computer (or by computer) is again not a virtual house - it is an image of a house drawn (or generated) in computer (or by computer). It can get tougher: your avatar in a virtual world lives and moves in a house generated by a computer. Translation: a representation with which you chose to identify yourself is drawn on a computer screen together with the surroundings which represent a house. You add your imagination to make it look and feel quite real - and you can even get angry or sad. In fact this is another proof of our concept. We do not claim that the described situation is not real - but the materiality is softer than the "real world".

Imaginary
Describes softer imaginative aggregations. Almost always presented in the form of associative pictorial representations, collected from harder aggregate states of reality. But it can also be much more structured – geometric (schematic) or even (almost) verbal. In the latter cases, the mental structure easily passes into spoken, written or built. So: just a change from softer to harder. But the notion of reality is already present in the previous mental form.

When we claim that everything is real - are we wanting for the total relativity of everything? No, we are simply stating the various degrees of materiality. Sometimes ideas should make it from the softer to the harder, but sometimes also the ideas which were not supposed to become harder do this. Of

course - we remain in the human cognition domain at all times. Our spiritual god so often becomes an idol – made of wood or stone. A similar form of idolatry is any personification of a concept/ idea/ structured thought. The concept of wisdom thus acquires the representation of a female person named Sophia. In other cases of transition from softer to harder, the legal system can intervene. Here then are the limits of freedom and arbitrariness: freedom of speech and responsibility for what is said, freedom of what is done and responsibility for our actions.

When we claim that we are basically speaking of the human domain, does that mean that other living beings are exempt from such realities? First of all - we are the observers that can make up abstract bodies of though and physical bodies of much else. No other being on Earth does this, but we cannot say that they do not posses some degree of of cognitive apparatus that evolved through evolution which led to us. A lot of notion of space, also some notion of time, but not much ability to construct the imaginary world - and even less ability to make a transformation of imaginary to physical. So, no ability to handle any topics of our little theory.

The dimensions are linked to our tools of perception: to understand things and relationships we are bound to (imaginary) visualizations. They can only be 3D representations. Through recognition of patterns we can see higher derivations (usually timely dynamics) but they are just higher abstractions - still in 3D world.
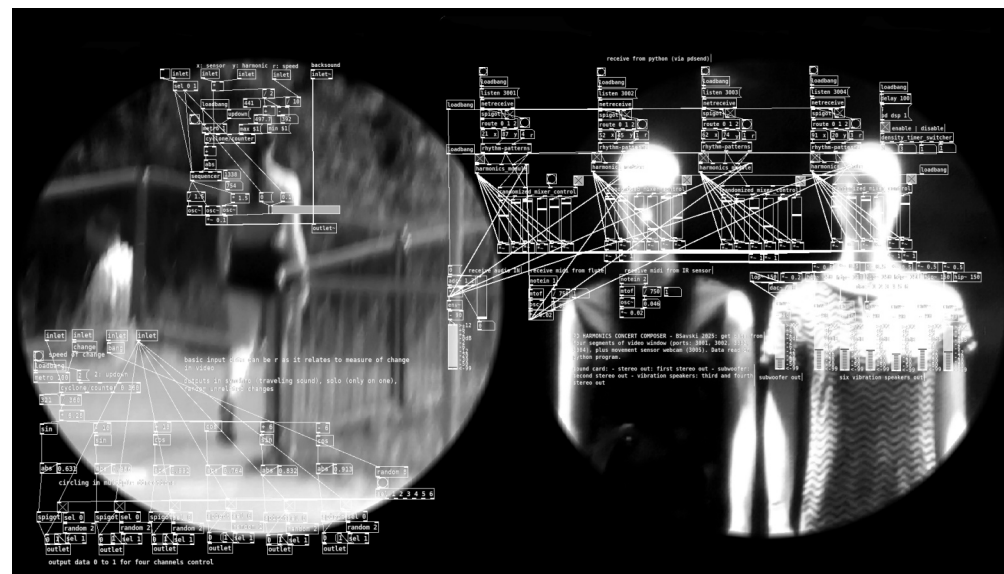
Borut Savski

Reverberations | Echoes (Resonant Space) is the third exhibition of **The Silent Movies** duo (**Borut Savski + Francisco Tomsich**). Their collaboration in the joint creation of complex ecosystems of interrelated sound and video devices and never ending concerts was sketched at the exhibition *Elegija* (Francisco Tomsich, Cirkulacija 2, Ljubljana, 2020) and significantly developed for the project *Summer Songs* (Cirkulacija 2, 2023). It was further shaped for the show *After the Party* (Alkatraz Gallery, Ljubljana, 2024).

Francisco Tomsich (1981) is an artist born in Uruguay, who lives and works in Izola, Slovenia. He creates exhibitions, publications, works for the stage, research models and pedagogical devices, using various media, languages and tongues.

Borut Savski (1960) is an intermedia artist who places great emphasis on sound - while simultaneously using technical solutions for unusual instruments and autonomous sound and visual structures/ sculptures. Technology, programming, music, a view of society. He lives and works in Ljubljana, Slovenia.

REVERBERATIONS | ECHOES (RESONANT SPACE)

Video&sound interactive ecosystem for video installations and 6 sound bodies

Borut Savski + Francisco Tomsich (The Silent Movies)

A co-production of Pixxelpoint Festival 2025 and Cirkulacija 2

GONG Gallery, Nova Gorica, 21.11 - 13.12.2025

The architectural starting point is a space that is "wrapped" in video projections, and within the space there is a sound field that transitions between different forms of harmony/ disharmony. The played videos drive the dynamics of the generated sounds, which take on the nature of subtle sound resonances. An additional source of dynamics is a sensor that detects movement in the space and participates in sound changes. Four-channel video projection and six-channel sound.

Reverberations | Echoes is a space of memories, nostalgia, delusions, regrets, - emotionally charged categories that usually an individual's imagination suggests as vague visual glimpses/ fragments. The video works are fragments of recordings/ video diaries by Francisco Tomsich, which in form are related to specific traditions of experimental documentary film, video art and early film. Hence the almost black and white aesthetics of the circular cuts of the video image. Each video footage is a fragment with its own narrative.

A resonant space is a multitude of particularities – i.e. a human community: in conflict or with common goals, or even a person himself. Resonances/ reverberations/ (inter)modulations/ (dis)harmonies are e.g. human

relationships, psychological states (of individuals), energy highs or lows (of a community), etc. In such an (isolated) view, we see a system that is self-regulating, which means that it is not completely chaotic – but not uniformly ordered either. In the project, we are not looking for the ideal harmony of the existing, but rather the observation of variations of a self-emerging aesthetic in only a relatively arbitrary (free?) environment. Dynamics of a resonant space.

Intermodulations between individual sounds give rise to seemingly new sounds and modulations, which, however, arise in each individual listener completely individually. They are the consequence of a physical property of the human auditory organ, which is nonlinear by nature. They appear as frequency differences between existing pure frequencies. Intermodulations are also an integral part of the multitude that forms the resonant space. Despite being

completely personal and physically absent, they are probably the most material in terms of individual perception.

The placement of the viewer/ listener in a fragmented and asynchronous and only conditionally dramatized (sequential) video-sound environment presupposes his/ her necessary association of fragments. A unique narrative does not exist in this fragmentation. A person's own experiences/ memories/ nostalgia/ etc. establish a completely individual associative links. This is not an effort, since such an action is something natural to a person - awake and in a dream. The thesis is that such a way even liberates the viewer/ listener. If there is no unique narrative.

In relation to the process of listening, British organist/ composer/ philosopher Anthony Gritten interprets French philosopher Jean-Luc Nancy, who establishes a phenomenology of the process of listening (and resonating) as the basis for the birth of subject. The connection between the meanings of sound resonance and reasoning – the intellectual process/ reflection – is quite obvious (in French...). Gritten describes the process of listening as opening (the mind) to the incoming sound (or word) and proactively using such an open mind ("space") to allow the sound to resonate within it. We extend this to the realm of visual information, which we argue can also resonate within the listener through associative (emotional) connections. Sound/ resonance in this way is an additive or even multiplicative process, which Gritten describes as a process of rhythm – which is synonymous with the creation of sense and meaning (the construction of

meaning with words; wording) – and consequently the realization of the subject (→ the open mind) as the generator of the cognitive process. Here we add: the metaphor of rhythm is the formation into a sequence (which is an arrangement in time) - or schematics (which is an arrangement in space). Time and space, then.

Introduction to Unified Theory of Materiality

A short intro to the relatively crazy synthesis of many topics by the same author that have so far floated separately, but are now slowly getting together - as a body that is itself a proof of universality of the theory. Let's not think for a second that this is anything else than a very personal preoccupation with some basic questions. At most it is a very personal mythology/ cosmology. Based on a very specific view, it manages to provide relatively simple answers. The point of view described is closely linked to human perception - any of his/ her perception apparatus. Especially with the language.

The excuse for this reflection is philosopher's thesis, proposed in a conversation quite a while ago, that time is an illusion. Much later, doubts about the existence of space arise in a similar way. The thesis about human existence as a mere illusion has also been stated. By moving away from previous ideas, we are probably approaching something else - already known: i.e.: ancient gnosticism. Or God and idealism - as opposed to materialism. Since all this is

taking place under the auspices of academic institutions, it is worth at least opposing this in principle. Namely with the Unified Theory of Materiality.

William Shakespeare's phrase "We are such stuff as dreams are made on" has been used several times in the past and is often interpreted as the transience and insignificance of the human spirit and body, since dreams are clearly something less real or even unreal. The aforementioned phrase is actually an equation that can be reversed (read backwards): dreams are such stuff as we are made on. In this case, we give the dream (→imaginary) the solidity of our bodies. And that is our purpose.

In Physics, every materiality has a structure. The reverse equation: structure has materiality

At the very basis is the concept of "materiality of all". In short: whatever possesses any sort of unity/ entity, identity, notion of identification, any sort of pattern unification, crystalization, aggregation, amalgamation, rhizoma, etc. - have a sort of objectivity/ materiality. Here we use the word materiality - to not to attack too directly the notion of the conventional materials. But we could easily just use the basic word materials - and sometimes we will do it. The materialities are ranged into groups with various degrees of hardness. Ideas, thoughts - they all become a version of materiality - though a very light materials. The tactile objects - stones, trees, flash bodies - they are a bit harder materialities - but the flash is relatively softer than stone. The concept of the state of aggregation (as in: steam, water, ice) is fully compatible. The original approach to this was started in 2007.

The next level that we have to define is the "reality of all". Based on the above concept of materiality - we do not have any need to discuss the reality of materialities any more. So, we can throw out the all the derogatory concepts of "lesser states of existence" - the concepts of virtuality and that of illusions - all is real. But we keep the concepts of representation, interpretation, mimesis, etc. - they are again compatible to describe the various appearances of our objects. They are all real - but they are not the same thing/ object. A photo of a house is not the house itself. A house in a person's imagination can become a very real object (a much harder type of object...) in the future.

The proof of the concept of materiality is exactly the ability for the objects to change the states of aggregation. Here we would add: steam is not water is not ice. Also the ability to make an impact from one level of materiality to another. No direction of progression is needed - soft materials become harder (but not copies - new objects) - or not - or vice-versa. The sequence is not defined - but there is sequence.

The next level introduces the three geometric dimensions which make up a 3D space and the fourth dimension - which is time. Again, they are not ranged in any sequence. They are the basic dimensions that are the domain of a human being. There is an idea of a fifth dimension as the Platonic notion of perfection (or god...) - but we might not even need it here. The fifth dimension was described in my essay in 2005. The notion of time as predominantly human domain (with the geometric dimensions) was described in an essay written in 2010 for

project XOR - The Thoughts on Oracle (project by then curator Petra Kapš).

The concept that we use throughout as the link between various discourses is the metaphoric of words by which we describe the various realities. The various realities are built a bit like truth tables - evaluation systems - and the coordinates are the basic terms (qualities) that define a certain reality.

All approaches are heavily based on relatively exotic theories - the cybernetic theory, the autopoietic theory and what is known as cognitive sciences. They are all systems that belong to the latest approaches and have the necessary property of feedback loop - the self-regulation - the self-observation. They do not claim to be precise but they provide answers when classic theories (with no time dimension; or those that claim that time is an illusion) simply fail.

The background of this line of thought would be the ideas of such people as August Ferdinand Möbius (1790 – 1868), Charles Darwin (1809 – 1882), Ludwig Boltzmann (1844 – 1906), Friedrich Nietzsche (1844 – 1900), Georg Cantor (1845 – 1918), Sigmund Freud (1856 – 1939), Alfred Einstein (1880 – 1952), Alan Turing (1912 – 1954), Werner Heisenberg (1901 – 1976), Kurt Gödel (1906 – 1978), Norbert Wiener (1894 – 1964), John Cage (1912 – 1992), Benoît Mandelbrot(1924 – 2010), Humberto Maturana and Francisco Varela, etc. They all provided very specific philosophic views in their areas. After some search another known name popped-up: George Gurdjieff (1866 –1949). This is now part of what is known as Esoteric science and belongs to the long tradition of

mystic approaches.

The concepts are: steam-machine, evolution, thermodynamics, entropy, death of god, uncertainty, indeterminacy, quantum states, e=mc2, non-linear, feedback, cybernetics, auto-regulation, self-organization, self-replication, systems theory, autopoietic theory.

Thrown out concepts:

Illusion
To throw out the term illusion is quite simple. As derogatory term describing the non-existence - or lesser reality of existence - is for us totally useless. A transformation to the term "elusion" would be nicer. But this merely states that the answer eludes us. It is however practical on some occasions. Anyway - it should be included as a notion of our inability to understand some topics. For example: we state that anything above the four dimensions is for humans an "elusion". However, we stated that there might be a fifth dimension - but that only states that we are able to get a glimpse (and not a firm and lasting grip) of some things. These we call elusions.

Virtual
Again a concept describing the image or representation of something which is the original object -.the real object. Technically: a photo or electronic image of house is not a house - which is self-evident - It is a photo of a house - no need to call it a virtual house. Another example: a photo drawn (or generated) in