

IZLOŽBA

EXHIBITION

OTVORENO
– ŽIVA BIĆA
INJIHOVE
OPASNE
VEZE

OPEN –
LIVING
BEINGS
AND THEIR
DANGEROUS
LIAISONS

EMAP – EUROPEAN
MEDIA ART PLATFORM
GRUPNA IZLOŽBA

EMAP – EUROPEAN
MEDIA ART PLATFORM
GROUP EXHIBITION

EMAP – European Media Art Platform mreža je koja okuplja jedanaest kulturnih institucija i organizacija iz Europe i usredotočena je na umjetničke rezidencije i produkciju novomedijskih radova europskih umjetnika. Izgrađena je na ostavštini programa „European Media Artists in Residence Exchange“ (EMARE), koji u 2020. godini slavi četvrt stoljeća postojanja. Pomoću podrške programa Europske unije Kreativna Europa, EMARE se tijekom tih godina transformirao u najveću međunarodnu rezidencijsku platformu za medijske umjetnike u usponu. Iako je osnovna misija platforme EMAP održavanje umjetničkih rezidencija te osiguravanje kvalitetnih uvjeta za produkciju novih umjetničkih radova, važan je cilj, također, distribucija i prezentacija tih radova u različitim zemljama, kontekstima i okolnostima, pa se tako u sklopu četverogodišnjeg programa odvijaju kurirane grupne izložbe radova produciranih unutar platforme.

U sklopu grupne izložbe u organizaciji udruge KONTEJNER na Touch Me festivalu predstavlja se izbor radova koji su nastali tijekom KONTEJNER-ovog sudjelovanja u platformi od kraja 2017. godine, a utemeljeni su na prirodnim znanostima i kibernetici. To su radovi koji detaljno i imaginativno promišljaju fragilnost ravnoteže kohabitacije bića na Zemlji. Nadahnuti najrecentnijim znanstvenim istraživanjima s jedne strane te promišljanjem posthumane subjektivnosti, političkih i etičkih procjena budućnosti s druge strane, nerijetko takvi radovi zakoračuju u mnoge uzbudljive i eksperimentalne teritorije. Potencijalno društveno transformativni, oni djeluju afektivno na svoju publiku te potiču razne rasprave.

Odabrani radovi donose presjek svih relevantnih tema današnjeg života na Zemlji. S jedne strane, tu je zagađenje i klimatske promjene koje dodiruje rad *aqua_forensic* Robertine Šebjanič (SI) i Gijine Šutića (HR). Polazna točka istraživačkog rada ovog umjetničkog dvojca bila je ideja o kruženju lijekova u prirodi upravo uz pomoć voda, gdje more igra glavnu ulogu kao distributer, ali i indikator za razne lijekove od kontraceptiva do psihofarmaka. Ova ozbiljna tema o nevidljivom utjecaju farmaceutske industrije na okoliš zanimljivo je izražena kroz postav izložbe koji beskrajni *big blue* pretvara u kanalizacijski sustav s hologramskim akvarijima ukazujući na kemijsku umreženost svijeta te težak utjecaj čovjeka na sve oko njega.

Utjecajem čovjeka na okoliš, tj. zagađenjem, bavi se i Kat Austen (UK/DE) u novom radu *Neznanac drveću*. Njen je specifičan fokus tema mikroplastike kojoj pristupa istraživačkim radom i ispitivanjem rubnih područja ljudskog dosega, odnosno, ispravak atmosferskih tragova mikroplastike i ugljika i njihovog utjecaja na šume.

EMAP – European Media Art Platform is a network of 11 European cultural institutions and organizations focused on offering artist residencies and the production of new media works by European artists. The collaboration builds on the legacy of the European Media Artists in Residence Exchange (EMARE) program, which this year celebrates 25 years of activity. With the support of the Creative Europe program of the European Union, over the years EMARE has evolved into the biggest international residence platform for emerging media artists. Even though EMAP's principal mission is offering artist residencies and ensuring quality conditions for the production of new works of art, the distribution and presentation of these works in different countries, contexts and circumstances is just as vital, which is why the four-year program also includes curated group exhibitions of works produced within the platform.

The group exhibition organized by KONTEJNER for the Touch Me festival presents a selection of works based on natural sciences and cybernetics, created since KONTEJNER joined the platform in late 2017. Profusely detailed and vastly imaginative, these works conceptualize the frail balance of cohabitation of living beings on Earth. Inspired, on the one hand, by latest scientific research, and the imaginings of posthuman subjectivity, as well as political and ethical assessments about the future, on the other, these works frequently venture into exciting and experimental theories. Armed with the potential for social transformation, they deliver an affective impact on their audience and encourage discussion.

The selected works provide an overview of all relevant topics of contemporary life on Earth. Firstly, pollution and climate change are addressed in *aqua_forensic*, a work by Robertina Šebjanič (SI) and Gijino Šutić (HR). The artistic duo's explorative work departs from the idea of the circulation of medication in nature, aided precisely by water, whereby the sea becomes both a distributor and a litmus of different medication, from contraceptives to psychotropic drugs. The piece intriguingly articulates the somber issue of the invisible influence of the pharmaceutical industry on the environment by transforming the endless *big blue* into a sewage system with holographic aquariums, suggesting the chemical interconnectedness of the world and the far-reaching impact of humans on their surroundings.

Human impact on the environment, i.e. pollution, is also the topic of Kat Austen's (UK/DE) latest work *Stranger to the Trees*. Specifically focusing on microplastics, she approaches the topic through research and the exploration of the outskirts of human reach, that is, by examining microplastics and carbon traces in the atmosphere and their impact on forest vegetation.

Odgovor na problematiku zagađenja dali su i Anna Dumitriu (UK) i Alex May (UK) svojim radom *ArchaeaBot: Oblik života nakon singularnosti i klimatske promjene* koji promišlja ultimativno biće osmišljeno za kraj svijeta. *ArchaeaBot* je, za razliku od radova *aqua_forensic* i *Neznanac drveću* koji su rezultat istraživanja negativnog utjecaja suvremenog života na okoliš, kibernetička vizija. Naime, *ArchaeaBot* se referira na arheju, mikroorganizme koji se smatraju najstarijim oblikom života, ali ih smješta u doba singularnosti, kada računala svojim kapacitetima višestruko nadmašuju ljudski intelekt. Iako još nije 2045. godina kada po prognozi Raya Kurzweila računala preuzimaju moć, Dumitriu i May osmislili su prototip, koji je kao i prvi oblici života, ovisan o moru – temeljcu primordijalne juhe.

Što znači tijelo u doba posthumanizma istražuje nomadski laboratorij Quimera Rosa (ES/AR/FR) u svom projektu *Trans*Plant: putovanje OnkoMiša™*. Podvrgavajući se kompleksnom procesu intravenoznog unošenja klorofila u ljudski organizam, Quimera Rosa pokušava približiti čovjeka i biljku i na vlastitom primjeru ukazati na artifičijalnost podjele na čovjeka i prirodu te na brojne negativne posljedice do kojih je ta podjela dovela. S obzirom na to da je proces disanja biljke suprotan onom čovjeka, unošenje klorofila surovo je samokažnjavanje, no istovremeno otvara tabu-raspravu o pitanju identiteta i statusa bića.

Nekoliko radova bavi se komunikacijom među vrstama. *Okno Drugoga III „O cvijeću“* Daniele Mitterberger (AT) i Tiziana Dermea (AT) bavi se prijevodom senzoričkog spektra vrste šišmiša koje prostor registriraju kao zvučne informacije. Registrirajući zvučne frekvencije, umjetnici prevode audio frekvencije u vizualne informacije koje su vidljive čovjeku. Pomoću prijevoda umjetnici s jedne strane problematiziraju temeljno nerazumijevanje koje proizlazi iz različitih senzoričkih kapaciteta, ali i ukazuju na mogućnosti premošćivanja, tj. prijevoda, dovodeći nas u poziciju promišljanja ljudskih ograničenja i nadilaženja vlastitih mogućnosti.

Međuvrsna komunikacija u fokusu je i novog rada umjetničkog dvojca uh513 [María Castellanos & Alberto Valverde] (ES), u čijoj su umjetničkoj praksi biljke prisutne posljednjih godina. Razvili su senzor pomoću kojeg se pokušavaju približiti tajnom jeziku tih živih bića odnosno koji im omogućava mjerenje električnih promjena biljaka u stvarnom vremenu i njihovog reagiranja na različite frekvencije u okruženju kao što su promjene svjetlosti, vlage, strujanja zraka, razine CO2 ili na prisutnost drugih živih bića i zvuka. Međutim, što se događa kada je glazba u pitanju, koja je nerazdvojiva od ljudskog razvoja i ima važan utjecaj na kemijske procese u ljudskom mozgu? *Onkraj ljudske percepcije* vizualizira i uspoređuje upravo reakcije ljudi i biljaka na zajednički podražaj u obliku glazbe uživo, uklanjanjem komunikacijskih ograničenja i granica razumijevanja između tih oblika živih bića. *Onkraj ljudske percepcije* nastao je u sklopu ovogodišnje EMAP rezidencije uz produkcijsku i kustosku potporu KONTEJNER-a.

Razumijevanje funkcioniranja prijenosa podataka u interkontinentalnoj komunikaciji putem finih optičkih kablova koji podvodno provode svjetlo, tema je rada *U iščekivanju svjetla* estonskog umjetnika Taavija Suisalu (EE). Suisalu stvara sliku mreže od biljaka u minijaturnim ekosustavima povezanim na mrežu. Biljke u mreži dobivaju svjetlost koja je prethodno putovala optičkim internetskim kablovima.

In *ArchaeaBot: A Post Singularity and Post Climate Change Life-form*, Anna Dumitriu (UK) and Alex May (UK) offer up their answer to the issue of pollution by envisioning the ultimate species for the end of the world. Unlike *aqua_forensic* and *Stranger to the Trees*, which are the result of research of the negative impact of modern life on the environment, *ArchaeaBot* is a cybernetic vision of the future. *ArchaeaBot* is a reference to archaea, a microorganism believed to be the oldest lifeform on Earth, now situated within the age of singularity, when the capacity of computers far outperforms the human intellect. Even though we still have a while to go until 2045, the year Ray Kurzweil predicts computers will take over, Dumitriu and May have designed a prototype that is, just like the primal lifeforms, dependent on the sea — the foundation of that primordial soup.

The nature of the body in the posthuman age is the topic of the project *Trans*Plant: an OncoMouse™ Journey*, created by nomadic laboratory Quimera Rosa (ES/AR/FR). By subjecting themselves to the complex process of intravenously injecting chlorophyll into the human body, Quimera Rosa endeavor to bring human beings and plants closer together and, employing their own bodies, attempt to demonstrate the artificiality of the division between humans and nature and the vast negative consequence of this divide. Since the process by which the plants breathe is inverse to that of humans, injecting chlorophyll is a form of harsh self-punishment, but it also initiates a discussion about the taboo topic of identity and the status of beings.

Several of the works tackle interspecies communication. *The Eye of the Other III “On Flowers”*, created by Daniela Mitterberger (AT) and Tiziano Derme (AT), deals with translating the sensory spectrum of a species of bats that register space as auditory information. After registering sound frequencies, the artists translate them into visual information visible to the human eye. By means of this translation, the artists problematize the fundamental lack of comprehension stemming from different sensory capacities, but likewise suggest the possibility of surpassing it, via this conversion, obliging us to contemplate human limitations and to exceed our abilities.

Interspecies communication is also the focus of the new work by the artistic duo uh513 [María Castellanos & Alberto Valverde] (ES), whose artistic practice has recently become more occupied with plants. They developed a sensor to try to understand the secret language of plants, to measure in real time their electrical changes and reactions to different frequencies in their surroundings such as changes in light, humidity, airflow, CO2, the presence of other living beings and sound. But what happens when music, which is so inherent to human development and has an important effect on the chemical processes in the human brain, enters the equation? *Beyond Human Perception* visualizes and compares reactions of both humans and plants to a common stimulus — live music — by erasing boundaries of communication and understanding between these living forms. *Beyond Human Perception* was developed within this year’s EMAP residency with KONTEJNER’s production and curatorial support.

Understanding intercontinental communication, which functions thanks to data transfer by means of very fine underwater optic cables that conduct light, is the topic of *Waiting for the light*, envisioned by Estonian artist Taavi Suisalu (EE). Suisalu creates a network of plants inside miniature ecosystems linked up to the network. The plants in the network receive light that had previously travelled by optic internet cables.

Temama poput zagađenja, komunikacije među vrstama, klimatske promjene, post-ljudskog tijela i antropocena radovi nastali u sklopu mreže EMAP podcrtavaju potrebu za novim vrijednostima i etičkim principima. Izabrani umjetnici nisu ravnodušni prema životu, već kreiraju vlastite vizije i narative koji integriraju davno odspojene pojmove poput prirode i ljudskog.

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By addressing issues such as pollution, interspecies communication, climate change, the posthuman body and the Anthropocene, the works created as part of the EMAP network underscore the need for new values and ethical principles. The selected artists are far from being indifferent to life, rather, they create their own visions and narratives, thus integrating the long-disconnected notions of nature and the human.

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