

Paul O Robinson
FORM OF RESISTANCE

Galerija Krško
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FORM OF RESISTANCE

Vasja Nagy-Hofbauer

*“Vse fotografije so natančne.
Nobena od njih ni resnica.”
(Richard Avedon)*

Ta uvodni citat enega najbolj vplivnih modnih fotografov in portretistov 20. stoletja ni vodilna misel, ki bi bralca peljala neposredno po spoznavanju umetnosti Paula O Robinsona, temveč je sem umeščena kot izjava, ki pove nekaj, kar je Robinsonovi umetnosti diametralno nasprotno. Potreba po opisovanju skozi negacijo izhaja predvsem iz tehnike, ki jo umetnik uporablja in ki je v umetnosti zelo redka. Hkrati pa je dobro znana v vsem blišču svoje podobotvorne moči iz čisto neumetniškega konteksta, predvsem diagnostične medicine. Najbrž sta za njeno redko uporabo v umetnosti krivo radioaktivno sevanje kot materialna lastnost tehnike, ki je za zdravje nevarna, in zahteva po strokovni usposobljenosti z uradnim dovoljenjem za izvajanje postopka.

Radiografija ali rentgen, kot je bila poimenovana po odkritelju sposobnosti radioaktivnega sevanja, da lahko prodre skozi nekatere snovi, skozi katere svetloba, človeku vidni spekter valovanja, ne more, na posebej za to sevanje občutljivi površini ustvari podobo, ki zelo spominja na fotografijo. Fizikalna razlika je le v tem, da so namesto fotonov pri radiografiji povzročitelji zapisa protoni. Podoba, ki nastane, je svojevrsten odtis senc, zato še najbolj spominja na podobo, ki se izriše pri fotogramu – neposrednem osvetljevanju fotografskega papirja, na katerem so položeni predmeti.

Avedon je imel pri svoji izjavi v mislih fotografijo, ustvarjeno z beleženjem svetlobe, ki se odbije od površine predmetov in jih pri tem, navadno pomanjšane, navidezno prikaže v razmerjih, ki se skladajo z optično izkušnjo tridimenzionalnega prostora. Takšne fotografije so projekcije površin resničnosti, ki jo gledalec rekonstruira glede na lastne pretekle izkušnje, medtem ko fotogrami in prav tako radiogrami kažejo neposredni odtis nekega telesa in ne odseva z njegove površine. Tudi Paul O Robinson sam trdi, da je »radiografija indeksikalna po definiciji – je posledična in jo lahko beremo kot sled, ki potrebuje podtekst, ali kodo, da bi jo lahko razumeli ali postavili v neposreden kontekst z gledalcem«. Zagotovo drži, da so površine



izraz in odraz notranjosti teles, vsebine, vendar to še zdaleč ne pomeni, da površina nosi in kaže vso vsebino teles. Prav fotografija je zaradi varljivega vtisa resnicoljubnosti v splošnem dojemanju pridobila status očitca z izjemno stopnjo zaupanja v njeno zanesljivost. To je obdržala celo v času, ko je lahko vsakemu uporabniku pametnega telefona jasno, s kakšno lahkoto jo je mogoče potvarjati, ne da bi izgubila moč prepričljivosti v resnicoljubnosti. Težava je predvsem v verjetju, ljubezni na prvi pogled, mogoče celo okamenelosti v nekakšnem Meduzinem pogledu, ki gledalcu onemogoči drugi pogled, pogled s sposobnostjo semantičnega branja in razumevanja simbolnega sporočila. Predvsem v smislu zavestnega razumevanja simbolnega sporočila kot bistva podobe. Pri samodejnih podobah površine teles je njihova lastnost indeksalnosti tako prepričljiva, da lahko otopi vse čute.

Med samodejnimi podobami deluje fotogram kot nekakšna vmesna oblika med optično fotografijo in radiografijo. V nasprotju s fotografijo namreč beleži telo v njegovem obsegu, po njegovem obodu. Svetloba, navadno iz enega vira, lahko pa tudi iz več, v stožčastem snopu objame na občutljivo podlago položen predmet in izriše senco, ki jo telo meče v odsotnosti prosojnosti. Senca telesa je projekcija njegove oblike in hkrati neposredna referenca telesnosti v naravni velikosti. To misel sta v radikalnem smislu izpeljala Günther in Loredana Selichar v svojih delih z naslovom Photograms, v katerih sta na natančno odmerjeno maso fotografskega papirja položila enako težke standardne uteži ter jih osvetlila navpično. S tem sta dala senci težo telesa, ki jo je s pomočjo svetlobe odtisnilo. V tem odtisu pa tiči še ena skupna točka, ki jo imata fotogramska in radiografska podoba in ju ločuje od fotografske. Vsaj po obliki, kot smo jih v splošnem vajeni gledati. Medtem ko fotografije, ne glede na njihovo izvorno, matrično podobo, vedno gledamo v pozitivu, smo pri fotogramih in radiografijah navajeni na negativ, kar v procesu prenosa telesa iz resničnosti v podobo pomeni, da pri njih materija, neprosojna oz. delno prosojna substanca, postane svetloba, ta pa prevzame formo temè, formo praznine in odsotnosti.

Žarki radiografije se ne ustavljajo na ploski površini telesa, da bi se svetlikali v njenem odblesku, prav tako ne obidejo zgolj površine v okolici telesa, da bi v obrisu začrtali senco za njim. Zarežejo naravnost skozenj, da pokažejo tisto, kar se skriva pod površjem. Skozi materijo prodirajo, kot bi iskali njeno bistvo, vsebino, ki ji daje obliko. Zdi se, kot bi radiograf želel razumeti, zakaj imajo stvari obliko, kot jo imajo, in predvsem, ali je bistvo res očem nevidno. Radiografija omogoča najbolj intimen vpogled v neko telo, je tista ultimativna voajerska gesta, ki ne pušča več nobenih skrivnosti, je razgaljenost do kosti. Ne gre namreč za pogled pod kožo



sveže odrtega in še krvavečega sv. Jerneja. Dela Paula O Robinsona so poetični odlitki nekakšnih trupel, ostankov nekega življenja, ki svojo izvorno površino še imajo. Odliti so tik pod povrhnjico, tako blizu površine, da se zdi, kot bi jo piš vetra odpihnili in je ostal le prhek odtis, ki se bo v dotiku, težjem od pogleda, kot pepelasta prikazen sesul sam vase. To velja za slike, dvodimenzionalne podobe, natisnjene s tehnologijo, ki deluje, kot bi šlo za plast oglja na podlagi, kakor za oblo plastiko, ki spominja po barvi na slonovino, v haptičnem dotiku pa na krhko testo. Ogrodja iz hladno valjanega jekla samo še poudarjajo ta vtis krhkosti odtisa. So nosilci in ojačevalci, resonančne cevi za zadušeni zven neke relikvije brez kože.

Relikvije so navadno materialni fragmenti pričevanja o nekem dogodku, času ali duhovni izkušnji. To so lahko tudi fotografije in v nekem preteklem času, za vernike, v ogledalo ujet pogled na cilj romarske poti, s katerim so ob vrnitvi blagoslovili dom. Priče(valci) svetosti odsotnega kraja so tako z verjetjem naredili prisotno odsotnost svetosti, svetlobe, ki jo nosi neki materialni objekt ali prostor. Za Robinsona ni bistvena navezava na religijsko verovanje, simbolne podobe so zanj arhetipi, ki se navezujejo na konkretne pomene v kontekstu, v katerega jih je zavestno in premišljeno postavil. S položajem odlitka notranjosti vrat Plečnikovega doma v prostoru, na primer, ustvari Rajska vrata, Porta del Paradiso, predvsem v smislu, ko ločuje aktualni galerijski prostor na spredaj in zadaj z vzpostavljanjem različne izkušnje z resničnostjo na eni in na drugi strani.

Vse te podobe so neposreden odtis stvari iz resničnosti, kot so kipi, postelja, vrata, razpoka v steni, posnetih s prebadanjem žarkov, ki se v stožčastem snopu od izvora širijo na površino za beleženje v naravni velikosti. Niso ne povečane ne pomanjšane, temveč natanko tako velike kot stvari same. Ker so posnete stvari večinoma večje od te površine, so podobe sestavljene iz več posnetkov, ki se med sabo dotikajo tako, da so njihovi robovi vidni, kar jim še posebej tenkočutno doda občutje krhkosti, ki se v paradoksalnem zasuku postavlja nasproti njihovim monumentalnim razmerjem. Spomin na referenčne stvari se s tem še bolj razkroji, podobe postanejo avtonomna telesa, ki s svojo prisotnostjo in dialogom s konkretnim prostorom ustvarjajo čisto svoj simbolni in poetični ambient.

1 "The X-ray image is an index by definition—it is causal, it can be read as a residual trace, and it requires a subtext, or code, to be understood or relocated within the immediate context of the reader." Paul O Robinson, *Site Castings*, v *Vorkurs*, vol. 4, University of Florida Graduate School of Architecture, p. 22.

2 V naslovu dela je prisotna tudi besedna igra med imenom tehnike (fotogram) in imenom evropske standardne osnovne enote za maso (gram), ki jo ime tehnike vsebuje. (<https://selichar.net/photograms/>)





FORM OF RESISTANCE

Vasja Nagy-Hofbauer

*“All photographs are accurate.
None of them is the truth.”*
(Richard Avedon)

This opening quote from one of the most influential fashion photographers and portraitists of the 20th century is not a guiding principle that would take the reader directly through the art of Paul O Robinson but is placed here as a statement that says something diametrically opposed to Robinson's art. The need to describe by negation arises primarily from the technique the artist uses, which is very rare in art. At the same time, it is familiar to everyone in all its image-creating power from a purely non-art context, especially in diagnostic medicine. Its rare use in art is probably due to its material property of radioactive emission, which is hazardous to health and requires professional training with an official licence to perform the procedure.

Radiography, also known as X-rays or Röntgen rays, after the man who discovered the ability of radioactive radiation to penetrate certain substances through which the wave spectrum of light visible to man cannot pass and produce an image on a surface particularly sensitive to this radiation, strongly resembles photography. The only physical difference is that radiography uses protons rather than photons as the recording medium. The resulting image is a kind of shadow print, which is why it most closely resembles the image of a photogram – the direct illumination of photographic paper on which objects are placed.

Avedon was thinking of photography, which is created by capturing the light reflected from the surface of objects and thus showing them, usually reduced in size, seemingly in proportions that correspond to the optical experience of three-dimensional space. Such photographs are projections of real surfaces that the viewer reconstructs based on his or her own experience, whereas photograms, like radiograms, show a direct impression of a body rather than a reflection of its surface. Paul O Robinson also claims that “the X-ray image is an index by definition – it is causal, it can be read as a residual trace, and it requires a subtext, or code, to be understood or relocated within the immediate context of the reader”. It is certainly true that surfaces are expressions and reflections of the inside of the bodies, of the content, but this does not go so far

as to say that the surface carries and shows all the content of the bodies. Photography in particular, through its deceptive impression of veracity, has acquired the status of an eyewitness in general perception with an extraordinary degree of confidence in its reliability. It has retained this even at a time when it can be clear to any smartphone user how easily these surfaces can be imitated without losing the persuasive power of verisimilitude. The problem lies above all in belief, in love at first sight, perhaps even in a petrification of Medusa's gaze of sorts that makes it impossible for the viewer to take a second look, a look with the ability to read semantically and understand the symbolic message. Especially with regard to the conscious understanding of the symbolic message as an essential feature of the image. In automatic images of body surfaces, the quality of indexicality is so convincing that it can numb all the senses.

Among automatic images, the photogram represents a kind of intermediate form between optical photography and radiography. Unlike photography, it records the body in its scope, along its periphery. The light, which usually comes from a single, but can also be from several sources, surrounds the object placed on the sensitive surface in a conical beam and draws the shadow cast by the body in the absence of transparency. The shadow of the body is a projection of its form and at the same time a direct reference to its life-size corporeality. This idea was radically realised by Günther and Loredana Selichar in their works entitled Photograms by placing standard weights on a precisely measured mass of photographic paper of equal weight and illuminating them vertically. In this way, they gave the shadow the weight of the body, which was imprinted with the help of light. But there is another aspect in this print that is common to the photogram and the radiographic image which distinguishes them from the photographic image. At least in the form in which we are generally used to seeing them. Whereas photographs, regardless of their original matrix image, are always seen as positives, in the case of photograms and X-rays we are accustomed to the negative, which in the process of transferring the body from reality to the image means that the opaque or partially transparent substance in the latter becomes light, which takes the form of darkness, the form of emptiness and absence.

Radiographic rays do not stop at the flat surface of the body to glisten in its reflection, nor do they simply go around the surface of the body to outline the shadow behind it. They break through with their radiation to show what lies beneath the surface. They penetrate matter in search of its essence, the content that gives it form. It seems as if the radiographer wants to understand why things have the shape they have and, above all, whether essential nature is really invisible to the eye. Radiography offers the most intimate insight into a body, it is the ultimate voyeuristic gesture that leaves no

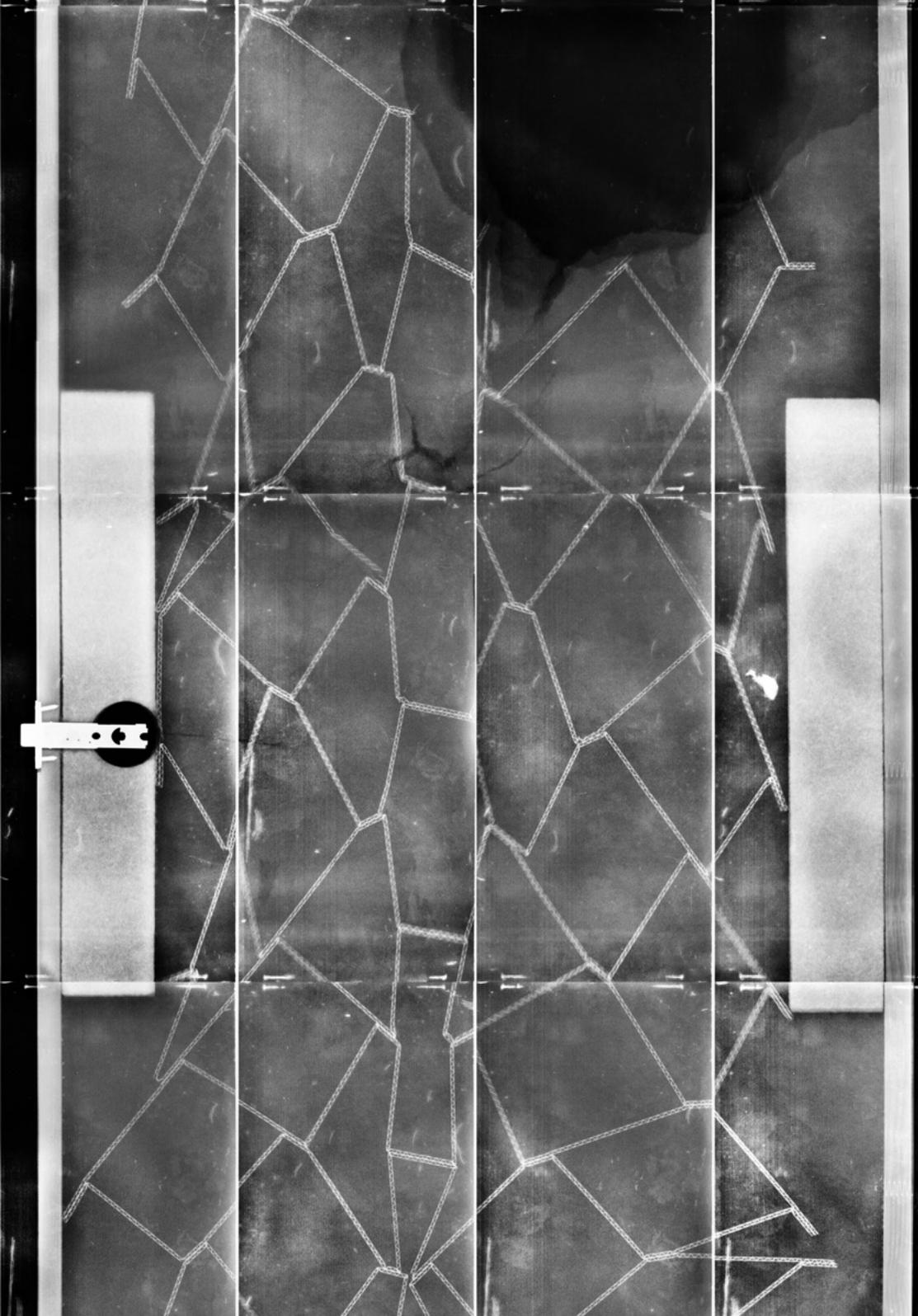
secrets, it is exposure to the bone. It is not about looking under the skin of a freshly skinned and still bleeding St Bartholomew. Paul O Robinson's works are poetic casts of corpses of sorts, the remains of a life that retain their original surface. They are cast just below the epidermis, so close to the surface that it seems as if a gust of wind has blown them away, leaving only a faint imprint that will collapse into itself on contact like an ashen apparition if touched by anything heavier than sight. This applies to the paintings, two-dimensional images printed with a technique that looks like a layer of charcoal on a support, as well as the rounded sculpture that resembles ivory in colour and shortcrust in haptic touch. The cold-rolled steel frames reinforce this impression of the prints' fragility. They are supports and amplifiers, resonance tubes for the mottled sound of a skinless relic.

Relics are usually material fragments that bear witness to an event, a time or a spiritual experience. They may also be photographs and, for the faithful of a bygone era, a glimpse of the destination of the pilgrimage, captured in a mirror with which they blessed their home on their return. In this way, the absence of the holiness of an absent place was made present by the (eye)witnesses of holiness through faith, the light emanating from a material object or space. For Robinson, there is no essential connection to religious belief; for him, symbolic images are archetypes associated with concrete meanings in the context into which they have been consciously and thoughtfully placed by the artist. The position of the cast of the inside of the door of Plečnik's house in the space, for example, becomes the gate of paradise, Porta del Paradiso, especially in the way it separates the current gallery space into a front and a back section, establishing a different experience of reality on one side and the other.

All these images are direct imprints of things in reality such as statues, a bed, a door, a crack in a wall, taken by the penetrating rays spreading in a conical beam from the source onto a life-size recording surface. They are neither enlarged nor reduced but correspond exactly to the size of the objects themselves. Since the photographed objects are usually larger than the surface, the images are composed of several shots that touch each other in such a way that their edges become visible, giving the images a particularly subtle fragility that paradoxically contrasts with their monumental dimensions. The memory of referential objects therefore further disintegrates, the images become autonomous bodies that create their own symbolic and poetic ambience through their presence and dialogue with the actual space.

1 Paul O Robinson, *Site Castings*, in *Vorkurs*, vol. 4, University of Florida Graduate School of Architecture, p. 22.

2 The title of the work also contains a play on words between the name of the technique (photogram) and the name of the European standard base unit for mass (gram), which the name of the technique contains. (<https://selichar.net/photograms/>)



RECIPROCITIES

Paul O Robinson

The part is the whole: each of the two sides which is the whole goes back over to the other: antidosis twixt a language and a world; “exchange of a reciprocity of proofs,” whose myth is that of the flood, when world things climb aboard the book of Noah, ark of the covenant, through the procession of naming under pressure of the end of the world that has begun. On the threshold the throbbing of language where crisscross a world for the being who speaks of it and the poem of a tongue for a world therein configured, at this divide stands a subject as in the utopia that finds its metaphor in every timberline: scene of the crease of the world’s difference through its figurants, as where forest breaks with field, sea with land; a timberline path where the border collie roams; said path where things break together, sand wave, snow meadow, allegorizes the word thing divide for an utterance wherein the rhythm of their symphysis is figured. (Dokei de mega ti einai kai kalepon lêphênai o topos) (= Place is regarded as something of great importance but difficult to grasp [Aristotle, Physics IV, 212a 7; tr. note])¹

TREES AND RESISTANCE

As a child I was fascinated by the shape of trees, especially the windswept ones that lined the marshes and beaches where I roamed. We called the contorted oaks Scrub Oaks, and then there were the hunchbacked cedars and the two-faced red bay trees; all of them were shaped by acts of resistance to the constancy of the Southeast Tradewinds. Their trunks and limbs—their bodies—overtly expressed the interstice of their internal and external resistance and the resultant potential energy held within. The intercourse between gravity-laden trajectory and wind gave way to trees that were short and twisted...gnarled, and the arched sweep of their limbs and leaves pointed westward, acquiescently bowing to the relentlessness of the prevailing winds. The story of their resistance was etched upon their barked surface as evidence made manifest through the reciprocity between interior and exterior forces. Their form *was* their story.

The trees were a frontline of resistance that gave notice to the two topographical sides of my own story. And when walking upon their exposed roots and climbing

1 *Timberline* by Michel Deguy; translated from the French by Wilson Baldrige.

within their limbs, I felt a tactile entanglement, a kind of unified betweenness that I shared with the contoured roughness of their forms: an entwining that embodied the wry indifference of the phenomenal world. This embodiment continues to foster the notion that perceivable forms are a *captured* interstice of the duality of resistance: the mnemonic trees; a body’s countenance, made visible through the interface between DNA and gravity. And gravity – the silent harbinger of specular awareness, indifferent to both matter and emotion, all-the-while surreptitiously promulgating the latent poetry of decay.

CHANGEABILITY

Both material and nonmaterial forms of resistance change when one part succumbs to another. Pushed beyond the intrinsic ability to resist, the stasis of stored potential energy shifts and re-forms as anarchic resettlements, and as such, forms change. Michel Deguy’s timberline, too, despite the stoicism of its figurants, eventually forms hesitant correspondences: at the *Timberline* temporal displacements confound one’s memory of place to the point of disorientation: symphytic topographies—the familiar joints connecting two sides—become fractured...unknowable.

SUPERFICIES

Superficies are the observable countenance of the duality of resistance: the causal appearance or projection of counteractive forces that are most often defined by internal content. Yet the poet Joseph Brodsky notes that “surfaces—which is what the eye registers first—are often more telling than their contents, which are provisional by definition, except, of course in the afterlife”. Brodsky suggests that the relationship between content and surface, and perhaps more importantly the distances between, are dialectically co-dependent, correspondent and liminal.

TECHNOLOGY AND POETICS: THE FORM OF RESISTANCE

The X-ray *image* is by default a form of resistance that manifests by way of material density and its inherent formal characteristics (that is, the shape, thickness and thinness—the form—of the object being imaged determines the visual presence of the X-Ray). One can consider the x-ray image a representation of entwined—causal—resistances.

The X-ray is an exploratory, examinational technology; its images initiate a search that begins with perceptual speculation (readings), then diagnosis (informed processes of understanding), and then treatment (transformations) based on the visual assumptions derived from the interrelation of speculation and diagnosis. Although the X-ray is generally associated with the fields of forensic medicine, the technology has from the outset been construed as a portal into the unknowable, darker mysteries within the bodies it targets. Throughout the X-ray's development, it has been connected to processes of artistic production; artists such as Man Ray, Marcel Duchamp, Francis Bacon, and Robert Rauschenberg, to name a few, have engaged both technical and psychological attributes of the X-ray as a mode to express and transform their individual interpretive mediums.

The radioactively charged beams emanating from the X-ray "source" penetrate and pass-through matter, and when exposed upon sensitized receiving plates produce images akin to shadow castings. The X-ray is violent. It is radioactive. When the beam violates a material, the material's molecular structure first resists the technological onslaught, and depending on density and depth, the directed photons collapse all matter in its path upon the film.

The X-ray beam is conical, and as such the resulting image is an infinite series of oblique sections of the subject cast upon the receiving plate; the broader the conical projection (the further away the source), the more distorted the image will be. In effect, the X-ray image is a series of splayed sectional slices of all matter in the beam's path. The image is not a visual discourse on flatness, rather, it is an archeological totality that can be read as contoured topography, a shadowy representation of interiority recomposed as a casting of the material content that animates surface.

The works comprising the exhibition *Form of Resistance* embody several mediums of representation — X-rays, mixed-media paintings and talisman-like sculptures — that serve to transform the examined artifactual evidence within each object or space.

As posited above, the X-ray exposes provisional content, content that lays dormant until exposed by the source's radioactive intrusions exacted upon a surface. The intimate relationship between a subject's surface and interior content is transposed by the technology. The X-ray images are forensic, and like crime scene photographs, they are haunting, they don't seem to complete any narrative and they leave open spaces for perceptual interpretation; they project an estranged, inexplicable

beauty that is born from resistful content. The correspondence between light and dark, shadow and surface is content; content forcibly sliced from the superficial attachments to the subject's outward countenance. The process incites potential transmogrifications, confusion and the interface of the spurious with the real, and although the interpretive domain of the work is not purposed by belief-based mores, there is a deep quietude that harbors the potential for appropriations by the machinations of abstraction. The author recognizes that incisions upon any surface, any *body* of evidence, are a type of violation, a violation of privacy, ownership and authorship, not only physical, but violations proffered by the voyeurism of the detached eye: the visual intrusions, innocent or otherwise, that incise the protectiveness of surface in search of narrative and morphological histories.

WALLS, DOORS AND THE CHURCH OF THE HOLY SPIRIT (CERKEV SVETEGA DUHA)

The installation *Form of Resistance* uses archetypal forms—a door, a wall...a religious figure—whose original narratives have become, through their ubiquity, altered, and in some respects, ordinary.

The Baroque church form is in *itself* the "embodiment" of a system of beliefs that has been accepted (even outside of the particular belief system) and then over time experientially normalized. The sacrosanctity of the church is gradually diluted by the temporal constructs of change and distanced from its representational—consecrated—origins. This is also true for the building-as-body's syntactical elements—doors (liminal thresholds), windows (portals of light) and walls (the form that is the embodied interstice between the inherent perils of the exterior world and the safe-haven provided by the interior spaces of the infused material body); their specific meanings and rituals are reduced and then dismissed from the architectural body as a whole.

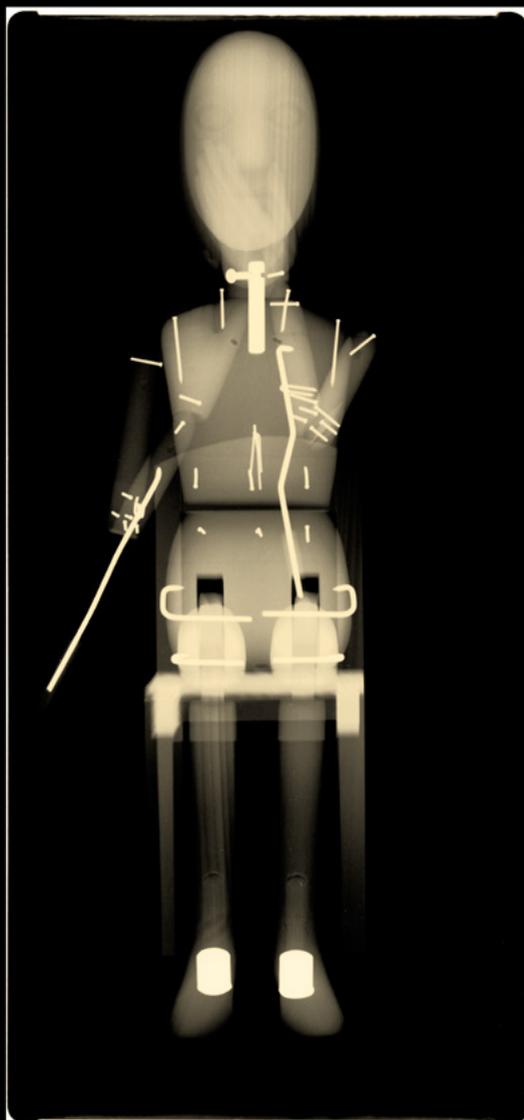
Consecration is the act of giving form preternatural meaning beyond the material — beyond the ordinary; the X-Ray violates the sanctity of form's surface—through acts of material resistance—to reveal the 'core' language of that form, and as such excites one's imagination to create alternative narratives.

BIOGRAFIJA / BIOGRAPHY

Paul O Robinson je vizualni umetnik, arhitekt, pedagog in Fulbrightov štipendist za umetnost in arhitekturo. Rodil se je v družini koncertnih in cirkuških glasbenikov in nagačevalcev ter odraščal na atlantski obali severovzhodne Floride v ZDA. Študiral je glasbeno teorijo in kompozicijo, opravljal petletno vajeništvo v ateljeju mojstra za industrijsko krojaštvo, ustanovil atelje Paul O Robinson in z odliko magistriral iz arhitekture in oblikovanja. Njegov osrednji atelje je v Ljubljani, kjer razvija rentgenske posnetke, slike in odlitke za ustvarjanje prepletenih pripovedi in prostorskih korespondenc. Razstavlja v Evropi in ZDA, poučuje oblikovanje in teorijo na Fakulteti za arhitekturo v Ljubljani, je gostujoči profesor na L'università Iuav di Venezia in ugledni profesor na Univerzi Južne Floride, School of Architecture and Community Design. Je član uredniškega odbora revije AR/Architecture Research Journal.

Paul O Robinson is a visual artist, architect, educator and Fulbright Fellow in art and architecture. He was born into a family of concert and circus musicians and taxidermists and raised on the Atlantic coast of Northeast Florida, USA. He attended university in music theory and composition; served a 5-year apprenticeship in the atelier of a master industrial pattern-maker; began studio Paul O Robinson; received a master's degree in architecture and design summa cum laude. His primary studio is located in Ljubljana, Slovenia, where X-Rays, paintings and castings are developed to create intertwined narratives and spatial correspondences. He continues to have exhibitions and installations in Europe and the USA; teaches design and theory at the Fakulteta za arhitekturo, Univerza v Ljubljani; is the editor of AR/Architecture Research Journal; is visiting professor at l'università di Venezia Iuav; and holds a Gibbons distinguished professor chair at the University of South Florida School of Architecture and Community Design.





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Prevod / *Slovene-to-English translation* **Arven Šakti Kralj**
Fotografije / *Ambiental Photographs* **Nina Sotelšek, Paul O Robinson**
Oblikovanje / *Design* **Nina Sotelšek**
Jezikovni pregled / *Proofreading in Slovene* **Simona Škul**
Tisk / *Print* **Forma Brežice**
Naklada / *Edition* **100**

Krško, september / *September* 2022

Sodelovanja / *Collaborations*: Razstava vključuje umetniško delo 33 knjig umetnice in oblikovalke **Maje Licul**. Gre za 90 cm visok stolp knjig, ki je rezultat sodelovanja s Paulom O Robinsonom. / *The exhibition includes an artwork 33 books by the artist and designer Maja Licul. It is a 90 cm high tower of books, which is the result of a collaboration with Paul O Robinson.*

Pokrovitelji razstave in asistenti / *Exhibition Patrons and Assistances*
Federazione degli Architetti PPC della Puglia, Bari (Združenje arhitektov dežele Apulije, Bari), Agenzia per l'Architettura d'Abruzzo, Pescara (Arhitekturna agencija dežele Abruzzi, Pescara), Azienda Aceto Marmi Sas, Turrivalignani PE (Aceto Marmi Sas, Turrivalignani PE), Antonio Fontana, Domenico Potenza, Robert M. MacLeod & Nancy Sanders, Giancarlo Giusti & Modulo Design Studio (Tampa, Florida USA), Martha Kohen & Ignacio Porzecanski, Sante Aceto, Donna Cohen, Nina Hofer, Judith Birdsong

Izdelava / *Fabricators*
Marmor / *Marble*: **Aceto Marmi (Pescara, Italy), CNC Technologies: Helios Automazione (San Salvo, CH), jeklo / Steel: Andro Grm: Andro, Varjenje in obdelava kovin, Andrej Grm s.p., Leon Plestenjak (3D Center)**

Knjiga / *Book*

Tisk / *Print*: **Demat, vezava / Bookbinding: Maruji**

Digitalni tisk / *Digital Printing*: **David Tavčar, Artiko, d.o.o.**

Digitalno modeliranje in podobe / *Digital Modeling and Images*: **Lovrenc Košenina, Ana Klofutar**

