

Monika Pocrnjić

EPIPREMNUM AUREUM MACHINA TRANSCENDENS

13 November–13 December 2025
artKIT

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Through a series of installations, Monika Pocrnjić shapes a vivid and unmistakable poetics that unfolds between plant and machine. In this exhibition, she deepens her inquiry into how plants, technology, and human presence meet and influence one another. Working with everyday objects salvaged from storage spaces and the remnants of past productions, she reveals the hidden potential of interfaces – systems that sense light, sound, movement, and humidity and, in their own quiet way, visualize the life of plants and the environments they inhabit.

The project *Epipremnum Aureum Machina Transcendens*, which serves as a starting point for reflecting on the coexistence of nature and technology, arises from several years of living alongside the Epipremnum Aureum plant and raises the question of how technology might become part of the natural cycle – not as waste, but as transformation. This coexistence did in fact take place, as the artist first “collaborated” with the plant at the **KIBLIX Festival 2010**, which, from 2008 to 2010, was conceived as a festival cycle under the common title **Open Code for Artistic Purposes** and focused on new environmental, social, technological, artistic, scientific, and collaborative practices. In 2010, in its ninth edition, the festival centered on the theme **Waste – Technology Minus**, which was also the main focus of the program.

With this shift, the KIBLIX Festival moved further into the broader currents of culture and society, placing emphasis on educational content and drawing in secondary school and university students as well as expert and entrepreneurial audiences interested in information technologies, open code and open society and contemporary trans, inter and new media art. The conceptual and formal framework of the ninth edition in 2010 centred on “low” technology, ecology, open code and waste, with its main focus – alongside exhibitions, spatial installations, presentations, talks and discussions – being the multi-day **BIOMODD** workshop. It was at this workshop in KIBLA on 18 November 2010 that Monika Pocrnjić first worked with the very plant featured in the present exhibition, marking the beginning of its integration into her artistic practice.

Continuity is one of the artist’s primary guiding principles. She consistently and innovatively uses repurposed materials and components gathered from the storage of past productions to construct sensory interfaces that monitor parameters such as light, temperature, humidity, movement, and sound, translating them into spatial and visual responses.

By 13 November 2025, when she returns to our festival, fifteen years – or precisely 5,109 days – will have passed since her first technological coexistence with the plant, which has remained a constant companion in her artistic life, thriving in its “technologically extended body” and

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evolving alongside her creative practice. With this work, Monika Pocrnjić has defined her sphere of interest, establishing a circular dialogue between art, science, and ecology – a space where plants are not mere decoration but active interlocutors in technological systems and our shared coexistence. At the same time, she signals her own media circuit and distinctive aesthetic, one that neither seeks decorative glass vessels nor gets entangled in pseudo-scientific constructs and contradictions, but simply presents what she has created.

Yet she does this with remarkable simplicity, as if to say, “This is how it is done, and this is the result,” revealing herself, her knowledge, and her understanding while assembling her world without emphasis. Through this world, she invites us to see how, in a reality fraught with crises, climate delusions, energy manipulations, and wars – where all the ‘axioms’ of rationality collapse – it is still possible to survive in concert with nature and technology. One could even add, “No plant was harmed in the making of this artwork,” echoing the familiar film credit, “No animals were harmed in the making of this film.” She has collaborated with KIBLA on numerous occasions, particularly through workshops that she has also led, but this time we invited her to exhibit. Until now, her work has appeared primarily in international group projects; the present exhibition marks her first solo presentation with us.

She is also recognised as a performer who works with music and creates electronic sound devices, approaching this practice in an original and innovative way by inventing a variety of novelties that she assembles into unique instruments. But she does not stop there; she further enriches her contraptions with playful and sometimes unexpected additions that, in this dramaturgical twist, become especially engaging. Her approach is holistic, considering not only the multiple functions of her inventions but also their completeness, form, appearance and the impact each technological object has on nature and society. For her, “green” in the broadest sense is above all a search for meaning in her actions, existence and participation within the complex interplay of numerous factors – including those we do not yet know – which she seeks to explore, guided by her strong inner voice as both a researcher and an artist.

She also collaborates in creating puppet and theater performances, presents her own video works at musical events, and considers what else she might do within the ever-expanding technological sea – on one hand, filled with novelties, and on the other, with waste that accumulates somewhere and cannot be recycled. According to some estimates, technological waste poses the greatest threat to the environment, as its gradual decomposition in nature seeps into the soil and groundwater. At the same time, contemporary technologies are among the largest energy consumers globally, and consumption continues to rise.

The largest energy consumers are present-day data centers that power what is called artificial intelligence (more accurately, machine data processing), which, due to their high energy use, also require stable power supplies, making unstable energy sources unsuitable. Moreover, the components that make up the devices in these centers – as well as in our computers, mobile phones, and other devices and peripheral units – are not only environmentally unfriendly in their extraction and production, but are also unsustainable and cannot be fully recycled or, in most cases, even partially recycled. Yet recycling itself requires energy and triggers a new cycle of extracting materials and producing new devices. According to equipment manufacturers and the rapid pace of technological development, a computer depreciates within two to three years, while mobile phones are replaced with a new model almost every year. Since more than half of the Earth’s population uses these devices, nature cannot keep up with such a fast rate of “self-cleaning”. With constant internet connectivity, energy consumption increases further.

In October 2025, there were 6.04 billion internet users worldwide, representing 73.2% of the global population, compared to 63% in 2023. The total number of internet users worldwide has grown by 294 million in the past twelve months. The volume of data generated each year is also increasing and has been rising steadily since 2010. It is estimated that 90% of the world’s data has been created in just the past two years. The “footprint” of this growth and its consequences will likely become clearer in the years ahead. Today, phones and teenagers are almost inseparable, with 95% of American teenagers having constant access to a smartphone, and it is likely similar here.

Creating her own ecosystems for personal use, Monika Pocrnjić is acutely aware of the many parameters and dimensions of technologies, as well as the traps they contain or may introduce. She therefore balances their origins through her work and carefully considers the consequences – socially, meaningfully, playfully, and ecologically – while minimizing waste.

For this reason, her solo exhibition becomes something more when we imagine the transition from the gallery space into the broader fields of art, science, culture, technology, society, and nature. For many, it may also serve as an introduction to these ways of thinking and, above all, as an incentive for self-awareness regarding contemporary technologies and their usefulness, which Monika Pocrnjić’s process puts into perspective. In the room, at home, and in the world. In the room, at home, in the world, and now in the exhibition space, where an ambience has been created for the spirit, the body ... and the heart. Just for you.

– Peter Tomaž Dobrila

BIOGRAPHY

Monika Pocrnjić is a graduate of art education and an intermedia artist. She works in the fields of do-it-yourself (DIY) electronics, drawing and puppet theatre. In her work, she focuses on concepts such as object as interface, robotic theater and the role of technologies in the modern world. In her works of art, she uses and combines various methods, media and techniques, including 3D technologies, hacking and creative coding. She displays these objects in performative events or theater performances. She lives in Ruše, works in Maribor and around the world.