

5. 1. 2026 / IMAGES / CRITICISM

MATTHIAS
STRUKELJ



Panopticon of microstories and body resonances

PHOTO:
MATEJ
PIRKOVIČ

Exhibition title: Reverberations + Echoes
Exhibiting: Francesco Tomsich and Borut Savski
Date: 21. 11. 2025
Place: Gong Gallery
Curatorship: Peter Purg

In the final stage of this year [Pixxelpoint](#) on the penultimate day of the festival, she also opened her doors [Gong Gallery](#), which hosted a joint exhibition of the Uruguayan-Slovenian visual artist in its premises **Francisco Tomsich** and an intermedia artist from Ljubljana **Borut Savski**. They presented themselves with a joint intermedial spatial installation called Reverberations + Echoes, which, as the only event as part of the festival, can be seen even after the official end of Pixxelpoint, until December 13.

Francisco Tomsich is a Uruguayan-born visual artist and writer who lives and creates in Izola. Since 2003, he has been developing exhibition, performative, pedagogical and research projects in various media and languages. In them, he mainly focuses on historical memory, everyday intimacy, experimental film forms and film lyrics that appeal to feelings of nostalgia, memories, lost moments, emotional mistakes or cracks. He also presents such psychological and social conditions in a series of black and white silent videos that he presented at Friday's opening performance.



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He first started working with this kind of series of films, which Tomsich actually called Silent Works, less than ten years ago, when he wanted to find his own language in his work. It was then that he first began the technique of mounting directly in the camera, with the idea of round, rather than rectangular, videos coming to him. It was these that were simultaneously played at the exhibition through four different video projectors on the walls and window of the gallery, which gave the viewer a sense of simultaneous dialogue and different dialectical positions of the played footage. Through a multi-channel projection, the viewer observed the now poor block settlement, the second time the shining building of the Amazon company, the now worried boy sitting alone on the sidewalk, and the second time the relaxed chat of a group of people over coffee. These types of contrasts between silent images created a sense of panopticon, the visitor could walk only a few square meters through a series of microstories of individuals that the author captured on his travels from Munich to Skopje. This play of contradictions between the wealth and misery of capitalism, concerned loneliness and indifferent society and, last but not least, nature and man himself, staged by the broadcast recordings with simultaneous sound reverberations, could be interpreted as the authors' contribution to the reflection of the impact of technology on society, which this year's festival foresees. As his theme assumes, despite the availability of data and advanced technology, society is increasingly fragmented, and it should be added that society has also significantly moved away from nature, which the exhibition indicated with separate shots of urban environments and landscapes. Furthermore, through the process of modernization, society broke away from the personal relationships that were valid in pre-industrial traditional societies, and especially in urban environments, an impersonal and cold relationship between individual members of society began to prevail, which also reflects the video of a lonely boy on the road, who is replaced by a video projection, a stranger sitting casually in front of the fountain. Nenazadnje pa je tovrstna individualizacija prinesla razdor tudi med posamezniki in vnesla vedno močnejše družbene razlike, ki sta ju z zelo očitno simbolizirala posnetek Amazonove stavbe na eni ter posnetek revnega blokovskega naselja na drugi strani, kar bi lahko razumeli tudi kot alegorijo družbenega prepada med

Furthermore, through the process of modernization, society broke away from the personal relationships that were valid in pre-industrial traditional societies, and especially in urban environments, an impersonal and cold relationship between individual members of society began to prevail, which also reflects the video of a lonely boy on the road, who is replaced by a video projection, a stranger sitting casually in front of the fountain. Last but not least, this kind of individualization also brought discord between individuals and introduced ever stronger social differences, which were very obviously symbolized by a video of the Amazon building on the one hand and a video of a poor block settlement on the other, which could also be understood as an allegory of the social gap between Last but not least, this kind of individualization also brought discord between individuals and introduced ever stronger social differences which were very obviously symbolized by a video of Amazon's building on the one hand and a video of a poor block settlement on the other, which could also be understood as an allegory of the social gap between *winner*s and *loser*s neoliberalism.

Furthermore, among the shots, you could also see a silent image of a doll next

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At the same time, silent recordings were complemented by subtle noises and beeps that resembled tinnitus, and with the most obvious oscillations, extraterrestrial vibrations. The real-time playback of ambient sounds was driven by a six-channel sound installation, which responded to the movement of visitors and thus resonated the sounds in the room, which were involved in a silent film narrative. In this way, the exhibition moved from the classic informative concept to the field of interactive and participatory experience, as the visitor with his presence helped to co-create the intervention, thereby breaking away from the role of the observer and unconsciously becoming part of the installation. Each individual, with his own way of movement, walking or spontaneous gestures that arise during the conversation, co-creates unique frequencies that accompany the recordings, as a result of which each animation has a different sound accompaniment when played each time. At the same time, Savski enriched his artwork with a special flute, which blows into the mouthpiece and closes holes instead of actively creating sound, catches frequencies in the room and modulates them and then sends them back into the room through a special program. As he explained at the opening, with this type of instrument, Savski tried to recreate the functioning of the brain, which responds to a certain sound stimulus from the environment and then transforms it and *they play*. As an intermedia artist, Borut Savski is mainly engaged in the research of sound, technological autonomy and social resonances, where over many years of operation he has developed many unique sound instruments and structures, developing systems where the artwork itself is organized. In the case of this exhibition, it is not about pre-recorded sounds that are played on speakers, but about receivers that capture frequencies from the room and change them through modulators and then play them through the speaker system. What may have been just an unintentional coincidence, but in its own way it still reflected the name of the exhibition well, was the projection of the girl on the window, which was drawn on the facade of a nearby building. In this way, the reverberation did not only take place between sound and image, but also spontaneously between buildings in the city, which confirms the curatorial thesis that resonances do not arise outside the space, and the space is not without resonances either. Each echo is created in a limited space, in which a certain

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dynamics of the exhibition, with which the experience of each visitor can be a completely unique interpretation of the event. In this way, the exhibition in a subtle way – observers may not immediately realize that with their presence they are co-creating the story – opens up many readings and experiences. With the simultaneous projection of documented microstories created at different times and spaces, the individual is placed in the center of observation and control of what is happening, which takes place through video and sound channels, which in a way places him in the position of an active creator or controller of the microcosm of the video-sound space in which he is located. Both the auditory and visual building blocks of the exhibition in this way create a model of society that resonates with the individual and in this way transforms itself over time and space.

In itself, the exhibition had a well-designed and clearly defined concept that brings to the fore the interweaving of sound and video in the way of a unique experience. Despite the relatively limited space, through a multi-channel video and audio presentation, she gave a good portrayal of the micro-world of personal stories Tomsich captured during his years of documentation. These were additionally accompanied by Savski's sound installation, which does not play pre-generated sound, but invites the visitor to co-create the experience with the help of modulators. The exhibition, which is set up in this way, which organizes itself and opens up various readings and interpretations again and again, which encourages the visitor to think further every time he sees it.

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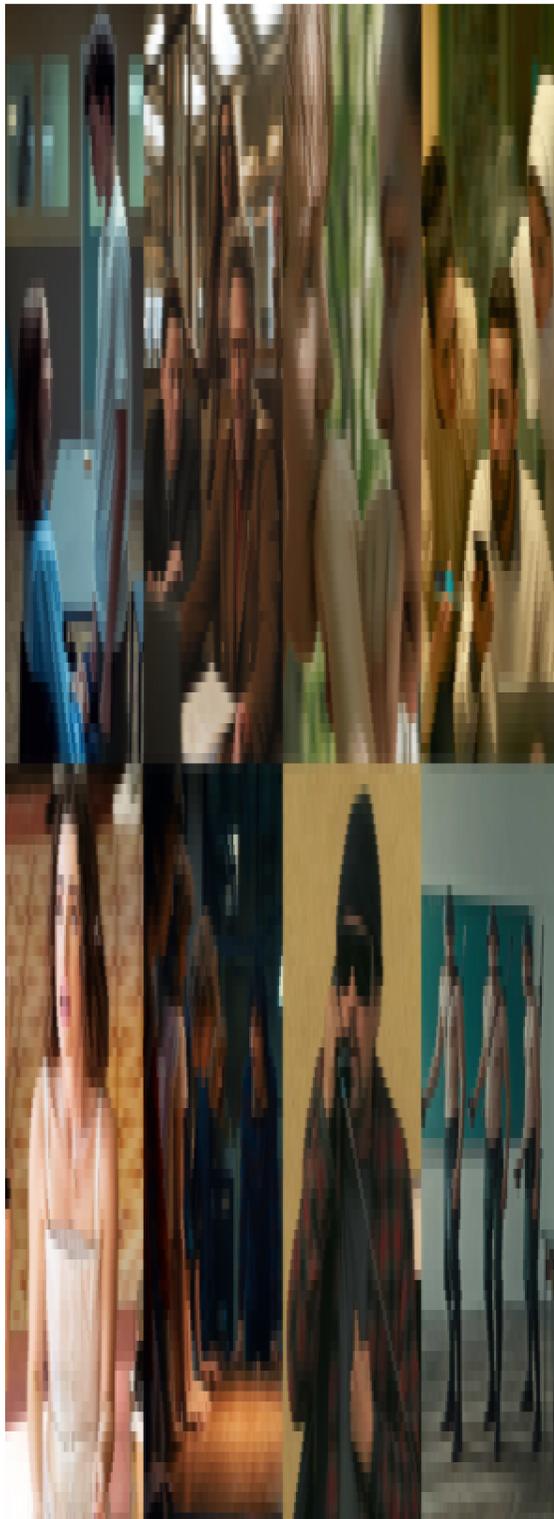
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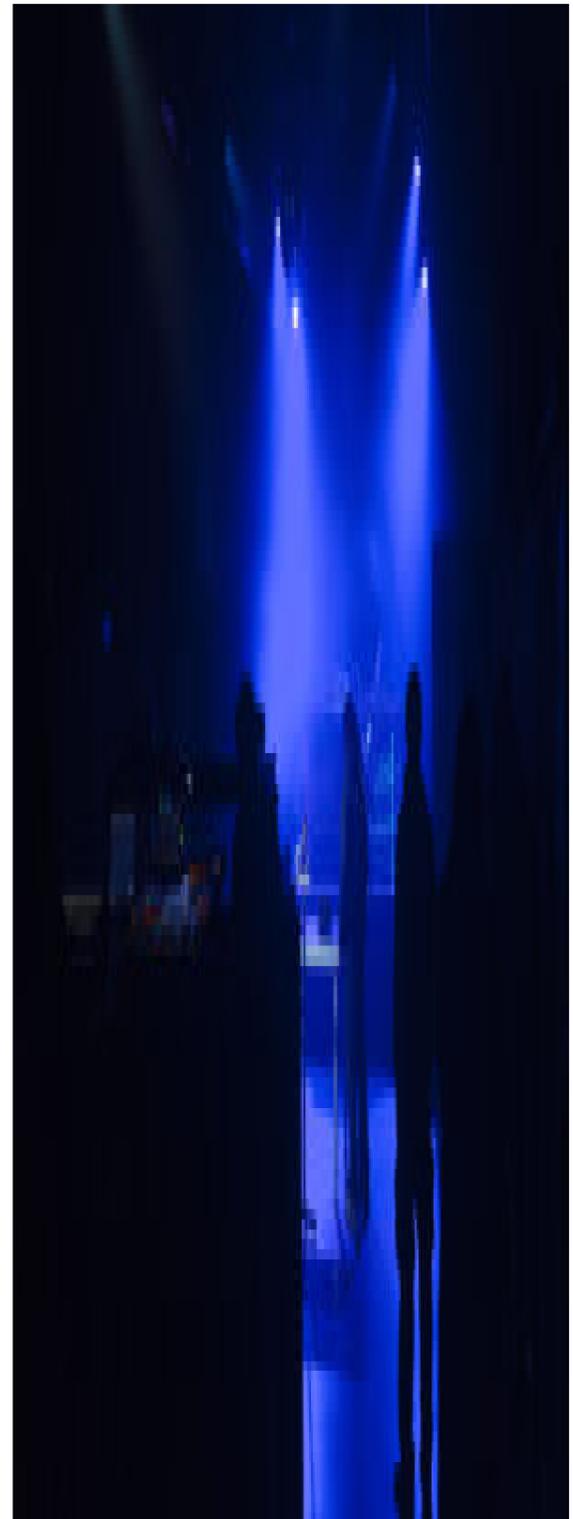
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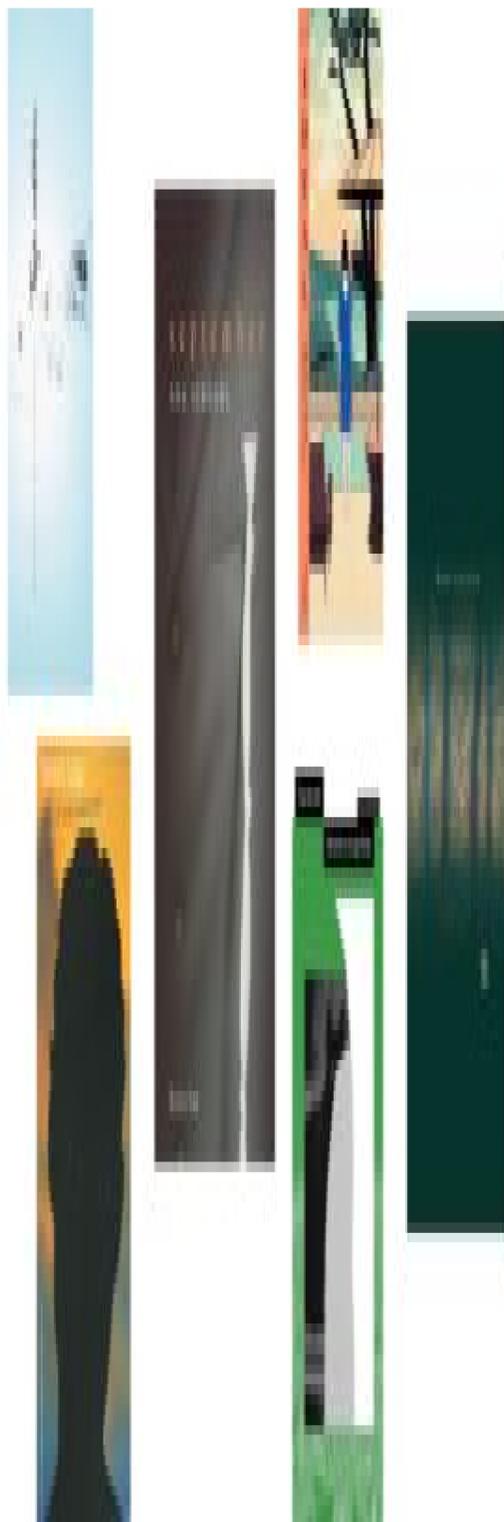
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V zameno za e-naslov ti pošljemo
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