

7.–21. november / 7th–21th November 2005

PERFORMANSI V ČREVARNI / PERFORMANCES IN INTESTINAL FACTORY

(Poljanska cesta 95, Ljubljana)

7.–20. november / 7th–20th November 2005

PONEDELJEK / MONDAY, 7. NOVEMBER

20.00: Kostas Daflos (GR): CIPO_04, *plesno-robotski performans / Dance/Robotic Performance*

21.00: Jodi Rose (AU) (+ Luka Dekleva (SI): Pojoči mostovi / Singing Bridges, *zvočno-vizualni performans / Sound/Visual Performance*

TOREK / TUESDAY, 8. NOVEMBER

21.00: Jennifer Willet and Shawn Bailey (CA): BIOTEKNICA: korporacijska umetnost za telesno občinstvo / BIOTEKNICA: Corporate Art for a Corporeal Public, *javna avtopsija / Public Autopsy*

SREDA / WEDNESDAY, 9. NOVEMBER

21.00: [sic] (CA), TDP (CH): Debris, *zvočno-vizualni performans / Sound/Visual Performance*

ČETRTEK / THURSDAY, 10. NOVEMBER

21.00: Cod.Act: Michel Décosterd, André Décosterd (CH): Siliknost, *multimedijski performans / Multimedia Performance*

23.00: Heike Schmidt, Franziskus Rohmert (D): Prenočišče z zajtrkom / Bed & Breakfast, *interaktivni performans z omejenim številom obiskovalcev, trajanje: celo noč / Interactive Performance with limited number of visitors, duration: whole night*

PETEK / FRIDAY, 11. NOVEMBER

21.00: Shannon Bell (CA): Dva falusa in nožni palec / Two Phalluses and Big Toe, *performans / Performance/Workshop*

23.00: Heike Schmidt, Franziskus Rohmert (D): Prenočišče z zajtrkom / Bed & Breakfast, *interaktivni performans z omejenim številom obiskovalcev, trajanje: celo noč / Interactive Performance with limited number of visitors, duration: whole night*

TOREK / TUESDAY, 15. NOVEMBER

21.00: Bas van Koolwijk, Christian Toonk (NL): RGB, *zvočno-vizualni performans / Audio/Visual performance*

ČETRTEK / THURSDAY, 17. NOVEMBER

21.00: Miha Ciglar (SI): Illusions / Resistance, *dvojni zvočni performans / Double Audio Performance*

SOBOTA / SATURDAY, 19. NOVEMBER

21.00: akuvido (D/UA): NebeNeiNaNder 1.3, *zvočno-vizualni računalniški performans / Audio/Visual Computer Performance*

NEDELJA / SUNDAY, 20. NOVEMBER

21.00: gOtO+hAtA (FR/JP): CsO / VirtualAERI II–SuperPolm / o.m.2-g.i.-p.p, *zvočno-vizualni performans z violino in senzornim oblačilom / Video and Sonic Performances with Violin and BodySuit*

**PREDAVANJA IN DELAVNICE V ČREVARNI / LECTURES AND WORKSHOPS IN
INTESTINAL FACTORY** (Poljanska cesta 95, Ljubljana)

8.–12. november / 8th–12th November 2005

TOREK / TUESDAY, 8. NOVEMBER**16.00–20.00: Jens Hauser (FR/D): Animals, Art and Technology**, *predavanje in interaktivna prezentacija / Lecture and Course/Workshop with Video Projections***20.00: Jennifer Willet and Shawn Bailey (CA): BIOTEKNICA: Corporate Art for a Corporeal Public**, *predavanje / Lecture***SREDA / WEDNESDAY, 9. NOVEMBER****16.00: Ksenija Stevanović (SCG): Linguistic Animal and Its Ambiguities**, *predavanje / Lecture***17.00: Ernest Ženko (SI): The Unbearable Lightness of the New**, *predavanje / Lecture***18.00: Marek Wiczorek (USA): New Species, New Medium?: Art in the Age of Biotechnological Reproduction**, *predavanje / Lecture***19.00: Mojca Puncer (SI): Experimentation between art and science. New synergies**, *predavanje / Lecture***20.00: Tanja Visosevic (AU): The Living Screen**, *predavanje / Lecture***ČETRTEK / THURSDAY, 10. NOVEMBER****16.00: Jela Krečič (SI): Manifesto and Transcending the Phantasm**, *predavanje / Lecture***17.00: Janez Strehovec (SI): The Art of In-Between Spaces**, *predavanje / Lecture***18.00: Petar Milat (HR): Targetting the New**, *predavanje / Lecture***19.00: Bojana Kunst (SI): Disobedient Connections: On Production of Monstrosity**, *predavanje / Lecture***PETEK / FRIDAY, 11. NOVEMBER****16.00: Philip Ross (USA): Bio-Techne**, *predavanje / Lecture***17.00–20.00: Philip Ross (USA): Gojenje gob za začetnike / Growing Mushrooms for Beginners**, *delavnica / Workshop***20.00: Shannon Bell (CA): Two Phalluses and a Big Toe**, *predavanje / Lecture***SOBOTA / SATURDAY, 12. NOVEMBER****16.00: Miklavž Komelj (SI), Human race as transformation space – Dante's vision "trasumanar"**, *predavanje / Lecture***17.00: Paule Ečimovič (SI): From Toys/Decoration to Computation Systems**, *predavanje / Lecture***18.00: Thomas Kaiser (D): Aesthetic Perception of New Technology**, *predavanje / Lecture***19.00–21.00: Preemptive Media: Jamie Schulte (USA): Zapped!: Confronting Wireless Control and Surveillance**, *predavanje in delavnica / Lecture/Workshop***21.00: Teo Spiller, Tadej Komavec (SI): X-lam**, *predavanje in delavnica / Lecture/Workshop*

RAZSTAVA V ČREVARNI / EXHIBITION IN INTESTINAL FACTORY

(Poljanska cesta 95, Ljubljana)

7.–21. november / 7th–21th November 2005

8.–12. november: 11.00–20.00 / 8th–12th November: 11.00–20.00

13.–21. november: 15.00–20.00 / 13th–21th November: 15.00–20.00

Shannon Bell (CA): Dva falusa in nožni palec / Two Phalluses and Big Toe, instalacija s tkivnimi relikti / Installation with Tissue Relics

Kostas Daflos (GR): CIPO_04, interaktivna robotska instalacija / Interactive Robotic Installation

Steve Jarvis (USA): ARK II, An [arkDEPOT] Enterprise, utopični izum / Utopian Invention

Robert B. Lisek (PL/USA): FLOAT/readon'tstare, interaktivna kibernetična instalacija / Interactive Cyber Installation

mikrokiko (D): Blobberdie2, lokacijska zvočna skulptura / Site-Specific Sound Sculpture

Marko Peljhan (SI): Biološka čistilna naprava za vodo / Biological water treatment plant, tehnični izum / Technical Invention

Preemptive Media: Beatriz da Costa, Heidi Kumao, Brooke Singer, Jamie Schulte (USA): ZAPPED!, instalacija / Installation

Rolando Sánchez (PE): Psihiatronska soba / Psychiatric Room, robotska instalacija / Robotic Installation

Sašo Sedlaček (SI): No Lego, izum na področju igrač / Toy Invention

Teo Spiller, Tadej Komavec (SI): X-lam, optični izum / Optic Invention

Krunoslav Stojanovski (HR/MK): Prodaj svoje telo! / Sell your body!, multimedjska instalacija/delo v procesu / Multimedia Installation/Work in Process

Urban Velkavrh (SI): Render Life, interaktivna kibernetična instalacija / Interactive Cyber/Visual Installation

Tanja Visosevic (+ Guy-Ben Ary, Bruce Murphy) (AU): The Living Screen: A Research and Development Project, instalacija / Installation

Jennifer Willet, Shawn Bailey (CA): BIOTEKNICA: korporacijska umetnost za telesno občinstvo / BIOTEKNICA: Corporate Art for a Corporeal Public, multimedjska instalacija/delo v procesu / Multimedia Installation/Work in Process

RAZSTAVA NA GRADU KODELJEVO / EXHIBITION IN KODELJEVO CASTLE

(Koblarjeva 14, Ljubljana)

7.–21. november / 7th–21th November 2005

8.–12. november: 11.00–19.00 / 8th–12th November: 11.00–19.00

13.–21. november: 15.00–19.00 / 13th–21th November: 15.00–19.00

Brian Burkhardt (USA): Taksonomija metuljev: primerki iz zbirke Luxury / Lepidoptera Taxonomy: specimens from the Luxury collection, kiparstvo / Sculpture

Catherine Cochard (CH): 306 Marilyn and more, video instalacija / Video Installation

Influenza: Raquel Rennó (BRA) and Rafael Marchetti (ARG): Non_sensor, interaktivna instalacija s Fastrack sistemom / Interactive Installation with Fastrack System

Nicolaj Kirisits (A): Odmevi / Echos, interaktivna zvočno-vizualna instalacija / Interactive Sound/Visual Installation

Susan Krause (USA): LINEAGE, instalacija / Installation

Daniel Lang (D): [ženska/moški] / [female/male], kratki film / Short Film

Joost Nieuwenburg (NL): Pojoče strune / Singing strings, zvočna instalacija / Sound Installation

Philip Ross (USA): Vrnitev malega / Junior Return, Sculpture/Installation with Living Plant

Jodi Rose (AU): Pojoči mostovi / Singing Bridges, instalacija / Installation

Boryana Rossa, Oleg Mavromatti (BG): AUTOBOT, interaktivna kibernetična instalacija / Interactive Cyber Installation

Robert Seidel (D): _grau, kratki film/video / Short Film/Video

[sic] (CA) & TDP (CH): Debris, video instalacija / Video Installation

Boštjan Špetič in Andraž Tori (SI): Decoupage, interaktivna računalniška instalacija / Interactive Computer Installation

Jane P. Tingley (CA): Periferni odziv / Peripheral Response, interaktivna robotsko-zvočna instalacija / Interactive Robotic/Sound Installation

Alexandra Toland (USA): Plodna tla za tuje vrste / Fertile Ground for Foreign Species, kiparska instalacija / Sculpture/Installation

Where dogs run (RU): Numeralizacija vode / The Numeralization of Water, multimedjska instalacija v procesu / Multimedia Installation in Process

RAZSTAVA V BOTANIČNEM VRTU / EXHIBITION IN BOTANICAL GARDEN (Ižanska cesta 15, Ljubljana)

7.–21. november / 7th–21th November 2005

pon.–ned. / Mon.–Sun. 7.00–17.00

Alexandra Toland (USA/D): Plodna tla za tuje vrste / Fertile Ground for Foreign Species, lokacijska instalacija / Site-Specific Installation

RAZSTAVA V GALERIJI KAPELICA / EXHIBITION IN KAPELICA GALLERY production:

Kapelica Gallery (Kersnikova 4, Ljubljana)

3.–21. november / 3th–21th November 2005

pon.–pet. / Mon.–Fri. 10.00–17.00

Marta de Menezes (P): Nature?, multimedjska instalacija v nastajanju / Multimedia Installation in Progress

Večmedijski festival **Break** (prej znan kot Break 2.2 in Break 21), ki letos doživlja že svojo osmo izvedbo, je namenjen raziskovanju novih ustvarjalnih izrazov in sodobnih tematik ter je tako usmerjen k tistim poetikam, ki se šele pričenjajo razvijati in katerih umetniški diskurz še ni zakoreninjen znotraj obstoječih standardov, kriterijev in kulturnih vrednot. Z doslej uspešnim spodbujanjem k inovativnosti in intelektualno stimulativeni novejši umetnosti se je festivalu Break uspelo vpisati na zemljevid svetovno pomembnih dogodkov znotraj polja umetnosti, pa tudi širših kulturnih okvirov.

Umetniško delo v današnjem času prehaja od zaprte, v sebi zaključene oblike k procesu, akciji, pogosto tudi aktivno vključuje gledalca/uporabnika. Prej kot neka izgotovljena resnica nastopa kot eksperiment, pomeni iskanje novih možnosti, predstavlja drugačne, nove poglede.

S temo letošnjega festivala **Break 2.3 Nove vrste** smo želeli še posebej spodbuditi nastajanje tistih izvirnih avtorskih poetik, ki se izrazito ukvarjajo z izumljanjem, izmišljanjem, iznajdbami ter z iskanjem novih poti in eksperimentiranjem nasploh.

Če nekatere prakse izvirajo in so predvidljive iz prej obstoječih pogojev, so nas v okviru festivala Break 2.3 zanimale prej tiste, ki predstavljajo nove vrste in niso neposredno predvidljive iz že poznanih zakonitosti in form. Še posebej smo se osredotočali na tiste ustvarjalne ambicije, ki novega ne iščejo zgolj znotraj okvirov obstoječe institucije umetnosti, temveč iščejo nove možnosti in ponujajo nove prikaze aktualnih kulturnih vprašanj. V takšnem stremljenju se umetniške prakse spontano ozirajo k drugim, neumetniškim disciplinam, se z njimi povezujejo, jih uporabljajo ali celo delujejo znotraj njih. Umetnosti se odpirajo nove možnosti, institucija umetnosti se spreminja. Tako se obiskovalec festivala Break 2.3 največkrat sreča s takšnimi avtorskimi izrazi, ki bi jih stežka avtomatično umestil v ustaljeno koncepcijo umetniškega dela, temveč se prej znajde v vlogi raziskovalca. Številni ustvarjalni pristopi so vezani na naravoslovne in družbene vede, pogosto pa tudi na nove tehnologije.

Kaj pomeni vdor visokih tehnologij in sofisticiranih znanosti v naš vsakdan? Kot možnost prekoračenja modernega antropocentrizma se lahko razmisli o potencialih ustvarjalnega dejanja v umetnosti pri vzpostavljanju alternativnih življenjskih oblik. Vsi živi organizmi, ne glede na velikost in morfologijo, težijo h komunikaciji in socializaciji. V družbi visoko razvitih komunikacijskih sistemov lahko ob podpori računalniških tehnologij težimo k razvoju nekakšnega univerzalnega jezika, ki bi dopuščal vzajemno komunikacijo ljudem, živalim, strojem in novim vrstam. Ob prodiranju visokih tehnologij v naša življenja se razvijajo možnosti nastajanja novih tehnoloških vrst. Kaj za umetnost pomeni opcija računalniško generiranega umetnega življenja? Za nadaljnji razvoj umetnosti so lahko odločilnega pomena mikrobiološke in medicinske raziskave umetnega življenja, bioinženiring in spoznanja kognitivne psihologije, možnosti izboljšanja inteligenčnih zmožnosti, spolnega nagona, počutja, reproduktivnosti ... Biotehnologije zaznamujejo sodobno družbo in kulturo, saj so prisotne na vseh področjih današnjega življenja (konzumiramo genetsko spremenjene izdelke, v medicini uporabljamo proizvode tkivnega inženiringa, srečujemo se s kloniranjem živali in z možnostjo kloniranja človeka). Na ta način se soočamo s spremembami bivanjskega okolja v prihodnosti: v možnostih umetnega proizvodnje mesnih proizvodov, telesnih organov ali celo udov, telesnega spreminjanja, v izbirnih možnostih reprodukcije potomcev, pa tudi v temeljitem družbenem nadzoru posameznika. Možnosti telekomunikacij v kombinaciji z računalniškimi znanostmi, ki omogočajo večji pretok informacij, ustvarjajo tudi novo strukturo prostora, sveta, drugačne poglede nanj, spreminjajo organizacijo življenja ... Te spremembe odpirajo številna družbena vprašanja.

Lahko umetnost ponudi vpogled v daljnosežne posledice? V razširjenem polju hoče umetnost z vprašanji nagovarjati slehernega predstavnika sodobne družbe.

Vizualni, zvočni, performativni in več- oziroma novomedijski projekti, ki jih predstavljamo na letošnjem festivalu, so večinoma povezani z visokimi tehnologijami in so v veliki meri interdisciplinarni, številni nastajajo v sodelovanju z znanstvenimi korporacijami, nemalo del vključuje organske, tudi žive materiale, pogosto pa dela računajo na interakcijo z obiskovalcem.

Z relevantnimi predavatelji s področja teorije in filozofije umetnosti, teorije novih medijev, družboslovja, umetnostne zgodovine, psihoanalize, pa tudi mikrobiologije in fizike, ponujamo tudi pomembno analitično in teoretično refleksijo izbrane teme letošnjega festivala. Obiskovalci pa lahko poleg tega aktivno sodelujejo še na nekaj teoretskih in praktičnih delavnicah.

Razpis za festival Break 2.3 je bil objavljen marca 2005 in je bil razposlan po celem svetu. Prejeli smo 329 prijav projektov, izmed katerih smo jih izbrali 38. Festival poteka novembra 2005 na štirih lokacijah v mestu Ljubljana. Osrednje prizorišče festivala so prostori v bivši črevarni na Poljanski cesti 95, kjer razstavo sestavlja 14 postavitvev, uprizorjenih je 12 različnih performansov (eden pa je zaradi omejenega števila obiskovalcev na sporedu dvakrat) in je v prvem tednu festivala organiziran simpozij z 19 predavanji, od tega 4 vključujejo tudi delavnico. Na Gradu Kodeljevo festival predstavlja razstavo s 16 postavitvami. Zaradi specifičnosti je eno delo realizirano v Botaničnem vrtu, še eno pa je predstavljeno v Galeriji Kapelica, ki je tudi njegov producent. Skupaj predstavljamo 63 projektov, ki jih realizira 68 avtorjev in nekaj sodelujočih iz naslednjih držav: Argentine, Avstralije, Avstrije, Bolgarije, Brazilije, Francije, Grčije, Hrvaške, Japonske, Kanade, Makedonije, Nemčije, Nizozemske, Peruja, Poljske, Portugalske, Rusije, Slovenije, Srbije in Črne gore, Švice, Ukrajine, Velike Britanije in Združenih držav Amerike. Naknadno nameravamo izdati še monografsko publikacijo, v kateri bomo objavili predstavljene teoretske prispevke, sodelovalo pa bo še nekaj drugih avtorjev.

Polona Tratnik, umetniški vodja festivala Break 2.3

The purpose of the multimedia **festival Break** (previously known as Break 2.2 and Break 21), which is realized for the 8th time this year, is to explore new artistic expressions and contemporary topics and to emphasize emerging poetics whose artistic discourse has not yet been deep-rooted within firmly established standards, criteria and cultural values. By successfully supporting innovative and intellectually stimulative new art, festival Break has become one of the significant global events within contemporary art and broader cultural framework.

Nowadays, the forms of artistic production are transforming from closed-in, self-sufficient form to dynamic processes that frequently include active involvement of the observer/user. The artworks are not presented as the ultimate truth but rather as experiments searching for new possibilities and suggesting different, innovative points of view.

This year's theme of the festival **Break 2.3, *New Species***, has been designed to stimulate original poetics dealing explicitly with invention, fabrication, innovation, experimentation and the pursuit of untrodden paths.

If some practices originate from previously existing conditions and can be predicted on such basis, then the interest of Break 2.3 festival was focused on those practices that present new species, and are not directly predictable from already familiar laws and forms. A special emphasis was placed on the creative ambitions that do not look for the new within the framework of the existing institution of art, but instead seek to find new possibilities and offer new presentations of current cultural issues. In such tendencies, artistic practices spontaneously look out for other, non-artistic disciplines, in order to connect with them, use them or even take an active part in them. Art is currently witnessing new possibilities and the institution of art is changing. A visitor of the Break 2.3 festival therefore most frequently meets artistic expressions that cannot be easily automatically included in the established conception of artistic work, and thus rather becomes a researcher. Numerous creative approaches are connected with natural science and social sciences, and often also with new technologies.

What does the intrusion of high technologies and sophisticated sciences into our everyday life mean? The potentials of creative artistic acts in establishing alternative life forms can be considered as possibilities of transgressing modern anthropocentrism. All living organisms, regardless of their size and morphology, strive for communication and socialization. In a society of highly developed communication systems and with the support of computer technology, we tend to develop a kind of a universal language that would provide mutual communication to people, animals, machines and new species. The intrusion of high technologies into our lives has allowed for the possibility to develop new technological species? In the context of art, what does the option of a computer generated life mean? Microbiological and medical research into artificial life, bioengineering and the findings of cognitive psychology, the potential of improving intellectual capacity, sexual drive, mood, reproducibility ... Contemporary society and culture are characterized by biotechnologies due to their presence in all areas of modern life (we consume genetically modified products, take advantage of tissue engineering in medicine, and deal with both animal cloning and the possibility of human cloning). Thus, we are confronted with the changes in our living environment of the future: in the possibilities of artificially produced meat products, body organs or even limbs, in possible body alteration, in the selective options of reproducing our children, as well as in a total social control of individuals. The prospects of telecommunications combined with computer sciences which provide a greater flow of information, create a new structure of space and the world, different perspectives of the world, modify the organization of life itself ... These changes open numerous social issues. Can

art provide an insight into long-term consequences? In the expanded field art wishes to address and provoke each single member of the contemporary society.

The visual, sonic, performative and multi- or new media projects, presented within the scope of this year's festival, mainly involve high technologies and are mostly interdisciplinary. Numerous works have been developed in cooperation with scientific corporations, quite few of them deal with organic or wet materials, including living organisms. Frequently, the observers are also expected to interact within projects.

The lecturers on theory and philosophy of art and new media, humanities, sociology, art history, psychoanalysis, as also microbiology and physics provide important analytical and theoretical reflection on the theme of this year's festival. In addition, visitors are also invited to actively participate in some theoretical and practical workshops.

The call for submission for the Break 2.3 festival was published in March 2005 and dispatched all over the world. We had received 329 project applications, out of which 38 were selected. The festival takes place in November 2005 on four locations in the city of Ljubljana. The central location of the festival are the halls of an ex-intestinal factory on Poljanska street 95 where 14 installations are exhibited, 12 different performances are performed (one of them is shown twice due to the limited number of visitors), and a symposium with 19 lectures, 4 of which include a workshop, are held during the first week of the festival. At the Kodeljevo castle, the festival presents an exhibition of 16 installations. Due to its specific character, one of the artwork is realized at the Botanical garden in Ljubljana, and another at the Kapelica Gallery, which is also its producer. We present a total of 63 projects realized by 68 authors and some cooperators from the following countries: Argentina, Australia, Austria, Bulgaria, Brasil, Canada, Croatia, France, Germany, Great Britain, Greece, Japan, Macedonia, the Netherlands, Peru, Poland, Portugal, Russia, Serbia and Montenegro, Slovenia, Switzerland, Ukraine and The United States of America. Afterwards, we intend to publish a book of collected theoretical contributions – those that are presented at the festival and some additional ones.

Polona Tratnik, Art Director of the Break 2.3 Festival

Festival Break 2.3 podpirajo / The Festival Break 2.3 is supported by: Ministrstvo za kulturo RS; Viator & Vektor, d. d.; Mestna občina Ljubljana; Študentska organizacija v Ljubljani; Lunapark; Botanični vrt Ljubljana; Ameriška ambasada; Mondrian Foundation; Francoski inštitut Charles Nodier; Goethe-Institut Ljubljana; Moderna galerija; Mladina; Najdi.si; Radio Študent; BIT center; Ovitek d.o.o.; MGLC in drugi.