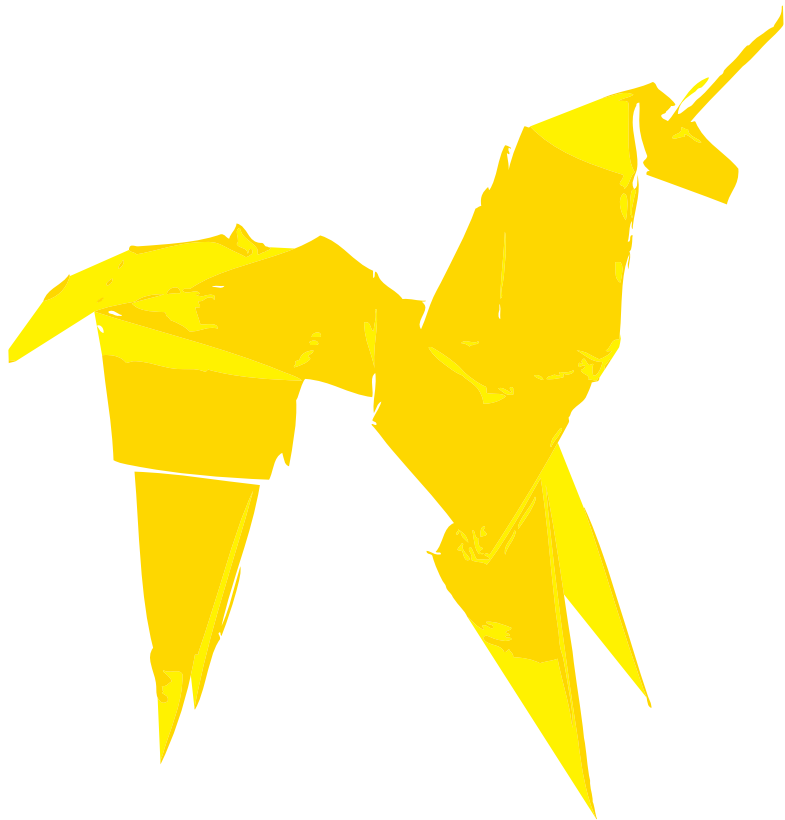


**REALNOST POD NADZOROM**  
**REALITY UNDER SURVEILLANCE**  
**SPECULUM ARTIUM**  
**DELAVSKI DOM TRBOVLJE**





# 2016 REALNOST POD NADZOROM / 2016 REALITY UNDER SURVEILLANCE

Realni svet postaja nekakšen surogat navidezne resničnosti, ki zanesljivo prevzema postulate realnega sveta. Kompleksnost principa vizualne manipulacije, na katero prostovoljno pristajamo in v njej celo sodelujemo, pelje v nujno potreben razmislek o principu osebne prostora, in to ne samo realnega ampak tudi miselnega.

Speculum Artium 2016 se v svoji osmi izdaji ukvarja predvsem z dilemo, s katero se sodobna družba začenja soočati na vseh ravneh svoje eksistence. To je, kaj je sploh še realno, kaj je manipulacija? Kaj je moj osebni prostor, kaj je moja intima? Zakaj se obnašam, kot se, zavedajoč se mnogoterih pogledov? Ali smo vsi samo še igralci v nam nedoumljivi igri, katere prizorišče je neizmerno polje vmesnega prostora na vseh ravneh? Novomedijske prakse skušajo nastaviti ogledalo sodobni družbi, pa vendar za to uporabljajo prijeme in tehnologije, ki jih omenjeni manipulativni sistem uporablja, da posameznika spremeni v objekt manipulacije, prestrašenega, negotovega, naivnega in v vseh ozirih neumnega. To smo mi vsi danes, tukaj, zdaj.

DIREKTOR: mag. um. Zoran Poznič  
KURATORKE: mag. um. Maša Jazbec  
mag. Špela Pavli  
mag. um. Michaela Ortner

*The real world is becoming a kind of surrogate of virtual reality which is unfailingly taking over the postulates of the real world. The complexity of the principle of visual manipulation to which we consent out of our free will and even willingly participate in it, is leading to an inevitably urgent reflection on the principle of personal space, not only the real, physical space, but also the mental one.*

*In its eighth edition Speculum Artium 2016 engages primarily in the dilemma the contemporary society is beginning to face at all levels of its existence, i.e. what is still real, what is manipulation? What is my personal space, what is my intimacy? Why do I behave the way I do, aware of multiple aspects? Are we all only mere actors in to-us-incomprehensible play, whose stage is an infinite plane of an in-between space at all levels? New-media practices try to place a mirror to contemporary society while using the very same methods and techniques used by the above mentioned manipulative system to turn an individual into an object of manipulation, scared, insecure, naïve and in every aspect stupid. This is what we all are – today, now and here.*

HEAD OF FESTIVAL: Zoran Poznič, M.F.A.  
CURATORS: Maša Jazbec, M.F.A.  
Špela Pavli, M.A.  
Michaela Ortner, M.F.A.

# POLYLOG #1

DESIGN RESEARCH LAB: ANDREAS UNTEIDIG (DE), LUTZ REITER (DE), FABRIZIO LAMONCHA (ES), BLANCA DOMINGUEZ (ES)

Polilog (Polylog) je interaktivna instalacija in hiper-lokalen krmilnik sporočil. Skozi odprto Wi-Fi mrežo lahko uporabniki, ki jih doseže brezžični signal, pošiljajo besedilna sporočila s svojimi pametnimi telefoni, tablicami ali računalniki. Ta sporočila so nemudoma natisnjena na papirni svitek, ki poteka med dvema prosojnima črnima škatlama, in preoblikovana v materialni tok zavesti.

Polilog (Polylog) nam ponuja fizično doživetje analognega v odnosu do aplikacij kot na primer Snapchat in služi kot antiteza internetnemu „večnemu spominu“, saj sporočila in njihovi odnosi obstajajo le situacijsko: komentarji, ki so bili še pred nekaj trenutki aktualni, so uničeni že, ko pretečejo razdaljo približno dveh metrov. V nasprotju z digitalnimi sporočili, ki pogosto potujejo na tisoče kilometrov daleč, v časovnem večkratniku okoli Zemeljske oble, sporočila, ki so poslana Polilogu, potujejo natančno 2 metra da dosežejo svoj namembni cilj. Kako dolgo se bo neko sporočilo premikalo od ene do druge škatle, kjer bo razrezano in uničeno, je odvisno od gostote pogovora: v čim večji meri in čim hitreje obiskovalci prispevajo k dotoku vnosa sporočil, tem krajša je življenjska doba posameznega sporočila. Uničena in zavržena vsebina se nabira na tleh ob instalaciji v obliki kupa papirja, ki je sestavljen iz delov pogovorov.

Raziskave, ki so pripeljale do teh rezultatov, so bile sofinancirane s strani Evropskega programa H2020. Dogovor o sofinanciranju številka 687983 (MAZI Projekt).

*Polylog is an interactive installation and a hyper-local message feed. Through an open Wi-Fi network, users in reach of the wireless signal can send text messages from their smartphones, tablets or computers. These messages get immediately printed on a paper roll that runs in-between two translucent black boxes and are transformed into a material stream of consciousness.*

*Polylog offers a physical experience analog to apps like Snapchat and thus serves as a antithesis to the Internet's „eternal memory“, as the messages and their relationships only exist situationally: commentaries that were up to date just minutes ago become obliterated after having had a run of approximately two meters. Unlike digital messages, which often travel for thousands of kilometres, multiple times around the globe, messages submitted to Polylog travel exactly 2 m until reaching their final destination. How long it takes for a message to move across to the other box where it will be shredded and destroyed is determined by the density of the conversation: The more and the faster visitors contribute to the feed, the more short-lived a single message becomes. The obliterated content accumulates at the installation's feet in the form of a paper pile consisting of fragmented conversations.*

The research leading to these results has received funding from the European Union's H2020 Programme under grant agreement no 687983 (MAZI Project).



Na Homo Restis, performersko-živo-zvočno instalacijo lahko gledamo kot na še en plod dolgotrajnega sodelovanja med glasbenikom Jensom Vetterjem in vizualno umetnico Sarah Leimcke. Učinkovit srednjeveški futurizem podob, ki jih priključuje ta happening, vstopi v um gledalca, se vanj vtisne in tam ostane. Teme teže, podrobnosti, pasivnosti, aktivnosti in temačnosti zavrtinčijo in obogatijo ena drugo, da bi ustvarile lastnost gledališča, ki je hkrati dostopno in okultno prikrito. Homo Restis se ukvarja s konkretnim okoljem in abstraktnim prostorom skozi prisotnost Vetterja in Leimckeejeve. Oba se pojavita kot marioneti, "človeka na nitkah", kar je pomen latinskega pojma "restis". Pritrdita se na okolico in eden na drugega. Trenutki "pripenjanja" so preoblikovani v zvok. Lahko se vprašamo: Kako material te fantazije lahko postane katalizator za tehtno raziskovanje?

*Homo Restis, a performance-live-sonic-installation, could be seen as another fruit in a long term collaborative exchange between the musician Jens Vetter and visual artist Sarah Leimcke. The potent medieval-futurism of the images invoked in this happening enter the mind of the viewer and stay there, imprinted. Themes of weight, detail, passivity, activity, and the macabre swirl and augment each other to produce a quality of "theatre" which is both accessible and occult. Homo Restis engages with the evident environment and abstract space through the presence of both Vetter and Leimcke. Both appear as "men on strings", marionettes, as the Latin term "restis". They attach themselves to the environment and to each other. This moments of "getting attached" is transformed as sound. We can ask ourselves: how can material of this fantasy be a catalyst for solid exploration?  
(Michaela Ortner, M.F.A.)*



# GLASBENI KOLEDAR / MUSICALCALENDAR

OR WOLF (AT)

Pričujoča instalacija se ukvarja s kombinacijo digitalnega in analognega sveta iz vira osebnih podatkov.

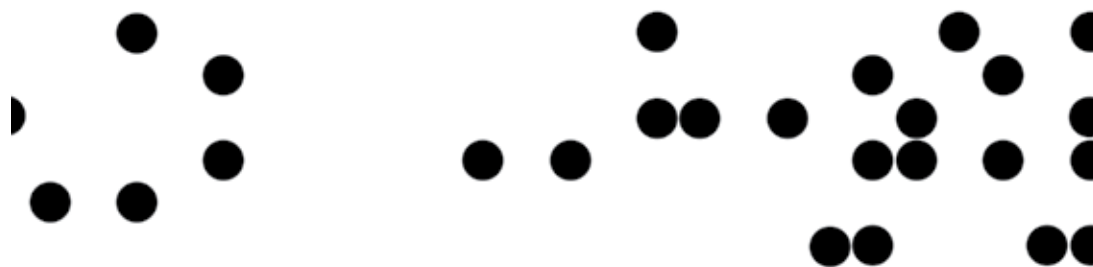
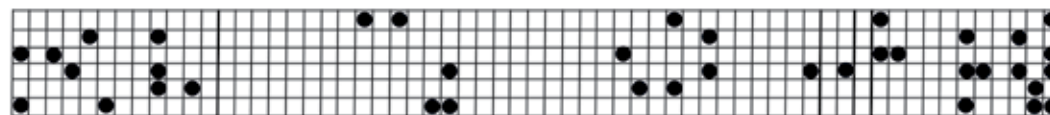
Projekt vključuje digitalni vmesnik, ki si pridobi osebne značilnosti in ustvari posameznikov koledar. Ti podatki so uporabljeni v obliki pik na papirnem traku glasbene skrinjice in bodo prevedeni v melodijo in vizualije.

Kombinacija digitalnega in analognega prinese nov način zaznavanja in razumevanja vsakodnevnih vmesnikov, kot je na primer koledar. Osebni podatki kogarkoli so deležni novega tolmačenja življenjskega sloga, urnika in dogodkov, in rezultati, ki temeljijo na različnih podatkih, se med posamezniki razlikujejo.

*This installation deals with the combination of the digital and the analog world from the output of personal data.*

*The project includes a digital interface that takes personal characteristics and creates an individual calendar. These data are used as points on a paper strip of a music box that will be translated to a melody and visuals.*

*The combination of digital and analog brings a new way for perceiving and understanding everyday interfaces such as a calendar. Personal data of anyone receives a new interpretation for lifestyle, schedule, events and the outcome based on different data will change from one person to another. (Michaela Ortner, M.F.A.)*



# REAR – REALNOST ARBITRARNOSTI / REAR – REALITY OF ARBITRARINESS

PINA KOPER: MARKO VIVODA, KARLO HMELJAK, LUKA FRELIH (SI)

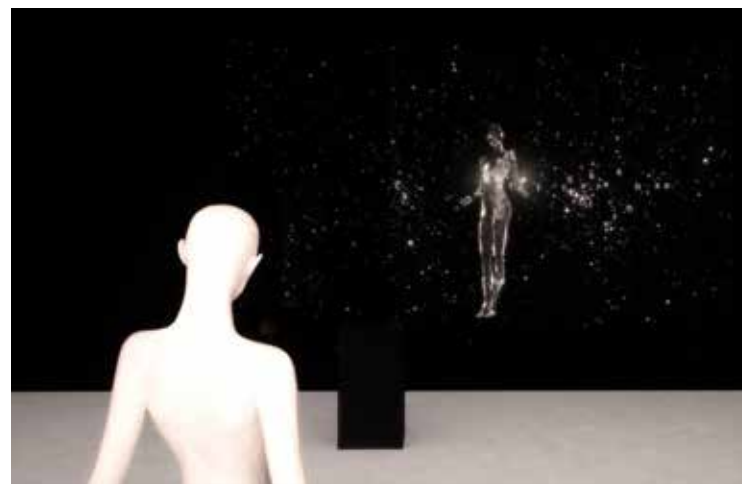
Intermedijska instalacija REAR – realnost arbitrarnosti bo v svoji montaži skladno prekrila tri različne medije (jezik, slika, zvok), pri čemer bo vsak izmed njih razcepljen na osnovne gradnike ali elemente, ki na svoji drugi ravni tvorijo množico. V njej elementi začenjajo dobivati nek pomenljiv izraz, ki samo konstrukcijo realnosti in njen prenos skozi katerikoli medij v zaznavni prostor pokaže kot arbitraren. Zelo preprosto: z umetniško intervencijo pokazati na ne celovitost take konstrukcije pomeni odpreti možnosti za nove/drugačne konstrukcije realnosti, hkrati pa opozoriti, da je delo umetnosti vselej delo umetnika, človeška tvorba, ki preko medijev (jezik, slika, zvok) ustvarja/spreminja/ruši pomene.

Obe ravni vsakega od treh medijev bosta prisotni hkrati v prostoru, ki bo načrtal senzorični prostor gledalčeve izkušnje. Gledalec bo namreč prav tako (kot četrti medij) nastopal v dveh nivojih obstajanja: v realnem človeškem telesu (v klasičnem pomenu kot sprejemnik) in njegovem virtualnem dvojniku, ki bo na ta način vstopil v prostor hkratnega delovanja prej omenjenih jezika, slike in zvoka.

Na ta način bo s svojo virtualno podobo – potopljen v prostor, kjer se bosta oba nivoja vsakega elementa (slikovno, jezikovno in zvočno) spajala – manipuliran, gledalec sam pa bo v določenih točkah s svojim gibanjem tj. spreminjanjem položaja, vplival na dogajanje v virtualnem prostoru zaznavanja. Kolikor bo gledalčev virtualni dvojnik raziskoval skupni zaznavni prostor, toliko se bo na zaslonu virtualnega prostora lahko bolj ali manj približal, bolj ali manj izostril posamezen element skonstruirane virtualne realnosti. Tako bo s svojo prisotnostjo – brez gledalca, četrtega medija, namreč ni subjekta, ki bi ostale medije »sprožil« – dokazal, da subjekt sam ustvarja objektivnost, realnost, da sami ustvarjamo pomene, bodisi vizualno, bodisi jezikovno. Ustvarjamo jih že s svojo prisotnostjo, s tem, ko vstopimo v svet, ki nam nikoli ne bo dovolil vedeti, če obstaja tudi izven nas.

*The intermedia installation REAR – reality of arbitrariness will, in its editing, congruently cover three different media (language, image, sound), when each of them will be split into basic construction elements which at their second level create a multitude where these begin to acquire some meaningful expression to show the construction of reality itself as well as its transmission through whichever medium into a space of perception, as arbitrary. It's very simple: to point to a unwholeness of such construction with a very simple art intervention means to open up possibilities for new/different constructions of reality, while concurrently pointing to the fact that a work of art is always labour of an artist, a man-made creation that through media (e.g. image, language, sound) creates/changes/destroys meanings.*

*Both levels of each of the three media shall be simultaneously present in the space which will outline the sensorial space of the viewer's experience. The viewer will, in like manner (as the fourth medium) play its role at two levels of existence: in the real human body (in a classic way as a receptor) and in his/her virtual double, who will, in this manner enter the space of the concurrently operational the afore mentioned language, image and sound.*



# ZAPIS VSAKDANA / QUOTIDIAN RECORD

BRIAN HOUSE (US)

Zapis vsakdana (Quotidian Record) je vinilni posnetek z omejeno naklado, na katerem je nepretrgano leto podatkov, ki sledijo umetnikovim lokacijam. Vsak kraj, ki ga je obiskal, od doma do službe, od prijateljevega stanovanja do mesta v tujini, vse je mapirano v harmoničnem odnosu. 1 dan predstavlja 1 obrat ... 365 dni je ~11 minut.

Ob vrtenju plošče označbe na njeni površini označujejo tako čas, ko rotira skozi vsakih 24 ur, kakor tudi imena mest, v katera je potoval. Zvok nam daje slutiti, da imajo vzorci naših navad svojstvene glasbene lastnosti ter da njihovi dnevni ritmi lahko oblikujejo nek nepričakovan pojavni portret vsakega posameznika.

V fizični obliki je vinilni Zapis vsakdana (Quotidian Record) lahko predmet zbirateljstva in ga je moč fetišizirati, saj povezuje vrednost dandanašnjih podatkov z zgodovino kulture popularne glasbe. Je primer izrazno značilne, utelešene, celo nostalgичne alternative narativom razvrščanja in nadzora, ki so značilni za infrastrukturo države in podatke korporacij.

*Quotidian Record is a limited edition vinyl recording that features a continuous year of my location-tracking data. Each place I visited, from home to work, from a friend's apartment to a foreign city, is mapped to a harmonic relationship. 1 day is 1 rotation ... 365 days amounts to ~11 minutes.*

*As the record turns, the markings on the surface indicate both the time it rotates through every 24 hours and the names of the cities to which I travel. The sound suggests that our habitual patterns have inherent musical qualities and that daily rhythms might form an emergent portrait of an individual.*

*As a physical vinyl, Quotidian Record may be collected and fetishized, connecting the value of data today with the history of popular music culture. It provides an expressive, embodied, and even nostalgic alternative to the narratives of classification and control typical of state and corporate data infrastructure.*



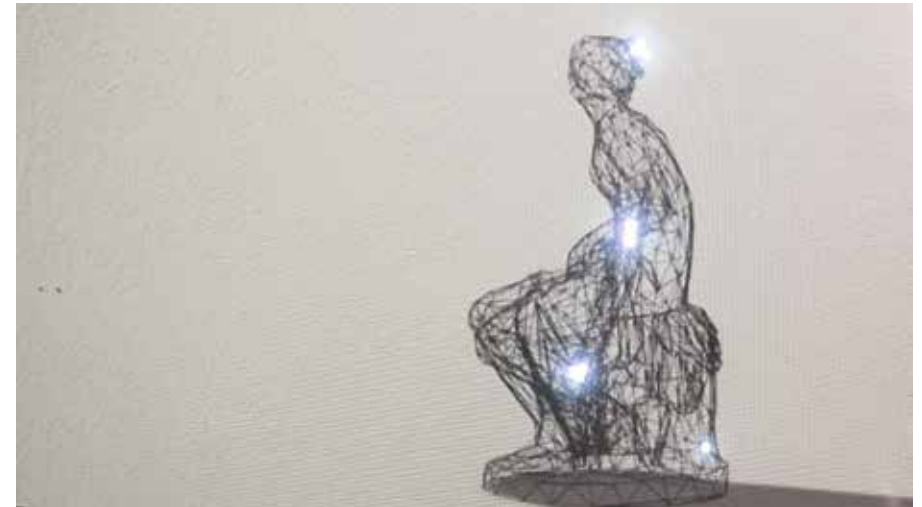
## MANDALAY

MOTOI SHIMIZU (JP), ONUR SÖNMEZ (TR)

Mandalay je naše prvo medcelinsko sodelovanje. Projekt je neposredni rezultat naše fasciniranosti z laserskimi žarki, poetičnim računalništvom in oblikovanjem.

Zaboljšanje v zaslon, ki oddaja svetlobo, porabimo v življenju več časa kot za spanje. Žarki se premikajo ven in noter, se trkajo in sekajo med seboj, ter se lomijo, da bi oblikovali nove oblike. Razkrijejo nam nevidne stvari in nam kažejo smer.

*Mandalay is our first intercontinental collaboration. This project is the direct output of our fascination with rays, poetic computation and design. We spend more of our lives staring at a light emitting screen than we do sleeping. Rays move in and out, they collide, intersect and refract to form new shapes. Rays always show us invisible things and point direction.*



## DEPOZICIJA TOTALITARIZMA / DEPOSITION OF TOTALITARISM

ANDREJ UDUČ (V.A.T.), ŽIGA PODPLATNIK, MIHA KRAJNC, MATEJ ZEČIRI IN SIMON ŽLAK (STPŠ)



Narveč sveta otrokam sliši Slave ...

Meje mojega sveta so meje mojega jezika.

*The limits of my language mean the limits of my world.*

(Ludwig Wittgenstein)

# VISOKA ŠOLA ZA UMETNOST NOVA GORICA (SI)

SCHOOL OF ARTS, UNIVERSITY OF NOVA GORICA (SI)

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 prvostopenjski 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](http://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.*

[vsu.ung.si](http://vsu.ung.si)



**VISOKA ŠOLA ZA UMETNOST**  
**SCHOOL OF ARTS**

# Digitalni kamni – Tito kot medijsko stanje / Digital Stones – Tito As Media Condition

Helene Thümmel (AT)



Projekt izhaja iz ideje mapiranja pobočij z napisi "TITO", ki se navezujejo na ime osebnosti predsednika nekdanje Jugoslavije. Te črke najdemo vpisane na več lokacijah skozi različne pokrajine bivših jugoslovanskih republik. Cilj je, da bi zbrali dejanske koordinate teh spominskih obeležij, raziskali in prevprašali njihov izvor, ozadje in spremembe, ki so se zgodile v zadnjem desetletju.

Pri demontaži TITA na različnih ravneh: kot kode, v kibernetnem prostoru, v spominu, sliki, snovi, topografiji, itn., ne gre za vrtanje globoko v Titovo osebnost, temveč za ljudski odnos do zgodovine, kolektivnega spomina in identitete.

*The project emerges from the idea of mapping hillside inscriptions of "TITO", referring to the name of the ex-Yugoslav president figure. These letters are inscribed at several locations across different landscapes in most of the*

*former Yugoslavian countries. The aim is to collect actual coordinates of those memorials, to research and question their origin, background and changes within the last decade.*

*Dismantling TITO in various ways, as code, cyberspace, memory, picture, material, topography, etc., it is not about digging deep into Tito's figure, but rather about the people's approach to history, collective memory and identity.*

01010100 T  
01001001 I  
01010100 T  
01001111 O



**Kumra**

Rawan Hourani (PS)



Kumra je temnica, kjer razviješ podobo. Performans se odvije v popolni temi, kjer ne boste videli ničesar, razen svoje domišljije. Po (in pred) performansom ostane instalacija, sled v obliki slike in zvoka.

*Kumra is a darkroom where you develop your image. The performance takes place in complete darkness, where you will see nothing, but your imagination. After (and before) the performance the installation leaves a trance in both picture and sound.*



## Energijske interakcije / Energetic Interactions

Denis Mavrič (SI)

Ali lahko razni sistemi nadzora, kot so internet, varnostne kamere, identifikacije v raznih anketah, obrazcih in karticah ugodnosti, prevzamejo nadzor nad našo energijsko komunikacijo z ljudmi, ki nas obkrožajo? Naprave sledijo našim vsakdanjim potrebam in željam, ki jih kot uporabniki izdelkov in storitev zadovoljujemo v vsakdanjem življenju, kjer puščamo svoje osebne podatkovne sledi.

Delo skozi abstraktno, vendar fizično izkušnjo v posamezniku nagovarja kritično refleksijo množičnih komunikacij, javnih medijev in globalnih mehanizmov nadzora in moči, raziskuje pa tudi razmerja med zasebnim in javnim. Interaktivna postavitev bo ponudila nove (nez)možnosti refleksije odnosov teles-v-prostoru, zajetih s strani sodobnih nadzornih tehnologij.

*Can diverse surveillance systems such as the Internet, security cameras, identification in various questionnaires, forms, and store cards take control over our energetic communication with people surrounding us? Devices follow our daily needs and wishes that we, as users and consumers of products and services, fulfil in our everyday life where we keep leaving our personal data traces.*

*The work through an abstract, yet physical experience in an individual addresses critical reflection on mass communication, public media and global mechanisms of control and power; it explores also the relations between the private and the public. The interactive setting shall offer new (in)abilities of reflection on the relations of the bodies-in-the-space, captured by the contemporary surveillance technologies.*

## Izolacije velike Modrine / The Isolation of Big Blue

Antonella D'Amico (IT), Sara Polanc (SI), Michela Di Noia (IT), Sara Sedevčič (SI), Anja Zadnik (SI)



Ne trudimo se dovolj, da bi preprečili onesnaževanje, saj zavestno uničujemo naš planet. S tem, ko vstopite v Izolacijo, vas vabimo, da premislite, kaj cenite v življenju. Z uporabo hologramov smo prikazali nekakšno sporočilo iz prihodnosti: če ne začnemo ukrepati, bo vse samo še slabše.

*We are not doing enough to prevent pollution; we are consciously destroying our planet. By stepping into the Isolation we invite you to reconsider what you value in your life. We used holograms to form a kind of a message from the future: everything will only become worse, if we do not start to take action.*



SNEAK PEAK uresniči idejo opazovanja ljudi brez njihovega vedenja, da bi gledalca zmedli glede položaja ljudi, ki prihajajo v vidno polje kamere. Ker je pogled posreden in prihaja skozi različne medije, omogoča gledalcem igrivo interakcijo in izkrivljanje njihovega položaja v prostoru. Poleg tega zorni kot gledalcu omogoča, da vidi medsebojne trke zajetih podob oseb tudi, kadar so med seboj precej oddaljene.

V proces je vključen video v živo pod popolnoma enakim zornim kotom, kot ga ima postavitev. Povratna informacija kamere v realnem času je vezana na sistem, ki uporablja Processing Texture Quad FX Sketch za spreminjanje velikosti podobe in video računalniško preoblikuje v kader, ki je v nenehnem gibanju. Le-ta je naprej projiciran na prosojno podlago, ki se nahaja v gledalcu prikritem delu postavitve, ki je sestavljen iz pleksi stekel postavljenih pod določenim kotom, in omogoča projiciranje množice različnih pogledov. En sam pogled ustvari neko negotovo realnost. Projekt predstavlja nov način raziskovanja meja vida in zaznave.

BTK University of Art and Design, Master of Media Space, Berlin  
Mentorji: prof. Thomas Noller, prof. dr. Katrin Wolf and Florian Kühnle  
Finančna podpora: Institut für Gestalterisches Forschen

*SNEAK PEAK realizes the idea of observing people without their knowledge to confuse the viewer of the position of people coming in the camera's sight. As the view is indirect and brought to the observer through different media, it allows for playful interaction and enables the person captured to see their distorted position in the space. Besides, the partial reflection allows the viewer to look at the images of the figures colliding even when they are far apart.*

*The process involves live video from the exact viewing angle as that of the setup. The real-time camera feedback is directed to a system that uses Processing Texture Quad FX Sketch to resize the image and compute the video in a frame that constantly moves. That is further projected on a translucent film in the concealed part of the setup involving an angular arrangement of glass, which reflects it at many angles and thus, projects a multiplicity of view. That creates uncertainty of reality of one particular view. This project is a new way of exploring boundaries of vision and perception.*

*BTK University of Art and Design, Master of Media Space, Berlin  
Supervision by Prof. Thomas Noller, Prof. Dr. Katrin Wolf and Florian Kühnle  
Financial support by Institut für Gestalterisches Forschen*



# KOLOFON / CREDITS

Spletna stran / website:

<http://speculumartium.si>

<http://www.tnm.si>

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

Organizacija / Organization: Bogdan Šteh, M.A. / DDT-TNM

Kustosi / Curators: Maša Jazbec, M.F.A., Peter Purg, Ph.D., Špela Pavli, M.A., Michaela Ortner, M.F.A.

Besedila / Texts: Zoran Poznič, M.F.A., Peter Purg, Ph.D., Michaela Ortner, M.F.A.

Uredila / Edited by: Špela Pavli, M.A.

Oblikovanje / Design: Anja Doležalek Škrabar, B.A. / DDT-TNM

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

DDT direktor / DDT Director: Zoran Poznič, M.F.A.

Vodja programskega sveta / Head of programme board: Zoran Poznič, M.F.A.

Programski svet / Programme board: Maša Jazbec, M.F.A., Špela Pavli, M.A.

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

Naklada / Print run: 400

Trbovlje 2016

# ZAHVALE / THANKS TO



SPONZORJI, PARTNERJI, MEDIJSKI PARTNERJI / SPONSORS, PARTNERS, MEDIA PARTNERS



**TNM**   
TRBOVLJE NOVOMEDIJSKO MESTO

**DDT** *60 let*  
DELAVSKI DOM TRBOVLJE