



VENUES

▶ StudioUSF

USF Verftet, Georgernes verft 12, 5011 Bergen, Norway
☎ www.usf.no

▶ SKUR14

Holbergskaien 1, 5004 Bergen, Norway
☎ www.skur14.no

▶ PIKSEL studio 207

Strandgaten 207, Bergen, Norway
☎ www.piksel.no

▶ Hulen

Olaf Ryes vei 48, 5006 Bergen, Norway
☎ www.hulen.no

HOTELS

🏠 Steens Hotel

Parkveien 22, 5007 Bergen, Norway.

✉ post@steenshotel.no

☎ +47 55 30 88 88

PIKSEL FESTIVAL

Piksel studio 207

Strandgaten 207, Bergen, Norway

✉ piksel17@piksel.no

☎ www.piksel.no

PARTNERS



NORSK KULTURRÅD
Arts Council Norway



BERGEN KOMMUNE



HORDALAND
FYLKESKOMMUNE

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PIKSEL18 - BUZZOCRAZY!

The 16th PIKSEL festival for electronic art and free technologies.

November 22-24 2018
Bergen (NO)

Piksel18 – Buzzocrazy!

The hive mind: from echo-manipulation to eco-pollinization.

From 22th to 24th of November, an international group of artists will meet at the PIKSEL Festival in Bergen. Throughout concerts, installations, performances, workshops and presentations, artists will share artistic ways to look at bio-data and ecosystems.

Buzzocrazy! The Piksel18 festival slogan points to the new era of “post-truth” based on appeals to emotion rather than policies and facts. Stretching the truth can be seen as just part of a game. The post-truth affects how we make sense of the world around us. That phenomenon has a name — agnotology, the study of culturally induced ignorance or doubt, particularly the publication of inaccurate or misleading scientific data.

The human mind has recently evolved to include the thinking process of social media as a whole. We’re connected to social media like a great hive mind.

The importance of what the hive spreads, staying in step with the hive, becomes more important than what happens in reality or maybe it can even be said that what the hive thinks becomes reality. People increasingly seek information that confirms their ideological beliefs, rather than information that’s factually accurate from reliable sources. And thanks to scientific advances in data metrics, the social media companies now have almost perfect mind control technology.

Even on the subject of climate change, people have become incredibly polarized. The hive mind is generating climate science-denying stories.

Piksel 18 Buzzocrazy! Claims to repair the hive mind. The global consciousness has been manipulated and we have to bring it back again from echo-manipulation to eco-pollinization, we seek the bee drones as the new metaphor to restore the logic ecosystem.

visit : <http://18.piksel.no>

5-9 NOV

PIKSEL KIDZ:

DIY TRAFFIC LIGHTS OF AIR
POLLUTION: @ PIKSEL Studio 207

12-16 NOV

PIKSEL KIDZ: ELECTROTEXTILE – CITY TECH:

@ PIKSEL Studio 207

12-16 NOV

PIKSEL KIDZ: CITY-TECH:

SONORATEC!:

@ PIKSEL Studio 207

PIKSEL KIDZ

20:00 - 22 NOV

EXHIBITION OPENING:

@ PIKSEL Studio 207 ,
SKUR14

22-24 NOV

EXHIBITIONS

@ PIKSEL Studio 207, SKUR14

10:00 - 23 NOV

RADIO MYCELIUM & HOW I HACK PLANT

CONVERSATIONS:

@ PIKSEL Studio 207

EXHIBITIONS

EXCHANGES

16:00 - 22 NOV

PIKSEL PAVILLION:

AUDIOVISUAL PROMO EVENT
@ Musikkpaviljongen

19:00 - 22 NOV

GRAVØL FOR KNYT

@ BEK

11:00 - 24 NOV

ARTISTS TALKS

@ SKUR14

15:00-18:00 23 NOV

OMSYNTH: BUILDING AUDIO CIRCUITS FROM SCRATCH.

@ SKUR14

15:00-18:00 23-24 NOV THE UMWELT OF THE FORAGER: WORKSHOP

@ PIKSEL Studio 207

15:00-18:00 24 NOV

WEIRD SIGNAL PROCESSING

– A VGA HACKING WORKSHOP
@ SKUR14

WORKSHOPS

AV CONCERTS

22:00 - 22 NOV
HIDDEN TRACK
@ SKUR14

21:00 - 23 NOV
DNA2NSA
POINTILLISM
SELF-SIMILARITY
BEESPACE OR HIVE
SYNTHESIS
@ StudioUSF

21:00 - 24 NOV
CASPERELCTRONICS
PROTOTYPING THE UNIVERSAL
TRANSFORMATION MACHINE
ALL WILL BE FED BACK.
PROJECTION MAPPED
IMPROVISED LIVE CODED
VISUALS
@ HULEN

AV CONCERTS

USF

GRAVØL FOR KNYT



Åpent møte om fremtiden etter KNYT-ordningen, Kulturrådets avsluttede støtteordning for kunst og teknologi. Det blir enkel beverning og faglig mingling.

Etter at KNYT-ordningen ble lagt ned i 2017 sitter kunstnere og produksjonssteder igjen med spørsmål om hvor vi nå skal søke midler til utvikling. Hvordan kan vi kommunisere skillet mellom det å lage kunst med eksisterende medier, og prosjekter med iboende kunst- og teknologiutvikling i seg? Vi ønsker oss innspill fra dere i kunst- og teknologifeltet, som vi kan ta med oss videre i arbeidet med dette fremover.

Vi vil med dette starte en samtale der vi drøfter, deler og tenker fremover. Samtalen føres av Gyrid Nordal Kaldestad og Stephan Meidell, som begge har erfaringer med KNYT-ordningen. Meidell vil dele sine erfaringer med å motta utviklingsmidler fra ordningen og sine tanker om fremtiden for utviklingsprosjekter etter KNYT. Kaldestad vil dele sine erfaringer med KNYT som kunstner og som forvalter av interessene i kunst- og teknologifeltet gjennom sin rolle i PNEK. I tillegg vil hun komme med oppdatert informasjon fra Kulturrådet om hvordan de vil ta i mot søknader fra feltet og håndtere våre behov fremover.

Gyrid Nordal Kaldestad (f. 1978, Stord) har vært ansatt som daglig leder for PNEK – Produksjonsnettverk for elektronisk kunst i en 50% stilling siden august 2017. Hennes bakgrunn er innen improvisasjon og elektroakustisk komposisjon der hun arbeider med stemme/sang, live elektronikk, instrumentbygging og feltopptak. Hennes hovedfokus er å arbeide med lyd, tekst og objekter i ulike former som lydinstallasjoner, komposisjoner og konserter, samt soloprojektet Kaldestad med hardingfelespiller Anne Hytta og gitarist Are Lothe Kolbeinsen, der hun er komponist/tekstforfatter og sanger.

Stephan Meidell (f. 1982, Kristiansand) er en komponist og gitarist som uredt trækker ut i det ukjente. Hans lydlige oppdagelsesferd har for lengst ledet ham langt vekk fra jazzen, selv om improvisasjonen ofte er ledetråden i de mange prosjektene og verkene han arbeider med. Meidells musikk eksisterer der hvor sjangrene oppløses og kun er fragmenter som kan plukkes fra hverandre og settes sammen på nye måter. Gitaren fungerer ofte som en katalysator for elektroniske lydmanipuleringer, men også som en harmonisk kjerne musikken graviterer mot.

Meidells hovedfokus er møtepunkter mellom det elektriske og akustiske, og han har skrevet flere bestillingsverk hvor dette blir tett knyttet opp mot analoge og digitale visuelle uttrykk.

Gravøl for KNYT er organisert av PNEK – Produksjonsnettverk for elektronisk kunst og BEK, og er en del av programmet til Pikselfestivalen.

THURS 22 NOV
19:00 @ BEK



HIDDEN TRACK

Jo Gryś / Camilla V Barratt-Due



A collection of reeds from dismantled accordions are put together to form a new structure played with an altered mechanical system. The construction was presented at piksel 2017/2016 and is this year connected further developed and connected to a newly build light scanner that can read scores. The scores we will use are taken from insect patterns found in the bark of trees in the Bialowieza forest (Poland). They are transcription of photographs that are turned into a collection of sketches that are looped motorically. The information read by the scanner, is used to control the air that passes out to the accordion reeds, creating long loops of sustained tones representing these found patterns.

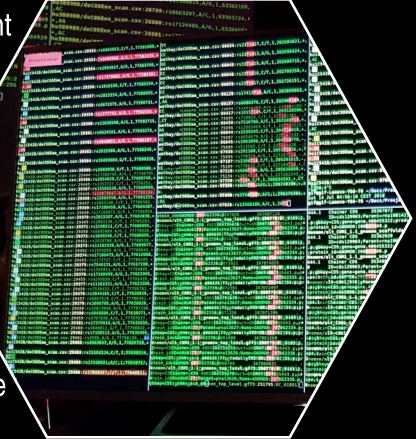
THURS 22 NOV

22:00 @ SKUR14

DNA2NSA

Gisle Frøysland

In 1998 the Icelandic government granted the rights to scan the DNA of all its citizens to the company deCODE. This company believes that the Icelandic model for it's inhabitants mixed with other phenotypes can be of great interest in the study of certain illnesses like schizophrenia, cancer etc.

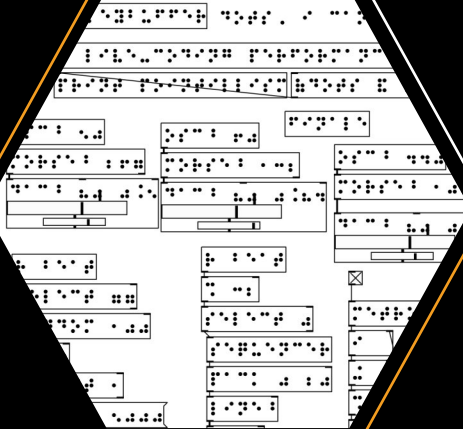


DNA2NSA is a performance based on searches through the only publicly released part of the DNA database collected by the deCODE company, looking for specific chromosome signifiers. The searches are done via bash shell scripting and performed in Linux terminal. The sound is generated by piping the search results as text directly to the sound system.

FRI 23 NOV
21:00 @ StudioUSF

POINTILLISM

Iohannes m zmölnig



“pointillism” is a solo live-coding performance in Pd. Both the code representation and the generated audio use “points” and “dots” as building blocks: the music is generated using morse code patterns, the code is written in a “Braille” (the dot-based writing system especially designed for blind/visually-impaired people). The performance is an ironic statement on the popular “show-us-your-screens” paradigm, by presenting the code in a form that does not even pretend to be readable.

<https://umlaeute.mur.at/Members/zmoelnig/projects/pointillism>

FRI 23 NOV

21:00 @ StudioUSF

SELF-SIMILARITY

Wolfgang Spahn



"How Long Is the Coast of Britain? Statistical Self-Similarity and Fractional Dimension", is the title of a paper by the mathematician Benoît Mandelbrot in 1967, there he linked the first time mathematical fractal objects with natural forms.

In the performance „Self-Similarity“ Wolfgang Spahn displays sonification and visualisation of fractal systems. Analog computer and analog neural systems are in a audio-visual dialogue with the self-similarity of the nature in Patagonia in huge and macroscopic scale.

Both, sound and projection are based on different analogue and digital machines developed by the artist. The unique performance „Self-Similarity“ is able to merge audio and video by transforming the data stream of a digital projector into sound and creating an audio-visual presentation of the electromagnetic-fields coils and motors generate. By hacking VGA signals, amplifying their sound and implementing both aspects in his performance Spahn visualises the importance of the machine as an integral part of the art – an artistic reference to Vilem Flusser's concept of the 'apparatus'.

FRI 23 NOV

21:00 @ StudioUSF

The technology has been developed by the artist as open hardware and open software and is published on „dernulleffekt.de“.

HIVE SYNTHESIS PERFORMANCE & INSTALLATION 2018

Bioni Samp

Hive Synthesis aims to create a immersive sound environment from the listening perspective of each of the three types of bee. I.e. What the Queen would hear inside the hive, what

the worker would hear inside the hive and what the drone would hear inside the hive.

Listening to honey. Each beehive colony sounds different and each type of honey sounds different too, depending on the water content (usually around 17 percent in my beehive's honey) and the viscosity of the honey.

My 'Honey Viscosity Synth (c) Bioni Samp 2012' uses honey as a resistor to affect / control: oscillators, filters, sequencers. MaxMSP patches, which for example in my live performances, manipulate samples of beehive recordings and partial files on a modified Beagleboard Black running Bela open source software...



More:

<https://bionisamp.wordpress.com/>

FRI 23 NOV

21:00 @ StudioUSF

CASPERELCTRONICS
Peter Edwards

Hardcore dance-noise set from the man behind the OMSynth.



SAT 24 NOV
21:00 @ HULEN

PROTOTYPING THE UNIVERSAL TRANSFORMATION MACHINE

John Bowers, Tim Shaw

movement into shortwave radiation. Radiation into magnetism. Magnetism into gravity. The UTM makes possible performances which create forms of synaesthetic experience as energies transform into one another and matter mutates. A subset of what The UTM is capable of will be human perceptible, other translations would only be perceptible by other earth-bound organisms, yet others would be available for alien synaesthesia. We take this fantasy image of a UTM that creates possibilities for terrestrial and extra-terrestrial synaesthetic performance as a design brief. In the weeks leading up to Píksel, and onsite, we will make many small prototypes of elements that could form part of a UTM. This will include low component count circuits for sound/light transformations, atmospheric sensors drawing on meteorological and paranormal research, open-source programmed data sonifications and visualisations guided by principles from alchemical, magickal and natural philosophical traditions, language translators which transform natural language text into Enochian, the language of the angels as revealed to John Dee and Edward Kelly, or decode radio signals of imagined alien provenance, small microprocessors programmed to compute according to generalised gematria, and so forth. Our performance at Píksel will work with an improvised assemblage of all the components we have developed and will take the form of a combined A/V performance and performative lecture. Prototyping The Universal Transformation Machine is, then, a process-work rather than a conventional performance or exhibition of something final and ready-made. It starts with a fantasy design brief which we respond to with multiple prototypes before bringing this process onsite at Píksel and improvising their assemblage in performance. We believe that this form of making and performance is especially appropriate for art-work with a commitment to open source technologies and practices. Performing at Píksel gives us the opportunity to explore these methods in an open source creative context while speaking speculatively to contemporary issues in data science.

The Universal Transformation Machine (UTM) is an imagined alchemical device that transforms one form of matter-energy into any other. Light energy into sound. Sound into physical movement. Physical

Radiation into magnetism. Magnetism into gravity. The UTM makes possible performances which create forms of synaesthetic experience as energies transform into one another and matter mutates. A subset of what The UTM is capable of will be human perceptible, other translations would only be perceptible by other earth-bound organisms, yet others would be available for alien synaesthesia. We take this fantasy image of a UTM that creates possibilities for terrestrial and extra-terrestrial synaesthetic performance as a design brief. In the weeks leading up to Píksel, and onsite, we will make many small prototypes of elements that could form part of a UTM. This will include low component count circuits for sound/light transformations, atmospheric sensors drawing on meteorological and paranormal research, open-source programmed data sonifications and visualisations guided by principles from alchemical, magickal and natural philosophical traditions, language translators which transform natural language text into Enochian, the language of the angels as revealed to John Dee

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SAT 24 NOV

21:00 @ HULEN

ALL WILL BE FED BACK

Ivan Andre Paulsen



čirnu : sound

Trying to get as many types of feedback into one small package, crn will use everything from videofeedback to mixer-, audio-, EM- and radio-feedback to entertain, entrance and cause pain.

SAT 24 NOV

21:00 @ HULEN

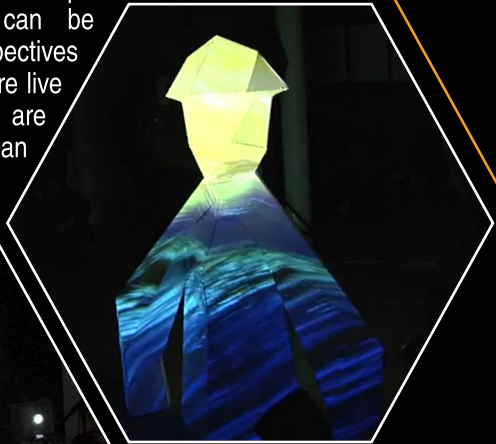
PROJECTION MAPPED IMPROVISED LIVE CODED VISUALS

Thor Merlin Lervik

This time, Thor Merlin is going to explore performing live coded visuals in a different way.

Bringing live coded visuals into the physical space with projection mapping on a human sized figure enables the audience to relate to the visuals in an untraditional setting. Engaging the audience to walk around the figure while experiencing live music and live coded visuals together in symbiosis. Breathing life into an otherwise static object.

Here, the visuals are not only a backdrop to the music. The performance can be experienced in many ways, perspectives and angles. Because the visuals are live in this moment and the visuals are performed on a physical object, it can only truly be experienced in person.



SAT 24 NOV

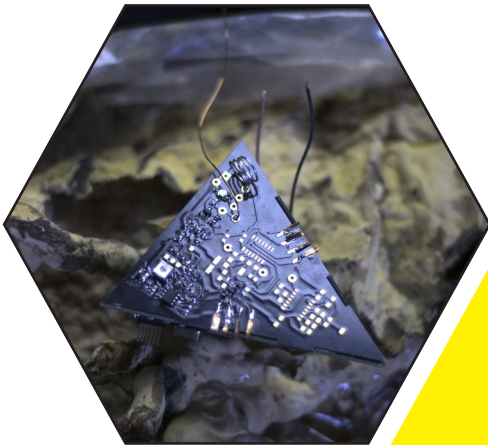
21:00 @ HULEN



RADIO MYCELIUM & HOW I HACK PLANT CONVERSATIONS

Mindaugas Gapševičius
Martin Howse

The project invites us to experience interspecies communication and feedback loops between mycelium networks and their habitats, including other organisms and beings. It also proposes the examination of a new networked imaginary between electrochemical signals, digital data, and electromagnetic waves. The project invites the user to experience plant to plant or plant to fungi interaction by connecting an electronic interface and converting data from electrochemical to digital and back to electrochemical signal. Using allelopathy as a metaphor for plant interaction, the project questions the mechanism of translation of signals, which, through the number of generations are influenced by the information from outside, including its own transmitted information.



22-24 NOV

@PIKSEL Studio 207

BEESPACE OR HIVE SYNTHESIS

Bioni Samp

Hive Synthesis attempts to create a symbiotic frequency relationship, like pollination and nectar exchanges, beekeeper and bees. I was inspired to learn more about bee frequencies and create a work that raised awareness about bees and their increasingly fragile ecology system.

The idea is to create an audio journey which explores the sounds and frequencies inside the honey bee's home the beehive.

In each honey bee colony there are three types of bee. The drone, worker and queen bees, each of these have their own individual frequencies in the ranges of; low – 200 Hz or less, mid – 200-400 Hz and high – 400+ Hz, just like the earth has its own special frequency of approximately 7-9 Hz.

As a electronic music producer and seasonal beekeeper. I was inspired to learn more about bee frequencies and make a creative work that incorporated these bee frequencies in the hope of raising awareness about bees and their increasingly fragile ecology system. There are many interesting facts about bee frequencies. For example... the same high frequencies the Queen creates, are also used in Genetic Engineering to splice DNA together.



22-24 NOV

@ SKUR14

THE INTELLIGENT GUERRILLA BEEHIVE

Anne Marie Maes



The Intelligent Guerilla Beehive is a research project on the edge of art and science. It evokes issues of sustainability and biodiversity, giving viewers an artistic experience of my ongoing research related to the disappearance of the honeybee.

The goal of the Intelligent Beehive is a double one. At one hand it offers a safe refuge for city honeybees, and at the other hand is a biosensor that interacts with the environment and that measures the pollution of the foraging fields around the beehive.

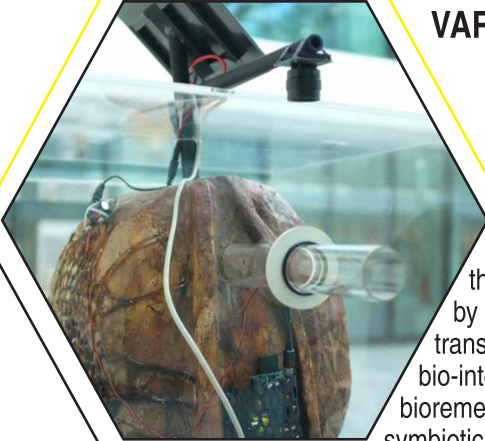
The project is a collaboration with the non-human other. Honeybees and bacteria become interfaces to be informed about the health status of our environment. Bees and bacteria become living monitoring technology.

22-24 NOV

@PIKSEL Studio 207

VARIATION GAMES (21'50")

Anne Marie Maes



Variation Games are games where the set of rules is constantly adapted by the players. The bees act as transmitters in an interconnected web of bio-intelligent agents. They construct a bioremedial beehive and create a symbiotic environment for exchange with specific bacteria. They are sentient, perceptive; they see, feel, navigate and communicate. They fabricate and dance, they collect and build, they perform and reproduce. The result of this collaboration is a biotechnological device: the Intelligent (Guerilla) Beehive.

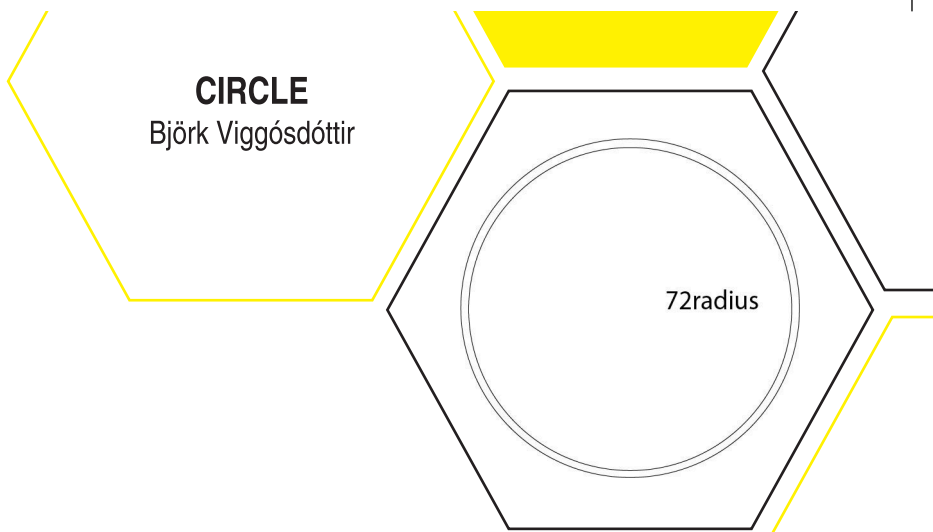
The video is a condensed edit of a year-long audiovisual observation of the behaviour of a honeybee colony in the private environment of their refuge. The recordings are made with an infrared camera and contact microphones inside the beehive. The content of this video focuses on the first 6 weeks of the observation, when the bees start the building of their nest. The images show how they first scan the empty space and detect all foreign objects (in this case paper pasted on the back of the hive), which they propolize and eventually tear down, thus appropriating their territory. They start organizing their activities to design the locus as their home. The images demonstrate and reveal decision-making, networking, collaboration and collective intelligence. The soundtrack is based upon recordings made in the beehive. This video throws the viewer out of his comfort-bee-zone, and shows the colony in action from an unusual point of view.

22-24 NOV

20:00 PIKSEL Studio 207

CIRCLE

Björk Viggósdóttir



72radius

One circle 144 cm made from white fabric, connected with the ceiling with blue thread.

When a viewer comes near to the circle it starts to shake and sound and video starts projection on the circle.

The video is things that float with magnetic energy.

Sound is electronic.

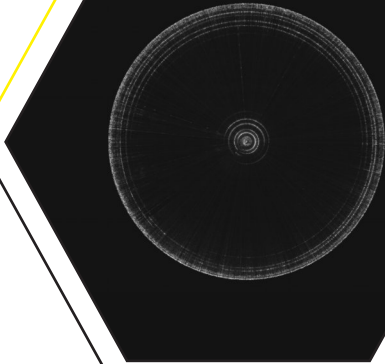
Circular form represents infinity and cycle of life
endlessness and the form of the sun and moon.

22-24 NOV

@ SKUR14

KESSLER SYNDROME

Ann Edvartsen



The project explores how to merge by sound wave algorithms into visual images depicting space junk orbiting around earth. To form sound interactive images of the Earth's defence and space trash with the help of sound.

Media focus today is heavily focused on Earth's environment, where we gradually take more active measures to limit contamination and plastic consumption. On the contrary we do not have enough restriction on what is being sent into space and how to deal

with defective parts. The atmosphere around the Earth is getting more and more polluted, most of the dead satellites and parts dropped off at launches.

Our footsteps in nature and space will come to an increasing extent when nobody takes responsibility for cleaning up. People on earth rely on satellites for communication, TV, the Internet, etc., and these satellites are sent up more often for each year. Only 1 of 7 satellites that are in orbit around the orbit are still functional and will need several years to properly burn up in space. When sending rockets into space, the orbiting space trash is monitored and must be able to predict a time where the rocket won't collide. Measures are being taken to try to bring the garbage to the earth's atmosphere where it will burn more quickly. But this will take a long time when only part at a time can be cleaned up, and for diplomatic reasons one country is not allowed to clean up after the other.

Sound exists in space in the form of electromagnetic vibrations that are recorded through an astronomical instrument interferometer. The instrument extracts sound from the waves that are possible for humans to hear; 20-20,000Hz.

1. Earths whistler-waves are low frequency electromagnetic waves recorded from the Van Allen probe, presented as a sinewave.
2. Orbital Debris created with FFT readings illustrates orbiting space trash live from recorded sound. Ever changing and rewriting its own image.
3. Van Allen probe recording of Earths electromagnetic belt presented with Fast Fourier Transform (FFT).

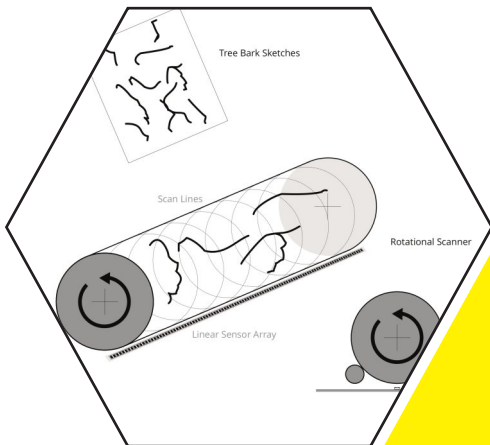
22-24 NOV

20:00 SKUR14

HIDDEN TRACK

Camilla Vatne Barratt-due, Jo Gryns

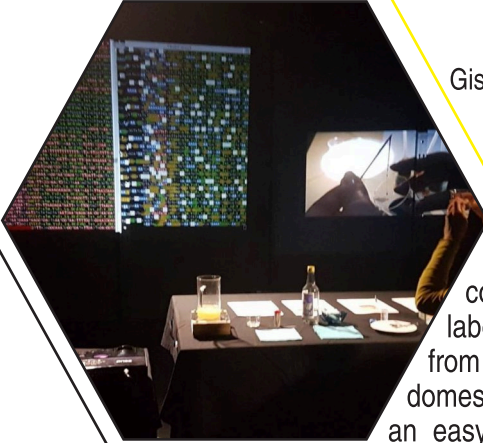
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22-24 NOV
@ SKUR14

From DNA to NSA AN ACTION DIY BIOLAB

Gisle Frøysland, Maite Cajaraville



DNA to NSA action intervention consists on setting up a DIY laboratory to extract DNA strings from the visitors. Using common, domestic products, audience can follow an easy DIY process and experiences how their DNA strings looks like. The DIY lab serves as a concept proof of how easy your privacy can be broken.

Visitors, once they finalize the 5 steps can choose to blend their genetic material with the others visitors forming a new common DNA. A blender is set up at the exhibition space.

As part of the piece, 5 raspberry pi are streaming public DNA records from an internet database and the data is sonified and visualized in different monitors. The sound can be hear in both, at each monitor and also all the strings together are mixed up at the sound mixer to give a better surround sound expression to the visitors.

<http://maitecajaraville.org/?portfolio=from-dna-to-nsa-an-intervention-by-gisle-froysland-and-maite-cajaraville>

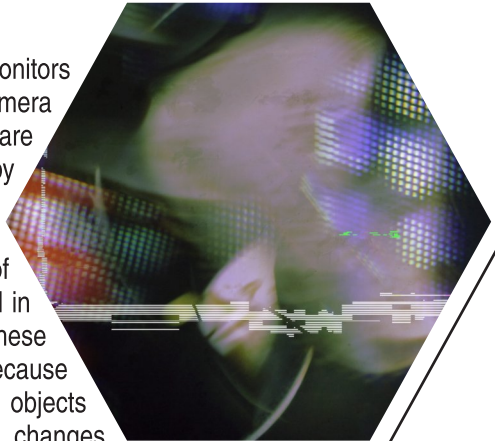
22-24 NOV

@PIKSEL Studio 207

**IT'S ORGANIC
IF YOU LOOK CLOSE ENOUGH**
Wolfgang Spahn

The Audio-Video-Installation *It's Organic If You Look Close Enough* by artist Wolfgang Spahn aims at deconstructing the so-called perfect surface that is created within the virtual sphere by contemporary digital technology. By using macrofilming to explore the surface of OLED-monitors the camera visualizes the frayed edges of the Organic Light Emitting Diodes (OLED's). Thus it creates images that would not be visible to the naked eye: the so-called homogeneous perfect squares are indeed uniquely shaped, ragged, and uneven when approached with macro lenses.

A triptych of three OLED monitors equipped with a Raspberry Pi-camera each presents patterns that are created and re-created by macrofilmed images of the frayed pixels. Thus each monitor is the source as well as the display of the patterns, which are generated in an endless feedback loop. These patterns come in a variety, because macrofilm shootings enlarge their objects and thus performatively create changes regarding structure, colour, and dimension of the images.



22-24 NOV
@ SKUR14

An eco-design workshop for kids. During a week kids will be assembling "air traffic lights". This workshop aims to visualise the pollution in our cities. The goal is to experiment with a sensor (MQ-07) which detects levels of Carbon Monoxide

(CO) concentrations, the main gas produced by gasoline and diesel cars. The project mixes artistic, environmental and social concerns and adheres to the design principles of open hardware and software: Everyone is invited to learn how the electronics and the code functions in order to be able to modify it. The results will be exhibited at PIKSEL Studio 207

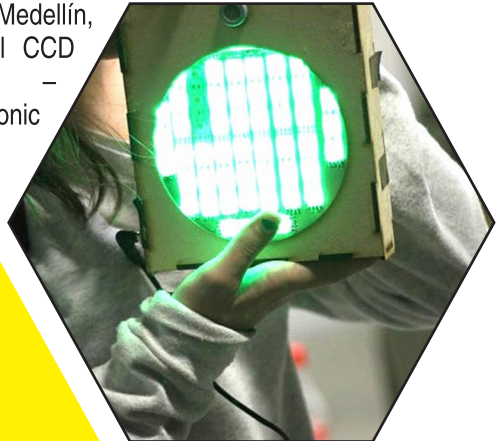
CITY-BIO:

DIY TRAFFIC LIGHTS OF AIR POLLUTION

Hamilton Mestizo

Hamilton Mestizo (Colombia)

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22-24 NOV

@PIKSEL Studio 207



IKSEL SAVERS

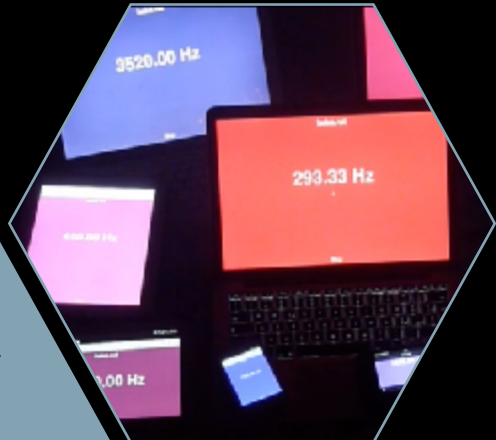
FADES.NET

Antonio Della Marina



fades.net is a sound art piece for unlimited number of speakers and open participation. Audience is invited to join the performance with laptops/smartphones/tablets.

How it works: connect all available internet devices to fades.net and press start.



22-24 NOV
@ SKUR14

POLITICAL CAMPAIGNS

BATTLE OF OPINION ON SOCIAL MEDIA

Marc Lee



Interactive net-based TV show

In recent months in Political Campaigns all over the world, the supporters of opposing parties have engaged in fiercely waged wars of images on social media. Elections have also long since ceased to be won on the street or in the traditional media— social networks have become the digital market place for political disputation.

Pressemitteilung von
Finanzlerin Angela Merk
Landeschefs

A new version of Marc Lee's TV-Bot (2004), filters the latest Twitter, Instagram, and YouTube posts according to the leading candidates of the parties in political campaigns. The bot weaves the posts into a wild TV show (24/7) in which images, tweets, and videos flicker across the screen in real time. What counts today are the 'Likes' and 'Retweets' that migrate across the screen as icons in the colours of the combatants indicate their current online market value. While, as users of social networks, we only ever see variants of our own opinions mirrored back to us, Political Campaigns confronts us with a view beyond the bounds of these echo chambers.

If the preconfigured top candidates or parties does not fit, you can replace them as you like. Create your own TV show according to your own preferences and share it with others.

<http://marclee.io/en/political-campaigns-battle-of-opinion-on-social-media/>

22-24 NOV
@PIKSEL Studio 207

OUR 25TH CHROMOSOME ON GOOGLE

Jose Alejandro Lopez



The work advances on the genetic chain of our 25th chromosome and visualizes it through Google's images. It is the intersection of two databases.

<http://videolopez.com/DNA/dna.html>

22-24 NOV

@PIKSEL Studio 207

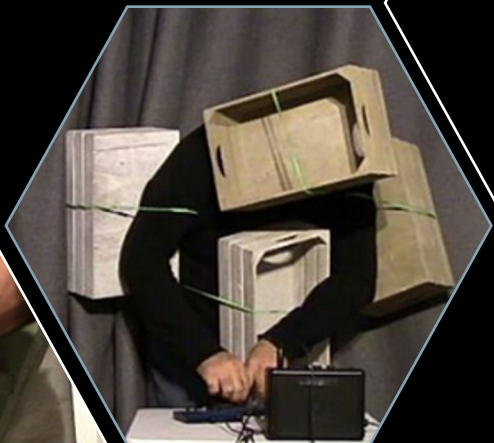
**OSVALDO CIBILS IN
EL ARTE DE LAS PERILLAS
(THE ART OF KNOBS)**

osvaldo cibils

"osvaldo cibils en el arte de las perillas (the art of knobs)"

noisy soundart with electronic gadgets and the body
exaggerated with things.

<https://www.instagram.com/osvaldocibilsosvaldocibils/?hl=es>



22-24 NOV

@ SKUR14

COPYRIGHT ATROPHY

Antonio Roberts

Copyright Atrophy is a project that explores how much an artwork must be changed, remixed, mutated, or altered before it loses all of its associated meaning, context and, more importantly, copyright/trademark status.

The project was initially conceived in 2013 and subsequently exhibited online for Interactive and physically at Furtherfield Gallery. The online version launched in 2014.



For this 2018 extension of the project new logos are added and displayed simultaneously in a slowly evolving animated collage.

By reducing these logos down to their simplest forms I question their significance in society in culture and reduce amount of power they have over our creativity.

A preview of the video can be seen here https://www.youtube.com/watch?v=Z7gq_o7yp50

22-24 NOV

@PIKSEL Studio 207

I
Gabin Cortez Chance

This as yet unnamed video series will eventually consist of 189 videos of less than a minute each. The 189 number is in relation to the number of spells in the ancient

Egyptian "Book of the Dead". In no way will these video's be an exact interpretation of those spells, but the spells will have some influence as far as the design, and iconography of the videos. These videos will revolve around several philosophical works related to Language, Text, Deconstruction, Oral vs. Written, and past, present, and future technologies. And their impact on Language, an

Perception. The two works, and their associated works in Particular are Jacques Derrida's "Of

Grammatology", and Marshall McLuhan's "The Gutenberg Galaxy". The rough plan is that I come out with two or so new videos a week following a few self imposed but flexible rules.

With the option of taking some time off periodically to travel and do more research. All though I plan on sequentially numbering these in Roman numerals as they come out, they do not need to be viewed in sequential order.

And they should be able to either be viewed individually, and/or grouped in any order. Ideally this should be shown in 4K.



22-24 NOV

@PIKSEL Studio 207

I WILL BE WAITING (2017)

Dimitrios Gkikas



“I will be waiting” is part of a series of conceptual multimedia works that are amalgamated into a singular entity accessible via a web page (folder-one.eu).

Gkikas creates websites employing mainly found materials which he subjects to subtle interventions to redefine their primary context. “I will be waiting” is using the Street View technology to capture the frozen timeless shores of the remote north.

Despite the real-world imagery, Gkikas re-contextualises the purpose of the Streetview to create a dreamlike atmosphere that no matter which direction you go, you always end up at a dead end.

<http://folder-one.eu/11.18>

22-24 NOV

@PIKSEL Studio 207

#ANTI-CORRUPTION-CODE-MY-CIRCUMSTANCES

Gisle Frøysland

#Anti-corruption-code-my-circumstances

is an autonomous algorithm that reads from the anticorruption best practices manual for companies named “Anti-corruption: Ethics and complianceshand book for business” widely distributed on the internet and highly recommended by theOrganisation for Economic Co-operation and Development (OECD), the United Nations Office onDrugs and Crime (UNODC), and the World Bank.

The reader software gradually corrupts the text randomly picking sentences with the word “anti”until the word “anti” is the only word left.

Idea, concept and development by Gisle Frøysland with the ideological inspiration of MaiteCajaraville.

22-24 NOV

@PIKSEL Studio 207







SHARED HABITATS

DIY-Practices for People, Machines,
and Others

“Shared Habitats” – DIY-Practices for People, Machines, and Others seeks to develop contemporary artistic practices with an emphasis on the mutual exchange between actors in a shared environment. These actors include emerging and established artists, designers, educators, scientists, and thinkers from various disciplines, in environments spanning universities, laboratories, the white cube, the green cube, and cinematic spaces, as well as other locations, working with living organisms, objects and sites specific to the work being developed.

Following Jakob von Uexküll’s concept of living being’s experience based on individual Umwelt (1926), we will work on the idea of communication unfolding through interaction between art, information technologies, and bio-technologies in a shared environment. The proposed interaction will ensure our focus on bottom-up processes that support self-organizing activities and enable artists and lay people to learn from each other.






This project aims at doing things with others (DIWO) and learning from each other: we want to know how our colleagues understand life and how they use living matter in their practices. We also want to come up with a decent knowledge in a cross-disciplinary setting including arts, sciences, and engineering. Therefore we have scheduled three one-month-long residences for our participants: in Roskilde (DK), Stavanger (NO), and in rural Latvia. In between the residencies, we will have a number of pop up workshops, seminars, a festival and an exhibition for exchanging up to date discourses in arts and politics.

The project has been initiated by Institutio Media. It is supported by Nordic Culture Point.

More information on the project
<http://www.howto-things.com>



RADIO MYCELIUM & HOW I HACK PLANT CONVERSATIONS

Martin Howse, Mindaugas Gapševičius



The project invites us to experience interspecies communication and feedback loops between mycelium networks and their habitats, including other organisms and beings. It also proposes the examination of a new networked imaginary between electrochemical signals, digital data, and electromagnetic waves. The project invites the user to experience plant to plant or plant to fungi interaction by connecting an electronic interface and converting data from electrochemical to digital and back to electrochemical signal. Using allelopathy as a metaphor for plant interaction, the project questions the mechanism of translation of signals, which, through the number of generations are influenced by the information from outside, including its own transmitted information.

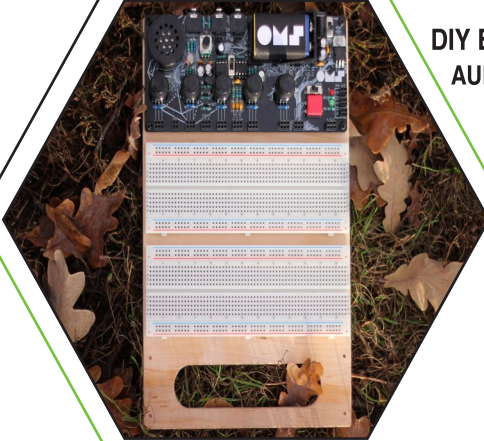
The experiments introduced in the tutorial will give an idea of how to grow mycelium, how to make electronic tools and attach them to living organisms, and how to use the tools for audiovisual expression. During the hands on session, we will do four experiments:

- Start growing mycelium on coffee grounds;
- Sense electric potentials in living organisms;
- Assemble and test the mycelial radio transmitter;
- Use built tools and a Pd patch provided for audiovisual expression.

The experiments are facilitated by Mindaugas Gapševičius.

FRI 23 NOV
10:00 @ PIKSEL Studio 207

OMSYNTH: DIY ELECTRONICS AND BUILDING AUDIO CIRCUITS FROM SCRATCH Peter Edwards



In 2013 Peter Edwards presented the early stages of a DIY circuit building interface called the Open Modular Synthesizer (OMSynth).

In this lecture he will share how the OMSynth has evolved from an idea to a product and how it challenges many of the established norms of DIY electronics practice. Along the way he will also discuss a call for a new standard of DIY circuit design in the post SMT (surface mount electronics) age.

FRI 23 NOV
15:00-18:00 @ SKUR14

THE UMWELT OF THE FORAGER: ON BEES, PHEROMONES AND BACTERIA

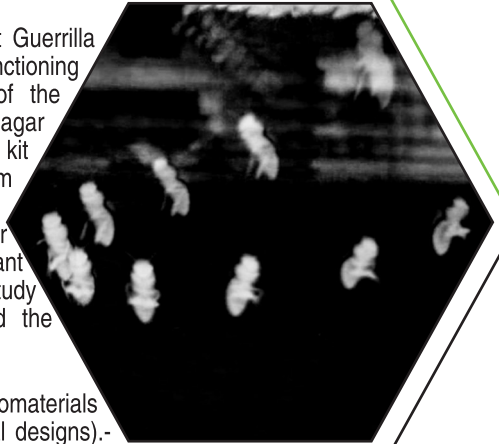
Anne Marie Maes

The workshop -the Umwelt of the Forager- will be studying the biosemiotics of the beehive & its ecosystem. The workshop will be organized as a DIY BioLab: the starting point is the role of pheromones and the important task these signifiers play for the

communication in the beehive and for the relation of the bees to their ecosystem. The focus of the workshop-lab will be on learning & sharing knowledge by asking questions & discussions. Participants will be sensing the ecology of the beehive and interpret the emergence of symbols. They will be detecting the granularity of waves formed between bacterial signals and the signs emitted through invisible (bio)technologies. In several hands-on sessions the microbial sphere in and around the beehive will be studied under the microscope. Participants will prepare agar plates to culture bacteria and spores that they collect at the intersection of places, called the Umwelt of the Forager (bee). They will 'design' with bacteria and reflect upon shared habitats for bees and other micro-organisms.

Day 1:- introduction to the Intelligent Guerrilla Beehive project, introduction to the functioning of a bee colony and the relation of the honeybees to their Umwelt.- prepare agar plates and introduction to DIY swabbing kit - we will make swabs of the ecosystem and put the results to culture in the petridishes, to study them later under the microscope.- we will collect plant samples from the local ecosystem to study under the microscope, to understand the relation of the flowers and the bees.

Day 2:- introduction to samples of biomaterials (microbial cellulose, bioplastic, bacterial designs).- inoculation of cotton fabric with bacteria (*Janthinobacterium lividum*) to make a personal bacterial design; make the agar plates and make the LB-food for the bacteria- microscopic study of local plant samples.- drawing blueprints for Shared Habitats and fix them with bioplastic in a petridish.

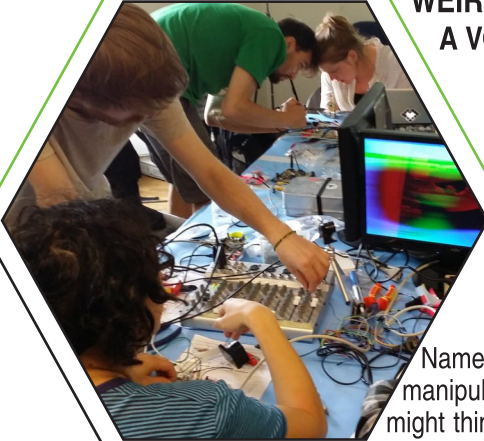


23 & 24 NOV

15:00-18:00 @PIKSEL Studio 207

WEIRD SIGNAL PROCESSING – A VGA HACKING WORKSHOP

Wolfgang Spahn



Name Yune Paik is known for manipulating a TV set with a magnet. One might think that after we abandoned monitor tubes the combination of TV and magnetism is gone as well. But similar techniques are still possible today by manipulating the monitor signal.

The fact that most signals used to connect devices via wires are based on electric current allows for easy hacking. For example one can manipulate the VGA video signal flow with coils and magnetic fields. The signal being similar to sound signals makes for an easy transfer to sound and vice versa. One can make a video signal hearable and display an audio signal on a monitor.

In the workshop we will process VGA signals. We learn the basic about the VGA standart and how to manipulate, mix and sonificate the signal, how to amplifier, invert and add fast video signals. Every participant will build a VGA breakout board that allows easy access to the signal.

Please bring your own laptop (with a VGA connection or converter), an Arduino and or your Raspberry Pi if you have some.

SAT 24 NOV
15:00-18:00 @ SKUR14

http://paperpcb.dernulleffekt.de/doku.php?id=vga_a_synthesizer:vga_breakout_board

PIKSEL KIDZ

The image features the text "PIKSEL KIDZ" in a large, bold, 3D sans-serif font, rendered in a light gray color against a dark gray background. The text is slanted upwards from left to right. Two quadcopters are positioned around the text: one is located above the word "PIKSEL" and the other is below the word "KIDZ". Both quadcopters are shown from a three-quarter perspective, appearing to fly towards the viewer. The overall aesthetic is modern and tech-oriented.



PIKSEL KIDZ Lab :)
CITY GO, CITY BIO & CITY TECH
a new media art lab for kids!

In 2015, Píksel Festival, the Bergen festival focusing on new media art and open digital culture, introduced Píksel KidZ Lab, an artistic laboratory for kids to understand and build new media artworks. After three years of experience working with kids and technology, we have expanded this program to happen also outside the festival. Píksel KidZ Lab will be held in Bergen during the summer of 2018.

Píksel KidZ Lab, aims to bring new media art practices to kids and youngsters. Understanding new media and technology art as a work in progress, a process, an ongoing research, we want the kids to learn how to develop an art work in the new XXI century. And to understand that, nowadays, an art piece is not anymore a final «object» but a engagement with the environment in a wide sense: social, cultural and natural environment.

CITY-BIO:

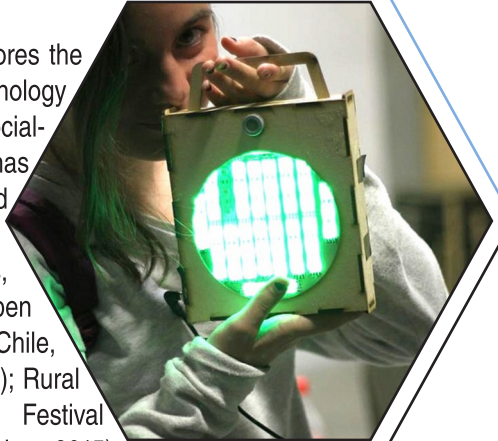
DIY TRAFFIC LIGHTS OF AIR POLLUTION Hamilton Mestizo

An eco-design workshop for kids. During a week kids will be assembling "air traffic lights". This workshop aims to visualise the pollution in our cities. The

goal is to experiment with a sensor (MQ-07) which detects levels of Carbon Monoxide (CO) concentrations, the main gas produced by gasoline and diesel cars. The project mixes artistic, environmental and social concerns and adheres to the design principles of open hardware and software: Everyone is invited to learn how the electronics and the code functions in order to be able to modify it.

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5 TO 7 NOV

10:00-14:00

@ PIKSEL Studio 207

8 AND 9 NOV

14:00-18:00 @ PIKSEL Studio 207

Sonorartec is a lab where the kids learn the basics of electronic to produce sound with drawn images, toys with lights, plastic pianos, ... recycling everyday materials.

CITY-TECH: SONORATEC!

EN KUNSTLAB MED NYE MEDIER FOR BARN!

Margarita Ardila, Oda Bremnes

What we will do?

Build different devices which permit kids to experiment with leds, circuits, sound, graphics, creative writing, and much more.

Oda Bremnes (Norway)

Oda Bremnes is a master student at the Department of Art at the Faculty of Arts, Music and Design, UiB (further Art and Design College in Bergen). She is working on new media. mainly video, installation and electronics.

Margarita Ardila (Colombia)

Margarita Ardila is a Colombian maker, composer and sound researcher. Multidisciplinary artist coordinator and workshop of SONORARTEC LAB, laboratory oriented to the application of new media in the art, design, education.

12 TO 14 NOV

10:00-14:00

@ PIKSEL Studio 207

15 AND 16 NOV

14:00-18:00 @ PIKSEL Studio 207



CITY-GO: ELECTROTEXTILE!

CUSTOMIZE YOUR CLOTHES AND ACCESSORIES WITH
LED LIGHTS!

Pauline Vierne



Electrotextile workshop is a practical and theoretical workshop aimed at the making, remixing and intervening of accessories and garments through the manufacture of soft and flexible electronic circuits.

The participants will approach to the concept of wearables or "wearable technologies" and to the basic notions of electronics. To this end, circuits will be prototyped and creative projects will be developed by mixing textiles and materials capable of conducting electricity.

Kids will learn to make resistances and soft switches with cloth, felt, thread for lighting or sound applications and they can customize your clothes or accessories with LEDs!

Pauline Vierne (France)

Pauline Vierne completed an MA in Innovative Textiles at ENSAAMA, Paris, and works as an e-textile researcher at the Design Research Lab, Berlin University of the Arts since 2014. Using experimental design and practice-led processes, her work bridges conductive and unconventional materials using traditional craft techniques to explore new materiality.

12 TO 14 NOV

10:00-14:00

@ PIKSEL Studio 207

15 AND 16 NOV

14:00-18:00 @ PIKSEL Studio 207

ARTISTS TALKS

We invite Píksel artists to talk about their projects and their findings on their technical and conceptual developments. At Píksel18 – Buzzocrazy we will present the work of Wol, Peter Edwards and Bionic Samp.

Wolfgang Spahn (<http://www.wolfgang-spahn.de>) is fascinated by patterns and structures, be it in graphics, photo, video or electronic technology. For his creations he explores the abilities of hardware, constantly pushing its limitations in order to make it serve his artistic concept. Recently he developed analogue synthesizers as well as analogue computers and analog neuron networks and uses them to create abstract light-and-sound-sculptures.

Peter Edwards (<http://www.casperelectronics.com/>) is an American artist, musician, and teacher. Peter Edwards aka Casperelectronics is the man behind the OMSynth, a "circuit development and performance interface" that allows users to create astonishing sound and light performances. Edwards has performed, taught workshops and spoken on the topic of circuit bending and creative electronics at MIT's Media Lab, New York University, Bloomfield University, Long Beach University...

Bioni Samp is a British artist, musician, inventor and beekeeper.

From 2013 to 2018 Bioni took his 'Hive Synthesis' show on tour, performing and exhibiting in Ottawa, Canada at Gallery 101 and the National Museum of Nature. Harplinge, Sweden at Harp Art Lab. Slovakia at Banská Štiavnica Gallery. Prague, Czech Republic at školská 28 and Nová Perla. Wrocław, Poland at the 16th Media Art Biennale. Linz, Austria at Eleonore and STWST48 during ARS Electronica. Liverpool at FACT.

John Bowers is an artist-researcher working within Culture Lab with a particular interest in the use of art and design-led methods (Research Through Design) to explore digital technologies and novel interaction concepts. He also works as a sound artist improvising with electronic, digital, acoustic and electro-mechanical devices and self-made instruments in performance and installation settings, typically accompanied by live digital image.

Tim Shaw has worked internationally as an artist, performer, sound designer and researcher. His practice is situated within media art and draws upon soundscape and electroacoustic composition, performance making and DIY technology.

SAT 24 NOV
11:00 @ SKUR14



PIKSEL TEAM

Director:

Gisle Frøysland

Co-curator:

Maite Cajaraville

Design:

Jenny Pickett

Press:

Anders Gogstad

Translation:

Odd Ness

Technical Producer:

Ivan Andre Paulsen

Sound Technician:

John Hegre
Hans Petter Heggli

Technicians:

Sigurd Torstveit
Arthur Hureau-Parreira

Exhibition Assistants:

Maja NK

Photographer:

Martin E. Koch

Streaming:

Gisle Sælensminde

Transport:

Sigurd Torstveit

Kids program workshop co-ordinator:

Maja NK, Oda Bremnes

Kids program comms:

Merethe Iren Johnson Jøsok

Event manager:

Merethe Iren Johnson Jøsok,
Camille Reitzel

Catering:

Geir Svensson,
Jan Forland
Janniche Olsen

Piksel studio 207

Strandgaten 207, Bergen, Norway

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