

9-20-2005

# BridA

New Media Program

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**THE CULTURAL AFFAIRS/DISTINGUISHED  
LECTURE SERIES COMMITTEE  
GRANT APPLICATION**

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I. Applicant/Organization: New Media Program

II. a. Responsible Organization Officer: Raphael Di Luzio

b. Title: Associate Professor Art and New Media

c. Campus Address: 5713 Chadbourne Hall, Room 410 x14425, raphael@umit.maine.edu

III. Summary of program:

Title: *Analog-Digital / Digital-Analog: A Collaboration of Science, Art and Technology*

Featured Artists: New Visualizers Collective "Brida"

Collaborative is: Juri Pavlica, Klemen Brun, Sendi Mango, Tom Kersevan

BIO: Brida is a group of four Slovenian artists who formed a working collaborative in 1996 while working on their respective graduate degrees at the Academy of Fine Arts Venice. Their work spans between the technological and traditional as well as the scientific and artistic. Through their work they explore the possibilities of the information of science as expressible visual content in art. Their methods cross continually from the digital to the analog. As a collective they work not only as artists but entrepreneurs within the context of the newly forming creative economy of Slovenia.

Dates: October 31<sup>st</sup> – November 1st

Summary: A series of workshops, lectures and presentations along with the creation and exhibition of a unique project completed on campus combining disciplines and technologies.

IV. a. Total funding required for program:	\$ 9020.43
b Amount committed by applicant organization:	\$1,000.00
c. Amount committed by <i>BridA Collective</i>	\$2,000.00
d. Amount requested from other funding sources (out of pocket R.Diluzio)	\$1510.43
e. Amount requested of Cultural Affairs/DLS Committee:	\$4510.00

Signature of responsible organization officer/date: \_\_\_\_\_

SIGNATURE

09 . 20. 2005  
DATE

SEND COMPLETED APPLICATION TO: CULTURAL AFFAIRS COMMITTEE  
C/O PRESIDENT'S OFFICE  
200 ALUMNI HALL, CAMPUS

\$3500

**The Cultural Affairs/Distinguished  
Lecture Series Committee  
Grant Application:**

**New Visualizers Collective “BridA”  
Analog-Digital / Digital-Analog: A Collaboration of Science, Art and Technology**

Submitted by: Raphael Di Luzio  
Associate Professor, New Media/Art  
09.26.2005

**New Visualizers Collective “BridA”**  
**Analog-Digital / Digital-Analog: A Collaboration of Science, Art and Technology**

BACKGROUND: This fall we have the unique opportunity of having the *New Visualizers* collaborative *BridA* spend two weeks at the University of Maine campus. They will be conducting workshops, university wide public lectures, presentations and creating a unique new work centered on campus resources in science, art and technology as well as our geographic area and the culture of the university in specific. As *New Visualizers* their focus is to creatively combine and convert discrete methods, data and other aspects science, art and technology into an engaging aesthetic visual form.

SCHEDULE (General): From October thirteenth until November first the four individuals that form the *BridA* collective (see: <http://www.brida-kud.si/>) will work with students, methods, technologies and tools from Quaternary, Spatial and Information Sciences along with Art and New Media. They will conduct their work in an accessible public space at the university as well as stream the visual and audio information and the development of their work daily on the Internet. A “live” time-lapse camera will also capture and stream the continual progress of their project to the Web. While on campus they will present their work on several occasions through university wide and public forums. Additionally, they will conduct a collaborative workshop that will allow students from a diverse range of disciplines to participate.

SCHEDULE (Detail)

OCTOBER:

- 13<sup>th</sup>: Arrival midday in Boston, evening public lecture and presentation in DPC 100
- 14<sup>th</sup>: Campus tour and meeting with individual faculty members from Engineering, Arts, Sciences and Technology.
- 15<sup>th</sup>-16<sup>th</sup>: Field work in Maine trips to record data from central and costal regions (including the Darling and Aquaculture Centers).

• 17<sup>th</sup>-21<sup>st</sup>: BridA continues to gather data from various disciplines and begins to build their project.

During this week they will also conduct a more formal academic presentation of their ideas and works in NMD 100 (Monday and Wednesday 10 a.m. DPC 105). These presentations will also be open to the

academic community of the campus. Additionally, during this week Brida will conduct a series of workshops on collaborations in Art and Technology.

- 24<sup>th</sup>-28<sup>th</sup>: Continued work on project.
- 28<sup>th</sup>: Public presentation of their finished project in DPC 100.
- 29<sup>th</sup>; Opening to the public of the installation of their project (it will remain open to the public for two weeks after their departure).

#### ABOUT BRIDA COLLECTIVE:

##### **Brida Selected Resume:**

The Collective is:

*Juri Pavlica, Klemen Brun, Sendi Mango, Tom Kersevan*

BIO: Brida is a group of four Slovenian artists who formed a collaborative in 1996 while working on their respective graduate degrees at the Academy of Fine Arts Venice. They chose name “Brida” as characterization of a trademark, as it cancels traces of individuality, thus establishing a new subject that is capable of existing autonomously and functioning outside the individual. Their work spans between the technological and traditional as well as the scientific and artistic. Through their work they explore the possibilities of the information of science as expressible visual content in art. Their methods cross continually from the digital to the analog. As a collective they work not only as artists but entrepreneurs within the context of the newly forming creative economy of Slovenia

Web: <http://www.brida-kud.si/>

Email: [brida@siol.net](mailto:brida@siol.net)

- 2001 Graduates of the Venice Academy of Fine Arts
- 2005 Bologna, Italy Academia Di belle Arti, Presentation of Project “Do It Yourself”
- 2005 Ptuj, Slovenia, Workshop, “Art Stays”
- 2005 New York, New York, 59 Second Festival, Video “Borderpass”
- 2004 Venice, Italy Gallery A+A, “Borderpass”, Video Projection, International Borders Project
- 2003 Gorizia, Italy, State Library Istontina, Passage-Artistic, Installation
- 2001 Piedimonte, Italy, Wall of Five Languages, Part of International Project
- 2000 Bovec, Slovenia, “Urbanistic” Workshop
- 1998 Romans D’Isonzo Ferrara, Italy, Exhibition

**BUDGET:**

*Travel—*

- Airfare Slovenia to Boston roundtrip @769.50ea x 4 \$3,078.00
- Bus fare Boston to Bangor roundtrip 67.00 ea x 4 \$268.00
- Excursion field work .31 per mile for 2 days approximately 270 miles \$83.70

*Honorarium:*

- A per person honorarium @ 250ea x 4 \$1000.00

*Food Housing:*

- Food per diem @\$30 per day x 4 @ 19 days \$2,280.00
- Housing @ \$52 per day (for two rooms two people each) x 20 days \$1040.00

*Materials--*

- Mini DV Tapes \$32.99 per five pack x 2 \$65.98
- DVD-R 25 pack printable \$29.99
- CDR 30 pack printable \$13.49 ea x 2 \$26.98
- Paint R, Y, B, G, V, BLK, WHT, WR, WB, WY, E1, E2 @19.69 ea x12 \$236.28
- Canvas (48 x 60 pre-stretched) @ \$56.88 ea x 5 \$284.40
- Miscellaneous Brushes, Pencils etcetera \$200.00
- Shipping \$127.00

*Miscellaneous*

\$300.00

**TOTAL BUDGET:**

**\$9020.43**

## **BridA Biography**

The group was formed during the studies at the Academy of Fine Arts of Venice in 1996. The name BridA as characterization, trade mark, cancels traces of individuality, with it a new subject is reestablished that is capable of existing autonomously and function outside individuals.

Working within a group opens new or different boundaries. All we do is always in the spirit of the group. We almost never operate individually, which could be compared to a some kind of perpetual artistic action.

Our experience is in itself somewhat particular and in such a manner could not exist individually; therefore we could say that working as a collective has an impact also on the personal life of each individual. Within a group there is a great potential that enables us to operate effectively from idea to realization in a very rapid manner. This fact is especially evident when searching for new ideas that are immediately confronted and analyzed thus enabling a more interesting turnout of idea. Similar is with the actual realization process where the teamwork is even more effective. All this enables us to operate on different projects in contemporary; such efficiency would be difficult if not impossible for an individual.

The internal dynamics of our group carries elements of management logic, for in the contemporary world the monopoly of creating of forms is no longer only in the hands of artists.

Art is not an easily definable notion; we are not artists for having studied it, or for exhibiting in art galleries, but for our goal is to entice art. It manifests itself when we provoke it and most of the times it so happens subconsciously. It is not just about figure and form, but also about the way of conceiving art attitude, which with its creative and intuitive personality becomes everyday routine. Sometimes even in different spheres, such as science or even the world of business, which tends to search for alternative ways of communication and often more or less effectively reaches in the area of art. Perhaps the basic difference is that the contemporary artist is not so interested in the success, but that he becomes the cause for art. Kostabi World, Premiata Ditta sas, Oklahoma srl, Ingold Airlines are just some examples of brands, copy right, logotypes, which have been used by artists as they entered the art scene at the end of the eighties and in the beginning of the nineties. It is their merit that the marketing form became a part of art in the instant that it was pushed in reality of everyday to such extent to to be identified with it. We to confront themes that concern the everyday, as well as the position of the artist and art in the contemporary society. If we can refer to art when we talk about the masters of the past that brought art to exceptional heights, we can confirm that the economic factor always played an important role, even though never as decisive as the above mentioned art brands emphasize. In our opinion the condemnation of the economy and consumerism is a clear sign of the fact that man is still not capable of comprehending the rapidity with which the economy is overflowing the world. The contemporary intellectual is simply not capable of keeping up with his own product. Marketing, which stays as the central message of Kostabies world, does not condemn contemporary society it analyses it therefore becoming part of this process. We also try consciously to swim into the flow and perhaps inflame also some art.

## The Collective BridA Project Description:

### **MODUX**

Modux is a project of sampling ideas, matter and surroundings using scientific systems to form autonomous modular cells – modules and reinterpreted visual composition with the acquired modules or modular composition.

In this experiment we gather the information that belong to a moment or space and can be stored in a permanent form. These can be in the form of a sketch, photograph, sound, temperature, air pressure or in fact a combination of given data we perceive. We codify the gathered information or samples into a senseful cell, to which the necessary catalyst for further elaboration and enable cell linking is added. Elaborated cell becomes a modul ready for use. The sense of transforming of gathered information into codified notes or modules is the research of new idiomatic expressions. The sources, that would generally be used to form an artwork, are mathematically converted into sketches which are not dependant of our temporary perception and instead are a standardized copy of a chosen source.

The main objective of the research is to intentionally alienate ourselves as artists from the direct construction of the artwork by using different intermediaries, in this example they are measurement instruments and certain scientific methods of statistical gathering of data from the surroundings. Even though this system might seem limited basing only on the readings we get from the instruments, on the contrary, it gives a completely different view, ultimately the data gathered and elaborated end up forming the artwork that would not be possible in a more classical manner.

The different views are argumented through the whole process of the artwork formation, all single forming elements are codified to such extent to be used as instructions for transferring image data on painting surface. All images that are acquired from these processes in certain stages form transparent layer from which we perceive information from the main source. Such paintings, obtained in such a manner, may be paragonized with landscape paintings of visited sites.

Once all the layers have been painted, the final workpiece, reveals the unexpected form, giving the result of the whole process. This form is called MODUL, from which derives MODUX, “X” being the seeked unknown.

The database, accumulated through different measurements on the field, represents the first stage of the project which will through the process represent the main source – sketch – to be processed and analysed representing the next stage of the project.

Processing the accumulated data runs through different patterns of analysis and formula, that in most cases are common practice in scientific research, the essential difference is that the obtained results are reapplied into the form of visual art product, for example a painting, video or audio installation.

Modul, because this is a form that will be used over and over when constructing new forms and will as such appear unchanged. X, because it is an unknown, that appears in constant mutation through the data processing.



That's how MODUL-X the building block for future compositions is formed.

The sense of using modular forms can be compared to the artistic achievements of the Chinese painting of the 17 century, where the artistic contents was codified into symbols so the artist could focus all his expressivity into the gesture without thinking of the form.

This system allows to leap across the comprehension of form as representation. For an artist the contents that appertains to a form is not important for the process as the form itself.

The most interesting part in using the form in such a manner is, that it never loses its characterization even though the artist does not overemphasize its value through the process of the construction of the artwork, and that is what defines the different turnout of the workpiece.

## **CV BRIDA**

### COLLECTIVE EXHIBITIONS

**1996**

NOVA GORICA (SLO): PROTEST OF YOUNG ARTISTS

**1997**

SPLIT ,DUBROVNIK (CRO), GRADIŠČE NAD PRVAČINO (SLO): EXHIBITION OF ETCHING ARTWORKS

**1998**

ROMANS D'ISONZO, FERRARA ( ITA ) : EXIBITION OF ETCHING ARTWORKS  
LJUBLJANA, METELKOVA (SLO): EXHIBITION OF ETCHING ARTWORKS

**1999**

NOVA GORICA,(SLO) GALLERY HIT PAVILION : ARTISTIC SEARCHING :  
EXHIBITION OF PAINTINGS AND SCULPTURES

NOVA GORICA, (SLO) CITY HALL: EXHIBITION OF ETCHING ARTWORKS  
NOVA GORICA (SLO) YOUTH CENTER: EXHIBITION OF ETCHING ARTWORKS

**2000**

VENICE (ITA) TRONCHETTO: EXHIBITION OF ETCHING ARTWORKS

**2001**

GRADIŠČE nad PRVAČINO,(SLO) GALLERY ODLIČNA HIŠA, EXHIBITION OF  
PAINTINGS

PIEDIMONTE (ITA), WALL OF FIVE LANGUAGES, MURAL PAINTING, PART OF  
INTERNATIONAL PROJECT:

**2004**

VENICE (ITA), GALLERY A+A – BORDERPASS, VIDEO PROJECTION, PART OF  
INTERNATIONAL PROJECT BORDERS

TARCENTO (ITA), WALL OF ENCOUNTER, MURAL PAINTING, PART OF  
INTERNATIONAL PROJECT

LJUBLJANA (SLO) GALLERY Brida – EXHIBITION OF PAINTINGS, LJUBLJANSKE  
VEDUTE, PAINTINGS

**2005**

GORIZIA (ITA) KULTURNI DOM: OKNO V SVET, LJUBLJANSKE VEDUTE  
PAINTINGS

NEW YORK (USA): 59 SECOND FESTIVAL; video BORDERPASS

**SOLO EXHIBITIONS:**

**2003**

GORIZIA (ITA), STATE LIBRARY ISONTINA, PASSAGE- ARTISTIC INSTALATION,  
PART OF GONG FESTIVAL

ŠTANJEL (SLO), ATTACK ON ŠTANJEL, VIDEO INSTALATION

**2004**

LJUBLJANA (SLO) GALLERY BridA, GALLERY ART.SI EXHIBITION,  
LJUBLJANSKE VEDUTE, PAINTINGS

**2005**

NOVA GORICA (SLO), GALLERY HIT PAVILION, EXHIBITION LJUBLJANSKE  
VEDUTE, PAINTINGS

KOPER (SLO), GALLERY MEDUZA, DO IT YOURSELF PROJECT, VIDEO  
ISTALLATION AND MURAL PAINTING

STRASBOURG . EUROPEAN PARLIAMNET BUILDING, GALLERIE NORD;  
LJUBLJANSKE VEDUTE, PAINTINGS

**WORKSHOPS, CONTESTS ETC:**

**1996**

2nd. PLACE FOR THE DESIGN OF POSTER FOR THE ANNIVERSARY OF NOVA  
GORICA

SREDNJA VAS at BOHINJ (SLO) URBANISTIC WORKSHOP

**2000**

BOVEC (SLO): URBANISTIC WORKSHOP

**2005**

BOLOGNA (ITA): ACCADEMIJA DI BELLE ARTI: PRESENTATION OF PROJECT DO  
IT YOURSELF

MARIBOR (SLO): ARTISTIC ACTION: [145] ZAPIS. V \_ IZ. PROSTORA \_ A;  
PROJEKT DO IT YOURSELF, VIDEO INSTALACIJA IN ZIDNA POSLIKAVA

PTUJ (SLO), WORKSHOP ART STAYS 2005, GALLERY TENZOR, PROJEKT DO IT  
YOURSELF VIDEO INSTALLATION AND MURAL PAINTING