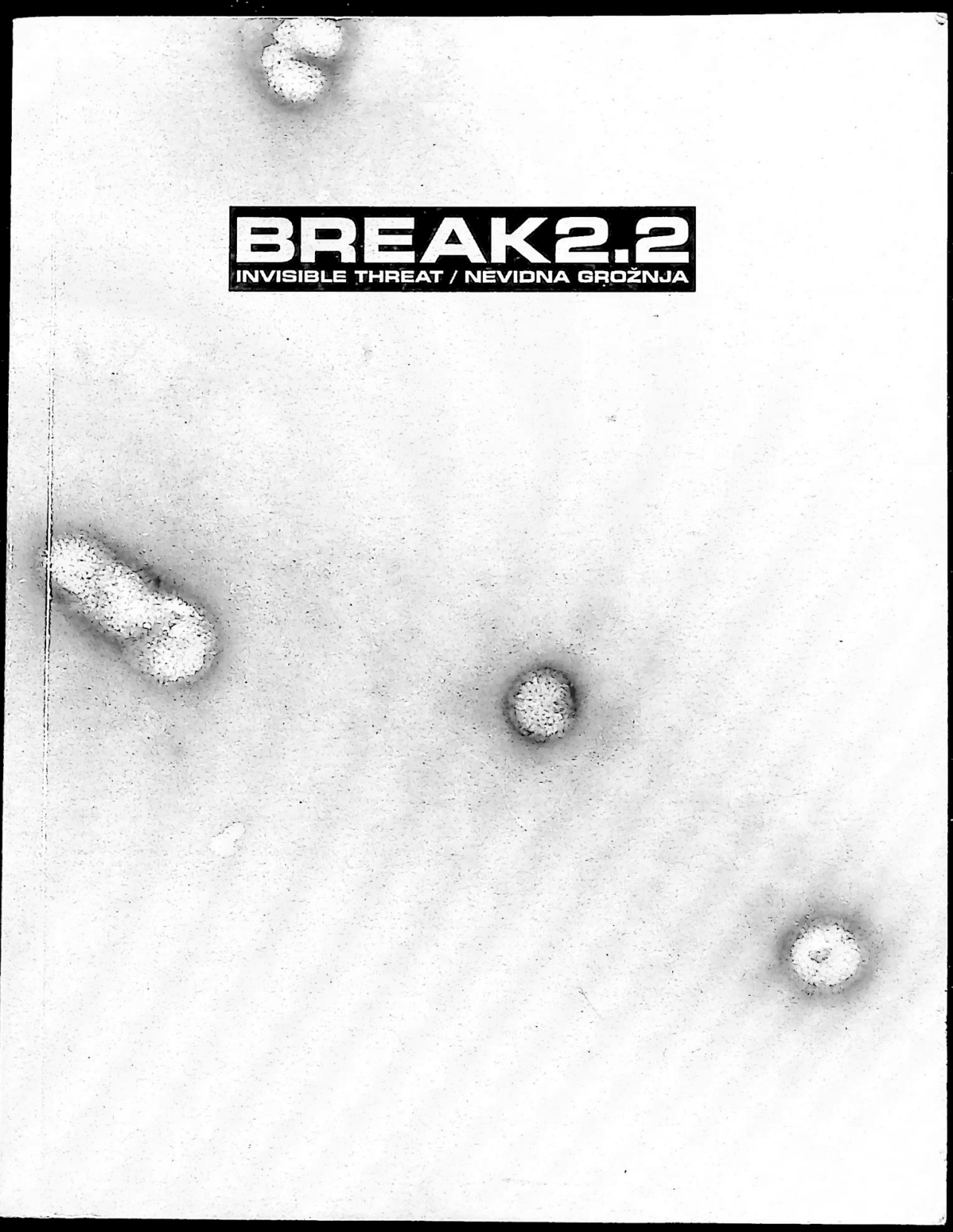
BREAK2.2

INVISIBLE THREAT / NEVIDNA GROŽNJA



BREAK2.2

INVISIBLE THREAT / NEVIDNA GROŽNJA

kazalo table of contents

o festivalu break 2.2/about break 2.2 festival	6
nevidna grožnja/invisible threat	9
razstava/exhibition	13
Andrew Bucksbarg	14
Leon Grodski	16
Aleksandar Ještrović-Jamesdin	18
Oliver Kunkel	20
Jennifer & Kevin McCoy	22
Haruki Nishijima	24
Helene von Oldenburg & Ellen Nonnenmacher	26
Sergey Provorov & Galina Myznikova	28
Kathrin Pohlmann	30
Rene Rusjan	31
Nataša & Katja Skušek	32
Tina Smrekar	34
simpozij/syposium	35
Darij Zadnikar	36
Borut Brumen	37
René Passet	39
Beatriz da Costa	41
Brooke Singer	42
Joey Skaggs	44
James L. Acord	46
Mike Hentz	49
Mladen Dolar	51
Zoran Kanduč	53
Aldo Milohnić	55
Sergey Kara-Murza	56

	dogodki/events	59
	Mike Hentz	60
	Yannis Kyriakides	61
6	f18 & Brandshof	64
9	Katherine Moriwaki	66
13	Tao G. Vrhovec Sambolec	68
14	Pointless Creations	70
16	projekcije/screenings	73
18	Thomas Aigelsreiter	74
20	Kerstin Cmelka	74
22	Pierre-Yves Cruaud	75
24	Karo Goldt	76
26	Maia Gusberti ./Notdef	76
28	Nenad Kostić	77
30	Caz McIntee	77
31	Margarida Paiva	78
32	reMI	79
34	Michaela Schwentner	79
35	Tim Sharp	80
36	Hubert Sielecki	81
37	Peter Tscherkassky	81
39	Max Pugh & Marc Silver	82
41	Suzanne Twining	83
42	Angelo Sacerdote	84
44	delavnice/workshops	85
46	Humbert Christian Droz	86
49	Institute for Applied Autonomy	87
51	odprto ob 19h/open az 7 p.m.	89
53	spremljevalni program/off program	90
55	zahvale/thanks to	92
56	ekipa/staff	94

o festivalu break 2.2/ about break 2.2 festival

www.break-festival.org

Festival Break 2.2 (prej znan kot Festival Break 21) je mednarodni umetniški festival, ki je usmerjen predvsem v urbane, tehnološko podprte umetniške prakse, dojete kot sodobna avantgarda. Festival (že sedmi po vrsti) se je v času svojega obstoja uveljavil kot eden pomembnejših festivalov v slovenskem prostoru ter si obenem izoblikoval ugled in priznanje v svetovnem merilu. Letošnji Break bo potekal od 17. do 28. junija 2003 na različnih lokacijah v Ljubljani (galerija Kapelica, Kiberpipa, Klub K4, Kinoteka, Ljubljanski grad...).

Izbrana tema festivala Break 2.2 je "Nevidna grožnja". S predstavitvijo umetniških projektov in s predavanji na simpoziju, ki na različne načine obravnavajo specifične aspekte omenjene teme, želimo obiskovalcem omogočiti izkušnjo stvarnosti, v kateri jim je nevarnost prikrita. Namen festivala Break 2.2 je s seizmografskim zaznavanjem groženj, ki v posameznih projektih dobijo predstavitvene lastnosti, vzbuditi v obiskovalcu zavest o svetu, v katerem živi.

Ključne besede, ki se nanašajo na izbrano temo, so med drugim: onesnaževanje, strup, virusi, genetika, bionika, radiacija/sevanje, stranski učinki zdravil, nanotehnologija, nadzorovanje, manipulacija, kiber nasilje/ kriminal, hekanje/krekanje, infra/ultra zvok, infra/ultra svetloba, ideologija, množični mediji, korporacije ...

Med leti 1997 in 2000 je festival Break potekal v organizaciji Študentske organizacije Univerze v Ljubljani in bil primarno namenjen predstavitvi mladih neuveljavljenih umetnikov. Leta 2001 je festival prešel pod okrilje Zavoda K6/4, neprofitne ustanove, ki deluje na področju sodobne umetnosti

in kulture. S tem je prišlo tudi do konceptualnih sprememb festivala, ki so se udejanile na lanskem Breaku ("Dead or Alive", www.break21.org). Konceptualne spremembe vključujejo: usmeritev v tehnološko zahtevnejše sodobne umetniške prakse, ki obravnavajo urbano problematiko; določitev specifične teme, ki se nam zdi pomembna in za katero smo prepričani, da ni deležna ustrezne obravnave v širši družbi; simpozij o izbrani temi festivala s predavanji povabljenih umetnikov in znanstvenikov z različnih področij; opustitev starostne meje za sodelujoče umetnike; sodelovanje povabljenih gostov (svetovno priznanih umetnikov) z namenom omogočiti prenos izkušenj in ustvariti inovativen dialog z mladimi ustvarjalci.

Glede na izjemen uspeh festivala leta 2002 smo se odločili ohraniti enako strukturo tudi pri letošnjem festivalu. Poleg tega smo se odločili nakazati njegovo konceptualno spremembo (v primerjavi s festivali pred letom 2002) z manjšo spremembo imena, ki bo predvidoma rahlo prirejena vsako prihodnje leto: Break 2.2, Break 2.3, Break 2.4 ... S tem želimo poudariti tudi dejstvo, da bo festival vsako leto zelo specifičen, saj bo vsakič obravnaval drugo temo in se bo tako njegov program ustrezno odzival na aktualne družbene dogodke in trende na področju sodobne umetnosti in kulture.

Samo Klemenčič in Urša Jurman

The Break 2.2 Festival (previously called Break 21 Festival) is an international art festival focused on urban, technologically supported artistic practices that can be considered part of the current avant-garde. The festival (now in its seventh year) has, in a relatively short time established itself as one of the most important festivals in Slovenia and gained worldwide recognition. Break 2.2 will take place from 17th till 28th June at different venues in Ljubljana (Kapelica Gallery, Kiberpipa, Club K4, Slovenian Cinematheque, Ljubljana Castle ...)

The selected theme for the Break 2.2 Festival is "Invisible Threat." By presenting a number of art projects and lectures at the symposium, each one treating different aspects of this theme, we want to make it possible for festival audiences to experience a reality in which dangers have been kept hidden. The goal of the Break 2.2 Festival is to inspire the artistic and theoretical presentation of seismographic threat-spotting and to stimulate the viewer's awareness of the surrounding world.

Key words connected with the selected theme include pollution, poison, viruses, genetics, bionics, radiation, medication side-effects, nanotechnology, surveillance, manipulation, cyber violence/crime, hacking/cracking, infra/ultra sound, infra/ultra light, ideology, mass media, corporations ...

From 1997 to 2000, the festival was produced by the Student Organization of the University of Ljubljana and had the primary function of presenting young emerging artists. Since 2001, the festival has been the project of Zavod K6/4, a nonprofit institution operating in the area of contemporary art and culture. With the new management, the basic contents of the festival expanded. Conceptual changes introduced in 2002 festival (the theme of which was "Dead or Alive"; www.break21.org) included a focus on technologically more demanding contemporary art practices; the articulation of a specific theme which, although significant, was not receiving adequate discussion in society; a symposium on the festival theme featuring lectures by invited artists and scholars from various fields; the removal of any specific age limit for participating artists; and collaboration with invited guests (including world-acclaimed artists and theoreticians) as a way of facilitating the transfer of knowledge and creating innovative dialogue with young artists.

Because of the great success of the 2002 festival, we decided to keep the same basic structure when planning this year's festival. We also decided to indicate the festival's conceptual transformation (compared to pre-2002

festivals) by making a small alteration in the name, which will change slightly each year: Break 2.2, Break 2.3, Break 2.4, etc. In this way, we want to underscore the fact that each year's festival will be unique. Each new festival will deal with a different theme and so provide an appropriate response to the changing social realities and new trends in contemporary art and culture.

Samo Klemenčič and Urša Jurman

nevidna grožnja/invisible threat

Splošno velja, da tisto, kar vidimo s svojimi očmi, verjamemo in vzamemo za referenčno stvarnost. Ostala čutila - vonj, okus, tip in sluh - so čutila drugega reda in so podrejena nasilju vizualnega. Toda v kaosu vizualnih atrakcij, kjer objektivi gledajo namesto nas, slabi senzibilnost očesa in zato lahko govorimo o konstrukciji imaginarnega sveta, ki je manipulirana z natančno določenimi postopki kadriranja in modeliranja, in tako oblikuje senzorično moralo v okvirih vladajočih estetik. Vidimo, kar nam kažejo, mislimo, kar nam govorijo in čutimo, kar nam je dovoljeno.

V projektu "Nevidna grožnja" nas zanimajo segmenti fenomenov, ki so namenoma prikriti in nevarnost v njih lahko le predpostavljamo. Ni nujno, da je grožnja povezana z nepoznanimi novostmi, saj tudi nekatere dejavnosti, ki jih poznamo iz vsakdanjega življenja, ne vidimo več v njihovih dobesednih konsekvencah. Pomenljivo in simptomatično je, na primer, spremljati diskusije o škodljivosti elektromagnetnih sevanj, ko za nazaj uradno potrjeno ugotavljamo, da je bilo nekaj škodljivo našemu zdravju. Ob tem se seveda ne moremo znebiti občutka, da so že takrat izmerljive količine postale škodljive šele, ko je takratna tehnologija postala zastarela in potemtakem komercialno vprašljiva. Zanimivo je analizirati psevdoznanstvene dogme o aplikacijah kemijsko, genetsko in biološko modificiranih živil, kjer je funkcionalna hranljivost oziroma škodljivost živila podvržena imperativu dopadljivega

izgleda. Namesto, da bi govorili o povečanju hranljivosti, se neprestano govori o še dovoljenih količinah strupenih, kancerogenih, ali kako drugače škodljivih substancah in dodatkih. Ostra meja med nevarnostjo in varnostjo ne obstaja oziroma je neprestano manipulirana tako, da je lahko omehčana v instanco grožnje, ki ima v konfliktni družbi zahodnega sveta status manjšega zla.

Za nekatere pomembne dejavnosti, ki spremljajo naše vsakdanje življenje, se zdi, kot da so nespremenljive, nedotakljive in jih vidimo kot nedialektizirano stvarnost. Običajno si le spretno zatiskamo oči in previdno čuvamo svoje udobje. Želimo verjeti v dobro. Vzemimo, na primer, vojaški aparat. Le-ta še nikoli ni bil tako sofisticiran in daleč od civilne stvarnosti kot sedaj, zato še nikoli ni bilo več možnosti za njegovo zlorabo. Sprašujemo se, koliko znanosti je v aktualnem trenutku usmerjene v tehnike uničevanja in koliko v ohranjanje? Kdaj medicina zdravi in kdaj manipulira? Kdaj tehnologija omogoča in kdaj onemogoča? Kdaj varnostno nadzorovanje preraste v nadlegovanje in kdaj v neposreden napad na našo zasebnost? Kje so centri odločanja, kje so centri ustvarjanja javnega mnenja? Kako poteka strateško odločanje na mikro in makro resolucijah?

Z vidika prikazovanja nas tematiziranje "nevidnih groženj" zanima prav zato, ker želimo pokazati tisto, kar je nevidno, kar se ne skriva le našim očem, ampak vsem našim čutom. S predstavitvijo umetniških projektov želimo obiskovalcem omogočiti izkušnjo stvarnosti, v kateri jim je bila nevarnost prikrita. Namen festivala Break 2.2 je s seizmografskim zaznavanjem groženj, ki v umetniških projektih dobijo predstavitvene lastnosti, vzbuditi v obiskovalcu zavest o svetu v katerem živi, zaradi česar lahko do njega zavzame svoje stališče.

Jurij Krpan

It is generally accepted that what we see is what we believe. We perceive our beliefs as referent reality. The other senses - smell, taste, touch, and hearing - are considered "second-class" senses and are subordinate to violence of

the visual. But in the chaos of visual attractions, the sensibility of the eye is weakened; we can, therefore, speak about the construction of an imaginary world manipulated by specifically determined procedures of modeling and leveling the general taste, thus creating a sensory ethos within the boundaries of the dominant aesthetics. We see only what is shown to us, think only as we are told, and feel only what we are allowed.

The "Invisible Threat" project deals with phenomena that are intentionally concealed and whose danger is only presumed. The threat is not necessarily connected to things new and unknown - we are even unable to realize the consequences of certain everyday activities. It is interesting, for example, to follow discussions on the possible dangers of electromagnetic radiation, when it is only in retrospect that we can ascertain whether or not something has caused damage to our health. Considering this, we cannot shake the feeling that then already measurable quantities became harmful only when the technology of that time became obsolete and therefore commercially questionable. It is also interesting to analyze pseudoscientific dogmas on the use of chemically, genetically, or biologically modified food, which subordinate food safety to the question of attractive appearance. Instead of speaking about nutritional value, the debate constantly focuses on what amount of poisonous, carcinogenic, or in some other way harmful substances and additives might nonetheless be acceptable. There is no strict opposition between danger and safety; present dangers are, instead, constantly being softened into instances of possible threat, which, in the conflict-driven society of the West possesses the status of a lesser evil.

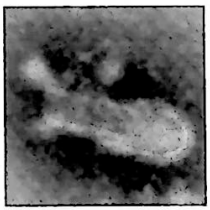
Some of the important activities that accompany our everyday life seem unchangeable, untouchable, and we accept them as unquestionable reality. The desire to believe in good often leads to skillful self-deception. The military apparatus, for example, has never before been so sophisticated or so distant from the reality of civil life, and consequently, the potential for its misuse has

never been as great as it is now. What percentage of contemporary scientific research is oriented toward destruction as compared to the percentage focused on creation and preservation? When is medicine a form of healing and when is it manipulation? What does technology enable and what does it disable? When does security surveillance become a form of harassment and when is it a direct attack on our privacy? Where are the centers of decision-making and where are the centers of creating public opinion?

In terms of presentation, the theme of "invisible threats" is especially interesting because we want to reveal something unseen - hidden not only from our eyes but from our other senses, too. Through the presented work, we seek to make it possible for audiences to experience a reality in which dangers had been kept hidden. The goal of the Break 2.2 Festival is to inspire the artistic presentation of seismographic threat-spotting and to stimulate the viewer's awareness of the surrounding world.

Jurij Krpan

razstava exhibition



18 – 28 junij/June, 10.00 – 21.00
Ljubljanski grad (Kazemati)/Ljubljana Castle

Andrew Bucksbarg, Leon Grodski, Aleksandar Ještrović-Jamesdin, Oliver Kunkel, Jennifer & Kevin McCoy, Haruki Nishijima, Helene von Oldenburg & Ellen Nonnenmacher, Sergey Provorov & Galina Myznikova, Kathrin Pohlmann, Nataša & Katja Skušek, Tina Smrekar

18 – 23 junij/June, 18.00-21.00, Dvořakova 8, stanovanje/Apartment: Kukovec

Rene Rusjan

Andrew Bucksbarg (ZDA/USA)
Potrošnikotopia/Consumertopia (2001)
spletni projekt/Web Project

Andrew Bucksbarg je še ena lutka-robot, vključena v medijsko igro, ki povezuje animacijo, avdio, vpliv uporabnika, tekst, video in vokalizacijo. Kot neodvisni kulturni producent Bucksbarg sklada hibridne teksture in igre občutkov, ki preučujejo ideje futurizma, tehnologije, utopije in igre. Magistriral je na California Institute of the Arts in poučuje digitalno umetnost na Orange Coast College v Kaliforniji. Je tudi izvršni direktor organizacije za medije in umetnost adhocArts.org.

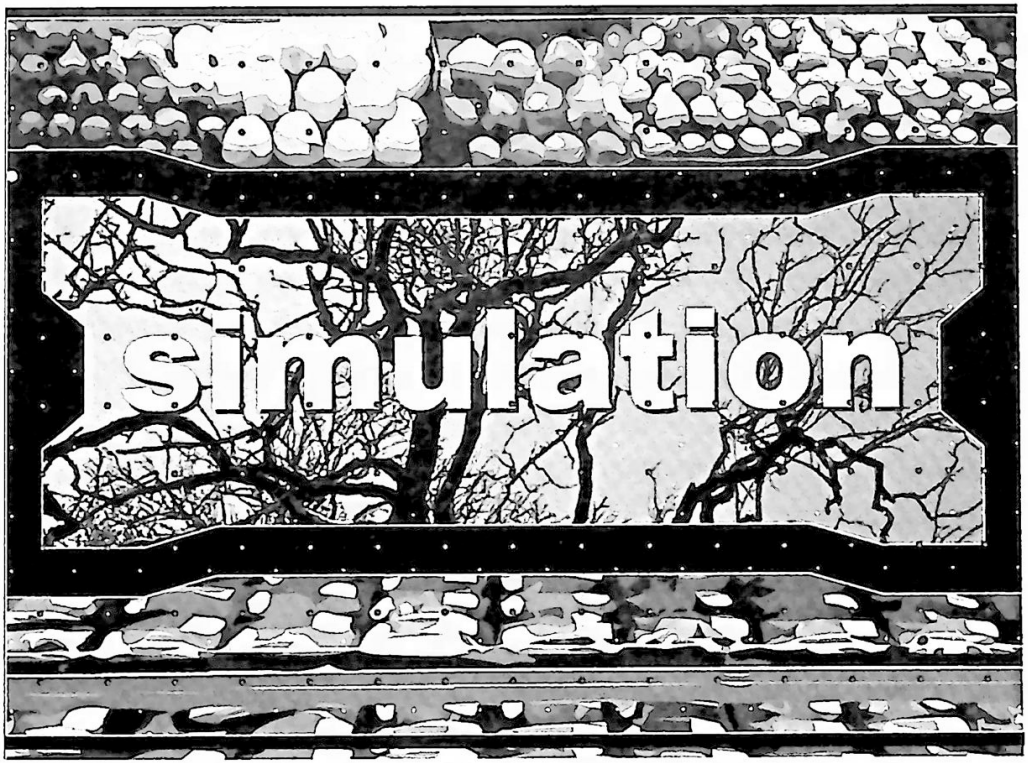
Kaj se zgodi, ko postanemo korporativni dejavniki in vse oblike kulture postanejo blago, ki ga proizvaja ena sama orjaška vladna korporacija? *Consumertopia* melišču potrošniško-kapitalistične kulture postavlja nasproti preprosto miško-igračo, ki s potovanjem po zaslonu sproža kratke avdio vzorce ter govorjene/pisane tekste.

Andrew Bucksbarg is another dummy-robot involved in "media play," integrating animation, audio, user-influence, text, video, and vocalization. As an independent culture producer, Bucksbarg composes hybrid textures and plays of sensation that investigate ideas of futurism, technology, utopia, and play. He received an M.F.A. from the California Institute of the Arts and teaches digital art at Orange Coast College in California. He is also the executive director of the media-arts organization adhocArts.org.

What happens when we become corporate agents and all forms of culture become commodities, manufactured by one massive government corporation? *Consumertopia* juxtaposes the detritus from a consumer-capitalist culture with a simple mouse rollover toy that triggers short samples of audio and spoken/written text.

Povezave/Links:

http://adhocsound.org
http://adhocsound.org/consumertopia.html



Leon Grodski (ZDA/USA), Velike ognjene krogle/Great Balls of Fire (2002), multimedijska instalacija/Multimedia Installation

Leon Grodski je rojen leta 1973 v Smithtownu v New Yorku. Izobraževal se je na Binghamton University, kjer je diplomiral iz filozofije in književnosti. Na Columbia University je magistriral iz pedagogike angleščine. Grodski je multimedijski umetnik in producent, ki živi in dela v newyorškem Brooklynu. Njegov mednarodno priznani in nagrajeni video (video instalacija) *Great Balls of Fire* prikazujejo na različnih razstavah po svetu (Impakt Festival, Walker Art Center, Harvard University ...).

Great Balls of Fire, Multimedijska instalacija Leona Grodskega

Montaža in koprodukcija videa s Pearl Gluck
Igra James E. Jones
Evropski video distributer Nizozemski inštitut za medijsko umetnost
Copyright 2002 The Sushi Bar LLC

Great Balls of Fire raziskuje dejanja videnja. Okolje instalacije je običajna dnevna soba, takšna, iz katere bi lahko kdorkoli spremljal reducirano poročanje o 11. septembru 2001 in dneh, ki so mu sledili. Video prepleta poulične komentarje brezdomca in vizionarja Jamesa E. Jonesa in vizualne napore opazovalca, ki poskuša dojeti tistih 48 ur med napadom in po njem. Groza in humor se vrtita v zanki. Ta tipično zgrajeni kontekst dnevne sobe nas vabi, da znova izkusimo dejanje videnja, osmišljanja in spominjanja tistih dni, časa, ki je medtem minil, in širše, kateregakoli dneva v zgodovini.

Leon Grodski was born in Smithtown, New York (1973). He received his bachelor of arts degree in philosophy and literature from the Binghamton University and master in arts degree in English education from Columbia University. Based in Brooklyn, New York, he is a multimedia artist and producer. His internationally acclaimed video installation *Great Balls of Fire*

continues to be exhibited worldwide (at the Impakt Festival, the Walker Art Center, Harvard University, etc.).

Great Balls of Fire, A Multimedia Installation by Leon Grodski

Video co-edited and co-produced with Pearl Gluck
Featuring James E. Jones
European Video Distributor The Netherlands Media Art Institute
Copyright 2002 The Sushi Bar LLC

Great Balls of Fire explores acts of seeing. The installation environment is an everyday living room, one from which anyone might have witnessed the limiting loop of information on September 11, 2001, and the days that followed. The video intercuts homeless visionary James E. Jones's sidewalk commentary with the visual task of an observer trying to grasp those 48 hours during and after the attacks. Horror and humor run on a loop - at once whetting stone and inoculation. In this constructed context of the quintessential living room, one is asked to reexperience the act of seeing, making sense, and remembering those days, the time that has since passed, and by extension, any day in history.

Povezave/Links:

www.the-sushi-bar.com



Aleksandar Ještrović-Jamesdin (Srbija in Črna gora/Serbia and Montenegro), Nevidni/Stealth (2003), instalacija/Installation

Aleksandar Ještrović je rojen v Zagrebu (1972). Od l. 1989 živi v Beogradu, kjer je zaključil študij slikarstva na Akademiji likovnih umetnosti. Trenutno je vpisan na podiplomskem študiju na beograjski likovni akademiji.

V času NATO-vega bombandiranja Beograda (1999) je vojska SRJ sestrelila lovec bombnik tipa Lockheed Martin F-117 Nighthawk. Letalo je, zaradi predvidene nezmožnosti njegovega registriranja na radarskih sistemih, znano tudi pod imenom "neviden". To je prvo letalo takšnega tipa, ki je bilo kadarkoli sestreljeno. Instalacija *Nevidni* prikazuje del sestreljenega letala in dokumentarno gradivo o tem dogodku.

Aleksandar Ještrović was born in Zagreb (1972). Since 1989 he lives in Belgrade. Ještrović received a degree in painting from the Academy of Fine Arts in Belgrade, where he is currently a postgraduate student.

During the NATO bombardment of Belgrade (1999), the Yugoslav army shot down a Lockheed Martin F-117 Nighthawk fighter jet. Because of its predicted ability to escape detection on radar screens, this type of aircraft is also known as the "stealth" bomber. This was the first time a plane of this type was ever shot down. The installation *Stealth* presents a section of the downed plane along with documentary material about the event.



Oliver Kunkel (Nemčija/Germany)
Škatla s komarji/Mosquitobox (2003), interaktivna instalacija/ Interactive Installation

Študent šole za medijsko umetnost v nemškem Kölnu. Pri njegovem delu ne prednjači nobeno posebno gradivo ali izrazno sredstvo. Zanj je bolj zanimivo najti in izbrati gradivo, ki ustreza neki zamisli. Skozi ta postopek nastajajo predmeti na področju fotografije, izrazne umetnosti, video umetnosti, kiparstva in računalniške umetnosti.

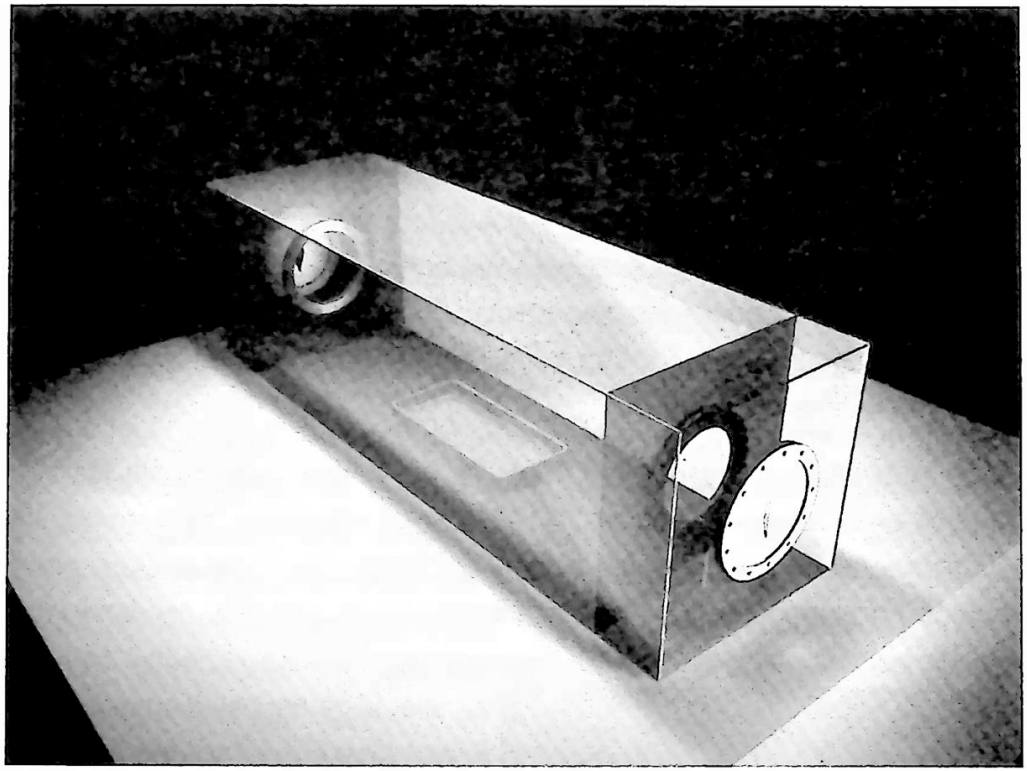
V Kunklovem projektu se soočimo s strahom, da se bomo prek komarjevega pika okužili z virusom HIV. *Mosquitobox* je steklena posoda, polna komarjev, ki so pili HIV pozitivno kri darovalca. Občinstvo se lahko izpostavi morebitni nevarnosti. Ima možnost izbire.

A student at the Media Art School in Cologne, Germany, Oliver Kunkel creates work that doesn't focus on any particular material or means of expression. For him, it's more interesting to find and choose material in accordance with an idea. Through this process, objects evolve in the fields of photography, performance art, video art, sculpture and computer-generated art.

Kunkel's project challenges our fears about being infected with HIV through mosquitoes. *Mosquitobox* is a glass box filled with mosquitoes that have sucked HIV-positive blood from a donor. Audience members have an opportunity to expose themselves to the potential danger of infection. They are given a choice.

Povezave/Links:

http://www.raumanzug.org



Jennifer & Kevin McCoy (ZDA/USA), Grozljiv pregon/Horror Chase (2002), video instalacija/Video Installation

Jennifer and Kevin McCoy živita in ustvarjata v Brooklynu. Pripravljata projekte o tem, kako se skozi žanr in ponavljanje strukturira človeško razmišljanje. Da bi usmerila pozornost na te strukture, pogosto na novo preučita klasična dela znanstvene fantastike ali televizijske naracije in iz tistega, kar najdeta, ustvarjata skulpture, spletno umetnost ali dogodke. V New Yorku so njuna dela razstavljali The Metropolitan Museum of Art, P.S.1, Postmasters Gallery, The New Museum in Smack Mellon. Mednarodno sta svoje projekte med drugim predstavila v ZKM, The Cornerhouse Gallery (Manchester, VB), Van Laere Gallery (Antwerpen, Belgija) in F.A.C.T. (Liverpool, VB). Leta 2002 sta prejela štipendijo Creative Capital za nova področja, leta 2001 pa sta dobila nagrado Colbert Foundation za nove medije. Članki o njunem delu so se pojavili v Art in America, Artforum, The Wire, dArt International, Spin Magazine, Feed, The Independent ...

Video instalacija *Horror Chase* temelji na eni najbolj priljubljenih filmskih grozljivk vseh časov, *Evil Dead 2* (1987) Sama Raimija. Za ta projekt sta McCoyeva rekonstruirala sceno iz filma Evil Dead 2 in znova posnela prizor pregona. Prizor pregona, ki je v izvirnem filmu razmeroma kratek, je eden najbolj napetih vizualnih trenutkov, v katerem glavnega junaka zasleduje nevidna zla sila, ki ga naposled obsede. Film *Horror Chase* je bil posnet na Super 16 film, prenesen na digitalni medij in nato zazankan, tako da je pregon en sam dolg, neprekinjen posnetek, ki ustvarja neskončen, srhljiv prizor. Ta lahko teče hitro, počasi ali





nazaj, tako kakor naključno izbere računalniški program, ki ga je razvil Kevin McCoy.

Jennifer and Kevin McCoy are Brooklyn-based artists whose projects examine the way human thinking is structured by genre and repetition. As a way of focusing attention on these structures, they often reexamine classic works of science fiction or television narrative, creating sculptural objects, net art, or live events from what they find. Their work has been exhibited in various museums, galleries and festivals in New York and across Europe. In 2002 they were the recipients of a Creative Capital Grant for Emerging Fields and in 2001 they received an award for New Media from the Colbert Foundation. Articles about their work have appeared in Art in America, Artforum, The Wire, dArt International, Spin Magazine, Feed, The Independent ...

Horror Chase is based on one of the most popular horror films of all time, *Evil Dead 2* (1987) by Sam Raimi. For the project, the McCoys reconstructed the set of *Evil Dead 2* and reshot the chase scene. Although relatively short in the original film, the chase scene is one of the movie's most arresting visual moments, as the main character is pursued by an unseen evil force that eventually possesses him. *Horror Chase* was shot on Super16 film and transferred to a digital medium, then looped so the chase appears as one long continuous shot, creating an endless uncanny scene that can be manipulated to run fast, slow, or backwards, according to a randomizing computer program developed by Kevin McCoy.

Povezave/Links:

http://www.mccoyspace.com/

Haruki Nishijima (Japonska/Japan), Ostani v luči/Remain in Light (1999), interaktivna instalacija/Interactive Installation

Haruki Nishijima je rojen v japonskem Hamamatsuju (1971). Leta 1998 je končal študij za magisterij na tokijski nacionalni univerzi za umetnost in glasbo. Od leta 2000 študira na IAMAS (Mednarodna akademija za medijsko umetnost in znanost) na Japonskem. Njegov projekt *Remain in Light* je bil leta 2001 nominiran za nagrado Ars Electronica za interaktivno umetnost.

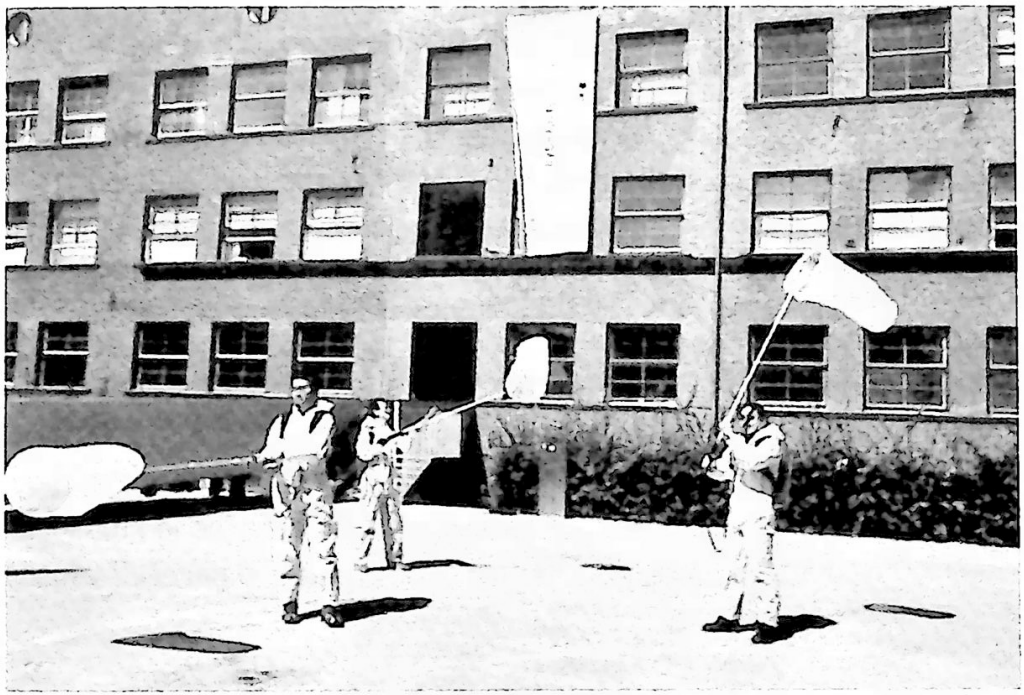
Remain in Light je vizualna reprezentacija analognih zvočnih valov, ujetih z "elektronsko opremo za zbiranje insektov". Mreža deluje kot antena za lovljenje in zbiranje podatkov z radijskih valov. Potem ko so "elektronski insekti" odkriti in "nabrani" v njihovem "naravnem okolju", so analogni podatki konvertirani in vizualno predstavljeni v interaktivnem okolju. Vsak "elektronski insekt" je predstavljen z drugačno barvo; vsaka barva pomeni eno frekvenco. Na ta način obiskovalec ustvarja barvni zemljevid analognih zvokov, ki jih je "nabral" v okolju.

Haruki Nishijima was born in Hamamatsu, Japan (1971). In 1998 he completed the master's course at the Tokyo National University of Fine Arts and Music. In 2000, he began studying at the International Academy of Media Arts and Sciences, or IAMAS, in Japan. His project *Remain in Light* was in 2001 nominated for Prix Ars Electronica Interactive Art.

Remain in Light is the visual representation of ambient analog sound waves, which have been captured using an "electronic insect-collecting kit." The net functions as an antenna for catching and accumulating radio wave data. After "electronic insects" are discovered and "collected" in their "natural environment," the analog data is converted and presented visually in an interactive environment. Each "electronic insect" is represented by a different color; each color represents a single frequency.

Povezave/Links:

http://www.fundacion.telefonica.com/at/vida/paginas/v4/eharuki.html



Helene von Oldenburg & Ellen Nonnenmacher (Nemčija/ Germany), Mali virus/Little Virus (2003), interaktivna instalacija/Interactive Installation

Helene von Oldenburg živi v Rastedu in Hamburgu v Nemčiji. Ima doktorat iz agronomije in diplomo iz vizualnih umetnosti. Pri svojem delu (predavanja, nastopi, instalacije) predvsem raziskuje videze in učinke, ki jih digitalni mediji vsiljujejo percepciji, družbi in prihodnosti.

Ellen Nonnenmacher se je rodila v nemškem Tübingenu (1964). Ima diplomo s hamburške umetnostne akademije. Je ustanovna članica več umetniških iniciativ, med drugim: Ženske in tehnologija (1992), Old Boys Network (prva kiberfeministična mreža; 1997), mikro e.V. (organizacija, ki podpira medijsko kulturo; 1998).

Mali virus je strateška igra za dva do šest igralcev. Izhaja iz narave in življenja virusov na splošno. Igra deluje kot simulacija resničnosti. Med igro se razkrivajo skrivni mehanizmi in nameni gospodarstva, vojske, politike, medicine in znanosti. Igra zrcali realnost sodobnega dela z virusi; kaže novi virus od njegovega računalniškega oblikovanja prek razvojne in preizkusne stopnje v laboratoriju do življenja na prostosti. Cilj igre je povečati virusno populacijo in doseči razsežnosti "Epidemije".

Helene von Oldenburg lives in Rastede and Hamburg, Germany. She holds a doctor's degree in agricultural science and a diploma in visual arts. Her work (presented in lectures, performances, and installations) centers on her research into the appearances and effects that digital media impose on perception, society and the future.

Ellen Nonnenmacher was born in Tübingen, Germany (1964). She received diploma degree in fine art from the University of Hamburg. She is a founding member of several artistic initiatives, including Women and Technology

(1992), Old Boys Network (the first cyberfeminist network, 1997), and mikro e.V. (an organization in support of media culture, 1998).

Little Virus is a strategic game for 2-6 players. It is based on the nature and life of viruses in general. The game functions as a simulation of reality. During the course of the game, the hidden mechanisms and agendas of economics, the military, politics, medicine and science are disclosed. The game reflects the reality of today's work with viruses; it describes the progress of a new virus from its computer-design, through its development and testing stage in the laboratory, to its life at large in the outside world. The target of the game is to increase the viral population in order to reach the target field "Epidemic".

Povezave/Links:

http://www.thealit.de; Frauen.Kultur.Labor
http://www.mars-patent.org; a project by Helene von Oldenburg and Claudia Reiche (Art on Mars).
http://www.thing.de/Capital; a project by Ellen Nonnenmacher
http://www.oldenburg.de/edith-russ-haus/english/cyberfem_.html; Cyberfem Spirit - Spirit Of Data
http://www.oldenburg.de/edith-russ-haus/english/ufo.html; UFO - Strategies



Sergey Provorov & Galina Myznikova (Rusija/Russia) Interaktivna avdio instalacija za kabel, roko in fleš/Interactive Avdio Installation for Cable, Hand and Flash

Umetnika iz ruskega Nižniji Novgoroda (nekdaj Gorki) ustvarjata na različnih področjih sodobne umetnosti, tudi na tistih, ki uporabljajo najsodobnejšo tehnologijo. V letih 1993-1996 sta bila Galina in Sergej avtorja in režiserja eksperimentalnega programa na televiziji Nižnij Novgoroda, ki je raziskoval "idejo neverbalne informacije". Od takrat sta ustvarila več kot 18 eksperimentalnih video filmov, tudi nekaj mednarodnih koprodukcijskih projektov. Filmi so bili prikazani na različnih mednarodnih filmskih in video festivalih, med drugim na festivalih Viper (Švica), Transmedialle (Nemčija) in FCCM (Kanada). Več njunih del je shranjenih v video banki v Chicagu (ZDA), v Basis Wien (Dunaj, Avstrija) in Media Collection (Moskva, Rusija). Delo "Štiri kompozicije za kabel in roko" je vključeno tudi na mednarodno CD-antologijo zvočne poezije.

Instalacija Provorova in Miznikove izkorišča svetlobo (fleš) in zvok (elektronski klik) v njuni najbolj impresivni obliki, ki izvira iz neposrednega stika med nizkonapetostnim kablom in roko. V nasprotju z resnično situacijo, ko tega procesa ni vedno mogoče nadzirati, je ta instalacija umetno ustvarjena situacija in zato zlahka obvladljiva. Ko se dotaknemo kabla, začutimo šibak električni sunek, ki je nekakšna alternativa luči in zvoku, ki ju ne zaznavamo v polni meri. Ta maketa razkriva bistvo mehanizma "prikrite grožnje". Ljudje se spustijo v "nevarno" interaktivno igro; ustvarjajo svojo lastno elektronsko glasbo, svetlobne učinke in se napolnijo z elektriko. Čas bo pokazal posledice te igre.

Galina Myznikova and Sergey Provorov, artists from Nizhny Novgorod (formerly Gorky), Russia, work in various spheres of contemporary art, including those that use the most up-to-date technologies. In 1993-96, Galina and Sergey were the authors and directors of an experimental program on Nizhny Novgorod television that explored "the conception of non-verbal information." Since then, they have created over 18 experimental videos, including some international co-production projects. Their films have been shown in various international film and video festivals, including Viper (Switzerland), Transmedialle (Germany) and FCCM (Canada). Many of these artists' works have been preserved in the video banks of Chicago (USA), Basis Wien (Vienna, Austria) and the Media Collection (Moscow, Russia). Their work "Four Compositions for Cable and Hand" is included on an international CD-anthology of sound poetry.

Provorov's and Myznikova's installation makes use of light (a camera flash) and sound (an electronic click) at their maximum peak expression, which originates in the direct contact of a low-frequency cable against a hand. Unlike a real-world situation, where it is not always possible to control a process, an installation is an artificially created situation and therefore easily controllable. When touching the cable, people feel a weak electric charge, a kind of alternative to light and sound, as it is not fully sensed by us. This working model reveals the essence of the "hidden threat" mechanism. People get involved in a "dangerous" interactive game. They create by their own electronic music, with luminous effects, and get an electric charge. Only time will show the consequences of this game.

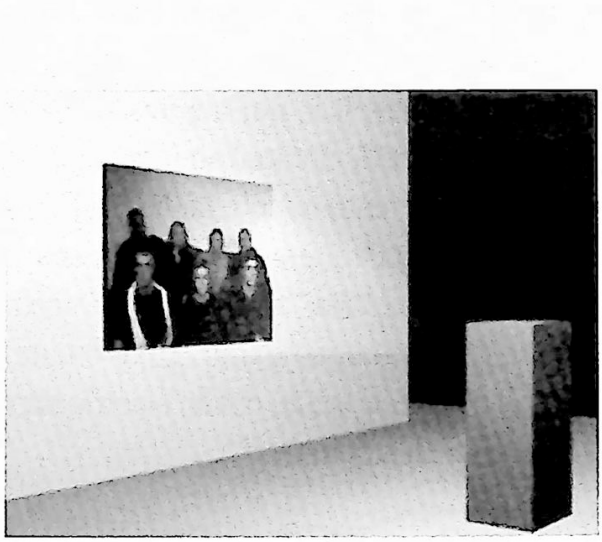
Kathrin Pohlmann (Nemčija/Germany), Voajer/Voyeur (2002), Video instalacija/Video Installation (11:30 / loop)

Kathrin Pohlmann je rojena v Leipzigu, Nemčija (1978). Od leta 1999 je študentka fotografije na likovni akademiji (HGB) v Leipzigu.

The Voyeur obravnava tabuje in strahove o seksualnosti, pornografiji in intimnosti. Kathrin Pohlmann je posnela člane svoje družine med gledanjem porno filma. Vnaprej jim je razložila, da jih bo med gledanjem televizije snemala, ni pa jim zaupala, kaj bodo gledali na TV monitorju ...

Born in Leipzig, Germany (1978), Kathrin Pohlmann has been studying photography at the Academy of Visual Arts in Leipzig since 1999.

The Voyeur deals with taboos and fears about sexuality, pornography, and intimacy. Kathrin Pohlmann filmed her family as they watched a porno film. She told her family in advance that they would be filmed, but they didn't know what they would be watching on the TV screen ...



Rene Rusjan (Slovenija/Slovenia), Nevidna grožnja: dom/ Invisible Threat: Home (2003), interaktivna instalacija/ Interactive Installation

Rene Rusjan je rojena v Ljubljani (1962). Diplomirala je na kiparskem oddelku ALU Univerze v Ljubljani. Živi in dela v Ljubljani kot samostojna umetnica, in predavateljica na Šoli uporabnih umetnosti Famul Stuart, ki jo je tudi soustanovila.

Za večino ljudi je dom najvarnejši kotiček na svetu. Toda v resnici je lahko dom žarišče nevidnih groženj vseh vrst. Prizorišče malega stanovanja, opremljenega z vsemi drobnimi stvarmi, ki jih v takem prostoru ne moremo pogrešati. Dom, ljubi dom. Toda bližnji pogled obiskovalcu razkrije podatke o širokem spektru nevidnih groženj, ki so v nekem domu lahko prisotne.

Born in Ljubljana (1962) and a graduate in sculpture from the Academy of Visual Arts at the University of Ljubljana, Rene Rusjan lives and works in Ljubljana as a free-lance artist and a lecturer at the Famul Stuart School of Applied Arts, which she also co-founded.

In most people's perception, home is the safest possible place on earth. But in reality, it can be a hotbed of all kinds of invisible threats. The scene appears to be a small apartment with all those nice, user-friendly things we can't do without in such a place. Home, sweet home. But a closer look discloses information about a wide rang of invisible threats, which (possibly) are also present in our own homes.

Povezave/Links:

http://www.ljudmila.org/scca/ip/rene/rp.htm
http://www.ljudmila.org/scca/ip/rene/3r-threat.html

Nataša & Katja Skušek (Slovenija/Slovenia)
Boš ti že vidla .../You will See (2003), video instalacija/Video Installation (4:23 / loop)

Nataša Skušek (1967) je diplomirala iz kiparstva na Akademiji za likovno umetnost v Ljubljani. L. 2001 se je nekaj mesecev izpopolnjevala na likovni akademiji v Trondheimu, Norveška. Trenutno je podiplomska študentka na ALU v Ljubljani, smer kiparstvo.

Katja Skušek (1977) je študentka grafike na Naravoslovno tehniški fakulteti v Ljubljani.

Avtorici ironično interpretirata "nevidno grožnjo" skozi parafraziranje groženj, ki sta jih pogosto deležni doma, na delovnem mestu, v šoli ...

Nataša Skušek (1967) received a degree in sculpture from the Academy of Fine Arts in Ljubljana. In 2001, she continued her studies with several months at the art academy in Trondheim, Norway. She is currently a graduate student in sculpture at the Academy of Fine Arts in Ljubljana.

Katja Skušek (1977) studies graphics at the School of Natural Science Technology in Ljubljana.

The two artists ironically interpret the notion of "invisible threat" through the process of paraphrasing the threats they often encounter in the home, at the work place, and at school ...



Tina Smrekar (Slovenija/Slovenia), Nadzorovani?/Observed? (2003), video instalacija/Video Installation

Tina Smrekar je diplomantka industrijskega oblikovanja na Akademiji za likovno umetnost v Ljubljani. Eno leto se je študijsko izpopolnjevala na University of Arts and Design v Helsinkih. Trenutno je podiplomska študentka fotografije na likovni akademiji (HGB) v Leipzigu.

Video prikazuje politiko "nadzora v imenu varnosti" v dveh mestih - Leipzigu in Londonu. Avtorica prepleta statistične podatke z intervjuji ljudi v katerih ti govorijo o svojih občutkih, strahovih, ... povezanih z dejstvom, da smo izpostavljeni nenehnemu nadzoru, kateremu tudi gledalec ne uide.

Tina Smrekar received a degree in industrial design from the Academy of Fine Arts in Ljubljana. She continued her studies with a year at the University of Arts and Design in Helsinki. She is currently a graduate student in photography at the art academy (HGB) in Leipzig.

The video presents the politics of "surveillance in the name of security" in two cities, Leipzig and London. The artist interweaves statistical data with interviews in which people talk about their feelings and fears linked to the fact that they are exposed to continual surveillance, which not even the one observing them can escape.



simpoziji
symposium



18 – 21 junij/June, 13.00–18.00
Kapelica, Kersnikova 4

18 junij/June

Darij Zadnikar, Borut Brumen, René Passet

19 junij/June

Beatriz da Costa, Brooke Singer, Joey Skaggs, James L. Acord

20 junij/June

Mike Hentz, Mladen Dolar

21 junij/June

Zoran Kanduč, Aldo Milohnić, Sergey Kara-Murza

Darij Zadnikar (Slovenija/Slovenia)

Profesor filozofije na Pedagoški fakulteti v Ljubljani, urednik *Časopisa za kritiko znanosti, domišljijo in novo antropologijo*, publicist in aktivist novih globalnih političnih gibanj. Pripravljal je "dobrodošlico" Bushu in Putinu v Ljubljani (2001), bil tarča provokacij slovenskega represivnega aparata, se udeležil demonstracij v Genovi (2001), razpravljal na Evropskem socialnem forumu v Firencah (2002) in se učil pri upornih staroselcih na jugu Mehike.

Predavanje: Nevidni za oblast

Odmiranje nacionalne države še ne pomeni konca njenih političnih elit. Za njih je to osvoboditev od odgovornosti "ljudstvu", ki so ga morale rekonstruirati v ideoloških nivelizacijah. Spodaj so ostale heterogene strukture, ki so tarče občasnega političnega marketinga, zgoraj pa lebdijo osvobojene politične, akademske, ekonomske, kulturniške in druge elite. A multituda spodaj je zadihala in pričela graditi svoje svetove; svet mnogoterih svetov, ki ni zvedljiv na monolitno logiko neoliberalizma. Svet življenjskih eksperimentov, ki jih vodi trmasta nepokorščina. Vzajemno kontaminirane in v interferenci nepokorščine preraščajo v grožnjo. Nezgrabljivost in nevidnost socialnega rizoma je v njegovi mrežnosti, v kaotični "pritlehnosti", v preklapljanju realnosti in menjavanju socialnih agregatnih stanj. Elite ogroža politično gibanje, ki hoče spremeniti svet, ne da bi osvojilo oblast. Elite hočejo obglaviti vodje, a teh ni. Iščejo organizacije, a obstajajo kvečjemu provizorne koordinacije. Zavedajo se grožnje multitude, a jim je nevidna.

A professor of philosophy at the School of Pedagogy in Ljubljana, the editor of the *Journal for the critique of science, for imagination and new anthropology*, a journalist, and an activist in new global political movements. He prepared a special "welcome" for Bush and Putin in Ljubljana (2001), was the target of provocations by the repressive apparatus of Slovenia, participated in the

demonstrations in Genoa (2001), took part in discussions at the European Social Forum in Florence (2002), and studied with the insurgent indigenous peoples of southern Mexico.

Lecture: Invisible to Power

The waning of the nation-state does not yet mean the demise of its political elites. For them, this is a liberation from their accountability to "the people", a concept they were obliged to reconstruct in their ideological equations. On the lower levels, there are the remaining heterogeneous structures, which are targeted by periodic political marketing, while on the upper levels, there hover the liberated political, academic, economic, and cultural elites, as well as other elites. But the multitudes below have started to breathe again and are beginning to build their own worlds - a world of many different worlds, which the monolithic logic of neoliberalism cannot accommodate; a world of life experiments, each of which is guided by stubborn noncompliance. Mutually contaminating and interfering with each other, these various types of noncompliance evolve into a threat. The elusiveness and invisibility of the social rhizome consist in its network nature, its chaotic movement "on the ground", the way it can switch realities and exchange aggregate social states. What threatens the elites is a political movement that wants to change the world without assuming power. The elites would like to behead its leaders, but there are no leaders. They try to find some organization, but the most that exists is provisional coordination. They are aware of the threat of the multitudes but it is invisible to them.

Borut Brumen (Slovenija/Slovenia)

Predavatelj na Oddelku za etnologijo in kulturno antropologijo Filozofske fakultete v Ljubljani. Na terenskem delu v Mediteranu in zahodni Afriki se ukvarja z vprašanji socialnih spominov in identitet, meja in etničnih

študij, konfliktov in nasilja. Kot gostujoči profesor je predaval na Univerzi na Dunaju in na Svobodni univerzi v Berlinu. Je aktivist novih globalnih političnih gibanj, sodeloval je pri zasedbi Metelkove, na intergalaktičnem kongresu v Berlinu (1996), pri ustanovitvi Urada za intervencije, akcijah proti ksenofobiji in nestrpnosti, akcijah proti NATO, vojni v Iraku in militarizaciji sveta in v umetniških projektih (Urbanaria, Prispevki k definiranju tipologije in topologije slovenskega mediteranskega umetnika, pirotehnični spektakel PUR in Civilizacija Plastosov).

Predavanje: Afrika in novi svetovni red

Avtor analizira politično antropološke posledice vojn za "novi svetovni red", ki so jih zlasti ZDA in Francija bíle v Afriki v zadnjem desetletju. Avtor primerja francosko in ameriško politiko zadnjega desetletja do Afrike, zlasti pa njuno vlogo pri vzpodbujanju konfliktov in vojn v nekaterih afriških državah (Ruanda, Burundi, Kongo, Angola). Opozarja, da gre v teh primerih za novo obliko svetovne vojne - na afriških tleh se je tolkla marsikatera vojna zgolj zaradi želje ZDA, da iz Afrike izrine Francijo in tako prevzame nadzor nad strateškimi surovinami Afrike. Te konflikte, ki so terjali že nekaj milijonov žrtev, pa podpirajo tudi zainteresirane svetovne multinacionalke. Te si na koncu razdelijo krvavi profit in vzpostavijo sistem groženj, ki v Afriki ohranja novi svetovni red.

A lecturer in the Department of Ethnology and Cultural Anthropology at the School of the Arts, University of Ljubljana. In his fieldwork in Mediterranean countries and West Africa, he deals with such issues as social memories and identities, borders and ethnic studies, conflicts and violence. As a visiting professor, he has taught at the University of Vienna and the Free University in Berlin. He is an activist involved with new global political movements and took part in the occupation of Metelkova, the intergalactic congress in Berlin (1996), the founding of the Office for Interventions, and actions against

xenophobia and intolerance, NATO, the war in Iraq, and world militarization, as well as a number of art projects (Urbanaria, Contributions Toward Defining the Typology and Topology of the Slovene Mediterranean Artist, the pyrotechnic spectacle PUR, and The Plastos Civilization).

Lecture: Africa and the New World Order

Brumen analyzes the politico-anthropological consequences of wars for the "new world order", especially those waged by the United States and France in the last decade. He compares French and American policy toward Africa in the last decade, and especially their role in instigating conflicts and wars in certain African countries (Rwanda, Burundi, Congo, and Angola). He points out that these cases represent a new form of a world war; quite a few wars have been fought on African soil solely because of the United States' desire to dislodge France from Africa and so assume control over the continent's strategic resources. These conflicts, which have already claimed several million victims, have also been supported by interested global multinational corporations. In the end, they divide up the blood profits among themselves and establish a system of threats that ensures the preservation of the new world order in Africa.

René Passet (Francija/France)

René Passet je častni profesor ekonomije na Univerzi v Parizu 1-Panthéon-Sorbonne, bivši predsednik Znanstvenega sveta gibanja ATTAC. Je avtor mnogih znanstvenih del, med drugim: *L'économique et le vivant* [Ekonomsko in živo; Economica 1996 (2. izdaja)], za katero je prejel nagrado Académie française des Sciences morales et politiques [Francoska akademija moralnih in političnih znanosti]; *L'illusion néo-libérale* [Neoliberalna iluzija; Fayard 2000]; *Eloge du mondialisme par un anti présumé* [Hvalnica globalizma nekega

domnevnega nasprotnika; Fayard 2001]; *Une économie de reve, la planete folle* [Sanjska ekonomija, nori planet; Mille -et-une-nuits, Fayard, 2003].

Predavanje: Posledice neoliberalizma

René Passet bo govoril o izvoru, pojavu, razmahu in posledicah neoliberalizma, idejnega gibanja z začetki v 80. letih prejšnjega stoletja, ki je ekonomski liberalizem privedlo do skrajnih meja, poudarjajoč prednosti prostega pretoka kapitala po vsem svetu ter popolno podjetniško svobodo. Rezultat: dandanes imajo mednarodne finance le posreden stik s financiranjem trgovinske menjave v svetovnem gospodarstvu, borza je središče gospodarskega življenja, špekulacija je postala ena glavnih poti do bogastva. Finančna učinkovitost je kot najvišji cilj zahtevala žrtvovanje ljudi preko spremenljivosti plač in zaposlovanja, zmanjševanja socialne varnosti, blokade izvajanja sporazuma iz Dohe, ki revnim državam omogoča poceni izdelovati generična zdravila proti aidsu ... Delničarski kapitalizem je sprožil vrsto sodobnih gospodarskih, političnih in socialnih kriz. Svet, ki mu vlada logika njegovih sredstev, je nor. Povsod, kjer se uveljavi vladavina denarja, se stvari sprevržejo. Odgovornost politike je, da ekonomiji in financam vrne vlogo sredstev in da za cilj postavi človeka. Odgovornost državljanov pa je, da demokratično - povsod, kjer demokracija obstaja - vplivajo na svoje vlade, da si prizadevajo delovati v tej smeri.

René Passet is a distinguished professor of economics at the University of Paris 1-Panthéon-Sorbonne and the former president of the Scientific Council of the ATTAC movement. He is the author of many scholarly works, including *L'économique et vivant* [The economical and the living; Economica, 1996 (2nd ed.)], for which he received an award from the Académie française des Sciences morales et politiques; *L'illusion néo-libérale* [The neoliberal illusion; Fayard, 2000]; *Eloge du mondialisme par un anti présumé* [A eulogy to globalism by a presumed antiglobalist; Fayard 2001]; and *Une économie de reve, la planete folie* [An economy of dreaming, the mad planet; Mille-et-une-nuits, Fayard, 2003].

Lecture: Consequences of neoliberalism

René Passet will discuss the origins, manifestation, scope, and consequences of neoliberalism, an ideological movement that began in the 1980s and took economic liberalism to its extreme limits, stressing the benefits of the free flow of capital around the world and complete entrepreneurial freedom. The result: today international finance has only indirect contact with the financing of commercial exchange in the global economy; the stock market is the center of economic life; speculation has become one of the main roads to wealth. Financial efficiency, as the highest goal, has exacted a sacrifice from people in the form of shifting wages and employment, a reduction of social security, the blocking of the implementation of the Doha agreement, which makes it possible for poor countries to produce at low cost generic drugs against HIV/AIDS, and so on. Stock-market capitalism has triggered a host of contemporary economic, political, and social crises. A world ruled by the logic of its means is insane. Wherever the rule of money is in effect, things go awry. Politics has the responsibility to once again make economics and finance merely the means to achieving a goal and to establish humanity as that goal. Citizens have the obligation to influence their governments democratically (wherever democracy exists) so that they move in this direction.

Povezave/Links:

http://www.denistouret.net/textes/Passet.html
http://www.planetecologie.org/ENCYCLOPEDIE/Pionniers/RenePasset.htm
http://mapage.noos.fr/RVD/passet.htm

Beatriz da Costa (ZDA/USA)

Beatriz da Costa je strojna umetnica in izvedenka za taktične medije. Izhaja iz kinetične skulpture, interaktivne instalacije in trenutno iz robotike. V zadnjem času jo med drugim zanima raba robotskega vedenja znotraj različnih področij

kulturne produkcije. Od leta 2000 sodeluje s Critical Art Ensemble. Njene nedavne razstave vključujejo sodelovanje na ISEA 2002 na Japonskem in World Information Organization v Amsterdamu. Je gostujoča asistentka na oddelku za umetnostne in medijske študije na newyorški državni univerzi v Buffalu. Sodeluje tudi v mednarodnem uredniškem odboru za festival Next 5 Minutes 4, ki bo junija 2003 v Amsterdamu.

Beatriz da Costa is a machine artist and tactical media practitioner. Her background is in kinetic sculpture, interactive installation and recently robotic art. Her current interests include the use of robotic behavior within various fields of cultural production. She has also been working in collaboration with Critical Art Ensemble since 2000. Her recent shows include ISEA 2002 in Japan and the World Information Organization in Amsterdam. She is a visiting assistant professor in the departments of art and media study at State University of New York at Buffalo. Currently, she is also part of the International Editorial Team for the Next 5 Minutes 4 festival, to be held in Amsterdam in June 2003.

Povezave/Links:

http://www.beatrizdacosta.net

Brooke Singer (ZDA/USA)

Brooke Singer živi in dela v New Yorku. Je umetnica na področju novih medijev in kustosinja asistentka za digitalne medije v American Museum of Moving Image. Njeni trenutni projekti odražajo njene raznolike interese za proizvajanje podob, vohunjenje in internet. Zanima jo učinkovanje digitalnih mrež na izkušnje v fizičnem, življenjskem svetu. V zadnjem času med drugim piše za Rhizome's Net Art News in je sokustosinja razstave Sculpture Now v pittsburškem umetnostnem centru.

Brooke Singer lives and works in New York City. She is a new media artist and an assistant curator of digital media at the American Museum of the Moving Image. Her current projects reflect her various interests in image-making, espionage and the Internet. She is interested in the effects of digital networks on experience in the physical, lived-in world. Some of Brooke's recent activities include writing for Rhizome's Net Art News and co-curating the Sculpture Now exhibition at the Pittsburgh Center for the Arts.

Povezave/Links:

http://www.bsing.net

Predavanje: Swipe (Brooke Singer, Beatriz da Costa)

Swipe, projekt v teku, v sodelovanju z Jamiejem Schultejem, je multidisciplinarni performans. Izpostavlja zbiranje podatkov z vozniških dovoljenj, obliko zbiranja podatkov, ki se jih loteva vedno več podjetij v Združenih državah. Bari in nekatere prodajalne so prvi v Združenih državah začeli skenirati dovoljenja, da bi na ta način preverjali starost in identiteto. Ob tem sama podjetja priznavajo, da imajo od tega velikanske koristi - onkraj odkrivanja mladoletnih pivcev in kadilcev ter lažnih osebnih dokumentov. Z eno samo potezo - za katero imetnika dokumenta pogosto ne prosijo za dovoljenje - podjetje dobi podatke, s katerimi si lahko brez vsakršnih stroškov ustvari dragoceno bazo potrošnikov. Po 11. septembru 2001 denimo bolnišnice in letališča nameščajo čitalnike vozniških dokumentov v imenu varnosti. *Swipe* nas opozarja na takšno prakso in ameriškim državljanom omogoča, da si natanko ogledajo, kaj je shranjeno na njihovih skrivnostnih karticah. *Swipe* tudi prikaže, kako se te informacije uporabijo in zakaj podjetja tako hrepenijo po njih. Glavna ideja projekta je spodbujati podatkovne baze kot diskurzivno, organizacijsko prakso in temeljno tehniko oblasti v sodobni družbi.

Lecture: Swipe (Brooke Singer, Beatriz da Costa)

Swipe, an on-going project in collaboration with Jamie Schulte, is a multi-disciplinary performance. It addresses the gathering of data from drivers' licenses, a form of data-collection that more and more businesses are starting to practice in the United States. Bars and convenience stores were the first businesses in the United States to utilize license scanners for the purpose of age and I.D. verification. These businesses, however, admit that they reap huge benefits from this practice that go beyond catching underage drinkers and smokers and people with fake IDs. With a single swipe - which often occurs without the notification or consent of the cardholder - a business acquires data free of charge that it can use to build a valuable consumer database. Post 9/11, such businesses as hospitals and airports have been installing driver's license readers in the name of security. *Swipe* draws attention to this practice and makes it possible for U.S. citizens to see exactly what is stored on their mysterious strip. *Swipe* also illustrates how this information is used and why businesses crave it. The idea is to encourage the development of databases as a discursive, organizational practice and an essential technique of power in today's social field.

Joey Skaggs (ZDA/USA)

Joey Skaggs je eden najbolj znanih mojstrov potegavščine na svetu. Njegovo delo je nekonvencionalno, izzivalno in ikonoklastično. Skaggs z gverilsko taktiko, tehnikami oglaševanja in odnosov z javnostmi komentira družbo in ji drži pred nos zrcalo. Pokaže nam, kako senzacionalizem, hinavščino, propagando in napačne informacije, ki so posredovani medijem, le-ti naposled posredujejo v javnost. Njegovo delo tudi kaže, kako ranljiva je javnost za zlorabe neodgovornih informativnih medijev. Joey Skaggs in njegove potegavščine so se pojavile v številnih medijih - CNN, Entertainment Tonight, Good Morning

America, Phil Donahue, National Public Radio, The Wall Street Journal, The Washington Post, The New Yorker, Newsweek, Life, WIRED, New York, People in The New York Times ...

Predavanje: Potegavščina Ustavimo BioPEEP in druge

Larry Croft in Joey Skaggs bosta predstavila potegavščino *Ustavimo BioPEEP*. Strogo varovani raziskovalni projekt pod tajno kodo BioPEEP, ki ga je naročila neimenovana multinacionalna korporacija, je bil zloveščen načrt, da bi gensko spremenili in za zmeraj zasvojili ljudi, ki bi nevede zaužili proizvode te korporacije. Odvisnost naj bi povzročil z genskim inženiringom ustvarjeni "blagovni" virus, ki trajno spremeni gostiteljevo strukturo DNK. Ta material, ki povzroča zasvojenost, bi ustvaril "potrošniške zasvojence" in s tem tej multinacionalni korporaciji zagotovil popolno prevlado na tržišču. Z drugimi besedami, če bi šlo za tovarno osvežilnih pijač, bi potrošnik postal zasvojen s prav to blagovno znamko in nobeno drugo. Virus naj bi lansirali na olimpijskih igrah 2000 v Sydneyju in tako poskrbeli, da bi se epidemija razširila med kupci po vsem svetu.

Joey Skaggs is the one of the world's most notorious hoaxers. His work is unorthodox, provocative and iconoclastic. Using both guerrilla tactics and advertising and public relations techniques to make social commentary, Skaggs holds a mirror up to society. He illustrates how the hype, hypocrisy, propaganda and disinformation that are fed to the media are then fed by the media to the public. His work also shows how vulnerable the public is to the abuses of an irresponsible news media. He and his performances have appeared on - CNN, Entertainment Tonight, Good Morning America, Phil Donahue, National Public Radio, The Wall Street Journal, The Washington Post, The New Yorker, Newsweek, Life, WIRED, New York, People, and The New York Times ...

Lecture: The STOP BioPEEP Hoax & Others

Larry Croft and Joey Skaggs will present the *Stop BioPEEP* hoax. BioPEEP, the code name for a top secret research project commissioned by an unnamed multinational corporation, was a sinister plot to genetically alter and irreversibly addict human beings who unknowingly consumed their products. The addiction was caused by a genetically engineered "product" virus, which permanently altered the DNA structure of the host. This addiction-causing material would create human "consumer product junkies", thus assuring this multinational corporation total market dominance. For example, if the company was a cola company, the consumer would become addicted to that specific brand of cola and none other. The virus was to be released at the Sydney 2000 Olympics, ensuring a global epidemic of buyers.

Povezave/Links:

http://www.joeyskaggs.com

James L. Acord (ZDA/USA)

James Acord kipari že vse svoje življenje in je najbolj znan po spajanju svojih idej in podob z medijem, v katerem dela. V iskanju trdnosti in trajnosti v zunanjih urbanih okoljih se je v sedemdesetih letih preselil v ameriški center granita v Vermontu. Granit je med tradicionalnimi kiparskimi materiali najbolj radioaktiven in je zaradi svoje trpežnosti priporočljiv za izdelovanje svarilnih označb, ki jih potrebuje hanfordski jedrski rezervat ameriškega ministrstva za energetiko. Acord živi v njegovi domači državi Washington, s katerim se po trajnosti kontaminacije lahko kosa samo Černobil. Leta 1989 se je preselil v hanfordski jedrski rezervat, začel obiskovati predavanja iz jedrske znanosti in inženiringa ter se skušal seznaniti s postopki obdelave materialov, ki jih uporabljajo v jedrski industriji: nerjaveče jeklo 316, titan, cirkonij itd.

Med študijem je spoznal, da je jedrska doba človeštvu prinesla spodobnost transmutacije, o kateri sanja že stoletja.

Pretvorba ene kemične prvine v drugo je v osnovi kiparski postopek. Pokazalo se je, da je zelo težko priti do jedrskih reaktorjev za umetniške namene. James Acord je bil med leti 1998 in 1999 rezidenčni umetnik na oddelku za fiziko na Imperial College. Zdaj brez uradnega dovoljenja dela v svoji domači državi Washington.

Predavanje: Atomska doba - doba obetov in nevarnosti

Pradavne sanje o spreminjanju snovi na elementarni ravni so se izpolnile šele v preteklem stoletju. Večji del tega obdobja so to znanje in njegove posledice namenoma skrivali pred družbo. Vstop človeštva v atomsko dobo je poln obetov in nevarnosti. Vlade so te nevarnosti prikrivale tako svojim državljanom kot sosedam. Tajile so nevarnosti, ki niso tako očitne kot jedrsko orožje in slabo načrtovane jedrske elektrarne. Gospodarska, okoljska in družbena škoda za posamezne narode in svet je neizmerljiva in morda nepopravljiva. Delavcem v rudnikih urana, delavcem z jedrskimi snovmi, ljudem, ki so živeli v bližini predelovalnih tovarn in mest jedrskih poskusov, niso povedali za poznane nevarnosti. Te nevarnosti so ostajale nevidne.

James L. Acord verjame, da umetnost lahko prispeva k razumevanju neznanega in da lahko marsikaj vnese v splošno zavest. Po njegovem mnenju umetnost osvetli prikrito, zaradi česar lahko večji presek človeštva sodeluje v javni razpravi.

James Acord is a lifelong career sculptor best known for blending his ideas and imagery with the medium in which he works. Seeking durability and permanence in outdoor urban environments, he moved to America's granite center in Vermont in the 1970s. Granite is the most radioactive of traditional sculpture materials, and its durability recommends it for the warning markers

needed for the U.S. Department of Energy's Hanford Nuclear Reservation. Located in Acord's home state of Washington, the Hanford Nuclear Reservation is second only to Chernobyl in being contaminated in perpetuity. Moving to the Hanford Nuclear Reservation in 1989, he took classes in nuclear science and engineering, seeking to know the fabrication processes of the materials utilized in the nuclear industry: 316 stainless steel, titanium, zirconium, etc. In the course of these studies, he learned that the advent of the nuclear age gave humankind the power of transmutation, an age-old dream. To transmute one elemental substance into another is, fundamentally, a sculptural process. Access to nuclear reactors for artistic purposes has proven very difficult. James Acord was artist-in-residence in the physics department at Imperial College in 1998 and 1999. Today, he works without official sanction in the state of Washington.

Lecture: Atomic age - age of promises and peril

The age-old dream of transmuting elemental matter was only accomplished in the past century. For much of the time, the knowledge and effects of such endeavors were intentionally kept hidden from society. Humanity's entrance into the atomic age was filled with both promises and peril. Governments have kept the peril invisible from both their citizens and their neighbors. They have denied the existence of any threats less visible than nuclear weapons and poorly designed power reactors. The economic, environmental and societal damage done to a nation and the world is immeasurable and perhaps irreparable. The uranium miners, nuclear workers, and the people living near processing plants and weapons tests were kept in the dark about the known dangers. These dangers remained invisible. James L. Acord believes art can bring understanding to the unknown, and bring things into the general consciousness. In his view, art illuminates the hidden so a broader cross-section of humanity can participate in the debate.

Povezave/Links:

Hanover Monument: http://www.tcfn.org/timecapsule/html/james_l._acord.html
Hanford Project: http://www.kimstringfellow.com/hanford/hanintro.html

Mike Hentz (ZDA, Švica/USA, Switzerland)

Mike Hentz, umetnik komunikacije, ki dela v različnih medijih, si je prizadeval za kulturno mreženje že tedaj, ko internet še ni bil ustaljena praksa. Kot član *minus delta T* je sodeloval pri Bankoškem projektu - transportiranju keltskega kamna skozi evropske in azijske države. Naposled je ta koncept kulturnega transporta uresničil s pomočjo novih avdiovizualnih medijev (Van Gogh TV/ Ponton European Media Art Lab in Piazza Virtuale, ki je bila predstavljena na kasselski Documenti leta 1992, sta opravila pionirsko delo na področju interaktivne televizije). Vendar svetovna izmenjava po internetu Hentzu ni dovolj. Da ne bi zapostavljal fizične plati umetnosti, redno prireja srečanja, kakršna sta Odysseys ali Medusa Festival (Poljska), da bi skupaj pripeljal mednarodne umetnike, teoretike ...

Predavanje: Preganjavica v virtualnih medijih in izvor strahu v elek—triki

V predavanju-performansu se bo Mike Hentz dotaknil preganjavice in strahu, ki ju širijo virtualni mediji. Navezal se bo na teorije Reneja Girarda - *The Violence and the Holy* [Nasilje in sveto], Güntherja Andersa - *Die Antiquiertheit des Menschen* [Zastarelost človeka] in Marshalla Bermana - *All That is Solid Melts into Air* [Vse, kar je trdno, se stopi v zrak]. Teza: Odkar je bila v družbo vpeljana elektrika in za njo virtualnost, se je človeštvo približalo stanju božanskega. Hkrati s tem smo danes priče dekadentnega "somraka bogov" (kolaps etičnih in moralnih vrednot) in s tem, ko smo del njega, pogosto ne vemo, ali smo zdaj res božanski ali pa le cenena človeška bitja. Razcepljenost identitete nas ne varuje pred tradicionalnim strahom, ki ga imamo pred neznanim (v

metafori pred bogovi in nadnaravnim). V zgodovini je imelo ŽRTVOVANJE v glavnem dve funkciji. Prva je bila, da so neznano, zato da bi bili pred njim varni, pomirili z darilom. Drugi razlog za žrtvovanje pa je bil, da so na tak način ustavili spiralo nasilja, ki ga je ustvarjalo maščevanje. To obredje se zdi preživeto, a začuda je virtualni svet (televizija, kino, tiskani mediji in video igrice) poln krvavih maščevanj in na strah in grozo marsikoga izmed nas to "preživeto obredje" v nacionalnih in mednarodnih sporih in vojnah VSE BOLJ POSTAJA RESNIČNOST.

Mike Hentz, a communications artist who works in various media, was already involved in cultural networking at a time when Internet was not yet a common praxis. As a member of minus delta T, he collaborated on The Bangkok Project - the transportation of a Celtic stone through Europe and Asia. Subsequently, he used new audiovisual media to realize the concept of cultural transport (the Van Gogh TV/Ponton European Media Art Lab and Piazza Virtuale, presented in 1992 at Kassel Documenta, did pioneering work in interactive television). For Hentz, however, worldwide exchange via the Internet is not enough. To do justice to the physical side of art, he regularly organizes such gatherings as the Odysseys or the Medusa Festival (Poland) in order to bring together international artists, theoreticians ...

Lecture: Paranoia in Virtual Media and the Roots of Fear in Electricity

In his lecture-performance, Mike Hentz will deal with the paranoia and fear spread through virtual media. He will refer to the theories of René Girard - *Le violence et le sacre* [The Violence and the Holy], Guenther Anders - *Die Antiquiertheit des Menschen* [The Antiquity of the Human Being] and Marshall Berman - *All That is Solid Melts into Air*. Thesis: Ever since electricity and, later, virtuality was introduced in society, humanity has been approaching a godlike state of being. At the same time we face today a decadent "twilight of the gods" (the collapse of ethical and moral values) and, since we are part of

it, we often do not know whether we are now really godlike or merely cheap human beings. This split identity does not protect us from our traditional fear of the unknown (in metaphorical terms, the gods and the supernatural). Throughout history, the practice of SACRIFICE had, generally speaking, two functions: first, sacrifices were made as a way of conciliating the unknown with a gift in order to be safe and protected from "It," and second, one performed a sacrifice in order to stop the spiral of violence created by revenge killings. These rituals may seem outdated today, but strangely enough, the virtual world (TV, cinema, print media, and videogames) is filled with bloody revenge killings and, to the horror and fear of many of us, these "outdated rituals" ARE BECOMING MORE AND MORE THE REALITY in national and international wars and conflicts.

Mladen Dolar (Slovenija/Slovenia)

Mladen Dolar je bil dvajset let, do leta 2002, profesor na oddelku za filozofijo na Filozofski fakulteti v Ljubljani, zdaj pa dela kot raziskovalec in urednik. V slovenščini je med drugim objavil *Strukturo fašističnega gospostva* (1982), *Hegel in objekt* (s Slavojem Žižkom, 1985), *Heglova fenomenologija duha* (v dveh delih, 1990, 1992), *O skoposti* (2002) itd.; v angleščini pa: *Opera's Second Death* (s Slavojem Žižkom, Routledge 2002), *His Master's Voice* (ki bo izšel pri Versu 2004). Objavil je številne prispevke v strokovnih revijah in zbornikih in imel številna predavanja po ZDA, Veliki Britaniji, Nemčiji itd.

Predavanje: Moč nevidnega

Nevidna grožnja je dober opis strukture moči kot take, kajti nobena moč ne deluje zgolj na osnovi tistega, kar je vidno, otipljivo in razumljivo. Grožnja je možnost, ki ustvarja posledice, in obenem ostaja možnost; moč učinkuje brez uresničenja grožnje. "Označevalec gospodar" je prav označevalec nevidne grožnje, nevidna polovica je njegova temeljna značilnost. Študija se

za trenutek pomudi pri Aristotelovi omembi zveze med možnostjo in močjo, kar je osnova za razumevanje političnega, in opisuje nekatere konvencionalne načine za obvladovanje te grožnje. Problem sodobne moči, moči, ki se poraja v novem svetovnem redu, še posebej problem novega prizorišča moči po 11. septembru 2001, pa je ravno nasproten: kako ohraniti prevlado nevidne grožnje in z njo učinkovito razorožiti demokratične strukture, vse to pod zastavo obrambe demokracije pred nevidno grožnjo terorizma. Najbolj resnična, najbolj nevarna in najbolj otipljiva grožnja so tako dejansko posledice obrambe pred nevidno grožnjo.

Mladen Dolar held a position of professor in the Department of Philosophy, Faculty of Arts, University of Ljubljana, for twenty years till 2002, now he works as a researcher and an editor. Publications in Slovene include *The Structure of Fascist Domination* (1982), *Hegel and the Object* (with Slavoj Žižek, 1985), *Hegel's Phenomenology of Spirit* (2 vols, 1990, 1992), *On Avarice* (2002) etc. In English: *Opera's Second Death* (with Slavoj Žižek, Routledge 2002), *His Master's Voice* (to be published by Verso in 2004). Numerous contributions to scientific journals and collections; numerous lectures in USA, UK, Germany etc.

Lecture: The power of the invisible

The invisible threat is a good description of the structure of power as such, for no power functions solely on the basis of what is visible, tangible and intelligible. The threat is a potentiality which produces effects while remaining a potentiality, the effects of power emerge without the threat being deployed. The 'master-signifier' is precisely the signifier of an invisible threat, its invisible half is its essential feature. The paper dwells for a moment on Aristotle's hint of a link between potentiality and power, the basis for understanding the political, and describes some conventional ways of holding the threat in check. The problem of modern power, however, the power emerging in the new world

order and particularly of the new scene of power after 11 September, 2001 is rather the opposite: how to maintain the prevalence of the invisible threat and to make it operative in defusing the democratic structures, all this under the banner of the defence of democracy against the invisible threat of terror. So that the most real, most dangerous and most palpable threat is indeed that of the effects produced by the defence against an invisible threat.

Zoran Kanduč (Slovenija/Slovenia)

Raziskovalec na Inštitutu za kriminologijo, doktor pravnih znanosti, docent za kriminologijo na Univerzi v Ljubljani, avtor knjige *Kriminologija (stran)poti vede o (stran)poteh*, soavtor knjige *Spolnost, nasilje in pravo* in urednik zbornika *Žrtve, viktimizacije in viktimološke perspektive*.

Predavanje: Postmoderne (ali "postmaterialne") vrednote kot prikrita (in potlačena) grožnja sistemski logiki kapitalistične družbe in države

Če je družbeni red učinek (ne)formalnega družbenega nadzorstva, potem se sleherna družba opira na široko razvejano mrežo različnih in zgodovinsko specifičnih groženj. Dandanes so družbe izpostavljene intenzivnemu strukturnemu nasilju kapitalističnega sistema, nadnacionalne "države kapitala" in ameriške imperialne sile, ki jo označuje tesen splet državnega terorizma in organiziranega kriminala. Hkrati s prosistemskimi grožnjami (prokapitalističnimi in promilitarističnimi) pa v družbi krožijo tudi radikalno protisistemske grožnje. Te so - navkljub naraščajoči razprostranjenosti (globaliziranosti) - še vedno v dobršni meri nevidne. Ne le zato, ker so učinkovito izrinjene iz ugledne, resne in odgovorne medijske, družboslovne in kulturne produkcije (in etabliranih kanalov politične reprezentacije), ampak tudi zato, ker pronicajo iz predrugačenih vrednostnih orientacij, katere je moč zaznati šele *post festum*, na osnovi delovanja, ki ga navdihujejo. Te postmoderne ali "postmaterialne" vrednote, ki jih je afirmirala povojna

"kulturna revolucija", so čedalje močnejše in bolj razširjene, in to navzlic ideološki kontrarevoluciji (neoliberalni/neokonservativni paradigmi). Te nove vrednote so najhujša grožnja za kapitalistični *status quo*.

A researcher at the Criminology Institute, a doctor of jurisprudence, an assistant professor of criminology at the University of Ljubljana, the author of the book *Criminology: (devious) paths of knowledge about (devous) paths*, co-author of *Sexuality, violence, and the law*, and the editor of *Victims, victimization, and victimological perspectives*.

Lecture: Postmodern (or "Post-Material") Values as a Hidden (and Suppressed) Threat to the Logic System of the Capitalist Society and State

If the social order is the result of (in)formal social controls, then any given society is based on a widespread network of various historically specific threats. Today societies are exposed to the intense structural violence of the capitalist system, supranational "states of capital", and American imperial power, which is marked by a tight web of state terrorism and organized crime. But along with pro-system threats (pro-capitalist and pro-militarist), there are, simultaneously, radical anti-system threats circulating in society. Despite their ever-increasing prevalence (becoming more and more globalized), these threats are still to a large extent invisible. This is not only because they are effectively abolished from respectable, serious, and responsible media, sociological and cultural production (and from the established channels of political representation), but also because they trickle out of value orientations that are too different and that can only be recognized *post festum*, on the basis of the actions they inspire. These postmodern or "post-material" values, which were affirmed by the postwar "cultural revolution", are ever more powerful and widespread, even in the face of the ideological counterrevolution (the neoliberal/neoconservative paradigm). These new values are the greatest threat to the capitalist status quo.

Aldo Milohnić (Slovenija/Slovenia)

Magister sociologije kulture. Kot predavatelj se je udeležil več domačih in tujih konferenc o gledališki teoriji in kulturni politiki. Je redni sodelavec gledaliških časopisov *Maska* (Ljubljana), *Frakcija* (Zagreb) in *TkH* (Beograd), pri katerih je uredil več tematskih številk. Urednik dveh zbornikov: *Along the Margins of Humanities* (1996) in *Evropski vratarji: migracijske in azilne politike v vzhodni Evropi* (2001). Od leta 2001 je zaposlen kot raziskovalec in programski direktor pri Mirovnem inštitutu v Ljubljani, kjer med drugim ureja knjižno zbirko *Politike*. V zadnjih letih se precej posveča vprašanjem migracij, azila in človekovih pravic.

Predavanje: Denunciation Unlimited

Predavanje je poskus kreiranja heterogenega dogodka, ki združuje tako aspekte predavanja in razprave kot tudi umetniški in para-umetniški poseg. Avtor predstavi najsodobnejše tehnologije in tehnike odkrivanja prebežnikov, ki poskušajo vstopiti v države razvitega Zahoda na nedovoljen način. Dramatičnost položaja ponazori z vizualnim gradivom in reminiscencami na nekatere radikalne performativne prakse v Sloveniji in v tujini. Sedanje tehnike odkrivanja nedovoljenih migracij avtor sooča s primeri prebegov prek nekdanjega berlinskega zidu in s podobnimi primeri iz preteklosti. Performativno razsežnost dogodka razvije v sodelovanju z umetniškim soavtorjem Markom Kovačičem.

Aldo Milohnić holds a master's degree in the sociology of culture. He has participated as a lecturer in numerous conferences on theater theory and cultural politics both in Slovenia and abroad. He is a regular contributor to the theater journals *Maska* (Ljubljana), *Frakcija* (Zagreb), and *TkH* (Belgrade), and has edited a number of thematic issues of these journals. He is the editor of two books, *Along the Margins of Humanities* (1996) and *Europe's gatekeepers:*

the politics of migration and asylum in Eastern Europe (2001). Since 2001, he has worked as a researcher and program director at the Peace Institute in Ljubljana, where, among other things, he edits the book series *Politike*. In recent years, he has devoted himself to issues surrounding migration, asylum, and human rights.

Lecture: Denunciation Unlimited

This lecture is an attempt to create a heterogeneous event that unites elements of a lecture and discussion with artistic and para-artistic intervention. Milohnić presents the latest advances in the technology and techniques of uncovering refugees who try to enter developed Western countries in unlawful ways. He draws attention to the drama of the situation through the use of visual material and reminiscences about several radical performative practices both in Slovenia and abroad. Today's techniques of uncovering illegal migrations are juxtaposed with examples of defection over the former Berlin Wall and similar cases from the past. The performative dimension of the event is developed in collaboration with artistic co-creator Marko Kovačič.

Sergey Kara-Murza (Rusija/Russia)

Sergej Kara-Murza, rojen leta 1939, je sodobni ruski družboslovec, ki že več desetletij redno objavlja tekste v številnih ruskih časopisih in revijah (*Pravda, Sovetskaja Rossija, Zavtra* idr.). Doktor kemijskih znanosti, ki je leta 1983 doktoriral še iz zgodovine in metodologije znanosti, se ukvarja predvsem z metodologijo znanosti in sistemsko analizo. Je avtor mnogih knjig, med njimi: *Manipulacija družbene zavesti, Sovjetska civilizacija, Evrocentrizem - skrita ideologija perestrojke, Inteligenca na pogorišču Rusije, Ideologija in njena mati znanost* idr.

Predavanje: Manipulacija zavesti - prodor globalizacije

V novi dobi sta se razšli poti dveh družbenih tipov - meščanskega (liberalnega, "demokratičnega") in tradicionalnega (skupnostnega, "tiranskega"). Prvi temelji na vzorcu trga, drugi temelji na osnovi družine. Pri prvem je najpomembnejše sredstvo gospodovanja manipulacija zavesti, pri drugem pa odkrita prisila ("tiran ne manipulira, ampak ukazuje"). Del družbe pozdravlja prehod od prisile k manipulaciji; če je že potrebno, da bi močnejši podredil šibkega svoji volji, naj to naredi s pomočjo "droge", ne "biča". Drugi menijo, da je "droga" hujša kot "bič", imenujejo jo "najbolj izostrena in nevarna oblika totalitarizma". Kara-Murza v predavanju govori o izbiri med dvema tipoma "tiranije", ne pa med demokracijo in totalitarizmom. Po njegovem je predstava, da obstoj "demokratičnih mehanizmov" zagotavlja svobodo človeku, njegova odsotnost pa jo ubija, sad naivnosti.

Sergey Kara-Murza, born 1939, is a contemporary Russian sociologist who has, for several decades, regularly published texts in numerous Russian newspapers and journals (*Pravda, Sovetskaja Rossija, Zavtra*, etc.). A doctor of chemical sciences who in 1983 received a second doctoral degree in the history and methodology of science, Kara-Murza deals primarily with questions of scientific methodology and system analysis. He has written many books, such as *The Manipulation of Social Consciousness, Soviet Civilization, Eurocentrism: The Hidden Ideology of Perestroika, The Intelligentsia Among the Ruins of Russia, and Ideology and Science, Its Mother*, among others.

Lecture: The Manipulation of Consciousness, the Penetration of Globalization

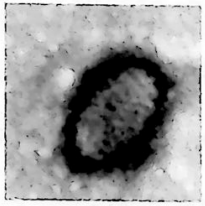
The modern era has witnessed the divergence of two separate social types: the bourgeois (liberal, "democratic") and the traditional (group-oriented, "authoritarian"). The former is founded on the model of the marketplace, the latter on the basis of the family. For the bourgeois type, the most important

means of governing is the manipulation of consciousness; for the traditional type, it is open force ("the tyrant does not manipulate; he orders"). Part of society welcomes the transition from force to manipulation; if it must be that the strongest subordinate the weakest to his will, then let him do it with a "drug," not with a "whip." Others say, however, that the "drug" is worse than the "whip," calling it "the severest and most dangerous form of totalitarianism." In his lecture, Kara-Murza speaks of a choice between two types of "tyrannies," rather than one between democracy and totalitarianism. In his view, the idea that the existence of "democratic mechanisms" guarantees a person freedom, while the absence of such mechanisms destroys it, is the fruit of naivete.

Povezave/Links:

http://www.kara-murza.ru

dogodki events



Mike Hentz, Yannis Kyriakides, f18 & Brandshof, Katherine Moriwaki, Tao G. Vrhovec Sambolec, Pointless Creations

17 junij/June, 22.00
Klub K4, Kersnikova 4

Mike Hentz (Švica, ZDA/Switzerland, USA)
Nevidni strahovi/Invisible Fears, video miks v živo/Video live mix

(Biografija pod "Simpozij")

Z vnaprej posnetim vizualnim gradivom in živim video miksom se bo Mike Hentz navezal na temo "nevidna grožnja". Živi video miks bo kombiniran s setom DJ Josser-ja.

(For biography look under "Symposium")

Using prerecorded visual material and a live video mix, Mike Hentz will examine the topic "invisible threat." The live video mix will be accompanied with DJ set by Josser.

18 – 25 junij/June, 20.00-22.00
Kapelica, Kersnikova 4

Mike Hentz (Švica, ZDA)
Vizualna mentalna pokrajina, relief/Visual Mental Landscape, Relief

Med festivalom bo Mike Hentz ustvarjal vizualno mentalno pokrajino, v kateri bo razmišljal o temi festivala. S kombiniranjem tehnike kolaža, slikanja na prizorišču in komunikacije z občinstvom bo "relief" oblika performativnega dela v nastajanju.

During the festival, Mike Hentz will create a visual mental landscape in which he will reflect upon the festival's topic. Combining collage technique, painting

on site and communication with the audience, "relief" will be realized as a performative work in progress.

18 junij/June, 21.00
Slovensko mladinsko gledališče (kletna dvorana)/Mladinsko Theater (basement hall), Vilharjeva 11

Yannis Kyriakides
a conSPIracy cantata (1999), hYDAtorizon (1999), tetTIX (1999), koncert/Concert

Yannis Kyriakides (skladatelj), Marion von Tilzer (piano), Jannie Pranger (glas), Ayelet Harpaz (glas), Clare Gallagher (tonska tehničarka)

Yannis Kyriakides se je rodil v Limassolu na Cipru (1969) in leta 1975 z družino emigriral v Anglijo. Študiral je muzikologijo na univerzi v Yorku v Angliji in glasbo pri Louisu Andriessenu na haaškem konservatoriju na Nizozemskem. V tem času je imel tudi navdihujočo priložnost sodelovati na treh projektih s slavnim elektronskim skladateljem in gledališkim avtorjem Dickom Raijmaakersom. Trenutno živi v Amsterdamu, kjer dela kot skladatelj in elektronski glasbenik. Na sceni žive elektronske glasbe je aktiven kot improvizator, ki je specializiran v živem procesiranju; kot skladatelj pa si prizadeva ustvarjati nove oblike in hibride mešanih medijev. Redno sodeluje s skupinami ASKO, Maarten Altena Ensemble in Icebreaker ter z gledališkimi in plesnimi skupinami Hollandia and Leine and Roebana. Njegova skupina CIRCADIAN redno nastopa na festivalih po Evropi. Skupaj z Andy Moor (The EX) in Isabelle Vigier je ustanovil in vodi CD založbo za inovativno novo elektronsko glasbo UNSOUNDS.

Septembra 2000 je osvojil nagrado Gaudeamus za velikopotezno delo conSPIracy cantata, ki ga je revija Wire pohvalno ocenila kot "bodočo klasiko".

spi je elektronska kantata v šestih delih, ki postavlja nasproti dve obliki komunikacije kriptičnega sporočila: tajni svet vohunskih prenosov (CIA, MI6, BND, Mossad, UDBA, KGB) na kratkovalovnem radiu, ki jih sestavljajo kodirana tekstualna sporočila v številkah, fonetične črke, morsejeva abeceda in šum, in skrivnostne besede starodavnega delfskega preročišča. Oba medija sta (bila) uporabljena kot oblika političnih mahinacij. *spi* je napisan za dva alt glasova, klavir in elektroniko. Elektronski zvoki so sestavljeni iz plasti radijskih prenosov, šuma, vnaprej posnetih glasov in *samplanih* klavirskih zvokov. Skladba poveže arhaični modalni zvokovni svet s srhljivim ozračjem "hladne vojne".

hYDAtorizon

Štirje zvočniki, ki oddajajo kontinuiran signal drsečih sinusnih tonov, so nameščeni v notranjosti klavirja, kjer povzročajo simpatetično vibriranje strun. Iz tega počasnega harmoničnega toka klavir izbere posamezne tone.

Hydatorizon (izhajajoče iz vode) je Parmenidov izraz, s katerim opisuje svoj svetovni nazor.

Video *Horizont*: Isabelle Vigier

tetTIX

Elektronski rajski vrt - ritem mašina poziva svoje sorodne ritem mašine v naravi - homoptero - hymenoptero - orthoptero - heteroptero - pesem parjenja in označevanja teritorijev. Tettix je starogrška beseda za škržata.

Yannis Kyriakides (composer), Marion von Tilzer (piano), Jannie Pranger (voice), Ayelet Harpaz (voice), Clare Gallagher (sound technician)

Born in Limassol, Cyprus (1969), Yannis Kyriakides emigrated with his family to England in 1975. He studied musicology at York University, England, and music at the Hague Conservatory, Netherlands with Louis Andriessen. At that

time he also had the inspiring opportunity to collaborate on three projects with the famous electronic composer/theatre-maker Dick Raijmaakers. He currently lives in Amsterdam, where he works as a composer and electronic musician. He is active in the live electronic music scene as an improviser, specialising in live processing. As a composer he strives to create new forms and hybrids of mixed media. He collaborates regularly with ensembles such as ASKO, Maarten Altena Ensemble, and Icebreaker as well as theatre and dance groups such as Hollandia and Leine and Roebana. His own group CIRCADIAN perform regularly in festivals around Europe. Together with Andy Moor (The EX) and Isabelle Vigier he founded and runs the CD label for innovative new electronic music UNSOUNDS. In 2000, he won the Gaudeamus composition prize for his large-scale work a conSPIracy cantata - which was praised by Wire magazine as "a classic in the making".

spi is an electronic cantata in six parts, which juxtaposes two forms of cryptic message communication: the clandestine world of spy number transmissions (CIA, MI6, BND, Mossad, UDBA, KGB) on the shortwave radio, that consist of coded text messages in numbers, phonetic letters, morse and noise, and the enigmatic uttering of the ancient oracle of Delphi. Both mediums were/are used as forms of political machination.

spi is scored for two alto voices, piano and electronics. The electronic sounds are made up of layers of radio transmissions, noise textures, prerecorded voices and sampled piano sounds. The piece mixes together an archaic modal sound world with an eerie "cold war" atmosphere.

hYDAtorizon

Four loudspeakers, transmiting a constant signal of sliding sine-tones are installed inside a piano where they create sympathetic vibrations with the strings. The piano picks out single notes from this slow flowing harmonic stream.

Hydatorizon (water-rooted) is an oxymoron by Parmenides, with which he describes his world view.

Video *Horizon*: Isabelle Vigier

tetTIX

An electronic garden of eden - a drum machine calls out to its fellow rhythm machines in nature - homoptera - hymenoptera - orthoptera - heteroptera - a song of mating and territorial definition. Tettix is a Homeric Greek word for cicada.

Povezave/Links:

http://www.circadian.net

20 & 21 junij/June: 16.00–01.00
22 junij/June: 14.00–21.00
Klub K4, Kersnikova 4

f18 & Brandshof (Nemčija/Germany)
Skupnostno središče/Community Center

f18 - Inštitut za umetnost, informatiko in tehnologijo (ustanovljen leta 1996) je aktiv umetnikov in tehnikov, ki razvijajo in uresničujejo svoje lastne in naročene projekte na področju instalacij, programiranja in robotike v inter-medialnem in interdisciplinarnem laboratoriju.

Brandshof je živa in aktivna skupnost (ustanovljena leta 1998). Služi kot odprt prostor za prezentacije, razprave in odprto kuhinjo. Skupina poleg tega organizira projekte v okviru festivalov in klubske kulture.

Community Center se loteva vprašanja, kaj izraz "nevidna grožnja" pomeni za posameznika v vsakdanjem življenju, še zlasti v povezavi z vse večjim

številom nadzornih sistemov. Za ponazoritev hipoteze projekt deluje na dveh ravneh: razvija okolje, ki podpira refleksijo, in namešča naprave, ki opozarjajo na grožnje povezane z nadzornimi sistemi. Projekt temelji na splošni predpostavki, da nadzorni sistemi paradoksalno težijo k varnosti, obenem pa stopnjujejo paranojo/brezbrižnost. *Community Center* se na to odzove tako, da vzpostavi prijazen družabni prostor (tako kot to poskušajo oblasti), obenem pa tudi odprti laboratorij, kjer lahko obiskovalci izkusijo tako eno kot drugo stran - lahko so nadzorovani ali pa nadzirajo. Čeprav težnja po udobju citira sistem, jo *Community Center* jemlje resno: obiskovalci so vabljeni na pokušanje eksotičnih jedi in na pijačo v odprti kuhinji ali okrog tabornega ognja iz neonskih luči, obenem pa so na voljo tudi posebna razvedrila in nova interaktivna avdiovizualna okolja. Poleg tega se v klubu vrti živa glasba in nastopajo DJ-i. Glavna instalacija pa se vendarle vrača na vprašanje nadzorovanja - *Community Center* ima svoj lastni tv-kanal - televizijo zaprtega kroga (CCTV). Ta deluje s pomočjo montažne naprave na podlagi umetne inteligence ter vrste samostojnih robotskih in drugih snemalnih sistemov.

f18 - Institute for Art, Information and Technology (founded 1996) is a pool of artists and technicians, who develop and realize own and commissioned projects in the field of installation, programming and robotics in an inter-medial and interdisciplinary laboratory.

Brandshof is a living and working community (founded 1998). It serves as an open space for presentations, discussions and front cooking. In addition, the group organizes projects in the context of festivals and club culture.

Community Center raises questions about how the term "Invisible threat" applies to the individual in everyday life, particularly in regard to the growing number of surveillance systems. To test its hypothesis, the project works on two levels: the creation of an atmosphere that supports reflection itself and the installation of devices that outline related threats. The project operates

on the general assumption that the expansion of control systems leads to the paradox of an implied security and increased paranoia/indifference. *Community Center* establishes a friendly meeting place, just as the authorities try to do, along with an open laboratory where visitors can take the side of either being monitored or being the observer.

Although the goal of creating a cozy environment is a way of quoting the system, *Community Center* takes it seriously: Visitors are invited to join in exotic meals and heart-warming drinks by an open kitchen or around a neon-light campfire; there are also special amusements at hand in new interactive audiovisual environments. At the same time, people can find live music and DJ sets in the club area. The main installation, however, goes back to the issue of surveillance and is grounded in *Community Center's* own TV channel: ccTV. This is produced by an artificial-intelligence editing device and a team of autonomous robotic camera systems, among other things.

Povezave/Links:

http://www.fl8institute.org
http://www.brandshof.de

23 junij/June, 21.00
Metelkova (Menza)

Katherine Moriwaki (ZDA/USA), Recoil (2002), modni performans/Fashion Performance

(Opozorilo: dogodek je lahko nevaren za ljudi s srčnim spodbujeval–nikom!)

Katherine Moriwaki je opravila magisterij iz programa interaktivnih telekomunikacij na umetnostni akademiji Tisch v New Yorku. Kot profesorica za oblikovanje na Parsons School of Design v New Yorku je ustanovila

Fashionable Technology (modna tehnologija) - studio za interdisciplinarno sodelovanje, ki raziskuje sečišča med nosljivo tehnologio, umetnostjo in modo. Trenutno v svojem delu raziskuje umetniške potenciale mode, tehnologije in brezžičnih *ad hoc* omrežij. Katherine Moriwaki sedaj študira za doktorat na dublinski univerzi, na Trinity College Dublin, na oddelku za elektronski in električni inženiring.

Recoil so navdihnila natlačena urbana okolja in mikroprostori, ki jih zavzemamo v vsakodnevnem javnem prometu. V navadna oblačila so vstavljeni močni magnetki, ki povzročajo nepričakovane in včasih neprijetne fizične stike med ljudmi in predmeti in s tem posegajo v človekov osebni prostor. Ti močni magneti lahko tudi izbrišejo podatke na številnih napravah za shranjevanje informacij (primer: kreditne kartice). Tisti, ki *Recoil* nosi, tako vzpostavlja brezpodatkovno cono, ki deluje kot oblika podatkovnega terorizma. *Recoil* nas opozarja na pogostnost vmešavanja digitalne tehnologije v našo vsakdanjost in na novo vzpostavlja zavest o telesni navzočnosti v okolju.

(Warning: the performance could be harmful for people with pacemaker!)

Katherine Moriwaki received her master's degree from the Interactive Telecommunications Program at New York University's Tisch School of the Arts. As a Design Fellow at Parsons School of Design in New York, she developed and taught Fashionable Technology, an interdisciplinary collaboration studio that explores the interstices of wearable technology, art, and fashion. Her current work investigates the artistic possibilities of fashion, technology, and wireless ad-hoc networks. Katherine is currently a Ph.D. candidate at the University of Dublin, at Trinity College Dublin, in the Department of Electronic and Electrical Engineering.

Recoil was inspired by dense urban environments and the micro-spaces people occupy during daily travel. Small, powerful magnets are embedded

into everyday clothing, causing unexpected and sometimes uncomfortable physical connections between people and objects and in this way challenging the wearer's personal body space. Powerful magnets also have the ability to erase the data contained in many memory devices (for example, credit cards). With *Recoil*, the wearer creates a data-free zone, which also behaves as a form of data terrorism. These garments can also serve to heighten awareness in the wearer, and others, as to the high penetration of digital technologies into our everyday lives and to reassert the awareness of bodily presence in the environment.

Povezave/Links:

http://www.kakirine.com

27 junij/June, 17.00, zbirno mesto/ starting point, Kapelica, Kersnikova 4

Tao G. Vrhovec Sambolec (Slovenija/Slovenia)
V-Pogled št. 3, Reality Soundtrack/In-Sight No. 3, Reality Soundtrack (2003), gibljiva zvočna intervencija/Moving Sound Interveniton

Rojen l. 1972 v Ljubljani. Dokončal študij klarineta v Trondheimu, Norveška in študij glasbene kompozicije in sonologije na Kraljevem konzervatoriju v Haagu na Nizozemskem. Njegova dela obsegajo: zvočno vizualne instalacije, glasbo za nemi film, komorne (elektro) akustične skladbe, interaktivni medmrežni projekt, zvočno oblikovanje za video, koncerte elektro-akustične improvizirane glasbe in glasbo za sodobni ples. Njegova dela so bila predstavljena in izvedena v Sloveniji, na Nizozemskem, Norveškem ter na številnih festivalih po svetu. Med drugimi je sodeloval z: Markom Peljhanom, Yael Bartana, Tomažem Gromom in Uršulo Berlot. Trenutno živi in deluje v Ljubljani. Je avtor

medmrežnega projekta "Investigation 'a!'"; www.ballongmagasinet.com/helium4

Reality Soundtrack je zvočni poseg v javni prostor. Nosilec zvoka je skupina ljudi s prenosnimi radijskimi sprejemniki, po katerih se predvaja skomponiran elektronski zvok. Gruča se giblje skozi mesto po dani partituri gibanja. Cilj intervencije je premestitev realne situacije v javnem prostoru na polje fiktivnega. Zvočna intervencija spremeni način percepcije naključnega poslušalca. To, kar naključni poslušalec vidi, postane fikcija in podpora temu, kar sliši. Rezultat te odtujitve je, da realnosti ne dojema več kot nečesa, kar ima neposredni vpliv na njegovo/njeno lastno eksistenco, ampak jo rajši sprejema kot estetski fenomen, kar pa lahko neposredno ogroža njegov/njen lastni obstoj.

Born 1972 in Ljubljana. He completed studies in clarinet in Trondheim, Norway, and in musical composition and sonology at the Royal Conservatory in The Hague, Netherlands. His works encompass audiovisual installations, music for silent film, (electro-)acoustic chamber compositions, an interactive Internet project, sound design for video, concerts of electro-acoustic improvised music, and music for modern dance. His works have been presented and performed in Slovenia, the Netherlands, and Norway, and at numerous festivals around the world. He has collaborated with, among others, Marko Peljhan, Yael Bartana, Tomaž Grom, and Uršula Berlot. He currently lives and works in Ljubljana. He is the author of the Internet project Investigation "a!": www.ballongmagasinet.com/helium4

Reality Soundtrack is a sound intervention in the public space. The sound vehicle is a group of people with portable radio receivers through which a composed electronic sound is transmitted. The group moves through the city following given score of movement. The goal of the intervention is to transpose a real situation in public space onto a plane of fictionality. The

sound intervention alters the mode of perception of a random passer-by listener. That which a listener sees becomes a fiction and support for that which he or she hears. The result of such alienation is that the listener no longer perceives reality as something that has any immediate effect on his or her own existence but, rather, accepts it as an aesthetic phenomenon; this, however, may present a direct threat to his or her own existence.

28 junij/June, 22.00
Klub K4, Kersnikova 4

Pointless Creations
Video Switchboard, avdio-video dogodek/Audio-video event

Pointless Creations ima od leta 1999 sedež v Glasgowu in nudi vizualna okolja in prizorišča za klube, brezplačne zabave in umetniške dogodke. V zadnjih letih nastopajo po Evropi na različnih prireditvah: New Interfaces for Musical Expression (Dublin), Teknivals v Španinji in na Češkem, Robodock (Amsterdam) in Machinista (Perm, Rusija). Večina njihovega dela nastane v okviru Radar Collective, v sodelovanju z grafičnimi oblikovalci in umetniki za domače in tuje DJ-e. Svoje vizualne scene uprizarjajo v slogu "žive digitalne vizije" z uporabo lastnega MIDI kontrolerja Video Switchboard-a.

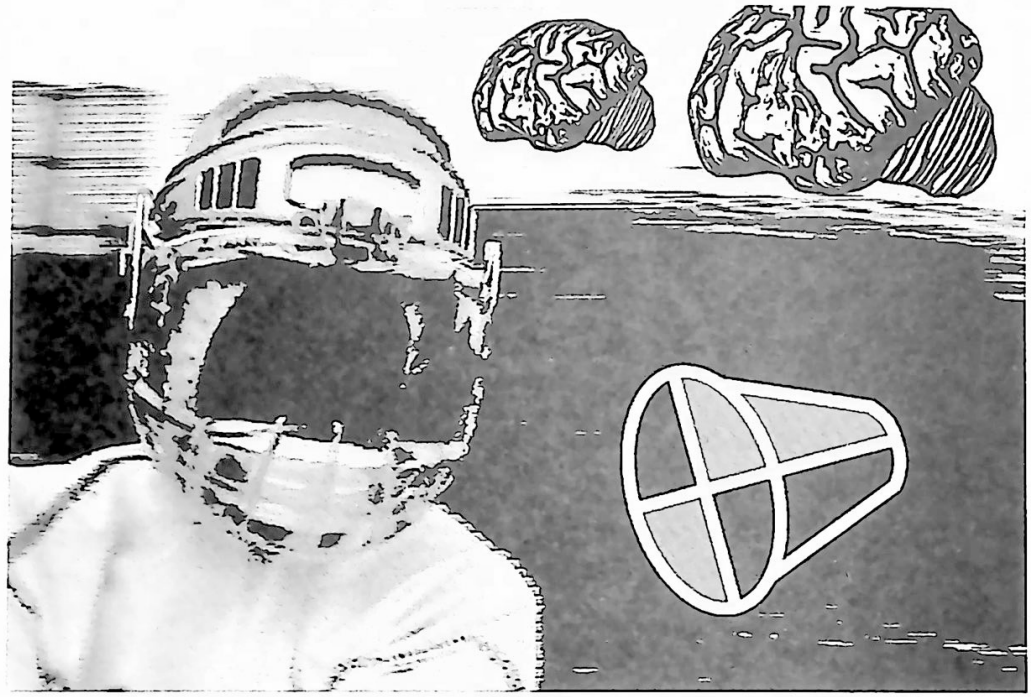
Video Switchboard je preurejen kos hardwerske opreme, ki ga je Pointless Creations oblikoval za simultano predvajanje zvoka in videa. Podobe uporabljajo podobno kot glasbene note in s tem proizvajajo vidne zvoke in tako glasbene konvencije širijo onkraj slišnega spektra. Za Break 2.2 bodo ustvarili tridimenzionalno vizualno okolje z uporabo videa in dia-projektorjev. Živo prizorišče bo z uporabo črnega humorja raziskovalo teme nasilja, izkoriščanja in osvajanja. Združevalo bo tudi žive tehno/elektro kompozicije in sukanje plošč skupine Ignorant DJs.

Pointless Creations has been operating out of Glasgow since 1999, providing visual environments and live sets for clubs, free parties, and art events. In recent years they have performed across Europe for such events as New Interfaces for Musical Expression (Dublin), Teknivals in Spain and the Czech Republic, Robodock (Amsterdam), and Machinista (Perm, Russia). Much of their work has been produced as part of the Radar Collective in collaboration with graphic designers and installation artists for both resident DJs and international guests. Their visual sets are performed "live digital vision" style using the Video Switchboard-their own MIDI controller.

The Video Switchboard is a mutated piece of hardware designed by Pointless Creations to perform sound and video simultaneously. By using images in a way similar to musical notes, they create visible sounds and expand musical rules beyond the audible spectrum. For Break 2.2 they will create a 3D visual environment using video and slide projectors. The live set will use dark humor to explore themes of violence, exploitation and invasion. It will combine live techno/electro compositions with turntable manipulations from the Ignorant DJs.

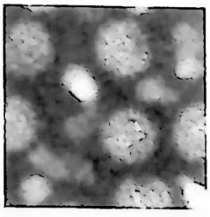
Povezave/Links:

http://www.pointlesscreations.co.uk
http://www.thesoundsurgery.co.uk




TAKE A HEAD
GIVE IT A BRAIN
HIDE IT
PROTECT IT

projekcije
screenings



24 junij/June, 18.00 & 22.00
Slovenska kinoteka/Slovenian Cinematheque, Miklošičeva 28

Thomas Aigelsreiter, Kerstin Cmelka, Pierre-Yves Cruaud, Karo Goldt Maia Gusberti ./Notdef, Nenad Kostić, Caz McIntee, Margarida Paiva, reMI, Michaela Schwentner, Tim Sharp, Hubert Sielecki, Peter Tscherkassky

19, 21, 26 junij/June, 21.00
Kiberpipa/Cyberpipe, Kersnikova 6

Max Pugh & Marc Silver

20, 25, 27 junij/June, 21.00
Kiberpipa/Cyberpipe, Kersnikova 6

Suzanne Twining, Angelo Sacerdote

Thomas Aigelsreiter (Avstrija/Austria), Bomba!/Bomb! (2002), 4 min

Thomas Aigelsreiter je rojen na Dunaju (1972). Opravil je magisterij iz grafičnega oblikovanja na dunajski HGBLVA. Od leta 1990 dela pod imenom AUGE kot ilustrator, risar stripov in producent animiranih filmov - tudi za internet (Flash filmi).

Bomb! govori o določeni ureditvi in o elementu znotraj te ureditve, ki bi jo utegnil ogroziti. Takšna situacija je dovolj, da ustvari napetost, ki je pogosta v filmu - suspenz, ki vpelje določeno stopnjo védenja: gledalec se zaveda obstoječe možnosti neke bodoče katastrofe, ne ve pa zagotovo, ali se bo dejansko zgodila.

Born in Vienna (1972), Thomas Aigelsreiter is a graduate of a master class for graphic design at the HGBLVA Vienna. Since 1990, he has been working under the name AUGE as an illustrator, cartoonist and producer of animation films, including Flash movies for the Internet.

Bomb! deals with a certain established order and an element within this order that represents a potential threat to it. This constellation is sufficient to create the kind of tension common to moving images - a suspense that introduces a specific gradient of knowledge: the viewer is aware of the ever-present possibility of future catastrophe but cannot be sure it will actually occur.

Kerstin Cmelka (Avstrija/Austria)
Z mano/ With me (2000), 3 min

Kerstin Cmelka je rojena v Mödlingu v Avstriji (1974). Od leta 1999 študira film na Städelschule v Frankfurtu.

Ženska leži na postelji. Njena dvojnica zleknjena leži ob njej. Počasi se obrne k njej in jo začne božati, poljubljati in lizati, nato pa se stisneta druga k drugi in slika se zatemni.

Born in Mödling, Austria (1974), Kerstin Cmelka she has studied film at the Städelschule Frankfurt/Main since 1999. She has presented a number of exhibitions.

A woman is lying on a bed. Her double is stretched out next to her. She slowly turns to caress it, kissing and licking it until the two cuddle up to each other and the scene darkens.

Pierre-Yves Cruaud (Francija/France), Tišina na pohodu/Le Silence est en Marche (2001), 3:30

Od leta 2000 je scenarist, producent, režiser in montažer kratkih filmov. S svojimi videi je sodeloval na številnih mednarodnih festivalih in osvojil devet mednarodnih nagrad.

Video o nevidnih preprekah, ki omejujejo človekov življenjski prostor. Jih bomo zmogli sprevideti in preseči?

Pierre-Yves Cruaud has been writing, producing, directing and editing short films since 2000. His videos have been shown at many international festivals and won nine international awards.

Invisible barriers limit a human being's vital space. Will we be able to realize them and surmount them?

Povezave/Links:

http://www.cruaud.net

Karo Goldt (Avstrija/Austria), mir mig men (2002), zvok/sound: rashim, 5 min

Karo Goldt je rojen v Günzburgu v Avstriji (1967). Diplomiral je na dunajski Šoli za umetniško fotografijo in dobil štipendijo na Cité des Arts v Parizu (2000). Za seboj ima več fotografskih razstav.

Video je nastal iz serije fotografij, posnetih na letalskem mitingu. Ti trenutki, zamrznjeni v času, so digitalno obdelani in animirani. Ta "film fotografij" zbuja vrsto asociacij na številne scenarije v zvezi z vojno in drugimi katastrofami.

Born in Günzburg, Austria (1967), Karo Goldt received his diploma from the School for Artistic Photography in Vienna and was awarded a fellowship at the Cité des Arts, Paris, in 2000. He has presented a number of photography exhibitions.

Photographs taken during an air show were used in the production of this video. These moments, frozen in time and digitally manipulated and animated, result in a "photo film," creating a broad field of association for innumerable scenarios involving war and other catastrophes.

Maia Gusberti ./Notdef (Švica/Switzerland) .zrakE/.airE (2001), zvok/sound: Stefan Németh, 5 min

Maia Gusberti je rojena v švicarskem Bernu (1971). Študirala je grafično oblikovanje na SFG Biel (Švica, 1987/93). Od leta 1992 študira na dunajski Akademiji za uporabne umetnosti (opravlja magisterij pri P. Weiblu/K. Dudeseku). Od leta 1995 živi in dela na Dunaju kot grafična oblikovalka.

.airE nas popelje na popotovanje vzdolž električnih vodov. Kamera, usmerjena proti nebu, jih iztrga iz konteksta običajne percepcije. *.airE* bi lahko interpretirali kot študijo običajne percepcije, čeprav je na neki drugi ravni tudi esej o abstrakciji.

Born in Bern (1971), Maia Gusberti studied graphic design at SFG Biel in

Switzerland (1987/93). Since1996, she has been studying at the Academy of Applied Arts in Vienna (in a master class with P. Weibel and K. Dudesek). She has been living and working in Vienna as a graphic designer since 1995.

.airE takes us on a journey along electric power lines. The camera, pointed skywards, removes them from the context of everyday perception. *.airE* can be interpreted as a study of everyday perception, while on a different level, it is also an essay on abstraction.

Nenad Kostić (Srbija in Črna Gora/Serbia and Montenegro), Atomska ura/Atomic Watch (2002), 1 min

Nenad Kostić, rojen v Beogradu (1975), je študent Akademije za umetnost v Beogradu.

Z nenehnim podpisovanjem različnih pogodb o razoroževanju velesile le prikrivajo vse bolj intenzivno oboroževalno tekmo. *Atomic Watch* je kratka animacija, ki prikazuje minuto časa v sliki jedrskega uničenja.

Born in Belgrade (1975), Nenad Kostić is a student at the Faculty of Fine Arts in Belgrade.

The superpowers' constant signing of various disarmament treaties is just camouflage for an ever-increasing arms race. *Atomic Watch* is a short animation film that represents one minute of time during a nuclear destruction.

Caz McIntee (Škotska/Scotland), Človekovo iskanje sreče/ Man's Search for Happiness (2002), 6 min

Caz McIntee je študirala umetnost na univerzi v Dundeeju na Škotskem in elektronsko umetnost na Troyju v New Yorku. Trenutno je v rezidenčnem programu v Centru za sodobno umetnost v japonskem Kitakyushu.

Video za samopomoč za otroke, nastale z genskim inženiringom, ki se vdajajo biološko nevarnim dejavnostim (mamila, spolnost ...). Video jim pomaga, da se spet zavedo razlogov, zaradi katerih so bili ustvarjeni (kot vir za medicinski bioinženiring) in jih odvrača od vsakršnega biološko škodljivega eksperimentiranja.

Caz McIntee, who studied fine arts at the University of Dundee, Scotland and electronic art in Troy, New York, is currently participating in the residency program at the Center for Contemporary Art in Kitakyushu, Japan.

Man's Search for Happiness is a self-help video for genetically engineered children, who are indulging in biology-threatening activity (drugs, sex, etc.). The video helps them to refocus on the reasons they were created (to provide bioengineered medical sources) and turns them away from any biology-damaging experimentation.

Margarida Paiva (Portugalska/Portugal), Brez subjekta/No Subject (2002), 3:40

Margarida Paiva je diplomirala na Akademiji za umetnost na univerzi v Portu na Portugalskem (1995/2000). Gostujoča študentka na umetniški akademiji v norveškem Trondheimu (1999/2000). Trenutno živi in dela v Trondheimu, ukvarja se z interaktivnimi in video instalacijami in je članica TEKS - trondheimskega centra za elektronsko umetnost.

Video o praznini subjekta, čigar vedenje niha med vsakdanjim in čudaškim. To je video o nadziranju, a v tem primeru gre za nadzor junakinje nad samo seboj. Med tistim, kar se zgodi zares, in tistim, kar se zgodi v njeni glavi, ni razlike.

A graduate of the Fine Arts Faculty at the University of Porto, Portugal (1995/2000) and a visiting student at the Art Academy in Trondheim, Norway

(1999/2000), Margarida Paiva currently lives in Trondheim, where she works in the field of interactivity and video installation; she is a member of TEKS-Trondheim Electronic Arts Centre.

No Subject is a video about the emptiness of a person who exhibits behavior that oscillates between the common and the strange. It is a video about surveillance, but in this case it's the character's surveillance of herself. There's no distinction between what happens in reality and what happens in the character's head.

reMI (Avstrija/Austria)
Nastopi hudič/Enter the Devil (2000), 9 min

V svojem delu se Renate Oblak (1972) in Michael Pinter (1969) posvečata predvsem digitalnemu zvoku, videu in računalniški umetnosti.

Radikalne transformacije, ki jih reMI navdihne in pomaga izpeljati, nam nudijo estetsko strategijo zločina: vlom kot skrajna oblika *hacka*.

In their work, Renate Oblak (1972) and Michael Pinter (1969) concentrate primarily on digital sound, video and computer art.

Radical transformations inspired and assisted by reMI provide us with an aesthetic strategy for a crime: a break-in as the ultimate hack.

Michaela Schwentner (Avstrija/Austria), prihodnost_ obvladovanja_ljudi/the_future_of_human_containment (2001), zvok/Sound: Pure, 4 min

Michaela Schwentner je rojena v avstrijskem Linzu (1970). Študirala je filozofijo, zgodovino, dramo in medije. Ukvarja se z vizualno umetnostjo, koncepti in izvedbami razstav, koncertov in klubskih dogodkov.

Namen nadzorovalnih metod je ponavadi priskrbeti zanesljivo identifikacijo subjekta in natančno dekodirati informacijo, ki je vsebovana v sporočilu.

the_future_of_human_containment lahko vidimo kot antitezo vse večji količini nadzora, ki je posledica vsepovsod navzočega snemanja podatkov, kot estetski in akustični kodirni stroj, ki ustvarja svoje lastne nerazvozljive kode.

Born in Linz, Austria (1970), Michaela Schwentner studied philosophy, history, drama and media. She is engaged in making visuals, various concepts and realizations of exhibitions, concerts and club events.

Surveillance methods are normally intended to ensure definite identification of their object and the precise decoding of whatever information is contained in a message. *the_future_of_human_containment* could be seen as an antithesis of the growing amount of control obtained through omnipresent recording of information, as an aesthetic and acoustic encryption machine that generates its own indecipherable codes.

Tim Sharp (Škotska/Scotland), Dar-el-Beida (1996), 2:40

Tim Sharp se je rodil v škotskem Perthu (1974). Študiral je pravo in pedagogiko v Nottinghamu in na Univerzi v Londonu. Od leta 1978 živi in dela kot vizualni umetnik na Dunaju.

Dar-el-Beida se ukvarja z občutki beguncev/obstrancev; tistih, ki so kar naprej ogroženi, ki se nenehno selijo, a ne pridejo nikamor, tistih, ki so jim oklestili identiteto, na kratko, nemočnih.

Tim Sharp, born in Perth, Scotland (1947), studied law and education at Nottingham and London Universities. Since 1978, he has been living and working as a visual artist in Vienna.

Dar-el-Beida concerns the feelings of refugees/outsiders, people who exist in an atmosphere of being threatened, get nowhere, but are always on the move, who have their identity reduced - in short, the powerless.

Hubert Sielecki (Avstrija/Austria), Groza v zraku/Air Fright (1995), 8 min

Hubert Sielecki se je rodil na avstrijskem Koroškem (1946). Študiral je na dunajski Akademiji za uporabne umetnosti in v poljskem Lodzu (1968/1973). Od leta 1982 predava eksperimentalni animirani film na Akademiji za uporabne umetnosti na Dunaju. Leta 1984 je ustanovil ASIFA AUSTRIA, leta 1988 pa Animotion Films Vienna.

"Hvala, da ste leteli z nami. Upamo, da je bil polet prijeten ..."

Hubert Sielecki, born in Carinthia, Austria (1946), studied at the Academy of Applied Arts in Vienna and Lodz, Poland (1968/1973). Since 1982, he has held a lectureship for experimental animation film at the Academy of Applied Arts in Vienna. He founded ASIFA AUSTRIA (1984) and Animotion Films Vienna (1988).

"We are happy to have you on board, and hope that you have enjoyed the flight ..."

Peter Tscherkassky (Avstrija/Austria)
Outer Space (1999), 10 min

Peter Tscherkassky se je rodil na Dunaju (1958). Študiral je filozofijo. Leta 1989 in 1995 je dobil državno nagrado za filmsko umetnost. Poučuje filmsko ustvarjanje na Akademijah za uporabne umetnosti na Dunaju in v Linzu.

Slutnja grozljivke, prežeča nevarnost. Ženska, ki ji grozi nevidna in agresivna sila, je izpostavljena tudi pogledu gledalca; je ujetnica v dveh pomenih. Osnova filma so najdeni hollywoodski posnetki. Tscherkassyjevo dramatično recikliranje, presnemavanje in nova osvetlitev vsake sličice posebej preliva podobe in sobe drugo v drugo. *Outer Space* je šok kinematografske disfunkcije; provokator v avantgardni kinematografiji.

Peter Tscherkassky, born in Vienna (1958), studied philosophy. In 1989 and 1995, he was the recipient of the National Award for the Art of Film. He teaches filmmaking at the Academies of Applied Arts in Vienna and Linz.

The premonition of a horror film, lurking danger. A woman, terrorized by an invisible and aggressive force, is also exposed to the audience's gaze, a prisoner in two senses. Found footage from Hollywood forms the basis for the film. Tscherkassky's dramatic frame-by-frame recycling, recopying and new exposure of the material fold the images and the rooms into each other. *Outer Space* is a shocker of cinematographic dysfunction, a hell-raiser of avant-garde cinema.

Max Pugh & Marc Silver, Pijavka in deževnik/The Leech and the Earthworm (2002), dokumentarec/Documentary, 72 min

Film razkriva stališča avtohtonih ljudstev o "biopiratstvu" - najnovejšem kolonializmu. Avtohtoni prebivalci izražajo svoje poglede na zahodno znanost - na njeno videnje z genskim inženiringom grajene prihodnosti in na njene tesne povezave z zaslužki korporacij, globalizacijo in kolonizacijo. Ta film, ki povezuje strastno kritiko naših morebitnih prihodnosti in alternative globalizirani monokulturi z glasbo in vizualnimi posnetki iz vsega sveta, popelje gledalca na popotovanje k resnicam, ki jih je imel že dolgo za mrtve - ter ga navdihne in ozavesti, da si zastavi resna vprašanja o kolektivnem slepilu, ki mu pravimo "napredek".

This film exposes indigenous peoples' point of views on "biopiracy" - the new colonialism. Indigenous peoples voice their views on Western science - its vision of a genetically engineered future and its deep links with corporate profits, globalisation and colonisation. Combining passionate critiques of our potential futures and living alternatives to the globalized monoculture with music and visuals from around the world, this film takes its audiences on a journey into truths they thought disappeared long ago - inspiring and educating them to ask serious questions of the collective illusion we call "progress".

Povezave/Links:

www.yeatsdirections.org.uk
www.ipcb.org

Suzanne Twining
Terminatorski paradižniki/Terminator Tomatoes (2001), 5 min

Terminator Tomatoes je večkrat nagrajeni kratki animirani film, ki govori o nevarnostih biološko spemenjenih semen in proizvodov. Na 35mm filmu posneta animacija ustavljenega gibanja lutk in miniaturnih prizorišč pripoveduje zgodbo o kmetu, ki se preveč zaplete s kemično korporacijo in njihovo idejo o gojenju paradižnika. Namen filma je povečati zavest občinstva o genetsko spremenjeni hrani.

Terminator Tomatoes is an award-winning short animated film about the dangers of biologically altered seeds and produce. Shot on 35mm color film, and using stop-motion animation puppets and miniature sets, the film tells the story of a farmer who gets to involved with a chemical corporation's idea of a tomato. The purpose of the film is to raise the public's awareness of genetically modified foods.

Povezave/Links:

www.videoproject.net

Angelo Sacerdote, Siti! Genski inženiring, industrijsko kmetijstvo in izvedljive alternative/Fed up! Genetic Engineering, Industrial Agriculture and Sustainable Alternatives (2002), dokumentarec/Documentary, 57:40

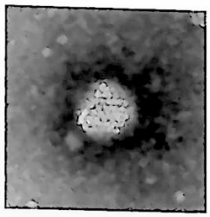
FED UP! predstavlja pregled trenutnega sistema proizvodnje hrane od zelene revolucije do biotehnične revolucije in kaj lahko s tem v zvezi naredimo. *FED UP!* raziskuje nenamerne učinke pesticidov, upiranje biotehnoloških družb oznakam na hrani ter zveze med vladnimi uradniki in velikimi biotehnološkimi in kemičnimi družbami. Skozi številne intervjuje *FED UP!* odgovori na vrsto vprašanj v zvezi z genskim inženiringom, zeleno revolucijo, genskim onesnaževanjem in modernimi pesticidi. *FED UP!* tudi predstavi kmetijstvo za lokalno skupnost in ekološko kmetovanje kot pravi alternativi obsežnemu kmetijstvu in industrijski prehrani.

FED UP! presents an overview of our current food production system from the Green Revolution to the Biotech Revolution and what we can do about it. *FED UP!* explores the unintentional effects of pesticides, the resistance of biotechnology companies to food labeling and the links between government officials and major biotechnology and chemical companies. Through numerous interviews *FED UP!* answers many questions regarding genetic engineering, the Green Revolution, genetic pollution and modern pesticides. *FED UP!* also presents community supported agriculture and small-scale organic farming as real alternatives to agribusiness and industrial food.

Povezave/Links:

http://www.wholesomegoodness.org

delavnice workshops



18 – 24 junij/June, 10.00–16.00, MGLC, Ljubljana

Humbert Christian Droz

18 – 22 junij/June, 17.00–20.00, Kiberpipa/ Cyberpipe, Kersnikova 6

Institute for Applied Autonomy

Humbert Christian Droz (Švica/Switzerland), Stripovska delavnica (sitotisk)/Comics workshop (silk-screen printing)

Na brezplačni delavnici se bodo izdelovali strip-sitotisk plakati na izbrano temo festivala "nevidna grožnja". Rezultati delavnice bodo predstavljeni 24. junija ob 19h v galeriji Kapelica.

Delavnico bo vodil Humbert Christian Droz - ideator, oblikovalec in tiskar sitotisk strip revije Drozophile. Revija Drozophile (Ženeva, Švica) je ena pomembnejših evropskih strip publikacij, v kateri so objavljali vidnejši predstavniki švicarskega, francoskega in nenazadnje slovenskega stripa (Blanquet, Helge Reumann, Baudoin, Xiaver Robel, Nadia Ravisconi, Tom Tirabosco, Matjaž Bertoncelj, Izar Lunaček, Andrej Štular, Matej Lavrenčič ...). Revija je na največjem strip festivalu v Evropi (Angouleme, Francija), dobila prestižno nagrado Alph -Art za najboljši fanzin leta 1998.

Delavnico organizira festival Break 2.2 v sodelovanju z revijo Stripburger.

Silk-screen comic strip posters on the festival theme "invisible threat" will be made at this free-admission workshop. The results of the workshop will be presented June 24 at 7:00 p.m. in Kapelica Gallery.

The workshop will be conducted by Humbert Christian Droz, the originator, designer, and printer of the silkscreen comics magazine Drozophile. One of the most important European comics publications, the Geneva-based Drozophile has published leading representatives of Swiss, French, and, not least of all, Slovene comics (Blanquet, Helge Reumann, Baudoin, Xiaver Robel, Nadia Ravisconi, Tom Tirabosco, Matjaž Bertoncelj, Izar Lunaček, Andrej Štular, Matej Lavrenčič, among others). In 1998, the magazine received the prestigious Alph-Art Prize for best fanzine at Europe's biggest comics festival, at Angouleme, France.

Povezave/Links:

http://www.drozophile.ch/index.html

The comics workshop is being organized by the Break Festival 2.2 in conjunction with the magazine Stripburger.

Institute for Applied Autonomy (ZDA/USA), mapiranje nadzornih kamer v centru Ljubljane/Mapping of surveillance cameras in Ljubljana city center

V okviru festivala Break 2.2 bodo člani IAA v sodelovanju s prostovoljci izrisali *iSee* zemljevid nadzornih kamer v centru Ljubljane. Rezultati delavnice bodo predstavljeni 23. junija ob 19h v galeriji Kapelica.

Od Šparte do DARPA (oddelek za razvoj novih vojaških tehnologij) je trg s sredstvi represije zanesljivo prizorišče za tehnološki razvoj. Vendar novejša zgodovina kaže, da medtem ko moč teh tehnologij narašča, obstojnost tega tržišča upada. Po nekaterih pokazateljih že v zelo bližnji prihodnosti tržišče ne bo več sposobno nositi teže vse dražjih tehnologij, po katerih kliče.

IAA se je odzval na to krizo in ugotovil, da bo najstabilnejše tržišče v prihodnjih letih že zdaj nastajajoče tržišče kulturne vstaje. IAA je v svojih raziskavah preučil primarne vedenjske vzorce tega tržišča in že razvija tehnologije, ki najbolje služijo potrebam tega tržišča v povojih.

iSee je spletna aplikacija, ki mapira lokacije videonadzornih sistemov televizije zaprtega kroga (CCTV) v urbanih okoljih. Z *iSee* uporabnik lahko najde poti, ki se tem kameram izognejo - poti najmanjšega nadzora - kar mu omogoča, da hodi po svojem mestu brez strahu, da bi ga zakonsko neurejeni varnostni monitorji "ujeli na trak".

In the frame of Break 2.2 festival IAA and participants of the workshop will draw the map of surveillance cameras in the Ljubljana city centre. The results of the workshop will be presented June 23 at 7:00 p.m. in Kapelica Gallery.

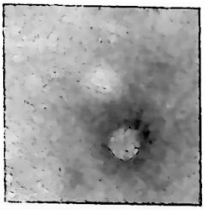
From Sparta to DARPA, the market of tools of repression has remained a reliable outlet for technological development. However, recent history has shown that as the strength of these technologies has grown, the sustainability of this market has dwindled. Indicators show that in the very near future this market will no longer be able to bear the weight of the increasingly costly technologies that it requires. In response to this crisis, the IAA has identified the already emerging market of cultural insurrection as the most stable market in the years to come. IAA research has examined the primary behavior patterns of this market and is developing technologies that best serve the needs of the burgeoning market.

iSee is a web-based application charting the locations of closed-circuit television (CCTV) surveillance cameras in urban environments. With *iSee*, users can find routes that avoid these cameras - paths of least surveillance - allowing them to walk around their cities without fear of being "caught on tape" by unregulated security monitors.

Povezave/Links:

http://www.appliedautonomy.com
http://www.appliedautonomy.com/isee

Odprto ob 19h
Open at 7p.m.

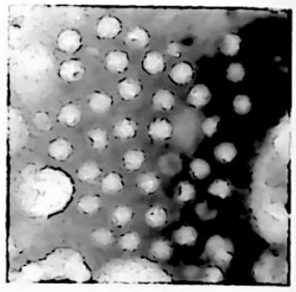


18 – 28 junij/June, 19h, Kapelica, Kersnikova 4

18. 6. Kevin McCoy (o delu Grozljiv pregon)
19. 6. Leon Grodski (o delu Velike ognjene krogle)
20. 6. Aleksandar Ještrović (o delu Nevidni)
21. 6. Max Pugh (o dokumentarcu Pijavka in deževnik)
22. 6. Katherine Moriwaki (o delu Recoil)
23. 6. Institute for Applied Autonomy (o delavnici iSEE)
24. 6. Humbert Christian Droz (o delavnici in strip reviji Drozophile)
25. 6. Tao Grega Vrhovec Sambolec (o delu V-Pogled št. 3, Reality Soundtrack)
26. 6. Rene Rusjan (o delu Nevidna grožnja: dom)
27. 6. Pointless Creations (o delu Video Switchboard)
28. 6. Haruki Nishijima (o delu Ostani v luči)

18. 6. Kevin McCoy (About Horror Chase)
19. 6. Leon Grodski (About Great Balls of Fire)
20. 6. Aleksandar Ještrović (About Stealth)
21. 6. Max Pugh (About documentary The Leech and the Earthworm)
22. 6. Katherine Moriwaki (About Recoil)
23. 6. Institute for Applied Autonomy (About workshop iSEE)
24. 6. Humbert Christian Droz (About workshop and comics magazine Drozophile)
25. 6. Tao Grega Vrhovec Sambolec (About In-Sight No. 3, Reality Soundtrack)
26. 6. Rene Rusjan (About Invisible Threat: Home)
27. 6. Pointless Creations (About Video Switchboard)
28. 6. Haruki Nishijima (About Remain in Light)

spremljevalni program
off program



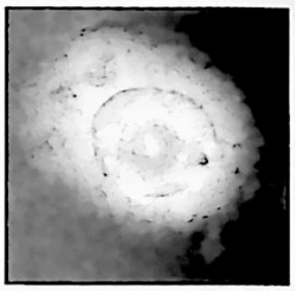
Slovenska kinoteka/Slovenian Cinematheque, Miklošičeva 28
www.kinoteka.si

3. 6. 20.00 Invazija tretjih bitij (Invasion of the Body Snatchers), r Philip Kaufman
4. 6. 20.00 Prosti pad (Falling Down), r Joel Schumacher
6. 6. 22.00 Stvor (The Thing), r John Carpenter
7. 6. 20.00 Kiborg (Mani di pietra), r Sergio Martino
9. 6. 22.00 Čarovnice iz Blaira (The Blair Witch Project), r Daniel Myrick, Eduardo Sánchez
11. 6. 22.00 Predator, r John McTiernan
14. 6. 22.15 Pošast iz računalnika (Hardware), r Richard Stanley
16. 6. 22.00 Štirje prestrašeni ljudje (Four Frightened People), r Cecil B. De Mille
18. 6. 22.00 Kristina (Christine), r John Carpenter
19. 6. 20.00 Dr. Strangelove (Dr. Strangelove: Or, How I Learn to Stop Worrying and Love the Bomb), r Stanley Kubrick
19. 6. 22.00 Gimnazijci atomskih poljan (Class of Nuke 'Em High), r Richard W. Haines, Lloyd Kaufman
20. 6. 20.00 Izbavitelj, r Krsto Papić
20. 6. 22.00 Spremenjena stanja (Altered States), r Ken Russel
21. 6. 22.00 Golo kosilo (Naked Lunch), r David Cronenberg

3. 6. 20.00 Invasion of the Body Snatchers, d Philip Kaufman
4. 6. 20.00 Falling Down, d Joel Schumacher

6. 6. 22.00 The Thing, d John Carpenter
7. 6. 20.00 Mani di pietra, d Sergio Martino
9. 6. 22.00 The Blair Witch Project, d Daniel Myrick, Eduardo Sánchez
11. 6. 22.00 Predator, d John McTiernan
14. 6. 22.15 Hardware, d Richard Stanley
16. 6. 22.00 Four Frightened People, d Cecil B. De Mille
18. 6. 22.00 Christine, d John Carpenter
19. 6. 20.00 Dr. Strangelove: Or, How I Learn to Stop Worrying and Love the Bomb, d Stanley Kubrick
19. 6. 22.00 Class of Nuke 'Em High, d Richard W. Haines, Lloyd Kaufman
20. 6. 20.00 Izbavitelj, d Krsto Papić
20. 6. 22.00 Altered States, d Ken Russel
21. 6. 22.00 Naked Lunch, d David Cronenberg

zahvale thanks to

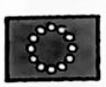


Programski in tehnični ekipi in vsem vpletenim v realizacijo festivala, udeležencem festivala, partnerskim organizacijam, inštitucijam, ki so podprle festival, sponzorjem in

Borutu Cajnkotu, Koenu Van Daelu, Dunji Kukovec, Dušici Herman, dr. Mateji Poljšak-Prijatelj in Inštitutu za mikrobiologijo in imunologijo , LJUDMILI, Mirču Jurmanu, Juriju Medenu, Meti Štular, Igorju Prasslu, Slavku Pavlinu, Geraldu Webru (Sixpack film)

Program and technical team and to all involved into realizing the festival, festival participants, partner organizations, sponsors, institutions who provided financial support and to

Borut Cajnko, Koen Van Daele, Dunja Kukovec, Dušica Herman, Mateja Poljšak-Prijatelj and The Institute of Microbiology and Immunology, LJUDMILA, Miro Jurman, Jurij Meden, Meta Štular, Igor Prassel, Slavko Pavlin, Gerald Weber (Sixpack film)





Education and Culture

Culture 2000

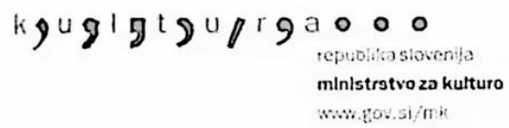


Kunsthochschule für Medien Köln



PatagoniaArt















institut français charles nodier



Royal Netherlands Embassy













Grafično ekološki center















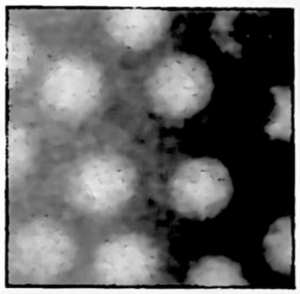






Pekarna Hram, Mesarija Lenč, Pekarna Vrhnika, Pekarna Krkoč, Mesarstvo Juvan, Benton, Agrogorica

ekipa staff



Vodja festivala / Festival manager: Samo Klemenčič

Programska vodja / Program manager: Urša Jurman

Programski svetovalci / Program advisors: Matej Kocjan, Jurij Krpan, Borut Kumperščak, Liane Lang, Iztok Lapanja, Sabina Maroša, Sandra Sajovic, Andraž Tori, Tao G. Vrhovec Sambolec, Jaka Železnikar

Koncept postavitve razstave / Exhibition plan: Jurij Krpan, Urša Jurman

Tehnični vodja / Technical manager: Toni Vokalič

Marketing: Nina Glamuzina, Miloš Krajnc

Odnosi z javnostmi / Publics relations: Mija Lorbek

Pomoč pri organizaciji / Organization support: Mara Vujić, Sabina Volk, Mojca Manček, Heini Puurunen

Celostna podoba / Design: Damijan Kracina

DTP: Goran Medjugorac

Angleški prevod in lektoriranje / English translation and text-editing: Rawley Grau

Slovenski prevod / Slovene translation: Katarina Jerin

Publikacijo uredila / Publication edited by: Urša Jurman

Tisk/Print: Grafex

Kontakt/Contact: Zavod K6/4, Kersnikova 6, tel/fax: 01/ 438 03 01,

e-mail: info@break-festival.org,

Info point: 16 - 28 junij/june, 10.00 - 20.00, Kiberpipa, Kersnikova 6, tel.: 01 438 03 05