

Tomaz Furlan

Born 1978 in Ljubljana, Slovenija.

Tomaz Furlan is visual artist. In his visual works (installations, objects, videos) he attempts to comment on the fact that the individual is evermore becoming a machine and at the same time crossing into some new slave relationship. A slave relationship with oneself, with one's own demands, with which life becomes only more of a production "per se". Almost like in the 1927 expressionist film Metropolis by Fritz Lang, in the sense of the dull and tiresome atmosphere of the simple human in a class-divided society. As if we have returned to some old, worn out social structure, only now, we are becoming victims of ourselves.

Tomaz Furlan has participated in numerous exhibitions in Slovenia and internationally, among others: at 3,14 Gallery, Bergen, Norway (2008); Parkingallery in collaboration with Azad Gallery, Tehran, Iran (2009); Washington USA (2010); Manifesta 9, Genk, Belgium (2012); U3 - 7th Triennial for Slovenian Contemporary Art, MSUM, Ljubljana, Slovenia (2013). Tomaz Furlan is recipient of the »OHO Award 2012«, dedicated to young, progressive visual artist.

SELECTED INDIVIDUAL EXHIBITIONS

2013

Scratch the Surface – P74 Center and Gallery, Ljubljana

2012

Wear XIII - Alcatraz Gallery, Ljubljana

2011

To do or not to do - Sokolski dom, Škofja Loka

Wear IX-XII Running to Stand Still - P74 Center and Gallery, Ljubljana

2009

Wear I – IIV – P74 Center and Gallery P74, Ljubljana

SELECTED GROUP EXHIBITIONS

2014

Port Izmir 3 – IT'S ENOUGH!, Izmir, Turkey

Poetika Mehanike, Gallery Miklova hiša, Ribnica, Slovenia

The Present and Presence – Repetition 6: Install Yourself!, MSUM – Museum of Contemporary Art Metelkova, Ljubljana, Slovenia

Kunst macht frei / Umetnost osvobaja, Gallery Equrna, Ljubljana, Slovenia

2013

U3, 7th Triennial of Contemporary Art – Museum of Contemporary Art Metelkova (MSUM),
Ljubljana
Sculpture today - Centre of Contemporary Art Celje, Celje

2012

Manifesta 9 - Genk, Belgium
Biennial Exhibition Multimeridian '12 - Pula, Croatia

2011

CologneOFF – Arad Art Museum, Romania

2010

In the loop: Contemporary EU video art – Washington, USA
The Artist Book in Slovenia 1966–2010 - Kresija Gallery, Ljubljana
Dobesedno brez besed – Town Gallery, Ljubljana

2009

Parallel World - AKC Metelkova Mesto, Ljubljana
Limited access II - Parkingallery in collaboration with Azad Gallery, Tehran

2008

Parallel World - AKC Metelkova Mesto, Ljubljana
Dobre pedagoške prakse – P74 Center and Gallery

2007

VizualSi, Mestoumetnosti - Knežji Dvor, Celje

2006

Eu-stuart.si - EuropeanArtStudentsDigitalWorks, Ljubljana
Parallel World - AKC Metelkova Mesto, Ljubljana
TheOneMinutes festival, Amsterdam
Eyedentify Yourself , Selection of Slovenian video art - SCCA Ljubljana

2005

Exordium, Face to Face, international student exhibition – Udine, Padova
Artists of Metelkova - Gallery Alkatraz, Ljubljana
11. International festival of Computer Art - Maribor

THE MACHINE AS A MANUFACTURER OF NONSENSE

Tomaž Furlan deals specifically with the uncompromising disclosure of the pathological conditions of contemporary society and its behaviour. Consequently, all of these bizarre machines of his are also nonsensical and self-serving. He creates these machines in the outpouring of experiences and findings from observing our society, and uses them to caricature society itself. Indeed Furlan uses the concept of the machine as a metaphor, but it is also an innovative creative field for constructing and manufacturing still new, and yet unseen, forms of machines. In their function and composition, Furlan's machines are driven to the extreme possible, absurd limits. And with this, the artist focuses on the elements that define this key set of nonsense: a monotonous and infinitely-many repetition of one and the same order of different tasks and movements, where it is impossible to perceive any final logical goal. When Furlan invents, he applies new machines to the condition where an individual makes use of them and seeks new forms of substitutes for one's work, and with this falls under an even greater burden of one's own doing. The management of these machines becomes all the more unproductive, taking even more of one's time, making one even more tired, and entrenching one even more in the repetitive system of everyday life.

Tomaž Furlan attempts to comment as authentically as possible on the fact that the individual is evermore becoming a machine and at the same time crossing into some new slave relationship. A slave relationship with oneself, with one's own demands, with which life becomes only more of a production "per se". Almost like in the 1927 expressionist film *Metropolis* by Fritz Lang, in the sense of the dull and tiresome atmosphere of the simple human in a class-divided society. As if we have returned to some old, worn out social structure, only now, we are becoming victims of ourselves.

The art of machines is an inexhaustible source. If Da Vinci explored the limits of human possibilities, if the Constructivists praised the future, aesthetics and the function of the machine, and if contemporary arts often sees here a new medium, then Furlan's machine is defined as an exclamation, a critical commentary that society has contributed in its drive for replacing human work with different devices (whether they be mechanical or digital) to the edge where it posits the question: in all

of our aspirations towards robotisation, does a person now only become an android? What can we say is even the purpose of a machine, if it should make a person's life easier, but in reality only makes it more difficult?

Tomaž Furlan is the recipient of the OHO Award 2012. Given each year by P74 Gallery to a young, progressive visual artist, the award is intended to evaluate and encourage young innovative creators and their artistic production.

Text: Barbara Sterle Vurnik

TOMAŽ FURLAN

Scratch the surface, 2013

