

Discreet Events in Noisy Domains

Tanja Vujinović: Supermono 2/3. Installation (objects, electronics, sound, video), Galerija Kapelica, from 16th to 26th September 2008

Ida Hiršenfelder

Tanja Vujinović, who will be presenting her tactile-visual-sound installation Supermono 2/3 in the Kapelica Gallery until Friday within the framework of the Ex Ponto Festival, has been developing experiments in the visual music cycle Discreet Events in Noisy Domains for more than one year. The authors of the publication *Visual Music: Synaesthesia in Art and Music Since 1900* have looked far into the past for the roots of visual music – an important genre in contemporary artistic production – in the first abstract avant-garde painters, although it was only many decades later that the actual use of hybrid sound media in the framework of visual art appeared. With this project Tanja Vujinović has begun to broaden the field of video art, with which she was primarily involved, to hybrid media which in sound-visual installations encompass not only visitors' senses, but also activate cognitive and emotional responses.

Sounds in the tactile biotope Supermono 2/3 arise from two mutually complementary sources through which complex digital modules enable a nearly unrepeatable variability of sounds and pictures. The crackling noise base is randomly processed from the video recording of movements in the gallery through a computer intermediary into abstract sound and video pictures. The sound structures on the other side of the gallery receive and transmit signals from cute, black, doll-like objects, plush forms, in which sound sensors are hidden, whose reactions, however, are entirely dependent on play or interaction. Sound art often uses the reactions of the human body, which in this installation is encouraged by the cuteness and softness of the black figures. The installation is actually a toy for coming to like the sound. The artist is not seeking some great theme, but with the help of the hybrid forms she gently encourages visitors to face technology and the development of the mental, emotional, and poetic dimensions in the perception of space. Open forms of visual

music coax gallery visitors into multidirectional thinking and a nonlinear, unpredictable impression of the seen and heard. All this is not merely abstraction, but rather an emotional portrait of sonic reality.

Ida Hiršenfelder, Discreet Events in Noisy Domains, Dnevnik, Ljubljana, 25.9.2008.