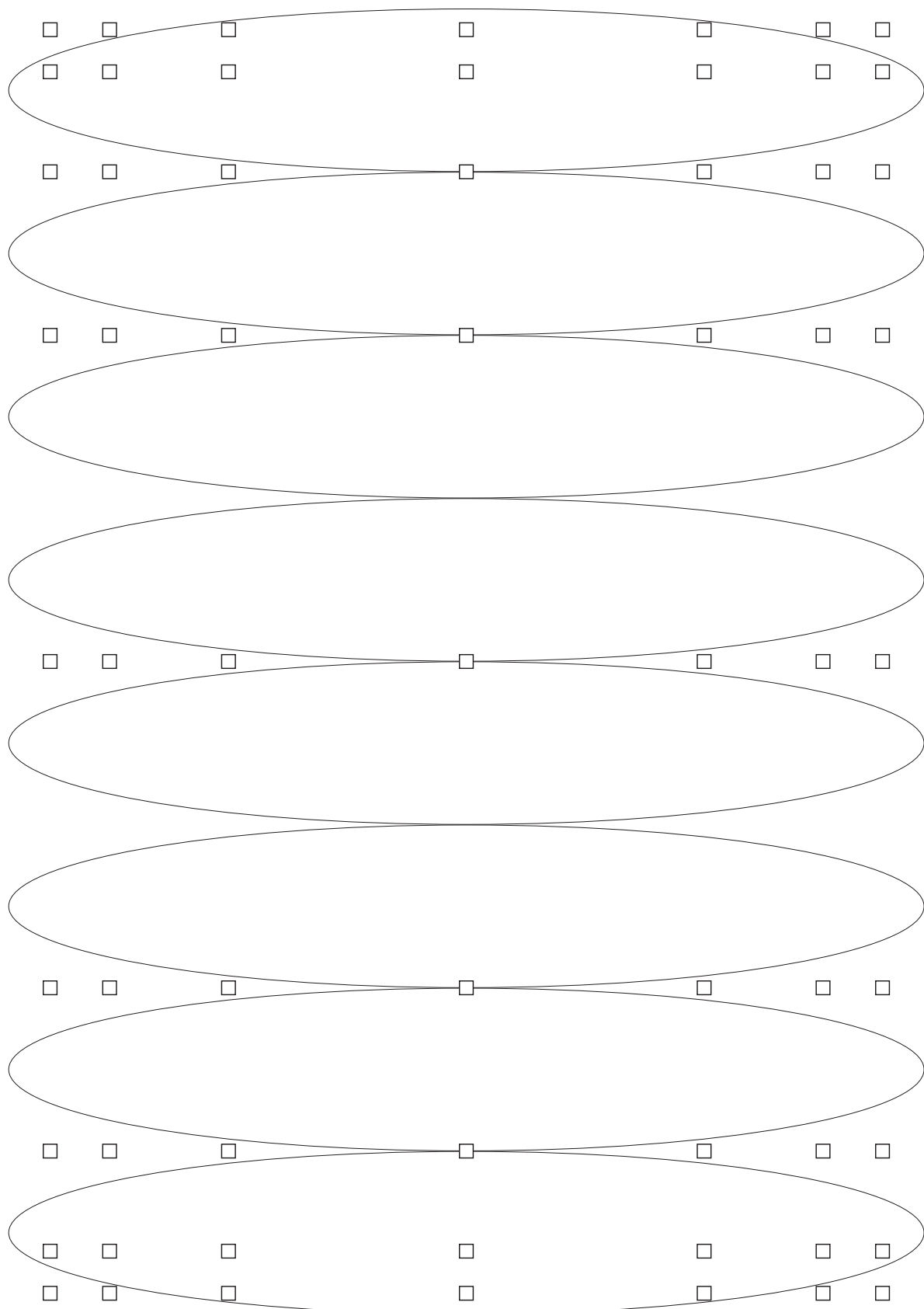






Mediterranea 20 – Young Artists Biennale /
Mediterranea 20 – Bienale mladih ustvarjalcev
Borderless / Brezmejno

our collective limits ...
meje v nas ...
i nostri limiti collettivi ...

Nova Gorica – Gorizia
May 30th – June 30th 2025 /
30. maj – 30. junij 2025

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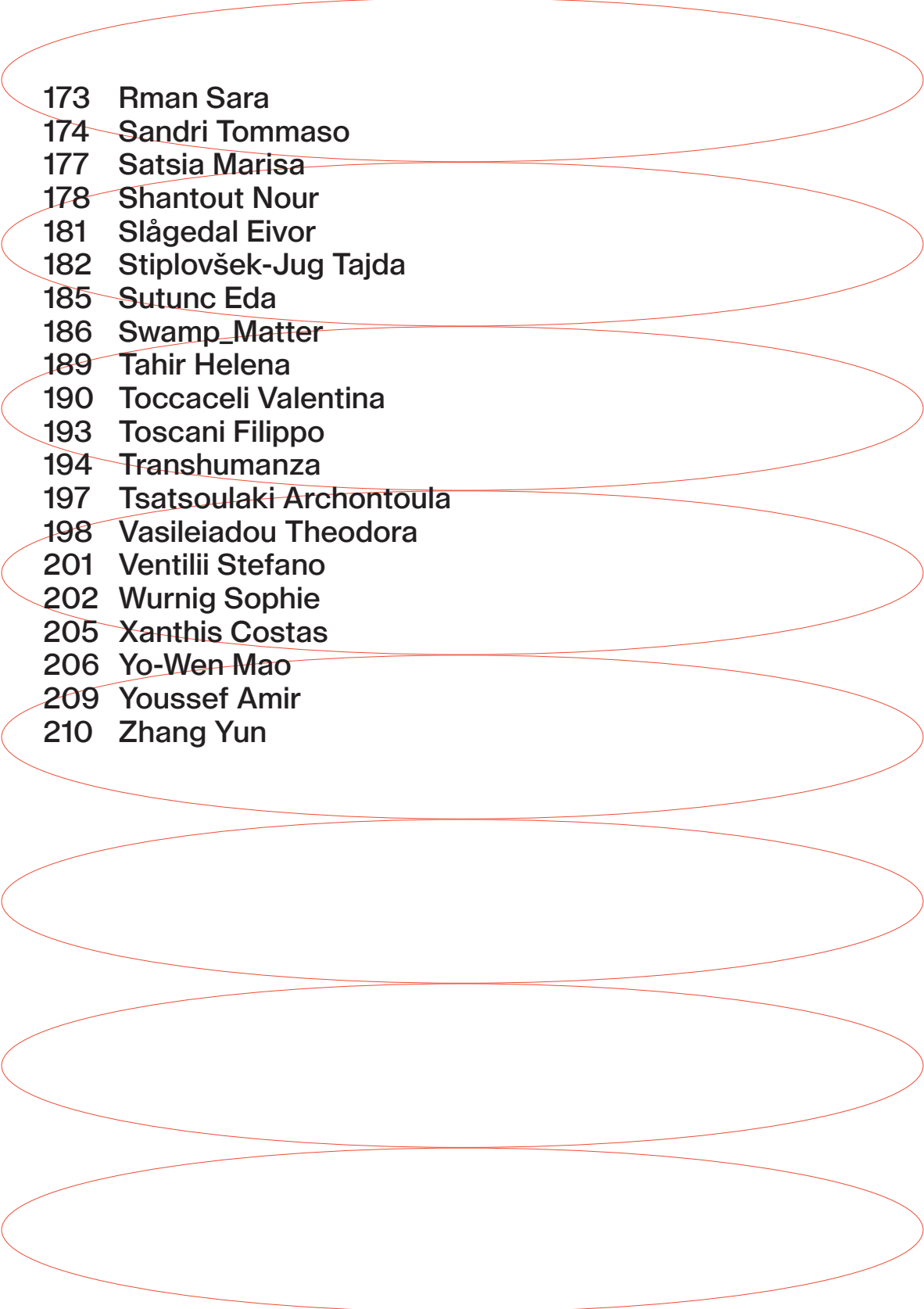
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our collective limits ... | meje v nas ... |
i nostri limiti collettivi ...

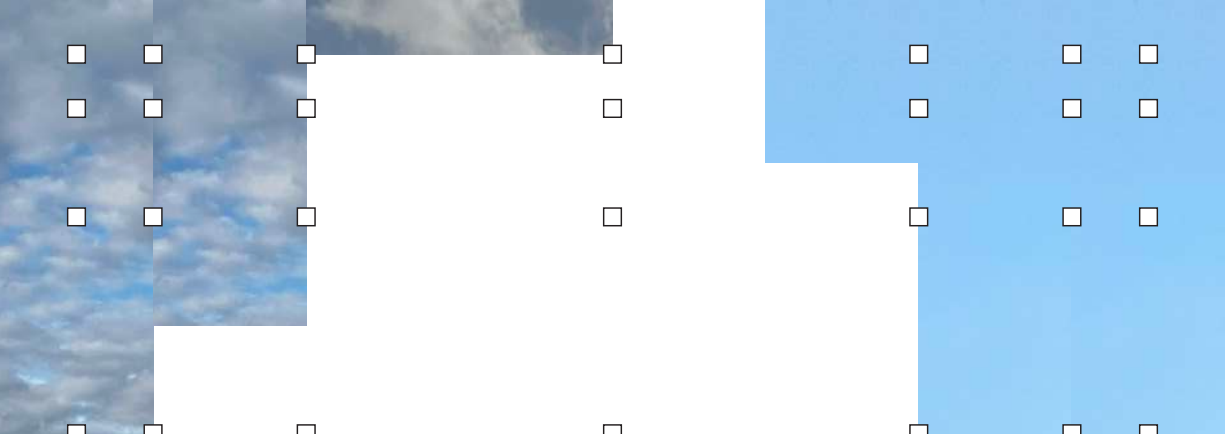
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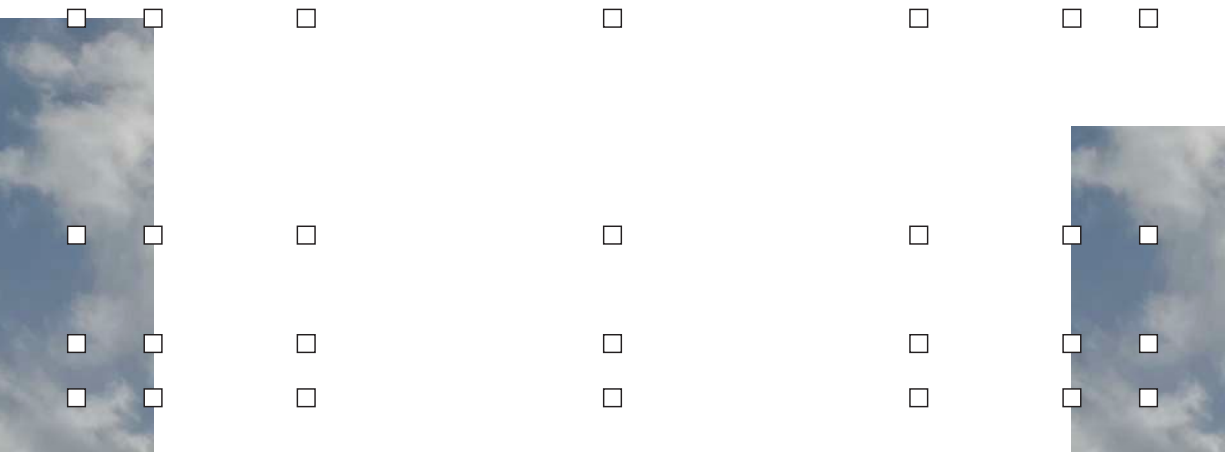
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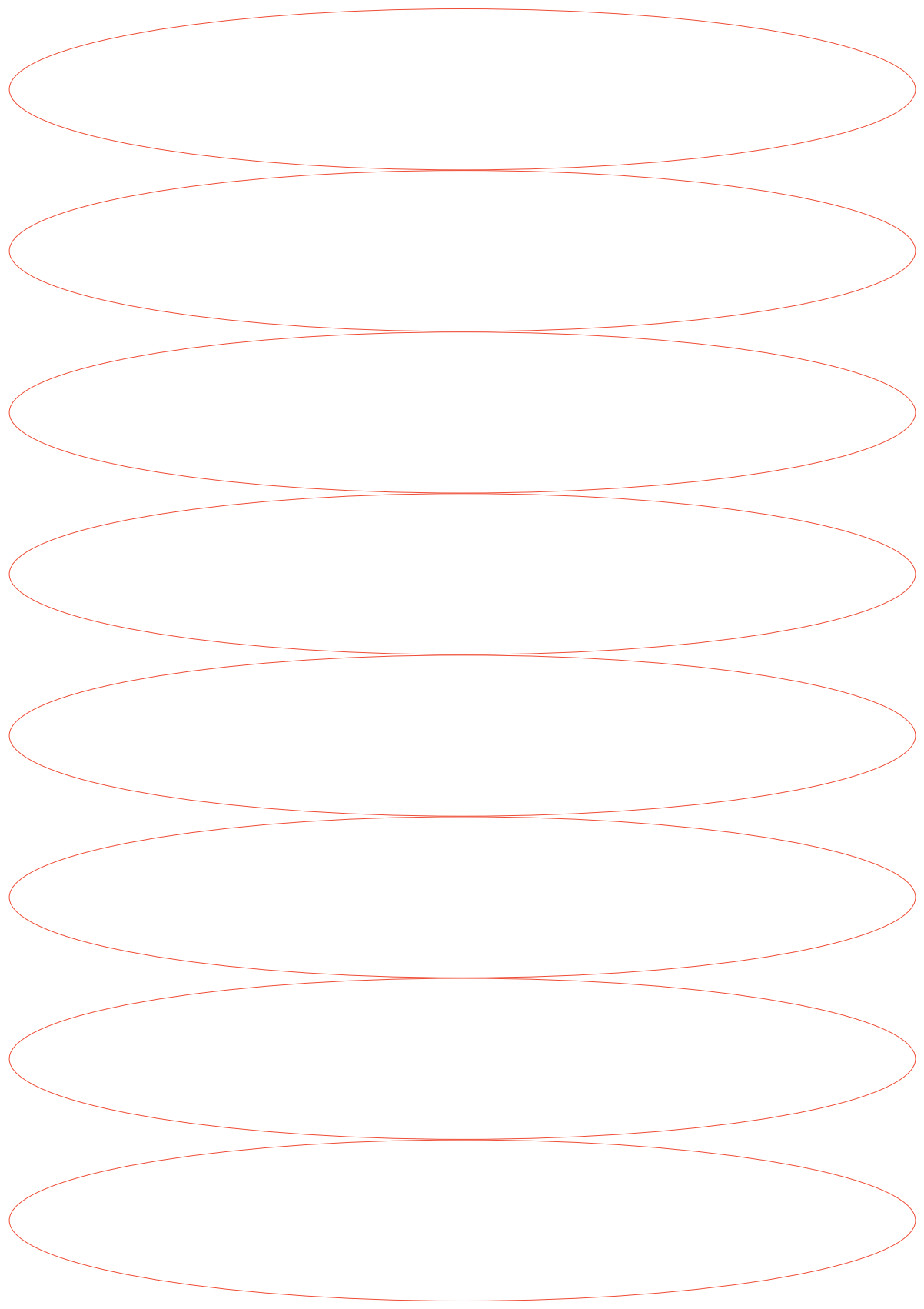
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MEDITERRANEA 20 YOUNG ARTISTS BIENNALE

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MEDITERRANEA 20 BIENALE MLADIH UMETNIKOV





With the title “Borderless – Mediterranean 20”, our XXth Biennale will showcase the work of over 90 young artists and creators from Europe and the Mediterranean and offer them a unique and privileged platform for their professional recognition in the framework of the GO! 2025 Nova Gorica – Gorizia European Capital of Culture.

Throughout its duration, the Biennale will imbue two bordering cities that have an intertwined history with a rich and diverse program structured around three main concepts: Forum, showcasing art in the public space as a political action made accessible to all; Form, addressing the diversity of existing means of expression and communication in our multifaceted societies; Food, offering the opportunity to different audiences to come together around art. The artists and creators of Mediterranean 20, but also the audiences that will visit the exhibitions and activities in the program, will thus be offered space and time to express themselves and their views on important issues of our contemporary societies: we want art to be accessible, but we also believe that art must not be only accessed but also actively practised.

BJCEM is profoundly grateful to all those who have made this Biennale possible. First and foremost, the curators, artists, our members, associates, sponsors, and, of course, our team. We extend our deep and sincere gratitude to the 2025 European Capital of Culture, the Municipality of Nova Gorica, the Municipality of Vipava, the Municipality of Gorizia and the Ministry of Culture of the Republic of Slovenia, as well as to our member, the ŠKUC Association, for having believed in us, for having supported BJCEM in this incredible adventure and for having made Mediterranean 20 a reality for all to share in.

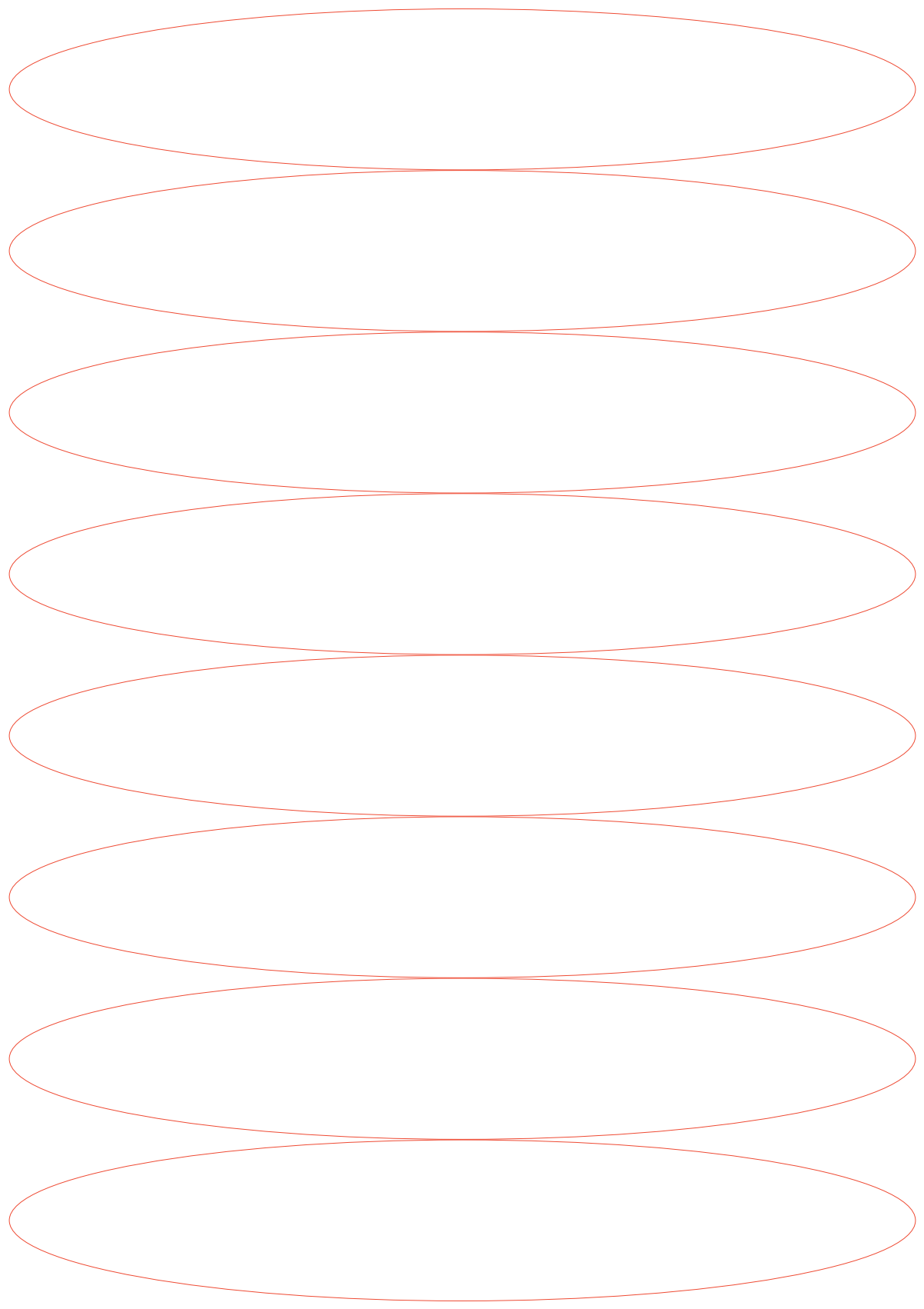
We hope that all those who will visit our Biennale will appreciate the importance of the work of young artists and creators as they offer us, the audience, a diversity of perspectives through which to see our world, with its different realities and different options for interpretation that merit, all without distinction, to be given a voice.

Naš XX. Bienale, naslovljen »Brezmejno – Mediterranea 20«, predstavlja dela več kot devetdesetih mladih umetnikov in ustvarjalcev iz Evrope in Sredozemlja. V okviru Evropske prestolnice kulture GO! 2025 Nova Gorica – Gorizia jim nudi edinstveno in vrhunsko platformo, ki potrjuje njihovo umetniško moč.

Bienale prežema obmejni mesti, ki imata prepleteno zgodovino, z bogatim in pestrim programom. Ta zaobjema tri glavne koncepte: prvi je Forum, ki predstavlja umetnost v javnem prostoru kot politično dejanje, dostopno vsem; drugi je Forma, ki poudarja raznolikost izraznih in komunikacijskih sredstev v naših večplastnih družbah; tretji koncept je Hrana, ki različnim občinstvom nudi priložnost, da se združijo okrog umetnosti. Umetniki in ustvarjalci Bienala Mediteranea 20, pa tudi javnost, ki bo obiskovala razstave in druge aktivnosti programa, bodo tako našli prostor in čas, da izrazijo sebe in svoje poglede na pomembna vprašanja sodobnih družb. Želimo, da je umetnost dostopna, a poleg tega, da mora biti dostopna, menimo, da jo je treba tudi aktivno izvajati.

BJCEM se globoko zahvaljuje vsem, ki so omogočili Bienale. V prvi vrsti kuratorjem in umetnikom, pa tudi našim članom, partnerjem in sponzorjem ter seveda naši ekipi. Iskreno se zahvaljujemo Evropski prestolnici kulture 2025, občinam Nova Gorica, Vipava in Gorizia ter Ministrstvu za kulturo Republike Slovenije, pa tudi našemu članu, Društvu ŠKUC, da so verjeli v nas, podprli BJCEM v tej neverjetni pustolovščini in omogočili, da je Mediterranea 20 postala stvarnost, v kateri lahko sodelujemo vsi.

Upamo, da se bodo vsi, ki bodo obiskali naš Bienale, zavedali pomena del mladih umetnikov in ustvarjalcev, ki nam, občinstvu, ponujajo mnogovrstne perspektive, skozi katere lahko vidimo naš svet, njegove raznolike realnosti in možnosti interpretacije. Vse si brez izjeme zaslužijo dobiti svoj glas.





Welcome to the European Capital of Culture

Once you climb Sveta Gora (Holy Mountain) above Nova Gorica, home to a Franciscan monastery with only a few remaining friars, you can understand why the Slovenian part of the Goriška Region is usually referred to as Northern Primorska: southward from this spot, you can see the sea – the northernmost end of the Adriatic Sea, between Trieste/Trst and Monfalcone/Tržič.

At the beginning of the 20th century, many Slovenian mothers would depart from the Trieste port for the Egyptian cities of Cairo and Alexandria to support their families at home by providing care for and breastfeeding other people's children. Today, we can see migrant workers from Bangladesh, Pakistan, Syria or Palestine coming from work at the shipyards of Tržič. Like the Alexandrian women of the past, these workers send a large part of their hard-earned earnings back home.

On the Mediterranean coasts, home is always elsewhere.

This is one of the sentiments that led us here, in Nova Gorica, to add to the title of the European Capital of Culture the candidacy for the organisation of the Biennial of Young Artists from Europe and the Mediterranean – to show that our home is elsewhere, and that our home can be a safe space for artists coming from other shores. Here, art is flourishing everywhere: on the once-bloody banks of the Soča River up in the Alps and deep down in the delta where the river, now sparkling in emerald tones, meets the Adriatic Sea;

between the walls of former Austro-Hungarian mansions and in the squares of brutalist modernist neighbourhoods; in cross-border film production labs and on the hand-painted facades of the rural houses, which thus become impromptu movie screens.

This is a place where borders and countries have changed many times, where people have fought for their homelands, families, languages, and lives – and this experience has profoundly affected all the residents of what today are the Slovenian Nova Gorica and the Italian Gorizia, which together form the European Capital of Culture of 2025.

The arrival of the Biennale's international curators and artists is therefore not only proof of the European-wide scope for the project but also a much-needed broadening of its content to the shores of the Mediterranean, from the Middle East to North Africa. Sea currents, just like the wind and people, run in all directions; that's why it is so important to understand each other – not only what we wear and sing on our way to the sea, but also why some people are forced to cross the sea, travel the sea, be it for economic or existential reasons.

Nowadays, it is not only the fruits that travel the sea; the sea delivers reports of slaughter and genocide. And there are people who carry with them the experience and memory of both the fruits and the killings, of culture and barbarism. As Walter Benjamin taught

us – and as is inscribed on his grave in the Catalan village of Portbou:

»There is no document of civilization which is not at the same time a document of barbarism.«¹

As we face the documents of civilisation, brought to us by you, our friends from across Europe, we want to tell you about the most incredible barbarities that took place here, because they first had to be defeated so that we can now continue to sail. Franco Basaglia had to dismantle the walls of the old psychiatric hospital in Gorizia (now home to a park named after him). Edvard Ravnikar had to build on a former cemetery so that his new city would »*shine across the border*«. And Zoran Mušič had to bring his drawings from the Dachau concentration camp so that he could unleash a painter's scream in the »*Nismo poslednji*« (*We are not the Last*) cycle. The antipsychiatry movement, architectural modernism, and artistic testimonies as condemnations of totalitarianism are just as much at home here as are Pasolini's films, Kosovel's constructivism, and Rilke's elegies.

The latter are the authors that Patti Smith mentioned when, in 2023, she named the reasons for her wish to perform in these places. And come she did. And she impressed us. The former truck parking where she performed, located near the Rožna dolina international border crossing, has now been converted into a city park and concert venue. Rožna dolina, which translates to Flower Valley, is now truly a valley of flowers. And the number of tracks at

the Nova Gorica railway station (opened initially by Franz Ferdinand – the one from Vienna, not Glasgow) was, due to the European Capital of Culture, reduced from thirteen to six so that the newly liberated space could become home to a university campus, while the renovated former railway warehouse will serve for the *European Platform for the Interpretation of the 20th Century – EPIC*.

Trucks are giving way to music, railway tracks to knowledge, and warehouses are filling up with first-hand testimonies – is this not a promising enough statement that here, at the Mediterranean coasts, we might still be able to reach the horizons of Greek tragedy, Roman poetry, and Renaissance painting? But only if we insist on the premise that home is always elsewhere, that I is the other, and that everyone is welcome in our house.

These are the topics that writer Miljenko Jergović discussed at a recent European Capital of Culture event. Jergović's opus spans an unforgettable short-story collection titled *Sarajevo Marlboro* (transl. Stela Tomašević) to his latest book, which carries an intriguingly short title: *Rat (War)*. Speaking at the Slovenian Kulturni dom Gorica at a symposium accompanying the exhibition »*Distant Gaze*« on objectivity and realisms in 1930s Central Europe, he concluded with the following words:

»If today, in Spring 2025, my Grandpa and our Uncle Berti walked, step by step, from Ravnikar and Tito's Nova Gorica to Gorizia, they'd surely

be on their way home to their loved ones. If on the same day or perhaps the next, my Grandpa and our Uncle Berti walked from Gorizia to Nova Gorica, step by step, they would surely again be on their way home to their loved ones. This is what it means to be from the border. A house is then only there as long as you approach it; as long as your Other is left somewhere behind. And for the past hundred years, this has been our new reality.«

Welcome to the European Capital of Culture!

My heartfelt gratitude to the Young Artists Biennale for bravely sailing into what is likely the smallest port on its map thus far. And thanks to Društvo ŠKUC, the Biennale's national partner, for believing that it is worth sailing against the current and upstream. I sincerely hope that someday, the catalogues of large world exhibitions will note that some of you young artists began your oceanwide journeys here, under Sveta Gora, a stone's throw from where the Duino Castle casts a shadow onto the waves of the Adriatic Sea, while the sharp Bora winds ruffle the smooth waters of the Soča River.



Dobrodošli v evropski prestolnici kulture

Če se povzpnete na Sveto goro nad Novo Gorico, kjer domuje z le še nekaj brati obljuden frančiškanski samostan, razumete, zakaj se Goriški na slovenski strani reče tudi Severna Primorska: ker se v ne tako daljni daljavi na jugu vidi morje – skrajni severni konec Jadranskega morja med Trstom in Tržičem.

Če so nekoč, v začetku 20. stoletja, iz tržaškega pristanišča v egiptovski mesti Kairo in Aleksandrijo odhajale slovenske matere, da so preživljale svoje družine doma z varovanjem in dojenjem tujih otrok, tedaj danes iz tržiških ladjedelnic ob koncu delavnika prihajajo povečini migrantski delavci iz Bangladeša, Pakistana, tudi Sirije in Palestine. Tudi oni, kot nekdanji aleksandrinke, večji del težko prigranega zaslužka pošiljajo domov.

Na obalah Sredozemlja je dom vedno drugje.

Tudi ta misel nas je vodila v Novi Gorici, da po pridobljenem naslovu evropske prestolnice kulture kandidiramo še za organizacijo Bienala mladih ustvarjalcev Evrope in Sredozemlja: da pokažemo, da smo doma drugje – in da je naš dom lahko varno zavetje za ustvarjalce z drugih obal. Tu se umetnost rojeva povsod: na nekdanj krvavih obalah Soče visoko v Alpah in globoko v delti, kjer danes smaragdna Soča priteče v Jadransko morje; med zidovi nekdanjih avstroogrskih palač in na trgih brutalistično modernističnih sosesk; v laboratorijih čezmejnih filmskih produkcij in na z roko pobeljenih fasadah vaških hiš, ki so tako postala provizorična filmska platna.

Tu so se menjale meje in države, tu so se borili za domovine, družine, jezika in življenja – in ta izkušnja je temeljito zaznamovala prav vse prebivalce someštja danes slovenske Nove Gorice in italijanske Gorice, aktualne skupne kulturne prestolnice Evrope.

Prihod mednarodnih kuratorjev in ustvarjalcev bienala zato ne pomeni le pomembnega dokaza evropske dimenzije tega projekta, ampak tudi prepotrebno širitev vsebin na obale Sredozemlja, od Bližnjega Vzhoda do Severne Afrike. Morski tokovi, kot veter in ljudje, tečejo v vse smeri – zato je tako zelo pomembno razumeti drug drugega: ne samo, v kakšnih oblačilih se podajamo v morje in kaj si ob tem pojemo – temveč tudi zakaj se je nekdo sploh prisiljen podati čez morje, odpluti čez morske dalje, eksistenčno ali eksistencialno.

Danes ne potujejo prek morja le pomaranče, potujejo tudi vesti o moriji in genocidu – in potujejo ljudje, ki nosijo izkušnjo in spomin obojega, sadja in morije, kulture in barbarstva. Kot nas je podučil že Walter Benjamin, zapisali pa so tudi na njegovem grobu v katalonskem Portbouju,

»ne obstaja dokument civilizacije, ki ne bi bil obenem tudi dokument barbarstva«.

Zato, ko se danes soočamo z dokumenti civilizacije, ki nam jih prinašate prijatelji iz cele Evrope, vas obenem mi opominjamo tudi na največja barbarstva naših krajev – ker jih je bilo treba premagati, da lahko danes plujemo

naprej. Franco Basaglia je moral podreti zidove tradicionalne psihiatrične bolnišnice v Gorici (kjer danes cel park nosi njegovo ime), tako kot je moral Edvard Ravnikar graditi na nekdanjem pokopališču, da je njegovo novo mesto »zasijalo čez mejo«. In Zoran Mušič je moral prinesiti risbe iz koncentracijskega taborišča Dachau, da je lahko slikarsko zakričal »*Nismo poslednji*«. Antipsihiatrija, arhitekturni modernizem in prostoročna pričevanja kot obsodbe totalitarizmov so v teh krajih tako močno doma kot so Pasolinijevi filmi, Kosovelov konstruktivizem ali Rilkejeve elegije.

Prav slednje tri avtorje je omenila Patti Smith, ko je leta 2023 navajala razloge, zakaj si želi nastopiti v teh krajih. In je prišla, in je navdušila – danes pa je na mestu nekdanjega parkirišča za kamione, kjer je nastopila, v neposredni bližini mednarodnega mejnega prehoda Rožna dolina, nov mestni park in prizorišče za prihodnje koncerte. Rožna dolina je postala dolina rož. Tako kot se je na novogoriški železniški postaji (ki jo je, mimogrede, odprl Franz Ferdinand, tisti dunajski, ne oni iz Glasgowa) število tirov zaradi evropske prestolnice kulture zmanjšalo s trinajst na šest, da bo na novo osvobojenem ozemlju zraslo univerzitetno središče, v prenovljenem nekdanjem železniškem skladišču pa *EPIC - Evropska platforma za interpretacijo 20. stoletja*.

Kamioni se umikajo glasbi, železniški tiri znanju, skladišča se polnijo s prvoosebni pričevanji – mar ni to dovolj obetavno oznanilo, da lahko na obalah Sredozemlja morda še kdaj ponovno sežemo do razsežnosti grške tragedije, rimskega pesništva in renesančnega

slikarstva? A le, če bomo vztrajali, da je dom vedno drugje, jaz je drugi, vsak in vsaka pa dobrodošel in dobrodošla v naši hiši.

Prav o tem nam je nedavno v okviru Evropske prestolnice kulture pripovedoval pisec Miljenko Jergović, katerega opus sega od nepozabne zbirke kratkih zgodb *Sarajevski Marlboro* do zadnjega objavljenega dela s pomenljivo kratkim naslovom *Vojna*. Nastopil je kot govorec na znanstvenem simpoziju ob mednarodni razstavi *Odmaknjeni pogled* o novi stvarnosti in realizmih v Srednji Evropi tridesetih letih 20. stoletja. Svoj nastop v slovenskem Kulturnem domu v italijanski Gorici je končal z besedami:

»Če bi se danes, spomladi 2025, moj Nono in naš striček Berti iz Ravnikarjeve in Titove Nove Gorice peš, korak za korakom, napotila proti Gorici, bi oba zagotovo šla domov k svojim. In če bi se potem, še istega ali naslednjega dne, moj Nono in naš striček Berti iz Gorice spet peš, korak za korakom, namenila proti Novi Gorici, bi oba gotovo spet šla domov k svojim. To pomeni biti človek z meje. Takrat hiša obstaja le, dokler se ji bližaš; dokler ti za hrbtom ostaja neki tvoj Drugi. In to je že sto let ta naša nova stvarnost.«

Dobrodošli v evropski prestolnici kulture!

Iskrena hvala Bienalu mladih, da si je drznil pripluti v verjetno doslej najmanjše pristanišče na svoji poti, in hvala Društvu ŠKUC, da je kot nacionalni partner Bienala dovolj dolgo verjel, da velja pluti proti toku in po reki navzgor.

Iskreno upam, da bodo nekoč nekje v katalogih velikih svetovnih razstav pisali, da ste nekateri od vas, mladih ustvarjalcev in ustvarjalk, svojo pot po svetovnih morjih pričeli pod Sveto goro, tam prav blizu, kjer devinski grad meče senco na valove jadranskega morja, ostra burja pa kuštra mehko delto Soče.



our collection
merge in
is master line



the limits
of mass
collectivity

Dear bodies,

We welcome you to the 20th edition of the Mediterranea Biennial. To gather, to celebrate, to be, to share joy, to connect through care and conviviality – to think our *collective limits* ...

This edition follows the environment of the GO!2025 with a critical stance towards its theme, BORDERLESS. The theme is a clear and direct connection to the border between the two cities in two countries – Nova Gorica and Gorizia. Instead of trying to create an environment which celebrates borderlessness, the biennale aims to rethink the personal and collective boundaries through the works of 94 young artists and its title, »*our collective limits* ...«. The levels of these limits are determined by geographical, racial, and class factors.

Every exhibition and project is an invitation – an opportunity to bring diverse voices, contexts, and complexities into a discussion. A Harawayan gathering of particular perspectives to create connections – a tent which can encompass and transmit an essence of objectivity that isn't centred in the West, heteronormative, cis and male perspectives. What first excited us about this journey is something deeply familiar to our practice: the act of coming together across differences.

The Biennale of Young Artists' traditional open-call format also offers a chance to challenge curatorial hierarchies, hear from artists who may otherwise be excluded, and assemble new, unexpected tapestries of artistic practice.

The Biennale's venues span a varied landscape – from heritage sites and schools to public institutions and non-profits – each alive with human activity and part of the European Cultural Capital's transformation. They include

the soon-to-open EPIC, a museum focused on community and cultural history; a train station and its surroundings; Mostovna, an artist-run space known for alternative concerts and its TIR Gallery; a historic tunnel beneath the Kostanjevica Monastery; the Art Academy in Nova Gorica and its former spaces on Via Diaz; the spaces of the Slovene communities in Gorizia, Slovenski Kulturni Dom Gorica; and heritage sites in nearby Vipava; with points of departure into the urban, but also into nature.

Rather than following a single, predetermined path in a didactical sense, the biennial engages visitors through diverse forms of participation. For instance, performances will be staged for viewing but also for participation, addressing context-sensitive themes that speak directly to the local communities. As another example, each venue will host a unique table, menu, and commentary to explore the past, present, and future of food.

We live in a world that hurts.

It hurts to witness injustice and to feel it in our own lives and the lives of others. And yet, simply naming what is wrong can feel hollow. It risks turning us into passive observers – those who point, grieve, and withdraw. Too often, art does the same: it reflects from a distance, moralizes, warns, yet remains untouched.

As cultural workers, we know this position too well. Overstretched, under-resourced, and wielding tools that were never really meant for healing, we keep coming back to topics we think are relevant and that we don't want people to forget. We keep picking up tools that might heal, if only a little. Perhaps representing ideas isn't enough anymore. We need to embody them. We need to restructure the elements of our labour to fit the world we want to live in. For tomorrow.

And still – we continue.

We create exhibitions, host biennials, produce events, publish publications and nurture conversations – is that truly our way of showing up? But it's not enough to just keep going. We must also ask: *How do we stay relevant? How do we transform ourselves and our ways without becoming hardened or afraid of change?*

We continue even as Europe once again finds itself under siege by the far right. We continue while nationalist, racist, and fascist ideologies grow louder, emboldened by fear and nostalgia. We continue because we remember the last century, the wars, the genocide, the cleansing – and we know it is our responsibility to ask: *What have we learned? What can we learn from each other?*

In this spirit, we centre our work around **forms**, **forums**, and **food**.

Forms enable us to position ourselves within art contexts, yet artists explore the unconventional across disciplines and media. We are interested in how breaking down the boundaries between art, architecture, performance, and installation is a necessity of today. We don't ask *what art is* but rather *what art can do*.

Forums address the discursive. The discursive spaces that trigger an exchange of thoughts, ideas, concerns, solutions, and experiences that aren't polished or finished. We need spaces to think aloud, disagree, sit with our emotions and share each other's burdens, even if we don't understand them. Feminist and queer struggles, justice, the right to the city, the right to be seen – these are not topics for quiet contemplation. They demand collective

reckoning. In forums – whether in the discursive ether surrounding the artworks or the BJCEM-organised forum centring artists as decision-makers – we open up space for precisely that.

And **food**.

Not »edible art,« but *food circles*.

Here, material meets meaning. Food is a medium and a metaphor. A reason for gathering, a chance to make kin, and nurture survival and resistance. Through food-based projects, we explore care, gender, economic injustice, the environment and the politics of consumption. For us, enjoying and sharing food is a feminist and queer act: it disrupts, nourishes, and connects. It starts with a bite and ends with a story. It creates space for intimacies and random encounters.

We see this biennial as a space for resistance.

With the 20th edition, we bring the legacies of past struggles into the now. A space where bodies are not hidden or aestheticized but liberated. Where beauty is inclusive, where sexual freedom and fluidity are honoured, and where we encounter a generation of artists hit with one disaster after another, experiencing an unprecedented lack of safe spaces and stable environments.

We are feminist. We are queer. And this is our grounding.

We want to create space for street actions, performances, installations, and fine-art formats; however, this ties into the understanding of art that doesn't stay safely inside the white cube but spills into the streets, the parks, and the

marketplaces. Art that invites participation. Art that insists on presence. Art that demands rights.

We believe this edition is not just a showcase of promising young European artists but also a data-driven exploration of how new generations approach the fundamental questions surrounding the sharing of spaces, territories, borders, and the limits of our bodies.

Our limits define our current ecosystems and hold the potential to become an insightful guide into the future. They invite us to examine the collective experiences of young artists and how their work pushes against the limits of political, cultural, ecological, and personal boundaries.

And perhaps reveal what younger generations crave ...

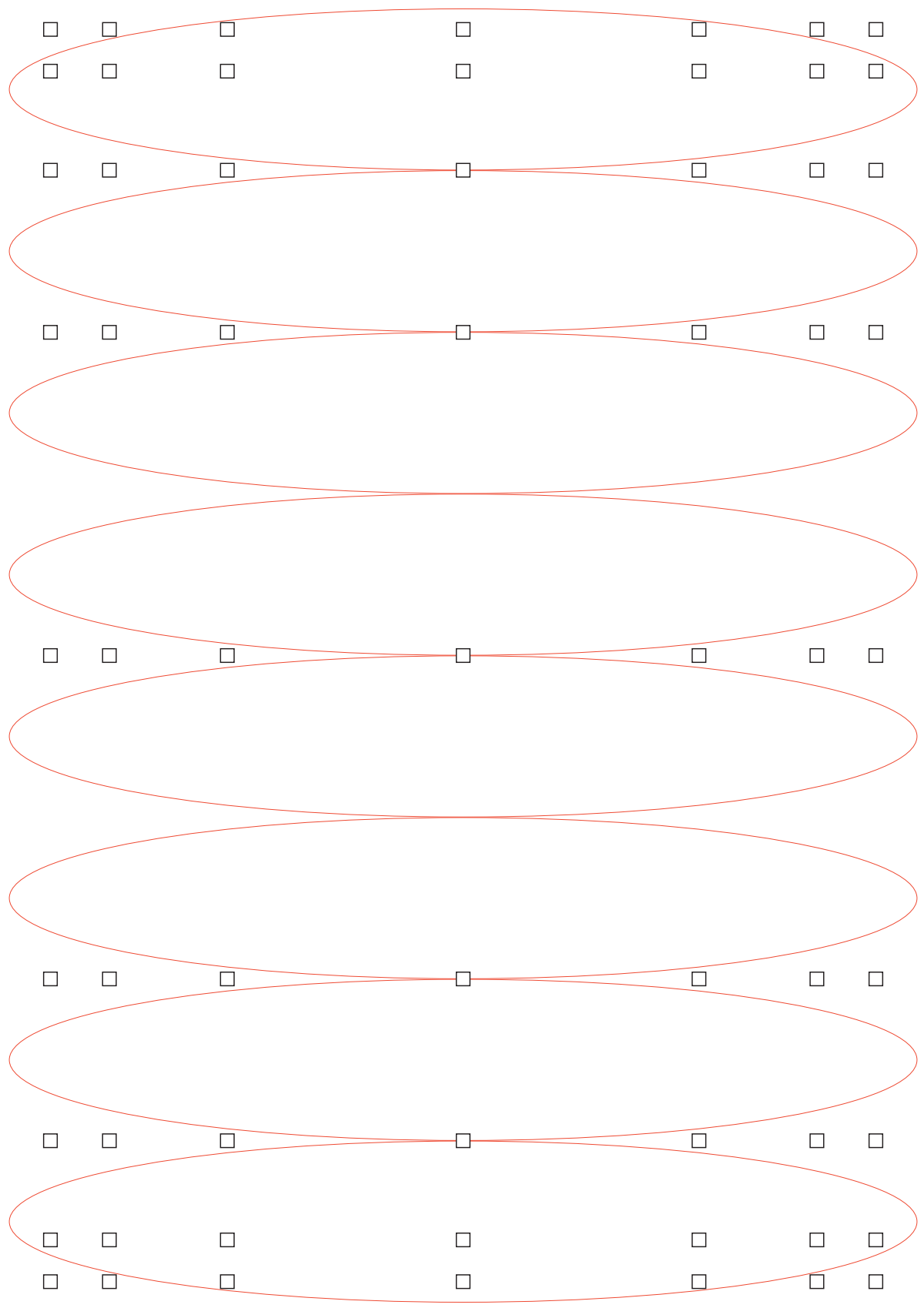
So welcome, dear bodies ...

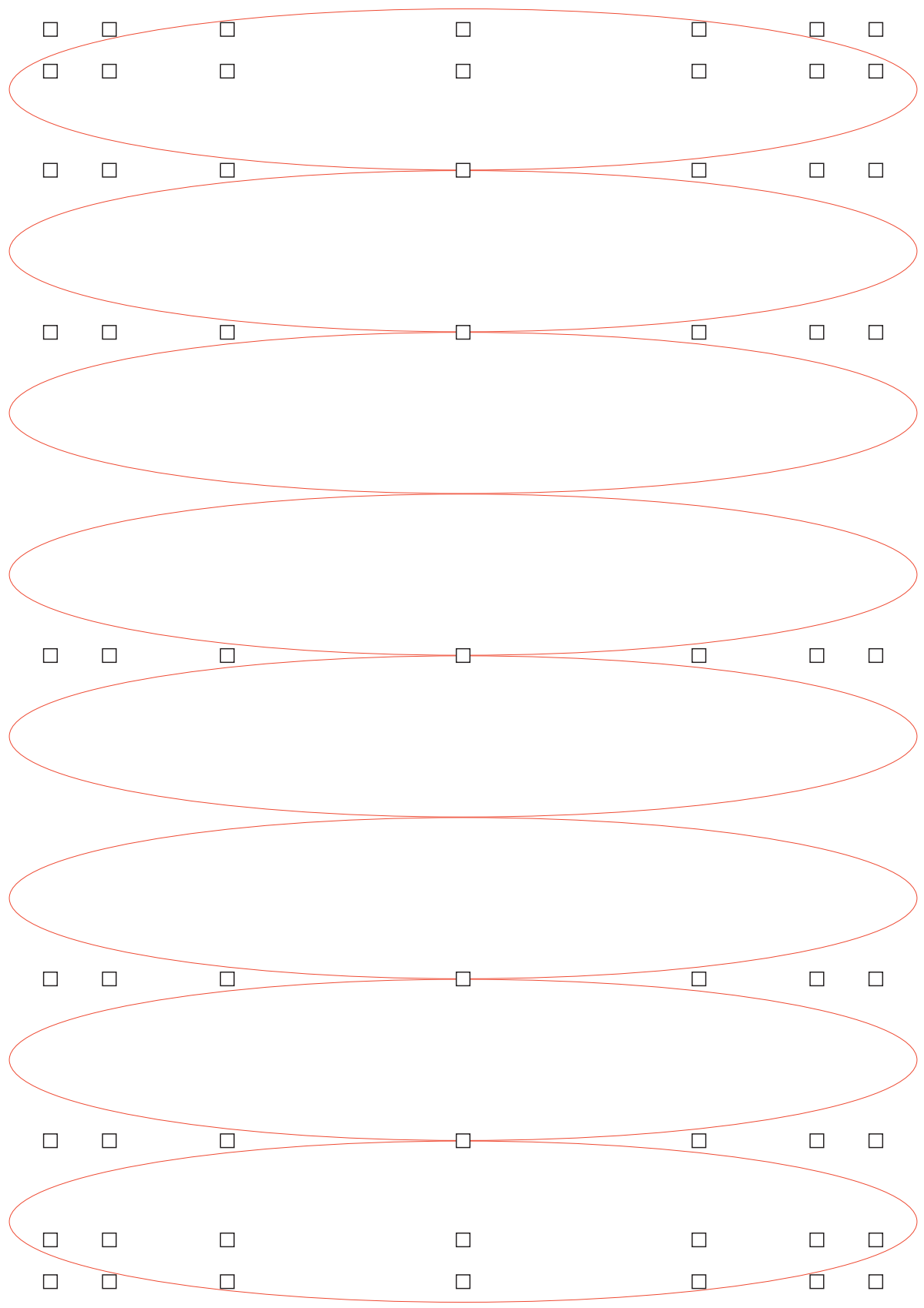
To the mess, the joy, the fire, the coming together.

To *hold space* for pain, for pleasure, for each other.

With love and rage,

Misal and Tia





The background is a light blue field with a grid of white squares. The squares are arranged in a pattern that is partially obscured by a large, solid blue shape on the left and a smaller one on the right. The red cursive script is written across the center of the image, with the words 'our collection', 'merge in', and 'is not the limit' visible. The script is written in a fluid, cursive style with red dots at the end of each stroke.

our collection
merge in
is not the limit



the limits
of mass
collective

dobrodošle_i na 20. ediciji bienala Mediterranea. Da se zberemo, da skupaj proslavimo, da smo, da se veselimo, da se povežemo v prijateljstvu in vzajemni skrbi – da premislimo *meje v nas ...*

Letošnja edicija nastaja v okolju projekta GO!2025, a skozi kritično obravnavo njegove osrednje teme, naslovljene »GREMO BREZMEJNO!« Ta tema je jasna in direktno povezana z mejo med dvema mestoma in dvema državama – med Novo Gorico in Gorico. Namesto da bi želeli ustvariti okolje, ki slavi brezmejnost, nameravamo prek del 94 mladih avtorjev_ic in naslova »*meje v nas ...*« v času bienala premišljevati osebne in kolektivne meje, ki se nahajajo na geografskih, rasnih in razrednih ravneh.

Vsaka razstava in projekt naj bosta razumljena kot povabilo. Kot priložnost za srečanje različnih glasov, kontekstov in kompleksnosti. Kot harawaysko zborovanje specifičnih perspektiv, ki tvorijo vezi. Kot šotor, ki lahko zaobjame in prenaša jedro objektivnosti, a se ne osredišča pri Zahodni, heteronormativni, cis in moški misli. Pri tej avanturi nas je sprva najbolj vzdramilo nekaj, kar je izjemno podobno našim praksam, namreč dejanje zbliževanja prek in onkraj razlik.

Naš uveljavljen odprti poziv mladim umetnicam_kom ponuja priložnost za ugovor proti kuratorskim hierarhijam, da bi lahko slišali glasove umetnic_kov, ki bi sicer morda bili spregledani, in da bi sestavili nove, nepričakovane tapiserije umetniških praks.

Prizorišča letošnjega bienala se raztezajo po raznoliki pokrajini – od območij dediščine in šol do javnih institucij in neprofitnih organizacij, ki so vse žive od človeškega delovanja in so del preobrazbe v sklopu Evropske

prestolnice kulture. Med njimi so: EPIC, nastajajoči muzej, namenjen skupnosti in kulturni zgodovini; železniška postaja in njegova okolica; Mostovna, koncertno prizorišče, ki ga vodijo umetnice_ki, in Galerija Tir; zgodovinski tunel pod samostanom Kostanjevica; Akademija umetnosti Univerze v Novi Gorici in njeni bivši prostori na Via Diaz; prostori slovenske skupnosti v Gorici - slovenski Kulturni dom Gorica in dediščinski prostori v Vipavi. Ta prizorišča so izhodišča za vstopanje v urbana, a tudi naravna okolja.

Bienale ne sledi eni preddoločeni poti in didaktičnim principom, marveč se zavzema za vključevanje občinstva prek različnih oblik sodelovanja. Denimo, predstave bodo namenjene gledanju, a tudi sodelovanju in naslavljanju vsebinsko občutljivih tem, ki se nanašajo na lokalne skupnosti. Ali pa: na prizoriščih bo najti edinstvene postavitve mize, jedilnika in komentarja, prek katerih bomo raziskovali zgodovino, sedanost in prihodnost hrane.

Živimo v svetu, ki boli.

Boli, da smo priča krivicam in da jih čutimo v svojih življenjih ter življenjih drugih. A zgolj imenovanje krivice je morda le prazno dejanje. Tvegamo, da iz nas naredi pasivne opazovalke_ce, ki zgolj pokažejo na krivico, žalujejo in se nato umaknejo. Umetnost prepogosto počne prav to: reflektira z distance, moralizira, opozarja, a se drži na varnem.

Kot kulturne_i delavke_ci še kako dobro poznamo takšno držo. Smo preobremenjene_i, podplačane_i, vihtimo z orodji, ki niso namenjena celjenju ran, kar naprej se vračamo k temam, ki se nam zdijo pomembne, in nočemo, da bi jih ljudje pozabili. Izbiramo si orodja, ki bodo, upamo, celila rane, četudi le za hip. Morda pa reprezentiranje idej ni več dovolj. Morda pa jih moramo utelesiti.

Prerazporediti elemente svojega dela tako, da bodo skladna s svetom, v kakršnem želimo živeti. Za naš jutri.

In vendar: delamo dalje.

Pripravljamo razstave, vodimo bienale, produciramo dogodke, objavljamo publikacije in se zavzemamo za diskusijo – je to jedro naše pojavnosti? Le nadaljevati preprosto ni dovolj. Moramo se vprašati: *Kako bomo ostali relevantni? Kako naj preobrazimo sebe in svoje postopke, ne da bi pri tem postali grobi ali da nas postane strah sprememb?*

Delamo dalje. Tudi zdaj, ko je Evropa zopet tarča skrajne desnice. Zdaj, ko nacionalistične, rasistične in fašistične ideologije, opogumljene s strahom in nostalgijo, krepijo svoje glasove. Nadaljujemo, ker se dobro spominjamo prejšnjega stoletja, vojn, genocida, čiščenja – in vemo, da je naša odgovornost vprašati: *Kaj smo se naučili? Česa se lahko naučimo drug od drugega?*

V tem duhu osrediščamo svoje delo okrog **form**, **forumov** in **hrane**.

Forme nam omogočajo, da se pozicioniramo v umetniških kontekstih, umetnice_ki pa pojave nekonvencionalnega raziskujejo na transdisciplinarne in transmedijske načine. Zanima nas, v kakšnem smislu je rušenje meja med umetnostjo, arhitekturo, performansom in instalacijo nujnost sodobnosti. Ne zanima nas, *kaj umetnost je*, temveč *kaj lahko umetnosti stori*.

Forumi se nanašajo na diskurze. Na neizpiljene, nedokončane diskurzivne prostore, ki aktivirajo izmenjavo misli, idej, problemov, rešitev, izkušenj. Potrebujemo

prostore, kjer je mogoče misliti na glas, se ne strinjati, sobivati s svojimi čustvi in med seboj podeliti bremena, pa četudi jih ne razumemo. Feministični in kvir boji, pravičnost, pravica do mesta, pravica do vidnosti – to niso teme za nekakšno tiho premišljevanje. Zahtevajo kolektivno obravnavo. S forumi, pa najsi gre za diskurzivno sfero, ki obdaja umetniška dela, ali pa za forum, ki ga organizira BJCEM na temo umetnic_ikov kot odločevalk_cev, tu odpiramo prostor za prav takšno kolektivnost.

In potem **hrana**.

Ne »užitna umetnost,« temveč *prehrambena okrožja*.

Tu se materialno sreča s pomenskim. Hrana je tako medij kot metafora. Je razlog za srečevanja, priložnost za izgradnjo vezi, preživetja in upora. S projekti, ki temeljijo na hrani, raziskujemo skrb, spole, ekonomske nepravilnosti, okolje in politike potrošništva. Uživanje v hrani in njeno deljenje sta za nas feministični in kvir dejanji: sta akta disrupcije, nege in povezovanja. Začne se z grižljajem in konča z zgodbo. Tu nastajajo prostori intimnosti in slučajnih srečanj.

Ta bienale je v naših očeh prostor upora.

Z dvajseto edicijo prinašamo dediščino preteklih bojev v današnji čas. Tu se teles ne skriva in ne estetizira, pač pa se jih osvobaja. Lepota je tu vključujoč pojem, tu se spoštuje seksualno svobodo in fluidnost, tu se srečamo z generacijo umetnic_kov, ki z vseh strani izkušajo katastrofe in odsotnost varnih prostorov ter stabilnih okolij.

Mi smo feministke. Mi smo kvir. In to je naša osnova.

Ustvariti hočemo prostore za ulične akcije, performanse, instalacije in lepe umetnosti – toda to je zvezano z

razumevanjem umetnosti, ki se ne zapira v varnost galerijskih belih kock, temveč se preliva na ulice, v parke in na trge. To je umetnost, ki kliče po participaciji. Umetnost, ki vztraja v prisotnosti. Umetnost, ki zahteva pravice.

Verjamemo, da letošnji bienale ni le predstavitev obetavnih mladih evropskih umetnikov_ic, temveč je tudi na podatkih temelječe proučevanje pristopov, ki jih mlade generacije zavzemajo do temeljnih vprašanj o skupni rabi prostorov, teritorijev, njihovih meja in o omejitvah naših teles.

Meje v nas določajo naše sedanje ekosisteme in predstavljajo potencial, da postanejo uporabno vodilo za prihodnost. Vabijo, da raziščemo kolektivne izkušnje mladih umetnic_kov in načinov, s katerimi njihova dela presegajo meje političnih, kulturnih, ekoloških in osebnih ločnic.

Morda nam tudi pokažejo, po čem hrepenijo mlajše generacije ...

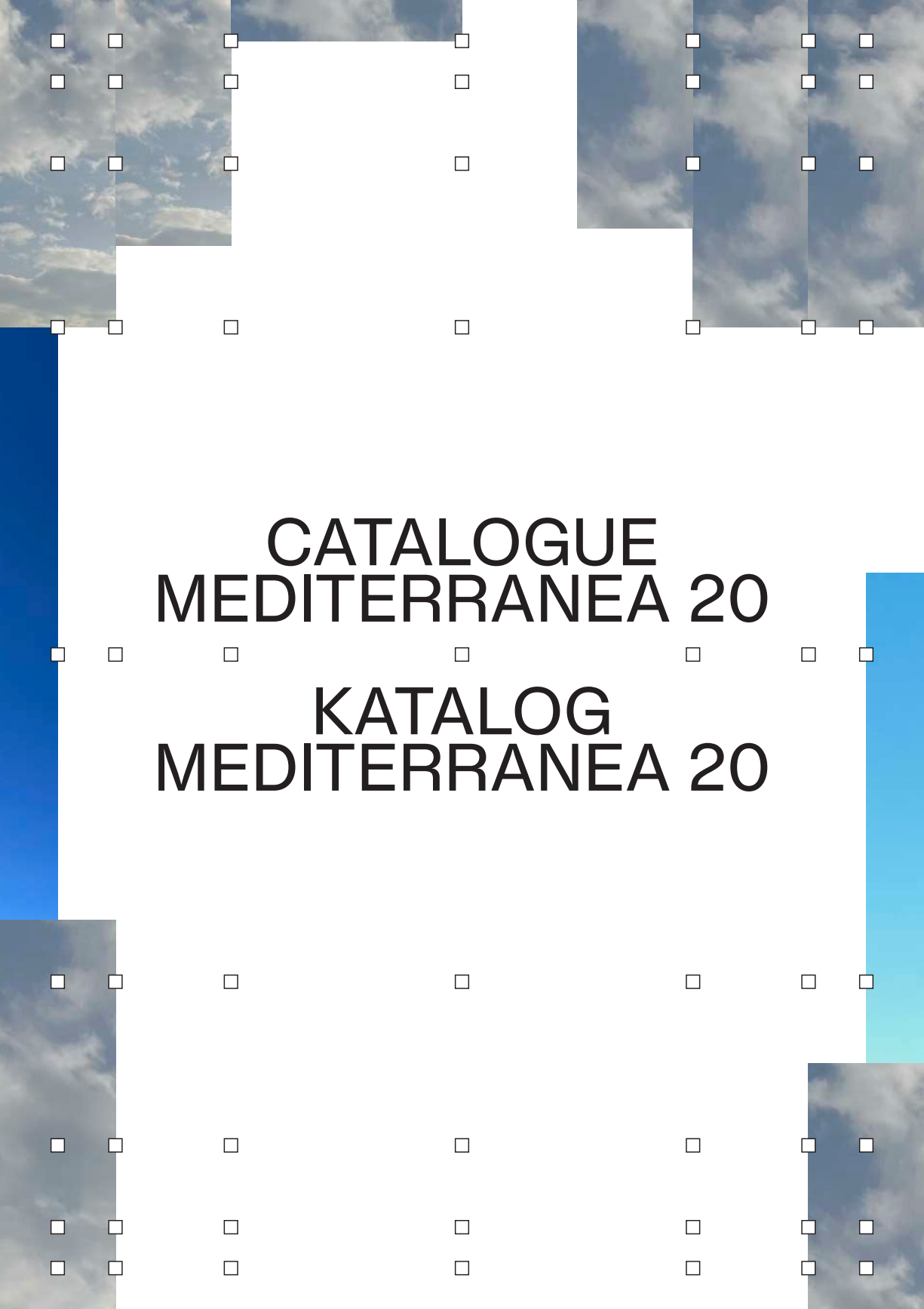
Skratka, dobrodošla, ljuba telesa ...

v nered, veselje, ogenj, v združevanje,

k ustvarjanju prostora za bolečino, za užitek, za vsakogar.

Z ljubeznijo in besom,

Misal in Tia



CATALOGUE
MEDITERRANEA 20

KATALOG
MEDITERRANEA 20

Stone Shell Silent (2019)

photography, 120 × 80 cm

It is possible to read the series *Taş Kabuk Sessiz (Stone Shell Silent)*, which reveals the flooding of Hasankeyf and the eco-destruction in the region, as an example of contemporary eco-art that encompasses social and cultural destruction. The Ilisu Dam, a human-centred “civilisation” project, displaced some 80 thousand people in addition to the history it submerged. It also destroyed the Tigris Valley, which has significant biodiversity.

Ateş Alpar, born in 1988 in Nusaybin, Turkey, lives and works in Istanbul. He conveys images to the viewer in a detailed and meticulous way with real and metaphorical meaning. He works with various media, including video, performance, sound, photography, and site-specific installations. At the centre of his artistic production is a focus on issues such as borders, security tools, cultural destruction/colonial politics and identity fluidity, the ambiguity of history and the concept of memory.

Tiha kamnita lupina (2019)

fotografija, 120 × 80 cm

Serijo *Taş Kabuk Sessiz (Tiha kamnita lupina)*, ki prikazuje poplavljenje mesta Hasankeyf in ekodestrukcijo v regiji, je mogoče brati kot primer sodobne ekoumetnosti, ki govori o družbenem in kulturnem uničenju. Jez Ilisu, projekt »civilizacije«, je poleg zgodovinske dediščine, ki jo je potopil, razselil približno osemdeset tisoč ljudi. Povzročil je tudi uničenje doline Tigrisa z izjemno pomembno biotsko raznovrstnostjo.

Ateş Alpar, rojen leta 1988 v Nusaybinu v Turčiji, živi in dela v Istanbulu. Podobe, ki vsebujejo stvarne in metaforične pomene, posreduje podrobno in natančno. Dela z različnimi mediji, vključno z videom, performansom, zvokom, fotografijo in prostorsko specifičnimi instalacijami. V jedru njegove umetniške produkcije so tematike, kot so meje, varnostna orodja, kulturno uničenje/kolonialne politike in fluidnost identitet, dvoumnost zgodovine ter koncept spomina.





El Oficio (The Craft) (2024)

short film, 13'

The Craft depicts the indestructible connection between an individual and their chosen profession. Paco's life, a mechanic dedicated to his tyre workshop, shows how our work defines who we are. The piece captures the perseverance, humility, and silent strength of those who, day after day, keep their vocation alive. Our craft defines our very existence rather than just the work we perform. Paco's life story teaches us to find true craftsmanship not in the outcome but in the steadfast spirit experienced in every action performed.

Carlos Amores, born in 1994 in Málaga, began with photography at 15, self-learning through books, articles, etc. He entered the world of video when he was around 20 years old, working with artists such as Maka, Kase.O, Capaz, Tote King, SFDK, Kaze, etc. He is currently exploring other fields, intending to leap into fiction.

Alba Fortes studied Performing Arts in Málaga before moving to Madrid, where she took a new direction by studying Audiovisual Communication at the Complutense University. She furthered her education by specialising in Audiovisual Production at ESCAC, alternating between working as an executive producer on the short film *Ser Un Hombre* and directing *El Oficio*.

Poklic (2024)

kratki film, 13'

Poklic prikazuje neuničljivo vez med posameznikom in izbranim poklicem. Pacovo življenje, življenje mehanika, predanega svoji pnevmatični delavnici, kaže, kako naše delo določa, kdo smo. Film zaobjema vztrajnost, skromnost in tiho moč tistih, ki dan za dnem ohranjajo svoj poklic živ. Naš poklic, ne le delo, ki ga opravljamo, opredeljuje naš obstoj. Pacova življenjska zgodba nas uči, da pravega mojstrstva ne najdemo v rezultatu, temveč v vitalnem vzdušju, ki ga doživljamo ob vsakem izvedenem dejanju.

Carlos Amores, rojen leta 1994 v Málaga, se je s fotografijo začel ukvarjati pri petnajstih letih, se samoizučil skozi knjige, članke in podobno. V svet videa je vstopil, ko je bil star okrog dvajset let in ko je delal z umetniki, kot so Maka, Kase.O, Capaz, Tote King, SFDK, Kaze ter drugimi. Trenutno raziskuje druga področja, z namenom preskočiti v fikcijo.

Alba Fortes je študirala uprizoritvene umetnosti v Málaga, nato se je preselila v Madrid, kjer se je preusmerila v študij avdiovizualnih komunikacij na Univerzi Complutense. Na ESCAC se je specializirala v avdiovizualni produkciji in izmenično delala kot izvršna producentka pri kratkem filmu *Ser Un Hombre* in režiserka filma *El Oficio*.

AMORES CARLOS &
ALBA

FORTES

Haywain (2024)

acrylic and ink on paper, 140 × 100 cm

Croatan (2024)

acrylic and ink on paper, 140 × 140 cm

Tasos Anastasiadis creates large-scale images using acrylic and ink on paper. The aesthetic of his work evokes the appearance of manuscripts and engravings from the Middle Ages. Through his art, he seeks to convey the myths of our contemporary world by incorporating older illustrations in a process known as *détournement* – this involves converting or appropriating these historical images. In doing so, Anastasiadis explores connections between the past and present. This pursuit is not particularly challenging, as terms such as “Modern Middle Ages” or “Western Despotism” are increasingly part of contemporary discourse.

Tasos Anastasiadis was born in 1995 in Athens, Greece, where he lives and works.

Haywain (2024)

akril in črnilo na papirju, 140 × 100 cm

Croatan (2024)

akril in črnilo na papirju, 140 × 140 cm

Tasos Anastasiadis ustvarja velike slike z uporabo akrila in črn timer na papirju. Estetika njegovega dela spominja na srednjeveške rokopise in gravure. S svojo umetnostjo izpostavlja mite sodobnega sveta s pomočjo starejših ilustracij, in sicer znotraj procesa, imenovanega *détournement*, ki vključuje pretvorbo oziroma prisvajanje zgodovinskih podob. Anastasiadis na ta način raziskuje povezave med preteklostjo in sedanostjo. Ta postopek ni posebej težaven, kajti izraza, kot sta “moderni srednji vek” ali “zahodni despotizem”, sta vse bolj del tudi sodobnega diskurza.

Tasos Anastasiadis se je rodil leta 1995 v Atenah v Grčiji, kjer tudi živi in dela.





SPAZIO PIENO WA (2024)

video installation

The installation features a video screen mounted on a stand, ensuring an optimal viewing experience for the audience. The screen is connected to a hidden laptop, displaying a command prompt where a series of transcriptions from audio recordings appear. These transcriptions undergo a transformation: a single word is selected and isolated over time, extracted from its original context. This process emphasises the word's boundaries, now rendered non-existent, redefining its meaning and presence within the visual and temporal space.

Archivio Swag is a creative collective that has collaborated with SPACE RICCIONE, UNIRSM, LOC RECORDS, RMF, YOUTH.am, and other organisations connected to youth culture. Their mission is to bring ideas born in the Iperuranium into the material world.

SPAZIO PIENO WA (2024)

video instalacija

Instalacija vključuje video zaslon, nameščen na stojalu, ki zagotavlja občinstvu optimalno izkušnjo gledanja. Zaslon je povezan s skritim prenosnim računalnikom, ki prikazuje ukazno vrstico, kjer se pojavi vrsta transkripcij, izpeljanih iz zvočnih posnetkov. Te transkripcije so podvržene transformaciji: izbrano besedo se sčasoma izolira in tako izvleče iz prvotnega konteksta. Ta proces poudarja meje besede, ki sedaj ne obstaja več, njen pomen in prisotnost znotraj vizualnega in časovnega prostora sta definirana na novo.

Archivio Swag je kreativni kolektiv, ki sodeluje s SPACE RICCIONE, UNIRSM, LOC RECORDS, RMF, YOUTH.am in drugimi organizacijami, povezanimi z mladinsko kulturo. Njihovo poslanstvo je prenos idej, nastalih v Hiperuraniu, v materialni svet.

Encounter (2024)

performance

The artist mainly works with sculpture, performance and text. His work is site-responsive, time-based, visual and conceptual. The material and/or objects carry history, narration and politics. He breaks down the material into components and looks at them from a new perspective. In *Encounter*, he is attempting to heal a site, writing the exact text he wrote at a bridge in Stockholm, Sweden (Västerbron, a bridge commonly associated with suicide). For this occasion, he will write the text with locally collected sand from both sides of the border; for him, the sand represents the eternal cycle of life and death.

Rasmus Arvidsson, born in 1996 in Stockholm, Sweden, lives and works in Bergen, Norway, where he's finalising his Bachelor's degree in Fine Arts. Arvidsson debuted at Høstutstillingen (Oslo) in 2023; he has exhibited at Galleri BLUNK (Trondheim), Galleri Taxi (Bergen) and Udstillingsstedet Q (Copenhagen). He was also part of the "7-9-13" performance group exhibition curated by Lilibeth Cuenca Rasmussen and Molly Haslund (Copenhagen).

Srečanje (2024)

performans

Umetnik deluje predvsem na področju kiparstva, performansa in teksta. Njegovo delo je lokacijsko, zasnovano je časovno, je vizualno in konceptualno. Material in/ali objekti, ki jih uporablja, nosijo v sebi zgodovino, naracijo in politiko. Umetnik razčlenjuje material na komponente in pogleda nanj z nove perspektive. V performansu *Srečanje* zdravi lokacijo, piše enak tekst, kot ga je napisal na mostu v Stockholmu na Švedskem (na mostu Västerbron, ki se ga pogosto povezuje s samomorom). Tekst bo napisal z peskom, nabranim na lokacijah na obeh straneh meje; pesek namreč umetniku predstavlja večni krog življenja in smrti.

Rasmus Arvidsson, rojen leta 1996 v Stockholmu na Švedskem, živi in dela v Bergnu na Norveškem, kjer končuje diplomski študij iz likovne umetnosti. Arvidsson je debitiral na razstavi Høstutstillingen (Oslo) leta 2023; razstavljal je v Galeriji BLUNK (Trondheim), Galeriji Taxi (Bergen) in Udstillingsstedet Q (Kopenhagen). Sodeloval je na performativni skupinski razstavi »7-9-13«, ki sta jo kurirali Lilibeth Cuenca Rasmussen in Molly Haslund (Kopenhagen).



El estudio y el Espejo (2022)

oil and acrylic on canvas, 140 × 130 cm

La lucha (2019)

oil and acrylic on canvas, 70 × 100 cm

Take a Look (2019)

oil and acrylic on canvas, 150 × 130 cm

In this pictorial scene (*El estudio y el Espejo*), the gaze unfolds within a representational structure that problematises the act of seeing. The image within the image introduces a play of perspectives and overlapping narratives, suggesting a tension between the real and the illusory. This rhetorical play on representation questions the relationship between presence and absence.



In the painting *La lucha*, representation becomes a game of mirrors where the image multiplies and reshapes itself. The pictorial scenography, with its dramatic lighting and cool tones, creates an atmosphere of uncertainty, inviting viewers to question the status of the image and its role in constructing meaning.

In *Take a Look*, the rhetoric of the gaze becomes the central axis of the composition. A classical sculpture, a mirror, and a human figure in the background establish a series of visual games that allude to the relationship between what is seen and what is hidden, between representation and perception.

Marcos Barrientossoriano, born in 1996 in Málaga, spent his childhood in Don Benito, Badajoz. Later, he returned to Málaga to pursue his studies and begin his artistic career. He currently works as a secondary education teacher in Málaga while also developing his career as a painter. His work as an educator and artist complements each other, allowing him to explore new creative avenues in both fields continuously.

Studio in ogledalo (2022)

olje in akril na platnu, 140 × 130 cm

Spopad (2019)

olje in akril na platnu, 70 × 100 cm

Poglej (2019)

olje in akril na platnu, 150 × 130 cm

Na sliki *Studio in ogledalo* se pogled razvija znotraj reprezentacijske strukture, ki preizprašuje sam akt gledanja. Slika znotraj slike uvaja igro perspektiv in prekrivajočih se naracij ter nakazuje napetost med resničnim in iluzornim. Ta retorična igra reprezentacije preizprašuje odnos med prisotnostjo in odsotnostjo.

Na sliki *Spopad* postane reprezentacija igra ogledal, kjer se podoba množi in preoblikuje. Upodobitvena scenografija s svojo dramatično osvetlitvijo in hladnimi toni ustvarja atmosfero negotovosti, gledalstvo vabi k preizpraševanju statusa podobe in njene vloge pri konstruiranju pomena.

Na sliki *Poglej* postane retorika pogleda osrednja os kompozicije. Prisotnost klasične skulpture, ogledala in človeške figure v ozadju vzpostavlja vrsto vizualnih iger, ki namigujejo na odnos med videnim in skritim, reprezentacijo in percepcijo.

Marcos Barrientossoriano, rojen leta 1996 v Málaga, je otroštvo preživel v Don Benitu. Kasneje se je vrnil v Málaga, da bi nadaljeval študij in začel umetniško kariero. Trenutno dela kot srednješolski učitelj v Málaga, obenem pa ustvarja na področju slikarstva. Obe vlogi, vloga pedagoga in umetnika, se dopolnjujeta, omogočata mu nenehno raziskovanje novih ustvarjalnih poti na obeh področjih.

Not Quite Good Enough (2021)

contemporary dance

This is a dance proposal where choreographic and improvisation languages combine to build up the character that reflects dissatisfaction. Always looking for something, always looking to be someone he is not, to be more than what he is, never reaching his goals. It all started with this text that the artist wrote in a moment of sadness, where he needed to express his incapacity to be who he thought he should be. The text led to a movement, and an image appeared in his head.

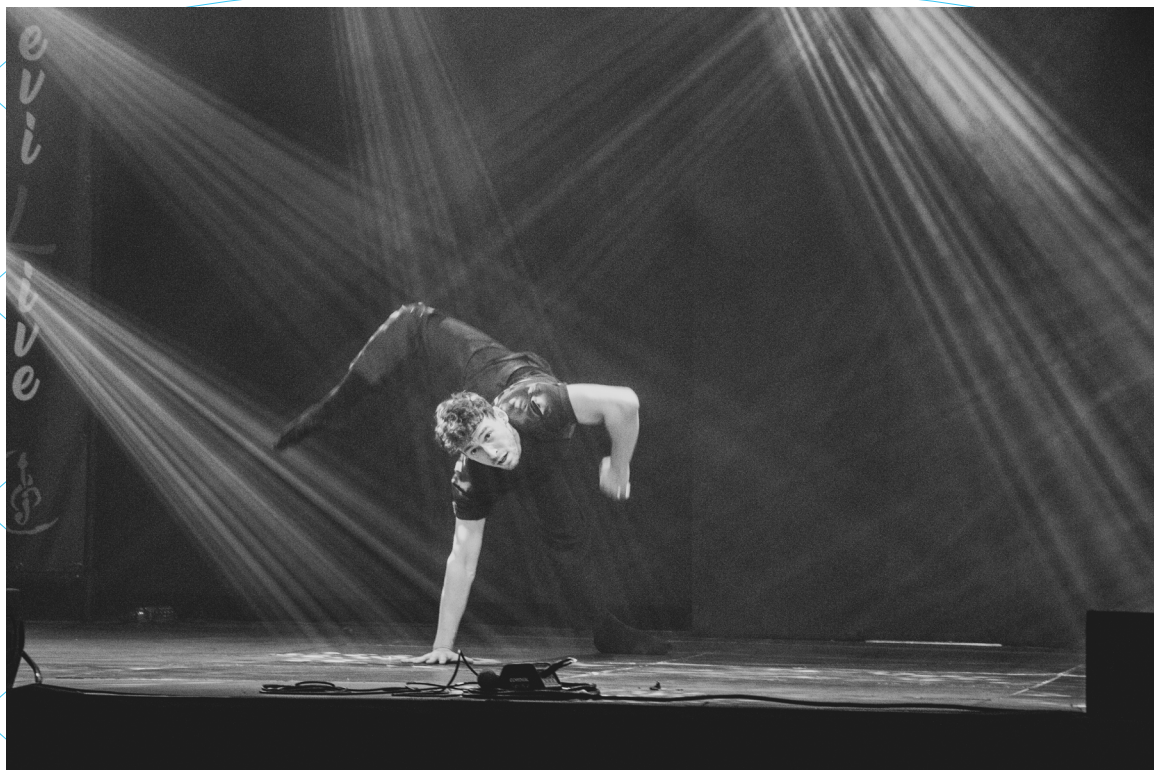
Pablo Bass de Fina, born in 1994 in Madrid, Spain, lives and works in Madrid as a professional dancer and choreographer with his own dance company, *FrequenSi DC*, alongside Sara del Río. He also works as a teacher in several dance studios in Madrid, Aranjuez and Alcobendas and, with his company, he has his own teaching method where they prepare pre-professional dancers.

Ne prav dovolj dobro (2021)

sodobni ples

To je plesni načrt, ki združuje koreografski in improvizacijski jezik ter razvija lik, ki izraža nezadovoljstvo. Vedno v iskanju, vedno v želji biti nekdo, ki ni, biti več kot to, kar je, nikdar do uresničenih ciljev. Vse se je začelo z besedilom, ki ga je umetnik napisal v trenutku žalosti, ko je moral izraziti svojo nezmožnost, da bi bil to, kar misli, da bi moral biti. Besedilo je vodilo k gibanju in v njegovih mislih se je začela izrisovati podoba.

Pablo Bass de Fina, rojen leta 1994 v Madridu v Španiji, živi in dela v Madridu kot profesionalni plesalec in koreograf. Skupaj s Sara del Río vodita plesno skupino *FrequenSi DC*. Deluje tudi kot učitelj v več plesnih studiih v Madridu, Aranjuezu in Alcobendasu; njegova plesna skupina poučuje plesno metodo, s katero pripravljajo predprofesionalne plesalce.





Untitled (2021)

papier maché, hay, 110 × 70 × 40 cm

Untitled (2021)

papier maché, hay, 90 × 70 × 35 cm

I tend to want my works to have something dogmatic about them, but in a way that never becomes fully pronounced, a little bit like an agitator who never gets to the fucking point. I've understood it's important to withhold things, both in life and in art, and as a compulsive over-sharer, I've learned this the hard way.

Albin Bergström, born in 1992 in Gothenburg, Sweden, is an artist and writer who lives and works in Vienna and Gothenburg.

Brez naslova (2021)

papirmaše, seno, 110 × 70 × 40 cm

Brez naslova (2021)

papirmaše, seno, 90 × 70 × 35 cm

Nagibam se k temu, da bi moje delo vsebovalo nekaj dogmatičnega, toda tako, da to nikdar ne bi postalo v celoti izraženo, kot nekakšen agitator, ki nikdar ne pride do pofukanega bistva. Spoznal sem, da je stvari dobro zadrževati v sebi, tako v življenju kot v umetnosti, in kot nekdo, ki rad kompulzivno in pretirano komunicira, sem se tega naučil po težji poti.

Albin Bergström, rojen leta 1992 v Gothenburgu na Švedskem, je umetnik in pisatelj, ki živi in dela na Dunaju in v Gothenburgu.

Land Bodies, Decomposing Mass (2023)

audiovisual collaborative work by Ingrid Bjørnåli in collaboration with Maria Simmons and Fabian Lanzmaier, 22:16'

Land Bodies, Decomposing Mass focuses on peatlands and their interpretation through various recording and 3D computing technologies. Through photogrammetry, a technology related to satellite mapping and archiving of anthropocentric spaces and monuments, the biotope is interpreted bit by bit in an intimate, close-up interaction. The work explores specific peatlands in Finland, Norway and Canada from various perspectives, decentralising the human experience and focusing on the idea of natural landscapes as sources as opposed to resources, and their capability or not to be translated into binary code.

Ingrid Bjørnåli, born in 1991 in Kristiansand, Norway, is a multidisciplinary artist who works in Oslo, Norway. She records specific biotopes in their ongoing world-building processes. To learn from our surrounding nature and co-existing species, she does intimate close-up readings through photogrammetry that relates to satellite mapping and mediation of anthropocentric spaces and monuments. Her works explore the omnipresence of the digital in our experience of the world and the inability of technology to articulate matter's complexity. She obtained an MFA in 2021 from the Oslo National Academy of the Arts.

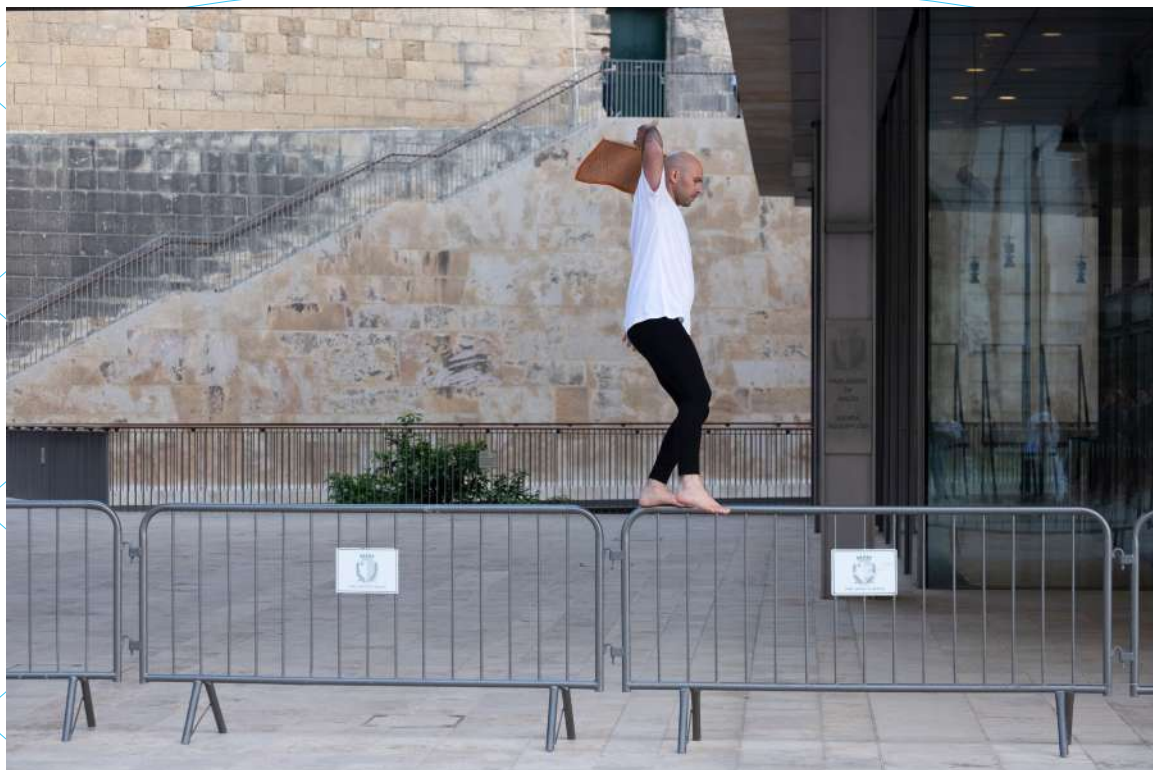
Kopenska telesa, razpadajoča masa (2023)

avdiovizualno skupinsko delo: Ingrid Bjørnåli v sodelovanju z Mario Simmons and Fabianom Lanzmaierjem, 22:16'

Video *Kopenska telesa, razpadajoča masa* se osredotoča na šotišča in njihovo branje preko različnih snemalnih in 3D-računalniških tehnologij. Biotope se bere s fotogrametrijo, tehnologijo, povezano s satelitskim kartiranjem in arhiviranjem antropocentričnih prostorov ter monumentov, korak za korakom, s posnetki od blizu. Delo raziskuje šotišča na Finskem, Norveškem in v Kanadi z različnih vidikov; decentralizira človekovo delovanje, osredotoča se na idejo o naravnih krajinah kot viru, ne pa dobrini, ter na (ne)možnost njihovega prevajanja v binarno kodo.

Ingrid Bjørnåli, rojena leta 1991 v Kristiansandu na Norveškem, je multidisciplinarna umetnica, ki dela v Oslu na Norveškem. Beleži specifične biotope v njihovih nenehnih procesih oblikovanja sveta. Da bi se poučila iz narave, ki nas obdaja, in soobstoječih vrst, opravlja intimna branja s fotogrametrijo, ki je povezana s satelitskim kartiranjem in posredovanjem antropocentričnih prostorov ter monumentov. Njena dela raziskujejo vseprisotnost digitalnega v našem doživljanju sveta in nezmožnost tehnologije, da artikulira kompleksnost materije. Leta 2021 je magistrirala na Nacionalni akademiji za umetnost v Oslu.





Absolute Resemblance Cannot be Guaranteed (2025)

performative intervention

The performative intervention *Absolute Resemblance Cannot be Guaranteed* takes place during the opening days of the Biennale. It is live-streamed through the Bevkov square's webcam, which has been installed as part of GO! 2025. The performance questions what it means to broadcast cultural happenings, and to allow people to be unwittingly observed. It critically examines these apparatuses by destabilising the physical order and the social matrix of the square by re-purposing material and immaterial components inherent to the square. Through speculative cryptic colouration (camouflage) methods, the artist alters his physical and behavioural characteristics by deploying a disruptive colouration suit and moves extremely slowly across the square.

Keit Bonnici, born in 1991 in Malta, is a transdisciplinary artist and designer who studied in Malta, London, and Vienna. His conceptual research is embedded in critical-speculative thinking and an assemblage of designing objects, situations, and narratives that question space's social, political, and cultural territories. He investigates the production and consumption of spatial domains, positioning the work within surreal materialisation and radical situational insertions. He propagates this by decoding colonial systems, hegemonic narratives, and structural inequalities.

Absolutne podobnosti ni mogoče zagotoviti (2025)

performativna intervencija

Performativna intervencija *Absolutne podobnosti ni mogoče zagotoviti* poteka med otvoritvenimi dnevi bienala. Prenaša se v živo prek spletne kamere na Bevkovem trgu, ki je nameščena kot del GO! 2025. Performans odpira vprašanja, kaj pomeni prenašati kulturno dogajanje in ob tem snemati in opazovati tudi ljudi. Te mehanizme preučuje na kritičen način, in sicer z destabilizacijo fizičnega reda in družbene matrice trga s preoblikovanjem njegovih materialnih in nematerialnih komponent. Umetnik, ki se po trgu premika izjemno počasi, z metodo spekulativne kriptične koloracije (kamufలాže) spreminja svoje fizične in vedenjske značilnosti z uporabo disruptivne koloracijske obleke.

Keit Bonnici, rojen leta 1991 na Malti, je transdisciplinarni umetnik in oblikovalec. Študiral je na Malti, v Londonu in na Dunaju. Njegovo konceptualno raziskovanje je vpeto v kritično-spekulativno mišljenje, izraža se skozi nabor objektov, situacij in naracij, ki prevprašujejo družbene, politične in kulturne dimenzije prostora. Raziskuje produkcijo in uporabo prostorskih domen, svoja dela umešča znotraj nadrealne materializacije in radikalnih situacijskih interpolacij, s tem pa prispeva k dekodiranju kolonialnih sistemov, hegemonističnih naracij in strukturnih neenakosti.

2354 Letters and 47 Hours (2024)

installation, 4,1 × 1 m

2354 Letters and 47 Hours is a lino-print created to show daily routines. This piece is 4.1M × 1M in scale and took over 47 hours to create, as each letter was stamped by hand. The routines are expressed through a personal written language that cascades from wall to floor, echoing the repetitive, flowing nature of habitual patterns. By writing it in a personal language, it is suggested that each viewer has a unique take on the meaning of the piece, which coincides with the differences in personal routines.

Robyn Bradford, born in 2001 in Suffolk, England, is a visual artist based in Newmarket, England. She has a BA in Fine Art Multimedia from the University of Lincoln. Her work is based on taking ordinary objects and giving them a new story, whether through reclamation or alteration.

2354 črk in 47 ur (2024)

instalacija, 4,1 × 1 m

2354 Letters and 47 Hours is a lino-print created to show daily routines. This piece is 4.1M × 1M in scale and took over 47 hours to create, as each letter was stamped by hand. The routines are expressed through a personal written language that cascades from wall to floor, echoing the repetitive, flowing nature of habitual patterns. By writing it in a personal language, it is suggested that each viewer has a unique take on the meaning of the piece, which coincides with the differences in personal routines.

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Lady Macbeth Effect (2025)

installation, mixed media, variable dimensions

Lady Macbeth Effect is an immersive installation that invites visitors to confront their moral responsibility in the face of the Mediterranean migration crisis. As they pass through fishing nets soaked in invisible paint, they unknowingly encounter a “stain” they cannot initially see. Only in the dark room, under UV light, do the traces on their hands become visible, making collective indifference tangible. In the final act, the futile gesture of washing their hands in still water suggests the impossibility of erasing complicity.

Maria Cammarota is a visual artist who was born in Italy in 1993. She graduated in sculpture from the Accademia di Belle Arti of Naples. Her artistic experimentation has focused on themes such as identity and social issues, exploring the invisible connections between art and collective memory. Combining sculpture, installation, and conceptual art, she engages viewers through interactive experiences that challenge prejudices, borders, and social dynamics. Based in Caserta, her work is deeply connected to her cultural and geographical roots.

Učinek Lady Macbeth (2025)

instalacija, mešani mediji, spremenljive dimenzije

Učinek Lady Macbeth je instalacija, ki vabi gledalstvo k soočenju z moralno odgovornostjo ob sredozemski begunski krizi. Ko obiskovalci prečkajo ribiške mreže, prepojene z nevidno barvo, nevede pridejo v stik z “madežem”, ki ga sprva ne vidijo. Šele v temnem prostoru in pod UV svetlobo postanejo sledi na njihovih rokah vidne, njihova kolektivna brezbržnost postane oprijemljiva. Jalova gesta umivanja rok v stoječi vodi v zadnjem dejanju nakazuje na nezmožnost izbrisa sokrivde.

Maria Cammarota je vizualna umetnica, rojena v Italiji leta 1993, živi in dela v Caserti. Diplomirala je iz kiparstva na Akademiji lepih umetnosti v Neaplju. Njeno umetniško eksperimentiranje se osredotoča na teme, kot so identiteta in druga družbena vprašanja, raziskuje nevidne povezave med umetnostjo in kolektivnim spominom; njeno delo je tudi sicer globoko povezano s kulturnimi in geografskimi koreninami. S spajanjem kiparstva, instalacij in konceptualne umetnosti vodi gledalstvo skozi interaktivne izkušnje, ki preizprašujejo predsodke, meje in družbeno dinamiko.

Ho tagliato la corda (Cut the Loose Ends) (2024)

latex, pigments, satin fabric, dried flowers, baked clay, variable sizes

Ho tagliato la corda presents a terracotta chain known for its delicacy and transience. It futilely restrains a limp latex arm, which lies lifeless like a second skin or a discarded layer. This arm, devoid of life and stretched out on the floor, serves as a reminder of a presence that has vanished. The work becomes a voice for the futile search for control and possession, evoking a mixture of sensuality, eroticism, and forced violence. What remains are traces of a past moment and the heavy evidence of self-sabotage, symbolising the emotional struggle to break free from tangled and complex situations.

Alice Capelli, born in 1997 in Lodi, Italy, lives and works in Milan. She graduated from the Brera Academy of Fine Arts with a master's in painting and from NABA with a Master's in Art and Ecology. She has explored topics such as sustainability, environmental and social ecology, and concepts like posthumanism and antispecism. Her creative process began in 2018 with painting, and over time, she has ventured into different fields, bringing her closer to performance, video, installation, and sculpture.

Prerezala sem vrv (2024)

lateks, pigmenti, saten, suho cvetje, pečena glina, različne velikosti

Prerezala sem vrv predstavlja verigo iz terakote, materiala, znanega po krhkosti in minljivosti, ki neuspešno vklepa mlahavo roko iz lateksa. Ta leži brez življenja, kot druga koža ali odvržena plast. Ta roka, brez življenja, iztegnjena na tleh, služi kot opomin na prisotnost, ki je več ni. Delo predstavlja glas brezplodnega iskanja nadzora in posedovanja, vzbuja zmes čutnosti, erotike, prisile in nasilja. Kar ostaja, so sledovi preteklih momentov in znamenja samosabotaže, ki simbolizirajo čustveni boj za osvoboditev iz kompleksnih situacij.

Alice Capelli, rojena leta 1997 v Lodiju v Italiji, živi in dela v Milanu, kjer je magistrirala iz slikarstva na Akademiji za likovno umetnost Brera ter iz umetnosti in ekologije na NABA. Raziskuje tematike, kot so trajnost, okoljska in socialna ekologija, ter koncepte, kot sta posthumanizem in antispecizem. Njen ustvarjalni proces se je začel leta 2018 s slikanjem, sčasoma pa se je podala tudi na druga področja in se približala performansu, videu, instalaciji in kiparstvu.





A Line That Permits Annihilation But Halts Before Bones (2025)

mixed media: video, cardboard, photograph prints, roof waterproofing material manufactured by Sikaflex that is specially adapted to the climate of Palestine

A video installation featuring an audio composition by composer and musician Dirar Kalash. Centring on a site in Abu Kishk, now enclosed by a military base fence, the video explores histories of displacement, contested memory, and colonial borders. Using a 1950s cosmonaut puppet from the SKD collection, the work expands on the first 18 years of German Jewish settlement in Palestine, focusing on their evolving relationship with Palestinian neighbours who were gradually displaced, culminating in their expulsion in 1948. The installation juxtaposes militarised fences, beekeeping, and cemetery remains, a reversal of geographical memories of occupation, exile, and permanent disappearance.

Yuval Carasso, born in 1992 in Petah Tikva, Occupied Palestine, lives and works in Berlin, Germany. He is a visual artist who simultaneously works in art and activism. His paintings, sculptures, and moving images reflect biographical elements scattered in the present, thus weaving different forms of storytelling through various media. Through his work, Carasso aims to investigate conflicting spatial positions, where the geographical and the political are inextricably intertwined.

Linija, ki dovoljuje uničenje, a se ustavi pred kostmi (2025)

mešani mediji: video, lepenka, fotografije, strešni vodotesni material Sikaflex, posebej prilagojen za podnebje v Palestini

Video instalacija z zvočno kompozicijo skladatelja in glasbenika Dirarja Kalasha. Video se osredotoča na lokacijo v Abu Kishku, ki je sedaj obdana z vojaško ogrado, in raziskuje zgodovine razseljenosti, spomina in kolonialnih meja. Posega v prvih osemnajst let naseljevanja nemških Judov v Palestini, osredotoča se na njihov odnos s palestinskimi sosedi, ki so postopoma razseljeni, kar doseže vrhunec z njihovim izgonom leta 1948. Instalacija sopostavlja militarizirane ograde, čebelarstvo in ostanke pokopališč, geografske spomine na okupacijo, izgnanstvo in dokončni izgon.

Yuval Carasso, rojen leta 1992 v mestu Petah Tikva v okupirani Palestini, živi in dela v Berlinu v Nemčiji. Je vizualni umetnik, deluje tako v umetnosti kot aktivizmu. Njegovo delo na področju slikarstva, kiparstva in gibljivih slik izraža biografske elemente, razpršene po sedanjosti, različne oblike pripovedovanja zgodb prepleta skozi različne medije. Carasso v svojem delu raziskuje nasprotujoče si prostorske pozicije, kjer sta geografsko in politično neločljivo povezana.

Can you (really) eat the eel? (2022–2025)

food design, mixed media, show-cooking, booklet and poster

Are you seelrious? Did you know the European eel (*Anguilla anguilla*) is Creeltically eeldangered? Deelicious, but then, can we reely eat the eel? *Can you (really) eat the eel?* is a participatory edible research experience serving Fakeel in Escabeche sauce, an Iberian-inspired deep-fried knockoff version of eel, a plant-based alternative to boost Eel conservation efforts. The booklet *The Eel Recipes to Save the Eel* is a compendium of information and recipes for nature and food lovers, including a *Glossareel*, an eel glossary helping make sense of the whole European eel question. The poster *Use Your Eelmagination* is a collage of illustrations resulting from the participatory drawing sessions on eel held with Design peers and a *Neelsletter*, a digital tool to continue circulating the research and its updates.

Teresa Carvalheira was born in 1991 in Évora, southern Portugal. She lives and works in Eindhoven, the Netherlands.

Ali (res) lahko jeste jegulje? (2022–2025)

oblikovanje hrane, mešani mediji, kuhanje pred obiskovalci, brošura in plakat

Ste resni? Ali ste vedeli, da je evropska jegulja (*Anguilla anguilla*) kritično ogrožena? Slastna, pa vendar, ali res lahko jemo jegulje? *Ali (res) lahko jeste jegulje?* je participativna jedilna raziskovalna izkušnja, kjer se postreže umetna jegulja v escabeche omaki, iberska ocvrta različica jegulje, rastlinska alternativa, ki naj spodbuja prizadevanja za ohranitev jegulj. Brošura *Recepti za reševanje jegulj* predstavlja nabor informacij in receptov za ljubitelje narave in hrane; vsebuje tudi *Slovar jegulj / Glossareel*, ki nam pomaga celostno razumeti vprašanje evropske jegulje. Plakat *Uporabite svojo domišljijo / Use Your Eelmagination* je kolaž ilustracij, ki so nastale na participativnih risarskih delavnicah z Design peers in *Neelsletter*, digitalnim orodjem za distribucijo raziskav in njihovih posodobitev.

Teresa Calvalheira se je rodila leta 1991 v Évori na jugu Portugalske. Živi in dela v Eindhovnu na Nizozemskem.





ARTE-FAKT (2024–25)

performative installation, garbage, wire, glue, variable dimensions

It becomes more evident every day that “distance” is only a psychic and ideological construct designed to protect the artist from the nearness of things. The problem is not that things are truly distant but that they are in our faces – they are our faces. (T. MORTON) Waste is an artefact of our society, a symbol of consumption and capitalism. We understand it as small, insignificant objects, but it is difficult to imagine it as a single entity: a hyperobject that is omnipresent on our planet.

Lučka Centa, born in 1996, is an intermedia artist who lives and works in Ljubljana, Slovenia. She graduated from the Faculty of Fine Arts at the Complutense University in Madrid and is finishing her MA thesis at the Academy of Fine Arts and Design at the University of Ljubljana. Her practice stems from exploring the intersections of performance art and installation art. Her work focuses on human and non-human relationships and interdependencies, highlighted by the environmental crisis and processing of her own eco-grief.

ARTE-FAKT (2024–25)

performativna instalacija, odpadki, žica, lepilo, spremenljive dimenzije

Vsak dan postaja bolj očitno, da je »oddaljenost« le psihični in ideološki konstrukt, namenjen zaščiti pred bližino stvari. Težava ni v tem, da so stvari resnično oddaljene, temveč da so tik pred našimi obrazi – to so naši obrazi. (T. MORTON) Odpadki so artefakt naše družbe, simbol potrošništva in kapitalizma. Razumemo jih kot majhne, nepomembne objekte, težko pa si jih predstavljamo kot eno samo entiteto: hiperobjekt, vseprisoten na našem planetu.

Lučka Centa, rojena 1996, je intermedijska umetnica, ki živi in dela v Ljubljani. Diplomirala je na Fakulteti lepih umetnosti na Univerzi Complutense v Madridu, na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani pa končuje magistrski študij. Njena praksa izhaja iz raziskovanja presečišč performansa in instalacij, osredotoča se na človeške in nečloveške odnose in soodvisnosti, kot jih izpostavlja okoljska kriza in procesiranje ekološke žalosti.

The Taste of Pomegranate (2023)

performance installation

The pomegranate is a fruit of life, death, and rebirth. In the performance *The Taste of Pomegranate*, participants are invited to peel and deseed pomegranates on top of a pomegranate-illustrated tablecloth with printed stories of myths and migration about this precious fruit, spanning from Cyprus to an airport in Tehran, en route to Scandinavia. With sticky hands and red stains of pomegranates spread across the tablecloth, the seeds of stories pass through the bodies of different people and transform into entities that reach further and wider – leaving a trace of history.

Iliada Charalambous, born in 1993 in Cyprus, is a visual artist who delves into the possibilities and limitations of democratic assemblies and how art as politics, through its play with form, fiction/reality, and the use of the performative, can contribute to radical democracy. She lives in the Netherlands and works across the Netherlands and Cyprus.

Afrang Nordlöf Malekian, born in 1995 (Iran/Sweden), is an artist based in Berlin and Stockholm. He works with history's silenced makers and, through performances and installations grounded in archival research, explores how their unrealised utopias transform into a flexible force that advances collective endeavours. He has exhibited at venues such as the 10th Berlin Biennale, Sophiensaele, and Moderna Museet.

Okus granatnega jabolka (2023)

performativna instalacija

Granatno jabolko je sadež življenja, smrti in ponovnega rojstva. V performansu *Okus granatnega jabolka* je javnost povabljena, da olupci granatna jabolka, odstrani njihova semena na prt, na katerem so natisnjene podobe granatnih jabolk in zgodbe o mitih ter migracijah tega dragocenega sadeža, ki potekajo od Cipra do letališča v Teheranu na poti v Skandinavijo. Ob lepljivih rokah in rdečih madežih granatnih jabolk, ki se razprostirajo po prt, se semena zgodb pretakajo skozi telesa različnih ljudi, spreminjajo se v entitete, ki segajo še dlje – ter puščajo sledi zgodovine.

Iliada Charalambous, rojena leta 1993 na Cipru, je vizualna umetnica, katere delo se pogloblja v možnosti in omejitve demokratičnih skupščin ter v to, kako lahko umetnost kot politika skozi igro s formo, fikcijo/resničnostjo in uporabo performativnega prispeva k radikalni demokraciji. Živi na Nizozemskem in dela na Nizozemskem ter Cipru.

Afrang Nordlöf Malekian, rojen leta 1995 (Iran/Švedska), je umetnik, ki živi v Berlinu in Stockholmu. Dela z zamočkanimi ustvarjalci zgodovine in s performansi ter instalacijami, ki temeljijo na arhivskih raziskavah, raziskuje, kako se njihove neuresničene utopije spreminjajo v prožno silo, ki aktivira skupna prizadevanja. Razstavljal je na prizoriščih, kot so 10. berlinski bienale, Sophiensaele in Moderna Museet.



Laboratorio di movimento / Plasmare – Movement Lab For Everyone (2025)

The proposed body practice, directed at dancing and non-dancing bodies, aims to connect and discover the body's possibilities for interacting with space and others. In a hyper-technological and post-pandemic age, the movement workshop proposes creating a space for practical and collective movement. The workshop will explore the fluidity and freedom of bodily movement. The only rule is to be curious to explore (and breathe)!

Chiara Consiglio is a 25-year-old dance artist and facilitator born in Campobasso, Italy. She completed her professional studies at OpusBallet in Florence and the intensive PERA-Short by the PERA School of Performing Arts in Cyprus. Currently based in Campobasso, she collaborates with national and international artists from Italy, Finland, and Germany on her choreographic projects. She also facilitates Laboratorio di Movimento, which is aimed at dancers and non-dancers exploring somatic movement and other aspects of dance.

Plasmare – Gibalni laboratorij za vsakogar (2025)

Cilj predlagane telesne prakse, usmerjene v plesna in neplesna telesa, je povezovanje in odkrivanje možnosti telesa za interakcijo s prostorom in z drugimi ljudmi. Gibalna delavnica v hipertehnološki in postpandemični dobi vabi k ustvarjanju prostora za praktično in kolektivno gibanje, raziskuje fluidnost in svobodo gibanja telesa. Edino pravilo je: radovednost za raziskovanje (in dihanje)!

Chiara Consiglio je petindvajsetletna plesna umetnica in moderatorica, rojena v Campobassu v Italiji. Strokovni študij je zaključila na OpusBallet v Firencah in na intenzivnem PERA-Short na PERA-Šoli za performativne umetnosti na Cipru. Živi v Campobassu in sodeluje pri koreografskih projektih z umetniki iz Italije, Finske in Nemčije ter vodi 'Laboratorij gibanja', namenjen plesalcem in neplesalcem za raziskovanje somatskega gibanja in drugih vidikov plesa.

Dear Soča / Isonzo River. Letters from a Water Tourist (2025)

Dear Soča / Isonzo river. Letters from a Water Tourist is a project about the river Soča / Isonzo. Where the artist is, almost like a water tourist, trying to get to know the river. The project consists of a hand-drawn map, drawings and an audio walk. In this project, she mixes local stories with personal narratives and stories to create a walk and letters to the river.

Benedicte Dahm, born in 1997 in Oslo, Norway, lives and works in Oslo. She is a Norwegian artist who works with drawing, sculpture, installations, animations, sound walks, and printed material. In her practice, she uses storytelling to investigate infrastructure, local stories, everyday objects and how we move and meet in public spaces. She combines different media to create and invite into worlds and meeting spaces, from audio walks that follow the water pipes around cities to illustrations or bigger installations.

Draga reka Soča. Pisma vodne turistke (2025)

Draga reka Soča. Pisma vodne turistke je projekt o reki Soči. Tam, kjer umetnica je, skorajda kot vodna turistka, skuša spoznati reko. Projekt je sestavljen iz ročno narisane zemljevida, risb in zvočnega sprehoda. Umetnica združuje lokalne zgodbe z osebnimi naracijami ter zgodbami in tako po poti sprehoda ustvarja pisma, namenjena reki.

Benedicte Dahm, rojena leta 1997 v Oslu na Norveškem, živi in dela v Oslu. Je norveška umetnica, ki deluje na področju risbe, kiparstva, instalacij, animacij, zvočnih sprehodov in tiskovin. V svoji praksi se poslužuje pripovedovanja zgodb za raziskovanje infrastrukture, lokalnih zgodb, vsakdanjih objektov in tega, kako se gibljemo in srečujemo v javnih prostorih. Dahm spaja različne medije, s katerimi vabi v svetove in prostore srečevanj, od zvočnih sprehodov, ki sledijo vodnim poteam po mestih, do ilustracij in večjih instalacij.





iConfess (2022)

video installation, variable dimensions

iConfess asks what sinning looks like in a world devoted to data. A new religion, christened Dataism, worships data as the highest source of meaning in the universe. So, what would be considered a sin in this new religion? Blocking cookies? That's a sin. Hiding your location? That's a sin. Burning down 5G towers? That's a mortal sin. The video was made through participatory workshops with the Saturday Art Club at the University of Leeds and the Youth Collective at Leeds Art Gallery, with a soundtrack created by Joseph Marcus and Matti Scott.

Ronnie Danaher, born in Leicester in 1996, is a British-Irish artist based in Vienna, Austria, and Leicester, UK. She explores the sacred within the virtual through moving images and sculptural installations. Playfulness and the gilded camp of Catholic imagery are tools she uses to confront complex feelings about her religious upbringing. Stained glass extends the screen, and found footage is collaged onto filmed scenarios and digital renders.

iPriznam (2022)

video instalacija, spremenljive dimenzije

iPriznam se sprašuje, kako je videti greh v svetu, posvečenem podatkovju. Nova religija, krščena kot dataizem, časti podatke kot najvišji vir pomena v univerzumu. Kaj torej v tej novi religiji velja za greh? Blokiranje piškotkov? To je greh. Skrivanje lokacije? To je greh. Požig 5G stolpov? To je smrtni greh. Video je nastal na participativnih delavnicah s Saturday Art Club na Univerzi v Leedsu in Youth Collective v Leeds Art Gallery, zvočno podlago pa sta prispevala Joseph Marcus in Matti Scott.

Ronnie Danaher, rojena leta 1996 v Leicesteru, je britansko-irska umetnica. Živi na Dunaju v Avstriji in Leicesteru v Veliki Britaniji. Danaher raziskuje sveto na področju virtualnega z uporabo gibljivih slik in skulpturalnih instalacij. Igrivost in pozlačeni kemp katoliških podob postaneta orodji za soočanje s kompleksnimi občutki do lastne religijske vzgoje. Vitraž je uporabljen kot podaljšek zaslona, najdeni posnetki pa so kolažirani na posnete scenarije in digitalne vsebine.

RONNIE

DANAHER

As Far As It Can Reach (2025)

participative performance

As Far As My Body Can Reach (Naples) (2022)

video, 4'45"

As Far As It Can Reach is a participative performance that explores collective memory and the relationship with the Other through the concept of borders. Inhabitants of Gorizia and Nova Gorica, positioned across Transalpina Square, use small mirrors to create reflections with sunlight, symbolising movement across the boundary. This act forms a new, fragile horizon line, representing a border shaped by the aggregation and alliance of bodies in a specific time and place.

As Far As My Body Can Reach (Naples) portrays the sunlight, the artist reflects through a small mirror. The attempt is to create a communication space between inside and outside through a reflection that becomes an extension and projection of the body. The glow starts from the house and reaches the street and the buildings opposite until it disappears. The work is part of an ongoing archive of footage taken in different places.

Carmela De Falco was born in 1994 in Avellino, Italy. She graduated from the Academy of Fine Arts in Naples, Italy, where she lives and works. Her research focuses mainly on two themes: analysing the relationships between different types of language and their respective communication models and interpreting and representing space, public or private. Her works are formalised in videos, performances, photographs, and environmental and sound installations.

Kolikor daleč lahko seže (2025)

participativni performans

Kolikor daleč lahko seže moje telo (Neapelj) (2022)

video, 4'45"

Kolikor daleč lahko seže je participativni performans, ki raziskuje kolektivni spomin in odnos do Drugega s konceptom meja. Prebivalci Gorizije in Nove Gorice, postavljeni na Trg Transalpina/ Trg Evrope, z majhnimi ogledalci ustvarjajo odseve sončne svetlobe, kar simbolizira gibanje preko meje. To dejanje oblikuje novo, krhko linijo obzorja, ki predstavlja mejo, to pa oblikuje povezovanje teles v določenem času in kraju.

Kolikor daleč lahko seže moje telo (Neapelj) upodablja sončno svetlobo, ki jo umetnica odseva skozi majhno ogledalce. Delo poskuša ustvariti komunikacijski prostor med notranjostjo in zunanostjo skozi refleksijo, ki postane podaljšek in projekcija

telesa. Sij se začenja v hiši in seže na ulico ter na stavbe, dokler ne izgine. Delo je del nastajajočega arhiva posnetkov, narejenih v različnih krajih.

Carmela De Falco se je rodila leta 1994 v Avellinu v Italiji. Diplomirala je na Akademiji za likovno umetnost v Neaplju v Italiji, kjer živi in dela. Njeno raziskovanje se osredotoča predvsem okrog dveh osi: prva se nanaša na analizo odnosov med različnimi vrstami jezika in njihovimi komunikacijskimi modeli, druga pa temelji na interpretaciji in reprezentaciji prostora, javnega ali zasebnega. Dela predstavlja z videi, s performansi, fotografijami ter z okoljskimi in zvočnimi instalacijami.



Photo: *As Far As My Body Can Reach* (Naples), 2022, Carmela De Falco, video still by Carmela De Falco.



LEGX88 (2025)

site-specific performance

LEGX88 explores the theme of the female body's exposure through a choreographic action intersecting visual and performing arts. The work originates from research into beauty contests, particularly "leg beauty contests", where legs are evaluated on criteria like shape, length, and tone, often obscuring the participants' faces. Through a queer-feminist lens, the artist shifts the gaze from the face to the lower limbs, investigating postures and movements as places of resistance and reappropriation. The choreography thus becomes a political act, capable of creating new imaginaries and rewriting Other bodies.

Natalia Di Cosmo, an Italian artist and choreographer, was born in San Giovanni Rotondo, Apulia, in 1996. She currently lives and works in Milan and Venice.

LEGX88 (2025)

prostorsko specifičen performans

LEGX88 raziskuje temo izpostavljanja ženskega telesa s koreografsko akcijo, ki prepleta vizualne in performativne umetnosti. Delo izvira iz raziskovanja lepotnih tekmovanj, zlasti »lepotnih tekmovanj za noge«, kjer se te ocenjujejo na podlagi meril, kot so oblika, dolžina in ten, pri čemer se pogosto zakrije obraz udeleženk. Umetnica skozi kvir-feministično lečo prestavi pogled z obraza na spodnje okončine, raziskuje drže in gibe kot mesta odpora in reappropriacije. Koreografija tako postane politično dejanje, ki ustvarja nove imaginarije in preoblikuje Druga telesa.

Natalia Di Cosmo, italijanska umetnica in koreografinja, se je rodila v San Giovanni Rotondi v Apuliji leta 1996. Trenutno živi in dela med Milanom in Benetkami.

Drawing Lines Through My Passport (2022)

performance, video

This performative video explores themes of dislocation, memory, and identity, inspired by the artist's experiences of being situated in different countries. Four red dots on the wall mark places that were once his home, serving as reference points for a repetitive action – scratching lines into the surface and filling them again. As marks are inscribed and erased, the wall becomes a site of transformation, where presence and absence coexist. Though filled, the lines never entirely disappear, mirroring the lasting imprints of personal history.

Armando Duçellari, born in 1990 in Durrës, Albania, is a visual artist who lives and works between Tirana, Albania, and Bremen, Germany. He studied Multimedia Arts at the Università IUAV di Venezia, Italy, and Fine Arts at the Hochschule für Künste Bremen, Germany. His artistic practice explores the interplay between space and time, using media such as photography, stop-motion animation, video, installations, and performance. He focuses on repetition and labour and examines how everyday actions and situations evolve, capturing their often-unnoticed aspects.

Vrisovanje linij skozi moj potni list (2022)

performans, video

Performativni video raziskuje tematike dislokacije, spomina in identitete, ki so jih navdihnile umetnikove izkušnje bivanja v različnih državah. Štiri rdeče pike na steni označujejo kraje, ki so nekoč bili njegov dom, in služijo kot referenčne točke za ponavljajoča se dejanja – vrezovanje linij na površino in nato njihovo brisanje. Ko se linije vrezujejo in izbrisujejo, postane stena mesto transformacije, kjer sobivata prisotnost in odsotnost. Čeprav se linije znova in znova brišejo, pa nikdar povsem ne izginejo; so trajni odtisi osebne zgodovine.

Armando Duçellari, rojen leta 1990 v Draču v Albaniji, je vizualni umetnik, ki živi in dela med Tirano v Albaniji in Bremnom v Nemčiji. Študiral je multimedijske umetnosti na Univerzi za arhitekturo IUAV v Benetkah v Italiji in likovno umetnost na Akademiji za umetnost v Bremnu v Nemčiji. Njegova umetniška praksa raziskuje vzajemno delovanje med prostorom in časom z uporabo medijev, kot so fotografija, stop-motion animacija, video, instalacije in performans. Duçellari se osredotoča na repetitijo in delo ter preučuje, kako se razvijajo vsakodnevna dejanja in situacije, pri čemer je pozoren predvsem na njihove pogosto neopažene vidike.



Searching for the Home Within (2024)

textile wall rug, 132 × 83 cm

We Gather Around the Sardine (2025)

woven textile piece, 208 × 158 cm

Searching for the Home Within: This hand-tufted piece grew out of dialogues with North African and Mediterranean individuals who have experienced displacement, exploring what it means to carry “home” within oneself. Conversations lead to sketching, and then to emotional mapping. *Searching for the Home Within* weaves together symbols often found in Libyan culture – plants, fish, and the image of home. Through the act of making,



it honours the emotional landscapes we build within ourselves when physical roots are shaken, preserving fragments of memory and identity through touch, form, and colour.

We Gather Around the Sardine: Inspired by a conversation with a Libyan immigrant, this piece grew from a memory of home rooted in the simple acts of care: preparing food, visiting the market, and gathering family around a shared meal. *We Gather around the Sardine* captures how love and culture are passed from hand to hand, kitchen to kitchen, through recipes, stories, and gestures.

Malak Elghuel is a Libyan artist and trainee therapeutic counsellor based between London and Dubai. With a background in art and design, her multidisciplinary practice blends storytelling, textiles, sound, and installations to explore themes of identity, connection, and healing. Drawing from her personal experience growing up in Libya and witnessing societal shifts firsthand, Malak's research-led work examines social change in the MENA region, focusing on how transformation impacts both individuals and collective memory.

Iskanje doma v sebi (2024)

stenska preproga, 132 × 83 cm

Zberemo se okrog sardine (2025)

tkani tekstil, 208 × 158 cm

Iskanje doma v sebi: Delo je nastalo ob pogovorih s severnoafriškimi in sredozemskimi posamezniki, posameznicami, ki so doživeli razselitev; raziskuje, kaj pomeni nositi »dom« v sebi. Pogovori so vodili k skiciranju, nato pa k čustvenemu kartiranju. Delo spaja simbole, ki jih pogosto najdemo v libijski kulturi – rastline, ribe in podobe doma; obenem se poklanja emocionalnim krajinam, ki jih gradimo v sebi, ko se zamajejo fizične korenine, ter ohranja drobce spomina in identitete preko dotika, oblike in barve.

Zberemo se okrog sardine: Delo, ki ga je navdihnil pogovor z libijskim priseljencem, je izšlo iz spomina na dom; ta se nahaja v preprostih dejanjih skrbi: v pripravi hrane, ob obisku tržnice in zbiranju družine okrog skupnega obroka. Delo prikazuje, kako se ljubezen in kultura prenašata iz roke v roko, iz kuhinje v kuhinjo, skozi recepte, zgodbe in geste.

Malak Elghuel je libijska umetnica in terapevtska svetovalka – pripravnica, ki živi med Londonom in Dubajem. Njeni področji sta umetnost in oblikovanje, njena multidisciplinarna praksa pa združuje pripovedovanje zgodb, tekstil, zvok in instalacije, s katerimi raziskuje tematike identitete, povezanosti in zdravljenja. Njeno raziskovalno delo, ki temelji na osebni izkušnji odrasčanja v Libiji in doživljanja družbenih sprememb, preučuje družbene premike v državah Bližnjega vzhoda in severne Afrike, osredotoča se na to, kako spremembe vplivajo tako na posameznike kot na kolektivni spomin.

Cure (2017)

wax, 101 × 21 × 12 cm

A crutch leaning against the wall. Ascension, hope of eternity, a guarantee of elevation, or simply absence, shadow, silence, and death. This object condenses within itself different individual memories of anonymous people. It was made from used ex-votos, beliefs in wax that were merged. A simulacrum, an imperfect copy of reality in which past and present converge. Its form carries a sense of healing, of the sacred. A Presence of Death.

Samuel Ferreira was born in Ourém, Portugal, but he lives and works in Lisbon. He completed his Bachelor's and Master's degrees in Sculpture at the Faculty of Fine Arts in Lisbon. He currently resides and has a studio in Lisbon, where he develops sculpture and installation projects.

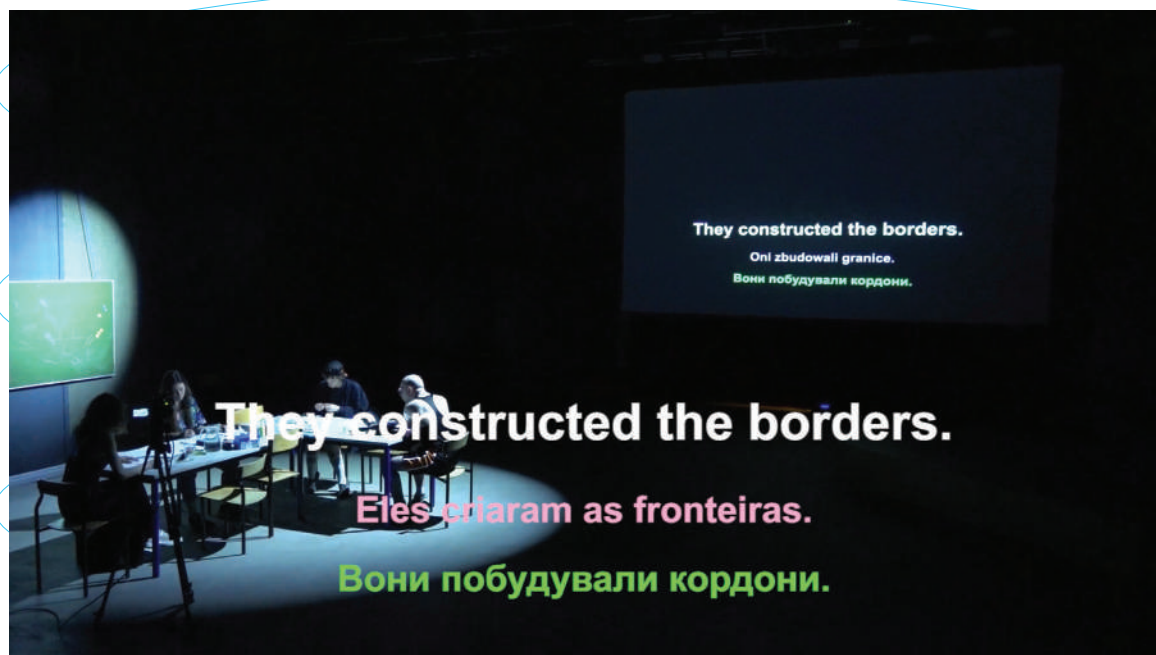
Zdravilo (2017)

vosek, 101 × 21 × 12 cm

Ob steno prislonjena bergla. Vnebohod, upanje na večnost, jamstvo za povzdignjenje, ali pač preprosto odsotnost, senca, tišina in smrt. Ta predmet kondenzira različne individualne spomine anonimnih ljudi. Narejen je iz uporabljenih votivov, verovanj v vosek, sedaj spojenih. Simulaker, nepopolna kopija realnosti, v kateri se stekata preteklost in sedanost. Njena oblika prinaša občutek celjenja, občutek svetega. Prisotnost smrti.

Samuel Ferreira je rojen v Ourému na Portugalskem. Živi in dela v Lizboni. Diplomiral in magistriral je iz kiparstva na Fakulteti za likovno umetnost v Lizboni. Prav tako v Lizboni ima studio, kjer razvija projekte na področju kiparstva in instalacije.





European Blues (2025)

video, 8'

In the video *European Blues*, a group of young people draw at a table — a staged 'common room'. A voice recalls their repatriation from the USSR to Poland in the 1990s. This narration, an edited fragment of a true testimony, takes us back to their family history shaped by changing borders and their crossings. Watching the silent characters, we can wonder about more personal borders, closer ones, between individuals sitting at a shared table.

Cristina Ferreira-Szwarc, born in 1990 in Lisbon, Portugal, lives and works in Poznań, Poland. She obtained a Master of Fine Arts in Painting from the University of Fine Arts of Poznań. She works with installation, painting and drawing on themes of foreignness, displacement, memory and alienation. She is a co-founder of the Portuguese-Polish residency program 'Unsolicited Works'. She is also a past artist-in-residence at KVOST Berlin and BJCEM (Milan), among others, and a past grantee of Poznań. She has exhibited in Poland, Portugal, Germany, Italy, and Sweden.

Evropski blues (2025)

video, 8'

V videu *Evropski blues* vidimo skupino mladih, ki rišejo za mizo – v inscenirani 'skupni sobi'. Glas se spominja repatriacije iz ZSSR na Poljsko v devetdesetih letih 20. stoletja. Ta naracija, fragment resničnega pričevanja, nas popelje nazaj v družinsko zgodovino, ki jo je oblikovalo spreminjanje meja in njihovo prečkanje. Ob opazovanju nemih likov se lahko sprašujemo tudi o bolj osebnih mejah med posamezniki, sedečimi za skupno mizo.

Cristina Ferreira-Szwarc, rojena leta 1990 v Lizboni na Portugalskem, živi in dela v Poznanu na Poljskem. Magistrirala je iz slikarstva na Univerzi za likovno umetnost v Poznanu. Ukvarja se z instalacijami, slikarstvom in risbo na temo tujstva, razseljevanja, spomina in odtujenosti. Je soustanoviteljica portugalsko-poljskega rezidenčnega programa *Unsolicited Works*. Med drugim je bila rezidenčna umetnica pri KVOST Berlin in BJCEM Milano ter štipendistka mesta Poznań. Razstavljala je na Poljskem, Portugalskem, v Nemčiji, Italiji in na Švedskem.

Love Me Radically (2023)

music performance, self-built prepared multichannel sound system, drums, metal containers, rattles and other small metal objects

Love Me Radically is an improvisational solo performance for a DIY-prepared multichannel sound system. It is an autobiographical reflection on emotional addictions: affective traps resulting from deep-seated imbalances, gaps that we attempt to fill by seeking in another person what we are looking for in ourselves. *Love Me Radically* is the backlash of an individual raised on instability who, once rediscovered affection, became addicted to it. It is a search for a collective, radical and unfulfillable embrace.

Alessandro Gambato, born in 1997, is a performer, composer and sound designer based in Bologna. He was trained at SAE Institute Milan, obtaining a Bachelor of Arts in Audio Production and a specialisation in Sound Design for Performing Arts. He graduated in Electroacoustic Music Composition in 2024 at the Conservatoire C. Pollini of Padua and is attending the master's course in Electroacoustic Improvisation at the G. Martini Conservatoire of Bologna. He has exhibited and performed a lot, for example, at the Guggenheim Museum, Venice, and the Berlin Short Film Festival.

Ljubi me radikalno (2023)

glasbeni performans, lastno izdelan prepariran večkanalni zvočni sistem, bobni, kovinske posode, ropotulje in drugi manjši kovinski objekti

Ljubi me radikalno je improvizacijski solo nastop s prepariranim večkanalnim zvočnim sistemom. Gre za avtobiografsko razmišljanje o čustvenih odvisnostih, čustvenih pasteh, ki so posledica globoko zasidranih neravnovesij, vrzeli, ki jih skušamo zapolniti tako, da v drugi osebi iščemo tisto, kar iščemo v sebi. *Ljubi me radikalno* je odziv posameznika, odraslega v občutku nestabilnosti, ki, ko znova odkrije ljubezen, postane z njo zasvojen. Je iskanje kolektivnega, radikalnega, a neuresničljivega objema.

Alessandro Gambato, rojen leta 1997, je performer, skladatelj in oblikovalec zvoka. Živi v Bologni. Usposabljal se je na Inštitutu SAE v Milanu, diplomiral iz avdio produkcije in specializiral iz oblikovanja zvoka za performativne umetnosti. Leta 2024 je diplomiral tudi iz elektroakustične glasbene kompozicije na Konservatoriju C. Pollini v Padovi, sedaj pa obiskuje magistrski študij elektroakustične improvizacije na Konservatoriju G. Martini v Bologni. Veliko je razstavljal in nastopal, denimo v Muzeju Guggenheim v Benetkah ali na Festivalu kratkega filma v Berlinu.





Mi dolor es sin una herida (2022)

installation, mixed media, variable dimensions

The work reflects on the scar as a tool to insert and extract information from the body. Through tattoos with unpigmented ink, poetics of pain and melancholy are introduced in the body of seven individuals. The supplicated rest of those wounds is bottled with saline solution, making it an antidote for the pain suffered by the wounded, their memories, and their souls' yearnings. This work comprises seven 10ml vials and a photographic record of one of the tattoos, which, once healed, is hidden in plain sight. As a vaccine, these vials will heal our pain.

Garcia Pinar Helena, born in 1999 in Murcia, Spain, lives and works in Murcia, Spain.

Moja bolečina je brez rane (2022)

instalacija, mešani mediji, spremenljive dimenzije

Delo reflektira brazgotino kot orodje za vnašanje in črpanje informacij iz telesa. Skozi tetovaže z nepigmentiranim črnilom se v telesa sedmih posameznikov vnese poetika bolečine in melanholije. Zagnojeni izcedek ran se ustekleniči s solno raztopino in tako postane protisredstvo za bolečino ranjenih, njihove spomine in hrepenenja njihovih duš. Delo obsega sedem desetmililitrskih ampul in fotografski zapis ene od tetovaž, ki je, ko je zaceljena, skrita pred očmi. Te ampule bodo kot cepivo pozdravile našo bolečino.

Garcia Pinar Helena je rojena leta 1999 v Murcii v Španiji, kjer tudi živi in dela.

Perpetual Dream Machine (2021)

custom-fabricated metal components, motorised system, electrical circuit, PVC sheets, iPad screen, performance

Georgiou's transdisciplinary practice explores performance, digital media, immersive installations, sound, and custom machinery, ranging from self-sustaining apparatuses to wearable cyber prostheses. *The Perpetual Dream Machine* is an absurd, self-reflexive mechanism that endlessly strives toward the unreachable. Its spiral-like evolving image symbolises an immaterial ideal that is forever out of reach, while its wings, meant to elevate the wearer, remain ineffective. Through an immersive performance, the work becomes activated, embodying the impossibility of completion yet fueling perpetual evolution.

Domenika Georgiou, born in 1999 in Limassol, Cyprus, is a multidisciplinary artist. She is pursuing a Master's in ArtScience at the Royal Academy of Arts and the Conservatory in The Hague. In 2023, she earned a BFA in Painting from the Accademia di Belle Arti di Brera in Milan. Her work has been presented across Europe in group shows in experimental and gallery settings, including Kupfer Gallery in London, Bim Milano, Alt_R Enclave Projects in London, Fabbrica del Vapore in Milan, etc. She has also participated in many off-site exhibitions, art fairs and residencies.

Perpetualni sanjski stroj (2021)

po meri izdelane kovinske komponente, motoriziran sistem, električni tokokrog, PVC plošče, iPad zaslon, performans

Transdisciplinarna praksa Domenike Georgiou raziskuje performans, digitalne medije, instalacije, zvok in stroje, izdelane po meri, od samostojnih aparatov do nosljivih kibernetičnih protez. *Perpetualni sanjski stroj* je absurden, samorefleksiven mehanizem, ki v neskončnost stremlji k nedosegljivemu. Njegova spiralno razvijajoča se podoba simbolizira nematerialni, večno nedosegljivi ideal, medtem ko njegova krila, ki naj bi dvignila osebo, ki jo nosi, ostajajo nedelujoča. Delo se aktivira skozi performans, uteleša nezmožnost dokončanja, obenem pa spodbuja perpetualno evolucijo.

Domenika Georgiou, rojena leta 1999 v Limassolu na Cipru, je multidisciplinarna umetnica. Na Kraljevi akademiji za umetnost in Konservatoriju v Haagu opravlja magistrski študij ArtScience. Leta 2023 je diplomirala iz slikarstva na Akademiji lepih umetnosti Brera v Milanu. Njeno delo je bilo predstavljeno po Evropi na skupinskih razstavah, v eksperimentalnih in galerijskih okoljih, vključno z Galerijo Kupfer v Londonu, Bim v Milanu, Alt_R Enclave Projects v Londonu, v Fabrici del Vapore v Milanu itd. Sodelovala je tudi na številnih drugih razstavah, umetniških sejmih in rezidencah.



Photo: *Perpetual Dream Machine*, 2021, Domenika Georgiou, photo by Sergey Novikov.



Astrolabio (2022)

digital photography, 140 × 180 cm

One day, she woke up lost, disoriented, aimless, with no direction, purpose, nothing. She found no winding paths, yellow bricks, or breadcrumbs to lead her back home. One day – when she lost everything – she realised her body was all she had left. He didn't need a compass or satellites to find the lost path. He searched in hidden cartography, mapping out his skin. He started connecting moles, point by point, slowly. Until he found an entire galaxy. Discovering that every small fold could hold infinite constellations. The curve of her waist became a valley, and crystal-clear lakes grew in the hollows of her collarbones. Each scar, bruise, and scrape turned into small villages where the stories they held were the same ones that kept them alive.

Andrea Glez, born in 1996 in Albacete, Spain, decided to move to Murcia, Spain, to train in artistic photography. The city's light, life and culture captured her and she has lived there ever since. In addition to studying artistic photography, he graduated with a degree in graphic design. He has developed photographic projects that have won him different awards and exhibition opportunities. His artistic career focuses on the banal moments of everyday life, on the individual and their daily experiences.

Astrolabio (2022)

digitalna fotografija, 140 × 180 cm

Umetnica se je nekega dne zbudila izgubljena, dezorientirana, brez cilja, brez smeri, brez namena, brez vsega. Ni našla vetrovnih poti, rumenih tlakovcev ali krušnih drobtin, ki bi jo pripeljali nazaj domov. Nekega dne je ugotovila, da je njeno telo vse, kar ji je ostalo. Da bi znova našel izgubljeno pot, ni potreboval kompasa ali satelitov. Iskal je po skriti kartografiji in izrisoval svojo kožo. Začel je povezovati telesna znamenja, točko za točko, počasi. Dokler ni našel cele galaksije. Odkril je, da lahko vsaka majhna guba vsebuje neskončno število ozvezdij. Krivulja njenega pasu je postala dolina, v vdolbinah ključnice so nastala kristalno čista jezera. Vsaka brazgotina, modrica in odrgnina se je spremenila v majhne vasice, in njihove zgodbe so bile prav tiste zgodbe, ki so jo ohranile pri življenju.

Andrea Glez, rojena leta 1996 v Albaceteju v Španiji, se je odločila preseliti v Murcio v Španiji, da bi se izobrazila na področju umetniške fotografije. Svetloba, življenje in kultura mesta so jo prevzeli in od takrat živi tam. Poleg študija umetniške fotografije je diplomiral tudi iz grafičnega oblikovanja. Razvija fotografske projekte, ki so prejeli več nagrad in razstavnih priložnosti. Njegova umetniška pot se osredotoča na banalne trenutke vsakdanjega življenja, na posamezno osebo in vsakodnevne izkušnje.

61500 cm³ (2022–2024)

photography

61500 cm³ is the amount of space the artist occupies as a three-dimensional solid. All existing bodies have volume and mass since they occupy a place. To be, to fill a space, to be made up of matter has consequences; feeling the force of gravity is one of them. If you close your eyes and concentrate, you can visualise the force that keeps you stuck to the ground, and that wants to sink you. You are struggling to stand up and keep your shape. There are days when you feel as if that weight increases, and your arms, body, and legs are so heavy that you cannot move, and movement becomes an elusive dream.

Irene Gordillo, born in 1995, lives and works in Madrid, Spain. An engineer by training, she discovered photography in 2020 during COVID-19 confinement. Isolated in a small flat of 20 m² without natural light, she embarked on her photographic journey through self-portraits and a deep exploration of the space surrounding her. And that's how photography made its way, as a landscape, a window to the world, a breath of fresh air, and a catalyst for emotions. Since then, she trained in Madrid, merging logic and creativity in a unique visual approach that defines her work.

61500 cm³ (2022–2024)

fotografija

61500 cm³ je prostor, ki ga umetnica zaseda kot tridimenzionalno telo. Vsa telesa imajo prostornino in maso, saj zasedajo prostor. Biti, zapolniti prostor, biti sestavljen iz snovi ima posledice; občutenje gravitacije je ena izmed njih. Če zaprete oči in se zberete, lahko vizualizirate silo, ki vas drži na tleh in vas hoče potopiti. Trudite se vstati in ohraniti formo. So dnevi, ko čutite, kot da teža narašča, vaše roke, telo in noge so tako težki, da se ne morete premakniti, gibanje pa postane nedosegljivi sen.

Irene Gordillo, rojena leta 1995, živi in dela v Madridu v Španiji. Po izobrazbi je inženirka. Fotografijo je odkrila leta 2020 med zaprtjem zaradi epidemije COVID-19. Izolirana v 20 m² velikem stanovanju brez naravne svetlobe se je podala na fotografsko popotovanje z avtoportreti in raziskovanje prostora, ki jo je obdajal. In tako si je fotografija utrla pot – kot pokrajina, okno v svet, vdih svežega zraka in katalizator čustev. Gordillo se je nato usposabljala v Madridu in razvila edinstveni vizualni pristop, ki združuje logiko in kreativnost.





Process to Shape the Imaginary n°2 (2023)

print on thermal paper, stainless steel, 140 × 164 × 35 cm

A row of prints on thermal paper descends to the floor, supported by an aluminium order bar. Each work in the series shows a sequence of images produced by the artist using artificial intelligence algorithms to recompose all the scenes belonging to a dream she has had or was told to her by others. The heat-printing refers to the evanescence of memory, whose memories, over time, slowly tend to dissolve. After experiencing the dream, Gurgone transcribes every detail she can recall to begin an obsessive iconographic investigation.

Camilla Gurgone was born in 1997 in Lucca, Italy. She lives and works in Milan. She graduated in sculpture from the Rome University of Fine Arts and in Visual Arts and Curatorial Studies from Nuova Accademia Di Belle Arti. She is on the team to manage spazioSERRA and has been represented by Viasaterna Gallery since 2024. Investigating the direct relationship between artist, work and viewer, she is mainly concerned with relational performance, installations, site-specific projects and new technologies for human-machine interaction.

Postopek za oblikovanje imaginarnega n°2 (2023)

tisk na termalni papir, nerjaveče jeklo, 140 × 164 × 35 cm

Niz odtisov na termalnem papirju se spušča do tal, podpira ga aluminijasti drog. Vsako delo v seriji prikazuje zaporedje podob, ki jih je umetnica ustvarila z uporabo algoritmov umetne inteligence za ponovno sestavitev prizorov, ki pripadajo sanjam, ki jih je imela sama ali pa so ji jih povedali drugi. Toplotno tiskanje se nanaša na izginjanje spomina, katerega podobe se sčasoma raztapljajo. Gurgone po izkušanju sanj zapiše vsako podrobnost, ki se je lahko spomni, nato pa začne z obsesivnim ikonografskim raziskovanjem.

Camilla Gurgone se je rodila leta 1997 v Luccii v Italiji. Živi in dela v Milanu. Diplomirala je iz kiparstva na Rimski univerzi za likovno umetnost ter iz vizualnih umetnosti in kuratorskih študij na Novi akademiji lepih umetnosti. Deluje v ekipi, ki vodi spazioSERRA. Od leta 2024 jo zastopa Galerija Viasaterna. Neposredni odnos med umetnikom, delom in gledalcem raziskuje predvsem z relacijskim performansom, instalacijami, prostorsko specifičnimi projekti, in novimi tehnologijami za interakcijo med človekom ter strojem.

Zakaria 1982 (2021)

documentary, 22'

Ibn Battuta's Aspirations Awaiting by the Closed Doors of Dreams

short film, 13'

Zakaria 1982 presents the director's journey through the pages of history and his search for Zakaria, whose name accompanied his childhood, and his return, together with his family and friends, to the memories of his life and struggles, including the Israeli invasion of Beirut in 1982.

In the film *Ibn Battuta's Aspirations Awaiting by the Closed Doors of Dreams*, which is inspired by Ibn Battuta, the director takes on his persona and dreams of being a hero of one of his journeys. However, he faces multiple obstacles on his short trip from the Levant to Egypt.

Chadi Hazime, a Lebanese Arab independent film director, was born on the outskirts of Beirut in 2000. His journey in art began with drawing and later expanded to music and photography. He enrolled at Lebanese University, studying audio-visual arts at the Faculty of Arts, Department of Film and Television, where he discovered his profound interest in realistic documentary cinema, which quickly became a significant focus of his artistic aspirations.

Zakaria 1982 (2021)

dokumentarec, 22'

Težnje Ibn Battute, ki jih čakajo zaprta vrata sanj

kratki film, 13'

Zakaria 1982 predstavlja režiserjevo potovanje skozi strani zgodovine in njegovo iskanje Zakarie, katerega ime je spremljalo njegovo otroštvo, ter vračanje, skupaj z njegovo družino in prijatelji, k spominom na njegovo življenje in boje, tudi k izraelski invaziji na Bejrut leta 1982.

V filmu *Težnje Ibn Battute, ki jih čakajo zaprta vrata sanj*, ki ga je navdihnil Ibn Battuta, režiser prevzema njegovo osebnost in sanja o tem, da bi bil junak enega od njegovih potovanj. Vendar pa se na svojem kratkem izletu od Levanta do Egipta sooči s preštevilnimi ovirami.

Chadi Hazime, libanonsko arabski neodvisni filmski režiser, se je rodil na obrobju Bejruta leta 2000. Njegova umetniška pot se je začela z risanjem in se kasneje razširila na glasbo in fotografijo. Na Oddelku za film in televizijo Filozofske fakultete na Libanonski univerzi je študiral avdiovizualne umetnosti in odkril svoje globoko zanimanje za realistični dokumentarni film, ki je postal pomembno jedro njegovih umetniških usmeritev.





No sé hacerlo mejor; Live (I can't do better; Live) (2024)

music performance

The performance marks the culmination of a personal journey, where Helio confronts the raw emotions that shaped his latest EP, *Tiene que salirme bien*. As he takes the stage for the live show, Helio reflects on the vulnerabilities, transformations, and connections defining this chapter of his artistic evolution. The music is not just a collection of songs; it's a story of self-discovery, change, and acceptance. In the performance, Helio aims to share the intimate space where vulnerability meets strength, inviting the audience to connect with the emotions that brought these songs to life.

Helio, born in 1999 in Murcia, Spain, is an indie-pop singer-songwriter known for his intimate songs and bedroom-pop sound. He is starting to captivate audiences with his melancholic lyrics, energetic rhythm, and harmonic richness. Drawing inspiration from diverse genres, he crafts a sound transcending traditional borders, blending worldwide influences to create a unique auditory experience. He lives in Murcia, where he works at a music studio, recording, composing, and producing other artists' music while he develops his solo career as an emerging artist.

Ne znam bolje; v živo (2024)

glasbeni nastop

Nastop predstavlja vrhunec osebnega popotovanja, kjer se umetnik sooča s surovimi čustvi, ki so oblikovala njegov zadnji EP, *Tiene que salirme bien*. Helio na odru razmišlja o ranljivosti, transformacijah in odnosih, ki opredeljujejo to poglavje njegovega umetniškega razvoja. Glasba ni samo nabor pesmi; je zgodba o samoodkrivanju, spremembi in sprejemanju. Helio želi na nastopu podeliti intimni prostor, kjer se ranljivost sreča z močjo, in povabiti občinstvo, da se poveže s čustvi, ki so navdihnili njegove pesmi.

Helio, rojen leta 1999 v Murcia v Španiji, je indie-pop pevec-kantavtor, znan po svojih intimnih pesmih in spalničnem popu. Občinstvo osvaja z melanholičnimi besedili, energičnim ritmom in harmoničnim razkošjem. Navdih črpa iz različnih žanrov, oblikuje zvok, ki sega čez tradicionalne meje, združuje vplive iz vsega sveta in tako ustvarja svojevrstno avditorno izkušnjo. Živi v Murcia, kjer dela v glasbenem studiu, snema, komponira in producira glasbo drugih izvajalcev, medtem pa razvija tudi samostojno kariero.

Recipes For A Practice Of Resistance (2024–ongoing)

installation, mixed media (2 sculptures and video), variable dimensions
(sculptures approx. 140 × 50 × 60 cm)

The work *Recipes For A Practice Of Resistance* features the prototypes of interactive sculptures that invite spectators to engage physically. Viewers confront the deep ties between body, consumption, and restriction by assuming an unnatural posture that disrupts digestion. As part of the broader project, this research examines the transgenerational psychosomatic impact of historical legacies. It explores the intersection of bodily memory, sensory experience, and artistic expression, focusing on food, aesthetics, and ethics.

Oleksandra Horobets, born in 1997 in Starokostiantyniv in Ukraine, lives and works in Turin, Italy. She is a Ukrainian artist raised in Italy. Her multidisciplinary practice explores collective memory, normative structures, and resistance practices through transmedia experimentation with moving images, writing, and translation. Engaging with critical theories, she reflects on the erosion of personal experience into collective narratives. She holds a BA in Photography and Cinema (ABANA, UPV) and an MA in Photography (ISIA Urbino).

Recepti za vadbo odpora (2024 – v teku)

instalacija, mešani mediji (2 skulpturi in video), spremenljive dimenzije
(skulpture pribl. 140 × 50 × 60 cm)

Delo *Recepti za prakso odpora* predstavlja prototipe interaktivnih skulptur, ki vabijo gledalstvo k telesnemu angažmaju. Gledalci zavzemajo nenaravno držo, ki moti prebavo, in se tako soočijo z globokimi vezmi med telesom, konzumiranjem in omejevanjem. Ta raziskava, ki je del širšega projekta, preučuje transgeneracijski psihosomatski vpliv zgodovinskih zapuščin; preučuje presečišča telesnega spomina, čutnih izkušenj in umetniškega izražanja, pri čemer se osredotoča na hrano, estetiko in etiko.

Oleksandra Horobets, rojena leta 1997 v Starokostiantynivu v Ukrajini, živi in dela v Torinu v Italiji. Je ukrajinska umetnica, odraščala je v Italiji. Njena multidisciplinarna praksa raziskuje kolektivni spomin, normativne strukture in prakse odpora preko transmedijskega eksperimentiranja z gibljivimi slikami, pisanja in prevajanja. Ob uporabi kritičnih teorij razmišlja o eroziji osebnih izkušenj v kolektivne naracije. Diplomirala je iz fotografije in filma (ABANA, UPV) in magistrirala iz fotografije (ISIA Urbino).



Photo: *Recipes For A Practice Of Resistance*, 2024-ongoing,
Oleksandra Horobets, photo by Oleksandra Horobets.



Borderless Creativity: Where Music Meets Architecture

ILAN

In his creative work, Ilan Huart is deeply inspired by the connection between musical sound and architectural form. His inspiration often flows from both worlds: sometimes sparked by musical compositions and sounds, and other times by architectural shapes and spaces. He tried to present this concept in his 3D self-portrait, created when he was 15. Our minds may be small spaces, but they have simply no limits when it comes to what we can imagine and create. To conclude, he hopes that Sarajevo will get a big Concert Hall one day, as he believes that music needs space to be fully appreciated, and space often needs music to get another dimension.

Ilan Huart was born in Nice, France, in 2005, but with chapters of his life unfolding in Sarajevo and Paris. In 2024, he completed his Cycle of Professional Orientation in piano at the Conservatoire Regional de Cergy, France, and International Baccalaureate at the International School Ermitage in Maisons-Laffitte, France. He has also completed numerous online and in-person courses at Harvard and Cambridge Universities. He appeared on stage as a pianist and violinist in numerous concerts in France, Italy, Slovenia, and Bosnia and Herzegovina. Today, he is a student at UCL's Bartlett School of Architecture.

Ustvarjalnost brez meja: Tam, kjer se glasba sreča z arhitekturo

Vez med glasbenim zvokom in arhitekturno obliko globoko navdihuje ustvarjalnost Ilana Huarta. Ta navdih pogosto izhaja iz obeh svetov: včasih ga sprožijo glasbene kompozicije in zvoki, drugič pa arhitekturne oblike in prostori. Ta koncept je skušal predstaviti že v 3D avtoportretu, ki je nastal pri njegovih petnajstih. Naš um je morda le majhen prostor, pa vendar je preprosto brezmejen, ko pomislimo, kaj vse si lahko zamislimo in ustvarimo. Umetnik nenazadnje upa, da bo Sarajevo nekoč dobilo veliko koncertno dvorano, saj meni, da glasba potrebuje prostor, da bi jo lahko v celoti cenili, prostor pa potrebuje glasbo, da bi lahko pridobil še dodatno dimenzijo.

Ilan Huart se je rodil leta 2005 v Nici v Franciji, vendar pa se poglavja njegovega življenja odvijajo v Sarajevu in Parizu. Leta 2024 je zaključil cikel poklicnega usmerjanja iz klavirja na Regionalnem konservatoriju v Cergyju v Franciji in mednarodno maturo na mednarodni šoli Ermitage v Maisons-Laffitte v Franciji. Opravil je tudi številna spletna in osebna študijska usposabljanja na univerzah Harvard in Cambridge. Kot pianist in violinist je nastopal na koncertih v Franciji, Italiji, Sloveniji ter Bosni in Hercegovini. Trenutno je študent na Fakulteti za arhitekturo Bartlett Univerzitetnega kolidža v Londonu.

HUART

Passage (2025)

site-specific soundscape installation, variable dimensions

Passage is a site-specific sound installation projected for the Kostanjevica II tunnel, a threshold between Nova Gorica and Gorizia. It comprises layers of ambient recordings and fragments of conversations in Slovene and Italian. Rooted in her ongoing exploration of perception and spatial experience, *Passage* aims to transform the tunnel into an experiential zone where voices, reverberations, and silence create space for memory. Listening becomes an act of communion, revealing an ephemeral map of a place that exists not in lines but in the spaces between.

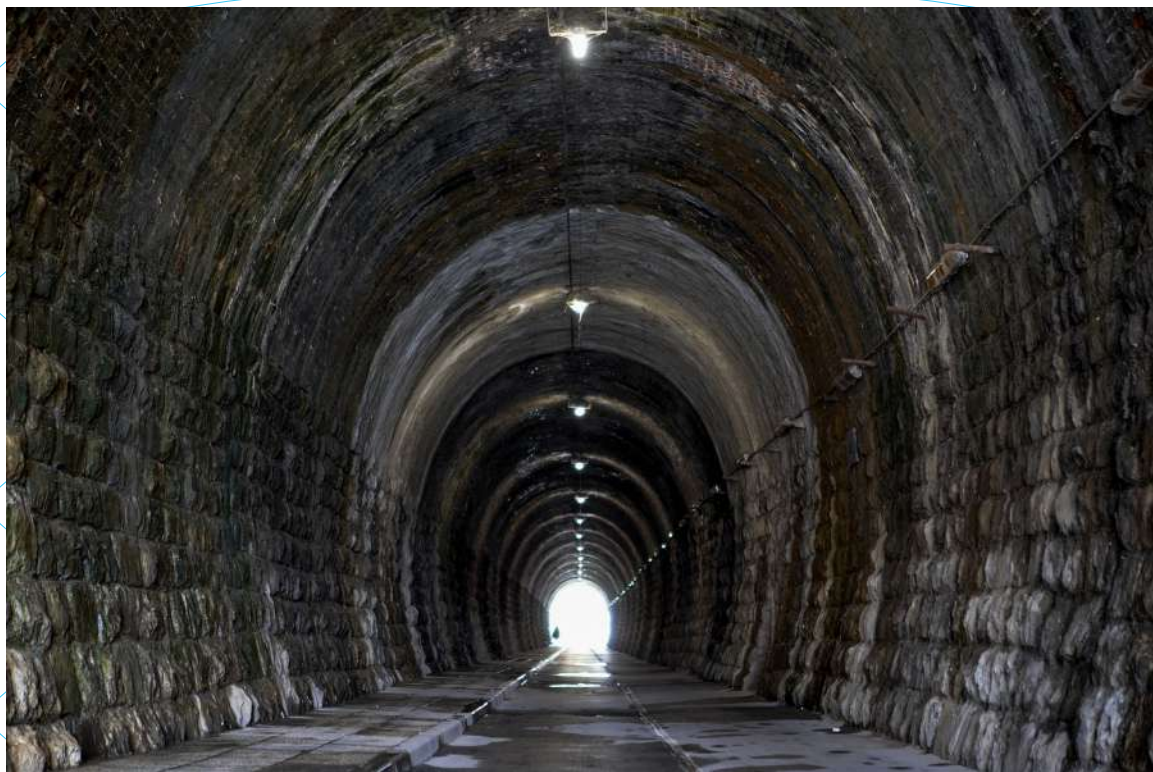
Milica Janković, born in 1990 in Montenegro, is an interdisciplinary artist and cultural activist based in Italy. She was selected as one of 64 European cultural representatives as part of *We Are Europe – Multimedia Art Festivals* (Today'sart Festival, The Hague, 2021). She is the founder of a nonprofit cultural organisation, *Atelie22*, and a publishing house *A22*, and a winner of various international cultural awards. In 2021, she created the International Multimedia Festival *Re/Shaping The City* in Cetinje, Montenegro. Since 2016, she has actively developed her artistic practice.

Prehod (2025)

prostorsko specifična zvočna instalacija, spremenljive dimenzije

Prehod je zvočna instalacija, načrtovana za predor Kostanjevica II, ki leži na pragu med Novo Gorico in Gorizio. Sestavljena iz plasti ambientalnih posnetkov in fragmentov pogovorov v slovenščini in italijanščini. Instalacija, ki izhaja iz umetniškega raziskovanja percepcije in prostorske izkušnje, skuša preoblikovati predor v izkustveno cono, kjer glasovi, odmevi in tišina ustvarjajo spomin-ski prostor. Poslušanje postane akt skupnosti, s tem pa se razkriva efemerni zemljevid kraja, ki ne obstaja v linearnem smislu, temveč znotraj prostora samega.

Milica Janković, rojena leta 1990 v Črni gori, je intermedijska umetnica in aktivistka na področju kulture. Živi v Italiji. Izbrana je bila med 64 evropskih kulturnih predstavnikov v okviru *We Are Europe – Multimedia Art Festivals* (Today'sart Festival, Haag, 2021). Je ustanoviteljica neprofitne kulturne organizacije *Atelie22* in založbe *A22* ter dobitnica različnih mednarodnih nagrad na področju kulture. Leta 2021 je ustanovila mednarodni multimedijijski festival *Re/Shaping The City* v Cetinju v Črni gori. Od leta 2016 aktivno razvija svojo umetniško prakso.





Hypothetical Inhabitants (2023–)

installation, mixed media, variable dimensions

Hypothetical Inhabitants is an ongoing exploration of the dynamics between the domestic and the wild, focusing on the resilience and adaptability of life forms in urban and natural environments. The project investigates organic networks, unseen connections, and territorial markings that exist beyond human delineations of land, offering alternative ways of sensing and interpreting landscapes. Rooted in the idea that life constantly adapts, inhabits, and transforms its surroundings, this work combines artificial and organic elements, painted surfaces, and found materials to examine notions of expansion, occupation, and habitation.

Ajda Kadunc, born in 1995 in Ljubljana, Slovenia, is a visual artist working in painting and installation. She earned her MA from the Academy of Fine Arts and Design in Ljubljana and studied at the Academy of Fine Arts in Helsinki. Her practice explores nonsense as a space between control and chaos. She has held solo exhibitions and participated in numerous group exhibitions in Slovenia and abroad. She lives and works in Šentvid pri Stični, Slovenia.

Hipotetični prebivalci (2023–)

instalacija, mešani mediji, spremenljive dimenzije

Instalacija *Hipotetični prebivalci* raziskuje dinamiko med udomačenim in divjim, s poudarkom na odpornosti in prilagodljivosti življenjskih oblik v urbanem in naravnem okolju. Raziskuje organske mreže, nevidne povezave in teritorialne vzorce, ki obstajajo onkraj človekovih razmejitev krajine, ter ponuja alternativne načine zaznavanja in interpretiranja krajine. Delo, ki temelji na ideji, da se življenje nenehno prilagaja, da naseljuje in preoblikuje svojo okolico, spaja umetne in organske elemente, poslikane površine in najdene materiale ter se tako pogloblja v pojme ekspanzije, okupacije in prebivanja.

Ajda Kadunc, rojena leta 1995 v Ljubljani, je vizualna umetnica, ki deluje na področju slikarstva in instalacije. Magistrirala je na Akademiji za likovno umetnost in oblikovanje v Ljubljani in študirala na Akademiji za likovno umetnost v Helsinkih. V umetnosti raziskuje nesmisel kot prostor med nadzorom in kaosom. Razstavljala je na samostojnih, pa tudi na mnogih skupinskih razstavah v Sloveniji in tujini. Živi in dela v Šentvidu pri Stični v Sloveniji.

Occupied with Traffic (2024)

performance

A performance that explores movement, identity, and the power of labels in shaping human perception. Centred around the act of riding a bike, *Occupied with Traffic* invites passersby to observe and categorise this familiar action. Set within a landscape shaped by historical, linguistic, and cultural borderlines, the performance transforms cycling into a lens for examining how actions and bodies are classified. Though universally recognised, biking becomes a catalyst for deeper reflection. Can a single movement hold a fixed meaning, or is it always shaped by its context?

Occupied with Traffic was first developed at ImpulsTanz ATLAS with the support of Onassis Stegi's Outward Turn Program and Onassis AiR. As a context-specific work, it evolves with each setting – in this case, the layered landscape of Nova Gorica and Gorizia. Music and sound design by Thomas Rosser.

Irini Kalaitzidi, born in 1991 in Athens, Greece, is a dance artist based in London, UK. Her practice revolves around choreography and machine learning, exploring critical and caring ways of engaging with the human body. Through speculation and playfulness, she examines how technologies shape our understanding of the body. Her works span performances, screen-based projects, and writings presented at venues worldwide. An Onassis AiR Fellow for 2023–24, Kalaitzidi is also a PhD researcher and lecturer at Goldsmiths, University of London.

Okupirani s prometom (2024)

performans

Performans, ki raziskuje gibanje, identiteto in moč etiket pri oblikovanju človeške percepcije. Delo *Okupirani s prometom*, osredotočeno na akt vožnje s kolesom, vabi mimoidoče, da opazujejo in kategorizirajo ta dobro znani akt. Performans, postavljen v pokrajino, ki jo oblikujejo zgodovinske, lingvistične in kulturne meje, spreminja kolesarjenje v leče za preučevanje tega, kako se kategorizirajo dejanja in telesa. Čeprav je kolesarjenje nekaj splošno znanega, postane katalizator za globlji razmislek. Ali nosi posamezno gibanje fiksen pomen ali ga pač vedno oblikuje kontekst? Performans *Okupirani s prometom* je bil ustvarjen s pomočjo ImpulsTanz ATLAS s podporo Onassis Stegi's Outward Turn programa in programa Onassis AiR. Kot delo, specifično za kontekst, se razvija z vsako izvedbo – v tem primeru v slojeviti pokrajini Nove Gorice in Gorizije. Glasba: Thomas Rosser.

Irini Kalaitzidi, rojena leta 1991 v Atenah v Grčiji, je plesna umetnica. Živi v Londonu v Veliki Britaniji. Deluje na področju koreografije in strojnega učenja, raziskuje kritične načine ukvarjanja s človeškim telesom ter tiste, ki so povezani s skrbjo zanj; preučuje, kako tehnologije oblikujejo naše razumevanje telesa, pri čemer se poslužuje spekulacije in igrivosti. Njeno delo zajema performanse, zaslonske projekte in pisanje, predstavljeno je bilo po vsem svetu. Kalaitzidi, štipendistka programa Onassis AiR med leti 2023–24, je tudi doktorska raziskovalka in predavateljica na Univerzi Goldsmiths v Londonu.





MADE IN CHINA (2025)

video, 17'

MADE IN CHINA is a three-channel video installation filmed in Manzhouli, a Chinese border town along the 4,200-kilometre frontier between China and Russia. As a major crossing on the "New Silk Road," Manzhouli is a key trade site between the two countries. In the 1990s, the artist's grandfather travelled there more than 33 times as a shuttle trader, often filming his journeys. Thirty years later, she returns to a radically transformed city – now a surreal landscape of oversized Matryoshka dolls, fibreglass mammoths, and Russian replicas. Moving through hotel lobbies, markets, and empty squares, she traces the remnants of past exchanges. Blending found footage, on-site recordings, and layered narration, *MADE IN CHINA* reflects on circulation, transformation, and the hybrid aesthetics of a contested border.

Ida Kammerloch, born in 1991 in Izhevsk, Russia, is a visual artist and filmmaker based in Vienna. In 2024, she completed her studies in TransArts at the University of Applied Arts Vienna, following previous studies at the Rodchenko Art School in Moscow (2018) and the University of Fine Arts Saarbrücken (2017).

IZDELANO NA KITAJSKEM (2025)

video, 17'

IZDELANO NA KITAJSKEM je trikanalna video instalacija, posneta v Manzhouliju, kitajskem obmejnem mestu ob 4200 kilometrov dolgi meji med Kitajsko in Rusijo. Manzhouli, glavni prehod na »novi svileni poti«, je ključna trgovska lokacija med državama. V devetdesetih letih prejšnjega stoletja je umetničin dedek več kot triintridesetkrat potoval v to mesto kot trgovec, pogosto je potovanja tudi snemal. Trideset let kasneje se umetnica vrne v radikalno spremenjeno mesto; sedaj je to nadrealistična pokrajina prekomerno velikih Matrošk, mamutov iz steklenih vlaken in ruskih replik. Umetnica se sprehaja skozi hotelske avle, tržnice in prazne trge ter sledi ostankom preteklih izmenjav. V delu, kjer spaja najdene posnetke, posnetke s kraja samega in večplastne naracije, razmišlja o cirkulaciji, transformaciji in hibridni estetiki meje.

Ida Kammerloch, rojena leta 1991 v Iževsku v Rusiji, je vizualna umetnica in filmska ustvarjalka, ki živi na Dunaju. Leta 2024 je – po predhodnem študiju na Umetniški šoli Rodčenko v Moskvi (2018) in Univerzi za likovno umetnost v Saarbrücknu (2017) – zaključila študij TransArts na Univerzi uporabnih umetnosti na Dunaju.

Beings and Things (2023)

mixed media, variable dimensions

Being and Things examines the separation of Nicosia, Europe's last divided capital city. A short documentary filmed along the Green Line and a collection of architectural models delves into the profound physical and symbolic consequences of borders on urban and human environments. This multiscale exploration invites reflection on how borders shape and fragment spaces, challenging our understanding of urban landscapes and human connections within and across these boundaries.

Theano Karafoulidou, born in 1990 in Rethymno in Crete, Greece, lives and works in Paris, France.

Bitja in stvari (2023)

mešani mediji, spremenljive dimenzije

Bitja in stvari raziskuje razdelitev Nikozije, zadnje razdeljene prestolnice Evrope. Skozi kratek dokumentarni film, posnet ob zeleni črti, in zbirko arhitekturnih modelov se pogloblja v fizične in simbolne posledice meja na urbano in človekovo okolje. To večnivojsko raziskovanje vabi k razmisleku o tem, kako meje oblikujejo in fragmentirajo prostore, to pa predstavlja izziv tudi za naše razumevanje urbanih krajin in človeških povezav znotraj meja in onkraj njih.

Theano Karafoulidou, rojen leta 1990 v Rethymnu na Kreti v Grčiji, živi in dela v Parizu v Franciji.



Photo: *Beings and Things*, 2023, Theano Karafoulidou, photo by Theano Karafoulidou.



falling for (you) (2024)

performance

falling for (you) becomes a condition where the fall is allowed to happen. Letting the body be consumed by the fall to play with the fall. The fall that is already there that has always been there. The piece becomes a physical journey through which the performer explores falling as a playful investigation of control and surrender, a process of embracing vulnerability, uncertainty and the inevitability of the fall. The audience is invited to connect to the performer's physical journey.

Ioli Kaskani, born in 2000, is a dancer and performer from Nicosia, Cyprus. In 2021, she completed her studies at Trinity Laban Conservatoire in London. She continued her training in Berlin at Dart Studios Intensive. In 2022 and 2023, she was a resident artist at Dance House Nicosia; in 2024, she was a resident artist at Dance House Lemesos. Her work has been presented at the Open House Festival, Cyprus Choreography Platform – Parallel Events, Dance Days Chania – Video Dance, and Athens Video Dance Project.

padanje za (vas) (2024)

performans

Performans *padanje (za vas)* predstavlja stanje, kjer je padec dovoljen. Pustiti, da padec prevzame telo, da se telo igra s padcem. S padcem, ki je že prisoten, ki je vedno bil prisoten. Performans postane telesno popotovanje, skozi katerega performerka raziskuje padanje kot igrivo raziskovanje nadzora in predaje, proces sprejemanja ranljivosti, negotovosti in neizogibnosti padca. Občinstvo je povabljeno, da se poveže s telesnim popotovanjem izvajalke.

Ioli Kaskani, rojena leta 2000, je plesalka in performerka iz Nikozije na Cipru. Leta 2021 je zaključila študij na Konservatoriju Trinity Laban v Londonu. Izpopolnjevanje je nadaljevala v Berlinu na Dart Studios Intensive. Leta 2022 in 2023 je bila rezidenčna umetnica pri Dance House Nicosia, leta 2024 pa pri Dance House Lemesos. Njeno delo je bilo predstavljeno na Festivalu Open House, Cyprus Choreography Platform – Parallel Events, Dance Days Chania – Video Dance in Athens Video Dance Project.

Augmented, Disruptive Tabbouleh Making-Unmaking (2024)

durational food performance

Augmented, Disruptive Tabbouleh Making-Unmaking is a durational, interactive performance that explores the tensions surrounding food. Blurring the boundaries between ritual and technology, it examines cultural relationships to food, its fetishisation, appropriation, and the impact of digitalisation. The performance features the artist preparing a large pile of tabbouleh, one of Lebanon's most emblematic dishes, during an economic and political crisis. Simultaneously, she organises workshops and discussions about food through borders, appropriation, stories about culinary practices, and unusual recipes.

Dalia Khalife was born in 1992 in Beirut, Lebanon. She is a hybrid artist, scenographer, multidisciplinary designer, and dancer. A professor at the Lebanese American University, she works across installations, site-specific interventions, video, objects, painting, and performative gestures. Her practice explores psychophysiological happenings, spectacle, and play within power structures, social events, and rituals, creating ambiguous and vulnerable shared moments.

Augmentiran, disruptiven tabbouleh, ustvarjanje-razstavljanje (2024)

performans s hrano

Interaktivni performans raziskuje napetosti v povezavi s hrano. Zamegljuje meje med ritualom in tehnologijo ter preučuje kulturne odnose na področju hrane, njeno fetišizacijo, apropiacijo in vpliv digitalizacije. Umetnica v performansu, v času gospodarske in politične krize, pripravlja velik kup tabbouleha, ene najbolj značilnih libanonskih jedi. Obenem bo potekala delavnica in razprava o hrani preko meja, apropiaciji, kulinaričnih praksah in nenavadnih receptih.

Dalia Khalife se je rodila leta 1992 v Bejrutu. Je hibridna umetnica, scenografinja, multidisciplinarna oblikovalka in plesalka. Je tudi profesorica na Libanonski ameriški univerzi, kot umetnica pa se ukvarja z instalacijami, prostorsko specifičnimi intervencijami, videom, objekti, s slikanjem in performativnimi gestami. Njena praksa raziskuje psihofiziološki hepening, spektakel in igro v strukturah moči, družbenih dogodkih in ritualih ter ustvarja dvoumne in ranljive skupne momente.





Wherever I Exist (2023)

installation, created using natural materials such as twigs, rope, wool, and felt; variable scale

Wherever I Exist stems from an interest in the moment when a person realises that their environment no longer suits them – especially when it is the place they consider home. At that point, the need arises for a new beginning in a space they can call their own. At this moment, the connection between humans and birds becomes evident, particularly in relation to the sense of freedom we long to feel – just like them. Birds are not bound to their nesting place like humans are emotionally attached to their homes, whether because other people share the space or the very nature of the dwelling itself.

Sofia Kioussi, born in 1999 in Thessaloniki, graduated from the School of Fine Arts at Aristotle University of Thessaloniki. She is pursuing her Master's at the University of Western Macedonia. She participated in various group exhibitions. Her works primarily address social issues in combination with personal experiences, using mixed techniques and materials, mainly natural ones. She has worked at the Metropolitan Organization of Museums of Visual Arts Thessaloniki, where she supported the implementation of educational programs and participated in organising exhibitions.

Kjerkoli obstajam (2023)

instalacija, ustvarjena iz naravnih materialov, kot so veje, vrv, volna in filc, spremenljive dimenzije

Kjerkoli obstajam izhaja iz zanimanja za tisti moment, ko se človek zave, da mu okolje, v katerem je, ne ustreza več – še posebej, če je to kraj, ki ga ima za dom. Takrat se pojavi potreba po novem začetku; v tem trenutku postane pomenljiva povezava med ljudmi in pticami, še zlasti v zvezi z občutkom svobode, po katerem hrepenimo. Ptice niso vezane na gnezdišča, tako kot smo ljudje čustveno vezani na svoje domove, bodisi zato, ker si prostor delimo tudi z drugimi, bodisi zaradi same narave bivališča.

Sofia Kioussi, rojena leta 1999 v Solunu, je diplomirala na Šoli za likovno umetnost na Aristotelovi univerzi v Solunu. Na Univerzi v Zahodni Makedoniji nadaljuje magistrski študij. Sodelovala je na različnih skupinskih razstavah. Njena dela naslavljajo predvsem družbena vprašanja v navezavi z osebnimi izkušnjami in uporabljajo različne tehnike in materiale, predvsem naravne. Delala je v Metropolitanski organizaciji muzejev vizualnih umetnosti v Solunu, in sicer pri izvajanju izobraževalnih programov in organizaciji razstav.

Labour of Love (2023)

embroidery, 92 × 150 cm

Anticipating Motherhood (2023)

embroidery, 150 × 125 cm

The embroidery *Labour of Love* was made in the last trimester of pregnancy. Moments before birth. Taken at a hectic time in life when many things were at stake. Renovating a bathroom and being without a toilet for a week, becoming regular at the next-door bar. Finding calm moments amid it all to embroider and spend some of the last moments entirely by herself. It is a sequel to the *Anticipating Motherhood* embroidery.

Anticipating Motherhood was created at a month-long residency in Krk, delving into a new medium – embroidery. Each element serves as a metaphor. The cupid represents the guardian of the growing pearl – baby; the slide is all the fun times ahead, while the storm clouds represent all the hardships. Rainbow is for catching the feeling of warmth, voyaging around the world in a little car. Being appreciative of every element going her way, whether good or bad.

Petra Korent, born in 1997 and living in Ljubljana, Slovenia, is a visual artist working primarily in illustration. In 2017, she presented her work with a solo exhibition at DobraVaga Gallery in Ljubljana. Since then, she has actively participated in many group and solo exhibitions. She explores different media in her work, beginning with simple line drawing and expanding to textile, sculpture, woodwork, and painting. She is a member of the Ljubljana-based artistic collective Podmladek.

Delo ljubezni (2023)

vezenina, 92 × 150 cm

V pričakovanju materinstva (2023)

vezenina, 150 × 125

Vezenina *Delo ljubezni* je nastala v zadnjem trimesečju nosečnosti. Trenutki pred porodom. V hektičnem obdobju življenja, ko je na kocki mnogo stvari. Prenoviti kopalnico, biti teden dni brez stranišča, postati stalna gostja v sosednjem lokalu. Ob vsem tem najti mirne trenutke za vezenje. Najti nekaj zadnjih trenutkov popolnoma zase. Gre za nadaljevanje vezenine *V pričakovanju materinstva*.

Vezenina *V pričakovanju materinstva* je nastala na enomesečni rezidenci na Krku, kjer se je umetnica poglobila v nov medij – vezenje. Vsak element služi kot metafora. Kupid predstavlja varuha rastočega bisera – otroka; tobogan prinaša

zabavne čase, ki se kažejo v prihodnosti, nevihtni oblaki pa težave. Mavrica lovi občutek topline na potovanju okrog sveta v majhnem avtomobilu. Biti hvaležna za vsak element, ki ji pride na pot, pa naj bo dober ali slab.

Petra Korent, rojena leta 1997, živi v Ljubljani. Je vizualna umetnica, primarno se ukvarja z ilustracijo. Leta 2017 se je predstavila na samostojni razstavi v Galeriji DobraVaga v Ljubljani. Od takrat aktivno sodeluje na skupinskih in samostojnih razstavah. V svojem delu raziskuje različne medije, preprosto linijsko risbo, tekstil, kiparstvo, mizarstvo in slikarstvo. Je članica ljubljanskega umetniškega kolektiva Podmladek.





Rats With Flowery Hats (2024)

short experimental-fiction film, 9'43"

Rats With Flowery Hats is a fiction film inspired by the real-life experiences of Hannah Koselj Marušič. It follows Lana, a medical student struggling with OCD, who finds solace in her TikTok account, where she reads her poetry – raw confessions of hedonistic escapes into sex and drugs. Torn between the rigid structure of her academic life and the intoxicating freedom she explores in her verses, Lana exists in a liminal space where control and surrender blur. Through its intimate portrayal of mental health and digital identity, the film explores how social media becomes both an outlet and an escape, reflecting the fragmented nature of selfhood in a screen-saturated world.

Hannah Koselj Marušič, born in 1996 in Ljubljana, Slovenia, lives and works in Ljubljana. She holds a BA in Fine Arts from AVA and is pursuing an MA in Video, Animation and New Media at UL ALUO. Her work explores transformation through hardship, turning struggles into universal narratives. She has exhibited widely, with seven solo shows. Her films have been awarded nationally and internationally. She received the UL ALUO award for her intermedia artwork *Split Ends*, and her debut poetry book was nominated for best literary debut.

Podgane z rožastimi klobuki (2024)

kratki eksperimentalni igrani film, 9'43"

Podgane s cvetličnimi klobuki je igrani film, ki so ga navdihnile resnične izkušnje avtorice. Film sledi Lani, študentki medicine, ki se spopada z OKM, tolažbo pa najde na TikTok računu, kjer bere poezijo – surove izpovedi o hedonističnih pobegih v seks in droge. Lana, razpeta med togo strukturo akademskega življenja in omamno svobodo, ki jo raziskuje v verzih, obstaja v liminalnem prostoru, kjer se nadzor in predaja zameglita. Film z intimnim prikazom duševnega zdravlja in digitalne identitete raziskuje, kako družbeni mediji postajajo odvod in hkrati pobeg, ter razmišlja o fragmentirani naravi sebe v svetu, zasičenem z zasloni.

Hannah Koselj Marušič, rojena leta 1996 v Ljubljani, je diplomirala iz likovnih umetnosti na Akademiji za vizualne umetnost, magistrski študij videa, animacije in novih medijev pa nadaljuje na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Njeno delo raziskuje transformacijo preko stisk, boje spreminja v univerzalne pripovedi. Veliko razstavlja, vključno s sedmimi samostojnimi razstavami. Njeni filmi so bili nagrajeni doma in v tujini. Za intermedijsko delo *Razcepljene konice* je prejela nagrado UL ALUO, njen pesniški prvenec pa je bil nominiran za najboljši literarni prvenec. Hannah Koselj Marušič živi in dela v Ljubljani.

Exercising Democracy (2018)

theatre performance/politics

The piece *Exercising Democracy* gives you, the spectator, the opportunity to speak up. Place yourself at the microphone and say or do whatever you desire. This performance is a first step towards another way of listening. A different kind of democracy. The performer, Thanasis Kritsakis, closed in an empty and exclusive space for 12 hours, is exercising himself/herself/itself in democracy. Staying in complete silence, unexpressed, and eating no food for 12 hours, he is completely available for the audience to speak. He will try to create a safe space only for the Other.

Thanasis Kritsakis was born in 1991 in Thessaloniki. He studied at the Theatre School of Aristotle University in Thessaloniki. He also holds a Master's in Political Science and Sociology and a Post-Master's in Collective Artistic Practices (Stockholm). He has worked and attended courses in Russia, Germany, and Austria. He has collaborated with important Greek and foreign artists and directed and written performances in important theatres and institutions (Athens Festival, National Opera, Stavros Niarchos Foundation, PLETA, etc.).

Izvajanje demokracije (2018)

gledališki performans / politika

Izvajanje demokracije vam kot občinstvu daje možnost, da spregovorite. Postavite se pred mikrofona in recite ali storite, kar želite. Ta performans je prvi korak k drugačnemu načinu poslušanja.

K drugačni demokraciji. Performer Thanasis Kritsakis, dvanajst ur zaprt v praznem prostoru, izvaja demokracijo. Dvanajst ur ostaja v popolni tišini, ne izraža se in ne uživa hrane, obenem pa je popolnoma na voljo za pogovor z občinstvom. Umetnik bo poskušal ustvariti varen prostor, a le za Drugega.

Thanasis Kritsakis se je rodil leta 1991 v Solunu. Študiral je na Gledališki šoli Aristotelove univerze v Solunu. Opravi magistriraj iz politologije in sociologije ter postmagistrski študij iz kolektivnih umetniških praks (Stockholm); obiskoval je študijske seminarje v Rusiji, Nemčiji in Avstriji. Sodeloval je z mnogimi grškimi in tujimi umetniki ter režiral in pisal performanse za pomembna gledališča in institucije (Atenski festival, Nacionalna opera, Stavros Niarchos Fundacija, PLETA itd.).

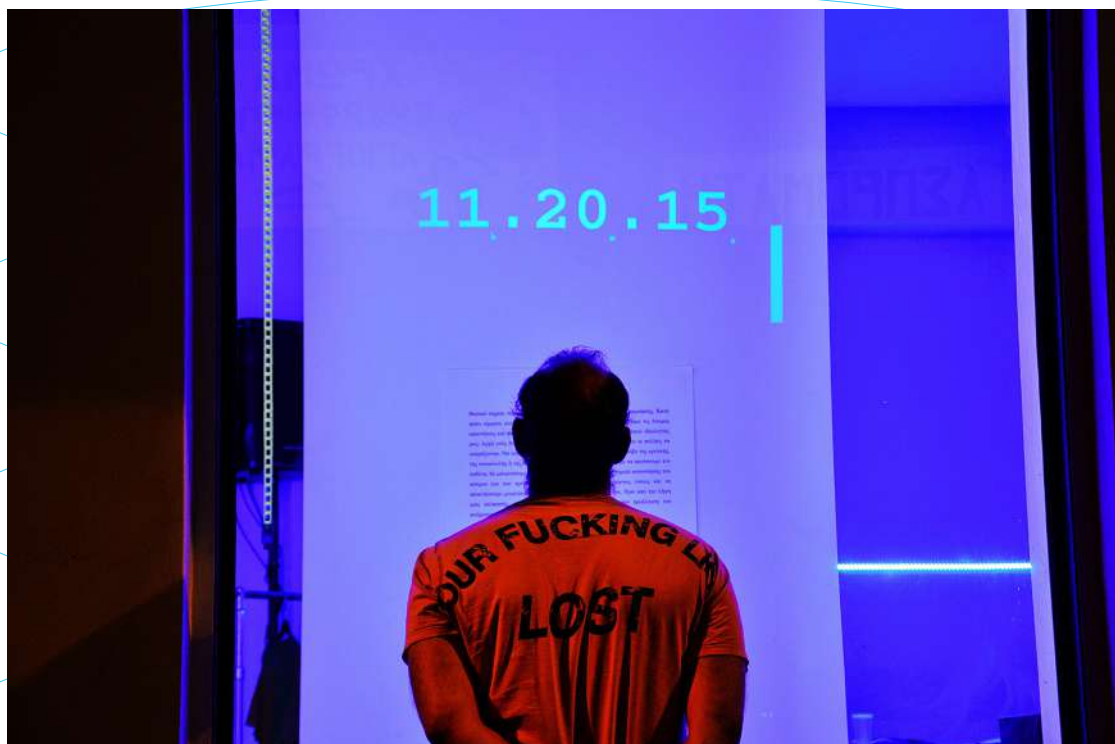


Photo: *Exercising Democracy - Performance* by Thanasis Kritsakis in the frame of *The Performance Shop*, 2018, (Athens and Epidaurus festival), photo by Manos Garyfalou.



Tired Hands (2022)

paint, MDF, 120 × 76 × 1,6 cm

Cut-off hands, dissected from the one who carries them, are hung on the wall, resting after a day of work. Exhaustion, after all this labour. *Tired Hands* hold the tension between tenderness and resilience, making space for quiet strength to emerge from the fatigue of living. Sowing seeds of utopian ideas, the work reimagines elusive realities and weighty themes into shimmering expressions of sorrow and hope. A layer of powdered sugar veils anxiety and unrest, transforming them into something sweeter and more bearable.

Gašper Kunšič is an artist based in Frankfurt, Germany. His practice draws from Balkan folklore, pop culture, and catholic and socialist iconography, reconfiguring them into emotionally charged environments. Through spatial interventions and scenographic installations, he queers tradition, creating spaces of belonging for those existing outside normative structures. His work transforms archetypal symbols into theatrical compositions, balancing utopian aspirations with collective memory, layering sorrow and hope into shimmering visual expressions.

Utrujene roke (2022)

barva, MDF, 120 × 76 × 1,6 cm

Odrezane roke, odrezane od tistega, ki jih nosi, visijo na steni, počivajo po delovnem dnevu. Izčrpanost, po vsem tem delu. *Utrujene roke* odražajo napetost med nežnostjo in odpornostjo, kar daje prostor za tiho moč za izstop iz preutrujenosti življenja. Delo, ki seje semena utopičnih idej, spreminja zapletene realnosti in resne tematike v lesketajoče izraze bolečine in upanja. Plast sladkorja v prahu zakrije tesnobo in nemir ter ju spremeni v nekaj sladkega in znosnega.

Gašper Kunšič je umetnik, živi v Frankfurtu v Nemčiji. Njegova praksa črpa iz balkanske folklorne, pop kulture ter katoliške in socialistične ikonografije, ki jih rekonfigurira v čustveno nabite ambience. S prostorskimi intervencijami in scenografskimi instalacijami pokvirja tradicijo in s tem ustvarja svet za tiste, ki živijo izven normativnih struktur. Njegovo delo transformira arhetipske simbole v teatralne kompozicije, uravnava utopične težnje s težo kolektivnega spomina, plast za plastjo niza žalost in upanje ter ju preoblikuje v bleščeče vizualne izraze.

Service Socks (2025)

installation, synthetic upcycled fabrics, plastics & metals, 10 ft × 2 ft

Emma Lewis-Jones presents two large tubular flags (windsocks). Made from found hi-visibility clothing (Glasgow was the first place in the UK to use hi-vis workwear: railway maintenance workers, 1964) & other urban flotsam, the soft dancing forms will be installed outdoors. The aesthetic quality of these fabrics, embodied by the wind, is symbolic of change; SERVICE SOCKS talks to a collective sense of urgency. Flags are objects of nationalism & colonisation; the artist's circular flags will be a reaction against that notion; an attempt to undermine authority & territorialism by taking what is found on the street & raising it high, changing our relationship with waste, & with the flag as a symbol of power.

Emma Lewis-Jones, born 1994 in Nottingham, England, now living in Glasgow, Scotland, works across performance & installation. She is concerned with anarchafeminism, trespass & social justice. Her conceptual practice is about attending to emergencies. Her process is socially engaged & responds to communities; her working style is often site-specific, taking shape as empathetic offerings to (sometimes unsuspecting) audiences.

Servisne vetrovnice (2025)

instalacija, predelana sintetična tkanina, plastika in kovine, 304 × 60 cm

Emma Lewis-Jones predstavlja dve veliki cevasti zastavi, vetrovnici. Mehke, plesoče oblike, narejene iz oblačil z visoko vidljivostjo (Glasgow je bil prvi kraj v Združenem kraljestvu, ki je uporabil delovna oblačila z visoko vidljivostjo, in sicer železniški delavci leta 1964) in urbanih odpadkov, bodo nameščene na prostem. Estetska vrednost teh tkanin je simbol sprememb; SERVISNE VETROVNICE pričajo o kolektivnem občutku nujnosti. Zastave so predmet nacionalizma in kolonizacije; umetničine cevaste zastave pa predstavljajo reakcijo proti tem idejam, poskus spodkopavanja avtoritete in teritorializma z uporabo tega, kar najdemo na ulici, z njihovim dvigovanjem v višino, pa tudi poskus spreminjanja našega odnosa do odpadkov in zastav kot simbolov moči.

Emma Lewis-Jones, rojena leta 1994 v Nottinghamu v Angliji, živi in dela v Glasgowu na Škotskem. Deluje na področju performansa in instalacij. Ukvarja se z anarhofeminizmom, motenjem posesti in družbeno pravičnostjo. Njeno konceptualno prakso lahko opredelimo kot pomoč v izrednih razmerah. Je družbeno angažirana, njeno delo je orientirano k skupnosti, delovni slog pa pogosto prostorsko specifičen, oblikuje se kot empatično darovanje (včasih nič hudega slutečemu) občinstvu.



Photo: Behind the scenes of the making of *This Is An Emergency Service* dance film, 2021: Emma Lewis-Jones, photo by Odile Postic.

***I wanted to become someone so badly that
I became no one I***

If you almost do something very often, you have done it more than if you have never done it, and even more so if you have almost never done it, in which case you must have done it a few times.

***I wanted to become someone so badly that
I became no one II***

To escape the constantly open mouth,
If only they would at least talk about God and money
They don't think about the fact that someone could spit in them,
in their open things.

or example:

I.

***I wanted to become someone so badly that
I became no one III***

Because it might not happen. Like before, and before, and before,
and before. Four is not a nice number to not have landed.

(2023)

polystyrene, paraffin wax, acrylics, ink, glue, oil pastels; work title by Jackie
Grassmann, 83 × 44 × 4 cm

It is not just a brief moment of touch that is being performed, but rather
a pointing to the already always touched-ness of materials, objects, and
bodies that Lindenhofer and her works reflect. The possibility of a



larger, stronger whole emerging from several individual parts is also evident in the titles of the works. They are part of the system of the individual objects, but do not name them; they instead open up another level of reflection on proximity, misunderstanding, disorientation, community, and work. (Inga Charlotte Thiele, 2023)

Juliana Lindenhofer, born in 1987 in Graz, Austria, lives and works in Vienna, where she graduated from the Academy of Fine Arts Vienna. In her drawings, sculptures, work titles, and DJ sets, she searches for a rewriting of normative anatomies, alternatives to patriarchal family models, and a fraying into space without powerful gestures. Club culture and nightlife are her first and continuous inspiration, providing a space for misunderstandings, experimentation, and self-fashioning.

Tako zelo sem si želela postati nekdo, da sem postala nihče I

Če nekaj skorajda počnete zelo pogosto, ste to storili večkrat, kot če tega nikdar ne bi storili, še toliko bolj, če tega skorajda nikdar niste storili, vendar pa ste v tem primeru to prav gotovo storili nekajkrat.

Tako zelo sem si želela postati nekdo, da sem postala nihče II

Da bi se izognili nenehno odprtim ustem,
ko bi vsaj govorili o bogu in denarju
ne razmišljajo o tem, da bi lahko nekdo pljunil vanje,
v njihove odprte stvari,
denimo:
jaz.

Tako zelo sem si želela postati nekdo, da sem postala nihče III

Ker se morda ne bo zgodilo. Kot pred tem, in pred tem, in pred tem, in pred tem. Štiri ni lepo število, da ne bi pristalo.

(2023)

polistiren, parafinski vosek, akrili, črnilo, lepilo, oljni pasteli; naslov dela:
Jackie Grassmann, 83 x 44 x 4 cm

Ne gre le za kratek trenutek dotika, temveč za poudarjanje konstantne dotakljivosti materialov, objektov in teles – to je tema umetniških del Juliane Lindenhofer. Možnost, da iz več posamičnih delov nastane večja, močnejša celota, je razvidna tudi iz naslovov njenih del. Ta so del sistema posameznih objektov, a ne poimenujte jih; namesto tega odpirajo drugo raven refleksije bližine, nerazumevanja, dezorientacije, skupnosti in dela. (Inga Charlotte Thiele, 2023)

Juliana Lindenhofer, rojena leta 1987 v Gradcu v Avstriji, živi in dela na Dunaju, kjer je diplomirala na Akademiji za likovno umetnost. V svojih risbah, skulpturah, naslovih del in didžejevskih setih se zavzema za preoblikovanje normativnih anatomij, za alternative patriarhalnim modelom družine in vstopanje v prostore brez nasilnih gest. Klubska kultura in nočno življenje sta njen prvi in stalni navdih, predstavljata ji prostor nesporazumov, eksperimentiranja in samooblikovanja.

One Man Nation (2025)

performance, mixed media, variable dimensions

One Man Nation explores the notion of the body as a sovereign territory, challenging conventional ideas of borders and belonging. Through performance, mixed media, and interactive elements, the artist transforms his skin into a canvas for lines depicting nation-state outlines, questioning how rigid frameworks apply to fluid, living entities. The work emphasises self-governance, revealing both the weight and fragility of personal responsibility in a world shaped by social and political structures.

Diego Lobenal, born in 1989, is a multidisciplinary artist working in photography and performance. His work investigates the relationship between the spectator, the performative body, and the possibilities of flesh in virtual and geographical environments. He graduated in Fine Arts from the University of Murcia, Spain, is a co-founder and researcher at Sindicato de la Herida, an international collective on tattoo research, and is a co-founder, manager, and designer of Espacio Incógnita, Murcia, etc.

Država enega človeka (2025)

performans, mešani mediji, spremenljive dimenzije

Performans *Država enega človeka* raziskuje idejo o telesu kot suverenem ozemlju, s čemer preizprašuje konvencionalne ideje o mejah in pripadnosti. Umetnik s performansom, različnimi mediji in interaktivnimi elementi preoblikuje svojo kožo v platno za linije, ki prikazujejo obrise nacionalnih držav, pri tem pa se sprašuje, ali lahko takšni togi okvirji veljajo tudi za fluidna, živa bitja. Delo poudarja lastno avtonomijo oziroma samoupravljanje, obenem pa razkriva težo in krhkost osebne odgovornosti v svetu, ki ga oblikujejo družbene in politične strukture.

Diego Lobenal, rojen leta 1989, je multidisciplinarni umetnik, ki deluje na področju fotografije in performansa. Njegovo delo raziskuje odnos med gledalstvom, performativnim telesom in njegovimi možnostmi v virtualnih in geografskih okoljih. Lobenal je diplomiral iz likovnih umetnosti na Univerzi v Murcii v Španiji; je soustanovitelj in raziskovalec pri mednarodnem kolektivu za raziskovanje tetovaž Sindicato de la Herida; soustanovitelj, upravitelj in oblikovalec pri galeriji Espacio Incógnita v Murcii; ter mnogo drugega.





Ghosts (2024)

sepia cyanotype on cotton fabric, white clay, 64 × 240 cm

UNDER OUR BONES: Baby II (2024)

ceramic, natural wax, glass, 29 × 77 cm

The ongoing series, *UNDER OUR BONES*, is a unity of works made of mixed materials such as ceramics, cotton fabrics, photosensitive chemicals, glass and wax. The series concept is structured by themes such as archaeology, the anatomy of the hybrid, fossils, and science fiction. Moreover, ancient drawings from caves and excavation objects are related to the series. Thoughts such as the non-linearity of time and reflection of a solid and circulated era of the past, the past and the future. In a way, the series is about an archaeology of the future where fantasy and reality have unclear limits.

Natalia Manta, an artist based in Athens, holds a BFA and an MFA from the Athens School of Fine Arts. Central to her artistic quest is the exploration of the mythological element as a revelation of an inner memory that springs to life in the present, entwined with local and global histories. While clay serves as her primary medium, she also adeptly navigates metal, wax, glass, and light-sensitive chemicals. Her work has been part of numerous solo and group exhibitions and finds homes in private collections around the globe.

Duhovi (2024)

sepia cianotipija na bombažni tkanini, bela glina, 64 × 240 cm

POD NAŠIMI KOSTMI: Bejbi II (2024)

keramika, naravni vosek, steklo, 29 × 77 cm

Seriya *POD NAŠIMI KOSTMI* predstavlja enotnost del iz različnih materialov, kot so keramika, bombažne tkanine, fotoobčutljive kemikalije, steklo in vosek. Koncept serije je strukturiran po temah, kot so arheologija, anatomija hibrida, fosili in znanstvena fantastika. S serijo so povezane tudi starodavne risbe iz jam in predmeti iz izkopavanj, pa tudi ideje, kot so nelinearnost časa in refleksija krožnosti preteklosti, preteklosti in prihodnosti. Serija na nek način govori o arheologiji prihodnosti, kjer imata fantazija in stvarnost nejasne meje.

Natalia Manta, umetnica iz Aten, je diplomirala in magistrirala na atenski Šoli za likovno umetnost. Osrednji del njenega umetniškega iskanja je raziskovanje mitoloških elementov kot razodetij notranjega spomina, ki oživi v sedanosti, a je prepleten z lokalnimi in globalnimi zgodovinami. Medtem ko glina služi umetnici kot primarni medij, spretno krmari tudi s kovinami, voskom, steklom in kemikalijami, občutljivimi na svetlobo. Njena dela so bila predstavljena na številnih samostojnih in skupinskih razstavah, najdemo pa jih tudi v zasebnih zbirkah po vsem svetu.

Küşni me (2024)

dance performance

It is a story about a personal confession. Coming out as queer, as the author of the play, as a physical image that has always seen itself in the image it currently is. Transformation. This is the acceptance of a little boy from the village who only wanted love. It's a manifesto for all his ancestors and people who had no chance of acceptance and were lost in the chaos of love. His story looked at him and was watched by you. *Küşni me* for the past, for now and forever. *Küşni me* is his journey, transformation and observation of himself and us.

Leon Marič, born in 1991 in Slovenia, is a dancer, performer and dance pedagogue active in the independent scene. In 2014, he completed his studies in contemporary dance, movement and performance at the Anton Bruckner Private University in Linz. Since 2019, he has taught at the Preschool Education, Grammar and Performing Arts School in Ljubljana and joined the collective *The Feminalz – Technoburlesque Image Snatchers* in 2020. In May 2024, he created his solo work *Küşni me*, a love letter to our space's existing and emerging traditions and his own identity.

Küşni me (2024)

plesni performans

To je zgodba o osebni izpovedi. Razkriti se kot kvir, kot avtor predstave, kot fizična podoba, ki se je vedno videla v podobi, kot trenutno je. Transformacija. To je sprejetje malega dečka iz vasi, ki si je želel le ljubezni. To je manifest za vse njegove prednike in ljudi, ki niso imeli možnosti sprejetja in so bili izgubljeni v kaosu ljubezni. Njegova zgodba ga je pogledala, a je opazovana od vas. *Küşni me* je za nazaj, za sedaj in za vedno. Je njegovo potovanje, transformacija in opazovanje sebe ter nas.

Leon Marič, rojen leta 1991 v Sloveniji, je plesalec, performer in plesni pedagog, aktiven na neodvisni sceni. Leta 2014 je zaključil študij sodobnega plesa, giba in performansa na Zasebni univerzi Antona Brucknerja v Linzu. Od leta 2019 poučuje na Srednji vzgojiteljski šoli, gimnaziji in umetniški gimnaziji Ljubljana, od leta 2020 pa je del kolektiva *The Feminalz*, ki ustvarja tehnoburlesko *Tatovi podob*. Maja 2024 je ustvaril samostojno delo *Küşni me*, ljubezensko pismo obstoječim in nastajajočim tradicijam našega prostora ter lastni identiteti.





A Collective Breath, A Collective Voice (2025)

performative practice

This is a meditative practice. The artist will guide you in deeply listening to your body and breath. Then, she will take you outside to listen to the space outside, from the breath of other people to the farthest sound you can find. Then, coming back inside, we will try to transform the breath into voice, bringing our collective breath, our collective voice, through the path we experienced before, making our collective vibrations travel over every written boundary.

Marica Mastromarino, born in 1993 in Castellana Grotte, Italy, is a performer, author and trainer. Born and raised in Puglia, Italy, she approached the performing arts early. He graduated from the Scuola del Piccolo Teatro in Milan in 2017, then continued to train in Italy and abroad, developing his physical-vocal research. Her practice passes through the deconstruction of a theme or a work, manifesting through a physical-vocal-emotional performative process. He lives in Ravenna and works in Italy and abroad.

Kolektivni dih, kolektivni glas (2025)

performativna praksa

To je meditativna praksa. Umetnik vas bo vodil v globoko poslušanje vašega telesa, vašega diha. Nato vas bo popeljala ven, v globoko poslušanje zunanjega prostora, od dihanja drugih ljudi do najbolj oddaljenega zvoka, ki ga lahko najdete. Ko se vrnemo nazaj v notranjost, bomo poskušali preoblikovati dih v glas: voditi naš kolektivni dih, naš kolektivni glas, skozi pot, ki smo jo izkusili pred tem, s čemer bodo naše kolektivne vibracije potovale preko vsake začrtane meje.

Marica Mastromarino, rojen leta 1993 v mestu Castellana Grotte v Italiji, je performer, avtor in trener. Rodila se je in odraščala v Pugliji v Italiji, k performativnim umetnostim pa je pristopila že zgodaj. Leta 2017 je diplomiral na Scuola del Piccolo Teatro v Milanu, nato pa se je izpopolnjevala v Italiji in tujini ter razvijal osebno telesno-vokalno raziskovanje. Njena praksa poteka skozi dekonstrukcijo tematike ali dela in se manifestira kot telesno-vokalno-emocionalni performativni proces. Živi v Raveni in dela v Italiji ter tujini.

MARICA

MASTROMARINO

Ruck (2022)

backrest in denim made using the boro technique, 80 × 26 × 18 cm

Created using denim fabric and the BORO stitching technique, this work reminds us of human presence and resilience in the face of crisis. Each time we overcome grief, tragedy, or a life-altering event, we clothe ourselves in an invisible armour. This garment strengthens us, making us more prepared to face future crises and heightening our awareness of our body's presence in the world. The work draws inspiration from Ernesto De Martino's theory of *Presence*, understood as the ability to retain within consciousness the memories and experiences needed to respond adequately to a specific historical situation. The exhibition will also showcase some other Messori's artwork: *Tush*, *Status*, *Pluvio*, and *Maternity*.

Matteo Messori, born in 1993 in Reggio Emilia, Italy, is a visual artist based in Reggio Emilia. Among his most significant solo exhibitions are »Ikigai« at Hub (+) People (Milan, 2023) and »Boro« at Miori Showroom (Milan, 2022). He exhibited in Brazil for the »Ouro Líquido« group show at the Centro Internacional Correios in Rio de Janeiro. In 2024, he had the honour of creating the Lifetime Achievement Award presented to Liliana Cavani for the Reggio Film Festival. In 2022, he won the Combat Prize in the Painting category.

Ruck (2022)

naslonjalo iz denima, narejeno z uporabo tehnike boro, 80 × 26 × 18 cm

Delo, narejeno z denimom in v šivalni tehniki boro, nas opominja na človekovo prisotnost in odpornost pred obličjem krize. Vsakič, ko premagamo žalost, tragedijo ali dogodek, ki nam spremeni življenje, si nadenemo neviden oklep. Ta nas krepi, pripravi nas na soočenje s prihodnjimi krizami in krepi našo zavest o prisotnosti našega telesa v svetu. Delo črpa navdih iz teorije prisotnosti Ernesta De Martina, ki jo razumemo kot sposobnost ohraniti spomine in izkušnje, potrebne za primeren odziv na specifično zgodovinsko situacijo, v naši zavesti. Na razstavi bodo predstavljena tudi druga Messorijeva dela: *Tush*, *Status*, *Pluvio* in *Maternity*.

Matteo Messori, rojen leta 1993 v Reggio Emilii v Italiji, je vizualni umetnik. Živi v Reggio Emilii. Med njegovimi najpomembnejšimi samostojnimi razstavami sta Ikigai v Hub (+)People (Milano, 2023) in Boro v Miori Showroom (Milano, 2022). Razstavljal je v Braziliji na skupinski razstavi Ouro Líquido v Centro Internacional Correios v Rio de Janeiru. Leta 2024 je sodeloval pri ustanavljanju Nagrade za življenjsko delo, ki jo je prejela Liliana Cavani na Filmskem festivalu v Reggio. Leta 2022 je prejel Nagrado Combat v kategoriji za slikarstvo.





Pakkiana Ephemera (2025)

mixed media, souvenirs, lace, found charms

Pakkiana by Pakkiana's Books (2025)

Artist Book

Starting from the traditional folk costumes known as “pacchiana,” which are original to the region of the artist’s grandmother in Calabria, her research investigates patriarchal conceptions of femininity and the politics of taste, fashion, and social class embedded within this term. Knitting together stories of femininity, classist aesthetic canons, and camp fashion, her installation explores these garments’ emotional and aesthetic weight. It creates an archive of “girly” ephemera and temporary communities focusing on Southern diaspora, experimental personal aesthetics, and autofiction.

Alice Minervini, aka pakkiana, is an artist and writer based between Italy and London. Her practice unfolds as a series of collaborations that explore the intersections between autofiction, new technologies and eroticism as ways to envision queer futures. After studying Visual Cultures at Goldsmiths, Minervini co-founded *Two Hours Ago I Fell in Love*, an art festival to deconstruct the fascist imaginary of love, sex and gender identity. She is currently investigating the politics of taste, fashion and gender of “pakkiana,” Calabrian folk dresses, focusing on the idea of “undressing capitalism” as an intersectional transfeminist figure.

Pakkiana Ephemera (2025)

mešani mediji, spominki, čipke, najdeni amuleti

Pakkiana, Pakkiana's Books (2025)

Knjiga umetnice

Umetničina raziskava, ki se začneja s tradicionalnimi ljudskimi nošami, imenovanimi »pacchiana«, izvirajočimi iz pokrajine njene babice v Kalabriji, preučuje patriarhalne predstave o ženskosti ter politike okusa, mode in družbenega razreda, vgrajene v ta izraz. Instalacija, ki povezuje zgodbe o ženskosti, kanone klasične estetike in kempovsko modo, preučuje čustveno in estetsko težo teh oblačil ter ustvarja arhiv »dekliških« efemer in začasnih skupnosti s poudarkom na južni diaspori, eksperimentalni osebni estetiki in avtofikciji.

Alice Minervini, aka pakkiana, je umetnica in pisateljica, živi med Italijo in Londonom. Njena praksa se odvija kot niz sodelovanj, ki raziskujejo presečišča med avtofikcijo, novimi tehnologijami in erotiko kot načini za zamišljanje kvir prihodnosti. Minervini je po študiju vizualnih kultur na Univerzi Goldsmiths soustanovila *Two Hours Ago I Fell in Love*, umetniški festival za dekonstrukcijo fašističnih podob ljubezni, seksualnosti in spolnih identitet. Trenutno raziskuje politiko okusa, mode in spola »pakkiane«, kalabrijskih ljudskih oblek, pri čemer se osredotoča na idejo »slačenja kapitalizma« kot interseksijske transfeministične figure.

Bilis Negra (Black Bile) (2022–2023)

photography, variable dimensions

Miriam Montano's photographic work explores space, memory, and transformation. It engages with liminality, uncertainty, and the imprint of time on built environments. The work at the Biennale, *Bilis Negra*, explores contemporary unease, drawing from the Greek theory of the four senses of humour and melancholy. Through fragmented images and desolate landscapes, the series evokes a space where identity and memory dissolve, reflecting impermanence and the fragile nature of the present.

Miriam Montano, born in 1999 in Madrid, explores the visual relationship between humans and transitional landscapes, addressing social and ecological tensions. Her work in photography and video has been recognised at Mediterranea 20, Luminic, Scan Tarragona, BAFFEST, Jóvenes Creadores, GetxoPhoto, and PHotoEspaña. With a BA in Conservation and an MA in Photography, she has collaborated with Fundación MAPFRE and Chillida Leku and co-founded El Local, an independent space for contemporary photography in Madrid.

Bilis Negra (Črni žolč) (2022–2023)

fotografija, spremenljive dimenzije

Miriam Montano v svojem fotografskem delu raziskuje prostor, spomin in transformacijo. Njeno delo se ukvarja z omejitvami, negotovostjo in odtisom časa v grajenih okoljih. Delo *Bilis Negra* raziskuje sodobno nelagodje, pri čemer črpa iz grške teorije štirih telesnih sokov. Serija skozi fragmentirane podobe in zapuščene krajine evocira prostor, kjer se identiteta in spomin razpuščata, kar odraža minljivost in krhko naravo sedanjosti.

Miriam Montano, rojena leta 1999 v Madridu, raziskuje vizualni odnos med ljudmi in tranzicijskimi krajinami; obravnava družbene in ekološke napetosti. Njeno delo na področju fotografije in videa je bilo prepoznano na umetnostnih dogodkih, kot so Mediterranea 20, Luminic, Scan Tarragona, BAFFEST, Jóvenes Creadores, GetxoPhoto in PHotoEspaña. Diplomirala je iz konservatorstva in magistrirala iz fotografije; sodelovala je s Fundacijo MAPFRE in Muzejem Chillida Leku ter soustanovila El Local, neodvisni prostor za sodobno fotografijo v Madridu.





Palimpsepto Asociativo (2021)

oil on canvas, 130 × 145 cm

Alberto Montes's artistic practice focuses on landscape painting as an intersection between memory, perception, and pictorial exploration. Through the fragmentation, decontextualisation, or manipulation of landscape elements, he explores how the pictorial image is constructed and transformed, proposing new ways of seeing and rethinking our relationship with the environment. His research seeks to create a contemplative pause amid today's visual saturation, inviting the viewer to a more introspective and slowed-down encounter with the image. In this context, painting is not merely a means of representation but an expanded field where perception is questioned.

Alberto Montes, born in 1995 in Los Corrales, Spain, lives and works in Seville, Spain.

Asociativni palimpsept (2021)

olje na platnu, 130 × 145 cm

Umetniška praksa Alberta Montesa se osredotoča na krajinsko slikarstvo kot presečišče med spominom, percepcijo in slikovnim raziskovanjem. Montes skozi fragmentacijo, dekontekstualizacijo ali manipulacijo krajinskih elementov raziskuje, kako se slikovna podoba konstruira in preoblikuje, ter predlaga nove načine gledanja in premisleka glede našega odnosa do okolja. Njegovo delo skuša ustvariti kontemplativni odmor sredi dandanašnje vizualne nasičenosti in povabiti gledalstvo k bolj introspektivnemu in upočasnjemu srečanju s podobo. Slikarstvo v tem kontekstu ni le sredstvo reprezentacije, temveč razširjeno polje, kjer se pod vprašanj postavlja sama percepcija.

Alberto Montes, rojen leta 1995 v Los Corralesu v Španiji, živi in dela v Seville v Španiji.

Barocco / Baroque (2022)

installation, metal crowd control barriers, refrigerators, concrete sculptures, variable dimensions

Baroque is a site-specific installation that reflects the condition of being both a citizen and a foreigner. The title references Édouard Glissant's *Poetics of Relation* (1997) and his interpretation of the Baroque. The work consists of fifteen barriers arranged in a structured path, evoking the bureaucratic labyrinth faced by those who must constantly renew their legal status, navigating obstacles and discrimination. Thus, the installation becomes a metaphor for the institutional barriers that regulate access to citizenship.

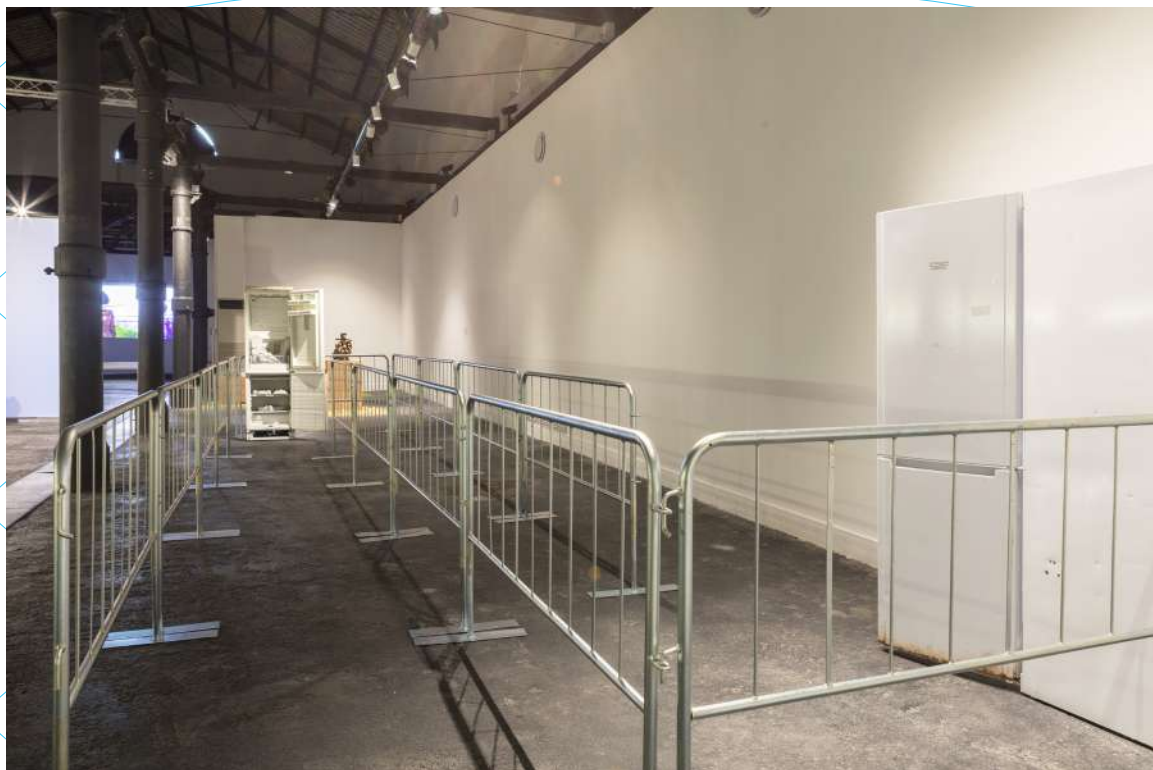
Christian Offman, born in 1993 in Nyabisindu, Butare in Rwanda, lives and works between Munich and Bologna. He moved to Italy in 1999, growing up between Rwanda and Italy: the sum of these two cultural and geographical poles is reflected in his aesthetics and practice. The focal points of his research are identity, memory, and historical repression, which drive the contradictions and ideological flaws that demarcate postcolonial contemporaneity.

Barok (2022)

instalacija, kovinske ovire za nadzor množic, hladilniki, betonske skulpture, spremenljive dimenzije

Barok je prostorsko specifična instalacija, ki odraža položaj tako državljana kot tujca. Naslov se nanaša na delo *Poetika odnosa* Édouarda Glissanta iz leta 1997 in njegovo interpretacijo baroka. Delo je sestavljeno iz petnajstih ovir, razporejenih tako, da strukturirajo pot in spominjajo na birokratski labirint, s katerim se srečujejo tisti, ki morajo nenehno obnavljati svoj pravni status, premagovati ovire in diskriminacijo. Instalacija tako postaja metafora za institucionalne ovire, ki urejajo dostop do državljanstva.

Christian Offman, rojen leta 1993 v Nyabisindu Butare v Ruandi, živi in dela med Münchnom in Bologno. Leta 1999 se je preselil v Italijo, vendar pa je odraščal med Ruando in Italijo: vsota teh kulturnih in geografskih polov se odraža v njegovi estetiki in praksi. Osrednje točke njegovega raziskovanja so identiteta, spomin in zgodovinska represija, ki poganjajo protislovja in ideološke razpoke ter opredeljujejo postkolonialno sodobnost.





Everything is Going Well (2023)

short film, 15'

Everything Is Going Well follows the life of Rachid, a young Moroccan immigrant fighting to survive in a shelter while chasing his dream in Spain. Despite the hardships, he manages to land a job at a restaurant and gets closer to the girl he likes. However, reality soon shows him that his Maghrebian origins create an insurmountable barrier. Along the way, Rachid faces discrimination and the limitations imposed by his background while struggling to find a place in a society that keeps closing doors. A story of hope, effort, and the harsh battle against the invisible barriers of prejudice.

Adrián Ordóñez, born in 1991 in Málaga, Spain, received his Master's in Cinematography at the School of Film and Sound Training School. In 2023, he made his first professional short film, *Todo va bien (Everything is Going Well)*. His new short film, *El Amoragaor*, is currently being distributed. Since 2021, he has directed music videos for national and international artists. Recently, he launched his audiovisual production company, *Muy al Sur Films*, which specialises in cinematic and advertising arts. Currently, Ordóñez is in pre-production for his upcoming projects.

Vse gre dobro (2023)

kratki film, 15'

Vse gre dobro spremlja življenje Rachida, mladega maroškega priseljence, ki se v zavetišču bori za preživetje, medtem ko skuša v Španiji uresničiti svoje sanje. Kljub težavam mu uspe dobiti službo v restavraciji in se zbližati z dekletom, ki mu je všeč. A stvarnost mu kmalu pokaže, da njegovo magrebsko poreklo predstavlja nepremostljivo oviro. Rachid se na svoji poti sooča z diskriminacijo in omejitvami, pa vendar se v družbi, ki pred njim kar naprej zapira vrata, trudi najti svoje mesto. To je zgodba o upanju, trudu in ostrem boju z nevidnimi ovirami, ki jih prinašajo predsodki.

Adrián Ordóñez, rojen leta 1991 v Málaga v Španiji, je magistriral iz kinematografije na Šoli za film in zvok Training School. Leta 2023 je posnel svoj prvi profesionalni kratki film *Vse gre dobro*. Njegov novi kratki film *El Amoragaor* je trenutno v distribuciji. Od leta 2021 režira glasbene videe za domače in mednarodne umetnike. Pred nedavnim je ustanovil avdiovizualno produkcijsko družbo *Muy al Sur Films*, specializirano za kinematografsko in oglaševalsko umetnost. Ordóñez je trenutno v predprodukciji za svoje naslednje projekte.

ADRIÁN

ORDÓÑEZ

Borderline Delicious (2025)

mixed media installation, performance / participatory art;
foraging, cooking

Borderline Delicious explores how food transcends borders, weaving histories, topology, ecology, and migrations together. As animals migrate, so do plants, changing local landscapes and biodiversity. The project embraces borderlessness by blending local ingredients with so-called invasive species – plants labelled as threats, deeply rooted in histories of colonial expansion. The foraging-cooking workshop and the menu will reflect the modern landscape – a blend of native, non-native, invasive, and self-sprouted plants, all carried by variations of rolled-up pastries appearing all over the Mediterranean Basin.

Gaja Pegan Nahtigal, born in 1996 in Ljubljana, Slovenia, is a transdisciplinary artist and designer based in Ljubljana. In 2023, she graduated from Design Academy Eindhoven (NL) with the project *Stolen Tea*. Her work focuses on the natural world's cyclical growth and decay, focusing on foraging, ethnobotany, and urban ecosystems.

Liza Sočan, born in 1999 in Ljubljana, Slovenia, has lived and worked in Vienna since 2019. While studying Industrial Design at Angewandte University, Sočan started working more closely with food-related topics. This also inspired her main project, *a cakexploration*, in which she experiments mainly with cakes, often collaborating with other creatives, such as artists, photographers and designers.

Mejno slastno (2025)

multimedijska instalacija, performans / participativna umetnost;
nabiranje sestavin, kuhanje

Mejno slastno se ukvarja z vprašanjem, kako hrana prekoračuje meje in s tem prepleta zgodovine, topologijo, ekologijo in migracije. Tako kot se selijo živali, se selijo tudi rastline, spreminjajo lokalne krajine in biotsko raznovrstnost. Projekt zaobjema koncept brezmejnosti, meša lokalne sestavine s tako imenovanimi invazivnimi rastlinami, označenimi kot grožnje, kar temelji v zgodovinah kolonialnih ekspanzij. Nabiralsko-kuharska delavnica in jedilnik bosta izrazila sodobno krajino – mešanico nativnih, tujerodnih, invazivnih in samoniklih rastlin v zavitem pecivu, ki se pojavlja vsepovsod po Sredozemlju.

Gaja Pegan Nahtigal, rojena leta 1996 v Ljubljani, je transdisciplinarna umetnica in oblikovalka. Živi v Ljubljani. Leta 2023 je diplomirala na Akademiji za oblikovanje Eindhoven na Nizozemskem s projektom *Ukradeni čaj*. Osrednja tema umetniškega dela je svet narave, njegova ciklična rast in propadanje, s poudarkom na nabiranju sestavin, etnobotaniki in urbanih ekosistemih.

Liza Sočan, rojena leta 1999 v Ljubljani, od leta 2019 živi in dela na Dunaju. Med študijem industrijskega oblikovanja na Univerzi Angewandte se je začela ukvarjati s tematikami, povezanimi s hrano. To je navdihnilo tudi njen projekt *cakexploration*, kjer eksperimentira predvsem s tortami, pri tem pa pogosto sodeluje s kreativci, kot so umetniki, fotografi in oblikovalci.





Schizofag (2025)

poetry chapbook

Schizofag is a chapbook, an anthology of Pograjc's poems that focus on queerness and mental illness, translated into English. The chapbook is illustrated by Maja Poljanc and designed by Gal Grobovšek. In his first two collections, Pograjc writes about being queer, family dynamics that include alcoholism and cancer diagnoses, living with diagnosed paranoid schizophrenia, and social issues through a confessional, diary-like style. His third book is an attempt at portraying these themes through a poetic voice that mimics the symptoms of a psychosis – megalomania, paranoia, delusion and the disintegration of boundaries between the self and the outside world.

Pino Pograjc, born in 1997 in Ljubljana, Slovenia, graduated from the University of Ljubljana with a double MA in English and Comparative Literature. In 2022, he published his first poetry collection, *Trgetanje*, for which he won the prize for the best literary debut. In 2024, he published his second collection, *Trepete*, and his third collection, *Megalomast in Izbruhijada*. He lives and works in Kamnik and Ljubljana, Slovenia.

Shizopeder (2025)

pesniški čepbuk

Schizopeder je čepbuk, antologija Pograjčevih v angleščino prevedenih pesmi, osredotočenih na kvir tematike in tematike duševne bolezni. Čepbuk je ilustrirala Maja Poljanc, oblikoval ga je Gal Grobovšek. Pograjc v prvih dveh zbirkah skozi izpovedni, dnevniški slog piše o svojem kvirovstvu, družinskih dinamikah, ki vključujejo alkoholizem in diagnoze raka, življenju z diagnosticirano paranoidno shizofrenijo in družbenih temah. Njegova tretja knjiga je poskus upodabljanja teh tematik s poetičnim glasom, ki posnema simptome psihoze – megalomanijo, paranojo, blodnje in razpad meja med jazom in zunanjim svetom.

Pino Pograjc, rojen leta 1997 v Ljubljani, je magistriral iz angleščine in primerjalne književnosti na Univerzi v Ljubljani. Leta 2022 je objavil svojo prvo pesniško zbirko *Trgetanje*, za katero je prejel nagrado za najboljši literarni prvenec. Leta 2024 je objavil svojo drugo in tretjo zbirko, *Trepete* ter *Megalomast in Izbruhijada*. Živi in dela v Kamniku ter Ljubljani.

Where Will The Swallows Go? (2024)

video installation, 2-channel video

Redina Qose's installation, *Where Will the Swallows Go?*, juxtaposes two conflicting themes within Albania's borders: the controlled flow of human traffic dictated by identity and citizenship and the unbounded freedom embodied by swallows and their natural migration. The installation invites viewers to reflect on the contrast between human constraints and the freedom of nature, questioning how these opposing levels coexist.

Redina Qose, born in 1996 in Patos, Albania, lives and works in Tirana, Albania. She earned her degree in Multimedia from the University of Arts in Tirana in 2019. Her artistic practice covers various media in visual and conceptual art, such as photography, video art, performance, and audiovisual installation. Her work explores themes like migration and beliefs, human relations' complexities, and societal issues. She also reflects on generational trauma and the enduring impact of historical and social contexts on Albanian contemporary realities.

Kam bodo šle lastovke? (2024)

video instalacija, 2-kanalni video

Instalacija Redine Qose *Kam bodo šle lastovke?* postavlja eno poleg druge dve nasprotujoči si temi znotraj meja Albanije: nadzorovan tok prometa ljudi, ki ga narekujejo identiteta in državljanstvo, ter neomejeno svobodo, ki jo utelešajo lastovke in njihova naravna migracija. Instalacija vabi gledalstvo k razmisleku o nasprotju med človekovimi omejitvami in svobodo narave ter zastavlja vprašanje, kako te nasprotujoče si ravni sobivajo.

Redina Qose, rojena leta 1996 v Patosu v Albaniji, živi in dela v Tirani v Albaniji. Leta 2019 je diplomirala iz multimedijjskih študij na Univerzi za umetnost v Tirani. Njena umetniška praksa zajema različne medije v vizualni in konceptualni umetnosti, kot so fotografija, video umetnost, performansi in avdiovizualne instalacije, v svojem delu pa raziskuje tematike, kot so migracije in svetovni nazor, kompleksnost medčloveških odnosov in družbena vprašanja. Ukvarja se tudi z generacijskimi travmami in trajnim vplivom zgodovinskih ter družbenih kontekstov na sodobno albansko stvarnost.



Photo: *Where Will The Swallows Go?*, 2024, Redina Qose, video still by Redina Qose.



K.A.M.I. (2025)

participatory performance, site-specific intervention

A shared ritual of combing and offering hair strands, which turns a solitary gesture into a shared expression, is at the very heart of *K.A.M.I.* The piece asks visitors to leave a piece of themselves behind in a circular space modelled after the Montenegrin Guvno, a traditional meeting place and community centre. The work examines how identity is formed, shared, and ritualised, and is based on the dual meaning of the Japanese word “kami” (hair/spirit). Hair growth resists commodification and prioritises connection over individuality, transforming into a living record of presence. *K.A.M.I.* is a performance of belonging, vulnerability, and intimacy.

Savina Ražnatović, born in 1993 in Cetinje, Montenegro, is a concept-driven, multi-media artist based in Florence, Italy. Her work explores ancestral history and spirituality through religious texts and cultural research. She holds a BA in Sculpture from the Faculty of Fine Arts in Cetinje and an MA in Curatorial Practice from IED Florence.

K.A.M.I. (2025)

participativni performans, prostorsko specifična intervencija

Skupni ritual česanja in podarjanja pramenov las, ki samotno gesto spreminja v skupen izraz, je v samem srcu performansa *K.A.M.I.* Delo poziva publiko, da pustijo košček sebe v krožnem prostoru, oblikovanem po vzoru črnogorskega guvna, tradicionalnega središča skupnosti. Delo raziskuje, kako se identiteta oblikuje, deli in ritualizira, in temelji na dvojnem pomenu japonske besede »kami« (lasje/duh). Rast las se upira komodifikaciji, daje prednost povezanosti pred individualnostjo in se pretvarja v živi zapis prisotnosti. *K.A.M.I.* je performans o pripadnosti, ranljivosti in intimnosti.

Savina Ražnatović, rojena leta 1993 v Cetinju v Črni gori, je konceptualno usmerjena multimedijška umetnica. Živi v Firencah v Italiji. Njeno delo preučuje zgodovino in duhovnost prednikov skozi religijska besedila in kulturne raziskave. Diplomirala je iz kiparstva na Fakulteti za likovno umetnost v Cetinju in magistrirala iz kuratorske prakse na IED Firenze.

Saboteadora (2022)

short film, 15'

Saboteadora is a work that aims to represent and support society, especially young people living with mental health issues. *Saboteadora*'s story is based, in part, on personal experiences and told from a distant and safe place. The story is told with a sense of optimism, struggle, and hope. In a world where constant comparison, the unhealthy pursuit of unattainable standards of beauty, and hyper-productivity are mandatory, *Saboteadora* seeks to be a space of calm where we can stop and reflect on the importance of self-care.

Ríos María José studied Advertising and Public Relations at the University of Málaga. After that, she delved deeper into the audiovisual world with a Master's in Film and Television Scriptwriting in Madrid. She debuted as a director and screenwriter with the short film *Saboteadora* (2022). As a screenwriter, she has also been recognised for her script *Hasta el moño*.

Saboterka (2022)

kratki film, 15'

Saboterka je delo, ki predstavlja družbo, še posebej mlade, ki živijo s težavami v duševnem zdravju. Zgodba delno temelji na osebnih izkušnjah, povedana pa je z oddaljenega in varnega kraja ter z občutkom optimizma, boja in upanja. V svetu, kjer so nenehno primerjanje, nezdravo prizadevanje za nedosegljive standarde lepote in hiperproduktivnost postali nujnost, želi film predstavljati mesto miru, kjer se lahko ustavimo in razmislimo o pomenu skrbi zase.

Ríos María José je študirala oglaševanje in odnose z javnostmi na Univerzi v Málaga. Po študiju se je v Madridu poglobila v avdiovizualni svet z magisterijem iz filmskega in televizijskega scenarija. Kot režiserka in scenaristka je debitirala s kratkim filmom *Saboterka* (2022), kot scenaristka pa je bila prepoznana tudi s scenarijem za film *Hasta el moño*.





Ordered Disorder (2019 – ongoing)

installation, metal, glass, water, photographic film,
approx. 100 × 185 × 250 cm

In the installation *Ordered Disorder*, the artist explores the infinite possibilities and limitations of materiality, as well as the questions of sense and nonsense in relation to perception and experience. The work focuses on repetitive experiences, where the surface of reality oscillates between softness and fragmentation, creating a sense of continuous internal disintegration. The classical photographic material transforms into a new entity, where the image is no longer a necessity but merely a potential. The possibility of transforming material beyond its original function opens up a space for dialogue.

Sara Rman, born in 1992 in Ljubljana, Slovenia, lives and works in Ljubljana, Slovenia. She works with various media in arts and crafts. The photographic medium serves her as a tool of expression, a means of exploring the concepts of identity, the dimensions of the field of freedom and raw aesthetics. In 2017, she received the Outstanding Academic Achievement Award for her diploma thesis. She has held numerous exhibitions in Slovenia and abroad.

Urejen nered (2019 – v teku)

instalacija, kovina, steklo, voda, fotografski film, pribl. 100 × 185 × 250 cm

V instalaciji *Urejen nered* umetnica raziskuje neskončne možnosti in omejitve materialnosti ter vprašanja smisla in nesmisla v odnosu do percepcije in izkušnje. Delo se osredotoča na repetitivne izkušnje, kjer površina realnosti niha med mehkobo in fragmentacijo, kar ustvarja občutek nenehnega notranjega razkroja. Klasični fotografski material se spremeni v novo entiteto, kjer podoba ni več nujnost, temveč le potencial. Možnost transformacije materiala onkraj njegove prvotne funkcije odpira prostor za dialog.

Sara Rman, rojena leta 1992 v Ljubljani, živi in dela v Ljubljani. Deluje z različnimi mediji na področju umetnosti in obrti. Fotografski medij ji služi kot izrazno orodje, sredstvo raziskovanja konceptov identitete, dimenzij polja svobode in surove estetike. Leta 2017 je za diplomsko nalogo prejela nagrado za izjemne študijske dosežke. Njeno delo je bilo predstavljeno na številnih razstavah v Sloveniji in tujini.

FOOD ROLLS (2025)

multidisciplinary collective performance

Food Rolls is a multidisciplinary collective performance revolving around food as an element of intercultural and intergenerational dialogue. Food is, by its very nature, an emblem of millennial contamination that, despite colonising branding attempts and soft power dynamics, transcends borders. Food is dialogue. At the heart of *Food Rolls* is the idea of transforming personal recipes, passed down through generations and from different corners of the world, into a celebration of intercultural dialogue. The public performance focuses on the paper roll method, a container of testimonies. It has been developed in three phases, starting from a creative process of food collage to the creation, production, and final public sharing of new recipes. *Food Rolls* is a new culinary experience based on the language of food, which is devoid of boundaries and synonymous with encounter.

Tommaso Sandri was born in 1992 in Latisana, Italy. He lives and works between Friuli-Venezia Giulia and Turin, Italy.

PREHRANSKI ZVITKI (2025)

multidisciplinarni kolektivni performans

Prehranski zvitki so multidisciplinarni kolektivni performans, ki obravnava hrano kot element medkulturnega in medgeneracijskega dialoga. Hrana je že po svoji naravi emblem tisočletne kontaminacije, ki kljub poskusom poblagovljanja in dinamikam mehke moči presega meje. Hrana je dialog. V jedru *Prehranskih zvitkov* je zamisel o preoblikovanju osebnih receptov, ki se prenašajo skozi generacije in iz različnih koncev sveta, v slavljenje medkulturnega dialoga. Javni performans se osredotoča na metodo papirnatega zvitka, posode pričevanj, razvit pa je bil v treh fazah, začenši od kreativnega procesa kolažiranja hrane do ustvarjanja, produkcije in končnega javnega deljenja novih receptov. *Prehranski zvitki* so nova kulinarična izkušnja, ki temelji na jeziku hrane; ta je brez meja in je sinonim za srečevanja.

Tommaso Sandri se je rodil leta 1992 v Latisani v Italiji. Živi in dela med Furlanijo-Juljsko krajino in Torinom v Italiji.





Soft Robotics (2021)

manually inflated soft robot made with flexible silicone,
variable dimensions

Soft Encounters is an experimental project and installation that combines the design and fabrication of soft-moving sculptures like soft robots made from flexible silicone. The project focuses on materiality and on the investigation of shapeshifting physical boundaries of soft materials through inflation and deflation and the possibility of human-robot encounters. Soft robots can exercise their social, ecological and vital agency by shapeshifting their physical boundaries to respond to touch, movement, or other external stimuli.

Marisa Satsia, born in 1990 in Nicosia, Cyprus, is a multidisciplinary artist and researcher specialising in medical and biological arts, focusing on Bioart and Biodesign. Based in Nicosia, she maintains an art studio that functions as a hybrid space, combining her artistic vision with a DIY laboratory for experimental research. In her work, she embraces experimentation, non-conformity, and risk-taking, pushing the boundaries between biology, technology, and art and design. Her research interests range from molecular gastronomy to soft robotics and DIY Biology.

Mehka robotika (2021)

ročno napihljiv mehak robot iz fleksibilnega silikona,
spremenljive dimenzije

Mehka srečanja so eksperimentalni projekt, instalacija, ki združuje oblikovanje in izdelavo mehko premikajočih se skulptur, kot so mehki roboti, izdelani iz fleksibilnega silikona. Projekt se osredotoča na materialnost in raziskovanje spreminjanja oblike fizičnih meja mehkih materialov z napihovanjem in deflacijo ter na možnost srečanj človeka in robota. Mehki roboti lahko izvajajo svojo družbeno, ekološko in vitalno vlogo tako, da spreminjajo svoje fizične meje, odzivajo se na dotik, gibanje in druge zunanje dražljaje.

Marisa Satsia, rojena leta 1990 v Nikoziji na Cipru, je multidisciplinarna umetnica in raziskovalka. Ukvarja se z medicinskimi in biološkimi umetnostmi, s poudarkom na bioumetnosti in biodizajnu. V Nikoziji na Cipru vodi umetniški studio, ki deluje kot hibridni prostor, v njem združuje svojo umetniško vizijo z naredi-sam laboratorijem za eksperimentalne raziskave. V svojem delu daje prednost eksperimentiranju, nekonformnosti in tveganju, saj premika meje med biologijo, tehnologijo, umetnostjo in oblikovanjem. Njeni raziskovalni interesi segajo od molekularne gastronomije do mehke robotike in naredi-sam biologije.

Museum of Smuggled Dresses (2020)

mixed media, 21 × 21 × 63 cm and 20 × 19 × 90 cm

The Conference of the Birds: In the Valley of Love (2025)

Hand embroidered cotton on cotton, 53 × 41 cm

Museum of Smuggled Dresses is a research-based project that looks at the representation of Palestinian embroidered dress “thob” in ethnographic museums from a post-colonial perspective and traces the stories of Nour Shantout’s grandmother’s dresses and the symbols behind her cross-stitched “fallahi” dresses. This fictional museum presents various stories of the embroiderers who taught her how to stitch in post-war Damascus. Following ethnographic aesthetics contradicts what spectators expect to read and what they see. *The Conference of the Birds: In the Valley of Love* refers to Fariduddin Attar's book and reflects on the relationship between Sufi love and the struggle for freedom.

Nour Shantout is an artist, researcher and educator. She was born in Damascus, Syria, in 1991 and has lived in Vienna since 2015. She received the Helen EL Khal Prize (2014), and her fine arts diploma at the Akademie der bildenden Künste Wien in 2020. She was a visiting lecturer at IZK, Architecture Faculty of the Graz University of Technology (2022–2024), and at the Institute for Transcultural Studies, die Angewandte (2023–2024).

Muzej pretihotapljenih oblek (2020)

mešana tehnika, 21 × 21 × 63 cm and 20 × 19 × 90 cm

The Conference of the Birds: In the Valley of Love (2025)

Ročno vezan bombaž na bombažu, 53 × 41 cm

Muzej pretihotapljenih oblek je raziskovalni projekt, ki s postkolonialne perspektive preučuje reprezentacije palestinskih vezenih oblek, imenovanih »thob«, v etnografskih muzejih, obenem pa sledi zgodbam o oblekah umetničine babice in simbolih na oblekah, imenovanih »fallahi«. Ta fiktivni muzej predstavlja zgodbe vezilj, ki so umetnico v povojnem Damasku naučile šivati. Sledenje etnografski estetiki je v nasprotju s tem, kar gledalci pričakujejo in vidijo. *The Conference of the Birds: In the Valley of Love* se nanaša na knjigo Fariduddina Attarja in razmišlja o odnosu med sufijsko ljubeznijo in bojem za svobodo.

Nour Shantout je umetnica, raziskovalka in pedagoginja. Rojena je bila leta 1991 v Damasku v Siriji, od leta 2015 živi na Dunaju. Leta 2014 je prejela nagrado Helen EL Khal. Leta 2020 je diplomirala iz likovne umetnosti na Akademiji za likovno umetnost na Dunaju. Bila je gostujoča predavateljica na IZK, Fakulteti za arhitekturo Tehnične univerze v Gradcu (2022–2024), in na Inštitutu za transkulturne študije univerze Angewandte (2023–2024).



I blómingjinn // In the Flowering of Spring (2022/2025)

sound performance, installation

SPIRAL 02 (Hay Spiral for the Cows) (2024/2025)

land art/installation, video

I blómingjinn // In the Flowering of Spring is an ode to springtime and its blooming plants and flowers. Initially performed in 2022, the artwork uses found objects and is specific to the place and time it was created. The work aims to create a space for ritual, reflection and rest through a combination of field recordings, folk songs and improvisations on deer antler instruments. The artist, strongly inspired by cyclical and pre-capitalist understandings of time, draws on symbolism and mythological references to evoke feelings of belonging.

SPIRAL 02 (Hay Spiral for the Cows) is a site-specific installation initially made for a herd of cows. The artist spent a summer alone on a traditional Norwegian mountain farm where the animals roam free and created the installation as a farewell ritual. The work is part of a series of temporary, site-specific,



spiral-shaped installations made from found objects. The series is inspired by the symbiotic intertwinement that may exist between a place and its human and more-than-human inhabitants.

Eivor Slågedal was born in 1996 in Birkeland, Norway, and lives and works in Bergen, Norway.

I blómingjinn // V cvetenju pomladi (2022/2025)

zvočni performans, instalacija

SPIRALA 02 (Spirala sena za krave) (2024/2025)

krajinska umetnost/instalacija, video

I blómingjinn // V cvetenju pomladi je oda pomladi ter njenim cvetočim rastlinam in rožam. Umetniško delo, ki je bilo prvič izvedeno leta 2022, uporablja najdene objekte in je prostorsko ter časovno specifično. Združuje terenske posnetke, ljudske pesmi ter improvizacijo na glasbila iz jelenovega rogovja in s tem ustvarja prostor za ritual, refleksijo in počitek. Umetnica, ki jo močno navdihuje ciklično in predkapitalistično razumevanje časa, črpa iz simbolizma in mitoloških referenc, s čemer želi vzbujati občutke pripadanja.

SPIRALA 02 (Spirala sena za krave) je prostorsko specifična instalacija, prvotno ustvarjena za čredo krav. Umetnica je preživela poletje sama na tradicionalni norveški gorski kmetiji, kjer se živali prosto pasejo, in ustvarila instalacijo kot poslovilni ritual. Delo je del serije časovno in prostorsko specifičnih, spiralno oblikovanih instalacij, narejenih iz najdenih objektov. Samo serijo navdihuje simbiotski preplet, ki obstaja med določeno lokacijo in njenimi človeškimi ter več-kot-človeškimi prebivalci.

Eivor Slågedal se je rodila leta 1996 v Birkelandu na Norveškem. Živi in dela v Bergnu na Norveškem.

Damage and Restoration (2024)

installation, mixed media, variable dimensions

A collapsed wall is a work of art standing on the borderline between collapse and reconstruction, phenomena and integrative processes of two states, characterised by functional or non-functional functioning. Suppose we define the notion of functionality according to the dialectical principle. In that case, we can observe the world as a fractal set of damage and restoration, and what is functional for some is non-functional for others. Using methods of destroying or restoring, objects and materials used in the artwork *Damage and Restoration* exit their primary contexts to enter new ones.

Tajda Stiplovšek-Jug, born in 1999 in Celje, Slovenia, is a visual artist. She holds a BA in Sculpture (2022) from the Academy of Fine Arts and Design in Ljubljana, where she is completing her master's degree. As part of the Erasmus exchange program, she studied at universities in Linz and Leipzig. Her work was displayed in group exhibitions and two solo exhibitions. Her spatial installations explore natural, technological and artistic functions. Her studios are currently based in Šentjur, Leipzig and Berlin.

Poškodba in sanacija (2024)

instalacija, mešani mediji, spremenljive dimenzije

Porušeni zid je umetniško delo, ki stoji na meji med propadom in obnovo, fenomenom in integrativnim procesom dveh stanj, za katere je značilno funkcionalno ali nefunkcionalno delovanje. Če definiramo pojem funkcionalnosti po dialektičnem principu, lahko opazujemo svet kot fraktalno serijo poškodb in sanacij; kar je za nekatere funkcionalno, je za druge nefunkcionalno. Z metodami uničevanja oziroma restavriranja objektov in materialov, uporabljanih v delu *Poškodba in sanacija*, ti zapuščajo svoje primarne kontekste in vstopajo v nove.

Tajda Stiplovšek-Jug, rojena 1999 v Celju, je vizualna umetnica. Leta 2022 je diplomirala iz kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer zaključuje magistrski študij. V okviru programa izmenjave Erasmus se je izobraževala na univerzah v Linzu in Leipzigu. S svojimi deli se je predstavila na skupinskih in dveh samostojnih razstavah. Njene prostorske instalacije raziskujejo naravne, tehnološke in umetniške funkcije. Njeni ateljeji so v Šentjurju, Leipzigu in Berlinu.



Photo: *Damage and Restoration*, 2024, Tajda Stiplovšek Jug,
photo by Tajda Stiplovšek-Jug.



Kinship Care Community New York (2023)

photography, 120 × 90 cm

Kinship Care Community is a speculative art project that reimagines kinship as a form of resistance in the Anthropocene. The project explores how care and love can extend beyond species boundaries to challenge ecological loss. By positioning humans as surrogate caregivers for endangered species, it asks how acts of tenderness can counter the extractive logic of our time. Through participatory elements and embodied gestures of care, *Kinship Care Community* envisions a future where nurturing the more-than-human world becomes a radical, collective practice of survival and reciprocity.

Eda Sutunc, born in 1992 in Istanbul, Turkey, lives and works in Istanbul.

Skupnost za nego sorodstva New York (2023)

fotografija, 120 × 90 cm

Skupnost za nego sorodstva je spekulativni umetniški projekt, ki razume sorodstvo kot obliko odpora v antropocenu. Projekt raziskuje, kako lahko skrb in ljubezen presežeta meje različnih vrst in tako sodelujeta v spopadu z ekološkimi katastrofami. S pozicioniranjem ljudi kot nadomestnih skrbnikov ogroženih vrst se sprašuje, ali lahko dejanja nežnosti preprečujejo ekstrakcijsko logiko našega časa. S pomočjo participativnih elementov in utelešenih gest skrbi si predstavlja prihodnost, kjer bo negovanje več-kot-človeškega-sveta postalo radikalna, kolektivna praksa preživetja in vzajemnosti.

Eda Sutunc, rojena leta 1992 v Istanbulu v Turčiji, živi in dela v Istanbulu.

The Stones Only Appear To Be Non-Living (2024)

intermedia installation, variable dimensions

The Stones Only Appear to Be Non-Living explores geological time and the material deposition of human impacts in the Earth's crust. Based on situated and embodied research in the Škocjan Caves, it constructs a speculative, multilayered understanding that reveals time beyond the human scale. Caves, often perceived as stable and eternal, are in constant flux – formed by climate conditions, water and sediments over time. The installation invites an attunement to the instability of our own ground and the vast, indifferent depths beneath us, guiding one through the porous landscape, dissolving temporal boundaries.

Swamp_Matter is the duo of Eva Garibaldi and Ana Laura Richter. They are interested in ecological topics and the impact of the Anthropocene on ecosystems. Their practice examines the relationship between humans and nature in the context of geological time through marginal and capitalistically unproductive landscapes like swamps and caves. They create spatial installations interwoven with digital media and speculative fiction.

Eva Garibaldi, artist, designer, and researcher, born in 1996 in Ljubljana, Slovenia, holds a Master of Interior Architecture: Research + Design (Cum Laude, 2021) from the Piet Zwart Institute (NL) and a BA in Industrial Design from the Academy of Fine Arts and Design Ljubljana (2018).

Ana Laura Richter, artist and dramaturg, born in 1996 in Ljubljana, Slovenia, completed her MA in Ecology Futures (2022) at St. Joost School of Art & Design (NL) and holds a BA in Dramaturgy from the Academy of Theatre, Radio, Film, and Television (2019).

Kamni so le navidez neživi (2024)

intermedijska instalacija, spremenljive dimenzije

Kamni so le navidez neživi raziskuje geološki čas in materialne usedline človeškega vpliva v zemeljski skorji. Instalacija na podlagi situiranih in utelešenih raziskav v Škocjanskih jamah gradi spekulativno in večplastno razumevanje, ki nam razkriva čas onkraj človeških meril. Jame, ki jih pogosto dojemamo kot stabilne in večne, so v nenehnem gibanju – skozi čas jih oblikujejo podnebne razmere, voda in sedimenti. Instalacija nas vabi k uglasitvi z nestabilnostjo naših tal in prostranih, brezbrzihih globin pod nami, vodi nas skozi porozno pokrajino in raztaplja časovne meje.

Swamp_Matter je duo, ki ga sestavljata Eva Garibaldi in Ana Laura Richter. Zanimajo ju ekološke teme in vpliv antropocena na ekosisteme. Njuna praksa preučuje odnos med človekom in naravo v kontekstu geološkega časa skozi obrobne in kapitalistično neproduktivne krajine, kot so močvirja in jame. Ustvarjata prostorske instalacije, prepletene z digitalnimi mediji in spekulativno fikcijo.

Eva Garibaldi, umetnica, oblikovalka in raziskovalka, rojena 1996 v Ljubljani, je leta 2021 magistrirala iz notranje arhitekture: Raziskovanje + oblikovanje na Inštitutu Piet Zwart na Nizozemskem in diplomirala leta 2018 iz industrijskega oblikovanja na Akademiji za likovno umetnost in oblikovanje v Ljubljani.

Ana Laura Richter, umetnica in dramaturginja, rojena 1996 v Ljubljani, Slovenija, je leta 2022 zaključila magistrski študij na področju ekoloških prihodnosti na Akademiji za umetnost in oblikovanje St. Joost na Nizozemskem in diplomirala leta 2019 iz dramaturgije na Akademiji za gledališče, radio, film in televizijo v Ljubljani.



Photo: *The Stones Only Appear To Be Non-Living*, 2024, Swamp_Matter,
photo by Swamp_Matter.

Distant Prospects I. (The Last Sector) (2024)

mixed media, 34 × 24 cm

The Last Sector – Tracing Back My Father's Unspoken Past

Artist Book

Dwelling (The Last Sector) (2023)

transfer drawing, 100 × 70 cm

The Last Sector traces back the artist's father's long-concealed past, weaving it with her reflections on her first visit to his homeland, Iraq – a place he left behind due to a repressive regime and to which he hasn't been able to return since. The title, *The Last Sector*, directly refers to a particular section in Sadr City, the impoverished slum of Baghdad, where her family resides.



A tribute to her father, this ongoing project draws its context from her personal experiences during the visit and from the stories shared with her, stretching back into the distant past.

Helena Tahir, born in 1992 in Jesenice, Slovenia, is a visual artist specialising in printmaking and drawing. She earned a BA in printmaking and an MA in painting from the Academy of Fine Arts and Design, Ljubljana, and further developed her practice through academic studies in Porto, PT and Leipzig, DE. She has exhibited at MGLC, RAVNIKAR, and art fairs such as Art Brussels and ARCO Lisboa. She is an artist-in-residence at Švicarija (MGLC) and works as an assistant professor of printmaking at the Academy of Fine Arts and Design in Ljubljana.

Distant Prospects I. (The Last Sector) (2024)

mešani mediji, 34 × 24 cm

The Last Sector – Tracing Back My Father's Unspoken Past

Knjiga umetnice

Dwelling (The Last Sector) (2023)

transfer drawing, 100 × 70 cm

Poslednji sektor sledi dolgo prikriti preteklosti umetničinega očeta, ki jo prepleta z lastnimi razmišljanji ob svojem prvem obisku njegove domovine, Iraka – kraja, ki ga je zapustil zaradi represivnega režima in kamor se ni več mogel vrniti. Naslov, *Poslednji sektor*, se nanaša na sektor v Sadr Cityju, v obubožani revni četrti Bagdada, kjer prebiva njena družina. Projekt, ki je poklon umetničinemu očetu, črpa ne le iz avtoričinih osebnih izkušenj med obiskom, temveč tudi iz tamkajšnjih zgodb, ki segajo daleč v preteklost.

Helena Tahir, rojena leta 1992 na Jesenicah v Sloveniji, je vizualna umetnica, ki deluje na področju grafike in risbe. Diplomirala je iz grafike in magistrirala iz slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, dodatno se je izpopolnjevala na akademskem študiju v Portu na Portugalskem in Leipzigu v Nemčiji. Svoja dela je predstavljala v MGLC, Galeriji RAVNIKAR in na umetniških sejmi, kot sta Art Brussels in ARCO Lisboa. Trenutno je rezidenčna umetnica v Švicariji (MGLC), obenem pa poučuje na oddelku za grafiko na Akademiji za likovno umetnost in oblikovanje v Ljubljani.

Waver Station – Decoding Mediatic Communities (2025)

video, 4'

Waver Station aims to investigate transnational identities through television media, a content stream that, since its invention, has influenced how communities perceive themselves and each other through transmitting cultural values, traditions and visual codes. The project traces the reception of different broadcasters, highlighting points of overlap and coverage areas between Italy and San Marino. This visual archive shows the expansion of broadcasting signals beyond national borders and emphasises how political boundaries can be overcome thanks to technology.

Valentina Toccaceli, born in 1996 in San Marino, is a graphic designer and visual artist based in Milan. She graduated from the University of the Republic of San Marino with a Bachelor's degree in design and from Brera's Academy of Fine Arts in Milan with a Master's degree in graphics. Her research focuses on atypical views of reality, pushing them to the point of trying to break the fourth wall of fiction. She participated in various group exhibitions, such as the 2023 Andorra Biennial – L'Andart.

Waver Station – Dekodiranje mediatskih skupnosti (2025)

video, 4'

Waver Station raziskuje transnacionalne identitete preko televizijskega medija, vsebinskega toka, ki od samega nastanka vpliva na to, kako skupnosti ob prenosu kulturnih vrednot, tradicij in vizualnih kod dojemajo sebe in druga drugo. Projekt sledi recepciji različnih voditeljev televizijskih programov in poudarja momente prekrivanja med Italijo in San Marinom. Pričujoč vizualni arhiv prikazuje širjenje oddajnih signalov onkraj državnih meja in izkazuje, da je politične meje mogoče presežati s pomočjo tehnologije.

Valentina Toccaceli, rojena leta 1996 v San Marinu, je grafična oblikovalka in vizualna umetnica. Živi v Milanu. Na Univerzi Republike San Marino je diplomirala iz oblikovanja, na Akademiji za likovno umetnost Brera v Milanu pa magistrirala iz grafike. Njeno raziskovanje se osredotoča na netipične poglede na stvarnost, potiska jih tako daleč, da poskušajo prebiti četrti zid fikcije. Toccaceli je sodelovala na mnogih skupinskih razstavah, kot je Bienale v Andori 2023 – L'Andart.





Together we rise (2025)

Gorizia – Nova Gorica, spray cans

The contact of two bodies clasping stimulates the production of endorphins, neurotransmitters that reduce the pain threshold and promote the perception of pleasure and mental and physical well-being. The hypothalamus is stimulated to produce oxytocin, a hormone that reduces anxiety and stress, slows the heart rate, promotes empathy, and strengthens bonds and attachment. This drawing is intended to emphasize the importance of sharing in our lives, not just with a superficial attitude, but as something we use to expand our psychological and physical boundaries. The hug, that gives life to a tree, is a symbolic expedient to talk about borders and how they can be remodeled by opening up to others with a gesture that means inclusion and emotional collaboration.

Filippo Toscani, aka Rise the Cat, is a graffiti artist and illustrator, born in Parma, Italy, in 1994. He studied Anthropology at the University of Bologna and graduated in 2018; in 2023, he earned his Master's Degree in Illustration at ISIA Urbino. He has loved drawing on walls since he was a teenager; he moved from letters and characters to more conceptual shapes and colours. He has worked in several cities in Italy and abroad on participatory urban art projects with various associations, collectives and schools. He is currently drawing a comic book.

Skupaj se bomo dvignili (2025)

Gorizia – Nova Gorica, spreji

Stik dveh teles pospešuje nastajanje endorfinov, nevrottransmitterjev, ki znižujejo prag bolečine in spodbujajo zaznavanje ugodja ter psihično in fizično dobro počutje. Stimuliranje hipotalamusa proizvaja oksitocin, hormon, ki zmanjšuje tesnobo in stres, upočasnjuje srčni utrip, spodbuja empatijo ter krepi povezanost. Podoba želi poudariti pomen deljenja in izmenjav v naših življenjih, a vanje ne bomo vstopali s plitkim odnosom, ampak se jih bomo poslužili za širjenje svojih psiholoških in fizičnih meja. Objem, ki daje drevesu življenje, je simbolna metoda za pogovor o mejah in možnostih njihovega preoblikovanja, in sicer z odpiranjem k drugim z gesto, ki pomeni vključevanje in čustveno sodelovanje.

Filippo Toscani, aka Rise the Cat, je umetnik grafitov in ilustrator, rojen v Parmi v Italiji leta 1994. Študiral je antropologijo na Univerzi v Bologni in diplomiral leta 2018; leta 2023 je magistriral iz ilustracije na ISIA Urbino. Že od najstniških let rad riše po zidovih; od črk in znakov je prešel k bolj konceptualnim oblikam in barvam. Delal je v več mestih v Italiji in tujini na projektih participativne urbane umetnosti z različnimi združenji, kolektivi in šolami. Trenutno riše strip.

Ordinary Landscape (2023)

video, 9'30"

Calamosca dalla serie CTRL-X (2023)

digital photography, 100 × 70 cm

Lince4 dalla serie CTRL-X (2023)

digital photography, 18 × 24 cm

Ordinary Landscapes is a short documentary examining the normalisation of the military presence in Cagliari, Sardinia. Through an in-depth analysis of urban landscapes and military infrastructure, it questions urban transformation, particularly in relation to mass tourism.

CTRL-X is a photographic series that explores the visual perception of the military presence in Sardinia's urban and rural landscapes. Restricted areas, military vehicles, and infrastructure, often normalised in the collective imagination, are selectively erased from the images, reinforcing the paradox of their coexistence with the surrounding landscape.

Transhumanza is an artists' collective (Ambra Iride Sechi, Dario Sanna, Matteo Orani) founded in Bologna in 2018 and currently based in Marseille. Its practice is based on fieldwork and multidisciplinary research, addressing social, political, and ecological issues. Focusing on visual arts and curatorial practices, its work includes photography, audiovisual installations, and publications.

Običajna pokrajina (2023)

video, 9'30"

Calamosca iz serije CTRL-X (2023)

digitalna fotografija, 100 × 70 cm

Lince4 iz serije CTRL-X (2023)

digitalna fotografija, 18 × 24 cm

Običajna pokrajina je kratek dokumentarec, ki preučuje normalizacijo vojaške prisotnosti v Cagliariu na Sardiniji. Ob poglobljeni analizi urbanih krajin in vojaške infrastrukture zastavlja vprašanja o urbani transformaciji, zlasti v povezavi z množičnim turizmom.

CTRL-X je fotografska serija, ki raziskuje vizualno percepcijo vojaške prisotnosti v urbanih in podeželskih pokrajinah Sardinije. Območja omejenega gibanja, vojaška vozila in infrastruktura, ki so v kolektivnem imaginariju pogosto normalizirana, so selektivno izbrisana iz podob, kar poudarja paradoks njihovega sobivanja z okoliško krajino.

Transhumanza je umetniški kolektiv (Ambra Iride Sechi, Dario Sanna, Matteo Orani), ustanovljen v Bologni leta 2018. Trenutno ima sedež v Marseillu. Njihova praksa temelji na terenskem delu in multidisciplinarnih raziskavah; obravnavajo družbene, politične in ekološke tematike. Njihovo delo se osredotoča na vizualne umetnosti in kuratorske prakse, vključuje pa fotografijo, avdiovizualne instalacije in publikacije.



Photo: *Ordinary Landscapes*, 2023, Transhumanza, video still by Transhumanza Collective.



Air and Light and Time and Space (2023)

patchwork quilt, mixed fabrics; hand-embroidery/sewing, layered machine-sewed; 2 pieces, dimensions: 1.40 × 2.80 each

Air and Light and Time and Space is a series of quilts that examines the delicate balance between colour, texture, and geometry. Inspired by the tradition of hand-stitched textiles, this work views each stitch as an essential element within a larger, interconnected structure. Using vibrant colours and geometric patterns, it explores how the past and present can converge through the tactile nature of the fabric. The series reflects an ongoing investigation into space, time, and light, offering a visual language that invites reflection on the connections between the natural and human-made worlds.

Archontoula Tsatsoulaki, born in 1990 in Athens, Greece, completed her BA in Painting at the Athens School of Fine Arts in 2017. She pursued a Master's in Textile Design and Sustainable Practices at Chelsea College of Arts, graduating in 2019. Her artistic practice examines textiles and ceramics as functional and sculptural forms, bridging the realms of fine art and design. She works as an art educator and independent designer and has participated in numerous artistic workshops, residencies, and exhibitions in Greece and internationally. She lives and works in Athens.

Zrak in svetloba ter čas in prostor (2023)

prešita odeja, različne tkanine; ročno vezenje/šivanje, strojno šivane plasti; 2 kosa, dimenzije: 1,40 × 2,80 vsaka

Zrak in svetloba ter čas in prostor je serija prešitih odej, ki preučuje občutljivo ravnesje med barvo, teksturo in geometrijo. Delo, navdihnjeno s tradicijo ročno šivanih tekstilij, razume vsak šiv kot bistveni element znotraj večje, medsebojno povezane strukture. Z živimi barvami in geometrijskimi vzorci raziskuje, kako se preteklost in sedanjost združujeta skozi taktilno naravo tkanine. Serija odseva raziskovanje prostora, časa in svetlobe ter ponuja vizualni jezik, ki vabi k razmišljanju o povezavah med naravnim svetom in svetom, ki ga ustvarja človek.

Archontoula Tsatsoulaki, rojena leta 1990 v Atenah v Grčiji, je leta 2017 diplomirala iz slikarstva na atenski Šoli za likovno umetnost. Leta 2019 je magistrirala iz tekstilnega oblikovanja in trajnostnih praks na Kolidžu za umetnost Chelsea. Njena umetniška praksa proučuje tekstil in keramiko kot funkcionalne in kiparske oblike, ki premoščajo področja likovne umetnosti in oblikovanja. Deluje kot likovna pedagoginja in neodvisna oblikovalka. Sodelovala je na številnih umetniških delavnicah, rezidencah in razstavah v Grčiji in po svetu. Živi in dela v Atenah.

Pool (2025)

installation, tiles, video, audio, variable dimensions

Pool is an installation that explores the relationship between humans and the element of water. The floor is covered with pool tiles, while a video projection evokes the changing images of a seabed. The blue T-shaped strip running through the centre of the installation alludes to swimming lanes and provides a point of orientation within the immersive environment, guiding the viewer through the otherwise fluid and undefined visual space. The space is flooded by a soundscape of water sounds, a reminder of how water immersion alters our perception – particularly our sense of hearing, which becomes disoriented and detached from clear points of reference. Sound editor: Giannis Varvarigos; Video Editor: George Asimakakis.

Theodora Vasileiadou was born in 1997 in Athens, Greece, where she lives and works.

Bazen (2025)

instalacija, ploščice, video, avdio, spremenljive dimenzije

Bazen je instalacija, ki raziskuje odnos med človekom in elementom vode. Tla so prekrita s ploščicami za bazene, video projekcija pa pričara spreminjajoče se podobe morskega dna. Modri trak v obliki črke T, ki teče skozi sredino instalacije, spominja na plavalne proge in ponuja orientacijsko točko v imerzivnem okolju, ki vodi gledalstvo skozi fluiden in nedefiniran vizualni prostor. Prostor preplavlja zvočna pokrajina vodnih zvokov, ki nas opominja, kako potopitev v vodo spreminja naše zaznavanje – zlasti naš sluh, ki postane dezorientiran in ločen od jasnih referenčnih točk. Montažer zvoka: Giannis Varvarigos; montažer videa: George Asimakakis.

Theodora Vasileiadou se je rodila leta 1997 v Atenah v Grčiji, kjer živi in dela.





Lines (I poeti delle isole hanno i piedi piantati nella terra) (2025)

installation, mixed media, variable dimensions

The artwork is a site-specific installation that conceptually integrates into the territory where it is created. It is a work that seeks to engage with space and establish a close dialogue with it, acquiring meaning through its environment. The piece is developed around the element of the line, which traces curves in the air and generates contours in a three-dimensional drawing that interacts with the surrounding space. Through artistic intervention, it is possible to actively participate in shaping a landscape, an environment, a new world – one different from the previous.

Stefano Ventili, born in Sant'Omero, Italy, in 1997, earned his Master's in Visual Arts in 2022 from the Academy of Fine Arts L'Aquila. He has participated in various group exhibitions and has been part of many residencies. In 2021, he was a finalist in the PNA XV – Premio Nazionale delle Arti in Sassari. He participated in the 51st Edition of the Sulmona Prize. Since 2022, he has been involved in managing the independent contemporary art space Officine Brandimarte Art Space in Ascoli Piceno, Italy. He lives and works in Alba Adriatica, Italy.

Linije (Pesniki z otokov so vsajeni v zemljo) (2025)

instalacija, mešani mediji, spremenljive dimenzije

Prostorsko specifična instalacija se konceptualno vključuje v teritorij, kjer je ustvarjena. Gre za delo, ki se ukvarja s prostorom, z njim vzpostavlja dialog, skozi okolje tako pridobiva pomen. Umetniško delo se razvija okrog elementa linije, ki zarisuje v zraku krivulje in ustvarja konture v tridimenzionalni risbi, ki komunicira z okoliškim prostorom. Z umetniško intervencijo je mogoče aktivno sodelovati pri oblikovanju krajine, okolja, novega sveta – drugačnega od prejšnjega.

Stefano Ventili, rojen leta 1997 v Sant'Omeru v Italiji, je leta 2022 magistriral iz vizualnih umetnosti na Akademiji za likovno umetnost v L'Aquila. Sodeloval je na mnogih skupinskih razstavah in številnih rezidencah. Leta 2021 je bil finalist PNA XV – Premio Nazionale delle Arti v Sassariju. Sodeloval je pri 51. ediciji Nagrade Sulmona. Od leta 2022 sodeluje pri vodenju neodvisne ustanove za sodobno umetnost Officine Brandimarte Art Space v Ascoli Piceno v Italiji. Živi in dela v Alba Adriatici v Italiji.

Wurst (2018)

digital photography, Lambda C-Print, mounted on Alu-Dibond,
81,5 × 221 cm

Sophie Wurnig's artistic practice revolves around the observation and reinterpretation of cultural symbols. She uses her camera to dissect how cultural value is assigned. Humour and irony are integral to her approach – tools she uses to destabilise clichés and expose the layers beneath familiar imagery. In *Wurst*, a slice of sausage becomes more than just food: through deliberate staging and repetition, it transforms into a sculptural form, asking viewers to reconsider its meaning. Is it still a cultural symbol, or has it become something else entirely? Wurnig's work thrives in this ambiguity.

Sophie Wurnig, born in 1993 in Ohio, USA, studied Media Design at the Vorarlberg University of Applied Sciences. She later pursued a photography degree in Amsterdam at the Gerrit Rietveld Academie. Her work focuses on themes surrounding the concept of culture. She scrutinises clichés, and terms like curiosity and voyeurism come to mind when the camera becomes a tool for observation. Her projects explore questions about the creation of status symbols, how objects acquire cultural value, and how Austria deals with concepts of culture and tradition. She lives and works in Vienna.

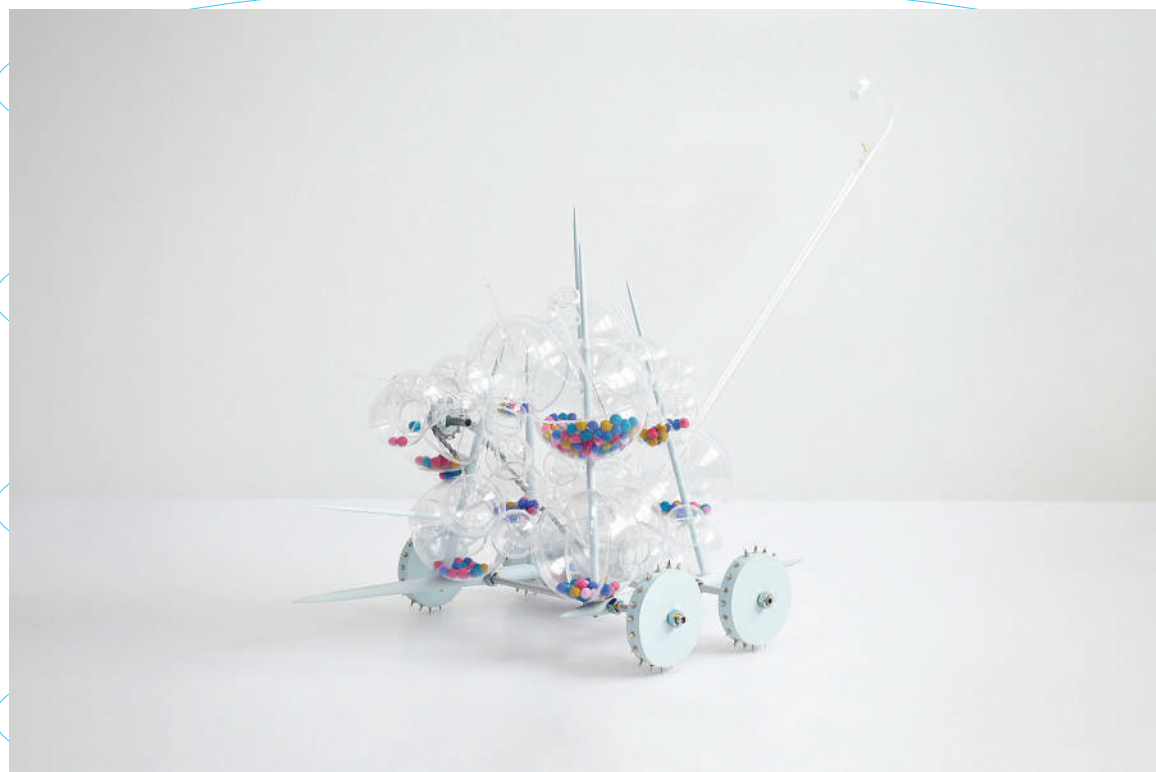
Klobasa (2018)

digitalna fotografija, Lambda C-Print, Alu-Dibond plošča, 81,5 × 221 cm

Umetniška praksa Sophie Wurnig se vrti okrog opazovanja in reinterpretacije kulturnih simbolov. Njena kamera secira, kako se dodeljuje kulturna vrednost, sestavni del njenega umetniškega pristopa pa sta humor in ironija, orodji, ki ju uporablja za destabilizacijo klišejev in razkrivanje plasti pod znanimi podobami. Rezina klobase postane v delu *Klobasa* več kot le hrana: ob premišljeni postavitvi in ponavljanju se spremeni v skulpturalno obliko, ki od gledalstva zahteva, da ponovno razmisli o njenem pomenu. Je še vedno kulturni simbol ali pač nekaj povsem drugega? Delo Sophie Wurnig se izraža prav v tej dvoumnosti.

Sophie Wurnig, rojena leta 1993 v Ohio, ZDA, je študirala medijsko oblikovanje na Univerzi uporabnih znanosti Vorarlberg. Kasneje je nadaljevala študij fotografije v Amsterdamu na Gerrit Rietveld Academie. Njeno delo se osredotoča na tematike, ki obdajajo koncept kulture. Preučuje klišeje; ko kamera postane orodje za opazovanje, pomislimo na radovednost in voajerizem. Njeni projekti raziskujejo vprašanja glede ustvarjanja statusnih simbolov, kako predmeti pridobijo kulturno vrednost in kako Avstrija obravnava koncepte kulture in tradicije. Živi in dela na Dunaju.





Misleading Fancy No. 3 – Bubble Tank (2023)

plexiglass bubbles, wood, plastic, steel spikes, aluminum rods, screws and nuts, 115 × 95 × 50 cm

An alluring object tempts the viewer with charm, sweetness, and play. Upon engagement, it reveals an endless loop, promising satisfaction while withholding it. Beneath its cheerful surface, the work reflects on cycles of desire, control, and complicity, where the lines between benevolent and malevolent, reward and frustration blur. Influenced by contemporary design and childhood aesthetics, it borrows visual cues from weaponry and confectionery alike, transforming symbols of conflict into seductive, toy-like forms. The tension between facade and substance invites reflection.

Costas Xanthis was born in 1991 in Thessaloniki, Greece, where he works and lives. He was admitted to the Department of Visual and Applied Arts at the School of Fine Arts, Aristotle University of Thessaloniki, in 2018-2019 and graduated in 2023 from the Sculpture Faculty. He also obtained a bachelor's degree from the Department of Theology at the Aristotle University of Thessaloniki. As an artist, he works with many materials, i.e. plastics, plexiglass, wood, and ceramics, while continuously creating in 3D. His work has been exhibited in many venues both in Greece and abroad.

Zavajajoča domišljija št. 3 – Mehurčkasti tank (2023)

mehurčki iz pleksi stekla, les, plastika, jeklene konice, aluminijaste palice, vijaki in matice, 115 × 95 × 50 cm

Privlačen predmet premami gledalstvo s šarmom, prijetnim videzom in igrivostjo, nato pa se razkrije neskončna zanka, ki sicer obljublja zadovoljstvo, a ga hkrati zadržuje. Delo kljub igrivemu videzu ponuja razmislek o ciklih želje, nadzora in soto-rilstva, kjer so meje med dobronamernim in zlonamernim, med prednostjo in frustracijo zabrisane. Pod vplivom sodobnega oblikovanja in otroške estetike si izposoja vizualne znake orožja, pa tudi slaščic, ter spreminja simbole konfliktov v zapeljive, igračam podobne oblike. Tovrstna napetost med videzom in vsebino vabi k razmisleku.

Costas Xanthis se je rodil leta 1991 v Solunu v Grčiji, kjer dela in živi. V letih 2018–2019 je obiskoval Oddelek za vizualne in uporabne umetnosti na Šoli za likovno umetnost Aristotelove univerze v Solunu in leta 2023 diplomiral na Fakulteti za kiparstvo. Na Aristotelovi univerzi v Solunu je diplomiral tudi na Oddelku za teologijo. Kot umetnik dela z mnogimi materiali, s plastiko, pleksi steklom, lesom, keramiko, vselej pa ustvarja v 3D. Razstavljal je na številnih prizoriščih v Grčiji in tujini.

THE LIMINOID (2021)

double-channel video and light installation, variable dimensions,
video duration 6'36"

The piece comprises three components: video, data, and light installations. The voice-over is a legend about why Taiwan's indigenous peoples came to the island. In this work, the artist aimed to reflect the narrative through data and lighting installations. The lighting installation in the video is a mixture, symbolising betel nuts and mythical monsters. Its green light may induce visual hallucinations, allowing viewers to see a non-existent magenta colour. This aims to portray an exception state on a conscious level.

Mao Yo-Wen, born in 1989, is a visual artist and director based in Taipei, Taiwan. His works explore memory, sensation, and alternative narratives beyond rationality. Through reimagining, reconsidering, and re-establishing seemingly disjointed relationships, he intricately weaves reality and fantasy, history and the present, in a poetic manner.

LIMINOID (2021)

dvokanalni video in svetlobna instalacija, spremenljive dimenzije,
trajanje videa: 6'36"

Delo je sestavljeno iz treh komponent: videa, podatkov in svetlobnih instalacij. Glas v posnetku pripoveduje legendo o tem, zakaj so tajvanska domorodna ljudstva prišla na otok. Umetnik je v tem delu je želel reflektirati pripoved skozi podatke in svetlobne instalacije. Svetlobna instalacija v videu je spoj, ki simbolizira betelove orehe in mitske pošasti. Njena zelena svetloba lahko povzroči vizualne halucinacije, kar gledalstvu omogoči, da vidijo neobstoječo vijolično barvo. Namen tega je prikazati stanje izjemnosti na ravni zavesti.

Mao Yo-Wen, rojen leta 1989, je vizualni umetnik in režiser. Živi v Tajpeju na Tajvanu. Njegova dela raziskujejo spomin, občutke in alternativne naracije onkraj racionalnosti. S ponovnim zamišljanjem, ponovnim premislekom in preoblikovanjem navidezno nepovezanih odnosov na poetičen način prepleta stvarnost in fantazijo, zgodovino in sedanost.





Apoleon (2024)

documentary short film, 14'

Amir Youssef's work focuses on myth in colonial history, examining how historical narratives are constructed, preserved, and reimagined. It follows two main trajectories: exposing the absurdity of post-colonial war history and transforming religious texts into poetic, transcendent experiences that invite cosmic reflection. Through sculpture, installation, and moving images, Youssef creates mobile objects that challenge the stillness of history as seen in museum displays, reconfiguring their function and meaning. His ongoing research project, *Kinemanía*, explores the cultural obsession with visual motion.

Amir Youssef, born in 1992 in Alexandria, Egypt, lives and works in Alexandria and Paris, France. He is an artist and filmmaker exploring pre-cinema, media archaeology, and visual movement through film, installation, and sculpture. He studied at Alexandria University, École d'Art d'Aix-en Provence, and Le Fresnoy. His work examines historical narratives, post-colonialism, and religious themes. He has exhibited at Visions du Réel, Ars Electronica, Fondation Vasarely, and other international venues.

Apoleon (2024)

kratki dokumentarni film, 14'

Delo Amirja Youssefa se osredotoča na mite znotraj kolonialne zgodovine; preučuje, kako so zgodovinske naracije konstruirane, ohranjene in preoblikovane. Sledi dvema glavnima smerema: razkrivanju absurdnosti postkolonialne vojne zgodovine in preoblikovanju religijskih besedil v poetične, transcendentne izkušnje, ki vabijo h kozmični refleksiji. Youssef z mediji kiparstva, instalacij in gibljivih slik ustvarja mobilne objekte, ki preizprašujejo negibnost zgodovine, kot jo vidimo na muzejskih razstavah, ter na novo konfigurira njihovo funkcijo in pomen. Njegov raziskovalni projekt *Kinemanija* raziskuje kulturno obsedenost z vizualnim gibanjem.

Amir Youssef se je rodil leta 1992 v Aleksandriji v Egiptu. Živi in dela v Aleksandriji ter Parizu v Franciji. Je umetnik in filmski ustvarjalec, ki z uporabo filma, instalacije in kiparstva raziskuje predkinematografijo, medijsko arheologijo in vizualno gibanje. Študiral je na Univerzi v Aleksandriji, École d'Art d'Aix-en-Provence in Le Fresnoy. Njegovo delo preučuje zgodovinske naracije, postkolonializem in religijske teme. Razstavljal je na Visions du Réel, Ars Electronici, v Fondation Vasarely in drugih mednarodnih prizoriščih.

Urban Forest_25 (2025)

site-specific installation, digital graphics on adhesive film,
approx. 182 x 880 cm

Urban Forest_25 is part of Yun Zhang's *Urban Forest* series. It is a site-specific digital painting that explores the complex and often paradoxical relationship between humans and plants in urban environments. Through her unique visual language, the artist reflects on how this relationship can be both confrontational and symbiotic. In this work, natural growth seems to reclaim rigid man-made structures, prompting a dialogue between architectural order and organic vitality. The piece serves as both a poetic gesture and a quiet warning – reminding us of the fragile balance we inhabit.

Yun Zhang, born in 1993 in China, currently lives and studies in Lisbon, Portugal, where she continues to develop her research and practice in the visual arts. She is pursuing a PhD in Drawing at the Faculty of Fine Arts, University of Lisbon. She completed her graduate studies in Visual Arts and New Expressive Languages – Painting at the Academy of Fine Arts in Florence and undergraduate studies in Public Art – Mural at the Tianjin Academy of Fine Arts. Her works have been exhibited in various Italian cities, as well as in multiple locations across China.

Urbani gozd_25 (2025)

Prostorsko specifična instalacija, digitalna grafika na samolepilnem filmu, pribl. 182 x 880 cm

Urbani gozd_25 je del umetničine serije *Urbani gozd*. Gre za prostorsko specifično digitalno sliko, ki raziskuje kompleksen in pogosto paradoksalen odnos med ljudmi in rastlinami v urbanih okoljih. Umetnica s svojim edinstvenim vizualnim jezikom razmišlja o tem, da je ta odnos lahko obenem konfrontacijski in simbiotski. V tem delu se zdi, kot da naravna rast nadvlada nad togimi struktura-

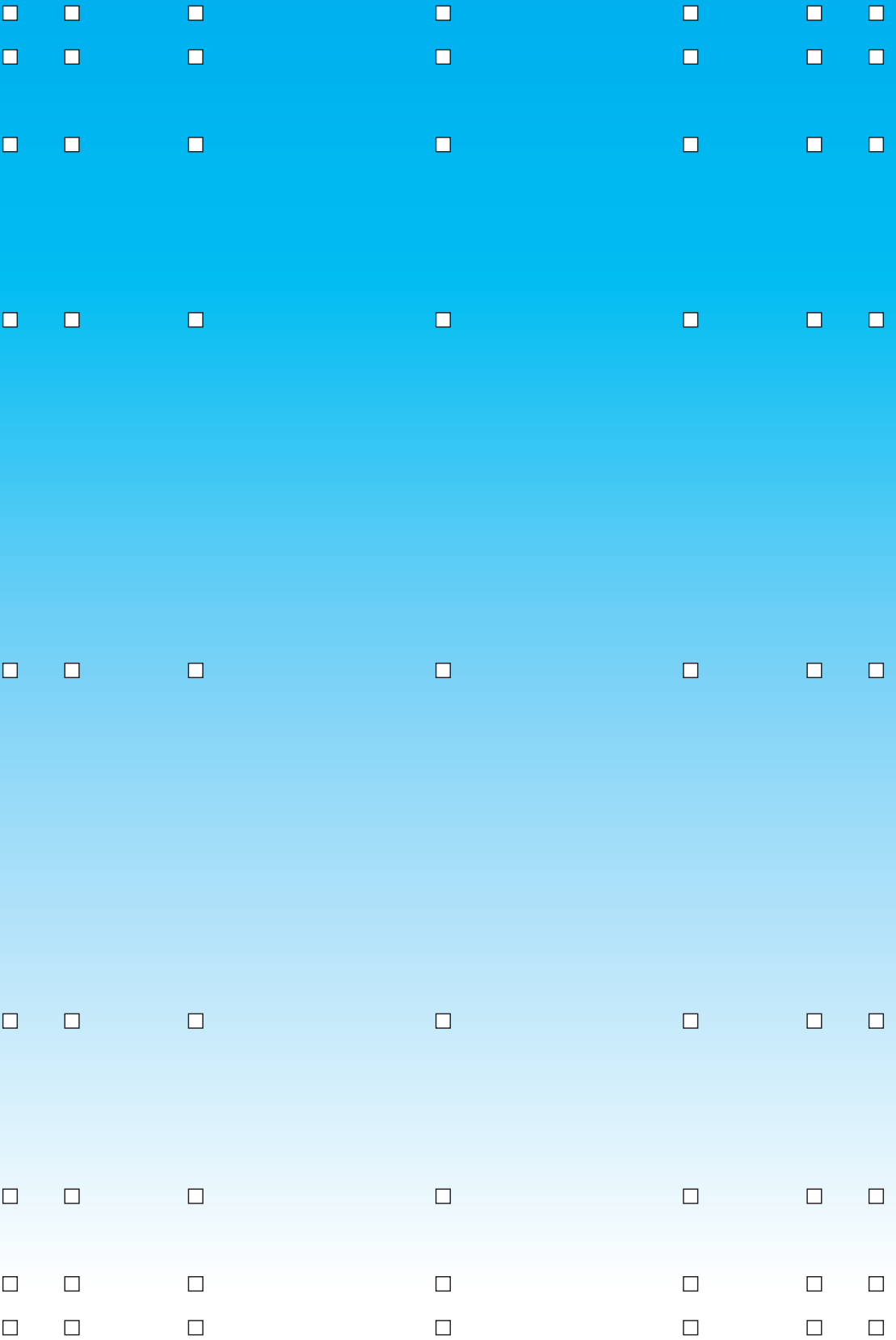


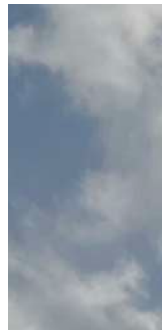
mi, ki jih ustvarja človek, to pa vabi k dialogu med arhitekturnim redom in organsko vitalnostjo. Delo služi kot poetična gesta in tiho opozorilo, opominja nas na krhko ravnovesje, v katerem živimo.

Yun Zhang, rojena leta 1993 na Kitajskem, živi in študira v Lizboni na Portugalskem, kjer razvija svoje raziskovanje in prakso na področju vizualnih umetnosti. Trenutno opravlja doktorski študij risarstva na Fakulteti za likovno umetnost Univerze v Lizboni. Diplomirala je iz vizualnih umetnosti in novih izraznih jezikov – slikarstva na Akademiji za likovno umetnost v Firencah, dodiplomski študij javne umetnosti – stenskih poslikav pa je opravljala na Akademiji za likovno umetnost Tianjin. Razstavljala je v mnogih italijanskih mestih, pa tudi na Kitajskem.

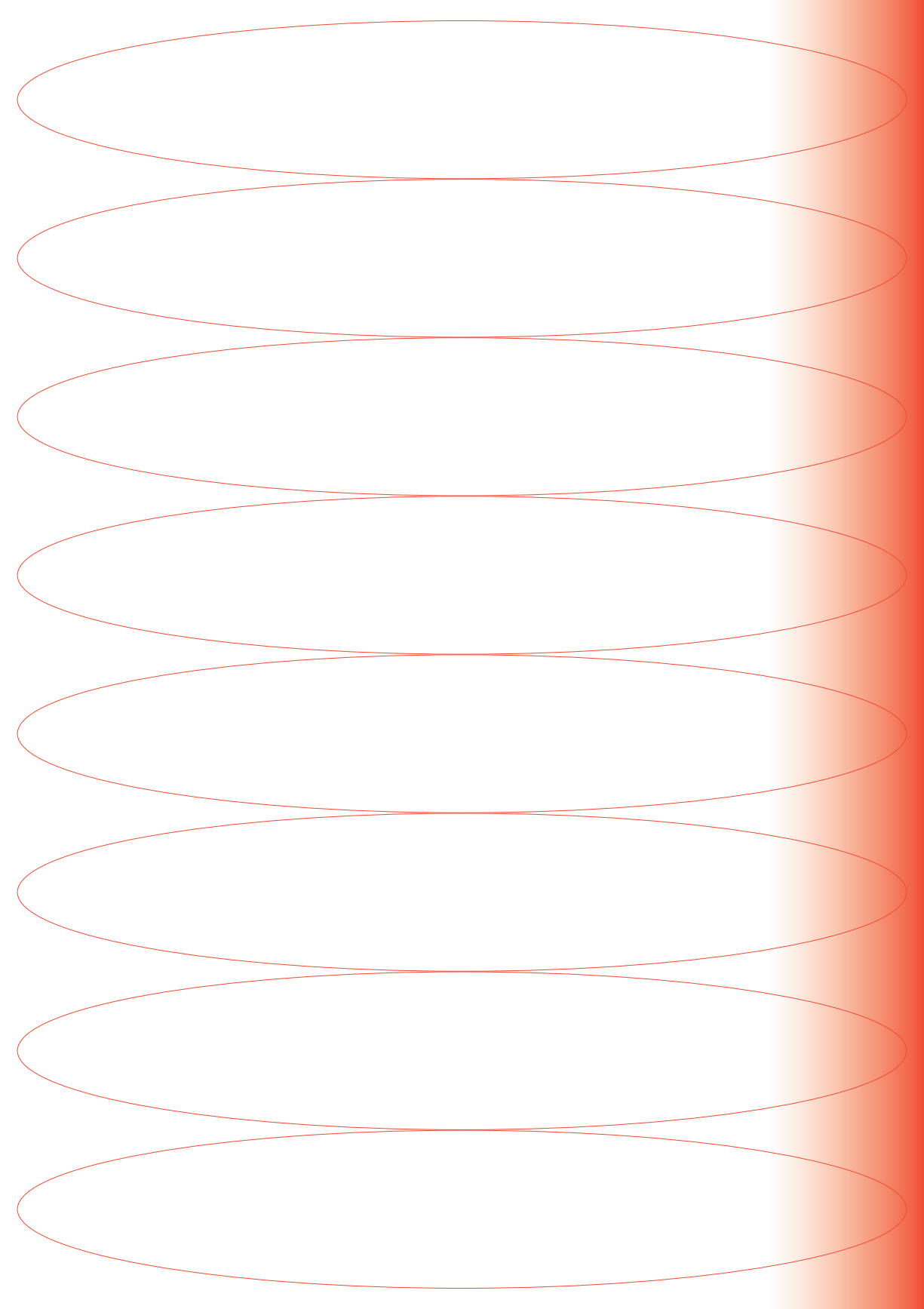


Photo: *Urban Forest_25*, 2025, Yun Zhang, photo by Yun Zhang.









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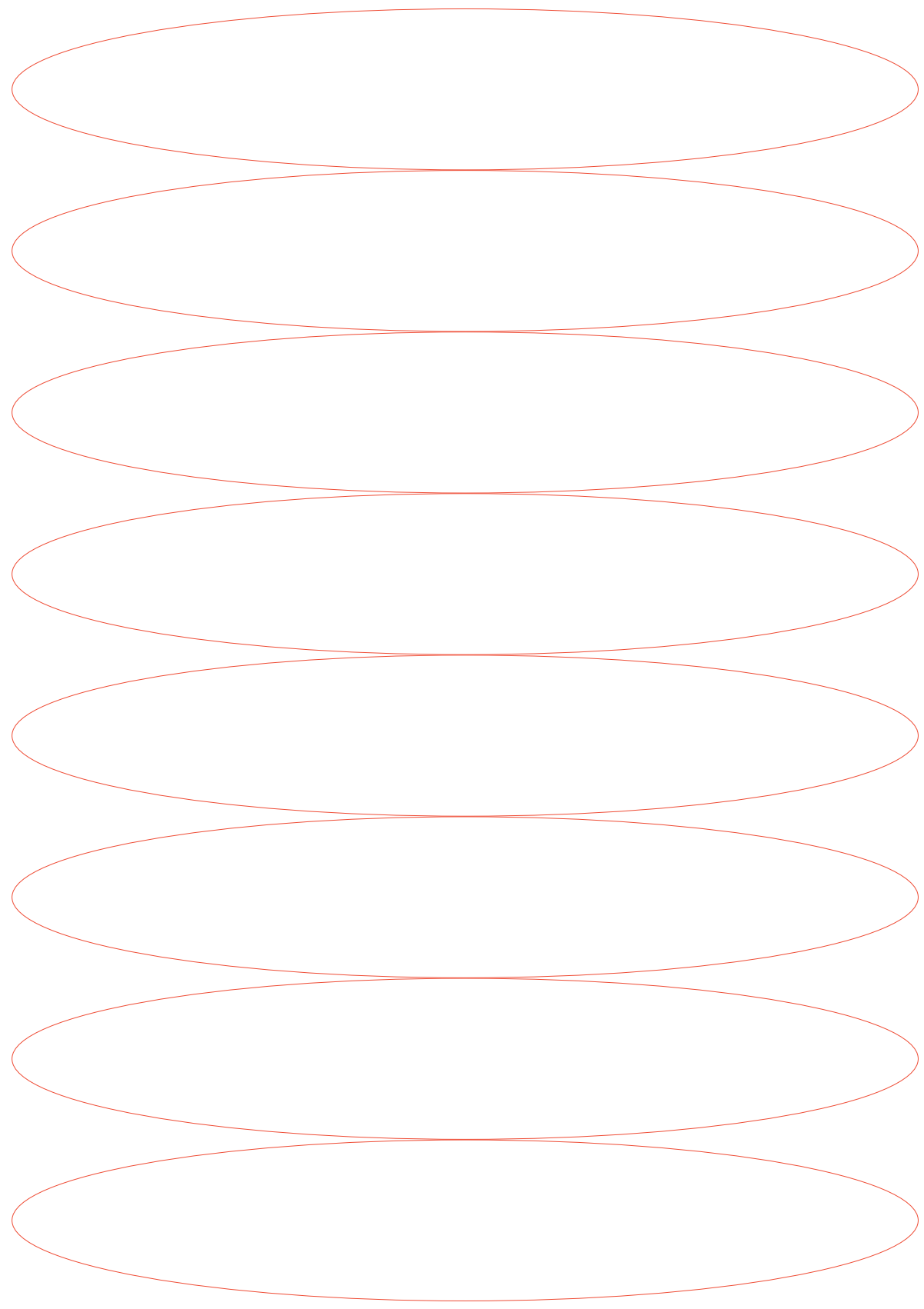
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