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SOUNDCLOUD- TISANEZA

INSTAGRAM - TISANEZA

## TRANSFER

DRAWING INSTALLATION

EXHIBITION FIN DE SIECLE II., CURATOR: ZALA VIDALI, STOLP ŠKRLOVEC, KRANJ, SLOVENIA  
MAY 2018

WITH THE HELP OF MATIC POTOČNIK

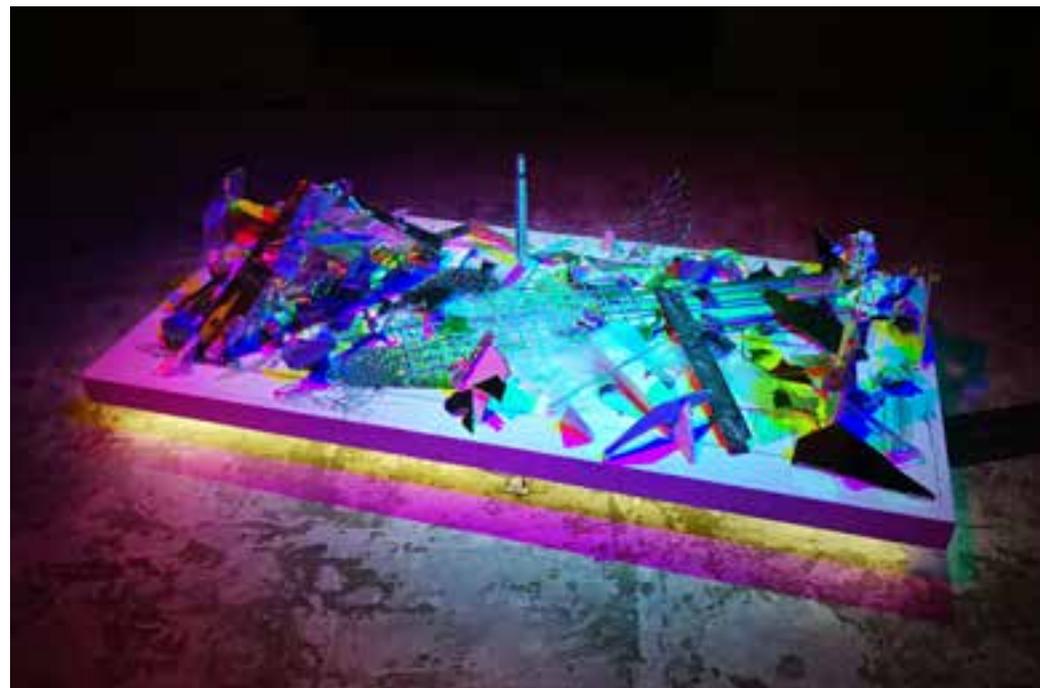
THE INSTALLATION IS HAPPENING IN TWO DIFFERENT SPACES AT THE SAME TIME - INSIDE THE PUBLICALLY ACCESSIBLE EXHIBITION SPACE AND IN THE ARTISTS' PRIVATE STUDIO. THE ARTIST SENDS NUMEROUS SCANS OF DAILY-PRODUCED DRAWINGS AND TEXTS THAT ARE PRINTED IN REAL-TIME, FALLING ON THE FLOOR, BEING GRADUALLY PINNED UP ON THE WALL. THE PROJECT IS UNDER CONSTANT CONSTRUCTION, GROWING FOR THE WHOLE DURATION OF THE EXHIBITION (22 DAYS), MAKING THE USUALLY INVISIBLE INTENSITY OF THE CREATIVE PROCESS VISIBLE. THE PROJECT IS ALSO QUESTIONING THE INSTITUTION OF THE EXHIBITION AS THE WORKS SHE PRODUCES ARE NOT IN ANY WAY CURATED, SELECTED OR CENSORED. WITH THIS THE EXHIBITION SPACE OPENS UP AND CHANGES. ART IS NOT HERMETICALLY CLOSED, IT IS ALIVE AND DIRECT.



*PRIBLIŽEVANJE / APPROACHING*

INTERACTIVE LIGHT INSTALLATION  
EXHIBITION COLORS, CURATOR: KATERINA MIROVIC, FES-  
TIVAL SVETLOBNA GVERILA, CUKRARNA, LJUBLJANA  
MAY 2018  
IN COLLABORATION WITH MAJA BOJANIC

THE INSTALLATION MATERIALISES THE LINK BETWEEN THE  
ARTWORK AND THE PUBLIC. EACH ARTWORK COMES TO LIFE  
ONLY WHEN IT IS VIEWED/PERCEPTED BY SUBJECTS. BY  
TRIGGERING MOTION SENSORS, THE VIEWER ACTIVATES  
THREE RGB LIGHTS THAT BRIGHTEN THE SURFACE OF THE  
PIECE, OTHERWISE UNSEEABLE. WITHOUT THE VIEWERS'  
PRESENCE, THE PIECE REMAINS IN THE DARK.



*POSTALA BOM / I WILL BECOME*

VIDEO TRANSMITTED LIVE PERFORMANCE  
FROM DIJON, FRANCE TO MODRI KOT, AT ROG, LJUBLJANA  
NOVEMBER 2016

IN THIS PIECE THE ARTIST PERFORMS HER OWN MONOLOG  
THAT SPEAKS ABOUT THE TENSION BETWEEN STRENGTH AND  
WEAKNESS. THE FRAGILE STATE OF THE EVERYDAY EX-  
ISTANCE IN THE SOCIETY THAT EXPECTS ONLY STRENGTH  
AND FIRM POSITIONS FROM US, HUMANS THAT SEEM INVUL-  
NERABLE. THIS MONOLOG IS A PREP TALK, A DESILUSION  
OF REALITY, TRANSMITTED VIA VIDEO FROM CCA. 1000 KM  
FAR, IT ANTICIPATES AND INCORPORATES THE TECHNOLOG-  
ICAL FAILURE IN ITS OWN EXISTANCE AND THE TOPIC THE  
ARTIST IS ELABORATING ON. THE ONLY DOCUMENTATION OF  
THIS PERFORMANCE IS THIS ANALOG PHOTOGRAPH OF THE  
ARTISTS FACE, PROJECTED ONTO A WALL.



## DISSONAR

SOUND PERFORMANCE

MENTOR/CURATOR: JURIJ KR PAN

RAMPA LAB, GALERIJA KAPELICA, LJUBLJANA, SLOVENIA

13. 12. 2018

W/TECHNICAL CO-AUTHORSHIP: MATIC POTOČNIK

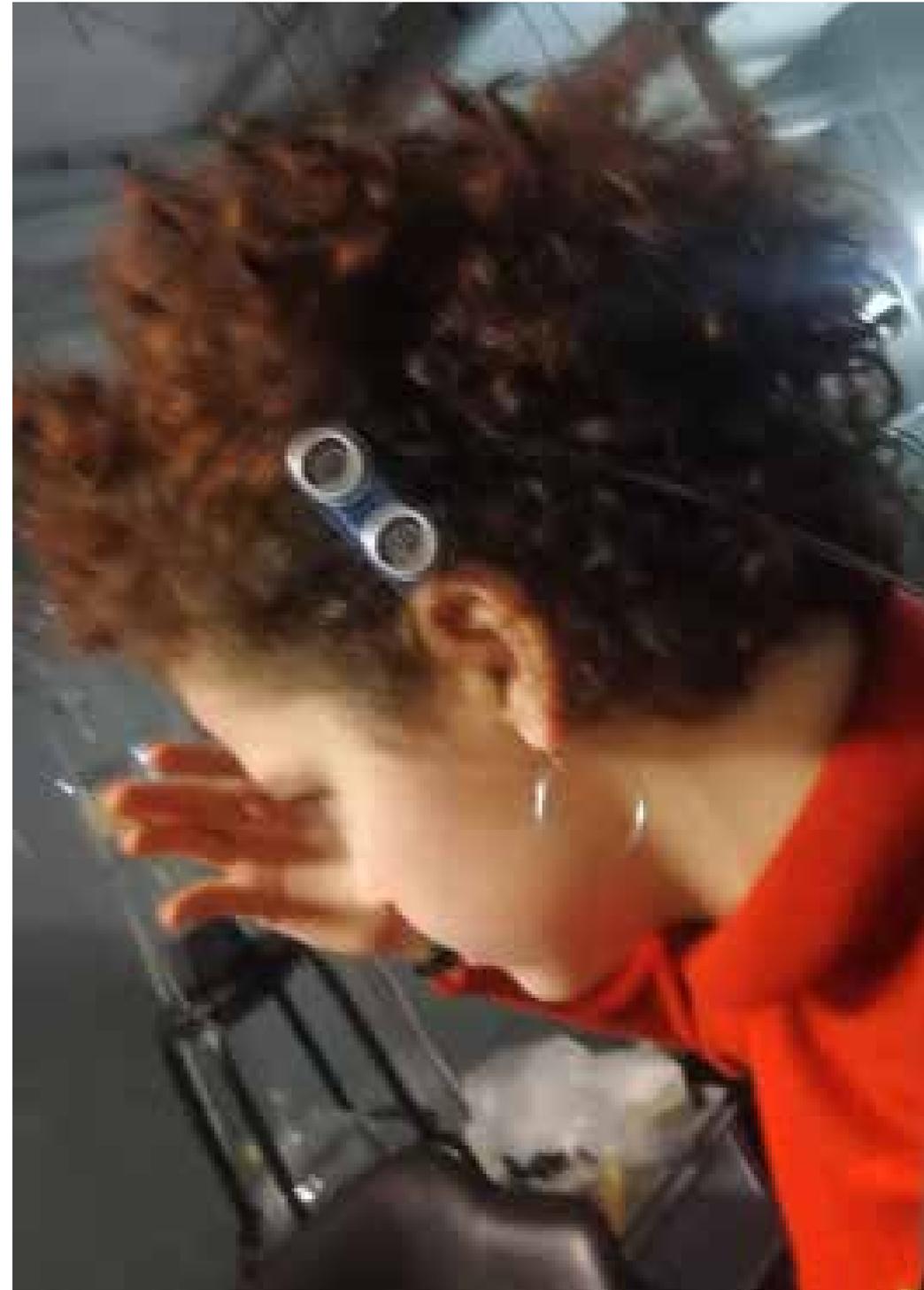
THE ARTIST WAS PRESENT AT AN OPENING OF ANOTHER EXHIBITION, WEARING DISSONAR ON HER HEAD.

IT MODULATED THE SOUND OF THE SPACE IN REAL-TIME, CREATING A SOUNDSCAPE, A SOUND SCULPTURE FROM THE MATERIAL PRESENT.

DISSONAR IS AN INSTRUMENT THAT CONSISTS OF A MICRO COMPUTER, TWO SONAR SENSORS AND A RECORDING DEVICE.

THE SONAR SENSORS DETECT THE DISTANCE/PROXIMITY OF OBJECTS AND PEOPLE AROUND - THEY WERE PROGRAMMED TO MODULATE THE SOUND THAT WAS TAKEN FROM THE SURROUNDINGS, THE NOISE OF PEOPLE TALKING AND OTHER PRESENT SOUNDS OF THE SPACE AND PEOPLE.

DISSONAR DOESN'T WORK WITHOUT BEING IN AN ENVIRONMENT FILLED WITH PEOPLE - AS IT HAS NOTHING TO REACT TO. IT IS MADE AS A TOOL THAT EMPHASIZES THE GENERAL, INVISIBLE THINGS IN OUR ENVIRONMENT, TO AWAKEN OUR SENSES, OUR PERCEPTION OF SOUND AND THE MATERIAL SPACE.



## WHO CARES?

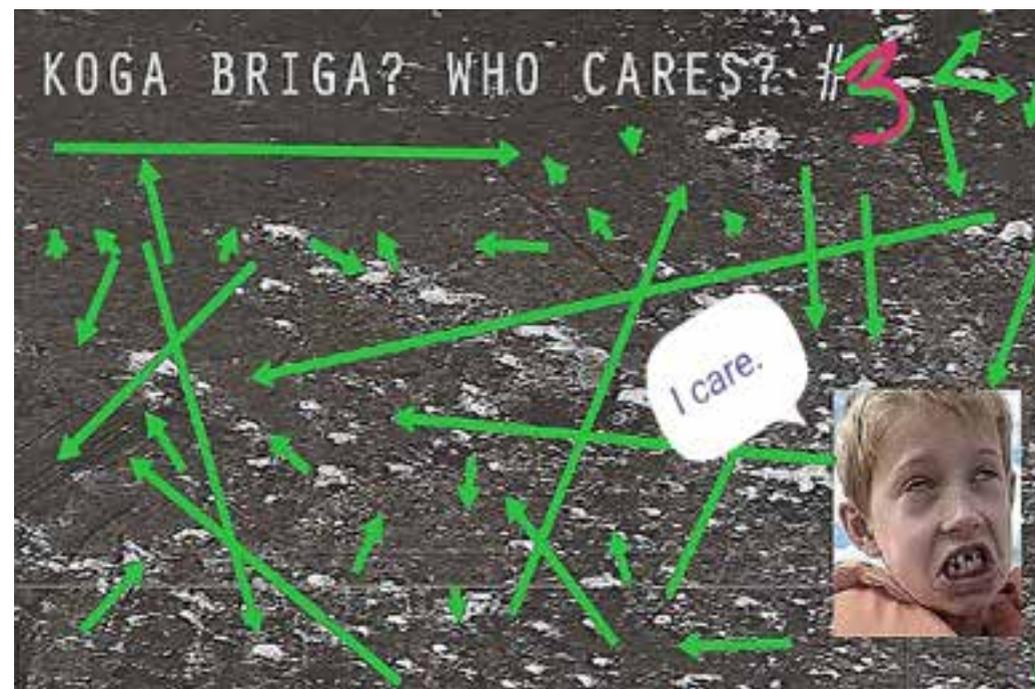
SERIES OF EVENTS

MODRI KOT, AT ROG, LJUBLJANA, SLOVENIA

WEEKLY, APRIL - JULY 2018

THE EVENTS WERE STRUCTURED AS A DEBATE CIRCLE, OPEN TO EVERYBODY. MOST OF THE PEOPLE THAT JOINED IN WERE ARTISTS AND PHILOSOPHERS, BUT ALSO PEOPLE FROM OTHER FIELDS WERE PRESENT.

AT WHO CARES? WE WERE CREATING A SPACE IN WHICH WE COULD TALK ABOUT OURSELVES, WHAT INTERESTS WE HAVE IN MAKING ART, WE TALK GENERALLY AND PERSONALLY ABOUT THE ENVIRONMENT WE LIVE IN, THE CHANGES WE NOTICE, OUR (ARTISTIC) REACTIONS TO THEM. THROUGH THIS EVENT WE WERE BUILDING A COMMUNITY OF THINKERS AND DOERS IN OUR LOCAL SCENE/ENVIRONMENT, SINCE WE NOTICED THE LACK OF THE SPACE WHERE PEOPLE CAN ARTICULATE THEIR POSITIONS. WE WERE CONSTANTLY META-THINKING OUR CONVERSATIONS AND SEARCHING FOR METHODS OF EFFICIENT DISCURSIVITY. WE TALKED A LOT ABOUT HOW CAN A HUMAN (AND/OR AN ARTIST) LIVE AND ACT IN A MORE AND MORE HATEFUL AND RIGHT-WING ENVIRONMENT, HOW WE CAN THINK ABOUT THE PRESENT TIME AND THE FUTURE ON A LOCAL AND THE GLOBAL SCALE.



*ROOM FOR REFLECTION*

SITE-SPECIFIC INSTALLATION

REFLECTIVE SURFACES, CANDLES, CHAIR

2 X 1,5 X 1,4 M

MODRI KOT, AT ROG, LJUBLJANA

FEBRUARY 2016

*“ FINNALLY, THE SPACE WHERE I CAN REFLECT  
PEACEFULLY. ”*



*BREAKINGS*

BLACK AND WHITE A4 PRINT ON CARDBOARD  
TRYPTICH  
1 x 1,68 M  
2018

THE INITIAL PHOTOGRAPHS WERE ENLARGED FROM A VERY LOW PIXELATED IMAGE TO A MUCH BIGGER FORMAT. TAKEN FROM THE MATERIAL WORLD, TRANSMITTED INTO THE DIGITAL ONE AND REASSEMBLED IN THE ANALOG - THEY REPRESENT AN ANALOGY. BROKEN GLASS PARTICLES THAT CONSTITUTE THE ENTIRETY OF A WINDOW TRANSLATED INTO PIXELS AS TINY CONSTRUCTING PARTICLES OF A BIGGER PICTURE, REASSEMBLED TO PLAY WITH THE VIEWERS PERCEPTION. FROM AFAR, THE IMAGE LOOKS CLEAR, PERFECTLY REPRESENTING A PICTURE OF BROKEN GLASS, AS YOU APPROACH IT, THE IMAGE GETS DISTORTED AND FRAGMENTED.



# CRTA / LINE

## PERFORMANCE

[HTTPS://DRIVE.GOOGLE.COM/OPEN?ID=1E00Tt0N0\\_Cs6Gv5GzqM04kf04KlqULF0](https://drive.google.com/open?id=1E00Tt0N0_Cs6Gv5GzqM04kf04KlqULF0)

MODRI KOT, AT ROG, LJUBLJANA  
FEBRUARY 2016

AN IMPROVISED PERFORMANCE THAT SPEAKS ABOUT THE EXISTANCE OF LINES, FORMS, THEIR MATERIALITY VS. THEIR ABSTRACTION IN A CONCEPTUAL MATTER. IT IS A PERFORMANCE, A LECTURE, MADE WITH RAGE AND THE DISABILITY TO ARTICULATE AND GRASP THIS LINE IN ITS BROADER SENSE. IT ALSO SPEAKS ABOUT ARTISTIC FREEDOM, THE LIBERTY OF CREATION AND THE FORMALISATION OF IT.



*KAJ JE TO? / WHAT IS THIS?*

TEXTUAL INSTALLATION (SLOVENIAN LANGUAGE)

EXHIBITION ABSTRAKCIJA JE NA KONCU TVOJE CONE UD-  
OBJA, CURATOR: PETJA GRAFENAUER, GALERIJA EQURNA,  
LJUBLJANA

APRIL 2018

THIS TEXT, WRITTEN BY THE ARTIST HERSELF, SPEAKS  
ABOUT THE YOUNG ARTISTS' POSITION IN THE SYSTEMS'  
REPRESSIVE STRUCTURES AND PROPOSES SOME THOUGHTS  
THAT COULD BRING CREATORS OF DIFFERENT FIELDS CLOS-  
ER, IN THE END WE ARE ALL LIVING SIMILAR SITUA-  
TIONS. IT IS A MANIFEST, TEXT AS AN ARTWORK, ELABO-  
RATION, A LETTER TO THE BROADER PUBLIC ETC. IT DOES  
NOT CATEGORISE ITSELF IN A CERTAIN FORM, WITH ITS  
CONTENT IT TRANSGRESSES IT.



## ORL+ (OPEN RESEARCH LABORATORY +)

EXPERIMENTAL ARTIST PLATFORM

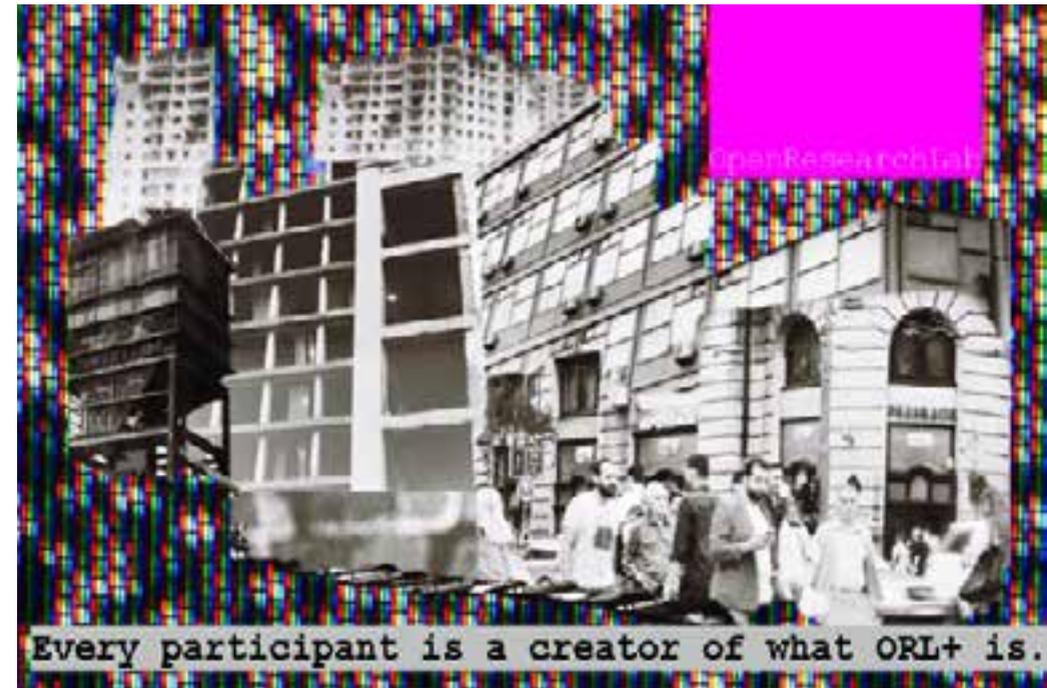
MODRI KOT & ZELENICA GALLERY, AT ROG,  
LJUBLJANA, SLOVENIA  
13. - 24. 8. 2018

#COLLABORATION, #INTERVENTION, #INVENTION, #ART,  
#PUBLIC\_SPACE, #SITE\_SPECIFIC, #INTERMEDIA,  
#THEORY, #THOUGHT, #EXPERIMENT, #OTHER

ORL+ WAS PROPOSED TO THE OPEN PUBLIC AND INVITED ARTISTS FROM 6 DIFFERENT COUNTRIES. IT WAS STRUCTURED AS A NOT-YET-DEFINED PLATFORM THAT HAPPENS BETWEEN INDIVIDUALS FROM DIFFERENT BACKGROUNDS AND INTERESTS THAT FIND THEMSELVES AT THE SAME PLACE AND TIME.

WORKING TOGETHER FOR 11 DAYS, WE WERE CONSTRUCTING NEW MODELS OF COLLABORATION WHILE MAKING ART, LEARNING FROM EACH OTHER, TAKING DECISIONS IN A HORIZONTAL WAY, FORMING INTEREST GROUPS, COOKING AND CONSTANTLY BEING AROUND OTHERS THAT MADE UP A FLUID GROUP, THAT HAD TO COPE ALSO WITH PROBLEMATICS THAT AROSE - FROM UNREALISTIC EXPECTATIONS TO RE-THINKING THE INSTITUTIONS OF ART.

WE DID NOT ASSIGN ANY ROLES OR PROJECTS IN ADVANCE - IT ALL DEPENDED ON THE PEOPLE PRESENT - THEY ENGAGED WITH OTHERS, COLLABORATED ON COMMON THOUGHT STREAMS AND THE (IM)MATERIAL PRODUCTION OF ARTWORKS. THE INTENSE PROCESS WAS PRESENTED ON THE FINAL SESSION - AN EXHIBITION IN PROCESS AT ZELENICA GALLERY.



## *BALANCE / RAVNOTEŽJE*

### INSTALLATION

EXHIBITION SO-DELO-VANJE, CURATOR: JADRANKA PLUT,  
GALERIJA ALKATRAZ, METELKOVA MESTO, LJUBLJANA  
JUNE 2018

IN THIS INSTALLATION THE ARTIST EXPOSES 6-MONTHS WORTH OF HER PERSONAL DAILY NOTES, TO-DO LISTS AND SCHEDULES, THAT BARE A CRUCIAL ROLE IN HER LIFE, ESPECIALLY AT TIMES WHEN SHE WORKS AND PRODUCES HYPER ACTIVELY. OVER-BURDENED, CONTROLLED BY DEADLINES, THINKING ONLY ABOUT HER WORK AND PROJECTS. ALWAYS IN A HURRY, ALWAYS UNDER STRESS. THESE PIECES OF PAPER ARE HEAVY IN THEIR CONTENT, SO SHE BALANCES THEM OUT WITH A ROCK, REPRESENTING HER STRONG WILL, ACCOMPANIED BY A SMALL CLOCK, TIME THAT PASSES BY. THE INSTALLATION REPRESENTS THE AUTHOR BETTER THAN THE BUNDLE OF SPECIFIC WORKS SHE CREATED IN HALF A YEAR, AS THEY SPEAK ABOUT HER ARTISTIC PROCESS THAT SHE EMPHASISES.



## RE\_HUMANIZACIJA V

### MULTIMEDIA PERFORMANCE

CO-PRODUCTION OF ZAVOD SPLOH & KINO ŠIŠKA  
KOMUNA, KINO ŠIŠKA, LJUBLJANA, SLOVENIA

5. 11. 2018

PERFORMERS: IRENA TOMAŽIN, MIHA BLAŽIC, MINA FINA,  
MARKO KOŠNIK

PHOTO: URŠKA BOLJKOVAC

THE COMPOSITION OF THE SOUND AND VISUAL PERFORMANCE WAS HANDED TO THE VISITORS OF THE EVENT. THEY WERE GIVEN TABLETS AND A LINK TO A WEBSITE TO WHICH THEY COULD ALL CONNECT AND ANONYMOUSLY WRITE THEIR COMPOSITION SUGGESTIONS. THE PERFORMERS WERE SELECTIVELY FOLLOWING THEIR WRITING IN REAL-TIME (ON A SCREEN), REACTING TO THEM WITH THE INSTRUMENTS THEY WERE USING - ELECTRONIC DIY SOUND MACHINES (HARDWARE AND SOFTWARE), VOICE AND VIDEO.

THE CREATION OF THE PIECE WAS DEMOCRATIZED, THE INTENSE AND QUICK ASSOCIATION FLOW OF WRITTEN WORDS WAS ESTABLISHED. CHAOS IN SOUND AND VISUALS APPEARED, ACCORDINGLY TO HOW PEOPLE WERE REACTING WITH THE INTERFACE PROVIDED.

THE MAIN INTEREST OF THE ARTIST, THE CREATOR OF THE CONCEPT WAS THE COMMUNICATION BETWEEN PEOPLE PRESENT IN THE SPACE - THE ONES PERFORMING AND THE ONES WRITING, AS WELL AS THE TEMPORARY (~30MIN) COMMUNITY THAT WAS ESTABLISHED.

THE MOMENT OF SYNCHRONISATION BETWEEN THE SUBJECTS DIDN'T HAPPEN. CHAOS WAS AN INTEGRAL PART OF THIS WORK.



## 5 FACES

FIVE SILKSCREEN PRINTS

80 x 120 CM

EXHIBITION 5FACES, THEATRE MANSART, DIJON, FRANCE

FEBRUARY 2017

BY REMINISCING HER PAST AND INTERACTIONS THE ARTIST CONSTRUCTS FIVE WRITTEN PORTRAITS OF UNNAMED, ANONYMOUS INDIVIDUALS. THE WORK WAS CREATED IN A CERTAIN MOMENT OF TIME, LEAVING THE VIEWERS WITH FROZEN IMAGES OF THE BONDS, TIME AND EMOTION SHE SUBJECTIVELY INTERPRETS. IN REALITY, THESE BONDS ARE CONSTANTLY CHANGING AND EVOLVING, AS THE ARTIST THINKS ABOUT HER PAST EXPERIENCE, CONTINUES WITH THESE RELATIONSHIPS AND LETS THE FUTURE-SELF SHAPE HER VIEW ON THE PAST. THE WORK HELPS HER TO UNDERSTAND HER INVISIBLE INTERNAL PROCESSES AND MOVE FROM ANXIOUSNESS TO PROSPERITY.

I HAVE PROBLEMS WITH UNDERSTANDING SARCASTIC.  
THAT TIME IN THE DESERT THERE WAS NO SHOWER.

I WAS SUPPOSED TO SEND YOU A LETTER BUT I DON'T KNOW WHAT TO WRITE.

I AM ANGRY WHEN PEOPLE BUY STUFF.

I THINK I JUST FORGOT SO MANY YEARS.  
MY MEMORIES GET EMPTIER. MY MEMORY GETS EMPTIER.

I WAS JEALOUS OF YOUR ART.  
JEALOUS

WE WERE LIKE 3 WITCHES EXPERIMENTING  
WITH OUR YOUTH.

~~I HAD FUN SEDUCING YOU.~~  
I HAD FUN SEDUCING YOU.

I GOT STONED AND CALLED MOM.

IT IS FUNNY HOW MY PERCEPTION OF TIME  
CHANGES

I AM AFRAID OF HATE GROWING ALL AROUND ME.

I HAVE SO MANY INTERESTS, ENOUGH TIME AND YET  
SO LITTLE SELF-DISCIPLINE

SOMETIMES I FEEL LIKE I AM RAISING YOU  
TO ACCEPT ME FOR WHO I REALLY AM.

IT'S REALLY HARD FOR ME TO BORROW BIKES.

*UNSHUT*

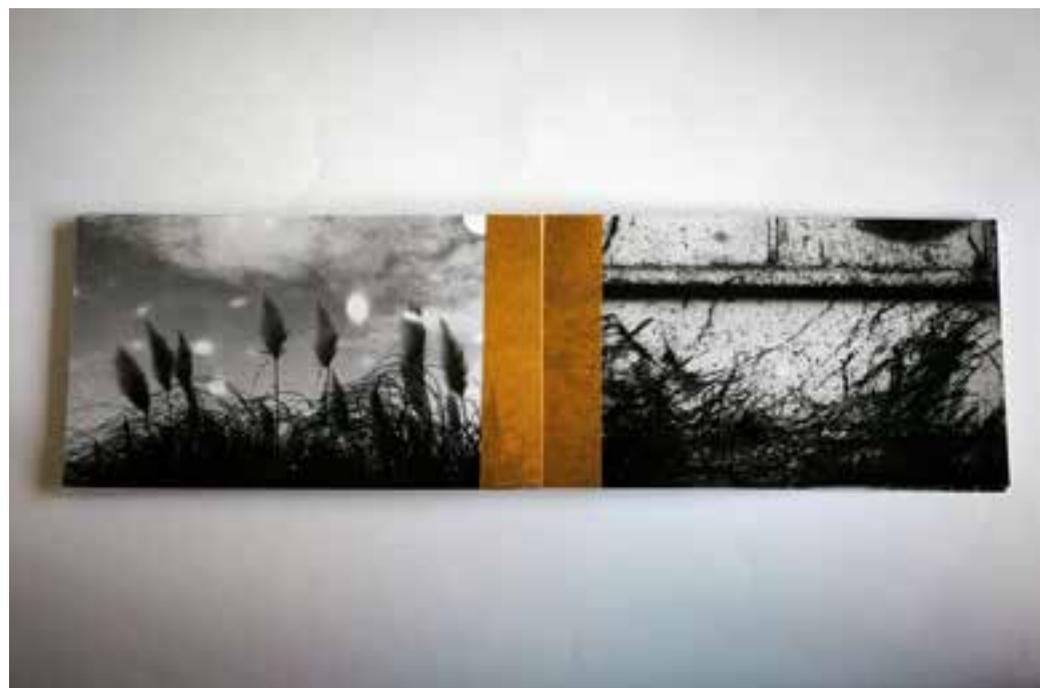
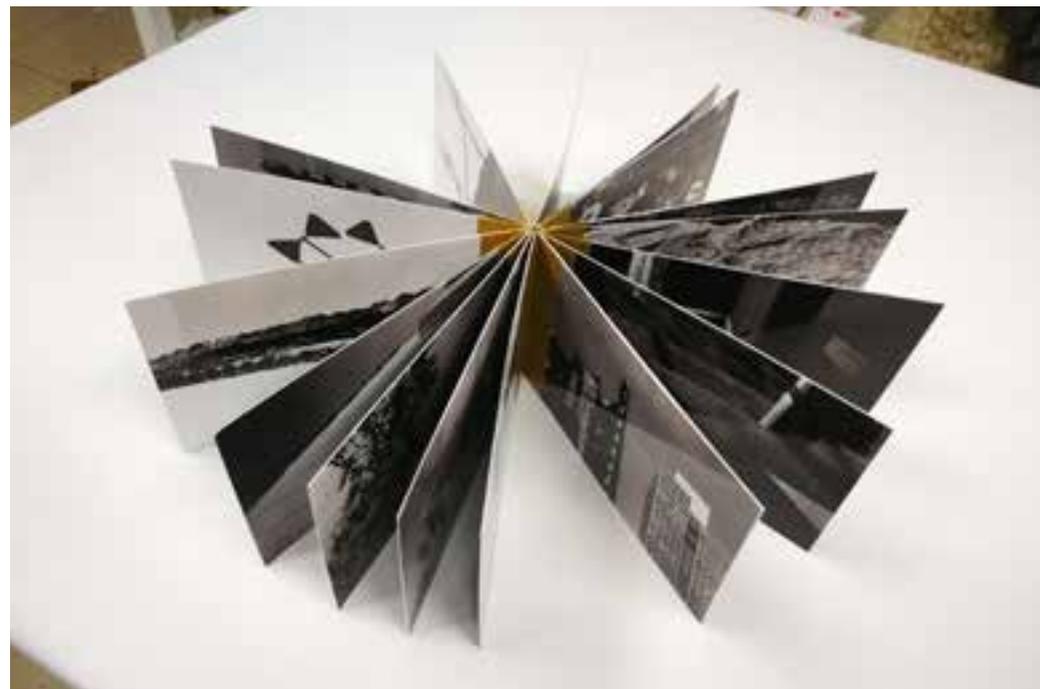
32 ANALOG PHOTOGRAPHS  
PHOTOBOOK  
FEBRUARY 2018

THIS BOOK CAN NEVER BE CLOSED.

IN THE WORLD THAT IS CONSTANTLY CHANGING AND CHALLENGING US WITH ITS UNFORESEEABLE FASHION REGARDING THE SOCIAL MOVEMENTS AND EVENTS THAT FIDDLE WITH OUR MINDSETS ARTISTS ARE THE ONES THAT CARRY THE SENSIBILITY, WITH WHICH THEY CAN REFLECT IN THE MIDST OF OUR AGE.

THE BOOK *~UNSHUT~* SHOWS CONTRASTS, WE ARE FACED WITH; IT POETICALLY EXPLORES RELATIONS; IT JUXTAPOSES REALITIES; SEEKING ORDER, PLAYING WITH AESTHETICS OF DESTRUCTION, IT IS FILLED WITH AMBIGUITIES,

PHOTOGRAPHIES ARE TAKEN IN DIFFERENT CITIES AND COUNTRIES, AT DIFFERENT TIMES, NOT CONTAINING ONE SINGLE IMAGE OF A HUMAN, BUT NEVERTHELESS TALKING ABOUT HUMANITY.



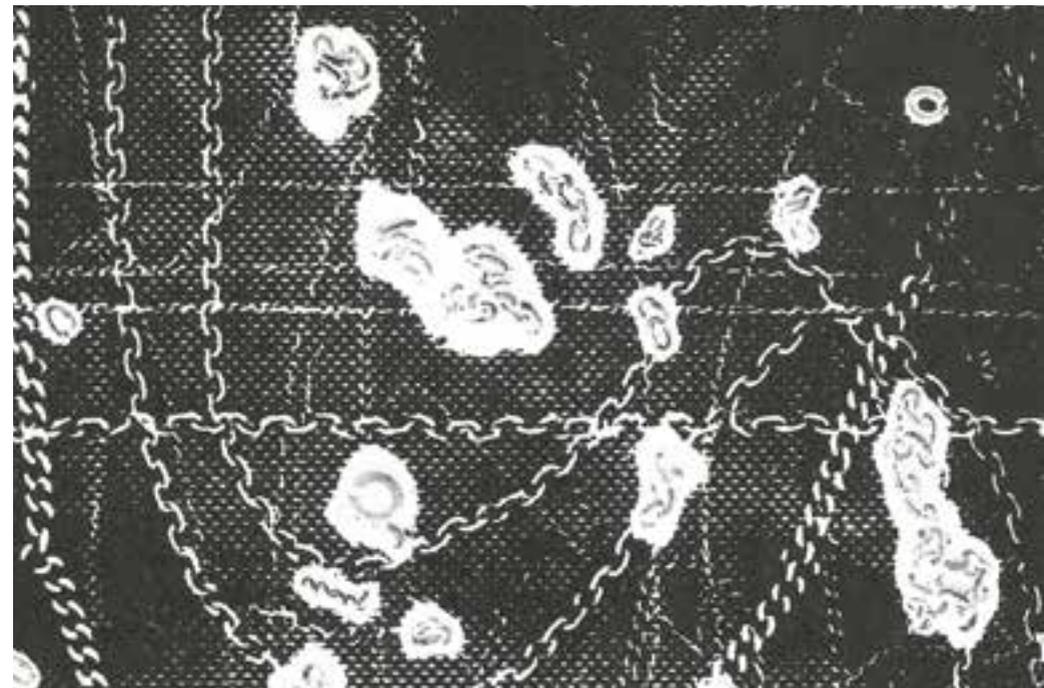
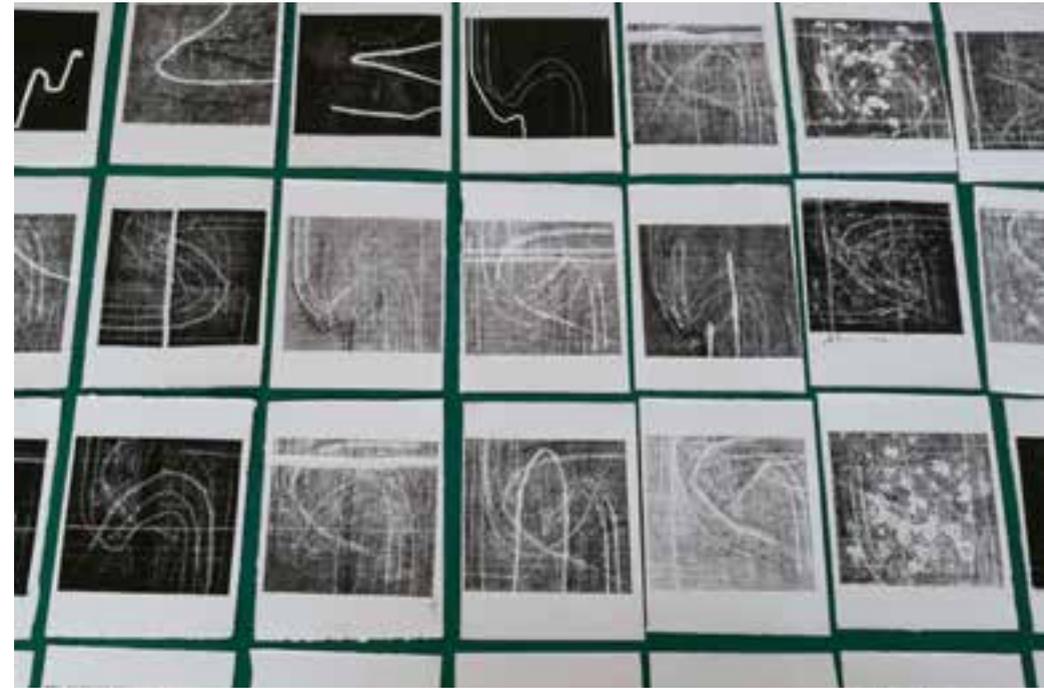
## CHAINS

SERIES OF MONOTYPE PRINTS

15 x 15 CM

2017

THE SERIES CHAINS WAS CREATED BY PLACING OLD, BROKEN NECKLACES, CHAINS AND OTHER METAL PARTICLES ONTO A LINOLEUM PLATE. WHILE DOING SO, THE ELEMENTS ARE IMPRINTING ONTO THE SURFACE, LAYERING UP WITH EACH NEW PRINT, UNTIL THE ARTIST IS TOO TIRED TO CONTINUE.



## AFTERLIFE

MULTIMEDIA INSTALLATION

DEV9T FESTIVAL, STARA CIGLANA, BELGRADE, SERBIA

JUNE 2018

IN COLLABORATION WITH JANA NUNCIC AND URŠA GODINA

THIS INSTALLATION CONSISTS OF 15 MASKS, LIGHT AND SOUND. IT COULD FUNCTION AS A SCENOGRAPHY FOR PERFORMANCES, A POETIC SITE-SPECIFIC WALK-IN INSTALLATION OR A PIECE TO OBSERVE IN SOLITUDE, SEEING THE MASKS AND WHITE TEXTILE BEING ROTATED BY WIND, OR IN PRESENCE OF OTHERS - HUMAN TOUCH. THE INSTALLATION THINKS ABOUT THE CUSTOM OF MAKING POST-MORTEM MASKS, IN ORDER TO REMEMBER THE DECEASED. TO SOME CREEPY, TO OTHERS ORDINARY. WE WANTED TO IMMORTALISE OUR FACES AND THINK OF DEATH IN A GENTLE WAY.



*SELF-CENSORED*

PAPER, TAPE  
2018

THE PIECE DELIBERATES ON THE VISUAL POLLUTION, PRESENT IN OUR EVERYDAY. SOME PEOPLE LEARN TO IGNORE THE ADVERTISEMENTS SPAMMED AROUND THE PUBLIC SPACE, WHILE OTHERS SEE IT. I WANTED TO THINK OF HOW IT WOULD BE, IF THE MEDIUM OF THE POSTER REMAINS BUT TRANSFORMS ITS PRESENCE AND MEANING FROM A CONSUMERISTIC TOOL INTO A CRITIQUE OF ITS OWN EXISTENCE. THE WORK CONSISTS OF POSTERS TURNED AROUND, FOUND ON THE FLOOR IN THE PUBLIC SPACE. THE CONTENT OF THE TURNED-AROUND POSTERS STAYS HIDDEN FOR THE VIEWERS, THAT STILL ANTICIPATE IT, EVEN THOUGH THEY DO NOT SEE IT.



*KAMNITI / MADE OUT OF STONE*

PERFORMANCE

MODRI KOT, AT ROG, LJUBLJANA

MAY 2017

IN COLLABORATION WITH DUNIA SAHIR AND URŠKA SAVIC

THREE PERFORMERS ARE REMOVING LAYERS OF PLASTER DURING A BUSY, CHEERFUL EVENING EVENT. NOT MINDING THE NATURE OF THEIR SURROUNDINGS, THEY ARE SMASHING THE MOLDS. IN THE END OF THE PERFORMANCE, THE REVEALED SHAPE, DEPRIVED OF THE EXCESS MATERIAL, SEEMS TO RESEMBLE AN EGG. THE PERFORMERS WANDER OFF THEIR PRIMARY POSITION, LEAVING IT IN A MESSY STATE AND HATCH THE EGGS IN DIFFERENT CORNERS OF THE SPACE.

