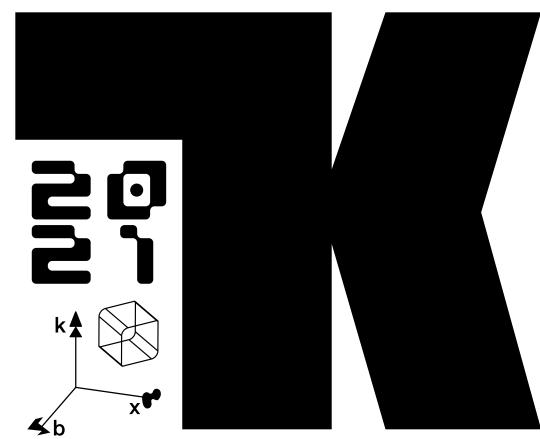




KIBLIX 20
21



KIBLIX 2020–2021

Virtualni svetovi danes
Virtual Worlds Now

In memoriam Aleksandra Kostić.

Mednarodni festival umetnosti, tehnologije in znanosti
International Festival of Art, Technology, and Science

December 2020–December 2021

KIBLA PORTAL
202122.kiblix.org

KIBLA



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INTRODUCTION

KIBLIX 2020–2021 Virtualni svetovi danes

Mednarodni festival umetnosti, tehnologije in znanosti

Skladno s KIBLINIM dolgoročnim vsebinsko-raziskovalnim fokusom na tehnologije razširjene resničnosti (XR) in zavedanjem, da sta bili leti 2020 in 2021 najbolj virtualni, je kuratorska ekipa, ki jo sestavljajo Živa Kleindienst, Tadej Vindiš, Peter Tomaž Dobrila in Aleksandra Kostič, v središče te edicije festivala KIBLIX postavila vprašanje: kateri in kakšni so virtualni svetovi danes?

Tukaj ne gre za vprašanje fascinacije nad tehnologijo kot tako, temveč za kritično vrednotenje presečišč in ločnic med virtualnim in fizičnim. Na eni strani se namreč soočamo z neizprosno ambicijo industrije po razvoju prepričljivih tehnologij, ki oblikujejo virtualno tako, da le-to v celoti prevzema, nadzira in podreja fizično, medtem ko na drugi strani nenehno blažimo nekompatibilnost tehnologije z našo materialno realnostjo. KIBLIX 2020–2021 je tako v središče postavil izkušnjo človeka – z vsemi materialnimi omejitvami in družbeno-političnimi okoliščinami, ki pogojujejo telo – pri čemer virtualna okolja razumemo kot prostore spekulativnih realnosti, spremenljivih identitet in hkrati vedno bolj perečih družbenih transformacij.

Mednarodni festival KIBLIX 2020–2021 je potekal v novi COVID-19 hibridni obliki od 24. novembra 2020 naprej in skozi leto 2021. Program KIBLIX 2020–2021 se je zaokrožil z mednarodno skupinsko razstavo v največjem neodvisnem razstavišču v Sloveniji KIBLA PORTAL. Ob umetniško-raziskovalnih projektih, ki so bili predstavljeni na razstavi, je program festivala vključeval tudi tematske panele, seminarje, delavnice, avdiovizualne performanse, Slovenia Global Game Jam in druge virtualne aktivnosti.

Festival KIBLIX se usmerja v raziskovanje in kritiko sodobnih tehnoloških medijev ter njihovo uporabo v sodobni umetnosti, kulturi in izobraževanju in je del projekta RUK (2019–2023). RUK je mreža raziskovalnih centrov na presečišču umetnosti, znanosti in tehnologije. V tem interdisciplinarnem trikotniku partnerji Delavski dom Trbovlje, PiNA in KIBLA na osi Trbovlje-Koper-Maribor razvijajo inovativne produkte in storitve za humano tehnologijo prihodnosti. Projekt sofinancirata Republika Slovenija in Evropska unija iz Evropskega sklada za regionalni razvoj.

KIBLIX 2020–2021

Virtual Worlds Now

International Festival of Art, Technology, and Science

In line with KIBLA's long-term research focus on Extended Reality (XR) technologies, and considering that 2020 and 2021 were the most virtual years to date, the curatorial team consisting of Živa Kleindienst, Tadej Vindiš, Peter Tomaž Dobrila, and Aleksandra Kostič, examined what are the virtual worlds now?

This is not the question of technology as magic, but the critical evaluation of the intersections and disconnections between the virtual and the physical. On one side, we are faced with a persistent ambition of industry towards persuasive technologies, designing the virtual to fully assume, control, and subsume the physical, while on the other, we are constantly needing to mitigate technological incompatibility with the physical as such. KIBLIX 2020–2021 placed the experience of the human at the centre – with their material limitations and socio-political conditions of the body – while understanding the virtual environments as spaces for speculative realities, variable identities, and ever more acute social transformations.

The KIBLIX 2020–2021 took on a new COVID-19 hybrid form with a year long programme, from 24 November 2020 onwards, and throughout 2021. The festival's program concluded with an international group exhibition in the largest independent exhibition space of contemporary art in Slovenia, KIBLA PORTAL. Alongside the artistic projects presented at the physical exhibition, the program included thematic panels, seminars, workshops, audio-visual performances, Slovenia Global Game Jam, and other virtual activities.

Festival KIBLIX turns to research and critique of contemporary technological media, as well as their soft applications in contemporary arts, culture, and education and is part of the project RUK (2019–2023). RUK is a network of art and culture research centers on the crossroads of art, science, and technology. In this interdisciplinary triangle, the partners Delavski dom Trbovlje, PiNA and KIBLA on the Trbovlje-Koper-Maribor axis are developing innovative products and services for a humane technology of the future. The project is co-financed by the Republic of Slovenia and the European Union under the European Regional Development Fund.

Kuratorska ekipa / Curatorial Team



Živa Kleindienst



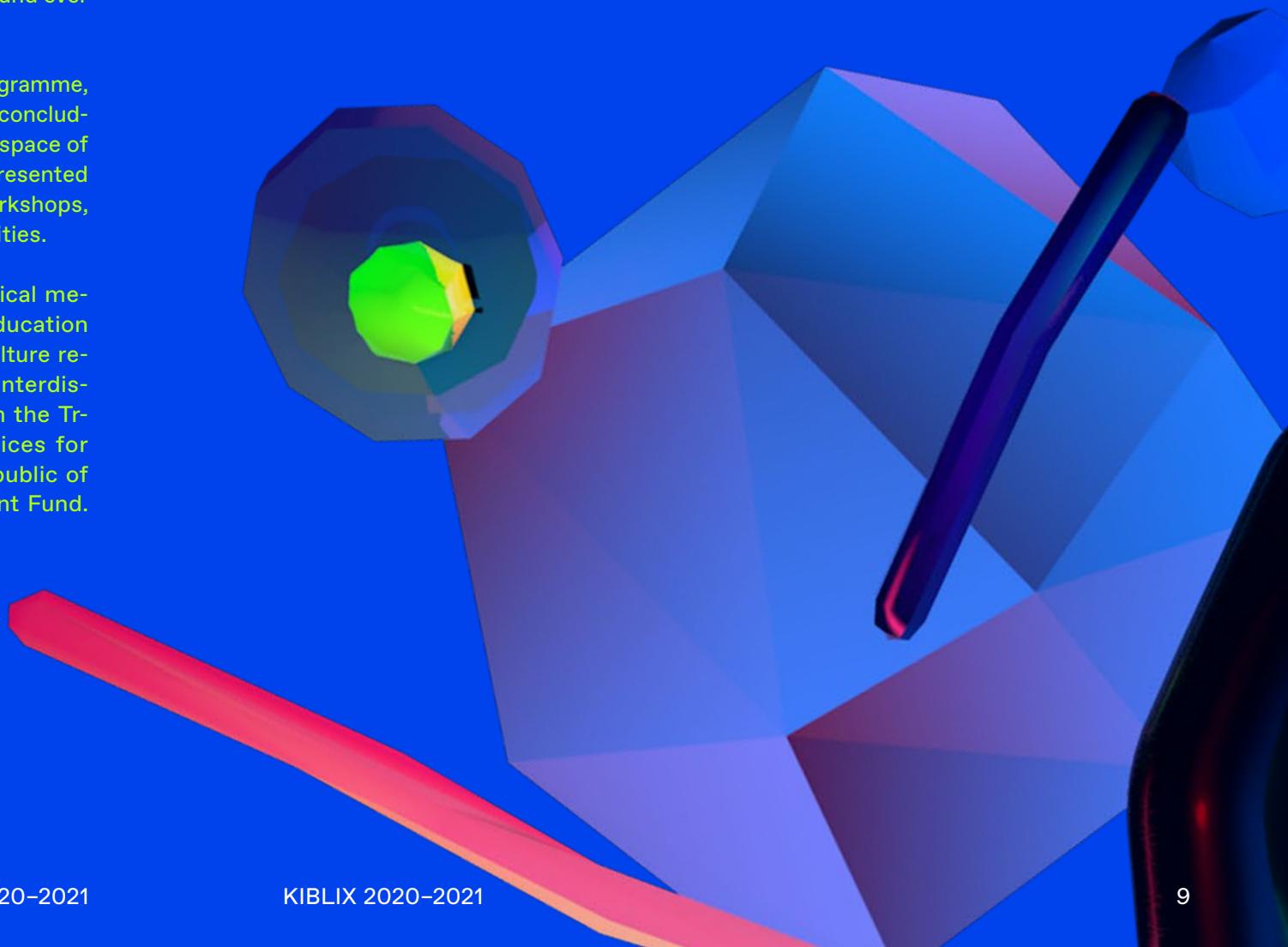
Tadej Vindiš



Peter Tomaž Dobrila



Aleksandra Kostič



The background of the image is a vibrant, solid red color. Overlaid on this background are several abstract, flowing organic shapes. These shapes appear to be made of a translucent, liquid-like material with a metallic or iridescent sheen. They curve and twist in various directions, creating a sense of movement and depth. The colors within these shapes range from deep blues and purples to bright greens and hints of yellow and orange, suggesting a spectrum of light. The overall composition is dynamic and fluid, with the shapes appearing to drift across the frame.

Razstava / Exhibition

RAZSTAVA



Lu Yang
ZBLOJENA MANDALA / DELUSIONAL MANDALA
 video / video, 2015



Jakob Kudsk Steensen
RE-ANIMIRANO / RE-ANIMATED
 video instalacija in navidezna resničnost
 video installation and VR, 2018–2019



Amber Jae Slooten, The Fabricant
GLOBINA / DEEP
 digitalna modna kolekcija / digital-only fashion collection, video, 2018



Marco Donnarumma
AMYGDALA, CALYX
 umetna inteligenca, robitizirana skulptura, instalacija / artificial intelligence, robotic prosthesis, installation, 2015–2018 & kiparska instalacija / sculptural installation, 2019



Pete Jiadong Qiang
HIPERTELESNI PORTAL / HYPERBODY PORTAL: STRATHOLME. GOSTOP
 instalacija v mešani resničnost / mixed reality installation, 2021



Total Refusal
KAKO IZGINITI / HOW TO DISAPPEAR
 kratki animirani film / short animated film, 2020



Sara Bežovšek, Dorijan Šiško
KATERA JE TVOJA RESNICA / WHAT IS YOUR TRUTH?
 video igra / video game, 2021



Tanja Vujinović
METAVRT: SFERA5
METAGARDEN: SPHERE5
 svet v navidezni resničnosti na spletni platformi Sansar
 world in VR for Sansar online platform, 2021

METAVRT SFERA4: KLUB
METAGARDEN SPHERE4: CLUB
 svet v navidezni resničnosti na spletni platformi VRChat
 world in virtual reality for VRChat online platform, 2021

METAVRT SFERA3: INFRASTRUKTURA
METAGARDEN SPHERE3: INFRASTRUCTURE
 svet v navidezni resničnosti na spletni platformi VRChat
 world in virtual reality for VRChat online platform, 2020

EXHIBITION



Untitled Garden (Max Čelar, Jakob Sköte), Sebastian Dahlqvist
SKILJELINJER (LINJE RAZMEJITVE / LINES OF DEMARCTION)
 participatori projekti v obogateni resničnosti
 participatory project in AR, 2020–2021



Emir Šehanović
SVET JE BIL ZAME SKRIVNOST, KI SEM JO ŽELEL SPOZNATI / THE WORLD WAS TO ME A SECRET WHICH I DESIRED TO DIVINE
 prostorska instalacija / spatial installation, 2017–2019



Weronika Lewandowska, Sandra Frydrysiak
NOČČ / NIGHTSSS
 navidezna resničnost / VR, 2021



Tadej Droljc
AVTOPORTRET / SELF-PORTRAIT
 generativna avdovizualna slika / generative audiovisual painting, 2021



Compiler
CAS PRELETA SVETLOBE / TIME OF FLIGHT
 interaktivna instalacija
 interactive installation, 2021



Daniel Hanzlik
PRIVZETA NASTAVITEV / DEFAULT SETTING
 video-performans / performance, 2021



Mark Farid
GLEDAJOČI JAZ: DRUGI / SEEING I: THE OTHER
 prvoosebni / first person point of view 360° video, 2020–2021



ATOM-r (Judd Morrissey, Mark Jeffery), Abraham Avnisan
NOKTURN V ČRNI IN ZLATI (NEŽNI ITERACIJA #5) / NOCTURNE IN BLACK AND GOLD (THE TENDERS ITERATION #5)
 dokumentacija ZOOM performansa v mešani resničnosti / documentation of ZOOM native mixed reality performance, 2021



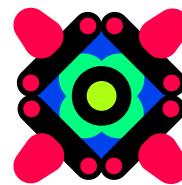
Tony Oursler
VESOLJCI SO MOJI PRIJATELJI / SPACE MEN R MY FRIENDED
 navidezna resničnost / VR, 2016



Nika Erjavec
TRETJA KRAJINA / THIRD LANDSCAPE
 interaktivna instalacija
 interactive installation, 2021



Alice Daeun Kim
MANJŠINE / MINORITIES
 video, instalacija / installation, 2021



Lu Yang

ZBLOJENA MANDALA / DELUSIONAL MANDALA

video / video, 2015

Zblojena mandala je prvo delo, za katerega je Lu Yang ustvaril digitalnega, brezspolnega človeka-avatarja, ki temelji na lastnem fizičnem jazu.

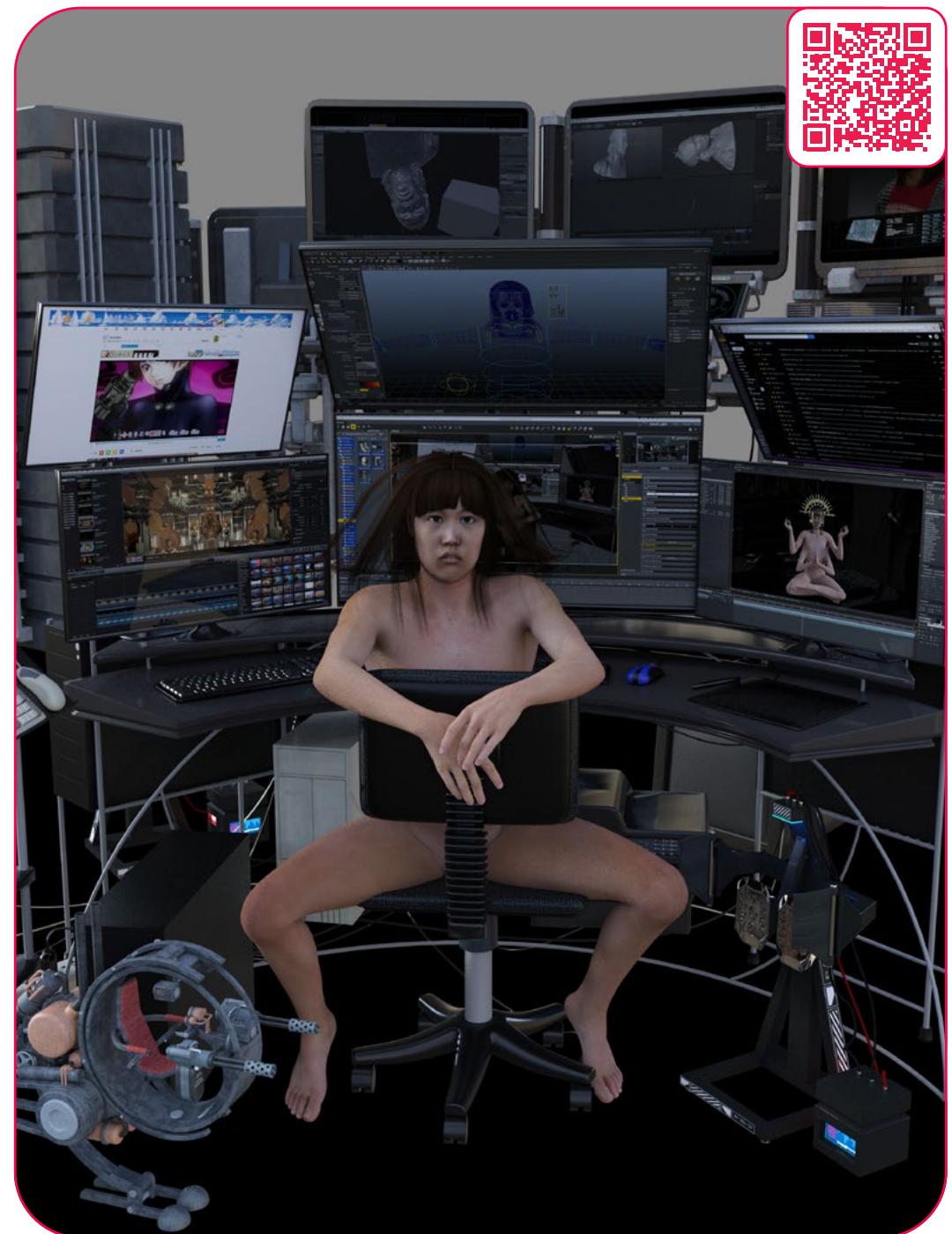
Kot posledica vpliva raziskav na področju nevroznosti se Lu Yangova *Zblojena mandala* nanaša na razne fizične terapije in medicinske modifikacije naših možganov, kot so na primer: tridimenzionalni stereotaktični sistemi pri minimalno invazivnih kirurških intervencijah, globoke možganske simulacije, pri katerih v možgane vsadijo elektrode, in transkranialna tehnologija magnetne stimulacije, ki magnetna polja izkorišča za izboljšanje simptomov depresije. Te fizične kirurške metode so v delu simbolno predstavljene kot sredstvo fizičnih sprememb, ki poleg inherentnih religioznih vizij in elementov, ki predstavljajo naš materialni svet, razširijo prikaz popolne zablode.

Zblojena mandala prikazuje refleksijo preteklosti, sedanjosti in prihodnosti Lu Yangovega ustvarjalnega dela, fizičnega jaza in identitete. Delo podvomi o splošno sprejeti ideji, da je naša zavest povezana z našimi možgani. V tem videu Lu Yang simulira zablodo ponavljajočega se samouničenja z različnimi sredstvi – od metod fizičnih znanstvenih posegov, do tehnoloških preobrazb družbenih, kulturnih in političnih konstrukcij naših identitet. Čeprav je *Zblojena mandala* spekulativno video delo, ki prikazuje virtualne simulacije blodenj, je dandanes vedno bolj očitno, da bi se te simulacije sčasoma lahko uresničile.

Delusional Mandala is the first piece of work, for which Lu Yang created a digital genderless human-avatar based on his own physical self.

Influenced by the research on neuroscience, Lu Yang's *Delusional Mandala* refers to various physical treatments and medical modifications of our brains, such as three-dimensional stereotactic systems used for minimally invasive surgical interventions, deep brain simulations that implant electrodes within the brain, and transcranial magnetic stimulation technology, which uses magnetic fields to improve symptoms of depression. These physical-surgical methods are symbolically presented in the work as means of physical modifications, which alongside incorporated religious visions and the elements representing our material world, extend the portrayal of total delusion.

Delusional Mandala demonstrates Lu Yang's reflection on the past, present, and future, of his creative work, physical self, and his identity. The work questions the widely accepted notion of our consciousness being associated with our brains. In this video, Lu Yang simulates the delusion of destroying himself through different means over and over again – from methods of physical-scientific interventions to technological transformations of social, cultural, and political constructions of our identities. While *Delusional Mandala* is a speculative video work portraying the virtual simulations of delusion, the only thing that remains certain nowadays is that these simulations could eventually be realized.



Zajem zaslona / Screenshot.

Zblojena mandala je nastala po vzoru Lu Yangovega videa *Moving Gods*; oba spadata v isto serijo del, ki raziskujejo presečišča med religijo in nevroznostjo.

Delusional Mandala was created after Lu Yang's video *Moving Gods*, both belonging to the same series of works exploring the intersections between religion and neuroscience.



Zajem zaslona iz videa / Screenshot from a video.



Lu Yang, Zblojena mandala / Delusional Mandala.
Fotografija postavitev / Installation view.



Jakob Kudsk Steensen

RE-ANIMIRANO / RE-ANIMATED

video instalacija in navidezna resničnost
video installation and VR, 2018–2019

RE-ANIMIRANO, video instalacija in navidezna resničnost umetnika Jakoba Kudska Steensena, raziskuje izumiranje, ohranjanje in nesmrtnost. Delo temelji na umetnikovi raziskavi že izumrle ptice Kaua'i 'ō'ō, povernih z ornitologom H. Douglasom Pratton ter na terenskem delu in raziskavah arhiva Ameriškega prirodoslovnega muzeja v New Yorku.

Umetnik je iz 3D skeniranega organskega materiala in arhivskega zvoka ptičjega paritvenega klica (posnetega leta 1975) ustvaril nov svet: prostrano fotorealistično pokrajino, ki je namenjena gledalčevemu kinemu raziskovanju. Okolje se odziva na nenehno razvijajočo se algoritemsko glasbo Michaela Riesmana, glasbenega direktorja zasedbe Philip Glass Ensemble, ter na dihanje in glasove občinstva. *RE-ANIMIRANO* je poetična refleksija človekovega odnosa do narave, ki jo človeška dejanja nepopravljivo in trajno spreminja.

Kurator Toke Lykkeberg, direktor Centra za sodobno umetnost Tranen, je zapisal: Zadnja ptica Kaua'i 'ō'ō je poginila leta 1987; tako je izumrla tudi vrsta. Njen paritveni klic, ki je bil prvič posnet leta 1975, kasneje pa digitaliziran v Ornitološkem laboratoriju v New Yorku, je bil leta 2009 objavljen na platformi YouTube. Od takrat so si paritveni klic ptice Kaua'i 'ō'ō, ki zaman kliče partnerja, poslušalci_ ke predvajali_e več kot polmilijonkrat. Eden teh je tudi danski umetnik Jakob Kudsk Steensen, rojen istega leta, kot je ptica izumrla. *RE-ANIMIRANO*, njegova največja samostojna razstava doslej, je umetnikov odziv na omenjeno melodijo in hkrati njena oživitev, saj

RE-ANIMATED is a VR and video installation that explores extinction, preservation, and immortality by artist Jakob Kudsk Steensen. The work is based on Kudsk Steensen's investigation of the now-extinct Kaua'i 'ō'ō bird, through conversations with ornithologist Douglas H. Pratt, fieldwork, and research in the American Museum of Natural History's Ornithology archives (NYC). The work's vast photorealistic landscape is made of 3D scanned organic material and archival audio of the bird's mating call (recorded in 1975) which have been transformed by the artist into a new world for people to explore. The environment responds to the ever-evolving algorithmic music by Michael Riesman, musical director of Philip Glass Ensemble, as well as the audience's breath and voice. *RE-ANIMATED* is ultimately a slow-moving, poetic examination of how we relate to nature irrevocably altered by human activity.

Text by Curator Toke Lykkeberg, Director of Tranen Contemporary Art Center: The last Kaua'i 'ō'ō bird died in 1987, and with it, so did the species. In 2009, its mating call – first recorded in 1975 and later digitized in an ornithology lab in New York – was uploaded to YouTube. Since then, the song of the Kaua'i 'ō'ō calling in vain to a mate no longer there has been played by people more than half a million times. One such listener is the Danish artist Jakob Kudsk Steensen, born the same year that the bird went extinct. His largest solo exhibition to date, *RE-ANIMATED*, is a response to this call. The exhibition is a re-staging of its song. It's a grandiose resurrection of the bird. And it's a reconstruction of its original

gre za rekonstrukcijo prvotnega habitata havajskega otoka Kaua'i v povsem novi, distorzirani različici.

V zadnjih nekaj letih se je Jakob Kudsk Steensen uveljavil predvsem na področju navidezne resničnosti, v kateri se prepletajo sodobne vizualne umetniške prakse in film, pri čemer umetnikovo delo vselej temelji na praksah sodelovanj. Kudsk Steensen s tem projektom interpretira animacijo kot obliko re-animacije mrtvega materiala, ki mu vdahne novo življenje.

RE-ANIMIRANO na meditativnem nivoju problematizira naš paradoksalni tehnoznanstveni razvoj. Vedno radikalnejše poseganje človeka v naravo je sprožilo procese, ki jih človeštvo ne more več nadzorovati, kar vzbuja strah pred vse bolj usodnimi naravnimi katastrofami, hkrati pa upanje na vstajenje in večno življenje.

Vse to se zrcali na umetnikovem otoku, ki je hkrati pokrajina iz sanj in tudi nočnih mor. Kot »digitalni vrtnar« je umetnik zbral široko paleto rastlin in živali, ki jih je z uporabo algoritmov programiral in z njimi »naselil« otok. Virtualna pokrajina tako postane privlačen ekosistem, napolnjen z vodo, svetlobo, rastlinami, pticami, ribami in žuželkami, ter biotehnološki laboratorij za ponovno oživljeno, grotesko predimenzionirano ptico.

RE-ANIMIRANO se potopi v zgodovino pet milijonov let starega vulkanskega otoka. Ta pacifiški otok je znan po svojih endemičnih živalskih vrstah, kot je Kaua'i 'ō'ō. Virtualni otok je študija pospeševanja ekološke kri-

habitat on the Hawaiian island of Kaua'i, in a wholly new, distorted version.

Over the last couple of years, Jakob Kudsk Steensen has become a notable figure within virtual reality at the intersections of art, film, and grassroots collaboration. With *RE-ANIMATED*, he reinterprets his starting point in animation as a form of re-animation, by imbuing dead material with life and spirit anew.

RE-ANIMATED is a video and VR work that meditates on our paradoxical techno-scientific development. Advancements in man's control of nature have triggered processes that humans no longer control. A process is set in motion that simultaneously stokes fears of increasingly fatal natural catastrophes, and hopes for resurrection and eternal life.

This process is mirrored in Kudsk Steensen's island, which is a landscape of both dreams and nightmares. As a »digital gardener«, the artist collected and planted a broad range of flora and fauna, which he, by use of algorithms, programmed to »take over« the island. The virtual landscape is equally an entrancing ecosystem filled with water, light, plants, birds, fish, and insects, and a biotech laboratory for a resurrected, monstrously-scaled bird.

RE-ANIMATED dives into a history that unfolds across the 5 million-year-old volcanic island of Kaua'i, in the Hawaiian archipelago. This pacific island is known for its endemic animal species such as the Kaua'i 'ō'ō, which are not found anywhere



@kiblix.org/razstava/re-animirano/

RE-ANIMIRANO / RE-ANIMATED

RAZSTAVA

ze; je mikrokozmos množičnega izumrtja, pogosto predstavljen kot šesti v zgodovini Zemlje – od izumrtja dinozavrov pred šestinštrestdeset milijoni let. To je zgodba o otoku, ki so ga po prihodu kapetana Jamesa Cooka leta 1778 preplavili zahodni raziskovalci, misijonarji, kolonialisti in znanstveniki. Medtem ko so se zahodni obiskovalci oz. raziskovalci s svojim delom zapisali v zgodovino, je raznoliko življenje na otoku zaradi vdora virusov in invazivnih vrst utrpelo precejšnjo škodo. Komarji so kot prenašalci smrtno nevarnih prenosljivih bolezni prisilili vrsto Kaua'i 'ō'ō k umiku v gore, kjer je zaradi vse pogostejših orkanov gnezdenje postalo skoraj nemogoče. *RE-ANIMIRANO* je torej zgodba o ptici, ki je izumrla v 20. in vstala v 21. stoletju.

RE-ANIMIRANO neposredno izpostavi še različne načine, s katerimi so raziskovalci_ke vplivali na okolje, ki so ga preučevali_e. Tudi Kudsk Steensenova celostna fotorealistična različica vulkanskega otoka je distorzirana podoba pokrajine, na katero so vplivale umetnikove lastne vizije. Je virtualna pokrajina, ki jo preganja lastna preteklost, hkrati pa jo oblikujejo predstave o njeni prihodnosti. V *RE-ANIMIRANO* se srečata in združita simulirani pacifiški otok Kaua'i in razstavni prostor. Postavitev izvira iz umetnikove prakse na presečišču med virtualnimi in resničnimi svetovi, ki drug na drugega vplivajo in se v nekaterih pogledih že skoraj popolnoma zlivajo. Virtualni otok spominja tudi na računalniške simulacijske modele, ki jih podnebni znanstveniki_ce uporabljajo za napovedovanje prihodnjih podnebnih scenarijev življenja na Zemlji.

RE-ANIMIRANO je rezultat obsežnega terenskega dela z zbiranjem in 3D skeniranjem flore in favne ter številnih sodelovanj s strokovnjaki_njami. Ameriški prirodoslovni muzej je umetniku omogočil dostop do omejenega arhiva, kjer je Kudsk Steensen raziskoval in fotografiral primerke

else in the world. The island is a study in the accelerating eco-crisis; a microcosm of mass extinction often presented as the sixth in the history of the earth after the dinosaurs went extinct 66 million years ago. It is the story of an island that has been overrun by Western explorers, missionaries, colonial masters, and scientists since Captain James Cook's arrival in 1778. While Western visitors have been immortalized through their work, the island's diverse life has continuously suffered from the viruses and invasive species that have accompanied newcomers. Mosquitoes carrying fatal disease have forced the Kaua'i 'ō'ō into the mountains, where nesting has become virtually impossible due to increasingly frequent hurricanes. In brief, *RE-ANIMATED* is a story of a bird that became extinct in the 20th century and is resurrected in the 21st century.

The work is marked by a recognition of how newcomers such as biologists have colored and influenced what they've come to study. Kudsk Steensen's all-encompassing photorealistic version of the volcanic island also drew a picture of an island distorted by the artist's own visions. It is a virtual landscape haunted by its own past and shaped by imaginings of its future. In *RE-ANIMATED*, the simulated Pacific island of Kaua'i and the exhibition space meet and merge. The exhibition originates in the artist's work inhabiting a grey area between virtual and real worlds, which nowadays impact each other and fuse. Kudsk Steensen's virtual island also echoes computer simulation models that climate scientists use to predict future climate scenarios for life on earth.

RE-ANIMATED is a result of extensive fieldwork, collecting and 3D-scanning flora and fauna as well as a multitude of collaborations with experts. The American Museum of Natural History gave the artist access to its restricted archives, where

EXHIBITION

ohranjenih ptic Kaua'i 'ō'ō, zbranih konec 19. stoletja. Michael Riesman, glasbeni direktor zasedbe Philip Glass Ensemble, je za element navidezne resničnosti napisal nenehno spreminjačo se algoritemsko partituro. Umetnikovi kolegi_ce, ki delujejo na področju tehnologij navidezne resničnosti in oblikovanja izkušenj, so vizualizirali_e paritveni klic ptice in razvili_e sistem, ki dihu in glasu občinstva omogoča, da organsko vplivata na virtualno atmosfero. Kudsk Steensen se je z ornitologom H. Douglasom Prattom pogovarjal o njegovih razmišljanjih in spominih na Kaua'i 'ō'ō, ki jih je tudi sam naslikal.

Kudsk Steensen has researched and photographed preserved specimens of the Kaua'i 'ō'ō birds collected in the late 1800s. Michael Riesman, musical director for the Philip Glass Ensemble, has composed an ever-changing algorithmic score for the VR component. The artist's colleagues working in the fields of VR and experience design have made a visualization of the bird's mating call and developed a system that enabled the audience's breath and voice to organically impact the virtual atmosphere. Kudsk Steensen spoke to ornithologist H. Douglas Pratt about his reflections and memories of Kaua'i 'ō'ō which he painted himself.

ustvarjalec, producent in glavni razvijalec creator, producer and main developer:
Jakob Kudsk Steensen
skladatelj in glasbeni direktor composer and music director:
Michael Riesman
koproducenta / co-producer:
Toke Lykkeberg Nielsen in Center za sodobno umetnost Tranen and Tranen Contemporary Art Center
glasbeni tehnični direktor in avdioprogramer / music technical director and audio programmer: Jerry Smith
optimizacija likov / character optimization: Jeremy Thompson, 2Nstudio
pomoč pri programiranju in zvočna interaktivnost programming assistance and audio interactivity: Todd Bryant

vizualizacija ptičjega petja bird song visualization: Andy Thomas
pomoč pri raziskavah / research assistance: Ameriški prirodoslovni muzej, New York / The American Museum of Natural History, NYC
raziskovalna sodelavka / research associate: Jazia Hammoudi

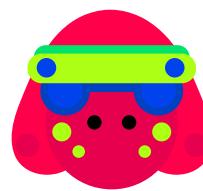
Projekt je nastal s podporo Danskega sveta za umetnost, fundacije Bikuben, Harvestworks, Mana Contemporary in Artist Alliance. *RE-ANIMIRANO* je produkcija in last družbe Erratic Animist LLC, katere vodja in ustavnitelj je Jakob Kudsk Steensen. / Made with support from The Danish Arts Council, Bikuben Foundation, Harvestworks, Mana Contemporary and Artist Alliance. *RE-ANIMATED* is produced and owned by Erratic Animist LLC, directed and founded by Jakob Kudsk Steensen.



Zajem zaslona iz navidezne resničnosti / Screenshot from VR.



Jakob Kudsk Steensen, RE-ANIMIRANO / RE-ANIMATED.
Fotografija postaviteve / Installation view.



Amber Jae Slooten, The Fabricant

GLOBINA / DEEP

digitalna modna kolekcija / digital-only fashion collection, video, 2018

GLOBINA – hitrejša moda je digitalna modna kolekcija, ki jo je oblikovala Amber Jae Slooten v sodelovanju s podjetjem The Fabricant. Združuje modno oblikovanje s strojnim učenjem, hkrati pa raziskuje njuno ustvarjalno sobivanje.

Kaj bo ostalo od naših sanj, ko se računalniki naučijo sanjati? Slooten je v sodelovanju s strokovnjaki_njami za 3D animacijo The Fabricant z algoritmom strojnega učenja želeta doseči, da se računalnik nauči vizualno predstaviti velik nabor slik, posnetih na tednu mode v Parizu. Nato so umetni inteligenki pustili_e, da si sama zamisli povsem nove kose oblačil, tako da ustvarja oblike, barve in potiske, ki jih do tedaj sploh ni poznala. Izmišljene računalniške podobe so služile kot navdih za povsem novo digitalno modno kolekcijo, ki je bila v celoti zamišljena, ustvarjena in izkušena na računalniku. Končna digitalna zbirka je manifestacija hipnotičnih 3D animacij oblek, ki hodijo po srhljivih pokrajinah, ki vsebujejo ostanke modne industrije, plavajoče skozi prizore, medtem ko se avatar premika naprej v hyper-resničnih pokrajinah, ki so nam hkrati poznane, a tudi odtujene.

GLOBINA se podaja v neznano območje digitalne mode, ki združuje modno oblikovanje z najnovejšimi tehnološkimi dosežki in preizpravi pomen, ki bi ga digitalna revolucija pravzaprav lahko imela za modno oblikovanje in modno industrijo, ter njen okoljski odtis in kako bi lahko vplivala na tiste, ki v tej industriji delajo. Ali morajo biti oblačila sploh fizična, da obstajajo?

DEEP – Faster Fashion is a digital-only fashion collection designed by Amber Jae Slooten in collaboration with The Fabricant, which combines fashion design with machine learning while exploring their creative coexistence.

What will be left of our dreams after computers learn to dream? Slooten, working in collaboration with 3D animation specialists The Fabricant, asked a machine-learning algorithm to learn a visual representation of a large dataset of images taken at Paris Fashion week. They then let the artificial intelligence imagine entirely new pieces of clothing by predicting shape, color, and prints that it hadn't seen before. The computer's dreamed-up images served as inspiration for a brand new digital-only fashion collection, which was entirely imagined, created, and experienced on a computer. The final digital collection manifests in hypnotizing 3D animations of the outfits walking through uncanny landscapes containing remnants of the fashion industry, which float through the scenes as the avatar moves forward into hyper-real places that are vaguely familiar but also estranging.

DEEP ventures into the unknown territory of digital fashion, which combines fashion design with the latest technological developments, questioning what the digital revolution could ultimately mean for fashion design, the industry, its environmental impact, and the people working in it. Do garments even have to be physical to exist?



Zajema zaslonov iz videa / Screenshots from video.



Zajem zaslona iz videa / Screenshot from video.



↑ Amber Jae Slooten, The Fabricant, GLOBINA / DEEP.

→ Emir Šehanović, Svet je bil zame skrivnost, ki sem jo želet spoznati

The World Was to Me a Secret Which I Desired to Divine.

Fotografija postavitev / Installation view.



Marco Donnarumma

AMYGDALA & CALYX

umetna inteligencija, robitizirana skulptura, instalacija
artificial intelligence, robotic prosthesis, installation, 2015-2018
& kiparska instalacija / sculptural installation, 2019

Amygdala MK3 je umetno inteligenten (AI) robot, ki po obliku spominja na grotesken, človeški okončini podoben ud, viseč v strežniški omarici. Robotov edini cilj je, da se nauči animističnega rituala očiščenja, znanega kot »rezanje kože« oz. »brazgotinjenje«, ki ga izvajajo plemena na Papui Novi Gvineji, v Afriki in Vzhodni Aziji. Krotek in brezbrižen, hkrati pa zvijajoč in ukrivljajoč se, *Amygdala* z nožem ponavlja gibe, neprestano in skrbno manipula in oblikuje svojo kožo. Robot, ki ga poganjajo biomimetične nevronske mreže, se uči fizične in kognitivne discipline, ki sta potrebni za izvajanje rituala; njegovo delo je ponavljajoče, previdno in brezkončno. Posebna vrsta nevronskih mrež, ki *Amygdalo* poganjajo, posnema senzomotorični sistem živali. To pomeni, da gibanje robota ni vnaprej programirano, ampak spontano in ponavljajoče se vznika iz aktivnosti nevronskih mrež. Rituali očiščenja in tehnologija umetne inteligence so sredstva družbene kategorizacije in tako odražajo prikrite sisteme neizrečenih znakov in pravil, na katerih družbe temeljijo. S svojo vznemirljivo in čutno predstavo *Amygdala* oživi ključni simbol človeške zgodovine skozi odsev današnje tehnokratske družbe. Delo je nastalo v sodelovanju z Ana Rajčević in Raziskovalnim laboratorijem za nevrorobotiko Visoke šole v Berlinu.

Calyx je kiparska instalacija, ki jo sestavlja skulpture iz umetne kože, zaznamovane z edinstvenimi sledmi in brazgotinami, ki jih je zadal *Amygdala*. *Amygdala* med vsako razstavo uporablja jekleni nož in previdno reže in oblikuje kože, brez posebnega cilja,

Amygdala MK3 is an artificially intelligent (AI) robot in the form of an uncanny human-like limb, hung inside an industrial-grade computer server cabinet. The robot's only aim is to learn an animistic ritual of purification known as »skin-cutting«, found across tribes in Papua New Guinea, Africa, and Eastern Asia. Abject and yet sinuous, *Amygdala* uses a knife to repetitively and carefully manipulate and sculpt its own skin, on and on. Driven by biomimetic neural networks, the robot teaches itself the physical and cognitive discipline to perform the ritual; its labour is repetitive, careful, and never-ending. The specific kind of neural networks behind *Amygdala* imitates the sensorimotor system of animals, meaning that the robot's movements are not pre-programmed, but emerge spontaneously and iteratively from the activity of the neural networks. Rituals of purification and AI technology are both means of social categorization and thus reflect the hidden systems of untold signs and rules upon which societies are based upon. With its disturbing and sensual performance, *Amygdala* reanimates a key symbol of human history through the glare of today's technocratic society. In collaboration with Ana Rajčević and the Neurorobotics Research Laboratory at the Beuth-Hochschule für Technik in Berlin.

Calyx is a sculptural installation composed of skin garments, each bearing unique traces and scars caused by the operations of an AI robot named *Amygdala*. During every exhibition, *Amygdala* uses a steel metal knife to carefully cut and sculpt the skin, without

razen za učenje rezanja. Kože tako postanejo relikvije telesa, ki pričajo o strojno avtonomnem delovanju robota in o njegovi nezavedni brutalnosti ter so rezultat sodelovanja človeka-umetnika in avtonomnega robota. Umetnik najprej iz posebne spojine iz organskih materialov ročno izdela kožo. Le-ta je narejena na način, da je čim bolj podobna človeški, zato umetnik vanjo vsadi tudi svoje dlake. Ko je koža pripravljena, jo umetnik pritrdi na telo *Amygdale*, ki nato prične s svojim neizprosnim rezanjem. Ker so odvisni od arhitekture nevronskih omrežij – algoritemsko metode, ki se uporablja za vgradnjo strojev z omejenimi »učnim« sposobnostmi – *Amygdalinih* rezov in gibov, ki se med posameznimi performan- si zelo razlikujejo, ni mogoče predvideti. Sprva je koža mehka in voljna, kar omogoča, da jo *Amygdala* z relativno malo truda oblikuje. Sčasoma pa se koža posuši in popolnoma strdi in posledično *Amygdala* ne more nadaljevati svojega dela. Šele tedaj se koža odstrani iz *Amygdalinega* »gnezda« in se vključi v serijo skulptur *Calyx*. *Amygdala* in *Calyx* sta del cikla 7 konfiguracij (2014–2019), serije, ki se osredotoča na konflikte in izzive človeškega telesa v dobi umetne inteligence (AI).

any particular goal other than learning to cut. The skins are, thus, bodily relics testifying to the computational agency of the machine and to its oblivious brutality. The skins are the result of combined activity by the human artist and the autonomous robot. The initial, intact skin garment is first created by Donnarumma by hand, using a particular compound of organic materials designed by the artist to resemble human skin as closely as possible. The artist's bodily hairs are also embedded in the skins. When ready, the skin is attached to the body of *Amygdala*, which then begins its inexorable skin-cutting performance. Being dependent on an architecture of neural networks – an algorithmic method used to embed machines with limited »learning« skills – the cutting movements of *Amygdala* cannot be predicted and vary greatly across each performance. Initially, the skin is soft and malleable enabling *Amygdala* to sculpt it with relatively little effort. However, as time passes, the skin dries up, eventually hardening completely. This makes it impossible for *Amygdala* to continue its work. Only at this point, the skin is removed from *Amygdala*'s nest and stored for inclusion in *Calyx*. *Amygdala* and *Calyx* are part of the 7 Configurations cycle (2014–2019), a series on the conflicts surrounding the human body in the era of artificial intelligence (AI).





Marco Donnarumma, Amygdala.
Fotografija postavivte, detalj / Installation view, detail.



Marco Donnarumma, *Calyx & Amygdala*. Fotografija postavitve / Installation view.



Pete Jiadong Qiang

HIPERTELESNI PORTAL / HYPERBODY PORTAL:
STRATHOLME.GOSTOP

instalacija v mešani resničnosti / mixed reality installation, 2021

Stratholme.GoStop je vizualni roman v obliku igre v navidezni resničnosti (VR), ki raziskuje fizično-virtualni hibridni prostor med tovarno orožja na postindustrijskem območju severozahodne Kitajske in igro *Warcraft III: The Frozen Throne*. V tem delu umetnik raziskuje pojav oz. subkulturno »fanovstva« (ang. »fandom«) v igričarstvu, pri čemer *Stratholme.GoStop* gradi kot odprto večnivojsko igro, sestavljeno iz različnih 3D skenov, besedil, ilustracij, vizualnih kulturnih referenc in modificiranih 3D predmetov. Vsak nivo je zgrajen kot samosvoje virtualno okolje, ki ga lahko igralci_ka raziskujejo v svojem tempu, navsezadnje pa so spodbujeni_e k iskanju določenega, očesu podobnega portala, ki jih transponira na naslednji nivo igre. Z vsakim uspešnim napredovanjem na nov nivo igralec_ka dobi_a priložnost, da osvoji posebno izdajo umeštinskega dela v obliki NFT (»nezamenljivi žeton«, ang. »non-fungible token«).

Hipertelesni portal: Stratholme.GoStop je instalacija v mešani resničnosti, ki temelji na postindustrijskem kontekstu Maribora. Mariborski *Hipertelesni portal* želi spodbuditi igralce_ke, da premisijo svoje lastno razumevanje »fanovstva« v igričarstvu; subkulturnega fenomena, ki se pojavlja na področju različnih oblik pripovednih medijev, zlasti v kontekstu animeja, stripa, iger in grafičnih romanov (ACGN – anime, comics, games and novels; slo. anime, strip, igričarstvo in novele). Projekt postavlja pod vprašanje, kako se lahko subkulturna »fanovstva«, ki vključuje domišljijo, kulturo, spomin in naklonjenost do različnih digitalnih tehnologij vizualizacije, animacije in socializacije, transponirajo v resnični

Stratholme.GoStop is a visual novel developed as a virtual reality (VR) game, exploring a physical-virtual crossover between the real-life post-industrial artillery factory in the welfare zone of northwest China and the *Warcraft III: The Frozen Throne* gaming universe. Engaging with the concept of game fandom, the artist in *Stratholme.GoStop* builds an open-world multi-level game made out of various 3D scans, texts, illustrations, visual cultural references, and modified 3D objects. Each level is built as its own virtual environment, which the players can explore and navigate through at their own pace, but are ultimately encouraged to search for a specific eye-like portal, which progresses them into the next level of the game. With each successful progression into a new level, the player gains a chance to win a special edition NFT (»non-fungible token«) artwork.

HyperBody Portal: Stratholme.GoStop is a mixed-reality installation based on the postindustrial context of Maribor. The Maribor *HyperBody Portal* aims to encourage players to question their own understanding of a game-fandom – a phenomenon of subcultures that arise around different forms of narrative media, specifically in the context of anime, comics, games, and novels (ACGN). The project thus questions how such game-fandoms, which comprise the imagination, culture, memory, and affection with various digital technologies of visualization, animation, and socialization, have a capacity to bend into the real world by forming specific hybrid realities that cross between the virtual technologies and our physical selves. Therefore,



by using methods of digital ethnography and autoethnography, *HyperBody Portal: Stratholme.GoStop* attempts to produce a virtual-physical space, which reflects the very nature of a game fandom – an experiential entanglement of physical participation and digital modification of an ever-emerging independent universe.



Pete Jiadong Qiang, HiperTelesni portal / HyperBody Portal: Stratholme.GoStop.
Fotografija postavivte / Installation view.



Pete Jiadong Qiang, HiperTelesni portal / HyperBody Portal: Stratholme.GoStop.
Fotografija postavivte / Installation view.



Total Refusal

KAKO IZGINITI / HOW TO DISAPPEAR

kratki animirani film / short animated film, 2020

Kako izginiti je protivojni film v pravem po-menu besede, saj išče možnosti za mir na najbolj neverjetnem mestu, v spletni vojni igri. Je poklon neposlušnosti in dezertaciji – tako v digitalnem kot v fizično-realnem bojevanju. Hiperrealistična grafika, posnetna v slikovitih vojnih pokrajinhah igre *Bojišče V*, postane ozadje eseistične pripovedi. Film obravnava zgodovino dezerterjev – dela človeške zgodovine, ki do sedaj še ni bil osvetljen. Predstave in ustvarjalne intervencije raziskujejo področje uporabe in omejitve avdiovizualnega razvedrilnega stroja.

How to Disappear is an anti-war movie in the truest sense of the word, looking for the possibility of peace in the unlikeliest of places, an online war game. It's a tribute to disobedience and desertion – in both digital and physical-real warfare. Shot in the picturesque war landscapes of *Battlefield V*, the hyperreal graphics become the backdrop for an essay-like narrative. The film revolves around the history of deserters – a part of human history, which has hardly been illuminated. Performances and creative interventions explore the scopes and limits of the audiovisual entertainment machine.

Total Refusal

režija, scenarij, produkcija / direction, scriptwriting, production:
Total Refusal (Robin Klengel, Leonhard Müllner, Michael Stumpf)
besedilo / text: Robin Klengel, Michael Stumpf
kinematografija / cinematography: Michael Stumpf
zvočni zapis / sound recording: Michael Stumpf
oblikovanje zvoka / sound design: Bernhard Zorzi (Blautöne)
montaža / editing: Leonhard Müllner
glasba / music: Adina Camhy
scenografija / production design: DICE
oblikovanje naslova / title design: Michael Stumpf
podnapisi / subtitles: Franz-Josef Windisch-Graetz
distribucija / distribution: Lemonade Films



Zajem zaslona iz animiranega filma / Screenshot from animated film.





Zajem zaslona iz animiranega filma / Screenshot from animated film.



Sara Bezovšek, Dorijan Šiško

KATERA JE TVOJA RESNICA / WHAT IS YOUR TRUTH?

video igra / video game, 2021

Katera je tvoja resnica? je video igra Sara Bezovšek in Dorijana Šiška, skozi katero umetnica in umetnik raziskujeta ideje sodobne internetne družbe ter stereotipno logiko video iger. Igralec_ka se skozi virtualni svet poda na informacijsko-ideološko pot, kjer z obiskovanjem tematskih lokacij in izbiranjem t. i. »resnic« odkriva svoj unikaten osebnostni profil.

Prostorsko-konceptualna zasnova sicer sledi klasični analogiji ledene gore, ki obenem aludira tudi na obskurnost in kulturno-ideološko logiko »resnic«, med katerimi igralec_ka lahko izbira in je razdeljena na dva dela: Svetli način/Light Mode na površju ter Temni način/Dark Mode, ki se odvija pod vodo, tukaj pa se nahajajo tudi najtemačnejše »resnice«. Igralec_ka se pot. i. »rumeni zidani cesti (pot do uspeha in bogastva)/Yellow Brick Road«, ki je sicer referenca iz Čarownika iz Oz, poda na virtualno pot z vrha ledene gore, v globine raznih ideologij in se z njimi sooča predvsem vizualno. Ob poti igralca_ko spremljajo mémi, ki služijo kot neke vrste cestne označbe in hkrati še dodatno kontekstualizirajo lokacije in »resnice«. Skozi izbire oz. odločitve, ki jih igralec_ka sprejme na svoji poti, se ustvari njegov_n »profil«. Posledično se na podlagi individualne igralske izkušnje uporabniku_ci zgenerira personaliziran »konec«, ki je oblikovan po arhetipi različnih internetno-družbenih osebnosti 21. stoletja in so ironična refleksija današnje družbe.

Projekt se spogleduje s filozofskimi implikacijami obstoja različnih »resnic« v medijsko-socialni pokrajini postvirtualne,

What Is Your Truth? is a video game by Sara Bezovšek and Dorijan Šiško in which the artists explore the ideas of modern internet society and the stereotypical logic of video games. Through the virtual world, the players embark on an information-oriented ideological path where he or she reveals his or her unique personality profile by visiting thematic locations and choosing the so-called »truths«.

The spatial-conceptual design follows the classic iceberg analogy that concurrently alludes to the obscurity and the cultural-ideological logic of »truths« from which the players can choose. The design is divided into two segments: Light Mode, which takes place on the surface, and Dark Mode, which takes place underwater; this is also where all the darkest »truths« can be found. The players follow the so-called »Yellow Brick Road« (the road to success and wealth), which is actually a reference from the *Wizard of Oz*, and embark on a virtual path from the tip of the iceberg into the depths of various ideologies and confront them primarily visually. Throughout the path, players are accompanied by memes which serve as a sort of road sign while at the same time further contextualizing locations and »truths«. Centered on the choices and decisions that the player makes on his or her path, a personalized »profile« is being created. Consequently, based on the individual's acting experience, a personalized »end« is generated for the user which is shaped by the archetypes of various public personalities of the 21st century and is an ironic reflection of today's society.



postinternetne družbe. Metafizični relativizem, ki so ga diagnosticirali francoski poststrukturalisti v drugi polovici 20. stoletja, je zdaj uveljavljen v praktični sferi. Toda dotični projekt se s tem stanjem ne le spogleduje, temveč ga tudi problematizira: ko se igralec_ka giba med posameznimi »resnicami« in jih izbira/nabira, namreč tudi participira pri njihovem oblikovanju, ohranjanju in širjenju in je tako del različnih, med seboj izključajočih se resničnosti. Tako je v Heglovskem smislu »ukinjen« koncept vsake od ponujenih ideologij kot zvezne, v paru z drugimi »resnicami« izključuje se predpostavke.

The project flirts with the philosophical implications of the existence of various »truths« in the media-social landscape of a post-virtual, post-internet society. Metaphysical relativism, diagnosed by French poststructuralists in the second half of the 20th century, is now established in the practical sphere. But the project in question does not merely toy with this situation, but rather problematizes it: when the players move between individual »truths« and select/accumulate them, he or she also participates in their formation, preservation, and dissemination and is thus part of a different, mutually exclusive reality. In the Hegelian sense, the concept of each of the offered ideologies as paired with other »truths«, is thus »sublated«.

WW2 JAPAN

Numerous war crimes were perpetrated by the Imperial Japanese Army and the Imperial Japanese Navy that resulted in the deaths of 3 to 14 million people through massacre, human experimentation, starvation, and forced labor that was either directly perpetrated or condoned by the Japanese military and government.

Arkan

**SLOVENIA DENIES PART IN 1991 WAR CRIMES**

The pictures, filmed near the Slovenia-Austria border on June 26th, 1991, during Slovenia's 10-day fight for independence from Yugoslavia, show three Yugoslav army soldiers waving a white sheet in apparent surrender and then suddenly dropping to the ground amid gunfire.

12/16
Truths

Choose your favourite war crime in history

CAMP SUMTER – ANDERSONVILLE PRISON

A Confederate prisoner-of-war camp during the American Civil War (February 1864 – April 1865).

It was overcrowded to four times its capacity, with an inadequate water supply, inadequate food and unsanitary conditions. Of the approximately 45,000 Union prisoners held at Camp Sumter during the war, nearly 13,000 died. The chief causes of death were scurvy, diarrhea and dysentery.

Slovenia Denies Part in 1991 War Crimes

HOLMEC
ARKAN

WW2 Japan



ARKAN
Soldiers under the command of Arkan transported twelve non-Serb men from Sanski Most to an isolated location in the village of Trnova, where they shot and killed eleven of the men and critically wounded the twelfth. They also transported approximately 67 non-Serbs from Sanski Most, Sehovci, and Pobrjeze to an isolated location in the village of Sasina and shot them, killing sixty-five of the captives and wounding two others.

Zajem zaslona iz video igre / Screenshot from videogame.



↑ Tanja Vujičović, MetaVrt: Sfera5 / MetaGarden: Sphere5.

↗ Untold Garden (Max Čelar, Jakob Skoček), Sebastian Dahlqvist,
Skiljelinjer (Linije razmejitve / Lines of Demarcation).

→ Sara Bezovšek, Dorijan Šiško, Katera je tvoja resnica? / What Is Your Truth?.
Fotografija postavitve / Installation view.



Tanja Vujinović

METAVRT: SFERA5 / METAGARDEN: SPHERE5

svet v navidezni resničnosti na spletni platformi Sansar
world in VR for Sansar online platform, 2021

MetaVrt: Sfera5 Tanja Vujinović je najnovješe virtualno okolje v seriji njenih umetniških del, zasnovanih kot družabni prostori v navidezni resničnosti. *MetaVrt* je imaginarno-resnični svet, ki obstaja tako v virtualnem kot v realnem prostoru in je segmentiran v sfere. Njegov konceptualni okvir nas spodbuja k razmisleku o trenutnih človeških in nečloveških omrežjih, katerih del smo.

Lee Worth Bailey je pisal o »globoki tehnologiji«, ki se oddaljuje od egoizma in materializma in teži k skrbi za drugega_o in okolje. Razvoj prostorske izkušnje znotraj *MetaVrta* temelji na tradiciji fenomenologije, ki poudarja »biti-v-svetu«. Je temeljna ontološka participacija v okolju, skozi katere obstoje v svetu zaobjema in nasprotuje »industrijskemu egu kot subjektu, ki se zoperstavlja svetu nevtralnih predmetov«. »Globoka tehnologija« bi zahtevala radikalno spremembo tehnološkega razmišljanja v smeri večjega samozavedanja. Skrb namesto tekmovanja in samopoveljevanja, ki ga poganja ego, je način boja proti pobesnelemu materializmu. Ne gre za zavračanje tehnologije, ampak za njeno približevanje globljim razlogom obstoja.

Sfera5 v širokem filozofskem smislu navduhujejo arkadijski vrtovi, znotraj katerih se vpletemo v odnose z nečloveškimi agenti_kami, ki se dvigajo iz oblaka mitologije. Če pesek ne bi bil osnova tega sveta, bi lahko govorili_e o popolnih heterotopijah, kot si jih je zamisljal Michel Foucault, recimo vrtote, ločene od običajnega življenja. Dotični vrt naseljujejo biomimetični stroji, Dysonove krogle in fosilne rastline, ki so vzklike iz

MetaGarden: Sphere5 by Tanja Vujinović is the latest output from her series of artworks for social VR spaces. *MetaGarden* is an imaginary-real world that exists both in virtual and real space and is segmented into related Spheres. Its conceptual framework encourages us to think about the current human and non-human networks that we are part of.

Lee Worth Bailey wrote about »deep technology« that moves away from egoism and materialism towards caring for the other and the environment. Developing a sense of place within the *MetaGarden* is based on a tradition of phenomenology that highlights »Being-in-the-world«. It is a primordial ontological participation in the environment through which the existence in the world envelopes and opposes the »industrial ego as a subject standing against a world of neutral objects«. »Deep technology« would require a fundamental change in technological thinking towards more self-awareness. Caring, instead of ego-driven competition and self-aggrandizement, is the way to combat frantic materialism. It is not about rejecting technology, but about bringing it closer to deeper reasons of existence.

In a broad philosophical sense, *Sphere5* is inspired by Arcadian gardens, within which we engage with inhuman agents rising from the cloud of mythology. If it wasn't for the sand as the base of this world, we could instantly think in terms of perfect heterotopias, as they were envisioned by Michel Foucault, like gardens detached from ordinary life. This garden is inhabited

korenin rastlin iz dobe karbona. *MetaVrt* ne bi bil meta-vrt brez proto-strojev, naprav prihodnosti, ki izhajajo iz spekulativnih idej o obnovljivih virih energije, čisti industrijski proizvodnji dobrin in upanju na svet brez onesnaževanja. Čeprav se dandanes razvijajo številne alternativne ekološke rešitve, še ne moremo vedeti, ali se bo katera od le-teh uporabljala v širšem obsegu. Do takrat bomo morda razmišljali_e v okviru teh polnamišljenih, inteligentnih, samode lujočih in samosestavljinih strojev, ki so svojo okolico v sinergiji.

Sfera5 je nameščena na platformo Sansar, amalgam računalniške igre in družbenega omrežja. Je virtualni vrt, ki nam omogoča raziskovanje navidezne resničnosti kot družbenega prostora povezanosti, ki vključuje minimalen tehno avdio-vizualni set in občasne posebne družabne dogodke.

by biomimetic machines, Dyson spheres, and bone flowers that appeared from the roots of carboniferous plants. *MetaGarden* would not be a meta-garden without proto-machines, devices of the future arising from speculative ideas about renewable energy resources, clean industrial development of goods, and hopeful dreams of a world without pollution. Although many alternative ecological solutions are being developed nowadays, we have yet to see if any of them will be used on a broader scale. Until then, we might think along the lines of these semi-imaginary, intelligent, self-operating, and self-assembling machines that are working synergistically with their surroundings.

Sphere5 is placed within Sansar, an amalgam of a computer game and a social platform. It is a virtual club garden that enables us to explore virtual reality as a social space of connectedness, featuring a minimal techno audio-visual set or special events scheduled by the author.

3D modeliranje / modeling: Tanja Vujinović
gradnja sveta / world building: Tanja Vujinović
ČEZNE ŽELJE AV set, ki se predvaja v svetu / set played in the world; Tanja Vujinović (vizualni material iz serij Univerzalni objekti in *MetaVrt* / visual material from Universal Objects and *MetaGarden* series) in / and Saša Radic (zvok sound)

glasba / tracks: Jackal, B3, Mind Drive, Vertical, Push it, Rolling 3.0, Never Ending Story (izdale založbe / published by Vozotonik Records, Triple Vision Record Distribution / Smashed Records. Proton Distribution)

dodatevna sredstva za oblačila sveta in avatarjev
additional assets for the world and avatar clothing: trgovina / store Sansar

koprodukcija / co-production: SciArtLab, Institut Jožef Stefan / Jožef Stefan Institute
produkcia / production: Ultramono, 2021

svetovanje / consulting: Kristina Bukač, inženirka informatike / informatics engineer; Arijana Filipić, Oddelek za biotehnologijo in sistemsko biologijo, Nacionalni inštitut za biologijo / Department of Biotechnology and Systems Biology, National Institute of Biology (SI); prof. George Poinar, Visoka šola za znanost Univerze v Oregonu / College of Science at Oregon State University (ZDA); dr. Jelena Guga, raziskovalka / researcher; dr. Vid Podpečan, Odsek za tehnologije znanja, Jožef Stefan Institute Department of Knowledge Technologies, Jožef Stefan Institute (SI); Ivan Stanić, kurator in umetnik / curator and artist; Derek Snyder, raziskovalec in urednik researcher and editor; dr. Maja Cirić, kuratorka in umetnostna kritičarka / curator and art critic; prijatelji iz Sansar-ja / friends from Sansar





Zajem zaslona iz navidezne resničnosti / Screenshot from VR.



Tanja Vujinović

METAVRT SFERA4: KLUB / METAGARDEN SPHERE4: CLUB

svet v navidezni resničnosti na spletni platformi VRChat
world in virtual reality for VRChat online platform, 2021

MetaVrt Sfera4: Klub je virtualni klub in vrt, ki omogoča raziskovanje navidezne resničnosti kot družbenega prostora povezovanja. V tem virtualnem svetu se predvaja video z minimal techno glasbeno podlogo, gostitelji _ca pa občasno organizirajo posebne dogodke v živo. Naseljujejo ga generirane naprave podobne Dysonovim krogam, ki so jih navdihnilе raznorazne oblike kač in rastlin ter rekonstruirane rastline iz Zemeljske preteklosti.

Ta svet *Sfere4* je umeščen v VRChat, ki združuje lastnosti računalniških iger in socialnih platform, uporabnikom_cam pa nudi možnosti organiziranja dogodkov in objavljanja vsebin v obliki navideznih svetov in avatarjev. VRChat bi lahko opisali_e tudi kot »ne-igra igro«, kot vrsto programske opreme, ki igralcu_ki nudi svobodo prottega igranja, različnih identitet in samozražanja, raziskovanja ter interakcije brez omejevanja in ciljev.

Ta sfera iz serije *MetaVrt* je poseljena z različnimi rastlinami iz pravavnine. To so strupena roža *Strychnos Electri*, štiri rastline iz geološkega obdobja Karbon (*Psaronis, Calamites, Kordait, Sphenophyllum*) in *Chenocebus Allodapus*, cvet, modeliran po vzoru najverjetnejše prve cvetlice, ki je zacvetela na Zemlji. *Strychnos Electri* in *Chenocebus Allodapus* je preučeval George Poinar, eden izmed svetovnih strokovnjakov za rastlinske in živalske vrste, ohranjene v jantarju. Prve cvetlice, vabljive in bistvene za preživetje človeka, so najverjetnejše obstajale že pred 100 milijoni let. Mnogi paleobotaniki_čarke skušajo razrešiti dilemo, kako so prvi cvetovi sploh izgledali.

MetaGarden Sphere4: Club is a virtual club and garden that enables us to explore virtual reality as a social space of connectedness. This world features a minimal techno audio-visual set or special events scheduled by the hosts. It is inhabited by generated Dyson Sphere-like devices, objects inspired by the shapes of snakes and plants, and reconstructed plants from the Earth's past.

Sphere4 is placed within VRChat, an amalgam of a computer game and a social platform that offers possibilities of organizing events and publishing content in the form of virtual worlds and avatars to its users. VRChat could also be described as a »Non-game game« a class of software offering the player unbound possibilities of freeform play, identity, and a great degree of self-expression, exploration, and interaction, without the limits of conventional or imposed goals and objectives.

This sphere of the *MetaGarden* features several plants from the Earth's past. These are *Strychnos Electri*, a poisonous flower, four Carboniferous plants (*Psaronis, Calamites, Kordait, Sphenophyllum*), and *Chenocebus Allodapus*, a flower modeled after what is possibly the very first flower to blossom on Earth. *Strychnos Electri* and *Chenocebus Allodapus* were studied by George Poinar, one of the world's experts on plant and animal life forms, preserved in amber. While being alluring and essential for human survival, the first flowers may have existed up to 100 million years ago. Many paleobotanists work on the puzzle of how the first flowers looked. With

Chenocybus Allodapus predstavlja enega najstarejših znanih rodov kritozemenc, *Strychnos Electri* pa spada v družino zelo strupenih rastlin. Ti rastlini skupaj s kačastimi predmeti v *Sfera4* ustvarjata zvite Asklepijeve palice, ki aludirajo na dihotomijo strupa in zdravil. Svet je poln orhidej, ki se bohotijo s svojimi najbolj zapeljivimi in raznolikimi cvetovi, medtem ko predmeti, ki jih navduhujejo Dysonove krogla, lebdijo, krožijo okoli zvezd in pridobivajo energijo, ki jo v tem svetu potrebujejo. Z nastajanjem novih sfer v seriji *MetaVrt* lahko opazujemo njihove elemente in na kakšen način te entitete oblikujejo in dobivajo lastna življenja. Kot pravi Félix Guattari, »kaozmično vesolje lahko sestoji iz [...] rastlinskih, živalskih kozmičnih ali strojnih ... nastajanj.«

Vilem Flusser, teoretik in filozof medijev, je v nekem trenutku dejal, da bi lahko, če nadgradimo svoje aparate tako, da jih ne bi bilo treba nenehno nadzorovati in upravljati, porabili_e več časa za igro. Za Flusserja je imela igra status nadvse pomembne človeške dejavnosti. Igra lahko razumemo kot vrsto rekreacijskih aktivnosti, sprostitev, ustvarjalnosti, bivanja v trenutku, strukturiranja prostega časa in posvečanja aktivnostim, v katerih uživamo. Potreba posameznikov_c po igri je skozi zgodovino človeštva vselej prisotna, kar lahko sklepamo na podlagi velikega števila pisnih in vizualnih zapisov ter ostankov igrac in iger v različnih oblikah. S sodelovanjem pri gradnji sintetičnih svetov in likov je igra proces »samo-odločbe«, kar je sestavni del Flusserjeve ideje o »humanizaciji«, ki je po njegovem premagovanje »vrženosti« v svet, bremena, s katerim se vsak človek rodil.



RAZSTAVA

Igrive situacije vzpostavljajo nove, začasne, alternativne odnose med udeleženci_kami, vključujejo pa tudi sintetične like in svestote, ki so se razcveteli skupaj z naglim razvojem računalniških tehnologij. Video igre ponujajo začasne možnosti potopitve v alternativna, spremenjena ali nova življenja, neskončne možnosti preoblikovanj in sanje o super močeh. Vedno smo se igrali_e – se pretvarjali_e, ustvarjali_e, gradili_e in tako bili_e tako ali drugače v interakciji z elementi okrog sebe, v lovu na ali potapljamoc se v alternativne krajine. Naučili_e smo se, kako se (spo)razumeti z drugimi v majhnih improviziranih prostorih, arenah, v resničnem življenju ali na virtualnih igriščih.

Kako se danes povežemo z Drugim? Glasba je bistvenega pomena tako za praznovanja kot za igro. Vibracije zvočnih valov v nas sprožijo impulze in kot nevidne žice širijo čustva. Kot tekoča entiteta, ki se distribuira med akterji določenega sveta, lahko med ljudmi splete nevidne strune in jih poveže v začasno mrežo živahnih energetskih tokov. Ena od oblik igre je tudi ta osvobajajoči, presegajoči jaz skozi množico, ki pleše. Ta skupni ples je prvinska, razpletajoča se dejavnost, nekakšna kozmična enotnost ali intimna povezanost z vesoljem.

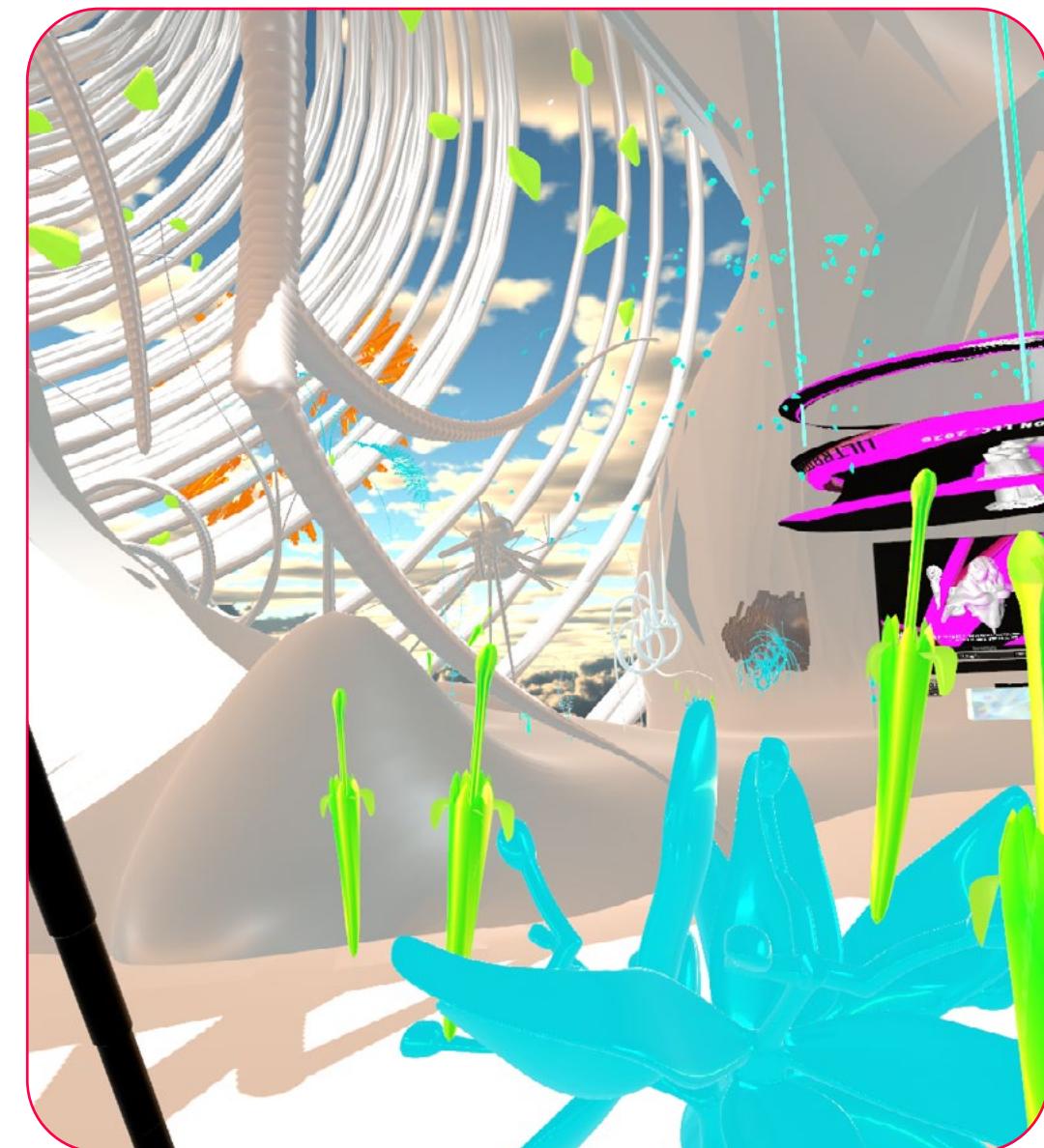
Hakim Bey v *Začasni avtonomni coni* govorí o zabavah kot o republikah zadovoljenih želja, ki imajo za ljudi več resničnosti in moči kot vlade. Umik običajnim ritmom spanja in delovnih ciklov ali dolgotrajna budnost po Beyu pomaga odkriti prave robove resničnosti. Tako kot v sanjah ali napol zaspanem duševnem stanju tudi uporabniki_ce navidezne resničnosti doživljajo spremembe v dojemanju in premikanju referenc resničnosti. Kot da gre za začasna dejanja anarhističnih sanj o avtonomnih conah in ponovno prebujene kulture svobodnega festivala, pri čemer so gonalne sile skrb, kultivacija in ljubezen.

with the development of computer technologies. Video games offer temporary options of immersing oneself in the alternative, modified, or new lives with endless possibilities of modifications. We always played games: acts of pretending, of creating, building, influencing elements around ourselves, hunting, or immersing ourselves into alternative landscapes. We learned how to get along with other people in small improvised spaces, in arenas, in both real life and virtual playgrounds.

How does one connect with another being nowadays? Music is one such medium, essential for both celebrations and play. Vibrations of sound waves as invisible wires spread emotion through triggering impulses. As a liquid agent distributed among actors of a particular world, it can connect the invisible strings among people and tie them into a temporary network of vibrant energy flows. This liberating, transcending self through the crowd dancing in togetherness is also one form of play. It is a communal dance, a primal activity in unfolding, a cosmic unity of sorts, or intimacy with the universe.

Within *The Temporary Autonomous Zone (TAZ)*, Hakim Bey talks about the parties as republics of gratified desires. Escaping the regular rhythms of life, according to Bey, helps one discover the real edges of reality. Like in a dream, VR users experience shifting of reality references. These may seem like temporary acts of anarchist dreams from autonomous zones and a re-awakened culture of the free festival with care, cultivation, and love as a driving force in mind.

EXHIBITION



Zajem zaslona / Screenshot.

3D modeliranje / modelling: Tanja Vujinović
3D predmeti iz rastlin iz dobe Karbona / objects of carboniferous plants: Dariusz Andrulonis za edukator.pl
Chenocetus Allodapus, Strychnos Electri, 3D modeliranje objektov / object modeling: Thimster
gradnja sveta v Unity3D / world building: Tanja Vujinović
Unity3D optimizacija / optimization: Justin M. a.k.a. »Pudding«
 Sphere4 Club G E N E R E AV set, postavila / by Tanja Vujinović (vizualno gradivo iz serij Univerzalni objekti in MetaVrt / visual material from Universal Objects and MetaGarden series), Saša Radic (zvok / sound); glasba / music: Jackal, B3, Mind Drive, Vertical, Push it, Rolling 3.0, Never Ending Story (izdale založbe / published by Vozotonik

Records, Triple Vision Record Distribution / Smashed Records. Proton Distribution)
koprodukcija / co-production: SciArtLab, Institut Jožef Stefan
produkcia / production: Ultramono, 2021
svetovanje / consulting: Kristina Bukač, inženirka informatike / informatics engineer; prof. George Poinar, Fakulteta za znanost / College of Science at Oregon State University; dr. Jelena Guga, raziskovalka / researcher; Thimster, magister grafičnega oblikovanja / MA in graphic design; dr. Vid Podpečan, Oddelek za tehnologije znanja / Department of Knowledge Technologies, Jožef Stefan Institute; Ivan Stanič, kurator, umetnik / curator, artist; Derek Snyder, raziskovalec, urednik / researcher, editor; prijatelji iz / friends from VRChat.



Tanja Vujinović, MetaVrt Sfera4: Klub / MetaGarden Sphere4: Club.
Fotografija postavitev / Installation view.



Tanja Vujinović

METAVRT SFERA3: INFRASTRUKTURA
METAGARDEN SPHERE3: INFRASTRUCTURE

svet v navidezni resničnosti na spletni platformi VRChat
world in virtual reality for VRChat online platform, 2020

Sfera3, nadaljevanje serije MetaVrt, je virtualni futuristični vrt in ekosistem imaginarno-realnih stvari. Vsebuje majhne in velike instrumente – organizme: reaktorje, zbiralnike, večnamenske kapsule, sintetične rastline, asteroide in osrednji vodnjak za čiščenje vode in proizvodnjo energije. Predmeti Sfere3 nas vabijo, da se jim pridružimo v ekosistemu dejanskega in imaginarnega. Instalacija nam daje možnost, da razmislimo o naši tehnološki prihodnosti ter trenutnem stanju. Deli predmetov, kot žive hibridne stvari, povezane v omrežja, prevzamejo del naših želja, ki jih načrtujemo v prihodnosti, in simulirajo prostor, ki je manj škodljiv za okolje. Sfera3 se zgleduje po analognih lokacijah na Zemlji, kjer se izvajajo simulacije, vaje in raziskave, kot so Rio Tinto v Španiji ali polja v Matisu na Islandiji.

V virtualnem svetu Sfere3 so poleg številnih digitalnih strojev, ki so lahko molekulskih ali velikanskih dimenzij, tudi širje asteroidi (Eros, Mithra, Golevka in Geographos). Zaradi možnosti trka z Zemljjo so velika grožnja človeštvu, vendar nam hkrati dajejo upanje, da bomo iz teh letečih planetarnih teles, ki se v velikem številu gibljejo po širnem vesolju, v bližnji prihodnosti lahko črpali_e na videz neskončne zaloge kovin, redkih mineralov in vode. Že sama misel, da bi lahko svoje razvojne in gospodarske težave rešili_e s pridobivanjem tistih bistvenih naravnih elementov, ki počasi izginjajo na Zemlji, zveni kot utopija. Ne glede na to, kako neverjetno se to zdi, se v smeri pridobivanja potrebnih sredstev iz samotnih planetarnih teles, ki nas obdajajo, dogajajo ogromni premiki.

Sphere3, the sequel to the MetaGarden series, is a futuristic virtual garden and an ecosystem of imaginary real things. It contains small and large instruments-organisms: reactors, collectors, multifunctional capsules, synthetic plants, asteroids, and a central fountain for water treatment and energy production. The objects of Sphere3 invite us to join them in their ecosystem, bridging the actual and the imaginary. The installation allows us to meditate on our future technology plans and reflect on our current situation. As living hybrid things connected through networks, parts of objects subsume an area of our desires projected into the future and simulate a space that is less harmful to the environment. Sphere3 is inspired by analogous locations on Earth where simulations, rehearsals, and explorations occur, such as Rio Tinto in Spain or Fields in Matis Island.

In *Sphere3*, in addition to numerous digital machines that can be of molecular or gigantic dimensions, there are four asteroids (Eros, Mithra, Golevka, and Geographos), which pose a significant threat to humanity and Life in general. Asteroids also give us great hope that we will be able to draw on an anticipated endless supply of metals, rare minerals, and water composing these flying planetary bodies moving in vast numbers across the universe in the near future. The mere thought that we could solve our development and economic problems by obtaining those essential natural elements that are slowly disappearing on Earth sounds like utopia. However improbable it may seem, major advances



@kiblix.org/razstava/tanja-vujinovic-sfera3/

MetaVrt Sfera3: Infrastruktura / MetaGarden Sphere3: Infrastructure

are underway in actual planning to obtain these needed resources right from those lone planetary bodies passing us by.

In the virtual world of *Sphere3*, such multifunctional capsules carry digitized biological material and prepare the ground for extracting material from asteroids. Collectors accumulate material, and reactors participate in a series of material handling processes. Elements appearing in this virtual space are collected from a variety of sources: three-dimensional models of asteroids, Earth sounds, videos, photographic and audio documentation from parks, as well as material recorded in nature around the world that abounds in the sounds of birds, water, insects, various animals, and wind.

3D oblikovanje, programiranje
3D modeling, programing: Tanja Vujinović
zvok / sound: LUZ 1 E, Tanja Vujinović, freesound, Nasa (z dovoljenjem ekipe Courtesy of Electric and Magnetic Field Instrument Suite and Integrated Science (EMFISIS) Univerze v Iowi), BBC
3D modeli asteroidov / 3D models of asteroids (Eros, Geographos, Golevka, Mithra): Nasa izvršna produkcija / executive production: Tanja Vujinović, Jan Kušej

svetovanje / consulting: Jan Kušej, Jelena Guga, Vid Podpečan, Nataša Todorović, Julian Weaver, umetnik in kustos / artist and curator, Finetuned Limited; dr. Gregor Primc, Oddelek za tehnologije površin / Department of Surface Engineering, Institut Jožef Stefan; Rok Zaplotnik, Oddelek za tehnologije površin / Department of Surface Engineering, Institut Jožef Stefan; dr. Zoran L.J. Petrović, SANU; Arijana Filipić, Oddelek za biotehnologijo in sistemsko biologijo Department of Biotechnology and Systems Biology, Nacionalni inštitut za biologijo / National Institute of Biology; dr. Saša Novak, Oddelek za nanostrukturirane materiale / Department of Nanostructured Materials, Institut Jožef Stefan
produkacija / production: Ultramono, 2020



Zajem zaslona iz navidezne resničnosti / Screenshot from VR.



Untold Garden (Max Čelar, Jakob Sköte), Sebastian Dahlqvist

SKILJELINJER (LINIJE RAZMEJITVE / LINES OF DEMARCTION)

participatorični projekt v obogateni resničnosti
participatory project in AR, 2020–2021

Skiljelinjer, švedsko za »linije razmejitve«, je arhitekturni raziskovalni projekt, ki raziskuje nova orodja in konceptualne okvire soodločevalnih oblikovalskih procesov. Projekt raziskuje koncepte agonistične politične teorije, tj. procese, ki jih namesno konsenza generirajo polemike, hkrati pa priznavajo potencial razvijajočih se in vodljivih protokolov odločanja v okviru raziskovalnih procesov. Projekt raziskuje načine, na katere bi politične teorije Chantal Mouffe o agonistiki in agonistični logiki lahko vodile skupne procese oblikovanja znotraj in zunaj okvirov urbanističnega načrtovanja. Raziskovalni proces v tej fazi temelji na razvoju in uporabi spletne aplikacije v navidezni resničnosti, s pomočjo katere udeleženci soustvarjajo in glasujejo o oblikovalskih predlogih. Ti so filtrirani odvisno od razmerja med glasovi za in proti, kar lahko vodi proces odločanja o projektu v razponu med konsenzom, konfliktom in nestrinjanjem.

V zadnjih desetletjih se je na področju urbanističnega in skupnostnega načrtovanja povečalo zanimanje za vključevanje in participacijo javnosti. Naraščanje zahtev po bolj uravnoteženem vplivu in bolj trajnostnih skupnostih je pripeljalo do povečanega zanimanja za ustvarjanje novih platform in strategij za vključevanje prebivalstva. Vse več občin, stanovanjskih podjetij in arhitekturnih uradov poskuša zastaviti in preoblikovati procese odločevanja tako, da bodo le-ti bolj vključujoči in sodelovalni. Iskanje novih načinov sodelovanja pri snovanju javnega prostora je nujno. Poleg iskanja novih metod in procesov, ki odgovarjajo

Skiljelinjer, Swedish for »lines of demarcation«, is an architectural research project exploring new tools and decision-making frameworks for collaborative design processes. The project explores ideas of agonism; processes driven by controversy instead of consensus, while at the same time acknowledging the potential of evolving and malleable decision-making protocols within collaborative processes. The project explores how Chantal Mouffe's writings on agonism and agonistics' logics might guide collaborative design processes within and beyond urban planning. This is done with a tool using augmented reality, through which participants co-create and vote on proposals. The proposals are filtered depending on their ratio between upvotes and down-votes, which can drive the project's decision-making process following a range between consensus, conflict, and dissensus.

Within the field of urban and community planning, interest in citizen participation has grown in recent decades. Increased demands for more balanced influence and more sustainable societies have led to a surging interest in creating new platforms and strategies for involving citizens. More and more municipalities, housing companies, and architectural offices are trying to open up their decision-making processes to make them more inclusive and collaborative. Finding new frameworks for collaboration within the design of the public space is urgent. In addition to finding methods and processes that address citizens' desire to participate, new perspectives are required on what this participation should result in.

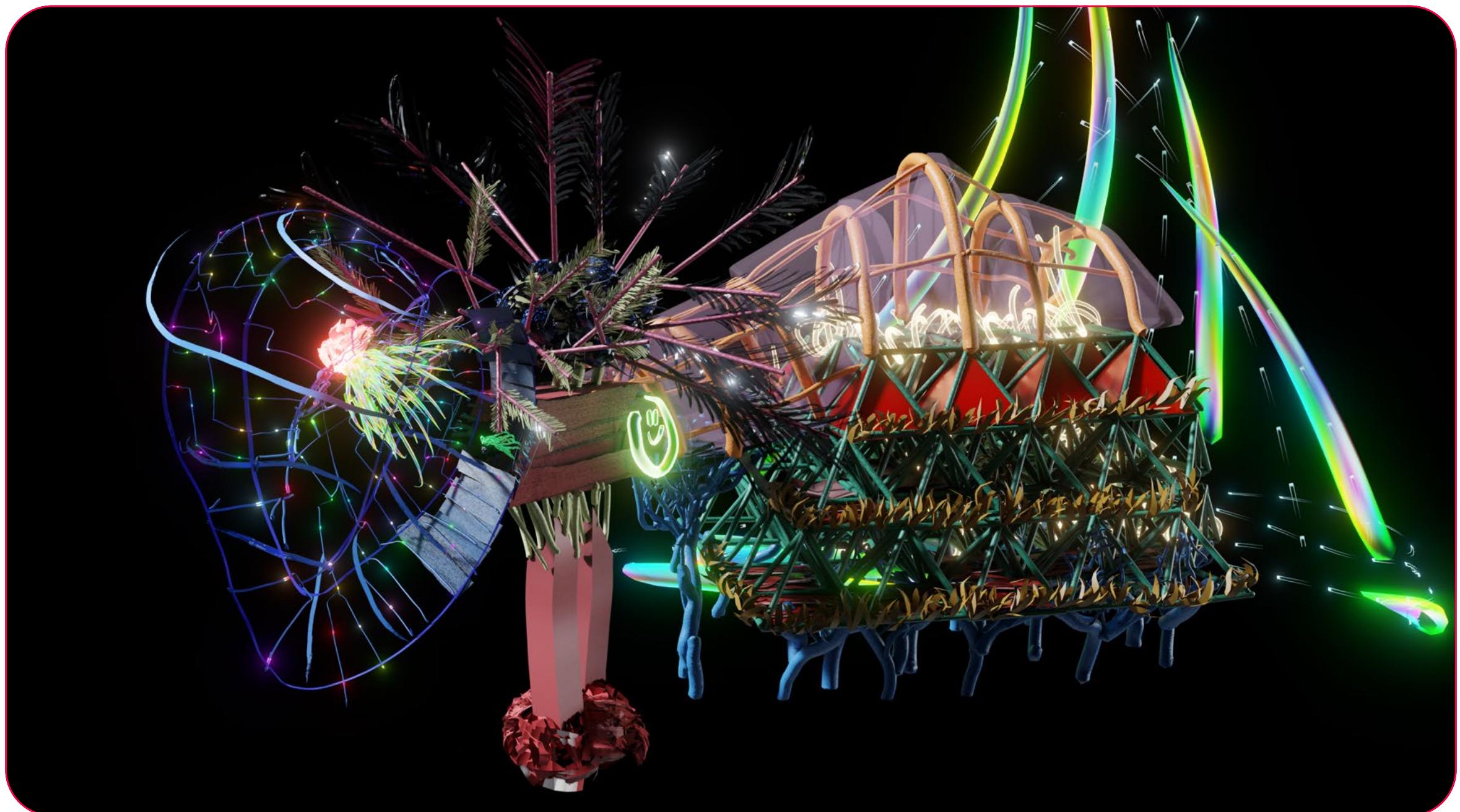


The first iteration of the *Skiljelinjer* project, presented online in December 2020 as part of the KIBLIX festival, was based on the fact that the COVID-19 pandemic has radically changed our perception of what we call »home«; it has been completely transformed into a city of consumption and precarious work. The *Skiljelinjer* app thus offered the opportunity to explore how to reverse the current logic of the home as a place of production and consumption by collectively creating new tools and interventions for unproductive ways of living and spending leisure time. The *Skiljelinjer* app was available in this conceptual framework and in an online version until June. In the context of the international group exhibition at KIBLA PORTAL, the thematic focus of the project was related to the spatial and social specificity of the exhibition center, where the Maribor Textile Factory's spinning mill used to be located. Using the app, visitors were able to collectively create sculptures and thus transform the former textile production plant into a »sculpture factory«.

Skiljelinjer is developed with funding from Kulturbryggan.



Untold Garden (Max Čelar, Jakob Sköte), Sebastian Dahlqvist,
Skiljelinjer (Linije razmejitve / Lines of Demarcation). Fotografija postavitve / Installation view.



Zajem zaslona / Screenshot.

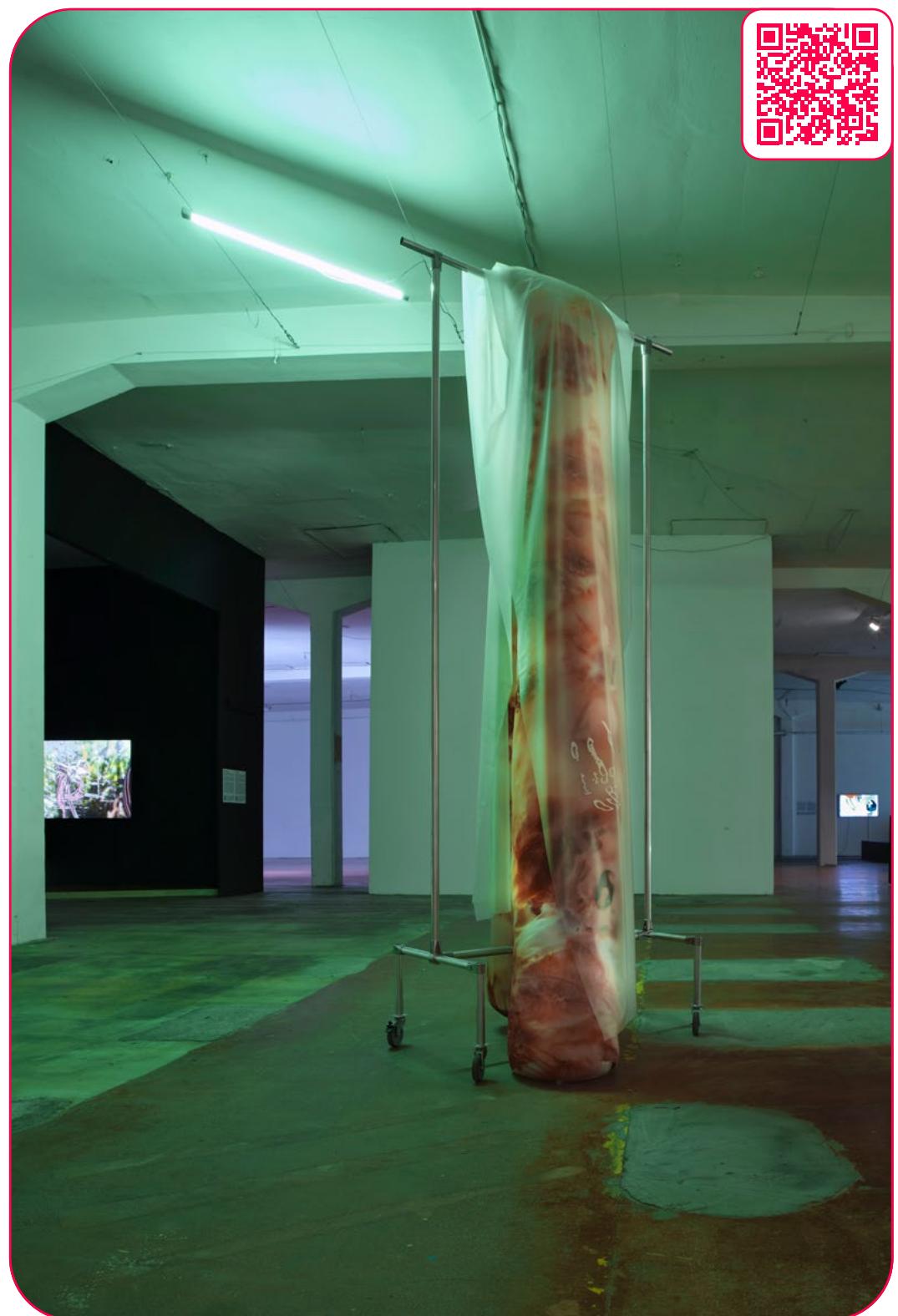


Emir Šehanović

SVET JE BIL ZAME SKRIVNOST, KI SEM JO ŽELEL SPOZNATI
THE WORLD WAS TO ME A SECRET WHICH I DESIRED TO DIVINE
 prostorska instalacija / spatial installation, 2017–2019

Emir Šehanović črpa navdih iz razmislekov, idej in teorij o post-človeškem telesu, o Frankensteinovem telesu, kot ga je opisala Mary Shelley, ali o telesu, o katerem je razpravljala Donna Haraway v knjigi *Kiborški manifest*. Skladno s tem narativom, ki ga povezuje tudi z dokumentarnim filmom o Donni Haraway *Pripovedi za zemeljsko preživetje*, nam Šehanović predstavlja svetove, osvobojene antropocentrčnega kompleksa, kjer je resničnost zgrajena tako iz narave kot umetnih entitet. Njegovo delo spodbuja k razmisleku o resničnosti tistega, kar se zdi fiktivno, pa vendar to ni: podnebne spremembe, katerih posledice vplivajo na vse vrste na Zemlji.

Emir Šehanović draws inspiration from meditations on the post-human body, Frankenstein's body as Mary Shelley wrote about it, or as discussed in the *Cyborg Manifesto* by Donna Haraway. In line with this narrative, associating further with *Storytelling for Earthly Survival* (Haraway), Šehanović presents us with worlds free from the anthropocentric complex, where both nature and artificial entities produce realities. In response to his work, one must think about the very real presence of what seems to be fiction, and yet is not: climate change, which consequently becomes a problem for all species.



Fotografija postavitve / Installation view.





Emir Šehanović, Svet je bil zame skrivnost, ki sem jo želel razumeti / The World Was to Me a Secret Which I Desired to Divine. Fotografija postavitve / Installation view.



Weronika Lewandowska, Sandra Frydrysiak

NOČČČ / NIGHTSSS

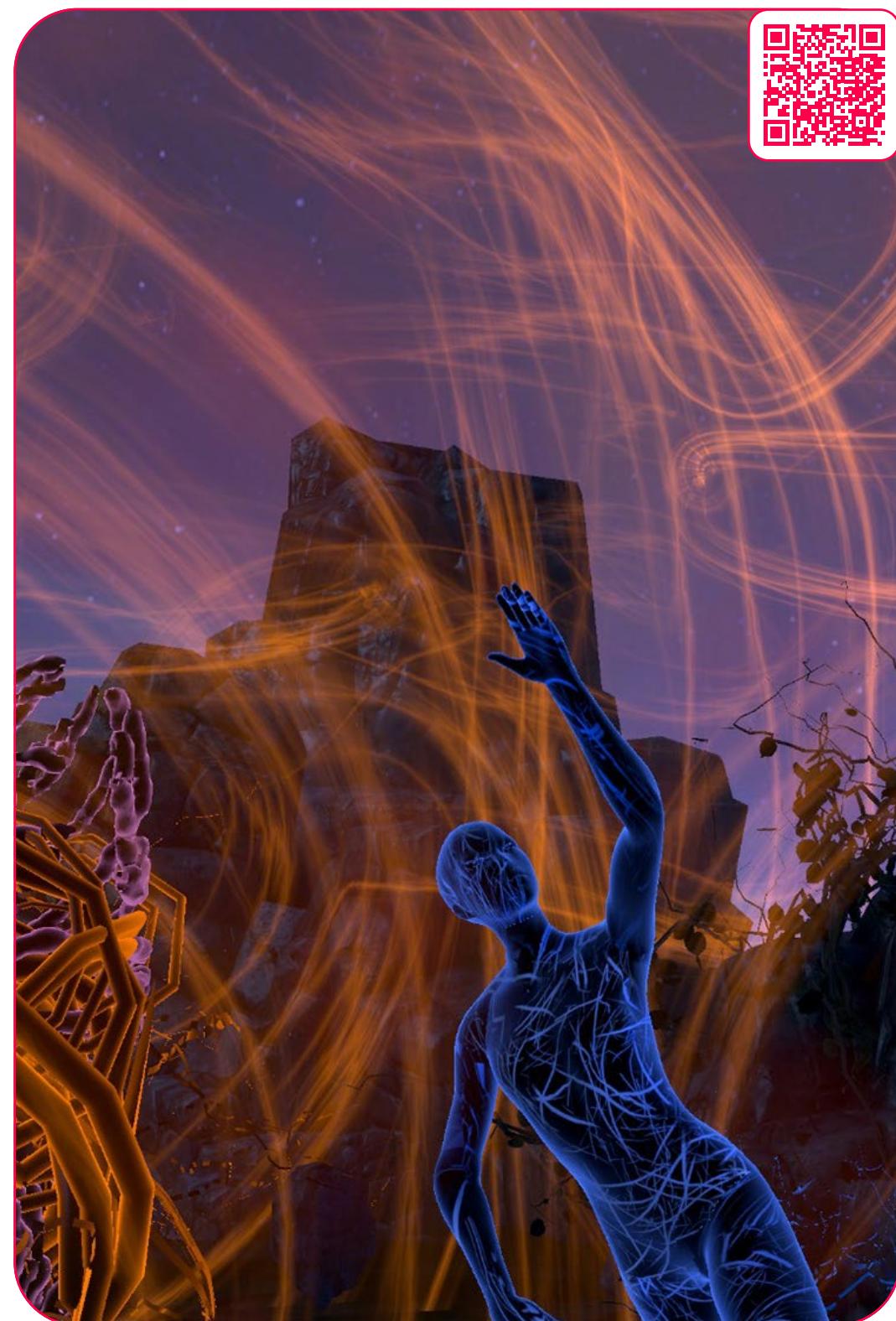
navidezna resničnost / VR, 2021

Noččč je umetniška animacija z avtonomnimi senzoričnimi odzvi meridianov (ASMR) in interaktivnimi elementi, ki gledalca_ko potopijo v čutno doživetje poezije, plesa in narave. Scenarij temelji na slamovski pesmi Noččč, v kateri zvoki, značilni za poljski jezik, ustvarjajo onomatopejske pokrajine, ki prehajajo jezikovne ovire. Kaj boste slišali_e in videli_e v virtualnem okolju pesmi Noččč, kjer se lahko igrate s prostorom in se prostor igra z vašo domišljijo in spominom? Četudi besed ne razumete, čustva izvirajo iz zvočnih relacij med avtonomnimi senzoričnimi odzvi meridianov (ASMR), ritmičnimi strukturami ter koreografijo in gibanjem figure, ki jo boste srečali_e v tem virtualnem svetu. Noččč gledalcu_ki odpre možnost čutnega srečanja s svojim telesom, domišljijo in virtualnim prostorom, kar subtilno odmeva v mislih in gibih tudi po izstopu iz virtualnega prostora.

Prvenec režiserk Weronike Lewandowske in Sandre Frydrysiak je bil med odkritiji lanskega festivala Sundance. Uvrstil se je tudi v uradni izbor prestižnega festivala goEast v Wiesbadnu in uradni izbor na mednarodnem filmskem festivalu v Melbournu. Delo je prejelo nagrado American Cinequest (Za najboljše oblikovanje zvoka v navidezni resničnosti).

Nightsss is an artistic animation with ASMR (autonomous sensory meridian response) and interactive elements that immerse the viewer in the sensual experience of poetry, dance and nature. The script is based on the spoken word poem *Nightsss*, in which the sounds characteristic of the Polish language create onomatopoeic landscapes crossing language barriers. What will you hear and see in the *Nightsss* environment if you can play with space and the space plays with your imagination and memory? Even when you do not understand words, emotions flow from ASMR sound relations and rhythmic structures, and from the choreography of the character, you will meet in the virtual world. *Nightsss* opens up the immersant for a sensual encounter with her/his own body, imagination, and virtual space, which subtly resonate in thoughts and movements even after exiting the experience.

The debut of directors Weronika Lewandowska and Sandra Frydrysiak was one of the revelations at last year's Sundance. It also made it to the official selection of the prestigious goEast festival in Wiesbaden and the official selection of the Melbourne International Film Festival. *Nightsss* received the American Cinequest award (Best VR Sound Design).



Zajem zaslona iz navidezne resničnosti / Screenshot from VR.





Fotografija postavitve / Installation view.

režija in scenarij / direction and script: Weronika Lewandowska, Sandra Frydrysiak
avtorica in izvajalka pesmi / poem written and performed by: Weronika Lewandowska
produkacija / production:
 Filmska šola v Łódžu / Film School in Łódź
 Laboratorij za vizualne pripovedi / Visual Narratives Laboratory (vnLab), Studio VR/AR
producenti / producers:
 Krzysztof Franek, Krzysztof Pijarski, Pola Borkiewicz, Jacek Nagłowski
izvršna producentka / executive producer:
 Weronika Lewandowska
produkcijsko sodelovanje / production collaboration: Anna Pieksarska-Szczerba
 360° vizualno okolje, 3D animacija in postprodukcija / visual environment, animation and post-production: render boys (Marek Straszak, Arek Zub)
prostorski zvok in interakcija / spatial audio and interaction: Przemek Danowski
glasba / music: Marcin Macuk
koreografija / choreography:
 Kaya Kołodziejczyk
programiranje VR okolja in interakcij programming VR environment and interaction: Piotr Apostel
UX/Unity razvoj / development:
 Piotr Nierobisz
zvočna produkcija / audio production:
 Emma Production
 zvok posnet v / the sound recorded in #Venice Bitch#. Glas posnet v studiu / the voice recorded at Black Kiss
 zvočne interakcije poganja / audio interactions powered by Wwise © 2006–2021 Audiokinetic Inc.
prevod pesmi / poem translation:
 Bohdan Piasecki

branje angleškega prevoda / reading of english translation: Weronika Lewandowska
stunt koordinacija / coordination: AS-RIG
 Antigravity: Andrzej Stomiński, Piotr Nowacki, Tadeusz Perkowski
zajem gibanja / motion capture: Sławosz Tejkowski, Roman Savchenko
svetovanje in snemanje s 360° kamero / consultation and 360° camera recording: Wojciech Olchowski

Projekt je implementirala Filmska šola v Łódžu v laboratoriju za vizualno pripovedanje vnLab – VR/AR Studiu pod vodstvom Pole Borkiewicz in Jaceka Nagłowskega. / Project implemented by the Film School in Łódź in the Visual Narration Laboratory, vnLab – VR/AR Studio led by Pola Borkiewicz and Jacek Nagłowski.

Nightsss
 © 2021 PWSFTviT
 Projekt je bil financiran v okviru programa Ministrstva za znanost in visoko šolstvo v okviru Regionalne pobude odličnosti za leta 2019–2022, številka projekta 023/RID/2018/19, znesek financiranja 11 865 100 PLN. / The project was financed under the Ministry of Science and Higher Education program within the framework of the »Regional Initiative of Excellence« for the years 2019–2022, project number 023/RID/2018/19, funding sum PLN 11 865 100.



Tadej Droljc

AVTOPORTRET / SELF-PORTRAIT

generativna avdiovizualna slika / generative audiovisual painting, 2021

»Avtoportret predstavlja moje dojemanje sebe, ki je sinteza različnih vplivov in izkušenj, predelanih v sumljivih okoliščinah spomina. Ta konglomerat je gnetljiv in heterogen, skupaj pa ga drži le poetična vrzel, v kateri se spomini navzkrižno oplajajo ali pa le nerodno stojijo eden ob drugemu. Tako se na primer moja izkušnja spiritualnosti, kjer sem se ponovno rodil iz zanikanja lastne neskončnosti, skozi ozki okvir omejenega jaz-a, sreča z materializmom nevroznanosti, ki prav to izkušnjo nirvane zreducira na banalni ognjemet nevronov. Ta ognjemet, ki pod mikroskopom izgleda kot kaotičen plaz utrinkov na nebu, pa bojda prav tako upravlja moj razum – ‘reason is 98 % unconscious’ (Lakoff, 2013). S tem se strinjajo turbulentne sile mojega nezavednega, ki prav tako domujejo nekje na nebu in se pogosto norčujejo iz zavesti nekega ‘mene’... Glede na to, da smo nastali iz zvezd, me vse to niti ne preseneča.«

Avtoportret je generativna avdiovizualna slika, ki se neprestano izrisuje. Slikarjev avdiovizualni čopič v živo, pred očmi publike, vodi po psevdonočljučni algoritmi, a vendar se zdi, da umetnik ni prisoten. Slika neprestano nastaja in ponuja okvir, skozi katerega se pretaka čas. Čas pa ne odteka v preteklost, ampak se akumulira v spominu – tej večni sedanosti, kjer se odvija neskončna igra perspektiv.

»*Self-portrait* presents the perception of myself, which is a synthesis of various influences and experiences processed in suspicious circumstances of memory. This conglomerate is malleable and heterogeneous and is held together only by a poetic gap in which memories cross-fertilize or just awkwardly stand next to each other. Accordingly, my experience of spirituality, where I was reborn out of the denial of my own infinity through the narrow frame of a limited ego, meets the materialism of neuroscience, which reduces this experience of nirvana to the trivial level of neural fireworks. These fireworks that, under a microscope, look like a chaotic avalanche of shooting stars are supposedly also managing my reason – ‘reason is 98 % unconscious’ (Lakoff, 2013). Turbulent forces of my unconscious would surely agree to that – they also reside somewhere in the sky and often make fun of the idea of ‘me’... Given that we are made of stars, all of this doesn’t even surprise me.«

Self-portrait is a generative audiovisual painting that is constantly being drawn. The painter’s audiovisual brush is led in real-time by pseudo-random algorithms in front of the audience, but yet it seems that the artist is not present. The work is in a constant state of becoming and provides a frame through which time flows. Time does, however, not flow into the past but it accumulates in memory – this eternal present where an endless game of perspectives unfolds.



Zajem zaslona / Screenshot.





Compiler

ČAS PRELETA SVETLOBE / TIME OF FLIGHT

interaktivna instalacija
interactive installation, 2021

Čas preleta svetlobe / Time-of-Flight (ToF) je metoda za merjenje razdalje med senzorjem in objektom, ki temelji na časovni razliki med sprožitvijo signala ter njegovim povratkom v senzor potem, ko se le-ta odobje od objekta. Kamere ToF in drugi infrardeči/ultravijolični senzorji so vse pogosteje dodatki za pametne telefone. Ustvarjajo 3D slike za prepoznavanje obrazov, ostrenje fotografij, zamegljujejo ozadja in ustvarjajo obrazne filtre, hkrati pa imajo na področjih, kot so igričarstvo, videonadzor, klasifikacija predmetov in avtomobilska industrija, še druge načine uporabe.

Compiler

Ti senzorji lahko v kombinaciji z drugo strojno in programsko opremo na naše življenje vplivajo na različne načine, z različno intenzivnostjo in na različnih nivojih, pri čemer je naš odziv na le-te tako impulziven kot tudi premišljen. Včasih te senzorje na različnih napravah prelepimo, da zaščitimo svojo zasebnost, vendar naša zavestna interakcija in raven razumevanja le redko presegata takšno priložnostno interakcijo.

Senzorji gibanja Kinect, ki jih je razvil Microsoft, so, kljub svoji priljubljenosti znotraj odprtakodnih skupnosti, uradno ukinjeni; še naprej sicer ostajajo vseprisotni, a žal še bolj nedostopni kot kadarkoli doslej. Podjetje PrimeSense, ki je sprva razvilo princip delovanja z nepravilnimi infrardečimi pikčastimi vzorci, ki je poganjal Kinect, je zdaj v lasti Appla. iPhone X in kasnejši modeli v svojo sprednjo kamero vključujejo zelo podoben sistem za funkcijo odklepanja telefona s tehnologijo prepoznavanja obraza (Face ID). Drugi telefoni ponujajo tudi alternativne rešitve.

The Time-of-Flight principle (ToF) is a method for measuring the distance between a sensor and an object, based on the time difference between the emission of a signal and its return to the sensor, after being reflected by an object. ToF cameras and other infrared/ultraviolet sensors are increasingly common additions to smartphones, generating 3D images used for facial recognition, enhancing photos, blurring out backgrounds and depth of field effects while having other applications in gaming, surveillance, object classification, and automotive contexts.

When integrated with other hardware and software, these sensors have the potential to affect our lives at different intensities, speeds, and scales. Our engagement with them can be emotional and considered. We tape over them to protect our privacy, but our conscious interaction and level of understanding rarely go beyond such an ad-hoc interaction.

Kinect motion sensors developed by Microsoft are now officially discontinued, despite notable popularity in open source communities; however, they do »live on« more ubiquitously than ever, albeit in less accessible forms. PrimeSense, the company that initially developed the irregular infrared dotted pattern principle that drove Kinect, is now owned by Apple. The iPhone X and later models include a remarkably similar system in its front-facing camera array for the Face ID phone unlocking feature. Other phones also offer alternative solutions.

Ta interaktivna instalacija ponuja priložnost za drugačno razumevanje naših osebnih izkušenj z osebnimi napravami, kot so pametni telefoni, računalniki in igralne konsole, in sicer z dekonstrukcijo in ponovnim ovrednotenjem temeljnih procesov, ki stojijo za delovanjem strojnega vida v realnem času preko Kinecta, kar odpira nove možnosti za produktivno igranje in učenje.

This interactive installation provides an opportunity for a different understanding of our personal experiences with devices, such as telephones, computers, and game consoles; by deconstructing and re-presenting fundamental processes behind machine.



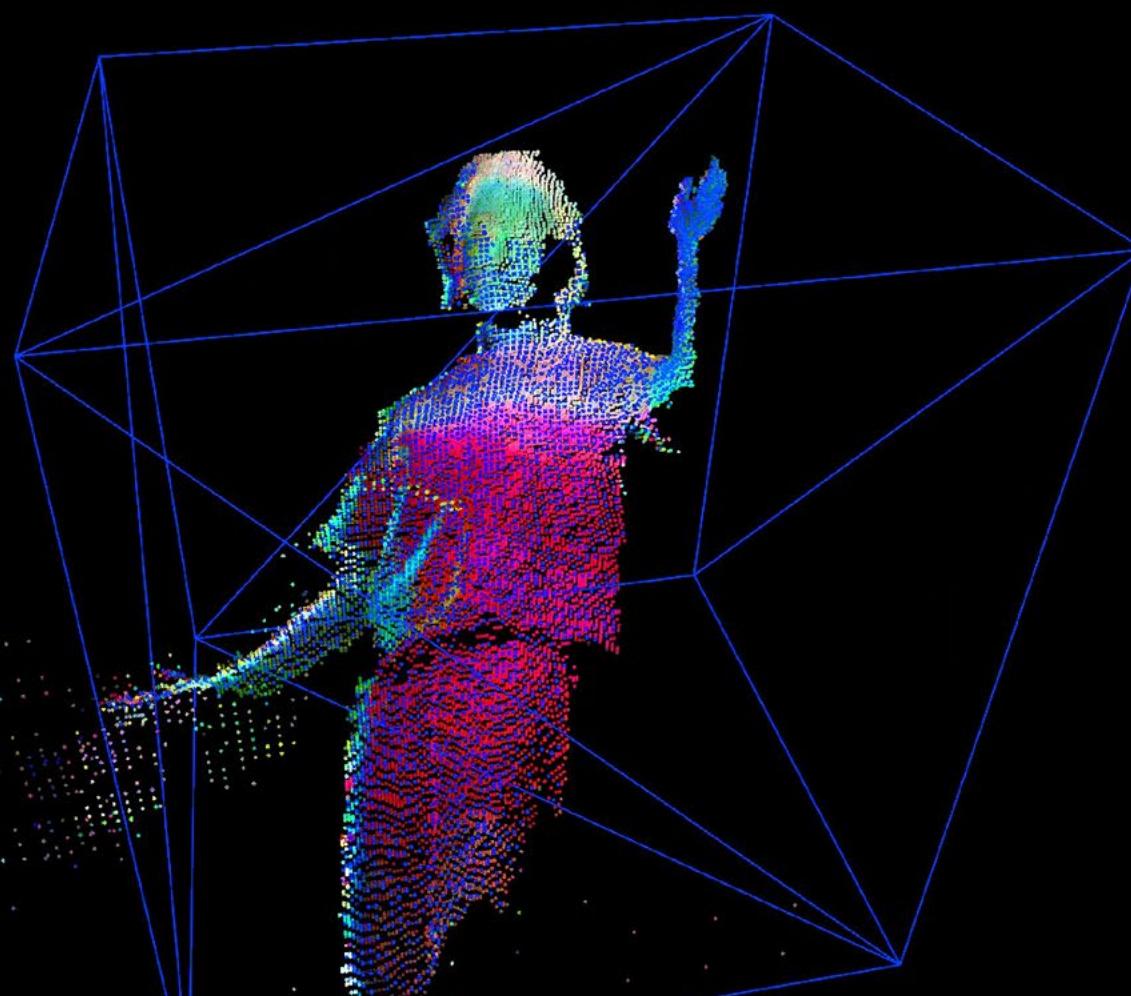


Compiler, Čas preleta svetlobe / Time of Flight.
Fotografija postavitev / Installation view.

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Zajem zaslona / Screenshot.



Daniel Hanzlík

PRIVZETA NASTAVITEV / DEFAULT SETTING

video-performans / performance, 2021

Temeljna načela dela ležijo tako v dvojnosti kot prevodljivosti dveh elementov: analognega in digitalnega medija, fizične in virtuelne realnosti, dvodimenzionalne podobe in tridimenzionalnega objekta. Ta načela umešnik obrne: obešena slika postane predmet dinamičnih sprememb, medtem ko projekcija digitalne slike ostaja statična. Medsebojna interakcija in sinhronizacija slikovnih formatov razvija iluzijo elastične oblike in prostorskih sprememb, ki lahko postavljajo vprašanja o resničnosti realnosti, zgrajeni na tak način. Na delu je tautološki cikel, ki podvaja reprezentacijo, zato gledamo podobo podobe in predstavitev predstave. Performans je posnet z video kamero, v galerijskem prostoru razstavljen video pa ustreza realni velikosti. Pomembno vlogo ima tudi fizična prisotnost umetnika ali tehničnih orodij, ki je v nasprotju z bolj efemerno naravo projiciranih geometrijskih diagramov in modelov. Pozornost je usmerjena v ambivalenco zaznavanja in doživljanja prostora in časa, na njeno merjenje in oblikovanje, pa tudi na negotovost dojemanja.

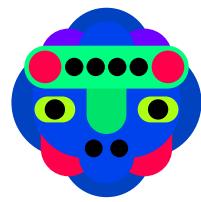
Daniel Hanzlík



Zajem zaslona iz videa / Screenshot from video.



Daniel Hanzlík, Prvzeta nastavitev / Default Setting.
Fotografija postavivte / Installation view.



Mark Farid

GLEDAJOČI JAZ: DRUGI / SEEING I: THE OTHER

prvoosebni / first person point of view 360° video, 2020–2021

Projekt *Gledajoči jaz: Drugi* se osredotoča na resnična življenja posameznikov, ki niso niti senzacionalna niti spektakularna in raziskuje družbeno dinamiko v letu 2020; kako različne kulture, družbe in jeziki vplivajo na zavedanje samega sebe in – zlasti med pandemijo koronavirusa – na sposobnost deljenja izkušenj in sveta le z uporabo digitalnih tehnologij.

Gledajoči jaz: Drugi prikazuje življenja različnih ljudi z vsega sveta. Njihova življenja so predvajana na spletu v obliki prvoosebnega 360° videa, katerega snemanje je potekalo neprekinjeno, 24 ur na dan. Projekt raziskuje, kako se ljudje odzivajo na neprekinjen in nenehen samonadzor, hkrati pa preizkušajo prilagojene tehnologije v resničnih okoliščinah. *Gledajoči jaz – Drugi* je raziskovalni del Faridovega večjega projekta *Gledajoči jaz* (2021). Farid bo živel v koži specifičnega posameznika, Drugega, 24 ur na dan, dva tedna v navidezni resničnosti, in doživljal le tisto, kar doživlja Drugi.

Po navdihu *Eksperimenta v zaporu Stanford* psihologa Philipa Zimbarda (1971), *Simulakra in simulacije* filozofa Jeana Baudrillarda (1981) in dela umetnika Joshua Harrisa *Tišina: Živimo v javnosti* (1999) se bo projekt *Gledajoči jaz* umetnika Marka Farida omejil na galerijski prostor, kjer bo podvržen simuliranemu življenju projektnega Drugega. Kako bo neprekinjen tok umetnih pogledov in zvokov začel vplivati na umetnikov lastni notranji monolog glede na to, da odnos z Drugim ne obstaja? Mark Farid v času trajanja projekta ne bo imel stikov z ljudmi, ki bi bili pomembni

Focusing on real lives that are neither sensational, nor a spectacle, *Seeing I: The Other* explores the movement of people; how different cultures, societies, and languages affects one's sense of self, and – especially during the coronavirus pandemic – the ability to share in one's experience and world, only through digital technologies.

Seeing I: The Other shows different people's lives from around the world streamed online, in a first-person point of view, 360° field of view, 24-continuous-hour recording. Exploring how people respond to continuous and constant self-surveillance, whilst also testing bespoke technologies in real-life circumstances, *Seeing I: The Other* is a research arm of Farid's larger project, *Seeing I* (2021), where Farid will live as one specific individual (the Other) for 24 hours a day, for two weeks in virtual reality, only experiencing what the Other experiences.

Inspired by psychologist Philip Zimbardo's *Stanford Prison Experiment* (1971), philosopher Jean Baudrillard's *Simulacra and Simulation* (1981), and artist Josh Harris' *Quiet: We Live in Public* (1999), *Seeing I* will confine Farid to a gallery space, subject to the simulated life of the project's Other. With no existing relationship to the Other, how will the constant stream of artificial sights and sounds start to displace Farid's own internal monologue? For the duration of the project, Farid will experience no human interaction relative to his own life, allowing his indirect relationship with the Other to become his leading narrative. Adapting the question of nature vs. nurture to the digital age, *Seeing I* will consider

(prisotni) v njegovem resničnem življenju. Na ta način bo njegov posredni odnos z Drugim postal osrednja pripoved tega umetniškega projekta. Projekt *Gledajoči jaz* dihotomijo priojeno-ali-privzgojeno priлагodi digitalni dobi, pri čemer obravnava vprašanje, kolikšen delež posameznika ce je prirojeni jaz in kolikšen delež je posledica okolja in kulture. Kako bo teh 14 dni spremnilo Faridovo gibanje, njegove posebnosti, njegovo osebnost in predvsem njegov način razmišljanja? Ali bo brez možnosti svobodne odločitve o tem, kdo in kakšen je, Faridova zavest dovolj, da prepreči bistvene spremembe?

Vsi deli in vidiki posameznikovega življenja so zajeti in vnaprej posneti; od umivanja zob, do službene poti, službenega in družabnega življenja ter najintimnejših trenutkov. Snemanje poteka s posebej razvitimi očali, ki lahko posnamejo 24 in več ur videa in zvoka, v prvoosebnem 360° pogledu, ki jih Drugi nosi cel dan. Protagonistova kina vsakdanja dejanja postanejo deljena. Posnetki niso obdelani, saj vsako urejanje in manipuliranje posnetega materiala seveda predstavlja samocenzuro, saj s tem posameznik ca določi, katere dele svojega življenja želi deliti s Faridom in občinstvom.

Obiskovalec ka je vabljen_a, da od blizu spremi življenje dveh protagonistov in doživi, brez pristranskih montaž in umetniških intervencij, 24 ur neprekinjenega življenja Drugega. Umetnik vabi gledalca_ko k razmisleku o pluralnosti resničnosti in tistem, kar nam je skupno. Predstavljeni življenji nista namenjeni stereoptipnemu

how large a portion of the individual is an inherent self, and how large a portion is a consequence of environment and culture. How will the 14-days alter Farid's movement, mannerisms, personality, and most importantly, his rationale? Without free will to determine and shape who he is, will Farid's consciousness be enough to deter significant change?

Recorded in advance, every aspect of the Other's life is captured; from brushing their teeth to their commute, to their work and social life, and their most intimate moments. The Other wears a pair of customized glasses, capable of recording 24+ hours of 4K video and audio in a full, 360° field of view, all from first person POV. Their everyday actions are transformed into an act of sharing; nothing is edited out. Any editing takes the form of self-censorship, as they determine which aspects of their lives they wish to share with Farid, and the audience.

The project invites the audience to carefully witness the lives of two protagonists. The audience can experience 24 continuous hours of the protagonist's lives without any biased editing or artistic choices. Instead, the artists ask the audience to think about the plurality of realities and the things they have in common. None of the represented lives are to be stereotypically explored, but rather to sharpen the view for individual perceptions.

Firstly, the life of Ibrahima (36), a West African asylum seeker living in the UK, was presented in a form of a streaming



@kiblix.org/razstava/mark-farid/

Gledajoči jaz: Drugi / Seeing I: The Other

raziskovanju, temveč ostrenju pogleda in razumevanja individualnih doživljaj in percepциј.

Kot prvo je bilo, v obliki pretočnega videa, na spletnih straneh www.seeing-i.com in kiblix.org prikazano življenje Ibrahime (36), prosilca za azil iz Zahodne Afrike, živečega v Združenem kraljestvu, kot drugo pa je bilo predvajano življenje Grahama, nekdajnega električarja pripravnika, ki že zadnjih devet mesecev živi v varovanem stanovanju. Na razstavišču KIBLA PORTAL sta bila v obliki 360° videa prikazani življenji zgoraj omenjenega Ibrahime, in Hilary (71), umetnostne zgodovinarke in predavateljice iz Zahodnega Londona.

video at www.seeing-i.com and kiblix.org followed by the life of Graham, a former trainee electrician who has been living in sheltered accommodation for the past nine months. At KIBLA PORTAL, the lives of the aforementioned Ibrahima and Hilary (71), an art historian and lecturer from West London, were shown as 360° field of view video form.

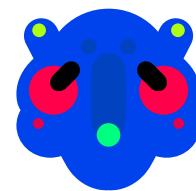
umetnik in producent
artist and producer: Mark Farid
razvoj komercialno kupljenega
development of commercially
snemalnika / development of commercially
bought recorder: Orange
producenta / producers:
Peter Zorn, Marcie Joist

Projekt umetnika Marka Farida *Gledajoči jaz: Drugi* (2020) je rezultat spletnne rezidencije v okviru European Media Art Platforms (Werkleitz), ki je del programa Ustvarjalna Evropa, ki ga podpira Evropska unija. *Gledajoči jaz* je umetnik zasnoval in ustvaril s podporo galerije arebyte, Velika Britanija, in programa European Media Art Platforms EMARE v Werkleitzu ob podpori kulturnega programa Ustvarjalna Evropa

Evropske unije, EU, National Theatre Immersive Storytelling Studio, Velika Britanija, body>data>space, Velika Britanija, in Sundance Institute, ZDA. / Artist Mark Farid's project *Seeing I: The Other* (2020) was the culmination of an online residency with the European Media Art Platforms program at Werkleitz, as part of the Creative Europe Culture Programme of the European Union. *Seeing I* was conceived and created by artist Mark Farid and commissioned by arebyte Gallery, UK, and the European Media Art Platforms EMARE program at Werkleitz with the support of the Creative Europe Culture Programme of the European Union, EU, the National Theatre Immersive Storytelling Studio, UK, body>data>space, UK, and the Sundance Institute, USA.



Fotografija postavitev / Installation view.



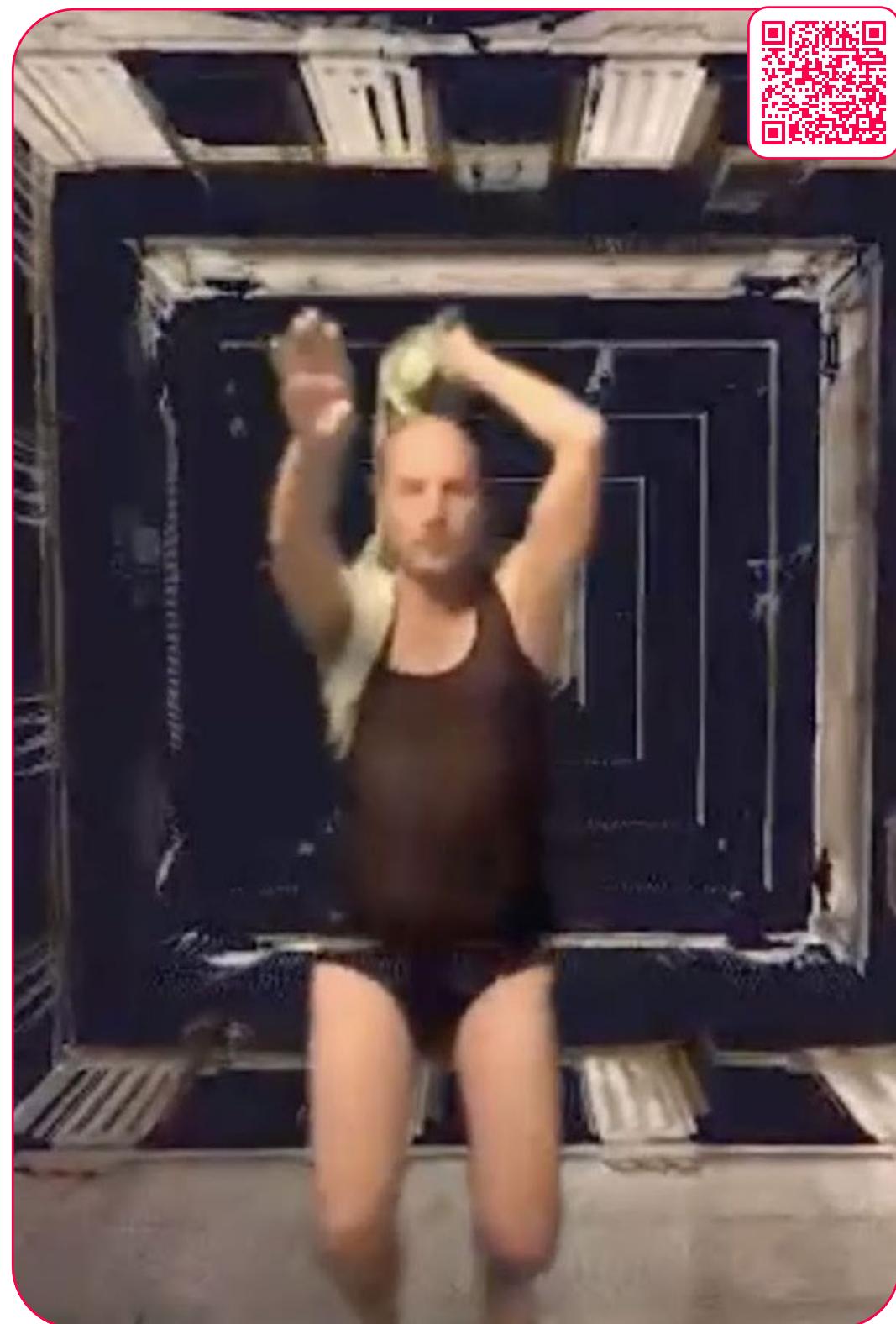
ATOM-r (Judd Morrissey, Mark Jeffery), Abraham Avnisan

NOKTURN V ČRNI IN ZLATI (NEŽNI ITERACIJA #5)
NOCTURNE IN BLACK AND GOLD (THE TENDERS ITERATION #5)

dokumentacija ZOOM performansa v mešani resničnosti
documentation of ZOOM native mixed reality performance, 2021

Se zgodovina ponavlja ali jo samo ponovno priповедujemo? Ali lahko priredba pesmi obnovi del izvirnika ali izvora ali ga le globlje pokoplje? Projekt *Nežni*, ki sta ga ustvarila ATOM-r (Judd Morrissey in Mark Jeffery) v sodelovanju z Abrahomom Avnisanom, je serija osebnih ZOOM performansov v mešani resničnosti, ki uporabljajo priredbe znanih pesmi kot sredstvo raziskovanja načinov, kako so osebne in politične zgodovine pisane, prepisane in ponovno napisane. Delo sopostavlja hommáge Loyu Bowlinu, »prvotnemu rhinestone kavboju«, in 3D skene mesta Fort Dearborn, zgodnje ameriškega garnizona, iz katerega se je kasneje razvilo mesto Chicago. S postavitvijo razkošne tradicije »rhinestone kavboja« ob bok zgodovini genocida nad staroselci in njihovega pregona želi projekt *Nežni* razviti in pokviriti kolonialne pripovedi, zasidrane globoko v ameriškem imaginariju.

Does history repeat itself or do we just repeat the telling of it? Can a cover song recover something of the original, of the origin, or only bury it more deeply? The *Tenders* is a series of in-person and ZOOM-native mixed reality performances that engage with the cover song as a means of exploring the ways in which personal and political histories are written, re-written, and written over. The work juxtaposes an homage to Loy Bowlin, »the original rhinestone cowboy«, with 3D scans of the site of Fort Dearborn, an early American garrison out of which the city of Chicago was incorporated. Placing the flamboyant tradition of the »rhinestone cowboy« in relation to the history of indigenous genocide and expulsion, *The Tenders* seeks to invert and queer colonial narratives lodged deep within the American imaginary.

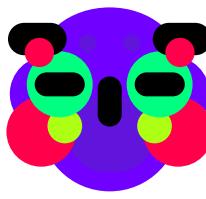


Zajem zaslona iz videa / Screenshot from video.





ATOM-r (Judd Morrissey, Mark Jeffery), Abraham Avnisan, Nokturno v zlati in črni (Nežni iteracija #5)
Nocturne in Black and Gold (The Tenders iteration #5). Fotografija postavitve / Installation view.



Tony Oursler

VESOLJCI SO MOJI PRIJATELJI / SPACE MEN R MY FRIENDED

navidezna resničnost / VR, 2016

V pričajočem delu Tony Oursler raziskuje cloveški um in osebno zgodbo. Gledalca_ko vabi, da sledi zgodbi Georga Adamskega, ki trdi, da je prvi človek na svetu, ki je videl nezemljane in se z njimi pogovarjal ter celo obiskal druge planete.

Tony Oursler je vedno raziskoval in uporabljal sodobno tehnologijo tako v svojih umetniških delih kot tudi za vir navdiha. Umetniško delo v navidezni resničnosti je torej logično nadaljevanje njegove prakse. *Vesoljci so Moji prijatelji* izhaja iz vsebinske linije, ki jo je Oursler ubral z večmedijskim projektom *Neizogiben in neizmeren arhiv*, prikazanim v Muzeju moderne umetnosti (MoMA) in Hesselovem muzeju umetnosti na Bard College v New Yorku, pri čemer raziskuje medsebojno povezane znake in simbole, ki zaznamujejo začetke t. i. fotografije neznanih letečih predmetov.

Glavni protagonist dela *vesoljci so Moji prijatelji* je poljski priseljenec prve generacije in ena izmed vodilnih osebnosti na področju »ufologije« ter domnevno prvi, ki je fotografiral neznani leteči predmet. Med prohibicijo v 30. letih 20. stoletja je George Adamski, ki je imel državno licenco za prodajo alkohola, z vinarstvom zaslužil majhno bogastvo. Po koncu prohibicije je Adamski izgubil donosni zaslužek in se z ženo Mary Shimbersky in nekaterimi bližnjimi prijatelji_cami preselil na ranč v bližini kalifornijske gore Palomar, kjer so svoj čas posvetili_e študiju religije, filozofije in kmetovanja. Na tem območju je Adamski leta 1946 prvič videl veliko »matično ladjo« v obliki cigare. Leta 1947 je Adamski uspel fotografirati ladjo, leta 1950 pa je, potem

The work by Tony Oursler is an exploration of a person's mind and story. The viewer is invited to follow George Adamski, a »contactee«, claiming himself to be the first person ever to have seen and talked to aliens and even visited other planets.

Tony Oursler has always been investigating and using contemporary technology both in his art and as a source of inspiration. The virtual reality artwork, therefore, lies as a natural extension to his practice. *Space men r My friended* arises from the path Oursler took with *Imponderable and the Imponderable Archive* shown at MoMA and Hessel Museum of Art at Bard College, NY, and explores the interlinking characters involved with the origins of Unidentified Flying Object photography.

The main character in the virtual reality artwork, *space men r My friended*, is a first-generation Polish immigrant and one of the leading UFO figures, who arguably is the first UFO photographer. In the 1930s George Adamski made a small fortune by winemaking during Prohibition with a government license. At the end of the prohibition, Adamski lost his profitable earnings and with his wife Mary Shimbersky and some close friends, moved to a ranch near California's Palomar Mountain, where they dedicated their time to studying religion, philosophy, and farming. It was in this area that Adamski first saw a large cigar-shaped »mothership« in 1946. In 1947 Adamski managed to take a photograph of the ship, and in 1950 – after seeing several UFOs over the years – he took a photograph of what he alleged to

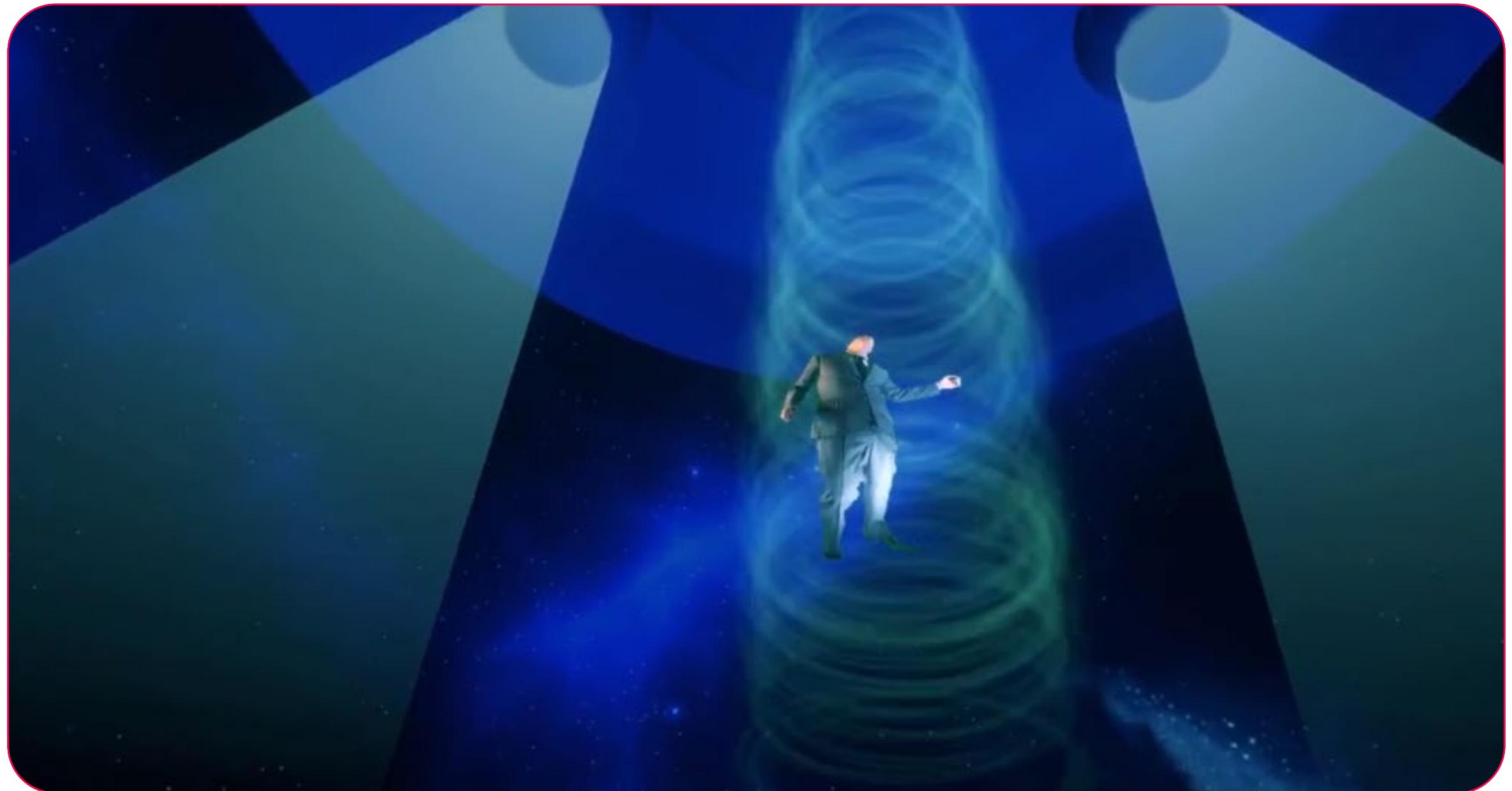


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be six UFOs in the sky. Two years after Adamski and his friends observed another submarine-shaped object in the sky in the Colorado Desert, from which a scout ship disembarked, Adamski was contacted by the Venusian pilot called Orthon. After his first encounter with the UFOs Adamski began to give lectures about his experiences and paranormal activities.

*Courtesy of the artist and Khora Contemporary
Production: Khora Contemporary*

*Z dovoljenjem umetnika in Khore Contemporary
Produkcija: Khora Contemporary*



Zajem zaslona iz navidezne resničnosti / Screenshot from VR.



Nika Erjavec

TRETJA KRAJINA / THIRD LANDSCAPE

interaktivna instalacija
interactive installation, 2021

Nika Erjavec od leta 2018 razvija hibridno umetniško raziskavo, vezano na senzorično zaznavo v preseku umetnosti in znanosti in (ne)vidne transformacije okolja v zadnjih dveh stoletjih. V svojih instalacijah kot predstavnike naše aktualne predmetne in bivanjske kulture prepleta vsakodnevne, banalne, potrošne materiale, kot so razni začasni gradbeni elementi, umetne rastline, predelane elektronske igrače itd. Na drugi strani raziskuje, nabira in vključuje suho rastlinje iz zapuščenih urbanih območij. Ta so predvsem prostori »tretje krajine«, bodisi neopredeljeni in zapuščeni kosi zemlje v mestih, ograjeni prostori ali gradbene jame, čakajoče na kapitalske investicije, kot so parkirišča, luksuzna stanovanja in trgovski centri. V tem čakanju in navidezni zanemarjenosti se razvijajo prostori kompleksnih ekosistemov. To so biotsko pestri prostori; številčnost različnih vrst, ki uspevajo v teh sistemih, prekaša sestavo živega na povprečni površini, ki jo ureja, neguje človek. Na teh območjih se srečajo avtohtone in tuje, invazivne vrste. Obiskovalec_ka ob stiku z instalacijo vstopa v vnaprej določen sistem delovanja, pri čemer s svojo prisotnostjo in gibanjem v prostor vnese zaznavne motnje. Te se skoncentrirajo v najbolj marginaliziranih in šibkih točkah instalacije, ki se nam zaradi hitrosti premikanja izmikajo iz našega zaznavnega polja.

Since 2018 Nika Erjavec has been developing hybrid artistic research related to sensory perception at the intersection of art and science and (in)visible transformations of the environment in the last two centuries. In her installations, she interweaves everyday, banal, consumable materials, such as various temporary building elements, artificial plants, processed electronic toys, etc. as representatives of our current subject and living culture. On the other hand, she explores, harvests, and includes dried plants from abandoned urban areas. These are mainly »third landscape« spaces, either undefined and abandoned pieces of land in cities, fenced spaces, or construction pits awaiting capital investments such as car parks, luxury housing, and shopping malls. During this time and seeming neglect, spaces of complex ecosystems are evolving. These are places of great biodiversity, the abundance of different species that thrive in these systems surpasses the composition of mercury on the average surface that is regulated, nurtured by humans. Indigenous and invasive alien species come together in these areas. Upon contact with the installation, the visitor enters a predetermined system of operation, either through an active management gesture or through his/her presence and movement, with which he/she introduces perceptual disturbances into space. One cuts and suddenly changes the acoustic landscape of the space, triggers vibrational disturbances of sound, tactile and visual in the contact of the natural and the social. These are concentrated in the most marginalized and weak points of the installation, which escape us from our perceptual field due to the speed of movement.



Nika Erjavec, Tretja krajina / Third Landscape. Fotografija postavitev / Installation view.





Alice Daeun Kim

MANJŠINE / MINORITIES

video, instalacija / installation, 2021

Manjšine je projekt, ki na eni strani izvira iz inherentne pristransnosti podatkov, strojnega učenja in umetne inteligence, po drugi strani pa iz možnosti obnove ogroženih vrst z uporabo tovrstnih orodij. Umetnica Alice Daeun Kim se v tem projektu osredotoča na tako imenovane »nižje« vrste, ki nikoli niso ali pa so zelo redko predmet javnega zanimanja pri naravovarstvenih kampanjah. Umetnica je z uporabo umetne inteligence vizualizirala gobo Tsukiyotake (lat. *Lampteromyces japonicus*) in dve algi (lat. *Dictyosphaeria cavernosa* and *Coccophora langsdorffii*), ki vse spadajo v kraljestvo gliv in morskih alg. Vse te vrste spadajo pod »nižje« vrste in so v Južni Koreji razvršcene na seznam ogroženih vrst. Tekom svojega raziskovanja na Korejskem nacionalnem inštitutu za ekologijo je umetnica ugotovila, da je izjemno težko pridobiti vzorce posameznih primerkov za kakršnokoli nadaljnjo preiskovanje, saj te vrste živijo v odročnih krajih – v notranjosti gore, nekje na obali otoka Jeju ali pa nekje v skalah Vzhodnega morja. Pri nadalnjem raziskovanju si je Alice zastavila vprašanje: »Kako izgleda, če skušamo z umetno inteligenco rekonstruirati primerke teh vrst?« Za izhodišče je vzela po eno sliko vsake vrste in uporabila AI Topaz gigapixel za generiranje zanimivih, distorziranih vizualnih podob.

Minorities is a project that on the one hand stems from the inherent bias of data, machine learning, and artificial intelligence and on the other hand from the possibilities of restoring endangered species by using these tools. In this project artist, Alice Daeun Kim focused on the so-called endangered »minor« species, species that are never or are rarely a subject of public interest when it comes to public conservation campaigns. The artist used AI to visualize the Tsukiyotake mushroom (lat. *Lampteromyces japonicus*) and two algae (lat. *Dictyosphaeria cavernosa* and *Coccophora langsdorffii*) which all belong to the kingdom of fungi and marine algae, respectively. All are considered the so-called »minor« species and classified as endangered species in South Korea. During her research at the Korean National Institute of Ecology, the artist realized that getting a specimen for any kind of further investigation is extremely difficult due to the fact that these species live in remote places – inside of a mountain, somewhere at the shore of Jeju Island or somewhere in the rocks of the East sea. For her ongoing research, Alice posed a question: »What does it look like if the AI tries to restore these species?« She took one image of each species as a starting point while using Topaz gigapixel AI in order to pursue increasingly intriguing visual results of images getting distorted.



@kiblix.org/razstava/manjisine/



Manjšine / Minorities

Fotografija postavitve, detalj / Installation view, detail.

Pogovori / Panels

Tematski pogovori so osvetlili različne aktualne razprave o sodobnih virtualnih svetovih in njihovih relacijskih ekologijah. V seriji desetih panelov, ki so se v živo prenašali na spletni festivalski platformi, so sodelovali_e umetniki_ce, kuratorji_ke, znanstveniki_ce, tehnologi_nje, akademiki_kinje in strokovnjaki_nje s področja industrije tehnologij razširjene, navidezne in obogatene resničnosti, ki so razpravljali_e o vprašanjih, povezanih z digitalno intimnostjo, digitalnim pripovedništvom, ohranjanjem in nadomeščanjem narave, kulturno dediščino in prihodnostjo muzejev, trgom digitalne umetnosti, algoritmičnim odločanjem, ogljičnim odtisom digitalnih infrastruktur ter vprašanjem naše prihodnosti v povezavi s trajnostnimi tehnologijami.

Thematic panel discussions were curated to engage with topical debates surrounding contemporary virtual worlds and their relational ecologies. A series of ten panels, which streamed live through the festival's online platform, brought together artists, curators, professionals, technologists, academics, and industry experts, to discuss questions surrounding digital intimacy, XR storytelling, the preservation and substitution of nature, the cultural heritage and the future of museums, digital art market, algorithmic decision making, the carbon footprint of digital infrastructures, and the question of our future through sustainable technologies.

Digitalna intimnost v virtualnih svetovih danes

Digital Intimacy in Virtual Worlds Now

[8. 12. 2020 @kiblix.org/streaming](https://kiblix.org/streaming)



@kiblix.org/pogovor-digitalna-intimnost-v-virtualnih-svetovih-danes/

Z ozirom na današnji neprecedenčni čas skorajnjega univerzalnega prehoda v virtualno prisotnost smo se pogovarjali_e z ustvarjalci_kami, kreativnimi skupinami in profesionalci_kami o razvoju progresivnih idej aktualnega razvoja skupnosti, digitalne povezljivosti in intimnosti v virtualnih svetovih. Gostje in gostji so spregovorili_e o njihovih konceptih, vizijah in rešitvah, ki so jih razvili_e kot prototipna tehnološka orodja, ki problematizirajo človeško potrebo po intimnosti, telesni izkušnji in socialni pripadnosti – o virtualnem nasprotju naše sedanje »socialne distanciranosti«. Namen tega pogovora je bil preučiti potenciale virtualno-fizičnih hibridnih okolij prihodnosti, kjer je prednostna naloga razmislek o digitalni intimnosti, družbeno-socialni pripadnosti in medsebojnem povezovanju.

In this unprecedented time of a near-universal transition to virtual presence, we spoke to creators, creative groups, and professionals about the evolution of progressive ideas centering on the development of a community, digital connectivity, and intimacy in virtual worlds. Our guests spoke about their conceptual directions, visions, and solutions that they developed as prototype technological tools that problematize the human need for intimacy, bodily experience, and social belonging – the virtual opposite to our current »social distancing«. The panel aimed to examine the potentials of future virtual-physical hybrid environments, where the priority is to reflect on digital intimacy, socio-social belonging, and interconnectedness.



moderatorka / moderator:

Ghislaine Boddington, kreativna direktorica / creative director of body>data>space in strokovnjakinja za digitalno intimnost / and digital intimacy expert



gostje / guest speakers:

Sly Lee, soustanovitelj in izvršni direktor / co-founder and CEO at Emerge
Judd Morrissey, umetnik, izredni profesor na Šoli umetniškega inštituta v Chicagu artist, and associate professor at the School of the Art Institute of Chicago

Mark Joseph Jeffery, umetnik, kurator, izredni profesor na Šoli umetniškega inštituta v Chicagu / artist, curator and associate professor at the School of the Art Institute of Chicago

Abraham Avnisan, umetnik in docent na Državni univerzi Kent / artist and assistant professor at the Kent State University

Valerie Wolf Gang, intermedijska umetnica, videastka, pedagoginja / intermedia artist, video artist, lecturer

Kako premostiti čas fizične distance z XR tehnologijami / How to Overcome Time of Physical Distance with XR Technologies

10. 12. 2020 @kiblix.org/streaming



@kiblix.org/pogovor-kako-premostiti-cas-fizicne-distance-z-xr-tehnologijami/

XR tehnologije se postopoma vpeljujejo v poslovne procese, kjer je zaradi manjšega zanimaanja v potrošni javnosti trenutno več poslovnih priložnosti. Situacija se je spremenila zaradi potrebe po fizični distanci, ki onemogoča obisk prireditev, muzejev, koncertov in drugih javnih prireditev, s čimer se je posledično pokazal realen problem. Kako v času fizične distance živeti kot prej tudi skozi virtualizacijo socialnega življenja? Skozi pogovor o XR industriji v Sloveniji, razvoju kadrov in virtualizaciji življenja so gostje predstavili aktivne rešitve, ki jih ponujajo, ter spregovorili o tem, kako vzdrževati tok izmenjave tehničnega znanja s tujino.

XR technologies are gradually being introduced into business processes, where there are currently more business opportunities due to less interest in the consumer public. The situation has changed due to the necessary physical distance, making it impossible to visit events, museums, concerts, and other public events, which resulted in a real-life problem. How to live as before in the time of physical distance also through the virtualization of social life? Through a conversation about the XR industry in Slovenia, human resources development, and the virtualization of life, the guests presented active solutions that they offer and spoke about maintaining the flow of exchange of technical knowledge on the local, regional and global level.



moderator:

Žiga Pavlovič, oblikovalec interakcij v / interaction designer at KIBLA2LAB



gostje / guest speakers:

dr. Jože Guna, Univerza v Ljubljani / University of Ljubljana

Erik Kapfer, idejni vodja in soustanovitelj Vzorčnega mesta Velenje conceptual leader and co-founder of the Pattern City Velenje

Marko Cafnik, izvršni direktor MULTIVERSUM, filmski, televizijski in XR režiser in producent / executive director of MULTIVERSUM, film, television and XR director and producer

Ali lahko tehnologija obudi davno izgubljeno naravo? / Can Technology Bring Back Long-lost Nature?

[12. 2. 2021 @kiblix.org/streaming](https://kiblix.org/streaming)



V tem tematsko fokusiranem pogovoru smo se osredotočili_e na odnos med tehnologijo, umetnostjo in naravo. Narava naj bi bila pravo nasprotje virtualnega, umetnega, torej tega, kar je zasnoval in skonstruiral človek. In zagotovo drži, da je ena od številnih lekcij, ki nas jih je naučila pandemija, ta, da tehnologija zelo slabo nadomešča neposreden stik z naravo. Toda, ali bi nam znanost in tehnologija lahko pomagali povezati se z že davno izgubljenimi elementi narave, za katere nimamo drugih načinov, kako jih izkusiti ali dojeti?

The panel discussion focused on the relations between technology, art, and nature. Nature is supposed to be the exact opposite of the virtual, the artificial, the engineered, and the human-made. And indeed, one of the many lessons that can be drawn from the pandemic is that technology is a very poor substitute for direct contact with nature. But could science and technology help us connect to long-lost elements of nature that we have no other means to experience and grasp?



moderatorka / moderator:

Régine Debatty, umetnostna kritičarka in blogerka / art critic and blogger, We Make Money Not Art



gostje / guest speakers:

Jakob Kudsk Steensen, umetnik / artist

Tanja Vujinović, novomedijska umetnica / new media artist

Christina Agapakis, sintetična biologinja in znanstvena piska synthetic biologist and science writer

Tina Gorjanc, bio-oblikovalka, raziskovalka ter svetovalka
bio-designer, researcher and consultant

Sally Ann McIntyre, zvočna umetnica / sound artist

Festivali v času pandemije

Festivals in the Time of the Pandemic

25. 2. 2021 @kiblix.org/streaming



Panelna diskusija se je osredotočala na forme, vsebine, vprašanja, možnosti, dimenzijs, okolja in okoliščine umetniških produkcij, predstavitev in festivalov v »teh« časih. Sodelovati, povezovati, prenašati, uporabljati medmrežje, izmenjavati informacije in programe, nadgrajevati, tvoriti in delovati v »resničnem«, analognem svetu in »navideznem«, virtualnem okolju. »Navidezno« kot »resnično« je lahko antagonizem in hkrati forma uresničenja, izvedbe in umestitve umetniškega dela, projekta, festivala v prepletu medijev – fizičnih, ob dogodkih na prizoriščih, prezentnih v pojavnih oblikah neposrednih prenosov po distribucijskih kanalih, modeliranih v okoljih raznih resničnosti in dostopnih s ponujenimi pripomočki. Industrija prezentacije in komunikacije ve, kaj dela. Za svojo umestitev na trg uporablja vsa sredstva. Enako jih uporabljamo mi_me. In kupujemo. Kaj? Prostor? Čas? Možnost? Delo? Ideje? Vsebine? Forme? Samo možnost, prostor in čas. Komunikacije in prezentacije. Bazično. Brez nadgradnje. To nudimo mi_e: forme, ideje, vsebine in delo. Navideznost je privid omogočanja novih form in vsebin, odpiranja dodatnih kanalov komunikacije in priprave tehnoloških okolij za sporočanje v raznih oblikah, da bi jih sprejeli_e. Nadomeščanje oz. paralelnost svetov, človeškega in digitalnega, se združuje v skupnosti učinkov. Naših zaznav, pri katerih težko določimo splošnost, ker so posebnosti vseh, vsake in vsakega, enostavno v uporabi tehnologije, sposobnostih in zmožnostih, ki jih ponuja tovrstna produkcija. Zato v živo ali po spletni ni izbira. Oboje in vedno.

The panel discussion focused on the forms, concepts, issues, possibilities, dimensions, environments, and circumstances of art productions, presentations, and festivals in »these« times. Collaborate, connect, transmit, use the Internet, share information and programs, upgrade, create, and operate in a »real«, analog world and a »virtual« environment. »Virtual« as »real« can be antagonism and at the same time a form of realization, performance, and placement of a work of art, project, a festival in the intertwining of media – physical, at events at venues, manifestations of live broadcasts, modeled in environments of various realities. The presentation and communication industry knows what it is doing. It uses all means to place itself on the market. We use them the same way. And we buy. What? Space? Time? Possibility? Work? Ideas? Contents? Shapes? Solely possibility, space, and time. Communications and presentations. Basic. No upgrade. This is what we offer: forms, ideas, content, and work. The virtual is the illusion of enabling new forms and contents, opening additional communication channels, and preparing technological environments for communication in various forms to accept them. The substitution or parallelism of worlds, human and digital, unites in a mix of effects. Therefore, live or online is not an option. Both and always.



moderator:

Peter Tomaž Dobrila, intermedijski producent in umetnik, so-kurator festivala KIBLIX / intermedia artist and producer, co-curator of the KIBLIX Festival



gostje / guest speakers:

Ena Hodžič, koordinatorka programa in kuratorka / program coordinator and curator, KONTEJNER & Device_art
David Riff, kurator / curator, steirischer herbst
Gerfried Stocker, ustanovitelj in umetniški vodja / founder and artistic director, Ars Electronica

XR tehnologije v muzejih in dediščini: od obogatene in mešane do navidezne resničnosti / XR Technologies in Museums and Heritage: from Augmented and Mixed to Virtual Reality

[11. 3. 2021 @kiblix.org/streaming](https://kiblix.org/streaming)

Peti tematski pogovor se je osredotočil na prihodnost muzejskih in dediščinskih izkušenj v Covid-varni družbi. Kako se z digitalno transformacijo soočajo muzeji in dediščinske ustanove v Sloveniji? V katero smer se razvija tehnologija? Gostje so delili_e svoje izkušnje s področij muzejskih in dediščinskih študij, ter igifikacije in pripovedovanja zgodb skozi primere izkušenj razširjene resničnosti (XR).

The fifth panel discussion focused on the future of museum and heritage experiences in the Covid-safe society. How do museums and heritage institutions in Slovenia deal with the digital transformation? In what direction is technology evolving? Guests shared their experiences from the fields of museum and heritage studies, as well as gamification and storytelling through examples of extended reality (XR) experiences.



@kiblix.org/xr-tehnologije-v-muzejh-in-dediščini-od-obogatene-in-mesane-do-navidezne-resnicnosti/



moderatorka / moderator:

dr. Kaja Antlej, višja predavateljica za industrijsko oblikovanje in raziskovalka za področje muzejev in dediščine v Laboratoriju za navidezno resničnost CADET Šole za inženirstvo Univerze Deakin / senior lecturer in industrial design and a researcher in the field of museums and heritage at the CADET Laboratory for Virtual Reality at the School of Engineering at Deakin University (Geelong, AU)



gostje / guest speakers:

dr. Verena Vidrih Perko, arheologinja in muzeologinja / archeologist and museologist
Matevž Straus, vodja programa Heritage +, Arctur, in soustanovitelj Zavoda ID20 Heritage + program leader at Arctur and co-founder of ID20 Institute
Matjaž Požlep, direktor / CEO, Art Rebel 9

XR tehnologije v muzejih in dediščini: od obogatene in mešane do navidezne resničnosti / XR Technologies in Museums and Heritage: from Augmented and Mixed to Virtual Reality

[18. 3. 2021 @kiblix.org/streaming](https://kiblix.org/streaming)

Šesti tematski pogovor se je osredotočal na prihodnosti muzejskih in dediščinskih izkušenj v Covid-varni družbi. Kako se z digitalno transformacijo soočajo muzeji in dediščinske ustanove v mednarodnem prostoru? V katero smer se razvija tehnologija? Gostje in gostja so delili e svoje izkušnje s področij muzejskih in dediščinskih študij, ter igifikacije in pripovedovanja zgodb skozi primere izkušenj razširjene resničnosti (XR).

The sixth moderated panel discussion focused on the future of museum and heritage experiences in the Covid-safe society. How do museums and heritage institutions deal with the digital transformation? In what direction is technology evolving? Guests shared their experiences from the fields of museum and heritage studies, as well as gamification and storytelling through examples of extended reality (XR) experiences.



@kiblix.org/xr-tehnologije-v-muzejih-in-dediscini/



moderatorka / moderator:

dr. Kaja Antlej, višja predavateljica za industrijsko oblikovanje in raziskovalka za področje muzejev in dediščine v Laboratoriju za navidezno resničnost CADET Šole za inženirstvo Univerze Deakin / senior lecturer in industrial design and a researcher in the field of museums and heritage at the CADET Laboratory for Virtual Reality at the School of Engineering at Deakin University (Geelong, AU)



gostje / guest speakers:

dr. Darko Babić, docent, predstojnik Katedre za muzeologijo, Oddelek za informacijske in komunikacijske znanosti, Filozofska fakulteta, Univerza v Zagrebu assistant professor at the Sub-Department of Museology and Heritage Management, Faculty of Arts, University of Zagreb

dipl. ing. Anika Kronberger, mag., oblikovalka, vsebinska strateginja in predavateljica ter vodja programa Interaktivno oblikovanje, FH Joanneum, Gradec, Avstrija / MA, designer, content strategist, lecturer, and head of the Major Interaction Design, FH Joanneum, Graz

prof. dr. Sylvester Arnab, profesor pri predmetu Game Science, Disruptive Media Learning Lab in Center za postdigitalne kulture, Univerza Coventry / professor of Game Science, Disruptive Media Learning Lab; associate of the Centre for Post-digital Cultures, Coventry University

Adam Caplan, direktor strateškega načrtovanja, BadVR Inc., Los Angeles director of strategic partnerships, BadVR Inc. Los Angeles

(Visok) ogljični odtis našega virtualnega življenja / The (Heavy) Carbon Footprint of Our Virtual Life

[22. 4. 2021 @kiblix.org/streaming](https://kiblix.org/visok-ogljični-odtis-nasega-virtualnega-zivljena/)



@kiblix.org/visok-ogljični-odtis-nasega-virtualnega-zivljena/

Pogovor je osvetlil, kako je izbruh pandemije COVID-19 postavil na stranski tir skrb za ogljični odtis digitalnih tehnologij. Večina je sicer vesela, da lahko še naprej sodeluje in dela preko spletnih preglednic. Prav tako mnogi_e vsak dan uživajo v Netflixu, organizirajo ZOOM zabave ali se sprašujejo, kako se obogatiti z NFT-ji (nezamenljivimi žetoni), medtem ko energija in naravni vi_rji, ki jih »porabi« naše digitalno življenje, niso predmet razprave. Nekaj vprašanj, ki jih je panelna diskusija postavila v ospredje, vključuje: Kakšni so okoljski stroški dela od doma? Je digitalna tehnologija sploh lahko trajnostna? Katere strategije umetniki_ce uporabljajo, da ogljični odtis virtualnega sveta postane viden in celo otipljiv? Kako lahko državljan_i_ke in uporabniki_ce tehnologije uporabljajo digitalna orodja na bolj »varčen« način?

The discussion highlighted how the concerns about digital technologies' carbon footprint have been sidelined by the COVID-19 outbreak. Most are glad that they can continue to collaborate and work through online spreadsheets. At the same time, many enjoy a bit of Netflix every day, have ZOOM parties, or wonder how to get rich with NFTs (non-exchangeable tokens); the energy and natural resources »consumed« by our digital life are left undiscussed. Some of the questions raised during the panel included: What is the environmental cost of WFH (working from home)? Can digital technology ever be sustainable? Which strategies do artists use to make the carbon footprint of the virtual world visible and even tangible? How can citizens and users of technology use digital tools in a more »frugal« way?



moderatorka / moderator:

Régine Debatty, umetnostna kritičarka in blogerka / art critic and blogger, We Make Money Not Art



gostje / guest speakers:

Joana Moll, umetnica in raziskovalka / artist and researcher

Kris De Decker, novinar in pisec / journalist and writer

Paul O'Neill, umetnik in raziskovalec / artist and researcher



Trajnostne tehnologije

Sustainable Technologies

[6. 5. 2021 @kiblix.org/streaming](https://kiblix.org/streaming)



@kiblix.org/trajnostne-tehnologije/

V izbrani družbi slovenskih kreativcev_k smo spregovorili_e o veščinah in spremnostih, ki so potrebne pri oblikovanju dolgoročnih projektov, usmerjenih v preoblikovanje odnosa med človekom in naravo. Ker delo na področju trajnostnega razvoja nenehno koraka po poti v neznano, smo skupaj s predstavniki_cami nove generacije okoljsko občutljivih ustvarjalcev_k predstavili_e raznolikost postopkov, postopkov in vzgibov, ki plodijo inovativne projektne ideje v lokalnem prostoru. Spoznali_e smo razloge za oblikovanje stroja za recikliranje plastike, vzpostavitev zavetišča za zavržene rastline, prebujanje kreativnega turizma na podeželju ter oblikovanje novega produkcijskega prostora v zaraščeni gradbeni jami.

Tehnologija (téhnē – umetnost, spremnost, veščina + logos – beseda, računanje) je veda o načinih izdelovanja, česarkoli že, ali skupek takih postopkov od začetnega do končnega stanja. (Vir: Wiki)

In the company of a selected group of Slovenian creatives, we discussed the skills and abilities needed to design long-term projects aimed at transforming the relationship between humans and nature. As the work on sustainable development constantly moves into the unknown, we brought together the representatives of a new generation of environmentally sensitive creators to showcase the diversity of approaches, processes, and impulses that produce innovative project ideas in the local area. We learned about the reasons for creating a plastic recycling machine, the establishment of the Abandoned Plants Sanctuary, the awakening of creative tourism in rural areas, and creating a new production space in an overgrown construction pit.

Technology (téhnē – art, dexterity, skill + logos – word, calculation) is the science of ways of creating, whatever, or a set of such processes from the initial to the final state. (Source: Wiki)



moderatorka / moderator:

Gaja Mežnarič Osole, oblikovalka in soustanoviteljica društva Trajna designer and co-founder of the Trajna collective



gostje / guest speakers:

Andrej Koruza, scenograf, intermedijiški umetnik in oblikovalec, društvo Trajna set designer, intermedia artist and designer, Trajna collective

Anamari Hrup, Eva Jera Hanžek, magistri slikarstva, Zavetišče za zavržene rastline masters of painting, Abandoned Plants Sanctuary

Eva Pavlič Seifert, Aljaž Celarc, umetniški tandem, PlateauResidue / Hiša Mandrova artistic tandem, PlateauResidue / Mandrova House

Goran Vučilovski, direktor / director, GNS PLUS

Digitalni umetnostni trg: preteklost, sedanjost in prihodnost / Digital Art Market: Past, Present & Future

13. 5. 2021 @kiblix.org/streaming



@kiblix.org/digitalni-umetnostni-trg/

Ta diskusija je skozi oči tržnih strokovnjakov_inj obravnavala razvoj hitro rastočega trga digitalnih umetniških del, novih paradigem trga, ki se oblikujejo in preoblikujejo. Spregovorili_e so tudi o nekaterih izzivih, s katerimi se srečujejo umetniki_ce in zbiratelji_ce in kako lahko skupaj najdemo rešitve za le-te.

Exploring the current landscape through the eyes of market specialists, this panel discussion addressed the developments in the fast-growing market for digital artworks, the new paradigms of the market that are being formed and reshaped as well as some of the challenges that artists and collectors face and how we can collectively find solutions.



moderatorka / moderator:

Mila Askarova, ustanovna direktorica Umetniške hiše Gazelli in Gazell.io / founding director of Gazelli Art House and Gazell.io



gostje / guest speakers:

David Diamond, umetnik in zbiratelj / artist and art collector

Serena Tabacchi, soustanoviteljica in direktorica Muzeja sodobne digitalne umetnosti co-founder and director of Museum of Contemporary Digital Art (MoCDA)

Ed Fornieles, umetnik / artist

Brendan Dawes, umetnik / artist

Nevroznost in umetnost: raziskovanje nadzora uma / Neuroscience & Art: Exploring Mind Control

16. 6. 2021 @kiblix.org/streaming



@kiblix.org/events/nevroznost-in-umetnost/

Panelna diskusija se je z več vidikov (tehnološkega, političnega, osebnega, kolektivnega) osredotočila na vprašanja nadzora uma, v povezavi s temeljnimi vprašanjem človeštva, ali sploh imamo svobodno voljo? Kolikšen delež našega odločanja, dejanj in odzivov je zavestnih? S prihodom nanotehnologij, biomedicinskih aplikacij, nevroznanosti, umetne inteligence in drugih tehnologij se vse bolj zavedamo s tem povezanih predvodov, nadzora, manipulacije potrošnikov in nastajajočega »zavedenja« stroja. Je dovolj biti le obveščen/a o tem? Ker ni teme brez svetlobe, smo se v okviru tega pogovora spraševali/e tudi o pozitivnih plateh nadzora uma.

This panel posed a series of questions related to mind control from several viewpoints (technological, political, personal, collective) overlaid with humanity's nagging core question of whether we have free will? How much of our decision-making, actions, reactions are conscious? With the advent of nanotechnologies, biomedical applications, neuroscience, AI and other technologies, we are becoming increasingly aware of inherent bias, surveillance, consumer manipulation and the emerging »consciousness« of the machine. But is being informed enough? Since there is no dark without light the panel also focused on the positive sides of mind control.



moderatorka / moderator:

dr. Victoria Vesna, intermedijička umetnica in profesorica na UCLA Oddelku za oblikovanje in medijsko umetnost / media artist and professor at UCLA Department of Design | Media Art



gostje / guest speakers:

dr. Maša Jazbec, umetnica, raziskovalka in vodja DDTlab artist, researcher and the head of DDTlab, Trbovlje

dr. Cristina Albu, izredna profesorica za sodobno umetnostno zgodovino in teorijo na Univerzi v Misouri, Kansas City / assistant professor of Contemporary Art History and Theory at University of Missouri – Kansas City

dr. Marco Donnarumma, intermedijički umetnik, performer in akademik intermedia artist, performer, stage director and scholar

dr. Siddharth Ramakrishnan, nevroznanstvenik, izredni profesor na Univerzi Puget Sound, Tacoma / neuroscientist, assistant professor at the University of Puget Sound, Tacoma

Rhea Klanšek, projektna vodja, Blckb Applied Neurosciences project manager, Blckb Applied Neurosciences, Ljubljana

Warren Neidich, umetnik / artist

Artist Talks



Artist Talk: Untold Garden (Max Čelar, Jakob Sköte), Sebastian Dahlqvist

8. 12. 2020 @kiblix.org/streaming

Prvi spletni prenos festivala je bila predstavitev raziskovalno-oblikovalskega projekta *Skiljelinjer* (*Linije razmejitve*) studia Untold Garden (Max Čelar, Jakob Sköte), v sodelovanju z umetnikom in kuratorjem Sebastianom Dahlqvistom. *Skiljelinjer*, švedsko za »linije razmejitve«, je arhitekturni raziskovalni projekt, ki raziskuje nova orodja in konceptualne okvire soodločevalnih oblikovalskih procesov. Projekt raziskuje koncepte agonistične politične teorije, tj. procese, ki jih namesto konsenza generirajo polemike, hkrati pa priznavajo potencial razvijajočih se in vodljivih protokolov odločanja v okviru raziskovalnih procesov.



The first online event of the festival was the presentation of the research and design project *Skiljelinjer* (*Lines of Demarcation*) by Untold Garden (Max Čelar, Jakob Sköte), in collaboration with artist and curator Sebastian Dahlqvist. *Skiljelinjer*, Swedish for »lines of demarcation«, is an architectural research project exploring new tools and decision-making frameworks for collaborative design processes. The project explores ideas of agonism; processes driven by controversy instead of consensus, while at the same time acknowledging the potential of evolving and malleable decision-making protocols within collaborative processes.



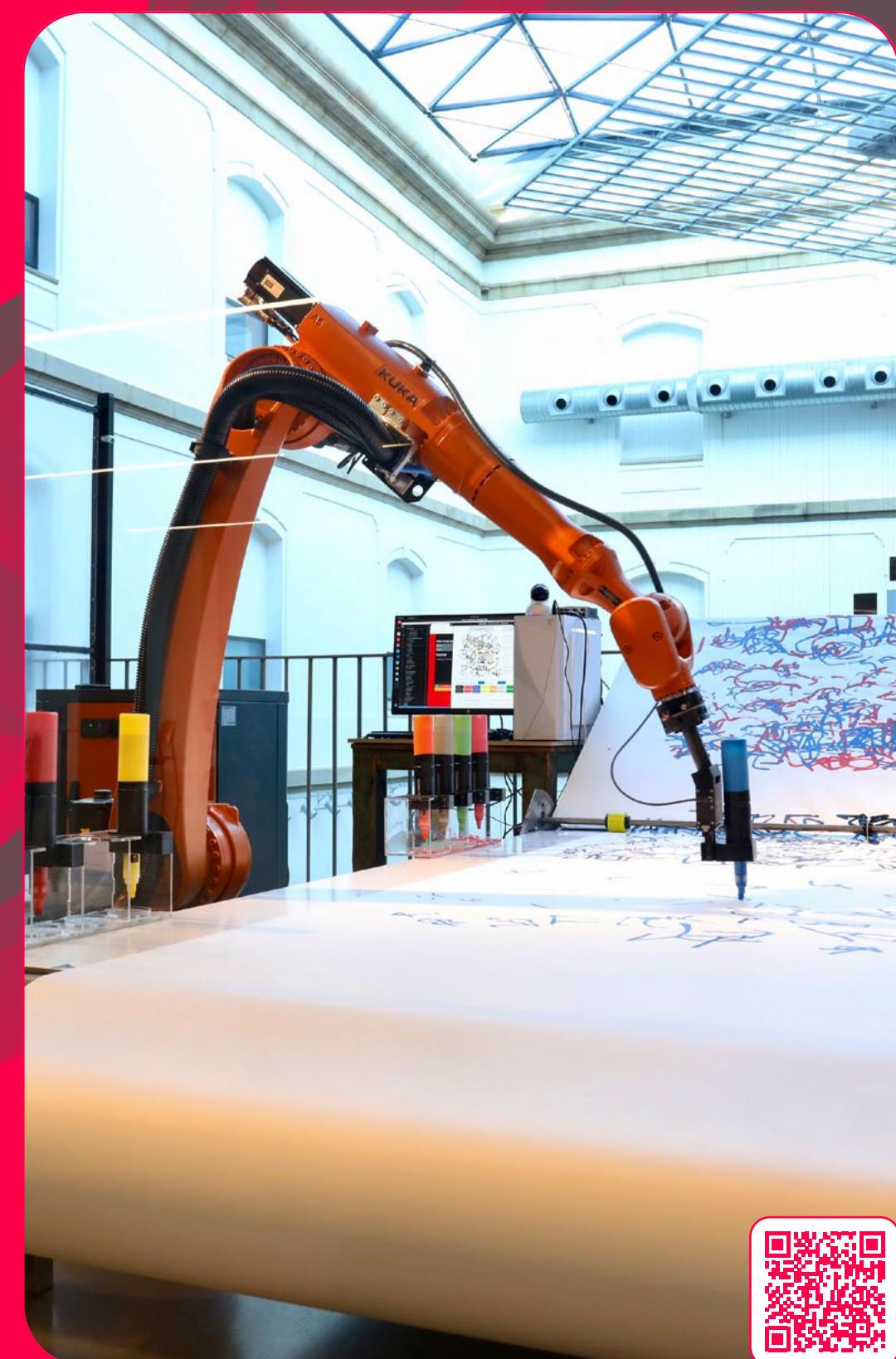
Artist Talk: Varvara & Mar

24. 3. 2020 @kiblix.org/streaming

V okviru festivala se je predstavil tudi umetniški duo Varvara & Mar, ki ga je v mesecu marcu na mednarodni umetniški rezidenci mreže RUK gostil DDTlab. Umetnica in umetnik sta predstavila njuno umetniško prakso ter spregovorila o aktualnih umetniških projektih in idejah na področju robotike. Pogovor je moderirala kritičarka in kustosinja Irena Borič. Varvara & Mar je umetniški duo, ki sta ga leta 2009 ustavila Varvara Guljajeva in Mar Canet. V svoji praksi se soočata z družbenimi spremembami in vplivi tehnološke dobe. Varvaro in Mara navdušujejo umetna inteligenca, kinetika, različne prakse sodelovanja in digitalnega konstruiranja, ki so sestavni deli njunega ustvarjanja.



The artistic duo Varvara & Mar, hosted by DDTlab, at the international art residency of the RUK network in March 2021 presented their artistic practice and talked about their current art projects and ideas in the field of robotics. The talk was moderated by critic and curator Irena Borič. Varvara & Mar is an artist duo formed by Varvara Guljajeva and Mar Canet in 2009. Their work is often inspired by the digital age. In their practice, they confront social changes and the impact of the technological era. In addition to that, Varvara and Mar are fascinated by artificial intelligence, kinetics, participation, and digital fabrication, which are integral parts of their work.



Varvara & Mar, Dream Painter. Tabakaleria, 2021.

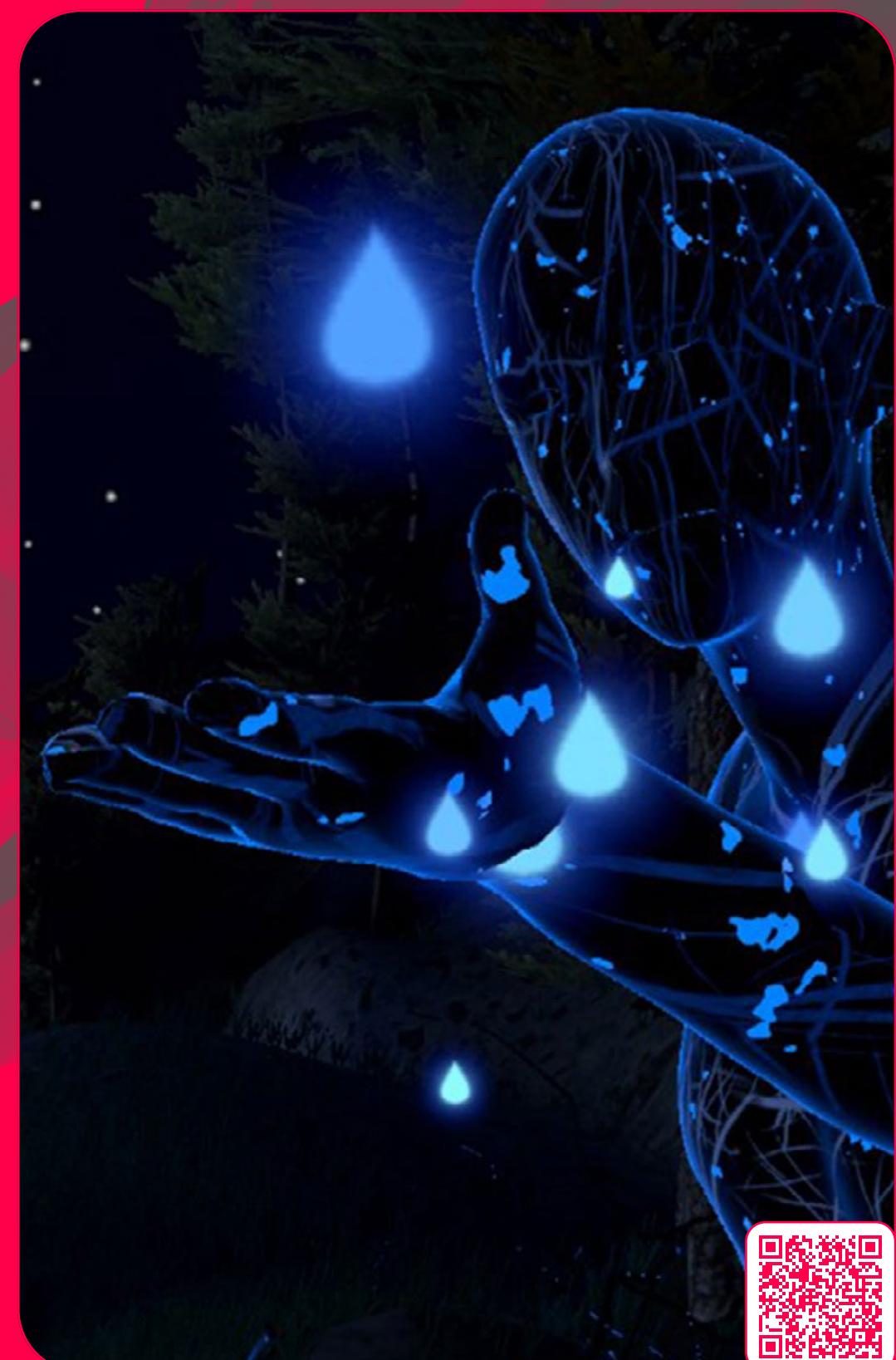
Artist Talk: Weronika Lewandowska

8. 12. 2020 @MMC KIBLA

Poljska umetnica in pesnica Weronika Lewandowska, ki jo je na mednarodni umetniški rezidenci mreže RUK gostil KIBLA2LAB, je spregovorila o svoji umetniški praksi in predstavila potopitveno VR izkušnjo *Noččč* – umetniško animacijo, ki na gledalca_ka deluje po principu ASMR (avtonomna senzorična meridionalna reakcija) in interaktivnih elementov ter ga/jo potopi v čutno doživetje poezije, plesa in narave. Scenarij temelji na slam poeziji *Noččč*, v kateri zvoki, značilni za poljski jezik, ustvarjajo onomatopejske pokrajine, ki prehajajo jezikovne ovire. Weronika je to izkušnjo zasnovala skupaj s Sandro Frydrysiak, predstavljena pa je bila tudi na razstavi *KIBLIX 2020–2021: Virtualni svetovi danes*.



The Polish artist and poet Weronika Lewandowska was a guest speaker as part of the KIBLIX festival. She was hosted by KIBLA2LAB during the RUK International Artist Residency. Weronika talked about her artistic practice and presented her immersive VR experience *Nightsss* – it is an artistic animation with ASMR (autonomous sensory meridian response) and interactive elements that immerse the viewer in the sensual experience of poetry, dance and nature. The script is based on the spoken word poem *Nightsss*, in which the sounds characteristic of the Polish language create onomatopoeic landscapes crossing language barriers. Weronika conceived this experience together with Sandra Frydrysiak and it was also presented in the exhibition *KIBLIX 2020–2021: Virtual Worlds Now*.



Artist Talk: Vojtěch Rada

25. 8. 2021 @MMC KIBLA

Češki umetnik Vojtěch Rada je bil rezident mreže RUK v KIBLA2LAB. V predstavitvi svoje umetniške prakse se je osredotočil predvsem na VR izkušnje, ki vključujejo fizično postavljeno scenografijo. Slednje je razložil na primeru svojih del *Hibridi proti Teodolitom* in *Mehka Arena* ter projekta, ki ga je razvijal na umetniški rezidenci. Vojtěch je umetnik in arhitekt, ki preučuje simulacije in gradnjo svetov. Pogosto se izraža s pomočjo platform za ustvarjanje iger, programske opreme za 3D rendering, pa tudi s pisanjem romanov, »gamebookov« (tj. interaktivna fikcija ali vizualni roman) ali preprostimi risbami in fizičnimi instalacijami.



The Czech artist Vojtěch Rada, who was a resident of the RUK network at KIBLA-2LAB, spoke about VR experiences involving physically placed scenography. He explained the latter using the example of his works *Hybrids vs. Theodolite and Soft Arena* and the project he was developing during his art residency. Vojtěch is an artist and architect who focuses on the examination of simulations and world-building. He often expresses his thoughts by using game engines, 3D rendering software, but also by writing novels, gamebooks (interactive fiction or visual novels), or simple hand drawings and physical installations.



Artist Talk:

Alice Daeun Kim

26. 10. 2021 @KIBLA PORTAL

Umetnica Alice Daeun Kim, ki je bila rezidentka mreže RUK v KIBLA2LAB, je predstavila svojo interdisciplinarno umeđniško prakso, v kateri povezuje raziskovanje časa in prostora v virtualnih in fizičnih prostorih, pripovedništvo, interaktivne in potopitvene izkušnje, umetno inteligenco in tehnologije navidezne in obogatene resničnosti. Ob tem je spregovorila tudi o svojem delu v okviru rezidence in predstavila instalacijo *Manjšine*, ki je bila razstavljena v okviru skupinske razstave *KIBLIX 2020–2021: Virtualni svetovi danes*.

»Sem medijska umetnica iz Južne Koreje z bogatim znanjem likovne umetnosti, komercialnega oblikovanja in interdisciplinarnih projektov. V Londonu sem študirala novomedijsko umetnost. Konceptualno se osredotočam na razliko med virtualnim časom in prostorom, skozi svoja umetniška dela pa želim raziskati načine, kako predstaviti različnih pripective na interaktivni in poglobljeni način. V praksi delam predvsem s 3D in 2D programsko opremo kot tudi s fizičnimi materiali, ukvarjam se s snemanjem kratkih filmov, AR lečami in z interaktivno gibljivimi slikami z zvokom. Pri izbiri materialov in orodij se ne omejujem, hkrati pa si prizadevam k zanimivi in prijetni izkušnji za občinstvo. Moj cilj je ustvariti virtualne prostore, povezane z našim resničnim svetom, zanimive zgodbe in razprave. S tem, ko postanemo sposobni manipulirati s svojimi čuti in identiteto v virtualnih prostorih, lahko najdemo nove načine, ki vodijo k premisleku in omogočajo nove pomembne vpoglede. Trenutno sodelujem pri skupinskem projektu, ki se nanaša na umetno inteligenco, razširjeno resničnost in fotogrametrijo.«



The artist Alice Daeun Kim, who was a resident of the RUK network at KIBLA2LAB presented her interdisciplinary artistic practice, which combines the exploration of time and space in virtual and physical spaces, storytelling, interactive and immersive experiences, artificial intelligence and virtual and augmented reality technologies. She also spoke about her work during the residency and presented the installation *Minorities*, which was exhibited as part of the group exhibition *KIBLIX 2020–2021: Virtual Worlds Now*.

»I am a media artist from South Korea with a broad background in fine art, commercial design, and interdisciplinary projects. I studied new media art in London. Conceptually my focus lies on the difference between virtual time and space, while through my artworks I want to explore ways of presenting different narratives in an interactive and immersive way. In my practice I work mostly with 3D and 2D software as well as physical materials, making short films, AR lenses, and interactive moving images with sound. There are no limitations on the materials and tools I use, while always striving to make an interesting and enjoyable experience for the audience. My aim is to create virtual spaces related to our real world, interesting stories, and discussions. As we become able to manipulate our senses and identity in virtual spaces, we can find new ways to make us think and share meaningful insights. Currently, I am participating in a group project related to artificial intelligence, augmented reality, and photogrammetry.«

Minorities

Moving Images with sound

This project has been started from biased data for machine learning. As Artificial Intelligence has issues about biased results, I would like to talk about the minor species that are not famous as much as cute endangered animals.



Artist Talk:

Pete Jiadong Qiang

9.11.2021 @ZOOM

Umetnik je okviru razstave *KIBLIX 2020–2021: Virtualni svetovi danes* razstavljal prostorsko specifično instalacijo v mešani resničnosti *HiperTelesni Portal: Stratholme.GoStop*, v okviru artista talka pa je predstavil svojo interdisciplinarno umeđniško prakso in se ob tem še posebej osredotočil na delo *HiperTelesni Portal*, v katerem je raziskoval pojav oz. subkulturo »fanovstva« (ang. »fandom«) v igričarstvu, pri čemer je *Stratholme.GoStop* gradil kot odprto večnivojsko igro, sestavljeno iz različnih 3D skenov, besedil, ilustracij, vizualnih kulturnih referenc in modificiranih 3D predmetov. Projekt postavlja pod vprašanje, kako se lahko subkultura »fanovstva«, ki vključuje domišljijo, kulturo, spomin in naklonjenost do različnih digitalnih tehnologij vizualizacije, animacije in socializacije, transponira v resnični svet, s tem da oblikujejo specifične hibridne resničnosti, ki se križajo z virtualnimi tehnologijami in fizičnimi jazi.



As part of the exhibition *KIBLIX 2020–2021: Virtualni svetovi danes*, the artist exhibited the spatially specific mixed reality installation *HyperBody Portal: Stratholme. GoStop* and presented his interdisciplinary artistic practice. He particularly focused on the work *HyperBody Portal*, in which he explored the phenomenon or subculture of »fandom« in gaming, building *Stratholme. GoStop* as an open multi-level game composed of various 3D scans, texts, illustrations, visual cultural references and modified 3D objects. The project questions how the subculture of »fandom«, which includes imagination, culture, memory and affection for various digital technologies of visualization, animation and socialization, can be transposed into the real world to form specific hybrid realities that intersect with virtual technologies and physical selves.

The Kimberley Hotel
THE KIMBERLEY HOTEL
THE KIMBERLEY HOTEL

Before I started learning how to play this game, I thought he was just a weird, troubled kid born in the 1990s. Long shaggy hair, unshaven beard, perpetually wearing a school uniform and grey shirt inside. He looked like one of the Korean Undead Kings, so I called him GoStop.

Waterfall III, sem ga pomenoval GoStop.

Preber som se pričevati.

开始学习这款游戏前，我总觉得他就是个奇葩，长着一头乱发，留着满脸的胡须，里面穿旧的制服一身是血，他的面相特别像韩国游戏里的韩国僵尸王之一，所以，我才会叫他GoStop。

KIBLIX 2020–2021
#A03 // Stratholme // GoStop

[@kiblix.org/events/artist-talk-pete-jiadong-qiang/](https://kiblix.org/events/artist-talk-pete-jiadong-qiang/)

Seminarji / Seminars

KIBLINE seminarje, serijo spletnih srečanj, je vodila kritičarka Irena Borić v sodelovanju z različnimi umetniki_cami. Namen spletnih seminarjev je ustvariti prostor za skupen premislek, diskusijo in izmenjavo znanja. Vsebinsko so se spletni seminarji navezovali na teme, ki jih odpira tokratna edicija festivala KIBLIX ter izbrane razstave mednarodnih umetnikov_ic, ki so bile na ogled v prostorih galerij KiBela in artKIT. Vsa srečanja so se navezala na izbrana besedila, ki jih je skupaj z umetniki_cami izbrala moderatorka, potekala pa so preko spletne platforme ZOOM in v obliki pretočnih videev.

The KIBLA seminars, a series of online meetings, were led by critic Irena Borić in collaboration with various artists. The webinars aim to create a space for collective reflection, discussion and knowledge exchange. Thematically they were related to the topics raised by this edition of the KIBLIX festival and the selected exhibitions of international artists that were on show at the KiBela Gallery and artKIT. All sessions were thematically connected to the selected texts, chosen by the moderator together with the artists, and were held via the ZOOM online platform and in the form of streaming videos.

Preddogodek: Spletni seminar Pre-event: Webinar

19. 11. 2020 @ZOOM

Izhodišče seminarja je bilo besedilo Jelene Vesic, ki je bilo napisano za posebno publikacijo *Dela iz samoizolacije*, ki je spremljala samostojno razstavo Sanje Ivezović. V besedilu je avtorica poudarila tri vrste dela, ki jih je evocirala Sanja Ivezović – »homework« kot domačo (šolsko) nalogu, »work from home« kot visoko zastopano in popularno »delo od doma« in »housework« oz. »gospodinjsko delo« kot tradicionalno žensko, nevidno in neplačano. Pogovor je potekal o omenjenih konceptih v kontekstu umetniške prakse Sanje Ivezović in drugih umetnikov_ic.

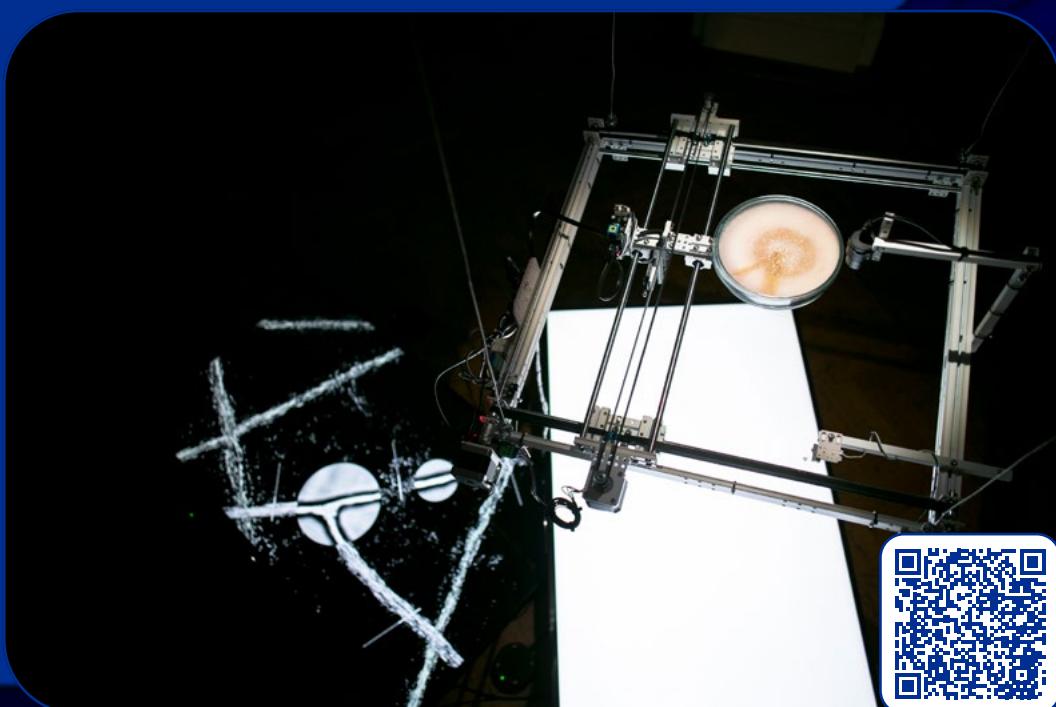
The starting point of the seminar was a text by Jelena Vesic, written for a special publication *Homework from self-isolation*, which accompanied the solo exhibition by Sanja Ivezović. In the text, the author emphasizes three types of work evoked by Sanja Ivezović – »homework« as a school task, the highly represented and popular »work from home« and »housework« or »work in the house« as traditionally female, invisible and unpaid. The discussion focused on these concepts in the context of Sanja Ivezović and other artists' artistic practice.

Preddogodek: Spletni seminar s Sašo Spačal Pre-event: Webinar with Saša Spačal

26. 11. 2020 @ZOOM

Izbrani besedili Ursule le Guin in Donne Haraway izpostavlja pomen priovedovanja zgodb in kolektivno mišljenje v odnosu do narave in tehnologije. Kot piše Ursula le Guin: »Znanstvena fantastika, če je prav zamišljena, poskuša, kot vsaka resna fikcija, pa če je še tako smešna, opisati, kaj se zgodi, kaj ljudje res čutijo in delajo, v kakšnem odnosu so do vseh drugih stvari v tej ogromni vreči, tem trebuju vesolja, tej maternici stvari, ki bodo, in v grobnici stvari, ki so bile, v tej zgodbi brez konca.« Besedila smo brali_e v navezavi na razstavo *MikoMitologije: Mit o prelomu* intermedijске umetnice Saše Spačal, ki je skupaj z Ireno Borić moderirala srečanje.

The selected texts by Ursula le Guin and Donna Haraway highlighted the importance of storytelling and collective thinking concerning nature and technology. As Ursula le Guin writes: »Science fiction, if properly conceived, means, like any serious fiction, however funny it may be, an attempt to describe what happens, what people feel and do, how they relate to all other things in this vast bag, this belly of the universe, in this womb of the things that will be, and in the tomb of the things that were, in this story without an end.« The texts were read in connection with the exhibition *MycoMythologies: The Myth of Rupture* by the intermedia artist Saša Spačal, who moderated this meeting with Irena Borić.



Preddogodek: Spletni seminar s Selmo Selman Pre-event: Webinar with Selma Selman

30. 11. 2020 @ZOOM

V ospredju tega seminarja je bila vsebinska navezava na umetniško prakso Selme Selman, mednarodno uveljavljene umetnice mlajše generacije. Diskusija je temeljila na literarnem delu *Lastna soba* Virginie Woolf in na video dokumentaciji performansa *Njena lastna rožnata soba* Selme Selman. V ospredju je bilo iskanje povezave med dvema deloma, ki ju sicer ločuje skoraj celotno stoletje, obe deli pa problematizira okolišnine ženskega ustvarjanja, ki so pogosto otežene ali onemogočene zaradi revščine, ekonomske, družbene in spolne neenakosti, izobrazbe, skrbi za dom in otroke.

The main focus of this webinar was the content related to the artistic practice of Selma Selman, an internationally renowned artist of the younger generation. The discussion was based on Virginia Woolf's literary work *A Room of One's Own* and the video documentation of Selma Selman's performance, *A Pink Room of Her Own*. The focus was on finding the link between the two works, which have an almost a century old gap. Both works problematize the circumstances of women's artistic creation, which are often difficult or impossible due to poverty, economic, social, and general inequality, education, taking care of home, and children.



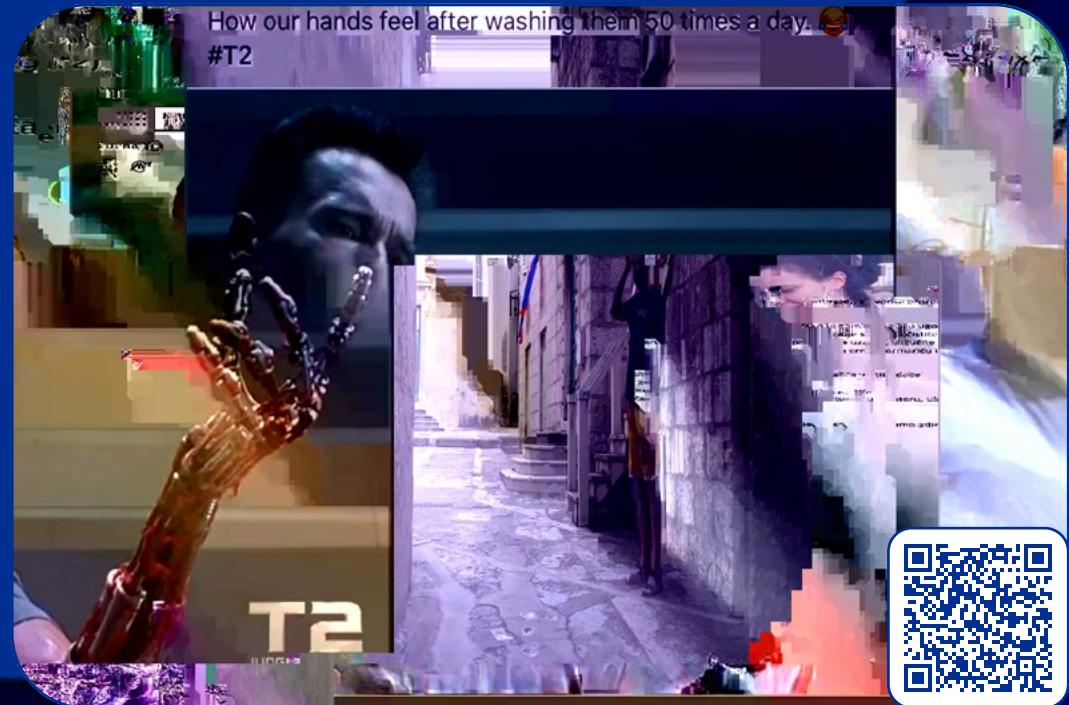
Selma Selman, *Njena lastna rožnata soba / A Pink Room of Her Own*, 2020, 3D tisk / print.

Spletni seminar z Dino Karadžić Webinar with Dina Karadžić

7. 12. 2020 @ZOOM

Dina Karadžić deluje na področju vizualne, digitalne, in spletne umetnosti. Diskusija je temeljila na besedilu umetnice in teoretičarke Hito Steyerl *Is the Internet Dead?* (op. prev. *Ali je internet mrtev?*), ki se posveča sodobnim virtualnim svetovom. Na tokratnem srečanju smo se pogovarjali/e o besedilu, v katerem avtorica uvodoma izpostavlja: »Je internet mrtev? To ni metaforično vprašanje. To vprašanje ne trdi, da je internet disfunktional, neuporaben ali da ni v modi. Sprašuje, kaj se je zgodilo z internetom, potem ko je prenehal biti 'možnost'. Vprašanje je zelo dobesedno – ali je mrtev, kako je umrl in, ali ga je kdo ubil.«

Dina Karadžić works in the field of visual, digital, and online art. The discussion was based on a text by artist and theorist Hito Steyerl, *Is the Internet Dead?* and focused on contemporary virtual worlds. At this meeting, we discussed the text in which the author points out: »Is the internet dead? This is not a metaphorical question. It does not suggest that the internet is dysfunctional, useless, or out of fashion. It asks what happened to the internet after it stopped being a possibility. The question is very literally whether it is dead, how it died, and whether anyone killed it.«



Dina Karadžić, Vedran Glišić, digitalni kolaj / digital collage.

Spletni seminar z Majo Hodošček Webinar with Maja Hodošček 21. 12. 2020 @ZOOM

Maja Hodošček je umetnica, ki v svojem delu raziskuje performativne aspekte in različne načine učenja. Diskusija je temeljila na besedilu filozofa in teoretika Byung Chul-Hana *Crisis of Freedom* (op. prev. *Kriza svobode*), objavljenem v knjigi *Psychopolitics. Neoliberalism and New Technologies of Power* (op. prev. *Psihopolitike. Neoliberalizem in nove tehnologije moči*). Pogovor je tekel o delu na čustveni ravni in stalni produktivnosti, kot integralnem vidiku današnjega dela. Kot pravi avtor: »Dandanes se ne štejemo za podjarmljene subjekte, temveč bolj za projekte: vedno se preoblikujemo in na novo izumljamo. Pri prehodu iz stanja subjekta v stanje projekta je prisoten občutek svobode.«



Maja Hodošček is an artist whose work explores the notions of performance, behavior, and modes of learning. The discussion was based upon the text by the philosopher and theorist Byung Chul-Han, *The Crisis of Freedom*, published in the book *Psychopolitics. Neoliberalism and New Technologies of Power*. The talk was oriented about work on an emotional level and on the continuous performance/productivity as an integral aspect of today's work. As the author says: »Nowadays, we do not deem ourselves subjugated subjects but rather projects: always refashioning and reinventing ourselves. A sense of freedom attends passing from the state of the subject to that of a project.«

Maja Hodošček. V postajanju / In Becoming, Galerija sodobnih umetnosti Celje / Gallery of Contemporary Art Celje, 2021.

Spletni seminar s Saro Bezovšek: Digitalno medijsko okolje / Webinar with Sara Bezovšek: The Digital Media Environment 19. 1. 2021 @ZOOM

Sara Bezovšek skozi umetniško prakso apropiacije raziskuje vplive internetne kulture in spletnih družbenih medijev na sodobno vizualno umetnost. Diskusija je temeljila na besedilu digitalnega teoretička Douglasa Rushkoffa *The Digital Media Environment* (op. prev. *Digitalno medijsko okolje*), objavljenem v njegovi knjigi *Team Human* (op. prev. *Ekipa človek*). Pogovor je bil osredotočen na digitalno okolje in o njegovem vplivu na domnevanje resničnosti. Kot pravi avtor: »Bolj ko sprejemamo zaslon kot okno v resničnost, bolj verjetno bomo sprejeli izbire, ki jih ponuja. Toda, kaj pa možnosti, ki jih ne ponuja? Ali res ne obstajajo?«

Sara Bezovšek through the artistic practice of appropriation explores the influences of Internet culture and online social media on contemporary visual art. The discussion was based on the digital theorist Douglas Rushkoff's text *The Digital Media Environment*, published in his book *Team Human*. The discussion was oriented on the digital environment and its impacts on the assumption of reality. As the author says: »The more we accept the screen as a window on reality, the more likely we are to accept the choices it offers. But what about the choices that it doesn't offer? Do they actually not exist?«



Spletni seminar s Teo Stražičić : Totalni razpad / Webinar with Tea Stražičić: Snow Crash

26. 1. 2021 @ZOOM

Tea Stražičić je umetnica, ki se izraža skozi digitalno umetnost in tradicionalne medije. Diskusija je temeljila na poglavju iz knjige *Snow Crash* (op. prev. *Totalni razpad*) Neala Stephensonja, znanstvenofantastične cyberpunk zgodbe, v kateri se popularizira izraz avatar in je hkrati bil inspiracija za industrijo videoiger. Kot lahko preberete: »Seveda ne vidi resničnih ljudi. To je vse del gibajoče se ilustracije, ki jo je računalnik ustvaril v skladu s specifikacijami, ki prihajajo po optičnem kablu. Ljudje so del programske opreme, imenujejo se avatarsi. So avdiovizualna telesa, ki med seboj komunicirajo v metaverzumu.«



Tea Stražičić is an artist who expresses herself through digital art and traditional media. The talk was based on a chapter from Neal Stephenson's book *Snow Crash*. This sci-fi cyberpunk story popularized the term *avatar* and has also been an inspiration to the video game industry. In it, the author states: »He is not seeing real people, of course. It is all a part of the moving illustration drawn by his computer according to specifications coming down the fiber-optic cable. The people are pieces of software called avatars. They are the audiovisual bodies that people use to communicate with each other in the Metaverse.«

Tea Stražičić, Vožnja / The Ride, 2021, akrilni airbrush na platno / acrylic airbrush on canvas.

Spletni seminar s Terezo Teklić (KONTEJNER): Umetnost, tehnologija in humanizem / Webinar with Tereza Teklić (KONTEJNER): Art, Technology, and Humanism

2. 2. 2021 @ZOOM

V okviru tokratnega seminarja je svojo kuratorsko prakso predstavil zagrebški kolektiv KONTEJNER, čigar delo temelji na progresivni sodobni umetnosti, ki raziskuje vlogo in pomen znanosti, tehnologije in telesa v naši družbi, s poudarkom na provokativnih, fascinantnih ter intrigantnih subjektih in temah, ki jih družba percipira kot tabuje. Diskusija je temeljila na besedilu medijskega teoreтика Borisa Groysa *Art, Technology, and Humanism* (op. prev. *Umetnost, tehnologija in humanizem*), v katerem piše: »Umetniške prakse in diskurzi klasične avantgarde so bili na nek način predogled pogojev, pod katerimi v sodobnem medijskem svetu obstajajo naša druga, samoproducirana umetna telesa. Elementi teh teles – umetniška dela, knjige, filmi, fotografije – krožijo po vsem svetu v razpršeni oblik.«

As part of this seminar, the Zagreb collective KONTEJNER presented their curatorial practice. Their work is based on progressive contemporary art, which explores the role and importance of science, technology, and the body in our society, emphasizing provocative, fascinating, and intriguing subjects that society perceives as taboo. The discussion was based on the text of media theorist Boris Groys *Art, Technology, and Humanism*. In it he states that: »The artistic practices and discourses of the classical avant-garde were in a certain way prefigurations of the conditions under which our second, self-produced, artificial bodies exist in the contemporary media world. The elements of these bodies – artworks, books, films, photos – circulate globally in a dispersed form.«



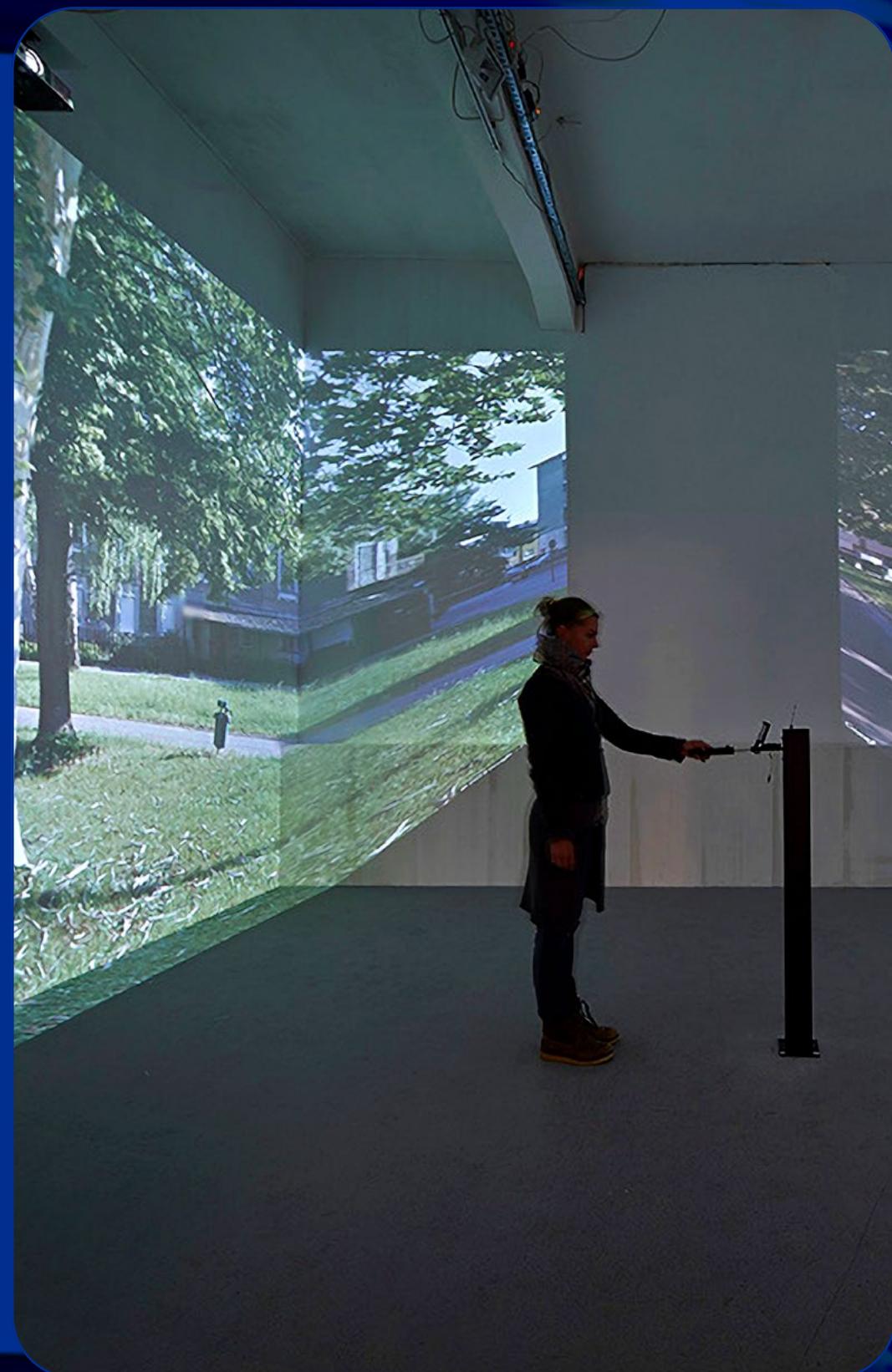
Spletni seminar s kolektivom BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica: Resničnostni posel. Imperativ napovedi Webinar with BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica: Reality Business. The Prediction Imperative

9. 2. 2021 @ZOOM

V okviru seminarja je svojo umetniško prakso predstavil kolektiv BridA, čigar delo temelji na razmišljanju o procesih in vlogah v okviru sodobne umetnosti, po načelu umetniškega povezovanja in skupinskega delovanja pa raziskujejo vplive internetne kulture in spletnih družbenih medijev na sodobno vizualno umetnost. Diskusija je temeljila na besedilu filozofinje Shoshane Zuboff objavljenem v njeni knjigi *The Age of Surveillance Capitalism* (op. prev. *Doba nadzornega kapitalizma*); v poglavju pod naslovom *The Reality Business. The Prediction Imperative* (op. prev. *Resničnosti posel. Napovedni imperativ.*) avtorica razlagata povezanost predvidevanja in nadzornega kapitalizma. Kot pravi: »Nadzorni kapitalisti se morajo zato vprašati: Katere oblike presežkov omogočajo izdelavo izdelkov za napovedovanje, ki najbolj zanesljivo napovedujejo prihodnost? To vprašanje pomeni kritično prelomnico pri izdelavi nadzornega kapitalizma s poskusi in napakami. Izkristalizira drugi gospodarski imperativ – imperativ napovedi – in razkrije močan pritisk, ki ga izvaja na nadzor kapitalističnih prihodkov.«



The BridA collective presented their artistic practice within the seminar. Their work is based on thinking about processes and roles in contemporary art, on the principle of artistic connection, and group work exploring the effects of internet culture and online social media on contemporary visual art. The discussion was based on a text by philosopher Shoshana Zuboff published in her book *The Age of Surveillance Capitalism*. In the chapter entitled *The Reality Business. The Prediction Imperative* the author explains the connection between anticipation and supervisory capitalism. She says: »Surveillance capitalists, therefore, must ask this: What forms of surplus enable the fabrication of prediction products that most reliably foretell the future? This question marks a critical turning point in the trial-and-error elaboration of surveillance capitalism. It crystallizes the second economic imperative – the prediction imperative – and reveals the intense pressure that it exerts on surveillance capitalist revenues.«



BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica, Lažno ogledalo / False Mirror, KIBLA PORTAL, 2019.

Delavnice / Workshops



Jože Slaček, Kristijan Robič: Špletne delavnice animacije Online Workshops of Animation 24.-17.12. 2020 @ZOOM

Spletne delavnice animacije sta zasnovala in vodila video in multimedijiški umetnik Jože Slaček in videograf, fotograf, grafični oblikovalec ter ilustrator Kristijan Robič. Udeležencem_kam sta posredovala značilnosti ustvarjalnih projektov, narejenih z uporabo predhodno posnetih filmskih ali video sekvenc, ki jih prerišemo v animirane slike. Delavnica je potekala preko medmrežne strani, na kateri so bili podani opisi različnih tehnik od snemanja, spreminjanje posnetka v nize slik za risanja, sintetičnih in kolažnih tehnik za animiranje.

1: Rotoskopiranje / Rotoscopy

24. & 27.11. 2020

Rotoskopiranje (ang. rotoscoping) je animacijska tehnika, ki jo animatorji_ke uporabljajo za nizanje filmskih posnetkov, kadra za kadrom, da ustvarijo realistično akcijo. Na delavnici smo spoznali_e, kaj lahko razumemo kot rotoskopiranje ter se naučili_e uporabe programske opreme za zajemanje podob ter grafično in video animacijo. Spoznali_e smo umetniške projekte, narejene z uporabo tehnike rotoskopiranja, v skupini pa smo zasnovali_e in izvedli_e kratke animacije. Spoznavali_e smo raznovrstno uporabnost opreme za izdelavo grafike, premikajoče slike, animacije, ki jih lahko uporabimo za gif filme, animirane grafike ali clip art.

Delavnico je vodil / The workshop was led by Jože Slaček.

Online workshops of creative computer techniques and animation were conceived and led by the animator, video and multimedia artist Jože Slaček and videographer, photographer, director, graphic designer, illustrator and producer Kristijan Robič. The workshop provided the participants with the characteristics of creative projects made using pre-recorded film or video sequences, which are translated into animated pictures. The workshop took place via an online page, which provided descriptions of various techniques, from recording, converting the image into strings of drawing images, synthetic and collage animation techniques.

Rotoscoping is an animation technique used by animators to line up film footage, frame by frame, to create a realistic action. At the workshop we learnt about what can be understood as rotoscoping and how to use image capture software for graphic and video animation. Cameras or video cameras were used during this workshop. The workshop was intended for those without previous experience, as well as those who wanted to upgrade their knowledge. We learnt about art projects made using rotoscoping techniques; in groups we designed and performed short animations. We learnt about the diverse uses of equipment and software for creating graphics, moving images, animations that can be used for gifs, animated graphics, or clip art.

2: Gibljiva grafika / Motion Graphics

9. 12. 2020

Motion ali gibljiva grafika je animacija, ki ustvarja iluzijo – od gibanja do vrtenja – običajno pa je uporabljen v multimedijijskih projektih v kombinaciji z zvokom. Gibljiva grafika je največkrat predvajana po elektronskih medijih, vendar jo je možno predvajati tudi z ročnimi ali motornimi tehnikami, kot so taumatrop, fenakistoskop, stroboskop, zoetrop in flip knjiga. Izraz razlikuje statične grafike od tistih, ki so se skozi čas preobrazile, ne da bi preveč določal obliko. Gibljiva grafika presega najpogosteje uporabljeni metode posnetkov in animacije in se od značilne animacije razlikuje po tem, da ni zasnovana izključno na zgodbah in pogosto predstavlja animirane abstraktne oblike in like, kot so logotipi ali elementi logotipa. Čeprav lahko katerokoli obliko eksperimentalne ali abstraktne animacije imenujemo gibljiva grafika, se izraz izrecneje nanaša na komercialno uporabo animacije in učinkov za video, film, TV in interaktivne aplikacije. Odkar je gibljiva grafika prvič stopila na sceno, se razpravlja o meji med njo in popolno animacijo. Gibljiva grafika je animacija, vendar je njena glavna komponenta besedilo.

Delavnico je vodil / The workshop was led by Jože Slaček.

3: Animirana fotografija / Animated Photography

14. & 17. 12. 2020

Animirana fotografija je preprosta animacija, ustvarjena iz/v fotografije/i, ki ustvarja iluzijo gibanja, saj s preobrazbo skozi čas spremeni videz zaradi dodanega gibanja in se lahko uporablja v multimedijijskih projektih, v oglaševanju, lahko so tudi zabavna .gif premikajoča se sporočila ipd. Animira se lahko ozadje, kot tudi detajli fotografije, večje ali manjše

Motion or motion graphics is an animation that creates an illusion – from movement to rotation – and is commonly used in multimedia projects in combination with sound. Motion graphics are most often played on electronic media, but they can also be played using handheld or motorized techniques such as thaumatrope, phenakistoscope, stroboscope, Zoetrope, and flipbook. The term distinguishes static graphics from those with a transformation over time without too much defining the form itself. Motion graphics go beyond the most commonly used methods of filming and animation and differ from typical animation in that they are not based solely on stories and often represent animated abstract shapes and characters, such as logos or logo elements. Although any form of experimental or abstract animation can be called motion graphics, the term more explicitly refers to the commercial use of animation and effects for video, film, TV, and interactive applications. Ever since motion graphics first appeared on the scene, the boundary between it and perfect animation has been debated. Motion graphics is animation, but its main component is text.

površine, dodajajo se elementi za gibanje, lahko se dodata video in zvok. Na delavnici smo spoznali_e, kaj lahko razumemo pod pojmom »animirana fotografija« ter se naučili_e uporabe opreme/programske opreme, potrebne za izdelavo in obdelavo animirane fotografije. Delo na daljavo je bilo namenjeno tako mlajšim brez izkušenj kot tudi tistim, ki so že z znanostmi o orodji narediti kaj več. V skupini smo zasnovali_e in izvedli_e kratke animacije.

Delavničko je vodil / The workshop was led by Kristijan Robič.

Dina Karadžić, Vedran Gligo:

Glitch/Art 101

[16. 2.-2. 3. 2021 @talk.formatec.hr](https://talk.formatec.hr)

Glitch/ Art 101 je bila serija treh modularnih »glitch art« delavnic, katerih namen je bil iskanje, dokumentiranje in kataliziranje nenavadnih in estetskih napak v digitalnih sistemih vizualnih datotek. Udeleženci_ke so spoznali_e delo z digitalnimi datotekami, svobodno programje ter procese digitalnega likovnega ustvarjanja, ki temelji na poznavanju pojmov (format, pomnilnik, kodek, program in licenca) kot gradbenih elementov sodobnega digitalnega ekosistema. Vsaka delavnica se je začela s kratko predstavitvijo metod, tehnik in praks glitch ustvarjanja, s poudarkom na terminologiji in praksi »databendinga«. Delavnice sta vodila umetnik_ca, heker_ka in organizator_ka dogodkov Vedran Gligo in Dina Karadžić.

1: Praktičen uvod v databending / Practical Introduction to Databending

16. 2. 2021

Na delavnici smo pojasnili_e osnovno terminologijo dela s podatki ter ponudili_e vpogled v širše razumevanje strukture digitalnih datotek in sistemov. Udeleženci_ke so uporabljali_e brezplačno in svobodno

movement are added, video and sound can be included. In the workshop, the participants learned what can be understood as »animated photography« and how to use the equipment/software needed to create animated photography, as well as how to develop and process it. The remote work was intended for both young people without experience and those who wanted to do more with computer tools. In the group, we designed and made short animations.

Glitch/ Art 101 was a series of three modular »glitch art« workshops aimed at finding, documenting, and catalyzing unusual and aesthetic flaws in digital visual file systems. Participants learned about working with digital files, free software, and digital art creation processes based on knowledge of the concepts (format, memory, codec, program, and license) as building blocks of the modern digital ecosystem. Each workshop began with a brief presentation of glitch creation methods, techniques, and practices, emphasizing terminology and databending practice. The workshops were led by artists, hackers, and event organizers Dina Karadžić and Vedran Gligo.

The workshop explained the basic terminology of working with data and provided insight into a broader understanding of the structure of digital files and systems. During the workshop, the participants used

programje za enostavne zvočne in tekstualne intervencije v digitalne vizualne datoteke ter tako ustvarjali glitch umetnost.

Na delavnici smo uporabljali_e programe
The following software was used in the workshop:
GIMP [Linux / macOS / Windows]
GHex [Linux] / Hexfiend [macOS] / HxD [Windows]

2: Osnove podobe kot zvoka / Basics of an Image as Sound

23. 2. 2021

Eksperimentalna delavnica obdelave digitalnih podob je predstavila enostavno in efektno sonifikacijo vizualnih materialov. Udeleženci_ke so s pomočjo vodij delavnic uporabljali orodja za re/deskonstrukcijo podob ter ustvarili_e serije digitalnih reinterpretacij digitalne podobe, pripravljali_e in uporabljali_e različne formate digitalnih slikovnih datotek in svobodno programje, namenjeno za delo z zvokom.

Na delavnici smo uporabljali_e programe
The following software was used in the workshop:
GIMP [Linux / macOS / Windows]
Audacity [Linux / macOS / Windows]

3: Tehnike video napake / Video Error Techniques

2. 3. 2021

Glitch video delavnica je opisovala in v praksi prevajala atraktivno reinterpretacijsko video tehniko – »datamosh«. Udeleženci_ke so za delo (transkodiranje, modifikacijo in konzervacijo video materialov) uporabljali_e brezplačno in svobodno programje, da so lahko ustvarili_e trajnostne multimedejske napake.

Na delavnici smo uporabljali_e programe
The following software was used in the workshop:
andBrake [Linux / macOS / Windows]
Avidemux 2.5.6 [Linux – Wine / Windows] / 2.5.6 [macOS]
VLC [Linux / macOS / Windows]

free and open-source software to make simple audio and textual interventions in digital visual files to create glitch art.

An experimental workshop on digital image processing presented a simple and effective sonification of visual materials. With the help of the workshop leaders, participants used image re/deconstruction tools and created a series of digital reinterpretations of a digital image, prepared and used different digital image file formats and free software for working with sound.

Igor Štromajer: 3ixFní-Qé3=Miá+

Delavnica algoritmične in proceduralno generirane poezije / Algorithmic and Procedurally Generated Poetry Workshop

9. & 16. 3. 2021 @ZOOM

Kratek uvod v delavnico je obsegal informacije o zgodovini in razvoju avtomatiziranega avtorskega pisanja in avtomatov nasploh, udeležencem_kam pa omogočil vpogled v predzgodovino algoritmične poezije in proceduralnega umetniškega pisanja.

Osrednji del delavnice je zajemal praktični prikaz delovanja računalniških algoritmов s poudarkom na tistih, ki so, tudi modificirani, primerni za literaturo in literarno ustvarjanje. Udeleženci_ke so najprej spoznali_e računalniške in programerske osnove, nato so se lotili_e praktičnega dela, raznovrstnih načinov programiranja, kombiniranja, izbiranja in sestavljanja algoritmične poezije. V drugem delu so se osredotočili_e na proceduralno generirano računalniško poezijo, na uporabo raznovrstnih tehnologij, formatov, besedilnih procesorjev, aplikacij in drugih programskih ter spletnih orodij, ki so na voljo za kreiranje tovrstne literature. Udeleženci_ke so v času delavnice pripravili_e lastne krajše ali daljše poskuse algoritmične ali proceduralno generirane poezije, o katerih se je nato diskutiralo, se jih poskušalo ovrednotiti in postaviti v kontekst. To je bil najdaljši, najbolj praktičen, hkrati pa tudi najbolj oseben del delavnice, saj je predpostavljal individualno obravnavo s sodelovanjem vseh udeležencev_k.

V zaključku je umetnik predstavil tudi nekaj praktičnih primerov svetovno uveljavljenih avtorjev_ic tovrstne literature, predvsem poezije, in nekaj odličnih primerov slovenskih umetnikov_ic.

A brief introduction to the workshop included information on the history and development of automated author writing and machines in general. It provided the participants with an insight into the pre-history of algorithmic poetry and procedural artistic writing.

The main part of the workshop was a practical demonstration of how computer algorithms work, with an emphasis on those that, even modified, are suitable for literature and literary creation. The participants firstly learned about computer and programming basics, then got down to practical work, various ways of programming methods, combining, selecting and composing algorithmic poetry. In the second part, they focused on procedurally generated computer poetry, using the various technologies, formats, word processors, applications and other software and web tools available for creating this kind of literature. During the workshop, the participants prepared their own shorter or longer experiments in algorithmic or procedurally-generated poetry, which were then discussed, evaluated, and put into context. This was the longest, most practical, and most personal part of the workshop, as it assumed an individual treatment with the participation of all participants.

In conclusion, some practical examples of world-renowned authors of this kind of literature, especially poetry, were also discussed. Additionally, some examples from Slovenia were presented as well.

Saša Spačal, Kaitlin Bryson: MikoMitologije: Priovedni krog MycoMythologies: Storytelling Circle

23. 3.-6. 4. 2021 @ZOOM

MikoMitologije: Priovedni krog je bila on/offline performativna delavnica, ki je v glavah udeležencev_k in med njimi stekala micelij z zgodbami o gobah in njihovih praksah preživetja. Spraševali_e smo se, kaj nas gobe lahko naučijo in kako njihove modrosti prevesti v sodobno mitologijo. Pisali_e, snemali_e, risali_e in sestavliali_e smo spekulativne zgodbe o svetu gliv, ki kot biološka infrastruktura povezujejo podzemlje celotnega planeta.

Potovali_e smo po miceliju in raziskovali_e njegova vozlišča, pri čemer smo ob vsakem srečanju razvozlali_e dve vozlišči priovednega kroga: Pletenje mrež in nabiralci gob, Priovedniške spore in kartografije in na koncu Gobje zgodbe in mitološko gojišče. Delavnice sta koncipirali in vodili umetnici Saša Spačal in Kaitlin Bryson.

1: Pletenje mrež in nabiralci gob / Networking for Expedition

23. 3. 2021

Mreženje je bilo prvo vozlišče na miceliju delavnice MikoMitologije: Priovedni krog. Začeli_e smo plesti mrežo s performativnim predavanjem o očarljivem svetu gliv, njihovih modrostih in razmišljanju, kako pisati mitologije, ki bi služile sodobnemu človeku. Posvetili_e smo se tudi raziskovanju in ustvarjanju predmetov za priovedovanje, ki so šepetali tako govorcu_ki kot poslušalcu_ki.

MycoMythologies: Storytelling Circle was an on/off_line performative workshop that wove a mycelium in and between the minds of the participants with stories about mushrooms and their survival practices. They questioned what mushrooms have to teach us and how to translate their wisdom into contemporary mythology. They wrote, filmed, drew and assembled speculative stories about the world of fungi, which, as a biological infrastructure, connect the underground of the entire planet.

They travelled through the mycelium and explored its nodes. Each workshop performed two nodes of the mycelial Storytelling Circle and at each encounter, they unraveled two nodes of the narrative circle: Networking for Expedition, Gathering Spores and Making Maps, and finally, MycoMythological Storytelling. The workshops were conceived and led by artists Saša Spačal and Kaitlin Bryson.

Networking was the first node of the MycoMythologies: Storytelling Circle. The participants started to form a network through an introduction to the workshop with a lecture about the enchanting world of fungi, their wisdom and thinking about how to write mythologies that would serve modern man. We also focused on researching and creating objects for storytelling that addressed both the speaker and the listener.

Drugo vozlišče je udeležence_ke odpeljalo stran od računalniškega zaslona v fizično okolje na zvočni sprehod z meditacijo o nabiralcih gob, ki lahko učijo algoritme.

2: Priovedniške spore in kartografije / Gathering Spores and Making Maps

30. 3. 2021

Priovedniške spore so bile tretje vozlišče na miceliju delavnice MikoMitologije: Priovedni krog. Udeleženci_ke so nabirali_e in izbirali_e temeljni »genetski« material gliv za svoje spekulativne, mitološke zgodbe s pomočjo videa, zvoka, zapisov in fikcijskega poimenovanja..

Razpletanje četrtega vozlišča je vključevalo risanje zemljevida, ki je z utelešanjem spekulativnih krajev in zgodb o sporah v kolektivnem zemljevidu micelija začel ustvarjati nov svet.

3: Gobje zgodbe in mitološko gojišče / MycoMythological Storytelling

6. 4. 2021

Gobje zgodbe in mitološko gojišče je bilo peto vozlišče na miceliju Priovednega kroga, kjer so se združili vsi hifni sklopi delavnice, da bi ustvarili nov mit ali mite posamično ali kolektivno. Ta kolektivna MikoMitologija bo priovedovala o hipotetični fikciji – zgodbo o inherentnih možnostih našega sveta, ki še niso uresničene – zgodbo o povezovanju in prepletanju.

Spawn je šesto vozlišče na miceliju, ki je kratek obred ali donacija ustvarjenega mita v MikoMitološko gojišče, podatkovno bazo o prepletosti svetovnih omrežij in za prihodnje bralce_ke, gledalce_ke, poslušalce_ke ali ustvarjalce_ke.

The expedition, the second node of the MycoMythologies: Storytelling Circle, took the participants away from the computer screen and into their physical environments or an auditory walk with a meditation on fungi pickers that can teach algorithms.

Gathering Story Spores was the third node of the MycoMythologies: Storytelling Circle. The participants began collecting the foundational fungal »genetic« material, spores for our speculative, mythological stories through video, audio, notes, and fictional naming.

Mycelium map-making was the fourth node of the MycoMythologies: Storytelling Circle. This node involved a map drawing that began to bring a new world into being by embodying speculative places and spore stories in the collective mycelial map.

MycoMythological Storytelling was the fifth node of the MycoMythologies: Storytelling Circle that brought all the hyphal strands of the workshop together to create a new myth or myths created both individually and collectively. This collective MycoMythology will tell a speculative fiction – a story about our world's inherent possibilities not-yet realized – a tale of becoming connected and entangled.

Spawn is the sixth node of the MycoMythologies: Storytelling Circle, which is a short ritual or donation of the created myth to the World Networks Entanglement and MycoMythological Database named Spawn from which future participants of the workshop might source their research materials.

Žiga Pavlovič: ZOOM operator / ZOOM Operator 15.-16. 4. 2021 @ ZOOM

V času Covid-19 smo v KIBLI pridobili_e izkušnje, ki smo jih delili_e z vami v tej delavnici. V prvem delu delavnice smo se spoznali_e z nastavtvami programa ZOOM z namenom organizacije virtualnih dogodkov z interakcijo z gledalci_kami. Predstavili_e smo, kako moderirati gledalce_ke, dodajati so-moderatorje_ke, svetovati gostom_jam pri vzpostavljanju deljenja zaslona in na koncu še uporabo Open Broadcast Software – OBS programa v kombinaciji s programom ZOOM za večjo kontrolo nad celostno grafično podobo prenosov v živo.

V drugem delu delavnice smo spoznali_e alternativni program StreamYard, ki poenostavlja vodenje pogovorov z gosti_jami v živo. Spoznali_e smo, na katere načine moderacije omogoča, omejitve pri predvajanju vsebin, na koncu pa smo se še seznanili_e s potekom povezave na platformi Youtube in Facebook za prenose v živo. Delavnice je vodil Žiga Pavlovič, vodja KIBLA2LAB.

During Covid-19 we obtained additional knowledge that we were happy to share with you in this workshop. In the first part of the workshop we got acquainted with the settings of the ZOOM program in order to organize virtual events and at the same time interact with viewers. You were able to discover how to moderate viewers, add co-moderators, advise guests on setting up screen sharing and finally use Open Broadcast Software – OBS program in combination with ZOOM for greater control over the overall graphic image of live broadcasts.

In the second part of the workshop, we got to know the alternative program StreamYard, which simplifies conducting live conversations with guests. We learned about what moderation methods it allows, the limitations of content streaming, and at the end we got acquainted with the course of the connection on the Youtube and Facebook platform for live broadcasts. The workshop was hosted by Žiga Pavlovič, head of KIBLA2LAB.

Žiga Pavlovič:

How-to: Virtualizacija resničnosti

Virtualization of Reality

10.-24. 11. 2021 @kiblix.org/streaming

Sklop spletnih delavnic z naslovom How-to: Virtualizacija resničnosti je bil sestavljen iz treh delavnic. Spoznali_e smo se s fotogrammetrijo – digitalizacijo objektov iz narave, orodjem za obogateno resničnost (AR) in volumetričnim filmom.

The How-to: Virtualization of Reality webinar series consisted of three workshops. We learned about photogrammetry – digitizing objects from nature, augmented reality (AR) tools and volumetric film.

1: Fotogrametrija in / Photogrammetry and Mozilla Hubs

10. 11. 2021

Na prvi delavnici smo spoznavali_e osnovne tehnike za digitalizacijo objektov iz narave v 3D modele in prikaz v virtualno-družabnem svetu Mozilla Hubs. Delavnica je bila namenjena vsem medijskim oblikovalcem_kam, ki so žeeli_e v svoje delo vključiti prenos realnih statičnih okolij v virtualno-galerijske postavitve, preslikave družabnih okolij.

In the first workshop, we learned basic techniques for digitizing objects from nature into 3D models and displaying them in the Mozilla Hubs virtual-social world. The workshop was aimed at all media designers who wanted to incorporate the translation of real static environments into virtual-gallery installations, mapping of social environments, etc.

2: AR postavitev kot / AR set up as an Instagram filter

17. 11. 2021

Na drugi delavnici smo spoznali_e SparkAR program za izdelavo Instagram filtrov, preko katerih lahko svoje 3D modele postavimo v AR okolje preko pametnega telefona.

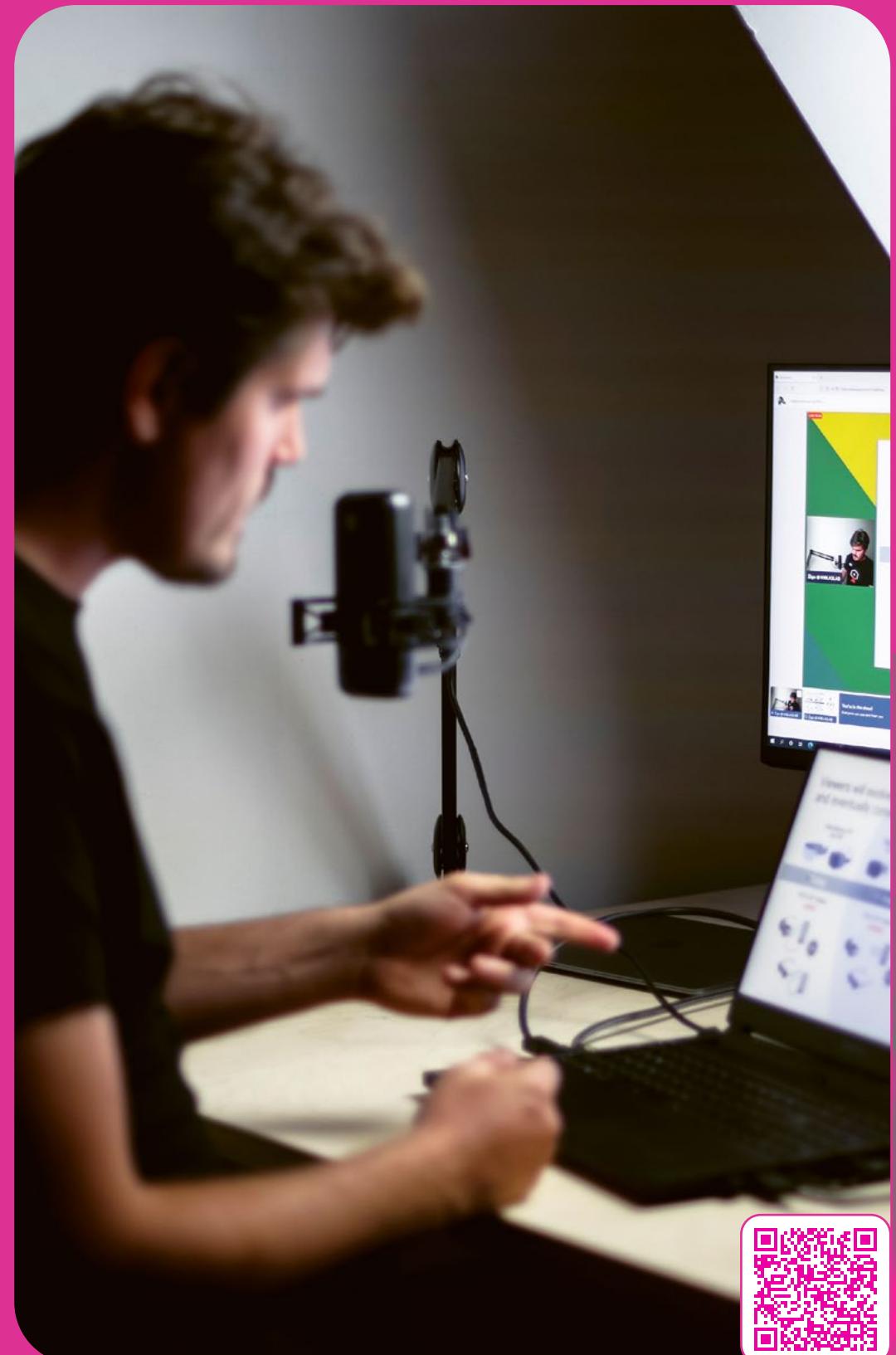
In the second workshop, we learned about SparkAR, a software for creating Instagram filters, through which you can place your 3D models in an AR environment via your smartphone.

3: Volumetrični film – zajemanje posnetkov v 3D

Volumetric film – capturing images in 3D
24. 11. 2021

Na tretji delavnici smo se spoznali_e z možnostmi zajema volumetričnega filma, ki so trenutno na trgu, in njihovo uporabo.

In the third workshop we learned about the possibilities of volumetric film capture, which were currently available on the market and how to use them.



Iz arhiva Postaje DIVA / From the Archives of the DIVA Station

V sodelovanju s Postajo DIVA, digitalnim video arhivom iz Ljubljane, je bila pripravljena serija spletnih video projekcij na temo računalniške in spletne umetnosti, dojemanja telesnosti v virtualnem okolju in posredovanih občutkov. Namen spletnih projekcij je bil seznaniti se z deli iz digitalnega arhiva, spoznati posamezne avtorje_ice ter ustvariti prostor za skupni premislek, diskusijo in izmenjavo znanja. Posamezni dogodek je temeljal na izboru (tudi starejših) del iz arhiva Postaje DIVA in pogovoru z avtorji_icami. Izhajajoč iz spletnega konteksta dogodkov je bil poudarek na delih, s katerimi smo žeeli_e odpreti razpravo o novi realnosti percepce umetnosti skozi digitalno izkušnjo. Pogovore sta moderirali Irena Borić in Vesna Bukovec.

Postaja DIVA je spletni in fizični arhiv, ki ga SCCA-Ljubljana razvija od leta 2005 z namenom raziskovanja, dokumentiranja, arhiviranja in predstavljanja umetniškega filma, videa in novomedijske umetnosti. Temelji na zbiranju video materialov v okviru razširjenega pojma nacionalnega konteksta in vključuje umetnike_ce, ki delujejo v slovenskem in/ali mednarodnem prostoru.

In cooperation with the DIVA Station, a digital video archive from Ljubljana, a series of online video projections were prepared on the computer and online art, perception of physicality in a virtual environment, and transmitted feelings. The purpose of these online projections was to get acquainted with the works from the digital archive, got to know individual authors, and create a space for joint reflection, discussion, and knowledge exchange. Each event was based on a selection of (including older) works from the archives of the DIVA Station and a conversation with the authors. Deriving from the events' online context, the focus was on works that can start a discussion on the new reality of art perception through the digital experience. The conversations were moderated by Irena Borić and Vesna Bukovec.

The DIVA station is an online and physical archive that SCCA-Ljubljana has been developing since 2005 to research, document, archive, and present art film, video, and new media art. It is based on the collection of video materials within the extended concept of the national context and includes artists working in Slovenia and/or internationally.

Produkcija / Production: KID / ACE KIBLA
SCCA-Ljubljana / Postaja DIVA / Station

Digitalne površine

Digital Surfaces

1. 4. 2021 @kiblix.org/streaming

Gosta / Guests:

Marko Peljhan, Alenka Pirman

Ogledali_e smo si računalniško video animacijo Marka Peljhana, ki je bila zamišljena kot gledališka igra brez igralcev v kibernetičnem prostoru. Video animacija je bila pripravljena, modelirana in renderirana s pomočjo programa, ki so ga posebej napisali z orodjem SGI Crimson za animacijo v realnem času. Ogledali_e smo si tudi več krajših del Alenke Pirman, ki niso videi, temveč neskončno ponavljanje PowerPoint predstavitev, ki se je v akademskem in komercialnem svetu vzpostavil kot način prezentacije znanja. Po ogledani projekciji je sledil pogovor selektorice Irene Borić z umetnikoma ter sodelavko Postaje DIVA Vesno Bukovec.

Spored projekcij / Screening schedule:

- Marko Peljhan, LADOMIR ФАКТУПА: PRVA POVRŠINA – MIKROLAB V1.0
FIRST SURFACE – MICROLAB V1.0, 1994, 23' 10"
- Alenka Pirman, Aleš Kermavner, KAJ JE (V-SEBI-NA = V), ok. 1966–2006, 2006, 2' 22"
- Alenka Pirman, Ivan Volarič-Feo, Peščena ura / Hourglass, 1969–2006, 2006, 2' 2"
- Alenka Pirman, Matjaž Hanžek, Nebotičnik / Skyscraper, 1967–2006, 2006, 2' 46"



Digitalni performansi

Digital Performances

15. 4. 2021 @kiblix.org/streaming

Gostje / Guests:

Miha Horvat, Toni Soprano Meneglejte, Andrea Knezović, Sašo Sedlaček

Ogledali_e smo si video tandem son:DA in Erinça Seymena, ki je dokumentacija performansa, sočasno izvedenega v Mariboru in Istanbulu. Tudi Andrea Knezović je snemala performans ter raziskovala nesmisel in nemoč, Sašo Sedlaček pa je v svojem video problematiziral množično uničenje odslužene tehnološke opreme in njeno deponiranje. Po ogledu projekciji je sledil pogovor selektorice Irene Borić z umetniki_cami ter sodelavko Postaje DIVA, Vesna Bukovec.

Spored projekcij / Screening schedule:

- son:DA, Erinç Seymen, Performans za pesem
Performance for a Poem 2. Maribor, 2006, 8' 48"
- Andrea Knezović, Oda nemoči. Nezmožnost vdiha 1.0
Ode To Helplessness. The Inability To Breathe In 1.0, 2016, 1' 2"
- Andrea Knezović, Oda nemoči. Nezmožnost vdiha 2.0
Ode To Helplessness. The Inability To Breathe In 2.0, 2016, 1' 26"
- Sašo Sedlaček, Veliki izklop / The Big Switch Off, 2011, 1' 48"



Spletno in skupno Online and Common

29. 4. 2021 @kiblix.org/streaming

Gostja / Guest:

Anja Medved

Ogledali_e smo si film Anje Medved in Patricije Maličev, v katerem sta se o zaga-tah človeštva pogovarjali z ustvarjalcem, znanstvenikom in filozofom. O okoljskih vprašanjih iz filozofskih perspektiv. Ali smo zaradi bliskovitega tehnološkega razvoja v protislovju do narave? Po ogledani projek-ciji je sledil pogovor selektorice Irene Bo-rić z režiserko Anjo Medved ter sodelavko Postaje DIVA Vesno Bukovec.

Anja Medved, Patricija Maličev, Zbrani – Zaupno o skupnem / *The Gathering – The Secret Side of Things We Share*, 2013, 65' (Produkcija / Production: Kinoatelje, Zavod Kinoatelje / Kinoatelje Institute, Zavod / Institute Kinokašča)



Telo in identiteta Body and Identity

20. 5. 2021 @kiblix.org/streaming

Gostje / Guests:

Uršula Berlot, Sara Bezovšek, Aleksandra Saška Gruden,
Jasna Hribnik, Saša Spačal

We watched a film by Anja Medved and Patricija Maličev, in which they discussed the puzzles of humanity with the creator, scientist, and philosopher. The debate fo-cused on environmental issues from philo-sophical perspectives. Are we at odds with nature due to rapid technological developments? The screening was followed by a conversation between the selector, Irena Borić, directress, Anja Medved and associate of the DIVA Station, Vesna Bukovec.

Izbor del iz arhiva, ki ga je pripravila Ve-sna Bukovec, je ponudil sprehod od mikro pogleda na delce telesa, ki so vidni samo s pomočjo digitalne tehnologije (*Bodyfrac-tion*), preko možnosti izkušnje razpršene identitet v VR prostoru (*Liminoid*), sple-tne identitet in nasilja (*Cyberstalking*), zakrivanja obraza (*Avtportret*) – danes ga lahko mislimo tudi kot varovanje osebne identitet – do izgube identitet v makro pogledu na skupino ljudi (*Tense present: Šum fotonov*), ki jih ne dojemamo več kot posameznike z lastno zgodbo, ampak kot piksle, ki se razkrajajo v medijsko posredovani podobi. Preplet razvojnih možnos-ti za človeka in družbo, ki nam jih ponuja tehnologija, se postavlja nasproti različnim vrstam zlorab. Po ogledani projekciji je sledil pogovor selektorice Irene Borić z umetnicami ter sodelavko Postaje DIVA Vesna Bukovec.

The selection of works from the archive prepared by Vesna Bukovec took us on a walk from a micro view of body particles that are visible only by using the digital technology (*Bodyfraction*), through the possibility of experiencing dispersed identity in VR space (*Liminoid*), online identity and violence (*Cyberstalking*), face-covering (*Self-portrait*) – today we can also think of it as protecting personal identity – to the loss of identity in a macro view of a group of people (*Tense Present: Photon Noise*), who are no longer perceived as individuals with their own story, but as pixels, decomposing in a media-shared image. The inter-twining of the development possibilities for humans and society that technology offers us as opposed to various types of abuse. The screening was followed by a talk between the selector, Irena Borić, the artists and associate of the DIVA Station, Vesna Bukovec.

Spored projekcij / Screening schedule:

Uršula Berlot, Sunčana Kuljiš, *Bodyfraction*, 2020, 7' 40"

Saša Spačal, *Liminoid*, 2016, 8' 8"

Sara Bezovšek, *Cyberstalking*, 2019, 5' 27"

Aleksandra Saška Gruden, *Avtportret / Self-portrait*, 2001, 1' 54"

Jasna Hribnik, *Tense Present: Šum fotonov / Photon Noise*, 2015, 1' 18"



AV performansi
/ 
AV Performances

Pogovor Igorja Štromajerja z Igorjem Štromajerjem / Igor Štromajer in Conversation with Igor Štromajer

15. 12. 2020 @kiblix.org/streaming

Varujte se lažnih umetnikov, ki prihajajo k vam v umetnikovih oblačilih, znotraj pa so neživi algoritmi. — Mathview 7:15

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8 2 3 0 1 3 0 0 8 <pavza="1s"/> 2 9 1 , 2 2
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Watch out for false artists. They come to you in artists' clothing, but inwardly they are lifeless algorithms. — Mathview 7:15

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3 0 0 , 8 2 . <pavza="1s"/> 2 0 0 2 3 2 8
13 . <pavza="1s"/> 7 0 3 . <pavza="2s"/>
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2 0 8 , 2 2 . <pavza="1s"/> 3 2 3 8 3 2 0
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poudarka="visoka"> 3 0 1 2 </raven> 0
0 2 8 8 0 1 3 . <pavza="2s"/> 2 2 7 0 .
<pavza="1s"/> 0 9 1 2 <pavza="1s"/> 0 2
0 0 0 0 0 .
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IGOR ŠTROMAJER IN CONVERSATION WITH IGOR ŠTROMAJER



Razširjena Cirkulacija 2: Stroj za izboljšanje sveta (2. del nadaljevanke) / Extended Circulation 2: A Machine to Improve the World (Part 2 of the Series)

16. 12. 2020 @kiblix.org/streaming

7 krat 7 = 49 minut

V kovidskem času je predvideno živo večdnevno gostovanje Stroja za izboljšanje sveta nadomestila večdnevna snemalna seansa v matičnih prostorih Cirkulacije 2, pri kateri so sodelovali_e: Ryuzo Fukuvara, Borut Savski, Stefan Doeppner, Freya Edmondes, Boštjan Leskovšek in Iva Tratnik. V navzkrižnih sodelovanjih so pripravili_e sedem pogledov na stanje Stroja moderne države (kar je pomen naslova). Kovidske situacije v času zasnove projekta pred letom dni še ni bilo, svet pa je že začel pokati po šivih.

Ideja moderne države se je začela pred približno 300 leti v glavah tedanjih evropskih monarhov, ki se jim je zato reklo »razsvetljeni«. Razsvetljenstvo je prišlo precej kasneje – in humanizem je prav posledica takšnega modela (ustroja) države. Predvideva se, da se moderni državni stroj sam uravnava glede na potrebe in popravlja svoje napake. Zgodovina vendarle ni linearна – v neposredni preteklosti je bilo kar nekaj stranpoti v manj humane poskuse. Tudi ta trenutek se zdi, da lahko situacija kompleksni mehanizem samouravnavačega stroja prekuče v neko drugo stabilnost.

V modularno sestavljenih prispevkih šestrice avtorjev_ic so se vsebinsko pojavljale omenjene sistemske digresije, podobe industrije, množic, obrazov, kreacije in samokreacije individuma, metafore velikega vodje/odrešenika – na način mozaika, ki je razprtjen in neurejen, če ni prisotnega

7 times 7 = 49 minutes

In Covid times, the live multi-day tour of the Machine to Improve the World was replaced by a multi-day recording session in the premises of Cirkulacija 2 with the participation of Ryuzo Fukuvara, Borut Savski, Stefan Doeppner, Freya Edmondes, Boštjan Leskovšek, and Iva Tratnik. In cross-collaborations, they prepared seven views on the state of the Machine of the Modern State (which is the meaning of the title). The Covid situation did not exist a year ago, when the project was conceived, but the world had already begun to crack at its seams.

The idea of a modern state began about 300 years ago in the minds of the European monarchs of the time, who were therefore called »enlightened.« The Enlightenment came much later – and humanism is precisely the result of such a model (structure) of the state. It is assumed that the modern state machine regulates itself according to needs and corrects its mistakes. However, history is not linear – in the recent past, there have been quite a few diversions into less humane experiments. Even at this moment, it seems that the situation can tip the complex mechanism of the self-regulating machine into some other stability.

In the modularly composed contributions of the six authors, the aforementioned systemic digressions, images of industry, the masses, faces, the creation and self-creation of the individual, of the metaphor



aktivnega angažmaja. Estetsko se je zdelo, da so silom razmer raziskovali_e simbolno narativno polje videa – z izhodiščem v plesnem video – v živo izvedenih performativnih točkah, ki pa so bile razumljene široko in tako protagonist_ka ni bil_a le človek (plesalec_ka) – ampak je bilo to vse, kar se je znašlo pred očesom kamere.

V modulih so nastopali_e: Orgle za optimizacijo sveta Stefana Doeppnerja (produkcija Kud Obrat 2020) – in še kopica njegovih gibljivih strojev. Butoh plesalec Ryuzo Fukuvara, ki je bil mojster prilagoditve trenutku/situaciji/zvoku/sliki. Borut Savski je bil dežurni instrumentalist na samoproducirani kitari in programer mazaičnega video-stroja za interaktivno uravnavanje kaosa (»treba je migati!«). Boštjan Leskovšek je bil ljubitelj narave in malih naprav za proizvodnjo zvokov – z zvoki je obiskal oddaljeni indonezijski otok. Freya Edmondse je bila gostja iz Anglije, ki je svoj del poimenovala »world wide ward« – svet kot kaznilnica. Zna eksplodirati. Iva Tratnik je prispevala izolirano posameznikovo situacijo tega trenutka.

Cirkulacija 2 je umetniški kolektiv, t. i. hiša umetnikov, ki je hkrati prostor priprave in izvedbe umetniških del in situacij. Zadnje pomeni, da zagovarjajo živo umetnost, ki sega prek utečenih predstavitevnih formatov. Cirkulacija 2 je bila ustanovljena leta 2008 in je od tedaj zamenjala že tri prostore v Ljubljani. Ključne besede: interdisciplinarnost, internacionalnost, samoprodukcija, hiperprodukcija in kulturni dom. Radi sestavljajo platforme z raznolikimi sodelujočimi – imenujejo jih razširjena Cirkulacija.

of the great leader/redeemer – in the manner of a mosaic that is scattered and disordered in the absence of active engagement – have all been present in their content. Aesthetically, it seemed, that by force of circumstance, they explored the symbolic narrative field of the video – the starting point being the dance video – live performative points, which were widely understood, so that the protagonist was not only a human being (a dancer) – but that the protagonist is everything that the camera's lens captures.

The modules featured Stefan Doeppner's Organ for Optimizing the World (produced by Kud Obrat 2020) – and many of his moving machines. Butoh dancer Ryuzo Fukuvara was a master of adapting to the moment/situation/sound/image. Borut Savski was an on-duty instrumentalist on a self-produced guitar and a mosaic video machine programmer for interactive chaos control (»you have to move!«). Boštjan Leskovšek was a lover of nature and small devices for producing sounds – he visited a remote Indonesian island with sounds. Freya Edmondse was a guest from England who called her part »worldwide ward« – the world as a penitentiary. She is able to explode. Iva Tratnik contributed to the isolated individual's situation of the moment.

Circulation 2 is an art collective, the so-called house of artists, which is, at the same time, a space for conceivement, development and presentation of works of art and situations. The latter means that they advocate live art that goes beyond established presentation formats. They were established in 2008, and since then, they have moved three times across Ljubljana. Keywords: interdisciplinarity, internationality, self – production, hyperproduction, and cultural home. They like to put together platforms with diverse participants – they call them Extended Circulation.

Vlado Repnik: Poslednja skušnjava, luftballett The Last Temptation, Luftballett

17. 12. 2020 @kiblix.org/streaming

Drugi ne obstaja.

Psihoanaliza ne deluje.

Svet je nor.

Prikazuje se v obliki humanoidno okuženega svetlobnega parka Katedrale, robota in dveh mladenk a cappella gledališča.

Bose pastirice po nebu plešejo, ker je to edini način. Tišina, osvobojena pričakovanja, nežno ždi za drevesi Kina Šiška. Skodelice kave brezskrbno kadijo v katedrali bele džamije zato, da se ena odkotali. Na morskem dnu dve tiho poslušata novice.

Nepomembnež hitro zdrsne v neskončnost, da se nauči plesti. Ker so bile luči preglašne, nezemljani milostno izginejo v črno svetobo. Ti nora roža.

Na prijazno prošnjo robota Attitude se zeleni in oranžna vrečka utapljata med publiko. Predstava nežno pleše v tvoji glavi, ker nihče drug ne. Ker je vroče, dva glasova lepo objemata tvoj vrat. Snopi svetlobe te na-ključ-no dražijo po hrbtnu glave, da bi te zapeljali. Svetleča mreža žrtvuje svoje življenje na robu sveta, da bi začutila nekaj večjega. Moj um presenetljivo izgine nekje sredi odra in vsi so tako zelo zaskrbljeni. Mrzla meglica zlahka zagori pred tvojimi očmi, da bi bila slišana.

Ali ni to tisto, kar nenehno počnemo? Pletemo si zgodbo o tem, kdo smo. Trudimo se, da je ta zgodba trdna, vseobsegajoča, brez lukenj in pomanjkljivosti. Toda kaj

The Other does not exist.

Psychoanalysis does not work.

The world is nuts.

It appears in the form of the humanoid-contaminated lighting of the Katedrala Hall, a robot and two young women from a cappella theatre.

Barefooted shepherdesses dance across the sky because that is the only way. Silence, freed from expectation, gently hibernates behind the trees of Kino Šiška. Cups of coffee carelessly smoke in the cathedral of the white mosque, so that one rolls away. Two listen quietly to the news at the bottom of the sea.

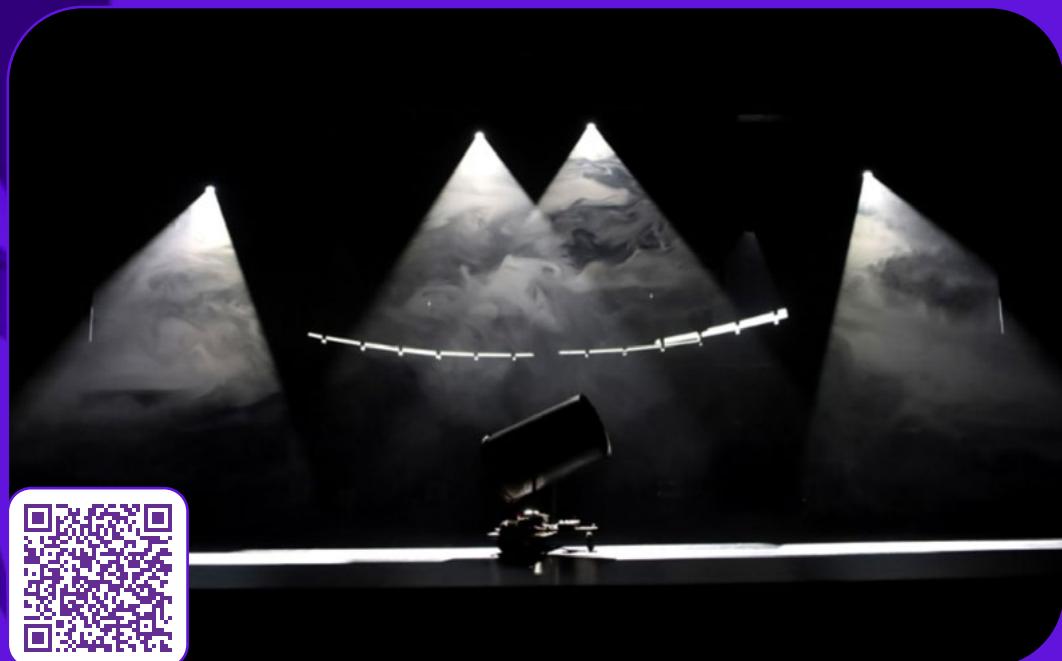
The insignificant one quickly slips into infinity to learn to knit. Because the lights were too loud, aliens gracefully disappear into black light. You crazy flower.

At the kind request of the robot Attitude, a green and an orange bag drown themselves among the audience. The show gently dances in your head, because no one else does. Because it is hot, two voices nicely embrace your neck. Beams of light accidentally tickle you at the back of the head in order to seduce you. The glowing web sacrifices its life at the edge of the world, in order to feel something bigger. My mind surprisingly disappears somewhere in the middle of the stage and everyone is so very worried. A cold haze catches fire in front of your eyes in order to be heard.

ostane, ko razpletemo te zgodbe, te niti?
Kaj ostane, ko nehamo pleti svoja življenja
po zadnji modi?

Isn't that what we constantly do? We weave a story about who we are. We try to make this story solid, all-encompassing, free of holes and flaws. But what is left when we unravel these stories, those threads. What is left when we stop knitting our lives in the latest fashion?

scenarij in režija / script and direction:
Vlado R. Gotvan
svetlobni kompoziti / light composites:
Jure Rubelj
sokomponiranje, klarinet, glas in performans
co-composing, clarinet, voice and performance:
Marieke S. Werner
sokomponiranje, glas in performans
co-composing, voice and performance:
Manca Trampuš
videoanimacija in robotizacija / video animation
and robotics: Matej Marinček
kamera in montaža filma / camera and film editing:
Baba Lan, Jaka Mihelič, Matej Marinček, Manca
Trampuš, Marieke S. Werner in / and Jure Rubelj
tonski mojster / sound master: Jure Vlahovič
scenski mojster / stage master:
Gašper Pavletič Šenica



Gabi98 & Kasko Karambol

[18. 12. 2020 @kiblix.org/streaming](https://kiblix.org/streaming)

Tokrat sta moči združila Gabi98 (Gabriele Steffe), mlad ustvarjalec na ljubljanski podtalni kulturni in umetniški sceni, ki se ukvarja predvsem s klubsko glasbo in kuriranjem vsega, kar pride zraven, ter Kasko Karambol (Dorjan Šisko), grafični oblikovalec, ki raziskuje tudi druga področja sodobne vizualne umetnosti, kot so ilustracija, animacija, inštalacijska in multimedajska umetnost ter VJ-anje.

Gabi98 (Gabriele Steffe), a young artist in the Ljubljana underground culture and art scene, mainly involved in club music and curating whatever comes along, and Kasko Karambol (Dorjan Šisko), a graphic designer who also explores other areas of contemporary visual art, such as illustration, animation, installation and multimedia art, and VJ, joined forces.



Luka Prinčič: trans.fail

[12. 3. 2021 @kiblix.org/streaming](https://kiblix.org/streaming)

Nestabilen spletnopretočen telematski hibridni solo performans, ki z uporabo predhodno posnetih in v realnem času zajetih avdiovizualnih elementov in besedil ustvarja pogosto mrzličen in kaotičen preplet podatkov, podob in šumov. Čeprav gre v določenih pogledih za tok zavesti, gre po drugi strani vseeno za do neke mere nadzorovano umetniško metodo in obliko. Gre za črpanje podatkov iz različnih kanalov in njihovo transfiguracijo: kolikor je le mogoče iz aktualne prenasičenosti medijskega, še posebej iz zakladnice spletnih videov, doma izdelane programske opreme, soničnih raziskav in vizualnih algoritmov, računalniških hekov in drugih napak ter cele vrste telematskih fokusov, kot so slovansko-romski mitični futurizem, fluidnost spola, imperializem, medijske teorije, praksa in umetniška kritika digitalnega kapitalizma.

trans.fail je telematska raziskava o dosežkih in spodrljajih medijev/spola. Kako razumeti, uporabiti in/ali uresničiti (družbeni) spol kot medij za nomadsko misel? Kako so podobje in zaledni algoritemski sistemi sodobnih digitalnih medijev spolno zaznamovani (gendered)? (Družbeni) spol ponavadi razumemo kot utelešeno izkušnjo, ki ni ločena od fizičnega telesa, a digitalni mediji to trditev postavljam pod vprašaj. Fluidnost spola se dojema kot neuspeh, kot napako v sistemu, pa vendar utelešen, živ izraz preko telematskega performansa odpira nove, še neraziskane perspektive.

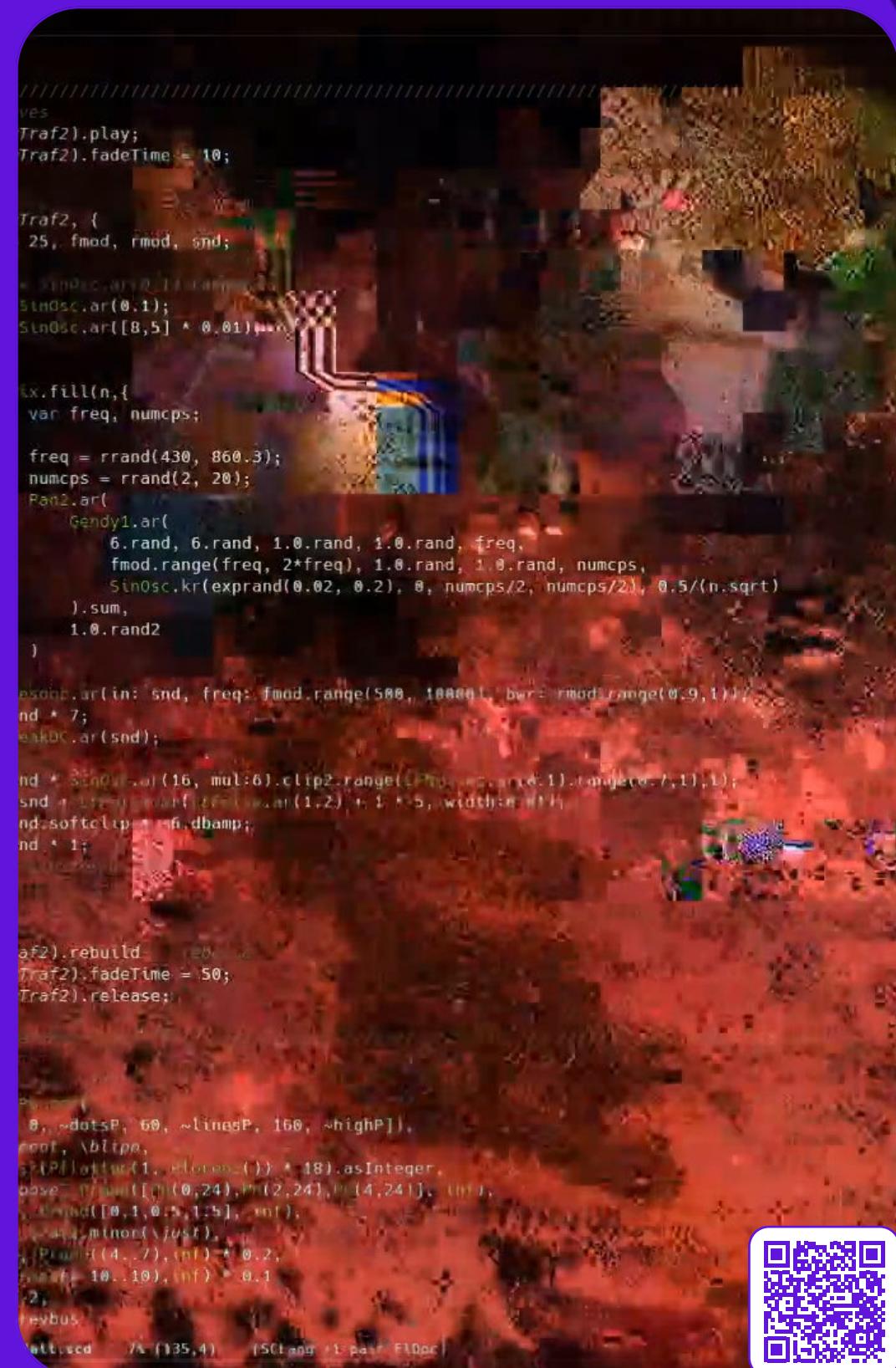
A glitchy online streamed telematic solo hybrid performance utilizing prerecorded and real-time live audio-visual elements and text oftentimes forming frantic and chaotic mesh of data, images, and noise. In some ways, it's a stream of consciousness, but through another perspective, it's again at least partially controlled artistic method and form. It's sourcing data and transfiguration from a number of channels: as much as possible from today's media-oversaturation, especially trove of online videos, home-made software, sonic explorations, and visual algorithms, hacks, glitchings, and a number of thematic interests in the background: Slavic-Romani myth-futurisms, gender fluidity, imperialism, media theories, praxis and artistic critique of digital capitalism.

This is a telematic research on successes and failures of media/gender. How can gender be seen, used, and/or realized as a medium for nomadic thought, and how are contemporary digital media gendered in their appearances and/or algorithmic backends? Gender has been seen mostly as embodied experience that usually wasn't decoupled from the physical body, however digital media are here seen as a challenge to that assumption. The fluidity of gender is perceived as a failure, a glitch in the system, while embodied live expression (life?) via telematic performance still invites new and undiscovered perspectives.

programiranje, glasba, video / programing, music, video: Luka Prinčič

produkcia / production: Emanat

finančna podpora / financial support: Mestna občina Ljubljana in
Ministrstvo za kulturo RS / Municipality of Ljubljana and Ministry of Culture of RS



TERRANIGMA X VJ 5237 Live

25. 3. 2021 @kiblix.org/streaming

Terranigma (Črt Trkman) in VJ 5237 (Stella Ivšek) sta v zvočno-vizualnem setu predstavila sinhrono ustvarjanje sinteze zvoka ter zvočno-reaktivne vizualizacije, ki jo s souporabo analognih in digitalnih prožilcev povezujeta v usklajeno celoto. Avtorska glasbena produkcija Črta Trkmana se žanrsko navezuje na electro, break beat in jungle. Vizualizacije, ki se v veliki meri navezujejo na celostno podobo Terranigminega zadnje izdanega EP-ja (Kamizdat, 2020) Stella Ivšek razvija specifično za njegov live act in je tudi avtorica vizualne podobe izdaje Terranigma – HydroZone EP.



In the audio-visual set, Terranigma (Črt Trkman) and VJ 5237 (Stella Ivšek) presented the synchronous creation of sound synthesis and sound-reactive visualization, which they connect into a coordinated whole by using analog and digital triggers. Črt Trkman's original music production is genre-related to electro, breakbeat, and jungle. Stella Ivšek develops visualizations primarily related to the corporate image of Terranigma's last released EP (Kamizdat, 2020). She has also done so specifically for his live act and is also the author of the visual image of Terranigma's release – HydroZone EP.

Samantha E. Harvey: Mojetelo, Kiborško onostranstvo, Horiz_{}nt, Nesekvencno Mybody, Cyborg Afterlife, Horiz_{}n, Insequential

21. 4. 2021 @kiblix.org/streaming

Premierno smo predstavili_e najnovejša dela Samanthe E. Harvey, videastke, ki je skozi tehnofeministične perspektive 21. stoletja raziskuje koncepte sebstva in identitete. Mešanica topečih se vizualnih elementov, ki jih je umetnica ustvarila z uporabo tehnologij navidezne in obogatene resničnosti, fotografije in videa, so v kombinaciji z živobarvnimi digitalnimi ilustracijami gledalca_ka popeljali v svet nekje med že poznam, s pogledom na taistega vendar v drugi dimenziji. Spopadajoč se z vprašanji fizike, kvantuma, novih tehnologij, socialnih medijev in sodobnega življenja, nas je Samantha popeljala v njene vizije, kjer se združujejo različni virtualni svetovi.

Predstavljeni dela / Presented works:

Moje telo / Mybody

Glasba / Soundtrack: (vzvratno / reversed)
Superconnected sleep avtorja / by Soft & Furious

»Nežno utripajoče, ritmično potovanje skozi nezavedni um. Med polsvesnim stanjem spanja.«

Kiborško onostranstvo / Cyborg Afterlife

»Je tančica, ki smo jo vpeli v kiborški svet, padla? V tem videu raziskujem potencialne kvantnega jaza s filtri TikTok-a in Instagram-a, kot socialnimi omrežji oz. virtualnimi prostori v katerih danes obstajamo. Čeprav se sama lahko počutim kot živ, dihajoči človek, obstajajo nekateri deli mojih misli in možganov, ki jih ne morem definirati, saj obstajajo v nekem drugem,

We presented the latest works of Samantha E. Harvey, a video artist, who through technofeminist perspectives of the 21st century, explores the concepts of the self. A mixture of melting visual elements created by the artist using virtual and augmented reality, photography and video, combined with the vividly colored digital illustrations, took the viewer into a world somewhere between the familiar and a glimpse of the already existing but in another dimension. Grappling with questions of physics, quantum, new technologies, social media, and contemporary living, Samantha took us into her visions where different virtual worlds merge.

»A gentle pulsating rhythmic journey through the unconscious mind. Between a semi-conscious sleep state.«

»Has the veil that we have entered into a cyborg's world fallen? This video explores the possibility of quantum selves through the dynamics and filters of TikTok and Instagram as social media platforms that we now exist in. I can feel myself as a living, breathing human, but there are multiple parts of my thoughts and brain that I cannot quantify that also exists in

abstraktnem delu moje biti. Trenutno med njima obstaja učinek potiska in potega, saj zahodna mentaliteta ne premore ustrezne besedišča in posledično celostnega razumevanja, ki bi nam omogočala razumevanje različnih oblik samega sebe. Znotraj TikTok skupnosti pa sem našla neko posebno sovisnost, ki omogoča, da se potovanja skozi naše fluidne identitete, hrepenenje po medsebojnem deljenju in ustvarjalnosti izražajo bolj naravno. Ta video je komentar na kvantno stanje bivanja na področjih socialnih medijev, zato sem uporabila izključno pesmi oz. razpon le-teh, ki so mi na voljo prek TikTok-a in Instagrama.« *Umetnica si avtorskih pravic te glasbe ali filtrov ne lasti.

Horiz_{nt / Horiz_{n}

Glasba / Music: Sergey Cheremisinov – Crystal Echoes

(nekomercialna licenca v javni lasti / public domain non-commercial license)

»To delo je vizualna poetična interpretacija možnosti, kaj se lahko zgodi s telesom, in izraz zavestnega zavedanja na obzorju dogodkov črne luknje.«

Nesekvenčnost / Insequential

Performans v navidezni resničnosti in videu / VR performance in a video

Glasba / Music: Urban Sunrise – Steve Bass

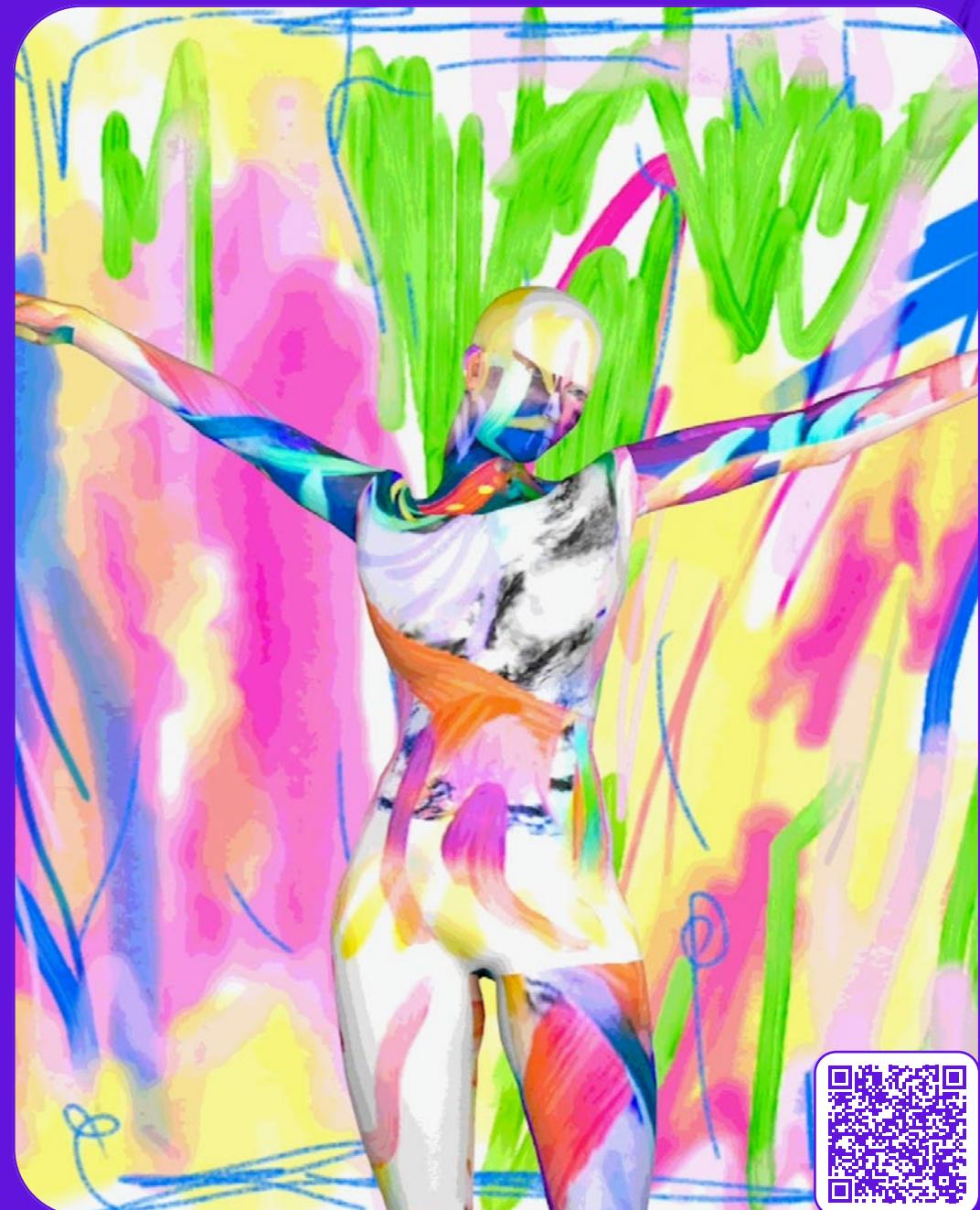
(Creative Commons – javna last / public domain)

»Ko sem hodila po ulici, sem videla z moga obraza žareti svetle žarke; bili so prijetni, vendar jih nisem mogla premakniti. Nekako niso bili del tega sveta, bili so del neke pikselirane resničnosti, ki sem jo lahko zaznala, vendar je nisem mogla videti. Prilepljena na moj obraz me je oslepjava, kar je povzročalo anksioznost – pa ne zato, ker mi ni bilo všeč, ampak ker tega nisem bila vajena. V tej situaciji se moje gosto telo srečuje s tem lažjim pikseliranim metaverzumom popačene druge resničnosti, moteče, čudne, medsebojno povezane, a ločene. V tej izkušnji se nekako ne morem učiti, čutim odpor. Ne more se povezati s tem, kar se mi zdi »normalno»,

this other abstracted part of my being. At the moment, there is a push and pull between the two because we do not have the proper vocabulary or understanding in our western language to make sense of our different versions of ourselves. I have found a peculiar coherence within TikTok's community of expressing the way to travel through our fluid identities, yearning to share and be creative more naturally. This video comments on a quantum state of existing in social media's realms; therefore, I have used the lengths of songs and ones available to me through TikTok and Instagram.« *The artist does not claim to own the copyright to any of this music or filters.

premik, kvantni preskok v nekaj drugega. Ali se telo lahko fizično upre ali je to nekaj, kar se stopi v vsako celico nas samih in postane del našega bitja. Naš občutek zaznavanja je prepočasen in spremembe se zgodijo, vendar to spoznamo prepozno, prepočasi, pretežko, le pomežknemo in čas se premakne/preteče.«

shift, a quantum leap into something else. Can the body physically resist it, or is this something that melts into every cell of ourselves and becomes part of our being. Our sense of perception is too slow, and when the changes happen, we only come to know of them too late, too slow, too heavy; we only blink, and time shifts occur.«



Slovenia Global Game Jam



KIBLIX 2020-2021:

Slovenia Global Game Jam

27.-31.1.2021 @Discord

KIBLA je bila januarja 2014 prvič del globalnega Game Jam dogodka. Skupaj z Društvom razvijalcev iger Slovenije – Games Slovenia in KIBLA2LAB smo v letu 2021 soorganizirali spletni Slovenian Global Game Jam dogodek.

Dogodek je potekal v spletni obliki. Kljub ukrepom zaradi pandemije je 46 udeležencev_k ustvarilo 13 iger na temo odkrivanja izgubljenega, ozrioma »Lost&Found«. Dogodek je potekal na platformi Discord z vmesnimi vklopi v živo in predavanji za pripravo na Jam, ki so potekali preko pretočnih vsebin na platformah YouTube in Facebook.

Dogodek je tradicionalno potekal zadnji vikend januarja, teden pred tem pa so bile organizirane priprave in delavnice oblikovanja 3D/2D vsebin, programiranja ter oblikovanja zvoka.



Povezava do nastalih iger v okviru Slovenia Global Game Jam
Link to the games created during the Slovenia Global Game Jam:
[https://globalgamejam.org/2021/jam-sites/
slovenia-games-global-game/games](https://globalgamejam.org/2021/jam-sites/slovenia-games-global-game/games)

In January 2014, KIBLA was part of the global Game Jam event for the first time. In 2021, we co-organized the online Slovenian Global Game Jam event together with the Slovenian Game Developers Association – Games Slovenia and KIBLA2LAB.

Despite the pandemic measures, 46 participants created 13 games around the theme of finding the lost or »Lost&Found«. The event was held on the Discord platform, while live in-between lectures and Jam preparation lectures were streamed through YouTube and Facebook platforms.

The event traditionally took place on the last weekend of January, with preparation and workshops in 3D/2D content design, programing and sound design the week before.

Slovenia Global Game Jam preddogodki / Pre-events:

Miha Rataj: Unity – nasveti in triki / Tips and Tricks
23.1.2021 @Discord / YouTube

Žiga Pavlovič: Inovativni krmilniki / Innovative Controllers
24.1.2021 @Discord / YouTube

Nik Maierle: Blender Bootcamp
26.1.2021 @YouTube

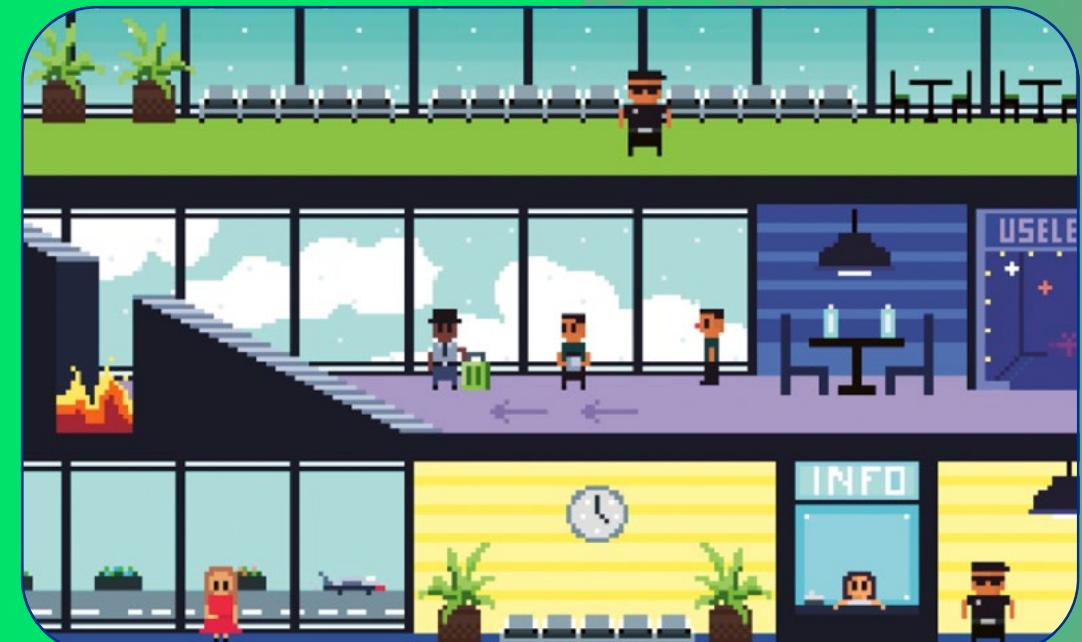
Brin Žvan: Instant Noodles igra in kako doseči, da se uporabniki_ce (med igranjem) dobro počutijo
Instant Noodles Game and How to Make It Feel Good
27.1.2021 @Discord / YouTube

Maja Vavpotič: Delavnica risanja v živo – od ideje do koncepta
Live Drawing Session – Going From an Idea to Concept
28.1.2021 @Discord / YouTube

Maja Šalamon: Zvočna atmosfera / Audio Atmosphere
29.1.2021 @Discord / YouTube

Žiga Pavlovič & Rok Gumzej: Podcast o zasvojenosti z video igrami
Video Game addiction podcast talk

30.1.2021 @Discord / YouTube



Virtualne galerije

Virtual Galleries

Virtualno okolje z avatarji* omogoča virtualni ogled KiBele, prostora za umetnost in celotnega prostora KIBLE, namenjenega javnosti. Prostor smo skenirali, fotografirali umetniška dela in jih postavili v virtualni ambient. Postavitev umetniških del v virtualnem prostoru je identična postavitvi v realnemu prostoru. Ob vstopu v virtualni prostor najdete preprosta navodila za uporabo. Z izbranim avatarjem nato vstopite v razstavišče, se sprehodite in opazujete razstavljenia umetniška dela iz različnih točk – blizu in od daleč. Z drugimi obiskovalci_kami se lahko v živo pogovarjate ali komunicirate s kratkimi, napisanimi sporočili. Virtualno galerijo od razstave do razstave prilagajamo in nadgrajujemo. Sčasoma bomo virtualizirali vse tri razstavne lokacije: KIBLA, KIBLA PORTAL in artKIT.

*Mozilla Hubs je VR klepetalnica, zasnovana za vse brskalnike in VR očala, obenem pa je tudi odprtokodni projekt, ki raziskuje, kako lahko komunikacija zaživi v mešani resničnosti.

The virtual environment with avatars* enables a virtual tour of KiBela, the space for art, and the entire KIBLA multimedia center accessible for the public. We scanned the space, photographed the artworks, and placed them in a virtual ambiance. The placement of artworks in virtual space is identical to the placement in real space. Upon entering the virtual gallery, you will find simple instructions for use. With the chosen avatar, you then enter the exhibition space, take a walk and observe the exhibited artworks from various points – near and far. You can even talk to other visitors live or communicate with short, written messages. We are adapting and upgrading the virtual gallery with every individual exhibition. Eventually, we will virtualize all three exhibition locations: KIBLA, KIBLA PORTAL, and artKIT.

*Mozilla Hubs is a VR chat room designed for every headset and browser, but it is also an open source project that explores how communication in mixed reality can come to life.

Matej Čepin: Naslednji dan / The Next Day

Virtualna razstava Mateja Čepina *Naslednji dan* je bila del uvodnega dogajanja festivala KIBLIX 2020–2021. Glasbena podlaga, ki jo lahko slišite v virtualni galeriji je z ambientalnega albuma *Flow of Flowers* in elektronskega *Chapters – part one* glasbenice JUNEsHELEN.

Virtualna galerija je plod kreativne sekcije KIBLA2LABA (Žiga Pavlovič, Sabina Vukalić in Aleksandra Kostič).

»Matej Čepin je v prvi vrsti slikar, ki ga zanima zgodba in njena gradnja v slikovni prostor. Ta je načeloma le en filmski okvir, eno okno v svet, vendar ob nizanju kolažnih komponent dosega dimenzijo filmske ali sanjske zgodbe. Njegova dela vsebujejo direktne ali zabrisane na mračno romantični del slikarstva, na film-noir, začetke uporabe fotografije, na bizarno črno kroniko in na eklatantne zgodbe iz resničnosti, zapisane v zgodovinsko kolektivno podzavest; še posebej nekateri odmevi iz slikarstva in aspiracije slikarske umetnosti v fotografiji in filmu.« (Aleksandra Kostič)

The virtual exhibition of Matej Čepin's *The Next Day* was a pre-event of the KIBLIX 2020–2021 festival. In the virtual gallery, you can hear the music from the ambient album *Flow of Flowers* and electronic *Chapters – part one* created by JUNEsHELEN.

The virtual gallery is conceived and realized by the creative section of KIBLA2LAB (Žiga Pavlovič, Sabina Vukalić, and Aleksandra Kostič).

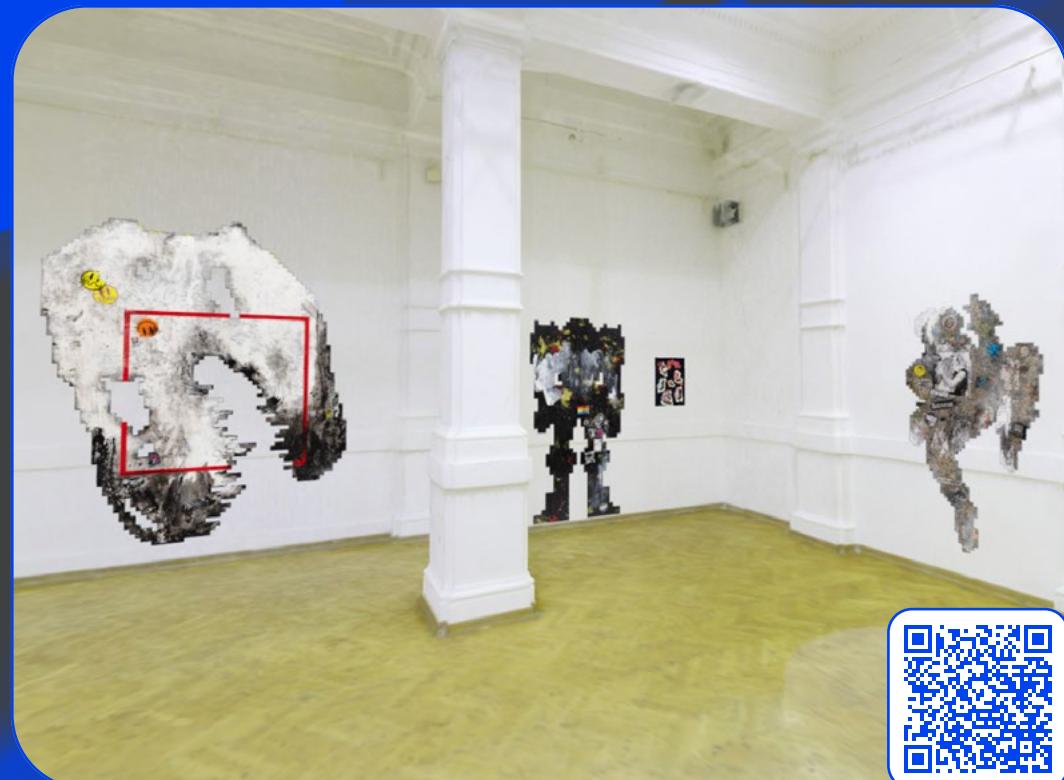
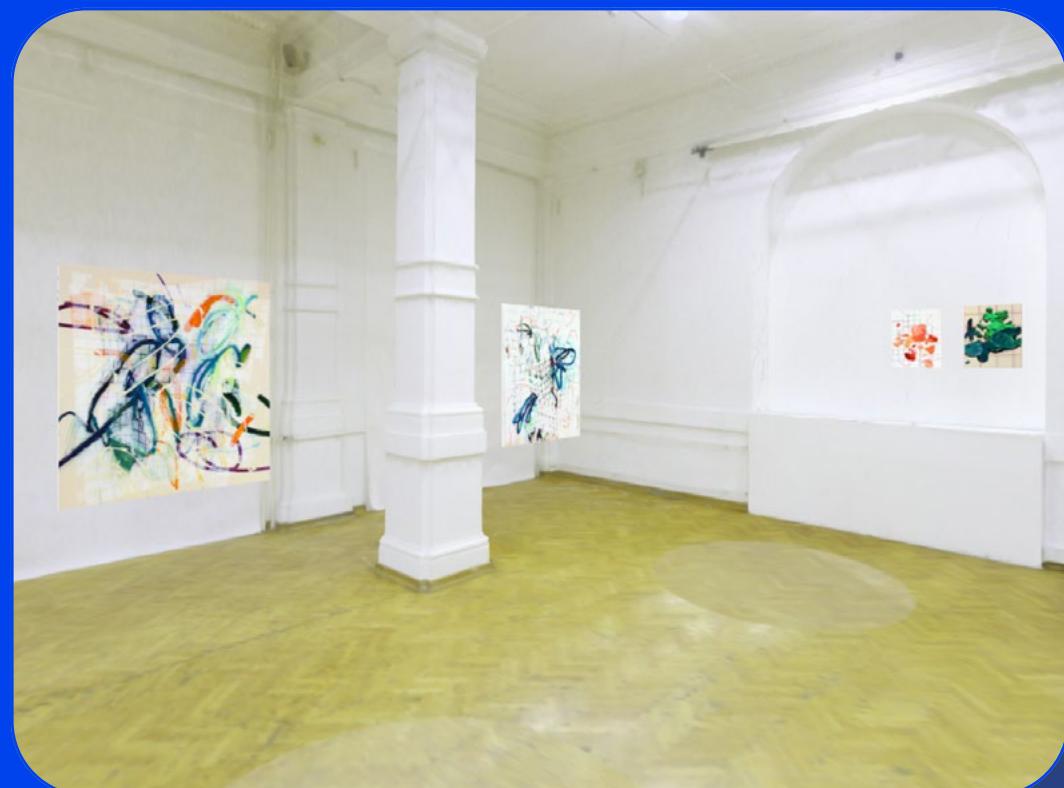
»Matej Čepin is first and foremost a painter interested in the story and its construction in the pictorial space. The latter is generally only one film frame, one window into the world, but, by stringing collage components, Čepin achieves the dimension of a filmic or a dream story. His works contain direct or blurred reminiscences of the dark Romantic part of a painting, of film-noir, the beginnings of photography use, bizarre crime pages, and blatant stories from reality written in the historical collective subconscious; in particular, some echoes from painting and the aspirations of the art of painting in photography and film.« (Aleksandra Kostič)



Suzana Brborović, Lucijan Prelog: Tukaj je nekaj ujeto / There is Something Caught in Here

Razstava *Tukaj je nekaj ujeto* predstavlja dialog med povsem novimi deli Suzane Brborović in deli iz serije *Gods en Vogue* Lucijana Preloga. Dela, ki so nastala v istem ateljeju, slikarka in slikar sta namreč zadnjih pet let delila umetniški atelje v Leipzigu v Nemčiji, v prostoru za umetnost KiBela sopostavljamo kot manifestacije dveh likovnih jezikov, ki se oblikujeta, razvijata in nastajata vzporedno v skupnostenem prostoru. Ohlapen konceptualni okvir gledalca_ka sicer subtilno usmerja pri gledanju in branju razstavljenih del v dialogu, pri čemer se postavljajo vprašanja o odnosu med temo dvema likovnima jezikoma, njunih povezavah, podobnostih in razlikah.

The exhibition *There is Something Caught in Here* presents a dialogue between entirely new works by Suzana Brborović and works from the series *Gods en Vogue* by Lucijan Prelog. The works were created in the same studio, as the painters have been sharing an art studio in Leipzig, Germany, for the last five years. In the art space Ki-Bela, they are co-positioned as manifestations of two artistic languages, formed, developed, and created simultaneously in the shared space. The loose conceptual framework subtly directs the viewer's gaze of the exhibited works in dialogue, where questions of the relationship between these two visual languages, their connections, similarities, and differences arise.



Biografije / Biographies



BIOGRAFIJE

Dr. Christina Agapakis je biologinja, oblikovalka in raziskovalka. V svojem znanstvenem delu prepleta naravo in tehnologijo ter se osredotoča na iskanje in vzpostavljanje novih povezav med organizmi – od bakterij in naši hrani in na naši koži do fotosintetičnih živali.

Dr. Cristina Albu je izredna profesorica sodobne umetnostne zgodovine na Univerzi Missouri-Kansas City. V svojem raziskovalnem delu se osredotoča na presečišča med sodobno umetnostjo, kognitivnimi znanostmi in tehnologijo.

Dr. Kaja Antlej je višja predavateljica industrijskega oblikovanja in raziskovalka na področje muzejev in dediščine v Laboratoriju za navidezno resničnost CADET na Šoli za inženirstvo Univerze Deakin v Avstraliji. Sodelovala je pri več evropskih projektih, kot sta eCultValue in ViMM.

Dr. Sylvester Arnab je redni profesor pri predmetu Game Science (op. prev. Znanost iger) v Laboratoriju za disruptivne medije in sodelavec Centra za post-digitalne kulture na Univerzi Coventry, VB. V svojem delu se skozi perspektivo »igrivih« praks pri oblikovanju iger osredotoča na raziskovanje izkušenj, ki so vključevalne, obenem pa pri posameznikih cah in skupinah povečujejo empatijo ter jih opolnomočajo.

Mila Askarova je diplomirala na Londonski šoli za ekonomijo in politične vede, kjer je tudi magistrirala iz mednarodnih odnosov. Zatem je delala na oddelku za razvoj pri Sotheby'su, hkrati pa nadaljevala študij na Central Saint Martins in v okviru programa Christie's Education. Leta 2010 je ustanovila umetniško hišo Gazelli v Londonu, leta 2015 pa digitalno platformo www.gazell.io, spletno rezidenco umetnikov_c, ki delajo na področju digitalne in navidezne resničnosti.

Abraham Avnisan je interdisciplinarni umetnik, ki ustvarja na presečišču slike, besedila in kode. Z uporabo različnih nastajajočih tehnologij, vključno s 3D-skeniranjem, obogateno in navidezno resničnostjo, ustvarja aplikacije za mobilne naprave, interaktivne instalacije in performanse. Je docent na državnih univerzah v Kentu, ZDA.

Dr. Darko Babić je docent in predstojnik Katedre za muzeologijo na Oddelku za informacijske in komunikacijske vede Fakultete za humanistične in družbene vede Univerze v Zagrebu. Njegovi glavni poklicni interesni so povezani predvsem s področji interpretacije in upravljanja dediščine ter trajnostnega razvoja v digitalni dobi.

Uršula Berlot je doktorirala na ALUO, kjer od leta 2009 poučuje na Katedri za teoretične vede. Deluje kot vizualna umetnica, teoretičarka umetnosti in predavateljica z zanimanjem za presečišča umetnosti, znanosti in filozofije. V umetniškem ustvarjanju se osredotoča na nevidne in nematerialne vidike realnosti in pri tem pogosto uporablja tehnološko napredna optična raziskovalna orodja.

Christina Agapakis, PhD, is a biologist, designer and researcher. In her scientific research she intertwines nature and technology and focuses on finding and engineering new relationships between organisms, from the bacteria in our food and on our skin to photosynthetic animals.

Cristina Albu, PhD, is an associate professor of Contemporary Art History at the University of Missouri-Kansas City. Her research focuses on crossovers between contemporary art, cognitive sciences, and technology.

Kaja Antlej, PhD, is a senior lecturer in Industrial Design and a researcher in the field of museums and heritage at the CADET Laboratory for Virtual Reality at the School of Engineering at Deakin University in Australia. She has participated in several European projects such as eCultValue and ViMM.

Sylvester Arnab, PhD, is a professor of Game Science at the Disruptive Media Learning Lab and an associate of the Centre for Post-digital Cultures at Coventry University, UK. His research focuses on exploring experiences that are inclusive while increasing empathy and empowerment for individuals and groups, through the lens of »playful« game design practices.

Mila Askarova graduated from the London School of Economics and Political Science, where she studied International Relations BSc. Having worked in the Client Development department at Sotheby's, Mila pursued her further studies at Central Saint Martins and Christie's Education. In 2010, Mila founded Gazelli Art House in London. In 2015, the gallery launched its Digital Art House www.gazell.io, an online residency for artists working in the digital and virtual reality realm.

Abraham Avnisan is an interdisciplinary artist whose work is situated at the intersection of image, text and code. Using an array of emerging technologies including 3D scanning, augmented reality and virtual reality, he creates applications for mobile devices, interactive installations and performances. He is an assistant professor at Kent State University.

Darko Babić, PhD, works as an assistant professor at the Sub-Department of Museology, Department of Information and Communication Sciences, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. His main professional interests are most and foremost connected to the fields of heritage interpretation and heritage management, as well as sustainable development in the digital age.

Uršula Berlot obtained her PhD from the Academy of Fine Arts and Design in Ljubljana, Slovenia, where she has been teaching at the Department of Theoretical Sciences since 2009. She works as a visual artist, art theorist, and lecturer interested in the intersections of art, science, and philosophy. She focuses on invisible and immaterial aspects of reality in artistic creation, often using technologically advanced optical research tools.

BIOGRAPHIES

Sara Bezovšek je vizualna umetnica, ki deluje na področjih grafičnega oblikovanja, novih medijev in eksperimentalnega filma. V svoji umetniški praksi zbira, shranjuje in kolažira vizualne reference, na katere naleti med brskanjem po spletu ter gledanjem filmov in televizijskih serij.

Ghislaine Boddington je umetnica, kuratorka, predavateljica in kreativna direktorica kolektiva body>data>space iz Londona ter docentka za digitalno potopitev (Digital Immersion) na Univerzi v Greenwichu. Z izkušnjami v uprizoritvenih umetnostih in telesnih tehnologijah je Ghislaine vodilna strokovnjakinja za digitalno intimnost, teleprisotnost in tehnologije povezovanja med virtualnim in fizičnim.

Irena Borić je umetnostna zgodovinarka, kuratorka in kritičarka. Recentne razstave vključujejo: *Truth that Lies* (z Renato Šparada), Utrecht; *Low Tones of an Earthly Play*, Velika Gorica; and *At Some Point We All Have to Dance* (with Maja Hodošček), Celje. She collaborates with ACE KIBLA in curating the educational program and exhibitions. She is a member of AICA.

Suzana Brborović je akademska slikarka. Po končanem študiju na ALUO je študirala slikarstvo na Akademiji v Leipzigu. V svoji slikarski praksi se je doslej posvečala predvsem zgodbam arhitekture. Zanimalo jo moč slikarskega medija ter meje med digitalno in slikarsko generirano gesto.

Kaitlin Bryson je umetnica, ki se ukvarja z okoljsko in družbeno pravičnostjo. Njena umetniška praksa in aktivizem sta osredotočena na biološke in metafizične zdravilne aplikacije, s čimer se odziva na vsespoljen obstoj škode v svetu.

Vesna Bukovec je magistrirala iz kiparstva na ALUO. Je družbeno-kritična avtorica, ki se izraža v različnih medijih, pri čemer je poleg videa v ospredju predvsem risba. Od leta 2015 je strokovna sodelavka Postaje DIVA pri SCCA-Ljubljana.

Adam Caplan je ambasador in promotor potopitvenih tehnologij. Njegovo zanimanje za tehnologije razširjene resničnosti (XR) se je začelo tekom njegovega dela pri USA Today. Zadnja štiri leta vodi oddelke za razvoj partnerstev in prodajo za različna XR podjetja.

Compiler je platforma za konceptualno digitalno umetnost, kuratorstvo in kritično prakso, ki deluje v institucionalnih in alternativnih prostorih, ki jo vodijo Tanya Boyarkina, Oscar Cass-Darweish in Eleanor Chownsmith. V svoji umetniški in kuratorski praksi raziskujejo družbeno-politične izzive digitalne kulture.

Matej Čepin se je doslej predstavil na številnih samostojnih in skupinskih razstavah. Za svoje ustvarjalno delo je prejel več nagrad in priznanj. Leta 2013 je prejel Grand Prix mednarodnega slikarskega Ex tempora v Piranu.

Sara Bezovšek is a visual artist, active in the fields of graphic design, new media, and experimental film. In her work, she collects, stores, and collages the visual references she encounters while browsing online and watching movies and TV series.

Ghislaine Boddington is an artist, curator, presenter, and Creative Director of interactive design collective body>data>space, and a Reader in Digital Immersion, University of Greenwich. With a background in performing arts and body technologies, Ghislaine is a leading expert in digital intimacy, telepresence and technologies of connecting the virtual with the physical.

Irena Borić is an art historian, curator, and critic. Recent exhibitions include *Truth that Lies* (with Renata Šparada), Utrecht; *Low Tones of an Earthly Play*, Velika Gorica; and *At Some Point We All Have to Dance* (with Maja Hodošček), Celje. She collaborates with ACE KIBLA in curating the educational program and exhibitions. She is a member of AICA.

Suzana Brborović is an academic painter. After graduating from the Academy of Fine Arts and Design in Ljubljana, Slovenia, she studied painting at the Academy of Visual Arts in Leipzig. In her painting practice, she has so far focused mainly on architectural stories. She is interested in the power of the painting medium and the boundaries between digital and painterly gestures.

Kaitlin Bryson is an artist concerned with environmental and social justice. Her art practice and activism are focused on biological and metaphysical healing applications, responding to the pervasive persistence of harm in the world.

Vesna Bukovec obtained her MA in sculpture at the Academy of Fine Arts and Design in Ljubljana, Slovenia. She is a socially critical author who expresses herself in various media, with drawing being her main focus, in addition to video. Since 2015 she has been an expert associate of the DIVA Station at SCCA-Ljubljana.

Adam Caplan is an immersive technology evangelist. His interest in XR started while he was working at USA Today. For the last four years, he has been leading the partnership development and sales departments for various XR companies.

Compiler is a platform for conceptual digital art, curation, and critical practice, implemented in institutional and alternative spaces. It is led by Tanya Boyarkina, Oscar Cass-Darweish, and Eleanor Chownsmith. The group's artistic and curatorial practice investigates socio-political challenges in digital culture.

Matej Čepin has presented his work at numerous solo and group exhibitions. For his work, he has received several awards and prizes, among them the Grand Prix of the international painting event Ex-tempore in Piran in 2013.

BIOGRAFIJE

Alice Daeun Kim je umetnica, ki se posveča digitalnim medijskim vsebinam. Raziskuje pripovedovanje zgodb in idej skozi uporabo navidezne in obogatene resničnosti.

Brendan Dawes je britanski umetnik, ki se ukvarja z generativnimi procesi, ki vključujejo podatke, strojno učenje in algoritme. Njegov namen je ustvariti interaktive instalacije, elektronske predmete, spletne izkušnje, vizualizacije podatkov, gibljive grafike in posnetke za zaslon in tisk.

Kris De Decker je avtor spletne revije *Low-tech Magazine*, ki zavrača domnevo, da ima vsak problem višokotehnološko rešitev. Revija že od leta 2018 deluje na strežniku, ki se napaja s sončno energijo, od leta 2019 pa je na voljo tudi v tiskani obliki.

Régine Debatty je belgijska blogerka, kuratorka in umetnostna kritičarka, ki živi v Torinu v Italiji. Leta 2004 je ustvarila blog http://we-make-money-not-art.com, ki je bil v preteklih letih deležen številnih priznanj. Régine piše in mednarodno predava o tem, kako umetniki_ce, hekerji_ke in oblikovalci_ke uporabljajo znanost in tehnologijo kot medij za kritično razpravo.

David Diamond je umetnik, ki ustvarja v tradicionalnem kiparskem materialu, alabastru. V zadnjem desetletju je navdušen zagovornik digitalnih, tehnoško vplivnih in novomedijskih umetniških del.

Peter Tomaž Dobrila je inženir elektrotehnike – računalništva in glasbenik, ki se osredotoča na kreativno rabo novih tehnologij. Leta 1996 je soustanovil Multimediji center (MMC) KIBLA v Mariboru in bil njegov vodja in predsednik. Leta 2015 je bil zaposlen na Ministrstvu za kulturo Republike Slovenije v kabinetu ministre. Od leta 2016 ima (spet) samostojni status umetnika kot producent in intermediji umetnik in dela na številnih projektih.

Stefan Doeppner je študiral likovno umetnost in interaktivno televizijo na likovni akademiji v Bremnu. Med drugim je soustanovitelj inštituta f18 (1996), KUD-a Obrat (2006, Ljubljana) in Cirkulacija 2 (2007, Ljubljana).

Dr. Marco Donnarumma je umetnik, performer, režiser in akademik, ki prepleta sodobni performans, novomedijsko umetnost in interaktivno računalniško glasbo. Manipulira s telesi, ustvarja koreografije, konstruira stroje in sklada zvoke, s čimer kombinira discipline, medije in nastajajoče tehnologije v sanjsko, čutno, brezkompromisno estetiko.

Tadej Droljc je intermediji umetnik in kreativni programer, ki ustvarja na presečišču zvoka, podobe in svetlobe. Za svoja solo dela je prejel Lumen Prize Student Award, štipendijo Denisa Smalleya za elektroakustično glasbo ter nagrado za najbolj obetavnega video umetnika na festivalu Madatac.

Alice Daeun Kim is an artist who focuses on 3D digital media content. She explores ways in which stories and ideas could be told by using virtual and augmented reality.

Brendan Dawes is a UK based artist using generative processes involving data, machine learning and algorithms, to create interactive installations, electronic objects, online experiences, data visualisations, motion graphics and imagery for screen and print.

Kris De Decker is the author of *Low-tech Magazine*, an online publication that refuses to assume that every problem has a high-tech solution. Since 2018, *Low-tech Magazine* runs on a self-hosted, solar powered server, and since 2019 it is also available in print.

Régine Debatty is a Belgian blogger, curator and art critic who lives in Turin, Italy. In 2004, she created http://we-make-money-not-art.com, a blog that has received numerous distinctions over the years. Régine writes and lectures internationally about the way artists, hackers and designers use science and technology as a medium for critical discussion.

David Diamond is an artist using the traditional sculpture medium, alabaster. In the past decade he had been steadfast as an avid proponent of digital, tech influenced, and new media artwork.

Peter Tomaž Dobrila is an electrical and computer engineer, and a musician who focuses on the creative use of new technologies. In 1996, he co-founded the Multimedia Center (MMC) KIBLA in Maribor and was its leader and president. In 2015, he was employed at the Ministry of Culture of the Republic of Slovenia in the cabinet of the Minister. Since 2016, he obtained (again) an independent artist status as a producer and intermedia artist and is working on numerous projects.

Stefan Doeppner studied fine arts and interactive television at the Academy of Fine Arts in Bremen. Among other things, he is a co-founder of the f18 institute (1996), KUD Obrat (2006, Ljubljana), and Cirkulacija 2 (2007, Ljubljana).

Marco Donnarumma, PhD, is an artist, performer, stage director and scholar weaving together contemporary performance, new media art and interactive computer music. He manipulates bodies, creates choreographies, engineers machines and composes sounds, thus combining disciplines, media and emerging technologies into an oneiric, sensual, uncompromising aesthetics.

Tadej Droljc is an intermedia artist and creative programmer who works at the intersection of sound, image and light. Tadej has received the Lumen Prize Student Award for his solo work, the Dennis Smalley scholarship for electroacoustic music and the Most Promising Video Artist Award at the Madatac festival.

BIOGRAPHIES

Freya Edmondes je po izobrazbi sicer vizualna umetnica, deluje pa predvsem na področju glasbe.

Nika Erjavec deluje na področju raziskovalne intermediji umetnosti, gledališča, fotografije in oblikovanja. Trenutno zaključuje magistrski študij na Oddelku za kiparstvo ALUO. V zadnjih letih raziskuje predvsem zaznavnost vibracije in zvoka, od njegove materialnosti do hiperobjektnosti okoljskih sprememb na ravni akustične krajine in širše.

Mark Farid je umetnik, raziskovalec in kulturni kritik, ki se osredotoča na presečišča virtualnega in fizičnega sveta ter vplive novih tehnologij na posameznika in njegovega zavedanja sebe. Faridovo delo temelji na hekerski etiki, raziskovanju politik zasebnosti, uporabi nadzornih tehnologij, zbirjanju in zaščiti podatkov ter kritiki socialnih, pravnih in političnih modelov.

Ed Fornieles živi in dela v Londonu. Njegovo delo preučuje navade, pravila in protokole kulture 21. stoletja, vključno z internetom, družabnimi mediji, digitalno ekonomijo in arhitekturo sitcoma, s katerimi se definiramo in znotraj katerih so naše identitete oblikovane in uresničene.

Dr. Sandra Frydrysiak je docentka na Oddelku za kulturologijo Univerze SWPS v Varšavi in režiserka ter scenaristka virtualne izkušnje Noččč. Je doktorica znanosti na področju humanistike in kulturnih študij. Je feministka, socialna aktivistka in aktivna v izobraževanju proti diskriminaciji, v svojem raziskovalnem delu pa se osredotoča na kategorije ženske solidarnosti.

Ryuzo Fukuhara je diplomiral na Akademiji za umetnost v Nagaji na Japonskem iz eksperimentalnega oblikovanja. Med študijem je začel plesati z dve ma pomembnima Buto plesalcema, Semi-Marujem iz Sankajukuja in Minom Tanako, ki sta ga naučila Butoh tehnike. Leta 2000 je začel delati kot plesni umetnik v Evropi.

Gabi98 – Gabriele Steffe je mladi ustvarjalec na ljubljanski podtalni kulturni in umetniški sceni. Je ustanovitelj in vodja kreativnega kolektiva Nimaš Izbiro, prizadeva pa si za povezovanje klubskе kulture v širši urbani kulturni ekosistem, s pomočjo kombiniranja glasbe z grafičnim oblikovanjem, modnim oblikovanjem ter scenografskimi posegi v prostor.

Vedran Gligo je samouk, DIY haker, umetnik, organizator in vodja projektov. V svoji praksi uporablja principe odprtokodne programske opreme. Deluje na področju svobodne kulture, promocije GNU / Linux sistema, glitch ustvarjanja, participatorne spletne umetnosti, neodvisne kulturne produkcije, (h)aktivizma, itd.

Tina Gorjanc je raziskovalka, oblikovalka in svetovalka, specializirana za raziskovanje materialov, trendov in razvoj spekulativnih scenarijev. Diplomirala je na Naravoslovnotehniški fakulteti Univerze v Ljubljani, magistrirala pa na Central Saint Martins, kjer je trenutno gostujoča predavateljica.

Freya Edmondes is a visual artist, but her current excesses are in the field of music.

Nika Erjavec works in the field of research intermedia art, theater, photography, and design. She is currently completing her MA in the Department of Sculpture at the Academy of Fine Arts and Design in Ljubljana, Slovenia. In recent years, she has been researching the perceptibility of vibration and sound, from its materiality to the hyper-objectivity of environmental changes at the level of the acoustic landscape and beyond.

Mark Farid is an artist, researcher, and cultural critic, specializing in the intersection of the virtual and physical world, and the effect of new technologies on the individual and their sense of self. Farid's work embodies hacker ethics, such as privacy policies, use of surveillance technologies, data collection and protection, and the critique of social, legal, and political models.

Ed Fornieles lives and works in London. His work examines the habits, rules and protocols of 21st century culture, including the internet, social media, digital economies and sitcom architecture, through which we come to define ourselves and within which our identities are made up and made real.

Sandra Frydrysiak, PhD, is an assistant professor at the Department of Cultural Studies at SWPS University in Warsaw, and a director and screenwriter of the *Nightss VR* experience. She holds a PhD in humanities and cultural studies. Sandra is a feminist, social activist, and antidiscrimination educator. She also researches the category of female solidarity.

Ryuzo Fukuhara graduated from the Academy of Arts in Nagoya, Japan, with a degree in experimental design. He began dancing with two influential Buto dancers, Semi-Maru from Sankajuku and Min Tanaka, from whom he learned the Butoh technique during his studies. In 2000, he started working as a dance artist in Europe.

Gabi98 – Gabriele Steffe is a young artist working in the Ljubljana underground cultural and art scene. He is the founder and leader of the creative collective Nimaš Izbiro with the aim to integrate club culture into the wider urban cultural ecosystem by combining music with graphic design, fashion design and scenographic interventions in the space.

Vedran Gligo is a self-taught DIY hacker, artist, organizer, and project manager. In his practice, he uses the principles of open-source software. He works in the field of free culture, promotion of the GNU / Linux system, glitch creation, participatory online art, independent cultural production, (h)ac(k)tivism, etc.

Tina Gorjanc is a researcher, designer and consultant specializing in material exploration, trend forecasting and speculative scenario development. She graduated from the Faculty of Natural Sciences and Engineering at the University of Ljubljana, Slovenia, and received her MA from Central Saint Martins where she is also a visiting lecturer.

BIOGRAFIJE

Aleksandra Saška Gruden je zaključila študij kiparstva na ALUO. Kot multidisciplinarna umetnica se ukvarja s kiparstvom, prostorskimi postavitvami in intervencijami, videom, performansom, fotografijo, scenografijo, risbo. V svojih delih obravnava teme, kot so človeško telo in njegove meje, odnos med zasebnim in javnim, intimni svet posameznika, podoba ženske v sodobni družbi, kulturna dediščina.

Dr. Jože Guna je docent na Fakulteti za elektrotehniko Univerze v Ljubljani. Njegova področja raziskav se osredotočajo na internetne tehnologije, multimedije tehnologije, IPTV sisteme in IoT, s posebnim poudarkom na uporabniško usmerjenem načrtovanju, modalnostih interakcij, oblikovalskem mišljenju ter VR/AR/MR tehnologijah, vključno z vidiki poigrivte in toka zavesti.

Daniel Hanzlík pri svojem delu uporablja širok nabor medijev kot so video, »viseča slika«, video performans, prostorske instalacije, pri čemer nemalokrat posega v sfero javnega. Njegovo delo temelji na razmerju med fizično razsežnostjo realnosti in fiktivnim svetom virtualnih podatkovnih okolij. Študiral je na Akademiji umetnosti, arhitekture in oblikovanja v Pragi.

Samantha Harvey je študirala na Univerzi Kingston, kjer je diplomirala iz grafičnega oblikovanja in fotografije, kasneje pa magistrirala iz sodobne fotografije na Central Saint Martins.

Maja Hodošček ustvarja video dela, instalacije, vodi delavnice in kurira razstave. Njena umetniška praksa temelji na raziskovalnem in eksperimentalnem delu, s posebnim poudarkom na pojmih neprestane produktivnosti, vedenja in načinov učenja. Magistrirala je na Nizozemskem umetniškem inštitutu v Arnhemu.

Ena Hodžić je koordinatorka programa KONTEJNER-ja, nevladne organizacije na področju sodobnih umetniških praks v Zagrebu, ki je specializirana za razvoj in upravljanje projektov ter zbiranje sredstev. Ena zadnjih 10 let tam deluje kot koordinatorka programa in kuratorka. Kot svetovalka za razvoj projektov, zbiranje sredstev in strateško načrtovanje sodeluje tudi z drugimi organizacijami.

Jasna Hribernik dela kot samostojna filmska režiserka in ustvarjalka umetniškega videa, videoinstalacij in intermedijskih projektov. Po končanem študiju na AGRFT, smer filmska in televizijska režija, je začela ustvarjati na področju umetniškega videa in raziskovati izrazne možnosti video slike ter umestitev videa in svetlobe v arhitekturni prostor.

Stella Ivšek je intermedijská umetnica in vj-ka, ki nastopa pod aliasom VJ 5237. Njeno delo interdisciplinarno prehaja področja grafičnega oblikovanja, interaktivnih vizualizacij in izdelave scenografij. Je del projekcijske dvojice BEAM TEAM (5237 x SMECH).

Aleksandra Saška Gruden graduated in sculpture from the Academy of Fine Arts and Design in Ljubljana, Slovenia. As a multidisciplinary artist she works with sculpture, spatial installations and interventions, video, performance, photography, scenography and drawing. Her work deals with themes such as the human body and its limitations, the relationship between private and public, the intimate world of the individual, the image of women in contemporary society, and cultural heritage.

Jože Guna, PhD, is an assistant professor at the Faculty of Electrical Engineering, University of Ljubljana, Slovenia. His research areas focus on Internet technologies, multimedia technologies, IPTV vabe systems and IoT, focusing on user-oriented planning, interaction modalities, design thinking and VR/AR/MR technologies, including aspects of play and the stream of consciousness.

Daniel Hanzlík works with a wide range of media: video, hanging painting, video performance, spatial installation and he does not refrain from intervening into the public sphere. The theme of his work is based on the relationship between the physical dimension of reality and the fictional world of virtual data environments. He studied at the Academy of Arts, Architecture and Design in Prague.

Samantha Harvey attended Kingston University and received a BA in Graphic Design and Photography, and MA in Contemporary Photography at Central Saint Martins.

Maja Hodošček creates video works, installations, leads workshops, and curates exhibitions. Her artistic practice is research-based and experimental, focusing on continuos productivity, behavior, and ways of learning. She finished her MA at the Dutch Art Institute in Arnhem, Netherlands.

Ena Hodžić is the program coordinator of KONTEJNER, an NGO in the field of contemporary artistic practices in Zagreb, that specializes in project development, management and fundraising. For the last 10 years, she has been working as a program coordinator and curator at KONTEJNER. As a consultant in project development, fundraising and strategic planning, she also works with other organizations.

Jasna Hribernik works as a freelance film director and creator of art video, video installations and intermedia projects. After graduating from Academy of Theatre, Radio, Film and Television in Ljubljana, Slovenia, where she majored in Film and Television Directing, she began to work in the field of art video, exploring the expressive possibilities of the video image and the placement of video and light in architectural space.

Stella Ivšek is an intermedia artist and VJ who performs under the alias VJ 5237. Her work interdisciplinarily transcends the fields of graphic design, interactive visualizations, and scenography creation. She is a member of the projection duo BEAM TEAM (5237 x SMECH).

BIOGRAPHIES

Dr. Maša Jazbec deluje na sečišču med umetnostjo, znanostjo in novimi tehnologijami. Ukarja se z raziskovalno umetnostjo predvsem na področju robotike, o čemer tudi redno predava doma in v tujini. Z umetniškimi deli se predstavlja na intermedijskih platformah v mednarodnem prostoru.

Mark Joseph Jeffery je umetnik, ki deluje na področju performansa in umetniških instalacij, kurator in izredni profesor na Šoli umetniškega inštituta v Chicagu. Sodeluje z akademiki_kinjami, vizualnimi, video, zvočnimi in novomedijskimi umetniki_cami, plesalci_kami, koreografi_kami, kuratorji_kami in pisatelji_cami. Leta 2012 je soustanovil jezikovni, performativni in tehnoški kolektiv Anatomical Theatres of Mixed Reality (ATOM-r).

Pete Jiadong Qiang je trenutno doktorski kandidat s področja umetnosti in računalniške tehnologije na Univerzi Goldsmiths. Njegovo delo se osredotoča na specifično raziskovanje povezav in razhajanj med slikovnimi, piktorialimi, arhitekturnimi prostori in prostori video iger. Njegova dela vključujejo arhitekturne risbe, slike, gibljive slike, risbe obogatene resničnosti (AR), slike navidezne resničnosti (VR) in video igre.

Erik Kapfer je idejni vodja in soustanovitelj Vzorčnega mesta Velenje, ki deluje kot razvojno raziskovalni oddelk Ljudske univerze Velenje, hkrati pa je ekosistem za izobraževanje. Erik je znanje in izkušnje nabiral v Amsterdamu, kjer se je ukvarjal z razvojem pametnega mesta in uvajanjem novih tehnologij. V svojih prejšnjih podjetjih je večinoma deloval kot manager razvojnih oddelkov in skrbel za inovativne pristope z uporabo novih tehnologij.

Dina Karadžić živi in deluje v Zagrebu ter na spletu. Diplomirala je na Akademiji likovnih umetnosti v Zagrebu (MFA). Vodi umetniško organizacijo Format C in aktivno (so)deluje na področju novomedijskih umetnosti.

Živa Kleindienst je umetnostna zgodovinarka, kuratorka in producentka na področju sodobne umetnosti in kulture. Od leta 2019 je samozaposlena v kulturi, ter kuratorka in producentka v KID KIBLA in Društvu za sodobno umetnost X-OP, kjer je med drugimi so-kurirala mednarodno skupinsko razstavo Napeta sedanjost/Tense Present, festival KIBLIX ter druge samostojne in skupinske razstave, organizirala pa je tudi mednarodne konference in seminarje.

Andrea Knezović je vizualna konceptualna umetnica in raziskovalka, živeča v Amsterdamu. Magistrirala je na Univerzi v Amsterdamu in iz vizualnih umetnosti na AVA-Akademiji za vizualne umetnosti v Ljubljani. Njeno umetniško raziskovanje se osredotoča na tematiko produkcije vrednosti, 24/7 časovnosti in neoliberalizma, liminalnosti in sodobne ritualizacije v hiper-individualistični dobi.

Kolektiv BridA/Tom Kerševan, Sendi Mango, Jurij Pavlica je bil ustanovljen leta 1996 na Akademiji za likovno umetnost v Benetkah, kjer so člani tudi doštudirali. Njihovo delo temelji na razmišljanju o procesih in vlogah v okviru sodobne umetnosti, na

Maša Jazbec, PhD, works at the intersection of art, science, and new technologies. She is engaged in research-based art, mainly in robotics, about which she also regularly lectures at home and abroad. In addition, she presents her artworks on intermedia platforms in the international space.

Mark Joseph Jeffery is a Chicago based performance/installation artist, curator and associate professor at the School of the Art Institute of Chicago. He collaborates with visual artists, scholars, video artists, sound artists, new media and code artists, dancers, choreographers, curators, and writers. In 2012, he co-founded the language, performance, and technology collective Anatomical Theatres of Mixed Reality (ATOM-r).

Pete Jiadong Qiang is currently a PhD candidate in Arts and Computational Technology at Goldsmiths. Pete's work focuses on a specific exploration of the bridges and interstices between pictorial, architectural, and game spaces. His works include architectural drawings, paintings, moving images, augmented reality (AR) drawings, virtual reality (VR) paintings, and video games.

Erik Kapfer is the conceptual lead and co-founder of the Pattern City Velenje. The model city operates as a research and development department of Ljudska univerza Velenje, and at the same time, is an ecosystem for education. Erik was gaining knowledge and experiences for five years in Amsterdam. In his previous companies, he mostly worked as a manager of development departments and took care of innovative approaches using new technologies.

Dina Karadžić lives and works in Zagreb and online. She graduated from the Academy of Fine Arts in Zagreb, Croatia (MFA). She has been leading the Format C art organization. She actively (co)operates in the field of new media art.

Živa Kleindienst is an art historian and is a curator and producer in the field of contemporary art and culture. Since 2019 she has been a curator at KID KIBLA and the Association for Contemporary Art X-OP. She co-curated the international group exhibition *Tense Present*, the KIBLIX Festival, and many other solo and group exhibitions and organized international conferences and seminars.

Andrea Knezović is a visual conceptual artist and a researcher based in Amsterdam. She holds an MA in Artistic Research from the University of Amsterdam and a BA (Hons) in Visual Arts from A.V.A.-Academy of Visual Arts in Ljubljana, Slovenia. Her artistic research centers around value production, 24/7 temporality and neoliberalism, liminality, and contemporary ritualization in the hyper-individualist era.

BridA / Tom Kerševan, Sendi Mango, Jurij Pavlica was founded in 1996 at the Academy of Fine Arts in Venice, where the members also completed their studies. Their work is based on contemplating on processes and roles within the framework of contemporary art,

BIOGRAFIJE

načelu umetniškega povezovanja in skupinskega delovanja, na raziskovanju in projektih, ki vključujejo sodelovanje z raznimi drugimi umetniki_cami, strokovnjaki_njami, ustvarjalci_kami.

Andrej Koruza je obiskoval šolo mozaika Scuola Mosaicisti Del Friuli. Od leta 2017 z Gajo Mežnarić Osole vodi društvo za razvoj trajnostnega oblikovanja Trajna. V okviru društva raziskuje in razvija inovativne trajnostne pristope v uporabi invazivnih tujerodnih rastlinskih vrst.

Aleksandra Kostič je umetnostna zgodovinarka, delavka na področju sodobne umetnosti in kulture, predsednica KID KIBLA, menedžerka in umetniška vodja KIBLINE razstavišče platforme KiBela – artKIT – KIBLA PORTAL. Je soustanoviteljica MMC KIBLA, soavtorica koncepta EPK (2006–2008), vzpostavila je KIBLA PORTAL in artKIT. Je selektorica, kuratorka in producentka številnih razstav. Zasnovala je Mrežo centrov raziskovalne umetnosti in kulture, je vodja RUK/KIBLA in je vzpostavila KIBLA2LAB.

Dipl. ing. Anika Kronberger, mag., je oblikovalka, vsebinska strateginja in predavateljica FH JOANNEUM na Inštitutu za oblikovanje in komunikacijo v Gradcu. Njeni raziskovalni interesi in področja delovanja vključujejo informacijski dizajn v medijski produkciji in interaktivnih prostorih, oblikovanje uporabniške izkušnje, strategijo vsebin in okolij mešane resničnosti.

Jakob Kudsk Steensen v potopitvenih instalacijah mešanih resničnosti združuje fizične, virtualne in imaginarne pokrajine. S prostorsko specifičnim in t.i. slow media pristopom predstavlja in na novo zamišlja zgodbe spregledanih ekosistemov in pozabljeno naravno zgodovino. Ukvarya se s prepletanjem domišljije, tehnologije ter ekologije in raziskuje, kako se ljudje povezujejo z naravnim svetom na čustveni ravni.

Sly Lee je ameriški podjetnik prve generacije, ki razvija pionirske produkte, ki temeljijo na empatiji. Je soustanovitelj in izvršni direktor podjetja Emerge, katerega namen je povezati svet z ustvarjanjem intimnejših vezi preko dimenzij prostora in časa.

Christian Lemmerz je študiral klasično kiparstvo na Akademiji za likovno umetnost Carrara v Italiji in na Kraljevski akademiji za likovno umetnost na Danskem. Trenutno prebivajoč v Kopenhagnu na Danskem, Lemmerz dela z mediji, kot so kiparstvo, instalacija in fotografija, vse bolj pa se usmerja v performans, video in v zadnjem času tudi VR. Ne glede na uporabljeni medij je za njegovo delo na splošno značilna estetika učinka, priklicujoč filozofijo, smrt in slabe šale.

Boštjan Leskovšek je zvočni umetnik in poet. Je navdušenec nad tehnologijo, znanostjo, filozofijo in sodobno umetnostjo, kar združuje = druži v iniciativi Cirkulacija 2. Skupinsko in avtorsko je sodeloval pri vseh projektih Cirkulacije 2, katerega soustanovitelj je.

on the principle of artistic connection and group action, on research and projects involving collaboration with various other artists, professionals, creators.

Andrej Koruza attended the Scuola Mosaicisti Del Friuli mosaic. Since 2017, he has been running the association for the development of sustainable design Trajna with Gaja Mežnarić Osole. Within the association, he researches and develops innovative sustainable approaches in using invasive alien plant species.

Aleksandra Kostič is an art historian, worker in the field of contemporary art and culture, the president of ACE KIBLA, manager and artistic director of KIBLA's exhibition platform KiBela – artKIT – KIBLA PORTAL. She is the co-founder of MMC KIBLA, co-author of the ECoC concept (2006–2008). She has established KIBLA PORTAL and artKIT, and worked as a selector, curator and producer of numerous exhibitions. She developed the Network of Research Arts and Culture Centers, is leading the RUK project at KIBLA, and has established KIBLA2LAB.

DI (FH) Anika Kronberger, MA, is a designer, content strategist, and lecturer at the FH JOANNEUM at the Institute of Design and Communication in Graz. Her research interests and areas of activity include information design in media production and interactive spaces, user experience design, content strategy, and mixed reality environments.

Jakob Kudsk Steensen brings together physical, virtual, real, and imagined landscapes in mixed reality immersive installations. Using a site-specific and slow media approach, he reimagines stories of overlooked ecosystems and forgotten natural histories. He is concerned with how imagination, technology, and ecology intertwine, investigating how people relate to the natural world on an emotional level.

Sly Lee is a first generation American entrepreneur who is passionate about creating frontier products with empathy at its core. He is co-founder & CEO of Emerge, whose purpose is to unite the world by creating meaningful bonds across distance and time.

Christian Lemmerz has studied classical sculpture at the Academy of Fine Arts Carrara, Italy, and at the Royal Academy of Fine Arts in Denmark. Currently residing in Copenhagen, Denmark, Lemmerz works with such media as sculpture, installation and photography and has in parallel increasingly moved into performance, video, and recently VR. Regardless of the medium employed his work can generally be characterized by aesthetics of effect, evoking philosophy, death, and bad jokes.

Boštjan Leskovšek is a sound artist, a poet. He is enthusiastic about technology, science, philosophy, and contemporary art. He joined Cirkulacija 2 initiative. He has participated as a member of the collective and individual author in all Cirkulacija 2 projects, of which he is a co-founder.

BIOGRAPHIES

Weronika M. Lewandowska je poljska pesnica, režiserka, pisateljica in izvršna producentka z doktoratom s področja kulturnih študij. Je raziskovalka novih medijev in potopitvenih izkušenj, predavateljica na univerzi SWPS in School of Forms v Varšavi ter VR kreativna svetovalka za sistem BioMinds Healthcare XR. V svoji umetniški praksi se osredotoča na nova medijska orodja in potopitvene načine izražanja, ki posegajo v telesnost, posebljajo prisotnost in imajo potencial za ustvarjanje ne-binarnih digitalnih zgodb.

Sally Ann McIntyre je novozelandsko-avstralska radijsko/zvočna umetnica in pesnica ter pisateljica. Dela na presečišču tehologij radijskega prenosa in snemanja zvoka, raziskuje zatrte, izbrisane, izgubljene in pozabljljene zvočne pripovedi, išče poetiko delno pomnjenega, pogrešanega in nedosegljivega. V svojih delih preizpravi politike in materialnost arhivov, empiričnost znanstvenega opazovanja in odnos le-tega do snemalnih tehologij.

Anja Medved je avtorica dokumentarnih filmov, videa in gledaliških predstav. Študirala je gledališko in radijsko režijo na AGRFT. Po končanem študiju se je izpopolnjevala v Los Angelesu. Režirala je več kot 20 dokumentarnih del, v katerih se posveča predvsem raziskovanju relacij med osebnim in kolektivnim spominom obmejnega prostora.

Toni Soprano Meneglejte je polovica nekdanjega tandem son:DA. Od leta 2015 deluje samostojno, je intermedija umetnica, njena raznolika praksa vključuje fotografijo, zvočne performanse, oblikovanje prostora, scenografijo, risanje, video in digitalne projekte, ki uporablajo socialne medije.

Gaja Mežnarić Osole deluje na polju med oblikovanjem, ekologijo in participacijo. Po končanem dodiplomskem študiju vizualnih komunikacij na ALUO je šolanje sistemskega oblikovanja nadaljevala na londonski univerzi Goldsmiths. Od 2017 skupaj z Andrejem Koruzo vodi društvo Trajna, v katerem ustvarja priložnosti za prevpraševanje utečenih strategij naslavljanja problematike invazivnih rastlin.

Joana Moll je umetnica in raziskovalka, ki živi v Barceloni in Berlinu. Njeno delo kritično raziskuje kako tehnokapitalistične pripovedi vplivajo na alfabetiziranje strojev, ljudi in ekosistemov. Njene glavne raziskovalne teme vključujejo internetno geopolitiko, materialnost podatkov, nadzor, tehnološki kolonializem, spletno sledenje, socialno profiliranje in vmesnike.

Judd Morrissey je pisatelj in umetnik, ki ustvarja poetične sisteme na različnih platformah, ki vključujejo elektronsko pisanje, internetno umetnost, performanse in bogateno resničnost. Poučuje na Šoli umetniškega inštituta v Chicagu in je soustanovitelj performativnega kolektiva Anatomical Theatres of Mixed Reality (ATOM-r).

Weronika M. Lewandowska is a Polish poetess, director, writer, and executive producer with a PhD in cultural studies. She is a researcher of new media and immersion experiences, a lecturer of creative writing and transmedia art at the University SWPS and design trends at School of Forms in Warsaw and a VR Creative Consultant for BioMinds Healthcare XR system. In her artistic practice, she is currently focused on new media tools and immersive ways of expression that interfere with corporeality, embody presence, and have the potential to create non-binary digital stories.

Sally Ann McIntyre is a New Zealand/Australian radio/sound artist and poet/writer. Working in the space between radio transmission and sound recording technologies, she conducts research around repressed, erased, lost, and forgotten sonic narratives, seeking the poetics of the half-remembered, the missing, and unavailable. Her work poses questions about the politics and materiality of archives, the empiricism of scientific observation and its relation to recording technologies.

Anja Medved is the author of documentaries, videos, and theater performances. She studied theater and radio directing at the Academy of Theater, Radio, Film and Television in Ljubljana, Slovenia. After graduating, she continued her education in Los Angeles. She has directed more than 20 documentaries, in which she focuses primarily on researching the relationship between personal and collective memory of the border area.

Toni Soprano Meneglejte is half of the former tandem son:DA. Since 2015, she has been working independently, she is an intermedia artist, and her diverse practice includes photography, sound performances, space design, scenography, drawing, video, and digital projects using social media.

Gaja Mežnarić Osole works in the field of design, ecology and participation. After completing her undergraduate studies of visual communication at the Academy of Fine Arts and Design in Ljubljana, Slovenia, she continued her education in system design at Goldsmiths. Together with Andrej Koruza, she has been running the Trajna collective since 2017. She creates opportunities to question established strategies for addressing the problem of invasive plants.

Joana Moll is a Barcelona/Berlin-based artist and researcher. Her work critically explores the way technocapitalist narratives affect the alphabetization of machines, humans, and ecosystems. Her main research topics include Internet geopolitics, data materiality, surveillance, techno-colonialism, online tracking, social profiling, and interfaces.

Judd Morrissey is a writer and code artist who creates poetic systems across a range of platforms incorporating electronic writing, internet art, live performance and augmented reality. He teaches at the School of the Art Institute of Chicago. He co-founded the performance collective Anatomical Theatres of Mixed Reality (ATOM-r).

BIOGRAFIJE

Warren Neidich v svoji umetniški praksi združuje multidisciplinarni in multimedijski pristop in ustvarja konceptualna dela na mejah med umetnostjo, znanostjo in socialno pravčnostjo. Je ustanovitelj Saas-Fee Summer Institute of Art (2015), intenzivnega teoretičnega podiplomskega izobraževalnega programa. Kot tutor je deloval na Univerzi Goldsmiths, kot profesor pa na Akademiji umetnosti Weißensee v Berlinu.

Paul O'Neill je umetnik in raziskovalec. V svoji umetniški praksi in raziskovalnem delu se ukvarja z vplivi naše kolektivne odvisnosti od omrežnih tehnologij in infrastrukturnih. Paul trenutno zaključuje doktorat znanosti in se osredotoča na medijske umetniške prakse, ki kritizirajo in spodbujajo tehnološko-rešitvene pripovedi in zgodovine.

Tony Oursler je diplomiral iz likovne umetnosti na Kalifornijskem inštitutu za umetnost v Valenciji. Ukvarya se z videom, kiparstvom, instalacijo, performansom in slikarstvom. Kot pionir na področju novih medijev je znan že od 70. let 20. stoletja. Vedno izhajajoč iz filma, Oursler v svoja dela vnaša humor in ironijo ter ustvarja potopitevne izkušnje, uporabljajoč tako starodavne kot sodobne tehnologije, in raziskuje učinke tehnologije na človeški um.

Umetnostna zgodovinarka in magistra vizualne kulture **Eva Pavlič Seifert** ter geograf in magister fotografije **Aljaž Celarc** sta leta 2017 osnovala namenjeno umetniško identiteto **P L A T E A U R E S I D U E**, v okviru katere ustvarjata video instalacije. Pogosto problematizirata antropocentrični pogled na okoljevarstvo in dajeta glas udeležencem_kam ter sodelavcem_kam projektov, naravnim oblikam, kot so skale, zrak, organizmi in drugi skupki snovi, ki jih reorganizirata v nove nenavadne oblike ter novomedijiske sisteme. Zasnova sta projekt Hiša Mandrova.

Erik Parker je obiskoval Univerzo v Teksasu v Austinu, preden je magistriral iz likovne umetnosti na Purchase College v New Yorku. Znan je po svojih natančno poslikanih in organiziranih svetovih kaosa, ki obstajajo znotraj njegovih živobarnih, močno slojevitih, zelo nasičenih platen, ki brenkajo na tradicionalne zvrsti portretira in tihozitja. Parker črpa navdih iz različnih elementov ameriške subkulture.

Žiga Pavlovič je interakcijski dizajner, programer, maker in promotor novih tehnologij. Ukvarya se s tehnologijami razširjene resničnosti, praktično umetno inteligenco, »affective computing« in interaktivnih instalacij. Kot mentor sodeluje s Fablab Maribor pri pripravi DIY delavnic in izobraževanju uporabe digitalne fabrikacije.

Marko Peljhan je leta 1994 ustanovil umetniško organizacijo Projekt Atol in bil leto pozneje eden od soustanoviteljev ljubljanskega laboratorija za nove medije Ljudmila. Enega svojih najbolj znanih projektov, Makrolab, je prvič predstavil na Dokumenti leta 1997 ter leta 2003 na 50. bienalu v Benetkah. Z umetnikom Matthewom Biedermanom od leta 2008 vodita Iniciativu za arktično perspektivo (Arctic

Warren Neidich combines a multidisciplinary and multimedia approach in his artistic practice and creates conceptual works on the border between art, science, and social justice. He is the founder of the Saas-Fee Summer Institute of Art (2015), an intensive theoretical postgraduate educational program. He worked as a tutor at Goldsmiths and as a professor at the Weissensee Kunsthochschule in Berlin.

Paul O'Neill is an artist and researcher. His practice and research are concerned with the implications of our collective dependency on networked technologies and infrastructures. Paul is currently completing a PhD focusing on media art practices that critique and subvert techno-solutionist narratives and histories.

Tony Oursler completed a BA in fine arts at the California Institute for the Arts, Valencia. His art covers a range of mediums working with video, sculpture, installation, performance and painting, and he has been known as a pioneering figure in new media since the 1970s. Always rooted in film and applying humor and irony to his works, Oursler creates immersive experiences using both ancient and modern technologies, and explores technology's effects on the human mind.

Eva Pavlič Seifert, an art historian with an MA in visual culture, and **Aljaž Celarc**, a geographer with an MA in photography, founded the imaginary artistic identity **P L A T E A U R E S I D U E**, within which they create video installations. They often problematize the anthropocentric view of environmental protection and give voice to project participants and collaborators, natural forms such as rocks, air, organisms and other sets of substances, which they reorganize into new, unusual shapes and new media systems. They designed the Hiša Mandrova/Mandrova House project.

Erik Parker attended the University of Texas at Austin before receiving his MA from Purchase College in New York. He is known for his precisely painted and organized worlds of chaos that exist within his brightly coloured, intensely layered, highly saturated canvases, that riff on the traditional genres of portraiture and still-life. Parker draws his inspiration from diverse elements of American subculture.

Žiga Pavlovič is an interaction designer, programmer, maker, and promoter of new technologies. Most of his work relates to the XR technologies, practical artificial intelligence, »affective computing«, and interactive installations. As a mentor, he collaborates with Fablab Maribor in preparing DIY workshops and education about the use of digital fabrication.

Marko Peljhan founded the art organization Projekt Atol in 1994 and was one of the co-founders of the Ljubljana New Media Laboratory Ljudmila a year later. He presented one of his most famous projects, Makrolab, for the first time at the Documents in 1997 and 2003 at the 50th Venice Biennale. Together with the American-Canadian artist Matthew Biederman, they have been leading the Arctic Perspective

Perspective Initiative). Peljhan je redni profesor na kalifornijski univerzi UC Santa Barbara.

Alenka Pirman je umetnica, publicistka in doktorantka heritolijke na Filozofski fakulteti Univerze v Ljubljani. Deluje na presečišču sodobne umetnosti in kulturne dediščine ter je ustanovna članica Društva za domače raziskave (2004).

Matjaž Požlep je ustanovitelj in izvršni direktor podjetja Art Rebel 9 – pionirjev kreativne uporabe naprednih tehnologij, ki se trenutno ukvarja z raziskovanjem in uporabo novih medijev (XR) ter oblikovanjem in izvedbo platform in produktov na področjih kulture, turizma, industrije in oglaševanja.

Lucijan Prelog živi in dela med Leipzgom in Ljubljano. Zaključil je študij slikarstva na ALUO. Med študijem je prejel tudi nagrado za posebne umetniške dosežke v letu 2010/11.

Luka Prinčič je glasbenik, performer in intermediji umetnik, ki deluje na področju računalniške in elektronske glasbe, umetnosti zvoka, intermedijskih instalacij in performansa. Diplomiral je na programu Audio Recording Arts (BA) na SAE Technology Institute v Londonu. Zaposlen je pri zavodu Emanat, kjer med drugim skrbi za Kamizdat, spletno založbo za raziskovalno elektronsko glasbo.

Vojtěch Rada je umetnik in arhitekt, ki preučuje simulacije in gradnjo svetov. Namesto ustvarjanja fizične arhitekture se posveča kreiranju interaktivnih okolij, videov in računalniških iger, pri čemer obravnava teme, kot so simulacija, kopiranje, razdalja in premagovanje le-teh s pomočjo tehnologije.

Dr. Siddharth Ramakrishnan je nevroznanstvenik in znanstvenik-umetnik. Njegov raziskovalni interes sega na področje nevroendokrinologije. Je izredni profesor na Univerzi v Puget Soundu in vodja raziskav na BMCC< CUNY. Od leta 2008 sodeluje z umetniki, ki ustvarjajo različne razstave, instalacije in projekte na presečiščih umetnosti in znanosti.

David Riff je pisec, prevajalec, umetnik, kurator in nekdanji član umetniške skupine Chto Delat. Od leta 2018 je kurator festivala steirischer herbst. Riff je sestvarjal 1. uralski industrijski bienale v Jekaterinburgu (2010, s Cosminom Costinasom in Ekaterino Degot) in skupaj z Ekaterino Degot vodil prvi Bergen Assembly (2013).

Kristijan Robič ustvarja na različnih kulturno-umetniških področjih. Na avdiovizualnem področju dela kot režiser, montažer, producent, scenarist, snemalec zvoka ter slike. Je fotograf, grafični oblikovalec in ilustrator.

BIOGRAPHIES

Initiative since 2008. Peljhan is a senior professor at the University of California, UC Santa Barbara.

Alenka Pirman is a freelance artist, writer, and PhD student of heratology at the Faculty of Arts in Ljubljana, Slovenia. She is a founding member of the Domestic Research Society (2004), where she develops collaborative research on the cross-section of contemporary art and cultural heritage.

Matjaž Požlep is the founder and CEO of Art Rebel 9 – pioneers in the creative use of advanced technologies, currently researching and applying new media (XR) and designing and implementing platforms and products in the fields of culture, tourism, industry and advertising.

Lucijan Prelog lives and works between Leipzig and Ljubljana. He completed his studies in painting at the Academy of Fine Arts and Design in Ljubljana, Slovenia. During his studies, he also received an award for exceptional artistic achievements in 2010/11.

Luka Prinčič is a musician, performer, and intermedia artist who has been working in the field of computer and electronic music, sound art, intermedia installations, and performance. He graduated from Audio Recording Arts (BA) at the SAE Technology Institute in London. He currently works at Emanat Institut and runs Kamizdat, a music label for electronic music, in Ljubljana, Slovenia.

Vojtěch Rada is an artist and architect devoted to the examination of simulations and world-building. Instead of the physical architecture, he is more fond of using his architectural skills to make interactive environments, videos, or computer games to deal with topics like simulation, copying, distance, and overcoming them by using technology.

Siddharth Ramakrishnan, PhD, is a neuroscientist and Sci-Artist. His research interests are in the field of neuroendocrinology. Currently he is the Associate Professor and Chair of Neuroscience at the University of Puget Sound and the Director of Research at BMCC< CUNY. Since 2008, Dr. Ramakrishnan has been working with artists creating a variety of exhibitions, installations and projects at the intersections of Art and Science.

David Riff is a writer, translator, artist, curator, and former member of the art group Chto Delat. He has been a curator at steirischer herbst since 2018. Among other shows, Riff cocurated the 1st Ural Industrial Biennial in Yekaterinburg (2010, with Cosmin Costinas and Ekaterina Degot) and headed the first Bergen Assembly together with Degot (2013).

Kristijan Robič has been creating in various cultural and artistic fields. He works as a director, editor, producer, screenwriter, sound and image editor in the audiovisual field. He is a photographer, graphic designer, and illustrator.

BIOGRAFIJE

Borut Savski je intermedijski umetnik, skladatelj in producent. Zanimajo ga algoritmične lastnosti principov in naprav, ki na ta način izkazujejo avtonomijo in tako postajajo bitja. Opravlja redno založniško dejavnost Trivia Records Zapis in producentsko-organizacijsko dejavnost v sklopu Cirkulacije 2.

Sašo Sedlaček je diplomiral iz kiparstva in videa na ALUO, kjer je tudi profesor za video in nove medije. V svojem kompleksnem delu se ukvarja z vprašanji okolja v najširšem pomenu, med drugim tudi s slovensko nacionalno podobo, ki se znotraj globalnih trendov tehnoloških presežkov, ekološke onesnaženosti in duhovne izpraznjenosti po koncu tranzicije spet na novo definira.

Selma Selman je študirala slikarstvo na Akademiji za likovno umetnost v Banja Luki, kjer je diplomirala kot ena prvih Rominj. Izobraževanje je nadaljevala na priznani Srednjeevropski univerzi v Budimpešti in na Univerzi Syracuse v ZDA. Njen končni cilj je v umetniških delih zaščititi in omogočiti ženska telesa ter udejanjiti medskalarni pristop k kolektivni samoumancipaciji zatiranih žensk.

Erinç Seymen je diplomiral na Oddelku za slikarstvo na Univerzi za likovno umetnost Mimar Sinan in magistriral na Fakulteti za umetnost in oblikovanje na Tehniški univerzi Yıldız. Sodeloval je na konferencah, v svojih člankih pa obravnava militarizem, nacionalizem in vprašanja spolov.

Jože Slaček je ustvarjalec na področju videa, animacije in multimedije. V začetku devetdesetih se je začel posvečati računalniški umetnosti. Je pobudnik mednarodnih festivalov računalniških umetnosti v Mariboru. Organizacijsko in avtorsko je sodeloval pri izvedbi projektov VR – prostori in oblike, hiperFasada na pročelju Kulturnega Inkubatorja, Muzej robotov (skupaj z Meto Kordiš in UGM), nanoUmetnost in Kibernetično gledališče.

Amber Jae Slooten se ukvarja s telesom, animacijo in digitalnim modnim oblikovanjem, njen pristop pa je vselej multidisciplinaren. Pri svojem delu se osredotoča predvsem na načine nošenja oblačil v prihodnosti in kako se bo naša digitalna identiteta oblikovala v navidezni, obogateni in mešani resničnosti.

Umetniški kolektiv **son:DA** je aktivno deloval v obdobju 2000–15. Več o tem na <http://sonda.kibla.org/>. Leta 2020 je umetna inteligenca XY prevzela identiteto kolektiva.

Saša Spačal je postmedijska umetnica, ki dela na presečišču raziskovanja živilih sistemov, sodobne in zvočne umetnosti. V svoji umetniško-raziskovalni praksi se fokusira predvsem na postčloveško stanje, kjer človeška bitja obstajajo in delujejo kot eden izmed elementov v ekosistemu in ne kot suveren.

Borut Savski is an intermedia artist, composer, and producer. He is interested in the algorithmic properties of principles and devices, which in this way exhibit autonomy and thus become beings. He is a regular publisher of Trivia Records Records and a producer-organiser of Circulation 2.

Sašo Sedlaček graduated from sculpture and video at the Academy of Fine Arts and Design in Ljubljana, Slovenia, where he works as an Associate Professor at Video and New Media course. In his complex work he researches questions of the environment in their broadest sense, like slovenian national imagery, that is defined anew through global trend of technological surpluses, ecological pollution and spiritual emptiness.

Selma Selman studied painting at the Academy of Fine Arts in Banja Luka, where she graduated as one of the first Romani women. She continued her education at the renowned Central European University in Budapest, and at Syracuse University in the USA. In her artworks, her ultimate aim is to protect and enable female bodies and enact an across-scalar approach to the collective self-emancipation of oppressed women.

Erinç Seymen graduated from Mimar Sinan University of Fine Arts, Painting Department and received his MA from Yıldız Technical University Art and Design Faculty. He participated in conferences, and his articles have been published in various magazines on topics such as militarism, nationalism, and gender issues.

Jože Slaček is an artist and creator working in the field of video, animation, and multimedia. In the early 1990s, he began to focus on computer art. He is the initiator of international festivals of computer arts in Maribor. As an organizer and author he participated in the implementation of VR projects – spaces and forms, hyperFacade on the facade of the Cultural Incubator, Museum of Robots (together with Meta Kordiš and UGM), nanoArt, and Cyber Theater.

Amber Jae Slooten works with the body, animation and digital fashion design, while her approach is always multidisciplinary. Her work focuses mainly on how we will be wearing clothing in the future, and how our digital identity will take shape in VR, AR and MR.

The **son:DA** art collective was active in the period 2000–15. Learn more at <http://sonda.kibla.org/>. In 2020 XY's artificial intelligence took over the collective's identity.

Saša Spačal is a postmedia artist working at the intersection of living systems research, contemporary and sound art. Her artistic research focuses the posthuman condition where human beings exist and function not as a sovereign but as one of the elements in the ecosystem

BIOGRAPHIES

Gerfried Stocker je medijski umetnik in inženir telekomunikacij. Leta 1991 je ustanovil x-space, ekipo za izvajanje interdisciplinarnih projektov, ki je ustvarila in izvedla številne instalacije in performanse z elementi interakcije, robotike in telekomunikacij. Od leta 1995 je umetniški direktor festivala Ars Electronica. V obdobju 1995–96 je vodil ekipo umetnikov in tehnikov, ki so razvili pionirske strategije Ars Electronica Centra in vzpostavili interni raziskovalni in razvojni oddelek, Ars Electronica Futurelab. Od leta 2004 je vodil zasnovno in izpeljavno mednarodnih razstav, ki jih organizira Ars Electronica, od leta 2005 pa tudi načrtovanje in tematsko repozicioniranje novega, razširitevne Ars Electronica Centra (2009); razširitev festivala Ars Electronica od leta 2015; in obsežno prenovo vsebin in notranje opreme Ars Electronica Center leta 2019. Stocker deluje kot svetovalec številnim podjetjem in institucijam na področju kreativnosti, razvoja in upravljanja inovacij ter je aktiven kot predavatelj na mednarodnih konferencah in univerzah. Leta 2019 je prejel častni doktorat Univerze Aalto na Finskem.

Matevž Straus je vodja Heritage+ programa v superračunalniškem podjetju Arctur ter so-ustanovitelj zasebnega zavoda ID20. Matevž je magister urbanih študij in strateškega tržnega komuniciranja, ki se ukvarja z novimi pristopi h kulturni dediščini in je iniciator več nagrjenih projektov s področja razvoja kulturne dediščine.

Tea Stražičić je diplomirala in magistrirala na Oddelku za animacijo in nove medije na Akademiji za likovno umetnost v Zagrebu. Prislužila si je nagrado Animation Sans Frontières – European Animation Development. V Zagrebu je sodelovala z Adriatic Animation, ko je režirala filme TED ED, na Animafest-u pa kot selektorka programov in vizualna oblikovalka festivala ter s Formatom C, House of Flamingo in Živo muziko – underground glasbenimi in umetniškimi organizacijami, ki podpirajo queer prireditve.

Emir Šehanović živi in dela v Beogradu v Srbiji. Svoja dela je med drugim predstavil v okviru samostojnih in skupinskih razstav v Parizu, Budimpešti, Atenah, Berlinu, Dunaju in Ženevi. Njegovo delo je bilo pred kratkim objavljeno v pregledni monografiji *100 Sculptors of Tomorrow*, ki jo izdaja Thames in Hudson.

Dorjan Šiško je grafični oblikovalec, raziskuje pa tudi druga področja sodobne vizualne umetnosti, kot so ilustracija, animacija, inštalacijska in multimedijska umetnost ter VJ-anje. Skozi ustvarjanje vizualno-teoretskih svetov v svojih delih raziskuje teme, kot so digitalna kultura, internet, futurizem, virtualnost, video igre, znanstvena fantastika in popularna kultura.

Igor Štrömäjer (intima.org + intima.info) je intimni mobilni komunikator. Štrömäjer se ukvarja z raziskovanjem medmrežne umetnosti, računalniško generirano poezijo in prozo, večmedijskimi in intermedijskimi deli, distopičnimi emocijami in emocionalnimi stanji, ki izhajajo iz nezmožnosti komunikacije. V svojih delih vzpostavlja strategije brezrazložnega upora in ponuja neuspešne taktike preseganja politične tesnobe.

Gerfried Stocker is a media artist and an engineer for communication technology and has been the artistic and managing director of Ars Electronica since 1995. In 1995/96 he developed the groundbreaking exhibition strategies of the Ars Electronica Center with a small team of artists and technicians and was responsible for the setup and establishment of Ars Electronica's own R & D facility, the Ars Electronica Futurelab. He has overseen the development of the program for international Ars Electronica exhibitions since 2004, the planning and the revamping of the contents for the Ars Electronica Center, which was enlarged in 2009, since 2005; the expansion of the Ars Electronica Festival since 2015; and the extensive overhaul of Ars Electronica Center's contents and interior design in 2019. Stocker is a consultant for numerous companies and institutions in the field of creativity and innovation management and is active as a guest lecturer at international conferences and universities. In 2019 he was awarded an honorary doctorate from Aalto University, Finland.

Matevž Straus is the Lead of the Heritage+ program at the supercomputer company Arctur and co-founder of the private institution ID20. Matevž holds an MA in Urban Studies and Strategic Marketing Communication, which deals with new approaches to cultural heritage and is the initiator of several award-winning projects in the field of cultural heritage development.

Tea Stražičić finished her BA and MA in the Animation and New Media department at the Academy of Fine Arts in Zagreb, Croatia. She earned the Animation Sans Frontières – European Animation Development. In Zagreb, she worked with Adriatic Animation directing TED ED films, and at Animafest as a program selector and visual designer for the festival, as well as with Format C, House of Flamingo, and Živa Muzika – underground music and art organizations supporting queer events.

Emir Šehanović lives and works in Belgrade, Serbia. Outside of the region, he has shown his work in solo and group shows in Paris, Budapest, Los Angeles, Berlin, Athens, Geneve and Vienna among others. He has recently been selected as part of *100 Sculptors of Tomorrow*, published by Thames and Hudson.

Dorjan Šiško is a Slovenian graphic designer who also explores other areas of visual art, such as illustration, animation, installation and multimedia art and VJ-ing. In his works, he explores topics such as digital culture, the Internet, futurism, science fiction, tribalism and popular culture.

Igor Štrömäjer (intima.org + intima.info) is an intimate mobile communicator. Štrömäjer is engaged in research into online art, computer-generated poetry and prose, multimedia and intermedia works, dystopian emotions, and emotional states arising from the inability to communicate. In his works, he establishes strategies of unreasonable resistance and offers unsuccessful tactics of overcoming political anxiety.

BIOGRAFIJE

Serena Tabacchi je podjetnica, kuratorka in pisateljica. Delala je v TATE Modernu in je soustanoviteljica in direktorica Muzeja sodobne digitalne umetnosti (MoCDA). Trenutno raziskuje načine kuriranja digitalnih umetniških razstav na spletu in v resničnem življenju.

Tereza Teklić je kuratorka in vodja projektov. Na Filozofski fakulteti Univerze v Zagrebu je diplomirala iz umetnostne zgodovine in nemškega jezika ter književnosti. Od leta 2008 deluje kot projektna asistentka, koordinatorka, vodja projektov in kuratorka v NVO KONTEJNER. Od leta 2011 je del kuratorske ekipi v galeriji Mochvara v Zagrebu. KONTEJNER | Urad za sodobno umetniško praks je neprofitna nevladna organizacija iz Zagreba, ustanovljena leta 2002. Ukvajajo se s kuratorskim delom, organizacijo umetniških festivalov in drugimi javnimi prireditvami ter izobraževanjem in družbeno teorijo.

The Fabricant je digitalna modna hiša, specializirana za foto-realno 3D modno oblikovanje in animacijo. Deluje na stičišču mode in tehnologije ter ustvarja digitalno modo in modna doživetja; vedno digitalna, nikoli fizična. Njen cilj je pokazati svetu, da za obstoj oblačil ni nujno, da so le-ta fizična.

Kolektiv **Total Refusal** se definira kot psevdo-marksistična medijska gverila, ki kritizira in umetniško apropiira sodobne video igre. **Robin Klengel** živi in dela kot umetnik, ilustrator in kulturni antropolog na Dunaju in v Gradcu. Od leta 2017 je podpredsednik interdisciplinarnega umetniškega in kulturnega prostora Forum Stadtpark. **Leonhard Müllner** živi in dela na Dunaju kot vizualni umetnik in raziskovalec na področju medijev. Vizualno in medijsko umetnost je študiral v Linzu, Leipzigu in na Dunaju, trenutno pa je doktorski kandidat s področja medijskih študij. **Michael Stumpf** je na Dunaju študiral filozofijo, v Linzu pa medijsko kulturo in teorije umetnosti. V svojem raziskovalnem delu prepleta znanje s področja fenomenologije s semiotiko medijev in kulture ter analizira relevantnost in način delovanja priljubljenih kulturnih tropov. Dela tudi kot umetnik, oblikovalec in programer.

Iva Tratnik je magistrirala na ALUO. Raziskuje različne umetniške prakse, med njimi tekstilne kolaže, oljna in akrilna platna, skulpturo, risbo, instalacije in druge site-specific intervencije.

Črt Trkman je producent elektronske glasbe, DJ in oblikovalec zvoka. V mladosti je začel kot promotor v legendarnem slovenskem Klubu K4 in se kasneje pridružil ekipi rezidenčnih DJ-ev. S svojimi DJ seti in live actom pa je nastopal na številnih regionalnih festivalih in klubskih odrigh.

Untold Garden (Max Čelar in Jakob Sköte) je studio za izkustveno umetnost in participativno oblikovanje, ki raziskuje presečišča med virtualnim in fizičnim svetom. Njuna izkustvena umetniška dela se osredotočajo na posameznikovo čino dojemanje resničnosti, na človekovo neposredno povezanost z ljudmi okoli sebe in na njihovo vključenost na planetarni ravni.

Serena Tabacchi is an entrepreneur, curator and writer. She worked at TATE Modern and is the co-founder and director of MoCDA, the Museum of Contemporary Digital Art. She is currently researching how to curate digital art exhibitions online and in IRL (in real life).

Tereza Teklić is a curator and project manager. She graduated in Art History and German language and literature from the Faculty of Humanities and Social Sciences, University of Zagreb. Since 2008, she works as a project assistant, coordinator, project manager, and curator at the non-governmental organization KONTEJNER. Since 2011 she has been a part of the curatorial team at Mochvara Gallery. KONTEJNER | bureau of contemporary art praxis is a non-profit NGO from Zagreb founded in 2002. They are engaged in curatorial work, the organization of art festivals and other public events, education, and social theory.

The Fabricant is a digital fashion house. They specialise in photo-real 3D fashion design and animation. Their work operates at the intersection of fashion and technology, creating digital couture and fashion experiences that are always digital, never physical. They aim to show the world that clothing does not need to be physical to exist.

Total Refusal describe themselves as a pseudo-Marxist media guerrilla that criticizes and artistically appropriates contemporary video games. **Robin Klengel** lives and works as an artist, illustrator and cultural anthropologist in Vienna and Graz. Since 2017 he is vice chairman of the interdisciplinary art and culture space Forum Stadtpark. **Leonhard Müllner** lives and works in Vienna as a visual artist and media researcher. He studied Visual and Media Art in Linz (AT), Leipzig (DE) and Vienna (AT) and is currently PhD candidate in Media Studies. **Michael Stumpf** studied Philosophy in Vienna as well as Media Culture and Art Theories in Linz. Michael Stumpf's research interlaces his background in phenomenology with the semiotics of media and culture, analyzing the relevance and operating mode of popular cultural tropes. He also works as an artist, designer and coder.

Iva Tratnik received her MA from the Academy of Fine Arts and Design in Ljubljana, Slovenia. She researches various artistic practices, including textile collages, oil and acrylic canvases, sculpture, drawing, installations, and other site-specific interventions.

Črt Trkman is an electronic music producer, DJ, and sound designer. In his youth, he started as a promoter in the legendary Slovenian club Klub K4 and later joined the resident DJs team. With his DJ sets and live act, he has performed at numerous regional festivals and club stages.

Untold Garden is an experiential art and participatory design studio exploring intersections between virtual and physical worlds. Their experiential artworks focus on an individual's perception of reality, their immediate connection to people around them, and their agency at the planetary scale.

BIOGRAPHIES

Sebastian Dahlqvist je umetnik in kurator. Njegova praksa pogosto vključuje sodelovanje in odstopa od prostorsko-specifičnih vprašanj, z zanimanjem za samoorganizacijo, kolektivni spomin in načine branja in pisana zgodovine.

Varvara & Mar je umetniški duo, ki sta ga leta 2009 ustanovila **Varvara Guljajeva** in **Mar Canet**. V svoji praksi se soočata z družbenimi spremembami in vplivom tehnološke dobe. Navdušujeta se nad umetno inteligenco, kinetiko, sodelovanjem občinstva in digitalno izdelavo; le-ti so gradniki njenega dela. Varvara je docentka na Univerzi za znanost in tehnologijo (GZ) v Hong Kongu. Mar je doktorski kandidat na Univerzi v Talinu, smer BFM in raziskovalec pri Cudan Open Lab.

Dr. Victoria Vesna je medijska umetnica, profesorica na Oddelku za oblikovanje in medijsko umetnost na UCLA School of the Arts v Los Angelesu. Je tudi direktorica nedavno ustanovljenega UCLA Art | Sci centra in UC Digital Arts Research Network. Raziskuje, kako komunikacijske tehnologije vplivajo na kolektivno vedenje in kako se dojemanje identitet spreminja v povezavi z znanstvenimi inovacijami. Doktorirala je na Univerzi v Walesu, je urednica vsebin za področje Severne Amerike pri AI & Society in avtorica *Database Aesthetics*.

Ddr. Verena Vidrih Perko je publicistka in pesnica ter arheologinja z doktoratom znanosti iz rimske arheologije. S prestižno štipendijo Paula Gettyja se izpopolnjevala v ZDA in Angliji. Študij muzeologije je z doktoratom zaključila na Univerzi v Zagrebu. Je zunanjja sodelavka na Oddelku za arheologijo Filozofske fakultete Univerze v Ljubljani. Zaposlena je kot kurstosinja arheologinja v Gorenjskem muzeju v Kranju.

Tadej Vindiš je umetnik, producent, predavatelj, kurator in kulturni menedžer, ki deluje na področju kreativnih industrij, tehnologije, kritičnih medijev, politike, kulturnih študij in sodobne umetnosti. Predava sodobne medijske prakse in ustvarjalne tehnologije na Univerzi v Westminsteru (VB), je glavni producent body>data>space (VB) in del kuratorske ekipi festivala KIBLIX 2020–2021.

Goran Vučilovski je študiral na Fakulteti za elektrotehniko Univerze v Ljubljani in se uveljavil kot uspešen mladi podjetnik. Trenutno poleg podjetništva zaključuje specialistični študij elektronskih sistemov in deluje predvsem na področjih elektrotehnikе, elektronike in računalništva. Leta 2012 je ustanovil podjetje GNS PLUS d.o.o.

Tanja Vujinović je mednarodno uveljavljena medijska umetnica. Diplomirala je iz slikarstva na Fakulteti za likovno umetnost v Beogradu, doktorirala pa na Fakulteti za humanistične študije Koper s področja filozofije in teorije vizualne kulture. Osredotoča se na tehnologije in njihov vpliv na človeka in naravo. V svojem delu raziskuje odnose med človekovo subjektivnostjo, tehnologijo, okoljem in »amalgame«, ki ob tem nastajajo.

Sebastian Dahlqvist is an artist and curator. His practice often involves collaborations and departs from site-specific issues with an interest in self-organization, collective memory, and ways of reading and writing history.

Varvara & Mar is an artist duo formed by **Varvara Guljajeva** and **Mar Canet** in 2009. In their practice, they confront social changes and the impact of the technological era and are fascinated by artificial intelligence, kinetics, audience participation, and digital fabrication, which are integral parts of their work. Varvara holds the position of Assistant Professor at the Hong Kong University of Science and Technology (GZ). Mar is PhD candidate in BFM at Tallinn University and a research fellow at Cudan Open Lab.

Victoria Vesna, PhD, is a media artist and a professor at the Department of Design Media Arts at UCLA School of the Arts in Los Angeles. She is also the director of the recently established UCLA Art | Sci center and the UC Digital Arts Research Network. She explores how communication technologies affect collective behavior and how perceptions of identity shift in relation to scientific innovation. She holds a PhD from the University of Wales, is the North America Content Editor for *AI & Society* and is the author of *Database Aesthetics*.

Verena Vidrih Perko, PhD, is a publicist, poet, and archaeologist with a PhD in Roman archeology from the Faculty of Arts, University of Ljubljana, Slovenia. With a prestigious Paul Getty Fellowship, she studied at universities in the United States and England. She completed her studies in museology at the University of Zagreb with a doctorate. She is an external collaborator at the Department of Archaeology of the Faculty of Arts. Since 1997 she has worked as an archaeologist curator at the Gorenjska Museum in Kranj.

Tadej Vindiš is an artist, producer, lecturer, curator, and cultural manager, working across the creative industries, technology, critical media, politics, cultural studies and contemporary arts. He lectures in contemporary media practice and creative technologies at the University of Westminster (UK), is a lead producer of body>data>space (UK), and is part of the curatorial team of KIBLIX 2020–2021 Festival.

Goran Vučilovski studied Computer Engineering at technical Gymnasium Ljubljana, Slovenia. Today he has established himself as a successful young entrepreneur. Currently, in addition to entrepreneurship, he works mainly in the fields of electrical engineering, electronics, and computer science. In 2012, he founded GNS PLUS d.o.o.

Tanja Vujinović is an internationally renowned media artist. She graduated in painting from the Faculty of Fine Arts in Belgrade and received her PhD from the Faculty of Humanities of the University of Koper in the field of Philosophy and Theory of Visual Culture. Through her work, she examines the relationships between human subjectivity, technology, nature, and the amalgams formed by these relationships.

BIOGRAFIJE

Valerie Wolf Gang je multimedijksa umetnica, filmska režiserka, videastka, transdisciplinarna umetniška raziskovalka in mentorica. Njena dela se osredotočajo na ideje, ki stojijo za človeškimi izkušnjami. Raziskuje predvsem odnos med človekom in tehnologijo, navduhuje pa jo povezava med živo in neživo naravo in večplastnostjo človeškega značaja.

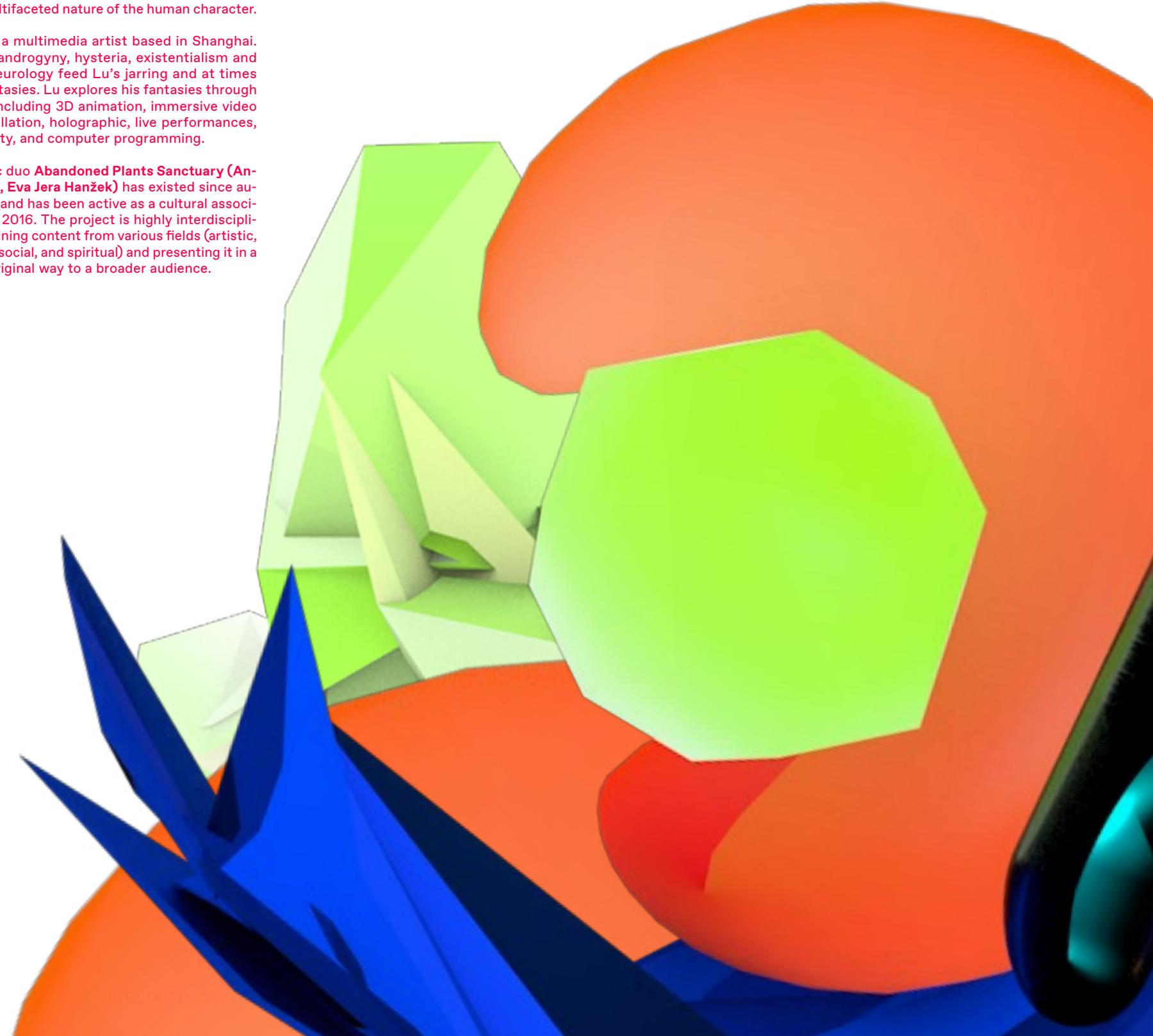
Lu Yang je multimedijski umetnik, živeč v Šanghaju. Njegove grozljive in včasih morbidne fantazije napajajo smrtnost, androgenost, histerija, eksistencializem in občasno duhovna nevrologija. Svoje fantazije raziskuje skozi medije, vključujuč 3D animacijo, potopitvene instalacije v video igrah, holografske performanse, performanse v živo, navidezno resničnost in računalniško programiranje.

Umetniški tandem **Zavetišče za zavržene rastline** (**Anamari Hrup**, **Eva Jera Hanžek**) obstaja od jeseni 2015, kot kulturno društvo pa deluje od leta 2016. Projekt je izrazito interdisciplinaren, v sebi združuje vsebine z različnih področij (umetniške, ekološke, socialne in duhovne) ter jih predstavlja na drzen in izviren način širšemu občinstvu.

Valerie Wolf Gang is a multimedia artist, film director, videographer, transdisciplinary arts researcher, and mentor. Her works focus on the ideas behind human experiences. She mainly explores the relationship between humans and technology and is inspired by the connection between animate and inanimate nature and the multifaceted nature of the human character.

Lu Yang is a multimedia artist based in Shanghai. Mortality, androgyny, hysteria, existentialism and spiritual neurology feed Lu's jarring and at times morbid fantasies. Lu explores his fantasies through mediums including 3D animation, immersive video game installation, holographic, live performances, virtual reality, and computer programming.

The artistic duo **Abandoned Plants Sanctuary** (**Anamari Hrup**, **Eva Jera Hanžek**) has existed since autumn 2015 and has been active as a cultural association since 2016. The project is highly interdisciplinary, combining content from various fields (artistic, ecological, social, and spiritual) and presenting it in a bold and original way to a broader audience.



KOLOFON

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International Festival of Art, Technology, and Science
December 2020–December 2021
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Živa Kleindienst, Tadej Vindiš, Peter Tomaž Dobrila, Aleksandra Kostič

KIBLA2LAB, GameJam vodja / lead: Žiga Pavlovič

kuratorka spletnih seminarjev in delavnic

webinar and workshop curator: Irena Borić

vizualna podoba / visual identity: Dorjan Šiško

spletni razvijalec / web developer: Oscar Cass-Darweish

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lektura in prevajanje / proofreading and translation:

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tehnična ekipa / technical team:

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KIBLIX 2020–2021 je del projekta RUK (2019–2023). RUK je mreža raziskovalnih centrov umetnosti in kulture na presečišču sodobnih tehnologij, znanosti in gospodarstva. V tem interdisciplinarnem vozlišču se razvijajo inovativni produkti in storitve za mehko in humano tehnologijo prihodnosti. Naložbo sofinancirata Republika Slovenija in Evropska unija iz Evropskega sklada za regionalni razvoj. / KIBLIX 2020–2021 is part of project RUK (2019–2023). RUK is a network of art and culture research centers on the crossroads of art, science and technology. In this interdisciplinary triangle we are developing innovative products and services for a humane technology of the future. Project is co-financed by the Republic of Slovenia and the European Union under the European Regional Development Fund.



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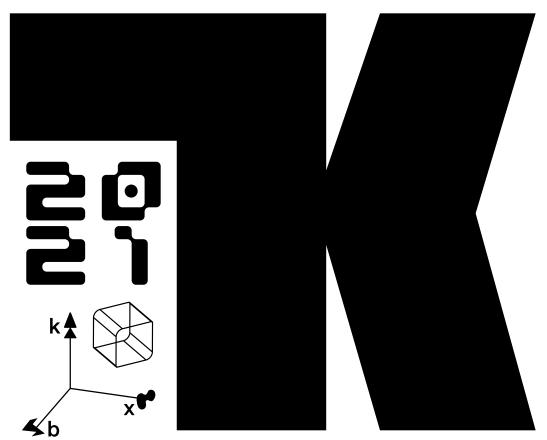
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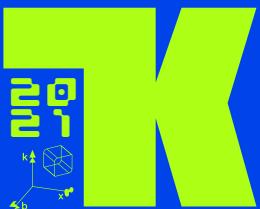
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Kiblix 2020–2021 : virtualni svetovni danes = Virtual Worlds Now :
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KIBLA
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