstvo Akademije za likovno umetnost in oblikovanje (interdisciplinarno z Akademijo za gledališče, radio, film in televizijo) v Ljubljani. Leta 2016 je magistrirala na Oddelku za video in nove medije Akademije za likovno umetnost in oblikovanje v Ljubljani. V preteklih treh letih je sodelovala z referenčnimi mednarodnimi institucijami, kot so: Ars Electronica v Linzu, ZKM Karlsruhe, festival Transmediale v Berlinu, Volkswagen Group Showroom v Berlinu, Musée de l'Homme v Parizu. Leta 2012 ji je na festivalu Cynetart 2012 Evropski center za umetnost Hellerau v Dresdnu podelil 1. nagrado. Leta 2013 je prejela častno omembo na festivalu Ars Electronica 2013 v Linzu in nagrado Zlata ptica. Leta 2017 je za področje hibridne umetnosti prejela nagrado Prix Ars Electronica 2017 – zlata nika (Golden Nica). Leta 2018 je prejela nagrado Prešernovega sklada.

MAJA SMREKAR, born in 1978. In 2005, she graduated from the Sculpture Department at the Academy of Fine Arts and Design (interdisciplinary with the Academy of Theatre, Radio, Film and Television) in Ljubljana and holds Master of Arts in New Media since 2016. Among others, she has been artistically collaborating with Ars Electronica (Linz), ZKM (Karlsruhe), Transmediale (Berlin), Volkswagen Group Showroom (Berlin) and Musée de l'Homme (Paris). She has been awarded the 1st prize for her work at the Cynetart festival 2012 by the European Centre for Arts Hellerau (Dresden), Honorary mention at the Ars Electronica festival 2013 (Linz), as well as the Golden Bird Award (Ljubljana). She is the winner of the Prix Ars Electronica 2017 in Hybrid Art – Golden Nica. In 2018, she was awarded the Prešeren Foundation Award.

13

SAŠA SPAČAL je postmedijska umetnica, ki deluje na presečišču raziskovanja živih sistemov, sodobne in zvočne umetnosti. Njeno delo je osredotočeno na postčloveško okolje, kjer človeška bitja obstajajo in delujejo kot eden izmed elementov v ekosistemu in ne kot suveren. Razstavljalna in nastopala je na prizoriščih kot so Ars Electronica, Onassis Cultural Center Athens, National Art Museum of China, Transmediale, Eyebeam, Pixelache, Cynetart, Muzeji sodobne umetnosti Metelkova, Muzej savremene umetnosti Vojvodine, Device...art, Lisboa Soa, Art Laboratory Berlin, galerija Kapelica, Sonica, Galerija sodobne umetnosti Celje in drugje. Za delo je prejela Častno omembo na festivalu Ars Electronica in nominacijo Prix Cube.

www.agapea.si

SAŠA SPAČAL is a postmedia artist working at the intersection of living systems research, contemporary and sound art. Her work focuses primarily on the posthuman period, when human beings exist and act as one of many elements in the ecosystem and not as sovereigns. She has exhibited and performed at venues such as Ars Electronica, Prix Cube, Onassis Cultural Center Athens, National Art Museum of China, Transmediale, Eyebeam, Pixelache, Cynetart, Museum of Contemporary Art Metelkova, Museum of Contemporary Art Vojvodina, Kapelica Gallery, Device...art, Art Laboratory Berlin, Gallery of Contemporary Art Celje, Lisboa Soa and elsewhere. For her work she was awarded Prix Ars Electronica Honorary Mention and nominated for Prix Cube.

www.agapea.si

IDA HIRŠENFELDER deluje v polju zvočne in intermedijske umetnosti. Od leta 2011 je bila članica zvočnega kolektiva Theremidi Orchestra. S Sašo Spačal sta soustanoviteljici Iniciative za ženske s čutom za tehnologijo, znanost in umetnost, ČIPke. Z intermedijsko umetnico Robertino Šebjanič in zvočnim umetnikom Alešem Hiengom – Zergonom so se predstavili na festivalu Ars Electronica (2016). Njena zvočna dela pod psevdonimom beebpbl so bila predstavljena na frekvenci radioCona in radia.fm.

<https://beebpbl.org>

IDA HIRŠENFELDER works in the fields of sound art and media art. From 2011 she was a member of Theremidi Orchestra sound collective. With Saša Spačal they established ČIPke – Initiative for Women with the Sense for Technology, Science and Art. Ida, media artist Robertina Šebjanič and sound artist Aleš Hieng – Zergon have presented their work at Ars Electronica (2016). Her sound works were aired under alias beebpbl on radioCona and radio.fm.

<https://beebpbl.org>

14

ROBERTINA ŠEBJANIČ v svojih delih prepleta umetnost z znanostjo in tehnologijo. Zadnja leta raziskuje predvsem žive sisteme, svoje umetniško-raziskovalne procese pa običajno izoblikuje v avdiovizualne performanse, zvočna dela in kompleksne potopitvene instalacije. Najpogosteje se ukvarja s kulturnimi, (bio)političnimi in biološkimi realnostmi v morskih in vodnih okoljih. Vsebinsko ideje in koncepte pogosto realizira v sodelovanju z drugimi avtorji, zato njena dela zaznamujeta interdisciplinarnost in neformalna integracija. Je soustanoviteljica in aktivna članica skupine Theremidi Orchestra in članica mednarodne mreže Hackteria Network. Leta 2016 je na festivalu Ars Electronica v Linzu prejela častno omembo žirije v kategoriji Interactive Art + in bila nominirana za nagrado STARTS 2016 in White Aphroid ter bila izbrana za SPAPE platform 2017. Nastopala in razstavljalna je na: Ars Electronica (Linz), Kosmica Festival (Laboratorio Arte Alameda, Ciudad de México), Le Cube (Pariz), Art Laboratory Berlin (Berlin), ZKM (Karlsruhe), re:publica (Berlin), Mladi Levi (Ljubljana), Strictly Analog (Ljubljana), Píksel Festival (Bergen), Device Art 5.015 (Klovičevi dvori, Zagreb & Eastern Bloc, Montreal), Eyebeam (New York), PORTIZMIR#3 (Izmir), Kiblix festival (Maribor), Galerija Kapelica (Ljubljana) in drugod.

<http://robertina.net>

ROBERTINA ŠEBJANIČ works in the cross-field of art-technology-science. Her art-research focus is oriented towards the exploration of water habitats and marine life, which serves as a starting point to investigate and tackle the philosophical questions on the intersection of art, technology and science. Her work deals predominantly with cultural, (bio)political and biological realities of aquatic environments. Her ideas and concepts are often realised in collaboration with others, and result in interdisciplinary artworks. She is a member of Hackteria Network and Theremidi Orchestra. She received an Honorary Mention @Prix Ars Electronica 2016, was nominated for STARTS 2016 Award and White Aphroid Award. Robertina is part of SHAPE platform 2017. She performed or exhibited at: Ars Electronica (Linz), Kosmica Festival (Laboratorio Arte Alameda, Mexico City), Le Cube (Paris), Art Laboratory (Berlin), ZKM (Karlsruhe), re:publica (Berlin), Mladi Levi (Ljubljana), Strictly Analog (Ljubljana), Píksel Festival (Bergen), Device Art 5.015 (Klovičevi dvori, Zagreb & Eastern Bloc, Montreal), Eyebeam (New York), PORTIZMIR#3 (Izmir), Kiblix Festival (Maribor), Kapelica Gallery (Ljubljana) and elsewhere.

<http://robertina.net>

NEJC TRAMPUŽ, rojen 1993 v Ljubljani, je fotograf in vizualni umetnik mlajše generacije. S pohvalo je zaključil študij oblikovanja vizualnih komunikacij, smer fotografija, na Akademiji za likovno umetnost in oblikovanje, kjer nadaljuje tudi magistrski študij. Umetnikova okupacija v zadnjem obdobju je napaka, ki se lahko pojavi spontano ali pa je namerno sprovcirana. Pri ustvarjanju se poslužuje tehnologije, ki zaradi napake ne deluje tako, kot je pričakovano, ali pa je že zastarela in odrabljena. Ko naleti na napako, jo namenoma dodatno izživa, odpisano tehnologijo pa pretvori v umetniško delo in ji s tem povrne življenje.

UROŠ WEINBERGER, rojen 1975, je leta 2003 zaključil študij slikarstva in leta 2005 podiplomski študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Leta 2001 je prejel študentsko Prešernovo nagrado. Leta 2011 je bil nagrajenec bienalne razstave Pogled na likovno umetnost Slovenije 6: Jaz, tukaj, zdaj. Leta 2012 je prejel nagrado '6th 2012 Showcase Winner' v kategoriji slikarstvo, ArtSlant Awards, ZDA, leta 2017 pa je bil nominiranec za Bloom Award by Warsteiner, Nemčija. Umetniške rezidence: kulturna rezidenca Ministrstva za kulturo RS v Berlinu (2009), Schafhof – Europäisches Künstlerhaus Oberbayern, Freising (2013). Razstave v Avstriji, BiH, Italiji, Hrvaški, Nemčiji, Sloveniji, Srbiji, Republiki Južni Afriki in ZDA. www.artslant.com/global/artists/show/117403-uros-weinberger

ZUPANČIČ::ŽIVADINOV::TURŠIČ so leta 2012 ustanovili KSEVT (Kulturno središče evropskih vesoljskih tehnologij). Dragan Živadinov je v osemdesetih letih prejšnjega stoletja po študiju gledališke režije na AGRFT v Ljubljani med 1980 in 1984 gradil retrogardistične dogodke, v devetdesetih pa je z Dunjo Zupančič proizvajal gledališke in razstavne informance. V prvih dveh desetletjih tretjega tisočletja skupaj z Dunjo Zupančič in Miho Turšičem gradi postgravitacijske gledališke abstrakte. Leta 1983 je ustanovil retrogardistično Gledališče sester Scipon Nasice. Leta 1985 je skupaj z glasbeno skupino Laibach in slikarsko skupino Irwin soustanovil umetniško gibanje NSK (Neue Slowenische Kunst). Leta 1987 je zgradil kozmokinetično gledališče Rdeči pilot, ki ga je v začetku devetdesetih let preoblikoval v Kozmokinetični kabinet Noordung. Dunja Zupančič je leta 1987 diplomirala iz slikarstva na Akademiji za likovno umetnost in oblikovanje, Miha Turšič pa je prav tam od leta 1994 do 1999 študiral industrijsko oblikovanje. Od leta 2013 do 2016 je bil direktor KSEVT. Doslej so se predstavili na številnih gostovanjih, med drugim na razstavah v Antwerpnu, na Dunaju, v Essnu, Amsterdamu, Berlinu, Moskvi in festivalih na Dunaju in v Edinburghu.

NEJC TRAMPUŽ, born 1993 in Ljubljana, is a photographer and a visual artist of the young generation. He is currently enrolled in a master's degree program at the Academy of Fine Arts and Design in Ljubljana, where he graduated summa cum laude from studies of visual communication design, study course photography. Lately, the artist has been focusing on the error, which may occur spontaneously or intentionally. He creates art using malfunctioning technology. The malfunction may be due to a technical error, age or overuse. When he comes across an error, he intentionally provokes it; by doing so he turns the obsolete item of technology in a work of art and gives it a new lease of life.

UROŠ WEINBERGER, born 1975, finished his studies in painting in 2003 and in 2005 completed his Master's of Arts degree in painting at the Academy of Fine Arts and Design in Ljubljana, Slovenia. He received several awards, such as Prešeren Student's Award by University of Ljubljana in 2001, and in 2011 he was the winner of the Biennial Exhibition – A Look at Visual Arts in Slovenia 6: I, Here, Now. In 2012, he was '6th 2012 Showcase Winner' in the painting category, ArtSlant Awards, USA, and in 2017 he was nominated for Bloom Award by Warsteiner, Germany. Artist-in-residence program: Ministry of Culture of the Republic of Slovenia in Berlin (2009); European House of Art, Upper Bavaria-Schafhof in Freising (2013). Exhibitions in Austria, Bosnia and Herzegovina, Croatia, Germany, Italy, Serbia, Slovenia, The South African Republic and the USA. www.artslant.com/global/artists/show/117403-uros-weinberger

ZUPANČIČ::ŽIVADINOV::TURŠIČ in 2012 co-founded KSEVT (Cultural Center of European Space Technologies). Dragan Živadinov, after his studies in theatre directing at the Academy of Music, Radio, Television and Film in Ljubljana (AGRFT) from 1980 to 1984, constructed retro-garde events and in the Nineties, together with Dunja Zupančič, produced theatrical and installation informances. In the first two decades of 3rd Millennium, he has built together with Dunja Zupančič and Miha Turšič post-gravity theatre abstractums. In 1983, he founded the retro-garde Scipion Nasice Sisters Theatre. In 1985, together with the music group Laibach and the art group Irwin, he co-founded the art movement Neue Slowenische Kunst. In 1987, he established the cosmokinetic observatory Red Pilot, which was in the early 1990s transformed into the Noordung Cosmokinetic Cabinet. Dunja Zupančič graduated in painting from the Academy of Fine Arts in Ljubljana in 1987. Miha Turšič studied industrial design at the Academy of Fine Arts in Ljubljana from 1994 to 1999. From 2013 to 2016, he was the director of KSEVT. They were invited to various shows and festivals, to Antwerp, Vienna, Essen, Amsterdam, Berlin, Moscow and Edinburgh.

15

16

17



Založnik / Publisher: **Kulturni dom Nova Gorica** (zanj / on its behalf: **Pavla Jarc**)

Avtorica / Author: **dr. Nadja Zgonik**

Spremna besedila k svojim delom so napisali umetniki. / Texts about their works were written by the artists.

Lektura / Text-checking and proof reading: **Alenka Mirkac**

Angleški prevod / English translation: **Urška Ščuka Buršič, Irena Duša Draž** in umetniki

Pregled besedil / Language editing: **Mateja Poljšak Furlan**

Fotografije / Photographic credits: **Uroš Abram, Brida, Olga Chang, Janez Janša / Aksioma arhiv, Damjan Kocjančič, Hiromitsu Murakami, Robert Ograjenšek, Matevž Paternoster, Anže Sekalj & Hana Jošić** in arhivi umetnikov

Oblikovanje in prelom / Design & DTP: **Felician Sedmak d.o.o.**

Tisk / Print: **Tiskarna Present d.o.o.**

Naklada / Nr. of copies: **300**

Nova Gorica, marec / March 2018

Katalog je spremljevalna publikacija razstave *Futurologija Kaj lahko umetnost jutri naredi za vas?* / The catalogue was published to accompany the exhibition *Futurology What can art tomorrow do for you?*

Mestna galerija Nova Gorica, 9.–30. 3. 2018

Tehnična pomoč / Technical assistance: **Tadej Hrovat**

Razstavo in izid kataloga sta omogočila / The exhibition and the publication of the catalogue were made possible by:



MESTNA OBČINA
NOVA GORICA



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna galerija Nova Gorica

Trg E. Kardelja 5

5000 Nova Gorica, Slovenija

T +386 5 335 40 17

E mestnagalerija@kulturnidom-ng.si

W www.mgng.net

FB www.facebook.com/groups/Mestna.galerija.Nova.Gorica/

Urnik: od ponedeljka do petka od 9. do 13. ure in od 15. do 19. ure. /

Opening hours: Monday to Friday 9 a.m. to 1 p.m. and 3 p.m. to 7 p.m.

Ob sobotah od 9. do 12. ure. / Saturdays 9 a.m. to 12 a.m.

Zaprto ob nedeljah in praznikih. / Closed Sundays and Holidays.