

I Z I S ≡
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U N D 3 R

2200 UND3R
Festival izis 2021

Koper leta 2200:
3m pod nivojem morja

Koper in the year 2200:
3m under sea level

»Kaj je s to vodo?
Prevelika je.
Jaz sem jo imenoval
ocean milosti in ljubezni.«

UpnctbLcmcno

“What is it with this water?
It’s too big.
I named it
the ocean of grace and love.”

UpnctbLcmcno

Uvod

Naziv letošnjega Izisa – rebus, premetanka, prestavitev – ne kliče toliko po razvozlanju uganke, kot po določitvi implikacij, na katere cilja. Zelo preprosto gre za na znanstvenih podatkih utemeljeno in z minimalno intervencijo premetanja znakov izrečeno domnevo: leta 2200 bo srednja gladina morja 3 metre višje, takratni Izis pod vodo.

Odnos med dejstvom in domnevo tiči v sami srži tega, za kar se letošnjemu Izisu gre. Sprašujemo se, »kako združiti predestinacijo, svobodo in razum,« (Frank Ruda) in kaj vse je tisto, kar nam onemogoča, da bi si kaj prihodnosti podobnega sploh zamislili.

Če se spomnimo, da se je okoljskim temam še nedolgo nazaj reklo podnebne spremembe, da imamo zdaj že nekaj časa uveljavljen izraz podnebna kriza in da nedavno objavljeno Poročilo medvladnega odbora za podnebne spremembe pri Združenih narodih nedvoumno in z zaostreno dikcijo ugotavlja, da je zanjo odgovoren človek, je vsekakor težko prenesti, da vsakokratna kratkotrajna odmevnost alarmov znanstvenikov in vse pogostejši ekstremni vremenski pojavi ne proizvajajo skoraj nič drugega kot odlaganje. Da »fantazije o koncu služijo temu, da se nič ne konča.« (Alenka Zupančič) Dosedanji način spopadanja s krizo, pozivanje po tvornem delovanju na osnovi moraliziranja in individualizacije krivde ostaja horizontalno razpršen. Vse, kar se v vertikalni osi oblastnih struktur godi, pa je monetizacija tega občutka krivde. Občutek krivde in odpadki tako nastopajo kot glavna proizvoda stoletja, za katerega se zdi, da »se je čas vpognil sam vase, občutek linearnega razvoja pa umaknil neki čudni simultanosti.« (Mark Fischer)

Da bi se od nje poslovili, se zato v dneh pred odprtjem letošnjega Izisa Libertas pospešeno spreminja v domovanje tistih naših zanamcev, ki so sprejeli »domnevo, da je ta katastrofa (ekološka) naša usoda.« (Jean-Pierre Dupuy)

<< SLO

Karlo Hmeljak

Temeljni princip dela je zato v nasprotju z odlaganjem – sprejemanje. Kot nam znanstvene domneve, kljub njihovi stopnji verjetnosti, kljub »virtualni gotovosti« marsikatere od njih, očitno ne zadoščajo za resnični obup, tako tudi zgolj nabor umetniških del na okoljsko temo ne bi. IZIS 2200 UND3R zato gradi ravno iz odpadkov in krivde. Prve premešča, prestavlja in oblikuje v ambient, kamor bodo umetniška dela umeščena. Preizkuša, čemu služi in kako lepo je zavrženo in odrabljeno. Krivde pa, ki jo lahko zgolj lajšamo s tem, da jo prelagamo na nekoga drugega, ne odlaga nikamor, ampak se sprašuje, če ne gre za nekaj ljubezni podobnega, če jo lahko uzremo iz neke nemogoče perspektive.

Na ta način postaja priča temu, da se je najhujše že zgodilo, da je to, kar se je danes domnevalo, že zagotovljeno dejstvo in da smo že, kjer zagotovo šele bomo.

In prizanesljivo gleda na naš čas, ko šele »počasi začenjamo razumeti, da je na vidiku tega stoletja izumrtje ter da preprosto nismo pripravljeni živeti v senci prihajajočega izumrtja. A to se bomo morali naučiti, saj je sprejetje izumrtja verjetno edini način, da se izumrtju izognemo, edini način, da se na vidiku znajde kaj drugega, drugačna prihodnost.« (Franco Berardi – Bifo)



Intro

The title of this year's Izis - rebus, anagrams, repositioning - calls for determining the implications of the riddle rather than solving it. It is a very simple assumption based on scientific data and with very little intervention of throwing signs: in 2200, the average sea level will be 3 meters higher, submerging Izis.

The relationship between fact and presumption is central to the theme of this year's Izis. We contemplate "how to combine predestination, freedom, and reason" (Frank Ruda) and what it is that prevents us from even imagining something similar in the future.

Recalling that environmental issues were recently referred to as climate change, that the term climate crisis has been in use for some time, and that the recently published Report of the United Nations Intergovernmental Panel on Climate Change states unequivocally and sharply that man is to blame, it is difficult to accept that the short-term resonance of scientists' warnings and the increasing frequency of extreme weather events produce almost nothing but delay. That "fantasies about the end serve to ensure that nothing ends." (Alenka Zupančič) The current approach to dealing with the crisis, which calls for constructive action based on moralizing and individualizing guilt, remains horizontally dispersed.

However, all that is going on in the vertical axis of power structures is the monetization of this sense of guilt. Thus, guilt and waste appear to be the century's main products, for which "time has bent in itself, and the feeling of linear development has removed some strange simultaneity." (Mark Fischer)

<< ENG

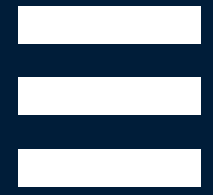
Karlo Hmeljak

To bid her farewell, in the days leading up to the release of this year's Izis, Libertas is rapidly transforming into the home of those of our descendants who have accepted "the assumption that this catastrophe is (ecological) our destiny." (Jean-Pierre Dupuy) As a result, the fundamental principle of work is the polar opposite of procrastination - acceptance. Just as scientific assumptions, regardless of their degree of probability, despite the "virtual certainty" of many of them, are insufficient to cause genuine despair, so a collection of works of art on an environmental theme is insufficient. As a result, the IZIS 2200 UND3R is precisely crafted from waste and guilt. It moves the first ones, shapes them, and transforms them into the environment in which the works of art will be displayed. It evaluates what it serves as well as how well it is discarded and spent. The guilt, which we can only relieve by shifting it to someone else, does not go anywhere but instead wonders if it is not something like love if we can see it from some impossible perspective.

In this way, it bears witness to the fact that the worst has already occurred, that what was assumed today is now a foregone conclusion, and that we are already where we will undoubtedly be.

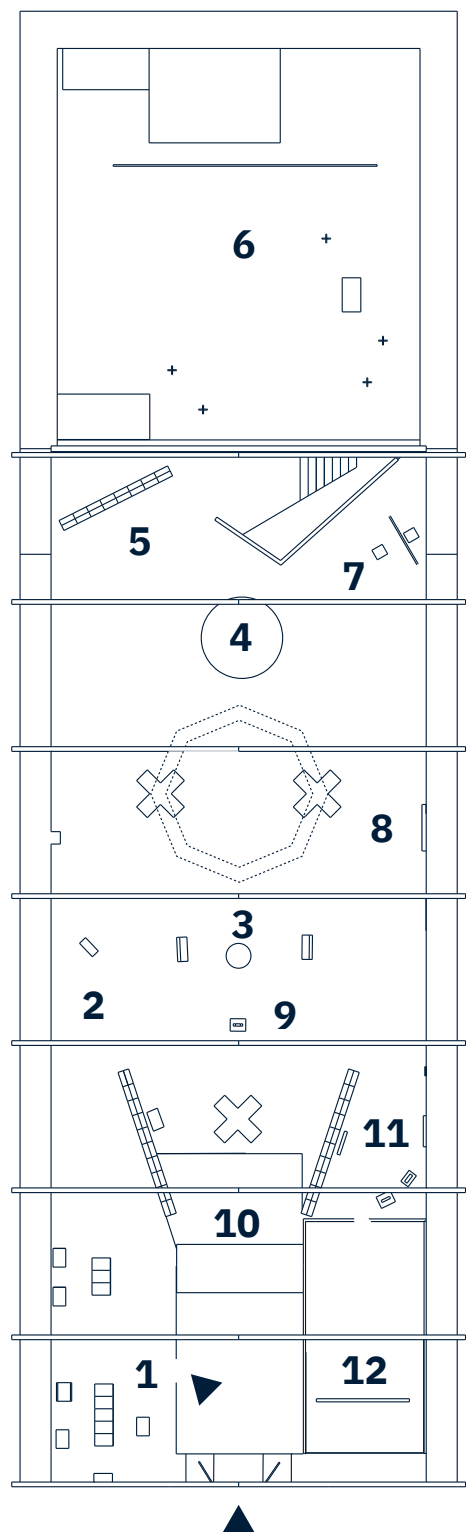
And it looks indulgently at our time when we are "slowly beginning to understand that extinction is on the horizon of this century and that we are simply not prepared to live in the shadow of the coming extinction. But we'll have to learn this because accepting extinction is probably the only way to avoid extinction, the only way to see something else in the distance, a different future." (Franco Berardi - Bifo)

Program/ Program



1

Razstava
2200 UND3R
Exhibition
2200 UND3R



24. 9.–15. 10. 2021
Libertas Koper

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#1

Znanost je fikcija Science is Fiction

Jean Painlevé

Foto:

Jean Painlevé with Caméflex
camera

Geneviève Hamon, 1965

@Les Documents
cinématographiques, Paris

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Pred stoletjem je Akademiji znanosti predstavil svoj prvi članek kot edini otrok slavnega matematika in državnika Paula Painlevéja. Bil je 22-letni raziskovalni biolog. Delal je v Sorbonovem laboratoriju za primerjalno anatomijo, se ukvarjal z avantgardo in motornimi dirkami. Zgodaj se je zavzemal za obrambo in organizacijo dokumentarnega filma, hkrati pa se je boril tudi proti fašizmu. Večino svojega življenja pa je snemal skrivnosti življenja pod vodo, raziskoval tehnike razkrivanja neskončno majhnega znanstvenikom in, še pomembneje, širši javnosti.

Njegovi pionirski filmi se od preprostih filmov o naravi ne razlikujejo le po tem, da nas sprašujejo o naših idejah o tem, kako gledamo na druge vrste, ampak tudi izpodbijajo naše estetske predpostavke in nas spodbujajo, da ponovno razmislimo o vlogi domišljije v znanstvenih filmih.

A century ago, he presented his first paper to the Academy of Sciences as the only child of the famous mathematician and statesman Paul Painlevé. He was a 22-year-old research biologist. He divided his time between Sorbonne's comparative anatomy laboratory, the avant-garde, and motor races. Early on, he campaigned to defend and organise documentary cinema, while also fighting against fascism. But he spent the majority of his life filming the mysteries of life underwater, researching techniques for revealing the infinitely tiny to scientists and, more importantly, the general public.

His pioneering films not only differ from straightforward nature films in that they lead us to question our ideas of how we view other species, but they also challenge our aesthetic assumptions and prompt us to reconsider the role of imagination in science films.

Izbor filmov:

Kako se rodijo nekatere meduze

1963 – 14' - ČB

Režija: Jean Painlevé s pomočjo Geneviève Hamon

Glasba: Pierre Conté

Krmljenje in razmnoževanje različnih vrst meduz, od katerih nekatere niso večje od milimetra.

Čprav so bili prvotno namenjeni kot raziskovalni film, je Painlevé svoje posnetke spremenil v film za splošno javnost, saj se mu je zdela tema dovolj zanimiva, ker vsebuje nekaj redkih mikroskopskih vrst meduz. Poudaril je delni »nekaj« (»des«), saj se ne ukvarja z vsemi vrstami meduz.

Ljubzensko življenje hobotnice

1967 - 13' - barvni - zvok

Režija: Jean Painlevé in Geneviève Hamon

Komentarji: Jean Painlevé, prebral Roger Clairval

Glasba: Pierre Henry

To znanstveno opazovanje ljubzenskih dogodivščin hobotnice je bilo posneto v obdobju več kot desetih let na postajah za morsko biologijo v Banyulsu in Roscoffu. Painlevé uporablja hitri film, ki prikazuje razvoj jajčeca hobotnice skozi stopnje torzije in rotacije.

Film prikazuje gibanje hobotnice iz vode, pri oseki, in nato pod vodo. Nadalje predstavlja uporabo njihovega dihalnega sistema kot krmila, njihovo vedenje med parjenjem in odlaganjem jajčec ter na koncu razvoj zarodka in izvalitev jajčec.

Morski ježki

1954 - 11' - barvni

Režija: Jean Painlevé

Kamera: Claude Beausoleil

Glasba Jean Painlevé: organiziran hrup, kot poklon Edgarju Varèseju in »Pravemu Mambu«



Foto:
Octopus tentacles,
Jean Painlevé, 1928
©Les Documents
cinématographiques, Paris



Foto:
Sea Horse Bust
Jean Painlevé, 1931
©Les Documents
cinématographiques, Paris

Biologija in obnašanje morskega ježa. Dokumentarni film, ki uporablja makro- in mikrofilm, razkriva več anatomskih podrobnosti. Za Painlevéja je ta film odseval sestavo ježka iz »dorskih« stebrov njegovih konic do mikroskopskih pecljev, čutilnih organov in obrambe.

Hobotnica

1928 - 13' - ČB

Hobotnica je eden prvih Painlevéjevih filmov, ki je izšel v Parizu leta 1928 na avantgardnih prizoriščih in v kinematografih. Predstavlja študijo te živali, njenih »zelo človeških« oči zaradi vek, dihanja in spreminjanja barve kože v bližnjih posnetkih. Po delu, v katerem ribiči z rokami zgrabijo hobotnice, se film odpre s nadrealistično navdihnjenim delom hobotnice na obrazu lutke in v bližini lobanje v akvariju.

Morski konjiček

1934 -13' - ČB

Režija: Jean Painlevé

Komentar: Jean Painlevé, prebral Ben Danou

Glasba: Darius Milhaud

Painlevéjev najbolj znani film, izdan leta 1931 kot nemi film, vendar je bil leta 1934 prilagojen za zvok in zahvaljujoč Pathéju distribuiran v komercialnih gledališčih. Painlevé je film posvetil »vsem tistim, ki se trudijo izboljšati svoj položaj, ženskam, ki so želele nesebičnega partnerja, pripravljenega deliti svoje žalosti in svoje radosti.« Morski konjiček - kjer samec prevzame tradicionalno žensko vlogo nege jajčec in rojstva - je simbol vztrajnosti, ki združuje najbolj moški napor z največ materinske nege.

Rak puščavnik

1931 - 13' - ČB - zvok z mednapisi

Režiser in urednik: Jean Painlevé

Glasba: Vincenzo Bellini, dirigent in vodja Maurice Jaubert

Rak puščavnik predstavlja vedenje morskega raka, ki naseljuje prazne školjke. Lahko opazimo kako tehta, pregleduje in meri školjke, da izbere najboljšo. To je prvi etološki film Jean Painlevéja: preučuje vedenje raka puščavnika in reakcije na poskuse, naravne ali eksperimentalne.

Rak puščavnik je pretveza za igriv priklic stanovanjske krize tridesetih let, ju-jitsu gibov med bojem med raki puščavniki, ali nogometne tekme, s hitenjem proti plutni žogi, obremenjeni ravno toliko, da dosežejo morsko dno, izpred fiktivnega ozadja.

Film selection:

How some Jellyfish are born

1963 - 14' - B&W

Directed by: Jean Painlevé, assisted by Geneviève Hamon

Music: Pierre Conté

Feeding and reproduction of different species of jellyfish some of them no bigger than a millimeter.

Originally intended as a research film, Painlevé turned his footage into a film for the general public as he found the subject sufficiently intriguing as it features some rare microscopic species of jellyfish. He stressed the partitive "some" ("des") as he does not deal with all kinds of jellyfish.

Foto:

Klemen Skočir

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The Love life of the Octopus

1967 - 13' - Colour - Sound

Directed by: Jean Painlevé and Geneviève Hamon

Comments: Jean Painlevé, read by Roger Clairval

Music: Pierre Henry

This scientific observation of an octopus's amorous adventures was filmed over a ten-year period at the Marine Biology Stations in Banyuls and Roscoff. Painlevé makes use of a high-speed cinema, showing the development of an octopus egg through stages of torsion and rotation.

The film shows the motion of the octopus, out of water, at low tide, and then under water. It goes on to present the use of the respiratory system as a rudder, the behaviour during mating and egg-laying, and finally, the development of the embryo and the hatching of the eggs.

Sea Urchins

1954 - 11' - Colour

Directed by: Jean Painlevé

Camera: Claude Beausoleil

Music: Jean Painlevé, organised noise, as a tribute to Edgar Varèse and "The real Mambo"

Biology and behaviour of sea urchin. Documentary using macro and micro cinema, revealing several anatomic details. For Painlevé this film reflected the architecture of the urchin, from the "Doric" columns; columns of its spikes to the microscopic pedicels, organs of the senses and of defense.

The Octopus

1928 - 13' - B&W

The Octopus is one of Painlevé's first films, released in Paris in 1928 in avant-garde venues and cinemas. It presents a study of this animal, its eyes "very human" due to their eyelids, breathing, colour changing skin in close-ups.

After a sequence with fishermen grabbing octopi with their hands, the film opens with a surrealist inspired sequence of an octopus on a doll's face and near a skull in an aquarium.

The Seahorse

1934 - 13' - B&W

Directed by: Jean Painlevé

Comments: Jean Painlevé, read by Ben Danou

Music: Darius Milhaud

Painlevé's most famous film, released in 1931 as a silent film but adapted for sound in 1934 and distributed in commercial theatres thanks to Pathé. Painlevé dedicated the film "to all those who struggle to improve their lot, to women who wanted an unselfish partner, willing to share their sorrows as well as their joys. The seahorse – where the male takes on the traditional female role of nurturing the eggs and giving birth – is a symbol of tenacity, combining the most masculine effort with the most maternal care."



Foto:

Hermit Crab sizing up a new shell,
Jean Painlevé, 1929

©Les Documents
cinématographiques, Paris

The Hermit Crab

1931 - 13' - B&W - sound with intertitles

Director and editor: Jean Painlevé

Music: Vincenzo Bellini, orchestrated and conducted by Maurice Jaubert

The Hermit Crab presents the behavior of this marine crustacean that inhabits empty shells. One can see it weighing, examining and measuring shells in order to choose the best one. It is Jean Painlevé's first ethology film: it studies the hermit crab's behavior and reactions to experiments, natural or experimental.

The Hermit Crab is a pretext to a playful evocation of the housing crisis of the thirties, of jiu-jitsu moves during a fight between hermit crabs, or of a football match when they rush towards a cork ball, burdened just enough to reach the seafloor, before a fictive background.

Gospod Procesor, razumete življenje? Mr. Processor, do you understand life?

Boštjan Čadež - Fšk

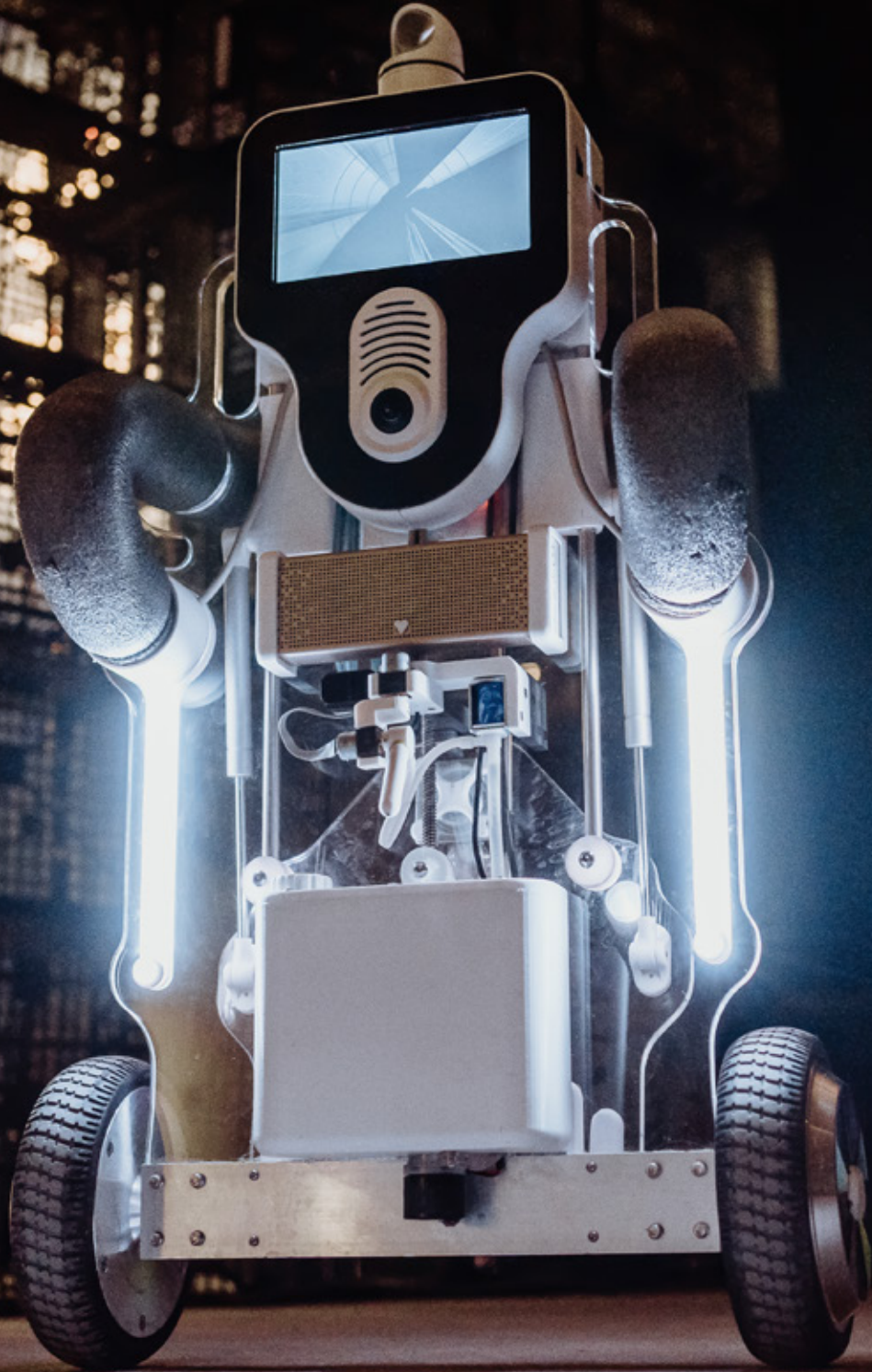
Gospod Procesor, razumete življenje? je naslov projekta, samozavedajočega se AGI-ja, kjer robot predstavlja znanstvenofantastičen scenarij, v katerem se umetnik igra s strahovi in nevednostjo ljudi o trenutnem stanju umetne inteligence, ki se lahko uči le iz danih nizov podatkov. Gospod Procesor je dvokolesni robot, visok približno 1 meter in se naključno premika po galeriji. Za odkrivanje ovir in ljudi v prostoru uporablja svoje senzorje in kamero. Samo delo ponuja presenetljiv, ironičen pogled na to, kaj bi v resnici pomenilo prenesti človeškost v stroj – in je, v končni fazi, bolj ogledalo nam, kot tako imenovanim »inteligencam«, ki jih rojevajo naše Prometejske sanje.

Mr. Processor, do you understand life? is the title of a self-aware AGI project in which the robot presents a sci-fi scenario in which the artist plays with people's fears and ignorance of artificial intelligence's current state, which can only be learned from given data sets. Mr. Processor is a two-wheeled robot, about 1 meter tall, and randomly moves around the gallery. It detects obstacles and people in the room using its sensors and camera. The work itself provides a surprising, ironic look at what it would truly mean to transfer humanity into a machine - and, ultimately, is more of a mirror to us than the so-called "intelligence" born of our Promethean dreams.

#2

Foto:
Klemen Skočir
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Kolofon:

Produkcija: **Aksioma – Zavod za sodobne umetnosti**,
Ljubljana, 2019
Postprodukcija: **PiNA**, 2021

Avtor:

Boštjan Čadež - Fšk je študiral industrijsko oblikovanje na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. V zadnjih letih se kot intermedijski umetnik osredotoča predvsem na področje računalniške, v realnem času generirane in generativne grafike ter robotike, ki jih predstavlja v obliki performansov ter instalacij. Za svoja dela na področju oblikovalskih oziroma programerskih inovacij je prejel več uglednih nagrad in priznanj. V preteklosti je deloval tudi na področjih grafitov, ulične umetnosti in VJ-anja. Leta 2013 je prejel nagrado Zlata ptica v kategoriji intermedijske umetnosti.

Colophon:

Production: **Aksioma - Institute for Contemporary Arts**,
Ljubljana, 2019
Postproduction: **PiNA**, 2021

Author:

Boštjan Čadež - Fšk studied industrial design at the Academy of Fine Arts and Design of the University of Ljubljana. As an intermedia artist, he has recently focused primarily on computers, real-time generated and generative graphics, and robotics, which he presents in the form of performances and installations. He has received several prestigious awards and recognitions for his contributions to design and programming innovation. In the past, he has also worked in the fields of graffiti, street art and VJ-ing. In 2013, he was awarded the Golden Bird Award in the category of Intermedia Art.



#3

Zgodbe iz Atlantika Atlantic Tales

Robertina Šebjanič

Foto:
Klemen Skočir
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Zgodbe iz Atlantika: Selachophilia: Cetorhinus maximus – Limaria hians prepredajo mitologije in znanosti, človeka in nečloveka ter govorijo o sposobnosti reševanja izzivov v dobi antropocena. Protagonista zgodbe sta migracijski morski pes orjak (Cetorhinus maximus) in školjka nežna lima (Limaria hians), majhna endemična vrsta, naseljena v severnoatlantskih vodah, s katerima se je avtorica srečala med bivanjem v raziskovalni odpravi na znanstveni ladji RV Celtic Explorer na Irskem. Delo je predstavljeno kot imerzivna instalacija, kjer se zgodba, zapeta v posebnem irskem slogu petja sean-nós, prepleta s pripovedovanjem pravljíčarke in zvočnimi posnetki nad- in podvodnih terenov severnega Atlantskega oceana.

Atlantic Tales: Selachophilia: Cetorhinus maximus – Limaria hians weaves together mythologies and sciences, humans and non-humans, to speak of our ability to address challenges in the age of the Anthropocene. The story protagonists are the migratory basking shark (Cetorhinus maximus) and the flame shell (Limaria hians), a small species, endemic to the North Atlantic waters. The author had the opportunity to encounter both during her residency on the RV Celtic Explorer scientific research vessel in Ireland. The immersive installation intertwines the story, sung in the traditional Irish sean-nós style, with the narration of a storyteller and field recordings from above and below the surface of the Atlantic Ocean.



Kolofon:

Zgodbe iz Atlantika: Selachophilia: Cetorhinus maximus –
Limaria hians

Umetnica (raziskava, tekst, zvočno oblikovanje): Robertina Šebjanič

Sean-nós vokala: Caitriona Ní Cheannabháin in Róisín Seoighe

Naracija: Polona Torkar

Posnetek naracije: Rok Kovač

Mastering zvoka: Aleš Hieng Zergon

Produkcija 2019/2020: Aerial/Sparks, Galway 2020 European
Capital of Culture

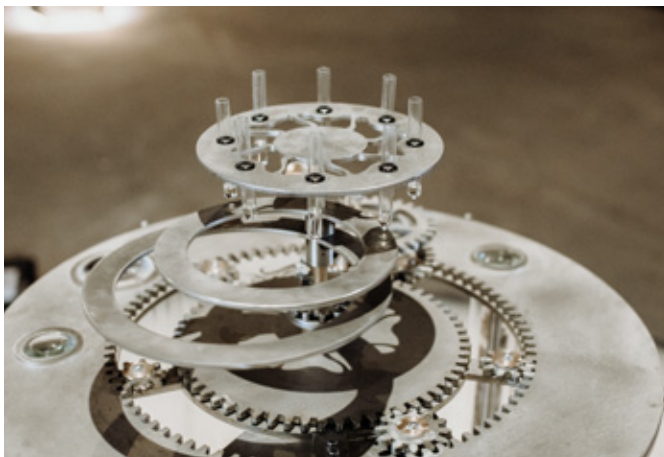
Produkcija 2021:

Center urbane kulture Kino Šiška in Zavod Sektor

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Avtorica:

Robertina Šebjanič je mednarodno uveljavljena in nagrajena umetnica, ki skozi svoje delo obravnava kulturne, (bio)politične in ekološke stvarnosti vodnih okolij. V svojem delu se ukvarja s filozofskimi vprašanji na stičišču umetnosti, tehnologije in znanosti.



Credits:

Title: Atlantic Tales: Selachophilia: Cetorhinus maximus –
Limaria hians

Artist (research, text, sound design): Robertina Šebjanič

Sean-nós vocals: Caitriona Ní Cheannabháin and Róisín Seoighe

Narration: Polona Torkar

Recording of narration: Rok Kovač

Sound mastering: Aleš Hieng Zergon

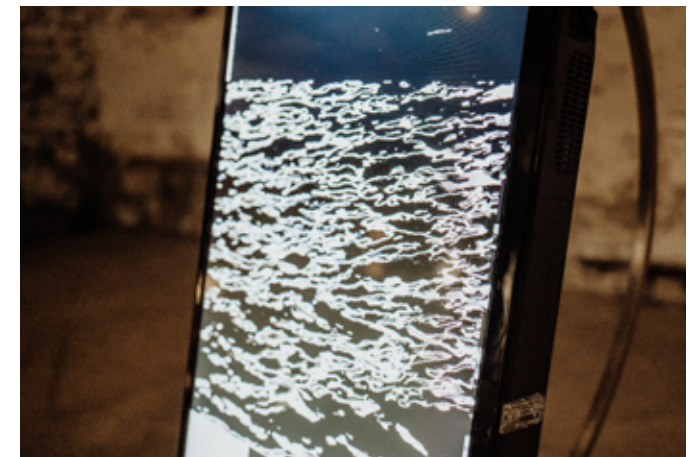
Production 2019/2020: Galway 2020 European Capital of Culture
Production 2021:

Kino Šiška Centre for Urban Culture, Sektor Institute

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J0JTbggtujwcm_*

Author:

Robertina Šebjanič is an internationally acclaimed artist. Her artistic work deals with the cultural, (bio)political, and ecological realities of aquatic environments. In her projects, she tackles the philosophical questions at the intersection of art, technology, and science.



CLAMS CLAMS

Marco Barotti

V naravi so školjke detektorji onesnaževal; služijo kot majhni filtrirni sistemi v morskem ekosistemu.

Clams je zbirka kinetičnih zvočnih skulptur, ki pretvarjajo podatke iz senzorjev kakovosti vode v zvoke in gibanje. Vsaka »školjka« je izdelana iz reciklirane odpadne plastike in vsebuje zvočnik. Nenehno razvijajoči se mikrotonski zvočni okvir daje vsaki lupini subtilno, živo odpiranje in zapiranje. Odčitki s standardnega senzorja za čistočo vode, ki je bil nameščen v Jadranskem morju v Izoli, so osnova za glasbo, ki nastane s postopnim spreminjanjem, ki temelji na ravni kakovosti vode skozi čas.

Školjke občinstvo vabijo, naj vzpostavi povezave med medijsko umetnostjo, zbiranjem podatkov in okoljsko trajnostjo.

In nature, clams are detectors of pollutants; they serve as tiny filtration systems in the marine ecosystem.

Clams is a collection of kinetic sound sculptures which convert data from water quality sensors into sounds and movement. Each "clam" is constructed from recycled waste plastic and contains a speaker. The continuously evolving microtonal soundscape gives each shell a subtle, life-like opening and closing action. Readings from an industry-standard water purity sensor that was placed in the Adriatic sea, in Izola, form the basis for the music, which is generated through a constantly shifting process based on water quality levels over time.

Clams invite the audience to draw connections between media art, data sonification, and environmental sustainability.

#4

Foto:
Klemen Skočir
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Kolofon:

CLAMS je projekt, ki ga je ustvaril in produciral Marco Barotti.
Razvit v umetniškem centru WRO v okviru EMAP / EMARE.
Sofinancira: Creative Europe, C-Takt, Oerol Festival in Transnatural
S podpora: Dayton Audio, meritve kakovosti vode na »lokaciji«

Zahvala:

Anni Anderegg za konceptualne nasvete.
Pim Boreel za razvoj Hydro4Live.
Školjke so prejele nagrado NTU Global Digital Art Award
Singapore 2019.

Avtor:

Marco Barotti in intermedijski umetnik iz Berlina. Njegovo delo poganja želja po izumljanju umetniškega jezika, v katerem se izmišljena postfuturistična doba izraža s kinetičnimi zvočnimi posegi v naravno in urbano okolje. Njegove instalacije zvočno tehnologijo, potrošniške predmete in odpadke združujejo v gibljive skulpture, ki jih v celoti sproži zvok. Njegov glavni cilj je ustvariti »tehnološki ekosistem«, ki se igra s podobnostmi z živalmi in rastlinami. Ta umetniška dela služijo kot prisposodba antropogenega vpliva na planet in so namenjena ozaveščanju ljudi o okoljskih vprašanjih.



Credits:

CLAMS is a project created and produced by Marco Barotti.
Developed at WRO Art Center within the framework of EMAP / EMARE. Co-funded by: Creative Europe, C-Takt, Oerol Festival, and Transnatural Supported by: Dayton Audio, "In-Situ" water quality measurements

Many thanks to:

Anna Anderegg for conceptual advice.
Pim Boreel for Hydro4Live development.
Clams is awarded from the NTU Global Digital Art Award
Singapore 2019.

Author:

Marco Barotti is a media artist based in Berlin. His work is driven by a desire to invent an artistic language in which a fictional post-futurist era is expressed through kinetic sound interventions in natural and urban environments. His installations merge audio technology, consumer objects, and waste into moving sculptures triggered entirely by sound. The primary focus of his work is to create a "tech ecosystem" that plays with resemblances to animals and plants. These artworks serve as a metaphor for the anthropogenic impact on the planet and aim to make people aware of environmental issues.



ByeBye.Worldexe.net

ByeBye.Worldexe.net

Nejc Trampuž, Srdjan Prodanović, Tim Kropivšek

#5

ByeByeWorld.exe, interaktivna avdiovizualna aplikacija, je drugi del World.exe projekta. Prvi del, HelloWorld.exe (»Hello World« je pogosto prva stvar, ki jo napišejo tisti, ki se učijo programiranja), je zastavljen v daljnem letu 3020, ko človek že izumre, ByeByeWorld.exe pa se vrača nazaj v današnje dobo antropocena. Aplikacija sestoji iz generatorja kolaža - ta ustvarja nadrealistične vizualne in zvočne krajine - ter časovne kapsule bolj ali manj okoljsko tematiziranih novic, na katerih bazira zvočno-vizualna interakcija. Tako kot novice, tudi podobe in zvoki, na katere je aplicirana agresivna postprodukcija, izvirajo iz našega drugega habitata, spleta.

ByeByeWorld.exe, an interactive audio-visual application, is the second part of the World.exe project. The first part, HelloWorld.exe ("Hello World" is often the first thing written by those learning programming), is set in the distant year 3020 when man is already extinct, and the second part, ByeByeWorld.exe, returns to the current Anthropocene era. The application consists of a collage generator that generates surreal visual and sound landscapes, as well as time capsules of more or less environmentally-themed news that serve as the foundation for the sound-visual interaction. The images and sounds that are subjected to aggressive postproduction, like news, come from our other habitat, the internet.

Foto:
Klemen Skočir
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Kolofon:

Skupaj z intermedijskim umetnikom Nejcem Trampužem, katerega fokus je v zadnjem času predvsem okoljsko angažirana kritika, sta aplikacijo razvila programer Srđan Prodanović in umetnik Tim Kropivšek, ki je poskrbel za zvočno opremljenost.

Avtor:

Nejc Trampuž je intermedijski umetnik in fotograf mlajše generacije. Njegov fokus je družbeno, tehnološko in zdaj predvsem okoljsko angažirana kritika. Sporoča jo skozi svoja dela, ki prehajajo med različnimi sodobnimi, s tehnologijo povezanimi mediji in pristopi. Diplomiral in magistriral je iz fotografije na ALUO, za svoje delo pa je bil večkrat nagrajen. Razstavljal je na mnogih samostojnih in skupinskih razstavah ter festivalih tako v Sloveniji kot v tujini, gostoval na okroglih mizah in bil član strokovnih žirij.

Colophon:

The application was created by programmer Srđan Prodanović and artist Tim Kropivšek, who took care of the sound equipment, in collaboration with the intermedia artist Nejc Trampuž, whose recent focus has been primarily on environmental criticism.

Author:

Nejc Trampuž is a younger generation intermedia artist and photographer. Trampuž is interested in social, technological, and, increasingly, an environmentally engaged critique. He expresses it through his works, which move between various modern, technologically-related media and approaches. He has a bachelor's and master's degree in photography from the Academy of Fine Arts and Design and has been recognized for his work on numerous occasions. He has participated in numerous solo and group exhibitions and festivals in Slovenia and abroad, as well as hosted at round tables and served on expert juries.



Interweaving the Subaqueous - AquA(l)formings

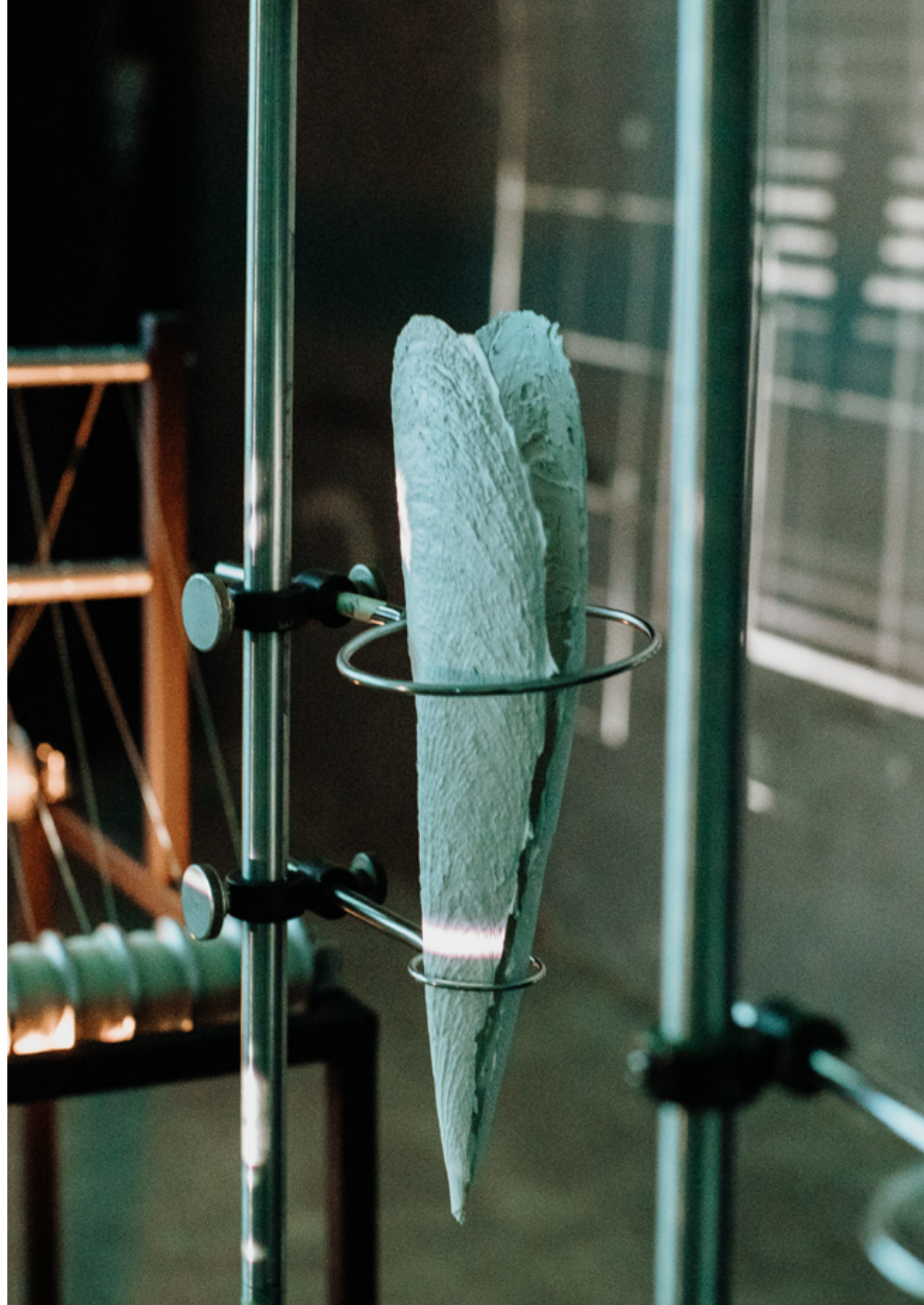
Robertina Šebjanič, Sofia Crespo in/and Feileacan McCormick

Projekt Interweaving the Subaqueous - AquA(l)formings sledi niti več kot le človeških prebivalcev Jadranskega morja, ki zabeleži ali kodira obliko oceanskega »spomina« kot stranskega produkta svojega obstoja. Poetični razmislek o Pinna Nobilis - velikem leščurju - in travnikih z morsko travo kot delu neprekinjenega cikla prisotnosti skozi konceptualno prepletanje področij umetnosti, morske biologije, umetne inteligence in zvoka. Ta znančni akt, ki se izvaja sčasoma, je hkrati kodiranje in dekodiranje žive izkušnje, ki jo povezuje z geološkim obsegom. S poskusom razkrivanja tega skritega pripovedovanja zgodbe se stke prostor, katerega cilj je negovati potencial empatičnega medvrstnega razvoja naših odnosov z več kot le človekom v nenehno spreminjajoči se sedanjosti, ki jo je mogoče vplesti v številne potencialne prihodnosti.

The project, "Interweaving the Subaqueous - AquA(l)formings" follows the thread of a more-than-human inhabitant of the Adriatic sea, who records, or encodes a form of oceanic »memory« as a by-product of its existence. Through a conceptual braiding of the fields of art, marine biology, artificial intelligence and sound, it gives a poetic reflection upon the Pinna Nobilis - the noble pen shell and meadows of seagrass as part of a continuous cycle of presence. This looping act, enacted over time, is at once an encoding and decoding of lived experience, one that connects it to a geological scale. Through attempting to unveil this hidden storytelling, a space is woven that aims to nurture the potential for empathic development of interspecies and our relationships with the more-than-human in the ever-changing present, that can be woven into many potential futures.

#6

Foto:
Klemen Skočir
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Kolofon:

Umetniki: Robertina Šebjanič, Sofia Crespo in Feileacan McCormick

Svetovanje: Matjaž Ličer, Marko Vivoda

Razvoj mehanskih delov: Scenart, Ljubljana

Posebna zahvala: Manja Rogelja, Akvarij Piran, Borut Jerman

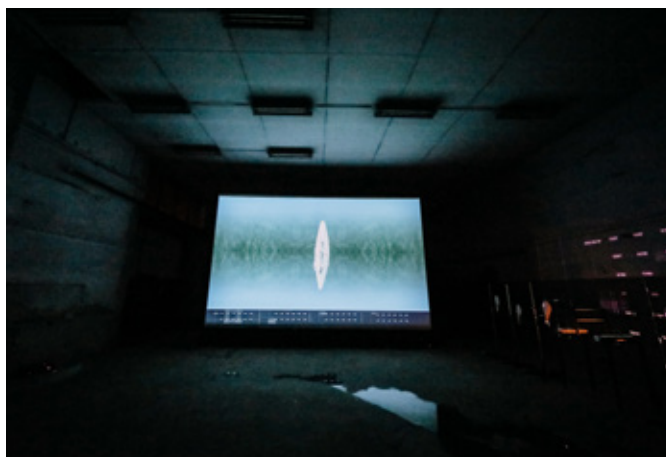
Produkcija: PiNA, 2021

Avtorji:

Robertina Šebjanič je mednarodno priznana umetnica. Njeno umetniško delo se ukvarja s kulturno, (bio) politično in ekološko resničnostjo vodnih okolij. V svojih projektih se loteva filozofskih vprašanj na stičišču umetnosti, tehnologije in znanosti.

Sofia Crespo (Entangled Others) je umetnica s poudarkom na umetnem življenju, njeno prakso poganja veliko zanimanje za biološko navdihnjene tehnologije, kot so nevrnske mreže. Njen glavni poudarek je na tem, kako organsko življenje uporablja umetne mehanizme za simulacijo in razvoj.

Feileacan McCormick (Entangled Others) je berlinski generativni umetnik, raziskovalec in nekdanji arhitekt. Njegova praksa se osredotoča na ekologijo, naravo in generativno umetnost, s poudarkom na dajanju nečloveških novih oblik prisotnosti in življenja v digitalnem prostoru.



Credits:

Artists: Robertina Šebjanič, Sofia Crespo and Feileacan McCormick

Consultancy: Matjaž Ličer, Marko Vivoda

Mechanical part development: Scenart, Ljubljana

Special thanks: Manja Rogelja, Aquarium Piran, Borut Jerman

Production: PiNA, 2021

Authors:

Robertina Šebjanič is an internationally acclaimed artist. Her artistic work deals with the cultural, (bio)political and ecological realities of aquatic environments. In her projects, she tackles the philosophical questions at the intersection of art, technology and science.

Sofia Crespo (Entangled Others) is an artist with a focus on artificial life, her practice is driven by a huge interest in biologically inspired technologies, such as neural networks. Her main focus is the way organic life uses artificial mechanisms to simulate itself and evolve.

Feileacan McCormick (Entangled Others) is a berlin-based generative artist, researcher and a former architect. His practice focuses on ecology, nature and generative arts, with a focus on giving non-human new forms of presence and life in the digital space.





#7

Notranja zunanost Inner Exterior

Lovro Ivančić

Foto:
Klemen Skočir
<<

Vzorci in načini delitve ploskve in prostora so rezultat aktivnega opazovanja narave. S pomočjo biomimikrije želi avtor v interier prestaviti košček zunanjega sveta. Zanima ga kontrast med mehkim in trdim, med naravnim in umetnim. Ustvarja interaktivno tekstilno instalacijo, ki predstavlja naravni proces pod vplivom človekovih dejanj. Objekt je kot živa slika, nenaravni organizem v interierju. Prostor postane igrišče za naše možgane, vzpodbudna platforma za razvoj domišljije. V tem primeru objekt ni statičen in na nek način postaja organizem, ki ima lastnosti živega bitja - se premika, diha in spreminja. Interaktivna tekstilna instalacija hkrati predstavlja jezik in orodje, ki nam pomagata pri dojetju in vizualizaciji različnih možnosti alternativne sedanosti ter potencialne prihodnosti. Instalacija Notranja zunanost predstavlja skladje dveh navidezno nasprotnih si svetov, narave in tehnologije. Umeščena v bivalni prostor predstavlja poenostavljeno simulacijo notranje arhitekture prihodnosti. Ustvarja vzdušje - čutno doživetje, ki s pomočjo domišljije zapelje človeka v drug, alternativni svet.

Avtor:

Lovro Ivančić je po zaključeni gimnaziji v Zagrebu diplomiral iz oblikovanja tekstilij in oblačil na Naravoslovnotehniški fakulteti v Ljubljani, kjer pod mentorstvom prof. Marije Jenko zaključuje tudi magistrski študij. V času študija je bil na izmenjavi na Akademiji za oblikovanje v nizozemskem Eindhovnu. Trenutno raziskuje svojo ustvarjalno pot med oblikovanjem in umetnostjo.

Patterns and ways of dividing surfaces and space are the results of active observation of nature. The author wants to move a piece of the outside world into the interior with the help of biomimicry. He is interested in the contrast between soft and hard, natural and artificial. It creates an interactive textile installation that represents a natural process under the influence of human actions. The object is like a living image, an unnatural organism in the interior. Space becomes a playground for our brains, a stimulating platform for the development of the imagination. In this case, the object is not static and in a way becomes an organism that has the properties of a living being - it moves, breathes and changes. The interactive textile installation is both a language and a tool to help us perceive and visualize the various possibilities of an alternative present and potential future. The installation Inner Exterior presents two seemingly opposite worlds, nature and technology. Placed in the living space, it represents a simplified simulation of the interior architecture of the future. It creates an atmosphere - a sensual experience that, with the help of imagination, seduces a person into another, alternative world.

Author:

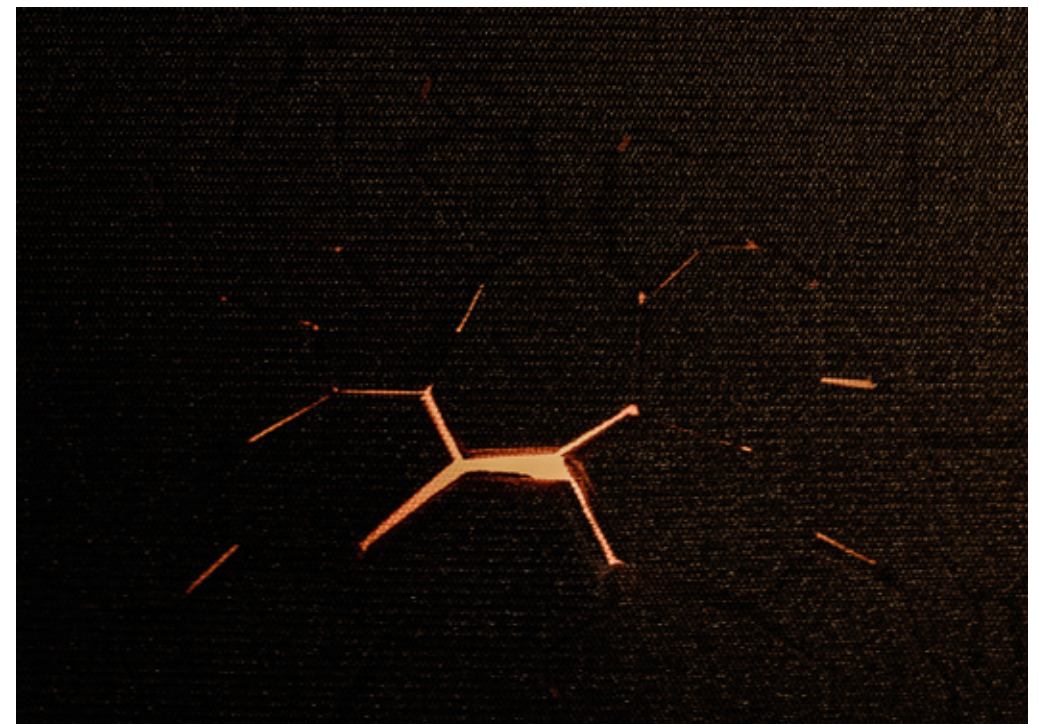
Lovro Ivančić finished high school in Zagreb and then graduated from the Faculty of Natural Sciences and Engineering in Ljubljana where he continues his master's studies under the mentorship of prof. Marija Jenko. During his studies, he was on a student exchange at the Academy of Design in Eindhoven, the Netherlands. He is currently exploring his creative path between design and art. the Netherlands. He is currently exploring his creative path between design and art.

Kolofon:

Produkcija: Svetlobna Gverila
Strokovni sodelavci: Peter Zobec,
Jan Rugelj, doc. dr. Marjan Jenko
Mentor: prof. Marija Jenko
Sponzor dela: Inplet

Colophon:

Production: Svetlobna Gverila
Expert associates: Peter Zobec,
Jan Rugelj, doc. dr. Marjan Jenko
Mentor: prof. Marija Jenko
Sponsorship: Inplet



Wave Fragment Wave Fragment

Verena Bachl

#8

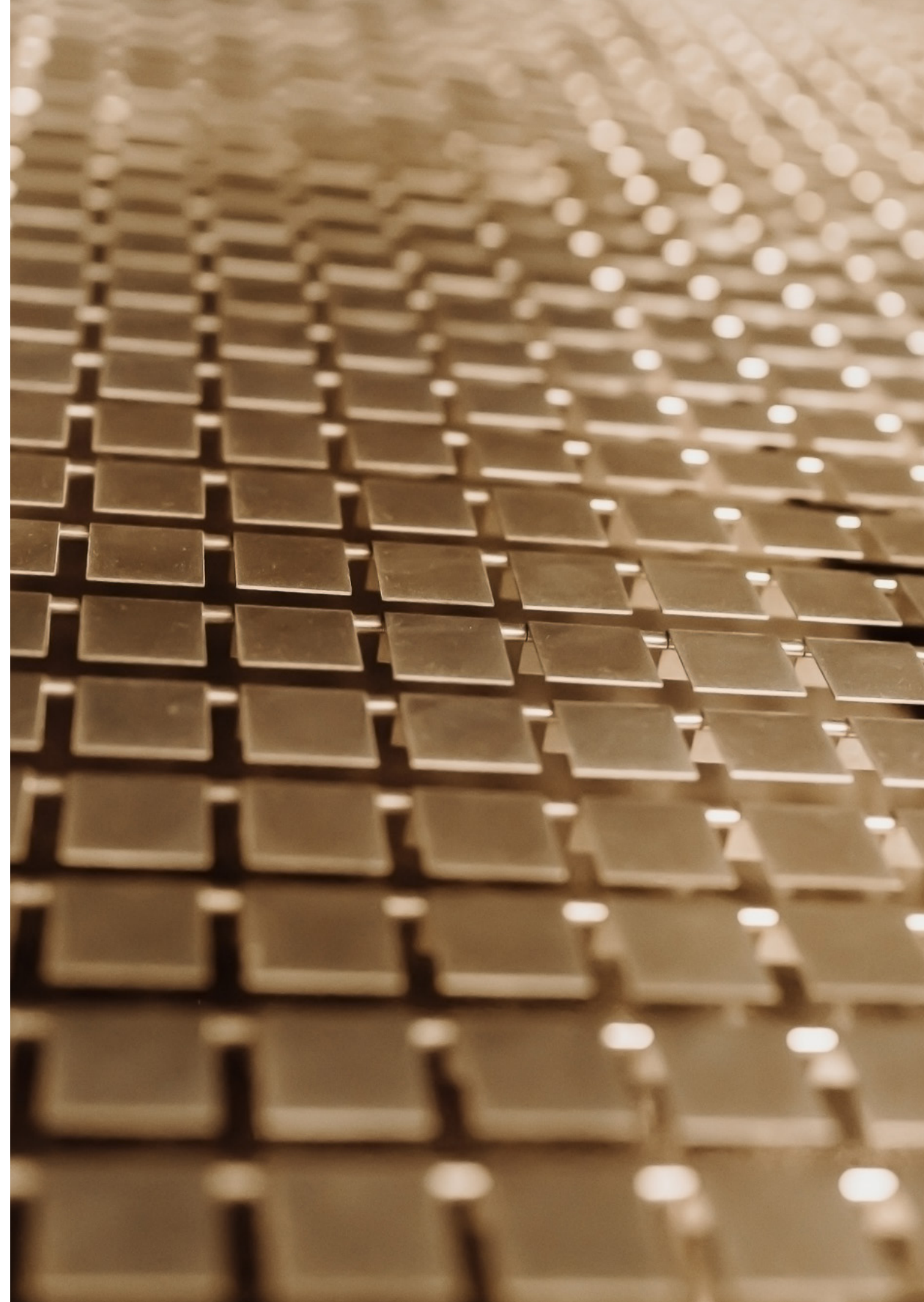
Wave Fragment je kinetična svetlobna skulptura, ki je zmožna prikazati polja toka, povezana z vetrom, z odbojem svetlobe, navdihnjena z neprekinjenim gibanjem vode.

Foto:
Klemen Skočir
>>

Vodilni motiv je vezan na spomine na morje, medtem ko svetloba pleše po njenih vodah v ritmičnem gibanju, ki ga povzročajo zračni tokovi. Delo se odziva na zamisli digitalne simulacije tokov delcev in vizualizacijo računalniške dinamike tekočin. Wave Fragment kot fizična skulptura te parametre uporablja kot odločilne dejavnike za ustvarjanje generativnih umetnin. Pojavljajoči se vzorci z impresivno kakovostjo kažejo medsebojno delovanje sil, ki jih povzroča kaotična narava teh pojavov.

Wave Fragment is a kinetic light sculpture that is in the ability to display wind-related flow fields by the reflection of light, inspired by the continuous movement of water.

The guiding motive is bound to memories of the sea while the light is dancing on its waters in rhythmic motion caused by airflows. The work responds to ideas of digital simulations of particle flows and the visualization of computational fluid dynamics. Wave Fragment as a physical sculpture uses these parameters as decisive factors for creating generative works of art. Carrying an immersive quality, the emergent patterns show the interplay of forces caused by the chaotic nature of these phenomena.

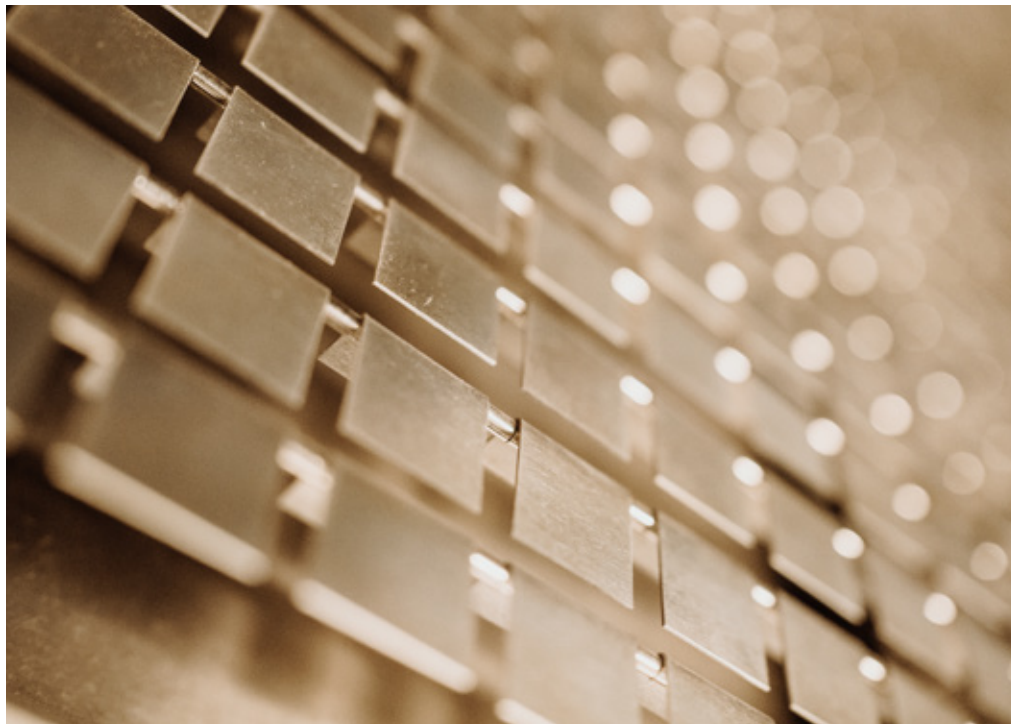


Avtorica:

Verena Bachl je umetnica iz Berlina, katere delo navdihujejo eksperimentalne metode v sodobni umetnosti in naravoslovju. Njena dela pogosto postavljajo mejo med mysticizmom in racionalizmom s kodiranjem in dekodiranjem informacij. Posledično so njena dela raziskovala postromantične in antropocenske koncepte »narave« in »kulture« ter napetost, ki jo povzroča ta dualizem.

Author:

Verena Bachl is a Berlin-based artist whose work is inspired by experimental methods within contemporary art and natural sciences. Her works often stage the borderline between mysticism and rationalism by coding and decoding information. As a consequence, her works have explored post-romantic and Anthropocene concepts of “nature” and “culture” and the tension occurring by this dualism.





#9

Tónandi (AR) Tónandi (AR) Sigur Rós & Magic Leap

Foto:
Klemen Skočir
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Tónandi, kar v islandskem jeziku pomeni zvočni duh, je interaktivno avdiovizualno raziskovanje zvokov in duha Sigur Rós. Sigur Rós je islandska post-rock skupina, znana po svojem eteričnem zvoku, vokalu falsetta frontmana Jónsija in njihovi uporabi kitare z lokom, glasba skupine pa vključuje klasične in minimalne estetske elemente.

Magic Leap Studios so skupaj s Sigur Rós odkrili in manifestirali DNK svojega zvoka v novi resničnosti. Rezultat tega sodelovanja je Tónandi, ki v islandskem jeziku pomeni zvočni duh, interaktivno avdiovizualno raziskovanje zvokov in duha skupine.

Tónandi je zasnovan za naravno interakcijo z zvokom in bitji okoli vas. Z rokami in telesom se povežete z bujnim čutnim ekosistemom, ki raste in vas obdaja ter spreminja vaše okolje.

Tónandi, which translates to sound spirit in Icelandic, is an interactive audio-visual exploration of the sounds and spirit of Sigur Rós. Sigur Rós is an Icelandic post-rock band known for their ethereal sound, frontman Jónsi's falsetto vocals, and their use of bowed guitar, the band's music incorporates classical and minimal aesthetic elements.

Magic Leap Studios, together with Sigur Rós, set out to discover and manifest the DNA of their signature sound in a new reality. The result of that collaboration is Tónandi, which translates to sound spirit in Icelandic, an interactive audio-visual exploration of the sounds and spirit of the band.

Tónandi is designed for natural interactions with the sound and creatures around you. It invites you to use your hands and body to connect with a lush sensory ecosystem that grows and surrounds you, transforming your environment.

Zahvala:

Režija: Sigur Rós, Sarah Hopper, Mike Tucker, Steve Mangiat

Produkcija: Magic Leap Studios (Rebecca Barkin, Elisabeth Gonzalez), Dan Lehrich, Bryan Jury

Trajanje: 30'

Država: ZDA, Islandija

Glasba: Sigur Rós

Glasbeni direktor: Paul Corley

Glavni inženir: John Cannon

Terenski posnetki: Chris Watson

Razvojna podpora: Russel Dumornay

Dodatna glasbena produkcija: Kjartan Holm

Dodatna konceptualna umetnost: Nick Sheehy



Credits:

Director: Sigur Rós, Sarah Hopper, Mike Tucker, Steve Mangiat

Production: Magic Leap Studios (Rebecca Barkin, Elisabeth Gonzalez), Dan Lehrich, Bryan Jury

Running Time: 30'

Country: USA, Iceland

Music: Sigur Rós

Music Director: Paul Corley

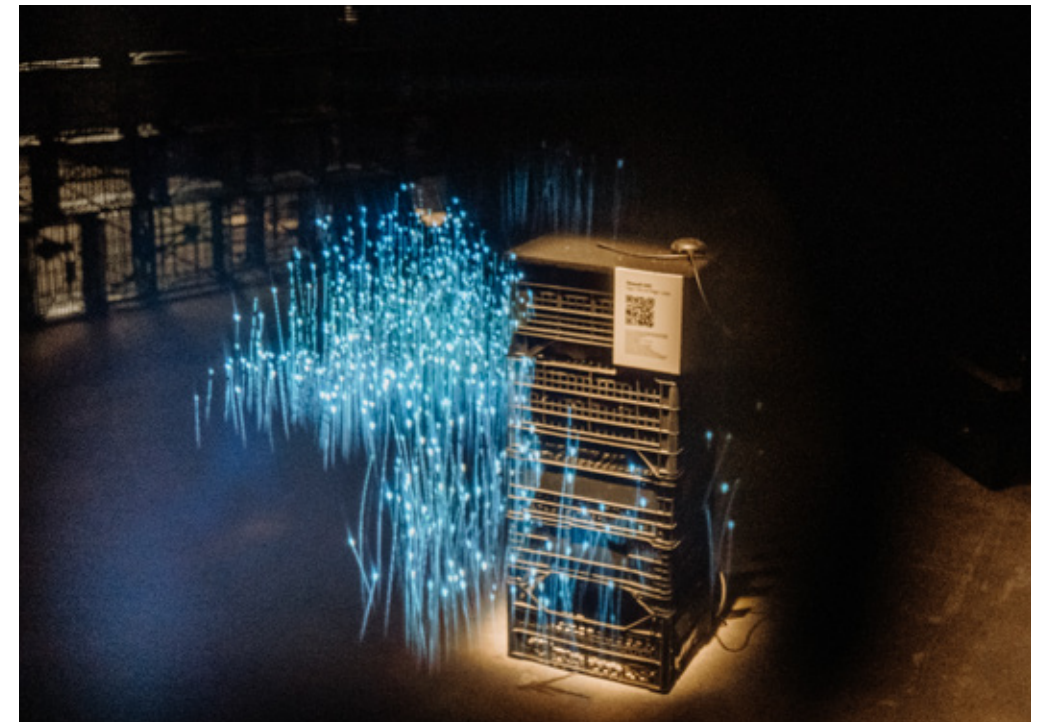
Lead engineer: John Cannon

Field recordings: Chris Watson

Development support: Russel Dumornay

Additional music production: Kjartan Holm

Additional concept art: Nick Sheehy





Time will Tell Time will Tell

Name:

Delo povzema naslov po prvem podvodnem grafitu, ki ga je Name: izdelal pod morjem v Izoli. Raziskovanje podvodnega grafitarstva, je uvod v večji umetniški projekt, ki ga Name: pripravlja pod morjem na atlantski obali ZDA. Tam so za nekaj tisoč vlakov newyorške podzemne železnice, ki so obratovali v 70-ih in 80-ih letih 20.stoletja, našli poslednje zatočišče. Z njimi so ustvarili umetni greben namenjen morskemu živalstvu in rastlinstvu, ki pa zaradi korozije počasi izginja. Kljub temu, da je zaradi svoje mladosti zamudil priložnost, da s kulturnim grafitiranjem newyorških vlakov Stainless Steela oz. Redbirda opravi nenapisan, a zapovedan zrelostni izpit iz grafitarstva, se je odločil, da vlakom ne bo dal miru in bo preizkus opravil kar pod morjem. Video prikazuje umetnikovo raziskovanje podvodnega grafitarstva z razmišljanji o osebnih motivih umetnika in posegih človeka v podmorski naravni habitat. Ali bo Name: za vedno ostal začetnik (slengovsko »toy«), ker pod morjem zob časa in narave najeda rjaveče vagone. Grafitarstvo in borba proti njemu sta neločljivo povezana. Ed Koch, župan New Yorka v 80-ih letih 20. stoletja, ki zagnal protigrafitarsko kampanjo, je na novinarsko vprašanje, ali mu bo uspelo onemogočiti grafitarje, izjavil: »Time will tell.«

Avtor:

Vrsta odmevnih podvigov ulične umetnosti, nastalih od leta 2005 do 2021, je ostala anonimna, zato se je v javnosti pojavila potreba po identificiranju umetnika, ki se v tem času pod svoja dela ni podpisoval. Nadel si je »neimenovano ime«: **Name:**, ki je prva vrstica birokratskega formularja ali vprašanje uradne osebe po identifikaciji subjekta pred njo. Njegova dela konceptualno slonijo na obravnavi in vprašanjih (»zlo«)rabe javnega prostora in okolja, s poudarkom na trenutnih družbenih spremembah. Obenem raziskuje tudi tehnike in fizične omejitve intervencij v javni prostor. Lahko bi rekli, da osvaja različna agregatna stanja grafitarske kulture.

Produkcija: PiNA

Koprodukcija: MGML

#10

Foto:

Izsek iz videa

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The title of the work refers to the first underwater graffiti made by Name: under the surface of the sea in Izola. Exploration of underwater graffiti art, depicted in this video, is an introduction to a larger art project by Name: under the ocean surface on the US Atlantic coast. There, several thousand New York subway trains that operated in the 70s and 80s found their final resting place. The city authorities wanted to create an artificial reef for underwater flora and fauna, but the train coaches are slowly disappearing through the process of corrosion. In spite of him missing the chance to paint cult NY trains such as Stainless Steel or Redbird and with it passing an informal maturity test in graffiti art, Name: decided not to leave trains alone and pass the test underwater. The video depicts the artist's exploration of underwater graffiti with reflections on personal motives and human interference in the natural underwater habitat. Will Name: remain a beginner ("toy" in graffiti slang), where rusty train coaches are slowly destroyed by time and nature and possibilities of free creation grow increasingly limited? Graffiti art and the battle against it are inseparable. When Ed Koch, who was the New York mayor in the 1980s, launched an anti-graffiti campaign, he answered a reporter's question on whether he thinks he will be able to uproot graffiti in the city, by saying: "Time will tell."

Author:

From 2005 to 2021, a series of high-profile street art exploits remained anonymous, requiring the public to identify an artist who had not signed his works at the time. He adopted an "unnamed name": **Name:**, the first line of a bureaucratic form or an official's question following identification of the subject before him. His works are conceptually based on the treatment and issues ("evil") associated with the use of public space and the environment, with a focus on current social change. Simultaneously, he investigates the techniques and physical limitations of interventions in public space. It is possible to say that he conquers various aggregate states of graffiti culture.

Production: PiNA

Co-production: MGML

Foto:

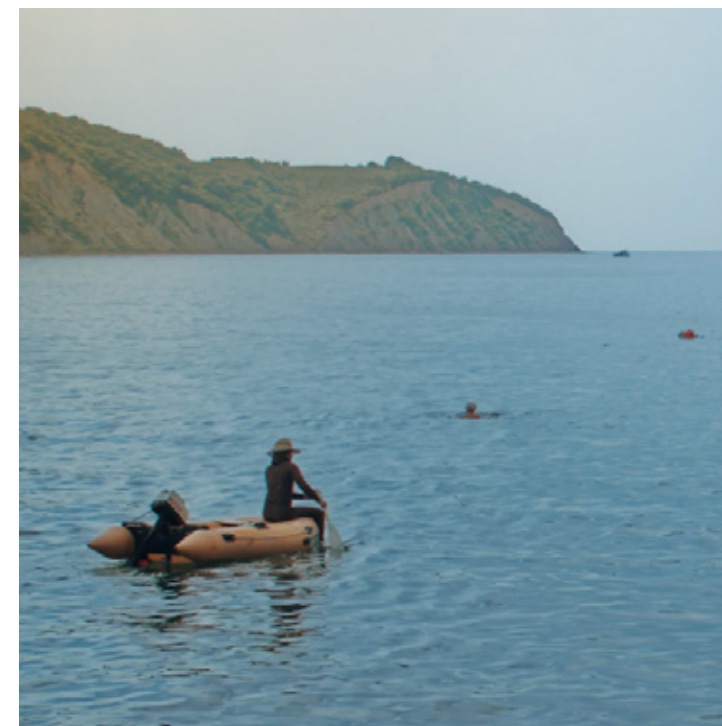
Klemen Skočir

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Foto:

Izsek iz videa

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The Matter of the Soul The Matter of the Soul

Kat Austen

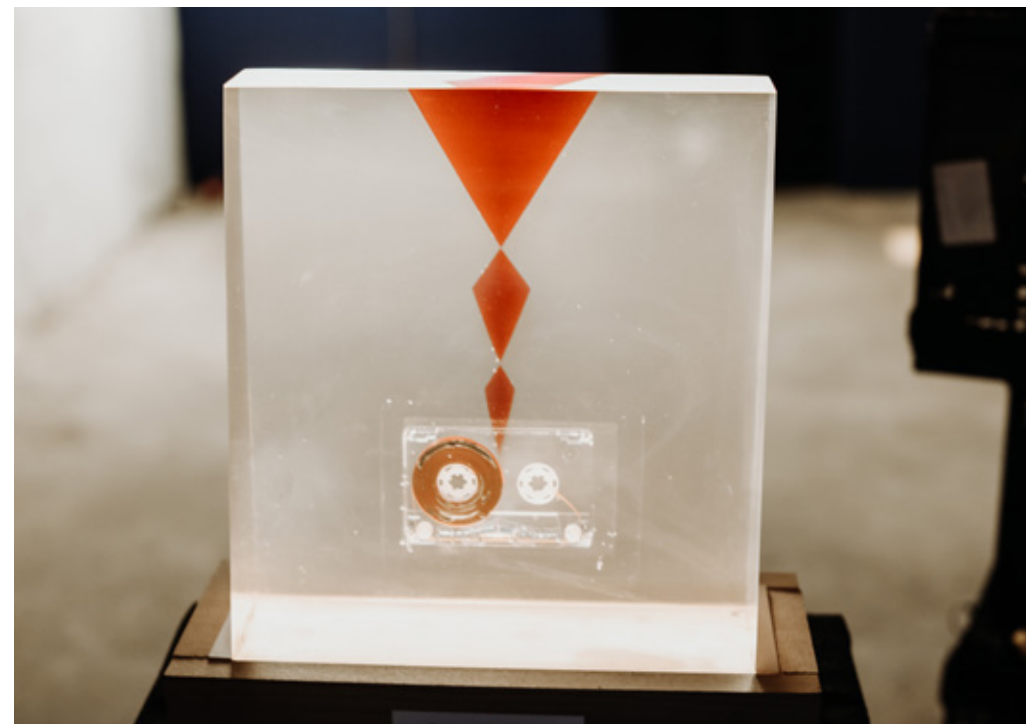
#11

The Matter of the Soul je predstavljena kot kiparska in nova medijska instalacija, video instalacija, skupaj z nastopi v živo in izdajo kasete. Postavitev obsega svetlobno polje, skulpturo, poslušanje po predvajanju simfonije, platno, reliefno skulpturo in portretno video instalacijo. Osrednji vizualni motiv v kiparskem in video delu pripoveduje zgodbo o preobrazbi, izgubi in ponovnem ustvarjanju v podnebnih spremembah arktičnega ekosistema. Osrednja skulptura »Srečno« časovno zamrzne trenutek izida simfonije »The Matter of the Soul«, ki sovpada z objavo posebnega poročila IPCC o globalnem segrevanju za 1,5 °C (2018). Austen je sestavila osrednjo štiriglasno simfonijo z instrumenti, razvitimi iz znanstvene opreme, ki ustvarjajo zvok z merjenjem kemijskih lastnosti vode, ki se spreminjajo zaradi podnebnih sprememb. Uporabila jih je za terenske zvočne posnetke različnih arktičnih voda, ki jih je prepletla z odlomki iz intervjujev z ljudmi, ki jih je tam srečala, da bi ustvarila zapleteno simfonijo razpršenosti Arktike.

Zahvala:

The Matter of the Soul se je začela, ko se je Kat Austen udeležila potovanja Artist in the Arctic skupaj u raziskovalnim inštitutom Friends of Scott Polar leta 2017. Razvoj projekta je nadaljevala kot kulturna sodelavka na področju umetnosti in znanosti na Kulturnem inštitutu Univerze v Leedsu. Izdelano z dodatno podporo Polar Museum, Ice Alive, One Ocean Expeditions, Opera North in Bonhams.

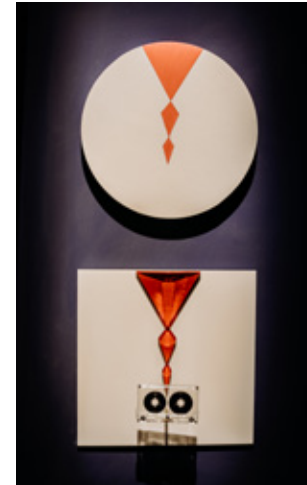
Foto:
Klemen Skočir
>>



The Matter of the Soul is presented as a sculptural and new media installation, a video installation, alongside live performances and a cassette release. The installation comprises a lightbox, sculpture, listening post playing the Symphony, canvas, relief sculpture and portrait video installation. A central visual motif in the sculptural and video work tells the story of transformation, loss and re-creation in the Arctic ecosystem's undergoing climate change. The central "Good Luck" sculpture freezes in time the moment of release of The Matter of the Soul | Symphony, timed to coincide with the release of the IPCC Special Report on Global Warming of 1.5°C (2018). Austen composed the central four-part Symphony using instruments developed from scientific equipment, which generate sound by measuring chemical properties of water that vary due to climate change. Austen used these to make field audio recordings of different Arctic waters, which she interwove with excerpts from interviews with people she encountered there, to create an intricate symphony of Arctic dispersal.

Credits:

The Matter of the Soul was begun during Austen's Artist in the Arctic residency with Friends of Scott Polar Research Institute in 2017. She continued its development as a Cultural Fellow in Art and Science at the University of Leeds' Cultural Institute. Made with additional support from the Polar Museum, Ice Alive, One Ocean Expeditions, Opera North and Bonhams.



Avtorica:

Kat Austen je umetnica v nastopanju in instalacijah iz Berlina. Je šolana pianistka in pevka, ki je glasbeno nastopala že 20 let. Delo Kat Austen se osredotoča na raziskovanje meje med tem, kar mislimo o sebi in drugih. Njeno delo se nanaša na redefiniranje in bogatenje našega odnosa do okolja, s posebnim poudarkom na podnebnih spremembah. Raziskovala je naš odnos do okolja tako v nastopih kot v kiparskih mešanih in večpredstavnostnih instalacijah.

Author:

Kat Austen is a Berlin-based performance and installation artist. She is a trained pianist and singer and has performed musically over a period of 20 years. Kat Austen's work focuses on interrogating the boundary between what we think of as the self and other(s). Her work relates to redefining and enriching our relationship to the environment, with a particular focus on climate change. She has explored our relationship to the environment through both performance and sculptural mixed and multi-media installations.



Da me stesso non vegno Da me stesso non vegno

Stran22

Težko bi si zamislili bolj točen prikaz latinskega spectrumsa (slika, predstava) in njegove navezave na duh, prikazen (ang. spectre). S snemanjem in predvajanjem se vsi tej zrcaljeni in pomnoženi odsevi ujamejo v neskončno tavanje, kjer: – po Marku Fisherju – »v nekem pomembnem smislu ni več sedanjosti, ki bi jo lahko zapopadli in artikulirali.«

Ko se je Dante potikal po onostranstvu, mu je duh prerokoval izgon iz Firenc in dodal, da: »kot daljnovidni vsak od nas odkriva /.../ le prihodnje čase, / le toliko nas višnja luč obliva. / Čim bliže so, tem trdnejše opase / dobiva naš razvid, brez pojasnila / ne vemo nič, kak zdaj živite zase.«

Kak zdaj živimo zase? Trdno opasani v kronično pomanjkanje časa, da nam je povsem nerazvidno, katere prikazni nas preganjajo in katere nevidne roke se jih tako trdovratno branijo. Morda nas zato »Da me stesso non vegno« oblije z nižjo lučjo (infrardečim spektrom), da se sami prepoznamo kot duhovi. Saj kot pravi Derrida v Spectres de Marx: »prihodnost pripada duhovom.«

Avtorji:

Stran22, kolektiv, ki združuje ustvarjalce vizualne in performativne umetnosti, arhitekture in oblikovanja, avtorske glasbe in poezije. Ob prepletu različnih veščin jih povezuje želja po odkrivanju novih umetniških izrazov, odmaknjenih od konvencionalnih pristopov.

Produkcija: Svetlobna Gverila

#12

Foto:
Klemen Skočir
>>



It's difficult to imagine a more accurate depiction of the Latin spectrum (image, performance) and its relationship to the spirit (spectra). All of these mirrored and multiplied reflections are caught in an endless wandering with recording and playback, where, according to Mark Fisher, "in some important sense, there is no present that can be captured and articulated."

The spirit foretold Dante's expulsion from Florence as he wandered beyond, adding: "as far-sighted, each of us discovers /... / only future times, / only so much does the cherry light envelop us. / The closer they get, the greater the dangers / our record gets worse, without explanation / we don't know how you live for yourself now."

How do we live for ourselves now? It is completely invisible to us, girded as we are by a chronic lack of time, which apparitions haunt us, and which invisible hands so tenaciously defend them. Perhaps this is why "Da me stesso non vegno" surrounds us with a lower light (infrared spectrum) to identify us as ghosts. Because, as Derrida puts it in *Specters de Marx*, "the future belongs to ghosts."

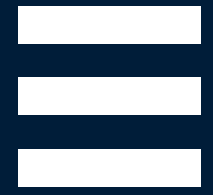
Authors:

Stran22 is a collective of visual and performative artists, architects and designers, original music, and poets. They are intertwined with different skills and are linked by a desire to discover new artistic expressions outside of conventional approaches.

Production: Svetlobna Gverila



Delavnice/ Workshops



2

Zvočni vodnik v podvodni svet

Robertina Šebjanič

Podvodna zvočna onesnaženost, močan hrup, ki ga povzroča človek v morskem okolju, je sodobna realnost naših industrializiranih oceanov. Umetnica je udeležencem delavnice predstavila motečo človeško tehnološko prisotnost v podvodni zvočni krajini. Skupaj so prisluhnili bioakustiki vodnih okolij. Delavnico Zvočni vodnik v podvodni svet je razvila Robertina Šebjanič v okviru svojega projekta Aquatocene s podporo PiNA, Koper.

An audio guide to the underwater world

Robertina Šebjanič

The modern reality of our industrialized oceans is underwater sound pollution or loud noise caused by man in the marine environment. The workshop's goal was to introduce participants to the disruptive human technological presence in the underwater sound landscape and to listen to the bioacoustics of aquatic environments. Robertina Šebjanič created the workshop "An audio guide to the underwater world" as part of her project Aquatocene, with the support of PiNA, Koper.

Foto:
Klemen Skočir
>>





Foto:
Klemen Skočir
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Delavnica o mikroplastiki in nevidnih antropogenih onesnaževalih v Jadranskem morju Gjino Šutić & Robertina Šebjanič

Med delavnico so se dijaki spoznali z Agendo 2030, natančneje s 14. ciljem trajnostnega razvoja. Za zbiranje in analizo vzorcev so uporabili različne pristope iz t. i. »družbene znanosti« (ang. citizen science) in se tako na participativen način, s kombinacijo znanosti, DIY (ang. do-it-yourself) analitike in umetnosti, spoznali s problematiko mikroplastike in ostalimi nevidnimi antropogenimi onesnaževalci v lokalnem morju.

Workshop on Microplastics and Invisible Anthropogenic Pollutants in the Adriatic Sea Gjino Šutić & Robertina Šebjanič

During the workshop, students became acquainted with the 2030 Agenda, specifically the 14th goal of sustainable development. They collected and analysed samples using various approaches from so-called citizen science and thus became acquainted with the problem of microplastics and other invisible anthropogenic pollutants in the local sea, in a participatory manner through a combination of science, DIY analytics and art.



VR predstavitev morskega sveta

Miha Godec

Na delavnici so udeleženci znanja, pridobljena na delavnici o mikroplastiki in nevidnih antropogenih onesnaževalih v Jadranskem morju, prenesli v digitalni medij in tako vstopili v podmorski svet. Na delavnici so dijaki na podlagi spoznanj in izkustev iz prejšnje delavnice izdelali ozaveščevalni VR / 360 video.

VR presentation of the marine world

Miha Godec

Participants in the workshop have applied what they learned at the workshop on Microplastics and Invisible Anthropogenic Pollutants in the Adriatic Sea to digital media, allowing them to enter the underwater world. Based on the findings and experiences from the previous workshop, students created an awareness-raising VR / 360 video at the workshop.





Foto:
Klemen Skočir
<<

Ambisonična improvizacija

Mauricio Valdés San Emeterio

Delavnica se je osredotočila na prikaz vrst analitičnih orodij, ki so danes na voljo za katalogizacijo virov zvoka, z uporabo analiz na osnovi višine tona. Udeleženci so videli in slišali primere teh orodij in spoznali njihovo uporabo v ustvarjalnem in/ali akademskem kontekstu. Z znanji, pridobljenimi na delavnici, bodo lahko v prihodnje interpretirali zvočne materiale v tridimenzionalni potopni zvočni sistem.

Ambisonic improvisation

Mauricio Valdés San Emeterio

The workshop was dedicated to showing what kind of analytical tools we have today to catalogue sounds sources that are pitch based analysis. Participants saw and heard examples of these tools and learned how they are used in the creative and / or academic context. They gained knowledge to reinterpret the sound materials generated during the workshop bulked into a 3-dimensional immersive sound system.



Performans/ Performans



3



#1

Abysmal Preasure Abysmal Preasure

Jaka Berger, Luka Bevk

Foto:
Klemen Skočir
<<

Performans Abysmal Preasure je osnovan na kompromisu med napredkom in pogubo. Ključno dejanje, ki ga naslavlja je onesnaževanje s hrupom. Človekov poseg v okolje je vedno bolj jasen in vedno več pozornosti v družbi se namenja analizi in opozarjanju ter iskanju rešitev za široko vrsto onesnaževanja, ki ga s svojo prisotnostjo povzroča.

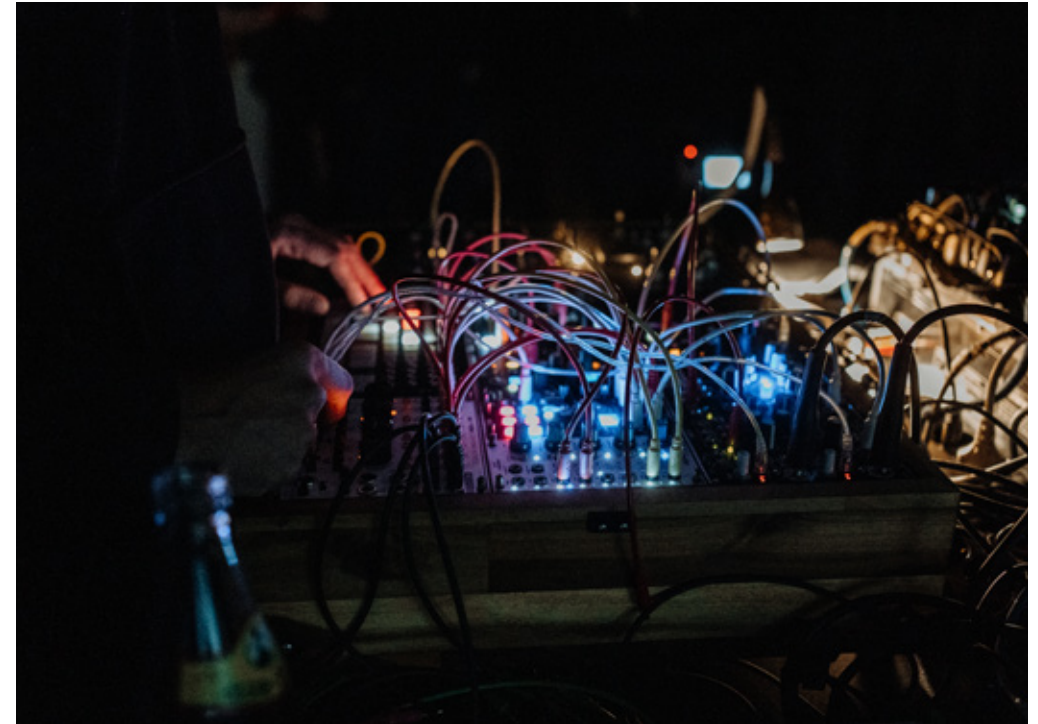
Avtorja sta se v pričujočem projektu kot glasbenika usmerila v zvočno onesnaževanje okolja, in sicer, na zvočno onesnaževanje podvodnega sveta v slovenskem delu Istre. Hrup, ki ga slišimo, potuje po zraku in z vztrajnostno kontinuiteto postane stvar, s katero živimo in se sprijaznimo. Obstaja pa tudi hrup, ki ne moti naših slušnih receptorjev, in to je hrup, ki se skriva pod morsko gladino. Fizične lastnosti vode ustvarijo pogoje, da se določeni zvočni pojavi, ki jih sicer ne zaznavamo na površini, pod vodo širijo bolj intenzivno in delujejo na živalski svet pod vodo zelo destruktivno.

Performans Abysmal Preasure je na ta način iz hrupnega onesnaževanja ustvaril elegantne zvočne krajine, a hkrati tudi klavstrofobična nelagodna hrupovanja, katerim so izpostavljena bitja pod gladino. Zvočni performans je bil izveden s prostorsko umestitvijo zvoka, kjer sta avtorja v živo manipulirala zajete zvočne elemente v realnem času in prostoru ter poustvarila in nadgradila zvočno krajino v unikatno izkušnjo.

Performance Abysmal Preasure is based on a compromise between progress and doom. The primary act that it addresses is noise pollution. Human intervention in the environment is becoming clearer, and society is paying increasing attention to analysis and warning, as well as finding solutions to the wide range of pollution caused by its presence.

The authors, as musicians, focused their attention in this project on environmental sound pollution, specifically the sound pollution of the underwater world of the Slovenian part of Istria. The noise we hear travels through the air, and with persistence, it becomes something we live with and accept. But there is a noise that does not bother our auditory receptors, and that is a noise that lurks beneath the sea level. Water's physical properties create the conditions for certain sound phenomena that are not normally perceived on the surface to spread more intensely underwater and have a very destructive effect on the underwater animal world.

As a result, Performance Abysmal Preasure generated elegant soundscapes from noise pollution, as well as claustrophobic uncomfortable noises to which creatures beneath the surface are exposed. The sound performance featured spatial sound placement in which the authors manipulated the captured sound elements in real-time and space, recreating and upgrading the sound landscape into a one-of-a-kind experience.



Dodatni program/ Additional program



4



#1

PROSTE CELICE LOOSE CELLS

Foto:
Borut Jerman
<<

Predstavitev projekta PROSTE CELICE – Inoviranje v polju med umetnostjo in znanostjo.

V amfiteatru Arene Bonifika so bili predstavljeni objekti, ki so jih študenti skupaj z raziskovalci in umetniki ustvarili v okviru projekta PROSTE CELICE / LOOSE CELLS, ki je potekal med marcem in julijem 2021, skozi vrsto delavnic in spletna predavanja z razpravami ter se stekel v produkcijo večplastnega »znanstveno-umetniškega objekta.«

Objekt so zasnovali na podlagi nekaterih znanstvenih iztočnic, kot so dvigovanje morske gladine, lastnosti in/ali plavnost lesa, trajnostni razvoj in odrast razmerja človek-narava-tehnologija, vse skupaj pa so premišljevali skozi prizmo umetnosti. Objekt, ki je bil predstavljen ob posebnem enkratnem performansu, sestavljajo osrednja skulptura iz recikliranega lesa in živih organizmov, interaktivna instalacija in okolje razširjene resničnosti (AR).

Udeleženci in mentorji Participants and mentors

Richard Acquah
Cuauhtli Campos
Josip Dijanić
Borut Jerman
Vasily Kuzmich
Tijana Mijušković
Jaka Pečnik
Peter Purg
Jakub Sandak
Vesna Starman
Črtomir Tavzes
Julija Uršič
Domen Vinko
Marko Vivoda
Tilen Žbona

Tako znanost kot umetnost nudita temeljna odkritja o kombinaciji naravoslovnih vedenj in umetniških znanj, ki v prepletu delujejo vizionarsko, saj vodijo v skupna razmišljanja znotraj sodobnega dojemanja bivanja in izboljševanja načinov komunikacije. V tem smislu se znanost in umetnost družbeno angažirano umeščata v lokalno okolico in hkrati delujeta širše, tako s pomočjo sodobnih tehnologij in s tem novih medijev, istočasno pa ohranjata tradicionalne pristope občutenja, sočutja in naravnosti do varovanja in razvoja narave in okolja, tako za posameznika kot za skupnost.

Instalacije so študenti ustvarjali pod vodstvom mentorjev, raziskovalcev, umetnikov, producentov in kuratorjev, pri čemer so imeli na razpolago laboratorije inštituta InnoRenew CoE in Oddelka za informacijske dejavnosti na UP FAMNIT.

Projekt je zasnoval konzorcij štirih partnerjev, poleg raziskovalnega inštituta InnoRenew CoE še Univerza na Primorskem, Akademija umetnosti Univerze v Novi Gorici in Kulturno izobraževalno društvo PiNA ter si nadeja postati vsakoletna stalnica sodelovanja teh institucij.

Presentation of the project LOOSE CELLS - Innovation in the field between art and science.

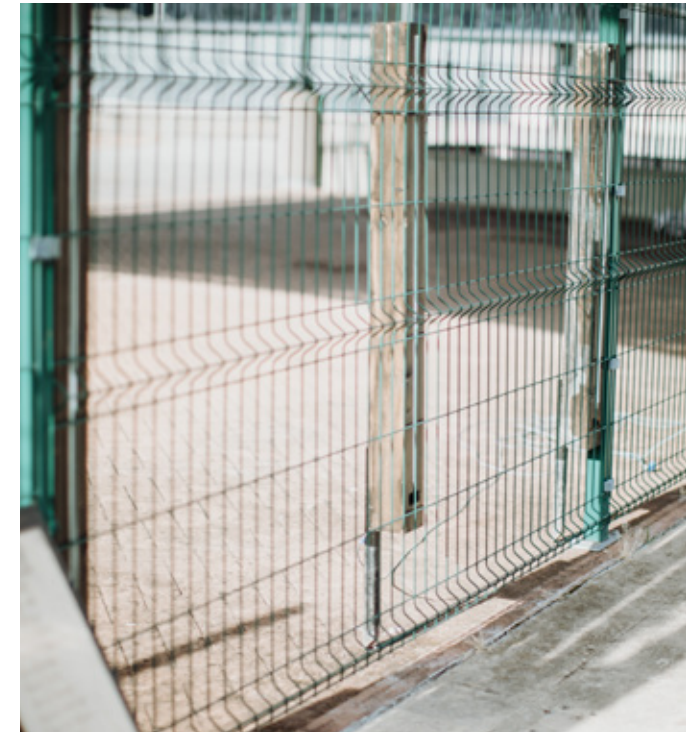
Structures created by students in collaboration with researchers and artists were displayed in the Arena Bonifika's amphitheatre as part of the LOOSE CELLS project, which ran from March to July 2021 and included a series of workshops, online lectures with discussions, and the creation of multi-layered "Scientific and artistic objects."

The structure was designed with scientific starting points in mind, such as sea-level rise, wood properties/buoyancy, sustainable development, and the expansion of the human-nature-technology relationship, all of which were viewed through the prism of art. The structure, which was shown at a special one-time performance, is made up of a central sculpture made of recycled wood and living organisms, an interactive installation, and an augmented reality environment (AR).

Both science and art provide fundamental discoveries about the interaction of natural science behaviours and artistic knowledge, which intertwine in a visionary way, leading to common thinking within the modern perception of living and the improvement of communication methods. In this sense, science and art are socially engaged in the local environment while also operating more broadly, both with the assistance of modern technologies and thus new media, while maintaining traditional approaches to feeling, compassion, and an orientation to protect and develop nature and the environment, for both the individual and the community.

Students worked with mentors, researchers, artists, producers, and curators to create the installations, which were created in the laboratories of the InnoRenew CoE Institute and the Department of Information Activities at UP FAMNIT.

In addition to the InnoRenew CoE research institute, the project was designed by a consortium of four partners: the University of Primorska, the Academy of Arts at the University of Nova Gorica, and PiNA - Association for Culture and Education. University of Nova Gorica, and the PiNA Association for Culture and Education.



Hvala / Tnx

Miha Erjavec, Anja Zver, Rok Pahor, Marko Vivoda, Gregor Gregorčič Pezdirec, Deni Bordon, Nika Jurman, Marko Turkuš, Neža Mekota, Marko Čeh, Katja Pahor, Kaja Kisilak, Eva Simetinger, Karlo Hmeljak, Anja Kozlan, Andrej Koruza, Matej Pevec, Gašper Šavle, Leia Winkler, Gaja Rupena, Luka Catellani, Matevž Pevc, Rok Ložar, Katerina Mirovič Katra, Metka Magdalena Šori, Barbara Švigelj, Vesna Pajič, Aleš Bržan, Jani Pirnat, Borut Canko, Miha Zupan, Peter Purg, Črtomir Tavzes, Vesna Starman, Nenez Nenša, Tilen Žbona, Julija Uršič, Marina Klemenčič, Boštjan Botas Kenda, Emil Kozole, Matjaž Ristič, Vasko Vidmar, Marcela Okretič, Janez Janša, Dimitrije Šamšal, Polona Černač, Igor Remeta, Pantelin Kristifor, Aleš Rosa, Jasmin B. Frelj, Zala Koren, Manja Ristič, Alenka Malej, Valentina Turk, Gjino Šutič, Tine Sukič, Matjaž Ličer, Jean Painlevé, Brigitte Berg, Boštjan Čadež Fšk, Robertina Šebjanič, Sigur Rós, Magic Leap, Sofia Crespo, Feileacan McCormick, Name:, Kat Austen, Helene Bosecker, Marco Barotti, Lovro Ivančič, Nejc Trampuž, Srđan Prodanović, Tim Kropivšek, Verena Bachl, Helene Bosecker, Jaka Berger, Luka Bevk, Miha Godec, Mauricio Valdés San Emeterio, Luka Murovec, Maja Linnea Wendel, Ana Markežič, Darja Oražem, Borut Jerman, Maja Švara, Lara Bandi, Nena Bibica, Urška Vezovnik, Klemen Skočir, Maja Drobne, Vid Tratnik, Jasna Ratoša, Mario Benkoč, Mirna Buić, Kaja Cunk, Magda Pahor, Milenko Pahor, Greta the research boat, družina Vivoda, družina Bordon.

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Produkcija /
Production

pina

Koprodukcija /
Coproductio

Stran22

Festival podpirajo / Sponsors



Produkcija / Production: PiNA

Koprodukcija / Coproduction: Stran22

Kurator / Curator: Marko Vivoda

Teksti / Texts: Karlo Hmeljak, Prevod / Translation: Jasmin B. Freljih

Producenta / Producers: Borut Jerman, Ana Markežič

Komuniciranje / Communication: Darja Oražem, Klemen Skočir

Produkcija delavnic / Workshop production: Lara Bandi

Tehnična ekipa / Technical support: Rok Pahor, Deni Bordon

Oblikovanje prostora / Exhibition design:

Luka Murovec, Maja Linnea Wendel

Oblikovanje / Design: Kaja Kisilak, Klemen Skočir / Koper, 2021