

NAPETA SEDANJOST

Mednarodna skupinska razstava sodobne umetnosti

KIBLA PORTAL

VALVASORJEVA 40
MARIBOR

11. 10. 2019

28. 12. 2019

TVEGAJ
SPREMEMBO

International Exhibition of Contemporary Art

KIBLA PORTAL

VALVASORJEVA 40
MARIBOR

TENSE PRESENT

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An international interdisciplinary group exhibition of contemporary art

11 October—28 December 2019

KIBLA Portal, Valvasorjeva 40, Maribor, Slovenia

Curated by Aleksandra Kostič, Živa Kleindienst and Peter Tomaž Dobrila

Conny Blom, Suzana Brborović, BridA, Lana Čmajčanin, Boštjan Drinovec, Milan Erič, Forensic Architecture, Forensic Oceanography, Barbora Kleinhamplová, Michael Takeo Magruder, Mladen Miljanović, Claudia Robles-Angel, Zoran Todorović, Iva Tratnik, Un-war Space, Tadej Vindiš, Salvatore Vitale, YoHa



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Press conference: Thursday, 10 October 2019, at 9.30 a.m.

Venue: MMC KIBLA, Ulica kneza Koclja 9, Maribor, Slovenia

Exhibition opening: Friday, 11 October 2019, at 7 p.m.

Venue: KIBLA Portal, Valvasorjeva 40, Maribor, Slovenia

The Association for Culture and Education KIBLA cordially invites you to attend the opening of an international group exhibition of contemporary art entitled **Tense Present**, the last in a series of international exhibitions in Risk Change (2016–2020), a four-year project. At the KIBLA Portal exhibition space we are proud to present twenty-seven individual artists, interdisciplinary collectives and artist groups from Slovenia, Great Britain, Switzerland, Italy, Sweden, Czechia, Columbia, Germany, the US, Bosnia and Herzegovina, Serbia and Croatia.

The **Tense Present** exhibition foregrounds the importance of the "now" in a time when we are being sold a future that is nothing more than an escape into a forever unattainable tomorrow.

The exhibition focuses on uncovering structural system of social classification, invisible, virtual and relational processes; by analyzing space and infrastructure it seeks to accentuate the topicality of the space and time we live in. The underlying concept of the exhibition is based around two key terms: infrastructure and mapping.

Infrastructure is understood not only as a physical structure, a space, utilitarian objects and the like, but mostly as the organizational levers and processes that condition our everyday reality. Telecommunication, safety, health, cultural and other institutional systems maintain and accelerate the circulation of global capital. Therefore, infrastructure is responsible for regulating the global production stream, the exploitation of natural resources, knowledge production and information exchange. By the same token, it relies on these processes to identify, determine, categorize and discipline groups and individuals. Infrastructure is thus defined beyond the neutral and efficient functioning of logistics – as an agglomeration of geopolitical power relations, antagonisms, forms of social

management and a set of internalized individual and collective routines and practices.

The artists and works included in this exhibition share more than just its conceptual framework. They are also all characterized by an interdisciplinary methodological approach and formal presentation. In past decades, the continued linking of science and art has helped create new methodological and interpretative models that have gradually redefined established patterns of knowledge production, understanding, and reacting to ever-changing political, economic and social circumstances. Mapping, establishing relationships between different social actors and elements, is a strategy adopted by all of the artists, and therefore one of the criteria for the inclusion of the exhibited works: from the cartographic mapping of territorial boundaries and border regimes, to visual and archival analyses of the architectural metamorphosis of conflict areas, state militarization, the pharmaceutical industry, robotics institutes, databases, internet control and monitoring systems, and the erosion of the welfare state, to artistic analyses of the material and the abstract.

Internationally acclaimed artists, such as Michael Takeo Magruder, Claudia Robles-Angel, YoHa, and last year's nominees for the prestigious Turner Prize, Forensic Architecture and Forensic Oceanography, are intertwined with a score of established Slovenian artists (Suzana Brborović, BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica, Boštjan Drinovec, Milan Erič, Iva Tratnik). The visual aspect of the exhibition is further emphasized by the interdisciplinarity of their artistic approaches, and the long-term archival, photographic and intermedia research projects of Salvatore Vitale, Lana Čmajčanin, Tadej Vindiš, Un-War Space Project, a spatial and video installation by Barbora Kleinhamplová, Conny Blom, and the subversive sociopolitical activist projects of Mladen Miljanović and Zoran Todorović. During the exhibition, part of Mladen Miljanović's The Didactic Wall project will be exhibited on a billboard on the Croatian-Bosnian border.

The Tense Present exhibition is the fourth exhibition in a series and follows three exhibition projects that have been previously shown at the KIBLA Portal – MIG21 (2016), Shelters of Babylon (2017) and Personal (2018) – and that have brought numerous international contemporary artists to Maribor.

Tense Present (2019)

Conny Blom (SE/SI), Suzana Brborović (SI/DE), BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica (SI), Lana Čmajčanin (BA/AT), Boštjan Drinovec (SI), Milan Erič (SI), Forensic Architecture (UK), Forensic Oceanography / Charles Heller in Lorenzo Pezzani (UK), Barbora Kleinhamplová (CZ), Michael Takeo Magruder (US/UK), Mladen Miljanović (BA),

Claudia Robles-Angel (CO/DE), Zoran Todorović (RS), Iva Tratnik (SI), Un-war Space / Armina Pilav (BA/UK), Ana Dana Beroš (HR), Rafaela Dražić (HR), Miodrag Gladović (HR), Matija Kralj (HR), Mauro Sirotnjak (HR); Tadej Vindiš (SI/UK), Salvatore Vitale (IT/CH), YoHa / Graham Harwood in Matsuko Yokokoji (UK).

Personal (2018)

Jozef Suchoža (SK): Di_visio, curated by Alena Vrbanová, Nataša Prosenc Stearns (SI/US), Jože Slaček (SI), Jiří Kočica (SI), Jure Fingušt Prebil (SI), Janez Kardelj (SI), Maruša Šuštar (SI), Tadej Vaukman (SI), Maša Jazbec (SI) & Zoran Poznič (SI), Artists&Poor's (SI), Radovan Kunić (HR), Boštjan Novak (SI), Dragica Čadež Lapajne (SI), Anka Krašna (SI), Selma Selman (BA/US), Nikita Shalenny (UA), Miha Erjavec (SI), Nataša Berk (SI), Vlado Repnik (SI), Simon Macuh (SI), OR poiesis (SI), Martin Kohout (CZ/DE), Marija Ančič (BA), Meggy Rustamova (GE/BE).

Attempts, Failures, Trials and Errors; curated by Tincuta Heinzl in Hillevi Munthe. Participants: Teresa Almeida (PT/UK/SE), Beam (NL), Anca Badut (CA), Shih Wei Chieh (TW), Kate Sicchio (US) & Camille Baker (CA/UK), Renata Gai (BR/US), DZNR Design Studio (RO), Corina Andor (RO), Shary Kock (NL), Aline Martinez Santos (BR/DE), Afroditi Psarra (EL/US), Annette Schmid & Veerle Pennock (DE/NL), Zoran Popovici (RO), Natacha Roussel (FR/BE), Vitalii Shupliak (UA/PL), Giulia Tomasello (IT/UK), Pauline Vierne (FR/DE), ZEST Collective (RO), Ebru Kurbak (TR/AT), Mili John Tharakan (IN/UK), Rebecca Stewart (US/UK), Anna Biro (CA/RO), Tincuta Heinzl (RO/DE/UK).

Shelters of Babylon (2017)

Igor Andjelić (SI), Tammam Azzam (SY), Tower of Babylon, Cabin Porn, Gašper Capuder (SI), D'SUN (SI), Aleksandra Farazin (SI), Ivana Ivković (RS), Marko Jakše (SI), Narcis Kantardžić (SI), Metka Kavčič (SI), Andrej Koruza, Jan Krmelj, Gašper Torkar, Nika Erjavec (DivinaMimesis) (SI), Bojana Križanec (SI), Ema Kugler (SI), Sigalit Landau (IL), Simon Macuh (SI), Migropoly (SI), Agnes Momirski (SI), Branislav Nikolić (RS), Nika Oblak & Primož Novak (SI), Petr Pavlenski (RU), Magdalena Pederin (HR), Marjetica Potrč (SI), Sandra Požun (SI), Vlado G. Repnik (SI), Saša Spačal, Mirjan Švagelj (SI), Emilija Škarnulytė (LT), Sabina Štumberger (SI), Matjaž Tančič (SI), Lujo Vodopivec (SI), Ana Vujović (RS), Huiqin Wang (SI), Jure Zrimšek (SI).

MIG 21 (2016)

AES+F (RU), antiAtlas of Borders (FR), Žarko Bašeski (MK), Mirsad Begić (SI), Bureau d'Etudes (FR), Julijana Božič (SI), Jakov Brdar (SI), Marko Brecelj (SI), Matej Čepin (SI), Ksenija Čerče (SI), Heather Dewey-Hagborg (US), Tina Dobrajc (SI), Adam Donovan (DE/AU), Jure Fingušt (SI), Metod Frlic (SI), Jusuf Hadžifejzović (BA), Marko Jakše (SI), Jovan Joca Jovanović, Stanoje Čebić (RS), Adela Jušić, Andreja Dugandžić (BA), Stojan Kerbler (SI), Aleksij Kobal (SI), Herlinde Koelbl (DE), Oleg Kulik (RU), Matjaž Lenhart (SI), Zbigniew Libera (PL), Jan Macko (CZ), Ivan Marušić Klif (HR), Nika Oblak, Primož Novak

(SI), Ana Pečar (SI), Špela Petrič (SI), Monika Pocrnjić (SI), Matjaž Požlep (SI), Ale de la Puente (MX), RIGUSRS (SI), So Kanno, Takahiro Yamaguchi (JP), Jože Slaček (SI), Zora Stančič (SI), Mladen Stilinović (HR), Robertina Šebjanič (SI), Jože Šubic (SI), Aphra Tesla (SI), Jane Tingley (CA), Michal Seta (PL), Raša Todosijević (RS), Uroš Weinberger (SI), Ulrich Wüst (DE), Srdjan Živulović (SI), Brigitta Zics (UK/HU).

Risk Change (2016–2020) is a four-year international project that adopts an innovative approach to examining and co-creating the EU and the world's migratory policies. In the EU, the project aims to create, connect, compare, distribute and promote contemporary interdisciplinary art with the humanities and migration. Risk Change includes interactions with various target audiences and is focused on generating connections between clustered and irreconcilable cultural, political and social antagonisms.

BIOGRAPHIES

Conny Blom (b. 1974, Sweden) is currently living and working between Landskrona, Sweden and Bukovje, Slovenia. In his artistic practice, Blom works in many different media and frequently examines social and political hierarchies, revealing alternative readings by remediating pre-existing material. Working both separately and in a team with Nina Slejko Blom, he has made over 200 exhibitions at relevant institutions around the world. Parallel with his artistic practice, he and Slejko Blom run the Bukovje/Landskrona Conceptual Art Centre, a nonprofit exhibition platform whose program includes both up and coming artists as well as established names like Gillian Wearing, Jeremy Deller, and Trevor Paglen. In 2017 they published CAB – Conceptual Art Book with the financial help of conceptual art legend Joseph Kosuth. Blom teaches at the Umeå Art Academy in northern Sweden. Selected exhibitions include Bucharest Biennale 8, +MSUM (Ljubljana), 5th Moscow Biennale, freiraum quartier21 (Vienna), MuseumsQuartier (Vienna), MMoMA - Moscow Museum of Modern Art, DOX Centre for Contemporary Art (Prague), Biennial of Graphic Arts, MGLC (Ljubljana).

Suzana Brborović (b. 1988, Slovenia) graduated from the Academy of Fine Arts and Design (ALUO) in Ljubljana in 2013. In 2011, she received the first Essl Art Award in Slovenia. Among her other achievements, she received the ALUO Special Artistic Achievements Award in 2010 and the Prešeren Award for Students in 2012. Between 2014 and 2016, she attended postgraduate studies in painting (Meisterschüler) at the Academy of Fine Arts in Leipzig. She is a recipient of the 2019 Rihard Jakopič Honorary Mention. She lives and works in Leipzig.

BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica is a collective made up of graduates from the Venice Academy of Fine Arts, formed in 1996 during their university years. The group that produces artwork across a wide spectrum of contemporary artistic practices exhibits both locally and internationally, and has participated in numerous international residency programs, workshops and seminars. BridA's works have been purchased for a score of international contemporary art collections. In 2015 they received the highest award of the

Municipality of Nova Gorica, the France Bevk Prize, commemorating 20 years of their successful activity; in 2018 they received the international Tesla Award. They are recipients of the Iaspis scholarship awarded by the Swedish Ministry of Culture, and Culture Bridges, awarded by the British Council under the EU.

Lana Čmajčanin (b. 1983, Bosnia and Herzegovina) lives and works between Sarajevo and Vienna. She has an MA from the Academy of Fine Arts at the University of Sarajevo and is currently a PhD scholar at the Academy of Fine Arts Vienna. Čmajčanin's artistic practice contains strong references to a specific place, addresses the issues of geopolitical mapping, political frameworks, and particularly the role of women and the female body. Furthermore, in her work, Lana explores the impact of political and social power structures and control mechanisms, questioning issues of responsibility and manipulation. She explores geopolitical and structural violence, the politics of memory, the practices of nationalist politics and the neoliberal management of trauma. Čmajčanin has participated in more than 100 international exhibitions and presented her work in numerous galleries and museums across the world.

Boštjan Drinovec (b. 1973, Slovenia) is an academic sculptor and Master of Arts. Since 2008 he has been teaching sculpture at the Academy of Fine Arts and Design in Ljubljana. He is an artist of the AKC Metelkova Mesto and one of the co-creators of its public image. He is active in the field of statuary (Mali Uporniki, Lego Mislec), gallery arrangement (Drevesni Delec, Ples Vetra, Oseminštiridesetkratokolisveta, Neskončni Svet, Svetlobna Postaja), kinetic (Moebiusov Trak, Kakofonični Generator) and sound installations (Kymatikon, Retrofonija, Zvočna Postaja – in collaboration with Primož Oberžan), as well as public sculptures and landmarks.

Milan Erič (b. 1956, Slovenia) graduated at the Academy of Fine Arts and Design in Ljubljana in 1981, specializing in painting under the mentorship of professor Janez Bernik. In 1981 and 1982 he attended graphic design courses under the mentorship of professor Bogdan Borčič. After completing his studies, he went on to work in the field of painting, animation and illustration. Since 1980 he has been showcasing his artwork in solo and group exhibitions both in Slovenia and abroad. In 1982 painter Zvonko Čoh and him filmed *Poskušaj Migati Dvakrat / Try To Wink Twice*, an animated short that is awarded the Mladina Zlata Ptica Award (1983), the Župančič Award (1988) and acclaimed at the Stuttgart Festival of Animated Film. In 1986 he became an associate professor at the Academy of Fine Arts and Design in Ljubljana. That same year, he was employed by the Faculty of Natural Sciences and Engineering as professor of Drawing at the department for Textile and Fashion Design. He worked as an illustrator for the Mladina weekly from 1988–1990 and for the Mladinska Knjiga publishing house. Between 1985 and 1998 he worked on the animated film *Socializacija Bika? / Socialization of the Bull?* with painter Zvonko Čoh. In 1998, the film is awarded the Grand Prix at the Festival of Slovenian Film, the Prešeren Fund Award in 2000 and celebrated for its humor at the Stuttgart Festival of Animated Film in 2001. In 1994 he begins working at the Design Department of the Academy of Fine Arts in Ljubljana, teaching Drawing and Painting. In 2006 he is awarded the Hinko Smrekar Plaque at the 9th Slovenian Biennial of Illustration, in 2019 the Hinko

Smrekar Award at the 13th Biennial of Slovenian Illustration and that same year he receives the Rihard Jakopič Lifetime Achievement Award.

Forensic Architecture (FA) is a research agency based at Goldsmiths, University of London, consisting of architects, artists, filmmakers, journalist, software developers, scientists, lawyers, and an extended network of collaborators from a wide variety of fields and disciplines. Founded in 2010 by Prof. Eyal Weizman, FA is committed to the development and dissemination of new evidentiary techniques and undertakes advanced architectural and media investigations on behalf of international prosecutors, human rights and civil society groups, as well as political and environmental justice organisations, including Amnesty International, Human Rights Watch, B'tselem, Bureau of Investigative Journalism, and the UN, among others. Through their detailed and critical investigations, Forensic Architecture presents how public truth is produced – technologically, architecturally, and aesthetically – and how it can be used to confront authority and to expose new forms of state-led violence.

Charles Heller (b. 1981, Switzerland) is a researcher and filmmaker whose work has a long-standing focus on the politics of migration. In 2015, he completed his PhD in Research Architecture at Goldsmiths, University of London. He is currently a postdoctoral fellow at the Graduate Institute in Geneva where he conducts research with the support of the Swiss National Fund (SNF).

Lorenzo Pezzani (b. 1982, Italy) is an architect and researcher. In 2015, he completed his PhD in Research Architecture at Goldsmiths, University of London, where he is currently a Lecturer, chairing the MA studio in Forensic Architecture. His work deals with spatial politics and the visual cultures of migration, with a particular focus on the geography of the ocean.

Working together since 2011, Charles Heller and Lorenzo Pezzani co-founded the **Forensic Oceanography** project that critically investigates the militarized border regime and the politics of migration in the Mediterranean Sea. Their collaborative work has generated human rights reports and academic articles, as well as videos that have been exhibited internationally.

Barbora Kleinhamplová (b. 1984, Czech Republic) is an artist living and working in Prague. Barbora's work is rooted in the relationship of human existence and contemporary political and economic institutions. She comments on different layers of society, using associations and metaphors. For some time, it has been her overarching aim to pose questions like what a society is, how it works, what its constitutive elements are, what its illnesses are, its emotions, its future, or the fate of an individual in its midst. In her work she borrows concepts and methods from different sciences such as anthropology or biology, not in a strict sense, but rather, as a common element of artistic practice. Recently she has adopted a strategy we might call constructed or staged situation. The script often derives from an existing format of group interaction. The performative dimension of some of her projects attempts to accentuate the symbolic role of body

politics in economic and power systems. Her work has been widely exhibited in the Czech Republic as well as internationally – including at the Gwangju Biennale, New Museum, Jakarta Biennale, SAVVY Contemporary. Barbora is a co-founder of Institute of Anxiety.

Michael Takeo Magruder (b.1974, US/UK, www.takeo.org) is a visual artist and researcher who works with new media including real-time data, digital archives, immersive environments, mobile devices and virtual worlds. His practice explores concepts ranging from media criticism and aesthetic journalism to digital formalism and computational aesthetics, deploying Information Age technologies and systems to examine our networked, media-rich world. In the last 20 years, Michael's projects have been showcased in over 290 exhibitions in 35 countries, and his art has been supported by numerous institutions within the UK, US and EU. In 2010, he represented the UK at Manifesta 8: the European Biennial of Contemporary Art and several of his most well-known digital artworks were added to the Rose Goldsen Archive of New Media Art. As a Leverhulme Trust artist-in-residence, Michael produced *De/coding the Apocalypse* (2014); a solo exhibition exploring contemporary creative visions based on the Book of Revelation. The following year, he was awarded the 2015 Immersive Environments Lumen Prize for his VR installation *A New Jerusalem*. More recently, he has developed projects reflecting on migration issues surrounding the Syrian Civil War (*Lamentation for the Forsaken*, 2016) and the US southern border crisis (*Zero Tolerance*, 2018). He is artist/researcher-in-residence at the British Library, undertaking the *Imaginary Cities* project that creatively examines digital map archives drawn from the Library's One Million Images from Scanned Books collection on Flickr Commons. Michael is currently the first ever artist-in-residence at the National Archives (UK) and is exploring the institution's ongoing digital transformation and what constitutes an archive in the 21st century.

Mladen Miljanović (r. 1981, Bosna in Hercegovina) was born in Zenica. He completed secondary school in Dobož. After secondary school he attended the Reserve Officer School where he earned the rank of sergeant. As sergeant he was responsible for the training of 30 privates. After the completion of his military service, he enrolled at the Academy of Arts (Department of Painting, BA-MA) in Banja Luka. He lives and works in Banja Luka where he is a professor of Intermedia art at the Academy of Arts (UNIBL). He participated in many group exhibitions. Selected solo exhibitions and projects include: *Utopian Realism*, Peacock Center for Contemporary Arts, Aberdeen, Scotland (UK) 2019; *Strike*, Museum of Contemporary Art Vojvodina, Novi Sad (Serbia), 2017; *In Low Flight*, ACB Gallery, Budapest (Hungary), 2017; *The Garden of Delights*, 55th La Biennale di Venezia, Bosnian Pavilion at Palazzo Malipiero, Venice (Italy), 2013; *Good Night / State of Body*, MC gallery, New York (USA), 2012; *Museum Service*, MUMOK, Vienna (Austria), 2010; *Occupational Therapy*, Museum of Contemporary Art RS, Banja Luka, (BiH) 2008. He is the winner of the Henkel Art Award Vienna, 2009; the 2007 Zvono Award and the Award of the Museum of Contemporary Arts RS, 2005.

Armina Pilav is an architect, researcher and lecturer at the University of Sheffield's Landscape Department. She received the Marie Curie Individual Fellowship for her Un-war Space research. Armina publishes in magazines and academic journals, exploring topics of

space, body and politics. Her work has been exhibited at the Venice Biennial of Architecture (2014, 2018).

Ana Dana Beroš is an independent architect, curator and editor. In her practice she explores contested borders capes using art as a weapon to deconstruct the hegemonic image of the world, and to construct spaces for insights of the excluded and the other. Her Intermundia curatorial-research project on migration received a special mention at the Venice Biennial of Architecture (2014).

Rafaela Dražić is an award-winning visual communication designer working internationally for cultural and non-governmental organizations. She holds a PhD from the Fine Arts Academy University of Warsaw.

Matija Kralj is a filmmaker whose work focuses on documenting non-representational geographies of border politics. He graduated from the Zagreb Academy of Fine Arts both in sculpture and new media.

Miodrag Gladović is an engineer in electroacoustics, musician, music producer and multimedia artist. He is part of the LIGHTUNE.G artistic tandem whose work is based on luminoacoustics, a technique in which light signals are converted into sound images.

Mauro Sirotnjak is an architect interested in the politics of space and the spatial practices of commoning. His research focuses on the transformations of border cities, and the relation between contemporary housing policies, infrastructure and urban memory.

Claudia Robles-Angel is an audiovisual and new media artist born in Bogotá-Colombia, currently living in Cologne-Germany and active worldwide. Her work and research cover different aspects of visual and sound art, extending from audiovisual fixed-media compositions to performances that interact with biomedical signals via the usage of interfaces such as, for example, the EEG (electroencephalogram, measuring brain wave activity). Her work is constantly featured in not only media- and sound-based festivals/conferences but also in group and solo exhibitions around the globe, for example the Bauhaus Archiv Museum in Berlin (2003), the ZKM Karlsruhe (2005), the ICMC 2007 in Copenhagen, ICMC 2009 in Montréal and 2016 in Utrecht, the SIGGRAPH Asia 2009 in Yokohama, the New York City Electroacoustic Music Festival 2010 and 2013–2017, the Re-New Festival 2011 in Copenhagen and the NIME 2011 in Oslo, at the Salon Suisse – 55th Venice Biennale 2013, ON Neue Musik Cologne (2013/2014), at the CMMR Symposium on Computer Music Multidisciplinary Research in Plymouth 2015 and Marseille 2013, at the Museum for Contemporary Art Bogotá (2008/2015), IK Foundation in Flushing, SKOP in Frankfurt (2016), the Digitale Düsseldorf (2016), MADATAC 07 Madrid (2016), at Harvestworks Digital Media Arts Center New York City (2014/2017), and more recently at ISEA 2017 in Manizales.

Zoran Todorović (b. 1965, Serbia) graduated painting in 1992 at the Faculty of Fine Arts in Belgrade in the class of professor Milica Stevanović, under the mentorship of whom he

also obtained his Master's degree in 1995. Since 1998 he has been working as an assistant and since 2006 as an assistant professor at the Faculty of Fine Arts in Belgrade. Zoran Todorović established a complex and controversial art practice of exploring, deriving and carrying out critical (liminal, transformational, provocative) relations of art, science and micropolitics regarding the human body, that is, the human body in the contemporary culture of arbitrariness, alienation and absorption.

Iva Tratnik (b. 1980, Slovenia) graduated in 2006 and received her Master's degree in Painting from the Academy of Fine Arts and Design at the University of Ljubljana in 2012. Today she works as a self-employed artist, experimenting with different artistic practices. In 2015 she was one of the chosen to represent Slovenia at the Expo in Milan, in 2017 she showcased her work at the Gallery of Contemporary Art in Celje.

Tadej Vindiš (b. 1990, Slovenia) is a London-based artist, curator, producer and lecturer on the crossroads between contemporary art, cultural studies, technology and media research, focusing on the field of machine vision – its cultural implication and disruption. With a scholarship from the Ministry of Culture of the Republic of Slovenia, he finished his degree in photography at FAMU in Prague. In 2016, he finished his MA studies in Interactive Media: Critical Theory and Practice with distinction at Goldsmiths, University of London, for which he obtained a scholarship from the Slovene Human Resources Development and Scholarship Fund. He continued as a Visiting Researcher at Goldsmiths, where he develops *Selfish Machines*, a practice-based research project into artificial intelligence. Vindiš is part of the core team that relaunched the Fotopub Festival in 2014 and is the Executive Director of Fotopub Association for Contemporary Culture. As a Producer and Member of the *body>data>space* collective in London, he co-curated *Bio-Body-Tech* an exhibition at Nesta's FutureFest 2018. Since 2017, he has been developing a custom-built head-mounted VR recorder for the *Seeing I* project, which previewed at *Ars Electronica* 2019. He lectures as a Visiting Lecturer at Westminster School of Arts of the University of Westminster.

Salvatore Vitale (b. 1986, Palermo, Italy) is a Swiss-based visual artist and editor and Master of Fine Arts at the Zürich University of Arts (ZHdK). He was a recipient of the Swiss Arts Council Grant in 2015–2016, the PHmuseum Award Grant in 2017, the Swiss Design Awards, FOAM Talent and Punctum Award in 2018. His work has been shown in museums and at photo festivals including the Photoforum Pasquart Biel/Bienne, OCAT Shanghai and Shenzhen, MOCAP – Museum of Contemporary Art Krakow, Hamburg Triennale of Photography, T3 Photo Festival Tokyo, and Jaipur International Photography Festival. He teaches at the Lucerne University of Applied Sciences and Arts (HSLU) and has led workshops worldwide. Vitale is also the co-founder and editor-in-chief of *YET* magazine, a Swiss-based international photography magazine that focuses on the evolution of photography practice within the contemporary art field.

Graham Harwood and Matsuko Yokokoji (YoHa — English translation 'aftermath') have lived and worked together since 1994. YoHa's graphic vision combined with their technical tinkering has powered several celebrated collaborations establishing their international

reputation for pioneering arts projects. This includes the first on-line commission from the Tate Gallery London, the permanent collections of the Pompidou Centre in Paris, the Centre for Media Arts (ZKM) in Karlsruhe and Manifesta 7 in the Bolzano province of Italy. They co-founded the London-based artists group Mongrel (1996–2007) and established Mediashed, a free-media lab in Southend-On-Sea (2005–2008). In 2008 they joined Richard Wright to produce Tantalum Memorial, winning first place at the 2009 Transmediale. Tantalum Memorial was also featured in several places, including at the ZeroOne Biennial (USA), Manifesta 7 (Italy), Ars Electronica (Austria), Plug.in (Switzerland), Laboral (Spain), Artefact (Belgium), UKS (Norway), the Science Museum, the Arnolfini and many other UK venues. More recently YoHa has co-produced Coal Fired Computers (2010), Invisible Airs (2011), Evil Media Distribution Centre (2013), Wrecked on the Intertidal Zone (2015–16), Plastic Raft of Lampedusa (2016–17), Database Addiction (2015–19). Graham Harwood currently teaches at the Centre for Cultural Studies, Goldsmiths, University of London.

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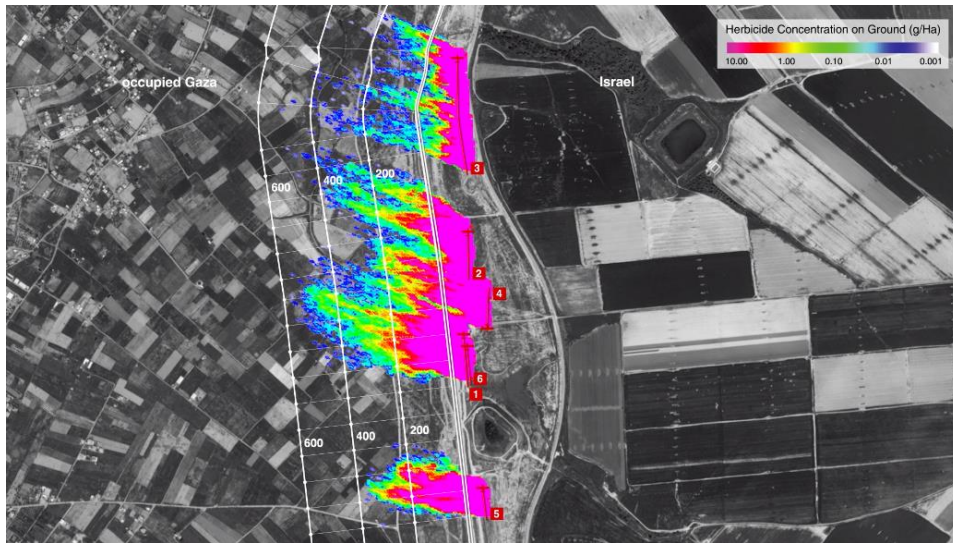
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VISUAL MATERIAL



Forensic Architecture

Herbicide Warfare in Gaza, 2014 – in progress

The results of Forensic Architecture's analysis show the distribution of concentration of herbicide as it travels westward into Gaza. Image: Forensic Architecture and Dr Salvador Navarro-Martine.



Barbora Kleinhamplová

Sickness Report, 2018

Installation, short film (Full HD, 17' 05'')

Installation view at Savvy Contemporary, Berlin. Photo: Martin Systemans.



Armina Pilav, Ana Dana Beroš, Rafaela Dražić, Miodrag Gladović, Matija Kralj and Mauro Sirotnjak
Un-war Space, 2018
Intermedia installation (two flight cases with the archive) with publication
Un-war Space installation at Crvena Association for Culture and Art, Sarajevo, 2018. Photo: Matija Kralj.



BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica
Faux Mirror, 2019