

ZDSLU

Zveza društev slovenskih likovnih umetnikov
The Slovenian Association of Fine Arts Societies

Video, et gaudeo

**Celebrating the 15th anniversary
of ArtNetLab Society for Connecting Art
and Science**

**Ana & Arven, Mirjana Batinić,
Narvika Bovcon & Aleš Vaupotič,
Igor Bravničar, Robert Černelč, Srečo Dragan,
tandem Eclipse, Jure Fingušt Prebil, Vana Gaćina,
Klemen Gorup, Ana Grobler, Boštjan Kavčič,
Eva Lucija Kozak, Arven Šakti Kralj Szomi,
Dominik Olmiah Križan, Gorazd Krnc,
Boštjan Lapajne, Dominik Mahnič, Vanja Mervič,
Miha_Normalen X Kukla Kesherović,
Nika Oblak & Primož Novak, Ana Schaub,
Sašo Sedlaček, Katja & Nataša Skušek, Franc Solina,
Zoran Srdić Janežič, Evelin Stermitz, Karmen Tomšič,
Joanna Zajac – Slapničar, Tilen Žbona**

1–16 December 2014

**Gallery ZDSLU,
Komenskega 8, Ljubljana, Slovenia**

The Meaning of Video

There is no doubt that video as a medium has become unavoidable in new media art and in contemporary art. It challenges the press-based communication in general—texts and images: e.g. in video-elements of on-line newspapers, their interactive information visualizations and motion graphics; but also as a persistent component of spoken presentations that are backed by slides from a computer.

Video is used to watch Tarkovsky films when not available in cinemas. One can, in a less high-brow context, perform a binge viewing of the TV-series “24” in as many hours. It can be used as a gallery film, i.e. an addition of painterly, sculptural and installation-art features and performative interventions of bodies among the existing objects and phenomena in the exhibition space.

Video facilitates many things, possibly everything, which raises two questions, namely is everything also acceptable, and how exactly? In his 1991 lectures at the Ruhr-University in Bochum Vilém Flusser strongly objected to the widespread assumptions about video: “It is a crime and it enrages me that videos serve TV, that videos are made in order to record TV programmes or that videos are made to make films, and that in the meanwhile the character of video is completely ignored.”¹ It is apparent that he disapproves of ‘video-films’—not every video-phenomenon is a positive thing. Nevertheless, from the seventies onwards Flusser’s position, that video is the medium of salvation (in the Jewish sense), remains unchanged. He lists two reasons for his claim.

In 1991 he says that video is a mirror with memory—a somewhat disorienting mirror, since it does not reverse left and right. But more important is the addition to the ordinary mirror, the memory. In Flusser’s case this idea should be understood within the framework of his critique of contemporary society: the mass of consumers is like a worm that receives information-instructions and performs them as output information without processing it, it lacks memory from which to draw reference materials for a meaningful response to information. On the other hand, video is the medium, which promotes the synthesis of message from potentially all existing information in accordance with its media-specific logic. Flusser concludes: “I don’t understand, why video has never become a philosophical method, why since long video does not only and exclusively serve philosophy, why are not all philosophy books discarded and we work with video instead. It does not turn things around, it merely reflects. Automatically. Immediately. And with memory.”

Already in the early seventies Flusser connected video with dialogue as the highest human value—the recognition of the other as a person.² To explain video as a dialogic medium the video by Nuša and Srečo Dragan “White Milk of White Breasts” (1969) can be referred to. In the 1994 reconstruction the following texts appear on the screen.

SIMULTANEOUS GROUP COMMUNICATION FROM THE FILM WHITE PEOPLE BY NAŠKO KRIŽNAR³

There is a simultaneous communication in a group of people.

1 VIDEO IMAGE INFORMATION

2 RECEIVED INFORMATION

3 FEED-BACK RELATION

A diagram shows that the information emerges from the video monitor—the centre of video, according to Flusser—and comes to the person watching the image, however the participant of the video projection also formulates a response.

A B C D PARTICIPANTS OF THE VIDEO PROJECTION

As previously numbers now the letters mark the points on the diagram, which now visualizes the participants.

I TALK ABOUT THE PICTURE AND THROUGH THIS PICTURE ABOUT MYSELF

WE TALK ABOUT THE PICTURE AND THROUGH THIS PICTURE ABOUT OURSELVES

In Slovenian language the dual grammatical form exists and it is also used in this video before the plural form quoted in English above – once without the English translation, the second time the dual is translated to English as plural. It now becomes clear, however, that the “feed-back relation” does not signify the communication of a human and an automaton—or maybe only partially—, that the participant speaks about her- or himself, and that the Slovenian speaking person also explicitly speaks in an intimate relationship of two people. The plural statement signifies the reflection in a group.

JOINT SPACE FOR ENABLING AN ENTERING INTO THE HAPPENING OF VIDEO

The next version of the diagram shows the space that corresponds to the video—the happening is a group communication.

THE JOINT SPACE OF THE SIMULTANEOUS COMMUNICATION OF THE PERCEPTION OF VIDEO IN A FOUR-MEMBER GROUP RESULTS

The video concludes with a diagram of the ‘result’ of the video, the dialogue itself. The diagram as such relates to the simultaneity, the temporal proximity that enables a response to the received information; it remains interesting though, how does a video tape that lasts 2 min. 26 s. become simultaneous? This video also responds to the question, what could be the actual content of a video from Flusser’s point of view: it certainly is not the simple ‘content’ of the image, in this case a still frame containing the title motif shown on the screen, which was actually made by another author and is therefore a ready-made. However, in the thematic ambiguity of motherhood and sexuality its task is to encourage dialogue.⁴

* * *

“Video, et gaudeo” is an exhibition celebrating 15 years of ArtNetLab. Its goal is to rethink the role of video in arts, in new media art, and in Slovenia. The point of initiation of the society was the web exhibition from 2000 titled ArtNetLab that presented the projects of then post-graduate students of video and new media at the Academy of Fine Art in Ljubljana. The project at the same time started something new and very important, a systematic link between the study of visual arts (mentor Prof Srečo Dragan) and the study at the Faculty of Computer and Information Science, both at the University of Ljubljana. Until today one of the most active members of ArtNetLab is Prof Franc Solina, who enabled virtually all the authors in this exhibition to realize new media artworks on a non-amateur level by including them into his seminars together with informatics students. An interdisciplinary collaboration proper has been established and it is reflected in the name of the society “for connecting art and science”. The society became a legal entity in 2004 and begun its activities as a new media art producer in Slovenia and abroad. Ten years later, in October 2013, the Section for video and new media has been established within the frameworks of the Slovenian Association of Fine Arts Societies (ZDSLJ), which now includes as members also MA graduates from the fields of video and new media.

Let’s conclude with the paraphrase of an essay by Georg Lukács: it is video that hangs in the balance.⁵

Dr Aleš Vaupotič
Gorica, 24 November 2014

- 1 Kommunikologie weiter denken: Die Bochumer Vorlesungen. Frankfurt/M.: Fischer, 2009.
- 2 <http://www.monoskop.org/File:Flusser_Vilem_Umbruch_der_menschlichen_Beziehungen_manuscript.pdf> (6 Dec. 2014).
- 3 Translations are either already in the video or mine.
- 4 Video in the archive Mouseion Serapeion (ed. Narvika Bovcon and Aleš Vaupotič): <http://black.fri.uni-lj.si/mouseionserapeion/page3_en.php?query=+The+White+Milk+of+White+Breasts+%2F+Reconstruction+1994+Dragan+Nusa+Dragan+S-reco+1969+videotape>.
- 5 “Realism in the Balance.” *Aesthetics and Politics*. London: Verso, 1980. 28-59. “Es geht um den Realismus.” *Das Wort* 6 (1938): 112–138.



Authors: **Ana & Arven**

Title: Detective

Year: 2004

Duration: 2 min. 45 sec.

Detective is a short experimental film seeking to explore the elusive nature of the artistic process. We may well find out at the end that the search for the muse (or muses) is actually just a wild goose chase or at best a mirage.



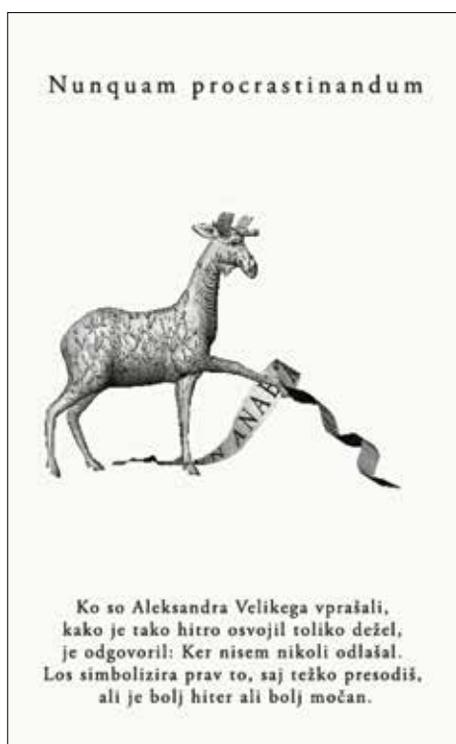
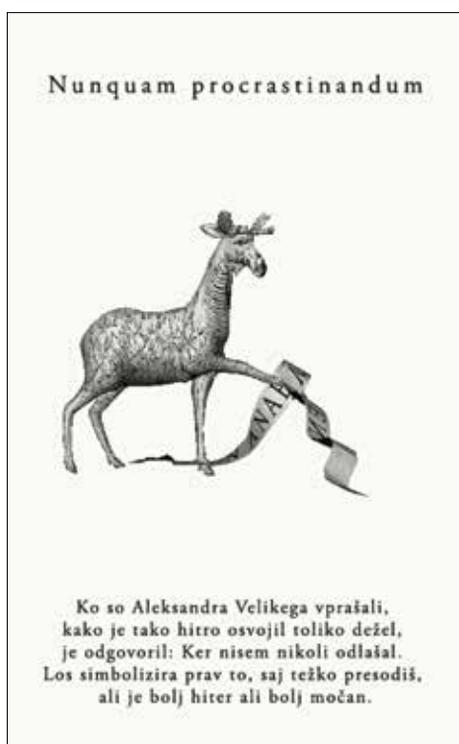
Author: **Mirjana Batinić**

Title: Bora

Year: 2006

Duration: 1 min. 42 sec.

A silhouette, an uncomfortable feeling of anxiety. Physical exertion, auto erotica. The blinded camera.



Authors: **Narvika Bovcon, Aleš Vaupotič**

Title: ΜΗΔΕΝ ΑΝΑΒΑΛΛΟΜΕΝΟΣ

Year: 2013

Duration: 200 min.



Authors: **Narvika Bovcon, Aleš Vaupotič**

Title: Video Integrated Media

Year: 2002

Duration: 20 min. 15 sec.

Production: RTV Slovenija

Video interview with Srečo Dragan about the theory and practice of video art and new media made for Terminal, a programme on Slovene national television.



Author: **Igor Bravničar**

Title: Untitled

Year: 2014

Duration: 7 min.

The hand-held video camera makes a 360 degree turn slowly and records the image of a harbour and the sound of the wind.



Author: **Robert Černelč**

Title: Bottom

Year: 2014

Duration: 8 min.

There is the objective, subjective, author's and selfie point of view. The latest is the selfie point of view. The piece deals with the creative entry in the selfie point of view.



Author: **Srečo Dragan**
 Title: Between-the-Images
 Year: 2014
 Duration: loop, 4 min. 40 sec.

The point of intersection in the theories of Raymond Bellour, Michel Foucault, Claud Lévi-Strauss, Roland Barthes and Gilles Deleuze, which speak of photography, film and video, is reflected upon in the video. The author focuses on the crucial act of video production, in which three actors take part: the work including its sub-media layer, the viewer, who watches in suspense, and the third party, who sees this event of surprise and is also able to see the in-between spaces of the whole event. His position is in constant movement, therefore it cannot be rationally located, it can only be experienced.



Authors: **tandem Eclipse**
 Title: Spectrum Magenta, recording of an interactive performance
 Year: 2004
 Duration: 40 sec.

The performer tries to seduce a computer in order to find out if it could be the ideal sexual partner. The performer sits on a bed with a telescopic joystick and starts a computer game by moving it. The more intense the movement, the more intense the visualization and sound in the game, until orgasm is reached.



Authors: **tandem Eclipse**
 Title: In vino veritas, recording of a performance
 Year: 2011
 Duration: 2 min.

The artists use scalpels and cut into the feet of a donor. Blood starts pouring out and the performers catch it in their wine glasses. They salute and drink. Drinking wine is a crucial part of sacred initiation, where a drinker remembers (or re-lives) the sacrifice of someone in the name of truth, and the more intense the initiation gets, the further from the truth the drinker is.



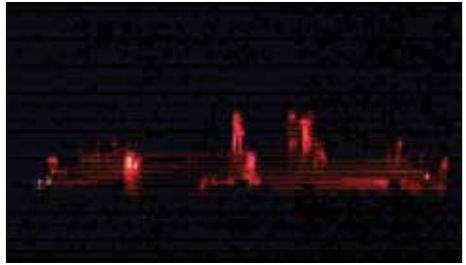
Authors: **tandem Eclipse**

Title: Blood is Sweeter than Honey, recording of an interactive performance

Year: 2001

Duration: 1 min. 33 sec.

The visitor clicks on one of the 11 parts marked on the artist's body seen in a photograph. As the information reaches her, she starts dancing and performing a choreography designed specifically for the chosen number. Visitors see her perform through the live transmission on the screen.



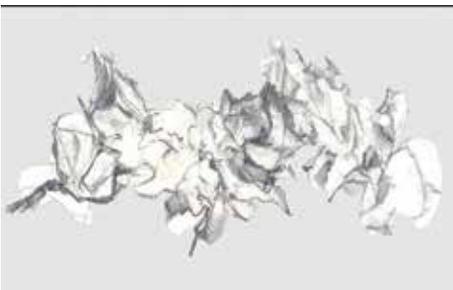
Author: **Jure Fingušt Prebil**

Title: Ascii Fičo

Year: 2014

Duration: 107 min.

The viewer is looking at a form of contemporary art interpreted in an archaic technique. The video features a recording of a contemporary dance performance done in colour ASCII code.



Author: **Vana Gaćina**

Title: Metamorphoses

Year: 2013

Duration: 57 sec.

As a starting point, a playful composition is being created from stacking a series of abstract, deep contrasted, pen plotted specific shapes. Forms of drawings are blended in the collage with a similar "frequency" so they cannot be easily distinguished at first sight. The collage created from the drawings therefore becomes a drawing in itself. The video projection shows a collage as an animated object. These are four different auditory and visual animations which are broken down into a collage of fragments of which it is being composed. They are spreading, crumpling and moving, along the original composition over and over again. In this way, the envisioned artistic practice of composing tangible drawings is enabled by virtual movements.



Author: **Klemen Gorup**

Title: Morphologic

Year: 2013

Duration: 48 sec.

Music: Boris Teodorović.

An animation about the morphing and transforming of figures into organic creatures and shapes. From bird to dog, wolf to kangaroo, to man.



Author: **Ana Grobler**

Title: Pleasure-Treasure

Medium: computer game

Year: 2009

Special thanks: KUD Mreža/Gallery Alkatraz

The aim of the Pleasure-Treasure game is to use entertainment, carefully introduced animated details and sexually explicit elements to encourage its users to identify with the sexes and identities that are other than their own. Its objective is also to trigger the imagination of the player in the animated visual environment and to show that identities and sexualities can be much more varied and interesting than society tries to convince us. The identity and experience of sex and gender can be of a much more fluid nature, and the understanding of sex or gender as static and binary is just a construct that is not necessarily sufficient and is far from being just. Besides sex and gender, pleasure is also a socially-constructed category. However, the transformation of a construct is possible only through a positive presentation of explicit representations of sexuality in all its diversity that could, by their frequent repetition, become a means of loosening the patriarchally defined limits of sexuality and the liberation from the hetero-normative understanding of sexual identities. The Pleasure-Treasure game represents a statement of rebellion against the actual allocation of power and rights in patriarchal society at all levels.



Author: **Boštjan Kavčič**

Title: Rombot 1.0 & Cubot 2.0

Year: 2002 (production of robots), 2011
(production of video)

Duration: 1 min. 42 sec.

The robots Cubot 2.0 and Rombot 1.0 are activated by interaction with the viewer. As soon as motion is detected by the infrared sensor, the electric motor is activated, followed by the eccentric weight which causes the robot's chaotic movement. When the viewer approaches the robot, it starts to shake and moves uncontrollably in the space as a result. The purpose of both artworks is to develop so-called primitive robots made of waste materials by using simple technological elements in order to establish a "responsive performance" with the spectator. In the author's opinion, the chaotic movement of the objects and the impact of the performance are synonymous of modern digital society which is fragmented and decaying; similarly depersonalized is the unpredictable machine, which requires endless servicing and upgrades. Boštjan Kavčič sees robot positioning as a metaphor of a geopolitical system, which is developing in dangerous and unpredictable ways.



Author: **Eva Lucija Kozak**

Title: Me and You

Year: 2014

Duration: 5 min. 46 sec.

The Me and You video interlaces various scenes of imaginary relationships and develops thinking about a relationship that has no active other. The aestheticized images of apparent relationships highlight the ambiguity of the substitutable and the irreplaceable. The desire for personal contact, its development and the inability to establish interpersonal relationships are represented simultaneously and link contradictions of narcissism and concern, individualism and cooperation.



Author: **Arven Šakti Kralj Szomi**

Title: Departure

Year: 2004

Duration: 5 min 24 sec.

The king's daughter (Kralj meaning King in Slovenian) tells a short tale of play and fantasy where stone lions pounce on the visitor and fantastic guardians await. The hands on the clock stand still. The stories really happen. On the chessboard of life, you lose, and then you win... This is a short animated story of memory, make-believe and childhood drama. The film was awarded in the Best Experimental Film category at the 9th Festival of Slovenian Independent Film and Video.



Author: **Dominik Olmiah Križan**

Title: Video Meditation (reinterpretation of the video Eros 1995)

Year: 2014

Duration: 57 min. 55 sec.

The video is intended for meditation – as opposed to the increasingly fast exchange of images within mass media production, bombardment of effects and techno radiation, which draws in the viewer on a subconscious level, especially with its intense vibration and flickering. Video Meditation enables a calm, meditative gazing into a slowed-down exchange of abstract, sometimes also allusive visual forms.



Author: **Gorazd Krnc**

Title: Three Doors

Year: 2007

Duration: 3 min. 12 sec.

The title Three Doors takes its source from the movie Barbarella (Roger Vadim, 1968). In the movie, a nice sounding, computer generated voice invites Barbarella and her angel Pygar to choose one of three different doors – one of three different ways to die. The appropriated movie image is also the beginning of the video, which leads the viewer to the journey through each of the three doors. And what is behind them? Come and see!



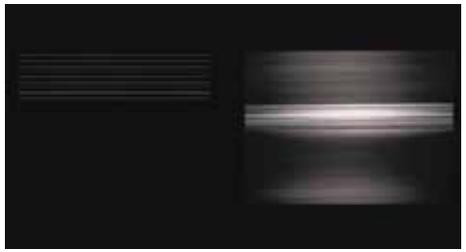
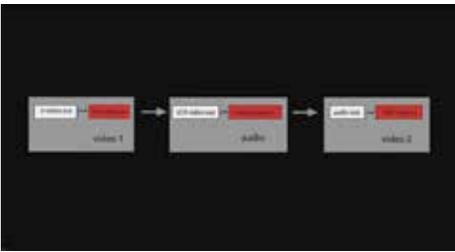
Author: **Boštjan Lapajne**

Title: Lighting

Date: 21. 10. 2013

Duration: 2 min. 22 sec.

In my Room.



Author: **Dominik Mahnič**

Title: V~A~V

Date: 30. 11. 2013

Duration: 62 min. 27 sec.

A side-by-side comparison of two videos. The left one was made by modulating sound from the animation, whereas the right one is the result of sending the audio signal produced in the first video back into the video input on the VCR.



Author: **Vanja Mervič**

Title: The State of Liberty

Year: 2014

Duration: 1 min.

Today we live in a world where liberty is being taken away from us on every step of the way. The Liberty project questions the mythization of liberty and the value it carries today. It also questions our perception of freedom. The most well known presentation of liberty globally is The Statue of Liberty. The disappearance of the symbol, what it represents and the global consequences of the lost state of liberty are being questioned today. Freedom needs to be re-evaluated.



Author: **Vanja Merviĉ**
Title: Chewed
Year: 2013
Duration: 1 min. 39 sec.

Our era is an era of reason, the mind. The needs of reason are material not spiritual and therefore today's economy strives to give us more goods and less content. Chewing gums are one of those products where the provider had to come up with reasons why they are good and necessary for society. We use them and discard them without thinking. The discarded chewing gum will not recycle. A chewing gum is also a reference for something we have used and discarded. This is what we are doing today with our common thought. We have somehow stopped using our minds for the right reasons. We are an over informed society and all information is no longer digested, only chewed and discarded. In that respect it is a perfect artefact of the times. We can decide how our story will be read in a thousand years. The army of chewed minds is a reference to the previous artefacts of our society that represent dignity, beauty and power. The army of chewed minds represents the opposite. Beauty is the only thing that remains. To see beauty in the discarded objects is the brave contribution of our generation.



Authors: **Miha_Normalen X Kukla Kesherović**
Title: live act : video gangsta geisha pop This world is mine as much as it is yours
Opening VJ performance
Date: 1 December 2014, 18h
#lhatevideoart #llovevideoart



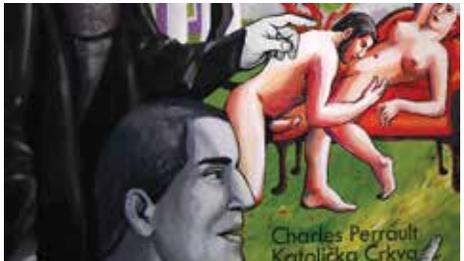
Authors: **Nika Oblak, Primož Novak**

Title: Shund

Year: 2008

Duration: 3 min.

The whole reconstruction of the trailer for the Pulp Fiction movie was filmed in the studio. The backgrounds were constructed as photo-collage, with the authors playing all the roles. The piece highlights the importance/influence of the media in this day and age, the fascination/identification with media stars, and deconstructs the language of



the media.

Author: **Ana Schaub**

Title: Little Red Riding Hood

Year: 2013

Duration: 4 min. 34 sec.

Music: 2 Steps from Hell

Technical assistance: Daniel Ćorić

The video is a synthesis of the Little Red Riding Hood multimedia project, combining large scale paintings (200 x 260 cm and 90 x 120 cm) with text. It is a sexual fairy tale about life in Croatia. Instead of directly criticising patriarchal society and the morally increasingly backward society in which we live, the project exposes positive values based on the interpretation of the author's love story in contrast to 'justified' paedophile



aggression.

Author: **Ana Schaub**

Title: Wonder Woman

Year: 2012

Duration: 10 min. 13 sec.

The video discusses the education of girls in comparison to Wonder Woman, the comic-strip icon.



Author: **Sašo Sedlaček**

Title: The Big Switch Off

Year: 2011

Duration: 2 min.

Production: Institute for Contemporary Art
Aksioma, Ljubljana

The story of redundant technology is not over when we replace old devices with new ones. And it does not end at the electronics dumping ground either. In fact, this is where their journey only begins. Old electronic devices are being exported into Third World countries. The project deals with the question of what is waste and what is rubbish. What we consider safe waste, which we recycle, will become proper rubbish in the Third World, where it will probably end up. Rubbish consists of those things that annoy us, the things that should not be where they are. The video *The Big Switch Off* makes visible the relation between waste and rubbish by producing rubbish here and now. Instead of “safely” recycling televisual technology, which is becoming obsolete due to the new technological paradigm, the introduction of digital signal and, consequently, the mass replacement of analogue television sets with LCDs and plasma TVs, let us rather publicly break it into pieces. Let’s do what we are going to do anyway, one way or another, sooner or later – let’s do it together and publicly.



Authors: The Golden Thigh (**Katja** and **Nataša Skušek**)

Title: The Luncheon on the Grass

Year: 2011

Duration: 15 min. 38 sec.

Manet’s painting *Le déjeuner sur l’herbe* of 1863, which was at the time a manifestation of a revolutionary demand for viewing and depicting reality as it is, and as such the video is a presentation of the fast-food feeding habits of the modern Westerner in the broadest sense of the word... (extract from the text by Mojca Grmek)



Author: **Nataša Skušek**

Title: khm khm

Year: 2014

Duration: 6 min. 36 sec.

khm khm shows the upper part of a body, and partially a face of a man, being fed by someone (a woman). The depersonalized man is gulping food like a machine, smacking his lips, but hardly catching up with the huge portions while coughing and choking. The video can be read as assuaging hunger, growing into gluttony. The man's gluttony leads to despair and irritation of the woman failing to satisfy him, which is the reason for punishing him by the principle: "you asked for it, now swallow it." The video arouses mixed feelings; the feeding is violent in itself while it at the same time includes a note of sweetness. It is like feeding a child not used to eating, so swallowing is causing him/her trouble. There is no distinction between good and bad, the woman's care, and the desire are traversing into violence; the man's pleasure and his indulgence in food – into choking.

(extract from the text by Ana Grobler and Jadranka Plut: Nataša Skušek, A Real Man)



Author: **Nataša Skušek**

Title: Heri

Year: 2014

Duration: 4 min. 2 sec.

In Heri we see a close-up of an ear, long hairs growing out of it, and someone (a woman) combing them and plaiting them. Her annoyance caused by his untidiness and, in her opinion, insufficient hygienic standards, results in her taking the initiative to start tidying his appearance her way. "Her way" does not necessarily mean something positive; clearly shown to us by the final result.

(extract from the text by Ana Grobler and Jadranka Plut: Nataša Skušek, A Real Man)



Author: **Franc Solina**

Co-authors: Borut Batagelj, Peter Peer, Samo Juvan, Gregor Majcen

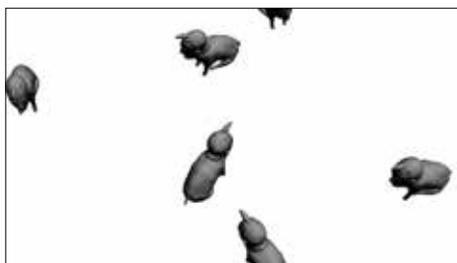
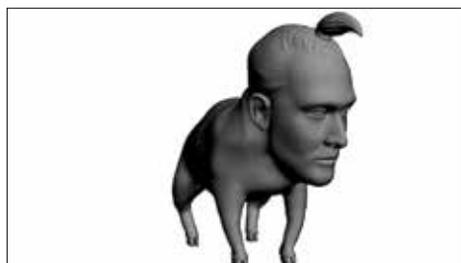
Title: 15 Seconds of Fame

Medium: interactive videographics

Year: 2002

Production: Computer Vision Laboratory, Faculty of Computer and Information Science, University of Ljubljana

The interactive installation 15 Seconds of Fame can make out of any gallery visitor an instant celebrity in a Warhol-like fashion by automatically creating his or her pop-art portrait. The selection of those portrayed is completely random, just like fame, and also limited to only 15 seconds! But with enough persistence anybody could take his “selfie” even before selfies as a phenomenon appeared. The technology behind the installation is based on the automatic detection of faces on digital photographs and randomly generated graphic transformations in the pop-art style.



Authors: **Zoran Srdić Janežič** (author of the concept), **Jane Sterniša** (modelling and production of the animation),

Borut Savski (author of the music)

Title: Corpus Indeterminata

Year: 2013

Duration: 8 min. 46 sec.

The Corpus Indeterminata video is merged out of two dual-channel videos from the video installation of the Corpus Indeterminata 3D: exhibition project in which the main focus was the exploration of the process of 3D scanning of the head of the artist and the body of a dead pig – the scans served as the basis for a 3D model, which was designed for a 3D print.



Author: **Evelin Stermitz**

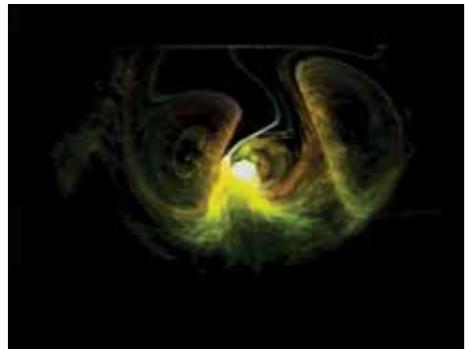
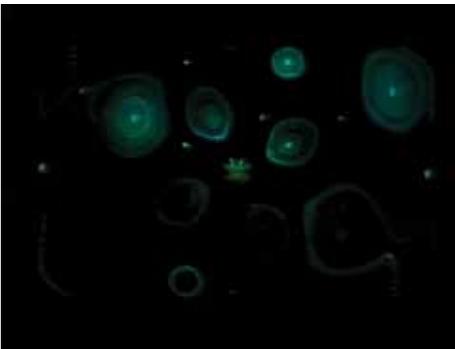
Title: What is Love?

Year: 2013

Duration: 10 min. 16 sec.

Special credits to: Eric Payson

What is Love? follows the question through the various answers from short interviews with women. The visual background to the video is a car driving perspective, providing a view to think about the issue. It reminds of a couple driving together on a journey, but both are experiencing their own state of mind instead of sharing their time. The given statements are diverse, but at the end, the question remains unsolved. So, what is love?



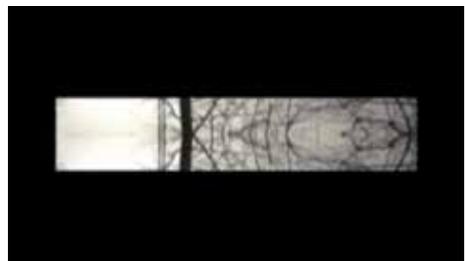
Author: **Karmen Tomšič**

Title: Fractals

Year: 2002

Duration: 6 min. 35 sec.

The video presents fractals, images produced through the mathematical calculation of algorithms, which are drawn up with the help of a special computer program that calculates the image using a bit of produced music and whose production of images is as unlimited and infinite as the universe. The tiny intertwining colour structures are reminiscent of galaxies, soft textile objects and the third dimension, which the author dealt with comprehensively at the time. The music further highlights the depth of the pictorial field. A similar technique is used today by VJ video makers in their live projections of electronic music.



Author: **Joanna Zajac - Slapničar**

Title: Trip Impressions

Year: 2009

Duration: 1 min. 59 sec.

Short impressions from the landscape as seen from the window of a car. Passengers usually gaze through the window but only remember some small details or even nothing. The fast “moving” trees cause drowsiness and the landscape changes into dreams. The architectural details are almost unnoticed. Just some details remain in short memory, no one knows why those exactly.



Author: **Tilen Žbona**

Title: Mirroring Chassis - Châssis / part 7.2

Year: 2014

Duration: 7 min. 28 sec.

Sociologist Urban Vehovar appears in the video commentating on contemporary Slovenian politics. The video functions as a document of the time, with the view of social transformation on the object/context of understanding goods.

Ana & Arven (Ana Gruden & Arven Šakti Kralj Szomi, both 1974) are an artistic duo with occasional joint projects. Both hold master's degrees in the arts and are active between Ljubljana and Berlin.

Mirjana Batinič is a multimedia artist. She is currently completing her doctoral studies in Philosophy and Theory of Visual Culture. She completed her master's degree in Video and New Media at the Academy of Fine Arts and Design in Ljubljana in 2012. She deals with art video, new media and sound. She has exhibited in numerous solo and group exhibitions as well as festivals of video and electronic art.

Igor Bravničar after completing a degree in Piano at the Academy of Music (1989), enrolled in the study of Fine Art at the Royal Academy of Fine Arts in Brussels (1993, 1994). He then went on to complete a master's degree at the Academy of Fine Arts and Design in Ljubljana. He lives and works in Ljubljana and in Uvala Studenčič on Lošinj Island, Croatia.

Narvika Bovcon and **Aleš Vaupotič** both hold master degrees in Video and New Media from the Academy of Fine Arts and Design in Ljubljana. They are among the founding members of ArtNetLab, which they have been running since 2005. Narvika Bovcon holds a doctorate on the History of Design and is the recipient of the Recognition for Important Artworks from the University in Ljubljana. She is Assistant Professor for New Media, and works at the Faculty of Computer and Information Science, University of Ljubljana. Aleš Vaupotič holds a doctorate in Literary Studies. He is employed as Assistant Professor for Literature at the University of Nova Gorica, where he is also Head of the Research Centre for Humanities.

Robert Černelč (1970) studied Painting at the Academy of Fine Arts between 1995 and 1999 before going on to complete his postgraduate studies at the Academy in 2002. Between 2001 and 2004 he undertook a master's degree in Film Direction at Ljubljana's Academy of Theatre, Radio, Film and Television. He has worked as a guest lecturer at the School of Arts, University of Nova Gorica since 2010, and as a guest lecturer at the Academy of Fine Arts and Design, University of Ljubljana, since 2013.

Srečo Dragan is Professor of Video and New Media Art at the Academy of Fine Arts and Design, University of Ljubljana, where he established the Department of Video in 1987. He is one of the founding members of ArtNetLab. In 1969, he made the first art video tape in Yugoslavia entitled "White Milk of White Breast" together with Nuša Dragan.

Tandem Eclipse (formed in 1999) is a unique combination of two diverse, but slightly border personalities with degrees in visual science, who are united in their strong need for the radical. The artists act in the mediums of performance and/or installation, where they use the sexualized naked body as a canvas for numerous provocations.

Jure Fingušt Prebil (1989) graduated in Sculpture from the Academy of Fine Arts and Design in 2012. He has been studying New Media at the University of Art and Industrial Design in Linz since 2013, and is the recipient of a scholarship of the Ministry of Culture of the Republic of Slovenia. He works in sculpture, video and computer installation.

Vana Gačina After receiving her degree in Painting from the Academy of Fine Arts in Zagreb, she went on to study on the master's programme in Video at the Ljubljana Academy of Fine Arts and Design, where her focus of research was joining art and technology. This was the start of her process with multimedia installations in which she combines classical art with modern technology.

Klemen Gorup (1977) graduated in Painting from the Ljubljana Academy of Fine Arts and Design in 2002, and completed his master's degree in Video in the class of Prof. Srečo Dragan. His work is concerned with exploring and creating animated images and interactive digital animation. He has worked for computer art festivals and exhibitions, both independently as well as collaboratively as part of ArtNetLab. Since 2010, he has been focusing on the post-production of film, especially special effects. He also works in the field of classical illustration and animation.

Ana Grobler completed her undergraduate studies in Painting (2008) and postgraduate studies in Video (2013) at the Academy of Fine Arts and Design in Ljubljana. She was the recipient of the Ministry of Culture of the Republic of Slovenia scholarship for the 2009/10 academic year. Ana Grobler exhibits her work in Slovenia and abroad, and has received several nominations and awards for her work. In 2009 she curated the first exhibition of Slovenian feminist art as part of the Red Dawns festival at SCCA – Ljubljana. She has been part of the programme team of the International Feminist and Queer Festival Red Dawns in Ljubljana since 2009 and works at the KUD Mreža/ Alkatraz Gallery.

Boštjan Kavčič (1973) received the Prešeren Student Award for Sculpture at the Ljubljana Academy of Fine Arts in 2001, and graduated in the class of Prof. Lujo Vodopivec in 2003. Between 2003 and 2005 he was the recipient of the Ministry of Culture of the Republic of Slovenia scholarship for his postgraduate studies in Video at the same Academy, completing his master's degree on digital video sculpture inside shopping centres in the class of Prof. Srečo Dragan in 2007. Since then, he has worked as a self-employed artist, with an interest in social sculpture and new media.

Eva Lucija Kozak (1989) graduated from the Academy of Fine Arts and Design in the class of Prof. Žiga Kariž and Prof. Borut Vogelc in 2013. She undertook further study at the Winchester School of Art in the UK. Currently, she is studying Biochemistry in the class of Prof. Dr. Brigita Lenarčič at the Faculty of Chemistry and Chemical Technology. She regularly exhibits at home and abroad, and has presented her solo projects in notable art galleries across Slovenia. In 2013, she was nominated for the ESSL Art Award and won the Start Point SLO Award.

Arven Šakti Kralj Szomi (1974) completed her degree studies of Fine Art – Studio Practice and Contemporary Critical Theory at Goldsmiths' College, London, in the class of Prof. Paul Bush and Prof. Jayne Parker. She continued her MA studies in Video and Photography at the Ljubljana Academy of Fine Arts and Design under the supervision of Prof. Srečo Dragan and Prof. Milan Pajk. Her work deals with the language of the image through video and photography. She regularly exhibits at home and abroad.

Dominik Olmiah Križan (1968) explored the borderline between different mediums, the connections between painting and video, already during his undergraduate studies at the Ljubljana Academy of Fine Arts and Design, whereas his work on the master's degree programme focused on drawing and printmaking in conjunction with the digital paradigm. As a colleague at RTV Slovenia, he intervened in the structure of this mass media between 1996 and 2004. He works in drawing, painting, video, video-installation, conceptual intervention in the urban structure, and has recently been concerned with the artistic exploration of border areas of the conceptualisation of reality, preparing several exhibitions on the subject in the recent years.

Gorazd Krnc (1973) studied Painting at the Academy of Fine Arts and Design in Ljubljana, graduating in 2003. In 2004, he received a scholarship from the Ministry of Culture of the Republic of Slovenia for his postgraduate studies in

Video at the same institution, completing his MA in 2007. He has been working as a self-employed culture worker since then. He has taken part in many group exhibitions and other projects at home and abroad, and has had several solo exhibitions. He received the Recognition for Important Artworks in the field of visual culture and communication in 2014.

Boštjan Lapajne (1972) graduated in the class of Prof. Bojan Gorenc at the Academy of Fine Arts in 1998 and completed his master's degree at the same Academy in Video. He lives and works in Ljubljana.

Dominik Mahnič (1981) graduated in Video from the Academy of Fine Arts and Design in 2008, completing his master's degree in Video in 2013 at the same Academy. He is an active YouTube-er known as 'sdgtr4', as well as founder of the Association of Urban Trackers, guide to the Karst underground, landscape painter and designer of the micro robot.

Vanja Merviĉ completed his high school studies at the Instituto d'arte Maks Fabiani in Gorizia, Italy. He attended the Accademia di Belle Arti Venezia for two years before transferring to the Accademia di Brera in Milano, where he graduated in 2001. In 1999 he was an Erasmus exchange student at Hoogeschool, 3-D multimedia in Gent, Belgium. He completed his postgraduate studies at the Academy of Fine Arts and Design in Ljubljana on the Video and New Media master's programme with Prof. Sreĉo Dragan in 2008.

Miha_Normalen X Kukla Kesheroviĉ, <http://instagram.com/miha_normalen>, Kukla <http://instagram.com/kukla_kesherovich>.

Nika Oblak & PrimoŹ Novak have been working as an artist's cooperative since 2003. They studied at the Academy of Fine Arts in Ljubljana, Slovenia. Nika Oblak graduated in Painting in 2002, and received her MA in Video in 2005. PrimoŹ Novak graduated in Sculpture in 2002, and received his MA in Sculpture in 2006. In 2000–2001 they were guest students in the class of Prof. Katharina Sieverding at the Universitaet der Kuenste in Berlin.

Ana Schaub (1983) graduated in Sculpture from the Academy of Fine Arts in Zagreb in 2007 and received her master's degree in Video from the Academy of Fine Arts and Design in Ljubljana in 2013. During her studies, she undertook further training at the Indiana University of Pennsylvania, USA. She has held 14 solo shows in Croatia.

Sašo Sedlaĉek (1974) is an artist whose primary interest seems to be things that people overlook and the ways in which they can be made useful once again. His work is generally defined by theories of disposal and the use and reuse of cheap technologies and waste materials. His practical and humorous works result from a subversive recycling of scientific, legal or technological facts and employing DIY (do-it-yourself) and collaborative methods. Sedlaĉek has participated in numerous solo and group shows, and has received several international awards for his work.

The Golden Thigh is an art project led by **Katja** in **Nataša Skušek**. It developed gradually, starting in 2004. The project underwent a series of transformations through its development and different set-ups, but always remained faithful to its basic starting point – the process of eating and its related habits, customs, rituals, etc.

Nataša Skušek (1967) studied Sculpture at the Academy of Fine Arts and Design, where she graduated in 2002 and gained a master's degree three years later. She received the Student Prešeren Award and also underwent further study at the academy in Trondheim, Norway. Her work has been presented in

numerous international exhibitions and several solo exhibitions, and is held in numerous private and public collections. She works in sculpture, video, photography, performance and new media, with a focus on exploring the cultural paradigm of western man, especially topics such as the relationship between the genders, eroticism, sexuality, the body, motherhood, family and eating.

Franc Solina is Professor at the Faculty of Computer and Information Science at the University of Ljubljana, where he heads the Computer Vision Laboratory. He has been collaborating with Prof. Srečo Dragan from the Academy of Fine Arts and Design in the production of interactive art installations for almost twenty years.

Zoran Srdić Janežič (1974) is an academy-trained sculptor and puppet-maker at the Ljubljana Puppet Theatre. He works in visual and media art.

Evelin Stermitz works in the field of media and new media art with a focus on post-structuralist feminist art practices. In 2008 she founded ArtFem.TV – Art and Feminism ITV and received a Special Mention for the project at the IX Festival Internacional de la Imagen, VI Muestra Monográfica de Media Art, University of Caldas, Manizales, Colombia, in 2010.

Karmen Tomšič is a master of art, film camerawoman and film editor, she worked as a technician for the major film and advertising festivals in Slovenia for many years before moving to Bolzano, Italy. She collaborates with eminent local, national and foreign television stations as well as with various advertising agencies. In recent years she has produced three documentary films about her native city of Postojna. This project gained her a nomination for the “Personality of the Year 2011” in Slovenia.

Joanna Zajac - Slapničar studied at the Academy of Fine Arts in Poznań, Poland, from where she graduated in Painting in the class of Prof. C. Kowalski in 2004. In 2007, she enrolled on the postgraduate programme of Video and New Media at the Academy of Fine Arts and Design in Ljubljana. She has lived and worked in Slovenia since 2006. She provides painting classes at the Third Age University in Ivančna Gorica (UTŽO) and at the ‘Small Art School’ for children.

Tilen Žbona (1976) graduated from the Accademia di Belle Arti di Venezia in 2001. He continued with his postgraduate studies in Video and New Media at the Academy of Fine Arts and Design, University of Ljubljana. In 2012, he received the Recognition for Important Artworks from the same University. He has been Assistant Professor of Arts and New Media at the University of Primorska in Koper since 2013. He is an active member of ArtNetLab.

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