A superlative intermedia project, Supermono by Tanja Vujinović, was realised in September in the Kapelica Gallery. In the form of an ambiental installation, it addressed viewers in a broad and very direct manner through an unusual combination of various plush and clay objects, electronics, sound, and video. The environment which the author created especially for the space of the Kapelica Gallery offered viewers a unique tactile-audio-visual experience, which brought the phenomenon of sound closer and uncovered numerous possibilities of its transcription into visual images and the charm of the articulation of the unseen.

Tanja Vujinović is certainly one of the more prominent, if not the leading, and also internationally recognised, Slovene artists in the field of intermedia art. From the very beginning, her area of activity has been focused especially on the study of the audio-visual context of space and time in symbolic and formal senses. Originally educated as a painter, she is now a visual artist dealing primarily with sound art in the sense of seeking and creating complex connections between sounds of various sources and objects. Her objects, sound and video works, installations, and ambients are complex and conceptually based, just like the author sees her work and art, since everything that she creates, she combines into a heterogeneous, indivisible whole. She creatively uses the most modern technologies available. She creates rhythmical images created for touch and listening from signals, which one can understand as very integrated and interactive, and from the visual and audio perspectives, as also poetic art works.

Each of the author's works is a so-called “work in progress”; they are continuously changing art works conditioned by the specific current temporal and spatial situation, in which viewers also play an important role. The installation is divided into three parts, each exhibited object has built-in electronic and mechanical components which enable the translation of the existing and resulting signals into an audio/visual language that is perceptible to us. Visitors are received by a “table” full of globular, black objects, little organisms, which are actually speakers from which individual sounds are emitted. Under them, cables waterfall to the floor, and seem like some kind of network of blood vessels for the whole system. On one of the walls opposite the speakers, connected sound and visual signals are created from two soft, black figures. Objects recycle audio-visual fragments, one of which contains a video screen,
and in addition to the mentioned function, it also shows the video signal that is captured by
the camera of another figure from the exhibition room itself, and thus through an image
visualizes the audio happenings. In the gallery apse, viewers encounter the third part, a world
of the functions and characteristics of contemporary toys which have inbuilt electronic or
mechanical components. Shaped like toys, her objects have integrated sound systems, which,
just like the other two parts of the installation, sense current actions. Some of the 'plushettes'
move, while others emit sounds upon being touched, which we then can hear amplified in the
space, like some kind of echo. As a consequence, sounds from the speakers also change and
again attract viewers to the table and to the screen. There, they realise that the sounds from all
three groups are actually in an interdependent relationship, within which an enclosed circle of
all the happenings in the space is created. They become aware of their impact on the
formation of this environment.

The Supermono installation is specific due to its special modular connection of elements into
a non-linear system of audio and visual patterns which enables insight into this hidden and
unusual structure of digital and analogue flows. And perhaps that is exactly why it at first
seems like an illusion which does not have any connection to the real world. But when
viewers finally discover the source of the sounds, a second question arises: at which stage are
all the recorded signals translated and altered so many times that we can speak of an illusion.
The artist actually attempts to recycle another, less known side of our perception of the
environment, despite the fact that her starting point is reality, to such a degree that it makes it
“useful” for a new purpose. She manages to create a new world – an art work which almost
unnoticeably is transformed from reality into illusion. It could be said that in this manner the
author also creates some kind of ecological art, since she builds her ambients also from the
consciousness of how our space is actually saturated and polluted with numerous
electromagnetic waves, frequencies, radiation, and unnoticeable sounds from the
environment, which we usually no longer perceive individually, but only as continuous noise.
She detects this “dust”, creatively recycles and uncovers it there, where viewers normally
would not expect it. In the “sacred” gallery space, from which many even today expect only
hermeticism and silence. In Supermono the author upgrades all this also with a specific sense
of her own (black) humour, especially through the use of dynamic toys. In her work she takes
away the identity of the toys, and applies them in the project as anonymous bodies. By doing
this she softens the serious and sophisticated world of technology, and also contrasts it with
the hand-production of these soft “plushettes”. In their blackness, these are far from friendly
toys, estranged and nameless. However, other technological toys, such as the “Teletubbies” and “Pikachus”, are often the same. One can understand the work also as the author's commentary on the impersonality of the contemporary consumer society which is polluting our lives.

The entire project is based on a complex concept and an even more complex technical implementation, which however are not perceived by the viewer, since the installation is clean and operates flawlessly. It is interesting for viewers because it opens up to them the unknown sphere of invisible signals and waves which literally permeates the atmosphere of our everyday environment. A wonderful chain of interdependent relations unfolds, which people determine in the gallery by simply entering it, and if they act in some other way, perhaps touch some object, a wonderful process of transformation occurs which results in the magical image of a soundscape.

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