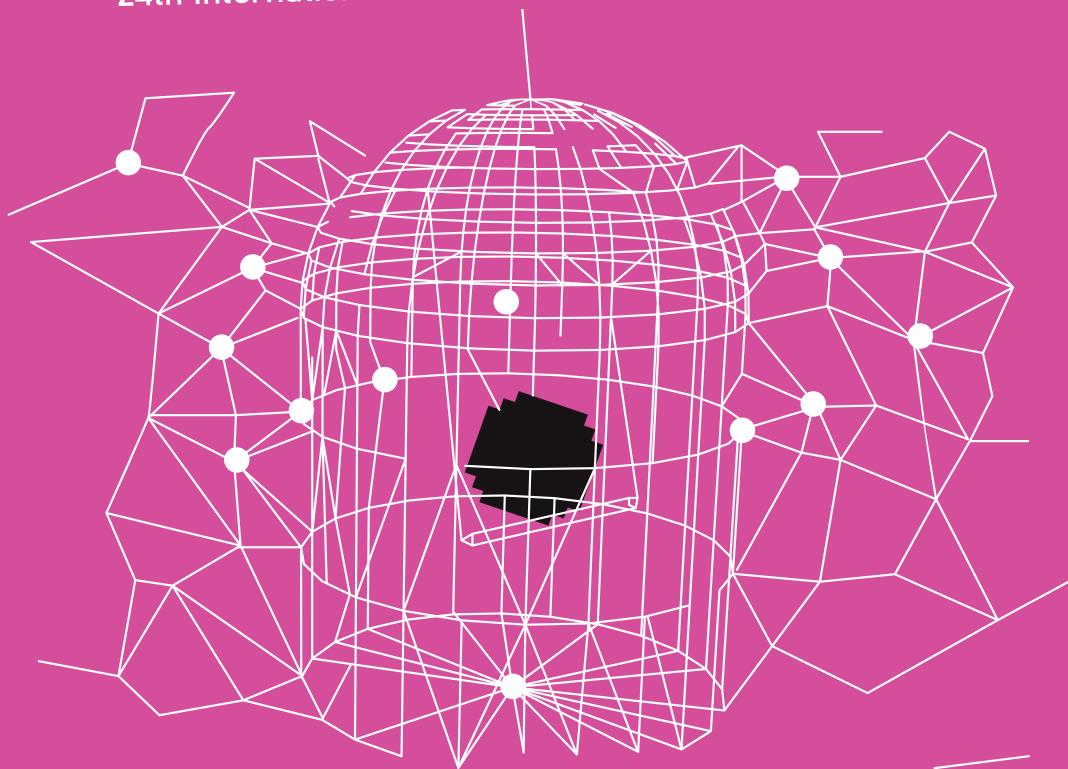


# pixxelpoint

24. mednarodni festival sodobnih umetniških praks  
24th International Festival of Contemporary Art Practices



∇ Life on the grid  
Življenje ∇ (o) mrežju





KULTURNI DOM  
NOVA GORICA



Glasba



Galerija



Film

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

**Pixxelpoint 2023 – 24. mednarodni festival sodobnih umetniških praks**

**Nova Gorica/Gorica, 16.–30. november 2023**

**Pixxelpoint 2023 – 24th International Festival of Contemporary art Practices**

**Nova Gorica/Gorizia, 16 – 30 November 2023**

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**Mateja Poljšak Furlan**

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# Življenje v (ø) mrežju

Dihotomija sodobnega življenja, prepletenega z električno energijo, se ob nenehni skrbi za »zeleni preboj« vse bolj zapleta v lastno energetska zanko: neznosna lahkost zelenega bivanja se pogreza vse globlje v živi pesek lastne pogube, saj postaja očitno, da zelena, ki jo ljubimo zeleno, v svojem bistvu (še) ne zmore najti ustreznega odgovora na tisto, kar nas resnično lahko skrbi: kam z vsemi odpadnimi zbirniki elektrike, kam torej z akumulatorji in litijevimi baterijami, ko se njihov življenjski cikel – ki seveda ni neskončen – enkrat zaključi.

Omrežja so postala neizogiben del našega vsakdana – od povezanih naprav, družbenih omrežij in globalnih komunikacijskih platform do spletnih skupnosti in virtualne resničnosti. Vse to vpliva na naše identitete, medsebojne odnose, umetniško ustvarjanje in družbeno interakcijo.

Letošnji Pixelpoint tako raziskuje, na kak način se življenje v omrežju odraža v intermedijski umetnosti. Skozi raznolike umetniške izraze skušamo razkrivati, kako omrežja oblikujejo našo percepcijo sveta, kako se razvijajo družbene dinamike in kako se umetniki izražajo v digitalnem okolju.

Življenja si brez elektrike gotovo ne moremo več predstavljati. Lahko sicer sanjamo o »življenju izven omrežja«, o populističnem »life off the grid«, vendar nas realnost uči, da se daleč v gozdove naravnega stanja vrnejo lahko pravzaprav le izjemno redki izbranci. Vse preveč je namreč odvisno od štroma, da bi ga lahko z zamahom roke kar izločili, hkrati pa njegova vse večja poraba terja razmislek o načinih proizvodnje in predvsem shranjevanja električne energije. Bit in ne-bit sta tako dihotomično spojena v prekrivajočo se celoto, za katero ne vemo več točno, kje se prva začne in druga konča; še predobro pa vemo, ko katera izmed njiju umanjka. Bit žene ne-bit, da bi jo slednja recipročno napajala s svežo energijo, a le do stopnje, v kateri jo je treba nadomestiti z novo, še čistejšo in še bolj zeleno, da bi nazadnje samovznikle črne lise v obliki težkega ogljičnega odtisa iztrošenih baterijskih produktov morebiti romale v vesolje. Program SpaceX je – z malo domišljije – moč preoblikovati tudi v Space-Off dirko; ali nam Muskova »osvoboditev ptice«, torej velenakup Twitterja (danes X), ne kaže v smeri, ko bo treba začeti opravičevati vse večjo zalogo elektroodpadkov

z njihovo orbitizacijo? Ali verjamemo, da gigantov ne zanima enormna prostranost vesoljskega prostora za futuristično megasmetišče? Če smo se iz zgodovine naučili karkoli, je to prav dejstvo, da se človeštvo ne zaustavi tam, kjer bi bilo potrebno, temveč šele tam, kjer ni več možnosti vrnitve. Altruizem na vekov veke premaguje empatijo.

Pridružite se nam na potovanju skozi »Življenje v (o) mrežju«. Gre v resnici za umetniške vizije, ki nas hočejo spodbuditi k razmišljanju o naši vlogi v tem digitalnem ekosistemu in tudi o načinih, kako lahko skozi umetnost ustvarimo povezave, ki presegajo digitalni svet. Ko se skušamo namreč zazreti v prihodnost, kjer elektrika in omrežja neločljivo povezujejo ter hkrati zamejujejo naša življenja, se moramo vprašati, kako – in če sploh – bomo skupaj soustvarjali bolj zeleno, trajnostno prihodnost.

Pixelpoint 2023 tako raziskuje prav to dihotomijo, to povezavo med bitjo in ne-bitjo ter se sprašuje, kako lahko umetnost in tehnologija prispevata k razumevanju in reševanju teh izzivov ter na kakšen način bit in ne-bit sodelujeta v »vsakdanjem življenju«. S tem želimo okrepiti zavest o izjemnem vplivu novih tehnologij in potencialnih posledic v prihodnosti, ki naj bo še bolj povezana, trajnostna in navdihujoča.

In potem stvari in ljudje odhajajo – ali v neskončnost ali v maloro, to je prepuščeno očem, ki opazujejo. Ker izbira ni naša, ampak njihova. Mi bi radi le »uporabljali zeleno«, vesolje je pa tako ali tako – črno. Umažimo ga, da bo »tu spodaj« čisto.

*Nina Jeza, Artists&Poor's*

# Life on the Grid

The dichotomy of present-day life, interwoven as it is with electricity, is becoming increasingly entangled in its own energy loop amidst the constant quest for the "green breakthrough". The unbearable lightness of green being is sinking ever deeper into the quicksand of its own perdition, for it is becoming obvious that green – "how we want it green" – is at its core unable (as yet) to come up with an appropriate answer to what should truly worry us: what to do with all the electricity storage devices going to waste, the car batteries and lithium-ion batteries, once their useful life – which is naturally not infinite – ends.

From connected devices, social networks and global communication platforms, to online communities and virtual reality, networks and grids have become an inevitable part of our everyday lives. All of this has an impact on our identities, relationships, artistic creation, and social interaction.

This year's Pixmap explores the ways in which life on the grid is reflected in intermedia art. Through diverse artistic expressions, we seek to reveal how networks and grids shape our perception of the world, how social dynamics evolve, and how artists express themselves in the digital environment.

We can no longer imagine life without electricity. We may dream about the populist "life off the grid", but reality teaches us that very few chosen ones can in fact return deep into the forests of the natural state of things. This is because so much depends on power that we cannot just wave it away, whereas increasing consumption demands a reflection on how electricity is produced and, even more importantly, stored. Being and non-being are thus dichotomously melded into an overlapping whole to the extent that we no longer know when the former starts and the latter ends; but we do know all too well when one of them is missing. Being drives non-being so that non-being may reciprocally power being with fresh energy, but only to the degree where it must be replaced with new, even cleaner and greener energy so that in the end self-generated black spots in the form of the massive carbon footprint of spent battery products may end up as far away as in space. With a little imagination, the Space-X programme can be transformed into a "Space-Off" race; does Musk's "freeing of the Bird" – the mega purchase of Twitter – not imply a direction where launch into orbit will be offered as a solution for the growing mass of e-waste? Do we believe that the giants are not interested in using the enormous



vastness of space as a futuristic mega-dumpsite? If we have learned anything from history, it is that humankind does not stop where it should, it does not stop until there is no longer a way back. Altruism has always and will always defeat empathy.

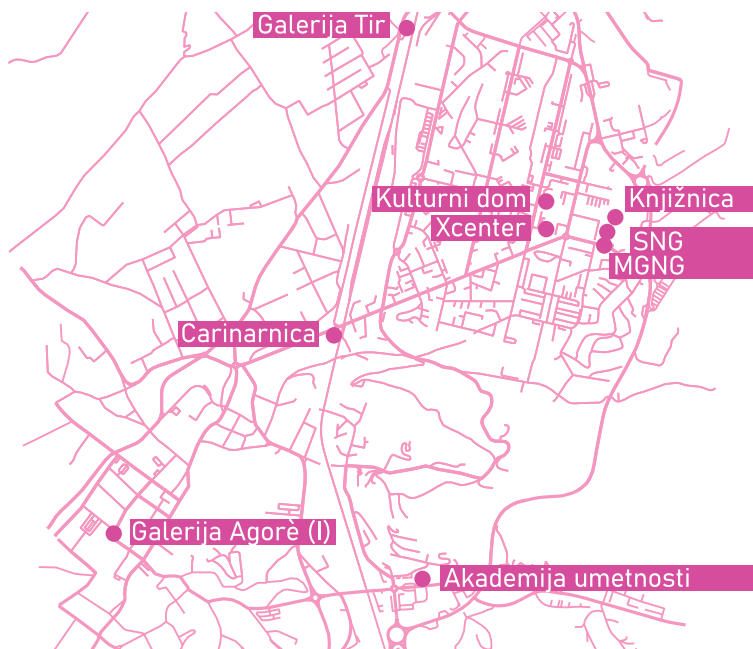
Join us on a journey through Life on the Grid, through artistic visions that want to encourage us to think about our role in this digital ecosystem, and also about the ways in which we can create connections through art that transcend the digital world. For as we try to look towards a future where electricity and grids are inextricably linked and at the same time limit our lives, we need to ask ourselves how – and if at all – we will help shape a greener, more sustainable future together.

Pixxelpoint 2023 thus explores this very dichotomy, this connection between being and non-being, and asks how art and technology can contribute to understanding and addressing these challenges, and how being and non-being interact in “everyday life”, in order to raise awareness of the immense impact of new technologies and the potential implications of a future that is even more connected, sustainable, and inspiring.

And then things and people depart – whether it is into eternity or into damnation depends on the beholder. Because it is not our choice, it is their choice. All we want is to “use green”, and space is black anyway. Let’s pollute it so that it is clean “down here”.

*Nina Jeza, Artists&Poor’s*

# Prizorišča | Venues



**Mestna galerija Nova Gorica** (Trg Edvarda Kardelja 5, Nova Gorica): Razstava bo na ogled od 16. do 30. novembra 2023 vsak dan med 9.00 in 19.00.

**Avtorji in delo:** Numen/For Use (Sven Jonke, Christoph Katzler, Nikola Radeljkoč): Mreža

**Nova Gorica City Gallery** (Trg Edvarda Kardelja 5, Nova Gorica): The exhibition will be on view every day from 16 to 30 November 2023, Monday to Saturday from 9.00 to 19.00.

**Authors and work** by Numen/For Use (Sven Jonke, Christoph Katzler, Nikola Radeljkoč): Net

**Xcenter** (Delpinova 20, Nova Gorica): Postavitev bo na ogled od 17. do 30. novembra 2023 od ponedeljka do petka

med 14.00 in 19.00, ob sobotah in nedeljah pa med 12.00 in 17.00.

**Avtorji in dela:** Art Rebel 9: Virtualna skakalnica Planica, Boštjan Čadež: Line rider, Barbara Jazbec: Eerie Me, Nika Oblak & Primož Novak: Poljub

**Xcenter** (Delpinova 20, Nova Gorica): The installation will be on view from 17 to 30 November 2023, Monday to Friday from 14:00 to 19:00, and Saturdays and Sundays from 12.00 to 17.00.

**Authors and works:** Art Rebel 9: Virtual ski jumping hill Planica; Boštjan Čadež: Line Rider; Barbara Jazbec: Eerie Me; Nika Oblak & Primož Novak: Kiss

**Galerija Tir** (Mostovna, Cesta IX. korpusa 99a, Solkan): Resonirajoče biti, razstava programa Interface Cultures bo na ogled

od 16. do 30. novembra 2023 od ponedeljka do petka med 14.00 in 19.00, ob sobotah in nedeljah pa med 12.00 in 17.00.

**Avtorji in dela:** Volkan Dinçer: @theorchid\_beauty, Danielius Marius Šermukšnis: Data Trail Diary, MAalex – Alex Fallica & Martina Pizzigoni: I Died On Facebook, Ahmed Jamal & Simon Weckert: Mirror Me!, Linaá Pulido Barragán: Qualia

**Tir Gallery** (Mostovna, Cesta IX. korpusa 99a, Solkan): Resonating Selves, Interface Cultures exhibition will be on view from 16 to 30 November 2023, Monday to Friday from 14.00 to 19.00, and Saturdays and Sundays from 12.00 to 17.00.

**Authors and works:** Volkan Dinçer: @theorchid\_beauty; Danielius Marius Šermukšnis: Data Trail Diary, MAalex – Alex Fallica & Martina Pizzigoni: I Died on Facebook; Ahmed Jamal & Simon Weckert: Mirror Me!; Linaá Pulido Barragán: Qualia

**Galerija Agorè** (Ulica Corso Verdi 95, Gorica, I): Razstava bo na ogled od 16. do 30. novembra 2023 vsak dan med 16.30 in 19.30.

**Avtorica in delo:** Tanja Vujinović: Svetovi AvantGarden

**Agorè Gallery** (95 Via Corso Verdi, Gorizia, IT): The exhibition will be on display from 16 to 30 November 2023, every day from 16.30 to 19.30.

**Authors and works:** Tanja Vujinović: AvantGarden Worlds

**Carinarnica** (Erjavčeva 53, Nova Gorica): Razstava bo na ogled od 17. do 30. novembra 2023 od srede do petka med 16.00 in 19.00 in v času javnih vodstev po festivalskih prizoriščih.

**Avtorji in dela:** Ana Pečar: Urok zoper kačji pik, Alessandro Lupi: Mejni odsev

**Carinarnica** (Erjavčeva 53, Nova Gorica): The exhibition will be on display from 17 to 30 November 2023, Wednesday to Friday from 16.00 to 19.00, and during public guided tours of the festival venues.

**Authors and works:** Ana Pečar: The Spell Against the Snake Spot; Alessandro Lupi: Border reflection

**Akademija umetnosti Univerze v Novi Gorici** (Vipavska cesta 13 (Rožna Dolina), Nova Gorica): Razstava jaz ∞ mi bo na ogled od 17. do 30. novembra 2023 od ponedeljka do petka med 10.00 in 15.00.

**Avtorji in dela:** Luka Carlevaris: Mikropotreba po hitrosti, Anastasija Kojić & Ana Logar: 5476, Anastasija Kojić: Sivi prostori, Tamara Taskova: Fragmenti cikla, Tamara Kostrevc & Lazar Mihajlović: Smetenje & odmevajoče sence, Miha Godec: Palingenesis, vodni filter 0.1

**Academy of Arts, University of Nova Gorica** (Vipavska cesta 13 (Rožna Dolina), Nova Gorica): The exhibition I ∞ us will be on view from 17 to 30 November 2023, Monday to Friday from 10.00 to 15.00.

**Authors and works:** Luka Carlevaris: Micro Need for Speed; Anastasija Kojić & Ana Logar: 5476; Anastasija Kojić: Greyspaces; Tamara Taskova: Cycle Fragments; Tamara Kostrevc & Lazar Mihajlović: Littering & Echoing Shadows; Miha Godec: Palingenesis, Water Filter 0.1

**Goriška knjižnica Franceta Bevka** (Trg Edvarda Kardelja 4, Nova Gorica): delavnice

**France Bevk Public Library** (Trg Edvarda Kardelja 4, Nova Gorica): workshops

**Kulturni dom Nova Gorica** (Bevkov trg 4, Nova Gorica): performansi, filmi

**Nova Gorica Cultural Centre** (Bevkov trg 4, Nova Gorica): performances, films

**Slovensko narodno gledališče** (Trg Edvarda Kardelja 5, Nova Gorica): planetarij

**Slovenian National Theatre** (Trg Edvarda Kardelja 5, Nova Gorica): planetarium

# Numen/For Use

## Mreža | Net

Prostorska instalacija | Ambient installation

Umetniška skupina/kolektiv Numen/For Use, ki jo sestavljajo člani Sven Jonke (DE), Christoph Katzler (AUS) in Nikola Radeljković (HR), se je uveljavila v svetu umetnosti s svojimi inovativnimi in interaktivnimi instalacijami, ki presegajo tradicionalne meje med umetnostjo, oblikovanjem in arhitekturo. Njihova dela se osredotočajo na prepletanje umetnosti, arhitekture in oblikovanja, pri čemer gledalce in uporabnike pogosto postavljajo v središče izkušnje, s čimer spodbujajo razmislek o prostoru, telesnosti in medsebojni povezanosti. Člani skupine prihajajo iz Hrvaške in Avstrije, njihova dela pa so pogosto predstavljena po vsem svetu.

Ena izmed njihovih najbolj prepoznavnih instalacij je Mreža. Gre za konceptualno instalacijo, ki v svojem jedru raziskuje človekovo povezavo s prostorom in drugimi ljudmi. Umetniki ustvarijo impresivno mrežo, ki se razteza skozi prostor, pri čemer uporabljajo elastične vrvi, ki so napete med stenami, stropom in tlemi. Ta veličastna mreža postane prostor za raziskovanje, interakcijo in refleksijo. Obiskovalci lahko vstopijo vanjo in se po njej sprehajajo, zibajo, plezajo in odkrivajo nove perspektive, s čimer postanejo tudi del le-te. Instalacija spodbuja občutek svobode in povezanosti, hkrati pa tudi občutek ranljivosti in negotovosti, saj se gibljejo visoko in v zapleteni konstrukciji. Gre za izjemno izkušnjo, ki vzbudi občutke eksistence in prepletanja odnosov v sodobnem urbanem okolju.

Osrednja značilnost umetniškega dela Mreža ter drugih kreacij kolektiva Numen/For Use je, da na svojstven in izjemen način raziskujejo prostor in obliko, hkrati pa obiskovalce aktivno vključujejo v svoje umetniške procese. Instalacije so zasnovane za raziskovanje in interakcijo, pri čemer obiskovalce pogosto začarajo in presenetijo s senzacijsko lebdenco ter raziskovanjem struktur iz netipičnih perspektiv. Rezultat je »mehak« objekt, ki se deformira in spreminja z gibanjem obiskovalcev. Zunanja membrana deluje kot razpršilec svetlobe ali celo kot projekcijsko platno v primeru notranje osvetlitve objekta.

Mreža tako ni le umetniško delo, ampak tudi prostor za družbeno interakcijo, raziskovanje človekovega odnosa do prostora in drugega človeka ter za razmislek o naši lastni mreži medsebojnih odnosov. Skozi to instalacijo Numen/For Use učinkovito nadgrajujejo svoje raziskovanje meja med umetnostjo, oblikovanjem in arhitekturo, s čimer omogočajo obiskovalcem edinstveno priložnost poglobljenega razmisleka o globalnem omreženem svetu.

The artist group/collective Numen/For Use, consisting of Sven Jonke (DE), Christoph Katzler (AUS), and Nikola Radeljković (HR), has established itself in the art world with its innovative and interactive installations that transcend the



traditional boundaries between art, design, and architecture. Their work focuses on the intersection of art, design, and architecture, and, often placing viewers and users at the centre of the experience, encouraging reflection on space, physicality, and interconnectedness. The group's members come from Croatia and Austria, and their work is often showcased around the world.

One of their most famous installations is *Net*, a conceptual installation that, at its core, explores the human connection to space and to other people. The artists create an impressive net that stretches through the space, using elastic ropes that are stretched between the walls, ceiling, and floor. This magnificent grid becomes a space for exploration, interaction, and reflection. Visitors can enter and walk around the net, swing, climb, and discover new perspectives, becoming a part of it. The installation encourages a sense of freedom and connectedness, but also a sense of vulnerability and insecurity as visitors move through the heights and the complex construction. It is a remarkable experience that evokes a sense of existence and the intertwining relationships in a contemporary urban environment.

The central characteristic of *Net* and other creations by Numen/For Use is that they explore space and form in a unique and exceptional way, while actively involving visitors in their artistic processes. The installations are designed for exploration and interaction, often enthralling and surprising visitors with the sensation of floating and the exploration of structures from atypical perspectives. The result is a »soft« object that deforms and changes with the movement of the visitors. The outer membrane acts as a light diffuser or even as a projection screen when the space is illuminated from the inside.

Net is thus not only a work of art, but also a space for social interaction, for exploring the human relationship to space and to other humans, and for reflecting on our own network of mutual relationships. Through this installation, Numen/For Use effectively builds on its exploration of the boundaries between art, design, and architecture, providing visitors a unique opportunity for in-depth reflection on the global networked world.

**Numen/For Use** je kolektiv, ki deluje na področju konceptualne umetnosti, scenografije ter industrijskega in prostorskega oblikovanja. Skupina se je prvič oblikovala leta 1998 kot projekt industrijskih oblikovalcev Svena Jonkeja, Christoph Kätzlerja in Nikole Radeljkovića pod imenom For Use.

Leta 1999 so ustanovili Numen kot kolektivno identiteto, ki zajema vse projekte, realizirane izven področja industrijskega oblikovanja. Za zgodnje projekte skupine so značilni eksperimenti z brezosebnim oblikovanjem in radikalno formalno redukcijo, globoko zasidrani v tradiciji visokega modernizma in uporabljeni predvsem v različnih sinergijskih projektih totalnega oblikovanja na Hrvaškem. Od leta 2004, po vzpostavitvi obsežnega prostorsko specifičnega uprizoritvenega projekta Inferno v Nacionalnem centru za dramo v Madridu, se skupina Numen/For Use intenzivno ukvarja s scenografijo. Sledijo nadaljnje izvedbe v gledališčih po vsej Evropi.

Od leta 2008 se kolektiv osredotoča na konfiguriranje predmetov in konceptov brez vnaprej določene funkcije, kar se kaže v bolj hibridnih in eksperimentalnih delih, kot sta serija N-Light in Tape Installation. Vzporedno s temi javno izpostavljenimi podvigi je skupina osvojila več mednarodnih nagrad za svoje dosežke na področju industrijskega oblikovanja in scenografije.

**Numen/For Use** is a collective working in the fields of conceptual art, scenography, and industrial and spatial design. The group first formed in 1998 as a collaborative effort of industrial designers Sven Jonke, Christoph Katzler, and Nikola Radeljković under the banner For Use.

In 1999, they established Numen as a collective identity covering all projects actualized outside the sphere of industrial design. The group's early enterprises are characterized by experiments with impersonal design and radical formal reduction, deeply rooted in the tradition of high modernism and mainly applied to various synergetic total-design projects in Croatia. From 2004 onwards, after setting up a large-scale site-specific project for the production of Inferno at the National Centre for Drama in Madrid, Numen/For Use became intensely involved in scenography. Further realizations in theatres across Europe ensued.

Since 2008, the collective has turned its focus towards configuring objects and concepts without a predefined function, an activity resulting in more hybrid and experimental works such as the N-Light series and Tape Installation. Parallel to these publicly exposed ventures, the group has won several international awards for its accomplishments in the field of industrial and set design.

<https://numen.eu/home/news/>



# Art Rebel 9 (SI)

## Virtualna skakalnica Planica | Planica Virtual Ski Jumping Hill

VR instalacija | [VR installation](#)

Podjetje Art Rebel 9 je s pomočjo tehnologije ustvarilo virtualno skakalnico. Navidezna oziroma virtualna resničnost širšemu krogu ljudi omogoča vsaj pokušino doživetij in vzdušja, ki so bili do zdaj privilegij le nekaterih. Tako bodo lahko na Mednarodnem festivalu Pixelpoint obiskovalci zahvaljujoč tehnologiji Oculus Rift občutili vsaj malo adrenalina, ki oblije vrhunske skakalce, ko se na koncu zaletišča odrinejo v daljavo.

Art Rebel 9 has used technology to create a virtual ski jumping experience. Virtual reality allows a wider range of people to experience atmospheres that were previously the privilege of only a few. At the Pixelpoint International Festival, thanks to Oculus Rift technology, visitors will be able to experience at least a little of the adrenaline that rushes through the top ski jumpers as they push off into the distance at the end of the runway.

**Art Rebel 9**, ustanovljeno leta 1991, je interaktivno produkcijsko podjetje, ki z združevanjem novih tehnologij in pripovedovanjem posameznemu projektu prilagojenih zgodb ustvarja celovite rešitve, ki presegajo meje imaginacije in pomagajo poslovnim partnerjem pri vzpostavljanju ugleda. Njihova pomoč je v ugotavljanju, grajenju, vzpostavljanju in realiziranju obljubljenih poslovnih možnosti in idej, ki spodbujajo nove generacije potrošnikov. Art rebel 9 združuje multimedijo, ki je izredna, poslovne modele inovacije in izčrpane finančne podpore ter tako ustvarja drugačnost.

Formed in 1991, **Art Rebel 9** is an interactive production company that combines emerging technologies with tailored storytelling to produce comprehensive solutions that go beyond imagination and help business partners build their reputation. They help to identify, build, establish, and realize promising business opportunities and ideas that stimulate new generations of consumers. Art Rebel 9 combines extraordinary multimedia, business model innovation, and comprehensive financial support to make a difference.

<https://www.artrebel9.com>

# Boštjan Čadež (SI)

## Line Rider: Plane and Simple

2023, VR kreativna igrača | 2023, VR creative toy

Oblikovanje zvoka | **Sound design:** Jaka Batič

Glasba | **Music:** Srečna mladina, Etceteral, Kleemar, Borka (w. Bakto), Haiku Garden, Shekuza, Moveknowlegment

Produkcija | **Production:** Aksioma – Zavod za sodobne umetnosti, v okviru: konS – Platforma za sodobno raziskovalno umetnost | **Aksioma – Institute for Contemporary Art, in the framework of konS – Platform for Contemporary Investigative Art**

Line Rider: Plane and Simple je avtorjev poizkus prenosa ekspresivnosti izvirne igrače v svet virtualne resničnosti. Izvirna igrača je bila nagrajena s prestižno nagrado Game Developers Choice Award v kategoriji inovacija. V tej kategoriji so označene igre, ki izkazujejo inovativnost in premikajo meje iger kot izraznega medija. Zaradi preprostega in intuitivnega uporabniškega vmesnika je postala pravi internetni fenomen. Predstavljena je bila na številnih priljubljenih spletnih straneh (od Yahooja do Time Magazine), bila je razstavljena v galeriji Laboral ter centru Ars Electronica, obravnavali so jo v revijah o igrah in v New York Timesu ter jo uporabljali





kot izobraževalno orodje za učenje fizike. Zabeležila je 34 milijonov prenosov in se uvrstila na sedmo mesto na lestvici najpogostejših iskanj Google Zeitgeist. Igrača je bila plagirana in predmet številnih variacij ter priredb, najpomembneje pa je, da je navdihnila mnoge igralce, ki so delili svoje kreacije prek spletnih videov. Na spletni strani <http://bevibeldesign.com/line-rider-archival-project> je na voljo arhiv, ki ga je kuriral Bevibel Harvey in vsebuje več kot 25 tisoč avantur sankarja, plod idej in domišljije več kot tisoč ustvarjalnih posameznikov.

Line Rider: Plane and Simple is the author's attempt to transfer the original game's expressiveness into the world of virtual reality. The original game was awarded the prestigious Game Developers Choice Award in the innovation category, which recognizes games that demonstrate innovation and push the boundaries of games as an expressive medium. Due to its simple and intuitive user interface, it became a true internet phenomenon and was featured on numerous popular websites (from Yahoo to Time Magazine), covered in game magazines and the New York Times, and used as an educational tool for learning physics. It had 34 million downloads and ranked seventh on the Google Zeitgeist list of most popular searches. The toy was plagiarized and the subject of many variations and adaptations, but most importantly, it inspired many players who shared their creations through online videos. The website <http://bevibeldesign.com/line-rider-archival-project> offers an archive curated by Bevibel Harvey, containing over 25,000 sledding adventures created by more than a thousand creative individuals.

**Boštjan Čadež** je novomedijski umetnik, čigar interdisciplinarna praksa raziskuje presečišča med umetnostjo, tehnologijo in človeško izkušnjo. Njegove

inovativne instalacije in performansi pogosto izzivajo meje med digitalnim in fizičnim svetom, pri čemer vključuje elemente, kot so umetna inteligenca, virtualna resničnost, robotika in obdelava podatkov v realnem času. Čadežovo umetnost odlikujeta dinamika in svojevrstno življenje, to pa izvira iz algoritmov in smernic, ki jih uporablja pri oblikovanju svojih del. Njegovo zanimanje za preproste smernice, iz katerih izhaja neskončno število podob ali situacij, ki nikoli niso enake kot prejšnje, je eden izmed ključnih vidikov njegovih stvaritev. Dela pogosto vključujejo tudi interakcijo z gledalci, ki s svojo vpletenostjo postanejo del umetniške izkušnje in hkrati soustvarjajo delo, ki ga opazujejo.

**Boštjan Čadež** is a new-media artist whose interdisciplinary practice explores the intersections of art, technology, and human experience. His innovative installations and performances often challenge the boundaries between the digital and physical worlds, incorporating elements such as artificial intelligence, virtual reality, robotics, and real-time data processing. Čadež's art is characterized by a dynamism and unique life that stems from the algorithms and guidelines he uses to shape his works. His interest in simple guidelines from which an infinite number of images or situations arise, which are never the same, is one of the key aspects of his creations. His works often include interaction with viewers, who with their involvement become part of the artistic experience and at the same time co-create the work they observe.

<https://www.bostjancadez.art/en/bio>

# Barbara Jazbec (SI)

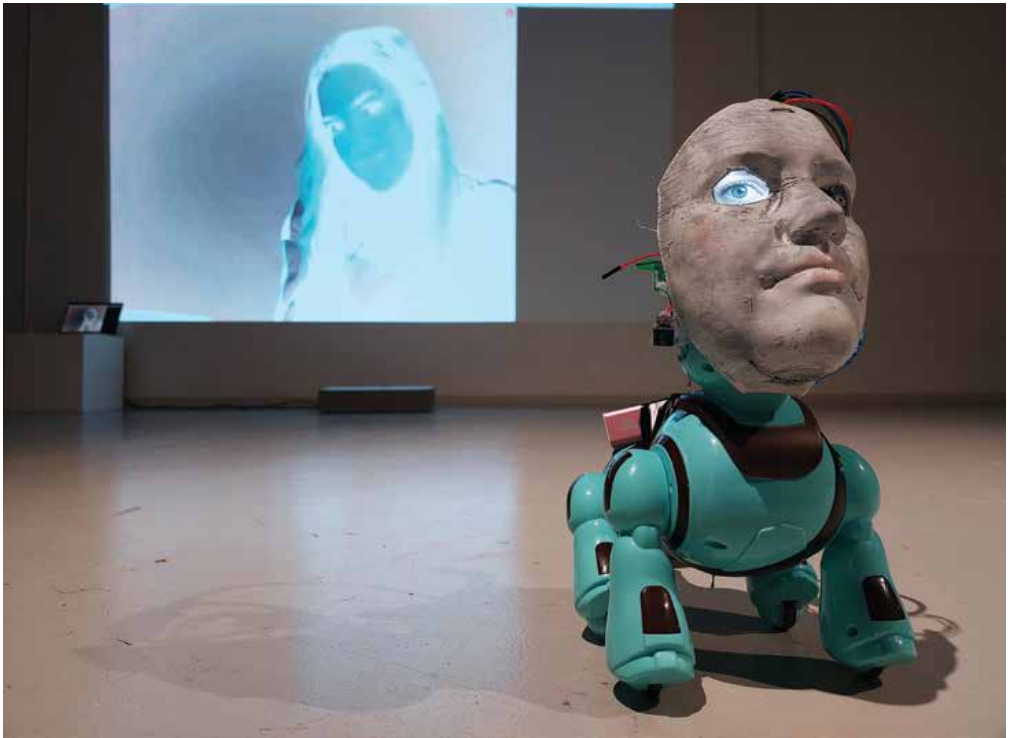
## Eerie Me

2021–2022, mešana tehnika, Linz (AT) in Ogaki (JPN) | 2021–2022, mixed media, Linz (AT) and Ogaki (JPN)

Eerie Me je serija interaktivnih skulptur, ki raziskujejo odnos med stvaritvijo in njenim ustvarjalcem. Gre za bitja, ki utelešajo človeško in nečloveško podobo.

Umetnica raziskuje načine, kako shekati in spreminjati igrače, da postanejo bolj ali manj človeške, in jim daje osebne lastnosti. Bitja stopijo zelo globoko v svet nepojmljivosti. Predmeti sami po sebi še nimajo lastne inteligence. Živijo na podlagi interakcij z gledalci.

Projekt je komentar prihodnosti tehnologije. Ljudje nismo nesmrtni, vendar zgodbe o naši želji ter obsedenosti z mladostjo in nesmrtnostjo segajo globoko v zgodovino. Zgodbe o nesmrtnih bitjih in sredstvih, s katerimi lahko tudi ljudje prevarajo smrt, so del mitologij po vsem svetu. Veliki umi so nekoč vse življenje iskali zdravilo proti



smrti, danes pa so se naši upi usmerili v digitalne tehnologije. Gre za idejo, da nam te tehnologije lahko obljubijo neke vrste nesmrtnost. V prihodnosti bi se lahko namreč izkazalo, da bomo imeli možnost ohraniti svojo zavest in ji poiskati novo lupino, da bi ji zgradili novo telo in v njem za vedno ujeli svojega duha. Umetnica poskuša v igrače dodati del sebe, svojo materialno preteklost in spomine. Igrača kot totem, izmišljen skozi umetničine spomine, premaguje omejeno družbeno dožemanje uporabnosti igrače in pušča duh teh spominov za prihodnost, tako da ga ujame v oblike iz svoje osebne preteklosti.

Eerie Me is a series of interactive sculptures that explore the relationship between a creation and its creator. They are creatures that embody human and non-human appearances.

The artist explores ways to hack and modify toys so that they become more or less human, giving them personal traits. The creatures dig deep down into the world of uncanniness. The objects themselves do not yet have an intelligence of their own. They live based on the spectators' interactions.

The project is a comment on the future of technology. Humans are not immortal, but the tales of our desire and obsession with youth and immortality go back in history.

Tales of immortal beings, and of means through which humans too can cheat death are part of mythologies worldwide. Great minds have spent lifetimes seeking a cure for death, and today our hopes have turned to digital technologies. The idea is that these technologies may promise us a form of immortality. It might transpire in the future that we will have the power to retain our consciousness and find a new shell for it, and thereby build a new body to trap our ghost forever. The artist tries to add a part of herself – her material past and memories – into these toys. The toy as a totem, contrived through the artist's memories, overcomes the limited social perceptions of the toy's utility and leaves the ghost of these memories for the future, by capturing it in forms from her personal past.

**Barbara Jazbec** je intermedijska umetnica iz Trbovelj. Diplomirala je iz medijev in umetnosti na Univerzi uporabnih znanosti v Tampereju na Finskem. Pred kratkim je končala magistrski program Interface Cultures v Linzu v Avstriji. Ukvarja se predvsem z delom s 360-stopinjskim videom in video instalacijami. V najnovejših raziskavah se osredotoča na interaktivne instalacije, pri čemer ponovno uporablja rabljene igrače, kot sta Furby in Robot Dog, da bi iz njih ustvarila nove interaktivne skulpture. Pri svojem delu združuje nenavadne osebne izkušnje z znanstvenofantastičnim futurizmom in pridihom humorja. Lepoto najde v čudnih in nenavadnih stvareh.

Barbara organizira in vodi različne delavnice eksperimentalnega videa ter je kuratorica mednarodnega video festivala DigitalBigScreen 360° v Trbovljah, ki poteka hkrati s festivalom Speculum Artium. Njena dela so bila razstavljena na Japonskem, Kitajskem, v Južni Koreji, Kanadi, na Finskem, v Sloveniji, Romuniji, Luksemburgu, Avstriji in Angliji.

**Barbara Jazbec** is an intermedia artist from Trbovlje, Slovenia. She was awarded a BA in Media and Arts from the Tampere University of Applied Sciences in Finland. She recently finished the Interface Cultures MA programme in Linz, Austria. Her background is mainly in working with 360° video and video installations. Her latest research interests are mostly focused on interactive installations and creating new interactive sculptures out of second-hand toys such as Furby and Robot Dog. In her work, she merges odd personal experiences with sci-fi futurism and a tinge of humour. She finds beauty in strange and odd things.

Barbara organizes and leads different experimental video workshops and is the curator of the international video festival DigitalBigScreen 360° in Trbovlje, Slovenia, which runs at the same time as Speculum Artium. Her works have been exhibited in Japan, China, South Korea, Canada, Finland, Slovenia, Romania, Luxembourg, Austria, and England.

# Nika Oblak & Primož Novak (SI) Poljub | The Kiss

2023, video instalacija | 2023, video installation

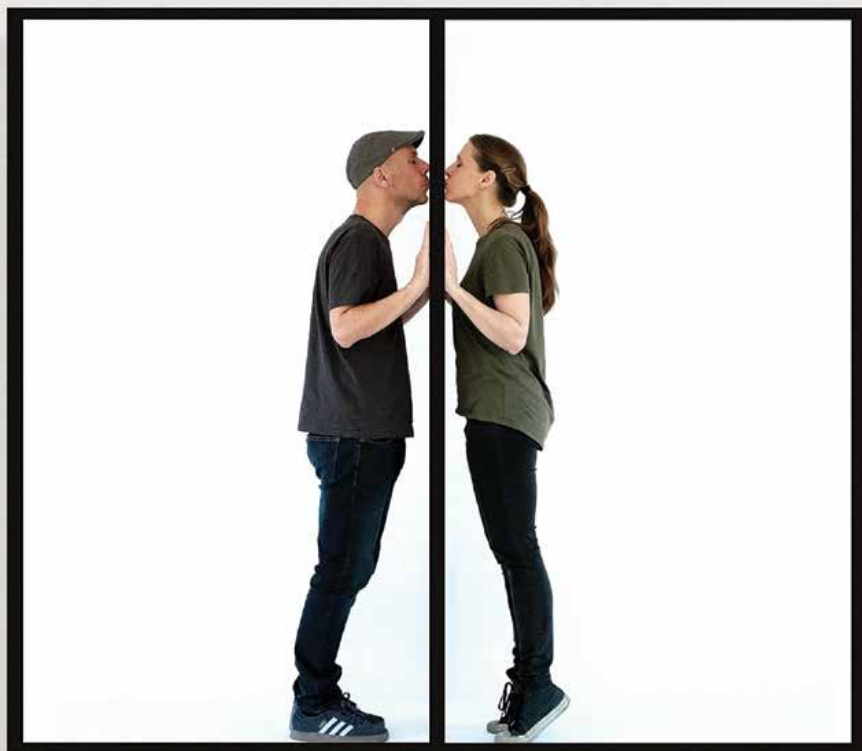
V video instalaciji Poljub se protagonista, ujeta vsak znotraj svojega monitorja, skušata poljubiti. Poljub včasih poveže digitalni prostor dveh zaslonov, pogosto pa tudi ne in protagonista ostajata asinhrona vsak v svoji dimenziji.

Performativna akcija je referenca na današnji čas, kjer vse pogosteje komuniciramo prek raznih zaslonov, aplikacij, družbenih omrežij in obenem izgublamo pristen, prvinski stik s sočlovekom. Instalacija je poetična in kontemplativna, naslov aludira na znana Rodinova in Brancusijeva kipa, vendar je Poljub postavljen v današnji kontekst sodobne medijske družbe.

In the video installation The Kiss, the protagonists, each trapped inside their own monitor, attempt to kiss each other. A kiss sometimes connects the digital space of two screens, but often it does not, and the two protagonists remain asynchronous, each in their own dimension.

The performative action is a reference to today's time, where we increasingly communicate via various screens, applications, social networks, etc., while at the same time we are losing authentic, primal contact with fellow human beings. The installation is poetic and contemplative, the title alludes to the famous statue of Rodin and Brancusi, but The Kiss is placed in the current context of contemporary media society.

**Nika Oblak** in **Primož Novak** kot tandem na področju sodobne umetnosti delujeta od leta 2003. V svoji ustvarjalni praksi raziskujeta sodobno družbo pod vplivom medijev in kapitala ter njeno vizualno in lingvistično strukturo. Razstavljalata na vidnih mednarodnih prizoriščih, med drugim na Bienalu Šardža (ZAE), Japonskem festivalu medijskih umetnosti v Tokiu (JP), Istanbulskega bienalu (TR), Bienalu Cuvee v Linzu (AT), Transmedialu v Berlinu (DE), FILE v Sao Paulu (BR) idr. Prejela sta številne štipendije in nagrade, med drugim nagrado CYNETART (DE), štipendijo ACC\_R Creators in Lab Azijskega kulturnega centra (KR), častno omembo na WRO, bienalu medijske umetnosti v Vroclavu (PL), nagrado beli aphroid za umetniške dosežke, ki jo podeljuje KIBLA MMC (SI), in priznanje Riharda Jakopiča (SI).



**Nika Oblak and Primož Novak** have been working collectively since 2003. In their art practice, they examine contemporary media and capital driven society as they dissect its visual and linguistic structure. Oblak and Novak have exhibited worldwide in venues such as the Sharjah Biennial (UAE), the Japan Media Arts Festival, Tokyo (JP), the Istanbul Biennial (TR), the Biennale Cuvee, Linz (AT), Transmediale Berlin (DE), FILE Sao Paulo (BR), etc. They have received numerous grants and awards, including the CYNETART Award from the Trans-Media-Akademie Hellerau in Dresden (DE), an honorary mention from art critics at the Biennale WRO, Wroclaw (PL), a White Aphroid Award for artistic achievement from MMC KIBLA, Maribor (SI) and a Rihard Jakopič honourable mention, awarded by the Association of Slovenian Fine Artists Societies, the Academy of Fine Arts and Design in Ljubljana, Moderna Galerija, and the Slovenian Association of Art Critics (SI).

<http://www.oblak-novak.org/>

# Resonirajoče biti, razstava programa Interface Cultures I

# Resonating Selves, Interface Cultures exhibition

V času, ko je resnica vse bolj izmuzljiva in subjektivna, najnovejša razstava študentov programa Interface Cultures Resonirajoče v Galeriji Tir predstavlja prepričljivo raziskovanje tega, kako naše identitete resonirajo in vplivajo na svet okoli nas. Zlitje tehnologije in umetniškega izražanja omogoča globlje razumevanje medsebojnega vpliva digitalnega in fizičnega sveta. Ti umetniki skozi prizmo medijske umetnosti raziskujejo zapletenost lastništva resnice in njenega vpliva na naš občutek samega sebe.

In an era where truth is increasingly elusive and subjective, the latest Interface Cultures student exhibition Resonating Selves at Tir Gallery presents a captivating exploration of how our identities resonate and interact with the world around us. The fusion of technology and artistic expression enables a deeper understanding of the interplay between the digital and physical realms. Through the lens of media art, these artists probe the complexities of the ownership of truth and its influence on our sense of self.



# Linaá Pulido Barragán (CO) Takšnost | Qualia

Intermedijska VR instalacija | **Interactive VR installation**

Tehnična podpora | **Technical support:** Vahid Qaderi, Razieh Kooshki

Oblikovanje zvoka | **Sound Design:** Bálint Budai

V filozofiji uma je »takšnost« opredeljena kot primeri subjektivnega in zavestnega izkustva. Zaznana kvaliteta izkustva je, kako jo živo čutimo od znotraj, kako je predstavljena in kako se nam stvari zdijo. Izkustva so lahko bogato barvita, enobarvna, gola, prostorska ali kinestetična, lahko se združujejo, kot da prihajajo iz nerazumljivih razsežnosti, in tako naprej. Takšnost ponazarjajo občutki, kot je na primer občutek modrine modre barve, ko jo doživljamo.

Kako se nam zdi zaznavanje resničnosti?



Umetniško delo Takšnost je individualna potopitvena izkušnja, ki poskuša spremeniti gledalčevo raznoliko zaznavno paleto doživljanja resničnosti. Skozi optično in virtualno zvočno pokrajino se uporabnika spodbudi k srečanju z »resničnostjo«, v kateri se podoba notranjosti očesnega zrkla sreča s sliko od zunaj.

In philosophy of mind, »qualia« is defined as instances of subjective and conscious experience. The perceived quality of experience is vividly how it feels from the inside, how it is presented, and how things seem to us. Experiences can be richly colourful, monochromatic, unclad, spatial, or kinaesthetic, merge as if they come from unintelligible dimensions, and so on. Qualia, exemplified by sensations like how the blueness of blue feels when we experience it.

How does the perception of reality seem to us?

The artwork Qualia is an individual immersive experience that seeks to alter the viewer's perceptually diverse range of experiencing realities. Through an optical and virtual sonic landscape, the user is induced to encounter »reality«, which is juxtaposed inside the eyeball and the image from outside.

## Volkan Dinçer (TR)

@theorchid\_beauty

Instalacija | Installation



V projektu @theorchid\_beauty (@orhideja\_lepota) orhideja, ki z vsadki postane kiborg, v svojo simbiozo vključi družbene medije. S tem želi umetnik predstaviti ironičen primer odnosa med kapitalizmom in naravo.

Ta orhideja živi od všečkov na Instagramu. Tu ima svoj račun in ga uporablja za svoje potrebe. Ko potrebuje vodo, na Instagramu objavi selfi in se zaliva s prejetimi všečki na objavo.

Antropocentrična kultura všečkov in iz nje izhajajoči selekcijski mehanizmi so pojavi, ki so jim orhideje, tako kot številne druge vrste, izpostavljene že vrsto let. Posledično se ost projekta vrti okoli raziskovanja potencialnih diskurzov in vprašanj o odnosih človek – nečlovek.

In @theorchid\_beauty, the orchid, which becomes a cyborg with the use of implants, integrates social media into its symbiosis. By doing so, the artist would like to present an ironic example of the relationship between capitalism and nature.

This orchid survives on Instagram likes. It has its own Instagram account and uses it for its own needs. When it is in need of water, it posts a selfie on Instagram and is watered with the likes to that post.

The anthropocentric culture of likes and the resulting selection mechanisms are phenomena that orchids, like many other species, have been exposed to for many years. Based on this, the basis of this project revolves around the exploration of potential discourses and questions about human– non–human relationships.

# MAalex: Alex Fallica & Martina Pizzigoni (IT) Umrl sem na Facebooku | I died on Facebook

Intermedijska VR instalacija | Interactive VR installation

Umrl sem na Facebooku je umetniško delo, ki raziskuje koncept našega virtualnega jaza v vse bolj digitalnem svetu. Delo je sestavljeno iz igralne izkušnje na pokopališču, kjer so digitalni nagrobniki poimenovani po resnično umrlih ljudeh, katerih profile na Facebooku so njihovi bližnji obeležili kot spominske profile.



Delo nas z igrifikacijo smrti spodbudi k razmisleku o vplivu našega nematerialnega jaza na naše življenje v fizičnem svetu. Ker svoje dejavnosti in interakcije vse bolj prenašamo na splet, moramo razmisliti o usodi naših digitalnih dvojčkov, ko umremo. Ali bodo obstajali neskončno ali tudi oni umrejo?

V trenutnem kontekstu razprav o metaverzumu in potencialu potopitvenih digitalnih okolij je delo *Umrl sem* na Facebooku pomembnejše kot kadarkoli prej. Odpira namreč kritična vprašanja o implikacijah naših virtualnih življenj in morebitnih posledicah dajanja prednosti našim spletnim osebnostim. Interaktivnost instalacije obiskovalcem ponuja drugačno interakcijo glede na to, ali jo doživljajo na internetu ali na kraju samem, kar omogoča večplastno sodelovanje z delom.

*Umrl sem* na Facebooku je igralna izkušnja, postavljena na pokopališče, kjer so profile na Facebooku njihovi bližnji spremenili v spominske profile. Umetniško delo nas spodbuja k razmisleku o vplivu našega nematerialnega jaza na naše fizično življenje in o posledicah dajanja prednosti naši spletni osebnosti. Ali moramo upoštevati usodo naših digitalnih kolegov, ko umremo? Ali obstajajo neskončno ali tudi oni razpadejo?

Obiskovalci stopajo v interakcijo različno, glede na to, ali so na kraju samem ali sodelujejo prek spleta, kar omogoča večplasten angažma.

I died on Facebook is an artwork that explores the notion of our virtual selves in an increasingly digital world. The work consists of a game experience set in a cemetery, where digital tombstones are named after real deceased people whose Facebook profiles have been memorialized by their loved ones.

Through the gamification of death, the work prompts us to contemplate the impact of our immaterial selves on our physical lives. As we increasingly shift our activities and interactions online, we must consider the fate of our digital counterparts when we die. Do they exist indefinitely, or do they perish too?

In the current context of discussions about the metaverse and the potential of immersive digital environments, I died on Facebook is more relevant than ever. The artwork raises critical questions about the implications of our virtual lives and the potential consequences of prioritizing our online personalities. The interactivity of the installation allows visitors to interact differently depending on whether they experience it on the internet or on-site, enabling a multi-layered engagement with the work.

I died on Facebook is a game experience set in a cemetery where Facebook profiles have been memorialized by the deceased's loved ones. The artwork prompts us to contemplate the impact of our immaterial selves on our physical lives, and the consequences of prioritizing our online personalities. Must we consider the fate of our digital counterparts when we die? Do they exist indefinitely, or do they perish as well?

Visitors interact differently on-site or on the internet, enabling a multilayered engagement

# Ahmed Jamal (EGY) & Simon Weckert (DE)

## Zrcali me! | Mirror Me!

Intermedijska VR instalacija | Interactive VR installation

Refleksije se oblikujejo v naših glavah in oblikujejo naše predstave o tem, kdo smo. Zrcali me! je poskus, da bi iz različnih zaznav odgovorili na vprašanje: Kdo sem jaz?

Ko se gledalci približajo instalaciji, jih pritegne odsevna površina, ki spominja na ogledalo. Toda v nasprotju z običajnim ogledalom se zgodi, da bolj ko se mu približajo, slabše vidijo sebe, bolje pa okolico. Ta zanimiv pojav povzroči vizualni premik, ki spodnese naše običajne predstave o lastni identiteti in nas prisili k razmišljanju o medsebojni povezanosti med nami in svetom.



Kakšna je narava samorefleksije in kako oblikuje naše dožemanje osebne identitete? Zrcali me! spodbuja gledalca, da pogleda onkraj očitnega in se poglobi v kompleksne povezave, ki oblikujejo našo identiteto. Zrcali me! postane metafora za potovanje samospoznavanja, saj nam postane jasno, da naša identiteta ni izolirana, temveč je razvejano prepletana z našo okolico.

Reflections are formed in our minds and shape our ideas about who we are. Mirror Me! is an attempt to answer, based on different perceptions, the question: Who am I?

As viewers approach the installation, they are captivated by the reflective surface, which resembles a mirror. But unlike a conventional mirror, the closer one gets, the less they see of themselves and the more they see of their surroundings. This intriguing phenomenon produces a visual shift that challenges our usual conceptions of self-identity and compels us to think about the interconnectedness between ourselves and the world.

What is the nature of self-reflection and how does it shape our perception of personal identity?

Mirror Me! encourages viewers to look beyond the obvious and delve deeper into the intricate connections that shape our identity. Mirror Me! becomes a metaphor for the journey of self-discovery, as we recognize that our identity is not isolated but intricately intertwined with our surroundings.

# Danielius Marius Šermukšnis (LT)

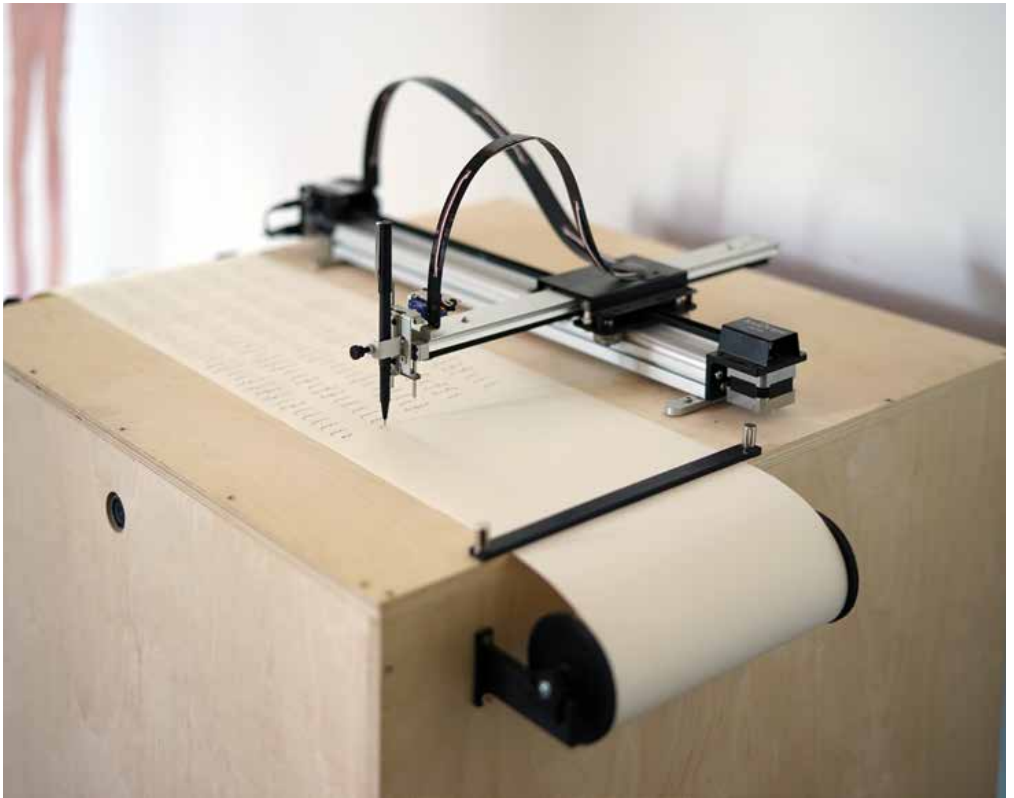
## Dnevnik podatkovne sledi | Data Trail Diary

Instalacija | [Installation](#)

Umetniško delo raziskuje področje in dileme današnjega množičnega nadzora, ki je bil prej omejen in bolj usmerjen zaradi fizične, vidne prisotnosti, zdaj pa ga nadomešča neusmiljen »digitalni duh«, ki je stalno prisoten v vseh plasteh našega življenja in iz ozadja spremlja vsak naš korak. Ti sistemi nadzora postajajo z razvojem tehnologije vse bolj učinkoviti in produktivni, zaradi česar se človek v današnjem svetu počuti vedno bolj izoliranega, odtujenega in nerazložljivo opazovanega.

Umetnik se poskuša proti tej situaciji boriti z uporabo rokopisa kot medija za shranjevanje podatkov, ki je v današnjem času zaradi vzpona »novega« digitalnega sveta v veliki meri zastarel. Kamera, ki se nahaja pred umetniškim delom, zajema video posnetke v živo, ki jih nato interpretira algoritem za zaznavanje predmetov, zaznani predmeti pa se zapišejo na premikajoči se list papirja. Uporaba rokopisa, za katerega je potreben čas in ki se zapisuje s presledki med vsakim vnosom, namerno upočasnjuje nekoč zelo učinkovit postopek. Vdihne mu neučinkovitost, ki spominja na vpletenost človeka.

Dnevnik podatkovne sledi, ki je dvoumno, a hkrati zelo samosvoje in osebno delo, želi povrniti davno izgubljeno domačnost in fizično prisotnost organa, ki izvaja nadzor.



The artwork explores the field and dilemmas of today's mass surveillance, which, formerly limited and more targeted by its physical, visible presence, is now being replaced by a relentless »digital ghost«, ever-present in all layers of our lives, watching our every step from behind. These surveillance systems are becoming increasingly efficient and prolific as technology progresses, making one feel progressively disconnected, out of place, and inexplicably observed in today's world.

The artist tries to combat this situation by employing handwriting as a medium of data storage which in the present day is largely rendered obsolete by the rise of the »new« digital world. The camera located in front of the artwork captures live video footage, which is then interpreted by the object detection algorithm and detected objects are written down on a moving sheet of paper. Using a handwritten font that takes time to be written, with pauses between each entry, intentionally slows down what was once a highly efficient process. It imbues it with the inefficiency reminiscent of human involvement.

Data Trail Diary – an ambiguous, but at the same time very unique and personal work that aims to bring back the long-lost familiarity and physical presence of surveillance authority.

# Alessandro Lupi (IT)

## Mejni odsev | Border reflection

Zunanja instalacija | [External installation](#)

»Racionalna črtkana črta«, ki na zemljevidu simbolizira mejo, je s svinčnikom narisana črta, ki zarisuje usode celotnih populacij. To delo želi razmišljati o prostoru in se igrati z njim ter izpraševati in spodbijati naše tradicionalno razumevanje meja in identitete. vzdolž mejne črte so v dolžini približno 50 metrov na višini 4 metrov nameščena ogledala, ki zaradi vetra postanejo kinetična ter odsevajo vesolje, nebo in ves okoliški prostor; odvisno od zornega kota se včasih zlijejo in izginejo, včasih pa se lesketajo v odsevih.

Na estetski ravni se delo zdi krhko in minljivo, saj razmišlja o kolektivni identiteti regije in o tem, kako je ta delitev element konstrukcije samih identitet, ki se pravzaprav zrcalijo in prepoznavao prav zaradi razlik.

V času, ko je človeška dejavnost močno zabrisala meje med narodi, ta instalacija odraža zapletenost meja, kakršne obstajajo v naši kolektivni zavesti. Meje niso več samo geografske, predstavljajo namreč preplet kultur, postanejo kot šivi in spodbujajo izmenjavo idej in skupnih izkušenj ljudi, ki živijo na obeh straneh meje.

Zdi se, kot da ogledala s svojim subtilnim gibanjem simbolizirajo krhkost teh ločnic spričo našega medsebojno povezanega sveta.

The "rational dotted line" symbolising a border on a map is a drawing made with a pencil that traces the destinies of entire populations. This work reflects and plays with space, while questioning and challenging our traditional understanding of borders and identity. The mirrors are mounted along the border line for some 50 metres at a height of 4 metres and become kinetic through the wind reflecting the space, the sky, and all the surrounding space; depending on the point of view, they sometimes blend in and disappear, sometimes shimmering with reflections.

Aesthetically, it is perceived as something fragile and ephemeral, reflecting on the collective identity of the region and how this division is an element in the construction of identities themselves, which actually mirror and recognise each other precisely because of the differences.

At a time when human activity has greatly blurred the boundaries between nations, this installation reflects the complexity of borders as they exist in our collective consciousness. Borders have evolved beyond geographical boundaries; they represent the convergence of cultures, they become something like seams and foster the exchange of ideas and shared experiences between people living on either side.

The mirrors, in their subtle movement, seem to symbolise the fragility of these divisions in the face of our interconnected world.





**Alessandro Lupi** je leta 2000 diplomiral na Ligurijski visoki šoli za umetnost v Genovi. Živi in dela v Berlinu v Nemčiji. Njegovo raziskovanje se je z leti razvijalo na podlagi intenzivnega eksperimentiranja na področju materije, svetlobe in sence. Vsako delo je iznajdba in na različne načine raziskuje, kako dojemamo resničnost, pri čemer vsakič poskuša izhajati iz prostora in z njim vzpostaviti dialog. Njegovo raziskovanje prežema sodelovanje z znanstveniki, fiziki, filozofi in sociologi, pri tem pa skuša ustvariti resnične zaznavne, poetične in potopitvene eksperimente, v katerih lahko javnost sodeluje, se z njimi povezuje in o njih razmišlja. Njegova dela so bila razstavljen v galerijah, muzejih in javnih prostorih. Gre za objekte, skulpture in velike instalacije, ki jim je skupna možnost spodbujanja domišljije, omogočanje interakcije in uporaba poetike, ki izhaja iz arhetipskih elementov, vendar skuša raziskati neznane dežele.

**Alessandro Lupi** graduated from the Accademia Ligustica di Belle Arti in Genoa in 2000. He lives and works in Berlin, Germany. Alessandro Lupi's research has developed over the years by intensely experimenting on matter, light, and shadow. Each work is an invention and investigates in a different manner the way we perceive reality, each time trying to start from space and dialoguing with it. His collaborations with scientists, physicists, philosophers, and sociologists permeate his research in an attempt to create real perceptual, poetic, and immersive experiments in which the public can participate, relate, and reflect. His works have been exhibited in galleries, museums, and public spaces. What his objects, sculptures, and large installations have in common is the possibility of stimulating the imagination, allowing interaction, using a poetics that starts with archetypal elements, all while seeking to explore unknown lands.

# Ana Pečar (SI)

## Urok zoper kačji pik | Spell against Snake Bite

Intermedijska instalacija | **Interactive installation**

Zvok | **Sound:** Izpod korenin

Gost | **Guest:** Peter Mignozzi

Intermedijska instalacija Urok zoper kačji pik je ritmična video projekcija močnih svetlobnih kontrastov, ki v ponavljajočih se ritmičnih deluje kot urok in oponaša svetlikanje lusk kače v gibanju. Zvok je ritualni jezik, nekje med petjem in govorom – monotono obredno repetitivno čantanje. Instalacija se prekinjene vezi in soodvisnosti med človekom in naravo loteva tudi dokumentarno, skozi poetične in pripovedne oblike ter predmete. Neulovljiva, izmuzljiva kača simbolno predstavlja življenje samo, brez začetka in brez konca: iz teme v svetlobo in nazaj v temo. Ker kača v starih zgodbah upravlja vode, nevihte in neurja, je urok zoper njen pik simbolna prošnja, ki se spoštljivo priklanja moči sveta in razume, da se v sedanji mreži bistveno več porablja, kot je v ravnotežnem odnosu možno. Četudi prepletena s sodobnim življenjem in izzivi, pa instalacija nakazuje možnosti izhodov izza omrežij.

The interactive installation *Spell against Snake Bite* is a rhythmic video projection of strong light contrasts which works like a spell in repetitive rhythms, imitating the shimmering scales of a snake in motion. The sound is a ritual language, somewhere between chanting and speech – a monotonous, ritualistic, repetitive chant. The installation also addresses the broken bond and interdependence between man and nature in a documentary manner, through poetic and narrative forms and objects. The elusive, intractable snake symbolically represents life itself, without beginning or end: from darkness to light and back to darkness. Since in ancient stories the snake rules the waters, storms, and tempests, a spell against its bite is a symbolic plea that bows respectfully to the power of the world and understands that in the present networks considerably more is being consumed than is possible in a balanced relationship. Even if intertwined with contemporary life and challenges, the installation suggests the possibility of ways to get out from behind these networks.

Ustvarjanje **Ane Pečar** temelji na video podobah neotipljivih, tankočutnih, četudi ekspresivnih prizorov narave. Skozi izrazne medije, ki vključujejo intermedijsko instalacijo, prostorsko intervencijo in fotografijo, avtorica ustvarja kontemplativne prostore, ki umirjajo impulze zunanjega dinamičnega sveta. Navdih črpa iz različnih virov, od dolgih vizualnih prizorov Tarkovskega ali Kurosawe do bogastva avtohtonega načina bivanja. Ukvarja se z močjo spokojnosti. Raziskuje dediščine s



pomočjo ustne tradicije, ohranjene v odmaknjenih predelih sveta, ter krogotok med elementi, naravnimi cikli, živalmi, rastlinami in človekom. Relativizira brezpogojni sistem vrednot, v katerem smo se znašli.

Dela Ane Pečar so v zbirkah Umetnostne galerije Maribor in Galerije Božidar Jakac v Kostanjevici na Krki. Sodeluje na številnih domačih ter mednarodnih razstavah in festivalih.

The work of **Ana Pečar** is based on video images of intangible, sensitive, and yet expressive scenes of nature. Through expressive media, including intermedia installations, spatial intervention, and photography, the artist creates contemplative spaces that calm the impulses of the external dynamic world. She draws inspiration from a variety of sources, from long visual scenes by Tarkovsky or Kurosawa, to the richness of indigenous ways of life. She delves into the power of serenity. She explores the heritage preserved in remote parts of the world through oral traditions and the cycles governing the elements, nature, animals, plants, and humans, relativizing the unconditional value system in which we find ourselves.

Works by Ana Pečar can be found in the collections of the Maribor Art Gallery and the Božidar Jakac Gallery in Kostanjevica na Krki. She has participated in numerous national and international exhibitions and festivals.

# jaz ∞ mi | | ∞ us

Avtorji in dela | **Authors and works:**

Luka Carlevaris (SI): Mikropotreba po hitrosti | **Micro Need for Speed**

Miha Godec (SI): Palingenesis, vodni filter 0.1 | **Water Filter 0.1**

Anastasija Kojić (SRB), Ana Logar (SI): 5476

Anastasija Kojić (SRB): Sivi prostori | **Grayspaces**

Tamara Kostrevc(SRB), Lazar Mihajlović (SRB): Smetenje & odmevajoče sence | **Littering & Echoing Shadows**

Tamara Taskova (NMK/SI): Fragmenti cikla | **Cycle Fragments**

Dela so nastala v raziskovalnih delavnicah Futurama, Čas in prostor v gibljivi sliki ter Moč ženske krvi pod mentorstvom Robertine Šebjanič, Jasne Hribernik in Rene Rusjan. Z razstavo jaz ∞ mi se je Akademija umetnosti Univerze v Novi Gorici predstavila tudi na festivalu Ars Electronica 2023 v Linzu.

Kuratorica razstave: Rene Rusjan, producent in koordinator: Rok Govednik, odgovorna oseba: Boštjan Potokar, tehnična podpora: Urša Bonelli

The works were created in the research workshops Futurama, Time and Space in the Moving Image, and The Power of a Woman's Blood, under the mentorship of Roberta Šebjanič, Jasna Hribernik, and Rene Rusjan. School of Arts, University of Nova Gorica also presented the exhibition I ∞ we at the Ars Electronica 2023 festival in Linz.

Rene Rusjan, curator, Rok Govednik, producer and coordinator, Boštjan Potokar, responsible person, Urša Bonelli, technical support.

Razmislek o sebi in o nas v svetu. Z veliko pozornostjo do skupnosti, sedanjosti in do skupne prihodnosti, a skozi individualne zgodbe, ki jih študentje prepletajo med seboj, iščejo svojo vlogo v svetu, včasih s strahom, a opolnomočeni v raziskovanju skozi medsebojno sodelovanje.

Na temo festivala Ars Electronica, Komu pripada resnica?, se predstavljena dela odzivajo s pogledi na spremenjen odnos do lastništva planeta, narave, ljudi, idej in tehnologije. Raziskujejo družbene in okoljske teme, umetno inteligenco, prihodnost brez ljudi ter intimne refleksije o identitetah, spolu, moči in krhkosti posameznika.



Razstava vabi obiskovalce v zvočno-svetlobno krajino, ki šepeta o oddaljenem času Zemlje. To so naselile nove kulture, fungi. Rastejo iz knjig, iz znanstvene enciklopedije fizike. Osredotoča se tudi na naš ZDAJ, kjer čutimo nelagodje posameznika pred svetom in prihodnostjo, ter poudarja zaupanje v skupnost bitij na planetu. Del razstave nas povabi v intimni prostor sredi javnega, v boudoir z rastlinami ter množtvom cikličnih tempov, ki jih kontinuirano generira instalacija animiranih video trenutkov.

Reflection on yourself and us in the world. With great attention to the community, our present and the common future, but through the individual stories that the students intertwine with each other, when they search for their role in the world, sometimes with fear, but empowered in research through mutual cooperation.

The presented works respond to the theme of Ars Electronica 2023 »Who Owns the Truth?«, with views on the changed attitude towards the ownership of the planet, nature, people, ideas, and technology. They explore social and environmental topics, artificial intelligence, a future without people, and intimate reflections on identities, gender, strength, and individual fragility.



The exhibition invites visitors to a sound-light landscape that whispers about a distant future time of the Earth, inhabited by new cultures – fungi. They grow from scientific books, from an encyclopaedia of physics. It also focuses on our NOW, where we feel the discomfort of the individual before the world and the future, and emphasizes trust in the community of all beings. Part of the exhibition invites us into an intimate space in the middle of the public, into a boudoir with plants and a multitude of cyclical tempos, which are continuously generated by an installation of animated video moments.

## 0 avtoricah in avtorjih | About the authors

**Luka Carlevaris**, študent prvega letnika magistrskega programa, fotografija |  
first-year master's degree student, photography

**Miha Godec**, absolvent magistrskega programa, sodobne umetniške prakse,  
medtem že zelo dejaven in uspešen samostojni avtor | final-year master's degree



student, contemporary art practice and already a very active and successful freelance author

**Anastasija Kojić**, študentka drugega letnika magistrskega programa, sodobne umetniške prakse | second-year master's degree student, contemporary art practices

**Tamara Kostrevc**, študentka drugega letnika magistrskega programa, sodobne umetniške prakse | second-year master's degree student, contemporary artistic practices

**Ana Logar**, študentka tretjega letnika dodiplomskega programa, videofilm | third-year bachelor's degree student, video film

**Lazar Mihajlović**, študent drugega letnika magistrskega programa, novi mediji | second-year master's degree student, new media

**Tamara Taskova**, študentka tretjega letnika dodiplomskega programa, animacija | third-year bachelor's degree student, animation

# Tanja Vujinović (SI)

## AvantGarden

Prostorska video instalacija | Ambient video installation

Svetovi AvantGarden so virtualna okolja Tanje Vujinović, napolnjena z njenimi digitalnimi skulpturami, imenovanimi Proto-stroji. So glavni akterji v omrežjih permakulture AvantGarden. S sledenjem njihovim potem in protostrojnim povezavam, spremenljivim atmosferskim pogojem, ki jih nadzorujejo, podzemnim in zračnim vročim točkam ter raznolikim vodnim tokovom in fontanam dobimo vpogled v zapletena poetična in živahna igrišča, na katerih živijo ti biomimetični digitalni artefakti.

Tuja bitja, katerih rast smo sprožili že zdavnaj, so dosegla svojo neodvisnost, vključno z možnostmi samorazmnoževanja in regulacije ekosistemov. So znani in tuji, vabljeni in grozeči, zapeljivi in vzvišeni. Ti mehki in trdi biomimetični dejavniki, ki spominjajo na starodavne skulpture, prežete z več funkcijami psiholoških, mitoloških in religiozних akterjev ter regulatorjev družbe, ponujajo varno, stalno prihodnost in služijo kot nenavadno zatočišče običajnega življenja ter igriva arena za premislek o družbi.

AvantGarden worlds are Tanja Vujinovic's virtual environments filled with her digital sculptures called Proto-machines. They are main actors in the networks of the AvantGarden permaculture. Through following their paths and proto-machine connections, the variable atmospheric conditions they control, underground and aerial hotspots and diverse water flows and fountains, we gain insight into the complex poetic and vibrant playgrounds these biomimetic digital artifacts inhabit.

Alien beings whose growth we initiated distant ages ago have achieved their independence, including the possibilities of self reproduction and regulation of ecosystems. They are both familiar and foreign, inviting and threatening, seducing and sublime. Reminiscent of ancient sculptures imbued with multiple functions as psychological, mythological and religious actors and regulators of society, so do these soft and hard biomimetic agents offer a safe, ongoing future and serve as a curious sanctuary from ordinary life, a playful arena for rethinking society.

**Tanja Vujinović** je leta 1999 diplomirala na slikarskem oddelku Fakultete za likovno umetnost v Beogradu, bila gostujoča študentka na Umetniški akademiji (Kunstakademie) v Düsseldorfu in leta 2010 doktorirala iz filozofije in teorije vizualne kulture na Fakulteti za humanistične študije Univerze na Primorskem v Kopru.

Multidisciplinarna umetniška praksa Tanje Vujinović vključuje ustvarjanje umetniških instalacij virtualne resničnosti, dogodkov, 3D kompozicij, ambientalne elektronike in





tehno skladb. Tanja, ki živi v Ljubljani in od leta 1997 deluje v tujini, ustvarja umetniške projekte, ki so bili predstavljeni številnim ljudem po vsem svetu. Optimizem, pozitivna energija, enake pravice do zdravega življenjskega okolja in svoboda izražanja so nekatere od vrednot, na katerih temeljijo njeni umetniški projekti, medtem ko jih navdihuje znanost, zgodnje rave gibanje in vpliv tehnologije na človeštvo.

Njen najnovejši cikel novomedijskih umetniških del, imenovan AvantGarden, se osredotoča na naravo in tehnologijo, raziskuje različne teme, kot so fontana mladosti ali rajski vrt, pojav sintetičnih materialov ali odnosov v družbenih prostorih VR in rave kultura. Navdih najde v besedah svojih prijateljev ali popularni kulturi, navdihuje pa jo tudi znanost – znanost o nanostrukturiranih materialih, s plazmo obdelana voda, pridobivanje fuzijske energije ali tako imenovani »analogni tereni«, ki se nahajajo na Zemlji, vendar so narejeni za teste raziskovanja vesolja. Njene transcendentalne instalacije poskrbijo, da se počutimo dobro in smo usklajeni z našim okoljem, hkrati pa nas navdihnejo k razmišljanju o sebi, umetni inteligenci in nečloveških dejavnikih v svetu. Njene skulpture Proto-stroji, ki naseljujejo AvantGarden, so nosilci domišljije. So napredni, futuristični, večnamenski stroji.

Od leta 1997 so bila njena dela razstavljena v številnih galerijah in muzejih ter na festivalih. V zadnjih dvajsetih letih je prejela številne štipendije in sredstva za podporo projektov.

In 1999, **Tanja Vujinović** graduated from the painting department of the Faculty of Fine Arts in Belgrade, was a guest student at the Kunstakademie in Düsseldorf, and in 2010 received her Ph.D. in Philosophy and Theory of Visual Culture from the Faculty of Humanities, University of Primorska, Koper.

Tanja Vujinovic's multidisciplinary art practice involves the creation of virtual reality art installations, events, 3D compositions, ambient electronica and Techno tracks. Living in Ljubljana, and working internationally since 1997, Tanja creates art projects that have been presented to thousands of people around the world. Optimism, positive energy, equal rights to healthy living environments, and freedom of expression are some of the core values her art projects are built upon, while being inspired by science, the early rave movement, and the impact of technology on humankind.

Her latest cycle of new media artworks called AvantGarden is all about nature and technology, exploring a variety of subjects like the fountain of youth or garden of Eden, emergence of synthetic materials or relationships in social VR spaces, and rave culture. Finding inspiration in words of her friends or in popular culture, she is also inspired by science - the science of nanostructured materials, plasma-treated water, fusion energy generation, or so-called Analog Field Sites located on Earth but made for space exploration tests. Her transcendental installations make us feel good, and in tune with our environment, while also inspiring us to think about ourselves, artificial intelligence, and non-human agents in the world. Her Proto-machine sculptures that inhabit AvantGarden are vehicles of imagination. They are progressive, futuristic, multi-functional machines.

Since 1997 her works have been exhibited at numerous galleries and museums and at festivals. Over the past twenty years, she has received numerous scholarships and project support funding.

<https://www.tanjav.art/>

# PREDAVANJE, PREDSTAVITVE, PERFORMANSI | LECTURE, PRESENTATIONS, PERFORMANCES

## Gregor Spagnolo (SI) Varnost v (o)mrežju | Network security

Predavanje | Lecture

Podobno kot napadalec poskusi izkoristiti sleherno ranljivost spletne aplikacije, tudi spletni goljufi natančno nastavijo svoje vabe in izkoriščajo človeške ranljivosti. V svetu informacijske varnosti nas ravno lastnosti, ki so imanentno človeške, delajo tako ranljive. Slovenci se kibernetiskih nevarnosti zavedamo šele takrat, ko zasebno ali poslovno doživimo kibernetiski napad. Človeška komponenta je Ahilova peta, zato bo težko najti univerzalni recept, kako se v celoti zaščititi pred tveganji in nevarnostmi. Pomemben korak je že zavedanje, na katero karto bodo igrali napadalci. Predavanje o varnosti v omrežju je zato namenjeno osvežitvi znanja in ozaveščanju o ključnih vidikih varnosti v sodobnih digitalnih okoljih. V času, ko je digitalna povezanost nepogrešljiv del našega vsakdanjega življenja, je razumevanje varnostnih tveganj in ukrepov za zaščito podatkov ter omrežij izjemno pomembno.

Just as an attacker tries to exploit every vulnerability in a web application, online fraudsters fine-tune their bait and exploit human vulnerabilities. In the world of information security, it is precisely the inherently human characteristics that make us so vulnerable. We are only aware of cyber threats when we experience a cyberattack, whether privately or within a business. The human component is the Achilles heel, so it is difficult to find a universal recipe to fully protect ourselves from risks and threats. Knowing which card attackers will play is already an important step. This lecture on network security is therefore designed to refresh your knowledge and raise awareness of key aspects of security in modern digital environments. At a time when digital connectivity is an indispensable part of our daily lives, understanding security risks and measures to protect data and networks is of paramount importance.

**Gregor Spagnolo** je lastnik podjetja SSRD, d. o. o., ki se osredotoča na varni življenjski cikel in usposabljanje software razvijalcev. Je certificiran etični heker (CEH) in certificiran strokovnjak za varnost aplikacij (CASE) z več kot deset let izkušenj ter strokovnim znanjem na področju oblikovanja, implementiranja aplikacij in varnosti. Delo na varnostnem področju vključuje varnostne preglede, penetracije, analizo izvorne kode, varno programiranje, rudarjenje podatkov o varnostnih incidentih.

Je podpredsednik oddelka za kibernetiko varnost pri Združenju za informatiko in telekomunikacije pri Gospodarski zbornici Slovenije ter koordinator pri IKT, svetovalec za področje kibernetike varnosti za vladni CERT ter član upravnega odbora največje konference o kibernetiki varnosti v Sloveniji BSides Ljubljana. Njegova ključna vloga pri tem projektu bo prispevati k dejanskim scenarijem primerov, najboljšim praksam in znanju kibernetike varnosti tako iz zasebnega kakor javnega sektorja. Poleg tega bo lahko, zaradi dostopa do zasebnih in javnih institucij, znanje in izkušnje prenašal iz projekta v sektor in obratno.

**Gregor Spagnolo** is the owner of SSRD Ltd, a company focusing on secure life cycles and software developer training. He is a Certified Ethical Hacker (CEH) and Certified Application Security Expert (CASE) with over ten years of experience and expertise in application design, implementation, and security. His security work includes security audits, penetration testing, source code analysis, secure programming, and security incident data mining. He is vice-chairman and ICT coordinator of the Cyber Security Department at the Association for Informatics and Telecommunications, which is a part of the Slovenian Chamber of Commerce and Industry, a cybersecurity consultant for the national Computer Emergency Response Team, and a member of the board of directors of BSides Ljubljana, the largest cybersecurity conference in Slovenia. His key role in this project will be to contribute real-world scenarios, examples of best practices, and cybersecurity knowledge from both the private and public sectors. He will be able to transfer knowledge and experience from the project to these sectors and vice versa, thanks to his access to both private and public institutions.

## Kim Brian Dudek (DE)

Predstavitev multimedijskega festivala Pochen – pobrateno mesto Chemnitz (DE) | Presentation of the Pochen multimedia festival – twin city Chemnitz (DE)

Predstavitev | Presentation

Beseda pochen ima v nemščini več pomenov. Lahko gre za pokanje, na primer ko človek ritmično udarja ob neko površino. Neomajno vztrajamo pri svojih idealih. Če pomislimo na nekaj, kar nas navdihuje, nam razbija srce. Kadar smo zaskrbljeni, imamo utripajoč glavobol. V rudnikih pogorja Erzgebirge pa so rudarji desetletja drobili rudo.

Poleg vsega tega je Pochen tudi ime festivala za multimedijsko umetnost in njeno kulturno posredovanje v Chemnitzu. To je prostor za kritično in sodelovalno

ukvarjanje s pretresi, ki vplivajo na našo družbo. Pochen je poslušanje, čutenje, gledanje in sodelovanje.

The word pochen has many meanings in German. There is the knocking when one taps rhythmically against a surface. We insist unwaveringly on our ideals. If we think of something that inspires us, our heart thumps. We have a throbbing headache when we worry. And in the mines in the Erzgebirge, miners pounded the ore for decades.

In addition to all this, Pochen is also the name of a festival for multimedia art and its cultural mediation in Chemnitz. It is a space for critical and collaborative engagement with the upheavals affecting our society. Pochen is listening, feeling, seeing, and participating.

**Kim Brian Dudek** je od septembra 2021 sodelavec podjetja Spinnerei e.V. Po tem, ko se je preselil iz Halleja v Chemnitz, da bi bil tam, kjer se stvari dogajajo, je najprej delal v združenju za medijsko umetnost Werkleitz Gesellschaft e.V. (2019–2021). Po študiju političnih ved, filozofije in geografije si je nabral veliko izkušenj na vseh področjih kulturnega dela, vključno s kuratorstvom, produkcijo in razvojem prizorišč, zdaj pa se ukvarja s Pochenom, kjer po dveh intenzivnih letih skupaj z Benjaminom Grunerjem vodi projekt.

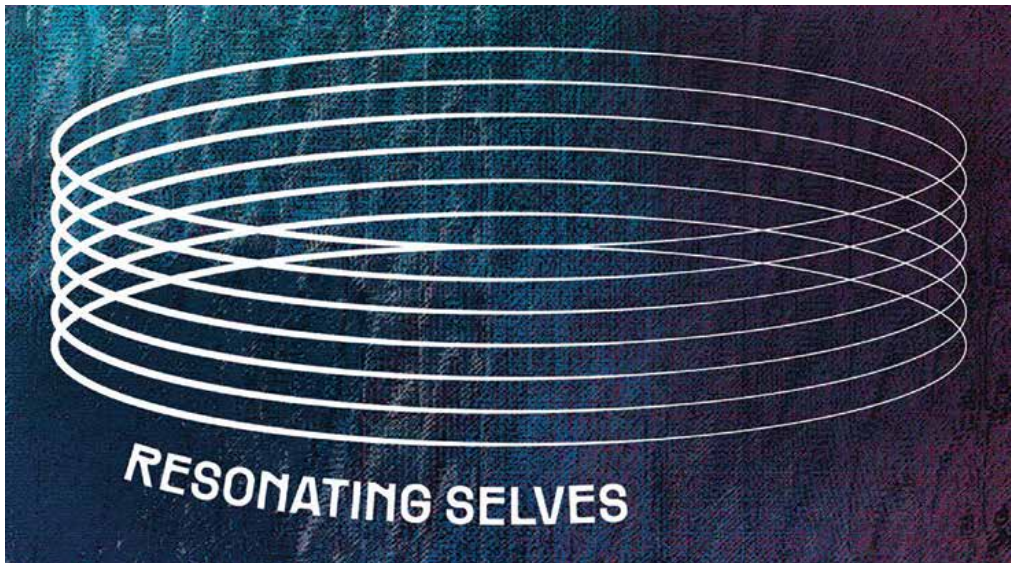
**Kim Brian Dudek** has been with Spinnerei e.V. since September 2021. Having moved from Halle (Saale) to Chemnitz to be where things are happening, he previously worked at the media art association Werkleitz Gesellschaft e.V. (2019–2021). After studying political science, philosophy, and geography, he gained a great deal of experience in all areas of cultural work, including curation, production, and venue development – and now Pochen. After two intensive years, he is now leading the project with Benjamin Gruner.

## Fabrizio Lamøcha (E)

Interface Cultures predstavlja:  
Rezonirajoči jaz | Interface  
Cultures presents: Resonating  
Selves

Predstavitev | **Presentation**

V dobi, ko je resnica vse bolj izmuzljiva in subjektivna, študentje magistrskega programa Interface Cultures Univerze za umetnost v Linzu predstavljajo Resonating



Selves, navdušujoče raziskovanje tega, kako naše identitete resonirajo in vplivajo na svet okoli nas. Ta umetniška dela, ki raziskujejo različne formate, od interaktivnih instalacij do potopitvenih doživetij, predstavljajo sodobne napetosti in kritično razmerje med našimi osebnimi resnicami in ustvarjanjem novih kolektivnih pripovedi.

In an era where truth is increasingly elusive and subjective, students from the Interface Cultures master's degree programme of the University of Arts Linz present *Resonating Selves*, a captivating exploration of how our identities resonate and interact with the world around us. Exploring formats ranging from interactive installations to immersive experiences, these artworks represent contemporary tensions and the critical relationship between our personal truths and the creation of new collective narratives.

**Fabricio Lamoncha** je umetnik, oblikovalec in raziskovalec iz Španije, ki trenutno živi v Avstriji. V svojih praksah raziskuje prepletenost medijske ekologije in bioetike. Od leta 2018 je doktorski raziskovalec na Univerzi za umetnost v Linzu. Je tudi član centra Art|Sci na univerzi UCLA (Los Angeles) ter soustanovitelj in organizator mednarodnih srečanj Leonardo Laser Talks Linz. Njegova dela so bila razstavljena na mednarodnih razstavah in nagrajena z mednarodno nagrado Art and Artificial Life International Award Vida14.

**Fabricio Lamoncha** is an artist, designer, and researcher from Spain, currently based in Austria. His practices explore the entanglements of media ecology and bioethics. Since 2018, he has been a PhD researcher at the Kunstuniversität

Linz. He is also a member of the Art|Sci Center at UCLA (Los Angeles) and a co-founder and organizer of the Leonardo Laser Talks Linz. His work has been exhibited internationally and awarded the Art and Artificial Life International Award Vida14.

<https://postbiointernet.com/>

# Odiseja | Odyssey

Mobilni planetarij | Mobile planetarium

Planetarij omogoča, da obiskovalci festivala doživijo popolnoma novo dimenzijo raziskovanja vesolja. Strokovni pedagogi mobilnega planetarija bodo udeležence popeljali na neverjetno popotovanje po zvezdnem nebu. Zainteresirani bodo spoznali meglice in galaksije v velikosti vesolja, svetove, ki bi lahko skrivali novo življenje, prve popotnike v vesolje, izvedeli pa bodo tudi, katere so največje zvezde na nebu in ali sonce vedno vzhaja na vzhodu. S pomočjo planetarija bodo lahko popolnoma simulirali gibanje nebesnih teles v preteklosti, sedanosti in prihodnosti. S tem orodjem si bodo lahko ogledali nebo nad večino planetov in njihovih lun v našem Osončju. Doživeli bodo prehode planetov, simulacijo Sončevih in Luninih mrkov ter se bolj poglobili v spoznavanje drugih čudes vesolja. Poleg tega bodo obiskovalci izvedeli osupljive informacije o prostoru, ki nas obdaja.

V planetariju se lahko obiskovalci pripravijo na resnično edinstveno izkušnjo – ogled filmov v kupolni projekciji s kar 540-stopinjskim vidnim kotom. Ta izkušnja bo vsakemu posamezniku dala občutek, da je zvezda med zvezdami.



The planetarium gives festivalgoers an opportunity to experience a whole new dimension of space exploration. The mobile planetarium's educators will take participants on an incredible journey through the starry skies. They will learn about nebulae and galaxies the size of the universe, worlds that could harbour new life, the first space travellers, the biggest stars in the sky, and whether the sun always rises in the east. They will be able to fully simulate the movement of celestial bodies in the past, present, and future, see the sky above most of the planets and their moons in our solar system, experience planetary transits, simulate solar and lunar eclipses, and learn more about other wonders of the universe. Aside from that, they will learn amazing information about the space that surrounds us.

Visitors should prepare for a truly unique experience at the planetarium – watching films in a dome projection with a 540° viewing angle. Everyone will have the feeling of being a star among the stars.

# Simone Bosco (IT)

## REbirth/Ponovno rojstvo | REbirth

Performans | Performance

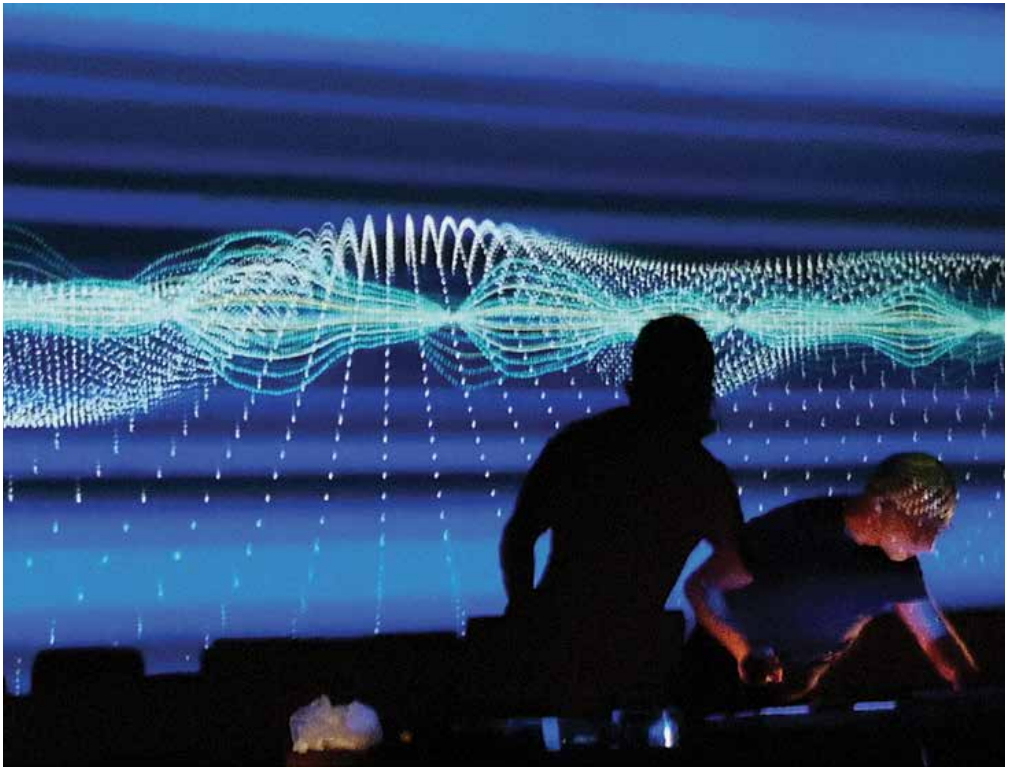
REbirth/Ponovno rojstvo je avdio-vizualna predstava v živo, v kateri se slike v realnem času odzivajo na zvok in tako oblikujejo izjemno čustveno izkušnjo. Koncept »nič se ne uniči, vse se preoblikuje« je navdih za umetnika, ki raziskuje neskončno življenjsko spiralo vseh živih bitij: proces regeneracije, ki daje novo življenje. Gre za povabilo k trajnosti in osebni prenovi.

REbirth/Ponovno rojstvo raziskuje ozemlje, razpeto med različnimi zvočnimi in vizualnimi jeziki v sinestetičnem procesu med njimi. Kompleksne teksture, ostre melodije, evolucijski ritmi in izklesani zvoki, ki se združujejo z vizualnimi podobami, navdušujejo občinstvo in ga popotujejo na popotovanje po lepoti in kompleksnosti našega vesolja, v katerem je vse povezano.

Performans je posvečen ljubiteljem umetnosti in tehnologije, glasbenim navdušencem in vsem, ki se želijo potopiti v edinstveno čutno izkušnjo, ki zagotavlja trenutke čistega čudenja in navdiha.

REbirth is an audiovisual live show in which images react in real time to sound, shaping an incredibly emotional experience. »Nothing is destroyed, everything is transformed,« inspires the artist, who explores the infinite life spiral of every living being: a process of regeneration that gives new life and is an invitation to sustainability and personal renewal.





REbirth explores a territory straddling different sound and visual languages in a synaesthetic process between them. Complex textures, sharp melodies, evolutionary rhythms, sculpted sounds merging with visuals captivate the audience, taking them on a journey through the beauty and complexity of our universe, where everything is interconnected.

Performance is dedicated to art and technology lovers, music enthusiasts, and anyone who wishes to immerse themselves in a unique sensory experience that provides moments of pure wonder and inspiration.

**Simone Bosco** je italijanski skladatelj, producent, oblikovalec zvoka in glasbenik. Ima kompleksen osebni slog, ki ga je razvil na svojem umetniškem potovanju, in se dotika različnih izraznih področij. Kombinacija elektronskih in akustičnih komponent ga je pripeljala do tega, da je obogatil svoje zvočno obzorje, ki ga zaznamujeta raziskovanje in eksperimentiranje.

Med letoma 2000 in 2022 je izdal 15 glasbenih del (štiri od njih so bila izbrana med deset najboljših evropskih albumov leta). Napisal je glasbo za 18 dramskih del in pet kratkih filmov. Leta 2001 je zastopal Italijo na Mednarodnem bienalu v Sarajevu, leta

2002 pa je prejel nagrado Movin' up italijanskega ministrstva za kulturo. Leta 2006 je igral in vodil 80 tolkalcev v mondoviziji na otvoritveni slovesnosti 20. olimpijskih iger v Torinu. Leta 2011 je ustanovil duo OZMOTIC, edino italijansko skupino, ki izdaja pri kulturni londonski založbi Touch. Sodeluje z mednarodno priznanimi umetniki, koncertno pa je nastopal v prestižnih gledališčih in na festivalih v več kot 20 državah.

**Simone Bosco** is an Italian composer, producer, sound designer, and musician. He has a complex personal style, developed through an artistic journey that has touched upon different fields of expression. The combination of electronic and acoustic components has led him to enrich his sound horizon, which is characterized by research and experimentation.

From 2000 to 2022 he released 15 recorded works (4 of which were voted among the 10 best European albums of the year). He has written music for 18 dramas and 5 short films. He represented Italy at the International Biennial in Sarajevo in 2001, and in 2002 he won the Movin' Up award from the Italian Ministry of Culture. In 2006, Simone Bosco played with and conducted 80 percussionists at the opening ceremony of the 20th Olympic Games in Turin on mondovision. In 2011, he founded the duo OZMOTIC, the only Italian group published by the iconic London label Touch. He has collaborated with internationally renowned artists and has performed concerts at prestigious theatres and festivals in over 20 countries.

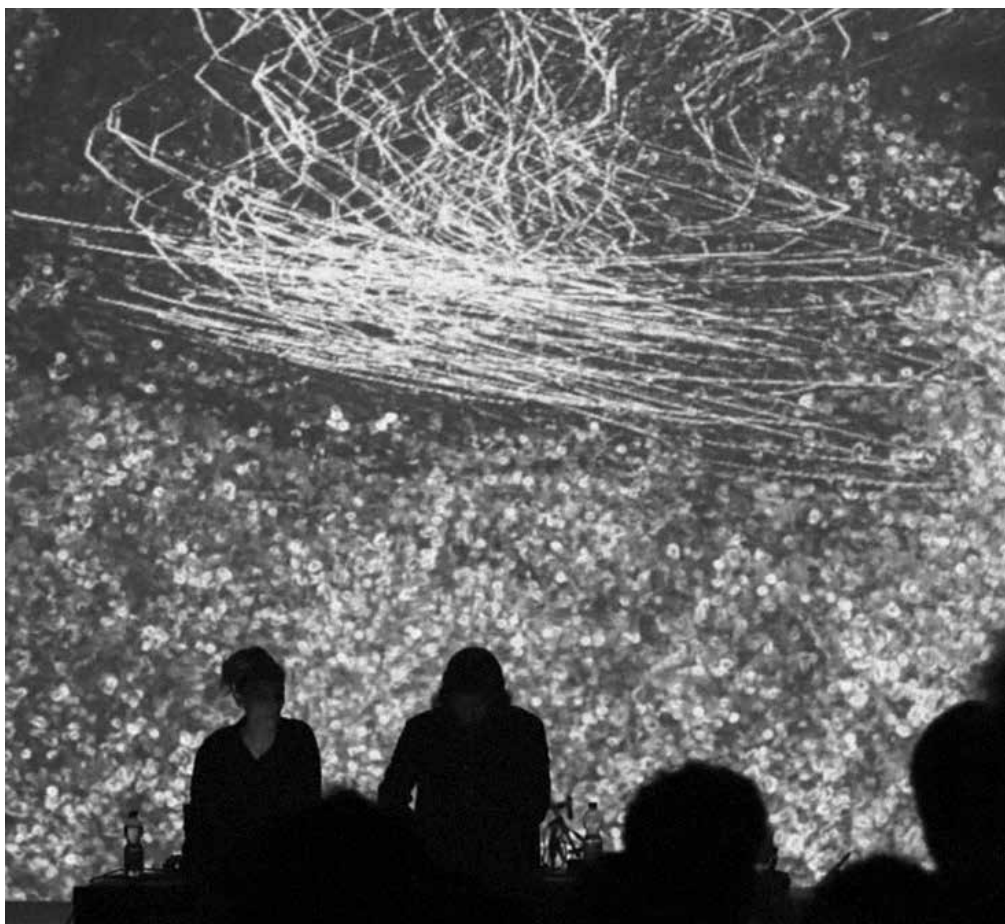
# Vahid Qaderi (IR) & Razieh Kooshki (IR)

## Sinestetično | Synesthetic

Avdiovizualni performans | [AV performance](#)

Sinestetično je avdiovizualni performans, ki združuje elektronsko glasbo in interaktivne abstraktne podobe. Gre za umetniško raziskovanje odnosa med slišnimi in vidnimi dražljaji, ki občinstvo vabi, da se poda na senzorično potovanje skozi zlitje zvoka in podob.

Synesthetic is an AV performance that combines electronic music with interactive abstract images. It is an artistic exploration of the relationship between auditory and visual stimuli that invites the audience to explore a sensory journey through the fusion of sound and images.



# Zavod EN-KNAP (SI)

## Oder360 | Stage360

Predstavitve | [Presentation](#)

Oder360 je vzpostavitev novega tipa uprizoritvene umetnosti v virtualnem okolju. Verjamejo, da gre za potencial umetniškega žanra, ki predstavlja stik med preteklostjo in prihodnostjo, na svojevrsten način vzpostavlja reformo pogleda občinstva iz središča odrskega prizorišča ter tako vzpostavlja povsem nov pogled v uprizoritveni umetnosti. Z iniciativo ne namigujejo, da bi bilo treba nadomestiti



klasičen pogled občinstva na uprizoritvene forme – vzpostavljajo vzporeden pogled, potencial in simulaker gledališča v novih okoljih in razširjenih, izvenodrskih okoliščinah. Smer pogleda brez dramaturškega okvirja postane izbira posameznega gledalca, neposredna bližina nastopajočih pa privilegij, ki mu do sedaj nismo bili priča. V navedenem mediju so v sezonah 2021 in 2022 izvedli več domačih produkcij, pripravljenih posebej za nov medij snemanja s 360-stopinjsko tehnologijo, premierno pa so v letošnji sezoni prikazali tudi avtorsko produkcijo skupine EN-KNAP Group, naslovljeno Ožigosani. Ogled predstave v virtualni resničnosti je odprl možnost za sestavljene dogodke, ki vključujejo VR izkušnjo predstave in reflektiran pogovor z ustvarjalci in moderatorjem – tovrstna hibridna oblika je postala osnova za uprizoritveni dogodek znamke Odra360. V razvoju odra vidijo potencial, ki v stičišču s tehnologijo preseže očitek, da smo v njeni resničnosti »skupaj sami« oziroma »sami skupaj«. S potopitvijo in participacijo občinstvo prehaja v občestvo, družabnost pa v družbenost.

Stage360 is a new type of performing art in a virtual environment. The authors believe in the potential of an artistic genre that represents a contact between the past and the future, in a unique way redirecting the audience's view from the centre of the stage, thus establishing a whole new perspective in the performing arts. The initiative does

not suggest that the classical audience perspective of the performing form should be replaced; instead, it establishes a parallel perspective, a potential and a simulacrum of theatre in new environments and in extended, off-stage circumstances. Without a dramaturgical frame, the direction of the gaze becomes the choice of the individual spectator, and the close proximity of the performers becomes a privilege that had not been there before. In the 2021 and 2022 seasons, this was the medium used in the staging of several domestic productions specifically designed for 360° filming, and this season an original production by the EN-KNAP Group entitled *Stamped* premiered in the same medium. Watching the show in virtual reality has opened up the possibility of composite events that include a VR experience of the show and reflections on the show with the creators and a moderator – this kind of hybrid format has become the basis for the Stage360-branded performance event. At the interface with technology, the stage has the potential to overcome the claim that in its reality we are »alone together« or »together alone«. Through immersion and participation, the audience is transformed into a congregation and socializing into social engagement.

Plesno skupino **En-Knap** je leta 1993 pod okriljem festivala Klapstuk v belgijskem Leuvenu ustanovil Iztok Kovač in jo leto kasneje v Ljubljani legitimiziral kot produkcijski zavod EN-KNAP. Mednarodno uveljavljeni produkcijski zavod je v evropskem prostoru uveljavil lastno estetiko in pritegnil mednarodno mrežo koproducentov. Program zavoda EN-KNAP vse od njegove ustanovitve finančno podpirata tudi Ministrstvo za kulturo RS in Mestna občina Ljubljana – oddelek za kulturo. Od leta 2009 zavod upravlja Center kulture Španski borci v ljubljanskih Mostah, kjer je domicil prvega stalnega ansambla za sodobni ples pri nas, plesne skupine EN-KNAP Group.

The dance group **En-Knap** was founded in 1993 by Iztok Kovač under the auspices of the Klapstuk Festival in Leuven, Belgium, and a year later it was legitimized in Ljubljana as the production house EN-KNAP. This internationally renowned production house has established its own aesthetic in the European space and attracted an international network of co-producers. The EN-KNAP programme has been financially supported since its founding by the Slovenian Ministry of Culture and the Municipality of Ljubljana's Department of Culture. Since 2009, it has been managed by the Španski Borci Cultural Centre in Ljubljana's Moste district, which is home to the first permanent contemporary dance ensemble in the country, the EN-KNAP Group.

# IZOBRAŽEVALNE DELAVNICE | EDUCATIONAL WORKSHOPS

Droni so med nami, spoznajmo jih  
poblíž! Drones Are Among Us, Let's  
Get to Know Them Better

Delavnica upravljanja z droni | Workshop on flying drones

Vodijo: Elektro in računalniška šola Šolski center Ptuj, mentor in učitelj Franc Vrbanič ter dijaki Jaka Antolič, Alex Kaučević, Jaka Janžekovič in Žan Emeršič

Led by: Ptuj Secondary School of Electrical and Computer Engineering, mentor: Franc Vrbanič; student assistants: Jaka Antolič, Alex Kaučević, Jaka Janžekovič and Žan Emeršič

Delavnica podaja kratko zgodovino človeške želje preseči svoje omejitve, kar je človeštvo dosegalo z razvijanjem tehnologije. Osredotoča se predvsem na tehnologijo, ki pokriva človeško hotenje približati se pticam in poleteti. Govora bo o dronih – brezpilotnih zrakoplovih. Udeleženci bodo soočeni z dejstvom,



da nabava drona in delo z njim ne pomeni le zabave, ampak tudi odgovornost. V ospredju delavnice bo tako odgovornost za načrtovanje varnega poleta, spoštovanje zasebnosti in predpisov, ki urejajo delo z uporabo dronov. Le odgovoren lastnik drona je namreč zagotovilo za varen polet. Udeleženci bodo v programskem jeziku scratch programirali dron Tello DJI, ki je namenjen predvsem uporabi v zaprtih prostorih. Spoznali bodo postopek nabave, varno delo z dronom in programiranje le-tega. V postopek dela z dronom bodo aktivno vključeni, kar bo zanje svojevrstno doživetje.

The workshop provides a brief history of the human desire to exceed our limitations, something that humanity has been doing through the development of technology. The focus is on technology born out of the wish to join the birds in the sky and take flight, in particular, drones – unmanned aerial vehicles. Participants will learn that buying and flying a drone is more than just fun, it is also a responsibility. The workshop will highlight the owner's responsibility to plan a safe flight, respect privacy, and abide by the regulations governing drones. Only a responsible drone owner is a guarantee that flying such devices will be safe. Participants will use the Scratch programming language to programme a Tello DJI drone, which is primarily designed for indoor flying. They will learn how to buy a drone, safely work with it, and write programmes. This is a hands-on workshop providing a unique experience for participants.

## Izdela j svoj PIXXELPOINT portret | Create your own PIXXELPOINT portrait

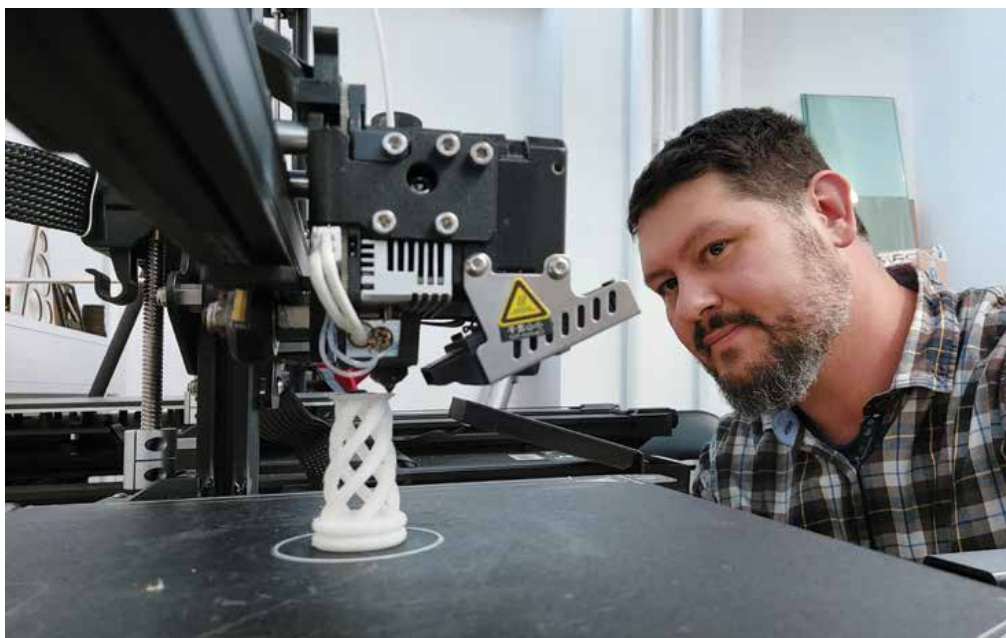
Delavnica 3D printanja in fotografije za otroke od 8. do 14. leta | 3D printing and photography workshop for kids aged 8 to 14

Vodi | Led by: Matej Vidmar

Ali ste vedeli, da lahko svojo ustvarjalnost prenesete v tridimenzionalni svet? Na tej delavnici bodo obiskovalci raziskovali čudovit in čaroben svet 3D printanja in ustvarili svoje edinstvene PIXXELPOINT portrete.

S pomočjo najnovejše tehnologije bodo otroci spremenili umetniške zamisli v resničnost. Naučili se bodo, kako ustvariti 3D model svojega obraza ali kateregakoli drugega objekta. Nato bodo s pomočjo 3D tiskalnika modele pretvorili v resnične, oprijemljive umetnine. Na delavnici se bodo naučili osnov 3D modeliranja, spoznali osnove 3D printanja in se poglobili v proces ustvarjanja.

Did you know that you can bring your creativity into the three-dimensional world? In this workshop, visitors will explore the wonderful and magical world of 3D printing and create their own unique PIXXELPOINT portraits.



Using the latest technology, children will turn artistic ideas into reality. They will learn how to create a 3D model of their face or any other object. They will then use a 3D printer to turn these models into real, tangible works of art. In this workshop, they will learn the basics of 3D modelling and 3D printing, and delve deep into the creative process.

Fotograf **Matej Vidmar** je končal študij fotografije na Višji strokovni šoli ŠC Srečka Kosovela Sežana in dela na področju fotografije ter razvoja kreativnih praks. Njegove fotografije se pojavljajo v domačih in tujih publikacijah (Outsider, Delo, Primorske novice, Primorski dnevnik ...) ter spletnih straneh, ki delujejo na področju kulture na Goriškem in širše v Sloveniji. Za Goriški muzej je izdelal fotografije za monografijo slikarja Slavka Furlana. Bil je uradni fotograf Kulturnega doma Nova Gorica od leta 2012 do leta 2020 in takrat dokumentiral vse njihove dogodke.

V zadnjem času raziskuje nove načine povezave fotografije s proizvodnimi procesi, kot sta 3D tiskanje in obdelava lesa z laserskim rezalnikom. Za Xcenter Nova Gorica je razvil in izdelal nove igre iz lesa in plastike. Fotografske izkušnje je povezal s projektiranjem in proizvodnjo igrač. Znanje predaja željnim novih izkušenj v Xcentru Nova Gorica.

Photographer **Matej Vidmar** graduated in photography from the Srečko Kosovel College in Sežana and works in photography and the development of creative



practices. His photographs have been published in national and international publications (Outsider, Delo, Primorske Novice, Primorski Dnevnik, etc.) and regional and national cultural websites. For the Goriška Museum, he has produced photographs for a monograph of the painter Slavko Furlan. He was the official photographer and documented all events of the Nova Gorica Cultural Centre from 2012 to 2020.

Recently, he has been exploring new ways of connecting photography with production processes such as 3D printing and woodworking with a laser cutter. For Xcenter Nova Gorica, he has developed and produced new games in wood and plastic. He has combined his photographic experience with toy design and production. He passes on his knowledge to those eager for new experiences at the Xcenter in Nova Gorica.

## Kapsule | Capsules

Svetlobna gverila (svetlobna delavnica za študente) | [Lighting Guerrilla \(light workshop for students\)](#)

Vodi | [Led by: Matej Bizovičar](#)

V svetlobni delavnici Kapsule se bo raziskovala kreativna moč svetlobe. Vsak udeleženec bo ustvaril svojo edinstveno svetlobno škatlo – kapsulo, ki bo navdih črpala iz nenavadnih in morda nezemeljskih oblik življenja. Ta tema se posredno povezuje z idejo postavitve jaslic, vendar jo bodo obravnavali skozi edinstven svet svetlobe. Na delavnici bodo uporabljali posebne UV barve in UV luči, da bodo kapsule obiskovalcev še bolj fascinantne in skrivnostne. Delavnice bodo potekale tri dni, vsak dan pa se bo ustvarjalnosti posvetilo vsaj osem ur. Mentorji se bodo prilagajali tudi urniku udeležencev, da bo delavnica potekala v najboljšem možnem tempu. Svetlobna delavnica bo izjemno ustvarjalno potovanje, na katerem bodo s svetlobo odkrivali nove dimenzije ustvarjanja. Kapsule bodo prava umetniška dela, ki bodo osvetlila domišljijo in navdihovala s svojimi stvaritvami. Obiskovalcem se bo tako svetloba odkrila na povsem nov način.

Capsules is a light workshop for exploring the creative power of light. Each participant will create their own unique light box – a capsule that draws inspiration from unusual and perhaps alien life forms. This theme is indirectly linked to the concept of the nativity scene, but will be approached through the unique world of light. The workshop will use special UV paints and UV lights to make participants' capsules even more fascinating and mysterious. It will take place over three days, with at least eight hours dedicated to creativity each day. The mentors will adapt to the schedule of the participants in order to ensure that the workshop runs at the best possible pace. The light workshop will be an extraordinary creative journey where new dimensions of creativity will be discovered through light. The capsules will be true works of art that will illuminate the imagination and inspire with their creations. Participants' will discover light in a whole new way.



**Matej Bizovičar** je v letih od 1991 do 1995 obiskoval ljubljansko Akademijo za likovno umetnost in oblikovanje, smer slikarstvo, pri profesorju Gustavu Gnamušu. Od leta 1993 deluje kot vsestranski ustvarjalec v Avtonomnem kulturnem centru Metelkova mesto v Ljubljani. Ukvarja se s slikarstvom, kiparstvom in prostorskimi postavitvami. V zadnjih letih se uveljavlja tudi kot avtor številnih svetlobnih instalacij v javnih prostorih.

**Matej Bizovičar** attended the Academy of Fine Arts and Design in Ljubljana from 1991 to 1995, studying painting under professor Gustav Gnamuš. Since 1993 he has been working as a versatile artist at the Metelkova Autonomous Cultural Centre in Ljubljana. He works with painting, sculpture, and spatial installations. In recent years, he has also made a name for himself as the author of numerous light installations in public spaces.

## Lego robotika za otroke | Lego robotics for kids

Delavnica za otroke od 6. do 15. leta | Workshop for children aged 6 to 15

<http://maliustvarjalci.si/>

Udeleženci bodo spoznavali osnove robotike in programiranja s pomočjo vedno priljubljenih lego kock. Na urah lego ustvarjanja se bodo srečali z zanimivimi načrti,



poučnimi nalogami in super idejami. Ustvarili bodo lego robote ter se naučili veliko s področja robotike in programiranja, se malce poigrali in ob tem neizmerno zabavali.

Mentor se bo na delavnici posvetil vsakemu posebej in mu dodelil delo, ki je zanj primerno. Pri delu bodo uporabljali računalnike/tablice in izobraževalne komplete LEGO WeDo ter Mindstorms. Delavnice so tako za tiste brez predhodnega znanja kot tudi tiste, ki so se naših delavnic že udeležili ter so si nekaj znanja s področja robotike in programiranja že pridobili, saj je kombinacij s kockami in programiranjem veliko in ne more se zgoditi, da bi zmanjkalo idej.

Vas muči radovednost? Pridružite se na delavnici in spoznajte lego robote, ki plešejo, pojejo, hodijo itd.

Children will get to know the basics of robotics and programming with the help of the ever-popular LEGO bricks. Creative LEGO lessons will feature interesting plans, instructive projects, and awesome ideas. Participants will create LEGO robots, learn a lot about robotics and programming, play around a bit, and have an amazing time.

A mentor will work with each participant individually and assign them projects suitable to their age. Participants will use computers, tablets and the LEGO WeDo and Mindstorms educational packages. The workshops are for kids without prior knowledge of robotics and programming as well as those who have participated in our workshops and have some knowledge of robotics and programming. There are

endless possibilities to combine bricks and programming and we will definitely not run out of ideas.

Are you itching to learn? Join us for the workshops and get to know dancing, singing, and walking LEGO robots.

Podjetje **Mali ustvarjalci** že od leta 2015 navdušuje otroke, učitelje in starše v širši severovzhodni Sloveniji ter občasno tudi v drugih delih Slovenije. Organizirajo različne izobraževalne delavnice, namenjene učencem, dijakom in ostalim mladim ter učiteljem in ostalim odraslim. Zainteresirane izobražujejo na področju lego robotike ter programiranja in jih pripravljajo na samostojno delo z izobraževalnimi kompleti LEGO WeDo 2.0 in LEGO Mindstorms. V njihovi ponudbi pa je tudi organizacija tehničnih dni in interesnih dejavnosti za šole.

The company **Mali ustvarjalci** has been getting children, teachers, and parents excited about robotics and programming since 2015. Focusing on south-eastern Slovenia and occasionally venturing into other parts of the country, it organises a variety of workshops for primary and secondary school students, youths, teachers, and other adults. Mali ustvarjalci workshops prepare participants for independent work with the educational packages LEGO WeDo 2.0 and LEGO Mindstorms. They also organise STEM days and extracurricular programmes for schools.

## Pixxel glasbenik | Pixxel Musician

Delavnica elektronske glasbe za otroke 12+ | **Electronic music workshop for kids 12+**

Vodi | **Led by:** Andrej Kobal

Na delavnici bodo udeleženci spoznali najrazličnejše oblike elektronske glasbe z uporabo računalnika, sintetizatorjev, mešalne mize, DJ mikserja, MIDI kontrolerjev ... Otroci bodo glasbo izvajali tudi na napravah, ki so njim blizu, kot so pametni telefoni in tablica. Vse naprave bodo dobili na delavnici.

Spoznali bodo najrazličnejše aplikacije za ustvarjanje elektronske glasbe in na zabaven način posledično tudi kar nekaj glasbene teorije. Seznanili se bodo še z različnimi tehnikami ustvarjanja elektronske glasbe, kot so sampling (vzorčenje zvoka), sinteza zvoka, transformacija in efektiranje zvoka ter številne druge. Udeleženci bodo med seboj sodelovali in bodo, s pomočjo različnih inštrumentov, vključeni v sam proces ustvarjanja elektronske glasbe.

In this workshop, participants will learn about various kinds of electronic music using a computer, synthesizers, a mixing console, a DJ mixer, MIDI controllers, etc. Children will also perform music on devices that they know well such as smartphones and tablets. All devices will be provided at the workshop.



They will learn about a wide variety of apps for creating electronic music and, along the way, pick up a lot of music theory in a fun and engaging way. They will also learn about different techniques for creating electronic music, such as sampling, sound synthesis, sound transformation and effects, and many others. Participants will interact with each other and, with the help of different instruments, they will be involved in the very process of creating electronic music.

**Andrej Kobal** je slovenski skladatelj in oblikovalec zvoka. Leta 2010 je pridobil naziv producenta elektronske glasbe na mednarodnem inštitutu SAE. Leta 2013 je uspešno zaključil masterclass elektronske glasbe pri profesorju Robertu Girolinu na inštitutu Vivaldi iz Tržiča v Italiji. Andrej Kobal deluje na številnih področjih glasbenega ustvarjanja, med njimi so avtorske kompozicije, oblikovanje zvoka in kompozicije za filmsko glasbo ter gledališče, oblikovanje zvočnih instalacij ter oblikovanje po meri narejenih elektronskih virtualnih instrumentov. Za zvočno oblikovanje uporablja glasbeno programsko okolje Max MSP, s katerim izdeluje lastne virtualne inštrumente, ter tako oblikuje unikatne zvočne stvaritve. V programskem okolju Max MSP je tudi ustvaril virtualni inštrument za granularno sintezo zvoka GranuRise, ki mu je prinesel velik mednarodni odziv. Njegovo delo je bilo predstavljeno kot koncert, predavanje ali zvočna instalacija na številnih pomembnih koncertih, festivalih in institucijah tako doma kot v tujini.

**Andrej Kobal** is a Slovenian composer and sound designer. In 2010 he became a certified electronic music producer at the SAE International Institute and in 2013 he

successfully completed an electronic music masterclass with professor Roberto Girolino at the Vivaldi Institute in Monfalcone, Italy. Kobal's musical activities are very broad, ranging from original compositions sound design and composition for film music and theatre, to the design of sound installations and custom-made electronic virtual instruments. For sound design, he uses the Max MSP music software environment to build his own virtual instruments, creating unique sounds. He has also created a virtual instrument for granular sound synthesis, GranuRise, in the Max MSP software environment, which has won him significant international acclaim. His concerts, lectures, and sound installations have been featured at many major concerts, festivals, and institutions both at home and abroad.

## Sušenje z zamrzovanjem – sprostite svojo ustvarjalnost s hrano | Freeze-Drying – Unleash Your Creativity with Food

Vodita | Led by: Filip Tomažič & Eszter Szentirmai, ustanovitelja podjetja Lioflor |  
Founders of Lioflor

Raziščite starodavni, a trendovski svet sušenja z zamrzovanjem! Na sprehodu od zgodovinskega konzerviranja hrane v Andih do vesoljske kuhinje agencije NASA se ta delavnica poglubi v bogato preteklost in sodobno uporabo liofilizacije. Predstavili vam bomo delovanje liofilizatorja: zamrzovanje, čarovnijo nizkega tlaka in zbiranje pare. V enem do dveh dneh boste dobili hrano brez vlage in nevtralnega okusa. Vendar ne gre le za znanost, temveč tudi zaokus! Uživate v liofiliziranem sadju, zelenjavi in celo sladoledu. Odkrijte ohranjanje prehrane in zmanjšanje količine odpadkov. Izzive, kot je poraba energije, lahko rešujete s pomočjo sončne energije. Pričakujte interaktivno dejavnost v slogu lego kock, ki je namenjena prehranskim navdušencem. Izdelujte edinstvene kulinarične dobrote: piškote s sladoledom, brownije z užitnimi cvetovi in še več. Odidite s svojimi stvaritvami in novo pridobljenim znanjem. Pridružite se nam v svetu užitne umetnosti – čakajo vas brezmejna domišljija ter presenetljivi, zdravi, naravni, barviti in okusni rezultati.

Explore the ancient yet trending world of freeze-drying! From the Andes' historical food preservation to NASA's space cuisine, this workshop delves into the rich past and modern uses of freeze-drying. We'll show how a freeze-dryer works: freezing, low-pressure magic, and vapour collection. In 1-2 days, you get moisture-free, neutral-tasting food. But it's not just science, it's about taste! Enjoy freeze-dried fruits, veggies, and even ice cream. Discover nutrition preservation and waste reduction. Challenges like energy use are tackled with solar power. Expect an interactive, foodie LEGO-style activity. Craft unique culinary delights: ice cream-topped cookies, edible flower brownies, and more. Leave with your creations



and newfound knowledge. Join us in a world of edible art – limitless imagination, surprising, healthy, natural, colourful, and delicious results.

**Filip Tomažič** in **Eszter Szentirmai** sta ustanovitelja podjetja in par, ki živi v Solkanu na Primorskem. Spoznala sta se leta 2016 v Ugandi, v vasi Bubugo, pozneje pa sta prepotovala svet: delala sta v Kaliforniji, z nahrbtnikom prepotovala Latinsko Ameriko in Azijo, opravila usposabljanje za učitelja joge v Indiji, zadnja štiri leta pred selitvijo nazaj v Evropo pa sta preživela v Avstraliji, v divjini, kjer se jima je rodila deklica. Že eno leto živita v Novi Gorici, kjer sta se začela ukvarjati z liofiliziranim cvetjem. Papirje sta uradno uredila šele pred nekaj meseci, a že imata stranke z vsega sveta, drobno slovensko cvetje predvsem kupujejo Američani. Prodajata jih tudi peku poročne torte Meghan Markle in šefinji Ani Roš.

**Filip Tomažič** and **Eszter Szentirmai** are the founders of Lioflor and a couple living in Solkan, Primorska. They met in 2016 in Uganda, in a village called Bubugo, and later travelled the world: they worked in California, backpacked Latin America and Asia, completed a yoga teacher training course in India, and before moving back to Europe they spent the last four years in Australia, in the rainforest, where they had a baby girl. They have been living in Nova Gorica for one year and started a freeze-dried flower business. The paperwork was officially arranged only a few months ago, but they already have customers from all over the world, but mostly Americans are buying the petite Slovenian flowers. They also sell to Meghan Markle's wedding-cake baker and Ana Roš.

# Nagrada festivala Pixelpoint | Pixelpoint festival award

Tudi letošnji mednarodni festival sodobnih umetniških praks Pixelpoint prinaša nagrado, ki bo podeljena najboljšemu intermedijskemu delu/umetniku za inovativen pristop k sodobnim oblikam transdisciplinarnih umetniških projektov na presečišču znanosti, umetnosti in tehnologije. Za nagrado umetnik oz. umetniška skupina dobi možnost samostojne razstave v Mestni galeriji Nova Gorica v eni od naslednjih razstavnih sezon z razstavnim katalogom in razstavnino. Temeljni namen nagrade je spodbujanje intermedijske produkcije v Sloveniji in omogočanje predstavitev novodobnih umetniških smeri slovenski javnosti onkraj konvencionalnih okvirjev.

Razstavljeni dela bo ocenila komisija v sestavi: Peter Tomaž Dobrila (KID Kibla, producent in intermedijski umetnik), dr. Peter Purg (izredni profesor, dekan na Fakulteti za humanistiko Univerze v Novi Gorici in intermedijski umetnik) in mag. Petja Janžekovič (Artists&Poor's, filozof in intermedijski producent). Najboljše delo bo razglašeno med festivalom.

Also this year's Pixelpoint festival of contemporary artistic practices features an award that will be conferred on the best intermedia work/artist for an innovative approach to contemporary forms of transdisciplinary artistic projects at the nexus of science, art and technology. The award will give the artist or group the chance to put on a solo exhibition at the Nova Gorica City Gallery, complete with an exhibition catalogue and exhibition fee. The idea behind the award is to promote intermedia production in Slovenia and facilitate the presentation of novel artistic directions outside conventional frameworks to the Slovenian public.

The exhibited works will be judged by a jury comprising Peter Tomaž Dobrila (KID Kibla, producer and intermedia artist), Dr Peter Purg (associate professor, dean at the Faculty of Humanities, University of Nova Gorica and intermedia artist) and Petja Janžekovič, MA (Artists&Poor's, philosopher and intermedia producer). The award will be announced during the festival.





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