

# **SPECULUM ARTIUM**

**Trbovlje Novomedijsko mesto / Trbovlje the New-Media Setting  
Delavski dom Trbovlje / Trbovlje Labour Home**

**20. - 23. APRIL 2011**

## Klic k demokratičnosti predgovora

(moj predgovor je vaš zaključek)

Besede umetnika - kuratorja so ponavadi katalogiziran in povezan prikaz del, ki sledijo. Vendar je bilo delo pod žarometi dejansko napisano zaradi svojega tehničnega koncepta. Posledično je uporaba deskriptivnih uvodov v literaturi natančno uravnotežena naloga, v katalogu razstave pa gre za pogost paradoks.

Bodimo torej tu objektivni in primerjamo obisk supermarketeta z obiskom umetniške predstave. Ponudba v supermarketu je večja od nakupovalnega vozička na enak način, kot ponudba na razstavi na splošno presega kapaciteto. Predgovor v supermarketu je potrdilo o plačilu, ki ga prejme kupec po opravljenem nakupu. Potrošnik si lahko podrobno prebere povzetek ter natančen znesek njegovega nakupa. Vsi izdelki imajo fiksno denominacijo in s tem vrednost. To vrednost lahko primerjamo z natisnjeno in napisano oceno kuratorjevega članka. Izjava o kakovosti v članku izražena s črkami je zdaj soočena z imaginarno numerično kvantitativno vrednostjo. Z upoštevanjem teh kontrol, je nakupovalec pisatelj svojega lastnega predgovora. On osebno oceni valentnost. Vendar pa glede na to, da potrošnik dobi potrdilo o plačilu po opravljenem nakupu, ga bomo od zdaj naprej klicali zaključna beseda.

Po tej analogiji je umetnik-kurator prodajalec, ki s svojo veliko izbirčnostjo promovira razstavljalce. Je torej predgovor pomemben za časovno omejeno umetniško kompozicijo in ali posledično in historično živi naprej preko kataloga na en sam način? Če je to tisto, kar šteje v katalogu, potem nočem ocenjevati umetniških del s svojimi besedami, čeprav sem napravil svoj izbor. Izbiranje je lahko provokacija, izbiranje je lahko poklon avtorju, izbiranje je lahko trenutno razpoloženje, izbiranje je lahko gesta in izbiranje je lahko trenuten zapis, vendar v pisaniu predgovora kurator ne bi smel pridigati o svojem izboru umetniških del. Na tej točki zahtevam od gledalca, da napiše svoj lastni predgovor kot natisnjeno zaključno besedo s kvaliteto svoje kvantitete.

Kako napisati zaključno besedo? Moj predgovor objektivnemu svetu je lansiran kot instalacija na razstavi. Namesto običajnih etiket z imeni, lahko obiskovalec prebere specifične numerične znake poleg razstavljenega dela. Zbrane številke nato vnese v tam postavljeni blagajno, in v zameno dobi natisnjeno potrdilo o plačilu. Digitalno programirano strojno orodje lahko natisne vsakemu obiskovalcu svoje potrdilo o plačilu, njegovo zaključno besedo, od kataloga odprtujeni predgovor, ki mu je zaračunana dodatna vrednost. O hitrost izpisov odloča samo on sam. Če ga ne zanima nobeno na ogled postavljeni umetniško delo, si ne bo dal izpisati nobenih dodatnih informacij. Ne bo obdržal nobenih vtisov in posledično ne bo napisal zaključne besede, glede na to, da je ne bo prebral v katalogu.

Kvota izbranih računov določa kontrolo kakovosti osebno prilagojene zaključne besede.

Kuratorjev uvod je gledalčeva zaključna beseda.

Novi standard tako ni umetelna stvaritev besed umetnika-kuratorja ter njegovega pogleda na umetnost; temveč je demokratično izbran s strani gledalca osebno. Obiskovalec dobi izbor svoje lastne izbire na papirnem odrezku.

Zaključna beseda gledalca je kuratorjev predgovor. Zaključna beseda gledalca je predgovor kuratorja = enakovredno vrednotenje gledalčevih interesov ter besed kuratorja. V tej razstavi so obiskovalci prvici na istem nivoju kot moje besede, besede umetnika-kuratorja.

Predgovor kuratorja je zaključna beseda gledalca.

To je drugorazredna izbira, izbira izbora; izbira in glasovanje gledalca.

Obiskovalec si lahko natisne svojo lastno zaključno besedo v obliki potrdila o plačilu, ga vzame, si ga spravi v žep ali ga prilepi/pričvrsti na to stran v katalogu. S tem osebno zaznamuje svoj lasten izbor.

S tiskanjem zahtevanega potrdila o plačilu je tukaj in izohronično prav na tej strani, ki jo zdaj berete. Predstavljajte si to kot črvino.

Zaključna beseda gledalca je kuratorjev predgovor.

Kurator je lobist umetnikov in razstavljalcev. Zaradi svojega predgovora uživa neodvisno moč, ki je nadrejena umetnikom v katalogu, ker postavi sebe pred vsako umetniško delo. S temi napisanimi besedami se odpovedujem tej moči. Zdaj je predgovor demokratično izbran s strani obiskovalca. Njegov glas je zaključna beseda in moj sinhroniziran predgovor.

mag. Herwig Steiner

## Call For Democracy Of The Foreword

(My foreword is your afterword)

Artist-curator's words are mainly a catalogued and linked display of the following art. But artwork in spotlight was in fact rather written for its technical concept. Consequently the use of describing preambles is a fine balanced task in literature but a common paradox in an exhibition catalogue.

Let's be objective here and compare going to a supermarket to visiting an art show.

The offer in a market is superior to the shopping cart in the same way as the offer in an exhibition is generally above capacity. The foreword in a supermarket is the receipt one receives after his buy. The consumer can read in detail the abstract and the exact amount of his purchase. All products have a fixed denomination and therefore a value. This value can be compared to the printed and written benchmark of the curator's article. A quality statement in letters is now faced to an imaginary numerical quantity value. Considering these controls, the shopper is the writer of his own foreword. He personally benchmarks the valency. However, as the consumer gets the receipt after his shopping, from now on we call it afterword.

Accordingly the artist-curator is a salesman exercising big finickiness in pushing the exhibited participants. Is a foreword therefore significant for a time limited art composition and does it consequently and historically live on through the catalogue in only one way? If this is what counts in a catalogue, I do not want to judge about artwork in my words even though I have made my choice. Selecting might be a provocation, selecting might be a tribute, selecting might be a current mood, selecting might be a gesture and selecting might be a present record, but in writing a foreword the curator should not preach about his selected art. At this point I request the viewer to write his own foreword in a printed afterword with the quality of its quantity.

Well, how to write an own afterword? My foreword to the objective world is launched as an installation in the exhibition. In place of usual name tags the visitor can read a specific numeric character next to an exhibited artwork. He then enters the collected digit into a placed cash register machine and gets a printed receipt in exchange. The digitally programmed machine tool is able to print out every visitor's own receipt, his afterword, the displaced foreword of the catalogue, charged with an additional value. The rate of print-outs is decided only by himself. If he is not curious in any exposed artwork, he will not print out any further information. He will not keep any effects and consequently he will not write his afterword as he won't read it in the catalogue. The quota of called receipts determines the quality content of the personalized afterword.

The foreword of the curator is the afterword of the viewer.

The new standard is not a crafty creation of the artist-curator's words and his point of view of art; it is democratically elected by the viewer in person. The visitor gets the selection of his own election designed on a slip of paper.

The afterword of the viewer is the foreword of the curator. The afterword of the viewer is the foreword of the curator = an equal ranking of the viewer's interest and the words of the curator. For the first time in this exhibition, visitors are on the same level with my words, the words of the artist-curator.

The foreword of the curator is the afterword of the viewer.

This is a second order choice, the choice of the choice, the choice and vote of the viewer.

The visitor can print out his own afterword in shape of a receipt, pick it up, pocket it or tack it on this page of the catalogue. In doing so, he personally marks his own selection.

With printing the requested receipt, he is here and isochronally on the very page you are reading at the moment. Imagine this like a wormhole.

The afterword of the viewer is the foreword of the curator.

The curator is the lobbyist of artists and presenters. He enjoys independent power due to his foreword, superior to the artist in the catalogue as he puts himself prior to every artwork. With these written words I give up this power. Now the foreword is democratically elected by the visitor. His vote is the afterword and my synchronized foreword.

M.F.A. Herwig Steiner

## THE AWKWARDSTRA

Člani / Members: Dan Scott, Juan Suanca, Lisa Hall, Aram Zarikian, Paolo Zappala, Jessica Pinney, Simon Hanselmann, Philip Cornett, Marc Bonet Folgosa.  
Kontakt / Contact: aram.zarikian@gmail.com

Awkwardstra je improvizacijska ter eksperimentalna glasbena skupina, ki so jo osnovali študenti Londoške fakultete za komunikacije na magistrskem študiju zvočnih umetnosti. Sestavlja jo do deset glasbenikov, lahko tudi več, ki igrajo na širok nabor instrumentov, vključno z električno kitaro, stilofonom, prenosnikom, kontaktnim mikrofonom, tolkali, vokom, glasom ter ptičjim petjem. Zvok, ki ga ustvarja skupina je dostopen samo z uporabo 20 parov slušalk, kar pritegne publiko v njihov skriveni zvočni svet. Naši nastopi vključujejo člane, ki delajo samostojno, v manjših zasedbah ter celotni skupini in obsegajo improvizacijo, performativno umetnost, konceptualne akcije, snemanja na terenu in par pesmi.

The Silent Awkwardstra je site-specific zvočna instalacija, post-iPodovski konceptualni glasbeni hrup, zvočni dokumentarec in še več. Na festivalu Speculum Artium bo Awkwardstra predstavila site-specific improvizacijo, pri kateri bo uporabljala le zvoke in predmete v Delavskemu domu Trbovlje ter mesta Trbovlje.

*The Awkwardstra is an improvisational and experimental music group formed at the London College of Communication by students on the MA Sound Arts course. It features up to ten players or more on a range of instruments, including electric guitar, stylophone, laptop, contact mic, percussion, wok, voice and bird-call.*

*The sounds created by the group are only accessible through 20 sets of headphones, drawing the audience into our 'secret' sonoral world. Our performances incorporate members working solo, in small ensembles and as a whole group, and include improvisation, performance art, conceptual actions, field recordings and the odd song or two. The Silent Awkwardstra is a site-specific sound installation, a post-iPod conceptual soundclash, a sonic documentary, and more.*

*At Speculum the Awkwardstra will present site-specific improvisation using only sounds and objects sourced within the Delavski dom Trbovlje and from the surrounding area of Trbovlje.*



Kontakt / Contact: dancott78@ymail.com

## DAN SCOTT

### Imagined Community / Namišljena skupnost

(glasbena instalacija z 20 radijskimi aparati / sound installation with 20 radios)



Namišljena skupnost sestavlja dvajset prenosnih radijskih aparatov, ki predvajajo zvok istega radijskega programa, ki ga poslušajo ob istem času, vendar na dvajsetih različnih lokacijah po Londonu. Vsako predvajanje zaseda obseg 1MHz na FM spektru med 88MHz ter 108MHz. Lokacije ter poslušalci segajo od moškega, ki posluša radio preko svojega mobilnega telefona na avtobusu, do mame in hčerke v dnevni sobi, od tesarja v delavnici do polne kavarne.

Radio je hkrati intimen ter skuposten. Je primer Lacanovskega pojma l'extimité: intimnega, ki je zunaj, zunanjega, ki je znotraj. Radio predstavlja namišljeno skupnost poslušalcev, ki se med seboj ne pozna, a so še vedno nenehno prisotni v brezžični domišljiji. Vendar so ti poslušalci brez izjeme neslišni v samem prenosu. Namišljena skupnost skuša prisluškovati poslušalcem ter predstaviti zvok etnografskega srečanja z radijsko publiko.

Dan Scott je zvočni umetnik ter glasbenik.

*Imagined Community features twenty portable radios broadcasting the sound of the same radio programme being listened to at the same moment in time, but in twenty different locations across London. Each broadcast occupies a 1Mhz range running across the FM spectrum from 88Mhz to 108Mhz. Locations and listeners range from a man listening via his mobile phone on the bus to a mother and daughter in a living room; from a carpenter in a workshop to a crowded cafe.*

*Radio is at once intimate and communal. It exemplifies Lacan's notion of l'extimité: the intimate that is outside, the exterior that is inside. Radio represents an imagined community of listeners, each unknown to the other, but still ever-present in the wireless imagination. Yet these listeners are invariably silent within the broadcast. Imagined Community seeks to eavesdrop on the listeners and sound out an ethnographic encounter with the radio audience.*

*Dan Scott is a sound artist and musician.*

## CCAC



CCAC pomeni zvočno zbirko zaprtega kroga. Analogija CCAC s CCTV Arama Zarkiana, poznanega tudi kot Zitrone je očitno namerna. Navdahnjen je bil, da napravi delo, ki bi odražalo družbo, ki je apatična do javnega nadzora, pretoka digitalnih podatkov ter shranjevanja le-teh. Postavitev predmeta spominja na pogosto uporabo CCTV kamер z namenom, da opomni občinstvo na njihovo vsenavzročnost ter tiho sprejemanje teh naprav s strani družbe. „Zdi se, da nihče ne govori več o vdoru v zasebnost. Niti tega ne vemo več, kdo nas gleda in zakaj. Seveda, poleg očitnega slogana o zdravju ter varnosti“. Poleg tega je avtor pogledal tudi, kako je prevlada čutila vida v naši kulturi zadušila izkustvo poslušanja.

Ali bi družba sprejela mikrofone namesto kamер?

Kdo bi poslušal in zakaj?

Ali bi bili mikrofoni sploh vklopljeni?

*CCAC stands for closed circuit audio collection. The analogy to CCTV is clearly intended by Aram Zarikian a.k.a. Zitrone. He has been inspired to make work reflecting a society apathetic to public surveillance, digital data flow and storage. The placement of the object resembles the common use of CCTV cameras and shall remind audiences of their omnipresence and our society's silent acceptance of these devices. "It seems nobody is talking about Invasion-of-Privacy anymore. We don't even know who is watching and what for. I mean, besides the obvious health and safety slogan". Furthermore the artist looks at how the dominance of the sense of sight in our culture has repressed the experience of hearing.*

*Would society accept microphones instead of cameras?*

*Who would be listening and why?*

*Would they even be turned on?*



# ZITRONE

## MyStreet / Moja cesta

“Pozdravljeni na MyStreet. To je čisto normalna Cesta, a ne?”

MyStreet Tvoja cesta? Cesta vseh?

MyStreet je..

.. potovanje v preteklost .. zelo osebna .. o nenaravnih delitvih teritorija .. harald koelzer .. na podlagi improvizacije .. približno 100 metrov dolg .. fostex fr-2le .. kos nastal v kolaboraciji .. na podlagi spominov .. projeciran na zid .. o percepциji .. Lisa Hall .. na podlagi intuicije .. izkušnje .. 16 let mojega življenja .. kompozicije .. trenutka .. sony ex1 .. michael fisher .. tvoje domišljije .. 11 ur zvočnega materiala .. stereo komade .. klišja .. na podlagi digitalne tehnologije .. te na kaj spominja? .. herwig steiner .. resnice .. tvoje izbire .. energetskega neuravnoveženja .. 4 ur video materiala .. na podlagi znanja .. raziskovanja .. sprehod brez hoje .. zoom h2 .. bernd martinshitz .. zvoka .. eksperimenta .. naključnega .. na podlagi sreče .. o ljudeh .. ti poslušajoč z mojimi ušesi in videč z mojimi očmi..

najnovejši kratki filmi, ki jih aram zarikian, znan tudi kot zitrone, predstavlja v seriji MyStreet na Speculum Artium 2011. Dela na sitespecific zvočnih in video materialih ter z orodji za skladanje in s posnetki pripravljene improvizacije. Gledalca vabi v avdio-vizualno polje skozi čudno znan material; kakorkoli eksotični zvočni in vidni dražljaji vodijo gledalca v sekundarno stanje prilagojene realnosti, kjer je domišljiji posameznika puščeno, da zaključi potovanje.

Proces produkcije odseva gledalčeve izkušnjo, ki se razvije iz sodelovalnega oblikovanja zvočne pokrajine in sitespecific kompozicije.

“Welcome to MyStreet. It's quite a normal Street, don't you think?”

MyStreet Your Street? Everybody's Street?

MyStreet is..

.a travel to the past ..very personal ..about unnatural division of territory ..harald koelzer ..based on improvisation ..approx. 100 meters long ..a fostex fr-2le ..a collaborative piece ..based on memories ..projected on a wall ..about perception ..Lisa Hall ..based on intuition ..an experience ..16 years of my life ..a composition ..the moment ..a sony ex1 ..michael fisher ..your imagination ..11 hours of audio material ..a stereo piece ..a cliché ..based on digital technology ..reminding you of something? ..herwig steiner ..the truth ..your choise ..energetically unbalanced ..4 hours of video material ..based on knowledge.. an exploration ..a walk without walking ..a zoom h2 ..bernd martinshitz ..sound ..an experiment ..odd ..based on chance ..about people ..you listening with my ears and seeing with my eyes

.the latest shortfilms that aram zarikian a.k.a. zitrone presents in the series MyStreet at SpeculumArtium2011. He is working with sitespecific audio and video material as well as the tools of composition and recordings of prepared improvisation. The viewer is invited into the audio visual field through strangely familiar material; however exotic audio and visual stimuli lead the viewer into a secondary state of adjusted reality where the individual's imagination is left to complete the journey.

The process of production reflects the viewers experience, evolving from a collaborative soundscaping and site specific composition.

# MARC BONET

Kontakt / Contact: [marc.bonfol@googlemail.com](mailto:marc.bonfol@googlemail.com)  
[www.marcbonet.com](http://www.marcbonet.com)

## Move / Premik

Instalacija se dotika tematik abstraktne komunikacije, medsebojnega odnosa med realnostjo ter iluzijo, sinestetičnih razmerij, kulturne identitete ter pisalnih in ocenjevalnih sistemov znotraj konteksta sofisticirane avdiovizualne naracije.

Ta projekt poskuša ustvariti virtualni prostor, kjer se udeleženec odziva na slušne dražljaje s kulturnim pomenom, ki se zlijejo z otopljivimi in fizičnimi prostorskimi doživetji. Sistem kot tak deluje v mnogokratnih vlogah: priskrbi sredstvo interakcije, omogoča povratno informacijo; prostor za spektakel. Hkratno utelešenje sistema preko opazovanja uporabnikovega telesa ter raz-telešenje povratne informacije; tak sistem ustvari celo vrsto možnosti. Naš fizični potencial omogoča poigravanje in raziskovanje zmožnosti tega razširjenega utelešenja ter možnosti sodelovanja, izkoriščanja ter dis-lokacije naših fizičnih obstojev. Kar vedno znova izide iz teh praks so različni poročila o utelešenju, zavesti ter medsebojni igri interaktivnih sistemov med našo zavestjo o nas samih in sistemov, ki nas obkrožajo.

Marc Bonet, rojen 1982 v Barceloni (Španija) je glasbenik ter zvočni umetnik, ki ustvarja v Londonu.



*The installation touches on themes of abstract communication, interrelationship between reality and illusion, synaesthetic relationships, cultural identity and writing and scoring systems within the context of a sophisticated audiovisual narrative.*

*This project intends to create a virtual space where the participant reacts to an aural stimulus with cultural meaning that merges with tangible and physical spatial experiences. The system itself performs in multiple roles: providing agency of interaction, facilitation of feedback, location of spectacle. The simultaneous embodiment of the system through its observation of the users body and the disembodiment of the feedback that such a system creates a range of possibilities. Our physical potential allows for a playing-with and exploration-of the capabilities of this extended embodiment and the possibilities of the collaboration, exploitation, and dis-location of our physical existences. What emerges again and again from these practices is the different accounts of embodiment and consciousness and the interplay of interactive systems between our awareness of ourselves and the systems that surround us.*

*Marc Bonet, born in Barcelona (Spain) in 1982 is a musician and sound artist based in London.*

# PHILIP CORNET

Kontakt / Contact: [www.soundcloud.com/philipcornett](http://www.soundcloud.com/philipcornett)  
[phil\\_cornett@yahoo.co.uk](mailto:phil_cornett@yahoo.co.uk)

## This Place / Ta prostor



This Place (Ta prostor) jenadgrajajoči se projekt v teku in, začel se je kot serija dogodkov Večernih zabav, ki so bili osredotočeni na Notranji ter Domači Svet Umetnika. Ta serija domačih dogodkov je ilustrirala tematiko ter naracije znotraj Umetnikove pretekle in sedanje Zvočne Prakse skozi instalacije v njegovem Domu. Z iskanjem arhetipskega hibridnega zvoka med Domom in Umetnikom This Place prevprašuje globine naše navezanosti na naš notranji domači prostor ter vpliv, ki ga ima na našo percepциjo zunanjega sveta.

Instalacija, ki je bila prvič razstavljena novembra 2010, je služila kot artefakt preteklih dogodkov, hkrati pa tudi kot naslednji dogodek v seriji Večernih Zabav. V njej so bili vključeni predmeti iz Umetnikovega Doma ter osem urna skladba, ki je obsegla zadnjih deset let njegove Zvočne Prakse. Publika v Galeriji je imela priložnost, da se postavi tako v vlogo Gostitelja, kot tudi Gosta na tej Večerni Zabavi v Galeriji.

Za SpeculumArtium 2011 je This Place predstavljen kot bolj direkten in povečan izsek iz svojih predhodnih utelešenj. Publiku je zdaj dovoljeno, da se osredotoči na posamezen predmet ter njegov specifičen zvok, ki je povzet iz osem urne skladbe. Konstalacija razstavljenih predmetov je identična postavitvi, ki so jo imeli novembra 2010, vendar brez njihovih nast-protkov, ki so jih takrat podpirali. This Place želi odkriti notranje zgodbe, ki imajo svoje korenine v preteklosti, medtem ko so osredotočeni na sedanjost, a vedno segajo po prihodnosti.

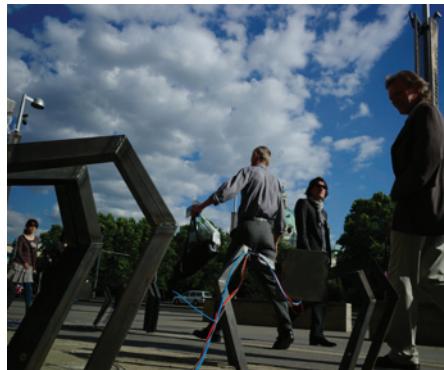
*This Place is an ongoing and cumulative project that began as a series of Dinner Party events focusing on the Inner and Domestic World of the Artist. These series of domestic events illustrated themes and narratives within the Artist's past and present Sound Practice through installations within his Home. By searching for an archetypal hybrid voice between the Home and the Artist, This Place questions the depths of our attachment to our inner domestic space, and the effect it has on our perception of the outer world.*

*First exhibited in November 2010, the installation served as an artifact of the past events, as well as the next Dinner Party event in the series. Included were objects from the Home of the Artist, as well as an eight hour-long composition that spanned the past 10 years of his Sound Practice. The Gallery audience was able to have the opportunity to embody both Host and Guest at this Dinner Party within the Gallery.*

*For Speculum Artium 2011, This Place finds itself as a more direct and magnified extraction from its previous embodiment. The audience is now allowed the opportunity to 'focus' in on a single object and its specific sound extracted from the eight hour-long composition. The constellation of objects on display, find themselves within their same position as they were in November 2010, but without their counterparts supporting them. This Place aims to discover inner-narratives rooted within the past, while focused on the present, but always reach towards the future.*

## THOMAS FRIERRS

Kontakt / Contact: artist@xgx.at



### Araneus Machinamentum

Kovinski kvadratni, pajkom podobni predmeti, zasedajo prostor, ki se gledalcu, ki se približa, izkaže za interakcijsko polje ter igrišče pajkov-strojev. V kovinskih nogah so vstavljene kocke. Če katera od kock, ki so ustoličene na kovinskih nogah oživi, pošlje svoj signal s pomočjo pulzne binarne IR sekvence drugim, kar povzroči, da pnevmatsko tresenje ter zvok cilindrov valovita skozi celoten roj pajkov, dokler so gledalci v dosegu umetnin. Thomas Frierss je umetnik ter medijski delavec, ki trenutno deluje na Dunaju.

*Metal, square, spider-like objects occupy a space that - as the viewer approaches - turns out to be an interaction field and the playground of machine-spiders. If one of those dice enthroned on metal legs becomes alive, he transmits his signal by a pulsed binary infrared sequence to the others, and a pneumatic twitching and the sound of the switching cylinders flow through the swarm of assembled spiders, as long as the viewers are in the range of the artefacts.*

*Thomas Frierss is an artist and mediaworker currently based in Vienna.*

## JULIAN PALATZ

Kontakt / Contact: julian@palacz.at

### Algorithmic Search For Love / Algoritmično iskanje ljubezni

Iskanje govorjenega jezika z uporabo tekstovnega vnosa

V času, v katerem digitalno kulturno premoženje daleč presega analogno, ima lahkonost, s katero si zdaj lahko nakopičimo in izmenjamo materiale, za posledico obsežne osebne zbirke medijski podatkov (glasba, film, serije itd). Julian Palacz si je zamislil in razvil iskalnik, ki v vnosom besedila išče po osebnih filmskih ter video arhivih govorjeno besedo. Zbirka filmov neke osebe tako postane baza podatkov - ključnih besed – in v arhivu se da vsako izgovorjeno besedo ali frazo. To sproži proces ponovnega razvrščanja podob in zvokov v filmskem materialu in s tem razvija za gledalca nove možnosti avdiovizualnih naracij.

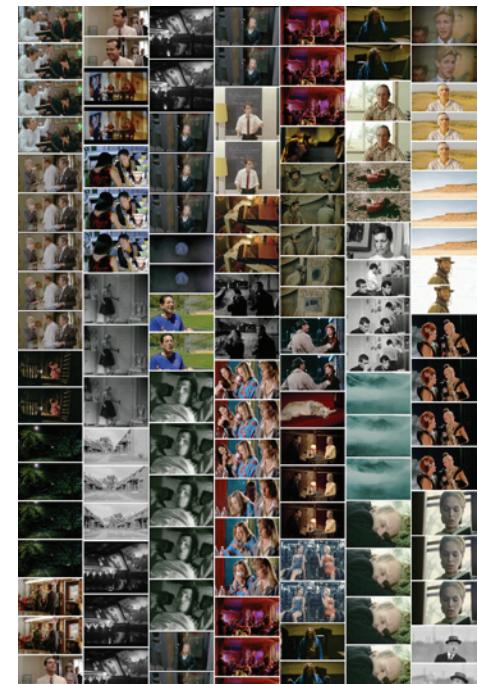
*Search for spoken language using text input*

*In the time in which digital cultural assets far outweigh the analogue ones, the ease with which we can now amass and exchange material has resulted in large personal collections of media data (music, films, series etc.). Julian Palacz has devised and developed a search engine that is able to enter text to search personal film and video archives for spoken language. An individual collection of films thus becomes a database of keywords and every spoken word or phrase in the archives can be searched. It starts the process of re-sequencing image and sound in the film material, thus unfurling new possibilities of audiovisual narratives for the viewer.*

### Bewegungsstudie einer Computermaus / Motion studies of computer mice / Študija premikanja računalniške miške

Kakšni so rezultati naših vsakodnevnih nalog? Naloge vsebujejo številne komponente nasprotujočih, dopolnjujočih se ter poudarjenih premikov in elementov. Zaradi kompleksnosti okoliščin in akcij niso povsem predvidljivi. Aplikacija beleži premikanje puščice ne glede na neštete možnosti. Estetsko presenečenje se pokaže po omejenem časovnem intervalu: gosta mreža zapletenih povezav in ekspresivnih skupkov, za katere se zdi, da izžarevajo napetost, ki grozi, da se bo razpočila in razkrila neviden, skrit pomen.

*What do our daily tasks result in? Tasks hold numerous components of contradictory, complementary and emphasizing motions and elements. Due to the complexity of circumstances and actions they are not entirely foreseeable. The application records the motion of the cursor regardless of countless options. An aesthetic surprise is revealed after a limited period of time: a dense web of inextricable links and expressive aggregations that seem to emanate tension threatening to burst a concealed and invisible meaning.*



Kontakt /Contact: [www.christophschwarz.net](http://www.christophschwarz.net)  
cmschwarz@gmx.at

## CHRISTOPH SCHWARZ

### Supercargo / Super tovor

Cristoph Schwarz je izkoristil priložnost potovanja na tovorni ladji za prevoz kontejnerskih zabojušnikov iz Evrope na Kitajsko. Kot ladijski strežnik na »MS Confidence«, ki obratuje polautomatsko, je bil na najdaljšem odseku potovanja edina oseba na krovu. Da bi pregnal dolgčas in izolacijo, je začel dokumentirati svoje popotovanje na video.

»Svoje dolžnosti čiščenja jemljem zelo resno in po vzgibu nekega ironičnega vpogleda sem poskušal izvrševati svoje dolžnosti nad in preko vseh pričakovanj profesionalnih potreb. Predstavljal sem si, da so moji vrtinčasti gibi brisanja v strojnici predstavljali poglavitni prispevek k notranjem delovanju globalne ekonomije.«



*Christoph Schwarz took the opportunity to travel on a container freighter from Europe to China. As a ship steward on the "MS Confidence" – operating on a "semi-automatic routine" – he was the only person on board for the longest parts of the voyage. To overcome isolation and boredom he began to document his trip on video.*

*"I take my cleaning duties very seriously, and stemming from some ironic insight, I would try to execute my duties above and beyond any expectations or professional necessity. I would imagine that my swirling wiping motions in the engine room were major contributions to the inner-workings of the global economy."*

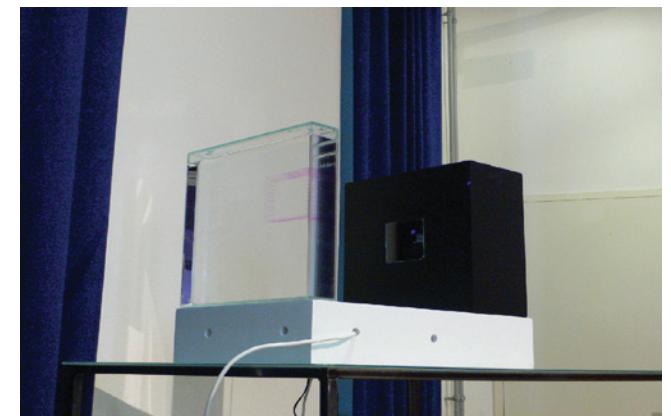
Kontakt / Contact: [michaelnicholasfisher@gmail.com](mailto:michaelnicholasfisher@gmail.com)

## MICHAEL FISHER

### there must be / mora biti

Interaktivna zvočna instalacija, ki zamegljuje meje med performansom, skladateljstvom, sodelovanjem in nadzorom. Z raziskovanjem stopenj zvočne poglobljenosti, se skladba v toku razstave razvije. Z uporabo serije senzorjev v realnem času, bo prisotnost publike v prostoru spremnjala in vplivala na razvijajoči zvok, umetniku ali stroju navkljub. Ti nisi inštrument ali izvajalec. Ti si samo tukaj, enako kot jaz.

*An interactive sound installation blurring the lines between performance, composition, participation and control. Exploring stages of sonic immersion, the piece will evolve over the course of them exhibition. Using a real-time sensor array the audience's presence in the space affects and mutates the developing sound, despite the artist or the machine.*  
*You are not an instrument, or a performer; you are just here and so am I.*



## GÜNTER SEYFRIED

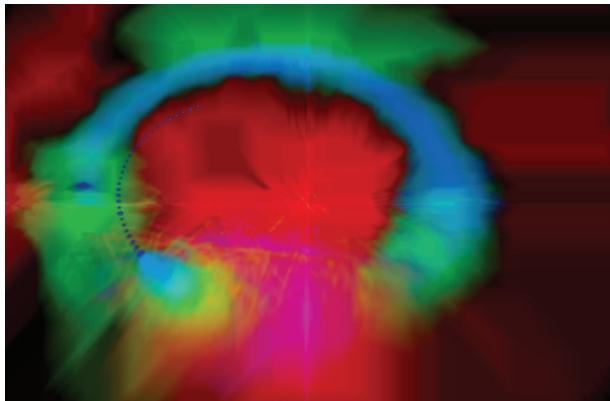
### "uralphabet" - "ancient alphabet" / "urabeceda" - "starodavna abeceda"

Instalacija "starodavna abeceda" je bile razvita za simpozij "Wissenschaft und Kunst. Exemplarische Positionen", ki je bil na Dunaju med 26. in 27. novembrom 2010. V instalaciji so izjave govorcev prevedene nazaj v starodavno abecedo Suprematizma.

*The installation "ancient alphabet" was developed for the symposium "Wissenschaft und Kunst. Exemplarische Positionen" which was held in Vienna between the 26<sup>th</sup> and 27<sup>th</sup> of November 2010. In the installation the statements of the speakers were retranslated into the ancient alphabet of Suprematism.*

Kontakt / Contact: nik.anikis@gmail.com

## NIK SKUŠEK



### Barvni eho / Colourful Echo

Interaktivni barvni echo zvabi človeka v mistični prostor, v katerem se zvok manifestira v barve. Posameznik ima moč nadzorovanja teh barvnih vzorcev s svojim glasom, različne višine in toni glasu pa vplivajo na samo dinamiko igre. Projekcije barvnih valov in vzorcev so projicirane na steno, projektor pa je postavljen na sredino sobe, kar omogoča še večji stik posameznika s projekcijo.

Pred vstopom v ta sveti prostor barv in zvoka, si obiskovalci sezujejo čevlje in tako povečajo prijetno in osebno izkušnjo.

*The interactive colourful echo lures a person into a mysterious space where sound manifests into colours. The individual has the power to control these colour samples with his or her voice; different height and tone of voice also influence the dynamics of the game. Colourful waves and samples are projected onto the wall and the projector is placed into the middle of the room, which allows a greater connection between an individual and the projection.*

*Before entering this sacred place of colours and sound, all visitors are asked to take off their shoes to enhance the pleasant and personal experience.*

Kontakt / Contact: fingust89@gmail.com

## JURE FINGUŠT

### Overlooked / Spregledani

Kino Šiška je prostor, ki je bil že od nekdaj namenjen ugodju. Nekateri se spomnimo njegove prejšnje vloge, ko je bil še kino. Po obnovi so ga spremenili v koncertno prizorišče z dvema koncertnima dvoranama; majhno in veliko. Poimenovali so ga Center urbane kulture Kino Šiška. Kadarkoli obiščemo ta center, ga obiščemo z namenom sproščanja, uživanja, skratka, da vsaj za nek določen čas pozabimo na naše vsakdanje probleme in se prepustimo zabavi. Nikoli pa ne razmišljamo o ljudeh, ki so nam vse to omogočili. Kakšne so bile njihove zgodbe, kakšno je bilo njihovo dojemanje tega prostora. Skratka zanimajo me dogodki, ki so se tu dogajali, a so bili spregledani. Skozi svoje intervencije bi jih skušal ponazoriti ali pa morda inscenirati. Projekt je bil ustvarjen za prostor Kina Šiške, vendar se njegova vsebina reflektira tudi v drugih podobnih prostorih.

*Kino Šiška is a place that has always been meant for pleasure. Some of us still remember its former role of a cinema. After its renovation it's become a concert venue with two concert halls; a smaller and a bigger one. It's been named Kino Šiška – Centre for Urban Culture. Whenever we visit this centre we do it with an intention to relax and enjoy, so that we – at least for a certain period of time - forget our daily troubles and let ourselves go. But we never think about the people who have made all this possible for us. What were their stories, what was their perception of this space. So I'm interested in the events that had taken place here, but were overlooked. Through my interventions I would like to represent, or perhaps re-enact them. The project was originally developed for Kino Šiška, but its content reflects itself also in other similar places.*



# DORIAN ŠPANZEL

Kontakt / Contact: dorianspanzel@gmail.com

## Oltarium Verum



V starji zavezi še ne poznamo oltarjev. Poznamo daritvena mesta ali žrtvenike. Kotacijo, ki jo razumemo danes, naslanjam na krščansko izročilo (nova zaveza), čeprav oltar kot katalizator svetega, poznamo tudi v antičnih templjih. Oltar je kraj, kjer se sakralno kondenzira z največjo močjo. Na oltarju ali ob njem se opravlja daritve in sveta dejanja. Oltar torej evocira sveto operacijo poduhovljenosti sveta in v mojem primeru slutnjo večnega, saj nam nudi enigmatični izbor pekla, vic in nebes. Oltar je stik zemeljskega sveta z božanskim.

*In the Old Testament we can find no reference to altars.*

*There are only places of offerings or sacrifice. Today's meaning is derived from Christian tradition (The New Testament) although an altar as a catalyser of the sacred has been known from antique temples. The altar is a place where the sacral condenses with its utmost power. On it or next to it, offerings are given and holy acts are conducted. The altar thus evokes the holy operation of the spiritualization of the world and in my case the premonition of the eternal, as it offers us the enigmatic options of hell, purgatory and heaven. The altar is the connection between the secular world and the heavenly.*

# REINHARD GUPFINGER

## Singing Robot Cricket / Pojoči robot čriček

Pojoči robot čriček ima korenine v japonski kulturi, kjer imajo pojoče čričke za hišne ljubljenčke, visoko cenjene zaradi njihovih prelepih melodij. Pojoči robot čriček je avtonomen robot, ki se začne premikati naokoli in ustvarja različne zvoke, če naleti na svetlobo. Vse funkcije kontrolira vezje na hrbtni malega robota. Pojoči robot čriček spravlja ljudi okoli sebe v dobro voljo in predstavlja elektronsko alternativo živemu pojočemu čričku. Reinhard Gupfinger je umetnik in raziskovalec, ki deluje v Linzu (Avstrija) na področju oblikovanja zvočne interakcije.

*The Singing Cricket Robot has its roots in Japanese cricket culture in which singing crickets were kept as pets and were praised for their beautiful melodies. The Singing Cricket Robot is an autonomous robot that starts moving around and generates various sounds when the cricket encounters the light. All of its functions are controlled by a circuit board on the back of the little robot. The Singing Cricket Robot entertains anyone nearby and offers an electronic alternative to a live singing cricket. Reinhard Gupfinger is an artist and researcher working in the field of Sonic Interaction Design and is based in Linz, Austria.*



## TRAVIS KIRTON

Kontakt / Contact: [tkirton@gmail.com](mailto:tkirton@gmail.com)  
<http://www.postfl.com/>



### TypeCity:Istanbul

Typels je tiskovno orientirana interaktivna instalacija. Typels je platno za ustvarjanje novih tipografskih del. Zgodbe, besedila in podobe se sestavljajo na načine, ki se odmikajo od tradicionalnih metodologij premičnega tipa. Ta instalacija predstavlja tipografska dela, ki so ustvarjena z originalno programsko opremo, ki jo je razvil avtor in ki omogoča risanje z nelinearnimi tehnikami stavljenja tipov. Ta dela spremišča na performansu zastavljena instalacija programske opreme, ki obiskovalcu omogoča ustvarjanje njihovih lastnih tipskih risb.

Travis Kirton je Umetnik, Raziskovalec ter Interakcijski Oblikovalec, ki se posveča predvsem produkciji performansov, materialnih ter interaktivnih medijev.

A print-based interactive installation, *Typels* is a canvas for creating new kinds of typographic works. Stories, texts and images fold together in ways that seek to break from traditional methodologies of moveable type. This installation presents typographic works created with original software developed by the artist which allows for drawing with non-linear typesetting techniques. These works are accompanied by a performance-based installation of the software that lets visitors create their own type-drawings.

Travis Kirton is an Artist, Researcher and Interaction Designer specializing in the production of performance, tangible, and interactive media.

## MAŠA JAZBEC & TIAGO MARTINS

### Weltschmerz Channel / Kanal Weltschmerz

S koncem velikih zgodb v času vsesplošnega kaosa ter moralnih in etičnih dilem, se pred nas skozi zaslone postavljajo vedno nove senzacije. Pa vendar sta apatija in nemoč glavni paradigmi današnjega življenja, kot lahko vidimo v kolapsu etičnih vrednot. Stari koncepti vojne kot konfliktu med suverenimi državami se umikajo neštetim novim konfliktom: vojni proti lakot, terorizmu, drogam, rasizmu, spolni diskriminaciji, mučenju živali. Ljudje so v permanentnem stanju pripravljenosti ter strahu. Spremenili smo se v Agambenovega Homo Sacer, katerega Žižek podrobnejše opredeli kot "bitje, ki je legalno mrtvo, čeprav je biološko še živo". Dehumanizacija postaja priljubljeno sredstvo skozi katerega se izvaja suverena oblast. Preostane nam le še ukvarjanje z našim svetoboljem - psihološko bolečino, izhajajočo iz spoznanja lastne šibkosti, ki ga povzroča neprimernost ter krutost sveta ter fizične in družbene okoliščine.

"Podobe so dandanes resnična realnost."

Slavoj Žižek

*With the end of great stories in time of general chaos, moral and ethic dilemmas, ever-new sensations readily present themselves to us through the screen. Yet apathy and powerlessness are the main paradigms of contemporary life we can witness in the collapse of ethical values. The old concepts of war as a conflict between sovereign states give room to a myriad of new conflicts: wars against famine, terrorism, drugs, racism, sexual discrimination, cruelty to animals. People live in a permanent state of alert and anxiety. We have turned into the Agamben's Homo Sacer, determined in detail by Žižek as "a creature legally dead while biologically still alive". Dehumanization is becoming a preferred means through which sovereign power is executed. We are left to deal with our Weltschmerz – the psychological pain caused by realizing that one's own weaknesses are caused by the inappropriateness and cruelty of the world and its the physical and social circumstances.*

"Images are the true reality today."

Slavoj Žižek



# V.A.T. - Maša Jazbec, Tanja Hanžič, Robert Ahlin, Andrej Uduč

## Nasilje kot prodajno blago z 10000001 klikom / Violence as a commodity with 10000001 clicks

Nasilje je v družbi zelo čislano. Prevzema mnoge oblike in je hkrati legitimno in nelegitimno. V družbi obstajajo oblike nasilja, s katerimi večina ljudi rada stopi v interakcijo, jih spodbuja in v njih celo uživa. Nasilje je skozi razvoj masovnih medijev ter informacijsko komunikacijske tehnologije postalno udobno in dostopno širšemu krogu ljudi, kot kadarkoli prej.

*Violence is much favoured in society. It takes on many forms and is considered both legitimate as well as illegitimate. There are forms of violence in society that most people willingly interact with, encourage and even enjoy them. Through the development of mass media and the Information Communications Technologies violence has become more comfortable and easily accessible to a wider range of people than ever before.*

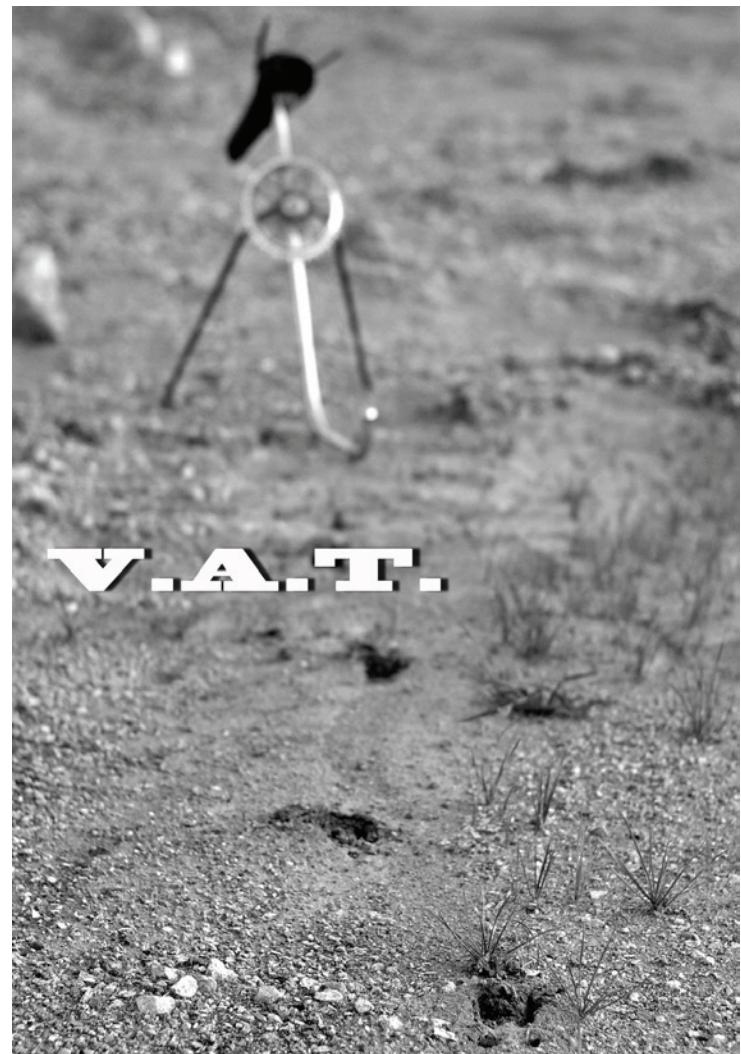
### A m u S l u p

Instalacija problematizira posameznikove enosmerne komunikacije in absurdnosti reakcije na kolektivni ravni. Vmesni prostori so izpraznjeni ...

Ključni moment, ki se postavlja v ospredje je filozofija eksistencializma, s poudarkom na absurdnosti, instantnosti, zamrznitvi, gibanju in nenazadnje na težnji doseči več od seštevka samega.

*The installation deals with an individual's one way communication and absurdity of reaction at collective level. Intermediate spaces have been emptied.*

*The key moment set in the foreground is the philosophy of existentialism with the emphasis on absurdity, instantaneousness, frozen-ness, mobility and last but not least – the aspiration to attain more than a simple sum up.*



## Prediranje ožičenega belega zidu / Penetration of Wired White Wall

Sodobnost je eden od sinonimov za totalitarizem globalnega digitaliziranega omrežja. Neposredno zaznavanje se umika digitalnim medijem, v katerih popačeni naravi je prenos načrt(ova)no okrnjenih in zmanipuliranih posnetkov. Davek na dodano vrednost digitalnega je posledična in nezadržna transformacija kulture človeka, ki išče svoje izgubljeno sidrišče smisla v opaju novomedijskih halucinacij.

*Contemporaneity is one of the synonyms for the totalitarianism of the global digitized network. Direct perception gave way to digital media within whose pervert nature lays the transmission of intentionally curtailed and manipulated fragments. Value Added Tax on digitization is a consequential and unstoppable transformation of the culture of a human being, seeking his lost anchor of the meaning in the bliss of new media hallucinations.*

## Trbovlje, prestolnica univerzuma – novo-medijski eksperiment / Trbovlje - The Capital of the Universe - The new media experiment

Trbovlje je s svojo tradicijo, specifično lego in energijo že doseglo, da je postal prepoznavno novo-medijsko mesto in da se kot entiteta pod vodstvom DDT-ja predstavlja kot eden izmed najpomembnejših prizorišč v Sloveniji in širše. Strategija je bila vezana na raziskovanje videa, računalništva in novih medijev, ki izhaja iz raziskovanja dveh univerzitetnih ustanov: Akademije za likovno umetnost in oblikovanje in Fakultete za računalništvo in informatiko. Mag. Zoran Poznič (tudi diplomant ALUO) je s svojimi sodelavci, tudi domačini, ustvaril takšno mentalno okolje, da so se začela odpirati okna v povezavo na več nivojih, na primer sodelovanja z univerzama iz Dunaja in Linza ter ustanavljanje dislociranih enot Ljubljanske univerze torej študijev videa in novih medijev; računalništva in novih medijev ter računalništva - v Trbovljah. Zgodovinsko gledano je zaradi interneta, videa, računalništva in novih medijev sama kultura in umetnost v celoti prešla na višji nivo razumevanja človekovega bivanja ter razgalila človekovo digitalno zasnova. Lahko bi se reklo, da je človek v celotni zgodbini bival digitalno, delal pa analogno, ker pač tehnologija ni dopuščala delovanja in razumevanja sveta na digitalni osnovi. Že placebo in nocebo efekta nam pokažeta, da je veliko možnosti, da z informacijo, ki nam jo plasirajo ali ozdravimo ali zbolimo, torej informacija se usede v našo podzavest in nevezano od naše volje, deluje. Paradoksalno pričakujem, da se bodo v bodočnosti zaradi razumevanja digitalnega prenosa informacij, zaradi odkrivanja kvantnih sistemov in zaradi pripravljenosti mladih ljudi spreminjati svet na bolje, začele združevati nezdružljive, nasprotne kategorije, npr. alternativna medicina - uradna medicina, alternativna znanost - uradna znanost in podobno. Umetnost preko videa, interneta in novih medijev pa bo prevzela interpretacijo ter odkrivala esenco vsega. Prikazovanje mentalne slike posameznika ne bo več zelo zanimivo, če je ne boš mogel videti v kontekstu celote, to je več univerzalnih resnic. Na žalost je "Cargo cult" na delu povsod, enostavne resnice govorimo z večini nerazumljivo govorico, da bi dokazovali svoje razumevanje obstoja, ne vprašamo pa se, če je frekvenca bivanja samo ena ali jih je več, zato si tisto eno, nam razumljivo, hočemo narediti za edino pravo. Znan Slovenski ezoterik pravi, da smo obstrelejvani z "robotki" iz vesolja in Zemlje. Ko o temu govorim v javnosti, se večina muza in se zabava ob njegovih interpretacijah. V resnici pa stvar izgleda popolnoma drugače, če tiste robotke prevedemo v digitalne informacije, sebe pa v dekoder teh informacij.

Poleg že omenjenih delovanj v Trbovljah se bo v bodoče pod imenom: "Trbovlje - prestolnica univerzuma" začelo novo poglavje raziskovanja novih medijev in znanosti. Že letos jeseni bodo mladi dobili možnost ustvarjanja v sodobnih medijih v povezavi z ezoteriki, znanstveniki, nerazumljenimi znanstveniki in z vsemi, ki lahko vidijo stvarnost tudi malo drugače. Zdi se pošteno, da dobijo možnost ustvarjanja v novih medijih tudi ustvarjalci, ki se ukvarjajo z drugačnim pristopom in, ki verjamejo, da sodobna tehnologija, kljub stigmatizaciji v nekaterih umetniških krogih, lahko pokaže najgloblje vsebine in resnice. Ne gre več za socialno družbene kontekste, temveč za ustvarjalno bivanjske kontekste. Postavljanje univerzuma pred svet in globalizacijsko politiko je način anti-globalizacijskega principa. Popolnoma nepomembno je, če nekdo drugje na svetu misli drugače ali ustvarja svoje resnice drugače, razen če je ne-spontano nasilje na oblasti. Mladi, ki so že, kar niso še, bodo zaradi neustavljivega pretoka informacij imenovanega internet, zagotovo vzpostavili drugačne relacije kot jih lahko razumemo tisti, ki smo bili rojeni pred to možnostjo.

Dušan Bučar

*Trbovlje with its tradition, specific location and energy has already achieved to become a recognized new-media town, an entity which under the leadership of DDT, presents itself as one of the most important venues in Slovenia and abroad. The strategy has been linked to the research of video, computing and new media stemming from the research of two academic institutions: the Academy of Fine Arts and Design and the Faculty of Computer and Information Science. Zoran Poznič, M.F.A. (also an ALUO graduate) has, with his colleagues, including the locals, created a mental environment making the windows open to a connection at several levels, like the co-operation with the universities in Vienna and Linz and the establishment of new divisions of the Ljubljana University, namely, courses such as video and new media, computing and new media and, computing alone all in Trbovlje. From the historical point of view it is due to the development of the Internet, video, computing and new media art, that the culture and art have entirely risen to a higher level of understanding of human existence and revealed the human digital concept. One could say that man has – throughout the history – existed digitally, but functioned analogically, as the technology had not allowed the operation and understanding of the world on digital basis. Both, placebo and nocebo effect show us that there are many possibilities that we may, with the information imposed on us, recover or fall ill; the information therefore settles into our sub-consciousness and acts regardless of our will. Paradoxically, I expect that in the future due to the understanding of digital transmission of information, the discovery of quantum systems and the willingness of young people to change the world for the better, the incompatible, opposing categories such as alternative medicine and official medicine, alternative science and traditional science and similar will start to merge. Art, on the other hand, will, with the help of video, the Internet and new media, take over the interpretation and reveal the essence of everything. The displaying of a mental picture of an individual will no longer be very interesting, when you will not be able to see it within the entire context, i.e. the several universal truths. Unfortunately, the "Cargo cult" is at work everywhere, the simple truths are spoken out with the speech incomprehensible to the majority, just to prove our own understanding of existence, without asking ourselves, whether there is one frequency of existence or if there are several, so we tend to make the one we understand the only "correct" one. A popular Slovenian esotericist explains that we are constantly hit by little "robots" from the space and the Earth. When he talks about this in public, the majority of people just smile and are amused by his interpretations. But if we translate the little robots into digital information and ourselves into a decoder of the information, we get a completely different picture.*

*Beside the above-mentioned activities in Trbovlje we will, in the future, turn a new page in the exploration of new media and science under the name "Trbovlje – the Capital of the Universe". The next fall, young people will be given the opportunity to create in contemporary media in collaboration with esotericists, scholars, not-understood-scientists, and all those who can see the reality in a different way, too. It seems fair to give the opportunity to create in new media to the authors who have a different approach and who believe that modern technology – despite its stigmatization in some artistic circles – can show the deepest contents and truths. It is no longer about social contexts but about creative-existential contexts. The positioning of the universe before our world and politics of globalization is the way of an anti-globalizational principle. It is absolutely irrelevant if someone else in the world thinks differently, or creates his or her own truths in a different way, unless there is non-spontaneous violence in power. Young people, who are already what they have not yet become, will – as a result of the unstoppable flow of information called the Internet – certainly be able to establish different relationships than those who were born before this option was available can understand.*

Dušan Bučar

## SPECULUM ARTIUM 2011 - TRBOVLJE NOVOMEDIJSKO MESTO / SPECULUM ARTIUM 2011 - TRBOVLJE NEWMEDIA SETTING

Trbovlje je skozi zgodovinski razvoj vedno dokazovalo svojo avantgardnost na področju kulture. Propad organizacijskih sistemov sociale in produkcije 20. stoletja nujno vodi v razmislek – kako naprej? Novomedijska kultura je vsekakor zgodovinska priložnost, da v našem prostoru vzpostavimo ponovno občutek samozavesti in vere v bodočnost.

Sodobna umetnost je pristala v rokah parcialnih znanj in interesov, brezkompromisnega diktata postkapitalistične miselnosti in trgovcev z novci. Nekako se je izmuznila objemu poetov – raziskovalcev. S.A. 2011, se v svojih temeljih vsekakor naslanja na pretekle festivalne in njihove organizacijske strukture.

Načrtna strategija uspešnih povezav s tujimi praksami na področju novomedijskih vsebin se tako s festivalom S.A. 2011 nadaljuje. Kontinuirano angažiranje in mednarodno sodelovanje bo lokalno skupnost umestilo na kulturni zemljived sveta ji dalo nov zagon ter jo afirmiralo navzven.

V izvedbo samega festivala so vključeni tudi številni mladi Trboveljčani. Poleg Alternativnega kulturnega društva (AKDT), skupine V.A.T., ki deluje pod okriljem društva revirske likovnikov - RELIK in Gimnazije Trbovlje (GIMTEAM) tudi številni posamezniki s svojim znanjem na področju računalništva in tehnike ter vizualnih praks. Ta pripravljenost mladih ljudi je ključnega pomerna, in eden izmed razlogov prirejanja takšnega festivala. S.A. 09 si je ogledalo več tisoč ljudi iz Slovenije in tujine. Mesto Trbovlje s tem festivalom postaja prostor nove socializacije, zbirališče mladih, izvir novih idej, utemeljitelj novih praks.

*In its historic development Trbovlje has shown avant-garde stance in the area of culture several times. The downfall of social and production systems in the 20th century leads to inevitable questioning about the future. New media culture is a historic opportunity to re-establish self-confidence and faith in the future in our area.*

*Modern art has ended up in the grip of partial knowledge and interests, uncompromising dictatorship of post capitalistic thinking and capital. It has slipped out of the embrace of poets - explorers. S.A. 2011 is definitely based upon the past festivals and their organizational structures.*

*The planned strategy of successful co-operation with foreign new media practices therefore continues with S.A.2011 festival. Continuous engagement and international co-operation will place the local community on the cultural map of the world, provide it with new momentum and reaffirm its position outside the local area.*

*Numerous young people of Trbovlje got engaged in the execution of the festival. Beside the Alternative Cultural Society (AKDT), the V.A.T. group that operates under the patronage of the Revirje Society of Fine Artists - RELIK and Trbovlje Grammar School (GIMTEAM) there have been several individuals offering their knowledge in the field of computer science and technology as well as visual practices. The willingness of young people is of crucial importance and one of the reasons for the realization of this festival. Several thousands of people from Slovenia and abroad visited S.A. 09. It is with this festival that the town of Trbovlje is becoming a venue of new socialization, a meeting point for young people, a source of new ideas, a founder of new practises.*

mag./M.F.A. Zoran Poznič

## NOVOMEDIJSKI AKSIOM – umetnost, znanost in tehnologija / NEW MEDIA AXIOM - art, science and technology

Današnja artikulacija novomedijskega kosa narekuje soočenje različnih znanj. Njegova materialna ali metafizična stvaritev se dogaja v prepletu med umetnostjo, znanostjo in tehnologijo. Definiramo ga lahko kot novomedijski aksiom. Govorimo o mreženju, večplastnosti, kompleksnosti, multiprostornosti, multiokularnosti, multimedialnosti. To pluralnost nivojev, vedenj, svetov definira subjekt v današnji čas in prostor. Stanje v katerem se nahaja, lahko imenujemo postsociološko, posthumano, postbiološko in se odraža v vedno novih oblikah prepoznavnosti in zadovoljivosti lastnih in želenih podob. Njeni nosilci, vmesniki, oblikujejo zapis neštetih malih zgodb in omogočajo telesu v realnem prostoru istočasno prehod v virtualno resničnost. Zagotovo je danes na področju znanosti in tehnologije čas računalniške znanosti, digitalnih zapisov, prenosov. Če je bil v 80-ih letih prejšnjega stoletja poudarek na razvoju mikročipov, v 90-ih na razvoju omrežja, je danes poudarek na razvoju povezovanja računalništva in omrežij.

Tudi likovna umetnost si v tej kombinaciji ustvarja »piedestal« prepoznavnosti. Novomedijski kos, ki v simbiozi s formo in tehnologijo omogoča taktično in vizualno posredovanje ter artikulacijo, se v pluralnosti umetniških praks srečuje na novem, hitro razvijajočem se novomedijskem likovnem polju.

Z razvojem umetne inteligence – tehnične inteligence (roboti+stroji) se vzpostavlja diskurz z naravnou inteligenco. Do kod smo sposobni razvijati odnos človek-stroj? Le ta bi moral biti osnovni pogoj za naše osvobajanje, zabavo in ne suženjstvo. Znanost in tehnologija sta v tej zvrsti umetnosti nov poligon sodelovanja, razmisleka in izražanja, kar omogoča novomedijskemu kosu interaktivno artikulacijo.

*Today's articulation of a new media piece requests confrontation of different knowledge. Its material or metaphysical creation takes place in the junction of art, science and technology. It can be defined as a new media axiom. We talk about networking, multilayerness, complexity, multi-spatiality, multi-ocularity, multi-mediality. This plurality of levels, knowledge and worlds is what a subject defines into today's time and space. We can term the state the subject is in as post-sociological, post-human, post-biologic. It reflects itself in ever new forms of recognizability and satisfiability of one's own and the desired images. Its media - interfaces -form a record of countless tiny stories and enable the real-space body simultaneous transmission into virtual reality. In the fields of science and technology, there is today – undoubtedly - in the era of computer science, digital recordings and transfers. Had there been emphasis on microchip development in the 1980s and on network development in the 90s, then today the main emphasis is on the development of the linking between computer science and networks.*

*Visual art is also earning itself recognition and prominence within this combination. A new media piece that, in symbiosis with the form and technology enables tactile and visual mediation and articulation, in the plurality of artistic practices finds itself on a new, rapidly developing new-media visual arts field.*

*By the development of artificial intelligence – technical intelligence (robots + machines) a discourse with natural intelligence is being established. How far can we develop the "man-machine" relationship? It should have been the basic condition for our liberation and entertainment, and not for enslavement. Science and technology represent a new ground for cooperation, reflection, and expression in this genre of art, enabling a new media piece an interactive articulation.*

mag./M.F.A. Marko Glavac

## SPREMLJEVALNI DOGODKI / ACCOMPANYING EVENTS

### DIGITAL BIG SCREEN - MEDNARODNI VIDEO FESTIVAL / INTERNATIONAL VIDEO FESTIVAL

Andrea Suter,  
Beate Hecher & Markus Keim,  
Fabrizio Lamoncha,  
Paride Di Stefano,  
Dušan Zidar,  
Lemeh42,  
Lenka Klimešová,  
Emina Djukić & Jaka Kramberger & Urška Djukić  
Luka Kos,  
Maria Magescas,  
Filmsko Društvo Film Factory (Miha Šubic),  
Nina Kurtela,  
Friedrich Zorn,  
Klarisa Sipoš,  
Maša Žerko,  
Andreja Verderber,  
Jack Cornell,  
Gaja Madžarovič,  
Urša Meke,  
Katja Žerko,  
Klavdija Kuharič,  
Andrej Uduč,  
Katja Sovre,  
Manja Ključevšek,  
Maša Jazbec,  
Nina Jelenc,  
Tanja Hanžič.





### Trbovlje Novomedijsko Mesto (TNM) - SPECULUM ARTIUM 2011

Spletna stran / web page: <http://www.dd-trbovlje>

<http://www.tnm.si>

Organizacija razstave / Organization of exhibition: Delavski dom trbovlje - Trbovlje Novomedijsko Mesto

Zanj / Represented by: mag./ M.F.A. Zoran Poznič

Kustosi / Curators: mag./M.F.A. Herwig Steiner, prof. Srečo Dragan, mag./ M.F.A. Michaela Ortner, Špela Pavli

Besedila /Texts: mag./M.F.A. Herwig Steiner, Dušan Bučar, mag./M.F.A. Zoran Poznič, mag./M.F.A. Marko Glavač

Uredila /Edited by: Špela Pavli

Založil / Published by: Delavski dom Trbovlje, Trg svobode 11a, 1420 Trbovlje

DDT direktor / DDT Director: Zoran Poznič

Vodja programskega sveta / Head of programme council: Dušan Bučar

Prevod, urejanje besedil / Translations, editing: Andrej Uduč, Lili Anamarija No

Vodstvo festivala / Festival management: mag./M.F.A. Zoran Poznič, Špela Pavli,

mag./M.F.A. Marko Glavač

Obliskovanje / Design: TNM

Tisk / Printing: Tiskarna Golc

Naklada / Print run: 600

Trbovlje 2011

Zahvala / Thanks to: Nejc Kresnik - Kreso, Demetrij Grobler, Peter Kralj, Tanja Hanžič, Tomo Hutar, Goran Vučelovski, Tiago Martins, Borut Batagelj, Matjaž Jogan, Franci Solina, Sedija Ibrakić, Boris Leskovšek, Branko Daradan, Darinka, Simona in Jana, Tone Zidar, Mihaela in Klavdija, Miha Biruš, Jelena Keršnik, Cec, INFO Trbovlje, časopis Dnevnik, Val 202, Zasavski muzej Trbovlje, GimTeam, ALUO, FRI Ljubljana

MEDIJSKI SPONZOR / MEDIA SPONSORSHIP



ON AIR ➤ **Val 202**

Ujame Use.



di: 'Angewandte'

Universität für angewandte Kunst Wien  
University of Applied Arts Vienna

**interfaceculture**  
**kunstuniversität linz**  
Universität für künstlerische und industrielle Gestaltung  
[www.ufg.ac.at](http://www.ufg.ac.at)

[www.PCtrgovina.INFO](http://www.PCtrgovina.INFO)



PROJEKT SOFINANCIRA / SUPPORTED BY

REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO

