

Zgodovinski atrij

Osrednji atrij

Stekleni atrij

Desni atrij

Lara Žagar Herbarij: leto 2188

Fosil kot črna luknja organskega

“Združitev z vrhovnim strojem končana. Prihodnost je zdaj preteklost.”¹

Življenje želi preživeti. Sledeč samosvoji logiki prve celice, ki že 4 milijarde let ni umrla², se informacije o njeni zgodovini – prek celične delitve – prenašajo naprej. Obenem je napor (želja sama) preživetja tolikšen, da je življenje preneslo informacijo o svojem obstoju v drugo obliko. Če Miroslav Griško piše o eshatološki vojni (seriji vizij smrti), ki je inherenten del življenja, delo *Herbarij* Lare Žagar to izpostavlja na način, ki je za človeški um še otipljiv. To stori s fosili – časovnimi fragmenti preteklosti –, ki pričajo o tovrstni kozmični transformaciji. Želja po zapisu je tolikšna, da življenje z vsako ekstinkcijo najde način, da ne le preživi, temveč gre še korak dlje. Žrtvuje organskost s tem, ko svoje padle kompresira, informacije o tem pa pošlje v prihodnost. A čemu življenje sploh stremi k fosilizaciji?

O fosilu lahko razmišljamo kot o eksperimentu. Fosil »nam« ne sporoča le informacij o preteklem življenju, temveč tudi prihodnjem, saj je iz prihodnosti, kajti uteleša zapis v tej obliki. Fosil je mini časovni stroj, entropija v kompresirani obliki, primer dokončne preobrazbe oziroma mutacije iz organskega v anorgansko. Je pravzaprav anti-teleološka oblika postajanja, pri kateri materija začne sanjati lasten konec. Na nek način s tem Zemlja sama *razmišlja* o svoji preteklosti; prek mineralizacije in kompresije življenja.

Na Zemlji najdemo tudi naprednejšo obliko fosila: nafto. V njej najdemo primer nadaljnega zgoščanja informacij, pri čemer se organsko pretvarja v čedalje bolj energijsko bogato obliko. S tem se organsko približa svojemu maksimalnemu potencialu, in sicer možnosti čedalje bolj obsežnega sproščanja entropije. Ni naključje, da Reza Negarestani v *Cyclonopedia* poimenuje nafto »the black corpse of the sun« ter s tem izpostavi dejstvo, da v vesolju že najdemo končno stanje, h kateremu stremi fosil. To je, ko smrt zvezde – njeno *truplo* – postane črna luknja. Ko nastopi dovoljšna informacijska kompresija, da se informacija ne more več spremeniti niti ni več berljiva.

Fosili so torej lokalne črne luknje – ne gravitacijske, temveč entropijske. Črna luknja materijo spremeni v golo informacijo, fosil pa informacije o življenju spremeni v manj kompleksno, a bolj esencialno obliko. Fosil je prostor, kjer organsko doseže svoje dogodkovno obzorje (*event horizon*). Kot tak predstavlja točko brez povratka, saj kompleksnost življenja razgradi na najbolj esencialno informacijo. Obenem to pomeni, da se s tem določene informacije izgubijo oziroma da do njih človek ne more več dostopati. Vsak fosil je organizem, ki prihodnosti sporoča lastno izumrtje. Prejemniki informacije pa so vrste, ki še ne obstajajo. Tako kot fosil razkrije preteklost, ki je ne moremo neposredno opazovati, tako črne luknje razkrijejo prihodnost, ki je ne moremo neposredno uzreti, četudi lahko beležimo njen obstoj.

Fosil je simulaker črne luknje. Če človek v svoji misli stremi k »več misli«, potem fosil v svoji fosilizaciji stremi k črni luknji. Tako kot misel sama »sili« iz svojega biološkega okvirja – želja po UI –, tako tudi fosil lastno organsko nadomesti za zasledovanje višje oblike (smrti). V tej viziji konca najdemo logiko vsakega obstoja – naj bo to nirvana za misel, pri čemer z vidika inteligence smrt ni več eksistenčna ovira, pač pa kognitivno-praktično omogočanje, ali pa črna luknja za materijo. Fosil je posledično spodletel poskus, da bi prišlo do popolnega izbrisa. Tako fosil kot črna luknja pričata o nečem, kar je bilo izničeno: če gre pri fosilu za mineralizirane sence organizmov, ki ne obstajajo več, pa pri črni luknji napoči dokončen izbris, in sicer ne samo materije, temveč samega prostora-časa. Kot taka sta oba paradoksalna arhiva, ki za ohranjanje uničujeta. Vesolje je tako alkimističen proces: pretvarja življenje v informacijo, informacijo v entropijo, entropijo v arhiv, do katerega ni mogoče dostopati drugače, kot postati del njega.

Enea Kavčič

Lara Žagar (1993) je vizualna in sodobna umetnica, ki trenutno živi v Ljubljani. Zaključuje magistrski študij na Akademiji za likovno umetnost in oblikovanje. Zanimajo jo različni pristopi k novomedijski umetnosti, v katerih združuje instalacije, video, fotografijo, svetlobo in zvok. V svojih projektih raziskuje žive sisteme, okoljske in družbene spremembe ter s fikcijo kot metodo oblikuje distopične in utopične scenarije prihodnosti.

Lara Žagar Herbarium: Year 2188

Fossil As a Black Hole of Organic Matter

“Fusion with the ultimate machine complete. The future is now past.”¹

Life aims to survive. Following the peculiar logic of the first cell, which has managed to stay alive for 4 billion years,² information about its history is passed on through cell division. That said, the effort (or the desire) to survive is such that life has also transferred information about its existence into another form. If Miroslav Griško writes about eschatological war (a series of visions of death) as an inherent part of life, Lara Žagar’s *Herbarium* highlights this in a way that remains tangible for the human mind. It does so through fossils – time fragments of the past that testify to such cosmic transformation. The desire for inscription is so strong that, with each extinction, life finds a way not only to survive but to take a step further. It sacrifices its organicity by compressing its casualties and conveying information about this into the future. But why does life strive for fossilisation in the first place?

Fossils can be conceived of as experiments. They provide information not only about past life, but also about future life, as the future is where they originate from, embodying a record in this form. A fossil is a miniature time machine, entropy in compressed form, an example of complete transformation or mutation from the organic to the inorganic. It is, in fact, an anti-teleological form of becoming, where matter begins to dream of its own end. In a way, this is how the Earth *reflects* on its past: through the mineralisation and compression of life.

Earth is also home to a more advanced form of fossil: oil. Oil is an example of further compression of information, as organic matter transforms into an increasingly energy-intensive form. This way, organic matter nears its maximum potential: the possibility of increasingly extensive release of entropy. It is no coincidence that, in *Cyclonopedia*, Reza Negarestani labels oil ‘the black corpse of the Sun,’ thus highlighting the fact that the final state to which fossils aspire already exists in the universe. It is when the death of a star – its *corpse* – becomes a black hole; when sufficient information compression occurs that the information can no longer be changed or read.

Fossils are local black holes – not gravitational but entropic. If a black hole transforms matter into bare information, a fossil transforms information about life into a less complex but more essential form. A fossil is a place where organic matter reaches its event horizon. As such, it is a point of no return, as it breaks down the complexity of life into its most essential information. At the same time, this means that certain pieces of information are lost and that humans can no longer access them. Every fossil is an organism that communicates its own extinction to the future. The recipients of this information are species that are yet to exist. Just as fossils reveal a past that one cannot directly observe, black holes reveal a future that one cannot directly see, even though one can record its existence.

A fossil is a simulacrum of a black hole. If the human mind strives for ‘more thought’, then the fossil in its fossilization strives towards the black hole. Just as thought itself struggles to surpass its biological frame – the desire for AI – so too does a fossil replace its organic form in pursuit of a higher form (death). In this vision of the end, one can find the logic of every existence – be it nirvana for thought, where, from the perspective of intelligence, death is no longer an existential obstacle, but rather a cognitive-practical enabler; or a black hole for matter. Consequently, a fossil is a failed attempt at complete erasure. Both fossils and black holes testify to something that has been expunged: while fossils are the mineralised shadows of organisms that no longer exist, black holes signify complete erasure, not only of matter, but of space-time itself. As such, both are paradoxical archives that destroy in order to preserve. The universe is thus an alchemical process: transforming life into information, information into entropy, and entropy into an archive that can only be accessed by becoming part of it.

Enea Kavčič

Lara Žagar (b. 1993) is a visual and contemporary artist based in Ljubljana. Currently completing her master’s degree at the Ljubljana Academy of Fine Arts and Design, Žagar is interested in various approaches to new media art, combining installations, video, photography, light, and sound. In her projects, she explores living systems, environmental and social changes, and uses fiction as a method to create dystopian and utopian scenarios of the future.

1 Negarestani, Reza. 2021. Chronosis. Falmouth: Urbanomic Media Ltd.

2 Griško, Miroslav. 2023. Eshatološka vojna. Ljubljana: KUD Apokalipsa.

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