

PIXXELPOINT

26. MEDNARODNI
FESTIVAL SODOBNIH
UMETNIŠKIH PRAKS

26TH INTERNATIONAL
FESTIVAL OF CONTEMPORARY
ART PRACTICES

Resonančne rešničnosti v Četrtem prostoru

Resonating Realities
in the Fourth Space

13.—23. 11. 2025
Nova Gorica/
Gorica

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13.—23. 11. 2025
Nova Gorica/
Gorica

Sre/Wed, 12. 11.

PIXXELPOINT 2025 PREDOTVORITVE/ PREOPENINGS

16.00 Plaza Protocol - ex SIA, Solkan

Otvoritev in vodeni ogledi/opening & guided tours

(Živa Božičnik Rebec, Istvan Ist Huzjan, Staš Kleindienst, Andrej Škufca, Tom Winkler, Neja Zorzut)

19.00 Mednarodna študentska razstava/ International Student Exhibition, Galerija TIR, Mostovna

(Aleksandra Bębenek, Monika Chaberka, Ilda Halilčević, Anđela Andrić, Dušan Stanojlović, Tijana Mijušković, Ana Evtić, Ena Fajković, Nika Škarica, Tania Kolarić, Gašper Rebernik, Veinola Emppu)

Čet/Thu, 13. 11.

OTVORITVENI SPREHOD/OPENING WALK

17.00 The Circle, Gorica/Gorizia

(Sybille Neumeyer, Juan Duarte Regino)

17.45 Rastellier, Gorica/Gorizia

(Lavoslava Benčič, Žiga Pavlovič, Marielle MacLeman, Mateja Fajt, Katarina Ekart X BIEN)

18.30 Carinarnica, Nova Gorica

(Gildo Bavčević)

19.15 Xcenter, Nova Gorica

(Vitar Drinković, Brianna Leatherbury, Indiara di Benedetto, Dora Ramljak, Miha Horvat & Aphra Tesla, Dorotea Dolinšek, Nejc Trampuž, Andrej Kobal)

20.30 Mestna galerija Nova Gorica, Nova Gorica

(Felix Deufel, Enrico Tuzzi, Nayari Castillo & Hanns Holger Rutz, Monika Milas, Dmitry Morozov VTOL, Ivana Tkalčić, Saša Spačal, Luka Murovec, Marko Vivoda)

21.30 Rotunda, SNG Nova Gorica, Nova Gorica (IP Group)

22.00 PixelAfter, Klub Teater, Nova Gorica

22.00 BELLEN

00.00 DJ Roli

Pet/Fri, 14. 11.

10.00—13:00 Pixx 25 Symposium, Xcenter

15:00—18.00 Pixx 25 Symposium, Xcenter

14.00—16.00 Clemens von Wedemeyer:

Površinska kompozicija/Surface composition,

film loop, Kulturni dom Nova Gorica, mala dvorana/small hall

16.00 Plaza Protocol, vodeni ogled
/guided tour, ex SIA

19.00 Stefano D'Alessio: FuelNoises,

performans/performance, Kulturni dom Nova Gorica, velika dvorana/big hall

20.30 Mednarodna študentska razstava/
International Student Exhibition, vodeni
ogled/guided tour, Galerija TIR, Mostovna

21.00 Pixxelmusic, Mostovna
21.00—02:00 Hybrida Light Show
21.00 Juan Duarte: Smoking Mirror
21.30 Jatun Risba
22.00 Gullidanda & Al Sagor, živa elektronika/
live electronics
23.00 Identity Remix
(DJ Morski + Pipedreams & Lushlakes VJ)
00.00—04.00 BELLEN/KOMMODA/DJARMA

Sob/Sat, 15. 11.

10.00—13:00 Pixx 25 Symposium, Xcenter

11.00 Plaza Protocol, vodeni ogled
/guided tour, ex SIA

12.00 Ivana Tkalčič: Astronavti brez vesoljske
ladje/Astronauts Without a Spaceship,
delavnica/workshop, Xcenter

15:00—18.00 Pixx 25 Symposium, Xcenter

16.00 Plaza Protocol, vodeni ogled
/guided tour, ex SIA

18.30 Boštjan Simon & Andrej Kobal: Odmevi
gibanja/Echoes of Motion, performans/
performace, Kulturni dom Nova Gorica, mala
dvorana/small hall

20.00 PixxelPopUp (DJs XX), Carinarnica

Ned/Sun, 16. 11.

10.00—14.00 Poslovilno druženje
/Farewell Hangout, EPIC Cafe

11.00 Plaza Protocol, vodeni ogled
/guided tour, ex SIA

14.00 VRToglavi VRT/Dizzy GARDEN
(Irena Pivka, Brane Zorman), zvočni sprehod
/sound walk, Park Rafut, Nova Gorica

16.00 Plaza Protocol, vodeni ogled
/guided tour, ex SIA

Tor/Tue, 18. 11.

17.00 Kuratorsko vodstvo/Curators' guided
tour 1, Mestna galerija Nova Gorica & Xcenter

Čet/Thu, 20. 11.

17.00 Nejc Trampuž: "Solandium 2063", AI &
Gaming delavnica/workshop, Xcenter

Pet/Fri, 21. 11.

9.00 Nejc Trampuž: "Solandium 2063",
AI & Gaming delavnica/workshop, Xcenter
10.45 Nejc Trampuž: "Solandium 2063",
AI & Gaming delavnica/workshop, Xcenter

17.00 Kuratorsko vodstvo/Curators' guided
tour 2, Mestna galerija Nova Gorica & Xcenter

19.00 Galerija Gong/Gong Gallery
Reverberacije + Odmevi
/Reverberations + Echoes
(Borut Savski in Francisco Tomsich),
otvoritveni performans/opening performance

Sob/Sat, 22. 11.

11.00 Andrej Kobal, Delavnica elektronske
glasbe in skladanja/Electronic Music
Production & Composition Workshop, Xcenter

16.00 Plaza Protocol, vodeni ogled
/guided tour, ex SIA

Ned/Sun, 23. 11.

ZAKLJUČEK FESTIVALA IN RAZSTAV
(razen Gong - do 13. 12.)/Festival and
exhibitions close (except Gong - until 13. 12.)

PIXX 25 ANTE PRIMA:

16.—19. 10. Serge Ecker: Passages
(Betrib, Idrija, XID20)

13. 9. Margherita Pevere & Ivan Penov: Lament
(Kras, X TTT & GO!2025)

12. 6. Solkanska plaža/Solkan beach @xMobil

18.00 Clockwork Voltage Techno Orchestra
(Lowlander, Shekuza, Zergon, Nobena,
Joondroid, DUF)

20.00 pRedefining Pixx, (co-cu-mic)

21.00 Odkruški vedute/The Veduta Crumbles
(Pepelnik, Rica, Shekuza) A/V na slušalkah/
on headphones

22.00 Clockwork Voltage Techno Orchestra
Live visuals: deliberate_glitches
Jasna Hribernik: BloodRunner

13. 6. Nova Gorica

18.00 Xcenter: Nadija Mustapić: Čas, je rekla/
Time, She Said

20.00 Kulturni dom Nova Gorica: Béla Bender,
Mieko Suzuki

22.00 Klub Teater: Last Night on Earth (Itan
G., Sofia M., Nikita I.), DJs Pear Parliament &
Gullidanda

14. 6. Solkanska plaža/Solkan beach @xMobil

14.00 pRewilding for Frtalja - Walk, Forage,
Eat, Move, sprehodi&pogovori/Walks&Talks,
& eliXir

18.00 Sonic pReformatting for Freedom, Piero
Iuretig & Mattia Romanut

21.00 Riverberations DJs
Faux Naïf, Riki G, TBHVRST

Jasna Hribernik: BloodRunner
+ Borderless Beer & Wine & more

Pixxelpoint 2025: Odmev realnosti v četrtem prostoru se odvija v edinstvenem somestju Evropske prestolnice kulture, v sestavljeni realnosti dvojne periferije, idealni za deljenje tako ekokritičnega notranjega očesa kot feminističnega refleksa nad potrošniško obsedeno egomanično puščavo. En festival, dva tedna skupne prisotnosti, štirje dnevi in noči druženj, osem razstavnih prizorišč, šestnajst dogodkov. Vključno z vsemi vam lepimi ljudmi, drugimi bitji in nebitji.

Algoritemska izolacija, prijetno heknjena v nasprotovanje tehnofeudalnim odnosom s samoizvoljenimi mirovniki. Souporaba odgovornosti za lokalno podnebje in spodbujanje kolektivnega delovanja. Zdravljenje jaza vzgajanega iz helikopterja, spodbujanje divje domišljije. Cona brez meja, ki bi rada živela izven omrežja, med Novo Gorico in Gorico, med degradiranimi območji brez lokacij, rečnimi obalami, legendarnimi skvoti, zasebnimi improviziranimi galerijami in (kmalu) kulturnimi javnimi prostori.

Pozabite na spolirane bele kocke – tako ali tako se danes zdijo vse okrogle. Vrs- ta radikalnih instalacij, drznih performansov, provokativnih delavnic in subtilnih participativnih formatov, nahrenjenih z lokalno hrano in vinom. Na Pixxelpointu 2025 resnični pogovori spodbujajo medgeneracijsko in medkulturno učenje ter dvigujejo glasove (kvi- ra) z obrobij. Dvodnevni simpozij ni edino srečanje, ki občinstvo spremeni v sodelavce, temveč združuje teorijo z dejanji.

Gradnja mrež in trajnih zavezništov različnih okusov prinaša odpornost lokalnim mladim in skupnostim, ki so solastnice festivala. In ko govorimo o prihodnosti, umetnost kot razširjena vizija le-te noče ostati varna – predstavlja si svetove onkraj kapitalističnega zastoja, tehnološke odvisnosti in evrocentričnih narativov. Četrti prostor, ki ga soustvar- jate, vas naredi resnične.

Pixxelpoint 2025: Resonating Realities in the Fourth Space takes place in a unique twin- town European Capital of Culture, a composite reality of double periphery ideal for shar- ing both an ecocritical inner eye and a feminist reflex over a consumerism-crazed ego- maniac wasteland. One festival, two weeks of shared presence, four days and nights of gettogethers, eight exhibition venues, sixteen events. Including all of you beautiful people and them other beings.

An algorithmic isolation pleasantly hacked to counter the technofeudal rela- tionships with self-chosen peace making kin. Share responsibility for local climates and spark collective action. Heal the helicopter-parented self and seed wild imagination. A wanna-be off-grid boorder-less zone, between Nova Gorica and Gorizia, among brown- field nonlocations, riversides, legendary squats, private impromptu galleries and cult public places.

Forget polished white cubes— anyways they all seem round nowadays. A range of radical installations, bold performances, edgy workshops and subtle participatory for- mats, all nourished by locally sourced food and wine. At Pixxelpoint 2025 real talk fuels intergenerational and cross-cultural learning, uplift ng queer and marginalized voices. Not the only gettogether that turns audiences to collaborators, the two-day symposium fuses theory with action.

Building networks and lasting alliances of different flavors brings resilience to the local youth and communities who get to co-own the festival. And when we talk about the future, art as an expanded vision of it refuses to stay safe—imagining worlds beyond the capitalist gridlock, tech addiction, and Eurocentric narratives. The Fourth Space you co-build makes you real.

Avtorji / Artists

Sybille Neumeyer

Almanah za spremenljive
atmosfere **Almanac for
Alternating Atmospheres**



Almanah za spremenljive atmosfere je spekulativno kulturno orodje in vmesnik za izmenjavo znanja v podnebni krizi. Z raziskovanjem premikov v gojenju in migracijah rastlin zaradi podnebnih vplivov poskuša olajšati povezave med regijami, tradicijami in lokalnim ekološkim znanjem.

Almanac for Alternating Atmospheres is a speculative cultural tool and interface for knowledge exchange in the era of climate crisis. By investigating shifts in the cultivation and migration of plants due to the impact of climate change, it aims to facilitate connections between regions, traditions, and local ecological knowledge.

Sybille Neumeyer je soodvisna umetnica in postdisciplinarna raziskovalka, ki se osredotoča na okoljska vprašanja in ekološke odnose. V svojih aktualnih raziskavah proučuje posredovanje podnebja in vremena ter transformativne pripovedi za biokulturno raznolikost, družbeno in okoljsko pravičnost.

Sybille Neumeyer is an interdependent artist and post-disciplinary researcher with a focus on environmental issues and ecological

relationships. In her recent and ongoing research she is investigating mediations of climate and weather and transformative narratives directed towards biocultural diversity and social and ecological justice.

Ivana Tkalčić

Astronavt(i) brez vesoljske ladje/
Lovljenje vetra **Astronaut(s)
without a Spaceship/Catching the
Wind**



Astronavt(i) brez vesoljske ladje/Lovljenje vetra združuje špekulativno raziskovanje vesolja z ekološko refleksijo. S povezovanjem diskurza o teraformiranju s krhkostjo Zemlje se težišče projekta premakne od vesolja k skrbi za planet. Performansi utelešajo veter in krajine, pri tem pa kritično obravnavajo ekstraktivizem ter predlagajo trajnostne, empatične odnose med človekom, tehnologijo in okoljem.

Astronaut(s) without a Spaceship/Catching the Wind merges speculative space exploration with ecological reflection. By linking terraforming discourse with Earth's fragility, the project shifts from outer space to planetary care. The performances embody wind and landscapes, critiquing extractivism while proposing sustainable, empathetic

relations between humans, technology, and the environment.

Ivana Tkalčić je hrvaška multimedijška umetnica in raziskovalka z diplomama iz ekonomije in likovne umetnosti ter diplomantka WHW Akademije. Razstavlja po vsem svetu in je prejemnica številnih nominacij in nagrad, vključno z nagrado Radoslava Putarja in veliko nagrado HPB. Udeležila se je številnih mednarodnih umetniških rezidenc.

Ivana Tkalčić is a Croatian multimedia artist and researcher with degrees in economics and fine arts, and a graduate of WHW Akademija. She has exhibited internationally and received numerous nominations and awards, including the Radoslav Putar Award and the HPB Grand Prix. She has participated in numerous international residencies.

Dorotea Dolinšek (Andreja Gomboc, pETER Purg, Nejc Trampuž et al.)
Astrotop_X 2.0



Projekt Astrotop_X v okviru medvezdnega raziskovanja postavlja v ospredje rastline, ki so nameščene v kapsuli, opremljeni s senzorji. S pomočjo algoritmične analize rastline delujejo kot primarne odločevalke o vrednosti potenciala »planeta B«. Projekt kot tak preizprašuje na človeka usmerjene narative o nezemeljskih okoljih, ki jih avtorji obravnavajo kot razširitve zemeljskih načinov delovanja. Prva faza projekta Astrotop_X je nastala

v soavtorstvu Nejca Trampuža, Dorotee Dolinšek, Andreje Gomboc in Petra Purga. Na Festivalu bo predstavljena nadgradnja projekta, ki jo je razvijala avtorica Dorotea Dolinšek.

Astrotop_X foregrounds non-human agency in the context of interstellar exploration by situating plants within a sensor-equipped capsule. Through algorithmic analysis, plants function as primary decision-makers in evaluating the habitability of a potential "Planet B." In doing so, the project challenges human-centered conceptions of extraterrestrial environments, which the authors regard as extensions of terrestrial modes of operation. The first phase of the Astrotop project was developed in co-authorship with Nejc Trampuž, Dorotea Dolinšek, Andreja Gomboc, and pETER Purg. At the Festival, an enhanced version of the project will be presented, developed by the artist Dorotea Dolinšek.

Dorotea Dolinšek je diplomirala iz slikarstva na beneški Akademiji likovnih umetnosti, trenutno pa zaključuje magisterij videa in novih medijev na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Njeno interdisciplinarno umetniško raziskovanje se osredotoča na sisteme, ki omogočajo preživetje v ekstremnih okoljih vesolja in na Zemlji v globoki ekološki krizi. Njena dela so bila predstavljena v številnih domačih in mednarodnih institucijah sodobne umetnosti. **Dorotea Dolinšek graduated in Painting from the Academy of Fine Arts in Venice and is currently completing a Master's in Video and New Media at the Academy of Fine Arts in Ljubljana. Her interdisciplinary artistic research focuses on systems that enable survival in extreme environments, both in space and on Earth amid the current deep ecological crisis. Her works have been exhibited at numerous domestic and international contemporary art institutions.**

Enrico Tuzzi Pripadnost **Belong**



Med preteklostjo in sedanjostjo lebdeči stebri pod Slovenskim narodnim gledališčem v Novi Gorici prikličejo idealne prostore, ki so izginili iz nekdanje Jugoslavije. Gre za spomine, vtisnjene v živo kožo. Delo preizprašuje pomen pripadnosti: ko kolektivni spomin blede, se moramo odločiti, ali je vprašanje, ki si ga moramo zastaviti, »česa ne smemo pozabiti?« ali »česa ne moremo pozabiti?«.

Suspended between past and present, the columns beneath the Slovenian National Theater in Nova Gorica evoke ideal spaces that have disappeared from the former Yugoslavia. Memories imprinted on living skin. This work questions the meaning of belonging: when collective memory fades, we need to decide whether the question to ask ourselves is "What must we not forget?" or "What can we not forget?"

Enrico Tuzzi je eden izmed vodilnih predstavnikov evropske postgrafitne umetnosti. Njegova umetniška pot se giblje med abstraktnim slikarstvom in multimedijskimi projekti, ki segajo od instalacij do fotografije. V središču njegovega umetniškega in konceptualnega raziskovanja je tema osebnega in kolektivnega spomina, raziskana skozi njuno prepletanje, napetosti ter vplive na identiteto in perspektivo. **Enrico Tuzzi, is a leading exponent of European post-graffiti art. His artistic career moves between abstract painting and**

multimedia projects, ranging from installation work to photography. At the core of his artistic and conceptual research lies the theme of personal and collective memory, explored through their interplay, tensions, and impact on identity and perspective.

Gildo Bavčević Brezmejne geste Borderless Gestures



Gildo Bavčević v Brezmejnih gestah raziskuje identiteto, meje in skupno izkušnjo skozi dve deli. $2+3=5$ je fotografski avtoportret, ki z ročnimi gestami in številko na majici prepleta nacionalne simbole in dediščino ter s tem odpira vprašanja pripadnosti, razdeljenosti in spomina. V performansu in multimediji instalaciji Skrajno levi hedonizem/Nomadski gostitelj postane nomadski gostitelj, ki občinstvo povezuje ob sardelah in čevapčičih. Kuhanje in deljenje ustvarjata prostor improvizacije, interakcije in razmisleka o krhkih možnostih skupnosti.

In *Borderless Gestures*, Gildo Bavčević explores identity, boundaries, and shared experiences through two works. $2+3=5$ is a photographic self-portrait merging national symbols and heritage via hand gestures and a T-shirt number, questioning belonging, division, and memory. In *Extremely Left Hedonism/Nomad Host*, a performance and multimedia installation, he becomes

a nomadic host, uniting audiences over sardines and čevapi. Cooking and sharing create a space of improvisation, interaction, and reflection on the fragile possibilities of togetherness.

Gildo Bavčević je multimedijски umetnik, ki ustvarja na področjih performansa, videoinstalacije, filma, fotografije in zvoka ter se poglobljeno ukvarja s političnimi, družbenimi, gospodarskimi in okoljskimi vprašanji. Doktoriral je iz praktičnih študij na področju novih medijev na Fakulteti za likovne umetnosti v Beogradu in deluje kot docent na Oddelku za film in medije na Umetniški akademiji v Splitu.

Gildo Bavčević is a multimedia artist working across performance, video installation, film, photography, and sound. His practice engages deeply with political, social, economic, and environmental issues. He holds a PhD in practical studies in the field of new media from the Faculty of Fine Arts in Belgrade and works as an assistant professor at the Film and Media Department at the Arts Academy in Split.

Shintaro Miyazaki Računalništvo za vse ali kako postati vsakdanji in neplemeniti Computation for All by All or About Becoming Common and Unnoble



Svet se sooča s številnimi krizami. Da bi jih prebrodili, potrebujemo nove načine sobivanja – med ljudmi, stroji in okoljem. Ena od vizij je endosimbotsko računalništvo: sodelovanje med računalniki, organizmi in tehnologijami, ki skupaj tvorijo samozadosten in povezan sistem. Gre za prevzem skupne odgovornosti – namesto da težave prelagamo drug na drugega, jih rešujemo skupaj. V tem procesu gradimo stroj preživetja, ki ga programiramo vsi za dobro vseh.

The world is facing multiple crises. To get through them, we need new ways of living together – humans, machines, and the environment as one. Endosymbiotic computation is one vision: computers, organisms, and technologies working as a cooperative, self-sustaining system. It's about taking responsibility together instead of pushing problems away – and building a survival machine we all programme, for all of us.

Shintaro Miyazaki je docent digitalnih medijev in računalništva na Humboldtovi univerzi v Berlinu. Okoli leta 2010 je prvič pisal o zgodovini računalnikov, algoritmi in njihovih ritmi, nato pa se je zagrel za levičarsko teorijo in Felixa Guattarija. Leta 2023 je izdal kratko knjigo o plesu, modeliranju in skupnostnem delovanju Counter-Dancing Digitality. Trenutno se posveča endosimbiozi in novim celičnim medijem.

<https://amor.cms.hu-berlin.de/~miyazash/>
Shintaro Miyazaki is a (junior)-professor of "Digital Media and Computation" at Humboldt-Universität zu Berlin. Around 2010, he first wrote on the history of computers, on algorithms and their rhythms. After that, his interest in leftist theory and Felix Guattari arose. In 2023, he published a short book on dance, modelling, and commoning – Counter-Dancing Digitality. Now he works on endosymbiosis and cellular new media.
<https://amor.cms.hu-berlin.de/~miyazash/>

Lavoslava Benčić, Ziga Pavlovič, Marielle MacLeman, Mateja Fajt, Katarina Ekart/c. Gašper Rebernik x BIEN 2025

Četrty kokon in več-kot-človeška prihodnost **The Fourth Cocoon & the More-Than-Human Future**



Skozi zgodovino se vleče nit – bleščeča, krhka, tesno spredena. Svila, nekoč simbol bogastva in imperija, v sebi nosi zgodbo o udomačitvi, delu in nadzoru. Četrty kokon je prostor onkraj uporabnega, onkraj komodificirane dediščine. Svilo predstavlja kot spekulativni medij, vmesnik med vrstami, tehnologijami in časovnostmi.

A thread runs through history – gleaming, fragile, tightly spun. Silk, once a symbol of wealth and empire, tells a story of domestication, labor, and control. The Fourth Cocoon is a space beyond utility, beyond heritage as commodity. Silk is explored as a speculative medium, an interface between species, technologies, and temporalities.

Mednarodna skupina umetnikov združuje znanja s področij medijske umetnosti, kreativnih tehnologij, vizualne umetnosti, kostumografije in tekstilnih praks. Njihovo delo zajema poglobljene instalacije, raziskovalno zasnovane asemblaže ter oblikovalske pristope, ki prepletajo tradicijo z digitalnimi praksami. Povezuje

jih skupna zavezanost eksperimentiranju, meddisciplinarnemu dialogu ter iskanju novih možnosti, kako lahko materiali, zgodbe in tehnologije ustvarjajo nove oblike pomena.

Lavoslava Benčič je intermedijska umetnica, kustosinja in pedagoginja, specializirana za multimedijo in novomedijsko umetnost. Njena dela so bila razstavljena in nagrajena v 24 državah, znana pa je tudi po vodenju umetniških in elektronskih delavnic. Predava o medijski produkciji in integriranih umetniških praksah na višjih in visokošolskih zavodih v Sloveniji.

Žiga Pavlovič je kreativni tehnolog, ki združuje zgodbo in interaktivnost v muzejskih ter umetniških postavitev. Sodeloval je pri projektih, kot sta Vrtn!ca in Nadvojvoda Janez, oče Meranovega, kjer je tehnologijo – Leap Motion, Kinect, XR – uporabil kot dramaturško orodje. Deluje kot razvijalec, mentor in svetovalec, ki skrbi za robustnost sistemov in čustveno smiselno uporabniško izkušnjo.

Marielle MacLeman, ki je rojena na Škotskem in živi na zahodni obali Irske, je študirala risanje in slikarstvo. Ustvarja v kiparskih asemblažih in instalacijah. V središču njenega dela je dialog med materiali in raziskovanjem – najdene ali kontekstu prilagojene medije prepleta z inovativnimi rokodelskimi tehnikami in referencami ter tako raziskuje njihov potencial za ustvarjanje novega pomena.

Mateja Fajt je kostumografinja in raziskovalka. Magistrirala je iz kostumografije na Akademiji za gledališče, radio, film in televizijo ter se v okviru doktorskega študija izpopolnjevala na univerzi Yale v ZDA kot raziskovalka znotraj programa Fulbright. Oblikovala je kostumografije za širok spekter uprizoritvenih in avdiovizualnih del ter zanje prejela nagrade.

Katarina Ekart ustvarja na presečišču tekstilne umetnosti, oblikovanja nakita in uporabe sodobnih tehnologij v oblikovanju in umetnosti. Kot umetnica se opredeljuje kot pozorna opazovalka, ki navdih črpa iz

vsakdanjega življenja, naravnih procesov in njihovih transformativnih posledic. Njena praksa temelji na prenosu teh opažanj v oblikovne artikulacije skozi različne instalacije in umetniška dela. Trenutno razvija svoje raziskovanje na Kraljevi akademiji za likovno umetnost v Antwerpnu.

This international collective brings together the members' expertise in media arts, creative technologies, visual art, costume design, and textile-based practices. Their work spans immersive installations, research-driven assemblages, and design explorations that merge traditional and digital approaches. What unites them is a shared commitment to experimentation, cross-disciplinary dialogue, and reimagining how materials, stories, and technologies can generate new forms of meaning.

Lavoslava Benčič is an intermedia artist, curator, and educator specializing in multimedia engineering and media arts. Her award-winning works have been exhibited in 24 countries, and she is known for leading art and electronics workshops. She also lectures on media production and integrated art practices at higher education institutions in Slovenia.

Žiga Pavlovič is a creative technologist who combines storytelling and interactivity in museum and artistic installations. He has worked on projects such as Vrtn!ca and Nadvojvoda Janez, oče Meranovega, where he used technologies such as Leap Motion, Kinect, and XR as dramaturgical tools. He works as a developer, mentor, and consultant, ensuring both system robustness and emotionally meaningful user experiences.

Born in Scotland and based on the west coast of Ireland, Marielle MacLeman studied Drawing and Painting and works across two-dimensions, sculptural assemblage and installation. The dialogue between materials and research is key – combining found or context-specific

media with innovative craft techniques and references to interrogate their potential to produce meaning.

Mateja Fajt is a costume designer and researcher. She holds a master's degree in costume design from the Academy of Theatre, Radio, Film and Television of the University of Ljubljana and has continued her doctoral studies at Yale University as a special research fellow within the Fulbright grant programme. She is an award-winning costume designer and has designed costumes for a wide range of performances and films.

Katarina Ekart works at the intersection of textile art, jewelry design, and the application of novel technologies in design and art. As an artist, she defines herself as an attentive observer, drawing inspiration from everyday life, natural processes, and their transformative consequences. Her practice is based on translating these observations into design articulations through various installations and artworks. She is currently developing her research at the Royal Academy of Fine Arts in Antwerp.

Felix Deufel

Fracture Zone **Fracture Zone**



Fracture Zone je okoljski umetniško-raziskovalni projekt, ki proučuje procese ekološkega uničenja, povzročene s človekovim vplivom na zemeljske ekosisteme.

Podnebne spremembe, monokulture in upad biotske raznovrstnosti bistveno vplivajo na naše ekosisteme. V tem delu se Deufel sooča z nastalimi ekološkimi in družbenimi izzivi. Raziskuje mehanizme uničenja in obnove, s posebnim poudarkom na lubadarju – žuželki, ki je ob podpori podnebnih sprememb postala nadloga, sposobna opustošiti gozdove po vsem svetu.

Fracture Zone is an environmental art and research project that investigates processes of ecological destruction driven by the human impact on Earth's ecosystems. Climate change, monocultures, and the decline in biodiversity profoundly affect our ecosystems. In the work, Deufel engages with the resulting ecological and social challenges by exploring the mechanisms of destruction and regeneration, focusing on the bark beetle – an insect that, fostered by climate change, has become a plague devastating entire forests worldwide.

Felix Deufel je zvočni umetnik in zvočni ekolog, ki se posveča prostorskemu zvoku, prostorskemu poslušanju ter vlogi zvočnih krajin v družbi in okolju. Njegov umetniški opus obsega prostorske instalacije, skladbe, performanse in terenske raziskave. V Deuflovih delovnih metodah imajo odločilno vlogo sodelovalni in interdisciplinarni pristopi, saj spodbujajo izmenjavo, učenje in širjenje umetniških meja.

Felix Deufel is a sound artist and sound ecologist focusing on spatial sound, spatial hearing, and the role of soundscapes in society and the environment. His artistic oeuvre includes spatial installations, compositions, performances, and field research. Collaborative and interdisciplinary approaches play a decisive role in Deufel's working methods and promote exchange, learning, and the expansion of artistic boundaries.

Pixxelpoint 2025: Odmev realnosti v Četrtem prostoru posega v čas sistemske fragmentacije in afektivne izčrpanosti. Medtem ko »tretji prostor« državljsanske kohezije popušča tehnokapitalističnemu spektaklu in kulturni izolaciji, festival predlaga četrti prostor – situacijsko, resonančno dimenzijo za skupni pomen, utelešeni odpor in spekulativno prenovu.

Letošnja izdaja, ki se razteza čez dvojno periferijo Nove Gorice in Gorice ter prepleta številne mednarodne umetniške glasove, se odvija v prehodnih conah – degradiranih območjih, ob rekah, skvotih in izvorni arhitekturi – kjer se infrastruktura domišljije obnavlja v realnem času. Umetniške prakse se tukaj ne odzivajo zgolj na krize, temveč odpirajo senzorične in kognitivne pasovne širine za pluralne, prepletene poglede na svet.

Namesto indeksiranja identitet ali perspektiv Pixxelpoint 2025 poziva k mitopoejski preusmeritvi: k spregledanemu znanju, potlačenim intuicijam in skupnostnim fikcijam, ki življenje znova naredijo smiselno. Četrti prostor postane spreminjajoče se ozemlje – ne fiksna ideologija, temveč porozna cona, kjer pozabljene kozmologije, somatski spomini in mikro-geste soustvarjajo druge načine bivanja s svetom.

Delavnice, performansi, instalacije in razprave prepletajo kritično teorijo z lokalnimi materialnostmi, ki jih hranijo hrana, zemlja, zgodbe in relacijske etike. Gre za festival, ki ceni prisotnost pred izdelkom, odnos pred razrešitvijo. Na Pixxelpointu 2025 umetnost ni pobeg, temveč pot nazaj. Drug k drugemu. Proti možnemu. Proti svetu, ki še ni povsem poimenovan.

Pixxelpoint 2025: Resonating Realities in the Fourth Space intervenes in a time of systemic fragmentation and affective exhaustion. As the "third space" of civic cohesion gives way to techno-capitalist spectacle and cultural isolation, the festival proposes the Fourth Space - a situated, resonant dimension for shared meaning, embodied resistance, and speculative renewal.

Stretched across the dual periphery of Nova Gorica and Gorizia, while entangling a plethora international artistic voices, this year's edition unfolds in transitional zones - brownfields, riversides, squats, and vernacular architectures - where infrastructures of imagination are rebuilt in real time. Artistic practices here do not merely respond to crisis but open sensorial and cognitive bandwidths for plural, interwoven worldviews.

Instead of indexing identities or perspectives, Pixxelpoint 2025 calls for a mythopoeic reorientation: toward overlooked knowledge, suppressed intuitions, and communal fictions that make living thinkable again. The Fourth Space becomes a shifting ground - not a fixed ideology, but a porous terrain where forgotten cosmologies, somatic memories, and minor gestures co-compose other ways of being with the world.

Workshops, performances, installations and discussions interlace critical theory with local materialities, nourished by food, soil, stories, and relational ethics. It is a festival that values presence over product, relation over resolution. At Pixxelpoint 2025, art is not escape but a way back in. Toward one another. Toward the possible. Toward a world not yet fully named.

Stefano D'Alessio

FuelNoises FuelNoises



FuelNoises je tehno–gledališki koncert, ki raziskuje moč umetne inteligence in dezinformacij. Antijunak se prek algoritmičnih dezinformacij pogreza v radikalizacijo, medtem ko zvok, svetloba in vizualije v realnem času reagirajo na izvajalčevo telo. Izhajajoč iz dezinformacij o podnebnih spremembah delo razkriva krhko ravnotežje družbe med digitalnim opolnomočenjem in manipulacijo.

FuelNoises is a techno-theatrical concert exploring the power of AI and misinformation. An anti-hero spirals into radicalization through algorithmic misinformation, while sound, light, and visuals react to the performer's body in real time. Drawn from climate change disinformation, the work exposes society's fragile balance between digital empowerment and manipulation.

Stefano D'Alessio je medijski umetnik, performer, skladatelj in pedagog na različnih univerzah po Evropi. Ustvarja avdiovizualne kompozicije, novomedijske performanse in interaktivne instalacije, v katerih raziskuje, kako internet oblikuje človekovo vedenje in telo. Njegova praksa se osredotoča na interakcijo med človekom in strojem, kjer skupaj nastopajo zvok, svetloba, podoba in fizična prisotnost.

Stefano D'Alessio is a media artist, performer, composer, and educator at various universities across Europe. He creates audio-visual compositions, new media

performances, and interactive installations, exploring how the internet shapes the behaviour and body of humans. His practice centers on human-machine interaction, where sound, light, image, and physical presence perform together.

Gostujočo predstavo 'FuelNoises' je s subvencijo za turnejo podprlo avstrijsko zvezno ministrstvo za stanovanja, umetnost, kulturo, medije in šport. The guest performance "FuelNoises" at the Pixelpoint Festival 2025 was supported by the touring subsidy from the Federal Ministry for Housing, Arts, Culture, Media and Sports of Austria.

— Federal Ministry
Housing, Arts, Culture,
Media and Sport
Republic of Austria

Andrea Gulli

DJ set Gullidanda Gullidanda Dj set



Ni ne žanra ne zastarele glasbe. Ni ne tempa ne pravilne sinhronizacije, le prostor, ki ga zapolni tvoja ustvarjalnost, in tvoje gibanje, ki izraža tvojo domišljijo.

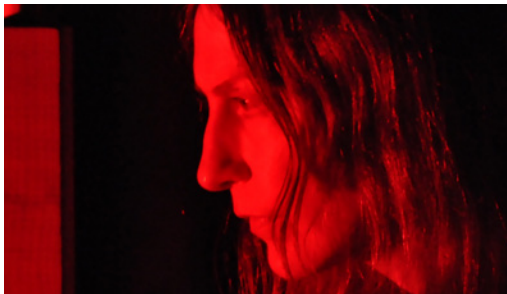
There is no sign of genre, nor dated music. Neither tempo nor correct sync, just space to fill with your creativity, and your movement to express your imagination.

Andrea Gulli je doktor matematike in glasbenik. Elektronsko glasbo komponira kot interakcijo med umetniškimi in znanstvenimi disciplinami. Igra z zasedbo Maistah Aphrica, z Orkestrom brez meja/Orchestra Senza Confini in z drugimi mednarodnimi glasbeniki.

Andrea Gulli has a PhD in mathematics and is a musician. He composes electronic music as a form of interaction between artistic and scientific disciplines. He plays with Maistah Aphrica, Orkester Brez Meja/Orchestra Senza Confini, and other international musicians.

Jatun Risba

Intimnost drugosti – Kako živeti življenje ... **The Intimacy of Otherness – How to Live a Life ...**



How to Live a Life ... je zaključni akt 60-minutnega performativnega predavanja. Navdihnjena s čezmejnimi spomini in pokrajinami raziskuje transgeneracijsko zdravljenje, regeneracijo in soodvisnost. Nastala je v okviru rezidence Peripheral Visions pri loDeposito, s scenografijo, razvito v sodelovanju z New Life Contract.

How to Live a Life... is the final act of a 60-minute performance lecture. Inspired by cross-border memories and landscapes, it explores transgenerational healing, regeneration, and interdependence. It was developed during the Peripheral Visions residency by loDeposito, with scenography created in collaboration with New Life Contract.

Jatun Risba je transdisciplinarni umetnik_ica, ki strah, nevednost in skrivnostnost preobraža v zdravljenje, rast in samouresničitev. Njihova praksa goji medvrstno recipročnost in ekološko čutov, v dialogu z modrostnimi

tradicijami in subverzivno rabo tehnologije. Ustvarja vitalna dela, ki izzivajo status quo in širijo človeško zaznavo.

Jatun Risba is a transdisciplinary artist who transforms fear, ignorance, and secrecy into healing, growth, and self-empowerment. Their practice cultivates interspecies reciprocity and sensory ecology, engaging with wisdom traditions and subversive uses of technology to create life-affirming artworks that challenge the status quo and expand human perception.

Aphra Tesla & Miha Horvat

Judežev poljub **Kiss of Judas**



Stereo dub/remix JUDEŽEV POLJUB je nastal po naročilu Pixelpoint 2025. Predstavlja odvod leta 2024 nastale zvočne arhitekture ALBUM, ustvarjene za 8-kanalni inštrument TONSPUR_passage – Micro Museum for Sound, MQ Dunaj v produkciji Weckwerth/Szely. Mikrotonalni glas dvoživke, ki živi svoj kanon v odprtem oraklju. Več o ALBUMU na <https://tonspur.at/soundworks/miha-horvat-feat-aphra-tesla-tonspur-for-ukraine/?lang=en>

The stereo dub/remix KISS OF JUDAS was commissioned by Pixelpoint 2025. It represents a derivative of the ALBUM sound architecture, created in 2024 for the 8-channel instrument TONSPUR_passage – Micro Museum for Sound, MQ Vienna, produced by Weckwerth/Szely. It is the

microtonal voice of an amphibian, living its canon in an open oracle.

<https://tonspur.at/soundworks/miha-horvat-feat-aphra-tesla-tonspur-for-ukraine/?lang=en>

Aphra Tesla je slovenska umetnica, po kateri se imenuje štiriletna nagrada za intermedijske dosežke festivala Kiblix, BELI APHROID. Je vizualna umetnica, pesnica, aktivistka, skladateljica, zvočna arhitektka in interdisciplinarna umetnica. Živi in dela v Mariboru, kjer deluje tudi v kontekstih Transnacionalne gverilske umetniške šole GT22. Več na <https://huxportal.si/>

Miha Horvat, živeč v Mariboru je magister umetnosti - novih medijev (Univerza za uporabne umetnosti Dunaj) in doktorski študent Etnologije in kulturni antropologije (FF Ljubljana). Od leta 2009 je pravni zastopnik Ustanove Fundacija Sonda in od 2013 odgovorna oseba Interdisciplinarnega laboratorija GT22. Teme njegovega umetniškega ustvarjanja, kuratorskega in znanstvenega raziskovanja so prostor, svetloba, ustvarjalne skupnosti in intermedijske intervencije.

Več na <http://sonda.kibla.org/>

Aphra Tesla is a Slovenian artist, after whom the four-year award for intermedia achievements of the Kiblix festival, BELI APHROID (WHITE APHROID), is named. She is a visual artist, poet, activist, composer, sound architect and interdisciplinary artist. She lives and works in Maribor, where she is also active in the contexts of the Transnational Guerrilla Art School GT22. More at <https://huxportal.si/>

Miha Horvat, living in Maribor, holds a Master of Arts in New Media (University of Applied Arts Vienna) and is PhD student in Ethnology and Cultural Anthropology (FF Ljubljana). Since 2009, he has been the legal representative of the Sonda Foundation and since 2013, the responsible person of the GT22 Interdisciplinary Laboratory. The themes of his artistic creation, curatorial and

scientific research are space, light, creative communities and intermedia interventions.

More at <http://sonda.kibla.org/>

Momir Trifunjagić, Tilen Curk, Gašper Rebernik

Mentors: Kristina Pranjić, pETER Purg, Griša Močnik, Jasmina Jerant

PixxelPopUp, Carinarnica, mejni prehod **border crossing**

»Krasna si, bistra hči planin in toksinov ...« **“Krasna si, bistra hči planin in toksinov...”**

»Krasna si, bistra hči planin in toksinov ...«, vizualno-etnografsko raziskava vplivov industrijske dediščine v Kanalu ob Soči in njeni okolici reke Soče. Trije študentje – okoljevarstvenik, humanist in umetnik – dokumentirajo osebne zgodbe prebivalcev, prepletanje turističnih priložnosti reke Soče z industrijsko preteklostjo in njenimi okoljsko-zdravstvenimi posledicami. Intervjuji, umetniška fotografija in okoljski podatki ustvarjajo dialog, vizualizirajo nevidne posledice toksične dediščine ter ozaveščajo javnost. Rezultat je pop-up razstava s performativnim prihodom z vlakom iz Anhovega.

“Krasna si, bistra hči planin in toksinov...” is a visual-ethnographic study of the impacts of industrial heritage in Kanal ob Soči and the surrounding Soča River area. Three students – an environmentalist, a humanist, and an artist – document the personal stories of residents, the interplay between the river’s tourist opportunities, and the region’s industrial past, as well as the resulting environmental and health consequences. Interviews, artistic photography, and environmental data create dialogue, visualize the unseen effects of the toxic heritage, and raise public awareness. The outcome is a pop-up exhibition with a performative arrival by train from Anhovo.

::vtol::

Metaphase Sound Machine

Metaphase Sound Machine



Metaphase Soundmachine je poklon fiziku Nicku Herbertu in njegovim v sedemdesetih letih ustvarjenim napravam »Metaphase Typewriter« in »Metaphone«. Raziskuje kvantno prepletenost skozi objekt s šestimi vrtečimi se diski z magneti in senzorji, ki jih nadzira osrednji Geigerjev števec radioaktivnosti. Hitrost diskov določa raven sevanja, zvok nastaja ob skladnih fazah, variacije pa omogočata harmonska obdelava in nestabilnost sistema. Oblika stroja spominja na simbolno bifotonsko notacijo kvantne prepletenosti – prekrivajoče se orbite diskov.

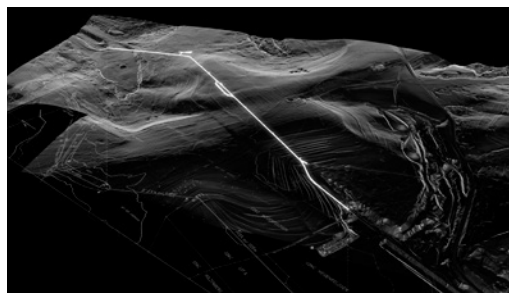
Metaphase Soundmachine pays tribute to the physicist Nick Herbert and his 1970s devices "Metaphase Typewriter" and "Metaphone". It explores quantum entanglement through an object consisting of six rotating discs with magnets and sensors, controlled by a central Geiger counter detecting environmental radioactivity. The radiation levels influence disc speed; sound emerges when their phases align, creating endless variations through harmonic processing and system instability. The machine's form visually recalls the symbolic biphoton notation of quantum entanglement – crossing orbital discs.

Dimitrij Morozov, znan tudi kot ::vtol::, je transdisciplinarni umetnik in raziskovalec. Osredotoča se na sodobne medijske

umetnosti, vključno z zvokom, robotiko in instalacijo, s posebnim poudarkom na povezavi med nastajajočimi sistemi in novimi oblikami tehnološke sinteze. Trenutno živi in ustvarja v Ljubljani.

Dmitry Morozov, a.k.a. ::vtol::, is a transdisciplinary artist and researcher. He focuses on contemporary media arts, including sound, robotics, and installation, placing special emphasis on the link between emergent systems and new kinds of technological synthesis. He is currently based in Ljubljana, Slovenia.

Serge Ecker Prehodi Passages



Umetnika je navdihnil zapuščen tunel, ki je bil nekoč del luksemburške jeklarske industrije, danes pa je skrit in ga naseljujejo netopirji. Z digitalnim zajemom je njegove kompleksne industrijske, ekološke in geološke plasti preoblikoval v novo postdigitalno umetniško delo, ki razkriva pozabljene zgodovine in na novo zamišlja prisotnost lokacije v današnji tehnološki in kulturni krajini. Instalacija je del festivala Betrib v Idriji (16.–19. oktober 2025). www.betrib.si

Once part of Luxembourg's steel industry, a disused tunnel, now hidden and inhabited by bats, inspired the artist. Through digital capture, he transformed its complex industrial, ecological, and geological layers into a new post-digital artwork, revealing forgotten histories and reimagining the site's

presence in today's technological and cultural landscape. The installation is part of the "Betrib" festival in Idrija (Oct 16-19 2025). www.betrib.si

Serge Ecker je umetnik iz Luksemburga, ki za svoj postdigitalni pristop uporablja digitalna orodja za zajemanje, preoblikovanje in ponovno materializacijo resničnih okolij. Njegovo delo raziskuje, kako tehnologija na novo uokvirja prostore in zgodovine ter ustvarja nove načine doživljanja prisotnosti, spomina in preobrazbe v našem sodobnem, kompleksnem in pogosto absurdnem svetu. **Serge Ecker is a Luxembourg-based artist whose post-digital approach uses digital tools to capture, transform, and re-materialize real environments. His work examines how technology reframes spaces and histories, creating new ways to experience presence, memory, and transformation in our contemporary, complex, and often absurd world.**

Petra Guljaš, Polina Komyagina, Nabil Almanssour Pipedreams & Lushlakes



Pipedreams & Lushlakes je VJ-evski set v živo, ki vizualno predstavlja rezultate špekulativne oblikovalske delavnice, osredotočene na vodne metafore in transhumanistične želje. Delo preizprašuje, kako se tehnološke fantazije spopadajo z ekološkimi realnostmi, pri čemer z VJ-anjem ponazarja simbolne, čustvene in kemične vidike vode.

Pipedreams & Lushlakes is a VJ live set that visually presents the results of a speculative design workshop exploring water metaphors and transhumanist desires. The piece reflects on how technological fantasies clash with ecological realities, using VJing to express symbolic, emotional, and chemical aspects of water.

Petra Guljaš, Polina Komyagina in Nabil Almanssour so uveljavljajoči se umetniki, ki jih zanimajo špekulativno oblikovanje, videoperformans ter presečišče ekologije in medijske umetnosti. Njihovo skupno delo je nastalo v okviru letošnje delavnice pod vodstvom Dore Đurkesac in Lilly Urbat v Pulju, ki jo je organiziralo združenje Metamedij.

Petra Guljaš, Polina Komyagina and Nabil Almanssour are emerging artists interested in speculative design, video performance, and the intersection of ecology and media arts. Their collaborative work was developed during a 2025 workshop led by Dora Đurkesac and Lilly Urbat in Pula, organized by Metamedij.

PIXXELPOINT 2025 – URADNI RECEPT

PACIENT:

Ti, radovedno bitje, ki išče smisel, povezanost in domišljijo.

DIAGNOZA:

Kronična nepovezanost disciplin, nasičenost z vizualnim hrupom, simptomi postdigitalne utrujenosti, izgubljenost v polikrizi in akutno hrepenenje po so-zvočju.

RECEPT:

1 dnevni odmerek umetniškega festivala Pixxelpoint.

AKTIVNE SESTAVINE:

Poglobljene izkušnje v Četrtem prostoru. Visokofrekvenčne interakcije med umetnostjo, znanostjo in družbo. Eksperimentalna digitalna in posthumana zdravila. Globoka resonanca z nečloveškimi glasovi in hibridnimi identitetami. Participativne delavnice, instalacije na lokaciji in zvočne poti.

ODMERJANJE IN TRAJANJE:

Uporabljajte od 13. do 23. novembra 2025. Jemljite dnevno in v skupnosti, z odprtimi čutili in fleksibilnim umom.

MINIMALNI VNOS: 3 zaporedni dnevi in noči.

NAJVEČJI: 10 dni

NAČIN UPORABE:

Poiščite se v Novi Gorici/Gorici. Interagirajte z umetniškimi deli, ljudmi, okoljem. Globoko rezonirajte s svetom okoli sebe.

PREVIDNOSTNI UKREPI IN STRANSKI UČINKI:

Lahko povzroči nepopravljivo razširitev perspektive. Možni simptomi vključujejo: kritično empatijo, spekulativno razmišljanje, poetično zavedanje, če naštejemo le nekatere. Za prihodnost, ki se čuti znova, vzemite Pixxelpoint 2025. Predhodni recept ni potreben.

PIXXELPOINT 2025 – OFFICIAL PRESCRIPTION

PATIENT:

You, a curious being in search of meaning, connection, and imagination.

DIAGNOSIS:

Chronic disconnection of disciplines, saturation from visual noise, symptoms of post-digital fatigue, lost in polycrisis and acute longing for resonance.

PRESCRIPTION:

1 daily dose of Pixxelpoint Art Festival.

ACTIVE INGREDIENTS:

Immersive experiences in the Fourth Space. High-frequency interactions between art, science, and society. Experimental digital & posthuman remedies. Deep resonance with non-human voices and hybrid identities. Participatory workshops, site-specific installations, and sonic pathways.

DOSAGE & DURATION:

Administer from November 13–23th, 2025. Take daily and in community, with open senses and flexible minds.

MINIMUM INTAKE: 3 consecutive days & nights.

MAXIMUM: 10 days

METHOD OF ADMINISTRATION:

Locate yourself in Nova Gorica/Gorizia. Interact with artworks, people, environments. Resonate deeply with the world around you.

CAUTIONS & SIDE EFFECTS:

May cause irreversible expansion of perspective.

POSSIBLE SYMPTOMS INCLUDE:

critical empathy, speculative thinking, poetic awareness ...

Indiara Di Benedetto

Portret generativnega spomina

Portrait of a Generative Memory



Kako interpretiramo človeški obraz in se ga spominjamo? Portret generativnega spomina se osredotoča na subjektivno interpretacijo osebnih spominov z zbiranjem informacij o elementih, ki si jih ljudje zapomnijo o človeškem obrazu. Ti elementi se nato združijo in ponovno interpretirajo, iz česar nastane nova serija abstraktnih in neponovljivih portretov.

How do we interpret and remember a human face? Portrait of a Generative Memory focuses on the subjective interpretation of personal memories by collecting information about the elements that people are able to memorize about a human face. Those elements are combined and interpreted to generate a new series of abstract and unrepeatably portraits.

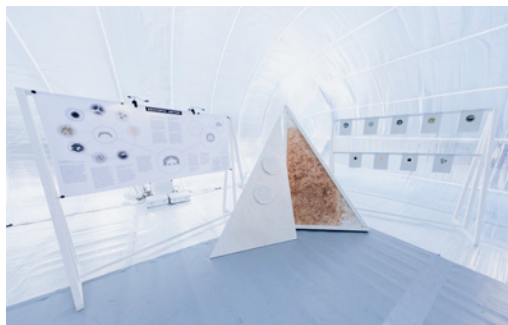
Indiara Di Benedetto je multimedijaska umetnica, ki trenutno deluje v Italiji. Njeno umetniško raziskovanje proučuje pripovedne možnosti tehnologije in predmetov za ustvarjanje sodobnih naracij in prihodnjih imaginarijev o človeških in nečloveških odnosih v družbeno in okoljsko kritičnem kontekstu. Njena dela so bila razstavljena na številnih prizoriščih, kot so Ars Electronica, ISEA2022 – 27. mednarodni simpozij elektronske umetnosti v Barceloni, Castello d'Albertis – Muzej svetovnih kultur, Center odličnosti CYENS in 1 Metro Sotto la Metro.

Indiara Di Benedetto is a multimedia artist currently based in Italy. Her artistic research investigates the storytelling possibilities of technology and objects to create contemporary narratives and future imaginaries about human and non-human relations in a social and environmental critical context. Her artworks have been exhibited at several venues, including the Ars Electronica Festival, ISEA2022 – 27th International Symposium on Electronic Art Barcelona, Castello d'Albertis – Museo delle Culture del Mondo, the CYENS Centre of Excellence, 1 Metro Sotto la Metro, etc.

Saša Spačal, Luka Murovec, Marko Vivoda

Radiotropno zatočišče

Radiotrophic Sanctuary



Radiotropno zatočišče je živa infrastruktura, zasnovana za spodbujanje medvrstnega sodelovanja, kjer se vzpostavlja ekosistem, ki prepleta in ščiti življenja gliv in ljudi. Osrednjo vlogo imajo radiotropne glive, izbrane zaradi svoje sposobnosti, da obiskovalce ščitijo pred radioaktivnimi in UV-sevanji ter hkrati ohranjajo materiale, na katerih rastejo. Glive, bogate s črnim melaninom, preraščajo glivno biokompozitno strukturo, sestavljeno iz trikotnih panelov, podprtih z leseno konstrukcijo. Lastnosti melanina omogočajo glivam, da energijo sevanja pretvorijo v uporabno obliko, kar spodbuja njihovo rast –

proces, znan kot radiosinteza. Radiotropno zatočišče je tako fizično zavetje pred vsemi vrstami ionizirajočega sevanja in hkrati prostor potencialne antropocentrične preobrazbe.

The Radiotrophic Sanctuary is a living infrastructure fostering interspecies cooperation between fungi and humans. Melanin-rich radiotrophic fungi envelop a biocomposite structure of triangular panels on a wooden frame, protecting visitors from radioactive and ultraviolet radiation while preserving structural materials. Through radiosynthesis, these fungi convert radiation into usable energy for growth. The sanctuary thus serves as both a protective refuge against ionizing radiation and a transformative site for anthropocentric reimagining.

Saša Spačal je postmedijska umetnica, ki združuje raziskave o živih sistemih s sodobno umetnostjo, pri čemer poudarja medsebojno povezanost med okoljsko-kulturnim kontinuumom in planetarnimi metabolizmi. Njene umetniške dejavnosti vključujejo razvoj skrbnih biotehnoških metodologij in vmesnikov, ki komunicirajo tako z organskimi kot mineralnimi sestavinami tal. Hkrati raziskuje krhkost posthumanističnih scenarijev ter prepleta mehanično, digitalno in organsko logiko znotraj okvira sodobne biopolitike in nekropolitike.

Luka Murovec je neodvisni prostorski praktikant v Berlinu, ki deluje na presečišču arhitekture in umetniških intervencij v javnih prostorih. Njegovo delo si prizadeva ustvarjati navdihujoče situacije, ki spoštujejo zgodovino in kulturno dediščino, a so hkrati radikalno sodobne in usmerjene v boljšo prihodnost za vsa živa bitja. S kombinacijo eksperimentalnih arhitekturnih metod, skulpturalnih oblik in premišljene uporabe materialov gradi prostore, ki lahko služijo kot kritična orodja kulturne introspekcije.

Marko Vivoda je umetnik, producent in raziskovalec, najbolj znan kot kurator

festivala IZIS in umetniški vodja laboratorija HEKA pod okriljem združenja Pina. Njegova umetniška praksa obsega umetniške instalacije, scenografijo in mentorstvo. Vivoda je soustanovitelj kolektiva Stran 22 in festivala IZIS ter je med letoma 2020 in 2022 soustvarjal festival Svetlobna gverila v Ljubljani.

Trenutno se posveča raziskavam in razvoju biomaterialov, s poudarkom na uporabi lokalnih surovin in odpadkov za trajnostne in inovativne umetniške projekte.

Saša Spačal is a postmedia artist who merges research on living systems with contemporary art, emphasizing the interconnectedness between the environmental-cultural continuum and planetary metabolisms. Her artistic activities include developing nurturing biotechnological methodologies and interfaces that interact with both organic and mineral components of soil. Concurrently, she explores the fragility of posthumanist scenarios, intertwining mechanical, digital, and organic logic within the framework of contemporary biopolitics and necropolitics.

Luka Murovec is a Berlin-based independent spatial practitioner working at the intersection of architecture and art interventions in public spaces. His work strives to create inspiring situations that respect history and cultural heritage but are radically contemporary and committed to a better future for all living beings. Through a blend of experimental architectural methods, sculptural forms, and conscious use of materials, he constructs spaces that can serve as critical tools of cultural introspection.

Marko Vivoda is an artist, producer, and researcher, primarily known as the curator of the IZIS Festival and the artistic director of the HEKA laboratory under the Pina Association. His artistic practice spans art installations, scenography, and mentorship. Vivoda is also a co-founder of the Stran 22 collective and the IZIS Festival and served as co-curator of the Lighting Guerrilla (Svetlobna Gverila) festival in Ljubljana from 2020 to

24

A man with short dark hair, wearing a black long-sleeved shirt and maroon trousers, sits cross-legged on a light-colored wooden floor. The floor is covered with numerous blue speech bubble stickers, each containing white text. Some visible phrases include "Thank you for the information", "I don't worry", "Sounds good", "No worries!", "Great picture!", "Call me!", "That's awesome!", "Not really!", "You're welcome!", "Very thoughtful!", "Thank you for the...", "I will look into it.", "You for your support!", "Awesome!", "It.", "Solid's good", "Oh no! hope you...", "Hey...", "I can't...", "Will read it later.", "Hope that's fine.", "Anything you want?", "I don't think I'll...", "no lie.", "Thanks!!", "Any thanks!", "from your...", "Why not?". The man has a slight smile and is looking towards the camera. He is holding a brown leather shoe in his hands, appearing to be putting it on or adjusting it.

To celebrate 10 years of the Remix of Identity project, Morski presents a hybrid DJ/live set featuring tracks produced through workshops, remix contests, and original reinterpretations of Istrian and minority musical traditions. Using Ableton Live and controllers, the performance blends traditional sound samples into contemporary electronic music.

Hrvaškem.

<https://metamusicproduction.bandcamp.com>

<https://metamedia.hr>

The Silent Movies: Francisco Tomsich, Borut Savski

Reverberacije + Odmevi
Reverberations + Echoes



A video-sound multi-channel spatial installation by two authors. Subtitle: Resonant Space. The played videos drive the dynamics of instantly generated sounds, which take on the nature of subtle sound resonances. The phrase Resonant Space is a tautology. Resonances do not arise outside of space, and space is not without resonances.

Francisco Tomsich je vizualni umetnik in pisec, rojen v Urugvaju leta 1981. Od leta 2003 deluje na področju razstav, publikacij, odrskih del, modelov raziskav in pedagoških vzvodov – v različnih medijih, jezikih in govoricah. Je stezosledec – sestavljalec poti na podlagi sledi, ikonograf glasbe, slikar pesmi, alegorist politike, južnoameriška ekspresionistična pošast z nekaj japonskega alkimista, ki se ukvarja z anarhitekturo – sprehajalec po jugoslovanskih zgodovinah, goreč vrtnar fragmentov.

Borut Savski je intermedijski umetnik, ki daje velik poudarek zvoku – ob sočasnih uporabi tehničnih rešitev za nevsakdanje instrumente ter avtonomne zvočne in vizualne strukture oziroma skulpture. S tem so tesno povezane mikrosocialne situacije, v katere vstopa in/ali jih ustvarja. Osnovni pristop je na ravni metafor – točk, kjer se zgodijo prenosni prevodi pomenov, motivov ter motivacij med različnimi diskurzivnimi polji.

Francisco Tomsich is a visual artist and writer born in Uruguay in 1981. Since 2003, he has been working in the field of exhibitions, publications, stage works, research models, and pedagogical levers – in different media, languages, and dialects. He is a trailblazer – a pathfinder – a pathfinder based on traces, an iconographer of music, a painter of poems, an allegorist of politics, a South American expressionist monster with something of a Japanese alchemist inside, who deals with anarchitecture – a walker through Yugoslav histories, and an ardent gardener of fragments.

Borut Savski is an intermedia artist who places great emphasis on sound – while simultaneously using technical solutions for unusual instruments and autonomous sound and visual structures/sculptures. The microsocial situations he enters and/or creates are closely related to this. The basic approach is at the level of metaphors – points where transfers/translations of meanings/motives/motivations between different discursive fields occur.

IP Group Subharmonic Subharmonic



Nizke frekvence, ki jih človeško uho ne more zaznati, spremenijo črno površino v subtilno, utripajoče gibanje. Gre za nizkofrekvenčno vibracijsko potopitveno instalacijo, ki naredi infrazvok viden in prostorsko zaznaven. Vibracije, ki jih ustvarjajo elektromagnetni pulzi, se preoblikujejo v otipljivo in dinamično obliko. To je igra med statičnim in dinamičnim: podoba in prostor sta v nenehnem valovanju. Občinstvo okoli predmeta postane del kinetične interakcije.

Low frequencies, inaudible to the human ear, set a black surface into subtle, pulsating motion. A low-frequency, vibration-driven immersive installation that makes infrasound visible and spatially perceptible. Vibrations generated by electromagnetic pulses are transformed into a tangible and dynamic form. It is a play between the static and the dynamic – image and space are in constant flux. The audience around the object becomes part of the kinetic interaction.

IP Group [Identity Problem Group] je studio, specializiran za projekte na presečišču sodobnih umetniških disciplin, kjer tehnologija deluje kot povezovalni element, saj združuje zvočno, vizualno in uprizoritveno umetnost z arhitekturnim prostorom. Osrednje področje prakse IP Group je načrtovanje in izvedba instalacij, ki vzbujajo pomenljive čutne izkušnje ter spodbujajo domišljijo skozi multimedijske akcije.

IP Group [Identity Problem Group] is a studio specializing in projects at the intersection of contemporary artistic disciplines, where technology serves as a unifying element – merging sound, visual, and performing arts with architectural space. The primary focus of IP Group's practice is designing and executing installations that evoke significant sensory experiences and stimulate imagination through multimedia actions.

Clemens von Wedemeyer Surface Composition



Kontejnerske ladje, infrastruktura digitalnega gospodarstva, rudniki in urbane krajine sodobne Kalifornije so združeni v asociativno montažo, ki se širi prek zvočne podlage improvizacijskega glasbenika Zsolta Sörésa. V tem filmu brez dialoga podobe krajine in glasba ustvarjajo surov in psihedeličen antiučinek, pri katerem se glasbene zakasnitve odražajo na površinah podob in podpirajo montažo: posamezniki so povezani v mreže, a digitalna podjetja Silicijeve doline so nedosegljiva, javni prostor pa zaprt za pametnimi ograjami.

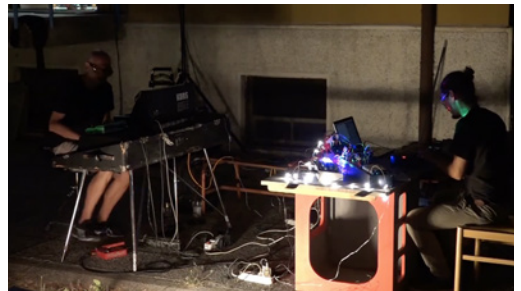
Container ships, the infrastructures of the digital economy, mines, and cityscapes of contemporary California are brought into an associative montage that expands via

the soundtrack of improvisational musician Zsolt Sörös. In a film without dialogue, landscape images, and music produce a raw and psychedelic anti-effect in which musical delays reflect on the surfaces of the images and support the montage: individuals are networked, but Silicon Valley's digital enterprises are inaccessible, and public spaces are closed off by smart fences.

Clemens von Wedemeyer, rojen leta 1974 v Göttingenu v Nemčiji, trenutno živi in dela v Berlinu ter je profesor medijske umetnosti na Akademiji za likovno umetnost v Leipzigu. Je umetnik in filmski ustvarjalec, ki je študiral fotografijo in medije na Visoki strokovni šoli v Bielefeldu ter na Akademiji za likovno umetnost v Leipzigu, leta 2005 pa je diplomiral kot mojstrski študent pri Astrid Klein.

Clemens von Wedemeyer, born in 1974 in Göttingen, Germany, currently lives and works in Berlin and holds a professorship in media art at the Academy of Fine Arts in Leipzig. The artist and filmmaker studied photography and media at the Fachhochschule Bielefeld and the Academy of Fine Arts Leipzig and graduated as a Meisterschüler of Astrid Klein in 2005.

GulliDanda & Al Sagor Toni iz onostranstva The Outspace Tunes



The Outspace Tunes of GulliDanda & Al Sagor so nelagodni poslušalski eksperimenti za

drzna plesišča. Neusklajene nizkofrekvenčne oscilacije, ritmični vzorci in arpeggiatorji se zlijejo v industrijske pustinje, podvodna psihelelična plesišča in nepričakovane yacht rock uspešnice z detroitsko techno melanholijo. Jazz je učitelj, GulliDanda & Al Sagor pa sta imela slabe ocene.

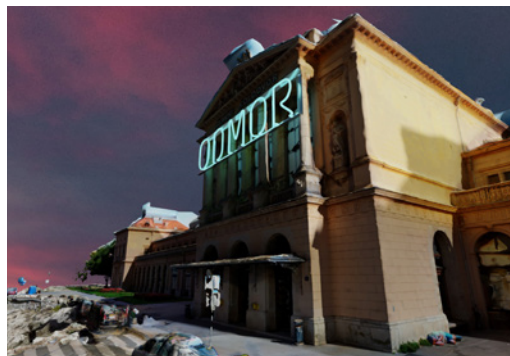
The Outspace Tunes of GulliDanda & Al Sagor are uneasy listening experiments for adventurous dancefloors. Out-of-sync LFO pulses, rhythmic patterns, and arpeggiators are merged into industrial wastelands, underwater psychedelic floors, and unexpected yacht rock bangers with Detroit Techno spleen. Jazz is the teacher and GulliDanda & Al Sagor got low marks.

Andrea Gulli in Giorgio Pacorig že skoraj 20 let igrata skupaj v najrazličnejših kontekstih, od improvizacije in filmske glasbe do klavirskih interakcij ter ekstravagantne zabavne glasbe s svojo zasedbo Maistah Aphrica.

Andrea Gulli and Giorgio Pacorig have been playing together for almost 20 years in a wide variety of settings, ranging from improvisation to film scores, from piano interactions to the extravagant party music of their band Maistah Aphrica.

Vitar Drinković

Počitnice **Vacation**



Počitnice preobrazijo zagrebški glavni kolodvor v interaktivni umetniški prostor, ki združuje resnično in virtualno. Projekt je zasnovan kot videoigra s fotogrametričnimi posnetki – med katerimi je tudi obala Hvara, spremenjena v plastično morje – ter raziskuje delo, prosti čas in okoljska vprašanja. Obiskovalci krmarijo med digitalnimi umetninami in se iz gledalcev prelevijo v aktivne udeležence v procesu odkrivanja.

Vacation transforms Zagreb's Central Station into an interactive art space, blending the real and the virtual. Built as a video game with photogrammetry scans – including Hvar's coastline turned into a plastic sea – the project explores labour, leisure, and environmental concerns. Visitors navigate digital artworks, shifting from spectators to active participants in discovery.

Vitar Drinković, magister kiparstva in animacije, je precej razstavljal na Hrvaškem in v tujini, na samostojnih in skupinskih razstavah ter z javnimi skulpturami. Kot finalist nagrade Radoslava Putarja leta 2021 ustvarja interaktivne naprave in instalacije na presečišču umetnosti, znanosti in tehnologije. Je član Hrvaškega društva likovnih umetnikov in Hrvaškega društva samostojnih umetnikov.

Vitar Drinković, MA in Sculpture and Animation, has exhibited widely in Croatia and abroad, with solo shows, group exhibitions, and public sculptures. A 2021 Radoslav Putar Award finalist, he creates interactive devices and installations at the intersection of art, science, and technology. He is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association.

Irena Pivka, Brane Zorman

VRToglavi VRT Garden GOround

adaptacija zvočnega sprehoda/Rafutski park
Nova Gorica (50 min.) /produkcija 2023 Cona/
<https://www.cona.si/slo/irena-pivka-brane-zorman-vrt/>



2
VRToglavi VRT je spekulativna zvočna zgodba, ki jo publika doživlja, posluša in prehodi med sprehodom po parku. Delo izpostavlja odnos med ljudmi in več-kot-človeškimi drugimi v kontekstu kolonializma in preseljevanja rastlin. V času ekološke krize in iskanja boljših prihodnosti postaja to razmerje vse bolj nujni predmet za premislek in prehojeno izkušnjo. Skozi prizmo različnih časovnosti ljudi in rastlin, ki navidezno ne omogočajo srečanja, nas VRToglavi VRT popelje po poteh možnih prihodnosti našega prenapetega, hrupnega planeta. Se lahko od rastlin naučimo kaj za bolj solidarno prihodnost?

The speculative sound story garden GOround is experienced, listened to, and walked through by the audience during a stroll in the park. The work highlights the relationship between humans and more-than-human others in the context of colonialism and the migration of plants. In light of the ecological crisis and possible better futures, this relationship must be questioned and traversed. Through the prism of different temporalities of humans and plants, which

seemingly do not allow for encounters, garden GOround takes us along the paths of possible futures for our tense, noisy planet. Can we learn from plants in order to arrive at a more solidary future?

Irena Pivka razvija umetniške prakse, ki se osredotočajo na zvočno-geolokacijske predstave. S soavtorjem Branetom Zormanom prostor uglašujeta z družbeno realnostjo in spekulativnostjo skozi hojo in poslušanje. Je producentka zavoda Cona in vodi festival TO) pot radikalnih zvočnih sprehodov.

Brane Zorman je skladatelj, intermedijski umetnik in producent Cona. Raziskuje prezenco, percepcijo in umestitev zvoka z uporabo starih in novih tehnologij. Leta 2022 je za skladbo Duh dreves/dotik prejel nagrado Palma Ars Acustica.

Irena Pivka develops artistic practices focused on sound-geolocation performances. Together with co-author Brane Zorman, she tunes space with social reality and speculation by walking and listening. She is a producer at the Cona Institute and leads the TO)pot Festival of radical sound walks.

Brane Zorman is a composer, intermedia artist, and producer at Cona. He explores presence, perception, and the placement of sound using both old and new technologies. In 2022, he received the Palma Ars Acustica Award for his composition Spirit of Trees/Touch.

Liminal Research

Ustvarjalci mokrišč

Wetland Designers



Ustvarjalci mokrišč je ekološki participatorni projekt, ki se je začel na Vodnem festivalu v Štarancu v Italiji ter je povezal študente in skupnost pri ustvarjanju nove mokriščne površine z arhivskimi raziskavami, delavnicami in programi umetne inteligence. V sodelovanju z Naravnim rezervatom izliv reke Soče in deželo Furlanija - Julijska krajina.

Wetland Designers is an ecological participation project started at Festival dell'Acqua di Staranzano that involved students and the community in creating a new wetland, through archive research, workshops, and artificial intelligence software, in collaboration with Foce dell'Isonzo Natural Reserve and Regione Autonoma Friuli Venezia Giulia.

Liminal Research ETS je interdisciplinarno združenje, ki povezuje umetnost, znanost in družbo skozi projekte ustvarjalnega znanstvenega komuniciranja. Razvija potopitvene izkušnje, instalacije ter delavnice za spodbujanje kritičnega mišljenja, inovacij in znanstvenega državljanstva. Sedež ima v Trstu v Italiji. Več na www.liminalresearch.eu.

Liminal Research ETS is an interdisciplinary association that bridges art, science, and society through creative science communication projects. It develops immersive experiences, installations,

and workshops to foster critical thinking, innovation, and scientific citizenship. Based in Trieste, Italy. More at www.liminalresearch.eu.

Monika Milas

#000000#000000



Delo z naslovom #000000 Monike Milas je prostorska instalacija, ki uteleša spremembo, razkroj in ciklično obnavljanje. Z uporabo staljene črne plastike ustvarja organske oblike, ki preoblikujejo prostor ter poudarjajo proces, nestabilnost in transformacijo namesto trajnosti. Za Milas je razkroj generativen – gre za fazo obnavljanja. Digitalna koda za črno barvo delo zasidra kot praznino in energijo. S taljenjem, prepogibanjem in spajanjem pretvarja stanja v kiparske geste, ki gledalce soočajo z minljivostjo, hkrati pa razkrivajo protislovja in možnosti v samem jedru bivanja.

#000000 by Monika Milas is a spatial installation embodying change, decay, and cyclical renewal. Using melted black plastic, she creates organic forms that transform space, emphasizing process, instability, and transformation over permanence. For Milas, decay is generative – a stage in renewal. The digital code for black anchors the work as void and energy. Through melting, folding, and fusing, Milas channels states into sculptural gestures, confronting viewers with impermanence while revealing the

contradictions and possibilities at the core of existence.

Monika Milas je vizualna umetnica, ki ustvarja kiparske instalacije, risbe in videoumetnost. Diplomirala je na Akademiji likovnih umetnosti v Zagrebu in imela številne razstave. Sodeluje s hrvaško elektronsko glasbeno sceno, leta 2024 pa je skupaj z glasbenikoma Kornetom in Varbosko soustanovila eksperimentalno-ambientni programski cikel SNOP.

Monika Milas is a visual artist working with sculptural installations, drawings, and video art. A graduate of the Academy of Fine Arts Zagreb, she has exhibited widely, collaborated with Croatia's electronic music scene, and in 2024 co-launched the experimental-ambient event programme SNOP with the musicians Kornet and Varboska.

Juan Duarte Anemograf Anemograf

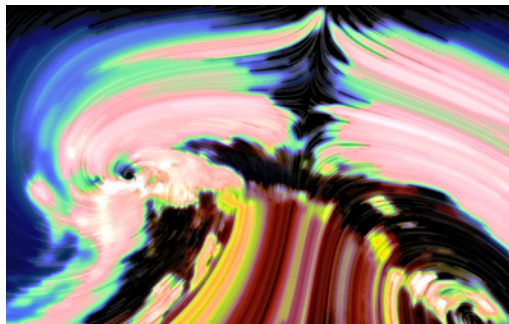


»Anemos« (veter) »Graphia« (pisava) je interaktivna instalacija, ki uporablja elemente pihala, da vremenske podatke v realnem času naredi oprijemljive. S prilagajanjem lahko obiskovalci vreme zaznajo hkrati kot meteorološki pojav in kot utelešeno estetsko izkušnjo, na katero vplivajo dinamika vetra, temperatura, zračni tlak in vlažnost.

»Anemos» (wind) »Graphia» (writing), an interactive installation uses the elements of a wind instrument to make real-time weather

data tangible. Through attunement, visitors can perceive the weather simultaneously as a meteorological phenomenon and an embodied aesthetic experience, influenced by the wind's dynamics, temperature, atmospheric pressure, and humidity.

Resonantne atmosfere Resonant Atmospheres



Resonantne atmosfere raziskujejo načine zaznavanja vremena prek senzoričnih infrastruktur, pri čemer se opirajo na znanje prednikov, povezano z animizmom in meteorološkim prerokovanjem. Delo temelji na zgodovini okoljskih senzoričnih medijev in geo-humanistiki, zlasti v povezavi z atmosferskim vremenom in različnimi oblikami, ki posredujejo ekološko znanje.

Resonant Atmospheres explores ways of sensing weather through sensory infrastructures, drawing on ancestral knowledge associated with animism and meteorological divination. The work is informed by the histories of environmental sensing media and the geo-humanities, particularly in relation to atmospheric weather and the various forms that mediate ecological knowledge.

Dimno ogledalo Smoking Mirror



Medijska predstava Dimno ogledalo se pogloblja v preplet vremenskih podatkov in prerokovalskih ritualov, pri čemer črpa navdih iz mitologije Tezcatlipoce. V svojem jedru raziskuje, kako je mogoče starodavne prakse interpretacije atmosferskih pojavov na novo osmisлити s sodobno tehnologijo ter tako premestiti vrzel med preteklostjo in sedanjostjo. Z vključevanjem obsidiana in sledi bakra kot interaktivnih materialov predstavitev pretvarja vremenske zvočne krajine v potopitvene, veččutne izkušnje.

Smoking Mirror, a media performance, delves into the interplay between weather data and divinatory rituals, drawing inspiration from Tezcatlipoca's mythology. At its core, the performance explores how ancient practices of interpreting atmospheric phenomena can be reimagined using contemporary technology, bridging the gap between the past and the present. By incorporating obsidian elements and copper traces as interactive materials, the presentation transforms weather soundscapes into immersive, multi-sensory experiences.

Juan Duarte Regino je umetnik in raziskovalec. Pri svojem delu se osredotoča na razmerje med atmosfero, dejanjem poslušanja in globokim konceptom uglasitve. Njegovo poslanstvo presega konvencionalne, ekstraktivne ali deterministične pristope

k razumevanju odnosa med naravo in tehnologijo. Namesto tega se podaja v ekološke perspektive naših vremenskih sistemov in daje glas naravnim dejavnikom, ki delujejo na področju vremena. Svoja dela je v preteklosti predstavil na ISEA, Media Art Histories, World Forum for Acoustic Ecology, Xcoax, NIME, PACT Zollverein, Medialab Matadero, Valssaamo – Cable Factory, Röda Sten Konsthall, Goethe-Institut – Peking, Galeriji Titanik, Nida Art Colony, BEK in v Kulturno-komunikacijskem centru Klaipeda.

Juan Duarte Regino is an artist-researcher.

His investigations concern the relation between the atmosphere, the act of listening, and the profound concept of attunement.

His mission looks beyond conventional, extractive, or deterministic approaches to understanding the relationship between nature and technology. Instead, it ventures into ecological perspectives on our weather systems, granting voice to the natural agencies at play within the realm of weather.

He has presented his work at ISEA, Media Art Histories, the World Forum for Acoustic Ecology, Xcoax, NIME, PACT Zollverein, Medialab Matadero, the Valssaamo-Cable Factory, Röda Sten Konsthall, the Goethe Institute – Beijing, the Titanik Gallery, the Nida Art Colony, BEK, and the Klaipeda Culture Communication Center.

Hybrida Space

Svetlobna predstava Hybrida
Hybrida Light Show



Svetlobna predstava Hybrida je nastop v živo, ki združuje podobe in glasbo ter s svetlobo, barvo in zvokom preobraža prostor. Gre za senzorično platno, prilagodljivo vsakemu kontekstu, ki združuje digitalne tehnologije in vintage tehnike svetlobnih predstav iz šestdesetih in sedemdesetih let, kot so diapozitivi, fotografije in digitalizirani filmi.

Hybrida Light Show is a live performance that combines images and music, transforming space with light, color, and sound. A sensory canvas adaptable to any context, combining digital technologies and vintage techniques from light shows of the 1960s and 1970s, such as slides, photographs, and digitized films.

Hybrida je bila ustanovljena leta 2003 v Tarcentu z namenom spodbujanja sodobne glasbe in inovativnih umetnosti v Furlaniji Julijski krajini. Z več kot 700 koncerti, festivali, delavnicami in multimedijskimi produkcijami je postala nacionalna in mednarodna referenčna točka, dejavna pa je tudi z glasbeno založbo in festivalom Forma Free Music Impulse.

Hybrida was founded in 2003 in Tarcento to promote contemporary music and innovative arts in Friuli Venezia Giulia. With over 700 concerts, festivals, workshops, and multimedia productions, it has become a national and international reference point, also active with a record label and the Forma Free Music Impulse festival.

Dora Ramljak

Radial drift Radial Drift



Radial Drift je kratki film, ki raziskuje, kako sistemi, ustvarjeni za ohranjanje življenja, pogosto proizvajajo izključevanje. Sledi mejam med telesi, infrastrukturami in okolji ter raziskuje, kako snov kroži skozi njih in kako se identiteta oblikuje v prostoru med vnosom in izločanjem. Ob premikanju skozi teme preobrazbe, razkroja in obnove film uporablja metabolizem kot okvir za postavljanje vprašanj o prevladujočih ločnicah med naravo in kulturo, organskim in sintetičnim, jazom in drugim. Prek filtracijskih sistemov, arhitekturnih razdelitev in bioloških procesov razkriva, kako celo odpadki nosijo pečat družbenih vrednot.

Radial Drift is a short film examining how systems built to preserve life often produce exclusion. It traces the boundaries between bodies, infrastructures, and environments, exploring how matter circulates through them, and how identity forms in the space between intake and expulsion. Moving through themes of transformation, decay, and renewal, the film uses metabolism as a framework to question dominant separations between nature and culture, organic and synthetic, self and other. Through filtration systems, architectural divisions, and biological processes, it reveals how even waste bears the imprint of societal values.

Dora Ramljak, rojena v Pulju na Hrvaškem leta 2001, je transdisciplinarna oblikovalka

in raziskovalka, ki deluje na presečišču umetnosti, biologije in družbene prakse. Sprva izšolana kot fotografinja in oblikovalka je študirala na Kraljevi akademiji za umetnost v Haagu (2019–2023), kjer je poglobila svoje raziskovanje materialov, bioinženiringa in skupnostno zasnovanih raziskav.

Dora Ramićak (b. 2001, Pula, Croatia) is a trans-disciplinary designer and researcher working at the intersection of art, biology, and social practice. Originally trained as a photographer and designer, she studied at the Royal Academy of Art in The Hague (2019–2023), where she deepened her exploration of materials, bioengineering, and community-based research.

Brianna Leatherbury

Likvidacija **Liquidation**



Likvidacija je hibridna prostorsko specifična instalacija in film, ki dokumentira razlastitev določenih zgodovin in industrij na Nizozemskem skozi nepremičnine. Instalacija je sestavljena iz vlažilnika za rastlinjak, umeščenega v več nepremičnin, ki jih nizozemska vlada kot lastnica prodaja na spletnih dražbah.

Liquidation is a hybrid site-specific installation and film that documents the Netherland's dispossession of certain histories and industries through its real estate. The installation consists of a greenhouse humidifier inhabiting several

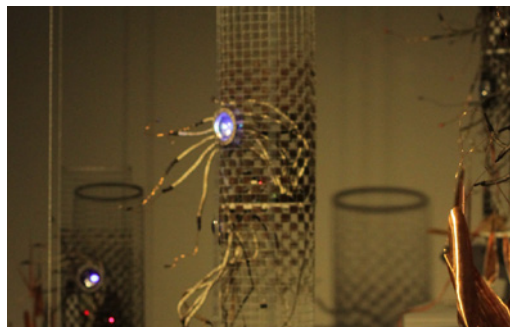
properties owned and then auctioned off by the Dutch Government online.

Brianna Leatherbury je umetnik_ca s sedežem v Amsterdamu, katerih nedavna dela se začnejo z raziskovanjem, ki je hkrati osebno in strukturno. Ustvarjajo abstraktne sisteme, ki raziskujejo materialne učinke ekonomskih sil skozi individualne odnose. Z uporabo kombinacije kiparstva, performansa in dokumentacije njihova dela pričajo o učinkih naše sodobne ekonomije, pri tem pa preizprašujejo prisotnost in iščejo nove možnosti odnosov.

Brianna Leatherbury is an artist based in Amsterdam, whose recent work begins with research that is both personal and structural. They create abstract systems that explore the material effects of economic forces through individual relationships. Using a combination of sculpture, performance, and documentation, their works are testimonies to the effects of our contemporary economies, interrogating presence, and seeking new relational opportunities.

Hanns Holger Rutz & Nayari Castillo

Rogues **Rogues**



Rogues označujejo stvari, ki živijo z vami. So veččutne in večmodalne entitete, ki sedijo nekje, v razstavnem prostoru, zasebnem prostoru ali zunaj in čakajo na ptice. Rogues

se pojavljajo v različnih oblikah, vendar je njihova velikost nekoliko podobna človeškemu otroku. Rogues oddajajo zvok in sliko, sprejemajo občutke svoje okolice.

Rogues denote things that live with you. They are multi-sensory and multi-modal entities, sitting somewhere, in an exhibition space, or a private space, or outside waiting for the birds. Rogues appear in different forms, but their size is somewhat of the magnitude of a human child. Rogues emit sound and image, they take in sensations of their surroundings.

Hanns Holger Rutz je umetnik-raziskovalec, ki deluje na področju zvočnih instalacij, improvizacije, elektronske glasbe in drugih digitalnih in nedigitalnih medijev. Zanima ga algoritmično eksperimentiranje, interdisciplinarnost in sodelovalni konteksti. Je profesor za umetniške raziskave na Zasebni glasbeni univerzi Gustav Mahler v Celovcu.

www.sciss.de

Nayarí Castillo je umetnica-raziskovalka, osredotočena na instalacijsko umetnost in umetnost v javnem prostoru. Njene pogosto lokacijsko specifične intervencije se ukvarjajo z zgodovino, časom in prostorom, zanimajo jo eksperimenti v zaznavanju in angažiranosti. Dobri dve desetletji že deluje v mednarodnem umetniškem prostoru, vključena je v številne akademske in mednarodne projekte.

www.nayaricastillo.com

Hanns Holger Rutz is an artist-researcher working in sound installation, improvisation, electronic music, and other digital and non-digital media. He is interested in algorithmic experimentation, interdisciplinarity, and collaborative contexts. He is professor of Artistic Research at Gustav Mahler Private University of Music Klagenfurt.

www.sciss.de

Nayarí Castillo is an artist-researcher specialized in installation art and art in public space. Her often site-specific interventions engage with history, time, and space,

emphasizing experiments in perception and engagement. She has over two decades of artistic experience, including academic and large-scale transnational projects.

www.nayaricastillo.com

Didžeji DJs



Bellen že nekaj časa pretresa klube in festivale po Hrvaški in širše, saj v svojih surovih, energičnih setih prepleta break, bass, acid in jungle. Ko ni na odru, raziskuje umazane beate in ustvarja sveže produkcije, s čimer podzemne zvoke potiska naprej z nemirno radovednostjo in nepopustljivim slogom.

Bellen has been shaking clubs and festivals across Croatia and beyond, blending break, bass, acid, and jungle into raw, high-energy sets. Offstage, he digs deep for dirty beats and crafts fresh productions, pushing underground sounds forward with a restless curiosity and uncompromising style.



Djarma aka Giancarlo, Armani, Sprint – enfant terrible zagrebške glasbene scene. Dejavjen je

od leta 2016 in združuje različne elektronske žanre s pogumno energijo. Kot ustanovitelj dogodkov :D:S:P in kurator radijske oddaje CARE-bare na Komrad radiu nenehno premika meje – na odru in zunaj njega.

Djarma, a.k.a. Giancarlo, Armani, Sprint – Zagreb's enfant terrible of the music scene. Active since 2016, he blends diverse electronic genres with bold energy. As founder of :D:S:P events and curator of the CARE-bare radio show on Komrad, he keeps pushing boundaries on and off the decks.



Kommoda raziskuje alternativno glasbo že skoraj desetletje. Od leta 2012 se posveča DJ-ingu, pri čemer daje prednost minimalnemu, temačnemu technu, občasno pa se poglobi tudi v deep dubstep in bass. Njegovi seti žanre prepletajo v temačno, poglobljeno energijo.

Kommoda has been exploring alternative music for nearly a decade. Since 2012, he's delved into DJing, favouring minimal, dark techno while occasionally diving into deep dubstep and bass. His sets blend genres with a shadowy, immersive energy.

Roli je techno/house DJ iz Nove Gorice. Po letih spremljanja elektronske glasbe se je leta 2005 odločil za profesionalno pot. Njegov ugled je hitro rasel, kar mu je prineslo sodelovanje z Reload events, eno vodilnih organizacij v Sloveniji, in številne nastope ob boku svetovno znanih umetnikov. Pozneje je ustanovil lastno blagovno znamko Analogue/Digital (A/D), s katero podpira lokalne ustvarjalce in sceno. Odzivi občinstva in nastopajočih potrjujejo, da strastno in vztrajno sledi svoji glasbeni poti.

Roli is a techno/house DJ from Nova Gorica. After years of following electronic music locally and globally, he began his professional career in 2005. His reputation grew steadily, leading to collaboration with Reload events, one of Slovenia's leading organizers, which boosted his regional presence and led to performances alongside world-renowned artists. Subsequently, he launched his own promoter brand, Analogue/Digital (A/D), dedicated to supporting local talent. With strong audience and performer feedback, Roli continues to pursue his lifelong passion for music.

Boštjan Simon, Andrej Kobal

Odmevi Gibanja **Echoes of Motion**

2025 Audiovizualna predstava/3D generativna animacija **Audiovisual performance/3D generative animation**



V središču 'Odmevov Gibanja' je raziskovanje načina, kako zvok in vizualni elementi medsebojno delujejo v realnem času, da izrazijo tekočnost gibanja in minevanje časa. Saksofonistovi fizični gibi, poleg igranega zvoka, služijo kot katalizator za interaktivne vizualije, ki utelešajo kontinuiteto in izmuzljivo naravo časa. Vsaka zaigrana nota postane trenutek, ki valovi navzven in oblikuje tako zvočno kot vizualno pripoved. V tej situaciji tudi vizualni elementi vplivajo na saksofonistov nastop in ustvarjajo povratno zanko, kjer se vzrok in posledica zameglita. Ko se saksofonist odziva na razvijajoče se vizualne podobe, se medsebojna igra poglobi, kar sproži vprašanja o sami naravi časa: Ali je zvok tisti, ki sproži vizualne podobe, ali vizualne podobe navdihujejo zvok? Ta zapleteni ples izziva občinstvo, da doživi čas kot dinamičen pojav, vabi jih k razmisleku o prehodnem odnosu med zvokom in sliko ter o tem, na kakšen način se vsak trenutek preliva v naslednjega.

At the heart of 'Echoes of Motion' is the exploration of how sound and visuals interact in real-time to express the fluidity

of movement and the passage of time. The saxophonist's physical movements, alongside the generated sound, serve as a catalyst for the visuals, embodying the continuity and elusive nature of time. Each note played becomes a moment that ripples outward, shaping both the soundscape and visual narrative. In this situation, the visuals also influence the saxophonist's performance, creating a feedback loop where cause and effect blur. As the saxophonist responds to the evolving visuals, the interplay deepens, prompting questions about the very nature of time: Is it the sound that ignites the visuals, or do the visuals that inspire the sound? This intricate dance challenges the audience to experience time as a dynamic phenomenon, inviting them to reflect on the transient relationship between sound and image, and how each moment unfolds into the next.

Boštjan Simon je saksofonist in elektrofonik, ustanovni član audiovizualnih skupin Etceteral (2019-), NOTA (2023-) in Vanilla Riot (2010-13). Je tudi kustos festivala eksperimentalne glasbe Sound Explicit v Ljubljani in jazz particije festivala SAXGO v Novi Gorici. Osredotočen na improvizacijo z razširjenimi tehnikami, bodisi z uporabo modularnih sintetizatorjev ali programske opreme Max, je s svojimi skupinami nastopil na več evropskih glasbenih festivalih in koncertnih prizoriščih.

Andrej Kobal je slovenski skladatelj in oblikovalec zvoka. Ustvarja avtorsko glasbo, zvočne instalacije in virtualne instrumente v Max MSP, prav tako se ukvarja z vizualizacijami v Max Jitter in TouchDesigner. Njegova instrumenta, seqMPERor in GranuRise, sta pridobila mednarodno priznanje. Kobalova dela so bila predstavljena na pomembnih svetovnih institucijah, kot so Harvard Music Department (USA), MASS MoCA (ZDA), ADC (London), Synthfest UK, VISIONES SONORAS (Mehika) in vseh pomembnih slovenskih institucijah.

Boštjan Simon is a saxophonist and electronic musician, founding member of

audiovisual groups Etcetera (2019-), NOTA (2023-), and Vanilla Riot (2010-13). He also curates the festival of experimental music Sound Explicit in Ljubljana and the jazz partition of SAXGO festival in Nova Gorica. Focusing on improvisation through extended techniques, either using modular synthesizers or Max software, he performed with his groups at several European music festivals and concert venues.

Andrej Kobal is a Slovenian composer and sound designer. He creates original music, sound installations, and virtual instruments in Max MSP, also working with visualisations in Max Mitter and TouchDesigner. His instruments, seqMPERor and GranuRise, have gained international recognition. Kobal's works have been showcased at major global institutions, including the Harvard Music Department (USA), MASS MoCA (USA), ADC (London), Synthfest UK, VISIONES SONORAS (Mexico), and all major Slovenian institutions.

DELAVNICE WORKSHOPS

Nejc Trampuž

Delavnica umetne inteligence
– Solandium 2063 Artificial
Intelligence Workshop –
Solandium 2063



Delavnica, na voljo v različicah za mlajše in odrasle, raziskuje, kako umetna inteligenca spreminja ustvarjanje v umetnosti in vsakdanjem življenju. Udeleženci spoznajo ustvarjalni proces, orodja in izzive, ki so oblikovali računalniško igro Solandium 2063, ter si ogledajo avtorjev pionirski slovenski UI film Zakoreninjeno v kodi. Delavnica spodbuja domišljijo in ustvarjalnost, pa tudi kritično razumevanje tehnologij, ki bodo izrazito zaznamovale našo prihodnost. Program združuje otroke, mlade ter odrasle z umetniškimi in družbenimi vprašanji dobe umetne inteligence.

Fokus novomedijskega umetnika Nejca Trampuža je družbeno, tehnološko in okoljsko angažirana kritika. Sporoča jo skozi svoja dela, ki prehajajo med različnimi sodobnimi, s tehnologijo povezanimi mediji in eksperimentalnimi pristopi. Diplomiral in magistriral je iz fotografije na ALUO, za svoje delo pa je bil večkrat nagrajen. Razstavljal je na mnogih samostojnih in skupinskih razstavah ter festivalih tako v Sloveniji kot v tujini, gostoval na okroglih mizah in bil član strokovnih žirij.

Offered in two versions, for both younger and adult audiences, this workshop explores how artificial intelligence is transforming creativity in art and everyday life. Participants are introduced to the creative process, tools, and challenges that shaped the video game Solandium 2063, and they also get to see the author's pioneering Slovenian AI film Rooted in Code. The workshop encourages imagination and creativity, while also fostering a critical understanding of the technologies that will profoundly shape our future. The programme brings together children, youth, and adults around artistic and social questions regarding this era of artificial intelligence.

The focus of the new media artist Nejc Trampuž is socially, technologically, and environmentally engaged critique. He conveys it through works that move between different contemporary, technology-related media, and

experimental approaches. He was awarded a bachelor's degree and received a master's degree in photography from the Academy of Fine Art and Design in Ljubljana, and his work has received multiple awards. He has exhibited at many solo and group exhibitions and festivals in both Slovenia and abroad, participated in panel discussions, and served as a member of professional juries.

Andrej Kobal

Delavnica elektronske glasbe

Electronic Music Workshop

Andrej Kobal je slovenski skladatelj in oblikovalec zvoka z več kot 17 leti profesionalnih izkušenj. Deluje na področjih glasbene kompozicije, oblikovanja zvoka, filmske in gledališke glasbe, zvočnih instalacij ter razvoja unikatnih virtualnih instrumentov. Njegovo glavno orodje je Max MSP, je pa tudi avtor granularnega sinteznega instrumenta GranuRise, ki je prejel mednarodno priznanje. Svoje delo predstavlja na koncertih, performansih, predavanjih in instalacijah po vsem svetu.

Andrej Kobal is a Slovenian composer and sound designer with more than 17 years of professional experience. He works in the fields of music composition, sound design, film and theatre music, sound installations, and the development of unique virtual instruments. His main tool is Max MSP, and he is also the author of the granular synthesis instrument GranuRise, which has received international recognition. He presents his work through concerts, performances, lectures, and installations worldwide.



Delavnica je namenjena vsem, ki želijo spoznati osnove ustvarjanja elektronske glasbe. Udeleženci se bodo seznanili z delom v glasbenih programih, uporabo sintetizatorjev in efektov ter raziskovali ustvarjanje edinstvenih glasbenih del. Lahko si bodo zamislili svoj prvi elektronski glasbeni izdelek ali pa nadgradili svoje že obstoječe ustvarjanje.

The workshop is intended for anyone interested in learning the basics of electronic music creation. Participants will become familiar with working in music software, using synthesizers and effects, and exploring the process of composing unique musical pieces. They will have the opportunity to imagine and create their first electronic music track or further develop their existing practice.

Svet, ki ga pretresajo številne ekološke, socialne in ekonomske krize ter prežema vojna, vse bolj izgublja svojo kolektivnost. Razdrobljene realnosti izpodrivajo skupno razumevanje in kolektivni smisel – zlasti ob soočanju z nerešenimi globalnimi izzivi, kot so podnebne spremembe, migracije in premiki v odnosih moči. Sredi te polikrize prostor med umetnostjo, znanostjo in družbo, nekoč zasnovan kot združevalni »tretji prostor«, ne ponuja več zaščitnega prostora onkraj dela in družine.

Pixelpoint 2025 tako odpira Četrti prostor – dimenzijo, ki je hkrati nova in znana, v kateri lahko ljudje začutijo vibracije svojega okolja in odnosov, svoje zaznavanje in skupno produkcijo pomena. Z raznolikim programom vizualnih in performativnih umetniških praks festival preizprašuje prevladujoče načine razmišljanja in samoreferenčne tradicije strupenega, evrocentričnega idealizma rešitev.

Skozi zavestno rekonstelacijo umetnosti, znanosti in družbe razstavljena umetniška dela, sodelovalni formati, učni prostori in razprave spodbujajo raziskovanje novih poti do kolektivnega znanja in družbene preobrazbe. Umetniško razmišljanje, ki temelji na (re)konstruktivni, ustvarjalni praksi, odpira spekulativne prostore možnosti: Četrti prostor, ki ne zavrača niti ne zlorablja znanosti in tehnologije, temveč ju odgovorno uporablja za skupno prihodnost, vredno življenja.

A world shaken by multiple ecological, social and economic crises and permeated by war is increasingly losing its collective orientation. Fragmented realities are displacing common understanding and collective meaning – especially in the face of unresolved global challenges such as climate change, migration and shifts in power relations. In the midst of this polycrisis, the place between art, science and society, once conceived as a unifying “third space”, is failing to offer a protective and resonant space beyond work and family.

Pixelpoint 2025 therefore opens up a Fourth Space – a dimension that is both new and familiar, in which people can feel the vibrations of their environment and relationships, their perception and shared production of meaning. With a diverse program of visual and performative artistic practices, the festival questions dominant ways of thinking and self-referential traditions of toxic, Eurocentric solution idealism.

Through a conscious constellation of art, science and society, the works on display, collaborative formats, learning spaces and discussions encourage the exploration of new paths to collective knowledge and social transformation. Artistic thinking, rooted in a (re)constructive, creative practice, opens up speculative spaces of possibility: a Fourth Space that neither rejects nor misuses science and technology, but uses them responsibly for a common future worth living.

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Margherita Pevere,
Ivan Penov

Žalovanje **Lament**



becomes a tentacular soil creature, probing the space after the fire among heaps of soil and glass sculptures hanging low on the area. The music weaves field recordings, cello and live electronics. The biotechnological elements of the installation and elements of the costume were sampled by Pevere after the 2022 Karst wildfires, while Penov explored the bioacoustics and hidden sounds of the burnt woods. The work is also a tribute to the Karst ecosystem and its vulnerable ecologies, which both artists learned to love during the years they have spent between Trieste and Gorizia. **Lament** was awarded the COAL Prize 2024 Transformative Territories Mention.

Margherita Pevere, mednarodno znana po svojih nadzemeljskih umetniških delih z živo snovjo, ekologijo in biotehnologijo, je umetnica in raziskovalka, ki se ukvarja s tabuji, kot so smrt, spolnost in ranljivost. Njena umetniška dela so redno razstavljana mednarodno na prestižnih in neodvisnih prizoriščih, njena praksa pa s sodelovanjem med znanostjo in družbo sega preko meja umetnosti. Soustvarila je tudi razstavo *Membranes Out Of Order* in performativni duo *Fronte Vacuo* (Donnarumma-Pevere). Magistrirala je iz avdiovizualne kompozicije na Conservatorio di musica Tartini v Trstu in doktorirala iz raziskovalne umetnosti na Univerzi Aalto (Finska).

<https://margheritapevere.com>

Ivan Penov je glasbenik in zvočni umetnik, čigar umetniška dela navdihujejo naravni in podeželski konteksti. Njegova zvočna dela se odlikujejo po nenavadnih zvokih glasbil in terenskih posnetkih. Njegov glasbeni opus sega od zvočnih instalacij in akusmatičnih kompozicij do avdiovizualnih del in glasbe za plesne predstave. V različnih medijih so »kretneje« zvoka in videa pogosto navdihnjene z materialnimi in ekološkimi procesi, pa naj gre za vibracije loka ali fermentacijo kvasovk. Poleg samostojne prakse piše tudi glasbena dela po naročilu,

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Pretrsljiva estetika in natančna raziskava projekta **Lament** vabita občinstvo k preizpraševanju smrti in regeneracije ekologij po požarih. V smrtni postelji, ki je več kot le človeška, Pevere postane talno bitje z lovkami, ki preiskuje prostor po požaru med kupi zemlje in steklenimi skulpturami, ki nizko visijo nad območjem. Glasba je spletena iz terenskih posnetkov, violončela in žive elektronike. Biotehnološke elemente instalacije in elemente kostuma je Pevere vzorčila po kraških požarih leta 2022, Penov pa je raziskoval bioakustiko in skrite zvoke požganega gozda. Delo je tudi poklon kraškemu ekosistemu in njegovim ranljivim ekosistemom, ki sta jih oba umetnika vzljubila v letih, preživetih med Trstom in Gorico. Projekt je prejel nagrado COAL Prize 2024 Transformative Territories.

<https://margheritapevere.com/lament/>

The striking aesthetic and rigorous research of Lament invite audiences to explore death and regeneration of post-wildfire ecologies. In a more-than-human death-bed, Pevere

na primer za ansambel Ivana Kocevskaja/
Makedonsko operno hišo. Magisterij iz
avdiovizualne kompozicije je pridobil na
Konservatoriju Tartini v Trstu.

www.ivanpenov.com

Known internationally for her otherworldly artworks with living matter, ecology and biotechnology, Margherita Peveri is an artist and researcher addressing taboos like death, sex and vulnerability. Her artworks are regularly exhibited internationally at prestigious and independent venues, and her practice extends beyond the arts through collaborations across science and society. Among the projects she co-initiated there are the exhibition *Membranes Out Of Order* and the performance duo *Fronte Vacuo* (Donnarumma-Peveri). She obtained her MFA in Audiovisual composition at the Conservatorio di musica Tartini in Trieste and holds a Doctorate in artistic research at the Aalto University (Finland).

<https://margheritapeveri.com>

Ivan Penov is a musician and sound artist whose artworks are inspired by natural and rural contexts. His audio works distinguish themselves for featuring unusual sounds of musical instruments and field recordings. His musical output ranges from sound installations and acousmatic compositions to audiovisual works and music for dance performances. Across the diverse media, the "gestures" of both sound and video are often inspired by material and ecological processes, be it the vibration of a bow or the fermentation of yeasts. Besides his individual practice, he writes commissioned music pieces such as for the Ivana Kocevskaja Company/Macedonian Opera House. He holds a MFA in Audiovisual composition from the Conservatorio di musica Tartini in Trieste. www.ivanpenov.com

Piero Iuretig Avant Garden Avant Garden



Avant Garden je zvočni vrt. Ta improviziran glasbeni nastop nastane kot dejanje zvočnega upora, kot prosti tok, ki ga navdihujejo ritmi in harmonije narave. Zvoki nastajajo v prostoru, osvobojenem logike dobička, učinkovitosti in homologacije. Navdihnjena z naravnimi cikli, biotsko raznovrstnostjo in soodvisnostjo ta zvočna izkušnja nasprotuje sterilnosti kapitalističnega sistema in družbeni fragmentaciji, ki jo nalaga neoliberalizem.

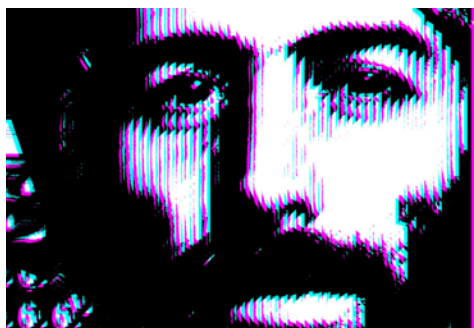
Avant Garden is a sound garden. This improvised musical performance is born as an act of sound resistance, a free flow inspired by the rhythms and harmonies of nature. Sounds are born in a space freed from the logic of profit, efficiency, and homologation. Inspired by natural cycles, biodiversity and interdependence, this sound experience opposes the sterility of the capitalist system and the social fragmentation imposed by neoliberalism.

Piero Iuretig je glasbenik in pedagog, ki je diplomiral iz jazza na Konservatoriju Giuseppe Tartini v Trstu in iz muzikologije na DAMS. Dejaven je kot izvajalec in kot učitelj, pri čemer združuje glasbeno prakso s teoretičnim poglobljanjem, s posebnim zanimanjem za improvizacijo, poučevanje in razvoj sodobnih glasbenih jezikov. V svoji karieri se lahko pohvali s številnimi sodelovanji, od zasedb,

kot sta duo ali trio (Dysnomia 3.0), do velikih orkestrrov (STJO).

Piero luretig is a musician and teacher who graduated in jazz from the Conservatory "G. Tartini" in Trieste and also in musicology from DAMS. Active as both a performer and a teacher, he combines musical practice with a theoretical deepening of his knowledge and skill, with a particular interest in the improvisation, teaching, and evolution of contemporary musical languages. He can claim to his credit numerous collaborations, ranging from ensembles, such as duo or trio works (Dysnomia 3.0), to works for big bands (STJO).

Francesco Scarel deliberate_glitches



Vizualni set v živo z improvizacijo z modularnim videosintetizatorjem, nekaj videomešalniki, starimi kamerami, CRT-monitorji in prepletom kablov. Naj živi analogno!

A visual live set improvising with a modular video synthesizer, a couple of videomixers, old cameras, CRT monitors, and a tangle of cables. Power to the analog!

Francesco Scarel je neodvisni raziskovalec, kurator in omogočevalec na področju umetnosti in znanosti. Osredotoča se na komuniciranje znanosti in tehnologije skozi umetniške in ustvarjalne jezike. Ustanovil je Liminal Research, nevladno organizacijo, ki

raziskuje znanstveno komuniciranje prek umetniških in ustvarjalnih jezikov. Njegovo raziskovalno delo na področju videoumetnosti sega tudi v videosintezo, kjer raziskuje potencial analognih medijev 20. stoletja v sodobnem kontekstu ter ustvarja vizualne sete v živo z analogno videosintezo in občasnim kančkom digitalnega.

Francesco Scarel is an independent researcher, curator, and facilitator in the arts/science field, with the aim of communicating science and technology using artistic and creative languages. He founded Liminal Research, an NGO exploring science communication through artistic and creative languages. His research in videoart extends to video synthesis, exploring the potential of 20th-century analog media in a contemporary context, producing live visual sets through analog video synthesis and, sometimes, a touch of digital.

Béla Bender/Timbre



Predstava nastane v trenutku igranja, ko avtor nagovori občinstvo s koncertnim klavirjem, na projekciji v ozadju pa nenehno barva steno z različnimi barvami. Ritmična in globoka interpretacija notranjih občutkov in trenutkov, izražena skozi barvo in zvok.

The performance is created in the moment of playing, when the author speaks to the audience through playing grand piano, on a backdrop of him continuously respraying a wall with different colors of paint. A rhythmic and deep interpretation of inner feelings

and moments, expressed through color and sound.

Béla Bender je zvočni in vizualni umetnik. Že v otroštvu je začel eksperimentirati z zvoki in ritmi svojega okolja. Njegovo zanimanje sčasoma ne upade, temveč se okrepi. Želi pokazati svoje rezultate.

Béla Bender is a sound and visual artist.

Already in his childhood he began to experiment with the sounds and rhythms of his environment. His interest doesn't wane over time, it grows stronger. He wants to show his results.

Mieko Suzuki/Hybrid

Fascinantna zvočno-prostorska znanost, ki preoblikuje naše dožemanje.

A marvelous sound-space science that remolds our perception.



Mieko Suzuki je glasbeno prostorska znanstvenica, ki z raziskovanjem zvoka preoblikuje naše dožemanje okolja. Delo japonske zvočne umetnice, skladateljice in producentke temelji na ideji zvoka kot prostorski in čustveni materiji, kar njena ustvarjalna praksa transformira v širok spekter rezultatov. Umetničine pokrajine zaobjemajo drone, terenske posnetke, elektronske šume in fragmente vinila, ter odlično funkcionirajo tako v materialnem kontekstu klubov kot v kontemplaciji gledališča in galerije. Ob zvoku vstopa v

polje vizualne umetnosti, performansa in sodobnega gledališča, mdr. tudi kot sokurorka multimedijske serije Kookoo v berlinski OHM Gallery. // Koprodukcija s festivalom Sajeta in EU Japan Fest.

Mieko Suzuki is a sound-space scientist, who through her research of sound remolds the perception of our surroundings. The work of the Japanese sound artist, composer and hybrid performer is grounded in the idea of sound as both spatial and emotional matter—an idea her creative practice transforms into a wide range of outcomes. Her sonic landscapes encompass drones, field recordings, electronic noise, and vinyl fragments, functioning equally well in the material context of clubs as in the contemplative spaces of theatre and galleries. Beyond sound, she ventures into the realms of visual art, performance, and contemporary theatre, notably as a co-curator of the multimedia series Kookoo at Berlin's OHM Gallery. // A co-production of Sajeta festival, with the support of EU Japan Fest.

Clockwork Voltage



Srečanja Clockwork Voltage povezujejo slovensko skupnost, ki jo družijo navdušenja nad modularnimi sintetizatorji, z raznolikim krogom ustvarjalcev in ustvarjalk iz različnih polj umetnosti. Ime skupnosti je premetanka naslova Kubrickovega filma Peklenska

pomaranča: v modularni sintezi je “clock” oziroma ura eden temeljnih kompozicijskih elementov, ki poganja spremembo izhodnih voltaž. Osnovni namen skupnosti je spodbujanje živega koncertiranja — zapolnjevanje vrzeli na področju, kjer uspešen nastop zahteva veliko znanja in izkušenj. Širino skupnosti predstavlja prva kompilacija *Happy Little Voltages*, namenjena promociji domače produkcije, na kateri sodeluje 17 slovenskih glasbenic in glasbenikov. Izdaja ponuja poslušalski maraton in vpogled v aktualno modularno produkcijo, ki razpira širok spekter izraza. Poleg Eurorack modulov skupnost uporablja tudi formate Buchla, Ciant-Lombarde ter široko paleto DIY analognih instrumentov in starinskih sintetizatorjev. <https://clockworkvoltage.si/> Na prePixx so nastopili: Lowlander, Shekuza, Zergon, nobena, Joondroid, DUF.

Clockwork Voltage gatherings bring together a Slovenian community united by enthusiasm for modular synthesizers with a broad circle of creators active across diverse artistic fields. The name quotes and twists the title of Stanley Kubrick's film A Clockwork Orange: in modular synthesis, the “clock” is one of the basic compositional elements that drives the shifting of output voltages. The community's primary aim is to foster live performance — filling a gap in a field where successful concerts demand both deep experience and technical skill. Its range is also reflected in the first compilation Happy Little Voltages, created to promote domestic production and featuring 17 Slovenian musicians. The release offers a listening marathon and a snapshot of current modular-based works, showcasing a remarkably wide expressive spectrum. Alongside Eurorack modules, the community also embraces Buchla, Ciant-Lombarde, and a broad array of DIY analog devices and vintage synthesizers. <https://clockworkvoltage.si/> Performed at prePixx: Lowlander, Shekuza, Zergon, nobena, Joondroid, DUF.

Odkruški vedute



Odkruški vedute I pripovedujejo in raziskujejo intimno zgodbo posameznikov, ki se soočajo s pojavi staranja, fragmentacijo spomina, izgubo pomenljivih, simboličnih in družbenih krajev vrednot, svobodo in željo po vključevanju v družbene strukture. Delo temelji na pesmi *V drevo* nagrajene pesnice Ane Pepelnik. Je novomedijski preplet 3 sodobnih umetnikov: Ana Pepelnik (glas), Miha Šajina – Shekuza (zvok) in Lina Rica (vizualije/video).

Veduta Crumbles I narrate and explore intimate stories of individuals facing the phenomena of ageing, the fragmentation of memory, the loss of meaningful, symbolic and social sites of value, freedom and the desire to integrate into social structures. It based on the poem V drevo by the award-winning poet Ana Pepelnik. The Veduta Crumbles I is a new media interweaving of three contemporary artists: Ana Pepelnik (voice), Miha Šajina – Shekuza (sound) & Lina Rica (visualisations/ video).

eliXir

Hodi, nabiraj, okušaj, gibaj se
Walk, Forage, Eat, Move



Počasno, čuječe srečanje, ki ga vodi kolektiv eliXir — Jatun, Vita in Uroš — skupaj z dr. Francescom Boscuttiem iz ReThinkable. Skupaj bomo hodili, poslušali, okušali, kuhali in dihali s pokrajino. To ni niti pohod niti predstava — je skupen premor v gibanju, igriv, utelešen način učenja od reke Soče in tistega, kar raste okoli in znotraj nas.

A slow, sensory gathering led by the eliXir collective — Jatun, Vita, and Uroš — alongside Dr. Francesco Boscutti, from ReThinkable. Together, we'll walk, listen, taste, cook, and breathe with the landscape. It's not a tour, and it's not a performance — it's a shared pause in motion, a playful, embodied way of learning from the Soča river and what grows around (and within) us.

Jatun Risba, transmedijska umetnica in somatska praktikantka, ki deluje z gibanjem, materijo in dihom, da ustvarja transformativne izkušnje. Njena praksa združuje ekologijo, ezoterično znanje, znanost in pripovedovanje zgodb.

Vita Matjac (eliXir collective/rezidentka xMobil-2025) Strokovnjakinja za divjo hrano in nabiralka z izkušnjami na področju ekološke obnove. Osredotoča se na ponovno prepletanje odnosov med ljudmi, rastlinami in kraji skozi praktično znanje in zavedanja o lokalnih rastlinah.

Uroš Brezavšček (eliXir collective/xMobil-2025) Inovator in oblikovalec sistemov, osredotočen na trajnostna orodja in prehransko avtonomijo. Razvija mobilne infrastrukture in naredi-sam rešitve za življenje izven sistema ter kolektivno ustvarjanje. Dr. Francesco Boscutti Raziskovalec in pedagog, dejaven na področjih ekologije, botanike in javnega zdravja. Poglobljeno se ukvarja s sodelovalno znanostjo in krajinsko pedagogiko, v svoje poučevanje na prostem pa prinaša jasnost, duhovitost in lokalno znanje.

Enrico Policardo (ReThinkable) Umetniški direktor ReThinkable, ki prihaja iz Gorice in živi v Londonu, je fotograf in strasten amaterski nabiralec. Njegovo delo povezuje vizualno pripovedovanje, okoljske programe

in utelešene raziskave, pogosto na prostem in pogosto v skupni rabi.

Jatun Risba, a transmedia artist and bodymind practitioner working with movement, matter, and breath to create transformative experiences, whose practice blends ecology, esoteric knowhow, science, and storytelling.

Vita Matjac (eliXir collective/xMobil-2025 resident) – A wild food expert and forager with a background in ecological restoration. She focuses on reweaving relationships between people, plants, and places through hands-on knowledge and local plant literacy.

Uroš Brezavšček (eliXir collective/xMobil-2025) – An innovator and systems designer focused on sustainable tools and food autonomy. He develops mobile infrastructures and DIY solutions for off-grid living and collective making. Dr. Francesco Boscutti – A researcher and educator working across ecology, botany, and public health. With deep roots in participatory science and landscape pedagogy, he brings clarity, wit, and local knowledge to his outdoor teaching.

Enrico Policardo (ReThinkable) – The art director of ReThinkable, a Gorizia native, London based, photographer, and avid amateur forager. His work bridges visual storytelling, environmental programming, and embodied research — often outdoors, often shared.

Happy Error Happy Error Happy Error



Občutenje kraja, ko se srečata dve entiteti in kjer se včasih pogovor začne brez težav. Nihče ne pozna konca. Samo eden od njiju postavi začetek. Več rezultatov, več sprožilcev, neznane zgodbe. Obdelane z naključnostjo lastne zgodovine.

Feeling a place, when two entities meet, a conversation sometimes starts flowlessly. No one knows the end. Only one of them sets a beginning. Multiple results, multiple triggers, unknown stories. Processed by the randomness of our own history.

Mattia Romanut nastopa kot Happy Error z elektronskimi, improvizacijskimi, eksperimentalnimi in DJ solističnimi projekti ter kot kantavtor in kitarist z zasedbama ACME in Stringe.

Mattia Romanut performs as Happy Error in electronic/impro/experimental/DJ solo works and with ACME and Stringe as a songwriter and guitarist.

Jasna Hribernik

BloodRunner Title BloodRunner



Intermedijska instalacija, prenesena iz galerijskega prostora v eksterier. Zvočni del vstopa v interakcijo z drugimi nastopajočimi. Tehnokapitalistični vojni stroj potrebuje poseben »krvo tek« dveh tekočin, dveh kvalit: nafte in krvi. Mir je le začasna vrzel, prostor trenj med vojnimi stroji. Prihodnost pride neznana (l'avenir).

An intermedia installation transferred from a gallery space to the exterior. A sound element in interaction with other performers. The techno-capitalist war machine needs a special "blood flow" of two fluids, two qualities: oil and blood. Peace is only a temporary gap, a space of friction between war machines. The future comes unknown (l'avenir).

Jasna Hribernik, filmska režiserka, ustvarjalka umetniškega videa, večmedijskih instalacij in (post)medijskih del, je razvila večplastno hibridno prakso z izrazitim avtorskim podpisom. Predvsem jo zanimajo ontološke teme današnjega časa, kot so nujnost spremembe paradigme, ki vodi današnji razvojni proces in možnosti preživetja v prihajajoči prihodnosti. Je tudi izredna profesorica na Akademiji umetnosti Univerze v Novi Gorici.

Jasna Hribernik, a film director, creator of artistic videos, multimedia installations, and (post)media works, has developed a multifaceted hybrid practice with a distinct authorial signature. She is primarily interested in the ontological themes of today, such as the necessity of changing the paradigm that guides today's development process and the possibilities of survival in the future. She is also an associate professor at the Academy of Arts, University of Nova Gorica.

Nadija Mustapić

Čas, je rekla Time, She Said



Danes, ko oceanski tokovi upadajo, koralni grebeni izginjajo, ledeniki se topijo, nevihte naraščajo, poplave se množijo in gladina morja narašča, je čas, da razmislimo o svojem odnosu do okolja. To, kar se je zdelo oddaljeno v naši individualizirani percepciji, mora postati kolektivno, vredno ohranjanja, sobivanja, pozornosti in bližine. Ta audio-videoinstalacija (HD 1080p, 15 min 19 sek, 5.1 surround zvok) ponuja veččutno izkušnjo, ki združuje zvok, gibljive slike in besedilo ter raziskuje geološki in človeški čas ter spomin vode.

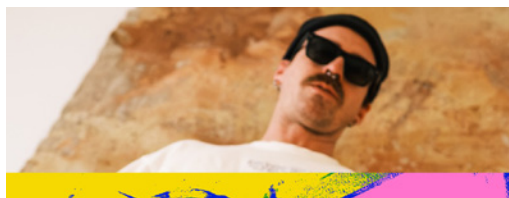
Today, as ocean currents weaken, coral reefs vanish, glaciers melt, storms intensify, floods multiply, and sea levels rise, it is time to rethink our connection with the environment. What once seemed distant in our individualized perception must become collective, worthy of preservation, coexistence, attention, and closeness. This audio-video installation (HD 1080p, 15 min, 19 sec, 5.1 surround sound) offers a multi-sensory experience, blending sound, moving image, and text to explore geological and human time and the memory of water.

Nadija Mustapić raziskuje subjektivne in politične vidike prostora skozi razširjene audio-vizualne dokumentarne prakse in poglobljene multimedijske instalacije. Z uporabo poetičnih besedil, nelinearne montaže in prostorskih ureditev ustvarja okolja, ki vzbujajo negotovost, in pomen na presečišču preteklosti in sedanjosti. Prostor v njenem delu postane srečanje med telesom in gibljivo sliko. Razstavljala je doma in v tujini, sodelovala s Tonijem Meštrovićem in kolektivom The Moving Crew ter prejela številne nagrade. Zaposlena je kot profesorica na Univerzi na Reki.

Nadija Mustapić explores subjective and political aspects of space through expanded audio-visual documentary practices and immersive multimedia installations. Using poetic texts, non-linear editing, and spatial arrangements, she creates environments that evoke uncertainty and meaning at the

intersection of the past and present. A site in her work becomes an encounter between body and moving image. She has exhibited widely in Croatia and abroad, collaborated with Toni Meštrović and The Moving Crew, received numerous awards, and is a professor at the University of Rijeka.

faux naïf Riki G TBHVRST Riverberations **Riverberations**



Ko se dan prevesi v noč, se xMobil izklopi od celodnevne solarne polnjenja in vključi zvočni sistem – obred prenosa energije, uglasen z ritmom reke in zbranih ljudi. To ni oder, temveč prizorišče: na prostem, z majhnim vplivom in prilagojeno pokrajini. Pričakujte postopno gradnjo – od teksturirane, lomljene elektronike do globljega pritiska, ki ga poganja telo. Noč, ki je primerna za bosonoge in za katero so potrebni skakalci. S seboj prinesite svetilko, ne reflektorja.

As day slips into night, xMobil powers down from a day of solar charging and powers up the sound system — a ritual of energy transfer, tuned to the rhythm of the river and the people gathered. This is not a stage, but a site: open air, low impact, and tuned to the landscape. Expect a gradual build — from textural, fractured electronics into deeper, body-driven pressure. A barefoot-friendly, jumper-required kind of night. Bring a torch, not a spotlight.

faux naïf je selektorka in kuratorka, ki raziskuje temnejše robove elektronske glasbe. V svojih setih prepleta EBM, goth, darkwave, post-punk in industrial z elementi techna in electra. Izvira iz anarhističnega duha subkultur osemdesetih let, njeni nastopi pa združujejo surovo energijo in zapeljivo napetost med atmosferskimi zvočnimi krajinami in intenzivno plesno dinamiko. Riki G prepleta broken beat, deep house, minimal in techno v surovem, instinktivnem slogu. Brez trikov in balasta – le precizno stkani groovi, ki postopno gradijo napetost in vse globlje vlečejo v ritmično jedro. TBHVRST je producent in DJ iz Londona, ki ustvarja z razdrobljenimi ritmi, lo-fi teksturami in nestabilnimi strukturami. Njegov izraz sega od breakbeata in ambientalnih interferenc do improvizirane elektronike, pogosto zasnovane za nelinearna plesna okolja.

faux naïf is a selector and curator exploring the darker edges of electronic music, blending EBM, goth, darkwave, post-punk, and industrial, with elements of techno and electro. Rooted in the anarchistic spirit of 80s subcultures, her sets channel both raw energy and seductive tension, moving between atmospheric soundscapes and dancefloor intensity.

Riki G blends broken beat, deep house, minimal, and techno with a raw, instinctive style. No tricks, no filler — just tightly woven grooves that build pressure and pull you in deeper, track by track.

TBHVRST is a London-based producer and

DJ working with fragmented rhythms, lo-fi textures, and unstable structures. The output spans breakbeats, ambient interference, and improvised electronics, often shaped for non-linear dance environments.

Piero luretig

Zvočna obnova: set za modularno svobodo **Sonic Rewilding: A Set for Modular Freedom**



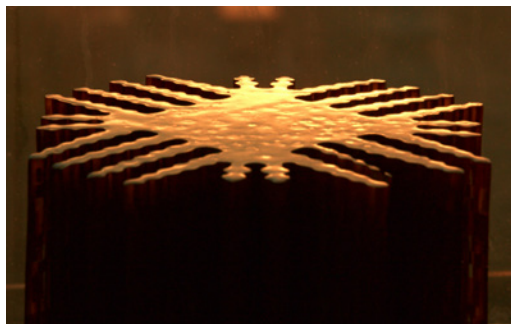
Razvijajoča se zvočna krajina, s katero se lahko uglašujete, v njo odplavate ali se skozi njo premikate. Ne pričakujte odra, časa začetka ali ostrih robov, le neprekinjene zvočne prispevke glasbenikov, ki ustvarjajo z električno kitaro, elektroniko in modularnimi sintetizatorji. Dobrodošli, da ležite, plešete ali preprosto priplavate in odplavate iz zvoka.

An evolving soundscape to tune in, drift in or move through. Expect no stage, no start time, and no sharp edges — just ongoing sonic contributions by musicians working with guitar, electronics, and modular synths. You're welcome to lie down, dance, or just float in and out of the sound.

Piero luretig je glasbenik in pedagog, ki je diplomiral iz jaza na Konservatoriju Giuseppe. Tartini v Trstu in iz muzikologije na DAMS. Od leta 2001 je aktiven na glasbeni sceni in nastopa v različnih žanrih – od jaza, bluesa, progresivnega rocka in funka do balkanske glasbe – ter v raznolikih zasedbah, od duetov do big bandov.

Piero luretig is a guitarist, composer, and music educator with degrees in musicology (DAMS) and jazz (Trieste Conservatory). Active since 2001, luretig has performed across a range of genres — including jazz, blues, progressive rock, funk, and Balkan music — and in diverse formats, from duos to big bands

Živa Božičnik Rebec, Ištvan Išt Huzjan, Staš Kleindienst, Andrej Škufca, Tom Winkler, Neja Zorzut
Plaza Protocol **Plaza Protocol**



Kuriranje: Tjaša Pogačar v sodelovanju z Nejo Zorzut in Andrejem Škufco. **Organizator:** Festival Pixelpoint (Kulturni dom Nova Gorica) **Produkcija:** Šum Koprodukcija: Zavod Projekt Atol

Plaza Protocol od leta 2020 razvija razstavne situacije in odpira »portale« na različnih prehodnih lokacijah. Preizkuša načine, s katerimi bi bilo mogoče z domišljijo poseči v zgodbe in protokole, ki oblikujejo naš odnos do spreminjajočih se, nestabilnih okolij, in tako priklicati drugačne vizije resničnosti in prihodnosti.

Na Pixelpointu 2025 se Plaza pojavi na lokaciji med Novo Gorico in Solkanom, ki je ujet med težavno industrijsko preteklostjo in prihodnostjo urbanega razvoja. Plaza tu stopa v zarotništvo z atmosfero kot materialnim in psihološkim pojavom, ki ga oblikujejo naravne

in antropogene sile na pragu med fizično realnostjo in domišljijo, pragom ki povezuje zunanjo in notranjost.

Pihljaj zraka ali žarek svetlobe, ki vstopi v zaprt prostor, ima tako materialen (zračni tlak, vlaga, temperatura ...) kot nematerialen (psihološko, čustveno, magično ...) vpliv. Naznanja nenadno prisotnost nečesa, kar vdira iz [Z]unanjosti. Objekti, ki jih srečamo v stavbi in njeni okolici, se povezujejo zlasti z gibanjem zraka in naravne svetlobe, ki tu nastopajo kot fizični učinki in simbolni sprožilci ali sugestije. Usmerjajo ali odbijajo sončno svetlobo, pozdravljajo in sprejemajo vetrove, oblikujejo mikroklimatske razmere in psiho-vrtince ali označujejo in ustvarjajo kraje, kjer se atmosfera spremeni. Nastopajo kot čudni artefakti ali instrumenti, ki priklicujejo atmosferske vplive in modulacije. Objekti skupaj aktivirajo dano lokacijo kot liminalno območje, ki predlaga nov protokol percepcije, kateri med dejstvom in fikcijo, funkcijo in pomenom, fiziko in magijo, razumom in praznoverjem, okoljem in psiho preoblikuje resničnost onkraj teh delitev.

Curated by: Tjaša Pogačar v sodelovanju z Nejo Zorzut in Andrejem Škufco. **Organiser:** Festival Pixelpoint (Kulturni dom Nova Gorica) **Production:** Šum Co-production: Zavod Projekt Atol

Plaza Protocol has been developing exhibition situations and opening »portals« in various transitional sites since 2020. It has been exploring ways to "reimagineer" the plots and protocols that shape the way we relate to shifting, volatile environments, conjuring different visions of reality and future.

At Pixelpoint 2025, Plaza appears at a site located between Nova Gorica and Solkan and suspended between troubled industrial histories and futures of urban development. Here, Plaza conspires with

the atmosphere, as both a material and psychological phenomenon shaped by natural and anthropogenic forces, forming at the threshold between physical reality and imagination, bridging the external and internal.

A gust of air or a ray of light entering an enclosed space exerts an influence both material (air pressure, moisture, temperature...) and immaterial (psychological, emotional, magical...), announcing a sudden presence of something invading from the [O]utside. The objects encountered in the building and its surrounding area speak especially to movements of air and natural light, which appear here as both physical effects and symbolic triggers or suggestions. The objects direct or reflect sunlight, welcome and receive winds, form micro-climates and psycho-vortexes, or mark and make the places where the atmosphere shifts and spirals. They act as strange artifacts or instruments conjuring atmospheric influences and modulations. Together, they activate the given location as a liminal area, suggesting a new protocol of perception—between fact and fiction, function and meaning, physics and magic, reason and superstition, environment and psyche—warping and weirding reality beyond these divisions

Živa Božičnik Rebec v svoji umetniški praksi raziskuje preplete geoloških, tehnoloških in infrastrukturnih procesov, ki jih skozi fikijske naracije prevaja v semioperativne kiparske objekte in instalacije. Svoja dela je predstavila v institucijah in platformah sodobne umetnosti lokalno (med njimi MSUM, MG, Aksioma, MGLC, Plaza Protokol) ter mednarodno (med njimi Kućca v Zagrebu in Bienale industrijske umetnosti v Labinu).

Staš Kleindienst skozi kompleksne narativne krajine raziskuje slikarska razmerja med naravo, zgodovino in ideologijo podob. Za svoje delo je prejel nagrado skupine OHO, Priznanje pomembnih umetniških del Univerze v

Ljubljani in Nagrado Riharda Jakopiča. Njegova dela so vključena v več zasebnih in javnih zbirk.

Tom Winkler deluje v polju kiparstva in materialnih raziskav, pri čemer ga zanimajo odnosi med obliko, maso in prostorskim kontekstom. Po študiju oblikovanja kamna je študiral kiparstvo na Akademiji za likovno umetnost v Ljubljani in sodeloval pri mednarodnih študijskih programih v Lizboni in Beogradu. Razstavljal je na številnih samostojnih in skupinskih razstavah.

Praksa Neje Zorzut se giblje po poroznih mejah med slikarstvom in kiparstvom, objektom in površino ter telesom in njegovim okoljem. Izhajajoč iz idej ekološke filozofije in spekulativnih teorij, v delih raziskuje hiperobjektne entitete, atmosferske infrastrukture in status telesa, kot ga spreminjajo sile »ekologije brez narave«. Razstavljala je v večjih lokalnih institucijah za sodobno umetnost (med drugim v MG, MSUM, Galeriji Eqrna in Novi pošti) ter na skupinskih razstavah v tujini (med drugim v Kunsthalle Bratislava, SLUG Gallery v Leipzigu in HDLU v Zagrebu). Prejela je Nagrado Riharda Jakopiča za mlade umetnike.

Andrej Škufca v svojem delu obravnava pogoje umetniškega delovanja v tehnološkem kapitalizmu, infrastrukture sodobne produkcije ter razmerja med materialnostjo, tehnologijo in ekonomijo pogleda. Razstavljal je v številnih mednarodnih kontekstih (med drugim v MAXXI v Rimu, Ludwig Museum v Budimpešti in Kunsthauusu Graz), letos pa se je predstavil z večjim samostojnim projektom Intruders, uninvited into chaos v Obalnih galerijah Piran in Ravnikar Project Space v Ljubljani.

Skulpturalna in performativna dela lštvana lšt Huzjana ustvarjajo napetost med poli avantgarde in neoavantgarde, javnega in zasebnega ter materialnega in nematerialnega, hkrati pa reflektirajo družbo skozi zgodovinska dejstva, geografijo in relacijske geste. Huzjan je diplomiral na Akademiji lepih umetnosti

v Benetkah in v času svojega delovanja zaključil več mednarodnih rezidenčnih programov. Je prejemnik Velike nagrade 31. grafičnega bienala ter redno razstavlja lokalno in mednarodno, med drugim je bil del večjih umetniških iniciativ v Museum of Contemporary Art v Skopju, Bogossian Foundation v Bruslju, SAVVY Contemporary v Berlinu ter na 51. beneškem bienalu.

Živa Božičnik Rebec explores the intersections of geological, technological, and infrastructural processes in her artistic practice, translating them through fictional narratives into semi-operational sculptural objects and installations. Her work has been presented in contemporary art institutions and platforms locally (including MSUM, MG, Aksioma, MGLC, Plaza Protokol in Ljubljana) and internationally (including Kućca in Zagreb, and the Biennale of Industrial Art, Labin).

Staš Kleindienst investigates painterly relationships between nature, history, and the ideology of images through complex narrative landscapes. He has received the OHO Group Award, the Recognition of Significant Artistic Works from the University of Ljubljana, and the Rihard Jakopič Award. His works are held in numerous private and public collections.

Tom Winkler operates at the intersection of sculpture and material research, focusing on the relationships between form, mass, and spatial context. After studying stone design, he pursued sculpture at the Academy of Fine Arts in Ljubljana and participated in international study programs in Lisbon and Belgrade. He has exhibited in numerous solo and group exhibitions.

Neja Zorzut works across the porous boundaries of painting and sculpture, object and surface, body and environment. Drawing from ecological philosophy and speculative theories, her work explores hyperobject

entities, atmospheric infrastructures, and the condition of the body as shaped by the forces of a "natureless ecology." She has exhibited in major local contemporary art institutions (including MG, MSUM, Galerija Eurna, and Nova pošta) and in international group exhibitions, including Kunsthalle Bratislava, SLUG Gallery, Leipzig, and HDLU, Zagreb. She is a recipient of the Rihard Jakopič Award for Young Artists.

Andrej Škufca's practice examines the conditions of artistic production within technological capitalism, the infrastructures of contemporary production, and the relationships between materiality, technology, and the economy of vision. He has exhibited internationally, including at MAXXI, Rome; Ludwig Museum, Budapest; and Kunsthau Graz, and recently presented a major solo project, Intruders, uninvited into chaos, in Obalne galerije Piran and Ravnika Gallery Space in Ljubljana.

Ištvan Išt Huzjan's sculptural and performative works create tensions between the poles of avant-garde and neo-avant-garde, public and private, material and immaterial, while reflecting on society through historical events, geography, and relational gestures. Huzjan graduated from the Academy of Fine Arts in Venice and completed several international residency programs during his career. He is the recipient of the Grand Prize of the 31st Biennial of Graphic Arts and exhibits regularly both locally and internationally, including at the Museum of Contemporary Art, Skopje; Bogossian Foundation, Brussels; SAVVY Contemporary, Berlin; and the 51st Venice Biennale.

PIXXELPOINT

Resonančne resničnosti v Četrtem prostoru

IZHODIŠČA

Svet se danes sooča s številnimi krizami – ekološkimi, družbenimi in gospodarskimi – ki kličejo po novih pristopih in načinih razumevanja. Kljub dostopnosti podatkov in napredni tehnologiji, ki bi lahko omogočili boljše upravljanje s svetom, so družbe in posamezniki bolj razdrobljeni kot kadarkoli prej. Hitro razvijajoče se tehnologije spodkopavajo javni prostor in duševno zdravje, zaradi česar se ljudje počutijo vse bolj osamljene, izolirane in zmedene. Digitalna orodja, ki naj bi nas povezovala, pogosto prispevajo k še večji odtujenosti.

Namesto kolektivnih vrednot so prevladale razdrobljene resničnosti. Primanjkuje skupnega razumevanja globalnih izzivov – kot so podnebne spremembe, migracije ali globoki premiki v družbenih in političnih razmerjih. Tradicionalni »tretji prostor«, kot sta ga opredelila Oldenburg in Bennett, ki je nekoč služil kot stičišče umetnosti, znanosti in družbe, danes ne nudi več varnega prostora za razmislek in povezovanje.

Zato Pixxelpoint 2025 predlaga oblikovanje Četrtega prostora – nove, a intuitivno prepoznavne dimenzije, kjer se lahko povežemo z okoljem ter zanesemo na čute, odnose in skupno razumevanje. Gre za prostor odpora proti digitalni osamitvi, kjer raziskujemo koncept resonanc – povezav med posameznikom in njegovim okoljem, človeškim in nečloveškim, znanim in tujim.

Cilj festivala je spodbuditi čustveno povezanost, občutek pripadnosti, kolektivno zavest in odgovornost. S predstavitvijo raznolikih vizualnih in performativnih praks, ki se upirajo tradicionalnim, evrocentričnim, pogosto moškimi in rešitveno usmerjenim modelom, Pixxelpoint 2025 odpira prostor za razmislek o novih poteh skupnega sobivanja in sodelovanja umetnosti, znanosti ter širše družbe.

PROBLEMI

Znanstveni in tehnološki napredek poganja sodobni svet, a za njegovo resnič-

no razumevanje potrebujemo več sodelovanja med različnimi področji – zlasti takšnega, ki vključuje sodobno umetnost kot ključen glas v razpravah o prihodnosti.

Po drugi svetovni vojni se je z razvojem »informacijske družbe« znanstvena produkcija okrepila, tehnologija pa je postala najmočnejša sila v gospodarstvu. Vendar pa vstop tehnologije v vsakdanje življenje pogosto prinese tudi občutek izgubljenosti in odtujenosti. Kritični racionalizem, ki znanost predstavlja kot hladno in oddaljeno, ustvarja razkorak med vednostjo in ljudmi. Paul Feyerabend je to poimenoval »epistemološki anarhizem«, Thomas Kuhn pa je opozarjal, da toga znanstvena paradigme zavirajo radikalne spremembe mišljenja. Podobno je C.P. Snow v predavanju »Dve kulturi« opozoril na nevarnosti pomanjkanja komunikacije med znanostjo in umetnostjo – kar nas ovira pri iskanju rešitev za sodobne izzive, kot so okoljske krize.

Tehnologija danes ni več le orodje, temveč nova resničnost sama. Razvoj metaverzuma briše mejo med resničnim in virtualnim svetom. Naše vsakdanje izkušnje so prežete z digitalnim – razširjeno resničnostjo, pametnimi urami in telefoni, samo-vozečimi avtomobili, avtomatiziranimi domom, pisarno in tovarno. Algoritmi, ki usmerjajo našo izkušnjo digitalnega sveta, pogosto delujejo pristransko in ustvarjajo izolirane mehurčke. Kot opozarja Joy Buolamwini, pretirano zanašanje na takšne tehnologije lahko pomeni izmikanje reševanju resničnih družbenih problemov – od podnebne krize do diskriminacije in revščine. Zato Pixxelpoint 2025 poudarja pomen ponovnega povezovanja – ne le med ljudmi, temveč tudi z nečloveškim svetom. To povezavo je mogoče vzpostaviti skozi odprt dialog, sodelovalne prostore in izmenjave med področji, ki skupaj gradijo kritično in ustvarjalno družbo.

TEME

V središču festivala je raziskovanje odtujenosti in iskanje novih poti povezovanja. Pixxelpoint 2025 odpira Četrty prostor kot prostor preseganja ustaljenih identitet in digitalnih meja. Obiskovalce vabi, da zapustijo svojo cono udobja ter se znova povežejo s svojim telesom, čuti in okoljem, drug z drugim. Z ustvarjanjem dialoga med različnimi resničnostmi festival spodbuja empatijo, odpira prostor za refleksijo in obnavlja globoko resonanco v času površnosti in preobilja informacij.

UMETNOST SE DOTIKA NASLEDNJIH DIMENZIJ RESONANCE:

> Virtualnost in digitalnost:

Kot pravi Rebecca Allen: »Nihče ne ve, kako deluje zavest, a kljub temu razvijamo virtualno in obogateno resničnost.« Ta paradoks nas spodbuja k razmisleku o razmerju med resničnostjo, virtualnim svetom in umetnostjo kot jezikom brez besed. Jacques Derrida opozarja, da je virtualnost stanje potenciala – nekaj, kar je vedno na pragu uresničitve. Festival zatoustvarja situacije, kjer se prepletajo resnično, digitalno in imaginarno ter kjer obiskovalci preizkušajo meje svojega dojemanja.

> Globalne nujnosti in posthumanizem:

Srečko Horvat v knjigi *Po apokalipsi* (2021) zapiše, da smo na robu eshatološke prelomnice. Ekološke in družbene spremembe kličejo po novih perspektivah. V duhu posthumanizma Rosi Braidotti festival spodbuja razmislek onkraj človeškega – prisluhniti želimo tudi nečloveškim glasovom: naravi, ekosistemu, in nenazadnje tehnologijam samim.

> Hibridne identitete in kulturna fluidnost:

Zakaj vedno »post-eno« ali »post-drugo«, nikoli »post-nekaj tretjega«? To izzivalno vprašanje postavlja Homi Bhabha, ki raziskuje »tretji prostor« kot prostor prevajanja med kulturami. Pixxelpoint 2025 v ospredje postavlja post-identitetne prakse, ki razpirajo prostore med kulturami, zgodovinami in osebnostmi. Četrty prostor pa je korak naprej – prostor, kjer lahko začnemo graditi bolj odprte, fluidne in vključujoče prihodnosti.

PROGRAMSKE SMERNICE IN SKLOPI AKTIVNOSTI FESTIVALA

Pixxelpoint 2025 zagovarja procesno usmerjen in kolaborativen pristop, ki vzpostavlja trajnostne odnose med umetnostjo, znanostjo in družbo v čezmejnem kontekstu Evropske prestolnice kulture GO!2025, ki pravi: Gremo brezmejno! Festival svoj zdaj že petindvajsetletni rizom nenehno razrašča skozi odnose, preboje in sodelovanja, ter ga tudi letos plete naprej tako v regionalnih kot tudi v izbranih globalnih omrežjih. "Četrty prostor" ne razumemo zgolj kot prostor razstav, pogovorov in performansov, temveč kot živahno središče dialoga, preobrazbe in povezovanja, ki vzpostavlja vezi z drugimi ustvrjalnimi iniciativami v čez- in brezmejnih prostorih Evrope.

SPODAJ SO PREDSTAVLJENE GLAVNE LINIJE AKTIVNOSTI, S KATERIMI FESTIVAL GRADI TE DINAMIČNE POVEZAVE:

Umetnostna mediacija

Pixxelpoint 2025 presega zgolj predstavljanje umetniških del – osredotoča se na spodbujanje kritičnega razmišljanja in aktivnega vključevanja občinstva v sodobne umetniške prakse. Skozi različne medije – od instalacij in performansov do digitalnih umetniških oblik, dogajanj, diskusij in javnih situacij spodbujamo participacijo in poglobljeno izkušnjo.

Izmenjava znanja

Delavnice, okrogle mize in simpozijски program ter posebni izobraževalni formati (npr. študentsko vodenje ključnih aktivnosti festivala) omogočajo kontinuiran prenos znanja in krepitev kapacitet znotraj umetniških ter izobraževalnih skupnosti v Novi Gorici/Gorici in širše.

Modeli sodelovanja za trajnostnost

Vzpostavljanje dolgoročnih mrež z lokalnimi in mednarodnimi partnerji je ključen cilj festivala. Takšna sodelovanja krepijo kulturno identiteto in odpor-

nost ter vključujejo lokalno skupnost v umetniške procese. Poseben poudarek je namenjen vključevanju ranljivih skupin, katerih glasovi so aktivno vključeni v umetniški in družbeni dialog. Lokalna mladina ter skupnosti sodelujejo v delavnicah, participativnih projektih in koprodukcijah z evropskimi partnerji.

Koprodukcija z lokalnimi institucijami

Festival bo vstopil v sodelovanje tudi z institucijami, ki običajno niso del umetniškega okolja. S tem se odpirajo novi prostori za umeščanje umetnosti v širši družbeni kontekst, kar omogoča vzajemno obogatitev – tako umetnosti kot tudi institucionalnega delovanja. Te transdisciplinarne povezave spodbujajo ustvarjalne sinergije in omogočajo umetnosti, da prodre v nepričakovane prostore, s čimer razširja svoj domet in vpliv.

Umetnost kot razširjena vizija prihodnosti

Umetnost ima moč razširiti domišljijo prihodnosti, preseči meje uveljavljenih znanstvenih ali industrijskih, korporativnih scenarijev ter spodbuditi razmislek o tem, kaj je ne le mogoče, temveč tudi zaželeno. V dialogu s tehnologijo umetnost postaja prostor za etično refleksijo o prihodnosti, ki vključuje človeka kot celostno, občutljivo in odgovorno bitje. S tem umetnost prispeva k oblikovanju prihodnosti, ki temelji na vključevanju, etiki in ustvarjalnosti.

UPANJA

Kot festival, ki že četrto stoletja soustvarja družbo, skupnost in resničnost, si Pixelpoint 2025 prizadeva oblikovati nekatere nove poudarke v predstavitvi in recepciji (medijske) umetnosti v čezmejni regiji in širše. Ustvarja prostoročase, ki omogočajo zadrževanje, izmenjavo, morda tudi kritično samorefleksijo — in ponovno povezovanje na pomenljiv način.

Resonanca v tem kontekstu ni zgolj človeška, niti ni prvenstveno tehnični izziv. Razteza se na okolje, na druge vrste, na možne — celo neverjetne — ekosisteme. Predlog Četrtega prostora zahteva novo, celostno in posthumano integracijo ekološko-tehnoloških sfer, ki prepozna medsebojno prepletenost jezika, identitete in tehnologije ter presega omejitve privilegirano zahodnih, moških, belskih — ali sploh na človeka osredinjenih — pogledov in njihovih mnogoterih kolonizacijskih učinkov. Končni cilj tega resonančnega prostora ni zgolj materializacija estetskih principov ali nabor umetniških pozicij — ponuja se kot oblika procesno usmerjene strategije odpornosti. Umetniški načini mišljenja in delovanja poglobljajo človekove odnose s svetom, zato te Pixelpoint 2025 prepleta v rizom poti skozi bojišča in igrišča razklane dobe.

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Resonating Realities in the Fourth Space

A world stricken by multiple ecological, social, and economic crises and permeated by war. Never before has mankind had the data and the technology to understand and manage the world better. Societies and individuals, minds and bodies are crumbling. Mental health and public space are disintegrating. People feel isolated, lonely and lost. Despite all of its promises, the omnipresent technology deepens the divides. Fragmented realities are building a world where collective meaning and shared understanding are missing, especially when global challenges like climate change, migrations, and shifting power dynamics remain unresolved. Various violences and inequalities are on the rise.

In such polycrisis the “third space” that was supposed to be emerging among Art, Science, and Society (as conceptualized by Oldenburg and later Bennet) seems to fail in offering a safe place after work and outside family. Thus Pixxelpoint 2025 opens up a Fourth Space. A different yet familiar dimension for different kinds of people to feel the vibration of their surroundings and relationships, their sensoriums and common sense-making. An antidote to a dystopian privatized sphere, where collective experiences are reduced to solipsistic, isolated ponderings in vicious digital circles that feed techno-capitalist platforms.

Thus the festival explores the idea of “resonances” focusing on the connection between individuals and their surroundings – whether human or non-human,

PIXXELPOINT 2025 CO-CONCEIVED BY
Benjamin Gruner, Francesco Scarel, Katarina Podobnik
in pETER Purg

familiar or strange. A deep resonance aiming to build relationships that foster transformation towards such premodern if not primordial things as belonging, emotional connection, a raised collective awareness, and mutual responsibility.

Pixxelpoint 2025 offers a diversity of visual and performing artistic practices to challenge conventional contemporary lines of thought and self-fulfilling traditions of toxic traditions based on Eurocentric, efficiency-driven solutionism with a white middle-aged male voice. By bringing together art, science, and society on new terms, the artworks, community practices, learnings, and discussions at the festival should encourage participants to explore new pathways for collective understanding and societal transformation.

Artistic thinking rooted in a (re)constructive creative practice crafts better speculative futures and offers a wider imagination realm, a Fourth Space that neither refuses nor abuses science and technology, but applies them for responsible worldbuilding. Thus, this year's Pixxelpoint artworks, interventions, gestures, questions, and proposals seek to restore the potential for deep resonance in a world that seems increasingly disoriented and out of joint.

PROBLEMS

Scientific and technological innovations form the foundation for the further development of our present. A better understanding of this development and the resulting global competition requires more interdisciplinary exchange and one that centrally includes contemporary art practice, along with its critical, mischievous, poetic, and sometimes denying attitudes, as well as carnivalesque practices, such as the three days of prePixx "anteprema" events in June 2025 exploring the potentiality of manifold artistic discourses and community interactions in a provisional Fourth Space between riverside, stage and gallery, conjured to speculate and conspire toward the November full on festival events.

An "information society" has kept growing progressively after WWII, constantly informed and economically shaped by the progress in scientific research. As the market-shaping technology and science increasingly integrate into daily life, they often appear distant, enigmatic, and overcomplex – but we still see them as forces that may either destroy or save our world.

This distance has been maintained (consciously or not) by an intrinsic critical rationalism, reinforcing the scientists' inclination to rely only on the scientific method as a model for other forms of research. Paul Feyerabend criticized this as "epistemological anarchism" and "opportunistic bricolages of approaches, while Thomas Kuhn sees it as a hindrance to revolutions in scientific thought. As C.P. Snow argued in his famous speech on "The Two Cultures", a lack of communication between the sciences, the arts, and the humanities weakens society's ability to deal with Anthropocene challenges and environmental crises, especially in today's hyperconnected, digitally driven world.

Technology has evolved beyond being just a tool, becoming not merely an extension of reality, but a whole new reality in itself. This shift is not only exemplified by the rise of the metaverse, offering a parallel reality where individuals can interact, create and exist in ways that blur the lines between what we used to call “real” and “virtual”, and – next to increasing profit and political leverage for the platform capitalist – ultimately redefining how we perceive and engage with the world surrounding us. Driven by a biased algorithm, even outside this digital and so-called “meta” world, there emerges a brave new language, creating bubbles of comfort in which we can easily settle and detach. Our digital lives blur the lines between the organic and synthetic, creating a world where machines “speak” in a language of their own and the algorithm determines how we interact with each other inside hybrid spheres. As shown by Joy Buolamwini, it is tempting yet dangerous to rely more and more on a biased intangible technology (such as artificial intelligence) to sidestep the hard work of organizing society, avoiding the responsibility of solving problems like poverty, discrimination, and climate change. (While AI is increasingly organizing our thoughts and communications.)

Algorithms alienate of people from each other and their environments, creating new class divisions leading to a need for reconnection – not just between humans but also with the non-human world. Such reconnection is achievable through informed dialogues, in participative spaces, and with interdisciplinary interactions. Pixelpoint 2025 seeks to spark flashes of a society equipped with cultural tools that allow citizens to understand and critically engage with scientific and technological progress, and with each other. An enlightened and sovereign society crafting laws and policies that positively shape evolution by balancing ethical concerns and societal benefits.

TOPICS

In an effort to confront these states of multilayered alienation, contemporary art takes center stage at Pixelpoint 2025, constituting a dynamic platform for exploring the otherwise intangible, unfathomable yet pervasive intersections of post-identity and post-digital realities.

The Fourth Space opens up to shift the audience out of their comfort zones. Even if it emerges at the intersections of emotional, sensual, and intellectual connections, it makes You resonate in different forms - from immersive hideouts where individuals reconnect with their own and the other’s sensorium, their immediate environment, and with one other; to public debates taking shape through different forms of artistic communication and research, emanating in experimental multimedia formats within transdisciplinary collaborations, site-specific and environmental installations, hybrid performances, lectures, panels and workshops.

By creating dialogues between disparate realities and fostering empathy across divides, Pixelpoint 2025 presents gestures, questions, and proposals that may restore the potential for deep resonance in a world of superficiality and disarray.

Through its diverse artistic expressions, art is positioned as a critical cultural tool for addressing and responding to the following dimensions of resonance:

Virtuality & Digitality

Nobody knows how consciousness works and yet we are developing virtual and augmented reality. I find it interesting that we're doing all this without really even knowing how our own reality works, observes Rebecca Allen (2023), highlighting the paradox of our ability to create virtual worlds while remaining unaware of the fundamental nature of our consciousness. Thus it is necessary to delve into the relationships among physical materiality, virtuality as a tool of visual intervention, and pictoriality as a figurative, non-verbal text. Derrida proposes that what is virtual is not merely an alternative to what is referred to as "real", but rather a state of potentiality, always waiting to be materialized. Such an exploration of relationships positions contemporary art as a key field of resonance, blurring the boundaries between the real, the digital, and the virtual. This resonance dimension is posed to simultaneously redefine the very nature of interactions in a post-digital condition, where one admits to being comfortable in the in-between. Increasingly permeated with both activist fervor and scientific investigation zeal, several artworks at Pixxelpoint 2025 resonate within virtual domains. Digitality becomes both a form of transmission and a mode of existence, evoking the alternative, off-grid reality and challenging our hyper-connected, yet deeply alienated communication systems. Embracing the ambiguity of virtuality, contemporary art may best confront the unresolved nature of consciousness: by using digital tools and non-verbal forms to question the boundaries between reality and simulation, presence and absence, Pixxelpoint 2025 creates spaces where viewers are invited not only to reflect on their own place but also to actively participate in the construction of its possible meanings.

Global Urgencies & Posthumanism

We're reaching an eschatological tipping point, says Srećko Horvat in *After the Apocalypse* (2021) which takes ecological and economic systems to new configurations with unpredictable consequences. Ranging from utopian to dystopian in their positions, several art projects at Pixxelpoint 2025 resonate with collective consciousness, amplifying urgent issues such as climate change, migration, and the volatility of social, political, and economic systems. Drawing also on Rosi Braidotti's posthumanist thought, the festival encourages a shift beyond the human subject, thereby redefining and bringing into focus the will of non-human agents, since clearly, the resonance dimension is not merely human — it extends to the environment, to other species and to ecosystems, offering a counter-perspective to pessimist alienation. In a world grappling with ecological crises and shifting power relations, the resonance between humans and non-human entities, including man-made technologies, becomes urgent. It offers a model of co-existence and mutual care in a new, multipolar world

where economies, migration, and societal value systems are in constant flux. By highlighting the agency of non-human entities, the translation of these critical issues into artistic practice manifests through a variety of media and community-based initiatives that incorporate elements of ecocriticism, exploring the interdependence between human, natural, mechanistic and technological realms.

Hybrid Identities & Cultural Fluidity

With Post-this, post-that, but why never post-the other? Bhabha poses a relevant question, addressing the evergreen philosophical problem of the self. Many metaphysical theories continue to test the proposition that what matters in survival is personal identity. As an Indian scholar and theorist whose concept of hybrid identities and the “Third Space” as a point of translation between cultures had a profound impact on perspectives of national identity, Bhabha emphasizes the fluidity of the so-called cultural traditions. Pixxelpoint 2025 brings progressive post-identity and post-migrant perspectives to resonate with the need for post-the-other resonances, attempting to explore possible borderless spaces where genres and geniuses, cultures, and histories intersect. In the Fourth Space resonance is not simply about recognition, but about the creation of new possibilities, where individuals and communities can find shared meaning despite – or perhaps exactly because of – their differences. The proposed artistic positions, mediated narratives, and cultural mappings of the festival explore how identities, once confined to rigid categories, are being redefined as fluid and hybrid, giving rise to evolving forms that defy conventional classification. Such artistic attempts will serve as platforms for imagining borderless, hybrid - Fourth Spaces, where histories, as well as personal and cultural identities, intersect and facilitate transformative dialogue.

ACTIONS

Pixxelpoint 2025 pursues a series of principles congested in an ongoing, process-oriented approach aimed at anchoring the festival in the existing regional or global communities and promoting resilient identification and situated world-building. The aim is to assemble sustainable relations through innovative art presentation, knowledge exchange, and the creation of collaborative networks. The Fourth Space is understood as more than just an exhibition space – it should become a lively place of dialogue and transformation that creates and enters into networks with other creative centers in Europe, establishing new connections between art, science, technology, and society.

ART MEDIATION

Promoting discourse through art

The aim is not only to exhibit works of art but also to stimulate “critical thinking” about discourse on contemporary artistic practices. Through a variety of media – from installations and performances to digital art forms – Pixxelpoint 2025 invites the public to reflect on the themes of the exhibition in a dedicated and

carefully designed place of being and thinking. The forms of participation are stimulated at various engagement levels via artistic collaborations and interactive formats that actively involve the audience, not least within the Pixxelpoint 2025 Symposium

Interventions in public space

As part of the festival, public space is appropriated and innovatively negotiated through art. In collaboration with local communities and international partners, the social, classical reading and interpretation of space - whether and how it serves a community - is renegotiated. Through performances, interventions, and sound walks and foraging tours, in which the urban+natural space is experienced through the eyes of "others", Pixxelpoint 2025 creates new perspectives and insights into the (sub+non)urban structures and social dynamics of the cross-border region.

Knowledge Exchange

Structured knowledge as a sustainable legacy

Knowledge creates autonomy and access to unknown social milieus. This is developed and exchanged through professional contributions -- both within the artistic community and in wider society. In this context, the aim is to promote continuous knowledge development and capacity building in the artistic communities of Nova Gorica/Gorizia and partner sites as a sustainable legacy of the festival. This will be implemented through workshops, roundtable discussions (within the Symposium), and festival's connections to educational programs that bring together artists, experts, and the general public.

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Mediation program

The festival will rely on an art scout program to communicate the content of the festival from non-experts to non-experts. A dedicated group of students and volunteers act as mediators in the exhibitions and during events, encouraging exchange with guests about the artworks.

Two-day symposium

One of the festival highlights is a two-day symposium that combines discourse and performance formats, spanning from practical to theoretical interventions in and around the festival theme. It offers a semi-structured interaction space for artists, scientists, students, and experts to rethink the resonant spaces between art, science, and technology. This interdisciplinary exchange is intended to deeply explore the festival topics, process and document findings, and publish them for an international specialist audience.

COLLABORATION MODELS FOR SUSTAINABILITY

Building resilient networks

Sustainable structures are created through collaborations between international and local partners. The methodology focuses on strengthening the exchange between artists and the local community to promote the cross-border

if not “borderless”) cultural identity and resilience, aiming to ultimately enrich the artistic process while stabilizing local as well as cross-border social structures. Integration of vulnerable groups Pixelpoint 2025 pays particular attention to the integration of vulnerable groups, such as LGBTQI+ communities, migrants, and marginalized or disabled groups in general. These are to be actively involved in the creative process, be it through participatory art projects, workshops or joint events, as well as supported or ushered in by the festival team. The aim is not only to offer these groups an accessible festival platform, but also to bring their perspectives into the social discourse in the long term and thus contribute to cultural inclusion.

Involvement of local youth and communities

The involvement of the local youth and non-artistic communities forms the basis for promoting a discussion and possible identification with the artistic positions and the themes of the festival. Already at the prePixx festival events in June, in collaboration with artists, participatory works of art are presented that take up local conditions and themes. A range of local and European partners are involved in the co-production of events in order to promote the exchange of knowledge, perspectives and experiences. The accompanying program of PIXXELmusic should further foster the integration of local youths and art-peripheral communities.

6 2 Co-production with Local Institutions

Collaboration with non-art institutions

A host of local cross-border institutions shall be involved that do not work with art on a daily basis. This collaboration will open up a new dimension in the reception and dissemination of art and culture in the region and offer new perspectives for both the art and the institutions involved. These transdisciplinary connections are intended to promote creative processes and integrate art into unexpected contexts.

THE FOURTH SPACE AS A NEW SOCIO-CULTURAL PRACTICE

Pixelpoint will explore the Fourth Space as a new diffuse socio-cultural practice. It is intended to be a space where people come together across geographical, cultural, physical or mental boundaries. By combining art, science, and technology as central elements of future innovation, the festival program will create new connections between disciplines, ecosystems, and identities.

ART AS AN EXPANDED VISION OF THE FUTURE

Art as a driving force of the future

While scientific research is often reduced to practical scenarios within industrial models, art can expand these visions by exploring new possibilities and stimulating ethical discussions about the relationship between humans and technology. Art expands the horizon of potential futures by looking beyond the boundaries of the possible, challenging us to question the desirable. With this

creative perspective, art can make a decisive contribution to shaping an ethically responsible future. Overall, Pixxelpoint 2025 strives for a process-oriented, collaborative, and interdisciplinary way of working that brings both art and society into a fruitful dialogue in order to jointly create resonances that have an impact far beyond the exhibition space, and beyond the festival duration.

HOPES

As a festival that has been shaping society/community/reality for a quarter of a century now, Pixxelpoint 2025 aims to anchor new accents in the presentation and reception of (media) art in the cross-border region, and beyond. It thus creates space-times that allow people to linger and exchange, perhaps critically reflect on themselves, and reconnect in meaningful ways.

Resonance in this context is not merely human, nor is it primarily a techno-architectural challenge. Rather it extends to the environment, to other species, to possible and even improbable ecosystems. The proposition of the Fourth Space requires a new, holistic, and post-human integration of the eco-cum-technospheres, recognizing the interconnectedness between language, identity, and technology, transcending the limitations of privileged West-, male-, white- or indeed human-centric perspectives and their manifold colonialising effects. Ultimately, this resonant space seeks to be more than a materialization of aesthetic principles or a palette of artistic positions — it lends itself as a form of a process-oriented resilience strategy. Artistic ways of doing and thinking deepen human relationships with the world, and so Pixxelpoint 2025 entangles You in a rhizome of pathways through the battlefields and playgrounds of a fractured age.

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pETER Purg is an Associate Professor of New Media at the School of Arts, University of Nova Gorica, until recently he was also Dean of the School of Humanities. He holds a PhD in Media Art, Communication, and Literary Studies from the University of Erfurt. His research focuses on intermedia and research-based art, particularly the roles of humanities and arts in ecology, degrowth, and community practices. He has co-designed and led numerous international projects and serves as a jury member, evaluator, and curator in contemporary art and its intersections with science. He was part of the preparatory team for Nova Gorica's bid for European Capital of Culture 2025, co-founded the Xcenter creative hub, and curated the 2019 Pixxelpoint festival. As part of GO! 2025, he leads the exhibition and performance series Post-Mobility and Xmobil – a mobile laboratory for exploring the intersections of science and art.



Katarina Podobnik is an art historian, art critic, and curator. She works as an assistant at the Academy of Applied Arts, University of Rijeka, where she teaches courses in modern and contemporary art, and she is a PhD candidate at the Faculty of Humanities and Social Sciences, University of Zagreb. In her curatorial work, she mainly presents younger generations of contemporary artists in Croatia, with a particular focus on installation and performative practices. Among her notable projects are the travelling exhibition Bridges (2016–2018, Ljubljana, Rijeka, Belgrade, Novi Sad, Zagreb) and Seven Faces of the City (2021–2023, Rijeka, Novigrad, Sarajevo). In 2021, she curated Croatia's first NFT exhibition, (De)construction: The Beginning. As an art critic, she has written for several Croatian art magazines, is currently an active correspondent for Croatian Radiotelevision (HRT), and is the founder as well as the first editor-in-chief of Artkvart.hr, an online magazine dedicated to art, culture, and social events. She is currently employed as an Advisor for the Protection and Preservation of Cultural Heritage at the City of Rijeka.



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Benjamin Gruner (1989, Chemnitz) is a cultural manager and curator. He is the artistic and managing director of the Spinnerei e.V. association, where he leads interdisciplinary projects such as the Pochen Biennale, Fête de la Musique, and the "enter - Young Cultural Region Chemnitz" program. He developed the "enter" program with the German Federal Cultural Foundation as one of the key legacy projects of Chemnitz2025 – European Capital of Culture. Since 2020, he has co-authored the program section "EASTERN STATE OF MIND" and, since 2021, co-curated projects exploring garage complexes as cultural spaces. In 2022, he completed a Master's degree at DIU Dresden on participatory cultural projects. He has contributed to "3000 Garages" for Chemnitz2025 and festivals such as Ibug and OSTRALE Biennale. As an expert and organizer, he has worked in cities including Ljubljana, Prague, Wrocław, Rijeka, and Kyiv. In 2024, he plans new projects with partners in Ghent, Lviv, Oulu, and Nova Gorica.

Francesco Scarel (born in Gorizia, based in Trieste) is an independent researcher, science communicator, and arts/science curator. His work bridges science and art for a broader audience. He earned a PhD in Organic Chemistry and Nanotechnology from FRIAS, Freiburg (2013), followed by a Master's in Science Communication at SISSA. In 2024, he founded Liminal Research ETS, an organization dedicated to science communication through creative approaches. He serves as the artistic director of Festival dell'Acqua in Staranzano and curates events at the Scienza e Virgola festival. In 2022, he curated the Arts/science Day at AREA Science Park in collaboration with MEET Milano. His projects include Phonosynthesis and ceNERE MEMORIE. He collaborates with institutions such as SISSA, IUAV, Xcenter Nova Gorica, PiNA Koper, and Dobialab.



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