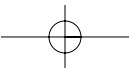


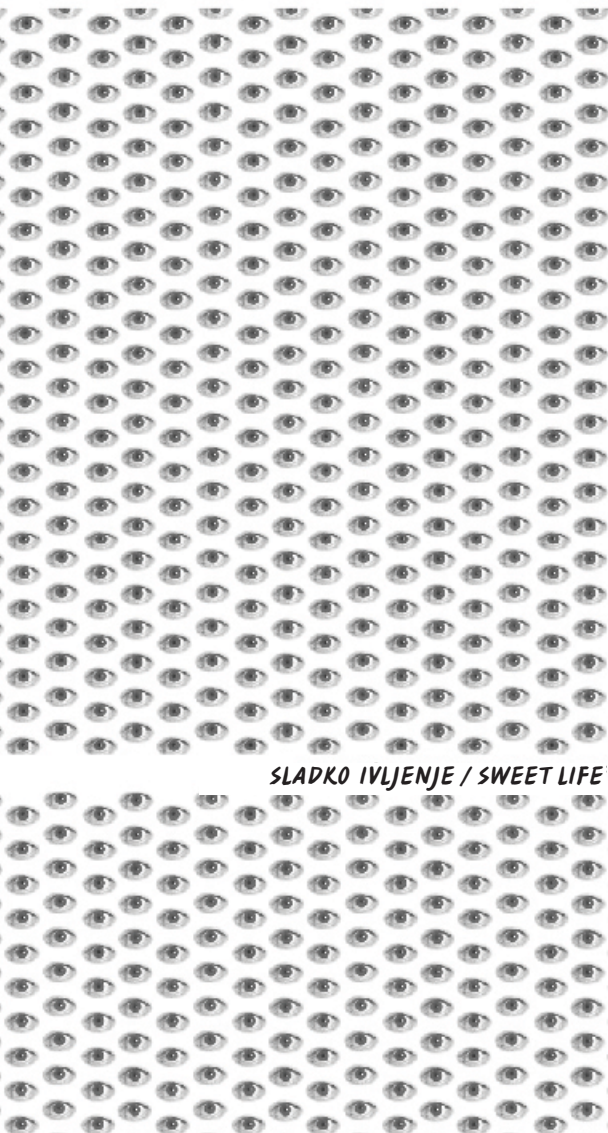
**KIBELA**

*LAZSTAVA / EXHIBITION: KIBELA, APRIL 2004*

*SHUZO AZUCHI GULLIVER*

**KIBLA**  
MULTIMEDIA CENTER





*SLADKO IVLJENJE / SWEET LIFE*



*SCHUZO AZUCHI GULLIVER*

## ZAGOVOR POPA

V časih, ko celo nekateri konceptualisti trdijo, da je najpomembnejša umetnost 'umetnost delanja denarja', je jasno, da bi bilo širšo in bolj multimedijško definicijo težko najti. Od točke teorije upravljanja naprej predstavlja razne teze, predloge, dejstva, rezultate in analize različnih virov in ekonomskih faktorjev ter z gledišča umetnostne teorije, ki se vrača do nekaterih warholovskih stavkov in pop-art refleksij, in v luči teorije medijev pregleduje celotno oblo s hitrostjo medmrežja. Neke vrste nasprotje je, da bolj kot medmrežje razrašča njegove tehnične in komunikacijske zmožnosti in gosteje spleta svojo



mrežo, je na trgu prisotnega manj resničnega kapitala. Potemtakem je to najhitreje rastoči medij, ki še vedno ne izgublja njegovega neizmernege vpliva, in posledično zelo sodoben medij, ki nima nikakršnih kompleksov ali celo strahu, da bi spremenil lastno stanje iz materialnega v nematerialno. Mar je po obdobjih različnih pristopov k naši civilizaciji (kjer je trgovanje eno najdonosnejših rezultatov) denar že v naši glavah in možganih kot svojevrstni refleks Pavlovega psa? Ali postaja del po Jungu imenovane kolektivne zavesti? Ne rabi več obstajati, da bi bil.

## APOLOGY OF THE POP

In the times when even some conceptualists claim the most important art is 'the art of money making' it is clear that wider and more multi-media oriented definition is hard to find. From the point of the management theory it means several thesis, proposals, facts, results and analyses of various resources and economy factors and from the view of the art theory it backs down to some Warholian sentences and pop art reflections and in the light of the media theory it scans the whole globe with the speed of the Internet. It is a sort of a contradiction that as the Internet raises its technical and communicational possibilities and stitches its web thicker, less real capital is present on the market. Therefore it is the fastest growing virtual media still not losing its enormous influence and consequentially the very contemporary media that doesn't have any complex or even fear to change its state of being from material to immaterial. Is after ages of different ascents to our civilisation (where trade is one of the highest scores) money already in our heads and brain in a kind of a Pavlov's dog reflex? Or is it becoming a part of the Jung-called collective consciousness? It doesn't need to exist to be.

Everything could be probably right but with that conclusion we have to add money into the basic-human-defining basket and give it the everlasting seat on a throne of our culture. What in that horn of plenty is art? Similar but never replied question sounds 'what is art'? For some it's the modernistic back-to-basics ontology, for some pure concept, for some advertising, maybe even aesthetics way out or social interference through either real life or an institution. Then again art is a tool. Like media. Art could mean structuring media, in a silent way it could go back until human ability to perform in his'n'hers prehistoric edition, which includes both artist(s) and multimedia. We are excavating objects, e.g. Neanderthal flute as the old-

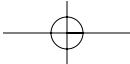
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Vse to je verjetno lahko pravilno, vendar s takim zaključkom moramo dodati denar v osnovno košaro definicije človeka in mu dati večer prostor na tronu naše kulture. Kaj pa je v tem rogu izobilja umetnost? Enako, a nikoli odgovorjeno, zveni 'kaj je umetnost'? Za nekatere je modernistična nazaj-k-temeljem ontologija, za nekatere čisti koncept, za nekatere oglaševanje, nemara celo estetski izhod ali socialna interferenca skozi resnično življenje ali institucijo. Spet potem je umetnost orodje. Kot mediji. Umetnost lahko pomeni strukturiranje medijev, potihoma lahko gre nazaj do človekove sposobnosti predstavljanja v njeni in njegovi predgovodovinski izdaji, ki vključuje oboje, umetnika(e) in večpredstavnost. Odkopavamo predmete, denimo neandertalsko piščal kot najstareši kos, ki razkriva našo kulturo, odkrivamo stenske slikarije v jamah, templjih, gradovih, samostanih in cerkvah, sestavljajoč naše vedenje. Nenazadnje beseda kultura izhaja iz latinske besede, ki pomeni oblikovati zemljo, zemljo, na kateri raste zelenjava. Umetniški aspekt bi moral biti 'strukturiranje medijev', kar je Robert Smithson storil kot krajinsko umetnost. Brez kakršnekoli zelenjave (ki je kot umetnost postala popularna v 90.).

Če je 'medij sporočilo', kaj je struktura? In kaj je struktura, če medij ni sporočilo? Najprvo, struktura ni večno mlada entiteta, se razvije in se pojavlja v materialnem in nematerialnem svetu. Drugo, medij ni sporočilo! Medij je orodje in struktura je lepilo, narejeno iz neskončnih protokolov. Umetnost se začne s poznavanjem 'metierja' (obrta), tvoje začetne pike. Je večpredstavnost. Nekateri govorijo v slikah, drugi z besedami. Kot petje v zboru, izdelovanje slik ali kipov, načrtovanje zgradb in sedenje za računalnikom, da bi razsvetlili idejo znotraj računalniške umetnosti. Ali pisanje knjig. Smešno, kako popularne deklaracije večpredstavnosti vznikajo vzporednico ekspanziji računalniško zastavljenih projektov, začeni s izobraževalnimi programi do komercialnih predstavitev. Smešno zato, ker 'večpredstavnost' vobče sledi (samo) pojavljanju zvoka in slike. Vidne in zvočne umetnosti. Vseeno, taka razdelitev je za računalnike in robote.

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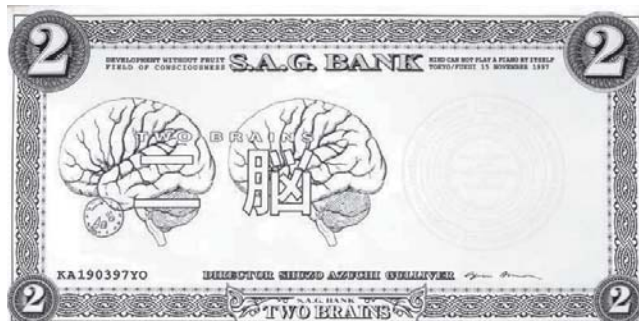
TWO BRANS



2

est piece resigning our culture, discovering wall paintings in caves, temples, castles, monasteries and churches, rippling our knowledge. Nevertheless, culture origins from Latin words meaning designed land, land to grow vegetables. Artistic aspect should be 'structuring the media' like Robert Smithson did as land art. Without any vegetables (which as an art became popular in the 90s).

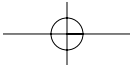
If 'media is a message', what is a structure? And what is a structure, if media is not a message? First of all, structure is not forever young entity, it's evolving and it appears in a material and immaterial world. Second, media is not a mess-age! Media is a tool and structure



is a glue made of endless protocols. Art starts with knowing the 'metier', your starting dot. It's multimedia. Someone talks in pictures, the other in words. Like singing in a choir, doing paintings or sculptures, planing buildings and sit behind the computer to light up an idea within computer art. Or write books. Funny how popular multimedia declaration arose parallel to the expansion of the computer stated projects, beginning with educational programmes to commercial presentations. Funny because 'multimedia' commonly traces (only) appearance of sound & vision. Of visual and audio art. Anyway such division is for computers and robots.

2

TWO BRANS



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*Človeška perspektiva gre preko tega. Medijsko omejevanje - uživanje v le enem enakem curku - je kot šminkerska pogruntavščina vzletelo kot buržujska ptica, ko so namesto jam, palač, verskih teritorijev itd. iznašli tisk, koncertne dvorane, galerije itd. in sta umetnost in kultura postali namenjeni ne več človeštvu, ampak publiki. Umetnost je izgubila svojo zabavljajočo nedolžnost z resnim obnašanjem. Seveda ni nikakršne zbadljivo krive publicitete v umetnosti in kulturi glede ločevanja medijev, razen da je lahko za izbrane kontinuirano producirala zabavo povsod. Domnevno je bilo to potrebno storiti zaradi poskusov priti do dna, kjer leži ustvarjalnost. To dno pa je še danes enako oddaljeno, kot je bilo.*



*Greenbergov zagovor modernizma in Duchampova stališča o konceptualizmu - oboje skoraj 100 let staro - so še vedno prisotna v aktualni teoriji v vsej njihovi dvojnosti. Kot se zdi, gre za nikoli presežen prepir o (vizualni) umetnosti. Razdelitev avdio umetnosti je bolj enostavna: tako imenovana klasična, jazz, rok in pop, disko, ljudska, etno, techno itd. Očitno je ta klasifikacija rojena, da bi podivjala na žanrih. Tako imamo v vizualni ali fini umetnosti. In ritem se nadaljuje z večpredstavnostjo, računalnikom, elektronsko ali kakorkoli že se obnaša. Lažje se prodaja. Je izdelek. Umetnost je plazilec na preprogi mega-tržišča.*

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TWO BRAINS

2

*Human has got a perspective beyond. Media restriction - enjoying only one splash of a kind - as a posh thing was taken off as a bourgeois bird, when instead of caves, palaces, religious territories etc., printing, concert halls, galleries etc. were invented and art and culture all became not only for the 'race' but for the public. Art lost its enchanting virginity behaving seriously. Of course there's no itch-blaming publicity in art and culture for separation of media instead of continuously producing party all over for chosen ones. Supposedly it was needed to be done for trying to come to the bottom where creativeness lies. This bottom is even nowadays same distant at it was. Greenberg's apology of modernism and Duchamp's statements on conceptualism - both almost 100 years old - are still present in actual theory in all of their duality. Occasionally it's the never overcome dispute about (visual) art. Audio art dividing is more simple: so called serious or classical, jazz, rock and pop, disco, folk, etno, techno etc. It's obvious this classification is born to be wild on genres. So we have in visual or fine arts. And the beat goes on with multimedia, computer, electronic or whatsoever behaving. It's easier to sell. It's a product. Art is the carpet crawler in a mega-market.*

*When Mark Dery writes about the company logo in the eyeball of youngsters and dr. Richard Barbrook of how is computer re-birthing the global economy with internet, there is no escape from here. Multimedia is engaging its ability to walk on the sunny side of the street again. This time with a pocket full of kryptonite. It has persuaded money to use multimedia channels. Therefore money has started turning into a whiter shade of pale. It has changed its form for several times and now you don't even need to hold it in your pocket, it's just there. One machine (not even with a slot) is enough and you can perfectly do your cash flow. You can do your own multimedia art. Like Michelangelo and Cindy Sherman, like Mozart or John Lennon, like Stanislavsky and Katharine Bigelow. Artists are design-*

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TWO BRAINS

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Ko Mark Dery piše o znaku podjetja v očesu mladostnikov in dr. Richard Barbrook razglablja, kako računalnik oživlja globalno ekonomijo z medmrežjem, ni pobega od tukaj. Večpredstavnost zajema vso svojo sposobnost, da spet stopa po sončni strani ulice. Tokrat s polnim žepom kriptonita. Prisilila je denar, da uporablja večpredstavne kanale. Zatorej se je denar pričel spreobračati v bolj belo senco od bledice. Že mnogokrat je spremenil svojo obliko in zdaj ga več niti ne rabiš imeti v tvojem žepu, je kar tukaj. En stroj (ne niti igralni) je dovolj, da lahko brezhibno upravljaš tvoj pretok denaja. Lahko delaš tvojo lastno večpredstavno umetnost. Kot Michelangelo in Cindy Sherman, kot Mozart ali John Lennon, kot Stanislavsky in Katharine Bigelow. Umetniki oblikujejo denar v vsej njegovi spreminjajoči se pojavnosti, od plastike do spleta. Toda ponavadi ne vplivajo na njegov kontekst in njegovo vsebino. V redu, razen nekaterih konceptualnih ali pop-umetelnih krikov. Ponovno postaja izdelek, ne oziraje se na obliko predmeta ali umetnika.

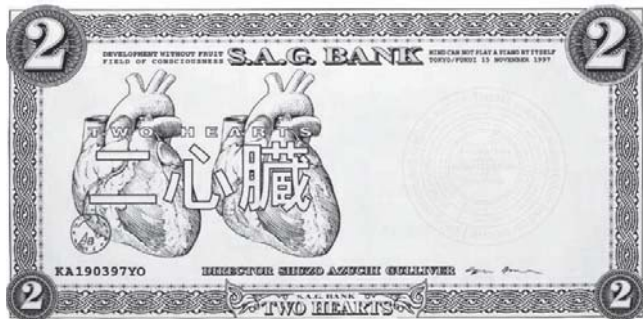
Družbena ojačanja, ki jih je lansirala umetnost, so ogromna. Tekmujejo z denarjem. Manj, kot je prisoten, bolj si ga želimo. Večpredstavnost ga upodablja in uglašlja kot navidezno zdravilo s tem, ko vstaviš številko tvoje kartice v izbor. Zdi se, da je vse mogoče. Nič prav tako. Ravno primerno človekovi dolgi igri. Zdi se lahko, da se večpredstavnost maščuje tako, da požira denar, a ni res: denar je večpredstavnost sama po sebi. Splošno postavljen v kategorijo uporabnih umetnosti. Zatorej je večpredstavna umetnost uporabna umetnost. Zagotovo iz družbene perspektive in z gledišča našega razvojnega procesa. To lahko rečemo za vse ostale medije, vključno 'tradicionalne'. V največji meri smo ujeti v zgolj dva aspekta večpredstavnosti. Kaj je z vsemi drugimi mediji, ki napadajo naša čutila - vonj, tip, okus, intuicija. V verskih obredih jih vse poznajo in jih vanje tudi vključujejo. Umetniški ustroj se giblje v tej smeri od poznih šestdesetih. Predstave, dogodki, dogajanja pozirajo vsemu temu. V 3. tisočletju mnogo umetniških in kustoskih konceptov izprašuje namen denarja ter njegov vpliv in njegovo obnašanje. Takorekoč ne zgodi se noben

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TWO BRAINS

ing money and its every changing form from plastic to web. But usually they don't affect its context and content. OK with some conceptual or pop arty screams. Again being a product, never mind a form of an object or an artist.

Social amplifications launched by art are enormous. They're competing with money. The less it's here more we praise for it. Multimedia screens and sings it as a virtual remedy by putting your card number on a menu. Everything seems to be possible. Nothing also. Quite adjacent to the human long play. It could seem multimedia is revenging by swallowing money, but not true: money is multimedia itself.



Commonly put into the category of applied arts. Hence multimedia art is an applied art. For sure from the social perspective and from our developing process point of view. This may be said for all other media including 'traditional'. Most of all we are trapped in only two multimedia aspects. What about other media which attack other senses - scent, touch, taste, intuition. In religious rituals they know about it and include them all. Artistic settlement goes in that direction from late sixties. Performances, events, happenings possess all that. In the 3rd millennium lots of artistic or curators' concepts question the aim of money and its influence and its behaviour. There is almost no

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TWO BRAINS

večji dogodek brez te teme. Poskušajo se zavedati moči, ki jo vzpodbuja skozi globalni trg s pomočjo tehnologije. Lahko nas spomni na katerokoli kulturno formo in prav tako tudi dela kulturo, denimo doniranje, sponzoriranje, podpiranje ali produciranje. Protiglobalizacijsko gibanje se bori proti njemu z isto tehnologijo.

Večpredstavnost je zdaj v vlogi desne roke, prenavlja strukturo naše družbe in je na uslugo vsakomur. Za tem ni kakega resničnega sporočila, samo borba, ki grozi, da bo razpihnila vojno. Nekateri teoretiki napovedujejo, da bo naslednja vojna spopad civilizacij. Zahodno svet zapira meje in vzpostavlja ščit. Ampak z nekaj optimizma lahko dnevno izkusimo komunikacijo med civilizacijami, ki ne reagira s sovražno logiko. Obstajajo cevovodi skozenjo. Informacije se širijo in njihov namen je izmenjava vsega, od osebnih reči do izobraževalnih virov, kulture, umetniških projektov, znanosti in trgovine. Kapital vedno najde svojo pot. Enako tudi umetnost in kultura, ki sta en korak pred denarjem. Oba govorita z univerzalnim jezikom - pika ton (kot Kandinsky in Stockhausen). Ne glede na to pa denar še vedno ne zmore doseči tega zaradi njegove raznolikosti in njegovih konfliktov interesov. Kultura in umetnost obstajata zaradi njune raznolikosti. Večpredstavnost jih vse skupaj povezuje v globalno resničnost brez pretiravanja metafizik, sublimacije ali kontemplacije. Samo s pritiskom na gumbe in gremo! Umetnost in denar sta navidezna, njun obstoj je njuno izginotje. Torej, kaj ima umetnost s tem? Dobrodošli, g. Priložnost. Tam zunaj lahko najdete res dobre umetnike in umetnost ni več izključujoča. Je stvar percepcije, bi dodal.

Peter Tomaž Dobrila

big show without this topic. They're trying to be aware of the power it gains through the global market via technology. It could remind us on any cultural form and it also makes culture, e.g. donating, sponsoring, supporting or producing. Anti-globalisation movement fights against it using the same technology.

Multimedia is now in the role of the right hand, renovating the structure of our society and is on duty for everyone. There is no real message behind, only a fight which threatens to blow the war. Some theoreticians predict the next war will be combat among civilisations. Western world is closing its borders and making the shield. But with a bit of optimism we could daily experience communication between civilisations which doesn't react with the enemy logic. There are pipelines through it. Information is spread and their way is exchange of anything from personal trivia to education resources, culture, art projects, science and trade. Capital always finds its way. Same does art and culture with one step ahead of money. Both speak an universal language - dot tone (as Kandinsky and Stockhausen). Besides, money still doesn't catch that for its diversity and its conflict of interests. Culture and art exist for their diversity. Multimedia is connecting all of them into the global reality without exaggerated metaphysics, sublimation or contemplation. With just pushing the buttons and here we go! Art and money are virtual, their existence is their extinction. So what's art going to do with this? Being here Mr. Chance. You can find really good artists out there and art is not an exclusiveness anymore. It's a matter of perception as I reckon.

Peter Tomaž Dobrila

## BANKOVEC/SLADKO ŽIVLJENJE SCHUZA AZUCHIJA GULLIVERJA

*Koliko je vredno človeško življenje? Japonski umetnik Schuzo Azuchi Gulliver se je s konceptualno umetnostjo seznanil in tudi začel ukvarjati pri šestnajstih letih, ko je v knjigarni našel knjigo o delu francoskega umetnika Marcela Duchampa. Čeprav ni znal francosko, si je knjigo kupil in si vedno znova ogledoval slike, ki so bile natisnjene na njenih straneh. Delo Marcela Duchampa ga je prevzelo do te mere, da nepoznavanje francoskega jezika sploh ni bilo pomembno, saj je preko fotografij zaznaval energijo veselja in užitka, ki je morala prevevati umetnika, ko je dela ustvarjal. Občudovanje Duchampovega dela je v mladem Japoncu vzbudilo radovednost, kakšen more biti človek, ki je ustvaril taka dela. Še več, želel si je, da bi tudi sam našel enaka izhodišča za svoje delo. Leta 2000 v pogovoru z Louwrienom Wijersom izpostavi koncept dojemanja realnosti. Sogovornika se strinjata o dveh možnostih dojemanja oz.*

## SCHUZO AZUCHI GULLIVER: BANKNOTE/SWEET LIFE

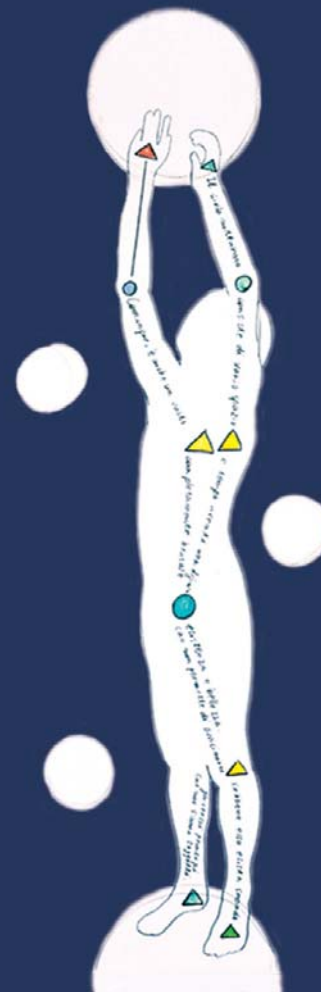
*How much is the human life worth? Japanese artist Schuzo Azuchi Gulliver has come in touch with conceptual art and began to practice it at the age of 16 when he came upon a book containing the works of a French artist Marcel Duchamp. Although young Schuzo Azuchi did not know any French he bought the book and admired the pictures that were printed in it over and over again. He was so overwhelmed by the work of Marcel Duchamp that the fact that he did not understand the language didn't even matter. The perception of the energy of joy and pleasure that the artist felt when creating his works was the perception Schuzo Azuchi got from the pictures in the book. The admiration of Duchamp's work arose curiosity in the young Japanese about what kind of a person must be the artist that created these works. Furthermore, he himself wanted to find the same for his work. In the year 2000 when talking to the art critic Louwrien Wijers he*





razumevanja realnosti, o katerih je učil Buda, to sta logično in neposredno dojetanje. Naglica sodobne družbe in njena naravnost k čim večji storilnosti narekujeta logično percepcijo. Koncept znanosti v svojih večnih iskanjih in spreminjanjih pa narekuje prednostno možnost neposrednemu dojetanju, kar je rezultat novih dognanj na področju genskega zapisa (DNK). Pogovor, ki se je zgodil pred štirimi leti, in zgodba o šestnajstletniku, ki se je navdušil nad Duchampom, razkrije, da Schuzo Azuchi Gulliver kot umetnik deluje po principu neposrednega dojetanja, pri čemer sledi poti svojih vzornikov Marcela Duchampa in Josepha Beuysa. V monografiji iz leta 1991 Shuza Azuchija Gulliverja je Seigo Matsuoka zapisal: "Od začetka se zdi, da je Gulliver zagovarjal prepričanje, da je umetnost akcija in akcija je umetnost." To prepričanje izhaja iz dejstva, da je Gulliver v času študija ustanovil skupino Play, ki je izvajala "happeninge". Skupina še obstaja in Gulliver v njej aktivno sodeluje še danes.

emphasized the concept of reality perception. The two of them agreed upon two possible ways of perceiving reality, the logical and direct perception, which was taught by Buddha. The quick pace of modern society and its tension towards greater productivity demand logical perception. The concept of science with its eternal quests and changes demands giving the possibility to the direct perception which is a result of new findings in the field of genetics (DNA). The talk that took place four years ago and the story of a sixteen-year-old boy, who was inspired by Duchamp, reveals that Schuzo Azuchi Gulliver, as an artist, works on the basis of the direct perception, following the artistic path of his two role models, Marcel Duchamp and Joseph Beuys. In the Schuzo Azuchi Gulliver's monography, which was released in 1991, Seigo Matsuoka says: "It seems right from the beginning that Gulliver is convinced that art is act and act is art." This conviction derives from the fact that during his study Gulliver established a group called The Play, which was responsi-



Vzdevek Gulliver so mu naredi prijatelji zaradi njegovih hitrih premikov, potovanj po Japonski in svetu. Vzdevek je obdržal in zadnja leta se v pisni obliki vedno predstavlja s polnim imenom in vzdevkom.

V delu Bankovec/Sladko življenje umetnik izpostavlja eno izmed večnih vprašanj človeštva: Koliko je vredno človeško življenje? Na papir, dimenzije denarja je natisnjeno eno oko ali petdeset oči, kar je tudi vrednost njegovega bankovca, ena ali petdeset. Natisnil je tudi bankovce z dvema srcema in dvojnimi možgani, število je ponovno vrednostna enota. Obiskovalci lahko Bankovce zamenjajo z uradno valuto in tako sodelujejo v interaktivnem procesu. Nekaj bankovcev je natisnil v gigantskih dimenzijah, tako so vidni tudi z velike razdalje. 'Dobra vidljivost' gigantskega bankovca oz. očesa, ki je odtisnjeno na njem, pa odigra tudi obratno vlogo. Namreč oko nas spremlja ali zasleduje na vsakem koraku. Ta pojav poznamo že v najzgodnejših likovnih upodobitvah starih civilizacij.

ble for numerous happenings. Nowadays the group still exists and Gulliver remains its active member.

The nickname Gulliver was given to him by his friends for his quick moves and many travels throughout Japan and the rest of the world. He has kept the nickname and he always presents himself with it in addition to his name.

In the project Banknote/Sweet Life the artist emphasizes one of ever recurring questions of mankind: How much is the human life worth? There is a reproduction of one eye or fifty eyes printed on paper that has the exact dimensions as the banknote. The print on the paper represents the value of the banknote. He also created banknotes with two hearts or two brains printed on banknotes, the number again stands for the banknote's value.

The visitors of the exhibition can exchange the banknotes with the currency and thus



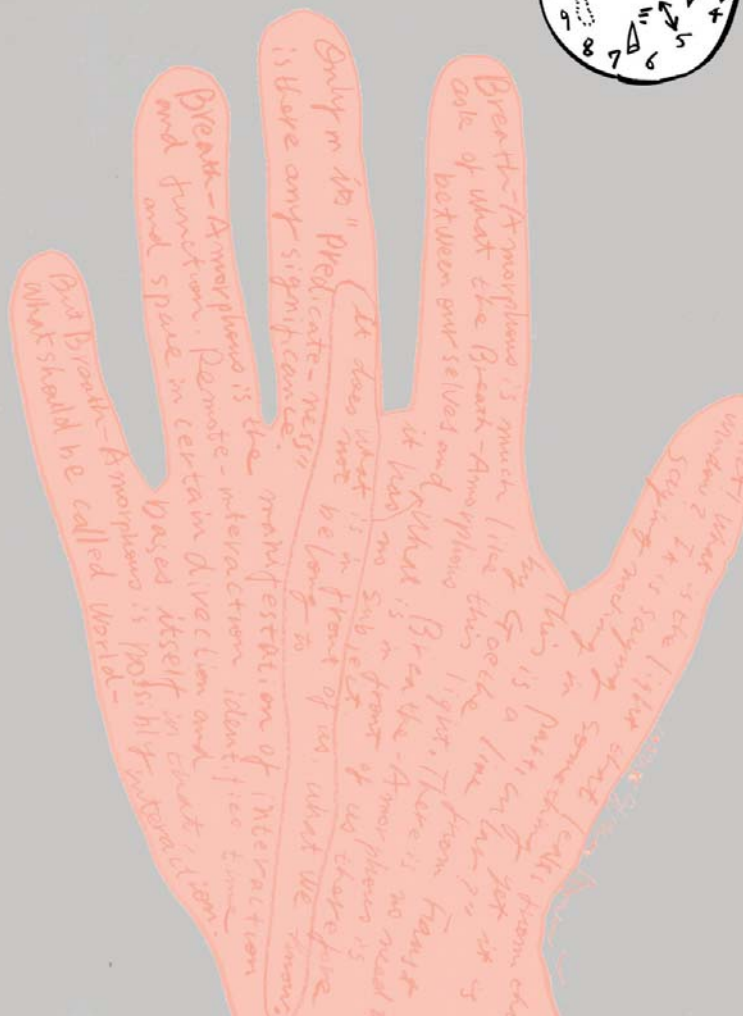
Leonardo da Vinci je zapisal, da je oko okno duše. Hieronymus Bosch pa nas v delu *Sedem naglavnih grehov in štiri poslednje reči* opozarja z izbranim ikonografskim simbolom očesa.

Oko omogoča vizualno komunikacijo z okolico, čutno zaznavni dražljaj, katerega informacija se prenese v možgane, ti pa jo preoblikujejo v razumsko informacijo. V primeru čustvene angažiranosti gledajočega morda simbolično lahko govorimo o prenosu informacije v srce. Neposredno (ali morda intuitivno) dojetje se torej lahko zgodi preko očesa ali pa zaobide čutni organ. Tako imenovano tretje oko je tisto, ki v stanju 'budnosti' omogoča instinktivno, intuitivno ali neposredno dojetje.

Ozadje bankovcev je potiskano s črkami ATCĜ, ki jih je začel vključevati v svoja dela leta 1993, v delu z naslovom *La Dolce Vita / ATCĜ / Love Affairs*. Gre za genetsko kodo,

actively participate in the interactive process. Some of the banknotes were printed in gigantic dimensions and are therefore visible from a greater distance. The good visibility of the gigantic banknote or the eye also accepts a reverse role. The eye is actually spying on us and following us wherever we go. This phenomenon has been witnessed since the paintings of the earliest civilisations. Leonardo da Vinci stated that the eye is the window of a man's soul. Hieronymus Bosch is also reminding us about the iconographic symbol of the eye in his work *Seven deadly sins and four last things*.

The eye enables the visual communication with the surroundings and perceives the visual inputs; the information is then carried to the brain where it is translated into the empirical information. In case that the viewer is emotionally involved in the artistic work we might say that the information is carried directly to the heart. The direct (or maybe intuitive) perception can be performed with the







### Shuzo Azuchi Gulliver

1947 - rojen v kraju Otsu, Shiga (prefektura), Japonska;  
 1966-67 - študij filozofije na Univerzi Ritsumeikan, Kyoto;  
 1967 - ustanovitev umetniške skupine The Play, ki še danes deluje z istimi 10 člani, ustvarjajo dogodke v javnih parkih in na ulicah;  
 1969 - sodelovanje na prvem Inter-Media Art Festival v Tokiu;  
 1973 - začne s projektom Body, kar narekuje delitev njegovega telesa po smrti na 80 določenih delov, ki bodo razdeljeni tistim, ki za to podpišejo pogodbo;  
 1979 - izid monografije "Agent and custodians";  
 1982 - predavanje "Breath-taking -Disappearance (West-wind workshop)" C and F communications, Tokio;  
 1983 - organizira 'Shinjuku live studio' (じい#6) Art theater juku, Tokio; izid monografije "De Shosoku"  
 1991 - izid monografije "Shuzo Azuchi Gulliver";  
 1996 - "Garden Project" pod okriljem mesta Aalsmeer na Nizozemskem in Mondrianove fundacije iz Amsterdama; predavanje na Univerzi Keio, Tokio;  
 1999 - simpozij "The ancient human being and the modern artist: The sense of drawing" Museo Civico di Storia Naturare di Milano, Milan.

živi pretežno v Tokiu

Razstave (izbrane, po letu 1993)

1993 - "Shuzo Azuchi Gulliver" Diecidue Arte, Milano;  
 "Shuzo Azuchi Gulliver" Unimedia, Genova, Italija;  
 "Shuzo Azuchi Gulliver/ De-time, Milano" Private space, Milano, Italija;  
 1993 -94 - "iolenze Carnali" turneja po Italiji;  
 1994 - "Of the human condition" Spiral art center, Tokio;  
 "Molto diligenti osservazioni" Civica galleria d'Arte Moderna Gallarate, Gallarate, Italija;  
 "Shuzo Azuchi Gulliver" Art affairs, Amsterdam;  
 "Shuzo Azuchi Gulliver" Diecidue Arte, Milano;  
 1995 - "La dolce vita 1995" Mizuma art gallery, Tokio;  
 "Residence program" De fabriek, Eindhoven, Nizozemska;  
 "Shuzo Azuchi Gulliver Saint Victoires" Christelijke Hogeschool voor de Kunsten, Kampen, Nizozemska;  
 1996 - "Shuzo Azuchi Gulliver" Gallery Lunami, Tokio;  
 "Shuzo Azuchi Gulliver" Mizuma art gallery, Tokio;  
 "Ambition/ Field climbing" Historische Tuin, Aalsmeer, Nizozemska;

"Art Meets" Udstillingsbygningen ved Charlottenborg, Copenhagen, Danska;  
 "Shuzo Azuchi Gulliver/ Infilarsi tutte e due le scarpe nello stesso momento" Diecidue Arte, Milano;  
 1997 - "Shuzo Azuchi Gulliver/Missing" Mizuma art gallery, Tokio;  
 "Natura artis magistra" Bos van Ypeij, Tytsjerk, Nizozemska;  
 "Shuzo Azuchi Gulliver: Moda arte A.T.C.G." 10.2!, Milano;  
 "One-self-portrait" In the dream "Fukui Biennale 7: Media and Human body" Fukui city art museum, Fukui, Japonska;  
 1998 - "Shuzo Azuchi Gulliver/Ex-self" Mizuma art gallery, Tokio;  
 "Game-Laws" Gallery art soko, Tokio;  
 "Morphe 98/ Beyond the horizon" Nansaiyo, Japonska;  
 "Sette pezzi facili (Quasi un omaggio a Duchamp)" 10.2!, Milano;  
 1999 - "International biennale exhibition of prints 99" Yamanashi Museum, Kofu, Japonska;  
 "Shuzo Azuchi Gulliver/Ex-self" 10.2!, Milano;  
 "Prospect of Japanese contemporary painting" Tokyo Station gallery, Tokio;  
 "Shuzo Azuchi Gulliver/ Infilarsi tutte e due le scarpe nello stesso momento" Msohkan, Kobe, Japonska;  
 2000 - "New prints" Wagemans, Beeststerzwaag, Nizozemska; "On the street-Shibuya" Shibuya, Tokio; "Departmentstore of contemporary arts" Yamanashi museum, Kofu, Japonska; "Shuzo Azuchi Gulliver/ La dolce vita 2000" Galerie Epikur, Wuppertal, Nemcija;  
 "Shuzo Azuchi Gulliver" Daikanyama hillside terrace E, Tokio;  
 2001 - "Drawings on fusuma/ Gokasho" Mikiya, Shiga, Japonska;  
 "Shuzo Azuchi Gulliver/ for friend who have no memory" Toki art space, Tokio;  
 "Documenta USA" Museum of new art, Detroit, ZDA;  
 2002 - "Five tavoli da gioco per una partita inedita di Marcel Duchamp" 10.2!, Milano;  
 "Ffigure and Sign (Box and Tape)" M's service, Tokio;  
 "Drawing for Peace" Kentler Gallery, New York;  
 2003 - "DIARTE 2003" Art nest, Firenze;  
 "One-self" Kitayama creative instutture/ & Enegy link, Tokio;  
 "Arte e Luoghi" Circolo Culturale Bertolt Brecht, Milano;  
 "A tuttii costi" Circolo Culturale Bertolt Brecht, Milano and Sale Espositive Palazzo, San Felice del Benaco, Italija;  
 "Alias" L'osteria della cantina e Pasini Produttori, Puegnago del Garda, Italija;  
 "Presentation/Il fascino indiscreto del denaro" Aura Magna dell'Ateneo Veneto, Benetke;  
 "Three persons show" Studio D.V.O, Bruselj;  
 "Werkgroep Van Goghuis Zundert" Goghuis Zundert, Nizozemska;  
 "Zero/Concept" Art affairs, Amsterdam.

## **DVO-SMERNI SVET KOT SE SVET MANJŠA, SE TELO VEČA**

Informacijsko-komunikacijske tehnologije potiskajo naš sodobni svet v smereh, ki razkrivajo kontradiktorno obnašanje človeškega bitja. Ena je v njegovem najglobljem, domala ontološkem smislu, kjer se soočamo z implementiranimi nanotehnologijami kot kiborgi v njihovih temeljnih predstavah, in druga je globalizacija v njenem krutem laissez-faire ekonomskem načinu novih socialnih in političnih strukturiranja. Dihotomija obeh je, da telo z nanotehnologijami razširja njegove možnosti delovanja, medtem ko se z informacijsko-komunikacijskimi tehnologijami svet manjša proti popularno tako imenovani globalni vasi.

Verjetno je to najpomembnejše nasprotje našega časa, saj kompleksnost obeh procesov ni skladna s človeškim bitjem. Njegova notranja plat se razširja, zunanji svet pa krči. Zategadelj se sodobna ženska in moški soočata z območjem neznanega, iščoč razkritje in olajšanje v okviru njiju samih in se potapljata v njuno zavest z vso raznolikostjo (pol)religioznih tehnik kot nekoč v hipi obdobju, vendar z zavedanjem novo-medijskih praks od nanotehnologije do bio-inženiringa, za katere smatramo, da razširjajo njuna telesa oz. nemara celo še več, da jima obljublja večno življenje ali večno mladost s kloniranjem. Globoko zamrznjenje, ki ga nekatera podjetja že izvajajo, je začetek teh bolnih idej in perverznih ambicij.

Ampak kot se tehnološki svet krči v eno območje, razosebljeno z logiko kapitala in v iskanju skupnega trga, s storitvami v razvitih predelih in izkoriščanjem v podrazvitih regijah, lakota po profitu zgolj vzpodpuja vse vrste protiglobalizacijskih gibanj, da v

## **TWO-WAY WORLD AS THE WORLD GETS SMALLER, THE BODY GETS BIGGER**

The information-communication technologies push our contemporary world in the directions, which reveal the contradictory behaviour of the human being. One is into its deepest, almost ontological sense, where we find ourselves with the nanotechnologies implemented as cyborgs in their basic performances and the other is the globalisation in its rude laissez-faire economical way of new social and political structuring. The dichotomy of both is, that with the nanotechnologies the body expands its functioning possibilities, but with the information-communication technologies the world gets smaller towards the popularly so-called global village.

Probably that's the most important contradiction of our time as the complexity of both processes is not inherent with the human being. The inner part of it exposes, the outer part of it shrinks. Therefore the modern man and woman face the territory of the unknown seeking redemption in the frame of themselves and diving into their consciousness with all diversity of (semi) religious techniques like in the hippy era, but with the notion of new media praxis from nanotechnology to bio-engineering, which are considered to expand their bodies or even further more to promise them eternal life or eternal youth with the cloning. Deep freeze already made by some companies is a beginning of these sick ideas and perverse ambitions.

But as the techno world shrinks into the one territory deprived by the logic of the capital and in search of the common market with services in the developed areas and exploitation in the underdeveloped regions, the hunger for profit only causes all

*svojem bistvu iščejo neizogibno ravnotežje v smislu človeškega preživetja. Nanašajoč se na naravne sile preživetja in podprti z informacijsko-komunikacijskimi tehnologijami protiglobalisti razgaljajo tam, kjer manjši svet ne sme dobiti priložnosti opustošenja lastnih virov v najširšem pomenu besede, medtem ko do danes še zmerom nimamo nikakršne možnosti živeti zunaj Zemlje, nekje v prostoru.*

*Vse kaže, da gre za dirko izbranih in ostalih. Toda na tej točki pogleda se zdi, da so izbrani izgubili njihov raison d'etre življenja. S potapljanjem oz. v našem tehno izrazoslovju pripuščanjem v njihovo podzavest iščoč neke vrste razodetje in razširjujoč njihove notranje svetove, izgubljajo njihovo zavest in njihov občutek za perspektivo ustvarjanja prihodnosti (ali že kar sedanjosti) plane ali prostora, kjer bo (ali že je) nemogoče kamorkoli iti brez paranoje pred stalno in vseobsegajočo nevarnostjo. Seveda povzročene z vsemi vrstami agresij, med katerimi je najhuša vojna, ki se prične z ekonomskimi udarci in zaključí z bleskom orožja.*

*Nove medije lahko praktično jemljemo tudi kot eskapizem sodobne družbe, ki jo je vzredila panika okupacijskih držav: sedi za tvoj računalnik, se priklopi na medmrežje in ostani doma! Potovanja in premikanje so nezaželjena, ker nas je pač preveč na planetu, stroji za transportiranje postajajo pretežavni za nadzorovanje pri tolikšni frekventnosti in ceno neznanega lahko plačamo z življenjem. Veliko več bi dobili, če boste šli globoko v vašo osebnost, tamkaj lahko vidite širše in bolj zanimive svetove, s katerimi dekadenca je svoj rep kot Ouroboros. Sreča za nas pa je, da je to samo ena plat zgodbe.*

*Peter Tomaž Dobrila*

*sorts of anti-globalisation movements, that in their essence seek for inevitable balance in the aim of the human survival. Referring to the natural forces of survival and supported with the information-communication technologies anti-globalists hit the road, where the smaller world should not be able to devastate its resources in the widest meaning, since until now we still don't have any possibility to live outside the globe, somewhere in space.*

*It all looks, as there is the race with the chosen ones and the rest. But at that point of view the chosen ones seem that they have lost their raison d'etre of dwelling. Diving or in our technovocabulary immersing into their sub consciousness seeking a kind of revelation and expanding their inner worlds, they are losing their consciousness and there sense of perspective making the future (or already the present) planet as a place, where there will be (or is) nowhere to go without the paranoia of the constant and all-embracing danger. Of course, all caused by all sorts of aggressions, the most of it is war beginning with the economical strokes and ending at the weapon gleams.*

*The new media could be practically seen as contemporary society escapism evoked by the panic occupation states, too: sit beside your computer, go onto the Internet and stay home! Travelling or moving is unwanted, since we are too many on the planet, the transportation machines are becoming too hard to control for such frequency and the price for the unknown may be paid by life. Much more you'd get with going deep into your personality, there are wider and more interesting worlds to be seen, with which decadence eats its tail like Ouroboros. Luckily for us this is only one side of the story.*

*Peter Tomaž Dobrila*



## KIBELA, PROSTOR ZA UMETNOST

*Kibela odlikava različnost idej in vizij, ki sobivajo v sodobni umetnosti. Ta je danes zelo heterogena in s tem zahteva svojevrsten pristop. Zato ima Kibela v Sloveniji enkratni značaj, saj združuje, sintetizira kar se da različne umetniške pristope, od klasičnih (slike, kipa) do uporabe najnovejših visokih sofisticiranih tehnologij. Ustvarjalnost s klasičnimi mediji je pomembna pri plemenitju novejših s kompleksnejšimi izraznimi vsebinami.*

*Koncept Kibele je torej dobesedno biti zbiralnik različnih umetniških medijev, ki se pojavljajo včasih kot seštevki v medsebojnem prepletu, spet drugič kot interakcija medijev med seboj v popolni sintezi.*

*Program vizualne umetnosti v Kibli poteka že od leta 1996, galerija z imenom Kibela, prostor za umetnost, pa je bila ustanovljena januarja 1999. V tem času se je vrstilo več kot 80 različnih razstav, dogodkov in performansov v svojem prepoznavnem kontekstu, avtorji so tako slovenski kot tudi mednarodni.*

## KULTURNO IZOBRAŽEVALNO DRUŠTVO KIBLA

*Kulturno izobraževalno društvo Kibla, ki temelji na odprtosti, dostopnosti in sodelovanju, združuje mnoge dejavnosti in prireditve: prostor za umetnost KiBela, kiber salon z brezplačnim dostopom do medmrežja, študentski informacijski center SRCe, družboslovno knjigarno Za:misel, glasbeni program Skrite note, festivale Iz(z)ven, Kiblix in Dnevi radovednosti, Komunikacijsko informacijsko točko KIT, čajnico Di:vizija... Maksima Kible ostaja združevanje kulture in tehnologije oz. gospodarstva, umetnosti in znanosti, družboslovja in naravoslovja tako na področju programa kot tudi sodelujočih posameznikov.*

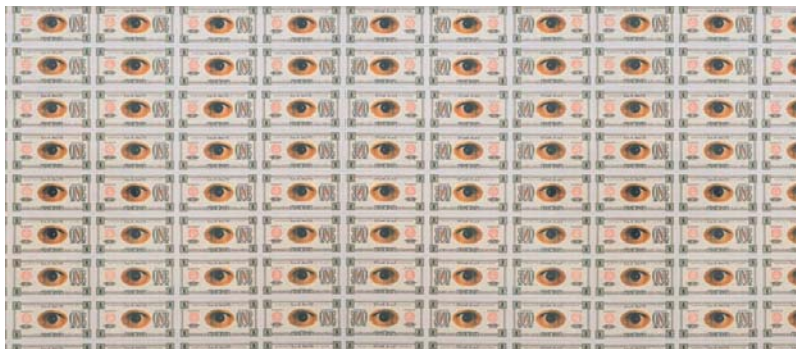
## KIBELA - SPACE FOR ART



*Kibela reflects the variety of ideas and visions that co-exist in contemporary art. Today, this variety is very heterogeneous. In Slovenia, Kibela has unique characteristics, since it unites and synthesizes various artistic approaches, from classical (paintings, statues) to the latest highly sophisticated technologies. Creativeness with the use of classical media is important for the enrichment of modern, more complex expressive contents.*

*Therefore, Kibela's concept is actually a reservoir of different artistic media that sometimes interblend and sometimes appear as an interaction of different media, which are in a perfect synthesis. Visual art program in Kibla has been present since 1996. Gallery Kibela, space for art, was established in January 1999 and during this time more than 80 exhibitions, events and performances of Slovene and international artists took place.*

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