

K-024

projekt osmišljilj/project concept:

blasthaus, San Francisco
KONTEJNER, Zagreb
Multimedijalni institut/Multimedia Institute, Zagreb
Sandra Sejović

Velika Gorica • 26.09.-08.10. Galerija Galženica /
Galženica Gallery, Trg Stjepana Radića 5

Zagreb • 26.09.-01.10. CENTAR KAPTOL, Nova Ves 17

• 27.09.-01.10. klub net.kulture MAMA /
net.culture club MAMA, Preradovićeva 18

• 29.09.-01.10. Močvara, tvornica Jedinstvo /
Močvara, Jedinstvo Factory, Trnjanski nasip bb

• 02.10. ljetno kino Tuškanac / Tuškanac open-air cinema

• 03.10. Trg bana Jelačića / Jelačić Square

• 04.-06.10. g-mk | galerija miroslav kraljević, Šubićeva 29

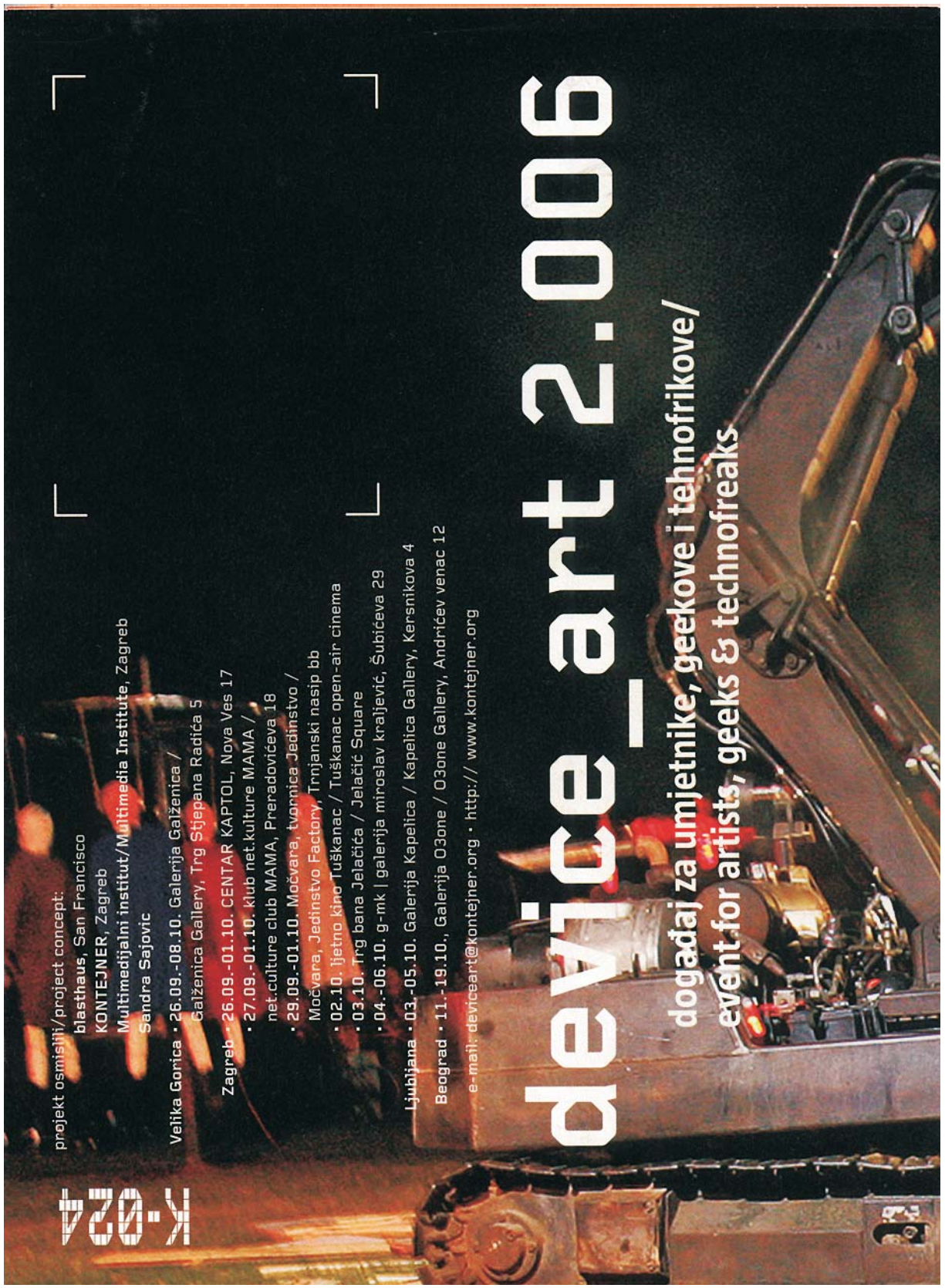
Ljubljana • 03.-05.10. Galerija Kapelica / Kapelica Gallery, Kersnikova 4

Beograd • 11.-19.10., Galerija O3one / O3one Gallery, Andrićev venac 12

e-mail: deviceart@kontejner.org • <http://www.kontejner.org>

device_ art 2.006

dogadaj za umjetnike, geekove i tehnofrikove/
event for artists, geeks & technofreaks



Teo Spiller/Tadej

Životopisi

Teo Spiller je rođen u Ljubljani 1965. gdje živi i radi. Izlagao je na novomedijskim festivalima i festivalima računalne umjetnosti diljem svijeta, uključujući UNESCO-van dan poezije u Milanu, Irski muzej moderne umjetnosti u Dublinu, Bijenale Majstori grafičke umjetnosti u Gyoru u Mađarskoj, Gradskom muzeju grafike Machida u Tokiju, Venecijanskom Bijenalu, Muzeju moderne umjetnosti u Ljubljani i Općinskom muzeju Ljubljane. Djela mu se nalaze u javnim i korporacijskim zbirkama, uključujući one ljubljanskog Općinskog muzeja, Općinskog muzeja umjetnosti u Gyoru u Mađarskoj te u zbirci Rhizome u New Yorku. O njegovom radu napisani su brojni članci, uključujući internet izdanje *New York Timesa*, elektronski časopis CIAC, Radio Austrija 1, TV Gajba i RTV Slovenija. Organizirao je nekoliko umjetničkih događanja s eminentnim sudionicima iz cijeloga svijeta. Najpoznatiji su *net.art trade form*, gdje je kao jedan od prvih net umjetnika u svijetu prodavao net.art radove te *INFOS 2000 off-line net.art natjecanje*.

Rad Tea Spillera i Tadeja Komaveca usmjeren je na istraživanje slika putem različitih procesa njihovog gledanja, koje simuliraju uz pomoć vlastitih tehnologija. *X-lam* je alternativni medij za gledanje slika, na kojem su počeli surađivati 2005. godine. Dok nas drugi mediji siluju slikama, *X-lam* izgleda kao diskretna, tanka linija. Pokazuje nam slike samo ako ih želimo vidjeti. Riječ je o tihoj pobuni protiv zasićenja slikama.

Još od vremena renesanse slikari su nastojali proizvesti iluziju trodimenzionalnog prostora na dvodimenzionalnom platnu. Nasuprot tomu, *X-lam* reducira dvodimenzionalnu sliku u jednodimenzionalnu. Druga prostorna dimenzija zamijenjena je vremenom kao četvrtom vremensko-prostornom dimenzijom.

X-lam je umjetnički objekt, sofisticirani uređaj kućne izrade. Riječ je o posebno dizajniranom računalu s vlastitim operativnim sustavom, ekranom visine 200 piksela i širine jednog piksela, s memorijom za 80 slika i RS232 serijskom vezom s terminalom, koji pokreće slike i kontrolira projekcije.

Očni živci pobuđuju se tek nekoliko trenutaka nakon što ugledamo svjetlo u mraku. Spiller i Komavec koriste tu prirodnu dispoziciju u svojoj metodi gledanja, nazvanoj T.R.I.P. (Time Raptured Image Projection). T.R.I.P. je metoda brzog projiciranja stupaca rastera slike, jednog za drugim, na pozadinu očiju. Dok se pogled kreće preko *X-lama* svi stupci slike se u jednom trenutku ujedine u jednu sliku.

Autori istražuju mogućnosti uporabe *X-lama* u različitim kontekstima te ih koriste sa što raznolikijim konotacijama, prilagođenima svakoj pojedinačnoj lokaciji i kontekstu. Primjerice, na internetskom serveru bila je postavljena multimedijaska instalacija, koja postavlja pitanje kakav je osjećaj biti djelićem internetske infrastrukture. Na izložbi *Teritoriji, identiteti, mreže, Slovenska umjetnost 1995.-2005.* u ljubljanskom Muzeju moderne umjetnosti prikazan je portret Igora Zabela, kustosa koji je umro nekoliko dana prije otvorenja izložbe. Četiri *X-lama* sačinjavala su *Energetski zid* na večeri umjetnosti/tehnologije na Festivalu *Final Flash City 6.4* u Izoli u Sloveniji. Na izložbi *Abeceda topografije grada* za 12. obljetnicu Metelkove, Autonomni kulturni centar, Ljubljana, *X-lam* je povezo priče 12 kratkih performansa, koje je nekoliko umjetnika zajednički produciralo u suradnji s Posttheatre-om iz Berlina. 2006. godine *X-lam* je predstavljen na festivalu *Cec & CaC* u New Delhiju u Indiji.

Komavec (si)

Napisao je mnoge članke on net.artu i održao je nekoliko predavanja o ovom mediju, uključujući i radionicu za nastavnike umjetnosti u suradnji s Ministarstvom obrazovanja Republike Slovenije.

Tadej Komavec je rođen 1965. u Ljubljani gdje živi i radi. Specijalist je za digitalnu tehnologiju. Tehnologiju smatra dijelom evolucije ljudske vrste te ga osobito zanima interakcija tehnologije i čovjeka. Diplomirao je na Fakultetu računalnih znanosti u Ljubljani. Sudjelovao je u nekoliko projekata koji uključuju robotiku, procesnu automatizaciju i inteligentnu telekomunikaciju. U svom radu intenzivno se bavi mikrokontrolerima, programiranjem i proizvodnjom hardvera. Objavio je nekoliko članaka u slovenskim elektronskim časopisima. Vjeruje u totalnu povezivost i totalnu modularnost.



Testiranje X-lamova/Testing X-lams



Četvrta dimenzija/The Fourth Dimension

Biographies

Teo Spiller was born in 1965 in Ljubljana where he lives and works. Teo Spiller's art works were exhibited on media and computer art festivals all over the world, including UNESCO Day of Poetry in Milano; Irish Museum of Modern Art in Dublin; Masters of Graphic Works Biennial in Gyor; Machida City Museum of Graphic Arts in Tokyo; Venice Biennial; Museum of Modern Art in Ljubljana and Ljubljana Municipal Museum.

You can find his works in public and corporate collections, including those of Ljubljana Municipal Museum, Municipal Museum of Art in Gyor, Hungary and Rhizome art base in New York City.

Many articles were written about his work, including those in New York Times online, CIAC electronic magazine, Radio Austria 1, TV Gajba and RTV Slovenia.

He has organized a number of group artistic events with respectable participants from around the world. Two of best known are *net.art trade forum*, where he as one of the first net.artists in the world sold net.art work and the

● The work of Teo Spiller and Tadej Komavec is focused on exploring images through different processes of looking at them, which they simulate by means of their own technologies. *X-lam* is a different medium for watching images on which they began working together in 2005. While other media rapes us with images, *X-lam* appears as a discrete, light line. It shows us images only if we want (and know) them. It is a quiet rebellion against the satiation with images.

From the Renaissance on, painters sought to produce an illusion of three-dimensional space on a two-dimensional canvas. On the contrary, *X-lam* reduces two-dimensional image to one dimension. The second spatial dimension is replaced by time – known as the fourth dimension of time-space.

X-lam is an art object, a sophisticated home-made apparatus. It's a custom designed computer with its own operating system, screen 200 pixels in height and 1 pixel in width, with memory for 80 images and RS232 serial connection to terminal, which loads images and controls projections.

Eyes nerves are excited no sooner than few moments after we see light in the dark. Spiller and Komavec use this natural disposition in their method of watching, called T.R.I.P. (Time Raptured Image Projection). T.R.I.P. is a method to project columns of a raster image fast, one after another, onto the posterior of the eye. As the view moves across *X-lam*, all the columns of the image unite for a moment into a picture.

Authors are exploring the possibilities of using *X-lams* in different contexts, so they use them in as many different connotations as possible, adapted to every single location and context, as for example: Inside Web Server was a multimedia installation, where they ask how it would feel to be a small part inside the web infrastructure. At exhibitions *Territories, Identities, Nets, Slovene Art 1995-2005* in the Ljubljana Museum of Modern Art it showed a portrait of Igor Zabel, the curator who died just few days before the opening. Four *X-lams* created *The Energy Wall* on the art/techno evening at the *Final Flash City 6.4* festival, Izola/SI. On *Alphabet City Topography* at the 12th anniversary of Metelkova City, Autonomous Cultural Centre in Ljubljana/SI, *X-lam* connected the stories of 12 short performances, which several artists produced together with Posttheatre from Berlin/DE. In 2006 it was presented on Cec & CaC festival in New Delhi, India.

INFOS 2000 off-line net.art contest. He has written numerous articles about net.art and held several lectures about it, including a workshop for art teachers in cooperation with the Ministry for Education of Republic of Slovenia.

Tadej Komavec was born in 1965 in Ljubljana where he lives and works. Tadej Komavec is a digital technology specialist. He understands technology as a part of the evolution of the human race and is particularly interested in interactions between technology and man. He graduated from the Faculty for Computer Science in Ljubljana. He attended several projects which included robotics, process automation and intelligent telecommunications. His work is deeply involved with microcontrollers, programming and hardware production projecting. He has written several articles in Slovenian electronic magazines. He believes in total connectivity and total modularity.

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In memoriam (Igor Zabel)

