

# Kara Chin

## ***Bližje, kot si lahko zamislimo!***

2020

instalacija, digitalna animacija na treh zaslonih  
z zvokom, 9 min 43 sek, 6 min 56 sek,  
9 min 59 sek

z dovoljenjem umetnice, delo je nastalo v okviru projekta  
Umetnost in dobro počutje s podporo programa Ustvarjalna  
Evropa Evropske unije

Kara Chin (r. 1994, Singapur) je vizualna umetnica. Rojena je v Singapurju, odraščala pa je v Veliki Britaniji. Živi in dela v Newcastlu na reki Tyne. *Bližje, kot si lahko zamislimo!* je nov projekt, digitalna animacija na treh zaslonih. Njene večdimenzionalne časovne pokrajine povezujejo današnje skladišče MTT z arhivskim gradivom o tovarni, ki ga je raziskovala. Animacije so sestavljene iz načrtov in risb prostorov, kot tudi tekstilnih strojev, ki so nekoč delovali v teh industrijskih prostorih. Predenje preje in obdelava tekstila ter njegova popolna odsotnost je temeljno izhodišče umetnice v tem novem projektu. Umetnica je projekt razvijala v času samoosamitve, polnem omejitvev, ko potovanje ni bilo mogoče. V tem času je umetnica naletela na ikonične ilustracije ameriškega ilustratorja Arthurja Radebaugha (1906-1974) z naslovom *...Bližje, kot si lahko zamislimo!* ('...Closer Than We Think!'). Ilustracije so bile med leti 1958 in 1963 objavljane v nedeljskih zabavnikih in kot stripi v stotinah ameriških časopisov, prikazovale pa so utopični futurizem tehnološke dobe.

Poučni futurizem Radebaugha je predstavljal igrive, zabavljive vizije tehnološke utopije, take, ki je bila javnosti razumljiva. Prepoznati je bilo mogoče avtomobile na sončni pogon, pa tudi učilnice prihodnosti za poučevanje na daljavo. Te preroške podobe nas dosežejo v tem suspendiranem času pandemije, kjer se je vsaj za nekaj časa vse popolnoma zaustavilo. V njeni umetniški praksi Kara Chin zanima nastajanje vedno novih tehnologij ter etične zanke in potencialne posledice razvoja robotike in umetne inteligence. Ustvarja kiparske instalacije v prepletu z digitalno animacijo. Delovni podnaslov dela pred nami, ki bo do prihodnjega leta nadalje razvito, je Duh prihodnosti razstave. Tudi tukaj umetnico zanimajo tradicije predmetov za domačo uporabo, ki jim je vlita moč in prisotnost, kot na primer v tradicionalni japonski ljudski zgodovini in pripovedkah o *yōkai* ali *tsukumogami*, kjer imajo predmeti, starejši od 100 let, duhovno zavest.

Umetnične animacije so dane v pogon, s tem da oživijo stroje, ta delovni postopek industrijske izdelave tekstilij v MTT. Oblačila na lutkah, orodje, naprave in mehanske konstrukcije se v ponavljajočih zaporedjih pojavljajo in izginjajo. Pozorno poslušanje razkrije zvok pretakanja vode, ki je del raziskovalne podlage tega dela ter nakazuje navezovanje na širšo tematiko EKO 8. Milijone ljudi si bo v prihodnosti delilo isto usodo, če in ko se bodo stalili ledeniki in dvignili gladino morja, kot napovedujejo poročila.

## ***Closer Than We Think!***

2020

installation; digital animation on three screens  
with sound, 9 min 43 sec, 6 min 56 sec,  
9 min 59 sec

courtesy of the artist, produced in the framework of the Art  
& Well-being project with support from the Creative Europe  
Programme of the European Union

Kara Chin (b. 1994, Singapore) is a visual artist, born in Singapore and raised in the UK. She lives and works in Newcastle upon Tyne. Chin's *Closer Than We Think!* is a new three-screen digital animation work. Her multi-dimensional timescapes bring together the present-day storage room of the MTT together with her study of the textile factory archives. Maps and drawings of the floors and ceilings form part of the work, as do the textile machines that used to operate in these industrial spaces. The spinning of yarn, and the processing of textiles and its now total absence is a fundamental starting point for the artist for this new commissioned work. Developed during the restricted times of lockdown where travel wasn't possible, Chin came across the iconic cartoon illustrations made by the American illustrator Arthur Radebaugh (1906-1974) titled *...Closer Than We Think!* These were illustrations of a techno utopian futurism and were published weekly from 1958 through 1963 in the Sunday funnies or cartoon strips of hundreds of newspapers in the United States.

Radebaugh's educational futurism provided a playful, tongue-in-cheek visions of a technological utopia that the public could understand. Solar powered cars are on view here, as are distanced-learning classrooms of the future. These prescient images reach out to us in this suspended time of the pandemic where, for a while at least, everything stopped and ground to a complete halt. Chin's practice focuses on the implications of evolving technologies and the ethical conundrums and potential consequences of developing robotics and artificial intelligence. She works in both sculptural installation and digital animation. The working subtitle for this work to be developed as an installation next year is *A Future Ghost of an Exhibition*. As with much of Chin's practice, she is drawn to the tradition of domestic objects, being given power and presence, such as those in traditional Japan folk history and the story of the *yōkai* or *tsukumogami* where objects older than 100 years old, having a spirit existence.

Chin's animations are rendered animate by giving life to the machines, the working industrial process of textile making at the MTT. Clothes on mannequins, tools, appliances, and mechanical constructions appear and disappear in repeated sequences. Close listening reveals the watery sounds that form part of the research for this work and the broader thematic of EKO 8. It will be a shared future fate for millions of people, if and when the glaciers melt and raise the sea in the way that the reports predict.

# Chris Watson

## *Hverir, Islandija*

2020

**8-kanalna prostorska zvočna instalacija,  
15 min 43 sek**

z dovoljenjem umetnika, delo je nastalo v okviru projekta  
Umetnost in dobro počutje s podporo programa Ustvarjalna  
Evropa Evropske unije

Chris Watson (r. 1952, Velika Britanija) je glasbenik in snemalec zvoka, specializiran za naravno dediščino. Bil je ustanovitveni član vplivne eksperimentalne glasbene skupine iz Sheffielda, Cabaret Voltaire, v poznih sedemdesetih in zgodnjih osemdesetih letih. Od takrat je razvil specifično in zagreto zanimanje za snemanje zvokov divjih živali in habitatov z vsega sveta. Kot neodvisni skladatelj in zvočni zapisovalec se je Watson specializiral za ustvarjanje prostorskih zvočnih instalacij, ki odlikujejo močan občutek in duh prostora.

*Hverir* (izgovorjava 'kveriš') je 8-kanalna prostorska zvočna instalacija, ki poslušalca postavi v dinamično in sovražno okolje nad vulkanskim prelomom tektonskih plošč, ki prečijo Islandijo.

Watson zapiše: »Srednjeatlantski hrbet je geološki prelom med tektonskima ploščama, ki razdeljujejo Islandijo med severnoameriško ploščo na zahodu in evrazijsko ploščo na vzhodu. 'Hverir' sedi na tej celinski ločnici in občasno oddaja signale iz podzemlja, ki se prebijajo na površje kot tlenje, puhanje, vdih, brbotanje, vretje, prežanje, zlomi, ki nas opozarjajo, naj stopamo previdno, kljub prizorom polnih čudes. Hverir nam v enem samem trenutku razkrije pripoved globin časa, te sage o pokrajini v večnem nastajanju, kjer je edino vprašanje kdaj.«

Dodaja: »Andrija Snærja Magnasona sem obiskal doma v Reykjavíku, ko smo z njim snemali intervju o islandski pokrajini in o izbruhu Eyjafjallajökulla leta 2010. Posebej se mi je vtisnil v spomin njegov opis, kako je stati ob lavi, ki se ohlajuje, kot bi znova in znova poslušal 'steklo, ki se razbije,' ko se staljen kamen trdi.«

## *Hverir, Iceland*

2020

**8-channel spatial sound installation,  
15 min 43 sec**

courtesy of the artist, produced in the framework of the Art  
& Well-being project with support from the Creative Europe  
Programme of the European Union

Chris Watson (b. 1952, United Kingdom) is a musician and sound recordist specialising in natural history. He was a founding member of the influential Sheffield based experimental music group Cabaret Voltaire during the late 1970s and early 1980s. Since then he has developed a particular interest in recording the wildlife sounds of animals and habitats from around the world. Working as an artist, composer and sound recordist Watson specialises in creating spatial sound installations which feature a strong sense and spirit of place.

*Hverir* (pronounced 'kverish') is an 8-channel spatial sound installation, which places the listener within a dynamic and hostile environment across the volcanic fault line that runs through Iceland.

Watson writes, "The Mid Atlantic Ridge is a geological fracture between the two tectonic plates which divide Iceland between the North American plate to the west and the Eurasian plate to the east. Hverir sits across this continental divide and periodically broadcasts signals from the underworld which break through the surface as simmering, heaving, gasping, giggling, boiling, noxious, fractures which remind us that although these are places of wonder and awe, we should quite rightly fear to tread. Hverir tells us stories of deep time in an instant, the sagas of an evolving landscape and a warning of not if, but when."

He adds: "I met Andri Snær Magnason at his home in Reykjavík for a radio interview regarding the landscape of Iceland and the Eyjafjallajökull eruption of 2010. One particular memory I have is his description of standing close to where the lava was cooling and hearing a continuous sound 'like that of breaking glass' as the molten rock solidified."

# Mako Sajko

## *Strupi*

1964

digitalizirani kratki dokumentarni film, 14 min  
z dovoljenjem režiserja in Slovenskega filmskega centra

Mako Sajko (r. 1927, Tržič) je slovenski filmski ustvarjalec. Bil je med prvimi generacijami študentov v povojni Jugoslaviji, ki je diplomiral na novoustanovljeni filmski šoli v Beogradu. Njegova kariera se razteza čez desetletja in za svoje filmsko delo je prejel številna priznanja, zlasti v žanru kratkega dokumentarnega filma. Njegovi najbolj znani in obenem kontroverzni kratki filmi obravnavajo družbena vprašanja, kot so samomor, prostitucija in onesnaževanje okolja. Njegov pristop k snemanju filmov je pogosto opisan kot eksperimentalen. Sajko je dobitnik Badjurove nagrada za življenjsko delo, ki mu jo je leta 2009 podelilo Društvo slovenskih filmskih ustvarjalcev.

Kratki dokumentarni film *Strupi* (1964) prikazuje drugo plat pospešene industrializacije Jugoslavije v povojnem obdobju. Kot pravi režiser, je sam, kljub takrat skoraj popolni odsotnosti javne razprave o onesnaževanju okolja, kot posledica tovarniške proizvodnje, med potovanji po Sloveniji začel zaznavati spremembe v naravi. Med obiskom na obrežju reke Save so prijatelji izpostavili, da bistra voda ob teku mimo bližnje tovarne pridobi rdečkast odtenek. Tudi mariborski prijatelji – takrat je Maribor užival ugled enega izmed središč jugoslovanske industrije – so se pritoževali, da zaradi smoga v zraku le redko ugledajo bližnje Pohorje. To je bila pobuda za nastanek *Strupov*, četudi Sajko trdi, da filma ni posnel zaradi kakršne koli resnične skrbi za okolje, temveč zaradi fascinacije nad idejo, da se lahko s tako brezskrbnostjo v vodovje Slovenije prosto spušča najrazličnejše snovi - okoljska zavest do takrat še ni bila razvita do te mere.

Uveljavljeni pristopi k snovanju dokumentarnih filmov sredi 1960-ih so po Sajkovih besedah predvidevali snemanje posameznih prizorov, brez predhodno razčlenjene zgodbe. V nasprotju s to prakso pa je Sajko za *Strupe* izdelal snemalno knjigo, da bi ustvaril ritem in razmerja med prizori. Občutek ritma stopnjuje tudi glasba. V iskanju skladatelja si je Sajko zadal dve nalogi; glasba se mora skladati z vsakim posameznim kadrom, ne pa z daljšimi sekvencami, kot je bilo običajno, in vsi zvoki vseh instrumentov morajo biti nerazpoznavni, rekoč da se zvoki violin ne ujemajo z grozljivimi prizori stekanja odpadkov v vode.

Film je doživel velik uspeh na festivalih po Evropi, pozneje pa ga je kupil ameriški distributer. V ZDA so ga po režiserjevih besedah predvajali naslednjih 27 let. Film je ena najzgodnejših upodobitev okoljske stiske in ker v njem ni ne pripovedovalcev ne dialoga, je njegov nagovor univerzalen. Vse to po Sajkovih besedah uvršča film med najbolj gledane dokumentarne filme vseh časov na temo okolja.

## *Poisons*

1964

documentary short film, digitalised, 14 min  
courtesy of the director and the Slovenian Film Centre

Mako Sajko (b. 1927, Tržič) is a Slovenian filmmaker. He was among the earliest generations of students in post-war Yugoslavia to graduate from the newly established film school in Belgrade. His career spans decades and he has received countless accolades for his work in film, particularly in the genre of documentary short film. His most celebrated and at once controversial short films address social issues, such as suicide, sex work and pollution. His approach to filmmaking is often described as experimental. He is the 2009 recipient of the Badjura Lifetime Achievement Award by the Association of Slovenian Filmmakers.

The documentary short film *Poisons* (1964) shows the other side of the coin of Yugoslavia's rapid industrialisation of the post-war period. According to the filmmaker, even though there was little to no public discussion about pollution resulting from factory production at the time, he began observing changes occurring in nature when traveling around Slovenia. During a visit near the river Sava, friends pointed out how the clear water obtains a reddish hue after passing a nearby factory. Likewise, friends from Maribor – then as stronghold of Yugoslavia's industry – lamented how even though they live close to the Pohorje hills, it is rare that they see the hills at all due to smog in the air. This led Sajko to create *Poisons*, although he claims not to have arrived at making the film for any real concern for the environment, rather from a fascination with the idea of freely letting all sorts of substances in the freshwater systems of Slovenia – the environmental thought had not developed to any substantial extent by that time.

Contrary to documentary filmmaking standards at the time, when, according to Sajko, cameras were sent to record individual scenes, without any preconceived idea of how they would eventually fit into a narrative arc, Sajko created a storyboard for *Poisons* in order to create a rhythm and relationships between the scenes. The rhythm is enhanced by the peculiar use of music. When searching for a composer, Sajko had two tasks in mind; the music should correspond with each shot, rather than across a long sequence of shots as was common, and no instrument ought to be recognised, claiming violins don't fit with the abject horror of waste being dumped in waters.

The film had great success at festivals across Europe and was later purchased by American distributors, where it was shown across the nation for the following 27 years. As an early persuasive depiction of the environmental plight and due to it having no narrator nor dialogue, the film carries a universal appeal. This, according to Sajko, has made the film one of the most circulated environmental documentary shorts of all time.





# ScanLAB Projects

## Oddaljena relikvija: Opazovanje 01 in 02 (delovna naslova)

2020

### pointcloud animacija na dveh zaslonih

z dovoljenjem ScanLAB Projects, projekt je nastal v sodelovanju z RUK – Mrežo centrov raziskovalnih umetnosti in kulture, Maxom Čelarjem in Žigo Pavlovičem

»Sami nismo bili tam  
Bili pa so naši stroji«

*V svetu, kjer je google turizem nekaj običajnega, smo s ciljem v fotografski obliki pogosto seznanjeni še preden tja prispemo. Včasih je satelitski posnetek ali posnetek ulice tako neprivlačen, da se na potovanje sploh ne odpravimo, ali pa je tako navdihujoč, da zaradi njega spremenimo smer. To niso vodiči, to so množično zbrani podatki, hitro nabrane in avtomatsko obdelane različice prostorov.*

*Prihodnost teh naborov podatkov je tridimenzionalna. Kot oko stotisočernih avtonomnih vozil in ročnih/naglavnih naprav prihodnosti, je tehnologija skeniranja LIDAR 3D orodje, ki bo ustvarilo te modele prihodnosti. Neprestano posodabljeni digitalni dvojniki sveta raste vsako sekundo. Bolj obljudeni kraji so bolj nasičeni s pogostejšimi posodobitvami in manj obiskani (s strani strojev ali ljudi) ostajajo razmeroma nezajeti.*

*Oddaljena relikvija v MTT raziskuje začetke tega novega digitalnega sveta. Izredno natančni drobcji prostorskega zavedanja dosežejo našo zavest, a se ne sestavijo v celoto prizorišča ali v celovito zgodovino. Ne moreš jih doseči peš ali z vozilom, nezasidrani opletajo v digitalni praznini ...*

ScanLAB Projects je pionirski studio, napol umetniški atelje, napol raziskovalni laboratorij, ki ga vodita umetnika/ arhitekta/tehnologa Matthew Shaw in William Trossell. Osrednji medij, ki se ga poslužujejo pri ScanLAB, je tehnologija skeniranja LIDAR 3D, oblika strojnega vida, za katero v studiu menijo, da je prihodnost fotografije in predstave prostora. LIDAR, kar pomeni zaznavanje in merjenje svetlobe ('Light Detection and Ranging'), je metoda daljinskega zaznavanja, ki za merjenje razdalje uporablja svetlobo v obliki impulznega laserja. Digitalni senzorji zajemajo informacije z izjemno natančnostjo. Kot elektronsko oko stotisočernih mobilnih telefonov in vozil brez voznika, so 3D LIDAR skenerji kartografi prihodnosti. Pri ScanLAB si želijo, da bi kritično opazovanje prostorov in dogodkov skozi oko teh naprav, ponudilo vpogled v prihodnost, v kateri bomo nekoč vsi prebivali.

ScanLAB Projects smo povabili, da se odzovejo na notranjost prostorov MTT. Povezali smo jih s KIBLA2LAB iz Maribora, da so lahko pridobili zapise prostorov, ne da bi v času COVID-19 morali prestopiti prag Velike Britanije. Novonastalo delo na dveh zaslonih je prvo srečanje s tehnologijo, ki odpira izjemne načine, s katerimi bo v prihodnosti mogoče zajeti zapuščene ali nedostopne prostore.

## Remote Relic: Observation 01 and 02 (Working Titles)

2020

### pointcloud animation on two screens

courtesy of ScanLAB Projects, in collaboration with RUK – Network of Centres for Research Arts and Culture, Max Čelar and Žiga Pavlovič

“We haven’t been there.  
But our machines have”

*In a world where google tourism is the norm, we often get a photographic glimpse of our destination before we arrive. Sometimes the satellite capture or street view is unappealing enough to alter our travel plans, or so inspiring we divert course. These aren’t guidebooks, these are mass data collection exercises, delivering briefly collected, automatically edited versions of place.*

*The future of these datasets is three dimensional. As the eyes of a billion future autonomous vehicles and handheld/ head-worn devices, LIDAR 3D scanning is the tool that will make these future models. A perpetually updated digital doppelganger of the world grows every second, with more populous places more saturated with higher frequency updates, and the less visited (by machines or humans) remaining relatively unmapped.*

*Remote Relic at the MTT explores the infancy of this new digital world. Highly detailed fragments of spatial understanding drop into our consciousness but they do not solidify into a complete site or comprehensive history. They aren’t navigable by foot or vehicle, they are flailing around, ungrounded in a digital void ...*

ScanLAB Projects is a pioneering creative practice, half art studio, half research laboratory, led by artists/architects/ technologists Matthew Shaw and William Trossell. ScanLAB’s primary medium is LIDAR 3D scanning, a form of machine vision that they argue is the future of photography and spatial representation. LIDAR which stands for Light Detection and Ranging, is a remote sensing method that uses light in the form of a pulsed laser to measure distance. Digital sensors capture the information with extraordinary levels of precision. As the electronic eyes for billions of mobile phones and driverless vehicles, 3D LIDAR scanners are the cartographers of the future. By critically observing places and events through the eyes of these machines ScanLAB’s work hopes to glance at the future we will all inhabit.

They were invited to respond to the interior spaces of the MTT and have worked locally in Maribor with KIBLA2LAB to document the spaces without ScanLAB leaving their COVID-19 imposed lockdown in the United Kingdom. For this new two-screen work they have created a glimpse into the phenomenal resolution in which all abandoned and inaccessible spaces may be mapped in future.



# Janja Kosi

## *Krpanka*

2020

reciklirane plastične folije (za tisk vzorcev na tekstil), volnena nit, pena, lepilo  
z dovoljenjem umetnice

Janja Kosi (r. 1994, Maribor) je nedavno zaključila podiplomski študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Zanimata jo predvsem slikarstvo in ilustracija, izdeluje pa tudi animacije, instalacije in prostorske postavitve.

Janja Kosi je zasnovala instalacijo v neposrednem dialogu s prostori nekdanje tovarne MTT. Instalacija sestoji iz dveh delov. Razumemo jo lahko kakor kartografsko zasnovo, s katero umetnica raziskuje, beleži in interpretira na podlagi svojega zaznavanja. Njena metoda temelji na ideji izkustvenega sprehoda ('derive-walk'), psihogeografskega preslikavanja območja in prostora. Njeno delo se osredotoča na to, kako so zasnovane urbane forme, kdo nadzoruje njihovo zamejitev in lastništvo ter kako se s časom spreminjajo.

Stenska postavitve *Krpanka* je sestavljena iz izsekov prostorskih načrtov in zemljevidov, ki razkrivajo zamejitve mestnih con. Umetnica je izbrala mejne linije Maribora in specifično industrijske cone Melje in jih obrobila z rdečo nitjo. V svojem drugem projektu, naslovljenem *X°Y'Z''N - A°B'C''E*, je izhodiščno idejo razvila do primerjave med zemljevidi prostorov z modricami na telesu. Zaplate zanemarjene površine tako postanejo urbane modrice.

V tovarni MTT je po zaključku obratovanja ostalo veliko zapuščenega materiala, med drugim številne plastične folije, nekoč uporabljane za sitotisk vzorcev na tekstil. Kosi je med obiskom tovarne odkrila zavržene folije in zanje našla način ponovne uporabe. Na plastičnih folijah je mogoče razbrati neštete vzorce, ki so bili odtisnjeni na tkanino, proizvedeno tukaj. Zasnove vzorcev nam omogočajo vpogled v spreminjajoče trende v proizvodnji in trženju tekstila na mednarodnem in lokalnem trgu skozi čas.

## *Patchwork*

1964

recycled plastic sheets (for printing textile patterns), woollen thread, foam, glue  
courtesy of the artist

Janja Kosi (b. 1994, Maribor) has recently completed a postgraduate degree in painting at the Academy of Fine Arts and Design in Ljubljana. Her focus is mainly in painting and illustration, but she also makes animations, installations and environments.

Kosi was invited to make this new site-specific work in response to the interior spaces of the MTT. Kosi's installation, which is divided in two parts can be likened to a form of cartography where she surveys, maps and translates from her observations. Her method is informed by the idea of the derive-walk, a psychogeography mapping of place and space. Her work focuses on how urban forms come to be defined, examining who controls their designation, their ownership and how it changes with time.

With *Patchwork* presented on the wall, details from planning documents and maps are given form, revealing in outline, the outer boundaries of planning zones. The boundary lines of the industrial zone of Melje and Maribor have been picked out, hand-stitched with red thread. In an earlier project titled, *X°Y'Z''N - A°B'C''E*, this idea developed so that maps of real spaces were compared to a physical bruise on the body. She refers to these patches of disregarded land as urban bruises.

The MTT had within it many of the plastic sheets that are used for the screen-printing process on textiles. Kosi discovered the disregarded sheets on a site visit to the factory and found they could be re-used. The plastic sheets hold the many patterns and designs that the original fabric produced here contained. The designs give an insight into the shifting tastes in the sale of textiles for both local and international markets.



# Janja Kosi

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## ***Se vidimo ob 16.17***

2020

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**talna in stenska poslikava s stensko barvo in akrilnim sprejem**  
z dovoljenjem umetnice

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Talna in stenska poslikava se odziva na dani prostor, ki je na eni strani zamejen z okni, obrnjenimi proti zahodu. Oblike na tleh so obrisi sončne svetlobe, ki prodira skozi okna skladiščnega prostora; 16.17 označuje trenutek, ko sonce seže v prostor v tem zgodnjem septembrskem času Janjinega opazovanja in ustvarjanja.

Poslikava beleži še eno fizično srečanje s prostorom. Kosi je opazovala stare oranžne zavese, pobeljene od desetletne izpostavljenosti soncu, ki so bile do nedavnega obešene čez okna skladišča. Blago se pogosto zavaruje pred soncem, da barve ne zbledijo. Tako je bilo tudi tukaj, zaradi česar je bil prostor vedno mračen.

Sončno svetlobo si lahko predstavljamo kot obratno, hrbtno stran sence, kot prostor sam, nekakšna camera obscura v drugem merilu. Blackbox, ki meče luč. Srečanje ob 16.17 nas kot časovni žig opominja na dolžino srečanja s soncem v prostoru in na zgodnje-jesensko senco.

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## ***Meet You at 16:17***

1964

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**floor and wall painting with wall paint and acrylic spray**  
courtesy of the artist

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This is a site-specific floor and wall painting made in the space using the west facing windows. The outline form that you see is taken from the extent of the sun's shadow as it transits through the storage space floor; 16:17 marks the point the sun reaches into the space in this early September time of observation and making by Janja Kosi.

It marks another physical encounter with the space. Kosi will have observed the old orange curtains, long bleached by the sun that were part of this large storage room when it was a warehouse. Textiles were traditionally protected from the light, to avoid the bleaching effects of the sun on the coloured cloths. It was the case here too and so this place would have low levels of light.

The sunlight can be thought of as the reverse, of shadow, the place itself, a kind of camera obscura on another scale. Blackbox with a cast of light. The meet at 16:17 time-stamp is a reminder of the precise length of the encounter with the sun in the space and the early autumn shadow.

