



SPECULUM ARTIUM 2015 INTEGRITETA REALNOSTI DELAVSKI DOM TRBOVLJE







2015 INTEGRITETA REALNOSTI/2015 THE INTEGRITY OF REALITY

Festival Speculum Artium se je v času svojega delovanja uveljavil kot eden vodilnih festivalov novomedijске kulture v Sloveniji. Predstavlja in podpira produkcije, ki se porajajo znotraj same strukture novomedijskih praks v svetu, kot so sinteza principa umetnosti in tehnologije, socializacija novomedijске produkcije, vpeljuje rdečo nit med tradicionalnimi vizualnimi in novomedijskimi praksami, vzpostavlja kritično refleksijo – je subverzivni vmesnik med umetnostjo, tehnologijo in družbo.

Namen festivala je približati informacijske tehnologije širšemu občinstvu in obenem seznaniti in izobraževati različne generacije z drugačnimi možnostmi uporabe novomedijске tehnologije ter njihovo povezavo s klasičnimi vizualnimi tehnikami.

Na festivalu 2015 se bodo predstavili študentje in priznani umetniki, katerih primarno ukvarjanje z umetnostjo posega na področje virtualnosti ter uporabe novih tehnologij, razvijanje raznovrstnih tehnoloških aplikacij pa presega meje realnega.

DIREKTOR: Zoran Poznič, mag. um.

KURATOR: Špela Pavli, prof.

Maša Jazbec, mag.

The Speculum Artium festival has, since its beginning in 2008, become established as one of the leading festivals of new media culture in Slovenia. It presents and supports productions evolving and emerging within the very structure of new media practices around the world, such as the synthesis of the principles of art and technology, socialization of new media production, it introduces a fil rouge between traditional visual and new media practices, and establishes a critical reflection – it is a subversive interface among art, technology and society.

The purpose/aim of the festival is to acquaint a wider public with information technologies while at the same time making several generations familiar with and educate them about different and new possibilities of application of new media technologies and their relation with classic visual techniques.

The 2015 festival will present students and acknowledged artists whose primary engagement in art intervenes into the domain of virtuality and the application of new technologies, when development of various technological applications reaches beyond the limits of the real.

HEAD OF FESTIVAL: Zoran Poznič, M.F.A.

CURATORS: Špela Pavli, prof.

Maša Jazbec, M.A.



THE MACHINE TO BE ANOTHER

BE ANOTHER LAB

(MX/DE/US/BR/GB/ES)

Kakšen bi bil svet, če bi posameznik lahko gledal skozi oči nekoga drugega? Ali bi nam to pomagalo pri tem, da bi bolje razumeli eden drugega? Ali bi nam pomagalo, da bi bolje razumeli sami sebe?

Naprava, da postaneš nekdo drug, je raziskava Open Source Art, in proučuje odnos med identiteto in empatijo. Razvita je bila na temelju nizkoproračunskih eksperimentov manifestiranja in virtualne razširitve telesa.

Zasnovana kot instalacija interaktivnega performansa, 'Naprava' nudi uporabnikom možnost interakcije z delom življenjske zgodbe nekega drugega človeka na način, da same sebe vidijo v telesu tega drugega človeka ter da v svoji glavi poslušajo njene/njegove misli.

Performer je nekdo, ki bi rad zgodbo svojega življenja delil z drugimi. To vlogo lahko odigra igralec, ki interpretira resnično situacijo, ali pa jo privzame kdorkoli (npr. iz občinstva), ki si želi neko epizodo iz svojega življenja deliti z drugimi. Kakorkoli že, zgodbe, ki jih pove performer, bodo doživeli drugi ljudje, uporabniki.

Projekt razvija skupina ustvarjalcev BeAnotherLab, ki si prizadeva razumeti empatijo, identiteto, telo kot sredstvo, in subjektivnost iz interdisciplinarne perspektive.

How would the world be like if one could see through the eyes of another? Would it help us understand each other? Would it help us to understand ourselves?

The machine to be another is an Open Source Art investigation on the relation of Identity and Empathy that has been developed on a basis of low budget experiments of Embodiment and Virtual Body Extension. Designed as an interactive performance installation, the 'Machine' offers users the possibility of interacting with a piece of another person's life story by seeing themselves in the body of this person and listening to his/her thoughts inside their mind.

The performer is someone interested in sharing a story about his/her existence. This role can be assumed by an actor interpreting a real situation, or rather it may be taken by any person (e.g. from the public) who is interested in sharing some episode about his or her life. In any case, the stories that are told by the performer will be experienced by another person, say the user.

The project is currently developed by BeAnotherLab and is looking to understand empathy, identity, body agency, and subjectiveness from an interdisciplinary perspective.





(JP)

CHILDHOOD EXPERIENCE

JUN NISHIDA, KOSUKE SATO, HIKARU TAKATORI

Projekt predstavlja novo, neobičajno napravo, ki jo nadenemo nase, in ki nam virtualno omogoči, da svet podoživimo skozi otroške oči, medtem ko hkrati ohranja uporabnikovo interakcijo in zaznavo. Virtualizirana manifestacija otroštosti skozi naše lastno telo nam prinaša priložnost, da občutimo in razumemo otroško zaznavanje in prepoznavanje, da se srečamo z navdihom v vsakdanjem življenju, ter da ovrednotimo izdelke in prostore, kot so na primer bolnišnice, javni objekti in domovi, z vidika univerzalnega oblikovanja.

The project presents a novel wearable suit that virtually realizes a child's embodiment and experience while preserving the user's interactions and perceptions. Virtualized child's embodiment through our own body provides opportunities to feel and understand a child's perception and recognition, to encounter inspirations in daily life and to evaluate products and spaces such as hospitals, public facilities and homes from the aspect of universal design.





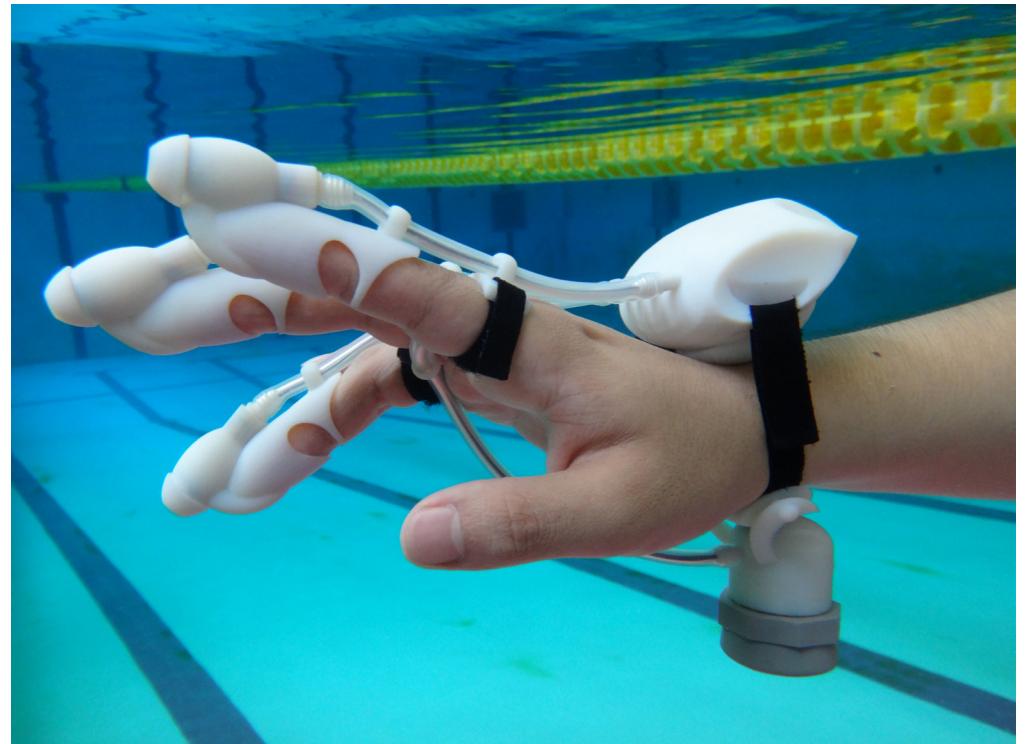
IRUKATACT

AISEN CARO CHACIN, TAKESHI OOZU

(US/JP)

IruktaTact je potopljiva haptična rokavica za iskanje, ki je v pomoč pri lociraju potopljenih predmetov. Sistem pregleduje topografijo poplavljenih področij z ultrazvočnim območnim iskalcem, sonarnim tipanjem in pošilja otipljive signale v konice prstov osebe, ki nosi rokavico. Signale proizvajajo mikro-črpalke, ki curke vode usmerjajo na vsak prst posebej. Moč curkov je odvisna od njihove oddaljenosti od predmeta nad katerim oseba, ki nosi rokavico »lebdi«; bližje, kot je predmet osebi z rokavico, večji pritisk bo oseba čutila v konicah svojih prstov. Rokavičin sistem otipljive povratne informacije razširja obstoječe haptične tehnologije s tem, da omogoča hibridni pogon, ki vključuje pritisk in vibracijo, ne da bi pri tem omejeval naravno gibanje osebe, ki nosi rokavico. Pričujoča tehnologija nudi večplastne potenciale za uporabo tudi izven podvodnih odzivno-otipljivih lokacij; med njimi so tudi novi vmesniki za virtualno resničnost, kot je na primer digitalna simulacija predmetov v vodnih okoljih.

IruktaTact is a submersible haptic search glove that assists the location of sunken objects. The system detects the topography of flooded areas with an ultrasonic range finding sonar sensing and sends haptic signals to the wearer's fingertips. These signals are produced by micro-pumps which propel water jets onto each digit. The strength of the jets is dependent on the proximity to the object that the wearer is hovering over; the closer the object is to the wearer's hand, the more pressure they will feel on their fingertips. The glove's haptic feedback system extends current haptic technologies by providing hybrid actuation including pressure/vibration without restricting the wearer's natural movement. This technology has multiple application potentials beyond underwater echo-haptic location, including new interfaces for virtual reality such as digital object simulation in aqueous environments



A collaborative project

 ARS ELECTRONICA

 筑波大学
University of Tsukuba

EMPOWERMENT INFORMATICS



(DE)

SIMULACRA KARINA SMIGLA - BOBINSKI

SIMULACRA prodre globoko v diskurze predmeta ter pogleda; podobe in resničnosti. Če vzamemo povečevalno steklo (po možnosti počakamo, da je na voljo) in se pomešamo med ostale ljudi pred zasloni, ki si podobe ogledujejo s prostim očesom ali odtujeno s povečevalnim steklom, potem zaznavanje dela zahteva fizično aktivnost, aktivno pozicioniranje, ki presega proces načina gledanja, ki smo ga navajeni. S tem so gledalci motivirani, da razmisljijo o svojih vzorcih zaznavanja. Smigla-Bobinski poskuša ustvariti predvsem zavedanje o vizualni kulturi gledanja virtualnega prostora in njegovega procesa domišljjanja. Vsi se skozi naše svetove premikamo v nenehni interakciji med zunanjimi in notranjimi podobami in nami samimi. Virtualnost in resničnost sta vprašanji zaznave, zaznava pa je stvar zavedanja. V obdobju neskončne možnosti naraščajočega razvoja sredstev, ki generirajo medijske podobe, so ti termini doživeli enakovredno neskončno fragmentacijo.

SIMULACRA penetrates deeply into the discourses of subject and view, image and reality. Taking a magnifying glass (possibly waiting until one is available) to position oneself among other people in front of the screens, viewing the images clearly or alienated with a magnifying glass. Perceiving the work requires physical actions, an active positioning, which surpasses the accustomed visual process. Thus, the viewers are motivated to reflect on their patterns of perception. Smigla-Bobinski particularly tries to create awareness about the visual culture of virtual space and its process of imagination. We all move through our worlds in constant interaction between external and internal images and ourselves. Virtuality and reality are questions of perception, and perception is a matter of awareness. In an era of an unending possibility of the increase of the development of imaging media; these terms have experienced an equally infinite fragmentation.





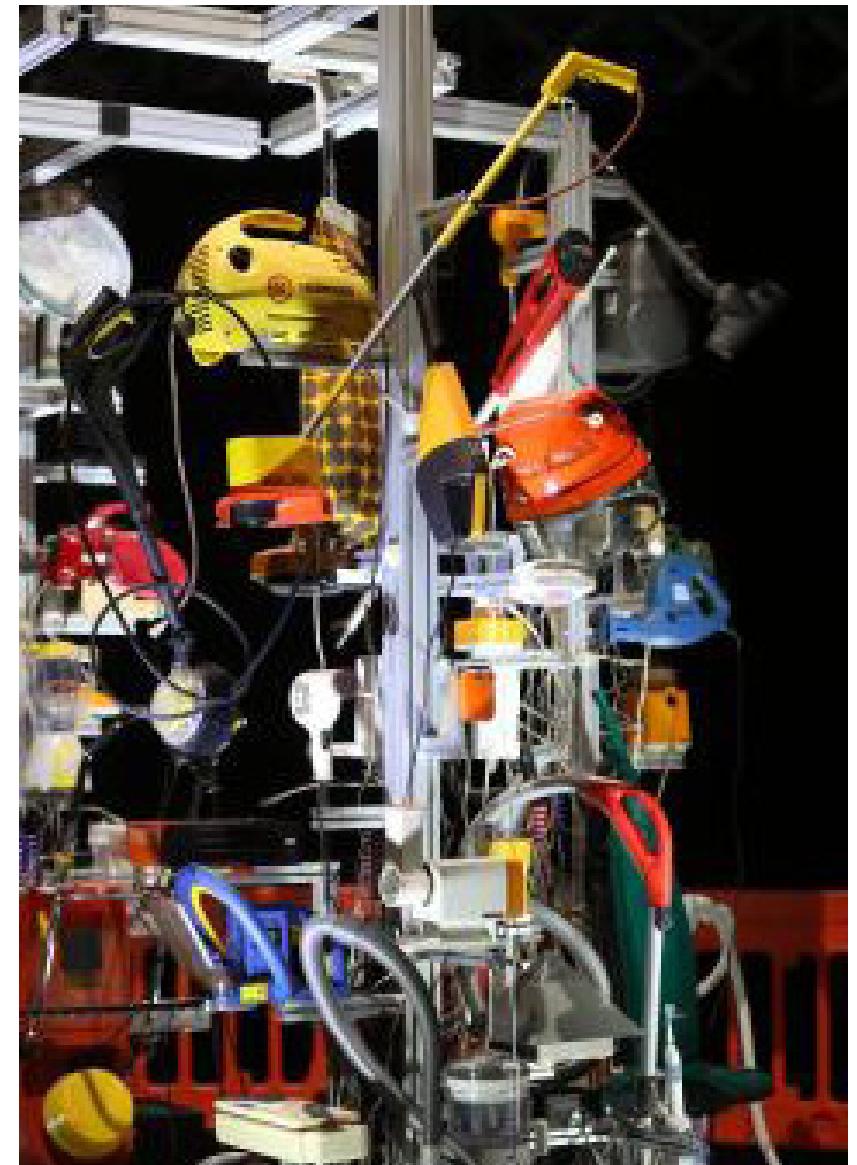
DAS VERGERÄT

BORIS PETROVSKY

(DE)

»Das Vergerät« naslavlja odnos med ljudmi in stroji, tehnologijo kot družbenim konstruktom in njenim vizualnim, metaforičnim in besednim jezikom. Obiskovalci lahko sprožijo komunikacijo prek programske opreme; sporočilo prevedejo medsebojno povezani mikserji, mlinčki za kavo, naprave za espresso, sesalniki, mikrovalovne pečice ter številni drugi aparati, ki se ponavljajo v frazeološki strojni enoti. Močna fizična prisotnost naprav in njihovih procesov, ki jih sproži programska oprema, vodi do skritih ali nenaslovljenih tehnoških vidikov v vsakdanjem življenju, ki jih po navadi prikriva ekstravagantno, barvito zasnovan izdelek oblikovanja njihovih vmesnikov. Svojo oklico in domeno/kraljestvo domačih opravil preoblikujejo v tehnootične prostore, ki postanejo telo in govorni organ podaljškov njihovih 'uporabnikov'.

»Das Vergerät« addresses the relationship between humans and machines, technology as social construction and its visual, metaphorical and verbal language. Visitors can initiate communication via software; the message is translated by the interconnected blenders, coffee grinders, espresso machines, vacuum cleaners, microwaves, and numerous other appliances repeated in machine idiom. The strong physical presence of the appliances and their processes triggered by the software lead to the hidden or non-addressed aspects of technology in daily life, which are usually covered up by the fancy, colorful product design of their interface. They transform surroundings and realm domesticities into technotopical spaces. And they become body and speech organ extensions of the 'users'.





(SI)

SONIFIKACIJA PODOBE II. / PARADIGM OF IMAGE SONIFICATION SREČO DRAGAN

Robot kot sopotnik, ki skupaj z gledalcem v interaktivni instalaciji v galerijski postavitevi vstopa v proces učenja na način povratne zanke ponavljanja ali samo opazovanja posamezne kata. Humanoidni robot namreč izvaja HOAP 3* KATE, ki jih mora gledalec ponoviti. S tem pri tej prvi predstavitevi izvaja protest, a ne proti klasični umetnosti ali koncu umetnosti, ampak protestira za več-kot-umetnost.

V umetniškem smislu projekt SONIFIKACIJA PODOBE II. relevantno odpira sodobno paradigmo življenja v »Post City« in vprašanje zaposlovanja v prihodnosti, »FUTURE WORK« /Work and Jobless in the 21st century/, ene od tem letošnje »ARS ELECTRONICE« v Linzu, vendar ne v smislu prikazovanja tovarn z robotti, ampak izpostavljanja možnosti uporabe robota kot frontmana, učitelja in demonstranta, namesto nezadovoljenega in pasivnega delavstva.

* Na Speculum Artium 2015, bo robota HOAP 3 nadomeščal NAO, ki bo naredil Tai Chi premike kot protest za pravice delavcev.

The robot as a companion in the gallery setting enters together with the viewer into the learning process in a feedback loop, by repeating or just observing the kata moves. The robot performs HOAP 3 KATA moves that the viewer has to repeat. Thereby the robot performs a protest, which is not against the classical art or against the end of art, but is for more-than-art.*

In the context of art the project PARADIGM OF IMAGE SONIFICATION II. opens the contemporary paradigm of life in "Post City" and the question of employment in the future, "FUTUREWORK"/Work and Jobless in the 21st century/, that is one of the themes of this year's Ars Electronica in Linz. Not by showing the factories with robots, but by showing the possibilities of how to use robots as frontmen, teachers and protesters, a replacement for passive and unsatisfied workers.

* At Speculum Artium 2015, the broken down robot HOAP 3 will be replaced by NAO, which will do Tai Chi moves as a protest for worker rights.



Sodelavci pri projektu: Fakulteta za računalništvo in informatiko Univerze v Ljubljani: prof. dr. Franc Solina, viš. pred. dr. Borut Batagelj, študentje Jošt Lajovec, Miloš Lukič, Jan Meznarič, Nejc Saje; institut »Jožef Stefan«: vodja oddelka za robotiko dr. Aleš Ude, raziskovalec dr. Denis Forte, mag. Matjaž Stepišnik; Fakulteta za elektrotehniko UL: dr. Janez Podobnik. Hvala dr. Narviki Bovcon in dr. Alešu Vaupotiču iz Društva za povezovanje umetnosti in znanosti ArtNetLab za postavitev projekta, Art Rebel 9. Posebna zahvala pa gre Zavodu za varstvo kulturne dediščine Slovenije, Centru za preventivno arheologijo za njihovo razumevanje, da nam za določen čas preustrojijo svojo galerijo za projektni atelje in oblikovanje eksperimentalne postavitev projekta izven laboratorijev in studijev, kar je v tujini stalna praksa za predstavljanje prihodnjih novomedijskih del.

Project realized in collaboration with Jožef Stefan Institute: the head of robotics department Dr Aleš Ude, researcher Dr Denis Forte and Matjaž Stepišek, MA; Faculty of Computer and Information Science, University of Ljubljana: Prof Dr Franc Solina and Dr Borut Batagelj with students Jošt Lajovec, Miloš Lukič, Jan Meznarič and Nejc Saje; from the Faculty of Electrical Engineering, University of Ljubljana: Dr Janez Podobnik. Thanks to Dr Narvika Bovcon and Dr Aleš Vaupotič from ArtNetLab Society for Connecting Art and Science for helping installing the project, Art Rebel 9. Special thanks to Institute for the Protection of Cultural Heritage of Slovenia for understanding and letting us use their gallery as a project studio for the duration of an experimental set up, which is an established practice for the presentation of future new media artworks abroad.



SYNCRETISM

TIAGO MARTINS, ANDREJ UDUČ

(PT/SI)

Sinkretizem je interaktivna instalacija, ki uporablja gibanje obiskovalcev za medsebojno mešanje podob oltarjev, svetišč in božjih hramov, ki jih je zbral s pomočjo priateljev s celega sveta. Delo portretira neprekinjeno iskanje niza verskih prepričanj, ki oskrbijo pričakovanja in želje posameznikov, ob tem pa krmarijo med raznolikostjo in harmonijo.

Verska prepričanja in prakse so lahko dogmatske, a jih izvajajo in za vedno ohranjajo živi ljudje. Ker se potrebe in pogledi ljudi s časom spreminjačo, se tako skupaj z njimi spreminjačo tudi vidiki in principi prepričanj, da bi s tem odražali na novo utemeljene modrosti in/ali predstavljalni iziv za tisočletje stare dogme.

An interactive installation that uses the movement of visitors to mix together images of altars, shrines and places of worship, gathered through friends from around the world. The work portrays a continuous search for a set of beliefs which accommodate individual expectations and desires, navigating through both diversity and unity.

Religious beliefs and practices can be dogmatic, but they are performed and perpetuated by living people. As people's needs and views change over time, so may aspects and principles of belief change with them, to reflect newfound wisdom and/or challenge millenia-old tenets.



Fotografije/Photos by:

Alberto Boem, Isidora Ficovic, Jams Huang, Pedro Lérias, Daniel Mabrouk, Bernard O'Hanlon, Jessica Parisi, pastafari.eu, Stefan Viehböck, Andrej Uduč



(SI)

TEHNIČNE SLIKE / TECHNICAL IMAGES

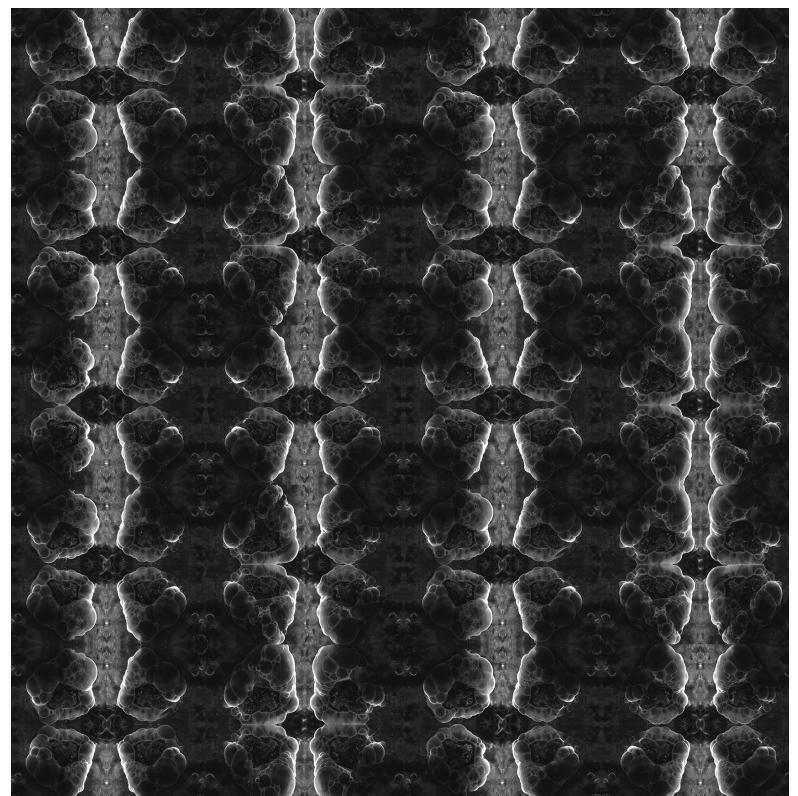
NARVIKA BOVCON, VANJA MERVIČ, ALEŠ VAUPOTIČ

Slike, digitalne grafike in videi, so sestavljene iz meritev, algoritmov in fizikalnih sprememb materialov. Narejene so bile na vrstičnem elektronskem mikroskopu (SEM), ki kaže stvari na mikro in nano skalah, ter na presevnem elektronskem mikroskopu (TEM), ki omogoča videti pozicije atomov. Vizualizacija podatkov, pridobljenih z BOSS, enim od štirih eksperimentov v sklopu pregleda neba SDSS3, prikazuje gostoto galaksij v vesolju. S pomočjo spektrov astronomskih objektov je določen njihov rdeči premik in izračunana tridimenzionalna slika vesolja.

Meritve s SEM in TEM so nastale v Centru za raziskave materialov na Univerzi v Novi Gorici v okviru projekta SUNGREEN (operator mikroskopa doc. dr. Mattia Fanetti, koordinator doc. dr. Aleš Vaupotič). Uporabljeni so bili vzorci materialov iz raziskav doc. dr. Saima Emin ter vzorci nanožic dr. Silvie Rubini in dr. Valentine Zannier (IOM-CNR, Laboratorij TASC). Avtorji projekta se zahvaljujejo vodji Centra prof. dr. Matjažu Valantu. Vizualizacija BOSS podatkov je nastala v sodelovanju Fakultete za računalništvo in informatiko Univerze v Ljubljani (mentorja doc. dr. Narvika Bovcon in asist. Jure Demšar; študentje Matevž Praznik, Petra Smole in Bor Juroš) in dr. Anžeta Slosarja iz Brookhaven National Laboratory.

Images, digital graphic artworks and videos are all made up of measurements, algorithms and physical changes of materials. They have been made using a scanning electron microscope (SEM), which shows matter at a micro and nano scale, as well as by using a transmission electron microscope (TEM), which enables us to see the position of atoms. The visualization of the data, generated by BOSS, the Byron Oscillation Spectroscopic Survey, one of the four experiments within the Sloan Digital Sky Survey 3, shows the density of the galaxies in the universe. The spectra of astronomical objects determine their red shifts and are the basis for the calculation of a 3D image of the sky.

The SEM and TEM measurements were done at the Materials Research Laboratory at the University of Nova Gorica, within the SUNGREEN project. (The microscope operator Assist. Prof. Dr. Mattia Fanetti, co-ordinator Assist. Prof. Dr. Aleš Vaupotič). The material samples applied originated from the researches of Assist. Prof. Dr. Saim Emin, there were also samples of nano-wires of Dr. Silvia Rubini and Dr. Valentina Zannier (IOM-CNR, TASC Laboratory). The project authors wish to thank the Head of the Laboratory, Prof. Dr. Matjaž Valant. The visualization of BOSS data was realized in collaboration with the Faculty of Computer and Information Science, University of Ljubljana (mentors: Assist. Prof. Dr. Narvika Bovcon and Assist. Jure Demšar, students: Matevž Praznik, Petra Smole, Bor Juroš), and Dr. Anžet Slosar from Brookhaven National Laboratory.





SVETLOBNI VODNJAK / LIGHT FOUNTAIN

(SI)

FRANC SOLINA, GORAZD RAJAR, BLAŽ MEDEN, BLAŽ JERŠAN

Umetniki pogosto želijo v slike ali skulpture vključiti gibanje, da bi naredili umetnino bolj živo in privlačno. Slike, ki želijo posredovati gibanje se običajno zatečejo k posebnim slikarskim tehnikam ali uporabi optičnih iluzij, kot na primer v "op art" gibanju. Skulpture pa lahko na drugi strani uporabijo dejansko fizično gibanje svojih sestavnih delov. Mobilni narejeni iz lahkih materialov so tipični primeri kinetične umetnosti, ki se odziva na gravitacijo in spremembe v ozračju. Vključiti gibanje v kamnite skulpture pa je veliko težje. Kombiranje kamna in tekoče vode je starodaven način, kako je možno narediti kamnite skulpture bolj dinamične in polne energije.

Odločili smo se animirati kamnito skulpturo z virtualnimi vodnimi kapljicami, ki jih generiramo s sodobno računalniško tehnologijo. Kamnito skulpturo z gladko valovito površino, ki spominja na ukrivljene sončne žarke, ki izhajajo iz središčne točke in spominjajo na sonce iz Vergine, smo posebej za ta projekt izklesali iz makedonskega Sivca. Nad skulpturo smo namestili globinski senzor Kinect, da bi lahko zajeli 3D obliko kamnite skulpture, in video projektor, da bi lahko projecirali virtualne vodne kaplje, ki tečejo po skulpturi tako, da se upošteva fizikalni zakon gravitacije. Virtualnim kapljam pa lahko spremenjam velikost, barvo in njihove fizikalne lastnosti.

Artists often try to integrate some movement into paintings and sculpture to make their art more alive and engaging. Paintings that strive to communicate some movement, typically have to rely on some special painting style or on optical illusions such as in "op art". Sculpture, on the other hand, could in fact include actual physical movement of its constituent parts. Mobiles which are made out of light materials are typical examples of kinetic art that react to gravity and atmospheric conditions. Introducing physical movement into stone sculpture is more difficult. An age old way of making stone sculpture more dynamic and energetic is to combine stone with running water.

We decided to animate a stone sculpture using virtual water droplets generated by modern computer technology. A stone sculpture with a smoothly undulating surface resembling curved sun rays emanating from a central point, resembling the Vergina Sun, was carved specially for this project out of Macedonian Sivec marble. A Kinect range sensor to capture the 3D shape of the stone sculpture and a video projector to cast virtual water droplets were placed above the sculpture. The simulated virtual water droplets that are running over the sculpture obey the physical law of gravity. However, the virtual droplets can be manipulated by changing their size, color and their physical properties.





(ES)

INTERFIGHT

CESAR ESCUDERO ANDALUZ

Interfight je fizični, kinetični vmesnik. Deluje tako, da preko prevodnega material vnese telesno kapacitivnost človeka in komunicira z drugim grafičnim vmesnikom za kapacitivne površine, kot so to zasloni na dotik. Stik med obema vmesnikoma povzroči fizično reakcijo (težnost, trenje, vibracije).

Interfight postane še posebno zanimiv, ko se obnaša svobodno, neregulirano prek tabličnega operacijskega sistema. Deluje kot vsiljivec: odpira in zapira aplikacije, sprejemanje odločitve, ruši socialne mreže, vnaša naključne pripombe in jih objavlja v tvojem imenu.



Interfight is a physical, kinetic interface. It works by taking the human body capacitance as input, through conductive material, and interacts with another graphical interface on capacitive surfaces like touch-screens. The contact between both interfaces, cause a physical reaction (gravity, friction, vibration).

Interfight becomes especially interesting when it behaves freely through the tablet operating system. It acts as intruder: clicking, opening and closing applications, taking decisions, collapsing social networks, typing random comments and posting them in your name.



LSD NEURAL NET

JONAS DEGRAVE

(BE)

Velikoformatna Mreža globokih živcev (The Large Scale Deep Neutral Net) je projekt, ki bo pojasnil širokemu občinstvu, kaj je trenutno z vrhunsko tehnologijo možno doseči na področju umetne inteligence. To doseže z ustvarjanjem novih in zanimivih podob predmeta, ki si ga izbere občinstvo, v dejanskem času. Projekt je že prejel priznanje kritike s strani mednarodnih medijev.

Znanost počasi napreduje proti temu, da bi ustvarila umetno inteligenco, UI. Kljub temu, da je to raziskovalno polje prineslo že odlične rezultate; od nadzorovanih robotov, do človeškega obnašanja za raziskovanje podatkov, se zdi, da vpliv UI na vsakodnevno življenje ljudi ostaja omejeno. Vendar pa ta trditev postaja čedalje manj resnična. Celo za umetne živčne mreže, ki simulirajo celice nevronov, gradnic naših možganov, se najdejo uporabe. Živčna mreža je tista, ki je na delu, ko Facebook z imeni označuje obraze tvojih prijateljev na fotografijah. Neka druga živčna mreža deluje takrat, ko program Spotify ustvarja zate seznam skladb za predvajanje, sestavljen iz glasbe, ki bi ti bila všeč. In to predstavlja le vidni del. Smiselno je predpostaviti, da vsako potezo na tvojem pametnem telefonu procesira neka umetna živčna mreža nekje na našem planetu. Te simulacije naših možganskih celic postajajo vedno močnejše, kljub temu, da se tovrstna znanstvena odkritja pogosto le stežka prebijejo do širše javnosti.

The Large Scale Deep Neural Net is a project to explain a broad audience of what is currently possible by state of the art in artificial intelligence. It does so by generating new and interesting images of a subject chosen by the audience, in real-time. The project has already received critical acclaim by international media.

Science is slowly progressing towards creating an artificial intelligence, or AI. Although this field of study has already shown immense results, from controlling robots to data mining human behavior, so far the influence on the every day life of people seems to be limited.

However, this statement is becoming less and less true. Even artificial neural networks, which simulate the neuron cells which make up our brain, are finding applications. It is a neural network which is at work when Facebook labels the faces of your friends in your pictures. It is another neural network which is at work when Spotify is creating a playlist for you with music that you might like. And that's only the visible part. It is reasonable to assume every action on your smartphone is being processed by an artificial neural network somewhere across the globe. These simulations of our brain cells are coming increasingly powerful, even though these breakthroughs in science often have a hard time finding a broader public.





(SI)

VISOKA ŠOLA ZA UMETNOST NOVA GORICA GOSTUJOČA UNIVERZA / VISITING UNIVERSITY

Visoka šola za umetnost Univerze v Novi Gorici je bila ustanovljena leta 2008 na podlagi petnajstletnih izkušenj Šole uporabnih umetnosti Famul Stuart. Njene temeljne dejavnosti krožijo skozi raznolika polja umetnosti in širijo njene rabe, od kreativnih industrij prek specifičnih interakcij z znanostjo in tehnologijami, vse do interdisciplinarnih medijsko-produkcijskih kontekstov. Na Visoki šoli za umetnost izvajajo prvoštopenjski program Digitalne umetnosti in prakse, v študijskem letu 2012/13 so pričeli tudi z mednarodnim magistrskim programom Medijske umetnosti in prakse. Pokrivajo področja animacije, filma in videa, fotografije, sodobnih umetniških praks, novih medijev ter scenskih prostorov. Projektno delo in produkcijsko povezovanje v zunajšolskih, pogosto mednarodnih okoljih študentu že med študijem priskrbita dragocene izkušnje pri delu na realnih in kompleksnih projektih. Visoka šola za umetnost Univerze v Novi Gorici študenta ceni kot samostojno in kreativno osebnost, ki se razvija v skupini in skupnosti. Z inovativnimi pristopi v pedagoških, raziskovalnih in tudi produkcijskih procesih spodbujajo samostojno kreativno in akademsko delo študentov, ki jih vodi skupina strokovnih sodelavcev – skrbno izbrane mentorje in goste določata tako njihova odličnost v sodobni praksi kot tudi akademska prepoznavnost.

//vsu.ung.si

School of Arts, University of Nova Gorica was founded in 2008 upon a 15-year long experience of Famul Stuart School of Applied Arts. Its fundamental activities circulate through varied and diverse fields of art, extending their applicability; ranging from creative industries to specific interactions with science and technologies, to interdisciplinary media-production contexts. At our School of Arts, there is a bachelor's programme in Digital Arts and Practices, and since the academic year of 2012/13 an international Master's programme Media Arts and Practices, covering the areas of animation, film and video, photography, contemporary art practices, new media, and scenographic spaces. Project work and production inter-connecting in out-of-school, often international environments provide the students – already at the time of their study - invaluable experience while working on real and complex projects. School of Arts, University of Nova Gorica appreciates a student as an independent and creative personality, evolving in a group and a community. Our innovative approach in pedagogical, research, as well as production processes encourages independent, creative and academic work of the students led by a group of expert collaborators – carefully chosen mentors and guests, distinguished by their excellency in contemporary practice as well as their academic recognizability.



**VISOKA ŠOLA ZA UMETNOST
SCHOOL OF ARTS**





Se lahko v Novi galeriji DDT lastnoročno poigrate z interaktivno različico slovite Munchove slikarije Krik? Morda vam odgovor namigneta interaktivni instalaciji WHO IS THE ARTIST ali KDO JE KDO, JE KDO, ... JE? V novomedijskem stroju Reflection of the Unconscious ogledalo in vodna gladina razburkata stene in strop galerije, medtem ko mednarodno nagrajena mobilna aplikacija Digital Story Creator stvarneje prikaže paradigmatski preskok pripovednega v kjerkoli in kadarkoli, obe deli pa tvegata tudi možnost kogarkoli. CRSNCMSC HAPPENING ob otvoritvi festivala obiskovalce popelje v telematično potujen, a lep stari svet kolektivnega soustvarjanja, medtem ko eksplorativna grafika Border – in Progress pod miško razkrije navidezno resničnost fizičnih in političnih meja. Ob vstopu v video-sobo specifične galerijske postavitve Visoke šole za umetnost Univerze v Novi Gorici, po srečanju z Monotonijo in njeno avtorico, concepcijo časa preizprašajo video dela Vagoni, Slow Injection ter Labirint, kakor tudi animacija 12ur ob audio instalaciji Box. Za brezčasni kontrast omenjenim poskrbita video deli Brez naslova; celotna soba je potopljena v vseprisotnost nemega tiktakanja animacije Čas.

Can you, at Nova galerija DDT, with your own hands, play with an interactive version of the famous Munch's picture The Scream? Perhaps you will get a hint of an answer by a couple of interactive installations: WHO IS THE ARTIST, or WHO IS WHO, IS WHO, ... IS? In a new-media device, Reflection of the Unconscious there are a mirror and a water surface stirring up the gallery walls and ceiling, while the internationally awarded mobile application Digital Story Creator more objectively depicts the paradigmatic shift from the narratory in the anywhere and anytime, when both works also risk the possibility of anyone. CRSNCMSC HAPPENING at the festival's opening leads the visitors into a telematically estranged, yet beautiful old world of collective co-creation, while the explorative graphics Border – in Progress – under the mouse - reveals an apparent reality of physical and political borders. By the entrance into the video-room of a specific gallery installation of School of Arts, University of Nova Gorica, after encountering the Monotony and its author, there are video works such as Carriages, Slow Injection and the Labirynth, as well as the animation 12 hours next to the audio installation Box, which question the conception of time. For a timeless contrast to the mentioned ones there are the video works Untitled (Brez naslova), where the entire room is immersed into the omnipresence of the muted tic-tocking of the animation the Time.





Samoumevnost sodobne umetnosti že na začetku projekcije sklopa DigitalBigScreen v imenu Visoke šole za umetnost Univerze v Novi Gorici razdirata dodiplomski deli Ali je zrezek živ? in Aha.OK. Prostor interpretacije nato še dodatno zoža Claustrophilia, ki jo vsaj nekoliko omilita meditativni podiplomski deli Wind in Time. Tako vertovski Labour kot lynchevski Encounter sta izrazito kolektivna filma, nastala v online stiku med skupinama goriških in weimarskih študentov po metodi cadavre exquis, le da sta v obeh primerih skupini študentov druga drugi skrivale predhodnje sekvence, razkrivale pa vselej le zadnji kader. Po nenavadnem glasbenem spotu Trus! What Do You Do? za pristanek v mirnejših video-poetičnih vodah poskrbi Distant Memory ene najslavnnejših ladij polpretekle zgodovine, naposled pa je na sporedu še skorajda poljubno dolga potopitev pod gladino Enakotežja.

The self-evidence of contemporary art is already at the beginning of the projection of the sequenced complex of the DigitalBigScreen, in the name of School of Arts, University of Nova Gorica, being deconstructed by two undergraduate programme artworks Is a Steak Alive? (Ali je zrezek živ?) and Aha.OK. The space for interpretation is furthermore narrowed by Claustrophilia, which is slightly mitigated by meditative postgraduate works Wind and Time. Both, the Vertovian Labour as well as Lynchian Encounter are explicitly collective films that came into being in an online connection between a group of Gorica and Weimar students following the method of cadavre exquis, where both student groups were hiding from each other the previous sequences, each time disclosing only the most latest take. To land in quieter video-poetic waters, after an unusual music spot Trus! What Do You Do?, there is Distant Memory of one of the most famous ships of the recent history, while the almost arbitrary lasting immersion under the surface of Equiweightness (Enakotežje) is rounding up the show.



VISOKA ŠOLA ZA UMETNOST
SCHOOL OF ARTS





KOLOFON / CREDITS

Spletna stran / website:

<http://speculumartium.si>

<http://digitalbigscreen.si>

<http://www.dd-trbovlje.si>

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