



**OCEAN AROUND US
ECHOES OF THE ABYSS:
TOXIC LEGACIES OF OCEANIC ECOLOGIES
INTERNATIONAL SYMPOSIUM**

25. Oktober 2024 at 10.30 - 17.00

**Cukrarna Gallery
Poljanski nasip 40, Ljubljana**

*Pre-event: 24. October at 16.00, guided tour at the Moderna Galerija at U3

*Post-event: 26 October at 11.00, visit to the Pivka Park of Military History, Slovenia

Ocean Around Us - Echoes of the Abyss: Toxic Legacies of Oceanic Ecologies
International Symposium

Date: 25. Oktober 2024

Time: 10.30 - 13.00 and 15.00- 17.00

Location: Cukrarna

<https://cukrarna.art/en/program/events/235/2024-10-25/10-30/ocean-around-us-echoes-of-the-abyss-toxic-legacies-of-oceanic-ecologies/>

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Ocean Around Us - Echoes of the Abyss Toxic Legacies of Oceanic Ecologies is an interdisciplinary symposium exploring coastlines and marine environments through ecological, anthropological, geopolitical, and cultural lenses. The event encourages innovative ways of engaging with the sea, drawing from the ongoing Echoes of the Abyss* project by Robertina Šebjanič. This project examines the environmental impact of munitions disposal in oceans and the complex human-ecological dynamics that affect marine ecosystems.

Keynote Speakers:

Dr. Nataša Rogelja - Caf, ZRC SAZU - Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana Slovenia

Dr. Matthias Brenner, Alfred Wegener Institute Helmholtz Centre for Polar and Marine Research (AWI), Bremerhaven, Germany

Speakers:

Tihomir Bošnjak, Head of the Diving Team of the Lučko Anti-Terrorist Unit, Rijeka, Croatia

Petra Linhartová, Director of Digital & Innovation at Fundación TBA21 Thyssen-Bornemisza Art Contemporary, Vienna, Austria

mag.Janko Boštjančič, Director of the Pivka Park of Military History, Slovenia

assoc. prof. Dr. Kristina Pranjić, University of Nova Gorica, Slovenia

Bojan Kopač, member of the state Explosive Ordnance Disposal (EOD) unit, Slovenia

Aljaž Leban, commander of the region Explosive Ordnance Disposal (EOD) unit, Slovenia

Andrej Šekli, commander of Explosive Ordnance Disposal (EOD) unit state divers, Slovenia

Dr. Irena Fonda, cofounder of YouSea Institute Fonda Fish Garden, Piran Bay, Slovenia

Davor Mišković and Ivana Katić, Drugo More, Rijeka, Croatia

Ivana Borovnjak and Maja Kolar, Oaza, Zagreb, Croatia

Gjino Šutić, researcher, UR Institute Dubrovnik / Zagreb, Croatia

Dr. Manca Bajec, Lecturer in the Visual Cultures Department at Goldsmiths, London U.K.

Robertina Šebjanič, Artist/Researcher, Ljubljana, Slovenia

Video Contributions:

Prof. Dr. Jacek Beldowski, Polish Academy of Sciences | PAN, and Researcher

Institute of Oceanology, Polish Academy of Sciences, Laboratory of Contemporary Threats to Marine Ecosystems. Sopot, Poland

Dr. Miłosz Grabowski, Oceanographer / Hydrographer, Marine Acoustics Laboratory, Marine Physics Department, Institute of Oceanology PAS, Sopot Poland

Filippo Minelli, Artist/Researcher, Italy / Dubai United Arab Emirates

Eduardo Castillo Vinuesa, Curator/ Architect/ Researcher, Madrid, Spain

Neja Tomšič, Artist/Researcher, Ljubljana, Slovenia

Moderators:

Manca Bajec and Robertina Šebjanič

Support/Production:

Produced by Zavod Sektor and Zavod Studio Aquatocene; organised by Robertina Šebjanič; 2024.

In partnership with Cukrarna Gallery

Special thanks: Moderna Galerija - U3, Drugo More & Oaza (Made In Platform), The Pivka Park of Military History

Supported by the City Municipality of Ljubljana - Department of Culture and the Ministry of Culture of Slovenia.

The symposium Ocean Around Us - Echoes of the Abyss

Toxic Legacies of Oceanic Ecologies; highlights an interdisciplinary approach to investigating coastlines and marine environments through diverse presentation formats, with speakers presenting ecological, anthropological, geopolitical, and cultural perspectives. It aims to foster new methods of working, thinking, and engaging with the sea.

The symposium stems from the ongoing project Echoes of the Abyss, initiated by Robertina Šebjanič. This project addresses the issue of munitions disposal in the world's oceans, alongside a broader exploration of the power (or lack thereof) of law and other interrelated human-ecological impacts causing marine ecosystem changes. These disruptions have ecological consequences.

Ocean Around Us builds upon the Echoes of the Abyss project, which began with an artist residency by R. Šebjanič aboard the TARA in 2023, focusing on the Baltic Sea. The project continued in 2024 as part of Made In Platform (hosted by Drugo More & Oaza), concentrating on leftover munitions on the seafloor in the Kvarner region of the Northern Adriatic Sea. It delves into how decaying weapons release chemicals that alter the water's composition and impact marine life, particularly organisms exposed to these contaminants. Acts of war and human greed are reshaping not only global realities but also Oceanic environments at micro and macro levels.

As a pre-event of the symposium, we invite you to visit the 10th Triennial of Contemporary Art – U3 at the Moderna Galerija, where the project E.F. Adriatic Sensing by Robertina Šebjanič is exhibited. The project will be presented by Robertina and Manca Bajec, the presentation will be followed by a guided tour by Kristijan Sedej (curator at the MG+MSUM). The tour will be focused also on other artworks that resonate with the ecological aspects featured in the exhibition.

* The artwork *Echoes of the Abyss: Toxic Legacies of Oceanic Ecologies by Robertina Šebjanič will premiere at a group exhibition CENTQUATRE-PARIS #104 in Paris.

La Grande expédition: Tara, l'art et la science pour révéler l'Océan
(The Great Expedition: Tara, Art and Science to Unveil the Ocean)

16.11.2024 > 2.03.2025

CENTQUATRE-PARIS #104 with the Tara Ocean Foundation

<https://www.104.fr/fiche-evenement/la-grande-expedition.html>

MORE:

Cukrarna:

<https://cukrarna.art/en/program/events/235/2024-10-25/10-30/ocean-around-us-echoes-of-the-abyss-toxic-legacies-of-oceanic-ecologies/>

TARA foundation:

<https://fondationtaraocean.org/en/home/>

<https://fondationtaraocean.org/en/artists/robertina-sebjanic/>

MADE IN (Drugo More, Oaza)

<https://madein-platform.com/collaboration/echoes-of-the-abyss-i-toxic-legacies-of-oceanic-ecologies/>

Ocean okoli nas - Odmevi brezna: Toksična dediščina oceanskih ekologij
Mednarodni simpozij

Datum: 25. oktober 2024*

Čas: 10.30 - 13.00 in 15.00 - 17.00

Lokacija: Cukrarna učilnica

*Preddogodek: 24. oktober ob 16.00, vodstvo v Moderni Galeriji na U3

*Po dogodku: 26. oktober ob 11.00, obisk Parka vojaške zgodovine Pivka, Slovenija

Simpozij "Ocean okoli nas – Odmevi brezna: Toksična dediščina oceanskih ekologij" se osredotoča na vpliv človeka na oceane in njihovo okolje. Strokovnjaki iz različnih področij bodo delili svoje poglede na ekološke, družbene, politične in kulturne izzive, povezane z morskimi ekosistemi, pri čemer bo poudarek na interdisciplinarnem pristopu. Glavni cilj simpozija je spodbujati nove metode dela, razmišljanja in sodelovanja z morjem.

Dogodek temelji na projektu "Odmevi Brezna (2024)" ki ga je zasnovala umetnica Robertina Šebjanič. Projekt obravnava vprašanje odstranjevanja streliva iz svetovnih oceanih, in zapletene človekovo-ekološke dinamike, ki vplivajo na morske ekosisteme.

Nastopna predavatelja:

Dr. Nataša Rogelja - Caf, ZRC SAZU - Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti, Ljubljana, Slovenija

dr. Matthias Brenner, Inštitut Alfred Wegener, Helmholtzov center za polarne in morske raziskave (AWI), Bremerhaven, Nemčija

Govorci:

Tihomir Bošnjak, poveljnik Potapljaške ekipe Proti-teroristične enote Lučko, Reka Hrvaška

Petra Linhartová, Direktorica digitalnega razvoja in inovacij pri Fundaciji TBA21 Thyssen-Bornemisza Art Contemporary, Dunaj, Avstrija

mag. Janko Boštjančič, direktor Parka vojaške zgodovine Pivka, Slovenija

izr. prof. dr. Kristina Pranjic, Univerza v Novi Gorici, Slovenija

Bojan Kopač, Državna enota za varstvo pred neeksplozivnimi ubojnimi sredstvi (DEvNUS), Slovenija

Aljaž Leban, poveljnik oddelka Državna enota za varstvo pred neeksplozivnimi ubojnimi sredstvi (DEvNUS), Slovenija

Andrej Šekli, vodja potapljačev Državna enota za varstvo pred neeksplozivnimi ubojnimi sredstvi (DEvNUS), Slovenija

Dr. Irena Fonda, soustanoviteljica zavoda YouSea in Ribjega vrta Fonda, Piranski zaliv Slovenija

Davor Mišković in Ivana Katić, Drugo More, Reka, Hrvaška

Ivana Borovnjak in Maja Kolar, Oaza, Zagreb, Hrvaška

Gjino Šutić, researcher, UR Institute Dubrovnik/Zagreb, Hrvaška

dr. Manca Bajec, docentka na oddelku za vizualno kulturo na univerzi Goldsmiths, London Velika Britanija

Robertina Šebjanič, umetnica/ raziskovalka, Ljubljana Slovenija

Video prispevki:

Prof. dr. Jacek Bełdowski, Poljska akademija znanosti | PAN, in raziskovalec Inštituta za oceanologijo, Poljska akademija znanosti, Laboratorij za sodobne grožnje morskemu ekosistemu, Sopot, Poljska

dr. Miłosz Grabowski, oceanograf / hidrograf Laboratorij za morsko akustiko, Oddelek za morsko fiziko, Inštitut za oceanografijo PAS, Sopot, Poljska

Filippo Minelli, umetnik/raziskovalec, Italija / Dubaj, Združeni arabski emirati

Eduardo Castillo Vinuesa, kurator/ arhitekt/ raziskovalec, Madrid, Španija

Neja Tomšič, umetnica/ raziskovalka, Ljubljana Slovenija

Moderatorici: dr.Manca Bajec in Robertina Šebjanič

Podpora/Produkcija:

Produkcija: Zavod Sektor in Zavod Studio Aquatocene; organizira Robertina Šebjanič; 2024

V sodelovanju s Cukrarno

Posebna zahvala: Moderna Galerija - U3, Drugo More in Oaza (Made In Platforma), Park vojaške zgodovine Pivka

Podprto s strani Mestne občine Ljubljana - Oddelek za kulturo in Ministrstva za kulturo Republike Slovenije.

Simpozij "Ocean okoli nas – Odmevi brezna: Toksična dediščina oceanskih ekologij" se osredotoča na interdisciplinarni pristop k raziskovanju obalnih in morskih okolij. Na simpoziju bodo strokovnjaki predstavili ekološke, antropološke, geopolitične in kulturne perspektive, z namenom iskanja novih metod dela, razmišljanja in sodelovanja z morjem. Glavni cilj simpozija je vzpodbuditi razpravo o negativnem vplivu človeka na oceane ter poiskati rešitve za trajnostno prihodnost..

Simpozij temelji na projektu "Odmevi Brezna (2024)", ki ga je zasnovala umetnica Robertina Šebjanič. Ta projekt se ukvarja s problematiko odstranjevanja streliva iz svetovnih oceanov ter raziskuje, kako pravni okvirji (ali njihovo pomanjkanje) ter povezani ekološki in človeški dejavniki vplivajo na morske ekosisteme. Razpadajoče strelivo namreč sprošča škodljive kemikalije, ki spreminjajo kemično sestavo morske vode in škodujejo morskim organizmom. Takšne ekološke motnje lahko povzročijo dolgoročne posledice za celoten morski svet.

Projekt "Odmevi Brezna" se je začel leta 2023 z umetniško rezidenco Robertine Šebjanič na znanstveno-raziskovalni ladji TARA, kjer je bila pozornost usmerjena na Baltsko morje. Leta 2024 se je projekt nadaljeval znotraj platforme Made In, ki sta jo gostili organizaciji Drugo More in Oaza. V okviru sodelovanja so znanstveniki in umetniki raziskovali in topografirali strelivo, ki je bilo zapuščeno na morskem dnu Kvarnerja v Severnem Jadranu. Skupaj so preučevali, kako škodljive kemikalije iz razpadajočega orožja vplivajo na kakovost morske vode in zdravje morskega okolja. Ta problematika kaže, da vojna in pohlep vplivata ne le na globalne družbene razmere, temveč tudi na oceanske ekosisteme na mikro- in makroravni.

Kot pred-dogodek simpozija bo organiziran ogled 10. trienala sodobne umetnosti U3 v Moderni galeriji. Na trienalu bo predstavljen tudi projekt "E.F. Adriatic Sensing" umetnice Robertine Šebjanič, ki ga bo skupaj z umetnico predstavila raziskovalka Manca Bajec. Ogled razstave U3 bo vodil kustos Moderne galerije Kristijan Sedej, ki bo udeležence popeljal skozi dela, ki obravnavajo ekološke teme, izpostavljene na razstavi.

*Umetniško delo Odmevi brezna: Toksična dediščina oceanskih ekologij avtorice Robertine Šebjanič bo premierno predstavljeno na skupinski razstavi v Parizu:

La Grande expédition: Tara, l'art et la science pour révéler l'Océan

(Velika odprava Tara: Umetnost in znanost odstirata ocean)

16. november 2024 > 2. marec 2025

V CENTQUATRE-PARIS #104 v Parizu v sodelovanju z Fundacijo Tara Ocean

<https://www.104.fr/fiche-evenement/la-grande-expedition.html>

POVEZAVE:

Cukrarna

<https://cukrarna.art/sl/program/dogodki/235/2024-10-25/10-30/ocean-okoli-nas-odmevi-brezna-toksicna-dediscina-oceanskih-ekologij/>

Robertina Šebjanič

<https://robertina.net/>

TARA foundation:

<https://fondationtaraocean.org/en/home/>

<https://fondationtaraocean.org/en/artists/robertina-sebjanic/>

MADE IN (Drugo More, Oaza)

<https://madein-platform.com/collaboration/echoes-of-the-abyss-i-toxic-legacies-of-oceanic-ecologies/>

Abstracts and Bios/ Osnutki in biografije:

Nataša Rogelja Caf, ZRC SAZU, Ljubljana, Slovenia

ZRC SAZU - Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti, Ljubljana, Slovenija

Seaways. A journey through Western Sea imaginaries

Seas are full of routes, loaded with memories, symbols, stories, imaginaries, desires, fears, and more, yet, they are very much empty, as anthropologist Jack Phelan observed. The sea - disguised in blue vastness - hardly deserves to be called a place (2007). But if one chooses to see beyond the blue coat, embracing the intangible faces of the sea, the navigation becomes complicated. We find ourselves sailing in crowded seas, navigating between the Scylla and Charybdis of our imaginaries – between those meaning-making and world-shaping devices (Salazar 2012) that are slowly, with every mile further, becoming our reality. Questions such as: What are (the sea) imaginaries? How do they change over time? To whom do they belong and how do they affect tangible uses of the seas? - will be at the core of this lecture.

Morje je prostor, izpraznjen odvečnega, a vendar poln zgodb, poti, spominov, podob, želja in strahov. Kot takšnemu – preoblečenemu v modro prostranost, lahko morju pravzaprav pripišemo odsotnost prostora, kot ugotavlja antropolog Jack Phelan (2007). Če se vendarle odločimo zapluti onkraj modrega obzorja in sprejeti mnogotere neoprijemljive obraze velike modrine, postane plovba zapletena. Krmariti je potrebno med Scilo in Karibdo naših imaginarijev, svetotvornih družbeno posredovanih reprezentacijski skupkov (Salazar 2012), ki počasi, z vsako naslednjo prepluto miljo, postajajo naša resničnost. Predavanje se bo dotaknilo sledečih vprašanj - kaj so (morski) imaginariji, kako se spreminjajo skozi čas in prostor ter kako vplivajo na različne rabe morij.

Nataša Rogelja Caf, anthropologist, a research fellow at the Research Centre of the Slovenian Academy of Sciences and Arts, Slovenian Migration Institute. Her work focuses on maritime anthropology, mobility studies, new forms of nomadism, lifestyle migration, women's work migrations, anthropology of tourism and heritage, experimental ethnographic methodology, and creative non-fiction. Currently, she leads a project Route Biographies at ZRC SAZU. Her latest book FootNotes. Ethnographic Essays with Methodological Reflections on Walking and Writing (2023) is co-authored with Špela Ledinek Lozej. Her publications include several anthropological monographs and articles, ethnographic photo-documentary exhibitions, lectures, essays, children's books, and novels as well as travel reportages.

Nataša Rogelja Caf, antropologinja, raziskovalka na Znanstvenoraziskovalnem centru Slovenske akademije znanosti in umetnosti, Inštitut za slovensko izseljenstvo in migracije. Področja njenega delovanja so pomorska antropologija, mobilnost, mobilna etnografija in nove oblike nomadizma, življenjsko-stilske migracije, antropologija turizma, dediščina in eksperimentalno etnografsko pisanje. Trenutno na ZRC SAZU vodi projekt Biografije istrskih poti. Njeno zadnjo knjigo Hodopisi. Zbirka etnografskih esejev z metodološkimi premisleki o hoji in pisanju je leta 2023 izdala skupaj s Špelo Ledinek Lozej. Njena dela vključujejo antropološke monografije in znanstvene članke, etnografske foto-dokumentarne razstave, predavanja, eseje, otroške knjige, romane in potopisne reportaže.



Dr. Matthias Brenner, Alfred Wegener Institute Helmholtz Centre for Polar and Marine Research (AWI), Bremerhaven, Germany

Institut Alfred Wegener, Helmholtzov center za polarne in morske raziskave (AWI), Bremerhaven, Nemčija

Heritage of war - a multi-biomarker approach to investigate the effects of dumped munitions and sunken warship wrecks on common dab (*Limanda limanda*) in the North Sea

Today, the North- and Baltic Sea are the final resting place for together 1.6 Mio tons of dumped conventional munitions and hundreds of shipwrecks from the two world wars. The increasing corrosion of munition shells in the saline environment leads to an increased leakage of chemical substances into the marine ecosystem posing risks to marine organisms. A large amount of the chemicals preserved in the munitions are toxic and in addition mutagenic and cancerogenic. The uptake of these chemicals in the tissue of various organisms has been proven in previous studies, but the knowledge about the biological effects of TNT on marine organisms is still limited.

To investigate the biological effects of World War munition on marine organisms, field studies were conducted on using non-migrating fish species such as dab (*Limanda limanda*) caught as close as possible to the wreck or dumping sites. The dabs were first examined for obvious alterations in the liver before being dissected for subsequent assessment of relevant tissues.

The results show that dabs exposed to dissolved chemical of munitions react negatively to the elevated TNT concentrations in the water. The percentage of dabs with liver alteration is significantly increased in the fish exposed to munition compounds compared to the dabs from the reference area.

Danes sta Severno in Baltsko morje zadnje počivališče za skupaj 1,6 milijona ton odvrženega konvencionalnega streliva in stotine razbitin ladij iz obeh svetovnih vojn. Vse večja korozija tulcev streliva v slanem okolju vodi do povečanega uhajanja kemičnih snovi v morski ekosistem, kar predstavlja tveganje za morske organizme. Velika količina kemikalij, shranjenih v strelivu, je strupena, poleg tega pa mutagena in kancerogena. Vnos teh kemikalij v tkiva različnih organizmov je bil dokazan v prejšnjih študijah, vendar je znanje o bioloških učinkih TNT na morske organizme še vedno omejeno.

*Da bi raziskali biološke učinke streliva iz svetovne vojne na morske organizme, so bile izvedene terenske študije o uporabi ribjih vrst, ki se ne selijo, kot je dab (*Limanda limanda*), ulovljenih čim bližje razbitini ali odlagališčem. Vložke so najprej pregledali glede očitnih sprememb v jetrih, preden so jih razrezali za kasnejšo oceno ustreznih tkiv.*

Rezultati kažejo, da madeži, izpostavljeni raztopljenim kemikalijam streliva, negativno reagirajo na povišane koncentracije TNT v vodi. Odstotek dabov s spremembo jeter je znatno povečan pri ribah, izpostavljenih spojinam streliva v primerjavi z dabs iz referenčnega območja

Dr. Matthias Brenner is a marine biologist currently working in the Department of Ecological Chemistry at the Alfred Wegener Institute Helmholtz Centre for Polar and Marine Research in Bremerhaven, Germany. Matthias Brenner conducts research in the field of marine biology, in particular on organisms exposed to pollutants. Current projects are investigating the effects of dissolved explosives from war wrecks and dumping areas on the health of flatfish and mussels.

Dr. Matthias Brenner je morski biolog, ki trenutno dela na oddelku za ekološko kemijo na Inštitutu Alfreda Wegenerja Helmholtz Center za polarne in morske raziskave v Bremerhavnu v Nemčiji. Matthias Brenner izvaja raziskave na področju morske biologije, zlasti na organizmih, ki so izpostavljeni onesnaževalcem. Trenutni projekti preiskujejo učinke raztopljenih eksplozivov iz vojnih razbitin in odlagališč na zdravje bokoplut in školjk.



Tihomir Bošnjak, Head of the Diving Team of the Lučko Anti-Terrorist Unit, Rijeka, Croatia
Poveljnik Potapljaške ekipe Proti-teroristične enote Lučko, Reka Hrvatska

I am an employee of the Ministry of the Interior of the Republic of Croatia, where I am employed as the commander of the diving team in the Lučko Anti-Terrorist Unit. The unit manages the Diving Center on Mali Lošinj through the assistant commander of ATJ Lučko for RC Mr. Kristijan Tahtler. The center trains divers of the Special and Intervention Police so that, by advancing through the diving categories, they are qualified to perform official diving tasks. The more important tasks of official divers are related to finding, removing, processing and destroying unexploded mine explosive devices from the water environment. In order to perform these tasks, it is necessary that all divers of the diving teams successfully complete the anti-explosion course and that they constantly improve. It is also necessary to constantly develop diving abilities, knowledge and skills needed in demanding conditions such as working at greater depths, in caves and searching larger areas...). Therefore, it is necessary to continuously train employees to perform these tasks using the necessary advanced equipment (closed and open breathing circuit, underwater scooter, orientation...).

Sem uslužbenec Ministrstva za notranje zadeve Republike Hrvatske, kjer sem zaposlen kot poveljnik potapljaške ekipe v Protiteroristični enoti Lučko. Enota upravlja Potapljaški center na Malem Lošinjju preko pomočnika poveljnika ATJ Lučko za RC g. Kristijana Tahtlerja. Center usposablja potapljače Specialne in Interventne policije, da se z napredovanjem po potapljaških kategorijah usposobijo za opravljanje uradnih potapljaških nalog. Pomembnejše naloge uradnih potapljačev so povezane z iskanjem, odstranjevanjem, obdelavo in uničenjem neeksplozivnih naprav iz vodnega okolja. Za opravljanje teh nalog je potrebno, da vsi potapljači potapljaških ekip uspešno opravijo protieksplzijski tečaj in se nenehno izpopolnjujejo. Prav tako je potrebno stalno razvijati potapljaške sposobnosti, znanja in veščine, ki so potrebne v zahtevnih razmerah, kot so delo na večjih globinah, v jamah in iskanje večjih površin ...). Zato je potrebno stalno usposabljanje zaposlene za opravljanje teh nalog z uporabo potrebne napredne opreme (zaprti in odprti dihalni krog, podvodni skuter, orientacija...).

Tihomir Bošnjak was born in 1980. and has been an employee of the Lučko Anti-Terrorist Unit since 1999. He have been diving since 2001. and I am currently acting as the commander of the diving team at ATJ Lučko. In the world of diving, He is an instructor of advanced diving specialties and conduct diving training at the Diving Center on Mali Lošinj. Qualified for diving with an open breathing circuit at greater depths using trimix mixtures, diving with a closed breathing circuit at greater depths and for working with mine explosives.

Tihomir Bošnjak se je leta 1980, in od leta 1999 je uslužbenec Protiteroristične enote Lučko. Potaplja se od leta 2001 in trenutno opravlja funkcijo poveljnika potapljaške ekipe v ATJ Lučko. V svetu potapljanja je inštruktor višjih potapljaških specialnosti in izvaja potapljaško izobraževanje v Potapljaškem centru na Malem Lošinjju. Usposobljen za potapljanje z odprtim dihalnim krogom na večjih globinah z mešanici trimix, potapljanje z zaprtim dihalnim krogom na večjih globinah in za delo z minskim razstrelivom.



Petra Linhartová, Director of Digital & Innovation at Fundación TBA21 Thyssen-Bornemisza Art Contemporary, Vienna, Austria

Direktorica digitalnega razvoja in inovacij pri Fundaciji TBA21 Thyssen-Bornemisza Art Contemporary, Dunaj, Avstrija

A Digital Ecosystem for a living Ocean

The Ocean demands a different state of mind. To think with water is to think from change instead of land. Imagine Ocean as a process of research and space of action, a meeting point between artistic and scientific practices, as well as a place for collaboration, care and sharing.

The methodology accumulated and incubated by TBA21–Academy's practice manifests digitally through Ocean-Archive.org. Ocean-Archive.org is an online platform that investigates the potential of storytelling and transdisciplinary collaboration within and beyond archival practices. It strives to expand critical ocean literacy in a time of great necessity and catalyzes collective action for a living Ocean. The aim of Ocean-Archive.org is to bring together the multitude of voices and journeys around the Ocean and connect those striving to nurture and protect it. With ocean comm/uni/ty, the platform instigates conversations around the Ocean so that members can connect, co-create, have impact. In concert with OCEAN / UNI, a learning initiative dedicated to art, activism, law, and science, Ocean-Archive.org, forms an immersive three-pronged ecosystem for learning, community, and discovery.

Digitalni ekosistem za živi ocean

Ocean zahteva drugačno stanje duha. Misliti z vodo pomeni razmišljati o spremembi namesto o zemlji. Predstavljajte si Ocean kot raziskovalni proces in prostor delovanja, stičišče med umetniškimi in znanstvenimi praksami, kot tudi prostor za sodelovanje, skrb in deljenje. Metodologija, ki jo je nabrala in inkubirala praksa TBA21–Academy, se digitalno manifestira prek Ocean-Archive.org. Ocean-Archive.org je spletna platforma, ki raziskuje potencial pripovedovanja zgodb in transdisciplinarnega sodelovanja znotraj in onkraj arhivskih praks. Prizadeva si za razširitev kritične oceanske pismenosti v času velike nuje in katalizira kolektivno akcijo za živi Ocean. Cilj Ocean-Archive.org je združiti množico glasov in potovanj po oceanu ter povezati tiste, ki si ga prizadevajo negovati in varovati. Z ocean comm/uni/ty platforma spodbuja pogovore okoli Oceana, tako da se lahko člani povezujejo, soustvarjajo in vplivajo. V sodelovanju z OCEAN / UNI, učno pobudo, posvečeno umetnosti, aktivizmu, pravu in znanosti, Ocean-Archive.org, tvori poglobljen tridelni ekosistem za učenje, skupnost in odkrivanje.

Petra Linhartová is currently working as a Director of Digital & Innovation at Thyssen-Bornemisza Art Contemporary TBA21, leading and delivering innovations and digital solutions that drive regenerative and transformative impact in line with the TBA21's strategy to future proof the organization's positive influence. Petra specializes in management and development of transdisciplinary art and environmentally-oriented projects that defy conventional categorization. She has 10 years of managerial experience and over 3 years of experience with digital transformation in the field of art and culture. Petra holds her MA in Marketing and Media Communication and in Arts Management, Education, and Policy Making.

Petra Linhartová trenutno dela kot direktorica za digitalno in inovacijsko dejavnost pri Thyssen-Bornemisza Art Contemporary TBA21, kjer vodi in zagotavlja inovacije in digitalne rešitve, ki spodbujajo regenerativni in transformativni učinek v skladu s strategijo TBA21 za dokazovanje pozitivnega vpliva organizacije v prihodnosti. Petra je specializirana za vodenje in razvoj transdisciplinarne umetnosti in okoljsko usmerjenih projektov, ki kljubujejo konvencionalni kategorizaciji. Ima 10 let vodstvenih izkušenj in več kot 3 leta izkušenj z digitalno transformacijo na področju umetnosti in kulture. Petra je magistrirala iz trženja in medijske komunikacije ter umetniškega menedžmenta, izobraževanja in oblikovanja politik.



Janko Boštjančič, Director of the Pivka Park of Military History, Slovenia
Direktor Parka vojaške zgodovine Pivka, Slovenija

ENIGMA -MYSTERIOUS BEHIND THE SCENES OF WAR

There is probably no other machine related to the Second World War that can, almost 80 years after the end of the war, spark so much interest and stir the imagination as much as the German Enigma cipher machine. The German Army kept the Enigma a secret as it represented an important tool in the implementation of their Blitzkrieg strategy. German cryptologists were so confident in the Enigma that they believed there was not even a theoretical chance that its code could be broken and the secrecy of German communications put at risk. Contrarily, one of the biggest secrets of the Allies was the fact that they had broken Enigma's code and were able to decipher most of the German messages. This is considered as one of the greatest achievements of the Second World War. Despite having a massive effect on the course of the war and, in a way, contributing to its outcome the work of Allied cryptoanalitics remained secret for decades. Since German soldiers followed their orders and did everything in their power to prevent the Enigma from falling into enemy hands, there are relatively few machines preserved today, with the M4 model used by the German Navy (Kriegsmarine) being especially rare. In a sequence of fortunate coincidences, one such machine made its way into the Park of Military History (Slovenia) in 2021. The complicated conservation process was followed by the research into its story.

ENIGMA – SKRIVNOSTNO ZAKULISJE VOJNE

Verjetno nobena naprava, povezana z drugo svetovno vojno, skoraj 80 let po njenem koncu, ne vzbuja tolikšnega zanimanja in ne razburja domišljije v tolikšni meri kot nemški šifrirni stroj Enigma. Nemška vojska je Enigmo čuvala v veliki tajnosti, saj je predstavljala pomembno orodje za izvajanje strategije bliskovite vojne. Nemški kriptologi so bili tako prepričani v Enigmo, da so verjeli, da ne obstaja niti teoretična možnost, da se razbije njena šifra in ogrozi tajnost nemških komunikacij. Z druge strani pa je bila ena od največjih skrivnosti na zavezniški strani dejstvo, da so razbili šifro Enigme in tako dekodirali večino nemških sporočil. Šlo je za enega največjih dosežkov v drugi svetovni vojni. Kljub temu, da je v veliki meri vplivala na potek vojne in na nek način tudi botrovala njenemu izidu, je delo zavezniških kriptanalitikov ostalo skrivnost še desetletja. Ker so nemški vojaki v skladu z ukazi storili vse, da Enigma ne bi prišla v sovražnikove roke, je ohranjenih Enigem relativno malo, izredno redke pa so tiste modela M4, ki ga je uporabljala Nemška vojna mornarica Kriegsmarine. A po spletu srečnih naključij se je leta 2021 ena znašla v zbirki Parka vojaške zgodovine. Zapletenemu konservatorskemu posegu je sledilo raziskovanje njene zgodbe in s tem vpogled v skrivnostno zakulisje vojne.

Janko Boštjančič, M.Sc., is the director of the Park of Military History in Pivka/Slovenia. He was the proponent of the idea to renovate the decaying old barracks and transform them into a military museum. He has been managing the Park of Military History, which was born of this idea, since the very beginning, and it has now become the largest museum complex in the Republic of Slovenia and the most visited museum in the country. Apart from managing the museum, he has kept intensively studying military history and its museum interpretation. Recently he managed an exhibition project on the issue of transport in WWI and an exhibition on the German Enigma cypher machine.

Mag. Janko Boštjančič je direktor Parka vojaške zgodovine v Pivki. Bil je pobudnik zamisli, da bi stare razpadajoče vojašnice obnovili in jih spremenili v vojaški muzej. Park vojaške zgodovine, ki je plod te ideje, vodi od samega začetka, ob čemer je Park postal največji muzejski kompleks v Republiki Sloveniji in najbolj obiskan muzej v državi. Poleg vodenja muzeja se še vedno intenzivno ukvarja s preučevanjem vojaške zgodovine in njene muzejske interpretacije. V zadnjem času je vodil razstavní projekt na temo transporta v prvi svetovni vojni in razstavo o nemškem šifrirnem stroju Enigma.



Gjino Šutić, Director of Universal Research Institute

Gjino Šutić is a biotechnologist, an artist, innovator and educator. He is the founder and director of the Universal Research Institute and Gen0 Industries, and conducts research in several fields of science and postmodern new media art.

<http://ur-institute.org/>

Gjino Šutić je biotehnolog, umetnik, inovator in pedagog. Je ustanovitelj in direktor UR inštituta in Gen0 Industries (Zagreb/Dubrovnik), ki izvaja raziskave na številnih področjih znanosti in umetnosti novih medijev.

<http://ur-institute.org/>

Universal Research Institute is non-profit NGO think tank – institute for independent interdisciplinary applied scientific research, production of related projects and advocacy of use of STEAM (Science, Technology, Engineering, Art & Mathematics) in sustainable development. It was founded to incubate social and cultural development through: science related research, development of socially useful innovations, STEAM education, cultural production, intersectoral collaboration (with civil, governmental, academic and industry sectors) and provision of think tank services. UR Institute operations are project and program based, and non-profit oriented. Its infrastructure is designed toward providing diverse stimulative work environment. The institute affiliates highly diverse interdisciplinary group of personnel and associates with background in various fields of science, technology, engineering, culture, art, economy and related affairs thus incubating a collective for transdisciplinary work. The main areas of research conducted at UR institute are contemporary fields of life & technical sciences such as; all areas of biotechnology, ecological engineering, cybernetics, experimental electronics, bioelectronics / biorobotics, & science related art. UR Institute relies on active engagement, interaction and collaboration with citizens in goal of participative research and “design with the users” development of socially useful innovations which can benefit the mankind. UR Institute supports & promotes; Do-It-Yourself (DIY) and Do-It-With-Others (DIWO) culture, freedom of knowledge & learning, and culture of science.



AVANTGARDE ART AND AN ECOCRITICAL PERSPECTIVE IN THE NORTHERN ADRIATIC

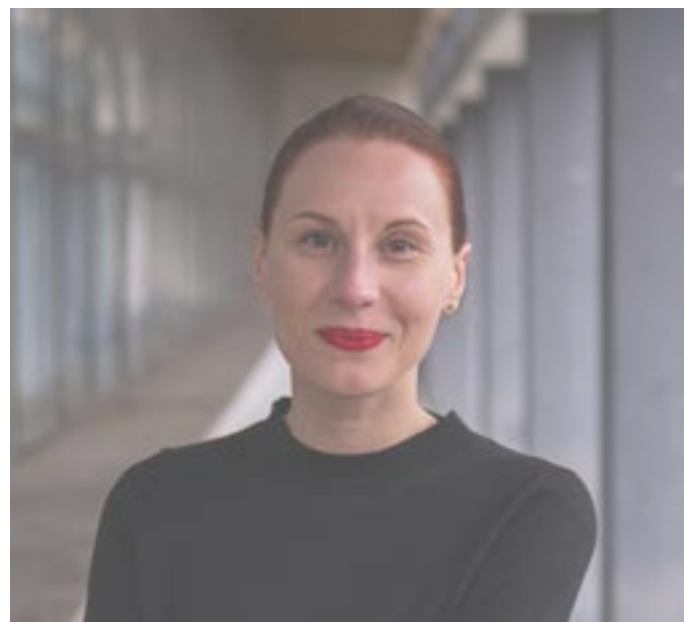
For this symposium, my contribution, will shed light on avant-garde art of the Northern Adriatic through the prism of blue humanities, ecofeminism and ecocriticism, and offer the possibility of contextualizing avant-garde artistic practices within the transnational and ecoregional framework of the Adriatic Sea. The goal is to contribute both to the decentralization of the canon of European avant-gardes and to the conception of the specifics of transnational and multilingual European ecocriticism, especially in the area of the Northern Adriatic. In a region marked by an intertwined cultural and political history, flexible and contested borders, and shared bodies of water and marine ecosystems, many avant-garde movements have responded to both natural and ecological circumstances as well as complex geopolitical dynamics. In the 20th century, modernism and the avant-garde not only celebrated futuristic technologies, but also reflected a new understanding of relationships and the intertwining of human and more-than-human connections, as well as transcending productionist and anthropocentric thinking. To a large extent, this was also founded as a response to the destructions of war. With a transversal approach, I want to connect avant-garde practices through three key periods: the early 20th century historical avant-garde (the interwar period), the neo-avant-garde period after the Second World War, and the contemporary time of intermedia artistic practices, which is defined by global ecological and social crises. By emphasizing the plurality of voices and the complex intertwining of ecoregional factors, such an approach can show how avant-garde practices functioned as critical spaces for considering new relational ontologies, while at the same time offering us new ways of connecting art and the common environment of human and non-human agents.

AVANTGARDNA UMETNOST IN EKOKRITICNA PERSPEKTIVA V SEVERNEM JADRANU

V svojem prispevku želim osvetliti avantgardno umetnost Severnega Jadrana skozi prizmo modre humanistike, ekofeminizma in ekokritike ter ponuditi možnost kontekstualizacije avantgardnih umetniških praks znotraj transnacionalnega in ekoregionalnega okvirja Jadranskega morja. Cilj je prispevati tako k decentralizaciji kanona evropskih avantgard kot tudi k zasnovi specifik transnacionalne in večjezične evropske ekokritike, posebej na območju Severnega Jadrana. V regiji, zaznamovani s prepleteno kulturno in politično zgodovino, prožnimi in spornimi mejami ter skupnim vodnim telesom in morskim ekosistemom, so se mnoga avantgardna gibanja odzivala tako na naravne in ekološke okoliščine kot tudi na kompleksne geopolitične dinamike. V 20. stoletju modernizem in avantgarda namreč nista zgolj slavila futurističnih tehnologij, temveč sta tudi odražala novo razumevanje odnosov in prepletenost medčloveških in več-kot-človeških povezav ter preseganje produkcionične in antropocentrične miselnosti. V veliki meri je bilo to osnovano tudi kot odziv na vojno destrukcijo. S transverzalnim pristopom želim povezati avantgardne prakse prek treh ključnih obdobj: zgodnje 20. stoletje zgodovinske avantgarde (medvojno obdobje), obdobje neoavantgarde po drugi svetovni vojni in sodobni čas intermedijskih umetniških praks, ki je opredeljen z globalnimi ekološkimi in družbenimi krizami. S poudarjanjem pluralnosti glasov in kompleksne prepletenosti ekoregionalnih dejavnikov takšen pristop lahko pokaže, kako so avantgardne prakse delovale kot kritični prostori za premislek o novih relacijskih ontologijah, obenem pa nam lahko ponudi nove načine povezovanja umetnosti in skupnega okolja človeških in nečloveških agensov.

Dr. Kristina Pranjić is an associate professor at the University of Nova Gorica. In her research and teaching, she focuses on the intersections of art and science, as well as avant-garde art and ecocriticism, with an emphasis on transnational networks and innovations arising from marginal and minority artistic practices and those on European margins, particularly Eastern and Central European avant-garde. She examines how avant-garde practices contribute to socio-political and ecological discourses, using interdisciplinary methodologies of comparative literature, art history and cultural studies. She is currently participating in a project, which is part of the series A Cultural History of the Avant-Garde and East Central Europe of the Brill publishing house, with a chapter on the South Slavic and Yugoslav avant-garde.

Dr. Kristina Pranjić je izredna profesorica na Univerzi v Novi Gorici. V svojem raziskovalnem in pedagoškem delu se osredotoča na presečišča umetnosti in znanosti ter avantgardne umetnosti in ekokritike, s poudarkom na transnacionalnih omrežjih ter inovacijah, ki izhajajo iz marginalnih in manjšinskih umetniških praks in evropskih obrobij, zlasti vzhodne in srednjeevropske avantgarde. Preučuje, kako avantgardne prakse prispevajo k družbeno-političnim in ekološkim diskurzom, pri čemer uporablja interdisciplinarne metodologije primerjalne književnosti, umetnostne zgodovine in kulturnih študij. Je avtorica monografije Jugoslovanska avantgarda in metropolitanska dada (Sophia, 2024). Trenutno sodeluje pri projektu serije A Cultural History of the Avant-Garde in East Central Europe založbe Brill s poglavjem o južnoslovanski in jugoslovanski avantgardi. Z organizacijo znanstveno-umetniških konferenc in drugih dogodkov si prizadeva aktualizirati koncept avantgarde in povezati akademske raziskave z umetnostjo in družbenim delovanjem.



Bojan Kopač, member of the state Explosive Ordnance Disposal (EOD) unit, Slovenia
Državna enota za varstvo pred neeksploziranimi ubojnimi sredstvi (DEvNUS), Slovenija
Aljaž Leban, commander of the region Explosive Ordnance Disposal (EOD) unit, Slovenia
Poveljnik oddelka Državna enota za varstvo pred neeksploziranimi ubojnimi sredstvi (DEvNUS), Slovenija
Andrej Šekli, commander of Explosive Ordnance Disposal (EOD) unit state divers, Slovenia
Vodja potapljačev Državna enota za varstvo pred neeksploziranimi ubojnimi sredstvi (DEvNUS), Slovenija

The presentation, divided into two parts will offer the following: the first part will be a presentation of the state unit for protection against nus and in the second part, the removal of nus in the past and the challenges that await us in the future will be presented. Removal of sediment in lakes, rivers and the sea.

Predstavitve bo razdeljena na dva sklopa v prvem sklopu bo predstavitev delovanja državne enote za varstvo pred nus. V drugem delu pa bo predstavljeno odstranjevanje nusa v preteklosti in izzivi ki naš še čakajo v prihodnosti. Odstranjevanje nusa v jezerih, rekah in morju.

Bojan Kopač

Bojan started his professional career in 1974 as a militiaman in the then Militia and then in the Police. Until retirement in 2006, he worked in the “anti-bomb unit” within the Special Police Unit. Then he joined DEvNUS (State unit for protection against unexploded ordnance) as its member. Here I perform UXO removal tasks, as a lecturer, instructor and, finally, as a consultant for more.

Profesionalno pot sem pričel leta 1974 kot miličnik v takratni Milici in nato v Policiji. Do upokojitve v letu 2006, sem deloval v »Protibombni enoti« v okviru Specialne enote policije. Nato se priključim DEvNUS (Državna enota za varstvo pred neeksploziranimi ubojnimi sredstvi) kot njen pripadnik. Tu opravljam naloge odstranjevanja NUS, predavatelja, inštruktorja in nazadnje tudi kot svetovalec ob zahtevnejših odstranjevanjih NUS.



Aljaž Leban

After his education in mechanical engineering, in 2004, he successfully completed basic training in protection against unexploded ordnance. From 2004 to 2009, a member of the regional anti-Nus protection unit. Since 2010, member and head of the department of the Northern Primorje Region for protection against lice. From 2004 to 2024, he performed more than 2,000 interventions.

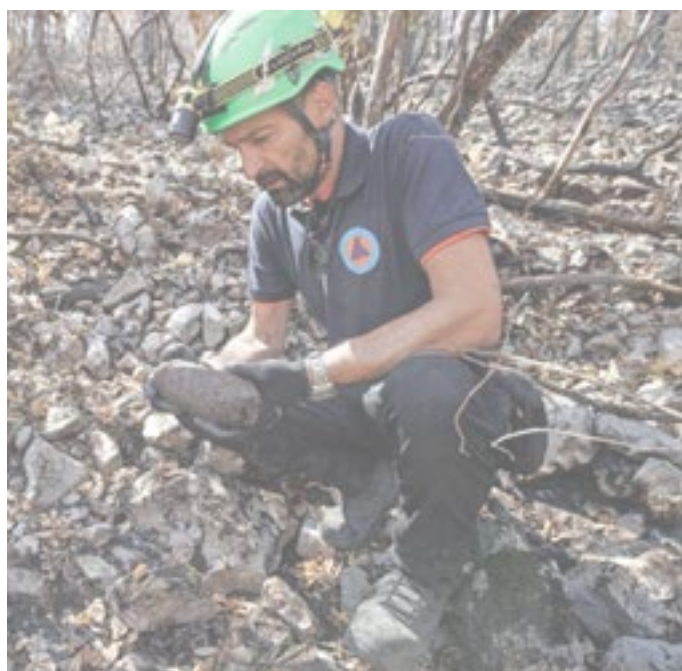
Po izobrazbi ing strojništva. Leta 2004 uspešno zaključim temeljno izobraževanje iz varstva pred neeksplozivnimi ubojnimi sredstvi. Od leta 2004 2009 pripadnik regijske enote za varstvo pred Nus. Od leta 2010 pripadnik in vodja oddelka severno Primorske regije za varstvo pred Nus. Od leta 2004 do 2024 opravil več kot 2000 intervencij.



Andrej Šekli

In 2001, he successfully completed the basic education in protection against nus. In 2004, he successfully completed the course for underwater operation and removal of nus. From 2001 to 2009, a member of the regional anti-virus protection unit. From 2009-2024, head of divers of the state unit for protection against Nus. From 2001 to 2024, he performed more than 2,000 interventions. Andrej Šekli vodja potapljačev državne enote za varstvo pred nus

Leta 2001 uspešno zaključim temeljno izobraževanje iz varstva pred nus. Leta 2004 uspešno zaključim tečaj za podvodno delovanje in odstranjevanje nusa. Od leta 2001 -2009 pripadnik regijske enote za varstvo pred nus. Od leta 2009-2024 vodja potapljačev državne enote za varstvo pred Nus. Od leta 2001 do 2024 opravil več kot 2000 intervencij



Dr. Irena Fonda, YouSea Institute Fonda Fish Garden, Piran Bay, Slovenia
Soustanoviteljica zavoda YouSea in Ribjega vrta Fonda, Piranski zaliv Slovenija

Sea Oasis Piran is an innovative initiative by the YouSea Institute, led by Dr. Irena Fonda. The project focuses on developing sustainable, multi-trophic mariculture while simultaneously conserving and creating new marine ecosystems along the Slovenian coast. Through the creation of underwater structures that support both biodiversity and sustainable aquaculture, Sea Oasis Piran aims to foster a balanced relationship between human activity and the marine environment. These efforts contribute to marine conservation and sustainable food production, shaping the future of our seas.

Sea Oasis Piran brings together ecological design and public good. It's not just about environmental protection; it's about creating spaces that everyone can benefit from—healthier coastlines, more resilient coastal urban areas, and ecosystems that provide for both nature and people. Sea Oasis Piran is not only a project for conservation but also an educational platform—engaging local residents and policymakers alike in the importance of protecting our seas. Ultimately, the future of Sea Oasis Piran is about growth—not just in scale but in the awareness it brings to the need for change.

Morska oaza Piran je inovativna pobuda Zavoda YouSea, ki ga vodi dr. Irena Fonda. Projekt se osredotoča na razvoj trajnostne, multitrofične marikulture ob hkratnem ohranjanju in ustvarjanju novih morskih ekosistemov ob slovenski obali. Z ustvarjanjem podvodnih struktur, ki podpirajo tako biotsko raznovrstnost kot trajnostno ribogojstvo, želi Morska oaza Piran spodbujati uravnotežen odnos med človekovo dejavnostjo in morskim okoljem. Ta prizadevanja prispevajo k ohranjanju morja in trajnostni proizvodnji hrane ter oblikujejo prihodnost naših morij.

Morska oaza Piran združuje ekološko oblikovanje in javno dobro. Ne gre samo za varstvo okolja; gre za ustvarjanje prostorov, ki bodo lahko koristili vsem – bolj zdrave obale, bolj odporna obalna urbana območja in ekosistemi, ki skrbijo za naravo in ljudi. Morska oaza Piran ni le naravovarstveni projekt, temveč tudi izobraževalna platforma, ki tako lokalne prebivalce kot oblikovalce politik pritegne k pomenu varovanja naših morij. Konec koncev je prihodnost Sea Oasis Piran povezana z rastjo – ne le v obsegu, temveč v zavedanju, ki ga prinaša potreba po spremembah.



Davor Mišković in Ivana Katić, Drugo More, Reka, Hrvaška

Drugo more was founded in 1999, and since then it has been continuously involved in artistic production, organizing cultural events and festivals, conducting research, and publishing. The organization is highly interdisciplinary, working across various artistic fields. It is well-known to the public for its gallery program, Galerija DM, the performing arts festival Zoom, the interdisciplinary event Mine, Yours, Ours, and the discursive program Refleks. In addition to these ongoing programs, Drugo more organizes the DIY fair 3N every 2-3 years, publishes books in collaboration with the Jesenski & Turk publishing house through the Work and Thought series, runs the educational program Nukleus, and engages in other activities such as research, the production of art projects, and film programs.

Drugo more je bilo ustanovljeno leta 1999 in se od takrat neprekinjeno ukvarja z umetniško produkcijo, organizacijo kulturnih dogodkov in festivalov, raziskovalno in publicistično dejavnostjo. Organizacija je izrazito interdisciplinarna in deluje na različnih umetniških področjih. Javnosti je poznana po galerijskem programu Galerija DM, festivalu scenskih umetnosti Zoom, interdisciplinarnem dogodku Moje, tvoje, naše in diskurzivnem programu Refleks. Poleg teh stalnih programov Drugo more vsaki 2-3 leta organizira DIY sejem 3N, objavlja knjige v sodelovanju z založbo Jesenski & Turk v seriji Delo in misel, izvaja izobraževalni program Nukleus in se ukvarja z drugimi dejavnostmi, npr. kot raziskave, produkcija umetniških projektov in filmskih programov.



Ivana Borovnjak in Maja Kolar, Oaza, Zagreb, Hrvaška

Oaza is a Croatian design practice co-founded in 2013 whose work is context and research-based, rooted in collaboration and knowledge sharing. We design, research, curate, direct and edit content for cultural and commercial projects, ranging from visual identities, books, campaigns, exhibitions and digital media. Through our work, we seek to contribute to production, presentation and design discourse in a holistic way.

Next to commissions and collaborations Oaza investigates topics of interest through self-initiated total design projects which reflect our general approach to design as a political and social discipline directed towards critical questioning of our everyday. Our ongoing projects explore alternative models of production and natural resources within Made In platform, we are running an independent publishing house Oaza Books and investigating the Female Design History in Croatia with the project Designers 1930 — 1980: Context, Production, Influences. Besides self-initiated projects, Oaza members are active in the fields of formal and informal design education.

Projects / Initiatives

Made In Platform is a research, design and heritage platform that proposes new collaborative practices and knowledge exchange between the traditional craftspeople and contemporary designers. It engages craftspeople, designers, researchers, curators and theoreticians on a quest to pose relevant questions about the topics of heritage and production in today's society through research and archiving of local crafts, conducting workshops and residencies and promoting ideas through exhibitions.

Oaza Books is an independent publishing initiative focused on contemporary art and design. Established in 2017, the aim of Oaza Books is to produce, promote, and distribute publications that critically and transdisciplinary engage with the creative process and content, fostering meaningful dialogue between cultural disciplines and socio-political issues.

Oaza je hrvaška oblikovalska praksa, soustanovljena leta 2013, katere delo temelji na kontekstu in raziskavah ter temelji na sodelovanju in izmenjavi znanja. Oblikujemo, raziskujemo, kuriramo, usmerjamo in urejamo vsebine za kulturne in komercialne projekte, od vizualnih identitet, knjig, kampanj, razstav in digitalnih medijev. S svojim delom želimo prispevati k produkcijskemu, predstavitvenemu in oblikovalskemu diskurzu na celosten način.

Poleg naročil in sodelovanj Oaza raziskuje zanimive teme s samoiniciativnimi projekti celovitega oblikovanja, ki odražajo naš splošni pristop do oblikovanja kot politične in družbene discipline, usmerjene v kritično prevpraševanje našega vsakdana. Naši tekoči projekti raziskujejo alternativne modele proizvodnje in naravne vire znotraj platforme Made In, vodimo neodvisno založbo Oaza Books in raziskujemo zgodovino ženskega oblikovanja na Hrvaškem s projektom Oblikovalke 1930 — 1980: Kontekst, produkcija, vplivi. Poleg samoiniciativnih projektov so člani Oaze aktivni na področju formalnega in neformalnega oblikovalskega izobraževanja.

Projekti / Pobude

Made In Platform je raziskovalna, oblikovalska in dediščinska platforma, ki predlaga nove prakse sodelovanja in izmenjavo znanja med tradicionalnimi obrtniki in sodobnimi oblikovalci. Vključuje obrtnike, oblikovalce, raziskovalce, kustose in teoretike, ki si prizadevajo zastaviti relevantna vprašanja o temah dediščine in produkcije v današnji družbi z raziskovanjem in arhiviranjem lokalnih obrti, vodenjem delavnice in rezidenc ter promoviranjem idej prek razstav.

Oaza Books je neodvisna založniška pobuda, osredotočena na sodobno umetnost in oblikovanje. Cilj založbe Oaza Books, ustanovljene leta 2017, je izdelava, promocija in distribucija publikacij, ki se kritično in transdisciplinarno ukvarjajo z ustvarjalnim procesom in vsebino ter spodbujajo pomemben dialog med kulturnimi disciplinami in družbeno-političnimi vprašanji.



Robertina Šebjanič, Artist/Researcher, Ljubljana, Slovenia

In the context of the symposium Ocean around us - will Robertina Šebjanič focus on her, research that is also the main focus of organising the get together. Echoes Of The Abyss - Toxic Legacies Of Oceanic Ecologies is an ongoing project since Robertina Šebjanič was the artist's residency aboard research vessel TARA in 2023. In 2024, she continues her research in Rijeka, within the Kvarner region in the Northern Adriatic Sea. Through this project, the artist intends to look closer into the past' – examining leftover munitions forgotten on the sea floor. The main interest of investigation to explore how chemical particles from decaying weapons affect water's chemical structure and subsequently influence changes in marine life. Acts of war and human greed are changing not only the global reality but also the marine environment and life at micro to macro levels. Exploring the (non)power of law, the project will interconnect history, chemistry, biodiversity, and more-than-human entities, advocating for better coexistence with aquatic life.

V okviru simpozija Ocean okoli nas - se bo Robertina Šebjanič posvetila njej, raziskave, ki je tudi glavni poudarek organizacije srečanja. Echoes Of The Abyss - Toxic Legacies Of Oceanic Ecologies je projekt, ki poteka že od Robertine Šebjanič umetnikova rezidenca na krovu raziskovalne ladje TARA leta 2023. Leta 2024 nadaljuje svojo raziskave na Reki, znotraj regije Kvarner v severnem Jadranskem morju. S tem projektom namerava umetnik pogledati bližje v preteklost – preučevanje ostankov strelivo, pozabljeno na morskem dnu. Glavni interes preiskave je raziskati, kako kemični delci iz razpadajočega orožja vplivajo na kemično strukturo vode in posledično vplivajo na spremembe v morskem življenju. Vojna dejanja in človeški pohlep se spreminjajo ne le globalna realnost, ampak tudi morsko okolje in življenje na mikro do makro ravneh. Z raziskovanjem (ne)moči prava bo projekt povezal zgodovino, kemijo, biodiverzitetu, in več kot človeška bitja, ki se zavzemajo za boljše sobivanje z vodnimi organizmi.

Robertina Šebjanič, <https://robertina.net/> is an artist/researcher whose work explores the biological, (geo) political, and cultural realities of aquatic environments and the impact of humanity on other organisms. In her analysis of the Anthropocene and its theoretical framework, the artist uses the terms "aquatocene" and "aquaforming" to refer to the human impact on aquatic environments. Her work received awards and honorary mentions at Prix Ars Electronica, Starts Prize, Falling Walls, Re:Humanism. She gave artist talks /lectures at: Ocean Space, Stanford University, UCLA- ArtiSci Center, Mare Conference, a.o. She has exhibited at solo and group exhibitions in galleries and festivals, biennales like: ZKM (Karlsruhe), Kunstgewerbemuseum (Berlin), Science and City bienalle - CCCB (Barcelona), ISEA2024 (Brisbane), Gallery Cukrarna (Ljubljana), Matadero (Madrid), Ars Electronica (Linz), Tribeca Immersive (New York), Kosmica festival Laboratorio Arte Alameda (Ciudad de Mexico), KIKK festival (Namur), Manifesta 15 (Barcelona) a.o.

Robertina Šebjanič, <https://robertina.net/> je umetnica/raziskovalka, ki raziskuje biološke, (geo)politične in kulturne realnosti vodnega okolja in vpliv človeštvo na druge organizme. V svoji analizi antropocena in njegovih teoret okvirju umetnik za človeka uporablja izraza »akvatocen« in »akvaformiranje«. vpliv na vodno okolje. Njeno delo je prejelo nagrade in častna priznanja na Prix Ars Electronica, Starts Prize, Falling Walls, Re:Humanism. Imela je umetniške pogovore/ predavanja na: Ocean Space, Stanford University, UCLA- ArtiSci Center, Konferenca Mare, a.o. Razstavljala je na samostojnih in skupinskih razstavah v galerijah in na festivalih, bienalih kot so: ZKM (Karlsruhe), Kunstgewerbemuseum (Berlin), Bienale znanosti in mesta - CCCB (Barcelona), ISEA2024 (Brisbane), Galerija Cukrarna (Ljubljana), Matadero (Madrid), Ars Electronica (Linz), Tribeca Immersive (New York), Kosmica festival Laboratorio Arte Alameda (Ciudad de Mexico), festival KIKK (Namur), Manifesta 15 (Barcelona) a.o.



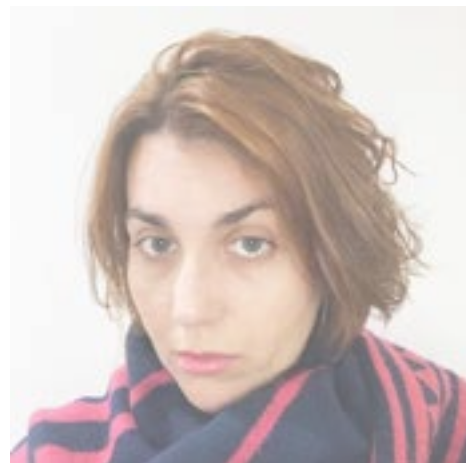
Dr. Manca Bajec, Artist/ Researcher and Academic, London UK & Ljubljana, Slovenia
Umetnica/raziskovalka in docentka

This brief intervention will behave as an experiment and exploration of research that remains in stages of development which focuses on ideas of how 'leftover' munition is engaged through a lens of a poetics that overturn the 'practical and political' decisions behind the disposal and instead seek to highlight how these structures of violence, created to explode, maim, and kill, are sunken to 'disappear' from sight but continue to leak a slow violence of environmental destruction.

Ta kratka intervencija se bo obnašala kot eksperiment in raziskovanje raziskave, ki ostaja v razvojnih fazah in se osredotoča na ideje o tem, kako se 'ostanki' streliva uporabljajo skozi lečo poetike, ki ovrže 'praktične in politične' odločitve v ozadju odlaganja in namesto tega skušajo poudariti, kako so te nasilne strukture, ustvarjene za eksplozijo, pohabljenje in ubijanje, potopljene, da 'izginejo' izpred oči, a še naprej puščajo počasno nasilje uničevanja okolja.

Manca Bajec is an artist and researcher whose interdisciplinary work is situated in the realm of socio-politics. She has presented her work worldwide including Kaunas Biennial, ICA, Beside War Italy, WARM Sarajevo, 9/11 Memorial Museum, Columbia University, The New School, Goldsmiths, Venice Biennial, Museum of Contemporary Art Ljubljana, Museum of Modern Art Ljubljana, and University of Cape Town. In 2019, she completed her practice-led PhD at the Royal College of Art. She currently works as the Managing Editor for the Journal of Visual Culture and a Lecturer in Visual Cultures at Goldsmiths, University of London, while continuing to develop her artistic practice. She has conducted several residencies including a British Council Residency in Ukraine where she examined outer-space colonialism and an EU supported residency in Gran Canaria where she co-directed a film about effects of colonialism and lost identities. Bajec frequently publishes her work on effects of Europeanisation in the western Balkans and commemorative practices in north-western Bosnia and Hercegovina as well as fictional work, most recently a short play for a Policy Press publication. In 2024, she was commissioned to create her first public art work for the European Culture Capital Gorizia/Nova Gorizia. In 2025, she has an upcoming book chapter in a Routledge Press publication on migration. Bajec lives and works in London and Ljubljana.

Manca Bajec je umetnica in raziskovalka, katere interdisciplinarno delovanje je umeščeno v področje družbene politike. Svoje delo je predstavila po vsem svetu, vključno z Bienalom v Kaunasu, ICA, Beside War Italy, WARM Sarajevo, Memorijalnim muzejem 9/11, Univerzo Columbia, The New School, Goldsmiths, Beneškim bienalom, Muzejem sodobne umetnosti Ljubljana, Muzejem moderne umetnosti Ljubljana in Univerza v Cape Townu. Leta 2019 je doktorirala na Royal College of Art. Trenutno dela kot odgovorna urednica za Journal of Visual Culture in predavateljica vizualnih kultur na Goldsmiths, Univerza v Londonu, medtem ko še naprej razvija svojo umetniško prakso. Vodila je več rezidenc, vključno z rezidenco British Councila v Ukrajini, kjer je preučevala vesoljski kolonializem, in rezidenco, ki jo podpira EU na Gran Canarii, kjer je soredžirala film o učinkih kolonializma in izgubljenih identitetah. Bajec pogosto objavlja svoja dela o učinkih evropeizacije na zahodnem Balkanu in komemorativnih praksah v severozahodni Bosni in Hercegovini ter leposlovna dela, nazadnje kratko igro za publikacijo Policy Press. Leta 2024 je dobila naročilo za ustvarjanje svojega prvega javnega umetniškega dela za Evropsko prestolnico kulture Gorico/Novo Gorico. Leta 2025 ima prihajajoče poglavje v knjigi v publikaciji Routledge Press o migracijah. Bajec živi in dela v Londonu in Ljubljani.



Video Contributions/Videoprispevki:

Prof. Dr. Jacek Bełdowski, Polish Academy of Sciences | PAN, and Researcher
Institute of Oceanology, Polish Academy of Sciences, Laboratory of Contemporary Threats to Marine Ecosystems. Sopot, Poland

Poljska akademija znanosti | PAN, in raziskovalec Inštituta za oceanologijo, Poljska akademija znanosti, Laboratorij za sodobne grožnje morskemu ekosistemu, Sopot, Poljska

Jacek Bełdowski – Graduated from University of Gdańsk in 1998 r., obtaining his Master degree in Marine Biology. Since 2000 employed as a researcher in the Institute of Oceanology Polish Academy of Sciences. In 2004 he was awarded Ph.D. in Earth Sciences, Specializing in the Mercury Pollution of Marine Ecosystems. Since 2010 leader of several international projects studying munitions dumped at sea, including CHEMSEA, MODUM and DAIMON. Co-chairman of HELCOM group dealing with dumped munitions in the Baltic. Author of several articles about dumped munitions and editor of NATO ASI Book about chemical munition monitoring. At present he is the head of laboratory of contemporary threats to marine ecosystems in IOPAN and coordinator of INTERREG BSR MUNIMAP project.

Jacek Bełdowski – Leta 1998 je diplomiral na Univerzi v Gdansk in pridobil magisterij iz morske biologije. Od leta 2000 zaposlen kot raziskovalec na Inštitutu za oceanologijo Poljske akademije znanosti. Leta 2004 je prejel doktorat znanosti. doktor znanosti o Zemlji, specializiran za onesnaževanje morskih ekosistemov z živim srebrom. Od leta 2010 vodja več mednarodnih projektov, ki preučujejo strelivo, odvrženo v morje, vključno s CHEMSEA, MODUM in DAIMON. Sopredsednik skupine HELCOM, ki se ukvarja z odloženim strelivom v Baltiku. Avtor več člankov o odvrženem strelivu in urednik Natove knjige ASI o spremljanju kemičnega streliva. Trenutno je vodja laboratorija za sodobne grožnje morskim ekosistemom v IOPAN in koordinator projekta INTERREG BSR MUNIMAP.



Dr. Miłosz Grabowski – Assistant Professor at the Department of Marine Physics, Institute of Oceanology, Polish Academy of Sciences.

Oceanograf / hidrograf Laboratorij za morsko akustiko, Oddelek za morsko fiziko, Inštitut za oceanografijo PAS, Sopot, Poljska

Seawater strongly attenuates light, creating a significant barrier to the direct observation of the seabed and anthropogenic objects resting on it. Examples of such objects include chemical and conventional munitions deposited in marine environments as a result of numerous military conflicts over the past 200 years. Today, various geophysical methods, such as hydroacoustic, seismic, and magnetometric techniques, are used to map large areas of the seafloor and detect wrecks or even small objects. Once these underwater targets are precisely located, unmanned research platforms equipped with underwater cameras (ROVs and AUVs) or divers are employed for direct visual inspection and identification. Collected photo and video materials subsequently enable the creation of detailed 3D models of the observed objects using photogrammetry techniques. Repeated studies of underwater objects allow researchers to assess their rate of degradation on the seafloor and determine their impact on the marine environment and nearby organisms. Such studies are particularly important in the context of hazardous substances contained in dumped munitions—both chemical and conventional—as well as in shipwrecks.

Morska voda močno duši svetlobo in ustvarja znatno oviro za neposredno opazovanje morsko dno in na njem ležeči antropogeni predmeti. Primeri takih predmetov vključujejo kemičnega in konvencionalnega streliva, odloženega v morskem okolju kot posledica številni vojaški spopadi v zadnjih 200 letih. Danes se uporabljajo različne geofizikalne metode, kot so hidroakustične, seizmične in magnetometrične tehnike, se uporabljajo za kartiranje velikih območij morskega dna in zaznati razbitine ali celo majhne predmete. Ko so ti podvodni cilji natančno locirane raziskovalne platforme brez posadke, opremljene s podvodnimi kamerami (ROV). in AUV) ali potapljači so zaposleni za neposredni vizualni pregled in identifikacijo. Zbrano foto in video material nato omogočajo izdelavo podrobnih 3D modelov opazovane objekte s fotogrametričnimi tehnikami. Ponavljajoče se študije pod vodo predmeti omogočajo raziskovalcem, da ocenijo njihovo stopnjo razgradnje na morskem dnu in določijo njihov vpliv na morsko okolje in bližnje organizme. Take študije so še posebej pomembno v kontekstu nevarnih snovi, ki jih vsebuje odvrženo strelivo – oboje kemičnih in konvencionalnih, pa tudi v brodolomih.

Since 2015, he has been involved in studying chemical and conventional munitions dumped in seas and oceans. He graduated from the University of Gdańsk with a degree in Oceanography and from the Polish Naval Academy in Gdynia, specializing in Hydrography. His expertise includes the use of non-invasive methods for seabed mapping and operational oceanography. Author of several scientific articles and environmental reports. Co-founder and vice president of Profesea Ltd.

Od leta 2015 se ukvarja s proučevanjem kemičnega in konvencionalnega streliva, odvrženega v morja in oceane. Na Univerzi v Gdanskju je diplomiral iz oceanografije in na Poljski pomorski akademiji v Gdyniji, specializiral se je za hidrografijo. Njegovo strokovno znanje vključuje uporabo neinvazivnih metod za kartiranje morskega dna in operativno oceanografijo. Avtor več znanstvenih člankov in okoljska poročila. Soustanovitelj in podpredsednik Profesea Ltd.



Filippo Minelli, Artist/Researcher, Italy / Dubai United Arab Emirates

Filippo Minelli works internationally, analyzing and researching landscapes, politics, and communication to create installations and performances documented through photography and video. He gravitates towards border zones rather than countries and has evolved his practice by working with the aesthetics of protest. By de-contextualizing the use of tear gas, reversing the function of flags, and borrowing from the visual language of protest slogans, he brings politics to an anthropological and introspective level. His work has been exhibited at venues such as the Somerset House in London; the Münchner-Stadtmuseum in Munich; the Total Museum of Contemporary Art in Seoul, South Korea; the Triennale di Milano; and the ArtScience Museum in Singapore.

<https://www.filippominelli.com>

Filippo Minelli deluje mednarodno, analizira in raziskuje pokrajine, politiko in komunikacijo, da bi ustvaril instalacije in predstave, dokumentirane s fotografijo in videom. Raje gravitira k obmejnim območjem kot k državam in svojo prakso je razvil z delom z estetiko protesta. Z dekontekstualizacijo uporabe solzivca, obračanjem funkcije zastav in izposojjo iz vizualnega jezika protestnih sloganov postavlja politiko na antropološko in introspektivno raven. Njegova dela so bila razstavljena na prizoriščih, kot je Somerset House v Londonu; Münchner-Stadtmuseum v Münchnu; Totalni muzej sodobne umetnosti v Seulu, Južna Koreja; triennale v Milanu; in ArtScience Museum v Singapurju.

<https://www.filippominelli.co>



Eduardo Castillo Vinuesa, Curator/ Architect/ Researcher, Madrid, Spain

Eduardo Castillo-Vinuesa is an anti-disciplinary architect, curator, researcher, and educator operating at the intersection of academia and the cultural sector. His work utilizes a cross-disciplinary approach, integrating architecture, institutional design, filmmaking, and alternative curatorial practices to explore the critical spatial forces shaping our time. He often creates institutional and para-institutional platforms to develop research-driven projects that couldn't be realized otherwise under more normative forms of research or practice.

He is currently an Associate Professor at the Polytechnic University's School of Architecture of Madrid (ETSAM-UPM) and a member of multiple academic and para-academic research groups such as ProLAB and the European network LINA. Previously, he served as the editorial director of *Arquitectura COAM* magazine (2017-2021), curated the Spanish Pavilion at the Venice Architecture Biennale (2023), and has been artistic director of Medialab Matadero, Madrid's City Council experimental platform for collaborative research and creation (2021-2024).

Castillo's core interests lie in the interplay between planetary urbanization and the terraforming processes geoengineering Earth. Ongoing projects include *Skynomics*, a framework to explore the promises and pitfalls of commodifying the sky under our current climate change regime, and *Foodscapes*, a long-term research initiative focusing on the systemic, ecological, and political implications of our planetary food systems and the architectures and territories underpinning their existence.

Eduardo Castillo-Vinuesa je antidisciplinarni arhitekt, kustos, raziskovalec in pedagog, ki deluje na stičišču akademskega in kulturnega sektorja. Njegovo delo uporablja meddisciplinarni pristop, ki vključuje arhitekturo, institucionalno zasnovano, filmsko ustvarjanje in alternativne kuratorske prakse za raziskovanje kritičnih prostorskih sil, ki oblikujejo naš čas. Pogosto ustvarja institucionalne in para-institucionalne platforme za razvoj raziskovalno usmerjenih projektov, ki jih drugače ne bi bilo mogoče uresničiti v bolj normativnih oblikah raziskovanja ali prakse.

*Trenutno je izredni profesor na Fakulteti za arhitekturo Politehnične univerze v Madridu (ETSAM-UPM) in član številnih akademskih in paraakademskih raziskovalnih skupin, kot sta ProLAB in evropska mreža LINA. Pred tem je bil uredniški direktor revije *Arquitectura COAM* (2017–2021), kuriral je španski paviljon na beneškem arhitekturnem bienalu (2023) in bil umetniški direktor Medialaba Matadero, eksperimentalne platforme madridskega mestnega sveta za skupne raziskave in ustvarjanje. (2021-2024).*

*Castillovi glavni interesi so v medsebojnem delovanju med planetarno urbanizacijo in procesi teraformiranja, ki geoinženiringa Zemlje. Tekoči projekti vključujejo *Skynomics*, okvir za raziskovanje obljub in pasti komodifikacije neba v našem trenutnem režimu podnebnih sprememb, in *Foodscapes*, dolgoročno raziskovalno pobudo, ki se osredotoča na sistemske, ekološke in politične posledice naših planetarnih prehranjevalnih sistemov in arhitekture in ozemlja, ki podpirajo njihov obstoj.*



Neja Tomšič, Artist/Researcher, Ljubljana, Slovenia
Umetnica/ raziskovalka, Ljubljana Slovenija

I will talk about the Opium Clippers, a performance in the form of a tea ceremony that looks at the sea as a site of hidden and illegal trade and labour. Through micro-narratives, the performance traces the making of infrastructures, embedded in seas and their vicinity, that through tax evasion, speculation and new forms of labour and extraction of materials allow for capital accumulation. In *Wide Winds, We Set Sail*, a project about renovating the sailboat Galeb, I interpret the sea as an autonomous entity that shapes and cocreates.

*Govorila bom o Opium Clippers, predstavi v obliki čajnega obreda, ki na morje gleda kot na prizorišče skrite in nezakonite trgovine in dela. Predstava skozi mikropripovedi sledi nastajanju infrastruktur, vpetih v morja in njihovo bližino, ki z davčnimi utajami, špekulacijami in novimi oblikami dela in pridobivanja materialov omogočajo akumulacijo kapitala. V *Wide Winds, We Set Sail*, projektu prenove jadrnice Galeb, interpretiram morje kot avtonomno entiteto, ki oblikuje in soustvarja.*

Neja Tomšič is research-based visual artist, storyteller, performer and ritual maker, working with drawing, objects and sound, interested in long processes and slow work. In her practise, she explores overlooked particularities and often concealed stories from the past to challenge prevailing historical narratives. In this way, she creates situations in which a new understanding of the present can emerge. She is a member of the Nonument Group, an art collective that maps, researches and intervenes into nonuments - public space, monuments and architecture that have undergone a shift in meaning due to political and social changes. The group was awarded the Plečnik medal for their contribution to architectural culture.

She is the author of *Opium Clippers*, a research and art project that has been performed in 16 countries at over 120 events. For her book, she received two awards for the best artist's book in Slovenia (P74 and Slovenian Book Fair, 2019). Her debut short film, *Workers Are Leaving the Factory*, was in the official competition of the Festival of Slovenian Cinema 2021 and Days of Slovenian Cinema (Belgrade, RS). Neja also co-founded MoTA (Museum of Transitory Art), a Ljubljana-based research and production platform devoted to transitory art, where she worked as a producer and international projects coordinator between 2007 and 2020 and was the director of SONICA festival from 2017 to 2021. She lives and works in Ljubljana.

Neja Tomšič je raziskovalna vizualna umetnica, pripovedovalka, performerka in ustvarjalka ritualov, ki se ukvarja z risbo, objekti in zvokom, zanimajo jo dolgi procesi in počasno delo. V svoji praksi raziskuje spregledane posebnosti in pogosto zamolčane zgodbe iz preteklosti, da bi izpodbijala prevladujoče zgodovinske pripovedi. Na ta način ustvarja situacije, v katerih se lahko pojavi novo razumevanje sedanjosti. Je članica Skupina Nonument, umetniški kolektiv, ki mapira, raziskuje in posega v nonumente – javni prostor, spomenike in arhitekturo, ki so zaradi političnih in družbenih sprememb doživeli pomenski premik. Skupina je prejela Plečnikovo medaljo za prispevek k arhitekturni kulturi.

*Je avtorica *Opium Clippers*, raziskovalnega in umetniškega projekta, ki je bil izveden v 16 državah na več kot 120 dogodkih. Za svojo knjigo je prejela dve nagradi za najboljšo avtorsko knjigo v Sloveniji (P74 in Slovenski knjižni sejem, 2019). Njen debitantski kratki film *Delavci odhajajo iz tovarne* je bil v uradni konkurenci festivala Festival slovenske kinematografije 2021 in Dnevi slovenske kinematografije (Beograd, RS). Neja je tudi soustanovila MoTA (Museum of Transitory Art), ljubljansko raziskovalno in produkcijsko platformo, posvečeno tranzitorju. umetnosti, kjer je med letoma 2007 in 2020 delovala kot producentka in koordinatorka mednarodnih projektov ter bila direktorica festivala SONICA od 2017 do 2021. Živi in dela v Ljubljani.*



