

Excerpts form reviews (slo & eng), Transmittance

(...) Če dotični performans poskuša na novo premisliti pojem spektakularnosti in spektakla, načinov gledanja in videnja ter vlogo občinstva kot zunanjih spektatorjev, mu to zagotovo uspe. Umetniška dvojica Prinčič-Delak si posebno pozornost zasluži že zato, ker v našem sodobnoscenskem umetniškem prostoru ubira povsem svojevrstno izrazno smer. Širše gledano je podoben interes po razširitvi umetniškega prostora s pomočjo interneta uporabil mednarodno uveljavljen umetnik Stelarc. (...)

Tribuna, Simona Jerala, 15.1.2012

(...)If Transmittance tries to rethink the notions of spectatorship and spectacle, ways of watching and seeing and the audience role as spectators from the outside, it definitely succeeds. Artistic team Prinčič-Delak deserves special attention already because they follow their specific expression line, unique in our contemporary dance artistic space. In broader context a similar interest for extension of the artistic space with the assistance of the internet can be found in the work of internationally renowned artist Stelarc.(...)

Tribuna, Simona Jerala, 15th January 2012

Spletna gledalka se v *Transmittance* najprej "naseli", kar je ena temeljnih značilnosti za estetiko recepcije spletne umetnosti. Spletna umetnica se zaveda, da "ni več dovolj, da se umetnikovo delo pokaže, ampak ga mora umetnik pripraviti tudi za uporabnikovo naselitev v njem; mišljena je naselitev v smislu učečega se tripa, iskanja, izkušanja in doživljanja" (prav tam 83). Avtorja spletnega performansa *Transmittance* pa ponujata še več kot naselitev – aktivno sooblikovanje in izbiranje vsebin performansa, usmerjanje in izvajanje ustvarjalnega akta. Slovenski pionir spletne umetnosti Igor Štromajer, ki je v različici 2.1 sodeloval kot udeleženec v spletni pogovorni sobi, je zapisal, da je *Transmittance* več kot zgolj še en performans (FB objava, 5.6. 2012). Po njegovem mnenju je dogodek eden izmed najboljših performativnih struktur in atmosfer, ki jih je videl v zadnjih letih. Opisal ga je kot presenetljivo fluidno, nadvse komunikativno in interaktivno, tako temno kot sproščujoče obenem, magično in dekadentno. Izvajalke in izvajalce, ki jih je gledal v malem oknu na ekranu, je doživel kot izjemno blizu in intimno, čeprav jih večinoma ni poznal. Tudi spletno občinstvo je bilo izredno prijetno, sodelovalno, prijazno in igrivo, ustvarilo je nekakšno skupnost.

V *Hibridni prostori umetnosti*. Ur. Barbara Orel, Maja Šorli in Gašper Troha. Založba Maska.(v tisku): Maja Šorli: Hibridne sočasnosti Maje Delak in Luka Prinčiča

An on-line audience member firstly "inhabit" Transmittance, what is one of the basic characteristics of the aesthetics of reception of net art. An on-line audience is conscious that "it is no longer enough that artist's work is shown, the artist has to appropriate it in a way that user can inhabit it – in a sense of learning, searching, experiencing."(83) Though the authors of the net performance Transmittance are offering more than just possibility of

Excerpts form reviews (slo & eng), Transmittance

inhabit the work – they offer an active co-creation and choosing upon contents of performance, they offer directing and performing of the creative act. Slovenian pioneer of net art Igor Štromajer, who collaborated in the 2.1 variation of Transmittance as one of the participants in the on-line chat room, wrote that Transmittance is more than just another performance (FB post, 5th June 2012). In his opinion the event is one of the best performative structures and atmospheres that he has seen in the last years. He described it as surprisingly fluid, extremely communicative and interactive, simultaneously dark and relaxing, decadent and magic. He experienced performers that he was watching on his small screen, as being extremely close and intimate, even though he mostly didn't know them. The web audience was also very pleasant, cooperative, friendly and playful; it created some kind of community.

Hybrid spaces of art, Edited by: Barbara Orel, Maja Šorli in Gašper Troha, Hybrid spaces of art, Publisher Maska: Maja Šorli: Hybrid simultaneity of Maja Delak in Luka Prinčič

Iz perspektive spletne gledalke, kakor tudi sposobnosti in energije performerjev in tehnične izpopolnjenosti spremljajoče audio-vizualne podobe, sta dve od zelo pomembnih vlog - vloga moderatorja in vloga osebe, ki vodi kamero. Ti dve osebi nas, spletno občinstvo, vsrkata v delo. Samuel Volson, ki je vodil kamero, je natančno uokviril naš pogled na prostor - tri med seboj povezane sobe, z lesenim podom in lepimi vrati – občasno nam je za trenutek prikazal zbor računalnikov, odkoder je bil celoten dogodek voden; vendar večino časa smo spremljali prostor performansa in projekcij. Naš moderator je bil TransmittErin. Naše zahteve je posredoval performerjem, opominjal nas je, katere izbire smo naredili, spodbujal nas je in nam dajal časovne opomine ter se vključeval v naša draženja. Mi, spletno občinstvo, smo hitro ustvarili odnose, ki so temeljili na duhovitih domislicah, domiselni uporabi teksta in fondov ter igrivi tekmovalnosti in sodelovanju. Zelo smo se zabavali; preizpraševali smo delo in ga sočasno vodili; bili smo gledalci in udeleženci obenem. Močan je bil občutek vključenosti (še posebej v številnih "all inclusives" ko so se performerji vključili v akcije drug drugega, da bi jih podprli).

Helen Varley Jamieson, <http://www.furtherfield.org/blog/helen-varley-jamieson/we-are-making-art-view-home>

From the online participants' perspective, as well as the abilities and energy of the performers and the technical wizardry of the accompanying visuals and audio, two very important roles are the moderator and the camera person. These people anchor us, the online participants, into the work. Camera operator Samuel Volson carefully framed our view of the space - three interconnecting rooms, with wooden floors and nice doors - sometimes giving us a glimpse the hub of computers from which everything was controlled but mostly showing the performance room and projection. TransmittErin was our moderator, passing our requests on to the performers, reminding us which choice we had made, encouraging us or giving us time checks, and joining in with our banter. We, the online participants, formed quick relationships based on witty repartee, imaginative use of text and fonts, and playful competitiveness and collaboration. We had a lot of fun; we questioned the work, at the same time as guiding it; we participated at the same time as

Excerpts form reviews (slo & eng), Transmittance

being spectators. It felt very inclusive (especially the numerous spontaneous "all inclusives" as the performers jumped in to each other's actions to support them).

Helen Varley Jamieson, <http://www.furtherfield.org/blog/helen-varley-jamieson/we-are-making-art-view-home>