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PP

25. Mednarodni festival  
sodobnih umetniških praks

25<sup>th</sup> International Festival  
of Contemporary Art Practices

SPEKULACIJA  
IN RAZKROJ  
SPECULATION  
AND DECAY

pixxelpoint

**PIXXELPOINT**

25. Mednarodni festival sodobnih umetniških praks

*25<sup>th</sup> International Festival of Contemporary Art Practices*

7.-17. november 2024, Nova Gorica / Gorica

*7–17 November 2024, Nova Gorica / Gorizia*

PXXP•XXV:

Spekulacija in razkroj

*Speculation and Decay*

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PXXXP•XXV:  
SPEKULACIJA  
IN RAZKROJ  
*SPECULATION  
AND DECAY*

## O FESTIVALU

*PXXX•XXV: Spekulacija in razkroj* predstavlja 25. edicijo mednarodnega festivala sodobnih umetniški praks *Pixxelpoint*, ki ga so organizirata Kulturni dom Nova Gorica in Aksioma – Zavod za sodobne umetnosti, Ljubljana v okviru Evropske prestolnice kulture GO! 2025 Nova Gorica – Gorica.

Festival pod umetniškim vodstvom Janeza Fakina Janeše raziskuje potencial fikcije za ponovno vzpostavitev razmerja z nepopravljivo razdejanim svetom skozi mednarodno razstavo na štirih prizoriščih, eksperimentalni program razprav, avdiovizualni in glasbeni program, serijo podkastov, eseje in delavnice.

Kakšen je potencial mejnih oblik subjektivnosti?

Kako učinkovito reprogramirati naše pripovedi o preteklosti, sedanosti in prihodnosti?

Ali medgeneracijski dialog lahko prepreči propad preteklosti in sedanosti omogoči, da si zamišlja nove vizije prihodnosti?

Kako kulturni dogodek lahko naslovi tradicionalne, binarne dihotomije, kot so online/offline, preteklost/sedanjost, virtualno/realno?

To je le nekaj ključnih vprašanj, ki jih *PXXX•XXV* naslavljajo s svoje edinstvene pozicije kot dogodek v dveh mestih ter državah, ki raste na nekdanji državni in kulturni meji ter tako sooblikuje vizijo nove Evrope brez meja. Festival ta vprašanja odpira skozi sodelovalni program, ki združuje generacije, kulturne kontekste in družbene prostore, pri čemer se opira na široko mrežo udeležencev in oblikovanje posameznih sklopov prepušča številnim vabljenim kuratoricam in kuratorjem.

Letošnji festival je svoje ime dobil po naslovu osrednje razstave *Spekulacija in razkroj*, ki jo kurira Maja Burja in prostorsko oblikuje Tamara Lašič Jurković, poteka pa v prostorih Mestne galerije Nova Gorica, Galerije Agorè, Galerije Tir in Carinarnice ter predstavlja deset umetnikov in umetniških skupin iz petih evropskih držav. Po besedah kuratorke »[s]edanjii trenutek zaznamuje občutje izgube, preteklost, sedanost in prihodnost pa je težje razvozlati kot kdaj koli prej. Medtem ko se predstave o nekoč odprtih prihodnostih spreminjajo v čedalje bolj brezizhodne obete, sta poglaviti preostali sili v svetu vztrajen razkroj in nebrzdana spekulacija«. Na novo apropiirana in zasnovana kot ustvarjalna procesa, spekulacija in razkroj »postaneta odprtina za raziskovanje alternativnih tokov preteklosti, sedanosti in prihodnosti, ki sprejemajo prelome, motnje in neznana znamenja sedanjega trenutka, da bi oblikovali množico vzporednih svetov«.

Razstavo spreminja hibriden, online/offline program razprav in performansov, ki ga kurirajo Dominik Vrabič Dežman, Klara Debeljak, Maks Valenčič in Jan Kostanjevec, nastal pa je v sodelovanju z raziskovalnim projektom *THE VOID*, ki se osredotoča na taktični video ter avdiovizualno založništvo na praksi temelječih raziskav in poteka na Inštitutu za mrežne kulture na Univerzi za uporabne znanosti v Amsterdamu pod vodstvom Tommasa Campagne in Jordija Viaderja Guerrere.

*THE VOID* – ki izvaja tudi delavnico za študente – s pomočjo pretočnih vsebin in internetnih estetik ustvarja hibridni prostor za pogovor in sodelovanje, s čimer se zoperstavlja standardizaciji prevladujoče medijske estetike. Dva pogovorna dogodka, ki raziskujeta preobrazbeni potencial prostorske nadgradnje

in časovnega razkroja ter razmerje med kulturno produkcijo in dostopnimi pogoji izražanja, se prepletata z glasbenim programom, ki ga kurira Jaša Bužinel in ki doprinaša k medgeneracijski odprtosti festivala, saj predstavlja tako obetavne kot že uveljavljene glasbenike z različnimi glasbenimi jeziki in ozadji.

Celoten program pozorno spremiljata multidisciplinarna umetnica Urša Rahne, ki s svojo fotoreportažo ureja rubriko »Vajb« na spletisku festivala, in Sonja Grdina, ki skozi različne kanale obvešča spletno skupnost in komunicira z njo.

Še pred začetkom festivala Univerza v Novi Gorici gosti delavnico o ustvarjanju in oblikovanju iger v štirih delih, ki jo vodi Brin Žvan in ki se zaključi s študentsko razstavo. Poleg tega se festival razteza v času in prostoru s serijo podkastov *Prihodnost za nami*, ki jo je blogerka, umetnostna kritičarka in kuratorka Régine Debatty zasnovala kot serijo pogovorov z uveljavljenimi mednarodnimi umetniki o problematiki trajnosti in zastarelosti, ki je neločljiv del sodobne (medijske) umetnosti. V okviru festivala, kjer so sodelujoči umetniki ter kuratorji generacijsko precej mladi, se serija podkastov navezuje na prejšnjo generacijo umetnikov, pri čemer njihovo sporočilo o novosti, času in razkroju posreduje skozi mejni prostor prekinjajočega se poslušanja.

Poleg tega 25. festival *Pixxelpoint* spremiljata še pričujoči katalog, ki ga urednik Rok Kranjc ter oblikovalca Federico Antonini in Simone Cavallin predstavljajo kot papirnato časovno kapsulo v upanju, da bo spekulacije projekta uspel ohraniti onkraj časovnosti in razkroja.

## ABOUT THE FESTIVAL

PXXX•XXV: Speculation and Decay is the 25<sup>th</sup> edition of the International Festival of Contemporary Art Practices Pixxelpoint, co-presented by the Nova Gorica Arts Centre and Aksioma – Institute of Contemporary Art, Ljubljana in the framework of GO! 2025 Nova Gorica European Capital of Culture.

Under the artistic direction of Janez Fakin Jansa, the festival explores the potential of fiction to reconstitute a relationship with a world ravaged beyond repair through an international exhibition spread across four venues, an experimental discursive programme, an audiovisual and musical programme, a podcast series, commissioned writings and workshops.

What is the potential of liminal forms of subjectivity?

How can our narratives about the past, present and future be effectively reprogrammed? Can intergenerational dialogue prevent the past from falling into ruin and enable the present to speculate on new visions of the future?

How can traditional, binary dichotomies, such as online/offline, past/present or virtual/real, be effectively addressed by a cultural event?

These are some of the crucial questions that PXXX•XXV addresses from its peculiar position of an event spread between two cities and states, growing on a former national and cultural border while effectively helping to shape the vision of a new, borderless Europe. In terms of format, these issues are addressed by developing a collaborative programme that merges generations, cultural contexts and social spaces, entrusting the curatorship of the various sections to a number of invited curators and relying on an extended network of participants.

This edition of the festival borrows its name from the main exhibition, Speculation and Decay, curated by Maja Burja, designed by Tamara Lašič Jurković and hosted by the Nova Gorica City Gallery, Agorè Gallery, Tir Gallery and Carinarnica, featuring a roster of ten artists and artist groups from five European countries. According to the curator, “[t]he present moment is marked by a sense of loss, while the past, the present and the future are harder to unravel than ever. As imaginaries of what was once an open future turn into increasingly bleak prospects, the two main remaining forces in the world are steady decay and rampant speculation”. Re-appropriated and re-designed as creative processes, speculation and decay “become an opening for exploring alternative currents of the past, the present and the future, which embrace the ruptures, disruptions and unknown signs of the present moment in order to form a multiplicity of parallel worlds”.

The exhibition is accompanied by a hybrid, online/offline discursive and performative programme curated by Dominik Vrabič Dežman, Klara Debeljak, Maks Valenčič and Jan Kostanjevec, and produced in collaboration with THE VOID, a research project on tactical video and an audiovisual publishing venue for practice-based research led by Tommaso Campagna and Jordi Viader Guerrero at the Institute of Networked Cultures, Amsterdam.

THE VOID – which also delivers a student-oriented workshop – employs live streaming and dirty internet aesthetics to generate a hybrid space for conversation and collaboration, resisting the standardisation of mainstream

media aesthetics. Two discursive events, exploring the transformative potential of spatial augmentation and temporal decay as well as the relationship between cultural production and available conditions of expression, are intertwined with a musical programme curated by Jaša Bužinel, which contributes to intergenerational openness of the festival by featuring emergent and established musicians with different musical languages and backgrounds.

The entire programme is closely followed by multidisciplinary artist Urša Rahne, whose photographic reports will be published on the “Vibes” section of the website, and Sonja Grdina, who engages with and informs our online community through various social media channels.

The festival is preceded by a four-part workshop on game making and design led by Brin Žvan at the University of Nova Gorica in October that ends with a student exhibition; and is also extended in time and space by the new podcast series The Future Behind Us, conceived and conducted by blogger, art critic and curator Régine Debatty as a series of conversations with established international artists, focusing on issues of durability and obsolescence inherent to contemporary (media) arts. In the framework of an event where the participating artists and curators are generationally quite young, this aural project connects to a previous generation of artists, delivering their message on newness, time and decay through the liminal space of discontinuous listening.

Finally, the 25th Pixxelpoint festival is accompanied by this catalogue edited by Rok Kranjc and designed by Federico Antonini and Simone Cavallin, a time capsule in paper form that will hopefully preserve the project’s speculations beyond time and decay.

**PROGRAM  
FESTIVALA  
*FESTIVAL*  
**PROGRAMME****

## PREFESTIVALSKO DOGAJANJE

*Vsak petek od 6. septembra do 8. novembra*  
—*Prihodnost za nami*, podkast serija

7., 9., 21. in 25. oktober  
—14.00–17.00 *Kontrolerji* – delavnica

## FESTIVALSKI DNEVI

7.–17. november

**Spekulacija in razkroj, razstava**  
—Razne lokacije

*Četrtek, 7. november*

### Otvoritev razstav

—16.30 Akademija umetnosti Univerze v Novi Gorici  
—17.30 Galerija Agoré  
—18.30 Carinarnica  
—19.00 Galerija Tir

### Uradna otvoritev festivala

—20.00 Mestna galerija Nova Gorica

*Petak, 8. november*

### Vodstvo po razstavah

—15.00 Akademija umetnosti Univerze v Novi Gorici  
—15.45 Galerija Agoré  
—16.30 Carinarnica  
—17.00 Mestna galerija Nova Gorica  
—18.00 Galerija Tir

### Program na Mostovni

—10.00–16.00 *THE VOID* – delavnica  
—19.00–20.00 *THE VOID*:  
*Erozija meja – Prostor*, diskurzivni program  
—20.00–20.30 msn gf  
—20.30–21.30 *THE VOID*:  
*Erozija meja – Čas*, diskurzivni program  
—21.30–22.10 Zevin  
—22.30–00.00 Jimmy Barka Experience  
—00.00–3.00 DJ Zvèn

*Sobota, 9. november*

### Vodstvo po razstavah

—11.00 Galerija Agoré  
—11.45 Carinarnica  
—12.15 Galerija Tir  
—13.00 Mestna galerija Nova Gorica

### Program v Knjigarni kavarni Maks

—15.00–15.45 *THE VOID: Intenzitete in pogoji izražanja – Intenzitete*, diskurzivni program  
—15.45–16.15 dj final form  
—16.15–17.00 *THE VOID: Intenzitete in pogoji izražanja – Izraznost*, diskurzivni program

## SCHEDEULE

### PRE-FESTIVAL KICKOFF

Every Friday between September 6 and November 8  
—The Future Behind Us, *podcast series*

October 7, 9, 21 and 25  
—14.00–17.00 Controllers, *workshop*

### FESTIVAL DAYS

7–17 November

**Speculation and Decay, exhibition**  
—Various locations

Thursday, November 7

**Exhibition opening**  
—16:30 School of Arts, University of Nova Gorica  
—17:30 Agoré Gallery  
—18:30 Carinarnica  
—19:00 Tir Gallery

**Official festival opening**  
—20:00 Nova Gorica City Gallery

Friday, November 8

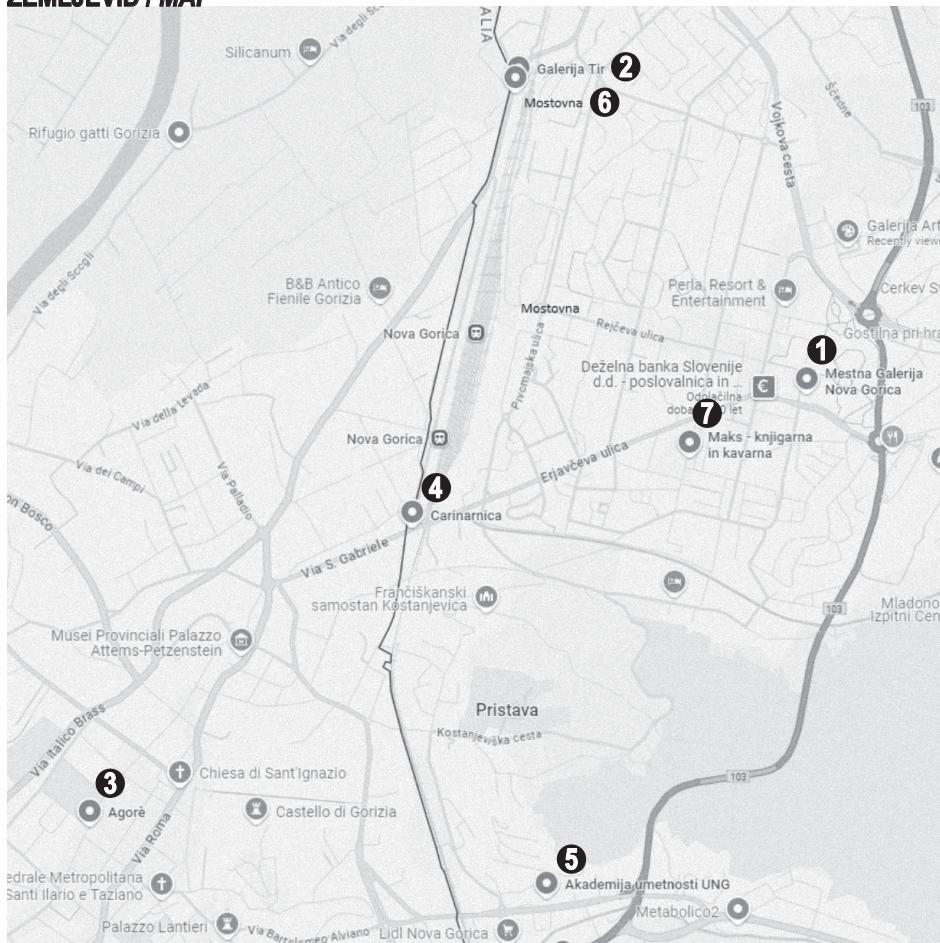
**Guided tour**  
—15:00 School of Arts, University of Nova Gorica  
—15:45 Agoré Gallery  
—16:30 Carinarnica  
—17:00 Nova Gorica City Gallery  
—18:00 Tir Gallery

**Programme at Mostovna**  
—10:00–16:00 THE VOID, *workshop*  
—19:00–20:00 THE VOID:  
Eroding Boundaries – Space, *discursive programme*  
—20:00–20:30 msn gf  
—20:30–21:30 THE VOID:  
Eroding Boundaries – Time, *discursive programme*  
—21:30–22:10 Zevin  
—22:30–00:00 Jimmy Barka Experience  
—00:00–3:00 DJ Zvèn

Saturday, November 9

**Guided tour**  
—11:00 Agoré Gallery  
—11:45 Carinarnica  
—12:15 Tir Gallery  
—13:00 Nova Gorica City Gallery

**Programme at Bookstore Café Maks**  
—15:00–15:45 THE VOID: Intensity and the Conditions  
of Expression – Intensity, *discursive programme*  
—15:45–16:15 dj final form  
—16:15–17:00 THE VOID: Intensity and the Conditions  
of Expression – Expressivity, *discursive programme*



( 1 ) Mestna galerija Nova Gorica / Nova Gorica City Gallery

Trg Edvarda Kardelja 5, Nova Gorica

Odpiralni čas / Opening hours:

- 9.00–19.00 (pon-sob), 14.00–19.00 (ned)
- 9:00–19:00 (Mon-Sat), 14:00–19:00 (Sun)

( 2 ) Galerija Tir / Tir Gallery

Cesta IX. korpusa 99a, Solkan

Odpiralni čas / Opening hours:

- 16.00–19.00 (pon-ned) in v času javnih vodstev
- 16:00–19:00 (Mon-Sun) and during guided tours

( 3 ) Galerija Agorè / Agorè Gallery

Korzo/CORSO Verdi 95, Gorica / Gorizia (Italija/Italy)

Odpiralni čas / Opening hours:

- 16.00–19.00 (pon-ned) in v času javnih vodstev
- 16:00–19:00 (Mon-Sun) and during guided tours

( 4 ) Carinarnica / Carinarnica

Erjavčeva 53, Nova Gorica

Odpiralni čas / Opening hours:

- 16.00–19.00 (pon-ned) in v času javnih vodstev
- 16:00–19:00 (Mon-Sun) and during guided tours

( 5 ) Akademija umetnosti Univerze v Novi Gorici / School of Arts, University of Nova Gorica

Vipavska cesta 13 (Rožna Dolina), Nova Gorica

Odpiralni čas / Opening hours:

- 9.00–16.00 (pon-pet)
- 9:00–16:00 (Mon-Fri)

( 6 ) Mostovna / Mostovna

Cesta IX. korpusa 99a, Solkan

—Glej urnik za čase delavnice, diskurzivnega in glasbenega programa

—See schedule for workshop, discursive and musical programme times

( 7 ) Knjigarna kavarna Maks / Bookstore Café Maks

Delpinova ulica 10, Nova Gorica

—Glej urnik za čase diskurzivnega in glasbenega programa

—See schedule for discursive and musical programme times

# RAZSTAVA *EXHIBITION*

Kuratorica / Curated by  
**MAJA BURJA**

SPEKULACIJA IN RAZKROJ  
*SPECULATION AND DECAY*

## O RAZSTAVI

Razstava raziskuje potencial fikcije za ponovno vzpostavitev odnosa s svetom, ki je nepopravljivo razdejan. Na ozadju številnih kriz, s katerimi se soočata človeštvo in planet, se razkrajajo naše pripovedi o nenehni rasti, medtem pa se vse bolj dozdeva, da je bil napredek od nekdaj vezan na propad. Sedanji trenutek zaznamuje občutje izgube, preteklost, sedanost in prihodnost pa je težje razvozlati kot kdajkoli prej. Medtem ko se predstave o nekoč odprtih prihodnosti spreminjajo v čedalje bolj brezizhodne obete, sta poglaviti preostali sili v svetu vztrajen razkroj in nebrzdana spekulacija, ki oblikuje podnebje in trge, rudnike in telesa ter bite in atome.

Spekulacija in razkroj, aproprirana kot ustvarjalna procesa, postaneta odprtina za raziskovanje alternativnih tokov preteklosti, sedanosti in prihodnosti, ki sprejemajo prelome, motnje in neznana znamenja sedanjega trenutka, da bi oblikovali množico vzporednih svetov. Svetov, ki se razprostirajo po arhivih in v virtualnem prostoru, se vpletajo v infrastrukturna zaodrja, se porajajo v latentnih vektorjih generativnih procesov ali razpadajo na spletu, se prepuščajo silam opustelih naravnih in urbanih območij, kot duhovi naseljujejo medije preteklosti ter pronicajo skozi nekonvencionalne kanale ... Fizični in virtualni prostori, porozni in plastični v procesih oblikovanja sveta, postanejo peskovniki za reprogramiranje pripovedi, navezovanje stika s pojavi in časovnimi okviri onkraj človeške zaznave ter raziskovanje liminalnih oblik subjektivnosti.

## ABOUT THE EXHIBITION

The exhibition explores the potential of fiction to reconstitute a relationship with a world ravaged beyond repair. Against the backdrop of numerous crises facing humanity and the planet, our narratives of continuous growth are dissolving, and it is becoming increasingly clear that progress has always been bound with collapse. The present moment is marked by a sense of loss, while the past, the present and the future are harder to unravel than ever. As imaginaries of what was once an open future turn into increasingly bleak prospects, the two main remaining forces in the world are steady decay and rampant speculation, which shape climates and markets, mines and bodies, atoms and bits.

Speculation and decay, appropriated as creative processes, become an opening for exploring alternative currents of the past, the present and the future, which embrace the ruptures, disruptions and unknown signs of the present moment in order to form a multiplicity of parallel worlds. Worlds that sprawl across archives and within virtual space, embed within infrastructural backrooms, emerge in latent vectors of generative processes or slowly rot on the web, surrender themselves to the forces of desolate natural and urban sites, inhabit the media of the past like ghosts and seep through unconventional channels ... Physical and virtual spaces, porous and plastic in the processes of world-making, become sandboxes for narrative reprogramming, connecting to phenomena and time scales beyond human perception, and exploring liminal forms of subjectivity.

# NEOFIT – INDUSTRIJSKA OPERA RASTLIN IN PIONIRJEV

## NEOPHYTE – AN INDUSTRIAL OPERA OF PLANTS AND PIONEERS

LEX RÜTTEN & JANA KERIMA STOLZER

Mestna galerija Nova Gorica / *Nova Gorica City Gallery*

9.00–19.00 (pon-sob), 14.00–19.00 (ned)

9:00–19:00 (Mon-Sat), 14:00–19:00 (Sun)

*Photo: Tim Szalinski*



*Neofit – industrijska opera rastlin in pionirjev* je multimedija instalacija Lexa Rüttna in Jane Kerime Stolzer. Protagonisti so divje rastline, ki živijo na nekdanjih industrijskih območjih in svojo zgodovino migracij opišejo skozi pesmi, v katerih razvijajo pripoved o okoljih v nenehnem nihanju med razvojem in razkrojem.

V degradiranih ekosistemih najdemo večinoma neofite oziroma rastline, ki niso domorodne v tej regiji. Kot nekdaj pionirji, ki so na neobdelani zemlji zgradili rudnike in tovarne, sedaj rastline, plesni, mahovi in lišaji potujejo in osvajajo nova, pogosto neprijetna ozemlja ter pri tem s svojo robustnostjo izpodravajo domorodne vrste.

Multimedija opera tem trpežnim botaničnim pionirjem omogoči, da prevzamejo glavno vlogo in povedo svojo zgodbo prodora, invazije in kolonizacije, hkrati pa tudi orisajo svoj potencial za renaturalizacijo teh industrijskih pustinj v prihodnosti.

*Neophyte – an Industrial Opera of Plants and Pioneers* is a multimedia installation by Lex Rütten & Jana Kerima Stolzer. The protagonists are wild plants, settled around former industrial places, that convey their migratory history through songs, developing a narrative about environments in a constant flux of growth and decay.

In degraded ecosystems, mainly plants not native to the region, called neophytes, can be found. As the pioneers who built the mines and factories on undeveloped land, now the plants, fungi, mosses and lichens are travelling and reclaiming new, often inhospitable places, displacing the native species along the way due to their robustness.

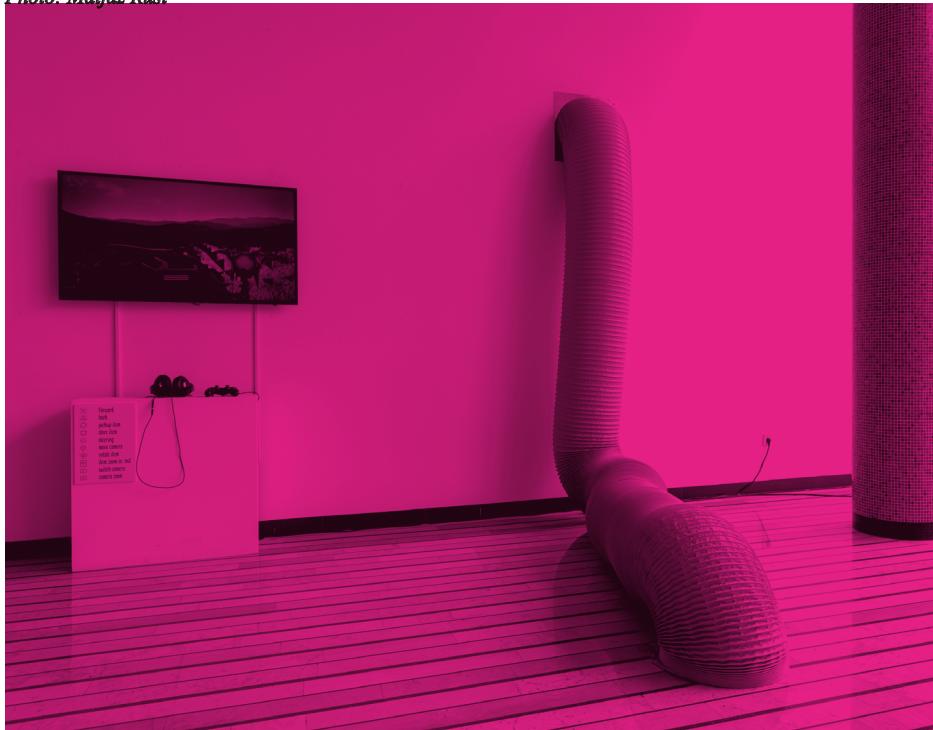
The multimedia opera allows these hardy botanical pioneers to take centre stage and tell their story of advancement, invasion and colonisation, but also of their future potential for the renaturalisation of these industrial wastelands.

# PLESEN MED NAMI A FUNGUS AMONG US

MAJA BOJANIĆ

Mestna galerija Nova Gorica / *Nova Gorica City Gallery*  
9.00–19.00 (pon-sob), 14.00–19.00 (ned)  
9:00–19:00 (Mon-Sat), 14:00–19:00 (Sun)

Photo: Matjaž Rušč



V projektu *Plesen med nami* Maja Bojanić skozi fikcijo raziskuje temelje institucije umetnosti. Instalacija nam omogoča prisluškovanje predavanju o pojmu »postrestavratorstva«, ki poteka v okviru univerzitetnega programa Napredne postrestavratorske študije v letu 2224, in gradi na alternativnih politikah varstva dediščine, vzpostavljenih po odkritju *The Sistine Chapel Ceiling, Volume Two* v galeriji DobraVaga leta 2016 ter njegovem izbrisu leta 2023.

Seminar odzvanja skozi del domnevno zaprte cevne napeljave, ki je nekdaj povezovala vsa zbirališča umetnosti. Če smo pozorni, lahko slišimo, da so muzeje poimenovali Oddelki za zbiranje razkroja, ter sledimo zapuščini prostora, v katerem je Zavod za zaščito plesni nekdaj izvajal pionirske raziskave, sedaj pa je skrbno varovan in preraščen s plesnijo. Iz cevi uhaja prihodnost, kjer so objekti podpora živim agensom in izčrpna obnova velja za uničujočo, saj je razkroj postal življenskoga pomena za korenito ohranitev.

*In the project A Fungus Among Us, Maja Bojanić uses fiction to explore the foundations of the institution of art. The installation allows us to listen in on a lecture on “post-restoration”, a notion taught within the university program of Advanced Post-Conservation Studies in 2224. It builds upon alternative heritage policies stemming from the discovery of The Sistine Chapel Ceiling, Volume Two in the DobraVaga Gallery in 2016, and its subsequent erasure in 2023.*

*The seminar resonates through a part of the supposedly closed-off piping system once connecting all repositories of art. If we listen carefully, we can hear the museums referred to as Departments of Gathering Decay and follow the legacy of a site where the pioneering explorations by the Institute for Mold Preservation once took place and which is now carefully protected and overgrown by mold. The piping leaks a future in which objects serve as supports for living agents and exhaustive restoration is seen as detrimental since decay became vital for deep-rooted preservation.*

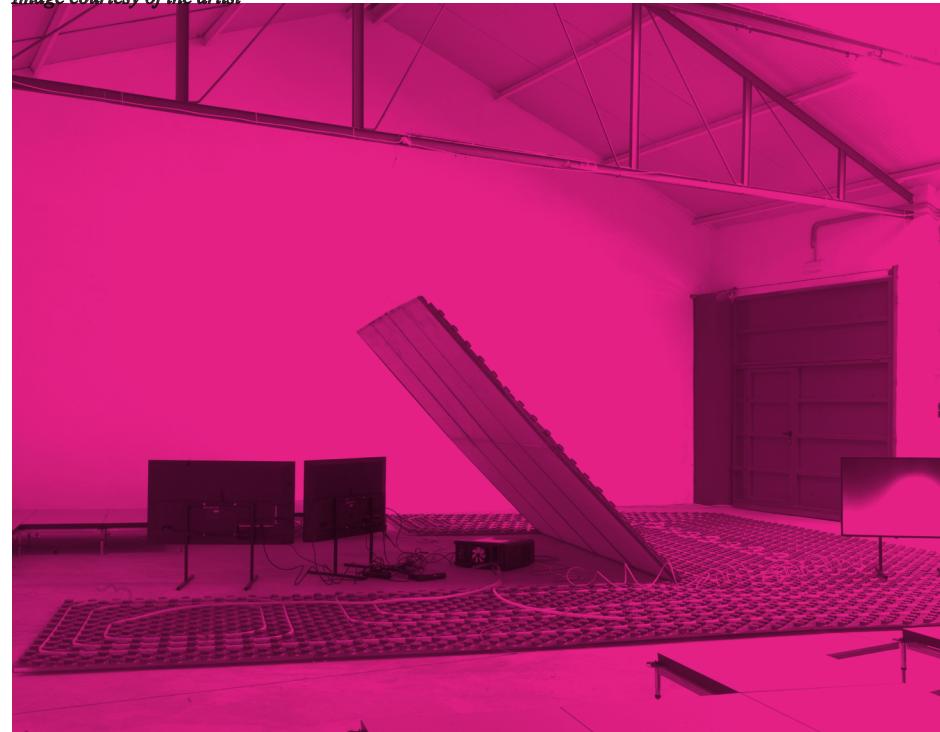
# VIZIJE PADCA

## VISIONS FROM THE FALL

MARIO SANTAMARÍA

Mestna galerija Nova Gorica / *Nova Gorica City Gallery*  
9.00–19.00 (pon-sob), 14.00–19.00 (ned)  
9:00–19:00 (Mon-Sat), 14:00–19:00 (Sun)

*Image courtesy of the artist*



Projekt Maria Santamarie *Vizije padca* raziskuje zamenljivost in substanco teritorijev in teles v preformativnem prepletu virtualnega in fizičnega prostora.

Videoposnetek prikazuje digitalnega avatarja med nemogočim padcem z ene najbolj oddaljenih opaženih galaksij. Ko gledamo milijarde let trajajoči padec skozi virtualni prostor metaverzuma Voxels, vidimo le abstraktne vzorce, medtem ko zatikajoča se gibljiva slika soooči nas in svoj tehnološki substrat z mejo reprezentacije.

Instalacija v galerijskem prostoru reproducira robove virtualnega zemljišča, ki je na teh koordinatah na prodaj v metaverzumu Next Earth in tako oriše vektorski režim, na katerem temeljita oba svetova. Fizično podvojitev prostora, ki je tesno in materialno – četudi je virtualen – prepletен z obstoječim svetom, dopoljuje sistem vodnega hlajenja, kar nakazuje na nevidne decentralizirane strukture, ki so izvedle ta kibernetički poetični podvig.

*Mario Santamaría's project Visions from The Fall explores the fungibility and substance of territories and bodies in a performative entanglement of virtual and physical space.*

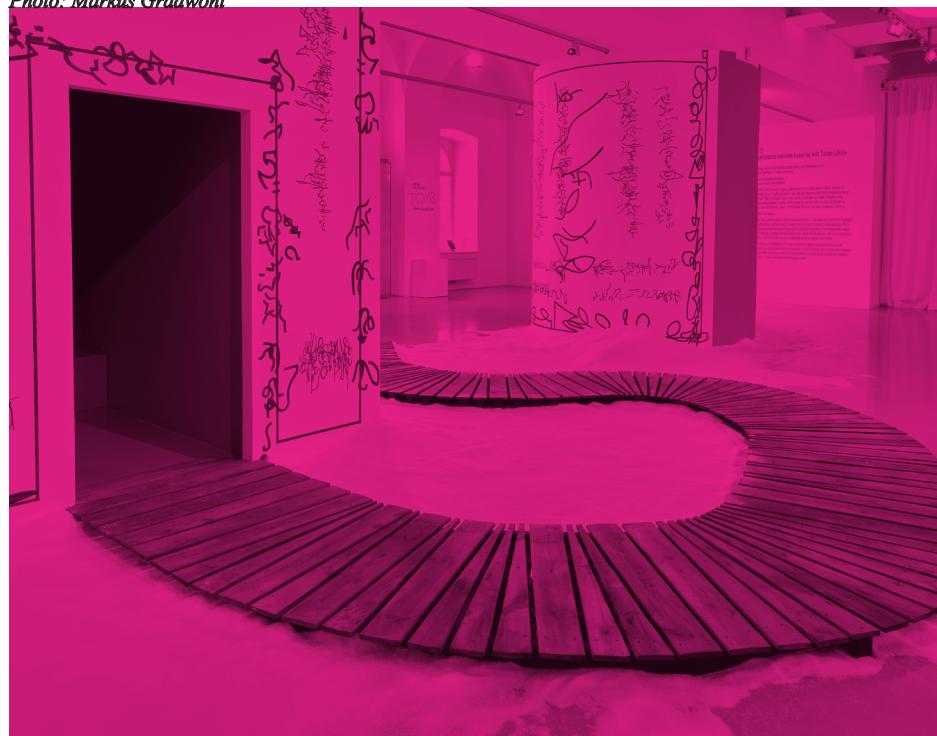
*The video documents a digital avatar during an impossible fall from one of the most distant galaxies ever observed. Viewing the avatar's billions-of-years-long fall through the virtual space of the Voxels metaverse, we see only abstract patterns, as the glitchy moving image faces us and its technological substrate with the limit of representation.*

*In the gallery space, the installation physically reproduces the perimeters of a virtual plot of land for sale at its actual coordinates in the Next Earth metaverse, indicating the vectorial regime underlying both lands. Physically doubling a space that – while virtual – is closely and materially entangled with the existing world is completed with a liquid cooling system, hinting at the invisible decentralised infrastructures that executed the cyber poetic endeavour.*

## OMSK SOCIAL CLUB

Mestna galerija Nova Gorica / *Nova Gorica City Gallery*  
9.00–19.00 (pon-sob), 14.00–19.00 (ned)  
9:00–19:00 (Mon-Sat), 14:00–19:00 (Sun)

*Photo: Markus Gradwohl*



Projekt *T(( ))mb* umetniškega kolektiva OMSK Social Club je decentralizirana in nehierarhična entiteta za utelešeno preiskovanje načinov, na katere jezik oblikuje svet, kot ga poznamo in naseljujemo. Ta spekulativna raziskovanja se odvijajo kot t. i. Real Game Play (RGP), kakor sami imenujejo potopitveni proces, ki skozi skupno svetovljenje zabriše meje med fikcijo in resničnostjo.

RGP scenarij *T(( ))mb* temelji na dejanski delovni skupini Projekt Cassandra (2017–2020), ki jo je nemško obrambno ministrstvo ustanovilo za raziskovanje književnosti kot napovedne tehnologije in medija za zgodnje zaznavanje kriz, ki pa je bila kasneje ukinjena. *T(( ))mb* se je po navdihu te stvarnosti podal v performativno prečenje produktivnih povratnih zank med jezikom in resničnostjo.

Instalacija obiskovalce vodi po vijugasti poti asemantičnih zapisov in artefaktov, ki pripovedujejo o preteklih dogodkih, njihovih okoliščinah in udeležencih. Njena zadnja potopitvena postojanka dalje preplete resničnost in fikcijo s filmsko pripovedjo o raziskavah jezika, s katerimi *T(( ))mb* odpira nova, še neoznačena območja.

*T(( ))mb by OMSK Social Club is a decentralised and non-hierarchical entity for embodied research of how language shapes the world we know and inhabit. Its speculative explorations take place in the form of Real Game Play (RGP) – an immersive process that blurs the boundaries between fiction and reality through collective worlding.*

*The T(( ))mb RGP scenario is based on Project Cassandra (2017–2020), an actual task force funded by the German Ministry of Defence to research literature as a predictive technology and a medium for early crisis detection, which has since been discontinued. In 2023, T(( ))mb departed from this actuality to performatively intersect the productive feedback loops between language and reality.*

*The installation leads visitors along a winding path of asemic inscriptions and artefacts that recount the events that took place, their setting and characters. Its final immersive outpost further entangles reality and fiction through filmic storytelling of T(( ))mb's linguistic developments, nurturing new, yet uncharted, territories.*

# VSTOP ROJA

## SWARM ENTRY

VID KOPRIVŠEK

Mestna galerija Nova Gorica / *Nova Gorica City Gallery*  
9.00–19.00 (pon-sob), 14.00–19.00 (ned)  
9:00–19:00 (Mon-Sat), 14:00–19:00 (Sun)

*Photo: Domen Pal*



Odzivna instalacija Vida Koprivška *Vstop roja* povezuje razstavni prostor in okolje simulacije v razširjeno interaktivno prizorišče, ki se razteza med virtualnim in fizičnim.

Mrežna logika postavitve prepleta plastične objekte in razsrediščene zaslone, med katerimi se premika roj biomorfnih virtualnih agentov. Simulacija skupinskega gibanja, ki izhaja iz konteksta posebnih učinkov in videoiger, animira kiparske vmesnike, instalacija pa vsebuje tudi realnočasovno odzivno komponento, ki omogoča prevajanje stanja fizičnega prostora v dogajanje v simuliranem okolju, kar povratno vpliva na premikanje po razstavnem prostoru.

*Vstop roja* tako ustvarja situacijo, v kateri kiparski in tehnološki objekti performativno intervenirajo v logiko in enotnost drug drugega, na preseku med fizičnim in digitalnim okoljem pa zaobide ustaljene vmesnike v umetnosti in videoigrah, ko interakcija postane kolektivna, emergentna in del nenehnega vzpostavljanja in razpadanja.

*The responsive installation Swarm Entry by Vid Koprivšek connects the exhibition space and the simulation environment into an expanded interactive site stretching out between the virtual and the physical.*

*The networked logic of the setup entangles plastic objects with de-centred screens, between which a swarm of biomorph virtual agents is moving. The simulation of collective motion, which stems from the context of special effects and video games, animates the sculptural interfaces, and the installation also features a real-time responsive component that translates the conditions in the physical space into what happens in the simulated environment – which in turn affects the movement in the exhibition space.*

*Swarm Entry thereby creates a situation where sculptures and technological objects intervene performatively into each other's logic and unity. Situated at the intersection of the physical and the digital environment, it bypasses the established interfaces in art and videogames, as interaction becomes collective, emergent and part of a continuous process of becoming and disintegrating.*

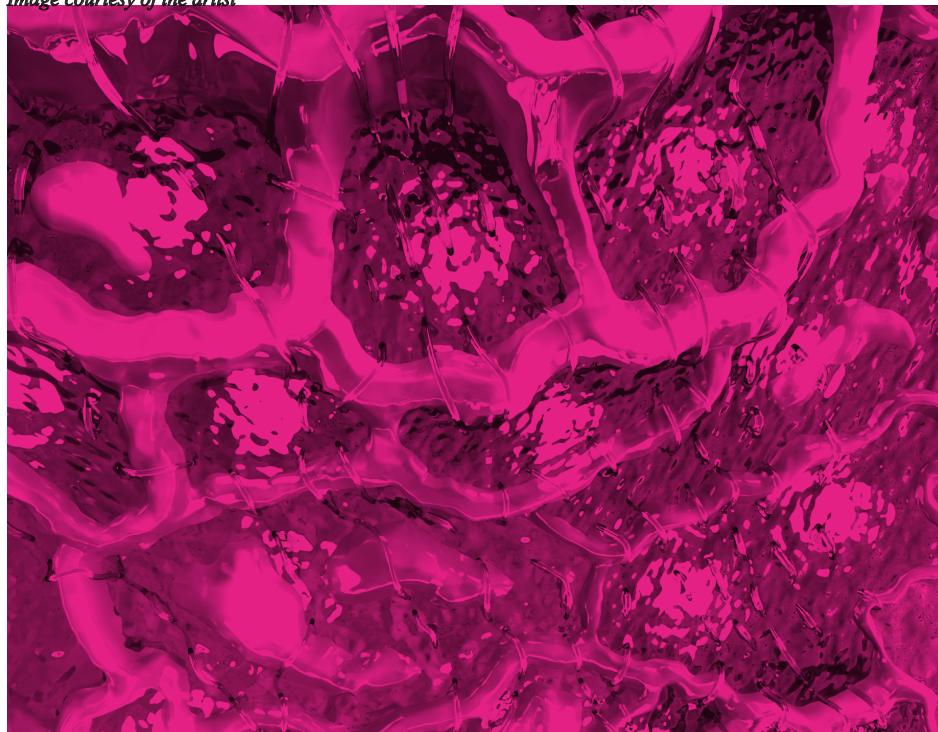
# KORA

## CHORA

GAIA RADIĆ

Galerija Tir / *Tir Gallery*  
16.00–19.00 (pon-ned)  
16:00–19:00 (Mon-Sun)

*Image courtesy of the artist.*



Umetnica Gaia Radić s svojim projektom *Kora* odpira novo poglavje v sistemu virtualnih svetov, ki delujejo kot zaznavne pripovedi. Ti nastajajo iz nediferencirane možnosti in se materializirajo v stiku s fizičnimi prostori ter udejanjijo skozi telesa, ki prehajajo skozi njih.

V instalaciji gledalec postane gostitelj pripovedi, ki se odvija v virtualnem prostoru. Delo samo je avtonomni agent, ki ukrivlja razstavni prostor ter gledalca zajame v brezčasen vakuum, obenem znotraj in zunaj svojih razsežnosti.

Gledalčeva čutila postanejo kanal, skozi katerega se prostor lahko ozre nase in privzame svojo obliko. Tako ko se samooblikovanje prične, neizogibno sledi tudi razkroj. Proses se vsakič znova zaključi s transformacijo, ko se portal zapre in nato ponovno odpre s prihodom novega telesa.

*With her project Chora, artist Gaia Radić opens a new chapter in the body of virtual worlds that perform as perceptual narratives. Emerging from an undifferentiated possibility, they materialise in contact with physical spaces and are enacted through the bodies that pass through them.*

*In the installation, the viewer becomes a host for the narrative developing in the virtual space. As an autonomous agent, the work bends the exhibition space, encapsulating the viewer at once inside and outside of its expanse in a timeless vacuum. The viewer's perceptual organs are used as a channel for the space to look back on itself and take its form. As soon as self-formulation begins, eventual decay follows. The process again and again concludes in transformation, as the portal closes and reopens with the arrival of a new body.*

# IZGUBLJENO V DIGITALNEM ETRU LOST TO THE DIGITAL ETHER

ROOM69

Galerija Tir / *Tir Gallery*  
16.00–19.00 (pon-ned)  
16:00–19:00 (Mon-Sun)

Photo: Xenia Shapiro



Kolektiv room69 v delu *izgubljeno v digitalnem etru* zaskvota fluiden kiberprostor, da bi raziskal arhiviranje kot proces izgube ter sodelovalno spekulacijo, ki se razteza med številnimi svetovi. Infrastrukturo Google Zemljevidov uporabijo kot prizorišče virtualne hrambe svojih del, s čimer zasnujejo liminalni prostor za zbiranje in razstavljanje umetnin. Slednje lahko v heterokroničnem svetu razpršene spletne entitete neprestano na novo izumljajo, pozablja ali po naključju ponovno odkrijejo.

Zamegljeni teren digitalnega arhiva, ki se nenehno širi, se v galeriji materializira kot hibridna instalacija. S tem ko zaobide institucionalne in formalne omejitve bele kocke ter se obenem naslanja na njeno odprtost za fikcijo, *izgubljeno v digitalnem etru* razstavni prostor uporabi kot začasno fizično sidrišče ter vstopno točko v njegovo zgodovino in razvoj ter tako zabriše ločnice med izgrajevanjem in izkopavanjem.

*In lost to the digital ether, the collective room69 squats the fluid cyberspace to explore archiving as a process of loss and cooperative speculation that stretches across multiple worlds. Using the infrastructure of Google Maps as the setting of a virtual repository of their work, the collective designed a liminal space for collecting and exhibiting artworks. In the heterochronic realm, these can be perpetually reinvented, forgotten or rediscovered unwittingly by online entities anywhere in the world.*

*The ever-expanding misty terrain of the digital archive materialises in the gallery as a hybrid installation. Bypassing the institutional and formal limitations of the white cube while leaning into its openness for fiction, lost to the digital ether uses the exhibition space as a temporary physical anchor and entry point into its history and development, blurring the lines between construction and excavation.*

## THE CORE

DORIJAN ŠIŠKO

Galerija Agorè / Agorè Gallery  
16.00–19.00 (pon-ned)  
16:00–19:00 (Mon-Sun)

*Photo: Katja Goljat*



*Jedro* Dorijana Šiška je videoigra, v kateri igralci skušajo najti pot skozi abstrakten labirint, ki artikulira raznovrstne pojme, vezane na vizualne imaginarije prihodnosti. Igralci v igro vstopijo s spekulativnim vmesnikom, podobnim kristalni krogli, s pomočjo katerega se skušajo prebiti do pretečega jedra labirinta. Na popotovanju jih čakajo razpotja, kjer se odpirajo različne pospeševalne poti do divergentnih vizij morebitnih svetov prihodnosti.

V negotovosti, kaj sledi, morajo igralci sprejemati odločitve, ki določajo smer njihovega potovanja, saj na podlagi preteklih izbir nastajajo alternativne poti, ki se razprostirajo v vedno nove prihodnosti. Ko (in če) igralci naposled le dospejo do jedra, se ideja zasledovane prihodnosti demistificira in razkrije kot zgolj reprezentacija, ki čaka na koncu namišljenega potovanja.

*The Core* by Dorjan Šiško is a video game in which players navigate through an abstract labyrinth that articulates various notions relating to the visual imaginaries of the future. The players enter the game through a speculative interface resembling a crystal ball, with which they try to steer their way to the looming core of the maze. The path presents the players with crossroads that lead to different accelerationist routes towards divergent visions of potential worlds to come.

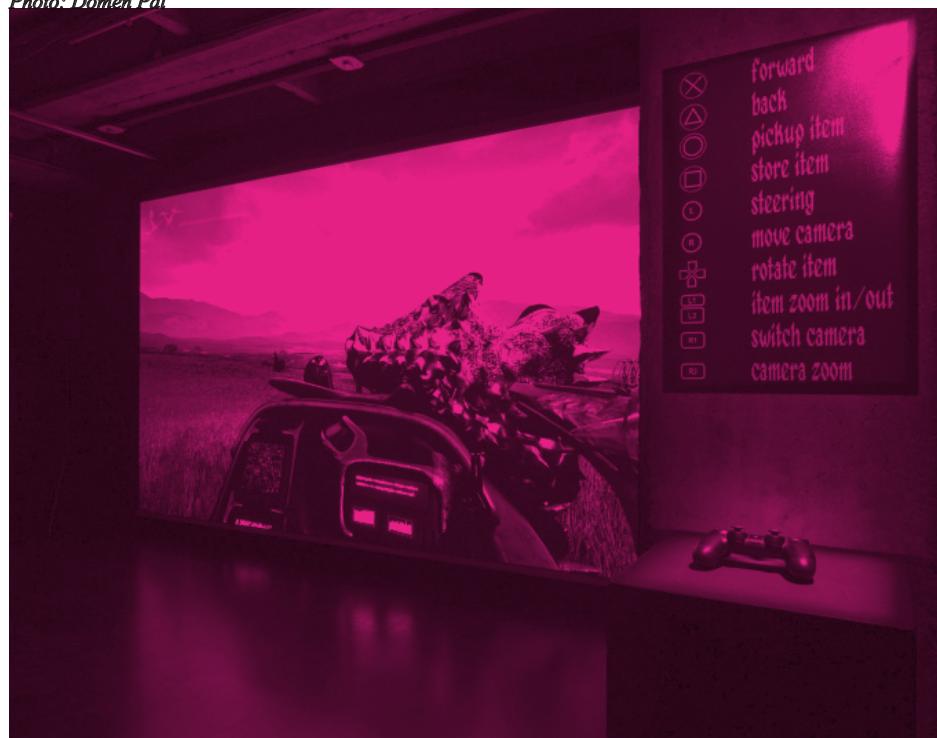
Grappling the uncertainty of what lies ahead, players must make choices that determine the course of their journey as alternative paths emerge to create new trajectories to futurity predicated on past decisions. When, and if, the players finally reach the core, the idea of a pursued future becomes demystified, unveiled as a mere representation awaiting the conclusion of an imaginary journey.

# TENSOR EDGE RECON

MATEJ MIHEVC

Galerija Agorè / Agorè Gallery  
 16.00–19.00 (pon-ned)  
 16:00–19:00 (Mon-Sun)

*Photo: Domen Pal*



Projekt Mateja Mihevcia *Tensor Edge Recon* raziskuje potenciale hiperoptimiziranih divergentnih kulturnih povratnih zank za proženje porajajočih se načinov produkcije, osvobojenih obstoječih materialnih in semantičnih temeljev. Videoigra se odvija v opustošenju po nepojasnjjenem dogodku, ko je odpadniška UI procese kulturne produkcije naredila zmožne manipuliranja s fizično snovjo. Po tem so ostali le še nenavadni artefakti, raztreseni po nekdaj aktivnih žariščih samoorganizirajoče se kulturne produkcije.

Igralci prevzamejo vlogo raziskovalca, ki se poda na ta ozemlja ter s specializiranim vmesnikom isče in dokumentira posamezne artefakte, pri tem pa zaman poskuša razvozlati njihov nastanek. Instalacija ta svet razsirja z izbranimi replikami fiktivnih predmetov, ki jih uporablja protagonist igre. Materialni ostanki, prekriti z asemtično pisavo ter neobičajnimi shemami in vzorci, še dalje razgrinjajo tujo logiko avtonomne kulturne produkcije, ki je nekoč tavala po tem območju.

*Matej Mihevc's project Tensor Edge Recon explores the potentials of hyper-streamlined divergent cultural feedback cycles to unleash emergent modes of production released from existing material and semantic substrate. The video game is set in the fallout of a yet unexplained event in which a renegade AI has empowered the processes of cultural production to manipulate physical matter. In its wake, only curious artefacts scattered throughout once-active hotspots of self-organising cultural production remain.*

*The players take on the role of a researcher who ventures into these zones to scavenge and document the individual artefacts with a specialised interface in a futile attempt at understanding their genesis. The installation extends this lore with select replicas of fictional items used by the game's protagonist. The material remnants adorned with asemic writing, peculiar schematics and patterns further unfold the foreign logic of the autonomous cultural production that once roamed the terrain.*

# ARHE-SPISI

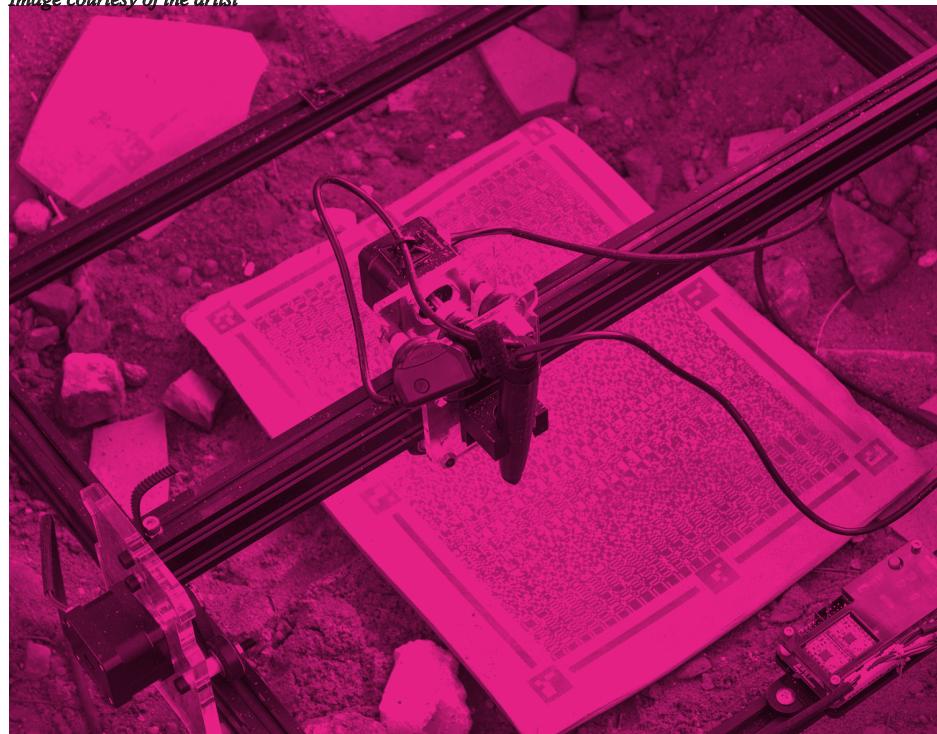
## ARCHE-SCRIPTURES

V projektu *Arhe-spisi* umetnik Alberto Harres z lokalno glino materialno rekonfigurira obstoječa prizorišča. Lokacijsko specifična instalacija predstavlja fiktivno arheološko najdišče, na katerem stroj samodejno razvozjava zapletene označbe na anahronističnem digitalnem podatkovnem nosilcu. Keramična plošča z zapisimi deluje kot spekulativno okno v časovno razvejanje območja, ki se udejanja s strojno interpretacijo. Nenehno razbiranje poganja delovanje tega *ancestro-futurističnega* artefakta kot protokola za časovno potovanje in proizvajanje realnosti, ki odkriva nove, še neobstoječe terene.

### ALBERTO HARRES

Carinarnica  
16.00–19.00 (pon-ned)  
16:00–19:00 (Mon-Sun)

*Image courtesy of the artist*



*In Arche-Scriptures, artist Alberto Harres uses locally sourced clay to materially reconfigure particular locations. The site-specific installation presents a fictional excavation site where an automated machine deciphers intricate markings on an anachronistic digital storage medium. The inscribed ceramic tablet acts as a speculative gateway into the temporal branching of the site, actualised through machine interpretation. The perpetual acts of decoding activate the ancestro-futuristic artefact as a time-travelling and reality-producing protocol for unearthing new yet inexistent grounds.*

# GLASBENI PROGRAM *MUSICAL PROGRAMME*

Kurator / Curated by  
**JAŠA BUŽINEL**

## O GLASBENEM PROGRAMU

Avdiovizualni program, ki prinaša štiri nastope, izhaja iz različnih medgeneracijskih senzibilnosti in temelji na iskanju skupnih točk med brezčasnimi glasbenimi formami ter najsodobnejšimi odvodi popa in elektronske glasbe, ki jih povezuje želja po izvirnosti in preseganju pričakovanj. Aktualne trende zastopata slovenski glasbenici Zevin in msn gf, ki ustvarjata v sorodnih svetovih na presečišču med hipermaternim popom in sodobno klubsko produkcijo.

Vsestransko nadarjena Zevin velja za eno najvznemirljivejših imen sodobnega popa na Balkanu, msn gf pa štejemo med bolj unikatne domače elektronske producentke nove generacije, ki se v svojem izrazu naslanja tako na aktualne klubske trende kot tudi na bogato dedičino slovenskega popa zadnjih 30 let. Njuna energična, generacijsko zaznamovana postinternetna glasba sovpada z vpadijivimi estetikami sodobnih umetnic in umetnikov, ki svoja dela predstavljajo na festivalu.

Program vključuje tudi bolj »diggerske« zvoke z zaprašenih vinilnih plošč z različnih koncev sveta. Nastop veteranskega tria dveh didžejev in bobnarja Jimmy Barka Experience, ki v živo z gramofoni ustvarja temperamentno plesno glasbo, v kateri se spajajo zvoki funka, soula, jazzu, hip hopa, rocka, brazilske, afriške in balkanske glasbe, najlažje opisemo kot medcelinsko glasbeno popotovanje. S podobnim etosom, ki prisega na raziskovalnost, se didžejanja loteva tudi rosnost mladi selektor Zvèn, ki ga poznamo po stilistično razgibanih in nepredvidljivih miksih.

Kot zadnjega izpostavljamo didžeja, znanega kot dj final form, ki je na interaktivnem predavanju *Intenzitete in pogoji izražanja* odgovoren za potopitveno zvočno spremljavo, ki najde navdih v postinternetnih glasbenih estetikah iz sfer ambientalne in eksperimentalne elektronske glasbe.

## ABOUT THE MUSICAL PROGRAMME

The audiovisual programme of four concerts is rooted in various intergenerational sensibilities and based on the search for common ground between timeless musical forms and the latest offshoots of pop and electronic music, underpinned by the desire to be original and exceed expectations. The latest trends are represented by Slovenian musicians Zevin and msn gf, who create in related worlds at the intersection of hypermodern pop and contemporary club production.

The multitalented Zevin is one of the most exciting names of contemporary pop in the Balkans, whereas msn gf is considered one of the most unique local electronic music producers of the new generation, as her expression draws on the current club trends as well as the rich legacy of Slovenian pop released in the last 30 years. Their energetic, generation-specific post-internet music converges with the flashy aesthetics of contemporary artists that present their work at the festival.

The programme also includes the “crate digging” sounds of dusty vinyl records from all over the world. The concert by the veteran trio of two DJs and a drummer, the Jimmy Barka Experience, who use two turntables to create live temperamental dance music that is a blend of funk, soul, jazz, hip hop, rock, as well as Brazilian, African and Balkan music, can best be described as an intercontinental musical journey. Another DJ who swears by the same ethos of exploration is the young music selector Zvèn, known for stylistically varied and unpredictable mixes.

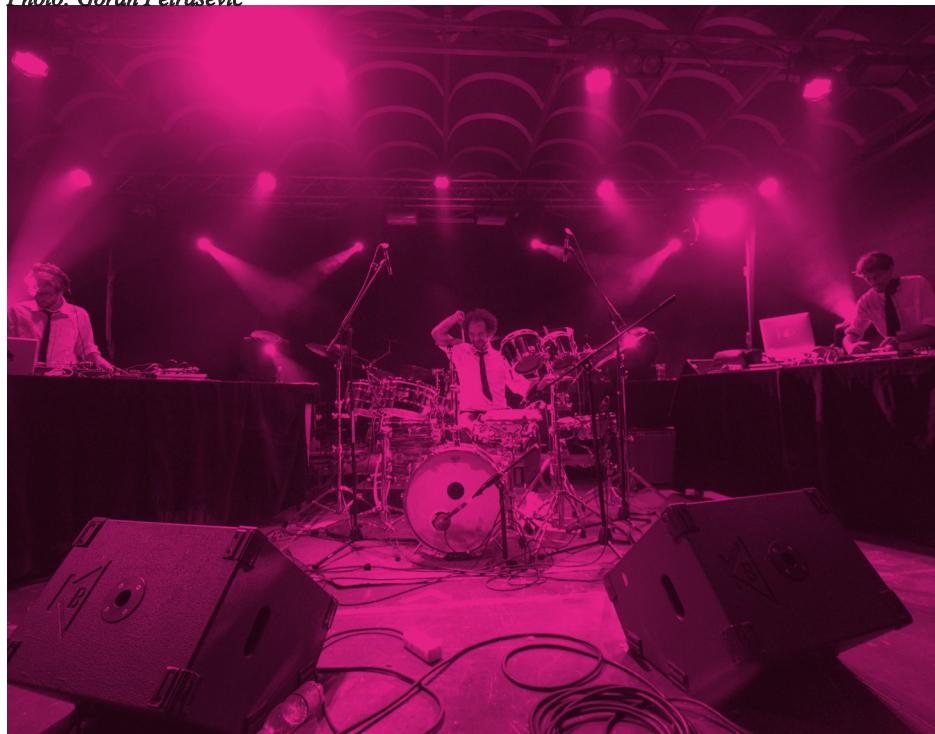
Lastly, dj final form is responsible for creating immersive soundscapes at the interactive lecture Intensities and Conditions of Expression, drawing inspiration from post-internet musical aesthetics in the spheres of ambient and experimental electronic music.

# JIMMY BARKA EXPERIENCE

## JIMMY BARKA EXPERIENCE

Mostovna – Velika dvorana / Mostovna – Large hall  
Petek, 8. november 2024, 22:30–00:00  
*Friday, November 8, 2024, 22:30–00:00*

*Photo: Goran Petrašević*



Rokohitrski ljubljanski trio sestavlajo veterani domače scene, didžeja Bakto in Borka ter bobnar Marjan Stanič, ki že desetletja brskajo po bogati zapiščini soula, funka, rocka, jazzza, bluesa, folka, afriške psihedelije in grške nostalgije, jugoslovanske ter brazilske popularne glasbe. Njihov avtorski izraz izhaja iz hip hop kulture in temelji na manipulaciji ter rekontekstualizaciji različnih samplov, ki jih nato z rabo gramofonov v živo lepijo v vznemirljive "kolažne kompozicije", podkrepljene s Staničevimi vratolomnimi ritmi. Poleg že "ponarodelih" komadov iz njihove bogate diskografije jedro njihovega koncertnega repertoarja tvori aktualna plošča *Jusqu'ici tout va bien* (rx:tx, 2024), medcelinska plesna poslastica, ki nas vodi od brazilskih plaž, karibskih mangrov in rokavov Misisipi do severnoafriških obal, grških otokov in balkanskih planin.

The members of Ljubljana's proficient trio, DJs Bakto and Borka and drummer Marjan Stanič, are all veterans of the local scene who for decades have been digging through the rich legacy of soul, funk, rock, jazz, blues, folk, African psychedelia and Greek nostalgia, as well as ex-Yu and Brazilian popular music. Their artistic expression is rooted in hip hop culture and based on the manipulation and recontextualisation of various samples, which they glue together using record players into exciting "collage compositions", underpinned by Stanič's breakneck rhythms. In addition to famous songs from their discography, the core of their concert repertoire is the recent album *Jusqu'ici tout va bien* (rx:tx, 2024), an intercontinental dance treat that takes us from the beaches of Brazil, mangroves of the Caribbean and banks of the Mississippi to the coasts of North Africa, Greek islands and the mountains of the Balkans.

ZEVIN

ZEVIN

Mostovna – Velika dvorana / Mostovna – Large hall

Petek, 8. november 2024, 21:30–22:10

Friday, November 8, 2024, 21:30–22:10

Photo: Nives Cilenšek



Hipertalentirana slovenska pevka, vizualna umetnica, mojstrica "naredi-sam" pristopa in inovativna TikTok ustvarjalka Zevin velja za eno bolj enkratnih predstavnic sodobnega popa na Balkanu. Od prvega singla "Kroz Okean", ki je odmeval po vsej regiji, je postopoma izoblikovala povsem svojo vizijo hudomušnega in lucidnega popa, ki stremi v prihodnost. S producentom Dvided21, ki skrbi za udarne glasbene podlage, ustvarjata v sinergiji in se navdihujeta pri različnih trendovskih estetikah (trap, house, hyperpop). Svoje nekonvencionalne hite, ki temeljijo na modernih zvočnih barvah in z autotunom obdelanih vokalih, Zevin nadgrajuje z nadpovprečno domiselnimi srbohrvaškimi besedili, prepredenimi s humorjem in samoironijo.

Zevin is a hyper-talented Slovene singer, visual artist, DIY master and innovative TikToker, considered one of the most unique representatives of contemporary pop in the Balkans. Ever since her first single "Kroz Okean" reverberated throughout the region, she has gradually shaped her own vision of witty and insightful pop, oriented towards the future. She and producer Dvided21, who provides the hard-hitting tracks, create in synergy and find inspiration in various trendy aesthetics (trap, house, hyperpop). Zevin's unconventional hits, built around modern timbres and autotuned vocals, are accompanied by exceptionally witty texts in Serbo-Croatian, steeped in humour and self-irony.

Zvèn je glasbeni zanesenjak, didžej, zbiratelj in varovanec kolektiva Cosmic Sex. V zadnjih letih se je uveljavil kot eden najbolj obetavnih predstavnikov mlajše generacije slovenskih didžejev. Njegove žanrsko razvejane selekcije iščejo skupne točke med starejšimi in sodobnejšimi estetikami ter gradijo mostove med psihodelijo in evforijo. Ob klubski glasbi ga navdušuje tudi regionalna glasbena dediščina, še posebej jugoslovanski in vzhodnoevropski jazz, folk in rock. Njegovi dinamični seti temeljijo na pisani selekciji plesnih muzik, od instrumentalnih mojstrovin včerajnjega dne do udarnih klubskih poskočnic prihodnosti.

Mostovna – Velika dvorana / Mostovna – Large hall

Petek, 8. november 2024, 00:00–3:00

Friday, November 8, 2024, 00:00–3:00

*Photo: Kristian Stepančič*



*Zvèn is a music enthusiast, DJ, record collector and member of the Cosmic Sex collective, who in the last few years has established himself as one of the most promising representatives of the young generation of Slovene DJs. His selections branch out into various genres in search of common ground between old and new aesthetics, building bridges between psychedelia and euphoria. In addition to club music, he is also passionate about the regional musical heritage, especially ex-Yu and East European jazz, folk and rock. His dynamic sets are based on a colourful selection of dance music, from the instrumental masterpieces of yesterday to the club bangers of tomorrow.*

# MSN GF

## MSN GF

msn gf je ljubljanska didžejka, producentka in članica didžejevskih kolektivov Ustanova in Nimaš Izbiре, ki kljub žanrski lahkoživosti ostaja zvesta grenko-sladki drami pozabljenih pop balad, začinjeni z naostreno sodobno produkcijo. Sodi med bolj unikatne domače elektronske producentke nove generacije in se v svojem izrazu naslanja tako na aktualne klubske trende kot tudi bogato dediščino slovenskega popa zadnjih 30 let. V live setih, kjer na odru demonstrira svoje studijske spretnosti, stavi na hiperemocionalno zmes avtorskih ter lokalnih skladb na meji med ponarodelostjo in pozabo.

Mostovna – Mala dvorana / Mostovna – Small hall

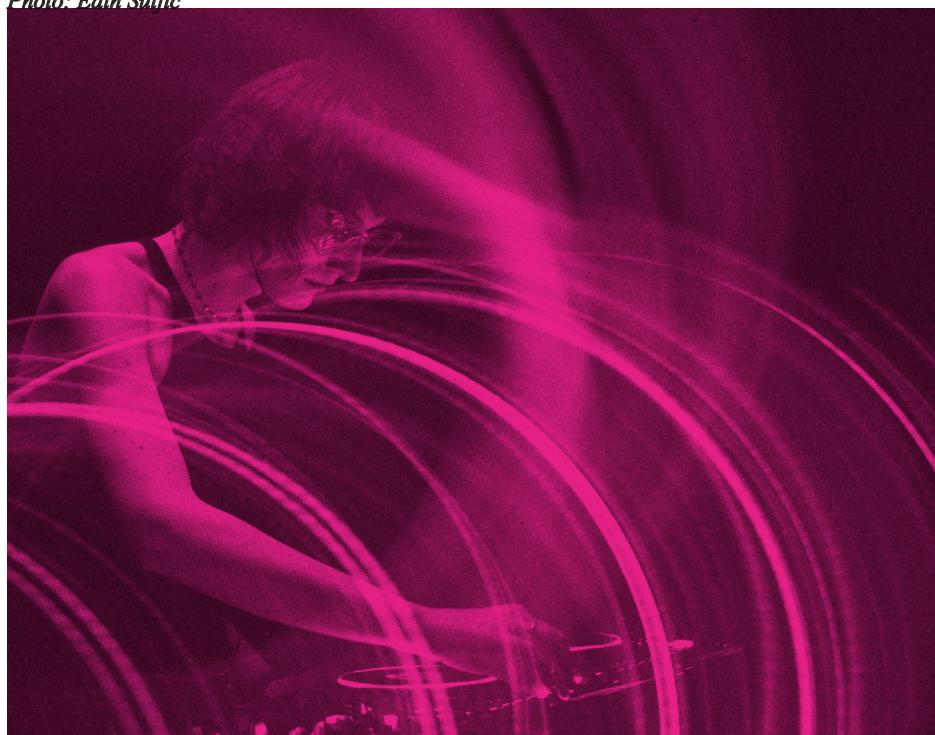
Petek, 8. november, 20.00–20.30,

v okviru diskurzivnega programa THE VOID

*Friday, November 8, 20:00–20:30,*

*within the discursive programme THE VOID*

*Photo: Edin Suljić*



*msn gf is a DJ and producer from Ljubljana and member of the DJ collectives Ustanova and Nimaš Izbiре, who despite a light-hearted approach to genres remains loyal to the bitter-sweet drama of long-forgotten pop ballads spiced up with sharp contemporary production. One of the most unique local electronic music producers of the new generation, msn gf draws on both the current club trends as well as the rich legacy of Slovene pop released in the last 30 years. In live sets, where her skills as a producer really shine through, she opts for a hyperemotional blend of original and local songs on the verge of either becoming popular or falling into obscurity.*

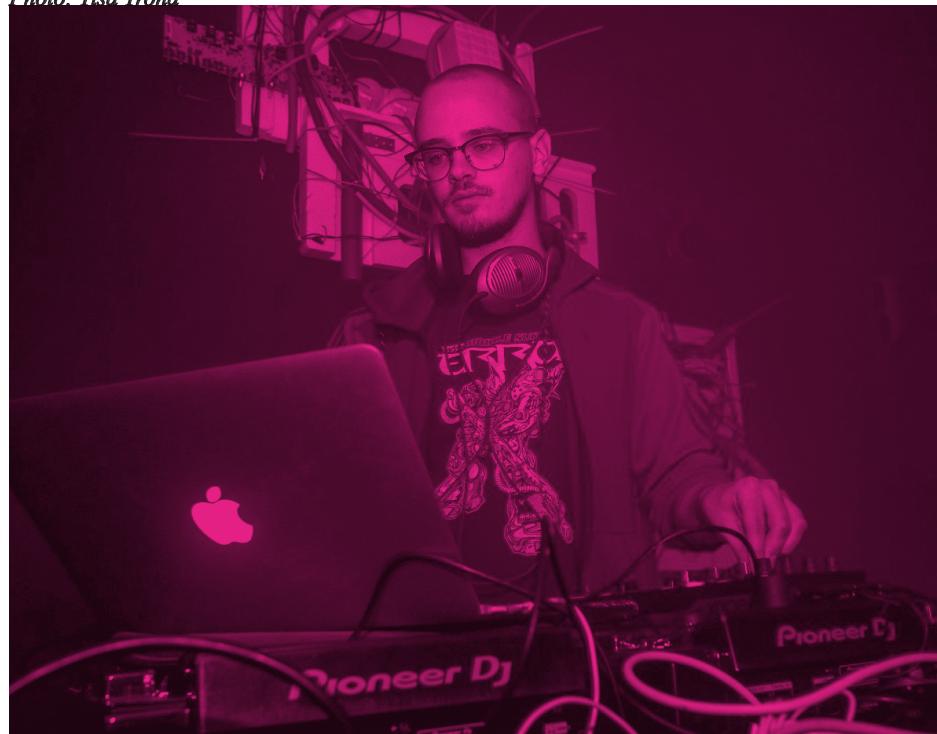
# DJ FINAL FORM

## DJ FINAL FORM

dj final form na interaktivnem predavanju *Intenzitete in pogoji izražanja* skrbi za potopitveno zvočno spremljavo, ki navdih najde v različnih kotičkih spletnega podtalja in pri raznolikih postinternetnih glasbenih izrazih na presečišču eksperimentalne in ambientalne elektronske glasbe.

Knjigarna kavarna Maks / *Bookstore Café Maks*  
Sobota, 9. november, 15.45–16.15,  
v okviru diskurzivnega programa THE VOID  
*Saturday, November 9, 15:45–16:15,*  
*within the discursive programme THE VOID*

*Photo: Tisa Troha*



*dj final form's set is designed to add some sonic flavour to the interactive lecture Intensity and the Conditions of Expression, featuring immersive soundscapes that take inspiration from various corners of the digital underground and a blend of post-internet aesthetics at the intersection of experimental and ambient electronic music.*

**DISKURZIVNI  
PROGRAM  
DISCURSIVE  
PROGRAMME**

## O THE VOID

—<https://networkcultures.org/void>

THE VOID je raziskovalni projekt Tommasa Campagne in Jordija Viaderja Guerrere, ki se osredotoča na taktični video ter avdovizualno založništvo na praksi temelječih raziskav. Za njegov način delovanja sta bistveni hibridnost in kolektivnost: zavzemajo se, da bi načine medijske produkcije na novo zastavili v okviru kolektivnih dejanj javnega oddajanja, ter vzpostavljajo hibridne pop-up studie za predvajanje pretočnih vsebin, s čimer produkcijo, distribucijo in arhiviranje združijo v en sam dogodek. Početi nekaj in se pri tem učiti je zanje aktivna oblika raziskovanja. Njihova praksa avdovizualne kritičnosti obsega pretočne videoposnetke, ki prikazujejo on-site družbene in tehnične infrastrukture ter vse njihove glitche.

## ABOUT THE VOID

—<https://networkcultures.org/void>

*THE VOID is a research project by Tommaso Campagna and Jordi Viader Guerrero on tactical video and an audiovisual publishing venue for practice-based research. Hybridity and collectivity are essential for the way THE VOID functions: they propose to reframe modes of media production as collective acts of broadcasting, and by setting up hybrid pop-up streaming studios, they merge production, distribution and archiving into a single event. They see doing things and learning while doing as an active form of research. In what could best be described as a practice of audiovisual criticality, their streams display the on-site social and technical infrastructure and all its glitches.*

# EROZIJA MEJA: RAZKROJ ČASA IN PROSTORA V NEPOPRAVLJIVO RAZDEJANEM SVETU

## ERODING BOUNDARIES: TEMPORAL AND SPATIAL DECAY IN A WORLD BEYOND REPAIR

Kuratorja / Curated by  
**DOMINIČ VRABIČ DEŽMAN & KLARA DEBELJAK**

Mostovna / Mostovna  
Petek 8. november, 19.00–21.30  
Friday, November 8, 19:00–21:30

Ta dvodelni program se poglobi v transformativni potencial prostorskega nadgrajevanja in časovnega razkroja. Gre za deloma okroglo mizo in deloma televizijsko poročanje, ki preči prepletene krajine ekonomskega špekuliranja, infrastrukturnih premikov in fluidnosti medijskega časa. Pri tem vzniknejo nove pripovedi, ki izpodbijajo in preoblikujejo naše razumevanje tehnološkega napredka in upravljanja. Ko umetniki razstavljajo in rekonstruirajo nove svetove, se razkroj sedanjega trenutka razprši v prihodnost, kjer osvetli nove časovnosti in prostore bivanja, medtem ko pospešimo v praznino.

### PRVI DEL: PROSTOR

Nepredvidljive investicije in valovi dezinvesticij določajo možnosti milijonov ljudi in zarezujejo meje naše živete resničnosti. V tej časovno-prostorski gubi metaverzuma lahko ambiciozno preoblikovanje kibernetiskih svetov korenito posega v našo materialno realnost.

Ta okrogla miza raziskuje možnosti prostorske in arhitekturne nadgradnje tako v fizičnih kot digitalnih razsežnostih, pri čemer se osredotoča na tehnološko-družbene infrastrukture kot mostove med otplijivim in spekulativnim. Če je infrastruktura ideologija, ki postane trajna, potlej s tem, ko jo preoblikujemo s hibridnimi prostorskimi posegi, dobimo vpogled v alternative infrastrukturne vizije namesto žalovanja za izgubljenim nadzorom. Okrogla miza obravnava te odvijajoče se pripovedi v realnem času in preučuje digitalne artefakte iz prihodnosti, ki so iz svoje preteklosti prestavljeni v našo sedanost skozi utripajoče portale.

### DRUGI DEL: ČAS

Medijski artefakti s tem, ko oblikujejo naše dojemanje časa, slednjega razpirajo v razdobja, citate in preobrate ter izpodbijajo običajne predstave o proizvajanju in razkroju. Razkroj, ki še zdaleč ni zgolj propadanje, postane ustvarjalna sila, ki se upira primežu napovedovalnih, ekstraktivističnih logik, preseka linearno gibanje napredka in spokoplje tradicionalne ideje o inovativnosti.

Razprava preučuje medsebojni vpliv tehnološkega razkroja in medijskega časa, pri čemer razkroj sprejme kot temeljni gradnik našega medijskega obstoja. Potencial tehnološkega razkroja raziskuje tako, da se giblje v prostoru preoblikovanja med tem, kar je bilo, in tem, kar še prihaja. Skupaj odpiramo poti do alternativnih časovnih tokov, v katerih bivanje in čas potekata na nove in drugačne načine.

*This two-part programme delves into the transformative potential of spatial augmentation and temporal decay. Part panel discussions and part news broadcast, the programme traverses the intertwined landscapes of economic speculation, infrastructural shifts and the fluidity of media time. Along the way, new narratives emerge, challenging and reshaping our understanding of technological progress and control. As artists dismantle and reconstruct new worlds, the decay of the present moment diffracts into the future, illuminating new temporalities and spaces of being, as we accelerate into the void.*

#### **PART 1: SPACE**

*Erratic investments and waves of divestment shape the possibilities available to millions, carving out the boundaries of our lived realities. In this temporal-spatial fold of the metaverse, the aspirational reshaping of cyber worlds can profoundly influence our material realities.*

*This panel explores the potential of spatial and architectural augmentation across both physical and digital realms, focusing on techno-social infrastructures as bridges between the tangible and the speculative. If infrastructure is ideology made durable, then transforming it through hybrid spatial interventions offers us a glimpse into alternative infrastructural imaginaries, rather than mourning the loss of control. The panel engages with these unfolding narratives in real time, examining digital artefacts from the future, transmuted from their past to our present through glitching portals.*

#### **PART 2: TIME**

*As media artefacts shape our perceptions of time, they unravel it into stretches, citations and reversals, challenging conventional notions of production and decay. Decay, far from mere degradation, becomes a force of creation, resisting the grasp of predictive, extractivist logics. It disrupts the linear march of progress, subverting traditional ideas of innovation.*

*The discussion examines the interplay between technological decay and media time. Embracing decay as a fundamental aspect of our media existence, the panel explores the potential of technological decay and transformation, navigating the space between what has passed and what is yet to come. Together, we open pathways to alternative temporal currents, ushering in new flows of being and time.*

# INTENZITETE IN POGOJI IZRAŽANJA

## INTENSITY AND THE CONDITIONS OF EXPRESSION

Kuratorja / Curated by  
**MAKS VALENČIČ & JAN KOSTANJEVEC (GIA)**

Knjigarna kavarna Maks / Bookstore Café Maks  
Sobota 9. november, 15.00–17.00  
Saturday, November 9, 15:00–17:00

To skupno predavanje skuša predstaviti razmerje med kulturo in kulturnimi izrazi, obenem pa tudi način, na katerega to razmerje lahko razumemo na vse bolj konkreten in generativni način.

Vsak kulturni izraz je med drugim odvisen od danih pogojev izražanja, ki kot taki vsebujejo različna razmerja s celoto vseh možnih tako pogojenih izrazov. Zgodovina te celote je torej zgodovina samih pogojev. To predavanje preuči nedavne spremembe pogojev izražanja in razišče, kaj te spremembe razkrivajo o kulturi v dobi informacijske in komputacijske revolucije. Če so intenzitete vezane na izraze, bodisi retroaktivno ali drugače, lahko s pomočjo takšne metode beleženja sprememb v pogojih izražanja lažje razumemo način, na katerega je kulturna produkcija danes intenzivirana. Ko pogoji postanejo konkretnejši, jih obenem lahko uporabimo kot objektiv za mapiranje intenzitet.

To interaktivno predavanje skozi primere neposredno ponazorji delovanje te metode.

### PRVI DEL: **INTENZITETE**

Prvi del predavanja se posveča kulturni produkciji kot intenzivni produkciji v deleuzijanskem smislu. Dejstvo, da branje internetnih vsebin vse pogosteje poteka na metaravnini (Caroline Busta), priča, da je vsakršen kulturni izraz mogoče nadalje dešifrirati in da je prav to dešifriranje tisto, ki nudi vpogled ne le v naravo vsebine in mesto, kamor je umeščena (Patricia Reed), temveč tudi v njeno intenzivnost.

V dobi družbenih medijev velja, da kulturna produkcija vedno bolj avtonomno (ali samodejno) odkriva in producira širok nabor intenzitet, s čimer razkriva vzorce, ki jih je mogoče beležiti na metaravnini. Vsak vzorec je kompresija intenzitet, v katere dobimo uvid tako, da si ogledamo načine, na katere so (re)kodirane in zabeležene ali sistemizirane. Med »branjem« kulturnih izrazov na metaravnini lahko izluščimo kapacite kulture produkcije in razumemo naravo intenzitet, ki jih je kulturna produkcija na svoji trenutni ravni zmožna zabeležiti in sproducirati. Intenzitetna produkcija kulture se tako odpre za nadaljnje preučevanje in intenzifikacijo.

### DRUGI DEL: **IZRAZNOST**

Drugi del predavanja abstrakcijo naveže na svobodo (možne) misli, izražanja in inženiringa na podlagi primerov iz teorije volitev in teorije dražb. Da se dokoplje do ideje izraznosti kot take, se najprej posluži lekcij teorije izračunljivosti, kar nato vodi do ideje splošnejše dvojnosti med klasifikacijo in generiranjem izrazov ter do vprašanj glede izraznih zmožnosti klasifikacijskih sistemov in modelov konceptualnosti samih: klasičnih sistemov, kot so sezname, knjižnice, elementi umetnostne zgodovine itn.; sistemov verjetnostnega klasificiranja, kot so filtri neželene pošte ter modeli zapornikov ali uporabnikov družbenih medijev; in nazadnje ideje vektorskih vložitev, ki se uporabljam v velikih jezikovnih modelih.

Ta perspektiva omogoči raziskovanje napak v specifičnih klasifikacijskih sistemih – torej vprašanja, ali omejitve zmožnosti izražanja omejujejo intenzivnosti kot take ter kaj nas razvoj izraznosti lahko nauči o razvoju dejanskih izrazov. In ko izraznost sama postane predmet inženiringa (to je vsaj po nastopu velikih jezikovnih modelov), gre pričakovati, da bo postala medij izražanja.

*This joint lecture attempts to show the relationship between culture and cultural expressions, and the way in which this relationship can be understood in an increasingly concrete and generative way.*

*Each cultural expression depends, among other things, on the given conditions of expression, which contain various relations to the totality of all possible expressions so conditioned. The history of this totality is, therefore, the history of the conditions themselves. This lecture examines recent changes in the conditions of expression and explores what these changes reveal about culture in the age of the information and computational revolution. In so far as intensities are tied to expressions, retroactively or otherwise, such a method of tracking changes in the conditions of expressivity can help us understand the way in which cultural production is intensified today. As conditions become more concrete, we can also use them as lenses to map intensities.*

*This interactive lecture gives examples to directly demonstrate how this method works.*

#### **PART 1: INTENSITY**

*The first part of the lecture deals with cultural production as intensive production in the Deleuzian sense. The fact that the reading of internet content is increasingly taking place at the meta-level (Caroline Busta) shows that any cultural expression can be further decyphered and that it's this kind of deciphering that gives insight into not only the nature of the content and where it's situated (Patricia Reed), but into its intensity as well.*

*In the age of social media, cultural production increasingly autonomously (or automatically) discovers and produces a wide variety of intensities, thus revealing patterns that can be recorded on the meta-level. Each pattern is a compression of intensities, and we gain insight into the intensities by looking at the ways in which they are (re)co(r)ded or systematised. By "reading" cultural expressions at the meta-level, we can infer the capacities of cultural production and understand the nature of intensities that the current level of cultural production is able to record and produce. The intensive production of culture thus becomes open to further inspection and intensification.*

#### **PART 2: EXPRESSIVITY**

*The second part of the lecture relates abstraction with freedom of (possible) thought, expression and engineering by way of examples from voting and auction theory. To get to the idea of expressivity as such, the lecture makes use of lessons from computability theory. This then leads to the idea of a more general duality between classification and generation of expressions, and to questions about the expressive capacities of classification systems and the models of conceptualities themselves – classical systems such as lists, libraries, elements of art history and so on; probabilistic classification systems such as spam filters or prisoner and social media user models; and lastly the idea of vector embedding used in LLMs.*

*This perspective enables the exploration of failure modes of specific classification systems; the question whether the limits of expressive capacity*

*limit intensities as such; and what can be learned from the progression of expressiveness about the progression of actual expressions. And as expressivity itself becomes subject to engineering (at least by the time of the onset of LLMs) we might expect it to become a medium of expression itself.*

# **DELAVNICE WORKSHOPS**

# KONTROLERJI

# CONTROLLERS

## BRIN ŽVAN

Akademija umetnosti Univerze v Novi Gorici / *School of Arts, University of Nova Gorica*

### Delavnica / Workshop

7., 9., 21. in 25. oktober, 14.00–17.00  
*October 7, 9, 21 and 25, 14:00–17:00*

### Razstava / Exhibition

7.–17. november, 9.00–16.00 (pon–pet)  
*7–17 November, 9:00–16:00 (Mon–Fri)*

## DELAVNICA IZDELOVANJA IN OBLIKOVANJA IGER

Nekje onkraj 69. nadaljevanja franšize *Call of Duty* se nahaja svet zanimivih iger: iger, ki jih ljudje igramo vse od izuma kocke, iger o kvir kulturi, iger, ki jih izdelamo kot poklone prijateljem, ter iger, ki bi jih igrala še vaša mama. V tej delavnici, ki jo vodi medijski \_a umetnik \_ca ter razvijalec ka iger *Brin Žvan*, razmišljamo prav o tovrstnih igrah. Prvi dan je posvečen ljudski zgodovini iger, skozi katero se izkaže, da že majhne spremembe v mehaniki lahko spremenijo kontekst ter načine, kako igro vidimo, ter ustvarjanju družabne igre. Naslednji dan z orodjem Downpour ustvarimo krajše raziskovalne igre, se poigramo z osnovnimi interakcijami ter v tem okviru o igrah razmišljamo skozi njihove najbistvenejše enote. Tretji in četrti dan se osredotočimo na Bitsy, preprosto orodje za izdelavo iger, ki je sicer močno omejeno, a njegove omejitve razširimo in se tako naučimo osnov logičnega programiranja.

Obiskovalci si lahko rezultate delavnice ogledajo na razstavi na Akademiji umetnosti Univerze v Novi Gorici.

## A GAME MAKING & DESIGN WORKSHOP

*Somewhere beyond the 69<sup>th</sup> Call of Duty sequel lies a world of interesting games: games that have been played since dice were invented, games about queer culture, games that we make for friends as gifts, and games that your mom would play. In this workshop, led by media artist and game designer Brin Žvan, these are the kinds of games we are thinking of. The first day delves into the folk history of games, showing how minor changes to their mechanics can change their contexts and the ways we see them, and we create a board game. On the next day, we use the tool Downpour to create small exploration-based games, play with basic interactions and help us think of games in terms of their most essential units. Finally, on the third and fourth days we focus on Bitsy, a simple game-making tool which, despite its limitations, allows us to expand these boundaries while learning the basics of logic programming.*

*The results of these workshops are featured in the exhibition at the School of Arts, University of Nova Gorica.*

# THE VOID

## THE VOID

TOMMASO CAMPAGNA & JORDI VIADER GUERRERO

Mostovna / Mostovna

Petek, 8. november 2024, 10.00–16.00

*Friday, November 8, 2024, 10:00–16:00*

### HIBRIDNI POP-UP STUDIO ZA PRETOČNE VSEBINE

V tej delavnici raziskovalca medijev Tommaso Campagna in Jordi Viader Guerrero udeležence vabita k uporabi pop-up studia za ustvarjanje pretočnih vsebin z namenom, da premislijo svoje delo ter ga predstavijo v obliki taktičnega medija. Udeleženci naslovijo vprašanja, kot so: Kako vaša medijska produkcija ustvari družbene in materialne učinke v svetu? Kako je vaša medijska produkcija lahko priložnost za ustvarjanje srečanj izven spletja? In obratno, kako lahko sproducira nove načine preprečevanja stagnacije spletne medijske krajine? V prvem delu delavnice se udeleženci spoznajo s formatom THE VOID ter njegovimi tehničnimi vidiki, v drugem delu pa v pop-up studiu sami izvedejo dogodek v živo ter pri tem razpravljajo o svojih praksah v navezavi na koncept taktičnih medijev.

### HYBRID POP-UP STREAMING STUDIO

*In this workshop, media researchers Tommaso Campagna and Jordi Viader Guerrero invite participants to use a pop-up streaming studio as an opportunity to reflect on and present their own work as a form of tactical media. Participants tackle questions like: How does your media production have social and material effects in the world? How can your online media production be an occasion to create offline encounters? And, vice versa, to produce new ways of inhabiting a stagnating online media landscape? The first part of the workshop introduces participants to THE VOID format and aspects relating to its technical setup. In the second part, the pop-up studio becomes the stage for a live peer-hosted event in which participants discuss their own practice in relation to the concept of tactical media.*

**PODKAST**  
*PODCAST*

# PRIHODNOST ZA NAMI THE FUTURE BEHIND US

Kuratorica / Curated by  
**RÉGINE DEBATTY**

Z gosti / Featuring:

6. september / 6 September

**TREVOR PAGLEN**

13. september / 13 September

**NORA AL-BADRI**

20. september / 20 September

**UBERMORGEN**

27. september / 27 September

**JILL MAGID**

4. oktober / 4 October

**PAOLO PEDERCINI**

11. oktober / 11 October

**EVAN ROTH**

18. oktober / 18 October

**IMEDIENGRUPPE BITNIK**

25. oktober / 25 October

**SANELA JAHIC**

1. november / 1 November

**PINAR YOLDAS**

8. november / 8 November

**MAJA SMREKAR**

Umetniki so se v vsej zgodovini posluževali znanstvenih ter tehnoloških novosti, da bi izboljšali ustvarjalna orodja, zasnovali radikalne eksperimente ter kritizirali etične motive in družbeno-politične posledice inovacij. Kot tehnologije, ki so jih uporabljali in raziskovali, so v zavesti ljudi tudi njihove umetnine hitro zamenjala nova, vznemirljivejša dela.

Kako sodobni umetniki vidijo projekte, ki so jih ustvarili pred petimi, desetimi ali celo dvajsetimi leti? So se njihove umetniške vizije postarale, kot so se (tedaj) inovativne tehnologije, ki so bile predmet njihovih del? So bile njihove interpretacije tehnološko-znanstvenega napredka naivne ali vizionarske? So bile njihove bojazni upravičene ali neutemeljene?

Podkast, ki ga vodi kuratorka, blogerka in umetnostna kritičarka Régine Debatty, raziskuje lekcije preteklih umetniških tehnoloških eksperimentov, ki štejejo za provokativne, kritične ali prebojne. Gosti Trevor Paglen, Nora Al-Badri, UBERMORGEN, Jill Magid, Paolo Pedercini (Molleindustria), Evan Roth, !Mediengruppe Bitnik, Sanela Jahić, Pinar Yoldas in Maja Smrekar spregovorijo o tem, kako sami vidijo razvoj inovacij ter v kolikšni meri so njihovi pretekli uvidi še vedno relevantni. Poleg tega se v pogovorih dotaknejo tudi anekdot in izzivov teh projektov ter učinka, ki so ga imeli na njihovo kariero.

*Throughout history, artists have engaged with scientific and technological developments to improve creative tools, conceive radical experiments or critique the ethical motives and socio-political implications of innovations. Just like the technologies they used and investigated, in the minds of the public, many artworks are quickly replaced by new ones.*

*How do contemporary artists reflect on projects they developed five, ten or even twenty years ago? Have their artistic visions aged along with the (then) innovative technologies their work examined? Were they naïve or visionary in their interpretation of techno-scientific progress? Were their anxieties premonitory or unfounded?*

*The podcast, hosted by curator, blogger and art critic Régine Debatty, explores the lessons drawn from past artistic experiments with technology that have been considered provocative, critical and ground-breaking. Featuring guests Trevor Paglen, Nora Al-Badri, UBERMORGEN, Jill Magid, Paolo Pedercini from Molleindustria, Evan Roth, !Mediengruppe Bitnik, Sanela Jahić, Pinar Yoldas and Maja Smrekar, it examines how innovations have evolved through the eyes of artists and how much their insights remain relevant today. The conversations also delve into anecdotes, challenges and the impacts these projects have had on the artists' careers.*



# VAJBI VIBES

URŠA RAHNE



—<https://www.pixxelpoint.org/vibes/>

# BIOGRAFIJE *BIOGRAPHIES*

# SODELUJOČI *PARTICIPANTS*

**ALBERTO HARRES**

—<https://albertoharres.com>

Alberto Harres je umetnik in razvijalec programske opreme, ki prihaja iz Brazilije, trenutno pa živi v Bremnu v Nemčiji. Deluje na številnih presečiščih umetnosti in tehnologije, katerih osrednja težiščna točka je pogosto jezik, zadnja leta pa se večinoma ukvarja z ustvarjanjem arhivov kot umetniško prakso ter morebitnimi poetičnimi in političnimi dimenzijami, ki jih ti lahko pridobijo.

*Alberto Harres, originally from Brazil, is now based in Bremen, Germany. He is an artist and software developer who works in the multiple intersections between art and technology, often having language as the central gravity point. In recent years, Alberto has mostly been concerned with the creation of archives as an artistic practice, and the poetical and political dimensions that they can take.*

**BRIN ŽVAN**

—<https://beingbrin.net>

Brin Žvan je medijski\_a umetnik\_ca in oblikovalec\_ka iger. Trenutno ustvarja arkadne igre, ki so skladne z etosom 21. stoletja. Brinova Brinina najnovejša igra je *Presenter Slides* (2022), za katero je bil\_a nominiran\_a za najboljšo študentsko videoigro na Festivalu neodvisnih videoiger leta 2023 v San Franciscu. Kadar Brin ne ustvarja iger, poučuje, kako jih ustvarjati (na IT Univerzi v Kopenhagnu ter Akademiji za likovno umetnost in oblikovanje v Ljubljani). In kadar ne poučuje, skrbi za rastline in kuha s prijatelji.

*Brin Žvan is a media artist and game designer. Currently they are working on arcade games that fit the ethos of the 21<sup>st</sup> century. Their latest game was Presenter Slides (2022), which was nominated for 2023 Best Student Game at the Independent Games Festival in San Francisco. When Brin is not making games, they teach making games (IT University of Copenhagen, Academy of Fine Arts and design in Ljubljana). And when not teaching, they take care of plants or cook with friends.*

**DJ FINAL FORM**

—<https://linktr.ee/modemodemodem>

dj final form (Matej Mihevc) že osmo leto na Radiu Študent vodi oddajo *Modem*, v kateri raziskuje in mapira zvoke spletnega podtalja. *Modem* obsega tudi serijo miksov, kompilacijo in interaktivno spletno stran.

*dj final form (Matej Mihevc) has for the past eight years been the host of the Radio Student show Modem, where he explores and maps the sounds of the online underground. Modem also encompasses a mix series, a compilation and an interactive website.*

**DORIJAN ŠIŠKO**

—<http://dorijansisko.com>

Dorjan Šiško je umetnik in grafični oblikovalec, ki raziskuje spekulativne, kritične in transmediji vidike vizualne kulture in tehnologije. Magistriral je iz grafičnega oblikovanja na ALUO v Ljubljani, kjer sedaj občasno poučuje. Njegova dela so bila predstavljena na številnih samostojnih in skupinskih razstavah v Sloveniji in drugod, med drugim na HDD v Zagrebu, NRW-forumu v Düsseldorf ter festivalu Out to See v New Yorku. Prejel je številne nagrade in trenutno koordinira umetniški kolektiv Freštrel ter skupino Nimaš Izbire.

*Dorjan Šiško is an artist and graphic designer exploring speculative, critical and transmedia aspects of visual culture and technology. He holds an MA in Graphic Design from the Academy of Fine Arts and Design in Ljubljana, where he now occasionally teaches. His work has been presented in many solo and group exhibitions in Slovenia and abroad, such as HDD in Zagreb, NRW-forum in Düsseldorf and Out to See Festival in New York. He received several awards and is the coordinator of the art collective Freštrel and the group Nimaš Izbire.*

## GAIA RADIĆ

—<https://www.gaiaradic.com>

Gaia Radić je novomedijska umetnica, ki deluje na področju računalniške grafike in prostorske instalacije. Diplomirala je iz kiparstva na Akademiji v Reki. Trenutno opravlja magistrski študij videa, animacije in novih medijev ter hkrati študira arhitekturo na Univerzi v Ljubljani. Razstavljala je v okviru številnih samostojnih in skupinskih razstav na Hrvaškem in v Sloveniji ter za svoje delo prejela nagrado ERSTE na 36. Salonu mladih v Zagrebu.

*Gaia Radić is a new media artist working with computer graphics and spatial installation. She holds a BA in Sculpture from the Academy in Rijeka. Currently, she is pursuing her master's studies in Video, Animation and New Media as well as studying architecture at the University of Ljubljana. She has exhibited in many solo exhibitions and over thirty group shows across Croatia and Slovenia and was the recipient of the ERSTE Award at the 36<sup>th</sup> Youth Salon in Zagreb.*

## JIMMY BARKA EXPERIENCE

—<https://www.instagram.com/jimmybarkaexperience>

Trio Jimmy Barka Experience, ki ga sestavljajo veterani domače scene, bobnar Marjan Stanić (Bakalina Velika, Čompe) in didžeja Bakto (Jaka Batič) ter Borka (Borja Močnik), ustvarja temperamentno plesno glasbo za vse generacije, ki vključuje elemente funk, hip hopa, rocka, brazilske in balkanske godbe ter druge prvine. Po številnih priljubljenih izdajah je letos izšel njihov prvenec *Jusqu'ici tout va bien*, ki ga je tednik *Mladina* opisal kot "transžansko, morriconejevsko žmohtno funkijado brez primere v tujini".

*Jimmy Barka Experience, a trio whose members Marjan Stanić (Bakalina Velika, Čompe), DJ Bakto (Jaka Batič) and DJ Borka (Borja Močnik) are all veterans of the local scene, creates vibrant dance music for all generations with elements of funk, hip hop, rock, Brazilian and Balkan music as well as other features. After numerous acclaimed recordings, this year they have finally released their debut album Jusqu'ici tout va bien, described by the Mladina magazine as a "trans-genre, Morricone-esque funk-o-rama unlike anything you've ever heard".*

## JORDI VIADER GUERRERO

—<https://www.tudelft.nl/en/staff/j.viaderguerrero>

Jordi Viader Guerrero je v praksu usmerjen raziskovalec filozofije tehnologije in medijev. Trenutno je doktorski študent na TU Delft, kjer raziskuje politično filozofijo tehnološkega oblikovanja ter socialne ontologije na algoritmih temelječih tehnologij. Je tudi raziskovalec na Inštitutu mrežnih kultur, kjer sodeluje v projektu THE VOID o taktičnem videu. Njegovo delo je bilo med drugim predstavljeno na Het Nieuwe Instituut v Rotterdamu ter na Bienalu oblikovanja v Portu.

*Jordi Viader Guerrero is a practice-based researcher in philosophy of technology and media. He is currently a PhD candidate at TU Delft researching the political philosophy of technological design and the social ontologies of algorithmic technologies. He is also an affiliate researcher at the Institute of Network Cultures, where he is part of the tactical video project THE VOID. His work has been featured at venues such as Het Nieuwe Instituut Rotterdam and the Porto Design Biennale.*

## LEX RÜTTEN

& JANA KERIMA STOLZER

—<https://www.thisisinternet.de>

Jana Kerima Stolzer in Lex Rütten, ki kot umetniški duo delujeta že od leta 2016, ustvarjata multimedische instalacije in performanse na podlagi terenskih raziskav ter skozi fikcijo razvijljata priovedi, ki omogočajo nove povezave in razmerja. Njuno delo daje glas več-kot-človeškim protagonistom ter naslavljajo tehnološko okolje kot komponento, ki oblikuje in spreminja svet.

*Jana Kerima Stolzer je študirala na Akademiji za likovno umetnost v Münstru, Lex Rütten pa na Akademiji za likovno umetnost v Düsseldorfu. Leta 2020 sta oba prejela štipendijo Akademije za gledališče in digitalnost. Kot duo sta svojo prvo institucionalno samostojno razstavo odprla leta 2023 na platformi Hartware MedienKunstVerein v Dortmundu, prvo samostojno razstavo pa letos v alternativnem prostoru Loop Alt Space v južnokorejskem Seulu.*

*Jana Kerima Stolzer and Lex Rütten have been working as an artist duo since 2016. They create multimedia installations and performances based on field research and use fiction to develop narratives that enable new connections and relationships. Their works give voice to more-than-human protagonists and address the technological environment as a shaping and changing component of the world.*

*Jana Kerima Stolzer studied at the University of Fine Arts Münster and Lex Rütten at the Academy of Fine Arts Düsseldorf. In 2020, they were both fellows of the Academy for Theatre and Digitality. The duo opened their first institutional solo exhibition in 2023*

at the Hartware MedienKunstVerein in Dortmund and had their first solo exhibition in Seoul, South Korea, at Loop Alt Space this year.

### MAJA BOJANIĆ

—<http://majabojanic.info>

Maja Bojanić je vizualna umetnica, ki v svoji praksi prek ustvarjanja fiktivnih pripovedi vzpostavlja dvom v prevladujoče zgodovinske pripovedi in institucionalne okvire, na katerih temeljijo. Zaključila je študij kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, s podiplomskim študijem pa nadaljuje na Univerzi uporabnih umetnosti na Dunaju. Je prejemnica štipendije sklada Ad futura. Leta 2024 je bila nominirana za Nagrado skupine OHO.

*Maja Bojanić is a visual artist who in her practice creates fictional narratives to call into doubt the predominant historical narratives and institutional frameworks they're built on. Having completed her studies of sculpture at the Academy of Fine Arts and Design in Ljubljana, she is pursuing an MA at the University of Applied Sciences Vienna. She was granted a scholarship under the Ad futura programme. In 2024, she was nominated for the OHO Award.*

### MARIO SANTAMARÍA

—<https://www.marioSantamaría.net>

Mario Santamaría je barcelonski umetnik, ki raziskuje tehnologije vida in mediacije ter teme, kot so digitalizacija, omrežja, infrastrukture, telo in algoritmi. Njegovo delo je bilo predstavljeno v številnih državah, med drugim v ustanovah in na dogodkih, kot so MACBA Barcelona, ZKM Karlsruhe, mehiški CENART ter solunski, havanski in lyonski bienale. Predava na BAU in visoki šoli Elisava v Barceloni, poleg tega je bil gostujoči predavatelj na Trinity College v Dublinu, Univerzi v Bremnu, visoki šoli ISIA Urbino in Univerzi Kalifornije v Berkeleyju.

*Mario Santamaría is an artist based in Barcelona. He explores technologies of vision and mediation and topics such as digitisation, networks, infrastructures, the body and algorithms. His work has been exhibited internationally, among others at MACBA Barcelona, ZKM Karlsruhe, CENART Mexico and at the Thessaloniki, Havana and Lyon biennials. He lectures at BAU and Elisava, Barcelona, and has been a visiting professor at Trinity College Dublin, University of Bremen, ISIA Urbino and UC Berkeley.*

### MATEJ MIHEVC

—[https://www.instagram.com/h.265\\_](https://www.instagram.com/h.265_)

Matej Mihevc se v svoji umetniški praksi v glavnem osredotoča na različne programe za 3D modeliranje in animacijo, sicer pa goji tudi zanimanje za različne industrijske procese in umetne materiale ter za strojno učenje in umetno inteligenco. Svoja dela je predstavil na več samostojnih in skupinskih razstavah. Trenutno zaključuje podiplomski študij videa in novih medijev na ALUQ v Ljubljani. Že osmo leto na Radiu Študent vodi tudi avtorsko oddajo *Modem*, v kateri raziskuje internetno glasbeno podtalje.

*Matej Mihevc has focused his artistic practice mainly on different programs for 3D modelling and animation, all the while maintaining his interest in various industrial processes and synthetic materials as well as machine learning and artificial intelligence. His works have been presented in numerous individual and group exhibitions. He is currently completing his MA studies in video and new media at the Academy of Fine Arts and Design in Ljubljana. For the past eight years, he has also hosted the Radio Student show Modem, which explores internet underground music.*

**MSN GF**

—<https://www.instagram.com/xen0nym>

Didžejko in producentko msn gf (Tisa Troha) poznamo po njeni igrivi estetiki na presešču sodobne klubske glasbe in ekstravagantnega popa. Kot članica kolektivov Ustanova in Nimaš Izbire je redna gostja raznih metelkovskih klubov in domačih festivalov. Doslej se je podpisala pod dve avtorski produkcijsi za kompilaciji *ISKRA DELTA: Onboarding Soundscapes* in *GROUNDED – PEACE VA*, na nedavni kompilaciji *Slovenly Club Edits Vol.1* 🇷🇸 pa se je izkazala tudi kot mojstrica remiksov.

*msn gf (Tisa Troha) is a DJ and producer, known for her playful aesthetic at the intersection of contemporary club music and extravagant pop. As a member of the collectives Ustanova and Nimaš Izbire, she is a regular guest at various clubs at Metelkova and local festivals. To date, she has produced two pieces of music for compilations ISKRA DELTA: Onboarding Soundscapes and GROUNDED – PEACE VA, and has also proven to be a master of remixes on the recently released compilation Slovenly Club Edits Vol.1 🇷🇸*

**OMSK SOCIAL CLUB**

—<https://omsksocial.club>

OMSK Social Club je razraščajoč se kolektiv, katerega umetniška praksa privzema obliko specifične metodologije, ki jo sami imenujejo Real Game Play in obsega kolektivno potopitev ter špekulativno svetovljenje. Medijske ostaline, pridobljene iz teh iteracij v živo, denimo filmi, scenariji in obsežne instalacije, priklicujejo stanja in portale, ki bi lahko bili fikcija ali še ne živeta realnost. Njihovo delo je bilo predstavljeno po vsej Evropi tako v raznih ustanovah, kot sta Gropius Bau in HKW, kot izven njih.

*OMSK Social Club is a sprawling collective whose artistic practice takes the form of a specific methodology they call Real Game Play: collective immersion and speculative worlding. From these live iterations, media relics are harvested, such as films, scripts and large-scale installations invoking states and gateways that could potentially be a fiction or a yet unived reality. Their works have been exhibited across Europe in various institutions and off-sites, including the Gropius Bau and HKW.*

**ROOM69**

—<https://www.instagram.com/r00m69>

Room69 je dunajski kolektiv umetnikov, kuratorjev, producentov in raziskovalcev, ki preiskuje presečišče umetnih in naravnih svetov ter preučuje družbeno-kultурne kontekste in hiperpovezanost. S konceptualnimi arhitekturnimi strategijami ustvarjajo hibridizirana figitalna okolja, pri čemer se vselej poslužujejo novih ustvarjalnih takтик igranja, prepletanja in rekontekstualiziranja internetnih prostorov ter širijo njihovo analogno razumevanje. Njihova dela so bila med drugim razstavljena na Dunaju, v Los Angelesu, Beogradu in Fanu.

*Room69 is a Vienna-based collective of artists, curators, producers and researchers, exploring the intersection of artificial and natural worlds and reflecting on socio-cultural contexts and hyper-connectivity. They create hybridised phygital environments using conceptual architectural strategies, always employing new creative tactics to play, mesh and re-contextualise internet spaces as well as extending their analogue understanding. They have exhibited internationally in cities like Vienna, Los Angeles, Belgrade and Fano.*

**TOMMASO CAMPAGNA**

—<https://tommasocampagna.net>

Tommaso Campagna je v praksi usmerjen raziskovalec medijskih študij ter vizualni umetnik. Trenutno je kot raziskovalec in urednik zaposlen na Inštitutu za mrežne kulture na Univerzi za uporabne znanosti v Amsterdamu. Njegovi raziskovalni cilji izhajajo iz teoretičnih in tehničnih dimenzij spletnega videa ter njegovih političnih implikacij. Poleg tega sorkirira THE VOID, raziskovalni projekt o taktičnem videu, ki hkrati omogoča avdiovizualno založništvo na praksi temelječih raziskav.

*Tommaso Campagna is a practice-based researcher in media studies and a visual artist. He is currently working as a researcher and editor at the Institute of Network Cultures based at the Amsterdam University of Applied Sciences. His research interest is grounded in both the theoretical and technical dimensions of online video and its political implications. He co-curates THE VOID, a research project on tactical video and an audiovisual publishing venue for practice-based research.*

**URŠA RAHNE**

—[https://www.instagram.com/rahneursa\\_uki](https://www.instagram.com/rahneursa_uki)

Urša Rahne je multidisciplinarna umetnica, ki se zanima za fotografijo, videoumetnost, film, oblikovanje ter njihova presečišča, njena praksa pa skozi prepletanje osebnih in družbenih tem prikazuje vsakdanje življenje. Dokumentira dogodke na ljubljanski podtalni glasbeni, umetniški in aktivistični sceni, prav tako pa je članica kolektiva Kvadratni meter in soustanoviteljica dogodkov Niansa. Njeno delo, ki med drugim obsega umetniške zine, filme, grafike in avdiovizualne instalacije, je bilo predstavljeno v galerijah, kot so Aksioma, Alkatraz, Škuc in Dobra Vaga.

*Urša Rahne is a multidisciplinary artist interested in photography, video art, film, design and their intersections, whose practice captures everyday life, blending personal and societal themes. She documents events in Ljubljana's underground music, art and activist scenes, and is a member of the Square Meter Collective as well as co-founder of Niansa events. Her work, including art zines, films, prints and AV installations, has been exhibited in galleries such as Aksioma, Alkatraz, Škuc and Dobra Vaga.*

**VID KOPRIVŠEK**

—<https://www.instagram.com/koprivsekvid>

Vid Koprivšek je novomedijski umetnik, čigar praksa obsega tudi preplet slikarskih in kiparskih tehnologij ter oblikovanje. Zanimajo ga presečišča in vzporednice digitalnih prostorov s fizičnimi objekti, ki jih kontekstualizira in razširja z uporabo digitalnih tehnologij in principov fiktivljanja. Trenutno zaključuje magistrski študij Videa in novih medijev na ALUO v Ljubljani. Svoje delo je predstavil v okviru več skupinskih razstav in samostojne razstave *Swarm Entry* (2023) v Projektnem prostoru Aksioma.

*Vid Koprivšek is a new media artist whose practice also involves design and the interweaving of painting and sculpting technologies. He is interested in the intersections of and parallels between digital spaces and physical objects, which he contextualises and expands using digital technologies and principles of fictioning. He is currently completing his studies in Video and New Media at the Academy of Fine Arts and Design in Ljubljana. His work has been presented as part of numerous group exhibitions, and his individual exhibition Swarm Entry (2023) was held at the Aksioma | Project Space.*

**ZEVIN**

—[https://www.instagram.com/zevin\\_\\_\\_\\_\\_zevin](https://www.instagram.com/zevin_____zevin)

Vsestranska umetnica Zevin (Nives Cilenšek) velja za eno bolj samosvojih predstavnic futurističnega balkanskega popa, ki ga zaznamuje značilen humor. S producentom, znanim kot Dvided21, se poigravata z različnimi trendovskimi estetikami in obdelanimi vokali, stilistično ekstravagantne pesmi pa nadgrajujeta z izviriimi verzi v srbohrvaščini. Zevin sama skrbi za režijo in scenografijo svojih enkratnih videospotov, ki lahko po kvaliteti ter izvirnosti konkurirajo globalni produkcijs.

*Zevin (Nives Cilenšek) is a multitalented artist that is considered as one of the most unique representatives of futuristic Balkan pop, characterised by a distinctive humour. She and her producer Dvided21 play around with various trend aesthetics and processed vocals, and accompany their stylistically extravagant songs with original verses in Serbo-Croatian. Zevin directs and does her own scenography for her unique videos, which can rival global production in terms of quality and originality.*

**ZVÈN**

—<https://www.instagram.com/tilenmavric>

Didžej in zbiratelj plošč Zvèn (Tilen Mavrič) je član primorskega didžejevskega kolektiva Cosmic Sex in mlad glasbeni zanesenjak, ki velja za enega obetavnejših obrazov mlajše generacije. Poleg rednih nastopov v ljubljanskih klubih je bil v zadnjih letih tudi gost festivalov Butik in Pulvers. Njegove razvejane selekcije gradijo mostove med psihodelijo in evforijo, navdušuje pa ga tudi regionalna dediščina, še posebej jugoslovanski in vzhodnoevropski jazz, folk in rock.

*DJ and record collector Zvèn (Tilen Mavrič) is a member of the DJ collective Cosmic Sex and a young music enthusiast, considered to be one of the most promising faces of the young generation. In addition to regularly playing club gigs in Ljubljana, in recent years he has also been featured at the Butik and Pulvers festivals. His selections branch out in all directions, building bridges between psychedelia and euphoria, and he is also passionate about the regional heritage, especially ex-Yu and East European jazz, folk and rock.*

**KURATORICE  
IN KURATORJI  
CURATORS**

**DOMINIK VRABIČ DEŽMAN**  
—<https://www.dominik.ooo>

Dominik Vrabič Dežman je oblikovalec informacij in poznavalec medijev, ki živi v Amsterdamu na Nizozemskem. Njegovo delo, ki združuje tisk, oblikovanje interakcij in akademsko pisanje, raziskuje proizvodnjo vidnosti, vse od digitalnih podob, ki posredujejo tehnološke inovacije, do politike oblikovanja vmesnikov. V zadnjem času je delal kot znanstveni sodelavec pri SETUP Media Labu in predaval na centru Minderro Centre for Technology and Democracy na Univerzi v Cambridgeu, poleg tega je bilo njegovo delo objavljeno v revijah *AI and Ethics* ter *Hertziana Studies in Art History*.

*Dominik Vrabič Dežman is an information designer and media scholar based in Amsterdam, NL. Bridging print, interaction design and academic writing, his work studies the manufacture of visibility, from digital images mediating technological innovation to the politics of interface design. Recently, he was a research fellow at SETUP Media Lab, spoke at Cambridge University's Minderoo Centre for Technology and Democracy, and published in AI and Ethics and Hertziana Studies in Art History.*

**JAN KOSTANJEVEC**  
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Jan Kostanjevec je filozof, družboslovec in programer, ki ga zanimajo filozofija znanosti, matematika in tehnologija, pri čemer se osredotoča na izrazljivost, misljivost in področja, vezana na ideje, veščine in stroje. Trenutno piše doktorsko disertacijo o razvijanju programske opreme v novinarskih agencijah in deluje kot član IT ekipe pri Radiu Študent, kolektiva GIA in wikijsa kompot.si. Njegova besedila so bila objavljena v *Javnosti*, *Šumu* in *Razpotjih*, poleg tega je predaval v okviru LMU Munich, BudPT, Socratic Lectures in mur.at.

*Jan Kostanjevec is a philosopher, social scientist and programmer interested in philosophy of science, mathematics and technology, who focuses on expressivity, thinkability and areas related to ideas, skills and machines. He is currently writing a PhD thesis on software development in news organisations and is part of the IT team at Radio Študent as well as a member of GIA and kompot.si. He has published in Javnost, Šum and Razpotja. He has spoken at LMU Munich, BudPT, Socratic Lectures and mur.at.*

**JANEZ FAKIN JANŠA**  
—<https://aksioma.org>

Janez Fakin Janša je umetniški direktor Aksiome | Zavoda za sodobne umetnosti, Ljubljana, ki jo je soustanovil (z Marcelo Okretič) leta 2002. Poleg tega je tudi urednik številnih knjig ter glavni urednik serije kratkih esejev PostScript<sup>UM</sup>. Od leta 2016 poučuje na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani.

*Janez Fakin Janša is co-founder (with Marcela Okretič) and artistic director of Aksioma | Institute for Contemporary Art, Ljubljana, established in 2002. He is the editor of several books and readers as well as editor-in-chief of the PostScript<sup>UM</sup> series of short essays. He has been teaching at the Academy of Fine Arts and Design at the University of Ljubljana since 2016.*

**JAŠA BUŽINEL**  
—[https://www.instagram.com/jasa\\_buzinel](https://www.instagram.com/jasa_buzinel)

Jaša Bužinel je urednik za plesno glasbo in avtor kolumn Hyperspecific pri britanskem portalu The Quietus, sokurator festivala SONICA, vodja za stike z javnostjo festivala MENT in sokurator programske sekcijs CE/MENT, glasbeni novinar (*Electronic Sound, Mladina, Odzven, Music Slovenia, Razpotja, Dialogi*), sovoditelj oddaje Partijska linija na Radiu Študent, rezidenčni DJ v klubu Channel Zero in soustanovitelj DJ kolektiva Cosmic Sex. Večinoma se posveča sodobni elektronski in eksperimentalni glasbi.

*Jaša Bužinel is a dance music editor and author of the Hyperspecific column at The Quietus, co-curator at the SONICA festival and CE/MENT (MENT festival), head of PR at the MENT festival, freelance music writer (Electronic Sound, Mladina, Odzven, Music Slovenia, Razpotja, Dialogi), co-host of the Partijska linija show on Radio Študent, resident DJ at Channel Zero and co-founder of the Cosmic Sex collective. He specialises in contemporary electronic and experimental music.*

## KLARA DEBELJAK

—<https://www.instagram.com/klara.deb>

Klara Debeljak je raziskovalka in umetnica, ki je svoje raziskovanje internetne intimnosti, identitete in spreminjajoč se koncept skupnosti skozi prostorsko lečo začela med študijem psihologije na Karlovi Univerzi v Pragi in nadaljevala na Akademiji Gerrit Rietveld v Amsterdamu. Klarina praksa prepleta pisanje, oblikovanje ter videoumetnost. Med drugim je razstavljala na bienalu Dakar OFF ter prejela nagrado Designers Write. Ž letom 2024 je začela dvoletno rezidenco v MGLC Švicariji, kjer razvija projekt, ki raziskuje gentrifikacijo digitalne in urbane sfere.

*Klara Debeljak is a researcher and artist whose research on internet intimacy, identity and the changing concept of community through the lens of space began when she was studying psychology at Charles University in Prague and then continued at the Gerrit Rietveld Academy in Amsterdam. Klara's practice lies at the intersection of writing, design and video art. She is a recipient of the Designers Write award and her work has been exhibited, among others, at the Dakar OFF Biennale. In 2024 she began a two-year residency programme at MGLC Švicarija, where she is developing a project on the gentrification of the digital and urban spheres.*

## MAJA BURJA

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Maja Burja je kuratorka in producentka na področju novomedijске umetnosti. Njeno delo zaznamujejo kritično ukvarjanje z nastajajočo in zastareloto tehnologijo ter zanimanje za kibernetiko, metafikcijo in pojavnog igranje. Doslej je kurirala in producirala več umetniških razstav in projektov, umetniških rezidenc, predavanj, delavnic, srečanj in festivalov. Od leta 2018 redno sodeluje z Društvom Ljudmila, od leta 2022 pa tudi z Zavodom Aksioma.

*Maja Burja is a curator and producer of new media art. Her work is characterised by a critical engagement with emerging and obsolete technology and an interest in cybernetics, metafiction and emergent gameplay. She has curated and produced several art exhibitions and projects, artist residencies, lectures, workshops, meetups and festivals. She has been collaborating regularly with Ljudmila Art and Science Laboratory since 2018 and Aksioma since 2022.*

## MAKS VALENČIČ

—<https://twitter.com/maksvalencic>

Maks Valenčič je medijski teoretik in filozof. Je raziskovalec pri The New Centre for Research & Practice ter urednik Razpotij in revije za sodobno umetnost in teorijo-fikcijo ŠUM. Trenutno se raziskovalno ukvarja s psihičnim akceleracionizmom, projektom, ki ga je začel z objavo istoimenskega članka v ŠUMU #20. Ob tem je član kolektiva GIA in gostitelj serije podcastov Technologos, kjer z različnimi gosti kartira implikacije tehnološke civilizacije v nastajanju.

*Maks Valenčič is a media theorist and philosopher. He is a researcher at The New Centre for Research & Practice as well as an editor at Razpotja and ŠUM, a journal for contemporary art and theory-fiction. At the moment, his research is focused on psychotic accelerationism, a project he began with the eponymous article published in ŠUM #20. In addition, he is a member of the GIA collective and host of the podcast series Technologos, where he and his guests map the implications of the emerging technological civilisation.*

## RÉGINE DEBATTY

—<https://we-make-money-not-art.com>

Régine Debatty je kuratorka, umetniška kritičarka in urednica priznanega bloga We Make Money Not Art, ki piše in predava o tem, kako umetniki, hekerji ter oblikovalci znanost in tehnologijo uporabljajo kot medij za kritično razpravo. Bila je gostujuča profesorica na berlinski visoki šoli School of Machines, Making & Believe in je poleg tega soavtorica številnih publikacij, med drugim »sprint knjige« New Art/Science Affinities (2011) ter E-Relevance: The Role of Arts and Culture in the Age of Artificial Intelligence (2022).

*Régine Debatty is a curator, art critic and editor of the acclaimed blog We Make Money Not Art. Régine writes and lectures internationally on how artists, hackers and designers use science and technology as a medium for critical discussion. A Visiting Instructor at Berlin's School of Machines, Making & Believe, she has co-authored various publications, most notably the "sprint book" New Art/Science Affinities (2011) and E-Relevance: The Role of Arts and Culture in the Age of Artificial Intelligence (2022).*

ZASLUGE  
ZA UMETNIŠKA  
DELA

ARTWORK  
ACKNOW-  
LEDGMENTS

**Neofit – industrijska  
opera rastlin in pionirjev  
LEX RÜTTE**

& JANA KERIMA STOLZER

—Delo je nastalo po naročilu festivala  
*NEW NOW*, Essen, 2023

**Plesen med nami  
MAJA BOJANIĆ**

—Produkcija: Ljudmila, laboratorij za  
znanost in umetnost, 2024  
—Oblikovanje zvoka: lutz boglárka

**Vizije padca  
MARIO SANTAMARÍA**

—Delo je nastalo po naročilu muzeja  
Centre d'Art La Panera, Lleida, 2022

**T(( ))mb  
OMSK SOCIAL CLUB**

—Delo je nastalo po naročilu muzeja  
Kunstraum Niederoesterreich,  
Dunaj, 2023

**Vstop roja  
VID KOPRIVŠEK**

—Produkcija: Aksioma – Zavod za  
sodobne umetnosti, Ljubljana, 2023  
—Projekt je nastal v okviru programa  
U30+, ki ga je v sezoni 2023 kurirala  
Domen Ograjenšek

**Kora  
GAIA RADIĆ**

—Produkcija: Aksioma – Zavod za  
sodobne umetnosti, Ljubljana, 2024  
—Zvok: Gašper Torkar  
—Tehnični sodelavec: Oskar Kandare

**Izgubljeno v digitalnem etru  
ROOM69**

—Delo je nastalo po naročilu platforme  
das weiße haus, Dunaj, 2023

**Jedro  
DORIJAN ŠIŠKO**

—Produkcija: Ljudmila, laboratorij za  
znanost in umetnost, 2024

—Tehnološki sodelavci: Luka Frelih,  
Žiga Pavlovič, Bart Vandeput

**T.E.R.**

**MATEJ MIHEVC**

—Producija: Ljudmila, laboratorij za  
znanost in umetnost, 2023–2024  
—Znanstveni sodelavec: Benjamin Fele  
—Zvok: Yem Gel/Cobweaver

**Arhe-spisi**

**ALBERTO HARRES**

—Raziskovalni del je podprt program  
za digitalne medije na Univerzi  
za umetnost v Bremnu

**Neophyte – an Industrial Opera  
of Plants and Pioneers**

**LEX RÜTTE**

& JANA KERIMA STOLZER  
—Originally commissioned by NEW  
NOW Festival, Essen, 2023

**A Fungus Among Us**

**MAJA BOJANIĆ**

—Production: Ljudmila Art and Science  
Laboratory, 2024  
—Sound design: lutz boglárka

**Visions from The Fall**

**MARIO SANTAMARÍA**

—Originally commissioned by Centre  
d'Art La Panera, Lleida, 2022

**T(( ))mb  
OMSK SOCIAL CLUB**

—Originally commissioned by  
Kunstraum Niederoesterreich,  
Vienna, 2023

**Swarm Entry  
VID KOPRIVŠEK**

—Production: Aksioma – Institute for  
Contemporary Art, Ljubljana, 2023  
—The project was created as part of the  
U30+ programme, curated in 2023 by  
Domen Ograjenšek

**Chora  
GAIA RADIĆ**

—Production: Aksioma – Institute for  
Contemporary Art, Ljubljana, 2024  
—Sound: Gašper Torkar  
—Technical assistance: Oskar Kandare

**Lost to the digital ether  
ROOM69**

—Originally commissioned by das  
weiße haus, Vienna, 2023

**The Core  
DORIJAN ŠIŠKO**

—Production: Ljudmila Art and Science  
Laboratory, 2024

—Technological assistance: Luka  
Frelih, Žiga Pavlovič, Bart Vandeput

**Tensor Edge Recon  
MATEJ MIHEVC**

—Production: Ljudmila Art and Science  
Laboratory, 2023–2024  
—Scientific advice: Benjamin Fele  
—Sound: Yem Gel/Cobweaver

**Arche-Scriptures  
ALBERTO HARRES**

—Research supported by the Digital  
Media Program at the University  
of the Arts Bremen

# KOLOFON

# *COLOPHON*

## PXXX•XXV: Spekulacija in razkroj

Pixxelpoint 2024 – XXV.  
Mednarodni festival sodobnih  
umetniških praks  
Nova Gorica/Gorica,  
7.–17. november 2024

V okviru  
*GO! 2025 Nova Gorica Evropska  
prestolnica kulture*

Produkcija in organizacija  
*Kulturni dom Nova Gorica*  
—Vodja projekta:  
*Pavla Jarc*  
—Koordinatorka projekta:  
*Mateja Poljšak Furlan*

Zasnova in soorganizacija  
Aksioma – Zavod za sodobne  
umetnosti, Ljubljana  
—Umetniški vodja:  
*Janez Fakin Janša*  
—Koordinatorka programa:  
*Marcela Okretič*

Kuratorji  
—Razstava:  
*Maja Burja*  
—Glasbeni program:  
*Jaša Bužinel*  
—Podcast:  
*Régine Debatty*  
—Diskurzivni program  
(THE VOID\*):  
*Dominik Vrabič Dežman,*  
*Klara Debeljak,*  
*Maks Valenčič,*  
*Jan Kostanjevec*

\* THE VOID je raziskovalni projekt  
Tommasa Campagne in Jordija  
Viaderja Guerrera o taktičnem videu

—Oblikovanje razstave:  
*Tamara Lašić Jurković*  
—Asistentka produkcije:  
*Ema Maznik Antić*  
—Urednik kataloga:

## Rok Kranjc

—Prevod in lektura:

*Miha Šuštar*

—Celoštna podoba:

*Federico Antonini,*  
*Simone Cavallin*

—Spletni razvijalec:

*Igor Kovacić*

—Odnosi z javnostmi:

*Jaša Bužinel*

—Koordinatorka za družbene medije:

*Sonja Grdina*

—Foto dokumentacija:

*Domen Pal,*  
*Urša Rahne*

—Tehnični vodja:

*Tadej Hrovat*

—Tehnična služba:

*Valter Udovičič,*  
*Andrej Kobal*

—Partnerji

Akademija umetnosti Univerze v  
Novi Gorici, Raziskovalna postaja  
ZRC SAZU v Novi Gorici, Knjigarna  
kavarna Maks, Razpotja, Društvo  
humanistov Goriške, INC – Institute of  
Network Cultures, .expub, Mostovna,  
Galerija Agoré

—Tehnična podpora

konS = Platforma za sodobno  
raziskovalno umetnost, Ljudmila -  
laboratorij za znanost in umetnost,  
MC Velenje, LokalPatriot, Projekt  
Atol, Kersnikova

—Finančna podpora

GO! 2025 Nova Gorica Evropska  
prestolnica kulture  
Ministrstvo za kulturo RS  
Mestna občina Nova Gorica  
Acción Cultural Española (AC/E)  
Veleposlaništvo Španije v Ljubljani

—Sponzorji:

Arttech d.o.o., Vina Bizjak, Goriške  
opekarne, Mladina, Radio Robin,  
Radio Študent

## PXXX•XXV: Speculation and Decay

Pixxelpoint 2024 – XXV  
International Festival  
of Contemporary Art Practices  
*Nova Gorica/Gorizia,*  
7–17 November 2024

In the framework of  
*GO! 2025 European Capital  
of Culture, Nova Gorica*

Production and organisation

*Nova Gorica Arts Centre*

—Project manager:

*Pavla Jarc*

—Project coordinator:

*Mateja Poljšak Furlan*

Conceived and co-organised by  
*Aksioma – Institute  
for Contemporary Art, Ljubljana*

—Artistic director:

*Janez Fakin Janša*

—Programme coordinator:

*Marcela Okretič*

Curators

—Exhibition:

*Maja Burja*

—Music programme:

*Jaša Bužinel*

—Podcast:

*Régine Debatty*

—Discursive programme

(THE VOID\*):

*Dominik Vrabič Dežman,*

*Klara Debeljak,*

*Maks Valenčič,*

*Jan Kostanjevec*

\* THE VOID is a research project  
on tactical video by Tommaso  
Campagna and Jordi Viader Guerrero

—Exhibition design:

*Tamara Lašić Jurković*

—Production assistant:

*Ema Maznik Antić*

—Catalogue editor:

## Rok Kranjc

—Translation and proofreading:

*Miha Šuštar*

—Visual identity:

*Federico Antonini,*  
*Simone Cavallin*

—Web developer:

*Igor Kovacić*

—Public relations:

*Jaša Bužinel*

—Social media coordination:

*Sonja Grdina*

—Photo documentation:

*Domen Pal, Urša Rahne*

—Technical director:

*Tadej Hrovat*

—Technicians:

*Valter Udovičič,*

*Andrej Kobal*

—Partners

*School of Arts UNG, Research  
Station ZRC SAZU Nova Gorica,  
Bookstore Cafè Maks, Razpotja,  
Goriška Humanist Association,  
INC – Institute of Network Cultures,  
.expub, Mostovna, Agoré Gallery*

—Technical support

*konS = Platform for Contemporary  
Investigative Art, Ljudmila Art and  
Science Laboratory, Youth centre  
Velenje, LokalPatriot, Projekt Atol  
Institute, Kersnikova*

—Supported by

*GO! 2025 – European Capital  
of Culture, Nova Gorica  
The Ministry of Culture of the  
Republic of Slovenia  
Municipality of Nova Gorica  
Acción Cultural Española (AC/E)  
Embajada de España en Eslovenia*

—Sponsors

*Arttech d.o.o., Vina Bizjak, Goriške  
opekarne, Mladina, Radio Robin,  
Radio Študent*

## Produkcija in organizacija / Production and organisation

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## Zasnova in soorganizacija / Conceived and co-organised by

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## Podpora / Supported by

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GO! 2025  
NOVA GORICA  
GORIZIA



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO



AC/E  
ACCIÓN CULTURAL  
ESPAÑOLA



## Partnerji / Partners

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## Sponzorji / Sponsors

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## Tehnična podpora / Technical support

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LokalPatriot

projekt ATOL