

Dalea Kovačec: Until the End of Memory*

Dalea Kovačec v delu *Until the End of Memory* razmišlja o vplivu digitalnih medijev in družbenih omrežij na zaznavo in spomin. Za medijsko sodobnost je značilna neprekinjena in dinamična produkcija osebnih medijskih arhivov, z deljenjem in ogledovanjem vsebin na družbenih omrežjih pa osebni spomini izstopajo s področja intimnega pogleda v javno medijsko okolje. V tem spomin bistveno opredeljujejo instantna komunikacija, produkcija pomenljivih izkušenj, mreženje in umeščanje v mrežo kulturnih znakov, sami mediji pa v spominskih procesih ne nastopajo zgolj kot skladišče ali podaljšek spomina, ampak kot aktivni agenti, ki vplivajo na pozornost, zaznavo, zapis in komunikacijo spominov.

Delo *Until the End of Memory* sopostavlja video in zvočni posnetek. V videu, kot pri potegu po zaslonu na dotik, preko navpičnega formata tečejo posnetki vsakdanjih osebnih dogodkov ljudi s celega sveta, ki so bili javno deljeni na družbenih omrežjih. Pri izboru se je umetnica osredotočila na motive spontanosti družinskih posnetkov, zajete s kamerami pametnih telefonov. Posnetke je nato uredila s po meri ustvarjenimi filtri. Ti zabrišejo obraze in podrobnosti ter najdene posnetke abstrahirajo v oblike, ki spominjajo na digitalizirane spominske in sanjske podobe iz Wendersove tehnodistopije *Do konca sveta (Bis ans Ende der Welt)*, ki je napovedala nekatere transformacije v polju vizualnega zaznavanja, spomina in digitalnih medijev, ki smo jim priča danes.

V zvočnem segmentu dela slišimo posnetek računalniškega branja na spletu najdenega niza vprašanj o avtobiografskih spominih. Vprašanja na trenutke delujejo izrazito osebno in neposredno, spet drugič pa zgolj kot artikulacija raznih spletnih obrazcev za vnos osebnih podatkov. Zvočni tok ne ponuja premorov za vključitev obiskovalca, čigar odgovori, osebni spomini, tako niso ključni za ekonomijo pomenov.

V sopostavitvi videa in zvočnega posnetka nas umetnica z minimalno gesto apropriacije tujih materialov od vsebine usmerja k opazovanju samih postopkov zaznave, zajema, deljenja in prilastitve. Delo *Until the End of Memory* lahko tako vidimo kot eksplikacijo tehnoloških in kulturnih okvirov, ki oblikujejo našo medijsko in spletno uporabniško dejavnost in diskurzivne ter materialne manifestacije spomina, ki se ustvarjajo in artikulirajo ravno v razmerju kolektivnega in osebnega, javnega in zasebnega.

Maja Burja

*Vse do konca spomina

Naslovna podoba:
Dalea Kovačec, zajem slike iz videa *Until the End of Memory*, 2017.

Dalea Kovačec: Until the End of Memory

In Until the End of Memory, Dalea Kovačec reflects on the impact of digital media and social networks on perception and memory. Media contemporaneity is characterised by the continuous and dynamic production of personal media archives. Through sharing and viewing content on social networks, personal memories step out of the field of the intimate gaze and into the public media environment, whereby memory is essentially defined by instant communication, the production of meaningful experiences, networking and placement within a network of cultural signs. Meanwhile, the media act not only as storage or memory extension within the memory process, but rather as active agents that affect the attention, perception, recording and communication of memories.

*Until the End of Memory juxtaposes video and audio recordings. In the video, just like when swiping a touchscreen, clips of everyday personal events of people all over the world, shared publicly on social networks, run vertically. During the selection, the author focused on motives of spontaneous family clips, captured with smartphone cameras. She then edited the clips with custom filters that blur faces and details, abstracting the found footage into shapes reminiscent of the digitalised memory and dream images of Wenders' techno-dystopia *Until the End of the World (Bis ans Ende der Welt)*, which anticipated certain transformations in the field of visual perception, memory and digital media that we are witnessing today.*

The audio segment of the work features a recording of a computerised reading of a set of questions on autobiographical memories, found online. At times, the questions appear highly personal and direct, while at others, they act merely as an articulation of various online forms for the entry of personal data. The audio stream does not offer intermissions to involve the visitor, whose answers, personal memories, are thus not key to the economy of meanings.

By juxtaposing the video and the audio recordings, the artist's minimal gesture of appropriation of foreign material directs us from the content to observing the very processes of perception, capturing, sharing and appropriation. Until the End of Memory can thus be viewed as an explication of the technological and cultural frameworks that shape our media and online activities and the discursive and material manifestations of memory that are created and articulated precisely in the relationship between the collective and the personal, the public and the private.

Maja Burja

Title image:
Dalea Kovačec, *Until the End of Memory* video still, 2017.

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Kino Šiška

Dalea Kovačec (1993) trenutno zaključuje podiplomski študij slikarstva na Akademiji za likovno umetnost in oblikovanje (ALUO). V študijskem letu 2016/2017 je za serijo del v različnih medijih prejela nagrado ALUO. V sklopu študijske izmenjave je obiskovala Akademijo za likovno umetnost v Varšavi. V umetniški praksi jo zanima človeška percepcija; trenutno se ukvarja predvsem z vprašanji, vezanimi na področje spomina. Samostojno se je predstavila z razstavo *Altered Diaries* v DobriVagi (2018), sodelovala pa je tudi na več skupinskih razstavah in festivalih v tujini ter doma, med drugim na: *Guest Performances* v galeriji Otwarta Pracownia v Krakovu (2018), *So-delo-vanje* v Galeriji Alkatraz (2018), *Made in China: Authentic Slovenian Art in Belgium* v WARP v Sint-Niklaasu (2018), *Svetlobna gverila: Barve* (2018), *Abstrakcija je na koncu tvoje cone udobja* v Galeriji Equrna (2018), *Papirologija II* v Galeriji Media Nox (2018), *Mlada ženska umetnost v Šiški 1. del* v GalerijaGallery (2017) in *Dvoriščno okno* v Galeriji Škuc (2016).

Cikel samostojnih razstav je niz razstavnih projektov v zgornjem preddverju Kina Šiška, ki ga vsako leto pripravlja kurator ali kuratorica mlajše generacije.

Dalea Kovačec (1993) is currently a postgraduate student of Painting at the Academy of Fine Arts and Design (ALUO). In the 2016/2017 study year, she received the ALUO Award for a series of works in various media. She attended the Academy of Fine Arts in Warsaw as part of a study exchange. In her work, she is interested in the human perception; currently, she is focusing primarily on issues related to memory. Her solo exhibition *Altered Diaries* was featured at the DobraVaga Gallery (2018), and she has also participated in numerous group exhibitions and festivals at home and abroad, including *Guest Performances* at the Otwarta Pracownia gallery in Krakow (2018), *So-delo-vanje* at the Alkatraz Gallery in Ljubljana (2018), *Made in China: Authentic Slovenian Art in Belgium* at WARP in Sint-Niklaas (2018), *Lighting Guerrilla: Colours* in Ljubljana (2018), *Abstrakcija je na koncu tvoje cone udobja* at the Equrna Gallery in Ljubljana (2018), *Papirologija II* at the Media Nox Gallery in Maribor (2018), *Mlada ženska umetnost v Šiški 1. del* at GalerijaGallery in Ljubljana (2017) and *Dvoriščno okno* at the Škuc Gallery in Ljubljana (2016).

The Solo Exhibition Cycle is a series of exhibition projects in the upper lobby of Kino Šiška, prepared each year by a curator of the younger generation.

CIKEL



odpiralni čas zgornjega preddverja: 12.00–23.00 (vstop prost)

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tehnična podpora: Zavod za kulturo Delavski dom Trbovlje
zanj: Simon Kardum
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Kino Šiška si pridržuje pravico do sprememb v programu. Vse morebitne spremembe bomo objavili na spletni strani www.kinosiska.si.

