

Jurij Hartman: 010058211020

»Sodobno življenje poteka sredi izobilja tehnoloških sistemov, katerih notranje delovanje je nejasno – če ne celo zaklenjeno.«¹ V seriji giclée printov *010058211020* interdisciplinarni umetnik Jurij Hartman izpostavi njihovo potajeno kuliso in časovnost, ujeto med procesom zajemanja podobe s pisarniškim skenerjem. Štirje diptihi in štirje triptihi razkrivajo alternativen pogled na digitalno ustvarjeno podobo.

Diptiha *Mini Pool Table 1 in 2* ter *Mini Pool Table 3 in 4* v razmerju 1 : 1 zajemata enako količino podatkov. Podoba na levi ustreza izvorni SVG kodi datoteke na desni, ki jo je samodejno generiral sistem programske opreme Adobe Illustrator in je tako rekoč njena hrbtna stran. Zaradi lažje digitalne, kot tudi materialne diseminacije se podoba v »prevodu« razkrije kot digitalna brozga ekstrapoliranih informacij, hladna razdrobitev tega, kar je.

Tudi v diptihih *1:4 of Palm Tree 1.png in 1:400 of Palm Tree 1.png* ter *1:12 of Palm Tree 2.png in 1:120 of Palm Tree 2.png* gre za razgrnitev podobe PNG formata na levi s podatkovno formulo, ki jo umetnik omeji zgolj na segment dela, razkrit v naslovu. Pogojen je z velikostjo formata, ki pri vseh delih serije ostaja enoten. Gre za hermetično gesto umetnika, ki s tihim občudovanjem obelodani kompleksnost mehanizma, ki se skriva za nemara skoraj banalnim grafičnim ali fotografskim delom.

Triptiha *1:2 of 5 Minutes and 8 Seconds From Dr. Strangelove in 2:2 of 5 Minutes and 8 Seconds From Dr. Strangelove* sta nastala z zajemanjem gibljive slike s pisarniškim skenerjem. V naslovu umetnik pojasni časovnost, ujeto v triptih – niz nešteti posnetkov filma –, ki določa razmerje med formo in vsebino dela. Enako velja za triptiha *10 Minutes of 1968 1 in 10 Minutes of 1968 2*, v katerih je Hartman skeniral izsek dokumentarnega posnetka dela *Six Books on 1968* (1969) nemške umetnice Hanne Darboven. Tudi tu je posegel v montažo filma in iz tekočega, časovno pogojenega medija naredil zgoščen residuum, ki je večkrat prekinjen in le enkrat zamrznjen, razdrobljen in ponovno sestavljen. Umetnik se giblje pod okriljem že obstoječega in objektivnega, ozira pa se po njegovi latentni strani. Nesubjektivni izraznosti njegove prakse so blizu besede Hanne Darboven: »Številke so najbolj nevtralen način, kako govoriti o stvareh; brez imen, brez predmetov, samo štetje števil in uporaba datumov«.²

Katarina Snoj, kuratorka razstave

Jurij Hartman (2002) je slovenski interdisciplinarni vizualni umetnik, ki ustvarja med Ljubljano in Škofjo Loko. Med letoma 2017 in 2021 je obiskoval Srednjo šolo za oblikovanje in fotografijo v Ljubljani, smer grafično oblikovanje. Umetniško izobraževanje je nadaljeval na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer je sprva študiral video animacijo in nove medije, nato pa se je preusmeril v slikarstvo. Trenutno zaključuje dodiplomski študij, ki ga je začel leta 2021. Njegova umetniška praksa temelji na interdisciplinarnem poznavanju slikarstva, grafičnega oblikovanja, instalacije in multimedijske produkcije ter zanimanju za teoretska področja kulturne analize, medijske teorije in semiotike.

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“Contemporary life plays out amid a profusion of technical systems whose inner workings are obscure—if not locked.”¹ Through a series of giclée prints titled *010058211020*, comprising four diptychs and four triptychs, interdisciplinary artist Jurij Hartman highlights their hidden backdrop and the temporality captured in the process of scanning images with an office scanner. The series seeks to provide an alternative view of digitally created images.¹

In the diptychs *Mini Pool Table 1 and 2* and *Mini Pool Table 3 and 4*, each pair captures an equal amount of data in a 1:1 ratio. The left-side image represents the SVG code of the file on the right – the “flip side” of the digital file auto-generated by Adobe Illustrator software’s system. For easier digital and physical dissemination, the image is translated into a digital mash of extrapolated information — a cold decomposition of the original.

The diptychs *1:4 of Palm Tree 1.png, 1:400 of Palm Tree 1.png, 1:12 of Palm Tree 2.png*, and *1:120 of Palm Tree 2.png* all similarly reveal the visual data on the left via an underlying data formula limited to a segment of the work and defined by format size, which is consistent across all works in the series. This gesture of hermetic observation underscores the artist’s appreciation of the complex mechanisms underlying what otherwise seem like, at most, ordinary prints or photographic pieces.

The triptychs *1:2 of 5 Minutes and 8 Seconds from Dr. Strangelove* and *2:2 of 5 Minutes and 8 Seconds from Dr. Strangelove* capture moving images by scanning film segments. In the title, Hartman notes the temporal interval encapsulated in each triptych — a series of countless frames from the film — that defines the relation between the form and content. This concept also applies to *10 Minutes of 1968 1* and *10 Minutes of 1968 2*, where Hartman scanned an excerpt from a documentary video on *Six Books on 1968* (1969) by German artist Hanne Darboven. Moreover, he intervened in the film’s montage, transforming a flowing, time-based medium into a concentrated residue, repeatedly fragmented and once frozen, scattered and reassembled. Hartman moves within the realm of the existing and objective, exploring its latent side. His non-subjective expression resonates with Hanne Darboven’s words: “Numbers are the most neutral way of talking about things; no names, no objects, just the counting of numbers and the use of dates.”²

Katarina Snoj, curator

Jurij Hartman (b. 2002) is a Slovenian interdisciplinary visual artist who works between Ljubljana and Škofja Loka. He began his artistic education at the Secondary School for Design and Photography in Ljubljana, where he studied graphic design from 2017 to 2021. He continued his studies at the Academy of Fine Arts and Design in Ljubljana, initially studying video animation and new media before switching to painting. He is currently completing his undergraduate studies, which he started in 2021. His artistic practice is based on interdisciplinary knowledge of painting, graphic design, installation, and multimedia production, as well as an interest in the theoretical fields of cultural analysis, media theory, and semiotics.

1 Nadim Samman, *Poetics of Encryption. Art and the Technocene*, Hatje Cantz Verlag, 2023.
2 Hanne Darboven v intervjuju iz leta 1994. Vir: Sprüth Magers.

1 Nadim Samman, *Poetics of Encryption. Art and the Technocene*, Hatje Cantz Verlag, 2023.
2 Hanne Darboven in an interview from 1994. Reference: Sprüth Magers.