**Staš Vrenko: Plošča**

Razstava
**18. 6.−7. 7. 2019**
Kino Šiška, Trg prekomorskih brigad 3, 1000 Ljubljana
**Odprtje: torek, 18. 6. 2019, ob 19. uri**

Kuratorka in kurator: **Jasna Jernejšek, Miha Kelemina**

Staš Vrenko z delom *Plošča* (2019) nadaljuje raziskovanje postopkov reprezentacije v domeni tehničnih medijev in ukvarjanje z zvokom, ki ga je tudi v nekaterih prejšnjih delih obravnaval kot možno reprezentacijsko vrzel. K zvoku se je približeval z neposrednimi ozvočevanji materiala, performiranjem poslušanja in poskusi ozvočenja časovnosti tehničnih medijev, ki so človeku sicer nezaznavne.

*Plošča* predstavlja nadgradnjo istoimenskega dela iz leta 2015, v katerem je aluminijast odlitek arbitrarnega dela betonskih tal oblikoval v ploščo in pognal v gibanje na gramofonu. Tekstura plošče je z uporabo kontaktnega mikrofona delovala kot sprožilec sintetizatorja zvoka. Preko analize danes zastarelega medija vinilne plošče se je ukvarjal z vprašanji časovnih in prostorskih prenosov v postopkih ozvočevanja in s tehnikami medijskega posredovanja, ki podobnost ustvarjajo preko stika. Na ta način je površina plošče tako sled, rezultat fizičnega stika dveh snovi, kot tudi zvočni zapis.

V tokratni izvedbi poskuša reliefno površinoiste plošče karseda neposredno prenesti v linijsko risbo preko preprostega sistema elektromotorja, zrcal in laserja. Delo se spogleduje z analognimi vektorsko-grafičnimi vizualizacijami zvoka. Pri teh osciloskopska ali laserska podoba elektronskega zvoka nastaja iz dvoosne linijske risbe v gibanju, v delu *Plošča* pa lasersko podobo po dveh oseh fizično ustvarjata vrtenje in relief plošče.

V tem postopku je zvok, implicitno prisoten v reliefnem zapisu plošče, izrisan brez uporabe (domnevno) zapletene tehnologije – elektromotor poganja rotirajočo roko z laserjem, ki preko zrcalnega odseva žarek projicira na platno in na površini valja izriše grafično sled. Zaradi fizičnega prenosa je nastala podoba odraz plošče, saj ta, preko interakcije s sistemom prenosa, v realnem času izrisuje sama sebe.

Nastala grafična vizualizacija spominja na digitalno podobo, a je proizvedena povsem mehansko. Ustvarjene sledi omogočajo prevajanje materialnosti v vrsto zvočnega ali vidnega zapisa, ki uhaja simbolizaciji. Dobimo nekodificirane vrednosti, ki so pravzaprav materialna osnova vseh vrst elektronskih in digitalnih medijev, ki so običajno razumljeni kot povsem nematerialni sistemi.

Maja Burja

**Staš Vrenko** (1991, Ljubljana) je diplomiral na oddelku za kiparstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer trenutno zaključuje magistrski študij kiparstva. Svojo interdisciplinarno umetniško prakso združuje s procesualnim odkrivanjem tehnoloških in medijskih specifik materiala, s katerim dela. Posveča se raziskovanju različnih aspektov zvoka, zvočnega oblikovanja, terenskega snemanja, kineticizma in segmentov performativnih umetnosti. Pogosto sodeluje pri projektih drugih umetnikov, oblikuje zvok za video in instalacije ter kot scenograf sodeluje pri gledaliških predstavah.

Razstava je del razstavno-raziskovalnega programa [**Studio 6**](http://www.worldofart.org/aktualno/studio-6).

**Produkcija:** SCCA-Ljubljana in [Kino Šiška](https://www.kinosiska.si/)
**Razstavo podpira:** [Mestna občina Ljubljana, Oddelek za kulturo](https://www.ljubljana.si/sl/mestna-obcina/mestna-uprava/oddelki/oddelek-za-kulturo/).

**Zahvala:** [RogLab](http://roglab.si/sl), Matej Stupica, Galerija Jakopič, Tomo Per, Vesna Obid

**Staš Vrenko: Record**

Exhibition
**18 June−7 July 2019**
Kino Šiška, Trg prekomorskih brigad 3, 1000 Ljubljana
**Opening: Tuesday, 18 June at 7 pm**

Curators: **Jasna Jernejšek, Miha Kelemina**

With his work *Record* (2019), Staš Vrenko continues exploring representation processes in the domain of technical media, as well as focusing on sound, which he has discussed as a potential representational gap in some of his previous work. He has approached sound through the direct sonification of material, by performing listening, and through attempts to sonify the timings of technical media that are otherwise imperceptible to man.

*Record* represents the evolution of a 2015 piece by the same name, in which he shaped an aluminium casting of an arbitrary part of a concrete floor into a record and set it in motion on a gramophone. Through the use of a contact microphone, the texture of the record acted as a trigger for a sound synthesiser. By analysing the outdated medium of a vinyl record, he discussed the issues of temporal and spatial transfers in sonification procedures, as well as the techniques of media mediation that create similarity through contact. In this way, the surface of the record is both trace, the result of the physical contact of two substances, and audio recording.

In the current version, he is attempting to transfer the relief surface of the same record into a line drawing as directly as possible, using a simple system consisting of an electric motor, mirrors and a laser. The work flirts with analogue vector-graphic sound visualisations, where an oscilloscopic or laser image of an electronic sound is created from a two-axis line drawing in motion. In the work *Record*, the laser image is created on two axes by the rotation and the relief of the records.

During this process, the sound, implicitly present in the relief of the record, is drawn without the use of (presumably) complicated technology – the electric motor runs a rotating laser arm, which projects the beam onto a canvas via a mirror reflection, drawing a graphic trace on the surface of the cylinder. Due to the physical transfer, the image created is a reflection of the record, which draws itself in real-time through the interaction with the transfer system.

The created graphic visualisation recalls a digital image, yet is created completely mechanically. The created traces enable the conduction of materiality into an audio or visual recording that eludes symbolisation. We obtain uncodified values that are actually the material basis for all sorts of electronic and digital media, which are usually understood as completely immaterial systems.

Maja Burja

**Staš Vrenko** (1991, Ljubljana) graduated from the Department of Sculpture at the Academy of Fine Arts and Design in Ljubljana, where he is currently enrolled in an M.A. program in the same department. He combines his interdisciplinary art practice with the procedural discovery of the technological and media specifics of the material he works with. He focuses on the exploration of the various aspects of sound, sound design, field recordings, kineticism and segments of performing arts. He often collaborates on projects by other artists, designs sound for videos and installations, and is a scenographer for theatre performances.

The exhibition is part of the [**Studio 6**](http://www.scca-ljubljana.si/en/studio-6-eng/) programme.

**Production:** SCCA-Ljubljana and [Kino Šiška](https://www.kinosiska.si/)
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**Special thanks to:** [RogLab](http://roglab.si/sl), Matej Stupica, Jakopič Gallery, Tomo Per, Vesna Obid