

DOUBTS ARISE QUESTIONS
THAT REQUIRE ANSWERS
SPECULUM ARTIUM 2013
DELAVSKI DOM TRBOVLJE

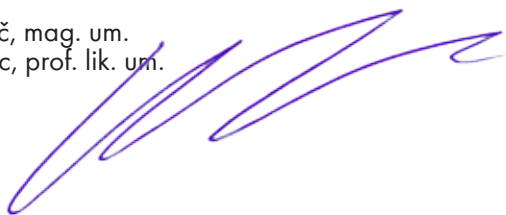
2013 APOLOGETI NOVE CIVILIZACIJE / 2013 APOLOGISTS OF THE NEW CIVILIZATION
Dvomi sprožajo vprašanja, ki nujno zahtevajo odgovore. / Doubts arise questions that require answers.
10. – 12. oktober 2013 / 10. – 12. October 2013

Na začetku 21. stoletja predstavlja pomembno paradigmo simbioza biološkega in tehnološkega, kot eden izmed možnih načinov preživetja homo sapiensa. Tehnologija je tako napredovala, da prevzema mesto kognitivnega principa narave. Sodobna tehnologija ni več razumljena zgolj instrumentalno, temveč kot sredstvo za doseg cilja. Tehnološke inovacije, skozi zgodovino, od mehanskih avtomatov gnanih z urnimi mehanizmi, do elektromehanskih naprav, od vesoljskih in telekomunikacijskih tehnologij, genskega inženiringa in robotike, niso zgolj nevtralna orodja, ampak sooblikujejo novo bit človeka.

K razumevanju geneze človeštva so umetnost, znanost in filozofija kohezivni elementi, saj v sintezi utemeljujejo novo kulturo naše vrste. Videti, misliti, osmisliti in biti seznanjen, niso zgolj lastnosti fizičnega odnosa do sveta, temveč segajo v polje metafizičnega in psihičnega. Dopolnjujejo sliko in misel o samozavedanju. Produkcijska percepcija na polju sodobnih vizualnih praks vključuje v izraz tudi sociološko – znanstvene raziskave o stanju na področju eksistencialne problematike življenja in človeka kot enote. Hitrost sprememb, ki nam jih narekuje tehnološki razvoj digitalnih in virtualnih komponent, nujno vpliva tudi na socialno ekonomsko politiko znotraj principa globalizacije. Na prvi pogled kaotičen razvoj porabniške kulture in novomedijske družbe je neustavljiv. Vse te poti in stranpoti razvoja naše civilizacije označuje tudi produkcija vizualnih del predstavljenih na festivalu Speculum Artium 2013.

Topika letošnje edicije festivala problematizira antropomorfno robotiko. Roboti danes predstavljajo enega izmed najbolj zapletenih tehničnih dosežkov človeštva. Že skozi celo zgodovino umetnosti in znanosti vzpostavljena paradigma, kako si prilagoditi svet po naših merilih, z razvojem novih tehnologij bliskovito prevzema prostor naravnega. Zgodovinska transformacija telesa v povezavi z artifično tehnološko strukturo dosega nove vrhove. Vzpostavlja se časovni okvir, temelječ na spoznanju, da nič več ne bo kot je bilo, ko nam bodo ravno roboti ter artifični bioorganizmi osmišljali, kaj je bistvo življenja, kaj pomeni biti človek. Mimesis robota, naprave z vrsto senzorjev, upravljalnikov in pnevmatskih pogonov postaja simulaker prisotnosti človekovih čustev, in apologet nove civilizacije.

DIREKTOR: Zoran Poznič, mag. um.
KURATOR: Maša Jazbec, prof. lik. um.



At the beginning of the 21st century there is an important paradigm, a symbiosis of the biological and technological, as one of the possible methods of survival of Homo sapiens. Technology has advanced so much that it is now assuming the place of the cognitive principle of nature. The contemporary technology is no longer understood merely instrumentally, but as a means to achieve the aim. Technological innovations, throughout the history – from mechanical automats driven by clock mechanisms to electro-mechanical devices, space and telecommunication technologies, genetic engineering and robotics, are not only some neutral tools, but they actually co-create the new essence of a man.

Art, science and philosophy represent cohesive elements to the understanding of the human genesis, as they – in synthesis – found a new culture of our species. To see, think, justify, and be informed, do not represent only the qualities of the physical relation to the world, but they reach into the field of metaphysical and psychological. They complement the picture and the thought of self-awareness. Productional perception in the field of contemporary visual artistic practices includes into the term also socio-scientific researches on the situation in the field of existential problematics of a human being as a unit. The speed of the changes generated and dictated to us by the technological development of digital and virtual components inevitably effects also the socio-economic politics within the principle of globalization. At the first sight, the chaotic development of consumer culture and the new-media society seem unstoppable. All these tours and detours of the evolution of our civilization are also marked by the production of the visual works, presented at the Speculum Artium 2013 Festival.

The topics of the current festival edition problematize anthropomorphic robotics. Nowadays, robots represent one of the most complex technical achievements of the humankind. It is the paradigm of how to adjust the world to our own measures, found already established throughout the entire history of art and science, that is swiftly taking over the space of the natural by the development of new technologies. The historical transformation of the body is reaching new peaks in connection with the artificial technological structure. There is a time frame being established, based on the recognition that nothing is ever going to be the same as before, when exactly the robots, as well as artificial bio-organisms are going to be the ones who will reason for us what the essence of life is, or what it means to be a human. The mimesis of a robot, a device with a series of sensors, controls, and pneumatic drives is becoming a simulacrum of the presence of human emotions.

HEAD OF FESTIVAL: Zoran Poznič, M.A.
CURATOR: Maša Jazbec, prof. fine arts

Alina Ozerova Semiotics of Aliveness

Aliveness – if consider it to be a semiotic process – in other words can mean that we are 'moving images' then (the images that we bear) in a broader sense. Individuals are born without built-in metal content or knowledge about what's considered to be human or alive, to be corpus or an object, body or material.

Semiotics of aliveness as a research includes the study of the difference between alive, mechanic, moving and reproducing through images, projections, three-dimensional objects, human body parts and sounds. And how those visual and auditory symbols could be alienated if the perspective changes.



Valerie Wolf Gang Spatium 2.0

Spatium 2.0 is an art installation game: it's a making of a virtual person, divided on three parts: SUPEREGO, EGO, ID. The point of the installation game is that people find the parts by themselves through searching for it and simultaneously connect the meaning and the message that the installation holds. The installation was build on three floors, where Superego was on the highest floor, Ego in the middle and ID in the basement. The idea is that the public input into the installation happens only through Superego (which is collective unconscious) and by that we influence on Ego. Ego is made out of different social profiles and changes it's profile every time someone writes something in Superego, like people change masks when society influences on them. In the meanwhile ID, which are our unconscious aggressive and sexual needs, is happening independently and we have no control on it but nevertheless effects us just the same if not more and it manifests as an unpredictable flashes through Ego.

Ana B The Kingdom

In a near future, humans may well be imprisoned in their own technological creations: always in a quest for individual freedom, the fact is that the borders between humanism (freedom) and animalism (instinct survival) will still be the taxonomies that rule our social behavior and our imagery. This video is an allegory of the Human rituals while wildlife is in a danger of extinction. The video is a tableau that explores the illusion of reality and the power of the false: amazingly human if still dangerous.

Sodelujoči / Participants

Ioanna Plessa
 Francesca Fini
 Francesca Fini
 Lenka Klimesova
 Magdalena Samborska
 Marjan Korenjak
 Paride di Stefano
 Sandra Araújo
 Sandra Araújo
 Sarawut Chutiwongpeti
 Sophie Gateau
 Suzana Švent
 Ulrike Asamer
 Urban Bradeško, Miha Janež
 Urša Meke
 Valerie Wolf Gang
 Valerie Wolf Gang
 Victor Arroyo
 Fenja Tsami, Ioanna Plessa
 Alina Ozerova
 Ana B
 Barbara Jazbec V.A.T.
 Ekipa Luksuz
 Marjan Auguštin
 Đejmi Hadrovid V.A.T.
 Andrej Uduč V.A.T.
 Simon Šerc, Neven M Agalma
 Vid Šteh V.A.T.

Veil of Truth
 Whitenoise Generale
 Wombs
 Mimesis
 Birth of Decay
 Hey You
 Atlante VIII Caos
 Runtime Error
 Tape Loading Error
 Critical Time
 Rivers
 Belief
 The Last Saturnalia - Revenge of the Tranimals
 The Angry Silence
 1985 Wing For Tomorrow
 Spatium 2.0 / **2. NAGRADA - 2ND PRIZE**
 Lucidne sanje v mehničnem svetu
 Parc Mont Royal
 ayloN
 Semiotics of Aliveness / **1. NAGRADA - 1ST PRIZE**
 The Kingdom / **3. NAGRADA - 3RD PRIZE**
 errorism
 Katarsys
 1234
 Replicant
 Persistence of Digital Memory
 Derivat
 Mesto iz papirja

KOLOFON / CREDITS

Spletna stran / web page:

<http://speculumartium.si>

<http://www.tnm.si>

<http://www.dd-trbovlje>

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