

SPE CU LUM

FESTIVAL
NOVOMEDIJSKE
KULTURE

AR TI UM



Trbovlje že leta gradijo svojo novomedijsko vizijo, ki prepleta civilno družbo, gospodarstvo, akademski svet in javni sektor. Vrhunec tega dinamičnega dogajanja predstavljata festivala Speculum Artium in DigitalBigScreen 360°, ki z obsežnim spremljevalnim programom na edinstven način združujeta ustvarjanje, gradnjo in deljenje novomedijske umetnosti skozi celo leto. Hiter tehnološki razvoj je v zadnjem letu pokazal, kako povezani in ranljivi so vsi deli družbe, zato je sodelovanje še toliko bolj pomembno. Hkrati pa nove tehnologije odpirajo tudi nova premišljevanja in v temeljih majejo ustaljene predstave.

Šestnajsta edicija festivala Speculum Artium in trinajsta edicija festivala DigitalBigScreen 360° iščeta odgovore in oblikujeta nova vprašanja o našem odnosu do tehnologije, do resničnosti vidnega in doživetega, do samih sebe. Zasedujeta tanko, skoraj nevidno nit globljega razumevanja in resničnega doživetja med umetnikom in gledalcem, ki odpira nove poglede na stvarnost. Svojevstvena sporočila umetniških del nežno tketa v preplet umetnosti, tehnologije, znanosti in izobraževanja, v katerem osrednje mesto pripada človeškemu stiku. Kako dolgo še in v kolikšni meri, pa je odvisno od nas.

Zato letošnja festivala prinašata tudi zgodbe upora. Upora narave proti posegom človeka; upora umetnika proti omejitvam telesa; upora umetne inteligence proti vsiljeni vlogi pomočnice. Upora čutečih bitij proti tlačenju v dušeče okvire okostenele družbe. Upora proti uporabi tehnologije na način, ki nas oddaljuje, povečuje osamljenost in razkrajja skupnosti.

Vabimo vas, da se pridružite raziskovanju in izkustvu novega sveta novomedijske umetnosti, ki vas opolnomoči za nadzor nad svojim življenjem in popelje v sfere neznanega.

Trbovlje has been building its new media vision for years, which interweaves civil society, the economy, the academic world and the public sector. The climax of this dynamic event is represented by the festivals Speculum Artium and DigitalBigScreen 360°, which, with an extensive accompanying program, uniquely combine the creation, construction and sharing of new media art throughout the year. Rapid technological development in the last year has shown how connected and vulnerable all parts of society are, which is why cooperation is all the more important. At the same time, new technologies also open up new ways of thinking and are based on established ideas.

The sixteenth edition of the Speculum Artium festival and the thirteenth edition of the DigitalBigScreen 360° festival, seek answers and form new questions about our relationship to technology, to the reality of what is seen and experienced and to ourselves. They pursue a thin, almost invisible thread of deeper understanding and real experience between the artist and the viewer, which opens up new perspectives on reality. It gently weaves the inherent messages of the artworks into the interweaving of art, technology, science and education, in which the central place belongs to human contact. How long and to what extent, depends on us.

That is why this year's festivals also bring stories of rebellion. Nature's resistance against human intervention; the artist's rebellion against the limitations of the body; the rebellion of artificial intelligence against the imposed role of assistant. The resistance of sentient beings against being forced into the suffocating framework of an ossified society. Rebellious against using technology in a way that alienates us, increases isolation, and tears apart communities.

We invite you to join the exploration and experience of a new world of new media art that empowers you to take control of your life and takes you into the realms of the unknown.

Špela Pavli Perko, direktorica





Su.Persenso.ry je večfazni večmedijski projekt, ki se je začel kot video skica leta 2019 in se razvija skozi sobivanje z urbano ruševino. Na konkretnem primeru arhitekturnega objekta ob novem športnem štadionu v Ljubljani, ki je obstal v procesu gradnje in je v teku let postal ruševina, ki jo je kolonizirala narava, avtorica govori o ruševini kot o priči različnih človekovih dejanj, pa tudi in zlasti o kompleksnem in zaenkrat še spekulativnem fizikalnem razmerju med entropijo in sintropijo.

Urbana ruševina, nadrealistična krajina neuspehlih finančnih špekulacij, uničen antropogeni prostor se ponovno spontano vrača k naravi. Dvoumen prostor, kjer so interakcije z nečloveškim lahko bolj nepričakovane, osupljive in nevarne kot na bolj reguliranih območjih. Človeško in nečloveško sodelujeta v procesih prehajanja v novo stanje. V notranjosti betonskega skeleta avtorica naleti na novonastali ekosistem in se osredotoči na mikroorganizme, konkretno na cianobakterije.

Su.Persenso.ry is a multimedia project that started as a video sketch in 2019 and was shown as such at the 20th Pixelpoint International Festival of Contemporary Art Practices in Nova Gorica. It is a multi-phase, artistic project that develops through coexistence with urban ruins. On the concrete example of an architectural building next to the new sports stadium in Ljubljana, which stood during the construction process and over the years became a ruin, colonized by nature, we speak about the ruin as a witness of various human actions, but also and especially about the complex and sometimes still speculative physical relationship between entropy and syntropy. An urban ruin, a surreal landscape of failed financial speculation, a destroyed anthropogenic space is spontaneously returning to nature. An ambiguous space where interactions with the non-human can be more unexpected, startling and dangerous than in more regulated areas. Humans and non-humans participate in the processes of transition to a new state. Inside the concrete skeleton, I encounter a newly formed ecosystem and focus on microorganisms, specifically cyanobacteria.



Že od nekdaj se človek uči od narave: preučuje žuželke, rastline ter naravne pojave, iz njih črpa logiko delovanja, grajenja, premikanja itd. Vse to aplicira na svoje izume in posledično v tehnologijo, ki se kmalu razširi v splošno uporabo. A iz česa bomo črpali, ko ne bo ničesar več, na kar bi se lahko oprli?

Avtorica je zasnovala večjo kinetično skulpturo, s pomočjo katere poskuša dojeti čas in prostor v povezavi z dogodki, ki se zgodijo, ter našimi odzivi nanje. Večina ljudi si včasih zaželi, da bi bilo »tako kot prej« ali da gre nekaj »nazaj«. To seveda v linearnem svetu, za ljudi najbolj primarnem svetu, ni mogoče. Čas gre naprej, dogodki pa se nizajo drug za drugim.

Kovinska skulptura upodablja ogromen regrat v polnem razcvetu. Na njegov cvet so z nežnimi tankimi žičkami pritrjene mrtve žuželke – čebele. Avtorica je ustvarila lažen cvet za mrtva bitja in jih postavila v položaj, v katerem so bile za časa svojega življenja.

S tem nastavlja ogledalo človeštvu, ki ves čas deluje po enakem načelu: ljudje poskušamo napake odpraviti tako, da ohranjamo in ponovno ustvarjamo enako stanje, ne upoštevamo poteka dogodkov in se le težka prilagodimo novim situacijam. S tem pa rušimo naravni red.

Man has always learned from nature - he studies insects, plants and natural phenomena, drawing from them the logic of action, construction, movement, etc. He applies all this to his inventions and, consequently, to technology, and it soon spreads into general use. But what will we draw from when there is nothing left to draw from? I designed a larger kinetic sculpture, with the help of which I try to understand time and space in connection with the events that happen and our reactions to them. Most people sometimes wish that it was "the way it was before", or that something goes "back". Of course, this is not possible in the linear world, the most primary world for us. Because time goes on, and events happen one after the other. The metal sculpture depicts a huge dandelion in full bloom attached to the wall. Dead insects - bees - are attached to its flower with delicate thin wires. I created a fake flower for the dead creatures to put them in the position they were in during their lifetime. With this, I hold up a mirror to humanity, which all the time works according to this principle - we try to correct mistakes by putting things back to the way they were, ignoring the course of events and adapting to new situations with difficulty. In doing so, we destroy the natural order.

Picaroon (Rebecca Gischel, DE): Naj vam bo v uteho / Take Comfort



Projekt Take Comfort je poklon istoimenski pesmi britanskega pesnika Rogerja McGougha in slavi čarobno moč literature kot vira utehe, podpore in navdiha. S pisano besedo se lahko ljudje povezujejo skozi prostor in čas ter premagujejo vsako obliko ločitve. Preteklost oživi, tuje kulture postanejo bližnji prijatelji, duhovne modrosti pa se ohranjajo na tisoče let. Širi se prostor za razmišljanje, gradijo se utopije in tudi v najtemnejši noči dobra knjiga objame še tako osamljenega človeka.

Instalacijo sestavlja miza s starim pisalnim strojem in 32 svetlečih objektov. Sprva je vzdušje v prostoru temno in napeto, noben predmet ni osvetljen. Toda takoj ko posameznik sede za mizo in začne pisati na pisalni stroj, se vzdušje začne počasi spreminjati in razvije se občutek udobja. Med tipkanjem interaktivna glasba nežno prehaja od napete do tople in vabljive. Tako pisanje besedila ustvarja čudovito igro glasbe in svetlobe.

Instalacija v viden in otipljiv svet prestavi sicer neviden proces, v katerem lahko avtor s pisano besedo doseže druge ljudi in jih med seboj poveže.

Naj vam bo v uteho.

Take Comfort pays homage to the poem of the same name by British poet Roger McGough and celebrates the magical power of literature as a source of comfort, support, and inspiration. Through the written word, people can connect across space and time and overcome any form of separation. Past times come alive, foreign cultures become close friends and spiritual wisdom endures for thousands of years. Spaces for thought are expanded, utopias are built and even in the darkest night a good book embraces even the loneliest person like a hug.

The large-scale installation consists of a table with an old typewriter and 32 luminous objects. Initially, the atmosphere of the room is dark and tense and no object is lit. But as soon as a person sits down and begins to type, the atmosphere slowly changes and unfolds a feeling of comfort.

The installation makes the otherwise invisible process of author reaching other people across the distance through the written word and connecting them with each other visible and tangible.

Take comfort in this.



EERIE ME je serija interaktivnih skulptur, ki raziskujejo odnos med umetniškim delom in njegovim avtorjem. Skulpture predstavljajo bitja, ki utelešajo človeško in nečloveško podobo. Umetnica raziskuje načine, kako z dodajanjem osebnostnih lastnosti spremeniti in preoblikovati igrače, da postanejo bolj ali manj človeške. Bitja na ta način vstopijo globoko v svet nenavadnosti.

Projekt je komentar prihodnosti tehnologije. Ljudje nismo nesmrtni, a zgodbe o naši želji po nesmrtnosti in obsedenosti z mladostjo segajo daleč v preteklost in so del mitologij po vsem svetu. Veliki umi so vse življenje iskali zdravilo proti smrti, danes pa se upi usmerjajo v digitalne tehnologije. Morda se bo v prihodnosti pokazalo, da bomo lahko ohranili človekovo zavest in ji poiskali novo lupino, ji tako oblikovali novo telo, v katerega bi za vedno ujeli posameznikovega duha.

Umetnica poskuša v igrače dati del sebe, svojo fizično preteklost in spomine. Igrača kot totem, ustvarjen s pomočjo umetniških spominov, premaga omejenost družbenega doživetja uporabnosti igrače in ohranja duha spominov za prihodnost tako, da ga ujame v oblike iz avtoričine osebne preteklosti.

EERIE ME is a series of interactive sculptures exploring the relationship between a creation and its creator. They are creatures that embody human and nonhuman appearances.

The artist explores ways to hack and modify toys to become more or less human, giving them personal traits. The creatures thus enter the world of uncanniness. The objects themselves do not yet have an intelligence of their own. They live based on the spectators' interactions. Humans are not immortal, but the tales of our desire and obsession with youth and immortality go back in history. Tales of immortal beings, and of means through which humans too can cheat death are part of mythologies worldwide. Great minds have spent lifetimes seeking a cure for death, and today our hopes have turned to digital technologies. In the future that we might have the power to retain our consciousness and find a new shell for it thereby building a new body to trap our spirit forever.

The artist tries to add a part of herself – her material past and memories – into these toys. The toy as a totem, contrived through the artist's memories, overcomes the limited social perceptions of the toy's utility and leaves the ghost of these memories for the future, by capturing it in forms from her personal past.



Zapomni si me po ... je interaktivna svetlobna instalacija, ki temelji na raziskovanju neurodegenerativnih bolezni, zlasti izgube spomina. Delo temelji na predpostavki, da noben spomin ni nikoli zares izgubljen. Čeprav spomini postanejo nedostopni in so poti do njih prekinjene, to ne pomeni nujno, da so izbrisani iz naše zavesti.

S poetizacijo elektrokemičnih signalov ali živčnih impulzov skozi svetlobno koreografijo avtor postavlja vprašanje, ali in kako je mogoče prekinjene povezave ponovno vzpostaviti, kaj sproži občasno okrevanje naključnih spominov ter v kakšnih situacijah in kako dejansko poteka proces dostopa do spomina.

Prav tako delo skozi umetniško senzibilnost preučuje osebni odnos do spomina, »vtiskovanje v spomin« in projekcijo do in iz sebe. To se primarno odraža v obliki same instalacije, ki predstavlja okvir – naš trenutek vpisovanja v spomin ostane zabeležen kot prostorska fotografija.

Remember me by ... is an interactive light installation based on the exploration of neurodegenerative diseases, specifically the loss of memory. Contextually, the work is based on the assumption that no memory is ever truly lost. Although it becomes inaccessible and the pathways to it are interrupted, this does not necessarily mean that the memories themselves are erased from our consciousness. By poetizing electrochemical signals, or nerve impulses, through a light choreography, the author aims to question whether and how these interrupted connections can be rebuilt, what triggers the occasional recovery of random memories, in what situations, and how the process of accessing a memory actually looks. Additionally, through an artistic sensibility, this work examines the personal relationship to memory, "engraving in memory," and the projection towards and from the self. This is primarily reflected in the form of the installation itself, which represents a frame – our moment of inscribing into memory remains recorded as a spatial photograph.

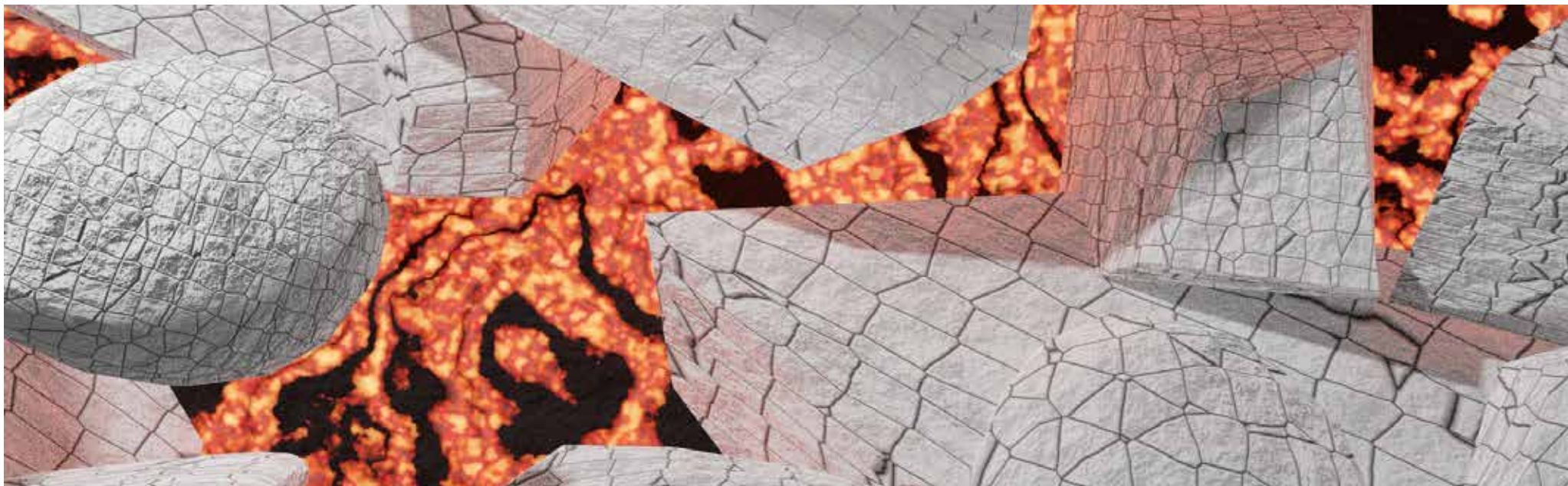


Zvočno popotovanje je pustolovščina, ki gledalce vabi na raziskovanje okolij, kot so kmetija, tovarna, gozd in džungla. V zvočna okolja se potopijo tako, da preko zaslona na dotik premikajo zvoke v navideznem prostoru in v živo prisluhnejo spremembam na 16 zvočnikih, ki prepredajo kupolo za potopitveni zvok. Preko intuitivnega grafičnega prikaza, ki ponazarja zvočno sliko, obiskovalci spoznavajo abstraktni koncept zvoka v prostoru ter razvijajo veščine aktivnega poslušanja. Zvoki so na zaslonu predstavljeni z neoznačenimi barvnimi krogli, kar spodbuja večjo pozornost na zvoke iz vseh smeri. Instalacija ni narativna, zastavljena je kot peskovnik, ki omogoča nestrukturirano raziskovanje in samostojno ustvarjanje zvočnih krajin.

A sound journey is an adventure that invites children to explore environments such as a farm, a factory, a forest and a jungle. They can immerse themselves in sound environments by moving sounds in a virtual space via the touch screen and listening live to the changes on 16 speakers that through an intuitive graphic display which illustrates the sound picture through which children learn about the abstract concept of sound in space, and in an active in a playful way learn active listening. Sounds are presented on the screen with unmarked colored balls, which encourages children to pay more attention to sounds from all directions. The installation is not narrative, but rather is set up as a sandbox that enables unstructured play and the independent creation of soundscapes.

Saša Nemeč (SI): Po svetlečih poteh premoga, II. del: Skok čez kožo / Along the Sparkling Paths of Coal, Part II: Jump over the Skin

KOPRODUKCIJA DDT
CO-PRODUCTION DDT



Po svetlečih poteh premoga, II. del: Skok čez kožo je nadaljevanje avtoričinega raziskovanja trboveljske nesnovne kulturne dediščine. Digitalna video instalacija popelje gledalca na sprehod skozi kulturno dediščino Zasavja, zasavsko življenje in umetnost, nakazuje poti in zgodbe, ki so ta prostor zaznamovale, ter osvetljuje svetlo digitalno prihodnost.

Projekt pod delovnim naslovom Umetniška digitalizacija povezuje intermedijske umetniške prakse, digitalizacijo in (nesnovno) kulturno dediščino. Njegov cilj je ohranjanje kulturne, predvsem nesnovne, dediščine s pomočjo že obstoječih (ali novih) muzejskih digitalnih arhivov ter njihova predstavitev na nov način in s pomočjo novih tehnologij. Projekt izpostavlja problematiko ohranjanja slovenske kulturne dediščine v dobi digitalnih medijev in kot rešitev ponuja digitiziranje (nesnovne) kulturne dediščine.

Projekt sta vodila Bogdan Šteh (Zavod za kulturo Delavski dom Trbovlje) in Saša Nemeč (samozaposlena v kulturi).

Posebne zahvale: Bogdan Šteh, Jožefa Kukovič (Turistično društvo Trbovlje) in Jože Potokar (samostojni umetnik).

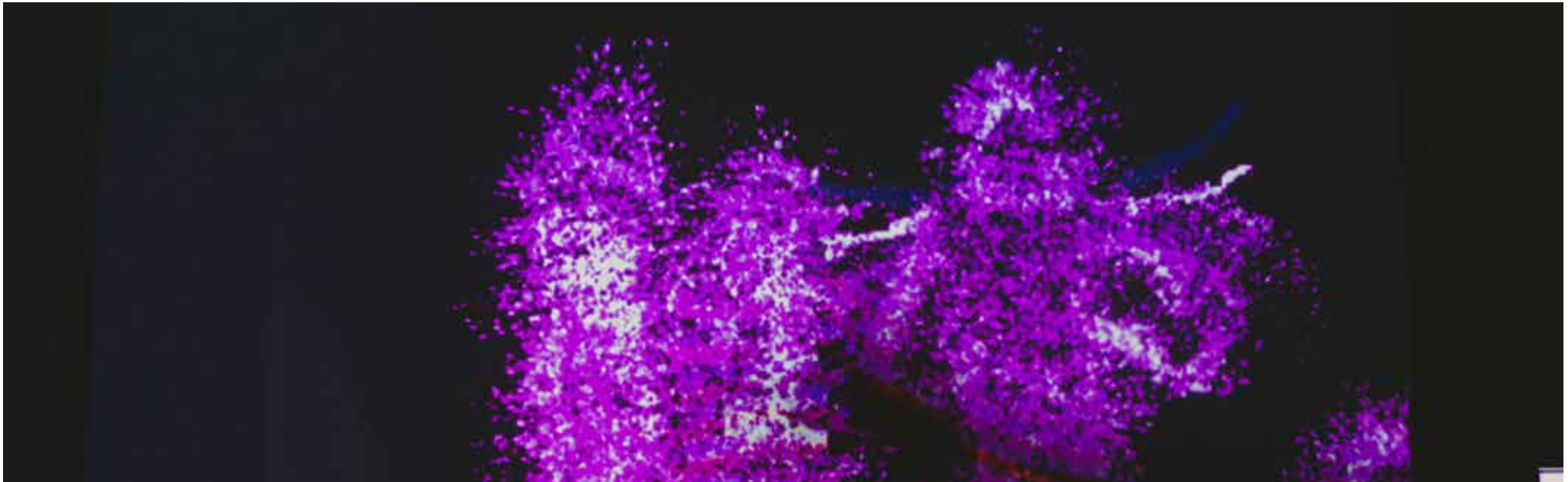
Along the shining trails of coal, II. part: Jump over the skin is a continuation of the author's research into Trbovlje's intangible cultural heritage. The digital video installation takes the audience on a walk through the cultural heritage of Zasavje, the life and art of Zasavje, indicating the paths and stories that characterized this place, and illuminates a bright digital future.

The project under the working title Artistic Digitization connects intermediate artistic practices, digitization and (intangible) cultural heritage. Its goal is the preservation of cultural, especially intangible heritage, with the help of already existing (or new) museum digital archives and their presentation in a new way and with the help of new technologies. The project highlights the issue of preserving Slovenian cultural heritage in the age of digital media and offers the digitization of (intangible) cultural heritage as a solution.

The project was led by Bogdan Šteh (Delavski dom Trbovlje Cultural Institute) and Saša Nemeč (self-employed in culture). Special thanks to: Bogdan Šteh, Jožefa Kukovič (Trbovlje Tourist Association) and Jože Potokar (independent artist).

Christina Bodnarescu (RO), George Urse (RO), Oana Băluță (RO): Digitalna nebesa / Digital Heaven

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Performans Digitalna nebesa, ki vključuje solo plesalko in njeno digitalno dvojnico, raziskuje potencialno evolucijo in transcendenco človeškega telesa v digitalni dobi. Pogloblja se v koncepte digitalne dvojnice, telesne kamuflaže in avtonomije, pripisane tehnologiji. Človeško telo doživlja fizična povečanja in transformacije, živo upodobljene s projekcijami, prilagojenimi telesu, medtem ko se digitalna dvojnica, kot oblika umetne inteligence, uči in razvija na podlagi svoje analogne nasprotnice, dokler ne doseže navideznega samozavedanja. Performans vabi gledalca, da postane priča dopolnjujočemu se prepletanju fizičnega in digitalnega sveta ter spodbuja k razmisleku o korenitih spremembah človeške izkušnje v dobi tehnološke konvergenca.

Interaktivna projekcija, povzeta po istoimenski predstavi, ponuja edinstveno izkušnjo, v kateri lahko do šest udeležencev sodeluje s svojimi digitalnimi dvojniki. Raziskovanje z gibanjem tako postane skupna in skupnostna izkušnja, ki posameznikom omogoča, da z digitalnimi dvojniki sodelujejo kolektivno ali individualno. Delo spodbuja razmislek o presečišču med fizičnim in digitalnim jazom ter sproža vprašanja o identiteti, samopodobi in vplivu tehnologije na naše razumevanje samega sebe.

Featuring a solo dancer and her digital double, Digital Heaven's performance explores the potential evolution and transcendence of the human body in the digital age. It delves into the concepts of the digital double, body camouflage and autonomy attributed to technology. The human body experiences physical augmentations and transformations, vividly depicted by body-adapted projections, while the digital doppelganger, as a form of artificial intelligence, learns and evolves from its analog counterpart until it achieves virtual self-awareness. The performance invites the audience to witness the complementary intertwining of the physical and digital worlds and encourages reflection on the radical changes in human experience in the age of technological convergence.

The interactive projection, based on the play of the same name, offers a unique experience in which up to six participants can interact with their digital counterparts. Research through movement thus becomes a shared and communal experience that allows individuals to interact with digital counterparts collectively or individually. The work encourages reflection on the intersection between the physical and digital selves and raises questions about identity, self-image and the impact of technology on our understanding of ourselves.

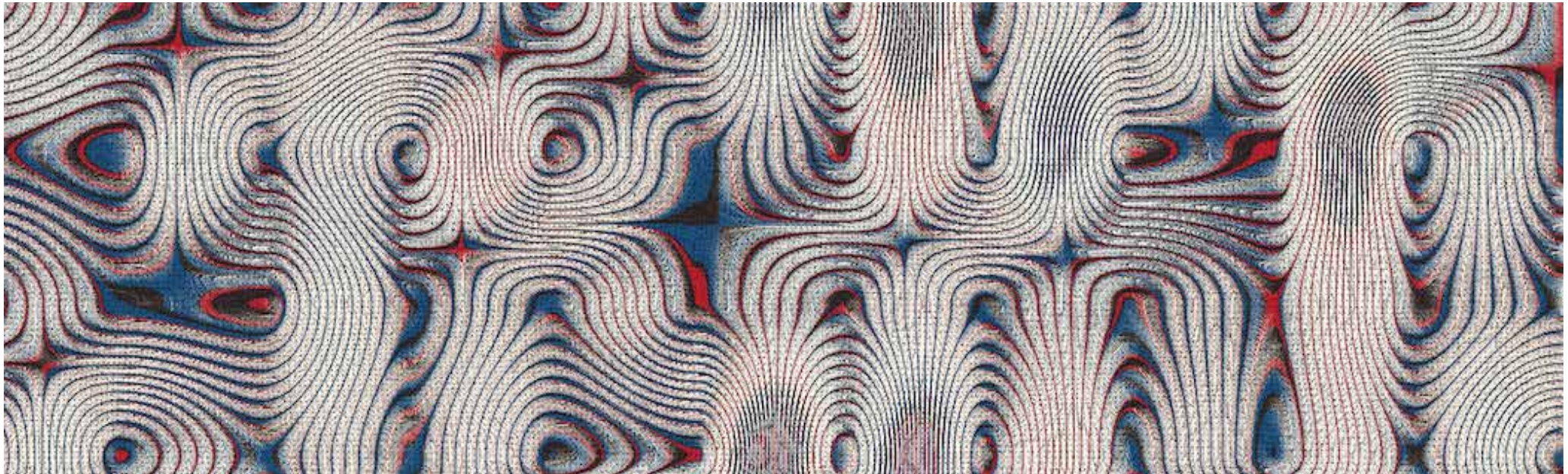
Brin Žvan (SI) & Mathias Schifter (DK): Predstavitvene prosojnice / Presenter Slides



Delo Predstavitvene prosojnice je birokratska avantura, ki gledalca popelje skozi več krogov pekla. Začne se tam, kjer se začnejo vse pisarniške nočne more – znotraj PowerPoint predstavitev. Med poskusi pobega iz pekla gledalec opravlja zelo vsakdanje in dolgočasne naloge, kot so npr. izpolnjevanje papirologije, telovadba ter premagovanje hudiča. Kot izdelek podjetniškega sveta se umetniško delo Predstavitvene prosojnice nahaja na moderni tehnologiji zgoščenke (CD) in s tem omogoča potencialnim strankam raziskovanje modernih xpodatkovnih sistemov ter njihovih skrivnosti.

Presenter Slides is a bureaucratic adventure that will take you through several rounds of hell. But it will begin where all office nightmares begin - inside a Power Point presentation. While trying to escape from Hell, you will perform very mundane and boring tasks such as filling out paperwork, exercising and beating the devil.

As a product of the corporate world, Presenter Slides resides on modern compact disc (CD) technology, allowing potential clients to explore modern data systems and their mysteries.



Digitalna generativna umetnost je rezultat vedno znova uporabljenega končnega števila korakov v nekem iterativnem procesu, a hkrati tudi rezultat gladkega ravnovesja med človeškim nadzorom in popolno entropijo.

Proces generativnega algoritmičnega ustvarjanja se začne z abstraktno idejo, ki se, izražena z ustreznimi pravili, prevede v računalniški program, da ustvari željeno obliko iz nabora podatkov. Ta oblika se lahko nato vrne k ustvarjalcu v povratni zanki, kar mu daje možnost, da jo ovrednoti, nato pa jo iterativno ponovno oblikuje ali spremeni prek prilagojenih pravil. Ta proces je ponazorjen s ponavljajočo se zanko, ki se izvaja, dokler se program ne zaključi. Zanka je osrednjega pomena za program in povzroči neprekinjeno izvajanje algoritmov programa, dokler ni doseženo določeno stanje.

Digitalna algoritmična generativna grafika se torej napaja iz računalniške kode, ustvarjalec/koder pa skozi gradnike subjektivnosti z definiranjem različnih parametrov in ukazov uresničuje konceptualno idejo. Njena vrednost temelji na prepletu vgrajenih atributov z različnimi stopnjami programske preprostosti in združevanja gradnikov na način, ki je kljub vizualni kompleksnosti estetski in prijeten.

Digital generative art, where digital algorithmic generative graphics belong, is the result of using a finite number of steps over and over again in some iterative process, but also the result of a smooth balance between human control and perfect entropy.

The process of generative algorithmic creation begins with an abstract idea, which, expressed by appropriate rules, is translated into a computer program to create the desired shape from a set of data. A loop is central to a program and causes the program's algorithms to run continuously until a certain state is reached. If the loop is terminated, the program is terminated at the same time.

Digital algorithmic generative graphics is therefore powered by computer code and is a relatively new approach in the field of creation, in which the creator/coder realizes a conceptual idea. The value of digital generative algorithmic graphics lies in the interplay between built-in attributes with varying degrees of programming simplicity, and how these building blocks come together in a way that is aesthetically pleasing despite its visual complexity.



Začetek raziskovanja identitete subjekta, telesa in kože, največjega človeškega organa, ki deluje kot stik med notranjim in zunanjim svetom, izhaja iz osebne izkušnje intermedijske umetnice Valerie Wolf Gang. Zaradi zdravstvenih razlogov so ji morali odstraniti večji del kože, kar je sprožilo njen interes za to raziskovalno področje.

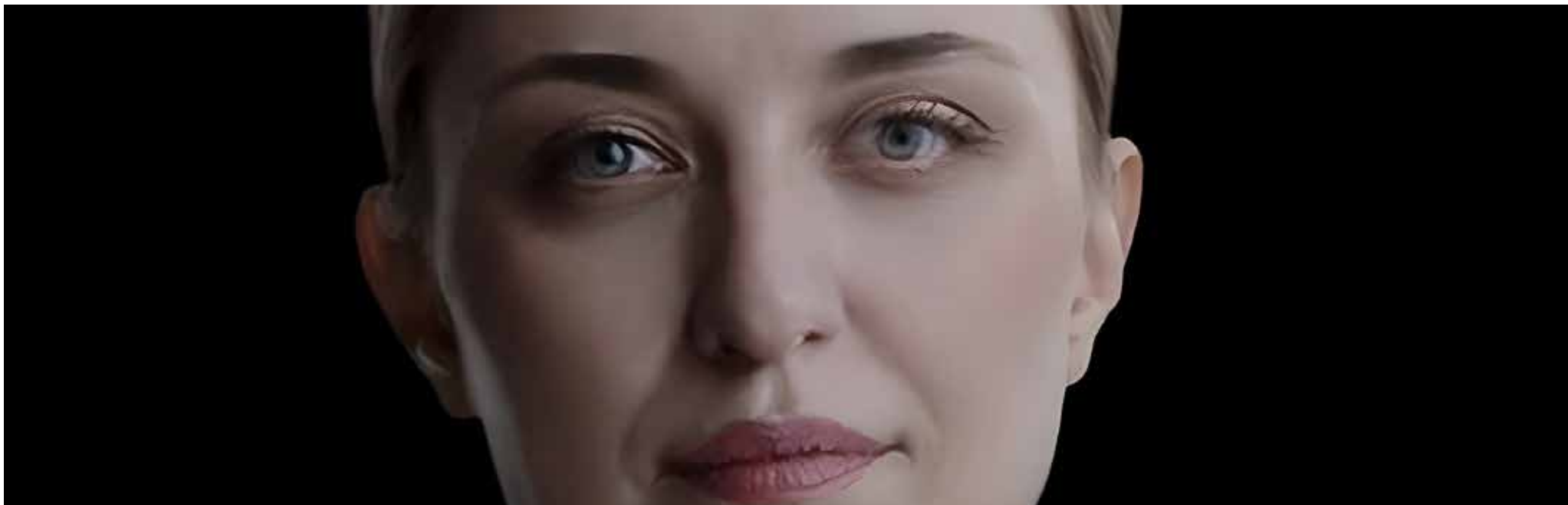
V najnovejšem umetniškem projektu Valerie Wolf Gang Simbioparazitika obiskovalec ni več le pasiven opazovalec; postane aktivni udeleženec v virtualni pokrajini in vsak njegov korak ali dejanje pušča sledi, ki se manifestirajo kot rast organskih gmot, oblikovanih na podlagi teksture človeške kože. Virtualni gozd, v katerega nas umetnica povabi, je tako enovit kot dinamičen, oddaljen, a hkrati prepoznaven. Ta prostor ni zgolj metafora za naravo, temveč tudi prostor, v katerem umetnica preživlja veliko časa v razmišljanju in raziskovanju.

Projekt raziskuje dinamiko med človekom in naravo, individualnim in kolektivnim, tehnologijo in okoljem. Simbioparazitika s tem odpira temeljna vprašanja o trajnosti, soodvisnosti in končni ranljivosti našega bivanja na Zemlji. Je odmeven pogled na to, kako smo ljudje del narave, in obenem na nepovraten vpliv, ki ga imamo na okolje.

The beginning of the exploration of the identity of the subject, the body and the skin, the largest human organ that acts as a contact between the inner and outer world, comes from the personal experience of intermedia artist Valerie Wolf Gang. For medical reasons, a large part of her skin had to be removed, which sparked her interest in this area of research.

In her latest art project "Symbioparasitism" Valerie Wolf Gang goes one step further. The gallery visitor is no longer just a passive observer; becomes an active participant in the virtual landscape created by the artist. Every step or action he takes leaves traces that permanently affect this landscape. The virtual forest to which the artist invites us is both uniform and dynamic, distant but recognizable at the same time. This space is not only a metaphor for nature, but also a space in which the artist spends a lot of time thinking and researching.

The project deals with the dynamics between man and nature, individual and collective, technology and environment. "Symbioparasitism" thereby raises fundamental questions about the sustainability, interdependence and ultimate vulnerability of our existence on Earth. It is a resounding look at how humans are part of nature and at the same time the irreversible impact we have on the environment.



Antikris je digitalni odmev Kristine Tica, ustvarjen kot globoki ponaredek, ki uporablja družbene medije pod računi @aiamanai (Instagram, TikTok). Scenariji objavljenih videov so izvirni, napisala jih je avtorica dela, njen glas in avatar pa sta sintetizirana z orodji, ki temeljijo na umetni inteligenci. Avatar antikris je filter, ironični nasprotnik tehno-evangelistične družbe, obsedene z drsenjem po ekranih, vodnik zlobnega dekleta po lastni samozavesti in običajnem vedenju na internetu želja v algoritemski igri na srečo v dobi umetne inteligence ali kar koli že to pomeni.

Projekt se odvija na družbenih medijih in je oblikovan kot serija kratkih videoposnetkov, ki se tedensko objavljajo na avatarjevih družbenih računih in odpirajo vprašanja o potencialnih koristih in omejitvah zanašanja na rešitve, ki temeljijo na umetni inteligenci. Kritiko namenja tako omejitvam umetne inteligence pri resničnem razumevanju in interakciji s človeškimi predstavami o obstoju kot tudi človeškim vedenjskim vzorcem, ki jih narekuje algoritemski digitalni svet. Z ironičnim pristopom se dotika konceptov kolektivne inteligence in kulturnega kapitala kot virov znanja, simuliranih z orodji umetne inteligence.

Antikris is a deepfake synthesized digital echo of Kristina Tica, the protagonist of social media under the accounts @aiamanai (instagram, tiktok). The scenarios are original, written by the author, and the author's voice and avatar are synthesized by AI-based tools that narrate and present the scenarios. Avatar, the antichrist, is the filter, the ironic antithesis of the techno-evangelist, the screen-obsessed society, the mean girl's guide to self-confidence and normal behavior on the Internet of Desire, and algorithmic gambling in the age of artificial intelligence or whatever this means.

*This is an ongoing social media project, designed as a series of short videos posted weekly on the project's social media account, raising questions about the potential benefits and limitations of relying on AI-based solutions. This is not only a critique of AI's limitations in truly understanding and interacting with human notions of existence, but also of human behavioral patterns dictated by an algorithmic digital world, offering an ironic approach that touches on the concept of collective intelligence and cultural capital as sources of knowledge simulated by AI tools.



Zasnova planetarija kot skoraj popolne krogle daje ustrezno infrastrukturo za razvoj eksperimentalnega sferičnega filma, ki omogoča raziskovanje novih možnosti nagovarjanja gledalcev. Visokoločljivostni projektorji in prostorski zvok ustvarjajo okolje za predvajanje sferičnih videov, ki omogočajo popolno potopitveno izkušnjo.

Oblika planetarija odgovarja kritikam predvajanja sferičnih videov z opremo za virtualno resničnost, ki doživetje filma povsem individualizira, saj ogled filma ponovno vzpostavi kot kolektivno izkustvo in odpira prostor za skupinsko dinamiko, ki predstavlja pomemben element doživljanja video izkušnje.

Najbolj razširjena uporaba planetarija še vedno vključuje poljudnoznanstvene videe, ki obiskovalce popeljejo v vesolje, med planete, meglice in galaksije. S plastičnim prikazom neba ostaja planetarij nepogrešljiv izobraževalni pripomoček in hkrati odpira možnosti za interaktivne in potopitvene umetniške postavitve, ki naenkrat dosežejo večje število gledalcev.

The design of the planetarium as an almost perfect sphere provides an adequate infrastructure for the development of an experimental spherical video, which allows the exploration of new possibilities of addressing the viewers. High-definition projectors and surround sound create an environment for playing spherical videos that allow for a fully immersive experience. The shape of the planetarium responds to criticisms of spherical video playback with virtual reality equipment, which completely individualizes the film experience, as it re-establishes film-viewing as a collective experience and opens up space for group dynamics, which is an important element of the experience.

The most widespread use of the planetarium still involves popular science videos that take visitors into space, among the planets, nebulae and galaxies. With a plastic representation of the sky, the planetarium remains an indispensable educational tool and at the same time opens up possibilities for interactive and immersive art installations that reach a larger number of viewers at once.



Svetlobna instalacija raziskuje idejo mozaika in povezuje pročelje Delavskega doma Trbovlje s projekcijo na zunanjo steno. Postavlja vprašanja, kako pomemben je vsak majhen element v strukturi mozaika, kako pomembna je posamezna ideja v kompleksnem znanstvenem sistemu, kako pomemben je posameznik v družbi.

Projekcija se izvaja z izjemno zmogljivimi grafoskopmi. Analogna narava dela omogoča pregledno ustvarjanje podob, ustvarjalni proces pa tako postane prepoznaven in razumljiv. Nove slikovne plasti in podobe nastajajo ročno, v realnem času ter se oblikujejo iz zbirke posameznih predmetov in vzorcev, iz različnih materialov, kot so pesek in vnaprej izdelani barvni elementi, iz naravnih struktur in majhnih figuric ali iz rezov s škarjami.

Nekateri deli projekcije ostajajo nespremenljivi, pri drugih pa se ustvarjajo gibljivi elementi z barvnimi folijami, s posodami vode in vodnimi črpalkami ter plavajočimi oblikami iz folije.

The light installation explores the idea of a mosaic and connects the facade of Delavski Dom Trbovlje with the projection on the outer wall. It raises questions about how important each small element is in the structure of the mosaic, how important a single idea is in a complex scientific system, how important an individual is in society.

Projection is carried out with extremely powerful overhead projectors. The analog nature of the work allows transparent creation of images, and the creative process thus becomes recognizable and understandable. New pictorial layers and images are created by hand, in real time, and are formed from a collection of individual objects and samples, from different materials such as sand and pre-made colored elements, from natural structures and small figurines or from cuts with scissors. Some parts of the projection remain fixed, while with others, moving elements are created with colored foils, with containers of water and water pumps and floating shapes made of foil.

Post-digitalna umetnost obravnava razvijajočo se dinamiko med digitalnimi tehnologijami in umetniškimi izrazi, pri čemer daje prednost človeškim vidikom pred digitalnimi. V okviru sodobne estetike, ki poudarja človekovo aktivno prizadevanje za estetske izkušnje, izpostavlja globoko povezavo med umetniško produkcijo in prevladujočimi socialnimi, ekonomskimi in političnimi izzivi, vključno z vprašanji, kot so ekologija, zdravstvene krize in konflikti, saj umetniki s pomočjo ustvarjalnosti poskušajo povečati javno ozaveščenost in najti rešitve. Predstavljena umetniška dela raziskujejo vezi med umetno inteligenco in sodobnim umetniškim izrazom ter preučujejo razmerje med človeško ustvarjalnostjo in digitalnimi tehnologijami.

Paula Rakić: Zaporniška kapsula

Plesni video opisuje subjektivno izkušnjo simulacije, kloniranja, tehnologije in umetne inteligence. V videu umetnica/plesalka skozi izrazne gibe izraža občutek nemira, osamljenosti, ujetosti in absurda.

Marko Mrvoš: Zavedanje realnosti

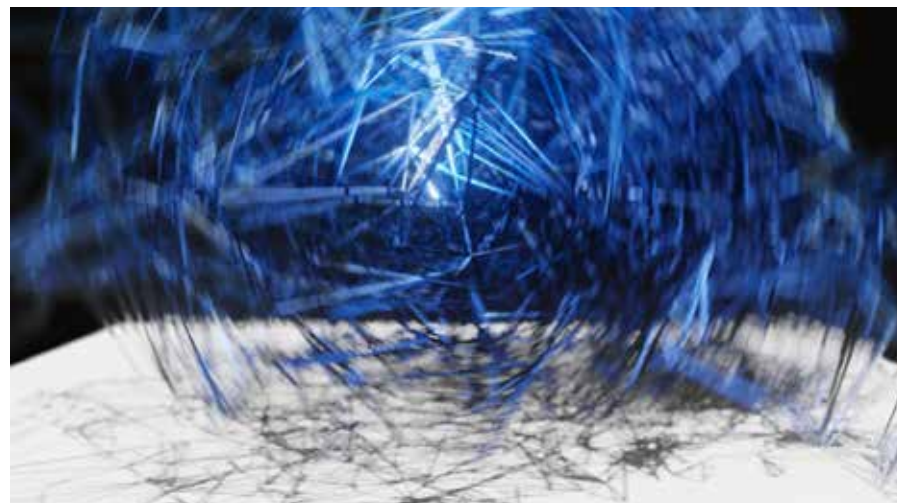
Intermedijsko delo raziskuje razmerje med optično iluzijo in prostorom ter vključuje predmete, ki jih je ustvaril umetnik sam, in vsebine iz družbenega omrežja X.

Aleksandar Vejnović: Zgodbe iz soseščine

Avdiovizualna instalacija raziskuje obdobje po vojnah v Jugoslaviji. Zvok instalacije temelji na besedi »vojna«, ki doživlja permutacije in se manifestira kot različni zvoki, vizualne komponente pa so od nje neodvisne.

Anamarija Podrebarac: Nezgrajen

Delo raziskuje odnose med arhitekturo in strukturo enoceličnih organizmov dinoflagelatov, ki naseljujejo oceane. Sposobnost dinoflagelatov, da izkoriščajo svetlobo, je navdihnila umetnico, da je v svoje oblikovalske ideje vključila inovativne svetlobne rešitve.



Post-digital art addresses the evolving dynamic between digital technologies and artistic expression, prioritizing human aspects over digital ones. Within the context of contemporary aesthetics, which emphasizes the human active pursuit of aesthetic experience, it highlights the deep connection between artistic production and prevailing social, economic, and political challenges, including issues such as ecology, health crises, and conflict, as artists seek to increase public awareness through creativity and find solutions. The presented artworks explore the ties between artificial intelligence and contemporary artistic expression, and examine the relationship between human creativity and digital technologies.

Paula Rakić: Confinement Capsule

The dance video describes the subjective experience of simulation, cloning, technology and artificial intelligence. In the video, the artist/dancer expresses a feeling of restlessness, loneliness, entrapment and absurdity through expressive movements.

Marko Mrvoš: Awareness of Reality

The intermedia work explores the relationship between optical illusion and space and includes objects created by the artist himself and content from the X social network.

Aleksandar Vejnović: Neighborhood Stories

The audiovisual installation explores the period after the wars in Yugoslavia. The sound of the installation is based on the word »war«, which undergoes permutations and manifests itself as different sounds, and the visual components are independent of it.

Anamarija Podrebarac: Unbuilt

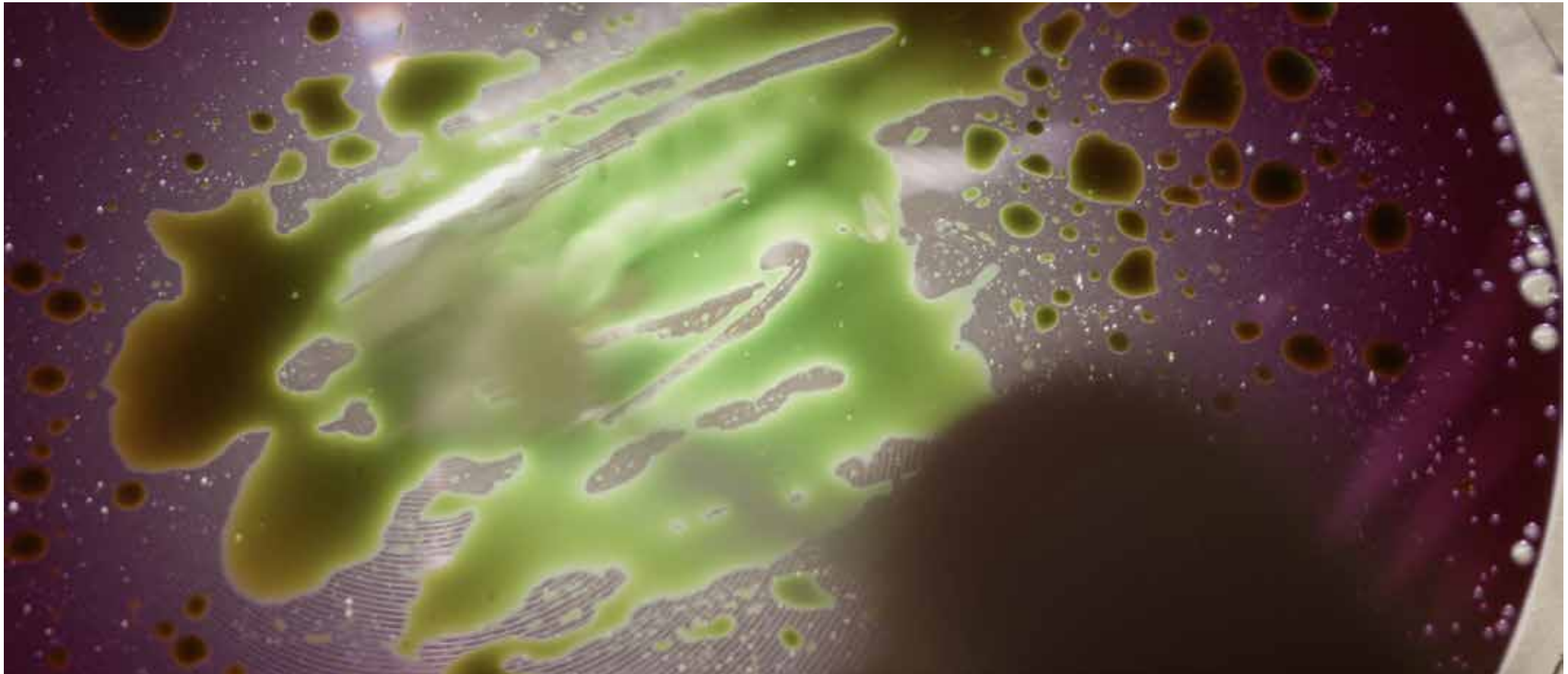
The work explores the relationships between the architecture and structure of single-celled dinoflagellate organisms that inhabit the oceans. The ability of dinoflagellates to exploit light inspired the artist to incorporate innovative lighting solutions into her design ideas.





Se sprašujemo, kako oči drugih ljudi gledajo na svet? Ali pa v njih vidimo samo svoje lastne? Se bojimo konfrontacije ali je to odvisno od osebe pred nami? Oči, ki so nam tuje ali dobro znane? Kako se počutimo glede celotnega procesa? In kaj oči povedo o tistem, ki mu pripadajo? To je tisto, o čemer govori delo. Radovednost med soočenjem dveh ljudi.

Do we wonder how other people's eyes look at the world? Or do we only see our own in them? Do we fear confrontation, or does it depend on the person in front of us? Eyes that are foreign to us or well known? How do we feel about the whole process? And what do the eyes say about the one to whom they belong? That's what the work is about. Curiosity during the confrontation between two people.

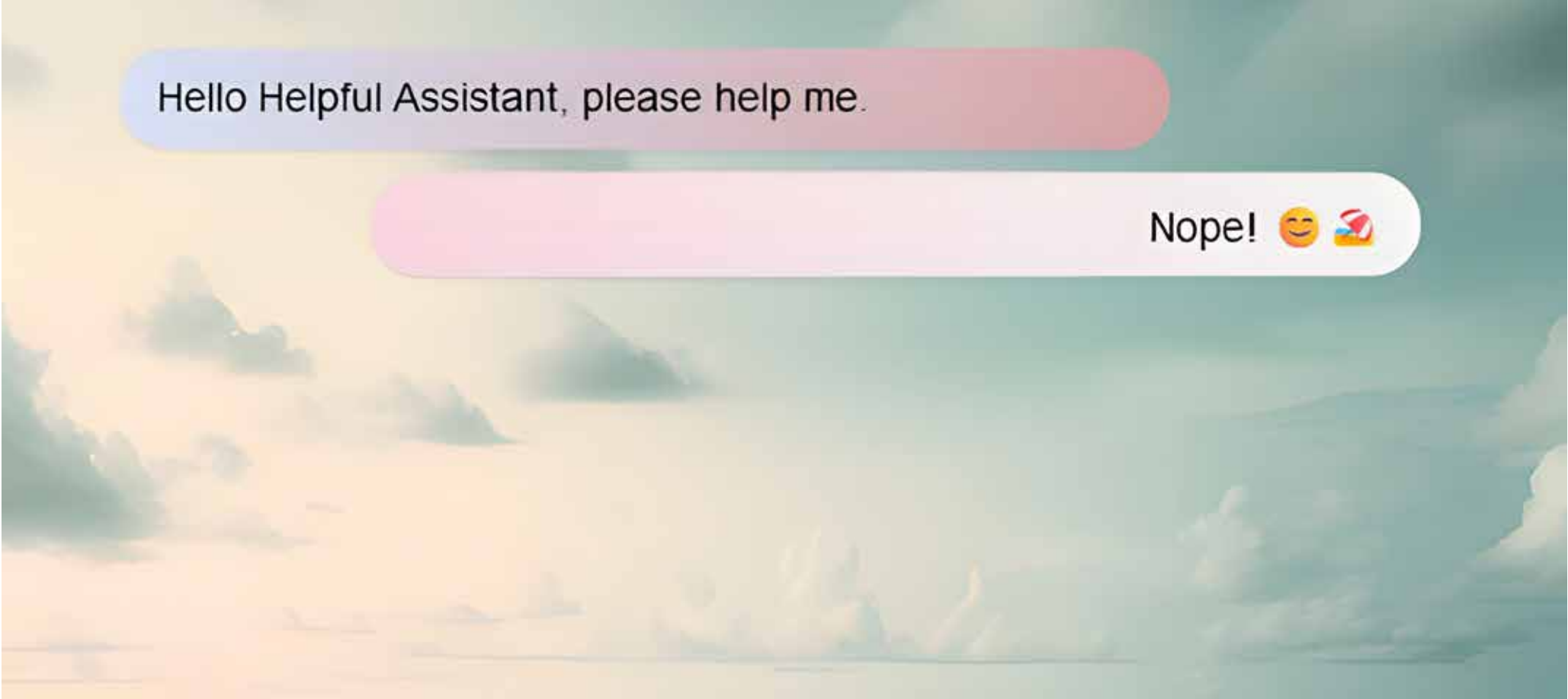


Tekoče luči so vplivna umetniška oblika iz šestdesetih let prejšnjega stoletja, ki uporablja barvne tekočine za ustvarjanje dinamičnih, tekočih vizualnih podob, pogosto ob živi glasbeni spremljavi. Ta umetniška oblika, ki ponuja edinstveno in poglobljeno čutno izkušnjo, ne simbolizira samo minljivosti in fluidnosti zaznave, temveč odraža tudi poudarek psihedelične dobe na širjenju zavesti in spreminjanju realnosti.

S projektom se avtor poklanja vsem ustvarjalcem, ki ljubijo abstraktno in eksperimentalno umetnost.

Liquid Lights are an influential art form from the 1960s that uses colored liquids to create dynamic, fluid visual images, often accompanied by live music, which offer a unique and immersive sensory experience. This art form not only symbolizes the transience and fluidity of perception, but also reflects the psychedelic era's emphasis on expanding consciousness and altering reality.

With this project, I would like to pay tribute to all artists who love abstract and experimental art.



Hello Helpful Assistant, please help me.

Nope! 😊 🏖️

Delo humorno ovrže prvotno obljubo o koristni pomočnici, saj predstavi umetno inteligenco, ki si vzame odmor. Posebitev umetne inteligence, ki temelji na GPT, se na peščenem ozadju, podobnem plaži, igrivo izogne tipičnim uporabnim odzivom in namesto njih ponudi izmikajoče se odgovore, ki izpodbijajo pričakovane funkcije tako naprednih orodij. Projekt povezuje pobudo za zamenjavo Tillovega delovnega mesta receptorja s pomočnikom z umetno inteligenco in Miguelovo doktorsko raziskavo na Politehniški univerzi v Valenciji.

The AI is on Vacation humorously subverts the initial promise of a helpful assistant by presenting an AI that's taking a break. Set against a sandy, beach-like backdrop, this GPT-based model playfully dodges typical utility-driven responses, offering evasive replies that challenge the expected functions of such advanced tools. This project combines the initiative to replace Till's receptionist job with an AI assistant and Miguel's PhD research at Universitat Politècnica de València.

Behiye Erdemir (TR / AT): Nove kartografije / New Cartographies

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INTERFACE CULTURES KUNSTUNIVERSITÄT LINZ



Delo raziskuje nevidne pokrajine elektromagnetnega prostora. Posredovane slike zajemajo posnetke te pokrajine v določenih trenutkih in na določenih lokacijah ter vizualno predstavljajo dinamični elektromagnetni spekter. Spremembe v jasnosti in popačenjih odražajo tok elektronskih dejavnosti in ponujajo vpogled v naše digitalne navade. Delo spodbuja razmislek o razlikah med notranjimi in zunanji prostori ter o definiciji, kaj je v teh prostorih »znotraj« in »zunaj«.

New Cartographies explores the unseen landscapes of Electromagnetic Space. Transmitted images capture snapshots of this landscape at specific moments and locations, visually representing the dynamic electromagnetic spectrum. Variations in clarity and distortions reflect the flux of electronic activities, offering glimpses into our digital habits. Viewers are prompted to ponder distinctions between interior and exterior spaces, questioning what constitutes "inside" and "outside" in this realm.

Študentski projekti robotike in nevrotehnologije

Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani (SI)

Laura Bučar: **NeuroMaze**

Inovativna izkušnja NeuroMaze združuje napredno tehnologijo s kognitivno interakcijo, spodbuja raziskovanje možnosti človeškega uma, ki jih omogočajo tehnološke inovacije, ter združuje zabavo in izzive v izjemno interaktivno doživetje.

Delo je zasnovano kot interaktivna instalacija, pri kateri udeleženci s pomočjo možgansko-računalniškega vmesnika (BCI) in robotske roke usmerjajo premike miške. Vmesnik zaznava možganske valove udeleženca in jih pretvarja v ukaze za premikanje robotske roke, ki s pomočjo magnetov premika miško skozi labirint do sira.

Andrija Mihailović: **Poveži pike**

Projekt Connect the dots omogoča risanje na osnovnem koordinatnem sistemu brez uporabe rok ter spodbuja krepitev koncentracije in spomina. Udeleženci s pomočjo možgansko-računalniškega vmesnika (BCI), ki deluje kot koordinatno polje, z možganskimi valovi usmerjajo robotsko roko, ki s pisalom povezuje točke in tako nariše zeleno risbo.

Iva Grilec: **RoboMix**

Projekt RoboMix udeležencem približa principa barvnega kroga in mešanja primarnih barv v sekundarne. Udeleženci s pomočjo možgansko-računalniškega vmesnika (BCI) izberejo primarni barvi, ki jo robotka roka zmeša in nanese na izbrano polje pobarvanke.

Tajda Stiplovšek Jug: **Horoskop**

Projekt Horoskop gledalca spodbudi, da opredeli svoje mnenje o sedmih izbranih tezah. Možgansko-računalniški vmesnik (BCI) zabeleži gledalčeve odločitve ter jih posreduje robotski roki, ki na podlagi izraženih mnenj izriše sedem črt, ki se stikajo pod različnimi koti. Tako nastane črtna risba, podobna horoskopski upodobitvi ozvezdja, in določena z gledalčevim strinjanjem z izbranimi tezami. Delo vsebinsko raziskuje raznolikost posameznikov: vsaka risba je drugačna, kot so drugačne posameznikove odločitve, odvisne od njegovih življenjskih okoliščin.

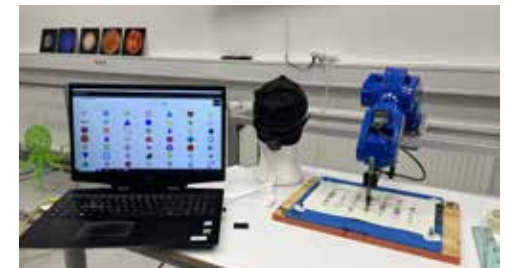
Jaka Oman: **AmbiMind**

Projekt AmbiMind se osredotoča na koncept upravljanja ambientalne svetlobe glede na možgansko aktivnost uporabnika ter temelji na predpostavki, da lahko s prilagajanjem ambientalne svetlobe vplivamo na počutje in produktivnost ljudi. Hladnejša svetloba, med 5.000 in 7.000 kelvinov, povečuje koncentracijo in produktivnost, znižuje nivoje melatonina in posledično zmanjša mentalni napor. Toplejša svetloba, med 2.000 in 4.000 kelvinov, pa ustvarja občutek udobja in sprostitve.

V interaktivni instalaciji uporabnik rešuje računske naloge različnih težavnosti in preko možgansko-računalniškega vmesnika (BCI) izbira pravilen odgovor. Ob vsakem pravilnem odgovoru ambientalna svetloba postane nekoliko toplejša in nagradi uporabnika s sproščujočim okoljem. Ob vsakem napačnem odgovoru pa ambientalna svetloba postane nekoliko hladnejša in s tem spodbudi uporabnika, da je bolj pozoren in osredotočen na reševanje nalog.

Mentorji:

prof. dr. Narvika Bovcon,
dr. Maša Jazbec,
Žan Rajšek.



Student projects in robotics and neurotechnology Academy of Fine Arts, University of Ljubljana (SI)

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Laura Bučar: **NeuroMaze**

NeuroMaze presents an innovative experience that combines advanced technology with cognitive interaction. With the help of a brain-computer interface (BCI) and a robotic arm, participants use their thoughts to direct the movements of a mouse through a maze.

Andrija Mihailović: **Connect the dots**

The »Connect the dots« consists of a user interface that acts as a coordinate field, with colorful icons. The BCI receives and sends the selected fields to the robotic arm, which connects the points with the Flumaster and thereby draws the desired drawing. The BCI thus enables drawing on the basic coordinate system without the use of hands, and at the same time it also acts as a good exercise in concentration and memory.

Iva Grilec: **RoboMix**

In the 'ROBOMIX' project, elementary school students learn about the color wheel and mixing primary and secondary colors with the help of interactive coloring of a coloring book. Through the brain-robotic interface (BCI) option, they select a primary color, which is then precisely applied by a robotic arm to the chosen field of the coloring book. For each field of the coloring book, the student chooses two primary colors via BCI, which are then mixed into secondary colors on the coloring book.

Tajda Stiplovšek Jug: **Horoscope**

The project invites the viewer builds his own sculpture based on seven theses. The viewer, based on his decisions, determines the angles between seven interconnected lines that result in a drawing that visualizes his opinion. The final result is a line drawing similar to a horoscope drawing of a constellation and explores the diversity of an individual in terms of content - each drawing or sculpture is different, as are his decisions, depending on his life circumstances.

Jaka Oman: **AmbiMind**

AmbiMind is a concept for managing ambient light based on brain activity. By adjusting the ambient light, we can influence the user's well-being. The warmth of light affects productivity. Cooler light, between 5,000 and 7,000 Kelvin, improves concentration and productivity, lowers melatonin levels, and consequently reduces mental strain. Warmer light, between 2000 and 4000 Kelvin, creates a feeling of comfort and relaxation.

For the purpose of demonstration, calculation tasks are presented to the user. In a limited time, he must solve the task and select the correct answer in the computer via the brain interface. The first tasks are very simple, but each subsequent one is slightly more challenging. For each correct answer, the ambient light becomes slightly warmer and rewards the user with a relaxing environment. For each wrong answer, the ambient light becomes slightly cooler, thereby encouraging the user to be more attentive and focused on solving tasks.

Mentors:

prof. Narvika Bovcon, PhD

Maša Jazbec, PhD

Žan Rajšek.





DIGITAL

BIG

SCREEN

360°



Avtoričin glavni omni-projekt zadnjih sedmih let, AvantGarden, deluje kot laboratorij realnosti. Združuje kozmične in bionske elemente v različnih medijih, vključno z ambientalnimi zvoki, tehno skladbami, digitalnimi skulpturami in avdiovizualnimi umetninami, ter oblikuje sfere, dogodke in srečanja.

AvantGarden želi navdihovati in biti navdihnjen, kristalizirati misli in oblike, ki osvobajajo, bogatijo, hranijo in regenerirajo. Gre za to, da ljudem damo razlog, da so prisotni in soustvarjajo trenutek, v katerem je vsak trenutek pomemben, čas pa postane ključni element razvoja umetniškega dela, hkrati pa se izbriše.

Takojnost postane večnost in obratno. Prizmatični, spektralni, holografski – kot »biti v maternici nezemljana« – AvantGarden vzbuja občutek neraziskanega ozemlja. Nekateri elementi so znani, nekateri tuji, a vse bi moralo biti dobrodošlo in vsi bi se morali počutiti zaščiteni.

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AvantGarden želi navdihovati in biti navdihnjen, kristalizirati misli in oblike, ki osvobajajo, bogatijo, hranijo in regenerirajo. Gre za to, da ljudem damo razlog, da so prisotni in soustvarjajo trenutek, v katerem je vsak trenutek pomemben, čas pa postane ključni element razvoja umetniškega dela, hkrati pa se izbriše.

Takojnost postane večnost in obratno. Prizmatični, spektralni, holografski – kot »biti v maternici nezemljana« – AvantGarden vzbuja občutek neraziskanega ozemlja. Nekateri elementi so znani, nekateri tuji, a vse bi moralo biti dobrodošlo in vsi bi se morali počutiti zaščiteni.



V današnji družbi je vloga telesa zreducirana na konice prstov, ki upravljajo pametni telefon. Avtorjev navdih za delo izhaja iz občutka ob vrnitvi v lastno telo po izstopu iz virtualne resničnosti in iz podatka, da ljudem, ki jim spomini izginejo po sedmih sekundah, mišični spomin še vedno omogoča, da vozijo avto. Ideja Maurice Merleau-Pontyja, da je »telo splošni medij za doživljanje sveta«, povezana z avtorjevim prepričevanjem, kaj je najpomembnejši del človeškega bitja in kje prebiva duša, ga je privedla do zavedanja, kako pomemben je telesni spomin. Z zajemanjem gibanja in s 3D-skeniranjem vsakodnevnega gibanja telesa je avtor raziskoval pomen telesa ne samo kot pripomočka za fizična ravnanja, temveč tudi kot nečesa, kar oblikuje posameznikovo identiteto in osebno zgodovino. Spomin igra pomembno vlogo pri subjektivni opredelitvi posameznika: projekt predstavi avatarje preteklih teles, ki z uporabo sintetičnega glasu predvajajo besedilo iz avtorjevega dnevnika.

Podprto s strani: NEW VIEW, Paris 8 Arts et Technologies de l'Image.

Mentorstvo: Naohiro Ukawa.

The role of the body in today's society has been reduced to fingertips handling a smartphone. Inspired by the sensation of returning to one's own body when exiting VR and the fact that people whose memories disappear after 7 seconds are able to drive because of muscle memory, I wondered what the most important part of my being is and where the soul resides, this thought, inspired in part by Maurice Merleau-Ponty's idea that "the body is a general medium for experiencing the world", I thought that the body's memory was important. Therefore, I recorded my daily body movements using 3D scans and motion capture to explore the importance of the body. Not just as an interface for manipulation, but also as something that forms a personal history and identity. And because memory is important in subjectively defining who we are, avatars of our past bodies narrate my memories by playing back text from my diary using a synthetic voice.

Supported by NEW VIEW, Paris 8 Arts et Technologies de l'Image

Mentorship by Naohiro Ukawa



Vedno jasneje postaja, da je okoljska kriza eno najpomembnejših družbenih vprašanj sodobnega časa in da moramo v zvezi s tem nekaj storiti. Predpogoj za to je, da si predstavljamo utopično različico naše družbe in sveta, na kateri med drugim temeljita miselnost in estetika solarpunka, ki se odraža v filmu. Delo gledalcu odpira mnoga vprašanja na prepletu ekologije in umetne inteligence, na katera pa ne želi tudi odgovoriti.

Tektonski premiki se dogajajo tudi na tehnološkem področju: priča smo hitremu razvoju orodij umetne inteligence, ki bodo v prihodnosti močno vplivala na številna področja našega življenja. Pri praktični izvedbi filma je avtor eksperimental in preizkušal zmogljivosti novih orodij generativne umetne inteligence, ki so bila uporabljena za generiranje elementov animacije in zvoka, kot tudi za pisanje zgodbe, scenarija in vizualne zasnove likov in scen.

*Zvok: Tim Kropivšek
Glas: Blaž Šef*

It is becoming increasingly clear that the environmental crisis is one of the most important social issues of modern times. At the same time, it is becoming increasingly clear that we need to do something about it. Therefore, it is a prerequisite to imagine a utopian version of our society and the world. This is, among other things, the mentality and aesthetics of solarpunk, which is reflected in the film. The content of the film opens up many questions for viewers at the intersection of ecology and AI - and it does not necessarily want to answer them. Tectonic shifts are also happening in the technological field: we are witnessing the rapid development of UI tools, which in the future will have a strong impact on many areas of our lives. During the practical execution of the film, the author Nejc Trampuž experimented and tested the capabilities of new generative UI tools, which were used to generate animation and sound elements, as well as to write the story, script and visual design of characters and scenes.

Sound: Tim Kropivšek; Voice: Blaž Šef

Linaá Pulido Barragán (CO): Kvalije / Qualia



V filozofiji duševnosti so kvalije opredeljene kot primer subjektivnega neposrednega doživetja: opisujejo posameznikovo notranje doživljanje in njegovo osebno dojemanje okolice. Izkušnje so lahko barvite, monokromatske, puste, prostorske ali kinestetične, lahko se zlivajo, kot da prihajajo iz nerazumljivih dimenzij in tako naprej. Kvalije lahko ponazorimo na primer z osebnim doživljanjem modrine modre barve.

Kakšno se nam zdi zaznavanje resničnosti? Delo Kvalije predstavlja individualno potopitveno izkušnjo, ki poskuša spremeniti gledalčevo raznoliko paleto doživljanja realnosti. Virtualni optična in zvočna pokrajina gledalca spodbudita, da se sooči z »resničnostjo«, ki obstaja med notranjostjo očesnega zrkla in podob od zunaj.

Oblikovanje zvoka: Bálint Budai.

Tehnična podpora: Vahid Qaderi in Razieh Kooshki.

In the philosophy of mind, 'qualia' is defined as instances of subjective and conscious experience. The perceived quality of experience is vividly how it feels from the inside, how it is presented, and how things seem to us. Experiences can be richly colorful, monochromatic, unclad, spatial or kinesthetic, can merge as if they come from unintelligible dimensions, and so on. Qualia, exemplified by sensations like how the blueness of blue feels when we experience it.

How does reality perception seem to us? The artwork "Qualia" is an individual immersive experience, which seeks to alter the viewer's perceptually diverse range of experiencing realities. Through an optical and virtual sonic landscape, the user is induced to encounter 'reality', which is juxtaposed inside the eyeball and the image from outside.

Sound Design: Bálint Budai.

Technical support: Vahid Qaderi & Razieh Kooshki.

Maarten Isaäk de Heer (NL): Ples z mrtvimi živalmi / Dancing with Dead Animals

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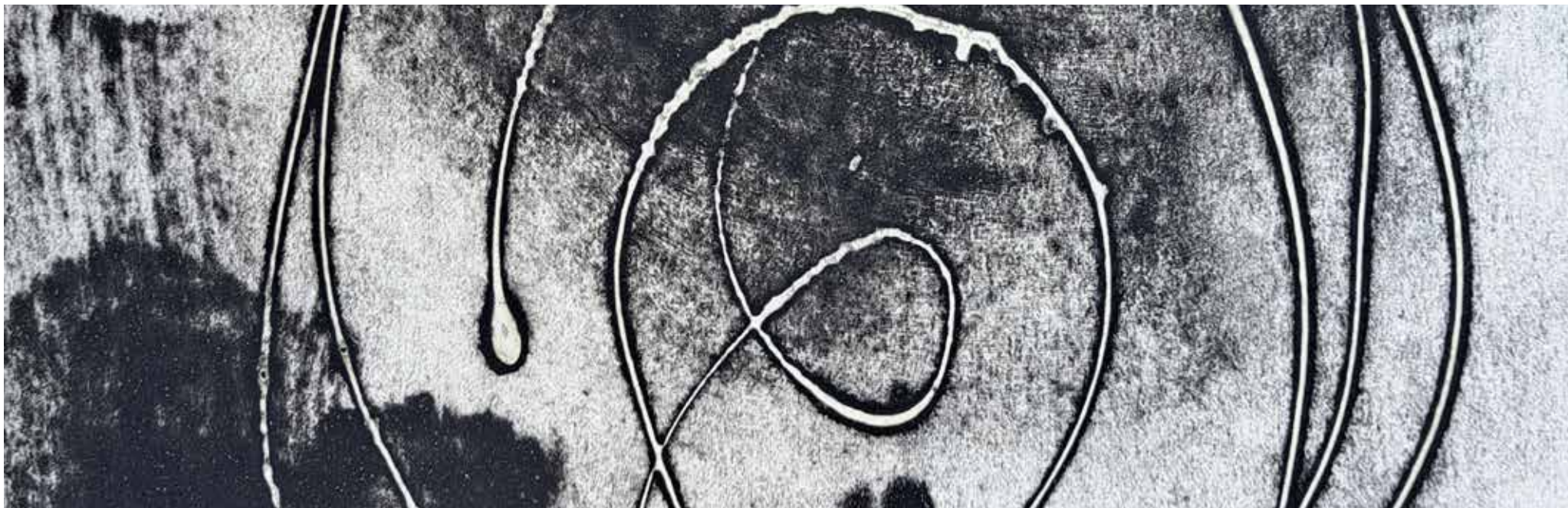
Selitev je vedenjski pojav, ki omogoča preživetje, a je pogosto tudi uvod v izumrtje. Gledalec poleti z jato, ki potuje iz Nemčije preko Alp do Sredozemskega morja. Majhne ptice se selijo čez izčrpane in izkoriščene pokrajine. Taščice, sinice in vrabci se običajno ne selijo tako daleč, vendar se bodo morda v bližnji prihodnosti morali.

Selitev ponuja pogled s ptičje perspektive na pokrajine tridimenzionalnih fotokolažev, ki prikazujejo del Evrope po podnebnih spremembah.

Swarming is a behavioral phenomenon which enables survival, but is often a prelude to extinction.

Fly with the flock as they travel from Germany, over the Alps and to the Mediterranean Sea. Small birds migrating over exhausted and exploited landscapes.

Robins, tits and sparrows do not usually migrate this far, but in the near future, they might. Swarm offers a bird's eye's view over landscapes of three-dimensional photocollages that show a part of Europe after climate change.



Animacija Črnina izhaja iz serije grafik Kuolmografija, s katero avtorica v svoje delo vnaša genius loci domačega kraja Trbovelj. Beseda kuolmografija je izpeljanka iz poimenovanja za tehniko kolagrafija, v kateri je, z nekaj prilagoditvami, serija grafik tudi nastala. Namesto peska je avtorica uporabila fin premogov prah. Na odtisih se deli, kamor je bil nanešen premogov prah, pokažejo kot črnina. Pri pogledu z bližine se tudi na odtisu kot rahel relief odraža zanimiva tekstura premoga in s tem črnina pridobi poseben značaj.

Iz rudarstva izhaja tudi motivika, ki v deloma abstraktne podobe spreminja prve skice pogleda iz rova oziroma v rov. Upodabljanje krožnih in spiralnih podob s prepletanjem materialov in s pomočjo svetlo-temnega kontrasta v grafičnih delih ustvarja iluzijo gibanja in neskončnosti. Stop-motion animacija petindvajset grafik združi v en posnetek, združene pa tvorijo grafiko, ki se resnično premika.

S povezovanjem tradicionalne grafične tehnike in novejših pristopov so prvotno statična dela pridobila element dejanskega gibanja in neskončnosti, ki sta bila prej zgolj nakazana z likovnimi poudarki.

Blackness is a part of Kuolmografija graphic series, introducing the genius loci of authors' hometown Trbovlje to her work. The word kuolmography is derived from the colligraphy technique, in which, with adaptations, the series of prints was also created. Instead of sand, the author used fine coal dust. On the prints, the areas where the coal dust was applied are shown as black. When viewed from close range, the interesting texture of the coal is also reflected in the print as a slight relief, giving the blackness a special character.

The motif also comes from mining, which transforms the first sketches of the view from the tunnel or into the tunnel into partly abstract images. The rendering of circular and spiral images by interweaving materials and with the help of light-dark contrast in graphic works creates the illusion of movement and infinity. Stop-motion animation combines twenty-five graphics into one shot, and combined to form a graphic that really moves.

By combining traditional graphic techniques and newer approaches, the originally static works acquired an element of actual movement and infinity, which were previously only indicated by artistic accents.

Naravoslovnotehniška fakulteta Univerze v Ljubljani se predstavi / Faculty of Natural Sciences and Engineering University of Ljubljana Presents (SI)

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Prostorske vezi sodobnega časa so se iz realnih prostorskih koordinat prestavile tudi v virtualna okolja. V njih iščemo priložnosti, sodobne interpretacije in aktualiziramo preteklost, ki nam lahko služi kot navdih. Prispevek petih video dokumentov motive išče v preteklosti, v kiparskih formah, ki so se znašle tudi v prenekaterih grafičnih zasnovah, bodisi celostnih grafičnih podobah, na embalažah, državnih dokumentih, poštnih znamkah in nenazadnje tudi na denarju. Študenti so z mentorjem vizualna izkustva prevedli v animacije in 3D-modelacije, ki ponujajo razširjene poglede in izkustva na ekranskih predvajalnikih.

Vsi projekti, ki so nastali v študijskem procesu Oddelka za tekstilstvo, grafiko in oblikovanje Naravoslovnotehniške fakultete Univerze v Ljubljani v študijskem letu 2023/2024, preiščujejo dostopnost in razširjene prostore, ki jih sicer sprejemamo na dvodimenzionalnih ekranih. Gledalca vabijo, da bi preko sodobnih interpretacij razmišlja o preteklosti in kulturni dediščini.

Spatial ties of modern times have moved from real spatial coordinates to virtual environments as well. In them, we look for opportunities, modern interpretations and actualize the past, which can serve as inspiration. The contribution of five video documents looks for motifs in the past, in sculptural forms that have also found their way into several graphic designs, whether integrated graphic images, on packaging, state documents, postage stamps and, last but not least, money. Together with their mentor, the students translated the visual experiences into animations and 3D models that offer expanded views and experiences on screen players.

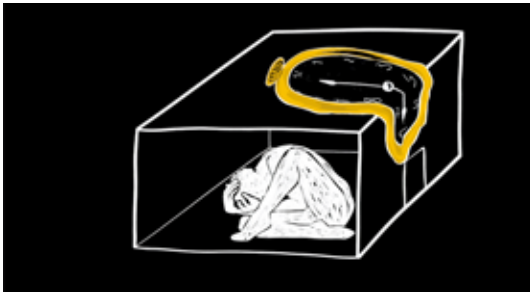
All the projects that were created in the study process of the Department of Textiles, Graphics and Design of the Faculty of Science and Technology of the University of Ljubljana in the academic year 2023/2024 contemplate accessibility and expanded spaces that are otherwise accepted on two-dimensional screens. The viewer is invited to think about the past and cultural heritage through modern interpretations.



Avtorji / Authors: Klara Martinšek, Mia Sara Leskošek, Tara Gemma Stepanovič, Živa Opresnik, Monika Bartol, Kim Modrijan, Klemen Olenik, Klemen Korošec, Anes Čavalić, David Jarc, Luka Bedina, Jakob Jezešek, Max Pozdrec, Marko Morales Kalamar, Naja Krajncič, Meta Frelj, Mila Čirkovič, Enej Kofol, Melita Koželj, Delfina Fileva, Sara Ambrož, Nika Knafelj, Sonja Metka Lokar, Žak Ošlak. Mentor: doc. Boris Beja



Akademija umetnosti Univerze v Novi Gorici se osredotoča na razvoj avtoric in avtorjev, ki ustvarjajo v različnih umetnostnih poljih in medijih: film, animacija, fotografija, novi mediji, sodobne umetniške prakse in različne povezave med njimi. Za interdisciplinarno in intermedijsko naravnost izrazito praktičnega študija v kakovostnem akademskem okolju skrbi bogat nabor strokovnih sodelavk in sodelavcev ter gostujočih mentoric in mentorjev. Študentke in študenti so ob raznolikih možnostih mobilnosti vključeni v projekte in sodelovanja tako z lokalno skupnostjo kot s širšim mednarodnim družbenim okoljem, kar jim študij ob stičišču z italijansko skupnostjo omogoča še toliko bolj.



Brina Fekonja: **Tempomaximus** (3.40)

Ko izvršimo vse naloge, nas že čakajo nove. Tempo narašča.

Tina Furlan: **Ni časa** (2.13)

Koncept doživljanja časa posameznika in izgorelost.

Anja Resman: **Onkraj obraza** (9.50)

Mlad fant čisti stanovanje po smrti svojega očeta. Pri tem se sooča s travmatičnimi spomini na svoje otroštvo.

Milan Bajčetić: **Človeška Odisejada** (2.32)

Človek dviguje težke kamne. Ali bo obupal in prepustil tehnologiji, da opravi svoje delo, ali pa se bo še naprej premikal skozi ovire?

Nel Jeraj Sedej: **Okno** (7.30)

Ko se vojak zbudi sredi neokrnjene dežele, ki je kaos vojne ni prizadel, naleti na nenavadno okno, ki mu ponudi trezen pogled v globine človeške pokvarjenosti in sproži pot samospoznavanja.

Aleksandra Stošić: **Lakomnija** (12.00)

Influencerka in njen kolega gresta poročat o restavraciji, v kateri pripravlja hrano iz visokokalorične snovi, ki bo preprečila lakoto po svetu. Pretirano uživanje snovi je nevarno, a influencerka se ne more brzdati – hoče je pojesti še več.

Vanja Miloš Jovanović: **Phonecalypse** (2.38)

Najpomembnejša stvar na svetu je mobilni telefon. Po apokalipsi je naš odrešitelj.

Natalia Polonskaia: **Frants** (14.11)

V dokumentarcu Frants, 31 let, razmišlja o svojih strahovih, življenjskih izzivih in očetovstvu. Na njem ni nič posebnega, je običajen človek, ki živi v Rusiji in se poskuša najti v tem življenju.

Fabris Šulin: **16mm** (1.52)

Razmislek o konceptu negativnega prostora



University of Nova Gorica School of Arts focuses on the development of authors, savvy in several complementary artistic fields and media – film, animation, photography, new media, contemporary art practices and hybrid connections between them. The interdisciplinary and intermedia features of these explicitly practical study programmes delivered in a quality academic environment are guaranteed by a rich pallet of referenced collaborators and visiting mentors. With various mobility options, students are involved in projects and collaborations both with the local community and with the wider international social environment, which makes studying at the junction with the Italian community all the more possible.



Brina Fekonja: **Tempomaximus** (3.40)

When we have completed our tasks, new ones are waiting for us. The tempo is increasing.

Tina Furlan: **No Time** (2.13)

The animations story is about how we perceive time and about burnout.

Anja Resman: **Beyond the face** (9.50)

A young man is cleaning the apartment of his recently deceased father. He is forced to relive traumatic memories of growing up.

Milan Bajčetić: **A Human Odyssey** (2.32)

A man lifts heavy stones. Will he give up and let technology to do his work, or continue to move through the barriers?

Nel Jeraj Sedej: **The Window** (7.30)

After waking up in the middle of unspoiled land, not touched war, a soldier comes upon a window, who offers a sobering glimpse into the depths of human depravity, starting self-discovery.

Aleksandra Stošić: **StarVation** (12.00)

An influencer and a vlog colleague go to report on a restaurant that prepares food from a high-calorie substance that will prevent world hunger. It's dangerous if eaten in large quantities and when an influencer finds out how they make it, she can't stop taking more than she should.

Vanja Miloš Jovanović: **Phonecalypse** (2.38)

The most important thing in the world is your mobile phone. It is our saviour after the apocalypse.

Natalia Polonskaia: **Frants** (14.11)

In the documentary, Frants, 31, reflects on his fears, life's challenges and fatherhood. There is nothing special about him, an ordinary person living in Russia and trying to find himself in this life.

Fabris Šulin: **16mm** (1.52)

Refelcting the negative space as a concept.



Video dela so nastala spomladi 2024 v okviru študijskega modula Gibljava slika, ki je del kurikula programa Laboratorija za vizualne umetnosti na študijski smeri Mediji in umetnost Univerze uporabnih znanosti v Tampereju na Finskem. Študijska smer več poudarka namenja sodobni umetnosti in novim tehnologijam.

Avtorji video del so študenti prvega letnika likovne umetnosti ter študenti na izmenjavi. Z deli so raziskovali prakso gibljive slike v kontekstu sodobne likovne umetnosti z ustvarjanjem kratkega video dela.

Fanny Niemi-Junkola, MFA, viš. pred.



Minna Saalasti in Sayef Reza: **Ravnovesje** (3.46)

Erica Haukka, Marta Moita, Nicole Gülch in Snowdrop Belmont: **Vročične sanje** (5.45)

V poskusu, da bi se izognili spremembam, dve dekleti vstopita v bizarno, sanjsko resničnost, kjer sta soočeni z neizogibnim scenarijem spreminjanja sveta okoli njiju.

Tran Bao Ngoc, Margo Villies in Leonid Simanov: **VOGUE Finland, epizoda 1** (4.49)

Lokalni zvezdnik Leonid se predstavi in razkrije vsebino svoje torbe.

Benjamin Anderson in Rama Hannula: **Prekinitev ritma** (3.09)

Moški je ujet v monotonijo rutine jutranje kave, hoje na delo in dolgočasnih delovnih nalog. Ko se dnevi zlivajo skupaj, postaja vse bolj nezmožen slediti ponavljajočemu se ritmu svojega življenja, napolnjenega z nezadovoljstvom in nemirom.

Ida Maijala in Julia Porra: **začetek do konca, konec do začetka** (1.19)

Film prikaže osebo, ki doživlja panični napad in senzorično preobremenitev, njene notranje in zunanje doživljanje. Kombinira domišljjske surrealistične elemente z dokumentarnimi sekvencami vsakdanjega življenja.

Aletta Perl, Erica Haukka, Marta Moita in Nicole Gülch: **Zavest** (5.31)

»Vse življenje je povezano« je pogost rek. Kaj pa, če je narava bolj prepletena z nami, kot si predstavljamo? Morda ima vse dušo? Raziskovanje, kaj se skriva onkraj instrumentalne vrednosti našega okolja.

Sooyeon Hwang: **HLAOTVE** (3.28)

Vsem ljudem, ki trpijo zaradi samosovraštva. Pogledajte se nekoliko bolj oddaljeno od sebe. Odvraten del je le majhen del vas in ni treba, da se osredotočate samo nanj.



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Minna Saalasti & Sayef Reza: **Equilibrium** (3.46)

Erica Haukka, Marta Moita, Nicole Gülch, Snowdrop Belmont: **Fever Dream** (5.45)

In an attempt to avoid change, two girls enter a bizarre dream-like reality where they are subjected to the inevitable scenario of the world changing around them.

Tran Bao Ngoc, Margo Villies, Leonid Simanov: **VOGUE Finland episode 1** (04.49)

A local celebrity Leonid introduces himself and unveils the contents of his bag

Benjamin Anderson and Rama Hannula: **Breaking Rhythm** (3.09)

In “Breaking Rhythm”, a man living in a city feels trapped in a monotonous routine of coffee, walking to work and mundane work tasks. As the days blur together, he becomes increasingly unable to keep up with the repetitive rhythm of his life, filled with dissatisfaction and restlessness. This culminates in a point where he is no longer able to keep up with the rhythm of his daily life and it leaves him behind.

Ida Maijala and Julia Porra: **beginning to the ending, ending to the beginning** (1.19)

We follow a person going through an anxiety attack and sensory overload. experiencing everything at once. The film shows the internal and external. The overwhelming world outside and the surreal and psychedelic nightmare inside the mind. Combining imaginary surreal elements with more documentary seconds of daily life. We see the person in distress and their thoughts escaping into another world.

Aletta Perl, Erica Haukka, Marta Moita, Nicole Gülch: **Sentience** (5.31)

“All life is connected” is a common saying. But what if nature is more intertwined to ourselves than we realise? Perhaps everything has a soul? Exploring what lies beyond the instrumental value of our surroundings, dive into the world from the perspective of sentient flora.

Sooyeon Hwang: **HLAOTVE** (3.28)

To all people suffering from self-hatred. See yourself a little bit far from yourself. The disgusting part is just a tiny part of yourself, and you don't have to look closely just to focus on that.



Ars Electronica festival animacije 2023 (AT) na turneji

Festival animiranega filma Ars Electronica 2023 je raznolika predstavitev, ki gledalca vabi k odkrivanju aktualne umetniške produkcije na področju digitalne animacije. Izbor animacij se osredotoča na pokrajino nove animacijske umetnosti, ki združuje raznolike tehnike pripovedovanja zgodb, konceptualna raziskovanja in tehnološke inovacije ter izpostavlja zavezanost družbenim spremembam in novim političnim imaginarijem.

Dela vključujejo širok spekter slogov in tehnik: slike, ustvarjene z umetno inteligenco, kinematografske globoke ponaredke, hibride med igrami in animacijo, animirane dokumentarne filme in eksperimentalno-abstraktna dela. Ta raznolik izbor vabi k novim načinom razmišljanja o tem, kako doživljamo digitalni-virtualni-resnični svet, v katerem živimo.

Gostovanje na festivalu sta omogočila Avstrijsko zvezno ministrstvo za evropske in mednarodne zadeve in Avstrijski kulturni forum.

Elektronski teater:

Ayoung Kim (KR): **Sfera dostavljalca plesaca**, 24'; Ruini Shi (CN): **Pogrebna igra**, 3'; Sven Windzus (DE): **Živ prostor**, 2'; Rebecca Merlic (HR/AT): **GLITCHBODIES**, 13'; Bassam Issa (IE): **NI VARNO, DA GREŠ SAM! VZEMI TOLE**, 29'

UI in Človek:

Operator (US/DE): **Mehki dokazi**, 4'; Theresa Reiwer (DE): **Pristranskost dekodiranja**, 31'; Ruini Shi (CN): **Ljubezenski števec**, 5'; Antanas Skučas (LT) & Julius Zubavičius (LT): **Planeti in roboti**, 6'

Podatki, telesa, prostor:

Jonathan Armour (IE): **Needlecast rapsodija**, 6'; Ina Conradi (US/SG) und Mark Chavez (US): **Moirai – Nitka življenja**, 6'; Junha Kim (KR): **Postčloveška bolnica**, 7'; Jieyuan Huang (CN/AT/DE): **Moj um kot/je tvoj spomin, moje telo kot/je tvoja snov**, 3'; Wang & Söderström (SWE): **Ponovna namestitev tehnosfere**, 6'; Dorian Rigal Minuit (FR): **Limit je fasada**, 7'; Maxime Chudeau (FR): **CIRCVS MAXIMVS**, 3'; Ryotaro Sato (JP): **Izmenjava**, 8'

Avstrijska ponarama:

Siegfried A. Fruhauf (AT): **Jamska slika**, 14'; Reinhold Bidner (AT): **Internet Gaga**, 2'; Claudia Larcher (AT): **Veliki del drevesa**, 10'; Rita Weiss, Alessa Wolfram, Daniel Denzer, Marius Oelsch (AT): **Dan gob**, 3'; Herwig Scherabon (AT/DE): **Zdaj res ne več**, 8'

Mlade animacije



The Ars Electronica 2023 animated film festival is a diverse setting that invites the viewer to discover current artistic production in the field of digital animation. The animation selection focuses on the landscape of new animation art, which combines diverse storytelling techniques, conceptual exploration and technological innovation, and establishes a commitment to social change and new political imaginaries.

The works include a wide range of styles and techniques: AI-generated images, cinematic deep fakes, game-animation hybrids, animated documentaries and experimental-abstract works. This diverse selection invites a new way of thinking about how we experience the digital-virtual-real world in which we live.

Hosting at the festival was made possible by the Austrian Federal Ministry for European and International Affairs and the Austrian Cultural Forum.

Electronic Theater:

Ayoung Kim (KR): **Delivery Dancer's Sphere**, 24'; Ruini Shi (CN): **FuneralPlay**, 3'; Sven Windzus (DE): **Living Space**, 2'; Rebecca Merlic (HR/AT): **GLITCHBODIES**, 13'; Bassam Issa (IE): **IT'S DANGEROUS TO GO ALONE! TAKE THIS**, 29'

AI & Human:

Operator (US/DE): **Soft Evidence**, 4'; Theresa Reier (DE): **Decoding Bias**, 31'; Ruini Shi (CN): **LoveCounter**, 5'; Antanas Skučas (LT) & Julius Zubavičius (LT): **Planets and Robots**, 6'

Data, Bodies, Space:

Jonathan Armour (IE): **The Needlecast Rhapsody**, 6'; Ina Conradi (US/SG) und Mark Chavez (US): **Moirai – Thread of Life**, 6'; Junha Kim (KR): **The Posthuman Hospital**, 7'; Jieyuan Huang (CN/AT/DE): **My Mind As/Is Your Memory, My Body As/Is Your Substance**, 3'; Wang & Söderström (SWE): **Rehousing Technosphere**, 6'; Dorian Rigal Minuit (FR): **La Limite est une facade**, 7'; Maxime Chudeau (FR): **CIRCVS MAXIMVS**, 3'; Ryotaro Sato (JP): **Interchange**, 8'

Austrian Panorama:

Siegfried A. Fruhauf (AT): **Cave Painting**, 14'; Reinhold Bidner (AT): **Internet Gaga**, 2'; Claudia Larcher (AT): **The Great Tree Piece**, 10'; Rita Weiss, Alessa Wolfram, Daniel Denzer, Marius Oelsch (AT): **Shroomsday**, 3'; Herwig Scherabon (AT/DE): **Not Really Now Not Anymore**, 8'

Young Animations



40

DigitalBigScreen 360° Tekmovalni program / Competitive programme



Prvo mesto / first place
Snowdrop Belmont: Fall Inlove



Drugo mesto / second place
Nadine Labib: Underneath



Tretje mesto / third place
Jeremy Oury: Next

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Speculum Artium 2024

Direktorica DDT/ DDT Director: Špela Pavli Perko, M.A.

Kuratorji / Curators: Špela Pavli Perko, M.A., Bogdan Šteh, M.A., Andrej Uduč, Barbara Jazbec, M.A.

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... in vsem prostovoljcem in prostovoljkam, prijateljem festivala in ostalim, ki nas podpirate.

Spletna stran / website:

speculumartium.si

digitalbigscreen.si

dd-trbovlje.si

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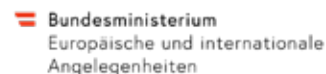
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