

**ZDAJ SEM  
TVOJA LAST,  
DOKLER NE  
POZABIŠ NAME.  
YOU OWN ME NOW  
UNTIL YOU  
FORGET  
ABOUT ME.**

Termin Igorja Zabela / Igor Zabel Competition

Guest curators / gostujoča kustosa: Birgit Rinagl in/and Franz Thalmer / CONT3XT.NET

Mala galerija – Moderna galerija / Museum of Modern Art, Ljubljana

Galerija Miklova hiša, Ribnica

ZDAJ SEM TVOJA LAST, DOKLER NE POZABIŠ NAME.  
YOU OWN ME NOW UNTIL YOU FORGET ABOUT ME.

**Mary–Anne Breeze (mez)**

**Codemanipulator®**

**Christina Goestl, clitoressa.net**

**Karl Heinz Jeron & Valie Djordjevic**

**carlos katastrofsky**

**Jörg Piringer**

**Martin Wattenberg & Marek Walczak**

## ZDAJ SEM TVOJA LAST, DOKLER NE POZABIŠ NAME.

Govor in sposobnost metarefleksije na temo lastnega jezika sta imanentni značilnosti človeka. Od začetka 20. stoletja je pisana, govorjena in upodobljena beseda postajala vse večji del vizualnih umetnosti in praks. Postala je predmet raznih teoretičnih raziskovanj in na koncu postala sestavni del in "izvorna koda" digitalnih umetnosti. Vsi projekti, ki so združeni v razstavi Zdaj sem tvoja last, dokler ne pozabiš name, so bili najprej umetniška dela na spletu. Njihova glavna skupna značilnost je, da vsi črpajo snov iz jezika ter njegovih arbitrarnih sistemov in pravil, družbenih funkcij ter absurdnosti in omejitev za posameznika. Odprti procesi so neločljiv del digitalnih umetniških del, tako v smislu njihove produkcije kot v smislu miselnih aktivnosti, ki se sprožajo med recepcijo del. Namesto da bi bila usmerjena v izolirano – besedno/dobesedno – umetnost, razstava poudarja bolj splošne umetniške težnje k spodbujanju diskurza, ki se začne na internetu in nato najde pot v "virtualnost resničnega življenja".

V skladu s tezami Ferdinanda de Saussura (1) lahko človeški jezik razdelimo na tri temeljne vidike: biološki predpogoji za govor (langage), umetni in togi sistem pravil in znakov (langue), ki odraža nekakšen kolektivni dogovor, ter govorjenje samo (parole), posamezne izjave in besede, ki jih izgovarjamo vsak dan. Saussure izhaja iz predpostavke, da lahko o jeziku praviloma govorimo le znotraj sistema langue, in ne znotraj sistema parole. Ta razlika med družbeno kolektivnostjo in individualnostjo, med splošnim in posebnim, ne vzdrži v prostoru spletne umetnosti in mehanizmov, ki vladajo znotraj njega. Prav nasprotno, spletne umetnost se bolj ukvarja z mnogimi medsebojno povezanimi praksami, ki se jih poslužujeta umetnik in uporabnik, ter vzpostavlja povezavo med posameznimi vprašanji in izkušnjami ter jih vpenja v širši družbeni sistem. Predpostavka, da sta jezikovni sistem – kot skupek normativov – ter govorjenje samo – kot posamezno, koherentno in pomensko celovito izgovorjeno sporočilo – povezana in da brez govora tudi ni povratnega delovanja na jezikovni sistem, pripelje do sklepa, da se človeški govor umika iz polja neposrednega opazovanja in raziskovanja. Jezik lahko raziskujemo le skozi rekonstrukcijo procesa, v katerem se pojavlja, torej skozi njegovo artikulacijo. Če upoštevamo ta vidik našega sistema za komunikacijo, se postavlja vprašanje, če je torej jezik v celoti virtualen produkt, katerega obstoj se prične in konča z njegovim udejanjenjem.

Če potegnemo vzporednico tem lingvističnim pogojem, digitalna dela niso vnaprej določena z binarno (jezikovno) kodo, ampak postanejo "resnična" (širše razumljiva) šele, ko se koda pretvori v besedilo, sliko in/ali zvok (z odprtjem datoteke oziroma izvajanjem programskih ukazov). Tako jezik kot digitalna dela temeljijo na postopkih, transformacijah in stalnem gibanju. V digitalnem svetu binarna koda deluje kot skrita navodila in ukazi o tem, "kako početi stvari z besedami" (2). To bi lahko obravnavali kot dejanje govorjenja, ki se manifestira skozi različne medije in je vpeto v "neskončno verigo ponavljajočih se dejanj, ki jih ni mogoče uvideti ali nadzorovati [...]" Njihova nenavadnost, celo čudnost, izhaja iz tega, da se sklicujejo na kontekste, ki v času aktualizacije niso prisotni." (3)

Digitalno umetniško ustvarjanje temelji na aktivni udeležbi uporabnika, prav tako kot jezik temelji na govorniku. Beseda in slika veljata za najstarejšo mnemonično tehniko, s katero se ustno izročilo in spomin ohranjata dlje. V digitalnem svetu procesnost besede in slike, in torej njuna lastna "ustna izročilnost", odvzemata potrebo po tovrstnih mnemoničnih funkcijah. Še več – beseda in slika nista enakovredna elementa, a sta kljub temu močno prepletena: po eni strani tako beseda kot slika temeljita na besedilu, po drugi strani pa je treba binarno kodo vizualizirati, da bi postala razumljiva opazovalcu. Tako pride do neke vrste izenačenja formule "jezika, ki

ga vidimo, oziroma stvari, ki jih beremo" (4). Pretvorba besede v sliko in obratno ne predstavlja zmanjšanja, temveč prevod – in pri tem prevodu se ne sprašujemo, v kakšni meri se je izgubil pomen, temveč v kakšni meri je prevod izboljšal izvirnik.

Če se vrnemo k Saussurovim tezam: v digitalni umetnosti besede, slike in zvoki niso več neločljivi deli umetnosti; langue in langage nista več del parole. Posamezni elementi obojega so prepleteni v performativnem dejanju, ob katerem postaja interpretacija nepotrebna. To "odprto delo" se manifestira skozi posredovanje in se na novo ustvari v vsakim novim opazovalcem. Tu pa se postavlja vprašanje: kaj se zgodi, če uporabnik zapre datoteko s podatki ali govorec preneha govoriti? "Na koncu tu ni objekta, je le postopek, sklop pravil, ki opazovalca privede do tega, da s kritičnim očesom pogleda na edinstvenost, lastništvo in objektu podobne lastnosti digitalnega dela. V tem okviru spoznamo, da imamo lahko v lasti zgolj spomin na lastnino." (6)

(1) prim. Saussure, Ferdinand de. Grundfragen der Allgemeinen Sprachwissenschaft. Berlin: Walter de Gruyter; 2. izdaja, 1986.

(2) prim. Austin, John L. How to Do Things with Words. Harvard: Harvard University Press; 2. izdaja, 1975.

(3) Winkler, Hartmut. Disursökonomie: Versuch über die innere Ökonomie der Medien. Frankfurt am Main: Suhrkamp, 2004. Iz angleškega prevoda, kot ga citirata Gendolla Peter in Schäfer Jörgen (ur.). The Aesthetics of Net Literature. Writing, Reading and Playing in Programmable Media. Bielefeld: prepis, 2007, str. 20.

(4) prim. Smithson, Robert. Language to Be Looked at and/or Things to Be Read. New York: Virginia Dwan Gallery, 1967.

(5) prim. Eco, Umberto. The Open Work. Harvard: Harvard University Press, 1989.

(6) Silva, Luis. Owning Netart for Free. Go for the Original, not the Copies. 2005. <<http://transition.turbulence.org/blog/2005/11/09/owning-netart-for-free#more>> [11. april 2008]

## YOU OWN ME NOW UNTIL YOU FORGET ABOUT ME.

Speech and the ability for meta-reflection on one's own language are inherent characteristics of human beings. Since the beginning of the twentieth century, language – whether written, spoken, or performed – has become more and more a part of the visual arts in various artistic practices and theoretical approaches, ultimately becoming a constitutive element and the "source" code of digital art. All the projects presented in the exhibition YOU OWN ME NOW UNTIL YOU FORGET ABOUT ME. were originally Internet-based artworks. But the main thing they have in common is that they take as their starting point an exploration of language, with its arbitrary structures and rules, its various functions within society, its absurdities and constraints on the individual. Open processes are inherent to digital artworks, both in their production and in the mnemonic activities that emerge in their reception. Rather than focusing on the isolated – literary/literal – artwork, the exhibition highlights general artistic tendencies toward a discursive process that originates on the Internet and finds its way back to the "virtualities of real life".

As the linguist Ferdinand de Saussure (1) explained, human language can be described under three fundamental aspects: the biological preconditions for speaking (langage); the fixed system of rules and signs based on collective convention (langue); and the act of speaking itself, as ephemeral and individual statements and utterances (parole). Saussure assumed that language can only be properly considered within the system of langue, not through parole, but such a division between social collectivity and individuality, between the general and the specific, does not hold when it comes to Internet-based art and its mechanisms. Quite the

contrary, art on the Internet focuses on many interrelated practices of both the artist and the user, tracing individual experiences and questions back to a larger system, to society itself. Given the supposition that the language system – conceived as a collective institution of norms – and the speech act – conceived as an individual, coherent and meaningful utterance – are reciprocally linked and that there can be no backflow into the system without speaking, it becomes clear that human language eludes immediate observation. Language can be examined only by reconstructing the process of its appearance, its articulation. Viewing our system of communication from this angle, we must ask if language is, then, an exclusively virtual product whose existence begins and ends with its realisation.

By the same token, digital artworks, although predetermined by the binary (linguistic) code, do not become “real” (generally comprehensible) until the code is transformed into text, image, or sound (when the data file is opened and the commands executed). Both language and digital artworks are based on processes, transformations and continuous fluidity. In the digital realm, language (the binary code) acts like a set of hidden stage directions or commands about “how to do things with words”. (2) It can be thought of as a speech act that is realised through various media and that is part of an “infinite chain of acts of repetition, which cannot be grasped or controlled. . . . Their peculiar, strange character is constituted by the fact that they refer to contexts that are not present in the moment they are actualised.” (3)

The creation of digital artworks is founded on the active participation of a user, just as the existence of language is founded on the person who speaks. Text and image are considered to be humanity’s oldest mnemonic methods for preserving orality longer and bolstering memory. In the digital realm, the processual aspect of text and image, and therefore their own “orality,” renders mnemonic functions obsolete. Furthermore, text and image are not only equally constitutive elements, but they are also irreversibly interlinked: on the one hand, text and image are both based on text; on the other, the binary code must be visualised in order to be comprehensible and so disemboques in a kind of equalising formula: “language to be looked at and/or things to be read”. (4) The transformation of text into image, and vice versa, is not a reduction but a translation, and the question is not what is lost in translation, but what is gained.

In conclusion, to return to Saussure’s thesis, the words, images and sounds in digital art are no longer discrete parts of the artwork, and the langue and langage are no longer part of the parole. The individual elements of both systems are entangled in a performative act that renders interpretation obsolete. The “open work” (5) manifests itself through mediation and is created individually with each new reception of it. But what happens when the user closes the data file, when the speaking person stops talking? “In the end there is nothing of an object here, just a process, a set of rules that leads you to the point of questioning unicity, ownership, and the object-like nature of digital art works and what you can own is nothing more than the memory of it.” (6)

(1) See Ferdinand de Saussure, *Course in General Linguistics*, ed. Charles Bally and Albert Sechehaye with Albert Riedlinger, tr. Roy Harris (LaSalle, Ill.: Open Court, 1986).

(2) See John L. Austin, *How to Do Things with Words* (Cambridge, Mass.: Harvard University Press, 1975).

(3) Hartmut Winkler, *Diskursökonomie: Versuch über die innere Ökonomie der Medien* (Frankfurt am Main: Suhrkamp, 2004), quoted in Peter Gendolla, and Jörgen Schäfer, eds., *The Aesthetics of Net Literatur. Writing, Reading and Playing in Programmable Media* (Bielefeld, Germany: Transcript, 2007), 20.

(4) Robert Smithson used this phrase in a press release for a show at the Virginia Dwan Gallery in New York in 1967. See Robert Smithson, *The Collected Writings*, ed. Jack Flam (Berkeley, Calif.: University of California Press, 1996).

(5) See Umberto Eco, *The Open Work* (Cambridge, Mass.: Harvard University Press, 1989).

(6) Luis Silva, “Owning Netart for Free. Go for the Original, not the Copies” (2005), online at <http://transition.turbulence.org/blog/2005/11/09/owning-netart-for-free#more>.

## À la recherche du temps perdu

Karl Heinz Jeron

\*1962, živi v Berlinu / lives and works in Berlin

<http://khjeron.de>

Valie Djordjevic

\*1967, živi v Berlinu / lives and works in Berlin

<http://valid.de>

V istoimenskem performansu je umetnik Proustov roman *À la recherche du temps perdu* (2005) najprej pretvoril v ničle in enice ter jih nato pretvoril nazaj v človeški jezik – skozi postopek pretvorbe iz analognega v digitalno in nazaj. Dve osebi ločeno prebirata ničle in enice, tretja ju interpretira – ta predstavlja CPE (centralno procesno enoto) – in četrta sporočilo prenaša na zid kot zaslon. Igralci predstavljajo računalniško izvedbo tega izvirnega literarnega besedila v različici ASCII. V galeriji poleg video dokumentacije najdemo tudi avtorskih pravic prost priročnik z navodili, kako lahko obiskovalci postopek nadaljujejo doma.

In this 2005 performance, Marcel Proust’s novel *À la recherche du temps perdu* is first encoded into zeros and ones and then decoded back into human language – that is, processed from the analogue to the digital and back again. The zeros and ones are read by two persons alternately, then interpreted by a third, who represents a Central Processing Unit (CPU), and finally stuck onto a wall panel by a fourth as Display. The performers play computer with the ASCII-version of this originally literary text. In the gallery, in addition to the video documentation of the performance, a copylefted manual of instructions invites the visitor to continue the procedure at home.



## Stanovanje / Apartment

Martin Wattenberg

Računalniški inženir, umetnik novih medijev in ustanovitelj ter direktor IBM-ovega laboratorija za vizualne komunikacije.

Computer scientist, new media artist, and founding manager of IBM's Visual Communication Lab.

<http://bewitched.com>

Marek Walczak

Umetnik in arhitekt, ki raziskuje načine, s katerimi lahko ljudje stopajo v fizične in virtualne prostore.

Artist and architect interested in how people participate in physical and virtual spaces.

<http://mw2mw.com>

Dodatno programersko podporo je omogočil Jonathan Feinberg.

With additional programming by Jonathan Feinberg.

Po vzoru Ciceronove palače spomina uporabnik instalacije Stanovanje (2001) vzpostavi most med jezikom in prostorom z vtipkavanjem besed in fraz. Po postopku samodejne obdelave jezik dobi obliko dvodimenzionalnega načrta, ki se projicira na tla galerije in obiskovalcu omogoči, da se sprehodi "skozenj". Semantični odnosi med pisanimi besedami se povezujejo v prostorske in kontekstualne postavitve, določajo pa tudi njihovo arhitekturno preoblikovanje.

In Apartment (2001), inspired by Cicero's mnemonic technique of a memory palace, the user establishes an equivalence between language and space by typing words and phrases. After being automatically processed, the language takes the form of a two-dimensional blue print projected onto the floor of the gallery that allows the visitor to walk "through" it. The semantic relationships of the written words are connected to spatial and contextual configurations, and at the same time cause their architectural re-organisation.



HTML-Malevich / HTML-CSS-Malevich

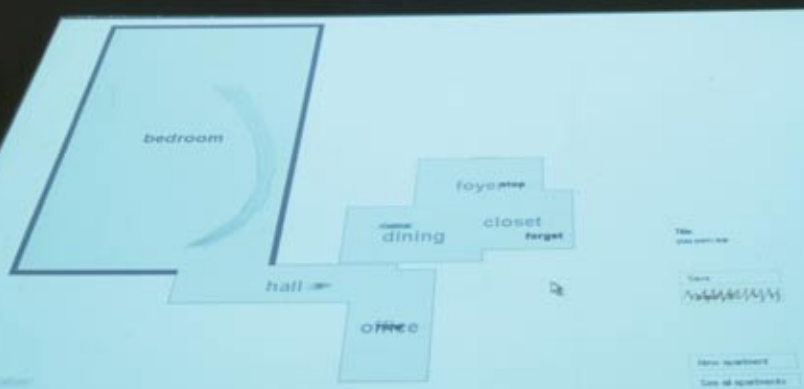
Codemanipulator®

\*1971, živi in dela v 01001011011100100110000101101011111001101110111, kraju, poznanem tudi pod imenom 4b 72 61 6b f3 77

in v 010000100110010101110010011011000110100101101110, kraju, poznanim tudi pod imenom 42 65 72 6c 69 6e / lives and works in 01001011011100100110000101101011111001101110111 also referred to as 4b 72 61 6b f3 77 and in 010000100110010101110010011011000110100101101110 also referred to as 42 65 72 6c 69 6e <http://codemanipulator.com>

Črni kvadrat Kazimirja Maleviča poskuša pokazati, da je preobrat v umetnostni zgodovini sinonim za reduciranje umetniškega dela. Tako delo HTML-Malevich (1996) poskuša črnemu kvadratu vzeti celo njegovo "materialnost". Poleg tega se gledalec sooči z zgodovinsko razsežnostjo uporabe tekstovne kode kot slike: v kasnejši reinterpetaciji umetniškega dela HTML-CSS-Malevich (2001) se velikost kode znova zmanjša na samo nekaj vrstic po novih programerskih standardih. Poleg tega se Malevičevo delo prikaže bodisi kot kvadrat bodisi kot kot glede na uporabljeni brskalnik ("tolmač").

Kazimir Malevich's The Black Square marks a turning point in art history in that it is a synonym for the possibility of the artwork's reduction. HTML-Malevich (1996) intends to do the same by stripping the black square of its very "materiality". In addition, the viewer is confronted with the historical dimension of using text code as painting: in a later re-interpretation of the artwork, HTML-CSS-Malevich (2001), the size of the code is further reduced to a few lines by a newer standard of coding. Also, depending on the browser (the interpreter), the rendered results will be either Malevich's square or his circle.



predmeti poželenja / objects of desire

carlos katastrofsky

\*1975, živi na Dunaju / lives and works in Vienna

<http://katastrofsky.cont3xt.net>

V instalaciji obiskovalec postane lastnik edinstvenega umetniškega dela, vendar le tako dolgo, dokler ga je zmožen obdržati v spominu. Gre za oštevilčen, nepodpisan niz stavkov, ki z zaslona izgine takoj, ko se pojavi naslednji niz. Ta različica spletnega umetniškega dela z naslovom original ironično razmišlja o unikatnosti, lastništvu in oprijemljivosti digitalnega umetniškega dela.

In objects of desire (2005–2008), a numbered but unsigned set of sentences, which disappears from the screen as soon as the next set is automatically displayed, allows the visitor to become the owner of a unique work of art, but only as long as he or she keeps it in mind. This adaptation of a previously Internet-based artwork called the original ironically questions unicity, ownership and the object-like nature of the digital artwork.

nam shub web

Jörg Piringer

\*1974, živi na Dunaju / lives and works in Vienna

<http://joerg.piringer.net>

Urejevalnik spletnih strani nam shub web (2005–2008), ki je najprej obstajal le na spletu, uporabniku omogoča uporabo lastnih pravil na vsebini zunanjih spletnih strani, pri čemer nastaja vizualna poezija. Zaradi prilagajanja galerijski razstavi je nameščen tudi tiskalnik, ki nenehno reproducira vsebino dinamičnih spletnih strani na papir. Čez čas so tla galerije prekrita z listi papirja, kar predstavlja odklon od standardizacije človeškega življenja in hkrati poenotenje kulture skozi lingvistično manipulacijo.

The website-processor nam shub web (2005–2008), originally based on the Internet, allows the user to apply his or her individual rules to the textual content of external websites so as to generate visual poetry. In the work's gallery adaptation, a printer is installed that endlessly reproduces the content of dynamic websites as hard copy. Over time, the floor of the gallery is covered with single sheets of paper that contradict the standardisation of human life and the unification of culture through linguistic manipulation.





`_s[p]erver[se]_: 404 poetry_`

Mary-Anne Breeze (mez)  
Živi in dela pod bakrenim jutranjim nebom v različnih sintetičnih okoljih.  
Lives and works under copper-coated morning skies in various synthetic platforms.  
[www.hotkey.net.au/~netwurker](http://www.hotkey.net.au/~netwurker)

O delu `_s[p]erver[se]_: 404 poetry_` (2007) – pred bralca padejo znaki, številke, simboli in delci programske kode, ki so povezani v sistem našega naravnega jezika s pomočjo asociacij. To poetično delo, ki temelji na mikrospletniškem sistemu Twitter, zabrisuje meje med “berljivim” in “zapisljivim” besedilom (Roland Barthes). To stori tako, da zamenja estetiko stilističnih figur v širokem razponu odprtih semantičnih sistemov.

In `_s[p]erver[se]_: 404 poetry_` (2007) the reader is confronted with signs, numbers, symbols and snippets of programming code, all integrated into the system of our natural language by means of associative techniques. Originating in the micro-blogging system of Twitter, this piece of poetic writing blurs the boundaries between the “lisible” and the “scriptible text” (Roland Barthes). It does so by replacing the aesthetics of stylistic devices within a wide range of open semantic systems.



viva la vulva recoded

Christina Goestl  
\*1960, živi na Dunaju / lives and works in Vienna  
<http://www.clitressa.net>

Zvoke je prispeval Boris Kopeinig, zahvala pa gre tudi Betty Dodson.  
Sound by Boris Kopeinig, and many thanks to Betty Dodson.

Serijski del *viva la vulva recoded* (2008) v ospredje postavlja vprašanje spola z animacijo ločil in tipografskih znakov v obliki ženskih spolovil. To je tudi virtualna referenca na rožnato nalepko, ki je bila prvič videna v sedemdesetih letih v San Franciscu. Delo spreminja formalno rabo tipografije in jo reinterpretera skozi gibanje slik in zvoka, pri čemer se ustvari neskončen proces ločevanja in združevanja jezika in vizualnosti.

The series *viva la vulva recoded* (2008) raises gender issues by animating special characters in the form of vibrant female genitals. In addition, this virtual reference to a pink sticker first spotted in the 1970s in San Francisco alters the formal expression of typography through its re-interpretation as a moving image with sound, thus creating an endless process of delimitation and conjunction between language and its visual expression.

Birgit Rinagl je bila rojena leta 1973; živi na Dunaju. Študirala je primerjalno književnost, romansko filologijo ter medijske študije in komunikologijo na Dunajski univerzi in univerzi St. Etienne v Franciji. Študij je zaključila leta 2008 z magistrsko nalogo z naslovom "Odnos med besedilom in sliko v digitalni književnosti". Danes deluje kot vodja odnosov z mediji in komunikacij ter kot samostojna korektorica na področju kulture na Dunaju. Leta 2003 je sodelovala pri ustanovitvi kulturno-umetniškega združenja Mad M's Factory.

Birgit Rinagl (b. 1973) lives and works in Vienna. She studied comparative literature, romance philology and media and communications at the University of Vienna and the University of St. Étienne (France), and completed her master's degree in 2008 with the thesis "The Text-Image Relation in Digital Literature". She works as a press and communications manager and freelance proofreader in the field of culture in Vienna. In 2003, she co-founded the art and cultural association Mad M's Factory.

Franz Thalmer je bil rojen leta 1976; živi na Dunaju. Študiral je romansko filologijo, jezikoslovje in primerjalno književnost na univerzah v Salzburgu, Parizu in Barceloni, študij pa je zaključil leta 2004 z doktoratom iz medijske lingvistike in besedilne semiotike. Deluje kot samostojni pisec, novinar in vodja odnosov z mediji na področju kulture na Dunaju. Leta 2006 je pomagal pri ustanovitvi platforme CONT3XT.NET, ki služi kot prostor za predstavitev in razpravo o vprašanjih, ki zadevajo (nove) medije in internetno umetnost.

Franz Thalmer (b. 1976) lives and works in Vienna. He studied romance philology, linguistics and comparative literature at the University of Salzburg, the University of Paris and the University of Barcelona, and received his doctoral degree in media linguistics and textual semiotics in 2004. He works as a freelance writer, editorial journalist and press and communications manager in the field of culture in Vienna. In 2006, he co-founded the platform CONT3XT.NET for the discussion and presentation of issues related to (new) media and internet-based art.

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