Biodiversity

Damijan Kracina

www.kracina.com

Biodiversity

All life on earth is a part of one great, interdependent system. It interacts with, and depends on, the non-living components of the planet: the atmosphere, oceans, freshwaters, rocks, and soils. Humanity depends totally on this community of life--this biosphere--of which we are an integral part. Biological diversity, or biodiversity, is the variety of the world's organisms, including their genetic diversity and the assemblages they form.

It is the blanket term for the natural biological wealth that undergirds human life and well-being. The breadth of the concept reflects the inter-relatedness of genes, species, and ecosystems.

Source: http://wri.igc.org/biodiv

Universality and mission

In the same way as the Russian cosmonaut Lev Andropov (in the film Armageddon) always finds his own way out of trouble with his universality, practicality and ingenious, the Slovene artist Damijan Kracina fights for his everyday existence as an artist in Slovenia. In order to provide for himself and his family he is forced to occupy himself with various activities and can not afford to be specialised and survive merely as an artist with the sales of his works of art. He is more of a trained practical man than a professional specialist. Even though he is a trained sculptor, he also works in restoration, web design, video, as well as joinery and masonry for his own needs. He is trying to transform life into art, without creating art for survival. At every, even so banal thing he does one can notice the artistic approach and that surplus, which makes the difference between handcraft and artistic creation. The world of animals, the fight for survival and adaptation to mankind, due to its world-wide dominance are an endless source of inspiration for Damijan Kracina.
He uses his artistic creations in his soft battle for non-violently teaching people as regards the endangerment of animal species.Every living being or species is a part of the global experience, a part of the jigsaw puzzle that helps us understand the origin and essence of life. However, he performs this not only from the aspect of mankind, but also from the viewpoint of individual species. Animal species

The first Slovene interactive selfportrait, 1998, interactive sculpture

are capable of survival without the interference of mankind and are as such on a pure evolutionary route. The influence of mankind upon the extinction or change of a certain animal species creates a loss of a piece from the jigsaw puzzle of life.

During its evolution mankind has got to know the qualities, skills and the way of life of individual animal species and thus obtained a significant advantage. In the long history of exploitation, extermination, taming and abuse mankind has fashionably adjusted the animal world to fit his own. However, due to the fact that the modern man has less and less contact with nature, the disfigurement of some animal species and their function are today somewhat distorted. An animal is beautiful, cute or useful. The artist Damijan Kracina operates as an indicator of the sane mind, which mankind has lost in today's world infested by media and consumption. With the right proportion of irony he represents certain animal species, which exist in the human consciousness only in some bizarre functions and play the role of the sad clown in order to entertain mankind. A remote controlled badger on wheels, madly whizzing around the gallery, a poodle with the latest dog 'hairdo', a stuffed monkey as a guitarist and the Tasmania Tiger, the fossil of which remains only in the form of a short film. All these pieces represent a freak show in the human perception of the animal world and his loss of the contact with nature. Damijan Kracina is an artist in his early thirties (these are the artist's most creative years) and he is strongly marked by his birthplace. He comes from Slovenia, or to be more specific from the mountainous North-western region, from the Soča valley, from Kobarid, rural settlements known for their unbelievable natural beauty and the historic war atrocities from the Great War.

In the same way as animal life is determined by the place of origin, so is mankind. In his works Soča Spring Water and Soča trout he deals with the protection of the environment and the animal species from his place of birth. The Soča trout is a special species of trout, which has almost become extinct due to the artificial introduction of other trout species into the Soča river. With his multimedia presentation Damijan prepared the gallery visitor for the love conversation with the Soča trout. By opening its mouth it responds to the viewer with his own words, thus placing him into its situation.

He is trying to prevent the commercial abuse and demystification of the river Soča by protecting the trademark of the bottled water Soča and performing advertising campaigns, so he could

take over the manoeuvre space of the future profiteers. As a Slovene he has also created the first Slovene font (Proteus fonts), an emblematic font from *Proteus Anguineus*, an amphibian, which lives only in Slovene, some Istrian and Dalmatian caves. Ironically *Proteus Anguineus* is a symbol of Slovenehood, for it is linked to a specific Slovene area and it therefore has a special national status. The Proteus Anguineus is truly a Slovene animal. With the emblematic Slovene alphabet, including the letters č,š and ž, the artist drew attention to the abuse of amphibians that are irrelevant to most people, for they live their lives in the dark not realising their Slovenehood.

As a sign and warning to the human indifference Damijan Kracina wishes to establish a ZOO of extinct, endangered and future animal species.

The Badger, 1997, remote controlled sculpture

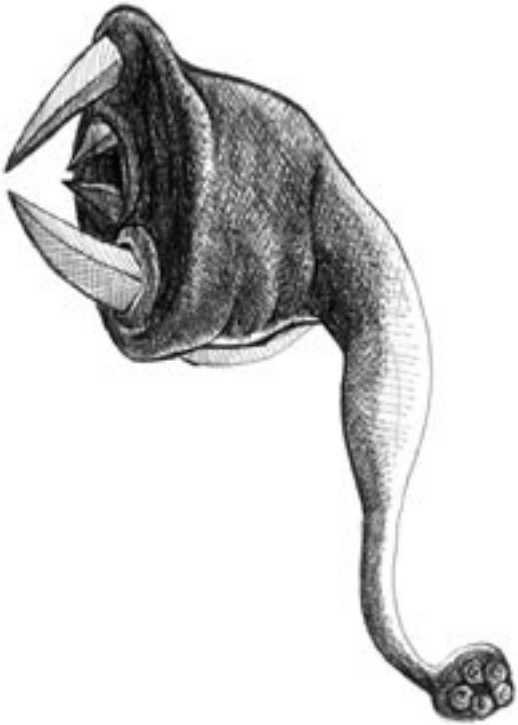
Mankind has drastically influenced the adaptations and changes of certain animal species, therefore Damijan has made room in his ZOO also for future animal and human genetically improved species. In the constant struggle with mankind some species have evolved in such a way that mankind can not destroy them. These are animals, which have not been dying in the service of mankind and still exist. So far humans have not yet managed to tame them or make them extinct, therefore these animals are pests against which we are fighting with all known means. However at this we are unsuccessful and we are doing this to our detriment. These animal species are Pharaoh ants, rats, cockroaches, etc. These animal species are true heroes of the animal independence struggle. This struggle and the co-operation with mankind forces the animals into a special genetic evolution.

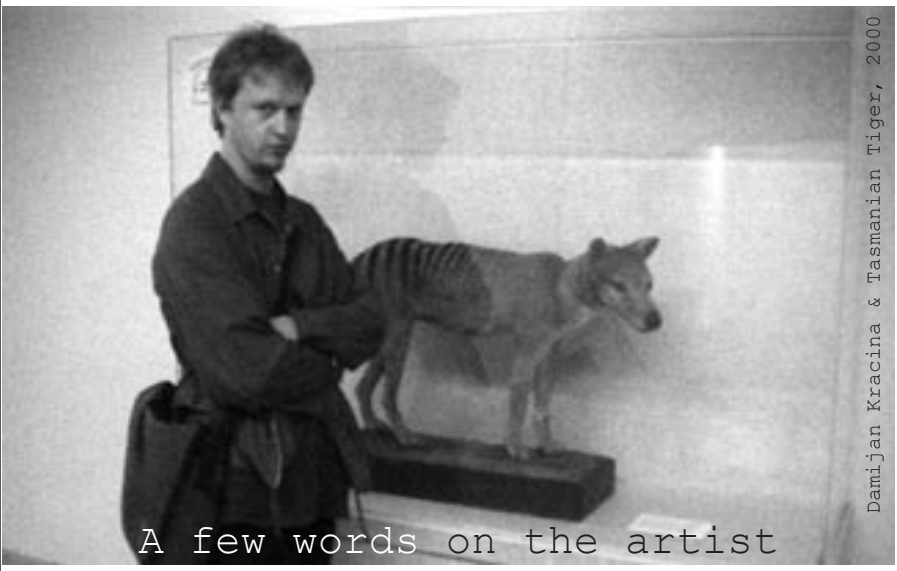
On the basis of his own knowledge (the facts stored in Damijan's mind) he constructs non-existing species. In the form of cartoon drawings, which emerge during longer telephone conversations and business meetings, he compiles the possible genetic evolution of mankind and the animal kingdom. Most of his beings are some sort of toothed molluscs, genetically modified octopuses, cuttlefish and squids that moved to land. They float in a weightless space and communicate through telepathy. This world also has well-developed intergalactic travel with the aid of biomorphic spaceships, fuelled by atom bunches. Currently the genetically evolved beings are presented in the forms of portraits, which explain their evolutionary story and are waiting for the author to possibly include them in a comic book science fiction story somewhere in the near future.

Damijan's alter ego, some sort of a super hero, who takes care of sane minds and the environment, a judge and carrier of the sane mind, pure environments, concrete and pure artistic expression is Mr. Spag. He is a metaphysical being, who belongs amongst the improved intelligent beings of the future. The genetically improved human with a few animal qualities, a long tail and a clear soul appears in environments that are free of all crap. He appears as a trademark of the artist's judgement in places, which contain the qualities of originality and purity.

The messages of Damijan Kracina's artistic works draw attention to themselves through humour and slowly crawl into the viewer to make him smile at first, however already the very next moment the viewer asks himself if it would not be more appropriate for him to cry. Through humour the viewer unnoticeably realises the message, which strikes exactly at the point where he forgot to set up his defence. The work of art does not wish to be in conflict with anybody, however it creates a conflict within the viewer, so that he deals with his own awareness. The execution and placement of the artistic works of Damijan Kracina are extremely well thought out and efficient. A certain problem is noticed today only if it is noticed in the media. Therefore Damijan Kracina makes the best of the system and the media, which are in the service of art and its infrastructure. Through his artistic activities and his own presence in the media he is able to announce and draw attention to the moral and ecological problems of the contemporary world.

Jani Pirnat




Damijan Kracina & Tasmanian Tiger, 2000

A few words on the artist

We must mention a few exceptional situations, which have changed the artist's view of the world. In 1995 he came across the story of the extinct Tasmanian tiger *Thylacinus cynocephalus* for the first time, and after a mere two years and great conceptual efforts he brought this animal species back to life and showed it to the public. It is interesting that his work in reviving this extraordinary animal has found emulators in the world of genetics, who are attempting to bring this species back to life through cloning. The artist came into contact with cloning in 1995, when he created a clone of himself. He managed to successfully present this clone of himself at exhibitions and other events (Kracina TV). In 1999, after a series of conceptual approaches, the artist finally managed to interview a trout, with the Latin name Salmo trutta marmoratus. In 2000 the artist re-elaborated the last missing elements of project "Proteus fonts - The first Slovenian autochthonous fonts". The characters with this name consist of delicate and mobile bodies of *Proteus anguinus*, which the artist found in the dark underground

areas of the Slovene Karst. However, it was only three years later that he enabled all global users of the Internet to write down their deepest thoughts with his fonts (www.proteusfont.org).
Among his pioneering efforts is also the transformation of a gallery into a ZOO. During his experimentation with DNA he managed to mix his DNA with that of animals, thus creating his second modified clone called Mr. Spag. His 1998 project is of importance, for he used one of the galleries in the EU to set up a 40-day quarantine for animals originating from non-EU countries

In 2000 the artist searched for the filthiest and weirdest fast-food restaurant in New York (www.kracina.com/amerika).

In Graz, Austria, he in 2002 invited a stuffed monkey from the natural history museum to participate at a guitar concert. This monkey is now a permanent member of his music band The Frightened Monkeys (Los Monos Asustados). The author is successful also in the field of marketing and financial dealings, for he is the founder and 50% shareowner of the successful company 'Soški biser/ Soča Spring Water' with its headquarters in the beautiful national park.

The artist lives and works in the hills surrounding Ljubljana and spends most of his time behind a computer.

For further information about the artist, see his web-site (**www.kracina.com**).

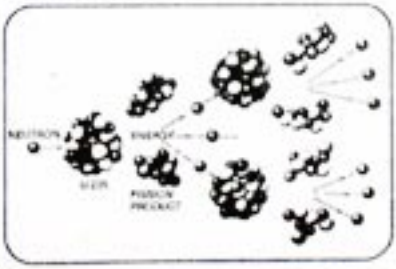
Soški Biser / Soča Spring Water, 1998, acryilic painting on board, 400 x 250 cm, postcard

Civilization: 1a: a relatively high level of cultural and technological development; 1b: the culture characteristic of a particular time of space; 2: the process of becoming civilized; 3a: refinement of thought, manner, or taste; 3b: a situation of urban comfort.

Black Hole: a point of extreme mass in space-time with a radius, or event horizon, inside of which all electromagnetic radiation (including light) is trapped by gravity - no communication is possible from inside the event horizon to the world outside.

Deimos & Phobos: 1: two moons of planet Mars; Phobos, is 16.78 mi (27 km) long, and it revolves around the planet in 7,6 hours, Deimos, is 9,32 mi (15 km) long, and it circles the planet in 30.35 hours. 2: greek gods, twin brothers, a sons of Ares, gods of terror, panic, dread and fear.

Chain reaction:



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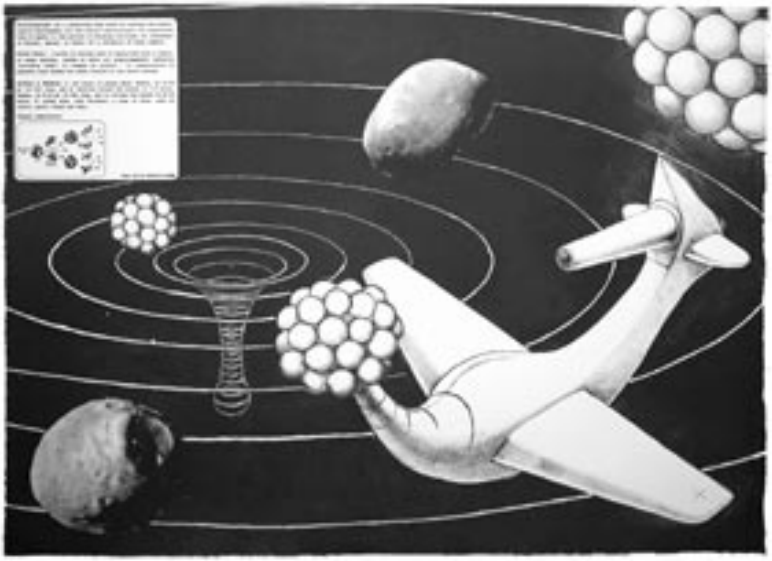

System, 2002, lithography, 56 x 77cm

ZOO for extinct, endangered, and new species

in progress

I hope that the ZOO will be open for the public soon. The animals are well, even though some suffer from homesickness.
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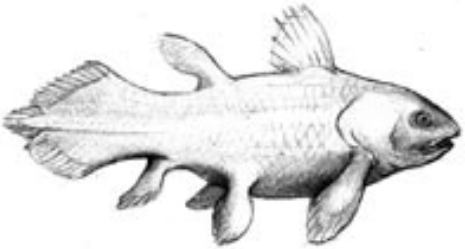


Coelacanth - *Latimeria chalumnae*

Coelacanths are remarkable fishes - true survivors - having evolved some 400 million years ago, they lived alongside the dinosaurs, and miraculously survived the mass extinction that marked the end of the dinosaurs. They remained totally unknown to almost everyone, hidden in the depths; only fishermen in a few remote locations (the Comoros and parts of Indonesia) had ever seen them before the discovery of one off the coast of East London (South Africa) in December 1938.

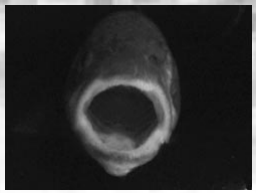
source: http://www.ru.ac.za/affiliates/coelacanth

Soča trout

Salmo trutta marmoratus, The marble trout

The Soča trout is an endemic fish of the Adriatic river system.
It is one of the most endangered freshwater fish in Slovenia.
The main reason for its endangerment is the fact that it can crossbreed with other trout species, which have been artificially introduced to this river. The genetically pure fish have been found several years ago in a small, hardly reachable tributary to the Soča river. Now, the genetically pure fish have been artificially bred in manmade fish ponds and they are being successfully returned to their natural habitat. The most recognisable element is the olive green or olive brown marble pattern on its body. The biggest fish found so far measured 121 centimetres in length and weighted 25 kilograms.

Interview with threaten kind, 1999, video



Tasmanian Tiger, The Thylacine
Thylacinus cynocephalus,
Dog-headed pouched-dog

The dog-like creature was a carnivorous, pouched marsupial with distinctive stripes on its back and hindquarters, which lived in the wilderness of Australia's state of Tasmania. It was hunted to extinction by the Australian settlers. The last Tasmanian Tiger died in captivity in 1936.

A team of biologists believes the animal's extinction may simply be a 70-year hiccup. They are on the way to reviving the Tasmanian Tiger using cloning technology. In 1999 DNA was successfully extracted from an ethanol preserved Tasmanian Tiger pup sample.

Source: www.austmus.gov.au/thylacine

photo: Damjan Švarc

Thylacinus cynocephalus, 1996 >,
research, video, video instalation, postcards


Thylacine
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Alienčk

Baby-Alien is a small and frail alien, who I first noticed near the Chaco Pueblo ruins South of the town Crown Point in the New Mexico desert. I saw him lying, all dehydrated and lonely in the sand, as he was sadly passing away in the desert sun.

Alienčk, 2002, lithography, sculptures, photography, paper box by Katarina Toman Kracina

Mr.Spag


OTO

Mr. Spag lives in an environment, which is not poisoned and polluted with contemporary art disasters. He lives a private life, independent from new technologic achievements, the rush of shallow communication, brutality of globalisation, daily news terrorism and contemporary art boredom. Mr. Spag is the newest model of human evolution. Mother Nature took everything that is good from an artist - some human elements and some from other intelligent species. This mixture is completely adapted to the new environment. The environment is located within the hidden places of the old and obsolete system. Mr. Spag deals only with things that have some meaning and have a useful, positive value for other personalities in his society.

Some snapshots from his life are presented on the web-site. He created visual manifestations in video, photography, virtual space, painting, sculpture and others technologies used by contemporary art.

Mr. Spag, 2000, sculpture, light box, photograpy, installation

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Pharaoh ant

Pharaoh ants are one of the most persistent and difficult ants to control. They are small (1.5 to 2 mm) and yellow or pale reddish-brown. Unlike most other ants, pharaoh ants adapt well to nesting indoors. They spread their colonies throughout a building and readily split into smaller colonies when disturbed.

Ant, 1997, video installation

Guitarplayer

I found the black howler monkey in the Joanneum natural history museum (Landesmuseum Joanneum) in Graz.
He has been stuffed for over one hundred years, his mouth is sewn together and he appears very friendly.

SMS:
APE MAKE BIG SHIT. APE FORGETH SOME THINGS. APE CAN NOT PLAY MUSIC TOMOROW IN THE AFTERNOON. APE IS REALY NOT FEEL PREATY MUCH GOOD ABOUT THAT. APE IS SED NOW.
Date:28/11/2003 Time: 00:23

Guitarplayer, 2003,
photography, installation,
photo: Damijan Kracina &
Nicholaus Lackner

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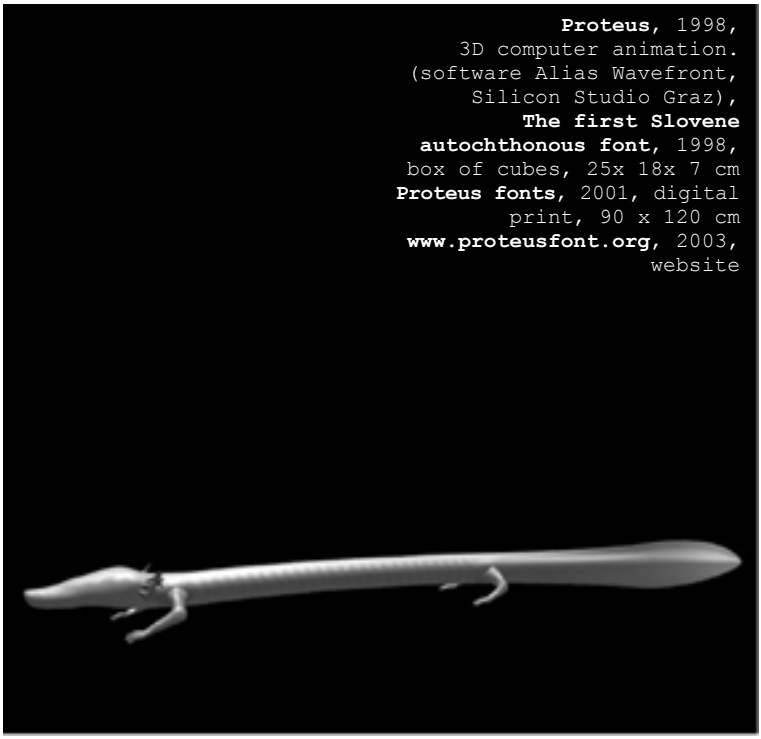
Proteus - Human fish
Proteus anguinus

This is a wondrous form of life. Specimens of this species live up to 100 years; sexually they mature between 16 and 18 years of age. Their reproduction is not entirely researched, as it is changeable according to the circumstances. The skin contains almost no pigment, is translucent and very slightly pink-yellow in colour. The eyes do not see, are stunted and overgrown with skin. This creature is completely adapted to life in a dark underground world and soon dies if exposed to sunlight. In the system of living creatures it is specified by the term *Proteus anguinus*.



Proteus, 1998, 3D computer animation. (software Alias Wavefront, Silicon Studio Graz), **The first Slovene autochthonous font**, 1998, box of cubes, 25x 18x 7 cm **Proteus fonts**, 2001, digital print, 90 x 120 cm **www.proteusfont.org**, 2003, website

The first Slovene autochthonous font

Visit www.proteusfont.org

The first Slovene autochthonous font made from flexible bodies can now be found also on-line. Write down your deepest thoughts with these original characters.

PROTEUS FONT

A B C Č D

K L M N O

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First Slovenian Autochtonic Fonts ©

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Personal exhibition as a web-site,

2001,digital image (invitation card)


Equator
NAURU
PAPUA
NEW GUINEA
SOLOMON
ISLANDS
TUVALU
SOUTH PACIFIC

NAURU

Eat Out in NYC

Search for organic stains
At the end of the 1980's the POP ART giant Andy Warhol stated:

" The most beautiful thing in Tokyo is McDonald's.
The most beautiful thing in Stockholm is McDonald's.
The most beautiful thing in Florence is McDonald's.
Peking and Moscow don't have anything beautiful yet."

What was at the time missing in Peking and Moscow can be found today almost in every larger village.

In my research I started looking closely at various organic stains that I have found in New York. I methodically searched for them on streets and places where New Yorkers eat, especially in fast-food places.

One part of the research is represented by the documentary project at which I visually documented and mapped the food that I ate for a period of one month.

This research confirmed my theory of New York as a giant machine for preparing French fries...

Eat Out in NYC
(Research - searching for the weirdest fast-food spot in New York) 2000, digital prints, website, projection,


Dolar Menu - Microsoft Internet Explorer
File Edit View Favorites Tools Help
Back
www.kracina.com/amerika
Address
EatOut
THE NEW YORK CITY BEST CULINARY RICHES
Kitchen Chefs
Kitchens
FoodCourts
Events
Done

Nauru

An island which gives us an even whiter smile and even whiter pullovers.

Nauru (Republic of Nauru)
Nauru is the poor little rich kid of the Pacific. Seemingly limitless mining proceeds have made Nauruans the wealthiest people in the Pacific, but during various stages of their history people, culture, forest, soil and then subsoil have been stripped or shipped away at the whim of foreign powers. Exploitation has become an art form. The bird poop that was the island has been an economic boom to islanders, but Nauru's interior could now only be described as an 'ecological basket case'.

The island culture has been assaulted by the weight of imported customs, junk food, refrigerators, televisions and electric cookers, however it manages to survive in a modified form. Nauru is not geared up for tourism, and the settlements offer little to the traveller, but that is likely to change once the phosphate bubble bursts in a few years.

Source: www.lonelyplanet.com/destinations/pacific/nauru

Nauru,
2001,
Acrylic on canvas,
70x130cm

Basketvideo

Basketvideo is an experimental video project. It is a teamwork product by eight contemporary artists. They all participate at the action and upgrade recorded video material with very important statements and messages.

Team members:
Borut Korošec, Jaka Mihelič, Damjan Švara, Grega Kregar, Damijan Kracina, Mojca Senegačnik, Katarina K. Toman, Sara Hughes, with the support of Oton, Rožana, Matija, and Klara Frančiška

Basketvideo, 2001, video

Self-portraits with very important art works

Wherever possible throughout the world I take photographs of myself with works of art that are of importance to me.

Self-portraits with very important art works,
2000, digital images, website, projection, prints.

Kracina TV

In spring 1995 Katarina and I were in Rome. We were discovering monuments, throwing coins into the Fontana di Trevi and staying at aunt Amalija. Every morning she gently woke us up and brought us a strong black coffee to our bed. At breakfast we had sweet bread covered and filled with chocolate which we dunked into large mugs of coffee.

The television on the kitchen counter was always turned on. The San Remo festival was at its peak and this was the main theme of the morning news. The reports on the war in the Balkans were performed routinely and they quickly whizzed through the main events of the previous day: A few people in Sarajevo killed by sniper shots, a number of people killed by an exploding grenade, shots from the streets, bodies, body parts, shopping bags covered in blood, etc.
This was followed by the weather report and a contribution on how Japanese fishermen kill dolphins, who got caught in their fishing nets.
We were all surprised and disgusted by this cruelty.
How can they...
How can they kill innocent dolphins in such a cruel and cold-hearted way.

This was a truly inappropriate contribution.

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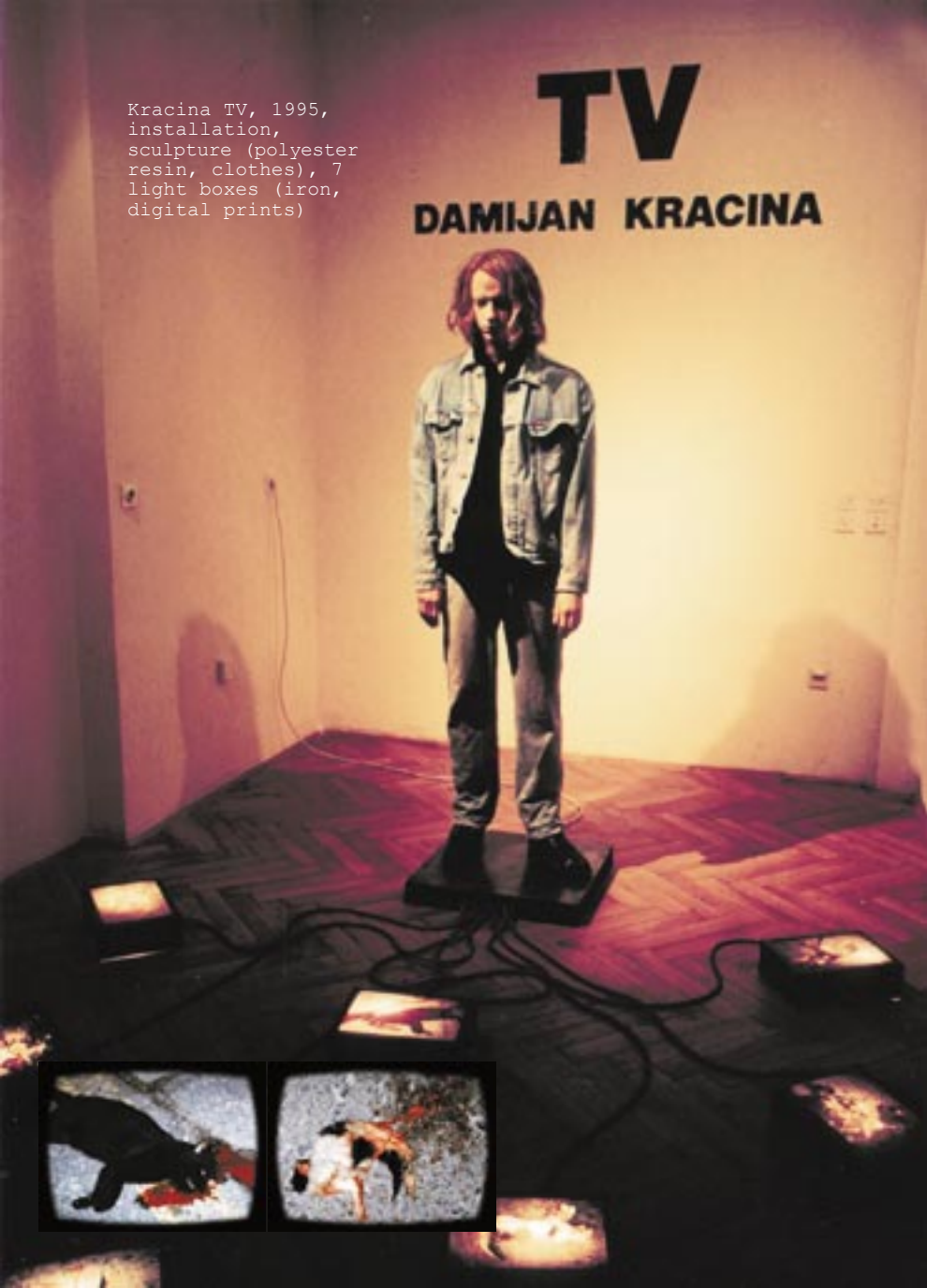


Kracina TV, 1995, installation, sculpture (polyester resin, clothes), 7 light boxes (iron, digital prints)

Space Center

interactive installation, 1999,
CD-ROM, website, photography

photo: Robert Ograjenšek

The user can travel through a virtual environment in which he can move across paintings, sketches and 360° pictures of real and virtual environments.

The user finds himself in my living room where he can chose his favourite spot and click on it. With a simple click he can enter an interesting and chaotic egocentric universe, based on the Ptolomeus' geocentric system. The individual is in the centre of the universe, everything takes place around him and everything is made solely for him. However, if I quote Marvin from Douglas Adams' Hitchhikers Guide to the Galaxy: 'How do you know you are having fun if nobody is there to see you?'

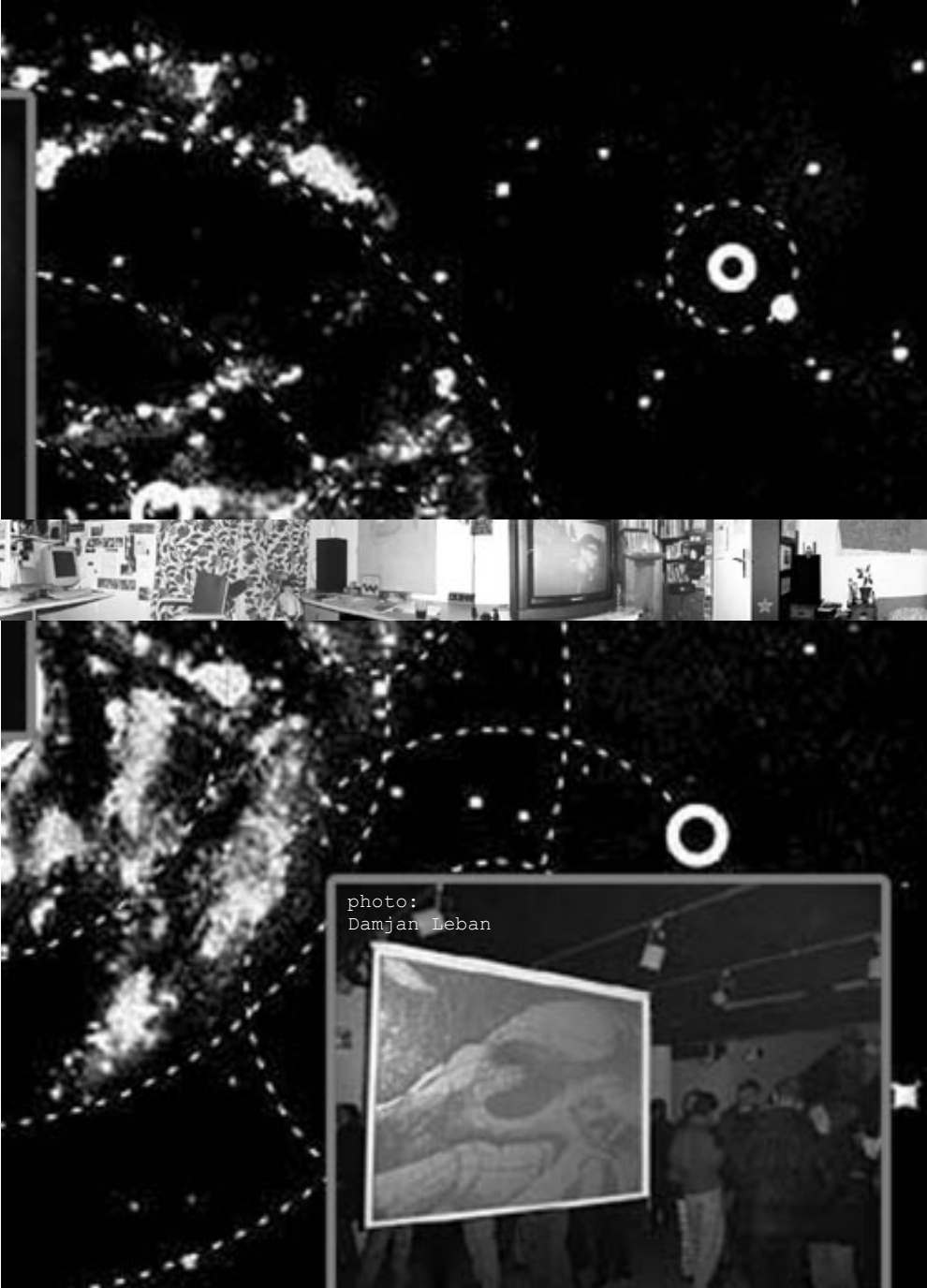


photo:
Damjan Leban

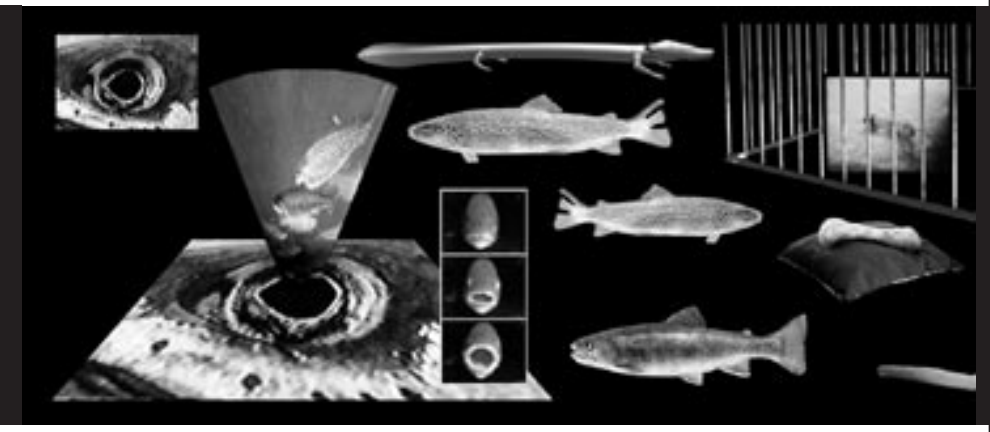
My grandfather had the same hat as

Nono Maks,
1998, digital print
90x141cm
foto: Lucijano Lavrenčič-Gašparini 1980

Joseph Beuys

Selfportraits with very important art works, 2000, photography

Links, Retrospective nr. 6



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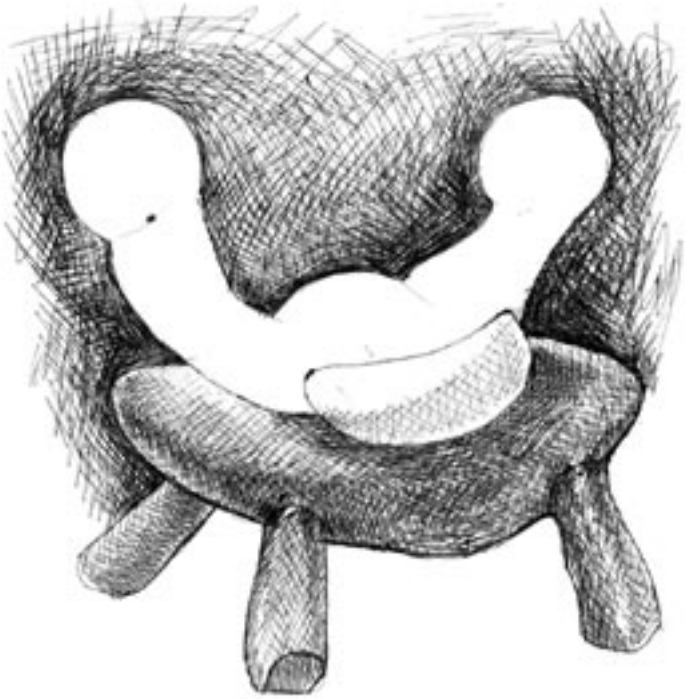
Links Retrospective N6,
2001, digital print on canvas 250 x 55 cm
The dimensions of the picture are based on the format of the Tu m` picture by Marcel Duchamp.

The Poodle Lecture

In the beginning God made the light, just like that...
Shortly thereafter God made three big mistakes.
Fist mistake was creation of man.
Second mistake was creation of Wo-man
Third mistake was creation of poodle.
Reason why the invention of poodle is such a big mistake is,
he wanted to build a Schnauzer, but he blow up.

Frank Zappa (The Poodle Lecture)

Drawing is great.



A drawing is usually spontaneous. It emerges during a telephone conversation, a meeting, while waiting for a pie, on holidays or while travelling. Sometimes it appears on a handkerchief, on a shop receipt, the backside of a bad print, sometimes on a 240 gram Fabriano or on hand-made Japanese paper, or even on a table or lithographic stone. The beginning of the drawing and its form depend on the current working conditions. Sometimes it is in a moving car, train, a soft bed, the park, my daughter's desk or the hard desk in my studio.

In the best cases the purpose of these drawings is merely my own pleasure, an unburdened drawing just for the sake of drawing. Sometimes a drawing is also a part of research, a sketch, a study, it can be a part of meditation, or used for archiving, relaxation, visualisation, plan, lift off, etc.). On numerous occasions drawings are sketches for usually unrealised projects and on very rare occasions the drawing is made to be shown in public (this does happen sometimes).

Drawings are my background. My drawings from 12 years ago and the ones I draw now are in a way similar. Regardless of my academic education and active participation in the contemporary intermedia art 'something' has not changed in the drawings. This makes me happy and gives some sort of sense to my life and work.

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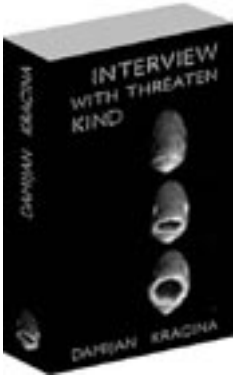
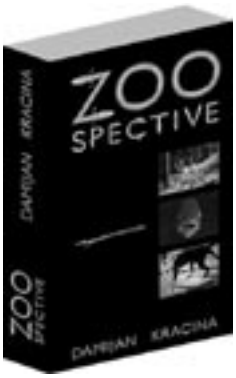
video

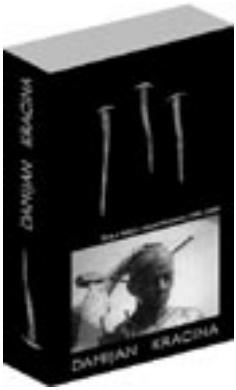
Interview with threaten kind
1999, miniDV (VHS), 5'

"Interview with an threaten kind - Interview with a Soča trout"
The video "Interview with an endangered species" depicts a real interview with a trout. I concluded this interesting interview in autumn 1999 in Kobarid. It is the first documentary about the communication between man and fish. Following the interview the trout was released into the river.

ZOOspective
2000, miniDV (VHS), 12,6'
The title is a combination of two words: Zoological and Retrospective. The video includes certain inserts from the artist's previous video projects and represents the stories of certain subjects and their lives.
Starring: Thylacinus Cynocephalus, Salmo Marmotratus, Pharaoh ants, cats, fish, Proteus Anguinus, Damijan Kracina and Mr.Spag.







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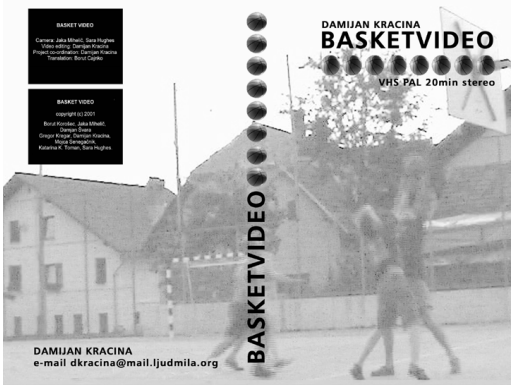
Proteus

1998, 3D computer animation.
(software Alias Wavefront, Silicon Studio Graz)



Basketvideo

2001, miniDV (VHS), 20'

Nails

1995-2000, miniDV (VHS), 5'

CV

I was born in 1970 in Kobarid, Slovenia.

Education

My basic education was in the classical study of sculpture and a postgraduate study of video and the new media at the Academy of Fine Arts in Ljubljana. I also attended several self-improvement courses and studies in new media, video, 3D computer animation, interactive use of multimedia, web design and web programming.

Influences

I have been actively present on the Slovene art scene for almost 10 years (I started with my studies in 1992 and I finished my postgraduate study in 1999). I participated at several important exhibitions and art projects in Slovenia, all across Europe and elsewhere. I also visited a number of important art-events and exhibitions all across the world. I have visited numerous art-festivals and exhibitions, but my greatest artistic satisfaction was my visit of the Marcel Duchamp room in the Museum of Art in Philadelphia. During these last 10 years I have been most thrilled by the artworks of Bernini, Canova, Joseph Beuys, DADA, Andy Warhol, Bruce Nauman and Damian Hirst as well as the Slovenian sculptor Lujo Vodopivec and others.

websites:

www.kracina.com
www.proteusfont.org
www.tol.sik.si/d.k

Solo Exhibitions

2003
www.protusfont.org
(online project)
2002
"Vrt/Garden" Juraj Klovic Gallery (with Lada Sega), Rijeka (Croatia)
2001
"Personal exhibition as a web site" Media NOX, Maribor (Slovenia)
1998
"Quarantene" Werkstadt Graz, Graz (Austria)
1997
"ZOO" Škuc Gallery, Ljubljana, (Slovenia)
Trdnjava Kluže / Kluže Fortress, Bovec , (Slovenia)
"Animalis" Podsreda Castle, (Slovenia)
"Soški biser" (with Katarina Toman), Tolmin, (Slovenia)
1996
"Aquarium", Likovni salon Celje, (Slovenia)
1995
"Kracina TV", Kapelica Gallery, Ljubljana, (Slovenia)
Gallery KCK, Tolmin, (Slovenia)
1994
Kapelica Gallery, Ljubljana, (Slovenia)

Performances:
1999 "Soški Biser" with Katarina K. Toman, Venezia (Italy)
1995 "Water", park at the Academy of Fine Arts, Ljubljana
1995 "Cube" Interference, Kapelica Gallery, Ljubljana
1993 Concert for bass guitar and plaster cube", ALU, Ljubljana

Group Projects:

"PROVOKART"
1999 "SOS LINE tel: ++386 41 840935 - Do you feel like beeing burdened with art "
1995 "Publication - Art in your home", (Slovenia)
1994 "Anusa - agency for investigation", (Slovenia)
1992 "Voli me / Vote for me - Love me ", (Slovenia)

Selected Group Exhibitions:

2003
Sight.Seeing, 4. Austrian Triennial on Photography, Graz, (Austria)
"Far away", Eskilstuna konstmuseum, Eskilstuna, (Sweden)
"Replay", Galerija P74, Ljubljana
"Slovenische videokunst 1969-2003", Artspace, Wiena (Austria)
2002
"Solar Circuit" (video screening) Tasmania (Australia)
"ESCAPE FROM ALKATRAZ" WAH Center New York, USA
"Central" Gallery Gradec Zagreb (Croatia)
"Becomings" City Gallery Ljubljana (Slovenia)
"CONECTIONS, Tamarind Institute, Albuquerque, New Mexico, USA
"Genius Loci" City gallery Piran, (Slovenia)
"Strawberrys in December" Likovni salon Celje (Slovenia)
" Drawing" Gallery of Fine Arts, Slovenj gradec (Slovenia)
2001
"Kuns traumMitteleuropa" Kibla, Maribor
"Factor Bank Collection " Museum of Modern Art Ljubljana
"HICETNUNC" Sala Roma, Pordenone (Italy)
"Extended Transformation - Natura Naturans 5"; City Art Museum Ljubljana, Art Galley of BIH Sarajevo, Museum of Contemporary Art Zagreb.

"Mamljivo / Aluring"
MGLC Ljubljana
"Vulgata - Kunst aus Slovenia"
NBK, Berlin (Germany)
"Becomings" (Tirana, Belgrade, Priština, Ljubljana, Paris),
"Central" Museum Morsbroich, Köln
"Slovene way" Villa Serena Bologna
"Basket Video" teater Gromki, Metelkova Mesto, Ljubljana

2000

"Kunstraum Mitteleuropa"
Palais Harrah, Wien (Austria)
"Vse razen videza" Museum of Modern Art, Ljubljana (Slovenia)
"artisti.giovani@sloveni" Venezia (Italy)
"SLIKA 2000" Equrna Gallery, Ljubljana (Slovenia)
"Extended transformations"
Trieste (Italy)
"ARGOS Project" Vevey (Swizerland)
"VULGATA" Pavel house, Lafeld, (Avstria),
"U3 - VULGATA" Museum of Modern Art Ljubljana

1999

"Travelling without moving "
Gallery KCK, Tolmin
"Snow sculpture event"
Quebec (Canada)
"Zimski salon" City Gallery Ljubljana, (Slovenia)
"Art from rucksack" Likovni salon Celje (Slovenia)
"SiQ 1999" WUK Kunsthalle Exsnergasse, Wien (Austria)
" Without the Wall" Ludwig Museum, ST Petersburg, (Russia)
"Postaja Topolo" Topolo, (Italy)
"Art from rucksack 1997-1999"
Limerick City Gallery of Art, Limerick (Ireland)
"Homo Sapiens 2000" Kibela, Maribor (Slovenia)

1998

"4th Interernational Festival of Computer Arts" Rotovı Gallery, Maribor
"Day + Night show" Passage Galerie - Kunstlerhaus Wien (Austria)
"Transverzala utrinkov", Znojile, Baška grapa (Slovenia
"Intramuros / Med zidovi"
ARTileria Kluže, (Slovenia)

1997

"Media in media" City Gallery Ljubljana, (Slovenia)
"Biennale of the young artist of Europe and the mediterranan", Turin, (Italia)
"Modra roka / Wise Hand" R. Jakopič Gallery, Ljubljana (Slovenia)
"LUR" Collegium artisticum, Sarajevo (Bosnia and Herzegovina)
"Real fiction", Area di Ricerca, Trieste (Italy)
"Interstanding - understanding" Rotermanns Salt Storage Atrs Centre Talinn (Estonia)
"Please Touch" Rotovı Gallery, Maribor (Slovenia)

1996

"For Your Eyes Only", Ujazdowski Castle, Warsaw (Poland)
"Immaginario altro", Sala Franco, Trieste (Italy)
"Telo angela / Ill corpo dell angelo", City Gallery, Piran,(Slovenia)
"Cyber Café!", Gallery KCK, Tolmin ,(Slovenia)
"Natura naturans", Museo di storia naturale, Trieste, (Italia)
"Immaterial" Moscow Forum of initiatives, Moscow (Russia)

1995

"Biennale of the young mediterranan artist ", Modern Gallery, Rijeka (Croatia)
"Cash'n' Carry", Škuc Gallery, Ljubljana ,(Slovenia)
"Lamparna", Labin, (Croatia)

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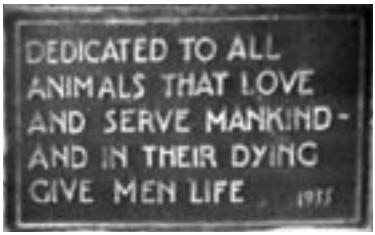
DEDICATED TO ALL
ANIMALS THAT LOVE
AND SERVE MANKIND -
AND IN THEIR DYING
GIVE MEN LIFE

Damijan Kracina
Biodiversity

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