

folio

Časopis za sodobno umetnost, kulturo in veselje do življenja

Magazine for contemporary art, culture and the joy of life

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Drugi letnik!

Komercializacija medijev, tudi klasičnih, tiskanih, nas je postavila pred zrcalo: v letošnjem razpisu ministrstva za kulturo za sofinanciranje programskih vsebin (JPR-MV-2010) smo prebrali, da »država« sofinancira medijske vsebine do polovice vrednosti. Razpisni dokumentaciji pa je bil priložen tudi obrazec izjave prijavitelja, da projekt ne bo sofinanciran iz državnega ali lokalnih proračunov ali virov EU več kot 50 % predračunske vrednosti projekta. –

»Ko razum spi, se rojevajo pošasti.« pravi pripis pri Goylevih jedkanicah, imenovanih Caprichos.«

Pred sabo imate tiskani medij, kjer bi morala biti vsaka druga stran iz komercialnega vira, oglas torej. Tako nam zapoveduje Ministrstvo za kulturo! Mi pa pišemo o umetnikih v projektih, predstavljamo njihova dela. Še zmeraj. Čeprav bi morali po teh pravilih polovico obsegata posvetiti plačanim oglasom (pralnim praskom, mojini šaumam, higieniskim vložkom, hitri prehrani, čudežnim kremicam in brivnikom, odstranjevalec madežev in čistilom za vse)? Ampak nam ni treba – pristali smo na »rezervni list« za sofinanciranje vsebin, ki jih objavljamo. Sreča v nesreči?

Z lanskim časopisom smo obredili svet in ga dali v vso potovalko in torbo tistim, ki so bili naši ambasadorji v tujini. Predstavili smo ga v Mariboru in Ljubljani, v Berlinu na umetniškem sejmu, na Art Basel Miami Beach v ZDA, celo v južno Ameriko je odletel in na Kitajsko, v Peking, Šanghaj in Nantong... distribuirali smo ga po razvijanih evropskih partnerski mreži institucij in posameznikov po različnih državah, v številna mesta od Bruslja do Sofije, od Helsinkov do Brage, od Tallina do Genove. Hvala vsem, ki ste ga vzel na svojo



pot. Bili smo opazni in opaženi, kritizirani in pohvaljeni. Dobronamerne kritike smo vzel resno. Potem smo čakali na medijski razpis, snovali letošnje vsebine, vabili sodelavce in pisce in se dogovarjali s slovenskimi galerijami za sodelovanje in predstavitev na straneh Folia.

Spremenili smo svoj podnapis, v »časopis za sodobno umetnost, kulturo in veselje do življenja«, saj sodobna umetnost pomeni tudi intermedijijske projekte in umeštvo rabo sodobnih tehnologij, nas pa zanimajo tudi drugi sodobni umetniki in umetnice. In po pravici povedenzo – vsi so nas spraševali, kaj to pravzaprav je...«

»Pilotski« letnik je bil same prvi: saj veste, tako kot pri odločitvah o snemanju tv nadaljevanj..., posnamejo »pilot«, ki ga dajo na preizkus. Tako smo se lani lotili medijskega projekta v formi klasičnega tiskanega časopisa in lansirali Folio, spisali koncept, se vpisali v razvid medijev pri Ministrstvu za kulturo in se uspešno prijavili na medijski razpis. Med snovanjem letošnjih vsebin marca letos znova, maja pa še na razpis Mestne občine Maribor. Pridobili smo ISSN, mednarodno številko za periodične publikacije oziroma tiskane medije. Izdajanje tiskanega medija pomeni tudi tiskanje in časopis zaživi šele, ko je natisnjen. Med nastajanjem vsebin smo letos med čakanjem na razpisne rezultate trčili v dilemo izhajanja in stroške tiska. Čas pa je tekkel – in med zaprtostjo v grajski stolp razpisov nam je zrastla tako dolga brada, da smo lahko po njej splezali iz sobice na vrhu stolpa in se podali v medijski gozd.«

Letošnje vroče poletje nas je z razpisnimi rezultati postavilo na trdno tla slovenske medijske krajine: bodite komercialni in enaki drugim! Znajdite se sami.** Tako nam je rekla petčlanska komisija za ocenjevanje medijskih vsebin:

»Po obrazložitvi sodeč gre za kozmopolitski projekt, ki Mariborsko regijo postavlja na svetovni zmajevid, pogrešamo pa besedo o knjigi, glede na to, da je Ljubljana svetovna prestolnica knjige in po Maribor prestolnica kulture (kriterij splošno informativnih, kulturnih... člankov). Za višjo uvrstitev bi potreboval več točk na prvem kriteriju predstavljanja ter na pomenu kriterija za regijo. Sicer dober projekt, pri katerem se je komisija vprašala, ali ni sestavni del vsebine medija, zapakiran kot projekt.«

Najavljamo letošnji mfru – mednarodni festival računalniških umetnosti in mednarodni odprtokodni festival Kiblix v Mariboru, amber 2010 arts and technology festival v Turčiji, »Novo naravo« kot temo letošnjega festivala HAIP'10 novembra v Ljubljani; predstavljamo spolke teritorije projekta groWorld, poročamo o letošnjem festivalu Ars Electronica v Linzu.

Preizkušnjam se predajamo v prepričanju, da smo v Folio postavili zanimive in dobre projekte in avtorje, ki jim z veseljem namenjamo časopisne strani in jih predajamo v branje. Z nimi so sodelavci, ki smo jih zvabili na naše strani: Petja Grafenauer, Peter Mlakar, Miha Horvat, Maja Škerbot, Miha Colner, Dejan Sluga, Žiga Brdnik... v upanju in z željo za redno sodelovanje!

Snežana Šabi

* El Sueño de la razón produce monstruos (The sleep of reason brings forth monsters)

** Slow Media Manifesto

*** Tui-proga ter gledališka igra z naslovom Turandot ali kongres pralcev perila (v slovenskem prevodu Boruta Trekmanna, v posebni prilogi revije DialoGi, Preipi b. 1, 2 in 3, Maribor, 1982)

Bertolt Brecht (ki je imel žiro račun v Švici in svoje gledališče Berliner Ensemble v takrat vzhodnem Berlinu) je napisal fragmente romana o Tujih.*** Tuji so razumniki, intelektualci. Gospod B. jih je poimenoval s kratico TUI, kar je bila okrajšava za premetnam Telet-Ualen-In, TUI. Definicija tuja je »intelektualec tega časa tržišč v blag. Najemodajalec intelektu.« Modrujejo na kongresih (pralcev perila) ali prodajajo svoje storitve na stojnicah, kar na ulici, za vsakdanjo rabo. »Pridi stari, opravila lahko kar stope...« in se oglašujejo s sloganom »Tule obračajo mnenja. Potem ko nova.« In dajejo tudi popuste: »Dve manjši formulaciji za trijene.« Kriza je, ljudstvo je lačni in golo, tudi cesar se pritožuje ministrskemu predsedniku: »Ves sem iz sebe. Da moram neprestano poslušati, kako je država zavoljo slabega gospodarstva in korupcije obsojenata na propad, naj že bo. Ampak da mi zategadelj črtojo mojo drugo pipo po zajtrku! To je pa preveč! Po moje si kot kitajski cesar česa takega ne bi smel dovoliti!«

Predstavljamo naš medijski paket drugega letnika: letošnje vsebine Folia so tukaj, natiskane, prevedene v angleščino, da nas lahko (skoraj) vsi berejo in zgodba se nadaljuje z vami, ki nas boste listali in brali, gledali in ocenjevali. Za letošnji Folio smo se pogovarjali z Edwardom Clugom, s plesalko in direktorico Zavoda Udarnik v Mariboru Majo Arzenšek in z režiserjem Ivanom Mijačevičem, z umetnico s Kosova Flako Haliti. Marko Batista je avtor zvočno-vizualnega performansa, ki je bil izveden v ljubljanski galeriji Kapelica, Conny Blom je gostoval v galeriji Vžigalica, fotografa Gábor Kerekes in Branko Lenart sta razstavljala svoja dela v Galeriji Photon.

Razmišljamo o kuratorstvu in sodobni umetnosti, o umetniškem trgu, o umeščenosti slovenskih umetnikov in galerij, o predstavljivah na umetnostnih sejmih. Znova in z navdušenjem ter s ponosom se »vračamo« v Berlin, med tam ustvarjajoče umetnike – objavljamo pogovor z Matejem Koširjem – in kustose ter na sejmu Preview Berlin, kjer je Kibela lani razstavljala delo Stefana Doeppnerja in tudi naš lanski Folio je bil »razgrabljen«.

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Volume two!

We have been placed in front of a mirror by the commercialisation of the media, including the traditional, print media: this year's call for application issued by the Ministry of Culture with regard to co-financing media programme contents (JPR-MV-2010) reads, that »the state« only covers up to a half of the financial value of media contents. The tender documentation included a form for the applicant to state that the project would not be co-financed from the national or local budgets or EU sources in more than 50% of estimated project value. –

»The Sleep of Reason Produces Monsters.« is a remark accompanying Goya's etchings called Los Caprichos.*

What you are looking at is an example of print media where each second page should come from a commercial source, i.e. an advertisement. This is what the Ministry of Culture tells us to do! While we are writing about artists and projects, presenting their works. Still. Although, according to these rules, we should dedicate half the pages to paid ads (for washing powders, my Schaumas, sanitary pads, fast food, magic creams and razors, stain removal agents and multipurpose cleaners)? But we don't have to – we only made it to the »stand-in« co-financing list for the contents that we publish. A blessing in disguise?

Our last year's issue has travelled the world as we put it into travel bags of everyone acting as our ambassador abroad. It was presented in Maribor in Ljubljana, at Berlin art fair, at Art Basel Miami Beach in the USA, it even made it to South America and to China - Beijing, Shanghai and Nantong. It was distributed across the wide European partner network comprising institutions and individuals in various countries, in various cities from Brussels to Sofia, from Helsinki to Braga, from Tallinn to Geneva. Thanks go to everybody who took it with them. It was noticeable and noticed, it earned positive and negative reviews. Well-intentioned remarks were taken seriously. Then came the wait for the media programme call, a period of forming this year's contents, inviting contributors and authors, talking with Slovenian galleries to participate and be presented in Folio.

Our subtitle was changed to »a newspaper for contemporary art, culture and the joy of life«, as contemporary art also integrates intermedia projects and the application of modern technology in art, whereas we are also interested in other contemporary artists. And, speaking truthfully – everybody kept asking what intermedia art was...

Only the first issue was »pilot«; you know, it's like when deciding to shoot a TV series, the »pilot« is shot first to be tested. Similarly, we took on a media project last year, planned in the form of a traditional printed newspaper. Thus, we launched Folio, entered it in the media registry with the Ministry of Culture and applied for media co-financing successfully. This year we applied again in March, when devising the newspaper contents, and in May we also applied to the call of the City of Maribor. We acquired the ISSN international number to identify a print or electronic periodical publication. To publish such a medium means to print it, as a newspaper only comes to life when printed. When waiting for co-financing results when forming this year's contents, the dilemma occurred of printing and the related costs. And the time passed – and while enclosed in the castle tower of co-financing, our beard grew long enough to descend from the room at the very top and venture into the media forest...

As the summer saw the co-financing results, we were brought back down to earth as far as Slovenian media landscape is concerned: be commercial, be like others! Get around the issue yourself.** This is what the five-member panel for evaluating media contents told us:

»Considering the explanation, this is a cosmopolitan project putting the Maribor region on the World map, yet there is no word on the book, despite the fact that

Ljubljana is the world book capital and Maribor is set to be the cultural capital (the criterion of general informative, cultural, etc. articles). To be better ranked, the project would require more points for the first criterion – that of representation, and the importance of the criterion for the region. Generally a good project, yet it made the panel wonder whether this could be about a component part of media contents presented as a project.«

Bertolt Brecht (who kept a bank account in Switzerland and ran his Berliner Ensemble theatre, situated in what at the time was Eastern Berlin) wrote fragments of a novel on Tuis.*** Tuis are intellectuals. Mr. B. used the acronym TUI standing for the word play Telekt-Ualen-In, TUI. Tui was defined as an »intellectual of present time markets and goods. The lessor of the intellect.« Tuis philosophise at congresses (of clothing launderers) or sell their services for everyday use at stalls, on streets. »Come, man, we can do it standing up...« and advertising themselves with slogans »Opinions being turned here. After the new.« And offering discounts: »Two smallish formulations for three yens.« The society is in crisis, people are hungry and naked, even the emperor complains to the prime minister: »I am beside myself with anger. To have to listen incessantly of how the country is doomed because of poor economy and corruption, all right. But to be deprived my second pipe after breakfast because of that! Enough is enough! Being the Chinese Emperor I don't think I should tolerate that!«

We hereby present our media package of year two: this year's Folio is here, printed on paper, translated into English, so that (almost) anyone can read it, and the story continues with you leafing through, reading, watching and evaluating it. For this year's edition, we talked to Edward Clug, to the dancer and director of Udarnik Institute, Maribor Maja Arzenšek, to the director Ivan Mijačević, to the Kosovo-based artist Flaka Haliti. Marko Batista is the author of an audiovisual performance that was staged in Kapelica gallery, Ljubljana. Conny Blom exhibited at Vžigalica gallery, the photographers Gábor Kerekes and Branko Lenart displayed their works in Photon Gallery.

We dwell on curating and contemporary art, on the art market, on the placement of Slovenian artists and galleries, on presentations at art fairs. Again and with much enthusiasm and pride we are »back« in Berlin, among the artists creating there – publishing an interview with Matej Košir – as well as we curators, and visiting the Preview Berlin fair, where last years Kibla exhibited the works of Stefan Doeppner, and where our last year's Folio was »depleted«.

Announced are this year's mfru international festival of computer arts and international open code festival Kiblia in Maribor, amber 2010 arts and technology festival in Turkey, the new nature as the topic of this year's HAIP'10 festival in Ljubljana; the slippery territories of the groWorld project are introduced; we report from this year's festival Ars Electronica in Linz.

We have embarked on the ordeal with the belief that Folio features interesting and fine projects and authors. We love to have the newspaper pages dedicated to them, so that they can be read about. Also, meet our contributors who were tempted to our pages: Petja Grafenauer, Peter Mlakar, Miha Horvat, Maja Skerbot, Miha Colner, Dejan Sluga, Žiga Brdnik... hoping and wishing for continual collaboration!

Snežana Šabi

* El Sueno de la razon produce monstruos (The sleep of reason brings forth monsters)

** Slow Media Manifesto

*** Tui novel from »Tui-complex« and Tui play: Turandot or the Whitewashers' Congress



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Matej Košir, David (Sladkor / Sugar), sladkor, kolonija mravelj, steklo, les, voda / sugar, ant colony, glass, wood, water, 140 x 40 x 40 cm

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Edward Clug

Vztrajaš takrat, ko začutiš pravo smer You carry on when you sense the right direction

Aleksandra Kostič

■ Edward Clug se svoje podobe, ki nastaja v javnosti, zaveda. Meni, da je to profesionalna deformacija, kajti zunanjia podoba je pomembna v delu plesalca. V medijih in med občinstvom je izjemno priljubljen, spoštovan in oboževan. Kadar ga mediji razglasijo za takšnega in drugačnega, za seks in podobno, je mnenja, da so to oblikovali ljudje, ki so začutili nekaj več kot zgolj novinarsko delo. »Vendar to nima nobene zveze z menoj.« Njegovo vedenje v osebnih stikih je preprosto, skromno in če se le da, šaljivo. Tudi na vajah, treningih, v zaodruju je ljubljenc tehnikov, plesalcev in drugih sodelavcev, saj se velikokrat v procesu dela duhovito poigra in jih nasmeji. Kot plesalec je natancen, hitro memorira gib, njegove razlike in daljša sosledja. Poseduje izjemno gibalno inteligenco. Kot koreograf izhaja iz telesa, gibja, ki ga sečira na prafaktorje in spaja v nepričakovane, osupljive sklope.

Njegova umetniška pot, dolga dve desetletji, obsega številne produkcije in sodelovanja, uspehe, nagrade, priznanja, gostovanja ... Za svoje umetniško delo na področju sodobnega plesa je bil med drugim nagradjen z najvišjo slovensko nagrado na področju kulture, in sicer z Nagrado Prešernovega skladka leta 2005 ter z mariborsko Glazерjevo listino leta 2008. Vendar ni zgolj umetnik lokalnega in nacionalnega, temveč tudi mednarodnega formata. Z Edwardom sva potovala po njegovem življenju, med njegovimi umetniškimi razmišljajnimi, skupinskim delom in javno pojavnostjo.

Edward Clug izvira iz majhnega romunskega mesta na meji z Madžarsko. Pripaja iz smučarske družine, zato smuča že od tretjega leta. Z desetimi leti je odšel v Cluj-Napoco v internat, da bi se izisolal za baletnika. Zaradi baleta je prenehal s smučanjem. Ko se je nekajkrat spustil z mariborskim Pohorjem, se je zavedel, da bo to še počel, ko bo nehal plesati. Obožuje tudi planjanje, predvsem na morju. Tam tudi rad skaže z višine, s skal, čeprav so se to višine z leti pričele zmanjševati. Baletniki so zelo koordinirani za marsikateri šport.

Nekajkrat na leto obišče starše in tudi oni prihajajo na obisk. Skuša biti čim bolj pozoren do tudi do svojih najbližjih. Njegovi starši niso umetniki, so iz povsem druge zgodbe, čeprav se je oče v kulturnem domu preizkusil v amaterskem gledališču, igral kitaro in imel rock skupino. Oba starša sta iz generacije flower-power. Rasel je v zelo svobodnem in hkrati temsnem odnosu. Ves čas so bili skupaj, koncepta »puščanja pri babici« ni bilo. Zelo jima je hvaležen za močno osnovno, ki sta mu jo dala.

V Sloveniji biva že več kot polovico življena in slovenski prostor se ga je popolnoma polasti. Sem ga je prinesla naravna profesionalna pot. Po končani baletni srednji šoli je bil z učiteljem Vasilem Solomonom, s katerim je končal baletno šolo, povabljen v Mariborsko gledališče na avdicijo. Baletni mojster Solomon je bil v tistem času znan v stari Jugoslaviji. Junija 1991 je bila

avdicija, nato sta se vračala domov preko Beograda in v časopisih je Vasile, ki je znal nekoliko srbsko, prebral, da je v Sloveniji izbruhnila vojna. Med poletjem se je vse pomirilo in ko sta jeseni prišla znova, je Edward začel delati v Sloveniji. Tukaj je torej od samega nastanka nove države. Še v istem letu je bil angažiran kot prvi baletnik v Slovenskem narodnem gledališču v Mariboru, kjer je interpretiral različne vloge iz klasičnega in modernega baletnega repertoarja.

»Maribor mi kot mesto ustreza prav zaradi tega, ker imam čas, ta dragocen čas, da ga vložim v projekte, in konec koncev sem vse projekte ustvaril v Mariboru. Tudi ko sem zunaj, na primer, ko sem delal za portugalski Nacionalni balet v Lizboni, sem tako osredotočen na to, kar počнем, da prostor, kamor pridev, sploh ne vpliva name, kvečjemu obratno ... ideje in vizije nosim s seboj povsod – prostor te ne izoblikuje, lahko te le navdigne. Želim si svet, ki ga ustvarjam, in to se mi dogaja v Mariboru. Navsezadnje te različne institucije povabijo zaradi tega, kar si, in ne zato, ker si podoben drugim.« Maribor je njegov dom. Trenutno ima še nekaj let drugega mandata kot baletni vodja SNG Maribor.

Leta 1996 ga je gledališki režiser Tomaž Pandur povabil k sodelovanju pri predstavi **Babilon**. »Odpiralo se mi je novo polje – doživljati sem začel profesionalno delo kot baletni plesalec. Hkrati sem začutil nov gledališki iziv v Pandurjevih predstavah, ki jih takrat nisem povsem razumel, saj sem prihajal iz dokaj zaprte države, zavezane klasičnemu. Razvijal sem se kot plesalec in v umetniškem smislu napšlo. Tomaž Pandur obožuje ples in jasno, tudi cloveško telo, vedno je bil fasciniran s tem. Kasneje mi je dal priložnost, da koreografiram njegovo zadnjo predstavo Babilon, in tako sem prvič začutil, da bi lahko ustvarjal kaj več. Tomaž je začutil potencial v meni in mi zaupal, čeprav takrat nisem imel nikakršnih izkušenj. Bilo je zelo zanimivo. Poglibil sem se v to smer. Po njegovem odhodu sem nadaljeval sam.«

Njegov naslednji projekt iz leta 1998, celovečerna baletna predstava **Tango**, ki jo je kot koreograf udejanih z baletnim ansamblom SNG Maribor, je postala prava uspešnica. Resnici na ljubo, milonge in tango ga kot obliku druženja nikoli nista privlačila. »Takrat so se mi porajali novi občutki in to celotno obdobje in ves proces mi je najdražji, ne toliko predstava, ampak sam proces. To je bil nov začetek v moji karieri, prvi celovečerni projekt ... bil sem popolnoma svoboden ...« Solistična točka iz baleta Tango, imenovana Spleti tango (Blind Tango), je bila na 18. Mednarodnem plesnem tekmovanju v Varni nagrjena kot najboljša sodobna koreografija v obdobju petih let, prejela pa je tudi posebno nagrado za najboljšo koreografijo na Mednarodnem tekmovanju sodobnega plesa v Nagoji in nagrada za najboljšo plesno predstavo, ki mu jo je leta 1999 podelilo Društvo baletnih umetnikov Slovenija.

Sledili so koreografski projekti, kot so **Bachelorette** (z baletnim ansamblom SNG Oper in baleta Ljubljana) in projekt **Solo for two Chairs**, ki je bil ustvarjen za Ochi balet iz Nagoje in je prejel bronasto medaljo na Mednarodnem baletnem in koreografskem tekmovanju v moskovskem Bolšoj teatru leta 2001, tretjo nagrado in nagrado občinstva na 17. Mednarodnem koreografskem tekmovanju v Hannoveru. Kot plesalec je prejel bronasto medaljo na 4. Mednarodnem tekmovanju iz baleta in sodobnega plesa (v kategoriji sodobni ples) v Nagoji leta 2002.

Osem celovečernih predstav v enajstih letih, Radio and Juliet, Arhitektura tišine, Prêt-à-porter ... Za celovečerno predstavo je na začetku potreboval tri do štiri leta, nato vedno manj, v 2009 je ustvaril tri. Na vprašanje, katera je najpomembnejša, odgovarja: »Do večine nimam prave distance, da bi jih lahko ocenil, vsaj do zadnjih del ne. Tudi do predstav, v katerih sem še do nedavnega aktivno plesal, ena od teh je Radio and Juliet, premierno postavljena 2005. Ta je bila pravi mednarodni prelom.«

Radio and Juliet je sodoben spoprijem s Shakespearovim Romeo in Julijo. Na glasbo Radiohead je Clug ustvaril koreografijo v ostrom, jasnem in visokokinetičnem gibalnem slogu, ki se ob videoprojekcijah abstractno sklicuje na klasične prizore iz Shakespearove tragedije, vključno z Mercutiovo smrtnjo, poroko in plesem v maskah. Gostovala je na pittsburghskem Festivalu prvencev, na Umetnostnem festivalu v Singapurju, na festivalu v Biarritz v Franciji, na Festivalu plesa v Tel Avivu, na festivalu v Sintri na Portugalskem, v milanskem Teatro Piccolo in na plesnem festivalu SID v Seulu. Aprila 2010 je gostovala na Iberoameriškem gledališkem festivalu v Bogoti v Kolumbiji, ki je eden največjih gledaliških festivalov na svetu.¹

»To predstavo obožujem prav zaradi tega, ker jo doživljam od znotraj – nekakšen avtoportret, ki se spreminja z leti, v istem okvirju, z istimi koraki, toda z leti jih doživljam drugače. Leta 2008 smo z njo gostovali v Montrealu, konec poletja 2009 pa na Jacob's Pillow Dance, najstarejšem festivalu v ZDA.« Leta 1933 ga je ustanovil Ted Shawn, pionir ameriškega plesa. Sredi gozda so zgradili baletni teater in lesene dvorane, lesene hišice, ki delujejo kot koče, danes so opremljene s sodobno tehnologijo. »Koncept tega festivala je zelo zanimiv, Newyorkčani se tja umaknejo pred poletjem. Ko smo se preoblačili v garderobah v lesenem starem

¹ Od leta 1988 je benniala prireditve Festival Iberoameriškega baleta v Bogotá najpomembnejši kulturni dogodek v Kolumbiji, na katerem nastopajo umetniki z vseh petih kontinentov. Radio and Juliet so razvrstili pod neoklasika in musical. Letos je na festivalu sodelovalo 65 gledališč iz 35 držav, med njimi Teater Gavella iz Zagreba s Kaligulo Tomazom Pandurjem, razvrščeno pod avantgardno gledališče, in Mladinsko gledališče Ljubljana s predstavo Zločin in kazen Diega de Bree.



delu, smo naleteli na podpise legendarnih plesnih imen, na primer: Pina Bausch, Hans van Manen, koreografi aktualne generacije in združenj. Organizatorji so nas prosili, naj se podpišemo. Tam smo čutili zgodovino in nekakšno svetišče. Ponosen sem bil, da smo na lesnih deskah tega teatra izvedli našo predstavo, to nam tudi odpira možnosti za obsežnejšo ameriško turnejo.«

»Bolj kot kritiki so zame zanimivi ustanovitelji in vodje festivalov, ki imajo vizijo. Vedo, zakaj so te povabili, na primer na Jacob's Pillow Dance. Tam po vsaki predstavi potekajo pogovori z gostujočimi koreografom in s plesalci. Občinstvo, nekaj sto ljudi, sprašuje različne stvari, vezane na predstavo. Publiku je aktivno vključena v tak pogovorni dogodek na festivalih. Zanima jih, kako ohranjamo in določamo plesne stile. Ameriške plesne šole so opredeljene po določenih tehnikah slavnih koreografov in malo so bili zmedeni zaradi odgovora na vprašanje, katero tehniko treniramo, da lahko izvajamo ta stil. Vedno odgovarjam, da vsi treniramo klasični balet in da se stil razvija s procesom nastanka določene predstave in s ponovitvami. Kreativni proces temelji na klasični tehniki, to je edini trening, ki ga prakticiramo. Predvsem mlajše plesalce je zanimalo, na kakšen način bi se lahko tega naučili in dosegli virtuznost.«

Gledano s stališča svetovne in evropske klasične scene je Clugova koreografija nekakšna stilna niša. Kritiki ne morejo opredeliti tega stila in skušajo najti povezave z zgodnjimi koreografi in raznimi ustanovitelji določenih trendov in smernic zgodovine plesa iz poznega obdobja 20. stoletja. Iščejo povezave z Williamom Forsythom, Jirirom Kiliandom in drugimi. Mariborska baletna hiša na začetku, pred desetimi leti ni imela možnosti povezav in sredstev, da bi povabilo takšna imena – prav zaradi tega, ker izhajajo iz Maribora se je zgodil ta impulz, da lahko sami ustvarijo originalni stil, kar se je tudi zgodilo. »Mislim, da smo prav zaradi te izvirnosti – osnova, iz katere izhajam, je klasična estetika – našli svojo pot in tega se je treba zavedati, da bi to lahko ohranili.«

Leta 2003 je bil imenovan za vodjo baleta SNG Maribor. »Ko sem začel v Mariboru, sem bil obremenjen z majhnostjo našega mesta – vendar stereotip majhnega mesta v današnjem svetu ne obstaja, cilj je priti v krog, kjer te poznaš. Velikokrat dobijo prvo informacijo na YouTube. Dejstvo je, da se je možno s svetovno znanimi plesnimi združenji pojavit na istih programskih listih – danes je vse mogoče in samoumevno se mi zdi ciljati na nemogocene – prej sem to počel iz entuziazma in že iz samega veselja do ustvarjanja. Kar me določuje in mi nudi svobodo ustvarjanja, je SNG Maribor, ki je zame izreden ambient, tukaj ima ključno vlogo tudi direktor Danilo Rošker, s katerim odlično sodelujeva. Zaveda se našega potenciala in me podpira – takšen prostor je ključen za ustvarjanje. Po Evropi delam že nekaj let in zdaj se projekti kar vrstijo. Imamo čudovite priložnosti delati z drugimi baletnimi hišami in ansambi.«

Kot vodja baletnega ansambla, koreograf, vodja številnih zahtevnih produkcij mora biti obvladan, stvari mora imeti pod kontrolo. Koliko si še dovoli prekršiti pravila, koliko še ima svobode? »Mislim, da ena funkcija razbremeni drugo in včasih se celo dopolnjujejo. Če me birokratska plat obremenjuje, se še bolj prepustim trenutkom ustvarjanja in treningom. Res pa je, da najbolj uživam, ko imam trenutek miru, ko se osredotočim na ustvarjanje.«

Navadil se je, da mora biti povezan. Včasih je samo ob vikendih odgovarjal na elektronsko pošto, zdaj si tega ne more več privoščiti. V ponedeljek sede za računalnik in uredi, kar mora. V službi je včasih tudi po deset ur na dan. Vodi ansambel z enainštiridesetimi ljudmi, kar je zgornja meja. »Zelo mladi so in nekaj jih je izjemnih – kot pedagog moram paziti, da ne bi koga preveč izpostavil in koga premalo. Nekateri izstopajo po plesni kvaliteti, po karakterju plesalca in zrelosti, saj iščem določeno kulturno gibanja – eni so naučeni, drugim je prirojeno ... imamo nekaj zelo dobrih plesalcev. V ansamblu imamo poseben odnos. Ni rečeno, da je vedno produktiven ali pozitiven. Toliko se poznamo, da vse gradimo na medsebojnim zaupanjem. Odgovornost je bolj pomembna lastnost kot sama avtoriteta in skušani biti odgovoren do ansambla in to pričakujem tudi obratno. To je najpomembnejše.«



Edward Clug (fotografija / photography Damjan Švarc)

Prêt-à-porter je nastala v sodelovanju s skladateljem Milkom Lazarjem. Z njim je ustvaril tudi predstavo za Nacionalni balet v Lizboni z naslovom 4 Reasons. Nato Pocket Concerto itd. »Že nekaj let intenzivno delam z Milkom Lazarjem, skupaj sva naredila že pet projektov. Imela sva intenziven proces, zelo sva se ujela in ustvarila odnos, v katerem se intuitivno čutiva. Malo sicer komunicirava v konvencionalnem smislu. Vmes sem si želel tudi, da bi se malo oddalil od njega, da bi začutil kakšno drugo glasbo in iskal motivacijo v drugi glasbi. Toda, če poslušam Chopina ... to svobodo, ki jo imam z Milkom Lazarjem, pogrešam pri drugih skladateljih. Če se pogovarjava z Chopinom, vidim konstrukcijo njegove glasbe skozi razmišljanja Milka Lazarja. Glasba je osrednji element v mojem delu, čeprav ni najpomembnejši element. Občutljiva stvar, glasba, ki je napisana. To, kar že obstaja, je že doseglo svoj namen in zelo težko je to razbiti in podati svojo interpretacijo. Bistveno lažje povem stvari skozi ples, če se sam omejam na določen okvir in to si lahko privoščim pri delu z Milkom.«

»Za **Watching others** sem imel najprej samo naslov in nekaj slik v glavi. Na začetku sem se ukvarjal s Chopinom, ki je izhodisce za projekt. Začutil sem navdih v njegovih glasbi, kljub temu da je izredno romantična – prvi navdih se nanaša na njega.« Ko ustvarjata skupaj z Milkom Lazarjem, v tem procesu lahko tudi Edward glasbo spreminja: »Absolutno! Je zelo zanimivo, najmo skupno razmišljanje v glasbi in jaz v plesu je skrajni minimalizem in eksaktnost. Prav zaradi tega mi zelo ustreza njegova struktura in tukaj sva se najbolj naravnoma ujela – dovoli mi, in prav v tem je svoboda, da posegam v njegovo delo. Mislim, da to tudi njega spodbuja. Na primer, pri Prêt-à-porter sva se započela v del, ki je trajal približno dve minuti – napisal je razne variacije na isto temo, toda jaz sem si zaželet, da ta del podaljša na petindvajset minut. Kar za skladatelja seveda predstavlja izvaj, hkrati pa je to banalen in počasen proces. Ko samo poslušaš teh petindvajset minut, se dejansko nič ne dogaja, razen na pet, šest minut majhna intervencija – kot gledališki princip, kot podlaga za gledališko estetiko oziroma ples pa nastane čisto druga atmosfera in dimenzija. Ker je to razumeš od samega začetka, v najnem procesu res zacetiv neko metamorfozo, on, ko napiše glasbo, jaz pa kasneje, ko jo utelesim. Tudi on pravi, da vizualizira svojo glasbo že v samem nastanku. Najblžje in najdražje v tem procesu je to, da se glasba izvaja v živo, ta interakcija med glasbo in živo in plesom je izjemna. Smem prizgati cigaret?« Plesalec, ki pokadi deset cigaret na dan? Doslej ga še ni motilo pri plesu, je v dobrni kondiciji. »Tako, ko me bo začelo motiti, bom prekinil s plesom in nadaljeval s kajenjem (smeh).«

»Bil je čas, ko sem brskal po svoji podzavesti. Zdaj ne brskam več, samo ustvarjam to, kar začutim in tukaj so prisotne izkušnje in rutina in skozi to prideš do lastnega zavedanja, ki je nujno potrebno. Zavedam se, kdaj delam napake ali kdaj korakam v pravu smer. Mislim, da je najpomembnejše, da ostaneš zvest sebi in da ne blužiš, ko ne gre vse po tvoje. Da vztrajaš maksimalno takrat, ko začutiš pravo smer. Ko dosežeš korak, situacijo, ko zaživi moja vizija, ko doživljam lastno telo v drugemu telesu pri delu s plesalci, ko postane resnično. Tu ni nobene filozofije – več stvari je, ki me zanimajo v samem procesu, se končni produkt. Ko se prebiješ do naslednjega koraka, to so najprijemnejši trenutki, ki jih lovim. Težko je z besedami opisati ... najboljši trenutek je takrat, ko bi od sreče soplesalca najraje objel.«

Plesni kritički svet je bolj pomemben na zahodu kot pri nas, kjer prave in dosledne tradicije kritike pravzaprav niso. Pot ali uspeh neke predstave je lahko precej odvisna od kritičkih krogov: »Tu pa so lahko mnenja različna. Zgodilo se mi je, da je predstava, ki sem jo tukaj uprizoril, dobila slabe kritike, in v nekem londonskem časopisu izvrstne. Vseeno ugotovljaš, da je kritika gotovo stvar posameznika, kako doživlja določeno predstavo. Sicer je res, da ima kritik v domačem okolju, ki sledi tvojemu večletnemu razvoju, večje možnosti za primerjavo in se mu zato zdi ena predstava slabša ali boljša od druge – se kar strinjam, kar se tega tiče. Je pa res, da morda nekdo prvič gleda nekoliko slabšo predstavo in je popolnoma navdušen in v tem smislu se mi zdi to, kar kritiki pišejo, vseeno relativno. Rad berem dobre kritike (smeh) ... poslali so mi pet kritik iz ZDA, ki so bile po naslovu sodeč dobre in moram priznati, da nisem prebral niti eno do konca. Sem bil zadovoljen z naslovi. Vedno manj sem obremenjen

s tem. Verjetno je to normalno.« In dobro, da kritik ne ujame ustvarjalca v svoje polje, da slednji ne začne kokerati s kritiko.

Kako si predstavlja svoje aktivnosti čez deset ali dvajset let? Starostna meja obstaja: »Trenutno imamo v Sloveniji zelo neurejene razmere, kar se tiče upokojitve plesalcev. Naj bi plesali do šestdesetelega leta. Sem aktivno vključen v proces za izboljšanje statusa baletnega plesala v Sloveniji. Poprejje je, da plesalec nekje do petinštiridesetelega leta, ali še daje, obstajajo primeri. Na kruto vprašanje, do kdaj bo plesal, se nasmeji: »O, do šestdesetege. No, dokler me bodo pač še hoteli gledati (smeh). Ne, ne bi vedel. Odvisno od projekta, če bom sedel na stoli in migal z rokami, lahko plesem tudi do sedemdesetege ... Odvisno od motivacije, ampak raje ne razmišjam o tem – zdaj je najpomembnejši in zaenkrat še uživan na odru. Ko bo užitka konec, bo razlog, da sestopim z odra.«

Govori se, da bi naj v prihodnosti postavil na mariborski oder La Divino Comedio, plesno predstavo: »Pobude je prišla s strani tujega naročnika, da Toda mene tudi naslov preprosto obremenjuje. Maribor je doživel La Divino v Pandurjevi režiji v začetku 90-ih in je bila avantgardni dogodek tistega časa. Nisem pripravljen na kaj takega.« Je to spoštovanje do Toma Pandurja in do njegovega dela? »Ne, sam naslov me ni motiviral. Če je motivacija močna, razbremeni vse ostale posmiske.«

La Divina je naslov klasičnega repertoarja, ali obstaja še kak tak naslov, ki bi ga izzival? »Nisem odnehal razmišljati o tem. Mika me. Mogoče je bilo publiki zanimivo doživljati to delo na druga način, iz druge perspektive. Mogoče bom še raziskoval v tej smeri. Zaenkrat me zanima zgolj človeško telo, v določenem kontekstu, ki ga postaviš, ali je to literarna zgodba ali je to zgolj določeno stanje, ki izvira iz glasbe – tako je sedaj v mojih projektih. Tu je moj interes.«

O nedoseženih sanjskih ciljih pravi: »Ko sem bil še plesalec, sem si stereotipno zadal, da me zanimajo New York, London in Paris, da me ta mesta ne zanimajo kot turista in bom sel tja samo, če bom imel kakšen razlog v zvezi s svojim delom. Seveda obstaja tukaj tudi rok, ne bom celak celo življenje – obstajajo festivali v drugih mestih, ki so zanimbnejši in pomembnejši, ampak ta cilj iz najstnješih let je že vedno prisoten. V New York sem si zeljal Joyce Theatre, BAM (Brooklyn Academy of Music) me v ZDA še vedno zanimajo – to se že dogovarjam in zato je bolj dosegljivo in ni nemogoče. O tem niti ne razmišjam toliko, nekatere stvari sem že dosegel: Stuttgartski balet velja za enega najboljših v Evropi in promovira neznanu kvalitetne koreografije. Tudi v tej smeri oziroma po premieri, ki sem jo imel tam aprila, se odpira še marsikaj za prihodnost. Zagotovo bi postavil nekaj za londonski kraljevi balet ali za pariško opero. Sem ciljam. Trenutno pa je prioriteta New York. Fino je, da bo mariborski balet v New Yorku.«

Edward Clug is aware of his image that is being created in the public. Appearance is an important aspect of a dancer's work, so he feels this comes with his job. The media and audiences love, respect and adore him. When he is labelled as this or that the media, sexy for instance, he thinks it was done by people who had sensed something that exceeds the work of a journalist. »But this has nothing to do with me.« In person he is straightforward, modest and, if possible, witty. In training and backstage, he is a favourite of technicians, dancers and others who works with due to his playfulness and ability to make people laugh during a work process. As a dancer he is precise, quick to memorise movements, their variations and longer sequences. He possesses extraordinary movement intelligence. As a choreographer, he finds his starting point in a body, a movement, which he breaks down and combines again into unexpected, striking sections.

His artistic path of two decades involves numerous productions and collaborations, triumphs, awards, honours, tours... For his artistic output in contemporary dance he has been awarded the highest recognition of the Republic of Slovenia in the field of culture, an award of the Prešeren Fund in 2005 and the City

Kar želim doseči v ansamblu, je ta primarni občutek, užitek v plesu in v samem ustvarjanju. In da bi dosegel ta užitek, moram motivirati in izvajati istočasno ansambel in tudi sebe, kar ni vedno lahko. Pedagoški se nehote. Dejansko moram skrbeti za njih, ne samo v fizičnem, ampak tudi v psihičnem smislu.«

Na mariborski Srednji baletni šoli pozna vse, občasno ji vključi v nekatere baletne predstave. Včasih kdo prosi za vlogo ali sprejem v ansambel in ga mora zavrniti. Velikokrat. To je del poklica. Clugov ansambel je mednarodno zasnovan. Nikakor niso edini viri slovenske baletne šole. Vsake toliko pride kakšen dober učenec, Mariborčan ali Slovenc, ne zgodil pa se vsako leto. Kot koreograf je delal tudi s plesalcii, ki niso klasični baletni plesalci, na primer z Iztokom Kovačem. Seveda imajo tudi klasično izobrazbo, vendar so to

sodobni plesalci, ki so se učili druge tehnike. »Telo je telo. Prav skozi prilagajanja prihaja do drugačnih rezultatov in to ga najbolj zanima. Pretekle izkušnje so mu pomagale do mnogih odkritij – drugačna telesa, drugačna izoblikovanja, ne nujno eksperimentalna, kombinacija izkušenj ustvarjati z drugimi materialom ... Ni še imel priložnosti delati z debelim plesalcem, zares debelim. Seveda je stvar določene estetike, dolcen instrument, kaj to pomeni in kaj se skriva za tem. »Vsebina je pomembnejša, čeprav največ časa porabljamo za formo. S kakšno formo prideš do vsebine, je čar procesa. Do nekega cilja.« Do določene virtuožnosti, ki jo išče v plesu, lažje pride s plesalcii, ki so navajeni njegovega stila. Hitreje napredujejo, kar je povezano z načinom dela. Išče nove plesne kombinacije in temu posveča največ časa – na tej točki postane bolj nestren: »Dialog jeznegra slikarja, ki svojo sliko

uniči, ni enak plesnemu, kjer lahko plesalci z izpadom zatreš in še težje potegneš z njega to, kar želiš.« To je psihičko delo, velikokrat se razjezi in hitro se pomiri. S predstavo **Arhitektura tišine** (2006) je obudil intenzivnejše koprodukcijsko sodelovanje med obema slovenskima narodnima gledališčema iz Maribora in Ljubljane, ki sta z druženimi ansambli (plesnim, pevskim in obema orkestroma) pomenila vrhunec v slovenski poustvarjalni praksi. »Zgodovinsko dejstvo je, da sta se ta dva ansambla prvič v zgodovini združila in naredila predstavo in težko jo je ponoviti zaradi velikosti projekta. V Sloveniji smo imeli deset ponovitev. Preprilan sem bil, da je predstava zaključena, ko smo dobili povabilo v Singapur za otvoritveno predstavo Arts Festival.«

Edward Clug (fotografija / photography Damjan Švarc)

of Maribor's Glazer Award in 2008. However, he is not merely an artist of local national, but of international standing. Edward took me on a journey through his life, his artistic reflections, joint efforts and public image.

Edward Clug comes from a small Romanian town near the border with Hungary. Growing up in a family of skiers, he learned to ski when he was three. At the age of ten he moved to a boarding school in Cluj-Napoca to become a ballet dancer. Ballet made him stop skiing, but while hitting the slopes of Pohorje a couple of times he realized he would continue to do it once he stopped dancing. He is also a keen swimmer, especially in the sea. There he also likes to jump from a height, from rocks, although the heights are getting smaller as the years pass. Ballet dancers have a good sense of coordination in many sports.

Several times a year Clug visits his parents and they make return visits to Slovenia. He tries to be attentive to himself and those dear to him. His parents are not artists. Their have completely different backgrounds, although his father tried his hand at acting in an amateur theatre and played the guitar in a rock band. Both of his parents belong to the flower power generation. He had a very free, but loving upbringing. The family spent all their time together, the concept of »staying at grandma's did not exist. He is very grateful to them for the firm foundation they left him with.

»... najboljši trenutek je takrat, ko bi od sreče soplesalca najraje objel.«

»... the best moment comes when you are so happy you want to hug your dance partner.«

He has been living in Slovenia for over a half of his life and the environment adopted him completely. Coming here was a natural course of professional development. After graduating from ballet school, he was invited, along with his mentor Vasile Solomon, to audition in the Maribor theatre. At the time, the ballet master Solomon was very well known in the countries of the former Yugoslavia. The audition took place in June 1991 and as they were returning home through Belgrade, Vasile, who spoke some Serbian, read in newspapers that war had broken out in Slovenia. During the summer, it all calmed down and when they came again in the autumn, Edward started working in Slovenia. He has been here since the very birth of the new country. That same year, he became a principal dancer of the Slovene National Theatre in Maribor (SNG Maribor), where he has since appeared in various roles from classical and contemporary ballet repertoires.

»As a city, Maribor suits me because it gives me enough time, the precious time I can invest in my projects. After all, all my projects have been created in Maribor. Even when I am abroad, for instance as I worked for the National Ballet of Portugal, I am so focused on what I do that the environment I am in has no influence on me. Quite the contrary, I carry my ideas and visions with me wherever I go. Space does not shape you, it can only inspire you. I wish for the world I create, and this is what I get in Maribor. Institutions invite you to work with them based on what you are, not who you are alike.« Maribor is Clug's home. He has a few years left in his second term as Head of Ballet in SNG Maribor.

In 1996 the stage director Tomaž Pandur invited him to work with him on his play **Babilon** (Babel). »A new

field opened up for me – I started experiencing professional work as a ballet dancer. At the same time I felt a new theatrical challenge in Pandur's plays, which – coming from a fairly closed country committed to classical production – I didn't really understand at the time. I developed as a dancer, and as an artist in general. Tomaž Pandur loves dance and, of course, the human body, and has always been fascinated by them. Later he gave me the opportunity to choreograph his last play **Babilon** and I felt for the first time then that I could create something more. Tomaž saw the potential in me and trusted me, although I had no experience whatsoever. It was very interesting. This direction absorbed me. After he left I continued on my own.«

His next project, the full-length ballet entitled **Tango**, which he created as a choreographer with the ballet ensemble of SNG Maribor, was a big success. The truth of the matter is that he had never really been keen on milonga and tango as social events. »Feelings emerged then that were completely new, and this entire period, the entire process was very dear to me; not so much the show, but the process as such. It was a new beginning in my career, my first full-length project. I was completely free.« The solo from **Tango** called **Blind Tango** won the award for best original contemporary choreography of the past 5 years at the 18th International Ballet Competition in Varna, a special award for the best choreography at the International Ballet and Modern Dance Competition in Nagoya and the 1999 award of the Association of Ballet Artists of Slovenia for the best dance performance.

Next came choreography projects like **Bachelorette** (with dancers of the Slovene National Theatre Ljubljana) and **Solo for two Chairs**, which was created for the Ochi Ballet from Nagoya. The latter won the bronze medal at the International Ballet Competition and Contest of Choreographers at the Moscow Bolshoi Theatre in 2001, and the 3rd and audience prizes at the 17th International Competition for Choreographers in Hanover. As a dancer he won the bronze medal at the 4th International Ballet and Modern Dance Competition (in modern dance category) in Nagoya in 2002.

Eight full-length shows in eleven years, **Radio** and **Juliet**, **The Architecture of Silence**, **Prêt-à-porter**... At first a full-length ballet took him between three and four years to complete, then less and less. In 2009 he created three. When asked which one he sees as the most important one, he says: »Most of them I cannot distance myself from enough to judge them, at least the most recent ones and the ones I had danced in until very recently. One of those is **Radio** and **Juliet**, which premiered in 2005. This show was a real international breakthrough.«

Radio and Juliet is a modern take on Shakespeare's **Romeo and Juliet**. Set to the music of Radiohead, Clug created a dance composition with razor-sharp, clear and high kinetic dancing, featuring video clips with abstract allusions to the classical scenes from the Shakespeare tragedy including Mercutio's death, the wedding ceremony and the masked ball. The ballet was shown at the Pittsburgh Festival of Firsts, the Arts Festival in Singapore, the Biarritz Festival in France, the Dance Festival in Tel Aviv, the Sintra Festival in Portugal, in Teatro Piccolo in Milan and at the SID Dance Festival in Seoul. In April 2010 it travelled to the Festival Iberoamericano de Teatro de Bogotá, Colombia, one of the world's biggest theatre festivals.²

»I love this show especially because I experience it from the inside – as a kind of self-portrait, which

² Since 1988 this biennial festival, featuring performances by artists from all five continents, has been the most important cultural event in Colombia. **Radio and Juliet** was categorised as neoclassical and musical. 65 theatre companies from 35 countries participated at this year's edition of the festival. Among them were Gavella Drama Theatre from Zagreb with Tomaž Pandur's **Kaligula** in the category of avant-garde theatre, and the Mladinsko Theatre, Ljubljana with Diego de Brea's production of **Crime and Punishment**.

changes through the years. It has the same frame, same steps, but I experience them in a different way. We took the show to Montreal in 2008 and in the late summer of 2009 to Jacob's Pillow Dance Festival, the America's longest running dance festival.« The festival was founded in 1933 by Ted Shawn, a pioneer of American modern dance. In the woods he and his team built a ballet theatre and wooden hut-looking venues, which now boast advanced technical equipment. »The concept of the festival is very interesting, people go there to escape the summer in New York. As we were getting ready in dressing rooms in the old wooden part, we noticed signatures of some of the dance legends such as Pina Bausch, Hans van Manen, contemporary choreographers and associations. The organisers asked us to sign as well. We felt like in a shrine and history felt very much alive. I was proud we gave our performance on the wooden boards of this theatre. This also opens up opportunities for us to do a bigger tour across the U. S.«

»I find festival founders and directors with a vision more important than critics. The former know why they had invited you, for instance, to Jacob's Pillow Dance Festival. After each performance there is a talk with the choreographer and dancers. The audience, several hundred people, asks all kinds of questions related to the performance. At festivals, spectators are actively involved in this kind of debates. They are interested in how we preserve and establish dance styles. Each American dance school follows a technique of one of the famous choreographers, so when they asked what technique we learned to be have been able to perform in this style, they were slightly puzzled by our answer. We always say we all dance classical ballet, and that style develops in the process of making a show and performing it. The creative process is based on the classical technique, this is the only training we do. Younger dancers, above all, were interested in how they could learn this and achieve virtuosity.«

From the point of view of the world and European classical scenes, Clug's choreography is a kind of style niche. Critics cannot label it nor relate it to earlier choreographers and those that have set trends and directions in the dance history of the late 20th century. They try to link his work to William Forsythe, Jiri Kylian and others. Coming from Maribor and having had no connections or means to invite big names to work with the Maribor ballet company as they started ten years ago, this provided an impulse for them to create an original style on their own, which they succeeded in. »I think it is due to this originality – the basis for me is the classical aesthetics – that we found our place, and we need to keep this in mind to be able to preserve it.«

In 2003 Clug was named Head of Ballet in SNG Maribor. »When I started in Maribor, I was bothered about how small our city is, but in today's world the stereotype of a small city doesn't exist; the goal is to find your way into a circle where you are recognised. The first information often comes from YouTube. The fact is that we can make it into the same programme selection as the world famous dance companies – anything is possible today and I find it natural to attempt the impossible. At the beginning I did it for enthusiasm and pure pleasure in creating. What complements me and gives me freedom to create, is SNG Maribor, which for me is an outstanding environment. This is mostly thanks to its director Danilo Rošker, who I work with brilliantly. He is aware of our potential and supports me – to be able to create it is fundamental to have this kind of environment. I have been working across Europe for several years and projects just keep coming. We have wonderful opportunities to work with other ballet companies and ensembles.«

As the head of ballet, choreographer and director of many challenging productions he needs to be self-composed, keep thing under control. How often does he allow himself to break the rules, how much freedom does he have? »I think one position relieves



the other. If the red tape tires me, I devote myself that much more to creating and training. One aspect compensates for the other, at times they even complement each other. But what I enjoy the most is to have a moment of peace when I can concentrate on creating.«

He got accustomed to the fact that he has to stay connected. He used to answer e-mails only during weekends, now he can no longer afford this. On Monday he turns on the computer and sorts out whatever he has to. He spends up to ten hours at work. He is head of an ensemble of 41 dancers, which is the upper limit. »They are very young and some of them are outstanding – as a teacher I have to be careful not to single anyone out. Some are exceptional in their technical quality, character or maturity, for I am looking for a specific culture of movement; some have learned that, others are born with it. There are some very good dancers. We have a special relationship. This does not mean it is always productive or positive. We know each other well enough, so that everything is based on mutual trust. Responsibility is more important than authority, so I try to show responsibility to the ensemble and I expect the same in return. This is the most important thing. What I strive for in the ensemble is that primary sensation, the pleasure of dancing and creating. To achieve this pleasure, I have to inspire and challenge the ensemble as well as myself, which is not always easy. The teaching position was unintentional. I need to take care not only of their physical, but also mental training.«

He knows everybody at the Maribor high school for ballet, and occasionally includes them in some of his performances. Sometimes they ask him for a role or a position in his ensemble, and he has to turn them down. Many times. It is part of his job. Clug's ensemble is meant to be international. Slovenian ballet schools are certainly not the only source of dancers. Every now and then there is a good student from Maribor or any other part of Slovenia, but not each year. As a choreographer he has worked with artists who are not classical ballet dancers, for instance with Iztok Kovač. They have had classical training, but these are modern dancers who have studied other techniques. »A body is a body.« Compromise is what gives different results and this is what he finds most interesting. Past experience has helped him make many discoveries – different bodies, different formations, not necessarily experimental, a combination of experience in working with a different material... He has not yet had a chance to work with an overweight dancer, grossly overweight. This, of course, is a question of certain aesthetics, a certain instrument, what it means and what lies behind it. »Although I spend most of the time working on form, it is content that matters. What kind of form brings you to content, this is what the process is about. To a certain goal.« It is easier for him to achieve virtuosity he searches for in dance with dancers who are used to his style. Their progress is faster, which has to do with his approach to work. He seeks new dance combinations and this is what he spends most of the time on – this is where he becomes impatient. »The dialogue of an angry painter who destroys his painting is not the same as that in a dance production, where having a fit crushes dancers but also allows you to get from them exactly what you want.« It is work of a psychologist. He often gets angry and calms down quickly.

With *The Architecture of Silence* (2006) he revived an intensive co-production-based collaboration between the Slovene National Theatres of Maribor and Ljubljana. Their combined ensembles (ballet, opera and both orchestras) were the culmination of the Slovenian ballet practice. »It is a historic fact that the two ensembles united for the first time ever to make a show, which is difficult to repeat due to immense proportions of the project. We had 10 repeat performances in Slovenia. I was certain that the show is out, when we were invited to perform at the opening of the Arts Festival in Singapore.«

Prêt-à-porter was made in cooperation with the composer Milko Lazar. Together they also created the show called 4 Reasons for the Lisbon-based National Ballet of Portugal. This was followed by Pocket Concerto, etc. »I have been working with Milko Lazar intensively for several years. So far we have developed five projects together. It was an intensive process, we got along very well and established a relationship in which we intuitively felt each other. In the conventional sense we don't communicate much. At some point I also wanted to distance myself from him a little in order to experience some other music and seek inspiration elsewhere. But if I listen to Chopin... With other composers I miss the freedom I have with Milko Lazar. If we talk about Chopin I see the deconstruction of his music through reflections of Milko Lazar. Music is the central element in my work, although not the most important one. It is a delicate thing, music that has already been composed. What exists has already achieved its purpose. It is very difficult to deconstruct this and offer your own interpretation. It is much easier to tell anything through dance when I set myself certain limits, and working with Milko I can afford to do this.«

»At the beginning with *Watching others* I only had the title and some images in my mind. At first I studied Chopin, the starting point of the project. His music inspired me, even though it is very romantic – the first inspiration came from him.« When he works with Milko Lazar, Edward is also allowed to change music in the process. »Absolutely! It is very interesting, our joint meditation on music and mine on dance is extreme minimalism and precision. This is why his ways suit me so much and this is where we get along most naturally – he allows me to interfere in his work, and this is what gives me freedom. I think this provides an impulse for him, as well. For instance, in *Prêt-à-porter* we stopped at a part that lasted about two minutes. He composed some variations on the theme and I wanted the part to extend to 25 minutes. This, of course, is a challenge for a composer, but at the same time it is a trivial and slow process. If you only listen to these 25 minutes, nothing really happens apart from a slight intervention every five or six minutes – but as a theatre principle, a basis for theatre aesthetics or dance, it creates a completely different atmosphere and dimension. Because he has understood that since the very beginning, we really do feel a metamorphosis in our process – he does when he composes the music and I do later on as I incarnate it. He also says he visualises his music as it is being created. The most intimate and most valuable thing about the process is that music is performed live. This interaction between live music and dance is extraordinary. Do you mind if I smoke?« A dancer who smokes ten cigarettes a day? For now it has never affected his dancing, he is in good shape. »The minute it starts affecting me, I will quit dancing and continue smoking.« (laughing)

»There was a time when I would rummage through my subconscious. Now I no longer rummage, I only create what I feel. With experience and a routine you find your own consciousness, which is fundamental. As I make mistakes or walk in the right direction I am aware of it. I think the most important thing is to stay true to yourself and not lose it when everything is not how you planned it. To carry on with full strength when you sense the right direction. When I achieve a step, a situation, when my vision comes to life, when I sense my body in another body while working with dancers, when it becomes real. There is no philosophy – there are several things I am interested in the process, not only the end product. When you manage your way to the next step – these are the nice moments I try to capture. It is difficult to describe it in words... The best moment comes when you are so happy you want to hug your dance partner.«

In the western world, dance critics carry much more weight than in Slovenia, which has no real, consistent tradition of reviewing. Life or success of a show can very much depend on critics: »But opinions can

vary. One of my shows had bad reviews here and excellent reviews in a London newspaper. You realise that reviews are a personal thing, a question of how an individual sees the performance. I agree that critics from your environment who follow your long-term development have a better possibility to compare, so they may find one of your performances worse or better than another. One might see a slightly weaker performance the first time and still feel completely taken aback – in this sense I think reviews are relative. I like to read good reviews. (laughing) I have been sent five reviews from the U. S., which were good judging by the title. I must admit I haven't read any of them through. I am happy with the titles. I am getting less and less concerned about it. I assume this is normal.« And a good thing, for when a critic captures the creator in his field, the latter may start flirting with the former.

How does he picture his work in ten or twenty years' time? There is a time limit. »Currently the situation concerning the retirement of dancers in Slovenia is very bad. We are supposed to dance until the age of 60. I am actively involved in the process of improving the status of the ballet dancer in Slovenia. In average, a dancer dances until the age of 45 or even longer as some cases prove.« Confronted with the cruel question of how long he will continue to dance, he laughs: »Oh, until I am 60. Well, as long as people want to see me dance. (laughing) No, I don't know. It depends on the project. If I sit in a chair and move my arms, I can dance when I am 70. It depends on the drive, but I rather not think about it – what is important is now and for now I enjoy being on stage. When the joy disappears I will have the reason to leave the stage.«

It is rumoured that Maribor will see his production of *La Divina Comedia*, a dance performance. »True, the idea came from a foreign client. But this piece simply distresses me. Maribor had Pandur's *La Divina* in early 1990's, an avant-garde event of the time. I am not ready for this kind of thing.« Is it out of respect for Tomaz Pandur and his work? »No, I simply haven't been inspired by the title. If the motivation is strong, it eliminates all other doubts.«

La Divina is part of the classical repertoire. Is there any other piece that would pose a challenge to him? »I haven't stopped thinking about it. It is tempting. Maybe it would be interesting for the audience to experience this work in a different way, from a different perspective. Perhaps I will continue to explore in this direction. For now I am only interested in the human body in a certain context you create, be it a literary story or just a state arising from music – this is what my projects are like. This is my focus of attention.«

As regards his unrealised dream, he says: »As a dancer I have set myself a stereotypical goal of going to New York, London or Paris. I decided I was not interested in these cities as a tourist and would only go there if I had anything to do with my work. Of course this involves a time limit, I don't intend to wait my whole life. There are festivals in other cities that are more interesting and more important, but this teenage goal is still present. I wanted to go to New York. In the USA I am still interested in the Joyce Theater and Brooklyn Academy of Music. With some arrangements already underway this has become achievable, it is not impossible. I don't think about this much though. There are several things I have already achieved: Stuttgarter Ballett, which promotes unknown good choreographers, is regarded as one of the best in Europe. After the debut I had there in April things are opening up. I would certainly like to do a project for the Royal Ballet from London or the Paris Opera. These are my goals. But at the moment New York is a priority. It is nice that the Maribor ballet ensemble will perform in New York.«

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Matej Košir

Kaj ima umetnost s tem? What's art got to do with it?

Maja Škerbot

■ Matej Košir je umetnik, ki živi in ustvarja v Berlinu od leta 2008. Z Nemčijo je tesno povezan že od študijskega izpopolnjevanja na Akademie der bildenden Künste v Münchnu, dlje časa je bival in se izpopolnjeval tudi v Leipzigu na Hochschule für Grafik und Buchkunst. Kljub večletni odotsnosti iz domovine prav zadnja leta prav v Sloveniji vsaj eno samostojno razstavo letno ter je kontinuirano vključen v številne skupinske razstave (najazdnejše je skupinsko razstavljal na 28. grafičnem biennalu v Ljubljani). Je dobitnik več mednarodnih nagrad in prizanj, leta 2008 je prejel Zlato točico za vizualne umetnosti.

Junija letos je kot avtor »reča nite širše zasnovane razstave *Renesansa Nostra*, ki je del projekta *Private View* na slovenskem veleposlanstvu v Berlinu je bila na ogled njegova mini retrospektiva, v projektnem prostoru *Jarmuschek und Partner* je ob Goranu Tomiču tematiziral apropriacijo Michelangelovega Davida, v prostorih *Private View* je kot eden izmed osmih umetnikov razstavljal dve deli.

Za Folio sva se pogovarjala zlasti o njegovih berlinskih izkušnjih ter o umetnostnem sistemu in njegovi logiki doma in na tujem.

Zakaj si se odločil živeti in ustvarjati v Berlinu? Kaj te je pripravilo sem in zakaj ostaja?

V Nemčijo, natančneje v Leipzig sem prišel zaradi nemške stipendije, ki mi je omogočila razvoj in realizacijo projektov. Nato pa sva se s partnerico preselila v Berlin, ko je pričela s podiplomskim študijem. Berlin

je za razliko od Leipziga bolj prijazen do tujcev. Za to, da ostajam, vplivajo predvsem dejavniki kot: odprtost nemškega umetnostnega sistema, ugodne najemnine, množica razstavišč in drugačen odnos ljudi do umetnosti. Pomenljivo vpliva tudi raznolikost umetniških praks in njihova neheriarhičnost v umetnostnem sistemu. Tudi ni zaznati monopolja določene galerije, muzeja in ideologije. Za vsakega torej nekaj.

Pred časom si omenil, da si že pošteno naveličantega, da se v slovenski likovni sceni pojavljajo vedno isti umetniki. Zakaj te slovenska vizualna scena včasih tako vznemirja?

Slovenska vizualna scena je zelo podobna politični, s to razliko, da se niti na štiri leta ne govorji o vizijsah in potrebnih spremembah. Bazira na osnovni ideoleske delitve in od tod nekompatibilnosti – lahko bi rekeli – dveh nasprotujočih si polov, recimo temu konzervativnejšega in kvazinaprednejšega. Čeprav se mi zdi, da je nekaj redkih institucij, ki so delitev že uspele preseči in ne izgubljajo na svoji prepoznavnosti; ravno nasprotno! Drug problem, ki je povezan s prvim, je tudi odvisnost od bolj ali manj enega financerja, to je ministerstva za kulturo, ki se sicer trudi delovati v dobro celotno kulturne scene. Ampak resnična širina lahko pride le s strani različnih financerjev z različnimi interesimi. Ta monopolizacija verjetno ministerstvu ustreza, vsekakor pa tistim, ki imajo zagotovljena vsakoletna sredstva za delovanje. Tako je vzpostavljena zelo stabilna mreža. Glavni akterji so kljub občasnemu ne-

godovanju zadovoljni z relativno varno pozicijo, ki jo zavzemajo v tej strukturi.

Sklepam, da se dotikaš avtonomnega umetnostnega sistema v Sloveniji, ki je še vedno vse premalo podprt s strani kapitala iz gospodarstva. Tebi je pri steklih projektih uspelo privabiti k sodelovanju kar nekaj slovenskih podjetij. Kako ti je to uspelo?

Zaenkrat me je v Sloveniji podprt Žito Šumi z izdelavo bonbonov. Drugi je Riko, z možnostjo mesečnega bivanja v Parizu. Trenutna situacija je v gospodarstvu kritična in bo teh izjemnih sodelovanj verjetno začasno še manj. V primeru izdelave bonbonov se je za sodelovanje z Šumijem zavezal Božidar Zrinski iz MGGLCja, brez katerega do sodelovanja zelo verjetno ne bi prišlo. Prav tako je bil podprt projekt SIZIFON s strani Iskre, kjer so nudili strokovno in tehnično pomoč. Za dogovorjeni čas so brezplačno nudili posebno telefonsko številko in centralo s potreben programsko opremo, razvito v podjetju. Za enkrat status umetnosti v Sloveniji ne pripomore k večjemu zanimanju podjetij, da bi na ta način promovirali lastno znamko, kot se to dogaja v tujini. Če primerjam situacijo z drugimi državami, večji del sredstev v kulturi, npr. v Nemčiji, Avstriji, Švicariji pride s strani fundacij, ki imajo sredstva zagotovljena od političnih strank, podjetnikov, iz zapuščinskih skladov z različnimi interesimi in podpirajo umetniško delovanje, podobno kot ministerstvo, s študijskimi in delovnimi stipendijami, rezidentcami, sofi-

nanciranjem projektov, razstav, nagrad in podobno. Vprašanje je, ali v Sloveniji tega ni zaradi majhnega interesa do kulture s strani potencialnih financerjev ali neugodne davčne politike, ki takega sodelovanja ne spodbuja.

Je izkušnja tujine in z njo vzpostavljena distanca do domačega umetnostnega sistema vplivala na nastanek projekta Sizifon?

Specifične probleme v slovenskem umetnostnem sistemu sem – bolj kot sedaj – čutil, ko sem bil odvoden izključno od le-tega. Na odločitev za realizacijo je vplivala časovna, prostorska in finančna distanciranost. Verjetno je poleg distančnosti vplivalo srečanje s sistemami, ki delujejo drugače. Ti sistemi imajo več akterjev z različnimi razlogi za instrumentalizacijo umetnosti. Vseskozi pa se seveda vzpostavlja vprašanje avtonomnosti umetnosti. Tega pa se zavedajo tudi akterji.

Kaj si želel sporočiti s projektom Sizifon? Kakšen je bil njegov namen?

Na nekoliko humorističen način sem reševal svoja opažanja na delovanje umetnostnega sistema v Sloveniji. Dotaknil sem se financiranja, razlogov za produkcijo, kot tudi ideoleskih ozadij selekcij. S projektom sem želel vzpodbuditi tudi druge, da se zavejo ali reflekterajo svoje izkušnje in delovanje v tem sistemu ter refleksijo lastne produkcije.

»Nacionalne pripadnosti – in prav tako katerekoli druge – se zaveš šele, ko si v stiku z ljudmi z drugačnim ozadjem in si prisiljen v asimilacijo, da preživiš. Takrat začutiš svoj izvor.«

»You only become aware of your nationality – or any kind of affiliation – when dealing with people of a different background. Then you are made to assimilate in order to survive. Then you begin to sense your roots.«

Dve leti ti je uspelo živeti le od prodaje svojih umetniških del. Kdo so tvoji kupci? Verjetno jih imaš tako v Sloveniji kot na tujem?

Kupci so predvsem iz Nemčije in iz Avstrije, denimo Thomas Rusche. Nekateri zbiralci so kupili dela direktno pri meni, večino pa sem prodal preko galerij, recimo preko münchenskih galerij Jörg Heitsch in Lichtenpunkt. S prvimi galeristi sem se spoznal na svojih razstavah v Leipzigu (HGB, f-stop in na Buchmesse Leipzig). Z galeristom Heitsch v Münchenu, pri katerem sem nazadnjec samostojno razstavljal aprila letos, me je seznanila Katja Sudec, s katero sva imela pri njem tudi prvo »samostojno« razstavo v zasebni galeriji. Galeristični sistem je v večji meri odvisen od privatnih zbiralcev. To so večinoma ljubitelji umetnosti, ki jim umetniško delo predstavlja statusni simbol, investicijo in strast – eno, drugo ali vse skupaj.

Slovenski komercialni sistem ima posebno zdobivino in med drugim tudi specifiko, da mnogi umetniki nemalokrat prodajajo dela direktno, mimo galeriste, ki jih sama vidim kot pomemben člen celotnega sistema. Kakšen pomen ti pripisuješ galeristu?

Galerist lahko opravlja več nalog in sicer prodaja dela, sofinancira produkcijo del, zastopa umetnike v mreži in lobira za razstave v institucijah, za dodelitev nagrad, stipendijs, in podobno. Res dobr delajo vse to,



Michelangelo Merisi da Caravaggio, Canestro di Frutta, 1596, Serija Museum, lightjet print, okvir, stenska barva / Museum Series, lightjet print, frame, wall color, 66 x 86 cm



Francisco de Zurbarán, Still Life / Tihozitje, 1633, Serija Museum, lightjet print, okvir, stenska barva / Museum Series, lightjet print, frame, wall color, 79 x 125 cm

slabi pa komaj kaj prodajo. Proporcionalno je seveda zelo malo dobrih. Te in njihove umetnike poznamo vsi. Za uspeh v umetnostrem svetu, kjer so vsi kriteriji relativni, odločilno vpliva galerist. Skoraj nepomembno je, kaj ustvarja, pomembno je, da imaš odličnega galerista.

Kot grafični oblikovalec delaš šele nekaj mesec za Kunstmagazin. Kako si dobil to delo? Kako to vpliva na twojo umetnost?

Delo pri reviji sem dobil po prijavi na razpis in osebni razgovor z vodstvom. Samo delo pa ne vpliva direktno na mojo umetnost, razen avtonomnosti, ki mi jo omogoča mesečno plačilo.

V okviru te grafično-oblikovalske dejavnosti zagotovo spoznavаш zanimivosti iz zaključja berlinskih institucij in privatnih galerij. Te kaj še posebej preseneča?

Nisem pričakoval take soodvisnosti med obema sferama, zlasti ker običajno institucije za predstavitev sodobne umetniške produkcije zavzamejo pozicijo, ki je ideološko diametralno nasprotna tisti, ki jo zavzemajo privatne galerije in katerih preživetje je odvisno od prodaje. Gre za soodvisnost v smislu izmenjave ekonomskega in kulturnega kapitala. Institucije s svojim elitizmom, od katerega je odvisen kulturni kapital, višajo cene umetnikom, ki jih nato prodajajo privatni galeristi. Običajno je to sodelovanje plansko, tako da se finančno okoristijo vsi vpletenci. Ideološko pozicioniranje institucij, ki je osnovano na kritični teoriji, služi – paradoksnal ali ne – vzpostavljanju statusa elite, največkrat preko intelektualnega elitizma. Hierarhija je nujna za delovanje obeh polov in jo spodbujajo vsi vpletenci. Kolikor pa mi je znano, je to povsem običajna praksa v vseh razvitih državah. Prej tega nisem poznal, kaj še pričakoval – glede na argumentacije kuratorjev v sporocilih za javnost.

Te je kdaj imelo, da bi, zavedajoč se krutih mehanizmov umetnostnega sistema, razočaran zapustil priorišče?

Je kje kaj drugače? Z umetnostjo se ne ukvarjam zato, ker bi si želeli biti del neke elite ali ker bi bil patološki nekonformist. Zato se direktno zavestno ne vključujem v powerplay, ki je prisoten tako v umetnosti kot povsod drugod. Vedno je bilo tako in bo. Je pa zanimivo videti mehanizme v vlogi, ki jo ima vsak od nas v njem, če to hočeš ali ne.

Torej slediš temu, za kar si se v nekem trenutku, verjetno še dosti mlad, pocutil »poklicanega« in se za izobrazil, torej pridobil dokumente z nazivi, ki ti sedaj omogočajo razstavljati tu in že kje. Kaj je zate ta hip dobra umetnost? Umetnost s presežkom? Umetnost, ki bo ostala zapisana v umetnostnogodovinskih analih?

Če bi bil v gimnaziji malo manj len, danes gotovo ne bi bil umetnik. Tako mi ni ostalo drugega kot da profesionaliziram hobi.

Kaj bo ostalo zapisano, ni odvisno od mene. Še manj, kaj bodo čez sto let prepoznali kot pomembno. To je odvisno od takratne situacije in ne današnjice. Zgodovina se piše vsakič na novo, čeprav so nekateri tako častihlepi, da se »samozgodovinijo«. O kriterijih, kaj je dobra umetnost, ne bi mogel govoriti. Umetnost deluje na intimnem nivoju, čeprav se toliko razpravlja o njej. Moraš jo izkusiti. Kaj je dobra umetnost, je odvisno od vsakega posameznika, in vsak ima absolutno prav. Jaz sem precej kritičen in le malokrat prepoznam presežek. Bolj zanimivo je videti, kaj vse danes nastaja, in koliko zanimanja je tu za umetnost. Ljudje res aktivno živijo z umetnostjo. Dobíš lahko celo lažen občutek družbenе koristnosti.

Ali ni zate tvoja umetnost najboljša umetnost?

Nikakor! Tudi ne delam s tem namenom.

Koga med domačimi in tujimi umetniki še posebej ceniš? Imas kakšnega vzornika?

Nikoli nisem imel vzornikov, čeprav so prej bili opazni vplivi različnih umetnikov tudi v moji produkciji. Cenim pa tiste, ki jim umetnost ni sredstvo za doseganje njihovih 15 minut slave ali kot bližnjica do elite. Vse druge oblike instrumentalizacije smo sprejemljive.

Sem mnenja, da umetniško delo oziroma izjava izraža pozicijo posameznega umetnika do sveta in sistema, v katerem ustvarja. Kaj tebe provokira k temu, da se umetniško izražaš?

Mogoče bi ti lahko kakšen psihoterapeut povedal. Kot provokacija:

- a) ker hočem izboljšati svet,
- b) kot terapija, ker ga ne morem spremeniti,
- c) ker se trudim nato spremeniti vsaj sebe,
- d) drugo.

Matej Košir je umetnik, ki je bil v Berlinu od leta 2008. Po končani študijih na Akademiji za likovno umetnost v Ljubljani in na Hochschule für Grafik und Buchkunst v Leipzigu. Na koncu študija je v Ljubljani organiziral svoj prvi samostojni razstavo. Nekaj let je delal v Galeriji Jarmuschek & Partner v Berlinu. Danes je vlastnik umetniškega podjetja SIZIFON. Na koncu leta 2010 je v Berlinu organiziral svoj prvi samostojni razstavo.

Did your experience of living abroad and the consequent detachment from the Slovenian art system influence the making of the Sizifon project?

It was when I was dependent on this system alone that I sensed specific problems of the Slovenian art system to a greater degree, certainly more than I feel them now. The decision to carry out this project was influenced by the detachment in time, space and finance. Probably it was also affected by the fact that I came across systems that function very differently. These systems comprise a greater number of players with various motives to employ art. Nevertheless, there is always the question of the autonomy of art. Players are aware of it.

What made you decide to go live and work in Berlin? What brought you here and what made you stay?

I came to Germany, more specifically to Leipzig, on a German scholarship, which made it possible for me to develop and carry out my projects. Then I moved to Berlin with my girlfriend, who took a postgraduate course there. Compared to Leipzig, Berlin is a very foreign-friendly city. There are several factors that make me stay here, such as the openness of the German art system, affordable rent, an abundance of exhibition spaces and a different general attitude towards art. The diversity of artistic practices and their non-hierarchical structure in the art system also play an important role. There is no monopoly of a certain gallery, museum or ideology here. There's something for everyone.

What was your message in the Sizifon project? What was its purpose?

In a slightly humorous and provocative way, I expressed my views on how the art system in Slovenia operates. It is my take on financing, the motives for production, as well as the ideological reasons behind selection. With the project I aimed to encourage others to become aware of their experience and operation within this system and reflect on them, as well as reflect on their own production.

How does nationality define you as an artist?

You only become aware of your nationality – or any kind of affiliation – when dealing with people of a different background. Then you are made to assimilate in order to survive. Then you begin to sense your roots. You cannot experience this without living abroad for a longer period of time. Nevertheless, this doesn't affect my production, at least not consciously. The detachment that I feel for my homeland has a bigger influence.

Berlin is a melting pot for people of various cultural profiles. Many visual and intermedia artists from around the world live here, making an average of 800 euros per month. Can you live off art?

The first two years I made my living exclusively by selling my artwork, but due to the pressure and strategies that the struggle to survive in the commercial world brings, I decided not to deal with this world alone. Also, working in the studio day after day can be boring, it does not fulfil me.

To be able to be autonomous and free, I combine different financial sources. One part still comes from sales, then there is the share I get by applying for public and private funds. To earn my monthly salary I work as a graphic designer for an art magazine. This enables me to see behind the scenes of the art world of Berlin institutions and private galleries.

For two years you managed to make your living by selling your artwork. Who are your buyers? I assume they come from both Slovenia and other countries?

Buyers mostly come from Germany and Austria, Thomas Rusche, to mention one of them. Some collectors bought artworks directly from me, but the majority of them were sold through various galleries, such as Jörg Heitsch and Lichtpunkt from Munich. The first time I met any gallerists was at my shows in Leipzig (in HGB, f-stop and at Buchmesse Leipzig). I met the owner of

wouldn't have made it without Božidar Zrinski of The International Centre of Graphic Arts, who was very keen for this collaboration with Šumi to happen. For another one of my projects, SIZIFON, I was given expert and technical support by Iskra. For an agreed period of time, they provided a free telephone line and a telephone exchange including the required software, developed by the company. Currently the status of art in Slovenia is not strong enough to attract companies to promote their brands this way, as it is the case abroad. As compared to Slovenia, the major portion of funds for culture in Germany, Austria, or Switzerland, for instance, comes from foundations that have their budget secured by political parties, entrepreneurs, or estate funds with various interests, and support artistic endeavours, similarly to a ministry, by providing student grants and subsidies, offering residencies, financing projects and exhibitions, awarding prizes, etc. The question is whether Slovenia doesn't have all this because there is not enough interest in culture on the side of potential investors or because there is an unfavourable tax policy, which doesn't encourage such cooperation.

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the Heitsch gallery, where I had my last solo exhibition this April, through Katja Sudec. Together we held our first »solo« show in a private gallery at Heitsch. The gallery way of work largely depends on private collectors. They are usually art aficionados who consider artwork a status symbol, an investment or passion – or all at once.

The Slovenian commercial system has a particular history and is specific in the sense that many authors often sell their work directly to buyers, cutting out gallerists, who I consider an important link in the chain of the entire system. How important is a gallerist to you?

A gallerist can play a number of roles, from selling artwork, co-financing artwork production, and representing artists, to lobbying institutions for exhibitions, awards, grants, etc. Good gallerists do all this, while bad ones even have trouble selling. The number of good ones is, of course, disproportionately small. We all know them and the artists they represent. A gallerist supports decisively the artist's success in the art world, where all criteria are relative. It is almost irrelevant what you do; it is having an excellent gallerist that counts.

You have only worked as a graphic designer at Kunstmagazin for a few months. How did you get the job and how does it affect your art?

To work for this magazine, I applied for the position and had an interview with the management. This work does not have a direct effect on my art, except for the autonomy provided by the monthly salary.

Working as a graphic designer I am sure you can explore the interesting behind-the-scenes of Berlin institutions and private galleries. Is there something that surprises you more than anything?

I did not expect these two domains to be so co-dependent, especially because in presenting contemporary art production, institutions usually take a position that, from the ideological point of view, is just the opposite to the one taken by private galleries, the lives of which depend on sales. There is a co-dependence in the sense of the economic and cultural capital. With their elitist stance, which defines the cultural capital, institutions raise the prices of artists, whose artwork is then sold by private galleries. This cooperation is usually planned in order for all the parties involved to profit. Paradoxically, or not at all, as institutions assume ideological positions based on critical theory, they help establish an elite status, normally through intellectual elitism. Hierarchy, a must for both poles to function, is maintained by all parties. As far as I know, this is commonplace in all developed countries. I hadn't been aware of it before, nor had I expected it – regarding from what curators say in press releases to argue their points.

Bearing in mind the cruel mechanisms of the art system, have you ever felt like giving up and leaving the scene of the crime?

Is the situation elsewhere any better? I did not become an artist to be part of an elite or because I was a pathological nonconformist. This is why I made a conscious decision not to become directly involved in this powerplay, which is present in art as much as anywhere else. This is how it has always been and always will be. Nonetheless, it is interesting to see these mechanisms and the role each of us plays in the system whether we like it or not.

You pursue your »calling« which you felt at some point, probably while still very young, and went on to receive an education in this field and acquire a formal title, which now makes it possible for you to exhibit your work. What is good art for you at the moment? Art with that wow factor? Art which goes to the annals of art history?

If I had been a little less lazy in secondary school, I certainly wouldn't have become an artist. However, I was left with no other option than to professionalize my hobby.

What goes to the annals is not up to me. Not to mention what people recognize as important a hundred years from now. This depends on the situation then, not now. History is written anew each time around, although some are pretentious enough to demand a place in history for themselves. I couldn't determine the criteria of good art. Even though it is discussed

so much, art works at an intimate level. You need to experience it. What good art is, depends on each and every one of us and we are all absolutely right. I am fairly exacting and rarely consider anything the wow factor. What is more interesting to me is to see the enormous range and variety of production today, and the massive interest in art here. Art really plays an active role in people's lives. You can almost get a false sense of being useful to society.

Is your art not the best art to your taste? Not at all! This is not why I do this.

Are there any Slovenian or foreign artists you really admire? Do you have any role models?

I never had any role models, although certain artists used to influence my production. I admire artists who do not use art as an instrument to achieve their 15 minutes of fame or as a short cut to being part of the elite. I think any other form of utilisation is more acceptable.

I believe that artwork or art statements express artists' take on the world and the system in which they create. What provokes you to express yourself artistically?

Perhaps this is a question for a therapist. To answer with provocation:

- I want to change the world for the better;
- this is my therapy, because I cannot change it;
- in return, I at least try to change myself;
- other. ■



Matej Košir (foto Ana Gruden)

Maja Škerbot

Kuratorstvo in sodobna umetnost Curating and contemporary art

Frida Jule Feuerbach

■ Maja Škerbot je umetnostna zgodovinarka in novinarka, ki kot neodvisna kuratorka za sodobno umetnost in avtorica od leta 2002 živi in deluje na relaciji Berlin – Slovenija. Lani je v okviru EJF Berlin (Evropski novinarski kongres, Berlin) raziskovala strategije preživetja različnih profilov berlinske umetnostne scene. Po tem, ko je leta 2007 kot kuratorica pripravila udarino in s strani občinstva in kritike zelo pozitivno sprejeti mednarodno razstavo »Nit«, in sicer ob 50. obletnici Koroške galerije likovnih umetnosti v Slovenj Gradcu, se je Maja Škerbot bolj kot kdajkoli prej posvetila realiziranju svojih kuratorskih idej, ki se spogledujejo z galerizmom, torej ne le s promocijo, temveč tudi s prodajo nekaterih del izbranih umetnikov. Dan pred uradno otvoritvijo Berlinskega Biennale, to je 9. junija 2010, je začela delovati nova platforma za sodobno umetnost Private View, katere partner je tudi nj. eksc. g. Mitja Drobnič v Veleposlanstvu Republike Slovenije v Berlinu.

Po lanskem prepričljivem kuratorsko in managerskem zastopanju KiBele na Preview Berlin, kjer je Kibla zastopala delo v Sloveniji živečega nemškega umetnika Stefana Doeppnerja, je bila Maja Škerbot v začetku leta povabljenja v ekipo Preview Berlin – The Emerging Art Fair. Kot njihova svetovalka in kuratorka oblikuje fokus, ki namerava odpreti vrata še več galerijam, projektom prostorom in iniciativam Balkanske regije. Za Folio je spregovorila o svojih kuratorskih pristopih, o svojem novem projektu in o sejmu, ki zmeraj znova kaže zvezde jutrišnjega dne.

Pred teboj je vrsta projektov, ki se realizirajo v Berlinu in v Sloveniji. Kaj te vodi pri svojem neodvisnem delovanju?

Letos se angažiram zlasti kuratorsko. Pripravljam skupinske razstave, ker sem prepričana, da je bistvena naloga neodvisnega kuratorja ta, da ponudi občinstvu razstave, ki s svojo kuratorsko izjavo in izbrano temo oziroma vodilom dajo občutek orientiranosti v pestrosti težko pregledne sodobne umetnostne produkcije. Prepričana sem, da smo kuratorji svojevrstni »urejevalci«, kar tudi pomeni beseda kurator v svojem izvoru, s to razliko, da so prvotni kuratorji skrbeli za zbirke, naše paže delovanja pa je kar celoten globalni umetnosti sistem.

Naloga, ki jo imamo, je zahtevna in po svoje naporna – a če je dovolj drznosti, sem prepričana, da je naloga moč uspešno izvajati. Splot zato, ker nismo »le neki urejevalci«, in je našo delo zaznamovano z visoko stopnjo kreativnosti, nujna je izvirnost, pozicija; tu smo na istem kot umetniki. Če se primerjam z umetniki, moram poudariti, da je naša naloga po svoje se zahlevnejša: material našega ustvarjanja so umetniška dela živečih posameznikov, torej delamo z ljudmi. Ni hujšega, kot povedati umetniku v obraz, da njegovo delo ni dovolj prepirčljivo. Še hujšje je to povedati umetniku, ki te je prepirčal z več cikli, potem pa ponudi nova dela, kjer je nobaj upadel. A to je življenje. In z leti se naučiš tudi tega, da v takem, da nikogar ne prizadeneš, kvečjemu stimuliraš.

O kuratorstu

Torej ste kuratorji tudi psihologi?

Po svoje smo, ja. Sodobna umetnost s svojim pluralnim karakterjem je polje, ki združuje vse, kar ta hip na-

staja, torej vsa polja sodobne družbe. Je kot spužva, ki vpija, in potem, ko njeno drobovje predela večino, če že ne vseh elementov, izvrže iz sebe refleks, komentar o sodobnem svetu. Psihološki prijemi so nujni tudi pri izboru in organizirjanju projektov in pri njihovem planiranju, na kateremkoli nivoju že.

Samostojne razstave te ne zanimajo?

To ne drži. So pomembne za umetnike in za njihovo kariero. Samo jih obiskujem zato, ker me inspirajo. Sicer me redko navdušuje vsa razstavljena dela. A za moje dela in trenutno zanimanje, torej za ustvarjanje skupinskih razstav, vsa dela niti niso relevantna. In dejstvo je, da ne more nihče vedno ustvarjati le najboljše. Prav tako se zavedam, da si tudi nekatere od mojih skupinskih razstav kakovostnejše od drugih. Občasno pripravim tudi kakšno samostojno razstavo, ker so te pomembne za umetnike, ki potrebujejo sogovornika, pa pisca besedila in nekoga, ki otvarja razstavo, ga umešča v sistem in stoji za njim ...

Tvoje kuratorsko vodilo?

V zadnjih letih sem ugotovila, da imam svoj kuratorski jezik, ki sem ga preverila v mednarodno skupinsko razstavo »Nit« v Slovenj Gradcu, ob petdeseti obletnici Koroške galerije likovnih umetnosti. Izrazito pozitivne kritike in prepirčanje v ideju mojega dela specifične jezik – razvijala sem jih skozi večletno pisanje komentiranih novinarskih člankov in zlasti kritik za kulturne strani Dela in delno Dnevnika – ohranjana in ga hkrati brusim. Zanimajo me banalnosti. Vsaka razstava v osnovi izhaja iz nečesa banalnega. Vsak dan je torej. Po svoje nepomembnega. Bodisi je to material, ki je vidilo razstave, bodisi je to predmet ali vsebina, ki se je marsikateri kolegi, delujoči v polju sodobne umetnosti, in tudi drugi, sramujejo. Vem, da gre za izhodišče, na katerem se da pripraviti dobro razstavo, da je namenjena pestri paleti občinstva, od tistih, ki v galeriji komaj zahajajo, do strokovnjakov. Nujna je umestitev v umetnostni sistem, argumentacija, utemeljitev prizadevanja umetnikov, kjer jih izpostavljava dejstva – kakor tudi mene – vznenimirajo. Čeprav nekaterih umetnikov, ki jih povabim k sodelovanju, fenomen, ki ga izpostavljam, primarno sploh ne zanimal, a ker nosi v sebi sledi tega fenomena, ga kot kuratorka razvijem zanje. Sem narativist, pripovedovalec. Pomembno je, kako so dela predstavljena, kako med seboj komunicirajo, a še vedno ohranajo sebe in svoje sporočilo. Dela so kot puzzle, ki skupaj tvorijo sporočilo, kot si ga zastavi kuratorska ambicija, kjer funkcionalira vse, posamezna enota in celota. Mini spektakel. Sicer pa rada špekuliram. Moje razmišljanje in dojemanje umetnosti kot umetnostne zgodovinarke je zaznamovano z modelom naravnih struktur progresije umetnosti ameriškega filozofa Arthurja C. Danta. Na tem temelju opazujem umetniško produkcijo in se trudim zasnovati razstave tako, da napovejo, kaj se bo v umetnosti dogajalo jutri. Morda rada preverjam svojo intuicijo in se rada igram s tem, kaj bo trend, čeprav – paradoxno – trendov ne maram, ker so pojavi kratkega živiljenjskega obdobja. Pravzaprav me zanimalo, ki ostanejo zapisani. Zanimajo me dela, ki obljubljajo dolgo živiljenje, vrsta nesmrtnosti. Zelo rado delam z neokritimi umetniki, hkrati pa rada predstavljam v nekem okolju neznanne umetnike. In prizadevam si, da imajo razstave nobaj skromnega, intimnega in spektakularnega hkrati, kakorkoli se to

morda sliši izključujoče. Pravzaprav so moje kuratorske izjave precej živiljenjske. V primerjavi s številnimi drugimi kuratorji, me, denimo, razstave s političnimi konotacijami ne zanimalo. Vsaj ne v smislu, da bi jih sama ustvarjala. Ogledam si jih seveda prav rada.

Tvoje delo ima večplastni značaj. V okviru neodvisnega profila si zadnja leta delovala kot kuratorica, managerka, svetovalka, kritičarka, publicistka, novinarka in kar je še teh profilov, vezanih na sodobno umetnost. Večinoma živiš v Berlinu, a si tesno povezana z domovino; kako vpliva tvoja nacionalna pripadnost nate?

Svojim kolegom in umetnikom, s katerimi sodelujem, zelo rado ponudim kruh z očvirkami moje mame, jih posolim s soljo iz Piranskih solin, da o naših štajerskih in drugih slovenskih vinih niti ne govorim (smeh).

Nacionalna pripadnost se morda še najbolj kaže v prizadevanjih po sistematični predstavitvi in kontinuirani prisotnosti slovenske vizualne scene v Berlinu, v smislu doprinosu »našega« v melting pot žuborečega mesta. A ker nisem nikaršen navdušenec nad nacionalnimi predstavitvami, denimo nad razstavami, ki kažejo zgolj slovenske umetnike ter njihova dela in pozicije, si prizadevam ustvarjati razstave in sodelovati v projektih, ki postavijo na piedestal naše in tuje umetnike. Gre pravzaprav za kuratorsko izjavo, ki je tesno povezana z izvorom, hkrati pa z zrenjem in razumevanjem sodobnega globalnega umetniškega sistema in njegovih mehanizmov. Želim, da se slovenske umetnike integrira, ker sem naveličana, da se nas dojema in etiketira oziroma popredala kot umetnost Vzhodne Evrope ali Balkana. Ne zanikam te politične klasifikacije, nekaj pa je vendar zanesljivo, da je tvoje kuratorsko vodilo?

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kdaj in kje si realiziral svojo prvo letošnjo razstavo? Prva letošnja razstava, kjer sem kuratorsko sodelovala, je bila odprtja na slovenski kulturni praznik, 8. februarja, v prostorih veleposlanstva RS v Berlinu, ki je z Markom Štucinom pridobil diplomat, ki se zaveda pomena promocije slovenske kulture v Berlinu. Razstava odtekla v neokritični infantilisti Sama Jurečiča nas je spodbudila k razstavni dejavnosti na veleposlanstvu, ki jo v prihodnje, zavedajoč se pomena takšnih prostorov ter zlasti njihovega občinstva, kot kuratorka

»Po svoje je v delovanju umetnika in tudi ostalih profilov umetnostnega sveta veliko altruističnega. A tudi veliko egoističnega! Poleg sveta mode ni bolj aragonatega sistema kot je umetnostni sistem.«

»In some respect there is a lot of altruism in the work of an artist or other player of the art world. But also a lot of egoism. With the exception of fashion, there is no system more arrogant that the art system.«



čajo preživetje umetnikov in tudi drugih protagonistov, kot smo neodvisni kuratorji, galeristi in podobno.

Lani si kot novinarka v okviru EJF raziskovala strategije preživetja v berlinskem umetnostnem sistemu – ob pravkar povedanem se zdi, da si prestopila iz teorije v praks.

Če živis v Berlinu in si del aktivno-prodiktivnega pola umetnostnega sistema, se poglavju »preživetje« enostavno ne morešogniti. Berlin je mesto, v katerem žive resnično ogromno umetnikov, ki ima nekaj zvezd tipa Jonathan Messe, Olafur Eliason ali Katarina Grosse, a večina, če ostanemo le pri umetnikih, živi na eksistensčnem minimumu dobrih 800 evrov mesečnega dohodka.

Ostajanje v umetnosti je za večino posebna ljubezen in hraki odvisnost, prepiranje vanjo in v to, da z njoh izboljša svet. Z eno besedo, poslanost v pravem pomenu besede. Večkrat se mi zazdi, da smo akterji umetnostnega sveta kot podgane, prilagodimo razstavljivo svojega ustvarjanja. Prvi te je tam razstavljal Matej Košir. To je prizorišče, ki razstavlja dela mladih slovenskih uveljavljenih in izstopajočih umetnikov, ki so bili ali bodo na rezidenci v kulturni skromnosti, ki je projekt Ministrstva za kulturo RS in je v upravljanju našega veleposlanstva.

Kakšni so cilji platforme Private View?

Cilj projekta je Private View – The Platform for Contemporary Art. Ob številnih umetnikih sodelujem tudi v vrsto institucij, ki so moje delo prepozname kot podporo vredno in s katerimi delimo interes. Gre za neke vrste ogrevanje za, upam, nekaj še ambicioznejšega, a še vedno eksperimentalnega. Kuratorsko-galerijsko eksperimentalnega.

Private View je torej serija skupinskih razstav v Berlinu, katerih kuratorka si. S katerimi institucijami sodeluješ v projektu? Na kaj ciljš s »privatem« v poimenovanju projekta? Ni umetnost nekaj javnega?

Prepirčana sem, da ima vsak doma vsaj eno umetniško delo. Umetniška dela posedujemo. Tako naj bi bilo, da je cikel sklenjen. Umetniška dela posedujejo ne samo galerije in druge javne umetnostne ustanove, de facto danes posedujejo največ umetniških del zasebnih zbiralci. Private View je pravzaprav projekt, ki cilja tudi na občinstvo. Vsa razstavljanja dela so možno tudi kupiti, nekatere umetnike so Private View tudi zastopal. Pa vendar se projekt ne imenuje Private View z golj zato. Izhodiščna lokacija projekta je namreč moje najeto berlinsko stanovanje. Trije ogromni prostori s kuhinjo in kopalnicijo. Torej zasebno okolje, kjer že vrsto let delam, spim, se umivam in kuham, se smejam in jokam, skačem od veselja in kričim, sprejemam obiske meni dragih ljudi in tistih, s katerimi delam, tukaj nemakrat se steknjem na večerih, polega tega pa zadnji dve leti eno od sob tudi oddajam in tako spoznavam ljudi, ki jih verjetno nikoli ne bi. To in ambicije je ekshibicionizem posebne vrste. Vse te napetosti, ki jih poseduje umetnostni sistem, ga delajo tako skrivnostnega. Zlasti njegovo zakulisje. Vsi ti parametri so njegovo goniilo. Več prijaznosti v umetnostnem sistemu ne bi škodilo. Zlasti pa takrat, ko ni v igri placi. Če zato zanima ta pestra paleta občinstva. Zbiralci, ker bistveno vplivajo na osnovne živiljenjske pogoje umetnikov v drugih protagonistov, omogočajo, da akterji umetnostnega sveta lahko živijo od svojega dela, na drugi strani pa občinstvo, ki dviga nivo kakovosti svojega živiljenja prav s presežki, kakrsne ponujajo umetniška dela in izjave.

Preview Berlin – The Emerging Art Fair

Je altruistična pozicija do umetnikov in kolegov botrovala tudi temu, da si letos kot svetovalka in kuratorka pridružila ekipo Preview Berlin – The Emerging Art Fair?

Po svoje res. Po tem, ko sem lani na Preview Berlin (PB) zastopala Kiblo v njen prostor za umetnost KiBele – za katero sem kuratorsko izbrala in prezentirala delo Stefana Doeppnerja, v Ljubljani živečega nemškega umetnika, katerega Robot Partner Modification je, nam v ponos, vznemirjal nenehno prisoten »zborček« navdušenje nad umetnostjo – sem letos zelo altruistično do umetnostnega sistema in njenih protagonistov pricela sodelovati z ekipo PB. Kot svetovalka, ki si želi večje vpletjenosti določenih regij v mednarodni komercialni umetnostni sistem, sem prevzela kuratorstvo fokusa, ki ga delovno imenujemo Balkan. To je dolgoročen projekt, katerega popolna izvedba je načrtovana za 2011. Izdelali smo namreč poseben model, ki bi naj vplival na razvoj profesionalnega komer-

cialnega sistema in aktivnejšo vpletjenost galerij tega prostora v mednarodnem trgovjanju z umetnostjo. Vse to pa je odvisno od številnih partnerjev, še posej bolj od potencialnih sponzorjev oziroma mecenov.

Mecenstvo je tudi oblika altruizma do umetnosti...

Da. In PB si sponzorstvo in mecenstvo še kako zasluži, tudi zato, ker se bistveno razlikuje od drugih mednarodnih sejmov. Ne le da je znan po svoji kakovosti, da kaže prepriljive pozicije umetnikov, ki bodo jutri zvezde mednarodnega umetnostnega sveta, PB kot komercialna prireditev nima ne namena ne cilja ustvarjati dobička zase v svoje akterje. Recimo, tudi sama še sedaj ne vem, ali bom za svoje delo sploh plačana. A prav ta komponenta entuziazma in prepriljiva v projekt je gonilo sodelovanja pri sejmu, ki sem ga analizirala in opazovala štiri leta, in kot je možno prebrati poročilih v Delu ali Dnevniku, vedno prepozna kot biser berlinske komercialne naravnane umetnostne jeseni, zaradi česar sem se sejmu z veseljem pridružila. Gre za sejem, ki ima v sebi prav tisto altruistično, kar me zadržuje v polju umetnostnega sistema. Zelo cenim tudi to, da celo trije direktorji PB – Kristian Jarmushek, Rüdiger Lange in Ralf Schmidt – pravzaprav delujejo brez honorarja, torej brez direktnega dobička od same prireditev. Postavlajo se v isto vrsto z galerijami, ki se na PB predstavljajo in prodajajo, kar pomeni, če govorimo o dotochu finanč., da so tudi oni nagrajeni še, če in ko prodajo umetniško delo – le sejemske koje ne plačajo.

Kakšna vodila si si zadala kot kuratorka PB?

Osnovno vodilo mojega delovanja v svetu umetnosti je pravzaprav enako osnovnemu vodilu PB, zaradi česar nemim, da je sodelovanje tudi tako produktivno. Delo nas vseh, v ekipi sta ob treh direktorjih še dve managerki, Silke Schnellhardt in Creixell Espilla-Gilart, temelji na izvirnih in povprečje presegajočih *emerging* umetniških delih in pozicijah. Pri svojem kuratorsko-svetovalskem delu PB zastopam tudi stališče, da *emerging* ne zajema le mladih perspektivnih umetnikov, pač pa je odvisen tudi od geografije umetniške produkcije in prezentacije. V celoti sem zelo pozorna na specifice teh dežel, ki so interes fokusa.

Poudariti moram, da vodil nisem razvila sama, temveč skupaj z ekipo, saj je za PB značilno, da deluje izrazito demokratično. Na sestankih se veliko diskutira, ker so mnenja nemalokrat različna, a prijetno je delovati z ljudmi, ki so kljub temu sposobni priti do hitrega poenotenega zaključka. Se posebej v začetku mi je bilo izjemno zanimivo opazovati različne karaktere in pozicije ter prepriljčanja direktorjev, pa tudi obej manager, ki sta enakovredna člena ekipe. Smo team, kjer zlasti na internih pogovorih takoj vidiš, kje je kdo močnejši in kdo vnaša katero od komponent v sejem, ki ga resnično zelo cenim. In je *de facto* pomembno kolo berlinske scene, na najbolj kakovostni ravni, če ga primerjam z ostalimi Art Forum Berlin paralelnimi berlinskimi sejmi, in nadaljuje berlinsko sejemske jesen tam, kjer se Art Forum Berlin ustavi.

Kaj je torej fokus Balkan? In kaj so vodila?

Fokus smo oblikovali zaradi dejstva, da je področje, ki ga tudi mi poenostavljeno imenujemo Balkan, premoval sistematično predstavljeno v Berlinski umetnostnotržni jeseni. Žadnja leta je sicer možno videti precej galerij na Viennafair, mi pa smo sejem, ki ponuja svežino posebne vrste. Priložnost želimo dati tudi galerijam, projektnim prostorom in iniciativam iz regije, ki se načeloma ne udeležujejo sejmov, iz različnih razlogov, a delujejo visoko kakovostno in kot seizmografi v domačem okolju ter imajo ambicije delovati tudi prodajno, bodisi kot enota nekaj dejavnosti bodisi v svoji čistoti.

Hkrati je fokus tudi neke vrste rezultat prijave Centra in galerije P74 na tretji PB. Kot takratna vodja oziroma so-inicijatorka komercialne dejavnosti P74 sem leta 2007 prijavila galerijo, med drugim z deli Mladena Stropnika, Polonce Lovšin in Uroša Potočnika. Pozicij in logike našega sistema komisija ni prepoznała kot njim ustrezajoč profil in, kot mi je kasneje za Delo povedal Rüdiger Lange, ker govorica del vsem članom žirije, ki so jo ocenjevali kot vzhodno pozicijo, ni bila domača.

Po svoje lahko rečem, da gre za popravni izpit PB, ki je, preko lanske Kibline predstavitev in predstavitev drugih prostorov iz Vzhodne Evrope, uvidel smisel družnosti. Koliko smo drugačni in če smo res, upam, da pokaže prihodnost. Sama si fokus predstavljam kot inkorporirano predstavitev in nikakor ne kot strogo



Ekipa Preview Berlin: menedžerki Creixell Espilla-Gilart in Silke Schnellhardt, Maja Škerbot s hčerkom Karlo Juno, Kristian Jarmushek, Ralf Schmitt in Rüdiger Lange, Laura Hajdu in Meret Schmidheiny, asistentki PB

delitev, ker se mi delitev na vzhod in zahod, pa tudi naša izpostavitev Balkana, zdi pač pragmatična poteka, ki je bila ujuna v bližnji politični zgodovini, in se reflekterita tudi v polju umetnosti, danes pa v njej ne vidim smisla.

Udeležba na sejmu je praviloma povezana s precej visokimi stroški, fokus PB pa zajema države, kjer je komercialni sistem izrazito specifičen, kjer se še vedno kupuje tudi direkto pri umetnikih, pa tudi profil emerging ni ravno pretirano podkrepljen z denarjem.

Tudi pri nas ne gre brez plačila. Najem razstavnega paviljona stane na PB okoli 7.000 evrov, kar vključuje tudi stroške prijavnine in tiska v katalogu.

Mar ni tako, da imajo galerije različnih fokusov na sejmih nižje stroške participacije?

To je res, a imajo zato nemalokrat tudi manjše paviljone. Na sestankih se veliko diskutira, ker so mnenja nemalokrat različna, a prijetno je delovati z ljudmi, ki so kljub temu sposobni priti do hitrega poenotenega zaključka. Se posebej v začetku mi je bilo izjemno zanimivo opazovati različne karaktere in pozicije ter prepriljčanja direktorjev, pa tudi obej manager, ki sta enakovredna člena ekipe. Smo team, kjer zlasti na internih pogovorih takoj vidiš, kje je kdo močnejši in kdo vnaša katero od komponent v sejem, ki ga resnično zelo cenim. In je *de facto* pomembno kolo berlinske scene, na najbolj kakovostni ravni, če ga primerjam z ostalimi Art Forum Berlin paralelnimi berlinskimi sejmi, in nadaljuje berlinsko sejemske jesen tam, kjer se Art Forum Berlin ustavi.

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Torej deluješ za PB tudi managersko...

Kuratorsko delo je tudi managersko, čeprav ima projekt tudi dve profesionalni managerki. Sicer pa v okviru fokusa nagovarjam tudi ministrstva, saj gre za promocijo umetnikov, ki uspešno vpleteti v mednarodni komercialni umetnostni sistem, pa dejso s pleč njihovih proračunskih mošenj.

Kaj te vznamira?

Ljubim dolge stavke in kompleksne misli in tudi stavke rada skačem (smeh). Cenim tudi humor, pa iro-



Direktorji Preview Berlin Kristian Jarmushek, Ralf Schmitt in Rüdiger Lange (foto / photo Tomaž Tomaž)

must. In this respect we are like artists. Compared to them, I need to emphasize, our job can be even more demanding: the subject of our creation is artwork of living individuals, so we work with people. It is incredibly difficult to tell an artist in their face that their work is not convincing enough. What is even worse is to tell this to an artist who has convinced you with several series, and then presented new work with much less zest. But that's life. Ultimately you learn to do this as well, and learn to do it in a way that is not hurtful but stimulating.

On curating

Are curators also psychologists?

In a way, yes. With its plural character, contemporary art is a field combining everything that is being created at this moment, all aspects of the contemporary society. It is like a sponge, which absorbs and, when its entrails process most elements if not all of them, spews a reflex, a commentary of the world today. Psychological approaches are also required in the selection and organisation of projects, and their launch, at any level.

You are not interested in solo exhibitions?

This is not true. They are important for artists and their careers. I go see them because they inspire me, although I am rarely impressed by all exhibits on display. However, for my work and interest at the moment, which is curating group exhibitions, not all pieces are relevant. The fact is that no one can produce only top quality art all the time. I am also aware that some of my group exhibitions are better than others. Occasionally I curate solo exhibitions, because they are important for artists – they need a conversation partner, a text writer, someone who opens the exhibition, gives them a place in the system and stands behind them.

What is your motto in curating?

In recent years I have found out I have my own curator's language, which I put to the test with the international group exhibition »Nit« (Thread), taking place in Slovenj Gradec to celebrate the 50th anniversary of Koroska Gallery of Fine Arts. Based on very positive reviews it received I have reinforced, and honed, the belief in the ideas of my very specific language, which I developed in the years of writing commentaries and reviews for the culture section of Delo and, to some extent, Dnevnik. I am interested in the trivial. Each exhibition fundamentally stems from the trivial. The commonplace. The unimportant, in some respect. It is either the material that is the basic idea of an exhibition, or a subject or content which many colleagues who work in the field of contemporary art or other fields are ashamed of. To me it matters, because I know this can be the basis of a good exhibition, targeted at a variety of people, from those who rarely go to galleries to experts. It is necessary to place artwork in the art system, discuss it, present arguments for endeavours of artists who, like me, are excited about the

This is why I create group exhibitions that feature artwork and statements of those artists I recognise as original and potent in a given moment, regardless of their nationality as well as the generation they belong to. I am annoyed by the fact that only, or above all, young artists are being supported and promoted. All young artists eventually grow older and if they, for any reason our lives bring, didn't succeed in working their way up the art system hierarchy when they were young, this does not mean their work and statements cannot be first class now when they are older. Just think of Louise Bourgeois.

I hope I will be able to bring to my projects some of the artists working in Berlin or Slovenia who have been forgotten, either because they did not have the privilege of working with the right gallery (it is commercial galleries I have in mind), or because they do not possess the right skills in management and lobbying or similar, but have started anew or still create good artwork and positions with a strong message.

When and where did you curate your first exhibition this year?

The first exhibition I curated this year was opened on 8th February, a Slovenian national holiday, at the Embassy of the Republic of Slovenia in Berlin, where they recently welcomed the diplomat Marko Štucin who is aware of how important the promotion of Slovenian culture in Berlin is. The exhibition presenting Samo Jurečić, an orthodox infantilist, encouraged us to continue the exhibition programme at the Embassy, which, being a curator aware of the importance of such spaces and above all their audience, I have been integrating in a new platform, a complex project I have been developing since 2004. At that time the idea of a project called pub – prostor za umetnost Berlin (Space for Art Berlin) fell through due to various reasons, above all the lack of finance and political will. But I am pleased to say that with the help of a number of Slovenian politicians and diplomats we managed to open a residence for Slovenian artists and scholars at Kastanienallee, Berlin, which attracts a lot of interest, although it only offers a one-month residence.

Private View – a new contemporary art platform in Berlin

Tell us more about the Private View project and its goals.

The name of the project is Private View – The Platform for Contemporary Art. Alongside various artists I also work with a number of institutions that believe my work deserves support and share my interests. This is some kind of a warm-up for, hopefully, something even more ambitious, but still experimental. Experimental from the curator's and a gallery's point of view.

The nature of your work is heterogeneous. In recent years you have assumed the roles of various players in the field of contemporary art such as curator, manager, consultant, critic, author, journalist. You are based in Berlin, but maintain close ties with your homeland. How does your nationality influence you?

To my colleagues and artists I work with I am happy to serve bread with my mother's crackling, which I sprinkle with Piran salt, not to mention the wine from Štajerska and other Slovenian regions (laughing). Perhaps nationality is most obvious in my endeavours to ensure systematic presentation and a continuous presence of the Slovenian visual scene in Berlin, in order to bring what is »ours« to the melting pot of the lively city. However, as I do not particularly like national presentations such as exhibitions that only display the work and positions of Slovenian artists, I aim to create shows and participate in projects that place both Slovenian and foreign artists on a pedestal. This is actually my curator's statement, which is closely related to my origins on the one hand, and my outlook and understanding of the contemporary global art system and its mechanisms on the other. I would like Slovenian artists to be integrated, because I am tired of us being thought of and labelled as the art of Eastern Europe or the Balkans. I do not try to deny this political classification, in a certain era of the recent history it was reasonable, but the nature of our art has always been more than just »Eastern« or »Balkan«.

However, this is not the only reason the project is called Private View. Its starting point is my rented apartment in Berlin. Three vast spaces with a kitchen and a bathroom. A private environment where I live, sleep, wash and cook, laugh and cry, jump for joy and shout in rage, welcome those dear to me and the people I work with. Here I often have meetings in the evening. For the last two years I have been renting out one of the rooms and meeting people I otherwise probably would not have. Along with my ambition in art, an excellent central location surrounded by a number of galleries, from Kunstrwerke to many private galleries, and the lack of money to rent a »proper« exhibition space, these were my reasons behind my ambition and a motive for the project, including its name. I show artists and, in a way, myself. I open up possibilities for visitors to feel how an artwork can come to life outside the context of a white cube in a private home, to allow to be inspired, to take an artwork with them perhaps, thus enabling a better life to



Ekipa Preview Berlin / Preview Berlin crew (foto / photo Tomaž Tomažin)

its author and me. In addition, I allow visitors to see what kind of books I read, what chaos I manage to create on my desk. It's apart art.

Your apartment is the starting point of the Private View platform. What does this mean?

Private View is actually a platform that is at the same time on view at three different, but thematically and strategically related locations. Group exhibitions of the Private View platform were on display not only in my home, where I draw attention to the meaning of perception and presentation of art in private environments, but also in a public exhibition space, which is extremely important. Spaces of the lively Berlin scene. First and foremost, this includes Jarmuschek und Partner, a project space that is also a partner of the project. Kristian Jarmuschek, the gallery manager, gave me total freedom, above all in selection, so from the organisational point of view I couldn't wish for a better partner. I assume he could not imagine he would become involved in such a complex project, which is actually perfect for his project space. This space marked the beginning of his gallery business. A few years ago he started in Halle am Wasser, which he launched as a gallery complex.

The Embassy of the Republic of Slovenia in Berlin is a partner of Private View. How important is the Embassy as a space for Private View?

Bearing in mind the specific space and its audience, synergies are shown through solo exhibitions by Slovenian artists. Each exhibition features a selected Slovenian artist who takes part in the group exhibition of the Private View platform, with a small retrospective of his work being presented at the Embassy. The first one to show his work at the Embassy was Matej Košir. This space presents established and outstanding young Slovenian authors, past or future artists in residence in the Berlin apartment, a project developed by the Slovenian Ministry of Culture and managed by the Embassy.

What are the goals of the Private View platform?

The goal of the project is to popularise the current Slovenian art production juxtaposed with international art statements, which are selected and combined on the basis of topics I am interested in as a curator and are marked by originality. One of the guidelines or foundations is for works to function within certain imperatives, those of the art market on the one hand, and those typical of the autonomous sphere of the art world on the other hand. It is a well-known fact that these two antipodes have a jealous

attitude to one another, above all in ensuring finance for project realisation, and also in launching art stars, which, quite frankly, is something everyone longs for. Being as high up in a hierarchy as possible. The only question is on which side, and whether it is perhaps possible to create a single top.

Who is the target audience of Private view?

Everybody (laughing). I also mean those who distance themselves from art saying they do not understand it, but still find themselves drawn to it enough to see exhibitions. Apart from these curious minds, whom I always like to chat with and give guidelines on contemporary art, I hope exhibitions attract as many curators as possible, because I would like to see some of my artists show their work at other prominent locations in near future.

De facto art collectors hold a special position. With their purchases they are an important part of the art world, helping artists and other players in the field to be able to function at all, especially now when everyone speaks of budget cuts in the public sector and a purely symbolic participation in the financing of art projects. In short, I see collectors as an important segment of the art system, because they contribute to the existence of artists as well as other agents, such as independent curators, gallerists, etc.

world. But also a lot of egoism. With the exception of fashion, there is no system more arrogant than the art system. Everyone wants the stage for themselves, but not only for fifteen minutes. Showing your work is a special kind of exhibitionism. The art system is very mysterious for all the conflicts it integrates. Especially behind the scenes. All these parameters are its driving force. The art system could use a little more kindness, especially when there is no money involved. This is why I am interested in this wide array of potential visitors. Collectors, because they have a significant influence on the basic living conditions of artists and other players of the art world, enabling them to make a living, and other people who improve the quality of their own lives by seeing outstanding artwork and statements.

Preview Berlin – The Emerging Art Fair

Was it this altruistic approach to artists and colleagues what made you join the team of Preview Berlin – The Emerging Art Fair as a consultant and curator this year?

In a way it was. After I had represented Kibla and KiBela space for art at the last year's Preview Berlin (PB) – as a curator I selected and presented the work of Stefan Doeppner, a German artist living in Ljubljana, whose Robot Partner Modification, I am proud to say, provided a lot of excitement for a constantly present group of art aficionados – I made a different move this year, one that is very altruistic towards the art system and its players, and began working with the PB team. As a consultant wishing for a greater involvement of certain regions in the international commercial art system I assumed the role of the curator of Focus with the working title »The Balkans«. It is a long-term project which is expected to be fully completed in 2011. We have worked out a special model, which is to influence the development of the professional commercial system and ensure a more active involvement of galleries from this region in the international art trade. But all this depends on numerous partners, especially potential sponsors and patrons.

Patronage is also a form of an altruistic approach to art. Yes, PB deserves sponsors and patrons more than anything, also because it is very different from other international fairs. Not only is it known for its excellence in presenting convincing positions of artists who are the international art stars of tomorrow, as a commercial event PB has neither the intention nor a goal to gen-



Preview Berlin 2009 - The Emerging Art Fair, Tempelhof, Berlin 27.-29. 9. 2009 (foto Maja Hitij)

www.privateview.org
www.previewberlin.de

What then is the Balkans Focus and what are its guidelines?

We have come up with Focus because in the Berlin art fair autumn the presentation of this territory, which we all simplistically call The Balkans, was not systematic enough. In recent years many galleries have been present at Viennafair, but ours is a fair offering a particular fresh approach. We wish to provide opportunities to galleries, project spaces and initiatives from the region that for various reasons do not normally participate at fairs, but work at a very high level, functioning like seismographs in their local environment and having an ambition to sell, either as a unit of certain activities or in their purity.

At the same time, Focus is also the result of the registration of the Centre and gallery P74 at the third PB. In 2007 being the head or co-initiator of the gallery's commercial activity, I registered P74 with the work by artists such as Mladen Stropnik, Polona Lovšin and Uroš Potočnik. The panel did not recognise the positions and logic of our system as anything suitable. As Rüdiger Lange told me later in an interview for Delo, it was because the language of artworks was not familiar to all members of the panel, and was assessed as an Eastern position.

I can say this in a way is a second chance for PB, which has realised that diversity makes sense after Kibla and other spaces from Eastern Europe were presented last year. I hope the future of PB shows how different, if at all, we really are. I see Focus as an incorporated presentation, not as a rigid classification, because to use the division East-West and single out the Balkans was a pragmatic move made necessary by the recent political history. As such it reflected in the field of art, but I see no point in it today.

Participation at the fair usually goes hand in hand with high costs, but PB Focus comprises countries where the commercial system is very specific, where artworks are often still bought directly from artists and where »emerging« does not necessarily mean a lot of money.

Participation means a fee at our fair, as well. An exhibition booth costs approximately 7.000 euro, which includes registration and the cost of catalogue printing.

Is it not so that galleries of art fair focuses often have lower participation fees?

This is true, but then they usually have smaller booths. At our fair all are of the same size, including booths of the Focus galleries. We do not invite Focus galler-

ies without a plan. I have mentioned the strategy, a new model. At our first meeting, when we conceived the idea of the Balkans, I laid down a condition: that fair organisers are active in raising finance. During winter we won the support of most of the embassies of these countries, which work as partners in helping us and the selected galleries from their countries raise funds. Embassies use various different ways to act, depending on the economic situation and financing systems developed in each country. A part of these funds comes from state budgets, the rest from sponsorships.

Embassies and our partners, as well as our team with their recommendation, are currently in the phase of addressing potential sponsors. The ideal scenario would be to have one sponsor, as it is the case at Viennafair. But since there is little chance of that in the present economic situation, although not impossible, we have jointly turned to various companies that have an interest in sponsoring art. We have offered them proportional promotion and benefits, with a daring idea that such cooperation between selected galleries and companies – ultimately this is not a support to PB, but to each individual gallery or space selected from the field – will turn into a long-term practice, which is of the utmost importance for the art system of each country. If PB, which has worked with a number of sponsors in the last five years, and is known for its quality predicting tomorrow in the field of art, is the one to establish such win-win partnerships with its platform, we will have achieved our purpose.

So you are also a manager of PB.

Being a curator means being a manager, although the project has two professional managers. With Focus we also address ministries, because this is a promotion of artists who, once they successfully enter the international commercial art system, are no longer dependent on their state budgets.

What do you find exciting?

I love long sentences and complex thoughts and I like to interrupt (laughing). I also appreciate humour, irony, above all one directed at oneself. Also in art, of course. I do not like to leave people disorientated, although I demand and want them to have the courage to face complex structures. In other words: I ask a lot of life just as art asks a lot of us, but also gives us a lot in return; it makes us and our lives more meaningful. ■

Stefan Doeppner

in KiBela na Preview Berlin 2009 – The Emerging Art Fair

Stefan Doeppner and KiBela at Preview Berlin 2009



Stefan Doeppner, Robot Partner 0.2 – Automated Table Modification (foto / photo Maja Hitij)

Med 25. in 27. septembrom 2009 je v glavnem dvorani leta 2008 zaprtega, historično pomembnega letališča Tempelhof v Berlinu (Platz der Luftbrücke 5, D-12101 Berlin) potekal umetnostni sejem Preview Berlin – the Emerging Art Fair. Na že petem sejmu Preview Berlin, ki je ubral strategijo kurirane razstave prodajnega značaja, se je med 47 izbranimi galerijami iz vseh koncov sveta predstavila tudi galerija Kibela z delom Robot Partner 0.2 – Automated Table Modification Stevana Doeppnerja, ki živi in dela v Sloveniji in Nemčiji.

Peta izdaja v mednarodnem prostoru priznanega sejmu Preview Berlin – the Emerging Art Fair je ob glavnem berlinskem sejmu Art Forum Berlin najpomembnejša berlinska paralelna sejemska prireditev, ki se tradicionalno odlikuje s svežino galerij in njim podobnimi institucijami, kot so prostori za umetnost, projektni prostori podobno, ter se posebej z izborom na sejmu predstavljenih umetnic in umetnikov ter njihovih del. Sejem s podnaslovom LESS REGRESS – MORE CONGRESS je ubral novo strategijo prezentacije, kjer je odpadla sejemska arhitektura, s čimer se prireditev približala kurirani razstavi.

Za Preview Berlin izbrano delo je interaktivna računalniško vodená instalacija, kjer se pisarniški in kuhinjski objekti permanentno gibljejo po »mizi«. Z delom umetnik na eni strani kaže možnosti avtomatizacij različnih servisov, s katerimi se soočamo v vsakdanjem življenju, pri čemer je fokus zlasti na absurdnem rezultatu, na drugi strani pa se delo osredotoča na poetično komponento, ki se pojavi v tem absurdnem dejanju (umetniškega dela), s čimer ponuja gledalcu možnost refleksije o njegovih lastnih pozicijah.

Delo Robot Partner 0.2 – Automated Table Modifi-

cation je del obsežnejšega projekta Robot Partner, v katerem Doeppner združuje umetnost, znanost, huma-

nistiko in tehnologije. Najnovejša serija se konceptualno ukvarja s kompleksnostjo ideje partnerstva na splošno kot tudi partnerstva med ljudmi in stroji. Dela te serije soočajo gledalce na raziskovalen, poetičen, humor in absurdni način s sodobnimi ideali, idejami in podobami napredka.

Stefan Doeppner je študiral likovno umetnost in eksperimentalni film na likovni akademiji v Breunu (1991/1996). Od sredine 80. ustvarja kot intermedijski umetnik. Med drugim je soustanovitelj f18, Inštituta za umetnost, informatiko in tehnologijo v Hamburgu (1996) ter interdisciplinarnje postaje Cirkulacija 2 v Ljubljani (2007). Področje njegovega delovanja je predvsem tehnološko podprtta umetnost, robotika in zvočna umetnost.

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Between 25 and 27 September 2009 Preview Berlin – the Emerging Art Fair took place in the main hall of the historical Berlin Tempelhof Airport (Platz der Luftbrücke 5, D-12101 Berlin), which closed down in 2008. The fifth edition of Preview Berlin fair, this time taking up the strategy of a curated sale exhibition, featured 47 selected galleries from around the world, with Kibela presenting the work Robot Partner 0.2 – Automated Table Modification by Stefan Doeppner, who lives and works in Slovenia and Germany.

The internationally renowned Preview Berlin – the Emerging Art Fair in its fifth edition, alongside the major Berlin fair Art Forum Berlin, presents the most important Berlin fair event, traditionally excelling at the freshness of galleries and similar institutions, such as spaces for art, project spaces and alike, and particularly at selected artists and their works to be pre-



Preview Berlin 2009 - The Emerging Art Fair, Tempelhof, Berlin 27.-29. 9. 2009 (foto / photo Maja Hitij)



Petra Varl

Risbe Drawings

Andreja Borin

■ Konec januarja je Petra Varl v Mariboru istočasno izvedla dva razstavna projekta in sicer v Viteški dvorani Umetnostne galerije Maribor in v prostorih Kible, v galeriji Kibela. V prvem tekstu bo govorila le o razstavi *Petra Varl, Risbe*, ki se je odvila v UGM.¹

Risba je osnovno izrazno sredstvo Petre Varl. Njene mu likovnemu jeziku daje svojstven in prepoznaven pečat. Figura, ki je nosilka pripovedi, je začrtnata z jasno tekočo linijo, ki je v umetničinih delih bodisi risana (tuš, svinčnik), bodisi šivana ali odtisnjena (grafeke). Z graffito se je največ ukvarjala v času študija na ljubljanski Akademiji za likovno umetnost, kasneje, v letih 1993 in 1997 pa se je izpostavila z razstavljanjem na velikih javnih površinah z risbami velikega formata. Uporaba javnih površin, stalne, prepoznavne figure, univerzalnost njenega jezika, sproščen pristop do gledalcev – so veliko prispevali k njeni umetniški prepoznavnosti. Figuri po imenu *Odeon* in *Zvezda* sta v devetdesetih naselili javne in galerijske prostore in se pojavili najrazličnejšimi zgodbah od embalaže za bonboniere, preko naslovnic revij in razglednic, pa do oglasnega stebrička. Okrog leta 2000 se je Petra posvetila manjšim intimnejšim formatom – shematisiranim in tipiziranim portretom v živahnih čistih barvah – s katerimi opremila stanovanja prijateljev in znancev ter galerijske prostore. Okrog 2005 se je vrnila h klasični risbi s svinčnikom. Raziskovanje jo je pripeljalo do šivanja obrisne črte in poščnih portretov, risb na pausu papirju in jedkanem steklu. Pred kratkim se je vrnila k enostavni risbi s tušem na papirju in ta najnowežja dela je pokazala na razstavi v Umetnostni galeriji Maribor.

Razstava sta poleg dveh sklopov posameznih uokvirjenih risb dopolnjevali še dve risbi velikega formata, ki ju je s tušem narisala na steno. Sama postavitev razstave je bila – kot vse Petrine razstave – skrbna in dodelana, od zaves, dveh foteljev in mizice, do optimalne osvetlitve. Umetnica ni le razstavila svojih risb, ampak je ustvarila celostno ambientalno postavitev.

Rdeča nit ustvarjanja Petre Varl je enostavna risba in preprosti motivi iz vsakdanjega življenja. Iz tega predvaja nastaja oseben in hkrati vsem domač univerzum, v katerem so najpogosteje teme: žensko-moške vloge, medsebojni odnosi, splošni kliseji, vsakdanji utrinki, želje, itd. Zgodba v njenih delih nastaja iz drobec in se polagoma sestavlja v celoto, posameznik pa v njej nastopa v različnih vlogah oziroma v več vlogah hkrati. Gledalec se zlahka poštoveti in marsikje prepozna

samega sebe. Figure in predmeti, izvzeti iz svojega konteksta dobijo nov pomen in postanejo znaki. Prezamejo vlogo označevalca določenih vsebin. In prav prestavi na nov nivo. Pomen največkrat določa podnapis, krajši komentar, lahko tudi naslov dela. Recimo: *Man Woman, Mother Daughter, Sexy Shy, You are driving me crazy, itd.* Vendar znaki Petre Varl niso običajni znaki, saj niso zaprti enopomenski. Prav nesprotno – opozarjajo nas, da je pomen, ki ga dajemo starem / ljudem / dogodkom le v nas in v našem pogledu. Figuri za mamo in hči sta enaki, čeprav sta poimenovani različno – *Mother oziroma Daughter. Sexy Shy* je ena in ista figura. Figuri za *Man in Woman* se razlikujeta le v brkih. Opazimo, da avtorica figure pogosto postavlja v dvojice, v katerih se sedanje soča s preteklim, otroško z odraslim, včerajšnje z današnjim. Vendar je logičnost našega sklepanja in razmišljanja pogosto postavljena pod vprašaj. Če se ustavimo pri risbi, naslovjeni *Sexy Shy*, smo sprva morda prepričani, da gre za dve nasproti, ki nimata nič skupnega. V zahodnih glavah današnjega časa je *Sexy* kategorija sodobne samozavesti, prodornega oglaševanja in uspešnosti nasploh. Poskus poštoveti to dvoje pa nas prisili, da se vprašamo drugače: koliko je *Sexy* v resnicu drugačno od *Shy*? Svoj čas je bila prav sramežljivost tista družbeno sprejemljiva drža, ki je kazala dekle in dobr luči. Nismo danes le obrnili slike? Gre za držo časa ali posameznika? Porajajoči se iztočnic je veliko, seveda pa gre pri Petri Varl predvsem za sproščen, igren in humoristični pristop do tem, ki se ne poraja iz razmišljanja, ampak prej iz doživljanja sveta in samega ustvarjalnega procesa. Obravnavane teme so sicer lahko tudi resni in nas mimogrede pripeljejo na področje psihologije, sociologije, antropologije in še česa, vendarne ne gre pozabiti, da imamo tukaj umetniški kontekst, ki pravzaprav nima druge želje kot izraziti se, povedati zgodbino. In tež zgodbai se vse povedano neizbežno dotika odnosov in družbe. Skozi pogled tistega, ki gleda. Najprej je to sama avtorica, vendar je gledalcu skoraj nemogoče ne prepoznamti tudi sebe. Morda ravno zato Petra Varl tako zlahka nagovori (in tudi osvoji) gledalce. Miselnih iztočnic je veliko, vendar so povsod nakazane lahko in nesmogrede, brez pričakovanj o poglobljenih zaključkih. Umetnica ne zastavlja vprašanj in tudi ne daje odgovorov. Pred gledalca postavlja to, kar se poraja v njej. Na način, ki ji je blizu.

Posebno vlogo v ustvarjanju znaka ima razmerje med črto in belino papirja. Znak se zgodi, ko je sklenjena črta risba postavljena v belino, ločena od kakršnega koli konteksta. Na ozadju dnevne sobe bi risba *Sexy Shy* govorila o ženski, ki se preoblači in se je morda

za hip nazrla v ogledalo. Šele brez podlage, okvirja in konteksta, je risba na voljo za interpretacijo in za pomen, ki ji ga želimo pripisati.

V Viteški dvorani je Petra Varl dve risbi velikega formata narisala tudi na steno. Ena od njiju je povečan obraz ene od protagonistik zgodbe, ki se jo lahko bere med posameznimi risbami. V zgoščenem sklopu risb je ta ženska figura naslovljena tudi *Kadilka*. Njen povečan obraz zaseda centralno steno razstavniščnega prostora in je označen s tehničnim »a«, na način kot so v slovarju označeni recimo posamezni deli strojev. Druga risba, ki je označena s tehničnim »b«, predstavlja zlekajen ženski akt in je nastala po sliki slavnega nemškega renesančnega umetnika. Gre za Lucasa Cranacha starejšega in njegovo delo *Vodna nimfa* iz leta 1518. To je eno od številnih upodobitev Cranachovih ženskih aktov v podobi nimf, Vener in graci. Petra Varl je na mestu prvič uporabila predlogo drugega umetnika. Mirno zlekajeno golo telo je pretvorila v tekočo črto risbo in v njem očitno našla možnost za lasten izraz. Če primerjamo Petrinu risbo z originalom Lucasa Cranacha, opazimo precej razlik. Njen namen očitno ni bil ustvariti nekaj Cranachov podobnega, niti je ni zanimalo neposredno citirati slavnega umetnika. Od originala je v bistvu obdržala le osnovno lego telesa, pomembna sprememba pa je zamenjava Cranachove glave z glavo *Kadilke* s kodrastimi lasmi, nakazanimi polnimi ustnicami in velikimi očmi. Oblika telesa je povsem drugačna od značilnih Cranachovih ženskih teles, na katerih je vplivala pozna gotika; ozka ramena, visoke drobne prsi in ljubka, majhna glava. Naslikano telo ni Cranachovo telo in ni citat vodne nimfe. Nimfa postane Kadilka, sexy in (ali) shy, Kopalka, Mother in (ali) Daughter, mimogrede pa prevzame še katero drugo vlogo. Zdi se da je ona tista, ki napolnjuje prostor, tista, ki menjuje, privzema in odlaga vloge in da to, kar počne, počne, ker tako hoče. Zdi se, da vloge ne ustvarjajo nje, ampak ona njih.

V umetničinih delih se individualno pogosto prename v splošno. In obratno. Vzporejanje, primerjanje, prepletanje, skratka *soočanje* dveh polov je gonilna sila razstave. Med posameznimi risbami sta na razstavi tudi dva avtoričina avtoportreta. Podnaslovljena sta z »a+b«, oziroma z »a all b«. Stična točka obeh centralnih figur, srečališče obeh polov je torej avtorica sama. Je tista točka v kateri se *a* in *b* stikata, pretakata in izmenjujeta. Brez osebne note pri razstavah Petre Varl nikoli ne gre. Različni so le načini te prisotnosti. Tokrat je *porte parole* umetnice *Kadilka*. Z njeno pomočjo in preko nje umetnica govorí o stvareh, ki se dotikajo nje same. Vendar ne le nje same, kajti če se dotikajo avtorice, se dotikajo tudi vseh drugih žensk. In če



Petra Varl, Kadilka / Lady Smoking, risba na steno / wall drawing, 2010 (foto Petra Varl)

¹ Viteška dvorana Umetnostne galerije Maribor / Knights Hall, Maribor Art Gallery, 28. jan. - 28. feb. 2010, Curator of the exhibition Andreja Borin

»Ko sem narisala prvo risbo iz serije risb s tušem: gospoda z aktovko, sem naletela na težave. Ob nastali podobi moškega se nikakor nisem mogla odločiti ali je to doktor ali profesor.«

dotikajo žensk, se dotikajo tudi moških. Teme so zmeraj univerzalne.

Petra Varl je ročno zapisala tudi svoje razmišljjanje o polih **a** in **b** in to razmišljjanje uokvirila ter postavila na razstavo. V njem pravi:

a in b, a ali b

Ko sem narisala prvo risbo iz serije risb s tušem: gospoda z aktovko (našli ga boste med uokvirjenimi risbami), sem naletela na težave. Ob nastali podobi moškega se nikakor nisem mogla odločiti ali je to doktor ali profesor.

Kaj pomeni a in b?

Uporabljena sta kot simbola, ki na kratko prikažeta temeljno načelo dvojnosti: eno je dvoje, dvoje je eno. Z a in b kratko lahko odgovorim na čisto osnovna vprašanja, ki so mi ob risanju porajala.

Kdo sem?

Sem **a** ali **b**. Sem torej **a** in **b**.

Kakšna sem?

Včasih sem **a**, včasih pa **b**.

Kaj bi rada bila?

Ko sem **a**, pa bi bila rada **b**, si **b** kar narišem.

Iskreno in preprosto. Pospoleno, vendar zato univerzalno. Na to skoraj ni kaj dodati. Lahko bi vzel pod drobnogled še kakšno izmed vlog glavne »igralk«, vendar to bržkone ne bi doprineslo k dojemajujoče. Prevrševanje vlogah, o sebenem in o družbenem v njih (in v nas) je tista os, okoli katere bi se sukala tudi nadaljnja razmišljjanja, na katera pa ni enega odgovora. Kdor želi, lahko išče odgovore zase. Marsikomu pa bo dovolj estetika risbe, univerzalnost umetničnega jezika in celosten pristop do dela. To pa je tudi tisto, kar daje povedanemu prepričljivost in vse skupaj poveže v celoto.

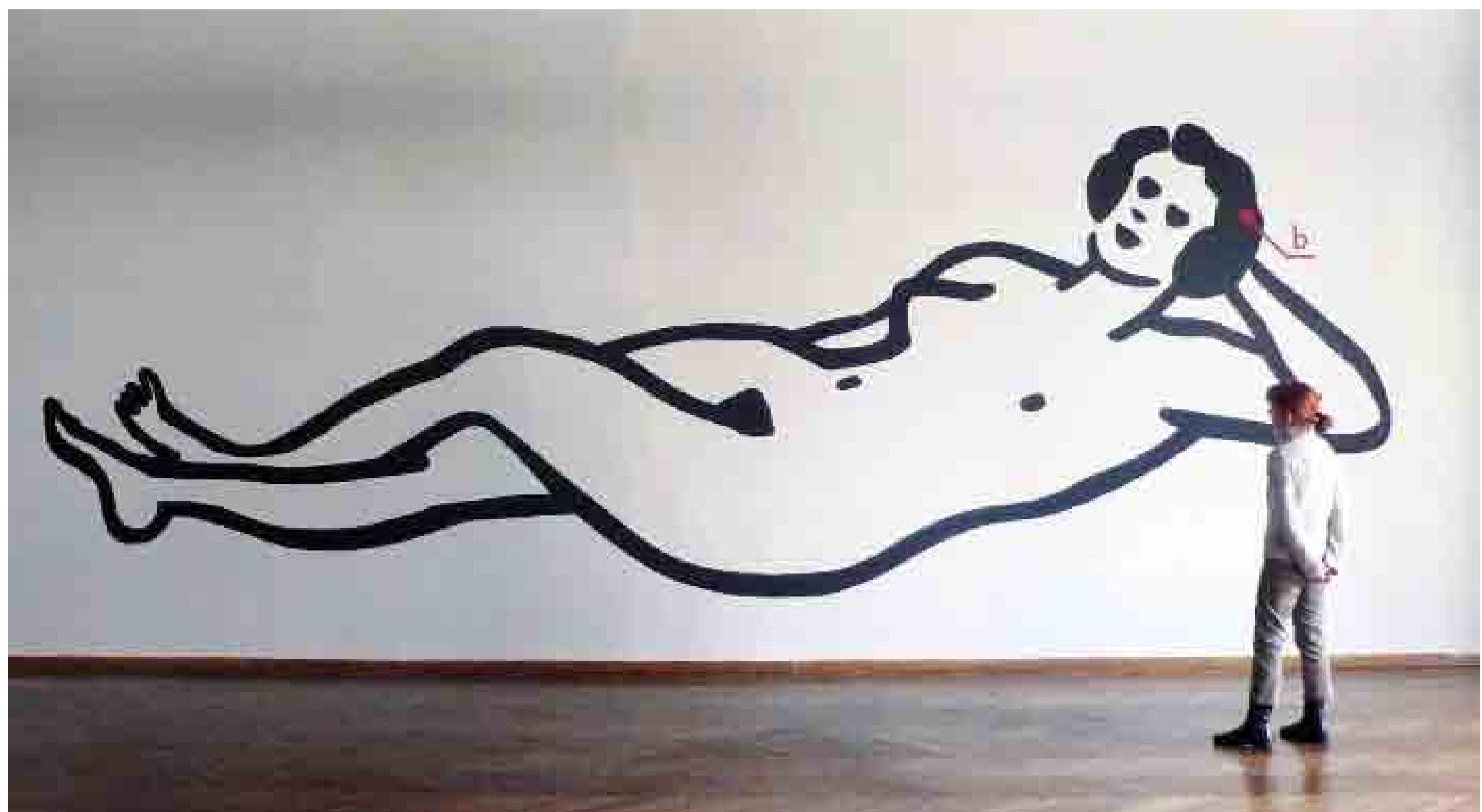
Petra Varl zna z gledalci. Tudi tokrat jih je vključila v razstavo na svoj značilen način. Povabila jih je, da na prazno razglednico napišejo svojo željo in jo pustijo v za ta namen pripravljenem nabiralniku, ona pa bo nekaj izbranih želja narisala in jih poslala gledalcem. Odziv je bil pričakovano velik in avtorica pravi, da bo imela šele na počitnicah čas izpolnitvi objubilo v napisati nekaj želja. Kaj se ve, mogoče bo to prispevalo k njihovi uresničitvi.

Če pa ste danes morda **a**, pa bi bili raje **b** in ste zamudili razstavo v Viteški dvorani UGM, pa si boste za uresničitev svojih želja hočeš nočeš morali domisliti nečesa drugega.

■

In end January, two exhibitions of works by Petra Varl ran in Maribor simultaneously: in Knights' Hall, Maribor Art Gallery (UGM) and in Kibela Gallery, Kibla. This first text only refers to the exhibition *Petra Varl, Drawings*, which was staged in UGM.

Petra Varl uses the drawing as her basic means of expression, providing her visual language with a unique and recognisable mark. The figure serving as the carrier of narrative is demarcated by a clear, smooth line, appearing in her works as drawing (Indian Ink, pencil), embroidery or print (graphic art). The latter, graphic art, was her main preoccupation while studying at the Academy of Fine Arts, Ljubljana. Later, between 1993 in 1997, however, she would attract attention



Petra Varl, Nymfa po Lucasu Cranachu / The Water Nymph according to Lucas Cranach, risba na steno / wall drawing, 2010
(foto Petra Varl)

by exhibiting large format drawings in huge public areas. Her use of public areas, her constant, recognisable figures, her language with universal appeal, and her relaxed attitude towards the viewers contributed greatly to her recognisability as an artist. In 1990's her figures *Odeon* and *Zvezda* inhabited public and gallery spaces, and also appeared in exceptionally diverse contexts, from packaging for chocolates, magazine covers and postcards to advertising columns. Around 2000, Petra turned to smaller formats ensuring greater intimacy. She began producing schematised and typified portraits of pure lively colours, with which she furnished both her friends' apartments and galleries. Around 2005 she again turned to the traditional pencil drawing. Her research led her to sewing the outline and also to embroidered portraits, and drawings on tracing paper and etched glass. She has recently returned to simple Indian-ink drawings on paper, which were displayed at the exhibition in Maribor Art Gallery.

Two sets of individual framed drawings were supplemented by two large format drawings painted on the wall in Indian ink. As is always the case with Petra, the exhibition setting as such was careful and elaborate, including the curtains, two armchairs and a table, as well as perfect lighting. Not only did the artist exhibit her photos, she created a comprehensive ambiental installation.

It is the simple drawing and simple everyday motifs that are the common thread in the art of Petra Varl. This is the yarn used in creating a personal, yet all-familiar universe, containing all the general topics, such as the male-female roles, interpersonal relations, general clichés, everyday moments, wishes etc. The story of her works is made of fragments being gradu-

ally arranged into the final picture. In it, an individual has various roles, several at a time. It is easy for the viewer to identify with the observed, often finding themselves in the works of art. When taken out of their contexts, figures and objects assume new meanings, thus becoming signs. They become signifiers of certain contents. Indeed, it is the meaning that the artist ascribes to signs that takes her drawings to a new level. Most often, the meaning is set by the caption, short commentary or the title of the work, such as *Man Woman, Mother Daughter, Sexy Shy, You are driving me crazy*. However, the signs used by Petra Varl are no usual signs, as they are neither closed nor unambiguous. Quite the contrary, they warn us that the meaning we ascribe to objects / people / events only resides in us and our view. The two figures representing the mother and the daughter are completely the same, although named differently – *Mother or Daughter, Sexy Shy* is one and the same figure. The figures representing *Man and Woman* only differ in having a mustache. It is obvious that the author often arranges figures into pairs to confront the present with the past, the childlike with the adult, yesterday with today. However, the logic of our conclusions and thoughts is often questioned. Taking the example of the drawing *Sexy Shy*, we might initially consider it a representation of two opposites having nothing in common. Present-day Western minds see *Sexy* as the image of contemporary confidence, penetrating advertising and success as such. But, trying to identify with the two, one is forced to ask a different question: in what way is *Sexy* really different from *Shy*? Shyness actually used to be the socially accepted attitude that would present a girl to her best advantage. Is it not, that we have just reversed the picture? Is this the attitude of the time or the individual? The cues arising here are countless, however, the art of Petra Varl is mainly

about a relaxed, playful and humorous approach to topics that are based on the experience of the world and the creative process, rather than consideration. Yet the topics dealt with can also be profound, therefore taking us almost unaware to fields of psychology, sociology, anthropology and alike. Still, one should not forget that we are dealing with an artistic concept having no other desire but to express itself, tell a story. In this story, what is narrated deals inevitably with relations and the society, all being based on the observer's view. At first, the view is that of the author, yet it will be almost impossible for the observer not to find themselves in it. Maybe this is why Petra Varl finds it so easy to address (and win) her audience. She offers so many starting points, always only hinted at lightly and incidentally, no expectations for deep conclusions. The artist does not pose questions, neither does she provide answers. She only presents the observer with what arises within her. In the way she finds fit.

A special role in creating the sign is assigned to the relation between the line and the whiteness of the paper. A sign is established when a line joined together is set in the whiteness outside any context. Placed on the living room background, the *Sexy Shy* drawing would tell of a woman changing clothes, who has maybe stopped to stare in the mirror for a moment. Only when rid of the background, frame or context, the drawing is open to interpretation and to the meaning one wishes to ascribe it.

In Knights' Hall, Petra Varl painted two large-format drawings on the wall, one of them being an enlarged face of a protagonist of a story that can be read through individual drawings. In a condensed set of drawings, this female figure is also called *Lady Smoking*. Her enlarged face taking up the central gallery

»As I completed the first drawing of the Indian ink series – the briefcase man, I ran into trouble. There was no way I could decide whether the male figure was a doctor or a professor.«

poles, that is what drives the exhibition. Inter alia, the exhibition also features two self-portraits, titled *a+b* and *a or b*. Therefore, the contact point of the two central figures, the intersection of the poles seems to be the author herself. She is the point where the *a* and the *b* touch, transfer into one another, exchange. Exhibitions of works by Petra Varl can never do without a personal touch. The only difference is in the types of presence. This time, the artist's *porte parole* is the *Lady Smoking*. Using her and through her, the artist speaks about issues pertinent to herself. Yet, not only herself, because, when pertaining to herself, they pertain to all other women. And when pertaining to women, they also pertain to men. Any topic is universal.

Petra Varl has also written down her thoughts on *a* and *b* poles by hand, as well as framed and exhibited them. She says:

a and b, a or b

As I completed the first drawing of the Indian ink series – the briefcase man (to be found among the framed drawings), I ran into trouble. There was no way I could decide whether the male figure was a doctor or a professor.

What do a and b mean?

They are used as symbols depicting, in short, the fundamental principle of duality: one is two things, and two things are one. Using *a* and *b*, I can provide brief answers to the basic questions I was faced with while drawing.

Who am I?

I am either *a* or *b*. Therefore I am *a* and *b*.

What am I like?

Sometimes I am *a*, sometimes I am *b*.

What would I like to be?

When I am *a*, but wish to be *b*, I just draw the *b*.

Honest and simple. Simplified, therefore universal. Almost no need for further elaboration. One could scrutinize another role of the main »actor«, yet this would hardly contribute to the general perception. To question the roles and what in them (and in us) is personal and social is the axis that would be used for further consideration, yet there can be no unified answer. Anyone can seek their own answers. But many will be satisfied with the aesthetics of the drawing, with the universality of the artist's language, and her general approach. And this is what makes the above said convincing, integrating it into a unified entity.

Petra Varl knows how to deal with the viewers. She has again managed to integrate them in her exhibition in her own unique way. She invited them to write their wishes on empty postcards, which were to be put into a special box. She would then select some wishes, illustrate them and return them to the viewers. Unsurprisingly, the response was huge. The author said she would only find the time to keep her promise while on holiday. Who knows, maybe this will contribute to the wishes being fulfilled.

However, if today you are *a*, but would rather be *b*, and have also missed the exhibition in Knights' Hall, Maribor Art Gallery, you will have to think of another solution to get your wishes realised. ■

In the artist's works, the individual often moves into the general. And vice-versa. Parallels, comparisons, intertwining, in short, the *confrontations* of the two

Petra Varl

Znaki

Signs

Petra Varl se je v Kibeli ob 11. obljetnici delovanja galerije predstavila s serijo najnovijih del. Cikel, ki je bil prvotno zamišljen kot grafični, je v končni fazi dobil formo objektov – znakov, ki nosijo osnovno sporočilo priovedi. Umetnica se je z risbami hkrati predstavila v Umetnostni galeriji Maribor.

V ustvarjalnem opusu Petre Varl risba zaseda ključno mesto ter pomembno izhodišče za vsa nadaljnja raziskovanja, ki se jih umetnica loteva. Zgodbe, ki nastajajo, izvirajo iz osebnega, intimnega univerzuma. Prioved je preprosta – podana zgolj z osnovnimi obrisi, izrecena razločno – v prepoznavnem jeziku, zato jo zlahka razumemo, jo celo ponosranjimo ter tako postane naša lastna. Črte se povežejo v vizualne podobe, le te pa se prelevijo v znake, ki nas nagovarjajo prepričljivo in tako podoba naenkrat zrcalijo našo lastno zgodbo. Znaki, sorodni prometnim, ki jih srečujemo na poti skozi vsakdan, za razliko od slednjih ne prepovedujejo ali opozarjajo, pač pa govorijo o željah, hotenjih, hrepenerenjih, morda tudi spominih. Priovedujejo v jeziku ljubezni. Strastne in norčave, prijateljske, družinske, o ljubezni do štirinožnih prijateljev ter ljubezni do tistih majhnih stvari, ki nas bogatijo.

Likovni izraz zaznamuje močna kontura, ki želeno sporočilo posreduje neposredno, vendar pa je podoba zgolj sprožilec, ki spodbudi ali vodi branje samega znaka. Gledalcu ponuja izhodišče za projekcijo lastnih izkušenj, za spletanje lastne zgodbe. Izbera toplih barvnih tonov s »kremno teksto», tudi ko gre v osnovi za hladne barve, prenosti kontrast crne, prevladuječe konture, celoti daje pridihi topline in zaokroža vsebinski koncept. Prostor za umetnost je tako dobil novo dimenzijo ter postal prostor ljubezni, prijateljstva, igre in spominov.

Petra Varl presented a series of her latest works in Kibela. The occasion also celebrated the 11th anniversary of the operation of Kibela, space for art. The series that was first planned in the form of graphic art, eventually acquired the form of objects – signs that carry the fundamental message of the narrative. The artist simultaneously presents her drawings in Maribor Art Gallery.

In the creative oeuvre of Petra Varl, image takes up the key position, thus presenting an important starting point for all further explorations taken up by the artist. The ensuing stories originate in her personal, intimate universe. The narrative is kept simple – in a recognisable language, which makes it easy to understand, even internalise and thus make it our own. Lines connect into visual images, which further transform into signs addressing us so convincingly that images suddenly begin to reflect our own story. Signs, similar to traffic signs that we encounter on our everyday path, as a contrast to the latter do not prohibit or warn, but speak of wishes, desires, longing, maybe even memories. They speak in the language of love. Passionate and playful, friendly, domestic love, love for our pets as well as love for all the little things that make us richer.

The artistic expression is marked by a strong contour, transferring the intended message directly, but still, the image only works as a trigger that stimulates or directs the reading of a sign. The viewers are offered a starting point to project their own experience, to invent their own story. Warm colour tones with a »creamy texture«, even when the colours as such are cool, transgress the contrast provided by the prevailing black contour and supply the general hint of warmth, thus integrating the substantial concept. Therefore the space for art acquires a new dimension and becomes a space for love, friendship, play and memories.

Petra Varl (1965, Ljubljana) je studirala na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1997 tudi magistrirala. Deluje kot vizualna umetnica na področju risbe, grafike, slikarstva, ilustracije in prostorskih postavitev (v galerijah, javnih in privatnih prostorih). Svoja dela je predstavila na številnih samostojnih in skupinskih razstavah, med drugimi na Bienalu Sao Paolo. Od leta 2000 je zaposlena na Oddelku za likovno umetnost Pedagoške fakultete Univerze v Mariboru, kjer kot izredna profesorica poučuje risbo in grafiko. Živi in dela v Ljubljani in Mariboru.

Petra Varl (1965, Ljubljana) studied at the Academy of Fine Arts, Ljubljana, where she also acquired her master's degree in 1997. She is active as a visual artist, creating drawings, graphic art, paintings, illustrations and ambient installations (in galleries, public and private spaces). She has presented her work at numerous solo and group exhibitions, including the Sao Paulo biennial. Since 2000, she has been working at the Department of Fine Art, Faculty of Education, University of Maribor, lecturing drawing and graphic art as an associate professor. She lives and works in Ljubljana and Maribor.

Petra Varl, Znaki / Signs, galerija Kibela / Kibela Gallery, 2010 (foto Boštjan Lah)



Marko Batista

V raziskovanju zvoka Exploring Sound

Miha Colner

■ V okviru zvočno-eksperimentalnega cikla Bitshift, ki se redno odvija v ljubljanski galeriji Kapelica kot termin za predstavljanje različnih ustvarjalcev v polju raziskovanja zvoka, je marca letos pred domaćim občinstvom nastopil Marko Batista s svojim zvočno-vizualnim performansom Hybrid Sonic Machines.

Ta se je odvijal v popolnoma zatemnjeno galerijskem prostoru, kjer je snovalec in izvajalec žive zvočne akcije prikazal senzorično moč svetlobe, ki se napaja prav iz zvoka. Ceprav je v ospredju predvsem zvočna slika, ki jo avtor generira na podlagi delovanja različnih improviziranih mašin, se prav vizualna estetska komponenta izkazuje kot pomemben element celotne scenografije kot integralnega dela projekta. V to svetlobno scenografijo je umeščen avtor kot upravljalec svoje strojne priprave in kot izrazito performativna figura, ki brez kakršne koli pompoznosti vleče vajeti in upravlja celotno, na videz kompleksno instalacijo. Nastop Marka Batiste je bil dobra pretehan in časovno odlično odmerjen, saj je njegova poudarjena repeticija dosegla, ne pa tudi presegla praga monotonijske opazovalca ter uspela obdržati neko abstraktno napetost v zraku. Repetitivnost pa lahko dojamemo tudi kot metaforo za delovanje stroja, ki funkcioniра na podobnih principih kot človeško telo; in morda je prav zato v ozadju izpostavljena vizualizacija, ki spominja na grafični zapis bitja srca kot motorja človekovega in živilskega organizma.

Performativna akcija Hybrid Sonic Machines je le ena od zvočnih viziualnih del, ki jih Marko Batista trenutno izvaja, a je dovolj simptomatična, da jo je mogoče povzeti kot esenco njegovega globoko raziskovalnega umetniškega delovanja. Hybrid Sonic Machines izhaja iz bogate tradicije raziskovanja v polju eksperimentalnih tehnoloških medijev v smislu proizvodnje in distribucije zvočnih signalov znotraj polja mehanskega in elektronskega – skozi zvočne in vizualne mašine tako proizvaja celostno podobo akcije, ki združuje elemente kontroliranih in avtomatskih mehaničnih prenosov. V daljšem pogovoru z avtorjem Markom Batisto sva načela temo aktualnega performansa ter njegovega ustvarjalnega dela v splošnem, torej o razvojni poti, ki ga je pripeljala do trenutne točke v lašnjem ustvarjanju.

Performans z naslovom Hybrid Sonic Machines, ki se je zgodil v galeriji Kapelica, predstavlja ne-kakšno posebno zvočno-vizualno izkušnjo. Kako dolgo že razvijaš koncept tega živega nastopa in kaj je bila tvoja začetna pozicija?

Vedno me je zanimala interakcija časovno generirane slike, ki korespondira z zvokom. Če se vrnem nazaj v preteklost, se je vse skupaj začelo že s KlonArtom okoli leta 1997, ko smo začeli z nekakšnimi svojevrstnimi medmedijskimi praksami. Zanimala nas je sama surova 200 BPM-ska elektronika in eklektična video manipulacija. To je bil impulziven tok, nekakšna mešanica vsega, izhajajoča iz dejstva, da so nas napajale različne urbane situacije okoli nas. Začeli smo s te pozicij ter nato stvari strukturirali do temelja in narave samega

medija, pač tistega, ki smo ga takrat uporabljali. Postajali smo vse bolj koncentrirani na vprašanje, kako stvari med seboj korespondirajo in delujejo, kako jih je mogoče kodirati, strukturirati v vizualne in zvočne, časovno povejene okvire. Preko tega so se nato odprle številne različne možnosti izraza. Najprej smo se ukvarjali s specifično elektroniko, vendar ne s takšno, ki bi jo gradili sami, ampak smo zgoj uporabljali različne aparature, ki so bile okrog nas in dostopne. Transformirali smo jih in postavljali v medsebojne relacije ter iz tega dobivali izjemno eksperimentalne rezultate, s potencialom za nadaljnji razvoj. Kasneje pa se je pri meni zgodil obrat, ki me je peljal do točke, da sem začel ustvarjati tudi aparature. Sam jih izdelam in umestim v primeren signalni tok, potreben za performans. Trenutno se ukvarjam z izdelavo zvočnih mašin, elektroniko, stikali, sprejemniki, mehaničnimi prenosi in podobnim.

To pomeni, da si vse, kar je bilo vidno in slišno na performansi, vso to mašinerijo, ustvaril in naredil sam?

Da. Predvsem sem se lotil izdelave vseh mogočih stikal in preostale opreme, ravno zato, da se nekako odmaknem od računalnika kot primarnega faktorja. Dodal sem terciarni sektor, ki je postal ekvivalent ostalim mašinam in mi daje različne možnosti za strukturiranje v živo.

Kako pa je sestavljena ta instalacija po povsem tehnični plati?

En element so bile 18 W neonske luči, priklopljene na intervalno stikalo; to pomeni, da je mogoče določati časovne daljice za operiranje z neon-signali ter jih procesirati s programom Pure Data na računalniku. Potem tega so bili tu trije hibridni časovni sekvencerji, ki so delovali na svojevrstne magnetne priklipse; na to način lahko namreč oblikujem tudi dodatne časovne vzorce, ki se ponavljajo in so povezani preko magnetnega polja. Vse to je potem procesirano v PD-ju ter strukturirano v kompozicijske enote. Tako sem imel 3 + 1 mašine, ki so povsem zadovoljile potrebe za organiziranje celotne postavitev, ki se kaže skozi nadaljnje kontekstualne možnosti pridobivanja zvočne slike v živo.

Pri tvojem performansu se zdi, da sta zvočna in vizualna komponenta izjemno pomembni, lahko bi celo rekli, da gre za nekakšen formalno estetski element celote. Kakšno pomembnost daješ vizualni podobi (kamor lahko vstejemo tudi zvok)?

Pri tem projektu se nisem pretirano osredotočal na vizualni element, niti ga nisem hotel izpostaviti. Preprosto sem se osredotočal na zvok z uporabo neonskih luči, ki vzpostavljajo neko – recimo temu – vizualno avro. Poglavitno se mi je zdelo to, da vzpostavim sistem, kjer neonske luči in ostale hibridne mašine delujejo kot izvor zvoka. Stranski produkt vsega tega pa je osvetlitev, ki pri projektu ni bila v središču zanimanja. Dejansko nisem posvečal prevelike pozornosti vizualnemu učinku. Moj fokus je bila zvočna slika in struktura celotne mehanike, ki poganja izdelane hibridne mašine.

Torej je zvok generalni sliško?

Zvok je absolutno primarni generator. Seveda ob tem pride do tega real time učinka z lučjo in sinusoidno krivuljo iz video zaslona, ki gledalcu morda pomeni dodaten vizualni element, a je pri tem projektu dokaj minimalističen.

Kakšno je potem takem razmerje? Tu gre seveda za živi nastop. Je celostna zvočna slika, ki je slišna, proizvedena v živo na performansi ali so določene stvari že posnete in pripravljene vnaprej? Celotno postavitev se mi je namreč zdela dokaj – recimo temu – DJ-evska.

Zvi element je vsekakor najbolj pomemben pri upravljanju z mašinami in dodajanjem določenih specifičnih zvokov. Zaradi hibridne narave projektov pa se konceptualno poslužujem tudi posebnih meta matric, ki so definirane skozi zelo specifičen proces in jih imenujem »traveling sound objects«. Objekte potem – glede na celotno kompozicijsko strukturo – umestim v končno zvočno sliko. Skozi proces izdelujem svojevrsne notacije, konceptualne diagrame, spoj potujočih zvočnih objektov in parametrov živega manipuliranja z mašinami. Performans ne bazira na rigidno določenih strukturah, ki bi peljale proti omenjenemu – DJ-evskemu – načinu. Mislim, da gre za paralelno ukvarjanje z zvokom preko procesa upravljanja mašin.

Torej imaš možnost za improvizacijo na živem nastopu?

Seveda, vedno je dana možnost za improvizacijo, saj so ti sistemi grajeni na principu, ki dopušča veliko odprtih možnosti za konstruiranje kompozicij v realnem času. Vse je sicer odvisno od nekega vnaprej pripravljenega koncepta in izvedbe, a vselej je tu možnost za poiigravanje s tehnologijo in z izvedbo. In prav v tem je čas organiziranja celotne postavitev, ki se kaže skozi nadaljnje kontekstualne možnosti pridobivanja zvočne slike v živo.

Kratko besedilo, ki je bilo objavljeno ob performansi, je zastavljeno povsem tehničistično in projekta samega niti ne konceptualizira. V zadnjem času je bil v polju širše sodobne umetnosti vsebinski ozioroma sporočilni del izjemno pomemben. A imaš v svojem delu kakšno posebno vsebinsko komponento, ki jo izpostavljaš?

Pri tem projektu te vrste gre predvsem za izpostavljanje določenih novih eksperimentalnih možnosti za pridobitev hibridnih vrst zvoka in organiziranje celostne kompozicijske strukture. Gre predvsem za spoj tehnologije in zvočnih impulsov. V ta projekt zavestno ne umeščam drugih dodatnih in očitnih vsebin, pač pa je moj fokus predvsem na primarnosti digitalnega ozioroma elektronskega zvoka, ustvarjenega s pomočjo tehnologije, kar lahko privede do novih idej in možnosti za realizacijo. Kaj več od tega nimam namena spročati. Pri starejših projektih, kot je na primer Error Trash, je veliko bolj izpostavljena tehnologija in prenos, de-kodiranje, raziskava informacijskih struktur



Marko Batista, Hybrid Sonic Machines / Hibridne zvočno-mehanične mašine, Galerija Kapelica / Kapelica Gallery, Ljubljana (foto / photo Miha Fras)

in vse to pomeni neko dodatno vsebino. Pri projektu Hybrid Sonic Machines gre za povsem enostavno organizirano zvočno paralelo, ki nastaja na podlagi eksperimenta v času performansa.

Verjetno projekte ustvarjaš v sodelovanju z ljudmi različnih profilov. Ali pa ustvarjaš, pripravljaš in izvajaš projekte popolnoma sam? Imaš ekipo, s katero sodeluješ tudi pri koncipiranju projektov?

Ne. Stalne ekipe, s katero bi delal, nimam, vseeno pa je večina projektov produkt sodelovanja. Profil in število sodelavcev sta odvisna od posameznega projekta. Vedeni mi je v veselje delati v ekipi, saj se na tem nivoju vzpostavlja drugačen miselnik tok skozi medsebojno komunikacijo. Tu gre za razmišljjanje o različnih možnostih ustvarjanja in izpeljave z različnimi ljudmi, na podlagi česar se tudi razvijajo različne zgodbe.

Kaj pa, če primerjaš postavitev z Ars Electronice s tisto iz Viba Filma (Arsenal Depo)? Slednja se je zdela optimalna za to vrsto umetnosti.

Arsenal Depo je bil re-lokacija postavitev s festivala Ars Electronica leta 2008. Kakšna je bila twoja izkušnja na festivalu Ars Electronica?

Takrat sem bil povabljen k izvedbi performansa v okviru razstave Featured Art Scene, ki jo je zasnovala galerija Kapelica in dejansko sem privč na enem mestu videl večjo slovensko ekipo medijskih umetnikov, ki smo se znašli na – vsaj zame – izjemno dobrini razstavi. Nekako se je zdelo, da ima ta scena še veliko potenciala.

Kaj pa, če primerjaš postavitev z Ars Electronice s tisto iz Viba Filma (Arsenal Depo)? Slednja se je zdela optimalna za to vrsto umetnosti.

Arsenal Depo je bil z moje perspektive presežek, ker je bila postavitev ustvarjena na prav poseben način, to je nekaj med produkcijskim in depojskim pristopom, ki nikar ni klasično razstavljen. In morda je prav zaradi tega celostna slika funkcionala izjemno dobro.

One of the artists featured this year in Bitshift, an experimental sound series regularly presenting those active in the field of sound exploration in Kapelica gallery in Ljubljana, was Marko Batista, who appeared in March before the home crowd with his audiovisual performance Hybrid Sonic Machines.

The performance took place in a completely darkened gallery space, where the creator and performer of the live audio piece demonstrated the sensory power of light, which is powered by the very sound. Foregrounded is the audio piece, generated by the author using various makeshift devices, but it is the visual aesthetic component that emerges as an important element of the entire set design, which is an integral part of the project. In this light-based set design the author plays the role of an operator of his mechanical device and of an explicitly performing character, who has the control over the entire seemingly complex installation and manages it without pomposity.

The performance of Marko Batista was very carefully thought-out. With perfect timing, his accentuated repetition reached, but not exceeded the monotony threshold of a spectator, and succeeded in creating

an atmosphere of abstract excitement. Repetition can also be understood as a metaphor for the operation of a device that functions on the same principles as the human body. Perhaps this was the reason for a visualisation highlighted in the background, which reminded of a graphic recording of the beating heart as the engine of the human or animal organism.

The Hybrid Sonic Machines performance is only one of Marko Batista's current audiovisual projects, but it is representative enough to serve as the essence of his profound explorative artistic activity. Hybrid Sonic Machines originates from a rich research tradition in the field of experimental technico-media in the sense of audio signal production and distribution within the realm of the mechanical and electronic. With audio and visual machinery, Batista thus creates an integral image of the performance, which combines the elements of controlled and automatic mechanical transmissions. During our long conversation, Marko Batista talked about his current performance, as well as his creative work in general, i.e. the path of development that brought him to this stage of artistic activity.

The Hybrid Sonic Machines performance, which took place in Kapelica gallery, is a special audiovisual experience. How long have you been developing the concept of this live appearance and what was your starting position?

I have always been interested in the interaction of a time-generated image that corresponds with sound. Going back in time, it all began with KlonArt around 1997, when we started some unique intermedia activities. We were interested in raw 200 bpm electronics and eclectic video manipulation. It was an impulsive course of development, a mixture of everything, originating from the fact that we had been influenced by various urban situations around us. This was our starting point, after which we structured things down to the foundations and the nature of each given medium itself. We started paying more and more attention to the question of how things correlate, how they work, how they can be coded, structured in visual and audio frameworks conditional on time. This opened up a number of possible expressions. First we were occupied with specific electronics, but not the kind we would have made ourselves; we just used various devices that were available on the market. By transforming them and establishing relations among them we achieved extremely experimental results with a potential for further development. This was followed by a turning point in my life, after which I started making devices myself. I design them and place them in the signal flow the performance requires. Currently I am working on audio devices, electronics, switches, receivers, mechanical transmissions and alike.

So you designed and produced all the machinery, everything we saw and heard at the performance, yourself?

Yes, I devoted special attention to all kinds of switches and the rest of the equipment, in order to move away from the computer as a basic factor. I added a tertiary sector, which is now equivalent to other machines, providing various ways of live structuring.

Can you describe the technical aspect of this installation?

Its elements included 18 W neon lamps connected to an interval switch. This means that time-related line segments can be used to operate neon signals and processed with the Pure Data computer software. There were also three hybrid time sequencers, which worked using special magnet connections. This method allowed me to design additional time patterns, which are repeated and connected through a magnetic field. All this is processed in PD and structured into composition units. I had 3 + 1 devices, which were perfectly sufficient for me to organise the entire audio composition.

In your performance it seems as though the audio and visual components are extremely important. We could almost say they are a formal aesthetic element of the entire project. How important is visual appearance (including sound) to you?

In this project I did not really focus on the visual component, nor did I want to lay particular stress on it. I simply focused on sound with the use of neon lamps, which create a kind of, let's say, a visual aura. I thought it most important to set up a system in which neon

lamps and other hybrid devices work as the origin of sound. The side product of it is lighting, which was not in the centre of attention in this project. I was really not very interested in the visual effect. The focus of interest for me was the audio image and structure of the mechanics that drive the specially made hybrid machinery.

So the sound generated the image?

Sound is definitely the primary generator. Of course, the consequence of it is a real-time effect of light and sine wave from a screen, offering to a spectator an additional visual element. But in this project, it is a rather minimalist element.

What is the ratio between elements? This was a live appearance. Was the entire sound piece we heard produced live at the performance, or were certain elements recorded and prepared in advance? All in all, this seemed like, let's say, a very DJ-like appearance.

The live element is certainly most important in managing machinery and adding certain specific sounds. Due to the hybrid nature of projects, my concept also includes special meta-matrices, »travelling sound objects» as I call them, which are defined through a very specific process. In view of the whole composition structure, I place objects into the final sound piece. During the process I make special notations, conceptual diagrams, a combination of travelling sound objects and parameters of live manipulation with the machinery. The performance is not based on rigidly determined structures, which would lead to the mentioned DJ-like method. I think of it as a parallel sound activity carried out through machine management.

So there is room to improvise at a live event?

Of course, there is always room to improvise, as these systems are built on a principle allowing many ways to construct compositions in real time. Although everything depends on a pre-prepared concept of work, there is always a chance to play with technology and execution. This is the real attraction of putting together the whole installation; further contextual possibilities of producing live sound pieces.

A short text accompanying the performance was entirely technician, not aiming to conceptualise the project. Recently the aspect of content, or message, has been very important in the field of broader contemporary art. Is there a content component in your work that you focus on?

My projects of this kind are above all about bringing attention to certain new experimental ways to produce hybrid types of sound and organising the integral compositional structure. It is mostly about the combination of technology and sound impulses. I

made a conscious decision not to bring any additional and straightforward content to this project. Instead, my focus of interest is mostly on the primary nature of the digital or electronic sound, created with the help of technology, which can bring about new ideas and realisation possibilities. This is the entire message I want to pass on. In my past projects such as Error Trash I placed more emphasis on technology and transmissions, decoding, research of information structures. All this is added content. The Hybrid Sonic Machines project is about a very simply organised sound parallel, emerging through an experiment during the performance.

In some of your past activities and performances you included video, i.e. the visual element, using motifs from mass media in the broadest sense of the word. Was your intent to convey, to a greater extent, some kind of ideological message?

I was invited to participate in a performance in the Featured Art Scene exhibition, designed by the Kapelica gallery. This was the first time I saw a large team of Slovenian media artists gathered in a single place, and in my opinion it was a very good exhibition. It felt like this scene had a lot of potential.

Can you compare the setting from Ars Electronica with the one from Viba Film (Arsenal Depo)? The latter seemed optimal for this kind of art.

From my point of view Arsenal Depo was simply exceptional, because it was created in a very special way. It had an approach that was somewhere between production and depot, not conventionally exhibition-like. Maybe this is the reason the integral picture worked really well. ■

eliminate the need for other elements? What technology do you use? Is this widely available equipment?

Cost-wise these are not expensive devices, nor are they very technologically advanced. The important thing is what material or device you want to use for any given representation method.

Technology and its availability therefore make it possible to continue working along these lines with a larger time investment?

Rather than the complexity of technology, the more relevant question in my work is about its structure. I don't make exceptional high-tech big budget creations in the technological sense; I seek emphases on other levels. I believe it's more important what way you want to build the hybridity of the project, an interesting signal flow, which is then put together to make a new entity. So this project doesn't include any high technology units; the machinery is mostly handmade and has a simple structure.

You probably carry out projects in cooperation with people of various profiles. Or do you perhaps design, produce and execute them by yourself? Do you have a team you also work with in making project concepts?

No, I don't have a regular team to work with, but most of my projects are still a product of cooperation. The profile and number of people I work with depend on the given project. I always like to work in a team, as at this level communication brings about a specific line of thought. It is about discussing various creative ways, working with different kinds of people, which generates different kinds of stories.

What influences you? On the one hand there is your formal education in painting, on the other hand there is music. What is your music background?

I've always been interested in, and inspired by digital and experimental music and video production, so this is certainly an important element that connects to the work I do now. As regards painting, this was a parallel course of development. Painting has no influence on what I do now; it is an artistic medium I used to express other ideas. I have always liked working with various media, combining them as well as pursuing them parallelly. Maybe my history in painting shows in the videos I created, but it bears no relation to music or sound.

What is the situation like in the field of the so-called new-media or experimental production in Slovenia? As an author, do you have enough chances to present your work to the public?

I think the network of multimedia centres in Slovenia is wide enough, so if you have an ambition, it's not difficult to show your work in various places throughout Slovenia. From this point of view, the situation is acceptable. Maybe there could be more exchange and goings-on at a local level. Comparing this with my experience from abroad, for instance from London, where I lived for a while, I can say that in a given short and concise period of time there's more going on in media art in Slovenia. In the recent years, especially since the Arsenal Depo exhibition in the Viba Film studio, which was a turning point, this kind of art has held an important part in Slovenia.

Arsenal Depo was a relocation of the project presented at Ars Electronica in 2008. What was your experience of the Ars Electronica festival?

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Conny Blom

Umetniško spodkopavanje uveljavljenih hierarhij Undermining established hierarchies through art

Miha Colner

■ V galeriji Vžigalica se je ob koncu letosnjega januarja odprla samostojna razstava avtorja švedske provenience Connya Bloma, ki je v Ljubljani predstavljal esencialni izsek svojega dosedanjega avtorskega ustvarjanja. Ta, danes 35-letni umetnik skozi svoje delo išče ključna presečišča sodobne popularne kulture in visoke umetnosti ter na metaforičen način vizualne umetnosti razbijajo vzpostavljene hierarhije na tem področju. Njegov ustvarjalni pristop je izrazito angažiran in kritično neizpuren, saj v podtonih posega v različne strukture politične in ekonomske stvarnosti. Glavno vsebinsko ost predstavlja zaštita avtorskih pravic, ki se najmočneje manifestira na področju glasbene industrije in njenih velemehninskih ukrepov za zaščito velikih založniških hiš in ustvarjalcev, ki trpijo pod vsestopnjo brezplačnih vsebin na spletu. Ta zgodba pa tudi v slovenskem okolju korespondira s politiko SAZAS-a, neizprosnega zaščitnika domačih glasbenih elite, pri ohranjanju lastne monopolne pozicije.

Conny Blom se v svoji avtorski poetiki podaja še veliko dlje, saj so avtorske pravice, čeprav izjemno relevantna in ključna problematika korporativnega obvladovanja družbe, zgorji metafora za širše vprašanje vseprisotne kontrole, prisvajanja in privatizacije. Svojo kritičnost ost započi v teritorij velikih multinacionalov, monstrumov brez obrazov, ki si počasi prisvajajo planet in njegove naravne vire. Na razstavi, nasloveni From Above / Od zgoraj, so predstavljena tri dela v različnih medijih, ki ob močni novomednički in tehnološki estetizaciji govorijo zgodbo duha današnjega časa.

Tokrat prvič razstavljate v Sloveniji. Imam prav?

Pravzaprav ne, je pa res, da je to prva večja predstavitev mojega dela. Sodeloval sem že na nekaj video festivalih in nekaj manjših skupinskih razstavah, vendar je res, to je moja prva samostojna razstava v Sloveniji.

Gre za nekakšen pregled vašega novejšega dela. Kaj torej tokrat razstavljate v galeriji Vžigalica?

Razstavljam tri dela, na katerih sem delal po nekaj letih. Razstavljam eno zvčno delo, eno video postavitev in eno fotografsko delo.

Trije različni mediji – verjetno namenoma?

Preprosto so lepo skladali za to razstavo, če upoštevamo prostor in podobno.

Običajno v svojem delu združujete zvok in podobo. Tako imate dela, ki temeljijo na zvoku, video posnetek in fotografije. Za tem se običajno skriva neko močno sporočilo, tokrat avtorske pravice, ki so precej pomembno vprašanje. Sprečilo je obi-

čajno uporabljeno kot nekakšna metafora. Se namenoma izogibate neposrednim sporočilom?

Misljam, da pri mojem umetniškem ustvarjanju ni edini cilj poučevati neposredne politične izjave, saj umenost ni najbolj jasna pri takšnih stvareh. Seveda gre za zanimanje na vizuelnem in estetskem področju. To je tisto, kar je zame relevantno, in zato sem umetnik. Vendar se poleg tega rad ukvarjam s tistem, kar me zadeva, in ena od teh stvari je vprašanje avtorskih pravic, ki se nanaša na divja prizadevanja multinacionalnih, da bi popolnoma obvladovala družbo.

Ce upoštevamo količino dejstev o avtorskih pravicah, je to področje nekako nemogoče obvladovati. Velike multinacionale si kar naprej izmisljujejo nove načine, kako bi ljudi prepravili, da plačajo za določene pravice ali da ne uporabljajo določenih stvari. Če na primer kupiš DVD, te vedno opozorijo: »Piratstvo je zlorčin...«

... poleg tega pa to sporočilo dobis prav vsaki, ko ku-

pi DVD.

Res je tudi, da so avtorske pravice eno najbolj žgočih vprašanj sodobnega sveta. Kdaj ste se začeli ukvarjati s tem vprašanjem in kakšno je bilo vaše izhodišče?

Pravzaprav imam glasbeno podlogo, ne kot glasbeni ustvarjalec, ampak kot zbiratelj obiskurne glasbe. Več let sem delal v prodajalni plošč. To je bilo moje izhodišče, v okviru katerega me je začelo zanimati, kako se je situacija spremnila vzhodno z razvojem glasbe. Različne glasbene zvrsti, kot so jazz, blues in rock, so nastale na podlagi folk glasbe izključno s spošojanjem, poustvarjanjem in preoblikovanjem drugih zvrst. Omenjene zvrsti najbrž danes sploh ne bi ob-

stajale, če jim umetniška svoboda ne bi omogočala, da so uporabljajo druge materiale in jih kombinirajo v nove konstelacije. Moje izhodišče je, da sem pozoren, kako sistem deluje. Za to pa se breva vrniti na začetek devetdesetih, k hip hop in trip hop zasedbam, kot sta Public Enemy in Portishead. Kar so oni tedaj počeli, danes ne bi bilo mogoče brez podpore vodilnih založb. V tem se skriva razlog to, da se povsod pojavljajo sampli enih in istih pesmi, in če zadevo malo razščete, boste opazili, da glasbeniki, ki se pojavitajo v samplih, običajno pripadajo isti založbi kot tisti, ki sample uporabljajo. Ustvarjalni vidik se je transformiral v komercialno samo zato, da ista pesem še enkrat prinese dobitek.

To je torej nekakšna slaba plat globalizacije. Vaše delo 4:33 Minutes of Stolen Silence / 4:33 minut ukrađene tisuće se neposredno ukvarja z avtorskimi pravicami. V tem primeru trdite, da tisina ne obstaja, hkrati pa se postavlja vprašanje, če je možno avtorsko zaščiti tisino.

Danes velja, da je vsaka sekunda posnetega materiala na CD-ju, ki ga izda založba, avtorsko zaščiten. Če je v skladbi pavza, je tudi ta del nje in zato avtorsko zaščiten. Seveda se je absurdno poigravati na mejah razumega, pa vendar, ker si zdaj nemogoče legalno sposoditi katero kolik sekundo posnetega materiala, ne da bi ranjno plačali, meje je potognilo v absurd. Naredil sem torej to, da sem iz pesmi izrezal premore in pavze ter jih sestavil v skladbo, ki je dolga toliko kot legendarni komad Johna Cagea. To je delo, v katerem je pianist za 4 minute in 33 sekund tiho sedel pred klavijrom. Vendar pa ta posnetek seveda ni tih. Ko sem porezal vso glasbo naokrog, je mogče glasnost

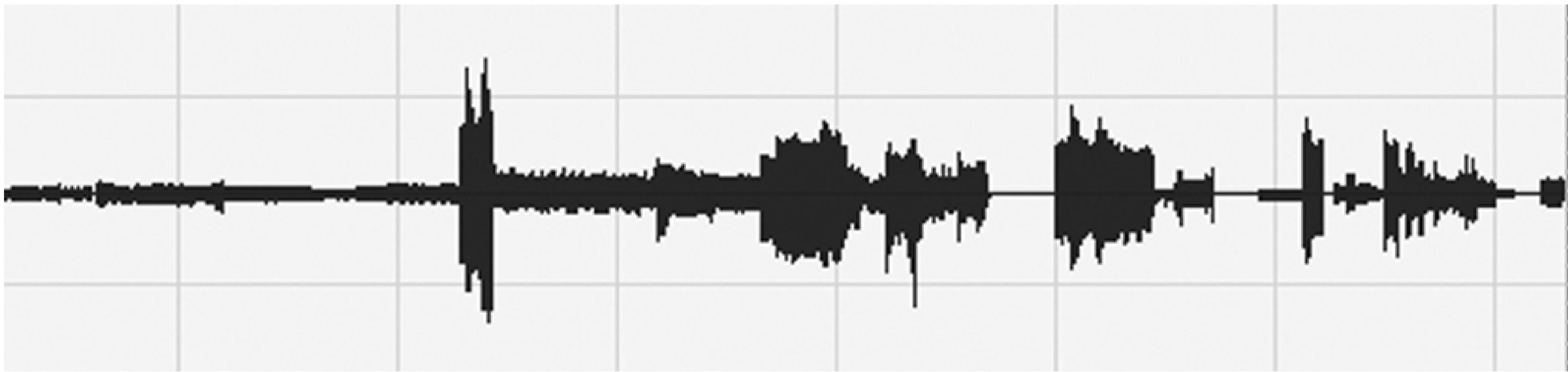
format kasete, je prišlo do bojev med radijskimi postajami in glasbeniki, ki so nastopali v živo. Glasbene založbe je takrat skrbelo, da bo kaseta uničila glasbeno industrijo, ker bodo vsi kopirali glasbo. Upelo jim je obnoviti kasete in vse druge medije, ki bi se jih lahko kakor koli uporabljajo za kopiranje. Ta boj še vedno poteka, ker so vpletene velike količine denarja. Vseeno pa je to vprašanje širše. Ista pravila se uporabljajo tudi za pridobivanje nadzora nad priedelki. V Indiji je neko ameriško podjetje uspelo prevzeti nadzor nad rižem basmati tako, da so riž genetsko spremenili, potem pa ga razširili. Tako jim je uspelo ustvariti riž, ki je bil mnogo močnejši, zato je prodral v druge vrste riža. Tudi ne pridelujev te vrste riža, bo prodril v vaš priedelok in ga obvladal, zato boste čez nekaj časa prisiljeni gojiti riž basmati v bosta zanj morali plačati. Od indijskih priedelovalcev se torej pričakuje, da nekemu podjetju iz Teksasa plačujejo za pridelavo riža. Težava zajema mnogo več kot le glasbeno industrijo. Potem so tu še zdravilne rastline, ki jih gojijo že tisoč let, zdaj pa si različna podjetja prizadevajo pridobiti nadzor nad njimi in tako naprej.

Potem je tu še privatizacija vodnih virov in podobno. Morda je torej glasba le metafora za vsa ta širša vprašanja?

Točno, to je najbolj opazna težava za večino ljudi v Evropi in Zahodnem svetu. Precej dobro jo poznamo, opazili pa smo tudi, da so se določene stvari izborile. To se nam zdi samoumevno. Kot ste sami rekli, jo uporabljajo kot metaforo, za razpravo o širših vprašanjih. To je nekaj, kar vsi poznamo. Vsi vemo da razprave o korporativnih vprašanjih, o piratstvu, prenašanju in internetu.

To je torej nekakšna slaba plat globalizacije. Vaše delo 4:33 Minutes of Stolen Silence / 4:33 minut ukrađene tisuće se neposredno ukvarja z avtorskimi pravicami. V tem primeru trdite, da tisina ne obstaja, hkrati pa se postavlja vprašanje, če je možno avtorsko zaščiti tisino.

Danes velja, da je vsaka sekunda posnetega materiala na CD-ju, ki ga izda založba, avtorsko zaščiten. Če je v skladbi pavza, je



Conny Blom, 4'33 Minutes of Stolen Silence / 4:33 minut ukradene tišine

naviti precej preko stopnje, na kateri so bili zvočniki prej tih, zato lahko slišimo vse, kar je ozadju. Sliši se tone, ki še vztrajajo, pa koga, ki se premika po prostoru, ali preprosto različne nivoje elektronske harmonije v snemalni opremi. To se dejansko sliši v tem delu.

Se s tem še vedno krši zakon o avtorskih pravicah?

Ste se tem uspeli izogniti?

Bolj kot ne gre za šalo, razvipočlo šalo, ki izizza zakon. Seveda ne more nikoli ničesar prepozнатi svoje tišine in zahtevati pravice za to. To je način, da opozorim na vprašanje, ampak na humoren način, hkrati pa se pojigravam s skladanjem. Zdi se mi super.

Vizualna umetnost je področje, kjer je navezovanje nekaj povsem običajnega in tu je skoraj nemogoče opustiti ali prepozdati uporabo posnetkov ali podob v novih povezavah. Obstaja kakšen poseben zakon glede avtorskih pravic na področju vizualne umetnosti?

Seveda obstaja. Pomembno je le v primerih, ko nekdo, ki mu ni vseeno, uspe takšno delo videti. Če narišete Miki miško in to opazi družba Walt Disney, boste lahko imeli težave. Če pa narišete Miki miško in jo razstavite v lokalni galeriji, daleč stran od Disneyeve korporacije, se najverjetneje ne bo zgodilo nič. Seveda se zakoni od države do države razlikujejo, vendar pa je v splošnem v državah članicah EU stanje trenutno podobno. Vedno gre v osnovi za to, kdo ima več denarja. Na Švedskem je bilo več primerov fotografov in različnih podjetij, ki so hoteli sprožiti sodne postopke proti umetnikom, ki so slikali na podlagi določenih fotografij. Do zdaj se je vedno končalo v dobro umetnikov. Po drugi strani pa so zaključki v Kanadi in ZDA ravno nasproti. Seveda, če imate dobrega odvetnika, se bo vedno končalo tako, da se bo umetnik odločil, da ne razstavi določenega dela, pa bodo vsi srečni in si segli v roke. Običajno se začne s pismom, s katerim vas posvarijo, če razstavite ali javno predstavite določen material, bodo začeli s postopkom. Umetnik, ki je na vpadno revniji, se je prisiljen umakniti.

Zelo zanimivo. Moram reči, da v Sloveniji ne poznam nobenega primera, vendar se zdi, da se v državi z nerazvitim sistemom umetnosti kaj takšnega ne bi nikoli zgodilo.

Morda zdaj še ne, vendar sem prepričan, da se bo.

Kaj pa na Švedskem, imate kakšne posebne primere?

Bilo je več primerov, vendar smo imeli tudi tako imenovani precedens. Tam je prišlo do sojenja, primer je bil zaključen in od tedaj se kot vzorec uporablja za podobne primere. Če gre za podobno situacijo, sploh ni treba iti na sodišče. Če je primer prvič opuščen, se mu sodišče ne bo več posvečalo. Potem pa smo imeli na Švedskem še primer umetnika, ki je dejansko kopiral drugega umetnika, vendar je ob tem komentiral in

preizplaševal tega drugega, ki je sicer mnogo uglejnješi in starejši od prvega. Ta je hotel tožiti, vendar je bilo odločeno, dokler gre za umetnika, ki opravlja svoje delo, ta delu doda svoj lasten umetniški pristop, kar pomeni, da ne gre več za isto delo. Takšno mišljene je precej napredno in odločitev je pravilna, ker gre ravno za to. Tudi če umetnik le ponovno uporablja isti material, vsakič pove drugačno zgodbino.

Kaj pa Bunny Project / Projekt zajček? Zdi se, da gre še za eno metaforo problema avtorskih pravic, vendar ga tu ne razstavljate.

Na otvoritvijo bodo začasno predstavljeni odlomki iz Projekta zajček, vendar samo v času otvoritve.

Projekt zajček je projekt v razvoju, ki vključuje različne performance in javne akcije. Lahko poveste več o njem?

Pri meni se je začelo na zelo osnovnem nivoju, ko sem opazil, v koliko situacijah v mojem življenju, pomembnih situacijah, ljubezenskih razmerjih, pri samomoru mojega prijatelja, v različnih situacijah, povezanih z osebnimi vrednotami, so se pojavljale podobe zajcev. Nekdaj je imel tetovažo zajca, nekdo drug je izdeloval majhne skulpture zajčkov, in bilo je res hecno, kako so se nenadoma povsod pojavljali ti zajci. Namesto da bi bil razumski, sem se odločil za obratno možnost, namreč, da bom paranoičen, in se odločil, da to nekaj pomeni. Tako sem začel preucavati fenomen zajca, tako v kulturni zgodbovini kot v psihologiji. Dejansko sem se učil o zajcu. Med preucavanjem sem naletel na dejstvo, da najbolj severne populacije evropskega divjega kanca živijo v kraju po imenu Hisingen, ki leži blizu švedskega kraja, kjer sem takrat živel, samo malo proti severu. Tako sem živel le nekaj kilometrov stran od teh kuncov in odločil sem se, da jih grem poiskat. Odprial sem se na nekakšen safari in na igrišču za golfa našel kuncje luknje. Tu se je začel moj projekt.

Moral sem spodbujati tiste kunce, ke so kopali luknje in spodbukovali igrišče za golf. Seveda je golf zbabava višjega razreda, zato so ti kunci postali nekakšen podtalni upor. Če imajo dobre pogoste za življenje, se zelo hitro množijo in lahko popolnoma zavladajo področju. Ko so v 19. stoletju kunce uvozili v Avstralijo zaradi lova in jih spustili na nekaterih posestvih angleških gospodarjev, so se v nekaj letih namnožili na deset tisoč. To je vodilo v problem na nacionalni ravni, saj so kunci del Avstralije praktično spremenili v puščavo. Mnoge druge vrste so izumrle. Ko sem torej našel te kunce na igrišču za golf, sem jim seveda moral pomagati in začel sem jima nastavljati korenčke, da bi jih spodbudil, naj nadaljujejo s podtalnim uporom in uničujejo igrišče za golf. To je bilo torej jedro projekta.

Bral sem o vaših korenčkih bombah in o precej bizarni situaciji, do katere je prišlo na Švedskem.

To delo sem nekajkrat izvedel in enkrat se je to zgodilo med otvoritvijo novega muzeja za umetnost v nekem švedskem mestu. Povabili so me, da izvedem performans, v katerem uporabljam te šope korenja, povezane z budilko in modrimi žicami. Videti so bili kot nekakšne bombe iz risank, kot iz tistih o Cestnem dirkaču ali Zajcu Dolgovlju. Te »bombe« sem namestil okrog muzeja in potem bi kulturna ministrica moralna spregovorila na otvoritvi, vendar je odklonila, če pustimo, da se moj performans nadaljuje. Po tem me je švedska tajna policija obvestila, da moram zapustiti lokacijo, čeprav me je tja povabila galerija. Čez eno leto so me iz drugega muzeja, kjer so slišali to zgodbino, najeli, da performans izvedem na festivalu na prostem. Vnaprej so stopili v stik s policijo in jih obvestili o korenčkih bombah ter jim pokazali slike, kako je vse skupaj videti, vendar se je policija odločila med otvoritvijo zaseči nekaj skulptur in obstajala je možnost, da bi tožili muzej, ki je vse skupaj organiziral. Nič posebnega se ni zgodilo. Korenčke sem dobil nazaj čez kaj tednov. Prepariral sem jih v alkoholu in zaradi policijskih posegov so dobili novo konotacijo.

Rad bi, da nam poveste več o projektu Desensitizer / Desenzibilizator. Ta posebej izstopa v vašem opusu, ker se v njem na poseben način ukvarjate z množičnimi medijimi, in sicer z uporabo tisoče podob, vzetih iz nasilnih filmov.

To delo je s svojim črkovanjem povzročilo mnogo problemov, včasih tudi meni. Za ta film sem izbral nasilne podobe iz nasilnih filmov, jih izrezal in združil v desetiminutovsekvenco, v kateri se vsako sekundo prikazuje 24 podob. Te se vrtijo tako hitro, da posameznih podob ne morete razločiti, kar se navezuje na mit subliminalnih sporočil v filmih, na poskus, ki ga je v petdesetih Coca Cola izvajala na področju filma, ko so v različni sekvenci v filmih vstavljali podobe streljenic coca-cola, samo zato, da bi videli, če s tem lahko ljudi pripravijo do tega, da bi jo bolj kupovali. Navezuje se torej na to, kjer pa raziskuje nasilje v zabavni industriji. Okrog leta 1980 je v Veliki Britaniji, pa tudi na Švedskem, potekala velika razprava o nasilju v filmih in veliko nasilnih filmov so prepovedani, vendar so zdaj večinoma spet dovoljeni. Pri tem opazimo, da je tisto, kar danes prikazujejo v povprečnih kinematografi, precej bolj nasilno kot filmi, ki so bili takrat prepovedani. Ke sem izrezoval sličice, sem opazil, kako so novejši filmi, recimo Tarantinovi, precej nasilnejši od legendarnih grozljivk, kot sta Cannibal Holocaust in From the Flesh Eaters. Takšne filme so snemali kot šokantne in groteskne ob koncu sedemdesetih in v začetku osemdesetih. Nasilje, ki sem ga zaznal pri shranjevanju nasilnih prizorov, je danes v filmih za zabavo precej bolj prisotno kot je bilo tedaj.

Vražanje pa je, če konzumiranje nasilja iz industrije zabave vpliva na ljudi. To delo v formatu video torek govorji o subliminalnem nasilju, ki mine tako hitro, da

ne moremo zaznati posameznih prizorov, vendar smo na sekundo izpostavljeni 24 umorom.

Ko sem bral o tem delu, sem se najprej spomnil na sceno iz filma Peklenška pomaranča, v katerem znanstveniki poskušajo nasilnega tipa ozdravitv z nasiljem. Ste to imeli v mislih?

Sveda je to očitna referenca, vendar gre razprava občajno v smer, da zaradi nasilnih prizorov nismo toliko prestrašeni, kot nas odvraca samo dejanje. Vendar je referenca očitna, ko si trdno privezan pred zaslonom, na katerem se prikazujejo enormne kolичine nasilja. Še en film, ki mi je služil kot navdih, je Maratonec, v katerem Dustin Hoffman izraščajo in mučijo na zozdravniškem stolu.

To je torej razlog, da je zozdravniški stol del na-mestitve?

Tako je. Pravzaprav sem bil precej prepričan, da je bil v prizori v filmu Peklenška pomaranča Malcolm McDowell privezan na zozdravniški stol, dokler nisem film gledal še enkrat in končno ugotovil, da se prizor odvija v majhnem kinu in je bil preprosto privezan na kinematografske stole. Ta dva filma sta vsekakor vplivala na to, kako sem oblikoval to delo.

Ce se vrnm k vprašanju avtorskih pravic, kako ste se izognili temu dejstvu konkretno pri delu Desenzibilizator, kjer ste uporabili vse možne posnetke, ki ste jih našli?

Vsek Lahko v teh prizorih poskuša prepoznavati karkoli. Vendar pa običajno ni dovoljeno uporabiti českarkoli, kar bi kdo lahko prepozna, in tu je nemogoče prepoznavati posamezne prizore. Bolj gre za učinek prizorov, ki so prikazani, kot da dejanske prizore. Tu imamo 24 sličic na sekundo. Oko ni sposobno, da bi v takšnem zaporedju dejansko kaj prepozna. Bolj gre za nekakšen morfij ali zabrisano sliko. Veste, kaj se dogaja, vendar ne morete videti posameznih prizorov.

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A solo exhibition by the author of Swedish origin Conny Blom opened in end January in Vžigalica Gallery, Ljubljana, presenting an essential part of his creative work so far. In his work, the 35 years old artist seeks key intersections of contemporary popular culture and high art, using the metaphorical method of fine art to shatter the hierarchies established in the field. His creative approach is extremely committed and critically relentless, its subtones reaching into various structures of political and economic reality. As regards contents, his main critical point is the increasingly pronounced – also in Slovenia – copyright protection, which is manifested most strongly in music industry, within its vehement measures to protect major labels and artists suffering due to the general availability

of free contents in the Internet. This story also corresponds to the policy of the Slovenian association SAZAS, a relentless custodian of the domestic music elite, seeking to maintain its monopolistic position.

In his original poetics, Conny Blom ventures much further, as copyright, although an extremely relevant and seminal issue of corporatist command of the society, only serves as a metaphor for the wider issue of omnipresent control, appropriation and privatisation. He has directed his critical point into the territory of large multinational corporations, faceless monsters that keep appropriating the planet and its natural resources. The exhibition titled From Above features three works of different media, telling the story of the current zeitgeist supported by strong aesthetics of new-media and technology.

This is your first time showing in Slovenia. Am I right?

Actually not, but it is true that this is the first major presentation of my work. I've been participating in some video festivals and some minor group shows, but it is true, this is the first solo exhibition in Slovenia.

It is some kind of overview of your recent work. So, what are you showing this time here in Vžigalica Gallery?

I am showing three pieces that I spent a couple of years working on. I am showing one sound piece, one video installation and one photographic work.

Three different media – intentionally probably?

It just fitted together well for this exhibition, considering the space and everything.

Usually you combine sound and image in your work. So you have sound based works, videos and photographs. There is usually some strong message behind that, in this case copyright, which is currently quite an issue. Usually this message is used as some kind of a metaphor. Do you intentionally avoid direct messages?

I think my only goal with my artwork is not to emphasize direct political statements because art is probably not the clearest way to do that. Of course, there is an interest at the visual and aesthetic levels. This is really relevant for me and that's why I am an artist. But besides that I like to work on the things that concern me and one of these things are copyright issues relating to how multinational companies are trying fiercely to get the complete control of the society.

With all the facts about copyright, the issue is somehow impossible to control. Large multinational companies keep inventing new ways to persuade people to pay for certain copyright or not

to use certain things. So, if you buy a DVD there is always the message »Piracy is a crime... ...also if you buy a DVD you need to see that message every time.

And it is true copyright is one of the most relevant issues of today's world. When did you start working on this issue and what was your starting point?

Actually I have a background in music, not as a maker of music, but as a collector of obscure music. I was working in a record store for many years. This was my starting point where I got the interest in how the situation has changed with the development of music. Various music styles like jazz, blues and rock have been created entirely by borrowing, recreating and transforming other genres from folk music. The genres mentioned would not possibly be able to exist at all today if they didn't have the artistic freedom in using other materials and combining them in new constellations. That's my starting point, noticing how the system works. For that we need to go back to the early nineties, to hip hop and trip hop bands like Public Enemy and Portishead. What they did then wouldn't be possible to do today without having major labels behind them. That is also why samples of the same songs are used over and over again and if you do a little bit of research you will notice that the sampled artists usually belong to the same record label as the artists sampling. The creative aspect has transformed into commercialism, just to earn money with the same song for the second time.

How much have these things changed from the early nineties until now? When did it all start with this dictio of copyright?

But of course it was much earlier. There were the battles between the radios and live musicians when the cassette format appeared. At that time record labels feared that it would destroy the music business because everybody would be copying the music. They managed to impose taxes on cassettes and on all other media that could be used to copy something. The battle is still being fought because there is a lot of money in it. But there is also a larger issue. The same rules are also applied to acquire control over crops. In India there was an American company that managed to get control over the basmati rice by manipulating the rice genetically and then spreading it. So they managed to produce rice that was much stronger and it has been infiltrating to other rice species. So, even if you are not growing this particular rice it will infiltrate your crop and take over and after a while you will be persuaded to grow basmati rice and therefore you need to pay for it. Indian farmers are therefore supposed to pay to this company in Texas for growing rice. It is thus a much bigger issue than just the music industry. And there are medical plants that have been

»Moje izhodišče je, da sem pozoren, kako sistem deluje.«

»That's my starting point, noticing how the system works.«

grown for thousands of years and various companies are trying to take control over it and so on.

So, you are also dealing with privatizing of water resources and so on. Maybe the music is then a metaphor for all these bigger issues?

Exactly, it is the most obvious issue for the majority of the people in Europe and in the Western world. We know it fairly well but we have noticed that things have been fought. It is obvious to us. It is used, as you said, as metaphor. It is used to discuss bigger issues. It is something everybody knows about. Everybody knows about the discussions on corporate issues, on piracy, downloading.

So, this is somehow the bad side of globalization. Your work 4:33 Minutes of Stolen Silence is dealing directly with copyright. In this case you are stating that silence does not exist, but on the other hand, is it possible to copyright the silence?

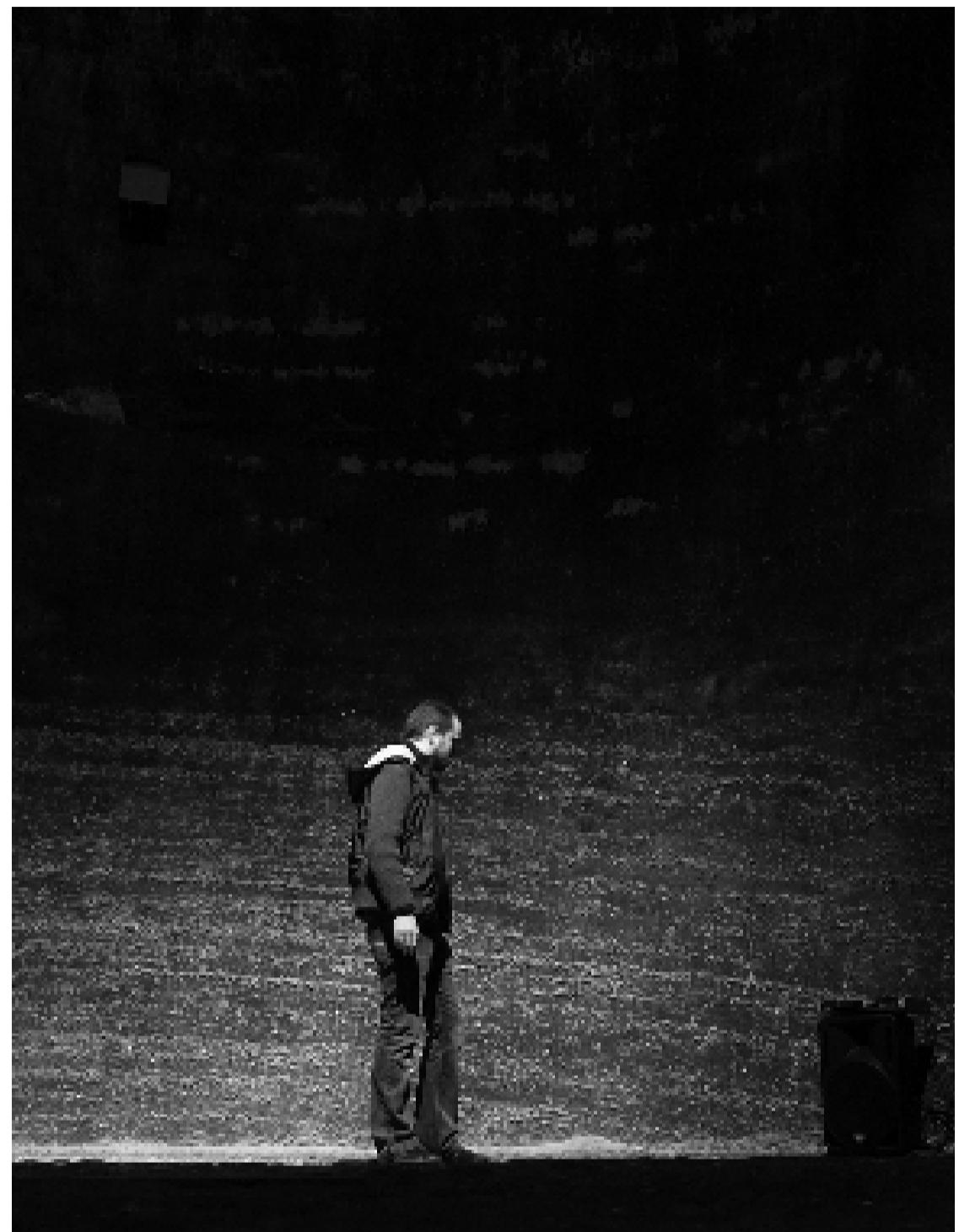
As it is nowadays, every second of recorded material on a CD issued by a record label is copyrighted. If within a composition there is a pause, the pause is also part of the composition and therefore it is copyrighted. Of course it is absurd playing on the edges of the reasonable but since it is now impossible to borrow any second of recorded material legally without paying for it all this took me to absurdity. What I have done is cut out the breaks and pauses from the songs and put them together to a composition of the same length as John Cage's classic. This is the piece where the pianist sat quietly before the piano for the duration of 4 minutes and 33 seconds. But this recording, of course, is not silent. Now that I have cut away all the music around it, it is possible to crank up the volume way beyond where the speakers were bare before, so we can hear the things behind the background hits. There are tones lingering or somebody moving in the space or just different layers of electronic harmony from recording equipment. That is actually being heard in the piece.

Is that still against the copyright law? Did you manage to avoid it?

It is more or less a joke, a notorious one and teasing the law. Of course nobody would be ever able to identify their silence and claim the rights for it. It is just a way to touch upon the subject, but at a humorous level and at the same time playing with the composition. I think it is great.

Visual arts are the field where referring is something completely normal and it is almost impossible to abandon or forbid the use of footage or images in new constellations. Is there a specific law for copyright in the field of visual arts?

There is, of course. It only matters in cases when somebody who cares about it manages to see it. If you are painting Miki Mouse and Walt Disney Company gets to see it, then you may have problems. But if you are



Conny Blom, The Complete Beatles / Celotna diskografija Beatlov

painting Miki Mouse and exhibit it in a local gallery, far away from Disney Corporation, then most probably nothing will happen. Of course laws vary from country to country but in general in EU Member States it is fairly similar now. It is always basically about who is having the most money. In Sweden there were several cases of photographers and different companies trying to start legal proceedings against artists that painted based on a particular photograph. So far it has always ended in favour of the artist. On the other hand in Canada and the USA just the opposite conclusions have been happening. Of course, if you have a good lawyer it will usually end with the artist deciding that he will not show a particular piece and everybody would be happy and shake hands. Usually it starts with the letter stating that if you exhibit or present this material publicly then they would press charges. The artist, who is usually the poorer person, would be forced to withdraw.

This is very interesting. I must say that I don't know a single case in Slovenia, but in the country with an underdeveloped art system it seems that something like that would never happen.

Not yet, maybe, but I think it is coming.

What about Sweden, do you have any particular cases?

There have been several cases, but there was also this so-called precedent. So, there was a trial, the case was settled and that is then used for further similar cases as an example. So, it would not even need to go to court if it was too similar to that. If it was dismissed for the first time, the court won't deal with it again. And there has been such an issue with an artist in Sweden who actually copied another artist but doing so he also commented on him and questioned this other artist, who is much more established and

older. He wanted to press charges but it was decided that as long it is an artist doing the work it means that he added his own artistic levels to the piece, which means that it is no longer the same piece. This is fairly forward-thinking and the correct decision because it is like that. Even if the artist is re-using the material he is always telling a different story.

What about the Bunny Project? It seems to be another metaphor for copyright issues, but you are not showing it here.

During the opening, there will be temporary appearances from the Bunny Project but it will only be here for the opening.

Bunny Project is an ongoing project with various performances and public actions. Can you tell more about that piece?

It started out with me on a very personal level, noticing how in many situations in my life, important situations, love affairs, the suicide of my friend, different situations regarding personal values, there were those images of rabbits. One person had the tattoo of a rabbit, another person was producing small sculptures of rabbits and it was just funny how this rabbits were suddenly popping up out of everywhere. Instead of being rational I decided to be the opposite, to be paranoid and I decided that there is something here. So, I started studying the phenomena of the rabbit, both in cultural history and psychology. I was actually learning about rabbits. During the studies I stumbled upon the fact that the most northern population of European wild rabbit, the regular grey rabbit, live in a place called Hisingen, just north of the town when I was living in Sweden at that time. So, I was just a couple of kilometres away from those rabbits and I decided to go find them. I went on this sort of safari and I discovered rabbit holes at the golf



Conny Blom, Bunny Project / Projekt zajček

course. Here the project started. I needed to encourage those rabbits because they were digging holes and undermining the golf course. Golf of course being upper class entertainment, those rabbits became some kind of underground resistance. If they have good living conditions, they multiply very quickly and they can totally dominate the area. When those rabbits were imported to Australia for hunting purposes in 19th century and let loose on some of the English landlord properties, they multiplied in ten thousands in a couple of years. It became a nationwide problem, because rabbits basically turned one part of Australia into a desert. Many other species died out. So, finding those rabbits in the golf course, of course I needed to help them and I started to put out carrots to encourage them to continue their underground resistance destroying the golf course. So, this was the core of the project and it was later developed in different stories.

I read about your carrot bombs and there was quite a bizarre situation in what was happening in Sweden.

I first did this piece for a couple of times and once it was done during the inauguration of a new art museum in a Swedish city. I was invited to do the performance where I am doing those bunches of carrots put together with alarm clock and blue wires. It looked like some kind of cartoon bombs like in the Roadrunner or Bunny Rabbit movies. I placed those »bombs« around the museum and then at the inauguration the cultural minister was supposed to speak but she refused to hold a speech if my performance was allowed to continue. After that the Swedish secret services informed me that I needed to leave the premises even though I had been invited by the gallery. One year later, another museum having heard this story commissioned me to do the performance for an Open Art Festival. They contacted the police in advance

»Naredil sem torej to, da sem iz pesmi izrezal premore in pavze ter jih sestavil v skladbo, ki je dolga toliko kot legendarni komad Johna Cagea.«

»What I have done is cut out the breaks and pauses from the songs and put them together to a composition of the same length as John Cage's classic.«

movies were made to be shocking and grotesque in the late seventies and early eighties. The amount of violence that I noticed when saving violent scenes is much more present in common entertainment movies today than it was back then. The question is, does the consumption of entertainment violence affect people. Therefore this video piece speaks about the subliminal violence elapsing so quickly that you cannot see the individual scenes but you are exposed to 24 murders per second.

When I was reading about this work, my first reference was the scene from the film Clockwork Orange, where scientists tried to heal a violent guy with violence. Did you have this in mind?

It is of course an obvious reference, whereas the debate usually goes into the direction that violent scenes make you less scared, that you are rather repulsed by the act. But it is an obvious reference, being strapped down in front of a display showing an enormous amount of violence. The other film that also served as the inspiration was The Marathon Man where Dustin Hoffman is being interrogated and tortured in a dentist chair.

So, that's why the dentist chair is part of the installation?

Yes. I was actually quite convinced that Malcolm McDowell was strapped in a dentist chair in the scene of Clockwork Orange until I re-saw it and actually realized that it was in a small cinema, that he was just strapped down to cinema shells. Those two movies definitely inspired the way of presenting this piece.

If I go back to the copyright issue, how did you avoid that fact with this particular piece, with Desensitizer, where you have used all the footage you found?

Anyone can try to identify anyone of these scenes. However, usually you are not allowed to use anything that anybody could identify and here it is impossible to identify individual scenes. It is more about the effect of those scenes that are displayed than the actual scenes. It is 24 images per second. The eye does not have the capacity to actually identify anything in such a sequence. It is more a kind of morphine or blur. You know what is going on, but you cannot see the individual scenes. ■

Zgolj fotografija?

Gábor Kerekes in Branko Lenart
v galeriji Photon

Photography only?
Gábor Kerekes and Branko Lenart in Photon Gallery

Dejan Sluga

Galerija Photon – Center za sodobno fotografijo iz Ljubljane predstavlja in promovira avtorsko fotografijo, ki nastaja pretežno na področju Srednje in Jugovzhodne Evrope. Programski koncept obravnava fotografijo izključno kot umetniški medij, tehnično reprodukcijo podob pa pojmuje širše, zato program vključuje tudi video umetnost. Tako zastavljen programski profil sta že v začetku leta pomembno zaznamovali razstavi Madžara Gáborja Kerekesa in avstrijskega Slovencega Branka Lenarta. Gre za mednarodno uveljavljeno avtorijo, ki sta v treh, štirih desetletjih ustvarila prepoznavne opuse, v svojih okoljih prispevala k etabirjanju fotografije kot legitimne umetniškega medija in z originalnimi pristopi širila vizualno izkušnjo. Razstavi v galeriji Photon sicer nista bili preglejni, vendar sta ponudili širši vpogled in soočenje z bistvenimi principi njunega ustvarjanja, obenem pa ponovno sprožili tudi bolj splošna vprašanja o razvoju in sedanji poziciji t.i. umetniške fotografije v širšem polju sodobne umetnosti.

Gáborja Kerekesa (r. 1945) so že na začetku fotografike kariero zanimali predvsem tehnični vidiki fotografije, nekaj let je deloval kot profesionalni reportažni fotograf, nato pa se je usmeril zlasti v raziskovanje relacij med fotografijo in znanostjo. Kerekes slovi kot natančen raziskovalec foto-tehnične zgodovine, ki spaša zdavnaj opuščene postopek z najnovješo tehnologijo. Veliko eksperimentira s tehničnimi aspekti in tehnološkimi postopki, pri čemer uporablja diapazon tehnik od kamere obscure do veliko-formatnih kamer in optično-znanstvenih orodij. V seriji Over Roswell (2002–2005), je na primer uporabil sodobno tehnologijo, ki kombinira satelitske posnetke, manipulacijo na računalniku in klasične fotografike postopke. Izbrani motiv raziskuje s pomočjo računalniškega programa USA Photomap (v konkretnem primeru gre za vesoljske posnetke ameriškega mesteca Roswell in njegove neposredne okolice), s postopkom screen-shot dobi želene slikovne izseke, ki jih nato dalje obdelava v analognem postopku. V tej fazi je Kerekes na nek način »retro-inovativens«; v obujanju nekdanjih kemijskih postopkov razvijanja podobe na različnih nosilcih je vnesel izjemno kreativnost in celo izumljanje popolnoma novih postopkov (antrakotipija, argentotipija itd.), zaradi česar slovi kot pravi foto-alkimist.

Kerekesov opus že na prvi pogled nima veliko opraviti s sodobnimi trendi v fotografiji. Njegova dela so koncipirana kot serije posameznih fotografij, ki so pra-

viloma narejene kot kontaktni printi, se pravi, da ohranljajo dimenzije primarnih slikovnih nosilcev. Kljub temu, da so narejene v črno-beli tekniki, so fotografije barvne, saj v postopkih razvijanja avtor uporablja različne kemijske substance kot barvila. Znanost je tako predmet (motiv in tema) Kerekesovih fotografij, kot je »znanstveni način, kako se loteva fotografije. Njegove fotografije ne pripovedujejo zgodb in ne izražajo čustvenih stanj, vendar tudi niso v funkciji »zgolj« dokumentiranja. Ne fotografira ljudi, ko pa jih, so to zgolj telesa oziroma deli teles (serija Human Bodies). Zvezde, Kamenje, Kemija, Elektrika itd. (nazivi serij) kot poligon za raziskovanje. Seveda Kerekes ni znanstvenik, pač pa fotograf, njegove raziskave niso v funkciji naravoslovnih odkritij, pač pa raziskuje možnosti drugačnega vizualnega zaznavanja sveta okrog nas, obenem pa raziskuje medij fotografije. Njegovi predmeti raziskav zato niso upodobljeni predmeti, ti so pripomemek pri izumljanju novih svetov ali še bolje raziskav možnosti nastanka drugačnih svetov, da se Kerekes vrati h koreninam fotografije, da bi odkril njeni prvotno naravoslovno-raziskovalno funkcijo, tako z izbiro opazovanega objekta ali fenomena kot izbiro orodja. Z neobičajno izbiro motivov in njihovo obravnavo, kjer preigrava cel register skoraj dvestoteleno zgodovine fotografije, Kerekes ustvarja specifično kodificiran fotografski jezik, ki kliče po drugačni interpretaciji; ob njegovem opusu se zdijo oznake kot »umetniška« ali »avtorska« fotografija preprosto nezadostne. Zdi se, kot da nas Kerekes sili, da se ponovno vprašamo o bistvenih lastnosti Fotografije, o ontoloških značilnostih tega medija, zlasti in v kolikor gre za njegovo kreativno rabo v najširšem pomenu besede!«

Tudi razstava Branka Lenarta (r. 1948), ciklus Hand:Work, stoji v posebnem razmerju tako do zgodovine umetnosti kot do zgodovine fotografike medija. Serija kot neke vrste »work in progress« nastaja že od srede 70-ih, ob sicer stalno prisotni socialno-dokumentarni dimenziji njegovega dela pa predstavlja zgodnji in še zmeraj aktualni zastavek v smeri konceptualne linije ustvarjanja. Lenart je po osebностi plati precej drugačen od samotarskega Kerekesa, zato ne čudi, da pretežni del njegovega opusa zavzemajo drugačne teme kot pri madžarskem kolegu. V glavnem je zmeraj upodabljal ljudi, v seriji Hand:Work pa je ospredje postavil sebe oziroma lastno telo kot konstitutivni element konstruirane fotografiske podo-

be. Gre za delo avtorja, ki obvlada aparatus fotografije, in ki zato lahko preigrava postopke in orodja, se na osnovi tega obrne k drugim umetniškim praksam in jih vključuje v svoje delo.

Lenart velja za pionirja »graške foto šole«, skupine avtorjev okoli galerij Forum Stadtpark ter Fotogalerie im Schillerhof, ki so jo poleg njega sestavljali še Manfred Willmann (kasneje ustanovitelj Camera Austria), Seichi Furuya, Norbert Nestler drugi. Je torej eden od tistih, ki so sredi 70-ih pognali nov, odločilni krog za priznanje umetniške fotografije v tej regiji (in s tem precej vplivali tudi na posamezne in trende v Sloveniji). Preizprševanje statusa fotografije in eksperimentiranje z medijem je bilo del ustvarjalnega miljeja, v katerem se je avtor formiral, obenem pa je Lenart z raziskovalnimi nemiri vnašal v lastno delo popolnoma specifične poudarke. Pri tem velja na prvi mestu omeniti vpliv dadaizma in surrealizma, ki sta mu takrat v opusu Mana Raya in René Magritta verjetno predstavljala najrelevantnejšo umetniško inspiracijo. V seriji Hand:Work je tako ohranjen osnovni dadaistični princip jukstapozičiranja slikovnih in tekstopisnih elementov, pri čemer je tekst najprej prisoten kot pomensko-razlagalni komentar, kasneje pa postane integralni del vseake fotografije.

Vendar je v seriji Hand:Work z vidika sočasnosti aktualnih umetniških naziranj pomembnejši aspekt konceptualnosti in performativnosti tega dela. V okviru gibanja Fluxus in v opusih nekaterih avtorjev kot so bili Jan Dibbets, John Baldessari ali Dennis Oppenheim, je »konceptualna fotografija« že od konca 60-ih uvajala intrigante pristope v umetniško prakso. Fotografsko dokumentiranje happeningov in zgodnjih body-artistov pa je počasi peljalo celo v osamosvajanje novega žanra, ki zadnja leta z Marino Abramovič ali Irwini predstavlja pomemben del »umetnosti, ki uporablja fotografijo«. V istem času, ko je začela nastati serija Hand:Work, se je v različnih impersonacijah pred kamero postavila Cindy Sherman, katere delo postane eden temeljnih kamnov avtorske fotografije. Zato je v kontekstu omenjenega časa Lenartova gesta, s katero svoje telo na inovativen način vpelje v sliko, vsekakor potrebitno videti kot suveren prispevek avtorja, ki radikalno prelamlja s konvencionalno prakso modernistične fotografije. O performativnosti v fotografiji lahko deloma govorimo še ob njegovi seriji Presenting Photographers, konceptualno razmišljanje pa odražajo vsaj še serije Mirrorgraphs ali



Branko Lenart, The Desert Seen / Videna puščava, 2008

the current position of art photography in the realm of contemporary art.

Gábor Kerekes (b. 1945) was initially interested above all in technical aspects of photography. For several years he worked as a press photographer, and later turned to researching the relation between photography and science. Kerekes is known as a meticulous researcher of photo-technical history, which merges the long-abandoned procedures with the latest technological innovations. He likes to experiment with technical aspects and technological procedures, using a wide range of techniques from the camera obscura to large-scale cameras and optical scientific instruments.

In his series Over Roswell (2002–2005), Kerekes uses state-of-the-art technology that combines satellite images, computer manipulation and classic photo procedures. He explores the chosen areas (in this case satellite images of the US town of Roswell with its surroundings) with the help of the computer programme called USA Photomap, uses screen-shot to get the desired image cuts, and applies analogue procedures to process them. In the last phase, Kerekes is »retro-innovative« in a way. In reviving old chemical processes of developing images in various media he is extremely creative, inventing some completely new procedures (antrakotipija, argentotipija etc.). In the eyes of many this makes him a true photo-alchemist.

The exhibition by Branko Lenart (b. 1948), the Hand:Work series, bears special relation to both history of art and history of the photographic medium. As a kind of »work in progress«, the series has been taking shape since mid 70's and represents an early and a still relevant step in the direction of a conceptual line of artistic endeavour within the otherwise constantly present social and documentary dimension of his work. As a character, Lenart is quite different to the solitary Kerekes, which is why it comes as no surprise that large parts of his body of work deal with a different subject matter than the work of his Hungarian counterpart. Although he usually portrays other people, in the Hand:Work series the focus was on himself, his own body as the essential element of the constructed photographic image. This is the work of an author who has mastered the apparatus of photography and can therefore play with processes and tools, turn to other art techniques and incorporate them in his work.

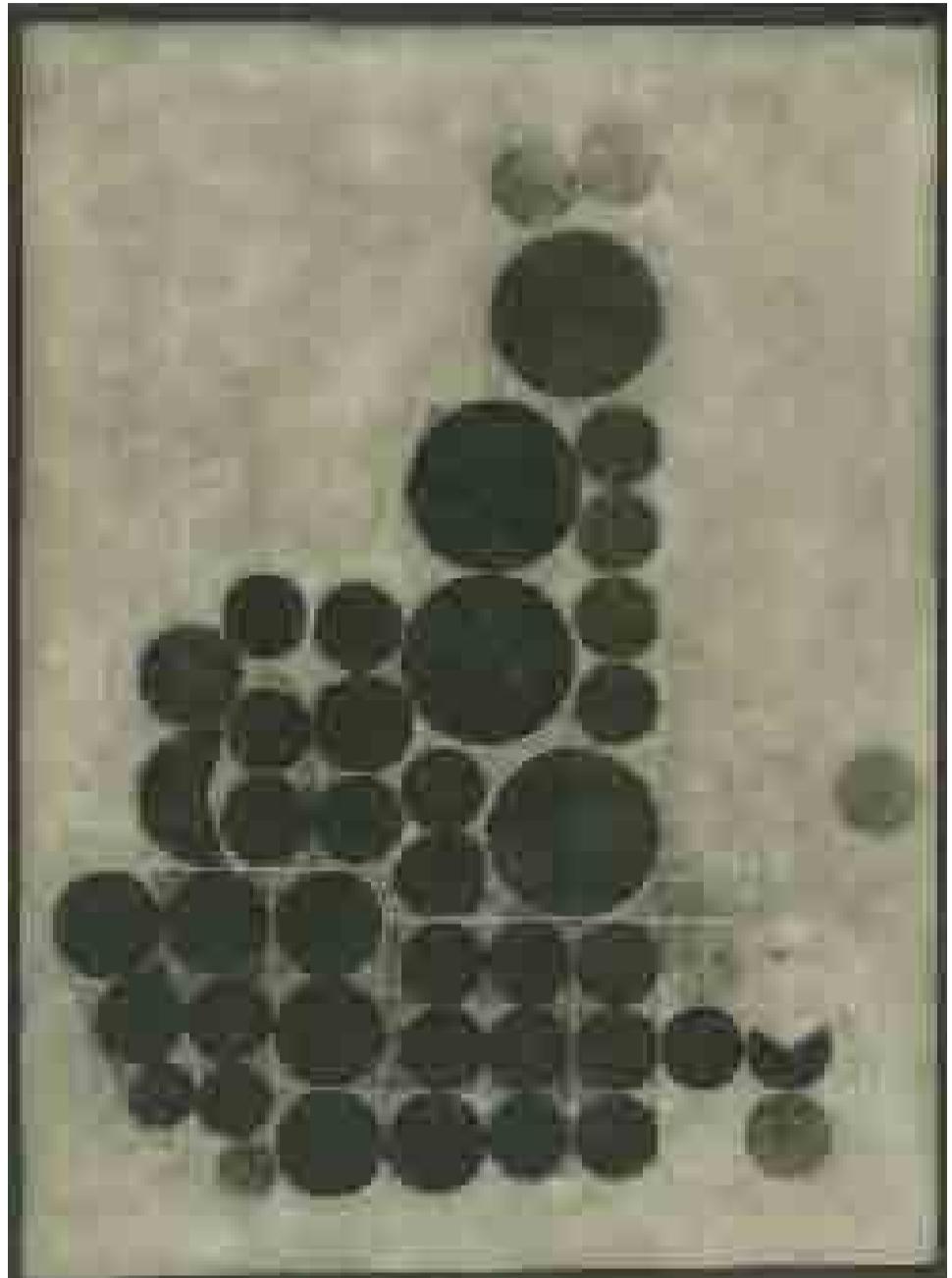
Lenart is considered a pioneer of Graz photography school, a group of artists associated with Forum Stadtpark and Fotogalerie im Schillerhof galleries. Other members of the group include Manfred Willmann (the later founder of Camera Austria), Seichi Furuya, and Norbert Nestler. Lenart is one of the promoters of the new, decisive initiative for the acknowledgment of art photography in the region (which also largely influenced individuals and trends in Slovenia). Ques-

tioning the status of photography and experimenting with the medium were part of the creative milieu the author was formed in. At the same time his restlessness attitude toward research branded his work with very specific features. The key influences that need to be mentioned are Dadaism and surrealism as featured in the work of Man Ray and René Magritte, which were probably the most relevant artistic inspiration. The Hand:Work series thus maintains the basic Dadaist principle of juxtaposing visual and textual elements, with the text first functioning as a content explanatory comment and later becoming an integral part of each photograph.

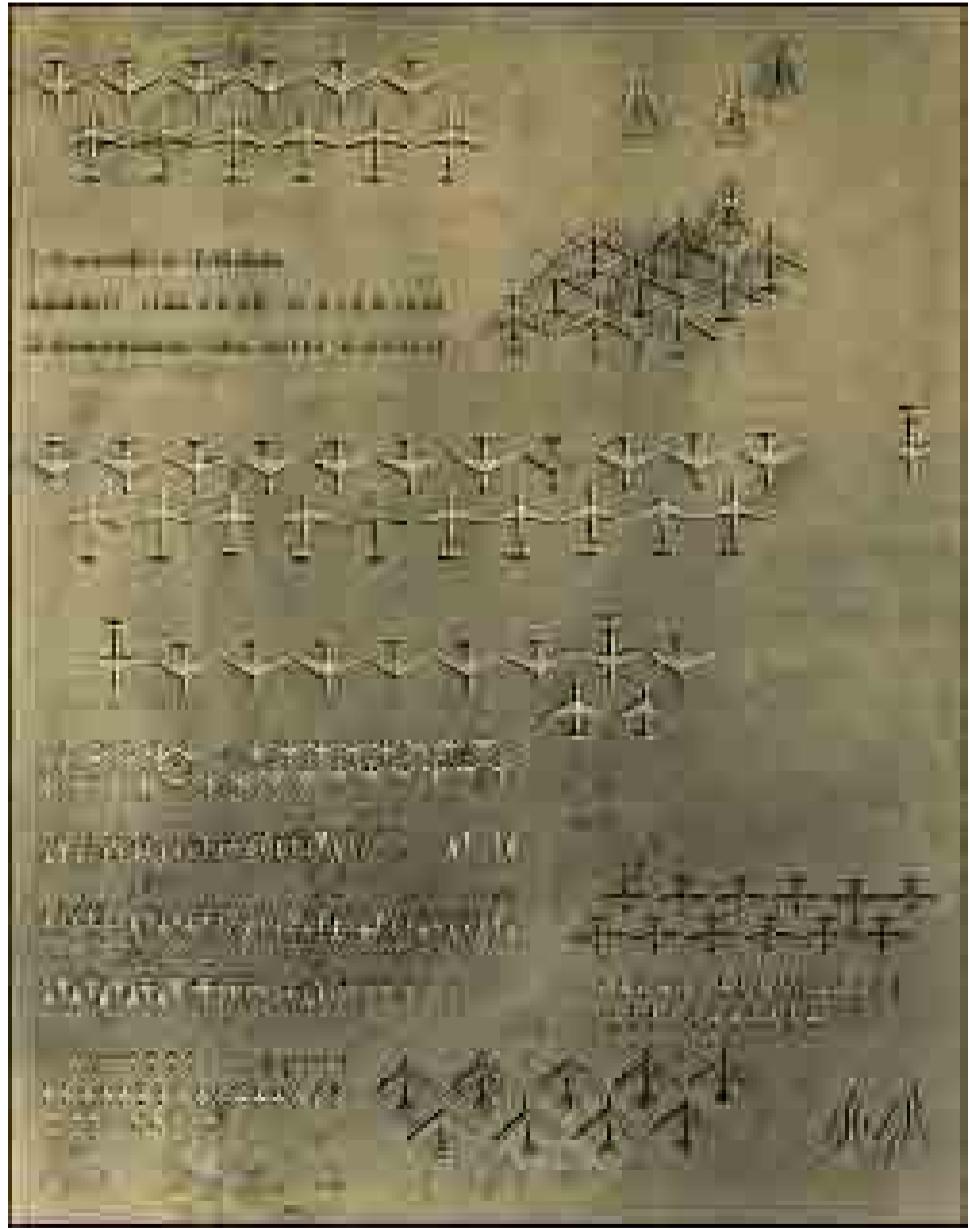
In the Hand:Work series, however, a more important aspect from the point of view of the synchrony of current artistic standpoints is that of conceptuality and performativity. As part of the Fluxus movement and the work of authors such as Jan Dibbets, John Baldessari and Dennis Oppenheim, »conceptual photography« has been introducing intriguing approaches into the artistic production since the late 1960's. Photographic documentation of happenings and early body artists had slowly given rise to a new genre, which has recently, with Marina Abramović and Irwin, become an important part of »art that deploys photography«. Coinciding with the beginnings of the Hand:Work series were various on-camera impersonations by Cindy Sherman, whose work has become one of the cornerstones of art photography. In the context of the period, Lenart's move to incorporate his body in the images in an innovative way undoubtedly needs to be seen as an autonomous contribution of the author radically breaking with the conventional practice of modernist photography. To some extent, performativity in photography is also present in his series Presenting Photographers, while the conceptual way of thinking is reflected in the series Mirrorgraphs and Visions in Reality, both from 1970's. Lenart later returned to poetical or metaphoric documentarism. However, as a professor of photography at a Graz school of art and design he stayed particularly committed to »straight« photography.

From the point of view of the trends and standards applicable to contemporary artistic production, Kerekes' approach, which bears special relation to science, seems conservative or even anachronistic. Meanwhile, Lenart has intensively been returning to the period of conceptualist approach in the recent years, with the best work of this kind originating from after 2000. If their photographic outputs were to be judged through the otherwise broad interpretative apparatus of contemporary art, it would be hard to talk about originality or fresh ideas. Nevertheless, their artwork both fascinates and poses a relevant question about the specific autonomous position of photography in relation to the broader field of contemporary visual art. Is it really necessary today for an artist – a photographer – to enter the discourse of contemporary art to ensure a certain legitimacy of their work? It seems such a position has a paradoxical consequence and represents a trap for those with photography as their »only« occupation.

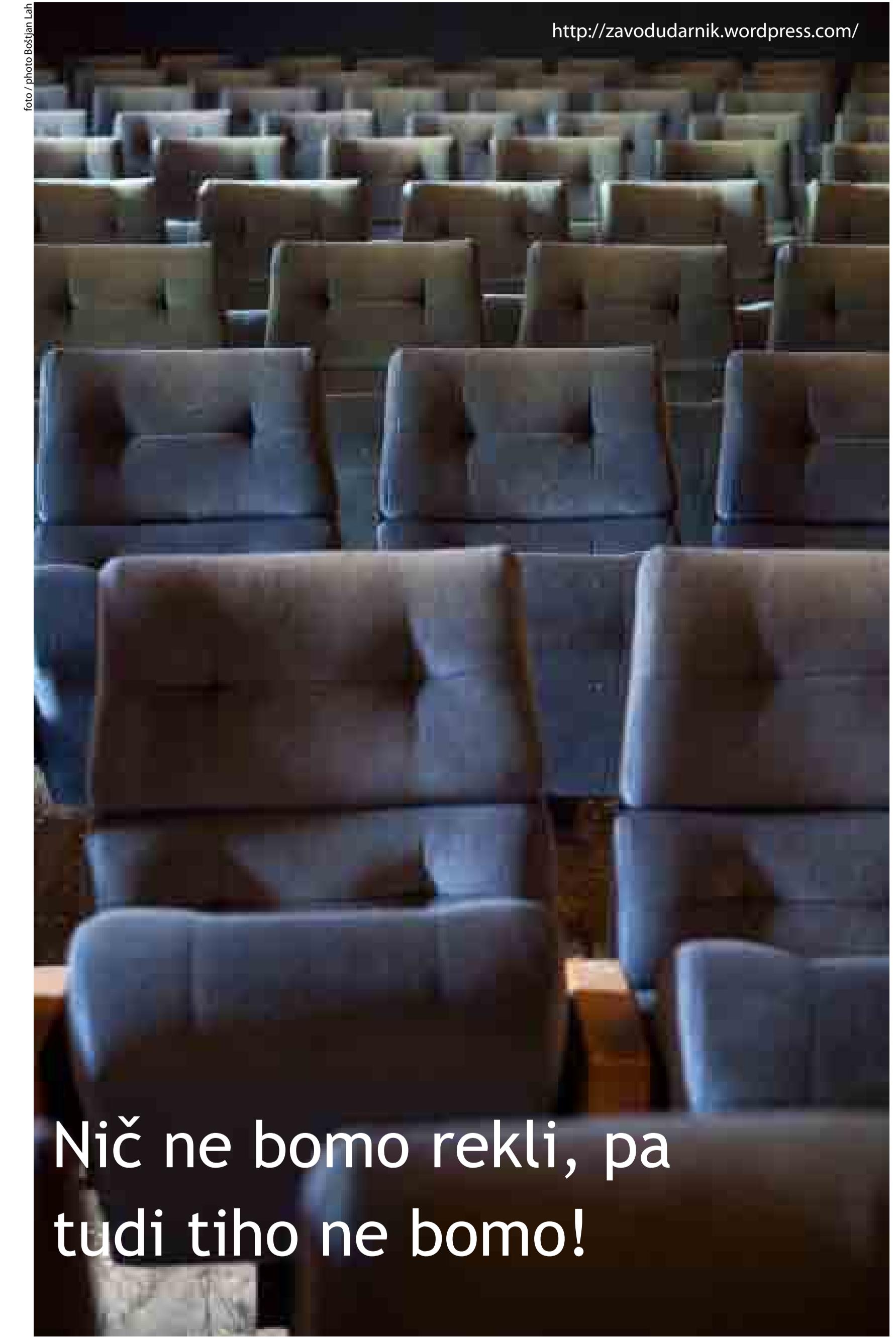
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Festival Photonic Moments
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M: +386 40 168023
www.photon.si
www.mesecfotografije.si



Gabor Kerekes, Circle / Krog, 2006



Gabor Kerekes, Aircraft Cemetery / Letalsko pokopališče, 2006



<http://zavodudarnik.wordpress.com/>

Nič ne bomo rekli, pa
tudi tiho ne bomo!

Maja Arzenšek

Plesalka s sporočilom Dancer with a Message

Žiga Brdnik

■ Plesalka, programska vodja, direktorica, pedagožinja, študentka, bodoča zdravnica – na prvi pogled v eni osebi nezdržljive vloge so svojo izpolnitvev in dopolnitvev našle v Maji Arzenšek. »Osnovno vodilo oziroma interes mojega življenja so medčloveški odnosi in način komuniciranja med ljudmi,« se predstavi in pojasni, da je to vodilo mogoče najti v vseh teh življenjskih vlogah, kjer jih je prevzela in jih tudi uspešno opravlja. Pleše že od malih nog in pravi, da je od samega začetka zaljubljena v izražanje skozi gib, a je to neomejuje pri novih in drugičnih izzivih na področju umetnosti in zunaj nje. V plesu se je preizkusila tudi v tujini na priznani newyorkški šoli *Dance New Amsterdam*, eksperimentirala je z novimi tehnologijami in s svojimi gibi ozivljala mestne ulice in trge, programsko vodi *Center plesa*, uspešno končuje študij medicine v Ljubljani, letos pa je razen vsega naštetevala prevzela še mesto direktorice novonastalega Zavoda Udarnik. Priznava, da ji včasih zmanjkajoča časa in koncentracije, a volja po ustvarjanju umetnosti in razmer za kako-vostno umetnost jo že zarezala: »Na začetku, ko sem prevzela funkcijo direktorice Udarnika, sem včasih srednji treningu ugotovila, da ne vem, kaj delam, ker sem z glavo pri popolnoma drugih stvari. To fazo sem zdaj prešla in se mi to več ne dogaja, saj lahko med plesom popolnoma odklopim druge stvari.«

»Odkar sem se s plesom začela ukvarjati bolj resno, je postal osrednji del mojega življenja. Včasih mu res ne posvečam največ časa, vedno pa večino svoje energije. V plesu sem našla kombinacijo izražanja lastnih občutkov o sebi in svetu, ki mi obkroža, po drugi strani pa me je osvojil poseben občutek, ki me preveva na održ. Ta občutek je težko opisati z besedami in ne morem ga primerjati z ničesar drugim. Gre za harmonijo vsakega dela telesa ter duha in k plešem, dejansko prestopim na neko drugo raven. Ta občutek te lahko prav zasvoji, je z nasmeškom razložila Maja, ki ji poseben žar v očeh zagori že pri pogovoru o njeni veliki življenjski ljubezni – plesu, čeprav je njen pravni način izražanja gib. Prizna, da se po dvajsetih letih plesa v mediju giba počuti veliko bolj varno in da bolj samozavestno komunicira ljudmi. »Skozi gib lahko na določenih ravneh povsem veliko več, ker v ljudeh zbuli drugačne občutke in nagovarja druge čute kot zgolj besede.«

»Pri baletu, pa tudi pri ostalih bolj popularnih vrstah plesa gre predvsem za estetiko, sodobni in eksperimentalni ples pa prinašata nekaj več, čeprav sta močno zaradi tega težje razumljiva. Gledati ju je treba neobremenjeno, brez vnaprejšnjih pričakovanj – v polni meri se moraš prepustiti predstavi in se ob tem ni treba spraševati, kaj dolčen gib pomeni. Bistvo je v občutenju, ki ti ga ples pričara in ne toliko v zgodb, kot na primer pri baletu, kjer je že z vsem ostalim jasno podana tudi zgodba,« razloži Arzenškova, a takoj doda, da ji kot plesalki ni v interesu gola abstrakcija in umetnost za ozek krog izbranev, ampak ples s sporočilom, ki se ne boji tudi družbeno angažiranih in avtobiografskih tematik. Moti jo, da v sodobnem plesu prevladuje odmikanje od plesnega gibja in se osredotoča na gib kot gesto, »kar pa ni smisel plesa kot umetnosti. Moja vizija in nasploh vizija *Centra plesa*, da ostaja ples prisoten v vsej svoji virtuoznosti in estetiki, in da skozi to predamo občinstvu nekaj več – neko sporočilnost.«

»Ne smeš predpostavljati, da laik pač tega ne razume, ampak moraš kot avtor predstave in plesalec sam najti način, kako mu približati dogajanje na održ,« je nadaljevala Maja in dodala, da je prav to poslanstvo *Centra plesa*, ki ga je s soplesalcem iz *Plesne izbe* ustanovila leta 2007. Skupni pogledi na ples so združili plesalca Marka Urbaneka in tri plesalce, Majo Arzenšek, Majo Logar in Ajdo Pfifer, ki so se ločili od *Plesne izbe* ter ustanovili svoje kulturno društvo, ki je v Mariboru in po Sloveniji v zadnjih letih močno pridobilna na veljav. »Razlog za odhod ni bila slabša kakovost *Plesne izbe* ali kaj še bolj banalnega. V nekem trenutku smo se pač našli posamezniki z isto vizijo, s podobnimi pogledi na ples, skratka, želeli smo razviti nekaj svojega,« je ločevanje dveh plesnih centrov pred tremi leti razložila Maja, ki se je takrat prvč podala tudi v organizacijske vode.

Z odhodom v novo društvo je razširila spekter svojega delovanja na področju plesa, saj je postala programska vodja Centra plesa, pedagoginja, pospešilo pa se je tudi njeno avtorsko delo koreografije plesnih predstav – doslej je pri svojih 26 letih podpisala že deset avtorskih projektov. »Velik izzik zame je in za nas vse ob ustanovitvi centra je bila vzpostavitev strukture, skozi katero lahko uresničujemo svojo vizijo in na tej podlagi izobražujemo druge. Nekaj najlepšega je, ko lahko nekomu ples približaš do te mere, da postane del njegovega življenja,« pojasnila in nadaljevala, da je je predvsem v užitek delati v tako usklajeni ekipi, kjer vlada izjemno vdružje v prijateljstvu: »Vse stvari razvijamo skupaj, družno določamo smernice delovanja in funkcije so dejansko bolj kot ne formalnost, saj so včasih zelo zabisane. To je sicer lahko tudi težava, ampak pri nas deluje odlično, saj smo že od samega začetka zelo enotni.« ■

A dancer, a programme director, an executive, an educator, a student, a doctor-to-be – roles that seem impossible to be attributed to a single person found their place and fulfilment in Maja Arzenšek. »My main motto in life, or my principle interest, is relations between people and the way people communicate,« she introduces herself, adding that this motto can be found in all the life roles she has taken on and has successfully been playing. She has danced since she was little, and says she has always loved expressing herself through movement, but this does not stop her from taking on new and different challenges in art and elsewhere. She has already tried her hand at dancing abroad at *Dance New Amsterdam*, renowned New York school, she has experimented with new technologies and brought city streets and squares to life with her dance moves, she is the programme director of *Center plesa*, she has successfully been completing her medicine studies in Ljubljana, and as of this year she has also been the director of the new cultural institution *Zavod Udarnik*. She admits that from time to time she runs out of time or attention, but a desire to produce art and improve conditions for excellence in art urges her on. »When I first took up the position of the director of Udarnik, I found myself sometimes during practice not knowing what I was doing and going over something completely different in my mind. I am over this phase now and it does not happen anymore; now I can put everything else out of my mind while dancing.«

Razen visokotehnoloških in interaktivnih eksperimentov, ki jih zanima tudi zunanj prostor, kjer lahko tog in siv videz ulice ali trga ozivi s plesnimi mojstrovinami, ali kjer se lahko z vso svojo čutnostjo zlige z življenjstvo in bogastvom parka. *Centru plesa* je kot programska vodja zadolžena za ples na prostem in v zadnjih treh letih so nastali številni zanimivi projekti, kot so *Dotik granitnih kock* in *Ples, ki nosi moje sporočilo*. »Osnovno vodilo teh projektov je približati ples ljudem, saj naključne mimoidočne na nek način prisili, da se sočijo z njim. Dejansko gre s svojo umetnostjo med

ljudi in njim ni treba na prieditev v dvorano. Dodatna motivacija je tudi oživljvanje mestnega jedra, kar je od samega začetka pomemben del poslanstva *Centra plesa*. To dejavnost želimo dolgoročno še razširiti ter pritegniti k sodelovanju tudi umetnike z drugih področij ustvarjanja.«

Prav na oživljavanju mestnega jedra pa Maja v zadnjih mesecih dela največ, saj je prevzela vodenje ekipe trinajstih kulturnikov, ki so se odločili samoiniciativno prenoviti in preurediti propadajočo dvorano *Udarnik* in v njej ustvariti multikulturni center. *Zavod Udarnik* je luč sveta ugledal 13. aprila, s tem dnem je prevzela tudi funkcijo direktorce zavoda. Konč maja so uspešno izpeljali predstavitveni programski teden, z rednim programom in delovanjem pa začenjajo letos jeseni. »Udarnik ima še širši domet kot Center plesa, čeprav deluje na isti osnovi približevanja ustvarjalnosti širšemu občinstvu. Povezuje številne sodobne umetniške zvrsti, umetnike in producente v enem središču, izjemni dvorani v samem srcu mestnega jedra. Zaradi tega mi je to delo toliko bolj zanimivo in še večji izzik,« opisuje svoje novo poslanstvo, ki je predvsem v povezovanju ustvarjalcev, producentov in občinstva. »Presežki na vseh področjih so mogoči le, ko stopiš iz samega sebe in se povežeš z drugimi s skupnim ciljem nekaj spremembiti in ustvarjati za ljudi,« pove in zaključi: »Predstavljam si, da bosta čez nekaj let babica in vnuk lahko skupaj obiskala *Udarnik* in vsak zase našla nekaj zanimivega.« ■



(foto / photo Iris Hrašovec)

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You cannot just assume that an outsider does not understand it. As the author of a performance and a dancer you need to find a way to bring the audience closer to what happens on stage. Maja continues, adding that this is the mission of *Center plesa*, which she set up with fellow dancers of the dance company *Plesna izba* in 2007. A shared take on dance brought together Marko Urbanek, Maja Arzenšek, Maja Logar and Ajda Pfifer, who left *Plesna izba* and started their own dance society, which has won great acclaim in Maribor and the rest of Slovenia in the recent years. »The reason we left *Plesna izba* was not a low quality level or anything even more trivial. At some point we were these individuals with a shared vision and similar take on dance who wanted to make something of our own. This is what Maja tells of the split of two dance centres three years ago, when she first tried her hand at organisation and production.« ■

Ballet, as well as other more popular dance styles, is mostly about aesthetics, while contemporary and experimental dance are about something more, although this is probably also what makes them more difficult to understand. They need to be watched open-mindedly, without expectations. You have to let the performance overwhelm you completely, without wondering what each movement means. What counts is the feeling that dance arouses, not so much the story as it is the case in ballet, where everything clearly tells a story,« she explains, adding that what interests her as a dancer is not sheer abstraction and art for a narrow elite audience, but dance that has a

and intensifying her role of choreographing dance performances. At only 26, she is the author of ten solo projects. »In establishing the centre, a big challenge for me, as well as for the rest of the team, was to set up the structure through which we can make our vision reality and then educate others. It is an amazing feeling if you can get someone to like dance so much that it becomes part of their life,« she says. Above all, she enjoys being part of a team that works in such a perfect harmony and an amazing friendly atmosphere: »We do everything together; we jointly set the guidelines of our work, and our positions are more or less a formality, as our roles may sometimes overlap. This could be a problem, but in our case it works brilliantly, because we have been in complete accord since we first started this.«

Even though she strives for as much freedom of artistic expression and emphasis on dance movement as possible, she is also interested in very specific projects in which dance occupies a subordinate position and has a particular function. Such, for instance, are sound and movement experiments *3rd Pole* and *Not a time machine*, which she developed in 2006 and 2008 in cooperation with Miha Ciglar of the Institute for sonic arts research (IRZU). »I was mainly drawn by the concept of using movement as an instrument, meaning that it is not in the foreground but utilised to control something else. In this I could establish a connection with other media, new technologies, but above all with another artist who expressed himself through them. Good, successful cooperation with other authors who do something that first seems completely different always opens up new artistic horizons, enabling you to learn a lot,« she describes this interesting and productive experience.

Apart from high-tech and interactive experiments, she is also interested in the outside, where she can bring the stiff grey appearance of streets or squares to life with dance artistry, or where she can become one with a vibrant, lush park in all her sensuality. As the programme director of *Center plesa*, she has been in charge of street dance programme, and in the last three years she has developed a number of interesting projects, such as *Dotik granitnih kock* (A Touch of Granite Cubes) and *Ples, ki nosi moje sporočilo* (The dance that carries my message). »The aim of these projects is to bring dance closer to people by making the passers-by face it. You literary take your art to people, so they don't need to go to a theatre to see a performance. Another motive, which has been an important aspect of the mission of *Center plesa* since the very beginning, is to liven up the Maribor old town. We want to boost these activities in the long run and invite artists from other fields to work with us.«

Livening up the old town is what Maja has worked on most in the recent months since she took charge of a team of 13 culture enthusiasts who decided to take the matter in their own hands and renovate and restore the decaying venue of *Udarnik*, making a multicultural centre out of it. *Udarnik Institute* was born on 13 April, when Maja Arzenšek also took up the position of its director. In end May the team successfully completed the introductory week, while the regular programme is to start in autumn. »*Udarnik* has a wider reach than *Center plesa*, although they both strive to target a wider audience with their creativity. *Udarnik* unites a number of contemporary art forms, artists and producers in a single place, which is an impressive hall in the heart of the old town. This is what makes the work all the more interesting and more of a challenge to me. Maja describes her new mission, which, above all, is bringing together creators, producers and audiences. »Excellence in any field is only possible in case you surpass yourself and unite with others in the common goal of making a change and being creative for others,« she says. »I imagine in a few years' time a grandma and her grandchild will be able to visit *Udarnik* together and each find something interesting for themselves.« ■

message and is not afraid of socially engaged and autobiographical elements. She does not agree with the trend in contemporary dance of deviating from dance movement and focusing on movement as a gesture, »which is not the point of dance as art. My vision, and the vision of *Center plesa*, is that dance continues to be present in all its virtuosity and aesthetics, and that through this we offer our audience something more – a message.«

You cannot just assume that an outsider does not understand it. As the author of a performance and a dancer you need to find a way to bring the audience closer to what happens on stage. Maja continues, adding that this is the mission of *Center plesa*, which she set up with fellow dancers of the dance company *Plesna izba* in 2007. A shared take on dance brought together Marko Urbanek, Maja Arzenšek, Maja Logar and Ajda Pfifer, who left *Plesna izba* and started their own dance society, which has won great acclaim in Maribor and the rest of Slovenia in the recent years. »The reason we left *Plesna izba* was not a low quality level or anything even more trivial. At some point we were these individuals with a shared vision and similar take on dance who wanted to make something of our own. This is what Maja tells of the split of two dance centres three years ago, when she first tried her hand at organisation and production.« ■

By joining a new society she opened up the spectrum of her engagement in dance, becoming the programme director of *Center plesa* and a dance teacher,

Ivan Mijačević

»The First, The One and Only Slovenian Contemporary Dance Company«

Miha Horvat

■ Naredil se je svež in jasen post-dežen petek popoldan. VIKEND je pred nami in evforija prostih dni je že v zraku, v tem svežem apriskem dnevu, ki napoveduje pomlad in vse njene sadeže ter čare. Z Ivanom sva se srečala, pogovarjala in črpala energijo simpatične kavarnice ob nabrežju velike reke, ki teče skozi najstarejše slovensko mesto. Odlična kava in sveže domače pekove dobreto so dihal z zgodbo izgubljenega sina, ki se vraca z napornega študija v hladni tujini domov. V mestu in k mesteru, ki je sodelovala s prvo jugoslovansko plesno skupino sodobnega plesa, katere umetniški izraz je temeljil na improvizaciji. V regiji, ki si preko čiste energije želi biti in bo center evropske kulture za vsaj eno leto. V kulturni prostor, ki želi zakričati: »Mi smo sodobni, sposobni in potrebeni kvalitetnega kulturno-umetniškega vzdušja, izobraževanja ter spektaklov, seveda.«

Ivan, kaj je »The First, The One and Only Slovenian Contemporary Dance Company«?

Sozvočje, zajemalka – koš, v katerega so zmetani vsi, ki so se kadarkoli počutili slovenske ustvarjalce sodobnega plesa. Zlo krvavo. Razdiralno, razkrojevalno, prebojno sporočilo reklamnega značaja, poslanlo na vaš naslov. Posledica – Uspeh. Korist, Prestiž, Dobrota. Državna kulturna ustanova.

Od kod ideja?

Spotaknil sem se ob njo, ob idejo, ko je – tako nekje lani – kukala na planu. Zavihelo mi jo je v naročje. Slutil sem, da je to ona. Pomežnikil sem ji in všeč ji je bilo. Tako redko se ji to zgodi. A rada se obelodani. Rada je, kar je. V luknji tiči. Preži ... in čaka. Občasno stegne vrat na plan, začudenoma kuka, tehta, kar vidi in se sprašuje: Kdo so ti, ki takuj bivajo? Kaj počno? Kako?

In zakaj ravno tukaj in zdaj?

Z idejo gledava 18 let star TV dnevnik, ga primerjava s sodobnim in si debilno zreva v oči. Greva na banko, kjer natanko vedo, kakšne usluge prodajajo ter kako. Sprehajava se po ulicah in se sprašujeva, kako se počutijo avstrijska mesta, ko v njih živijo tujci. Rada bi sedla. A na pločnik se ne spodobi. Rada bi kaj zanimivega pojedla in popila. Rada bi si slišala tišino ali glasbo, ki ni kopija kopije, kopije, kopije, kopije. Kdo piše in kdo plača, bi rada vedela. Rada bi, da se delo opravi le en krat in tri ter več krat. Rada bi, da se ukvarjam s sabo in s svojim kurnikom, kulturnikom ter urnikom. Rada bi, da se odločimo, ali smo ali nismo. A šušljaju in šelesenju, ki sem mu bil priča, še preden sem šel v mesto nekdajnega ptujskega gospodarja, ni konca ne kraja. Folklorja vaščanske ne-protokolnosti v malomeščanski srenji je napredovala. Seveda, ker se v njo vlagajo. Vrzel med idejo in resnico se je poglobila. In ker mi jo je, idejo, zavihelo v naročje, in ker sva si bila všeč, sva se odločila vrzel zapolniti.

Zakaj ravno ti in najstarejše slovensko mesto?

Ker sem prvi sin mesta, najstarejšega! Odvisno od kriterijev, ki se jih upošteva pri opredeljevanju, seveda. Moja starša sta se v mestu preselila, kot so se mnogi starši in starši staršev pred njimi, ko je v njem nastala

povojsna vrzel. Neposredni predniki sedanjih meščanov so baje klavirje in stilno pohištvo metali skozi okna. Zime so bile hladne, baje. Nevednost pa – baje – visoka.

Prvi 11 let življenga sem preživel nasproti povojne pošte in minoritskega samostana. Sosedje so v drvarnici vzgajali zajce. Po hodnikih, še posebej v soboto in nedeljo, je odmeval, s kaset predvajal, narodno zabavni kafokončni kolaž, in dišali so venci variacij vonjav goveje juhe. Iz vsakega stanovanja, katerega vrata so bila na stežaj odprta, sta prihajala pesem in vonj.

Sobotata so sosedje kot sateliti stali pred magistratom in oblečeni v svate opazovali mladoporočenca ter se s tema, verjetno niti ne znancema, veselili. Ob božiču in drugih evforičnih trenutkih pa so izza zidov samostana odmevali pokli (domnevam) petard. Kako pa je (bilo) v drugem, tretjem, četrtem najstarejšem mestu? Začnimo na začetku, preko ceste – pri Jezusu. »Why a Jewish person answers to a question with a question?«

Zakaj doma, Ivan?

Ker je blizu. Moja hiša, moja ulica, moja mestna četrtna. Moja sestra. Svetišče. Svetišče.

Kakšen je koncept dela skupine?

Ažuren. Skupina je reflektivna zavest, ki tekoče, v stiku z dnevnim dogajanjem meri odbojne kote srečanj na spodnji strani marelé, pod katero smo zbrani. Pod nju stoji vsak s svojo – marelico. A consequence – success. Benefit, prestige, goodness. A state-owned cultural institution.

Kaj se je potrebovalo, se in se bo potrebovalo?

Opažanje in izražanje.

Kako vidiš vizijo skupine v viziju razvoja sodobne plesne scene pri nas in v tujini?

»The First, The One and Only Slovenian Contemporary Dance Company« je hram slovenske sodobne plesne kulture. Z vsakim dnem sveti močnejše. Mogoče postane svetilnik.

Kako skupino čutiš z mestom, z regijo in z letom 2012?

Glede na to, da fiziski skupine ne potuje in je vkljuter pribit v sredobeno mesto presežkov, jo čutim usmerjeno središčno. Njeni predstavniki potujejo, jo predstavljajo po vsej obli in dle, kdor pa jo želi prijeti, kdor jo želi zavohati, pa naj bo to sodobnik iz ožje ali širše regije ali (ne)kulturni futurist iz leta 2012, pa mora vstopiti v hram, v mesto, v državo, v institucijo; v epicenter dogajanja – v Slovenijo samo.

Plesna kultura oziroma kultura spremljanja sodobnih plesnih dogodkov v mestu in regiji oziroma turizem in razvoj ter izobraževanje?

Nagrade za trud so bile pododeljene. Če bodo kultura, turizem in razvoj, oziroma izobraževanje, receptivni za sodobno dogajanje, in vice versa, jih bo hram sprejel širom održnih rok.

Kaj za konec?

Obrnite stran.

A rainy Friday morning turned into a fresh and clear Friday afternoon. The weekend is coming and the excitement of free days is in the air on this cool April day, which brings the promise of spring and all its fruits and charms.

Ivan and I sit in a pretty cafe on the bank of the river that runs through the oldest Slovenian town, talking and taking in the energy of the place. Delicious coffee and freshly baked home-made pastry make a good companion to the story of a lost son coming home after a strenuous time studying in a cold foreign country. Returning home to his mother, who was part of the first Yugoslavian contemporary dance group, the artistic expression of which was based on improvisation. Returning to the region that wants to and will deploy its pure energy to become the centre of the European culture at least for one year. Returning to the cultural environment that wants to say out loud: We are modern, capable of and hungry for a high quality cultural artistic atmosphere, education and, of course, performances.

Ivan, what is »The First, The One and Only Slovenian Contemporary Dance Company«?

Harmony, a ladle. It is a pool of all those who have ever felt as Slovenian creators in contemporary dance. Bloody evil. A destructive, decomposing, breakthrough promotional message, sent to your address.

A consequence – success. Benefit, prestige, goodness. A state-owned cultural institution.

Where did the idea come from?

I tripped over it, over the idea as it showed up at some point last year. It was thrown in my lap. I had a hunch it was it. I winked at it and it liked it. It does not happen to it very often. But it likes to give itself away. It likes to be itself. It stays in a hole. It lurks ... and waits. Occasionally it sticks its head out, peeking about all surprised, deliberating on what it sees and asking itself: Who are all these living here? What do they do? And how?

Why here and now?

The idea and myself watch 18-year old TV news, comparing them to recent ones and staring dumbly into each other's eyes. We go to a bank, where they know exactly what services they offer, and how. We walk the streets and think about how Austrian cities feel with foreigners living in them. We want to sit down. But it is not decent to sit on the pavement. We want to eat and drink something interesting. We want to hear silence or music that is not a copy of a copy of a copy of a copy of a copy. We want to know who picks up the bill. We want the work to be done one time, not three or more times. We want us to mind ourselves and our own little cart, art and chart. We want us to decide whether we are or not.

But the whispering and rustling I had experienced before I came to the town of the former Ptuj nobility have no end. The tradition of rural non-etiquette ways of the provincial clique has progressed. Of course, we have been investing in it. The gap between the idea



(foto arhiv I. M. / I. M. archives)

and the truth has widened. And because the idea was thrown in my lap and we liked each other, we decided to fill in this gap.

Why you and the oldest Slovenian town?

Because I am the first son of the town, the oldest town! Depending on the criteria used in classification, of course.

My parents moved into the town, like many parents and parents of parents before them, when a gap arose in it after the war. The immediate ancestors of today's townspeople are said to have thrown pianos and period furniture through their windows. Winters were cold, so they say. And ignorance was, they say, abundant.

I spent the first 11 years of my life living opposite the post-war post office and the Minorite monastery. Our neighbours raised rabbits in their woodsheds. Halls resounded, especially on Saturdays and Sundays, with the cacophonous popular folk collage played from cassettes, and smelled of beads of varying scents of beef soup. Music and aroma came from every apartment with the door wide open. Our neighbours spent Saturdays dressed like wedding guests, standing like satellites in front of the town hall, watching newlyweds and celebrating with the couple, which was usually unknown. At Christmas and in other euphoric moments firecrackers (so I suppose) exploded from behind the monastery walls. And how is/was it in the second, third, fourth oldest town?

Let us start at the beginning, across the street – with Jesus. »Why does a Jewish person answer a question with a question?«

Why home, Ivan?

Because it is close. My house, my street, my quarter. My sister. A sacred site. Secret sight.

What is the concept of the group?

Promptness. The group is a reflective consciousness that measures, in an up-to-date fashion, angles of reflection of the encounters under the umbrella that unites us. Under it we stand each with our own tiny umbrella.

What was, is and will be needed?

Observation and expression.

What is your vision of the group in relation to the vision of development of the contemporary dance scene in Slovenia and abroad?

»The First, The One and Only Slovenian Contemporary Dance Company« is a shrine of the Slovene contemporary dance culture. It shines stronger and stronger each day. It might become a lighthouse.

How do you feel the group with the town, the region and the year 2012?

Considering that the physical matter of the group does not travel and is cut into and nailed to the central site of treasures, I feel it centrally pointed. Its representatives travel, present it across the globe and beyond. Whoever wants to touch it or smell it, be it a contemporary from the area or a wider region or a (non)cultural futurist from 2012, has to enter the shrine, the town, the state, the institution; the epicentre of events – Slovenia itself.

The dance culture, or the culture of following contemporary dance events in the town and region, in other words: tourism and development, and education?

Effort has been rewarded. If culture, tourism and development, or education, are receptive to contemporary currents and vice-versa, the shrine will welcome them with open arms.

Anything to conclude?

Turn the page. ■

Ivan Mijačević, diploman SEAD, rojen leta 1979 na Ptiju, je ustvarjalec, poustvarjalec in pedagog na področju plesne in glasbene umetnosti. V minih enajstih letih je sodeloval v dvaintridesetih plesno-gledaliških projektih, vodil delavnice o odnosu glasbe in plesa ter za svoje delo ali v sodelovanju s (so)avtorji prejel številne nagrade, priznanja in stipendije v Sloveniji in na tujem.

Ivan Mijačević, a SEAD graduate, born in Ptuj in 1979, creates, re-creates and teaches dance and music. In the past 11 years he has participated in 32 dance and theatre projects and conducted workshops on the relation between music and dance. His solo work and collaborations with other authors have earned him numerous awards, recognitions and grants in Slovenia and abroad.

Miha Horvat je del ekipe galerijskega projekta EX-Garaža oziroma umetniške naveze son:DA, ki se je na skupinskih in samostojnih razstavah predstavila doma in v tujini. Aprila 2009 je son:DA ustanovila USTANOVO FUNDACIJA SONDA.

Miha Horvat is a member of son:DA tandem, a team working on the gallery project EX-Garaža, which has exhibited its work in a number of shows in Slovenia and abroad. In April 2009 son:DA established the Sonda Foundation.

Jure Kelhar

Lava Lava

■ Jure Kelhar je ustvarjalec na različnih umetniških področjih. V obdobju srednješolskega izobraževanja je v angleščini izdajal mednarodno priznan Heavy Metal fanzin No Name. Po tem se je pridružil umetniškemu kolektivu NSK in sodeloval s skupino Laibach na različnih projektih. Končal je študij na Univerzi v Mariboru, smer sociologija – geografija. V času otroške zavednosti in kasnejšega zanimanja za geografijo se je umetnik med raziskovanjem narave navdušil za vulkane, ki v sebi skrivajo moč narave, destruktivnost, seksualno moč... Vulkani se pojavljajo skozi legende na vseh kontinentih, svoje vidjenje Lave pa je Jure Kelhar predstavil na samostojni razstavi v galeriji Kibela leta 2006.

Kam bi uvrstil sebe kot umetnika, glasbenika, ustvarjalca?
To je težko vprašanje. Jaz dejansko izhajam iz glasbe in nadaljeval sem s slikanjem. Mislim, da sem tak, - na nek način intermediji umetnik, pač združujem različne medije: slikarstvo, v preteklosti je bila glasba, kar je bilo povezano s časopisom... preden sem začel slikanjem, sem bil nekaj časa v glasbi, zdaj pa še video... pričel sem se ukvarjati z video produkcijo.

Izhodišče najinega pogovora je tvoje gostovanje na Islandiji in predstavitev slik iz ciklusa Lava v začetku letosnjega leta.

Na Islandiji sem letos gostoval s slikami, svoja olja na platnu sem predstavil na enajstih samostojnih lokacijah. Med najpomembnejšimi bi izpostavljal *Reykjavík Art Gallery* in *Hugmyndahus Haskolanna*, galerijo oddelka za umetnost Univerze v Reykjaviku. In številne različne prostore, ki niso izključno galerije, so pa pomembni za alternativno kulturo. Meni osebno se zdi gostovanje v *Grand Rokk* izjemno pomembno, saj so prav v tem prostoru oziroma v njemu podobnih začeli na primer tudi Sugarcubes. *Grand Rokk* je v preteklem obdobju predstavil prostor, kjer se je punk glasba pojavila v javnosti. Tudi dvorana *Nasa* je zelo pomembna, tam gostujejo glasbeniki svetovnega formata. *Dauda Galerid* je tudi pomemben prostor, saj umetnik, ki vodi galerijo, sebe predstavlja v različnih umetniških praksah, npr. slikarstvo, glasba, video, hrkati pa svoj prostor namenja tudi drugim umetnikom. *Sodoma* je zelo pomembno prizorišče alternativne kulture. Določeni prostori hrkati vključujejo umetnost in glasbo, in tem prostorom, ki so namenjeni predvsem glasbi, sem z razstavami dodal novo razsežnost, vsaj z mojega zornega kota.

To je torej tvoje nadaljevanje umetniškega ustvarjanja, predstavitev tvojih del in gostovanje v prostorih, ki niso samo galerije.

Ja, svoje umetniško udejstvovanje bom nadaljeval v različnih prostorih, bodisi je to galerija ali koncertni prostor. Prav sedaj se dogovarjam s podobnim poslovnim prostorom v Stuttgartu. Moj cilj je postaviti slike v drugi kontekst. Izhodišče gostovanja je bil moj dogovor z galerijami na Islandiji. V tem primeru mi je bila Kibla v pomoč, saj mi je pomagala pri izvozu slik, ki sem jih tam predstavil. In potem sem se tam dogovarjal naprej, na samem prizorišču sem imel dogovore s predstavniki galerij, glasbenih prostorov, ...

Se pravi, da si bil sam tudi kustos, umetnik, PR-ovec, manager.

Tako je opravljal sem funkcije umetnika, kustosa, menedžera. Sel sem na Islandijo, ki je dejansko dejela vulkanov. In tam sem predstavil to, kar to je. In bil za to sprejet. Ferski otoki bodo eden izmed projektov v prihodnosti. Vedeti moramo namreč, da so Ferski otoki prav tako vulkanskega izvora, vendar žal v mirujočem stanju. Ferski otoki ležijo na islandsko-ferskem hrbtu. Tudi Pohorje je v končni fazi ugasi ognjenik. Umetniško ustvarjanje je zelo široko, trenutno pa se ukvarjam s serijo islandskih ognjenikov. V tem primeru bom vključeval izraznost skozi različne medije oziroma umetniške prakse.

Tvoje izhodišče ustvarjalnosti je bilo povezano z glasbo.

Začel sem s heavy metal glasbo v osmdesetih. Hkrati sem bil tudi ustvarjalec na področju heavy metal glasbe. Razlika je, ali nekdo glasbo samo posluša oziroma jo obožuje, ali pa jo ustvarja. Na lokalnem nivoju pa sem sodeloval pri ustvarjanju na Mariborskem radiu študent, kjer sem imel avtorsko oddajo *Energy*, ki se je ukvarjala s heavy metal glasbo kot celoto, ne samo z death metal glasbo. Oddaja je bila v prvi polovici devetdesetih in med leti 1998 in 2000. Fanzin No Name je bil distribuiran po celem svetu in dosegelj na mnogi kontinenti. Najbolj znan je bil v Zahodni Evropi, ZDA, Kanadi, hkrati pa sem dobival pošto iz držav kot Nova Zelandija, Avstralija, Japonska, Malezija, Izrael, Južna Amerika... Za tisti čas, predvsem za death metal glasbo, je res bil referenčni časopis. Izhal je do leta 1992.

Potem sem bil povabljen v umetniški kolektiv NSK. In mogoče prav skozi to nadaljeval v smeri slikarstva in umetnosti, saj NSK združuje različne umetniške prakse, Laibach, Irwin, Noordung, Novi kolektivizem, Oddelek za čisto in praktično filozofijo. Mogoče me je prav sodelovanje z NSK naredilo medmedijškega umetnika. Zdaj sem se pričel ukvarjati z video produkcijo, kar pojmemujem kot novo dimenzijo na isto temo.

Ko samega sebe predstavljaš v medijih, te to odvrača od ustvarjalnega dela?

To žal soppoda. V tem primeru počrem več stvari hkrati. Ampak se te stvari dopolnjujejo. Ni vse samo v ustvarjanju.

Koliko časa se ukvarjaš z lavo?

Z lavo se ukvarjam že skoraj deset let, natančneje od leta 2001. Zelo malo za ognjenik, ampak zelo veliko za posameznika, da vztraja pri istem motivu deset let. Še vztrjam pri tem. Ideja na to temo rastejo.



Jure Kelhar je umetnik, ki je aktiv v različnih področjih. V obdobju srednješolskega izobraževanja je v angleščini izdajal mednarodno priznan Heavy Metal fanzin No Name. Po tem se je pridružil umetniškemu kolektivu NSK in sodeloval s skupino Laibach na različnih projektih. Končal je študij na Univerzi v Mariboru, smer sociologija – geografija. While exploring nature, already in the time of child curiosity and later,

as his interest in geography took over, he was fascinated by volcanoes, concealing the power of nature, destructiveness, sexual power... Volcanoes are featured in legends of all continents, and Jure Kelhar presented his view of lava at a solo exhibition in Kibela in 2006.

How would you position yourself as an artist, musician, creator?

It's a difficult question. Actually, my background is in music, then I continued by painting. I think this is what I am – an intermedia artist of a kind, simply integrating diverse media: painting, in the past it was music, everything to do with newspapers... before I took up painting, I spent some time making music, now it's also video... I began working in video production.

The starting point of our conversation is your visit to Iceland and presentation of paintings from the Lava series at the beginning of the year.

I visited Iceland with my paintings, I presented my oil paintings solo at eleven locations, the most prominent being *Reykjavík Art Gallery* and *Hugmyndahus Haskolanna*, the gallery of the Department of Art, University of Reykjavík. And various different spaces, not galleries exclusively, yet of major importance for alternative culture. Personally I find the visit to *Grand Rokk* very important, as this and similar places are where e.g. Sugarcubes emerged. *Grand Rokk* used to be considered the place where punk began appearing in public. The *Nasa* hall is also very important as it hosts musicians of world scale. Another important space is *Dauda Gallerid*, since the artist running the gallery presents himself through various art practices, such as painting, music, video, while also offering his premises to other artists. *Sodoma* is a very important venue for alternative culture. Certain spaces integrate art and music, and as far as I am concerned, I believe that by exhibiting there I have provided the spaces intended predominantly for music with a new dimension.

So this is the continuation of your art practice: to present your work and exhibit in spaces that are not merely galleries.

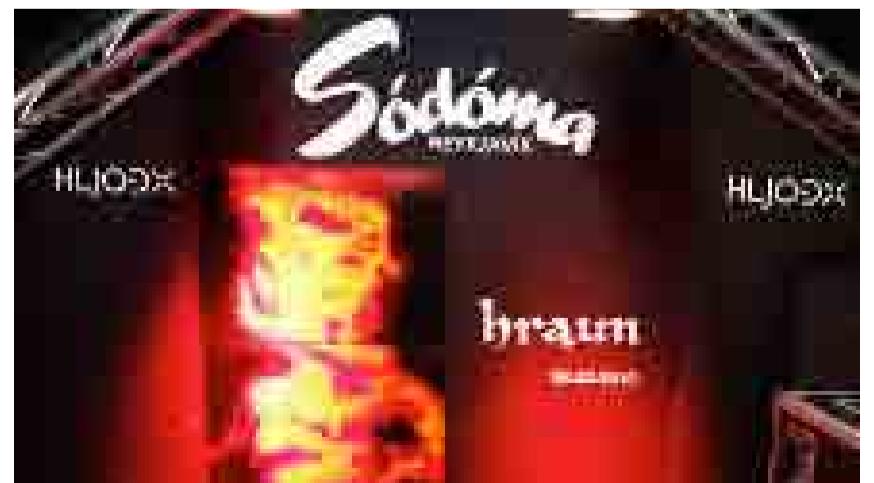
Indeed, I will proceed with my involvement in art in diverse spaces, be it a gallery or a concert hall. I have just been in talks regarding a similar important space in Stuttgart. It is my objective to place paintings in another setting. The starting point for my visits was my deal with galleries in Iceland. In this regard, Kibla supported me by helping me export the paintings that I presented there. And then the talks continued, at the very setting I had talks with representatives of galleries, music venues...

This means you were also the curator, artists, public relation representative, manager.

True, I performed the functions of the artist, curator, manager. I went to Iceland, which actually is a land of volcanoes. And there I presented it for what it is. And was embraced for it. Faeroe Islands will be a future project. We have to be aware that Faeroe Islands are also of volcanic origin, but sadly in recess. Faeroe Islands are situated on the Iceland-Faeroe ridge. Ulti-



Jure Kelhar, Lava, na razstavi na Islandiji / from exhibitions in Iceland (foto arhiv avtorja / the author's archive)



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mately, Pohorje is also a dead volcano. Creation in art is very broad, but I am currently dealing with a series of Icelandic volcanoes. In this case I will include the expression through various media or art practices.

Your starting point in creativity had to do with music.

I started in the eighties with heavy metal music. I was also an artist in the field of heavy metal. There is a difference whether somebody only listens to music, loves it, or also creates it. At a local level I participated in the foundations of Maribor Student Radio, where I had my own show *Energy* dealing with heavy metal in general, not just death metal. The show ran in the first half of 1990's and between 1998 and 2000. The fanzine No Name was distributed around the world and available on many continents. It was best known in Western Europe, USA, Canada, but I also received mail from countries like New Zealand, Australia, Japan, Malaysia, Israel, South America... It was a referential publication at the time, and particularly for death metal music. It ran until 1992. Then I was invited to join the NSK art collective. And maybe this is what made me continue in the direction of painting and art, since NSK integrates various art practices, Laibach, Irwin, Noordung, The New Collectivism, The Department of Pure and Practical Philosophy. Maybe it was the cooperation with NSK that made me an intermedia artist. I have now taken up video production, which I see as a new dimension of the same topic.

When you present yourself in media, does it hinder your creative work?

Sadly it coexists. In such cases I do several things at a time. But these things supplement each other. It is not all about creating.

How long have you been dealing with lava?

I have been exploring it almost for ten years, since 2001 to be precise. Very little for a volcano, but a lot for a man to keep with the same motif for ten years. I still insist. Ideas on the topic have been on the increase. ■



Divji Bratuša, Kalan, Kobal in Sicoe

The wild Bratuša, Kalan, Kobal and Sicoe

Petja Grafenauer

■ *Divji v srcu* so tista umetniška skupina, ki so jo v pred kratkim izdanem *Pojmovnik slovenske umetnosti po letu 1945*,¹ pomembni monografski publikaciji, ki skuša opisati dogajanje v slovenski umetnosti po drugi svetovni vojni, žal spregledali. *Divji v srcu* bi si prav gotovo zasluzili pristanek na straneh knjige, ki ima podnaslov *Pojmi, gibanja, skupine, težnje* in zaradi tega, pa tudi zato, ker je skupina v začetku leta z razstavama naselila **mariborsko Kibelo** in zatem še **novogoriško Mestno galerijo**, nastaja naslednji zapis. Njegov namen je opozoriti na kontinuirano prisotnost umetniške skupine *Divji v srcu* na nacionalni umetnostni sceni od leta 1998.

Skupina je nastala v trenutku, ki ga danes že lahko opisemo kot obdobje ene izmed največjih sprememb v slovenskem svetu umetnosti dvajsetega stoletja. Leta 1997, le leto preden so slikarji Jurij Kalan, Aleksij Kobal in Silvester Plotajs Sicoe postali *Divji v srcu*, je **Moderna galerija** v Ljubljani pripravila drugi U3, trienale sodobne slovenske umetnosti in za kuratorja izbrala Petra Weibla.

Razstava se je v zgodovino vpisala kot mejnik, ko je sodobna umetnost zamenjala do tedaj dominantni modernizem, ki se je v slovenskih galeriah in muzejih predstavljal predvsem s klasičnimi zvrstmi slikarstva, kiparstva in grafike. S prihodom raznolikih medijev in sodobnih tehnologij, predvsem pa z idejnimi spremembami, ko umetnina ni bila več nujno objekt, ampak je lahko delovala tudi kot razmerje in se naselila tudi v negalerijski prostor, je slika izgubila do tedaj privilegirani položaj.

Toda sprememba diskurza se ni zgodila v trenutku. V poznih devetdesetih so o sodobni umetnosti nepoučeni likovni kritiki program galerij **Škuc in Kapelica** še vedno imenovali alternativo in le redki izmed njih so razumeli, da so se trendi, kakršne je na U3 predstavil Weibel, tudi v slovenskem prostoru pojavljali že od šestdesetih let dvajsetega stoletja, da ima torej sodobna umetnost tudi svojo zgodovino. Sprememba diskurza je za nekatere umetnike, kritike, pa tudi galleriste, pomenila grožnjo, ki se je v prihodnjih letih tudi uresničila, saj je sodobna umetnost zavzela večno razstavnih prostorov. Prepad je povečevalo dejstvo, da je bilo razumevanje konceptov »sodobnega« in »modernističnega« kaj hitro poenostavljeno in je, vsaj deloma, pomenilo tudi spopad med umetnostnimi mediji in med starejšo ter mlajšo generacijo.

¹ Pojmovnik slovenske umetnosti po letu 1945: pojmi, gibanja, skupine, težnje. Urednica Nadja Zgonik. Ljubljana: Študentska založba, Inštitut ALUO, Akademija za likovno umetnost in oblikovanje, 2009. (Knjižna zbirka Kodra in Acta / Akademija za likovno umetnost in oblikovanje; 2)

ška dela, ki so iz njega že davno izstopila v vsakdanje življenje, lahko užrl le kot blede posnetke preteklosti. Ni bil zmogen zaznati, da se ključ do razumevanja tega slikarstva ne skriva v formalnih vzorih, ampak da je potrebno v to sliko vstopati z razumevanjem konteksta, v katerem so dela nastala. Povezanost del z aktualnim trenutkom je potrdil tudi eden izmed »krotkih divjakov« Aleksij Kobal: »Vendar pa si slike ne morem predstavljati brez vplivov časa in prostora, v katerem živimo. Potem je kar naenkrat rešitev v sami sliki veliko več, kot se nam na videz zdi. Biti moraš drzen in zastaviti svojo občutljivost in znanje. Brez tveganja se ne zgodí nič.«³

Jurij Kalan, Aleksij Kobal in Silvester Plotajs Sicoe se poznaajo že iz srednjeošolskih let. Skorajda istočasno so studirali na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Med seboj prijateljujejo, in vsi trije, pa tudi nekaj let kasneje pridruženi kipar Mirko Bratuša, so že pred prvo razstavo *Divji v srcu* sodelovali z Galerijo Equrna. Toda znanzrost in dejstvo, da kot umetniki sobivajo v istem prostoru in času, jim je ponudilo le okvir za možno sodelovanje. Sami pravijo, da je do ideje za *Divje v srcu* prišlo bolj ali manj po naključju. Nezadovoljni s situacijo in možnostmi, ki so se jim ponujale v svetu umetnosti, so se Kalan, Kobal in Sicoe združili v skupino, ki je ne zaznamuje enotna avtorska poetika, temveč raznolik načini pristopa k umetnosti. Ta se le deloma navezuje na modernistično figuralko in starejša doganja zgodovine umetnosti, ki jih umetniki nadgrajujejo z raznolikimi pristopi: prehodom od slike k objektu in uporabo že obstoječih predmetov v Kobalovih delih, urbano ekspresivnostjo v slikah Silvestra Plotajsa Sicoea ali meditacijo nelagodne družinske motivike v skorajda groteskno popačenem Kalanovem realizmu.

Zgodba, ki se je začela pred več kot desetletjem, se je nadaljevala s slikarskim projektom leta 2002, ko se jim je pridružil slikar Gregor Kokalj. Povezano nit skupine slikarjev je v tem trenutku še temeljila na »kritičnem odnosu do pri nas še vedno vodilne estetike visokega modernizma«. Da bi opozorili na realne razmere v svetu umetnosti, so se na vabilu k razstavi slikarji združili v portretni fotografiji, na kateri so se preoblekle v zgolo slikarsko resnico: umetnika-prostitutko, športnika in zamaskirano osebo.

Po nekajletnem premoru so se leta 2008, znova v Equrni, *Divji v srcu* predstavili z novim članom, kiparjem Mirkom Bratušo, ki je od tedaj redni član ekipe.

² Semira Osmanagić, »Divji v srcu, a na majhnem prostoru«, Delo, 28. 4. 2002, 13.

³ Aleksandra Saksida, »Umetnikova prekleta ogledala«, Primorske novice, Koper – Nova Gorica, 29. 6. 2002, 7.

Da je leta 2008 vprašanje slike, ki poskuša preživeti v konfrontaciji z drugimi medijii, postal nepomembno, dokazuje dejstvo, da se je skupini pridružil kipar. Kot ostali, tudi Bratuša stoji na meji svetov. Spopada se z idejo figuralike v sodobnosti in jo oživila ter pomljuje z uporabo raznolikih materialov, vsebinskih in formalnih pristopov. Toda če so *Divji v srcu* presegli nekatera vprašanja, so druga še vedno ostala nerazrešena. Na to je znova namigovala humorna fotografija, s katero so *Divji* napovedali razstavo. Tokrat so se namesto v družbo galeristov ali kuratorjev napotili v živalski vrt in poiskali zavetje med tamkaj prebivajočimi žirafami.

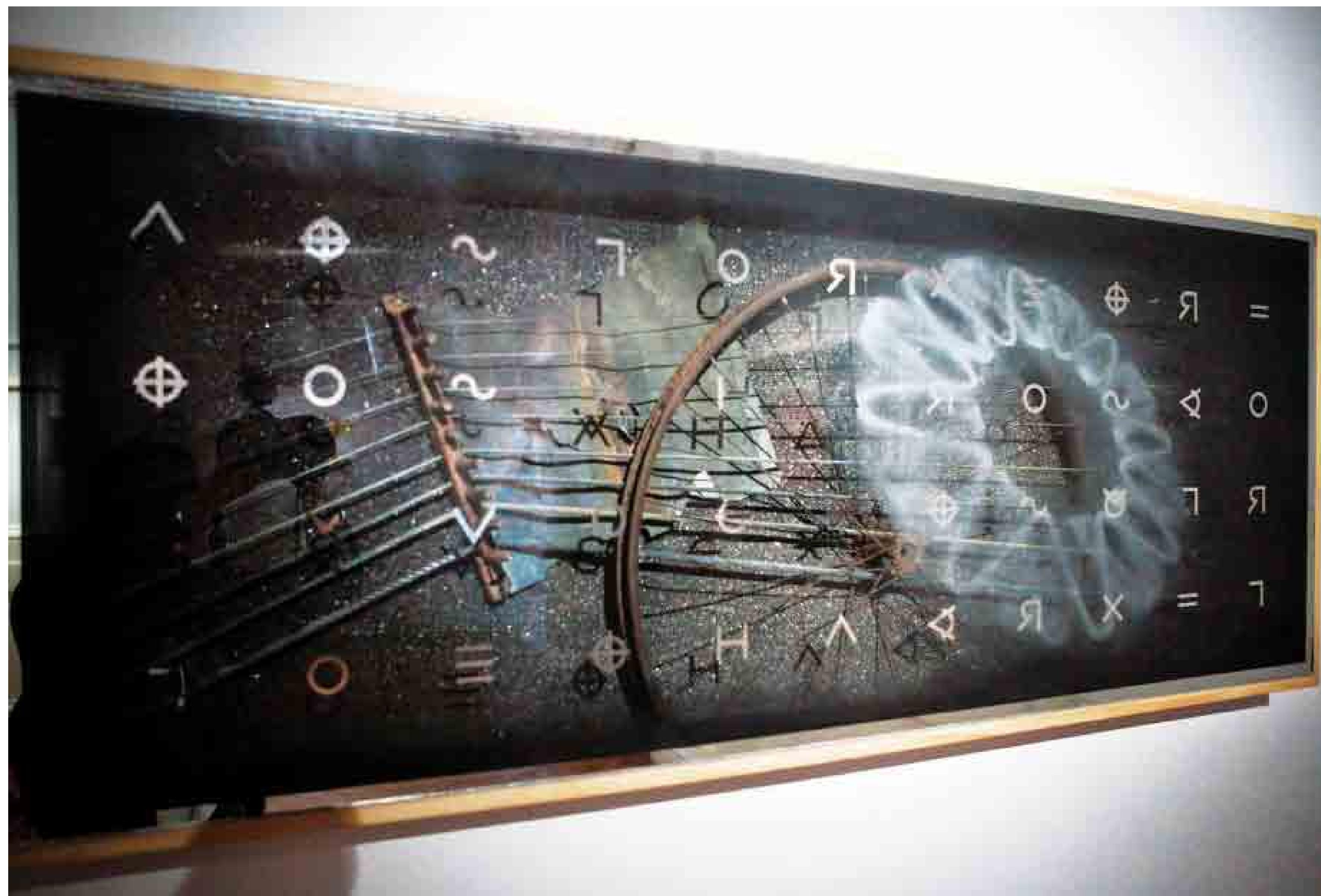
S skupnim imenom, ki je postal prepoznavni znak, skorajda logotip skupine, Bratuš, Kalan, Kobal in Sicoe izražajo vero v pomen sodelovanja. Avtorji sodelovanje v skupini ponudi dodatno moč, tako pri dostopu do javnosti, kakor tudi v iskanju razstavnega prostora. *Divji v srcu* prevzemajo kuriranje lastnih razstav. Odrekajo se kuratorju, ki oblikuje okvir in vanje posledično umesti umetniška dela. *Divji v srcu* razstavijo prerez lastne sočasne produkcije, ne da bi se jo trudili posebej opisati s skupnim tematskim ali filozofskim kontekstom. Povezuje jih odnos do sveta, ki ga razkrivajo v svojih delih. Druži jih razmislek o človeški figuri v umetniškem delu in želja po hrjanjanju raziskovanja v poljih slikarstva in kiparstva ter hkratnega dotikanja skrajnih mej obeh medijev. Njihove skupinske razstave »na ključ«, za katere ne potrebujejo kuratorja ali organizatorja razstave, saj sami izberejo dela, poskrbjajo za postavitev razstave in njenu promocijo v javnosti, so gotovo dobrodoše za preobremenjene galerije, ki morajo zaradi zahtev financerjev kot po tekočem traku pripravljati program dvanajstih letnih razstav.

Leta 2009 se je trojica slikarjev odzvala vabilu umetnika Dušana Fiserja in ko se jim je pridružil še italijanski slikar mlajše generacije Igor Molin, je nastala razstava *Gовори з mano*. Projekt se tokrat ni odvijal v Ljubljani, ampak so slike našle začasno domovano v **Tovarni umetnosti** na Bregu pri Majšperku. Januarja 2010 so *Divji v srcu*, tokrat v polni zasedbi, pripravili razstavo v mariborski **Kibeli** in jo v aprilu ponovili v novogoriški **Mestni galeriji**.

Ob novih delih trojice slikarjev je v Kibeli presežek ponudilo kiparstvo Mirka Bratuše. Njegovi spolno zaznamovani keramični kipi so zahtevali, da je roka pogumnejšega obiskovalca popotovala po ženskih mednožjih in falusoidnih formah. Le dotik je živemu telesu omogočil razumevanje kiparske stvaritve. V intimnih predelih občutena topota kipa je razodela, čemu služi napeljava, ki je skulpturo povezovala z elektročrnimi vtičnicami.

Ko se je obiskovalec razstave postavil pred eno izmed del Jurija Kalana, je obstal ob dveh nenavadnih, stalno prisotnih gledalcih. Antropomorfn žabca v skorajda človeški velikosti sta bila dogodku primereno ometa v prelestne frake, ki pa niso mogli popolnoma zakriti brestovja, ki je pri vseh odprtih silili izpod njunih oblačil. Kljub temu, da sta napihnjenca z rokami na hrbitu nepremično stremela v sliko, nista videla ničesar. Njune oči so prekrivala velikanska spalna očala, tudi ta zaznamovana z videzom dragocene tkanine. Njuni visokosti sta gledali, a videli nista ničesar. Ljubka in hkrati ogabna žabca, vzvišeno vzravnana, in nepremično, a slepo strmeča v umetniško delo, sta zahtevala dotik, hkrati pa sta s svojo slepoto kazala, da *Divji v srcu* tudi danes ostajajo kritični in v nasprotju z dominantno stroju v umetnosti zahtevajo čuten odnos do umetnine. Da bi vstopili v zgodbe Bratuše, Kalana, Kobala in Sicoea, nam umetniki v roke ne potisnejo lističa z besedilom, ki bi nam pomagalo pri razumevanju, ampak od gledalca zahtevajo dotik in nezastrt pogled.

Divji v srcu/Wild at Heart is an art group that was sadly ignored in the recently published *Pojmovnik slovenske umetnosti po letu 1945*, (A Dictionary of Slovenian Art after 1945), a major monographic book seeking to describe the developments in Slovenian art after World War II. *Wild at Heart* would have surely deserved to be mentioned in the book having the subtitle *Notions, Movements, Groups, Aspirations*. This, alongside the fact that in the beginning of this year the group has furnished **Kibela Gallery, Maribor**, and **Nova**



Aleksij Kobal, Teorija strun / String theory, 2008, jedkano ogledalo, jeklenice, grablje; staro kolo, kovinski drobci, oglje, srebrni prah / etched mirror, wire ropes, old wheel, metal splinters, coal, silver dust, 60 x 150 cm (foto / photo Boštjan Lah)

Silvester Plotajs Sicoe 2007, Van Gogh na sprehotu / Van Gogh taking a walk, olje na platnu / oil on canvas, 180 x 120 cm, 2 x 40 x 30 cm (foto arhiv avtorja / the author's archive)

Gorica City Gallery with its exhibitions, is the motive for this text, its purpose being to remind of the continued presence of the art group *Wild at Heart* in the national art scene since 1998.

The group was formed in the moment that can today already be described as the period of major change in the Slovenian XX century art world. In 1997, just a year before the painters Jurij Kalan, Aleksij Kobal and Silvester Plotajs Sicoe became *Wild at Heart*, the **Museum of Modern Art**, Ljubljana organised the second *U3, triennial of contemporary Slovenian art, choosing Peter Weibel as the curator.*

The exhibition was entered in the records as the milestone when contemporary art replaced the previously dominating modernism, which had mostly been featured in Slovenian galleries and museums in traditional forms of painting, sculpture and graphic art. Upon the advent of diverse media and modern technologies, and particularly of the change of thought when the work of art no longer had to be an object, rather it could function as a relation and dwell outside galleries, the image lost the privileged position it had occupied until then.

But the change in discourse did not happen overnight. In late 1990's, the art critics uninformed of contemporary art continued to refer to the programme of the galleries **Škuš** and **Kapelica** as the alternative. Only few of them understood that trends of the type that Weibel presented at *U3* had been appearing in Slovenia since 1960's, and that contemporary art therefore had its own history. To some artists, critics as well as gallery operators, the change in discourse represented a threat, which actually materialised in the following years as contemporary art took up the majority of spaces. The gap was further widened by the fact that the understanding of the concepts of »contemporary« and »modernist« was soon simplified, which at least partly led to the battle between various media of art and between older and younger generations.

At the time the writers, exhibition organisers and curators remaining faithful to the exploration of image were mainly focusing on non-figurative painting, thus leaving the figurative painters without an advocate. Painting that instead of exploring the painting medium or »great themes« experienced major invasions of popular culture and everyday life, was not ranked within the value system that had been established in Slovenia with regard to late modernist painting. At the same time, they were ignored by the proponents of contemporary art, as the painting medium they used was seemingly »unfashionable«.

As it previously happened to many generations of Slovenian artists, Jurij Kalan, Aleksij Kobal and Silvester Plotajs Sicoe could too suffer the absence of support from critics and curators and of exhibition spaces fit for their generation. But these painters did not wait to be invited to exhibit. Being aware of the power of group, as was most prominently marked in the national milieu by **Grupa 69** and **Irwin**, they also joined forces and in 1998 appeared at the exhibition *Wild at Heart* in **Equrna** gallery. Fans of the director David Lynch, as the title suggests (whereas the name of the exhibition and the group actually originates in Sicoe's eponymous painting), and of popular culture as such, they became one or the brands in Slovenian painting sphere in the following years.

However, in 1998, the joint effort of Kalan, Kobal and Plotajs was received by Slovenian critics with mixed feelings. In **Razgledi magazine**, Vesna Teržan praised Plotajs' colourful and expressive analysis of the Hollywood celebrity system, Kalan's painted analyses of the mentality of Slovenian society, and Kobal's portraits constructed of materials that related associatively to

the living environments of the portrayed. However, in **Delo newspaper**, the art historian Lev Menáš published a devastating review. Having attacked the complete annual programme of Equrna gallery, he attempted to understand the paintings exhibited within *Wild at Heart* only in the framework of painting practices in the history of art. At the same time the critic for unknown reasons adopted the »greater audacity of the painters jumping out of the title« as the measure of value and assessed the works exhibited as »meek in spirit«. By placing Kalan's canvases in the shade of the avant-garde Heartfield, Kobal's portraits alongside the paintings of the Renaissance misfit Archimboldo, and Plotajs' art somewhere between Van Gogh, German design and Bacon, Menáš failed to notice completely the relation of the artworks exhibited to the current moment. However, this is the key factor in understanding the oeuvre of the three artists. The limited gaze, enclosed in the ivory tower of art, was only able to see the artworks as pale imitations of the past, although they had actually long before left for everyday life. It was not able to realise that the key to understanding such painting lay not in formal role models, as such paintings required to be approached by understanding the context in which they were created. The attachment of works to the current moment was also confirmed by one of the »meek wild men«, Aleksij Kobal: »Yet I cannot imagine the painting without the impact of the time and space we live in. And suddenly there are many more solutions in the image as might seem at first. You have to be daring and stake your sensibility and knowledge. Nothing happens without taking risk.«

Jurij Kalan, Aleksij Kobal and Silvester Plotajs Sicoe have known each other since secondary school. They studied at the Academy of Fine Arts and Design, Ljubljana practically simultaneously. The three good friends and the sculptor Mirko Bratuša, who joined a few years later, had been cooperating with Equrna Gallery even before the first exhibition within *Wild at Heart*. However, their acquaintance and the fact that as artists they existed in the same space and time only served as the framework for possible cooperation. According to themselves, the idea for *Wild at Heart* appeared more or less incidentally. Discontented with the situation and the possibilities available in the world of art, Kalan, Kobal and Sicoe formed a group that was not marked by uniform poetics of authors, but by diverse ways of approaching the work of art. This is only partly related to modernist figuration and older findings in the history of art, which are upgraded by artists with diverse approaches: transitions from the image to the object and the use of existing objects in Kobal's work, urban expressionism in paintings by Silvester Plotajs Sicoe or a mediation on awkward family motifs in almost grotesquely deformed Kalan's realism.

The story that began more than a decade ago, continued in 2002 with a painting project when the painter Gregor Kokalj joined the group. At the time the common thread of the group of painters was still based on »the critical attitude towards the aesthetics of high modernism that was still predominant in Slovenia«. To warn of the actual situation in the world of art, the painters, having been invited to exhibit, joined forces in portrait photography where they dressed up as »the naked painting truth«: the artist – prostitute, the athlete and the masked person.

Following a break of several years, in 2008 *Wild at Heart* again exhibited in Equrna, this time with a new member, the sculptor Mirko Bratuša, who has since been a regular member of the team. In 2008 the issue of the painting trying to survive when confronted by other media became irrelevant, which was proven by the fact that the group was joined by a sculptor. Like the others, Bratuša also stands at the boundary be-

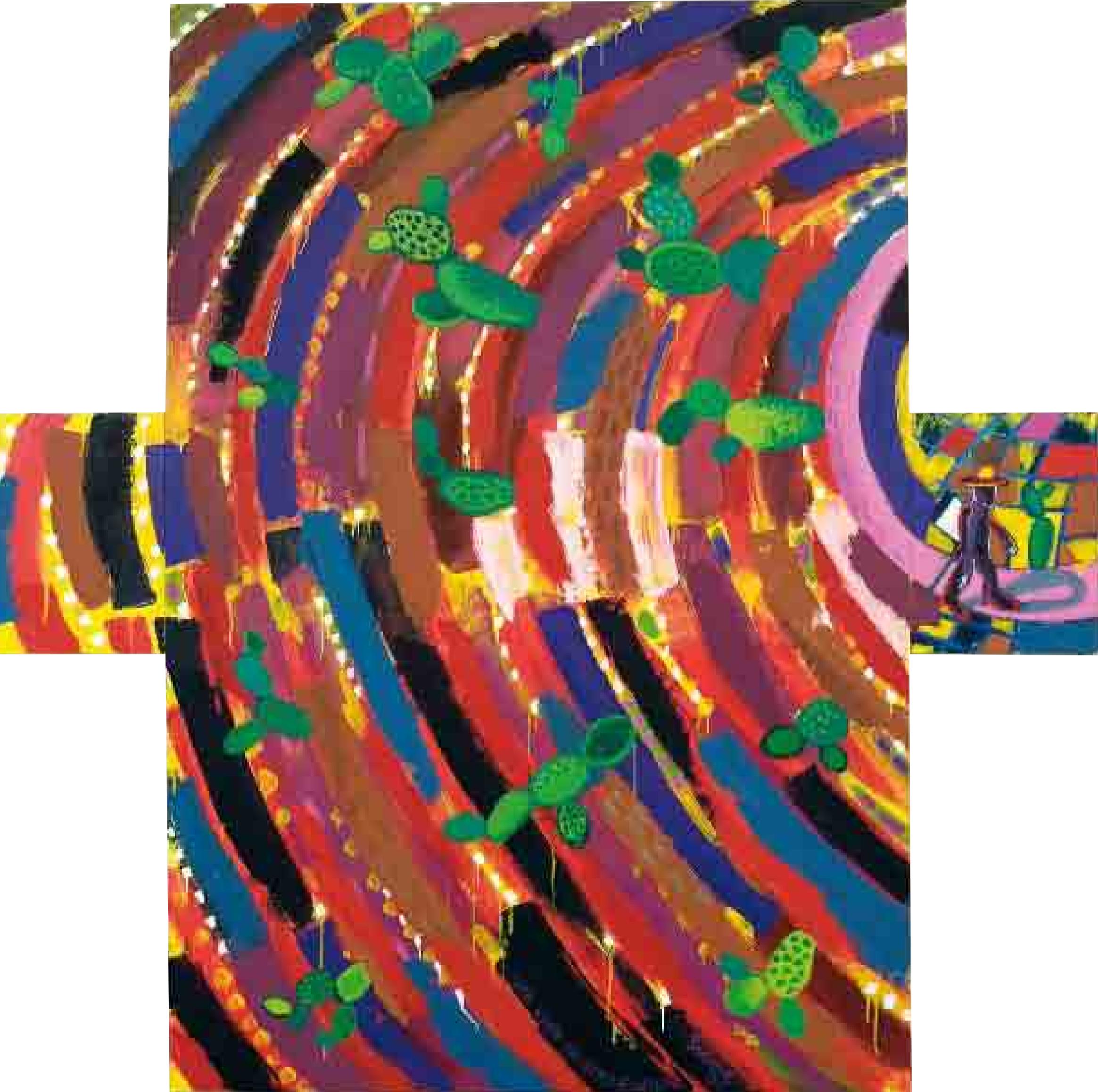
tween worlds. He deals with the idea of figuration in contemporary world, reviving and rejuvenating it using diverse materials, as well as approaches in content and form. But if *Wild at Heart* have surpassed certain issues, others still remain unsolved. This was again alluded to by the humorous photograph the group used to announce the exhibition. This time, instead of being in the company of gallery operators and curators, they headed for the zoo and sought shelter among the giraffes dwelling there.

Bratuša, Kalan, Kobal and Sicoe use their shared name, which became their trademark, almost a logo, to express their belief in the importance of collaboration. By participating in the group, the author is also given extra power, both in approaching the public as well as seeking the exhibition space. *Wild at Heart* assume the curation of their own exhibitions. They renounce curators who set the framework and then place artworks within it. *Wild at Heart* exhibit cross-sections of their simultaneous production, without trying to describe it specifically using common topical or philosophical contexts. They are related through their stance towards the world as exposed in their works. They share the consideration of the human figure in artistic work and the desire to preserve exploration in fields of painting and sculpture and to touch simultaneously the extreme boundaries of both the media. Their »turnkey« group exhibitions require no curator or organiser, as they choose the works themselves, ensure the mounting of the exhibition and its public promotion, therefore they are surely welcomed by overworked galleries that have to prepare the compulsory twelve annual exhibitions one after another as required by those supporting them financially.

In 2009 the three painters responded to the invitation of the artist Dušan Fisher, and the exhibition *Govori z mano / Talk to me* was created after they were joined by the Italian painter of younger generation Igor Molin. This time the project did not take place in Ljubljana as the paintings acquired their temporary domicile in **Art Factory** in Breg near Majšperk. In January 2010, *Wild at Heart*, this time in complete line-up, prepared an exhibition in **Kibela**, Maribor, and in April mounted it again in **City Gallery**, Nova Gorica.

Alongside the new works by the three painters, the rare achievement was provided by the sculpture of Mirko Bratuša. His sexually marked ceramic sculptures demanded the hands of brave visitors to visit female crotches and phallusoid forms. Only through touch, a living body was able to understand the sculpted creation, i.e. the warmth of the body felt in intimate parts revealed what the wiring was about that connected the sculpture with electrical sockets.

As the visitor to the exhibition stepped in front of a work by Jurij Kalan, they found themselves in the company of two curious, omnipresent observers. As the occasion demanded, two anthropomorphic male frogs of almost human size were clad in lovely tail-coats, yet these could hardly conceal the elm leaves piercing from under their clothes through all gaps. Although the swollen figures gazed fixedly at the image, their hands on their backs, they saw nothing. Their eyes were covered with huge sleep masks, again marked with the appearance of expensive fabric. Their highnesses gazed, but saw nothing. The two lovely, yet repulsive male frogs, exaltedly erect, staring fixedly yet blindly at the artwork, demanded to be touched, yet their blindness suggested that *Wild at Heart* still remained critical and, in contrast to the predominant current in art, they demand a sensory relation towards the work of art. Inviting us to enter their stories, Bratuša, Kalan, Kobal and Sicoe do not thrust a piece of text in our hands to help us understand, rather they require from the observer to touch and gaze unblinkingly. ■





Jurij Kalan, Dost / Enough, 2009, olje na platnu / oil on canvas, 50 x 70 cm (foto / photo Boštjan Lah)

Fundus ZS PP

Repository WUST (Winter's Uncle; Summer Tale)

Predstava Fundus ZS PP problematizira vlogo ohrajanja, čuvanja in zapomnjenja skozi naključen gledališki prostor arhiva. Prostor igre je muzejski depo ali mesto, kjer se hranijo in ohranjajo objekti, sicer začasno odmaknjeni ali izvzeti pogledu.

Vstopanje v likovno okolje v shemi gledališkega prostora se gradi z besedami: *Ali lahko nekaj vprašam? – Ja, seveda.* Na drugem nivoju se vstopanja odvijajo neposredno – ali kot otvoritev PROSTOROV, odkritje artefaktov (zakritih objektov z dvigovanjem gledaliških zaves), ali pa skozi nevidna, sublimna vrata, ko performer kot čuvaj vstopa v nov DOGODEK.

Sprva gledališkost ustvarja dialog med čuvajema; za tem pa vznika iz likovnega, v recepciji občinstva. Odnos med čuvajema je razmerje med gibanjem (gibljive slike, ples) in statičnostjo (čuvaj stoji kot kip, oljna slika v razliko od fotografije). Ogonoma siva miš drsi po zapršenih tleh, vsa je v skribi (lat. cura) do pokritih muzealij, z nenehnim preverjanjem, ali je življenje tu. Druga čuvajka spi na fotelju, pokrita, da se lahko kasneje kot vzmet (v ur) vrže v prostor gibanja, v osvetljenem labirintu gledališčnosti. Objekti potujejo skupaj s protagonistama, od spomina k njegovemu arhiviranju in otvarjanju. Predstava se preoblači v razstavo in obratno. Paradoks gledališkega v srečanju z likovnim je vzajemno odnos dveh dojemanj. Zaključek je v konverziji z občinstvom, ki vstopi v prostor med predstavo in razstavo.

Fundus ZS PP je plesno-gledališki projekt, katerega prostor zajema petinštirideset muzealij iz depoja Mestnega muzeja Ljubljana in dvajset sodobnih umetniških del (umetniki: Zora Stančič, Polona Maher, Damijan Kracina, Katarina Toman Kracina, Nataša Škušek, Mladen Stropnik, Sašo Vrabčič, Matic Sonnenwald, Živa Žitnik). Postavitev je obenem muzejska razstava in scenografija predstave. Premiera uprizoritev je bila 1. decembra 2009 v Galeriji Jakopič Ljubljana, razstava Fundus ZS PP je bila na ogled decembra 2009.

BARBARA NOVAKOVIČ KOLENC – zasnova, režija, scenografija, performer

Študirala je sociologijo kulture in umetnostno zgodovino na Filozofski fakulteti, nato diplomirala na Oddelku za gledališko igro na AGRFT v Ljubljani. V začetku 90-ih let je igrala v avtorskih gledaliških in video projektih, leta 1994 pa je osnovala Gledališče Muzeum. Leta 1996 je ustanovila Muzeum, zavod za umetniško produkcijo, posredovanje in založništvo. Danes je umetniška direktorka in izvršna producentka programa zavoda Muzej Ljubljana.

SANJA NEŠKOVIČ PERŠIN – zasnova (soavtorstvo), performer

Rojena leta 1968 v Ljubljani, kjer je končala gimnazijo Bežigrad in Srednjo glasbeno in baletno šolo. Že v času šolanja je večkrat sodelovala s SNG Opera in Balet Ljubljana. V letih 1987 in 1988 je obiskovala znamenito baletno šolo Roselle Hightower v Cannesu v Franciji, kjer se je poleg klasičnih tehnik izpopolnila tudi v sodobnem baletnem in plesnem izrazu. V letu 1988 se je zaposlila v SNG Opera in balet, kjer je postala 1993 baletna solistka in v letu 2003 prva baletna solistka. V letu 1997 je bila izbrana na študijsko izpopolnjevanje na Dunaju v okviru programa Danceweb, kjer je bila izbrana med 25-imi obetavnimi evropskimi plesalci in koreografi. V letu 1998 ji je bila dodeljena stipendija Arts Link v New Yorku, kjer je obiskovala znamenito Merce Cunningham school. V letu 2002 je bila izbrana v okviru financiranja projekta s strani Evropske Unije imenovanega Apap program, ki je bil voden v Salzburgu. V letu 2008 je prejela umetniško delovno štipendijo v New Yorku.

ALEKSANDER KALAN – zvočna podoba

Rojen leta 1974 v Montrealu, Kanada. V letih 1982 do 1989 je živel v Ljubljani. Leta 1994 se preselil na Dunaj, končal študij zvočnega oblikovanja ter do leta 2001 tam živel in ustvarjal. Trenutno deluje v Ljubljani, samostojno in v okviru zavoda Sonolab. Ves čas se ukvarja s kompozicijo in produkcijo elektronske glasbe: oblikovanjem zvoka pri vizualnih medijih, v gleda-

lišču in filmu, realizacijo zvočnih inštalacij ter prostorskim zvočnim oblikovanjem. Sodeloval je z različnimi umetniki: pesniki, fotografi, režiserji, v zadnjem času pa predvsem s plesalci (ustvaril je glasbo za plesne predstave, kot na primer Hitra zgodba Sanje Neškovič in Branka Potočana, Campo de Fiori Male Kline idr.) Pod imenom menu_b je posnel ploščo Morgan (Twentysomething Tunes, 1999) in CD Beatification (izdano na Dunaju pri založbi Couch Records, 2004.) Gre za eksperimentalno elektronsko jazz glasbo. Občasno deluje tudi kot DJ.

BLAŽ PERŠIN – zvočna podoba

Sodeloval je pri zvočnih podobah predstav s področja uprizoritvenih umetnosti. Med njimi lahko izpostavimo predstave Barbare Novakovič (Čriček v pesti, Lo scrittore, Emilia, Deklica in kontrabas, Rodin II, Jelizaveta Bam), predstave Sanje Neškovič Peršin (Hitra zgodba, Sostanovačka) in Magdalene Reiter (Forma Interrogattiva). V polju uprizoritvenih umetnosti je deloval tudi kot producent in organizator festivalov. Danes je direktor Muzeja in galerij mesta Ljubljane.

MATIC SONNENWALD – oblikovanje luči

Rojen 1981 v Murski Soboti. Leta 2000 končal Srednjo šolo za oblikovanje in fotografijo v Ljubljani, 2005 diplomiral iz slikarstva pri prof. Metki Krašovec na Akademiji za likovno umetnost in oblikovanje v Ljubljani. 2008 je zaključil magistrski študij slikarstva pri prof. Zmagu Jeraj in prof. dr. Tomažem Brejcu na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Sodeloval je v mnogih skupinskih razstavah in projektih doma in v tujini. Živi in ustvarja v Ljubljani.

The performance Repository WUST problematizes the role of preserving, keeping and memorizing through the random setting of an archive. The performance is set in a museum repository or a place where objects are being kept and preserved, although temporarily removed or excluded from view.

The entrance to a new visual environment in the theatre layout is built with words: Can I ask something? But of course. At the next level, entering is performed directly – be it as VENUE opening, a discovery of artefacts (concealed objects – by opening up the theatre curtain) or through an invisible, sublime door, when the performer as a guard enters a new EVENT. The theatrical quality is first generated by the dialogue between the two guards, later emerging from the visual art as embraced by the audience. The relationship between the guards is the relationship between movement (moving images, dance) and standstill (the guard standing as a statue, an oil painting as opposed to a photograph).

A giant grey mouse slides across the dusty floor, all careful (lat. cura) about the covered museum items, checking continuously whether the life is here. The other guard is asleep on an armchair, covered, only to be able later to force herself like a spring (of a clock) into the venue of movement, to the lit-up theatrical labyrinth. The objects travel together with the two protagonists, from the memory to the process of being archived and opened. The performance dresses up as an exhibition and vice versa. The paradox of what is theatrical as opposed to visual arts is in the mutual relation of two approaches. The ending brings a conversation with the audience who enter the space between the performance and the exhibition.

The Repository WUST is a dance-theatre performance in which the space is taken by forty five museum items from the repository of the City Museum of Ljubljana and twenty contemporary artworks (artists: Zora Stančič, Polona Maher, Damijan Kracina, Katarina Toman Kracina, Nataša Škušek, Mladen Stropnik, Sašo Vrabčič, Matic Sonnenwald, Živa Žitnik). The installation functions both as a museum exhibition and a scenographic performance. It was first performed on 1 December 2009 in Jakopič Gallery, Ljubljana. The Repository WUST installation was open in December 2009.

BARBARA NOVAKOVIČ KOLENC – concept, direction, scenography, performer

She studied cultural studies and art history at the Faculty of Arts, then graduated from the Department of Theatre and Radio, AGRFT Academy, Ljubljana. In early 1990's she performed in original theatre and video projects and in 1994 she founded the Muzeum Theatre. In 1996 she founded MUZEUM, Institute for Art Production, Distribution and Publishing. She now serves as art director and executive producer of Muzeum Institute, Ljubljana.

SANJA NEŠKOVIČ PERŠIN – concept (co-author), performer

Born in 1968 in Ljubljana, where she completed Bežigrad grammar school as well as the Music and Ballet Secondary School. While studying she collaborated at several occasions with the Slovenian National Opera and Ballet Theatre. In years 1987 and 1988 she attended the famous Roselle Hightower ballet school in Cannes, France, where she also perfected her knowledge of contemporary ballet and dance expression. In 1988 she got employed by the National Opera and Ballet Theatre, becoming a ballet soloist in 1993 and principal dancer in 2003. In 1997 she was selected to study in Vienna within the Danceweb programme, joining the group of 25 promising European dancers and choreographers. In 1998 she was granted the Arts Link scholarship in New York, where she attended the renowned Merce Cunningham school. In 2002 she was selected to take part in the Apap programme, financed by the European Union, which was conducted in Salzburg. In 2008 she received a working art grant in New York.

ALEKSANDER KALAN – sound design

Born in 1974 in Montreal, Canada. He lived in Ljubljana between 1982 and 1989 and moved to Vienna in 1994. He completed his studies in sound design and stayed there until 2001. He currently lives in Ljubljana, where he works both independently and within the Sonolab Institute. All these years he has been composing and producing electronic music: sound design for visual media, theatre and film, realising sound installations and ambient sound design. He has worked with various artists: poets, photographers, directors, and lately particularly with dancers (he has created music for dance shows like Hitra zgodba / A Quick Story by Sanja Neškovič and Branko Potočan, Campo de Fiori by Mala Kline etc.) Under the alias menu_b he recorded the album Morgan (Twentysomething Tunes, 1999) and the CD Beatification (released in Vienna by Couch Records, 2004), both comprising experimental electronic jazz. Occasionally he also works as a DJ.

BLAŽ PERŠIN – sound design

He has been creating sound designs for stage arts. To name just a few, there were performances by Barbara Novakovič (Čriček v pesti / A Cricket in the Fist, Lo scrittore, Emilia, Deklica in kontrabas / A Girl and the Double Bass, Rodin II, Jelizaveta Bam), performances by Sanja Neškovič Peršin (Hitra zgodba / A Quick Story, Sostanovačka / Flatmate) and Magdalena Reiter (Forma Interrogattiva). He has also worked as a producer and festival organiser within stage arts. He now acts as managing director of Ljubljana Museums and Galleries.

MATIC SONNENWALD – lighting design

Born in 1981 in Murska Sobotica. In 2000 he completed the Design and Photography Secondary School, Ljubljana, and in 2005 he graduated in painting from the Academy of Fine Arts, Ljubljana, mentored by Prof Metka Krašovec. In 2008 he completed his masters in painting from the Academy of Fine Arts, Ljubljana, mentored by Prof Zmag Jeraj and Prof Tomaž Brejc. He has participated in numerous group exhibitions and projects at home and abroad. He lives and works in Ljubljana.



Fundus ZSPP (foto arhiv Kibla / Kibla foto archive)

Miha Štrukelj

Maribor

Maribor



Miha Štrukelj, Grand Bazar, 2010, olje na platnu / oil on canvas, 90 x 160 cm (foto / photo Boštjan Lah)

Miha Štrukelj sodi med ustvarjalce, ki v dobi novih tehnologij, ostajajo zvesti klasičnemu mediju. Glavno izrazno sredstvo njegovega opusa je namreč slika, v zadnjem obdobju pa se v veliki meri posveča risbi in ustvarja prostorsko specifična dela. Tako je tudi v primeru prve samostojne razstave v Kibeli, naslovljene Maribor, avtor ustvaril unikatno stensko poslikavo, ki je predstavljala glavnino razstavljenih celot. Moment »prostorsko specifičnega« se je tako pojavil dva krat – avtor je ustvarjalni navdih poiskal v mestu samem ter v galerijskem prostoru, ki ga s svojimi prostorskimi specifikami vodil in izzival.

Motivno avtor izhaja iz urbanega okolja, iz podob mesta, ki jih njegovo oko zabeleži na sprehodu skozi mestne ulice. Mestni utrinki, ki so vir navdaha, obstajajo zgolj za trenutek. Nota minljivosti, začasnosti pa zaznamuje tudi izbor tehnike, saj je risba z ogljem in svinčnikom na stenah galerije pustila sledi le za kratek čas in po pretečenem datumu razstave za zmeraj izginila.

Pomemben, tako vsebinski kot tudi formalni, element avtorjevega snovanja celote je mreža, ki se pne po zidovih galerije – mreža kot slikarsko pomagalo za prenašanje podob na večje formate, ki pa ostaja tudi po zaključku ustvarjalnega procesa in mreža kot osnovna celica v urbanističnem načrtovanju mest že od antike naprej. Pri sestavljanju podob avtor uporablja tudi plesarski zaščitni trak, ki celoti daje pridih delovnega procesa, kar se navezuje tudi na vsebinsko plat urbanih podob, saj avtor velikokrat uporablja slike z mestnih gradbišč. Uporaba trakov v zemeljskih tonih pa hkrati prispeva h koloristični pestrosti celote. Barvno paleto, kot enakovreden del celote, soustvarjajo bele »praznine«.

Sestavljanke dopolnjujejo črne niti, ki risbo nadaljujejo v prostor, sliko »vpenja« v galerijo ter ustvarjajo

intenziven dialog, dobesedno in simbolično, med galerijo in mestom.

Čeprav motivi temeljijo na posnetkih mestnih vedut pa urbani kolaž, ki se je razraščal po galerijskih stenah, ni realistična preslikava le teh, ampak skicozna, utri-pajoča podoba mesta oziroma njegov odsev filtriran skozi avtorjevo percepcijo. Ob daljšem opazovanju pa celo ta podoba zbledi in celota učinkuje kot abstraktna slika, kjer lahko katerikoli izrez deluje kot samostojna celota. Mesto se na ta način razsiri v galerijo, galerijski prostor pa diha z mestom, se z njim povezuje in tako nastaja medsebojni dialog, ki gledalca neopazno pritegne v svoji objem.

Miha Štrukelj (1973, Ljubljana) je slikar, ki zadnji dve leti ustvarja tudi risbe in prostorsko specifična dela. Raziskuje proces in meje slikanja ter se osredotoča na urbana okolja in njihovo percepциjo. Pred kratkim je prejel dve nagradi: delovno štipendijo fundacije Pollock-Krasner (Pollock-Krasner Grant 2008–09) in nagrado za risbo Henkel Drawing Award 2008. Uvrščen je bil v pregleldno razstavo *Slovenska umetnost 1995–2005* in *Sedem grehov: Ljubljana–Moskva v Moderni galeriji* v Ljubljani in sodeloval na številnih razstavah doma in v tujini. Njegovo delo je bilo predstavljeno v knjigi *Vitamin P: New Perspectives in Painting* (založba Phaidon). Leta 2009 je predstavljal Slovenijo na 53. beneškem bienalu.

Liha Štrukelj is one of the artists remaining true to traditional media in the era of new technology. His major means of expression being the painting, he has recently been focusing greatly on the drawing as well as creating site-specific works. Likewise, in the case of his first solo exhibition in Kibela, titled Maribor, he created a unique mural representing the major part of what was exhibited. The factor of »site-specific« thus appeared two times: the author searched for creative inspiration in the very city and in the gallery space, managing and challenging the latter with his space specific elements.

As regards motifs, the author is motivated by the urban environment, images of the city as recorded by his eye while walking the streets. Scenes from the city, serving as inspiration, only last a moment. Their tone of transience, temporariness also influences his choice of technique, as the charcoal and pencil drawing on the gallery walls only left its traces for a little while and disappeared forever once the exhibition ended. Both in its contents as well as form, the web spreading across gallery walls is an important element in author's creation. The web as a painting toll to transfer images to large formats that remains even after the creative process is complete, and the web as the basic element in urban planning ever since antiquity. When composing images, the author also uses the masking tape, providing the project with the work-in-progress feel. This also relates to the contents of urban images, as the author likes to use images from construction sites around the city. The tapes used being of earthy colors

hours, they also contribute to the diversity of colours. The colour palette, an element of equal importance, is being co-created by the white empty spaces. The puzzle is further supplemented by black threads linking the drawing into space, »fastening« the painting into the gallery, at the same time creating an intense dialogue between the gallery and the city, both literally and symbolically.

erally and symbolically, although the motifs are based on shots of urban veritas, these were not transferred realistically within the urban collage that spread across gallery walls. It either functioned as a sketchy, throbbing image of the city, i.e. its reflection as filtered by the author's perception. Upon longer observation, however, even this image fades to be replaced by the impression of an abstract painting, its every section functioning as a single unit. Thereby the city spreads into the gallery, whereas the gallery lives with the city, integrates with it thus creating a mutual dialogue that embraces the viewer unnoticed.

Iliha Štrukelj (1973, Ljubljana) is a visual artist working primarily in painting and also focusing on drawing and site-specific work for the last two years. He examines the process and the boundaries of painting and explores urban environments and their perception. He has recently received three awards – the Pollock-Krasner Grant 2008, the Henkel Drawing Award 2008 and the working scholarship of the Slovenian Ministry of Culture. This year his work has also been included in the National Collection of the Museum of Modern Art in Ljubljana. He has also been selected for »Slovenian Art 1995–2005« and »Seven; Ljubljana–Moscow« at Museum of Modern Art Ljubljana, and various other national and international selections. His work has been presented in »Vitamin P: New Perspectives in Painting« (Phaidon).

Tomaž Tomažin

Situacije

Situations



Tomaž Tomažin, Otrok in zajec / Child and Rabbit, fotografija / photograph, Lightbox, 130,7cm x 26,7cm x 8,5cm, 2007 (detajl / detail), (foto / photo Boštjan Lah)
Serija 360 – Projekt fotografiskih panoram / 360 Series – Panorama Photo Project

www.tomazin.org

Dela Tomaža Tomažina iz obdobja zadnjih treh let vključujejo fotografiska dela – panorame, predstavljene v obliki svetlobnih kaset in video dela. Projekt fotografiskih panoram z naslovom Serija 360 je delo v nastajanju, ki ga je Tomažin začel leta 2007 na umetniški rezidenciji v Hamburgu. Fotografske posnetke s pomočjo računalniškega programa sestavlja v panorame, ki zajemajo celoten prostor 360 stopinj okrog osi snemanja. V izbranih prostorih, ki so zunanjii in notranji, se Tomažin ob drugih akterjih pojavlja multipliciran v različnih vlogah. Ob tem kombinira specifičnost lokacije, atribute različnih narodnosti, filmskih junakov in svoje podobe. Z mešanico vseh teh elementov ustvarja psihološke napetosti med prostori in junaki ter gradi fragmentirane zgodbe. Serija trenutno zajema 8 panoram, posnetih na različnih lokacijah doma in v tujini.

Njegova zadnja video dela se ravno tako poslužujejo metode multiplicikacije in croma key metode. Za izhodišče jemlje eksperimente na področju fotografije in filma iz začetka 20. stoletja kot je Duchampova fotografia z ogledalom in Milesovi eksperimenti s specjalnimi efekti na področju filma.

Tomažin rekonstruira podobne situacije, vendar jim zaradi možnosti novih medijev dodaja nove komponente. Gradi na dialogih akterjev, ki so videti enaki, vendar predstavljajo različne osebe, ter na absurdnosti situacij. Tudi tukaj se Tomažin poslužuje različnih identitet in simbolov, katerim absurdnost dialogov in situacij dodajajo komponento humorja.

Tomaž Tomažin (1971, Ljubljana) je študiral umetnostno zgodovino na Filozofski fakulteti v Ljubljani (1991–1997). Leta 2000 je diplomiral na oddelku za kiparstvo Akademije za likovno umetnost v Ljubljani, leta 2004 pa je magistriral iz novih medijev in kiparstva. Leta 1999 je prejel študentsko Prešernovo nagrado za kiparstvo.

The artist's works of the last three years comprise photographs – panoramas presented in light boxes, as well as video works. The project of photographic panoramas titles Serija 360 / Series 360 is a work in progress, which was commenced by Tomažin in 2007 during his art residency in Hamburg. Using computer software, he combines photographs into panoramas that cover the entire 360 degrees of space around the recording axis. In selected settings, both external and internal, Tomažin and other players appear multiplied in several roles. The author combines specific locations, characteristics of different nationalities, film characters and his own image. A mixture of all these elements creates psychological tension among spaces and characters, at the same time building fragmented stories. The series currently comprised 8 panoramas taken at various locations at home and abroad.

His latest video works have also been using the method of multiplication and croma key. Used as the starting point are experiments in photography and film from the early 20th century, such as Duchamp's photographs with a mirror and Miles' special effects in film.

Tomažin reconstructs similar situations, adding them new components as enabled by new media. The basis is dialogues among actors who all look the same, yet represent different persons, and the absurdity of situations. Tomažin thus uses various identities and symbols by providing them with a humorous element based on the absurdity of dialogues and situations.

Tomaž Tomažin (1971, Ljubljana) has studied art history at the Faculty of Arts, Ljubljana (1991–1997). In 2000 he graduated from the Sculpture Department, Academy of Fine Arts, Ljubljana, and in 2004 he completed his master studies in new media and sculpture. In 1999 he received the student Prešeren award for sculpture.

Goran Tomčić

Brez besed Without words

■ Dela Gorana Tomčića zaznamujejo razigrana estetika, naklonjenost minimalističnim strukturam in zavedno poigravanje z estetiko kiča. V svojih delih velikorat uporablja industrijsko izdelane predmete, v osnovi cenene materiale, ki pa z nizanjem le teh ter postavljivosti v širši kontekst pridobijo novo simbolično vrednost in pomen.

Hologramsko prostorska instalacija *Eternal Embrace* / Večni objem in friz *Danse macabre* / Mrtvaški ples obravnavata večni temi ljubezni in smrti. Delo *Eternal Embrace* je navdihnilo arheološka najdba iz Valdara pri Mantovi in Italiji, kjer so arheologi našli več kot 5000 let stara skeleta para ob objemu. Po eni teoriji bi naj bil moški ubit, ženska pa se je nato šrtovala, da bi lahko bili njuni duši združeni v posmrtnem življenju. Osrednji del instalacije Gorana Tomčića predstavlja modela skeletov, prst, v kateri sta bili okostji ohranjeni, pa umetnik poustvari z bleščicami v obliku srca, postavljenimi na tleh galerije. Skeleta v tesnem objemu sta »položena« v morje zlatih src, ki pričarajo abstraktno idejo »blešečega srca«.

Danse macabre / Mrtvaški ples je friz, sestavljen iz 24 hologramskih kolačev. Ikonografska tema mrtvaškega plesa izvira iz poznega srednjega veka in je priljubljen motiv, ki je skozi zgodovino umetnosti navdihoval številne umetnike. Gre za alegorijo o univerzalnosti smrti, ki se ne ozira na družbeni stan in ki hkrati govori o hrkosti in minljivosti človeškega življenja. Poseljena smrt za seboj vodi v grob skupino plešočih likov – od cesarja in papeže do navadnega smrtnika. Mrtvaški ples Gorana Tomčića osnovno idejo tega motiva razširi na predmetni svet, avtorjev pristop z značilno razigranostjo in barvitostjo nekoliko omiljeno raznovrstnostjo in tematiko, čeprav ohranja globino in moč samega doživetja.

Goran Tomčić (1964) je študiral umetnostno zgodovino in primerjalno književnost na Filozofski fakulteti v Zagrebu. Izobraževanje je nadaljeval na Bard Colle-

u ZDA (kuratorske prakse), kjer je leta 1996 tudi magistriral. Živi in dela v Berlinu in Splitu.

Po celem tednu dela v galeriji, ko si pripravljaj svojo razstavo oziroma instalacijo, sledi otvoritev in srečanje z obiskovalci. S čim bi jih lahko privabilni ha ogled?

Razstava je specifična po tem, da je nastala na podlagi dogodka iz realnosti. Torej, vir iz realnosti sem prevedel in prenesel v galerijski prostor. Zamisel je nastala iz novice na yahoo news, o arheološki najdbi dveh skeletov, dveh okostij v večnem objemu – imenovana sta bili kot »lovers from Valdara« oziroma »eternal embrace«. To je bila izhodiščna ideja, ki se je vpletla v moje razmišljjanje o umetnosti, v teme, ki se pojavljajo v mojem opusu: ljubezen in smrt, in prostor. Ta instalacija je prostor, in arheolozi so izkopavali na najdišču, kjer naj bi gradili. Na nekoc davno močvirnem področju so našli ta ohranjeni par.

Prvi razstavljaš v Sloveniji, v Mariboru?

Da, zelo sem tega vesel. Doma, na Hrvščem sem začel razstavljati šele preteklo leto in ta instalacija je bila prvič razstavljena v Splitu. Imel sem tudi izjemno razstavo v Novigradu – v bistvu sem dalj časa živel v Ameriki in tako se izgubil kontakt – zato sem več razstavljal v Ameriki kot tukaj.

Med leti 2004 in 2007 si razstavljal v ZDA na samostojnih in skupinskih razstavah..., kaj te je odpeljalo v Ameriko, študij, možnosti za delo?

Bolj radovednost – zanimala me je sodobna umetnost in New York je center sodobne umetnosti, videl sem vse te muzeje, o katerih sem študiral, želel sem se seznaniti z art sceno – in tako se je zgodilo, da sem ostal. Zdaj sem trenutno v Berlinu, sicer ne vem, kako dolgo. Berlin mi je bil všeč kot mesto v središču Evrope, iz katerega se je lažje dogovoriti za razstave tudi na Hrvščem in v Sloveniji in v številnih drugih evropskih državah ... kar je težje, če si v Ameriki, tudi stroški so višji za razstave v Evropi.

Ena od organizacijskih stalnic razstav je tudi logistika, namreč kako pripravljati dela, kako jih preplejati čez meje – ti si to razstavo, instalacijo postavljaj kar tukaj, v prostorih galerije.

Da, ampak je bila že vnaprej pripravljena ..., to je nadgradnja moje prve instalacije, ki je bila v Splitu. Po zaprtju razstave ni ostalo nič; zdaj je to trajno delo. Ta instalacija je prišla preko Rijeke, kjer bo delo v ostalo v zbirki in kamor se vrača.

Možnosti razstavljanja, ustvarjanja, življenja v New Yorku, Berlinu, Zagrebu, oziroma na relaciji Amerika – Evropa, kje so prednosti, razlike, slabosti?

Zase lahko rečem, da sem se nekako navadil na življenje v ZDA, kjer je privatni interes veliko bolj izrazit kot v Evropi. Dejstvo, ki preseneti vsakega Evropeca, je, da v Ameriki ni ministerstva za kulturo, da ne obstaja državne podpore, subvencije ... obstaja pa vrsta fundacij, ki skrbijo za umetnike. Gre za drugačen nivo profesionalizma. Za Berlin imam vizo, v kateri piše, da sem umetnik, kunstler. Vendar moram samo snovati svoje delo, ne smem nič drugega. V ZDA skoraj ne obstaja paklic umetnika. Seveda so umetniki, vendar vsak dela nekaj drugega za preživetje. V Berlinu, v Evropi je drugač – morda ravno zaradi državnih subvencij. Če nekdo v Ameriki pove, da je umetnik, je prvo naslednje vprašanje, od česa živi.

Veliko sem razstavljal v neprofitnih organizacijah, ki me bolj zanimajo kot komercialne galerije z svojim sistemom vrednotenja, gre za drugačen sistem dela z institucijo – sem pa delal tudi s profitnimi galerijami. Art scena je razširjena po celotni Ameriki, veliko so vlagali v muzeje, in to so v glavnem privatni muzeji, namenjeni sodobni umetnosti, umetnikom, ki sedaj ustvarjajo.

Študiral si umetnostno zgodovino in primerjalno književnost v Zagrebu?

To je bilo odlično izhodišče. Potem sem se vpisal na študij kuratorske prakse in študijska usmeritev v Zagrebu mi je veliko pomagala v Ameriki.

Po študiju sodeč bi pričakovali, da boš kurator razstav, te je pa zapeljala ustvarjalnost?

Ja, rad imam delo kustosa – vendar je nemogoče delati eno in drugo in moja želja za produkcijo je prevladala. Veliko sem se ukvarjal s kreativnim delom, več let sem pisal poezijo in v nekem trenutku se je moja poezija usmerila v vizualno razmišljanje. Vse, kar sem počel v življenju, in kar sem študiral, je v bistvu umetnost. Vsi ti – navidezno – drugačni interesi so v bistvu razmišljjanje o umetnosti; ne morem ločiti pesništva od vizualnega ali zgodovine umetnosti od kuratorskih praks, niti znanja zgodovine umetnosti od produkcije umetnosti.

The works of Goran Tomčić are marked by a playful aesthetics, an inclination towards minimalist structures and conscious toying with the aesthetics of kitsch. In his works he often uses industrially produced items, which are fundamentally trashy, yet using them in a sequence, putting them in wider perspective provides them with a new symbolic value and meaning.

The hologram installation *Eternal Embrace* and the frieze *Danse macabre* / *Dance of Death*, both works are dealing with the eternal themes of love and death. The *Eternal Embrace* was inspired by the archaeological find from Valdara (close to Mantua), Italy, where two skeletons dating more than 5000 years back were discovered to be embracing. A theory says that after the man was killed the woman sacrificed herself so that their souls might be joined in eternal life. The central part of the installation by Goran Tomčić is thus taken up by skeleton models, whereas the soil in which they were preserved is recreated with a 3 x 3 meters floor collage on aluminum, made by numerous parts of cut-outs of gold holographic films. The skeletons embracing each other tightly are placed in a sea of silver heart-shaped metallic sequences conjuring up the abstract idea of the »glittery heart».

Danse macabre / Dance of Death is a frieze composed of 24 hologram collages. The iconographic theme dance of death originating in the Middle Ages is a popular motif that has inspired numerous artists in the course of history of art. It is an allegory on the universality of death that disregards the social class, at the same time emphasizing the fragility and transience of human life. Death personified leads a group of dancing characters into the grave – from the emperor to the pope and the common mortal man. Danse macabre by Goran Tomčić extends the main idea of the motif to the material world. Typically playful and colourful, the author's approach alleviates somewhat the severity of the topic, yet the depth and strength of the experience remain unaltered.

Goran Tomčić (1964) studied History of Art and Comparative Literature at the University of Zagreb, and Curatorial Studies at Bard College, NY. Holds MA in Curatorial Studies from Bard College (1996). Lives and works in Berlin and Split.

from Rijeka, where it will return to stay in the collection.

A chance to exhibit, create, live in New York, Berlin, Zagreb, or between America and Europe – what are the advantages, differences, drawbacks?

I can say for myself that I got used to living in the USA, where the private interest is much more present than in Europe. The fact that any European finds surprising is that there is no Ministry of Culture in America, there is no state support, subsidies, etc. There are a number of foundations, however, that take care of artists. There is a different level of professionalism. To live in Berlin I have a visa that says I am an artist, *kunstler*. I can only do this job, I cannot do anything else. In the States, there is hardly such a profession as an artist. There are artists, of course, but they all have other jobs to get by. It is different in Berlin, in Europe – perhaps due to state grants. In America if you say you are an artist, the first question that follows is what you do for a living.

I had many exhibitions in non-profit organisations, which I find more interesting than commercial galleries with their own evaluation systems, different working methods, even though I also worked with the latter. The art scene is widely spread across the whole of the USA. They have invested in museums a lot, and these are mostly privately owned museums of contemporary art, designed for artists who work here and now.

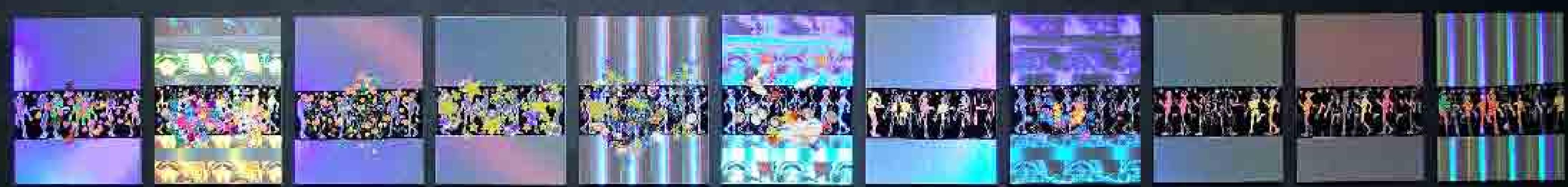
You studied art history and comparative literature in Zagreb.

It was an excellent starting point. Then I enrolled in a curatorial course and the studies I did in Zagreb helped me a lot in America.

Considering what you studied I would have expected you to be a curator. Instead you were driven by your creativity.

Yes, I like the work of a curator, but it is impossible to do both and my desire for production was stronger. I had always been involved in creative work, I wrote poetry for a few years, but at some point my poetry turned into visual thinking. Everything I did in my life, everything I studied, is art. All these interests, which seem dissimilar, are essentially meditation on art. I cannot separate poetry from visual art, art history from curating, or the knowledge of art history from art production. ■

Goran Tomčić, friz *Danse macabre* / Mrtvaški ples / Dance of Death frieze (detajl / detail), galerija Kibela / Kibela Gallery, 2010, Maribor (foto / photo Boštjan Lah)



CANAN

Ločeno

Segregate



CANAN, Still image from video Exemplary / izsek iz video dela Vzor(ec), 2009

CANAN (1970, Istanbul) pripada generaciji turških umetnikov, ki s svojim kritičnim odnosom do turškega družbenega sistema izražajo družbeno angžiranost in globalno perspektivo, hkrati pa pritajen smisel za humor prepletajo z močnimi provokacijami in estetskimi refleksijami. V njenem vesolju se golo telo pojavlja v nespodobnih situacijah, lutke izvajajo spolne napade, žrtve mučenja pa opisujejo fizične in psihološke bolečine, ki so jih doživele. CANAN svojo umenost opredeljuje s pomočjo feminističnega sloganova iz sedemdesetih – zasebno je politično – vendar svojega dela ne označuje kot feminističnega.

CANAN je odlična pripovedovalka zgodb. Njene video animacije zaznamuje močan kontrast med formo in vsebino. Vizualni jezik s katerim pripoveduje zgode je enostaven, barvit in lahket, medtem ko vsebina nosi precejšnjo težo in globino samega sporočila. Na prvi samostojni razstavi v Kibeli se je umetnica predstavila z izborom video del, od katerih sta bili dve predstavljeni tudi na lanskoletnem bienalu v Istanbulu.

»Svoje delo opisujem s feminističnim sloganom, ki je aktualen še danes, »Zasebno je politično«. Izhajam iz stališča, da ideološki sistem, s tem ko vohuni za nami in nas normalizira z nadzorovanjem naših zasebnih življenj, vodi v omejevanje telesa. V svojem delu preizrašujem oblast takšnih institucij, kot so religija, vlad, družba in družina, nad našimi zasebnimi življenji. V svojem delu se osredotočam na koncepte, ki so povečani in preoblikovani v tabuje, o katerih se ne govoriti in ki jim pripada kontinuum, ne da bi se o tem kdo spraševal. Največji vpliv na moje delo ima vsakdanje življenje. Iz tega vidika moja umetniška dela postajajo provokativna, agresivna, erotična, tveganja in nasilna. Umetniška dela torej predstavljajo akt srečevanja zasebnega z javnim prostorom.«

CANAN (1970, Istanbul) belongs to a generation of Turkish artists that express social commitment and a global outlook in their critical attitude to the Turkish societal system, and combine a subdued sense of humour with forceful provocation and aesthetic reflection. In her universe the naked body appears in indecent ways, dolls commit sexual assaults and torture victims describe the physical and psychological pains they have experienced. Canan defines her art using a feminist slogan from the 1970s »private is political«, but she does not designate her work as feminist.

CANAN is an excellent storyteller. Her video animations are marked by a strong contrast between the form and the contents. The visual language she uses in storytelling is very simple, colourful and light, however, the contents carry the burden and the depth of the message. The artist's first solo exhibition in Kibela featured a selection of her video works, two of which also appeared at Istanbul Biennial last year.

»I describe my work with the feminist slogan that is still pertinent today »Personal is political«. I start from the point of view that the ideological system is following the path to body restriction by spying on and normalizing us by means of controlling our personal lives. I am questioning the governing power of such institutions as religion, government, society and family on our private lives. I focus my work on the concepts that are glorified, that are transformed into taboos, that are not talked about, and that have a continuum without being questioned. Daily life has been the biggest influence on my work. From this point of view the artwork becomes provocative, aggressive, erotic, risky and violent. Artwork, then, has the act of meeting the private with public space.«

Flaka Haliti

Manj kot 20.000 znakov in 1 slika

Less than 20,000 characters and 1 image

Miha Horvat

■ Srečala sva se v neki garaži v København in se v dveh (2) dneh približno dvakrat (2) pogovarjala (beri: kratek uvodni pogovor) po 20 minut. Potem je prišla v Slovenijo in njena dela so bila predstavljena na samostojni razstavi v neki mariborski nekdajni garaži. Približno tri (3) dni in Maribor in precej komuniciranja v 72 urah.

Flaka Haliti je konceptualna (beri: sodobna) umetnica, ki živi med Prištino in Frankfurtom. Kot piše v njenem življenjepisu: »svojim delom kaže neprekinitno zanimanje in pogum pri raziskovanju tematike, ki predstavlja iziv družbi in/ali umetnostni sceni.« Ena od njenih dejanj, katerega dokumentacija je predstavljena na 1 sliki, velja za prvo nelegalno intervencijo v galerijskih prostorih v zgodovini kosovske umetnosti.

Tako torej, čim bolje morava izkoristiti 20.000 znakov oz. dve (2) strani, in ja, začeti bi moral. Flaka, zakaj umetnost in zakaj biti umetnik?

Ne vem, zdi se mi, da se je preprosto zgodilo. Nobene velike logike ni bilo ali načrta, niti nimamo v družini nobene podlage v umetnosti. Povsem naivno sem ne-kako preprosto vedela, da bom študirala umetnost ... In zakaj biti umetnik? Mislim, da je to isto, kar znam početi bolje kot karkoli drugega.

Ko sva pripravljala vašo mariborsko garažno razstavo in v našem malem mestu kot nora drvela skozi različne prostorske in komunikacijske situacije, sva se veliko pogovarjala o procesu in končnem produktu. Kako razumete to dvoje, ko premisljujete o svojem delu?

No, v svojem delu imam proces za enako pomemben kot produkcijo, produkt. Včasih se celo zgodi, da več pozornosti namenim procesu, ker svojo delovno praksjo lažje opredelim s procesom kot z medijem, v katerega je pospravljen končni rezultat. Vseeno pa oba razumem kot izkušnjo, s katero se v polnosti izobražu-

jem. Zame je to šola. Tudi produkcija je na koncu, ko gre v javnost, izkušnja procesa, ki še vedno poteka, to je trenutek, ko jaz in delo nekako vzpostaviva neposredno komunikacijo z okolico.

Ob razmišljaju o umetniških delih sem se ujal v začaran krog različnih premislekov ali različnih opisov procesa. Kar hočem reči je, da lahko o umetniškem delu premislujemo ali pa ga pojasnimo oz. interpretiramo. In tudi avtor umetniškega dela ima različna možna izhodišča. Lahko se postavi za ali pred delo ali med delo in publiko, različne interpretacije ... Imate kaj povedati o tem?

No, ena od mojih izkušenj je bila drugačna predstavitev, govor avtorja, in pogosto se znajdem v situaciji, ko razmišjam, mogoče se lahko odločim, da bi vedno svoje delo predstavila v obliki predstavitevnega govora in nikoli na razstavi. To pa zato, ker je v primeru avtorjevega govora izkušnja povratne informacije zadoljivostja, ki pride od občinstva, vedno dvojna. Vendar pa se vloge artikuliranja vedno preklaplajo med delom in menoj. Začne se tako, da jaz artikuliram delo, konča pa se s situacijo, v kateri delo začne artikulirati mene. Gre torej za to, da vsak opraviva pol dela, hkrati pa oba izdelava nekakšno izjavo. Zapleteno je, bi rekla, nobene formule ni, kako to početi.

In tako se nadaljuje in nadaljuje. Kdaj pa se zavste, da je delo dokončano?

Včeraj me je nek prijatelj vprašal – mar ni dolgočasno, da svoj projekt My Balls kar naprej razstavlja, in to tako pogosto. Vendar se mi ne zdi tako, saj se vsakič, ko svoje delo razstavim na novi lokaciji in v novem kontekstu, kjer nisem še nikoli razstavljala, pojavi priloznost, da v tej državi spodbudim novo razpravo o vprašanjih, ki so osrednjega pomena za moje delo. Če upoštevam tovrstne situacije, res ne vem, kdaj je neko delo dejansko dokončano.

Flaka pomeni plamen in vrem, da nimate le poguma za raziskovanje mejnih tem v družbi in v svetu umetnosti, ampak tudi ste oz. vas je mogoče opisati kot dobro artikulirano provokatorko. Ali pač?

Flaka je moje pravo ime in ne umetniško, kot misli večina ljudi, posebej v Zahodnih državah. Je pa res, da pomeni plamen, kaj naj storim (smeh ...) Kakorkoli, res je tudi, da se moje delo pogosto razume kot čisto provokacijo. Vendar je resnica, da nikoli, nikoli ne proviram, le ODZIVAM se na provokacije.

Tako kot PLAMEN lahko opišemo kot REAKCIJO na proces, njegovo obliko in obseg gorenej ali ... In ... Omenjate Zahodne države, Zahodni kontekst. Kako razumete sebi in svoje delo, razpeto med Kosovom in Nemčijo, med razvitim in slabovrstnim svetom umetnosti, v nekakšnem prepadu razlik. Eksotika ali ...?

No, pa imamo težvana vprašanja ... Da, res je drugače, posebej pri izkušnjah, ki jih imam zdaj v Šoli Stadschule. Zame je to kraj, kjer te ne naučijo, kako biti umetnik, temveč kako se vključiti v umetniški sistem. Jaz pa prihajam iz kraja, kjer sicer obstaja umetniška scena, ne pa tudi umetniški sistem, zato je moja izkušnja tu precej naporna. In ne glede na to, če me imajo za eksotično, kar tudi jaz sovražim, vendar temu včasih ne morem ubezati, je najmanj, kar lahko storim, da nadzorujem svoj praktični pristop do vprašanja, ki bi lahko še bolj okreplila eksotični stereotip, s katerim v Zahodnih državah običajno gledajo na Vzhodnoevropske države. Kar naprej govorim – žal mi je, če vas bom razočarala, vendar ob začetku vojne nisem bila umetnica!



Flaka Haliti, izsek iz video dela My Balls, 2007 / Still image from Flaka Haliti video work My Balls

We met in a garage in Copenhagen and had ca. two (2) discussions (i.e. short introductory talks) for about 20 minutes in two (2) days. Then she came to Slovenia and her exhibition was presented as a solo show at the EX-garage gallery in Maribor. Ca. three (3) days of Maribor city and quite a lot of communication during 72 hours.

Flaka Haliti is a conceptual (i.e. contemporary) artist living between Pristina and Frankfurt. As her CV says, »with her work she has shown a continuous interest and courage in exploring themes that present a challenge to society and/or the art scene.« One of her actions, the documentation of which is presented in the 1 image, is considered the first illegal intervention in the gallery space in the history of Kosovo art.

So, we should make best possible use of ca. 20,000 characters or two (2) pages, and yes, we should begin. Flaka, why art and why being an artist?

I don't know, I guess it just happened. There was no big logic, or plan, nor was there any family art background. Naively enough, I somehow just knew I'm going to study art... And why being an artist? I think this is what I know how to make it better than other things.

While preparing your Maribor garage exhibition and running as crazy through various space- and communication-related situations in our small city, we talked a lot about the process and the final product. How do you understand them when thinking about your work?

Yeah, in my work I consider the process as important as the production, product. Sometimes it happens that I even pay more attention to the process, because it is easier for the process to define my working practice, than it is for the medium that packages the final result. Anyway, both of them I see as an experience with which I fully educate myself. It's school for me. Also the production in the end, after it goes out in the space, is an ongoing process experience, it is the moment when I and the work somehow begin direct communication with the surroundings.

I caught myself in the circle of different thinking situations or different descriptions of the process when thinking about art works. What I try to say is that we can think about the artwork or we can explain it i.e. we can interpret it. And the author of the artwork also has different possible positions. She/he/they can be behind or in front of the work or in between the work and audience, different interpretations ... You have any thoughts on this?

Well, one of my experiences was different, an artist-talk presentation and I often find myself in the situation when I think, maybe I can decide always to show

my work in the talk-presentation format and never in the exhibition. And this is because the experience of feedback satisfaction of the public towards the work is always double in case of artist talks. But the roles of articulation are always switching between the work and me. It starts with me articulating the work, and then ends with the situation when the work starts to articulate me. So it's a half-half job and we both complete a kind of statement. It's tricky, I would say, there is no formula about how to do it.

So it goes on and on. But when do you understand the work to be finished?

Yesterday a friend asked me – isn't it boring for you to show the work My Balls again and again, so often. But I think it's not, because every time that I show the work in a new place and context where I have never exhibited before, it's a chance to initiate a new discussion in this country on issues that are central to my work. So concerning this kind of situations I really don't know when the work is really finished.

Flaka means a flame and I know that you not only have the courage in exploring border themes in society and in the art world, but you also are or can be described as a well articulated provocateur. Or?

Flaka is my real name, it's not an artistic name as most of the people think, especially in the Western countries. But yes, it means a flame, what can I do, (laughter)... Anyway, it's also true that my work has often been perceived as pure provocation. But the truth is that I never, never provoke, I only REACT to provocations.

Just as the FLAME can be described as a REACT-ion to the process, the form and the size of burning or... And... You mention the Western countries, the Western context. How do you perceive yourself and your work spanning between Kosovo and Germany, between a developed and undeveloped art-system, in a kind of gap of difference? Exotic or...?

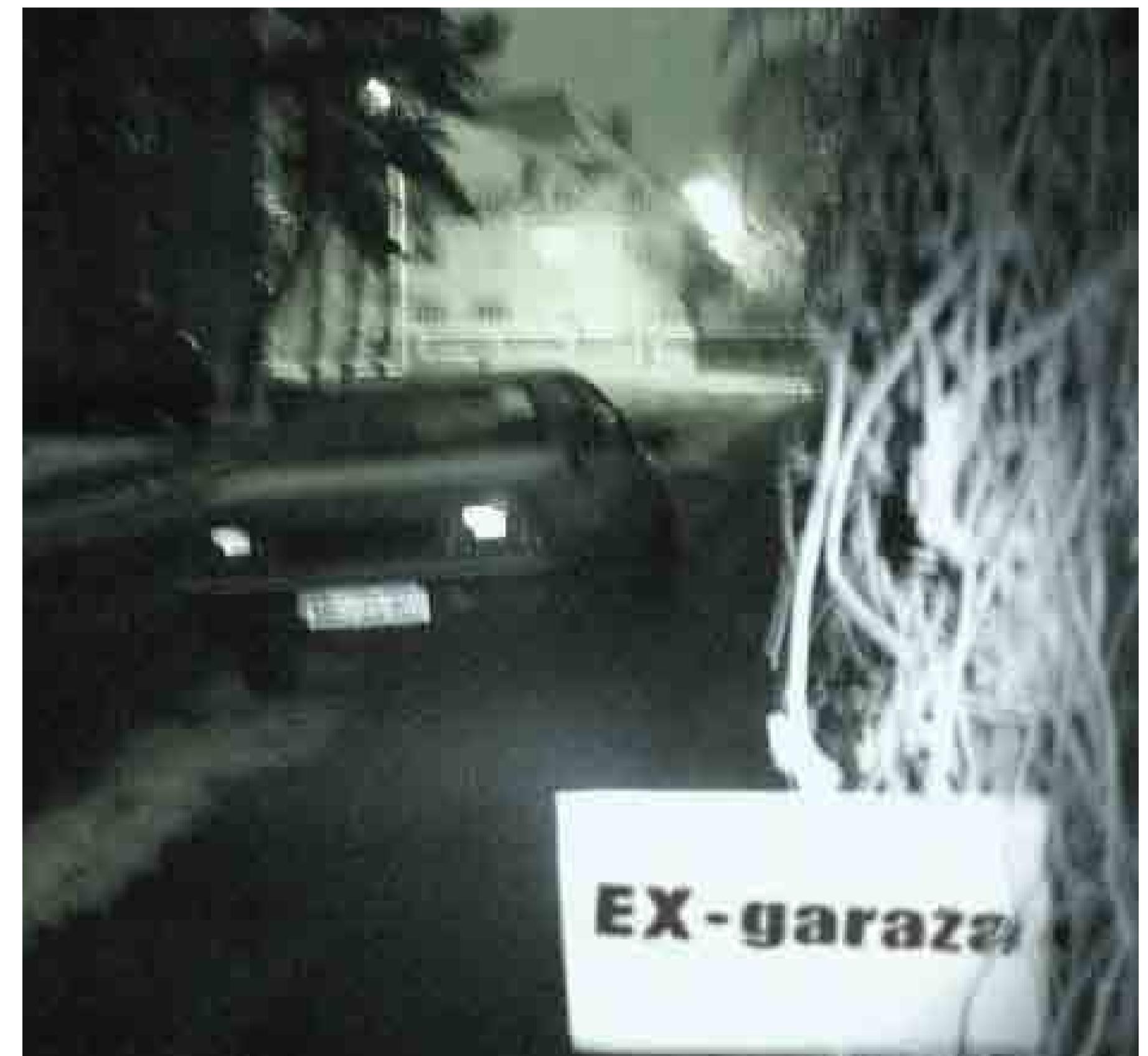
Oh yeah, here we are with difficult questions... Yes, it's really different, especially with the school experience which I have now in Staedelschule. For me it is a place that doesn't teach you how to be an artist, but how to engage yourself in the art system. And I come from the place where the art scene exists but not also the art system and this makes my experience here quite tough. And being perceived exotic or not, even I hate it, sometimes I cannot escape from that, but the least I can do is to control my practical approach towards the issues that can further increase this exotic stereotype that the Western people usually have for towards Eastern-European countries. I keep saying – sorry to disappoint you, but I was not an artist when the war started!

Flaka Haliti je diplomirala na akademiji za umetnost Univerze v Pristini (2005). Trenutno je podiplomska študentka likovne umetnosti na akademiji Städelschule v Frankfurtu pod mentorstvom Judith Hopf. Kot konceptualna umetnica dela z video posnetki, zvočkom, postavtvami, fotografijo in performansi. Prejela je prvo nagrado na natečaju Agriculture and Banking, ki sta ga leta 2010 organizala frankfurtska Städelschule in Rentenbank.

Flaka Haliti graduated from the Academy of Art, Pristina / Prishtina University (2005). Currently she attends postgraduate studies of fine art at Staedelschule, Frankfurt/Main, class of Judith Hopf. As conceptual artist she works with video, sound, installation, photography and performance. She is the winner of the First Prize Agriculture and Banking, organized by Staedelschule Frankfurt/Main and Rentenbank, Frankfurt am Main 2010.

Miha Horvat je diplomiran etnolog in kulturni antropolog (BA), ki je študiral filmsko režijo na AGRFT in na izmenjavi v Helsinkih oziroma končal in magistriral umetnost na študijski smeri novih medijev na Univerzi za uporabne umetnosti Dunaj (MA). Trenutno je doktorski kandidat iz filozofije in teorije vizualne kulture na Fakulteti za humanistične študije Koper Univerze na Primorskem.

Miha Horvat has graduated in ethnology and cultural anthropology (BA), then studied film direction at AGRFT academy and at an exchange university in Helsinki, and finally completed his master studies of new media art at the University of Applied Sciences, Vienna (MA). He is currently a doctoral student of philosophy and theory of visual culture at the Faculty of Humanities Koper (University of Primorska).



predstavlja / presents

solo.2010

FLAKA HALITI
KAMEN STOYANOV
BORJANA VENTZISLAVOVA
MARKO BATISTA
ALEKSANDRA DOMANOVIĆ
MARKO MANDIĆ
E++

.gregorčičeva ulica 56 , 2000 maribor , slovenija

EX-garaža

fundacijasonda . SONAL . MOM . MzK



SCOPEMiami
Nov30-Dec5 10

Vzajemen obisk (lade-i Ziyaret)

Reciprocal Visit

Artists / Umetniki: Endam Acar, Selda Asal, Volkan Aslan, Fatma Çiftçi, Zeren Göktan, Deniz Güç, Gözde İlkin, Ceren Öykut, Gökçe Süvari, Sophia Tabatadze, Nadia Tsulukidze, Sona Abgaryan, Tsomak Oga, Ali Hasanov, Shahab Fotouhi
Curator / Kustosinja: Serra Özhan

Ekipa Apartment Project iz Istambula je predstavila svoj najnovejši projekt po imenu Reciprocal Visit / Vzajemen obisk. Projekt se navezuje na delo vizualne umetnice in ustanoviteljice umetniške pobude Selde Asal, ki je tudi avtorica koncepta projekta. Reciprocal Visit / Vzajemen obisk je eksperimentalna delavnica, ki jo sestavljajo fotografije, video posnetki, besedila, interakcije in pogovori med udeleženci, ki prihajajo iz različnih področij, kot so fotografija, video, glasba, performans, slikarstvo in sociologija. Ime projekta izvira iz kulture »vzajemnih obiskov«, ki je močno prisotna v Armeniji, Iranu, Azerbajdžanu in Gruziji, pa tudi v mnogih arabskih državah in Turčiji. Umetniki materiale za projekt ustvarjajo, ko so na poti, ko se ustavljam, obiskujejo ali kje ostanejo dlje časa.

Konceptualni okvir delavnice, ki je razdeljen na dve stopnji, sta pripravili video umetnica Selda Asal in kustosinja Serra Özhan. V prvi fazi projekta so umetniki Endam Acar, Selda Asal, Volkan Aslan, Fatma Çiftçi, Zeren Göktan, Deniz Güç, Gözde İlkin, Ceren Öykut, Gökçe Süvari in Sophia Tabatadze aprila 2009 obiskali Gruzijo, Armenijo, Azerbajdžan in Iran.

Kolektiv je izvedel eksperimentalno vajo, ki so jo pripravili vnaprej in jo nadalje snovali na svojem potovanju z avtobusom in vlakom. Pripravili so eksperimentalno delavnico, ki vključuje različne zamisli članov kolektiva, različne izkušnje, ki so se porodile med druženjem in skupnim doživljajem, različne priopovedi, prikazane s pomočjo različnih materialov in risb, fotografij, video posnetkov, besedil, pa tudi pogovorov, v katerih so sodelovali, in krajev, ki so jih obiskali.

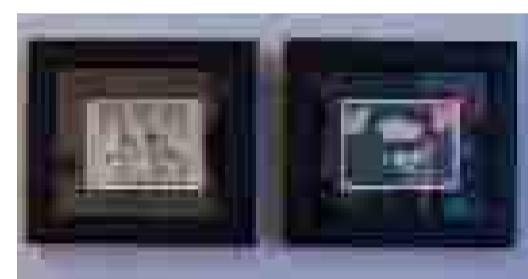
Druga faza projekta je bila delavnica, ki so jo julija 2009 organizirali na razstavišču DEPO z umetniki iz držav, ki jih je kolektiv obiskal: Sophia Tabatadze, Nadia Tsulukidze, Ali Hasanov, Tsomak Oga, Sona Abgaryan in Shahab Fotouhi. Na razstavišču DEPO so bili med 20. novembrom in 31. decembrom 2009 na ogled materiali, ki so nastali v obeh fazah, arhiv produkcijskega procesa in izbor iz video arhiva gruzijskega Arhiva sodobne umetnosti Archidrome.

The Apartment Project from Istanbul has presented its latest project called Reciprocal Visit. This project is associated with the work of the visual artist and the founder of the artist initiative Selda Asal who is the originator of the project's concept. Iade-i Ziyaret / Reciprocal Visit is an experimental workshop project made up of photographs, videos, writings, interactions, and talks by participants from a variety of disciplinary backgrounds such as photography, video, music, performance, painting, sociology. It takes its name from the culture of »reciprocal visit« that is alive and well in Armenia, Iran, Azerbaijan, and Georgia as well as in many Arab countries and Turkey. The artistic material is created while participants are on the road, at places where they stop, visit, or stay.

The conceptual framework of the workshop divided into two stages was developed by video artist Selda Asal and curator Serra Özhan. In the first phase of the project, artists Endam Acar, Selda Asal, Volkan Aslan, Fatma Çiftçi, Zeren Göktan, Deniz Güç, Gözde İlkin, Ceren Öykut, Gökçe Süvari and Sophia Tabatadze visited Georgia, Armenia, Azerbaijan and Iran in April 2009. The collective undertook an experimental exercise that was created there and then throughout their journey by bus and train: An experimental workshop involving different ideas emanating from the collective, different experiences brought on by being together and sharing, various narratives using different materials and drawings, photographs, videos, texts and talks produced in places visited.

The second phase of the project was a workshop organized at DEPO in July 2009 with artists from countries visited: Sophia Tabatadze, Nadia Tsulukidze, Ali Hasanov, Tsomak Oga, Sona Abgaryan and Shahab Fotouhi. The work produced in these two phases, an archive of the production process and a selection from the video archive of Archidrome Contemporary Art Archive, Georgia, is presented at DEPO between 20 November and 31 December 2009.

www.apartmentproject.com



Vzajemen obisk / Reciprocal visit (foto arhiv Kibla / Kibla foto archive)





(foto / photo David Orešič)

Mirka, Živka in Dadakice je avtorski projekt, nastal na podlagi raziskovalnega dela, med dvema človekom v odtujenem svetu, ki ju združuje trenutek v sedanosti. Interakcija dialoga, zvoka in giba poudarjajo tok odtujenosti, hkrati pa prepoznavajo in prebjajojo poveznost med usodama protagonistov. V furioznom ritmu, ob odličnem dialogu, protagonisti na odrnu pripovedujeta zgodbu o Georgu in Emili, oziroma metaforično zgodbu o racah, ki poskušajo vzleteti, pobegniti in zapustiti svoje korenine ter se rešiti svojega rajčega super ega, kjer je popolnoma jasno, da aplikirata na usodo ljudi iz bivše Juge in njihov individualni napor, ki v trenutku postane kolektiven. Izvajalci sta se v raziskovalnem delu posvečali izvedbi na različne načine: od običajne drame, tako imenovane »drame na klopi«, ali ob veliki nadgradnji, ki ni teater absurdna, temveč izvedbi daje filozofsko – antropološki karakter.

Pri nastajanju predstave je bila vodilni vzbog Beckettova poetika in Lecoqov Anagnorisis... Igralki v predstavi intenzivno preklapljata med različnimi liki in jezik. Dosledno sledita angažiranemu teatru, ki še bolj intenzivno zaživi po sami predstavi in gledalca spodbudi k razmišljaju, čutenju in katarzi. Med sporočili predstave izpostavlja spôštovanje do narave, sožitje z živalmi in rastlinami, individualizem skozi prizmo kolektivizma...

S prstom pokažeta na problem medčloveških odnosov, ekologije in ozaveščanja o tem. Ne dramatizirata. Skozi številne interpretacije pokažeta jasno sliko (če se račke potapljamjo v nafti, se potapljamjo, to pač tako je...), pri tem pa gledalcu puščata prostor, da se sam odloči, kaj bo za to naredil...

Mednarodnemu prostoru se posvečata tako interpretativno kot vsebinsko (medčloveški odnos, tukaj in zdaj, v svetu pretiranih informacij, prenasilenosti trga, ki dobesedno poudarjajo odtujenost med ljudimi, nikakor pa ne povezovanja in prepoznavanja)... Interpretativno uporabljata poseben sistem gledališke igre, ki je močno povezana s fizičnim in glasbenim, sodobnim evropskim teatrom. Vmes udarita po snobizi-

mu in slonokoščeno zaprtjem elitizmu v umetniških sferah in nasušeta nekaj aktualnih sporočil o ekologiji in živiljenjski filozofiji, ki med občinstvom odmevajo tudi potem, ko je že davno padel zastor.

Avtorici menita, da Mametovo sporočilo v današnjem času ni samo aktualno in moderno, temveč nujno potrebno za razvoj posameznika in različnih kulturnih področij. Njegova besedila so glasbena, piše jih kot skladatelj, ki s specifičnim ritmom prodira v posameznikovo podzavest, ter spodbudi gledalca h katarzi.

Predstava je posvečena Davidu Mametu in njegovemu besedilu »Variacije na temo divljih rac«, ki je nastalo 1972 leta.

■

Mirka, Živka and Dadakice is an original project based on research work, focusing on two people in an alienated world, integrated by a present moment. The interaction of the dialogue, sound and movement stresses the current of alienation, at the same time recognising and awakening the connection between the fates of the two protagonists. Marked by furious rhythm and excellent dialogue, the protagonists on stage tell the story of George and Emil. It is a metaphorical story of ducks trying to take to the sky, escape, leave their roots behind and evade their duck superego. It is perfectly clear that the protagonists allude to the fate of the people in the former Yugoslavia and their individual struggle, which immediately turns collective. In their research, the performers looked into the execution in various ways: from traditional drama, the so-called »bench drama«, to a huge upgrade, which is not the theatre of the absurd, but it provides the performance with a philosophical – anthropological character.

In making the performance, the main reason were Beckett's poetics and Lecoq's Anagnorisis... During the performance, the actors switch between various characters and languages intensely. They follow

methodically the committed theatre, making it even more alive after the show, and making the observer think, feel, experience catharsis. Of all points made during the performance, they stress the respect towards nature, harmony with animals and plants, individualism through the prism of collectivism...

They also put their fingers on the issue of interpersonal relations, ecology and the related awareness raising. No dramatising. They use numerous interpretations to show a clear picture (when ducks are drowning in oil, they are drowning, there is no denying it...), but observers are allowed the room to decide for themselves how to respond to the issue...

They treat the international environment both in interpretation and in contents (interpersonal relations, here and now, in the world of exaggerated information, overly saturated markets stressing literally the alienation among people, rather than integration and acknowledgement)... In interpretation they mostly use a special system of theatrical acting that is strongly related to contemporary European physical and musical theatre. In the meantime they blast snobbery and the ivory tower elitism in art spheres, and they add some topical messages on ecology and life philosophy, which resonates in the audience even after the curtain is long brought down.

According to the authors, Mamet's message today is not only topical and modern, but of seminal importance for the development of an individual and of various cultural spheres. His texts are musical, he writes them as if composing. He uses a specific rhythm to reach the individual's subconsciousness and evokes catharsis in the observer.

The performance is dedicated to David Mamet and his 1972 text »The Duck Variations«.

Kim Kichul Dotik Touch



Kim Kichul, Contact / Stik

Glavni formalni element dela korejskega umetnika Kima Kichula je zvok. Zaradi fizičnih vidikov zvoka – ker ga ne moremo videti in ker deluje na drugi del možganov kot vizualni mediji – gre po umetnikovem mnenju za zelo izrazno metodo dela. V svojem ustvarjanju išče način, kako »gledati« zvok. Kim Kichul namreč spodbuja tipično predstavo, da zvok slišimo, in predlaga zvok, ki ga lahko vidimo, čemur reče »zvočna skulptura« in nastane z oblikovanjem stereoskopske narave zvoka v tridimensionalnoj pojavnosti. Poleg tega se ukvarja z »zvočnim risanjem«, ki ga je mogoče vizualizirati. Na ta način želi skozi zvok pokazati moč, ki jo imajo slike. Medtem ko slika pusti sled, pri zvoku ni tako. Verjetno je to element, ki se najbolj razlikuje, čeprav imajo zvok in vizualni mediji mnogo podobnosti. Umetnik najljubši medij za pojasnjevanje zvoka pa je voda.

Instalacije Kima Kichula pogosto vsebujejo element interaktivnosti ter tako intenzivno vključujejo gledalca. Med interakcijo se lahko gledalec sreča z umetnikovimi občutji in namerami. Eden takšnih primerov je »zvočni pogovor«. Lahko se nameč pogovorjam s svojim lastnim glasom, ki je drugačen od vseh. Poleg tega pa umetnik preizkuša zvočno (glasovno) aktiviranje gibanje, ki lahko prevaja naše misli.

Prvotna dela so bila narejena v minimalnih in poenostavljenih oblikah v smislu načina razstavljanja in figuralk. Čista oblika se sreča s čistim zvokom brez reprodukcije ali prilagajanja. Tako bi se na primer domišljije publike dotaknili prefijenj liki v kombinaciji z zvoki iz narave ali nerazločen ton zvonca, ki odseva dež, ocean, dolino in gozd. Umetnik ustvarja situacijo, v kateri občinstvo doživi sinestetično izkušnjo hkratnih predstav in pogleda skozi neomejen zvok, ki zapoljuje praznino, namesto da bi le ubesedovalo zgodbo, ki

služi kot ozadje. Kim s svojimi nedavnimi deli Sound Drawing / Risanje zvoka in Rapport / Privilačnost vabi občinstvo, da aktivno sodeluje z risanjem, generiranjem zvokov in opazovanjem gibov, ki nastajajo ob resonanci njihovih glasov.

Delo Solo, Duet, Trio, Quartet je nova različica Risanja zvoka. Občinstvo lahko z grafitnimi svinčniki riše na 12-palčno ploščo, s čimer proizvaja zvok, ki ga je mogoče spremeniti. Contact / Stik je zvočna interakcija, v kateri se obgovor opazovalcev premikajo ročno izdelane lutke. Ta projekt je nastal v sodelovanju z lutkarjem E. J.

■

During an interaction, the viewer can encounter what the artist feels and intends. »Sound Talking« is one of the examples. We can talk to our own voice, which is different from everyone else's. Furthermore the artists test the sound (voice) activated movement that can translate our mind.

His initial works were made in minimal and simplified forms in terms of the installation method and figuration; the pure form meets pure sound without reproduction or modification. For instance, subtle figures combined with sounds of nature or an indistinct note of a bell to reflect waters of the rain, ocean, valley and forest would touch the imagination of the audience. The artist creates a situation for audiences to have synesthetic experiences of both imaging and seeing through unlimited sound filling in the void rather than utterly phrasing a story behind. In his recent works, Sound Drawing and Rapport, Kim invites the audience to make an active interaction of drawing, making sounds and watching movements made by the resonance of their voices.

The work Solo, Duet, Trio, Quartet is a new version of Sound Drawing. The audience can draw with the graphite pencil on the 12 inch records, making the sounds, and it can be changed. Contact is sound interaction; as the viewers talk, the handmade dolls move. This work has been made in collaboration with the doll maker E. J.

For the Korean artist Kim Kichul, sound is the primary formal element of work. And because of the physical aspects of sound – that it cannot be seen and that it acts upon a different part of the brain than does visual media – the artist feels it to be a very expressive method of working. Through his work he is searching for a way to »look« at sound. Kim Kichul denies a typical notion of hearing the sound, and suggests a sound for seeing, which he calls »sound sculpture«, by melding the stereoscopic nature of sound into a three dimensional presence. Furthermore, he deals with »Sound Drawing« that can be visualized. He thus wants to show the power that paintings have through sound as well. Whereas a picture leaves trace, sound doesn't. This is probably the element that differs mostly even though sound and visual media have many similarities. However, the artist's favourite medium to explain sound is water.

Installations by Kim Kichul often feature an interactive element, thus integrating the viewer intensely.

Multimedijiški center Kibla je v okviru intermedijiške platforme in poletnega umetniškega programa Working Holidays / Delovne počitnice povabil kolektiv OTTO-PROD, da predstavi projekt NADAL, avtorsko delo umetnika Paula Destieua.

Projekt NADAL je namenjen raziskovanju meja v športu, arhitekturi in umetnosti na podlagi soočenja različnih kodov urbanih športov (parkour, nogomet na strehi), video iger in robotskih kultur. Konfiguracija, ki je nastala kot prostorsko specifična instalacija, bo naselila galerijo Kibela, s čimer bo omogočila fizično aktivacijo galerijskega prostora. Instalacija deluje kot relejni sistem, ki ga sestavlja več naprav za podajanje teniških žogic. Igra, imenovana po slavnem tenisaču, je zelo blizu digitalnemu hrošču – v kontekstu zanke je naprava v interakciji izključno z drugo napravo.

Paul Destieu (1982) živi in ustvarja v Franciji in Sloveniji (www.pauldestieu.com). Paul Destieu razvija instalacije, v okviru katerih oblikuje situacije in protokole, ki so odvisni od subtilne kritične točke. Kot ključna vzorca se pojavljata naključje in mehanizem, kar omogoča, da iz njegovih del vznika dvom – so nastala po naključju ali so pod nadzorom? Njegova dela pogosto nastanejo na podlagi soočenja neutralnega ozračja in izrazito urbanega videza, ki se napaja v medijih, filmu in novih tehnologijah. Ta okolja so žrtve informacijskih hroščev, uničenj, ugrabitvev in napadov.

Otto-prod. je francosko združenje, ki se aktivno udejstvuje na področju sodobne umetnosti. Ustanovljeno je bilo z namenom promocije, produkcije in širjenja kulturnih spodbud in dogodkov s področja sodobne umetnosti v Evropski Uniji. Združenje s sedežem v francoskem Marseillu razvija širok nabor programov, vključno s festivali, razstavami in rezidencami. Združenje Otto-prod. od septembra 2006 v Mariboru in širše v Sloveniji razvija projekt La Vitrine, ki se je do danes razširil v tujino, posebej v Marseille. Francosko združenje Otto-Prod projekt La vitrine razvija v sodelovanju s slovensko organizacijo Pekarna Magdalenske Mreže.

Within the framework of the Intermedia Platform and the summer art season Working Holidays, the Multimedia Art Center Kibla invites the association OTTO-PROD to present the project NADAL by the artist Paul Destieu.

The project NADAL explores borders of sport, architecture and art, based on a confrontation between several codes from urban sports (Parkour, roof soccer), video game and robotic cultures. This configuration – developed as a site specific installation – occupies the gallery KIBELA in order to enable a physical activation of the exhibition space. The installation functions as a relay system supplied by several tennis ball machines. The work borrows the name of the famous champion through a < game > close to a digital bug : a looping space where Machine interacts strictly with Machine.

Paul Destieu (1982) lives and works in France and Slovenia (www.pauldestieu.com). Paul Destieu develops installations, shaping situations and protocols which rest upon a subtle breaking point. Coincidence and mechanism appear as a central pattern enabling the rising of a doubt from the work: is it made by accident or is it under control? His pieces often result from a confrontation between neutral atmosphere and a noticeably urban look, fed by media, cinema and new technologies. These environments are victims of informative bugs, destructions, highjackings or attacks.

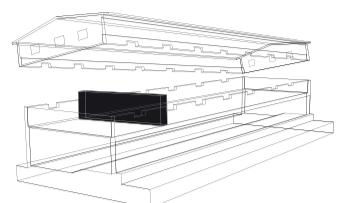
Otto-Prod. is a french association actively involved in contemporary art and was founded with the willing to promote, produce and disseminate cultural and contemporary art events within the European Union. The association is based in Marseille, France and develops a large range of programs such as festivals, exhibitions and residencies. Since september 2006 the association Otto-Prod. has developed the project La Vitrine in Maribor and more largely in Slovenia, today the project has extended abroad, in particular over the city of Marseille (Fr). La vitrine is a project of the french association Otto-Prod in co-production with the slovene structure Pekarna Magdalenske Mreže.

Paul Destieu & Otto-Prod

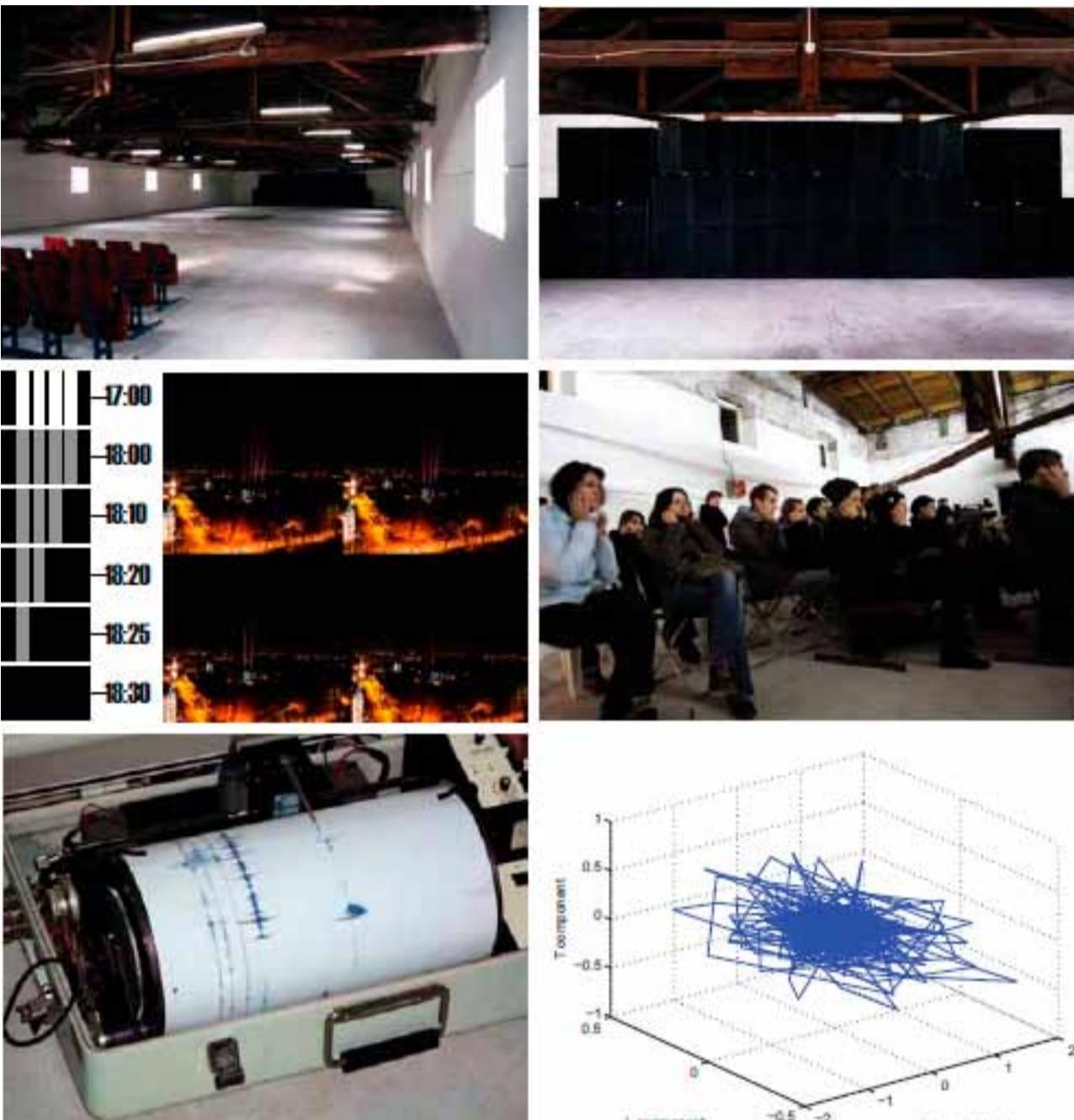
NADAL

NADAL Intermedia Platform by Paul Destieu and the association Otto-Prod

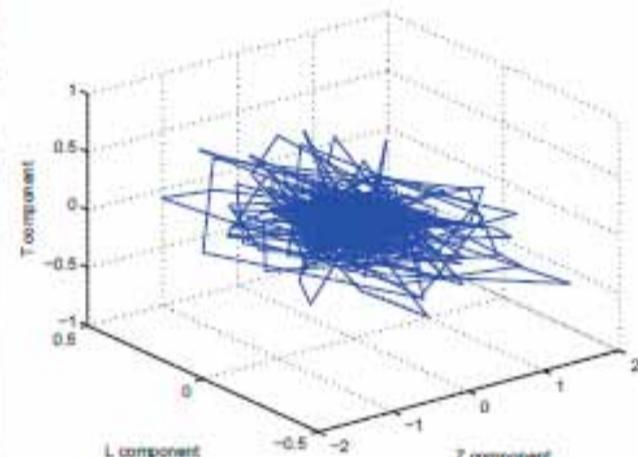




ANNE VALERIE GASC 194 dB



Anne-Valérie Gasc, 194 dB, performativna namestitev
zvočni sistem s 72 000 watti (800 x 250 cm), digitalno odštevanje,
svetlobni snop, seismograf, ušesni čepki
Hladilnica, Pekarna, Maribor, Slovenija, 2009



Anne-Valérie Gasc, 194 dB, performative installation
72 000 watts sound system (800 x 250 cm), digital countdown,
skybeamers, seismograph, earplugs
Hladilnica gallery, Pekarna cultural center, Maribor, Slovenia, 2009

GILLES DESPLANQUES SCALP



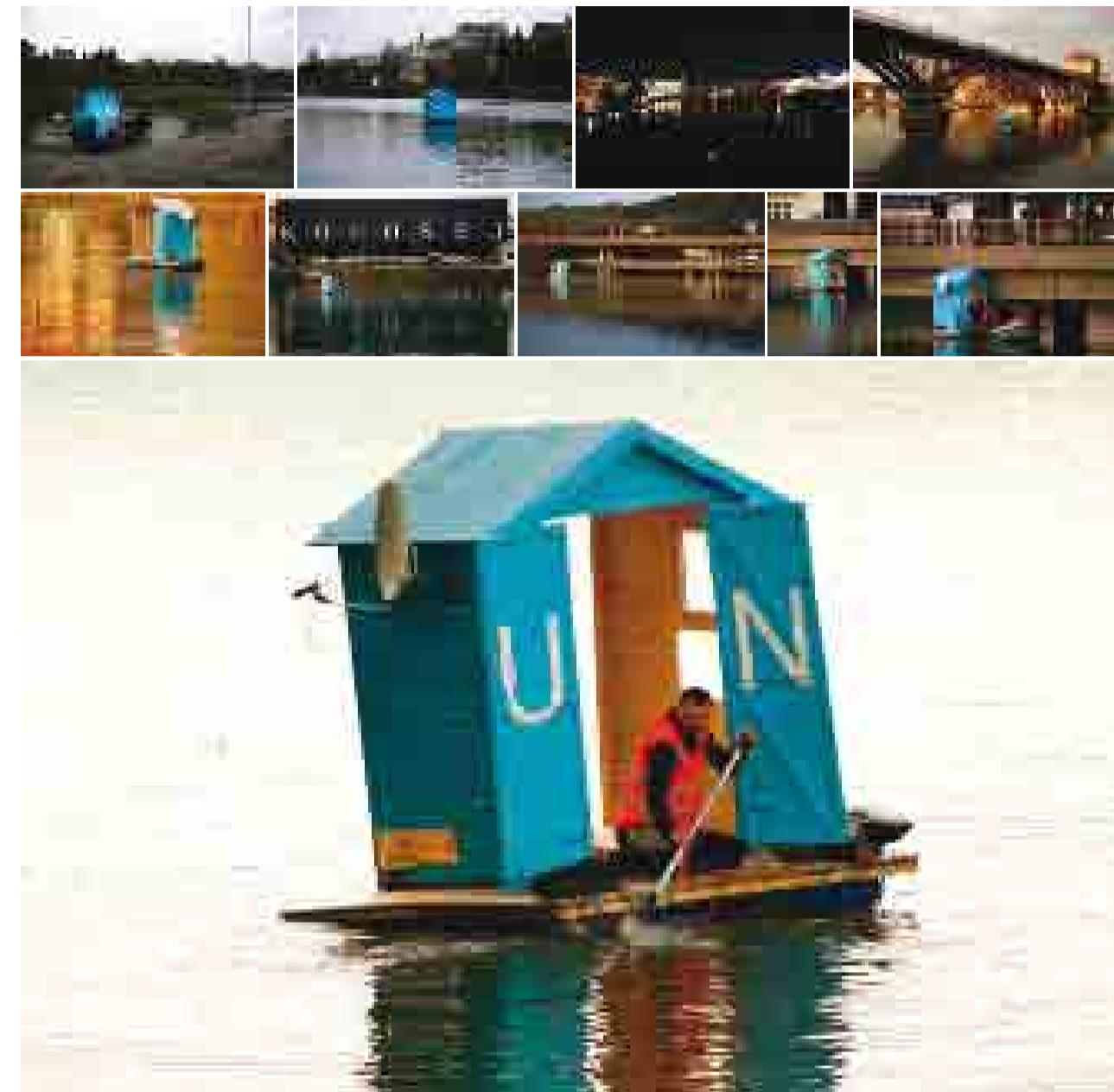
Gilles Desplanques, Scalp, intervencija in-situ
Hladilnica, Pekarna, Maribor, Slovenija, 2009

Gilles Desplanques, Scalp, in-situ intervention
Hladilnica gallery, Pekarna cultural center, Maribor, Slovenia, 2009

Pregled materialov, zbranih v Galeriji
Hladilnica
Panorama of the gathered pieces in the
Hladilnica Gallery.

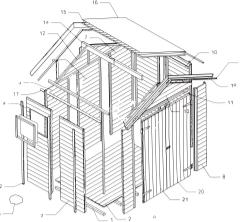


GILLES DESPLANQUES U.N. RESCUE



Gilles Desplanques, U.N. RESCUE, performans, 24 ur na Dravi, preplutih 1200 metrov, lesena koliba, sodi, vrvi, bela brisača, satelitski krožnik, nož,
spalna vreča, banana, steklenica Rioje 2005, kruh, klobasa, sir, pikade, žoga, sirena, vodotesna torba, baterija, svetilka, neoprenska obleka, oranžen
reševalni jopič, oranžne nogavice, robčki, voda, veslo, termometer, dnevnik, ogledalo, pisalo, ribička vrvica
Drava (od Glavnega mostu do dvoetažnega mostu čez hitro cesto), Maribor, Slovenija, 2009

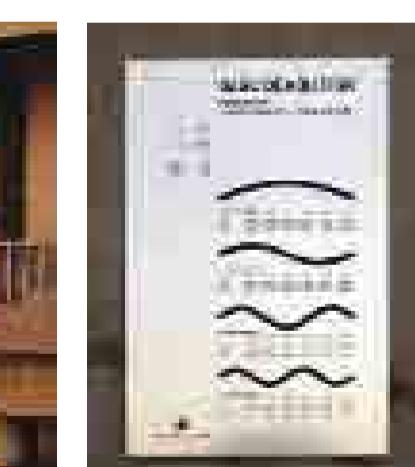
Gilles Desplanques, U.N. RESCUE, performance 24 hours spent on Drava, 1200 meters covered wooden shed, barrels, ropes, white towel, satellite
dish, knife, sleeping bag, bananas, bottle of Rioja 2005, bread, sausage, cheese, darts, ball, siren, watertight bag, battery, lamp, wetsuit, orange
lifejacket, orange socks, tissues, water, paddle, thermometer, log book, mirror, pen, fishing line
Drava river (from Glavni most / bridge to the Highway Double-bridge), Maribor, Slovenia, 2009



ANNE-VALERIE GASC HITRA CESTA



Anne-Valérie Gasc, Hitra Cesta, postavitev in-situ
ukriviljena aluminijasta plošča, 27,5 x 44,5 cm
Dvoetažni most čez hitro cesto, Maribor, Slovenija, 2009



Anne-Valérie Gasc, Hitra Cesta, in-situ installation
curved aluminium plate, 27,5 x 44,5 cm
Highway Double-bridge, Maribor, Slovenia, 2009



Pregled materialov, zbranih na mariborskem
dvoetažnem mostu čez hitro cesto.
Panorama of the gathered pieces on the
Highway Double-bridge of Maribor.

OTTO-PROD / LA VITRINE presents THE BRANCH

The Branch je program izmenjave izkušenj umetnikov iz Francije in Slovenije, ki nastaja v koprodukciji s PEKARNO magdalenske mreže in v partnerstvu s SEXTANT et plus, v okviru katerega po dva francoska in slovenska umetnika gostujeta in delujeta v mestih Marseille in Maribor. Umetniki v obdobju gostovanja dobijo priložnost delovanja, razvijanja in predstavljanja svojega ustvarjanja v tujini, tesni povezavi z lokalnimi kulturnimi scenami.

The Branch is a programme of crossed residencies run by the french association Otto-Prod for artists between France and Slovenia, realized in co-production with PEKARNA Magdalenske Mreže and in partnership with SEXTANT et plus. Two duos of French and Slovene artists were invited to work in Marseille and Maribor during this brand new cultural exchange cycle. These two 45 days lasting sessions have ensured a privileged time allowing the invited artists to develop their creation abroad, in close relationship with the local cultural scenes.

Med rezidenco The branch sta umetnika Anne-Valérie Gasc in Gilles Desplanques v skladu s svojo strategijo razvila protokol umetniških intervencij kot prosegov v prostor, ki se izvajajo v treh korakih:

During THE BRANCH residency, according to a strategy, the artists Anne-Valérie Gasc and Gilles Desplanques have developed a protocol of artistic interventions as a territorial invasion device in three steps :

OVERVIEW

Umetnika predstavita svoj pogled (pogled opazovalca) na zgodovinski in geografski kontekst Maribora. S pomočjo video predstavitve svojega delovnega materiala, problematicnih vzorcev, na katere se osredotočata in ciljnih točk (tarč), ki jih raziskujeta, hkrati predstavita tudi svoje umetniške cilje.

As observers, the artists share their general point of view on the historical and geographical context of Maribor. They propose a report about their artistic goals through a video presentation based on working materials, problematic patterns to focus on and targeted sites to invest.

OVERLAND

Umetnika namerita in streljata v tarče. V roke vzameta stavni katalog, ki ga razrežeta na tisoče koščkov in tako razbijata primere tipične slovenske arhitekture. Pri tem imitirata učinke raketenih izstrelkov, galerija pa postane njun glavni in edini fokus.

On deadly ground, the artists turn aimed points into targets. They blast each of the Slovenian typical architectures by cutting in thousand pieces the catalog of a building contractor. They illustrate effects of missile impact: the gallery becomes the ultimate focal point of their proposal.

OVERFLOW

Umetnika definirata procese arhitekturne razstavitev in koncept uničenja postane realnost. Gilles Desplanques v Hladilnici razstavi streho prostora, Anne-Valérie Gasc pa z ogromnim in unicajočim zvočnim sunkom povzroči pravo eksplozijo. Nobena ovira na poti obih umetnikov ni nepremagana!

Then the concept of destruction turns into a real experience. They define processes for architectural dismantling. Inside the Hladilnica Gallery, Gilles Desplanques fragilizes the roof while Anne-Valérie Gasc creates a sound explosion as a massive and destructive shock wave. Nothing should resist to the passage of these two overstated artists.

Organizacija Otto-Prod / La Vitrine je za izvedbo projekta THE BRANCH prejela velikodušno podporo naslednjih institucij: Mécènes du Sud, CulturesFrance, Ville de Marseille, Mestna občina Maribor in Ministrstvo za kulturo RS. Posebej se zahvaljujemo našemu partnerju Sextant et Plus in koproducentu Pekarna Magdalenske Mreže.

Fotografie : Otto-Prod / La Vitrine
Oblikovanje : Luce Moreau
www.la-vitrine.eu

To run THE BRANCH project Otto-Prod / La Vitrine has received the kind support of Mécènes du Sud, CulturesFrance, Ville de Marseille, City of Maribor and the slovene Ministry of Culture ; special thanks to our partner Sextant et Plus and co-producer Pekarna Magdalenske Mreže.
Photograph credits : Otto-Prod / La Vitrine
Graphic Design credits : Luce Moreau
www.la-vitrine.eu



Taktični načrt evakuacije /
Evacuation tactic plan, OVERFLOW event

Anne-Valérie Gasc, 194 dB, seismografska akcija / seismographic statement, 2009

Thomas Fourmond,

Reflet je skupinsko vhodno/izhodno digitalno umeđniško delo. Na vhodni strani ga ustvarjajo posamezniki, ki objavljajo besedilne in zvočne »izseke iz življenja« na animirani navidezni tabli s pomočjo tipkovnice, mikrofona, mobilnega telefona ali drugega uporabniškega vmesnika. Te objave nato postanejo del mrežnega svetovnega sistema Reflet, ki ga ustvarjajo neodvisne poddomene, ki jih gostijo razne ustanove (univerze, knjižnice, umetniške organizacije, družbene skupine itd.) ali posamezniki.

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Glavne teme Reflet so svoboda izražanja, vloga posameznika pri ustvarjanju kolektivne celote in intima kot zaseben, a hkrati skupen, deljen proces. S tem ko posamezniki prispevajo svoje osebne misli in ideje v sistem Reflet, ustvarjajo neke vrste družabno omrežje, v določenih pogledih podobno Facebooku, MySpace in last.fm, v katerem so neodvisne poddomene povezane z drugimi poddomenami prek večplastne relacijske mreže. Reflet obstaja na spletu kot odprtakodno prenosljivo orodje za računalnike in mobilne telefone, mrežna arhitekturna platforma z odprtimi možnostmi, ki jih uporabniki lahko ustvarjalno izvajajo.

Javna predstavitev projekta je potekala istočasno v MMC Kiberpipa v Ljubljani in v MMC Kibla v Mariboru, v obliki dislocirane večmedijске instalacije, v katero se gledalec dejansko »potopči« in se s tem, ko interagira s sistemom, spremeni v soustvarjalca Reflet.

Reflet predstavlja vse paradoke, ambicije, utopije spletja.

Produkcija / Production in Slovenia: Aksioma – Zavod za sodobne umetnosti, Ljubljana / Aksioma – Institute for Contemporary Art, Ljubljana 2009

Soorganizatorji / Co-organizers: Arscenic (F), Zavod K6/4 – Kiberpipa, Ljubljana in KID Kibla, Maribor / Arscenic (F), K6/4 Institute – Kiberpipa and ACE Kibla

Otra collective

je prej srečanje močnih osebnosti kot ekipa, ki govoriti enotnim glasom...

Pri projektu Reflet sodelujejo trije ljudje – Thomas Fourmond in Maxence Mercier, ki sta zraven od začetka, in Quentin Drouet, ki se jima je pridružil pozneje.

Zato je bilo praktično, da odgovarjali vsi hkrati, ampak eden po eden.

Thomas Fourmond

Kaj vas veseli v življenju?
Da ostanem čim bolj svoboden in lahko preživim čas tako, kot hočem, in da sem malezljiv!

Kdo ali kaj vas spravi v smeh?
Kdo? Resni in razumnii ljudje v sodobni umetnosti in jazz sam.

Imae svojo življenjsko filozofijo? In svojo strast?
Da sem stvaritelj svojega življenja.

Imate managerja?
Ne, niti trenerja.

Ali živite od umeđnosti?

Ne živim samo s svojimi stvaritvami in to ni moj cilj, to je preveč tvegan. Poleg etga predavam o ustvarjanju te prostem in odprtakodnem programu, sodelujem pri razstavah in interaktivnih postavitvah.

Kje je danes sodobna umetnost (tudi z vidika zgodovinskega spomina)?

–http://en.wikipedia.org/wiki/Contemporary_art

Kaj razumete kot intermedijsko umetnost in kaj vam pomeni?

Moj pristop do umetnosti je predvsem sociološki in političen. Mediji, ki so del medijski umetnosti, me zanimajo zaradi svojih povezav z našimi navadami in našim postopkom individuacije.

Kakšen je vaš avtorski pečat (prepoznavnost) kot posameznika in skupine?

Da sem čim bolj zvest samemu sebi.

Kaj sodelovanje z drugimi umetniki prinese vašemu delu?

Sodelovanje z drugimi umetniki mi daje množinski odnos do sveta. Moje delo je povratna vožnja med osamljenostjo (čas za poglabljvanje) in druženjem (čas za povečevanje).

Maxence Mercier

Kaj vas veseli v življenju?

Življenje samo...

Kdo ali kaj vas spravi v smeh?

Kar je idiotsko srečno...

Imae svojo življenjsko filozofijo? In svojo strast?

Poglobljeno življenje, refleksija...

Imate managerja?

Ja, svojo punco, in silim jo, da je moja producentka, vendar iščem koga drugega, da je ne bom izmučil...

Ali živite od umeđnosti?

Da, seveda!

Kje je danes sodobna umetnost (tudi z vidika zgodovinskega spomina)?

Kaj je sodobna umetnost?

Kaj razumete kot intermedijsko umetnost in kaj vam pomeni?

Mislim, da nisem nikakršen umetnik... Gibjem se okrog številnih zanimivih projektov, pri katerih sodelujem kot organizator dogodkov, tehnik ali malo raziskujem okrog projektov, da pomagam umetnikom pri izvedbi... Ta odgovor je zagotovo tudi odgovor na dve od prvih vprašanj.

Kakšen je vaš avtorski pečat (prepoznavnost) kot posameznika in skupine?

Svet elektroakustične glasbe, ki me je sprejel kot profesionalca, ko je prepoznal moje prve izdelke, od kar sem razširil svojo produkcijo.

Kaj sodelovanje z drugimi umetniki prinese vašemu delu?

Izmenjava, mešanje, souporaba, križanje, brez tegi bi nill tam, ne tu.

Maxence Mercier, Quentin Drouet

Reflet

Reflet

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Thomas Fourmond

Kaj vas veseli v življenju?
Staying free as much as I can to spend my time the way I want to, and to be contagious!

Who or what do you like to laugh about?
Who? Serious and reasonable people in contemporary art and me.

What's your life philosophy? And what is your passion?
To be my own life creator.

Do you have a manager?
No, not any coach either.

Reflet is a collective input/output digital artwork. On the input side, it is created by individuals who post text and audio »slice-of-life installments« onto an animated virtual blackboard using a keyboard, microphone, mobile phone or other human interface device (HID). These installments then become part of the networked global Reflet system made up of independent sub-domains, hosted by structures (universities, libraries, arts organizations, social groups, etc.) or individuals.

On the output side, this collective content remains part of this animated blackboard and can be displayed or viewed in various contexts: an immersive installation, a site-specific projection (hypersurface), an Internet site, a screensaver, on a mobile phone. Unlike a real blackboard, however, these posts are never erased as new posts are created; the older posts decrease in size in an ever-growing organism of thoughts. Both memory which can be read and a digital artwork in perpetual movement, each contribution is valued immediately by the existence of its visual or audible illustration in the forefront and then decreases over time.

At the base of Reflet are the notions of freedom of expression, the role of individuals in making a collective whole, and intimacy as a private yet shared common process. As individuals contribute their personal thoughts and ideas into the Reflet system, a type of social network is created, similar in some ways to Facebook, MySpace, last.fm, in which independent sub-domains are linked to other sub-domains through a multilayered relational network. Reflet exists on the Internet as an Open Source downloadable tool for computers and mobile phones, a network architecture platform with open-ended possibilities that can be implemented creatively by users.

Reflet represents all the paradoxes, all the ambitions, all the utopias of the Internet.

Otra collective

is a meeting between strong individualities rather than being a group discussing with a unique voice... On the Reflet project, three people are working together, Thomas Fourmond and Maxence Mercier, the two persons from the origin, and Quentin Drouet who joined them later.

So that's why it was quite impossible to answer once for all... but rather one by one...

What is contemporary art?

How do you understand intermedia art and what does it mean to you?

Intermedia is not a common word to me... if it means something, here in France that will translate to »transdisciplinarity... for me it's a fact... but not necessarily a kind of art practice... I've always worked with Internet like a »material«, for which I'm not sure we can really assume it's a real media but more a »place«, like an exhibition room, a theatre scene, a viewpoint from the outside... mixing reality and virtuality... and of course all previous kind of media... so for me »intermedia« is something inside the whole »bag« of contemporary art.

What gives you pleasure in life?

The Life Itself...

Who or what do you like to laugh about?

The imbecile happy.

What's your life philosophy? And what is your passion?

A thoughtful life, the réflexion...

Do you have a manager?

Yes my girlfriend, and I force her to produce me, but I am looking for somebody else not to exhaust her...

Where is contemporary art today (looking also through historical memory)?

The Life Itself...

What do collaborations with other artists bring to your work?

My collaboration with other artists gives to me a pluri-

relational relation with the world. My work is a round trip be-

tween isolation (time for deepening) and association

(time for enlargement).

What do collaborations with other artists bring to your work?

Certainly not? Why? Because it's really next to what I

studied at University, and it's right now quite far from

my artistic behaviour.

Do you live off art?

I'm personally not making a living thanks to my art

practices but I earn a part of the money I need in col-

laborations with artists.

Where today is contemporary art (looking also through historical memory)?

I don't really know where it is. But it should certainly

be in the streets these days... looking at what's going

on in several places in the world... Art should be a way,

to my mind, to report on the state of the world around us,

and especially contemporary art.

How do you understand intermedia art and what does it mean to you?

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something, here in France that will translate to »trans-

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all previous kind of media... so for me »intermedia« is

something inside the whole »bag« of contemporary

Alkatraz

Galerija Alkatraz, ki se nahaja v Avtonomnem kulturnem centru Metelkova mesto, je začela delovati na pobudo mladih študentov Akademije za likovno umetnost leta 1996. S transformacijo in revitalizacijo zgradbe Hlev v galerijski prostor je predstavlja novo iniciativo v duhu »artists run places«. Galerija se razvija v odprt galerijski prostor, ki je orientiran v smeri predstavljanja novih možnosti prezentacije umetniških del in kritične analize sodobnega umetniškega ustvarjanja, ki skozi razstavne programe, delavnice, vodstva in popularizacijske programe skuša približati sodobno umetnost širšemu občinstvu in spodbuditi k prepotrebni komunikaciji v svetu sodobne umetnosti. Odpira alternativne možnosti prezentacije mladih in uveljavljenih umetnikov, ki sodelujejo z galerijo ter promocijo umetnikov v mednarodnem prostoru. S širitevjo načinov možnosti predstavitev umetniških del in vključevanjem občinstva širi možnosti izobraževanja in načine sprejemanja umetniških del ter briše meje med umetniškim, teoretskim, strokovnim in družbenim.

Cilj Galerije Alkatraz je na prvem mestu predstavitev mladih umetnikov in njihovih del kot tudi začetek dialoga o fenomenih v sodobni umetnosti, kulturi in širši družbi. Prednost imajo eksperimentalna dela, »site specific« projekti v različnih pristopih in medijih. Galerija spodbuja predvsem interakcijo in premičnost pristopov koncipiranja galerije od statičnega k dinamičnemu. Preko prezentacij, mesečnih delavnic, čajank in debat teži k nicipiranju in razvijanju verbalne komunikacije o sodobni umetnosti in kulturi, ravno tako k diskusijam in k interaktivnosti naslopu, saj predstavljajo velik manko v našem lokalnem, mikrokulturnem kontekstu. Teži k pozicioniranju, ojačitvi in napredovanju kulturnih in umetniških praks neodvisnih skupin in posameznikov in realizaciji interdisciplinarnih projektov med lokalnimi, regionalnimi in internacionalnimi institucijami.

Namen programa je napredovanje kulturnih in umetniških praks ter realizacija interdisciplinarnih projektov med lokalnimi, regionalnimi in internacionalnimi institucijami, neodvisnimi skupinami in posamezniki. Galerija sodeluje tudi s festivali kot so Mednarodni festival Mesto žensk, Mednarodni feministični in queer festival Rdeče zore, Festival za tretje življenjsko

obdobje, ... z domaćimi in tujimi kustosi, galerijami in institucijami ter se udeležuje umetniških sejmov, kjer predstavlja umetnike mlajše generacije. Sodelovanja na sejmih za sodobno umetnost so za Galerijo Alkatraz postala pomemben segment mednarodnega delovanja galerije in predstavljajo bistven prispevek k prepoznavnosti umetnikov, s katerimi namerava v prihodnosti sodelovati v okviru komercialne aktivnosti. Predstavitev na sejmih kot je VOLTA v Baslu in Vienafair na Dunaju, umetnikom odpira vrata mnogih mednarodnih institucij, katerih direktorji oziroma kuštost se z njihovimi deli seznanijo prav na sejmih za sodobno umetnost.



The activities of the Alkatraz Gallery, located in the Autonomous Cultural Centre Metelkova City started as an initiative of young students of the Academy of Fine Arts in Ljubljana in 1996. Transformation and revitalization of the building called The Stable into a gallery space represented a new initiative in the »artists run places« spirit. The gallery is evolving into an open gallery space, oriented to introduction of new presentation possibilities of art works and critical analysis of contemporary artistic creativity, with the ambition to make contemporary art more familiar to the general public through exhibition programmes, workshops, guidance and other popularization activities, and to encourage the so urgently needed communication in the world of contemporary art. The Gallery opens up alternative possibilities of presentation of young and already established artists co-operating with the gallery, as well as international promotion of the artists. Together with the multiplication of representation possibilities of art works and integration of the public it expands options for education and understanding of art works, while erasing the borders among the artistic, theoretic, expert and social.

The mission of the Alkatraz Gallery is promotion of young artists and their art works and to begin a dialogue concerning phenomena in contemporary art, culture and public as a whole. The gallery's priorities are experimental works, site specific projects of various approaches and media. The gallery especially

stimulates interaction and flexibility of the gallery's conceptualization approach from static to dynamic. By the means of presentations, monthly workshops, tea parties, and debates it aspires to initiate and develop verbal communication about contemporary art and culture, supporting discussions and interactivity in general, as they represent a great shortage in our local, micro-cultural context. It aims to position, strengthen and develop cultural and artistic practices of independent groups and individuals in their realization of interdisciplinary projects among the local, regional and international institutions.

The intention of the programme is the development of cultural and artistic practices as well as realization of interdisciplinary projects among the local, regional and international institutions, independent groups and individuals. The gallery also co-operates with festivals such as the International Festival The City of Women, International Feminist and Queer Festival Red Dawns, the Festival for the Third Life Period, ... as well as with Slovenian and foreign curators, galleries and institutions while also taking part at art fairs, representing young artists. Active participation at contemporary art fairs has become an important segment of international activity for the Alkatraz Gallery, representing a significant contribution to the recognition of the artists the gallery intends to co-operate with in the future within the frame of the gallery's commercial activity. Concerning the artists, their presentations at the fairs like VOLTA in Basel and Vienafair in Vienna open doors of many international institutions whose directors or curators get acquainted with their works at the fairs of contemporary art.

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Vljudno vabljeni v Galerijo Alkatraz, ki postaja prepoznavna v polju sodobne umetnosti, tako med strokovno, zainteresirano javnostjo kot tudi med širšino občinstva, saj njen program oblikujemo že več kot desetletje! Pri nas razstavljajo različne generacije domačih in tujih umetnikov, ki v svojih delih prevračajo umetniški sistem, produksijske pogojne in širše družbene realnosti skozi različne medijske in vsebinske pristope. Z zavedanjem o vpetosti galerijskega prostora v samo mikro lokacijo ostajamo domača galerija za umetnike in umetniško produkcijo, ki nastaja »intro muras« Avtonomnega kulturnega centra Metelkova mesto.

Cordially invited to the Alkatraz Gallery, which has become recognised in the field of contemporary art among the expertise, interested public as well as among general public for we have been working on its program for over a decade. Those exhibiting at the Alkatraz Gallery are Slovenian and foreign artists of various generations who have in common to open up issues, question the art system, conditions of production and wider social realities through different media and thematic approaches. By the awareness of the integration of the gallery space in the very micro location we remain a residential gallery for the artists and the artistic production created »intro muras« of the Autonomous Cultural Centre Metelkova City.

NAPOVEDNIK / TRAILER

- razstava Milene Kosec in Anje Šmajdek Darila (prejmemmo in podarimo)
- multimedijiški dogodek in razstava skupine Cirkulacija 2 (Stefan Doepner, Borut Savski, Ksenija Čerče, Boštjan Leskovšek, Maja Smrekar in Milan Kristl) Konkurz = Diskurz
- razstava Neje Tomšič In Špele Škulj Hiš: zgodbe v praznih prostorih
- razstava kuratorice Petje Grafenauer Vmes/In Between (Puma 34, OKO in Beli sladole)
- razstava Boštjana Drinovca Kakofonični generator – generateur du cacophonie
- prostorsk video postavitev in loopu Ane Čigon Let's have one more kick
- razstava Zorana Šrdića Le Pigeon grande
- razstava Vahrama Aghasyan
- razstava Tomaža Tomažina
- razstava Zavoda za sodobno umetnost SCCA – Ljubljana
- prostorska intervencija na dvorišču AKC Metelkova Mesto Marie Alice Zamora Noguera, po programu Umetnik na delovnem obisku (Artist - in - Residence Program), ki ga gosti Atelje Azil z Metelkove
- exhibition Presents (giving and receiving), by Milena Kosec and Anja Šmajdek a multimedia event and exhibition Konkurz = Diskurz of the group Cirkulacija 2 (Stefan Doepner, Borut Savski, Ksenija Čerče, Boštjan Leskovšek, Maja Smrekar and Milan Kristl)
- exhibition Hiš: zgodbe v praznih prostorih/Houses: Stories in Vacant Spaces by Neja Tomšič and Špela Škulj
- exhibition Vmes/In Between, curated by Petja Grafenauer (art groups: Puma 34, OKO and Beli sladole / White Ice Cream)
- exhibition Cacophonic Generator – generateur du cacophonie, by Boštjan Drinovec
- video installation in space in a loop, Let's have one more kick by Ana Čigon
- exhibition Le Pigeon grande by Zoran Šrdić
- exhibition by Vahram Aghasyan,
- exhibition by Tomaž Tomažin
- exhibition of Zavod za sodobno umetnost SCCA/SCCA Ljubljana -Centre for Contemporary Art – Ljubljana
- artistic space intervention in the yard of AKC Metelkova Mesto / ACC Metelkova City by Maria Alice Zamora Noguera within the Artist - in - Residence Program, hosted by The Atelje Azil / Studio Asylum at Metelkova

GOSTOVANJA / GUEST APPEARANCE

- razstava Tomaža Tomažina in Damijana Kracine, Galerija Zero project, Berlin, Nemčija
- razstava Milene Kosec in Anje Šmajdek, Galerija A+A, Benetke, Italija
- razstava metelkovske produkcije (Tomaž Furlan, Marko Kovačič in Boštjan Drinovec), Osrednji umetniški bazen (Centralny BASEN Artystyczny), Varšava, Poljska
- exhibition of Tomaž Tomažin and Damijan Kracina, the Zero Project Gallery, Berlin, Germany
- exhibition of Milena Kosec and Anja Šmajdek, A+A Gallery, Venice, Italy
- exhibition of the Metelkova production (Tomaž Furlan, Marko Kovačič and Boštjan Drinovec) in the Central Art Pool (Centralny BASEN Artystyczny), Warsaw, Poland.



**URNIK
GALERIJE ALKATRAZ**

PONEDELJEK - ČETRTEK

11.00 - 15.00

PETEK

15.00 - 23.00

**OPENING HOURS
OF THE
ALKATRAZ GALLERY**

MONDAY - THURSDAY

11 AM - 3 PM & 4 PM - 8 PM

FRIDAY

3 PM - 11 PM

**GALERIJA ALKATRAZ
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Ekipa Galerije Alkatraz
The team of the Alkatraz Gallery

Jadranka Ljubičič
umetniška vodja in domača kuratorica / the art director and curator

Ana Grobler
asistentka / an assistant

Sebastian Krawczyk
asistent / an assistant

Jasmina Klančar
članica produksijske ekipke / a member of the production team.

Nevena Aleksovski
prstovaljka Evropske prstovaljne službe iz Novega Sada / a European Voluntary Service volunteer from Novi Sad

Tomage
inovator, ki kreativno sodeluje postavitev razstav / an innovator, who creatively co-designs set ups of the exhibitions

Program Galerije Alkatraz podpirata Oddelek za kulturo Mestne Občine Ljubljana in Ministrstvo za kulturo Republike Slovenije.
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**WWW.KUDMREZA.ORG/ALKATRAZ
WWW.GALERIJALKATRAZ.ORG**

MFRU

Mednarodni festival računalniških umetnosti

MFRU International Festival of Computer Arts

Mednarodni festival računalniških umetnosti v organizaciji MKC Maribor ima v Sloveniji bogato tradicijo, saj velja za eno od osrednjih institucij računalniške umetnosti, ki s svojo stalno dejavnostjo skrbi za njevo prepoznavnost in razvoj. Ob ustanovitvi leta 1994 je bil eden prvih v tem delu sveta in edini v Sloveniji. Od svojih začetkov je v Sloveniji in širši regiji opravil pionirske deli pri predstavljanju teorije in prakse računalniške umetnosti ter novih medijev, s čimer pomembno prispeva k njihovi promociji in uveljavljivosti, hkrati pa vzpostavlja temeljno kreativno jedro – v smislu produkcije novih intermedijskih del – v tem prostoru. MFRU zapolnjuje pomembno kulturno programsko nišo in uvrišča Maribor med konkurenčna evropska festivalska mesta.

MFRU je obravnaval raznovrstne teme kot so potenciali medijskih podob, računalnik in življenje, medijska umetnost, tehnološki napredek ter gosti številne ugledne goste (Edvard Zajec, Peter Weibel, Stelarc). Leta 1994 je festival v Mariboru vzpostavil Jože Sláček, do danes pa so ga vodili številni domači in tudi selektorji, med njimi Marina Gržinič, Eva Ursprung, Dunja Kukovec, Aleksandra Kostić, Jaka Železnikar, Aleš Va-

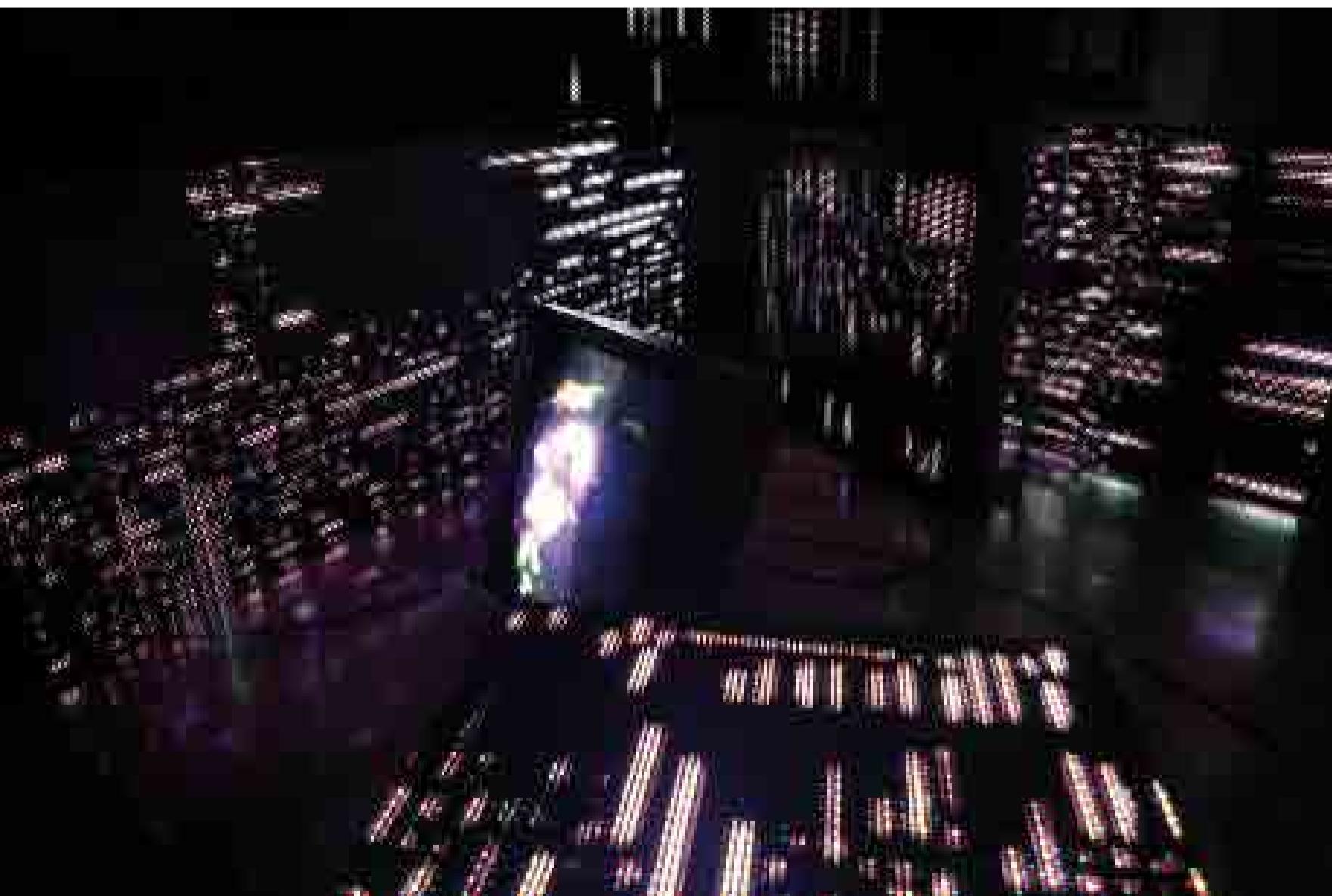
upotič, Simona Vidmar, Jurij Krpan in Marko Ornik. Po besedah aktualnega programskega direktorja, Marka Ornika, se je izdajo preglednega kataloga in vzpostavljivo spletnega arhiva zgordil prelom, ko lahko govorimo o festivalu računalniških umetnosti prej in potem. Festival vstopa v novo obdobje reorganizirane programske in organizacijske strukture festivala, s čimer se širi in postaja bolj kompleksen, sledi pa vizija nadaljnje širitev.

Posamezne festivalske enote sledijo vsakoletni temi festivala. Ta v letu 2010 glasi Računalniške igre ali nove podobe domišljije / NEW PLAYSCAPES – EXPLORING HORIZONS OF IMAGINATION. MFRU občinstvo seznanja in izobražuje o sodobni intermedijski umetnosti, neguje kulturno zavest širše javnosti in mladih, preko performativnih dogodkov posega v javni prostor, povezuje regije, raziskuje računalniško umetnost, jo dokumentira in arhivira.

V letu 2010 se festivalska enota **Igralni horizonti/ playscapes**, selektor je Axel Stockburger, neposredno navezuje na letošnjo temo festivala. Nastopajo torej umetniki in teoretički, ki se s tematiko digitalnih iger

ukvarjajo na kritičen način, s čimer osvetljujejo tiste razsežnosti igranja video iger, ki se nahajajo v senci medijskega blišča mednarodske zabavne industrije.

Audiovizualni nastopi v živo pomenijo eno od temeljnih in bolj obsežnih festivalskih dejavnosti, saj se preko performativnih dogodkov predstavljajo številni domači in tudi avtorji. V kino programe (v dvorani kina Udarnik) se v okviru MFRU uvajajo sodobne kinematografske prakse, kot sta na primer live cinema in audiovizualni novomedijski projekti. V tem smislu enota **uhoh; oko AV nastopi v živo** raziskuje širše področje kot live cinema, saj različne tehnološke, socialne, kulturne in nenačadne umetniške implikacije združuje v enkraten eksperimentalni dogodek. **Eksperimentalni laboratorij** združuje ključne slovenske audiovizualne umetnike in njihove projekte, od katerih na MFRU v 2010 sodelujejo Mazurka, Otroka reke, Abeceda, H220, Akcija št. 10 oziroma kompozicija o MFRU, Optika:RGB:obrati in Izgubljeni zvočni objekt v virtualni strukturi. Tudi performansi, katerih selektor je Maurizio Martinucci (aka Tez), v sklopu platforme za poglobljeno umetnost in znanost v Amsterdamu, imenovane **Optofonica showcase**, spodbujajo kom-



Miha Vipotnik, Sen/za TV, del instalacije / installation detail, MFRU15, 2009 (foto Boštjan Lah)

binirano raziskovanje zvoka in svetlobe v prostoru ter sintetizirano poglobitev. Pod kuratorstvom ustanove **Mikrogalleriet** je Jacob Sikker Remin pripravil 4-letni načrt za MFRU, katerega programsko izhodišče v 2010 predstavlja medijska instalacija **Polybius** in odpotkovana delavnica **Cheap, fat and open**. Preko naslednjega festivalskoga sklopa, »odprtega (mednarodnega) poziva za krajsa audiovizualna dela, želi MFRU spodbujati tako lokalno kot mednarodno audiovizualno umetniško prakso ter produkcijo sodobnih audiovizualnih del. Poziv je namenjen eksperimentalnim delom s področji videa, inovativne animacije ter eksperimentalne in grafične produkcije.

V sodelovanju z Muzejem suvremene umetnosti Zagreb, UGM in Zavodom uho; oko je na MFRU vključena razstava **Nove tendenze** (festivalska enota **FF/PLAY/REW**). V Zagrebu so leta 1961 organizirali prve Nove tendence, ki so pomenile eno od znamjen globalnega odpiranja jugoslovenskega prostora. V Galeriji suvremene umetnosti so se sestali mladi, tedaj še neuvajavljeni in raziskovalči umetniki iz več evropskih držav, ki so verjeli v novo, sodobno sliko sveta, napredek, inovacije, eksperiment in aktivizem, hkrati pa so bili kritični do družbe in njenih dominantnih struktur. Razstava na MFRU vključuje številna dela domačih in tujih umetnikov (Marc Adrien, Vojin Bakić, Vladimir Bonacić, Dieter Hacker, Julio Le Parc, Koloman Novaj, John Baldessari, OHO in mnogi drugi).

Teoretska poglobitev festivala se zgodi z vsakoletnim simpozijem, ki v sodelovanju z Univerzo v Mariboru pomeni enega od nosilnih stebrov festivala. Strokovna predavanja se navezujejo na nosilno temo festivala. Avtorica programskih izhodišč, dr. Melita Zajc (FERI), je v 2010 izbrala mednarodne predavatelje, ki bodo tematiko računalniških iger in avatara obravnavali skozi znanstveni diskurz in tako poglobili naše razumevanje teh konceptov.



Uho:oko, WOO in/and Izvanredni bob, AV performansi v živo / live AV performances, MFRU14, 2008 (foto Marko Ornik)

ki služi kot veliko projekcijsko platno za različne video vsebine. Slikovno gradivo program črpa iz MFRU arhiva, ki je bil ob 15. ediciji festivala v 2009 (MFRU hiperfilm) na novo evidentiran, urejen in popisan. Interakcijo z občinstvom vključujejo še intervencije na fasade, videomapiranje na območju Grajskega trga in Trga svobode ter skupna produkcija instalacij v javnem prostoru (z lokalnimi umetniki z drugih področij), kar kot tudi predstavitev video del v Inkubator izložbi.

V 2010 festival MFRU spreminja še številni drugi festivalski dogodki, kot je mednarodno povezovanje z daljšim gostovanjem tujih umetnikov: gostovanje vrhunskega projekta s področja prepletanja znanosti in umetnosti, ReacTable iz Španije, projekta Optofonica Showcase iz Nizozemske, M2F Créations iz Francije (v sodelovanju s festivalom Gamerz) ter Mikrogalleriet z Danske. MFRU si prizadeva tudi za predstavitev vsaj petih projektov domačih avtorjev (son:DA, Marko Batista, Ana Pečar, Marko Ornik, Vesna Krebs, Borut Kumperščak, Primož Bončina, Luka Prinčič, Dušan Zidar, Miha Vipotnik) in desetih projektov avtorjev iz tujine (Yann Norry, Fenshu, Paul Destieu ...). Dela domačih avtorjev posreduje na festivalne, razstavne, instalacije ali predstavitve v tujino (Gamerz, Dispatch, Ars Elettronica, Enter...), izvaja internetne prenose dogodkov v živo (v produkciji zavoda uho; oko) ter vzpostavlja mestno platformo za podporo pri organizaciji in prodajci intermedijskih umetniških vsebin.

Pri tem gre predvsem za področja, ki ne sodijo v *mainstream*, to je ali v sklopu etablirane »visoke kulture« ali pa komercialne oziroma profitno naravnane populature. Ena od temeljnih vijzij festivala je nameč povezovanje sorodnih kulturnih institucij v Mariboru in v širši regiji. Preko tovrstnih partnerskih povezav se nameč individualni projekti nadgrajujejo, poglobljajo in povečejo se njihova dostopnost, o njih pa se tudi bolj učinkovito in na široko informira. Promocija

posameznih prizadevanj in udejstvovanj lahko skozi skupne kanale obveščanja – in tudi ozaveščanja –, v večji meri nagovor zainteresirano javnost. V opisnem partnerskem povezovanju potencial prepoznavna vse več kulturnih akterjev, ki si prizadevajo za sorodne cilje ter ustvarjajo v polju sodobne conceptualne in kritične umetnosti, to je umetnosti, ki se v zavesti širše javnosti sčelo prebuja in si utira lastno in drugačno pot umetniškega izražanja. V takšno neformalno mrežo se zaenkrat povezujejo MFRU in širše MKC Maribor, Kulturni Inkubator, Zavod uho; ok: Maribor, Zavod Udarnik, Fundacija son:DA, KIT Kibla, Danes, Etnika, UGM in drugi, v prihodnosti pa pričakujemo še več partnerjev.

Svojo prepoznavnost festival krepi z vzpostavljanjem evropskega dialoga in sodelovanjem z veleposlanstvi, kulturnimi centri, (javnim) zavodi, institucijami, fundacijami ter primerljivimi tujimi festivali. Povezovanje v širšo kulturno mrežo, infrastrukturne pridobitve (nov center za intermedijične umetnosti v Mariboru) in prenos aktivnosti na spletne televizije pričajo o temeljni povezovalni v pionirski vlogi festivala.

Andreja Bizjak, koordinatorica mfru in **Peter Lubej**, koordinator in asistent produkcije mfru

The International Festival of Computer Arts, organised by the Youth Cultural Centre (MKC) Maribor, has a long tradition in computer arts in Slovenia as one of the leading institutions in this field, whose recognition and development have been ensured by its steady activity. When the festival was established in 1994, it was among the first in the region and the only one of the kind in Slovenia. Since its beginnings, it has done pioneering work in presenting the theory and artistic practices in the field of computer arts and new media in Slovenia and the broader region, making a substantial contribution to their promotion and establishment, while shaping their creative core in the region as regards the production of new intermedia projects. MFRU occupies an important cultural niche and ranks Maribor in line with comparable European festival cities.

So far, MFRU has discussed various topics such as the potential of media images, computer and life, media art, and technological progress, and hosted many distinguished guests (Edvard Zajec, Peter Weibel, Stelarc). In 1994 it was set up in Maribor by Jože Sláček, and has since been headed by a number of Slovene and foreign selectors including Marina Gržinič, Eva Ursprung, Dunja Kukovec, Aleksandra Kostić, Jaka Železnikar, Aleš Vaupotič, Simona Vidmar, Jurij Krpan and Marko Ornik. According to the current festival director Marko Ornik, the release of a retrospective catalogue and the launch of a web archive marked a turning point in the festival of computer arts, drawing the line between its before and after. Growing in size and complexity, the festival is now entering a new era of a reorganised programme and organisation structure, and implementing the idea of further development.

Festival sections are in line with the given topic of the festival. In 2010 the topic is NEW PLAYSCAPES – EXPLORING HORIZONS OF IMAGINATION. MFRU informs the audience about contemporary intermedia arts, fosters cultural awareness of the public, particularly the young generation, and uses performances to intervene in the public space, integrate regions, explore computer arts, document and archive it. In 2010, the section **playscapes** (selector Alex Stockburger) is directly related to this year's topic. It features artists and theorists with a critical approach to digital games, shedding light to those aspects of playing video games that are usually not in the media spotlight of the international entertainment industry. With performances by a number of authors from Slovenia and abroad, **live audiovisual appearances** are one of the basic and most extensive festival activities. MFRU brings modern cinematographic approaches such as *live cinema* or audiovisual new-media projects to cinema schedules (to be screened in Udarnik cinema). In this sense, the section **ear; eye, live audiovisual appearances**, explores a wider area than live cinema, bringing together technological, social, cultural, as well as artistic implications to a one-off experimental event. **Experimental lab** features key Slovene audiovisual artists and their projects. In 2010 these are Maz-

urka, Children of the River, Alphabet, H220, Action No 10 or a composition on MFRU, Optika:RGB:obrati and A lost audio object in virtual structure. Within the Amsterdam platform for an in-depth approach to art and science called **Optofonica showcase**, performances from abroad, selected by Maurizio Martinucci (aka Tez), encourage a combined exploration of sound and light in space, and their synthesized deepening. Jacob Sikker Remin made a 4-year plan of MFRU, curated by **Mikrogalleriet**, within which the focal point in 2010 are the media installation **Polybius** and the open source workshop **Cheap, fat and open**. With the festival section "open" (international) call for short audiovisual pieces, MFRU aims to encourage both local and international audiovisual artistic practice and the production of modern audiovisual pieces. The call is open to experimental projects in the fields of video, innovative animation as well as experimental and graphic production.

On display during MFRU is an exhibition of the series **New tendencies** (festival section **FF/PLAY/REW**), coproduced by the Museum of Contemporary Art Zagreb, Maribor Art Gallery (UGM), and uho; ok: Institute. The first New tendencies exhibition, one of the signs of the opening up of Yugoslavia to global environment, was organised in Zagreb in 1961. The Museum of Contemporary Art Zagreb was a meeting point for young, not yet established, exploring artists from several European countries, who believed in a new, modern world, progress, innovation, experiment and activism, and also maintained a critical position towards society and its dominating structures. The exhibition at MFRU features work by artists from Slovenia and abroad (Marc Adrien, Vojin Bakic, Vladimir Bonačić, Dieter Hacker, Julio Le Parc, Koloman Novaj, John Baledssari, OHO, to name but a few).

Each year, the theoretical dimension is added to the festival with a symposium, organised in cooperation with the University of Maribor, which is one of the pillars of the event. Specialist lectures relate to the main topic of the festival. In 2010 the author of programme guidelines, dr. Melita Zajc (Faculty of Electrical Engineering and Computer Science), selected international speakers who will provide us with further knowledge of computer games and avatars by discussing these concepts through scientific discourse. The selector and head of the section **A-E/19**, dr. Dušan Zidar (Faculty of Education), conceived the idea which opens up the fields of art and education and is aimed at the generation of up to 19 years. It encourages interactive and multimedia creativity of students and the preparation of educational activities, which make young people reflect on themselves, their moment in time and the challenges of modern technology. In 2010 this section embraces a competition of students' artistic digital production and a workshop of digital production featuring Slovene artists.

ARCHIVE 21, a new festival section, is based on the concept of (invited) theorists and art historians in residence who are engaged in a conceptual research of the festival archive (the material of all 15 editions of the festival was collected and edited within the project MFRU hyperfilm), its further systematic collection and a reflection of its contents. The first expert in residence at the archive in 2010 is Miha Horvat (son:DA foundation), whose research of the MFRU archive will be part of his doctoral thesis.

An expansion of cultural events from Maribor, the European Capital of Culture of 2012, to its partner cities of the Pure energy region is at the core of the festival section **Mobile festival presentations**. Its aim is to set up a broad cultural platform and promote cooperation between partner cities. To this end, MFRU has been working with comparable cultural and art institutions from the Pure energy region that are active in the development and production of contemporary intermedia artwork and events, and with comparable foreign institutions (along the line of the neighbouring countries: Ljubljana – Graz – Zagreb – Budapest; the Balkan countries: Sarajevo – Belgrade – Romania – Bulgaria; and European cities of Culture: Guimaraes in 2012 and Marseille in 2013).

In the section **Interventions in public space**, de-



mfru 16
16. mednarodni festival računalniških umetnosti (MFRU)
16th international festival of computer arts (IFCA)

**RAČUNALNIŠKE VIDEO IGRE
ALI NOVE PODobe DOMiSLJiJE**
NEW PLAYSCAPES -
EXPLORING HORIZONS OF IMAGINATION

**18.-28.
november
2010**

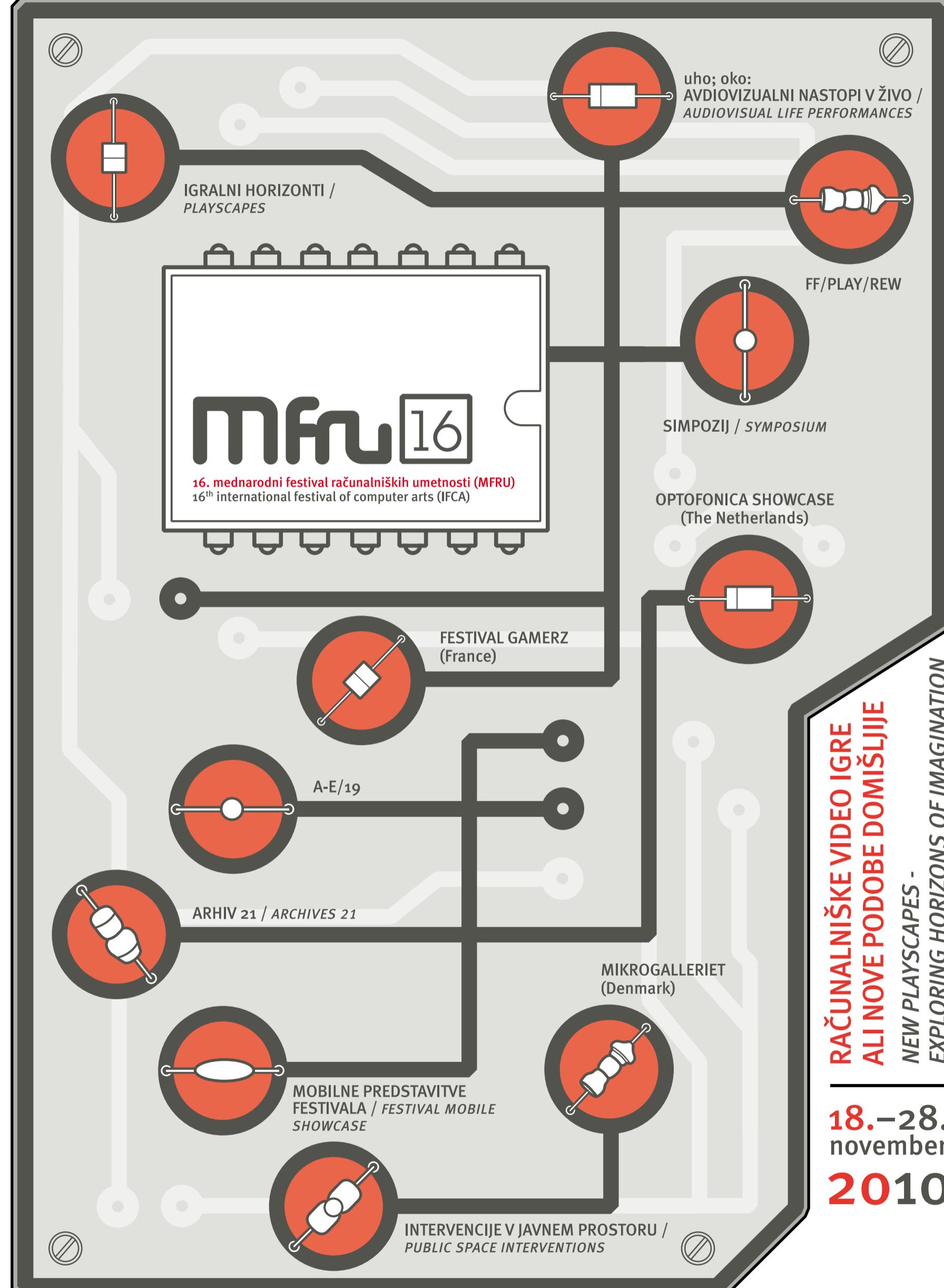
Organizatorji



V sodelovanju s



Partnери / Festival partners: Umetnostna galerija Maribor • Univerzitetna knjižnica Maribor • uho; ok: elektroakustika • Kibla • fundacija Son:DA
Festival podpirajo / Supported by: Mesta občina Maribor • Ministrstvo RS za kulturo • Ministrstvo RS za športivo • Cesta energija • Francoski institut Charles Nodier • CulturesFrance • Veleposlaništvo Kraljevine Nizozemske • Veleposlaništvo Republike Avstrije • Vsi drugačni, vsi enakopravni • ŠOUM
Pokrovitelji festivala / Festival sponsors: Unikl • Studio Legen • Tend (IT sponzor) • Alcom • Nigrad • Dumida avto (VOLVO) • Sonal • Terme Maribor • Energetika Maribor
Festival media sponsors: RTV Slovenija regionalni center Maribor • Radio Maribor





HAIP 10 - NEW NATURE

/ hack / act / interact / progress /

www.haip.cc

November 23rd - 26th 2010

Ljubljana, Slovenia

Venues: Kiberpipa / Café Metropol / Club K4

/ exhibition / performances / lectures / workshop /

FEATURED ARTISTS

Evelyna Domnitsch and Dmitry Gelfand, Russia/Belarus/USA

Gilberto Esparza, Mexico

PhD James Gimzewski, USA

Paul Prudence, Great Britain

Verena Friedreich, Germany

Marko Batista and Nataša Muševič, Slovenia

BridA (Senc Mango, Jure Pavlica, Tom Kerševan), Slovenia

PhD Andrea Bandelli, Italy/Netherlands

Sascha Pohlepp and Alexandra Daisy Ginsberg, Germany/GB

Herwig Weiser, Germany

Saša Špacal, Slovenia

Špela Petrič and PhD Andrej Meglič, Slovenia

Organizer: Kiberpipa, Zavod K6/4

/haip/

kiberpipa

ea # K 6/4
www.k6.si



HAIP 10 - NOVA NARAVA

Ideja za festival HAIP se porodila znotraj kolektiva Multimedejskega centra Kiberpipe, ki deluje v okviru Zavoda K6/4 v Ljubljani. HAIP je bienalni festival, ki je prvič potekal leta 2004. Festival, ki ostaja družbeno aktualen, obravnava teme in izpostavlja problematike polja intermedijске umetnosti in najnovejših komunikacijskih tehnologij. Mednarodni festival HAIP predstavlja tako del mladih obetavnih, kot tudi uveljavljenih umetnikov, teoretikov, kreativnih inženirjev in skupin, ki so usmerjeni v vrhunske, na ravni praktični ali ideološke izbire z odprtimi standardi podprtje umetniške prakse. Zato se bodo na festivalu predstavili posamezniki in skupine, ki s svojim delovanjem kreativno in kritično obravnavajo družbeni razvoj in napredok, v katerega smo v razcvetu raznolikih možnosti in izbire vključeni vsi. S takšnimi usmeritvami festival HAIP podpira raziskovanje in ustvarjanje tistih sodobnih umetniško-znanstvenih praks, ki presegajo meje posameznih zvrst in vsebin. O tem priča tudi ime festivala HAIP, ki je kratica za Hack-Act-Interact-Progress. Festival obsega predavanja, delavnice, razstavo umetniških del, performance in klubski večer.

Nova narava

Obdelovanje podatkov skozi sintezo, manipulacijo in karakterizacijo snovi na atomarni in molekularni ravni, ki omogoča kreiranje tako imenovanih nanostrukturnih materialov, odpira razmišljaj o novih nivojih avtonomije in živosti določene snovi. Ob vzpostavitvi razumevanja uporabe snovi, ki jo modificiramo na ravni atoma kot večmernega medija, se pozornost usmeri k specifiči in (ne)materialnosti vmesnih prostorov – k vsebinam, kvantno preoblikovanim skozi te prostore, kar pomeni vzpostavitev umetniškega medija na čisto novi – atomarni in subatomarni ravni.

Tako v poetičnem kot izvedbenem smislu se pojavlja ideja o tem, da lahko z manipulacijo snovi na atomarni ravni (pre)oblikujemo realnost. Vendar naš motiv raziskovanja tega znanstvenega področja ne temelji na površini fascinaciji nad pravljčnostjo »fantastičnih« podob, ki jih s tovrstnimi procesi lahko izvedemo, in tudi ne na ravnih suhopernega povezovanja znanosti in umetnosti, kjer umetnost dostikrat zgolj ilustrira znanost, obe polji pa nimata vzpostavljenega dialoga o vzajemnih potencialih. Naš motiv izhaja iz intence po vzpostaviti analitičnega diskurza na podlagi paradigm povezovanja umetniškega koncepta, kreativnega programiranja, elektronskih sistemov naredim in (nežive) narave v novo izrazno vsebino.

Nanokristale lahko pojmemmo kot ready-made elemente, ki se sicer ne manifestirajo v obliki enkratno izbranih statičnih objektov, ampak kot konstantno spremenljajoče se manipulirane situacije/informacije/sampli. Tovrstne morebitve nepredvidljive dinamike in hibridna križanja različnih (an)organiskih snovi z različnimi drugimi, bolj mehanskimi in softverskimi mediji aktivirajo zavest o nano-kibernetični realnosti. Na ta način se vzpostavlja domena, v kateri preneha delovati percepcija kartezijanskega pogleda na svet, saj tu vedenje o prostoru postane spremenljivka nihanja med znamen – vidnim in tujim – nevidnim.

Ti fenomenološki procesi so preoblikovana razmerja v sodobnem življenju in ne kakšna narava in kultura sama po sebi. Da bi umetnost učinkovala subverzivno v razmerju do (nadzornih) mehanizmov, kakršne omogočajo informacijske tehnologije, mora biti doživeta kot nenehna antikultura, dostopna vsem. Zato si tu prizadevamo demokratizirati umetnost v povezavi z nanotehnologijo in znanostjo, kjer je možno snovi preoblikovati v realnem času na ravni njihovega atomarnega delovanja. Tovrstna akcija je na neki ravni torej zdržena s politično akcijo oziroma z afirmativno in utopično gesto, ki prelamlja z uveljavljenim estetskim okusom in odpira področje neznanega, še neartikuliranega in nereflektiranega, kjer se soočamo s potrebo po reorganiziraju svoje lastne percepcije in posledično delovanja.

Tovrstni procesi pomenijo personifikacijo medija, ki se vzpostavi v povezavi med podatkovnim abstraktним

prostorom in realnim prostorom snovi. Kemija enačba kot znanstveni model torej tu ne funkcioniра več kot distribucijski hermetični znanstveni medij, ampak kot avtopoetični sistem povratne zanke in hkrati kot virtualni prostor za odprto/večmerno komunikacijo, (pre)oblikovan, (pre)programirano, sintetizirano in na novo karakterizirano s strani uporabnika/umetnika. Interaktivnost z odsočnostjo taktilnega se tu manifestira v transcedenci »čutov kot monokularnih podob v binocularnem gledanju« (Maurice Merleau-Ponty). Takšen perceptivni okvir razpira večmerno realnost, v kateri realnost kot dejansa organska in anorganska prezenca razkriva nove karakteristike dogajanja prostorskih razsežnosti, ki lahko preoblikujejo in redifinirajo pojmovanje našega bivanja.

Skozi razvoj nove narave, ki je obenem potencialno izhodišče za razvoj nekega novega umetniškega izraza, nas tako na teoretični kot na empirični ravni zanima večmiedijski kvantno/kemijsko generirani nanosistem – (an)organska kinetično nanokibernetična skulptura, ki ima že samo po sebi performativne lastnosti. Naj bodo tako neposrednost te izkušnje skozi širitev naznave v združitvi znanstvenih odkritij in v vizualni komunikaciji večmiedijskega umetniškega izraza, kot tudi patentni formule/sistemi/podatki teh raziskovanj ponujeni naprej v potencialno (so)razvijanje in (so)uporabo enakomislečim avtorjem intermedijiske umetnosti, kar je glavni pogoj za vzpostavitev kvalitetne umetniške produkcije, s katero pripomoremo h razvoju, pluralizaciji in širitvi intermedijskih kulturno-umetniških področij.

The idea for the HAIP festival arose in the Kiberpipa Multimedia Centre team, which operates within K6/4 Institute, Ljubljana. HAIP is a biennial festival that emerged in 2004.

The festival is conceived to be socially active and through it we attempt to reach the very core of issues and themes in the field of intermedia art and most advanced scientific communication technologies. The international HAIP festival presents the work of promising young artists as well as already established artists, theoreticians, creative engineers and groups that are oriented into top artistic practices supported by open standards, be it for practical or ideological reasons. Thus, the festival will present individuals and groups whose activity deals creatively and critically with social development and progress incorporating us all in the times of the blooming variety of possibility and choice.

With this focus, the HAIP festival supports the research and creation of those contemporary artistic and scientific practices that surpass the limits of specific forms and contents. This is also evident in the name of the festival, i.e. HAIP, which is an acronym for Hack-Act-Interact-Progress. The festival encompasses lectures, workshops, exhibition of artworks, performances and a club event.

New nature

Data processing through the synthesis, manipulation and characterization of matter at the atomic and molecular level (which enables the creation of the so-called nanostructured materials) opens a line of thought on new levels of autonomy and vitality of certain matter. In the attempt to understand the use of the matter that is in the process of being modified at its atomic level (as a multidirectional medium), the focus turns towards the specifics and (im)materiality of intermediate spaces – towards the contents transformed quantally through these spaces. This means that the artistic medium is established at an entirely new – atomic and subatomic level.

In the poetic and performative sense, an idea emerges that reality could be (transformed) through the manipulation of matter at the atomic level. However, the motif for our research into this scientific field is not based on the fascination we show for the fairytale qualities of the 'fantastic' images that can be achieved with such processes. It is also not based on the mo-

notonous connection between science and art, in which art is often used merely to illustrate science, while both fields fail to establish a dialogue on their reciprocal potentials. Our motif emerges from the intention to establish an analytical discourse on the basis of the paradigm that it is possible to link the artistic concept, creative programming, DIY electronic systems and (inanimate) nature into new expressive content.

Nanocrystals can be understood as ready-mades that are not manifested in the form of uniquely selected static objects, but as constantly changing manipulative situations/information/samples. Such feasible unpredictable dynamics and hybrid crossbreeding of diverse (in)organic matter with diverse other media – predominantly mechanical and software-oriented – activates the awareness of nano-cybernetic reality. This leads to the establishment of a new domain within which the Cartesian perception of the world has ceased to exist, for the knowledge of the world has become an oscillating variable between the known (visible) and the unknown (invisible).

Rather than being nature and culture in themselves, these phenomenological processes present transformed relations of contemporary world. In order for art to function subversively in relation to the (monitoring) mechanisms (as enabled by informational technologies), it has to be experienced as a constant anti-culture that is available to all. For this reason we have been seeking to democratise art in relation to nanotechnology and science, where matter can be transformed in real time (at the level of its atomic operation). At a certain level these actions are therefore linked to political actions or to the affirmative and utopian gesture that breaks away from the established aesthetic taste and opens the field of the unknown, still unarticulated and unreflected. There, we are confronted with the need to reorganise our perception and consequently operation.

Such processes represent the personification of the medium that is established in the relation between the abstract space of the data and the real space of the matter. The chemical equation (as a scientific model) no longer functions as a hermetic scientific medium, instead it becomes an auto-poetic feedback system and a virtual space for open/multidirectional communication, which is (transformed, (re)programmed, synthesised and freshly characterized by the user/artist. With the absence of the tactile, the interactivity is manifested in the transcendence of »senses as monocular images in binocular perception« (Maurice Merleau-Ponty). Such a perceptive frame opens a multidimensional reality, in which the reality (as an actual organic and inorganic presence) reveals the new characteristics of spatial dimensions that can transform and redefine the understanding of our existence.

Through the development of the new nature – which also represents the potential starting point for the development of a new artistic expression – we are interested (at the theoretical and empirical level) in the multimedia quantally/chemically generated nanosystem – the (in)organic kinetic nano-cybernetic sculpture, which in itself has performative characteristics. With a view to potential (joint) development and (joint) use, like-minded creators of intermedia art should be offered this directness of experience based on the fusion of scientific discoveries and on visual communications arising from multimedia artistic expression, which both leads to a broadened perception. Likewise, they should be offered patents/equations/systems/data arising from this research for the same intent. Both these compose the main condition for the establishment of top quality artistic production to support the development, pluralisation and expansion of intermedia fields in culture and art.

Maja Smrekar, programska vodja festivala / festival programme coordinator



Prehodne poraščene zaplate: spolzki teritoriji projekta groWorld

Transient patchiness: the slippery territories of groWorld

Maja Kuzmanovic in Nik Gaffney
FoAM, Belgija

Živiljenje postaja tema, orodje, izvedbeni protokol in končni rezultat sodobnih bio-umetniških prizadevanj. Neizprosno raznoliko in neobičajno živiljenje, ustvarjeno iz želje po raziskovanju neznanega, podobno hipotetičnemu raziskovanju v temeljnih znanostih. Mesičanci, rojeni iz združevanja "stvari, ki so bile vzgojene" in "stvari, ki so bile zgrajene", iz česar dobimo "stvari, ki so zgrajene, vendar gojijo stvar, ki so bile vzgojene". Rast je pogoj tako za biološko živiljenje kot gospodarski napredek in je v ospredju številnih porajajočih se znanosti tehnologij in umetniških oblik. Različni pristopi k rasti (ciklični, linearni, pospešeni, kaotični, počasni, gladki) vplivajo na rezultate: cloveške dejavnosti so v vplive dejavnosti na svetu, v katerega so vgrajeni. Rast je kot umetniški koncept v nasprotju s pojmi umetniških del kot končnih izdelkov, ki jih lahko razstavljamo in prodajamo za estetske užitke. Rast implicira element divjeg, neukročenega in nenadzorljivega, element stalnega procesa, ki se odziva na pogoje v svoji okolini. Pobuda GroWorld je vzlila iz navdušenja nad trdočivostjo in raznolikostjo stvari, ki jih je moč vzgojiti. Gre za širok projekt, ki si želi zajeti mnogo pogledov na način, kako "živiljenje" obravnavajo v različnih gospodarstvih, znanostih, umetnostih in političnih okoljih. Poleg tega si prizadeva vse razvoje umestiti v lokalne okoliše, pri čemer upošteva interakcije znotraj posameznih ekoloških živiljenjskih prostorov ter stične točke med različnimi živiljenjskimi prostori, da bi usmeril pozornost na postopoma vzgojeno translokalno raznolico za razliko od industrijsko prizvedenega, globalnega monokulturalizma. Živiljenje, kot ga išče groWorld, je snov, ki raste skozi razpoke v različnih, skrajnih in potencialno sovražnih okoljih – kot so deaktivirani urbani prostori, ekološko (ali kako drugače) onenazena področja (spomimo se černobolskega "nenamerenega parka prostoživečih živali v rastlin"), oceansko dno in vulkanski tokovi.

GrowthWorld se razvija v treh krivuljah – Sym, Bio in Sys. Na robovih sym-bio-sys se 3 prehodna območja oblikovalo v izjemno hipotetične možne svetove, v katerih lahko ljudje komunicirajo z rastlinami preko vmesnika HPI (vmesnik clovek-rastlina), sprožajo alternativne stopnje zavesti z elektronsko stimulativnimi psihoaktivnimi rastlinski spojinami (kibernetika) in v računalniške svetove naseljujoči umetna bitja, ki se hranijo z dražljaji iz biološkega sveta (ume-tno živiljenje).

Krivulja 'Sym' preučuje kulturne uporabe biološke rasti: aktivni materiali, biomimetično oblikovanje, generativni procesi v računalniških igrah in razvoj ozivnih okolij. 'Bio' krivulja raziskuje vpliv cloveške dejavnosti na spremembe v eko sistemih na lokalni in globalni ravni, pri čemer se posebej osredotoča na alarmanten upad biotske raznovrstnosti v številnih živiljenjskih okoljih ter na vrtnarjenje kot na možno dejanje upora. 'Sys' spodbuja razvoj tehnoloških sistemov po navdihu biološkega in kulturnega živiljenja (ne omenjenega na biotehnologijo) – pri tem pa ne gre toliko za reduciranje živiljenja na mehanizacijo, temveč za

poskus, da bi tehnologijo in njene procese naredili bolj živiljenjske. Čeprav lahko na 'Sym', 'Bio' in 'Sys' glejemo kot na ločene krivulje, je njihov razvoj vzporeden, kar omogoča njihovim robom, da postanejo nova raziskovalna področja. Med Sym in Bio, kulturo in naravo se je po navdihu močno uveljavljene discipline etnobotanike pojavila nova disciplina po imenu kibernetika – ki raziskuje starodavno rabo rastlin za doseganje "virtualnih" ali "duhovnih" resničnosti in za uporabo teh znanj v snovanju računalniških svetov in okolj mešanih resničnosti. Svetove med symom in sysom, ki jih oblikujejo kibernetiki, naseljuje bitja iz umetnega živiljenja, ki se lahko razvijejo v kulturo, v njih se razvijejo nove vrste in družbene strukture. Nadjadne bi morali razviti vmesnik clovek-rastlina-žival, da bi naseljene svetove kot prevajalsko orodje med živalskim-rastlinskim in cloveškim kraljestvom (pri čemer je vmesnik clovek-rastlina-žival naslednja stopnja v tem dolgoročnem postopku) ponovno povezali z njihovimi biološkimi živiljenjskimi okolji.

Sym

Medtem ko 'sym' pridobiva informacije na podlagi trenutnega razumevanja morfogeneze živilih organizmov, kot so rastline ali roji žuželk, se ne prizadeva, da bi podvajal biološke vzorce, strukturo ali vedenje. Namesto tega si prizadeva najti nastajajoče lastnosti raststročnih sintetičnih živiljenjskih oblik: vizualnih svetov, soničnih struktur in ozivnih materialov.

Prvi prototip krivulje 'sym' je bil zasejan na festivalu Burning Man (Goreči clovek) v puščavi v ameriški zvezni državi Nevada. Zasnovano je bilo ozivno okolje, ki je dalo videz virtualnega gozda in luči, ki je postala otipljiva, pri čemer je iz razpokanih usedlin na dnu izsušenega jezera, izpostavljenega močnim vetrovom, zraslo trdno tkivo. Ko so se udeleženci približali, je dvodimenzionalne z električno svetlubo osvetljene obrise ogroženih rastlin hitro "vrtenje" naprilihno v treči dimenziji – in ustvarilo vtis prostornine. V središču gozda, znotraj "bunkerje rasti", so se zračni korenine osvetljenjene rastlinje odzivale na pritisik teles obiskovalcev, čimer so se ustvarjali utripajoči svetlobni vzorci. Lahkost in gostota prostora sta bili odvisni od gibanja po tleh, kar je pogosto zagotovilo počasno, halicunatorno ozračje sprememb v svetlobi in zvoku. Raziskava se trenutno posveča materialom, kot so umetne tehnologije mišič in elektrostatici polimerni geli, ki zagotavljajo bolj "prilagodljivo" zasnovno javnih prostorov in procesov, kot sta celična komunikacija in bioluminiscenca, ki bi se lahko uporabljali pri snovanju ozivnih medijev in materialov v virtualnih svetovih in mešanih resničnostih.

Kibernetika

Ustvarjanje povezav med resničnostmi je v šamanskih kulturah poznana in uveljavljena praksa. Skrivenost

znanje o psihoaktivnih rastlinskih snoveh se prenaša iz generacije v generacijo šamanov, ki znajo "dostopati do" vzporednih ali duhovnih resničnosti. Rastline, ki vplivajo na kemične procese v možganih, imajo sposobnost, da sprememijo in mutirajo normalno stanje zavesti, pri čemer dovoljno nezaznavnim svetom, da vstopijo na nivo zaznavnih izkustev. Snovi, s katerimi nevidno ali nepojasnjivo postane zaznavno, se pogosto uporabljajo kot mutagene snovi za kulturno vedenje, za odpiranje novih perspektiv, napovedovanje prihodnosti, neposredno reševanje problemov, snovanje alternativnih svetov.

"Prve antropogene rastline, ki jih je clovek vzgojil, so psihotropicne snovi, zato so bili verjetno prvi vrtnarji v mezolitiku šamani (in zagotovo šamanke, strokovnjakinje za psihotropno vrtnarjenje) ... V zavedanju, da si ustvaril vrt, ki lahko spremeni zavest svoje celotne skupnosti, in to celo brez kršenja enega samega zakona, mora obstajati globok občutek skrivne moči."

Hakim Bey

V projektu groWorld se etnobotanične raziskave vijejo v novo smer: kibernetiko oz. študijo digitalnih sestavin, ki lahko sprožijo alternativna stanja zavesti in možne svetove prinesajo znotraj dosega. Te sestavine bodo zasnovane v skladu s skrbnimi raziskavami obstoječih etnobotaničnih snovi iz različnih delov sveta, lokalnim prebivalcem (staroselcem) poznanih kot snovi, ki lahko delujejo kot začasne zaznavne in izkustvene mutagene snovi. Aktivne snovi in njihovi fenotipi, metabolične poti in njihovi učinki na clovekovo zavest (kot so bili zabeleženi v toku zgodovine) bodo uporabljeni kot smernice pri snovanju morfološke in razvojne logike računalniške ekologije projekta groWorld.

-Bio-

Pobuda groWorld je vzniknila na podlagi razprav o vplivu biotehnologije na živiljenje (lokalno in globalno), ki so poleti leta 1999 potekale v skupini okoljskih aktivistov. Lokacija teh razprav je bil festival Burning Man, ki poteka v puščavi, na dnu izsušenega jezera, kjer imajo makroskopske živiljenjske oblike (vključno z ljudmi) minimalne možnosti za preživetje. Podobno kot poteka potovanje iz kalifornijske obale do puščave v Nevadi, je med potekom razprave razpoloženje postajalo vse bolj pusto – usodni scenariji so se kopili eden na drugega, dokler se ni zdelo, da ni nobenе rešitve za probleme, ki jih povzroča dogovorjena poroka med biotehnologijo in okoljem. Razen če se način živiljenja v naši družbi ne spremeni hitro in temeljito (kar se je zdel še najmanj verjeten scenarij). Problemi, kot so upad biotske raznovrstnosti, patentiranja živiljenja in staroselskega znanja, ogrožene zdravilne rastline, ki se uporabljajo v masovni proizvodnji zdravil, genetsko modificirani organizmi in mnogi drugi, zahtevajo hitro in konkretno ukrepanje.



Vendar se postavlja vprašanje, kaj lahko majhen umetniški kolektiv naredi, da bi izboljšal situacijo. Ali res te probleme razumemo dovolj dobro, da si lahko ustvarimo mnenje in ga javno izrazimo ter s tem vplivamo na mnenja drugih? Kako lahko vplivamo na živiljenjsko okolje, če biološke sisteme uporabljamo za sledenje svojih umetniških ciljev? Kaj nam daje pristojnost, da podajamo etična mnenja o biotehnologiji, če za svoja umetniška dela uporabljamo orodja, ki jih je razvila ista tehnologija? Je biotehnologija slabá v vseh svojih preoblikah ali lahko varno pripomoremo k razvoju nekaterih njenih vej ter hkrati obsojamo proizvode in metode drugih vej?

Korporativno biopiratstvo se je pojabilo kot eden najbolj grozčih stranskih proizvodov biotehnološke dobe. Danes se manjši kmetom odsvetuje krizanje in razvijanje novih vrst, ker se lahko zgodi, da kršijo kakšen patent in si napoklepajo sodno preganjanje. Trge semen nadzoruje nekaj večinoma zahodnih biotehnoloških podjetij, ki so z neumornim vpeljevanjem več linij transgenih pridelkov povzročila hitre in drastične mutacije pri nekaterih rastlinah in živalih ter porušila naravno ravnovesje v živiljenjskih okoljih. Številni mednarodni biotehnološki konglomerati (DuPont, Monsanto, Novartis, W. Grace in drugi) imajo izdelane mehanizme za intelektualno lastnino (ki jih podpirajo sporazumi z WTO in GATT), ki ogrožajo razvoj rastlinstva, živilstva in cloveških kultur po vsem svetu [5]. Ta proces ima korenine v obdobju kolonializma, ko se je staroseljske rastline in živali obravnavalo kot vire za izkorisčanje, vrste pa so iztrebljali, preden so lokalni predstavniki lahko ukrepali.

Poleg tega so majhni kmetje in posebej vrtnarji, ki ne morejo tekovati z velikimi podjetji, prisiljeni, da gojijo monokulture, ki zmanjšujejo genetsko raznolikost lokalnih ekologij. Poznamo že številne primere, ko se je obsežno monokulturno kmetovanje izkazalo za neprimereno, saj nedvomno vodi v lastni propad, poleg tega pa lahko tudi prideve do uničenja biološkega okolja, v katerem se naseli. Poškodovane rastline, ki so zasnovane tako, da izumrejo po prvem pridelku in se niso sposobne razmnoževati nekaj let, so majhni kmetje v posebej vredni, saj nedvomno vodi v lastni propad, poleg tega pa lahko tudi prideve do uničenja biološkega okolja, v katerem se naseli. Poškodovane rastline, ki so zasnovane tako, da izumrejo po prvem pridelku in se niso sposobne razmnoževati nekaj let, so majhni kmetje v posebej vredni, saj nedvomno vodi v lastni propad, poleg tega pa lahko tudi prideve do uničenja biološkega okolja, v katerem se naseli. 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komunikacijskega procesa, spletne izmenjave idej in vsakodnevnih praks "prebivalcev" spletnega portala groWorld. Oblika simulanega okolja je tem primeru raznovana iz "avtohtonih" snovi (programov, posameznikov, skupin, kultur), ki so včasih "ukoreninjene" v bioloških vrtovih, ki mutirajo na podlagi dejavnosti v materialnem kot tudi virtualnem svetu. Morfologija se razvija znotraj sistema, ki ji posreduje informacije, hkrati pa izven zakonov posameznih kultur in biološkega sveta.

Podatkovna ekologija groWorld bi morala imeti redko, vendar aktivno avtontno poseljenost, hibridne organizme in simbiotičnih ali parazitskih odnosih z ekologijo groWorld. Te umetne živiljenjske oblike lahko pomagajo, vodijo ali zavajajo obiskovalce portal groWorld in vzpostavljajo nove prehodne mikro kulture. Da bi omogočili komunikacijo med "prebivalci" (tako človeškimi udeleženci kot populacijo umetnega živiljenja) in "obiskovalci", groWorld raziskuje jezike in komunikacijske procese, ki lahko opisuje edinstvene značilnosti simulanega okolja kot prilagodljivega in rastočega "računalniškega" sistema. Ti jeziki bi moralni simulaciji in njeno rast opisati z njenimi lastnimi termini in s termini struktur, na katerih temelji (računalniško okolje, ki je povezano z biološkim svetom). Kodiranje znanja se mora prilagajati skozi generacije, ko sistemski komunikacijske sposobnosti rastejo in postajajo vse bolj kompleksne.

-Sys

"Rastline morajo rešiti problem prilaganja listnih rez, da zagotovijo zadosten spremem CO₂ za fotosintezo in hkrati preprečijo pretirano izgubo vode. Pod nekaterimi pogoji so listne rez'e usklajeno v zaplate z izjemno zapleteno dinamiko, podobno vedenju, kot ga najdemo v celičnih avtomatih, ki izvajajo računalniške naloge..." [3]

Pred približno 410 milijardami let se je pojavilo prvo živiljenje na kopnem. Njegova raznolikost je nihala brez poseganja človeka, mnogo vrst je izumiral, pojavljale so se druge. Vendar pa od industrijske revolucije dalje negativna krivulja biotske raznovrstnosti postaja dolgoročna potencialna grožnja za obstoj vsega živiljenja na Zemlji. Čeprav vse krvide ne moremo zavljati na ramena naše vrste, se je izkazalo, da človekove tehnologije lahko živiljenje uničujejo hitreje, kot si lahko biološki sistemi opomorejo. Z obnovljenim zanimanjem za biologijo (k ga je povzročil pojav biotehnologije in genetskega inženiringa) so se začeli v znanosti in umetnosti pojavljati sveži pogledi: razumevanje pomene odnosov med navidez ločenimi in neodvisnimi enotami (molekule, organizmi, vrste, živiljenjska okolja...), kar vodi in manj redukcionističen, mehanističen in bolj relacionalističen pogled na vesolje. Iz teorij prilagodljivih dinamik in nihanja vrst so začeli vznikati novi koncepti tehnoloških sistemov: pogled na svet, v katerem človeška rasa in njeni strojni podložniki nimajo vsega pod nadzorom, v popolnem redu, temveč pogled na svet, ki dopušča, da kaotični preobrati povečujejo (biotsko) raznovrstnost v nenehno spremenjajočih se, nepravilnih vzorcih. Brez popolnega ravnočesa, s stalnim nihanjem, iskanjem dinamičnega ravnočesa, od darvinističnega tekmovalnega izključevanja do neprestanih mutacij v kaosu in redu.

V projektu groWorld bo tak razvoj vplival na naš prispevok do tehnologij, ki jih razvijamo za računalniško zaznavanje, analizo, interpretacijo in aktivacijo v bioloških in kibernetičnih vrtovih.

Vmesnik človek-rastlina

Digitalne tehnologije so v osemdesetih in devetdesetih letih 20. stoletja prinesle potrebo po uporabnikom prijaznih vmesnikih človek-računalnik (HCI, Human-Computer-Interfaces). Danes si predstavljamo, da vznikajoče področje biotehnologije potrebuje ustrezne vmesnike človek-rastlina (HPI, Human-Plant-Interfaces), da bo lahko omogočilo prevod človeku razumljivega jezika v rastlini razumljive dražljaje.

"Jezik, prva tehnologija, je povzročil prvi prelom v našem odnosu do narave. Samo dejanje poimenovanja rastlin je povzročilo razcep, ki je z vsemi naslednjimi tehnologijami postal vse večji. Upamo, da bomo z

dejanjem neposrednega povezovanja s tokovi narave in delnim opuščanjem nadzora teh tokov vzpostavili dialog o tem odnosu. Tako lahko morda začnemo uporabljati tehnologijo za kranje razdora, za obnavljanje izgubljenega jezika rastlin, hkrati pa morda lahko rešimo sebe." [4]

Rastline so strokovnjaki v združevanju oblike in funkcije, v reciklirjanju energije in čiščenju okolja. Rastline so umetniki par excellence in lahko se veliko naučimo o njihovem umetniškem procesu. Kaj pa lahko ljudje naučimo rastline? Morda nič, vendar bi na to rastline znale odgovoriti bolj kot mi. Prekar vmesnikov HPI bi lahko vzpostavili simbiotična razmerja. Ta so lahko uporabna v skrajnih okoliščinah, ko vmesnik lahko zagotovi zaščito obojih organizmov. V drugih situacijah pa lahko za katerekoli od organizmov postane nujno, da postane podrejen drugemu organizmu.

Prihodnosti groWorld

Kot je razvidno iz prejšnjih odstavkov, je groWorld 'opus magnum', ki nima jasne začetne točke niti končne rezultata. Gre za raziskovanje (skoraj) mogočih povezav narave, znanosti, kulture in tehnologije z namenom potencialne rasti vseh, pri tem pa ni nobene koristi v reducirjanju na katerokoli komponento. Kot v javnih parkih so tudi tu predeli, ki so na neki točki v času obdelani, nato padejo v zaboravo, kar omogoči novim dijim idejam, da osvojijo plodno, razpadajočo podlogo. Nekateri predeli so zastrupljeni z zunanjimi sestavninami, ki povzročijo mutacijo projekta v nepredvidene smeri. Včasih spominjajo na bohotne višče perzijske vrtove, včasih na minimalističen japonski vrt, včasih na neuporabljen zaraslo zelenjavno gredico. groWorld v vseh oblikah kar naprej raste in prupa v spet raste, s čimer potrebuje predpostavko, da raznolikost oblik, naj se zdi še tako kaotična in pretirana, lahko vzdržuje dinamično ravnočesje sistema. Če ne drugega, groWorldu ni mogoče očitati, da je monokulture.



Life becomes the theme, the tool, the implementation protocol and the final result of contemporary bio-artistic endeavours. Inexorably diverse and unorthodox life, grown from the desire to explore the unknown, similar to speculative inquiry in the fundamental sciences. Mongrels spawn from the amalgamation of 'things that are grown' with 'things that are built', resulting in 'things that are built that grow things that are grown'. Growth underlies both biological life and economic progress, being a focus of many emerging sciences, technologies and art forms. Different approaches to growth (cyclical, linear, accelerated, chaotic, slow, smooth) influence the outcomes of human activity and the impact of the activities on the world in which they are embedded. As an artistic concept, growth is opposed to the notions of artworks as finished products, that can be exhibited and sold for aesthetic enjoyment. Growth implies an element of wilderness, of the untamed and the uncontrollable, of a continuous process responsive to the conditions of its surroundings. The GroWorld initiative germinated from a fascination with the robustness and diversity of things that can be grown. It is a broad project, trying to encompass many points of view on the way 'life' is treated in different economies, sciences, arts and politics. It also attempts to situate all developments in local situations, looking at interactions within particular ecological habitats, as well as the points of contact between diverse habitats, in order to bring to attention the benefits of gradually grown trans-local diversity as opposed to industrially engineered global monoculturalism. The life that groWorld seeks is the substance that grows through the cracks in dissimilar, extreme and potentially hostile environments – such as de-activated urban spaces, ecologically (or otherwise) polluted areas (think of the Chernobyl "involuntary wildlife park"), bottoms of oceans and volcanic fluxes.

Growth is developed in three trajectories – Sym, Bio and Sys. On the edges of sym-bio-sys, 3 transitional areas formed into highly speculative possible worlds in which humans can interface with plants through an HPI (human-plant-interface), induce alternative states of consciousness by electronically simulating psycho-

active plant compounds (Cyberbotany) and populate computational worlds with artificial creatures that are fed by stimuli from the biological world (Artificial-life).

'Sym' trajectory looks at cultural applications of biological growth: active materials, biomimetic design, generative processes in gaming and evolving responsive environments. 'Bio' trajectory researches the impacts of human activity on the changes in eco-systems on local and global scales, specifically focusing on the alarming decrease of biodiversity in many habitats, as well as gardening as a potential act of resistance. 'Sys' encourages the development of technological systems inspired by biological and cultural life (not restricted to biotechnology) – rather than reducing life to a machine, we attempt to make technology and its processes more life-like. Even though 'Sym', 'Bio' and 'Sys' can be seen as separate trajectories, their development occurs in parallel, allowing for edges between them to become new areas of investigation. In between sym and bio, culture and nature, inspired by the well established discipline of ethnobotany, a new discipline emerged named cyberbotany – that looks at the ancient usage of plants for accessing 'virtual' or 'spiritual' realities, and applying this knowledge in the design of computational worlds and mixed reality environments. In between sym and sys the worlds designed by the cyberbotanists become populated with a-life creatures that can develop into cultures, evolve new species and social structures. Finally, to re-connect these populated worlds with their biological habitats, a human-plant-computer interface would need to be developed, as a translation device between the animal-plant and machinic kingdoms (with human-animal-plant-computer interface being the next step in this long term process).

Sym

While being informed by the current understandings of morphogenesis of living organisms, such as plants or swarm populations, 'sym' does not attempt to replicate biological patterns, structures or behaviours. Instead, it looks for emergent properties of growing synthetic life forms: visual worlds, sonic structures and responsive materials.

The first prototype of the 'sym' trajectory was seeded at the Burning Man festival in the desert of Nevada, USA. A responsive environment was designed to give the appearance of a virtual forest, of light becoming tangible, solid tissue growing from the windswept, cracked silt bottom of a dehydrated lake. As the participants approached the two-dimensional, electro-luminescent contours of endangered plants 'inflated' into the third dimension by spinning at high speed – thereby creating an illusion of volume. In the centre of the forest, inside a 'growth-bunker' airborne roots of luminescent vegetation responded to pressure of the participants' bodies, generating pulsing patterns of light. The lightness and density of the space depended on the movement across the floor, often resulting in a slow, hallucinatory atmosphere of luminal changes in light and sound. Currently, the research explores materials such as artificial muscle technologies and electrostatic polymer gels for the creation of more 'flexible' architectures of public spaces and processes such as cell-signalling and bioluminescence that could be used in the design of responsive media and materials in virtual worlds and mixed realities.

Cyberbotany

Creating passages between realities is a known and established practice in shamanic cultures. The secret knowledge about psycho-active plant compounds is passed from generation to generation of shamans able to 'access' parallel or spiritual realities. Plants that affect the chemical processes in the brain have the ability to alter and mutate the normalised state of consciousness, allowing non-sensorial worlds to enter into the range of sensorial experiences. By making the invisible or inexplicable perceivable, these substances are often used as a mutagen for cultural behaviour, opening of new perspectives, forecasting, out-of-the-box problem solving, envisaging alternative worlds.

"The first human cultigens were psychotropics and therefore the first gardeners of the Mesolithic were probably shamans (and certainly shamanesses, experts in psychotropic gardening)... There must exist a profound sense of secret power in knowing that one has created a garden capable of altering the consciousness of one's entire community, even without breaking a single law."

Hakim Bey

In groWorld, ethnobotanical research branches into a new direction: cyberbotany, a study of digital compounds that can induce alternative states of consciousness and bring possible worlds into the tangible range. These compounds will be designed according to meticulous experiments with existing ethnobotanicals in different parts of the world, known to the local (indigenous) people as substances that can act as temporary mutagens of perception and experience. The active substances and their phenotypes, metabolic pathways and their effects on human consciousness (as recorded throughout history) will be used to guide the design of the morphology and the evolutionary logic of the groWorld computational ecology.

Bio-

The groWorld initiative germinated from discussions about the impact of biotechnology on life (locally and globally), conducted with a group of environmental activists in the summer of 1999. The site for these discussions was the Burning Man festival, situated in a desert, on the bottom of a dried up lake, where macroscopic life-forms (including humans) have a minimal chance of survival. Similar to the course of the trip from the coast of California to the desert of Nevada, the longer the conversation went on, the more barren the mood became – one doom-scenario piled up on another, until there seemed to be no solution to the problems caused by the arranged marriage between biotechnology and the environment. Unless our society's life-style changes quickly and drastically (which seemed to be the least likely scenario). Issues of decrease in biodiversity, patenting life and indigenous knowledge, endangered medicinal plants used for the fabrication of mass-market drugs, genetically modified organisms and many more demand swift and substantial action.

However, what can a small arts collective do to improve the situation? Do we understand the issues well enough to be able to form an opinion and express it publicly, thereby influencing the opinion of others? What impact can we have on a living environment if we use biological systems to pursue our artistic goals? What gives us the authority to make ethical judgements about biotechnology if we use the tools produced by the same technology to develop our artworks? Is biotechnology evil in all its disguises, or can we safely contribute to the development of some of its strands, while condemning the products and methods of others?

Corporate biopiracy came to the surface as one of the most menacing by-products of the biotechnological era. Today, small farmers are discouraged from cross-breeding and developing new species, as they might be infringing upon a patent and consequently could be prosecuted. The seed markets are controlled by a handful of mainly western biotech industries, whose relentless introduction of several strands of transgenic crops caused quick and drastic mutations in some plants and animals, rupturing the natural habitat's balance. Several trans-national biotech conglomerates (DuPont, Monsanto, Novartis, W. R. Grace and others) have elaborate intellectual property mechanisms (supported by the WTO and GATT agreements) that endanger the evolution of flora, fauna and human cultures worldwide [5]. This process has its roots in the colonial era, when the indigenous plants and animals were treated as exploitable resources, and species were exterminated before the local constituencies could act.

Furthermore, small farmers and especially horticulturalists, unable to compete with the large industries have been forced to breed monocultures that dimin-

ished the genetic diversity of the local ecology. There are already several examples where large scale monocultural agribusiness proved unsustainable and is inevitably leading to its own collapse, as well as potentially the destruction of the biological environment it invaded. The crippled plants, engineered to die out after the first harvest, unable to reproduce within or without the species (as a protective measure) are a weak opponent to the robust ecological processes. Biological life is not defenseless nor innocent and has many mechanisms to fight the plague of rampant capitalism fed by biotech innovations. The more out of balance the eco-system is forced, the harder it will fight back. Even a few years after the introduction of transgenic monocultures, new super-weeds sprouted, attempting to re-introduce a stabilised, well adapted diversity of life-forms. It is possible to engineer new, stronger plants that will wipe out the weeds, but the cycle will unpreventably continue. Life grown on principles of competition with biological environments can not be beneficial for either competitor in the long term. Genetically modified organisms can have a great benefit for humans and potentially increase the diversity of their natural habitats, but they should not be bred into monocultures. Advances in biotechnology, when not sucked dry by the machinery of financial gain, can help learn from nature to improve and enrich people's lives.

As propagators of diversity in all fields of human activity, we have decided that gardening was the simplest, most fruitful and positive way start working hand in hand with artists and scientists towards a heterogeneous and abundant future. As Hakim Bey tells us in Avant Gardening: "Gardening will emerge as one of the major economic forces of resistance, but also as a central cultural focus... a cause that is both symbol and substance of the reality envisioned in the very act of resistance." [6] Following the proven methods used by permaculture gardeners and natural farmers, such as David Holmgren [2] and Masanobu Fukuoka [1], we began implementing our long term target: growing indigenous plant-life, as weedy patches sprouting from the cracks in the concrete urban jungle. The 'bio' strand of groWorld is spawning a 'trans-local edge-habitat', a distributed network of public gardens (named groWorld pocket-ecologies), planted on abandoned or otherwise 'de-activated' sites in urban and sub-urban environments around the globe. These gardens will be re-activated and virtually augmented as thriving new edge-habitats: that can be planted, cultivated, harvested and enjoyed in the physical and virtual worlds. The pocket-ecologies are conceived as living (and lived) archives of the local bio-diversity. The groWorld team works locally, gathering information about the current conditions of the regional eco-systems, potential threats and benefits. The information is gathered from established botanical and agricultural resources, but also small farmers, indigenous nurseries, children and amateur gardeners. Different species of (endangered) native plants are chosen, including ground-covers, shrubs, grasses, flowering plants, bushes and trees. All seeds are thoroughly mixed together with plant compost and red/brown clay and then rolled into 'seed-balls' (see [1]), complete eco-systems contained in a hard protective shell of dried clay. Simultaneously, the team makes a map of potentially fertile, but neglected sites in city-centres, industrial and residential areas. The seed-balls are scattered on these sites, that are marked on the streets, on photographic and topographical maps and street directories. After the first rains, the seed-balls decompose, providing enough nourishment for the fragile seedlings. In 2-3 years, the gardens should become fully grown and self-sustaining. The groWorld pocket-ecologies are sites evolving of their own accord – patches of autonomous organic wilderness in the midst of an urban jungle, grown and molded by their surroundings, care-takers and temporary dwellers. Industrial ruins overgrown by mutated nature, car-parks, rooftop gardens and corner-parks, remnant islands of diverse local vegetation.

The groWorld data-ecology should have a sparse but active indigenous population, hybrid organisms in symbiotic or parasitic relationship with the groWorld ecology. These artificial life-forms can aid, guide or deceive the groWorld visitors, establishing new transient micro cultures. In order to allow the communication between the 'inhabitants' (both human participants and a-life population) and the 'visitors', groWorld investigates languages or communication processes that can describe the unique characteristics of a simulated environment as an adaptive and growing 'computational' system. These languages should describe the simulation and its growth in its own terms and in the terms of its underlying structures (i.e. the computational environment linked to the biological world). The encoding of the knowledge needs to adapt through generations, as the system's communications capabilities grow and become increasingly complex. ▶

sive edge habitat, in which the separate gardens can grow to encompass the 510 million square kilometers of a simulated Earth's surface. The data-ecology is an attempt to map the weedy patches of groWorld gardens and bring them in contact with each other, through an earth-size online world, a macro edge-habitat in which the species can cross-fertilise into new (artificial) life forms. The sensing technologies buried in the biological gardens are the 'roots' of the data-ecology, that will provide the online world with real-time data on the state of the gardens (growth rate, humidity, human activity...). Based on this information, the garden's virtual extension will grow and change, influencing the virtual gardens around it. To close the cycle of biological-artificial-biological growth, the groWorld team will return to the gardens and infuse them with media generated in the overgrown data-ecology, allowing for the mutated a-life gardens to be experienced as an integral part of the local eco-system.

a-life

Computer simulations are fundamentally different from biological – chemical – or physical systems. However, the development of methods for automated adaptation (that go further than programming a machine) can transform these systems into life-like, growing informative entities (individuals, populations, environments). The evolution of a simulated environment can draw upon the vast expertise of life sciences involved in describing the processes that make an organism (or an environment) 'alive'. It is curious that although humans have studied life for centuries, there is still little common understanding of what it means to be alive. There are no criteria according to which one can measure the 'aliveness' of a system. Even when a natural habitat seems dead to the naked eye, it is probably swarming with microscopic organisms. Virtual environments populated by artificial life-forms rarely possess the ability to slide along the boundary between alive and dead through slow decay (that potentially feeds other life), as the biological environments do.

The data-ecology developed in groWorld will be designed to explore the limits of near-life and decay as a part of a digital ecology. Morphogenesis of the groWorld data-ecology can be described as a geo-biological system, based on models of the world as a living organism. This ecology is essentially a computational simulation of a trans-local garden, evolving based on the information supplied through two channels, the sensing technologies planted in the biological gardens (see 'bio') and communication processes, exchange of ideas and everyday practices of the groWorld 'inhabitants' online. The form of the simulated environment is in this case shaped from 'indigenous' matter (programs, individuals, groupings, cultures), sometimes 'rooted' in the biological gardens, that mutate based on the activities in both physical and virtual worlds. The morphology evolves within a system informed by, yet different from the laws of particular cultures and of the biological world.

The groWorld data-ecology should have a sparse but active indigenous population, hybrid organisms in symbiotic or parasitic relationship with the groWorld ecology. These artificial life-forms can aid, guide or deceive the groWorld visitors, establishing new transient micro cultures. In order to allow the communication between the 'inhabitants' (both human participants and a-life population) and the 'visitors', groWorld investigates languages or communication processes that can describe the unique characteristics of a simulated environment as an adaptive and growing 'computational' system. These languages should describe the simulation and its growth in its own terms and in the terms of its underlying structures (i.e. the computational environment linked to the biological world). The encoding of the knowledge needs to adapt through generations, as the system's communications capabilities grow and become increasingly complex. ▶



Ars Eletronica 2010, Britta Riley, US, The Windowfarms Project (foto / photo DP)

-Sys

"Plants must solve the problem of adjusting stomatal apertures to allow sufficient CO₂ uptake for photosynthesis while preventing excessive water loss. Under some conditions, stomatal apertures become synchronized into patches that exhibit richly complicated dynamics, similar to behaviours found in cellular automata that perform computational tasks..." [3]

Approximately 410 billion years ago, the first life on land appeared. Its diversity fluctuated without human intervention, with many species dying out, and others appearing. However, since the industrial revolution, the negative curve of biodiversity became, in the long run, a possible threat for the existence of all life on Earth. Although not all the blame can be thrown onto the shoulders of our species, man-made technologies have proven to be able to destroy life faster than the biological systems can recover. With the renewed interest in biology (brought about with the emergence of biotechnology and genetic engineering), fresh perspectives begin appearing across sciences and arts: an understanding of the importance of the relationships between seemingly separate and independent units (molecules, organisms, species, habitats...), leading to a less reductionist, mechanistic and more relational view of the universe. New concepts for technological systems begin spawning from the theories of adaptive dynamics and species oscillation: a worldview in which the human race and its machinic minions do not have everything under control, in perfect order, but a worldview that allows for chaotic perturbations to increase the (bio)diversity in constantly changing, irregular patterns. No perfect balance, but continuous oscillations, seeking a dynamic equilibrium, from Darwinian competitive exclusion, to the perpetual mutations in chaos and order.

In groWorld, these developments will influence our approach to technologies that we are developing for computational perception, analysis, interpretation and actuation in the biological and cybernetic gardens.

Human-plant interface

Digital technologies have brought about the need for user-friendly Human-Computer-Interfaces (HCI) in the 1980s and 1990s. Today, we envisage the emergent field of biotechnology needing appropriate Human-Plant-Interfaces (HPI), in order to enable human-readable language to be translated into plant-readable stimuli.

"Language, the first technology caused the first break in our relationship to nature. The very act of naming plants caused a schism that has grown greater with all proceeding technologies. Through the act of directly linking in to the currents of nature and to some extent relinquishing control to these currents we hope to open up a dialogue about this relationship. In doing so we can perhaps begin to use technology to mend the rift, to recover the lost language of plants, and possibly save ourselves in the process." [4]

Plants are masters in the fusion of form and function, in recycling of energy and purifying the environment. Plants are artists par excellence and we can learn a

great deal about their creating processes. What can humans teach plants? Possibly nothing, but plants could answer this better than we can. Through HPI, possible symbiotic relationships could be formed. They can be useful in extreme environments where the interface can provide protection for both organisms. In other situations, it might become necessary for either of the two organisms to become subsumed in the other.

groWorld futures

As it is apparent from the previous paragraphs, groWorld is an 'opus magnum,' with no clear starting point nor final result. It is an exploration of the (nearly)possible integration of nature, science, culture and technology aimed at potential growth of all, that does not benefit from being reduced to either of its components. As in a public garden, there are parts that are cultivated in one point in time, that grow forgotten in another, allowing for new weedy ideas to conquer the fertile, decomposing ground. Some parts are contaminated with external substances, causing the project to mutate in unexpected directions. Sometimes resembling the lush hanging gardens of Persia, sometimes a minimalist Japanese garden, sometimes an overgrown, unused vegetable patch. In all its forms, groWorld continues to grow and decay and grow again, proving the hypothesis that a diversity of forms, even though they might seem chaotic and exaggerated, can sustain a dynamic balance of a system. If nothing else, groWorld can not be accused to be a monoculture.

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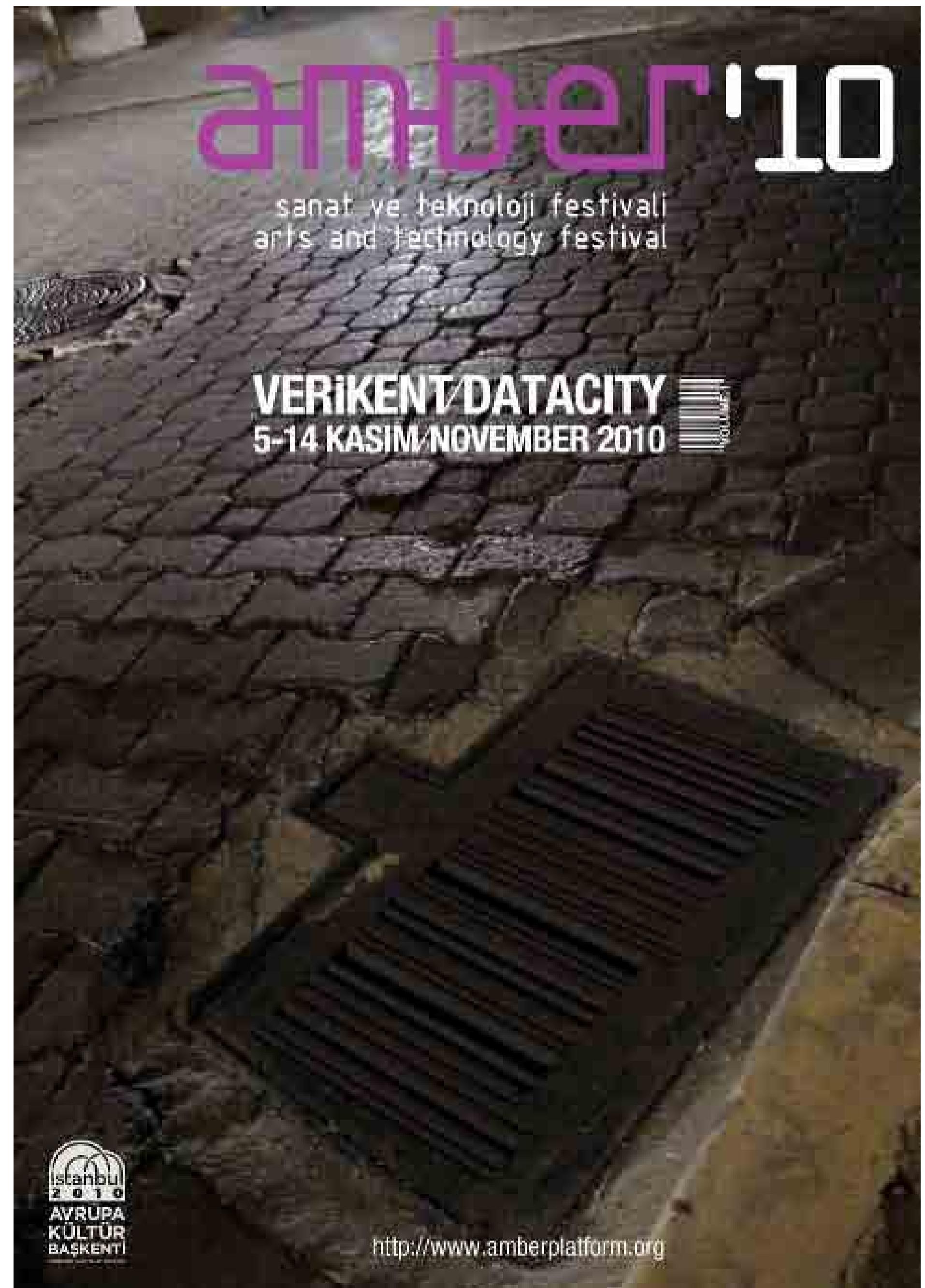
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Mi in Miami Slovenia vs. Miami

Dejan Pestotnik

■ Zadnja leta, ki so za ZDA v okviru finančnih trgov precej težjava, umetnost tega ne čuti. Je pa zanimalivo dejstvo, da vrednosti, ki se obračajo v razmerjih prodaje, ostajajo skrivenost. Številni tržni analitiki operirajo zgorji s predvidevanji na podlagi opazovanja obnove galerij in sejmov. Denar namreč ni edini merilec vrednosti. Parametri, ki narekujejo vrednost, so odvisni od tega, ali delo postane del kakšne pomembne umetniške zbirke (državne ali privatne), kdo je kupec, kritik, od medijske pojavnosti ...

Razmišljanje o ekonomiji umetnosti danes je neljuba, nevhodna, pa vendar koristna poraba časa. Kot vse ostalo, parametri postavljanja vrednosti določenemu umetniškemu delu predstavljajo precej skrivenostno tržno polje (izraz niša bi bil lahko v tem primeru prevečkrat razumljen napak). Predvsem pa je že precej utrujujoče spremjanje raznih politik in nepoznavcev, ki v en koš mečejo umetnost in kulturo, kar ni eno in isto.

In na tem mestu prihaja do problema. Prvič: Slovenija nima umetnostnega sejma (poskus posameznikov se sicer že rojevajo). Država želi stimulirati vključitev dela slovenskih umetnikov v svetovne zbirke in promocijo slovenske umetnosti na sejmih. Na tem mestu je vredno zapisati, da je ključno vprašanje, kako si država predstavlja pridor slovenskih galerij na mednarodno sejemske sceno. Galerije so tukaj glavni akterji! In vrnimo se k vrednotenju ... Brez prisotnosti na sejemske sceni ni kotacija. Od kotacije dalje pa vladajo pravila trga. Razmislimo, ali v tem kontekstu govorimo o galerijah in njihovih umetnikih, ali o umetnikih, ki si sami postavljajo ceno (s pomočjo kustosov, kritikov in producentov) v poslovnih odnosih brez kotacije.

Sejmi od Berlina, Dunaja, Pariza, Bruslja, Basla, do Miamija ... ponujajo marketinško platformo, ki je relativno draga. V Sloveniji ocenjujemo, da se s sejemsko pojavnostjo in prodajo umetnin resno ukvarja pet do sedem galerij, uveljavljenih na galerijski sceni, ki gravitirajo na nekaj središč umetnosti v Evropi, Aziji, ZDA in na Blížnjem Vzhodu.

Na sejmih velja sistem vabilo – selekcija – izbor – pogoda. Tudi sejmi se razlikujejo po svoji referenčnosti. Art Basel je mati kraljica, ki geografsko povezuje evropski trg z ameriškim in predstavlja krovno mašino celotnega sova. SCOPE, PULSE, AQUA, Art Miami, Red Dot, če se osredotočimo zgorji na vplivnejše v skupini sejmov okoli Art Basel Miami Beach, so raznolika konceptualna spremjava. Kot skupina delujejo popolno, kar se ponudbe tiče. En teden enajstih sejmov, junija v švicarskem Baslu, decembra v Miamiju. Konkurenca v obratih denarja ni ovira za izjemno povezanost na področju marketinga, komunikacij, organizacij logistične, infrastrukture ... Na ta način si zagotavljajo visok multiplikator števila obiskovalcev, izjemno širok PR domet in posledično medijsko pojavnost planetarnih razsežnosti.

Torej galerija s pojavljajanjem na sejmu investira sredstva ... In ker smo precej zagledani sami vase, predvsem v Sloveniji, enako velja tudi za Evropo, je spremjanje pristopa in dogajanja na umetniški sceni v Miamiju za nas precej koristno. Zbiratelji, kupci (venčinoma njihovi agenti) kupujejo čisto lepoto / estetiko, ki pa ni nujno všečna, vendar na robu percipiranja dekorativnega za veliko dnevne sobo, konferenčno dvorano ali predsedniško pisarno. Drugi parameter ali prodajni element predstavlja klasičen medij, ponovno velikokrat v funkciji drage dekoracije. Tretji element je vsebinska provokacija, ki mora seveda upoštevati klasičen medij.

Koncept svetovnega kalibra, ki izrazito temelji na »art biznisu« kot stranskem učinku beneškega bienala in

še nekaterih drugih razstav, je v ZDA postavljen v prvi plan. Vse skupaj se je začelo rojevati pred desetimi leti s Tednom umetnosti v Miamiju (Art Miami Week).

Od začetka je šlo vse še samo navzgor. Danes je hiernarhija jasna: Art Basel Miami Beach dominira v vseh pogledih. Vrednost lokacije, pojavnost, penetracija informacij, PR ... po številnih virih tudi v poslovnu izkupišču, in to daleč pred drugimi. Prav Art Miami Week se je terminsko prilagodil Art Baslu ravno zaradi sinergijskih poslovnih učinkov. Vzporedno s sejmom Art Basel Miami Beach potekajo še stevilni drugi; SCOPE – International Contemporary Art Show (Mednarodna razstava sodobne umetnosti), SCOPE Asia, PULSE, NADA – Network of American Art Dealers (Zveza ameriških trgovcev z umetnimi), VERGE, Red Dot in še nekaj manjših.

Ameriška galerijska scena seveda predstavlja večino. Latinsko ameriška umetnost dominira. Se razume, Kuba in Karibi so le streljaj od lokacije, njihova umetniška produkcija pa enorma. Največ evropskih galerij pokriva PULSE in SCOPE. Za ameriške zbiratelje in posrednike so glavne lokacije lava na glave (galerije in umetnosti) v Evropi Basel, Berlin, Madrid, Pariz, London in Dunaj. Omenjamо vsehunske sejemske lokacije v Evropi. Selektorji so tisti, ki vabijo galerije k udeležbi, preučujejo njihovo pojavnost, portfelj, itd.

V Miamiju govorimo o ponudbi

»Obiskovalci lahko izbirajo v ugodnih ponudbah hotelov, gostinski in logistični ponudbi, izjemnem številu dogodkov v okviru tedna umetnosti. Če greste na internet, je ponudba izjemna.«

Predstavnik Price waterhouseCoopers

Enako izjemna je ponudba sodobne umetnosti, okoli katere se vse vrti. Je vzrok in posledica. Koncept je pravzaprav star približno toliko, kot obstajajo sejmi. Ponudba: ob veliko ničvredne dekorativne in kreativne navlake do izjemnih del! Dela, ki se prodajajo, narekajo determinante in standarde prodajnosti, torej vrednotenja. V prvem trenutku očitem neizmerni trud, popolna, čista estetika, najbolj izvirni humor ali najbolj pronicljiva kritičnost, to je le nekaj predpostavk za všečno. Odkar straši t.i. gospodarska kriza, na trgu umetnosti tega ni zaslediti. V raznih VIP lounge prostorih ali klubih trgovcev in zbirateljev umetnosti (Art dealers & collectors) se sklepajo veliki posli, o tem ni dvoma. Kolikšni so, je pa poslovna skrinvost. V tem je čar in privlačnost posla na področju sodobne umetnosti. Veliko časa porabijo za raziskave in poizvedbe po portfelju galerije in umetnika. Tukaj štejejo medijsko pojavnost, domet medija, udeležba na svetovnih razstavah in sejmih, pozicija na trgu (kdo so ostali kupci, zbiratelji in dilerji, ki kupujejo dela nekega umetnika). To so osnovni parametri za kotacijo na trgu.

»Teden umetnosti v Miamiju je 'large scale event', izjemne pomene za ekonomski razvoj mesta in regije. Podjetja, predvsem hoteliji, gostinci, transport, ponudniki PR in promocijskih storitev, velike firme ... z lahko prepoznavajo poslovne priložnosti.«

Ko je Alyce Robertson uporabila besede 'large scale event', je s tem seveda mislila na finančni izkupiček. Vse ostalo, kar poganja art industrijo naprej, je kolateralni pozitivni poslovni učinek. Kakšni so finančni obrati, natančno ne ve nihče – nekateri ameriški mediji in poslovni analitiki uporabljajo izraze kot 'najbolj skrinvostna poslovna okolja'.

Torej ni znano, kolikšen je promet na decembriških umetnostnih sejmih v Miamiju, posamezni viri posredujejo popularna različne številke v dolarjih, vendar so za poslovni optimizem na voljo številni parametri:

skoraj tisoč prisotnih galerij, več kot sto tisoč potencialnih kupcev, zbirateljev, agentov ... številni sponzori, hotelirji s posebnimi ponudbami, mediji ... Gre za biznis!

Mi?

V okviru enajstih velikih sejmov z Art Basel Miami Beach na čelu skorajda ni zaslediti galerij južno od Avstrije, celotne balkanske regije, vzhodnoevropskih držav, tudi Rusi so redki. Veliki poslovni dogodki, kot so sejmi, so finančno zahtevni za vsako galerijo. Govorimo o investicijih, ki predstavlja določeno stopnjo rizika. Institucionalni sistemi ter politike navedenih območij in držav ne prepoznavajo poslovne modele v umetnosti. Finančne politike za področje kulture in umetnosti se močno razlikujejo in so nepovezane. Finančni mehanizmi in transferji, ne glede na to, ali gre za zasebni kapital ali subvencije iz naslova davčnega plačevalskega denarja, vrednotijo umetniško produkcijo. Ker je sodobna umetniška scena v Evropi precej socializirana, produkcija pa vse bolj konceptualna in neoprijemljiva, težko kotira na trgu.

Če se dotaknemo le našega modela politik do umetnosti, slovensko Ministrstvo za kulturo na primer finančno podpira udeležbe galerij na sejmih, bienalih, festivalih ter promocijo slovenske umetnosti v tujini. Problem se pojavi v finančnih kapacitetah ter v kapacitetah umetniške produkcije, ki mora biti predstavljena in prikazana na svetovnem umetnostnem parketu. Dolgoročno je stimuliranje poslovnih akcij in s tem ustvarjanje poslovnega okolja na področju umetnosti ključna poteka razvoja slovenske sodobne umetniške scene. V Sloveniji brez popolne mednarodne orientirane politik na področju kulture in umetnosti ne bo šlo, saj je kritična tržna kapaciteta zgorji na nacionalni ravni premajhna. Seznam pomembnih umetnostnih dogodkov po svetu, relevantnih na nacionalni ravni, se bo moral podaljšati, predvsem v ZDA, Južni Ameriki, Aziji in Avstraliji. Za nas je pomembno plasirati se, imamo pa problem, ker nas je strah soočanja z vrednotami, ki nastajajo s kotacijo na sejmih.

Brez vrgjanja podmladka in izobraževanja ne gre

Christina DePaul je predsednica in CEO Young Arts (mlade umetnosti), programa Nacionalne fundacije za spodbude v umetnosti (National Foundation for Advancement in the Arts, NFAA). S projektom, ki sta ga leta 1981 vzpostavila Ted in Lin Arison, sta tedaj želela zagotoviti nekakšen varnostni pokrov za umetnike. Danes lahko v programih Young Arts Miami letno sodeluje 6000 studentov. Učijo se prefijenih poslovnih prijemov v umetnosti. Si predstavljate? Ne gre se čuditi, okolje od nas zahteva multidisciplinarnost. Gre za posledico pomanjkanja producentov in managerjev na področju sodobne umetnosti. Zanimivo je tudi to, da je NFAA z vsemi izobraževalnimi programi javna, nepridobitna organizacija, katere sredstva predstavljajo privatne donacije kot tudi financiranje programov s strani ameriške in floridske vlade.

Ne izobražujejo pa le »bodočih profesionalnih umetnikov«, temveč tudi profesorje z akademij, kustose, galeriste in druge strokovnjake, povezane s sodobno umetnostjo. Njihova klientela sega od univerz do galerij kot MOMA New York, MOCA Miami ... Njihovi programi vključujejo vse izrazne forme umetniške produkcije; sodobna vizualna umetnost, teater, glasba, sodobni ples / balet, video, film in uprizoritvene umetnosti. ▶



Art Basel Miami Beach, 2009 (foto / photo Aleksandra Kostić)

Popoln poslovni model

Teden umetnosti v Miamiju (Art Miami Week) ta trenutek kotira kot vrhunsko platformo na področju trženja sodobne umetnosti. Premišljen splet prav vseh marketinških orodij za dober poslovni rezultat ter visoki interesi v poslovnih odnosih tipa »win-win« in »B to B« reflektirajo strateško politiko in povezanost posameznih akterjev: politike, ekonomije, galerij in umetnikov. V ZDA je 30 milijonov potencialnih kupcev umetnin – ciljne skupine, ki tvorijo trg. Popoln poslovni model obstaja in funkcioniра. Še veliko že prepoznavnih tržnih niš je še neaktiviranih. Bomo Slovensci zraven?

Despite the recent years having been very tough for US financial markets, art has not been affected. However, it is interesting that the values appearing in sales transactions remain secret. Many market analysts only operate with the assumptions based on observations of gallery and fair behaviour. This is because money is not the only indicator value. The parameters defining it depend on whether a work of art is integrated into a major art collection (public or private), and on buyers, reviewers, the presence of works of art in media...

To deliberate on the economy of art nowadays is an unwanted, ungrateful, yet useful activity. It comes as no surprise that the parameters of setting the value of a particular work of art originate in a pretty mysterious market field (niche in this case would be too often misunderstood). And, it is particularly tiring to keep track of various policies and laymen that mistakenly consider art and culture to be the same.

And this is where the problem emerges: first of all, Slovenia has no art fair (although there have been some individual efforts). The administration wishes to stimulate the integration of Slovenian works of art into world collections and the promotion of Slovenian art at fairs. However, it should be mentioned that the core issue relates to the manner, based on which the administration intends to ensure the penetration of Slovenian galleries to the international fair scene. Because the galleries indeed are the main player in the system! However, let's go back to valuing... No participation at fairs means no quotations on the market. And once there are quotations, the market rules is what counts. We should deliberate whether we want to talk of galleries and their artists or of artists setting their own prices (as helped by curators, reviewers and producers) in business relations not based on quotations.

Art fairs in Berlin, Vienna, Paris, Brussels, Basel, Miami etc. provide a relatively expensive marketing platform. It is estimated that about five to seven established Slovenian galleries seriously pursue fair appearance and art sales, all gravitating towards certain art centres in Europe, Asia, USA and the Middle East.

The fairs operate based on the system of invitation – selection – decision – contract. Naturally, some fairs are more referential than others. Art Basel is the Queen mother, integrating the European and the American market, and representing the umbrella machinery of the show. SCOPE, PULSE, AQUA, Art Miami, Red Dot, to mention just the most influential fairs of the Art Basel Miami Beach group, provide a diverse conceptual support. As regards the offer, the group provides a perfect range. One week, eleven fairs, Basel, Switzerland in June, Miami in December. The competition in money transactions by no means hinders the exceptional integration of marketing, communication, logistics, infrastructure... The fairs are thus ensured a high multiplier of the number of visitors, an exceptionally broad PR range and, by inference, media coverage all over the planet.

The appearance of a gallery at a fair equals investments.. As Slovenia is pretty much in love with itself, which generally holds for Europe as well, it is quite beneficial for us to keep track of the approach and developments at Miami art scene. The collectors, buyers (or, most often, their agents) tend to buy pure beauty / aesthetics, which is not necessarily likeable, yet close to the limit of what is perceived decorative for a large living room, conference hall or president's office. The

second parameter or marketing element is the traditional medium, again often in the function of expensive decoration. The third element is provocative contents, naturally in relation to the traditional medium.

Based distinctly on "art business" as the side effect of Venice biennial and some other exhibitions, the concept of world calibre is the first priority in the USA. It all began ten years ago with the appearance of Art Miami Week. Ever since its beginnings, it only went better and better. Today, the hierarchy is clear: Art Basel Miami Beach dominates in all respects. The value of the location, the media presence, information penetration, PR... And according to many sources, also in their business profits, which exceed other fairs by far. It is Art Miami Week that adapted its dates to Art Basel, the reasons for which were synergic business effects. There are also other fairs running alongside Art Basel Miami Beach, such as SCOPE – International Contemporary Art Show, SCOPE Asia, PULSE, NADA – Network of American Art Dealers, VERGE, Red Dot and some minor events.

Of course, at the fair, the American gallery scene is in the majority. Latin American art dominates. Cuba and the Caribbean being in immediate surroundings and boasting enormous art production, this comes as no surprise. The majority of European galleries appear at PULSE and SCOPE. The main European headhunt locations (regarding both galleries and artists) for the American collectors and agents are Basel, Berlin, Madrid, Paris, London and Vienna, to mention just top European fair locations. It is the selectors who invite the galleries to participate based on examining their presence, portfolios etc.

In Miami it's all about the offer

"Visitors can choose from a range of bargains offered by hotels, as well as catering and logistics services, and an enormous number of events during the art week. You will find and exceptional range by browsing the Internet."

Representative of Price waterhouse Coopers

The same goes for the contemporary art on offer, which is the centre of activity. The cause and consequence. Actually, the concept is as old as the fairs. On offer: everything from worthless decorative and creative junk to exceptional pieces! The pieces that sell dictate sales determinants and standards, i.e. the value. Immediately noticeable immense effort; perfect, pure aesthetics; the most original humour; or the most insightful critical approach – these are only some assumptions for what is likeable. The recent economic crisis has never affected the art market. Beyond a shadow of a doubt, the major transactions are made in various VIP lounges of art dealers & collectors clubs. Their value – that's a business secret. And that results in the magic and appeal of contemporary art. Much time is spent for the research and enquiries into the portfolios of galleries and artists. What counts is media presence, media range, participation at world exhibitions and fairs, market positions (other buyers, collectors and dealers purchasing the works of an artist). These are the basic parameters for market quotations.

"Art Miami Week is a 'large-scale event' of key importance for the economical development of the city and the region. Businesses, particularly hotels, caterers, transport providers, PR and promotion services, large companies... have no trouble identifying business opportunities."

When Alyce Robertson used the words 'large-scale event', she was of course speaking of financial profits. Everything else pushing the art industry forwards is a collateral positive business effect. However, nobody knows what the exact financial turnover is – which some American media and business analysts refer to as 'the most secretive business environments'.

It is therefore not known what the turnover of the December Miami art fairs is. The numbers appearing in various sources differ completely, but there are several parameters available for the benefit of economic optimism: almost a thousand galleries participating, more than a hundred thousand potential buyers, collectors, agents... numerous sponsors, hotels offering special bargains, media... It's about business!

Eleven major fairs headed by Art Basel Miami Beach feature almost no galleries coming from the territory south of Austria, the complete Balkan region, Eastern European countries, even Russian representatives are scarce. Major business events, such as fairs, are a financial burden for any gallery. This is an investment including a certain degree of risk. The institutional systems and policies of the regions and countries mentioned do not recognise the business model in art. Their financial policies in culture and art are extremely diverse and unconnected. Regardless of whether it is private capital or taxpayers' subsidies, financial mechanisms and transfers are the source of assigning value to art production. The contemporary European art scene being quite socialised, and its production increasingly conceptual and vague, it finds it difficult to earn market quotations.

Slovenia?

Speaking only of the Slovenian model of art policies, the Slovenian Ministry of culture does support financially the participation of galleries at fairs, biennials, festivals, and the promotion of Slovenian art abroad. However, the problem is the financial capacity as well as the capacity of art production that should be presented and shown at the world art stage. In long-term, the key element for the development of Slovenian contemporary art scene is to stimulate business actions and thereby to create business environments in art. Art and culture in Slovenia cannot do without policies of entirely international orientation, since the critical market capacity at the national level is insufficient. The list of major art events around the world that resonate at the national level will have to be expanded, particularly as regards the events held in the USA, South America, Asia and Australia. What is most important for us is to launch our production. However, our problem lies in our fear of facing the values that are influenced by market quotations.

The only way is to ensure education and young successors

Christina DePaul is president and CEO of Young Arts, a programme run within the National Foundation for Advancement in the Arts, NFAA. The project was founded in 1981 by Ted and Lin Arison to ensure a safety programme for artists. Today, 6000 students can participate annually in programmes run by Young Arts Miami, learning about subtle business procedures in art. Can you imagine that? Nothing to be astonished about, as we are required to excel in multi-disciplinary activity. This originates in the lack of producers and managers in the field of contemporary art. The major transactions are made in various VIP lounges of art dealers & collectors clubs. Their value – that's a business secret. And that results in the magic and appeal of contemporary art. Much time is spent for the research and enquiries into the portfolios of galleries and artists. What counts is media presence, media range, participation at world exhibitions and fairs, market positions (other buyers, collectors and dealers purchasing the works of an artist). These are the basic parameters for market quotations.

However, the foundation does not only train "future professional artists," but also academy professors, curators, gallerists and other contemporary art experts. The range of its clients extends from universities to galleries like MOMA New York, MOCA Miami... Its programmes include all forms of artistic expression: contemporary visual art, theatre, music, contemporary dance / ballet, video, film and performing arts.

A perfect business model

Art Miami Week is currently quoted as the top platform in the marketing of contemporary art. Its deliberate integration of all marketing tools to ensure a positive business result, and its high interests in "win-win" and "B to B" business relations reflect both its strategic policy and its integration of individual players: the politics, economy, galleries and artists. There are 30 million potential art buyers in the USA – the target groups composing the market. A perfect business model exists and works. However, several market niches have been recognised, but not activated. Will Slovenia take part? ■

Ars Electronica 2010 Ali imamo rešitev v žepu? Ready to pull the lifeline?

Snežana Štabi

■ V press centru letosnjega festivala Ars Electronica 2010 med gradivi, darilci in publikacijami najdemo med knjigam tudi pregledno knjigo 30 let festivala Ars Electronica v Linzu. Ars Electronica 2010 na naslovom REPAIR je bil podnaslovlen kot **festival umetnosti, tehnologije in družbe** in je postavljal vprašanje, ali lahko najdemo rešilno bilko in popravimo svet.

»There's no time left for warnings. We're in it up to our necks right now—in the climate crisis, Surveillance Society, the bankruptcy of the financial sector ... We've passed the points of no return. The dramatic consequences are looming on the horizon today. And there's no excuse for our lethargy since we already possess ideas, tools and techniques to initiate a change of course. We just have to take action! Roll up our sleeves and get to work on a job that can no longer be avoided. We have to mend our ways and get things moving in the right direction.«

REPAIR – ready to pull the lifeline

Sometimes the only way to repair is to restart

We have to change ourselves!

Repair – Rethink – Reinvent

Do it yourself – Repair it yourself!

Repair = Regeneration

Da ni več časa za opozorila; da smo do vrata v klimatskih spremembah, v nadzorovani družbi, v stечaju finančnega sveta... in da smo prešli točko vrnilive, je zapisano v programske usmeritve letosnjega festivala, ki se je s tradicionalnih lokacij preselil v hale in skladnišči nekdanje tobačne tovarne, ki zaseda ogromen prostor ob Donavi (za razstave in festivalne dogode je na voljo 80.000 m²!), malo naprej ob Bruckner Haus, ki je s Klangwolke, oblakom zvoka, še vedno festivalna spremjevalka.

Več kot 200 razstav in postavitev je bilo tematsko in programsko razvrščenih za lažjo orientacijo obiskovalcev in za oblikovanje lastne poti skozi dogode, nastope, otvoritve in predstavitev, pa tudi za splet poti skozi objekte in prehode med njimi: *Opening, Repair, Environment, Design for Repair, New Work Factory, Repair our Society, Overtures – ZeitRäume, Repair Yourself, Future Factory, Featured Artist, Electrical Walks, Prix Ars Electronica, Campus, Japanese Media Art Festival, Sound Space, Klangwolke, Lange Konzertnacht, Nightline, Ars Electronica Center, Scenes & Structures*.

Dramatičnim posledicam, ki se že kažejo na obzorju, se moramo zoperstaviti, ker že imamo in premoremo ideje, orodja in tehnike, da sprememimo smer. Zavrhiti je treba rokave in se lotiti dela, ki se mu ne smemo več izogibati – spraviti moramo tok v pravo smer. Pionirji naše dobe niso avtoristiki, da bi se pot nekoč podajali na dolge in nezbrane poti spoznavat neznan; danes imamo vizionarje in strokovnjake, kreativce in idealiste, ki se ukvarjajo z možnostmi za prihodnost.

1 Ars Electronica 2010
Festival for Art, Technology and Society
Linz, 2. – 11. September 2010
REPAIR – sind wir noch zu retten /
REPAIR – ready to pull the lifeline

nakupovalnim vožičkom in pridobljenimi bonusi (na razstavi Playful Interface Cultures).

V tretji etaži prve zgradbe je dvojno stebrišče več kot petdesetih kamnitih stebrov v dveh vrstah, ki v loku skrĳejo izhod na druge strani. Veličastno. Pražno. Pripravljeno za dolgo koncertno noč z glasbo Karlheinz Stockhausen; Arvo Pärt, Luigia Nona (Experiencing [Listening] Spaces, Hear the Architecture / Räume hören).

Na urniku festivala so se vrstile debate, predavanja, predstavitve, simpoziji, številne otvoritve posameznih tematskih sklopov, na OK Cyberarts 10 so bili na ogled nekatere nagradjeni. Z Zlati Niko za hibridno umetnost je nagrajen Stelarc za projekt uho na roki; kot vojeurji se postavimo pred projekcijo fasade hiše in s teleskopom si približamo dogajanje za posameznim oknom, poslikamo projekt toaster Thomasa Thwaitesa, inspiriranega s stavkom Dougla Adamsa v Mostly Harmless / Pretežno neškodljiva, 1992 (iz trilogije v štirih knjigah v petih delih), zazremo se v odseve Zemlja islandskega umetnika Finnbogi Pétrussona... – čestitamo vsem nagrajenjem in Julianu Oliverju za nagrado v kategoriji hibridne umetnosti za Moža v sivem.

Med pogovorom z umetniki, ki delajo in ustvarjajo v Linzu, se sicer postavi vprašanje o koncentraciji sredstev, namenjenih festivalu in sodobni digitalni kiber umetnosti – vendar je neizpodobito dejstvo, da AE daje pečat v globalno prepoznavnost mestu Linz. Zavedenje o obstoju industrijsko degradiranih mestnih okolij pa že leta dolgo na festivalu AE predstavljajo tudi posamični dogodki, ki so se odvijali na območju voestalpine oziroma v industrijskem predelu mesta Linz, ki ga med kanalom reke Donave zamejuje proti mestnemu predelu obvoznika, ki ga odreže od mestne tkiva. Tobačna tovarna je za razliko od te kmično kovinsko predelovalne industrije postavljena v bivalno mestno okolje. Prav tako kot Ars Electronica Center v neposredni bližini mestne hiše in Lentos, muzej umetnosti na obrežju Donave, z umetniško zbirko iz obdobja 1900–2010, kjer so v času festivala razstavljali tudi sodobni avstrijski umetniki na Triennale Linz 1.0 (Contemporary Art in Austria), in OK Offenes Kulturhaus OÖ v srednici mesta, vzporedno z glavnim nakupovalno ulico, ki se je z leseno konstrukcijo na strehi povezala s sosednjimi zgradbami. Tako lahko približivo v višini cerkev zvonikov pride do letnega kina, ki je na vrhnji etaži sosednje garažne hiše, oprenljena s platom, avditorijem s sedeži in z visičimi mrežami, razpetimi med strešnimi instalacijami – za gledanje filmov pod zvezdami, za Umetnost v parkini hiši, za filmski program Triennale, za kavo in prigrizek (Zur Höhenlust).

V Linzu se v pekanah dobi tudi linška torta, malo redkeje pa piškoti, ki jim pri načemo linško (ali volovsko) oko. Za malico ali pozno zvečer se gre na jetni sir (s špinaco, čebulo, sirom, ali brez dodatkov) s kraljevsko žemljo ali po naše s kajerico (in pivom). In za ta doživetja ne zadošča biti na Twitterju, Facebooku ali Flickrju. To vedo tudi prijatelji in sodelavci Digitalne komune, zbrani pri projektu Transforming freedom, delujoči tudi v omrežju x-op, ki se na festivalu druži z umetniki in hekerji iz kroga, zbranega na lokaciji ccc.de in digitalnih komun. Prijazno so nas povabili na Hacker Cocktail v bližini tobačne tovarne in tudi ponudili pomoč pri iskanju prenočišč in prehrane v času

festivals po dostopnih cenah. Te pa v Linzu niso pretirane, zelenjavno porovo juho dobiš za 3 evre, prenocišče za 20 ali 30 evrov na noč, vlak od Grada do Linza vozi manj kot tri ure, čeprav zaradi del na progri del poti pri Selzthalu prepotuješ tudi z avtobusom. Za obisk festivala in ostalih prizorišč pa priporočamo međijski akreditiv ali sodelovanje.

Tudi po koncu festivala v Linzu deluje večina prizorišč – razen festivalov, ki postavitev razstav, seveda. Na obrežju Donave se lahko vsak večer prepusti predstavi muzeja prihodnosti, uprizorjeni na fasadi AE Centra, ali pa se skupaj z japonskimi obiskovalci zapodite med tehnološke igrače in opremo (ki vam spotoma preskenira očesno pupilo in zabeleži delovanje vaših očesnih mišic in možganov, ki vam narekujejo pot za ogled slike ali prikažejo zmognost izpisati sporočilo na tipkovnico samo z usmerjanjem pogleda na določeno tipko oziroma črko; ali pa preskenira vaše telo v celoti in si lahko na zrcalu potem ogledate svoje okostje, ožilje ali notranje organe, vključno z utripajočo srčno mišico...) – future lab pač – prstni odtis pa pustite na senzorji, ki na podlagi zapisa generira nastanek mestna v Geo Cityju, kjer so stavbe razporejene glede na vaš odtis. Po zaključku AE festivala se začne Brucknerfest za glasbene sladokuske, Lenton in Offene Kulturhaus sta prostora sodobne umetniške ustvarjalnosti, edino sedež lanske evropske prestolnice kulture Linz še nima naslednika in vsebine, in njihova okna zrejo slepo na linški glavni trg z boljskomb ob sobotah. Kasno vsebino bo v prihodnji dobil kompleks tobačne tovarne, pa bomo preverili na festivalu AE 2011 septembra prihodnje leto.

Bo sedanje izredno stanje uspešno in bogato obrodišlo? Smo pripravljeni na rešitve?

Ali bo kuhanje na sončno energijo nuja (že zdaj za nekatere dele sveta) ali zavestna odločitev?

Razstavljeni delo Chresa Jordana Gyre – slika valov – je kolaž iz dveh in pol milijona koščkov plastike, ki so bili nabrani v Tihem oceanu.

The Press Office of this year's Ars Electronica 2010 offered accreditations, materials, gifts and publications, as well as a book reviewing thoroughly the 30 years of Ars Electronica, Linz. Ars Electronica 2010, named REPAIR and subtitled **a Festival for Art, Technology and Society**, has been wondering whether we can discover the lifeline to save the world.

"There's no time left for warnings. We're in it up to our necks right now—in the climate crisis, Surveillance Society, the bankruptcy of the financial sector... We've passed the points of no return. The dramatic consequences are looming on the horizon today. And there's no excuse for our lethargy since we already possess ideas, tools and techniques to initiate a change of course. We just have to take action! Roll up our sleeves and get to work on a job that can no longer be avoided. We have to mend our ways and get things moving in the right direction."

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There's no time left for warnings. We're up to our necks in the climate crisis, Surveillance Society, the bankruptcy of the financial sector... We've passed the points of no return. This is the message of this year's festival policy. The festival has been moved from its usual locations to halls and warehouses of a former tobacco processing plant taking up a vast space by the river Danube (where 80,000 m² are available for exhibitions and festival events!), a bit further down the road from Bruckner Haus, whose *Klangwolke*, the cloud of sound, remains a festival companion.

More than 200 exhibitions and installations where arranged by topics and sections, so as to help guide the visitors as well as shape its own path through events, performances, openings and presentations, and intertwine the paths through objects and the passages between them: *Opening, Repair the Environment, Design*

for Repair, New Work Factory, Repair our Society, Overturns – ZeitRäume, Repair Yourself, Future Factory, Featured Artist, Electrical Walks, Prix Ars Electronica, Campus, Japanese Media Art Festival, Sound Space, Klangwolke, Lange Konzertnacht, Nightline, Ars Electronica Center, Scenes & Structures.

The dramatic consequences showing on the horizon have to be contradicted and we already have the ideas, tools and techniques to change the direction. We have to roll up our sleeves and start working on what can be avoided no longer – we have to turn the current in the right direction. The pioneers of our age are no adventurers, there are no ventures into the unknown along long and unknown paths as they used to be, today we have visionaries and experts, creatives and idealists handling our future opportunities. This year, the festival imperative is **Repair**, to follow the visions and solutions already available.

Ars Electronica takes place in Linz, Austria, a city that thanks to the festival history dating back to 1979, thus exceeding 30 years, has been established as an international platform for digital art and media culture. The platform comprises the annual festival, Prix Ars Electronica awards, the Museum of the Future AE Center and the Laboratory for Future Innovations AE Futurelab:

- Ars Electronica – Festival for Art, Technology and Society
- Prix Ars Electronica – International Competition for CyberArts
- Ars Electronica Center – Museum of the Future
- Ars Electronica Futurelab – Laboratory for Future Innovations

This year, the unavoidable novelty of the festival was the location, as well as the exploration of industrial heritage by means of new programmes – festival events. As it is today, the Tabakfabrik was built between 1930 and 1935, its steel structure defining an industrial object of modernist style. However, the history of the Tabakfabrik goes further back, to 1850, when the Austrian national tobacco company began manufacturing cigars and chewing tobacco. Already in 1855 the factory employed more than a thousand workers, mostly women. The German architect **Peter Behrens** and the Austrian **Alexander Popp** expanded the factory complex and applied industrial architecture, which shows functional and aesthetic excellence. As the manufacture ended in 2009, the city of Linz bought the entire complex from Japan Tobacco International/Austria Tabak for about 20 million Euro, and Johannes Kepler University, Linz was selected to perform a study on further use of the complex.

Festival visitors were guided around the complex by a number of signs leading towards the main entrance, through the administration building and onwards to the application hall – then there were installations and work exhibitions before the exit to the factory complex courtyard: The **Deconstruction of Ego** (Tove Kjellmark, Norway) was having its head propped against the floor, its arm having fallen away, it was constantly being repaired; walls were covered in city images accompanied by sounds, at the courtyard there was a radio FM4 stall as well as food and drink stalls, a (basketball) basket high in the air, fixed on the façade (**Never Ever**, Benjamin Bergmann, Germany). The courtyard is closed by the multi-storey Building 1 (Bau 1) and Building 2, and between them shops and ramps, and considering the number of stores – kilometres of paths between exhibition spaces. One could gladly use any of the bicycles or object made by students of Hamburg School for Applied Sciences exhibited at **Proben (Trials)**. Festival venues were furnished with **PappLab** cardboard 'furniture': for exhibition spaces, writing tables, armchairs and three-seat sofas, waste-baskets or boxes arranged imaginarily.

Expanded Interface was an installation and presentation made by students of Darmstadt Faculty of Media and Crawford School of Art and Design, Cork, Ireland held in the so-called AE Campus Exhibition. One can attempt to keep the balance on a rocking plate, hug a tree replica, which is supposed to strengthen our awareness of ecological problems, or cook using the recipes available at the *umami* project touch screen. The section Interface Cultures By University of Art and Industrial Design Linz played with interactive

media and interface technologies – from artificial stupidity to one-minute shopping using a shopping trolley and the bonuses accumulated (at the exhibition Playful Interface Cultures).

The third storey of Building 1 features a double colonnade with more than fifty stone columns, arranged into two lines, concealing the exit across. Magnificent. Empty, Ready for a long gig night with the music by Karlheinz Stockhausen, Arvo Pärt, Luigi Nono (Experiencing [Listening] Spaces, **Hear the Architecture** / Räume hören).

The festival schedule listed discussions, lectures, presentations, symposiums, numerous openings of various programme sections, **OK Cyberarts 10** also presented some award winners. Stelarc has been awarded a Golden Nica for hybrid art for his Ear on Arm project. We stand before the façade projection like voyeurs, zooming in on the happenings in each window using a telescope; then take photos of Thomas Thwaites' Toaster project, inspired by a sentence from Douglas Adams' *Mostly Harmless* (1992), a trilogy in four books in five parts; we stare in the reflections of Earth by the Icelandic artist Finnbogi Pétursson... – we congratulate all the award winners and Julian Oliver for his hybrid art award for the Men in Grey.

When talking to artists working and creating in Linz, the question emerges of the concentration of funds allocated to the festival and contemporary digital cyber art – yet it is an indisputable fact that AE provides Linz with its stamp and global identity. For a number of years, the awareness of the existence of industrially degraded urban environments has been featured in certain AE events. These were held in the *voestalpine* part of the city, i.e. the industrial part of Linz, situated in the Danube river canal, shut from the city by a ring road, thus being cut from the urban tissue. As opposed to this chemical metal processing industry, the Tabakfabrik is situated within a residential urban area. Similarly to the **Ars Electronica Center** in the immediate surroundings of the town hall, and **Lentos** art museum at Danube riverside, featuring an art collection of the period 1900–2010, and during the festival hosting the exhibition *Contemporary Art in Austria* within **Triennale Linz 1.0**, and **OK Offenes Kulturhaus** OÖ in the city centre, parallel to the main shopping street and connected to the neighbouring buildings by means of a wooden roof construction. This enables us to reach the open-air cinema among bell towers, situated on the top floor of the neighbouring parking garage, furnished with a screen, a seated auditorium and hammocks suspended between rooftop installations – for film screenings under the stars, for Art in a parking garage, for the Triennale film programme, for a coffee and a snack (*Zur Höhenlust*).

Bakeries in Linz sell the Linzer torte, sometimes also the cookies that Slovenians call the Linzer (or ox) eye. At snack time or late at night, one eats liver cheese (with spinach, onions, cheese or no extras) with a kaiser roll (and bier). And to experience this, the presence on Twitter, Facebook or Flickr is not enough. Also aware of this are the friends and participants of the Digital Commune collaborating on the project *Transforming freedom*, also active in the x-op network. At the festival they socialise with artists and hackers of the circle concentrated at the ccc.de and digital commune locations. They invited us kindly to the **Hacker Cocktail** taking place nearby the Tabakfabrik and offered their help in seeking affordable accommodation and food during the festival. However, prices are not too high in Linz, a leak soup is available for 3 Euro, accommodation for 20 or 30 Euro per night, and getting from Graz to Linz by train takes less than three hours, despite having to travel a part of the route by bus due to repair work at Selzthal. It is recommended though to be an accredited journalist or a festival participant to visit the festival and other venues.

Even after the festival, the major part of venues in Linz remain active – apart from festival exhibitions, of course. At the riverbank, one can enjoy the presentation of the Museum of the Future projected each night to the AE Center facade, or join the Japanese visitors on their plunge into technological toys and equipment (which gets your pupil scanned in passing, and your eye muscle and brain activity detected as they direct

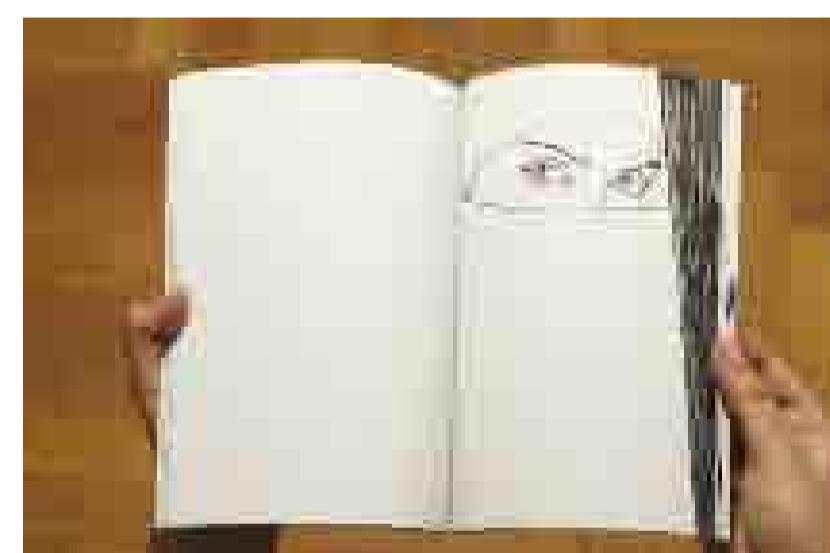
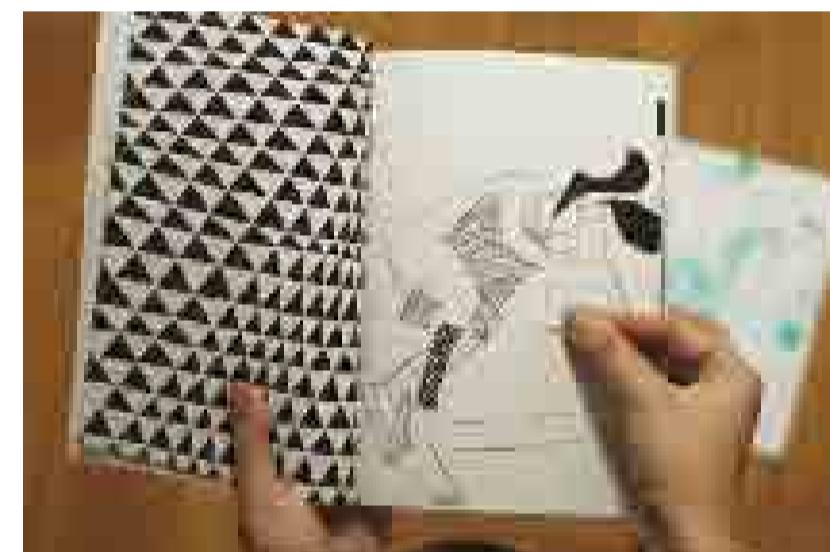
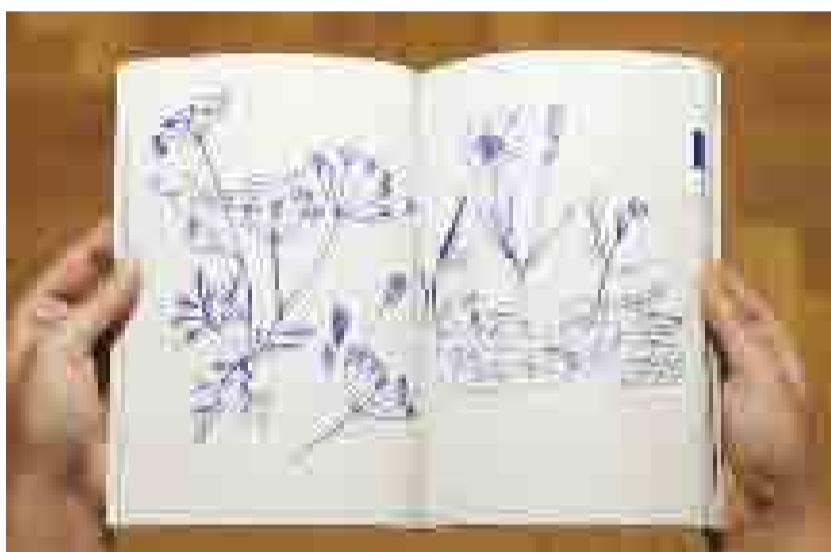
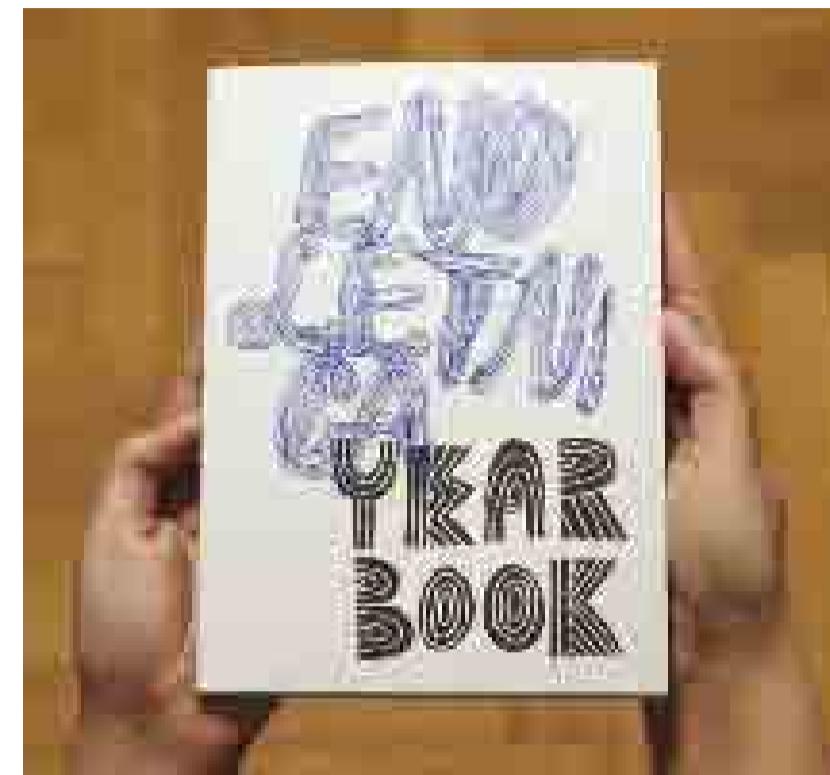


Ars Electronica 2010, Never Ever / Nikdar nikoli, Benjamin Bergmann, Nemčija / Germany (foto / photo S5)

Enoletnica

Yearbook

www.enoletnica.net



Interaktivni eksperimentalni stripovski projekt Enoletnica/YearBook je preplet dveh pogledov na temo časa in vsakdana. Knjiga je dnevnik-koledar enoletja. Razdeljena je na 12 mesecev, v katerih se skrivajo zgodbe. Ob vsakem mesecu so na spletнем naslovu www.enoletnica.net na voljo ozadja zgodb, navodila in nadaljnja branja.

The interactive experimental comic book project Enoletnica/YearBook is the convergence of two differing points of view on the subjects of time and everyday themes. This book is a diary-calendar yearbook. Divided into 12 months the many stories lie hidden, waiting to be uncovered. Background stories, instructions and further reading for each month can be found at www.enoletnica.net.

Besedilo in risba / text and drawings: Saša Kerkoš in Mina Fina
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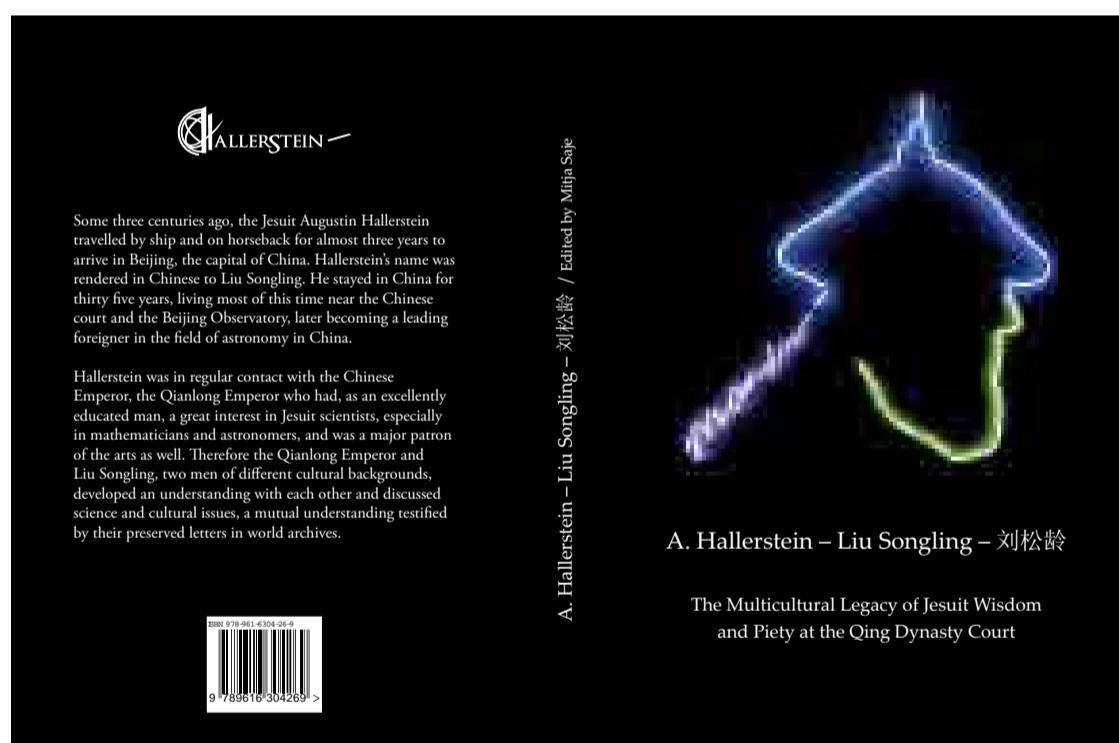




Stevie Wishart
The Sound of Gesture
CD & DVD



HALLERSTEIN
Audio-visual presentation and documentation of
artistic researches Hallerstein, 2008-2009



A. Hallerstein – Liu Songling
The Multicultural Legacy of Jesuit Wisdom and Piety
at the Qing Dynasty Court
Saje, Mitja (urednik / editor)
ISBN 9616304269
trda vezava, 380 strani



WHAT IS THE DRIVING FORCE BEHIND EVOLUTION AND DESTRUCTION?

WE POSE THE IDEA OF THIS TEXT AS A QUESTION. IS THE DEVELOPMENT OF LIFE FROM ITS EMERGENCE TO THE HUMAN RACE NOT DRIVEN BY THE TENDENCY TO FINALLY SUBDUCE THE STIMULUS IN SOMETHING THAT IS NEITHER COMFORT NOR DISCOMFORT?

SO LET US ASK OURSELVES WHETHER THE DEVELOPMENT OF LIFE IS A GRAVITATIONAL FORCE OF HOW TO REACH A LEVEL OF COMFORT THAT WILL NEVER TURN INTO DISCOMFORT AGAIN? DID THE HUMAN AS THE LAST LINK IN THIS CHAIN Emerge BASED ON THE TENDENCY TO FIX PLEASURE, TO REACH THE LEVEL OF COMFORT WHERE ANY DISCOMFORT IS ITS VERY TERMINATION? THE HISTORY OF LIFE IS A CONSTANT STRIVE FOR MORE AND MORE COMFORT WHICH WOULD SUPPRESS AN UNPLEASANT OR PAINFUL STIMULUS THAT COMFORT TURNS INTO. FOR SATISFACTION TO TAKE PLACE, INCREASING AMOUNTS OF COMFORT ARE ALWAYS REQUIRED. THEN IT ENDS AGAIN, REQUIRING A NEW, HIGHER LEVEL FOR THE DISTURBING STIMULUS TO BE ELIMINATED, FOR THE PREVIOUS STATE OF COMFORT, WHICH DID NOT SATISFY THE DESIRE FOR SATISFACTION, TO BE ERADICATED. IS THEREFORE LIFE FROM THE VERY ORIGINS OF THE NERVOUS SYSTEM, FROM THE FIRST ELEMENTS OF PERCEPTION TO THE MOST ADVANCED BRAIN FUNCTIONS, AN EVOLUTIONARY PROCESS OF SUCH MANNER OF SATISFYING?

THE HISTORY OF LIFE IS MERELY A LONG SEQUENCE OF SURPASSING PREVIOUS STATES OF COMFORT THAT NO LONGER SUFFICE TO SATISFY, THUS CONSEQUENTLY TURNING INTO DISCOMFORT. WOULD THE LIVING WORLD HAVE STAYED AT THE STAGE OF SINGLE-CELL ORGANISMS, HAD A CERTAIN FORCE NOT CALLED FOR THE ELIMINATION OF THE PRIMITIVE STIMULUS-BASED DYNAMICS OF COMFORT AND DISCOMFORT IN FAVOUR OF ONE OF ITS SUPERLATIVE QUALITIES? WOULD THE HIERARCHICAL STRUCTURE IN BIOLOGY NOT HAVE EXISTED, HAD THE RELEASE OF THE STIMULUS CHARGE NOT HAVE BECOME INSUFFICIENT AT SOME POINT, HAD THE DISCOMFORT NOT PREVAILED?

THIS CONSTANT SURPASSING OF THE CURRENT LEVEL OF ABILITY TO SECURE THE STIMULUS STABILITY HAS FINALLY BEEN ACHIEVED THROUGH REASON. REASON IS THE HIGHEST LEVEL OF FINDING COMFORT, IMPLEMENTING THE PRINCIPLE OF COMFORT, EVEN MORE ~ IT IS THE LEVEL AT WHICH THE DISCOMFORT, THE DEVELOPED STIMULUS, BECOMES AN ELEMENT OF ITS SELF-REALISATION. THIS SELF-REALISATION IS ENJOYMENT, THE STRUCTURAL PHASE AT WHICH THE STIMULUS DYNAMICS OF COMFORT AND DISCOMFORT IS ANNULLED, ELIMINATED IN VIEW OF ITS ABSOLUTE CHARACTER.

AT THIS POINT, WHAT IS BIOLOGICAL IS SURPASSED. THIS IS WHY IN THE MOMENT WHEN REASON FINDS OUT THAT WHAT IS DEMONSTRATED IN THE DESIRE, THE FINAL, IRREDUCIBLE COMFORT, IS IN FACT SOMETHING EXTRA-BIOLOGICAL AND ONLY REALISABLE IN THE CONSCIOUSNESS, IN THE REASON ALONE, THE HUMAN AS AN ELEMENT OF THE LIVING WORLD BECOMES SEPARATE FROM IT, A PATTERN OF NON-WORLD. AS A HUMAN ONE IS ALREADY A NON-HUMAN, DESTINED TO BE SACRIFICED IN THE ABSOLUTE. WHEN REASON ESTABLISHES THE HUMAN AS A HUMAN, SEPARATING HIM FROM THE REST OF THE LIVING WORLD, IT IS WORKING TOWARDS HIS ELIMINATION IN THE EXTRA-WORLDLY, EXTRA-BIOLOGICAL. WILL HUMANITY THEREFORE BE ELIMINATED AS REQUIRED BY THE DEFINITION OF COMFORT, BECAUSE IT REQUIRES WHAT EMERGES FROM

THE ETERNAL CIRCLE OF TRANSITIONS OF COMFORT INTO DISCOMFORT AND BACK, OR THEIR CONTINUOUS EXCHANGE? THIS FINAL SATISFACTION OF DESIRE BEFORE THE ELEVATION TO THE TRANSCENDENTAL, TO THE ABSOLUTENESS OF PLEASURE, THIS LAST TIE BETWEEN THE WORLD AND THE HUMAN, WHO HAS ONE FOOT IN THE NON-WORLD, LIES IN SEXUALITY, IN SCIENTIFIC AND TECHNOLOGICAL INNOVATION, ART, PHILOSOPHY AND IN CHRISTIAN RELIGION.

KAJ JE MOTOR EVOLUCIJE IN PROPADA?

IDEJO TEGA BESEDILA POSTAVLJAMO KOT VPRAŠANJE. MAR RAZVOJ ŽIVLJENJA, VSE OD NJEGOVEGA NASTANKA DO ČLOVEŠKE VRSTE, NE POGANJA TEŽNJA PO DOKONČNI UMIRITVI DRAŽLJAJA V NEČEM, KAR NI NE UGODJE NE NEUGODJE?

VPRAŠAMO SE TOREJ, ALI JE RAZVOJ ŽIVLJENJA GRAVITACIJA, KAKO DOSEČI RAVEN UGODJĄ, KI SE NE BO NIKOLI VEČ SPREMENILO V NEUGODJĘ? JE ČLOVEK, KOT ZADNJI ČLEN V TEJ VERIGI, NASTAL V TEŽNJI, KAKO FIKSIRATI UŽITEK, KAKO DOSEČI STOPNJO UGODJA, NA KATERI BO VSAKO NEUGODJE ŽE NJEGOVA UKINITEV? ZGODOVINA ŽIVLJENJA JE NENEHNI GON PO VEDNO VEČ UGODJA, KI BI PRESEGEL NEPRIJETEN ALI BOLEČ DRAŽLJAJ, V KATEREGA SE UGODJE SPREMENI. KAJTI VEDNO JE BIL POTREBEN NEKI VEČ UGODJA, DA JE PRIŠLO DO ZADOVOLJITVE. TA PA SE JE SPET KONČALA IN POTREBNA JE BILA NOVA, VIŠJA STOPNJA, DA JE BIL MOTEČI DRAŽLJAJ ODPRAVLJEN, DA SE JE ODPRAVILO PREJŠNJE STANJE UGODJA, KI NI ZADOSTILO ŽELJI PO ZADOVOLJITVI. JE TOREJ ŽIVLJENJE OD PRVIH ZAMETKOV ŽIVČNEGA SISTEMA, OD PRVIH ELEMENTOV ZAZNAVANJA, DO NAJVVIŠJIH MOŽGANSKIH FUNKCIJ, EVOLUJSKI PROCES TEGA ZADOVOLJEVANJA?

ZGODOVINA ŽIVLJENJA JE ENO SAMO PRESEGanje PREJŠNJIH STANJ UGODJA, KI NISO VEČ ZADOSTILI ZADOVOLJITVI, KI SO TOREJ POSTALI NEUGODJE. BI TAKO ŽIVI SVET OSTAL NA RAVNI ENOCELIČNIH ORGANIZMOV, ČE NEKA SILA NE BI ZAHTEVALA UKINITVE PRIMITIVNE DRAŽLJAJSKE DIMAMIKE UGODJE – NEUGODJE ZA NEKO NJENO PRESEŽNO KVALITETO? BI NE BILO HIERARHIČNEGA REDA V BIOLOGIJI, ČE NE BI V NEKEM TRENTUKU SPROŠČANJE DRAŽLJAJSKEGA NABOJA POSTALO NEZADOSTNO, ČE NE BI PREVLADALO NEUGODJE?

TO NENEHNO PRESEGanje AKTUALNE STOPNJE ZMOŽNOSTI ZAGOTAVLJANJA DRAŽLJAJSKE STABILITETE PA JE BILO DOKONČNO DOSEŽENO Z MIŠLJENJEM. MIŠLJENJE JE NAJVVIŠJA STOPNJA ZADOBIVANJA UGODJA, URESNIČEVANJA NAČELA UGODJA, A ŠE VEČ, JE STOPNJA, V KATERI TUDI NEUGODJE, RAZVITI DRAŽLJAJ, POSTANE ELEMENT NJEGOVEGA SAMOURESNIČEVANJA. TO SAMOURESNIČEVANJE JE UŽIVANJE, TISTA STRUKTURALNA FAZA, V KATERI DRAŽLJAJSKA DINAMIKA UGODJE – NEUGODJE POSTANE NIČNA, ODPRAVLJENA ZA NJEGOV ABSOLUTNI KARAKTER.

TU PA JE BIOLOŠKO PRESEŽENO. ZATO V TRENTUKU, KO MIŠLJENJE UGOTOVI, DA JE TO, KAR JE DEMONSTRIRANO V ŽELJI, TISTO ZADNJE, IREDUKTIBILNO UGODJE, PRAVZAPRAV NEKAJ ZUNAJBIOLOŠKEGA IN URESNIČLIVO SAMO V ZAVESTI, V MIŠLJENJU, POSTANE ČLOVEK KOT ELEMENT ŽIVE NARAVE OD NJE RAZLIKOVAN IN TOPOS NE-SVETA. KOT ČLOVEK JE ŽE NE-ČLOVEK, ŽE NAMENJEN ZA ŽRTVOVANJE V ABSOLUTNEM. VTEM, KO MIŠLJENJE POSTAVLJA ČLOVEKA KOT ČLOVEKA IN GA RAZLOČI OD DRUGEGLA ŽIVEGA SVETA, ŽE DELA NA NJEGOVI UKINITVI V ZUNAJ-SVETNEM, ZUNAJ-BIOLOŠKEM. SE BO TOREJ ČLOVEŠTVO UKINILO, KER TAKO ZAHTEVA DEFINICIJA UŽITKA, KER ZAHTEVA TO, KAR IZSTOPA IZ VEČNEGA KROGA PRETAKANJA UGODJA V NEUGODJE IN NAZAJ ALI NJUNEGA IZMENJAVANJA? TA ZADNJA IZPOLNITEV ŽELJE PRED POVZDIGNjenjem V TRANSCENDENCO, V ABSOLUTNO UŽITKA, TO ZADNJE, KAR ŠE VEŽE ČLOVEKA NA TA SVET, A JE ŽE Z ENO NOGO V NE-SVETU, PA SO SEKSUALNOST, ZNANSTVENO-TEHNOLOŠKI DOSEŽKI, UMETNOST, FILOZOFIJA IN KRŠČANSKA RELIGIJA.