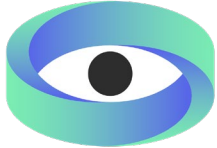


# Realities in Transition

Project 101055918 - CREA-CULT-2021-COOP



**RIT**  
REALITIES IN  
TRANSITION



Co-funded by  
the European Union

## D4.1 IRL Live-streamed European XR camps November 30th, 2024

Version - Date	Author
V1 - November 28th 2024	Ana Bedenko, KONTEJNER Aurélie Delater and Ilaria Bondavalli, Seconde Nature Lucia Garcia, iMAL Jesus Jara Lopez, L.E.V. Festival
V2 - November 30th 2024	Revision of all partners

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# Introduction

Realities in Transition (RiT) is an international community dedicated to exploring and supporting alternative Extended Reality (XR) productions. Aiming at building a robust, independent European XR creative and activist community, RiT serves as a think tank for addressing the challenges in the digital sector. The project supports emerging XR creatives, artists, and projects, incorporating open-source methodologies and fostering inclusive and sustainable practices. The project features initiatives such as creating networking opportunities, gathering independent and activist XR initiatives, artists, researchers, decision makers, and the general public, as well as sharing resources and valuable experiences.

The present deliverable (D4.1) is part of *WP4 – Aggregating a sustainable creative and activist European XR Community* (led by Seconde Nature), that aims to foster networking, discussions, and peer-to-peer learning around XR at local and European levels (with an ambition of a global reach), as well as to shape and nurture online communities by sharing resources and promoting existing XR platforms (in line with the project values).

Project stakeholders were given the opportunity to access expert advice, while emerging XR artists and creatives were exposed to a broad professional network, expert mentorship and guidance, and a productive environment to develop their projects for international exposure.

The objective of this report is to gather all relevant data that pertains to the conception and implementation of the XR Camps activities, as part of the *WP4 – Aggregating a sustainable creative and activist European XR Community*. It has been developed by the following RiT consortium partners: KONTEJNER (HR), L.E.V. Festival (ES), iMAL (BE) and Seconde Nature (FR), lead partner on the project.

It includes detailed reporting on three organized events: XR Camp – Extended Worlds in Zagreb organized by KONTEJNER (24. – 29.10.2023.), Online camp BetaCamp XR, a streamingPARTY organized by L.E.V. Festival and iMAL (4. – 6.7.2024.), and the XR Camp in Marseille – RIT Programme in Marseille organized by CHRONIQUES (Seconde Nature) (7. – 8.11.2024.).

Two of the XR Camps (XR Camp – Extended Worlds in Zagreb and an online BetaCamp XR, a streamingPARTY) likewise included hackathons (designed and led by L.E.V. Festival, WP3), events where people engage in rapid and collaborative engineering over a short period of time, which aimed at introducing the audience to the vast possibilities of using XR and related technologies within artistic and creative spheres.

The format of the camps was designed as interactive, heterogenous, and dynamic, comprising a variety of artistic, educational and networking activities to offer the audience a diverse and exciting, educational programme, while also taking into consideration the imperative of fostering and further expanding the European (and global) XR community.

# XR Camp – Extended Worlds, Zagreb (HR)

The first XR Camp (T4.1), within the *WP4 – Aggregating a sustainable creative and activist European XR Community*, was devised, organized, and coordinated by KONTEJNER, and took place in Zagreb (HR). The Camp activities were implemented from October 24 to 29, 2023 at The Museum of Contemporary Art Zagreb, Peti kupe club, and KONTEJNER venue.

The event focused on the potential and application of XR technology in the artistic and creative sphere. The relative lack of XR technology on the Croatian artistic scene was taken into consideration, therefore the program aimed to offer an inspiring yet simple introduction to the possibilities of artistic creation within the XR realm. Likewise, it was important to offer a meticulously curated artistic and educational-discursive program to the Croatian (and international audience) and enable them to connect with the European and global XR community in order to foster new alliances and spark new interest in the ethical and creative use of XR technology and related fields (technologies and tools such as AI, gaming, creative coding). The camp included performances, a discursive programme with presentations, lectures, panels and artist talks, as well as professional networking events. To further enrich the XR Camp programme, it was intertwined with an exhibition (organized within the WP5 – T5.2), and a series of workshops (implemented within the WP2) to ensure that the local audience can take full advantage of the presence of the international XR community and proposed activities. Likewise, the XR Camp - Extended Worlds was part of a larger international event named KONTEJNER 3.0, which took place in Zagreb from 17 to 29 October, so the XR Camp program benefited from a larger audience and artistic networking.

<https://www.kontejner.org/vijesti/kontejner-30-medjunarodno-dogadjanje-aktualnih-i-eksperimentalnih-umjetnickih-praksi/>

<https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/>

Programme agenda:

<https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/raspored-24/>

**25/10 Srijeda / Wednesday**

- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance "Kao Prozor"  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič  
Performance of "Kao Prozor" / "Kao Prozor" (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 20:00 **Partiya**  
Performance / Performance Martin Mestur (CA)  
Performance / Performance / Dorian Mestur  
Dorian Mestur (CA)
- 20:00 - 20:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 20:00 - 20:30 **MSU Zagreb**  
Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 20:00 - 20:30 **MSU Zagreb**  
Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič

**26/10 Četvrtak / Thursday**

- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič

**27/10 Petak / Friday**

- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič

**28/10 Subota / Saturday**

- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič

**29/10 Nedjelja / Sunday**

- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
Performance / Performance / Performance (PT/2)  
Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič
- 19:00 - 19:30 **MSU Zagreb**  
Performance / Performance / Performance  
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Oliver Šušteršič, Damir Šušteršič, Damir Šušteršič

**LEGENDA / LEGEND**

- MSU Zagreb / MSU Zagreb
- MSU Zagreb / MSU Zagreb
- MSU Zagreb / MSU Zagreb
- MSU Zagreb / MSU Zagreb

**17–29/10/2023**  
Živi sustavi / Living Systems

**18–23/10/2023**  
Gibanja

**24–29/10/2023**  
Prošireni svijetovi / Extended Worlds

**17/10 Utorak / Tuesday**

- 10:00 MSZ Zagreb
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**18/10 Srijeda / Wednesday**

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**19/10 Četvrtak / Thursday**

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**20/10 Petak / Friday**

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**21/10 Subota / Saturday**

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**22/10 Nedjelja / Sunday**

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**23/10 Ponedjeljak / Monday**

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**24/10 Utorak / Tuesday**

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**25/10 Srijeda / Wednesday**

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**26/10 Četvrtak / Thursday**

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**27/10 Petak / Friday**

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**28/10 Subota / Saturday**

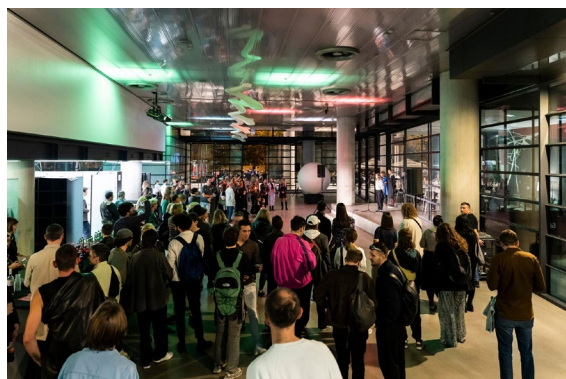
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**29/10 Nedjelja / Sunday**

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**LEGENDA / LEGEND**

- Živi sustavi / Living Systems
- ▲ Gibanja
- Prošireni svijetovi / Extended Worlds



Photos: Sanja Bistričić Sreća

The 4 performances organized within the XR Camp Zagreb included: SCHNITT: SCANAUDIENCE; Martin Messier: *Elusive Matter*; Željko Beljan & Rebecca Merlic: *Viktorija 3D performance*; Fero Király: *Fishcore III. "Fishcore III. "Probabilities in the Deep: The Odyssey of Inputs and Outputs"*. The performance by Cenk Güzelis & Anna Pompermaier: *Be My Guest!* was planned but unfortunately had to be cancelled at the last moment due to the illness of the artist. <https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/performansi-13/>

### **Željko Beljan & Rebecca Merlic: Viktorija 3D performance**

At the opening of the XR Camp – Extended Worlds at the Museum of Contemporary Art, the artists and collaborators Beljan and Merlic, demonstrated their interactive artistic installation *Viktorija* to the audience. It is a work based on a single player video game, projected on a LED screen on a football goal with a hand-made net in a reinvented penalty area setting. The digital avatars who act as goalkeepers are actually 3D scanned volunteers, now performing in the digital realm as football celebrities. The artists held a 3D live performance (with the participation of the sound designer and the professional commentator), where the visitors were invited to play the game themselves. Also, many of the ‘avatars’ from the game (friends and colleagues of the artists) made an appearance in the non-virtual reality in the museum.



Photos: Sanja Bistričić Srića

**SCHNITT: SCANAUDIENCE, Museum of Contemporary Art, Zagreb, October 24, 2023**

The participatory *SCANAUDIENCE* performance by the SCHNITT artistic and performing collective (Amelie Duchow and Marco Monfardini), in collaboration with Gianluca Sibaldi, transforms the audience into active collaborators. Using a custom scanner, the piece captures the audience's physical presence and translates it into live sound and visual projections, making the spectators an integral part of the artwork. This approach creates a unique, immersive experience where the audience is both the subject and co-creator of the performance, blending boundaries between viewer and artwork.



Photos: Sanja Bistričić Srića

**Martin Messier: Elusive Matter, Peti kupe, Zagreb, October 25, 2023**

The performance *Elusive Matter* by a renowned Canadian artist Martin Messier, is an exploration of the interplay between light and sound, where the author creates ethereal visual experiences using simple flickers of smoke as his medium. Messier, a veteran of the art and technology field, uses a projector in a dark room to transform the smoke into a screen for the abstract visuals. The performance integrates soundscapes that enhance the ethereal visuals, with the aim of transporting the audience into an experience that blends the intangible and the surreal.



Photos: Sanja Bistričić Srića

**Fero Király: *Fishcore III. "Fishcore III. "Probabilities in the Deep: The Odyssey of Inputs and Outputs"*, KONTEJNER venue, October 28, 2023**

The live coding, audio-visual performance by Fero Király explores the dynamic interaction between code, sound, and probability. Király engages in an immersive coding session that generates complex soundscapes by manipulating input-output relationships and probabilities. This performance emphasizes the unpredictability of generative music, allowing the audience to experience how seemingly random choices evolve into structured compositions. As the author writes and modifies the code in real-time, the audience can witness the unfolding of intricate rhythms and textures that reflect his distinctive approach to live coding and generative sound creation.

Fero Király was also one of the mentors at the XR Camp-adjacent workshop in Zagreb in October (WP2).



Photos: Sanja Bistričić Srića

The XR Camp – Extended Worlds also incorporated the educational and discursive programme with a series of presentations, lectures, panels and artist talks open to the public, which took place at the Museum of Contemporary Art Zagreb on October 25, 26, and 27, 2023. Participants of the discursive programme were some of the most relevant experts and artists/creatives in the field of XR technology, gaming, and AI. The discursive programme was opened by a presentation of the Realities in Transition project. The programme was likewise live streamed.

The first day of the discursive programme (October 25, 2023) included the following events:

**Sander Veenhof's lecture: 'When is AR going to be our default reality?'**

The lecture tackles the fact that Augmented Reality (AR) is transitioning from a niche technology to a mainstream phenomenon, with wearable devices on the horizon that could make AR-enhanced environments our default reality, raising questions about who defines this new "default" and how we balance consumerism with alternative XR content.

**Panel 'Creating Extended Worlds – Good Practices in Producing XR Artworks'**

**Lola Baraldi (MUTEK), Christl Baur (Ars Electronica), Julien Lomet (Cosmosia Association), Marie Point (Dark Euphoria), moderated by: Boris Debackere (V2\_)**

The panel gathered renowned professionals with an expertise in producing and curating XR artworks and focused on best ways to support XR creations as well as constantly rethink and perfect the ways of exhibiting such works and, using mindful mediation, making them accessible and enjoyable to the audience.

**Panel 'Entering New Realities – Educational Practices in XR'**

**Jesús Jara López (L.E.V. Festival), Tomislav Plesec (Incubator of Gaming Industry PISMO), Gjino Šutić (UR Institute), moderated by: Vanessa Hanneschläger (Ars Electronica)**

This round table included participants expert in developing and implementing educational activities in the XR sphere, and related technologies/fields. The aim was to raise awareness of the importance of a pedagogical approach in XR, as well as to elucidate how a broad spectrum of educational activities could benefit from using XR tools and methods.

Sara Tirelli, artist and immersive filmmaker, as well as the artistic director and co-founder of CSC Immersive Arts (a Centre for The Expanded Moving Image, a new department of the National Film School of Italy of Centro Sperimentale di Cinematografia (CSC) dedicated to XR media), was due to participate in this panel but had to drop out at the last moment for COVID-19 related reasons.

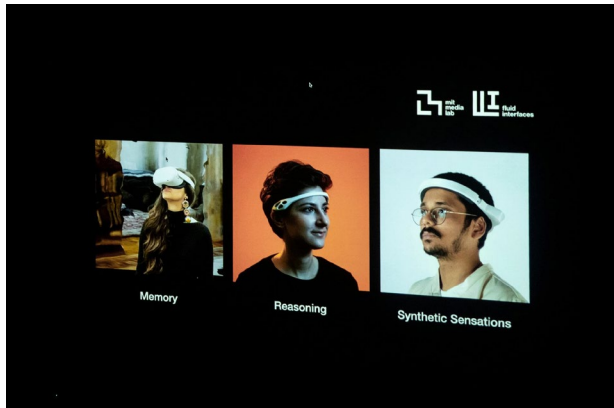
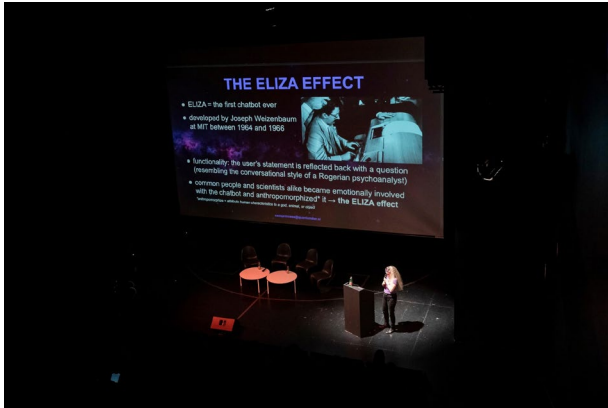
**Online Lecture by Valdemar Danry (MIT Media Lab): 'AI / XR Organs: How to Reshape Your Senses and Cognition with XR and Artificial Intelligence?'**

Live via video lecture from MIT Media Lab in Cambridge, Massachusetts (USA), Valdemar Danry talked about the intersection of AI and XR technologies, examining how they could reshape our cognitive abilities and daily lives, while addressing the challenge of balancing reliance on these technologies with their potential to enhance human cognition.

**Christina "XaosPrincess" Kinne' lecture: 'Presentation of Quantum Bar – Creating a GPT-3 driven Chatbot for Social Virtual Reality'**

This session, presented by Christina "XaosPrincess Kinne", delved into the technical and ethical considerations of creating AI-driven chatbots for social VR, with a focus on immersive design strategies for AI NPCs and virtual environments. Acting as a physical lecturer on stage as well as a virtual avatar, she took the audience on a journey to her VR realm Quantambar.





Photos: Sanja Bistričić Srića

The second day of the discursive programme (October 26, 2023) included the following activities:

**Panel ‘Realities in Transition – XR for Emerging Artists’**

**Nicol Colga, Eva Iszoro, Rebecca Merlic, Marlot Meyer, Leo Scarin, Calin Segal, Leon van Oldenborgh, moderated by: Florian Weigl (V2\_)**

The panel gathered the participants of the artist residency held at the V2\_, Lab for the Unstable Media from March to May, 2023 (WP3), as well as Florian Weigl, curator at V2\_, who was one of the mentors during the residency process. The goal of the session was to promote RiT activities and give the emerging artists and creatives a platform to showcase their VR artistic practices.

**Panel ‘Artistic Practices in the New Expanded Field’**

**Yann Deval, Mathieu Pradat, Adelin Schweitzer (deletere), Ishtar Vandebroeck (CREW), moderated by: Lucía García (iMAL).**

To complement the emerging artists panel, this session was organized with the aim of introducing the audience to experienced and renowned artists and creators working in the field of XR and related technologies and to demonstrate how amazing artistic results can be achieved using different approaches (DIY vs. more polished tools).

Alongside the lectures and the panels, two artist talks were also organized. One was part of the second day of discursive programme, and it featured the Xsenofemme collective (artists and social designers Ines Borovac and Ginevra Petrozzi) and their collaborator Nika de la Loncha (dancer and performing artist). The artists spoke about their feminism-oriented artistic practice, illustrated in their VR & NFT interactive installation *Mint me! I’m an Artist*, exhibited at the *Extended Worlds* exhibition (WP5).

The third and last day of the discursive programme included the talk with Lovro Ivančić (artist, fashion and set designer) who presented his artwork *Altermorrow*, an interactive kinetic textile installation, at the *Extended Worlds* exhibition (WP5), and spoke about his interdisciplinary art practice, infused with a strong technological component and a DIY spirit.

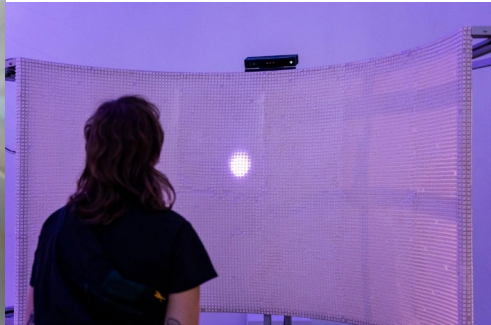
The talks with the artists were deliberately held next to their respective art projects in the exhibition venue to allow the audience to immerse itself within the actual artworks; therefore, the talks also functioned as a sort of guided tour and exploration of the works.





Photos: Sanja Bistričić Srića

Lovro Ivančić: *Altermorrow*



Željko Beljan & Rebecca Merlic: *Viktorija*



Xsenofemme & Nika de la Loncha: *Mint me! I'm an Artist*



Photos: Sanja Bistričić Srića, Lovro Ivančić; Visuals: Rebecca Merlic, Ema Šimunec

During the XR Camp – Extended Worlds, KONTEJNER also organized a networking event called **XR networking brunch**, which was moderated by Sieta van Horck (V2\_) and Aurélie Delater (Seconde Nature). The objective of this event was to connect and strengthen the XR expert community present at the Camp. Around 40 people participated in the networking session. The activities were designed with playfulness in mind, so for instance, a 'speed dating' method was introduced to facilitate making new personal and professional connections in a more structured, yet easy-going manner. After the brunch, the community members engaged in a Critical XR Manifesto workshop led by Boris Debackere (V2\_), and together tackled various issues and questions raised by the XR technology, ranging from ethical concerns, sustainability objectives, inclusivity etc.

<https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/radionice-10/kriticki-xr-manifest-istrazivanje-etickih-dimenzija-prosirene-stvarnosti/>



Photos: Sanja Bistričić Srića

## **XR Camp – Extended Worlds Summary**

Overall, the XR Camp – Extended Worlds gathered over 100 participants and performers, and an audience of over 1000 people, over the course of 6 days. The event gathered a diverse group of guests with a variety of backgrounds, both participants and audience, from around 16 countries (18 selected artists, 6 performers, 10 project partners officers, 7 international XR mentors, 50+ local students and community, 30+ ICC and tech professionals, 10 decision makers). Guided by values such as diversity and inclusivity, the programme presented, among many others, topics such as feminism, inclusivity, precarious working environment and conditions for the artists and performers, etc.

The inclusivity imperative was also upheld, aiming to represent people of various ages, genders, ethnicities, and economic backgrounds. One of the goals was to further expand the XR community network. Considering the substantial number of artistic, discursive, and networking events, the community was able to genuinely benefit from the programme and strengthen ties that would be further solidified in upcoming activities.

Also, an XR expert group, a fluid body of various professionals with relevant expertise and pedagogical skills, was officially invited and included in the programme.

RiT XR Community

<https://www.realities-in-transition.eu/eu-xr-community/>

XR Camp welcome email from KONTEJNER to guests and participants: See Annex 2.

XR Community Invitation email from KONTEJNER (and the consortium):

After the XR Camp - Extended Worlds, an official email was sent to the participants asking them to join the XR Community. The participants who agreed were included in the official XR Community displayed on the Realities in Transition official website.

See Annex 4.

## Evaluation & Feedback

*Collected informally from participants and partners during and just after the event.*

To better understand the impact of the XR Camp - Extended Worlds, feedback was requested from the participants with the aim of treating this first Camp programme as a testing ground for future events (feedback data below). Therefore, all the lessons and valuable input were mindfully applied to the second and third editions of the camps.

NEGATIVE + POSSIBLE SOLUTIONS	POSITIVE
Workshops at the same time of panels → Panels in the morning and workshops in the afternoon. →networking / manifesto workshop in the morning, and panels in the afternoon	No activity before 10/11 am (people need to rest!).
Programme too loaded → Lighten the programme	Great Vibes and energy.
Panels were very general. → Ask one question and find answers to that.	Community and networking events/activities/opportunities. Networking session was very nice, and good format (light and non announced).
The events were planned in different places.	Events open to the local scene.
Networking session on the second day. → do it the first day	
2 Panels with only white speakers → Be very careful about gender and diversity.	Collateral activities.
Networking on the second day. → Organise networking moment right at the beginning.	Panelists and moderators were from very different backgrounds.
No “speed meeting” tools.	Small group that followed all the activities.
No or very few participants in the workshops... (programme too loaded? communication? audience?) - workshops too long and too many workshops at the same time	Talk moderation done by professionals from the art sector, not by journalists.
not enough time for the group discussions during the Manifesto workshop.	30 minutes for panels was good
Not the same treatment of artists/guests accommodation wise (it was commented on by some of them) → booking the same accommodation as agreed by the consortium	Great animation of the group, a lot of nice informal moments, great program and very good vibes

## Communication and dissemination



Design: kuna zlatica

KONTEJNER webpage:

<https://www.kontejner.org/vijesti/kontejner-30-medjunarodno-dogadjanje-aktualnih-i-eksperimentalnih-umjetnickih-praksi/>

Event catalogue in pdf: See Annex 1

Event video:

<https://www.youtube.com/watch?v=HtWx8ghAGAw>

YouTube live stream:

<https://www.youtube.com/watch?v=SLmTXh7mQXE&t=10206s>



Facebook live stream:  
<https://fb.watch/vY4MCKFz0b/>  
<https://fb.watch/vY4L2NYJAT/>

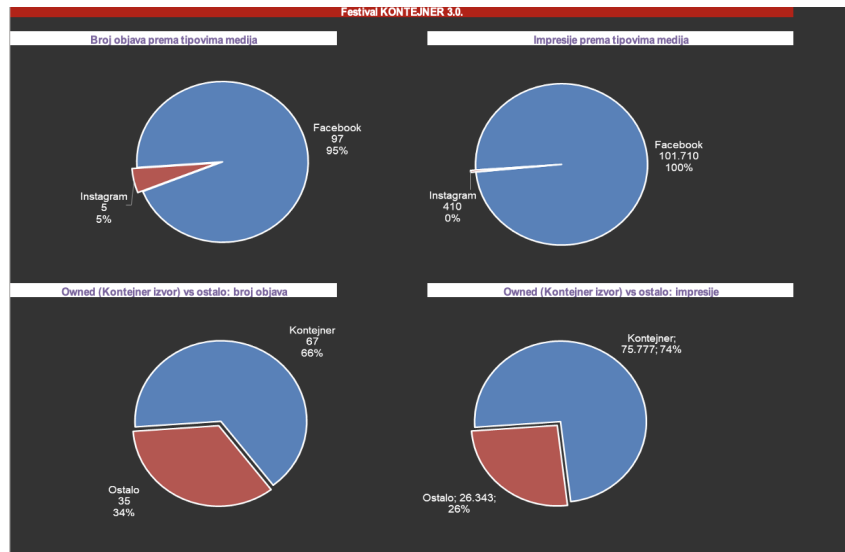
XR Camp press release: See Annex 3

**Social media:**

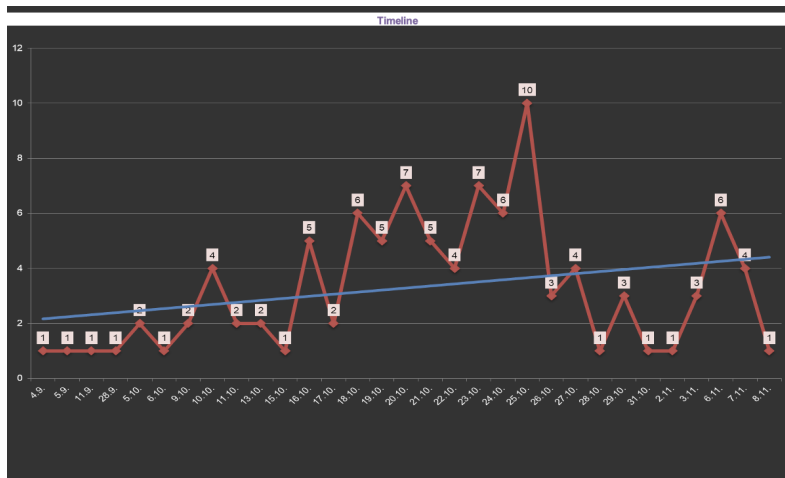
(for the period 4.9. - 8.11.2023)

In total - 102 social media posts about KONTEJNER 3.0 (larger event that encompassed the XR Camp - Extended Worlds)

Total impressions: 102.120,00



The graph above shows the ratio of Facebook posts numbers vs Instagram posts numbers as well as the ratio of impressions on Facebook vs Instagram. It shows that Facebook posts garnered more attention for this specific event.



The graph above shows the progression of the posting on social media and the trend line (blue) demonstrating that the peak was around 25 - 26 October 2023.

## Linkedin:

<https://www.linkedin.com/feed/update/urn:li:activity:7117175005590765571/>  
<https://www.linkedin.com/feed/update/urn:li:activity:7122511210909986820/>  
<https://www.linkedin.com/feed/update/urn:li:activity:7123591891526270976/>

## Facebook:

[https://web.facebook.com/events/302093422543748/?\\_rdc=1&\\_rdr](https://web.facebook.com/events/302093422543748/?_rdc=1&_rdr)  
[https://web.facebook.com/kontejner.bureau/posts/pfbid0Rt4JPjMR4Ei6uyurcYYwzWMpmgMbUSEtQxpTDdESuyaH7kyJozftDXoyzzZ1DkNJI?\\_rdc=1&\\_rdr#](https://web.facebook.com/kontejner.bureau/posts/pfbid0Rt4JPjMR4Ei6uyurcYYwzWMpmgMbUSEtQxpTDdESuyaH7kyJozftDXoyzzZ1DkNJI?_rdc=1&_rdr#)  
[https://web.facebook.com/kontejner.bureau/posts/pfbid02EBry9BBvHoEpPK8S27RibNjhnongWft3Fz47Gi5ygKZKdE8MThhME9gfiHbJgdnTI?\\_rdc=1&\\_rdr#](https://web.facebook.com/kontejner.bureau/posts/pfbid02EBry9BBvHoEpPK8S27RibNjhnongWft3Fz47Gi5ygKZKdE8MThhME9gfiHbJgdnTI?_rdc=1&_rdr#)  
[https://web.facebook.com/events/329739609605867/?\\_rdc=1&\\_rdr](https://web.facebook.com/events/329739609605867/?_rdc=1&_rdr)  
[https://web.facebook.com/kontejner.bureau/posts/pfbid02EUnmUbaZBkigTemrWTv5f9X4CdQhvCp5awb2AD2DDZydfhmZGcxxzoEJhMgExSJTl?\\_rdc=1&\\_rdr#](https://web.facebook.com/kontejner.bureau/posts/pfbid02EUnmUbaZBkigTemrWTv5f9X4CdQhvCp5awb2AD2DDZydfhmZGcxxzoEJhMgExSJTl?_rdc=1&_rdr#)  
[https://web.facebook.com/kontejner.bureau/posts/pfbid0G9zECx9U2dGDxcUuYYnN5PzyZtdusvUwkkGbAaaYVMTxgS75W93npwv5MwkBmT1l?\\_rdc=1&\\_rdr](https://web.facebook.com/kontejner.bureau/posts/pfbid0G9zECx9U2dGDxcUuYYnN5PzyZtdusvUwkkGbAaaYVMTxgS75W93npwv5MwkBmT1l?_rdc=1&_rdr)  
[https://web.facebook.com/kontejner.bureau/posts/270570658742859:270570658742859?\\_rdc=1&\\_rdr#](https://web.facebook.com/kontejner.bureau/posts/270570658742859:270570658742859?_rdc=1&_rdr#)  
[https://web.facebook.com/kontejner.bureau/posts/pfbid081mCxcfykqxTdJTWEbEoq9G7T9EX4JH1pqk3Jw64okq2oiNwMsS1Fc3wanpvfV75l?\\_rdc=1&\\_rdr](https://web.facebook.com/kontejner.bureau/posts/pfbid081mCxcfykqxTdJTWEbEoq9G7T9EX4JH1pqk3Jw64okq2oiNwMsS1Fc3wanpvfV75l?_rdc=1&_rdr)  
[https://web.facebook.com/kontejner.bureau/posts/pfbid0QzqZrgP7emkQ5HGz1oNC6C8q9Xg6oBhb6pBbk9ikpY25S2sTt8Q2geCWzCSLHdPVI?\\_rdc=1&\\_rdr](https://web.facebook.com/kontejner.bureau/posts/pfbid0QzqZrgP7emkQ5HGz1oNC6C8q9Xg6oBhb6pBbk9ikpY25S2sTt8Q2geCWzCSLHdPVI?_rdc=1&_rdr)  
[https://web.facebook.com/kontejner.bureau/posts/pfbid02Mhiv2LTQnQtEevDeaKB9hrnvTP5ZEoRzGD1GJWYbuB3t682gCyyBmn1YBfEJjaxl?\\_rdc=1&\\_rdr#](https://web.facebook.com/kontejner.bureau/posts/pfbid02Mhiv2LTQnQtEevDeaKB9hrnvTP5ZEoRzGD1GJWYbuB3t682gCyyBmn1YBfEJjaxl?_rdc=1&_rdr#)  
[https://web.facebook.com/kontejner.bureau/posts/pfbid091CzKDFs5ZpN64qqjH487wRL4uFPFRzwnBa84K9VC7V4QtjPrRX38tMc3Ubs5dpln?\\_rdc=1&\\_rdr](https://web.facebook.com/kontejner.bureau/posts/pfbid091CzKDFs5ZpN64qqjH487wRL4uFPFRzwnBa84K9VC7V4QtjPrRX38tMc3Ubs5dpln?_rdc=1&_rdr)  
[https://web.facebook.com/kontejner.bureau/posts/pfbid0DqYsQhi13Q3bkgMc9xiQk6yPc2uRvZwKVKemqzRsgFjvDPVRjAWKYqScrRMRfbl?\\_rdc=1&\\_rdr#](https://web.facebook.com/kontejner.bureau/posts/pfbid0DqYsQhi13Q3bkgMc9xiQk6yPc2uRvZwKVKemqzRsgFjvDPVRjAWKYqScrRMRfbl?_rdc=1&_rdr#)

## Instagram:

<https://www.instagram.com/p/Cx-UFS8Mpnny/?igsh=MTBia3hxZjV2OGcwMA%3D%3D>  
<https://www.instagram.com/p/CyS4L5uMKrr/?igsh=MWg5cWdiajZhdW5wdg%3D%3D>  
[https://www.instagram.com/p/CyVXEoeMkv0/?igsh=anhkYTNlCGRoNXdj&img\\_index=1](https://www.instagram.com/p/CyVXEoeMkv0/?igsh=anhkYTNlCGRoNXdj&img_index=1)  
[https://www.instagram.com/p/CyVj-IrM8Cb/?igsh=MXdtcXY5NzA0NjRqcA%3D%3D&img\\_index=1](https://www.instagram.com/p/CyVj-IrM8Cb/?igsh=MXdtcXY5NzA0NjRqcA%3D%3D&img_index=1)  
<https://www.instagram.com/p/CydZHA0stvu/?igsh=MW50d3B0bGJhdHB2dQ%3D%3D>  
<https://www.instagram.com/reel/CyfhJMLuN/?igsh=ZGZ4MzZ5d3RvZDc%3D>  
[https://www.instagram.com/p/CyvHpW6scgw/?igsh=cWNpa3BpdmFjMjd2&img\\_index=1](https://www.instagram.com/p/CyvHpW6scgw/?igsh=cWNpa3BpdmFjMjd2&img_index=1)  
<https://www.instagram.com/p/CyyZvlisL0L/?igsh=NjJ2MHk2NWJbjZ1>  
[https://www.instagram.com/p/Cyz-bWiskC9/?igsh=bGx4dXZzZTU5ODNq&img\\_index=1](https://www.instagram.com/p/Cyz-bWiskC9/?igsh=bGx4dXZzZTU5ODNq&img_index=1)  
<https://www.instagram.com/p/Cy03SH3sYZX/?igsh=MWllcjZrb3o2NWY0Ng%3D%3D>  
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[https://www.instagram.com/p/Cy227g\\_st5P/?igsh=MXdkN280NXNuaG5hcw%3D%3D&img\\_index=1](https://www.instagram.com/p/Cy227g_st5P/?igsh=MXdkN280NXNuaG5hcw%3D%3D&img_index=1)  
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[https://www.instagram.com/p/Cy7-fJvs9tx/?igsh=eW81YnBzYnhjOW9p&img\\_index=2](https://www.instagram.com/p/Cy7-fJvs9tx/?igsh=eW81YnBzYnhjOW9p&img_index=2)  
[https://www.instagram.com/p/CzD4Ws-svCF/?igsh=cWszZ3o3anVhZGY3&img\\_index=1](https://www.instagram.com/p/CzD4Ws-svCF/?igsh=cWszZ3o3anVhZGY3&img_index=1)  
[https://www.instagram.com/p/CzL3SP4sOY7/?igsh=MXVsOWcyemp2bWxjdw%3D%3D&img\\_index=1](https://www.instagram.com/p/CzL3SP4sOY7/?igsh=MXVsOWcyemp2bWxjdw%3D%3D&img_index=1)  
[https://www.instagram.com/p/CzTNSvBMmO6/?igsh=MXNzc2p4YWtoaTlxdQ%3D%3D&img\\_index=1](https://www.instagram.com/p/CzTNSvBMmO6/?igsh=MXNzc2p4YWtoaTlxdQ%3D%3D&img_index=1)  
[https://www.instagram.com/p/CzTahypsbCr/?igsh=djh1c2UwcDI2Znhi&img\\_index=1](https://www.instagram.com/p/CzTahypsbCr/?igsh=djh1c2UwcDI2Znhi&img_index=1)

[https://www.instagram.com/p/CzThgsnMaGc/?igsh=MWFraW01bGI6MGRubQ%3D%3D&img\\_index=1](https://www.instagram.com/p/CzThgsnMaGc/?igsh=MWFraW01bGI6MGRubQ%3D%3D&img_index=1)  
[https://www.instagram.com/p/CzYK09KshMD/?igsh=NGR1Z3J0aHlob2Nj&img\\_index=1](https://www.instagram.com/p/CzYK09KshMD/?igsh=NGR1Z3J0aHlob2Nj&img_index=1)

## Go2Digital Campaign:

The Go2Digital City campaign had also been launched for the festival. It included several large screens with animation, strategically placed in very frequented spots in the city of Zagreb, that kept track of the number of views of passers-by. Analysis available on the link below:

<https://www.go2digital.hr/postbuy/V9PTa/>

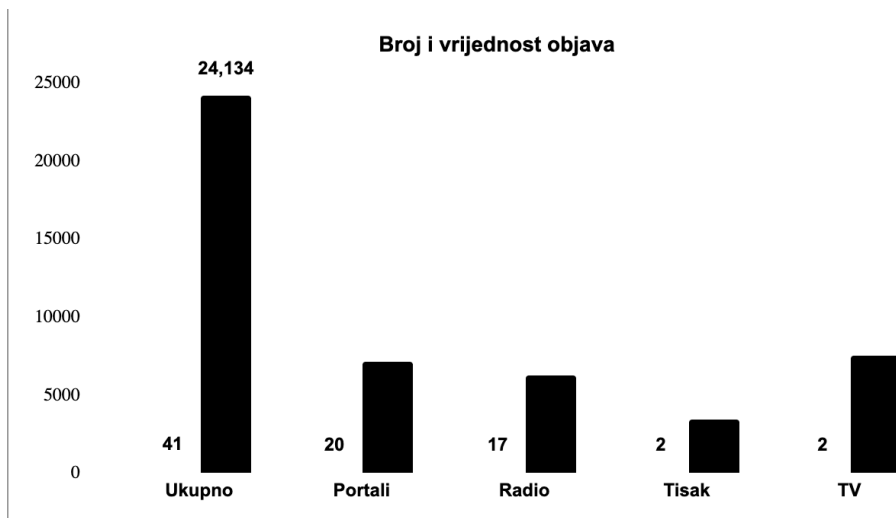
Number of views and impressions of Go2Digital City campaign by date:

	A	B	C
1	Datum	Impresije	Aktivnih gledatelja
2	2023-10-10	26058	12867
3	2023-10-11	27532	11559
4	2023-10-12	28412	12234
5	2023-10-13	35009	14463
6	2023-10-14	39870	17849
7	2023-10-15	59746	12409
8	2023-10-16	67649	14608
9	2023-10-17	61946	21375
10	2023-10-18	40474	17469
11	2023-10-19	61511	24078
12	2023-10-20	51393	22176
13	2023-10-21	121131	49236
14	2023-10-22	63407	20775
15	2023-10-23	46743	18469
16	2023-10-24	65998	29420
17	2023-10-25	75174	29821
18	2023-10-26	75751	30083
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20	2023-10-28	126168	43814
21			
22			
23			

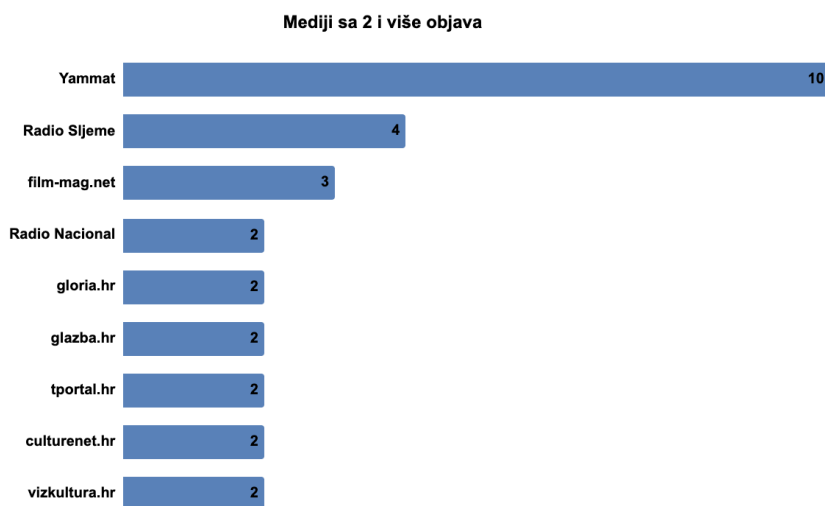
## Media:

Number and value of posts/announcements on online portals, radio programmes, print media, TV programmes (total media coverage: 41)

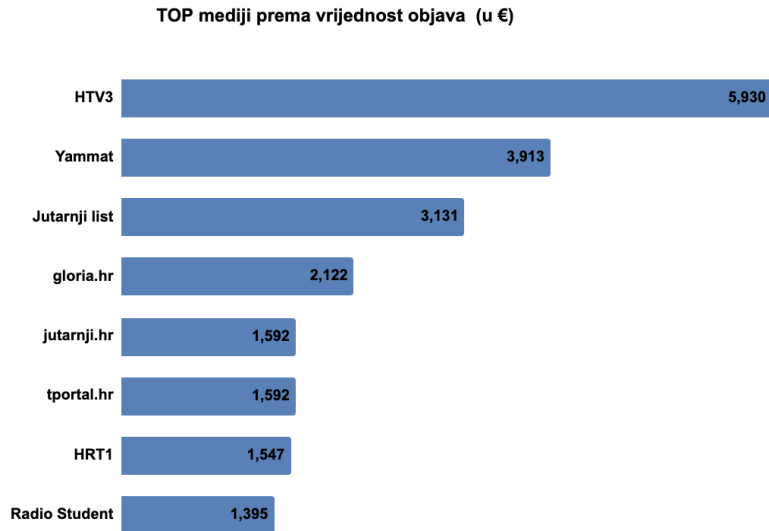
See Annex 5



Media with 2 or more announcements/coverages:



Leading media based on the value of announcements/coverages:



**Media links:**

- <https://www.culturenet.hr/kontejner-3-0-emap-izlozba-gibanja-realities-in-transition-xr-camp/199304>
- [http://www.msu.hr/dogadanja/kontejner\\_prosireni\\_svjetoivi/1298.html](http://www.msu.hr/dogadanja/kontejner_prosireni_svjetoivi/1298.html)
- <https://www.tportal.hr/kultura/clanak/otvorenje-kontejner-ove-izlozbe-prosireni-svjetoivi-privuklo-mnoge-posjetitelje-foto-20231025>
- <https://www.gloria.hr/gl/kultura/vodici/kontejner-3-0-donosi-prosirene-svjetoive-umjetnost-u-virtualnoj-stvarnosti-i-novim-realnostima-15387456>
- <https://vizkultura.hr/progresivna-vizija-novih-svjetoiva/>
- <https://www.tportal.hr/kultura/clanak/u-msu-zagreb-pocinje-kontejner-ov-program-koji-nudi-viziju-novih-svjetoiva-foto-20231024>
- <https://kulturpunkt.hr/najava/izlozba/kontejner-3-0/>
- <https://www.kulturaugrebu.hr/kontejner-3-0/>
- <https://www.francejobin.com/?p=6798>
- <https://www.privacysalon.org/dag/xr-camp-extended-worlds>
- <https://glazba.hr/vijesti/sve-vijesti/trece-izdanje-gibanja/>
- <https://kulturforum-zagreb.org/de/event/kontejner-3-0-2/>
- <https://film-mag.net/wp/?p=53432>
- <https://vizkultura.hr/na-sjecistu-umjetnosti-tehnologije-i-znanosti/>

# HACKATHON I

Zagreb - October 2023

The first hackathon (WP3) was held in Zagreb, organised and led by L.E.V. Festival, in collaboration with KONTEJNER and The School of Applied Arts and Design in Zagreb from 25 to 27 October 2023. The topic was “Recycling the A.I.”, and it focused on exploring how virtual, mixed, and augmented reality are becoming more present in creative fields, with AI-powered tools both expanding possibilities and sparking controversy, especially as artists push back against AI's use of their work without consent. The hackathon encouraged participants to recycle existing digital content to create virtual worlds, while reflecting on issues like energy use, privacy, and accessibility. Over three days, attendees used HTML and the A-Frame library to build functional 3D scenes for personal and experimental purposes.

The activity was led by Jesús Jara López of L.E.V. Festival, and 30 students participated in the event.



Photos: Sanja Bistričić Srića

Link to L.E.V. website: <https://levfestival.com/en/l-e-v-organizes-recycling-the-ai-hackathon-at-the-first-realities-in-transition-xr-camp-in-zagreb/>

Link to RiT website (including the publication of guidelines):

<https://www.realities-in-transition.eu/workshop/guideline-how-do-you-organise-an-recycling-the-ai-hackathon/>

**XR Camp Hackathon proposal:**

# XR CAMP

## HACKATHON – ZAGREB

This activity consist on an intensive time dedicated to the practical creation of new narratives around XR technologies along with the values of our european project dedicated to XR for the common good.

This specific edition reflects on the accessibility of technology and a critical mindset towards AI.

Realities in Transition

realities-in-transition.eu





### CHALLENGE AND TECHNOLOGIES

A challenge will be published right at the initial presentation of the hackathon and the final outcome of this activity is to create a series of virtual spaces collaboratively conceptualised, designed and created by groups of students or attendants.

This virtual spaces will be coded using the open sourced, html-based, framework [A-frame](#).

A-frame allows to develop virtual spaces using html code and javascript for specific purposes.

### ORGANISATION OF GROUPS

**Hackathons** are organised everywhere similarly. Attendants register themselves in groups to take part on three days of collaborative work.

Groups should be made from three to five people but this may adapt to the premises and availability of computers.

One or two computers for a group of three to five people is an optimal solution. The final number of groups depend on the availability of working spaces. Further discussion can be made to decide this.

Within every group it is desirable to divide certain roles in order to ease the decision making: coder, designer, storyteller or prompt master, could be the proper roles for this edition although this is not mandatory.



### PROPOSED TIMELINE

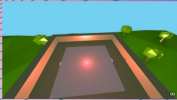
Two day workshops are optional, but desirable in this case, followed by the actual hackathon activity.

<b>DAY 1</b>	<b>DAY 2</b>	Introductory workshop about A-frame
Introductory workshop about AI tools for XR	<b>DAY 3</b>	Initial presentation of the hackathon and working groups time
Working groups time	<b>DAY 4</b>	Working groups and presentation of results
<b>DAY 5</b>		

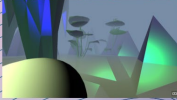
The number of hours per day must adapt to the availability of the host institution

### EXAMPLES OF A-FRAME


[Little Games](#)




[Landscapes](#)




[First Person Experiences](#)




[XR Tools](#)





LABORATORIO DE ELECTRONICA USUAL

# THANKS!



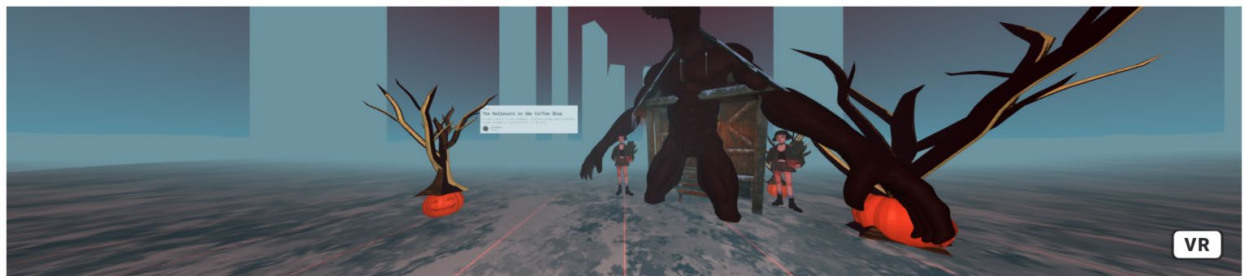
<https://www.kontejner.org/projekti/realities-in-transition-xr-camp/xr-camp-prosireni-svjetovi/hackathon/>

The results of the Zagreb hackathon were shown in an online (virtual) exhibition that can be visited on this link:

<https://laverbenaelectronica.github.io/vr/hackaton/FINAL/exhibition.html>

## Some of the works created:

GROUP LAP01



GROUP LAP02



GROUP LAP03



GROUP LAP05





**GROUP LAP06**



**GROUP LAP09**



A testimony to the collaboration between the School of Applied Arts and Design Zagreb and the RiT team - the participation certificate, a letter confirming collaboration and participation of the School in Hackathon I activities (signed by the school principal Filip Pintarić): See Annex 6

# XR Online Camp - BetaCamp

The online camp was a new kind of event and the playground for an experimental format for the consortium. It was focused on the virtual community gathered through the life of the project and was dedicated to virtuality as a continuation medium of the audiovisual culture. It was followed online by more than 200 people, and the documentation generated afterwards is still gathering visits.

The programme of the online camp was experimenting with new VR online format exhibitions like VR guided tours in virtual worlds or the presentation of two artists' studios. With lots of presentations from 14 artists, 3 curators, 3 members of the XR industry, 3 academy related projects and one open-source VR invited community.

The online camp event was hosted virtually by two institutions from the consortium. L.E.V. Festival (Spain) and iMAL (Belgium) presented BetaCamp XR from July 4 to 6 2024.

Betacamp Press Release:

[https://drive.google.com/file/d/1LEakQ8TUoO5gGnQgtU5gk\\_cmaVPcOdJ3/view?usp=sharing](https://drive.google.com/file/d/1LEakQ8TUoO5gGnQgtU5gk_cmaVPcOdJ3/view?usp=sharing)

Video documentation:

<https://levfestival.com/onlinecamp/>

<https://www.youtube.com/watch?v=3tkaaRns8Nw>

<https://www.youtube.com/watch?v=A4rsVALoc8M>

Promotional Design:

The promotional design is a horizontal banner with a light beige background. At the top left, it says "REALITIES / IN / TRANSITION" in a grey box. To its right, "PRESENTS" is written vertically. The main title "BETACAMP" is in large, bold, black letters on a bright green background. To the right of the title, "XR streaming PARTY" is written in a grey box. Below the title, the dates "4 5 6 JULY 2024" are displayed, with the numbers 4, 5, and 6 each in a small white box with a green border. Below the dates, a list of activities is shown: "PROJECT PRESENTATIONS", "METAVERSE GUIDED TOURS", "VIRTUAL LIVE MUSIC&ART SHOWS", and "CREATIVE TALKS", each on a separate line with a horizontal line underneath. At the bottom left, there are logos for "L.E.V. UNIVERSIDAD DE ELECTRONICA Y COMUNICACION", "iMAL", and "RIT INSTITUTO TECNOLÓGICO DE RESEARCH IN TECHNOLOGY". To the right of these logos is the European Union flag and the text "Contratado por la Unión Europea". At the bottom right, a green box contains the text "LIVE FROM L.E.V. & iMAL".

### **RIT VIRTUAL ROOM IN OVERTE:**

As part of the online XR Camp Betacamp, LEV Festival designed “WE ARE THE A.I. RESYNTHESIZERS” a virtual room hosted both as web platform and as multiplayer, free access, open source, virtual place in Overte. This was a pleasant virtual meeting point for our virtual audiences and the place where the Overte community gathered during the breaks of the event.

Web Link of the project:

<https://www.realities-in-transition.eu/xrcamp/we-are-the-a-i-resynthesizers/>

Visit the actual virtual place on your browser here:

<https://shoegbcn.github.io/>



### **PART I: L.E.V. FESTIVAL - BETACAMP PROGRAMME**

The program of L.E.V. Festival aimed at the goal of creativity of the XR communities as a common good, focusing on sharing processes and challenges alike, both from the artistic world and other stakeholders like the academy, the industry and the communities of users. The activities proposed could be organized in four categories: talks, online exhibitions, studio presentations and VR guided tours.

## Talks

### **LaTurbo Avedon. *Infinite Wishes and Simulation Era Practices.***

Nonbinary avatar artist LaTurbo Avedon invited viewers to visit Dandelion, a simulated club space and site-specific installation, in this welcome talk that kicked off the BetaCamp XR streamingPARTY activities. They discussed the impacts of automation and generative utilities in creative practice and reflected on the past decade of working solely through virtual environments.

### **L.E.V. XR & Shoeg. *We Are The AI Resynthesizers.***

The project *We Are The AI Resynthesizers* has been conceived by the artist specifically as a space for RiT (Realities in Transition) events. Its creation explores the relationship between the irruption and progress of artificial intelligence and creative processes that remain exclusively human. In it, AI has assumed an assistant role through text-to-image and image-to-image processes, becoming a tool for investigating and revisiting the 2K aesthetic and merging it with other speculative discourses on nature that Shoeg is currently investigating.

### **Space Popular. *Research of Portal Galleries in pop culture.***

Space Popular is an art and architecture studio that explores the future of spatial experience through research, design, and artworks. Lara Lesmes and Fredrik Hellberg, directors of the studio, led an immersive visit through the installation at BetaCamp XR streamingPARTY.

### **Jordan Moutamani. *XR Distribution challenges: example from ASTREA.***

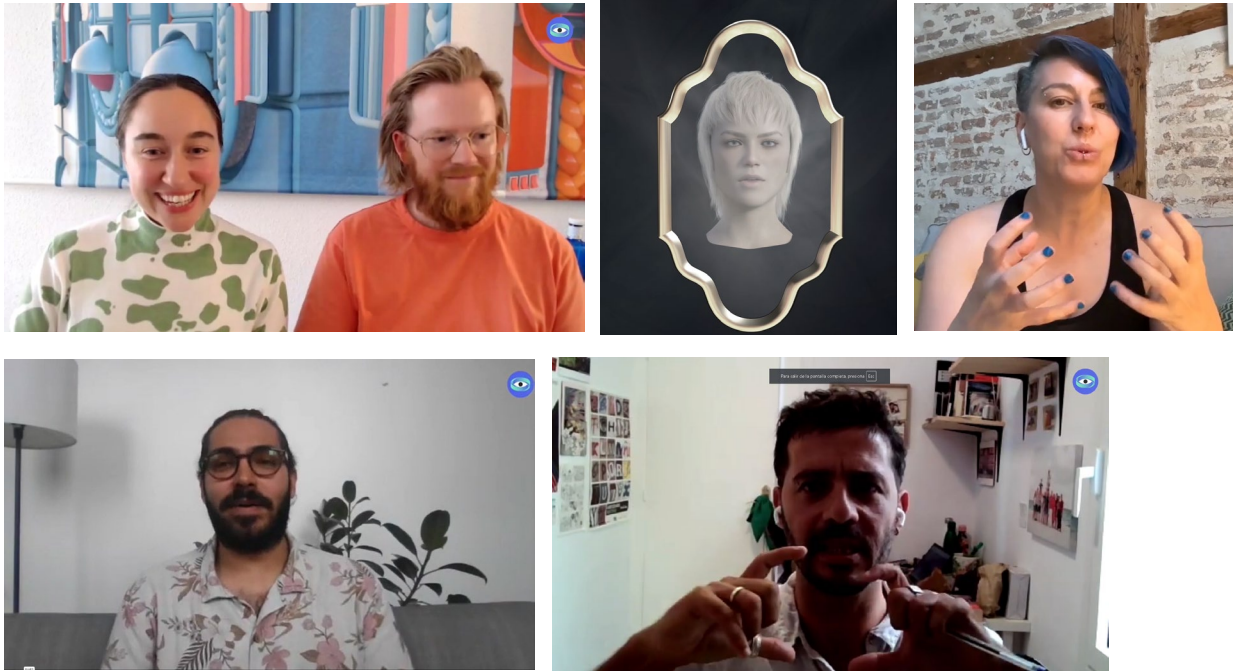
One of the main challenges facing the distribution of artistic XR content is the coexistence of Virtual Reality platforms with more commercial content. It is therefore important to raise awareness of other proposals and alternatives in the distribution of online content, as well as to organize local events that showcase this type of proposals in artistic spaces and cultural institutions. In close collaboration with producers and creators, ASTREA builds bridges between the virtual reality experience and story seekers.

### **ArsGames. *ArsGames ongoing research on arts and videogames.***

At BetaCamp XR streamingPARTY, they presented a series of works included in the online exhibition BiennaleVR. Experimental video games created by artists, designers and digital developers that reflect on fabulation as a key to understanding the world of today, using various techniques and tools.

### **Patricia Horrillo. *Uncensored Library by Reporters without Borders.***

Under the artistic name of PatriHorrillo, Patricia Horrillo presented at BetaCamp XR streamingPARTY the project *The Uncensored Library*, developed by Reporters Without Borders with the intention of overcoming journalistic censorship in countries that do not enjoy full freedom of expression. The project consists of a Minecraft server created by BlockWorks, DDB Berlin and MediaMonks in which censored reports from various countries around the world are displayed in a library-like structure. Inside, there are five rooms, each dedicated to a specific country: Saudi Arabia, Egypt, Mexico, Russia and Vietnam.



## Performances/online exhibitions

### **Neurodungeon. NeuroXcape: NPC COVEN**

NeuroXcape is built through a series of virtual e-raves, augmented-reality hybrid actions, LARP (Live Action Role-Playing) and online exhibitions in metaverses, virtual reality environments (Club Cooee) and streaming platforms (Twitch), where attendees can interact and be part of the experience through 3D avatars while enjoying DJ sets, musical concerts and art installations.

### **Space Popular. Portal Galleries.**

The *Portal Galleries* by Space Popular is a site-specific VR installation that showcases research on the magic and mechanics of portals found in fiction. It is composed of over 1,000 portals and 23 archetypes—such as a door, a mirror, a crack in the floor, or a cave—taken from books, films, graphic novels, and games from the past 250 years.



## Artist's Studios

### **Liveforevr XR LAB. *Ultravioleta Immersive Podcast: Appsolescencia.***

Liveforevr is an XR lab specializing in music, art, cinematography and interactive 3D experiences that aims to explore and shape the future of the audiovisual industry through the fusion of the digital and the physical. Founded in 2014 by Toño Cabanelas, this innovative project has become a benchmark in the creation of virtual scenarios on Web3: immersive spaces where art and audience converge simultaneously in a digital and physical world.

### **Adelin Schweitzer. *deletere labs.***

deletere is an association that produces and distributes multimedia works and performances that question the public's relationship with Machines. deletere laboratories was founded by Adelin Schweitzer in 2013 in Marseille, a contemporary artist, stage director, and French performer who repurposes new technologies to create fictional experiences where reality is kept at a distance.



## VR guided tours

### **Kevin Mack. *Namuanki - VRChat.***

*Namuanki* is an ancient aquatic oasis from the distant future, a virtual get-away to an otherworldly reality that's designed to inspire a transcendent experience of awe, mystery, and imagination. It is an ocean world with rocky isles, labyrinthine rock formations, bizarre lifeforms, and

subterranean caves, where visitors can explore the islands and complex rock formations above and below the water and encounter a variety of unique benevolent beings along the way.

### **Rick Treweek (MetaRick). *Uncanny Alley - VRChat*.**

Welcome to *Uncanny Alley*. A corner of the Metaverse that follows Gh0st, Glitch and other Metazins as they navigate their existence. Gh0st has disappeared while working on systems to cross worlds, so we follow the clues and revelations of this universe until we eventually discover an existence beyond what seemed possible. Breaking the 4th wall. Revealing a glimpse of the Open Metaverse. Ultimately leading the User to continue down the rabbit holes that are opened to these new worlds.

### **Overte. *Community gathering*.**

Overte is an open source virtual worlds and social VR software which enables you to create and share virtual worlds as virtual reality (VR) and desktop experiences. You can create and host your own virtual world, explore other worlds, meet and connect with other users, attend or host live VR events, and much more. It is managed by a NGO and its international community is very lively in Discord.



## Communication and dissemination

### Web and documentation

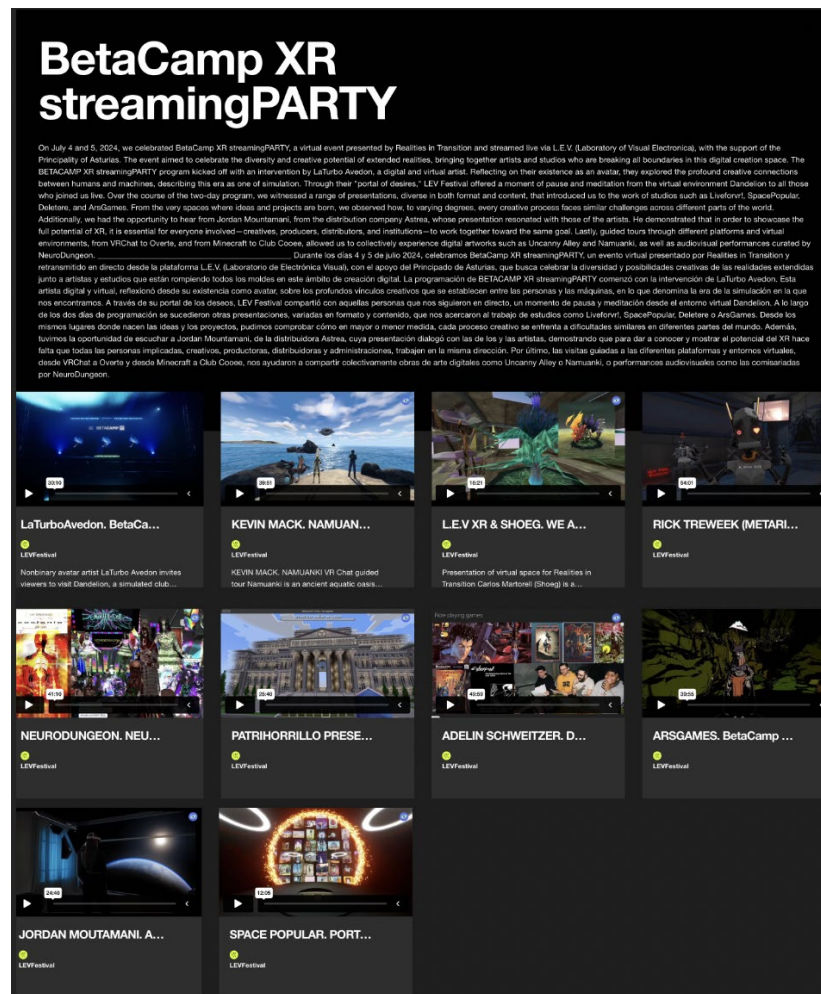
The first part of the program is extensively explained on L.E.V. Festival's website with 11 subpages for every participant with descriptions and bio. It can it all be visited here:

<https://levfestival.com/en/onlinecamp/>

<https://www.realities-in-transition.eu/xrcamp/betacamp-xr/>

Furthermore, the video documentation of all participants are collected on this publicly available playlist on Vimeo:

<https://vimeo.com/showcase/11283692>



**Instagram:** 12 posts and 82 stories in total, with a reach of 21578 views, 51303 impressions and 737 interactions.

<https://www.instagram.com/p/C73sMwsKu1X/>

<https://www.instagram.com/p/C8Z7fOPKBAI/>

<https://www.instagram.com/p/C8hdjP3KwYx/>



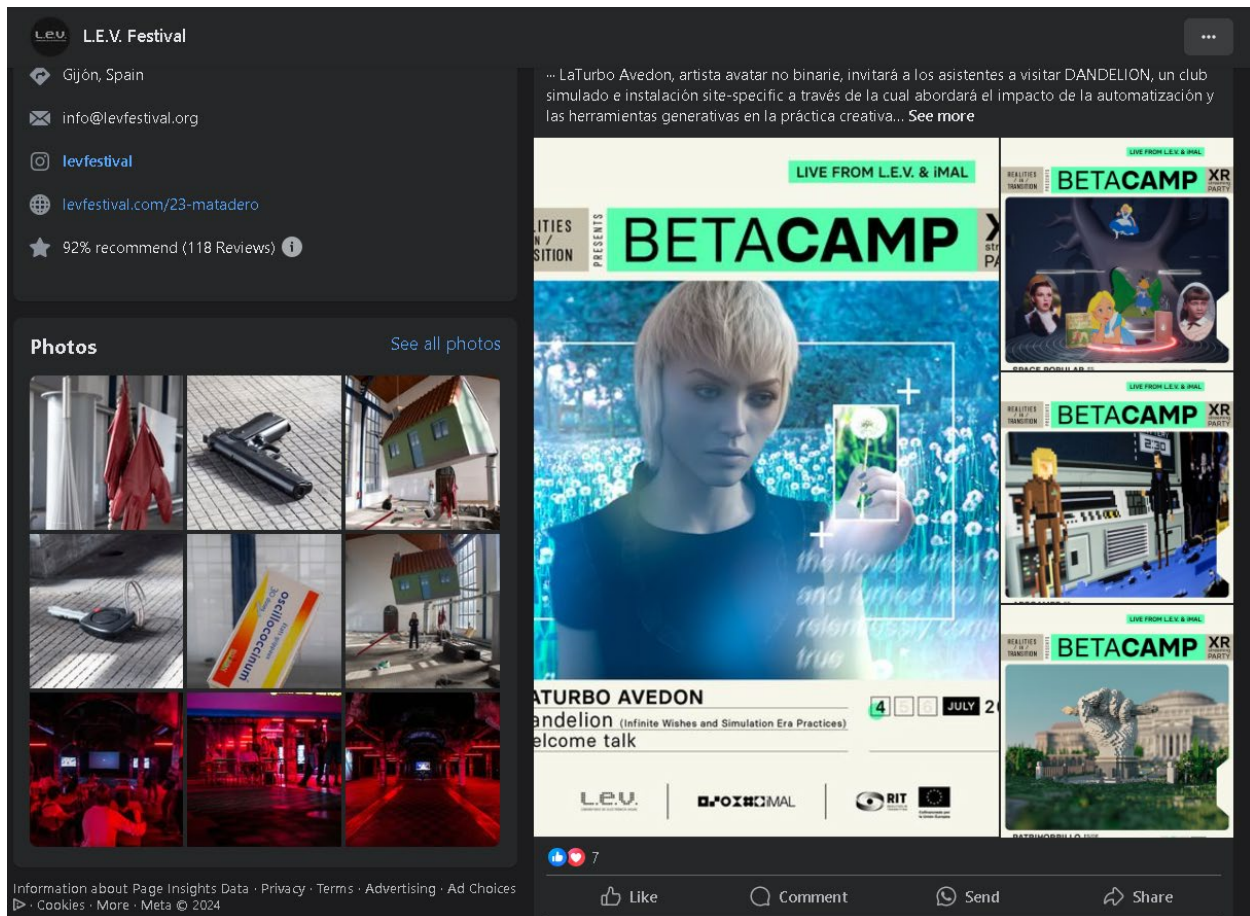
<https://www.instagram.com/reel/C8ry3JFqPCv/>  
<https://www.instagram.com/p/C8uYc3NK3wY/>  
<https://www.instagram.com/p/C8zOiRNKvuJ/>  
<https://www.instagram.com/p/C81YHr9K7dl/>  
<https://www.instagram.com/p/C84ziO1qZ1K/>  
[https://www.instagram.com/p/C8\\_koACKigL/](https://www.instagram.com/p/C8_koACKigL/)  
<https://www.instagram.com/reel/C-KZQ-dqD5t/>  
<https://www.instagram.com/reel/C-0MI7LKDfr/>  
[https://www.instagram.com/reel/C\\_SqgSJK2x7/](https://www.instagram.com/reel/C_SqgSJK2x7/)



## Facebook

<https://www.facebook.com/levfestival/>

On Facebook there were 10 posts published, with a total reach of 2418 views, 2550 impressions and 56 interactions.



## X (old Twitter)

On twitter, a total of 11 posts were made as long as another 11 retweets, with a total reach of 6160 views and 86 interactions

- <https://x.com/ArsGames/status/1821456451748913498>
- <https://x.com/fallosedistema/status/1809609832670117894>
- <https://x.com/levfestival/status/1809192228197183610>
- <https://x.com/xrmust/status/1809127716416901160>
- <https://x.com/levfestival/status/1808816332479012942>
- <https://x.com/ClotMagazine/status/1808775197635362901>
- <https://x.com/levfestival/status/1808770400999874949>
- <https://x.com/SkarredGhost/status/1808723925544611990>
- <https://x.com/xrmust/status/1808569073891975217>
- <https://x.com/levfestival/status/1807824012942127255>
- <https://x.com/levfestival/status/1807329753726156836>
- <https://x.com/levfestival/status/1807033023528927585>
- <https://x.com/ArsGames/status/1806618698368667711>
- <https://x.com/levfestival/status/1806348614702190924>
- <https://x.com/levfestival/status/1805997537440210953>
- <https://x.com/levfestival/status/1804530052845183040>

<https://x.com/levfestival/status/1803698495628439799>

<https://x.com/ArsGames/status/1801171840020164997>

<https://x.com/levfestival/status/1798660184832950597>

## Media

The event was covered by three national and international specialized media,  
The spanish radio program about digital art and gaming: Radio3. Fallo de Sistema

<https://www.rtve.es/play/audios/fallo-de-sistema/709-betacamp-xr-arte-tecnologia-inmersiva-06-07-24/16176627/>

The specialized digital media “FishEye”. <https://fisheyeimmersive.com/article/virtualite-immersive-lavenir-des-expositions-numeriques-en-ligne/>

The interview about the event on OCIMAG

<https://www.ocimagazine.es/betacamp-xr-streamingparty-realidades-extendidas/>

[streamingparty-realidades-extendidas/](https://www.ocimagazine.es/betacamp-xr-streamingparty-realidades-extendidas/)

## PART II - iMAL BETACAMP PROGRAMME

After its first chapter at L.E.V., BetaCamp teleported to iMAL on the 5th and 6th July 2024.

### **Intro text of BetaCamp part 2: SuperTele (broadcasted from iMAL, Brussels)**



Inspired by the fluid and ever-evolving nature of extended reality, *BetaCamp: SuperTele*, at iMAL invited its audience to embark on an extraordinary journey that explored and crossed the boundaries of extended reality. Questioning conventional perceptions of what XR can be, iMAL aimed to open the conversation around XR as an artistic medium.

Delving beneath the glossy surface of novelty sales pitches, *SuperTele* introduced a dynamic hybrid space of critical reflection on its contribution to creative production through the eyes of inspiring practitioners throughout the years and mediums. How and why is extended reality used

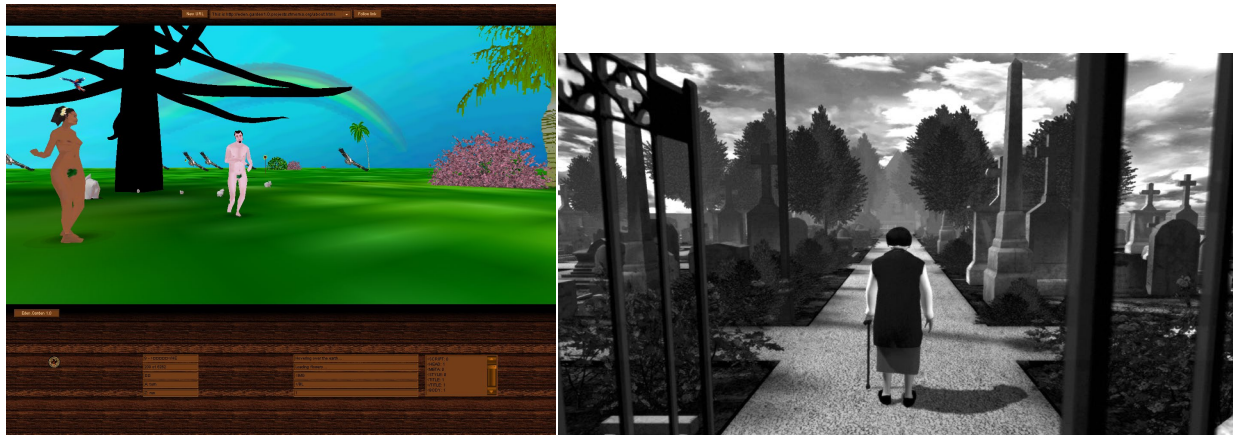
in contemporary artistic practices? What lessons can we learn from online spaces and 3D environments? How valuable can obsolete technologies be in a world of rapid technological progress?

Guided by iMAL's hosts, the audience of *SuperTele* had the opportunity to be introduced and reflect on old and new cutting-edge artistic explorations, participated in insightful discussions with pioneers of the field in a playful re-discovery of the past and an inspiring introduction to the unknown future of our extended realities.

BetaCamp part 2: *SuperTele* - live from iMAL (277 views, at Nov. 19th, 2024)  
05.07 (17:00-21:00) Watch here: <https://www.youtube.com/watch?v=A4rsVAloc8M>

## Participating artists and experts in order of appearance

### Auriea Harvey & Michael Samyn (entropy8zuper, Tale of Tales, Song of Songs)



Auriea and Michael are digital artists learning how to love.

Auriea studied sculpture at Parson's in New York and Michael graphic design at Sint-Lucas in Ghent. They have used computers since Windows 3.1 and Mac System 7. When the web was born, Auriea started entropy8.com and Michael zuper.com. In 1999 they met online as members of the hell.com artists collective and promptly merged both art and life. As Entropy8Zuper! the net.art duo created projects such as *Skinonskinonskin* and *The Godlove Museum*, currently on rhizome.org. In 2000 the couple received the SFMOMA Prize for Excellence in Online Art. A few years later, Harvey and Samyn turned to videogames as Tale of Tales and published art game classics as *The Endless Forest*, *The Graveyard* and *The Path*. In 2014 their *Luxuria Superbia* won the IGF Nuovo prize and in 2018 Indiecade gave them the Trailblazer award. Since 2015, Michael has focused on virtual reality and Auriea on digital sculpture. In 2019 the couple moved from Ghent to Rome.

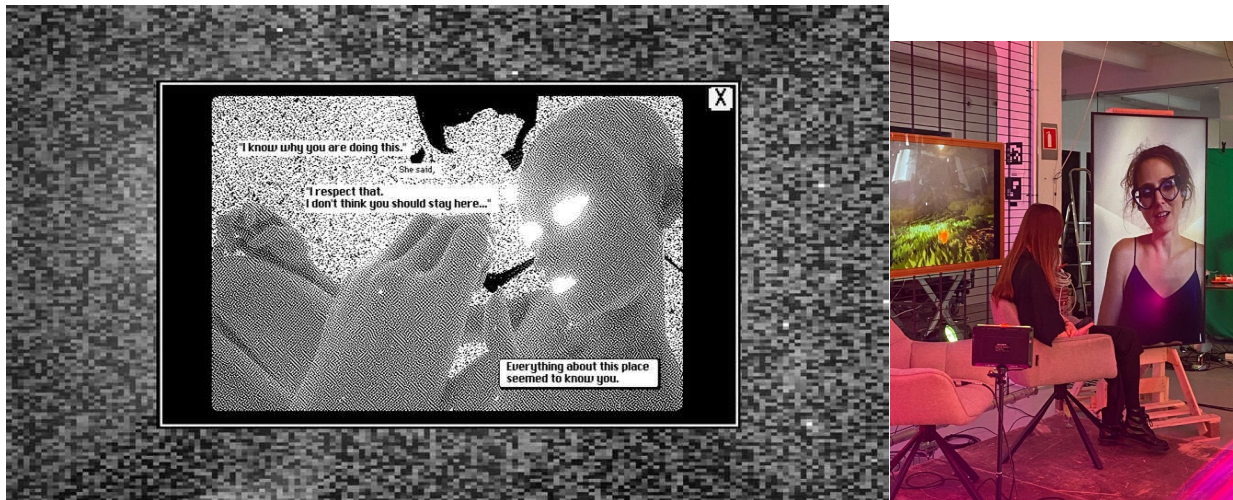
<https://song-of-songs.org/>

<https://tale-of-tales.com/>

<https://auriea.art/>

<https://michaelsamyn.art/>

## Nathalie Lawhead: From Net Art to Desktop: The 25 Year Evolution of *BlueSuburbia*



*BlueSuburbia* was an underground net art experience with a cult following that first launched in 1999. It existed until the death of Flash. We discuss the transition from an online 2-dimensional virtual world of surrealist poetry, to the modernized rebuild which now exists in a rich 3-dimensional space. What does it mean in context of today's virtual worlds and the dream of a metaverse? What experiences and observations can be found in transitioning a net art piece that's over 20 years old into a modern context? This is an unscripted open discussion.

Nathalie Lawhead is a net-artist and game designer that has been creating experimental digital art since the late 90's. Past works include titles such as the IGF winning *Tetrageddon Games*, *Everything is going to be OK*, and the *Electric Zine Maker*.

<https://bluesuburbia.com/>

<http://www.nathalielawhead.com/candybox/>

<http://tetrageddon.com/>

## Jeu Vide-A: Natacha from petites singularités

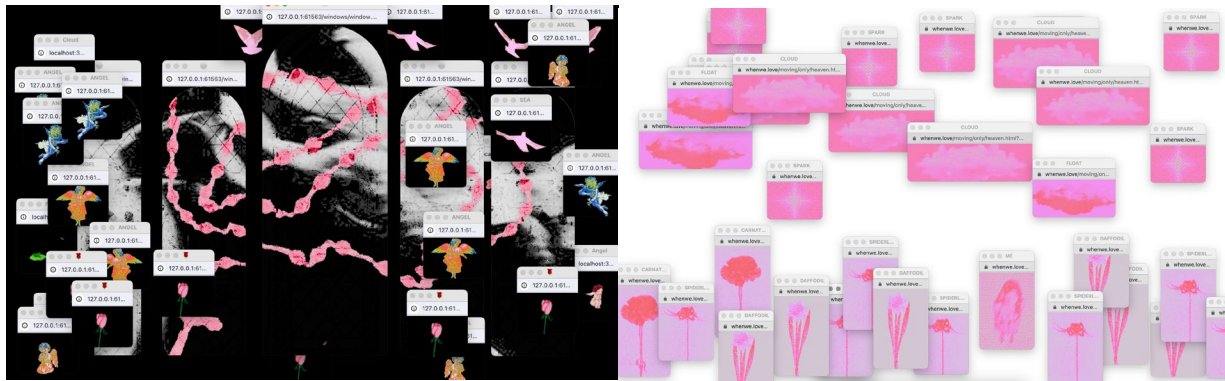


Jeu Vide-a is a feminist unbinary group creatively developing free software games in chosen mixity groups. It asserts a series of principle for interaction that propagate experiments with unique gameplays based on care solidarity and transformation. Our most recent production takes place on the asteroids inhabited by HeLa cells. Those that were abusively taken from Henrietta Lacks, and that saved so many lives.

<https://ps.lesoiseaux.io/vda>

Jeu Vide-a is a collective project that has been organised since 2017 on the basis of co-learning and solidarity.

## Chia Amisola: Desktop performance



Girl data labelers achieve gnosis and become god in this desktop performance. A group of girl data labelers in Makati City log on to discover that their identification-classification interface has become a divine gnosis, now constructing & redening the world around them. The girls are the model, the model is the god. Chia Amisola's desktop performance-simulation-reading tells of the possibilities of love, loss, and liberation of third world tech workers, exploring their desires, exploitation, and intimacies. Examining technological reification & sublimation, lineages of women's work in computing, the poetics of infrastructures, and the authorship & agency of the technological pipeline. The performance takes place on a website-specific location, inviting audiences to participate in the labeling.

Chia Amisola (b. 2000) is an artist devoted to the internet's loss, love, labor, and liberation. They make ambiances, performances, and tools with the web(site) as a material to explore the intimacies of third-world infrastructure & identities. They organize Developh and the Philippine Internet Archive in pursuit of a more poetic & critical third-world internet, most recently curating & developing KAKAKOMPYUTER MO YAN, an exhibition celebrating Filipino internet art.

<https://chia.design/>

<https://i-love-everything.com/>

<https://www.instagram.com/hotemogf/>

<https://www.instagram.com/hotemogf/>

Participative performance: <https://i-love-everything.com/world/makati/>

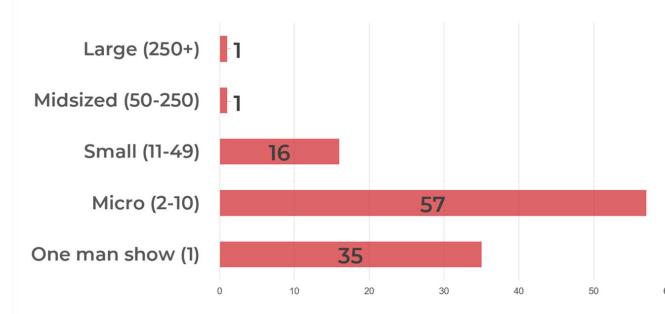
## Second Front

Second Front is the first performance art group in the online virtual world of Second Life. Founded in 2006, Second Front quickly grew to its current seven-member troupe that includes Gazira Babeli (Italy), Yael Gilks (London), Bibbe Hansen (New York), Doug Jarvis (Victoria), Scott Kildall (San Francisco), Patrick Lichty (Chicago) and Liz Solo (St. Johns). Second Front has performed extensively both in-world and in galleries and museums. Though the artists perform remotely their performances have been shown live in New York, Los Angeles, Moscow, Brussels, Berlin, Vancouver and many other cities. The group has been written about in publications including ArtForum, Art in America, Realtime Arts (Australia), Exhibart (Italy) and Digital Art, Second Edition (by Christiane Paul).

## Games.brussels

Smells like Indie spirit ! \_\_\_\_\_

Taille des studios Belges (ETP) :



A

Quick and to-the-point presentation of the video game industry in Brussels (but also Belgium overall), and how games.brussels is helping it grow.

The video game industry is often presented as an otherworldly economic juggernaut, spilling out products that have neither quality nor depth. In this presentation, games.brussels talked about the realities of the video game industry in Brussels and Belgium overall, and how Belgium is differentiating itself with the products it is currently developing.

Guillaume Bouckaert is a freelance Game Developer that started out as a Game Designer before going solo, becoming a teacher and helping set up an association to represent and grow our local & regional industry. He's a wearer of many different hats, but all linked to video games.

<https://games.brussels/>

<https://gbouckaert.com/>



**Students from the digital art department at ESA St-Luc Bxl**  
**Reneta Hristova, Julien Labiste, Camille Stocq: CUBEnigma**

The technological quest for a perfect virtual world has gone wrong. *CUBEnigma* is a narrative and playful experience that connects two players, each collaborating from their own side of reality.



*CUBEnigma* is played by two people. Player 1 is in a virtual environment (VR headset) while player 2 is at a desk with enigmas to solve. It is a collaborative game based on communication between the two players. They must describe to each other what they see. This will enable them to solve the enigmas they will be faced with. The game is built around six different types of challenges (spread amongst 35 rooms). In order to escape this virtual world, they all must be successfully completed.

The project started during their final year. They formed a group and began working together on *CUBEnigma*. Initially, it was not supposed to look like this at all, but gradually their project evolved into what it looks like now.

<https://www.artstation.com/renichu>  
<https://www.instagram.com/renichu/>  
<https://www.julen-labiste.com/index.html>  
<https://www.instagram.com/kyutart/>  
<https://camillestocq.wixsite.com/camille-stocq>  
<https://www.instagram.com/camstcq.art/>

## **BetaCamp part 2: SuperTele - live from iMAL**

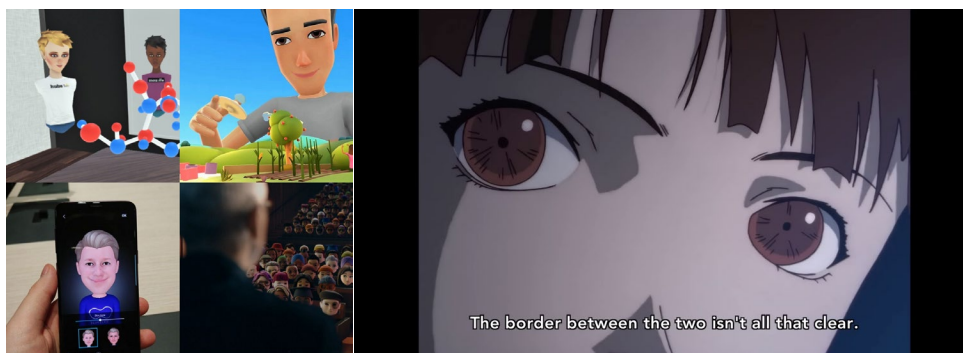
234 views at Nov. 19th, 2024

06.07 (12:00-16:00)

<https://www.youtube.com/watch?v=3tkaaRns8Nw&t=5s>

Participating artists and experts in order of appearance:

**Cade Diehm (New Design Congress): *There is Pain in the World but Not in This One: On stagnation, hubris and the solidarity of the Para-Real***



The European and Open Source dreams of an alternative choice to tech hegemony has failed, and is left behind by a savvy, precarious network of subcultures that harness the para-real to build real networks of social and economic solidarity. Fourteen years after the global financial crisis and the rise of platform capitalism, the internet is as close as it can get to the worst case scenario. This is despite an entire ecosystem of tech criticism, open source movements and European funders all acting as change provocateurs. Today, we are caught in an ever-repeating loop of technocringe. A parasitic cohort of companies and blue checks seize upon an obelisk of digital hype – the blockchain, AI, the metaverse – and civic tech dutifully follows, demanding superficial tweaks in the name of ethics or justice. The result: stagnation, surveillance and scams. But there has always been a better way. Left behind by FOSS and ethical tech, today's vulnerable subcultures subconsciously harness 'the para-real': a space, where digital and real coalesce. They transact, skill-share, and have cultivated just enough power to have the guns of the global neo-fascist pointed directly at them. In turn, they now leave us behind – and we ignore them at their (and our own) peril.

Cade is the founder of New Design Congress, an independent research group confronting the gap between what is said to be happening and what is actually happening in digitized societies. With a multidisciplinary background in information security, interface politics and digital anthropology, Cade and his team study technology macro-scale influence on subculture, livelihood, identity, climate and conflict. Prior to New Design Congress, Cade spent ten years engaged in a design-focused digital security practice in Australia, the United States, Korea,

Germany, Singapore and the United Kingdom. He was an information security researcher and head of design & production at the Berlin-based non-profit Tactical Tech, providing security consultation and bringing the NGO's activism to audiences worldwide. He was an early contributor to the secure messaging app Signal and was Chief Design Officer at SpiderOak, an encrypted storage and communications company.

Personal site: [shiba.computer](http://shiba.computer)

NDC:

Social media: [post.lurk.org/@shibacomputer](https://post.lurk.org/@shibacomputer)

[newdesigncongress.org](http://newdesigncongress.org)

### **Xavier Klein: *Global Suburban Europe - a digital journey***



A journey through Europe transformed into a gigantic non-place at the wheel of a truck.

At the wheel of a virtual truck, Xavier took our audience on a tour of Europe as represented in the video game *Eurotruck Simulator 2*. The game consists of nothing but freeways and industrial zones, turning Europe into a gigantic "non-place", to use Marc Augé's term. Having grown up in the suburbs of Paris, with their roads and supermarkets, he found in this virtual territory one of the only representations of his daily environment, a sort of Metaverse before its time, where everything is consumerism. So he shared his enthusiasm with the audience via a few hours' road trip.

Graphic designer, Fablab manager, digital trainer, video games journalist, Xavier Klein loves computers and computers like him. Fascinated by the concrete impact of new technologies on everyday life, he develops digital mediation workshops as well as performances and devices to show how they work and their consequences.

<https://www.imal.org/www.xavierklein.eu>

## **Loïs Soleil - *Digital diary* (cyber performance)**

Loïs Soleil's cyber-performance, titled *Digital diary*, involves the artist interacting with various browser tabs like a DJ or web jockey, using her computer tools to create an introduction to her artistic practice. The artist blends various elements such as an "un-creative writing" compilation of Tinder bios, lip-syncing, live writing, self-portraits, GIFs, poetry, "a choir of selves" and other internet performances.

Through digital art, performance, installation, poetry and sound, Loïs Soleil's artistic practice aims to bridge the emotional and the political by posing intersectional cyber/techno-feminist questions. Loïs Soleil's work confronts the everyday sexist structures of the web, its biased algorithms, codes, culture and languages. It explores the relationships between vulnerability, pop culture, voyeurism and desire; often employing self-portraits, internet performances, and poetry to illustrate a female gaze through which sexuality, love, vulnerability and empowerment can be expressed. From the leitmotif of the bedroom, to relationships, everyday rituals and post-identity writing, the artist's work is autobiographically direct, raw and emotionally vulnerable in its hyper intimacy. For Loïs Soleil, the personal is political, the private is political.

Currently living in Brussels, Loïs Soleil is a Franco-Scottish artist who has studied Fine art internationally: at Leeds University, Ensba Lyon and the École de recherche graphique (erg). Her work has been presented at numerous cultural events and institutions such as Cultuurcentrum Grimbergen, VIDEOFORMES, n0dine, Centre Wallonie-Bruxelles | Paris, (Pas si) fragile at Studio Thor, Marres Huis voor Hedendaagse Cultuur, Domestic by Word of Warning, IKLECTIK, Recyclart, Homographia, Biennale of Liège (Mutantx) etc.

<http://loissoleil.com/>

<https://www.imal.org/@loissoleil%20https://www.instagram.com/loissoleil/>

## Guus Vandeweerd: *The Avatar and the Self*

Phenomenology of my Digital Double



A presentation of Guus's work centered on the concept of avatars as bridges to alternate realities and personas. These digital surrogates transcend the physical and psychological confines of daily life while maintaining a connection to our core selves. Embracing these identities invites a profound examination of existence and the elasticity of identity. Avatars not only reflect our persona but also push us to confront the fluidity of our self-image, blurring the lines between self and other.

This confluence of identities presents an intriguing paradox. As we navigate these new personas, we are prompted to reflect on our core values, beliefs, and perspectives. Engaging with avatars, we encounter the notion of a fluid self, shaped by a myriad of influences.

Avatars, echoing Haraway's cyborg concept, raise questions about our societal frameworks. They challenge us to consider whether societal norms nurture or stifle our understanding and expression of our multifaceted identities.

Guus Vandeweerd completed his master's degree in graphic design at PXL-MAD School of Arts in 2023. During his studies, he focused on digital identity, particularly avatars, exploring the complexities and implications of how we represent ourselves in the digital realm. In addition to his academic work, Guus broadened his knowledge and skills through an internship at Artificial Intelligems, where he continues to actively participate in collaborative projects with the collective and other talented individuals. Currently, Guus is involved in various graphic design projects and continues his research on digital identity at PXL-MAD School of Arts and Corda Campus, working closely with Dr. Prof. Ine Vanoveren to go deeper into the impact of digital identity on our lives.

website:

[guusvandeweerd.com](http://guusvandeweerd.com)

Instagram: [instagram.com/guus.null](https://www.instagram.com/guus.null)

**Letta Shtohryn: *Chuly?Chuly. A playthrough***



A playthrough of *Chuly?Chuly* - a video game / live performance piece.

The '*Чули? Чули!*' *Chuly? Chuly*, (from Ukrainian 'Have you heard? We've heard'), merges performative video gameplay with choreography to delve into manipulative narratives and the embodiment of online personas. It engages with narratives shaped by human-led troll farms and AI, anchored in a speculative story from a woman who saw giants once. Her narrative, twisted by ChatGPT to reflect online misinformation tactics, indirectly guides the player through the environment, yet never revealing the discussed cave and giants. This work looks at today's giants—enormous, planetary, interconnected, and mostly invisible entities; AGIs, pandemics, secret weapons, and disinformation itself; some engineered and run by humans, others self materializing, shapeshifting.

During Online BetaCamp Letta talked to our host Karin, and played through the game world while sharing the process behind the work.

Letta Shtohryn (UA/EU) is an artist and researcher. She works with XR, CGI, animation, machinima, and video games. Letta Shtohryn investigates the intricate relationship between the physical and digital realms, employing extended reality (XR) as her medium. Letta's academic

background is in Philosophy and Visual arts. Through a posthumanist perspective, she examines the notion of embodiment, considering the presence of non-human life forms, machines, avatars, aliens, monsters, ghosts, and the intersecting realms, both visible and invisible, that they inhabit. Drawing inspiration from intuitive epistemologies, archaeology, history, and weirdness, Letta explores factual and fictional storytelling and its effects IRL by employing speculative investigations, world-building, and visual narratives as her methodologies. Recently, Letta's work *Chuly?Chuly* received an Honorary Mention at Prix Ars Electronica 2024. Her works have been showcased at Deep Space 8K @ Ars Electronica Center (AT), Goldsmiths College, London (UK), Centre Pompidou (FR), Kunsthalle Exnergasse, Vienna (AT), Spazju Kreativ (MT), Milan Machinima Festival (IT), Frieze Art Fair (NYC), The Box at Phillips (NYC), and others.



Personal

website:

[imal.org/Lettashtohryn.com](https://imal.org/Lettashtohryn.com)

Instagram: [imal.org/@lettashtohryn](https://www.instagram.com/imal.org/@lettashtohryn)

Letta was selected as the artist in residency in the framework of RiT (second open call) with her project *Чули? Чули* (Have you heard? We've heard).

<https://www.imal.org/en/events/lettashtohryn>

<https://www.realities-in-transition.eu/our-activities/residencies/open-calls/>

The outcome of her residency has also been recently presented in Zinnema Brussels in the framework of the IF Festival program at iMAL:

<https://www.imal.org/en/events/if2024saturday/ls>

## **Vincent Moulinet (Fabbula): *Euro Permajam, from generative constraint to collective play***

When technomaximalist aesthetics dominate the gaming hardware lifecycle, and thus the conditions of existence in the global south, how can we write a new narrative for the tension uniting play, technology, and planetary boundaries? Exploring the ideas of permacomputing developed by researchers, artists, hackers, and thinkers from Northern Europe, the *Euro Permajam* launched by Fabbula federates broader communities during a 48-hour game jam happening simultaneously in seven different countries.

From the use of free and open-source software to the accessibility of all games on any salvaged computer, the real-time media arts generated during this event are not mere techno-critical metaphors but are political by design.



Vincent Moulinet is a Paris-based artist, curator, and game designer who utilizes real-time media and video games both as a driving force and a foundational methodology for research.

As a curator, he explores the tension between computation, planetary boundaries, and play by working with artists who envision alternative narratives for our relationship to technology. Mostly with Fabbula and Distraction.fun collective, he organizes exhibitions, playful events, research programs, and international game jams.

As an artist, his primary interests include the exploration of mutating biological architectures, planetary sentience, and queer practices, particularly examining sexual dissidence as an act of symbiosis with natural chaos.

<https://vincentmoulinet.com/>

<https://www.instagram.com/moulsssss/>

<https://itch.io/jam/europeanpermajam>



### **Kristof Timmerman (Maxlab): *The portal as a key element to embodied storytelling***

Unlike most concerts and artistic performances in traditional Western settings, virtual reality experiences reimagine the audience's role, placing them at the core of artistic creation and granting them the agency for a personalised experience. The essence of these virtual environments lies in ensuring that all participants — artists, performers, and spectators — feel integral to the unfolding experience.

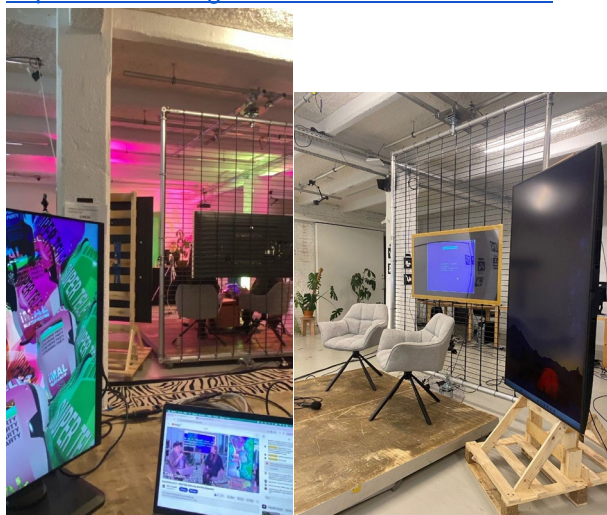
Timmerman's research endeavors to enhance the audience's immersion from the moment they step into a virtual realm, aiming to evoke a profound sense of wonder. For artists, the focus extends beyond the auditory or visual aspects of their work; they delve into the realm of storytelling, interaction, presence, and immersion. The objective is to dismantle the perceptible barriers between the audience and the performers/artists within these virtual landscapes. In his research, this is achieved by developing experiments where the portal plays a central role.

Kristof Timmerman is a designer and director specializing in performances and installations, focusing on live, interactive digital environments and virtual reality. He has collaborated with various theater companies, including CREW. In 2006, he established the transdisciplinary collective studio.POC, through which he created numerous theater performances and installations such as Kroes (2008), Bloggers (2010), EGG (2014), Bodymap (2015), Empty Mind (2021), Glasshouse (2023), Uncertain Tides (2024), and Dissolution (2024). Timmerman chairs Maxlab, the research group exploring the interaction between art and digital technology at the Royal Academy of Fine Arts Antwerp and is currently pursuing his doctoral research titled 'Sense of Wonder. Artistic portals between the real and the virtual'. He was a key initiator of the Immersive Lab at the AP University of Applied Sciences and Arts and organizes the annual summer school 'Storytelling in Virtual Reality. An Immersive Encounter'.

<https://www.imal.org/www.kristoftimmerman.com>

<https://www.linkedin.com/in/kristof-timmerman-61a624171/>

<https://www.instagram.com/kristof.timmerman/>



## **SuperTele was hosted by Karin de Wild, Gary Farrelly and Sara Hamedi**

Dr. Karin de Wild is an Assistant Professor in Contemporary Museum and Collection Studies at Leiden University in the Netherlands, specializing in digital and regenerative curation. Prior to joining Leiden University, she was a digital fellow at the University of Leicester's School of Museum Studies. As a curator and researcher, she has collaborated with a diverse range of museums, including SFMoMA (US), Tate Modern (UK), the National Museum of World Cultures (NL), and the National Museums of Scotland (UK).

[universiteitleiden.nl/en/staffmembers/karin-de-wild](https://universiteitleiden.nl/en/staffmembers/karin-de-wild)

Gary Farrelly is an Irish artist based in Brussels, whose diverse practice spans installation, written correspondence, drawing, performance, and radio. His work often explores themes such as architecture, bureaucracy, institutional power, and enchantment. He is a graduate of the National College of Art and Design in Dublin and LUCA School of Arts, and has participated in a.pass, an experimental platform for artistic research in Brussels. Together with German photographer Chris Dreier, he operates the Office for Joint Administrative Intelligence, a collaborative para-intelligence agency. Farrelly's collaborative and individual works have been exhibited internationally, including at venues such as Goldsmiths Centre for Contemporary Art (London), Centre Wallonie- Bruxelles (Paris), Salzburger Kunstverein, and Contemporary Arts Center (Cincinnati). He currently serves as a professor at La Cambre ENSAV in Brussels and is a recipient of a Visual Arts Bursary Award from the Arts Council of Ireland.

<https://www.imal.org/www.garyfarrelly.com>

<https://www.imal.org/www.jointintelligence.org>

[https://www.instagram.com/gary\\_farrelly/](https://www.instagram.com/gary_farrelly/)

Sara Hamedi/Airhead Sam (she/they) is a conceptual-visual artist and performer based in Brussels. She creates works through dynamic images, installations, and creative language with humour and philosophy. Born in 1995 in Tehran, Iran, she has a master's degree in Photography from LUCA School of Arts. She defines herself as “a visual poet, public-space freedom fighter, your imaginary friend.” Airhead Sam did a residency and a performance at Recyclart in 2023, and her work there is still on display in The Broken House. Her videos and installations have been shown at Beursschouwburg and Shame Gallery in 2024, and she has upcoming collaborative audiovisual projects soon to be released as an art director and actor.

<https://www.youtube.com/channel/UCct9BtQdbpbjx8hXRqjJFkA>

<https://www.instagram.com/airhead.sam/>

<https://youtu.be/tExVrSD48Sg?si=8-5ZnS9VARRcy1LF>

<https://recyclart.be/nl/agenda/sara-hamedi-airhead-sam-luca-fotografie>

**Peter Sattler as part of the artist duo PETERKRISTINN KRISTINNPETER: Bread and Butter Supper TV Edition**

As part of *SuperTele*: Peter cooked, presented, catered and ate with the rest of presential and virtual participants a specially designed menu for this occasion over these 2 days, challenging what, why and how to eat together.

Peter Sattler (AT) is a visual artist and researcher currently working and living in Brussels. Between 2009 and 2017 he has been closely collaborating with Kristinn Gudmundsson (DAI, 2016). During this period they have been committed to a practice as a duo, which resulted in works that have been shown around Europe. In December 2022 they reunited and together started to host, cook and design a series of dinner events, called 'Bread and Butter Supper', to which they bring their individual passions and interests in food. These curated dinners offer them a way to share their new research as well as older works, with audiences, offering people a collective experience and platform of pleasure and knowledge creation. Apart from teaming up with Kristinn, Peter also processes and digests research through other artistic forms and approaches, such as film/video, installation, performance and writing. This entailed a collaboration with the 'Kunsthistorisches Museum Wien' and a research fellowship at the Botanical Institute of Brera University Milano (2020-2022), where he worked extensively on the history of the botanical archive of Orchids and its rooted colonial narratives in Western academia. Through different forms of collective storytelling, the histories, ontologies, ecologies and economies of colonial structures are explored and stretched, rather than merely observed. Notions of friendship, curiosity and being together animate Peter Sattler's process, while he attempts to challenge perceptions of authenticity, nature and sustainability.

<https://cargocollective.com/KristinnPeter>  
<https://www.instagram.com/kristinnpeter/>  
[https://www.instagram.com/bread\\_and\\_butter\\_supper/](https://www.instagram.com/bread_and_butter_supper/)  
[https://www.instagram.com/max\\_brussels/](https://www.instagram.com/max_brussels/)

Kristinn Gudmundsson as part of the artist duo PETERKRISTINN KRISTINNPETER

Sous Chef for this addition: Sophia Mesnard

The dishes are accompanied by a series of selected peppers and spices, in a started conversation and support of Sandrine Vasselin Kabonga, from La Maison des Poivres, Misao-Kivu.

<https://www.misao.be/>

Team credits: iMAL team: Élie Bolard, Ismini Kyritsis, Louise Wadier, Lucía García, Yannick Antoine

Tech team: Daniel Romero Calderon, Erland Jacobsen, Nell Jeusette, Lolha Rodriguez

([https://www.instagram.com/my\\_random\\_machine/](https://www.instagram.com/my_random_machine/)) , Louanne Deltenre

SuperTele visuals: Ninon Queral & Noah Destrée

Dutch texts : William Vanderborght

Thanks to: CREW (<https://crew.brussels/en>) , Vincent Evrard

(<https://www.instagram.com/matierehumaine/>)



## Communication and Dissemination

### Website:

1 main page and 18 subpages. 76.000 pageviews

<https://www.imal.org/en/events/betacamp-supertele>

### Social networks:

30 instagram posts (47356 views, 1488 likes, 130 registered activities as favorite, 1644 interactions)

<https://www.instagram.com/p/C-hnYvINDDA/>

<https://www.instagram.com/p/C9E85N8tar9/>

[https://www.instagram.com/p/C9E20ThM8EI/?img\\_index=1](https://www.instagram.com/p/C9E20ThM8EI/?img_index=1)

[https://www.instagram.com/p/C9DFZ6KNVmt/?img\\_index=1](https://www.instagram.com/p/C9DFZ6KNVmt/?img_index=1)  
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<https://www.instagram.com/p/C9CrkTGMtR0/>  
<https://www.instagram.com/p/C9Cqi5IMRoO/>  
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<https://www.instagram.com/p/C81YHr9K7dl/>  
<https://www.instagram.com/p/C81YHr9K7dl/>  
[https://www.instagram.com/p/C8uYc3NK3wY/?img\\_index=1](https://www.instagram.com/p/C8uYc3NK3wY/?img_index=1)  
<https://www.instagram.com/p/C8ry3JFqPCv/>  
<https://www.instagram.com/p/C8Z7fOPKBAI/>  
<https://www.instagram.com/p/C73sMwsKu1X/>

13 facebook posts

<https://www.facebook.com/iMALBrussels/>

3 mastodon posts

<https://tldr.nettime.org/@imal/112732502607375864>

<https://tldr.nettime.org/@imal/112734905217513951>

<https://tldr.nettime.org/@imal/112732442268760714>

200 stories instagram

(100) <https://www.instagram.com/stories/highlights/17868282876138448/>

(100) <https://www.instagram.com/stories/highlights/17853634953185164/>

200 stories facebook

22 artists, 13

collaborators

# HACKATHON II

Madrid - September 2024

In order to dive deeper into the state-of-the-art tools that allow creators to build astonishing virtual worlds, L.E.V. Matadero hosted the second hackathon about Avatar VR Sculpting with the help of the renowned artist Rick Treweek, also known as MetaRick. The activity gathered 11 experienced digital artists and professionals from the local community of XR and several schools and university of design, mainly working on various fields but willing to start working on XR.

Metarick, the creator of the awarded immersive universe *Uncanny Alley* guided various sessions in a hybrid format from his office and home, the Metaverse, in which he explained different VR Sculpting techniques for building an original avatar and getting it ready to use in VRChat. MetaRick, who has extensive experience in world building and has been recognized internationally, is the developer of a very recognizable series of avatars for his own virtual worlds for years.

The hackathon took place from Thursday September 19 to Sunday September 22 at L.E.V. Matadero festival, and was oriented to creators with some introductory experience on the Unity software, who worked independently during these days in teams of 2-3 people. The hackathon schedule was flexible and combined presentation sessions and live artist demos with pre-recorded material to facilitate the use of the tools. During the sessions, we used Adobe Medium software for VR Sculpting, Mixamo for avatar rigging and Unity, all free-to-used applications.

## The schedule of the activity:

Thursday 19: Kick-off presentation, installation and assembly of the software to be used.

Friday 20: Creation of a digital sculpture using VR Sculpting.

Saturday 21: Integration of the sculpture with the VRChat SDK for Unity.

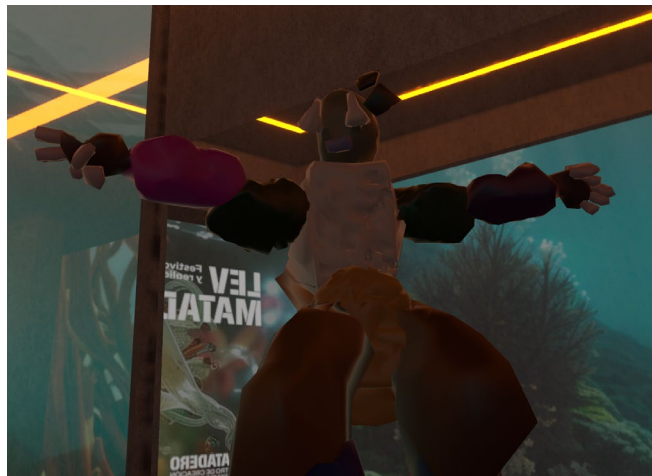
Sunday 22nd: Testing and final presentation.

Documentation generated:

<https://www.realities-in-transition.eu/workshop/hackathon-on-vr-sculpting-our-guide-to-organise-a-hackathon-for-emerging-artists/>

Presence in Media:

<https://fisheyeimmersive.com/article/l-e-v-matadero-2024-un-festival-intense-ment-numerique/>



## XR Camp - RiT in Marseille

The XR CAMP in Marseille was hosted by CHRONIQUES (Seconde Nature) from November 6th to 8th 2024 in La Friche La Belle de Mai quarters. The Camp, named *RiT in MARSEILLE*, welcomed 42 participants in total (of which 25 were non-male participants), coming from 11 countries (Austria, Belgium, Brazil, Colombia, France, Germany, Hungary, Italy, The Netherlands, Spain and Ukraine).

The “XR CAMP Group” included members of the RiT Community with different professional backgrounds: all project partners represented with 17 people, 8 guests invited by the partners, with diverse professional backgrounds such as artists (including 2 Marseille local artists), producers, and creative technologists. During 3 days, *RiT in MARSEILLE* featured different kind of events, all centered on XR and aiming at fostering discussion and peer-to-peer learning:

- 1 panel
- 2 workshops
- 1 5-pitches session
- 1 round table
- 3 expert talks
- 1 visit to the *d3/3t3r3* studio in Le Couvent Levat in Marseille
- 1 visit to Arles for the *Octobre Numérique* festival, where the group was invited to attend a performance (*No reality now*) and a guided tour of an exhibition.

### Description of activities

Thursday 7th, November

**Panel: Artificial intelligence** | as part of the regional forum *Entreprendre dans la Culture*

**Moderation:** Adrien Cornelissen

**Speakers:** Hugo Scurto (artist and researcher), Hadrien Gautrot (IA, art and politics lecturer at SciencesPo), Anne Le Gall (Managing director at TMNlab)

**RiT speakers:** Carlos Martorell (Sound and visual artist), Tomislav Pokrajčić (Technology Entrepreneur)

**“AI has shifted the beat, now what?”**

The phenomenon of generative AI and its wider accessibility to a huge number of creative professions could mark a tipping point: in the near future will all creation be inseparable from AI-driven tools? And if AI really has “shifted the beat”, what are the new rules of the game? In other words: in what concrete ways does AI fit into the creative process? How does it support the work of artistic directors and artists? And, as a ripple effect, what skills are needed to handle and control these AIs? Several experts discuss these ongoing changes.



cc Pierre Gondard

**XR Lunch | Speaker: Maud Clavier (President at CNXR)**  
**"Live Performance in Social Virtual Reality"**

The creation of live shows is undergoing a radical transformation with the emergence of metaverses and social virtual reality platforms. Drawing on her experience at VRROOM, Maud Clavier will invite us to discover how technology and creativity intertwine to shape unprecedented immersive performances. We'll explore current platforms, their artistic potential and the challenges they pose, while reinventing the relationship between the scene, the artist and the spectators in a rapidly expanding digital universe.



cc Pierre Gondard



**XR Workshop Methodologies | Speaker: Vanessa Hanneschläger (Project Manager at ARS ELECTRONICA)**

**XR Workshop Methodologies: educating, mediating, and disseminating XR**

The Realities in Transition consortium presents their XR Workshop Methodologies booklet, a compendium of guidelines, methodologies and best practices for institutions and organizations in the cultural and educational sectors who wish to develop, host, and implement workshops on XR-related topics. The resource outlines suitable approaches to designing workshops for different target groups and objectives, and offers recommendations on both participants and facilitators as well as on practical aspects. In addition, it highlights a best practice case study: The Critical XR Manifesto (CXRM) workshop developed by V2\_ Lab for the Unstable Media, which has been implemented multiple times and serves as a vehicle to enable critical reflection on XR as a technology. These methodologies were developed on the basis of experiences made by implementing more than 40 workshops in the context of Realities in Transition. Each methodology is accompanied by example workshops from this context to offer further inspiration.

**Presentation of CHRONIQUES CLUB XR | Speaker: Coline Perraudou (Mediation expert at CHRONIQUES)**

**CHRONIQUES Club XR**

Club XR is the place to be for XR enthusiasts and the curious. Throughout the year, the Club organizes a wide range of events, including virtual reality experiences, exhibition design, digital creation workshops, and meetings with artists and professionals. The Club promoter, Coline Perraudou, mediation and education specialist, takes us through this past year of activities and presents a selection of artworks from the Club XR catalog. In partnership with CNC, Diversion Cinema, Le Gyptis Cinema, New Images Festival, La Réplique.

**Pitch Session - Realities in Transition: Art, Activism, and Inclusivity in XR**

This pitch session highlights the work of five women who are pushing the boundaries of XR technology with a focus on inclusivity, collaboration, and feminist expression. Their projects showcase how immersive media can challenge norms, amplify diverse voices, and foster new forms of artistic collaboration. Expect a dynamic exchange of ideas, driven by a powerful feminist energy, that highlights the transformative potential of XR.



cc Gregoire Edouard



cc Gregoire Edouard

## **1/ Stella Jacob (Artist & Game Designer for immersive projects)**

### **Inclusivity in XR as Resistance?**

Let's critically assess diversity across XR content and within the industry: How is it progressing? What about users? How do we tackle online toxicity among them? Let's discuss the importance of reclaiming a political approach to online realities, particularly in light of GAFA's significant influence on the worlds we connect to.

## **2/ Sieta Van Horck (Project manager at V2 )**

### **How to: a XR cooperative residency**

RiT has invited creative minds to join the co-creation of a new XR experience. In a hybrid residency, we have reimagined and challenged conventional notions of XR: we have explored the possibilities of a communal XR experience. To mirror this intended outcome, the residency was also designed as a communal creation process of one joint artwork, with all residents contributing according to their individual expertise, practice, and vision. In a collaborative working atmosphere, the residency wanted to provide a nurturing environment for a community of XR creatives who want to investigate the interplay between simulation and reality critically.

### **3/ Ines Borovac (Artist, designer & researcher)**

#### **Feminism in XR**

In her talk, artist Ines Borovac will discuss her research on the bodies and reproduced images of young girls on the internet, exploring their role as liquid currency and the consequences of their exchange in the technocapitalist marketplace. She will draw on her recent work “Why Wouldn’t You Date Me?” and her collaborative project as part of the artist duo Xsenofemme, “Mint Me, I Am an Artist!”, created in collaboration with Nikola Scheibe. Both works examine infiltration into specific technospheres from a cyberfeminist perspective, where the artist commodifies her own image in response to the urgency of reclaiming control over her exploitation within contemporary systems of surveillance and control.

### **4/ Letta Shtohryn (XR artist and performer)**

#### **"Chuly? Chuly" - Residency with Crew Brussels at iMaL**

The project “Chuly? Chuly” is a video game and MoCap dance performance that explores manipulative narratives, disinformation, and the bodies behind digital personas. Imperfections and errors reveal the intentions behind the manipulations, and this theme appears throughout the work. In the video game, errors are used to engage the live audience, drawing inspiration from eSports public gameplay, while the dance performance extends the player’s errors to the materiality of inertial Motion Capture suits, exploring how these imperfections can serve as a tool for choreography.

### **5/ Loïs Soleil (Artist and performer)**

#### **Digital Diary**

Loïs Soleil’s cyber-performance, titled ‘digital diary’, involves the artist interacting with various browser tabs like a DJ or web jockey, using her computer’s tools to create an introduction to her artistic practice. The artist blends various elements such as an uncreative writing compilation of Tinder bios, lip-syncing, live writing, self-portraits, GIFs, poetry, a choir of selves and other internet performances.

## **Friday 8th, November**

### **Round table: VR as a medium in arts | Moderation: Rayhan Ladjouze & Montaine Jean (XR artists)**

**Speakers: Annika Boll (Digital artist), Silvana Callegari (Media artist and XR specialist), Emanuela Righi (Producer at Novaya), Wouter S. Schuur (Developer and programmer), Masha Zolotova (Curator and producer at Ars Electronica).**

#### **"VR as a medium in arts"**

VR, as an artistic medium, represents a wonderful asset, permitting creative paths that couldn't exist before. As this medium develops and the public interest rises, we get to experience more and more VR artworks. The only word that seems to matter when describing a VR artwork is “immersivity”, but what really is the place, or even the use of VR regarding the immersivity of an artwork? It is essential to question this notion; what it really means and why, in which ways we want to achieve it? Also, this raises questions about the effects this medium has on one’s

creativity. Do we fear it's something that can drive us in a single path, such as entertainment purposes, taking us away from a deeper artistic exploration of this tool?



cc Pierre Gondard

### **Presentation of Realities in Transition White Paper | Boris Debackere (Lab manager at V2 )** **Realities in Transition White Paper**

How we experience digital content is changing rapidly with the emergence of extended reality or XR. Overarching virtual, augmented and mixed reality, XR creates a blended reality in which data seamlessly mingles with the physical environment. The impact of this new integrated world is becoming evident across society in domains such as education, health care, industry and culture. Inevitably, XR's opportunities also introduce critical issues relating to sustainability, ethics, data privacy, and unequal access to technology, to name a few examples. With input from experts and the participants of the Critical XR Manifesto workshops, the Realities in Transitions white paper aims to explore the current state of XR, outline the key challenges and opportunities, and provide insights into their future trajectory.

### **Artist Talk**

One of the three expert talks concerned the *Environnements virtuels* exhibition trail composed of two exhibitions, *New Surroundings: Approaching the Untouchable* by artists Baron Lanteigne, Caroline Gagné, François Quévillon, Laurent Lévesque & Olivier Henley, Olivia McGilchrist, and Sabrina Ratté, and a CHRONIQUES creation, *Ito Meikyū*, by French artist Boris Labbé. Boris Labbé gave an expert talk on this second exhibition organized with the support of Molior, CALQ, MCCQ, Realities in Transition and CHRONIQUES Plateforme.



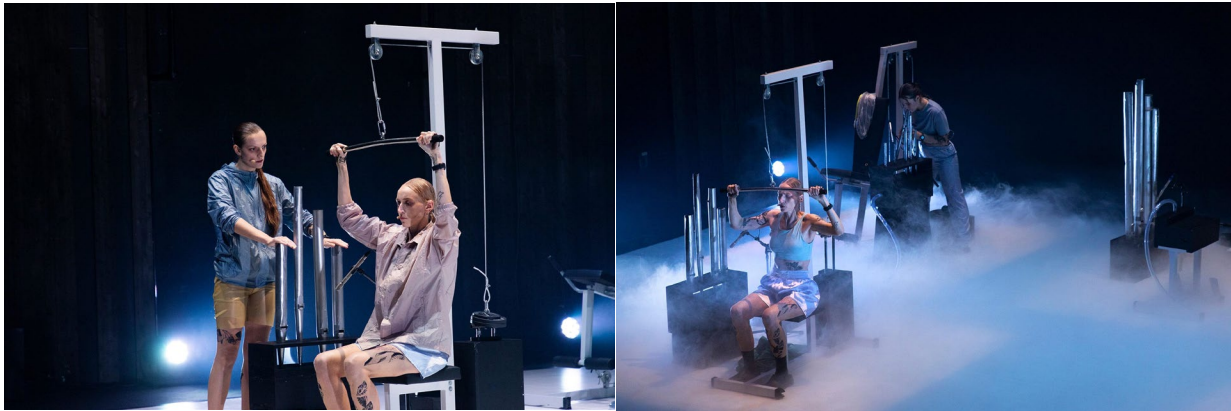
cc Pierre Gondard

Moreover, the Camp was organised during the same week of CHRONIQUES's Biennial of Digital Imaginaries opening which means that the XR CAMP Group was given the opportunity to take part in the Marché des Imaginaires Numériques, CHRONIQUES team's unique meeting place for digital creativity around the artistic gesture and technological and economic development. As well as benefiting from the international momentum impulsed by CHRONIQUES, the XR Group was able to attend the Biennial's opening night performances:

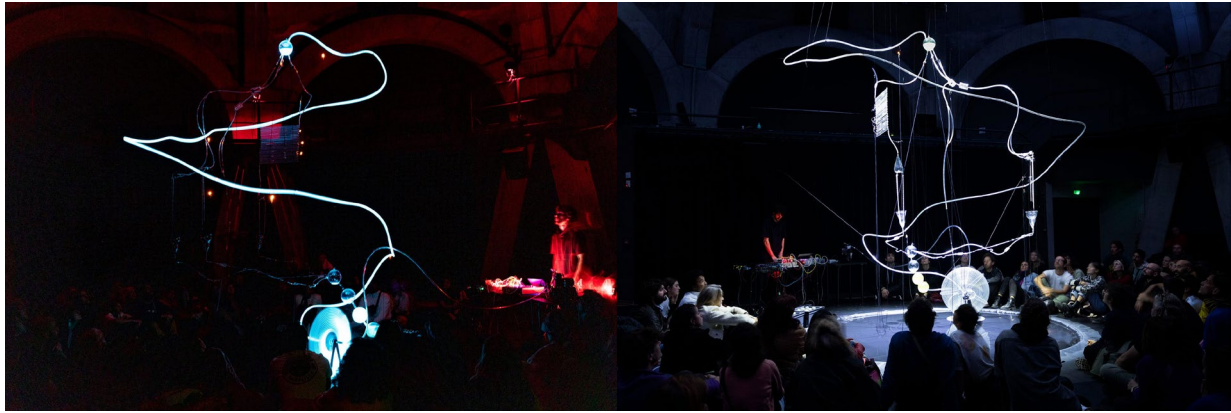
- *De-construct* - Line Katcho, France Jobin
- *Luciférine* - Thomas Laigle
- *[1 DROP 1000 YEARS]* - Martin Messier
- *Sports Group* - Gabrielė Labanauskaitė, Gailė Griciūtė, Viktorija Damerell



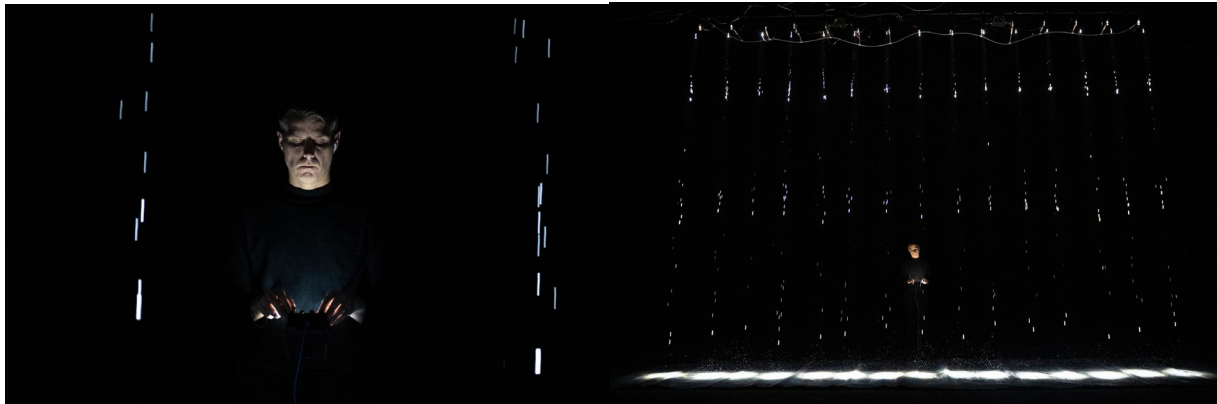
*De-construct* - Line Katcho, France Jobin  
cc Pierre Gondard



*Sports Group* - Gabrielė Labanauskaitė, Gailė Griciūtė, Viktorija Damerell  
cc Gregoire Edouard



*Luciférine* - Thomas Laigle  
cc Gregoire Edouard



*[1 DROP 1000 YEARS]* - Martin Messier  
cc Pierre Gondard

## Target groups

The event was attended by a diverse group, both from within the Realities in Transition community and from the audience gathered by the Biennale CHRONIQUES opening.

We can make this distinction between the two sub-groups as some events featured in the RiT in MARSEILLE XR CAMP program were on invite only, meaning that CHRONIQUES' audience could not attend. Other events were, on the contrary, open to the professional audience. Those events were co-funded by the project, ensuring that RiT was visible to the whole audience.

Such audience included:

- + *Policymakers:*
  - Local: Métropole Aix-Marseille, Marseille City Council.
  - Regional: Region SUD, Departement 13.
  - National: French Ministry of Culture, Public commission and support for artistic commissions.
- + *International: Lithuanian Ministry of Culture.*
  - Institut Francais - Europe
  - Institut Francais - Saint Petersburg
  - Institut Francais - Alger Mawahib
  - ESDAC Design School - Students
  - OFQJ France: Office franco-québécois pour la jeunesse
  - XN Quebec - Professional attendees
  - Flanders - Artists and professional attendees
  - Lithuania - Artists
  - Netherlands - Artists and professional attendees
  - HACNUM - French National network for hybrid arts and digital cultures
  - Digital Inter/Section - European Initiative co-funded by the EC

There were around 300 participants for the AI round table organised as part of CHRONIQUES' Marché des Imaginaires Numériques, 50 for the pitch session, 60 for the VR round table and 20 for the RiT white paper presentation.

As for the opening night of CHRONIQUES' Biennial of Digital Imaginaries in Marseille on November 7th, 4,000 people were present.



## Communication & Dissemination

The RiT in Marseille team communicated on the event on Instagram and LinkedIn social networks from October 11th. In the run-up to the event, a series of “meet the speakers” posts was published to promote the various formats with a presentation of their profile and topic of their intervention. Posts were published by RiT accounts and similar ones were specifically designed for speakers to post themselves on their personal social media. During the event, a continuous presence on Instagram was maintained through the publication of live videos and pictures of the events. A newsletter has also been sent to the RiT community prior to the event on October 25th with a short presentation of the event and a breakdown of the program.

### Examples of communication material on Instagram social network:

Introduction of the first 3-slide post of the event (posted by RiT on October 11th)

The image displays an Instagram post from the account 'realities\_in\_transition'. The post is a carousel of three slides. The first slide features a stylized eye icon at the top, the text 'RiT IN MARSEILLE' in large white letters, and the dates 'November 7th & 8th, 2024' and location 'Marseille'. The second slide has a green-to-blue gradient background and lists various topics: 'XR experiences', 'Data matters', 'Cyberfeminism', 'Performance', 'VR Exhibitions', 'Round Tables', 'Generative AI', 'Immersivity', 'Inclusivity in XR', and 'Motion capture'. The third slide is identical to the first. The Instagram interface shows the post was liked by 36 people and has a comment section.

**“Meet the speaker” post - Stella Jacob (posted by RiT on October 23rd)**



realities\_in\_transition

realities\_in\_transition RiT in Marseille - Meet the speaker

Stella Jacob - Artist & Game Designer for immersive projects will be on stage on the 7th November for the pitch Inclusivity in XR as Resistance?

Let's critically assess diversity across XR content and within the industry.

We are thrilled to be challenged to ask ourselves critical questions: How is it progressing? What about users? How do we tackle online toxicity among them?

During the pitch of Stella on November 7th, let's discuss the importance of reclaiming a political approach to online realities, particularly in light of GAFA's significant influence on the worlds we connect to.

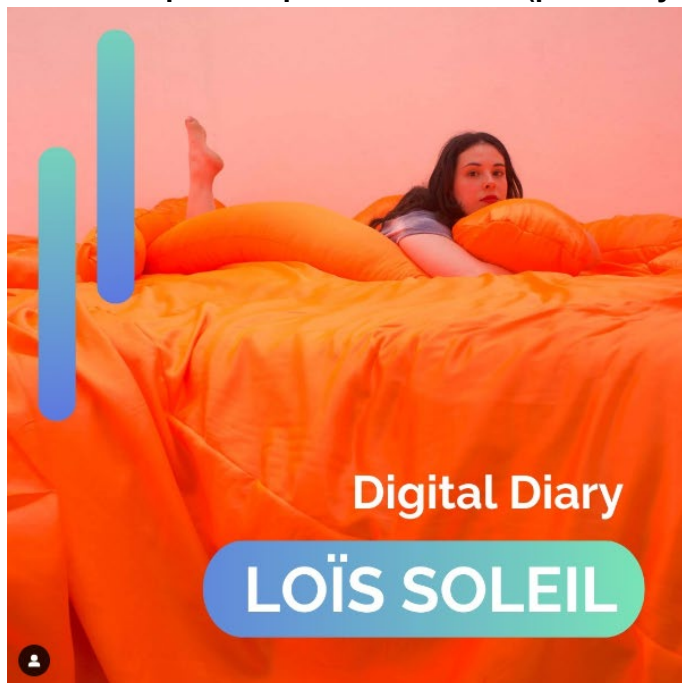
Join us:  
How to: a XR cooperative residency - November 7th 2024, 4pm

♡ 💬 🗑️

Aimé par digital\_intersection\_dis et 14 autres personnes  
23 octobre

😊 Ajouter un commentaire... Publier

**“Meet the speaker” post - Lois Soleil (posted by RiT on October 29th)**



realities\_in\_transition

realities\_in\_transition RiT in Marseille - Meet the speaker

Lois Soleil - Artist and performer - will be on stage on the 7th November for the pitch Digital Diary.

Lois Soleil will present a cyber-performance, titled 'Digital Diary', which involves the artist interacting with various browser tabs like a DJ or web jockey, using her computer's tools to create an introduction to her artistic practice. The artist blends various elements such as an uncreative writing compilation of Tinder bios, lip-syncing, live writing, self-portraits, GIFs, poetry, a choir of selves and other internet performances.

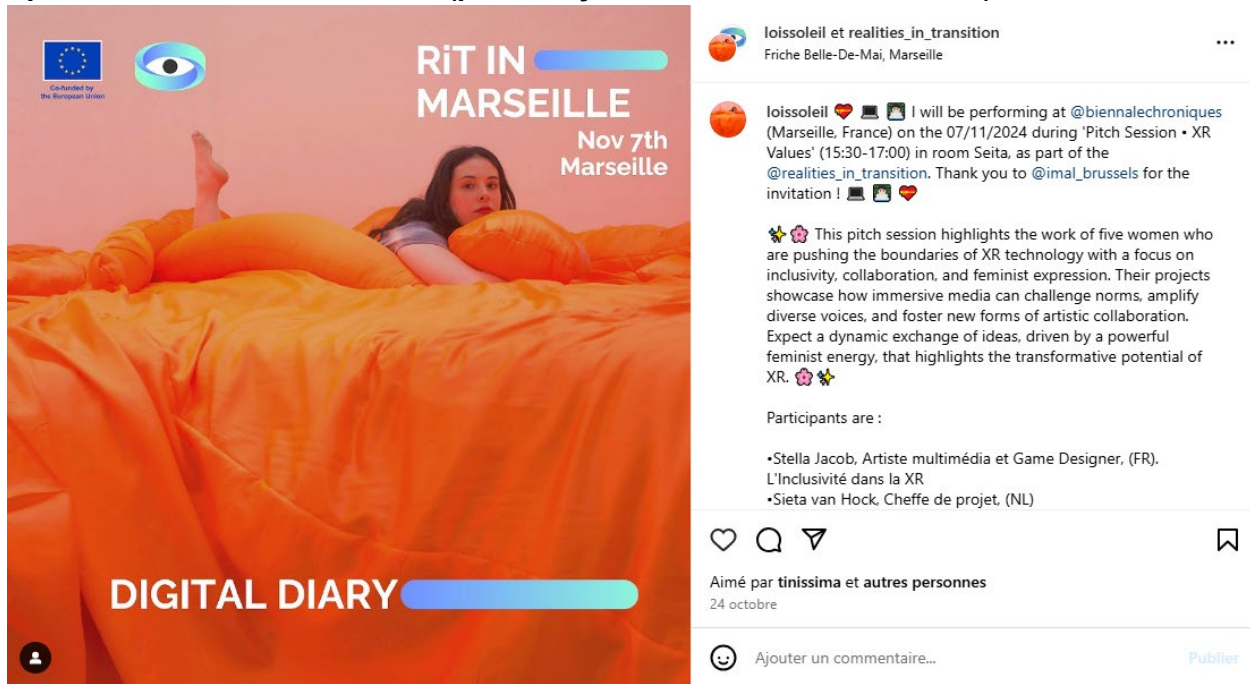
Join us:  
"Digital Diary" - November 7th 2024, 4pm to 5.30pm - Friche la Belle de Mai, Salle Seita.  
Open to public  
Registration link in bio.

♡ 💬 🗑️

8 J'aime  
29 octobre

😊 Ajouter un commentaire... Publier

## Speakers' material - Lois Soleil (posted by Lois Soleil on October 24th)



## All Instagram posts: 12 posts in chronological order of publication

<https://www.instagram.com/introduction>  
<https://www.instagram.com/meet/the/speaker/round/table>  
<https://www.instagram.com/meet/the/speaker/pitch/session>  
<https://www.instagram.com/meet/the/speaker/pitch/session>  
<https://www.instagram.com/meet/the/speaker/pitch/session>  
<https://www.instagram.com/post/relayed/by/speaker>  
<https://www.instagram.com/meet/the/speaker/pitch/session>  
<https://www.instagram.com/meet/the/speaker/pitch/session>  
<https://www.instagram.com/meet/the/speaker/round/table>  
<https://www.instagram.com/meet/the/speaker>  
<https://www.instagram.com/exhibition>  
<https://www.instagram.com/relayed/by/speaker>

## All LinkedIn posts: 11 posts in chronological order of publication

<https://www.linkedin.com/posts/realitiesintransition/announcement>  
<https://www.linkedin.com/posts/realitiesintransition/save/the/date>  
<https://www.linkedin.com/posts/realitiesintransition/meet/the/speaker/round/table>  
<https://www.linkedin.com/posts/realitiesintransition/meet/the/speaker/pitch/session>  
<https://www.linkedin.com/posts/realitiesintransition/meet/the/speaker/pitch/session>  
<https://www.linkedin.com/posts/realitiesintransition/meet/the/speaker/pitch/session>  
<https://www.linkedin.com/posts/realitiesintransition/meet/the/speaker/pitch/session>  
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<https://www.linkedin.com/posts/realitiesintransition/meet/the/speaker>  
<https://www.linkedin.com/posts/realitiesintransition/meet/the/speaker/round/table>  
<https://www.linkedin.com/posts/realitiesintransition/exhibition>

## Statistics from communication strategy

<b>Social media</b>	<b>Instagram</b> (Data over the period 16/10 - 14/11)	<b>Posts seen:</b> 9.682 <b>Accounts reached:</b> +255% <b>Profile visits:</b> +218% <b>Interactions:</b> +157%
	<b>Linkedin</b> (Data over the period 15/10 - 13/11)	<b>Reactions:</b> +196,6% <b>N* of page visits:</b> + 25% <b>Accounts reached:</b> +143,8% <b>New followers:</b> +53,8%
	<b>N* of posts on Instagram</b>	45
	<b>N* of posts on Linkedin</b>	9
<b>Newsletter</b>	<b>Newsletter open rate</b>	62,29%
<b>Ressources AV</b>	<b>N* of videos created</b>	4
	<b>N* of podcasts created</b>	2
<b>Website</b>	<b>Visites site web</b> (Data over the period 04/11 - 10/11)	<b>Visitors:</b> 533 <b>Visits:</b> 1,219

More communication material available in Annex 7 and 8:

- **Annex 7: RiT in Marseille - Professional participant's guide**

A professional participant's guide with the detailed program and all relevant information was sent to the XR Camp group on October 4th. Two versions were edited, one for the partners and one for their guests with the adapted programme.

- **Annex 8: RiT in Marseille - Newsletter**

A newsletter was sent to the XR Camp group on October 25th, providing an overview of the program and reminding them of the interests and challenges facing the RiT community and the Camp in Marseille.

## Evaluation of the XR Camp Marseille: Post-Event Insights

To assess the impact and overall success of the XR Camp Marseille, we conducted a comprehensive evaluation through a detailed questionnaire distributed to participants. The survey was designed to gather feedback on various aspects of the event, including organisational quality, the relevance of discussions and presentations, networking opportunities, and the usefulness of provided materials, such as the XR workshop booklet and white paper. By analyzing these insights, we aim to identify areas of excellence and opportunities for improvement, ensuring future editions of the XR Camp continue to deliver meaningful and impactful experiences to all attendees.

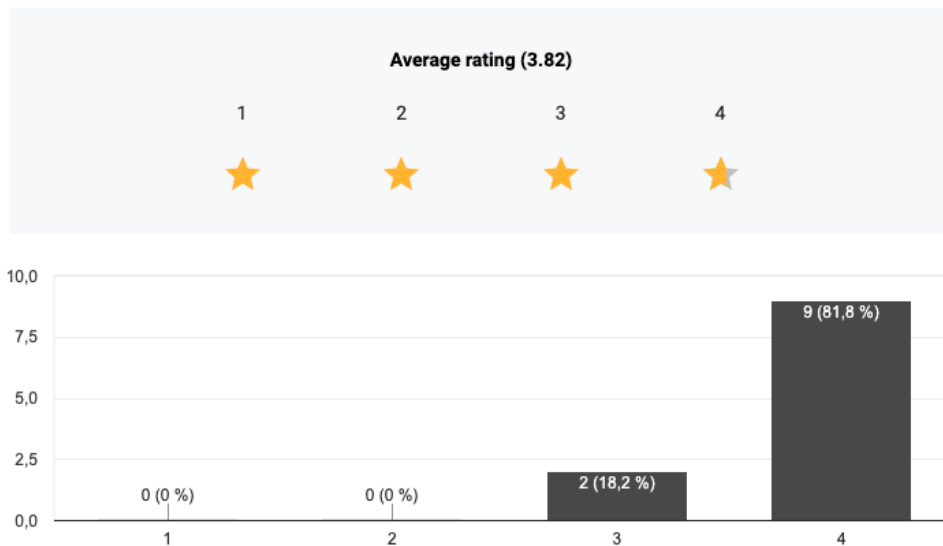
Below are the questions and related answers.

On a scale of 1 to 4, how would you rate the overall quality of the event?

 [Copier le graphique](#)

1\* (Very dissatisfied) to 4\* (Very satisfied)

11 réponses



- **How would you rate the event in terms of organisation?**

Average rating: 3.55

- **How would you rate the relevance of the round table on artificial intelligence in the creative process?**

Average rating: 3.36

- **How satisfied were you with the networking opportunities during the event, and the XR Lunch in particular?**

Average rating: 3.64

- **How useful did you find the booklet for conducting workshops on XR?**

Average rating: 3.55

- **How useful did you find the White paper with statements for an open, sustainable and inclusive XR?**

Average rating: 3.73

- **How would you rate the quality of the pitches presented during the event?**

Average rating: 3.82

- **On a scale of 1 to 4, how interesting did you find the discussions led during the Round Table “XR as a medium in arts”?**

Average rating: 3.45

- **How much did the activities broaden your understanding of artistic XR?**

Average rating: 3.64

- **Which sessions or presentations did you find most useful? Why?**

Trends in responses emphasize a strong interest in exploring the intersection of new technologies (XR, AI) with artistic practice, as well as a focus on diversity, collaboration, and social issues in the art world.

- **Do you have any suggestions for improving the event in the future?**

Response trends highlight the need for better event organization, more accessible and inclusive programming, and more time for exploration and engagement with the exhibits and participants.

- **Are there any topics you would have liked to see addressed more during the event? If so, which ones?**

Response trends stress a desire for more accessible and practical approaches to XR, as well as a deeper exploration of its theoretical, social, and artistic dimensions.

- **Please share a meaningful experience or connection you made during the event.**

Trends in responses highlight the meaningful connections, collaboration opportunities, and the overall supportive and inspiring environment that the event fostered.

## Conclusion

The three XR Camps (XR Camp – Extended Worlds in Zagreb; online BetaCamp XR, a streaming PARTY; RiT in MARSEILLE) were organised within *the WP4 – Aggregating a sustainable creative and activist European XR Community* with the aim of fostering a creative and productive ground for networking, discussion, artistic creation and peer-to-peer learning within the realm of sustainable and inclusive use of XR technologies (at both local and global / European scale), and to form and further strengthen the European creative XR community, gathered around the Realities in Transition platform.

Throughout these events various diverse activities were organised, both online and IRL: exhibitions, performances, lectures, panels, round tables, networking events, artists' studios visits, VR tours of artistic creations, VR and Metaverse networking events, expert talks and more.

To highlight the multifaceted potential of XR technologies, both online and IRL camps have been organised so that the community, the participants, and the audience can benefit from diverse formats and activities, as well as experience different levels and forms of immersion.

The experiences from the first camp were later examined in detail in order to explore and implement the best methods in the subsequent editions of the camps.

Two of the camps (XR Camp – Extended Worlds and online BetaCamp XR, a streaming PARTY) also included hackathons (WP3) to further enrich the Camps' programmes, engage directly with the technology, promote knowledge sharing and peer-to-peer learning.

All three events brought together a large and diverse group of participants of various backgrounds (artists, creative coders, project partners, stakeholders, decision makers, industry professionals, business experts etc.) with the aim of building a strong and inclusive XR community that will stay active and connected beyond the scope of the organized events.

The camps were organised with RiT values in mind – inclusivity, creativity with limited means, intersectoral approach, sustainability, openness, demystification of technology, taking into consideration the ethical concerns – and they included a number of topics at the core of the project (gender inclusivity and feminist issues, examination of benefits and risks of new technologies, supporting independent and open-source artistic creation etc.), likewise represented in the RiT White Paper, draft of which has been presented at the RiT Programme in Marseille.

The XR Camps represent a success story for the project, as they demonstrated the potential of XR technologies to foster creative collaboration, knowledge exchange, and inclusivity, while laying the foundation for a sustainable and interconnected European XR community.

# Annexes

Annex 1: Kontejner 3.0 Catalogue

Annex 2: XR Camp Zagreb Welcome email

Annex 3: XR camp Zagreb Press release

Annex 4: XR Camp Zagreb community invitation

Annex 5: XR Camp Zagreb Media posts summary

Annex 6: Hackathon I for School of Applied Arts and Design

Annex 7: XR Camp Marseille Participants Guide

Annex 8: XR Camp Marseille Newsletter



**KON  
TEJ  
NER**

**KONTEJNER (Odranska 1/1), Muzej suvremene  
umjetnosti Zagreb, Pogon Jedinstvo, Peti kupe**

**17–29/10/2023**

**KONTEJNER 3.0**

**Živi  
sustavi**

**Koncepti prirodne i  
umjetne drugosti u  
kolektivnim habitatima**

**IZLOŽBA**

**Ekperimentalno zvučno događanje**

**Gibanja**

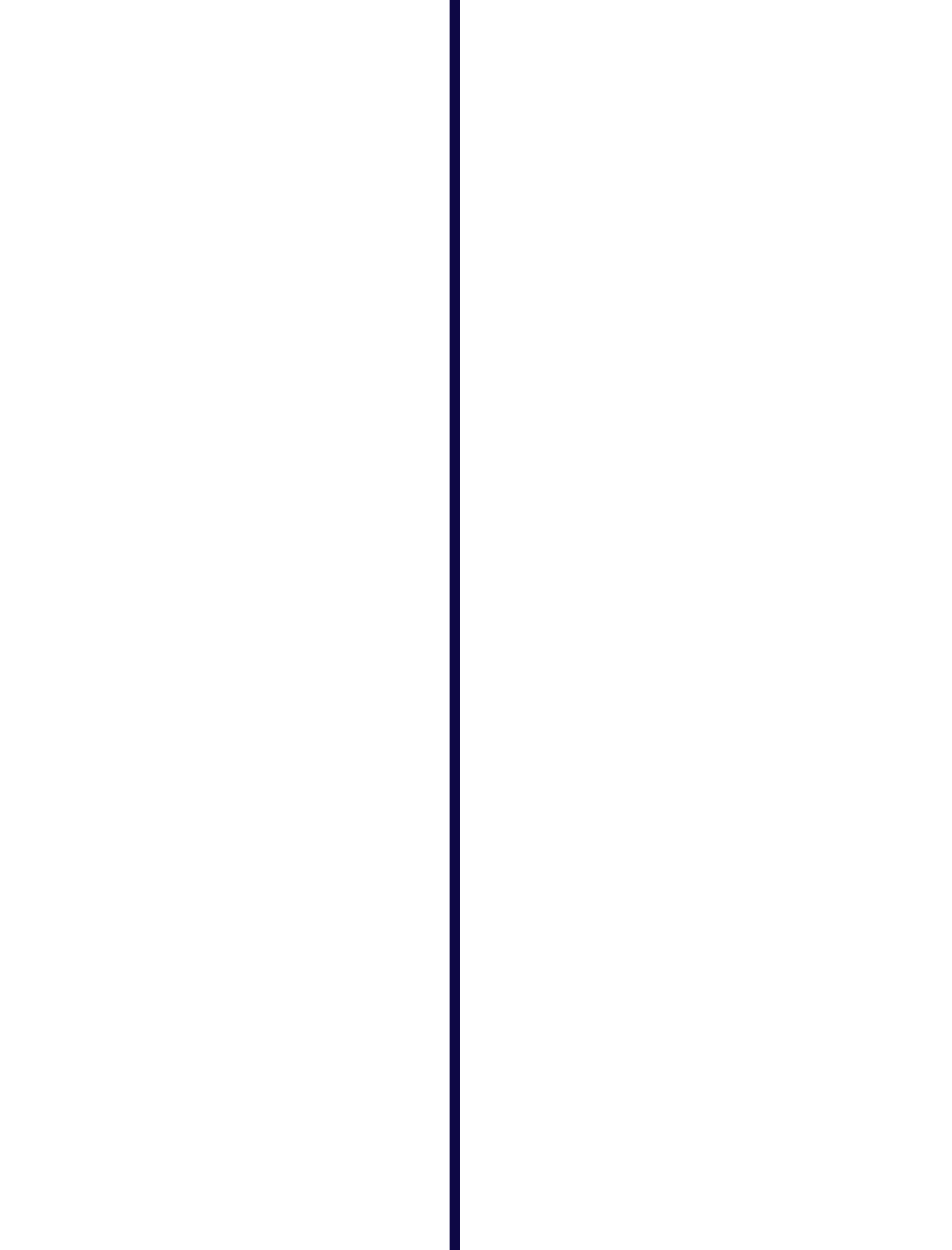
**Prošireni  
svjetovi**

**Realities in  
Transition  
XR Camp**



## **KONTEJNER 3.0**

**17- 29/ 10/2023**



# KONTEJNER 3.0

## 17–29/10/2023

**Međunarodno događanje aktualnih i  
eksperimentalnih umjetničkih praksi**

**Živi sustavi**  
– Koncepti prirodne i umjetne drugosti u  
kolektivnim habitatima  
17–29/10/2023

**Gibanja**  
– Eksperimentalno zvučno događanje  
18–23/10/2023

**Realities in Transition XR Camp**  
– Prošireni svjetovi  
24–29/10/2023

**KONTEJNER (Odranska 1/1),  
Muzej suvremene umjetnosti Zagreb,  
Pogon Jedinstvo, Peti kupe**

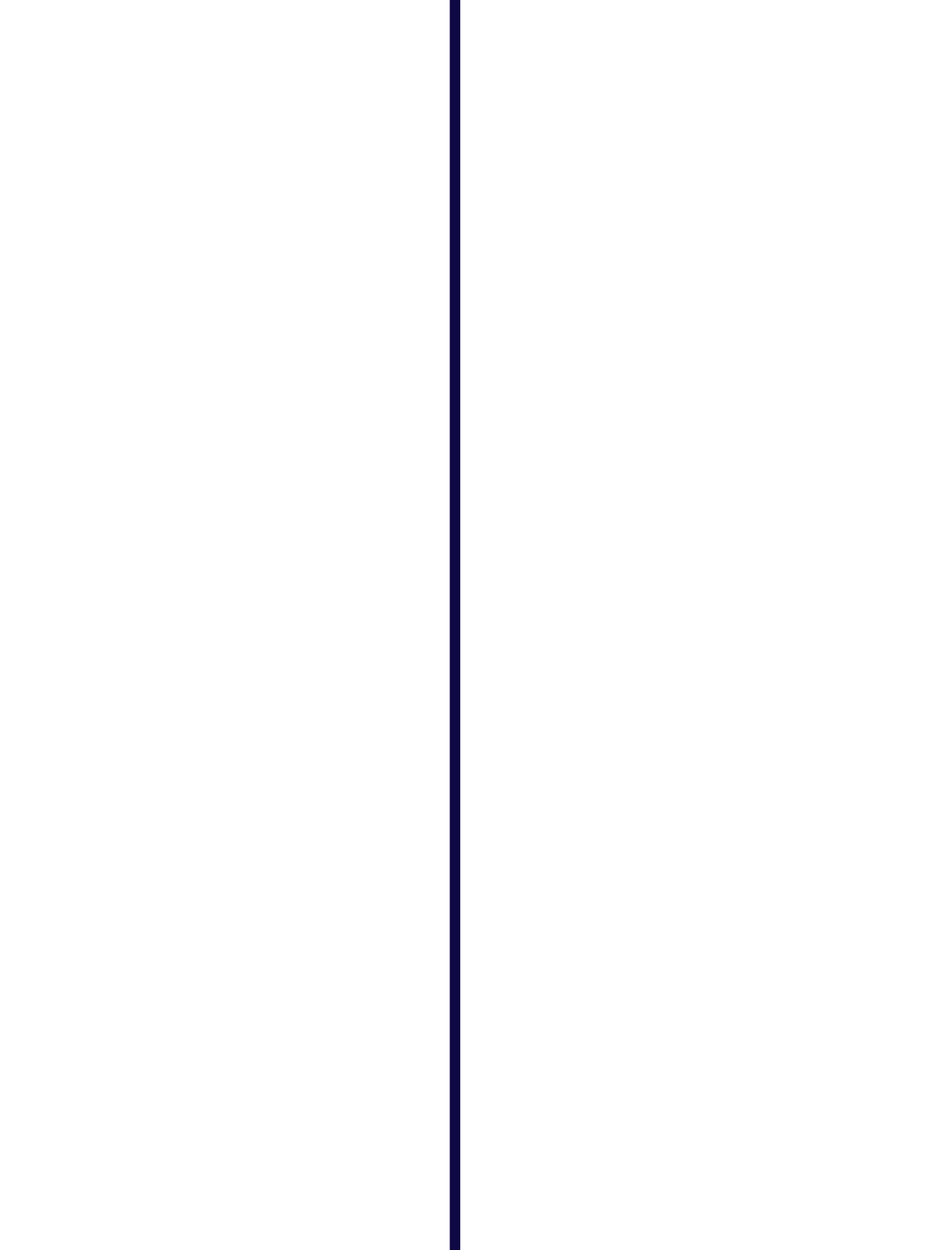
**International Event of Current and  
Experimental Art Practices**

**Living Systems**  
– Concepts of Natural and Artificial  
Otherness in Collective Habitats  
17–29/10/2023

**Gibanja**  
– Experimental Sound Event  
18–23/10/2023

**Realities in Transition XR Camp**  
– Extended Worlds  
24–29/10/2023

**KONTEJNER (Odranska 1/1),  
Museum of Contemporary Art Zagreb,  
Pogon Jedinstvo, Peti kupe**



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- 012 **Izložba / Exhibition**  
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- 022 Charlotte Jarvis, Dr. Patricia Saragüeta: *Organ radikalne skrbi: suradnička maternica / Organ of Radical Care: Una Matriz Colaborativa*
- 026 So Kanno, Akihiro Kato, Takemi Watanuki: *Kazokutchi*
- 030 Kasia Molga: *Kako stvoriti ocean / How to Make an Ocean*
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# KONTEJNER 3.0

## Međunarodno događanje aktualnih i eksperimentalnih umjetničkih praksi

Prvih dvadeset godina rada udruge KONTEJNER obilježila su tri trijenalna festivala koja su od početka reflektirala tri tematska područja naših interesa u suvremenoj umjetnosti – znanost, tehnologiju i tijelo. Device\_art festival, Touch me festival i Ekstravagantna tijela bave se istraživačkim i intermedijским umjetničkim praksama i kroz različite tematske okvire propituju ustaljene društvene tabue i paradigme, predstavljaju znanstvena istraživanja i trendove iz umjetničke perspektive te pružaju drugačije poglede na tehnologiju i tehnološke naprave kojima smo svakodnevno izloženi, pomičući njihove prvotne funkcije često u područje humora, ironije i cinizma.

Tijekom godina smo navedene festivale dopunjavali s drugim autorskim projektima i širili ih na druga umjetnička područja u kojima smo počeli raditi, poput umjetnosti zvuka i prostorno-zvučnog stvaralaštva. Sudjelovanje u brojnim europskim projektima i mrežama također je doprinijelo tome da područje rada i interesa s godinama dodatno razvijemo i da se bavimo aktualnim pojavnostima na svjetskoj umjetničkoj sceni, koja je zadnjih godina pod jakim utjecajem novih tehnologija i virtualnih alata.

2023. godina za udruhu KONTEJNER u mnogim aspektima predstavlja prekretnicu u radu, ne samo u programskom nego i organizacijskom smislu. Prvi put u više od dvadeset godina djelovanja imamo izložbeno-izvedbeni prostor koji će nam omogućiti da dosadašnji način prezentacijskog rada u festivalskom formatu proširimo i da redovito predstavljamo programe i projekte koje provodimo. To je ujedno bila i ideja za KONTEJNER 3.0, međunarodno događanje koje predstavlja aktualne i eksperimentalne umjetničke prakse

## International Event of Current and Experimental Art Practices

The first twenty years of KONTEJNER collective's work were marked by three triennial festivals that from the beginning reflected three thematic areas of our interest in contemporary art – science, technology and the body. The Device\_art festival, Touch me festival and Extravagant Bodies engage in investigative and intermedia art practices, questioning established social taboos and paradigms through various thematic frameworks. They present scientific research and trends from an artistic perspective and offer different views on technology and technological devices to which we are exposed on a daily basis, often shifting their original functions into the realm of humor, irony and cynicism.

Over the years, we have complemented these festivals with other authorial projects and expanded them into other artistic fields in which we began working, such as sound art and spatial-sound creation. By participating in numerous European projects and networks we were able to further expand the scope of our work and interests over the years, allowing us to address current developments in the global art scene, which has been heavily influenced by new technologies and virtual tools in recent years.

2023 represents a turning point for KONTEJNER in many aspects, not only programme wise but also in terms of organisation. For the first time in over twenty years of being active as a collective, we have an exhibition-performance venue that will allow us to expand our previous mode of presentations in festival formats and to regularly showcase programmes and projects that we are working on. This was also the idea behind KONTEJNER 3.0, an international event that presents current and experimental artistic practices

kroz tri KONTEJNER-ove programske cjeline. Nije nam bio cilj pokrenuti novi festival koji će dopuniti naša postojeća festivalska izdanja nego kroz jedinstveno događanje u ovoj godini hrvatskoj i međunarodnoj publici predstaviti različite projekte i suvremene umjetničke pristupe kojima se trenutno bavimo i koje istražujemo te koje ćemo na mjesečnoj razini nastaviti prezentirati i u novom KONTEJNER prostoru.

KONTEJNER 3.0 tako predstavlja tri naše programske cjeline, dijelom već etablirane i poznate publici, a dijelom možda neočekivane i do sada nezastupljene u praksama koje smo predstavljali. Prva cjelina je međunarodna izložba pod nazivom *Živi sustavi – koncepti prirodne i umjetne drugosti u kolektivnim habitatima* koja predstavlja selekciju radova koji su u zadnje tri godine producirani u sklopu europske mreže EMAP – European Media Art Platform. EMAP je najveća međunarodna platforma za rezidencije medijskih umjetnika u usponu koju čine organizacije i institucije specijalizirane za medijske, bio i digitalne umjetnosti. Nakon prve EMAP izložbe pod nazivom *OTVORENO – Živa bića i njihove opasne veze* koju smo realizirali 2020. godine u Dubrovniku i Zagrebu, i u ovom izdanju predstavljamo umjetničke projekte koji na inovativan način promišljaju ljudsko tijelo, proširuju ga u virtualni prostor i stavljaju u odnos s tehnološkim ekosustavima, eksperimentiraju s prirodom koja nas okružuje te istražuju nove perspektive i vizije naše budućnosti bez ikakvih ograničenja.

U svom trećem izdanju, Gibanja – eksperimentalno zvučno događanje nastavlja otvarati prostor za zvuk, različite poetike i pristupe u načinu rada sa zvukom kao umjetničkim medijem, i to u formi zvučnih eksperimenata, audiovizualnih iskustava, novih tehnologija i začudnih instrumenata. Dio predstavljenih projekata i radova realizirani su u sklopu europskog projekta *New Perspectives for Action* međunarodne mreže *Re-Imagine Europe*, kao ko-produkcija s udruhom KONTEJNER ili razmjena s partnerskim organizacijama mreže. Na taj način nastavljamo ono što je započeto s prvim izdanjem

through three KONTEJNER programme segments. Our goal wasn't to create a new festival to complement our existing festival editions but rather to introduce to both Croatian and international audiences, various projects, and contemporary artistic approaches that we are exploring in a unique event this year. We will continue to present these projects and approaches on a monthly basis at the new KONTEJNER venue.

KONTEJNER 3.0 thus presents three of our programme segments, partly already established and familiar to the audience, and partly also unexpected and unrepresented in the artistic practices that we have showcased. The first segment is the international exhibition titled *Living Systems – Concepts of Natural and Artificial Otherness of Collective Habitats*, which features a selection of artworks produced in the last three years as part of the European network EMAP – European Media Art Platform. EMAP is the largest international platform for residencies of emerging artists, currently connecting sixteen organisations and institutions specialising in media, bio, and digital arts. Following the first EMAP exhibition titled *OPEN – Living Beings and Their Dangerous Liaisons*, which we realised in 2020 in Dubrovnik and Zagreb, this edition presents artistic projects that creatively contemplate the human body, expand it into the virtual space, and relate it to technological ecosystems. They experiment with nature that surrounds us and explore new perspectives and visions of our future without any limitations.

In its third edition, *Gibanja – Experimental Sound Event* continues to provide a space for sound, sound poetics, and approaches to working with sound as an artistic medium. This is done in the form of sound experiments, audiovisual experiences, new technologies, and peculiar instruments. Some of the presented projects and works have been realised as part of the European project *Re-Imagine Europe, New Perspectives for Action*, as co-commissions with KONTEJNER or through exchanges with partner organisations in the network. In this way, we continue what was

Gibanja, koje je zamišljeno kao događanje koje nije samo prezentacijski okvir za suvremeno eksperimentalno zvučno stvaralaštvo nego i svojevrsna platforma za edukaciju, produkciju i razmjenu radova nastalih unutar Re-Imagine Europe projekta.

Zadnja cjelina koju predstavljamo je program Realities in Transition XR Camp – *Prošireni svjetovi* koji će tijekom šest dana trajanja predstaviti potencijale XR tehnologija, umjetnička ostvarenja u virtualnoj stvarnosti i omogućiti publici da uroni u nove realnosti i metaverzume. Kroz izložbu radova, performanse, diskurzivni program, radionice i hackathon donosimo različite aspekte i perspektive bavljenja s novim tehnologijama kao i njihovu primjenu ne samo u umjetničkom kontekstu, nego i primjerice u edukativne i znanstvene svrhe. Program se realizira u okviru europskog projekta Realities in Transition te će uz partnere projekta – CHRONIQUES (FR), Ars Electronica (AT), Dark Euphoria (FR), iMAL – Art Center for digital cultures & technology (BE), L.E.V. (ES), V2\_, Lab for the Unstable Media (NL) – ugostiti mnogobrojne umjetnike, kustose, stručnjake i edukatore iz cijelog svijeta koji će pridonijeti raspravi i shvaćanju o tome što proširena stvarnost je, koja nam „stvarna” iskustva pruža i kako umjetnici vide daljni razvoj umjetnosti u digitalnim svjetovima.

Događanje KONTEJNER 3.0 simbolično označava početak trećeg desetljeća djelovanja udruge KONTEJNER, razdoblja koje se nastavlja na sve što je ostvareno tijekom prvih dvadeset godina rada, ali jednako tako donosi nova, uzbudljiva programska usmjerenja. Preostaje nam stoga vidjeti kamo će nas suvremena umjetnost dalje odvesti i koje teme i fenomene ćemo ubuduće materijalizirati u stvaranju naših sadržaja, u novom prostoru i izvan njega.

Tereza Teklić

initiated with the first edition of Gibanja, which was conceived not only as a presentation platform for contemporary experimental sound creation but also as a kind of platform for education, production, and the exchange of works created within the Re-Imagine Europe project.

The last segment we are presenting is the programme Realities in Transition XR Camp – *Extended Worlds*, which will showcase the potentials of XR technologies over the course of six days. It will feature artistic creations in virtual reality and allow the audience to immerse themselves in these new realities and metaverses. With an exhibition, performances, a discursive programme, workshops and a hackathon, we address various aspects and perspectives of engaging with these new technologies and their use not only in an artistic context but also for educational and scientific purposes, for example. The programme is organised as part of the European project Realities in Transition and, in addition to the project partners – CHRONIQUES (FR), Ars Electronica (AT), Dark Euphoria (FR), iMAL – Art Center for digital cultures & technology (BE), L.E.V. (ES), V2\_, Lab for the Unstable Media (NL) – we will host numerous artists, curators, experts, and educators from around the world who will contribute to the discussion and understanding of what extended reality is, what “real” experiences it provides us, and how artists envision the further development of art in digital worlds.

The KONTEJNER 3.0 event symbolically marks the beginning of the third decade of KONTEJNER’s activity, a period that will build upon everything achieved during the first twenty years but will also bring exciting and new programme directions. Therefore, it remains to be seen where contemporary art will further lead us and which themes and phenomena we will materialise in the creation of our content, both in the new venue and beyond.

Tereza Teklić

**IZLOŽBA**

# Živi sus Living S

**Koncepti prirodne i  
umjetne drugosti u  
kolektivnim habitatima**

**EXHIBITION**

# **stavi / Systems**

**Concepts of Natural  
and Artificial  
Otherness in Collective  
Habitats**

# Živi sustavi

## Koncepti prirodne i umjetne drugosti u kolektivnim habitatima

Izložba *Živi sustavi* predstavlja intrigantan spoj umjetničke vizije i znanstvenih koncepta koji istražuju evoluciju čovjeka i okoliša. Nadahnuta najnovijim istraživanjima i dostignućima u prirodnom znanostima i tehnologijama, izložba daje priliku za dublji zaron u holobionsku paradigmu, koja promišlja o vrstama kao kompleksnim ekosustavima te naglašava međuovisnost svih bića.

Svi radovi na izložbi producirani su u sklopu EMAP – European Media Art Platform, europske platforme koju čine organizacije i institucije specijalizirane za medijsku umjetnost, bio umjetnost i robotičku umjetnost. EMAP kroz rezidencijski program namijenjen europskim umjetnicima u sponu, producira i distribuira preko četrdeset kompleksnih novih radova unutar tri godine.

Umjetnički projekti istražuju uzbudljive, inovativne načine interakcije s prirodnom okolinom, promišljajući ljudsko tijelo kao resurs materijala i energije za recikliranje te važnu kariku u evlucijskom opstanku nakon što se anticipirane promjene na Zemlji realiziraju.

Kroz eksperimentiranje s kolektivnim habitatom, umjetnici postavljaju pitanje održivosti i prilagodbe, potičući promišljanje o budućim oblicima društvenog organiziranja. Osim toga, digitalna ekspanzija ljudske porodice i razvoj pametnih komunikacijskih sučelja otvaraju prostor za refleksiju o utjecaju tehnologije na međuljudske odnose. Koncepti, modeli i teorije koje umjetnici predstavljaju u radovima, iako poetični i utemeljeni na fikciji i mašti, pružaju nove, svježije perspektive na svijet i život. Kreativno koristeći i interpretirajući teorijski ili znanstveni okvir, te transponirajući arhive povijesnih znanja i sadašnjih tehnoloških

# Living Systems

## Concepts of Natural and Artificial Otherness in Collective Habitats

The exhibition *Living Systems* presents an intriguing amalgam of artistic visions and scientific concepts that explore the evolution of man and the environment. Inspired by latest research and achievements in natural sciences and technologies, the exhibition provides an opportunity for delving deeper into the holobiontic paradigm, which considers species as complex ecosystems and emphasises an interdependence of all beings.

All the works in the exhibition have been produced in the framework of the European platform dedicated to media art (EMAP – European Media Art Platform), bringing together fifteen European and one visiting world organization and institution specialised in media, bio and robotic art. Through a residency programme for emerging European artists, EMAP produces and distributes over forty complex new works in a three-year period.

These art projects explore exciting and innovative ways of interacting with the natural environment, rethinking the human body as a resource of materials and energy for recycling, as well as an important link in evolutionary survival once the anticipated changes on Earth have come to pass.

By experimenting with the collective habitat, the artists pose the question of sustainability and adaptation, encouraging reflection on future forms of social organisation. In addition, the digital expansion of the human family and the development of smart communication interfaces open up spaces for reflection on the impact of technology on interpersonal relationships. The concepts, models and theories the artists present in their works, though poetic and grounded in fiction and imagination,



moogućnosti u futurističke vizije, stvaraju senzorički bogat i imerzivan integrirani uvid ukazujući na povezanost biološkog, filozofskog, ekološkog, društvenog i političkog.

Dva rada koja su producirana na rezidenciji u KONTEJNER-u bave se odnosom biološkog ljudskog sustava i tehnološkog sustava. Propitujući fizički i virtualni prostor te ljudske veze s tehnologijom, So Kanno (DE/JP), Akihiro Kato (JP) i Takemi Watanuki (JP), osmislili su *Kazokutchi*, projekt koji istovremeno promišlja NFT tehnologiju i robotiku. *Kazokutchi* robot je dio ljudske obitelji i nosi prezime vlasnika, te služi kao kuća na čijem se ekranu mogu pratiti NFT bića. Uz prezime dodijeljena im je boja i RFID oznaka. NFT bića se razvijaju iz jaja, i međusobno razmnožavaju, a vlasništvo nad novim NFT bićima vezano je uz vlasništvo nad robotičkom kućom. Japanski tim umjetnika bavi se pitanjem stvaranja unikatnog umjetnog života i vrijednošću koji on može imati. Interakciju između digitalnih i fizičkih svjetova istražuje i rad Marie Smigielske (PL/CH) i CompMonksa (FR/CH) *Protej 4.0*. Inspiriran ponašanjem ferofluidnog materijala i grčkim mitom o morskom božanstvu, projekt stvara kompleksne transformabilne forme pružajući interaktivno umjetničko iskustvo i ostavljajući utisak uronjenosti u rastapajući, tekući okoliš. Koristeći praćenje pogleda i prepoznavanje emocija, rad poziva promatrače da komuniciraju s digitalnim ekosustavom.

Utopijska ideja u potpunosti programiranog okoliša umjetnice Paule Nishijime (BR/NL) u radu *Plug-in Habitat*, koja se referira na rad neofuturističke arhitektonske grupe Archigram, pokazuje jedan modularni isječak svijeta sačinjenog od biljaka i inteligentnih sustava. Nishijima se bavi idejom prilagodbe kao jedne od najvažnijih strategija evolucijskog opstanka. Rad je istovremeno vrlo eksperimentalan i statistički, bilježeći korisne podatke putem blockchain tehnologije i time stvarajući pravu mrežu disparatnih vrsta inteligencije: biljaka, tehnologije i ljudi. Sličnom se temom izgradnje simbiotičkog ambijenta bavi slovenska umjetnica Dorotea Dolinšek (SI). Ideja ljudskog preživljavanja u „tvrdim“ vanzemaljskim uvjetima svemira premisa je rada *Biosimbiotski*

provide novel, fresh perspectives on life and the world. Creatively employing and interpreting a theoretical or scientific framework, and transposing archives of historical knowledge and current technological possibilities into futuristic visions, they engender sensorially rich, immersive and comprehensive insights, pointing to the interconnectedness of biological, philosophical, ecological, social and political spheres.

Two works that were produced at the KONTEJNER residency tackle the relationship between the biological human system and the technological one. Re-examining the physical and virtual space, as well as human bonds with technology, So Kanno (DE/JP), Akihiro Kato (JP) and Takemi Watanuki (JP), designed *Kazokutchi*, a project that simultaneously rethinks NFT technology and robotics. The *Kazokutchi* robot is part of the human family and bears the owner's surname, serving as a house for tracking NFT beings on its screen. Along with a surname, they are assigned a colour and an RFID tag. NFT creatures hatch from eggs, and reproduce with each other, while the ownership of new NFT creatures is tied to the ownership of the robotic house. The Japanese team of artists address the issue of creating unique artificial life and the value it can have. The interaction between digital and physical worlds is also explored in the work of Maria Smigielska (PL/CH) and CompMonks (FR/CH), titled *Protej 4.0*. Inspired by the behaviour of a ferofluid material and the Greek myth of the sea deity, the project envisages complex transformable forms providing an interactive artistic experience and lending the impression of being immersed in a melting, liquid environment. Using gaze tracking and emotion recognition, the work invites viewers to interact with a digital ecosystem.

A utopian idea of a fully programmed environment envisioned by artist Paula Nishijima (BR/NL) in the work *Plug-in Habitat*, referencing the work of neofuturist architectural group Archigram, presents a modular snippet of a world made of plants and intelligent systems. Nishijima addresses the idea of adaptation as one of the principal strategies for evolutionary

egzoskeleton. Odijelo koje promišlja i stvara uz pomoć znanstvenika raznih profila, možemo nazvati protezom, biostrojem koji bi omogućio i olakšao preživljavanje u tim okolnostima. Pritom je zanima ljudski mikrobiom i sva ona, prostom oku, nevidljiva bića koja nosimo sa sobom i bez kojih ni život na Zemlji ne bi bio isti. Poseban naglasak Dolinšek stavlja na moguću proizvodnju biljaka iz mikrobne supstance.

Međuvrnsnu komunikaciju i prilagodbu urbanom okruženju prikazuje Studio Above&Below (UK), koji su alate umjetne inteligencije upotrijebili kako bi snimili biotop jednog briselskog kvarta. U radu *Meditativna kohabitacija* tehnologija daje potpuno novu perspektivu na prirodu – omogućivši publici imerzivno iskustvo, osvještava se prisustvo nevidljivih i nečujnih, nezamjetnih bića koja nas okružuju i u najurbaniziranijim gradskim prostorima.

Nakon uzbudljivog i provokativnog rada s idejom ženske sperme, britanska umjetnica Charlotte Jarvis (UK) u suradnji sa znanstvenicom Patriciom Saragüetom (AR), usmjerila se na novi istraživački rad s idejom stvaranja *Organa radikalne skrbi*. Taj organ je maternica, kolektivna maternica nastala suradnjom ljudi koji su tradicionalno isključeni iz reproduktivnog procesa ili nemaju biološku mogućnost rađanja. *Organ radikalne skrbi* okuplja nebinarne i transrodne osobe, te čak uključuje neke stanice muškaraca. Ovim eksperimentalnim, transgresivnim istraživačkim projektom, kao i prethodnim *Ženska sperma*, umjetnica se uključuje u raspravu o rodu i spolu donoseći spekulativne prijedloge širenja mogućnosti spolnih i rodni uloga.

Ciparska umjetnica Marisa Satsia (CY) radi *DIY* laboratorij za stvaranje autentičnih kristala napravljenih od ljudskih suza, sline i drugih izlučevina. Radi se o postupku koji ono što tijelo procesuirala i izlučuje pretvara u dragocjenost koja je uz to jestiva, te potencijalno ljekovita. Satsia propituje odnos unutrašnjosti i vanjskosti ljudskog tijela, tabu izlučevina, te u posthumanističkom smislu, postavlja ljudsko biće u poziciju svih ostalih planetarnih bića – ljudsko tijelo postaje izvor hrane ili lijekova, tj. objekt za recikliranje.

survival. The work is both highly experimental and statistical, recording useful data through blockchain technology, thus creating a true network of disparate types of intelligence: plants, technology and humans. Slovenian artist Dorotea Dolinšek (SI) delivers a similar theme of building a symbiotic environment. The idea of human survival in “brute” alien conditions in space is the premise of the work *Biosymbiotic Exoskeleton*. The suit, which she contemplates and creates with the help of scientists of various backgrounds, might be seen as a prosthesis, a biomachine that would enable and facilitate survival in such circumstances. At the same time, she is interested in the human microbiome and all those beings, invisible to the naked eye, which we carry with us and without which even life on Earth would not be the same. Dolinšek places special emphasis on the possible production of plants from microbial substance.

Interspecies communication and adaptation to the urban environment is engendered by Studio Above&Below (UK), using artificial intelligence tools to record the biotope of a Brussels neighbourhood. In the work *Meditative Cohabitation*, technology offers a completely renewed perspective on nature – by enabling the audience to have an immersive experience, they highlight the presence of invisible and silent, imperceptible beings that surround us even in the most urbanised of city spaces.

After an exciting and provocative work about the idea of female sperm, British artist Charlotte Jarvis (UK) in collaboration with scientist Patricia Saragüeta (AR), focus on a new research project with the idea of creating an *Organ of Radical Care*. That organ is a womb, a collective womb created through the cooperation of people traditionally excluded from the reproductive process or not having the biological possibility of giving birth. *Organ of Radical Care* brings together non-binary and transgender people, and even includes some men’s cells. Through this experimental, transgressive research project, as well as her previous one, *In Posse*, about female sperm, the artist joins the discussion about gender

Uz Marisu Satsiu, umjetnica Kasia Molga (PL/UK) u svom se radu bavi suzama. *Kako napraviti ocean* je rad nastao nakon teškog emocionalnog gubitka koji je rezultirao mnoštvom prolivenih suza. Uz poetičnu antitezu temeljenu na povezivanju minijaturne suze i golemog oceana, Kasia Molga se također upustila u znanstveno istraživanje sastava slanih suza i mora, mogućnosti uzgoja bića poput algi u suzama, te općenito istraživanju povezanosti i ukorijenjenosti života u istim osnovama.

*Živi sustavi* pozivaju nas na putovanje kroz imaginarni svijet koji nas potiče na razmišljanje o budućnosti čovječanstva te na preispitavanje svoje uloge i odgovornosti u kompleksnom i dinamičnom ekosustavu kojeg smo dio.

Olga Majcen Linn

Partneri EMAP mreže su: Ars Electronica (AT), Antre Peaux (FR), CIKE (SK), gnration (PT), iMAL (BE), IMPAKT [Centre for Media Culture] (NL), Kersnikova Institute [Galerija Kapelica] (SI), KONTEJNER (HR), LABoral Centro de Arte y Creación Industrial (ES), m-cult (FI), NeMe (CY), Onassis Stegi (Grčka), RIXC Centre for New Media Culture (LV), WRO Art Center (PL), Werkleitz Centre for Media Art (DE), uz gostujuće partnere FACT (UK) u 2022., Hexagram (CA) u 2023. i ISSS - Indonesia Space Science Society / HONF u 2024.

and sex, offering speculative proposals that expand the possibilities of sex and gender roles.

Cypriot artist Marisa Satsia (CY) runs a DIY lab to create authentic crystals made from human tears, saliva and other secretions. The process turns what the body processes and excretes into a precious gem that is also edible and potentially medicinal. Satsia questions the relationship between the inside and outside of the human body, the taboo of excretions, and in a posthumanist sense, places the human being in the position of all other planetary beings – the human body becomes a source of food or medicine, that is, an object to be recycled.

Apart from Marisa Satsia, artist Kasia Molga (PL/UK) engages with tears in her work. *How to Make an Ocean* is a project created after severe emotional loss that resulted in many tears being shed. Alongside the poetic antithesis between a miniature tear and a huge ocean, Kasia Molga also embarked on a scientific research endeavour into the composition of salty tears and the sea, the possibility of growing creatures like algae in tears, and an exploration of the interconnection and rootedness of life on the same principles.

*Living Systems* invite us on a voyage across an imaginary world encouraging us to think about the future of humanity and reconsider our role and responsibility in the complex and dynamic ecosystem of which we are a part.

Olga Majcen Linn

EMAP network partners are: Ars Electronica (AT), Antre Peaux (FR), CIKE (SK), gnration (PT), iMAL (BE), IMPAKT [Centre for Media Culture] (NL), Kersnikova Institute [Kapelica Gallery] (SI), KONTEJNER (HR), LABoral Centro de Arte y Creación Industrial (ES), m-cult (FI), NeMe (CY), Onassis Stegi (GR), RIXC Centre for New Media Culture (LV), WRO Art Center (PL), Werkleitz Centre for Media Art (DE), with guest partners FACT (UK) in 2022, Hexagram (CA) in 2023 and ISSS – Indonesia Space Science Society (ID) in 2024.

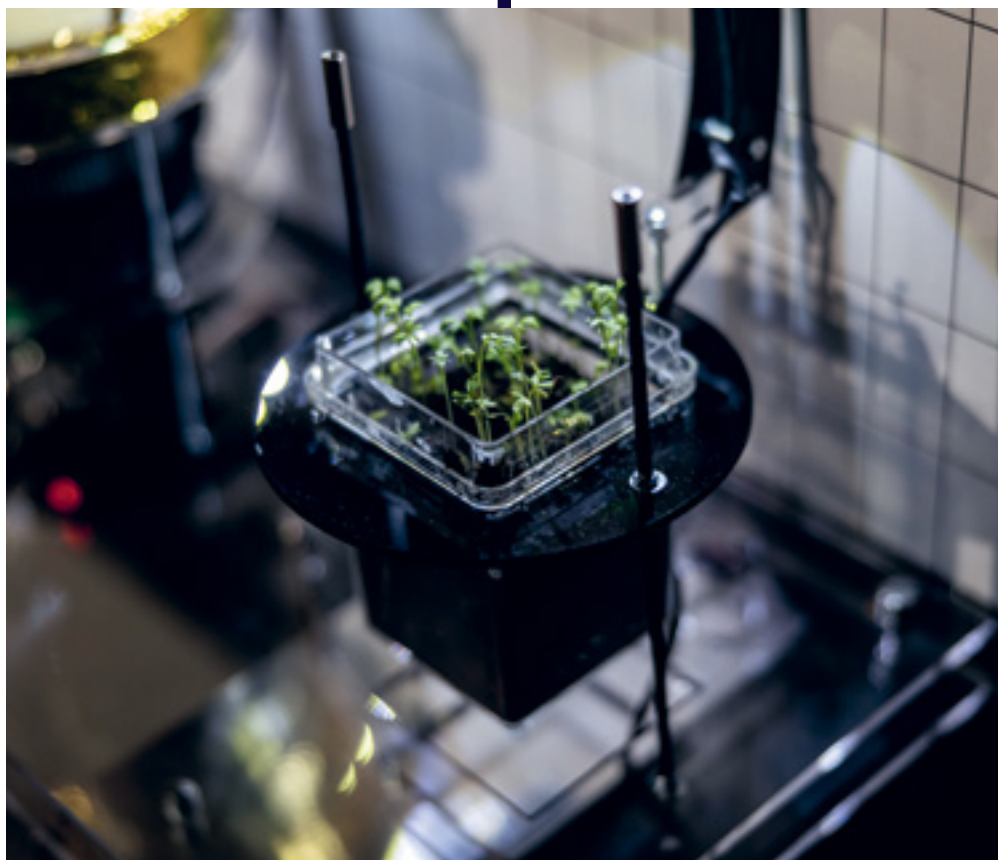
# Dorotea Dolinšek<sup>(SI)</sup>

## Biosimbiotski egzoskelet

Infografička instalacija  
2023.

## Biosymbiotic Exoskeleton

Infographic installation  
2023



Fotografija / Photo: Florian Voggender

U nastavku umjetničkog istraživanja života u radikalnim uvjetima svemira, kao i duboko ranjenog planeta Zemlje, Dorotea Dolinšek sastavlja nosivi uređaj kao sustav za održavanje života. Projekt proizlazi iz predmeta – svemirskog odijela – kao krajnje tehnoložirane kapsule koja predstavlja potpuno ponutiranje čovjeka i izolaciju od zemaljskog okoliša. No ono što ljudsku prisutnost u svemiru čini mogućom je simbiotski suživot s neljudskim, to jest vlastitim mikrobiomom. Taj sustav organizama, povezanih s ljudskim tijelom, dovode u pitanje radikalni uvjeti u svemiru prema kojima somatsko tijelo pokazuje više fiziološke plastičnosti nego njegov mikrobiom. Relativna sterilnost unutar ove nosive arhitekture jedan je od čimbenika koji ugrožavaju ravnotežu među nečujnom neljudskom postavom svemirskih putnika, što dovodi do disbioze. Umjetnica se nastoji uhvatiti u koštac s izazovom disbioze osvještavajući sve što je nastanjuje, promatrajući vlastiti mikrobiom kože i proizvodnjom mikrobnog inokulanta koji upotrebljava za poticanje rasta biljaka. Ovim projektom Dolinšek nastoji skrenuti pozornost na naš mikrobiom kao organ od velike važnosti za naš opstanak, ne samo u ontološkom, nego i u vrlo osobnom, intimnom smislu. Biti živ znači biti u simbiozi s neljudskim živim sustavima koji sežu daleko izvan fizičkih granica ljudskog tijela.

Na izložbi u Zagrebu, Dorotea Dolinšek predstavlja prvu iteraciju projekta – infografiku o procesu razvoja projekta, s biološkim dijelom prikazanim unutar Petrijevih zdjelica s posebno dizajniranim sustavom hlađenja.

**Dorotea Dolinšek** je ljubljanska postmedijalna umjetnica koja djeluje na raskrižju umjetnosti, znanosti i tehnologije. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Veneciji (Italija). Trenutno pohađa magistarski studij na Odsjeku za video, animaciju i nove medije Akademije likovnih umjetnosti i dizajna u Ljubljani. Glavna sfera njezina interesa je umjetničko istraživanje života u radikalnom okruženju svemira, pri čemu povlači paralele sa Zemljom u dubokoj ekološkoj krizi. Od 2020. godine surađuje s Institutom Kersnikova

Dorotea Dolinšek's artistic investigation of life in radical conditions of outer space, as well as of deeply wounded planet Earth, continues by assembling a wearable as a life support system. The project derives from an object of a spacesuit, which is hereby understood as a heavily technologized capsule, representing humans' ultimate interiorisation as well as isolation from the Earthly environment. However, what makes human presence in outer space possible is the symbiotic coexistence with the non-human, one's personal microbiome. This vessel of organisms, interconnected with the human body, is challenged by radical outer space conditions to which the somatic body shows more physiological plasticity than its microbiome. Relative sterility inside this wearable architecture is one of the factors that compromises balance among the silent non-human cast of space travellers, leading to dysbiosis. Dolinšek tackles the challenge of dysbiosis by acknowledging everything that inhabits her, tapping into her own skin microbiome and producing microbial inoculant, used for plant growth promotion. In *Biosymbiotic Exoskeleton*, Dolinšek strives to draw attention to our microbiome as an organ that is of great importance for our survival, not only in an ontological sense but also in a very personal – intimate sense. Being alive means being in symbiosis with non-human living systems that extend way beyond the physical limits of the human body.

At the exhibition in Zagreb, Dorotea Dolinšek presents the first iteration of the project – an infographic about the process, with the biological part presented within petri dishes with specially designed cooling systems.

**Dorotea Dolinšek** is a Ljubljana based postmedia artist, working at the intersection of art, science, and technology. She holds a bachelor's degree in painting that she gained at the Academy of Fine Arts in Venice, Italy. Currently, she is working on her master's degree at the Video, Animation and New Media department of Academy of Fine Arts and Design in Ljubljana. Her main point of interest lies within artistic investigation of life in the

(Galerija Kapelica). Godine 2021. osvojila je studentsku nagradu na Međunarodnom festivalu računalnih umjetnosti u Mariboru.

radical environment of outer space, where she draws parallels with Earth in a deep ecological crisis. She has been collaborating with Kersnikova Institute (Kapelica Gallery) since 2020. In 2021 she received a student award at the International Festival of Computer Arts in Maribor, Slovenia.

Fotografija / Photo: Florian Voggender



Kustoski savjetnici: Christl Baur, Martin Honzik, Jurij Krpan

Tehnička rješenja: Dmitry Morozov

Stručna podrška: Anastasia Bragina, Kristijan Tkalec, Manuel Selg

Dizajn: Barbara Sušnik

Tehnička podrška: Simon Gmajner, Jure Sajovic

Posebna zahvala: Gabriele Berg, Leo Schatzl, Randolph Helmstetter, Florian Voggender, Johannes Buchwieser, Miha Turšič, Gernot Grömer

Produkcija: Ars Electronica i Kersnikova Institut

*Biosimbiotski egzoskelet* realiziran je u sklopu rezidencijalnog programa European Media Art Platform u Centru Ars Electronica, uz potporu potprograma Kultura Kreativne Europe Europske unije.

Curatorial guidance: Christl Baur, Martin Honzik, Jurij Krpan

Technical solutions: Dmitry Morozov

Expertise support: Anastasia Bragina, Kristijan Tkalec, Manuel Selg

Design: Barbara Sušnik

Technical support: Simon Gmajner, Jure Sajovic

Special thanks: Gabriele Berg, Leo Schatzl, Randolph Helmstetter, Florian Voggender, Johannes Buchwieser, Miha Turšič, Gernot Grömer

Production: Ars Electronica and Kersnikova Institute

*Biosymbiotic Exoskeleton* was realised within the framework of the European Media Art Platform residency programme at Ars Electronica with support of the Creative Europe Culture Programme of the European Union.



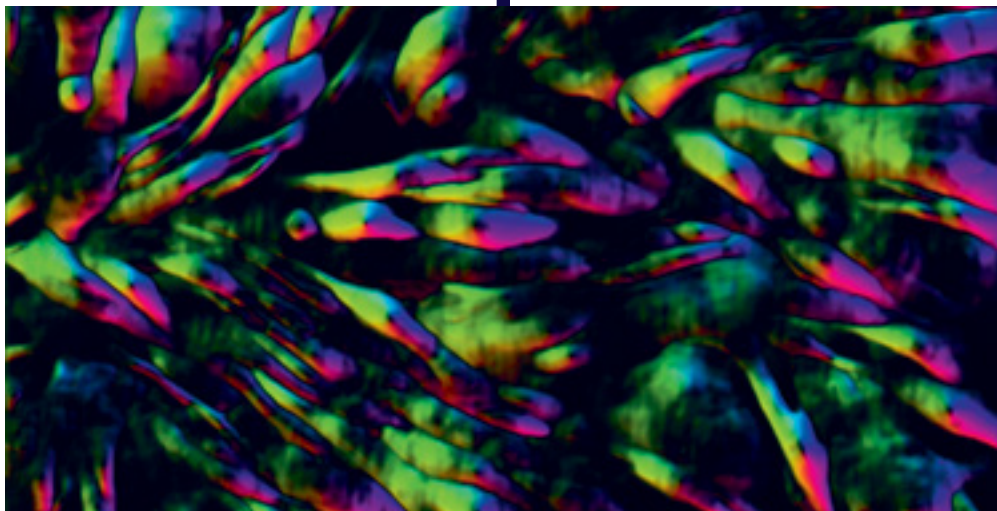
# Charlotte Jarvis<sup>(UK)</sup> Dr. Patricia Saragüeta<sup>(AR)</sup>

## Organ radikalne skrbi: suradnička maternica

Skulptura, instalacija, video,  
zvuk, performans, znanstveno  
istraživanje  
2022. – u tijeku

## Organ of Radical Care: Una Matriz Colaborativa

Sculpture, installation, video,  
sound, performance, scientific  
research  
2022 – ongoing



Fotografija / Photo: Saragüeta Lab



**Organ radikalne skrbi: suradnička maternica** zajednički je projekt britanske umjetnice Charlotte Jarvis i dr. Patricije Saragüete, argentinske znanstvenice i pjesnikinje. Autorice se koriste novom znanošću kako bi uzgojile suradničku maternicu iz menstrualne krvi više žena, transrodnih i nebinarnih osoba. Osim toga, u kolektivnu maternicu nastoje inkorporirati i 'muške' stanice. Ako njihov tim u tome uspije, bit će to prvi takav slučaj u svijetu.

Projekt je predstavljen putem skulpture, poezije i video/audio instalacije. Jarvis je dizajnirala *kalež* u kojem se suradnička maternica uzgaja i izlaže. Unutrašnjost tog predmeta – koji je istovremeno skulptura i znanstveni instrument – je topla, podatna i spužvasta, i održava na životu kolektivnu koloniju endometrijskih stanica tijekom izlaganja. Uz rad u laboratoriju na razvoju zajedničke maternice, Saragüeta je napisala i novo pjesničko djelo koje istražuje ideju zajedničke maternice, trudničke decidue i endometrijskih stanica. Pjesma je uklopljena u performans i zvučno umjetničko djelo. Charlotte Jarvis je za instalaciju napravila višekanalni kratki film koji istražuje teme projekta i dokumentira eksperimente u laboratoriju.

Cilj projekta je biti ono što Donna Haraway opisuje kao *podijeljeno i proturječno*; proizvesti *racionalne razgovore i fantastične zamišljaje koji mijenjaju povijest*.

**Charlotte Jarvis** je umjetnica koja djeluje na sjecištu umjetnosti i znanosti. Nasimila je glazbu na DNK, vidjela otkucaje vlastita srca izvan svojeg tijela i trenutno radi na prvoj 'ženskoj spermiji' na svijetu. Radove je izlagala na jedanaest međunarodnih samostalnih izložbi i preko dvjesto skupnih manifestacija. Dobitnica je nagrade Bioart and Design Award, a recenzirani rad joj je objavljen u akademskom časopisu Leonardo. Trenutno predaje na Kraljevskom umjetničkom koledžu u Londonu.

[cjarvis.com](http://cjarvis.com)

**Organ of Radical Care: Una Matriz Colaborativa** is a collaborative project between UK artist Charlotte Jarvis, and Dr. Patricia Saragüeta, an Argentinian scientist and poet. They are using new science to grow a collaborative uterus from menstrual blood of multiple women, trans, and non-binary people. Furthermore, the project seeks to incorporate 'male' cells into the collective womb. If the team is successful, it will be a world-first.

The project is exhibited through sculpture, poetry, and video/audio installation. Jarvis has designed a *chalice* in which the collaborative uterus is grown and exhibited. The interior of this object – both sculpture and scientific apparatus – is warm, nurturing, and spongy, keeping the collective colony of endometrial cells alive for display. Alongside working in her lab to develop the collective womb, Saragüeta has written a new poetic work that explores the idea of a collective uterus, decidua, and endometrial cells. The poem is incorporated into a performance and piece of sound art. For the installation, Charlotte Jarvis has produced a multi-channel film piece exploring the themes of the project and documenting the lab experimentation.

The project aims to be what Donna Haraway describes as *split and contradictory*; to generate *rational conversations and fantastic imaginings that change history*.

**Charlotte Jarvis** is an artist working at the intersection of art and science. She has recorded music onto DNA, seen her heartbeat outside of her body and is currently making the world's first 'female sperm'. Jarvis has exhibited her work in eleven international solo shows and over two hundred group exhibitions. Her work has won the Bioart and Design Award and been peer-review published in Leonardo Journal. She is currently a lecturer at The Royal College of Art.

[cjarvis.com](http://cjarvis.com)

**Dr. Patricia Saragüeta** diplomirala je i ima doktorat iz područja kemije. Istraživačica je uz potporu argentinskog istraživačkog vijeća CONICET i profesorica na Odsjeku za fiziologiju i molekularnu i staničnu biologiju Fakulteta prirodnih znanosti, Sveučilišta u Buenos Airesu. Saragüeta je znanstvenica i umjetnica s interesom za genomiku, staničnu i molekularnu biologiju. Zalaže se za susret umjetnosti i znanosti kako u svom radu tako i na institucionalnoj razini. Objavila je tri knjige poezije, više članaka i mnoštvo eseja.

**Dr. Patricia Saragüeta** has a degree and PhD in Chemistry. She is a CONICET researcher and Professor at the Department of Physiology and Molecular and Cellular Biology, School of Exact and Natural Sciences, University of Buenos Aires, Argentina. She is a scientist and artist, interested in genomics, cellular and molecular biology. She works for the meeting of art and science both in her work and at the institutional level. She has published three books of poetry, several articles, and many essays.

Znanstveni savjetnici: prof. Susana Chuva de Sousa Lopes, Anastasia Bragina, Manuel Selg  
Pjesma: dr. Patricia Saragüeta  
Kompozicija zvuka: Oliverio Duhalde  
Prijevod: Sarahi Valeria Fuster Cortés, Diego Trujillo Pisanty, Amber Scott, Fiona Athie  
Izrada kaleža: Adam Arronson Glass  
Suradnice iz laboratorija u Argentini: Luciana Ant i Clara Campos, Saragüeta Lab  
Suradnica iz laboratorija u Linzu: Anastasia Bragina, ARS Electronica Lab  
Film: Charlotte Jarvis, Wo Portillo del Rayo, James Read

*Organ radikalne skrbi: suradnička maternica* realiziran je u sklopu rezidencijalnog programa European Media Art Platform u Centru Ars Electronica, uz potporu potprograma Kultura Kreativne Europe Europske unije. Dodatnu podršku pružaju MU Hybrid Arthouse, Kraljevski umjetnički koledž u Londonu, IBYME-CONICET i Fakultet prirodnih znanosti Sveučilišta u Buenos Airesu.

Scientific Consultants: Prof. Susana Chuva de Sousa Lopes, Anastasia Bragina, Manuel Selg  
Poem: Dr. Patricia Saragüeta  
Sound Composition: Oliverio Duhalde  
Translation: Sarahi Valeria Fuster Cortés, Diego Trujillo Pisanty, Amber Scott, Fiona Athie  
Glass: Adam Arronson Glass  
Lab Colleagues Argentina: Luciana Ant and Clara Campos, Saragüeta Lab  
Lab Colleague Linz: Anastasia Bragina, ARS Electronica Lab  
Film: Charlotte Jarvis, Wo Portillo del Rayo, James Read

*Organ of Radical Care: Una Matriz Colaborativa* was realised within the framework of the European Media Art Platform residency programme at Ars Electronica with support of the Creative Europe Culture Programme of the European Union  
Additional support from MU Hybrid Arthouse, the Royal College of Art, IBYME-CONICET and Faculty of Exact and Natural Sciences at the University of Buenos Aires.

Fotografija ustupljena ljubaznošću umjetnice / Photo courtesy of the artist



So Kanno <sup>(DE/JP)</sup>  
Akihiro Kato <sup>(JP)</sup>  
Takemi Watanuki <sup>(JP)</sup>

**Kazokutchi**

Instalacija / NFT  
2023.

Installation / NFT  
2023



Fotografija / Photo: Ioto Yamaguchi

*Kazokutchi* je rad koji se sastoji od robota (koji se nazivaju „kuće“), postavljenih na postolje unutar stvarnih izložbenih prostora, i obitelji *Kazokutchija*, digitalnih umjetnih života koji nastanjuju te kuće. Podaci svakog člana obitelji *Kazokutchi* (ime, datum rođenja i obiteljsko stablo) registrirani su kao NFT i može ih se kupovati i prodavati. *Kazokutchi* se mogu razmnožavati oplodnjom jajašaca, za koja se zatim automatski izdaju novi NFT-ovi. Da bi oplodnja uspjela, dvije „kuće“ moraju biti na odgovarajućoj fizičkoj udaljenosti jedna od druge tijekom razdoblja razmnožavanja.

Ponašanje fizičkih robota odraz je djelovanja NFT-a (blockchaina) i metafora društvenog života ljudi kao što su „kuća“ ili „obiteljsko stablo“, stoga *Kazokutchi* nudi različite ideje za raspravu o mogućim novim formatima društva, uključujući značenja koja takve nove tehnologije poput blockchaina i NFT-a mogu preuzeti unutar ljudskog društva.

**So Kanno** je japanski umjetnik koji živi u Berlinu i Nagoyi. Izrađuje robote za umjetničke instalacije i performanse. Zanimaju ga inteligencija roja, organsko ponašanje, emergencija, nepredvidljivost i pogreške uzrokovane sustavima, nasuprot savršene kontrole.

**kanno.so**

**Akihiro Kato** je japanski umjetnik koji živi u Tokiju. Stvara radove koji istražuju odnos između tehnologije i društva putem spoja digitalnih i fizičkih medija. Zanima ga utjecaj distribuiranih i anonimnih sustava na društvo.

**akihirokato.com**

*Kazokutchi* is a work that consists of robots (referred to as “houses”) installed on a pedestal inside real exhibition spaces, and families of *Kazokutchi*, digital artificial lives that inhabit those houses. The data of each member of a *Kazokutchi* family (name, date of birth and family tree) are registered as NFTs and can be traded. *Kazokutchi* can reproduce by fertilising eggs, for which new NFTs are then automatically issued. For a successful fertilisation, two “houses” need to be at an appropriate physical distance from each other during the breeding period.

With the behaviour of physical robots being reflected in the NFTs’ (blockchain) actions, and metaphors of human social life such as “house” or “family tree,” *Kazokutchi* contains various hints for discussing possible new social formats, including the meanings that such novel technologies as blockchains and NFT may assume within the human society.

**So Kanno** is an artist born in Japan and based in Berlin and Nagoya. He makes robots for art installations and performances. Kanno is interested in swarm intelligence, organic behaviour, emergence, unpredictability, and errors caused by systems rather than perfect control.

**kanno.so**

**Akihiro Kato** is a Japanese artist based in Tokyo. He creates works that explore the relationship between technology and society through a combination of digital and physical media. Kato is interested in the impact of distributed and anonymous systems on society.

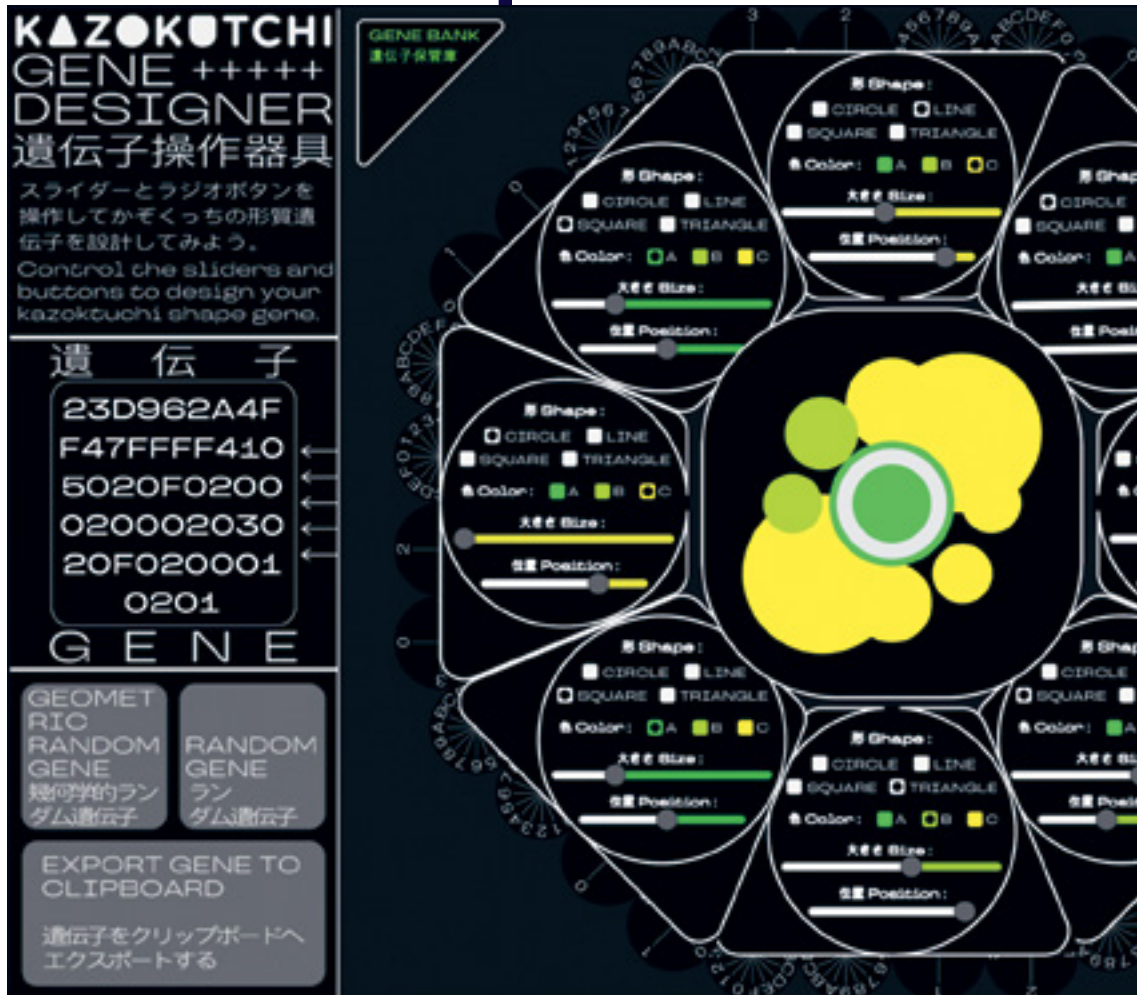
**akihirokato.com**

**Takemi Watanuki** je japanski umjetnik koji živi u Tokiju. Specijalizirao se za grafičku produkciju, produkciju unaprijed generiranog videa i videa generiranog u stvarnom vremenu. Stvara radove s motivima predmeta koji se migolje i umjetnog života, a od iznimnog su mu interesa sustavi koji se automatski kreću bez ljudskog uplitanja.

[watakemi725.github.io](https://watakemi725.github.io)

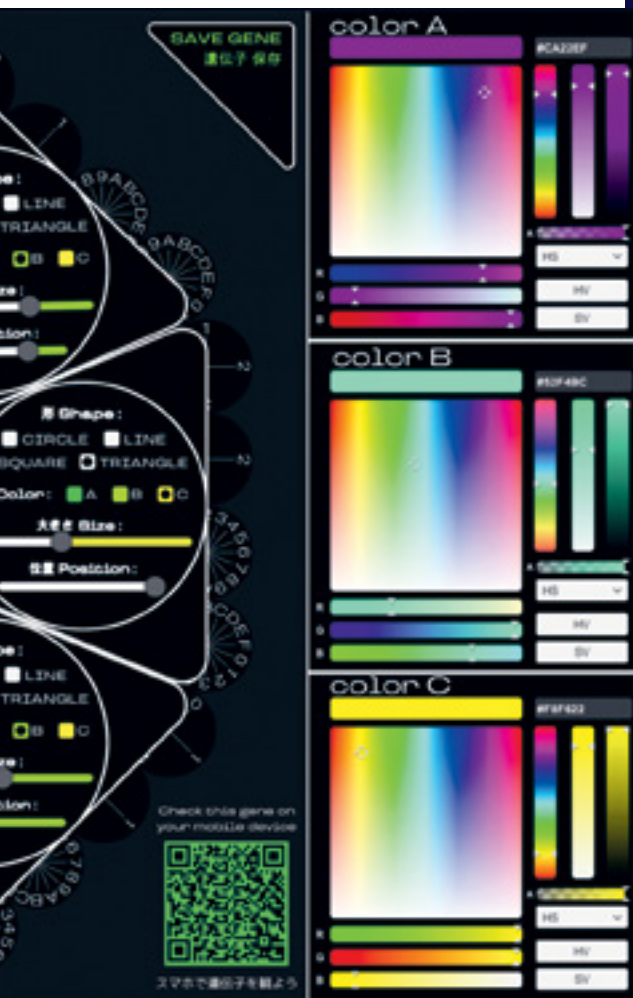
**Takemi Watanuki** is a Japanese artist based in Tokyo. He specialises in graphic production, pre-rendered video production, and real-time rendered video. Watanuki creates works with motifs of wriggling objects and artificial life. He is strongly interested in systems that automatically circulate away from human hands.

[watakemi725.github.io](https://watakemi725.github.io)



Kazokutchi je djelomično realiziran u sklopu rezidencijalnog programa European Media Art Platform u udruzi KONTEJNER | biro suvremene umjetničke prakse, uz potporu potprograma Kultura Kreativne Europe Europske unije. Projekt je razvijen u suradnji s NTT InterCommunication Center [ICC].

Kazokutchi was realised in part within the framework of the European Media Art Platform residency programme at KONTEJNER | bureau of contemporary art praxis with support of the Creative Europe Culture Programme of the European Union. Co-developed by NTT InterCommunication Center [ICC].



Fotografija / Photo: Ioto Yamaguchi

# Kasia Molga <sup>(PL/UK)</sup>

## Kako stvoriti ocean

Instalacija  
2021.

## How to Make an Ocean

Installation  
2021



© Werkleitz Fotografija / Photo: Gosia Siwiec



Može li ljudsko tijelo – ili njegovi neželjeni nusprodukti – konkretno suze – podržavati novi morski ekosustav? Može li nam to pomoći popraviti odnos s ugroženim oceanima?

U jesen 2019. Kasia Molga izgubila je troje bliskih ljudi. Svjetske vlade proglasile su ekološko izvanredno stanje, a ekološka anksioznost prepoznata je kao psihološki poremećaj. A onda je počela pandemija. Molgino iskustvo tjeskobe postalo je nepodnošljivo, a dodatno su ga pojačavali novinski napisi koje su putem društvenih mreža isporučivali uvijek tako korisni algoritmi.

U vrijeme tugovanja puno je plakala. Plakanje joj je postalo način za ublažavanje i kontroliranje tjeskobe. Imala je toliko suza da ih je počela prikupljati. Oceani su oduvijek imali iznimno važnu ulogu u njezinu životu pa se zapitala može li svojim suzama stvoriti mini ocean.

Uslijedilo je 18 mjeseci istraživanja koje je obuhvaćalo bio-umjetnost i prikupljanje podataka, strojno učenje i programiranje botova. Razvila je alate za sakupljanje suza i napravila performans/video, te istražila sastav ljudskih suza, njihovu hranjivu vrijednost za osnovne morske organizme. Također se bavila različitim razlozima za plakanje, poticajima za plakanje, te pitanjem ima li u našem sve intenzivnije digitalnom životu mjesta za suze i tugu – i kako sve to utječe na empatiju prema sustavu kojeg smo dio.

Rezultat je *Kako stvoriti ocean* – iskustvo sastavljeno od nekoliko dijelova:

- 1 Zbirka uokvirenih mini-oceana napravljenih od autoričinih suza i suza sudionika njezinih performansa.
- 2 Bot za žalovanje – sustav umjetne inteligencije dizajniran za izazivanje suza putem gledanja serije videozapisa i glazbe, odabranih na temelju dnevnih novinskih napisa o okolišu.
- 3 Laboratorij s alatima za prikupljanje suza i izradu mini-oceana.

Can a human body – or its unwanted byproducts – namely tears – sustain a new marine ecosystem? Can this help us heal our relationship with endangered oceans?

In Autumn 2019 Kasia Molga lost three people close to her. The world's governments declared an environmental emergency and environmental anxiety was recognised as a mental condition. Then the pandemic began. Molga's experience of anxiety became unbearable, stoked by news headlines delivered via social media by ever-so-helpful algorithms.

While grieving, she cried a lot. Crying then became a way to relieve and manage her anxiety. She had so many tears that she began collecting them. Oceans have always played an extremely important part in her life so she asked herself whether she could use her tears to create a mini-ocean.

What followed was 18 months of research, combining bio-art and data gathering, machine learning and bot programming. She developed tools for harvesting tears, created a performance/video and explored the composition of human tears, their nutritional value for basic marine organisms. She also looked at different reasons for crying, crying stimuli and whether in our increasingly digital life there is a space for tears and grief – and what all that means for the empathy towards the system which we are part of.

The result – *How to Make an Ocean* – is an experience made of a few parts:

- 1 A collection of framed mini-oceans made out of her tears and tears of participants of her performances.
- 2 A Mirologist bot – an AI system designed to help induce tears through a series of videos and music, selected for viewing based on daily environmental news headlines.
- 3 A lab with tools to collect tears and make a mini-ocean.

**Kasia Molga** odbija etikete poput fuzionistica dizajna, umjetnica, ekologinja, kreativna programerka; vođena je znatiželjom o tome kako se dizajn, znanost i tehnologija isprepliću te kako umjetnost razotkriva priče nastale na tim sjecištima. Pretežno se fokusira na uvijek promjenjiv ljudski odnos i naše shvaćanje prirodnog okoliša i ostalih ne-ljudskih stanovnika Zemlje. Više od dva desetljeća Molga pronalazi načine za prikazivanje suradnje s prirodom.

Kasia Molga je osnivačica i direktorica Studia Molga, gdje, osim svoje umjetničke prakse, vodi tim kreativnih tehnologa i arhitekata koji provode društveno angažirane i obrazovne projekte.

Njezini su radovi izlagani diljem svijeta, a ističu se: Centar Pompidou (Pariz, FR), Tate Modern (London, UK), V&A Museum (London, UK), Ars Electronica (Linz, AT), Meta.Morf (NO), Translife trijenale medijskih umjetnosti (Peking, CN), MIS (Sao Paulo, BR), Nizozemski tjedan dizajna (NL). Dobitnica je mnogih međunarodnih nagrada, potpora i rezidencija, uključujući rezidenciju STARTS EU.

[studiomolga.com](http://studiomolga.com)

Glazba: Robin Rimbaud  
Tehnička podrška: Erik Overmeire  
Dizajn: Gosia Siwiec  
Video: Ivan Marevich  
Dodatna podrška: Davor Delija

*Kako stvoriti ocean* realiziran je u sklopu rezidencijalnog programa European Media Art Platform (EMAP/EMARE) u Centru Ars Electronica, uz potporu potprograma Kultura Kreativne Europe Europske unije.

**Kasia Molga** has refused to be labelled – design fusionist, artist, environmentalist, creative coder; she is driven by a curiosity of how design, science and technology intersect and how art can reveal stories embedded in those intersections. She is predominantly focused on the ever-changing human relation to and perception of natural environments and more than human fellow “earthlings”. For over two decades Molga has sought ways of conveying the notion of collaboration with nature.

Kasia Molga is the founder and director of Studio Molga Ltd, where, aside from her art practice, she heads a team of creative technologists and architects delivering socially engaged commissions and educational projects.

Her work is exhibited worldwide, most notably: Centre Pompidou (Paris, FR), Tate Modern (London, UK), V&A Museum (London, UK), Ars Electronica (Linz, AT), Meta.Morf (NO), Translife Media Arts Triennial (Beijing, CN), MIS (São Paulo, BR), Dutch Design Week (NL). She is a recipient of many international awards, grants, and residencies, including the STARTS EU Residency.

[studiomolga.com](http://studiomolga.com)

Music: Robin Rimbaud  
Tech Support: Erik Overmeire  
Product Design: Gosia Siwiec  
Video: Ivan Marevich  
Additional Support: Davor Delija

*How to Make an Ocean* was realised within the framework of the European Media Art Platform (EMAP/EMARE) residency programme at Ars Electronica with support of the Creative Europe Culture Programme of the European Union



# Paula Nishijima <sup>(BR/NL)</sup>

## Plug-in Habitat

Multimedijska instalacija  
2022. – u tijeku

Multimedia installation  
2022 – ongoing



Fotografija / Photo: Ljubaznošću umjetnice / Courtesy of the artist

*Plug-in Habitat* temelji se na pitanju koje je 1960-ih postavila neofuturistička arhitekton-ska grupa Archigram: što bi se dogodilo kada bi se cijela urbana okolina mogla programirati i strukturirati u smjeru promjena? Pojam arhitekture koja se prilagođava promjenama utjelovljen je i u inteligenciji biljaka – njihova je struktura modularna i distribuirana, bez središnje kontrole, ali organizirana je surad-nički i prilagođava se promjenjivim uvjetima u njihovu kontekstu.

U radu *Plug-in Habitat* Paula Nishijima istražuje strategije prilagodbe biljaka kao i njihov odnos s drugim vrstama i okolišem. Umjetničko istraživanje prevedeno je u hibridni sustav koji povezuje jastučastu biljku koja se nalazi u Atlantskom botaničkom vrtu (Gijón, Španjolska), s dva umjetna modula – stvarajući stanište u koje se mogu uključiti i ukopčati živi i umjetni organizmi. Tehnička arhitektura sustava koristi mrežu LoRaWAN i Helium – decentraliziranu bežičnu IoT mrežu vezanu uz blockchain – za prikupljanje i pohranu podataka iz biljke.

Jastučaste biljke, poznate po tome da mogu regulirati vlažnost i temperaturu unutar svojeg 'jastuka' – stvarajući mikroklimatsko utočište za druge vrste – služe kao inspiracija za jedan od modula. Drugi dio inspiriran je trnjem i šiljastim strukturama biljaka. Oni su važni adaptivni alati koji ne samo da biljke brane od životinja biljojeda, već također pomažu u smanjenju gubitka vode.

Izložbeni moduli koriste unaprijed snimljene podatke dobivene od jastučaste biljke, koji ilustriraju kako se ona prilagođava promjenama u okolišu, a potom ih pretvaraju u kretanje i pulsirajuće svjetlo.

S obzirom na trenutne izazove s kojima se suočava ljudski i neljudski život na Zemlji, prilagodba je ključna u borbi s klimatskim promjenama i ekološkom krizom. *Plug-in Habitat* teži organskom, samoorganiziranom načinu izgradnje koji umjesto otpora prigrbljuje promjene.

*Plug-in Habitat* is based on the question posed by architectural neofuturistic group Archigram in the 1960s: what would happen if the whole urban environment could be programmed and structured for change? The notion of an architecture that adapts to change is also embodied in the intelligence of plants – whose structure is modular and distributed, without a central control, but with a cooperative organisation that adjusts to altering conditions in their context.

In *Plug-in Habitat*, Paula Nishijima investigates adaptive strategies of plants as well as their relationship with other species and the environment. The artistic research is translated into a hybrid system that connects a cushion plant, located in the Atlantic Botanical Garden (Gijón, Spain), to two artificial modules – creating a habitat that can plug living and artificial organisms in. Its technical architecture uses a LoRaWAN network and Helium – a decentralised wireless IoT network and blockchain – to collect and store data from the plant.

Cushion plants, which are known for regulating humidity and temperature within their 'cushion' form – creating a microclimatic shelter for other species – are the inspiration for one of the modules. The second piece is inspired by thorns and spiky structures of plants. They are important adaptive tools that not only defend the plants from herbivory animals, but also help reduce water loss.

The pre-recorded data from the cushion plant, which illustrate its adaptation to environmental changes, is used and translated into movement and pulsing light by the modules in the exhibition.

Faced with the current challenges of human and nonhuman life on Earth, adaptation is key to tackling climate change and the environmental crisis. *Plug-in Habitat* aspires to a more organic, self-organised way of building through change – instead of resistance to it.

**Paula Nishijima** je brazilsko-japanska vizualna umjetnica čija je praksa usmjerena na istraživanje na raskrižju umjetnosti, znanosti i tehnologije. Bavi se kolektivnim, samoorganiziranim ponašanjem živih sustava u prirodi i načinima na koje oni nadahnjuju suradničke, održivije i etičnije oblike odnosa između ljudi, ostalih živih organizama i okoliša. Njezina umjetnička istraživanja pretočena su u različite medije poput videa, fotografije i bio umjetnosti. Nedavne izložbe uključuju WRO Biennale (Wrocław, Poljska); *Plug-in Habitat* (LABoral Centro de Arte, Gijón, Španjolska); *Here and Now*, Media Art Festival (Leeuwarden, Nizozemska, 2021.); *Teachable Moment* (Stove Works, Chattanooga, SAD, 2020.). Magistrirala je umjetnost i kulturu na Sveučilištu u Leidenu u Nizozemskoj, a preddiplomski studij umjetnosti završila je na Universidade Estadual Paulista Júlio de Mesquita Filho u São Paulu u Brazilu. Članica je kolektiva FRIEC, globalne platforme za urbanu ekološku umjetnost koja se bavi odnosom čovječanstva prema prirodi kroz kulturu; *Luv 'til it Hurts*, umjetničkog projekta o stigmati HIV-a; *te Translocalia*, mreže umjetnika, kustosa, dizajnera i profesionalaca iz različitih domena koji promišljaju budućnost kroz umjetnost.

**paulanishijima.com**

U suradnji s: Biomimetički laboratorij (Marlén López & Manuel Persa)

Znanstveni suradnik: Tobias Seidl (Westfälische Hochschule, Njemačka)

Bioloz i Atlantskog botaničkog vrta: Francisco de Borja Jiménez-Alfaro i Eduardo Fernández Pascual (Sveučilište u Oviedu, Španjolska)

Inženjer sustava svemirske tehnike: Nicholas Lan  
Telekomunikacijski programer: Alejandro Juan García  
3D ispis: Moses-Gereon Wullweber (uz potporu Westfälisches Institut für Bionik, Njemačka)

Umjetnik zvuka: Ben Tupper

Grafička dizajnerica murala: Elisa Cuesta

Dokumentarni video: Nadia Penella

*Plug-in Habitat* realiziran je u sklopu rezidencijalnog programa European Media Art Platform u LABoral Centro de Arte y Creación Industrial, uz potporu potprograma Kultura Kreativne Europe Europske unije.

**Paula Nishijima** is a Brazilian-Japanese visual artist with a research-oriented practice that unfolds at the crossroads of art, science, and technology. She investigates the collective, self-organised behaviour of living systems in nature, and how it inspires more collaborative, sustainable and more ethical forms of relationships between humans, nonhumans, and the environment. Her artistic research is materialised into different media, such as video, photography, and bioart. Recent exhibitions include WRO Biennale (Wrocław, Poland); *Plug-in Habitat* (LABoral Centro de Arte, Gijón, Spain); *Here and Now*, Media Art Festival (Leeuwarden, The Netherlands, 2021); *Teachable Moment* (Stove Works, Chattanooga, USA, 2020). She received an MA in Arts and Culture from Leiden University, The Netherlands and holds a BA in Visual Arts from the Universidade Estadual Paulista Júlio de Mesquita Filho, São Paulo, Brazil. She is part of FRIEC collective, a global platform for urban ecological art that nurtures humanity's cultural relationships with nature; *Luv 'til it Hurts*, an artist-led project about HIV and stigma; *Translocalia*, a network of artists, curators, designers, and professionals from different domains that plan for the future through art.

**paulanishijima.com**

In collaboration with: Biomimetic Laboratory (Marlén López & Manuel Persa)

Scientist collaborator: Tobias Seidl (Westfälische Hochschule, Germany)

Biologists from the Atlantic Botanical Garden: Francisco de Borja Jiménez-Alfaro and Eduardo Fernández Pascual (Oviedo University, Spain)

Space systems engineer: Nicholas Lan

Telecommunication developer: Alejandro Juan García  
3D print: Moses-Gereon Wullweber (with the support of Westfälisches Institut für Bionik, Germany)

Sound artist: Ben Tupper

Graphic designer of mural: Elisa Cuesta

Video documentary: Nadia Penella

*Plug-in Habitat* was realised within the framework of the European Media Art Platform residency programme at LABoral Centro de Arte y Creación Industrial with support of the Creative Europe Culture Programme of the European Union



Fotografije / Photos: Ljubaznošću umjetnice / Courtesy of the artist

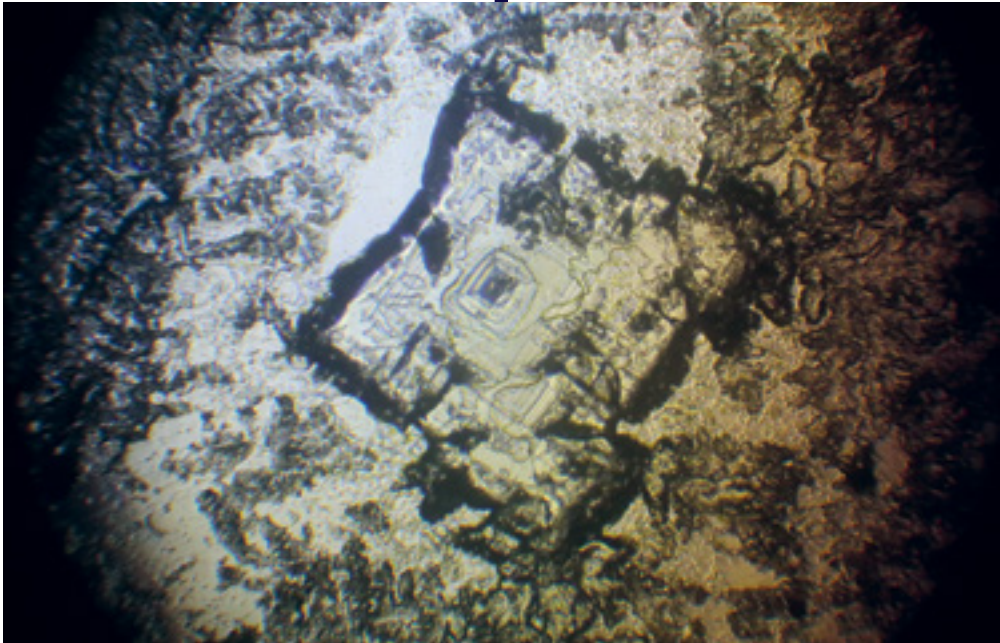
# Marisa Satsia<sup>(CY)</sup>

## Tijelo otvorenog koda — Serija [meta] fluidnih dragulja i instrumenata

Instalacije i instrumenti, (jestive) skulpture, nosivi uređaji i instrumenti  
2022. – u tijeku

## Open Source Body — [Meta]fluidic gems and apparatus series

Installation(s) and apparatus, (edible) sculptures, wearable devices, and instruments  
2022 – ongoing



Fotografija ustupljena ljubaznošću umjetnice / Photo courtesy of the artist



Projekt *Tijelo otvorenog koda* započeo je početkom 2022. kao skup alata za tjelesno istraživanje i eksperimentiranje, kuharica otvorenog koda i višesjetilno iskustvo DIY biolaboratorija. Projekt je krenuo u novom smjeru prema izradi jestivih [meta]fluidnih dragulja, kristala i skulpturalnih oblika nas-talih od tjelesnih tekućina poput suza i sline. Tjelesne tekućine prolaze kroz [meta]fluidni proces, molekularno gastronomski način izazivanja, prikupljanja, obrade i čuvanja koji ih transformira u skulpturalne jestive dragulje. Biste li prikupili svoje bolne suze i pretvorili ih u jestivi analgetik u obliku bombona od kristalića suza kako biste ih mogli ponuditi svojim voljenima koji pate? Biste li svoju slinu u obliku hidratantnih perlica kavijara darovali onima kojima je najpotrebnija?

U mikrobiologiji se tjelesne tekućine prikupljaju i proučavaju u istraživanju patologija jer se smatraju izvrsnim pokazateljima zdravlja. Ljudi, čija su tijela sačinjena od vode i mesa, ovise o proizvodnji i izlučivanju tjelesnih tekućina poput suza, sline i znoja, jer su one neophodne za podmazivanje i zaštitu od patogena.

Ovaj [meta]fluidni proces omogućuje dobivanje tjelesnih tekućina iz otvorenog koda i njihovo slobodno korištenje, te pretvara donora i njegovo tijelo u aktivno mjesto proizvodnje vrijednih molekula kao što su hormoni i proteini koji, kada se izoliraju i prerade, mogu postati ljekoviti. Kroz proces razmjene tjelesnih tekućina nastaju novi sustavi brige i intime između darivatelja i primatelja.

Putem tog procesa možemo rekonstruirati tehno-znanstvene narative koji se bave nastankom, izlučivanjem, životnim ciklusima, doniranjem i razmjenom tjelesnih tekućina, kao i osnažiti njihovu vrijednost u tehno-znanstvenom, gastronomskom i kontekstu znanosti o materijalima. Kad tjelesne tekućine kao što su suze i slina počnemo promatrati kao dragocjenosti, otkrivaju se izazovi i nevidljivi trud koji darivatelji ulažu kako bi ostali zdravi, proizveli, izlučili, sakupili i tekućine transformirali u lijek.

The *Open Source Body* project commenced in early 2022 as a toolkit for bodily exploration and experimentation, an open source cookbook and a multisensory DIY biolab experience. The project has taken a new direction towards the making of edible [meta]fluidic gems, crystals, and sculptural forms from bodily fluids like tears and saliva. The bodily fluids go through a [meta]fluidic process, a molecular gastronomical way of inducing, collecting, processing and preserving that transforms them into precious sculptural edible gems. Would you collect your tears of pain and transform them into an edible painkiller in the form of tear salt candies so you can offer them to your suffering loved ones? Would you donate your saliva in the form of hydrating pearls of caviar to the ones that need it the most?

In microbiology, bodily fluids are being collected and studied for the study of pathologies, as they are considered excellent indicators of health. As bodies of water and flesh, humans depend on the production and excretion of bodily fluids like tears, saliva and sweat as these are essential for lubrication and keeping pathogens away.

The [meta]fluidic process allows the open sourcing and commoning of bodily fluids and transforms the donor and their body into an active site of production of valuable molecules such as hormones and proteins that when isolated and processed can become medicine. Through the process of internalising the liquid body of each other, new systems of care and intimacy are being generated between donors and recipients.

Through this process we can reconstruct technoscientific narratives that are concerned with the genesis, excretion, life cycle, donation, and the exchange of bodily fluids and to amplify their value in a technoscientific, gastronomical and material science context. By reevaluating bodily fluids such as tears and saliva as precious, the challenges and invisible labour of the donor to stay healthy, to induce, to excrete, to harvest and transform the fluids into medicine are also revealed.

Projekt otkriva međuodnose između unutarnjeg i vanjskog dijela tijela (lučenje-i-izlučivanje) i cilj mu je izgladiti napetosti i ukloniti tabue koji se vežu uz narative o tjelesnom eksperimentiranju te doniranju i razmjeni tjelesnih tekućina. Razotkriva potencijal prikupljanja i korištenja tjelesnih materijala kao prirodnih sirovina za izradu lijekova, kao i za njegu i brigu o drugim ljudima te ne- i nad-ljudskim živim sustavima. Pokazuje kako je cilj bio-zanatstva i molekularne gastronomije istražiti načine na koje stvaramo nove oblike skrbi kroz autonomnu izradu, uzgajanje i proizvodnju vlastitih biotehnologija.

**Marisa Satsia** je multidisciplinarna umjetnica i istraživačica sa sjedištem u Nikoziji na Cipru, specijalizirana za medicinsku i biološku umjetnost. Satsia je biologinja amaterka i biotecnologinja čiji je istraživački interes usmjeren na molekularnu gastronomiju, mikrofluide i meku robotiku. Njezini radovi promišljaju i propituju budućnost i razvoj biotehnologija vezanih uz zdravstvenu samobrigu i čine biologiju dostupnijom usvajanjem *DIY* procesa, tehnika, materijala i alata. Magistrirala (2016.) je medicinsku umjetnost na Centru za anatomiju i ljudsku identifikaciju Sveučilišta u Dundeeju, Škotska, a 2022. je pohađala program *fabricademy* u Baskijskom centru za biodizajn u Bilbao, Španjolska. Predavala je na više seminara i radionica, uključujući *Medical Bodies* (School of Machines, Making and Make Believe, 2020.), *Creative Biology* (CYENS Thinker Maker Space, 2021.), *Biofabricated Soft Robotics and Inflatables* (Ljetna škola bitova i atoma, Transmedijalni istraživački institut, 2023.). Trenutno razvija prvi otvoreni i zajednički *DIY* biolaboratorij na Cipru, BioCuriosities Lab, te je istraživačica u laboratoriju Serious Products Lab Tehnološkog sveučilišta na Cipru.

The project reveals the relationships between the inside and the outside of the body (secretion-excretion) and aims to repair the tensions and taboos around narratives about bodily experimentation and the donation and exchange of bodily fluids. It unravels the potential of collecting and utilising bodily materials as raw natural materials for the making of medicines and for the nurturing and caring of fellow humans and more than human living systems. It demonstrates how biotinkering and molecular gastronomy aim to investigate the ways in which we create new forms of care through autonomously crafting, cultivating, and fabricating our own biotechnologies.

**Marisa Satsia** is a multidisciplinary artist and researcher specialising in medical and biological arts based in Nicosia, Cyprus. She is an amateur biologist and biotechnologist with a research interest in molecular gastronomy, microfluidics, and soft robotics. Her work re-imagines and challenges the future developments of biotechnologies of self-health care and makes biology more accessible through the adoption of DIY processes, techniques, materials and tools. Satsia holds an MSc (2016) in Medical Art from the Centre of Anatomy and Human Identification at the University of Dundee and has completed the *fabricademy* programme in 2022 at the Basque Bidesign Centre, in Bilbao, Spain. She has taught multiple courses and workshops, including *Medical Bodies* (School of Machines, Making and Make Believe, 2020), *Creative Biology* (CYENS Thinker Maker Space, 2021), *Biofabricated Soft Robotics and Inflatables* (Summer School of Bits and Atoms with the Transmedia Research Institute, 2023). Currently, she is developing the first open and communal DIY biolab in Cyprus, BioCuriosities Lab, and is a researcher of the Serious Products Lab at the Cyprus University of Technology.

Umjetnička suradnja: Aisen Caro Chacin  
Izrada staklenih posuda: Zvonko Drobnič  
Dizajn tiskanih pločica (PCB): Jakob Grčman i  
Marisa Satsia  
Elektronika: Jakob Grčman

*Tijelo otvorenog koda – Serija [meta]fluidnih dragulja i instrumenata* realiziran je u sklopu rezidencijalnog programa European Media Art Platform na Institutu Kersnikova (Galerija Kapelica), uz potporu potprograma Kultura Kreativne Europe Europske unije.

Collaborating artist: Aisen Caro Chacin  
Glass work: Zvonko Drobnič  
PCB Design: Jakob Grčman and Marisa Satsia  
Electronics: Jakob Grčman

*Open Source Body – [Meta]fluidic gems and apparatus series* was realised within the framework of the European Media Art Platform residency programme at Kersnikova Institute (Kapelica Gallery) with support of the Creative Europe Culture Programme of the European Union.



Fotografija / Photo: Ljubaznošću umjetnice / Courtesy of the artist

# Maria Smigielska <sup>(PL/CH)</sup> CompMonks <sup>(FR/CH)</sup>

## Protej 4.0

Interaktivna instalacija, u  
izložbenom prostoru i online  
2023.

## Proteus 4.0

Interactive installation,  
on-site and online  
2023



Vizuali ustupljeni ljubaznošću umjetnika / Visuals courtesy of the artists

Arhitekti Maria Smigielska i CompMonks, koji žive i rade u Zürichu, predstavljaju novi razvojni projekt o seriji instalacija mješovitih medija analogno-digitalnog ekosustava pod nazivom *Protej*. *Protej 4.0* bavi se interakcijom i komunikacijom između digitaliziranog materijala i ljudi putem praćenja pogleda i prepoznavanja emocija. Serija je inspirirana složenim ponašanjem ferrofluidnog materijala koji neprestano mijenja oblik, pretvarajući se iz točkica u vijugave pruge, pa u koagulirana područja, djelovanjem nevidljive sile magnetskih polja. Ponašanje materijala u prirodi je teško kontrolirati i simulirati i, kao takvo, predstavlja raznolikost i istraživačku vrijednost u procesu stvaranja efemernih i neponovljivih uzoraka u ovom generativnom i interaktivnom umjetničkom djelu.

Prijašnje verzije serije osmišljavale su jedan način interakcije za samo jedan fizički prostor, no umjetnici se sada usmjeravaju na internetske interakcije u kojima sudjeluju osobni uređaji (osobna računala, mobiteli, tableti). Komunikacija između umjetničkog djela i njegovih promatrača tako sada obuhvaća različite oblike dinamike privatnog vremena i oslobađa se okvira zidova muzeja. Senzori ugrađeni u svakom od tih osobnih uređaja također omogućuju preciznije informacije o izrazima lica i načinima gledanja, kao i sofisticiraniju interakciju uz pomoć umjetne inteligencije.

Zamišljen kao imerzivna instalacija koja nije vezana uz određeno mjesto, rad spaja mnoštvo interakcija koje se događaju na internetu i izravno iskustvo na licu mjesta s namjenskim interaktivnim uređajem. Kako bi se proširio estetski vokabular stvoren tijekom prethodnih iteracija ovog rada u seriji, nova verzija izražava aspekte distribucije putem dizajna prostorno raspršenih prikaza ugrađenih u prostorni okvir. Individualne ćelije za prikaz dopunjuju se reflektivnim i prozirnim panelima unutar zadanog prostora kako bi se stvorilo jedinstveno prostorno iskustvo koje se događa bilo gdje i bilo kada širom umreženog planeta. Jedan od njih je pritom interaktivan i posjetiteljima omogućuje aktivno sudjelovanje u iskustvu.

Zurich-based duo of architects, Maria Smigielska and CompMonks are exhibiting a new development project on the series of mixed media installations of an analogue-digital ecosystem called *Proteus*. *Proteus 4.0* focuses on interacting and communicating between a digitized material and humans through gaze-tracking and emotion recognition. The series has drawn from the complex behaviour of the ferrofluid material, which constantly changes its shape from dots to meandering stripes and coagulated regions through the invisible force of magnetic fields. The behaviour of the material is hard to control or simulate by nature and, as such, is taken as a value of diversity and exploration in the process of ephemeral and non-repeatable pattern generation in this generative and interactive artwork.

While former versions of the series were designing a single mode of interaction for a single physical space, the artists have now shifted to web-based interactions enacted by personal devices (personal computers, mobiles, tablets). The communication between the artwork and its beholders thus spans across the diversity of personal time dynamics and detaches itself from the walls of the museum. Embedded sensors in each of these personal devices also allow for a finer grain of face and gaze information, and a more sophisticated interaction powered by AI.

Conceived as an immersive and non-site-specific installation, it combines both the plethora of interactions happening on the web and its direct experience “on-site” with a dedicated interactive device. To extend the aesthetic vocabulary crafted across the series, this new version expresses the aspects of distribution through the design of spatially scattered displays embedded in a space frame. Individual display cells are complemented with reflexive and transparent panels across the space to render a unified spatial experience that occurs anywhere and anytime across the networked planet. Among them, one is actually interactive and enables the visitor to take an active part in it.

**Maria Smigielska** je arhitektica i istraživačica školovana u Švicarskoj (ETH Zürich) i Poljskoj (TU Poznan), koja živi i radi u Zürichu. Trenutno radi na katedri Digital Building Technologies, Sveučilišta ETH. Zanima je jačanje potencijala digitalne i fizičke izrade arhitektonskih elemenata, dizajnerskih predmeta i instalacija mješovitih medija korištenjem digitalnih i interaktivnih tehnologija za kodiranje i modulaciju svojstava materijala, izradu po posebnim specifikacijama i strategije dizajna. Profesionalno arhitektonsko iskustvo stekla je u Poznanu, Varšavi i Zürichu, gdje se 2014. pridružila arhitektonskom uredu Baier Bischofberger Architects u sklopu kojeg je radila na implementiranju metoda računalnog dizajna na arhitektonskim projektima fasada vezanih uz umjetnost. Od 2016. bavi se istraživanjem i podučavanjem na nekoliko institucija, uključujući Odjel za digitalno znanje na ENSA Paris-Malaquais, Creative Robotics na Umjetničkom sveučilištu u Linzu (AT), Interaction Design na Umjetničkom sveučilištu u Zürichu (CH) i Akademiji umjetnosti i dizajna FHNW u Baselu (CH). Izlaže na međunarodnoj razini od 2013., a u novije vrijeme izlagala je na Bijenalu arhitekture u Tallinnu 2017., Međunarodnom bijenalu umjetnosti i tehnologije Meta.Morf u Trondheimu 2020., u ZKM-u u Karlsruheu 2021. te na brojnim izložbama u Švicarskoj.

[mariasni.com](http://mariasni.com)

**CompMonks** je diplomirao arhitekturu u Francuskoj i živi u Švicarskoj, a bavi se istraživanjem primjene tehnologije u arhitekturi. Doktorirao je 2023. i trenutno vodi istraživanje o interaktivnom i generativnom dizajnu sa sučeljima mozak-računalo na Sveučilištu ETH Zürich. Od 2010. do 2015. bio je docent na Odjelu za digitalno znanje ENSA Paris-Malaquais (FR), a od 2014. do 2016. predavač u Laboratoriju numeričkih kultura za arhitektonske projekte na EPFL (Lausanne, CH). U svom umjetničkom radu bavi se dizajniranjem objekata i instalacijama koje sreću pozornost na snagu objedinjavanja

**Maria Smigielska** is an architect and researcher educated in Switzerland (ETH Zurich) and Poland (TU Poznan), based in Zurich. She is currently working at Digital Building Technologies, ETH. Her interest lies in the enhancement of potentials for digital and physical creation of architectural elements, design objects and mixed media installations, by using digital and interactive technologies for encoding and modulating materials properties, custom fabrication, and design strategies. She gained professional architectural experience in Poznan, Warsaw, and Zurich, where she joined Baier Bischofberger Architects in 2014 to implement computational design methods for arts-related architectural façade projects. Since 2016 she has been involved in research and teaching at multiple institutions, including Digital Knowledge Department at ENSA Paris-Malaquais, Creative Robotics at University of Arts Linz (AT), Interaction Design at Zurich University of the Arts (CH), and Basel Academy of Art and Design FHNW (CH). She has been exhibiting internationally since 2013, with recent appearances at Tallinn Architecture Biennale 2017, Meta.Morf Trondheim International biennale for art and technology 2020 and ZKM Karlsruhe 2021 to name a few, as well as in multiple shows in Switzerland.

[mariasni.com](http://mariasni.com)

**CompMonks** is a trained architect from France and a researcher in technology for architecture based in Switzerland. He obtained his PhD in 2023 and currently leads research on interactive and generative design with brain-computer interfaces at ETH Zurich. From 2010 to 2015, CompMonks was appointed Adjunct-Assistant Professor at the Digital Knowledge department of ENSA Paris-Malaquais (FR), and Lecturer from 2014 to 2016 at the Laboratory of Numeric Cultures for Architectural Projects at EPFL (Lausanne, CH). His artistic work follows a series of design objects and mixed-media installations shedding light on the power of combining humans with computers. Among his most

ljudi i računala. Posljednjih godina njegov rad je predstavljen u sklopu izložbe *Neurons* u Centru Pompidou u Parizu 2020., na Međunarodnom bijenalu umjetnosti i tehnologije Meta.Morf u Trondheimu 2020. i na izložbi *Biomedica* u ZKM-u Karlsruheu 2021.

**compmonks.com**

Suradnici: Mihael Giba, Juraj Komerički, William Linn

*Protejs 4.0* realiziran je u sklopu rezidencijalnog programa European Media Art Platform u udruzi KONTEJNER | biro suvremene umjetničke prakse, uz potporu potprograma Kultura Kreativne Europe Europske unije.

recent appearances are the *Neurons* exhibition at Centre Pompidou Paris in 2020, Meta.Morf Trondheim International biennale for art and technology 2020, and the *Biomedica* exhibition at ZKM Karlsruhe in 2021.

**compmonks.com**

Collaborators: Mihael Giba, Juraj Komerički, William Linn

*Proteus 4.0* is realised within the framework of the European Media Art Platform residency programme at KONTEJNER | bureau of contemporary art praxis with the support of the Creative Europe Culture Programme of the European Union.

Vizuali ustupljeni ljubaznošću umjetnika / Visuals courtesy of the artists



# Studio Above&Below<sup>(UK)</sup>

## Meditativna kohabitacija

Imerzivna instalacija s  
ekranima, senzori, model  
strojnog učenja, zvuk  
2023.

## Meditative Cohabitation

Screen based immersive  
installation, sensor, machine  
learning model, sound  
2023



Fotografija / Photo: MIND THE FILM (Borja Alexandre & Susanna Garcia)



*Meditativna kohabitacija* je audio-vizualno iskustvo koje istražuje međuvrsku komunikaciju u gradovima budućnosti. Temelji se na gradu Bruxellesu i koristi softver za razvoj videoigara i alate umjetne inteligencije.

Imerzivna instalacija za više ekrana utemeljena je na bioakustičkim snimkama i skeniranju životnog staništa Marais Wiels, revitaliziranog ekosustava smještenog u srcu urbanog krajolika Bruxellesa. Publika je pozvana na meditiranje u okruženju lokalnih zvukova različitih bioloških vrsta s jedne strane i responzivnog digitalnog krajolika s druge.

Polazišna točka za umjetnički rad je pitanje: „Što kad fokus ne bi više bio isključivo na čovjeku i kad bismo redizajnirali uređaje sa zaslonima tako da se njima mogu služiti i neljudski oblici života?”

Istraživanje i razvoj instalacije uključivali su izradu prilagođenog audio senzora, eksperimentiranje s alatima strojnog učenja primijenjenima u klasifikaciji zvukova iz okoliša, bioakustiku koja utječe na virtualni krajolik, 3D skeniranje i 3D primjere lokalnih biljnih vrsta iz krajolika regije i prikaze reaktivnih 3D predmeta u stvarnom vremenu uz pomoć programa Unreal Engines i TouchDesigner.

Umjetnici su na istraživanju i prikazu bioakustike unutar biotopa Marais Wiels surađivali s lokalnim dizajnerom zvuka Yauom Fanom koji se bavi akustičnom ekologijom.

Cilj je projekta potaknuti veću uključenost u stvarno stanje međudnosa bioloških vrsta, isticanjem potrebe za međusobnim uvažavanjem unutar našeg procesa dizajna i skupova podataka, kako bismo potaknuli empatiju i dali veći smisao naprednim tehnologijama, kako bi one mogle biti od veće koristi i drugim oblicima života.

Londonski **Studio Above&Below** osnovali su Daria Jelonek (DE) i Perry-James Sugden (UK) po završetku studija na Kraljevskom koledžu umjetnosti (London, UK), a bavi se umjetničkom i tehnološkom praksom. Njihov rad koristi digitalnu umjetnost, podatke i proširenu stvarnost u stvaranju neprimjetnih poveznica između ljudi, strojeva i okoliša.

*Meditative Cohabitation* is an audio-visual experience investigating multi-species communication in future cities. It is based on the city of Brussels and makes use of game engines and AI tools. Grounded in bioacoustics recordings and scans of the biotope of Marais Wiels, which is a rewilded area located in the heart of the urban landscape of Brussels, this immersive multi-screen installation invites the audience to meditate between local multispecies sounds and a responsive digital landscape.

The starting point for the artwork is the question: “What if we re-designed screen devices to serve more than human lifeforms, moving away from a pure human-centric focus?”

The research and development included building a custom audio sensor, experimenting with machine learning sound classification tools, bioacoustics impacting the virtual landscape, 3D scans and 3D objects of local plant species of the regional landscape and real time renderings of reactive 3D objects using Unreal Engines and TouchDesigner.

The artists collaborated with the local ecological sound designer Yau Fan on the exploration and manifestation of bioacoustics within the biotope of Marais Wiels.

The project aims to inspire more engagement with interspecies realities, declaring the need for interspecies acknowledgement within our design process and datasets in order to build more empathy and purpose for advanced technologies, finding ways to serve more than human lifeforms.

**Studio Above&Below** is a London-based art and technology practice founded by Daria Jelonek (DE) and Perry-James Sugden (UK) after graduating from the Royal College of Art (London, UK). Their work combines digital art, data and XR in order to draw together unseen connections between humans, machines and the environment.

Believing in research-based projects, Studio Above&Below often works with scientists, technologists, brands, and communities to push the boundaries of digital media for future

Studio Above&Below vjeruje u projekte temeljene na istraživanju te često surađuje sa znanstvenicima, tehnologizima, brendovima i zajednicama u pomicanju granica digitalnih medija u promišljanju budućnosti življenja. Posljednjih godina dvojac je stvorio inovativna umjetnička djela koristeći imerzivne tehnologije i podatke kojima nevidljivo čine vidljivim te našem okruženju daju mogućnosti vlastita izražavanja.

Radovi su im predstavljeni na međunarodnoj razini, u institucijama i na festivalima kao što su Kraljevska akademija umjetnosti, Tate Modern, Victoria & Albert Museum (London, UK), Nottingham Contemporary (UK), PhotoPhore tijekom Venecijanskog bijenala (IT), HeK Basel (CH), MEET | Centar za digitalnu kulturu (Milano, Italija), NRW Forum (Düsseldorf, DE), UCCA Shanghai (CN), Today Art Museum (Peking, CN), WRO Biennale (Wrocław, PL), WIRED Japan i Sónar+D (Barcelona, ES). Ranije nagrade i financiranja uključuju nagradu Lumen (uži izbor), Bloombergovu stipendiju, Battersea Sculpture Prize, rezidenciju Factory Berlin x Sonar+D, te S+T+Arts x Nesta Italia nagradu City of the Future. Radovi su im također objavljeni u časopisima *The New York Times*, *MAXON*, *Arte* i *It's Nice That*.

**studioaboveandbelow.com**

Koncept i produkcija: Studio Above&Below (Daria Jelonek, Perry-James Sugden)  
Suradnici: Yau Fan, iMAL – Art Center for Digital Cultures & Technology  
Korištena tehnologija: Prilagođeni audio senzor, model strojnog učenja za raspoznavanje zvuka, TouchDesigner, Unreal Engine

Rad *Meditativna kohabitacija* je realiziran u sklopu rezidencijalnog programa European Media Art Platform u iMAL-u (Art Center for digital cultures & technology), uz potporu potprograma Kultura Kreativne Europe Europske unije.

living. Over the last years the duo has created groundbreaking and innovative artworks using immersive technologies and data in order to make the invisible visible and to give our environment a voice to express itself.

Their work has been shown internationally at institutions and festivals including the Royal Academy of Arts, Tate Modern, Victoria and Albert Museum (London, UK), Nottingham Contemporary (UK), PhotoPhore during the Venice Biennale (IT), HeK Basel (CH), MEET | Digital Culture Center (Milan, Italy), NRW Forum (Düsseldorf, DE), UCCA Shanghai (CN), Today Art Museum (Beijing, CN), WRO Biennale (Wrocław, PL), WIRED Japan, and Sónar+D (Barcelona, ES). Previous prizes and fundings include Lumen Prize (shortlisted), Bloomberg Bursary, the Battersea Sculpture Prize, Factory Berlin x Sonar+D Artist in Residency and the S+T+Arts x Nesta Italia City of the Future prize. Their work has been published in magazines including *The New York Times*, *MAXON*, *Arte* and *It's Nice That*.

**studioaboveandbelow.com**

Concept & Production: Studio Above&Below (Daria Jelonek, Perry-James Sugden)  
Collaborators: Yau Fan, iMAL – Art Center for digital cultures & technology  
Technology used: Custom audio sensor, Audio Classification Machine Learning Model, TouchDesigner, Unreal Engine

*Meditative Cohabitation* was realised within the framework of the European Media Art Platform residency programme at iMAL – Art Center for digital cultures & technology with support of the Creative Europe Culture Programme of the European Union.



Fotografije / Photos: MIND THE FILM (Borja Alexandre & Susanna Garcia)



# Gibanja

**Eksperimentalno  
zvučno dogajanje**

# anija

**Experimental  
Sound Event**

# Gibanja

*gibanje* – mijenjanje položaja tijela ili čestice

*gibati* – pokretati, praviti kretnje radi dovođenja u poželjno stanje

Kad smo pokrenuli Gibanja, u lipnju 2021. godine, ona su u svom prvom izdanju bila zamišljena kao malo jednokratno događanje s tek eventualnom mogućnošću budućih iteracija. Bio je to rezultat nekolicine aktivnosti europskog projekta Re-Imagine Europe, sa snažnim programskim fokusom na prostorno-zvučno stvaralaštvo, a u svojoj pandemijskoj, velikim dijelom lokalnoj verziji, prva su Gibanja primarno stvorila prostor za edukaciju i produkciju hrvatskih glazbenika i umjetnika. Spacijalizacijom zvuka sudionici prvih Gibanja stvarali su imerzivna iskustva i mijenjali način slušanja i percepciju zvuka i prostora: prostora zvuka i zvuka u prostoru. Interes publike za *gibanja* na suvremenoj eksperimentalnoj sceni, atmosfera i reakcije, pokazali su očekivanja lokalne zajednice za daljnjim gibanjem Gibanja.

Sljedeće, postpandemijsko izdanje, prošireno je značajnijim međunarodnim doprinosom programu te je predstavilo širi spektar suvremenih glazbenih tendencija i poetika, različitih načina rada sa zvukom: zvukom samim, zvukom u prostoru, zvukom i slikom, kao i zvukom i svjetlom. Opsežniji i raznovrsniji program drugog izdanja na određeni je način etablirao Gibanja kao *malu festival* odnosno eksperimentalno zvučno događanje koje polako, ali sigurno zauzima svoje mjesto na suvremenoj glazbenoj festivalskoj sceni.

Gibanja nastoje biti mjesto susreta, zajedničkih iskustava, kritičkog pristupa i otvorenog (sl)uha. U tom smjeru gibaju se i treća Gibanja koja su ove godine dijelom većeg međunarodnog događanja KONTEJNER 3.0. Ovogodišnji program donosi recentnu produkciju umjetničke platforme instruments inventors initiative – novo djelo Huga Moralesa Murguie za modificirane strojeve umjesto glazbenih instrumenata; jedinstvenu

*gibanje (HR)* – changing the position of the body or particles

*gibati (HR)* – to make movements for bringing into a desirable state

When we initiated Gibanja in June 2021, it was conceived in its first edition as a small one-time event with the potential for future iterations. It was the result of several activities within the European project Re-Imagine Europe, with a strong programmatic focus on spatial sound creation. In its pandemic, largely local version, the initial Gibanja primarily provided a space for the education and production of Croatian musicians and artists. Through the spatialization of sound, participants in the first Gibanja created immersive experiences, altering the way we listen to and perceive sound and space: the space of sound and sound within space. The audience's interest in *gibanja* (movements) in the contemporary experimental scene, the atmosphere, and the reception demonstrated the local community's expectations for further development of Gibanja.

The subsequent post-pandemic edition was expanded with significant international contributions to the programme and presented a wider range of contemporary musical tendencies and aesthetics, different ways of working with sound: sound itself, sound in space, sound and image, as well as sound and light. The more extensive and diverse programme of the second edition, in a way, established Gibanja as a *small festival* or experimental sound event that is gradually, but steadily, finding its place in the contemporary music festival scene.

Gibanja aims to be a place of gathering, shared experiences, critical approach, and open (h)ear(ing). In this direction move the third Gibanja, being a part of a larger international event, KONTEJNER 3.0, this year. The programme for this year brings the recent production of the artistic platform instruments

audiovizualnu suradnju glazbenica Klare Lewis i Nik Colk Void s eksperimentalnim filmskim umjetnikom Pedrom Maiom; svjetlosno-zvučni performans udaraljkaša Sylvaina Darrifourcq; predstavljanje slovačke eksperimentalne glazbene scene kroz nastupe Barbore Tomáškové i Ondreja Zajca; novu KONTEJNER-ovu produkciju – elektroakustičku komprovizaciju Pavla Jovanovića i Bojana Krhlanka; suvremeno skladateljsko stvaralaštvo kroz koncerte splitskog ansambla S/UMAS i violinistice de-jane sekulić; kultno djelo Corneliusa Cardewa *Treatise* u izvedbi i interpretaciji Jake Bergera; nastup vokalistice i skladateljice Martine Claussen u suradnji s hrvatskim umjetnikom svjetla i videa Ivanom Lušičićem Liikom; te dva djela nastala u sklopu projekta New Perspectives for Action međunarodne mreže Re-Imagine Europe – performans temeljen na zvučnoj instalaciji austrijskog umjetnika zvuka Andreea Trobollowitscha i zajednički nastup eksperimentalnih i progresivnih glazbenica Ziúr i Elvin Brandhi.

Nadamo se da će vas treće izdanje Gibanja obogatiti i inspirirati. Dobrodošli u prostor eksperimentalnog zvuka!

Davorka Begović

inventors initiative – a new work by Hugo Morales Murguía for modified machines instead of musical instruments; a unique audiovisual collaboration between musicians Klara Lewis and Nik Colk Void with experimental film artist Pedro Maia; a sound-light performance by percussionist Sylvain Darrifourcq; a presentation of the Slovak experimental music scene through concerts by Barbora Tomášková and Ondrej Zajec; a new production by KONTEJNER – an electroacoustic improvisation by Pavle Jovanović and Bojan Krhlanko; contemporary compositions in concerts by the S/UMAS ensemble from Split and violinist dejana sekulić; Cornelius Cardew's iconic piece *Treatise* performed and interpreted by Jaka Berger; a quadrophonic live set by vocalist and composer Martina Claussen in collaboration with Croatian light and video artist Ivan Lušičić Liik; and two pieces created as part of the project New Perspectives for Action of the international Re-Imagine Europe network – a sound installation based performance by Austrian sound artist Andreas Trobollowitsch and a joint performance by experimental and progressive musicians Ziúr and Elvin Brandhi.

We hope that the third edition of Gibanja will enrich and inspire you. Welcome to the space of experimental sound!

Davorka Begović

# Barbora Tomášková <sup>(SK)</sup>

Koncert  
2023.

Concert  
2023



Fotografija / Photo: Norbert Burkowski



Slovačka skladateljica Barbora Tomášková u solo nastupu uz pomoć svojih hibridnih instrumenata stvara jedinstvene zvučne pejzaže koji spajaju elektroniku sviranu uživo sa zvučnim predmetima vlastite izrade. Okosnica glazbe Barbore Tomáškové počiva u ritualnim praksama i bavljenju s podsviješću.

„Skladateljica Barbora Tomášková spaja živu elektroničku glazbu s akustičnim instrumentima, te tim netradicionalnim međuodnosom proizvodi složene kompozicije i raznobojne zvučne teksture. Ona stvara vlastite zvučne objekte i koristi ih tijekom koncertnih nastupa. Svojim pristupom zvuku rastače konvencije dvaju svjetova – klasične i elektroničke glazbe.” (Richard Michalík, dramaturg)

Barbora Tomášková razvija se kao solo izvođačica koristeći elektroniku i elektroniku uživo i pronalazi svoj glazbeni izričaj u kombinaciji s nađenim predmetima, kao i zvučnim objektima vlastite izrade koje je počela dizajnirati i konstruirati tijekom studija na Sveučilištu likovnih umjetnosti i dizajna u Bratislavi. Svi zvukovi s kojima radi, uključujući elektroniku, izrastaju iz zvučnih objekata koje ona izrađuje; bilo u njihovu sirovom i prirodnom obliku ili nakon transformacije i elektroničkih procesa.

Fokusirajući se na tehnologiju i elektroniku sviranu uživo, razvila je alate za glazbeno programiranje. Objedinjujući ta dva polja – klasično akustično okruženje i elektroničku glazbu, Tomášková gradi digitalne sustave osmišljene za izvođenje, koji omogućuju prostor za improvizaciju i otvoreniji oblik interpretacije, ali i notiranje partitura.

Za zagrebačko predstavljanje pripremila je jedinstven nastup – koncert za zvučne predmete, elektroniku uživo, elektroniku, violončelo i glas.

In her solo performance, Slovak composer Barbora Tomášková creates unique soundscapes by the means of her hybrid instruments, based on the combination of live electronics with her self-made sound objects. The essence of Tomášková's music is rooted primarily in the ritual principles and the work with the subconscious.

“Composer Barbora Tomášková combines live electronic music with acoustic instruments, and in this untraditional interconnection she creates complex compositions and colourful sound textures. She creates her own sound objects and uses them during her concert performances. With her approach to the sound, she bends the conventions of two worlds: the world of classical and the world of electronic music.” (Richard Michalík, dramaturg)

Barbora Tomášková has been developing her path as a solo performer using electronics, live electronics finding her musical expression in combination with *objet trouvé*, as well as her own DIY sound objects, which she started designing and constructing during her studies at the University of Fine Arts and Design in Bratislava. All the sounds she works with, including electronics, grow out of the sound objects she makes; either raw and natural or after having undergone changes and electronic processes.

Focusing on technology and live electronics she developed tools of musical programming. By incorporating these two fields – the classical acoustic environment with electronics, she builds digital systems designed for performance, which provide space for improvisation and a more open way of interpretation, as well as notating scores.

For the concert in Zagreb, she prepared a unique performance – a concert for sound objects, live electronics, electronics, violoncello, and voice.

Nakon studija na Sveučilištu likovnih umjetnosti i dizajna (kiparstvo, objekti, instalacije), **Barbora Tomášková** studirala je glazbenu kompoziciju na Akademiji za glazbu i izvedbene umjetnosti u Bratislavi (SK) kao i na Escola Superiora de Música e Artes do Espetáculo u Portu (PT).

Osim solističkih nastupa, posvetila se skladanju glazbe za klasične ansamble i glazbenike, koja je izvođena na raznim festivalima suvremene klasične glazbe. U svojim djelima klasične glazbe Tomášková često spaja klasične instrumente s elektronikom uživo i primjenjuje iste principe koje koristi u vlastitim izvedbama.

Njezina glazbena praksa vrlo je široka – od sviranja u bendu do interpretiranja suvremene klasične glazbe u svojstvu pijanistice, sudjelovanja u ansamblu Bratislava Improvizers, te kao gostujuća glazbenica u ansamblu Dunami, ansamblu VENI i VENI akademiji.

Suraduje s redateljima skladajući glazbu za filmove, te piše glazbu za kazališne, plesne i multimedijske projekte. U 2024. objavit će glazbeni album prvijenac.

[barboratomaskova.com](http://barboratomaskova.com)

Koncert je ostvaren u suradnji s NEXT festivalom (A4, Bratislava, SK).

After studying at the University of Fine Arts and Design (sculpture, object, installation), **Barbora Tomášková** studied Music composition at the Academy of Music and Performing Arts in Bratislava (SK) as well as Escola Superiora de Música e Artes do Espetáculo in Porto (PT).

Apart from solo performance she dedicated herself to writing scores for classical ensembles and musicians, which have been performed at various festivals of classical contemporary music. In her classical music pieces, Tomášková often merges classical instruments with live electronics and applies the principles she works with in her performances.

The musical practice Tomášková is involved in is wide – from playing in a music band to interpreting contemporary classical music as a piano player, playing in Bratislava improvisers ensemble, as a guest in Dunami ensemble, VENI ensemble and VENI academy.

She has been cooperating with filmmakers, composing music for movies as well as composing music for theatre, dance and multimedia projects. Tomášková is set to release an album in 2024.

[barboratomaskova.com](http://barboratomaskova.com)

Concert is realized in cooperation with NEXT festival (A4, Bratislava, SK).



# Hugo Morales

(MX/NL)

# Murguia

# Nemø ensemble

(BE)

**Automatska  
sredstva ljudskog  
rada**

Glazba za 2 operatera i  
modificirane strojeve  
2023.

**Automatic  
Means of Human  
Labour**

Music for 2 operators and  
modified machinery  
2023



Fotografija / Photo: Wouter Vellekoop

instrument inventors initiative (iii, inicijativa izumitelja instrumenata) naručili su novo djelo od Huga Moralesa Murguie i ansambla Nemø, *Automatska sredstva ljudskog rada*, u kojem uz pomoć različitih modificiranih strojeva glazbenici postaju metafora za masovnu proizvodnju automatiziranih procesa. Repetitivni zadaci i naizgled beskorisne radnje stvaraju složene ritmove i mehaničke matrice kojima se osvrću na automatizaciju i apsurd uvjeta ljudskog rada i njegovu neumitnu zastarjelost.

Glazba zaranja u mogućnosti ljudskog tijela kao sredstva za kontrolu zvuka pomoću ponavljajućih mehaničkih pokreta i stalnom interakcijom tijela s motoriziranom opremom. Dvojica izvođača upravljaju zbirom glazbeno modificiranih običnih strojeva: od električnih alata do seksualnih igračaka i kućanskih aparata, pretvarajući ih postupno u protetičke produžetke vlastitih tijela.

Glazbenici postaju operateri strojeva, a strojevi glazbeni instrumenti u djelu koje se razvija na sjecištu zvučne kompozicije i tjelesne izvedbe, pri čemu složenost zvuka proizlazi iz umnožavanja jednostavnih strojeva koji proizvode nove imaginarne instrumente, pokušavajući dočarati preciznost, brzinu i fizičku otpornost složenog motoriziranog automatskog sustava.

Hugo Morales Murguia i ansambl Nemø razvili su *Automatska sredstva ljudskog rada* u radnom prostoru umjetničke platforme iii u Haagu tijekom 2022. godine, uz financijsku potporu fondacija Creative Industries Fund NL i The Performing Arts Fund NL, te programa Kreativna Europa Europske unije.

*Budući da se moje djelovanje odvija na granicama između tradicionalnih instrumenata, instrumenata od nađenih predmeta, izvedbenih tehnika i tehnologije, za skladanje glazbe važan mi je razvoj alternativnih oblika stvaranja zvuka. Zanima me pristupiti tradicionalnim instrumentima kao kulturnim artefaktima i domišljati se instrumentacijskim primjenama rudimentarnih predmeta; pri čemu se glazbenik poima kao fleksibilni multi-instrumentalist, i šire, glazbeni izvođač.*  
(Hugo Morales Murguia)

instrument inventors initiative (iii) has commissioned a new work from Hugo Morales Murguia and Nemø ensemble, *Automatic Means of Human Labour* in which by means of different kinds of modified machines the musicians become a metaphor for the massive production of automatised processes. Repetitive tasks and seemingly futile actions generate intricate rhythms and mechanical patterns in which automatization and absurdity reflect upon the conditions of human labour and its inevitable obsolescence. The music dives into the capacities of the human body as a means of controlling sound by reiterative mechanical movements and its constant interaction with motorised equipment. The two performers manipulate a collection of musically modified ordinary machines: from power tools to sexual toys and electro-domestics, turning them progressively into prosthetic extensions of their own bodies. Musicians become machine operators and machines become musical instruments in a work that develops at the intersection between sound composition and physical performance, where sonic complexity emerges out of the multiplication of simple machines that create new imaginary instruments, attempting to match the precision, speed, and physical resistance of a complex motorised automatic system.

Hugo Morales Murguia and Nemø ensemble have developed *Automatic Means of Human Labour* at iii workspace in The Hague throughout 2022, with the financial support from Creative Industries Fund NL, The Performing Arts Fund NL, and the Creative Europe programme of the European Union.

*Working the boundaries between traditional instruments, instrumental found objects, performance technique and technology, the development of alternative forms of sound generation for music composition is essential in my work. I am interested in approaching traditional instruments as cultural artifacts and inventing instrumental implementations of rudimentary objects; where the role of the musician is taken as a flexible multi-instrumentalist, and overall, a musical performer.*  
(Hugo Morales Murguia)

**Hugo Morales Murguía** diplomirao je na Centru za istraživanje i glazbene studije u Mexico Cityju, a u Haagu (NL) je magistrirao skladanje na Kraljevskom konzervatoriju te sonologiju na Institutu za sonologiju. Doktorirao je na Centru za suvremenu glazbenu praksu Sveučilišta Brunel u Londonu (UK).

Njegovu glazbu naručuju i izvode brojni renomirani ansamblu na različitim cijenjenim i poznatim festivalima i nagrađivana je diljem svijeta.

**[hugomorales.org](http://hugomorales.org)**

**Ansambli Nemø** izvodi suvremenu eksperimentalnu glazbu od 2017. godine. Cilj je kolektiva povezati postojeći repertoar s novim djelima mladih umjetnika koji se ne libe prelaziti granice žanrova i umjetničkih disciplina. Skupina propituje konvencionalni koncertni format istražujući različite oblike prezentacije. To dovodi do imerzivnih izvedbi koje dokidaju distancu između slušatelja i izvođača.

**[nemo-ensemble.com](http://nemo-ensemble.com)**

**instrument inventors initiative (iii)** [inicijativa izumitelja instrumenata] je umjetnička platforma u zajednici koja podržava nove interdisciplinarnе prakse povezujući izvođenje, tehnologiju i ljudska osjetila. U tradiciji ArtSciencea u Haagu, iii nastoji pronaći ravnotežu između tehnoloških inovacija, teorijske refleksije i ljudskog iskustva. iii doprinosi međunarodnom razvoju u području umjetnosti, znanosti i tehnologije djelujući i kao kulturni inkubator koji podupire istraživački i stvaralački rad te kao agencija koja povezuje umjetnike i publiku putem široke (među) narodne mreže partnera.

**[instrumentinventors.org](http://instrumentinventors.org)**

**Hugo Morales Murguía** graduated from the Center of Research and Musical Studies in Mexico City. He holds a master's degree in Music Composition from the Royal Conservatory and a master's degree in Sonology from the Institute of Sonology, both in The Hague (NL), and a PhD from the Centre of Contemporary Music Practice Brunel University, London (UK).

His music has been commissioned and performed by many renowned ensembles at different respected and famous festivals and awarded around the globe.

**[hugomorales.org](http://hugomorales.org)**

**Nemø ensemble** performs contemporary, experimental music from 2017 onward. The collective aims to connect existing repertoire with new pieces by young artists that are not afraid of crossing boundaries between different genres and artistic disciplines. The group challenges the conventional concert format by exploring different forms of presentation. This gives rise to immersive performances that overcome the distance between those who listen and those who perform.

**[nemo-ensemble.com](http://nemo-ensemble.com)**

**instrument inventors initiative (iii)** is an artist-run, community platform supporting new interdisciplinary practices linking performance, technology, and the human senses. Arising from the ArtScience tradition of The Hague, iii strives to balance technological innovation, theoretical reflection, and human experience. iii contributes to international developments in the field of art, science and technology, functioning both as a cultural incubator supporting research and creation, and as an agency connecting creators to a broad audience via a wide (inter)national partner network.

**[instrumentinventors.org](http://instrumentinventors.org)**



Fotografie / Photos: Wouter Vellekoop







Fotografija / Photo: Wouter Vellekoop

# S/UMAS (HR)

Koncert  
2023.

Concert  
2023



Fotografija / Photo: Marko Lopac

Od svog osnutka, S/UMAS je prošao kroz nekoliko postava, a time i promjena zvuka. No ono što je ovim skladbama zajedničko jest da su, izuzev dvije, napisane za ansambl, dok su druge dvije za ansambl aranžirali njegovi članovi. Na Gibanjima S/UMAS izvodi svojevrсни pregled dosadašnjeg rada; od *S/UsMAS* Denija Pjanića i njegova aranžmana slavne skladbe Dubravka Detonija za gudački kvartet – *Zaboravljene muzike*, preko elektroakustike s debitantskog albuma *It Is What It Is* – istoimene skladbe umjetničkog ravnatelja ansambla Gordana Tudora – i njegova aranžmana skladbe *Dancefloor Deconstruction* Margarete Ferek Petrić, do komada *Val Talas protiv Čudovišta* dosade Branimira Norca naručenog za ovogodišnje izdanje *S/*

Since its inception, S/UMAS has gone through a couple of line-up changes and, with that, changes in sound. What all these pieces have in common, however, is that all but two of them were written specifically for the ensemble, while the other two were arranged for the ensemble by its members. At Gibanja, S/UMAS performs a sort of overview of their work up to this point; from *S/UsMAS* by Deni Pjanić and his arrangement of Dubravko Detoni's famous string quartet piece – *Zaboravljene muzike* (*Forgotten Music*), followed by their electroacoustic work from their debut album *It Is What It Is* – the ensemble's artistic director Gordan Tudor's piece of the same name – and his arrangement of Margareta Ferek Petrić's *Dancefloor Deconstruction*,

UMAS-ova festivala suvremene glazbe Music Sandbox koji služi kao svojevrsno mjesto susreta mladih hrvatskih skladatelja suvremene glazbe. Ansambli ove skladbe isprepliću kratkim improvizacijama – po istom principu kao i na spomenutom albumu prvijencu.

### Program

#### Improvizacija

Dubravko Detoni: *Zaboravljene muzike* (1981.)

Deni Pjanić: *S/UsMAS* (2018.)

#### Improvizacija

Branimir Norac: *Val Talas protiv Čudovišta dosade* (2023.)

Margareta Ferek Petrić: *Dancefloor Deconstruction* (2016.)

#### Improvizacija

Gordan Tudor: *It is What It Is* (2020.)

**Ansambli S/UMAS** osnovan je 2015. godine na Umjetničkoj akademiji u Splitu, na inicijativu umjetničkog ravnatelja ansambla Gordana Tudora. Ovaj mladi ansambl ubrzo se etablirao kao jedan od najaktivnijih i najmarljivijih ansambala u Hrvatskoj specijaliziranih za izvođenje suvremene glazbe, često izvedeći glazbu napisanu ili aranžiranu posebno za ansambl. S/UMAS je uspješno surađivao s eminentnim glazbenicima kao što su Dubravko Detoni, Ryo Noda, Tim Hodgkinson, Vincent Royer, Alen Sinkauz i Nenad Sinkauz. Održali su brojne koncerte na prestižnim festivalima, a u svibnju 2021. objavili su debitantski album *It Is What It Is*. Ansambl čine: Nikolina Kapitanović (pikolo flauta i flauta), Toska Lumezi (flauta), Igor Ivanović (klarinet), Danijela Ivanović (bas klarinet), Silvija Anić (klavir), Filip Dujmović (bariton saksofon), Deni Pjanić (tenor saksofon), Vedran Momčilović (alt saksofon) i Marko Gerbus (sopran saksofon). Rad ansambla podržava Zaklada „Kultura nova“.

to Branimir Norac's piece *Val Talas protiv Čudovišta dosade* commissioned for this year's edition of S/UMAS' contemporary music festival Music Sandbox which serves as a hub of sorts for young Croatian contemporary music composers. The ensemble will intertwine these pieces with short improvisations – the same principle used on their aforementioned debut album.

### Programme

#### Improvisation

Dubravko Detoni: *Zaboravljene muzike* (1981)

Deni Pjanić: *S/UsMAS* (2018)

#### Improvisation

Branimir Norac: *Val Talas protiv Čudovišta dosade* (2023)

Margareta Ferek Petrić: *Dancefloor Deconstruction* (2016)

#### Improvisation

Gordan Tudor: *It is What It Is* (2020)

**The S/UMAS ensemble** was founded in 2015 at the Art Academy in Split, on the initiative of the artistic director of the ensemble, Gordan Tudor. This young ensemble soon established itself as one of the most active and propulsive ensembles in Croatia specializing in performance of contemporary music and often performing music written or arranged specifically for the ensemble. S/UMAS has successfully collaborated with eminent musicians: Dubravko Detoni, Ryo Noda, Tim Hodgkinson, Vincent Royer, Alen Sinkauz and Nenad Sinkauz. They held numerous concerts at prestigious festivals. In May 2021 they released their debut album *It Is What It Is*. The ensemble consists of: Nikolina Kapitanović (piccolo flute and flute), Toska Lumezi (flute), Igor Ivanović (clarinet), Danijela Ivanović (bass clarinet), Silvija Anić (piano), Filip Dujmović (baritone saxophone), Deni Pjanić (tenor saxophone), Vedran Momčilović (alto saxophone) and Marko Gerbus (soprano saxophone). The work of the ensemble is supported by the „Kultura nova“ Foundation.

# Jaka Berger<sup>(SI)</sup>

## Cornelius Cardew: Treatise (1963-1967)

Koncert i uvodno predavanje

Concert with an introduction



Fotografija / Photo: Maid Hadzihasanović

### Treatise kao solo

Slovenski udaraljkaš Jaka Berger (1980.) od 2009. godine bavi se kulturno grafičkom partituroom pokojnog eksperimentalnog skladatelja Corneliusa Cardewa (1936.-1981.). *Treatise* se često smatra kreativnom vježbom za manje ili veće skupine instrumentalista, no u objavljenim djelima 46/3/84/115 iz 2015. i *Breakfast With Cardew* iz 2021., Berger se samostalno hvata u koštac s jednim od najopsežnijih ikad stvorenih grafičkih notnih zapisa.

### Treatise in solo

Slovenian percussionist Jaka Berger (1980) has been working with the late Cornelius Cardew's (1936-1981) seminal graphic score since 2009. *Treatise* is often labelled as a creative exercise for smaller or larger groups of instrumentalists, yet throughout his published works 46/3/84/115 from 2015, and *Breakfast With Cardew* from 2021, Berger has been dealing with one of the largest-scale pieces of graphic notations ever put on paper, alone.

## Samoostvarenje na kušnji

*Treatise* je nastao između 1963. i 1967., a objavljen je za Edition Peters 1967., no Cardew nije naveo nikakve smjernice o tome kako bi se djelo trebalo tumačiti ili izvoditi. Nisu dana ni objašnjenja ni značenja za 67 različitih simbola (geometrijskih i apstraktnih oblika) koje Cardew koristi tijekom neodređenog trajanja goleme partiture dugačke 193 stranice, od kojih većina nema nimalo veze s konvencionalnom notacijom. *Treatise* je apstraktni dijagram pojmova koji pomiču granice onoga što zaista znači kontrolirati zvuk, definirati vrijeme i prostor te dešifrirati simbole oko nas. Budući da skladba dopušta apsolutnu slobodu interpretacije, ne postoje ispravni ili pogrešni načini njezina izvođenja; potpuno je otvorena za različita čitanja. U ovom trenutnom izdanju, Berger se vraća osnovama i koristi svoj primarni instrument – set bubnjeva – u krajnje ogoljenom obliku: bez nadogradnje, bez dodatnih izvora zvuka, samo čisti udarci palicama, šuškanje metlica i potezi gudalom po površini instrumenta. Još jedna prekretnica na Bergerovu putovanju interpretiranja Cardewovih kompozicija. (László Juhász, kolovoz 2022.)

**Jaka Berger** jedan je od najaktivnijih, najkreativnijih i najsvestranijih bubnjara, skladatelja i improvizatora na slovenskoj glazbenoj sceni u posljednjih petnaestak godina. Kao eksperimentalni glazbenik, istraživač i improvizator, Berger od 2014. godine redovito objavljuje glazbu za preparirane bubnjeve. Sudjeluje u različitim projektima zvučnih instalacija kao i u različitim bendovima i ansamblima, s posebnim fokusom na free jazz sastave. U suradnji s pijanistom Dejanom Berdenom objavio je elektro-akustični album posvećen skladatelju Mortonu Feldmanu u sklopu kojeg u svoj preparirani set bubnjeva integrira modularni sintisajzer. Posljednjih godina bio je mentor na radionicama bubnjeva i glazbene improvizacije i redovito daje privatne satove sviranja bubnjeva. Konstantno nadograđuje svoje znanje i iskustvo vezano uz bubnjeve, glazbu, skladanje i improvizaciju s mnoštvom različitih glazbenika i improvizatora iz cijelog svijeta, i razvija koncept radionica kao otvorenog kolektivnog kreativnog prostora koji se temelji na improvizaciji i komunikaciji.

[jakaberger.com](http://jakaberger.com)

## Challenging the self-invention

Written between 1963 and 1967, and published by Edition Peters in 1967, Cardew added no guidance for how *Treatise* was to be interpreted or performed. No definition was ascribed to the 67 different symbols (geometric and abstract shapes) that Cardew uses over the undetermined duration of the massive 193-page score, most of which are not connected whatsoever to conventional music notation. *Treatise* is an abstract diagram of concepts that challenge the boundaries of what it really means to control sound, to define time and space, and to decipher symbols around us. As the composition allows absolute interpretive freedom, there are no right or wrong ways of performing it; it is entirely open to reading. With this present realization, Berger goes back to basics and uses his primary instrument – the drum kit – in its most stripped-down form: no extensions, no additional sound sources, only pure stick hits, brush strokes and bow draws on the surface of his instrument. Another remarkable landmark on the journey of Berger plays Cardew. (László Juhász, August 2022)

**Jaka Berger** is one of the most active, creative, and versatile drummers, composers, and improvisers on the Slovenian music scene in the last fifteen years. Experimental musician, researcher and improviser, Berger publishes music for prepared drums regularly, since 2014. He participates in different sound installation projects as well as different bands and ensembles, with a special focus on free jazz ensembles. Berger released an electro acoustic album dedicated to composer Morton Feldman with pianist Dejan Berden and integrating modular synth into his prepared drum set. In recent years Berger was a mentor on drumming and musical improvisation workshops and is regularly teaching drums as private lessons. He is constantly upgrading his knowledge and experience in drums, music, composing and improvisation with many different musicians and improvisers from all around the globe and is developing the concept of workshops as a wide collective creative space based on improvisation and communication.

**Nik Colk Void** <sup>(UK)</sup>

**Klara Lewis** <sup>(SE)</sup>

**Pedro Maia** <sup>(PT/DE)</sup>

## **Samo jako!**

Audiovizualni performans  
2021.

## **Full-On!**

Audiovisual performance  
2021



Ovaj performans razvijen je 2021. kao rezultat jedinstvene audiovizualne suradnje između glazbenica i skladateljica Klare Lewis i Nik Colk Void zajedno s likovnim umjetnikom Pedrom Maijom. Ovom suradnjom Klara Lewis i Nik Colk Void istražuju vanjske granice prostora koje zauzimaju njihovi solo projekti. Gitare, sintesajzeri, modularni sustavi Eurorack, glas, semplovi i zvučno procesuiranje predstavljani su beskompromisno, a njihovi se individualni pristupi spajaju u razigrani kolaž zvučnih preokreta koji isprepliću pop i noise i objedinjuju njihove verzije nježnog techna i brutalne ambijentalne glazbe. Prilikom nastupa uživo, Lewis i Void praćene su live vizualima Pedra Maije, a njegove manipulacije analognog 16mm filma koriste kao polazišnu točku u pomicanju granica materijalnosti i forme analognog i živog medija. Svoj su rad predstavile na međunarodnim festivalima i u institucijama kao što su Dark MoFo (Tasmania, AU), Ultima Festival u Henie Onstad Art Centru (Oslo, NO), L.E.V. Festival (Gijón, ES) i Conflux Festival (Rotterdam, NL).

**Klara Lewis** je hvaljena kiparica zvuka iz Stockholma koja svoje audio-vizualne radove predstavlja u klubovima i umjetničkim galerijama diljem svijeta, a proglašeni su i jednim od najzanimljivijih na festivalima kao što su Atonal, MUTEK, Sónar i Semibreve. Lewis svoje radove gradi pomoću snažno manipuliranih matrica i terenskih snimaka, stvarajući jedinstvenu kombinaciju organskog i digitalnog.

[klaralewis.com](http://klaralewis.com)

**Nik Colk Void** je elektronička glazbenica i umjetnica vrlo cijenjena radi svojih eksperimentalnih preobražaja i suradnji. Živi u Velikoj Britaniji i producirala je osam hvaljenih studijskih albuma sa svojim glazbenim sastavima Factory Floor (Gabriel Gurnsey & Dominic Butler), Carter Tutti Void (Chris Carter & Cosey Fanni Tutti), i

The performance is a unique audiovisual collaboration project developed in 2021 by musicians and composers Klara Lewis and Nik Colk Void together with the visual artist Pedro Maia. In this collaboration Klara Lewis and Nik Colk Void explore the outer edges of the space occupied within their respective solo projects. Guitars, synths, Eurorack modular systems, voice, sampling, and outboard processing are presented uncompromisingly when Lewis' and Void's individual approaches unite in a playful collage of sonic U-turns intertwining pop and noise and bringing together their versions of tender techno and brutal ambient. Presenting the project live, Lewis and Void are accompanied by the live visuals of Pedro Maia, following his 16mm analogue film manipulations as a point of departure, pushing the possibilities of materiality and form of the analogue and live medium. They have presented their work at international festivals and venues such as Dark MoFo (Tasmania, AU), Ultima Festival at Henie Onstad Art Center (Oslo, NO), L.E.V. Festival (Gijón, ES), and the Conflux Festival (Rotterdam, NL).

**Klara Lewis** is a critically acclaimed sound sculptor from Stockholm who has been presenting her audio-visual shows in clubs and art galleries around the world and has been selected as a highlight of such festivals as Atonal, MUTEK, Sónar and Semibreve. Lewis builds her work from heavily manipulated samples and field recordings creating a unique combination of the organic and digital.

[klaralewis.com](http://klaralewis.com)

**Nik Colk Void** is an electronic musician and artist with a vast reputation in experimental shapeshifting and collaboration. UK based, Void has produced eight acclaimed studio albums with her musical groups Factory Floor (Gabriel Gurnsey & Dominic Butler), Carter Tutti Void (Chris Carter & Cosey

NPVR s pokojnim Peterom Rehbergom, izdajući za etikete Mute, DFA, Blast Prvo, Editions Mego i Industrial.

[nikcolkvoid.com](http://nikcolkvoid.com)

**Pedro Maia** je portugalski filmski umjetnik koji živi i radi u Berlinu. U svom radu uglavnom koristi 16mm i 8mm filmsku traku, pomičući granice i mijenjajući estetiku analognog filma manipuliranjem sirovina i propitivanjem tradicionalnih procesa. Radove je predstavljao i izlagao na renomiranim filmskim festivalima, u institucijama i galerijama, uključujući Barbican Centre, Muzej Serralves, Muzej suvremene umjetnosti u Tokiju, Armenski centar za suvremenu eksperimentalnu umjetnost, i drugdje.

[pedromaia.net](http://pedromaia.net)

Fanni Tutti) and NPVR with the late Peter Rehberg, releasing via Mute, DFA, Blast First, Editions Mego and Industrial.

[nikcolkvoid.com](http://nikcolkvoid.com)

**Pedro Maia** is a Portuguese filmmaker (Berlin based) working predominantly with 16mm and 8mm film, pushing the boundaries and aesthetic of analog cinema by manipulating the raw materials and challenging the traditional process. His work has been presented and exhibited at renowned film festivals, institutions, and galleries, including The Barbican Center, Serralves Museum, Tokyo Contemporary Art Museum, Armenian Centre for Contemporary Experimental Art, amongst others.

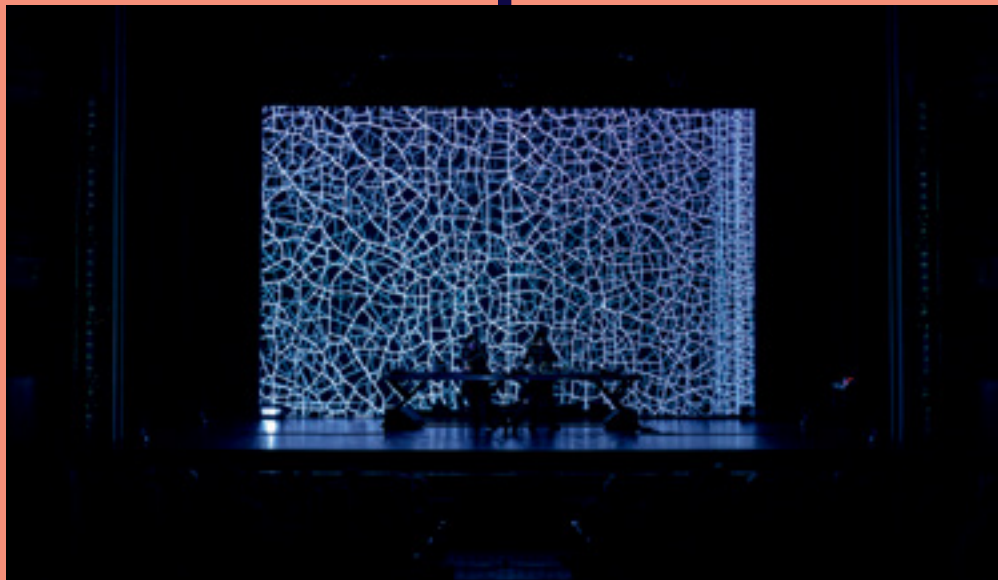
[pedromaia.net](http://pedromaia.net)



Fotografija / Photo: Rémi Chauvin



Fotografija / Photo: Adriano Ferreira Borges



Fotografija / Photo: Nabeeh Saman

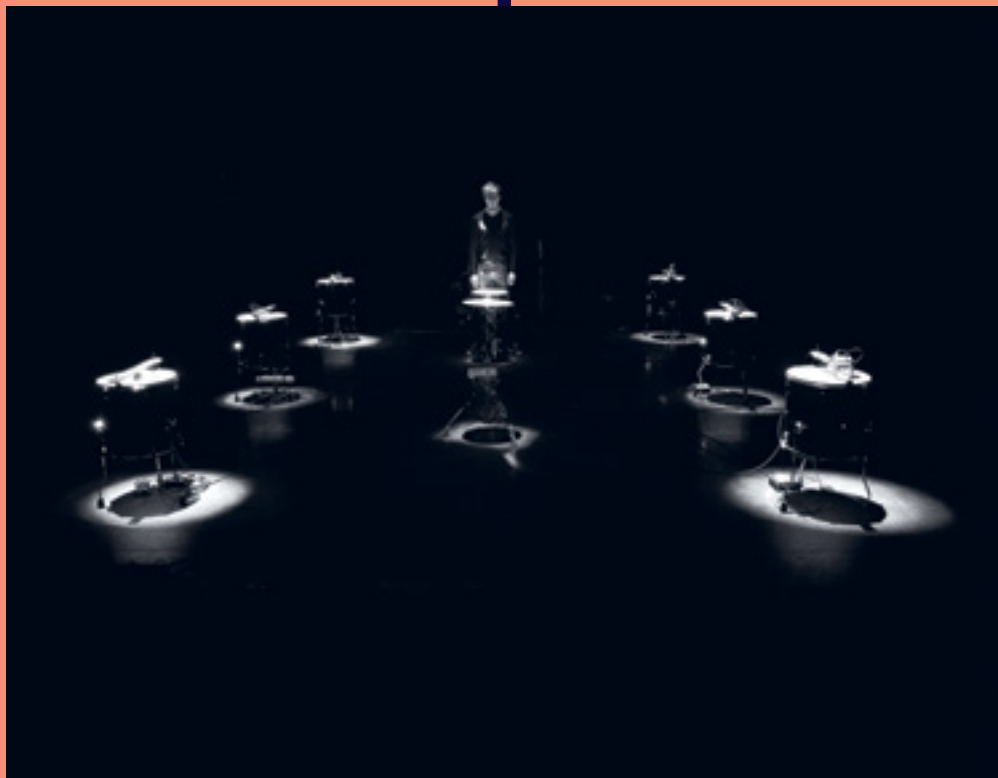


# Sylvain Darrioucq<sup>(FR)</sup>

## FIXIN

Zvučno-svjetlosni performans  
2020.

Sound-light performance  
2020



Fotografija / Photo: Romain A'I

*FIXIN* je performans koji uključuje glazbenikovo tijelom prošireno uz pomoć više motora kojima se upravlja digitalno. Kao dio ekosustava (proširena verzija i zvučna instalacija) koji je osmislio perkusionist i multiinstrumentalist Sylvain Darrifourcq u suradnji s digitalnim dizajnerom Nicolasom Canotom, performans propituje odnos tijela prema automatizaciji i ponavljanju pokreta kroz minimalistički i imerzivni sustav zvuka.

Nastavljajući istraživanje započeto s MILESDAVISQUINTET!, Darrifourcq je izgradio neku vrstu „meta-bubnja“ s prepariranim dijelovima (tomovi, doboš, činele...) koje animiraju motori raštrkani u prostoru (solenoidni perkusijski alati, vibratori i rotacijski motori).

Izazov je natjerati motore da uspostave komunikaciju s pokretima glazbenika, idući stalno naprijed-natrag od stroja do tijela; dolazi do dvostrukog paradoksa automatizacije ljudskog kretanja i humanizacije stroja (računalno potpomognuto programiranje), postavljajući pritom pitanje: “tko utječe na koga?”.

Stvaranje zvuka slično je industrijskoj glazbi: metalni tonovi, mehaničke radnje koje se ponavljaju i ritmička slojevitost.

U potpunosti tami, kroz minimalistički i epileptični postav rasvjete, instalacija se razotkriva polako, a cijeli set vidljiv je tek na trenutke.

Udaraljkaš, improvizator i skladatelj, **Sylvain Darrifourcq** (rođen 1979.) studirao je klasične udaraljke. Za bubnjeve se opredijelio mnogo kasnije tijekom karijere otkrivši rock, jazz i improviziranu glazbu. Pripada generaciji improvizatora fasciniranih propitivanjem granica i danas je vrlo traženi glazbenik. Suradivao je s nekoliko francuskih, europskih i američkih imena kao što su: Joëlle Léandre, Tony Malaby, Michel Portal, Louis Sclavis, Marc Ducret, Andrea Parkins, Akosh S, Kit Downes i dr. Godine 2009. osvojio je nagradu Victoire du Jazz s kvartetom Emile Parisien u kojem je više od deset godina svirao bubnjeve.

Glazba i ljudi s kojima se susretao razvili su njegov ukus za suvremene oblike stvaranja, radi čega je zajedno s pjevačicom i basisticom

*FIXIN* is a performance with a musician's body augmented by multiple digitally controlled engines. As part of an ecosystem (extended version and sound installation) imagined by the percussionist and multi-instrumentalist Sylvain Darrifourcq, in collaboration with the digital designer Nicolas Canot, it questions the relation of the body to automation and the repetition of movement through a minimalist and immersive universe of sound.

Following on from the research with MILESDAVISQUINTET!, Sylvain Darrifourcq built a sort of “meta-drum” with parts (tom-toms, snare drums, cymbals...) prepared and animated by engines scattered around the space (solenoid percussive tools, vibrators, and rotary engines).

The challenge is to make the engines communicate with the movement of the musician, continuously going back and forth from the machine to the body; expressing the double paradox of the automation of the human movement and the humanization of the machine (computer assisted programming) while posing the question: “Who influences whom?”

The sound creation is similar to industrial music: metallic tones, repetitive mechanical actions, and rhythmic layering.

In total darkness, the installation slowly reveals itself through a minimalist and epileptic lighting setup, only rarely showing the whole set.

Percussionist, improviser and composer, **Sylvain Darrifourcq** (born in 1979) studied classical percussion. He chose the drums late in his career and discovered rock, jazz, and improvised music. A well-known figure from a generation of improvisers intrigued by boundaries, he is a musician in high demand. He has collaborated with several French, European, and American names such as: Joëlle Léandre, Tony Malaby, Michel Portal, Louis Sclavis, Marc Ducret, Andrea Parkins, Akosh S, Kit Downes, etc. In 2009, he won a “Victoire du Jazz” with Emile Parisien Quartet. He was the quartet's drummer for more than 10 years.

Elise Darbowski pokrenuo DA Festival. Fasciniran temporalnošću, prostorom i prijelomnim točkama u glazbi, stvara vrlo osoban glazbeni jezik čija su okosnica koncepti „više brzina“ i „fizičnosti“. Njegova istraživanja iznjedrila su suradnje s koreografima, plesačima, videografima i scenografima (Zimoun, Liz Santoro, Toméo Vergès). Uz osobne projekte, MILESDAVISQUINTET!, IN LOVE With i TENDIMITE, blisko surađuje sa skladateljem Guillaumeom Hermenom (LE PANTIN, DANS L'ENTRE s filharmonijskim orkestrom Radio France pod ravnanjem Pierre-Andréa Valadea).

**[sylvaindarrifourcq.com](http://sylvaindarrifourcq.com)**

Udaraljke, kompozicija, koncepcija: Sylvain Darrifourcq  
Digitalna koncepcija: Nicolas Canot  
Dizajn predmeta: Max Lance  
Koreografska savjetnica: Liz Santoro  
Koprodukcija: Hector / Full Rhizome, Nemo / Arcadi / le 104, Théâtre de Vanves, Le Cube, La Muse en Circuit, Le Lieu Multiple, Murailles Music  
Uz podršku: Dicream, Adami, Spedidam

His human and musical encounters developed his taste for contemporary forms of creation and led him to create his own festival with the singer and bass player Elise Darbowski: the DA festival. Fascinated by temporality, space, and breaking points in music, he has been creating a very personal language built around the concepts of “multi-speed” and “physiquality”. His research has brought him to collaborate with choreographers, dancers, video-makers, and scenographers (Zimoun, Liz Santoro, Toméo Vergès). In addition to his personal projects, MILESDAVISQUINTET!, IN LOVE WITH and TENDIMITE, he works closely with the composer Guillaume Hermen (LE PANTIN, DANS L'ENTRE with the philharmonic orchestra of Radio France conducted by Pierre-André Valade).

**[sylvaindarrifourcq.com](http://sylvaindarrifourcq.com)**

Percussions, composition, conception: Sylvain Darrifourcq  
Digital conception: Nicolas Canot  
Object design: Max Lance  
Choreographic advice: Liz Santoro  
Co-production: Hector / Full Rhizome, Nemo / Arcadi / le 104, Théâtre de Vanves, Le Cube, La Muse en Circuit, Le Lieu Multiple, Murailles Music  
With the support of: Dicream, Adami, Spedidam



# Ondrej Zajac<sup>(SK)</sup>

Glazbeni performans  
2023.

Music performance  
2023



Fotografija / Photo: Marek Jančúch

Godinama je davao sve od sebe da zvuk gitare djeluje drugačije. Uvijek u potrazi za novim zvukovima, u strahu da ne bude dosadan i prezren zbog neoriginalnosti, neprestano je odbacivao svoje dosadašnje radove do te mjere da publika nije znala što može očekivati na sljedećoj svirci.

Međutim, konačno odredište nije bilo u stranim poljima – već u njemu samom. Promatrati svoj unutarnji svijet i pokazati ga na pozornici kako bi ga svi vidjeli postalo je njegov novi cilj.

Tu nastupaju ljutnja, ljubav, sreća i tuga. Sve je to obuhvaćeno glazbom koja i dalje nastaje u hodu, ali bez odbacivanja prošlosti. Stare

For years Ondrej Zajac tried his best to make the guitar sound like something different. Always on a hunt for new sounds, afraid of being boring and disdained as unoriginal, he constantly rejected his past works to the point when the audience never knew what to expect during the next show.

However, the final destination was not to be found in foreign lands – but in his own self. Contemplating his inner world and bringing it on stage for everyone to see has become his new pursuit.

Here comes the anger, the love, the happiness, and the sadness. Everything together in music, which is still created on the fly, but

razgovore čita računalo, a pokreću ih frekvencije žica gitare. Je li to bilo pravo ljudsko biće ili samo bot? Zna li ovaj čovjek/bot da su njegove replike dio glazbene izvedbe? Flaute i bubnjevi isprepliću se s čistim akustičnim elementima proizvedenima tehnikom preparirane gitare. MIDI, računala i efekti, svi zajedno tutnje, ali nikad ne ometaju glazbu koja bi zvučala jednako iskreno da se izvodi na akustičnoj gitari. Glazba, koja je isjeckana, iskrivljena, preokrenuta ili naprosto vrlo jednostavna, ako on tako želi. A najvažnije su tišine i melodije – dva elementa koja nikada prije nisu bila prisutna, ali sada postaju novi gradivni blokovi priče u nastajanju.

Inspirirajući se istovremeno svima i nikime, Ondrej Zajac nada se ostaviti na vas utisak i nakon toga biti zaboravljen. Na ovaj ćete ga način poznavati samo kao osjećaj koji ste jednom osjetili, ne možete se sjetiti kada i gdje, ali sjećate ga se rado.

**Ondrej Zajac**, porijeklom iz Slovačke, eksperimentalni je glazbenik koji pomiče granice gitarističkog zvuka. Njegovi solo i suradnički radovi zapaženi su ne samo u Slovačkoj, već i u Češkoj, Velikoj Britaniji, Meksiku, Peruu i šire. Neprimjetno uklapa svoje prepoznatljive zvučne pejzaže u filmsku glazbu i galerijske izložbe, stvarajući imerzivna zvučna iskustva.

Istodobno se Zajac neprestano redefiniira, bez zadržke odbacujući dosadašnje radove. Ranije poznata po svojem intenzitetu i tuzi, njegova se glazba postepeno razvijala postajući sve pristupačnija. Njegove kompozicije podjednako obilježava tehnička preciznost i spontanost, a njima stvara dojam na publiku od festivala u Švicarskoj, do tajnih nastupa u botaničkim vrtovima i malih improviziranih koncerata u Japanu.

Zajac se ne bavi samo samostalnim radom već surađuje s triom Banauso (koji uz njega čine Petr Vrba i Václav Šafka) i istražuje nove zvučne teritorije s triom Data Koroptev (s Ondřejem Ježekom i Václavom Šafkom). U posljednje vrijeme svira u duu s umjetnikom imena Stroon.

Koncert je ostvaren u suradnji s NEXT festivalom (A4, Bratislava, SK).

without the rejection of the past. Old conversations are being read by computer and triggered by the frequencies of the guitar strings. Was it a real human being, or just a bot? Does this human/bot know his lines are part of a music performance? Flutes and drums are intertwined with pure acoustic elements of prepared guitar techniques. MIDI and computers and effects, all raging together but never in a way of music that would sound just as honest if it was performed with an acoustic guitar. Music, which is chopped, warped, reversed or just really simple if he wants it that way. And most importantly – the silence and melodies – two aspects that were never really present before but now they became the new building blocks of the story unfolding.

Influenced by everyone and nobody at the same time, Ondrej Zajac hopes to come, make an impact on you and be forgotten afterwards. This way, you will only know him as a feeling you have had once, unable to remember where and when but happy to remember it.

Hailing from Slovakia, **Ondrej Zajac** is an experimental musician pushing the boundaries of guitar. His solo and collaborative works have resonated not only in his homeland but also in the Czech Republic, UK, Mexico, Peru and beyond. He seamlessly blends his distinctive soundscapes into film scores and gallery exhibitions, crafting immersive auditory experiences.

At the same time, Zajac constantly reinvents himself, discarding his past works without hesitation. Once known for its intensity and sadness his music has since evolved, becoming more approachable. His music is marked by both technical rigor and spontaneity, captivating audiences from festivals in Switzerland, to secret shows in botanical gardens or small improvised setups in Japan.

Zajac doesn't just stick to solo work; he collaborates with Banauso (alongside Petr Vrba and Václav Šafka) and explores new sonic territory with Data Koroptev (featuring Ondřej Ježek and Václav Šafka). Lately, you can see him playing in a duo with Stroon.

Concert is realized in cooperation with NEXT festival (A4, Bratislava, SK).

# dejana sekulić <sup>(RS/BE)</sup>

## violina+

Koncert

## violin+

Concert



Fotografija / Photo: Laura Mateescu

*violina+* je izvedba satkana iz neobične, uzbudljive, čudne, avanturističke glazbe i čarobnih sonarnih svjetova skladbi za prepariranu violinu, preparirano gudalo i druge „dodatke” koji proizlaze iz nadogradnje violine u formi performativne elektronike. Za ovu prigodu program uključuje skladbe koje koriste različite svakodnevne predmete kao alate promjene zvučnog identiteta violine (kao u djelima Clare Iannotta i Julie Michael), kao i skladbe koje redefiniraju što gudalo jest i što bi moglo biti, naglašavajući istovremeno krhkost produkcije zvuka i energiju kretanja potrebnu da bi zvuk postojao (kao u djelima Wojteka Blecharza i Alessandra Perinija). Konačni oblik nadogradnje instrumenta donose skladbe koje se oslanjaju na upotrebu elektronike i videa – koristeći praćenje pokreta izvođača za izradu video dijela skladbe

*violin+* is a performance woven out of curious, exciting, peculiar, adventurous music and wondrous sonar worlds of pieces for prepared violin, prepared bow, and other “+” coming from the extensions to the violin in the form of performative electronics. For this occasion, the programme features pieces that use different everyday objects as means to change the violin’s sonic identity (as in pieces by Clara Iannotta and Julie Michael), as well as pieces that redefine what is and can be a bow, accentuating both the fragility of sound production and the energy of movement needed for the sound to exist (as in works by Wojtek Blecharz and Alessandro Perini). The final form of extending the instrument comes with pieces that rely on the use of electronics and video – using motion capture of a player to construct the video



(kao u djelu Johannes Kreidler) ili koristeći *live-screen* partituru temeljenu na migracijskim putevima ptica i ljudi, dostupnu online, u koju izvođač ulazi sa svojim vlastitim zvukom uživo (kao u skladbi dejane sekulić).

### Program

Clara Iannotta: *mrtve ose u staklenki (i)*

(2015.–16.), za prepariranu solo violinu

Julie Michael: *Ladica s kramom* (2022.), za prepariranu violinu

Alessandro Perini: *tog dana moje lijevo uho postalo je žaba* (2018.), za violinu s posebno izrađenim pojačanim gudalom

dejana sekulić: *putanje* (2022.), *live screen* partitura za izvođača zvuka

Wojtek Blecharz: *Fenotip* (2011.–12.), za prepariranu violinu/gudalo

Johannes Kreidler: *GUDALO* (2020.) za violinu, audio i reprodukciju videa

**dejana sekulić**, violinistica, istraživačica zvuka i tišine te izvođačica, rođena na koordinatama 43°18'58.5" sjeverno i 21°54'39.5" istočno, trenutno pohađa doktorski studij pod nazivom *Temporality of the Impossible* na Centru za istraživanje nove glazbe i Istraživačkom centru za izvedbene prakse na Sveučilištu u Huddersfieldu (UK). Godine 2022. Huddersfield Contemporary Records objavio je njen prvi solo CD za violinu pod istim naslovom. sekulić je završila preddiplomski studij na Filozofskom fakultetu Sveučilišta u Nišu (RS), nakon čega je magistrirala i specijalizirala se na Kraljevskom konzervatoriju u Bruxellesu (kod Igora Oistrakha, Valeryja Oistrakha i Barta Bouckaerta) te završila napredni program za suvremenu glazbu pod vodstvom ansambala ICTUS i Spectra na Umjetničkoj školi u Gentu (BE). Aktivno nastupa kao solistica, u duetu za violinu i elektroniku s Gillesom Doneuxom, s ansamblom LAPS (BE), kao gošća s ansamblom Contemporary Insights (DE) i dio je kolektiva People Coming from NowHere. sekulić stvara djela u području zvučnih instalacija i multimedije.

Koncert je realiziran uz podršku WBM/WBI Wallonie-Bruxelles International.

part of the piece (as in Johannes Kreidler's work) or using a live-screen score based on migratory paths of birds and humans, hosted online, into which the live performer enters with their own live sound (as in sekulić's own piece).

### Featured works

Clara Iannotta: *dead wasps in the jam-jar (i)*

(2015-16), for prepared solo violin

Julie Michael: *Junk Drawer* (2022), for prepared violin

Alessandro Perini: *on that day my left ear became a frog* (2018), for violin with custom-made amplified bow

dejana sekulić: *pathways* (2022), a live screen-score for sound making performer

Wojtek Blecharz: *Phenotype* (2011-12), for prepared violin/bow

Johannes Kreidler: *BOW* (2020) for violin, audio, and video playback

**dejana sekulić**, violinist, sound+silence explorer and performer, born at 43°18'58.5" N 21°54'39.5" E, is currently pursuing her PhD, *Temporality of the Impossible*, at the Centre for Research in New Music and the Research Centre for Performance Practices at the University of Huddersfield (UK). In 2022 Huddersfield Contemporary Records released her first solo violin CD under the same title. sekulić obtained her bachelor's degree at the Faculty of Arts, University of Niš (RS), followed by a Master and post-Master specialization at the Royal Conservatory of Brussels (with Igor Oistrakh, Valery Oistrakh, and Bart Bouckaert), and an advanced programme for contemporary music lead by ICTUS and Spectra ensembles at the School of Arts Gent (BE). She actively performs as a soloist, in violin and electronics duo with Gilles Doneux, with ensemble LAPS (BE), as a guest with Contemporary Insights (DE), and is part of the collective People Coming from NowHere. sekulić creates works in the fields of sound installations and multimedia.

Koncert is realized with the support of WBM/WBI Wallonie-Bruxelles International.

WBM WALLONIE-  
BRUXELLES INTERNATIONAL

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# TinyMental <sup>(HR/SI)</sup>

## Inner Disposition

Elektroakustička komprovizacija 2023.

Electroacoustic improvisation 2023



Fotografija / Photo: Davorka Begović

*Ova muzika zvuči kao da se svijet kreće unatrag – Lu Jovanović Burazin*

*This music sounds as if the world was moving backwards – Lu Jovanović Burazin*

TinyMental su Pavle Jovanović i Bojan Krhlanko koji su kroz dugogodišnje prijateljstvo, zajedničko studiranje jazz-a, sviranje i zajednički interes za eksperimentalnu, improviziranu glazbu i elektroakustičku kompoziciju odlučili istražiti format proširenog dua. Osim proširenih tehnika izvođenja svojih osnovnih instrumenata, gitare i bubnjeva, duo je proširen elektroničkim efektima i digitalnim oblikovanjem zvuka sempliranjem, granulacijom, upotrebom snimljenih materijala te digitalnom sintezom zvuka.

TinyMental are Pavle Jovanović and Bojan Krhlanko who – sharing a long-standing friendship, joint attendance in jazz studies, playing music together and having a common interest in experimental, improvised music and electroacoustic composition – decided to explore the extended duo format. In addition to extended techniques of performing their primary instruments, guitar and drums, the duo expands through the use of electronic effects and digital sound design by employing samples, granulation, field recordings and digital sound synthesis.

*Inner Disposition* je komprovizacija nastala tijekom umjetničke rezidencije u produkciji udruge KONTEJNER. Inicijalni motiv za komprovizaciju bio je istraživanje vlastitih emocionalnih stanja negativnog spektra kroz glazbeni izričaj, kao što su anksioznost, depresija, usamljenost, strah. Krenuvši od subjektivnog vezanja emocija uz zvuk, Jovanović i Krhlancko su istraživali međusobnu komunikaciju u komponiranju i improvizaciji, razlike i korelacije između akustičkog i elektroničkog zvukovlja, njihovih boja i tekstura, kao i ekstreme u dinamici.

Projekt je razvijen i realiziran u sklopu KONTEJNER-ove produkcijske platforme UradiSam\_ARTLAB te u suradnji s muzikologinjom Davorkom Begović.

**Pavle Jovanović** (Zagreb, 1983.) diplomirao je jazz gitaru na konzervatoriju u Klagenfurtu, u klasi profesora Agostina Di Giorgia, 2011. godine. Nakon studija vraća se u Zagreb, gdje surađuje s raznim glazbenicima i sastavima kao što su Big Band HRT-a, Cantus ansambl i HNK Zagreb. Istovremeno pokreće vlastite projekte Cromatik 5 i PEEK 3 u kojima istražuje jazz kompoziciju i improvizaciju. Sa Zoranom Šćekićem 2016. godine osniva Abstract Construction Collective čiji se izričaj temelji na slobodnoj improvizaciji i grafičkim partiturama, a koji nastupa na Muzičkom Biennalu Zagreb 2017. s Chrisom Jarrettom. 2020. godine završava magistarski studij jazz gitare u Beču u klasi profesora Martina Kollera. Radi kao pedagog u području klasične, jazz i eksperimentalne glazbe.

**Bojan Krhlancko** (Celje, 1985.) je kao samouki bubnjar 2001. pozvan u eksperimentalnu industrial grupu The Stroj s kojom kasnije nastupa diljem svijeta. Iste godine upisao je jazz-pop bubnjeve na konzervatoriju u Klagenfurtu, u klasi profesora Bachtraegla, a 2012. je diplomirao u klasi profesora Marktla. Iskusni je glazbeni pedagog s višegodišnjim iskustvom vođenja bubnjarskih radionica te predavačkim iskustvom u nekoliko glazbenih škola. Od 2017. član je kultnog slovenskog benda Laibach.

*Inner Disposition* is a comprovisation created during an artistic residency produced by KONTEJNER. The initial impulse for the comprovisation was exploring one's own emotional states of the negative spectrum through musical expression, such as anxiety, depression, loneliness or fear. Taking the subjective attachment of emotions to sound as their starting point, Jovanović and Krhlancko set out to explore their mutual communication in the process of composition and improvisation, as well as the differences and correlations between acoustic and electronic sound, their timbre, textures and extremes in dynamics.

The project was developed and realised as part of KONTEJNER's production platform UradiSam\_ARTLAB and in collaboration with musicologist Davorka Begović.

**Pavle Jovanović** (Zagreb, 1983) earned a degree in jazz guitar at the music conservatory in Klagenfurt, in the class of professor Agostino Di Giorgio, in 2011. After his studies, he returned to Zagreb, where he has collaborated with various musicians and ensembles such as the Croatian Radiotelevision Big Band, the Cantus Ensemble and the Croatian National Theatre in Zagreb. At the same time, he launched his own projects Cromatik 5 and PEEK 3, exploring jazz composition and improvisation. Alongside Zoran Šćekić, he co-founded the Abstract Construction Collective in 2016, which bases its expression on free improvisation and graphic music scores, performing with Chris Jarrett at the 2017 Music Biennale Zagreb. In 2020, he earned his Master's degree in jazz guitar in Vienna, in the class of professor Martin Koller. He works as a pedagogue in the field of classical, jazz and experimental music.

A self-taught drummer, **Bojan Krhlancko** (Celje, 1985) was invited to play in the experimental industrial collective The Stroj in 2001, going on to perform around the world with them. The same year he enrolled in the study of jazz-pop drumming at the conservatory in Klagenfurt, in the class of professor Bachtraegl, graduating in 2012 in the class of professor Marktl. He has vast pedagogical experience in music with many years of leading drumming workshops and teaching at several music schools. Since 2017, he has been a member of the cult Slovenian band Laibach.

# Martina Claussen

(AT)

U suradnji s umjetnikom svjetla i videa Ivanom Lušičićem Liikom<sup>(HR)</sup>

In collaboration with light and video artist Ivan Lušičić Liik<sup>(HR)</sup>

## Petrol

Kvadrofonični nastup uživo za glas, predmete i elektroniku 2023.

Quadrophonic Live-Set for voice, objects, and electronics 2023



Fotografija / Photo: Maria Frodl

U očaravajućoj kvadrofoničnoj izvedbi uživo, zvučno putovanje odvija se putem fuzije glasa, sintisajzera i niza zvučnih predmeta. Ovi različiti izvori zvuka neprimjetno se isprepliću, postupno se stapaju i mijenjaju, stvarajući potpuno novi zvučni krajolik. To je imerzivno putovanje na kojem se poznati zvukovi pretvaraju u nepoznato.

Skladateljica i pjevačica **Martina Claussen** istražuje i spaja zvuk glasa, zvučne objekte, analognu i digitalnu elektroniku, istražuje prostornost, performativnost i neprestano razvija vlastiti osebujni ‘zvučni scenarij’. Nastupala je na međunarodnim festivalima i manifestacijama kao što su Ars Electronica (Linz, AT), Wien Modern (Beč, AT), Musikprotokoll (Graz, AT), Fylkingen (Stockholm, SE), Iklectik (London, UK), Km28 (Berlin, DE), Festival Futura (Crest, FR), Acousmatic Festival (Sankt Peterburg, RU), Musrara Mix Festival (Jeruzalem, IL) i New York City Electroacoustic Music Festival. Dobitnica je nagrade SKE / Austro Mechana 2020., te stipendije savezne vlade Republike Austrije za skladanje 2022. i 2023. Od 2009. radi kao izvanredna profesorica klasičnog pjevanja na Sveučilištu za glazbu i izvedbene umjetnosti u Beču.

[martinaclaussen.at](http://martinaclaussen.at)

**Ivan Lušičić Liik** je arhitekt i dizajner svjetla koji se bavi kreativnim tehnologijama i vizualnom umjetnošću. Tijekom studija arhitekture počeo se baviti VJ-ingom što je preraslo u dizajn svjetla i scenografiju. Dizajnirao je projekcije, svjetlo i scenografije za klupske večeri, festivale, koncerte, kazališne i plesne predstave, opere i mnoge nepotrebne ceremonije u Hrvatskoj i svijetu. Povremeno predaje i vodi radionice koje se bave eksperimentalnim vizualnim medijima u kontekstu arhitekture. Od 2023. radi kao asistent na Oblikovanju svjetla pri Akademiji dramske umjetnosti u Zagrebu.

[ivanliik.wordpress.com](http://ivanliik.wordpress.com) / [ivanliik.net](http://ivanliik.net)

In a mesmerizing quadrophonic live performance, a sonic journey unfolds through the fusion of voice, synthesizer, and an array of different sound objects. These diverse sources of sound seamlessly intertwine, gradually morphing and evolving, creating an entirely new sonic landscape. It is an immersive journey where familiar sounds morph into the unknown.

The composer and singer **Martina Claussen** explores and combines sounds of voices, sound objects, analog and digital electronics, explores the spatial, the performative and constantly develops her own distinctive ‘sound script’. Claussen had performances and concerts at international festivals and venues such as Ars Electronica (Linz, AT), Wien Modern (Vienna, AT), Musikprotokoll (Graz, AT), Fylkingen (Stockholm, SE), Iklectik (London, UK), Km28 (Berlin, DE), Festival Futura (Crest, FR), Acousmatic Festival (St. Petersburg, RU), Musrara Mix Festival (Jerusalem, IL), and the New York City Electroacoustic Music Festival. She received the Publicity Award in 2020 from SKE / Austro Mechana, as well as a composition scholarship from the Austrian Federal Government in 2022 and 2023. Claussen has held an associate professorship for classical singing at the University of Music and Performing Arts Vienna since 2009.

[martinaclaussen.at](http://martinaclaussen.at)

**Ivan Lušičić Liik** is an architect and a lighting designer working in the field of creative technologies and visual arts. During his architectural education, he started working as a VJ which consequently evolved into lighting design and scenography. He has designed projections, lights, and sets for numerous club nights, concerts, theatre and contemporary dance shows, operas, and many unnecessary ceremonies in Croatia and abroad. Occasionally he mentors workshops dealing with experimental visuals in the architectural context. He has been working as a teaching assistant in Lighting Design at the Academy of Dramatic Arts in Zagreb since 2023.

[ivanliik.wordpress.com](http://ivanliik.wordpress.com) / [ivanliik.net](http://ivanliik.net)

# Ziúr <sup>(DE)</sup>

# Elvin Brandhi <sup>(GB)</sup>

Koncert



Fotografija / Photo: Mai Nestor

Concert



Fotografija / Photo: Sophie Garcia

Kao eksperimentalna producentica i glazbenica, **Ziúr** je važno ime na bogatoj berlinskoj glazbenoj sceni. Njezina je glazba ekspanzivna, raskošna i raznolikih tekstura, a inkorporira zvukove koji su podjednako strojni koliko i duboko antropomorfni, poigravajući se s mehaničkom izolacijom i kaotičnim spektrom ljudskih emocija. Za razliku od soundtracka ili glazbe za film, u njezinu slučaju ne postoji vizualni predložak koji bi ponudio narativni okvir za glazbu – postoje samo evokativni zvukovi koji se iz svake skladbe protežu prema kibernetici. Nakon dva EP-a, *Blur* i *Now Now*, 2021. godine objavila je svoj treći album, *Antifate*, a sva tri rada dobila su pohvale kritike.

**Elvin Brandhi** iz Bridgenda u Walesu bavi se improvizacijom stihova, produkcijom i zvučnom umjetnošću, gradeći nesvakidašnje skladbe od terenskih snimaka, vrpce, vinila, instrumenata i glasa. Koristeći zvuk i glas kao ekspanzivni jezik koji nadilazi unutarnje uređenje i naslijeđene sintaktičke postavke, njezini su nastupi uživo neumoljivi naleti eruptirajuće animacije pri čemu se njezin jetki tok svijesti uvija nemirnom, iskrivljenom težinom. Njezina kreativna kretanja obuhvaćaju niz suradnji i neumorno nomadstvo.

Ova nova suradnja uživo razvijena je u BEK-u – Bergen Center for Electronic Arts i premijerno je izvedena na Borealisu – festivalu eksperimentalne glazbe u Bergenu u Norveškoj, u sklopu projekta New Perspectives for Action, koji je dio Re-Imagine Europe, sufinanciranog putem programa Kreativna Europa Europske unije.

**Ziúr** is an experimental producer and musician, and a fixture in Berlin's rich musical scene. She produces music that is expansive, rich, and diverse in texture, with sounds that are simultaneously machinistic and deeply anthropomorphic, toying with mechanical isolation and the chaotic spectrum of human emotion. Unlike a soundtrack or score, there is no film to which one can turn to give narrative to the music – there are only evocative sounds reaching from each song towards the cybernetic. In 2021 she released her third album, *Antifate*, after two earlier EPs: *Blur*, and *Now Now*, all to critical acclaim.

**Elvin Brandhi** is an improvising lyricist, producer and sound artist from Bridgend, Wales, who builds aberrant beats from field recordings, tape, vinyl, instrument, and voice. Using sound and voice as an expansive language transgressing intrinsic systemics and inherited syntactical etiquettes, her live shows are unyielding bursts of erupting animation where her caustic stream of consciousness cavorts with restless, glitched out heaviness. Her creative momentum comprises a range of collaborations and an endless nomadism.

This new live collaboration was developed at BEK – Bergen Centre for Electronic Arts and premiered at Borealis – a festival for experimental music in Bergen, Norway as part of New Perspectives for Action, a project by Re-Imagine Europe, co-funded by the Creative Europe Programme of the European Union.

# Andreas Trobellowitzsch<sup>(AT)</sup>

hibrid #1  
– 016

Performans temeljen na  
zvučnoj instalaciji  
2022.

hybrid #1  
– 016

Sound installation-based  
performance  
2022



Fotografija / Photo: Patrick Topitschnig



*hibrid #1 – Ó16* je efemerna zvučna instalacija koja se sastoji od osam samoizgrađenih mehaničkih objekata, šesnaest gramofona, šesnaest flauta i šesnaest balona. Zvuk proizvodi zrak koji struji iz balona, a rotiraju se uz pomoć gramofona. Tijekom tog procesa zvuk se modificira na različite načine: konstantno, zbog smanjenja tlaka zraka (uključujući promjenu intenziteta i boje zvuka), i iznenada (uključujući promjenu visine tona), kad se način reprodukcije prebaci s „prepuhane“ na „normalnu“. Osim toga, tri gramofona okreću se različitim brzinama, pri čemu se cjelokupni zvuk malo po malo drugačije komponira.

Rad su naručili Elevate i KONTEJNER u sklopu New Perspectives for Action, novog izdanja projekta Re-Imagine Europe, sufinanciranog od strane programa Kreativna Europa Europske unije. U suradnji s Universalmuseum Joanneum – Institut für Kunst im öffentlichen Raum Steiermark.

**Andreas Trobollowitsch** je bečki umjetnik i skladatelj. Na temelju rotacijskih i sustava povratne sprege uglavnom koristi modificirane svakodnevne predmete, preparirane ventilatore i glazbene instrumente. Prvenstveno se fokusira na konceptualne skladbe, glazbene instrumente koje sam razvija, te zvučne i crtačke instalacije. Promatrajući dihotomiju intelektualnog i tjelesnog, u radove uključuje vizualne elemente, prostornost, pokret i način na koji su oni povezani sa zvukom.

Festivali i institucije na kojima je predstavljao radove: Festival Novas Frequências (Rio de Janeiro, BR), Tsonami Festival (Valparaíso, CL), Festival Maintenant (Rennes, FR), Festival Dotolimpic (Seoul, KR), Elevate (Graz, AT), Super Delux Club (Tokio, JP), Ex Teresa Arte Actual (Mexico City, MX), conDiT (Buenos Aires, AR), IMS (São Paulo, BR), The Renaissance Society (Chicago, SAD), Harvestworks (New York, SAD), Konzerthaus (Beč, AT). Izdaje za schraum (Berlin, DE), Monotype Records (Varšava, PL), Filmarchiv Austria (Beč, AT), Crónica Records (Porto, PT), Sonoscopia (Porto, PT) i mAtter (Tokio, JP).

**trobollowitsch.hotglue.me**

*hybrid #1 – Ó16* is an ephemeral sound installation consisting of eight self-built mechanicals, sixteen turntables, sixteen flutes and sixteen balloons. The flutes are played by the air flowing back from the balloons and are set in rotation by means of the turntables. During this process the sound will be modified in various ways: constantly, due to decreasing air pressure (including a change in intensity and timbre); and abruptly (including a change in pitch), when the play mode switches from “blown over“ to “normal“ play. In addition, the three turntables rotate at different speeds, whereby the overall sound will be successively recomposed.

This work was commissioned by Elevate and KONTEJNER, as part of New Perspectives for Action, a project by Re-Imagine Europe, co-funded by the Creative Europe Programme of the European Union. In cooperation with Universalmuseum Joanneum – Institut für Kunst im öffentlichen Raum Steiermark.

**Andreas Trobollowitsch** is a Vienna-based artist and composer. Based on rotation and feedback systems, he uses mainly modified everyday objects, prepared fans, and music instruments. He has been focusing primarily on conceptual compositions, self-developed musical instruments, sound and drawing installations. Interested in dichotomy of the intellectual and the physical he includes visual aspects, spatiality, movement, and the way that they relate to sound.

His work has been presented at festivals and venues, including: Festival Novas Frequências (Rio de Janeiro, BR), Tsonami Festival (Valparaíso, CL), Festival Maintenant (Rennes, FR), Festival Dotolimpic (Seoul, KR), Elevate (Graz, AT), Super Delux Club (Tokyo, JP), Ex Teresa Arte Actual (Mexico City, MX), conDiT (Buenos Aires, AR), IMS (São Paulo, BR), The Renaissance Society (Chicago, US), Harvestworks (New York, US), Konzerthaus (Vienna, AT). Releases on schraum (Berlin, DE), Monotype records (Warsaw, PL), Filmarchiv Austria (Vienna, AT), Crónica records (Porto, PT), Sonoscopia (Porto, PT), mAtter (Tokyo, JP).

**trobollowitsch.hotglue.me**





Fotografija / Photo: Gwendal Le Flem

# Prošireni Extended

**Realities in Transition  
XR Camp**

# svjetovi / d Worlds

# Realities in Transition XR Camp – Prošireni svjetovi

Tehnologija proširene stvarnosti (XR) iz futurističkog se konteksta već odavno trebala preseliti u dnevni boravak prosječnog građanina i postati dio naše svakodnevice. Gdje smo došli od Baudrillardovih prognoza i njima inspirirane distopijske vizije *Matrixa*? Proširena stvarnost možda nam više nije strana niti daleka, ali društvena i etička pitanja koja ona i njezini srodnici, metaverzum i videoigre, povlače nikada nisu bila relevantnija. Ona neupitno utječe na svijet u kojem živimo i naše živote, ali treba se zapitati kako preuzeti kormilo i razmisliti možemo li i na koji način mi (pre)oblikovati nju. Kako postati aktivni su-stvaratelji cijele palete novih stvarnosti koje se pred nama rastvaraju?

U sklopu europskog projekta Realities in Transition, na XR kampu u Zagrebu (24. – 29. listopada 2023.) okuplja se jezgra nove zajednice proširene stvarnosti. Sedmero partnera iz cijele Europe – Ars Electronica (Linz, AT), Dark Euphoria (Marseille, FR), iMAL – Art Center for digital cultures & technology (Bruxelles, BE), KONTEJNER (Zagreb, HR), L.E.V. Festival (Gijón, ES), CHRONIQUES, glavni partner, (Marseille i Aix-en-Provence, FR) i V2., Lab for the Unstable Media (Rotterdam, NL) – vođeni idejama kao što su tehnologije otvorenog koda, demokratizacija tehnoloških alata i resursa, dijeljenje znanja i međusobno učenje, ujedinjeni su u ambiciji stvaranja inkluzivne, otvorene i održive zajednice proširene stvarnosti.

Cilj projekta je istražiti potencijal XR tehnologije upravo u umjetničkoj i kreativnoj sferi koja je oduvijek njegovala kritički i refleksivan pristup novim fenomenima. Alati proširene stvarnosti umjetnicima i drugim kreativcima mogu poslužiti za formiranje novih kreativnih narativa, modaliteta umjetničkog pripovijedanja i izgradnju svjetova. KONTEJNER-ovo događanje Realities in Transition XR Camp – *Prošireni*

# Realities in Transition XR Camp – Extended Worlds

The technology of extended reality (XR) was long ago supposed to transition from a futuristic context into the living room of an average citizen and become a part of our everyday lives. Where are we today in relation to Baudrillard's predictions and the dystopian visions inspired by them, such as in *The Matrix*? XR may no longer be foreign or distant to us, but the social and ethical questions it and its counterparts, such as the metaverse and video games, raise have never been more relevant. It undeniably impacts the world in which we live and our lives, but we need to ask ourselves how to take the helm and consider if and how we can (re) shape it. How can we become active co-creators of the whole plethora of new realities unfolding before us?

As part of the European project Realities in Transition, the XR Camp in Zagreb (October 24 – 29, 2023) brings together the core of a new extended reality community. Seven partners from across Europe – Ars Electronica (Linz, AT), Dark Euphoria (Marseille, FR), iMAL – Art Center for digital cultures & technology (Brussels, BE), KONTEJNER (Zagreb, HR), L.E.V. Festival (Gijón, ES), CHRONIQUES, lead partner (Marseille and Aix-en-Provence, FR), and V2., Lab for the Unstable Media (Rotterdam, NL) – guided by ideas such as open-source technologies, the democratization of technological tools and resources, knowledge sharing, and mutual learning, come together in their ambition to create an inclusive, open, and sustainable XR community.

The project's goal is to explore the potential of XR technology, especially in the artistic and creative sphere, which has always nurtured a critical and reflexive approach to new phenomena. Extended reality tools can serve artists and other creatives in shaping new creative narratives, modes of artistic storytelling, and worldbuilding. KONTEJNER's programme

svjetovi donosi imerzivna umjetnička iskustva koja nam otvaraju nove sfere, ali nas i usidruju u našoj stvarnosti osvještavajući nas o prednostima i rizicima ove tehnologije i naglašavajući potrebu da se njome odgovorno i moralno koristimo.

Hibridni program XR kampa uključuje izložbu, audiovizualne i performanse proširene stvarnosti, brojne radionice i uzbudljiv diskurzivni program, a propituje teme kao što su umjetna inteligencija, ideja proširene stvarnosti kao nove zadane stvarnosti, korištenje ove tehnologije u polju edukacije i umjetničkog stvaralaštva, zamišljanje drugačijeg javnog prostora, proširenje polja izvedbenih umjetnosti, upoznavanje etabliranih XR umjetnika i onih u sponu te mnoge druge.

Umjetnički projekti predstavljeni na izložbi na različite načine bave se novim tehnologijama, od 3D ispisa skulptura temeljenih na našim biometrijskim podacima do urona u svijet videoigara ili prodaje fragmenata vlastitog tijela u formi NFT-a. No svima je zajednička progresivna vizija stvaranja nekih novih svjetova i u suštini – ideja da za širenje horizonata nisu uvijek nužne VR naočale, ponekad je dovoljno samo promotriti stvari kroz neku drugu 'leću'.

XR tehnologija otvara brojne etičke dileme, od društvene (ne)jednakosti, utjecaja na edukaciju, ugroze privatnosti i mentalnog zdravlja i svih takozvanih 'još uvijek nepoznatih društvenih rizika'. Hoćemo li vlastite živote provesti zalijepljeni za ekrane dok nam tehnološki giganti sišu pažnju i podatke? Pozitivan filter mogli bismo potražiti upravo u tom alternativnom XR okviru koji se opire dominantnoj kapitalističkoj paradigmi kako bi stvorio vlastitu oazu djelovanja.

Slavoj Žižek je u jednom od recentnih tekstova konstatirao da osim što iz realnosti bježimo u fantaziju, sada smo se počeli povlačiti u realnost kako bismo izbjegli suočavanje s uzaludnošću vlastitih fantazija. Možda odgovor na tu pesimističnu premisu leži u nekom trećem putu – u imaginiranju novih, jednako stvarnih svjetova (onkraj binarnosti fantazija-realnost) stvorenih zajedničkim naporima u okviru jedne potentne, otvorene i kolaborativne zajednice.

Ana Bedenko

Realities in Transition XR Camp – *Expanded Worlds* brings immersive artistic experiences that open new realms to us but also anchor us in our reality, making us aware of the advantages and risks of this technology and emphasizing the need for its responsible and ethical use.

The hybrid programme of the XR camp includes an exhibition, audio-visual and XR performances, numerous workshops, an exciting discursive programme, and explores topics such as artificial intelligence, the idea of augmented reality as a new default reality, the use of this technology in education and arts, reimagining public space, expanding the field of performing arts, getting to know established as well as emerging XR artists, and many more. The art projects presented in the exhibition deal with these technologies in various ways, from 3D printing sculptures based on our biometric data to immersion in the world of video games or selling fragments of our own bodies in the form of NFTs. But what they all have in common is a progressive vision of creating new worlds and, essentially, the idea that expanding horizons does not always require VR goggles; sometimes it is enough to look at things through a different 'lens'.

XR technology raises numerous ethical dilemmas, from social (in)equality, the impact on education, threats to privacy and mental health, to all the so-called 'still unknown social risks'. Will we spend our lives glued to screens while the tech giants drain our attention and data? A positive filter could be sought precisely in this alternative XR framework that resists the dominant capitalist paradigm in order to create its own oasis of action. Slavoj Žižek stated in one of his recent texts that besides escaping from reality into fantasy, we have now also started retreating into reality to avoid the devastating truth about the futility of our fantasies. Perhaps the answer to this pessimistic premise lies in a third path – in imagining new, equally real worlds (beyond the fantasy-reality binary) created through joint efforts within a potent, open, and collaborative community.

Ana Bedenko

**Realities in  
Transition XR Camp  
Prošireni svjetovi /  
Extended Worlds**

**Izložba /  
Exhibition**



# Željko Beljan <sup>(HR)</sup>

# Rebecca Merlic <sup>(AT)</sup>

## Viktorija

Interaktivna instalacija i  
3D performans uživo  
2023.

Interactive installation and  
3D live performance  
2023

Vizual ustupljen ljubaznošću umjetnika / Visual courtesy of the artists



IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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*Viktorija* je interaktivna instalacija koja se sastoji od videoigre za jednog igrača, projicirane na LED zaslon postavljen na nogometnom голу s ručno izrađenom mrežom, u okruženju posebno osmišljenog kaznenog prostora.

Ideja ovog rada bila je stvoriti igru koja mijenja pravila nogometa i bavi se novim oblicima utjecaja na društvo kroz igru. Uvođenjem inovacija u koncept nogometa, *Viktorija* pokušava kritički sagledati videoigre i nogomet u njihovim različitim povijesnim i društvenim kontekstima, fokusirajući se na prevladavanje granica i stereotipa te kreiranje umjetničke igre uz pomoć novih tehnologija na kreativno sudionički i inkluzivan način.

Razmišljajući o opreci između amaterskog i profesionalnog, kako u sportu, tako i u umjetnosti i drugim područjima, umjetnici progovaraju o ulozi i značaju amaterizma koji se odlikuje sudjelovanjem iz čiste ljubavi prema nečemu. Zato su digitalni avatari u ulozi vratara ustvari volonteri skenirani u 3D formatu, postavljeni u ulogu nogometne „zvijezde”, koji posjeduju ograničene vještine, ali gaje veliku ljubav prema eksperimentiranju, igri, zabavi i umjetnosti.

Instalaciju prati 3D performans uživo (uz sudjelovanje dizajnera zvuka i profesionalnog komentatora), u sklopu kojeg su posjetitelji pozvani da i sami zaigraju igru.

**Rebecca Merlic** (1989.) je europska digitalna umjetnica, arhitektica i autorica eksperimentalnih filmova. Na njezin rad snažno utječu alternativna društva i odstupanja od socioekonomskih normi, kao i novi oblici umjetničke i arhitektonske proizvodnje koja se služi novim tehnologijama. Dobitnica je nagrade Marianne.von.Willemer za digitalne medije 2020. i posebnog priznanja nagrade Ars Electronica u kategoriji nove animacije 2023., a trenutno radi na projektu *GLITCHBODIES VR*.

[rebeccamerlic.myportfolio.com](http://rebeccamerlic.myportfolio.com)

*Viktorija* is an interactive installation consisting of a single player video game, projected on a LED display on a football goal with a handmade net in a reinvented penalty area setting.

The idea behind this work was to produce a game that changes the rules of a football game and focuses on the new forms of influence on society through game. By innovating the concept of a football game, *Viktorija* tries to critically examine video games and football in their different historical and social contexts, while focusing on overcoming boundaries and stereotypes and creating an artistic game using new technologies in a co-creative, inclusive way.

Thinking about the amateur-professional debate, both in sport, art and other areas, the artists try to talk about the role and significance of amateurism, characterised by participation for the love of it. That is why digital avatars who play the role of a goalkeeper are in fact 3D scanned volunteers, put in the role of “stars” from football games, with limited skills, but great love for the experiment, game, fun and art.

The installation is accompanied by a 3D live performance (with the participation of the sound designer and the professional commentator), where the visitors are invited to play the game themselves.

**Rebecca Merlic** (1989) is a European digital artist, architect and experimental filmmaker. Her work is strongly influenced by alternative societies and transgressions of socioeconomic conventions as well as by new forms of artistic and architectural production employing new technologies. Merlic won the Marianne.von.Willemer Prize for Digital Media in 2020, Ars Electronica Prix Honorary Mention in the category New Animation Art in 2023 and is currently working on *GLITCHBODIES VR*.

[rebeccamerlic.myportfolio.com](http://rebeccamerlic.myportfolio.com)

**Željko Beljan** (1984.) diplomirao je na Odsjeku za animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu 2021. godine. Njegova područja interesa su ručni rad, narodna i autsajderska umjetnost, tradicionalne tehnike ručnog rada, kao i položaj i percepcija ručnog rada u suvremenoj umjetnosti. Pohađao je WHW Akademiju, klasa 2022., i finalist je Nagrade Radoslav Putar 2023. Izlagao je na više samostalnih i skupnih izložbi u Hrvatskoj i inozemstvu.

Željko i Rebecca surađivali su 2022. na projektu *Truth Is a Forgotten Memory*, nastalom tijekom rezidencije *Ignorance Is Strength* u organizaciji Europske unije akademija.

Produkcija: KONTEJNER  
Dizajn zvuka: Hugo Baranger  
Snimanje zvuka: Vedran Rao Brlečić  
Programiranje: Oliver Rudoll, Vivien Schreiber  
Komentator 3D performansa uživo: Hrvoje Frančeski  
Asistenti: Iva Jurić, Philip Wolfsohn

**Željko Beljan** (1984) graduated from the Department of Animated Film and New Media of the Academy of Fine Arts in Zagreb in 2021. His interest encompasses craft, folk art, outsider art, traditional handiwork techniques, as well as the position and perception of handiwork in contemporary art. He is an alumnus of the WHW Academy Class of 2022 and a finalist for the 2023 Radoslav Putar Award. He exhibited at several solo and group exhibitions in Croatia and abroad.

Željko and Rebecca collaborated in 2022 on the project *Truth Is a Forgotten Memory*, which was produced during the residency *Ignorance Is Strength*, organized by the European Union of Academies.

Produced by: KONTEJNER  
Sound design: Hugo Baranger  
Sound recording: Vedran Rao Brlečić  
Programming: Oliver Rudoll, Vivien Schreiber  
Live event commentator: Hrvoje Frančeski  
Assistants: Iva Jurić, Philip Wolfsohn

Vizual ustupljen ljubaznošću umjetnika / Visual courtesy of the artists



# Children of Cyberspace<sup>(FR)</sup> L.E.V. Festival<sup>(ES)</sup> Matadero Madrid<sup>(ES)</sup>

## Planet LEV Matadero

Metaverzum  
2020.

Metaverse  
2020



Fotografija / Photo: Planet LEV

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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*Planet LEV Matadero* je umjetničko imerzivno iskustvo kolektiva Children of Cyberspace, u produkciji centra Matadero Madrid i L.E.V. Festivala. Ovaj snovit digitalni svijet dostupan u virtualnoj stvarnosti i za web preglednike, ispunjen je animiranim skulpturama i zvučnim instalacijama umjetnika iz cijelog svijeta: od masivnih pokretnih struktura koje se mogu istraživati iz svakog kuta, do interaktivnih umjetničkih djela i portala u druge digitalne svjetove.

*Planet LEV* nastao je tijekom karantene iz želje da se teška vremena za kulturu pretvore u priliku za eksperimentiranje s novim formatima. Ovaj paralelni svemir otvara prostor za digitalnu kreativnost i eksperimentiranje bez ograničenja.

Virtualna scenografija inspirirana je asturijskim krajolikom, odakle potječe L.E.V. Festival, a glavna vrsta u njemu su Nimiji, osjetilna bića koja su najcjenjeniji kolekcionari u kiberprostoru. Iz ljubavi prema umjetnosti cijeli svoj planet posvetili su ljepoti kreativnog izražavanja.

Ulaskom u *Planet LEV* možete prelijetati povrhu masivnih litica, izgubiti se u kanjonima, ući u čarobne špilje, otkriti zapanjujuće umjetničke instalacije u svakom kutku i komunicirati s njegovom faunom i florom. Pri završetku putovanja, ne treba zaboraviti svratiti do pustinje gdje je moguće ostaviti vlastiti trag i posaditi stablo koje ostaje do posljednjeg ciklusa planeta.

Lutanje virtualnim planetom je samo po sebi umjetničko iskustvo, no posjetitelji također mogu istražiti digitalne, audiovizualne i zvučne radove međunarodnih umjetnika: Robert Lippok & Lucas Gutierrez: *SPIN*; Elías Merino & Sergio Millán: *Heterotopije*; MSHR: *Reflektor koncentrične jezgre*; Fractal Fantasy: *Krakovita kraljica*; Sabrina Ratté: *MONADE*; NAXS corp. & Meuko! Meuko!: *Otok duhova: unutarnja vizija*; Boris Divider: *Sferični.klaster*

*Planet LEV Matadero* is an artistic, immersive experience created by Children of Cyberspace and produced by Matadero Madrid and L.E.V. Festival. Available both in virtual reality and for web browsers, this dream-like digital universe is filled with animated sculptures and sound installations by artists from all over the world: from massive moving structures that can be explored from every angle to interactive artworks and portals to other digital worlds.

*Planet LEV* was born during lockdown in order to turn these challenging times for culture into a chance to experiment with new formats. This parallel universe creates a space for digital creativity and experimentation without limits.

The virtual scenery has been inspired by the Asturian landscape, home of L.E.V. Festival, and its dominant species are the Nimis, sentient beings that are the most renowned collectors in cyberspace. Their love for arts has made them dedicate their whole planet to the beauty of creative expression.

Enter *Planet LEV* to fly over its massive cliffs, lose yourself in the canyons, go inside its caves, discover astonishing artistic installations in every corner and interact with its fauna and flora. When you decide to end your journey, don't forget to stop by the desert to leave your trace and plant a tree that stays until the last cycle of the planet.

To wander through the virtual planet is an artistic experience in itself, but the visitor is also able to explore the digital, audiovisual and sound proposals of international artists: Robert Lippok & Lucas Gutierrez: *SPIN*; Elías Merino & Sergio Millán: *Heterotopies*; MSHR: *Concentric Core Reflector*; Fractal Fantasy: *Tentacle Queen*; Sabrina Ratté: *MONADES*; NAXS corp. & Meuko! Meuko!: *Ghost Island*; *Innervision*; Boris Divider: *Spherical.Cluster*

**L.E.V. (laboratorij vizualne elektronike)** je platforma za proizvodnju, promidžbu i eksperimentiranje u okviru elektroničkih zvučnih kreacija, audiovizualnih kreacija i digitalne umjetnost.

**Children of Cyberspace (CC)** je tehnoutopijski svemir stvoren online u zatočeništvu kao produžetak fizičkog svijeta. Započeo je kao prazan svemir no ubrzo je prerastao u digitalno igralište za umjetnike iz cijelog svijeta koji se u njemu okupljaju i testiraju nove ideje. Kolektiv Children of Cyberspace sastoji se od arhitekata, programera, grafičkih dizajnera i programera videoigara koji se smatraju digitalnim scenografima.

**Matadero Madrid** – Centrom za suvremeno stvaralaštvo upravlja Odjel za kulturu i sport Gradskog vijeća Madrida.

Koprodukcija: Matadero Madrid i L.E.V. Festival  
Kustosi: L.E.V. Festival  
Koordnacija: Jesús Jara López  
Razvoj projekta: Children of Cyberspace  
Virtualna scenografija: Calin Segal i Eleonor Audi  
Animacija: Tiffany Attali  
Razvoj softvera: Codin Segal  
Dizajn zvuka: Okkre  
Sistemska i mrežna inženjer: Camil Blanru  
Programeri prijenosa uživo: Jorge Cano i Edu Moriana  
Razvoj *multiplayer* funkcionalnosti: Daniel Romero  
Razvijeno uz pomoć Ministarstva kulture i sporta Kraljevine Španjolske.

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

**L.E.V. (Laboratorio de Electrónica Visual)** is a platform of production, promotion and experimentation related to electronic sound creations, audiovisual creations and digital art.

**Children of Cyberspace (CC)** is a techno-utopian universe brought online in confinement as an extension of the physical world. What started as an empty universe grew into a digital playground for artists from around the world to come together and test new ideas. The collective behind CC is composed of architects, programmers, graphic designers and game developers that see themselves as digital scenographers.

**Matadero Madrid** – Centre for Contemporary Creation is run by Madrid City Council's Department of Culture and Sport.

Co-production: Matadero Madrid and L.E.V. Festival  
Curation: L.E.V. Festival  
Coordination: Jesús Jara López  
Project development: Children of Cyberspace  
Virtual scenography: Calin Segal and Eleonor Audi  
Animation: Tiffany Attali  
Software development: Codin Segal  
Sound design: Okkre  
Network and system engineer: Camil Blanru  
Live stream dev: Jorge Cano and Edu Moriana  
Multiplayer: Daniel Romero  
Developed with the help of the Ministry of Culture and Sport of Spain.

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Fotografije / Photos: Planet LEV

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

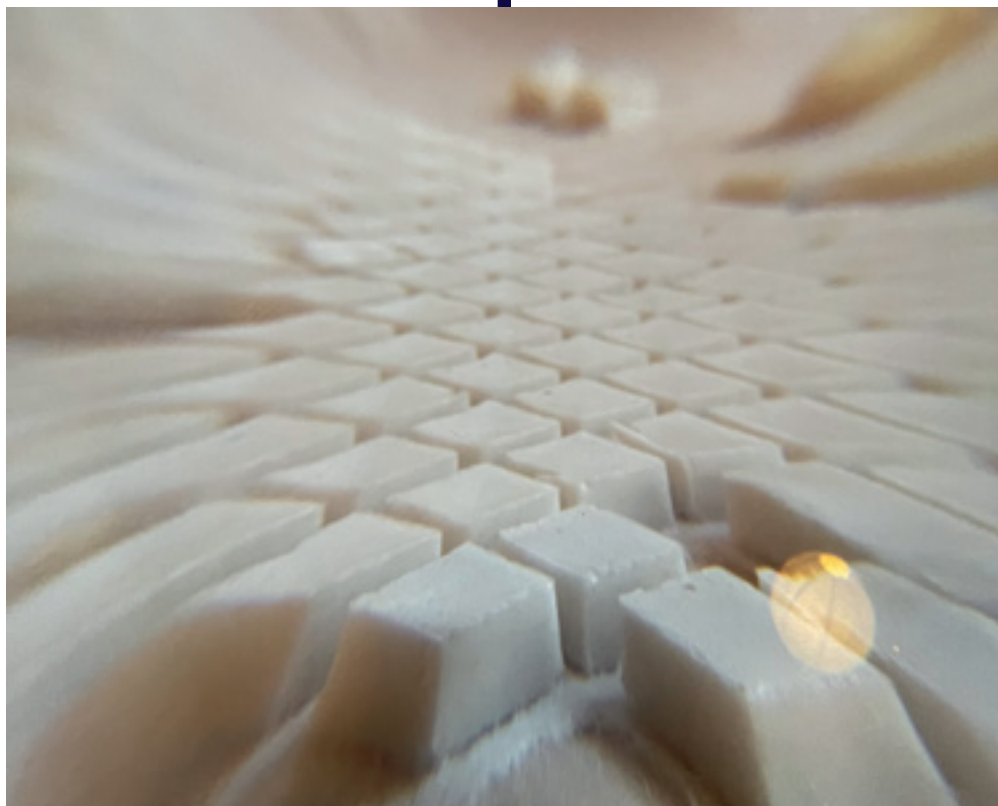
# Lovro Ivančić <sup>(HR)</sup>

## Drugačije sutra

Interactive kinetic textile  
installation  
2023.

## Alter- morrow

Interaktivna kinetička  
tekstilna instalacija  
2023



Fotografija ustupljena ljubaznošću umjetnika / Photo courtesy of the artist

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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Tekstilna instalacija *Drugačije sutra* pojednostavljena je vizualizacija apstraktne ideje – kompleksnijeg spekulativnog koncepta koji preispituje život čovjeka u interijeru budućnosti. S premisom da će stambeni prostori postajati sve nedostupniji i sve sličniji, dok će se naše navike, želje i ukusi mijenjati, nadopunjavati i profilirati, nastaje ideja o stroju koji odgovara na te promjene. Organizmu izvan našeg koji nas obavlja i čini sigurnima. Navikli smo gledati na prostor u kojem živimo kao na teško promjenjivu statičnu tvorevinu, formiranu u svom konačnom obliku. No što ako životni prostor počnemo promatrati kao amorfnu, fleksibilnu formu koja mijenja svoj oblik i svojstva prema ljudskim potrebama?

Projekt je zamišljen kao eksperiment, dio istraživanja kojim se, pomoću spekulativne prakse pokušava odgovoriti na pitanja budućnosti stanovanja i bivanja, komunikacije čovjeka s tehnologijom, uključivanja bioloških procesa u dizajn naših okruženja te pitanja različitosti naših potreba i nas generalno.

Tekstil je kao versatilan i prilagodljiv materijal savršen za takav tip eksperimenta. On nas grije, na njemu sjedimo, ležimo, njime se pokrivamo, štitimo od vanjskih utjecaja i izražavamo osobni stil. Prisutan je u našim životima otkako je čovjek našao dom.

Osim vizualnog jezika i potencijalnih funkcija koje preispituje, autora zanima komunikacija čovjeka s instalacijom *Drugačije sutra* te reakcije na različite kretnje kojima instalacija prati pokret i/ili na njega odgovara. Taj odgovor stvara dojam da stroj ima vlastitu volju te kao da u određenom trenutku, iz nepoznatog razloga, mijenja odnos prema osobi koju promatra. Taj „neposluh” je, naravno, predprogramiran u odnosu na prethodno unesene parametre. Na taj se način radi selekcija temeljem fizičkih osobina, motoričkih funkcija, emocija i dr. Djeluje kao da stroj diskriminira čovjeka, a autor smatra da će to izazvati različite reakcije među ljudima koji žive u korisničkom društvu. Na neki je način to kritika produktivnog društva koje, u želji za maksimalnom efikasnošću, zaboravlja koliko je lijepih zaključaka proizašlo iz grešaka.

The textile installation *Altermorrow* is a simplified visualisation of an abstract idea – a complex speculative concept re-examining human life in an interior of the future. Departing from the premise that living spaces will become growingly scarce and increasingly uniform, while our habits, desires and tastes will change and become increasingly complex and elaborate, led to the idea of a machine that would respond to these changes. An organism outside of our own that envelops us and keeps us safe. We are used to looking at our living space as an unchangeable, static creation, existing in its final form. But what if we start observing our living space as an amorphous, flexible entity changing its shape and properties according to human needs?

The project is conceived as an experiment, forming a part of research that attempts to answer questions about the future of housing and being, human communication with technology, the inclusion of biological processes in the design of our environments, and the matter of the diversity of our needs and of us in general – by means of speculative practice.

As a versatile and adaptable material, textiles are perfect for this type of experiment. It keeps us warm, we sit or lie on it, cover ourselves with it, protect ourselves from outside effects and express our personal style. It has been present in our lives since the humankind found a home.

In addition to visual language and potential functions the work examines, the author is interested in human communication with the installation *Altermorrow* and reactions to the various movements with which the installation follows movement and/or responds to it. This response creates the impression that the machine has a will of its own and that, at a certain moment, for reasons unknown, it changes its attitude towards the person it observes. This “disobedience” is, of course, pre-programmed according to previously entered parameters. Thus, selection is based on physical characteristics, motor functions, emotions, etc. of the visitors. It seems as if the machine is discriminating against some individuals, and the author believes this will produce different

**Lovro Ivančić** (Zagreb, 1992.) završio je diplomski studij tekstilnog i modnog dizajna u Ljubljani. Tijekom godina fokusira se na istraživanje područja tekstila. Studij na Design Academy u Eindhovenu usmjerava njegov dizajnerski proces na zapisivanje apstraktnih ideja, istraživanja i eksperimente. Gradi uzorke, teksture i kompozite s ciljem stvaranja novih materijala s dodanim svojstvima i drugačijim identitetom. Eksperimentira s tekstilnim tehnikama te kemijskim i mehaničkim intervencijama s ciljem savladavanja udaljenosti između pojmova čovjek, priroda i tehnologija te razumijevanja načina njihovog koegzistiranja bez međusobnog isključivanja. Često su ta istraživanja predstavljena u formi umjetničkih instalacija.

Svoje radove predstavlja na ljubljanskom tekstilnom bijenalu BIEN, Svetlobnoj gverili, IZIS-u, Heimtextil-u, izložbama u Gradskom muzeju i Slovenskom etnografskom muzeju u Ljubljani, na Mestu oblikovanja, tekstilnom trijenalu YTAT u Łodz-u itd. Istovremeno radi kao stilist za zabavni program na Pop TV-u, asistent stilistima pri realizaciji TVC projekata za razne domaće i strane produkcije te kao asistent kostimografa u kazalištima. Po povratku u Zagreb, nastavlja raditi kao stilist te započinje svoju rad u kazalištima poput ZKM-a i HNK-a kao asistent scenografa.

**Produkcija: KONTEJNER**

Suradnici: Peter Zobec, Branislav Panić

Sponzori: RPS d.o.o., Inplet d.o.o., Hennlich d.o.o., Medius d.o.o., OPL d.o.o.

Posebna zahvala: obitelj Brajak, Ana-Marija Vašiček, Milan Žunić, Jelena Radić, Anamarija Šiša, Staša Popović, Nina Glavić

reactions among people living in a user society. In a way, it is a critique of productive society that, in its desire for maximum efficiency, forgets how many beautiful conclusions were created from mistakes.

**Lovro Ivančić** (Zagreb, 1992) completed his graduate studies in textile and fashion design in Ljubljana. Over the years, he has focused on research in the field of textiles. Studying at the Design Academy Eindhoven his design process has evolved to include writing down abstract ideas, research and experiments. He builds patterns, textures and composites with the aim of creating new materials with added properties and a different identity. He experiments with textile techniques and chemical and mechanical interventions attempting to bridge the gap between the notions of human beings, nature and technology, and to understand how they coexist without mutually excluding each other. Often these research projects are presented in the form of art installations.

He has presented his works at the Ljubljana Textile Art Biennial BIEN, Svetlobna gverila, IZIS, Heimtextil, and exhibitions at the Ljubljana City Museum and the Slovenian Ethnographic Museum, at Mesto oblikovanja, the YTAT Young Textile Art Triennial in Łodz, etc. At the same time, he works as a stylist for an entertainment show on Pop TV, stylist assistant on TV commercial projects for various domestic and foreign productions, as well as assistant to costume designers in the theatre. After returning to Zagreb, he continues working as a stylist and begins his work in theatres such as Zagreb Youth Theatre (ZKM) and Croatian National Theatre as assistant scenographer.

**Produced by: KONTEJNER**

Associates: Peter Zobec, Branislav Panić

Sponsors: RPS d.o.o., Inplet d.o.o., Hennlich d.o.o., Medius d.o.o., OPL d.o.o.

Special thanks to: Brajak family, Ana-Marija Vašiček, Milan Žunić, Jelena Radić, Anamarija Šiša, Staša Popović, Nina Glavić

Fotografija ustupljena ljubaznošću umjetnika / Photo courtesy of the artist



IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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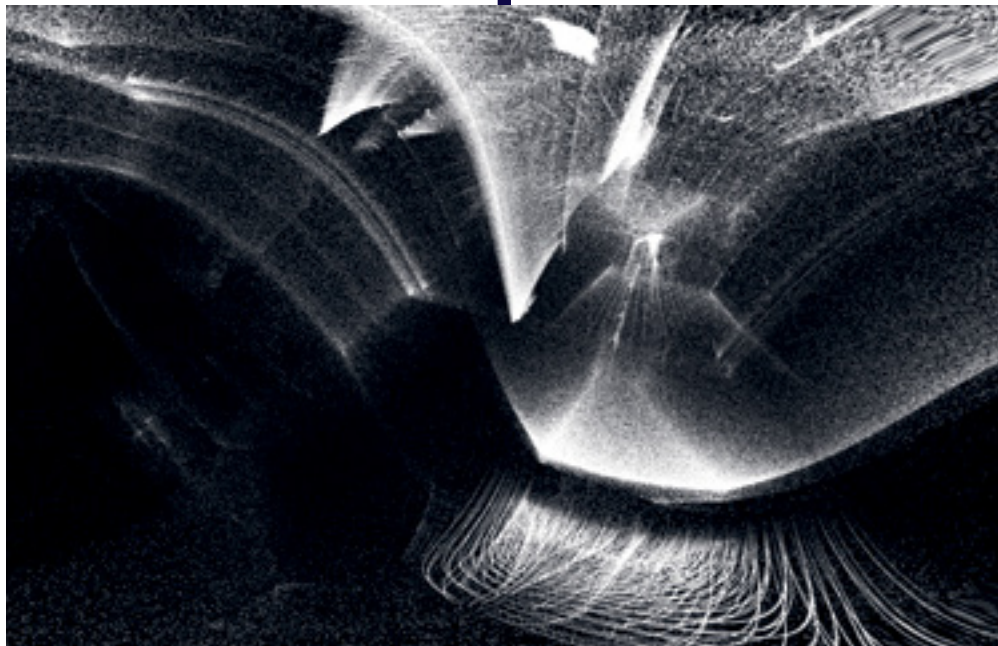
# France Jobin<sup>(CA)</sup> Markus Heckmann<sup>(DE/CA)</sup>

## Isprepletenost XR

Audiovizualni performans u  
proširenoj stvarnosti  
2022.

## Entanglement XR

Audiovisual performance  
in XR  
2022



Fotografija / Photo: northwildmedia

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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*Entanglement XR* je očaravajući rad koji teorije kvantne fizike pretvara u nevjerovatno osjetilno iskustvo. Nudi tumačenje koncepta kvantne isprepletenosti, po kojem, kad se dvije ili više čestica povežu, koliko god bile udaljene jedna od druge u prostoru, njihova stanja ostaju povezana. Začudan je to fenomen u kvantnoj fizici koji prkosi objašnjenjima. Djelo oscilira između četiri teorije: fluidnosti vremena, multiverzuma, kopenhagenske interpretacije i kvantne dekoherencije. Ovi složeni pojmovi pretočeni su u vizualno i zvučno zapanjujuće iskustvo, vođeno znanošću, tehnologijom i osjetljivošću koja je potrebna da bi se ilustriralo ono što se ne može vizualizirati. Gledatelj promatra te rotirajuće svjetove, sastavljene od zamršene grafike i zvuka.

**France Jobin** je umjetnica zvuka, autorica instalacija i filmska skladateljica koja živi u Montréal, a njezina se audio umjetnost može okarakterizirati kao „kiparstvo zvuka“. Njezin rad otkriva minimalistički pristup složenim zvučnim okruženjima u kojima se isprepliću analogno i digitalno, i može ga se doživjeti diljem svijeta u različitim neuobičajenim prostorima i na festivalima nove tehnologije. Njezine instalacije sadrže glazbene i vizualne elemente inspirirane arhitekturom fizičkih prostora. Iako u njezinoj glazbi često do izražaja dolaze suzdržanost i ograničenja, Jobin se ne libi ekstrema. Vješta međuigra visokih i niskih tonova, glasnog i tihog, stvara složenu pripovijest koja rasteže percepciju slušatelja i konstantno preusmjerava našu pozornost.

[francejobin.com](http://francejobin.com)

**Markus Heckmann** tehnički je direktor tvrtke Derivative u Torontu koja je kreirala programski jezik TouchDesigner, u kojoj je od 2006. uključen u razvoj proizvoda, edukaciju, korisničku podršku i razvoj alata.

Heckmann se ranije bavio VJ-ingom, a njegov osobni rad uključuje audiovizualne nastupe i instalacije s nizom suradnika, kao što su izlaganja na festivalu MUTEK Montréal, MUTEK Buenos Aires, MUTEK Barcelona,

*Entanglement XR* is a dazzling work that distills quantum physics theories into a swooping sensorial experience. It interprets the concept of entanglement: when two or more particles link up, and no matter how far apart they are in space, their states remain linked. It is an uncanny phenomenon in quantum physics, one that defies explanations.

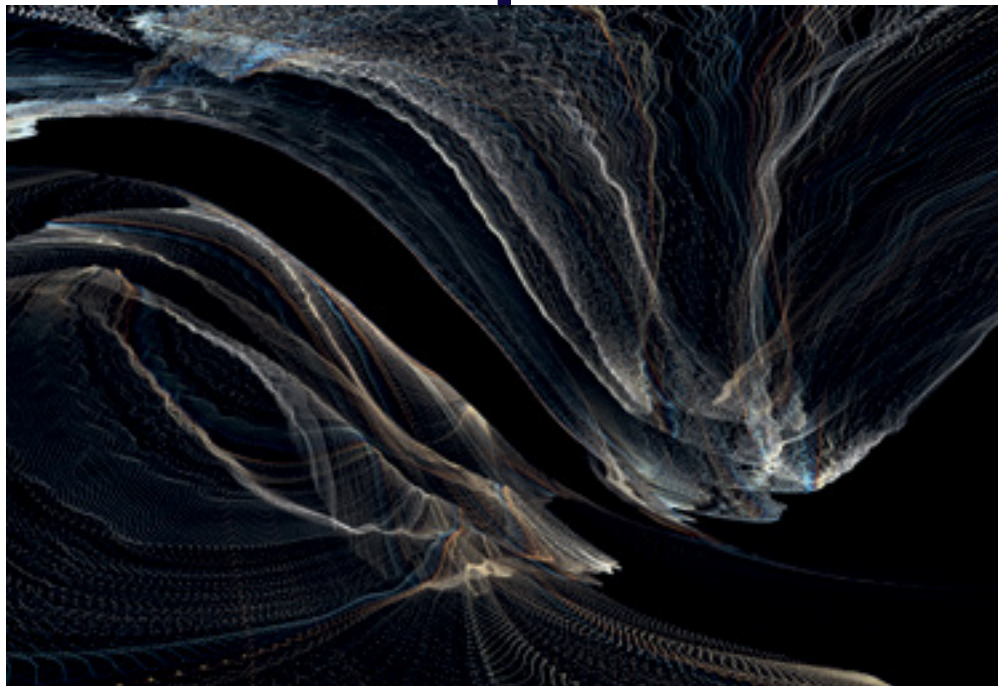
The piece oscillates between four theories: the fluidity of time, the multiverse, the Copenhagen interpretation and decoherence. These complex notions are translated into a visually and sonically stunning experience guided by science, technology, and the sensitivity needed to illustrate what cannot be visualized. The viewer contemplates these revolving realms, composed of intricate graphics and audio.

**France Jobin** is a sound/installation artist, and film composer residing in Montréal, whose audio art can be qualified as “sound-sculpture”. Her work reveals a minimalist approach to complex sound environments where analog and digital intersect, and can be “experienced” internationally in a variety of unconventional spaces and new technology festivals. Her installations incorporate both musical and visual elements inspired by the architecture of physical spaces. While her music often makes use of restraint and limit, she isn’t one to shy away from extremes. Her skillful interplay between highs and lows, louds and softs, creates an intricate narrative, which stretches the listener’s perception and continually refocuses attention.

[francejobin.com](http://francejobin.com)

**Markus Heckmann** is a technical director with Derivative in Toronto – the makers of TouchDesigner – where since 2006 he has been involved in product development, education, customer support and tool development.

Coming from a VJ background, Heckmann’s personal work has included A/V performances and installations with a range of collaborators, which include showings at MUTEK Montréal, MUTEK Buenos Aires,



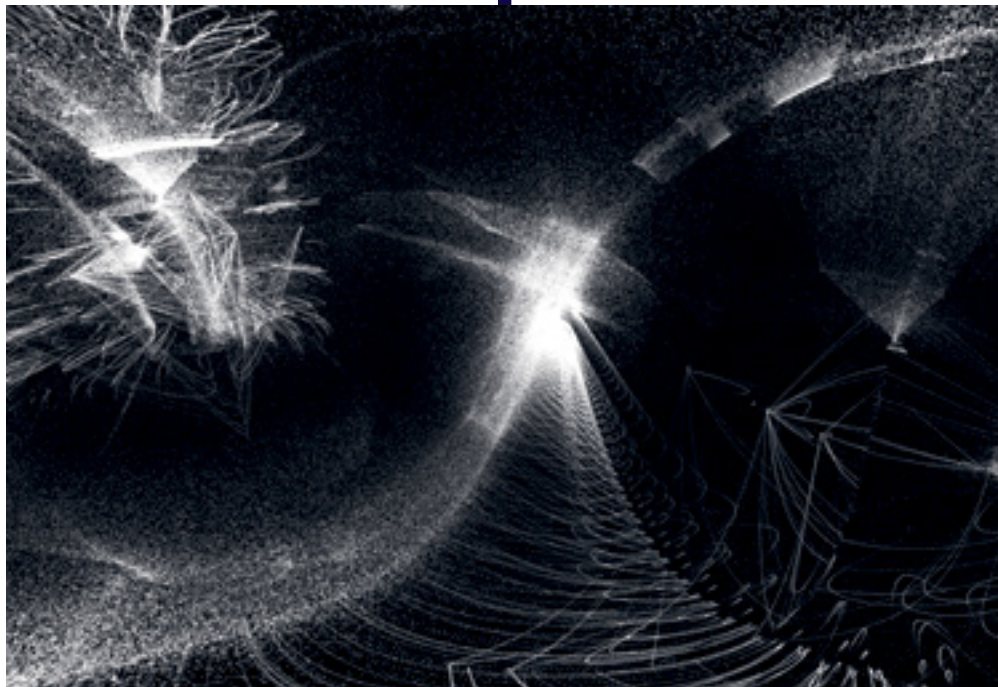
Fotografija / Photo: northwildmedia

Index Braga, Day4Night Houston i PRECTXE Seoul, i dr. France Jobin mu je u svojem najnovijem radu povjerila kreiranje vizualne komponente njezina performansa *Isprepletenost* koji je premijerno izveden na 22. izdanju MUTEK Montréal u kolovozu 2021.

**project1.net**

MUTEK Barcelona, Index Braga, Day4Night Houston, and PRECTXE Seoul, amongst others. For her most recent work, France Jobin entrusted Heckmann with the visual component to her performance *Entanglement* which premiered at MUTEK Montréal's Edition 22 in August of 2021.

**project1.net**



**Producent: MUTEK**  
**Ideja: France Jobin & Markus Heckmann**  
**Scenarij u slikama: France Jobin & Markus Heckmann**  
**Dizajn zvuka: France Jobin**  
**Likovno oblikovanje: Markus Heckmann**  
**Tonsko snimanje i 3D izrada: Alexis Gladu Pilon**  
**Tehnički savjetnik: Guillaume Bourassa**  
**Izdavač: MUTEK**  
**Distributer: Astrea Immersive**

*Entanglement XR* je dio zbirke MUTEK Immersive Collection.

**MUTEK Immersive Collection**  
**Producentica: Katharina Meissner**  
**Voditeljica produkcije: Lola Baraldi**  
**Kusto: Alain Mongeau**  
**Vizualni identitet: Tamara Manny D'Astous**  
**PR i komunikacija s javnošću: Lola Baraldi, Thomas Giboudeaux, Grégoire Chevron**

Realizirano uz potporu Kanadskog vijeća za umjetnost.



**IZLOŽBA / EXHIBITION**  
**PROŠIRENI SVJETOVI / EXTENDED WORLDS**

**Producer: MUTEK**  
**Idea: France Jobin & Markus Heckmann**  
**Storyboard: France Jobin & Markus Heckmann**  
**Sound design: France Jobin**  
**Visual design: Markus Heckmann**  
**Mix and 3D crafting: Alexis Gladu Pilon**  
**Technical consultant: Guillaume Bourassa**  
**Publisher: MUTEK**  
**Distributor: Astrea Immersive**

*Entanglement XR* is part of the MUTEK Immersive Collection.

**MUTEK Immersive Collection**  
**Producer: Katharina Meissner**  
**Production Manager: Lola Baraldi**  
**Curator: Alain Mongeau**  
**Visual Identity: Tamara Manny D'Astous**  
**Communications: Lola Baraldi, Thomas Giboudeaux, Grégoire Chevron**

MUTEK acknowledges the support of the Canada Council for the Arts.

# Pedro Gil Farias <sup>(PT/NL)</sup>

# Hugo Pilate <sup>(FR/US)</sup>

## Kakav nered

Instalacija  
2023.

## What a Mess

Installation  
2023



Fotografija / Photo: Fenna de Jong

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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*Kakav nered* je instalacija koja nastoji istražiti neiskorišteni narativni potencijal urbanog tkiva, služeći se pristupom na razmeđu plenerističkog slikarstva, intervencija uz pomoć magnetne rezonancije i lokacijske umjetnosti. Zamijenivši štafelaj i VR naočale uređajem za 3D skeniranje, Hugo Pilate i Pedro Gil Farias oformili su male skupine usputnih urbanih istraživača i krenuli digitalno prikupljati 3D vinjete četvrti koje su posjećivali u svojim šetnjama. Iako su izradili vlastitu instalaciju za izlaganje 3D snimaka, osmislili su i projekt koji bi se mogao dalje prilagođavati. Konačna instalacija gledatelje poziva da zajedno s umjetnicima proniknu u narativni potencijal svake od cjelina. Pomnim proučavanjem svake cjeline otkrivaju se 3D površine od kojih su sačinjene, u obliku u kojem su snimljene i tako kako su integrirane u nova okruženja igara kao što su Skater XL i Fortnite Creative.

**Pedro Gil Farias** je portugalski multidisciplinarni istraživač, umjetnik i dizajner koji trenutno živi u Rotterdamu. Njegova praksa temelji se na participativnim i kritičkim pristupima dizajnu, etnografiji dizajna, kreativnoj subverziji i uradi sam tehnikama/amaterizmu, s fokusom na uporabu analognih i digitalnih medija za istraživanje praksi zajedništva, kreativnog prisvajanja i sudjelovanja u gradovima i javnom prostoru.

**pedrogilfarias.com**

**Hugo Pilate** je franko-američki dizajner specijaliziran za stvaranje suradničkih iskustava, a fasciniraju ga prošlost, sadašnjost i budućnost stvaranja gradova.

**hugopilate.com**

*Kakav nered* je razvijen tijekom umjetničke rezidencije u V2\_, Lab for the Unstable Media u Rotterdamu (NL,) u okviru EU projekta Realities in Transition.

*What a Mess* is an installation that seeks to explore the untapped narrative potential of the urban fabric, with an approach nestled between the practices of plein-air painting, MR interventions and locative arts. Trading the easel and VR headset for a 3D scanning device, Hugo Pilate and Pedro Gil Farias formed small groups of casual urban explorers, and set out to digitally sample 3D vignettes of the neighbourhoods they visited on their walks. Although they created their own installation to showcase the 3D captures, they imagined a project which could in turn be further re-appropriated. The final installation invites the viewer to decrypt with the artists what might be the narrative potential behind each aggregate. Through close inspection of each aggregate the 3D surfaces are revealed that constitute them both as they were captured and as they were integrated into new game environments including Skater XL and Fortnite Creative.

**Pedro Gil Farias** is a Portuguese multidisciplinary researcher, artist and designer currently based in Rotterdam. His practice draws on participatory and critical approaches to design, design ethnography, creative subversion and DIY/amateurism, with a focus in using both analogue and digital media to explore practices of commoning, creative appropriation and participation in cities and the public space.

**pedrogilfarias.com**

**Hugo Pilate** is a Franco-American designer specialized in the creation of collaborative experiences with a fascination for the past, present, and future of city-making.

**hugopilate.com**

*What a Mess* was developed during the artist residency at V2\_, Lab for the Unstable Media in Rotterdam (NL,) within the framework of the Realities in Transition EU project.





IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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# Calin Segal <sup>(RO/FR)</sup>

## Binarna dekonstrukcija

Interaktivna instalacija i  
VR iskustvo  
2023.

## Binary Deconstruction

Interactive installation and  
VR experience  
2023



Fotografija / Photo: pecorini.net

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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*Binarna dekonstrukcija* je imerzivna instalacija koja isprepliće osobne podatke i opipljive forme. Ovaj pristup informacijama temeljen na čovjeku omogućuje kodiranje podataka u skulpturalnim formatima za pohranu, pretvarajući binarnu krutost u fizičku fluidnost. Zahvaljujući tom procesu oblici u svojim estetskim svojstvima stječu mogućnost sadržavanja podataka iz stvarnog svijeta.

U središtu instalacije je robotski uređaj koji skenira i transformira jedinstvena biometrijska obilježja kao što su visina, boja očiju, struktura lica i tjelesna temperatura u estetske podatke. Ti podaci su osnova za individualizirane skulpture koje djeluju kao opipljiva utjelovljenja digitalnih identiteta. Ti složeni organski oblici funkcioniraju kao 3D snimke jedinstvenih životnih trenutaka i pohranjeni su u online arhivu.

Instalacija uključuje 3D pisac koji oživljava totem, uvrštavajući ga u fizičku zbirku unutar prostora. Kako broj skulptura raste, one postaju kolektivno središte, tapiserija osobnih priča zaustavljenih u trenutku. Fizičku instalaciju nadopunjuje iskustvo virtualne stvarnosti, uranjajući sudionike u interaktivno putovanje koje vodi do otkrivanja njihova jedinstvenog totema. Ovaj imerzivni prostor omogućuje osobnu introspekciju i jedinstvenu interakciju s nastalim totemom.

*Binarna dekonstrukcija* ruši tradicionalne granice između izložbe, proizvodnje i kreativnosti, pretvarajući izložbeni prostor u dinamično proizvodno središte koje pokreću posjetitelji. Također briše granice između gledatelja i stvaratelja, objekta i subjekta, analognog i digitalnog, propitujući ustaljene paradigme umjetničke proizvodnje i recepcije. Rad gledatelje potiče na introspekciju o vlastitu jedinstvenom identitetu, istovremeno dajući doprinos umjetničkom procesu i potičući kritički diskurs o ulozi tehnologije u društvu koje bilježi promjene.

*Binary Deconstruction* is an immersive installation that intertwines personal data and tangible forms. This human-centric approach to information enables the encoding of data in sculptural storage formats, transforming binary rigidity into physical fluidity. This process endows shapes with the ability to harbor real-world data within their aesthetic properties.

At the heart of the installation is a robotic device, scanning and transforming unique biometric attributes such as height, eye color, facial structure, and body temperature into aesthetic data. This data lays the groundwork for individualized sculptures that serve as tangible embodiments of digital identities. These intricate, organic forms act as 3D snapshots of unique life moments and are stored in an online repository.

The installation incorporates a 3D printer bringing a totem to life and adding it to a physical collection within the space. As the sculptures grow in number, they form a collective centerpiece, a tapestry of personal narratives frozen in time. Supplementing the physical installation is a virtual reality experience, immersing participants in an interactive journey leading to the unveiling of their unique totem. This immersive space allows personal introspection and a unique engagement with the produced totem.

*Binary Deconstruction* disrupts traditional boundaries between exhibition, manufacturing, and creativity, morphing the exhibition space into a dynamic production hub energized by the public. It blurs lines between viewer and creator, object and subject, analog and digital, challenging established paradigms of art production and reception. It encourages viewers to introspect about their unique identity while simultaneously contributing to the artistic process, stimulating critical discourse about the role of technology in our evolving society.

**Calin Segal** je računalni dizajner, poznat po radu u području generativnih sustava. Iako ga je u početku privlačilo područje arhitekture, kasnije se okrenuo intrigantnom svijetu interaktivne i generativne umjetnosti. Svoj kreativni izričaj pronašao je kroz digitalne alate, ucrtavajući prepoznatljiv put koji neprimjetno spaja umjetnost s tehnologijom.

Segal zalazi u neistražena umjetnička područja zahvaljujući širokom spektru vještina kao što su tradicionalni dizajn, ručni rad, te napredno programiranje i 3D modeliranje. Njegov rad istražuje neodoljivu ravnotežu između kontrole i nepredvidivosti, služeći se matematičkim modelima i algoritmima za stvaranje dinamičnih i promjenjivih kompozicija. Iako je tek u ranoj fazi karijere, ostvario je značajne projekte poput interaktivnog paviljona *Digitalna mentalna transpozicija*, *Put u raj* i VR putovanja *Planet L.E.V.* Nedavno je izabran za sudjelovanje na prestižnoj rezidenciji S+T+Arts Voxjet 2023. i rezidenciji Realities in Transition u V2\_, Lab for the Unstable Media u Rotterdamu.

Suradnici: Codin Segal (glavni programer softvera),  
Andrei Kovari (hardverski inženjer)

*Binarna dekonstrukcija* razvijena je tijekom umjetničke rezidencije u V2\_, Lab for the Unstable Media u Rotterdamu (NL,) u okviru EU projekta Realities in Transition.

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

**Calin Segal** is a computational designer, recognized for his work in the realm of generative systems. While his initial attraction lay in the architectural field, his path took a turn as he was drawn towards the intriguing world of interactive and generative art. He found his creative voice through digital tools, carving a distinctive trajectory that seamlessly blended art with technology.

Possessing a broad skill set encompassing traditional design, craftsmanship, advanced coding, and 3D modelling, he has charted unexplored artistic terrains. Segal's work investigates the captivating balance between control and unpredictability, employing mathematical models and algorithms for dynamic and evolving compositions. Despite being in the early stages of his career, he has delivered significant projects like the interactive pavilion *Digital Mental Transposition*, *Path to Heaven*, and the VR journey *Planet L.E.V.* Most recently, he triumphed as the winner of the prestigious S+T+Arts Voxjet Residency 2023, and the Realities in Transition residency at the V2\_, Lab for the Unstable Media in Rotterdam.

Collaborators: Codin Segal (main software developer),  
Andrei Kovari (hardware engineer)

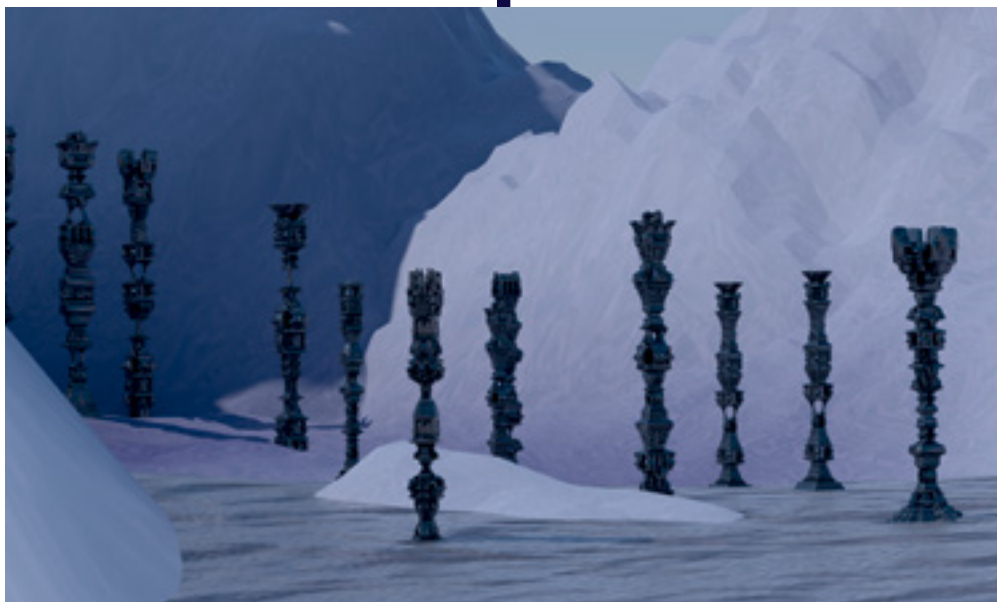
*Binary Deconstruction* was developed during the artist residency at V2\_, Lab for the Unstable Media in Rotterdam (NL,) within the framework of the Realities in Transition EU project.

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Fotografija / Photo: pecorini.net



Fotografija ustupljena ljubaznošću umjetnika / Photo courtesy of the artist



# Studio Comrades <sup>(NL)</sup>

## Distrakcija 5

Interaktivna instalacija i  
VR iskustvo  
2023.

## The Distraction 5

Interactive installation and  
VR experience  
2023



Fotografija / Photo: Nicol Colga

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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*Distrakcija 5* je spekulativna digitalno kreirana instalacija boy banda koja istražuje proizvodnost arhetipova i tropa boy bendova, njihov učinak unutar društva, kao i industriju stvaranja pop zvijezda. Ispričana je putem 2.5-dimenzionalne instalacije 'fan zone' u kojoj #D5 objavljuju svoj debitantski singl (napisan u suradnji s ChatGPT-om) popraćen video isječkom, promotivnim materijalima, kao i ekskluzivnim VR susretom sa zvijezdama.

**Studio Comrades** je interdisciplinarni 2.5D dizajnerski studio sa sjedištem u Rotterdamu, koji su 2021. godine osnovale Nicol Colga i Edith Dingemans. Bave se spajanjem 2D grafičkog dizajna s 3D novim tehnologijama čime stvaraju projekte od društvenog značaja.

**studiocomrades.com**

**Koncept:** Edith Dingemans & Nicol Colga  
**2D slike:** Edith Dingemans  
**Stihovi:** Edith Dingemans, ChatGPT  
**Glazba:** generirana pomoću umjetne inteligencije + Sebastian Frisch  
**AR & VR iskustvo:** Nicol Colga

*Distrakcija 5* je razvijena tijekom umjetničke rezidencije u V2\_, Lab for the Unstable Media u Rotterdamu (NL,) u okviru EU projekta Realities in Transition.

*The Distraction 5* is a speculative digitally fabricated boy band installation that explores the manufacturability of boy band archetypes and tropes, their effect within society and the popstar industrial complex. Told through a 2.5Dimensional 'fan zone' installation in which #TD5 releases their debut single (co-written by ChatGPT), accompanied with a video clip, merchandise as well as an exclusive VR meet and greet.

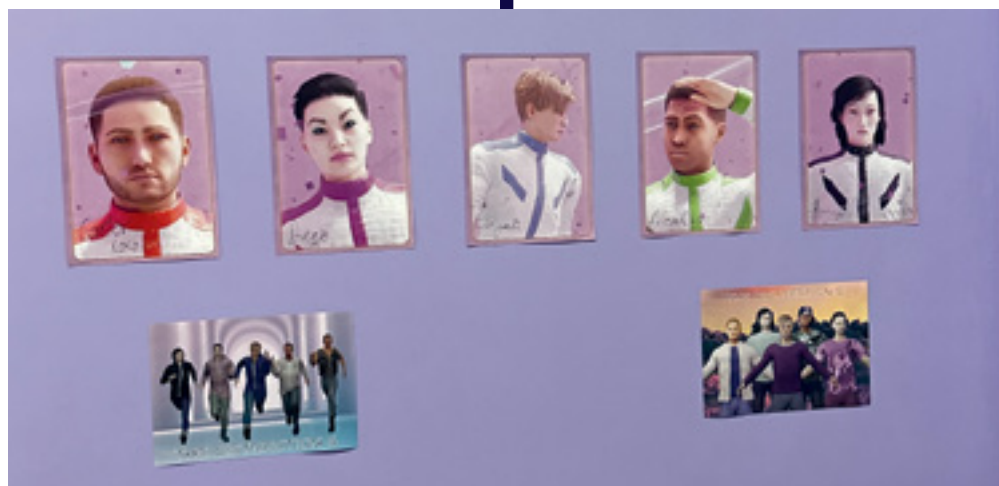
**Studio Comrades** is an interdisciplinary 2.5D design studio based in Rotterdam, founded by Nicol Colga and Edith Dingemans in 2021. They intersect 2D Graphic Design and 3D New Technologies into immersive projects of societal relevance.

**studiocomrades.com**

**Concept:** Edith Dingemans & Nicol Colga  
**2D visuals:** Edith Dingemans  
**Music lyrics:** Edith Dingemans, ChatGPT  
**Music:** AI generated + Sebastian Frisch  
**AR & VR experience:** Nicol Colga

*The Distraction 5* was developed during the artist residency at V2\_, Lab for the Unstable Media in Rotterdam (NL,) within the framework of the Realities in Transition EU project.

Fotografija / Photo: Nicol Colga



IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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# Xsenofemme<sup>(NL)</sup> Nika de La Loncha<sup>(DE/NL)</sup>

**Mintaj me,  
ja sam  
umjetnica!**

VR interaktivni prostor i  
instalacija  
2023.

**Mint me!  
I'm an  
artist**

VR interactive space and  
installation  
2023



3D dizajn / 3D Design: Ema Šimunec

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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*Mintaj me, ja sam umjetnica!* je VR okruženje i instalacija koja kritički odražava ambivalentnost pokreta krypto umjetnosti, nudeći komentar o njegovu potencijalu u emancipaciji umjetnika.

Povijesno gledano, umjetnikov identitet mogao je steći legitimitet izložbama, cijenama umjetnina i institucijama. Tržište krypto umjetnosti počiva na dematerijalizaciji umjetnosti i odbacivanju tradicionalne dinamike i pravila tržišta umjetninama. Umjetnici konačno profitiraju zahvaljujući visokom stupnju transparentnosti postignutom tehnologijom koja nepovratno pripisuje autora umjetničkom djelu.

S druge strane, NFT tržište istovremeno utjelovljuje mehanizam kojim moderna tehnološka dostignuća prožimaju kreativnu proizvodnju i time je ponekad kvari. Apsurd krypto tržišta umjetnina postaje polje promatranja i spekulacija, a promišljanje se fokusira na to kako će se proizvodne metode i umjetnička djela promijeniti i što će umjetnici moći prodavati u sferi koja je toliko prožeta neoliberalnim vrijednostima.

Za *Mintaj me, ja sam umjetnica!* umjetnički duo Xsenofemme, u suradnji s interdisciplinarnom umjetnicom i socijalnom dizajnericom Nikom de la Loncha, zamišlja moguće interaktivno krypto tržište na kojem umjetnici mogu prodavati djeliće svoje kože i tijela kao ultimativno umjetničko djelo, zadovoljavajući žed i požudu tržišta temeljenog na buržoaskom konsumerizmu.

Oslanjajući se na djelo antiumjetnosti *Artist's Shit* Piera Manzoni, cilj je instalacije zauzeti radikalni stav u odnosu na dinamiku koja regulira svijet NFT-a. Osvrnuvši se na svoj rad, Manzoni je izjavio da „Ako kolekcionari žele nešto što umjetnik smatra intimnim, zaista osobnim, tu je njegovo vlastito sranje, koje je stvarno njegovo“. Ovim projektom duo Xsenofemme i Nika de la Loncha zamišljaju očajnički trud kojim performativni umjetnici pokušavaju iscijediti kreativnost iz vlastitih tijela, prikazujući što bi se dogodilo kada bi svoja tijela doista počeli prodavati kao prava umjetnička djela.

*Mint me! I'm an artist* is a VR environment and installation that critically reflects on the ambiguity of the crypto art movement, commenting on its potential for artist emancipation.

Historically, the artist's identity can be legitimized by exhibitions, prices, and institutions. The crypto art market is rooted in dematerializing art and refusing the traditional dynamics and rules of the art market. Artists finally benefit from the high degree of transparency achieved by a technology that irreversibly assigns the author to an artwork. Yet at the same time, the NFT market embodies how modern technological advances permeate creative production, sometimes corrupting it. The absurdity of crypto art markets becomes a field of observation and speculation, to think on how production methods and art pieces will change, and what artists will be able to sell in a realm so permeated by neo-liberal values.

For *Mint me! I'm an artist* the artist duo Xsenofemme in collaboration with interdisciplinary artist and social designer Nika de la Loncha are envisioning a speculative interactive crypto market, in which artists can sell bits of their skin and bodies, as the ultimate art piece, answering to the thirst and lust of a market that is based on bourgeois consumerism. Drawing on Piero Manzoni's *Artist's Shit*, the installation aims to take a radical stance towards the dynamics regulating the world of NFTs. Manzoni said referring to his work: "If the collectors want something intimate, really personal to the artist, there's the artist's own shit, that is really his". With this project, the duo Xsenofemme and Nika de la Loncha are trying to envision the desperate quest of performance artists to squeeze creativity out of their own bodies, by showcasing what would happen if they actually started selling their bodies as real artworks.

**Xsenofemme** je umjetničko-dizajnerski duo koji čine interdisciplinarne umjetnice i socijalne dizajnerice Ines Borovac (HR) i Ginevra Petrozzi (IT). XF je nastao s ciljem istraživanja tehnoloških sustava kontrole i njihove distribucije moći na globalnim tijelima. Putem interaktivnih i eksplicitnih izvedbi, XF nastoji utjeloviti proturječnosti toga što znači biti žena, umjetnica i snalaziti se u digitalno orijentiranoj stvarnosti. Obje su diplomirale na Akademiji za dizajn u Eindhovenu, a svoje su radove predstavile na manifestacijama Ars Electronica (2022.), Dutch Design Week (2022.) i Milano Design Week (2023.).

Na radu *Mintaj me, ja sam umjetnica!* u produkciji KONTEJNER-a, surađivale su s **Nikom de la Loncha**, vizualnom, izvedbenom i socijalnom dizajnericom čiji se rad fokusira na čitljivost i vidljivost digitalnih i fizičkih tijela iz feminističke perspektive. Njezin se rad uglavnom sastoji od utjelovljenih i imerzivnih formata, uključujući kombinacije plesa, performansa, videa i zvuka. Njezin trenutni performativni istraživački projekt *Eroliteracy* s kojim je diplomirala na Akademiji za dizajn u Eindhovenu prikazan je u De Singel|International Arts Center (2021.), na Dutch Design Weeku (2022.), CTM Festivalu (2023.) i u MU Hybrid Arthouse (2023.).

Produkcija: KONTEJNER  
VR programer: Veljko Arsić  
3D dizajnerica: Ema Šimunec

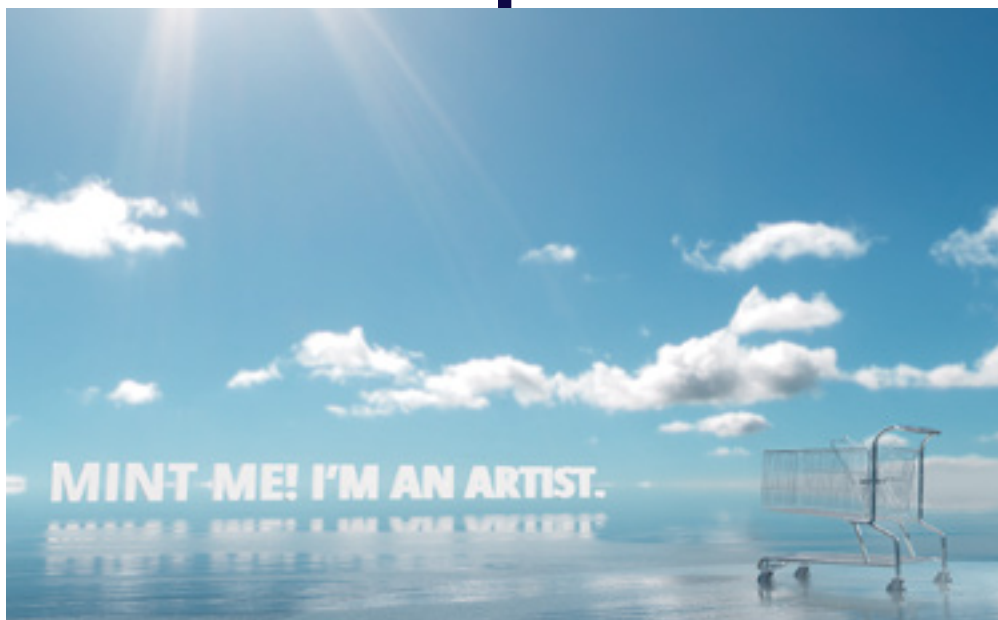
IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

**Xsenofemme** is an artist-design duo formed by interdisciplinary artists and social designers Ines Borovac (HR) and Ginevra Petrozzi (IT). XF was born to investigate technological systems of control and their distribution of power on global bodies. Through interactive and explicit performances, they wish to embody the contradictions of being women, artists and navigating a digitally focused reality. They both graduated from Design Academy Eindhoven, and have showcased their work during Ars Electronica (2022), Dutch Design Week (2022), and Milano Design Week (2023).

For KONTEJNER production *Mint me!* I'm an artist they collaborated with **Nika de la Loncha**, a visual, performance, and social designer, whose work focuses on legibility and visibility of digital and physical bodies from a feminist perspective. Her work mostly consists of embodied and immersive formats, including combinations of dance, performance, video and sound. Her current performative research project *Eroliteracy* with which she graduated from Design Academy Eindhoven has been shown at De Singel|International Arts Centre (2021), Dutch Design Week (2022), CTM Festival (2023), and MU Hybrid Arthouse (2023).

Produced by: KONTEJNER  
VR developer: Veljko Arsić  
3D designer: Ema Šimunec

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3D dizajn / 3D Design: Ema Šimunc

IZLOŽBA / EXHIBITION  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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**Realities in  
Transition XR Camp  
Prošireni svjetovi /  
Extended Worlds**

# **Performansi / Performances**

# Fero Király <sup>(SK)</sup>

## Fishcore III. “Vjerojatnosti u Dubini: Odiseja Ulaza i Izlaza”

Audio-vizualni performans s  
programiranjem uživo  
2018./2023.

## Fishcore III. “Probabilities in the Deep: The Odyssey of Inputs and Outputs”

Livecoding, audiovisual  
performance  
2018/2023



Fotografija / Photo: Anna Bastyrova

U otrovom poljubljenim, ali žarko obojenim vodama budućnosti Zemlje, posljednje ribe plivaju sa svijetšću koja nadilazi njihovo vodeno postojanje; ples je to koji se usavršavao eonima, samo da bi bio uništen jednom granom statističkih mogućnosti. U sjeni prijatnije izumiranja, nalaze se pred ponorom, hvatajući se u koštac s dubokom tajnom postojanja, čudom krhke ravnoteže života i žalosnim, pogrešnim smjerom kojim je krenula neka druga verzija života na planetu i završila uništenjem.

Ribe razumiju algoritam, ljepotu, prolaznost samog života, i suočene s uništenjem, osjećaju neutaživu želju za izražavanjem, artikulacijom i sažimanjem svega u jedno (nije Metallica, ali dobro ste primijetili! To je glazba).

Glazba postaje njihovo posljednje utočište. Rezonantni objekt koji pjeva o čudu života i slavi statistiku, mogućnost statistike njihova postojanja.

Ovo je u 972 znaka geneza *Fishcorea*, žanra rođenog iz najdubljih struja nepoznatog oceana.

### III. "Vjerojatnosti u Dubini: Odiseja Ulaza i Izlaza"

U igri sjene i svjetlosti unutar vodene domene *Fishcorea*, odvija se putovanje. *Fishcore*, živahna manifestacija složene igre života, sadrži više od harmonija – sadrži priče. Priče ispisane kodom, gdje ulazi oblikuju izlaze, a izlazi postaju ulazi. Odjeci tajnovite daljine odjekuju kroz zvučne valove.

Usred prostranstva oceana, vode vrve brojkama, gdje svaka od njih nosi svoju pripovijest. To nisu samo obične znamenke; one su životna snaga *Fishcorea*, bit koja mu daje dubinu, dimenziju i mjeru, i premda su neosporive, ostaju nedokazive. Svaki ulaz, šapat iz prošlosti, i svaki izlaz, proročanstvo budućnosti, spajaju se kako bi stvorili formu koja odjekuje prostorom.

Within the poison-kissed, yet brilliantly colored waters of Earth's future, the last fishes swim with an awareness that transcends their aquatic existence, a dance that has taken eons to perfect, only to be undone by one branch of the statistical possibilities. With the shadow of extinction looming, they find themselves at a precipice, grappling with the profound mystery of existence, the marvel of life's delicate balance, and the regrettable, misguided course taken by another version of life on the planet that resulted in its termination.

The fishes understand the algorithm, the beauty, the fleeting nature of life itself, and in the face of annihilation, they find an unquenchable desire to express, to articulate and to encapsulate the whole into one (Not Metallica, but good catch! It's music).

Music becomes their final refuge. A resonating object that sings of the wonder of life and celebrates the statistics, the possibility of statistics of their being.

This is in 972 characters the genesis of *Fishcore*, a genre born from the deepest currents of unknown ocean.

### III. "Probabilities in the Deep: The Odyssey of Inputs and Outputs"

In the interplay of shadow and light within *Fishcore's* aquatic domain, a journey unfolds. *Fishcore*, a vibrant manifestation of life's intricate dance, holds more than harmonies – it holds stories. Stories etched with code, where inputs shape outputs, and outputs became inputs. Echoes of a mysterious distance reverberate through soundwaves.

Amid the vast expanse of the ocean, the waters teem with numbers, where every one of them carries a tale of its own. These are not just mere digits; they are the lifeblood of *Fishcore*, the essence that gives it depth and dimension and scale, while undeniable, remain unprovable. Each input, a whisper from the past, and every output, a prophecy of the future, converge to a form that resonates across the space.



**Fero Király** je umjetnik, glazbenik, vrtlar i sveučilišni profesor koji trenutno predaje na Akademiji likovnih umjetnosti i dizajna (AFAD) u Bratislavi. Studirao je matematiku, glazbu i pedagogiju. Njegov rad istražuje jezik, vrijeme i mjesto u kojem se stalno iznova pronalazi. Király je suosnivač Cluster Ensembla, poznatog po interpretaciji ranih skladbi Philipa Glassa, te umjetničkog kolektiva OOO koji se usredotočuje na artikulaciju različitih perspektiva percepcije putem instalacija, performansa i organizacije kulturnih događanja.

[ferokiraly.com](http://ferokiraly.com)

**Fero Király** is an artist, musician, gardener, and academic currently teaching at the Academy of Fine Arts and Design (AFAD) in Bratislava. He has studied mathematics, music, and pedagogy. His work explores language, time, and the place in which he is finding himself again and again. He is a co-founder of the Cluster Ensemble, known for engaging with Philip Glass's early music, and of the OOO artistic collective, which focuses on articulating various perspectives of sensing through art installations, performances and organizing cultural events.

[ferokiraly.com](http://ferokiraly.com)

Fotografija usupljena ljubaznošću umjetnika / Photo courtesy of the artist



PERFORMANSI / PERFORMANCES  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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# Martin Messier<sup>(CA)</sup>

## Neuhvat- ljiva materija

Svjetlosno-zvučni performans  
2022

## Elusive Matter

Light and sound performance  
2022



Fotografija ustupljena ljubaznošću umjetnika / Photo courtesy of the artis

PERFORMANSI / PERFORMANCES  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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Minimalističkim svjetlosno-zvučnim performansom *Neuhvatljiva materija*, Martin Messier pretvara obične pramičke dima u pravo projekcijsko platno. U prostoriji uronjenoj u tamu, naoružan projektorom kao jedinim izvorom svjetlosti, Messier iz neopipljive izmaglice izmamljuje mnoštvo sablasnih prostora, arhitektonskih oblika i snovitih slika, suprotstavljajući svjetlost i zvuk kako bi dočarao eterične i umirujuće atmosfere.

Istražujući veze između zvuka i materijala, kako živog tako i inertnog, zvučni radovi **Martina Messiera** postaju opipljivi putem složenih izvedbenih elektromehaničkih i digitalnih uređaja. Zanimaju ga motivi vidljivog naspram nevidljivog, prisutnosti naspram odsustva, kao i mogućnost metamorfoze kroz preobrazbu predmeta i prikazivanje njihovih neprimjetnih svojstava. Nakon studija kompozicije na l'Université de Montréal, Messier je započeo eksperimentalnu praksu zvuka koja je inkorporirala video slike. Najnoviji su mu radovi *Unutarnja vizija* (2019.), monumentalni projekt na otvorenom koji izvodi 60 plesača, audiovizualni performans *Eho komora*, koreografski performans *Con Sordina*, te svjetlosno-zvučni performans *Neuhvatljiva materija*. Godine 2010. osnovao je 14 lieux, tvrtku posvećenu produkciji performativnih i instalacijskih umjetničkih djela, čiji je generalni i umjetnički direktor. Živi i radi u Montrealu.

**[martinmessier.art](http://martinmessier.art)**

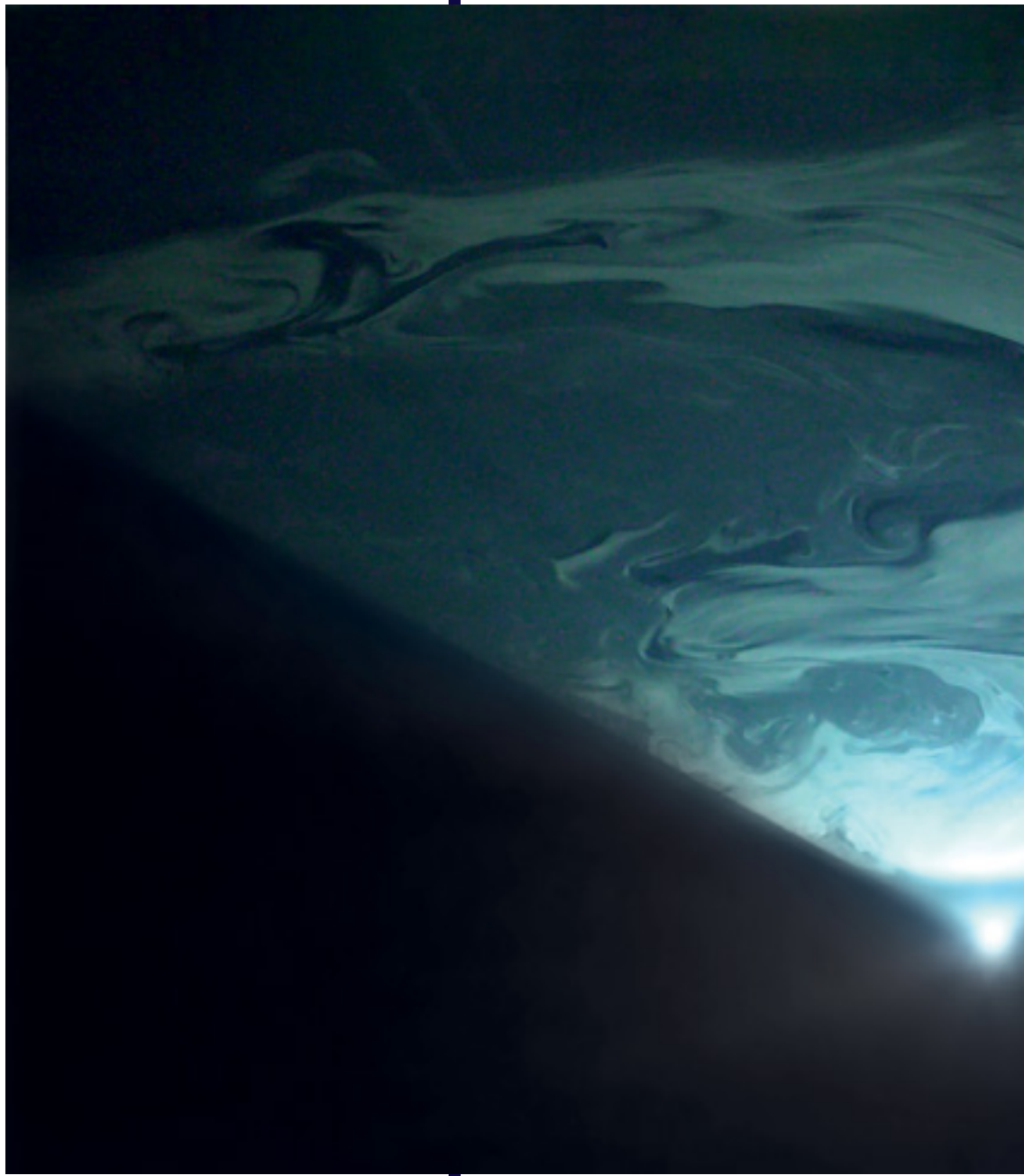
Koncept, muzička skladba i izvedba: Martin Messier  
Video: Étienne Desprès  
Produkcija: 14 lieux

With *Elusive Matter*, a minimalist light and sound performance, Martin Messier transforms simple wisps of smoke into a veritable projection screen. In a room submerged in darkness, armed with a projector as his sole source of light, Messier draws a myriad of ghostly spaces, architectural shapes and dreamlike images from the intangible haze, juxtaposing light and sound in order to conjure atmospheres both ethereal and soothing.

Exploring links between sound and material both living and inert, **Martin Messier's** sound works are given tangible form in complex performative electromechanical and digital devices. He is interested in the motifs of the visible versus the invisible, presence versus absence, and the potential of metamorphosis through the transformation of objects and the manifestation of the imperceptible properties they possess. After studying composition at l'Université de Montréal, Messier began an experimental sound practice that integrated video images. Martin Messier's latest works include *Innervision* (2019), a monumental outdoor project performed by 60 dancers, the audiovisual performance *Echo Chamber*, the choreographic performance *Con Sordina*, and the light and sound performance *Elusive Matter*. In 2010, he established 14 lieux, a company dedicated to producing performative and installative artworks, and has been its general and artistic director since then. He lives and works in Montreal.

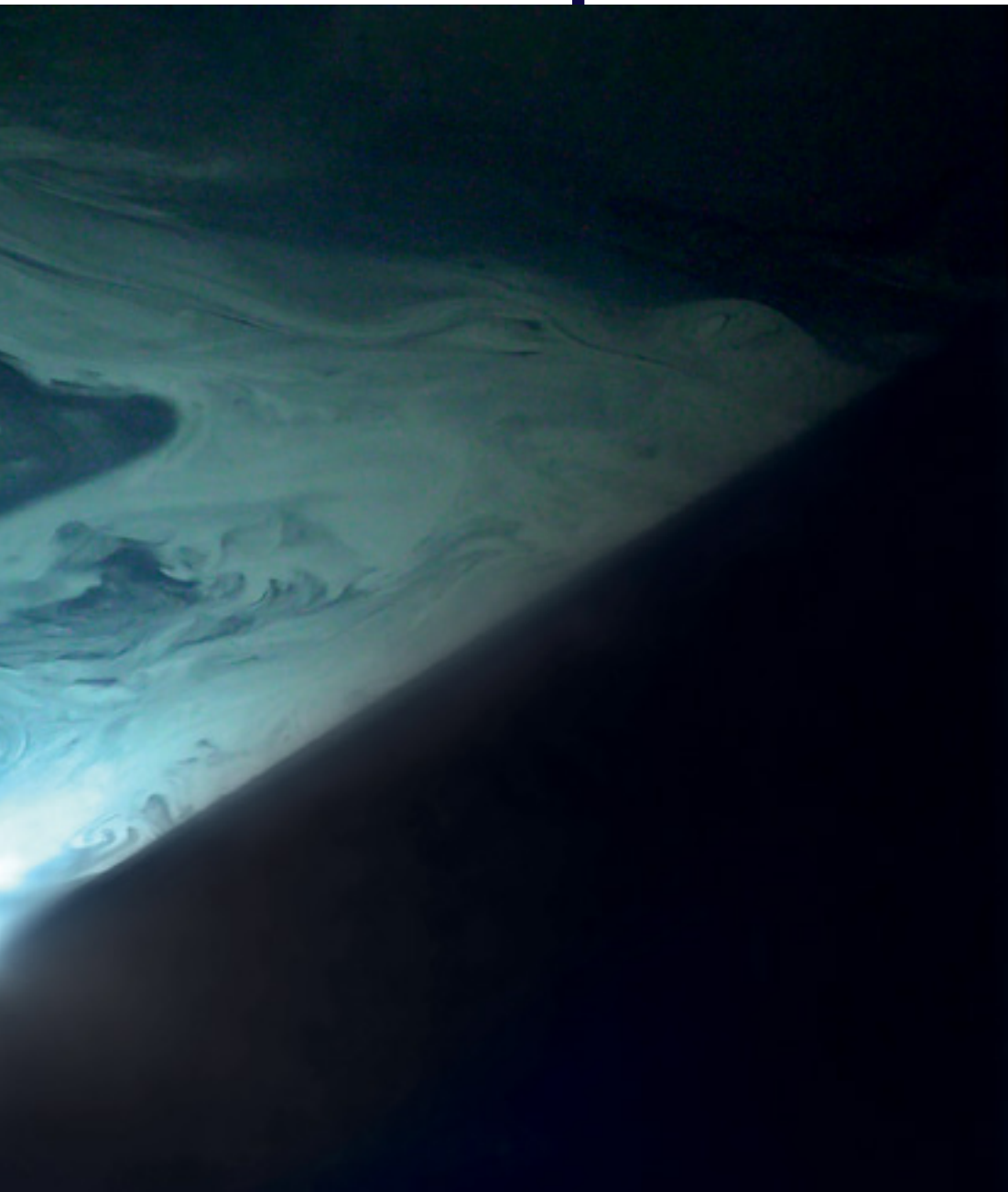
**[martinmessier.art](http://martinmessier.art)**

Concept, music composition and performance:  
Martin Messier  
Video: Étienne Desprès  
Production: 14 lieux



**PERFORMANSI / PERFORMANCES**  
**PROŠIRENI SVJETOVI / EXTENDED WORLDS**

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PERFORMANSI / PERFORMANCES  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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Fotografija ustupljena ljubaznošću umjetnika / Photo courtesy of the artist

# Me AndOther Me: Cenk Güzelis<sup>(AT)</sup> Anna Pompermaier<sup>(AT)</sup> s/with: Valdemar Danry<sup>(DK/US)</sup>

## Budi moj gost!

Grupna XR večera koju organi-  
zira umjetna inteligencija  
2023.

## Be My Guest!

A collective XR dinner event  
hosted by AI  
2023



Fotografija / Photo: Christoph Schwartz

PERFORMANSI / PERFORMANCES  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

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Na raskrižju umjetnosti, arhitekture i istraživačkog rada, *Budi moj gost!* promatra prostorne, kulturne i društvene odnose između dizajna, novih medijskih tehnologija i umjetne inteligencije, putem jednog od najuobičajenijih i najstarijih rituala okupljanja u našem svakodnevnom životu: večere s prijateljima, tijekom koje umjetna inteligencija postaje domaćin, sukreator prostornog iskustva i jedan od autora prostornog jelovnika. Svako jelo postaje nadrealno iskustvo, dok predmeti koje je pomogla dizajnirati umjetna inteligencija uprizoruju fizičko okruženje i skrivaju hibridne mogućnosti koje tek treba otkriti. Projekt smješten u spekulativnu budućnost življenja predstavlja večeru u mješovitost stvarnosti, objedinjujući prostorno pripovijedanje, umjetnu inteligenciju kao jednog od sudionika društvenog događanja i teorije o posthumanom, otvarajući time prostor za raspravu o novoj društveno-kulturnoj ulozi modela umjetne inteligencije i njihovoj integraciji u naše svakodnevne društvene scenarije putem novih medijskih tehnologija u budućnosti naših življenih domena. Što se događa „u susretu vrsta“? \*

\*u: Donna Haraway, *When Species Meet*

**Me AndOther Me (Anna Pompermaier & Cenk Güzelis)** je studio za istraživanje novo-medijske umjetnosti i arhitekture koji se bavi budućnošću naših prostornih iskustava i komunikacije kroz praktičnu primjenu društvenih iskustava mješovite stvarnosti usmjerenih na online kulturu, posthumanističku kritiku i prostornu mrežu. Pompermaier i Güzelisa zanima kako su se društveni mediji i internet razvili kako bi omogućili postojanje online zajednica u umreženim virtualnim prostorima koji su postali alternativna mjesta za prakticiranje društvenih i kulturnih aktivnosti, te kako ti virtualni prostori utječu na arhitekturu naših društvenih života i društvenih identiteta. Pompermaier i Güzelis su arhitekti, edukatori i istraživači na institutu./studio3 za eksperimentalnu arhitekturu Sveučilišta u Innsbrucku, gdje provode praktična istraživanja

At the intersection between art, architecture and research, *Be My Guest!* explores the spatial, cultural and social relationships of design, new media technologies and AI in one of the most common and oldest gathering rituals in our everyday lives: a dinner with friends where AI becomes the host, co-creator of the spatial experience, and co-author of the spatial menu. Every dish becomes a surreal experience, with AI co-designed objects staging the physical environment and hiding hybrid affordances yet to be discovered. The project situates itself in the speculative future of living and proposes a mixed-reality dinner event, combining spatial storytelling, AI as a social companion, and posthuman theories to open a ground for discussion about the emerging socio-cultural role of artificial intelligent models and their integration through new media technologies in our everyday social scenarios for the future of our livable domains. *What happens “when species meet”?* \*

\*in: Donna Haraway, *When Species Meet*

**Me AndOther Me (Anna Pompermaier & Cenk Güzelis)** is a new media-driven artistic and architectural research studio exploring the future of our spatial experiences and communication through practical applications of social mixed reality experiences focused on online culture, post-human critique, and the spatial web. Pompermaier and Güzelis are interested in how social media and the internet have evolved to accommodate online communities in networked virtual spaces that have become alternative places to practice social and cultural activities, and how these virtual spaces affect the architecture of our social lives and social selves. Pompermaier and Güzelis are architects, educators and researchers at./studio3, the Institute for experimental architecture of Innsbruck University, where they conduct practice-led research at the intersection of experimental architecture, contemporary art, and new media.

**meandother.me**  
**studio3.me**

na raskrižju eksperimentalne arhitekture, suvremene umjetnosti i novih medija.

**meandother.me**  
**studio3.me**

**Valdemar Danry** je istraživač, umjetnik i bavi se tehnološkom humanistikom na MIT-ju. Na temelju znanja o filozofiji uma, neuroznanosti, proširenoj stvarnosti (XR) i umjetnoj inteligenciji, Danry nastoji istražiti kako prošireno tijelo posreduje naša iskustva svijeta, ne samo kao nečeg fizičkog, već i kao nečeg što se „živi“. Suradivao je s međunarodnim stručnjacima institucija kao što su MIT, Harvard, Georgia Tech, IBM Research i Sveučilište u Kaliforniji, a radove je izlagao na manifestacijama Ars Electronica, Electrical Artifacts i u Muzeju MIT-ja. Projekti njegova tima predstavljeni su u publikacijama FastCompany, Time, Disruptive Innovation Festival, National Geographic, The Guardian i na UNEP-u.

**valdemardanry.com**

Keramički 3D ispis: Jan Contala (cera.Lab)  
Kreativni tehnolozi: Burkart Schwaighofer, Marek Šimoník  
Asistent produkcije: Ömer Gürel  
Umjetnica zvuka: dilâ kirmizitoprak  
AI umjetnik: Simone Verduci

*Budi moj gost!* je realiziran u okviru rezidencijalnog programa European Media Art Platform u iMAL-u – Art Center for digital cultures & technology, uz potporu potprograma Kultura Kreativne Europe. Projekt je također sufinanciran od strane Saveznog ministarstva umjetnosti, kulture, državne službe i sporta Republike Austrije i podržan putem programa Culture Moves Europe Europske unije, a provodi ga Goethe-Institut.

**Valdemar Danry** is a researcher, artist and tech humanist at Massachusetts Institute of Technology. With his background in philosophy of mind, neuroscience, extended reality (XR) and artificial intelligence, he seeks to explore how the augmented body mediates our experiences of the world not just as something physical but as something which is “lived”. Danry has worked with international collaborators from MIT, Harvard, Georgia Tech, IBM Research, and University of California, and has exhibited his work at Ars Electronica, Electrical Artifacts and at the MIT Museum. His team’s projects have been featured on FastCompany, Time, Disruptive Innovation Festival, National Geographic, The Guardian, and UNEP.

**valdemardanry.com**

Ceramic 3D printing: Jan Contala (cera.Lab)  
Creative technologists: Burkart Schwaighofer, Marek Šimoník  
Production assistant: Ömer Gürel  
Sound artist: dilâ kirmizitoprak  
AI artist: Simone Verduci

*Be My Guest!* was realised within the framework of the European Media Art Platform residency programme at iMAL – Art Center for digital cultures & technology with support of the Creative Europe Culture Programme of the European Union. The project is also co-funded by the Republic of Austria Federal Ministry for Arts, Culture, Civil Service and Sports and supported by the Culture Moves Europe programme of the European Union and implemented by the Goethe-Institut.





# SCHNITT<sup>(IT)</sup> + Gianluca Sibaldi<sup>(IT)</sup>

## SCANAUDIENCE

*Site-specific audio/video  
performans*  
2019.

*Site-specific audio/video  
performance*  
2019



Fotografija / Photo: Kim Sarah

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**SCANAUDIENCE** je *site-specific* audio/video performans, koji se zasniva na skeniranju posjetitelja u stvarnom vremenu. Projekt Gianluce Sibaldija i dua SCHNITT (Marco Monfardini i Amelie Duchow) koristi elektronički uređaj koji su umjetnici razvili posebno za ovu svrhu: skener koji može „pročitati“ formalne elemente bilo kojeg predmeta, građevine ili živog bića, prevodeći vanjštinu objekta i njegove unutarnje dimenzije u zvuk i sliku. Svjetlosna zraka osnovni je alat u ovoj operaciji skeniranja u stvarnom vremenu, koja u nekoliko sekvenci prolazi preko publike, analizirajući obilježja vezana uz oblik tijela, visinu, te boje i materijale odjeće ljudi. Proces skeniranja odvija se putem niza sporih okomitih i vodoravnih skenova, za memoriziranje osnovnih podataka, nakon čega slijede detaljnije, intenzivne sekvence skeniranja u kojima snop svjetlosti prolazi kroz publiku. Svaki pojedinac stvara vlastiti individualni zvučni i video prikaz. Proces skeniranja započinje usmjeravanjem vrlo polaganog strukturiranog svjetla na posjetitelje u prostoru. Dalje preuzima senzor visoke rezolucije, dok mreža od pet računala obrađuje uhvaćenu svjetlost i razrađuje skenirane podatke u stvarnom vremenu. Umjetnici su razvili poseban softver koji se temelji na algoritmima računalnog vida i posebnoj vrsti neuronske mreže za generiranje vizualnih i zvučnih rezultata. **SCANAUDIENCE** je performans u kojem publika postaje protagonist, ali istovremeno doživljava i novu zvučnu i vizualnu dimenziju pod vodstvom umjetnika.

**SCHNITT** je umjetnička suradnja između Amelie Duchow i Marca Monfardinija proizašla iz zajedničkog interesa prema elektroničkoj glazbi i vizualnoj umjetnosti. Dvojac djeluje na spoju glazbe, umjetnosti i tehnologije, u svojim se projektima usredotočujući na slaganje između audio i video dimenzija. Razvoj vlastita specijaliziranog softvera i elektroničkih uređaja SCHNITT-u omogućuje stvaranje složenih *site-specific* audio/video instalacija za izvođenje uživo. Njihovo korištenje apstraktnog medijskog materijala u kombinaciji s osobnom predodžbom o tehnologiji, u njihovim radovima uspostavlja

**SCANAUDIENCE** is a site-specific audio/video performance based on the real time scanning of the audience attending the show. The project developed by Gianluca Sibaldi and the duo SCHNITT (Marco Monfardini and Amelie Duchow) uses an electronic device specially developed by the artists: a scanner able to “read” any object, architecture or living being in its formal elements, translating the object’s outer and inner dimension in sound and video images. A bar of light is the primary tool in this operation of real time scanning, overpassing in several sequences the audience, analyzing the characteristics related to people’s body shape, height, clothing color and material. The scanning process develops with a sequence of slow vertical and horizontal scanings, memorizing the basic data information, continuing with detail and intense scanning sequences, the beamed light passes through the audience. Each person generates their own individual sound and video images. The scanning process begins with beaming a very low speed structured light on the people in the venue. It is recaptured by a high resolution sensor, while a network of five computers process the captured light and elaborate the scanned data in real time. The software has been specially developed by the artists, it is based on computer vision algorithms and a special kind of neural network to generate both visual and audible results. **SCANAUDIENCE** is a performance in which the audience becomes the protagonist of the show, but at the same time experiences a new sonorous and visual dimension under the artists’ direction.

**SCHNITT** is an artistic collaboration between Amelie Duchow and Marco Monfardini evoked from the common interest in electronic music and visual art. The duo works in the transitional area between music, art and technology focusing with their projects on the coherence between audio and video. The development of their own specialized software and electronic devices, allows SCHNITT to create complex site specific audio/video installations and live performances. Their use of abstract media material combined with the

ravnotežu između forme i koncepta. Godine 2010. SCHNITT su predstavili *SYNCHROPATH*, audio/video projekt usmjeren na sinkronizam kao metodu skladanja, objavljen na DVD-u i 12" LP-u. S tim su projektom SCHNITT sudjelovali na više međunarodnih festivala kao što su Elektra Festival, Open Source Festival i Robot Festival. Iste godine pokrenuli su platformu Sync za audiovizualne umjetnike, s fokusom na proširenje glazbenog iskustva kroz koncepte izražene u novim oblicima videa i zvuka.

**schnitt.it**

**Gianluca Sibaldi** je skladatelj, multimedijски umjetnik i kreativni programer koji od kasnih 1980-ih djeluje u glazbenoj industriji i sklada glazbu za film i televiziju. U 1990-ima je u Italiji otvorio vlastiti glazbeni studio, 5.1 factory, nazvan po studijskom surround sustavu 5.1. Studio je tehnološki prostor posvećen audio kompozicijama i razvoju multimedijских projekata. Od 2000. godine razvija i radi na multimedijским zvučnim instalacijama, koristeći svoje sposobnosti za inovativno programiranje softvera. U posljednjih pet godina zajedno sa SCHNITT-om pokrenuo je platformu Extrasync koja radi na nekoliko multimedijских instalacija i performansa.

**gianlucasibaldi.it**

Koncept i glazba: SCHNITT i Gianluca Sibaldi  
Računalni sustav i programiranje: Gianluca Sibaldi i Marco Monfardini  
Produkcija: Sync / Extrasync

artists' individualistic perception towards technology, builds the balance between form and concept of their works. In 2010 SCHNITT presented *SYNCHROPATH*, an audio/video project focused on synchronism as a method of composing, released on DVD and 12" LP. With *SYNCHROPATH*, SCHNITT participates at several international festivals such as the Elektra Festival, Open Source Festival and Robot Festival. In the same year they launched the platform for audio visual artists Sync, with the focus to enlarge musical experience through concepts expressed in new forms of video and sound.

**schnitt.it**

**Gianluca Sibaldi** is a composer, multimedia artist and creative coder working since the late 1980s in the music industry composing soundtracks for the cinema and television. In the 1990s he founded his own music studio 5.1 factory in Italy named after the studios installed surround system 5.1. The studio is a technological space dedicated to audio compositions and the development of multimedia projects. Since 2000 he has been developing and working on multimedia sound installations, making profit of his capacity for innovative software programming. In the last five years, together with SCHNITT, he founded the platform Extrasync that works on several multimedia installations and performances.

**gianlucasibaldi.it**

Concept and music: SCHNITT and Gianluca Sibaldi  
Computer system and programming: Gianluca Sibaldi and Marco Monfardini  
Production: Sync / Extrasync



Fotografije / Photos: Kim Sarah

PERFORMANSI / PERFORMANCES  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

**Realities in  
Transition XR Camp  
Prošireni svjetovi /  
Extended Worlds**

**Diskurzivni  
program /  
Discursive  
programme**

# Kada će proširena stvarnost (AR) postati naša zadana stvarnost?

Predavanje / Lecture

Tijekom proteklog desetljeća AR tehnologija prešla je iz niše domene u masovno dostupan fenomen. Unatoč tomu, ona još uvijek nema tako značajnu ulogu u našim životima. No to će se uskoro promijeniti – s nosivim uređajima na horizontu, ulazimo u novu eru. Svijet poboljšan AR tehnologijom mogao bi postati naša zadana stvarnost. No sada kada živimo u poludigitalnom svijetu – tko će definirati koja stvarnost je prava? Hoćemo li se pretvoriti u stalne potrošače proizvoda, podataka i usluga unutar ovog ekosustava? Srećom, postoji neovisni web AR pokret. Živjeti u svijetu koji se prikazuje onakvim kakvog želite je fascinantno. Ali da bismo to omogućili, moramo se pobrinuti da postoji alternativna sfera sadržaja proširene stvarnosti.

Nakon što je proveo dvije godine svakodnevno živeći i radeći u Second Lifeu, kreativni tehnolog/umjetnik **Sander Veenhof** napustio je ovu ranu fazu metaverzuma 2009. i zašao u novo područje: domenu proširene stvarnosti (AR). Tamo se nastavio baviti svojom omiljenom aktivnošću: istraživanjem života u okruženju koje je moguće programirati. U ranim danima proširene stvarnosti pomoću mobilnih uređaja fokusirao se na istraživanje prostora, vlasništva i kontrole. Zahvaljujući svojem nepozvanom AR gerilskom performansu u MoMA-i otkrio je još jednu fascinaciju – zajedničko korištenje AR-a. Trenutno mu najveću pozornost privlači

# When is AR going to be our default reality?

Sander Veenhof (NL)

During the past decade AR has been transitioning from a niche domain to a mass audience phenomenon. Still, it is not yet playing a major role in our life. But that final step will follow soon – with wearable devices on the horizon, we are about to enter a new era. The AR enhanced world could become our default reality. Who will define what the default is when we live in a semi-digital world? Will we turn into full-time consumers of products, data, and services within this ecosystem? Fortunately, there's the independent web AR movement. Living in a world that appears as you want it to appear, is amazing. But to enable that, we need to make sure there is an alternative realm of XR content.



After spending two years of living and working in Second Life on a daily basis, creative technologist/artist **Sander Veenhof** left this early stage metaverse in 2009 to enter a new

realm: the AR domain. There he continued his favourite activity: exploring what it means to live in a programmable environment. In the early days of mobile AR his focus was on exploring space, ownership, and control. With

utjecaj tehnologije na međuljudske odnose, s obzirom na današnju tehnologiju praćenja tijela koja se razvija munjevito brzinom i budućnost s AR naočalama koje se nikad ne skidaju s lica. Njegovo istraživanje *Be Your Own Robot* (Budi sam svoj robot) bavi se nadzorom od strane umjetne inteligencije koja traži našu poslušnost. Ipak, svojim zaigranim eksperimentalnim filterima na Snapchatu, Veenhof se nada da će nam pokazati budućnost proširene stvarnosti koja također može biti vrlo zabavna. Ako uspijemo pronaći pravu ulogu za sebe.

his uninvited AR guerrilla show in MoMA, another fascination surfaced. Using AR together. Nowadays with bodytracking technology advancing rapidly and a future with always-on AR glasses, the influence of technology on our interpersonal relationships has his foremost attention. How to deal with AI monitoring us and requesting us to obey is what his *Be Your Own Robot* research is all about. But with his frolicky experimental Snapchat lenses, Veenhof hopes to express that our XR future can also be a lot of fun. If we manage to find the right role for ourselves.



# Stvaranje proširenih svjetova – dobre prakse u produkciji XR radova

Panel



**Boris Debackere (BE)** je umjetnik, istraživač i predavač na umjetničkom koledžu LUCA u Bruxellesu. Uz to je voditelj produkcije u umjetničkom centru V2\_, Lab u Rotterdamu koji se

bavi projektima koji propituju i rasvjetljavaju suvremena pitanja u umjetnosti, znanosti, tehnologiji i društvu. Njegova interdisciplinarna praksa temelji se na materijalnosti i performativnosti virtualnih okruženja i iskustvenom utjecaju medija. Dobitnik je nagrade Georges Deleuze i nagrade Ensor za dizajn zvuka.

# Creating Extended Worlds – Good Practices in Producing XR Artworks

**Lola Baraldi (MUTEK, CA), Christl Baur (Ars Electronica, AT), Julien Lomet (Cosmosia Association, FR), Marie Point (Dark Euphoria, FR); moderator: Boris Debackere (V2\_, NL)**

**Boris Debackere (BE)** is an artist and researcher lecturing at LUCA School of Arts in Brussels. He serves as head of production at V2\_, Lab in Rotterdam, an instigator of projects that interrogate and illuminate contemporary issues in art, science, technology, and society. His interdisciplinary practice revolves around the materiality and performativity of virtual environments and the experiential impact of media. He won the Georges Deleuze Prize and received the Ensor Sound Design Award.



**Lola Baraldi (CA)** je voditeljica kreativnih projekata koja trenutno radi za festival MUTEK na pokretanju partnerstava i digitalnih projekata, uključujući

produkciju Immersive Collection, zbirke MUTEK-ovih prvih umjetničkih radova proširene stvarnosti.

Glazbom se počela baviti kao slobodna kritičarka promovirajući scenu elektroničke glazbe u Montréalu i pritom stječući nove vještine. Baraldi je suosnivačica montrealaskog izdanja shesaid.so, koji je dio globalne mreže s ciljem stvaranja ravnopravnih prilika u glazbenoj industriji. Trenutno studira kulturni i umjetnički menadžment i članica je Night Councila, savjetodavnog tijela za noćni život Montréala.

**Christl Baur (DE/AT)** je voditeljica festivala Ars Electronica, gdje djeluje kao interdisciplinarna istraživačica specijalizirana za povezivanje umjetnosti i znanosti. Kurirala je i su-producirala različite izložbe i performanse, primjerice izložbu *40 godina humanizacije tehnologije – Umjetnost, tehnologija i društvo* u suradnji s CAFA Global i Dizajnerskim društvom u Shenzhenu, Kina. Baurino znanje obuhvaća različita područja, uključujući video umjetnost, novomedijske tehnologije, računalnu umjetnost, biotehnologiju i interaktivnu umjetnost. Njezin doprinos nije ograničen samo na praktične pothvate, već obuhvaća i akademske publikacije. Osim toga, Baur je zahvaljujući svojoj stručnosti vrlo tražena predavačica na brojnim prestižnim konferencijama. Njezin doprinos području medijske umjetnosti također je prepoznat kroz njezino sudjelovanje u uglednim međunarodnim žirijama, uključujući NTU Global Digital Art Prize u Singapuru, Global Creative Technology Design Award i natjecanje za najbolji diplomski rad iz medijske umjetnosti u Poljskoj.

**Lola Baraldi (CA)** is a creative project manager currently working with MUTEK to facilitate partnerships & digital projects, including the production of the Immersive Collection, the festival's first Extended Reality (XR) artworks.

She began working in music as a freelance writer promoting Montréal's electronic music scene, picking up new hats along the way. Baraldi co-founded the Montréal edition of shesaid.so, part of a global network aiming to create equitable opportunities in the music industry. She is now studying Cultural and Artistic Management and sits on Montréal's Night Council.



**Christl Baur (DE/AT)** is the Head of the Ars Electronica Festival, where she leads as an interdisciplinary researcher specializing in the convergence of art and science.

She has curated and co-produced a wide range of exhibitions and performances, notably including the exhibition *40 Years of Humanizing Technology – Art, Technology, and Society* in collaboration with CAFA and the Design Society in Shenzhen, China. Baur's expertise extends to various fields, including video art, new media technologies, computer art, biotechnology, and interactive art. Baur's contributions are not limited to practical endeavors but also extend to academic publications. Furthermore, Baur's expertise has made her a highly sought-after speaker at prestigious conferences. In addition, her contributions to the field of media art have been acknowledged through her participation in renowned international juries, including the NTU Global Digital Art Prize in Singapore, the Global Creative Technology Design Award, and the Best Media Art Graduation Diploma Competition in Poland.

**Julien Lomet (FR)** radi na doktoratu iz digitalne umjetnosti i virtualne stvarnosti u laboratoriju INReV na Sveučilištu Paris 8. Bavi se suradnjom u virtualnoj stvarnosti, kako u kreativnom procesu, tako i u izvedbi umjetničkog djela putem međusobno povezanih gledatelja. Usredotočuje se na promatrače kao tvorce generativnog krajolika, uz pomoć interaktivnosti i različitih senzora poput ruku, daha i otkucaja srca, crpeći inspiraciju iz romantičarskog slikarstva, svjetlosti i nostalgije.

Uz umjetničko-istraživački rad, Lomet radi kao koordinator raznih umjetničkih događanja poput festivala Recto VRso u Lavalu. Jedan je od suosnivača udruge Cosmosia 2022. godine, koja je inicirala konferencije i izložbe u različitim francuskim gradovima s ciljem otvaranja istraživanja široj javnosti, pritom potičući koheziju između različitih laboratorija opipljive i digitalne umjetnosti.



**Marie Point (FR)** strastveno je posvećena sjecištima umjetnosti, znanosti i tehnologije. Magistrirala je kulturni menadžment na Sveučilištu Paris Dauphine. Već

15 godina bavi se razvijanjem inovativnih umjetničkih projekata i posjeduje opsežno iskustvo na europskoj razini (uključujući program S+T+ARTS Horizon 2020). Trenutačno je direktorica Dark Euphorie, produkcijske agencije sa sjedištem u južnoj Francuskoj, usmjerene na digitalnu umjetnost i imerzivna/interaktivna iskustva. Zahvaljujući strasti prema spoju izvedbenih umjetnosti i imerzivnih tehnologija, razvija brojne projekte u tom smjeru (poput događanja *Izvedbene umjetnosti*, *digitalne pozornice* na Festivalu d'Avignon).



**Julien Lomet (FR)** is a PhD student in digital art and virtual reality at the INReV Laboratory at Paris 8 University. He is working on collaboration in virtual reality, both in the creative

process and in the performance of the artwork by interconnected spectators. His main focus is on the viewer as creator of a generative landscape, using interactivity and various sensors such as hands, breath and heartbeat to draw inspiration from Romantic painting, light and nostalgia.

Alongside his work as an artist-researcher, Lomet coordinates various artistic events such as the Recto VRso festival in Laval. He also co-founded the association Cosmosia in 2022, which aims to create conferences-exhibitions in different French cities, in order to open up research to the general public while fostering cohesion between the various plastic and digital arts laboratories.

**Marie Point (FR)** is passionate about the crossroads between art, science and technology. She graduated from Paris Dauphine University with a master's degree in cultural management. She has been working in the development of artistic innovative projects for 15 years, with a strong experience at the European level (including S+T+ARTS Horizon 2020 programme). She is currently the director of Dark Euphoria, a production agency based in South of France, focused on digital arts and immersive/interactive experiences. Having a passion for the encounter of performing arts and immersive technologies, she is developing many projects in that direction (such as the event *Performing arts*, *digital stages* at Festival d'Avignon).

# Uron u nove stvarnosti – edukativne prakse u polju XR-a

Panel

**Vanessa Hanneschläger (AT)** voditeljica je projekata europske suradnje festivala Ars Electronica u Linzu, Austrija. Doktorirala je književnost na Sveučilištu u Beču, gdje predaje digitalne humanističke znanosti i autorsko pravo u kontekstu umjetnosti i humanistike. Njezino istraživanje usmjereno je na nove kazališne narative i formate, a tom se temom bavi putem projekata vezanih uz digitalno kazalište i nove pristupe XR-u na festivalu Ars Electronica. U kontekstu europske politike, Hanneschläger se zalaže za jačanje digitalne infrastrukture u umjetnosti i humanističkim znanostima, podatkovnu pismenost i slobodan pristup znanosti.

# Entering New Realities – Educational Practices in XR

**Jesús Jara López (L.E.V. Festival, ES), Tomislav Plesec (Hrvatski gaming inkubator PISMO / Incubator of Gaming Industry PISMO, HR), Gjino Šutić (UR Institute, HR), Sara Tirelli (Polo Immersive Arts, Fondazione Centro Sperimentale di Cinematografia, IT); moderator: Vanessa Hanneschläger (Ars Electronica, AT)**



**Vanessa Hanneschläger (AT)** is head of European Collaboration of Ars Electronica Festival in Linz, Austria. She holds a PhD in literature from the University of

Vienna, where she teaches digital humanities and copyright in arts & humanities contexts. Her research focuses on new narratives and forms in theatre, a topic she explores in her work at Ars Electronica in projects around digital theatre and new approaches to XR. In the European policy context, Vanessa advocates for digital infrastructure for the arts and humanities, data literacy and Open Science.



**Jesús Jara López (ES)** diplomirao je pedagogiju i kompjuterske znanosti u Madridu (Španjolska) kao i računalnu glazbu i muzikologiju na Glazbenom sveučilištu (HfM)

u Karlsruheu (Njemačka). Bio je koordinator četvrte međunarodne konferencije o programiranju uživo i redovito objavljuje članke u časopisima za glazbeno obrazovanje. Njegovo profesionalno iskustvo uključuje razdoblja kulturološkog istraživanja (između 2015. i 2018. u kulturnom centru Medialab-Prado), razdoblja pedagoške i akademske organizacije i upravljanja (vođenje Javne škole za glazbu i ples “María Dolores Pradera” između 2018. i 2023.) i razdoblja kulturnog menadžmenta i produkcije aktivnosti u okviru proširene stvarnosti, u suradnji s festivalom LEV Matadero (od 2019.).

Poduzetnički inkubator Sisačko-moslavačke županije **PISMO (HR)** specijaliziran je za *gaming* industriju i jedinstveno je mjesto u kojemu ljubav prema videoigrama postaje ozbiljan posao. Na 2000 m<sup>2</sup>, inkubator PISMO koji se nalazi u Novskoj svojim korisnicima omogućuje poslovanje uz smanjene troškove, stvarajući poslovno okruženje u kojemu poduzetnici i obrtnici mogu ostvariti zajedničku poslovnu suradnju, razmjenjivati iskustva i razvijati poslovne ideje. Trenutno u PISMO-u djeluje više od 70 startupova. Inkubator je izgrađen sredstvima EU i vrijedan je oko 3,2 milijuna eura. Otvoren je 2019. godine, a već sljedeće godine proglašen je najboljim hrvatskim EU projektom. Inkubatorom upravlja Razvojna agencija SIMORA. Učenje i zarada idu zajedno i zato PISMO provodi edukacije rada u programima Blender, Unity i Unreal Engine 5. Do sada je više od 280 osoba educirano za rad u *gaming* industriji. Zahvaljujući sada već uspješno zaokruženom ekosustavu, programeri posao pronalaze u postojećim tvrtkama Inkubatora ili otvaraju vlastita poduzeća za čije pokretanje mogu ostvariti potporu u iznosu od 17 000 eura.

**Jesús Jara López (ES)** graduated in Pedagogy and Computer Science in Madrid (Spain), as well as in Computer Music and Musicology at the HfM in Karlsruhe (Germany). He was coordinator of the fourth International Conference on Live Coding, and he publishes regularly in music education journals. His professional experience includes periods of cultural research (between 2015 and 2018 at Medialab-Prado cultural center), periods of pedagogical and academic organization and management (direction of the Public School of Music and Dance “María Dolores Pradera” between 2018 and 2023) and periods of cultural management and production of Extended Realities activities in collaboration with the LEV Matadero festival (since 2019).



**PISMO (HR)**, the business incubator of Sisak-Moslavina County specializes in the gaming industry and is a unique place where the love of video games becomes a serious business. On 2,000

m<sup>2</sup>, the PISMO incubator, located in the city of Novska, enables its users to do business at reduced costs, creating a business environment in which entrepreneurs and craftsmen can achieve joint business cooperation, exchange experiences and develop business ideas. More than 70 startups are currently operating in PISMO. The incubator was built with EU funds and is worth around 3.2 million euros. It was opened in 2019, and already the following year it was declared the best Croatian EU project. The incubator is managed by the Development Agency SIMORA. Learning and earning go together and that is why PISMO conducts work training in the programmes Blender, Unity and Unreal Engine 5. So far, more than 280 people have been trained to work in the gaming industry. Thanks to the now successfully rounded ecosystem, developers find work in existing companies of the Incubator or open their own companies, the start-up of which can receive support in the amount of 17 thousand euros.



**Gjino Šutić (HR)** je biotehнолог, medicinski kemičar, postmoderni novomedijski umjetnik, biohaker, inovator i edukator. Osnivač je i direktor Universal Research Institutea

(UR Institute, HR) od 2013. te hrvatske tvrtke GenO Industrija d.o.o. – za razvoj i proizvodnju inovativnih tehnologija od 2014. Predsjednik je Udruge inovatora Dubrovačko-neretvanske županije od 2020. Šutić djeluje kao multidisciplinarni istraživač i producent projekata u domenama eksperimentalne biotehnologije, hibridne i biološke umjetnosti, elektronike, biološkog i kemijskog inženjerstva, promovirajući često uradi sam inovativne prakse. Od recentnih dostignuća treba istaknuti produkciju EU projekata *Dubrovnik Postmodern* (VR kultura i umjetnost), *STARTS4Water* (umjetnost i nove tehnologije u očuvanju voda) te osvojeno zlato na ARCA 2022 sajmu inovacija za sintetičku molekulu s potencijalnom farmaceutskom uporabom koju je razvio *in silico* korištenjem kemoinformatike i VR alata.

**Sara Tirelli (IT)** je umjetnica i redateljica s fokusom na tehnologiju, politiku medija i imerzivnost. Njezini radovi istražuju kako „filmsko iskustvo“ oblikuje i mijenja pojam stvarnosti. Trenutno je umjetnička direktorica i suosnivačica CSC Immersive Arts – Centra za proširenu pokretnu sliku, novog odjela talijanske Nacionalne filmske škole Centra za eksperimentalni film (CSC) posvećenog XR medijima koji će se uskoro otvoriti u Veneciji. Kao umjetnica i redateljica svoje je videozapise i umjetnička djela predstavila na nekoliko manifestacija poput Q16. Quadriennale d'Arte u Rimu, Sonje Art Center u Seulu i Filmskog festivala u Göteborgu. Godine 2017. osvojila je 3. nagradu Deutsche Bank Video, a iste je godine izabrana za sudjelovanje na umjetničkoj rezidenciji Artist in Production Residency u Švedskoj gdje je razvila svoj prvi VR rad *Medusa*. Održala je više panela o svojim

**Gjino Šutić (HR)** is a biotechnologist, medicinal chemist, postmodern new media artist, biohacker, innovator, and educator. He is the founder and director of the Universal Research Institute (UR Institute, HR) since 2013, and the founder and director of the company GenO Industries d.o.o. – for the development and production of innovative technologies since 2014. He is also the president of the Association of Innovators of Dubrovnik-Neretva County, Croatia since 2020. Šutić works as a multidisciplinary researcher and producer of projects in the fields of experimental biotechnology, hybrid and biological art, electronics, biological and chemical engineering, often promoting DIY innovative practices. Recent achievements include the production of the EU projects *Dubrovnik Postmodern* (VR culture and art), *STARTS4Water* (art and new technologies in water conservation), and a gold medal at the ARCA 2022 innovation fair for a synthetic molecule with potential pharmaceutical use developed *in silico* using chemoinformatic and VR tools.



**Sara Tirelli (IT)** is an artist and filmmaker with a focus on technology, the politics of media and immersivity. Her works explore how the “cinematic experience” shapes and redefines the

concept of Reality. Sara Tirelli is currently the Artistic Director and Co-Founder of CSC Immersive Arts – a Centre for The Expanded Moving Image, a new department of the National Film School of Italy of Centro Sperimentale di Cinematografia (CSC) dedicated to XR media and soon to be opened in Venice. As an artist and filmmaker, Tirelli's videos and artworks have been featured in several exhibitions such as Q16. Quadriennale d'Arte of Rome, Sonje Art Centre of Seoul and Gothenburg Film Festival amongst others. In 2017 she won 3rd Prize of Deutsche Bank Video Award and in the same year she was selected

istraživanjima o imerzivnom pripovijedanju kao što su – *Bodies, Movement and AI in VR* na koledžu Goldsmiths Sveučilišta u Londonu, *Future Narrative* s Laurie Anderson na Filmskom festivalu u Göteborgu, 2019. suosnovala je VR Pavilion, neovisni kustoski projekt pokrenut u sklopu predotvorenja 58. Venecijanskog bijenala. Trenutno je umjetnica na rezidenciji pri ERC Research Group An-ICON, Državnom sveučilištu u Milanu.

as Artist in Production in Residency in Sweden where she developed her first VR artwork *Medusa*. She has held various panels about her research within immersive storytelling such as *Bodies, Movement and AI in VR* at Goldsmiths University of London, *Future Narrative* with Laurie Anderson at Film Festival Gothenburg, In 2019 she co-founded the VR Pavilion, an independent curatorial project launched in conjunction with the 58th Venice Art Biennale's preview days. She is currently artist in residence at ERC Research Group An-ICON, University Statale of Milan.

# Quantum Bar – Stvaranje chatbota za društvenu virtualnu stvarnost kojim upravlja GPT-3

Predavanje / Lecture

Izlaganje otkriva koje tehničke i etičke implikacije treba uzeti u obzir pri stvaranju chatbota za društvenu virtualnu stvarnost kojim upravlja umjetna inteligencija i upoznaje s imerzivnim pristupima dizajnu neigrajućih likova upravljanih umjetnom inteligencijom i virtualnih okruženja općenito.



**Christina “XaosPrincess” Kinne** ranije je radila kao filmska redateljica i producentica s posebnim fokusom na inovativne tehnologije, da bi potom kreativni

izričaj pronasla u virtualnoj stvarnosti, gdje sadržaj stvara pomoću alata kao što su Gravity Sketch i Tilt Brush, organizira i ugošćuje višekorisnička okupljanja, i obraća se vanjskom svijetu omogućujući komunikaciju između korisnika u stvarnom svijetu i virtualne stvarnosti tijekom edukativnih događanja.

Diplomirala je igrani i TV film na Sveučilištu za film i TV HFF u Münchenu, a zatim je stekla magisterij iz područja digitalnih narativa na Međunarodnoj filmskoj

DISKURZIVNI / DISCURSIVE PROGRAM  
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# Quantum Bar – Creating a GPT-3 driven Chatbot for Social Virtual Reality

Christina “XaosPrincess” Kinne (DE)

This session takes you on a journey on what technical and ethical implications to consider when creating an AI driven chatbot for social VR while also focusing on conducive immersive design approaches for AI NPCs in particular and virtual environments in general.

After having worked as a film director and producer with a particular focus on innovative technologies, **Christina “XaosPrincess” Kinne** has found a new creative home in virtual reality, where she creates content using tools like Gravity Sketch or Tilt Brush, organizes and hosts multiuser gatherings, and evangelizes to the real world by enabling communication between users in real life and VR for educational events.

She holds an Art School Diploma in Feature Film and Television Feature from HFF Munich and a Master of Arts in Digital Narratives from IFS – Internationale Filmschule Cologne, for which she has brought a GPT-3 driven chatbot to life in social VR.

Until January 2022 Christina Kinne worked for the social VR platform Tivoli Cloud VR as CMO and Events Manager and currently serves as a guest lecturer

# 150



školi IFS u Kölnu, za koji je oživjela chatbota pogonjenog GPT-3 tehnologijom u društvenoj virtualnoj stvarnosti.

Do siječnja 2022. radila je za društvenu VR platformu Tivoli Cloud VR kao voditeljica marketinga i organizatorica događanja, a trenutno je gostujuća predavačica za virtualnu stvarnost na Sveučilištu primijenjenih znanosti Fresenius i Međunarodnoj filmskoj školi IFS u Kölnu pritom nadgledajući javno objavljivanje svojeg magistarskog projekta QUANTUM BAR.

**xaosprincess.net**  
**quantumbar.ai**

for virtual reality at the University of Applied Sciences Fresenius and IFS Internationale Filmschule Cologne while supervising the public release of her MA thesis project QUANTUM BAR.

**xaosprincess.net**  
**quantumbar.ai**

**Organi umjetne  
inteligencije /  
proširene  
stvarnosti: Kako  
preoblikovati  
vlastita osjetila i  
kognitivne  
sposobnosti uz  
pomoć proširene  
stvarnosti i  
umjetne  
inteligencije**

**Online predavanje / Online lecture**

**AI / XR Organs:  
How to Reshape  
Your Senses and  
Cognition with  
XR and Artificial  
Intelligence**

**Valdemar Danry (DK/US)**

Dok se nalazimo na rubu revolucije umjetne inteligencije (AI), prisiljeni smo suočiti se s utjecajem tehnologija proširene stvarnosti i umjetne inteligencije na naše kognitivne sposobnosti jer postaju neizbježan dio naših svakodnevnih života, ali i načina na koje razmišljamo i djelujemo. Kako se zaštititi od prevelike ovisnosti o tim tehnologijama dok istovremeno iskorištavamo njihovu sposobnost da unaprijedimo naše kognitivne mogućnosti iznad dosadašnjih granica?



**Valdemar Danry (DK/US)** je istraživač, umjetnik i tehnološki humanist na MIT-ju. Koristeći svoje iskustvo u području filozofije uma, neuroznanosti,

proširene stvarnosti (XR) i umjetne inteligencije, nastoji istražiti kako prošireno tijelo posreduje naše doživljaje svijeta, ne samo kao nešto fizičko već i kao „življeno“ iskustvo.

[valdemardanry.com](http://valdemardanry.com)

As we stand on the precipice of an artificial intelligence (AI) revolution, we are forced to recon with the forces XR and AI technologies might impose upon our cognitive capabilities as they inevitably intertwine into not only our daily lives but every way in which we think and act. How do we safeguard ourselves from becoming too reliant on these technologies while harnessing their power to lift our cognition up beyond what was previously possible?

**Valdemar Danry (DK/US)** is a researcher, artist and tech humanist at Massachusetts Institute of Technology. With his background in philosophy of mind, neuroscience, extended reality (XR) and artificial intelligence, he seeks to explore how the augmented body mediates our experiences of the world not just as something physical but as something which is “lived”.

[valdemardanry.com](http://valdemardanry.com)

# Realities in Transition – proširena stvarnost za umjetnike u usponu

Panel

**Florian Weigl (NL)** je kustos u V2\_, Lab for the Unstable Media u Rotterdamu. Kao kustos i istraživač zanima se za umjetnost i suvremenu tehnologiju koja sagledava društvo, i surađuje s umjetnicima u razvoju kritičkog dijaloga, umjetničkog promišljanja i istraživanja usmjerenog na praksu. Kustoskom timu pridružio se 2015., a radi na predstavljanju i koprodukciji radova i istraživanja. Kustoski projekti centra V2\_ uključuju seriju eksperimenta uživo 3×3 koju je Weigl pokrenuo, grupne izložbe *Predstava je gotova* (2016., sa Sarah Cook), *Skroviti promatrači* (2019., UNArt Center u Šangaju, s Iris Long), *Intimna promatranja* (2020. u Ermida Of São Roque, Tavira), *Mariti znači brinuti* (2020.), *Razumna sumnja* (2021., s Vincentom van Velsenom), *VODOVOD* (2022.) i *Postajanje geološkim* (2022., s Martinom Howseom); samostalni projekti i izložbe: *Operacija Iskreni glas* umjetnika Jonasa Lunda (2018), *Fizička ritam mašina* Philipa Vermeulena (2017. na festivalu Ars Electronica, 2018. u V2\_), *Nestali pogledi* Marnixa de Nijisa (2019.), *Pareidolia* dvojca Driessens i Verstappen (2020), samostalna izložba Johanna Langkampa *Praćenje sunca* (2019.), kao i izvedba *INTONA Rekreirano* ansambla DNK

DISKURZIVNI / DISCURSIVE PROGRAM  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

# Realities in Transition – XR for Emerging Artists

**Nicol Colga (PL/NL), Pedro Gil Farias (PT/NL), Eva Iszoro (PL/ES), Rebecca Merlic (AT), Marlot Meyer (NL), Hugo Pilate (FR/US), Leo Scarin (IT/NL), Calin Segal (RO/FR), Leon van Oldenborgh (NL); moderator: Florian Weigl (V2\_, NL)**



**Florian Weigl (NL)** is a curator at V2\_, Lab for the Unstable Media in Rotterdam. As a curator and researcher he is interested in art and contemporary technology reflect-

ing on society, in collaboration with artists in the development of critical dialogue, artistic reflection and practice-oriented research. He joined the curatorial team in 2015 working on both presenting and co-producing works and research. Curatorial projects at V2\_ include the live experiment series 3×3 he initiated, the group exhibitions *The Gig is Up* (2016, with Sarah Cook), *Latent Spectators* (2019, UNArt Center, Shanghai, with Iris Long), *Intimate Observations* (2020 at Ermida Of São Roque, Tavira), *To Mind Is To Care* (2020), *Reasonable Doubt* (2021, with Vincent van Velsen), *WATERWORKS* (2022) and *Becoming Geological* (2022, with Martin Howse); solo projects and exhibitions Jonas Lund's *Operation Earnest Voice* (2018), Philip Vermeulen's *The Physical*

(2021.), te serija javnih događanja centra V2\_ pod nazivom *Test\_Lab*.



**Nicol Colga (PL/NL)** je dizajnerica i pripovjedačica usmjerena na alate proširene stvarnosti. Nicol Colga spaja 2D i 3D svjetove kako bi stvorila imerzivne narative koji

potiču važne razgovore. Njezin je cilj istražiti nepresušnu kreativnost u sferi pripovijedanja u proširenoj stvarnosti. Nicol Colga je jedna od suosnivačica kolektiva Studio Comrades.

**Pedro Gil Farias (PT/NL)** je portugalski multidisciplinarni istraživač, umjetnik i dizajner koji trenutno živi u Rotterdamu. Njegova praksa temelji se na participativnim i kritičkim pristupima dizajnu, etnografiji dizajna, kreativnoj subverziji i uradi sam tehnikama/amaterizmu, s fokusom na uporabu analognih i digitalnih medija za istraživanje praksi zajedništva, kreativnog prisvajanja i sudjelovanja u gradovima i javnom prostoru.

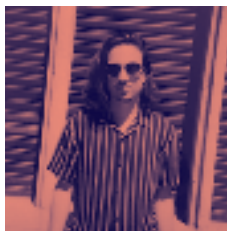


**Eva Iszoro (PL/ES)** stekla je doktorat iz područja arhitekture, a uz to je modna dizajnerica, vizualna umjetnica, predavačica i istraživačica u području eksperimentalnog rezanja

uzoraka i virtualne stvarnosti. Autorica je projekta *Accidental Cutting*, nove metode eksperimentalnog dizajna i krojenja uzoraka usmjerene na stvaranje do sada nepostojećih originalnih volumena, uz pomoć apstraktnih, nasumičnih i slučajnih rezova i uzoraka. Iszoro je i osnivačica istoimene modne marke. Njezina doktorska disertacija *Izravne metode kreativnog rezanja uzoraka – pedagogija i eksperimentiranje* nagrađena je priznanjem

*Rhythm Machine* (2017 at Ars Electronica, 2018 at V2\_) Marnix de Nijs' *Ghosted Views* (2019) Driessens & Verstappen's *Pareidolia* (2020) and Johannes Langkamp's solo exhibition *Sun Tracing* (2019), DNK Ensemble's *INTONA Re-enacted* (2021), V2\_'s public events series *Test\_Lab*.

**Nicol Colga (PL/NL)** is a storyteller designer specializing in XR tools. She fuses 2D and 3D worlds to create immersive narratives that spark meaningful conversations. Her goal is to explore boundless creativity in the realm of XR storytelling. Nicol Colga is the co-founder of Studio Comrades (NL).



**Pedro Gil Farias (PT/NL)** is a Portuguese multidisciplinary researcher, artist and designer currently based in Rotterdam. His practice draws on participatory and critical approaches

to design, design ethnography, creative subversion and DIY/amateurism, with a focus in using both analogue and digital media to explore practices of commoning, creative appropriation and participation in cities and the public space.

**Eva Iszoro (PL/ES)** is a PhD architect, fashion designer, visual artist, academic and researcher in the field of experimental pattern cutting and virtual reality. She is the author of *Accidental Cutting*, a new experimental design and pattern cutting method focused on creating original volumes, non-existent until now, through abstract, random and accidental cuts and patterns, and the founder of the eponymous fashion brand. Her PhD thesis *Direct methods of creative pattern cutting. Pedagogy and experimentation* was awarded with the Extraordinary Doctoral Thesis Prize of the Polytechnic University in Madrid. Since 2020, Eva Iszoro has explored virtual reality as a means of creating and communicating

za izvanrednu doktorsku tezu Politehničkog sveučilišta u Madridu. Od 2020., Eva Iszoro istražuje virtualnu stvarnost kao sredstvo stvaranja i komunikacije kroz modu, kao i generiranja virtualnih tekstilnih umjetničkih djela koja dovode do neočekivanih skulpturalnih volumena i prostora u pokretu. Iszoro spaja svoju profesionalnu praksu predstavljanja virtualnih kolekcija modnog branda Accidental Cutting na Londonskom tjednu mode i stvaranje digitalne umjetnosti, s akademskom praksom na Sveučilištu Rey Juan Carlos i Školi dizajna u Madridu.

**Marlot Meyer (NL)** je inter(aktivno-net(ska) – multi(medijsko-disciplinarna) umjetnica koja tehnologiju koristi kao sredstvo za infiltriranje, ispitivanje i rekonstrukciju znanja usađenog u našim tijelima i kulturama, strukturama i značenjima što smo ih stvorili oko njega. Time ruši barijere i binarne opreke i nadvladava problematične ideje o zasebnosti nas samih i drugosti.



**Rebecca Merlic (AT)** (1989.) je europska digitalna umjetnica, arhitektica i autorica eksperimentalnih filmova. Na njezin rad snažno utječu alternativna društva i odstupanja

od socioekonomskih normi, kao i novi oblici umjetničke i arhitektonske proizvodnje koja se služi novim tehnologijama. Dobitnica je nagrade Marianne.von.Willemer za digitalne medije 2020. i posebnog priznanja nagrade Ars Electronica u kategoriji nove animacije 2023., a trenutno radi na projektu *GLITCHBODIES VR*.

through fashion, and of generating virtual textile artworks that correspond to unexpected sculptural volumes and spaces in motion. She integrates professional practice of showing Accidental Cutting fashion brand virtual collections at the London Fashion Week and creating digital art, with the academic practice at King Juan Carlos University and Design School in Madrid.



**Marlot Meyer (NL)** is an inter(active-net) – multi(media-disciplinary) artist using technology as a tool to infiltrate, examine, and reconstruct the embedded

knowledge that lies within our bodies and the cultures, structures and meanings we have created around it. In doing so she breaks down barriers and binaries and overcomes the problematic notions of separation between the self and other.

**Rebecca Merlic (AT)** (1989) is a European digital artist, architect and experimental filmmaker. Her work is strongly influenced by alternative societies and transgressions of socioeconomic conventions as well as by new forms of artistic and architectural production employing new technologies. Merlic won the Marianne.von.Willemer Prize for Digital Media in 2020, Ars Electronica Prix Honorary Mention in the category New Animation Art in 2023 and is currently working on *GLITCHBODIES VR*.



**Hugo Pilate (FR/US)** je franko-američki dizajner specijaliziran za stvaranje suradničkih iskustava, a fasciniraju ga prošlost, sadašnjost i budućnost stvaranja gradova.

**Leo Scarin (IT/NL)** je umjetnik, dizajner i tehnolog koji živi u Nizozemskoj. U svojoj umjetničkoj praksi, Scarin kroz interaktivne i imerzivne instalacije istražuje društveni, politički, a sve više i ekološki učinak digitalne kulture. Radovi su mu predstavljeni na festivalima i u institucijama u Nizozemskoj. Predaje na Kraljevskoj umjetničkoj akademiji (KABK) u Haagu te na AKI-ju u Enschedeu. Od 2022. dio je inicijative RGBdog, kreativnog studija za humanu tehnologiju koji provodi projekte temeljene na zajednici, kao što su filmovi, publikacije i obrazovni konteksti. Redovito uživo kurira programe o vizualnoj umjetnosti za nizozemsku trgovinu vinila 3345.



**Calin Segal (RO/FR)** je računalni dizajner, poznat po radu u području generativnih sustava. Iako ga je u početku privlačilo područje arhitekture, kasnije se okrenuo

intrigantnom svijetu interaktivne i generativne umjetnosti. Svoj kreativni izričaj pronašao je kroz digitalne alate, ucrtavajući prepoznatljiv put koji neprimjetno spaja umjetnost s tehnologijom.

Segal zalazi u neistražena umjetnička područja zahvaljujući širokom spektru vještina kao što su tradicionalni dizajn, ručni rad, te

**Hugo Pilate (FR/US)** is a Franco-American designer specialized in the creation of collaborative experiences with a fascination for the past, present, and future of city-making.



**Leo Scarin (IT/NL)** (he/him) is an artist, designer and technologist based in The Netherlands. In his practice, Scarin researches the social, political, and increasingly

ecological impact of digital culture, by means of interactive and immersive installations. His work has been featured in institutions and festivals in NL. He is a lecturer at KABK, The Hague, and AKI, Enschede. Since 2022, he is part of RGBdog, a creative studio for humane technology carrying out community-based projects including films, publications, and educational contexts. He regularly curates 3345's live visual art programmes, a record store in The Hague.

**Calin Segal (RO/FR)** is a computational designer, recognized for his work in the realm of generative systems. While his initial attraction lay in the architectural field, his path took a turn as he was drawn towards the intriguing world of interactive and generative art. He found his creative voice through digital tools, carving a distinctive trajectory that seamlessly blended art with technology.

Possessing a broad skill set encompassing traditional design, craftsmanship, advanced coding, and 3D modelling, he has charted unexplored artistic terrains. Segal's work investigates the captivating balance between control and unpredictability, employing mathematical models and algorithms for dynamic and evolving compositions. Despite being in the early stages of his career, he has delivered significant projects like the interactive pavilion *Digital Mental Transposition*, *Path to Heaven*, and the VR journey *Planet L.E.V.* Most recently, he triumphed as the winner of the prestigious

napredno programiranje i 3D modeliranje. Njegov rad istražuje neodoljivu ravnotežu između kontrole i nepredvidivosti, služeći se matematičkim modelima i algoritmima za stvaranje dinamičnih i promjenjivih kompozicija. Iako je tek u ranoj fazi karijere, ostvario je značajne projekte poput interaktivnog paviljona *Digitalna mentalna transpozicija*, *Put u raj* i VR putovanja *Planet L.E.V.* Nedavno je izabran za sudjelovanje na prestižnoj rezidenciji S+T+Arts Voxjet 2023. i rezidenciji Realities in Transition u V2\_, Lab for the Unstable Media u Rotterdamu.



**Leon van Oldenborgh (NL)**

je novomedijski umjetnik koji živi i radi u Utrechtu, Nizozemska. Van Oldenborgh stvara kako fizička tako i digitalna interaktivna iskustva

koja korisnike zaigrano potiču na razmišljanje o vlastitim rutinskim interakcijama s tehnologijom, drugim ljudima i okolinom. Svoje vještine dizajniranja igara i interakcija koristi za kreiranje iskustava koja simuliraju i nalikuju na osmišljene sustave koje svakodnevno koristimo i koji utječu na naš način života. Često cilj njegova rada nije prenijeti vlastitu perspektivu, već potaknuti misaone procese korisnika, kako bi oni mogli razviti vlastiti stav o određenoj temi.

S+T+Arts Voxjet Residency 2023, and the Realities in Transition residency at the V2\_, Lab for the Unstable Media in Rotterdam.

**Leon van Oldenborgh (NL)** is a new media artist based in Utrecht, The Netherlands. He creates both physical and digital interactive experiences that playfully encourage users to reflect on their routine interactions with technology, each other or their surroundings. He uses his background in game & interaction design to construct his experiences in a way that simulates, and draws parallels to, the ways in which designed systems we use every day influence our way of living. The aim of his work is often not to communicate his own perspective, but to help spark thought processes in the user, so they can develop their own stance on the topic at hand.



# Umjetničke prakse u novom proširenom polju

Panel



**Lucía García (ES/BE)** diplomirala je pravo na Sveučilištu Complutense u Madridu i završila poslijediplomski studij europskih poslova i kulturnog menadžmenta, a

od 1999. radila je kao zamjenica direktora ARCO-a, Međunarodnog sajma suvremene umjetnosti u Madridu. U kolovozu 2006., počela je surađivati s direktorom i osnivačem LABoral Centro de Arte y Creación Industrial na lansiranju projekta, u funkciji glavne koordinatorice i voditeljice programa za javnost. U rujnu 2011. imenovana je izvršnom direktoricom i glavnom tajnicom i te je dužnosti obnašala do lipnja 2021. U kolovozu 2021., temeljem javnog natječaja, imenovana je glavnom direktoricom iMAL-a (Interactive Media Art Laboratory) u Bruxellesu. Također radi kao stručna suradnica i savjetnica za programe Europske komisije vezane uz umjetnost, znanost i tehnologiju. Bila je članica žirija nagrade STARTS Prize na dodjeli nagrada Prix Ars Electronica 2022.

# Artistic Practices in the New Expanded Field

**Yann Deval (FR/BE), Mathieu Pradat (FR), Adelin Schweitzer (FR), Ishtar Vandebroeck (CREW, BE); moderator: Lucía García (iMAL, ES/BE)**

Law graduate from the Universidad Complutense de Madrid with postgraduate studies in European Affairs and Cultural Management, **Lucía García (ES/BE)** worked since 1999 as Deputy Director of ARCO, the International Contemporary Art Fair of Madrid, Spain. In August 2006, a year prior to its official opening, she arrived at LABoral Centro de Arte y Creación Industrial to work closely with the founding director in launching the project as its General Coordinator and Head of Public Programmes. In September 2011 she was appointed Managing Director and Secretary General positions that she has held until June 2021. In August 2021, after a public merit-based competition, she was appointed General Director of iMAL (Interactive Media Art Laboratory) in Brussels. She also works as an expert and evaluator for the EU Commission Art Science and Technology programmes. She was also a jury member of the STARTS Prize at the Prix Ars Electronica awards in 2022.

Nakon studija povijesti filma na sveučilištu La Sorbonne u Parizu i studija montaže i audio-vizualne postprodukcije u Cannesu, **Yann Deval (FR/BE)** se 2006. godine preselio u Belgiju gdje se nastavio razvijati kao interaktivni dizajner, dizajner pokreta i glazbeni skladatelj na relaciji između Genta i Bruxellesa.

U sklopu umjetničkog kolektiva REANIMATION radi za filmsku industriju (*Mood Indigo* Michela Gondryja), te stvara kratke filmove za *The New York Times*, dokumentarce za Arte itd.

Surežirao je performans virtualne stvarnosti *IMMERSIO* koji je spoj glazbe uživo (klarinet) i digitalne umjetnosti, a izveden je na manifestacijama kao što su SAT Montreal, ADAF Festival digitalne umjetnosti u Ateni i drugdje.

Surežirao je *ATLAS* (koncept / programiranje / dizajn / glazba), iskustvo proširene stvarnosti za Hololens i virtualnu stvarnost. *ATLAS* je predstavljen na festivalu Ars Electronica, IRCAM Centre-Pompidou u Parizu i imao je više od 30 prikaza/performansa diljem svijeta.



**Mathieu Pradat (FR)** je redatelj i arhitekt koji djeluje u području virtualne stvarnosti i filma. Njegova se praksa bazira na sve opsežnijoj interakciji između virtualnog i

stvarnog svijeta, kao područja koja sadrže priče i emocije. Istražuje kako linearne tako i interaktivne narativne oblike. Njegovi projekti (*Proxima*, *Lutajuće močvare*, *Pas*, *Twist again u Lourdesu*) odabrani su za prikazivanje na brojnim festivalima, uključujući Mostru u Veneciji – Venice Virtual Reality, GIFF (Međunarodni filmski festival u Ženevi), B3 (Bijenale u Frankfurtu) i Filmski festival u Locarnu – La Rotonda. Predaje na Sveučilištu Paul-Valéry Montpellier 3 i u srednjim školama. Dobitnik je rezidencije Villa Albertine 2022. i od 2022. je član Open Documentary Laba na MIT-ju. Godine 2010. osnovao je La prairie productions, tvrtku za produkciju sadržaja i filmova.



After studying history of cinema at La Sorbonne (Paris, France) and studying editing and audio-visual post-production in Cannes (France), **Yann Deval (FR/BE)** settled in Bel-

gium in 2006 where he developed his activities as interactive designer, motion-designer and music-composer between Ghent and Brussels.

With the artists collective REANIMATION, he works for the film industry (*Mood Indigo* by Michel Gondry), and creates short films for *The New York Times*, documentaries for Arte etc.

He co-directed the virtual reality performance *IMMERSIO*. This performance is a mix between live music (clarinet) and digital arts, and was played at SAT Montreal, ADAF Athens etc.

He co-directed *ATLAS* (concept / programming / design / music), an extended reality experience for Hololens and Virtual Reality. *ATLAS* has been played at Ars Electronica, IRCAM Centre-Pompidou Paris (more than 30 exhibitions/performances around the world).

**Mathieu Pradat (FR)** is a director and architect working in the fields of virtual reality and cinema. His practice is rooted in the growing interaction between virtual and real worlds, as territories that carry narratives and emotions. He explores both linear and interactive narrative forms. His projects (*Proxima*, *The Roaming-Wetlands*, *Le Chien*, *Twist again à Lourdes*) have been selected for numerous festivals, including La Mostra de Venise – Venice Virtual Reality, GIFF (Geneva International Film Festival), B3 (Frankfurt Biennale) and the Locarno Festival – La Rotonde. Mathieu Pradat teaches at the Université Paul-Valéry Montpellier 3 and in high schools. He is a 2022 Villa Albertine laureate and a member of the Massachusetts Institute of Technology's Open Documentary Lab since 2022. In 2010, he founded La prairie productions, an immersive content and film production company.



Rođen 1978. godine, **Adelin Schweitzer (FR)** živi i radi u Marseilleu. Diplomirao je na Umjetničkom koledžu u Aix-en-Provenceu 2004. i otada gradi polimorfnu umjet-

ničku karijeru na raskrižju između imerzivnih performansa, audiovizualnih eksperimenata i novih tehnologija. Schweitzer djeluje u duhu avangardnih praksa umjetnika kao što su Rimini Protokoll, Tinguely, Mark Pauline iz S.R.L. i Stelarc. Nadahnjujući se znanstveno-fantastičnim vizualima i kognitivnom znanošću, postepeno je oblikovao obrise jedinstvenog i dalekovidnog svijeta. Godine 2015. osnovao je delectere, produkcijski i transmedijski eksperimentalni laboratorij sa sjedištem u Marseilleu. Sada kao umjetnik povezan s delectereom nastavlja svoje istraživanje o tehnološkom usporavanju, techno-šamanizmu i iskustvenoj umjetnosti.

**Isjtar Vandebroek (BE)** radi kao medijski umjetnik, istraživač i izvođač. Kao autohtoni pripadnik prve generacije digitalnih umjetnika, računalo mu služi kao dlijeto, kamen i ogledalo. Ističe se transdisciplinarnim radovima koji spajaju umjetnost, znanost i tehnologiju. Tijekom godina preusmjerio se iz sfere zvučnog u vizualnu. Značajni kolektivi u kojima je sudjelovao uključuju OKNO, Society of Algorithm i ATK!

Od 2019. dio je kolektiva **CREW**. CREW je međunarodni tim istraživača, izvođača, tehnologa, dramaturga, glazbenika, programera, pisaca i dizajnera čiju okosnicu čine dva umjetnika: Eric Joris i Isjtar Vandebroek. Kao umjetnička družina koja nadilazi granice umjetnosti, znanosti i tehnologije, CREW nastavlja postavljati jednostavno pitanje o tome kako nas tehnologija mijenja. Imerzivni performans idealan je medij za istraživanje te teme: gledatelje uranjaju u drugačiji svijet i komuniciraju s njima (ne)ovdje i (ne)sada.

Born in 1978, **Adelin Schweitzer (FR)** lives and works in Marseille. He graduated in 2004 from the College of Arts in Aix-en-Provence and has since then pursued a polymorphic artist career at the crossroads between immersive performances, audiovisual experiments, and new technologies. Schweitzer takes part in the artistic avant-garde filiation of Rimini Protokoll, Tinguely, Marc Pauline from S.R.L, Stelarc. Drawing from science-fiction imagery and cognitive sciences, the artist designs over time the outlines of a singular and forward-looking universe. In 2015 he created delectere, a production and transmedia experimentation laboratory based in Marseille. It is now as an artist associated with delectere that he continues his research on technological deceleration, techno-shamanism, and experiential art.



**Isjtar Vandebroek (BE)** works as a media artist, researcher and performer. A first-generation native digital artist, he uses the computer as chisel, stone and looking

glass. His work is transdisciplinary and excels in collaborative art-science-technology cross-overs. Over the years his work has shifted from the sonic to the visual. Notable collectives include OKNO, Society of Algorithm and ATK!

Since 2019 he is part of **CREW**. CREW is an international team of researchers, performers, technologists, dramaturgs, musicians, programmers, writers and designers with currently at its core two artists: Eric Joris and Isjtar Vandebroek. As an arts company crossing the boundaries of art, science and technology, CREW continues to ask a simple question: how does technology change us? Immersive performance is the perfect medium to investigate this: they envelop the spectator in a different world and interact with them in the (not) here & (not) now.

**Realities in  
Transition XR Camp  
Prošireni svjetovi /  
Extended Worlds**

# **Radionice / Workshops**

# Željko Beljan<sup>(HR)</sup>

# Rebecca Merlic<sup>(AT)</sup>

## Postani nogometaš

3D live skeniranje  
Radionica, 2023.

*Viktorija* project is hosting an event that combines technology, art, and sports in an unprecedented way. In a groundbreaking collaboration, visitors have the incredible opportunity to participate in a live 3D scanning experience. This cutting-edge technology transforms them into digital avatars that become the superstar soccer players of *Viktorija*.

Once the scanning process is complete, the data collected by the artist Rebecca Merlic is animated and added to the collection of goalkeepers of *Viktorija* game to bring the scanned avatars to life.

Za biografije mentora vidi stranice 96, 97.

## Become a football player

3D live scanning  
Workshop, 2023

Projekt *Viktorija* organizira događanje koje spaja tehnologiju, umjetnost i sport na neuobičajen način. Zahvaljujući ovoj inovativnoj suradnji posjetitelji imaju jedinstvenu priliku sudjelovati u procesu skeniranja u 3D formatu uživo. Ova vrhunska tehnologija pretvara ih u digitalne avatare koji postaju i nogometne superzvijezde igre *Viktorija*.

Po završetku procesa skeniranja, podaci koje prikupi umjetnica Rebecca Merlic pretvaraju se u animaciju i dodaju u kolekciju vratara igre *Viktorija* čime se oživljavaju skenirani avatari.

For the biographies of the mentors see pages 96, 97.

Vizual ustupljen ljubaznošću umjetnika /  
Visual courtesy of the artists



RADIONICE / WORKSHOPS  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

# 163

# Jean Dellac<sup>(FR)</sup> Raphaël Chênais<sup>(FR)</sup>

**Proširena  
stvarnost &  
izvedbene  
umjetnosti**

**Radionica  
2023.**

**XR &  
Performing  
Arts**

**Workshop  
2023**



Fotografija / Photo: Céline Delatte @ Dark Euphoria

Umjetnici koji djeluju u području plesa, kazališta, cirkusa i sličnih polja, sve više koriste prednosti digitalnih tehnologija za istraživanje novih veza između stvarnog i virtualnog svijeta i za uspostavljanje drugačijeg odnosa s publikom. Hibridizacija, virtualizacija i proširenje izvedbe uživo tako redefinišu granice scenskog prostora. Ova radionica usmjerena je na širenje mogućnosti nastupa uživo uz pomoć tehnologija i alata proširene stvarnosti.

Dellac i Chênais umjetnicima i kreativnim tehnologizima predlažu istraživanje novih narativnih oblika, novih odnosa između izvođača i publike, kao i inovativnih tehnoloških rješenja i načina njihove prilagodbe uvjetima i stvarnim potrebama izvedbe uživo (tj. „pozornice“, u svim njezinim pojavnostima). Radionica je predviđena kao suradničko kreativno vrijeme za istraživanje novih ideja i koncepata i uključuje rad u malim grupama.

**Jean Dellac** je kreativni tehnolog specijaliziran za imerzivna digitalna iskustva. Raspolaze znanjima iz područja umjetnosti i informatike, s obzirom da je studirao filmsku umjetnost, ali i kompjutorsku grafiku i digitalnu umjetnost. Karijeru je započeo u sferi filma, razvijajući nove kreativne alate koji spajaju stvarne i virtualne kadrove. Jedan je od osnivača Small Creative, imerzivnog studija u kojem se razvijaju hibridni imerzivni radovi koji obuhvaćaju različita polja i medije kao što su nastup uživo, film, videoigre, autorski radovi, dokumentarni filmovi i narativni projekti. Uloga je studija artikulirati umjetničku i tehnološku viziju svakog projekta, razumjeti i njegovati umjetnikov svijet uzimajući u obzir posebnosti, prednosti i slabosti digitalnih tehnologija i konteksta u kojem ti radovi postoje.

**Raphaël Chênais** je zaljubljenik u tehnologiju s velikim interesom za tehnologije i primjene proširene stvarnosti. S iskustvom inženjera strojarstva na Arts et Métiers ParisTech, a potom studija dizajna interaktivnih i impresivnih iskustava na Gobelins/ENJMIN, pridružio se produkcijskoj agenciji Dark Euphoria u studenom 2022. kao voditelj XR produkcije pružajući podršku i pomoć u razvoju umjetničkih projekata koji spajaju stvarnost i virtualnost, i sudjelujući u programima koji potiču inovacije u sferi proširene stvarnosti i izvedbenih umjetnosti.

More and more, artists from dance, theatre, circus, etc. are taking advantage of digital technologies to explore new connections between real and virtual worlds and to reinvent the relationship with the audience. Thus, the hybridisation, virtualisation and augmentation of live performance are redefining the boundaries of the stage space. This workshop focuses on expanding the scope of possibilities of live performances through the use of extended reality technologies and tools.

Delac and Chênais invite the artists and creative technologists to explore new narrative forms, new relationships between performers and audience, and innovative technological solutions and their adaptation to the conditions and actual needs of live performance (“the stage”, in all its modalities). The workshop is foreseen as a participative creative time to explore new ideas and concepts, including working in small groups.

**Jean Dellac** is a creative technologist specializing in immersive digital experiences. He has a dual artistic and IT background, having studied cinema as well as computer graphics and digital art. His career began in cinema, where he developed new creative tools combining real and virtual shots. Today, Dellac is co-founder of Small Creative, an immersive studio where hybrid immersive works are developed, covering different fields and media such as live performance, cinema, video games, auteur works, documentaries and narrative projects. Its role is to articulate the artistic and technological vision of each project, to understand and nurture the artists’ universe while taking into account the particularities, strengths and weaknesses of digital technologies and the context in which these works live.

**Raphaël Chênais** is a technology enthusiast with a strong interest in extended reality technologies and uses. With a diverse background, having a mechanical engineering degree from Arts et Métiers ParisTech and then having studied the design of interactive and immersive experiences at Gobelins/ENJMIN, he joined Dark Euphoria in November 2022 as an XR production manager to support and help develop artistic projects that blend reality and virtuality, and participate in programmes fostering innovation in the fields of XR and performing arts.

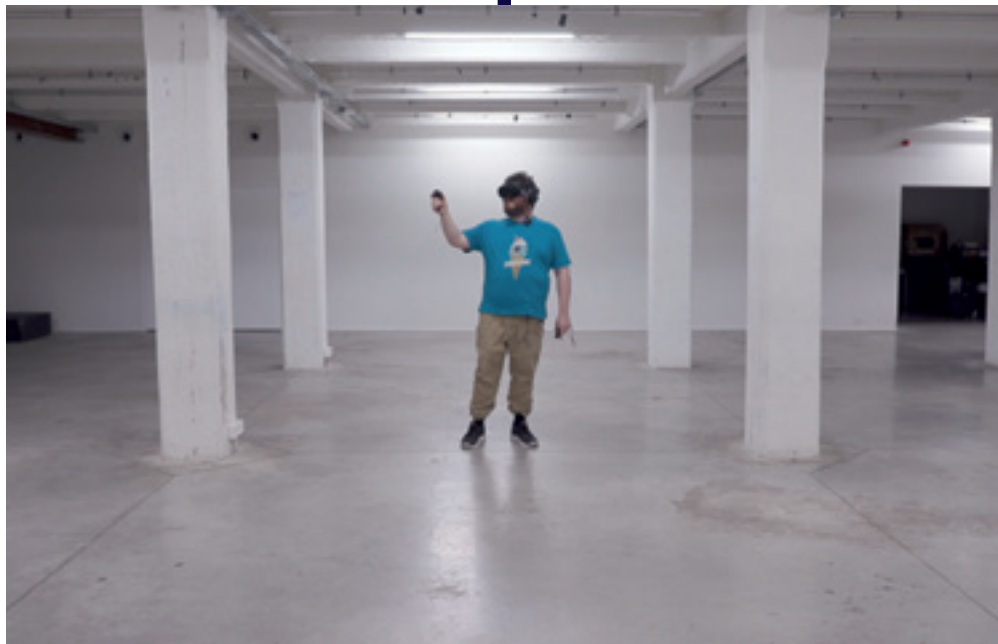
# Gad Baruch Hinkis <sup>(IL/IT)</sup>

Izgradnja  
glazbenih svjetova  
u virtualnoj  
stvarnosti

Radionica  
2023.

Building  
Musical Worlds  
in VR

Workshop  
2023



IMAL, The Cookery Workshops, PatchXR, Fotografija / Photo: MIND THE FILM



Izgradite i snimite vlastiti interaktivni, imerzivni glazbeni svijet u virtualnoj stvarnosti uz pomoć PatchWorlda. Na ovoj radionici tehnološki umjetnici i glazbenici svih razina sposobnosti mogu kreirati interaktivni sadržaj koji ima mogućnost doprijeti do publike diljem svijeta putem VR-a. Polaznici će koristiti PatchWorld alate te kako promišljati i stvoriti koncert, instrument ili iskustvo u metaverzumu koje publiku dovodi k njihovoj glazbi, u njihov studio i može čak gledatelja pozvati na suradnju. Sve je to moguće bez korištenja koda i pretjeranog tehničkog iskustva, zahvaljujući aplikaciji PatchWorld VR i vodstvu njihova tima.

Radionica je podijeljena u 3 dijela:

- 1 Predstavljanje tehnologije uživo i prezentacija dostupnih alata.
- 2 Sudionici rade na svojim projektima uz podršku stručnog tima.
- 3 Predstavljanje radova sudionika, kako bi posjetitelji mogli doživjeti njihove radove i pružiti im povratne informacije.

#### **patchxr.com**

**Gad Baruch Hinkis** već se 20 godina bavi inovacijama u sferi glazbene tehnologije. Glazbenom tehnologijom počeo se baviti producirajući hip-hop, breakcore i electro swing za svoje brojne glazbene projekte u Izraelu, Berlinu i diljem Europe, pri čemu je razvio vlastite tehnike za improvizaciju elektronske glazbe uživo na pozornici hakiranjem gejmerskih upravljača i glazbenog softvera. S vremenom je poželio doživljaj stvaranja glazbe podijeliti sa širokim spektrom ljudi uz pomoć svojih zaigranih digitalnih instrumenata koji su jednostavni za korištenje. Kao suosnivač aplikacije za stvaranje glazbe Jamb1, učinio je dostupnim novi glazbeni instrument za preko 7 milijuna mladih *beat makera*. Hinkisov najnoviji angažman za studio PatchXR koji predstavlja interaktivni proizvod PatchWorld, spaja stvaranje glazbe, dizajn instrumenata, videoigre i likovnu umjetnost i omogućuje svima interakciju s glazbom na dosad nezamisliv način, zahvaljujući virtualnoj i proširenoj stvarnosti.

Build and record your own interactive, immersive music world in VR with PatchWorld. In this workshop, technology artists and musicians of all levels are invited to create interactive content that can reach a global audience through VR. They learn to use the PatchWorld tools, how to think about, and how to produce a metaverse concert, instrument or experience that brings the audience into their music, their studio and can even invite the viewer to collaborate. All of this is possible with no code or technical experience required, thanks to the PatchWorld VR app and the guidance of the patch team.

The workshop is divided into 3 parts:

- 1 A live showcase of the technology and presentation of the available tools.
- 2 Participants then start working on their projects with support from the Patch team.
- 3 A showcase of what participants have made is organized and the attendees are able to experience their creations and offer feedback.

#### **patchxr.com**

**Gad Baruch Hinkis** has been a music tech innovator for 20 years. He started his path into music technology by producing hip-hop, Breakcore, and Electro swing with his many projects in Israel, Berlin, and the whole of Europe, where he developed his own techniques to improvise live electronic music on stage by hacking game controllers and music software. Over the years, Hinkis became set on bringing the power of music creation to the masses with his playful, easy-to-use digital instruments. As co-founder of music making app Jamb1, he provided a new musical instrument to over 7 million young beat makers. Hinkis' latest involvement in PatchXR as the product owner of PatchWorld, brings music creation, instrument design, gaming, and visual art into one umbrella and empowers everyone to interact with music in previously unimaginable ways, thanks to the virtual and augmented reality.

# Fero Király <sup>(SK)</sup>

**Nova vrsta  
ljepote:  
Suradničko  
stvaranje glazbe  
u doba algoritama**

**Radionica programiranja  
glazbe uživo  
2023.**

**The New Kind  
of Beauty:  
Collaborative  
Music Making  
in the Age of  
Algorithms**

**Livecoding music workshop  
2023**



IMAL, The Cookery Workshops, PatchXR, Fotografija / Photo: MIND THE FILM

Programiranje glazbe uživo predstavlja istraživanje tkanja zvuka, glazbene strukture i putovanje koje nadilazi ustaljene granice. To nije samo tehnički pothvat, već promišljeni proces otkrića i stvaranja.

Programiranje glazbe uživo nudi nov pogled na stvaranje glazbe, omogućava glazbenicima da postanu skladatelji, poigraju se sa zvukom u stvarnom vremenu i oblikuju ga pomoću koda. Ono umjetnosti daje novu dimenziju, u kojoj algoritmi postaju instrumenti, a eksperimentiranje je prirodno poput disanja. U ovoj sferi, granice između žanrova se zamagljuje, a sjeme novih glazbenih svjetova je posađeno. Bit procesa nije osvajanje neistraženih teritorija, nego razotkrivanje skrivenih slojeva, uživanje u nijansama i pronalazjenje nove vrste ljepote.

Umjetnost programiranja glazbe uživo susret je glazbenika, medija i estetike, u kojemu se zvuk i kod isprepliću kako bi oblikovali nov glazbeni krajolik.

Cilj eksperimentiranja s glazbom putem ovog programabilnog medija nije pokazati vještinu, nego prigrliti znatiželju. Riječ je o radosti eksperimentiranja, zadovoljstvu malim otkrićima i čaroliji neočekivanih rezonanci.

Radionica je uvod u svijet suradničkog programiranja glazbe uživo putem platforme otvorenog izvora Estuary. To nije revolucija, već nježan poziv na drugačiji način razmišljanja o glazbi. Pridružite nam se dok zajedno istražujemo, učimo jedni od drugih i pronalazimo radost u jednostavnom činu stvaranja. Ovdje, u diskretnoj igri koda i zvuka, osim nove glazbe, možda otkrijete i nove načine slušanja i razumijevanja.

Za biografiju mentora vidi stranicu 127.

Live coding in music is an exploration into the fabric of sound, musical structure and a journey that transcends conventional boundaries. It is not merely a technical endeavour but a thoughtful process of discovery and creation.

Live coding offers a new perspective on music-making, allowing musicians to become composers, interacting with sound in real time and shaping it through code. It brings a new dimension to the art, where algorithms become instruments, and experimentation is as natural as breathing. In this realm, the lines between genres blur, and the seeds of new musical worlds are sown. The process is less about conquering uncharted territories and more about unveiling hidden layers, appreciating the nuances, and discovering a new kind of beauty.

The art of live coding is a convergence of the musician, the medium, and aesthetics, where sound and code intertwine to sculpt a new musical landscape.

Experimenting with music via this programmable medium isn't about showcasing prowess but about embracing curiosity. It is about the joy of tinkering, the satisfaction in small discoveries, and the wonder in unexpected resonances.

This workshop is an introduction to the world of collaborative live coding with the open-source platform Estuary. It is not a revolution but a gentle invitation to a different way of thinking about music. Join us as we explore together, learn from one another, and find joy in the simple act of creation. Here, in the quiet interplay of code and sound, you may find not only new music but new ways of listening and understanding.

For the biography of the mentor see page 127.

# Pedro Gil Farias <sup>(PT/NL)</sup>

# Hugo Pilate <sup>(FR/US)</sup>

## Kakav nered

Radionica  
2023.

## What a Mess

Workshop  
2023



Fotografija / Photo: Pedro Gil Farias

*Kakav nered* je dio serije putujućih radioničkih šetnji tijekom kojih sudionici skeniraju u 3D formatu elemente vlastita urbanog tkiva koje bi željeli digitalno arhivirati.

Opremljeni iPadom s LiDAR mogućnostima skeniranja, tijekom dvosatnog iskustva, sudionici su poslani u lov na blago 3D skeniranjem, tijekom kojeg moraju zajednički otkriti kako se određena tema očitava u susjedstvu. Budući da su ograničeni na pet snimaka, sudionici se moraju dogovarati što snimiti i kako su njihovi snimci povezani sa zadanom temom.

U završnom dijelu radionice, zajedno se stvara konačna cjelinu, osebujna formacija 3D skenova sastavljena pomoću softvera za trenutačno 3D modeliranje i iskustava proširene stvarnosti.

Preuzimajući rječnik i prakse arhiviranja iz svijeta geologije i arheologije, svaki od skenova proizašlih iz radionice i tako generirana cjelina zatim se pohranjuju za daljnju analizu, u arhiv na platformi [whatamess.city](http://whatamess.city).

Za biografije voditelja vidi stranicu 111.

*What a Mess* is part of a series of traveling workshops during which participants are invited to 3D scan elements of their urban fabric they wished to digitally archive.

Equipped with an iPad with LiDAR scanning capabilities, during the two hours experience, participants are sent on a 3D scanning scavenger hunt, in which they must work together to explore how a given theme is reflected in a neighbourhood. Limited to five captures, the participants have to negotiate what to capture and how their captures connect to the given theme.

For the final part of the workshop, the final aggregate is created together, a peculiar formation of 3D scans put together using 3D modeling software on the spot and experiences using augmented reality.

Borrowing vocabulary and archiving practices from the world of geology and archeology, each of the scans resulting from the workshop and the generated aggregate are then stored for further analysis in the archive at [whatamess.city](http://whatamess.city).

For biographies of the mentors see page 111.

# Mathieu Pradat<sup>(FR)</sup>

**Javni prostor  
& proširena  
stvarnost**

**Radionica  
2023.**

**Public Space  
& Augmented  
Reality**

**Workshop  
2023**



Vizual ustupljen ljubaznošću umjetnika / Visual courtesy of the artist

Sve veća dostupnost imerzivnih tehnologija, posebice virtualne stvarnosti u svim njezinim oblicima, u zadnje vrijeme dovodi do propitivanja dinamike pripovijedanja koju ti alati omogućuju. Uronjeni gledatelji podjednako su promatrači i/ili pokretači priče, ali pritom ne postaju ni izvođači niti sudionici u djelu. Koje su metode pisanja i uprizorenja priče koje nude ovi novi specijalizirani narativi, koji su duboko interaktivni, ali lišeni igrivosti u uobičajenom smislu? Radionica uključuje rad u proširenoj stvarnosti u javnom prostoru Zagreba. Po principu *cadavre-exquis*, to jest suradničkog stvaranja djelića specijalizirane naracije, svaki sudionik razvija fragment priče smješten na određenom mjestu. Sudionici imaju dvostruki zadatak, učiniti svoj narativni element funkcionalnim te ga povezati s drugim mjestima u priči putem proširene stvarnosti. Radionica predstavlja neke od jednostavnih i pristupačnih alata za stvaranje proširene stvarnosti.

**Mathieu Pradat** je redatelj i arhitekt koji djeluje u području virtualne stvarnosti i filma. Njegova se praksa bazira na sve opsežnijoj interakciji između virtualnog i stvarnog svijeta, kao područja koja sadrže priče i emocije. Istražuje kako linearne tako i interaktivne narativne oblike. Njegovi projekti (*Proxima*, *Lutajuće močvare*, *Pas*, *Twist again u Lourdesu*) odabrani su za prikazivanje na brojnim festivalima, uključujući Mostru u Veneciji – Venice Virtual Reality, GIFF (Međunarodni filmski festival u Ženevi), B3 (Bijenale u Frankfurtu) i Filmski festival u Locarnu – La Rotonda. Predaje na Sveučilištu Paul-Valéry Montpellier 3 i u srednjim školama. Dobitnik je rezidencije Villa Albertine 2022. i od 2022. je član Open Documentary Laba na MIT-ju. Godine 2010. osnovao je La prairie productions, tvrtku za produkciju sadržaja i filmova.

[mathieupradat.com](http://mathieupradat.com)

The re-emergence and recent new accessibility of immersive technologies, particularly virtual reality in all its forms, is leading to question the dynamics of storytelling that these tools enable. Immersed viewers are in turn spectators and/or agents of the narrative, without becoming either performers or actors in the piece. Deeply interactive, but devoid of gameplay in the usual sense, what are the writing and staging methods offered by these new spatialized narratives? The workshop involves working in augmented reality in the public space of Zagreb. Based on the principle of a *cadavre-exquis* type of spatialized narrative, each participant develops a story fragment contextualized in a given place. Participants have the dual task of making this narrative element operational, and also linking it to other places set in story through augmented reality. The workshop introduces some simple and accessible tools for creating augmented reality.

**Mathieu Pradat** is a director and architect working in the fields of virtual reality and cinema. His practice is rooted in the growing interaction between virtual and real worlds, as territories that carry narratives and emotions. He explores both linear and interactive narrative forms. His projects (*Proxima*, *The Roaming-Wetlands*, *Le Chien*, *Twist again à Lourdes*) have been selected for numerous festivals, including La Mostra in Venice – Venice Virtual Reality, GIFF (Geneva International Film Festival), B3 (Frankfurt Biennale) and the Locarno Festival – La Rotonde. Mathieu Pradat teaches at the Paul-Valéry Montpellier 3 University and in high schools. He is a 2022 Villa Albertine laureate and a member of the Massachusetts Institute of Technology's Open Documentary Lab since 2022. In 2010, he founded La prairie productions, an immersive content and film production company.

[mathieupradat.com](http://mathieupradat.com)

# Nicol Colga <sup>(PL/NL)</sup>

## Predstav- ljanje 2.5D

Radionica  
2023.

## Introducing the 2.5D

Workshop  
2023



Vizual ustupljen ljubaznošću umjetnice / Visual courtesy of the artist



Umjetnica Nicol Colga iz Studia Comrades prihvaća metodu 2.5D, spajajući sfere 2D i 3D vizualnosti, materijalnog i nematerijalnog, i stvarajući fascinantne priče koje potiču na razgovor. Na radionici *Predstavljanje 2.5D* Nicol Colga prezentira jedan od najlakših načina implementacije ove metode u umjetničke prakse.

Sudionici će otkriti osnove jedinstvenog pristupa ovog studija koji spaja 2D i 3D elemente, otvarajući novo područje pripovijedanja. Također će istražiti primjere inovativnih projekata studija koji otkrivaju potencijale 2.5D metode, upoznati se s moćnim alatom za izradu efekata proširene stvarnosti Spark AR, i saznati više o lokalizaciji mete i njezinu učinku na proširenje gledateljeve stvarnosti.

Radionica će predstaviti AR kao novi oblik kreativnog pripovijedanja i uzbudljiv modus za umjetničko izražavanje i narativno istraživanje. Sudionici će imati priliku podijeliti svoje ideje kako 2D radove proširiti uz pomoć AR-a. Umjetnica Nicol Colga vodit će ih kroz proces stvaranja sloja proširene stvarnosti za njihove umjetničke radove. Potom će testirati i doraditi AR prototip koji će osigurati neprimjetnu integraciju proširenih elemenata, a onda obraditi korake za objavljivanje AR filtra za širu upotrebu i daljnje dijeljenje.

Na kraju radionice sudionici će predstaviti svoje AR prototipove i raspravljati o svojim umjetničkim konceptima i iskustvima pripovijedanja.

**Nicol Colga (PL/NL)** je dizajnerica i pripovjedačica usmjerena na alate proširene stvarnosti. Nicol Colga spaja 2D i 3D svjetove kako bi stvorila imerzivne narative koji potiču važne razgovore. Njezin je cilj istražiti nepresušnu kreativnost u sferi pripovijedanja u proširenoj stvarnosti. Nicol Colga je jedna od suosnivačica kolektiva Studio Comrades.

[nicolcolga.com](http://nicolcolga.com)

The artist Nicol Colga at Studio Comrades embraces the 2.5Dimensional method, merging the realms of 2D and 3D, tangible and intangible, to create captivating narratives that spark conversations. In the *Introducing the 2.5* workshop, she proposes one of the easiest ways to implement this method into artistic practices.

Participants discover the fundamentals of the studio's unique approach that blends 2D and 3D elements, creating a new realm of storytelling. They likewise explore examples of the studio's innovative projects, showcasing the potential of the 2.5D method, gain familiarity with Spark AR, a powerful tool for crafting augmented reality effects and learn about target tracking and its role in augmenting the viewer's reality.

The workshop presents AR as a new form of creative storytelling and an exciting avenue for artistic expression and narrative exploration. Participants are encouraged to share their ideas for extending the 2D artwork through AR. The artist guides them through the process of creating the augmented reality layer for their artwork. They then test and refine the AR prototype, ensuring a seamless integration of the augmented elements, as well as explore the steps involved in publishing the AR filter for wider use and dissemination.

The workshop concludes with participants presenting their AR prototypes, discussing their artistic concepts and storytelling experiences.

**Nicol Colga (PL/NL)** is a storyteller designer specializing in XR tools. She fuses 2D and 3D worlds to create immersive narratives that spark meaningful conversations. Her goal is to explore boundless creativity in the realm of XR storytelling. Nicol Colga is the co-founder of Studio Comrades (NL).

[nicolcolga.com](http://nicolcolga.com)

# Sieta van Horck<sup>(NL)</sup>

## Kritički XR manifest: Istraživanje etičkih dimenzija proširene stvarnosti

Radionica  
2023.

## Critical XR Manifesto: Exploring ethical dimensions of XR

Workshop  
2023



Fotografija u pozadini / Background photo: Pierre Gondard

Cilj radionice *Kritički XR manifest* je ponovno osmisliti i proširiti trenutno shvaćanje proširene stvarnosti, vodeći se kritičkim razmišljanjem i predviđajući zajedničku, otvorenu i održivu proširenu stvarnost kakvu promiče projekt Realities in Transition.

Interaktivna radionica namijenjena je XR umjetnicima, stručnjacima, istraživačima i

The Critical XR Manifesto workshop sets out to reimagine and expand on the current notions of XR while following a critical, reflective line of thought and envisioning a common, open, sustainable XR as promoted by the Realities in Transition project.

The interactive workshop addresses XR artists, professionals, researchers and critical

teoretičarima te ih poziva da u suradničkom okruženju doprinesu svojim stručnim perspektivama. Ambicija radionice jest stvoriti kritički okvir djelovanja, naglašavajući značaj kolektivne rasprave unutar zajednice, a ne samo pojedinačnih napora.

Na radionici će sudionici moći isprobati za ovu priliku posebno izrađenu aplikaciju CXRM koja im omogućuje da pridonesu manifestu novim stajalištima i izjavama. Tijekom radionice, etičke dimenzije proširene stvarnosti istraživat će se u četiri fokus grupe koje će se baviti novim eksperimentalnim pristupima proširenoj stvarnosti, pretjeranom stimulacijom i mentalnom zdravljem, rodnom fluidnošću i rodnom pristranošću u okviru proširene stvarnosti te novim narativima i metodama pripovijedanja.

Radionica uključuje umrežavanje i pozivanje, jačanje veza i međusobnog razumijevanja među stručnjacima proširene stvarnosti.

**cxrm.eu**

**Sieta van Horck** (1992.) je voditeljica projekata u centru V2\_, Lab for the Unstable Media u Rotterdamu. Projekti koje vodi obuhvaćaju širok raspon umjetničkih radova i izložbi, organiziranje susreta Critical AI, te mrežu za razvoj talenata Summer Sessions. Van Horck je dio projekta Slow Reading Group koji se bavi umjetnom inteligencijom u kontekstu rodne nejednakosti, kao i programa Holistic Technology Salon, koji istražuje kako integrirati eko-centrične i perspektive skrbi u naš odnos sa suvremenim i budućim tehnologijama putem izravnog iskustva.

Van Horck je diplomirala digitalne medije i kulturu te magistrirala medijsku tehnologiju, a uz to je instruktorka joge i komunikacijska trenerica u području istinskog povezivanja.

Kao multidisciplinarna umjetnica djeluje na sjecištu ekologije, tehnologije i tjelesnosti. U svojim instalacijama, okupljanjima, *retreatovima* i ritualima ona spaja najnovija znanstvena dostignuća s drevnom mudrošću istražujući prijelaz iz doba Newtonove fizike u novu paradigmu bivanja i međusobne povezanosti, i dopupirajući prirodni proces širenja svijesti.

thinkers, inviting them to contribute their expert perspectives in a collaborative setting. It aims to create a critical framework, emphasizing the significance of collective debate within the community rather than individual efforts.

In the session, participants will be invited to use the custom-built CXRM app, enabling participants to contribute perspectives and statements to the manifesto. During the workshop, ethical dimensions of XR will be explored in four focus groups investigating new and emerging experimental approaches to XR, overstimulation and mental health in XR, gender fluidity and gender bias and exploring new narratives and storytelling methods.

The event will include a networking session, fostering stronger connections and mutual understanding among XR experts.

**cxrm.eu**

**Sieta van Horck** (1992) is a project manager in the V2\_, Lab for the Unstable Media. Projects she guides include a wide range of artworks and exhibitions, hosting the Critical AI meetings, the Summer Sessions network for Talent Development. Van Horck is part of the Slow reading Group focussing on AI and gender inequality as well as the Holistic Technology Salon, exploring how to integrate eco- and carecentric perspectives into our relationship with contemporary and future technologies through direct experience.

She holds a BA in Digital Media and Culture and MSc in Media Technology, is a yoga teacher and communication trainer within the field of Authentic Relating.

As a multidisciplinary artist, she works at the intersection of ecology, technology and somatics. In her installations, gatherings, retreats and rituals she combines emerging science with ancient wisdom to explore the shift from the age of Newtonian physics to the new paradigm of interbeing and supports the natural process of expanding consciousness.

# Xsenofemme<sup>(NL)</sup>

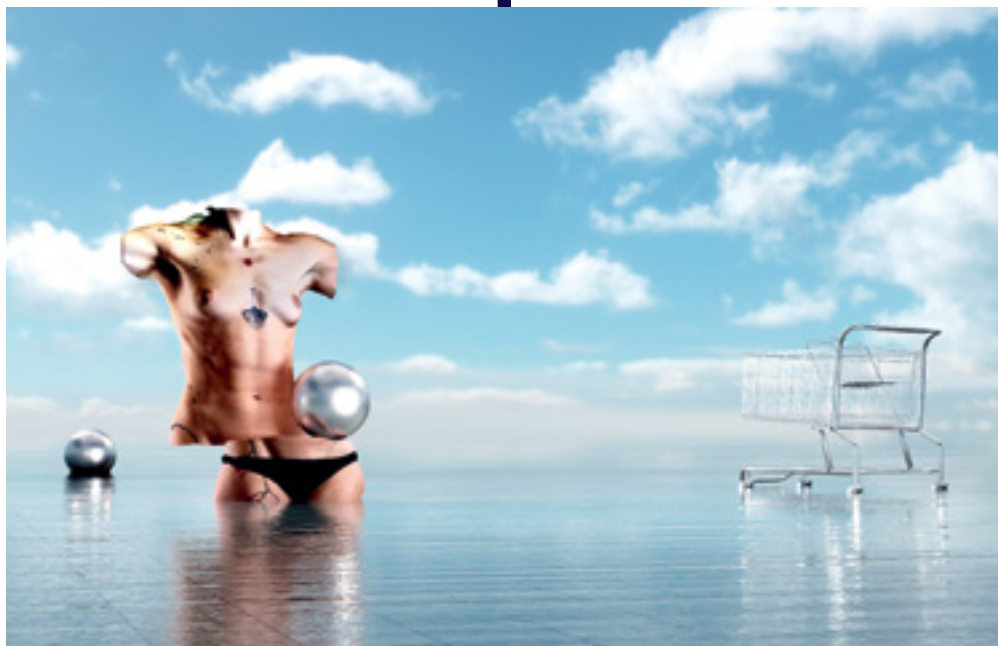
# Nika de la Loncha<sup>(DE/NL)</sup>

## Mintaj se!

Radionica  
2023.

## Minting yourself!

Workshop  
2023



3D dizajn / 3D Design: Ema Šimunec

RADIONICE / WORKSHOPS  
PROŠIRENI SVJETOVI / EXTENDED WORLDS

# 178

Umjetnički duo Xsenofemme i Nika de la Loncha poziva umjetnike koji žele spekulirati i eksperimentirati u vezi tema umjetničke emancipacije i komodifikacije tijela u performativnoj i suvremenoj umjetnosti. Crpeći inspiraciju iz djela antiumjetnosti *Artist's Shit* Piera Manzoniya, sudionici će stvoriti umjetnički rad koji će se prodavati kao NFT, a sirovine za njegovu proizvodnju prikupljat će izravno iz svojih tijela.

Proširujući teme izražene predstavljениm radom *Mintaj me! Ja sam umjetnica!*, sudionici će eksperimentirati s metodama fotogrametrije poput onih koje se koriste u projektu, i na taj način skenirati vlastita tijela. Radionica će pokazati tehnike skeniranja, importiranja i izoliranja skeniranih objekata u digitalnom okruženju. Skenirani zapisi nastali na radionici bit će postavljeni na marketplaceu OpenSea na kojem su umjetnice otvorile račun za potrebe izložbe. Sudionici će tako imati platformu na kojoj mogu „prodavati svoja tijela“ kao umjetnička djela i za to primati tantijeme u slučaju da se prodaju kao NFT-ovi na OpenSeau. Radionica će također uključivati sastavljanje kratkog ugovora između Xsenofemme, Nike de la Loncha i svakog sudionika, kako bi umjetnici koji prodaju svoje dijelove tijela ponovno stekli mogućnost odlučivanja, čime će se potaknuti razgovor o naknadi za izvođače na tržištu umjetnina.

Za biografije voditeljica vidi stranicu 122.

The artist duo Xsenofemme and Nika de la Loncha calls for artists who would like to speculate and experiment around the themes of artist emancipation and commodification of bodies in performance and contemporary art. Drawing inspiration from Piero Manzoni's *Artist's Shit*, the participants create an artwork to be sold as an NFT, sourcing raw material directly from their bodies.

Expanding on the themes of the exhibited project *Mint me! I'm an artist*, the participants experiment with photogrammetry methods, as the ones used in the project, to scan their bodies. The workshop provides techniques to scan, import and isolate the scanned objects in a digital environment. The scans resulting from the workshop are uploaded on the OpenSea account that the artists have set up for the exhibition. Then the participants have a platform where they can “sell their bodies” as artworks, and receive a royalty in case they get purchased as NFTs on OpenSea. The workshop also includes the redaction of a short contract between Xsenofemme, Nika de la Loncha and every participant, to give back agency to the artists selling their body parts, and to start a conversation about remuneration as performers in the art market.

For biographies of the mentors see page 122.

# L.E.V. (Laboratorio de Electrónica Visual)

## XR Hackathon



Radionica „Ima života u drugim (virtualnim) svjetovima“, Matadero Madrid Art Center, veljača 2021./  
Workshop “There is life in other (virtual) worlds”, Umjetnički centar Matadero Madrid, February 2021

Hackathoni su događanja na kojima sudionici surađuju na dinamičnom i kratkotrajnom inženjerskom projektu. Hackathoni olakšavaju interdisciplinarni rad povezivanjem ljudi s različitim vještinama s ciljem grupnog rješavanja određenog izazova. Cilj je do kraja događanja stvoriti proizvod koji radi, a najbolje rješenje nagraditi.

Ovaj hackathon, organiziran tijekom prvog XR kampa u sklopu EU projekta Realities in Transition, želi potaknuti učenike na kritičko razmišljanje o proširenim stvarnostima. Učeći osnove HTML koda i djelića JavaScripta, te korištenjem alata umjetne inteligencije, oni dizajniraju virtualna okruženja i koriste ih za vlastite potrebe. U isto vrijeme, te im nove vještine pomažu u razmišljanju o pitanjima poput potrošnje energije, privatnosti, kulture otvorenog pristupa, predstavljanja u obliku digitalnih podataka i pristupačnosti.

Tijekom tri uzastopna dana tridesetak učenika Škole primijenjene umjetnosti i dizajna u Zagrebu svojim vještinama stvara funkcionalni prototip virtualne scene uz pomoć A-Framea, biblioteke otvorenog pristupa za jednostavnu izgradnju 3D prostora u pregledniku.

### **L.E.V. (Laboratorio de Electrónica Visual)**

je platforma za produkciju, promidžbu i eksperimentiranje s elektroničkim zvučnim kreacijama, audiovizualnim radovima i digitalnom umjetnošću. Otvoreno područje istraživanja, stvoreno od strane kolektiva DATATRON, koji koristi najnovije tehnološke alate za istraživanje suvremenog stvaralaštva s nacionalnim i međunarodnim avangardnim umjetnicima te novim i pionirskim kreatorima, i provodi nekoliko aktivnosti i predstavljanja u javnom prostoru, a godišnje organizira dva velika događanja: L.E.V. Festival u Gijónu i L.E.V. Matadero u Madridu.

### **levfestival.com**

Hackathon se organizira u partnerstvu sa Školom primijenjene umjetnosti i dizajna u Zagrebu te Udrugom bivših učenika Škole primijenjene umjetnosti i dizajna u Zagrebu.

Hackathons are events where people engage in rapid and collaborative engineering over a short period of time. They facilitate interdisciplinary work by grouping people with different skills in order to solve a particular challenge. The goal is to provide a working product by the end of the event, and to award the best solution.

This hackathon, organized within the first XR Camp of the EU project Realities in Transition, aims to engage young students in critical thinking about Extended Realities. By learning the basics of HTML code and JavaScript snippets, and with the use of Artificial Intelligence tools, they can design virtual environments and host them for their own use. At the same time, these new skills help them reflect on issues like energy consumption, privacy, open culture, digital representation, and accessibility.

During three consecutive days, around thirty students from the School of Applied Arts and Design in Zagreb put their skills to work to create a working prototype of a virtual scene with A-Frame, an open-source library for building 3D spaces easily on the browser.

### **L.E.V. (Laboratorio de Electrónica Visual)**

is a platform of production, promotion and experimentation related to electronic sound creations, audiovisual creations, and digital art. An open area of research, created by DATATRON collective, which uses the latest technological tools to explore contemporary creation with national and international avant-garde artists and new and trailblazing creators, performing several activities and shows in public spaces, with two main big annual events: L.E.V. Festival, in Gijón, and L.E.V. Matadero, in Madrid.

### **levfestival.com**

The hackathon is organized in partnership with the School of Applied Arts and Design in Zagreb and UBU – The Association of Former Students of the School of Applied Arts and Design in Zagreb.

# Impresum

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KONTEJNER, Odranska 1/1, Zagreb  
Muzej suvremene umjetnosti / Museum of Contemporary  
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Pogon Jedinstvo (velika i mala dvorana / big and small  
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Peti kupe, Trnjanska cesta 5, Zagreb

**Živi sustavi – koncepti prirodne i umjetne drugosti u  
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**Kustosica / Curator** Davorka Begović

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festivalom / Co-curator of the programme realized in  
cooperation with NEXT Festival**  
Slávo Kreković

**Realities in Transition XR Camp – Prošireni svjetovi /  
Extended Worlds**  
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MSU Zagreb, KONTEJNER, Peti kupe

**Kustosice / Curators** Ana Bedenko, Tereza Teklić

**Projekt osmislio / Project concept**  
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**Produkcija i organizacija / Production and  
organisation**  
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**Dizajn postava izložbi / Exhibitions set-up design**  
William Linn

**Tehnička koordinacija / Technical coordination**  
Filip Pacak, Andrija Santro

**Tehnička realizacija / Technical realization**  
Igor Ivanković, William Linn, Srđan Milanja, Dino Mudrić,  
Sven Senečić, Domagoj Žunić

**Internetski prijenos uživo diskurzivnog programa  
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Live streaming of the Realities in Transition XR Camp –  
Extended Worlds discursive programme**  
BION.TV, Mihael Giba

**Komunikacije, marketing i društvene mreže /  
Communication, marketing and social media**  
Inesa Antić, Jadrana Čurković

**Vizualni identitet / Visual identity** kuna zlatica

**Fotodokumentacija / Photo documentation**  
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Projekt podržali / Supported by



Sponzori / Sponsors








**KON  
TEJ  
NER**

## Welcome to Realities in Transition XR Camp - Extended Worlds (Zagreb)

 **Od** <kontejner@kontejner.org>  
**Za** Kontejner <kontejner@kontejner.org>  
**Bcc** Tereza Teklic <tereza.teklic@gmail.com>, Anabedenko <anabedenko@gmail.com>, <vanessa.hanneschlaeger@ars.electronica.art>, <Christl.Baur@ars.electronica.art>, <marlotmeyercontact@gmail.com>, <hugopilate@gmail.com>, <boris@v2.nl>, <sieta@v2.nl>, <florian@v2.nl>, <sander@sndrv.nl>, [37 više...](#)  
**Datum** 2023-10-24 10:07

 RIT XR Camp programme.pdf (~818 KB)  GENERAL - Welcome kit - XR Camp.pdf (~1,3 MB)

Dear Realities in Transition friends,

Welcome to Zagreb!

We are excited to see you this evening at the opening of the Extended Worlds exhibition at the Museum of Contemporary Art, at 19:00 / 7 pm (Avenija Dubrovnik 17, Zagreb).

In addition to the events planned during the XR Camp, on October 26th (11h00 – 14h00) we would like to invite you all for the Networking brunch followed by a workshop on the Critical XR Manifesto, specially created by the RIT partners.

We will meet at KONTEJNER venue, Odranska 1/1, Zagreb. This gathering will be the occasion for the consortium members, the artists, and the experts to come together, mingle, exchange, and contribute with their statements to the enrichment of the Manifesto.

We would kindly ask you to confirm if you would like to join us, and please send us your mobile phone numbers.

More on the Manifesto workshop:

The Critical XR Manifesto workshop sets out to reimagine and expand on the current notions of XR while following a critical, reflective line of thought and envisioning a common, open, sustainable XR as promoted by the Realities in Transition project. The interactive workshop aims to create a critical framework, emphasizing the significance of collective debate within the community rather than individual efforts.

In the session you will be invited to use the custom-built CXRM app, enabling you to contribute perspectives and statements to the manifesto. During the workshop, ethical dimensions of XR will be explored in four focus groups investigating new and emerging experimental approaches to XR, overstimulation and mental health in XR, gender fluidity and gender bias and exploring new narratives and storytelling methods.

Feel free to explore the App and create your account: <https://cxrm.eu/>

Furthermore, on Wednesday, October 25 at 15:00, we would like to invite you to join us for a guided tour of Sanja Iveković's retrospective exhibition Works of Heart (1970 – 2023) at the Museum of Contemporary Art Zagreb.

Below, we have attached the schedule containing all activities and events (the ones open to the public, and the ones exclusively for Realities in Transition guests), as well as the welcome kit with some general information.

Please don't hesitate to contact us if you have any questions during your stay in Zagreb. We are looking forward to seeing you soon!

Kind regards,  
KONTEJNER team

KONTEJNER 3.0 | 17. – 29.10.2023. | Zagreb  
EMAP izložba | Gibanja | Realities in Transition XR Camp  
KONTEJNER, Odranska 1/1 | Muzej suvremene umjetnosti, Avenija Dubrovnik 17 | Pogon  
Jedinstvo, Trnjanski nasip bb | Peti kupe, Trnjanska cesta

**U MSU Zagreb počinje KONTEJNER-ov Realities in Transition XR Camp koji putem izložbe, performansa, radionica i predavanja nudi progresivnu viziju novih svjetova**

Otvorenjem grupne izložbe *Prošireni svjetovi* i audiovizualnim performansima u **utorak 24. listopada u 19 sati u MSU Zagreb** nastavlja se međunarodno događanje **KONTEJNER 3.0** koje predstavlja umjetničko-znanstvene projekte i suvremene umjetničke pristupe kojima se u svom radu bavi udruga **KONTEJNER**, organizator događanja.

**Realities in Transition XR Camp – Prošireni svjetovi** će do 29. listopada predstaviti potencijale XR tehnologija, umjetnička ostvarenja u virtualnoj stvarnosti i omogućiti publici da uroni u nove realnosti i metaverzume. Kroz izložbu radova, performanse, diskurzivni program, radionice i hackathon pružit će se različiti aspekti i perspektive bavljenja novim tehnologijama kao i njihova primjena ne samo u umjetničkom kontekstu, nego i primjerice u edukativne i znanstvene svrhe.

Referentan uvid u program dobit će se na samom otvorenju izložbe *Prošireni svjetovi* s umjetničkim projektima koji se na različite načine bave novim tehnologijama, od 3D ispisa skulptura temeljenih na našim biometrijskim podacima, preko telekinetičkih tekstilnih instalacija s kojima je moguće komunicirati, do urona u svijet videoigara ili prodaje fragmenata vlastitog tijela u formi NFT-a te putem dva performansa koji će se izvesti iste večeri. Odmah nakon otvaranja izložbe, u **19:30 sati na 3. katu izložbenog prostora u MSU Zagreb** umjetnici **Željko Beljan** i **Rebecca Merlic** izvest će 3D performans *Viktorija*, svojevrsnu nogometnu ekstravagancu uživo putem koje će predstaviti i svoj istoimeni rad s izložbe – interaktivnu instalaciju koja se sastoji od videoigre za jednog igrača, nogometaša.

U sklopu programa otvorenja, u **20 sati** u dvorani Gorgona umjetnički duo **SCHNITT** i skladatelj **Gianluca Sibaldi** izvest će *site-specific* audiovizualni performans **SCANAUDIENCE** koji se zasniva na skeniranju posjetitelja u stvarnom vremenu. Iz izvedbenog programa *Prošireni svjetovi* izdvaja se i ponovno gostovanje kanadskog umjetnika **Martina Messiera** s čijim se radom zagrebačka publika upoznala na KONTEJNER-ovom Zvučnom pikniku. U **srijedu 25. listopada u 21 sati** u klubu **Peti kupe Martin Messier** će izvesti impresivan svjetlosno-zvučni performans *Neuhvatljiva materija*.

Dio umjetnika koji sudjeluje na izložbenom ili izvedbenom programu održat će [besplatne radionice](#) namijenjene dizajnerima, programerima, glazbenicima, performerima, umjetnicima, kreativcima i svima zainteresiranima za suvremene i novomedijske umjetničke prakse koje će se odvijati u **MSU Zagreb** i **KONTEJNER-u** u Odranskoj 1/1. Tako će umjetnički duo **Xsenofemme** i **Nika de la Loncha** održati radionicu *Mintaj se!* na koju pozivaju umjetnike koji žele spekulirati i eksperimentirati s temama umjetničke emancipacije i komodifikacije tijela u performativnoj i suvremenoj umjetnosti. Sudionici radionice će stvoriti umjetnički rad koji će se prodavati kao NFT, a sirovine za njegovu proizvodnju prikupljat će izravno iz svojih tijela. Radionica proširuje teme kojima se **Xsenofemme** i **Nika**

**de la Loncha** bave u svom radu s izložbe, *Mintaj me, ja sam umjetnica!*. Popis i raspored radionica dostupan je na [službenim stranicama KONTEJNER-a](#), a prijave se vrše putem maila [kontejner@kontejner.org](mailto:kontejner@kontejner.org).

Vrijedan dio programa **Realities in Transition XR Campa – Prošireni svjetovi** jest i diskurzivni program koji će se odvijati u **MSU Zagreb** u **srijedu i četvrtak 25. i 26. listopada**, a koji se sastoji od razgovora s autorima radova s izložbe, panel diskusija na kojima će međunarodni stručnjaci, primjerice suradnici festivala **Ars Electronica**, **MUTEK** ili **Dark Euphoria** pričati o dobrim praksama u produkciji XR radova ili edukaciji u istom polju, te predavanjima među kojima se ističe ono **Christine “XaosPrincess”** koja će predstaviti svoj projekt **Quantum Bar** i otkriti koje tehničke i etičke implikacije treba uzeti u obzir pri stvaranju chatbota za društvenu virtualnu stvarnost kojim upravlja umjetna inteligencija.


Pored programa **Realities in Transition XR Campa – Prošireni svjetovi**, u MSU Zagreb je još uvijek otvorena KONTEJNER-ova izložba **Živi sustavi** koja traje do **29. listopada**. Radovi s izložbe **Živi sustavi** pozivaju posjetitelje na putovanje kroz imaginarni svijet koji potiče na razmišljanje o budućnosti čovječanstva te na preispitivanje svoje uloge i odgovornosti u kompleksnom i dinamičnom ekosustavu kojeg smo dio.

Pojedinačne ulaznice za izložbe **Živi sustavi** (17.–29.10.) i **Prošireni svjetovi** (24.–29.10.) iznosi 5 €, a kombinirana ulaznica za obje izložbe 7 €. Ostali program u sklopu programa **Realities in Transition XR Camp** je besplatan.

Projekt KONTEJNER 3.0 podržavaju: Europska unija putem programa Kreativna Europa, Ured za udruge Vlade Republike Hrvatske, Ministarstvo kulture i medija Republike Hrvatske, Grad Zagreb – Gradski ured za kulturu, Zaklada Kultura nova, Turistička zajednica grada Zagreba, Institut français de Croatie, Novembre Numérique, The Swiss Arts Council Pro Helvetia, Austrijski kulturni forum, Veleposlanstvo Portugala u Hrvatskoj, Institut Cameos Zagreb

Sponzori: Samsung, Lipa promet, Špina, Caparol, MC Bauchemie, Knauf Ceiling Solutions, Adde, Egle dizajn, Iverpan, Kerschoffset, Presscut, Medianet, Metricom, Coca-Cola, Romerquelle, Maistra

## Realities in Transition\_Programme photos + invitation

 **Od** <kontejner@kontejner.org>  
**Za** Kontejner <kontejner@kontejner.org>  
**Bcc** Tereza Teklic <tereza.teklic@gmail.com>, Anabedenko <anabedenko@gmail.com>, <vanessa.hanneschlaeger@ars.electronica.art>, <Christl.Baur@ars.electronica.art>, <marlotmeyercontact@gmail.com>, <hugopilate@gmail.com>, <boris@v2.nl>, <sieta@v2.nl>, <florian@v2.nl>, <sander@sndrv.nl>, [35 više...](#)  
**Datum** 2023-11-28 13:58

Dear Realities in Transition community,

Hope you are doing well.

We wanted to share with you some photos from the Realities in Transition XR Camp – Extended Worlds. You can find them at the link below.

We prepared this selection for you, but in case you have some specific wishes or requirements feel free to reach out, and we can send you additional material.

[https://drive.google.com/drive/folders/1xVMRFcdPw04bBnALQTru\\_\\_nd8JspphdE?usp=drive\\_link](https://drive.google.com/drive/folders/1xVMRFcdPw04bBnALQTru__nd8JspphdE?usp=drive_link)

We kindly ask you to credit our photographer Sanja Bistričić Srića when using the photos.

As mentioned in our previous email, we have a unique opportunity to showcase experts from our community on our website (realities-in-transition.eu).

If you're interested in being featured on our website, please confirm via email and let us know if we can use your portrait images and biographies (the ones that you sent us for the XR Camp publication and promotional material).

Additionally, we're in the process of organizing online lectures and discussions on XR topics. We would like to invite you to attend an online lecture by Alejandro Martin from ESPRONCEDA who will present the project Imensiva. The lecture will take place tomorrow (29.11.2023.) at 14:00 h (2 pm) CET.

You can join the lecture at this link:

<https://us02web.zoom.us/j/4351313874?pwd=c0JiWGJJQkRSREZzcjhRWXZuUlRXUT09>

We are looking forward to hearing from you.

Kind regards,  
Ana  
KONTEJNER




[Natrag na sadržaj](#)

U promatranom razdoblju i analiziranim objavama Festival Kontejner 3.0 prsutan je u 41 članku i prilogu 21 medija. Sve su objave **POZITIVNE**.

Vrijednost objava - 24.134 € - možemo smatrati vrijednošću besplatne promocije za subjekt.

PR učinak za je na 18.495 eura (vrijednost GLAVNIH objava)

Šansu zapaziti objave promatranom je razdoblju imalo 1.057.298 stanovnika RH u dobi od 18 do 75 godina

**Tablica 1. Broj i vrijednost objava u medijima**

Medij	Broj objava	Vrijednost €
Portali	20	7.104
Radio	17	6.192
TV	2	7.477
Tisak	2	3.361
<b>Ukupno</b>	<b>41</b>	<b>24.134</b>

**Tablica 2. Broj i vrijednost objava u tisku**

Novine	Broj objava	Vrijednost €
Jutarnji list	1	3.131
Novosti	1	230
<b>Ukupno</b>	<b>2</b>	<b>3.361</b>

**Tablica 3. Broj i vrijednost objava na portalima**

Portal	Broj objava	Vrijednost € (AVE)
film-mag.net	3	198
gloria.hr	2	2.122
tportal.hr	2	1.592
culturenet.hr	2	132
glazba.hr	2	132
vizkultura.hr	2	132
jutarnji.hr	1	1.592
telegram.hr	1	700
kulturpunk.hr	1	240
portalnovosti.com	1	66
kulturforum-zagreb.org	1	66
kontejner.org	1	66
kulturaizagrebu.hr	1	66
<b>Ukupno</b>	<b>20</b>	<b>7.104</b>

**Tablica 4. Broj i vrijednost objava na TV**

TV program	Broj objava	Vrijednost € (AVE)
HTVG	1	5.930
HRT1	1	1.547
<b>Ukupno</b>	<b>2</b>	<b>7.477</b>

**Tablica 5. Broj i vrijednost radijskih objava**

Radjski program	Broj objava	Vrijednost € (AVE)
Yammat	10	3.913
Radio Sijeme	4	735
Radio Nacional	2	149
Radio Student	1	1.395
<b>Ukupno</b>	<b>17</b>	<b>6.192</b>

Škola primijenjene umjetnosti i dizajna  
Trg Republike Hrvatske 11, 10000 Zagreb  
Odjel unutrašnje arhitekture  
Bernarda Cesar, mag. ing. arch., voditeljica Odjela  
+385 91 7662 666  
bernarda.cesar@skole.hr  
bcesar@ubu.hr

Subject: **Certificate for participation in the project XR Camp Hackathon - Recycling the AI**

addressed:

Kontejner  
Odranska 1, 1000 Zagreb

By learning the basics of HTML and with the use of 3D editing tools, attendants are now able to design virtual environments and host them for their own use while, at the same time, helped them reflect about issues like energy consumption, privacy, open culture, digital representation and accessibility. During these three consecutive days, thirty students of the School of Applied Arts and Design of Zagreb put their skills to work to create a working prototype of several virtual scenes with A-Frame, an open source library for building 3D spaces easily on the browser. Time of implementation of the activity was from 25<sup>th</sup> till 27<sup>th</sup> of October 2023 at the School of Applied Arts and Design of Zagreb. In next few monthes we held online exhibitions and presentation of the projcet in our School.

Bernarda Cesar, head of the department od interior architecture



Filip Pintarić, principal of the School



Zagreb, 29. 10. 2024.



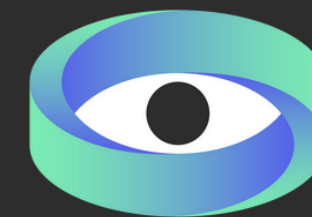
**PROFESSIONAL  
PARTICIPANT'S  
GUIDE**

**RiT in MARSEILLE**

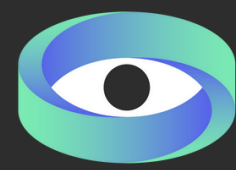
**NOVEMBER 2024**



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**RiT**  
REALITIES IN  
TRANSITION



### Lunch

Friche - Salle du Geste  
13h00-14h30

## OCTOBRE NUMERIQUE ARLES

- **Bus to Arles**

14h30

- **Show *No Reality Now***

Arles Theatre - 16h-17h

- **Networking activity**

Arles Theatre - 17h-18h

- **Exhibition**

Chapelle des Trinitaires - 18h-19h

- **Gala night**

LUMA - 19h-22h

- **Bus to Marseille**

22h



### Welcome Coffee

Friche - Cartonnerie  
09h30-10h00

Friche - Cartonnerie

- **Opening of MIN**

09h30

- **Panel: Artificial intelligence**

10h30-11h30

Speakers RiT: **Carlos Martorell,**  
**Tomislav Pokrajčić**

**MIN**

### XR Lunch

Friche - Salle du Geste  
12h00-14h00  
Speaker: **Maud Clavier**

## RiT - EDUCATION

Friche - Salle du Geste  
14h00-15h15

- **XR Workshop Methodologies**

Speaker: **Vanessa Hanneschläger**

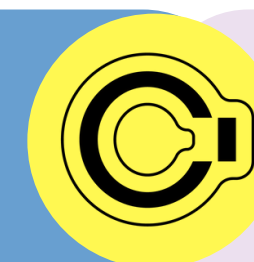
- **Presentation of CHRONIQUES CLUB XR**

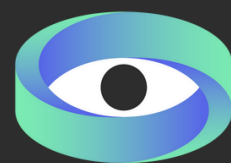
Speaker: **Coline Perraudeau**

Friche - Salle Seita  
16h00-17h30

### Pitch session

1. Inklusivity in XR as Resistance? - Stella Jacob
2. How to: a XR cooperative residency - Sieta van Horck
3. Feminist lens in XR - Ines Borovac
4. Digital diary - Loïs Soleil
5. "Chuly? Chuly" - Residency with Crew Brussels - Letta Shtohryn

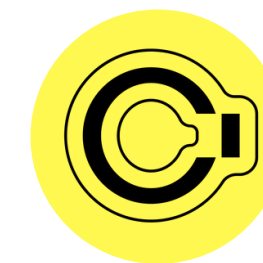




Networking VIP Cocktail

18h00

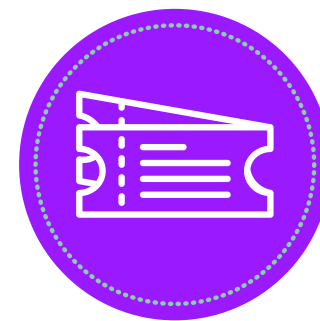
Friche - Cartonnerie - VIP area



Thomas Laigle - *Luciférine*

18h30-19h15

Friche - GMEM



Thomas Laigle - *Luciférine*

21h00-21h45

Friche - GMEM

Martin Messier + Line Katcho

19h00-20h00

Friche - Grand plateau



Martin Messier + Line Katcho

21h30-22h30

Friche - Grand plateau

Sports Group

20h00-21h00

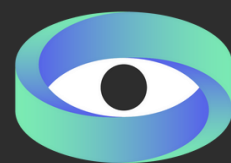
Friche - Petit plateau



Le Bon Air\_OFF

21h30-01h00

Friche - Grandes tables



### Welcome Coffee

Friche - Grandes Tables  
10h00-10h45

### Round table - VR as a medium in arts

Friche - Plateau R5  
11h00-12h30

Moderation: **Montaine Jean, Rayhan Ladjouze**

1. **Annika Boll (Digital artist)**
2. **Silvana Callegari (Media artist, XR specialist)**
3. **Emanuela Righi (Producer at Novaya)**
4. **Masha Zolotova (Curator and producer at Ars Electronica)**
5. **Wouter S. Schuur (Developer and programmer)**

### Lunch

Friche - Grandes Tables  
12h30-14h00

### Presentation of Realities in Transition

#### White paper

Friche - Salle des Quais  
14h30-16h00

Speaker: **Boris Debackere**

### Artist talk - *Environnements virtuels*

Friche - Plateau R5  
16h00-17h00

Speakers: **Boris Labbé, Aurélie Besson**

### Studio Visit: *deletere*

Couvent Levat  
17h30-21h30

With the artist: **Adelin Schweitzer**

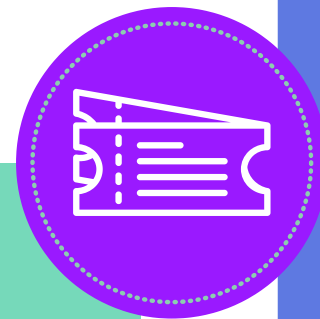
SATURDAY, 9TH NOVEMBER



## Brunch

3bisF - Aix-en-Provence  
11h00

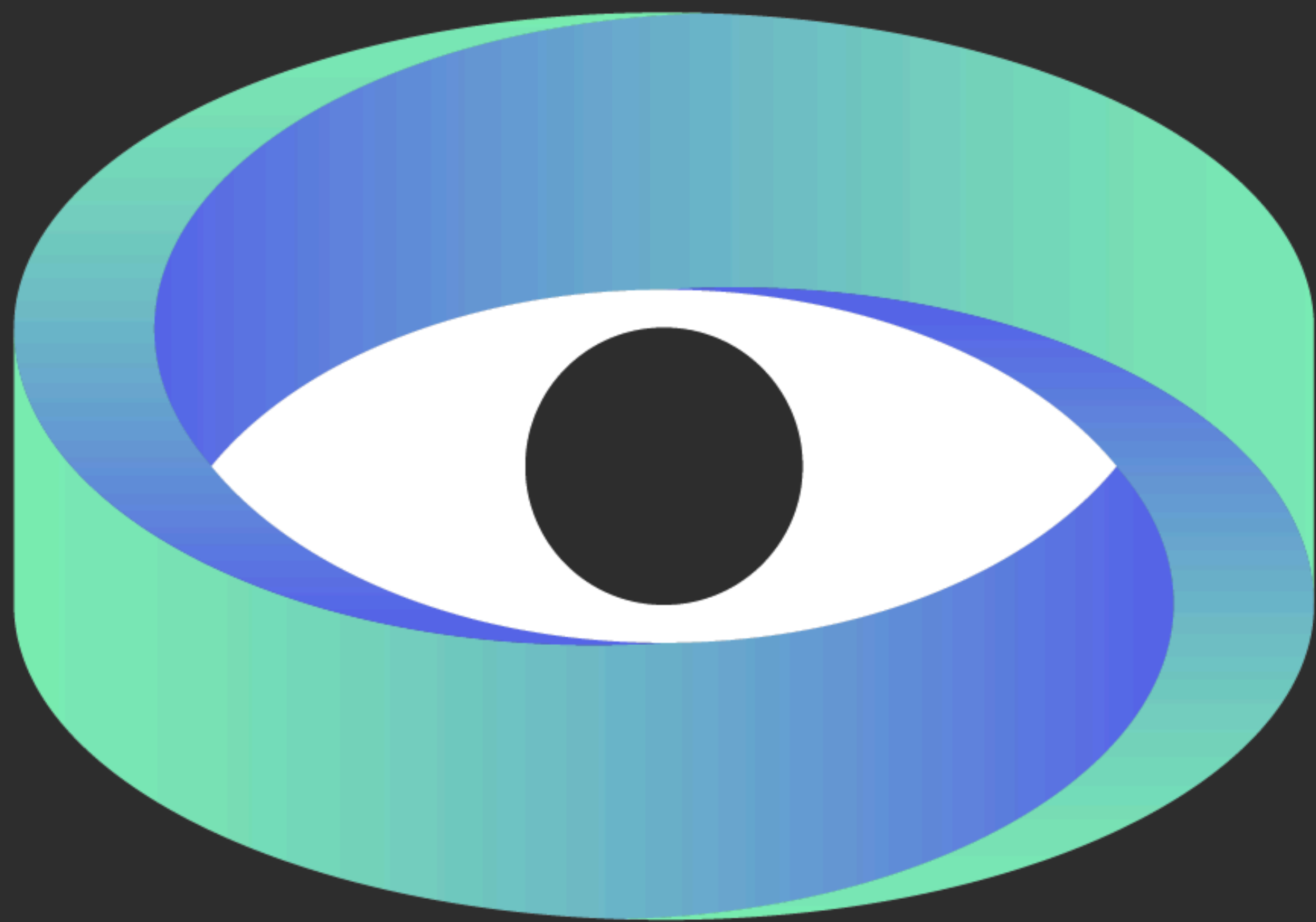
**Lunch** with a professional  
delegation from the Netherlands  
*Venue TBC*  
12h00-14h00



## AFTERNOON IN AIX-EN-PROVENCE

- **Guided tour of exhibitions in Aix**  
Aix-en-Provence - 15h00-18h00
- **Opening of public space exhibition**  
Aix-en-Provence - 15h00-18h00
- **Performance**  
Musée des Tapisseries - 21h00
- **Bus to Marseille**  
22h30







CHRONIQUES presents

RiT in



**MARSEILLE**

November 7th & 8th 2024

XR experiences

Performances

VR Exhibitions

Generative AI

Round Tables

CHRONIQUES



Co-funded by  
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# Join us to explore the boundaries of creativity and technology!

In the heart of a rapidly evolving technological landscape, **Extended Reality (XR)** has emerged as a powerful medium for reimagining how we experience the world.

This November, **the Realities in Transition (RiT) community gathers to explore the endless possibilities that XR offers.** Is XR a tool for storytelling, or a vessel for new narratives, an invitation to step beyond the boundaries of the physical?

Curated by seven international partners, the program of this **two-day event** weaves together voices from across the globe, shaping a collective vision of what XR can become. Through thoughtful discussion, creators, visionaries, and industry pioneers will exchange ideas, push boundaries, and contemplate the future of immersive experiences.

In this convergence of minds, embark with us on a journey into new realities — *RiT (lands) in Marseille.*

## AI has shifted the beat, now what?

ROUND TABLE

THURSDAY 7th  
10.30 – 11.30am

Friche la Belle de Mai, Cartonnerie

[Registration link](#)

## Realities in Transition: Art, Activism, and Inclusivity in XR

PITCH

THURSDAY 7th  
16.00 – 17.30pm

Friche la Belle de Mai, Salle Seita

[Registration link](#)

## VR as a medium in arts

ROUND TABLE

FRIDAY 8th  
11h00 – 12h30am

Friche la Belle de Mai, La Tour, 5th Floor

[Registration link](#)

## Realities in Transition White Paper

KEYNOTE

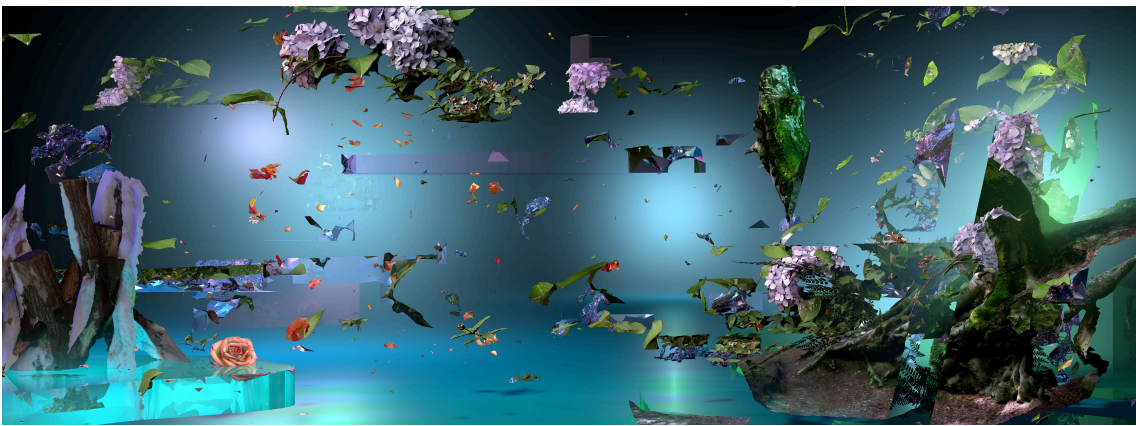
FRIDAY 8th  
14h30 – 16h00pm

Friche la Belle de Mai, Cartonnerie

[Registration link](#)

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# VR EXHIBITION - Environnements virtuels



**Open from 7th November 2024 to 19th January 2025**

**Friche la Belle de Mai – La Tour – 5th Floor**

On Friday 8th November at 16.00, Aurélie Besson and Boris Labbé will present the exhibition during an exclusive artist talk (no registration needed).

[Learn more](#)

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**The RiT community is growing and we want you in!**

If you would like to find out more about our initiatives and exchange valuable information with us and your contacts, please do not hesitate to join us.



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**RiT is powered by 7 European festivals and cultural organisations**

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