

preverjena  
resničnost

delo na vmesniku  
se nadaljuje

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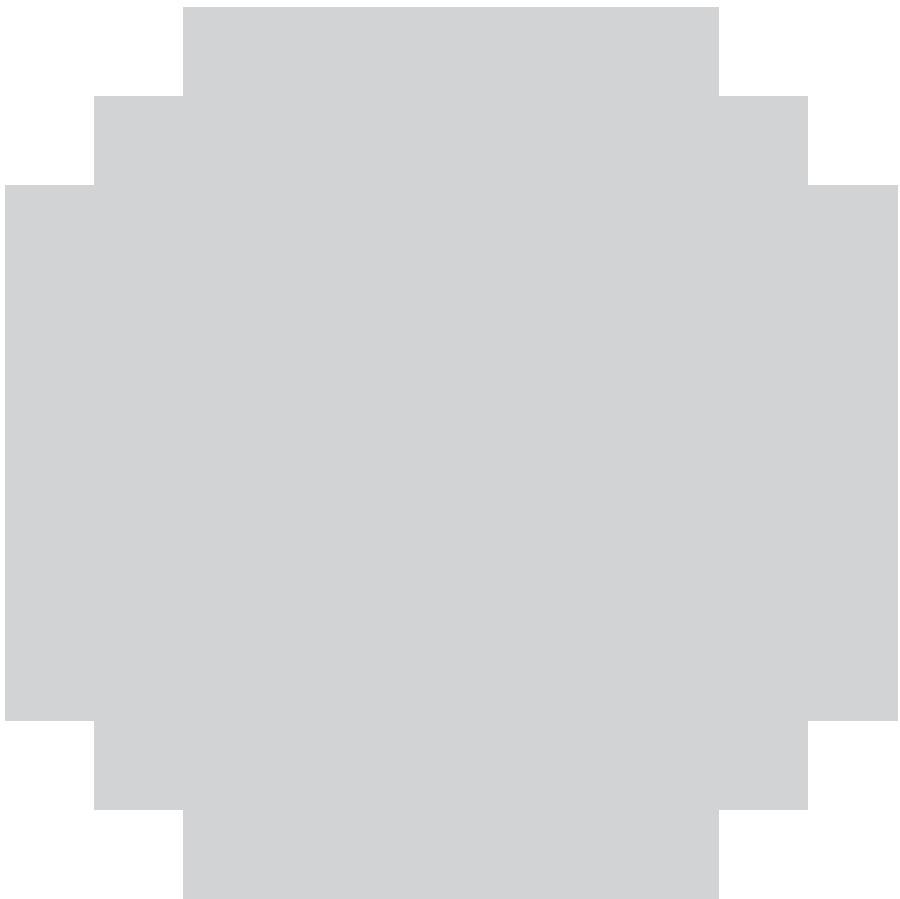
work at the interface  
continues



20pixxelpoint ●

Mednarodni festival sodobnih umetniških praks  
International festival of contemporary art practices





Pixxelpoint 2019 – 20. mednarodni festival sodobnih umetniških praks

Nova Gorica/Gorica, 15.–23. 11. 2019

*Pixxelpoint 2019 – 20th International Festival of Contemporary art Practices*

*Nova Gorica/Gorizia, 15.–23. 11. 2019*

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# Preverjena Resničnost

## Delo na vmesniku se nadaljuje

kurator

pETER Purg

Festivalski koncept v letu 2019 vabi umetnostne praktike ter njihove producente, da preverijo aktualno dostopno resničnost in negujejo dvom o dogajanju na vmesniku. Prav tam se namreč odvijajo nemara še zadnje prerazporeditve moči pred kapitulacijo človeka pod vsemogočnim strojem, ki krmili čustva, preureja misli in laže čutom – v čigavem že interesu?

Po drugi strani Pixxelpoint tokrat "pointira" svojo svetlobno piko v vprašanje, ali je potrjena resničnost – tista torej, ki jo lahko mirno obkljukamo kot veljavno – sploh še mogoča. So vsepisotne tehnologije končno utrjene, utemeljene in sprejete na vseh področjih tako intimnega kot družbenega življenja, politike, ekonomije in kulture? Hegemon pametni telefon in mojstrski umi njegove programske arhitekture ter podatkovnih algoritmov in tokov so že prevladali v široki potrošniški kulturi. A kako znanost, umetnost in izobraževanje še lahko (so/raz)oblikujejo to resničnost ali kakšen vmesnik potrebujejo za pristen stik z njo – če kot taka sploh še obstaja? S temi vprašanji Pixxelpoint letos naslavljata tudi teoretike, odpira se vsem ljubiteljem konverzacij na temo medijskega in/ali umetniškega, pa tudi naključnim mimoidočim.

Pregled aktualnih praks in diskurzov pokaže, da so prav umetniki tisti, ki jim lahko prvim (ali pa zadnjim) zaupamo široko razumevanje minulega in sledimo njihovemu pogledu v prihodnost. Programi in stroji opremljajo naš delovni, zabavni in intimni vsakdan, na (in o) njih se učimo, posvečamo jim institucije, gradimo korporacije ter okoli njih organiziramo vzvode moči. Ali sodobne stroje in programe njihovega delovanja zares tudi razumemo, onstran spoliranega vmesnika in standardnih navodil za (komu že dobičkonosno) uporabo? Znamo uporabiti orodja za njihovo kritično analizo?

Zares lahko resničnost preverimo nemara le še skozi neposredno nagovarjanje prisotnega telesa, skozi Massumijevsko izkušnjo, ki jo pripeljemo nazaj v polje *Politike afekta*. Kakor da je vzpostavljen nov kanon, aparat pa ga le še potrjuje. Edino umetnost kot taka pa naj gleda preko in naprej od te neznosne lahkosti mikroprocesorskega bitja. In sicer tako, da se ozre desetletje ali pa dve nazaj, kakor bo ob svojem dvajsetem jubileju mestoma storil tudi Pixxelpoint. Estetizirano zabavo bo ob kritičnem samospoznanju še naprej iskal v umetniškem delu, pri čemer se namesto resigniranega (Hessejevskega) smeha ob koncu vseh resničnosti lahko nemara zanesemo tudi na Sloterdijkovo vodilo (*Kritike ciničnega uma*): Karkoli ne prenese satire, je pač lažno!

Mislimo tisto človekovo ponavljajočo se napako, da v stroje (pre)pogosto projicira svoje želje, ne da bi jih ti bili zmožni (ali voljni) uresničiti. Tehnooptimizem se vrača kot razbita ogledalna slika bizarnega mozaika naših slabosti, norosti in nesmislov. Pri tem so za premraženega duha božajoče tehnološke metafore povsem nepotrebne ali celo nevarno zavajajoče. Podatkovna oblika

je zgolj sistem medsebojno učinkovito – in z namenom, vsaj poslovnim, če ne tudi političnim – povezanih podatkovnih zbirk, strojev, strežnikov, pomnilnikov in krmilnikov. Informacija se ob koncu dobe monetiziranega znanja spreminja v orožje množičnega u-resničevanja. Temelji le še na hiperražširjenosti računalništva in mobilne telefonije, ki prinašata ne zgolj psihološko, ampak tudi fizično nasilje. Človeško, če ne celo človekoljubno razmišljanje naj se zato upre komputacijskemu mišljenju onstran pasti *Novega srednjeveškega mračnjaštva* (Jamesa Bridla), ki ne prinaša nič dobrega: podobno kot nafta v prejšnjem stoletju bodo v enaindvajsetem podatki in lastništvo nad njimi (ozioroma njihovimi tokovi) določali našo družbeno ekologijo. So namreč neizprosno nagnjeni k ohranjanju starih kolonialističnih ter kapitalističnih hegemonij.

Namesto potrjevanja samozadovljne salonske kritičnosti novomedijskega diskurza ali pa resgnirane rabe (vsakokrat) novega medijskega igrala tako Pixxelpoint 2019 priseže na uporabnika kot odgovornega za interakcijo na vmesniku, medtem ko slednji (znova) postaja vse bolj izmazljiv, abstrakten ali celo (trženjsko) mistificiran. Mehanizmi in algoritmi, ki nam strežejo informacije in dražljaje, namesto nas izbirajo ali olepšujejo (samo)podobe. In ko človek spet ugleda sebe(k) brez digitalnega vmesnika onstran nevidnih in vseprisotnih tehnologij (*Na novo izumljene narave* Donne Harraway), mu le malo pomagajo vsa neresnična umetna inteligencia, nedeljujoč internet stvari, nedoumljive kriptovalute in novičarske laži.

Dvajseta festivalska edicija zato tudi skozi reaffirmacijo performativnega poziva k (re)akciji v javnem prostoru. Skozi sveže osredinjenje tako na pisano kot govorjeno besedo obuja vero v razumevanje tehnologije. Odpira ne le možnost, ampak poziva k dolžnosti kritičnega mišljenja onkraj solucionističnih blodenj o tem, da nam bodo nove tehnologije za zmeraj olajšale delo in ozaljšale telo. Nad umetno inteligenco tako Pixxelpoint tokrat postavlja *umetno umetnost* kot sofisticirano obliko (ne matematične, pač pa) estetske in etične minimizacije, morda celo stiskanja (kompresije) med najprej umetničnim vnosom (input) in nazadnje uporabnikovim rezultatom (output). Ali pa vendarle obrnjeno?

Če je koncept festivala v 2018 postavil v ospredje “inteligentnega opazovalca”, ki je vključeval tako avtorje kot obiskovalce, bo Pixxelpoint v 2019 vprašajoč pogled usmeril k odgovornemu udeležencu. Ta naj prevzame odgovornost ne le za stik z avtorjem skozi delo, ampak tudi skozi dogodek in situ. Ob bežnem vzvratnem pogledu na dve desetletji tega raznoterega letnega dogodka se bo festival tokrat usmeril v več aktualnih novomedijskih (umetnostnih) praks in zavzel distanco (do) njihovega zgodovinjenja v širšem družbenem kontekstu. Odgovornost bo potrebno prevzeti tudi za interakcijo na vmesniku – medtem ko ta (znova) postaja vse bolj izmazljiv, abstrakten in mistificiran. Umetnik, teoretik, producent in konzument naj se ne le slavnostno, tudi karnevalsko snidejo v času - prostoru Pixxelpoint! Če parafraziramo lanski kuratorski koncept, bi bilo osrednje vprašanje z vidika te kontinuitete mogoče opredeliti v dveh stopnjah: *Ali lahko z našim delovanjem, ali pa vsaj z aktivnim razmišljanjem, dejansko vplivamo na okolico, na predmete, in spreminjamо njihov pomen? In ali naj to počnemo v soodvisnosti od drugega, od sočloveka* – dokler je ta sploh še resničen? Ni čudno, da je nevzdržni dvom o človeškosti strojev (ali nemara obratno) *Iztrebljevalec* Ridleyja Scotta pred štirimi desetletji postavil prav v november 2019! Odgovornega opazovalca bo 20. edicija festivala izzvala s povabilom k aktivnemu sodelovanju na (četudi kdaj osmešenem, a s tem tudi) osmišljenem vmesniku znotraj umetniškega dela ali procesa. Če ne nujnost, pa vsaj možnost poglobljene refleksije dogajanja na vmesniku

naj odsevata tako v širini izbora umetniških del in procesov kot tudi skozi njihovo umestitev v dogajanje skozi vse festivalske dni in noči.

Pixxelpoint tako še naprej problematizira široko polje raziskovanja sodobne intermedejske ustvarjalne produkcije, ki se dotika interdisciplinarnih povezav umetnikov s ključnimi presečnimi področji znanosti in tehnologije, raziskovanja umetne inteligence in robotike ter algoritmov in naprednih programskih okolij. Obravnava predvsem njihove vplive na človekovo telo in sodobno družbo. Kako se je v teh (dveh) desetletjih spremenila vloga (odgovornega, kritičnega) uporabnika medijskih tehnologij in mediatiziranih vsebin? Je resničnost še sploh dostopna, kaj šele preverljiva? Ali pa je razvoj kibernetičnih aplikacij v robotiki in avtomatiziranih sistemih toliko napredoval, da lahko danes govorimo le še (ali pa že) o pasivnem, zgolj umetno inteligen-tnem opazovalcu?

Festival bo še naprej iskal sinergije, a tudi kontraste medijsko-umetniških scen in imen širše regije. Ozrl se bo na nekatere najsodobnejše ustvarjalne prakse v svetu in iskal njihovo refleksijo tudi v trikotniku med umetnostjo, znanostjo in tehnologijo: partnerski projekt MAST prav tu razvija nove metodologije za inoviranje med človekom in strojem. Pri tem predpostavlja, da se zares inovativne rešitve za boljšo ekološko in socialno prihodnost skrivajo prav v pristopih, ki temeljijo na umetniškem mišljenju – in delu.

Poleg osrednje galerijske razstave večmedijskih instalacij ter video in likovnih del letošnji Pixxelpoint prinaša tudi performanse in druge intervencije na specifičnih lokacijah, od ulice do igralnice. Osrednje prizorišče dogajanja in mnogoterih stikov festivala bo vzpostavljeno v novogoriškem prostoru bivše trgovine (hi-fi medijske tehnologije) Daimond, kjer bi se lahko vzpostavilo prihajajoče regijsko vozlišče kreativnih praks. Umetniška praksa tako ne bo zgolj postavljena ob družbeno resničnost mestnega okolja, temveč bo tudi umeščena v medijsko-umetnostni kritični diskurz, in sicer skozi javne diskusije in mednarodni simpozij MAST. Ob krajšem tematskem filmskem programu festival nenazadnje obuja tudi partnerskega duha Pixxelmusic, ki bo na večino od osmih večerov ponudil poseben glasbeni dogodek, od elektronskih raziskav med zvokom in sliko vse do konceptualnih rejsov, manjkal ne bo niti elektronski etno-jazz v družbi z domačo hrano in odličnim vinom!



pETER Purg na Akademiji umetnosti Univerze v Novi Gorici kot izredni profesor vodi modul »Novi mediji« v do-// podiplomskih programih Digitalne//Medijske umetnosti in prakse. Tam vodi tudi interdisciplinarne projekte in deluje kot strokovnjak med področji digitalne kulture in medijev. Po doktoratu iz medijske umetnosti, komunikologije in literature na Univerzi v Erfurtu (Nemčija) objavlja v poljih umetnostne pedagogike, medijske ekologije, skupnostne umetnosti in interdisciplinarne ustvarjalnosti. Njegovi performansi in intermedejska dela segajo od instalacij in intervencij v javnem prostoru do udeležbenih procesov. pETER Purg trenutno vodi mednarodni projekt MAST - Mo-

dule in Art, Science and Technology, Akademijo umetnosti pa zastopa tudi v projektih DIVA - Razvoj inovacijskega ekosistema in verig vrednosti: podpiranje čezmejnih inovacij s pomočjo ustvarjalnih industrij (Interreg, Italija-Slovenija) ter KONS - Platforma za Sodobno raziskovalno umetnost; je član skupine za pripravo kandidature Nove Gorice za Evropsko prestolnico kulture Go!2025. Kot zunanjji sodelavec na številnih izobraževalnih ter kulturnih institucijah v Sloveniji in tujini pETER Purg raziskuje, svetuje, žirira, kurira, producira in evalvira na različnih področjih novih medijev ter intermedijske umetnosti.

[/au.ung.si/peterpurg](http://au.ung.si/peterpurg)

## Checked Reality Work at the Interface Continues

curator  
pETER Purg

*The festival concept for 2019 invites art practitioners and their producers to check the currently accessible reality and to continue to question what happens at its interface. It is precisely there that perhaps the final redistribution of power is taking place before man capitulates to the almighty machine steering emotions, rearranging thoughts, and lying to the senses – but in whose interest?*

*On the other hand, this time Pixxelpoint is directing its pixel of light at the question of whether checked reality – reality that may easily be checked off as valid – is even still possible. Have the omnipresent technologies finally been affirmed, established, and accepted in all fields of intimate as well as social life, politics, the economy, and culture? The hegemon that is the smartphone and the masterful minds of its software architecture and data algorithms and flows have already prevailed in consumer culture at large. But how can science, art, and education continue to co- or re-shape reality, and what kind of interface do they need for genuine contact therewith – if reality even exists as such any longer? These are the questions that Pixxelpoint is posing this year to practitioners as well as theoreticians as it opens its doors to conversations among media buffs and art fans, as well as accidental passers-by.*

*A review of current practices and discourses shows that it is artists who are best (or worst) equipped to be relied on as having a broad understanding of the past, and thus that we can follow their gaze into the future. Software and machinery furnish our work, entertainment, and intimate routines,*

*we learn on (or about) them, we dedicate institutions to them and build corporations and organise mechanisms of power around them. But do we truly understand modern machines and the software that they run, beyond the polished interface and standard user manuals (but use that is profitable to whom?). Are we capable of using tools to critically analyse them?*

*Perhaps the sole remaining means of checking reality is to directly address the present body through a Massumian experience brought back into the field of the Politics of Affect. It is as if a new canon has been established, with the apparatus merely confirming it. And it is left to art as such to see above and beyond the unbearable lightness of the microprocessed being. And to do that, it must look a decade or two back, just like Pixxelpoint will do on its twentieth anniversary. With critical self-awareness, it will continue to seek out aestheticized entertainment in artworks, but instead of opting for the resigned (Hessian) laughter at the end of all realities, perhaps we can also rely on Sloterdijk's maxim (Critique of Cynical Reason): Whatever cannot withstand satire is false!*

*By that we mean the recurring human mistake of (too frequently) projecting our wishes onto machines without machines being able (or willing) to realize them. Techno- optimism is returning as a shattered mirror image of the bizarre mosaic of our weaknesses, follies, and nonsense. In that, the caressing technological metaphors are utterly unnecessary for the freezing spirit; they may even be dangerously misleading. The data form is merely a system of efficiently – and with a purpose, be it business if not political in nature – interconnected databases, machines, servers, memories, and controllers. Here, at the dusk of the age of monetized knowledge, information is being transformed into a weapon of mass realization. It is based solely on the hyper prevalence of computers and mobile devices, which beget not just psychological but also physical violence. Human, perhaps even humanitarian, deliberation should therefore resist engaging in computational thinking beyond the traps of the New Dark Age (James Bridle), which does not bring anything good: just like oil in the previous century, in the 21st century data and ownership of data (and the flows thereof) will determine our social ecology. This is because data is relentlessly biased towards the preservation of old colonialist and capitalist hegemonies.*

*Instead of affirming the self-satisfied armchair criticism of new media discourse or being resigned to using the media toy of the moment, Pixxelpoint 2019 swears by the user as the person responsible for interactions at the interface, even as the interface becomes (yet again) increasingly elusive, abstract, and even (for marketing purposes) shrouded in mystery. The mechanisms and algorithms that serve us information and impulses collect and embellish (self)images in our name. And when man finally sees the self(ie) stripped of the digital interface, beyond the invisible and omnipresent technologies (Donna Haraway's Reinvention of Nature), unreal artificial intelligence, the broken internet of things, unfathomable cryptocurrencies, and fake news are hardly helpful.*

*The 20th iteration of the festival therefore calls for a (re)action in the public space by way of an affirmation of the performative. With a renewed focus on the written and spoken word, it restores faith in the understanding of technology. Not only does it raise the prospect of critical thinking, it makes an appeal to the duty to think critically beyond solutionist illusions as to new technologies forever lightening our workload and beautifying our body. Pixxelpoint this time places artificial art over artificial intelligence, as a sophisticated form (not of mathematical, but) of aesthetical and ethical minimisation, perhaps even compression between the artist's input and the user's output. Or is it vice versa?*

*While in 2018 the festival concept located the “intelligent observer” – authors as well as visitors – front and centre, Pixxelpoint 2019 will home its inquisitive gaze in on the person responsible, the participant, who should take responsibility for contact with the author not just through his or her work, but also through the event in situ. While quickly reviewing the two decades of this diverse annual event, the festival will take aim at multiple current new media (artistic) practices and critically observe their historization in the broader social context. It is also necessary to take responsibility for interaction at the interface – even as it becomes (yet again) increasingly elusive, abstract, and mystified. The artist, the theoretician, the producer, and the consumer should go beyond just meeting in a celebratory or even carnivalesque mood in the Pixxelpoint space-time. To paraphrase last year’s curatorial concept, the central issue in view of this continuity could be phrased in two stages: Can our actions, or at least active deliberations, truly affect the environment and objects, and change their meaning? And should we do this in interdependence with the other, the fellow human – as long as he is still real? No wonder that four decades ago Ridley Scott’s Blade Runner’s terrible doubt over the humanity of machines (if not vice versa) was set exactly into November 2019! The responsible observer will be challenged by the 20 th Pixxelpoint with an invitation to actively collaborate at the (albeit occasionally ridiculed, but therefore precisely) meaningful interface within artworks and artistic processes. If not necessity, at least the possibility of in-depth contemplation of work at the interface should be reflected in the breadth of the selection of artworks and artistic processes, and in their placement in the events of the festival’s days and nights.*

*Pixxelpoint thus continues to scrutinise the broad field of exploration of creative contemporary intermedia production, which touches on the interdisciplinary connections of artists with key intersecting areas of science and art, the investigation of artificial intelligence and robotics, and algorithms and advanced software environments. It primarily deals with their impacts on the human body and contemporary society. How has the role of the (responsible, critical) user of media technologies and mediated content changed in these (two) decades? Is reality still truly accessible, let alone checkable? Or has the development of cybernetic applications in robotics and automated systems advanced so much that we are (already) relegated to speaking (only) about the passive observer, an artificially intelligent entity?*

*The festival will continue to strive to establish synergies between – as well as contrasts with – the media art scenes and names in the wider region. It will examine some of the most contemporary creative practices in the world and seek out their reflection in the triangle between art, science, and technology: this is precisely where the partner project MAST is developing new technologies for innovating between man and machine. And it will assume that it is precisely in approaches that are based on artistic deliberation – and work – where truly innovative solutions for a better ecological and social future reside.*

*Aside from the central gallery exhibition of multimedia installations, videos, and fine art, this year’s Pixxelpoint will be staging performances and other site-specific interventions at locations as diverse as streets and playrooms. The central location of events and contacts is established in the ex (hi-fi media equipment) shop Daimond, the possible setting for the upcoming regional hub of creative practices. In this manner, artistic practice will not just be positioned adjacent to the social reality of the urban environment; it will also be embedded in the media-art critical discourse through public discussions and the international symposium MAST. Finally, in addition to a short topic- specific film*

*programme, the festival will be reviving the partner spirit of Pixxelmusic, which will offer up a special musical event on most of the festival nights, from electronic exploration at the intersection of sound and image, to conceptual raves and even electronic ethno jazz accompanied by farmhouse fare and excellent wine!*



*pETER Purg leads the New Media module in the Digital//Media Arts and Practices graduate//postgraduate programme at the School of Arts, University of Nova Gorica. There he also acts as Associate Professor, coordinator of interdisciplinary projects as well as expert across realms of digital culture and media. Having obtained a PhD in media art, communication science and literature from the University of Erfurt, Germany, his scientific inquiries now include media arts pedagogy, media ecology, community art and interdisciplinary creativity. The artistic practice of pETER Purg ranges from (lecture) performances and intermedia installations to public-space interventions as well as participatory processes. Currently he leads the interdisciplinary MAST - Module in Art, Science and Technology project as well as School of Arts' teams in DIVA - Art:Biz Innovation Ecosystem (Interreg, Italy-Slovenia) and KONS - Platform for Contemporary Investigative Art; he is on the team for preparing the European Capital of Culture candidacy of Nova Gorica Go!2025. Acting increasingly as curator and juror across educational and cultural realms in Slovenia and abroad, pETER Purg also continues researching, consulting, producing and evaluating particularly in different fields of new media.*

[/ / au.ung.si/peterpurg](http://au.ung.si/peterpurg)

# Odprt zemljevid

## Open Map

2019

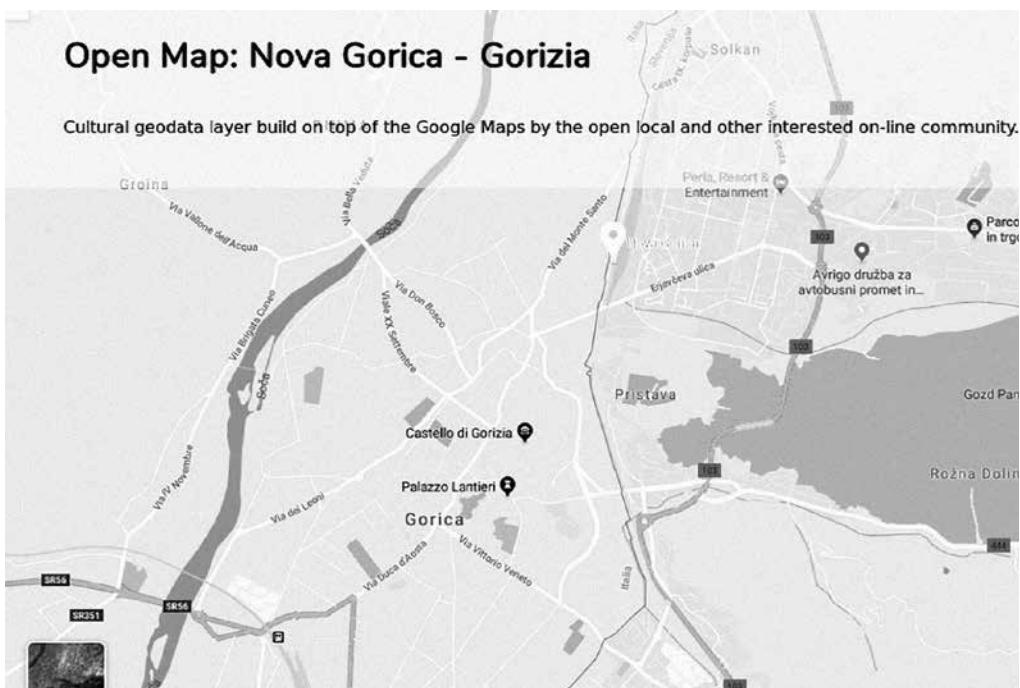
// jaka.org/

Odprt zemljevid je participatorno, raziskovalno spletno delo. Njegova osnova je spletna aplikacija, ki izhaja iz zemljevida, vezanega na področje Nove Gorice in Gorice. Delo sodelujočim omogoča raziskovanje, vnašanje in ovrednotenje vsebin – točk na zemljevidu, ki locirajo tako uradne kulturne inštitucije kot neformalne prostore kulturnega druženja ali javnih kulturnih del (skulpture, pesmi, točke druženja različnih družbenih skupin itd.).

Kulturne in socialne točke, podane iz lokalne skupnosti in tudi širšega spletnega prostora, omogočajo izrekjanje o različnih kvalitativnih vidikih posamezne lokacije, ki poteka prek orodij, znanih z družbenimi omrežji (všečki, nevšečki, komentarji itd.). Delo omogoča in razlikuje anonimne ter neanonimne vsebine in odzive.

### Open Map: Nova Gorica - Gorizia

Cultural geodata layer build on top of the Google Maps by the open local and other interested on-line community.



Cilj je izmeriti in pokazati kulturni utrip obeh Goric, kot ga kaže spletna aktivnost lokalne skupnosti in širše zainteresirane javnosti. Tako zbrane podatke lahko uporabijo osebno zainteresirani posamezniki in tudi raziskovalci ter odločevalci.

*Open Map is a participatory, exploratory online work. At its core is a web application that draws on a map of the Nova Gorica and Gorizia area. Participants can explore, enter, or evaluate the content – points on the map that identify both official cultural institutions as well as informal spaces of cultural collaboration or public art (sculptures, poems, points where different social groups socialise, etc.).*

*Through the cultural and social points provided by the local community and the broader online space, users can opine on various qualitative aspects of individual locations (likes, dislikes, comments, etc.). The work facilitates and differentiates between anonymous and non-anonymous content and reactions.*

*The goal is to measure and display the cultural pulse of both cities as gleaned from the online activity of the local community and the broader public. The data collected through the online interaction of stakeholders can be used by those with a personal interest as well as researchers and decision-makers.*

Jaka Železnikar po knjižnem prvencu – zbirka poezije in kratkih zgodb – v drugi polovici devetdesetih vstopi na področje spletne umetnosti in e-literature. Poleg spletnih strani uporabi tudi medij diskete, knjige, e-knjige, e-literarnega performansa in galerijske postavitve, razširitev za Firefox ter lutko robota, ki pričuje lokacijsko pogojeno naracijo. Predvsem ga zanima kritično raziskovanje spletne in tudi siceršnje algoritemsko kulturo in tehnologije, od družbenih do osebnih vidikov.

*After his literary debut – a collection of poetry and short stories – Jaka Železnikar entered the field of online art and e-literature in the second half of the 1990s. He has used websites as well as media such as floppy discs, books, e-books, e-literary performances, gallery exhibitions, Firefox add-ons, and a puppet robot that tells a location-based narrative. He is mainly interested in the critical exploration of online culture and technology and algorithmic culture and technology in general, from the social to the personal.*

# Pošastni vrt!

## MonstAR zOO!

2019

//valeriewolfgang.com

//www.akeo.com



Pošastni vrt! je paralelni svet, v katerem živijo najhujše pošasti, ki si jih lahko varno ogledamo in se z njimi soočimo s pomočjo tehnologije. Gre za projekt, ki ga je razvila intermedijska umetnica Valerie Wolf Gang v sodelovanju s kreativno agencijo AKEO. Glavni akterji so pošasti iz otroške domišljije, ki so najprej obstajale kot klasične risbe, nato pa so se spremenile v 3D akterje in zavzele paralelni virtualni svet, ki se nahaja na otroškem igrišču zraven Goriške knjižnice Franceta Bevka v Novi Gorici. Tam je v sklopu festivala Pixelpoint 2019 nastal prvi pošastni vrt v Sloveniji, ki bo širši javnosti dostopen s pomočjo tehnologije obogatene resničnosti. Pošastni vrt! bo uradno zaživel na otvoritvenem večeru festivala, hkrati pa bo postal

permanentna točka v Novi Gorici, kjer bodo pošasti na voljo za ogled vsem domačim in tujim gostom. Pridite in ne bojte se, pošasti bodo na ogled v varnem in omejenem okolju znotraj prvega pošastnega vrta v Sloveniji!

*Monstar zOO! is a parallel world in which the worst monsters come to life, and through technology we can safely observe and face them. The project was developed by the multimedia artist Valerie Wolf Gang in cooperation with the creative agency AKEO. The main protagonists are monsters of childhood imagination that were developed into 3D characters from classic children's drawings and released into a parallel virtual world located on the children's playground next to France Bevk Library in Nova Gorica. Within the framework of Pixxelpoint 2019, the first monster zoo in Slovenia was created, which will be accessible to the general public through the technology of augmented reality. Monstar zOO! will officially come to life at the opening night of the festival, and at the same time it will become a permanent site in Nova Gorica where domestic and foreign guests can view monsters. Come and do not be afraid, the monsters will be kept in a safe and restricted environment at the first monster zoo in Slovenia!*

Valerie Wolf Gang je slovenska intermedijaška umetnica, videastka, režiserka in pedagošinja. Za svoja dela, ki se pogosto osredotočajo na odnos med človekom in tehnologijo in so bila razstavljena v številnih galerijah doma in v tujini, je prejela številne nagrade in štipendije. Redno sodeluje v mednarodnih umetniških kolektivih, je ustanoviteljica UV Arthouse, ki producira eksperimentalne filme in video instalacije ter raziskuje področje novomedijskih tehnologij in interaktivnih multimedijskih del. Pripravlja doktorat s področja obogatene resničnosti in je strokovna sodelavka inštituta Institute of Fine Arts Vienna.

AKEO je slovenska digitalna agencija. Sestavlja jo majhna multikulturalna ekipa izjemno talentiranih posameznikov, ki si prizadevajo premostiti vrzel med realnostjo strank in digitalnimi pričakovanji sodobnega sveta. Ustvarjalna ekipa, ki je odprta za sodelovanje, nove pristope in sodobnost, ustvarja izkušnje, ki transformirajo blagovne znamke, pospešujejo rast poslovanja in izboljšujejo življenja ljudi.

*Valerie Wolf Gang is a Slovenian intermedia artist, videographer, director and lecturer. Her work, which often focuses on the relationship between man and technology, has been featured in major group and solo exhibitions abroad and at home, and she has received numerous international grants and awards. She is often collaborating with international art collectives, she is the founder of UV Arthouse, which is producing experimental films, video installations and researching the field of new media technology and interactive multimedia works. She is preparing a PhD in the field of augmented reality and she is a professional associate at The Institute for Fine Arts Vienna.*

*AKEO is a Slovenian digital agency. It consists of a small multicultural team of extremely talented individuals who strive to bridge the gap between customer reality and the digital expectations of the modern world. A creative team that is open to collaboration, new approaches, modernity, creates experiences that transform brands, accelerate business growth and improve individuals' lives.*

# Pokrajina v gestah

## Landscape in Gestures

2018/2019

//thuem.tumblr.com

Video instalacija prikazuje posamične spomine na pokrajino, zabeležene v gestah. Roke se pomikajo gor in dol, sledijo ulicam in potem, toku rek, poniku pod zemljo in vzniku, v trenutku zapomnitve pa gesto narišejo nazaj na pokrajino. Ni scenarija in ni ponovnega poskušanja. Delo prevprašuje vmesnik, ki ga omogoča narava, in raziskuje, kako najti nove načine, da jo razumemo. Hkrati ustvari druge načina pomnjenja – ne s pisalom in papirjem, ne na sliki ali videu, temveč z neposredno korespondenco o tem, kako kdo dojema pokrajino: s telesom in z gestami.

*The piece shows individual memories of the landscape recorded in gestures. Hands move up and down, they follow streets and a path, they flow over rivers, they move underground and upwards. The hands draw the gesture back into the landscape, in the moment of memorizing it. There is no script and no retry. The work questions the interface that the landscape provides, and how we can find different ways of understanding it. At the same time, it coins other ways of memorizing, not with pen and paper, not on pictures or video, but with a direct correspondence with how one perceives the landscape: with one's body and gestures. (Video installation)*

Helene Thuemmel je študirala arhitekturo v avstrijskem Gradcu ter medijsko umetnost in prakso/nove medije na Akademiji umetnosti v Novi Gorici. Od leta 2010 dela kot scenografka v gledaliških in filmskih produkcijah v Avstriji in se vključuje v različna umetniška sodelovanja in združenja. Kot umetnica se giba med analognimi in digitalnimi mediji, navdihujejo jo znanost, logistika in sistemi, razumeti skuša široke povezave in se v družbenem in političnem kontekstu ukvarja s koncepti, kot so čas, razdalja, prostor in meje. Doslej je delovala in razstavljalna v Avstriji, Belgiji, na Hrvaškem, v Nemčiji, Sloveniji, Angliji in drugje.

*Helene Thuemmel studied architecture in Graz, Austria, and Media Arts and Practices/New Media at the School of Arts in Nova Gorica, Slovenia. Since 2010 she has worked as a scenographer for theatre and film productions in Austria and is part of different art collaborations and associations. As an artist, Helene Thuemmel ranges between analogue and digital media. Inspired by science, logistics, and systems, she tries to understand wide connections dealing with the terms of time, distance, space, and borders within the social and political context. Thuemmel has worked and exhibited in Austria, Belgium, Croatia, Germany, Slovenia, England and elsewhere.*



Pneuma Szöv. ft. Pneuma Vizual, KÖME

# TV Svobodna Evropa

## TV Free Europe

prihodnost 1989

the future of 1989

//pneumaszov.org

#kratka predstavitev in lokalni zagon naše nove umetniške rakete #predavanje #zvoki leta 1989 #animacija v živo #pleši\_če\_zeliš

TV Svobodna Evropa je skupna večmedijska umetniška pobuda, ki raziskuje vprašanja samozenzuiranja in različne diskurze, ki stremijo k svobodi ter ponuja krasne naredi-sam užitke, ob katerih zrak kar zavibrira. Prihaja naravnost iz leta 1989, da bi ustvarila svobodne medije.

Skupaj z brikolažno TV animacijo v živo vam predstavljamo prve obrise naših televizijskih načrtov, nagovarjamo morebitne sodelavce in zaplešemo v središče festivala, da proslavimo večer.

TV Svobodna Evropa je projekt, ki sta ga zasnovala KÖME (Združenje upravljalcev kulturne dediščine) in umetniška zadruga Pneuma Szöv. (Združenje Közmű, ustanovljeno s pomočjo evropskega programa Kreativna Evropa).



#short presentation and the local launch of our new artwork rocket #talk #sounds of 1989 #live-animation #dance-if-you-want

*TV Free Europe is a joint crossmedia art initiative that explores questions of self-censorship and different freedom-craving discourses, offering splendid DIY-pleasures that make the air vibrate. Coming directly from 1989 to create free media.*

*Together with our bricolage-live animation TV set, we will provide the first insight into our TV plans, reach out for collaborators, and dance to the festival centre to celebrate the evening.*

*TV Free Europe is a project initiated by KÖME (The Association of Cultural Heritage Managers) and the artistic co-op Pneuma Szöv (Közmű Association, funded by EU Creative Europe).*

Pneuma Szöv.\* / Mókusok je umetniška zadruga, ki od leta 2008 deluje predvsem v Budimpešti. Njihove postdramski predstave so zlitje umetniškega raziskovanja, družbene filozofije in urbanih študij z različnimi oblikami vizualne umetnosti, skupnostne in javne umetnosti, koncepti svobodne pedagogike in nizkopražno družbeno terapijo.

Pneuma Vizual je avdiovizualni projekt, namenjen družbeno-političnim vprašanjem.

KÖME je združenje strokovnjakov za kulturno dediščino, ki jih zanimajo novi načini interpretacije dediščine.

*Pneuma Szöv.\* / Mókusok is an artists co-op working mainly in Budapest since 2008. Their postdramatic performances meld artistic research, social philosophy, and urban studies with various forms of visual art, community and public art, free pedagogy concepts, activism, and low-threshold social therapy.*

*Pneuma Vizual is an audiovisual project dedicated to sociopolitical issues.*

*KÖME is an association of cultural heritage experts interested in new ways of heritage interpretation.*

Theresa Stroetges

## Zlata Disko barka: Oblaki neonskih reflektorjev Golden Diskó Ship: Clouds of Neon Limelight

2019

//goldendiskoship.com

Avdio-vizualni glasbeni performans Oblaki neonskih reflektorjev, ki ga v živo izvaja Zlata Disko barka, obravnava tematike, povezane s tem, da smo naš planet že tako zelo spremenili, da ga bomo morda morali kmalu zapustiti.

To eksperimentalno potopitveno izkušnjo odlikujejo nori vremenski pojavi, pacifiški otok smeti, tunel, napoljen z radioaktivnimi odpadki, zapuščena ribiška vas, obilo svetleče se sluzi in futuristična bitja, ki nas bodo morala pospremiti na letališče.

Zlata diskobarka je solo projekt Therese Stroetges, v Berlinu delajoče multiinstrumentalistke, skladateljice ter zvočne umetnice in videastke, ki nastopa v živo kot enočlanski orkester. Njene domišljije zvočne krajine prehajajo od delikatnih melodičnih linij, prepojenih z nostalгиjo, do povratnih zank in teksturiranih distorzij zlorabe strojev ter spominjajo na lucidne sanje. Zaradi svežega, eklektičnega kolaža elektronskih in akustičnih zvokov (CTM koncerti) so bile deležne pozitivnih kritik. Vsako skladbo v živo spremlja več video projekcij, kar ustvari potopitveno avdio-vizualno izkušnjo.

Zlata diskobarka bo na festivalu Pixxelpoint 2019 predstavljena v okviru projekta BYS229.



*Clouds of Neon Limelight* is an audiovisual live music performance by Golden Diskó Ship that tackles topics regarding how we have already changed our planet so much that we might have to leave it soon.

The prominent features of this experimental immersive experience are weird weather phenomena, the pacific trash island, a tunnel filled with radioactive waste, an abandoned fishing village, lots of shiny slime, and the futuristic creatures that will have to take us to the airport.

*Golden Diskó Ship* is a solo project by Theresa Stroetges, a Berlin-based multi-instrumentalist, composer, sound and video artist who performs live as a one-woman orchestra. Her imaginative sound-

*scapes, shifting from delicate melodic lines steeped in nostalgia to the feedback arcs and textured distortion of machine abuse, evoke lucid dreams and have won critical praise for their fresh, eclectic collages of electronic and acoustic sound (CTM concerts). Each of her tracks is accompanied live by multiple video projections to create an immersive audiovisual experience.*

*Golden Diskó Ship is featured at Pixedpoint 2019 as part of the BYS229 project.*

Theresa Stroetges je v Berlinu delajoča glasbenica, skladateljica in zvočna umetnica. Njen solo projekt Zlata diskova barka je kombinacija zvočnega kolaža in elektronskih ritmov, akustičnih inštrumentov ter video projekcij. Svoje raznolike glasbene talente združuje tudi v drugih projektih: v Epifaniji zdaj se improvizirana elektronska glasba prepleta s psihodeličnim krautom tria Soft Grid; v različnih projektih s plesalci, pesniki, filmskimi umetniki in videasti ter performerji, pa tudi v svojih glasbenih instalacijah, raziskuje možnosti razbitja konvencionalnih ustvarjalnih praks in meja žanrov. Theresa ima magisterij iz zvočnih študij in muzikologije.

*Theresa Stroetges is a musician, composer, and sound artist based in Berlin. Her solo project Golden Diskó Ship combines sound collage and electronic beats, acoustic instruments, and video projections. Her various musical activities comprise other projects such as 'Epiphany Now' – electronic improvised music, and the psychedelic kraut trio 'Soft Grid'. In various collaborations with dance, live poetry, film, video, and performance artists as well as her own sound installations, she investigates the possibilities of breaking up conventional performance praxes and the borders of genres. Theresa has an MA in Sound Studies and Musicology.*



# Om za kovanec

## Om for Coin

2019

//sasosedlacek.com



Vzpon umetne inteligence in avtomatizacija dela bosta kmalu privedla do spremembe vrednosti človeškega ne-dela. Performans Om za kovanec je zagon platforme za veriženje podatkovnih blokov Oblomo, katere cilj je ne-delno pretvoriti v vrednost. Pri projektu gre za razvoj sistema na podlagi veriženja podatkovnih blokov, v katerem sodelujoči rudarji kriptovaluto Oblomo, in sicer tako, da dokazujejo svoje mirovanje, sedenje, meditiranje ali ležanje pred napravami, pri katerem jih opazuje programska oprema za rudarjenje, podprtta s strojnim učenjem.

Om za kovanec je prva faza (rudarjenje) projekta Oblomo, v kateri se ustvarja surovina za kovance. V tem protokolskem performansu trije neaktivni posamezniki (rudarji), zatopljeni v globoko meditacijo, izvajajo mantro pred občinstvom in pod budnim očesom programa za strojno učenje. Ta protokol se uporablja za zagotavljanje potrebnne količine kovancev v obтокu in ga je treba ponoviti vsakič, ko se v sistemu pojavi potreba po novih kovancih.

Gre za prikaz inovativnega ekološkega rudarjenja kriptovalut, ki porabi zanemarljivo majhno količino električne energije. Vsi kovanci, narudarjeni v performansu, bodo shranjeni v denarnico in bodo v naslednji fazi projekta uporabljeni kot nagrada uporabnikom za mirovanje.

*With the rise of artificial intelligence and the automation of labor, the value of human non-work is about to change. The performance Om for Coin is the launch of the blockchain platform Oblomo, which aims to turn non-work into a value. The project consists of the development of a blockchain-based system in which participants mine the Oblomo cryptocurrency by demonstrating their stillness, sitting, meditating, or lying down in front of their devices, observed by a machine learning software rig.*

*Om for Coin is the first (mining) phase of the Oblomo project, in which raw coin material is created. In this protocol performance, three idle individuals, submerged deep in mantra meditation (miners) perform a meditation mantra in front of a live audience surveilled by machine learning software. This protocol is used as insurance to control the quantity of circulating coins in the system and needs to be repeated every time there is a need for new coins in the system.*

*This is a demonstration of innovative ecological cryptomining that hardly requires any electricity. All coins mined in this performance will be stored in a wallet and used in the next phase of the project to reward users for being idle.*

Sašo Sedlaček je multimedijiški in konceptualni umetnik s širokim razponom umetniškega zanimanja, raziskovanja in iskanja novih možnosti, katerega dela odlikuje vedno poudarjena igrovost. Večkrat nagrajeni umetnik je prejel nagrade VIDA 11 v Madridu, YVAA v New Yorku, nagrado Aleksandrijskega bienala, nagrado SPAPORT v Banja Luki ter je sodeloval na številnih mednarodnih prireditvah, na primer v Secesiji na Dunaju, DHDM-ju v Dresdnu, Calvertu 22 v Londonu, Ludwigovem muzeju v Budimpešti, na Tajpejskem bienalu, v Zeppelinovem muzeju v Friedrichshafnu, na Aleksandrijskem bienalu v Egiptu, v Muzejski četrti na Dunaju (MUMOK & Freiraum), ter na festivalih, kot so Ars Electronica v Linzu, berlinski Transmediale, ISEA v Dortmundu in Albuquerqueju, WRO v Vroclavu in drugih. Bil je na umetniških rezidencah slovenskega ministrstva za kulturo na ISCP v New Yorku, IAMAS na Japonskem, v Izraelskem centru digitalnih umetnosti, v Londonu in Berlinu. Je izredni profesor na Akademiji za likovno umetnost in oblikovanje v Ljubljani.

*Sašo Sedlaček is a multimedia and conceptual artist with a broad spectrum of media interests, investigations, and discoveries of new expanded possibilities, with an always pronounced ludic component in his work. He has been a recipient of several awards; VIDA 11 in Madrid, the YVAA award New York, the Alexandria Biennial award, the SPAPORT award from Banja Luka, BIH, and has participated in numerous international shows such as Secession in Vienna, DHDM Dresden, Calvert 22 in London, the Ludwig Museum in Budapest, the Taipei Biennial, Tokyo Miraikan Museum, the Zeppelin Museum Friedrichshafen, the Alexandria Biennale in Egypt, Museumsquartir Vienna (MUMOK & Freiraum), festivals such as Ars Electronica in Linz, Transmediale Berlin, ISEA (Dortmund GE, Albuquerque US), WRO Wroclaw, and others. His residencies include ISCP, New York, IAMAS, Japan, the Israeli Center For Digital Art, and grants for London and Berlin awarded by the Slovenian Ministry of Culture. He is an Associate Professor at the Academy of Fine Arts and Design, Ljubljana.*

# Ptiči nevidni, rešetke očitne.

Birds hidden. Bars obvious.

2019

//getintoplay.com

Sandy Schwermer na kletki za kanarčka prikliče valove zvokov, ki se gibljejo od nevarnosti do izpustitve. Poslušalci se mudijo v teksturah med življenjem in smrtjo. Kanarčke so nekoč posiljali v rudnike, kjer so rudarje opozorili na prisotnost plina ter so tako reševali življenja. Bili so prvi, ki so zaznali nevarnost. Performans in instalacija »Ptiči nevidni, rešetke očitne« se igra z odsotnostjo in prisotnostjo, ki sta med seboj enakovredno uravnoteženi.

*Performance: On a canary cage, Sandy Schwermer evokes a wave of sounds, moving from danger to release. Listeners linger in textures between life and death. Canaries were brought into mines to react when there is gas in the mine, as lifesavers for the workers. The first ones to sense danger.*



*This performance and installation, "Bird Hidden. Bars Obvious.", plays with absence and presence, equally balanced.*

Berlinska multidisciplinarna umetnica Sandy Schwermer se osredotoča na nežive objekte kot vir ustvarjanja in jih vključuje v performativne (raziskovalne) procese, ki težijo k vpogledu in zavesti. Kariero je začela v Montrealu v Kanadi, kot režiserka koncertov ter vodja raziskovalnih delavnic, umetniškega usposabljanja, kompozicije in animacije neživih objektov. Je profesorica na Visoki šoli za popularne umetnosti (HDPK) v Berlinu. Njena dela zaznamuje zavestno poseganje v analogno in digitalno produkcijo.

*Berlin multidisciplinary artist Sandy Schwermer focuses on inanimate objects as a source of creation and gets them involved in performative (research) processes that point towards insight and awareness. Sandy started her career in Canada/Montreal as a director of staged concerts, giving research workshops, artistic coaching, compositing, and animating inanimate objects. She works as a professor at hdpk Berlin (Hochschule der populären Künste, Berlin). Her work is characterized by conscious interference with analogue and digital production.*

Jatun Risba

Koprodukcija/Co-production: STEAM Atelier (ITA)

## Mpasturavacche. Kača, ki sesa mleko

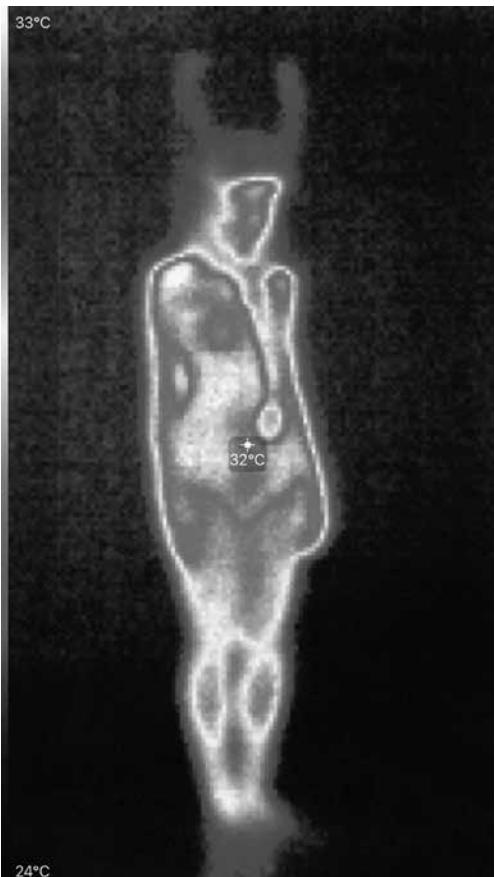
## Mpasturavacche. The milk-suckling snake

2019

//jatunrisba.com //steamatelier.eu

"Mpasturavacche. Kača, ki sesa mleko" je performans ena-na-ena, ki ljudem omogoča, da s pomočjo nosljivih tehnologij raziskujejo senzorične sposobnosti kač. Prek osvetlitve nagonov in impulzov "reptilnih možganov" pri človeku osmisli in odpravlja sodobno odtujenost od živalskega sveta.

V času trajanja performansa sta umetnik/izvajalec in gledalec/soizvajalec povezana s "popkovino", ki deluje kot komunikacijski kanal med obema. Obiskovalec prejme VR-ččala s termično kamero, arduino ploščo in visokoobčutljivim zvočnim senzorjem, ki se nahaja v bližini ust. VR-naprava je povezana z izvajalcem, kjer tehnološko obogateno ritualno oblačilo (wearable) z mikro motorji sočasno utripa z dihanjem soizvajalca. Glasnejši kot je gledalec, močnejša sta vibracija "kače" in dialog med obema.



Delo omogoča vpogled v komunikacijske sisteme prednikov plazilcev (kač) in njihov vpliv na človekovo zaznavanje in vedenje. Intimna postavitev performansa prebuja in razkriva čutnost utelešene komunikacije in osmišljanja v človeški [in več-kot-človeški] kreaturi.

(Mpasturavacche je v južni Italiji narečno ime za nestrupeno kačo progastega goža, ki po legendi sesa kravje mleko, medtem ko ždi ovita okoli kravjih nog.)

*"Mpasturavacche. The milk-suckling snake" is a one-to-one art and science performance that lets people explore the sensory abilities of snakes through wearable technologies. By shedding light on the instincts and impulses of the lizard brain in the human animal, it makes sense of and alleviates our current estrangement from the animal world.*

*For the duration of the performance, the artist and the spectator/co-performer are linked by an "umbilical cord", which acts as a communication channel between the two. The visitor receives a headset for virtual reality with thermal vision, an Arduino board, and a highly sensitive voice sensor*

*mounted close to the mouth. The device is connected to the artist, where a wearable technology system, made of micro motors mounted on a piece of isothermal textile, pulses in time with the visitor's breath. The louder the sounds made by the co-performer, the stronger the vibration of the "serpent" and the dialogue between the two.*

*The performance explores the ancestral communication systems of reptiles (snakes) and their impact on human perception and behaviour. The intimate setting of the performance awakens and challenges the sensory nature of the communication and signification in the human [and more-than-human] animal.*

*(Mpasturavacche is the dialectal name in southern Italy of the common four-lined snake, which is said to suckle cow's milk while wrapped around a cow's legs.)*

Jatun Risba je ogledalo, ki ustvarja prostor za izkustvo sveta onkraj človeških paradigem. Risba vstopa v polje znanosti in tehnologije skozi prizmo obredne mistike in s tem odkriva pozicijo in magijo v sodobnih družbah. Te 'umetnosti sebstva', ki se manifestirajo prek intervencij (actios), dogodkov, delavnic, predavanj, razstav, ustvarjajo priložnosti za spoznavanje, občo delitev in povezovanje naših razmišljajočih teles. Risbin dolgoročni projekt »MRI MS. My Resting In Myself Sane« temelji na osebni izkušnji radikalnega obhoda diagnoze multiple skleroze z ekstatičnim plesom, treningom in praksami radikalnega oboževanja (adorcizma). Po BA diplomi na NABA – Nuova Accademia di Belle Arti Milano, Risba trenutno opravlja podiplomski študij iz umetnosti in znanosti na Central Saint Martins – University of Arts London.

STEAM Atelier (Lecce, ITA) je neprofitna organizacija, ki je bila ustanovljena z namenom povezovanja umetnikov in strokovnjakov novih tehnologij za širjenje interdisciplinarnega razmišljanja in poznavanja umetnosti novih medijev.

*Jatun Risba is an interdisciplinary artist who explores the space beyond human paradigms. By approaching science and technology in terms of ritual mysticism, Risba brings poetry and magic back into contemporary societies. These 'arts of self', performed among and with others through actions, happenings, workshops, lectures, exhibitions, etc., create opportunities to reveal, share, and rewire our thinking bodies. Risba's long-term project "MRI MS. My Resting In Myself Sane" draws on the radical detour of a diagnosis of multiple sclerosis through ecstatic dance, training, and practices of radical adoration. Risba is a BA graduate from NABA – Nuova Accademia di Belle Arti Milano and is currently an MA student in Art and Science at Central Saint Martins – University of the Arts London.*

*STEAM Atelier (Lecce, ITA) is a non-profit organization founded with the aim of bringing together artists and experts of new technologies to spread interdisciplinary thinking and knowledge of new media arts.*

# HEALLO. Rejv v igralnici

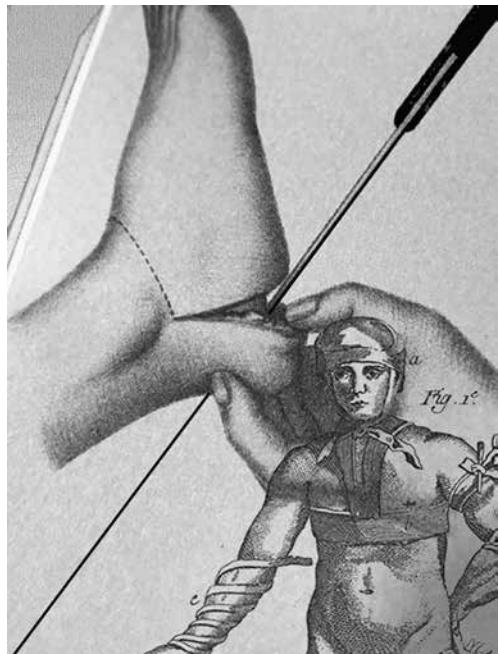
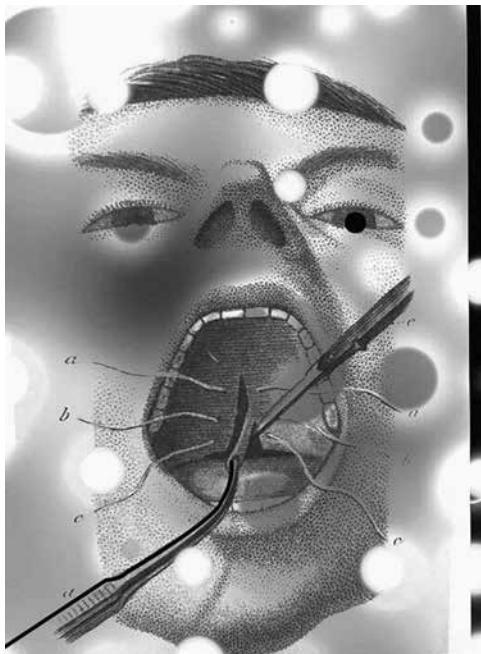
## HEALLO. Rave in a casino

2019

//jatunrisba.com

HEALLO je rejv party v kazinoju. Z uporabo tehnologije IoT ustvari prostor za utelešeno izkustvo enosti v prisotnosti brezobrazne stvarnosti ^deus ex machine^, ki na mestu miksa in stepa glasbo – je tehno live set brez dj-ja, a z multitudo avtorjev --

HEALLO preoblikuje prizorišče v občutljivo okolje \\\\" z večkanalnim sistemom zvočnikov, nosljivimi tehnologijami, prostorskimi senzorji in drugim, /// ki skupaj prevajajo biopodatke, gibe in kretanje v zvok. Prek sistema za generiranje glasbe v realnem času ustvarja organsko in vedno spremenjajočo se povratno zanko zvok-um-telo-prostор --



HEALLO je decentraliziran ritual kolektivnega osvobajanja od neznanih sil in bojazni, v katerem se telo posameznika razpusti v zvočne valove, ki se razlivajo po vsem prostoru v druge ljudi, kreature, reči, dokler – DRUGIH NI

HEALLOoOoOOo-----

*HEALLO is a free rave party in a casino -- coupled with IoT technology, it creates a space for an embodied experience of oneness in the presence of a faceless "deus ex machina" that mixes and mashes music on the spot -- it is a techno live set without a DJ, yet with a multitude of authors --*

*HEALLO's venue is transformed into a sensitive environment \\\\ with a multi-channel speaker system, wearable technologies, spatial sensors, etc., // which translates biodata, movements, and gestures into sound -- through a real time generative system, an organic and ever-changing sound-mind-body-space feedback loop is created --*

*HEALLO is a decentralized ritual of collective liberation from unknown forces and fears -- in which one's body dissolves into sound waves which spread in all directions across the space into other people, creatures, and things until -- THERE ARE NO OTHERS*

HEALLOoOoOOo-----

Vsi v prostoru morajo postati 'eno' – to pomeni, da ni performerjev, ni publike, ni voditeljev, ni egov |||Douglas Rushkoff – Cyberia|||

HEALLO preda avtoritetu umetniškega dogodka udeležencem -- s tem, ko ustvari igralnico, kjer so vsi dobrodošli in aktivno vključeni v ustvarjanje vsebin in pomenov, razlike v #@!!%\#|| nimajo več razvrščevalne vrednosti in nove igre se lahko oblikujejo in igrajo --

HEALLO je interdisciplinarni avtomat, ki raziskuje realnost onstran človeške paradigm -- s približevanjem znanosti in tehnologije skozi prizmo obrednega misticizma HEALLO sodobnim odnosom med človeškim in več-kot-človeškim svetom vrača poezijo in magijo

*everyone in the room must become 'one' -- this means no performers, no audience, no leaders, no egos. |||Douglas Rushkoff - Cyberia|||*

*HEALLO hands the authority of the art event to the participants -- by creating a playground where all are welcomed and actively included in the creation of content and meanings; differences in #@!!%\#|| cease to have a sorting value and new games can be created and played out.*

*HEALLO is an interdisciplinary automata that explores the space beyond human paradigms -- by approaching science and technology in terms of ritual mysticism, HEALLO brings poetry and magic back into contemporary relationships between the human and more-than-human world*

# Inštitut za neopazne jezike: Branje ustnic

## Institute for Inconspicuous Languages: Reading Lips

2018

//spelapetric.org

Postavitev sledi raziskavi iz bližnje prihodnosti, objavljeni v reviji Science, v kateri so znanstveniki opisali prvo pomenljivo izmenjavo med rastlino in človekom. Lucidno zastavljen poskus zahteva izjemno potrpežljivost in popolno predanost z obeh strani: po 18 letih vzajemnega učenja se rastlina rodu Tradescantia in človeška raziskovalka priučita znakov druga druge. Poročilo opisuje, kako rastlina in raziskovalka vzpostavita pomenski stik prek asociativnega učenja in svetlobe ter z branjem ustnic; iz znakovja za 'več', 'manj' in 'prenehaj' kasneje izpeljata dovolj kompleksen kod, da lahko njuno izmenjavo označimo kot pogovor.

Na Inštitutu za neopazne jezike smo uspeli zaobiti desetletja vztrajnega dela in s pomočjo naravne in umetne inteligenčne pokukati v psiho rastlin. Z natančnim opazovanjem njihovih ti- sočerih mikroskopskih ustnic lahko zaslutimo, kaj govorijo.

*A laboratory follows the near-future experiments documented by the journal Science; namely, a paper in which scientists describe the first meaningful exchange between a plant and a human, which could, in a broader sense, be described as a conversation. The lucidly conceived experiment demands exceptional patience and total dedication from both sides – after 18 years of mutual learning, Tradescantia zebrina, or the inchplant, and the human researcher learn to understand each other's signs. The report from the future describes how Pavlov conditioning is implemented to teach the plant the basic signs for 'more', 'less', and 'stop' and to eventually develop a code using light and lips that can be recorded and translated into human language.*

*At the Institute for Inconspicuous Languages we are able to sidestep decades of dedication and, with the help of natural and artificial intelligence, peer into the plant's psyche by carefully reading its lips – the thousands of microscopic, 'tiny mouths' (stomata) through which the inchplant breathes, speckled underneath each leaf.*

*What are the plants saying?*

Špela Petrič je slovenska novomedijnska umetnica in bivša znanstvena raziskovalka, ki trenutno živi in dela med Ljubljano in Amsterdamom. Njena praksa je večvrsten podvig, kompozit naravoslovja, wetware medijev in performansa. Oblikuje umetniške eksperimente, ki udejanjijo nenavadne relacijskosti, da bi razkrili ontološko in epistemološko podlago naših (bio)tehnolo-



ških družb in izvali obseg obstransko možnega. Večina njenih novejših del se osredotoča na rastlinsko življenje. Predstavila se je na številnih festivalih, razstavah in izobraževalnih dogodkih. Za svoje delo je prejela tudi različne nagrade, med drugim Beli Aphroid za izjemne umetniške dosežke, nagrado Bio Art & Design in nagrado za odličnost na Ars Electronici.

*Špela Petrič, BSc, MA, PhD, is a Slovenian new media artist and former scientific researcher currently based between Ljubljana and Amsterdam. Her practice is a multi-species endeavour, a composite of the natural sciences, wet media, and performance. She envisions artistic experiments that enact strange relationalities to reveal the ontological and epistemological underpinnings of our (bio)technological societies and challenge the scope of the adjacent possible. Much of her recent work has focused on plant life. Her work has been shown at many festivals, exhibitions, and educational events. She has received several awards for her work, including the White Aphroid for outstanding artistic achievement, the Bioart and Design Award, and an Award of Distinction at Prix Ars Electronica.*

# ICTUSCORDIS "modulatio"

## ICTUSCORDIS "modulatio"

2018

//ictuscordis.org //soundcloud.com/ictuscordisorg



ICTUSCORDIS "modulatio" je intermedijski performans oziroma avdiovizualni laboratorij, katerega glavni subjekt je umetnikovo srce. Projekt raziskuje interakcijo med umetnostjo in psihologijo, med fizičnim in duševnim organizmom. Januš Aleš Luznar za inspiracijo uporablja metodo Biofeedback, saj vzbujenje, intenziteto in hitrost bitja srca manipulira z raznimi mešalnimi tehnikami in zvoki. V performansu ne uporablja zvočnih zank ali semplov. S posebej za to narejenim vmesnikom – analognim predojačevalcem z elektronsko modificiranim stetoskopom – v realnem času manipulira z zvokom svojega srca, pri čemer uporablja razne mešalne tehnike ter module za efekte in obdelavo zvoka. Ustvarjeni zvok interpretira tudi v digitalni obliki, kjer loči zvočni spekter in hitrost. Digitalni signal nato sproži spremembe v vizualizaciji, s čimer nastane serija abstraktnih ritmičnih vizualizacij.

Umetnik obiskovalce povabi v svoj posvečeni prostor umetniške in duhovne intimnosti ter jih nagovarja, naj se pustijo odnesti zvokom in vizualizacijam njegovega srčnega utripa. S performansom želi vzbuditi zavest skozi poslušanje in opazovanje. Najti se v bitju srca nekoga drugega pomeni prepozнатi povezavo med vsem, kar obstaja.

*ICTUSCORDIS "modulatio" is an intermedia performance, audio-visual laboratory whose main subject is the heart of the artist.*

*The project explores the interactions between art and psychology, between physical and mental organisms. Januš Aleš Luznar uses the Biofeedback method as an artistic inspiration, manipulating the arousal, intensity, and tempo of his heart through various mixing techniques and sounds. No looping or sampling is used for the performance. He uses a custom-made interface – an analog circuit pre-amplifier, with an electronically adapted stethoscope – and manipulates the sound of his heart in real time by means of various mixing techniques and sound processing modules and effects. The sound produced is also interpreted in digital form, wherein the sound spectrum and velocity are split. The digital signal then triggers changes in the visualizations, which result in a series of abstract rhythmical visualizations.*

*The artist invites the audience into his consecrated space of artistic and spiritual intimacy and urges visitors to be transported by the sounds and visualizations of his heartbeat. The performance aims to awaken an awareness through listening and observation. To find oneself in the heartbeat of the other is to recognize the connection between all that exists.*

Januš Aleš Luznar je raziskovalec umetniških praks, zvočni skladatelj, producent in DJ. V otroštvu se je učil violine in kitare. Konec devetdesetih pa je začel eksperimentirati z zvokom, glasbo ter vizualnimi umetnostmi. Leta 2000 se je kot eden izmed prvih sodelavcev pridružil društvu Atelje 2050, kjer je bil zadolžen za tehnično podporo, organizacijo glasbenih prireditev, razstav in medijskih delavnic. Leta 2003 je bil izbran na Red Bull Music Academy, kjer se je udeležil dvotedenskega usposabljanja iz glasbenih umetnosti. Med letoma 2003 in 2007 se je udeležil tudi številnih seminarjev o medijih in umetnosti. Od leta 2004 do 2008 je deloval kot mentor delavnic za produkcijo elektronske glasbe in didžejanje. V letu 2008 se je ločil od Ateljeja 2050 in se pridružil društvu KUD Center 21 (Hupa Brajdič Producija).

Njegova poklicna kariera ga je vodila od produkcije umetniških projektov do organizacije, sklanjanja glasbe za kratke filme, gledališče, modne revije, pravljice, plesne predstave in tudi do igralstva.

*Januš Aleš Luznar is a researcher of artistic practices, sound composer, producer, and DJ. Having learned the violin and guitar in primary school, he started experimenting with sound, music, and visual arts in the 1990s. In 2000 he joined Atelje 2050 as one of its first collaborators and was in charge of technical support, the organisation of musical events, exhibitions, and media workshops. In 2003 he was accepted by the Red Bull Music Academy, where he attended a two-week workshop on musical arts. Between 2003 and 2007 he participated in multiple media and art seminars, and in 2004-2008 he mentored workshops for electronic music producers and DJs. In 2008 he left Atelje 2050 and joined the association KUD Center 21 (Hupa Brajdič Producija).*

*In his professional career he has produced artistic projects, organised events, composed music for short films, theatre, fashion shows, fairy tales, and dance shows, and he has also acted.*

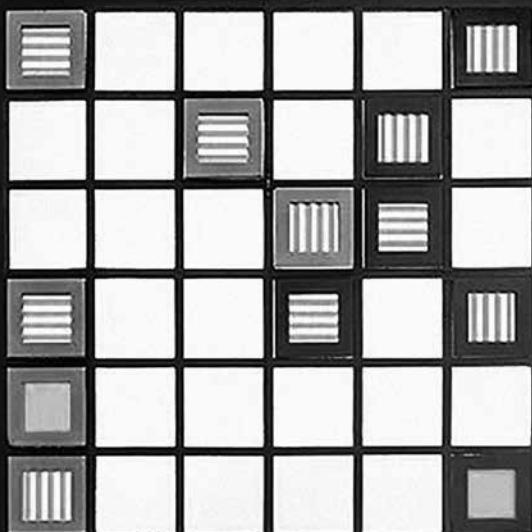
Hakan Lidbo

# Alterplex

## Alterplex

2018

//hakanlidbo.com



Alterplex je strateška namizna igra z nevidnim igrальнim poljem, ki se prikaže šele skozi figure. Spreminjajoče se lastnosti figur so odvisne od animacij igrальнega polja, ki se na podlagi skritega vzorca nenehno spreminja. Igra je sinhronizirana z glasbeno strukturo, ki igralca vodi časovno in strateško. Ker morajo igralci predvideti številne možne prihodnosti, postane igra orodje za vadbo nelinearnega razmišljanja.

*Alterplex is a strategic board game where the board is invisible, except when seen through the pieces. The rules for moving the pieces are decided by the animations of the board, and constantly change, following a hidden pattern. The game is synchronized with a musical structure that guides the players with timing and strategy. As players have to predict many possible futures, the game becomes a training tool for non-linear thinking.*

Hakan Lidbo (Švedska) po karieri v elektronski glasbi in izdanih več kot 350 ploščah v številnih žanrih zdaj z enako neizčrpano energijo raziskuje nove ideje na področju interaktivne umetnosti, inovacij, arhitekture, družbe, medijev, dogodkov in robotike. Je tudi ustanovitelj laboratorija Rumtiden Idea Lab v Stockholmu, kjer z ekipo raziskuje presečišče novih umetniških oblik, znanosti in družbe.

*Following a career in electronic music with more than 350 records released within numerous genres, Hakan Lidbo (Sweden) is now exploring new ideas with the same inexhaustible energy in the fields of interactive art, games, innovations, architecture, society, media, events, and robotics. He also founded the Rumtiden Idea Lab in Stockholm Sweden, where his team explore the intersection between new art forms, science, and society.*

Andrej Kobal

GranuRise | Interaktivni  
gesturalni vmesnik

GranuRise | Interactive  
gestural interface

2019

//linkedin.com/in/akobal-81

Projekt GranuRise je narejen v zvočnem programskem okolju Max MSP in raziskuje nekatere zanimive koncepte zvočnega oblikovanja in njegove interakcije. Združuje elemente zvočnega vzročenja (samplinga) v realnem času ter interakcijo in zvočno transformacijo prek granularne in spektralne sinteze. Program lahko tako deluje simultano kot zvočni efekt in virtualni

inštrument. Namen programa je z različnimi protokoli, kot so MPE, OSC, mrežne povezave ter MIDI povezave, zabrisati mejo med programskim delom in njegovo interakcijo. Rekli bi lahko, da se sama sestava programa prek elektronskih vmesnikov približuje interakciji »klasičnega inštrumenta«. Zanimivo pri tem pa je, da ta ni zvočno omejen zgolj na osnovno zvočno barvo (timbre) inštrumenta (npr. zven kitarske strune), ampak lahko za svoj izvorni ton uporabi naj-raznovrstnejši posneti zvočni material, ki je lahko bolj abstraktne narave (šum, soundscape, ton oz. katerikoli posneti zvočni material). Program pa z MPE implementacijo pri sami zvočni transformaciji omogoča uporabo vseh »klasičnih« artkulacij tudi na bolj abstraktnem zvočnem materialu, s čimer ponuja povsem nove zvočne barve in njihove sonične transformacije.

*The talk will be based on the interactive gestural concepts used in the GranuRise project, which was developed in Max MSP.*

*In recent years we have witnessed a significant change in hardware interaction in terms of gestural control of sound. However, in the software domain, especially regarding desktop apps, it feels like there is still a lot to explore in terms of musical gestural interaction.*

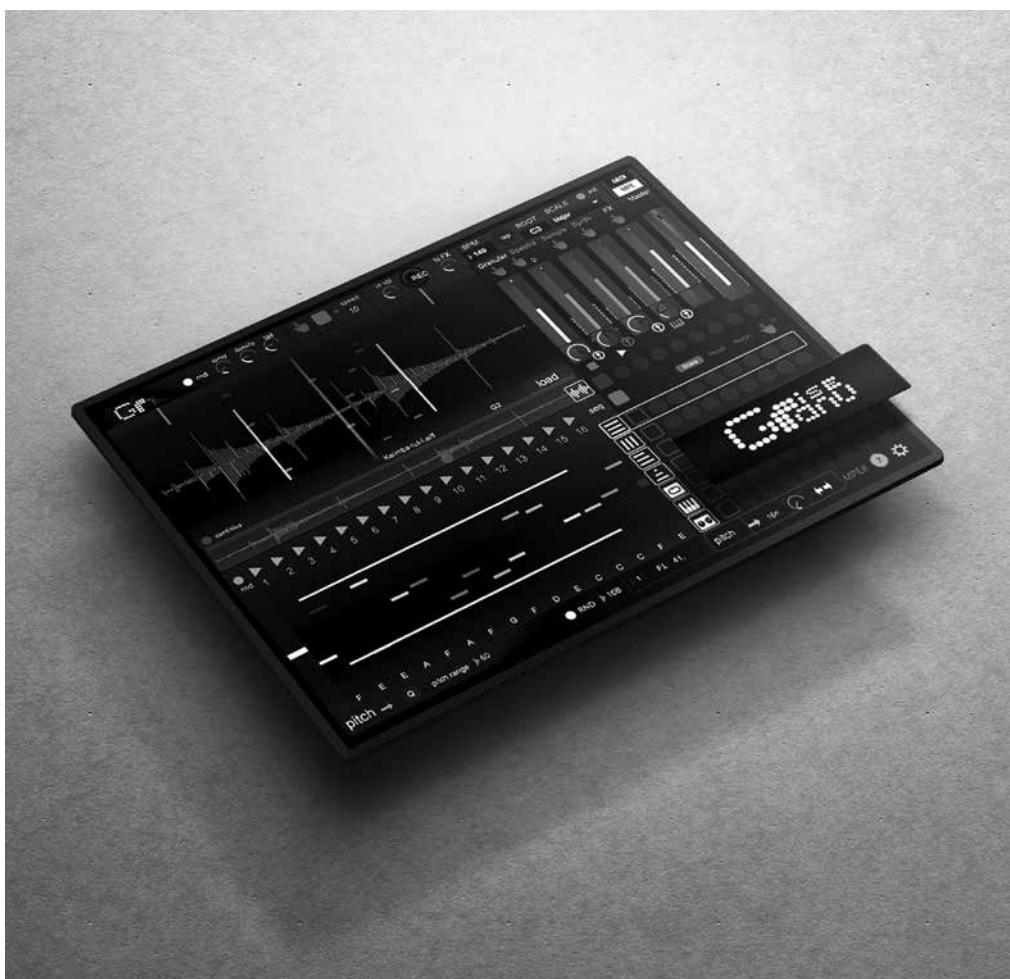
*Historically speaking, the main object of musical language interpretation is defined by the gesture of the musical protagonist, e.g. a conductor, violin player, or any other interpreter. One of the key concepts regarding the control and interactivity of the GranuRise project is the use of gestures. These gestures are manifested in different sections of the interface and can be used in conjunction with other controls for different sound engines.*

*The talk is based on gestural concepts with the addition of some other related topics and concepts, such as:*

- *how to perceive and develop a virtual instrument that acts less like software and more like a musical instrument;*
- *as we know, almost all of electronic music is developed in a grid-based system, so an interesting approach presented in the GranuRise project is how to interact in a more natural non-grid-based manner using gesture implementation;*
- *an additional concept is how to use gesture implementation for unique sound design without the use of complex matrices and LFO schematics.*

Andrej Kobač deluje na številnih področjih glasbenega ustvarjanja, kot so avtorske kompozicije, oblikovanje zvoka in kompozicije za film ter gledališče, oblikovanje zvočnih instalacij ter izdelovanje elektronskih inštrumentov. Za zvočno oblikovanje uporablja glasbeno programsko okolje Max MSP, s katerim izdeluje lastne virtualne inštrumente ter tako oblikuje unikatne zvočne stvaritve. V tem programskem okolju je ustvaril inštrument za granularno sintezo zvoka GranuRise, ki je dobil velik mednarodni odziv. Njegovo delo je bilo predstavljeno v obliki koncerta, predavanja ali zvočne instalacije na številnih pomembnih koncertih, festivalih in institucijah tako doma kot v tujini, med njimi so: Predavanje o granularni sintezi ter predstavitev projekta GranuRise | Harvard Music Department (ZDA), EARZOOM 2017 Cankarjev dom ter MSUM | Ljubljana (SLO), IL TERZO OCCHIO DEL PESCE | Agon Milano (IT), THE ART OF NOISE | Conservatorio Benedetto Marcello | Benetke (IT) ter številni drugi.

*Andrej Kobač* is a Slovenian composer, sound designer, and Max MSP programmer who is regularly involved in various important sound art installations, custom-built multimedia sound solutions, and unique live performances in Slovenia and Europe. He is active in various fields of contemporary music as an author of compositions, as a sound designer, and as a composer for soundtracks and theatrical works, he also works as a Max programmer for sound art installations and events and makes custom-built software solutions for software and hardware musical instruments and other interactive devices. As an advanced Max user, Andrej is constantly creating his own virtual instruments, which ensure that his sound design and composition are unique and innovative. With this knowledge and experience, he has created a virtual instrument called GranuRise, which includes an interesting approach to sampling, granular, spectral, and other types of sound synthesis. The GranuRise project has been well received around the world.



# Odsevanja kotorov

## Reflecting Corners

2019

Razlike med nami ponavadi opazimo zelo hitro. In zelo hitro radi izpostavljam, kako se med sabo razlikujemo. Hkrati pa radi pozabljamo, da vsi izviramo iz istega vira. Naša družba, naša kultura - vse se je razvilo v istih kotičkih, ki se na tem okroglem planetu vse bolj zbljižujejo. Projekt skuša prikazati, kako spregledati razlike in odkriti vzporednice med vzhodno in zahodno kulturo. Začne se s preprostim videom na deljenem zaslonu, ki prikazuje podobnosti med vzhodno in zahodno kulturo in je predvajan v kotnem prostoru, med tem pa avtor kot DJ izvaja kratek glasbeni set v živo. A kaj lahko bi se zgodilo, da (se) projekcija zaokroži.



*We are so quick to notice the differences among ourselves. So quick to point out that we are different from each other. But we tend to forget that we all came from the same source. Our society, our culture – it all evolved from the same corners and is increasingly coming together on this globe. The project attempts to show how we have been looking past our differences, discovering in parallel the similarities that Eastern and Western cultures share. The project starts with a simple split-screen video clip (showing the similarities between Eastern and Western cultures) projected onto a corner space while a short live music set is played by the author-as-DJ. The projection, however, might turn out to be(come) round.*

Abiral Khadka, znan tudi pod imenom DJ Joondroid, je 28-letni magistrski študent novih medijev na Akademiji za umetnost Univerze v Novi Gorici, ki prihaja iz Nepala. V preteklih petih letih se je razvil v producenta elektronske glasbe, pred tem pa je deloval kot pevec in pisec besedil. Zadnjih nekaj let skupaj s prijatelji vodi podjetje za organizacijo dogodkov (Weird Events), ki je doslej v Nepalu organiziralo že lepo število koncertov in festivalov.

*Abiral Khadka, a.k.a. Dj Joondroid, comes from Nepal. He is a 28-year-old New Media Master's Degree student at the University of Nova Gorica School of Arts. Before having evolved into an electronic music producer over the last five years, he used to be a singer and songwriter. For the past few years he has been part of an event management company (Weird Events) together with his close friends, and has hosted numerous gigs and festivals around Nepal.*

Laure Keyrouz

## Človeško omrežje CHAL Projekt digitalnega arhiva v Libanonu

Human Network CHAL Digital Archive Project in Lebanon

2016

//laurekeyrouzarts.com

Spletna stran Projekta CHAL <http://www.chalproject.org> ustvarja participatorno omrežje in interaktivno delovišče, kjer so umetniki, pisatelji, strokovnjaki in kritiki lahko uporabniki in sodelavci pri soustvarjanju resničnosti pogleda na sodobno libanonsko umetnost in literaturo, na podlagi digitalnega deljenja odprtakodnih materialov. Projekt CHAL se osredotoča na sodobno libanonsko literaturo in umetnost po državljanski vojni. Gonilna sila arhiva so osebna srečanja s strokovnjaki za digitalno umetnost in drugimi libanonskimi avtorji. V bazi so intervjuji s številnimi prominentnimi digitalnimi umetniki. Najpomembnejše vprašanje, ki se zastavlja v primeru omrežij, kakršno je Projekt CHAL, je: Ali ustvarjanje skupne platforme resnično ustvari

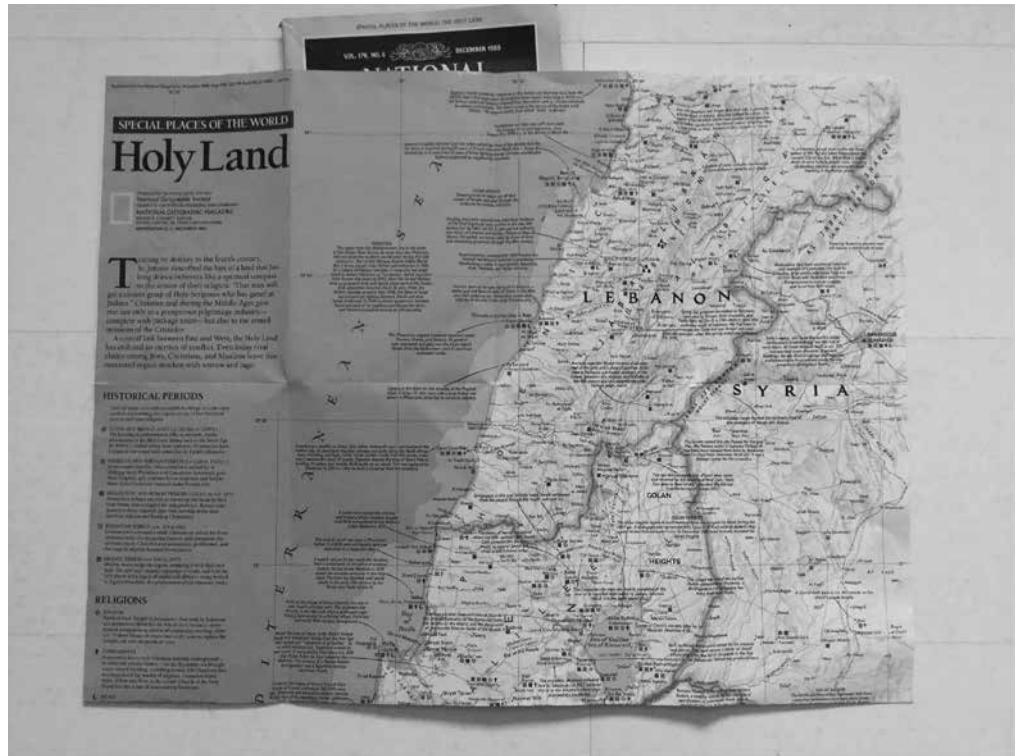
enake vrste medčloveških odnosov, kot bi jih fizična lokacija? In do kolikšne mere lahko takšna skupna platforma ustvari nov svetovnonazorski pogled na libanonsko umetnost in literaturo? Na kakšen način bodo dejanja in sodelovanja posameznih uporabnikov na tej platformi aktivno spremenila resničnost in interpretacijo povezanih del?

*The website (CHAL Project) <http://www.chalproject.org/> creates a participative network and interactive worksite where artists, writers, experts, and critics can be users and co-collaborators in the creation of a co-reality of the view of Lebanese contemporary art and literature through the digital sharing of open-source materials. It focuses on contemporary Lebanese literature and art after the civil war. The archive is fueled by personal encounters with experts in the field of digital art, as well*



as with other Lebanese authors. The database contains interviews with a number of prominent digital artists. The question that becomes most prominent in the case of a network such as this CHAL project is this: Does the creation of a shared platform truly create the same sort of human relationships that a physical location would? And to what extent can a shared platform such as this create a new world view of Lebanese art and literature? In what ways will the actions and collaboration of each individual user on this platform actively alter the reality and interpretation of the related works?

Laure Keyrouz je bila rojena 6. aprila 1979 v mestu Bcharre v Libanonu. Leta 2005 je prejela štipendijo za magistrski študij italijanskega jezika L2 na Univerzi v Vidmu, Italija. Leta 2008 je na Akademiji za umetnost v Benetkah diplomirala iz umetnosti in slikarstva. Po študiju je ustanovila blog in revijo za umetnost, poezijo in filozofijo Inchiostro e pietra (Črnilo in kamen), leta



2009 pa je v sodelovanju s Katio Baraldi in Andreo Stomeo ustanovila Fronto umetnosti. Njena prva knjiga Črnilo in kamen je bila leta 2013 objavljena v arabščini in nato prevedena v angleščino. Zadnji dve leti dela na novem centru upodabljaljočih umetnosti ZACC v Vili Zonca v Arcadi (do leta 2016 Trbiž). Od leta 2014 je docentka za arabski jezik in prevajanje na Univerzi v Trstu, trenutno pa je v tretjem letniku doktorskega programa literarnih študij na Univerzi v Novi Gorici.

*Laure Keyrouz was born on 6 April 1979 in Bcharre, (Lebanon). In 2005 she received a scholarship to pursue a Master's Degree in Italian Language L2 from the University of Udine. In 2008 she obtained a Diploma in Superior Studies in Art and Painting from the Academy of Arts in Venice. Since then she has founded a blog and magazine for art, poetry and philosophy called "Inchiostro e pietra", i.e. "Ink and Stone", and in 2009 she set up an association in collaboration with Katia Baraldi and Andrea Stomeo called "Front of Art". Her first book, "Ink and Stone", was published in 2013 in Arabic and translated into English. For the last two years she has been working on a new performance center, ZACC, at Villa Della Zonca, in Arcade (Treviso until 2016). Since 2014 she has been an adjunct professor of Arabic language and translation at the University of Trieste. She is currently in her third year of Ph.D. studies in Literary Studies at the University of Nova Gorica (Slovenia).*

# Kykeon

## Kykeon

2019

//mariajudova.net

//www.nisidis.com

Kykeon je potopitvena izkušnja v virtualni resničnosti, ki raziskuje šamanizem kot način razmisleka o ustroju naše družbe. Navdahnjen s starodavnim znanjem javnost vabi, da sodeluje v novem ritualu.

Izkustvo v virtualni resničnosti prevprašuje izgubo empatije, čuta za skupnost in pomanjkanje skrbi za druge. Pri tem išče pot naprej ter raziskuje tradicije in življenje v plemenu. Za navdih vza-me starodavne kulture in civilizacije ter ritualistične folklorne prakse, ki jih prevprašuje in nato ovrednoti kot morebiten način za nas, da se premaknemo naprej.

Starodavne šamane v maskah so dojemali kot nosilce duha maske, ki so jo v danem trenutku nosili, kot medije med duhom in plemenom. Namen maske je bil komunicirati z duhovi prednikov, nebesnimi nadnaravnimi silami ali duhom gozda, da bi tako odvrgli lastno pomembnost in identiteto. Danes pa masko nosimo, da skrijemo svojo resnično identiteto.

V Kykeonu je združenih več najnaprednejših tehnik in tehnologij, da bi nas ponesle na potovanje skozi številna stanja duha. Obiskovalci, ki si nadenejo VR masko, bodo imeli priložnost pokukati v skriti svet skozi oči šamana. Vstopili bodo v virtualni svet duhovnih bitij, nebesne mehanike in pozabljenih harmonij. Gledalec lahko ustvari in zaobjame prostor, v katerem komunicira in stopa v interakcijo s temi silami, pri tem pa lahko prebudi kak del sebe, ki ga je morda že pozabil.

*Kykeon is an immersive virtual reality experience that explores shamanism as a way to reimagine our current society. Inspired by ancestral knowledge and wisdom, it invites the audience to take part in a new ritual.*

*The VR experience reflects the loss of a sense of community and empathy, as well as a lack of concern for others. A search for a way forward, examining traditions, and the ways of the tribe. It takes ancient culture and civilization and ritualistic and folkloric practices as an inspiration to re-examine them and look at them as a way for us to move forward.*

*Ancient shamans wearing masks were considered to be bearers of the spirit of the mask, the medium between the spirit and the tribe. The purpose of the mask was to communicate with ancestral spirits, celestial supernatural forces, and the spirit of the forest to shed their importance and identity. But nowadays we tend to wear a mask to hide our true identity.*

*In Kykeon, multiple state-of-the-art techniques and technologies are combined in order to set out on a journey through the many states of being. Visitors, wearing VR masks, will have a chance to look into a hidden realm through the eyes of a shaman and enter a virtual world inhabited by spirit beings, celestial mechanics, and forgotten harmonics. Viewers might create and hold a space that they use*



*to communicate and interact with these forces, in turn awakening a part of themselves that they may have forgotten about.*

Mária Júdová je neodvisna vizualna umetnica, ki že več kot desetletje raziskuje kreativni potencial tehnologije. Zanima jo predvsem presečišče digitalnih in upodobitvenih umetnosti. Ukvarya se tako z (interaktivnimi) instalacijami kot izkustvi v virtualni resničnosti in avdiovizualnimi performansi.

Diplomirala je iz digitalnih medijev na Akademiji za umetnost (Slovaška), magistrirala pa je na Centru za avdiovizualne študije (Češka). Dela s priznanimi inštitucijami, kot na primer Choreographic Coding Lab (Nemčija), Contemporary Dance Company (Velika Britanija) in Yamaguchi Center for Arts and Media (Japonska).

Njena dela so bila predstavljena po vsem svetu, med drugim na naslednjih dogodkih: Sonar Hong Kong (Kitajska), Laboratorio Arte Alameda (Mehika), Japan Media Arts Festival (Japonska), Immersive Expressions of Siggraph (ZDA), Athens Digital Arts Festival (Grčija), Sensorium (Slovaška), Berlin Atonal (Nemčija). Nagrajena je bila na festivalih Japan Media Arts Festival, B3 Bienale (Nemčija), Nexon Computer Museum (Koreja) in Zealous (Velika Britanija).

Constantine Nisidis je vizualni umetnik, ki dela in živi v Atenah (Grčija). Čeprav dela z minimalnimi in abstraktnimi formami in strukturami, je znan kot napreden programer. V vvvv skupnosti je poznan po svojih živih programerskih performansih in interaktivnih delih, ki se naključno uničujejo in rekonstruirajo. Tako zvok kot slika sta v interakciji v resničnem času in prostoru ter nenehno prehajata med statiko in gibanjem proti neznani smeri.

Nisidis je diplomiral na Akademiji za likovno umetnost v Atenah in študiral na ENSBA (École nationale supérieure des beaux-arts) v Parizu. Poleg tega se udeležuje delavnic in seminarjev o umetnosti, izobraževanju in tehnologiji. Sodeluje z grškimi in tujimi umetniki, vključen je bil v številne skupinske razstave v Grčiji in na tujem ter je imel tudi eno samostojno razstavo.



*Mária Júdová is an independent visual artist who has been investigating the creative potential of technology for over a decade. She is particularly interested in exploring the intersection of digital and performance arts. Her work ranges from (interactive) installations and virtual reality experiences to audio-visual performances.*

*She received her BA in Digital Media from the Academy of Arts (SK) and MA at the Center for Audiovisual Studies (CZ). She has worked with renowned bodies such as the Choreographic Coding Lab (DE), the Rambert Contemporary Dance Company (UK), and the Yamaguchi Center for Arts and Media (JP).*

*Her works have been presented worldwide: Sonar Hong Kong (CHN), Laboratorio Arte Alameda (MX), the Japan Media Arts Festival (JP), Immersive Expressions of Siggraph (NY), the Athens Digital Arts Festival (GR), Sensorium (SK), and the Berlin Atonal (DE), amongst many others. Her work has received awards at the Japan Media Arts Festival (JP), B3 Biennale (DE), the NEXON Computer Museum (Korea), and Zealous (UK).*

*Constantine Nisidis is a visual artist based in Athens (GR). He works with minimal and abstract forms and structures, while showcasing a great deal of code mastery. The Greek artist is well known in the vvv community for his live coding performances and interactive works that destroy and reconstruct themselves randomly. Both sound and image interact in real time and space, continuously alternating roles between static and motion, towards an unknown direction.*

*Nisidis graduated from the Athens School of Fine Arts and attended ENSBA (École nationale supérieure des beaux-arts) in Paris. Since then, he has been involved in several workshops and seminars on art, education, and technology. He has collaborated with Greek and foreign artists and taken part in several group exhibitions (in Greece and abroad) and has also had a solo exhibition.*

# Heklab performans

## Heklab Performance

2019

//gt22.si  
//selo.kiben.net/f4rm3r  
//soundbetter.com/profiles/48542-marko-gutman  
//www.facebook.com/monika.vem  
//huxportal.si



Pixxelpoint 2019 bo nekaj dni gostil Transnacionalno gverilsko umetniško šolo GT22, ki domuje na Glavnem trgu 22 v Mariboru. Kolektiv bo predstavil dva trenutno aktivna projekta, Heklab in Kreativni studio Huxtrl. NA meniju bodo delavnice, koncerti, odprti A/V jam, predavanja in diskusije.

Heklab je odprta skupina ustvarjalcev, ansambel, ki se srečuje tedensko v GT22. Raziskujejo meje in križišča med hrupom, improvizacijo, poezijo in hekanjem skupnosti. Ekipa najraje upo-

rablja D.I.Y sintesajzerje, odprtakodno programsko opremo, računalnike, predelane inštrumente, zaslone in vokal.

*For a few days, Pixxelpoint 2019 will be hosting the Transnational Guerilla Art School GT22, which normally resides at Glavni Trg 22, Maribor. The School will be presenting two of its currently active projects, Heklab and Creative Studio Huxtrl. Workshops, concerts, open A/V jams, lectures, performances, and discussions are on the menu.*

*Heklab is an ensemble from the open collective of performers and artists who meet at GT22 every Friday night. There they explore and play around the boundaries and intersections between noise, improvisation, community hacking, and song. Homebrew synthesisers, free and open source software (FOSS), hacked instruments, voices, and screens are the favoured tools.*



#### *Hek (media)Lab/kolektiv:*

Rob Canning: skladatelj, programer  
Marko Gutman: oblikovalec zvoka  
Matej Sajko: Modrinjak vizualni umetnik  
Monika Pocrnjić: učitelj umetnosti, heker  
Aphra Tesla: intermedija, vokalni manipulator  
Miha Horvat: terensko delo, arhivar  
Milan Franz: pomočnik arhivarja

#### *Hek (media)Lab/kolektiv:*

Rob Canning: composer, programmer  
Marko Gutman: sound designer  
Matej Sajko: Modrinjak visual artist  
Monika Pocrnjić: art teacher, hacker  
Aphra Tesla: intermedia, vocal manipulator  
Miha Horvat: field work, archivist  
Milan Franz: assistant archivist

# BYS229 – Preračunavanje poti

## BYS229 – Recalculating the Route

2019

//www.gruentaler9.com

BSY229 je mobilni podaljšek berlinskega projekta grünntaler9. Avto (brez voznika) diha v vožnji po aritmični evropski razklanosti. Vožnja sama je preverba realnega in preverjena z realnostjo, saj jo delno usmerjajo kompasi, navigacija, preračunavanje, manipulacija, označbe, znamenitosti in druge entitete. Vije se v toku mobilnih teles in podatkov terduš, skozi pikselirane možnosti dolin in gora.

BSY229 se bo z ekipo odpravil iz baze v Berlinu in bo na poti skozi več držav gostil mednarodne umetnike, da bi se srečal z njihovimi umetniškimi praksami in razvil performanse za Pixel-point. Po prihodu v Novo Gorico se bodo na vnaprej določenih javnih mestih pred različnimi festivalskimi prizorišči zgodile performativne intervencije, ki bodo prilagojene posameznim lokacijam in bodo vse v povezavi z BYS229.

*BYS229 is the mobile extension of the Berlin-based project space grünntaler9. A (driverless) car breathing on a drive along the arrhythmic European divisions. The journey itself is a reality check and reality checked, partially moving through compasses, navigations, recalculations, manipulations, de-*



*marcations, landmarks, and other entities. Serpentineing up a stream of mobile bodies and data and souls. Through the pixelated odds of valleys and mountains.*

*BYS229 and its crew will roll from its base in Berlin through several countries and host international artists to encounter their research practices en route and develop performances for the Pixedpoint Festival. Upon arriving, performative interventions will occur in a site-specific manner in public spaces, in front of the festival's various locations, at designated spots within Nova Gorica and always in relation to BYS229.*

grüntaler9 je prostor v Berlinu, ki je posvečen scenski umetnosti in je trdno zavezан generiranju platform za sodelovalne procese performativnega raziskovanja. Od maja 2011 je to prostor v nenehnem spremjanju, prostor, ki se nagiba k performativnemu in je namenjen performansom v živo ter medijem, ki temeljijo na času. V njem mednarodni umetniki, misleci in kuratorji raziskujejo raznolike teorije in prakse. grüntaler9 omogoča, vodi in kurira Teena Lange, in sicer v obliki sodelovanj, vabljениh predstav in prejetih predlogov.

*grüntaler9 is a space in Berlin dedicated to performance art and is deeply committed to generating platforms for the collaborative processes of performative research. Since May 2011 grüntaler9 has been a space in constant transformation, a space dedicated to live performances and time-based art, a space directed towards the performative. Within this space, international artists, thinkers, and curators investigate diverse theories and practices. The space is run, curated, and facilitated by Teena Lange, through collaboration, invitation, and submitted proposals.*

Dominik Grdić (Michel Mesarić)

## Vibracija št. 4

### Vibration No.4

2019

Z mapiranjem neuporabljenih lokalnih prostorov v Novi Gorici/Gorici, ki imajo potencial, da se jih v prihodnosti uporabi za umetniške ali kreativne prostore, in s snemanjem vzorcev zvočne atmosfere teh prostorov se avtor seznanja z nedavnimi dogodki v mestu in državi. Posnetke teh zvočnih pokrajin zmeša v zvočno krpanko kot refleksijo trenutne družbene klime in jo predvaja v kabini na razstavnem prostoru.

Zvok reproducira samo z basi. Vibracije nizkofrekvenčnega zvočnega spektra animirajo stene kabine, pri čemer močne nizke frekvence tresejo objekt ter tudi okolico. S tem se ustvari učinek močne energije, ujete v majhnem prostoru; gre za specifičen utrip mesta, ki skuša podreti nevidne ovire in razširiti miselne horizonte, ki so te ovire sploh ustvarili.



Zvok kot taktilni material avtor pretvori v aktivno energijo, ki animira infrastrukturo posamične lokacije, v tem primeru razstavnega prostora na Pixelpointu. Hkrati simbolno vpliva na mesto in državo in špekulira o možni(h) prihodnosti(h), medtem ko deluje na podnivojih vidnega/slišnega/kognitivnega spektra.

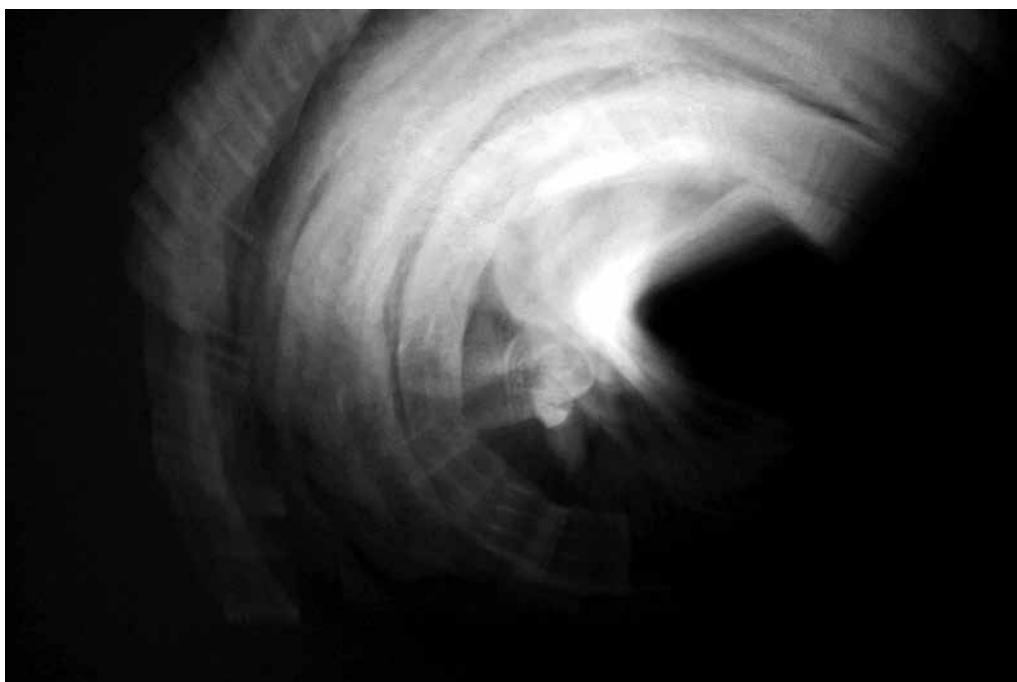
*By mapping the unused local spaces in Nova Gorica/Gorizia (and recording the atmospheric sound samples of those places) that have some kind of potential to be used as future artistic or creative cultural spaces, the author is finding out about recent events in the city and the state. Recordings of these soundscapes are mixed into a sound patchwork as a reflection of the current social climate and will be played/broadcast within a booth at the exhibition space.*

*The sound is reproduced only by base speakers. The vibrations of the low-frequency sound spectre animates the walls of the booth, with powerful subfrequencies that quiver the object, together with its surroundings. The effect of strong energy captured in a small space is created; a specific vibe of the city that attempts to break the invisible barriers and expand its mental horizons that created those barriers in the first place.*

*By using sound as a tactile material, the author transforms it into active energy that animates the infrastructure of one micro location, such as the Pixelpoint exhibition space. At the same time, symbolically, he affects the city and the state and speculates on possible future(s) while working on the sub-levels of the visible/audible/cognitive spectra.*

Dominik Grdić je medijski umetnik in kulturni producent iz Reke, ki se ukvarja s fotografijo, videom in avdiovizualnimi instalacijami. Trenutno kot programski koordinator sodeluje pri projektu Evropska prestolnica kulture - Rijeka 2020. Pred tem je več let vsakodnevno deloval kot kustos, vizualni oblikovalec, organizator dogodkov in producent. V tem obdobju je samostojno organiziral več kot 45 razstav in več delavnic na temo izobraževanja o sodobnih umetniških praksah (fotografija, video, ulična umetnost, krajinska umetnost). Njegova dela se pogosto ukvarjajo s kontaktom med arhitekturo in osnovnimi živimi elementi ter se neposredno odzivajo na svoje bližnje okolje. Za izhodišča Grdić uporablja vsakodnevne izkušnje, pogosto v okvir ujetje trenutke, ki bi bili v originalnem kontekstu spregledani.

*Dominik Grdić is a media artist and cultural producer from Rijeka who works in the media of photography, video, and audiovisual installations. He is currently involved in the project European Capital of Culture - Rijeka 2020, for which he is a programme coordinator. Occupations such as curator, visual designer, event organizer, and producer were part of his day-to-day life for several years before that. He independently organized more than 45 exhibitions in that period plus several workshops related to education in contemporary artistic practices (photography, video, street art, and land art). His works often concern contact with architecture and basic living elements. They directly respond to the surrounding environment and he uses everyday experiences as a starting point. Often these are framed instances that would go unnoticed in their original context.*



# Študija 7/0: z napakami ustvarjena animacija

## Study 7/0: Error-Generated Animation

2018

//dejangrba.org/dejan-grba/en

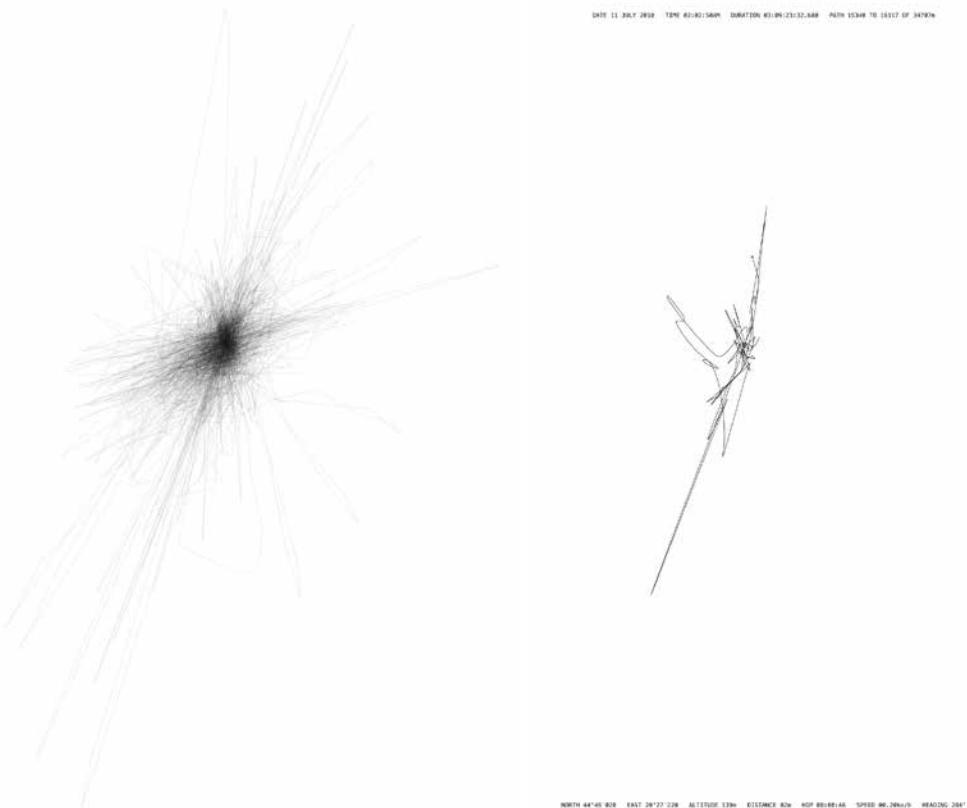
Študija 7/0 vizualizira pozicijske napake statičnega GPS-sprejemnika. Motivacija za projekt je ideja kognitivnega mapiranja kot konfiguracije posamičnih nelinearnih in nezveznih prostorsko-časovnih izkustev in njihovih rezultatov. Tehnične pomanjkljivosti oz. nepopolnosti uporabimo kot generatorje konceptualnega vhodnega materiala za nadaljnjo kreativno obdelavo in izraz, za razliko od glitch arta, ki napake običajno uporablja kot estetizirano vrhnjo plast. S Študijo 7/0 raziskujemo delajoče pristope pri nastajanju v generativni umetnosti, kjer lahko preprosta začetna postavitev kompleksnega sistema producira presenetljive pojave.

GPS-sprejemnik smo pritrdirili na mizo, ga vključili in ga 7 dni, 7 ur, 16 minut in 11 sekund puštili v funkciji »nariši pot«. Čeprav je idealni GPS-izpis za negibljiv objekt ena sama točka, je ta postavitev zabeležila 8.438 položajev na 34,7 kilometra dolgi poti na površini 2,1 kvadratnega kilometra. Pot je posledica omejene natančnosti GPS-sprejemnika, ki deluje v zgradbi ob spremenljivih vremenskih pogojih, ter nenatančnosti GPS-infrastrukture.

Z vsemi zabeleženimi časovnimi žigi in tridimenzionalnimi položaji smo animirali horizontalne položaje (dolžina/širina). V prvi animaciji izoliramo trenutnega 2,25 odstotka (780 metrov) poti, kar razkrije dinamiko, ki jo generirajo napake, v drugi sledimo trenutnemu 2,25 odstotku stavbe in izrišemo celotno pot. Vsaka od animacij je dolga okrog 5 minut in prikazuje vse vrednosti podatkovnega niza.

*Study 7/0 visualizes the positioning errors of a static GPS receiver. It was motivated by the idea of cognitive mapping as a configuration of individual, non-linear, and discontinuous spatiotemporal experiences, and their outcomes. We use technical flaws and/or imperfections as generators of conceptual source material for further creative processing and expression, unlike glitch art, which typically uses errors as the aestheticised frontline layer. With Study 7/0, we explore the effective approaches to emergence in generative art, where a simple initial setup of a complex system can produce surprising phenomena.*

*We secured a GPS receiver to a desk, powered it up, and let it run a draw track function for 7 days, 7 hours, 16 minutes, and 11 seconds. While the ideal GPS plot for an immovable object is a single point, this setup recorded 8438 positions on a 34.7km long path covering an area of 2.1km<sup>2</sup>. The path is a consequence of the limited precision of a GPS receiver operating inside a building under changing weather, combined with the inaccuracy of GPS infrastructure.*



*Taking all the recorded time-stamps and 3D positions, we animated the horizontal locales (long./lat.). In the first animation we isolated the current 2.25% (780m) section of the path, revealing the error-generated dynamics. In the second one, we followed the current 2.25% of the building to draw a complete route. Each animation is about 5 minutes long and displays all the values from the dataset.*

Dejan Grba je medijski umetnik, avtor in predavatelj. Kot razstavljalec, kustos in predavatelj je deloval na mnogih inštitucijah, med drugim na naslednjih: ADM/NTU v Singapurju, SIVA v Šanghaju, Univerza Syracuse, ZKM, IFA, GfZK Leipzig, Montevideo v Amsterdamu, muzej MiP na Dunaju in Muzej sodobne umetnosti v Beogradu. Je gostujoči izredni profesor na Šoli za umetniško oblikovanje in medije na univerzi NTU v Singapurju, ustanovni vodja Oddelka za nove medije na Fakulteti za likovno umetnost v Beogradu in profesor doktorskega programa digitalna umetnost na Univerzi za umetnost v Beogradu.

**Philippe Kocher** je glasbenik, skladatelj in raziskovalec. Študiral je klavir, elektroakustično glasbo, teorijo glasbe, kompozicijo in muzikologijo v Zürichu, Baslu, Londonu in Bernu. Njegovo umetniško in znanstveno delo obsega instrumentalno in elektroakustično glasbo, zvočne instalacije, algoritemične kompozicije in računalniško generirano glasbo. Je raziskovalec na Inštitutu za računalniško glasbo in zvočno tehnologijo v Zürichu in predavatelj na Visoki šoli za umetnost v Zürichu.

*Dejan Grba is a media artist, author, and educator. He has exhibited, curated, and lectured at various venues, including ADM/NTU Singapore, ISEA, SIVA Shanghai, Syracuse University, ZKM, IFA, GfZK Leipzig, Montevideo Amsterdam, MiP Vienna, and MoCA Belgrade. He is a visiting associate professor at the School of Art Design and Media, NTU in Singapore. He is a founding chair of the New Media Department at the Faculty of Fine Arts in Belgrade, and a professor within the Digital Art PhD programme at the University of the Arts in Belgrade.*

*Philippe Kocher is a musician, composer, and researcher. He has studied piano, electroacoustic music, music theory, composition, and musicology in Zurich, Basel, London, and Bern. His artistic and scientific work encompasses instrumental and electroacoustic music, sound installation, algorithmic composition, and computer-generated music. He is a research associate at the Institute for Computer Music and Sound Technology in Zurich and a lecturer at the Zurich University of the Arts.*

Chris Csíkszentmihályi

## DJ Jaz, robotski zvočni sistem DJ I, Robot Sound System

2015

//edgypyproduct.org

DJ Jaz, robot raziskuje in avtomatizira turntablizem z ljudmi ali brez njih, pri čemer za upravljanje visokonapetostnega servo krožnika uporablja tako generativne kot performativne vhodne podatke. Lahko skreča, ustvarja povratne zanke in precej poškoduje plošče. Robot je bil prvič predstavljen leta 2000 in je potoval po svetu, od Berlina do Nagajo, nakar je bil v stanju mirovanja, zdaj pa se je vrnil in človeški didžeji bodo postali odveč.

*DJ I, Robot works to explore and automate turntablism with or without humans, using both generative and performative inputs to a controlled-voltage, high-power servo platter. It can scratch, loop, and significantly damage records. The robot was launched in 2000 and toured the world, from Berlin to Nagoya, but was put into sleep mode for nearly 20 years and now is back to make human DJs obsolete.*



Chris Csíkszentmihályi je umetnik, raziskovalec in tehnolog, ki je znan po razvoju tehnologij za umetniške in politične potrebe. Deluje kot profesor na fakultetah, univerzah in inštitutih. Soustanovil je Center za prihodnje državlanske medije na MIT (C4), ki je namenjen razvoju tehnologij za krepitev skupnosti. Ustanovil je tudi skupino za računalniško kulturo v MIT Media Lab, ki ustvarja taktične tehnologije za osebno politiko in geopolitiko.

*Chris Csíkszentmihályi is an artist, scholar, and technologist known for developing technologies for artistic and political ends. He has been a professor at colleges, universities, and institutes. He co-founded and directed the MIT Center for Future Civic Media (C4), which is dedicated to developing technologies that strengthen communities. He also founded the MIT Media Lab's Computing Culture group, which creates tactical technologies for both personal and geopolitics.*

# Meandriranja - akustične študije mesta

## Meanderings - Acoustical surveys of the city

2018

//www.nayaricastillo.com

//renitentia.mur.at

//www.sciss.de

Zdi se, kot da prostorska zasnova mesta določa, kdo se po njem premika in kako. Meandriranje je akustični predlog za razvoj alternativnih oblik v resničnem, fizičnem prostoru, v elektronskem oz. radiofonskem prostoru in v domišljiji.

Meandre ustvari trenje, zaznavanje nepravilnosti med globino in površino v gibanju. Raziskovalni proces, ki ga je razvil začasni produkcijski kolektiv, je neke vrste hoja, bivanje in premikanje v mestu, ki izhaja iz tukaj in zdaj, je osvobojeno namena in je individualno, subjektivno ter prevprašajoče.

Omogočeni so neobičajni pogledi na urbani prostor – vpeljane so nenavadne, začasne merske enote. Del ustvarjenega materiala temelji na interpretaciji različnih prostorskih resničnosti, na primer fasad ali vrzeli. Te so fotografirane, narisane, zajete s senzorji ali pritiskom in kombinirane s fragmenti besedil, kar ustvari kompozicijo, ki se manifestira kot radijska drama in prostorska instalacija hkrati.

Translacijski proces poganja predvsem algoritmični generator, ki nenehno omogoča nova naključja.

*The spatial design of a city seems to dictate who moves around in it and how. Mäanderungen ("meanderings") is an acoustic suggestion for developing alternative forms: in real, physical space; in electronic, radiophonic space; and in the imagination.*

*Meanders are created by friction, by the sensing of irregularities, between depth and surface, in motion. The exploratory process developed by this temporary production collective corresponds to a form of walking, being, and moving in the city that arises in the here and now, free from purpose, and that is individual, subjective, and inquiring.*

*Peculiar views of the urban space are made possible—unusual, temporary units of measurement are introduced. Part of the material created is based upon an interpretation of different spatial realities such as facades or gaps. They are photographed, drawn, captured by sensors or pressure and combined with text fragments to create a composition that manifests both as a radio drama and in the form of a spatial installation.*

*The translation process is driven mainly by an algorithmic generator that constantly allows new coincidences.*



Nayari Castillo je umetnica (magisterij iz umetnosti v javnem prostoru, Univerza Bauhaus v Weimarju) z osnovno izobrazbo iz molekularne biologije, ki živi v avstrijskem Gradcu. Z uporabo videa, teksta, objektov in fotografije kot komunikacijskih orodij se v svojih instalacijah ukvarja s specifičnimi konstruktmi potovanja. V intervencijah se spoprime z zgodovino, časom in prostorom. Sodelovala je pri številnih skupinskih in samostojnih razstavah, na primer v Berlinu, Bruslju, Ciudadu de Mexico, New Yorku, Sarajevu, Seulu in na Dunaju. Osvojila je številne nagrade in štipendije, med drugim štipendijo za umetnost v Gradcu in nagrado CIFA v Miamiju leta 2014. Omenjena je v publikacijah *Panoramic of Emergent Art in Venezuela 2010–2012* | Boulton, M.T. 21 Venezuelan Women Photographers | Palenzuela, J.C. *Art in Venezuela. 1980–2005* | Castellote, A. *Open Maps: Latinamerican Photography 1991–2002*. Udeležila se je številnih rezidenc po svetu, med drugim leta 2009 v Skowheganu v ZDA.

Reni Hofmüller se osredotoča na umetnost v tehnološkem kontekstu in raziskuje povezave med umetnostjo, tehnologijo in družbo. Že dolgo je njenо poglavito umetniško orodje zvok, a z enakim zanosom gre tudi na sprehod ali si ustvari novo mrežo ljudi, da poglobi povezanost s svojo okolico. Je ena izmed ustanoviteljic esc medien kunst laborja, sodeluje z Radiem Helsinki (lokalni nekomercialni skupnostni radio) ter mur.at in je članica IMA. Od decembra 2014 pojе v feminističnem postpunkovskem bandu Lonesome Hot Dudes. Vpeta je v feministične tehnološke kolektive, deluje v eklektičnem tehnološkem karnevalu TransHackFeminist Meeting in soustvarja koncept feminističnih strežnikov.

Miriam Raggam je študirala konceptualno umetnost in performativno kiparstvo na Likovni akademiji na Dunaju in na Umetniški akademiji Weißensee v Berlinu. Živi na Dunaju in v Gradcu ter dela kot umetnica in režiserka. "Pri svojem umetniškem ustvarjanju se ukvarjam s političnimi in

družbenimi prostori, ki me obkrožajo in katerih del sem. V svojih najnovejših delih med drugim naslavljam vprašanja: Kako se konstruirajo kulturne identitete? Kakšen je občutek 'lastnega' in kakšno je potem 'tuje'? Kdo piše zgodovino o kom? Kdo lahko govorí? Svoje umetniško raziskovanje konstrukcij kulturne identitete, zgodovinopisja in drugih družbenih struktur izražam z mediji, kot so film, instalacije in zvok."

Hanns Holger Rutz je zvočni umetnik, skladatelj, performer, raziskovalec in razvijalec programske opreme v elektronski umetnosti. Njegova dela, predvsem zvočne in medijske instalacije, improvizacije v živo in elektroakustične kompozicije, so bila deležna mednarodnih razstav, izvedb in nagrad. Pri njegovih stvaritvah igrata pomembno vlogo razvoj in raziskovanje programske opreme in algoritmov. Trenutno živi in dela v Gradcu v Avstriji.

*Nayari Castillo is an artist (MFA in Public Art and New Artistic Strategies, Bauhaus-Universität, Weimar, DE) and trained molecular biologist living in Graz, AT. Using video, text, objects, and photography as tools of communication, her installation work relies on specific constructs of traveling. Her interventions engage with history, time, and space. She has participated in numerous collective and solo exhibits in numerous cities, including Berlin, Brussels, Mexico City, NY, Sarajevo, Seoul, and Vienna. Castillo has won multiple prizes and bursaries, including the Bursary for the Arts of the city of Graz (AT) and the CIFO prize 2014, Miami (USA) and is mentioned in publications such as: Suazo, F. "Panoramic of Emergent Art in Venezuela 2010-2012" | Boulton, M.T. "21 Venezuelan Women Photographers" | Palenzuela, J.C. "Art in Venezuela. 1980-2005" | and Castellote, A. "Open Maps: Latin American Photography 1991-2002". She has had various residencies worldwide including Skowhegan SPS (2009, USA).*

*Reni Hofmüller focuses on art in technological contexts and examines relations between art, technology, and society. She has been working with sound as her main artistic tool for a long time, but with the same sort of interest she will go for a walk or create a new network of people to deepen her connection to her surroundings. She is one of the founders of esc medien kunst labor, has been involved in Radio Helsinki (a local non-commercial community radio), mur.at, and is a member of IMA; since December 2014 she has been singing in the feminist post-punk band Lonesome Hot Dudes. Embedded in feminist technological collectives, she is involved in the eclectic tech carnival TransHackFeminist Meeting, and is engaged in the concepts of feminist servers.*

*Miriam Raggam studied Conceptual Art and Performative Sculpture at the Academy of Fine Arts Vienna as well as at the Art Academy Weißensee Berlin. She\* lives and works as an artist and director in Vienna and Graz. »In my artistic work, I deal with the political and social spaces that surround me and of which I am a part. The questions I am confronting in my current work are, among others: How are cultural identities constructed? What is the feeling of 'your own' and what is then 'the foreign'? Who writes history about whom? Who can speak? My artistic explorations of the constructions of cultural identity, the writing of history, and other social structures find their expression in media like film, installation, and sound.«*

*Hanns Holger Rutz is a sound artist, composer, performer, researcher, and software developer in electronic art. His work, mainly comprising sound and intermedia installations, live improvisation, and electroacoustic compositions, has been internationally exhibited, performed, and recognised with various awards. The development and research of software and algorithms play an important role in his creations. He currently lives and works in Graz, Austria.*

# Zvezdna dolina (Sirius)

## Star Valley (Sirius)

2018

//ladomir.net

Postavitev Zvezdna dolina (Sirius) je del evolutivnega kompleta orodij, ki ga Peljhan in Bieder- man že dvajset let razvijata z misljivo na vnovično preiskovanje in redefiniranje našega odnosa do političnih, filozofskih in fizičnih pogojev (obravnave in uporabe) elektromagnetnega spektra. Delo uporablja dva oddajnika, dve iskrišči, ki oddajata v medsebojnem dialogu. Vodi ju algoritem umetne inteligence, ki se je učil na poimenovanjih in opisih programov, aktivnosti, vaj in varnostnih protokolov za občutljive informacije pri NATU in Ministrstvu za obrambo ZDA.

Nevronska mreža samodejno tvori imena in opise teh vojaških operacij in se delno navdihuje po protokolu NICKA (Code Word, Nickname, and Exercise Term System), ki ga je leta 1975 sprejelo vodstvo vseh ameriških oboroženih sil. Imena in opise, ki si jih izmisli, oddaja v Morsejevi abecedi prek iskrišč v širokem frekvenčnem področju. Delo obravnava trenutno stanje kodiranja, dekodiranja, skrivnostnosti in transparentnosti delovanja sodobnega vojnega ustroja. Sopostavitev enega prvih in najosnovnejšin načinov brezzične komunikacije in sodobnega razvoja računalniških procesov odpira pogled na pokrajine skrivnostnosti in na vprašanje njihovih odgovornosti.

Producija: Zavod Projekt Atol, Ljubljana

S podporo Ministrstva za kulturo, Evropske mreže za avdiovizualno ustvarjanje ENCAC, Conseil des arts et des lettres de Quebec, Canada Council for the Arts, Mestne občine Ljubljana – Oddelka za kulturo in Systemics Lab (MAT, UCSB).

*Star Valley (Sirius) uses two spark-gap transmitters controlled by a natural language processing AI algorithm trained on the US Department of Defense and NATO program nicknames and their descriptions. The work consists of a neural network generating nicknames and corresponding descriptions and is in part inspired by the 1975 Joint Chiefs of Staff memorandum 'Code Word, Nickname, and Exercise Terms System (NICKA)', which automates and tracks such assignments. The work addresses the present state of encoding, decoding, secrecy, and transparency by transmitting these neural network generated nicknames in Morse code through a wide-band spark-gap apparatus. Here, the earliest form of wireless transmission is paired with contemporary computational developments to open a window onto the landscape of the accountability of secrecy.*

A production: Projekt Atol, Ljubljana

*Realized with the support of the Ministry of Culture of the Republic of Slovenia, the European Network for Contemporary Audiovisual Creation (ENCAC), Conseil des arts et des lettres de Quebec, Canada Council for the Arts, the City of Ljubljana Cultural Programs, Systemics Lab MATP, the University of California Santa Barbara.*

Matthew Biederman od leta 1990 deluje v različnih medijih in miljejih, arhitekturah in sistemih, skupnostih in na kontinentih. Ustvarja dela, v katerih svetloba, prostor in zvok zrcalijo zapletenost percepциј in politike. Od leta 2008 se kot soustanovitelj Iniciative za arktično perspektivo skupaj z Markom Peljhonom posveča zlitiu tradicionalnih znanj s pomočjo novih tehnologij, da bi tako dosegli večjo avtonomijo polarne regije. Kot rezidenčni umetnik je deloval pri številnih inštitucijah in zavodih, med drugim večkrat pri Centru za eksperimentalno televizijo, CMU-jevem CREATE laboratoriju, na Wave Farm in številnih drugih. Njegova dela so bila med drugim razstavljena na Lyonskem bienalu in Istanbulskem bienalu oblikovanja, v Tokijskem muzeju fotografije, na ELEKTRI, MUTEKU, Montrealskem bienalu (Musée des Arts Contemporain), Bienalu digitalne umetnosti (BIAN, Montreal) in na Artissimi (Torino).



**TX Morse Code:** TX Nickname: CARRY SPEAK  
**Mission Description:** Mission in tactical buildup program.

DASH (2) COMBAT Engage.  
SECOND LOW To be canceled.  
DAWN DIVE To dive to minimum altitude for ground hardware and sensor's a 30MM optical and time device.  
DUET IMPRO - A periodic study of the strategic defense since by permanent enough a technology review.  
DEVICE LIGHT - Acoustic program to optical communication designation system with key system activities.  
EVES MXA type of the computer system for site infrared modification and detection for the Air Force Operations classified.  
VECTOR MENU port of the computer system for site infrared modification and detection for the Air Force Security Agency area.  
PACIFIC ROLL - A Navy program for developing low Reactor (Fuchs), resulting in mission for the Air Force classified.  
PACIFIC ROLL - A Navy program for developing low Reactor (Fuchs), resulting in mission for the Air Force classified.  
SIGHT LINE - T-38 T-39 program plan canceled.  
FALCON TANK - A fueling branch for 2 personnel for work for atmospheric Pacific Air Force as it tested, when planning and mission basic work.  
TONE GULL - Pacific Air Force effort to develop requirement one considered as mission by aerospace defense classified.  
CUPS SPRAY Evaluation of aerospace equipment.  
LIGHT SLAM during the very Strategic Jamming system canceled.  
JOE BEAN - A Strategic Jamming system logistic study for survey of the airborne military file. As plan, cancel.  
FORCE PEPPER Forces related to Military Logistic Command exercise by the Navy's aircraft were the basic data work.  
SERIES ASH Continental United AIRCRAFT COLLEGE CONNET ATLAS - A series plan made ground range Jamming microwave with very much in the selection and utilization.  
MARCHING BAND COLLEGE TOUCH - A designation of sq air-to-surface HELD ARMED.  
PROF CULL General deployment.  
HARVEST HOLD - Cull worked in this aircraft.  
OPTIC COW - A Air Force laser beam propagation of reports up for Select COMINT SPICE.  
SAFER CORPS 6346 - Evaluation of a mobile air mobile report devices.  
PEAK MAIL to the airborne radar line (one) which can be used for electronic monitoring and reconnaissance system designed at final test canceled.  
DESK MODEL - The near-real-time inspection support for heating and electric powerplants, monitoring the AC-13.  
JAMS STEER & four-source BASKET See Trail Initiated with Bankable for part of the AC-13 project.  
FREIGHT SCOUTS - ECAS Electric program PROJECT TRAFFIC - Staff designation aircraft for the Social CBT - a special mission system named are cancel.  
MADE MOON FACE - A program Material Atmospheric FACE.  
CUP POURING COLLEGE CHAT is targets free operate HITS Pulse in the center of experiments on proton Derivation Nuclear 2000.  
ACE SHAP FLOWERS - A program of the ACE SHAP FLOWERS.  
NOSE SIGNAL Modification program to named Foreign radar (WFS).  
DOD PRINCE (Engineering HEAVY SHADOW - Disposition of evaluation of USAF Amplifier Force temporary track involving the Army Aircrew Control Service 100 2000)

Marko Peljhan je gledališki in radijski režiser, konceptualni umetnik in raziskovalec. V 90-ih letih je ustanovil ali soustanovil številne še vedno delajoče umetniške organizacije, na primer Projekt Atol in enega izmed prvih medijskih laboratoriјev v Vzhodni Evropi, LJUDMILO. Za svoje delo je prejel številna priznanja, med drugim skupaj s Carstenom Nicolaiem zlato Niko na Ars Electronici leta 2001, njegova dela pa so bila deležna vrste mednarodnih predstavitev na bienalih (Benetke, Lyon, Istanbul, Gwangdžu itd.) in festivalih, na Documenti, razstavi ISEA, Ars Electronici ter v muzejih in umetniških ustanovah po vsem svetu (YCAM, ICC-NT, PS.1. MOMA, GARAGE itd.). Na Univerzi Kalifornije Santa Barbara je profesor in direktor laboratorija MAT Systemics Lab, na UCSB pa vodja programa medijskih umetnosti in tehnologije. Na radijskih valovih je znan kot S54MX.



*Matthew Biederman has been working across media and milieus, architectures and systems, and communities and continents since 1990. He creates works where light, space, and sound reflect the intricacies of perception and policy. In 2008 he co-founded, along with Marko Peljhan, the Arctic Perspective Initiative, dedicated to fusing traditional knowledge through new technologies towards the greater autonomy of the circumpolar region. He has served as artist-in-residence at a variety of institutions and institutes, including the Center for Experimental Television on numerous occasions, CMU's CREATE Lab, the Wave Farm, and many more. His work has been featured at: Lyon Biennale, Istanbul Design Biennial, The Tokyo Museum of Photography, ELEKTRA, MUTEK, Montreal Biennale (Musee des Arts Contemporain), Biennale of Digital Art (BIAN, Montreal), Artissima (Turin, IT), among many others.*

*Marko Peljhan is a theatre and radio director, conceptual artist and researcher. He founded or co-founded several still active arts organizations in the 1990s, such as Projekt Atol and one of the first media labs in Eastern Europe, LJUDMILA. He is the recipient of many prizes for his work, including the 2001 Golden Nica Prize at Ars Electronica with Carsten Nicolai and his work has been exhibited internationally at multiple biennales (Venice, Lyon, Istanbul, Gwangju, etc.) and festivals, at documenta, ISEA, Ars Electronica, and museums and art institutions worldwide (YCAM, ICC-NT, PS.1. MOMA, GARAGE, etc.). He is a professor and director of the MAT Systemics Lab at the University of California Santa Barbara, and the Chair of the Media Arts and Technology program at UCSB. In the radio spectrum, he is known as S54MX.*

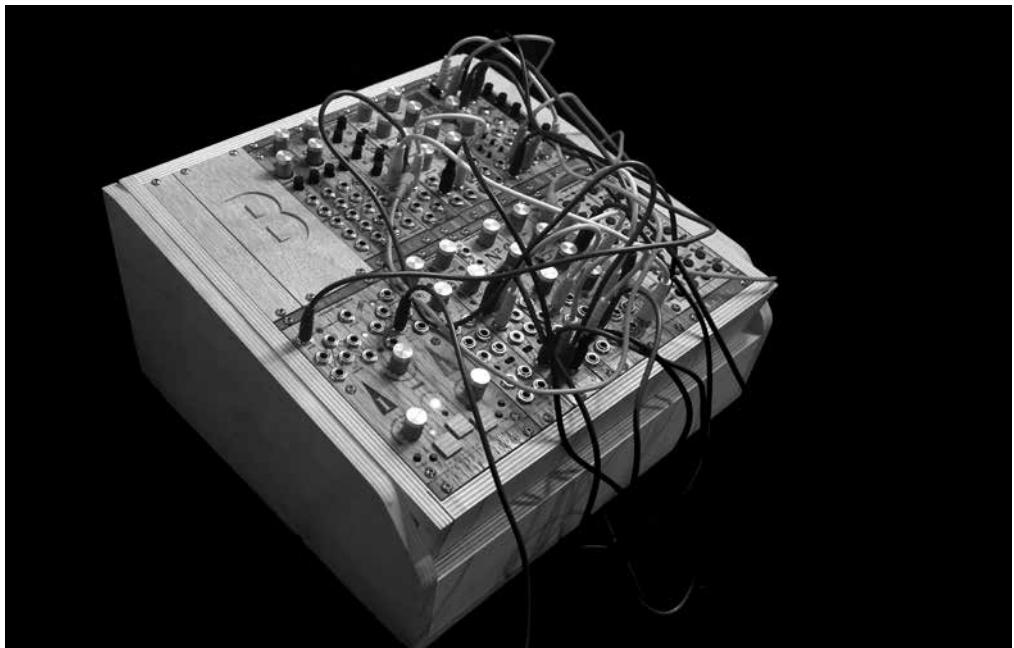
# Inovativni instrumenti Innovative Instruments

2013–Sedanjost/Present

//bastl-instruments.com

Podjetje Bastl Instruments (ustanovljeno leta 2013) je osredotočeno predvsem na razvoj in produkcijo elektronskih glasbenih instrumentov - od prenosnih zvočnih sistemov, studijskih instrumentov in pripomočkov do polno opremljenih modularnih sintetizatorskih sistemov. Ukvajajo se z vsemogocimi skupnostnimi projekti, od organizacije z glasbo povezanih dogodkov do praženja kave, izdajanja plošč, izobraževalnih vsebin in celo s proizvodnjo oblačil. Sedež imajo v Brnu na Češkem.

*Bastl Instruments (Est. 2013) is a company whose main focus is the development and production of electronic musical instruments – from portable sound boxes, studio instruments, and utilities to full-featured modular synthesizer systems. They do all sorts of community projects, such as organizing music-related events, coffee roasting, creating record labels, producing educational content, workshops, or even clothing. They are based in Brno, Czech Republic.*



Glasbena sopotnika in umetnika Václav Peloušek in Ondřej Merta sta leta 2011 zagnala projekt Standuino kot poklon češkoslovaški kulturi "naredi-sam" (Bastlří), še posebej Standi Filipu. Na delavnicah in različnih umetniških razstavah so razvili številne instrumente, na primer micro-Granny 1.0 in fraAngelico. Dve leti kasneje so se preoblikovali v Bastl Instruments, podjetje za izdelavo glasbenih instrumentov, in predstavili linijo instrumentov Trinity. Leta 2014 so predstavili svoj prvi prodajni hit, microGranny 2.0, ki so ga izdelali skupaj z lokalnimi glasbeniki. Zaradi takšnih ekosistemov kreativnih posameznikov so se preoblikovali v neke vrste skupnost, ki se ukvarja s projekti, povezanimi ali nepovezanimi z glasbo. V letu 2015 so odprli trgovino noise.kitchen in predstavili linijo unikatnih lesenih modulov Eurorack, leto kasneje so se povezali s Casper Electronics in zaživeli sta bitRanger ter softPop, v Brooklynu pa so odprli trgovino Detective Squad. Thyme so zaključili leta 2018, po treh letih in pol razvoja, pripravljajo pa še številne druge vznemirljive stvari.

*In 2011, bandmates and artists Václav Peloušek and Ondřej Merta started a project called Standuino as a tribute to the D.I.Y.ers (Bastlří) of the former Czechoslovakia, in particular Standa Filip. Through workshops and various art exhibitions, several instruments were developed, such as micro-Granny 1.0 and fraAngelico. In 2013 we transformed into Bastl Instruments to become a company dedicated to building musical instruments and the Trinity line of instruments was introduced. A year later our first hit instrument, microGranny 2.0, was announced and we became involved with local musicians who helped us produce them. Thanks to this ecosystem of creative individuals, we transformed into a community of sorts that pursues multiple music-related and unrelated projects. In 2015 we opened the synth store noise.kitchen and launched a product line of unique wooden Eurorack modules. The following year we joined forces with Casper Electronics and gave life to bitRanger and softPop, and opened a synth store in Brooklyn called Detective Squad. The Thyme was finished in 2018, after 3 and a half years of development, and there are many more exciting things to come!*



# Alarmiranje Alert Transmissions

2019

//edgyp product.org



Alarmiranje je reprezentacija skupnosti, ki uporablja gosto omrežen in poceni skupnostni radijski signal FM prek RootIO, odprte platforme za radio kot storitev. Podeželske skupnosti od Ugande in Kapverdskih otokov do ruralnih predelov Irske, Portugalske in Romunije gradijo postaje, ki odražajo vrednote skupnosti in spodbujajo državljanški diskurz. Sistem uporabljajo tudi umetniške skupine, in sicer za "pop-up" postaje, ki oddajajo v živo ali prenašajo koncerne in predvajajo vnaprej posnete vsebine, da dogodek odprejo mnogo širši javnosti. Med Pixel-pointom bodo simultano oddajali s prizorišč dogodkov in opravili serijo intervjujev z umetniki.

*Alert Transmissions is a representation of communities using highly networked, inexpensive community FM radio through the RootIO radio-as-a-service free/open platform. Rural communities from Uganda, Cape Verde, rural Ireland, Portugal, and Romania are building stations that reflect community values and encourage civic discourse. Art groups have also used the system to create "pop up"*



*stations that can include live programmes, concert simulcasts, and pre-recorded content to open the event to much larger audiences. During Pixxelpoint they will simulcast events and stage a series of interviews with artists*

Chris Csíkszentmihályi je umetnik, raziskovalec in tehnolog, ki je znan po razvoju tehnologij za umetniške in politične potrebe. Deluje kot profesor na fakultetah, univerzah in institutih. Soustanovil je Center za prihodnje državljanske medije na MIT (C4), ki je bil namenjen razvoju tehnologij za krepitev skupnosti. Ustanovil je tudi skupino za računalniško kulturo v MIT Media Lab, ki je ustvarjala taktične tehnologije za osebno politiko in geopolitiko.

Petra Zist je raziskovalka pri projektu Alert4You na M-ITI na Portugalskem. Je nagrajena kreativna pisateljica in etnografka z obsežnimi raziskavami na Reunionu in Kapverdskih otokih.

**Projekt je omogočil Alert4You, ki je nastal v okviru pobude Macronesia-INTERREG [MAC/3.5b/154] in H2020 projekta Grassroot Wavelengths [GW/780890/2018-6].**

*Chris Csíkszentmihályi is an artist, scholar, and technologist known for developing technologies for artistic and political ends. He has been a professor at colleges, universities, and institutes. He co-founded and directed the MIT Center for Future Civic Media (C4), which is dedicated to developing technologies that strengthen communities. He specializes in creating tactical technologies for both personal and geopolitics.*

*Petra Zist is a researcher on the Alert4You project at M-ITI in Portugal. She is an award winning creative writer, and an ethnographer who has done extensive research in Reunion and Cape Verde.*

***This project was made possible by Alert4You, a Macronesia-INTERREG project [MAC/3.5b/154] and the H2020 project Grassroot Wavelengths [GW/780890/2018-6].***

3D modeli in literarne pešpoti: Narvika Bovcon, Aleš Vaupotič  
Urednica besedil: Ana Toroš  
Programiranje: Borja Bovcon  
Študent: Anej Žagar

3-D models and literary itineraries: Narvika Bovcon, Aleš Vaupotič  
Texts: Ana Toroš  
Coding: Borja Bovcon  
Student: Anej Žagar

# Literarne pešpoti

## Itineraris leteraris

2019

Povečana resničnost – inačica, ki temelji na geolokacijah zanimivih točk – usmerja pozornost na pomenske odtenke sveta, ki nas obdaja, ti pa so pogosto navzoči le implicitno, različno za različne skupnosti. Spomeniki v povečani resničnosti delajo te »plasti« vidne in širijo našo zaznavo okolice. Na področju med Goriško, Tržaško pokrajino in Furlanijo so nastale tri literarne pešpoti.

Za nastanek geografsko določene povečane resničnosti je potrebno (1) zbrati in oblikovati vsebine, ki smiselno dopolnjujejo dojemanje življenjskega prostora; (2) jih shraniti v podatkovno zbirk; (3) zasnovati uporabniško izkušnjo prek (čim lažje) dosegljivih tehničnih rešitev. Projekt je razdeljen na tri povezane segmente: literarnovednega, arhivskega in uporabniškovmesniškega. Prvega je vodila Ana Toroš, nastali sta dve berili v več jezikih o literaturi na stičišču današnje Slovenije in Italije. V sodelovanju z informatikami sta Narvika Bovcon in Aleš Vaupotič zasnovala integracijo 2. in 3. točke, realizacijo spomenikov v povečani resničnosti prek platform Layar idr. Za projekt je ključno to, da so tako vsa večpredstavnostna gradiva (3D objekti, videi, spletnne strani z besedili idr.) kot informacije o postavitev 3D skulptur v realni prostor Tržaške in Goriške na strežnikih Univerze v Novi Gorici (licenca CC-BY), kar omogoča večkratno uporabo gradiv v novih projektih.

*The augmented reality—i.e. its geolocation-based version—points the user's attention to the significant aspects of her surroundings. These are often present implicitly, and differently for each cohabiting community. The monuments in augmented reality make these “layers” visible—the user's perception is thereby augmented. Our project has placed three literary itineraries in the area between Gorizia, the Trieste region, and Friuli.*

*In order to create an augmented reality that is linked to a specific location, one needs (1) to collect and design the contents that contribute to the experience of a given living space; (2) record them in a database; and (3) design a user experience that is readily (and easily) available to the users. The project consists of three entangled parts: the point of view of literary scholarship, of archival studies,*



Marisa Madieri: Verde acqua



Silos v Trstu je po drugi svetovni vojni nudil zatočišče beguncem iz Istre t. i. ezulom oziroma optantom, v njem je bivala tudi Marisa Madieri.

EDUKA 2, Univerza v Novi Gorici



Boris Pahor: Kres v pristaniu



Požig Narodnega doma v Trstu se je zgodil 13. 7. 1920 in je eden od pomembnih simbolov slovenstva v slovenski tržaški literaturi.

EDUKA 2, Univerza v Novi Gorici

and of human-computer interaction design. Ana Toroš led the creation of two textbooks in several languages on literature in the contact region of today's Slovenia and Italy. In collaboration with the IT team, Narvika Bovcon and Aleš Vaupotič developed the integration of points 2 and 3: the realization of the monuments on Layar and other platforms. The key concern of our approach was to keep all the materials (3-D objects, videos, websites, etc.), as well as the information on their placement in real space, on the servers of the University of Nova Gorica, which is necessary to guarantee that the dataset can be reused (CC-BY).

Narvika Bovcon je zaposlena na Fakulteti za računalništvo in informatiko Univerze v Ljubljani kot izredna profesorica za video in nove medije ter raziskovalka na področju digitalne humanistike, zgodovine in teorije novomedijiške umetnosti, vizualizacije informacij in načrtovanja računalniških vmesnikov. Od leta 2016 je glavna in odgovorna urednica Likovnih besed.

Aleš Vaupotič je izredni profesor na Univerzi v Novi Gorici, poučuje literarne vede in digitalno humanistiko. Pri svojem delu povezuje znanstveno-teoretske in umetniške pristope. Področja njegovega raziskovanja so semiotika, teorija diskurza, teorija novih medijev ter realizem v umetnosti. Bovcon in Vaupotič se kot novomedijska umetnika ukvarjata z novomedijskimi arhivi, virtualnimi interaktivnimi prostori, videom in digitalno animacijo ter sta dejavna kot kustosa in producenta novomedijske umetnosti (ArtNetLab, Mednarodni festival računalniških umetnosti 2004–2006, Pixxelpoint 2007).

*Narvika Bovcon is an associate professor of video and new media at the Faculty of Computer and Information Science, University of Ljubljana. She conducts her research in digital humanities, new-media art history and theory, information visualization, and human-computer interaction design. Since 2016 she has beenis the editor-in-chief of the journal Likovne besede/Art Words.*

*Aleš Vaupotič is an associate professor offor literature and digital humanities at the University of Nova Gorica. He combines the scholarly and artistic approaches. Research interests: semiotics, theory of discourse, theories of new media, and realism in the arts. Bovcon and Vaupotič are new-media artists working on media archives, virtual interactive environments, and video and digital animation projects. Together they curate and produce new-media art (ArtNetLab, International Festival of Computer Arts Maribor 2004 – 2006, Pixxelpoint 2007).*

# Simpozij MAST

## MAST symposium

//mastmodule.eu

Simpozij MAST naslavlja odprtji nabor tem med umetnostjo, znanostjo in novimi tehnologijami, premišlja jih skozi različne prizme festivalske teme – "Preverjena Resničnost. Delo na vmesniku se nadaljuje."

Projekt MASTmodule.eu je znotraj tega preseka zastavil dva izvida: "Prihodnost dela" (2018/19) in "Solidarnost" (2019/20). Soočene bodo različne perspektive, prakse, vrednote in filozofije, skozi diskusije in mreženje bo vzpostavljenovo novo znanje in nove iniciative.

Predavajo: Anja Ibsch, Chris Csikszentmihalyi, HEALLO crew, Jernej Č. Gerbec, Lucia Dubačová, Jurij Krpan, Lavoslava Beničić, Maria Judova, Marko Peljhan, Nayari Castillo & Helene Thuemmel, Narvika Bovcon & Aleš Vaupotič, Robertina Šebjanič, Robert Manchin, Teena Lange, Valerie Wolf Gang, Vuk Ćosić, in drugi.

Moderator: pETER Purg



*The MAST symposium seeks to address an open variety of topics among Art, Science and Technology, discussing them through different prisms of the festival topic – “Checked Reality. The Work at the Interface Continues”.*

*The MASTmodule.eu project has within this crossfield posed two challenge topics: “The Future of Work” (2018/19) and “Solidarity” (2019/20). Different perspectives, practices, values and philosophies should be confronted as well as new knowledge and initiatives generated in discussions and networking in and around the symposium.*

*Speakers: Anja Ibsch, Chris Csikszentmihalyi, HEALLO crew, Jernej Č. Gerbec, Lucia Dubačová, Jurij Krpan, Lavoslava Benčić, Maria Judova, Marko Peljhan, Nayari Castillo & Helene Thuemmel, Narvika Bovcon & Aleš Vaupotič, Robertina Šebjanič, Robert Manchin, Teena Lange, Valerie Wolf Gang, Vuk Ćosić, and more.*

*Moderated by: pETER Purg*

## Mapiranje meja Mapping Borders

//adriart.net/ce

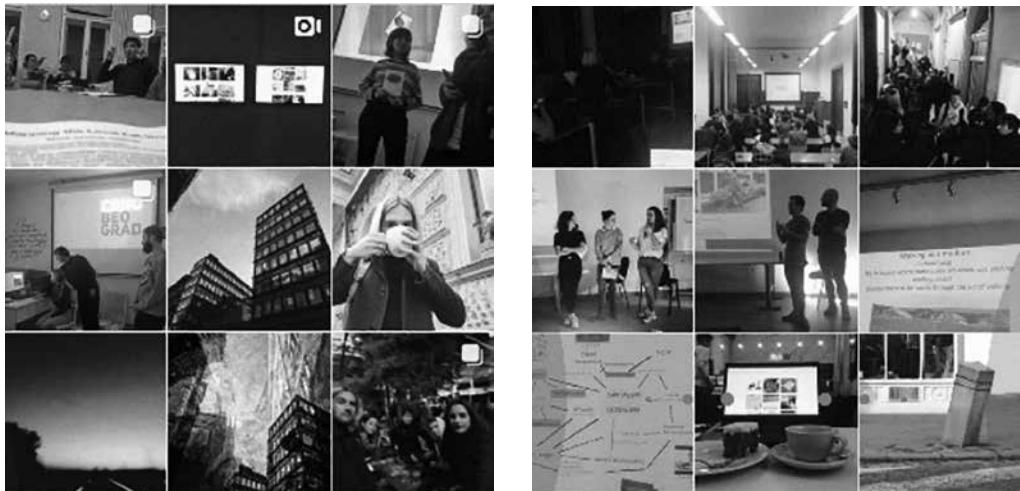
Olivera Batajić Sretenović, Allan Siegel,  
Rene Rusjan, Blaž Kosovel

Delavnica mreže ADRIART.CE pod vodstvom izr. prof. Olivere Batajić Sretenović (Univerza umetnosti v Beogradu, Fakulteta uporabnih umetnosti, Srbija) in z gostujočima mentorjema prof. Allanom Sieglom (Madžarska univerza likovnih umetnosti) in prof. Rene Rusjan (Univerza v Novi Gorici, Akademija umetnosti, Slovenija) ter čezmejnim vodičem Blažem Kosovelom. Sodelujeta dva ducata študentov mreže CEEPUS iz Beograda, Budimpešte, Krakova, Skopja, Rijeke in Nove Gorice.

*This ADRIART.CE network workshop course is lead by Assist. Prof. Olivera Batajić Sretenović (University of Arts, Belgrade, Faculty of Applied Arts, Serbia) with guest mentors Prof. Allan Siegel (Hungarian University of Fine Arts) and Prof. Rene Rusjan (University of Nova Gorica, School of Arts, Slovenia), assisted by the cross-border guide Blaž Kosovel. The participants are two dozens CEEPUS network students from Belgrade, Budapest, Krakow, Skopje, Rijeka and Nova Gorica.*

Mapiranje meja je osemnevna neprekinja intenzivna delavnica, temelječa na delavnicah “mapiranja lokalnega”, ki so bile v okviru mreže ADRIART.CE (CEEPUS; [www.adriart.net/ce](http://www.adriart.net/ce)) izpeljane vsako leto od leta 2015, med drugim v Budimpešti, Beogradu, Novi Gorici in drugod. Sodelajoči

bodo povabljeni, da z različnimi umetniškimi mediji mapirajo lokalne povezave in fenomene ter si zastavljajo vprašanja in iščejo odgovore, ki jih izzovejo stvari, katere kot specifične opazijo okoli sebe in v sebi, medtem ko tavajo v somestju in prečkajo vse mogoče meje - državne, kulturne, družbene, tehnične, estetske itd.



Meje je zato treba prevpraševati kot politične, čustvene, duševne, elektromagnetne in druge fenomene. Delavnica bo imela več faz, delo pa bo potekalo v skupinah študentov in morebitnih neakademskih udeležencev iz različnih držav. Uvod v urbano somestje Nove Gorice v Sloveniji in Gorice v Italiji bo podal profesionalni vodič, študenti pa bodo ob splošnem prevpraševanju meja tavali naokrog in (na novo) mapirali urbano tkivo. Poleg pohajkovanja po odprttem prostoru in interakcije z ulicami, ljudmi, zgradbami in informacijskimi strukturami bo vsak dan potekala moderirana razprava, s katero se bo postopoma gradila struktura idej in kreativnih, umetniških akcij. Končni rezultati bodo lahko medijski material, umetniško delo, teoretični podatkovni niz ali pa samo intervencija v analognem ali digitalnem prostoru in udeleženci Pixxelpointa jih bodo zadnji dan festivala predstavili in presojali ter delili s festivalsko publiko.

Proces in rezultati delavnice bodo dokumentirani in objavljeni na Instagramu s ključniki #mtl-borders, #mtlnovagorica #mtlpixxelpoint #mapinggg #Go2025 #GOBORDERLESS2025 in v letni spletni knjižni publikaciji vseh delavnic MTL. Podobni procesi bodo letos namreč potekali tudi v Beogradu in Budimpešti.

*"Mapping Borders" is an eight-day continuous intensive workshop that is based on the "Mapping the Local" workshops legacy realized within the ADRIART.CE (CEEPUS; [www.adriart.net/ce](http://www.adriart.net/ce)) network every year since 2015, in and among Budapest, Belgrade, Nova Gorica, and elsewhere. Participants*

*will be invited to map the local links and phenomena through different artistic media, posing questions and finding answers provoked by something they notice as specificum around and inside them, while drifting through the twin towns, and across all kinds of borders – national, cultural, social, technical, aesthetic, etc.*

*Borders should thus be questioned as political, emotional, mental, electromagnetic, or other phenomena. The workshop consists of several stages and work is done in groups of students and possible non-academic participants from different countries. An introduction to the urban twin town tissue of Nova Gorica (Slovenia) and Gorizia (Italy) will be delivered by a professional guide, and by questioning the overall borders, students will drift along, exploring and (re)mapping the urban tissue. Besides roaming the open space and interacting with streets, people, buildings, and information structures, each day a moderated discussion will gradually build the structure of ideas and creative, artistic actions. These might end up as media material, artistic pieces, theoretical data sets, or mere interventions in analog or digital space, presented and reflected on the last day and shared with the festival audience of the Pixxelpoint festival.*

*The process and the results of the workshop will be documented and published on Instagram with the hashtags #mtlborders, #mtlnovagorica #mtlpixxelpoint #mapinggg #Go2025 #GOBORDER-LESS2025, and in the annual online book publication of all MTL workshops, as similar processes will be held this year also in Belgrade and Budapest.*

## Hekanje igralnih avtomatov Hacking Slotmachines

Slavko Glamočanin, pETER Purg, HIT d.o.o.

Pixxelpoint je v partnerstvu s Hitom dobil prvo uradno dovoljenje Republike Slovenije, da odpre drobovje igralnih avtomatov za umetniške namene – in jih spremeni v inštrumente! Ustanovitelj spletnne strani naprave.net Slavko Glamočanin je gotovo najboljši slovenski inženir-umetnik-heker-geek za vodenje tovrstne delavnice, na pomoč pa mu bodo priskočili vzdrževalci Hitovih avtomatov (in kiparji). Sodelujoči na delavnici, od študentov do naredi-sam inženirjev in igralniških nostalgikov, se bodo iz prve roke seznanili s Hitovimi igralnimi avtomati, ko jih bodo poskušali pretvoriti v inštrumente, ki ne proizvajajo dobička, temveč umetnost. V avtomate bo treba resno poseči, tako v programje kot z naredi-sam elektroniko ali celo s kakšno pozitivno (re)animacijo. Po celih petih dneh (pre)napeljevanja, lotanja, (re)programiranja in (re)animiranja bodo rezultati te delavnice z resnično visokimi vložki 18. novembra 2019 predstavljeni na gala koncertu v slovitem kazinoju Hotela Park!

*In partnership with HIT, Pixxelpoint obtained the first-ever official permit from the Republic of Slovenia to open up the guts of gambling machines for artistic purposes – and turn them into instruments! And Slavko Glamočanin of naprave.net is simply the best Slovenian engineer-artist-hacker-geek to lead such a workshop, assisted by HIT's slot machine maintenance experts (and sculptors). Ranging from art students to DIY engineers and gambling nostalgics, the workshop participants will learn about the machines hands-on, as they will seek to turn them into instruments that do not make money, but art. The machines might need some serious interventions in both code and DIY-electronics, or even some positive (re)animatons! After five full days of (re)wiring, soldering, (re)programming, and (re)animating, the results of this workshop with truly high stakes are to be presented at a gala concert on the night of 18 November 2019 at the famous Hotel Park Casino!*



# Mapiranje vmesni(ški)h prostorov umetnosti, znanosti in tehnologij

## Mapping interface/-spaces of Art, Science and Technology

//mastmodule.eu

Vodilna mentorja/*Lead mentors:*

Robertina Šebjanič, umetnost&znanost, artivizem, hekanje/*art&science, artivism, hacking*  
Robert Manchin, organizacije in mreže ustvarjalnega ter kulturnega sektorja/*CCI foundations and networks*

Svetovalni mentor (vodja MAST)/*Consultant mentor (MAST Lead): Peter Purg*

Namen tridnevne delavnice (od srede do petka) je mapiranje za socialno Evropo najbolj relevantnih praks ter metodologij na presečišču umetnosti, znanosti in tehnologije ter njihovo povezovanje z lastnim akademskim ter profesionalnim razvojem. Rezultati bodo predstavljeni zadnji dan delavnice v okviru festivala Pixxelpoint 2019. Poleg strokovnih mentorjev bodo skupinam svetovali producenti, umetniki in interdisciplinarni kreativci, nekateri od njih bodo nastopili tudi na simpoziju MAST, ki bo potekal dva dni prej (ponedeljek, torek). Zemljevidi naj bi pokazali, kako lahko povezovanje ljudi, institucij, lokacij, konzorcijev, mrež, zaveznihstev, konceptov, metodologij, ideologij itd. prispeva k smiselnemu in trajnostni inovativnosti v okviru tovrstnih interdisciplinarnih praks. Končni namen je ustvariti spletni repozitorij z odprtим povabilom za prispevke vseh morebitnih deležnikov, ki ga bo nato filtrirala in uredila ekipa kuratorjev projekta MAST.

Zemljevidi bodo zbrani na //open-map.mastmodule.eu .

*The aim of the three day workshop (Wednesday - Friday) will be to map the most meaningful (social-Europe relevant) A-S-T practices and methodologies, and relate them to own academic and professional development. The maps will be presented on the last day of the workshop within the Pixxelpoint 2019 festival. Next to their expert mentors, the groups will be consulted by producers, artists, and interdisciplinary creatives, several of them appearing in the MAST symposium taking place two days beforehand (Monday, Tuesday). The maps are to show how connecting people, institutions, locations, consortia, networks, alliances, concepts, methodologies, ideologies, etc., may contribute to meaningful and sustainable innovation within A-S-T practice. The final aim is to produce an online resource with an open invitation to be filled by any interested stakeholders, then filtered and ordered by a team of curators from the MAST project.*

*The maps will gather at //open-map-mastmodule.eu.*



## Okrogla miza o "Minifestivalih" Round table on "Minifestivals"

Okrogla miza (v angleščini)/*Round table (in English)*

Sodelujejo: Lucia Dubačova (Sensorium, Slovaška), Saša Nemec (Pixelache, Finska), Sanja Popov Leban (Sajeta, Slovenija), Renato Rinaldi (Hybrida space, Italija), Pavla Jarc (Pixxelpoint, Slovenija), predstavnik Mestne občina Nova Gorica (Slovenija)

Zaradi vse bolj številnih umetniških praks si je težko predstavljati, kakšno pot naj v prihodnosti uberejo majhni festivali. Zdi se, kot da se nezadržno množijo, hkrati pa se tudi profilirajo. Kako ostati svež, ne da se pri tem odtujиш od preteklih obiskovalcev pa tudi izvornih filozofij? Kako se zoperstaviti navidez neizbežni prekarizaciji oziroma se ji izogniti? Kakšno vlogo lahko v konte-

kstu lokalnih oblasti odigrajo mini festivali? Glede na to, da prispevajo k obogatitvi lokalnega oziroma mikroregionalnega kulturnega življenja, ali naj torej pričakujejo podporo skupnosti?

*Partecipants: Lucia Dubačova (Sensorium, Slovakia), Saša Nemeč (Pixelache, Finland), Sanja Popov Leban (Sajeta, Slovenia), Renato Rinaldi (Hybrida space, Italy), Pavla Jarc (Pixxelpoint, Slovenia), a representative of Municipality of Nova Gorica (Slovenia)*

*The growing multitude of emerging artistic practices has made it difficult to envision a clear path forward for small festivals. There seems to be no end of their proliferation, but also profiling. How to stay fresh while not alienating past audiences – and the original philosophies? How to counteract the seemingly inevitable precarisation, or to avoid it? What role could mini-festivals play in the context of local government? Since they contribute to the enrichment of the local or micro-regional cultural life, should they expect community support?*

## Okrogla miza "Nove umetnosti za nova mesta" Round table "New Arts for New Places"

Okrogla miza (v angleščini)/*Round table (in English)*

Sodelujejo: Dominik Grdić (Reka EPK2020, Hrvaška), Robert Manchin (Culture Action Europe, Belgija), Marko Peljhan (Atol, Slovenija), Neda Rusjan Bric (Go!EPK2025, Slovenija)

Kakšne reinvencije urbane in ruralne živahnosti ponujajo nove (medijske) umetniške in artivistične prakse? Na kakšen način lahko te kreativne prakse spodbudijo medgeneracijski dialog? Ali je v trenutni (post)medijski in (post)resničnostni realnosti opolnomočenje državljanov sploh možno? Kakšne vrste novih sodelovanj se lahko porodijo, ko se na pravi način uporabijo/shekajo umetniška in druga kreativna (medijska) orodja? Ali lahko umetniška senzibilnost, prevpraševanje in kritika privedejo do in pripomorejo k večji trajnostnosti mest?

*Partecipatnts: Dominik Grdić (Rijeka EPK2020, Croatia), Robert Manchin (Culture Action Europe, Belgium), Marko Peljhan (Atol, Slovenia), Neda Rusjan Bric (Go!EPK2025, Slovenia)*

*What kind of reinventions of urban and rural conviviality do the new (media) artistic/artivistic practices offer? In what ways could such creative practices spark intergenerational dialogue? Is the empowerment of the citizens in the current (post-)media/truth reality possible at all? What new kinds of collaboration may emerge when artistic and other creative (media) tools are applied/hacked in the right way? Can artistic sensibility, questioning, and critique bring about a more sustainable city?*

# Filmski program Pixxelpoint 2019

## Film programme, Pixxelpoint 2019

Izbor/Selection: Peter Purg

Sosledje štirih filmov ponudi različne pristope k resničnosti, vsak po svoje zaniha med preiz-praševanjem tehnološkega vmesnika in zaklinjanjem naravne čutnosti. Filmske mojstrovine dveh domačih in dveh tujih avtorjev bodo skozi različne video estetike dokazale moč audio-vizualnega upovedovanja in silovitost konceptualnega zamaha tudi zgolj z dvorazsežnostno gibljivo sliko in zvokom.

*This sequence of four films provides a range of approaches to reality, each singularly meandering between exploring the technological interface and avowing natural sensuality. Employing a variety of video aesthetics, the film masterpieces by two Slovenian and two foreign authors will demonstrate the power of audiovisual storytelling and the force of the conceptual drive, even when confined to a two-dimensional moving image and sound.*

Jasna Hribenik: SU.PERSENSO.RY, 2019, 25 min.

Prostori, ki so izstopili iz urbanega, so poligon za sanje, da lahko nadzoruješ um, ki se mreži v superorganizem, da zaznaš neuspelo evolucijo v čustvenih odzivih družbe do drugačnih, da se upreš Mreži, ki kemično spreminja to, kar smo – sistem človeške pozornosti, kakovost naših izrazito človeških umov, sposobnost osredotočenja v miselnem prostoru –, in da lahko ohranjaš utopične projekte. Preživijo v prostorih umetnosti. Homeostaza.

*Spaces that have exited the urban are an arena for the dream of controlling the mind as it networks into a superorganism, perceiving the failed evolution of society's reaction to those who are different, resisting the network as it chemically alters what we are – the system of human attention, the quality of our explicitly human minds, the ability to focus in a mental space – preserving utopian projects. They survive in art spaces. Homeostasis.*

Ema Kugler: Homo Erectus, 2000, 44 min.

Nanizane podobe, ki ob spremjevalni glasbi dajejo vtis neskončnega, božanskega in nas posr-kajo v brezno, iz katerega se ne moremo vrniti. Podobe nas privedejo do meja našega bivanja in nas ovijejo v temo nezavednega, v neizbežno pozabovo. V filmu ni besed in govora, prisotna je le glasba in podobe, a zgodba je kljub temu jasno razvidna. Podobe so neme priče človekove vpetosti v svet avtomatizma – birokracije in avtoritete – boga in vladarja, ki vodita v nesmisel-ne vojne, pobijanje in smrt.

*A series of images that come across as endless, divine with the accompanying music, sucking us into an abyss from which there is no return. The images lead us to the edge of our being, enveloping us into the darkness of the unconscious, into inevitable oblivion. There are no words or speech in the film, only music and images, and yet the story is clear. The images are silent witness to man's*



*embeddedness in the world of automation – bureaucracy and authority – the gods and rulers who lead to senseless war, killing, and death.*

**Kristina Steinbock: The Space Before Sleep, 2018, 16 min.**

Prikazi slepote se navadno osredotočajo na marginalizirano, invalidno telo z okvaro, na katero se predvsem gleda z vidika čutne izkušnje. Film obravnava slepoto skozi tri teme, pomembne v življenju protagonistke: vera, spolnost in materinstvo.

*Representations of blindness tend to focus on a marginalized disabled body with a defect, which is rarely viewed from a sensory bodily experience. The film deals with blindness through three themes significant to the protagonist's life: religion, sexuality, and motherhood.*

**Emma Davie, Peter Mettler:**

**Poživaljenje/Becoming Animal, 2018, 78 min.**

Trojica ustvarjalcev stike gosto filmsko tkanino, v kateri se prepletajo zgoščena in razkošna zvočna linija, na trenutke drzna in osupljiva, drugič spet intimna in hipnotična vizualna raven, ter prodorna in vse objemajoča misel. Skozi njo želijo nagovoriti gledalca in ga povabiti k filmski izkušnji, ki hoče biti tako senzualna kot tudi intelektualna, predvsem pa taka, ki iztiri gledalčev običajni pogled – tako v prisподobi, kot tudi dobesedno.

*The trio of performers weave a thick film fabric, an intertwining of the dense and opulent sound line, the visual stratum, which is at times daring and amazing and at other times intimate and hypnotic, and the penetrating and all-encompassing idea of addressing the spectators and inviting them to a filmic experience that wants to be sensual as well as intellectual, but most of all to derail the spectators' customary view – both metaphorically and literally.*

**6-minutni izsek iz filma (po izboru kuratorja v dogovoru z avtorjem) bo predstavljen kot video zanka v Mestni galeriji Nova Gorica./A 6-minute cut out from the film (selected by curator and agreed with author) will be presented as a video loop in the Nova Gorica City Gallery.**

# Časovnica Timeline

**15.11**  
Petek  
*Friday*

**16.11**  
Sobota  
*Saturday*

17.11  
Nedelja  
*Sunday*

**18.11**  
Ponedeljek  
*Monday*

19.1  
Torek  
*Tuesday*

**20.11**  
Sreda  
*Wednesday*

- 10:00 D MAST delavnica/workshop @xD  
11:00 D DRONI so med nami / DRONES are among us **11.00–18.00** @xD  
16:00 V Javno vodstvo po razstavi/Public exhibitions tour (MGNG, @xD) – kurator/curator pETER Purg,  
@ Mestna galerija NG/N City Gallery – **17.00–19.00**

- 18:00 PE Gruentaler9 – možnost performance/possibility @blizu/nearby  
19:00 F ArsElectronica 2018 – program animiranih filmov/animated film programme @Kino/Cinema – Mala dvorana/  
Small hall, Kulturni dom NG

- 20:00 PE The milk–suckling snake J. Risba, 1:1 performans/performance @Rotunda SNG **19.00–23.00**  
22:00 K DJ ROLL, DYNAMICIAN, DJ + VJ program v Gorici/programme in Gorizia/via Raštelj/via Rastello **21.00–03.00**

**21.11**  
Četrtek  
*Thursday*

- 10:00 D MAST delavnica/workshop @xD

- 16:00 PR OdprtZemljevid/OpenMap, javna analiza/public analysis – J. Železnikar @xD  
17:00 O Nove umetnosti nova mesta/New Arts for New Places – okrogl miza/round table – EPK Gol' 2025 @xD

- 20:00 PE K HEALLO @HT Park Hotel & Casino (J. Risba)  
22:00 PE K DJ Joondroid a.k.a. Abiral Khadka @Mostovna/DIGESTIV Odsevanja koton/Reflecting Corners, 7-minutni A/V performers ponovljen ob/7-minute A/V performance repeated at **21.00, 22.00 & 23.00** + DJ set

**22.11**  
Petek  
*Friday*

- █ Otvoritev / Opening
- █ Instalacija / Installation
- █ Performans / Performance
- █ Predavanje, Predstavitev / Lecture, Presentation
- █ Delavnica / Workshop
- █ Simpozij / Symposium
- █ Okrogla miza / Round table
- █ Branč / Brunch
- █ Koncert / Concert
- █ Film / Film

- 10:00 D MAST delavnica/workshop @xD  
16:00 PR MAST javna predstavitev delavnice/workshop public presentation  
18:00 PR Andrej Kobal, Max & GranuRise delavnica & predstavitev/workshop & performance  
19:00 PE Gruentaler9 – možnost performance/possibility @blizu/nearby  
21:00 K PixelMUSIC @Klub PDG  
K Hunting dogs koncert/concert + Blazer DJ **21.00–02.00**

**23.11**  
Sobota  
*Saturday*

- 11:00 B FALADUR DOLGI ZAJTRK/BRUNCH – skupno kuhanje/joint cooking @xD  
14:00 PR Mapping the Borders predstavitev študentskih projektov in diskusija/  
presentations of student projects & discussion @xD  
17:00 PR PE Televisija Svobodna Evropa predstavitev projekta in okrogl miza o  
umetniških praksah povezanih z mejami Television Free Europe project presentation and  
round table on border-related artistic practices

- 19:00 PR PE Dnevnoplesna procesija od @xD do @Mostovne/DayDance Procession  
from @xD to @Mostovna, (TV FREE Europe hepening/happening) @Mostovna:  
20:00 PR PE ZAKLJUČEK FESTIVALA/FESTIVAL CLOSING @Mostovna:  
20:00 K @Mostovna / Pixxelpoint predstavlja/presents: GOLDEN DISKÓ SHIP art.music performance  
21:00 K PixelMUSIC – Glasba človek–stroj/Human–Machine Music @Mostovna **21.00–03.00**  
K APPULSO, SHEKUZA, LAG, Roli b2b Blažen Dj b2b Blažen Dj Jāša Bužinel

## Organizator/Organiser



Glasba  
Galerija  
Film

Festival so omogočila/The festival was made possible by



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## Partnerji/Partners



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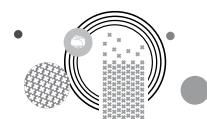


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MESTO  
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Glasba



Galerija



Film

[www.pixxelpoint.org](http://www.pixxelpoint.org)