

Sara Bezovšek: COMPUTERING

12. 9.–10. 10. 2019, Kino Šiška

Za umetniško prakso vizualne umetnice Sare Bezovšek je značilno raziskovanje, zbiranje ter shranjevanje vizualnih referenc iz popularne kulture z raznih spletnih platform, filmov in televizijskih serij. Najden digitalni material v tehniki izreži/kopiraj in prilepi združuje v *mashup* videe in tako skozi apropriacijo ustvarja nove narative. Pri tem jo zanima, kaj ljudje gledajo in delijo na socialnih omrežjih, kako vizualni material potuje po internetu ter kako se spreminja in vpliva na uporabnike. Z uporabo digitalnih podob, znanih globalnemu uporabniku interneta, želi prikazati, kako na našo percepcijo vplivajo internetni fenomeni ter klišejske in ikonične pop kulturne reference. Zgoščena količina kratkih izsekov iz znanih nanizank in filmov, animiranih GIF-ov, internetnih memov, videoposnetkov ter drugih podob s spletnih platform ustvarja občutek večplastnosti, saj gledalec poleg osnovne zgodbe lahko razbere tudi množico vzporednih asociacij, vezanih na prepoznavanje posameznega materiala.

Umetnica se v novem projektu *Computering (Računalnikarjenje)* osredotoča na kadre, kjer se pojavi računalnik. Kratki video kolaži so sestavljeni iz posnetkov, ki prikazujejo rutino opravkov za računalnikom, nekateri od njih pa ob tem vsebujejo tudi nepredvidene, včasih komične situacije. Videi, predvajani v loopu, se zdijo neskončni, s tem pa je še dodatno izpostavljena monotonost in vsakodnevnost absorbiranja informacij na spletu. V kontekstu post-internetne paradigme avtorica tako ustvarja prostor, kjer so spletne vsebine in internetne reference konsistenten in nepogrešljiv del sveta, v katerem živimo. Z zaporednimi prikazi enakih motivov, mešanjem žanrov ter naborom različnih digitalnih vsebin poskuša poudariti pogostost in podobnost takšnih momentov v sodobnem digitalnem svetu.

Postavitev del v prostoru še dodatno poudari večplastnost omenjenih vizualnih referenc, saj so različni posnetki istočasno predvajani na različnih sodobnih digitalnih napravah. Vsako delo je zaključena celota, v sopostavitvi pa delujejo kaotično in prenasičeno z informacijami, kar je značilno tudi za današnjo vizualno kulturo. V tehniki *mashup* videa, ki se je zelo razširila s pojavom množičnega deljenja podob na internetu, poleg izkušnje sodobne vizualne kulture Sara Bezovšek ponuja tudi izhodišča za prevpraševanje vloge avtorja in kulture apropriacije v sodobnem svetu.

Lara Mejač, kuratorica

Sara Bezovšek (1993) je slovenska vizualna umetnica. Deluje predvsem kot grafična oblikovalka, zanimajo pa jo tudi fotografija, novi mediji in video art. Diplomirala je iz vizualnih komunikacij na Akademiji za likovno umetnost in oblikovanje (ALUO) Univerze v Ljubljani, kjer sedaj zaključuje magisterij. Skozi umetniško prakso apropriacije raziskuje vpliv internetne kulture, spletnih družbenih medijev in namiznega vmesnika na sodobno vizualno kulturo. V svojih trenutnih raziskavah si prizadeva internet upodobiti kot življenjski prostor. Pri tem združuje najdene podobe in z vizualno ozaveščenostjo umetnika sprejema kulturo remiksa, ki je postala pristno generacijsko sredstvo izražanja in komuniciranja. Produkt so ponavadi *mashup* videi. Leta 2018 je med drugim imela samostojno razstavo z naslovom (●_●) v projektne prostoru Aksioma, Ljubljana, in prejela Prešernovo nagrado za študente ALUO za mobilno aplikacijo ZNAM.

Zahvala: Muzej in galerije mesta Ljubljane in Visionect.

Organizacija: Kino Šiška. Razstava poteka v okviru praznovanja 10. obletnice Kina Šiška.

Sara Bezovšek: **COMPUTERING**

12th September–10th October 2019, Kino Šiška

The artistic practice of visual artist Sara Bezovšek is characterised by the exploration, collection and storage of pop-cultural visual references from various online platforms, films and TV series. Using the cut/copy-and-paste technique, she combines the found digital material into mashup videos, thus creating new narratives through appropriation. In doing so, she is interested in what people view and share on social networks, how visual material travels the internet, how it changes and how it affects users. By using digital images familiar to the global internet user, she wishes to depict how internet phenomena and cliché and iconic pop-cultural references influence our perception. The dense amount of short clips from known series and films, animated GIFs, internet memes, videos and other images from online platforms creates a feeling of layeredness, as the viewer can read a number of parallel associations, linked to recognising individual material, in addition to the basic story.

In the new project *Computering*, the artist focuses on scenes featuring a computer. The short video collages are composed of clips depicting routine errands behind a computer, with some of them also containing unpredictable, occasionally humorous situations. The looped videos appear infinite, further emphasising the monotony and everyday aspect of absorbing information online. In the context of the post-internet paradigm, the author thus creates a space where online content and internet references are a consistent and irreplaceable part of the world we live in. Through the sequenced display of the same motifs, the blending of genres and the array of various digital content, she attempts to emphasise the frequency and similarity of such moments in the digital world.

The placement of the pieces within space additionally emphasises the layeredness of the above-mentioned visual references, as the various clips are simultaneously played on different contemporary digital devices. Each piece is a finished whole, but in juxtaposition, they act chaotically and oversaturated with information, which is also characteristic of visual culture today. In the mashup video technique, which has expanded significantly with the rise of mass image sharing online, Sara Bezovšek offers the experience of contemporary visual culture, as well as starting points for questioning the role of the author and the culture of appropriation in the modern world.

Lara Mejač, curator

Sara Bezovšek (1993) is a Slovenian visual artist. Primarily studying and working as a graphic designer, her other interests include photography, new media and video art. She graduated in Visual Communications at the Academy of Fine Arts and Design of the University of Ljubljana, where she is currently finishing her master's degree. Her main focus is on the impact that internet culture, online social media and the desktop interface have on visual culture today. Her current research aims to portray the internet as a living space, using its bits and pieces and thus embracing, with the visual awareness of an artist, a remix culture that has become a genuine, generational means of expression and communication, with the end result usually taking the form of mashup videos. In 2018, she held a solo exhibition titled (●_●) at the Aksioma Project Space in Ljubljana, and received the ALUO Prešeren Award for the ZNAM mobile application.

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Organisation: Kino Šiška. The event is part of the 10th anniversary celebration of Kino Šiška.