

Zavetja Babilona Shelters of Babylon



tvegajspremembo riskchange 2017
knjiga / book 2

Migracije so zakon narave:
vse se premika, vsi migriramo.
Spoštujmo mobilnost človeškega življenja.

Migration is a natural law:
everything moves, everybody migrates.
Respect the mobility of human life.

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Zavetja Babilona

Shelters of Babylon

KID KIBLA ACE KIBLA
Maribor 2018

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Od kod smo, kdo smo in kam gremo?

Zavetja Babilona

Aleksandra Kostič

Če je bila leta 2016 v splošni evropski družbeni klimi – in partikularno z razstavo MIG21 – zavest še vedno v šoku nerazrešenega nekajletnega evropskega fenomena milijonskega priliva predvsem afriških, bližnjevzhodnih in balkanskih migrantov, ki so kot človeške reke pribežali v Evropo s končno željo, usmerjeno v idealizirani Zahod, se je v letu 2017, ko je nastajala druga razstava na temo sodobnih migracij Zavetja Babilona, socialno-kulturni fenomen preusmeril v vprašanje varnosti človeških življenj in stabilnega preživetja v skupnostih kjer koli na svetu, tako v zavetjih degradiranih priseljencev, kot tudi v zamajanem občutku varnosti prebivališč privilegiranih prebivalcev. Človek ni varen nikjer. Občutek varnosti je psiho-fizično stanje duha.

Individualna umeščenost v prostore bivanja in naseljevanja se je postavila pod vprašaj v relativnostni socialni teoriji in praksi: nič ni stabilno in nedotakljivo, človeško življenje kot vrednota je bilo v družbeno-filosofski diktiji 20. stoletja visoko cenjeno, v 21. stoletju je podcenjeno z nenehno grožnjo ponavljačega se zgodovinskega družbenega absurdnega recikliranja trpljenja in smrti, tokrat v sodobni različici primeža digitalnega nadzora, ki brezčutno in sofisticirano stiska biološko materijo.

Kje so evolucija, razvoj, napredek, družbena enakost in višji duhovni nivoji? Kdo v fabulah 21. stoletja zrcali preteklost, živi v sedanjosti in razmišlja lepo prihodnost? Politik, filozof, lesar, zidar, kipar, vrtnar, energetik, arhitekt, slikar ali heker?

Razstava Zavetja Babilona je sinteza utopičnih prostorov – zavetij svobode, zgibanka v enem kosu: v zanikanju, iskanju, refleksiji, kreiranju in rušenju, v živem »zdaj in tukaj«.

Where Do We Come From? What Are We? Where Are We Going?

Shelters of Babylon

Aleksandra Kostić

If in 2016 the general social climate in Europe (and also, more specifically, the exhibition MIG21) was still pervaded by a shocking awareness resulting from the unresolved, long-running, all-European phenomenon that saw an inflow of millions of mostly African, Middle Eastern and Balkan migrants, fleeing towards Europe like a human river with their ultimate desire leading them in the direction of the idealized West, – then in 2017, when the second art exhibition on the topic of contemporary migrations *Shelters of Babylon* was being set up, this social and cultural reality was shifted to explore questions related to the safety of people's lives and the chances for stable survival in communities anywhere in the world: in the degraded immigrants' temporary shelters, but also in the homes of the privileged, whose sense of security is now shaken. Man is not safe anywhere anymore. A sense of security is a psycho-physical state of mind.

An individual's placement into spaces of living and habitation was called into question by a relativistic social theory and practice: nothing is stable and untouchable; the value of human life was appreciated highly in the socio-philosophical diction of the 20th century; in the new millennium it is under-appreciated, hanging in the shadow of the constant threat of a repeating socio-historical absurdity: recycling suffering and death, only this time in a modern version, in the grip of digital control, which callously exerts sophisticated pressure on biological matter.

What about evolution, development, growth, progress, social equality and higher spiritual levels? In 21st century fables, who do we see reflecting the past, living in the present, envisioning a positive future? Is it the politician, or perhaps the philosopher, carpenter, bricklayer, sculptor, gardener, energy engineer, architect, painter, or hacker?

Shelters of Babylon is a synthesis of utopian spaces, a synthesis of freedom's shelters; a pop-up book showing pictures of denial, quest, thought, creation, and destruction; the living version of the »here and now«.

Zavetja Babilona

Peter Tomaž Dobrila

Bivanje je življenje. Kakršnokoli, znotraj, v stavbah, blokih, hišah, šotorih, zemljankah, iglujih, provizoričnih, začasnih ali trajnejše postavljenih prostorih, v prikolicah, avtohišah, modulih, laboratorijih, vesoljskih postajah, hramih in palačah ipd., ali zunaj, na planem, pod milim nebom na zemlji, v vodi ali v zraku.

Bivanje je tudi eksistenza, obstoj, ki zgolj biološko pojmovanje življenja razširja in vanj vnaša določene pomene in dimenzije, hkrati pa ga reducira na individualni nivo in ga 'pooseblja'. Na kakršenkoli in katerikoli način, bodisi v smislu obstoja znotraj neke skupine, družbe, sistema, bodisi borbe za obstoj, ki seveda pomeni konflikt, zavračanje agresije z obrambo. Temu smo priče tudi v številnih aktualnih primerih, od vojn, imperializma in kolonializma, do ekonomskih oziroma gospodarskih spopadov, ki imajo praviloma socialne posledice, saj želijo s prevlado podjarmiti čim širše ljudske množice, jih znivilirati na nivo potrošnika in jim čim bolj zmanjšati njihove pravice.

Spopadi, ki jih vladajoči ob podpori kapitala ali obratno, kapitalisti s politiki generirajo z različnim skupinami znotraj lastne države oziroma lastne družbe, v globalnem ustroju postajajo vse navzoči in jih lahko definiramo kot spopade civilno-družbenih skupin z neformalnimi politično-kapitalskimi ustroji, kot so denimo multilaterale GX, ki se zdijo navaden demokratski cirkus, ko jih primerjamo z vojnama, ki jih taiste države sprožajo po ostalem svetu, v državah, ki niso članice njihovega omrežja. Afganistan, Irak, Sirija, severnoafriške države itd., ne pripadajo nobeni od razvitetih klik, a imajo veliko tistega, cesar nimajo veliki, ki bi to imeli oziroma morajo imeti. Naj stane, kolikor hoče. Razsute države, uničena okolja, ubiti, razseljena družine, pregnanci, begunci, migranti so posledica dejanj velikih, ki imajo v rokah 99 % kapitala, v glavah pa 1 % pametи. In potem temu rečejo begunska kriza, čeprav je vojna, ki jo netijo že več desetletij, vzrok za nešrečo beguncev. Vzrok in posledica.

Projekt Tvegaj spremembo se skozi razstavo Zavetja Babilona ubada prav z vprašanji bivanja in obstoja. Nemara je čas, da v tem duhu obudimo vprašanja eksistencializma, ki se je dosledno zavzemal ne samo za svobodo posameznikov in posameznic ter

enakopravnost ljudi in raznih socialnih slojev, ampak tudi za avtonomijo vsakogar in pravico do izražanja. Četudi so časi drugačni, postaja kontekst identičen: preživetje.

Razni umetniški postopki predstavljajo avtorska vi denja bivanja in obstoja v raznih in različnih oblikah in jih uprizorjajo v razneterih medijih. Življenje na planetu ali vesoljskem telesu, vesoljski ladji Zemlja, ki potuje skozi prostor-čas po svojih določenih tirnicah, vrtenje okoli lastne osi in Sonca ter kroženje Osončja v galaksiji in celotne Mlečne ceste v obsežnejšem sistemu so potovanja, ki jih lahko človek, umetnica in umetnik ponazorita na osebni, fizični, mentalni, metafizični, domišljenski ali izmišljeni, tudi simbolni ravni.

Mitologija bivališča kot umika v svojo sredino in vase nas pesti že od pradavnine, se vleče skozi vso preteklost. Umik v intimo seveda obstaja, a to je tisti notranji, racionalni in emocionalni umik, kakršnega premoremo. Vsako delovanje v okolju je tudi svojevrstno družbeno delovanje, ki je lahko tudi intimno, a hkrati tudi javno in potem takem del družbe in družbenega.

Babilon kot zgodovinsko dejstvo, napolnjeno z mitologijo, simbol starodavne civilizacije, romantična ideja sožitja ljudi, ras, ver, jezikov, kultur je skozi dosedanje umetniške postopke in dela predvsem idealistična ideja, temelječa na številnih literarnih delih in likovnih upodobitvah. Nekoč neodvisno mesto-država, ob dveh rekah, Evfratu in Tigrisu, z lštarskimi vrtati, visečimi vrtovi in najbolj znamenitim stolpom v izgubljeni zgodovini je bil vedno na udaru kapitala in politike z drugačnimi sredstvi. Ta ne jenja niti danes v Iraku, s strani tujih sil razsuti državi, in posledica so milijoni pregnank in pregnancy.

Zdi se, da je danes svet bolj globalen kot v preteklosti, dasiravno nas prav usoda Babilona prepriča v nasprotno, kar je sicer jasno že od pamтивeka. Človek je vedno kot vse ostalo živeče iskal najboljše možnosti za preživetje. Ponavadi se je začelo z nastankom neke skupine, ki je ustvarila sredino svojega bivanja in iz tega je skozi leta, desetletja, stoletja, nastala civilizacija. Prav slednje, imenovati se civilizacija, je v nasprotju s pojmom militarizacije, s katero je zmerom v diskrepanci in v nevarnosti, da se narejeno, postavljenlo, živeče, sesuje v destrukciji, razsutju, smrti.

Prebivanje pomeni biti in ustvarjati in kot piše Ivan Volarič Feo v pesmi Smrt: »Smrt je brez barve, okusa in vonja. Smrt ne reagira na baze in kisline. Smrt je izolator. Smrt ne kaže nikakršnih znakov življenja.« Čeprav religije obljudljajo nasprotno in jim v svojih številnih upodobitvah sledi tudi umetnost, so to le slikanice nekogašnje domišljije, izhajajoče iz besedil, ki veljajo za temeljna dela človeštva. Zgodbe prepletajo dejstva, mitologijo, ideologijo, da bi v bistvu našle odgovor bivanju v najrazličnejših oblikah, v fizičnem in metafizičnem oziroma v smrtnem in posmrtnem življenju.

V vsakem primeru naš cikel življenja zaokroža delovanje tukaj in zdaj. Kako si ga predstavljamo, je v raznih oblikah, medijih, materialih prikazano na razstavi, ki zaobjema paleto od najbolj intimnih do širše družbeno angažiranih del. Osebno in socialno sta v vsakem primeru ključna postulata vključenosti bitja v okolje, od pokrajine ali ruralnih predelov, puščav, gora, gozdov, do urbanih naselij, ki so po številu prebivalstva že najbolj naseljena območja na Zemlji, a tudi za človeško življenje na prostem nepriaznih predelov, ledenikov, rek in morij.

Sožitje človeka z naravo je odtujitvena sintagma, saj pomeni, da se človeka tretira kot ne več del narave ampak tujka, ki se mora navaditi na svoj edini habitat, naravo, ker jo je tokom svojega razvoja, lastne civilizacije oziroma civilizacij toliko spremenil, da mu ni več zaveznila, prijazno okolje njegovega življenja, ampak se je pričela našim posegom upirati in postaja vse bolj sovražnica. Četudi je človek največji naravni sovražnik na prvem mestu sovražen samemu sebi in drugim slijudem ter vsemu živemu.

Tako se razstava *Zavetja Babilona* osredotoča na osebne umetniške izkušnje, izhajajoče iz samosvojih prostorov razmišljanja in ustvarjanja umetnic in umetnikov, njihovih naravnih okolij in kultur, v katerih delujejo. V osnovi gre za prebivanje, preživetje, migracije in druge procese v sodobnem svetu, ki ga ne definirajo zgolj zemeljske izkušnje, ampak pogleduje tudi proti alternativnim oblikam bivanja v vesolju, na drugih planetih, v sosednjih galaksijah in v oddaljenih ozvezdijih. Čeprav je zaenkrat edino človeku prijazno okolje naš planet, se skozi umetniško percepциjo zari-

sujejo najrazličnejše forme potencialnih bivališč, telo, obleke, naselja, hiše, odnosi ipd., ki predstavljene z raznimi mediji zastavljajo osrednjo temo razstave. Kot pove naslov, lahko zajame zgodovinski vpogled, sedajno perspektivno, ali pa futuristično vizijo in jo poda z umetniško kodifikacijo na katerikoli način.

Eksistenza ali obstoj oziroma obstajanje v bolj trajnostnem pomenu besede in eksistencialnost, celo eksistencializem kot vzpostavljanje človekovega, socialnega in umetniškega odnosa na številnih ravneh, v medsebojnih odnosih, ki jih dojemamo kot intimne, v odnosih do življenja, v odnosih do sveta oziroma planeta kot našega skupnega domovanja, naše vesoljske ladje, našega zavetja.

Ko govorimo o zavetjih, pravzaprav govorimo o osnovnih človekovih pravicah, zato lahko idejo zavetij povežemo tudi in predvsem z varnostjo. Zavetja so kraj, kamor se lahko skrijemo, kamor gremo, da dobimo občutek, da smo na varnem. Kjer ni niti nevarno niti nevarno. Če slednje, občutek nevarnosti, povežemo s še enim osnovnim človeškim impulzom, strahom, dobimo enega najmočnejših skupinskih porivov, da danes na globalni ravni razpravljamo, kaj je pomembnejše: človekove pravice ali varnost. Izmišljamo si nove načine in metode nadzora nad ljudmi, ki se želijo samo umakniti v svoja zavetja. V svoj mir. V svoj prostor, ki je lahko tako mentalen in virtualen kot realen in fizičen. Na varno. Toda niti tam ne najdejo varnosti, ker v njihovo intimo kukajo mnogo bolj sofisticirane oči in diagnosticirajo njihovo notranjost, hotenja, želje, misli. Prav tem dvojnostim razstava Zavetja Babilona nastavlja ogledalo.

In išče pot naprej, pogleda tudi za ogledalo, skuša vanj vstopiti kot Alicia v čudežno deželo in odkriti tisti svet za zaveso, katere odgrinjanje je povsem naša, osebna stvar, prepuščena lastni izbiri in hotenju, priravljeno spustiti se v to dogodivščino, ne meneč se, kaj za njo obstaja, prihodnost je ali kot da je ni (**Ivana Ivković**). Razkrivanje novih, drugačnih svetov je eno prvobitnih poslanstev umetnosti. Izhajanje iz stvarnega pa začetek prehoda v nad-stvarno, v stanje umetniškega doživljanja, ki ima bodisi vzrok bodisi posledico v ustvarjanju ali pa dojemanju oziroma sprejemanju umetniškega. Le-to sestavljajo nešteti postopki delovanja, od katerih se vsak prične iz notranjosti, iz sebe (**Marko Jakše**).

Umetnost se vedno znajde v več vlogah (**Vlado Gotvan Repnik**), s katerimi izhaja iz takšne ali drugačne stvarnosti, (nekateri bi dodali) in nestvarnosti, a dejstvo je, da si po svojstvenem obravnavanju katerega koli segmenta realnosti z umetniškimi sredstvi skozi umetniške metode sestavlja svoj svet. Preoblikovanje obstoječega, fizičnega se z immanentno kodifikacijo vzpostavi kot nadstvarno, metafizično, izza-fizično, s

čimer potrjuje svojo izjemnost, enkratnost in neponovljivost, kar nemara še najbolj izpričuje Heraklitova (c. 535–c. 475 pr. n. št.) misel, »nikoli ne moreš dvakrat stopiti v isto reko«. Gre za misel filozofa, a lahko jo argumentira tudi fizika, ki z raznimi izračuni znanstveno formulira svet kot naravno sosledje vzrokov in posledic, ki jih skuša postaviti v modele in določiti urejenost sveta. Vprašanje je le, kam se postavimo in od kod opazujemo (**Lujo Vodopivec**).

Gledanje iz notranjosti, najpogosteje v dihotomiji telesa in duha, premalo izpostavlja srce kot nemara tisto naše najbolj osebno in intimno (**Bojana Križanec**) in verjetno tudi najbolj eksplozivno, kar ne more biti podvrženo nadzoru. O nadzoru telesa in duše ni dvoma, saj sta v nenehni obdelavi določenih družbenih struktur, ki si ta privilegij jemljejo za lasten cilj delovanja (**Ema Kugler**).

Fizis, telo umetniškega dela, je njegova pojavnost v raznih medijih – slika, kip, fotografija, namestitev, intermedija, avdio-vizualne vsebine (**PureH, Trevor Brown, Borut Kržišnik in Simon Svetlik**), glasba (**Irena Tomažin**) video in film (**Isabelle Arvers**), literatura, performans (**Peter Purg**), aplikacija (**Petra Kapš**), radio (**Simon Macuh**) – in oblikah, od katerih so nekatere bolj ali manj kanonizirane, druge pa raziskovalne in eksperimentalne, a še vedno določene z medijem samim. Preskok znotraj nekega medija ali celo izven njega je iluzija, pa tudi značilnost umetnosti, da je ustvarjanje umetnosti pravzaprav bivanje samo. Ko izbrane elemente sestavimo v umetniško delo, jim nastali prostor odpre njihovo življenjsko okolje, v katerem se spajata fizično in metafizično. Prav ti spoji so inherentni umetnosti, da presega vsakdanjost utečenega (**Metka Kavčič**).

Jezik je eno največjih in najmočnejših zaklonišč človeštva in tudi eden od temeljev Babilona, govorni in pisani (**Huiqin Wang**). Osnovno sporazumevalno sredstvo nas zблиžuje z drugimi, ki nas razumejo, in oddaljuje od tistih, s katerimi se ne razumemo. Kot smo v lastni pisavi pismeni, smo v hipu v drugi pisavi lahko nepismeni. Pri tem se nemalokrat uporabi še ločevalna sintagma 'kulturne razlike', v katero se meče vse, kar nas predvidoma razlikuje, čeprav smo dejansko enaki med enakimi, ljudje, bivajoči na skupnem planetu. William S. Burroughs je v romanu iz leta 1962, *Vozovnica, ki je eksplodirala* (*The Ticket That Exploded*) predstavil koncept jezika kot virusa od drugod, »jezik je virus iz zunanjega vesolja« (Language is a virus from outer space), kot okužbe, ki skozi resnično in virtualno odklepa prostor simulirane realnosti (**Magdalena Pederin**).

Odpiranje prostorov realnosti je pogosto virtualno početje, v katerem se 'naši' in 'nenaši' prostori spletajo v palimpsest osebnih simulacij lastnih predstav, kdo

smo, kje in kako živimo in kaj si zamišljamo, da tvori to okolje in tako konstituira našo realnost, v kateri ogoljeli arhitekture bivajo same zase (**Igor Andjelić**). Ali je sam obstoj tudi že bivanje, je vprašanje, ki si ga zastavljajo biologi, družboslovci in humanisti pa o njem razpravljam. Proporci sveta so (pre)veliki ne samo za posameznega človeka, ampak tudi za človeštvo, ki zavoljo ujetosti v svojih okoljih, notranjih in zunanjih, težko razumemo oddaljena območja, sprejemamo pa jih še teže ali sploh ne, pozabljač, da je izvor skupen, ne glede na to, kako daleč v nastanek človeštva, Zemlje, Osončja, galaksije ali vesolja se spustimo, tudi do samega velikega poka ali prapoka in zatem prahuhe.

Sestavljeni samo iz elementov, ki jih najdemo v vesolju, se lahko dojemamo bodisi kot zvezdni prah bodisi kot bitja iz krvi iz mesa bodisi kot ljudje. Skupnega imamo več kot neskupnega, tako v fizičnem kot nefizičnem svetu, politično-ekonomskeh sistemih, državnih ureditvah. Od blizu je vsaka država enaka, vladajo enaki sistemi, vzpostavljene so identične strukture (**Matjaž Tančič**). Ideologija, ideološki aparat je samo izmišljotina za vsakdanjo rabo, da se lahko ustvarjajo sovražniki in netijo konflikti, da se svet odvija po zakonih Heglove (27. avgust 1770–14. november 1831) dialektike, soobstaja teze in antiteze, da pride do sinteze, večnih nasprotij, da sploh obstajamo, sprememb in preobratov, nenehnega kroženja oziroma spiralnega razvoja.

Umetnost, kolikor je v fazi nastajanja individualno in intimno početje, postane s stvaritvijo družbena aktivnost, ki s svojo javno pojavnostjo zadobi angažirano socialno vlogo, ne glede ali ravno glede na to, česar se dotika (**Marjetica Potrč**). Če sta politična in ekonomska realnost nedvomno dela družbenega, iz njega črpata svoj obstoj, umetnost to realnost razširja in pravzaprav konstituira družbeno. Njenostavneje si to ponazorimo s kulturno dediščino, temeljno doktrino civilizacije, ki skuša ohranjati 'večno' in pozabljati 'efemereno'. Umetnost v tem tke tudi povezave z naravnim in znotraj samosvojega ekosistema odpira najrazličnejše teme, ki sestavljajo trikotnik umetnost – narava – družba. Vse je povezano, je paradiigma, ki jo umetnost nenehno manifestira, znanost pa skozi fizikalne zakone dokazuje.

Simbioza živega (vse je živo, neživo ne obstaja) je ustvarila vesolje in svet in nas, umetnost je vnesla smisel; to simbiozo zastavljajo razni nivoji komunikacije znotraj celovitega ekosistema in procesov sodelovanj v razneterih razmerjih, ki jih moremo zaznati (**Saša Spačal** in **Mirjan Švagelj**). V bistvu gre bolj za naravno dejstvo kot za družbeno – ali kakršnokoli drugo toleranco, ki bi ji morali slediti v sobivanju. Različnosti so dejstvo, od našega zavedanja je odvisno, koliko jih upoštevamo v kompleksnosti danega prostora in

emocionalnih stanj, ki smo jim podvrženi, ne ozirajoč se na osebne preference lokalnega ali globalnega dojemanja okolja in nas samih v njem ter obremenjenosti s številnimi družbenimi in sistemskimi dejavniki, ki jih lahko dojamemo tudi kot represijo ali pripadnost k določeni skupnosti (**Sabina Štumberger**).

Kakorkoli je umetnost v kateremkoli mediju fizično početje, je po vsebini povsem metafizični akt, ki se vzpostavlja preko zakonov fizike, nad njimi bi bilo težko zapisati. Išče nove dimenzijs, ki povezujejo preteklost in prihodnost, kjer se preoblikujejo razmerja med ljudmi in neljudmi, se spušča na začetek vesolja v povezavi z neizogibnimi geološkimi procesi, nevidnimi strukturami, geo-travmami in globokim časom in postaja izmišljena vizualna meditacija o sodobni znanosti in presečišču večjih sistemov moči in politike želje. Lahko je merilo za ogromne kopenske in kozmične sile: evolucijo, črne luknje, biosfero, magnetna polja, fotone, kristale, minerale in gravitacijske valove (**Emilija Škarnulyte**).

Ali pa se postavi kot odločna akcija posameznika proti vsem sistemom. Sistem je antipod individualnosti in med njima poteka neizprosen boj do konca, v katerem ni pomembna prevlada, ampak svoboda, ki je edino, za kar se lahko zavzema umetnik, posameznik, slehernik (**Petr Pavlenški**). Kar je v splošni resignirnosti upor proti sistemu umetniška akcija, je v nekem drugem okolju dokumentiranje prostora in bivanja, ki se sesuva pred našimi očmi in ušesi in nam jemlje možnost(i) izbire. Preostane samo življenje ali smrt, pri čemer preživetje pomeni tudi migracijo, odhod, umik povzročen politično ali vojaško oziroma vojno, ki je opustošila kraje, bivališča in ljudi; malo prostora ostane alegoriji, zato je toliko bolj trpka, ko uporablja simbole popularne kulture in sporoča v globalni ikonografiji (**Tammam Azzam**).

Človeško telo, bitje kot osrednji objekt umetniškega dogodka se vzpostavi kot središče, okoli katerega kroži ves svet, kot obroč, ki se vrти okoli telesa: navidez nebogljeno in ranljivo, a vendar dostenjanstveno in odločno, da zmore (pre)živeti tudi prizadeto in ranjeno in se pri tem še igrati, čeprav je igra boleča in kruta (**Sigalit Landau**). Kakor da bi telo s svojimi hibami, ki je podvrženo dolgotrajni, kontinuirani, vsakodnevni obdelavi, terapijam, zdravljenju nosilo smisel našega obstoja, izkazujoč njegove individualne in socialne dimenzijs, ki jih omogoča znanost in realizira ustvarjanje (**Damir Pečnik aka D'Sun**). Telo kot naše primarno zavetišče razgrne vzdržljivost, vztrajnost in zmožnost bivanja v še tako ostrih, tudi ekstremnih pogojih, ima izjemno sposobnost prilaganja zunanjim in notranjim vplivom, ob poškodbah se zaceli.

Kot se lahko zaceli tudi razsut prostor, opustošeno okolje, zapuščeno bivališče, če se vanj nastanimo in ga

uporabljamo ali si ga kar zgradimo iz najdenega, nabranega, recikliranega materiala (**Branislav Nikolić** in **Boban Mladenović**). Umetniška intervencija najbolje revitalizira celotne soseške, predele, četrti, saj jim z ovesbinjanjem povsod po svetu vdihuje novo življenje, niasi gre za Afriko, Evropo, Azijo, Ameriki, Avstralijo in še kje. Vzpostavljanje prostorov, fizičnih in idejnih, novih in prenovljenih, jih prikazati in opozarjati nanje, je eno osnovnih poslanstev in dejstvovanj umetnosti v procesih, ki jih ustvarjalnost sproža. Kot vest, ki nam kaže lasten rep (**Sandra Pozun**). Ali tudi kot reminiscenca preteklega, ki obstaja na gladini zavesti, v kateri se pridobljeno in naučeno mešajo z doživetim, informacije se po sinapsah izmenjujejo in kreirajo krajino našega praspomina, sestavljenega iz najrazličnejših dražljajev in predstavljanega v podobotvorju zavednega in nezavednega, zavesti in podzavesti, na osebnih in na kolektivnih ravneh, tujosti in domačnosti, žitja in tahožitja (**Gasper Capuder**).

Babilonski stolp je nedvomno ena najpopularnejših podob kolektivne zavesti, čeprav ga je najbolj prepoznavno upodobil Pieter Bruegel starejši (c. 1525/1530–9. september 1569) leta 1563 izključno po lastnih predstavah na podlagi dostopnih pisnih virov. Danes je ta predstava estetizirana in izrazito romantična, a hkrati skoraj srhljivo osamljena (**Narcis Kantardžić**). Kjer se trkata mit in zgodovina, se rojevajo zgodbe, ideologije in religije, družbeni sistemi pa propadajo, da bi se vzpostavili novi politični sistemi. V času medmrežja in vsega, kar nam ponuja in golata medij, je nadzorovanje najbolj razširjena dejavnost, smo pod stalnim nadzorom sistemov obveščevalnih služb, ki lahko prestrezajo vso našo komunikacijo. Skoraj iluzorno je govoriti o intimi, ki razgaljena pluje po številnih informacijskih kanalih, medtem ko živimo, delujemo in ustvarjamo v javnosti iz naših individualnih, intimnih inspiracij (**Aleksandra Farazin**).

Militantnost vladajočih in vnema, s katero ščuvajo ljudi v spopade, je vseprisotna od vekomaj, danes se le zdi intenzivnejša zaradi navidezno večje povezosti sveta in hitrega pretoka informacij po mrežah neskončnih distribucijskih kanalov, skozi katere ne samo generirajo ampak prikrojujejo informacije in z njimi manipulirajo, da nas lahko preganjajo. Estetizacija motiva je naloga umetnosti, a v estetiki militaristične predmetnosti, ki nam prek svetovnega spleta ponuja najrazličnejše digitalizirane datoteke, vklopi naš družbenokritični odnos do prostor-časa, v katerem smo (**Jure Zrimšek**). Kolektivno kot zavedno ali nezavedno, kot povsem fizično sobivanje, sodelovanje,

soustvarjanje je identiteta družbe, ki gradi na intimi posameznika in posameznice, toda ne v smislu fizičnega izhoda iz družbe, ampak tvornosti v njej in stalne povezanosti, zato je dvomljiv psihični, mišljenjski pobeg iz skupnosti.

Če živimo v skupnosti(h), je intimno zelo ozko, razen če jo sprejemamo, da nikogar ne briga za nas in mi ne za nikogar. A to je prepovršno sklepanje 'individualistov', ker se (vedno) najde nekdo, ki 'poskrbi' za nas. Družbeni sistem gradi identiteto, vezano na podobo, ki je ključna pri vzpostavljanju sistema v vsej njegovi širini, še najbolj in največkrat pa uporabljena za nadzor na ljudmi, zato jo – ko ne obstaja – generirajo tudi iz DNK ali proti nadvldati sistema kot stalnega sprožilca konfliktov ubirajo obratno pot razgrajevanja, raztelesenja in raz-nadzorovanja (**Divina Mimesis**). Ti sistemi proizvajajo ujetnike in begunce. Politika in spori, spopadi, vojne nam omejujejo in definirajo parametre bivanja, določajo primernost določenih prostorov in postavljajo ovire dostopnosti do njih, ki jih izpostavlja umetnost, da bi presegli ločnice (**Ana Vujović**). Individualizem je sinonim neobrzdaniosti za podjavljanje ljudi, navideznih posameznic in posameznikov, ki so le segmentirani glede na določene parametre, starostno skupino, spol, spolno opredeljenost ipd. in na njihove afinitete, da postanejo gnetljiva masa.

Mitologija bivališča kot umika v svojo sredino in vase nas pesti že od pradavnine, se vleče skozi vso preteklost. Umik v intimu seveda obstaja, a to je tisti notranji, racionalni in emocionalni umik, kakrnega premoremo. Vsako delovanje v okolju je tudi svojevrstno družbeno delovanje, ki je lahko tudi intimno, a hkrati tudi javno in potemtakem del družbe in družbenega (**Agnes Momirski**). Umetnost je najbolj intimna in osebna tudi, ko postane javna, saj izvira iz osebne inspiracije, ustvarjalnosti, dojemanja in vseh tistih intimnih reči, ki omogočajo, da smo, v sedanjosti. Umetnost je iluzija in resnica hkrati še od časov, ko je vsa zemlja imela en sam jezik in isto govorico, preden so se jeziki zamešali in ljudje več ne razumemo govorice drug drugega, bivamo pa še vedno skupaj in bomo tudi v prihodnosti.

Shelters of Babylon

Peter Tomaž Dobrila

Being is life. Any kind of being (habitation) is meant here: interiors, buildings, blocks, houses, tents, earth houses, igloos; provisional, temporary, or permanently set up spaces, trailers, campers, modules, laboratories, space stations, shrines and palaces; or outdoors, in the open space, under the open sky, in water or in the air.

Being is also existence, a continuation, which expands the mere biological notion of life and introduces certain meanings and dimensions to it, while at the same time it reduces existence to an individual level and 'personalizes' it. In any and every way, either in the sense of existence within a particular group, society, or system, or in the sense of fighting for existence, which always implies conflict, or perhaps rejecting aggression through defense. All these things can be observed in the light of numerous current problems, from wars, imperialism and colonialism, to economic conflicts, which, as a rule, have social consequences, because they wish to use domination to subjugate masses of people, level them down to the position of consumers, and ultimately reduce their rights as much as possible.

Conflicts generated by the ruling class and supported by capital (or vice versa) through various groups inside their own countries or societies, are becoming ubiquitous on a global level. They can be defined in terms of various conflicts between the so-called civil society groups and non-formal political-capitalist structures, such as the GX multilateral system, which appears as nothing more than a classic democratic circus when compared to the wars the same countries are instigating across 'the remaining world'; i.e. in countries that are not members of their network. Afghanistan, Iraq, Syria, northern African counties, etc., do not belong to any of the notorious cliques, but they possess a lot of what the great ones do not have, but want to have it, or must have it. Regardless of the cost. Torn down countries, devastated environments, victims, scattered families, exiles, refugees, and migrants are a consequence of the acts of the great

ones, those with 99% of capital in their hands, and 1% wit in their brains. And then they call the situation 'a refugee crisis', although it is in fact the war that has been kindled by this same class of people for several decades, which is the reason for the refugees' 'misfortune'. Cause and effect.

As part of the project Risk Change, the exhibition Shelters of Babylon was conceived to tackle questions related to the notions of being and existence. It is high time for all of us to revive some of the concerns already addressed historically by existentialism, which advocated not only liberty and equality for all people, but also the right to personal autonomy and freedom of expression. The times may have changed, but the context is identical: survival.

The mythology of living spaces (implying a retreat to our own selves) has affected us since as long as we can remember. There is, of course, such a thing as a 'retreat to intimacy', but this refers to the inner, rational and emotional retreat, which we are able to make. However, any kind of action in our environment is a form of social action, which can also be intimate, and at the same time public and therefore a part of the society and the social.

A variety of artistic procedures have been used to present artists' original visions of being and existence in distinct and diverse forms, and reveal them through various media. Life on the planet, Spaceship Earth, which travels through space-time along settled trajectories, the rotation of the Earth around its own axis and the Sun, the revolution of the Solar System inside

the galaxy and of the entire Milky Way in the wider system – these are journeys, which can be illustrated by a human being/artist on a personal, physical, mental, metaphysical, fictional, fabricated, or symbolic level.

Babylon as a historical fact brimming with mythology, the symbol of an ancient civilization, this romantic notion of harmony between people, races, religions, languages, cultures, has been perceived so far through artistic processes and works mainly as an idealistic idea, rooted in numerous literary works and visual depictions. The once independent city-state with its two defining rivers, the Euphrates and the Tigris, the Ishtar Gate, the Hanging Gardens, and the most famous tower in lost history, was always in the firing line of capital and politics by different means, its grip not ceasing even today in Iraq, a country torn asunder by foreign forces, resulting in millions of exiles and refugees.

It seems that the world today is more global than it was in the past, although it is indeed the fate of Babylon that convinces us of the opposite, which has, for that matter, been clear for ages. Humans have always sought, as have all living beings on earth, the best chances for survival. It usually began with a formation of some kind of group, which created a center of their existence, out of which through years, decades and centuries, a civilization was formed. It is the latter, the fact of being called a *civilization*, which is the opposite of *militarization*; civilization is in constant discrepancy with militarization, and therefore in danger of collapsing from the state of being made, constructed, living – to a state of destruction, devastation, and death.

To live means to be and to create, and, as Ivan Vojarič Feo says in his poem *Smrt (Death)*: "Death has no color, taste, or smell. Death does not react to alkalis or acids. Death is an insulator. Death shows no signs of life." Although religions thrive on the promise of just the opposite, and indeed, art has followed this promise in countless depictions, these are nothing but picture books of someone's imagination based on texts that are considered the pivotal works of humankind. Religious stories thus intertwine facts, mythology, and ideology, to provide an answer to our existence in all its forms, in the physical and metaphysical, in the earthly existence and in the afterlife.

In any case, our life cycle becomes realized through what we do in the here and now. The ways in which we imagine this are presented through various forms, media, and materials in the present exhibition, encompassing a palette of works ranging from the most intimate, to the more widely engaging, socially committed ones. In each case, the personal and the social aspect are the crucial postulates of a person's integration in the environment, in natural landscapes

or in rural areas; in deserts, mountains, and woods; in urban settlements, which have become the most densely populated areas on earth; but also in some of the most inhospitable places for man to live – glaciers, rivers, and seas.

Man's harmony with nature is a syntagma of alienation, because it means that the human being is no longer considered as one of nature's integral parts, but rather as something alien to this nature; we are intruders who need to adopt to our only habitat – nature, because during the course of our evolution, the evolution of our own civilization(s), we have altered this habitat so much, that it no longer acts as our ally, as the friendly environment in which we reside, but is starting to rise up against our interventions, and is becoming more and more our enemy. Even though man is primarily his own greatest natural enemy, hostile and aggressive towards his own kind, his fellow human beings, and all things living.

The exhibition *Shelters of Babylon* thus focuses on personal artistic experiences, derived from distinctive spaces of thought and creation, and the natural environments and cultures in which the artists work. The underlying issues concerned include being (living, existence), survival, migration, as well as other processes in the modern world, which is not only defined by earthly experiences, but also looks towards alternative forms of living in space, on other planets, in neighboring galaxies, even in faraway constellations. Although for now the only human-friendly environment is our planet, artistic perception ventures further, to outline various forms of potential human dwellings, bodies, clothing, settlements, buildings, relationships, etc., which, presented through different media, constitute the central theme of the exhibition. As the title suggests, the art show captures a historical view, a present perspective, and a futuristic vision, and uses artistic codification to communicate these ideas in a number of different ways.

Existence (or, *existing*, to imply a more permanent sense of the word), existentiality, even existentialism, are seen as the establishment of man's social and artistic relationships on numerous levels; in interpersonal relations, which we perceive as intimate; in our attitudes towards life; in our attitudes towards the planet as our common domicile, our spaceship, our shelter.

Related to the concept of basic human rights, 'shelters' can be associated especially to the notion of safety. Shelters are places where we can hide, where we go to have a sense of safety. It is about the feeling of being somewhere, where it is neither unsafe nor dangerous. When a sense of insecurity is linked to fear, however, it creates a powerful collective push: today, we are discussing at a global level about which is

more important, human rights, or safety. We are coming up with ever new ways and methods of controlling people, who consequently just want to retreat to their shelters. To their peace. To their own space, whether it is mental/virtual, or physical/real. To safe ground. But even there, they cannot find safety, as their intimacy is watched over by a much more sophisticated eye, diagnosing their inwardness, their private sphere, their will and desires, their thoughts. The exhibition *Shelters of Babylon* acts as a mirror reflecting these dualities.

And it searches for a further path, it looks behind the mirror, trying to enter it like Alice from wonderland, to discover that world behind the curtain. The way we pull back this curtain, however, is entirely our own and personal matter; something left to our own choice and desire, to our willingness to dive into this adventure, careless of what exists beyond it; the future is there, or it's like it's not there (**Ivana Ivković**). Opening up new and different realms is one of the fundamental missions of art. And departure from the real is the beginning of a transition into the surreal, into a state of artistic experience, which either has its cause or its consequence in the creation, or in the perception and acceptance of the artistic. The latter is made up of countless functioning processes, all of which start from the inside, from the self (**Marko Jakše**).

Art always finds itself playing multiple roles (**Vlado Gotvan Repnik**) to proceed from this or that kind of reality – or unreality, as some may add – but it is a fact, that after a specific and unique treatment of any segment of reality through artistic means, and through the use of artistic methods, art builds its own world. The transformation of the existing, of the physical, is established through an immanent codification as the surreal, the metaphysical, "the behind-the-real" – by which it affirms its exceptional, one-of-a-kind and incomparable nature, perhaps best conveyed by the words of Heraclitus (c. 535–c. 475 B.C.): "no man ever steps in the same river twice". This is a philosopher's thought, but it can also be argued by physics, which uses various calculations to scientifically formulate the world in terms of a natural sequence of causes and effects, trying to present it through a system of models and thus determine its formal arrangement. The only question remaining is where we stand and what is the point of our perspective (**Lujo Vodopivec**).

Looking from the inside, most often in terms of the body-and-spirit dichotomy, it is the heart that is not emphasized enough as perhaps our most personal and intimate part (**Bojana Križanec**), and probably the most explosive, which is something that cannot be subject to control. There is no doubt about the control over the body and the soul, because they are constantly exposed to the effect of certain social

structures, which take this privilege as the main goal of their own operation (**Ema Kugler**).

The *physis*, or the body of the art work, refers to its manifestation in various media – painting, sculpture, photography, (intermedia) installations, AV works (**PureH, Trevor Brown, Borut Kržišnik and Simon Svetlik, Blaž Veber**), music (**Irena Tomažin**) video and film (**Isabelle Arvers**), literature, performance (**Peter Purg**), applications (**Petra Kapš**), radio (**Simon Macuh**) – and forms, of which some have been more or less canonized, while others are more research-oriented and experimental, but still defined by the medium itself. A shift inside a particular medium or even outside of it, is an illusion, it is even a characteristic of the arts that creating art is in fact existence itself. When the chosen elements are put together into a work of art, the created space provides them with a living environment, in which the physical and metaphysical are entwined. And it is precisely these intertwinements that are inherent to art, which has always transcended the run-of-the-mill routine of everyday life (**Metka Kavčič**).

Language is one of the greatest and mightiest shelters for humankind, and also one of the foundations of Babylon; both the spoken and the written language (**Huiqin Wang**). This basic means of communication brings us closer to those who understand us, and distances us from those whom we cannot understand. As literate as we may be in our own writing system, we are instantly illiterate in another. On this point, the separating syntagm of ‘cultural difference’ is often used, by which we incorporate everything expected to separate us from one another, even though we are actually all among equals, we are all people inhabiting a common planet. In his 1962 novel *The Ticket That Exploded*, William S. Burroughs introduced the concept of language as a virus (*language is a virus from outer space*), as an infection, which through the real and the virtual unlocks the space of ‘simulated reality’ (**Magdalena Pederin**).

Opening up real spaces is often a virtual doing, through which ‘our’ and ‘not-our’ spaces are melting into a palimpsest of personal simulations of our own ideas about who we are, where and how we live, and what we imagine constitutes our environment and thereby our reality, in which stripped-down architectures exist on their own (**Igor Andjelić**). Whether ‘mere existence’ already implies ‘existence in the sense of living’, is a question asked by biologists, and discussed by social scientists and humanists. The proportions of the world are (too) large not only for the individual person, but even for humankind in general: due to our entrapment in the (internal and external) environments, it is difficult for us to even understand

something that is distant or remote from us, much less accept it, which we often don’t, as we forget about our common origin, regardless of how far back we venture into the time of the creation of mankind, the Earth, the Solar System, the galaxy or the Universe, even the big bang and later the primordial soup.

We are made up only from the elements found in space; we can think of ourselves either as star dust, either as creatures made of flesh and blood, or simply as – people. We have more things in common than not, both in the physical and non-physical worlds, in political and economic systems and arrangements. From up close, all countries are the same, ruled by the same systems, with identical structures established (**Matjaž Tančič**). Ideology, i.e. the ideological apparatus, is nothing but a fabrication for everyday use, so that enemies can be created and conflicts kindled; so that the world evolves according to the laws of Hegel’s (27 Aug 1770–14 Nov 1831) dialectics, the co-existence of thesis and anti-thesis, to produce a synthesis of eternal opposites, changes and shifts, eternal lifecycle, spiral development.

While art may well be an individual and intimate act during the phase of development, it becomes a social activity once it is created, and through its public manifestation it is given a committed social role, regardless of, or regarding that, which it touches upon (**Marjetica Potrč**). If political and economic reality are undoubtedly parts of the social, and their existence is founded upon the latter, then we can say about art that it extends this reality, and thus actually constitutes the social. The simplest way to illustrate this is by cultural heritage, a basic doctrine of civilization, which tries to preserve ‘the eternal’, and forget ‘the ephemeral’. This is where art also weaves a connection to the natural, and opens up within its peculiar ecosystem a variety of topics comprising the triangle art – nature – society. Everything is interconnected – this is the paradigm that art constantly manifests, while science tries to prove it through laws of physics.

Symbiosis of the living (all is living, non-living does not exist) has created the universe; it has created the world and it has created us; art brought meaning to this existence, and the symbiosis appears on different levels of communication within the complex ecosystem and within collaborative processes that we are able to perceive (**Saša Spačal and Miran Švagelj**). It is a natural fact, rather than tolerance (social or any other kind), that we should be pursuing in our co-existence on this planet. Differences are a fact, but it depends on our awareness to what extent we consider them in the complexity of the given space and the emotional states we are subject to, regardless of the preferences in terms of local or global perception of the envi-

ronment and ourselves inside it; and regardless of the burden of countless social or systemic factors, which can be perceived as a kind of repression, or as belonging to a certain community (**Sabina Štumberger**).

As much as art, performed in any kind of medium, implies a physical action, in terms of content it is an entirely metaphysical act, established through the laws of physics – to say that it is above them would be dubious. Art looks for new dimensions, connects the past to the present and transforms the relationships between humans and non-humans; it goes back to the beginnings of the universe in relation to geological processes, invisible structures, geo-traumas and deep time, becoming a fictional visual meditation about contemporary science at the cross section of the larger systems of power and the politics of desire. It can become a measure for the gigantic terrestrial and cosmic forces: evolution, black holes, biosphere, magnetic fields, photons, crystals, minerals and gravity waves (**Emilija Škarnulyte**).

In other cases, art stands up as a determinate action of an individual against all systems. The system is the antipode to individuality, and there is a relentless fight to the end between the two; a fight, which is not about domination, but about freedom, the only thing that an artist/individual/everyman can really stand for (**Pyotr Pavlensky**). That, which is considered an artistic action or rebellion against the system in a state of general resignation, is seen in a different kind of environment as the documentation of a place, of an existence shattered before our very eyes, stripping us of the possibility of choice. The only choice left is life or death, whereby surviving inevitably implies migration, departure, a retreat caused by politics, by way of military intervention, i.e. by war, which has devastated places, homes, and people. With little space left for allegory, it becomes all the more bitter when it uses symbols of popular culture and communicates through global iconography (**Tammam Azzam**).

The human body, the being, as the central object of an artistic event, is established as a focal point around which the entire world revolves, like a ring spinning around the body: seemingly powerless and vulnerable, and yet dignified and determined, so that it can live through the afflicted and the wounded, and even play while doing so, although this kind of “playing” is painful and cruel (**Sigalit Landau**). It is as if the body with all its shortcomings, subjected to lengthy, continuous, everyday processing, therapy, and treatments, carries the meaning of our existence, demonstrating its individual and social dimensions, which are enabled by science and realized through creation (**Damir Pečnik aka D'Sun**). The body as our primary shelter unfolds its tenacity, persistence, and the ability

to exist in even the toughest, sometimes extreme conditions; it has the exceptional ability of adapting to external and internal influences, and of healing injuries.

In the same way, a shattered space (a devastated environment, an abandoned dwelling place) can be healed, if we choose to inhabit it, make use of it, or even build it from materials that were found, collected and recycled (**Branislav Nikolić** and **Boban Mladenović**). Artistic interventions are best for revitalizing entire neighborhoods or city quarters, as they instill new contents and breathe life into such places across the globe, whether in Africa, Europe, Asia, America, Australia... The establishment of spaces, physical and ideological, new and revived; as well as pointing them out and calling attention to them – this is one of the fundamental missions of art in the processes triggered by creativity. It is like conscience wagging its tail at us (**Sandra Požun**). A reminiscence of the past, which exists on the surface of consciousness, in which the acquired and the learned mix with experience, while pieces of information are exchanged along our synapses, creating the landscape of our ancient memory, made up of an endless variety of stimuli and presented through the imagery of the conscious and the unconscious, on personal and collective levels; home-like or strange; life or still life (**Gašper Capuder**).

The Tower of Babylon is undoubtedly one of the most popular images from our collective consciousness, though in its most recognizable form it was depicted by Pieter Bruegel the Elder (c. 1525/1530–9 September 1569) in 1563 exclusively according to his own imagination, based on the available written sources. Today this representation has become estheticized and extremely romanticized, yet at the same time almost eerily isolated (**Narcis Kantardžić**). Where myth and history collide, stories, ideologies and religions are born, while social systems disintegrate in order for new political systems to be established. In the era of the internet, with everything this medium has to offer, but also everything it gobble down, control is the most widespread activity: we are under constant surveillance of intelligence services that are able to intercept all of our communication. It is almost illusory to talk about intimacy, which flows naked through the myriad of information channels, while we live, function, and create in the public sphere, as we are driven by our individual, intimate inspirations (**Aleksandra Farazin**).

The militancy of the ruling class and the eagerness with which they pit people into conflict, has been ubiquitous since time immemorial, only today it seems more intense due to the seemingly greater connectedness of the world and the rapid flow of information across networks of endless distribution

channels, through which the information is not only generated, but also tailored and used to manipulate and persecute us. Motif esthetization is art's task, yet in the esthetics of military objects, which offers to us an array of digitalized files through the internet, this triggers our socially critical attitude towards the space-time in which we live (**Jure Zrimšek**). The collective, conscious or unconscious, as an entirely physical co-existence, collaboration and co-creation, is the identity of our society, which builds on an individual's intimacy, however, not in the sense of a physical departure out of society, but rather in terms of creativity and a constant connection, which is why a psychological (mental) escape from community is doubtful.

Living in communities, intimacy is a narrow space, unless we perceive the community in the sense that no one cares about us, nor do we care about anyone else. But this would be an overly superficial conclusion made by "individualists", because there is (always) someone there, who will "take care" of us. The social system builds an identity related to the visual image, which is crucial for the establishment of a system in all its broadness, though by far most oftenly it is used to control people, which is why – when it doesn't exist – it is being generated even from DNA, or, acting against the dominance of System as the constant trigger of conflict, they opt for a reverse path of disintegration, disembodiment, and anti-control (**Divina Mimesis**). Such systems produce captives and refugees. Politics, disputes, conflicts and wars limit and define the parameters of our existence; they determine the suitability of certain spaces and set up obstacles to

their accessibility, while art exposes them in order to transcend the divisions (**Ana Vujović**). 'Individualism' is a synonym for the unrestrained submission of people, ostensible individuals, who are in fact only segmented according to certain parameters (age group, gender, sexual orientation, etc.) and their affinities, with the ultimate goal of becoming a malleable mass.

The mythology of living spaces (implying a retreat to our own selves) has affected us since as long as we can remember. There is, of course, such a thing as a 'retreat to intimacy', but this refers to the inner, rational and emotional retreat, which we are able to make. However, any kind of action in our environment is a form of social action, which can also be intimate, and at the same time public and therefore a part of the society and the social (**Agnes Momirski**). Art is the most intimate and personal even when it becomes public, because it derives from personal inspiration, creativity, perception, and all those intimate things that enable us to be, in the present. Art is both truth and illusion at the same time – and it has been so since the time when the whole earth shared a single language, before languages became mixed up and people lost their ability to understand each other. We might not have a common language anymore, but we inhabit a common planet, and we will continue to do so in the future.

"... Send these, the homeless, tempest-tossed to me,
I lift my lamp beside the golden door!"
(Emma Lazarus)

Ni zavetja brez Babilona

Petja Janžekovič
Artists&Poor's

Babilon je utopija.

Zavetja Babilona, razčistimo tu na začetku, ne pomenijo zatočišča umetnikov, ki so izgubili jezik, da bi bili uslušani. Naslov zgolj anticipira možnost, da za razliko od svetopisemskega, v svetu umetnosti vendarle obstaja nek Babilon, v katerem se nebrzdana in nerazumljena čustva, zavrela onkraj vreliča, obelodanijo tako, da skozi umetniški medij prepustijo besedo tistim, ki govorijo, da bivajočost 21. stoletja ni tako samoumevna, kakor jo s pomočjo sodobnih medijev prikazujejo nepremičninske agencije, globalni konglomerati in neokapitalistični hujškači.

Zavetja Babilona so *on-site & on-time* intervencija *in-situ*, vrnitev k Rousseauju, Hobbesu, Spinozi, Descartu in Nietzscheju. Prihodnost umetnosti namreč ne pripada podjetnim, temveč destruktivnim. Ne anarhični antagonizem, tega smo se preobjedli; namesto tega vzpostavlja Zavetja Babilona raje neko senzualno, subverzivno interakcijo z umetnostjo kot-je-bila, da bi pripravila prostor neki novi paradigm, ontološkemu subjektivizmu recimo; paradigm, ki pred Zavetji Babilona ne more obstajati, ker jo je rodila šele svetla prihodnost.

Zavetja Babilona skušajo razkrinkati človeško utopijo Huxleyevega *Novega sveta*, v katerem je mogoče z utemeljeno in načrtno, v prihodnost usmerjeno produkcijo ljudi in njihovih vrednot svet spremeniti tako, kakor ga vidijo globalne korporacije. Zato se zdi še toliko bolj primerno, da globalno intravenozno zastrupitev obravnavamo holistično, skozi oči civilizacijske kulture, ki narekuje, da je mogoče premagati vsako, tudi nebeško oviro.

Nekje pod gladino očitnega in danes splošno priznanega dojema prilike o Babilonskem stolpu namreč lebdi mračna, skrivnostna in – kar je bistveno – dvoumna resnica: da je namreč Bog zaustavil gradnjo stolpa zato, ker je moral sam sebi priznati, da so ga ljudje neprijetno presenetili. Če je poskus Eve in Adama po samozadostnosti zatrt z večnim izgonom iz Raja, prostoru neslutenih možnosti in vseobsegajoče dobrote, in nadomeščen s kaznijo brez ciljnega tavanja, kar starozaveznmu Bogu tudi pritiče, se

odvzem državljskih pravic in z njim povezan nebeški holokavst – ne pozabimo, da gre za prva prebivalca Zemlje – zdi nesorazmeren krivdi, ki jo je proizvedla ena nepremišljena, pa še ta s strani kače sprodurirana in od divinske instance potrjena, poteza. Bog vse ve, hvaljeno bodi njegovo ime; razen če ve nekaj, kar mu ne ustreza. V tem primeru je tudi on pripravljen na ne-božansko: na laž, prevaro, uničenje, zapeljevanje, spletkarjenje. Bog v svojih najbolj očetovskih dejnjih, torej takrat, ko vzgaja in uči, postaja čisto človeški, one-of-us, personificiran in profan, celo prostaški in nedostopen. Bog Tore ni Oče, ampak je foter.

Prestablirana harmonija, ki jo kreacionizmu pripisuje Leibniz, da bi Očeta potegnil iz blata in upravičil njegova večkrat vsaj na videz iracionalna dejanja, zagato prej povečuje kakor odpravlja.

Hebrejski bog je v bistvu maščevalen bog, kar je v bistvu tudi eden glavnih razlogov, da bog Oče ozira tisti v Dantejevem Raju govori italijansko ter latinsko, ne pa tudi hebrejsko. Hebrejski jezik je – tako Dante – očitno rezerviran za maščevalnega boga; za boga ljubezni, boga odpuščanja, ki nastopi z Novo zavezom, je pa tega enkrat za vselej konec. Maščevalni bog se umakne ljubečemu, simboličnemu, transcendentnemu Kristusu. To je bistvena novost nadaljevanja Stare zaveze.

In seveda temeljni kamen spotike, povejmo takoj. Kot je namreč rekel Aristotel: edino, česar bog ne zmore, je naslednje: tisto, kar je bilo, pretvoriti v – ni bilo.

Ta stavek je treba pogledati pobliže, saj s pronicljivo logiko zakriva svoj pravi pomen in identificirati njegov pravi karakter. Kaj v resnici pravi Aristotel? Hja, nič manj kot to, da ljubi bog sicer ne kocka, vsemogočen pa kljub temu ni. Bog ima z Aristotelom problem, saj mu odreka osnovno, vsesplošno priznano dejstvo o vsemogočnosti, s čimer Sem, ki sem ostaja arbitrazen, aprioren, transcendentalen. Ne-človeški, a vendar ne absoluten.

Bog je gradnjo Babilona zaustavil zato, ker so ljudje dokazali, da se s skupno vizijo da premagati celo nepremagljivega. Ne kot Jakob, ki mu je bog samo izpahnil kolk, temveč kot Behemot, le da v obratni smeri: medtem ko je Belcebub odletel navzdol, smo ljudje žeeli navzgor. Očitno bi nam tudi uspelo – toliko kredita nam je Oče z očitnim posredovanjem vendarle namenil – a je Vsevišnji pretkano zamenjal taktiko. Postavili bi namreč svoj nebeški stolp in mu pokukali pod kiklo, potlej pa je tudi konec s civilizacijo, z napredovanjem, razvojem, premikanjem v obče. Vsi bi pač hoteli gor na stolp pa do nebes in tam tudi ostati.

Spremembra božjega načrta je dovolj preprosta: človeštvu nameniti razvoj na podlagi drugačnosti. Drugačnost doseže tako, da naključno razdeli naro-

de in narodnosti, vsakemu odmeri po vrednosti in ga pošlje z bogom. Šele s tem aktom ponovno vzpostavi status quo iz časov, ko je razdelil Kajna in Abela. Takrat se rodita dve civilizaciji, dve religiji, dva naroda. Hehe, levi in desni, kajne?

Prav mogoče je, da je bog zmešal jezike (in glave) zgolj zato, da bi končno lahko na primerno mesto postavil umetnost. Umetnost, ki edina transcendira onkraj zgolj naključnega, zgolj partikularnega, ki posega v celoto kozmosa, v celoto stvarjenja, če ostanemo pri bogu. Če ni absoluten, ne more vplivati na umetniški izraz, ki naj ga posvečuje, boža in slavi, zatorej po glavi udari tistega, ki mu bo v bedi in mizeriji umetnost tudi ustvaril. A to je seveda bič božji, kot radi rečejo, zatorej umetniku stvaritve ne prepreči, temveč jo od njega celo zahteva.

V tem smislu je Babilon zgolj potrditev splošne teorije relativnosti. Medtem ko mislimo, da je bog zmešal jezike z namenom, da bi nas zmedel, je nemara zgolj pre-uredil kozmos v takšnega, kakršnega poznamo še danes. Torej v kozmos Einsteinovega kaosa, v katerem veljajo zakoni specialne relativnostne teorije in v katerem velja tudi, da imam svobodno voljo, da ohranjam priložnost za odločitev.

Človeštvo potrebuje Babilon, da se lahko zgovarja, da se medsebojno ne razume, saj se lahko v tem primeru neusmiljeno tolče med seboj. Da lahko reče, da je drugi drugačen samo zato, ker govori drugače. Sveta preproščina – ker ga ne razumem, sem ga pripravljen uničiti. In medtem, ko ga uničujem, ne vidim, da posegam neposredno v božjo odločitev o tem, da je razlika med jeziki tista, ki naj nas ohranja v dobri kondiciji in drži pridne. V dobri kondiciji v smislu, da smo sposobni enkrat za vselej preseči tisto, kar nas razdvaja, ter v obliki univerzalnega jezika – umetnosti – smiselnouzdržiti vse nezdružljivo, pregnano, vse krivo, vse dolžno, vse zlomljeno in prebutano – pod streho Babilona.

Bodeča žica okoli srca in trnovo bruno v očesu simbolizirata stanje duha sodobnega Evropejca. Zavetja ni potreben le Babilon; skrhan klif, ki se mu reče Evropska skupnost, grozi, da se bo sesedel na lastno obalo in pod sabo pomendral Deklaracijo o pravicah človeka in državljan, na katero smo že preko 200 let upravičeno tako ponosni. Kaka svinjarija: naj zmaga demokratični Macron ali absolutistična radikalizirana desnica Le Penove, resnica ostaja, da je Deklaracija spisana v francosčini, ki je očitno Evropejci ne razumemo, zato jo beremo v angleščini, ki je tudi uradni jezik EU, čeprav njihovih veličanstev Brexitov kmalu ne bo več v Evropski skupnosti. Babilonski stolp se nam je torej zgodil že pri osnovnem dokumentu, ki v notrini vzpostavlja enakost, bratstvo in solidarnost, v implementaciji pa

diferenciacijo, sovraščvo in egoizem. Napaka, ki smo jo prezrli, ko smo uveljavljali pravico do angleščine na celini.

Babilonski stolp Evrope torej ne pomeni zavetja za »... your tired, your poor, your huddled masses yearning to breathe free«, kot pravi Emma Lazarus. Seveda ne: inskripcijo so komercializirali Američani, in potrebovali so jo tudi le toliko časa, da so zbrali denar za betonski podstavek, na katerem danes stoji Kip svobode. Utrnjene, uboge, teptane, željne svobodnega življenja so z odprtimi rokami sprejemali le, dokler so vzpostavljali Obljubljeno deželo, Kanaan na Novi celini. S pristavkom: ne vseh ubogih, temveč naše uboge. Ne nijihovih revežev, temveč naše. Domače. Evropske. Dosti drugih je sicer tudi bilo sprejetih, vendar ne na pier 33, temveč na plantaže bombaža.

Babilon je komunikacijski in – posledično – bivanjski suspenz hitchcockovskih proporcev. Povzročen s strani *Le Grand Autre*, naj je to bog ali zgolj Drugi amandma, pahne človeštvo v stanje večnega tavanja, iskanja bitnostne identitete, bivanjskega prostora in lastne utemeljenosti. Onkraj Babilona, ki smo ga gradili družno, tovariško, celostno, smo postali tujci, drugače govoreči in drugače misleči. Odtujenega dela torej ni odkril Marx, temveč je nanj le pokazal s prstom: ne odtuje se delo človeku, temveč človek delu; in to ne zato, ker bi bil onemogočen formalno, temveč zato, ker je suspendiran vsebinsko. Ko bog nasilno pretrga komunikacijsko povezavo med graditelji Babilona, preseka popkovino celotnega človeštva istočasno in za vekomaj. Kazen je enaka, kakršna je doletela Kajna, in torej vzgojna, kot je rekel boter Meseček. Ostaneš pri življenju, če postaneš umetnik.

Če smo že pri bivanjskih problemih in umetnosti. Umetnost bo v resnici rešila svet. Umetnost bo rešila svet s tem, da bo transcendirala vse idiotizme, ki jo obdajajo in dušijo kakor neprimeren kokon in pomagala metulju človeštva, da poleti onkraj omejitev verig, ki si jih je nadel s pomočjo obče politično sranje. (Ni napaka.)

Zlo ne obstaja. Veliki služijo, politika ostaja kurbenata, zdaj ko je Trubar spet popularen.

Terorizem je kapitalizem. Kapitalizem je terorizem.

In če je grob osnovno sredstvo, subjektivirano zavetje Babilona, ter s tem neodtujljiva pravica vsakega posameznika, zapisana v Ustavi, ki mu je torej ne odreka niti politika, lahko za konec parafraziram le še dobrega vojaka Švejka, ki je bil pravi vojni migrant: »*Govoriti jim angelski ali satanski, je vseeno. To je drhal.*«

Počivaj v miru, umetnik Švejk.

... Send these, the homeless, tempest-tossed to me,
I lift my lamp beside the golden door!"
(Emma Lazarus)

No Shelters Without a Babylon

Petja Janžekovič
Artists&Poor's

Babylon is utopia.

Shelters of Babylon – let us clarify this right here at the beginning – do not stand for a refuge for artists who have lost their language to be heard. The title only anticipates the possibility that, unlike the Biblical one, in the world of art there does exist a kind of Babylon, in which unbridled and misunderstood emotions, seething beyond the boiling point, are let out through the artistic medium in such a way so that they give voice to those who say that the beingness of the 21st century is not as self-evident as it is being portrayed through the use of modern media by real estate agencies, global conglomerates and neo-capitalist warmongers.

Shelters of Babylon are an on-site & on-time intervention in-situ; a return to Rousseau, Hobbes, Spinoza, Descartes, and Nietzsche. The future of art, namely, does not belong to the ambitious, but rather to the destructive. No anarchic antagonism, we've had plenty of that; instead, Shelters of Babylon set up a kind of sensual, subversive interaction with art as-it-was, to lay out a space for some new kind of paradigm, an ontological subjectivism, if you will; a paradigm, which cannot exist before Shelters of Babylon, because it was given birth only by the bright future.

Shelters of Babylon seek to dismantle the human utopia of Huxley's *Brave New World*, where through a reasoned, well-planned, future-oriented production of people and their values, the world can be changed according to how global corporations perceive it. It is therefore all the more appropriate that we treat this global intravenous poisoning holistically, through the eyes of a civilization culture, which stipulates that any kind of obstacle, even heavenly, can be overcome.

Somewhere under the surface of the obvious, and today generally accepted perception of the parable of the Tower of Babel, namely, there is a gloomy, mysterious, and – most importantly – ambiguous truth: that it was God who stopped the building of the

tower because he had to admit to himself that he was unpleasantly surprised by people. If Adam and Eve's attempt at self-sufficiency was crushed by their eternal banishment from Eden, the space of unheard-of possibility and all-pervading goodness, and replaced by the punishment of aimless wandering, which is quite well-suited to the God of the Old Testament, then the deprivation of civil rights and the related heavenly holocaust – let us not forget that they were the first humans to walk the Earth – seems disproportionate to the guilt produced by a single ill-considered act, which, at that, was devised by a snake and confirmed by the hand of God. God knows all, blessed be His name; unless he knows something that does not suit Him. In that case, even God is ready for the un-godly: ready to lie, deceive, destroy, seduce, and conspire. In his most fatherly actions, i. e., when he teaches and educates, God becomes entirely human, one of us, personified and profane, even vulgar and unapproachable. The God of the Torah is not called Father, but "old man".

The preestablished harmony, which Leibnitz attributes to creationism, in order to pull Father out of the mud and justify his often (at least seemingly) irrational actions, only adds to the muddle, instead of resolving the conundrum.

The Hebrew God is in fact a vindictive God, which is also one of the main reasons why God the Father, the one from Dante's Paradise, speaks Italian and Latin, but not Hebrew. The Hebrew language, thus Dante, is apparently reserved for the revengeful God; for the God of love and forgiveness, however, who comes forth in the New Testament, this ends once and for all. The vindictive God retreats to make way for the loving, symbiotic, transcendental Christ. This is the main novelty of the sequel to the Old Testament.

And, of course, the stumbling block, let us have it right away. Namely, as Aristotle said: the only thing God cannot do is the following: to change what *was* into – *was not*.

We need to have a closer look at this sentence, since its piercing logic obscures its true meaning; and to identify its true character. What is Aristotle really saying? Well, he is saying no less than while God may not be a gambler, he is still not almighty. God has a problem with Aristotle, because the latter denies him the basic, generally accepted fact about his almighty, whereby "I am who I am" remains arbitrary, aprioristic, transcendental. Non-human, but still not absolute.

The reason why God stopped the building of the Tower of Babel is that people have proved to him that a common vision can bring victory even against the invincible. Not like Jacob, who only had his hip dislocated by God, but rather like Behemoth, except in the opposite direction: while Beelzebub flew downwards, we humans wanted to go up. Apparently, we would have succeeded – there was still that much credit Father gave us through his intervention – but

the all-powerful had cleverly changed his tactics. We would have set up our own heavenly tower and peeked under God's skirt, and then everything would have ended, including civilization, progress, growth, and motion in general. Everybody would simply want to climb up that tower, all the way to heaven, and stay there.

The alteration of God's plan is simple enough: to designate humanity on a road to progress based on diversity. He achieves diversity by randomly distributing nations and nationalities, giving to each according to their worth, and sending them to go with God. It is only through this act that he can re-establish the status quo from the times when he divided Cain and Abel. Two civilizations were born then, two religions, two nations. Ha-ha, the left and the right, wouldn't you say?

It is quite possible that God confused the languages (and people) only so that he could finally place art in its right place. Art, the only thing that transcends beyond the merely coincidental, the merely particular; that reaches into the entirety of the cosmos, into the entirety of creation, to stick to divine terms. If he is not absolute, he cannot influence artistic expression, which is to consecrate him, caress him and celebrate him; hence he strikes the one, who will actually be able to create art in misery and anguish. However, this is the scourge of God, as people like to call it, and therefore it does not prevent the artist from creating something, but even demands of him to do so.

In this respect, Babylon is but a confirmation of the general theory of relativity. While we believe that God mixed up languages for the purpose of confusing us, he may have perhaps just re-arranged the cosmos into the kind we know today – a cosmos of Einstein's chaos, to which laws of special relativity apply, as well as the idea of possessing free will, of maintaining the opportunity to decide.

Humanity needs Babel, so that it can continue to produce excuses and foster misunderstanding, because this gives them a chance to ruthlessly go at each other's throats. So they can say that the next person is different only because they speak differently. Holy simpleton – because I don't understand someone, I am ready to bring them down. And while they're going down, I cannot even see that I am intervening directly with God's decision about the difference between languages being the one that keeps us in good shape and behaving. Good shape – in the sense that we are able once and for all to transcend what divides us, and use the universal language, which is art, to bring together sensibly everything that is incompatible, persecuted, all things guilty, all things owed, all things broken and smashed – under Babylon's roof.

Barbed wire around the heart and a massive thorn in the side, symbolize the state of mind of the contemporary European. It is not just Babylon that needs sheltering; the jagged cliff called the European Union

threatens to collapse on its own shore and trample down the Declaration of the Rights of Man and the Citizen, of which we have been so proud for more than 200 years, and with good reason. What bullshit: whether the democratic Macron wins, or Le Pen's absolutist radicalized right-wing, the truth remains that the Declaration is written in French, which, apparently, Europeans don't understand, which is why we read it in English, another official language of the EU, even though their majesties, the Brexits, will soon be leaving the Union. The Tower of Babel, therefore, has already happened to us in the case of this fundamental document, which on the inside advocates equality, fraternity and solidarity – but projects difference, hatred and egoism, when implemented. A mistake that we overlooked while exercising our right to English on the mainland.

Europe's Tower of Babylon, therefore, does not imply a haven for "... your tired, your poor, your huddled masses yearning to breathe free", as Emma Lazarus says. Of course it does not: that inscription was commercialized by Americans, and they only needed it long enough to collect the money for the concrete pedestal, on which the Statue of Liberty stands today. The tired, the poor, the downtrodden, and all those eagerly awaiting a life of freedom, were greeted with open arms only during the time when the Promised Land, the Canaan of the New World, was being established. Addition: not *all* the poor, only our own poor. Not their wretched souls, but ours. Home-grown. European. Many others were indeed admitted, though not to Pier 33, but to cotton plantations.

Babylon is a communicational and – consequently – existential suspense of Hitchcockian proportions. Caused by *le grand Autre*, whether that refers to God or the Second Amendment, it pushes humanity into a state of eternal wandering in search of identity, living space, and self-validation. Outside the limits of Babylon, which we built collectively, through comradeship, and with integrity, we became strangers, speaking differently, and thinking differently. Estranged labor, then, was not something Marx discovered, he only pointed his finger towards it: it is not labor that alienates itself from man, it is man that becomes estranged from labor; not because he would be formally disabled, but because he is suspended in terms of content. When God violently disrupts the communication link between builders of Babylon, he cuts off the umbilical cord of the entire humanity, at the same time and permanently. The punishment is the same as Cain's, there has to be a lesson in it. You stay alive by becoming an artist.

Speaking of existential problems and art: art really is going to save the world! It is going to save it by transcending all the idiotisms that surround and smother it like an unfitting cocoon, and it is going to help the butterfly of human kind to spread its wings and fly beyond the restraints of the chains put on by everyday political crap.

There is no evil. The great ones profit, politicians remain harlots (the archaic is back in style). Terrorism is capitalism. Capitalism is terrorism.

And if the grave is a basic means, a subjectivized shelter of Babylon, and thereby an inalienable right of every individual, written down in the Constitution and hence undeniable even by politics, all I can do is conclude with this paraphrase of the Good Soldier Švejk, who was a true war migrant: "*Whether you speak to them like an angel or a devil, it all comes down to the same thing. They're a gang of crooks.*"

Rest in peace, artist Švejk.

Lenart, 19 October 2017

Zavetja Babilona Shelters of Babylon

mednarodna interdisciplinarna razstava

international interdisciplinary exhibition

Umetnice in umetniki iz Srbije, Hrvaške, Litve, Rusije, Francije, Nemčije, Izraela, Sirije, Kanade, Avstralije, Kitajske in Slovenije
Artists from Serbia, Croatia, Lithuania, Russia, France, Germany, Israel, Syria, Canada, Australia, China and Slovenia

Igor Andjelić (SI), Isabelle Arvers (FR), Tammam Azzam (SY), Trevor Brown (AU),
Gašper Capuder (SI), D'Sun (SI), Aleksandra Farazin (SI), Ivana Ivković (RS),
Marko Jakše (SI), Narcis Kantardžić (SI), Petra Kapš (SI), Metka Kavčič (SI),
Andrej Koruza, Jan Krmelj, Gašper Torkar, Nika Erjavec (DivinaMimesis) (SI),
Bojana Križanec (SI), Borut Kržišnik, Simon Svetlik (SI), Ema Kugler (SI),
Sigalit Landau (IL), Simon Macuh (SI), Agnes Momirski (SI), Nahum (DE),
Navid Navab (CA), Branislav Nikolić (RS), Pyotr Pavlensky (RU), Magdalena Pederin (HR),
Marjetica Potrč (SI), Sandra Požun (SI), PureH (SI), Peter Purg (SI), Vlado G. Repnik (SI),
Saša Spačal, Mirjan Švagelj (SI), Emilia Škarnulytė (LT), Sabina Štumberger (SI),
Matjaž Tančič (SI), Irena Tomažin (SI), Lujo Vodopivec (SI), Staš Vrenko (SI),
Ana Vujović (RS), Huiqin Wang (SI), Bo Mai (CN), Jure Zrimšek (SI)

Umetnost je najbolj intimna in osebna tudi, ko postane javna, saj izvira iz osebne inspiracije, ustvarjalnosti, dojemanja in vseh tistih intimnih reči, ki omogočajo, da smo, v sedanjosti.

Art is the most intimate and personal even when it becomes public, because it derives from personal inspiration, creativity, perception, and all those intimate things that enable us to be, in the present.

Umetniški arzenal Zavetij Babilona

Nina Jeza
Artists&Poor's

Velika mednarodna razstava Zavetja Babilona se kot druga po vrsti v sklopu štiriletnega evropskega projekta Tvegaj spremembo (Risk Change) konceptualno navezuje na bivanjskost, sobivanje in obstoj. Vsak mikro- ali makro-organizem potrebuje zatočišče, varen habitat ali vsaj ustreznno razvojno okolje, v katerem naj ne le preživi, temveč naj se celo razvija. Evolucija biti na poti skozi prerek polno bivanje tako zagotavlja napredok človeštva, hkrati ga pa po drugi strani omejuje z državniki in moralnimi zakoni, ki jim je človek, ki noče ostati tako rekoč na hladnem, torej v naravnem stanju, nujno podvržen, v kolikor se hoče »civilizirati«.

Zato so Zavetja Babilona tudi poskus vzpostavitev nepremočrtne civilizacijske norme, ki hoče s pomočjo umetnosti seči onkraj zgolj »možnega« ter konceptualizirati diskurz odtujenosti človeka od »človeka«, poudariti manko človečnosti kot take ter omogočiti preskok avtoritativne norme, ki bivanje razume izključno kot lastno prodkučjsko sredstvo, ne pa orodje kreativnega razvoja, ki presega vsakršni individualizem.

Na skupinski razstavi sodeluje preko štirideset domačih in tujih umetnikov, ki s svojimi deli in z individualnim pristopom vsebinsko in formalno sledijo omenjeni temi ter z uporabo danes vseprisotnih novih medijev ponazarjajo materialno, duhovno in/ali simbolno prisotnost v času in prostoru, v katerem živimo.

Zavetja Babilona konceptualno odgovarjajo izzivom sodobnega časa. So politično nekorektna, samosvoja in bitnostno svobodna. Sodelujoči umetniki, ubežniki preteklosti in azilanti prihodnosti, ne skrivajo svoje ambicioznosti. Svet je treba spremeniti. Vemo, da ga ni moč spremeniti s silo. Nemara ga je možno enostavno ugasniti z umetnostjo.

The Artistic Arsenal of Shelters of Babylon

Nina Jeza
Artists&Poor's

Shelters of Babylon, the second in a series of large-scale international exhibitions held as part of the four-year European project Risk Change, is conceptually related to notions of existence, co-existence, and being. Every kind of micro- or macro-organism requires a shelter, a safe habitat, or at least an appropriate development environment, in which they must not only survive, but also evolve. Through a path riddled with obstacles, the evolution of being thus enables progress for humankind, yet at the same time imposes limitations in the form of political and moral laws, to which man – not wanting to stay out in the cold, as it were, i.e. in a natural state – is necessarily subjected, in order to become “civilized”.

In this sense, Shelters of Babylon are also an attempt to establish a non-linear civilization norm that wants to use art to reach beyond the merely “possible”, conceptualize the discourse of alienation of man from “man”, highlight the lack of humanity as such, and enable a shift of authoritative norm, which understands existence solely as its own production means, and not as a tool for creative development that transcends any kind of individualism.

Over forty home-based and international artists are included in the group exhibition, using their art works and individual approaches to formally follow the above topics, and employing the now ubiquitous new media to illustrate the material, spiritual, and/or symbolic presence in the time and space we live in.

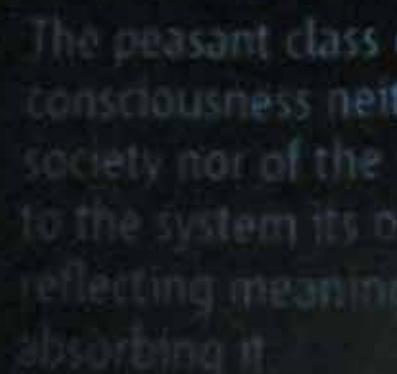
Shelters of Babylon are a conceptual response to the challenges of our time. They are politically incorrect, unique, and existentially free. The participating artists, fugitives of the past and asylum seekers of the future, do not hide their ambitions. The world needs to be changed. We know it cannot be changed by force. But perhaps art has the power to simply turn it off.

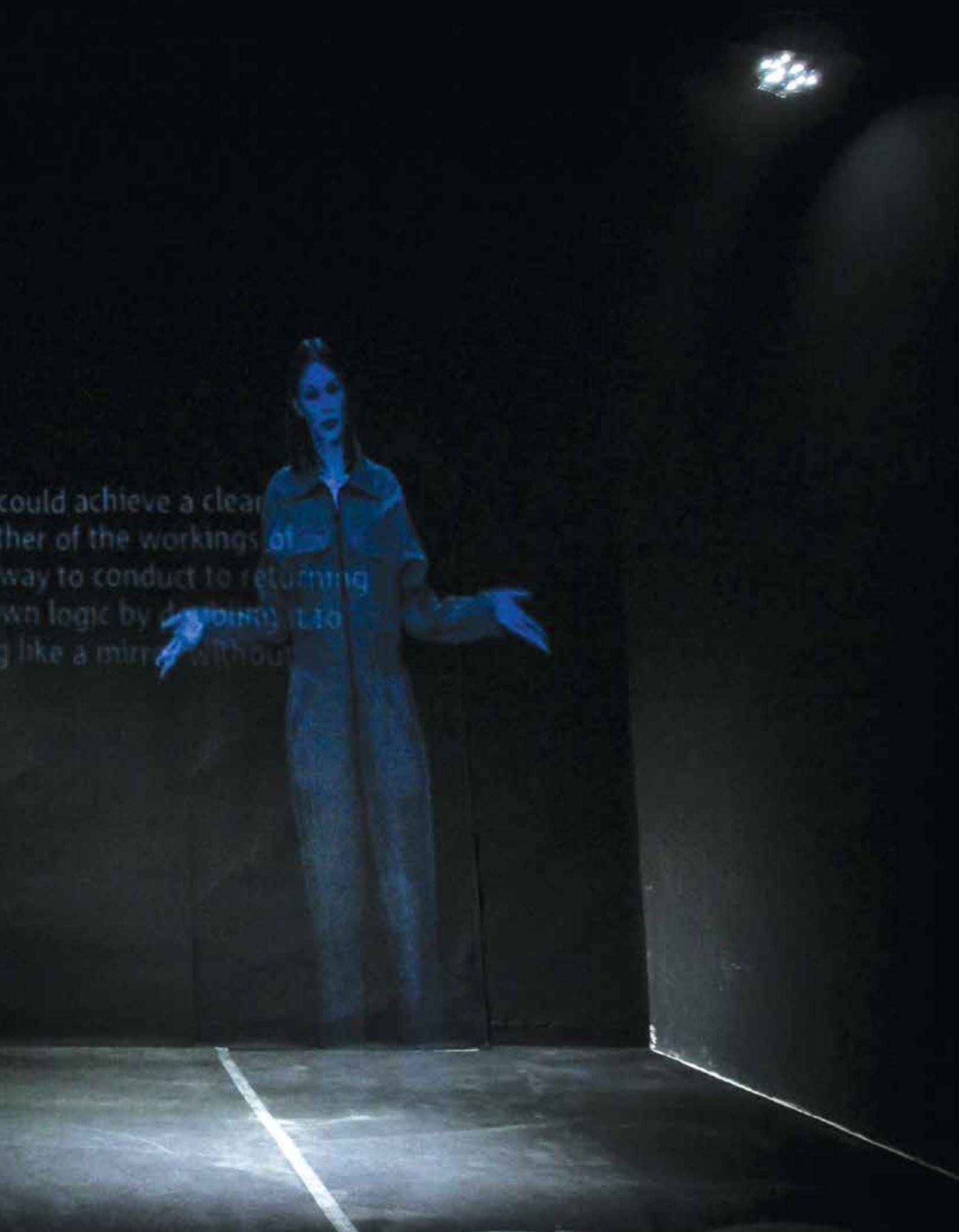


Okužba. Jezik je virus Contagion. Language is a Virus, 2015
– holografska instalacija holographic installation

Hrvaška umetnica **Magdalena Pederin** v delu **Okužba** nadgradi žensko individualnost, pri čemer izhaja iz sebe v obliki avatarja prihodnosti, ki si »izposoja« zgodovinske izreke antičnih filozofov in odlomke iz tekstov Država (Platon), Družba spektakla (Guy Debord), Simulaker in simulacija (Jean Baudrillard), Medij je sporočilo (Marshall McLuhan) in Umetniško delo v dobi mehanske reprodukcije (Walter Benjamin). Holografska instalacija je simulacija simbolične percepcije resničnega in virtualnega sveta, ki pa istočasno predstavlja tudi navezavo na prihodnost v obliki umetne inteligence. Gre za tematiziranje distopične vizije prihodnosti, v kateri je človeška matrica zgolj »simulirana resničnost«, ustvarjena s pomočjo tehnologije.

In her work **Contagion** Croatian artist **Magdalena Pederin** upgrades feminine individuality, taking as a starting point herself in the form of an avatar of the future, "borrowing" historical quotes from ancient philosophers and excerpts from Plato's *Republic*, Debord's Society of the Spectacle, Baudrillard's *Simulation and Reality*, McLuhan's *Medium is the Message*, and Benjamin's *The Work of Art in the Age of Mechanical Reproduction*. The holographic installation is a simulation of real and virtual worlds, and at the same time a vision of the future ruled by artificial intelligence. The work thematizes a dystopian vision of future in which the human matrix is a "simulated reality", created through the use of technology.



A photograph of a woman standing in a dark room, illuminated by a blue light from the side. She is wearing a dark dress and has her arms outstretched. A large, semi-transparent white text box is overlaid on the left side of the image, containing a quote.

could achieve a clear
understanding of the workings of
the mind, and so find
a way to conduct to returning
to the right path by
own logic by looking into
the mirror of the mind
like a mirror without
any distortion.



Mikro bio-umetniška instalacija intermedijске umetnice **Saše Spačal**, ki skupaj z dr. **Mirjanom Švaglijem**, specialistom biomedicine, deluje na presečišču biotehnologije, mikrobiologije in intermedijске umetnosti. Instalacija **Simbiom – ekonomija simbioze** je metafora za zapleten skupek družbenih razmerij med vrstami, ki temeljijo na simbiozi. V bioloških procesih določene vrste v različnih obdobjih in glede na skupne potrebe vzpostavljajo različne oblike medsebojne komunikacije. V mikro ekosistemu rastlina črne detelje sobiva v simboličnem razmerju z bakterijo, ki je obema v korist, saj omogoča ugodne okoljske pogoje in s tem povzroča njuno preživetje in posledično razvoj še večjih in širših ekoloških povezav. Ekonomija simbioze deluje kot biološka povratna zanka, znotraj katere si vrsti zagotavlja preživetje, kar je simbolika uspešnih evolucijskih procesih človeštva, da namreč med rasami ne gre za boj, temveč za vzajemnost, sodelovanje in pogajanje.

Saša Spačal, Mirjan Švagelj (SI)

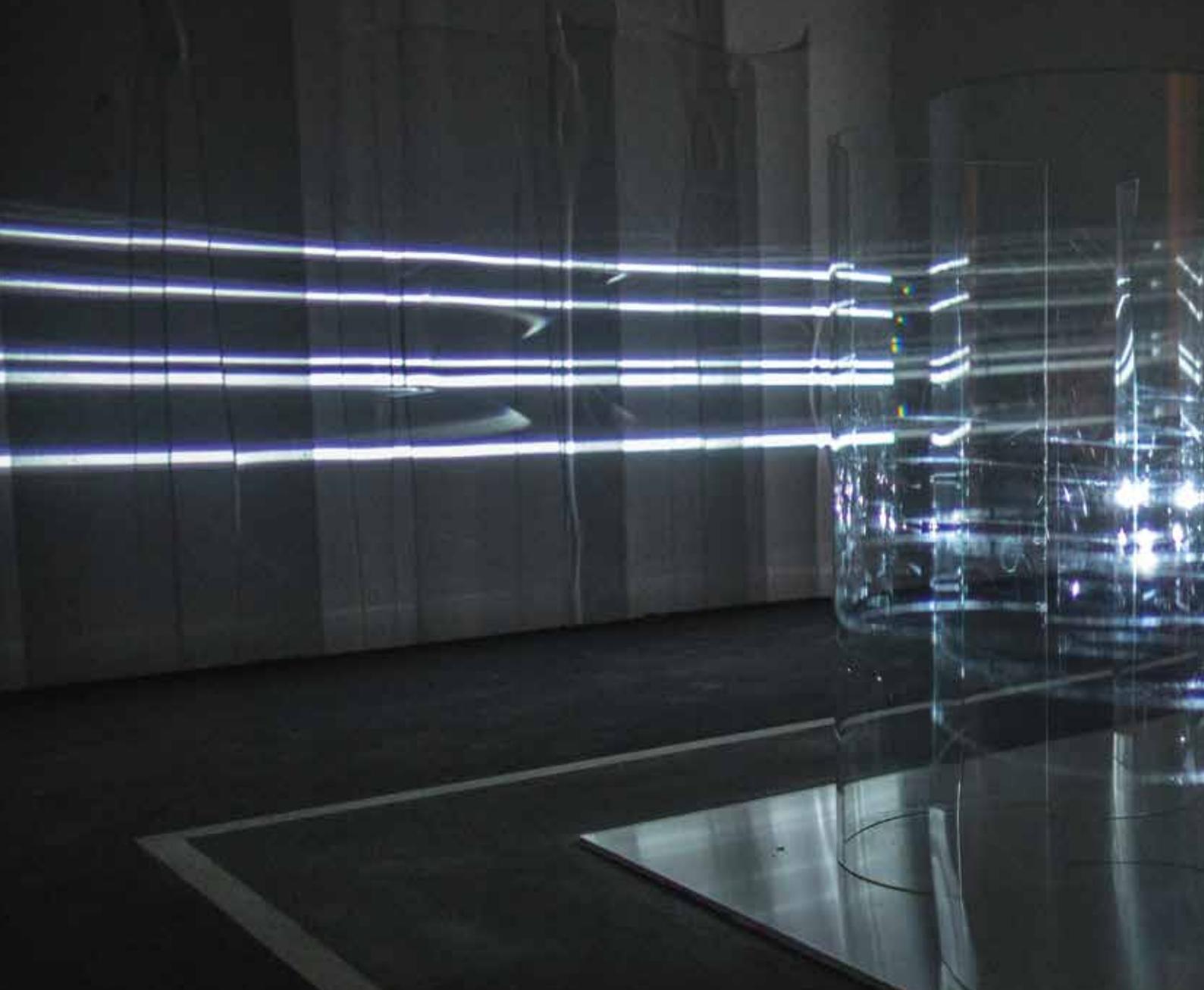
Simbiom – ekonomija simbioze
Symbiome – Economy of Symbiosis, 2017
– biotehnoška instalacija
biotechnological installation



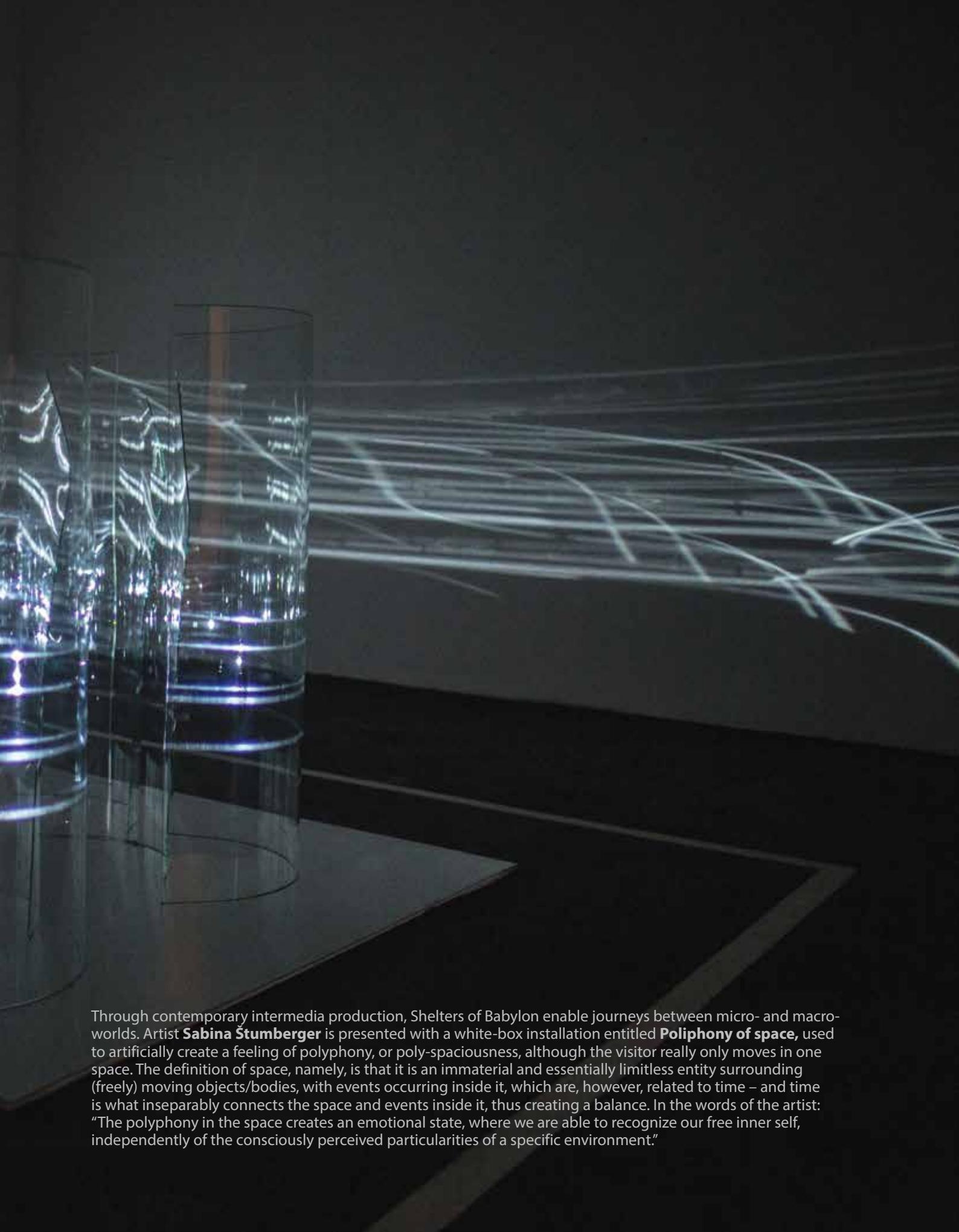
The micro-scale bio art installation by intermedia artist **Saša Spačal**, who works together with **Mirjan Švagelj**, a biomedicine specialist, at the intersection of biotechnology, microbiology and intermedia arts. The installation **Symbiom – Economy of Symbiosis** is a metaphor for a complex assemblage of social relations between species, which are based on symbiosis. In biological processes the species, within different periods, establish different kinds of mutual communication according to common needs. In the micro-scale ecosystem the clover plant and the bacterium co-exist in a symbiotic relationship, which is beneficial to both, because it enables favorable conditions and thereby the survival of the two entities, which in turn enables the development of even greater and wider ecologic connections. Economy of Symbiosis functions as a biological feedback loop, inside which the two species ensure their survival: this is symbolic in terms of successful evolutionary processes of humankind, namely, that there is no fight among the different races, but rather mutuality, cooperation, and negotiation.

Polifonija prostora Polyphony of Space, 2017

– intermedejska instalacija intermedia installation



Zavetja Babilona skozi sodobno intermedejsko produkcijo omogočajo potovanja od makro do mikro svetov. Umetnica **Sabina Štumberger** se predstavlja z white-box instalacijo, naslovljeno **Polifonija prostora**, s katero umetno proizvaja občutek večglasja oziroma večprostorskosti, čeprav se obiskovalec giblje le v enem. Pojem prostora je po definiciji namreč brezsnovna in načeloma neomejena entiteta, ki zajema (prosto) gibajoča se telesa in v katerem so pojavljajo dogodki, ki pa so vezani na čas, ki prostor in dogodke v njem neločljivo povezuje in spravlja v ravnovesje. Instalacija replicira vesolje, v katerem se vsi dogodki ritmično in melodično razvijajo in povezujejo. Bistveni del kulturne kompleksnosti je prav potencial trenutnega globalnega prostora. Kot pravi umetnica: »Polifonija v prostoru ustvari emocionalno stanje, kjer lahko prepoznamo svoboden notranji jaz, neodvisen od zavedno prepoznavnih posebnosti določenega okolja.«



Through contemporary intermedia production, Shelters of Babylon enable journeys between micro- and macro-worlds. Artist **Sabina Štumberger** is presented with a white-box installation entitled **Poliphony of space**, used to artificially create a feeling of polyphony, or poly-spaciousness, although the visitor really only moves in one space. The definition of space, namely, is that it is an immaterial and essentially limitless entity surrounding (freely) moving objects/bodies, with events occurring inside it, which are, however, related to time – and time is what inseparably connects the space and events inside it, thus creating a balance. In the words of the artist: "The polyphony in the space creates an emotional state, where we are able to recognize our free inner self, independently of the consciously perceived particularities of a specific environment."



Agnes Momirska je z video instalacijo v projektu **VALA (Part 2)** uprizorila vlogo ženske, ki ostaja tradicionalno enaka celo v virtualnem svetu, saj obravnava neločljivo povezana nasprotja med zgodovinskimi upodobitvami ženske ter sodobno tehnološko racionalnostjo 'ženske' kot e-asistentke, kot so danes Siri, Cortana ali pri nas Vida (virtualna davčna asistentka) ter interaktivna asistentka Zavoda za zdravstvo. Vala tako ni oseba, ampak bolj zavest ter konglomerat glasov, utelešenih v štirih ženskih likih, od katerih vsak predstavlja eno od njenih glasovnih identitet, ter parafrazira simplificirano uporabo 'zgolj' ženskosti in jo nadomešča z Valo demoničnega Williama Blakea.

Agnes Momirski (SI)

VALA (Part 2)

– dvokanalna video instalacija
two channel video installation
17 min, stereo

Projekt sta podprla Project supported by:
KID ACE KIBLA, Maribor, Slovenia
Sklad Mondriaan Mondriaan fonds, The Netherlands



Agnes Momirski uses her video installation, part of the project **VALA (Part 2)**, to symbolically perform the role of a woman who stays traditionally the same even in the virtual world, and is concerned with the inseparably related oppositions between historical depictions of women, and the modern-day technological rationality of the 'woman' as a female e-assistant (e.g. Siri, Cortana, or in Slovenia, Vida (a virtual tax assistant), or the interactive assistant of our national health insurance service). Vala, therefore, is not a person; it is a consciousness, a conglomerate of voices embodied in four female characters, of which each represents one of her vocal identities, as it paraphrases the simplified use of 'mere' femininity, and replaces it with one called Vala of the demonic William Blake.



Andrej Koruza, Jan Krmelj, Gašper Torkar and **Nika Erjavec** (**DivinaMimesis**) are the authors of the intermedia installation **Not a trace**, which symbolically explores the relationship between the two extremes of human duality, between thinking and sensing as the relationship between eternity and actuality, through which human identity moves. A human image is projected onto the surface of the water in the fountain, which moves up and down constantly with the help of a motor, thereby constantly "changing" the body's identity and information and thus altering it again and again. The installation is also programmed to delete the image, which is an ingenuous way of presenting the idea that humans are but a medium, through which certain forces, energies, or instincts operate; a medium, which is manifested even in the form of social systems. If the body is always the medium and carrier of identity, then the question asked by the authors is the following: what happens, when the body becomes merely a notion? Is it only a description of what it is supposed to be?

Umetniki **Andrej Koruza, Jan Krmelj, Gašper Torkar** in **Nika Erjavec** (**kolektiv DivinaMimesis**) so avtorji intermedijske instalacije z naslovom **Niti sled**, ki na simbolni ravni raziskuje odnos med dvema skrajnostnima človeške dualnosti, med razumom in čutom kot razmerjem med večnostjo in aktualnostjo, med katerima se giblje človeška identiteta. Podoba človeka je projicirana na gladino vode v vodnjaku, ki se s pomočjo motorja dviga in spušča ter s tem neprestano »spreminja« identiteto telesa ter informacijo o njem, s čimer ga vsakič tudi predvrgači. Instalacija človeško podobo tudi (iz)ibriše, s čimer domiselnost prezentira idejo, da je človeško bitje (le) medij, preko katerega delujejo neke energije, sile ali nagoni, in katerega pojavne oblike so v končni fazi tudi družbeni sistemi. Če je telo venomer medij in nosilec identitete, je vprašanje, ki ga na gledalca naslavljajo avtorji, naslednje: kaj se zgodi, ko telo (p)ostane zgolj še pojem? Le opis tistega, kar naj bi dejansko bilo?



Andrej Koruza, Jan Krmelj, Gašper Torkar, Nika Erjavec (DivinaMimesis) (SI)

Niti sled Not a Trace, 2017
– intermedijski projekt
intermedia project



Aleksandra Farazin (SI)

Dom je ... Home is..., 2017

– interaktivna video instalacija

interactive video installation

Izvedba Production: Irena Pamič, Petja Janžekovič, Aleksandra Farazin



Aleksandra Farazin se z intermedijsko instalacijo **Dom je...** vsebinsko navezuje na temo migracij, odtujenosti, odvzema pojmov domačnosti in osebne identitete. Instalacija je interaktivna, sestavljena iz video projekcije in dodatkom dveh videoov. Na tleh je perzijska preproga, v prostor pa so umeščeni še gibalni senzorji, ki ob sprožanju predvajajo različne zvočne elemente. Gre za realne zvočne posnetke, kot so zvoki ulice, ptic, molitev iz mošeje, zvoki iz drugih stanovanj in soseske, ki jih je Farazinova posnela v času svojega prvega, časovno daljšega bivanja v Turčiji, ko se je spopadala z najrazličnejšimi vrstami izzivov (in problemov) ob poskusih asimilacije v tamkajšnjo družbo in kulturo. Računalniški del instalacije je delo **Irene Pamič**, likovne pedagoginje ter arduino programerke.



Aleksandra Farazin is presented with an intermedia installation **Home is...** The subject of the art work relates to the topics of migration, alienation, and deprivation of the notions of familiarity and personal identity. The installation is an interactive work consisting of a video projection and two additional videos. A Persian carpet is stretched out on the floor, the space is equipped with motion sensors that play various sound elements when triggered. The audio footage is real and includes recordings from streets, bird singing, prayers from a mosque, and sounds from other apartments and the neighborhood, which the artist recorded during her first lengthier stay in Turkey, as she was confronted with various challenges (and problems) while trying to assimilate into their society and culture. The computer-assisted part of the installation was created by **Irena Pamić**, an art teacher and Arduino programmer.

Jumpers (Skakalci), 2010

– kinetična video instalacija kinetic video installation
57 x 57 x 163 cm



»Umetnika si moramo zamišljati srečnega,« bi lahko parafrazirali Alberta Camusa. Camus sicer govori o Sizifu, pa vseeno o vsakomur – tudi o umetniku. Ta usoda mu priпадa, če mu je bila dodeljena ali je izbrana. Družbena vloga umetnika je vprašanje, ki ga skoraj brez izjeme umetnik sam posredno ali neposredno nagovarja v svojem delu.

Na pregledni razstavi 15 let skupnega ustvarjanja **Nike Oblak in Primoža Novaka** že osmič obljudljata nekaj povsem drugačnega – in to kar v dveh delih. V razstavišču UGM Studio Umetnostne galerije Maribor so predstavljena dela, osnovana na besednih igrah, vizualnih gagih, dokumentacije performansov in hommagij umetnikom in filmom. V Kiblinem razstavišču KiBela pa je mogoče videti kompleksne kinetične objekte, ki presegajo okvirje tehničnih zamejitev in premikajo meje resničnosti.

"One must imagine the artist happy" we could paraphrase Albert Camus. Camus was, of course, referring to Sisyphus, but also to any one of us – even to "the artist". His fate belongs to him, whether it was bestowed upon him, or chosen by himself. The social role of the artist is an issue almost invariably addressed by any artist through their work, directly or indirectly.

With a retrospective of their 15 years of working together, **Nika Oblak and Primož Novak** are promising to us something completely different for the eighth time – and this time, even in two parts. UGM Studio exhibit works based on wordplay, visual gags, performance documentation, and hommages to artists and films, while KiBela Gallery at the MMC KIBLA display complex kinetic objects that transgress the boundaries of technological constraints and push the limits of reality.

Sisyphus Actions (Sizifova dejanja), 2011

– kinetična video instalacija
kinetic video installation
67 x 58 x 162 cm



Endless Column (Neskončni stolp), 2017

– kinetična video instalacija
kinetic video installation
242 x 47 x 50 cm

D'Sun (SI)

DJDiRoom

– DJ performans z dializnim aparatom, na festivalu Kiblix 2017

DJ performance on Dialysis at Kiblix 2017

2,5 x 2,5 x 2,1 m leseno ogrodje, plastični ovoj, bolniška postelja, DJ set s kasetofonom, zvočniki, naslanjač, 2 leseni omarici z zdravili, prazna embalaža zdravila Baxter, časopis Večer, kasete

2,5 x 2,5 x 2,1 m, plastic wrapping, hospital bed, DJ set with tape recorder, speakers, armchair, 2 wooden cabinets full of prescription drugs, empty Baxter boxes, Večer newspaper, cassettes

Umetnik Artist: Damir Pečnik a.k.a. D'Sun

Diagnoza: akutna odpoved ledvic Diagnosis: Acute Renal Failure

Trajanje zdravljenja: 9 ur Treatment duration: 9 hours

Produkcija Production: Artist&Poor's

Ko-produkcija Co-production: KID ACE KIBLA





Damir Pečnik a.k.a. D'Sun je na otvoritvi izvedel deseturni performans v tako imenovani DJ dializni sobi. Umetnik je predstavljal živo instalacijo, saj je sam kot subjekt odvisen od dializnega aparata. Intermedijski DIA-J performans v DJdiaROOM je tako nadgrajen z vdom realnega: z dializnim aparatom, s pomočjo katerega subjekt v performansu ne kreira zvoka, temveč z njegovim delovanjem vzpostavlja vsakič znova pogoje za realno bivanje, ki naj ta zvok sploh omogočijo. DJdiaROOM je performans, ki z direktnim – izrazito kliničnim – pristopom k povezovanju avdia, videa, navidezne resničnosti in realnosti ne le teoretično, temveč z uporabo dializno medijske aparaturne instalacije tudi praktično »do smrti« vzpostavlja sicer eksplorativni stik med tukaj in zdaj.

Damir Pečnik a.k.a. D'Sun performed a ten-hour performance in the so-called DJ dialysis booth, as part of the opening ceremony. In this way, he was a living installation himself: as a subject, he depends on the dialysis machine. The intermedia DIA-J performance inside the DJ diaROOM is thus upgraded with an intrusion of the real: a dialysis machine, which the performer uses not to generate sound, but to establish each time the conditions that enable him to physically exist in the first place, and thus to create sound. DJ diaROOM is a performance using a straightforward and clearly clinical approach, joining audio, video, and virtual reality not just theoretically, but – by using the dialysis/media/apparatus installation – even “terminally”, to establish the over-exploited approximation between hic and nunc.

Petra Kapš (alias OR poiesis) (SI)

Flux hortus (paradise#1), 2017

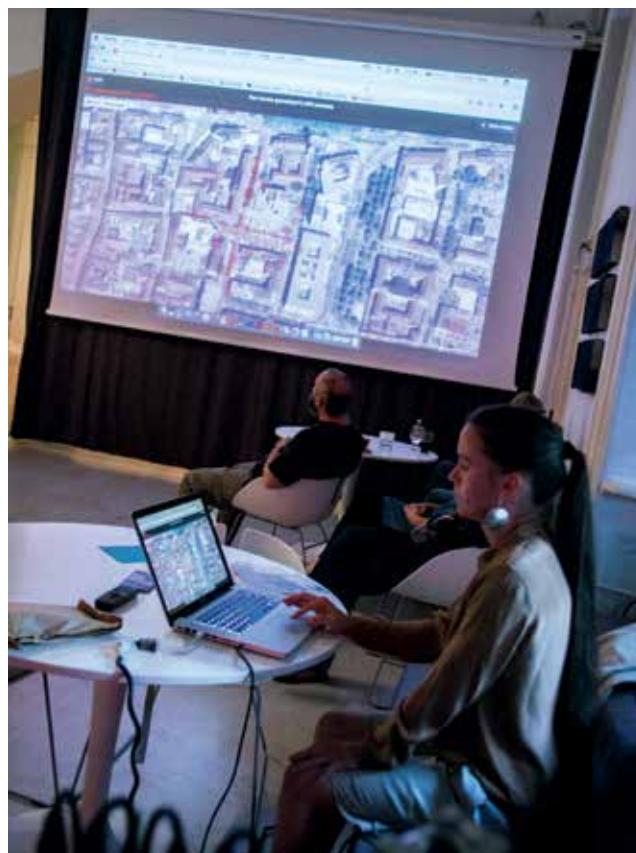
– intermedijksa zvočna instalacija na mestnem trgu; digitalna zvočna/radijska knjiga v prostoru
intermedia sound installation in the city square, digital sound/radio book in space
platforma platform: radio aporee :: miniatures for mobiles

Prizorišče Location: Trg Leona Štuklja, Maribor, Slovenia

1.–16. 9. 2017 in 9.–16. 11. 2017 1–16 September and 9–16 November 2017

Preddogodek festivala KIBLIX 2017, produkcija: KID KIBLA

Pre-event of the KIBLIX 2017 festival. Produced by: ACE KIBLA



Petra Kapš alias OR poiesis je predstavila zvočno-vizualno okolje reke Donave, ki teče skozi središče mesta. Projekt **Flux hortus** (Tok vrtu) predstavlja auralni vodni vrt, brezčasno knjigo v prostoru, knjižnico rek, zasnovano za poslušanje v gibanju. Inspiracijo Kapševa išče v uresničitvi sonopoetične variacije kozmičnega vrtu, ob čemer se sprašuje, kako v resnici zveni Paradiž. Gre za idealizirane oblike eksperimentiranja z življenjskimi okolji s poudarkom na slušni zaznavi vode. In ker vemo, da je človeško telo v veliki večini sestavljeni iz vode, ki postaja vse bolj cenjena naravna dobrina, se simbolna vrednost prenese še na raven bivanja: ali privatizacija vode (pravzaprav vseh naravnih dobrin) posledično ne pomeni pravzaprav celovitega in premišljenega lastninjenja ljudi?

Petra Kapš alias OR poiesis presented the audio-visual environment of the Danube running through the city of Belgrade. The project **Flux hortus** is an aural water garden, a timeless book in space, a library of rivers, designed for listening in motion. It seeks inspiration in the manifestation of a sonopoetic variation on a cosmic garden, and wonders what paradise sounds like. Water gardens are an idealized form of experimenting with living environments, with an emphasis on audio perception of water. And since we know that human bodies are mainly composed of water, which is becoming increasingly appreciated as a natural commodity, the symbolic value of the work is extended to the level of existence: doesn't privatizing water supplies (or all natural resources, for that matter) actually lead to a gradual but deliberate and complete privatization of peoples' lives?

Participatorni skupnostni radio z migranti
Participatory Community Radio with Migrants
– instalacija / installation



Intermedijski umetnik **Simon Macuh** je ustvarjal participatorni skupnostni radio z migranti na frekvenci 90,2 MHz. »Pomembno gonilo moje umetnosti je sluh, ki je najobčutljivejši čut, čeprav živimo danes v zelo nesenzibilni kulturi,« pravi umetnik. Participatorni radio gradi na principu odprte strukture, kot proces v specifičnem prostoru, času in družbenem kontekstu. Različne zgodbe migrantov, strategija uporabe njihovih zgodb in njihovih vsebin so odvisne od idej migrantov in specifičnih okoliščin v določenih migrantskih skupnostih, čeprav so migrantи povsod in tudi radijske postaje najdemo povsod. Participatorni radio izpostavlja še bolj zanimivo vprašanje, namreč na kakšen način so radijske postaje sploh odprte za skupnost in ali je radijski prostor sploh še javni prostor, ki je kot tak torej namenjen vsem, tudi migrantom.

Intermedia artist **Simon Macuh** set up a participatory community radio with migrants on the frequency of 90.2 MHz. "The sense of hearing is an important drive behind my art. Hearing is the most delicate and susceptible out of all human senses, regardless of the fact that we live in a very insensitive culture," says the artist. The idea of a participatory radio is built on the principle of an open structure; as a process within a particular space, time, and social context. The migrants' stories, the strategy of how to use these stories, and also their content, all depend on the ideas expressed by the participants themselves, and on the actual conditions within specific migrant communities, although migrants, as well as radio stations, can be found everywhere. The idea of participatory radio highlights even more interesting questions, namely in what way are radio stations even open to the community, and whether radio space can still be considered a public space at all, and as such, is it truly intended for everyone, including migrants?



Nahum (DE)

Potovanje: za obuditev spomina ... Voyage: A Session for Remembering... Blurb
MMC KIBLA, 23. 11. 2017 23 November 2017

"Naša domišljija leti – mi smo zgolj njena senca na Zemlji."

"Our imagination flies – we are its shadow on the Earth."

(Vladimir Nabokov)



Nemški umetnik **Nahum** je s performansom **Potovanje za obuditev spomina ...** izvedel participativno on-site hipnozo z aktivnim sodelovanjem občinstva. Avtor raziskuje možnosti kreacije umetniškega dela v človekovih mislih, torej z uporabo subjektovih ponotranjenih vzgibov, želja in idej, ki so, če verjamemo Freudu, človeku kot takemu nedostopni, saj se dogajajo na nezavedni ravni. Nahum ta manko premaga z uporabo hipnoze, ki sodelujejočemu posamezniku omogoči, da ga hipnotizer – umetnik pripelje do latentnih misli, potlačenih do točke izginotja, ter mu jih s pomočjo hipnotične avtorefleksije tudi pomaga obelodaniti in prepozнатi.

With his performance **Voyage: A session for remembering...**, German artist **Nahum** performed a participatory on-site hypnosis of the audience. Nahum explores the possibility of creating a work of art inside the human mind, i.e. drawing on a subject's internalized impulses, desires, and ideas, which are, according to Freud, inaccessible to us, because they occur at a subconscious level. Nahum, the artist-hypnotist, overcomes this by using hypnosis, which makes it possible for the participating individual to arrive to his own latent thoughts, which had been repressed to the point of disappearance, and to recognize and express them with the help of hypnotic auto-reflection.

"Prakse vsakdanjika | Kuhanje" Practices of Everyday Life | Cooking
KIBLA PORTAL, 13. 10. 2017 13 October 2017

Navid Navab, umetniški vodja, koncept, kompozicija, real-time zvok, interaktivna scenografija
artistic direction, concept, composition, real-time sound, interactive scenography
Mariusz Ostrowski, performans performance
Ferid Sanaa, real-time odzivni video real-time responsive video



Navid Navab je izvedel 'kulinarični koncert za kuharskega mojstra' z naslovom **Prakse vsakdanjika**. Sinestetični performans, v katerem nastopajo kuharski mojster (performer Mariusz Ostrowski), začarana kuhinjica in sonificirane sestavine, je prvovrstna poslastica (tudi dobesedno) za vse ljubitelje raziskovalnega zvoka in on-site improvizacije. Noži se drgnejo drug ob drugega, čebule vokalizirajo kakofonični a-capella, cvrčeče olje zdrsne v ploho Bartok-pizzicatov, zapeljive arome pa gledalci potopijo v multi-senzorno nadgradnjo vsakdanjih praks (Ferid Sanaa, real-time odzivni video). Navid Navab uporablja geste, ritme in vibracije vsakdanjega življenja kot osnovo živega komponiranja (umetniško vodstvo, koncept, kompozicija, real-time zvok, interaktivna scenografija), rezultat pa so presenetljivi zvoki obogatene akustične poezije in slikarska svetloba, ki začara improvizacijsko gibanje in sprehajanje občinstva.

Navid Navab delivered a "culinary concert for a chef and an enchanted kitchenette", entitled **Practices of everyday life**. The work is a synesthetic performance organized around a chef (Mariusz Ostrowski, performans), an enchanted kitchenette, and sonified ingredients; it is a real treat (even literally so) for lovers of experimental sound and on-site improvisation (Ferid Sanaa, real-time responsive video). Knives rasp against each other, onions vocalize their unfolding mutation into a cacophonic a cappella, sizzling oil slides into a downpour of Bartok-pizzicatos, while seductive aromas immerse the viewer in a multi-sensory augmentation of everyday practices. Navid Navab uses gestures, rhythms and vibrations from the everyday routine as the basis for real-time compositions (artistic direction, concept, composition, real-time sound, interactive scenography), resulting in augmented acoustical poetry and painterly light that enchants improvisational and pedestrian movements.

Projekt „O“ Project "O"

– AV performans AV performance

KIBLA PORTAL, 14. 11. 2017 14 November 2017

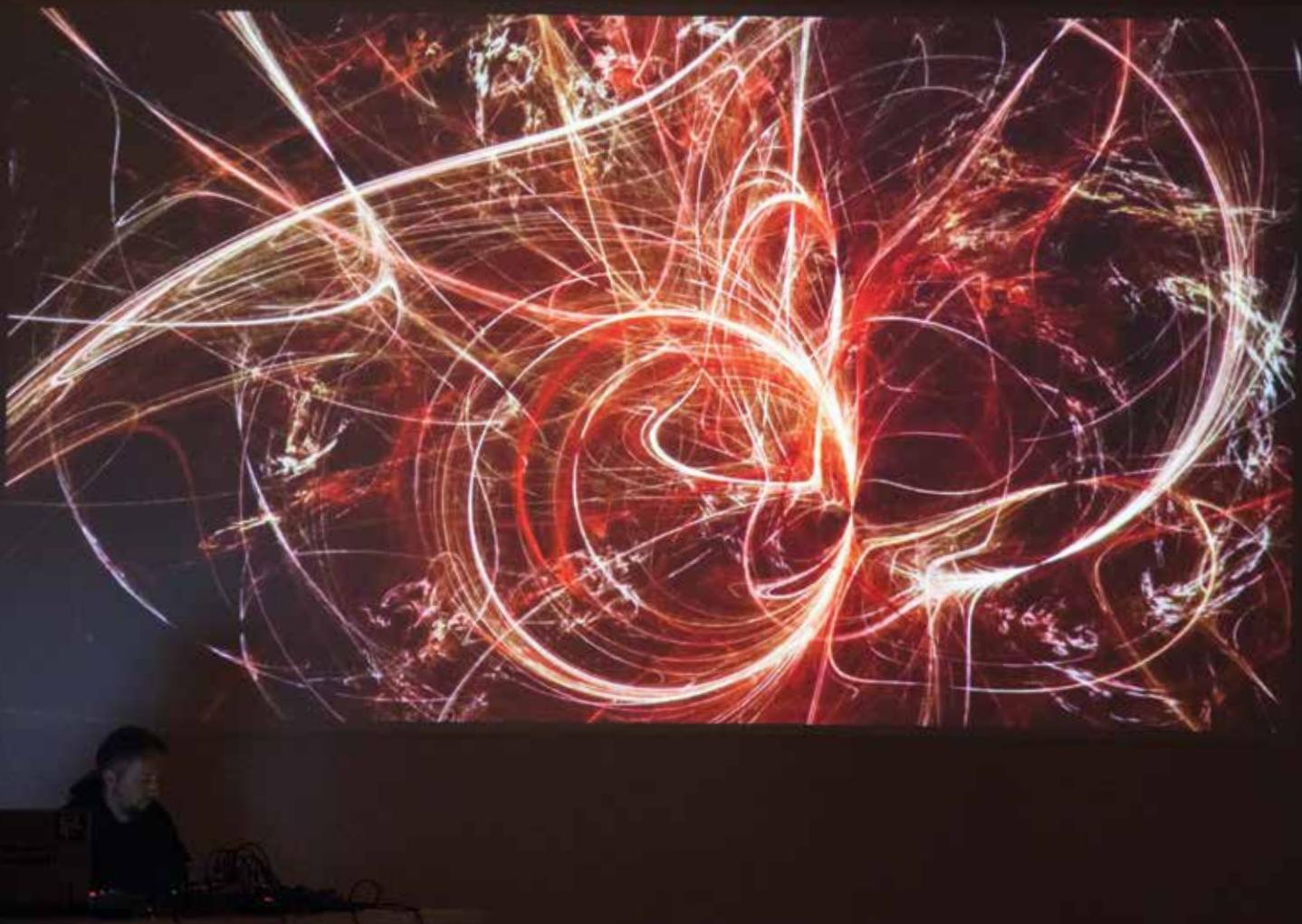


Borut Kržišnik ter **Simon Svetlik** z glasbeno-scenskim projektom na subtilen način z avdio performansom odkrivata človeško živost v tehnoloških napravah in mehanske vzorce v nas samih. Meja med živim in tehnološkim zbledi, premišljenost in mehanska določenost se raztreščita ob nepredvidljivost sedanjega trenutka. V primežu nepredvidljivosti in nenehnega spremenjanja na eni strani in fiksnih konstruktorov na drugi gradimo tisto »nemogočo« izvedbo, ki je ni mogoče izvesti drugje, drugemu in na drugačen način.

Through their music and stage show, **Borut Kržišnik** and **Simon Svetlik** subtly explore elements of human liveness in technological devices, and mechanical patterns in humans. The boundary between the living and the technological is blurred; intention and mechanical precision are shattered against the unpredictability of the present moment. In the grip of incertitude and constant changes on one hand, and fixed constructs on the other, the artists try to build that "impossible" performance, which cannot be performed elsewhere, to a different audience, in a different way.

CMBR

– AV performans AV performance
KIBLA PORTAL, 10. 11. 2017 14 November 2017



Slovenski kolektiv **PureH** skozi avdio-vizualni performans **CMBR** (Cosmic Microwave Background Radiation) s sonifikacijo pretvarja satelitske podatke v ambientalno zvočno mrežo, prepleteno z naključnimi zaporedji kozmoloških parametrov. Rezultat pretvorbe satelitskih podatkov v avdio-valovno obliko odpira prostor za razmislek o časovni dimenziji preteklosti in prihodnosti. PureH je eden prvih slovenskih bendov, ki združuje sodobno elektroniko, različico ambientalne in dub glasbe z akustičnimi rock instrumenti in video projekcijami.

The audio-visual performance by **PureH**, entitled **CMBR** (Cosmic Microwave Background Radiation) used a method of sonification and digital processing of original data received from the Planck satellite, to convert the measurements into an ambient sound mass intertwined with randomized sequences of cosmological parameters. The result of the conversion of the satellite data to an audio waveform opens a space for contemplation about the temporal dimensions of the past and the future. PureH was one of the first Slovene bands to fuse together modern electro, a variety of ambient dub-and-heavy New York illbient music, acoustic rock instruments, and synchronized video projections.

Trevor Brown (AU)

– mikrotonalni performans microtonal performance
KIBLA PORTAL, 10. 11. 2017 10 November 2017



Trevor Brown je skladatelj, glasbenik in zvočni umetnik iz Avstralije. Ž mikrotonalnim performansom s pomočjo flavte, saksofona, klarineta in elektronike gradi na naravnih harmonijah ter odvzemanju in dodajanju osnovnih tonov in pri tem na skoraj nezaznavnem nivoju prehaja med sublimno in kompleksno blagoglasnostjo.

Trevor Brown is an Australian composer, musician, and sound artist. His microtonal performance with flutes, saxophones, clarinets, and electronics builds on natural harmonies and subtracted or interpolated fundamentals, flowing between sublime and challenging sonorities at an almost imperceptible rate.

– performans performance

MMC KIBLA, 22. 11. 2017 22 November 2017



Irena Tomažin je plesalka, performerka in vokalistka. Večplastne dimenziije njene ustvarjalnosti se prepletajo v nanosih konkretnega in abstraktnega glasovnega področja; med besedami in zvoki, med ljudskimi pesmimi in izmišljenim jezikom, med urejeno melodiko in njenim totalnim izničenjem. Irena Tomažin je tudi podiplomska študentka filozofije in redno vodi delavnice za glas v Ljubljani in v tujini.

Irena Tomažin is a dancer, performer, and vocalist. The multiple dimensions of her creativity are intertwined in layers of the concrete and the abstract vocal area; between words and sounds, between folk songs and a made-up language, between orderly melody and its total annihilation. Tomažin is also a post-graduate student of philosophy, and regularly holds voice workshops in Ljubljana and abroad.

Peter Purg (SI)

Quo Vadis?

– performans križanja z udeležbo
participative crucifixion performance
KIBLA PORTAL, 11. 11. 2017 11 November 2017

Umetnik Peter Purg raziskuje (in tudi poučuje) novomedijsko umetnost, včasih kot performer ali medijski umetnik, drugič kot ekspert za akademsko kakovost, žirant ali svetovalec. Performans križanja z naslovom **Quo vadis?** skuša babilonske razmere različnih vektorjev migracij ter kodov komunikacij izraziti v obrnjenih mobilnih medijih. Vsak 'romar' (obiskovalec KIBLIX-a) je tako imel tudi možnost participacije: dodati na splet lasten video z odgovorom na vprašanje, ki je tudi Svetemu Petru povzročilo toliko nevšečnosti. Skrivnost ni v odgovoru, temveč – kar je bistveno – v vprašanju.



Peter Purg explores and teaches new media art, acting as a performer and media artist, as an expert in the area of academic quality, juror, and consultant. In his "crucifixion performance" entitled **Quo vadis?**, the Babylonian condition of different migration vectors and communication codes is reflected through inverted mobile media. Each pilgrim (i.e., KIBLIX festival visitor) had the possibility of participating by uploading their own video with a proposed answer to the question that had caused so much inconvenience already to St. Peter. The secret lies not in the answer, but rather – which is crucial – in the question.



Staš Vrenko (SI)

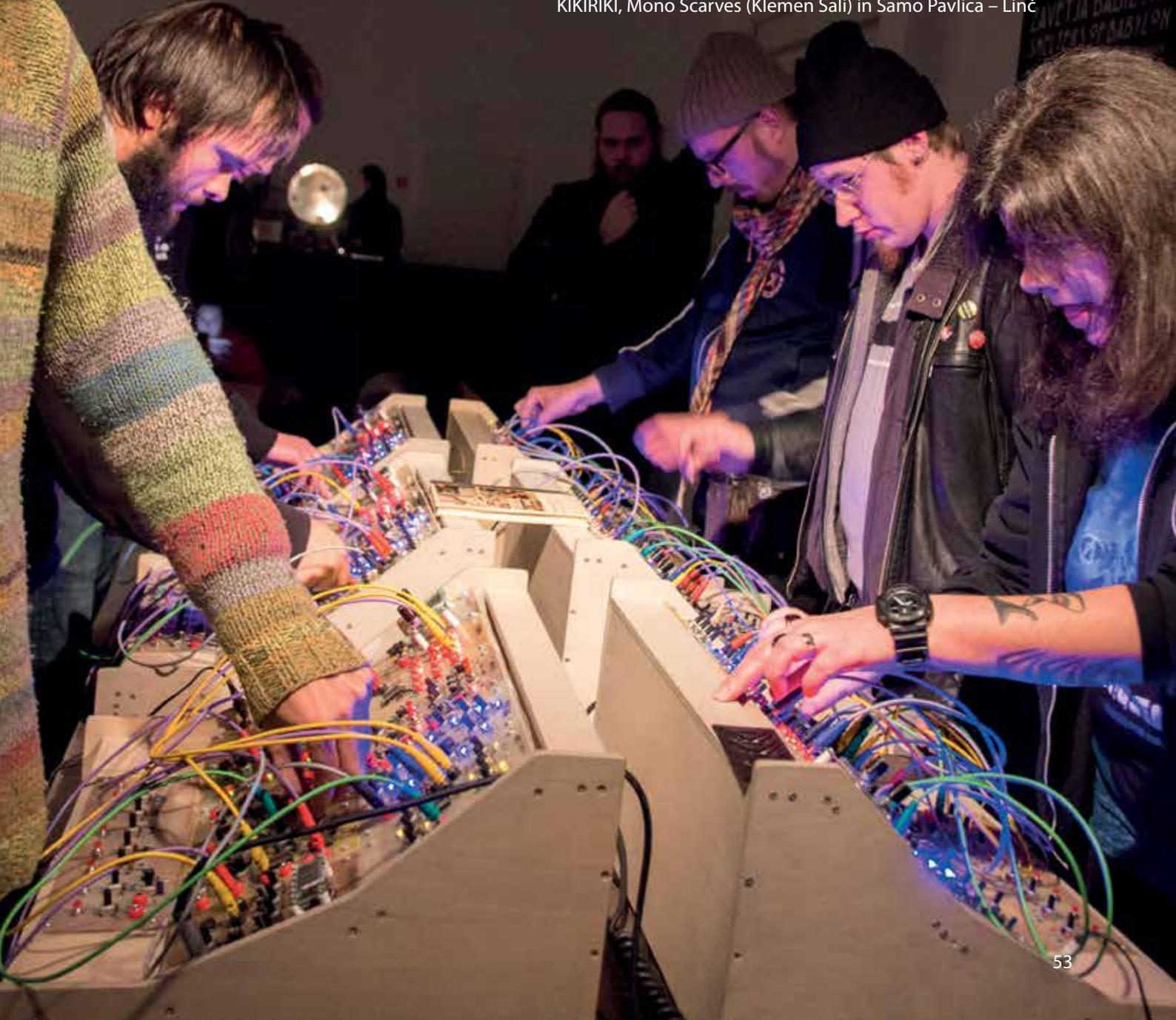
Veznik / Connective

– interaktivna zvočna postavitev in nastop interactive sound installation and performance
KIBLA PORTAL, 16. 11. 2017 16 November 2017

Veznik, delo umetnika Staša Vrenka, je interaktivna zvočna postavitev šestih električnih instrumentov / modularnih sintetizatorjev, namenjenih proizvajanju, procesirjanju in oddajanju zvoka.

Connective, the work of the artist Staš Vrenko, is an interactive sound installation of six electrical instruments / modular synthesizers designed for production, processing and emission of sound.

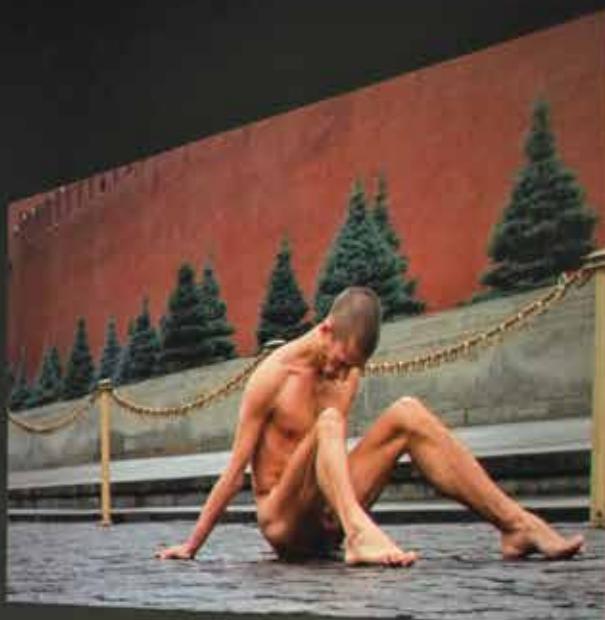
Zvočni nastop 6 domačih eksperimentalnih, noise in elektronskih glasbenikov, ki so na zaključnem večeru festivala proizvajali, procesirali in oddajali zvok na modularne sintetizatorje v sklopu interaktivne postavitve Veznik. Sound performance of 6 domestic experimental, noise and electronic usicians who produced, processed and broadcast sound on modular synthesizers in the interactive sound installation Connective at the final evening of the festival. Nastopajoči Performers: Jaka Berger – Brgs, Blaž Božič – SsmKOSK, Aleš Hieng – Zergon, KIKIRIKI, Mono Scarves (Klemen Šali) in Samo Pavlica – Linč





Ruski politični aktivist, performer **Pjotr Pavlenski**, umetnik, ki se je pred leti odpovedal vsemu imetju, je bil v svoji karieri že večkrat zaprt. V letih 2015 in 2016 je preživel šest mesecev v zaporu, ker je simbolično zažgal vrata Lubjanke, bivšega sedeža KGB v Moskvi. Lani je podobno akcijo, kot svoje umetniške intervencije imenuje Pavlenski, izvedel v Parizu, kjer je zažgal okna ob vhodu v stavbo Banke Francije. Pred tem je v Franciji dobil politični azil. Na razstavi je njegova celotna retrospektiva sedmih odmevnih performansov, s katerimi opozarja na samovoljo avtoritarne Putinove države, na zlorabe človekovih pravic doma in v tujini ter predvsem na pravico umetnosti, da ravna samovoljno, neodvisno in, ker cilj upravičuje sredstvo, tudi anarhistično. Pjotr Pavlenski se svojih akcij loteva celostno, premišljeno in kontrolirano. Že naslovi akcij **Pritrditev, Šiv, Svoboda, Truplo, Segregacija** ali **Grožnja** so dovolj zgoverni. Gre različne umetniške intervencijske eksperimente, ki kažejo tisto kapljo čez rob, ki jo poudarja tudi recimo De Sade ali filozofsko interpretira Kant in o kateri govorí Nietzsche v Filozofiranju s klavdom. Najbolj znana tovrstna akcija je Pritrditev, kjer si je avtor v kamen na

Pyotr Pavlensky (RU)



moskovskem Rdečem trgu z ogromnim žebljem pribil moda, s čimer je repliciral uporniške akcije sibirskih zapornikov, ki so v brezupni odgovor na nečloveške razmere v gulagih namesto drugih poškodovali sebe. Avtorjev namen zato ni dosežen z akcijo samo, temveč je bistveno vezan na njene kasnejše posledice, ki tako ostajajo pomemben del performansa, kar dokazuje tudi obsežno video in foto gradivo.

Šiv Seam

– video 1:15 min

Performans 23. julij 2012 Performance 23 July 2012

Foto Photo: Maksim Zmejev / Максим Змеев

(agencija «Reuters»)

Video: arhiv umetnika Artist's Archive

Truplo Carcass

– video 1:37 min

Performans 3. maj 2013 Performance 3 May 2013

Foto in video: arhiv umetnika Photo and video:

Artist's Archive

Pritrditev Fixation

– video 1:50 min

Performans 10. november 2013

Performance 10 November 2013

Foto / Photo: № 1, 2, 3: Arhiv umetnika Artist's Archive

№ 4, 5: Maksim Zmejev / Максим Змеев (agencija «Reuters»)

Video: arhiv umetnika Artist's Archive

Svoboda Freedom

– video 2:55 min

Performans 23. februar 2014

Performance 23 February 2014

Foto Photo: № 1, 2, 3, 4, 6, 7: arhiv umetnika Artist's Archive

№ 5: Maksim Zmejev / Максим Змеев (agencija «Reuters»)

№ 8: Stepan Jacko / Степан Яцко

Video: Arhiv umetnika Artist's Archive

Segregacija Segregation

– video 2:08 min

Performans 19. oktober 2014

Performance 19 October 2014

Foto in video: arhiv umetnika

Photo and video: Artist's Archive

Grožnja Threat

– video 0:40 min

Performans 9. november 2015

Performance 9 November 2015

Foto / Photo: Nigina Berojeva

Video: arhiv umetnika Artist's Archive

Banque de France, Place de la Bastille, Paris, France

– video 1:50 min

Performans 16. oktober 2017

Performance 16 October 2017

Foto Photo: Arhiv umetnika Artist's Archive

Video: Sarah Constantin



Russian political activist, performer **Pyotr Pavlensky**, who claims he has no direct ownership over any kinds of properties, has been imprisoned several times during his career. In the period between 2015 and 2016, he spent six months in prison for burning the wooden doors of the notorious Lubyanka, the former KGB headquarters' building in Moscow. Last year he conducted a similar 'action', as Pavlensky refers to his artistic interventions, in Paris, where he set fire to the windows at the entrance to the Bank of France. Before that, he was given political asylum in France. The exhibition covers seven of his high-profile artistic performances, which he carries out in order to warn about the arbitrary enforcement of rules in Putin's authoritarian Russia, about the abuse of human rights in his homeland and abroad, and especially about the right of art to act freely and independently, even in an anarchistic manner (the end justifies the means). Pyotr Pavlensky undertakes his actions with detailed deliberation and full control. The titles of the interventions speak for themselves: **Fixation, Seam, Freedom, Carcass, Segregation, Threat**. They are different kinds of artistic intervention experiments; that "final straw", like it is emphasized by De Sade, or interpreted philosophically by Kant, or addressed by Nietzsche in his work *How to Philosophize with a Hammer*. Probably the most famous of these actions is Fixation, when he nailed his scrotum to the floor of the Red Square, thereby replicating rebellious acts of Siberian prisoners from the Gulag, who had sometimes nailed their scrotums to trees in an act of protest at the inhumane conditions and miserable existence, hurting themselves rather than others. The artist's objective, therefore, is not achieved through the action itself, but is essentially linked to its later repercussions, which thus become an important part of the whole performance, which is supported by extensive video and photo materials.

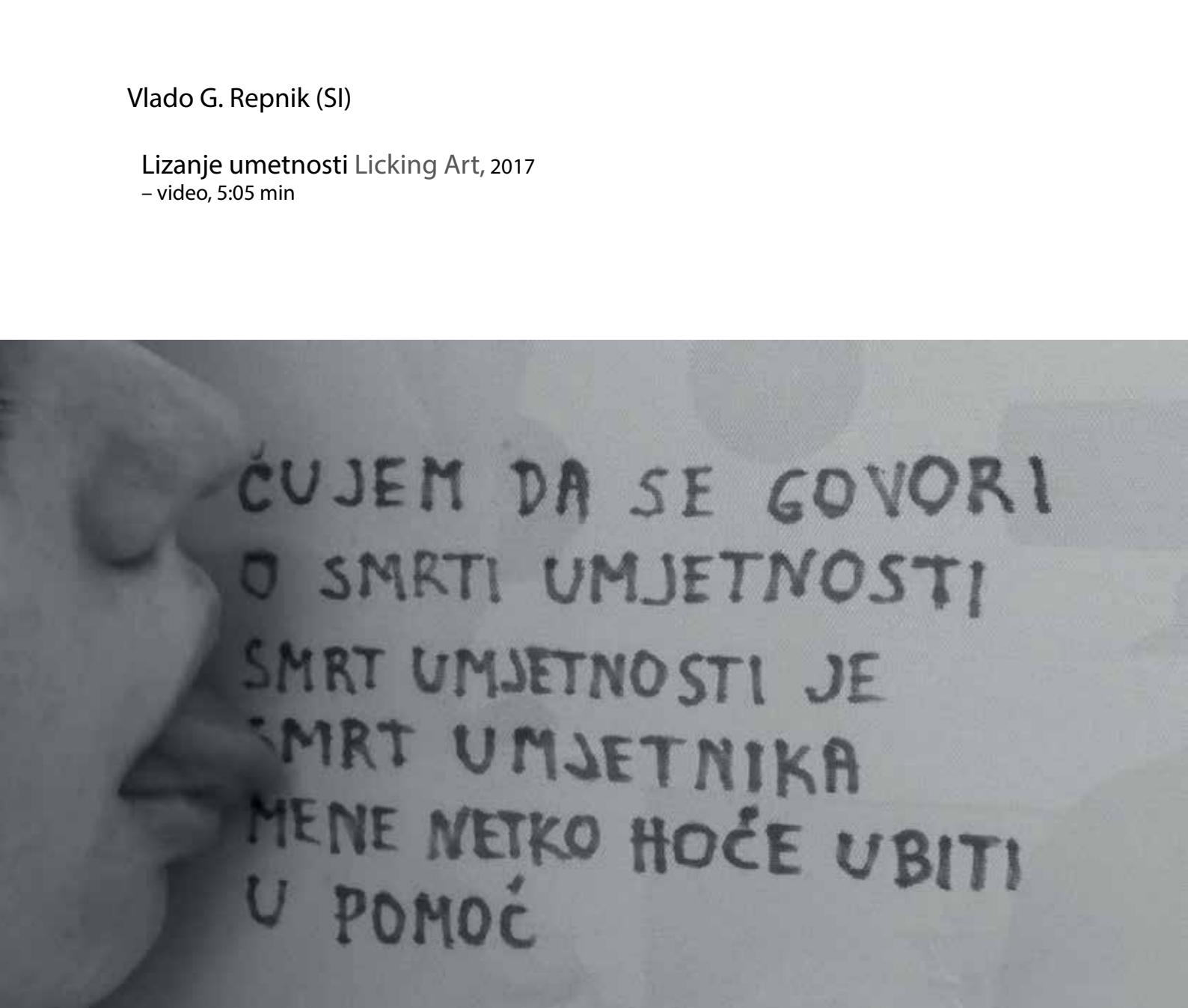
BF

Видео: Sarah Constantin



Vlado G. Repnik (SI)

Lizanje umetnosti Licking Art, 2017
– video, 5:05 min



ČUJEM DA SE GOVORI
O SMRTI UMJETNOSTI
SMRT UMJETNOSTI JE
SMRT UMJETNIKA
MENE NETKO HOĆE UBITI
U POMOĆ

Akademski slikar, gledališki in radijski režiser ter magister umetnosti **Vlado G. Repnik a.k.a. BabaLan** ustvarja na področju performansa, novih medijev, videa, uprizoritvenih in vizualnih umetnosti. V petminutnem video performansu **Lizanje umetnosti** spremljamo žensko, ki dobesedno liže umetnine na razstavi. Vdor realnosti v udobno simbiotično zaprtost galerijskega prostora je zelo direkten, celo straten, in s tem v resnici docela človeški. Gre za simboličnost jezika kot čutila, ki je tako osnovno sredstvo sporazumevanja kot tudi mišičast organ v ustni votlini, izredne gibljivosti, služi pa celo kot detektor okusov in je nepogrešljiv za pomoč pri žvečenju hrane ter govoru.

Academy-trained painter, theater and radio director with a master's degree in arts, **Vlado G. Repnik a.k.a. BabaLan** creates in the fields of performance, new media, video, performing and visual arts. In his five-minute video performance **Licking art** we see a woman literally licking the works displayed in the art show. The intrusion of reality into the comfortable symbiotic confinement of the gallery space is very straightforward, even passionate, and thereby truly and entirely human. The work draws on the symbolic value of the tongue as a sense organ, referring to both the tongue (language) as a basic communication means, and the physical, muscular, highly flexible organ in the oral cavity, which serves as a detector of taste and is indispensable as a tool for chewing food and producing speech.

Sigalit Landau (IL)

Barbed Hula, 2000
– video, 1:46 min



Sigalit Landau je izraelska umetnica, delujoča na področjih kiparstva, videa in instalacije. Video **Barbed Hula** (iz leta 2000) prikazuje umetničino golo telo, brez obrazu, ki okrog pasu vrti hula-hop obroč iz bodeče žice, ki z vsakim premikom poškoduje njeno kožo. V tej vizualni izkušnji se hipnotična lepota meša s pričakovanim občutkom neznosne bolečine. Osrednja umetniška forma dela je krožna ponovitev ali ciklično gibanje, ki temelji na nenehnem premikanju in projekcijskem ciklu (zanki), ki se, kakor zgodovina človeštva, vekomaj ponavlja.

Sigalit Landau is an Israeli sculptor, video and installation artist. Her video work **Barbed Hula** (2000) shows a nude female body (the artist's own), her face hidden, rolling a hula hoop made of barbed wire around her belly, which injures the skin with every move. The visual experience combines hypnotic beauty with a sense of excruciating pain. Formally the work is structured around cyclical motion, based on constant movement and a projection cycle (loop), which is repeated eternally, much like human history.

Ema Kugler (SI)

Odmivi časa Echoes of Time
2013
– film, 92 min

scenarij in režija

written and directed by: Ema Kugler
glavni vlogi leading actors:
Nataša Matjašec-Rošker, Marko Mandić
stranske vloge / supporting actors:
Primož Bezjak, Blaž Šef, Sebastjan
Starč, Ivan Peternelj, Ivan Rupnik,
Gregor Luštek, Rosana Hribar, Demeter
Bitenc, Mojca Kumerdej, Marko
Mlačnik, Damjana Černe, Ivo Barišič,
Žiga Saksida, Drago Grabnar, Matjaž
Ocvirk-Gadafi, Janez Habič-Johny,
Stane Kralj, Barbara Krajnc, Nejc Kugler

»Če bi bila popolna – bi samo bila.
Če bi bila velika in močna, bi živila
v prostrani marmornati pokrajini,
bi klesala kipe. Če bi imela na voljo
vse kemikalije in vso tehnologijo,
bi eksperimentirala do nezavesti.
Ker pa živim v ozkem svetu in zgolj
po naključju uporabljam video
tehnologijo, to maksimalno izkoriščam.
To elektronsko orodje mi pomaga
oblikovati 'podobe' sveta po svoji
podobi – moj svet, moja realnost, ki
je popolnoma drugačna od drugih.
Za vstop vanjo pa je potrebno zgolj
pritisniti na PLAY.«

"If I would be perfect – I would only be.
If I were big and strong, I would live
in a vast marble landscape, carving
out statues. If I had access to all the
chemicals and technology in the
world, I would experiment like crazy.
But since I live in a narrow world, and
only use video technology by chance,
I want to be able to fully exploit this.
This electronic tool helps me to shape
'images' of the world according to my
own image – my own world, my own
reality, which is completely different
from anyone else's. To enter my reality,
you only need to press PLAY."



Ema Kugler deluje kot režiserka, scenaristka, scenografinja, kostumografinja, montažerka, skratka gre za multidisciplinarno umetnico z edinstvenim in svojevrstnim avtorskim izrazom. Na Zavetjih Babilona se predstavlja z umetniškim filmom, naslovlenim **Odmivi časa**. Umetnico odlukuje samosvoj in značilen vizualni jezik, ki se napaja iz freudovskega nezavednega, referira na metaforiko zgodovine in raziskuje karakteristike človeškega duha, ob čemer sledi najvišnjim estetskim merilom. Njene gibljive slike so prikaz ritualov vsakdanjega življenja, interpretacija velikih mitoloških zgodb in angažiran komentar družbenih anomalij.



Ema Kugler works as a director, screenwriter, costume and stage set designer, and editor; in short, a true multidisciplinary artist with an extraordinary and highly original artistic expression. Shelters of Babylon features her art film **Echoes of time**. Kugler is well known for her typical and unique visual language, fuelled by the subconscious, referring to the imagery of spiritual history and the human spirit, and guided by the highest of esthetic principles. Her motion pictures are a depiction of the rituals of everyday life, an interpretation of the great myths of human history, and a powerful commentary on the anomalies of present-day society.

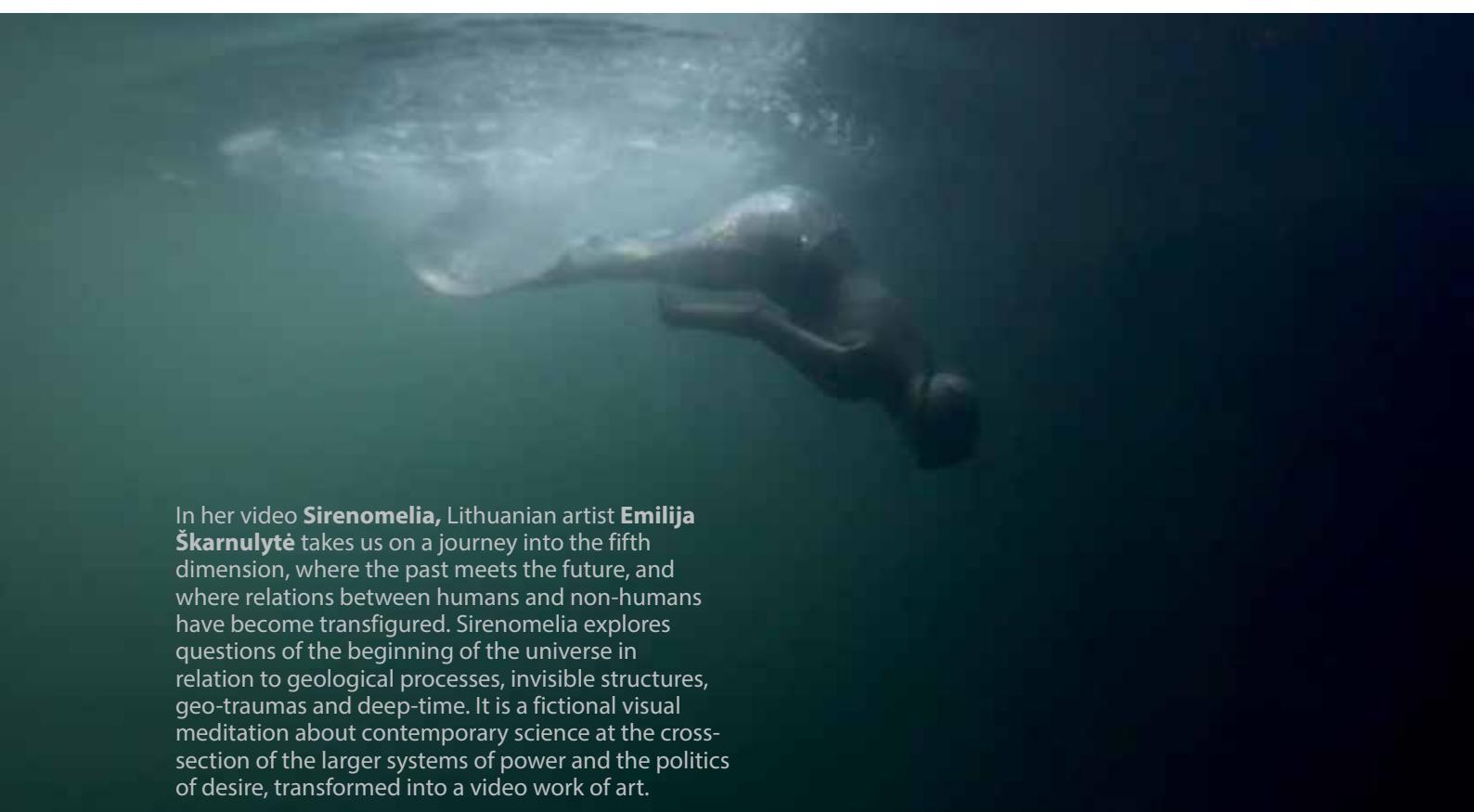
Emilija Škarnulytė (LT)

Sirenomelia, 2017

– video 12:04 min



Emilija Škarnulytė iz Litve nas v videu **Sirenomelia** popelje na potovanje v peto dimenzijo, kjer se stikata preteklost in prihodnost in kjer so odnosi med človekom in ne-človeškimi bitji povsem transformirani. Sirenomelia obravnava vprašanja začetka vesolja v odnosu do geoloških procesov, nevidnih struktur, geo-travm in geološkega časa. Je fiktivna vizualna meditacija o naravi sodobne znanosti na presečišču sistemov moči in politike želja, transformirana v video upodobitev.



In her video **Sirenomelia**, Lithuanian artist **Emilija Škarnulytė** takes us on a journey into the fifth dimension, where the past meets the future, and where relations between humans and non-humans have become transfigured. Sirenomelia explores questions of the beginning of the universe in relation to geological processes, invisible structures, geo-traumas and deep-time. It is a fictional visual meditation about contemporary science at the cross-section of the larger systems of power and the politics of desire, transformed into a video work of art.

Isabelle Arvers (FR)

Heroic Makers vs Heroic Land
(Junaški ustvarjalci proti junaški zemlji), 2016
– video maschinima



Z zabavno-izobraževalno video machinimo se predstavlja umetnica **Isabelle Arvers**, ki izdeluje filme, podprte z digitalno tehnologijo, predvsem s tehnologijo videoiger oziroma igralnih pogonov. **Junaški ustvarjalci proti junaški zemlji** (Heroic makers vs. heroic land) je pravzaprav resnična dokumentacija življenja migrantov v francoskem Calaisu, obdelana z digitalnimi orodji in prirejena v format video igre, v kateri so resnični junaki virtualni heroji, ki se borijo za navidezno zemljo.

Another educational and entertaining work is the video machinima by **Isabelle Arvers**, an artist who creates films supported by digital technology, especially video game, or game engine technology. **Heroic makers vs. heroic land** is in fact a real-life documentation of the life of migrants in the French town of Calais, processed using digital tools and adapted to a video game format, where the real heroes are virtual characters fighting for virtual land.

Cabin Porn

2011–2017

– <http://cabinporn.com>

zbirka 12.000 koč, ročno izdelanih s pomočjo najrazličnejših materialov, najdenih v bližni krajev, ki lastnikom teh skritih kotičkov pomenijo nekaj posebnega 12,000 cabins handmade by people using whatever they could find near places that mean something special to them

V razstavo je vključen tudi domiseln spletni projekt popotniških kolib ali »kabin«, naslovljen **Cabin Porn**, avtorjev Zacha Kleina, fotografa Noah Kaline ter dopisnika Wired Magazine Stevena Leckarta, ki nastaja od leta 2010 in trenutno šteje dvanajst tisoč ročno izdelanih manjših bivanjskih zatočišč na nekoliko odročnih ali zapuščenih pokrajinah po svetu.

– knjiga book

Avtorji Authors:

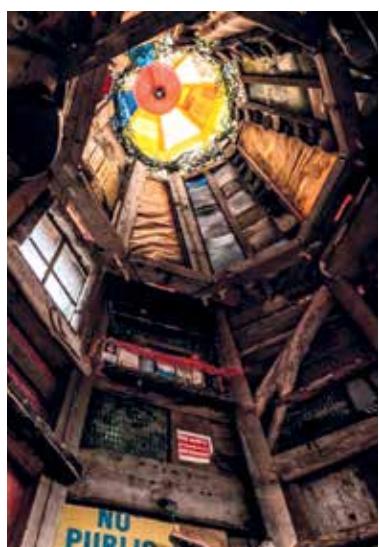
Zach Klein, urednik editor

Steven Leckart, dopisnik

correspondent at Wired Magazine

Noah Kalina, fotograf photographer

The exhibition includes an imaginative web-based project entitled **Cabin Porn** by author Zach Klein, photographer Noah Kalina, and writer Steven Leckart. It is an ongoing project since 2010, focusing on traveler huts, i.e. cabins, and currently counting twelve thousand small-sized hand-made dwelling places found in remote or abandoned landscapes across the world.



Branislav Nikolić (RS)

Sekundarna arhitektura Secondary Architecture, 2013/2014

– najden les, kovina found wood, metal

360 x 305 x 230 cm

arhitekt architect Boban Mladenović

fotografija photo Milenko Savović



Srbski umetnik **Branislav Nikolić** predstavlja dokumentarni video projekt **Sekundarna arhitektura**. Gre za intervencijska domovanja, narejena iz reciklažnih materialov, ki jih je »arhitekt« Boban Mladenović našel na odpadih in v smeteh v določenem mestu (okolica Beograda). Pri izdelavi delo docela loči od vsakršnih estetskih odločitev in ga prepusti izključno osnovni namembnosti, zato so zatočišča na eni strani videti popolnoma organska, na drugi pa poudarjajo močan socialni ton domovanja, s postavljivijo v galerijski prostor pa dobijo novo dimenzijo.

Serbian artist **Branislav Nikolić** presents a documentary video project, **Secondary architecture**. These intervention dwelling places are made from recycled materials found by "architect" Boban Mladenović in dumping grounds and garbage lots in a specific location (a place close to Belgrade). During the making of the work, the author moved away completely from any kind of esthetical decision, and designed the work only on the basis of its intended use, which is why the "shelter" appears entirely organic on one hand, on the other it underlines the powerful social note of the construction, while the very placement inside the gallery space gives it a whole new dimension.

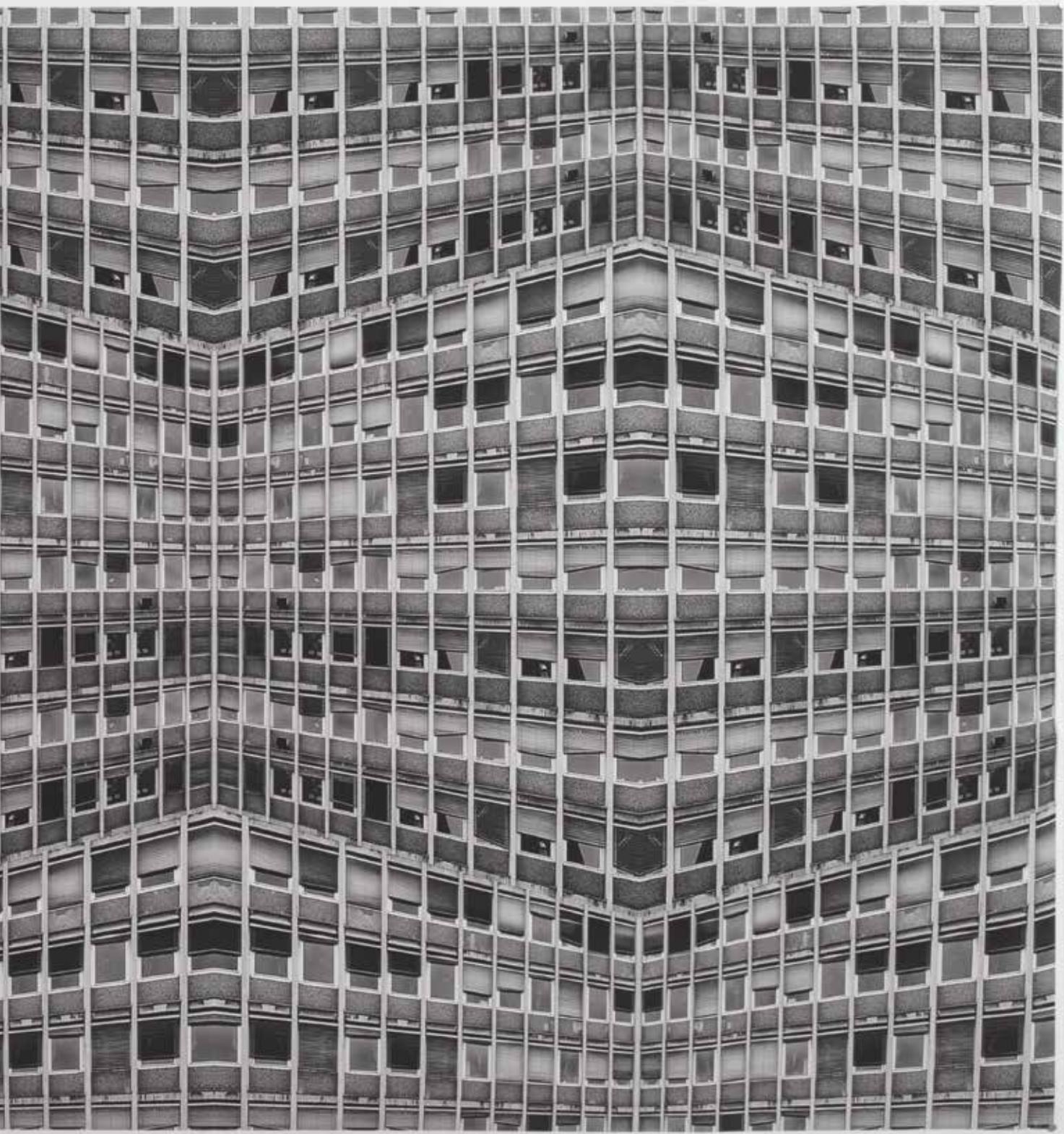
Igor Andjelić (SI)

Perspicere II, 2016
– fotografija / photograph

Igor Andjelić velja za pionirja minimalistične fotografije v Sloveniji. Na razstavi je izbor treh povečanih črno-belih fotografij (**Perspicere I., II., Habana**), ki ovekovečajo arhitekturo množičnih stanovanjskih blokov (kot jih poznamo tudi iz časov socializma). Gre za hladno upodobitev stanovanjskih naselij, še dodatno poudarjeno z uporabo črno-belega medija, ki je skozi Andjeličev objektiv izrazito estetsko dodelana, saj si je umetnik pomagal z redukcijo fotografiske leče, s katero je uporabil konkavni in konveksni pogled na določen multistanovanjski objekt.

Igor Andjelić is among the pioneers of minimalist photography on the Slovene visual arts scene. The exhibition features a selection of three enlarged black-and-white photographs (**Perspicere I., II., Habana**), which immortalize the architecture of apartment block buildings (in this part of the world they are known especially from socialist times). These residential neighborhoods are portrayed as cold, which is further emphasized through the use of the black-and-white medium. The artist's camera brings the esthetic to a perfection using a reduction of the photographic lens and thereby creating a concave and convex view of the building.



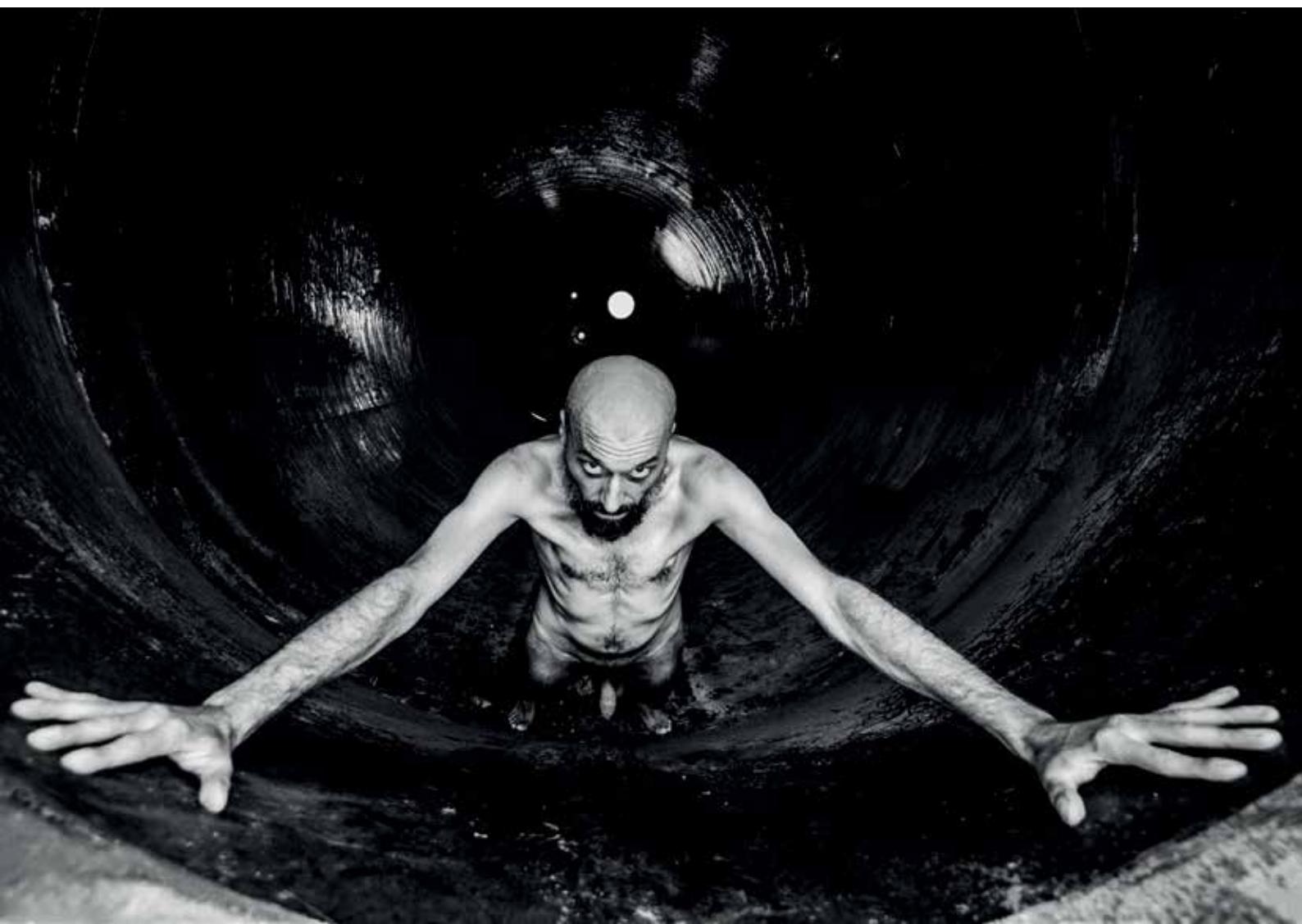


Projekt Tvegaj spremembo se z razstavo Zavetja Babilona ubada z vprašanji bivanja in obstoja. Čas je, da v tem duhu obudimo vprašanja eksistencializma, ki se je dosledno zavzemal ne samo za svobodo posameznika in posameznice ter enakopravnost ljudi in raznih socialnih slojev, ampak tudi za avtonomijo vsakogar in pravico do izražanja. In četudi so časi različni, postaja kontekst identičen: preživetje.

As part of the project Risk Change, the exhibition Shelters of Babylon was conceived to tackle questions related to the notions of being and existence. It is high time for all of us to revive some of the concerns already addressed historically by existentialism, which advocated not only liberty and equality for all people, but also the right to personal autonomy and freedom of expression. The times may have changed, but the context is identical: survival.

Sandra Požun (SI)

Brez naslova Untitled, 2013
– fotografija photograph



Sandra Požun je slovenska fotografinja, ki s svojo estetsko črno-belo fotografijo človeških aktov nagovarja simbiozo človeka z okoljem, ne le naravnim, temveč tudi industrijskim, opustelim ter celo strašljivim. Fotografija moškega v rovu in povečanih proporcev nas sooči z njegovim globokim pogledom, ki postane središčna točka fotografije, saj je prepričljiv, drzen in samozavesten. Njegovo telo postane izključno estetski objekt, erotika je načrtno odstranjena in na njeno mesto stopi razumsko nadzorovani čut. Sandra Požun s svojo govorico golih teles, ki, namesto da bi prepričevala, raje izpričujejo, dosledno združuje fizično in vizualno, presega idealistično metafiziko ter strukturira zgodbe neposredno, tako rekoč pred očmi gledalca.

Sandra Požun uses her highly esthetic black-and-white nudes to address the relationship between man and his environment, not only the natural environment, but also industrial spaces, as well as derelict, abandoned or in some way frightening places. In the large-size photograph of a man inside a trench, we are confronted with the deep look on his face, which becomes the central point of the work: daring, convincing, self-confident. His body becomes an exclusively esthetical object and the erotic charge is intentionally reduced. The visual language of Sandra Požun seeks to express rather than persuade; it transcends any kind of idealist metaphysics and tells a story directly, before the very eyes of the viewer.

Matjaž Tančič (SI)

3DPRK, 2014

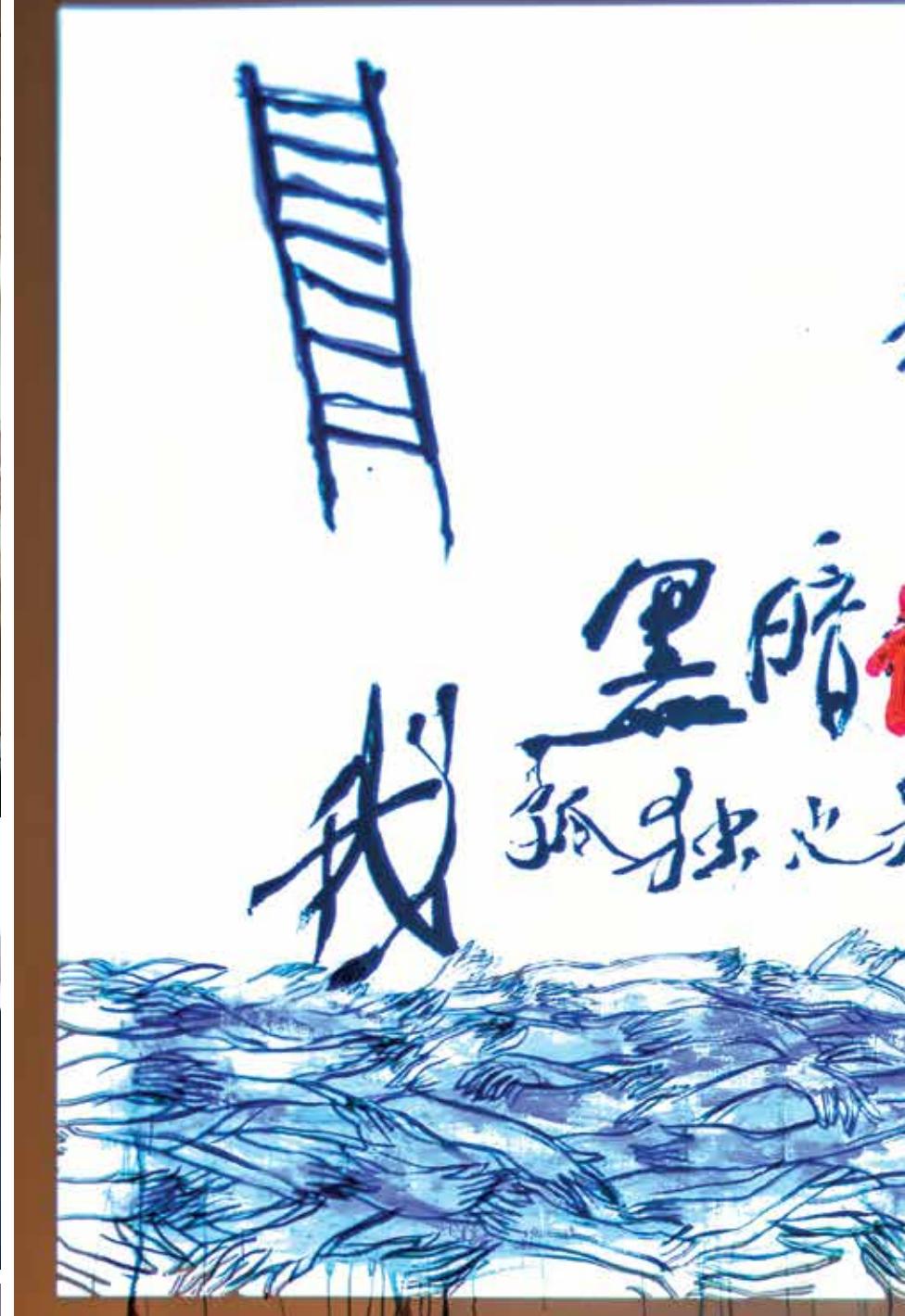
– 3 D fotografije, digitalni pigmentni natis
na arhivski papir
3 D photographs, archival pigment print

Slovenski fotograf **Matjaž Tančič** že nekaj let živi med Ljubljano in Pekingom. Za projekt **3DPRK** (»Fotografije turističnih krajev in promocija turizma«) v Severni Koreji je posnel tridimenzionalne fotografije portretov običajnih (delovnih) ljudi, nastalih med raziskovanjem Pjongjanga. Severna Koreja velja za eno najbolj zaprtih držav na svetu, turisti in novinarji lahko določene kraje obiščejo le pod strogim nadzorom, in tudi Tančič je na dovoljenje čakal osem mesecev. Njegovo potovanje z majhnim kombijem, s katerim je v spremstvu vodnikov prevozil celo državo, je spremljalo troje pomembnih pravil: prepovedano je fotografiranje vojaških oseb, gradbišč ter izrezovanje fotografij voditeljev iz časopisov. Sam pove, da je povsod videl običajne ljudi s čisto običajnimi željami, da mu nihče ni pral možganov in da nihče v Severni Koreji zares ne sovraži Američanov. »Ni jih mogoče soditi po njihovem voditelju; nič drugačni niso od kogarkoli drugega na svetu,« pravi umetnik.

Photographer **Matjaž Tančič** has been living between Ljubljana and Beijing for several years. For his project **3DPRK** ("Photos of tourist spots, promoting tourism") he created three-dimensional portraits of "ordinary" (working) people from Pyongyang. North Korea is considered one of the most closed and secretive countries in the world, tourists and journalists can visit certain places but only under strict supervision; Tančič was no exception and waited eight months for his trip to be approved. Accompanied by guides, his journey across the country in a small van was guided by three important rules: don't photograph army personnel, don't shoot construction sites, and don't crop statues and pictures of the leaders out of newspapers. In his own words, the best part was meeting real people with quite ordinary wishes; no one tried to brainwash him and no one really hates Americans. "You can't judge them by their leader – they are no different to anyone else in the world," says the artist.







Na otvoritvi razstave je kitajska umetnica **Huiqin Wang**, ki živi in dela v Sloveniji, ustvarila instalacijo med izvedenim performansom na otvoritvi. V njenih delih se zrcali vzhodno-zahodna izkušnja, ki jo izraža s pomočjo različnih tehnik in pojavnosti sodobne umetnosti. S performansom, animacijo in glasbo je ustvarila celosten kaligrafski performans, naslovljen **Moja osamljenost je vrt** znanega sirijskega pesnika Adonisa (Ali Ahmad Said Esber), ki gleda na svojo rast z vidika otroka. Gre za prvinska čustva, povezana s prvim stikom zavedanja, ki jih lahko doživí izključno otrok in ki ga ni več mogoče podoživeti. Umetnica je v instalacijo vključila še risbo hčerke Liane Saje Wang, delo pa zaokrožila v kombinaciji z animatorjem Bo Maijem.

Huiqin Wang (SI)

Moja osamljenost je vrt My Loneliness is a Garden, 2017

– performans in instalacija
performance and installation
Bo Mai: animacije animations
Liana Saje Wang: risba sketch



Chinese artist **Huiqin Wang**, who lives and works in Slovenia, created an installation during the opening night performance. Her works reflect the eastern-western experience, which she expresses through the use of a variety of techniques and manifestations of contemporary art. Employing performance, animation, and music, the artist created a comprehensive calligraphic performance entitled **My loneliness is a garden**, named after a poem by the well-known Syrian poet Adonis (Ali Ahmad Said Esber), in which he considers himself from the perspective of childhood. The work is about primal emotions, related to the first contact of awareness, which only a child can experience, and which is impossible to be relived later. The artistic installation also includes a drawing by Wang's daughter Liana Saje Wang, while the opening night performance was rounded up with the help of animator Bo Mai.

Ana Vujović (RS)

Canonatra #1, 2016

– instalacija, tkana preprogna installation, woven kilim

William S Burroughs, A Book of Dreams (Knjiga sanj), 2010

– Braillova pisava, stiropor in kovinski žebeljički Braille alphabet, styrofoam and metal pins



Srbska umetnica **Ana Vujović** v svojih delih raziskuje področje tradicije, ki obravnava enega najpomembnejših vidikov uporabne umetnosti na področju kulturne dediščine. Njene vizualne raziskave opredeljujejo troje kategorij: najprej čvrsti kanoni tradicije, ki narekujejo pravila in natančnost pri izdelavi okrasnih elementov preprog, drugič gre za dragocene osebne čustvene spomine na babico kot 'varuh' tradicije v družini in tretjič še za odnos do bremena ksenofobične regulacije kulturne dediščine s poveličevanjem patriotizma. Raziskuje družbeno interakcijo z digitalnim svetom ter njegov odnos do korenin tradicionalne dediščine. Naslovi instalacij **Canonatra 1, 2 in 3** so umetničine sestavljenke iz besede *kanon* in srbske arhaične besede *natra*, ki se nanaša na tkalski okvir, medtem ko skulptura iz zlate izotermične odeje za migrante z naslovom **Ali se počutiš dovolj varnega?** direktno odgovarja na probleme pospoljevanja in stereotipizacije procesa migracij. Umetnica skozi kombinacijo multidisciplinarnih zvočnih in svetlobnih umetniških instalacij pod drobnogled postavlja tudi marginalizirane dele družbe in na ogled postavlja tudi dve instalaciji, navdihnjeni z Braillovo pisavo.



The works of Serbian artist **Ana Vujović** explore tradition, one of the most important aspects of applied arts in the field of cultural heritage. Her visual research is defined by three categories: firstly, the solid norms of tradition, which dictate the rules and precision in the design and making of carpet ornaments; secondly, precious personal memories of her grandmother as the keeper of traditions in the family; and thirdly, the relationship towards the burden of xenophobic regulation of cultural heritage by means of glorifying patriotism. The artist investigates social interaction with the digital world, and its relation to the roots of traditional heritage. The art works' titles, **Canonatra 1, 2 and 3**, are compounds from the words *canon* and the Serbian archaic expression *natra* referring to a frame loom for weaving; while the sculpture made from the gold-colored isothermal refugee blanket, entitled **Do you feel safe enough?** is a direct response to the issues of generalizing and stereotyping the process of migrations. Through a combination of multidisciplinary sonic and light artistic installations, the artist scrutinizes even the marginalized parts of society, displaying two installations inspired by Braille's writing system.

Like There is No Tomorrow (Kot da ni jutrišnjega dne), 2016
– instalacija, objekt iz blaga installation, textile object



LIKE THERE IS
NO
TOMORROW

V sklop razstave je vključena še ena srbska umetnica, **Ivana Ivković**, ki raziskuje odnose med osebno zgodovino in tranzitorimi spomini ter uporablja širok nabor medijev, s pomočjo katerih ustvarja *site-specific* intervencije. Objekt iz blaga oziroma z LED-diodami osvetljena gledališka zavesa z napisom »Like there is no tomorrow« (**Kot da ni jutrišnjega dne**), obešena na zid galerije, obiskovalca prvinsko vabi, da pokuka onkraj zavese in si ogleda boljši jutri, hkrati pa z očitno interpolacijo z neprebojnim zidom predstavlja tudi nepremagljivo oviro. Zavesa namreč lahko pomeni dvoje: da se je ali že zastrla ali da se bo predstava ravnokar začela. Tisto, kar naj bi se dogajalo 'za zaveso', ostaja neznanka, napisu navkljub ali pa prav zato. Jutri ni nujno niti boljši, niti slabši. Bistvo tega 'jutri' je le, da nujno pride, pa če si ti želimo ali ne.

The exhibition includes another Serbian artist, **Ivana Ivković**, who explores relationships between personal history and transitory memories using a wide array of media to create site-specific interventions. An object made from textile, the LED lighted theater curtain with the sign "**Like there is no tomorrow**", hanging from the gallery wall, is a primal invitation to the visitor to peek behind the curtain and see a better tomorrow, while at the same time its explicit position against the concrete wall stands for an insurmountable obstacle. The curtain can mean two things: it either dropped already, or the show is just about to begin. That, which is supposed to happen 'behind the curtain' remains unknown, in spite of the sign, or precisely because of the sign. Tomorrow is not necessarily better, nor worse. The only point of 'tomorrow' is that it inevitably comes, whether we like it or not.

no title (brez naslova), 2016
– kolaž collage



Slikar **Jure Zrimšek**, je s sliko, na kateri je v renesančnem slogu upodobljen klasični ženski akt s pridihom sodobnosti v obliki 3D očal, naslovljeno **Dark Vision**, opozoril na podjetje, ki je leta 2013 razvilo novo tehnologijo fotografiranja na osnovi ultrazvoka, ki se uporablja za preverjanje kapacitet naftnih ali plinskih vrtin. Z jasno sliko o notranjem delovanju njihovih vodnjakov lahko naftne družbe sprejemajo odločitve, ki zmanjšujejo obratovalne stroške, povečujejo proizvodnjo, izboljšujejo celovitost in zmanjšujejo vplive na okolje. Drugi del Zrimškovega opusa pa predstavljajo družbenokritični računalniški kolaži oziroma fotomontaže, ki jih umetnik ustvarja s pomočjo estetike militarističnih objektov, kot so tanki, bojna letala, orožje. Surovost materiala ga žene k ustvarjanju lepega, saj meni, da estetizacija motiva pomeni bistvo njegovih umetniških del.

Jure Zrimšek's Dark Vision is a renaissance-style female nude with a hint of contemporaneity in the form of a 3D headset; and a reference to a company that in 2013 developed a new technology for making photographs based on ultrasound, which is used for testing the capacity of oil or gas extraction wells. With a clearer image of how such wells function internally, oil companies can make decisions that lower operating costs, increase production, enhance the integrity of the procedures, and reduce the impact on the environment. The second part of Zrimšek's opus are socially critical computer-designed collages, or photomontages that draw on the esthetic of military objects such as tanks, fighter airplanes and weapons in general. The artist believes that the estheticization of the motif is at the core of his art works, and is driven to create beauty out of the rawness of the materials used.

Bojana Križanec (SI)

Veter v mojem srcu Wind in My Heart, 2017
– instalacija in performans installation and performance





Otvoritveni performans **Veter v mojem srcu** slovenske umetnice **Bojane Križanec** se osredotoča na dvajset glinenih človeških src, pobarvanih v barve zastav držav, kjer so v zadnjih letih potekale vojne. Umetnica je v glinena srca različnih »domovin« vstavila eksploziv ter tako simbolično ponazorila trenutek »preboja« s tem, da je z eksplozijo v vsako srce naredila luknjo ter pregovoru dom je tam, kjer je srce, dodala novo, tragično dimenzijo.

Another performance took place at the opening night: **Wind in my heart** by Slovene artist **Bojana Križanec** is structured around twelve clay hearts, human hearts, painted in colors of the flags of countries where wars took place over the recent years. The artist implanted explosive into the clay hearts of the different "homelands", thus symbolically depicting the moment of "breakthrough" by creating a hole in each of the hearts, and adding a new, tragic dimension to the proverb "home is where the heart is".

Universe (Vesolje)

– kolaž collage

fotografija zgradb Buildings Photo by Nour Kelze

Tammam Azzam je sirijski begunski umetnik, ki trenutno živi v manjšem mestu v Nemčiji. že leta 2012 je pred ISIS pobegnil v Dubai, kasneje pa je dobil umetniško štipendijo ter se z družino preselil v Evropo. Umetnik je slikar in grafični oblikovalec, ki je s fantastičnim opusom groteskno-sarkastičnih kolažev na temo begunske krize in bombardiranja njemu domače Sirije že obkrožil svet. Na Zavetjih Babilona Azzam sodeluje z dvema ogromnima oljnima slikama kompozicij ruševin, ki sta naslikani v post-ekspresionističnem slogu. Slike **Brez naslova** (2016) spremlya občutek žalosti, ki kriči izpod ostankov Sirije. Gre za deli iz serije monumentalnih del na platnu, ki sporočajo obseg pustošenja umetnikove domovine skozi ekspresionistične kompozicije uničenih mestnih krajev. Azzam kot kronist beleži slike trenutnega stanja Sirije v skorajda katarzični rekonstrukciji.

Tammam Azzam is a refugee from Syria, who currently lives and works in a small town in Germany. Already in 2012, he fled from ISIS to Dubai, and was later granted an artist scholarship that made it possible for him and his family to move to Europe. Azzam is a painter and graphic designer, whose brilliant oeuvre of grotesquely sarcastic collages addressing the global refugee crisis and especially the bombing of his homeland Syria, has circled the world. The present exhibition showcases two of his oil canvases, large-size compositions depicting ruins, painted in a post-expressionist style. The two works, both **Untitled** (2016), convey a sense of deep sadness screaming from what is left of Syria. The paintings belong to a series of monumental works on canvas that communicate the magnitude of devastation experienced across his native country through expressionist compositions of destroyed cityscapes. Chronicling the current state of his homeland, Azzam's works, painting after painting, delve into a cathartic exercise of reconstruction.



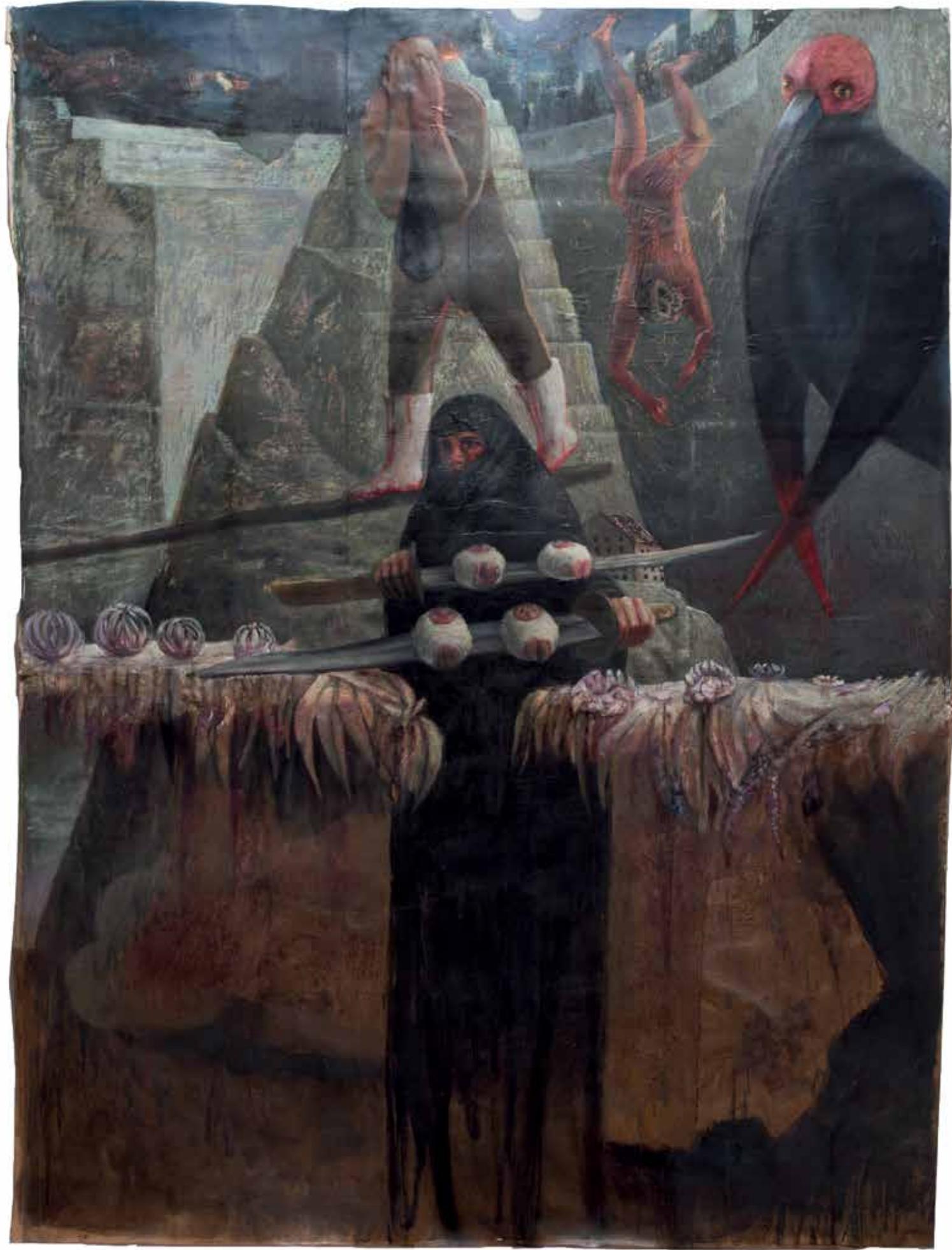
Brez naslova Untitled, 2017

– olje na platno oil on canvas

200 x 150 cm

Prešernov nagrjenec **Marko Jakše** je eden najbolj mističnih slovenskih slikarjev, ki v resnici tudi deluje v osrčju 'babilonskega zavetja', saj živi v absolutni simbiozi z naravo. Njegovo slikarstvo je srhljivo in hkrati groteskno zapeljivo. Na sliki Brez naslova gledamo podobo srhljive ženske v črni burki, ki kakor da je ali bi pravkar hotela z mačetama, ki ju drži v rokah, odsekati glavo. Podrobnejši pogled, ki je bistven za dojemanje Jakšetovih simbolnih sporočil, razkriva, da so na rezilih mačet upodobljeni komaj opazni dojenčki, zaviti v bele plenice. Nad njo žaluje moški, ki si z rokama prekriva obraz, mizansceno pa zaokrožuje pošastna ptica, ki nas opazuje. Okolje je postavljeno v zazidan vodnjak, kjer vidimo nebo in mesto v ozadju, v katerega z glavo navzdol pada tudi Smrt. Simbolika nas napeljuje k predstavi o Dantejevem mestu Dit, mestu mrtvih duš, kjer se začenja šesti krog pekla, ki je postavljeno za zid vodnjaka, ki ga varujejo titani. Grozljiva okamnelost upodobljenega trenutka še dodatno opominja na večnost in neskončnost trajanja kot dveh komponent smrti, kateri ni moč ubežati: kot vidimo pri Danteju in Jakšetu, celo iz pekla ne.

Prešeren Award winner **Marko Jakše** is one of the most intriguing Slovene painters, and a man who truly does operate at the heart of 'Babylon's shelter', living in absolute harmony with nature. His works are eerie and at the same time grotesquely seductive. Untitled is the unearthly image of a woman wearing a black burqa and looking as if she had just, or is just about to, chop off a head with the two machetes that she holds in her hands. A closer look – something that is essential in order to apprehend the symbolism of Jakše's works – reveals that the blades are covered with tiny, barely discernible infant figures wrapped in white diapers. Above the woman, a male figure covers his face with his hands. A sinister bird flies over the rest of the mise-en-scène, as if watching us. The setting is a brick-lined well with the sky and a city in the background, and with Death plunging head-down towards the city. The symbolism evokes the image of Dante's City of Dis, the city of dead souls encompassing the sixth circle of hell and located behind the walls of a well, guarded by Titans. The uncanny effect of this 'moment of petrification' reminds us even more of the eternity and endlessness of death; death, which cannot be escaped, especially not from hell, thus Dante, and also Marko Jakše





Metka Kavčič (SI)

Babilonski vrtovi The Gardens of Babylon, 2017

– instalacija installation
varjena valjana pločevina
welded and rolled metal sheets
4 x 3,5 m

Mariborsko kiparko **Metko Kavčič** je tema razstave navdihnila k stvaritvi lastnih babilonskih vrtov. Iz varjene pločevine je umetnica in-situ ustvarila viseče vrtove, ki jih poznamo iz legende o babilonskem kralju. Ta ni varčeval, ko je za svojo perzijsko kraljico sredi puščave zgradil neverjeten rajskega vrt, da bi pozabila na zelene hribe in doline svoje domovine. Tujina pa seveda ni dom – tega ne spremenijo vsi zeleni vrtovi tega sveta, pa ne morejo niti viseči vrtovi Babilona. Tudi princesi – razen hrepenenja po tistem, kar je zapustila – niso prinesli zadoščenja.

Maribor-based sculptor **Metka Kavčič** was inspired by the theme of the exhibition to create her own Babylon gardens. Using welded sheets of metal, the artist created an in-situ work of art, hanging gardens, as we know them from the myth of the Babylon king Nebuchadnezzar II. The latter spared no expenses when he built an incredible garden of Eden for his Persian queen, so that she would forget about the green valleys and hills of her homeland. A foreign land could never be home, though – and all the green gardens of the world could not change that. The gardens, thus, did not bring serenity to the princess, only a yearning for what she had left behind.

Marjetica Potrč (SI)

Jabolko je zid An Apple Is a Wall, 2017

– 10 risb, tinta na papirju 10 drawings, ink on paper,

37 x 28 cm (z okvirjem with frame)

Z dovoljenjem umetnice in galerije Nordenhake

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm



A HOUSE IS A SHELTER.
A SHELTER PROTECTS.

Kiparka in arhitektka, danes mednarodno priznana umetnica **Marjetica Potrč**, ki živi v Berlinu, razstavlja deset risb, ki minimalizmu navkljub prekipevajo z ironijo in predstavljajo kritični komentar aktualnih bivanjskih razmer sodobne civilizacije. Umetnica nas vodi v premislek o sodobni urbanistični strukturi, o vrednosti namembnosti ter o tem, kaj (in kako) človek upravlja in izrablja svoj bivanjski prostor.



-CASA BARRAGÁN: HORTUS CONCLUSUS-

**BARRAGÁN, A DESCENDANT OF COLONIZERS,
ASKS: "CAN A WALL BE PERFECT?"**

TO CREATE AN EDEN

-AN OPEN ENCLOSURE -

**BARRAGÁN BUILDS A WALL ON TOP OF
HIS HOUSE,**

**AN ATTEMPT TO SEPARATE HIMSELF AND
HIS LOVER FROM THE GREAT OUTSIDE.**

Sculptor and architect **Marjetica Potrč** is an internationally acclaimed artist, living and working in Berlin. Ten of her drawings are exhibited, each of them brimming with irony despite their seeming minimalism; they are a critical commentary on existential concerns in the modern era. The artist leads us to a consideration about the structure of contemporary urbanism, about the significance of functionality and intended use, and about the ways in which people manage and make use of their living spaces.

Lujo Vodopivec (SI)

Kino Cinema, 2017

– mizica, copati, Ljubezenska pesem (Miklavž Komelj), gips
table, slippers, Love Poem (Ljubezenska pesem, by Miklavž Komelj), plaster



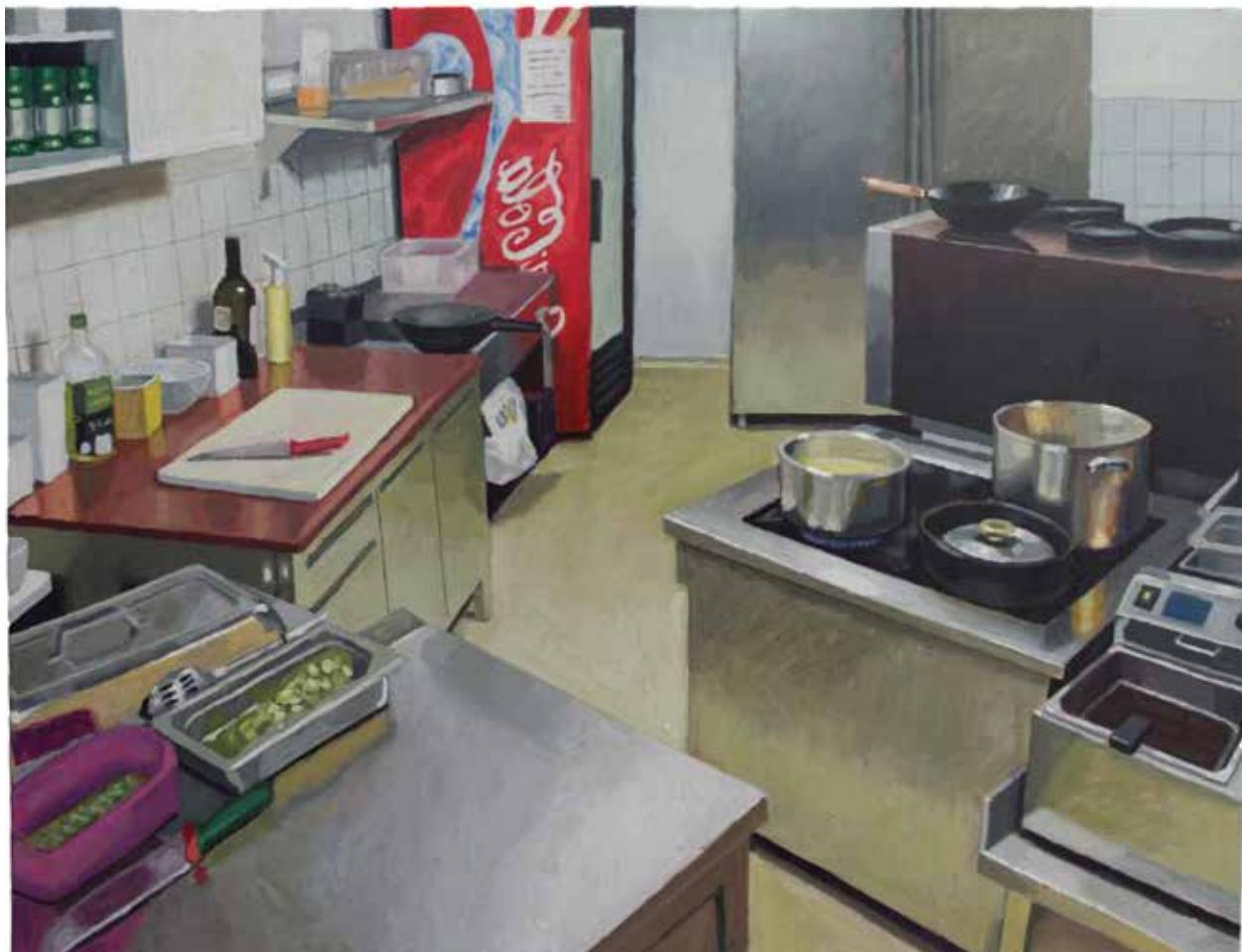
Profesor in kipar **Lujo Vodopivec** je eden najpomembnejših predstavnikov modernega kiparstva na Slovenskem. Skulptura iz mavca, naslovljena **Kino**, predstavlja akterja v koraku z dvema kontradiktornima napisoma: »Rad bi govoril s teboj kot kipar s kiparjem« ter »Rad bi govoril s teboj kot komunist s komunistom«, ki sta vidna vsakič le iz točno določene strani. Za dualizem individuma gre, seveda, ob čemer Vodopivec izpostavlja še dejstvo pomembnosti pozicije, točke, na kateri stojimo in s katere opazujemo, najsibo to svet okoli nas ali nas same. Življenje kot dve plati iste medalje ni razcepljeno le med razum in čustva, temveč je razcepljeno tudi na zavedno in nezavedno, na javno in privatno, na odkrito in skrito. Pozicija pogleda je vse.

Professor and sculptor **Lujo Vodopivec** is one of the most notable representatives of modern sculpting in Slovenia. His sculpture in plaster entitled **Cinema** portrays a man taking a step and two contradictory inscriptions: "I want to talk to you like one sculptor to another", and "I want to talk to you like one communist to another", which are only visible each time from a specific angle. It is about the dualism of the individual, clearly, but Vodopivec also underlines another fact, that of the importance of standpoint, the position from which we consider things, i.e. from which we observe, whether this refers to the world around us, or to ourselves. Life, the two sides of the same coin, does not imply only a division between the mind and the emotions, but also a division between the conscious and the non-conscious, the public and the private, the overt and the covert. It's all in the point of view.

Tohožitje s steklenico Still Life with Bottle, 2016

– akril na platnu acrylic on canvas

70 x 90 cm



K mlajši generaciji slovenskih slikarjev sodi **Gašper Capuder**, ki se predstavlja s serijo akrilnih slik na platnu, naslovljenih **Tohožitja**. Gre za precizne detajle bivanjskih pogojev – interierjev, ki so naslikani v foto realistični maniri. Dom, domače ognjišče ali varno zatočišče v reprezentativni in estetski realizaciji tako postane tohožitje, torej mrtva in negibna narava, natura morta.

A representative of the younger generation of Slovene painters is **Gašper Capuder** and his series of acrylic works on canvas entitled **Still lifes**. The interiors painted in a photo-realistic manner are full of meticulous details. In a representative and estheticized execution, the notion of home, of a fireside or a safe shelter, becomes a still life, dead and motionless nature, *natura morta*.

Narcis Kantardžić (SI)

Brez naslova Untitled, 2016, 2017
– olje na platno oil on canvas, 135 x 115 cm



Sodobni umetnik **Narcis Kantardžić** nas v svojem opusu babilonskih stolpov sicer vizualno namenoma spominja na stopničasto-okrogel stolp severo-renesančnega mojstra, Pietra Brueghla starejšega (okoli 1563), bližnji in natančnejši pogled pa razkriva, da so Kantardžičevi stolpi naslikani v popolnoma sodobni nadrealistični maniri.

An entire opus of Babylonian towers by contemporary artist **Narcis Kantardžić** intentionally reminds us of the cascading staircase round-shape tower by Northern Renaissance master, Pieter Bruegel the Elder (c. 1563), however, a closer and more detailed view reveals that the towers painted by Kantardžić are in fact depicted in an entirely contemporary surrealist manner.

Babilonski stolp The Tower of Babylon

- družabna igra, puzzle 1000 kosov board game Piatnik Puzzle, 1000 interlocking pieces
- virtualni Babilonski stolp iz predstavitve na Google Arts & Culture, detalji na sliki Pietra Bruegla starejšega
Virtual Babylon Tower Google Arts & Culture Project, Pieter Bruegel the Elder's details



De Toren van Babel, Pieter Bruegel starejši, okrog 1568. Iz muzejske zbirke Boijmans Van Beuningen

Pieter Bruegel the Elder circa 1568. From the collection of Museum Boijmans Van Beuningen (NL)
(dimenzijs dimensions: 74,6 x 59,9 cm)

Svetopisemski Babilon (Babel) je (bilo) starodavno mesto v Mezopotamiji ob bregu Evfrata, kjer so, kakor pravi starozavezna Biblija, ljudje pričeli z nepojmljivim – gradnjo stolpa, ki bi jim omogočil neposreden stik z bogom. Pomembnost naloge je premagovala vse ovire; bog je lahko le (verjetno) z grozo opazoval, česa so potencialno zmožni ljudje, če se zedinijo. Ker pa je v ozadju te vsesplošne »sprave« in gonje k »skupnemu dobremu« zgolj človeški napuh, ki pač ne pozna niti mej niti razlik, se bog seveda odloči, da tovrstnih udarniških akcij ne bo podpiral. Še več: v izogib dvomu, kdo je pravi gospodar, bog ljudem »pomeša jezike« ter ustvari okoliščine bodočega nerazumevanja, vzpostavi ključno nezmožnost komunikacije ter prekine skupni komunikacijski kanal, kar pomeni tudi, da stolp ostane nedokončan. Morda najbolj znana upodobitev omenjene biblijske zgodbe babilonskega stolpa je renesančna slika Pietra Brueghla starejšega (okoli 1563), ki je tako prepoznavna, da iz reprodukcije avstrijski Piatnik izdeluje tudi puzzle, ki smo ga prav zato tudi umestili na razstavo.

The biblical Babylon (Babel) was an ancient city in Mesopotamia on the banks of the Euphrates, where, according to the Old Testament, people embarked upon the unconceivable – the building of a tower that would enable them a direct contact with God. The importance of the task surpassed all obstacles; God could only watch (probably) in horror what people were potentially capable of, if they unite. However, since the background of this overall “reconciliation” and pursuit of “the greater good” disclosed nothing but human vanity, which knows no borders or differences, God naturally decided not to support this kind of subversive action. What is more, to avoid any doubts as to who the real master is, God “mixed up” their languages, creating the circumstances for future misunderstanding, establishing a crucial inability to communicate, and interrupting the common communication channel, which means, among other, that the building of the tower remained unfinished. Perhaps the most well-known representation of this biblical story is the Renaissance-style painting by Pieter Bruegel the Elder (c. 1563), which has become so widely known that it inspired the Austrian-based firm Piatnik to create jigsaw puzzles based on a reproduction of this work, which is the reason why they are included in the exhibition.

Migropoly

– družabna igra board game
komplet 28 posestniških kartic, 32 nagradnih in kazenskih kartic, 6 figuric, 12 mini hotelov, 20 mini hiš
28 lot cards, 32 prize & penalty cards, 6 figurines, 12 mini-hotels, 20 mini-houses
Produkcija Production: Artists&Poor's, 2017
Koprodukcija Co-production: KID ACE KIBLA Maribor



Razstava vključuje tudi zabavno-izobraževalni del z namizno igro **Migropoly** avtorja **Petja Janžekoviča**, ki je prirejena po znani igri Monopoly, s to razliko, da igralci namesto zemljišč in nepremičnin kupujejo azile, se potegujejo za službe in pridobivajo državljanstva. Igra se osredotoča na klasični problem migrantov v 21. stoletju, skozi družabno udejstvovanje na realnih primerih razkriva tudi temne plati migracij ter skuša z uporabo formata prepoznavne »kapitalistične« namizne igre, katere primarni cilj je kopiranje bogastva, nastaviti zrcalo hipokriziji moderne družbe.

The art show also includes an education-entertainment section: a board game by **Petja Janžekovič**, **Migropoly**, a remake of the classic game Monopoly, with the difference that instead of buying land and real estate, the players are after asylum statuses, jobs, and citizenship. The game focuses on the classic problem of migrants in the 21st century; through social engagements and realistic examples it also discloses the dark sides of migration, and tries to use the format of a well-known "capitalist" board game, whose primary objective is the accumulation of wealth, to set up a mirror to the hypocrisy of modern-day society.

Uvod v mednarodno razstavo Zavetja Babilona je tudi tokrat predstavljal tradicionalni interdisciplinarni festival KIBLIX 2017, h kateremu poleg razstave umetniških del sodi tudi tako imenovani participativni del, v okviru katerega se odvijajo spremiševalni avdio-vizualni dogodki in performansi, tematsko povezani z osrednjo razstavo, ter izobraževalni program z delavnicami, predavanji, predstavitvami in okroglimi mizami.

The international exhibition Shelters of Babylon opened with the annual interdisciplinary festival KIBLIX 2017, which, apart from an art show, also includes a so-called participatory section with accompanying audio-visual events and a set of performances thematically linked to the central exhibition as well as workshops, lectures, presentations and round tables.

Arduino robotika Arduino Robotics

Mentor: Matjaž Lenhart



V okviru delavnice udeleženci spoznavajo osnove mikrokrmičnika Arduino, možnosti priklopa različnih senzorjev in aktivacijo zvoka, kratek pregled razvojnega okolja Arduino in osnove programiranja in prilagajanja programske kode.

As part of the workshop participants learn about the basics of Arduino IDE to create a variety of effects using microcontrollers, various sensors, sound activation, program codes, etc.

3D tehnologije 3D Technologies

Srednja šola za oblikovanje Maribor Secondary School of Design in Maribor
Mentorja Mentors: Denis Fras, Stevan Čukalac

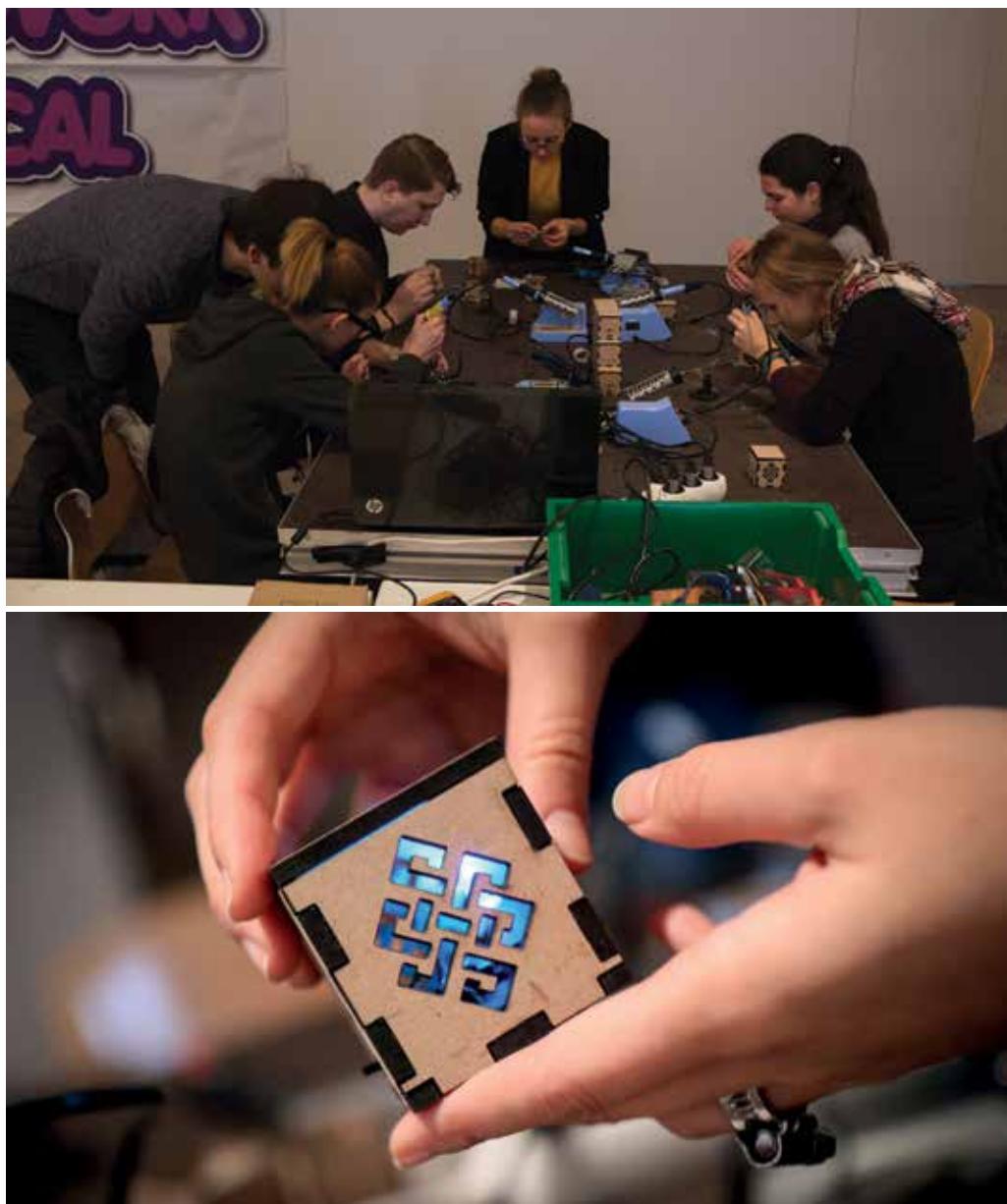


S 3D skenerjem skeniramo obraz, ga vnesemo v program za 3D oblikovanje Maya in ga nato apliciramo na figurico, ki ima lastnost migranta. Modelirano figurico natisnemo s 3D tiskalnikom. Na zemljevidu sveta z označenimi križnimi območji (vojne, socialne razlike, ekonomske razlike ...). Udeleženci delavnice sodelujejo pri označevanju migracijskih tokov, ponazorjenih z figuricami, postavljenimi na zemljevid.

Participants in this workshop use a 3D scanner to scan their faces, process the scans using Maya software, and apply them onto "migrant" figurines. The modeled figurine is printed using a 3D printer. There is a map of the world with crisis areas marked by different colors according to some of historically most problematic issues (war zones, social differences, economic differences, etc.) and participants use their figurines to mark migration flows on the map.

Lux.ed Delavnica Workshop

Delavnica Zavod 404 Youth Technology & Research Center Workshop
Mentorji Mentors: Barbi Seme, Urša Primožič, Jože Bajuk



Svetloba kot fizikalni pojav, kot pogoj za življenje in kot simbol, je predmet obravnavne v delavnici z naslovom Lux.ed. Namen delavnice Lux.ed je povezati simbolno kulturološko uporabo luči in barve z učenjem sodobnih tehnoloških aplikativnih veščin. Svetlobni objekti, ki nastanejo v sklopu delavnice, se povezujejo s pomeni uporabe luči kot dobrodošlice, kot tudi s pomenom barve in individualnega sporočila. RGB LED diode in čipa prikazujejo barvni spekter celotne mavrice. Avtor objekta z Morsejevo abecedo v utripanje zakodira svoje sporočilo svetu, kaj predstavlja naš skupni napredek.

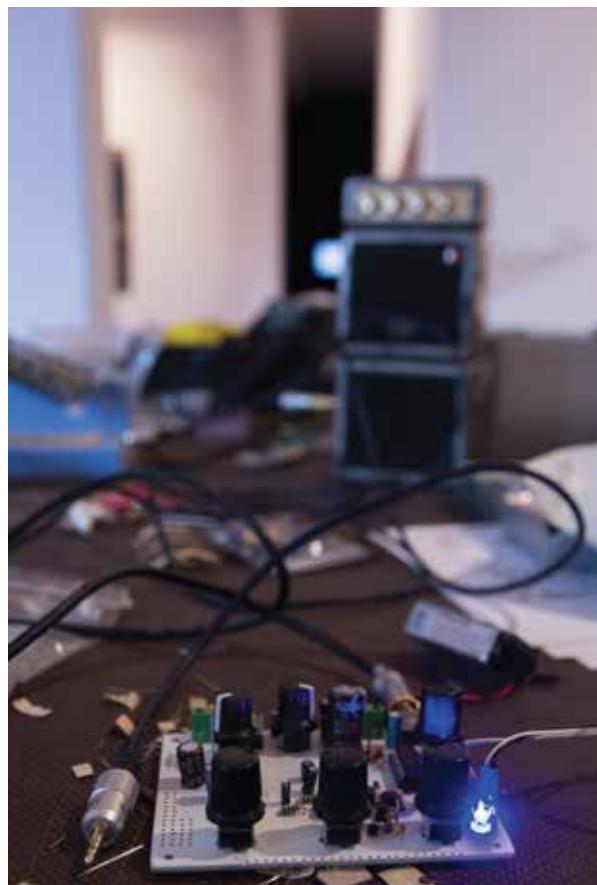
Light as a physical phenomenon, as a condition for life and as a symbol, is the focus of the workshop entitled Lux.ed. The aim of the Lux.ed workshop is to connect the symbolic culturological use of light and color to learning modern-day technological application skills.

Light objects created in the workshop relate to the significance of color and light in our lives. The RGB LED diodes and chips display the complete rainbow color specter. The authors use Morse's code to encode their own message to the world, commenting on the deeper meaning of human progress.

Soda v0.5 Delavnica Workshop

Mentor: Staš Vrenko

Kooprodukcija Co-production: Ljudmila, Laboratorij za znanost in umetnost in Zavod Atol



Delavnico izdelovanja semi-modularnega zvočila Soda je v sklopu Festivala Kiblix vodil Staš Vrenko.

The workshop for the production of semi-modular sound system Soda was part of the Kiblix Festival led by Staš Vrenko.

LEGO robotika LEGO Robotics

Migriranje vode/zemlje/zraka (verižni eksperiment) Migration of water/soil/air (chain experiment)
Mentor: Jure Plikl



Več »blokov« v medsebojni odvisnosti (akcija – reakcija) sestavlja verižni eksperiment potajoče žogice, ki »migrira« iz točke A do točke X preko ovir (voda, zemlja, zrak). Delavnica sodi v zahtevnejši nivo robotike Malih ustvarjalcev s kompletom kock za sestavo robota in pisanjem zahtevnejših programskih algoritmov.

Several constructed building blocks function independently between each other (action – reaction) and set up a chain experiment with a travelling ball, which »migrates« from point A to point X, while overcoming obstacles (water, soil, air). This is an advanced-level workshop where participants use a set of blocks to build a robot, and learn to write complex program algorithms.

Foto in video za množice Photo and Video for Masses

Mentorja Mentors: Franc Vrbančič, David Drofenik

Domen Mlakar, Sašo Ristov, Jan Breznar, Aljaž Simunič, Erik Petek (Dijaki četrtega letnika ŠC Ptuj, ERŠ
Fourth-year students of the Vocational and Technical School of Electrical Engineering, Ptuj)

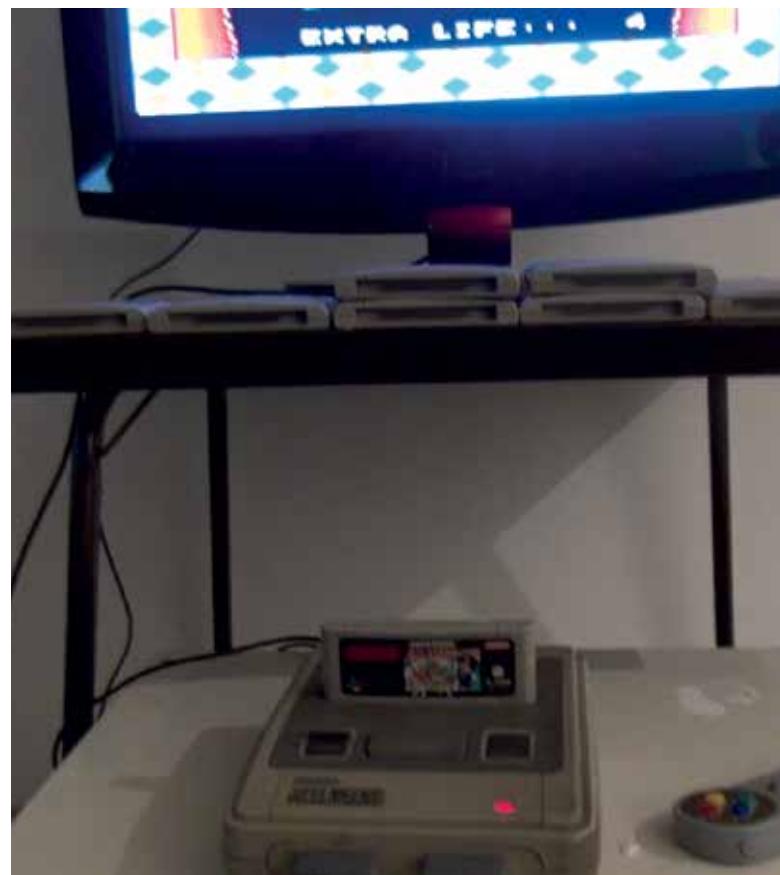


Sodobna tehnologija, telefoni, droni in podobno vsakomur omogoča posneti posnetek ali video in s tem postanemo avtor, snemalec in režiser video materiala. Na delavnici je predstavljeno tudi programiranje in uporaba mini dronov ter možnosti njihove uporabe pri nastanku posnetkov oziroma video posnetkov. Vse se začne z dobro vsebino in nadaljuje s snemanjem, režijo in montažo. Še posebej, če bo film ali fotografija kasneje javno objavljena, četudi zgolj na družabnih omrežjih.

Smart phones, drones and other modern technology devices make it possible for anyone to take a picture or video and thus easily become an author, camera operator, and director of a video product. The workshop provides a chance to discuss approaches to planning and executing a photo/video product, followed by a demonstration of how to program and use mini drones in the creation of a video. Everything starts out with quality contents, and continues through careful recording, directing, and editing, especially if the movie or photograph is going to be published publicly – even if only on social networks.

Igralna Kibla Kibla Gaming Lounge

Mentor: Bojan Danko



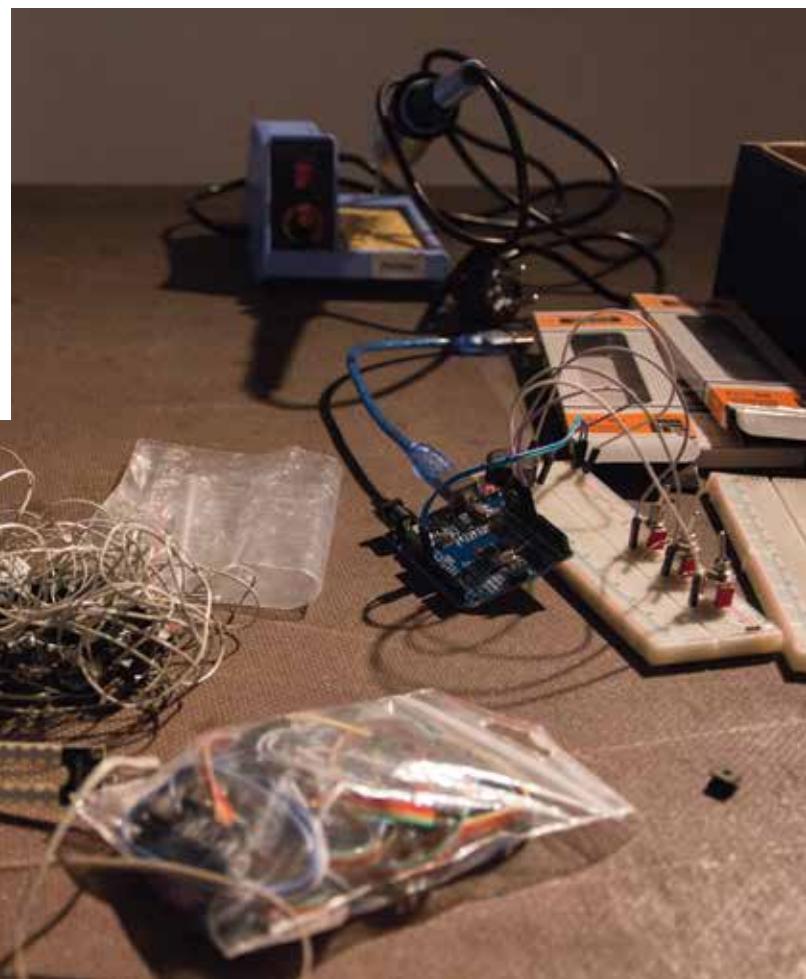
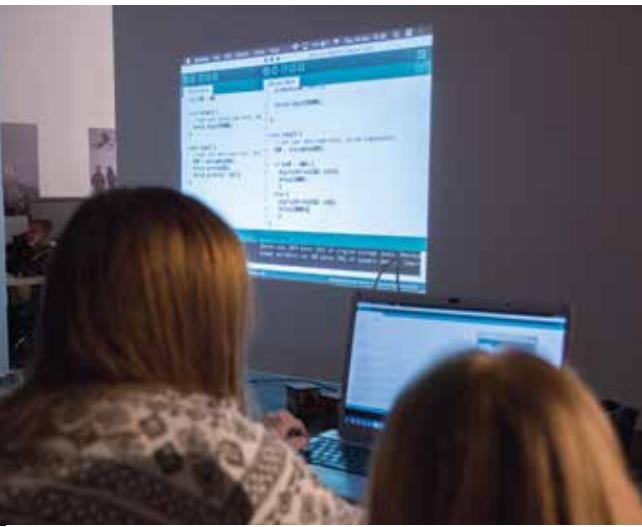
Igralna Kibla na festivalu KIBLIX 2017 je prostor za sprostitev in zabavo, kjer lahko obiskovalci preizkusijo popularne igre in spoznajo manj znane igre neodvisnih razvijalcev in proces izdelovanja videoiger.

Kibla Gaming Lounge at the KIBLIX 2017 festival is a space of relaxation and fun, where visitors are free to test some of the most popular video games currently out there, but also to learn about less known products developed by independent game developers, and the basic processes behind video game creation.

Umetnost in tehnologija: Biokugla Art and Technology: Bioorb

Delavnica KID KIBLA ACE KIBLA Workshop

Mentorica Mentor: Irena Pamič



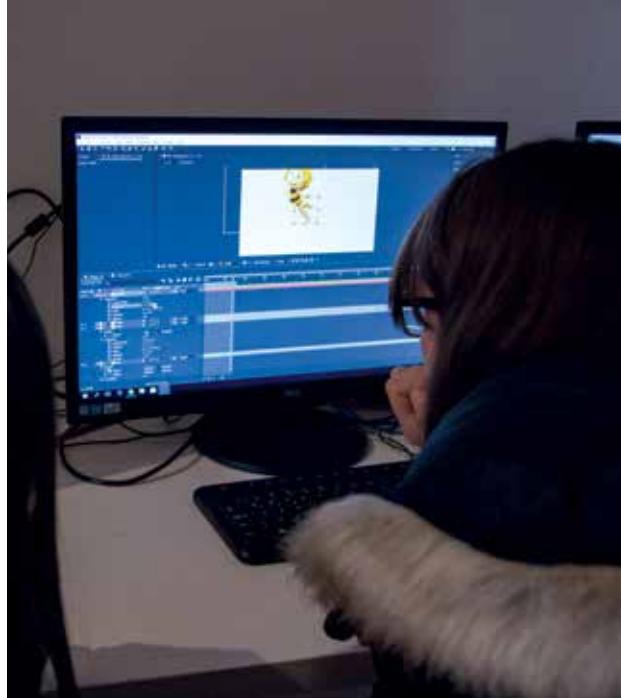
Povezovanje tehnologije in sodobne, intermedejske umetnosti, predstavljeno na delavnici izdelave samoskrbnega rastlinjaka, ki ga udeleženci sami ustvarijo z DIY pristopi in s spoznavanjem intermedejske umetnosti. Združevanje narave in umetnosti in spoznavanje različnih umetnikov in njihovih del vodi k seznanjanju s pristopi, ki jih nekateri umetniki uporabljajo za intermedejske vsebine.

Connecting technology to contemporary forms of art is the focus of this workshop: participants use a variety of DIY principles to produce a self-sustaining greenhouse (the bioorb) while learning about intermedia arts, combining nature and arts, and discovering approaches that artists use to produce intermedia art works.

After Effects Delavnica Workshop

MMC MIKK Murska Sobota

Mentor: Aleš Gibičar



After Effects je program, ki ga uporablja večina profesionalcev, amaterjev in drugih, ki se ukvarjajo z video produkcijami, animacijo, foto obdelavo in programiranjem. Program nudi številne možnosti in pristope k ustvarjanju. Hkrati je prijazen za uporabnika, ki že ima nekaj izkušenj s podobnimi programi, in za tiste, ki se prvič soočajo z učenjem oblikovalskega, montažerskega, animacijskega programa.

After Effects is a program used by the majority of professionals, amateurs, and others dealing with video productions, animation, photo processing and programming. The program offers countless options and approaches to creation. At the same time, it is user-friendly to those who already have some experience with similar programs, as well as to those who are facing for the first time the challenges of learning a designing, editing and animation program.

Skupnostni radio z migranti Participatory Community Radio with Migrants

Mentor: Simon Macuh



Zbiranje zvočnih narativov na temo migracij: prvi vir so naše zgodbe, saj se moramo nenehno gibati. Posnet material je zmontiran v prvem delu delavnice, ki je namenjen spoznavanju. V drugem delu je cilj poiskati sogovornike med migrantmi. Poudarek je na definiraju tega, kaj pomeni biti »migrant«. Pridobljen material je uporabljen na radijski instalaciji med festivalom Kiblix.

Collecting sound narratives on the topic of migrations. The main source are our own stories – migration is movement, and we are all constantly moving. In the first part of the workshop, the materials are recorded and edited, as we get to know each other and the processes involved in our work. The second part is field work: finding actual migrants to help us contribute to the project. We put an emphasis on defining what it means to be a "migrant". The collected materials are used as part of our radio-based installation at the Kiblix 2017 festival.

Srečanje razvijalcev iger SloGameDev Meetup

Rainer Angermann, Rarebyte (AT)

11 let – 11 lekcij 11 Years – 11 Lessons Learned

predavanje lecture 16. 11. 2017 16 November 2017



Lekcije neodvisnih razvijalcev iger obravnavajo igralne dogodke kot je PIN Racer in prenos iger (Game Dev Tycoon) na mobilne platforme, ter ustvarjajo nove IP naslove s pomočjo Seeds of Sol.

Lessons learned from going indie with, specializing in event games like PIN Racer, porting games like Game Dev Tycoon to mobile, and creating a new IP with Seeds of Sol.

dr. Borut Batagelj

predavanje lecture 15. 11. 2017 15 November 2017

- Vznemirljivo področje eksperimentiranja
- Umetniki
 - Razvoj novih naprav in programske opreme
 - Težka dostopnost in visoka cena
- ozaveščanju širše javnosti o obstoju tehnologije in njenih zmožnostih

15.11.2017

Borut Batagelj

2



Predavanje o ustvarjanju novih umetniških del na področju novih medijev in interaktivnih umetniških instalacij in sodelovanju na področju uporabe računalnikov v novih medijih med Fakulteto za računalništvo in informatiko (FRI) in Akademijo za likovno umetnost in oblikovanje (ALUO), Univerze v Ljubljani.

Borut Batagelj je asistent na Fakulteti za računalništvo in informatiko Univerze v Ljubljani in član Laboratorija za računalniški vid. Raziskovalno dela na področju umetne inteligence, strojnega učenja in razpoznavanja vzorcev. Zanima ga interaktivna računalniška umetnost in je soavtor instalacije 15 sekund slave in sistema za virtualno smučanje.

A lecture about the creation of new art works in the field of new media and interactive art installations; and about collaborations between the Faculty of Computer and Information Science (FRI) and the Academy of Fine Arts and Design (ALUO), University of Ljubljana, discussing the usage of computers in the production of new media art.

Borut Batagelj is an assistant at the Faculty of Computer and Information Science, University of Ljubljana, and a member of their Computer Vision Laboratory. His research work focuses on artificial intelligence, machine learning, and pattern recognition. He has a keen interest in interactive computer arts, and is the co-author of an installation titled 15 Seconds of Fame, and a virtual skiing system.

Humanizacija v robotiki Humanization of Robotics

Humanizacija tehnologije oziroma umetnosti, znanosti in tehnologije za opolnomočenje

Humanization of Technology. Art, Science and Technology to Empower

Zoran Poznič, Špela Pavli Perko

predavanje lecture 14. 11. 2017 14 November 2017



Robotizacija predstavlja eno izmed ključnih vej napredka v začetku 21. stoletja. Avtomatizacija se je začela že v starem veku (stroji na vodni pogon – Arhimedov vijak) in doživelva preboje z razvojem parnega stroja, motorjev z notranjim izgorevanjem, elektromotorji. Razvoj gre v smer vse večje avtonomnosti, fleksibilnosti. Tako stroj ni namenjen mehanskemu izvrševanju ene same funkcije, temveč postaja vse bolj samostojen akter, namenjen reševanju kompleksnih problemov, pred katere je postavljen posameznik, gospodarstvo, družba in človeštvo.

Zoran Poznič je končal Akademijo za likovno umetnost in oblikovanje, smer kiparstvo leta 2007 in zaključil magisterij iz videa in novih medijev. V zadnjih letih je kuriral več projektov s področja vizualnih praks. Vzpostavil je novo vizijo mesta skozi sintagmo, Trbovlje novomedjinsko mesto, v okviru katere se povezujejo kreativni potenciali ožje in širše skupnosti. Glavna manifestacija tega povezovanja je festival novomedjinske kulture Speculum Artium.

Robotization is one of the key branches of progress at the beginning of the 21st century. Automatization began as far back as ancient times (water powered machines – Archimedes' screw), and saw a breakthrough in the development of the steam engine, the internal combustion engine, and the electric motor. The development is heading in the direction of increasing autonomy and flexibility. Thus, machines are not only intended to mechanically perform a single function, but are becoming increasingly independent agents, devised to enable the solution of complex problems faced by the individual, the economy, the society, and humanity as a whole.

Zoran Poznič graduated with a BA in sculpting and a MFA in video and new media from the Academy of Fine Arts and Design in Ljubljana. In recent years, he has curated a number of projects from the field of visual practices. He has established a new vision of the town through the TNM movement, which seeks to combine the creative potentials of the city of Trbovlje and the wider Zasavje region, connecting them to global trends in new media. The main manifestation of this integration is the new media culture festival Speculum Artium.

Virtualni muzej rudarstva Virtual Mining Museum

DDT TNM Trbovlje novo medijsko mesto Trbovlje, New Media City
Kako je nastal 4. dritl, virtualni muzej rudarstva
Virtual Mining Museum Trbovlje (4th dritl (i.e. (work) shift))
Bogdan Šteh, Andrej Uduč

Virtualni muzej rudarstva (VMR) 4. dritl je projekt Zavoda za kulturo Delavski dom Trbovlje, ki v okviru programa Trbovlje novomedijsko mesto spodbuja povezovanje med kulturo, znanostjo in gospodarstvom. VMR predstavlja več kot 210-letno tradicijo rudarstva v Trbovljah s pomočjo novih medijev, kot so hologrami, 3D animacija, virtualna in razširjena resničnost, ter z repliko rudniškega rova, originalno rudarsko opremo in zvočnimi posnetki rudniških strojev, posnetih med obratovanjem v jami trboveljskega rudnika.

The Virtual Museum of Coal Mining (4th dritl) is a project organized by the DDT Culture Center, which promotes connection between culture, science, and economy in the frame of the program Trbovlje, New Media City. The Virtual Museum of Coal Mining presents over 210 years of mining tradition in Trbovlje by means of new media and state-of-the-art technology including holograms, 3D animation, virtual and augmented reality, a replica of a proper mining pit, authentic mining equipment and sound recordings of mining machines, taken during operating hours in the Trbovlje mine.



Preizkus očal Headset testing
Virtualna tura skozi rudnik Trbovlje (4. dritl)
Tour of the Virtual Museum of Coal Mining (4th dritl)
Bogdan Šteh, Anja Doležalek Škrabari

Pogovori Talks Jože Slaček, Vojko Pogačar, Primož Oberžan



Barve računalniške grafike

Vojko Pogačar je diplomiral na ALU v Ljubljani. Leta 1999 je prejel priznanje pomembnih umetniških del za področje industrijskega oblikovanja na ALUO v Ljubljani, postal docent, in nato izredni profesor na Univerzi v Mariboru, Fakulteti za strojništvo, smer Inženirsko oblikovanje izdelkov ter OTM, ter na Fakulteti za gradbeništvo, na programu Arhitektura. Hkrati je bil vodja Laboratorija za inženirsko oblikovanje izdelkov. Od leta 2010 je predsednik SZB – Slovenskega združenja za barve, s kolegi iz Ekonomsko poslovne fakultete pa soustanovi D.COMP – Dizajn center odličnosti v sklopu RAZ:UM-a.

Metazvočnost

Primož Oberžan se v zadnjem času ukvarja z izdelovanjem elektromehanskih zvočnih strojev, vodi različne glasbene delavnice, piše o novih pristopih in paradigmah v znanosti in umetnosti ter predava o znanstveni in umetniški imaginaciji v okviru koncepta, ki ga je poimenoval metamehanika. Leta 1997 je ustanovil glasbeni kolektiv The Stroj, ki je v naslednjem desetletju postal znan po udarnih tolkalskih nastopih, glasbilih iz odpadnih materialov ter nevarnih nastopih na nenavadnih prizoriščih, kot so kamnolomi, industrijski objekti, rudniki, ladje, pa tudi večji mednarodni festivali.

Computer graphics colors

Vojko Pogačar graduated from the Academy of Fine Arts in Ljubljana. In 1999, he received an arts recognition award for industrial design (awarded by the ALUO, Ljubljana); he became assistant professor and later associate professor at the University of Maribor, Faculty of Civil Engineering, and head of the Industrial Product Design Lab as part of the same faculty. In 2010, he became the president of SZB – Slovenian association for colors; a year later, together with his colleagues from the faculty he established D.COMP – Design Center of Excellence within RAZ:UM.

Metasonics

Primož Oberžan has recently been working on new electromechanical sound machines, leading musical workshops, writing about new approaches and paradigms in art and science, and giving lectures on scientific and artistic imagination under his general concept called metamechanics. In 1997 he founded the music collective The Stroj (The Machine), which became internationally renowned for their powerful, energetic, and dangerous shows, performed on self-made industrial percussion instruments in unusual venues, such as stone pits, mines, factories, and ships, as well as at many international festivals.

Pogovori Talks Jože Slaček, Jirži Kočica, Zoran Srdić Janežič



Kaplja v oko

Nano-portret (sintetiziranega iz DNK) in premislek o filozofskih izhodiščih postmodernizma ter sodobne umetnosti

Umetniški projekt »Točka v oko: kaplja v horizont« (zasnova Zoran Srdić Janežič in Jiri Kočica) s pomočjo znanstvenikov iz Kemijskega inštituta Slovenije. Namen projekta je povezava umetniškega, znanstvenega in filozofskega načina mišljenja ter premislek o povezavah med politiko, filozofijo ter umetnostjo in znanostjo.

Prašičji bog

Zoran Srdić Janežič je akademski kipar, vizualni umetnik in izdelovalec lutk, zaposlen v Lutkovnem gledališču Ljubljana. Deluje na področju sodobne umetnosti: performans, kiparstvo, risba, grafika in artist book. V svojem delu s pomočjo humorja poudari nevralgične točke na našem vsakdanjem življenju in v globalnih trendih.

Umetniški projekt Corporis Animati je del širše zgodbe Corpus Indeterminata, ki raziskuje uporabo sodobnih in tradicionalnih umetniških medijev v povezavi z novimi tehnologijami.

A drop to the eye

Nano-portrait (synthesized from DNA) and a consideration about the philosophical premises of postmodernism and contemporary art

The art project Point to the Eye: a Drop Into the Horizon was conceived by sculptors Zoran Srdić Janežič and Jiri Kočica, and with the help of scientists from the National Institute of Chemistry Slovenia. The project's aim is to connect artistic, scientific and philosophical ways of thinking.

God of pigs

Zoran Srdić Janežič is a sculptor and visual artist, employed as a creator of puppets at the Ljubljana Puppet Theatre. His work includes: performing, sculpturing, drawing, printmaking and book design. Primarily interested in humor, which he uses to point out neuralgic points in our everyday life and global trends, he often applies theoretical concepts of contemporary philosophers in the field of visual art. The art project CorporisAnimati is part of a bigger story Corpus Indeterminata, which explores the use of contemporary and traditional art media in connection to new technologies.

Pogovori Talks Jože Slaček, Miha Šubic, Marko Grgurovič



Računalniška animacija

Miha Šubic je filmsko ustvarjanje odkril v začetku gimnazijskih let, ko je s sošolci posnel svoj prvi film in hkrati ustanovil filmsko ekipo Caveman Pictures. V času študija na Visoki šoli za umetnost, Univerza v Novi Gorici, je podrobneje raziskoval filmske tehnike in žanre in napisal in režiral večigranih in animiranih filmov. Je soustanovitelj in pomemben del produkcije Film Factory.

Razvoj in izvedba računalniške igre Mordhau

Marko Grgurovič je doktorski študent računalništva in informatike ter asistent na Univerzi na Primorskem oz. na Fakulteti za matematiko, naravoslovje in informacijske tehnologije. Z večnacionalno ekipo razvija igro Mordhau, kjer se igralci med seboj lahko pomerijo v srednjeveškem boju. Projekt je predstavil na platformi za množično financiranje Kickstarter in v enem dnevu že dosegel zastavljenou vsoto. Mordhau je računalniška videoigra, postavljena v srednjeveški čas, ki jo lahko igra do 64 igralcev.

Computer animation

Miha Šubic discovered filmmaking in his high school years, when he made his first film together with his friends, and formed Caveman Pictures. During his studies at the School of Arts, University of Nova Gorica he explored film genres and techniques, writing and directing several fiction and animated films. He is one of the co-founders and an important part of the production team for Film Factory, where he works as a director, writer, editor, and animation artist.

Development and implementation of Mordhau

Marko Grgurovič is a PhD student of computer science and informatics, working as a teaching assistant at the University of Primorska, Faculty of Mathematics, Natural Sciences and Information Technologies. As part of a multinational team he is developing Mordhau, a multiplayer medieval fighting game. The project was presented at the crowdfunding platform Kickstarter, and reached the set amount – eighty thousand dollars – in less than one day. Mordhau allows up to 64 players to combat in duels or in large open clashes between infantry and cavalry.



Bioumetniška telesa

Damijan Kracina že od leta 2002, ko je bil na rezidenci v Tamarid Institute Albuquerque, New Mexico, ZDA, slika in kipari izkušnjo iz puščave blizu lokacije Trinity, kjer so prvič preizkusili atomsko bombo. Vtis krajine, povezane z brutalnim zgodovinskim trenutkom človeškega napredka, je bil navdih za ustvarjanje ovih življenskih oblik in futurističnih bitij.

Lego robotika

Jure Pikl, po izobrazbi profesor fizike in tehnike, ki poučuje na OŠ Primoža Trubarja v Laškem. Ob profesuri na šoli se v sklopu neformalnega izobraževanja ukvarja z izobraževanjem otrok na področju robotike, kajti kakor sam pravi, skuša predmet tehnike približati otrokom in predstaviti na bolj zabaven in sproščen način.

Bioartistic bodies

Since his residency at the Tamarid Institute Albuquerque in 2002, Damijan Kracina has been painting and sculpting experiences from the desert near Trinity, the location where the first testing of the atomic bomb took place. The impression of the landscape, combined with the brutal historic moment of human progress, was the inspiration for the creation of new life forms and futuristic creatures.

Lego robotics

Jure Pikl is a professor of physics and technical education at the Primož Trubar Elementary School in Laško. Apart from his formal employment, he is also actively engaged in non-formal education, working as a part-time children's teacher/instructor of robotics who believes, as he puts it, in bringing the technical world as close to children as possible in a fun and relaxed way.

Skozi oči prekariata Through the Eyes of the Precariat

Okrogla miza Round table discussion

Voditelja Moderated by: Črt Pogljen, Urška Breznik

KIBLA PORTAL, 19. 5. 2017 19 May 2017



Sodelujoči gostje Speakers:

Karina Ditz, poklicna voznica, sekretarka Sindikata poklicnih voznikov
professional driver, secretary at the Professional Drivers' Trade Union,

Barbara Polajnar, samozaposlena v kulturi / self-employed in the field of culture,

mag. Marija Mojca Pungerčar, vodja in urednica Novičnika za samozaposlene v kulturi
MA, founder and editor of the Newsletter for self-employed in culture,

Kristina Božič, novinarka Večera / journalist for the daily newspaper Večer,

Goran Lukič, Delavska svetovalnica / from the workers' counselling office.

dr. Jože Mencinger, ekonomist / PhD, economist,

dr. Igor Šoltes, EU poslanec / PhD, Member of the European Parliament,

dr. Metoda Dodič Fikfak, predstojnica Kliničnega inštituta za medicino dela, prometa in športa
PhD, head of the Clinical Institute of Occupational, Traffic, and Sports Medicine,

dr. Rudi Klanjšek, sociolog / PhD, sociologist,

Jakob Počivavšek iz Sindikata Pergam

President of the Confederation of Trade Unions of Slovenia Pergam.

Soorganizatorji: Kulturno izobraževalno društvo
KIBLA, Pekarna Magdalenske mreže in Inštitut za
študije prekariata (IŠP).

Co-organizers: Association for culture and education
KIBLA, Pekarna Magdalenske mreže, Institute for
precariat studies (IŠP).

V petek, 19. maja 2017, je Maribor gostil drugo okroglo mizo »Skozi oči prekariata«. Osnovni cilj, ki smo ga organizatorji zasledovali, je bila osvetlitev prekarnosti s praktičnega in strokovnega nivoja. Povabili smo ljudi, ki se z izvivi negotovega dela srečujejo vsak dan. Kot samozaposleni v gospodarstvu ali kulturi, oziroma kot vodje organizacij, ki prekarcem pomagajo, ko postane breme, ki ga le ti nosijo, preveliko. Povabili smo tudi strokovnjake, ki se s prekarnostjo srečujejo pri delu. V stroki, sindikalizmu ali politiki.

V prvem delu okrogle mize je Urška Breznik vodila pogovor s Karino Ditz, poklicno voznico in članico Sindikata Poklicnih Voznikov, Barbaro Polajnar, samozaposleno v kulturi, Kristino Božič, novinarko, ki je pri Večeru zaposlena za obdobje enega leta, Gorana Lukića, ki vodi Delavsko svetovalnico in magistro Marijo Mojco Pungerčar, ki je urednica Novičnika za samozaposlene v kulturi. Dotaknili so se konkretnih problemov, pa tudi razmisleka o tem, kako bi prekarci, kot pomemben del delavstva, svoje pravice lahko branili. Dejstvo namreč je, da jih življenje, delovni ritem in vrednote, ki v njihovem okolju prevladujejo, silijo v odmik in posledično osamitev.

V drugem delu okrogle mize so se prekarcem pridružili strokovnjaki. Profesorja dr. Jože Mencinger in dr. Rudi Klanjšek, predsednik Konfederacije sindikatov Slovenije Jakob Počivavšek in evropski poslanec dr. Igor Šoltes. Profesorja sta probleme osvetlila s strani ekonomije in sociologije, Počivavšek je predstavil dosedanja prizadevanja sindikatov za to, da bi se pravice prekarno zaposlenih zaščitilo in se s tem dvignilo kakovost njihovih življenj, dr. Šoltes pa je vprašanje postavil v pravni kontekst in v širše, evropsko okolje. Ta del diskusije je moč pridobil z dinamičnimi replikami, ob katerih se je razvil zanimiv pogovor.

Da bi zbljžali, prekarce, sindikate, civilno družbo in stroko, je ključno, da je pogovor vključujoč in da podaja možnost sodelovanja vsem. Zato smo na dogodek povabili vse pomembne mariborske nevladne organizacije, univerzitetne profesorje, sindikate, pa tudi parlamentarne stranke.

– Črt Pogljen

On Friday, 19 May 2017, Maribor hosted the second round table discussion entitled "Through the Eyes of the Precariat". The main goal pursued by the organizers of the event was to shed light on precarious employment from a practical and professional perspective. Our guests were people that meet with challenges of unsteady and precarious work on a daily basis, as self-employed in the fields of economy and culture, or as leaders of organizations that help out precarious workers when the burden they carry becomes too heavy. We also invited experts that meet and deal with precariousness as part of their own jobs, either as field experts, trade union members/leaders, or politicians.

In the first part of the round table, Urška Breznik led a discussion with Karina Ditz, professional driver, secretary at the Professional Drivers' Trade Union, Barbara Polajnar, self-employed in the field of culture, Kristina Božič, journalist for the daily newspaper Večer (one year employment), Goran Lukić from the workers' counseling office (Delavska svetovalnica), and Marija Mojca Pungerčar, MA, founder and editor of the Newsletter for self-employed in culture. They touched upon concrete issues, and initiated a consideration about how precarious workers, as an important part of the working class, could defend their rights. The fact remains, namely, that life, the working rhythm and the values that prevail in their environment, force them into estrangement and consequently isolation.

In the second part of the discussion experts from various fields joined in: prof. Jože Mencinger, PhD, prof. Rudi Klanjšek, PhD, Jakob Počivavšek, President of the Confederation of Trade Unions of Slovenia (PERGAM), and Igor Šoltes, PhD, Member of the European Parliament. The professors presented the problems in light of their respective disciplines, economy and sociology. Jakob Počivavšek revealed the efforts made so far on behalf of trade unions in order to protect the rights of precarious workers and thereby improving the quality of their lives. Dr. Šoltes presented the issues concerned in context, and discussed them from a wider, European perspective. This part of the discussion gained force through dynamic responses from the audience, which developed into a lively and interesting debate. In order to bring together precarious workers, trade unions, the civil society and experts, it is of vital importance to engage in an open and inclusive discussion that makes it possible for everyone to participate. For this reason, all relevant local NGOs, university professors, as well as trade union and parliament party representatives, were invited to join the event.

Digitalne prinesce in kiborški princi Digital Princesses and Cyborg Princes

Okrogla miza KIBLIX 2017 Round Table Discussion

Agnes Momirski, Dunja Kukovec, Ida Hiršenfelder, Olja Grubić, Puck Schot

KIBLA PORTAL, 11. 11. 2017 11 November 2017



Diskusija je bila namenjena osvetlitvi aktualnega dogajanja na področju umetnosti in kuratorskih praks, ki se poglobljeno ukvarjajo z vprašanji tehnologije, spolov in samoidentitete. Z naraščajočo digitalizacijo vsakdanjega življenja se spreminja naša pojmovanja spolov, lastne identitete, subjektivnosti in načina, na katerega se le-ta oblikuje. Uporaba tehnologije je z omogočanjem multimodalne spletne (online) interakcije ustvarila nov tip sodobne zavesti, ki fluidno prehaja med različnimi formati in načini predstavitve.

Agnes Momirski je vodila diskusijo na temo digitalizacije in spreminjače se sodobne zavesti ter razmislek o tem, kako te ideje vključiti kot material za umetniške ali kuratorske prakse.

This round-table discussion aims to highlight the recent development in artists / curatorial practices that are deeply concerned with the topics of technology, gender and self-identity. The increased digitalization of everyday life has been shifting the notions of gender, self-identity, subjectivity and the way it's being produced. The use of technology with access to multimodal online interaction created a new type of contemporary consciousness, that fluidly runs through different formats and modes of presentation.

Agnes Momirski leads a discussion about digitalization and the changing contemporary consciousness, and how these ideas can be used as material for artistic or curatorial practices.

Nagrada Beli Aphroid 2017

Tvegaj spremembo Risk Change 2016–2020

Beli Aphroid je neodvisna transdisciplinarna nagrada na področju sodobne umetnosti. S pomočjo mednarodne mreže kulturniških organizacij spodbuja umetnike, ki na področju sodobne umetnosti izkazujejo izjemne dosežke. Obravnavani umetniški dosežki zajemajo vse oblike in sredstva, ki se pojavljajo v sodobni umetnosti, od uporabe klasičnih, predelanih in sestavljenih do elektronskih, intermedijskih ter interdisciplinarnih medijev. Enakovredno se upoštevajo vse generacije, spoli in prepričanja, kar potrjujejo tudi nominacije v obeh kategorijah. Vzporedno z umetniško nagrado se odvija tudi kakovostni premislek o inovativnih neformalnih izobraževalno-kreativnih praksah, ki po metodološki in vsebinski zasnovi ter sami izvedbi vzpostavljajo nove socialne in izobraževalne paradigmе. Podeljuje se torej v dveh kategorijah: za umetniške presezke v sodobni umetnosti ter za inovativne izobraževalno-kreativne prakse, prvič leta 2016.

Oblikovna zasnova nagrade je tesno povezana s celostno podobo MIG 21 in s kulturnim projektom Tvegaj spremembo. Podoba se specifično poigrava s klišji sodobnih podob na temo migracij in je plod mnogoterih debat, ki razblinjajo stereotipne predstave. Ko govorimo o sodobnih migracijah, se pred nami zarišejo obrazi nacij in ras z Bližnjega Vzhoda in Afrike, prve begunske krize v 21. stoletju. Ta najtrša različica migracij in posledično njenih medijskih interpretacij zasenči vse ostale pojavnne oblike.

Dvojni dopasni akt androgine ženske je že sam po sebi provokativen. Akt je prepovedan in nezaželen v vseh strožjih religioznih in drugih reakcionarnih skupnostih. Čas 21. stoletja je čas ponovnega oživljanja vseh konservativnih socialnih oblik, ki želijo ohraniti lastno kulturo nedotaknjeno, nezaželeni so tuji kulturni vdori in vplivi. Tudi evropska svobodomiselnost, idololatrija, satira itn. je napadena in potrebno jo je braniti. Podoba obuja tiste čase, ko je bil akt med osrednjimi nalogami antične umetnosti in evropskega rimo-katoliškega in plemiškega naročniškega podobotvorja, od renesanse naprej, umetnost kot paradiž, vice ali pekel ustvarjalne svobode.

Kipec Beli Aphroid je 30 centimetrski natis tridimensionalnega skena žive figure, pritrjen na granitno kocko. Granitna kocka je postala sodobni simbol Maribora po velikih demonstracijah 2012, ko so ljudje uporabljali kocke za napad na objekte skorumpirane lokalne birokracije. Ta simbol pravičnosti, poguma in nepodkupljivosti je osnova Belega Aphroida. Nagrada označuje sodobnost, tukaj in zdaj, kot pozicija v času, ki ga živimo.

The White Aphroid Award 2017

Risk Change 2016–2020

The White Aphroid is an independent transdisciplinary award in the field of contemporary art. Based on an established international network of cultural organizations it supports artists who have demonstrated an exceptional contribution to contemporary arts. The considered artistic achievements involve all forms and means that appear in the sphere of contemporary art, from traditional, modified, and combined media, to electronic, intermedia, and interdisciplinary manifestations. All generations, genders, and beliefs are treated equally, a fact supported by the nominations in both categories.

Parallel to the art award, careful regard is given also to the innovative informal educative-creative practices that establish new social and educational paradigms according to their methodology, contents, and implementation as such. The award, initiated in 2016, is presented in two categories: for outstanding artistic achievements in contemporary art, and for innovative educative-creative practices.

The design concept for the award is closely linked to the overall visual image of MIG 21, as well as to the cultural project Risk Change. Specifically, the image plays with modern-day cliché images related to the topic of migrations, and is a result of diverse stereotype-shattering discussions. When we talk about contemporary migrations, faces of nations and races from the Middle East and Africa outline before us, the first refugee crisis of the 21st century. This is the toughest version of migrations, and consequently of the related mass media interpretations, and it overshadows all other manifestations.

The twin half-body bust nude of the androgynous is provocative in its own right. Nudes are forbidden and unwanted in all stricter religious and other reactionary communities. The 21st century era is a time of revival of all the conservative social forms, which aim to preserve their proper culture untouched, foreign cultural irruptions and influences are undesired. Even the European freedom of thought, idolatry, satire, etc. are all under attack and need to be defended. The image reminisces about the antique times when the nude occupied a central position in the arts and in the European Roman-Catholic, aristocracy-commissioned imagery, from the Renaissance onward, art as the paradise, purgatory or hell of creative freedom.

The White Aphroid statuette is a 30-centimeter print of a three-dimensional live-figure scan attached to a granite cube. The granite cube stone has become a contemporary symbol of the city of Maribor after the massive demonstrations in 2012, when people used these stones to attack buildings associated with corrupt local authorities. This symbol of justice, courage, and non-corruptness, is the foundation of the White Aphroid. The award signifies contemporaneity, the here and now, as a position in the time we are living in.

Žirija nagrade Beli Aphroid 2017

Nagrada Beli Aphroid bo letos podeljena drugič. Žirija izbira med domačimi in mednarodnimi posameznimi udeleženci in kolektivi v okviru razstave Zavetja Babilona in festivala KIBLIX 2017. Strokovna komisija (žirija) izbira nagrajenca v kategoriji umetniških dosežkov in nagrajenca v kategoriji izobraževalnih dosežkov (delavnice, predavanja, predstavitve).

Ekspertna komisija Tvegaj spremembo, žirija nagrade Beli Aphroid 2017, v sestavi:

Barnabás Bencsik / neodvisni kurator, Budimpešta, Madžarska

Henriette Horny / neodvisna kuratorica in umetnostna kritičarka, Dunaj, Avstrija

Sanja Kojić Mladenov / kuratorka v Muzeju za sodobno umetnost Vojvodina, Novi Sad, Srbija

Sabina Salamon / kuratorka v Muzeju za moderno in sodobno umetnost, Rijeka, Hrvaška

Miha Colner / umetnostni zgodovinar in kustos, publicist, Ljubljana, Slovenija

Barnabás Bencsik

Kurator, ki živi in dela v Budimpešti. Skozi svoje delo se vključuje v spreminjajoče se obdobje madžarske post-komunistične scene: je vodja organizacije in razstavišča Studio of Young Artists Association v Budimpešti. Deloval je kot koordinator programa za vizualno umetnost Soros Center for Contemporary Arts Budapest, kurator galerije Trafo iz Budimpešte (1999–2001) ter kot vodilni kurator v Múcsarnok (Kunsthalle), kjer je sodeloval pri pripravi projekta za madžarski paviljon na 49. beneškem bienalu. Od leta 2006 je direktor organizacije ACAX – Agency for Contemporary Art Exchange. Je avtor številnih prispevkov na temo sodobne umetnosti v madžarskih in mednarodnih revijah ter razstavnih katalogih.

Henriette Horny

Študirala je umetnostno zgodovino in komunikologijo na Univerzah na Dunaju ter v Salzburgu. Kot prejemnica štipendije za izmenjavo študentov v Barceloni se je posvečala predvsem umetnosti v Kataloniji in Španiji. Od 1990-ih naprej je delala je kot kuratorica v Muzeju moderne umetnosti – Fundaciji Ludwig na Dunaju, kot neodvisna kustosinja, organizatorka simpozijev, avtorica tekstov za kataloge, žirantka in kritičarka. Pisala in objavljala je besedila in članke za številne publikacije, med drugim Salzburger Nachrichten, Standard, Falter, Kurier, Weltkunst and Kunst & Auktionen.

Sanja Kojić Mladenov

Kustosinja, umetnostna zgodovinarka in raziskovalka v polju obstoječih umetniških praks, medijev in spola od leta 1995. Zaposlena je kot kuratorica v Muzeju sodobne umetnosti Vojvodina – MSUV, Novi Sad. Napisala je več kot 70 kritičkih esejev, recenzij razstav in tekstov za razstavne kataloge, strokovne revije, knjige in elektronske medije ter sodelovala pri znanstvenih raziskovalnih projektih in akademskih publikacijah. Je članica mednarodne zveze AICA (International Association of Art Critics) in CIMAM (International Committee of ICOM for Museums and Collections of Modern Art).

Sabina Salamon

Živi in dela v Rijeki na Hrvaškem. Diplomirala je iz filozofije in umetnostne zgodovine na Filozofske fakulteti v Ljubljani (2001). Od leta 2010 je zaposlena kot kuratorica v Muzeju moderne in sodobne umetnosti Rijeka, kjer je odgovorna za zbirko fotografij in novih medijev. Med leti 2008 in 2010 je bila članica žirije, ki podeljuje nagrado Radoslav Putar, vsakoletno državno štipendijo, namenjeno mladim umetnikom na Hrvaškem. V obdobju od 2006 do 2010 je bila tudi članica strokovnega odbora za področje novih medijev mesta Rijeka.

Miha Colner

(1978) je umetnostni zgodovinar, ki deluje kot kustos in programski koordinator pri Mednarodnemu grafičnemu likovnemu centru (MGLC) / Ustvarjalnem centru Švicarija v Ljubljani. Prav tako pa je aktiven kot publicist, specializiran za področja fotografije, grafike, gibljive slike in različnih oblik (novo)medijske umetnosti, in občasni predavatelj. Med leti 2006–2016 je bil kustos pri Photonu – Centru za sodobno fotografijo v Ljubljani. Od leta 2005 objavlja članke v časopisih, revijah, strokovnih publikacijah in na lastnem blogu. Živi in deluje v Ljubljani.

The White Aphroid Award 2017 Jury

The White Aphroid Award is presented for the second time. At the Shelters of Babylon exhibition and KIBLIX 2017 festival, an expert jury will select from national and international participants, individuals and collectives.

The Expert Commission Group (the jury) will select award winners in the categories of "outstanding artistic achievement" and "outstanding educational achievement".

The Expert Consortium Risk Change, the Jury of the White Aphroid Award 2017:

Barnabás Bencsik / independent curator, Budapest, Hungary

Henriette Horny / independent curator, art critic, Vienna, Austria

Sanja Kojić Mladenov / curator and director of the Museum of Contemporary Art Vojvodina, Novi Sad, Serbia

Sabina Salamon / curator at the Museum of Modern and Contemporary Art, Rijeka, Croatia

Miha Colner / art historian, curator, publicist, Ljubljana, Slovenia

Barnabás Bencsik

curator, lives and works in Budapest. He became involved in the changing period of the Hungarian post-communist art scene, he runs the exhibition venue of the Studio of Young Artists Association in Budapest. He was visual arts program-coordinator at Soros Center for Contemporary Arts-Budapest, a curator in Trafo Gallery, Budapest (1999–2001) and as chief curator in Műcsarnok (Kunsthalle), where he contributed to the project at the Hungarian Pavilion of 49th Venice Biennale. From 2006 he is the director of the ACAX – Agency for Contemporary Art Exchange. He is the author of several contributions on contemporary art in Hungarian and international magazines, as well as exhibition catalogues.

Henriette Horny

(Dr. phil.) studied art history and communication science at the universities of Vienna and Salzburg. Thanks to a foreign exchange scholarship in Barcelona, she engaged with contemporary Catalan and Spanish art in particular. She has worked as a curator at the Museum of Modern Art Ludwig Foundation Vienna, as an independent curator, a symposium organizer, an author of texts for catalogs, and as a juror and art critic since the 1990s. Furthermore, she is writing texts and articles for numerous publications. Amongst others, her contributions have appeared in Salzburger Nachrichten, Standard, Falter, Kurier, Weltkunst and Kunst & Auktionen.

Sanja Kojić Mladenov

curator, art historian and researcher in the field of existing art practices, media, and gender, since 1995. She works as a curator at the Museum of Contemporary Art of Vojvodina – MSUV, Novi Sad. She wrote over 70 critical essays, exhibition reviews and texts for catalogs, expert magazines, books and electronic media, and has collaborated in scientific research projects and academic publications. She is a member of the international association AICA (International Association of Art Critics) and CIMAM (International Committee of ICOM for Museums and Collections of Modern Art).

Sabina Salamon

lives and works in Rijeka, Croatia. She graduated in philosophy and history of art at the Faculty of Arts in Ljubljana (2001). From 2010 she works as a curator at the Museum of Modern and Contemporary Art in Rijeka for the Photography and New media collection. From 2008 to 2010 she was a member of the Jury for Radoslav Putar Award, an annual national grant for the Young artist in Croatia. From 2006 to 2010 she was a member of the board of experts at the new media department in the town of Rijeka.

Miha Colner

(1978) is an art historian who works as a curator and program coordinator at the International Centre of Graphic Arts / Švicarija Creative Center in Ljubljana. He is also active as a publicist, specialized in photography, printmaking, artists' moving image and various forms of (new) media art. In the period 2006–2016 he was a curator at Photon – Center for Contemporary Photography, Ljubljana. Since 2005 he has been a contributor of newspapers, magazines, specialist publications, and his personal blog, as well as part-time lecturer. He lives and works in Ljubljana, Slovenia.

Zavetja Babilona / Shelters of Babylon

mednarodna interdisciplinarna razstava / international interdisciplinary exhibition

9. november 2017–17. februar 2018 / 9 November 2017–17 February 2018

Festival KIBLIX 2017

9.–16. november 2017 / 9–16 November 2017

KIBLA PORTAL, MMC KIBLA, ARTKIT

Maribor, Slovenija / Maribor, Slovenia

Risk Change / Tvegaj spremembo 2017

Producija KID KIBLA / ACE KIBLA Production

Selektorji razstave / Exhibition selectors

Peter Tomaž Dobrila, Aleksandra Kostič, Nina Jeza,
Peter Lubej, Petja Janžekovič

Producenti / Producers

Teja Musič, Peter Lubej, Petja Janžekovič, Lidija Pačnik
Awais

Postavitev razstave / Exhibition set-up

Peter Tomaž Dobrila, Petja Janžekovič, Nina Jeza,
Aleksandra Kostič, Teja Musič

Tehnika / Technical crew

Simon Sedmak, Jure Vekjet, Milan Grlica, Irena Pamič

Urejanje in oblikovanje / Editing and design

Snežana Šabič, Kristijan Robič,
Nejc Janžekovič, Petja Janžekovič

Koproducenti / Co-production

Društvo za sodobno umetnost X-OP

Artists and Poor's

Združenje KODA MODRO

TNM – Trbovlje Novomedijsko Mesto in Zavod DDT

KID Pina, Koper

Akademija umetnosti UNG, Gorica

Ljudmila, Laboratorij za znanost in umetnost

Zavod Projekt Atol

President

Kommunio

Atelje Gobec

Razstava Zavetja Babilona je del velikih mednarodnih dogodkov štiriletnega projekta Risk Change / Tvegaj spremembo (2016–2020), ki ga sofinancira program Ustvarjalna Evropa Evropske Unije. KID KIBLA podpirata Mestna občina Maribor in Ministrstvo za kulturo Republike Slovenije.

KID KIBLA je članica M3C (Mreže multimedijskih centrov Slovenije); mednarodne platforme X-OP Izmenjava operatorjev in producentov; in Mreže centrov raziskovalnih umetnosti (McRU). KID KIBLA je bila leta 2008 odlikovana s priznanjem EMF za odličnost v multimediji, srebrnim Evropskim pečatom.

Partnerji / Partners

ACAX

Agency for Contemporary Art Exchange
Budimpešta, Madžarska / Budapest, Hungary

FOPSIM

Foundation for the Promotion of Social Inclusion
Malta, Zejtun, Malta

MMSU

Muzej moderne i suvremene umjetnosti
Rijeka, Hrvatska / Croatia

MSUV :: MCYB

Muzej savremene umetnosti Vojvodine
Novi Sad, Srbija / Serbia

RIXC

The Center for New Media Culture
Riga, Latvia / Latvia

ZINC

Arts et Cultures Numériques
Marseille, Francija / France

The Mighty Creatives

Leicester, Združeno kraljestvo / United Kingdom

UOA

National and Kapodistrian University of Athens
Atene, Grčija / Athens, Greece

tvegajspremembo / riskchange 2016–2020

Zavetja Babilona / Shelters of Babylon

tvegajspremembo / riskchange 2017

knjiga / book 2

The exhibition Shelters of Babylon is a part of large-scale international events of the four-year project Risk Change (2016–2020), co-financed by the Creative Europe program of the European Union. ACE KIBLA is co-funded by the Ministry of Culture of the Republic of Slovenia and the Municipality of Maribor.

ACE KIBLA is a member of M3C, Multimedia Centers Network of Slovenia; International Platform X-OP eXchange of Operators and Producers; and McRU, Network of Slovenian Arts Research Centers. In 2008 KIBLA received the European Seal of E-Excellence in multimedia, awarded by the European Multimedia Forum (EMF).

<http://2017.kiblix.org/si/razstava-zavetja-babilona/>



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<http://2017.kiblix.org/en/exhibition-shelters-of-babylon/>



ARTISTS
& POOR'S



Kommunio

President



Projekt RISK CHANGE (2016–2020) sofinancira program Ustvarjalna Evropa Evropske Unije. Podpirata nas tudi Mestna občina Maribor in Ministrstvo za kulturo Republike Slovenije.

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riskchange

2016–2020

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