ANTHROPOMORPHIC & ABSTRACT MACHINES

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INTRODUCTION

The complex contemporary world of the manic development of ever-new technologies, fast-paced production and consumption, and the unprecedented speed of information technologies and communication tools are directly influencing our lives and changing our environments. The pace of development and use of electronic gadgets and personal computers is set by the global industry, while our daily experiences are directly shaped by the ideologies built into the technologies we use.

Media art, the field in which I am active as a practising artist, offers the platform for analysis, critique, and the humanisation of technology while practically and theoretically dealing with media and information technologies.

The contemporary media artist, who nowadays has tendencies towards involvement with various social and technological spheres, incorporates the further roles of "researcher, inventor, hacker, and entrepreneur" according to Stephen Wilson. By understanding electronic multimedia arts as "the nervous system of the information society, the laboratory of information science, the battlefield of information warfare, the marketplace of the information economy", Bruce Sterling justifiably stated that this experimental play-zone of human activity is "one of the strangest areas of the art world."

Umberto Eco understood that the work of art is a balanced and organic whole, while every perception of it is in a way a performance of the work in a fresh interpretation. By having this in mind throughout this essay about my own artworks, I will try to clarify the starting position, realisation and conclusions about several of my works without in some way omitting other potential interpretations.

Media artworks can be understood as oscillating events. Media artworks are, in the words of Roy Ascott, focused on behaviour and not form while enabling the interrogation of probabilities by the visitor/spectator/user. These resonating events provide fields of social interplay that hold potential for the generation of new experiences and knowledge, where full realisation of this potential is conveyed by the audience**.**

ART PRACTICE

My installations are apparatuses for rethinking of society.

Those apparatuses are made of sound, video, drawings, or interactive computer works, that could be understood as anthropomorphic and abstract machines, through which I examine ways of perception and preservation of memory.

In my works I explore relationship between human body and technology. I am especially interested in the "uncanny" side of technology, and (new) media technology is simultaneously my subject and my medium.

The work emerges from our ambivalent relationship with our machines and gadgets. Norbert Wiener writes about how machines provoke uncanny canniness in humans, which is nowadays also applicable to virtual machines. Attractiveness of new technologies, dependence upon them, closeness that is being created with them, are just some among many current themes related to close and complex relationship created through time among people and their gadgets. Anthropomorphic machines (as a connection of consciousness with technology) have always been present in art and culture. Human physiognomy, characteristics and behaviour were assigned to a wide range of objects; from deity figurines, to non-living entities, to toys and dolls for purposes as diverse as religion or play. Regarding material infrastructure of the digital, I am interested in media carriers, heritage, data preservation and cultural memory. In my work I also explore the structures of noise or randomness that here serves as a vehicle towards mutations and unexpected. Noise/randomness and their algorithms appear as both, the

substance and as an organizational principle. The relationship between noise and signal, as found in the information theory, also inspires my work.

Concrete art, Minimalism, Kinetic and Op art, critical understanding of constantly evolving technology (for example, the movies of Jacques Tati, especially Playtime) had a big influence on me, just like the artists Julije Knifer and Sol LeWitt. Both Knifer and LeWitt's work possessed the echo of technological ambiguity yet indirectly reflected ideas from information theory. The country in which I grew up, former Yugoslavia, has also been for a short time, during the 1960s and 1970s, at the forefront of the development of computer related art, most notably through the activities of New Tendencies group and Bit International Magazine. The topics they dealt with are still relevant nowadays and included visual research in conjunction with the "machine" (computer) and information theory. Vladimir Bonačić, one of the leading protagonists of the movement, said back in 1969 that the computer should not be used solely as a tool of simulation, but it should be engaged as a tool for creation of new substance.

Some artworks that I have created in the past consist of interventions within the physical infrastructure of electronic carriers as well as the infrastructure of the digital by using software applications, custom electronics and physical and digital objects. Its data processing, among many other things, encompasses data bending, raw data manipulations, loops and mutations, where loops function as the basis that run infinite systems, and mutations often help them to spring into something new from being perpetually the same. Works either take the form of specific situations or dynamic environments, which are brought to existence with the help of virtual machines. The interest in all aspects of underlying currents of tools and materials that I often use creates some sort of web of poetical and technical elements at play. Elements of my works relate to questions of media and information technologies – their data bases and carriers – and are an invitation towards rethinking of development, analysis, learning of new but also discarded technologies, their deconstruction and future development. The works also accent ideological aspects already built into media and gadgets, heritage, and transfer of knowledge and information.

Through my own interdisciplinary art practice, I use various software programs, electronic components, research of media theory, as well as exploration of cultural phenomena viewed through the lens of visual culture theory. One of the central interests is the exploration of the poetry of noise. Noise might be seen as a vehicle towards mutations and poetics within the digital and electro-acoustic world, where, as some sort of an agent of serendipity, it enables new discoveries. Noise as a primal principle, such as Brownian noise, is one of the structural rhythms of nature and social emergencies, and when transferred to the domain of the digital, it has long served as a tool in forms of various algorithms for countless generative tasks that might resemble organisational principles from real life domains of natural or social fields. Within artworks, noise appears as both the substance and as an organizational principle of various digital or physical elements. Noise can be understood as the specific part of the signal that is generated by the communication mechanism itself. The relationship between noise and signal, as found in information theory, also inspires my work in a sense that all accidental discoveries and occurrences in previously defined routes of channel processing might represent a new road of development for the whole work or additional substance that adds to the richness of the structure. As an intrinsic phenomenon of every channel, virtual or analogue, noise occurrences are events that demand analysis. Within media arts the elements of noise are the side effect of each tool used, and sometimes they appear in works as either traces, substantial formal elements, or distinct accents with discursive roles. Noise, both accidental and provoked, is an important tool of evolution, innovation, mutations, development; it is a guide to discoveries, towards poetic content.

Vilém Flusser acknowledged that the tendency of all information in nature is towards its diminishment. All information floats on the way to its own extinction. According to him, an impressive example of anti-entropic activity is biomass re-emerging in various shapes and forms, and through these processes of the reproduction of biomass, mistakes, which we can also understand as noise, occur occasionally and grant evolution through the

mutation of copies.

Noise, as the negative pole of information, might serve an agent's critical questioning of the quality and availability of information and its carriers within media arts and society in general. Taking into account the entangledness of information and its material base, the communication noise generated by both the material base of information as well as its users might lead towards a mode of liberation from destructive "techno-nihilism" through letting in the unknown, the instinctual and experimental content, and openness towards the not immediately perceivable.

As Arthur Kroker proposed, the essence of new media art lies in reversing the technological field. The theory of electronic art becomes the art of electronic theory and manifests itself through three "anti-codes". The aesthetics of "digital dirt" becomes the ontology of art, "technologies of otherness within everyday cybernetics" become the political focus, and "digital incommensurability" an antidote to the age of "ubiquitous" and "calm" technology. The resulting digital art, with its technologies of otherness, opposing the "will to virtual hygiene" evokes shocks of excitement through the cracking, humming, and digital static of microcircuits. As a leading and animating force of digital life, the art of "digital dirt" brings about, as Kroker puts it, waste, accidents, and liquid distortions in systems and mutations, data crashes, and noises in the machines.

Anthropomorphisation has always been present in art and culture in general. Human physiognomy, characteristics and behaviour, since the beginning of known history, have been assigned to a wide range of objects – from deity statuettes to non-living immaterial and imaginary entities to toys, dolls and automatas. Whether it is art, religion, play or the latest technological discovery or entertainment, these projections of ourselves toward the outside world and shaping these projections into definite or fleeting humanoid forms have helped us move forward. Sometimes shaped and devised to function like an organism, software interfaces or telecommunication systems are based on metaphors of the human body.

Through the whole of history, including today we are packaging data in anthropomorphic forms (as well as combinations of anthropomorphic and zoomorphic ones) as part of the process of conquering and the humanisation of our surroundings.

Vilém Flusser has often tried to find room for human freedom and alternative models of functioning within our world of absurd robotized life where our time is mostly spent on feeding our apparatuses and being fed by them. He saw the great potential in alternative usage of our smart tools, a potential to liberate us "functionaries" from excessive work with our apparatuses and to grant new possibilities enabling us to engage in play. According to him, solutions are in experimental work, in our search of not pre-programmed elements within the apparatuses, and conscious attempts to create unpredictable information. Through experimenting, reflecting, and searching for the unpredictable, he saw the significance we could give to our lives as the only revolution left open to us within our world made of complex "playthings".

In order to avoid the pragmatic and utilitarian mind-set completely occupying our lives, he discussed how playing and celebrating within play in contrast to games where there is always a linear path and a prize to be won at the end, one is included in the special texture that enables interaction, discovery, and inclusion in enriching, affirmative, and encouraging experiences.

Play rituals are based on creations of special structures within the frame of the ordinary. They include distinctive gestures, special objects with assigned meaning, repetition, and openness towards the sensorial and emotional. Flexible spaces where play rituals are happening are temporary oases for contemplation and rethinking of the world.

Ritual can be mundane or sacral, with either magical or ordinary elements, and it can include processes of cleaning, devotion, ceremonies, or communal gatherings. It might encompass actions ranging from the apparently non-functional and abstract to operative and concrete.

Media art is just one of the many expressions for this area of human activity that has been in constant development over the last couple of decades and one which has roots in various art phenomena of the twentieth century, starting with early experiments of artists whose work is related to Dada and Bauhaus movements, Lettrists, sound artists, and the early video art of the sixties and seventies of the twentieth century. Notable during former Yugoslavia's time at the forefront of the development of computer related art in the 1960s and 1970s were the activities of New Tendencies group, which held international symposia, conferences and exhibitions, and published Bit International Magazine.

Today, media art is a whole scope of works and approaches that open up questions of post-digital life on the Internet, everyday co-habitation with computers and gadgets, works that deal with questions of mixed and augmented reality, robotics, the Internet of Things, computer games, and various interdisciplinary projects that are forming unprecedented bridges between disciplines. As a relevant factor shaping our lives, new information technologies and computer systems along with all of the ideologies that they convey are exceptionally curious areas for analysis and consequently development of contemporary art. Media art is no longer a marginal zone of the art world, but rather a truly contemporary art form that uses all tools for the content creation relevant nowadays at its disposal while managing to generate critiques of the post-digital world.

EARLY WORKS

1) The first interval, from 1996 to 2000, includes works like Perfect Frequency, H Project, Dialogue and others, and mostly consists of student and early work related to sound noise, analysis of media and visual culture, and daily rituals.

2) The second interval (X Projects), from 2002 till 2005, includes some works created in collaboration with other artists.

3) Since 2006, I have again been working exclusively on my individual works – on Discrete Events in Noisy Domains cycle since 2006, and on Universal Objects since 2014. Within this discussion I will focus on this last phase of my work, beginning in 2006, and the two mentioned ongoing cycles Discrete Events in Noisy Domains and Universal Objects.

My early works phase (1996–2000) mostly consisted of drawings on paper, wall drawings, or video installations. Through these works I analysed daily rituals, phenomena from visual culture and pictograms from various sources that were used as material of visual exploration. Here I studied a multiplicity of notions present in the visual culture of instructional messages related to technologies and body. I have created site-specific installations, temporary wall drawings, paintings, and drawings on bed sheets by modifying, copying, or enlarging pictograms. The Perfect Frequency installation consisted of two versions of the video work Deadlock and an array of loudspeakers wrapped in black cloths as repetitive units within a minimalist structure.

DISCRETE EVENTS IN NOISY DOMAINS

In 2006, I worked on sketches for an installation consisting of numerous black objects with loudspeakers when I noticed the similarity of these sketches to the elements from Perfect Frequency, my first individual exhibition held in 1998 which consisted of a series of black textile objects with loudspeakers that each played a different abstract sound texture. What followed are the years of work with physical components, custom electronics and custom-made software, always exhibited in forms of installations, that I jointly refer to as Discrete Events in Noisy Domains. These are a succession of closely related media artworks within which I explored our attachment to gadgets, ambivalence towards technology, and the Internet of Things phenomenon. Objects in the installations

were collecting data from the spaces through multiple sensors, yet that fact was mostly ignored by the visitors due to their approachable interfaces.

For most of these works, I made custom software in Max/Msp/Jitter. For Oskop, I used custom made patch in Quartz Composer in combination with Audio Mulch. Within Blipstat, I used data sonification, and in Oscilorama data visualisation and sonification. All works equally question contemporary media channels, glitches, noise, and invisible data trajectories and contain custom or ready-made electronic devices to form a temporary network of some sort that included the visitors. They are, in a way, transitory mappings of data fluxes and their oscillations and trajectories. Sometimes they were materialised as random locations of info-dust or anthropomorphised data-emitters, ranging from audio-visual installations and reactive environments to installations in public spaces, allowing visitors and passers-by to participate in the audio-visual reverberations.

Throughout history, the emergence of every new form of media has provoked a variety of ambiguous responses within society, from photographing ghosts during spiritualistic séances to searching for extra-terrestrial elements on communication channels or secret messages in the static noise of radio frequencies, such fascination and anxiety have brought about many obscure premonitions. Just as the technological "uncanny" emerged as a reaction to electrical tools, photography, and telegraphic communication, nowadays it appears as a reaction to the latest digital tools. In interactive installations and granulated sounds, works from the Discrete Events in Noisy Domains cycle bend this "uncanniness" of signals, routing the information overload.

Extagram/Oscilo explores intrinsic signals and frequencies of electronic and early digital equipment.

Extagram 1 consists of six black textile objects with incorporated custom made electronic components. The exhibition's visitors influence the quantity and quality of the audio-visual particles transmitted by these objects by touching them or moving in their proximity. Extagram 2 recycles digital particles from the Extagram/Oscilo audio-visual works.

Extagram/Oscilo is devised as a collection, a digital library of recycled frequencies, mutating glitches, trajectories of test-signals and particles of toy sounds.

Shapes of objects are reduced to basic forms that hover between a human and simplified zoomorphic outline. Each has a technological implant that invites us to establish dialog with them. They are related to otherwise abstract agents of artificial intelligence that crawl, analyse and regulate our surrounding, but due to the many benefits they offer us, we don't object.

Supermono 2/3 is a tactile, audio and visual digital environment. Various sized black fleece objects are given various tasks. Some produce sounds, some transmit signals and send them into processing, while others play pre-processed sounds and video. In this work we are monitored by objects that seem approachable. Our movements and touches are translated into oscillations and reverberations.

Supermono 2/3 and other objects from the series open up questions of the Internet of Things, which is omnipresent, unavoidable, that tracks us through its many sensors, and spills out data that are comprehensible to us only to a certain extent.

Pulpas generate a continuous flux of abstract and enigmatic data streams. The starting point for visual layers is a red, green and blue image matrix for Pulpa.rgb, and a black and white image matrix for Pulpa.bw, while the sound is generated from test signals. These works allow us to observe the process in real time and witness the soft dissolution of amorphous digital elements that occasionally become concrete and distinctive, just to melt back into a lava-like sea of digital noise.

Blipstat uses streams of meteorological and oceanographic data retrieved by the Marine Biology Station Piran which are transmitted to two computers. What is hidden in-between radio channels, what anomalies could be found in waste arrays of signals coming from outer space, or what could we run into amidst the sea's depths? These streams are processed and introduced into the gallery space where they form an audio-visual composition. In addition, two hydrophones placed in the fish tanks within the gallery capture the movements of two robotic fish.

Technology has always provoked premonitions, imagination and speculations ranging from utopian to dystopian.

Oscilorama is a work that consists of multiple objects – a balloon floating in a public space, a number of small similarly shaped textile objects placed in the gallery, and the processing of captured data in real time. Shapes of objects are reduced to basic forms that hover between a human and simplified zoomorphic outline. Each has a technological implant that invites us to establish dialog with them. They are related to otherwise abstract agents of artificial intelligence that crawl, analyse and regulate our surrounding, but due to the many benefits they offer us, we don't object. A signal emitted by the camera installed in the custom-made balloon floating in the public space is continually transmitted to the computer and processed. Everything that the camera captures is translated into an audio-visual stream in the gallery. The numerous textile objects located within the gallery transmit parts of the generated sound through their built-in loudspeakers.

Objects-relatives of otherwise abstract agents of artificial intelligence that crawl, analyse and regulate our surroundings move randomly and subtly affect each other.
Superohm is a small habitat for various objects with built-in electronic components that can be divided into different groups, each with a different role. Some leave light traces behind while moving, some allow us to influence the sound in the space through the built-in optical sensors, while others barely move. The furry object with the video camera mounted on the ceiling monitors the actions of all other objects, so that the entire processed playground can be viewed on the video projection. The resulting interaction between these objects is full of digital and physical frictions.
Our presence, a technological totem and third generative "being" form a continuous data loop.
Oskop is a black totem-like textile object that mirrors and transforms our presence into a continuous formation of a dynamic, sound sensitive, digital organism. The object contains a video camera which emits a signal that is processed in a custom-made patch, and the result is displayed in the space as a real-time audio-visual composition.

Our contact with technological apparatuses is increasingly "sweetened" by avataric objects and anthropomorphic and zoomorphic shapes of otherwise extremely powerful machines that track, sort and collect our data. Even when those human-like handles are not present, we subconsciously assume that artificial agents have a sense of reasoning similar to ours.
Bloberizator is a device that masks its visitors' faces. Object murmurs and produces sounds that range from discreet to loud. When we wish to have our portrait "masked" we send it our request by triggering the portrait production mechanism. The blog http://bloberizator.tumblr.com/ hosts a series of images produced in this way.

Mindfulness is a record of meditation in the otherwise noisy, crowded place of online social gaming environment Second Life. As principles of fashionable mindfulness dictate, the avatar is trying to be aware of its surroundings, to breathe-in the atmosphere and to remain in the moment of digital blissfulness.

This is a study of the intrinsic sound of a "black box" of digital technology.
Within W-Diptych we witness the pure, abstract noise of digital signals. This landscape is an infinite zone of digital streams of generated noise. This space is neither flat nor deep. It has no defined dimension nor does it offer any visual illusions or representations. As the intrinsic poetry of devices, usually hidden and invisible, here, trajectories of digital matter envelope each other, mutate, and warp in infinity.

Technology has always provoked premonitions, imagination, and speculations ranging from utopian to dystopian. What is hidden in-between clear radio channels, or what anomalies could be found in waste arrays of signals coming from outer space?

U_sound_objects consist of six generative audio-visual works. They are made of constantly mutating 3D objects, partially transformed by six sounds appropriated from a well-known library of unexplained sounds (https://en.wikipedia.org/wiki/List_of_unexplained_sounds). Polygons of three-dimensional objects are being generated, fragmented and repositioned in real time while different, random parameters of low frequency noise generators affect their surface textures. The inner trails of these abstract digital bodies envelop the unknown while their trajectories slowly reveal possible structures.

UNIVERSAL OBJECTS

Environments from the Universal Objects series are non-narrative, endless surroundings made of three-dimensional objects. Some of them behave like automata and perform minimal gestures. Most of these works are made in game engines and refer to the many questions this procedural, generative medium opens regarding its usage and the content it usually conveys.

Infinite space, abstract objects, or humanoid representatives are constantly drawing us back to their origin of raw, generated, digital materiality. These objects are simultaneously actual, real, present, and absent through their ethereal being.

The 3D objects are dynamic, transformative objects holding the possibility of infinite performative action. They act algorithmically – whether to propagate site traffic, advertise, seduce or represent us – while being our own digital ghosts and fetishes.

The medium of game engines and three-dimensional objects within the Universal Objects series involves exploration of the "matter" they are made of by opening them up, turning their structures inside out, and testing their clashing behaviours.

Exploration of noise has been present in my work for the last twenty years. Over that time the scope of approaches to analysis has expanded – from information noise as a cultural phenomenon to materiality of analogue noise, to noise versus signal in relation to anthropomorphism.

Various algorithms of noise might be understood as the base of the many elements of the digital world. Noise might be a tool that leads to new discoveries and mutations, subversively enabling insight into otherwise invisible streams of signals. Contrary to some other works where noise is almost totally abstract, within the Universal Objects series algorithmic noises, broken objects, their deformations and mutations sometimes gain humanoid shapes in various situations and dynamic environments.

The name of this cycle arrives from archetypical objects that are readily available within databases of objects – how users approach them, how they change and are filled with projected consciousness, with functions, and what roles they are assigned within digital worlds, and how those objects perform within these constellations. One of the initial impulses for starting the series was the observation of humanoid bots within the social virtual surrounding Second Life, where in one particular stance they were placed in large number to mark a certain space, left in "idle" modes of behaviour. This particular event, along with the experience from working on the video Mindfulness (recorded in Second Life) and Oscilo 2, where I used to generate new 3D objects from one archetype object, initiated the Universal Objects series.

Universal Objects: Explosions is a work containing four scenes of exploding objects. Only for a brief fragment of time are we able to see the delicate objects before and after they start exploding. These events are silently observed by a group of avatars. We are progressively handing over our cultural databases to agents of artificial intelligence. Otherwise abstract agents are here gaining avataric shapes in simulated surrounding where they disinterestedly observe and analyse our/their cultural heritage.

Avataric objects, representations of semi-abstract agents of artificial intelligence that are constantly crawling and regulating space around us, have the role of observing, analysing and classifying data.

In Universal Objects: Observers 1 & 2 avatars observe iterations of themselves displayed in a gallery environment. Placeholder Images are made for interactive works Park 1 & 2 as a stream of collisions and glitches

of avatars' body rituals. Levitations is a series of seven digital prints of avatars caught amidst ritual levitations created for the interactive works Park 1 & 2.

Users' representational images (icons, thumbnails, avataric objects) in cyber space have a life of their own. Detached from their users, they represent imaginary fleeting moments and interactions staged for the mediated post-reality. Forced positivity, good mood, ecstatic behaviours and facial expressions have a backside of constant tracking and analysis of other users.

Universal Objects: BFFs 1 & 2 are two psycho-scape vignettes about the heaviness of online life, about the depths of shallow relationships and their implications on the cosmetic appearance of our avatars.

Still Life machines served many purposes throughout history. They have been used as private altars, devices for classical painting studies, private commodities, boards for conveying coded messages, and status symbols.

Universal Objects: Still Life 1 & 2 is an interactive work created in a computer game engine. It pulls us into its enigmatic interior filled with rooms and setups of still lifes. The work refers to one among the traditional themes of classic painting: still life as a tool for contemplation. The work is composed of many elements: digital objects readily available in public repositories, various objects, drawings, and paintings made especially for this work, and many other Still Life Warehouse objects.

Through these works I question the position and purpose of painting and rethink some of my older installations and video works, including the installation Perfect Frequency I exhibited twenty years ago, through various drawings, diagrams and paintings.

Garden examines the status of virtual spaces to host content that question utopian and dystopian reading of technology. Avataric objects, imaginary locations, immaterial, virtual flora seem to be dependent and attached to one another. Contrary to typical computer and video games, here there is no score, speed, nor adrenalin fueled activity. Everything is slowed, and the only interactivity offered is the ability to move around the space. Universal Objects: Garden is a surreal digital garden full of avatars performing rituals. It is a real-time 3D work built in a video game engine that enables a visitor to stroll through and explore the surroundings from a first-person perspective. The visitor is invited to explore hidden sounds, corners and the avatars' body modifications in this unusual garden.

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Universal Objects: Park 1 & 2 are real-time 3D works built in a video game engine. They are large digital environments – contemplative digital ecosystems occupied by mutated digital objects and bots that perform rituals.

Otherwise abstract agents of artificial intelligence are constantly crawling and regulating space around us. Here, they are assuming avataric shapes, and we become aware of their existence and their constant negotiation, tracking and sorting. Universal Objects: Formations 1–7 is a series of seven videos showing rituals executed by humanoid virtual objects. These sets of behaviors seem like strict tasks being performed in choreographed rituals. The game these eight bots are always replaying is floating between autonomous and regulated behaviour. They coexist in a group while being constantly regulated by the looks of the other bots, which can be understood as the Look, the regulatory instrument that J.P. Sartre wrote of. As in Noh theatre, slow rhythm, "masks" suggesting states of consciousness, emphasized gesticulation, movements that are inspired by movements of Zen monks, but also movements that have roots in martial arts are all creating an endless non-narrative that embodies repressive forces of technological surveillance and the transmission of consciousness to the digital domain.

In equilibrium between chaos and order, avataric objects have been treated like explosion particles, with the aggressive effects silenced and slowed down.

Universal Objects: Laguna and the similar work Zen_Garden are created in a computer game engine. These environments show the essence of digital objects and their states of being with all the noise they contain and the glitches their frictions produce. Events and behaviours of digital objects show their materiality and liminality, and are scattered to form a puzzling landscape. Micro events and so-called non-playable characters or objects are stuck in idle modes, infinitely performing routine tasks. Body parts and bodies as completed and functional units coexist in this habitat of discrete events.

We are progressively handing over our cultural databases to agents of artificial intelligence. Otherwise abstract agents are here gaining avataric shapes in a simulated surrounding where they disinterestedly observe and analyse our cultural heritage. How will deep learning and other techniques for training artificial agents manage to distinguish between the ordinary and Klein's balloon, and any black square and a can from Malevich's and Manzoni's artwork? Universal Objects: Legacy 1 & 2 works created in computer game engines are a continuation of a series of virtual environments, also existing in the form of video works. Within the world of virtual environments and in relation to the latest computer technology, we could, paradoxically, run into the word "legacy", often used for protocols and objects that are not even six months old but have already been surpassed by better performing and updated versions of themselves. Legacy 1 & 2 questions computer game engines as a medium for the production of contemporary art. Opening up questions of materiality of this particular type of media, its "non-material" digital nature, simplicity of reproduction, and simultaneously high possibilities for loss of data files also enables a view into works of three legendary artists from the history of 20th century art, all of whom were and still are opening up these very same and similar topics.

Piero Manzoni, Yves Klein, and Kazimir Malevich have, all in their own specific ways, dealt with the theory and questioning of art objects; within Legacy 1 & 2 we have a "guest appearance" of Manzoni's cans of Artist's Shit, Malevich's paintings Black Circle and Black Square, and aerostatic sculpture balloons consisting of 1001 blue balloons by Yves Klein. Each of Manzoni's 60 cans from May 1961 have supposedly been filled with 30 grams of the artist's excrement. They have achieved the status of cult works of art whose preservation again stirred the international community in the mid-nineties of the twentieth century because one Danish museum's negligence that caused leakage from one of the cans. Klein's action of releasing of 1001 blue balloons was part of his opus with which he researched "zones of immaterial pictorial sensibility", where, under the influence of Zen philosophy, he strived to enable the audience to simultaneously feel and understand the idea of the work. The action with balloons was reproduced 50 years later during the closing of his retrospective show. Malevich, the author of the manifest "From Cubism to Suprematism" and pioneer of geometric abstraction, has researched the spiritual within art throughout his entire opus, and from the series of his most reduced paintings, here, we have his legendary black circle and black square on white canvas.

As in some previous works from Universal Objects, humanoid objects are simulating the consciousness of their surrounding, and now they are placed in a surrounding that has reproductions of the above-mentioned legendary works from the world of visual art, ones which simultaneously open up questions of ephemerality of art work and its conflict with tradition, establishing new models of preservation and reproduction of artefacts and actions, just as nowadays new forms of interdisciplinary art may still be waiting for sustainable solutions to all of these questions.

CONCLUSION

Works that belong to the Discrete Events in Noisy Domains, as generative temporary probes and as transformative structures, dissect some of the hidden layers of technology. The questions that these works open are, in my opinion, important and relevant questions regarding tweaking, networking, and sampling of contemporary media tools with all of their data-flows, channels, and grains of signals. On the other hand, Universal Objects deals with the many layers of the digital domain and the transference of the self into the social, communal spaces of virtual worlds that are becoming parts of our merged realities.

For example, the experience being offered through Park 1 and 2 enables us to spend time in a slow, meditative virtual environment while experiencing it from the so-called first person perspective. These environments are non-narrative, endless, not goal oriented, and infused with ritual repetitiveness. The elements employed to build scaffolding of these environments are sometimes stripped bare so their digital construction is visible, and all the noise that emerged throughout their digital lives that has stuck upon the bare construction is in some cases still there. Throughout these two and other works from the cycle, purposefully generated digital noise is omnipresent and it builds, covers, and connects surfaces.

Virtual and physical spaces created by digital and physical installations of these works create temporary reality probes and zones of unusual interaction. Every visitor's reaction is welcome and might bring interesting conclusions about the nature of circumstances of the works' presentation.

Through my two decade long exhibiting practice, I have seen a multitude of reactions and heard lots of comments regarding my own works and art in general. Some people react solely to the poetic questions posed by the works, some pay special attention to technical details, while others focus on the analysis of media elements or raise political questions. Media art indeed offers a platform for critique and the humanisation of technology. If questions regarding technologies in daily use open up and if we are generally more open to discussion regarding the multitude of directions the future development of digital and information technologies are heading, that might be considered as a good starting point. Generating alternative content should be an invitation for everybody to participate in the discussion, learning and trying to influence future directions of our technological development, and opening up these tools to experimentation.

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