

E/GO, LI:B-RE-BEL

FESTIVAL

BERGEN(NO)

21-23 NOV

2019



PIKSEL¹⁹

VENUES

📍 PIKSEL Studio 207
Strandgaten 207
5004 Bergen

📍 Píksel hut
Utestuen i Skostredet

📍 Píksel Music Pavilion
Musikkpaviljongen
Paviljongen

📍 Østre: Fongaard
Østre Skostredet 3
5017 Bergen

📍 S59 Strandgaten 59
GaaGaten

📍 Bergen Public Library
Auditorium

📍 Lampemannen Bar
Strandgaten 197

HOTELS

📍 Steens Hotel
Parkveien 22, 5007 Bergen, Norway.
✉ post@steenshotel.no
☎ +47 55 30 88 88

PIKSEL FESTIVAL

📍 Píksel Studio 207
Strandgaten 207, Bergen, Norway
✉ piksel19@piksel.no
🌐 19.piksel.no
🌐 www.piksel.no

PARTNERS



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THURSDAY 21ST NOV

16:00-18:00 - Píksel Music pavilion

Bleep: A visual detour in Synthetic Biology, Aleksandar Bradic + Soren Krag

18:00 – 20:00 – Píksel Hut //

Utestuen i Skostredet

Photophonia + Special guest: Pablo Palacio OECUMENE

20:00 – Midnight – S59

Exhibition Opening

FRIDAY 22ND NOV

WORKSHOPS

11:00-13:00 – Píksel Studio 207

EXCERPT video manipulation software Gregoire Rousseau

11:00-13:00- Píksel Studio 207

Environmental / Biological sensing using Arduino and other open source approaches, Cy Keener,

15:00-17:00 -Píksel Studio 207

Sounding Feet by Instituto Stocos: Pablo Palacio, Daniel Bisig, Muriel Romero,

15:00-17:00 – Píksel Hut //

Utestuen i Skostredet

Photophonia and Píksel DJ's

16:00 - Bergen Public Library

Hossein Derakhshan

Photophonia and Píksel DJ's

19:00 – 21:00 – Píksel Hut //

Utestuen i Skostredet

Photophonia + Special guests: Agnes Pe and Oscar Noish

AV PERFORMANCES

21:00 to 03:00 – Østre

★ INVISIBLE ECOLOGIES, GABRIELA MUNGUÍA (MX)

★ JANA JAN VS. ČIRNŮ

★ ALOES: THE ROAD, ALEX VAN GIERBERGEN, MARLOES VAN SON (NL/FI)

★ JUAN ANTONIO NIETO

★ Transduction, Matt Spendlove (UK)
Agnes Pe (ES) + Aleksandar Bradic (US)

SATURDAY 23RD NOV

WORKSHOPS

11:00 – 13:00 – Píksel Studio 207

Invisible Ecologies Lab: wind instruments, Gabriela Munguía (MX)

11:00 – 13:00 – Píksel Studio 207

Mapping Smart Futures, Andreas Zingerle, Davide Bevilacqua, Linda Kronman,

PRESENTATIONS

15:00 – 17:00 - Píksel Studio 207

KONJUNGATE, Michael

Mastrototaro,

Interfacing in live electronics

performances, Jukka Hautamäki

Models for Environmental Literacy,

Tivon Rice,

17:00 – 18:00 - Lampemannen Bar

Introducing Ofelia , Zack Lee,

The ELSE library for Pure Data,

Alexandre Torres Porres,

15:00 – 17:00 – Píksel Hut //

Utestuen i Skostredet

Photophonia and Píksel DJ's

19:00 – 21:00 – Píksel Hut //

Utestuen i Skostredet

Photophonia + Special guests:

ALOES, Alex van Giersbergen,

Marloes van Son

AV PERFORMANCES

21:00 to 03:00 – Østre

★ OECUMENE, Pablo Palacios,

Muriel Romero, Daniel Bisig (ES)

★ Crystal Moss Core Force, Noish (ES)

★ Live electronics sound performance
Jukka Hautamäki (FI)

★ LIMIT OF THE OFF-LIMIT, NNJA RIOT
LISA MCKENDRICK (UK/NZ)

VISIT EXHIBITIONS FRIDAY 22ND AND SATURDAY 23RD FROM 11:00 TO 17:00

S59

- ★ Me, Myself & I - Marc Lee
- ★ Machines of the invisible - Gabriela Munguía
- ★ Shuffling Stars - Søren Krag
- ★ æther - Ivan Andre Paulsen, Itziar Markiegi
- ★ Digital Ice Core - Cy Edgar Keener
- ★ BSM/NHC v.2 *[bionic sound machina |no human composer]* - Oscar Martin
- ★ Remembering Network - Sarah Friend, Arkadiy Kukarkin
- ★ Earthbound Battle Backgrounds - Garen Jerire Torikian
- ★ What Remains - Iodine Dynamics
- ★ Cached Experience - Cached Collective
- ★ FANGo, a Facebook Amazon Netflix Google Obfuscator - Martin Nadal
- ★ Toxic Digits - Susana Gómez Larrañaga
- ★ Photophonia - Sandra and Gaspard Bébié-Valérian

- ★ You are the Ocean - Ozge Samanci
- ★ Slog - Nick Montfort
- ★ XIII,VI,XV,VII,XI,XVI,IX, and XII - Gabin Cortez Chance
- ★ Pebble Dataset: Interpolated - Jeff Thompson
- ★ Fragment - Aad Björkro
- ★ Paintbrush/Candy Color Loops - Justin Lincoln
- ★ Fiber Optic Ocean - Ozge Samanci
- ★ Helena con latas - osvaldo cibils

PIKSEL STUDIO 207

- ★ Crash Theory - Adam Fish
- ★ Urinotron - Sandra and Gaspard Bébié-Valérian

PIKSEL

E/CO,LI:B-RE.BEL

**The 17th annual Pikel Festival for Electronic Art and Free Technologies
21st - 23rd November 2019 Bergen (Norway)**

Wired magazine reported, that Mr. Derakhshan “figured out a way to combine Unicode and Blogger.com’s free tools to handle Persian characters.” This technical advance, Wired said, meant that “suddenly, blogging in Persian was as simple as it is in English.”

After six years in prison, sentences for spreading propaganda in favour of counterrevolutionary groups, blasphemy, and creating and managing obscene websites, Hossein Derakhshan was suddenly and unexpectedly pardoned by Iran’s supreme leader, Ayatollah Ali Khamenei.

No reason was ever given. The theme of Pikel19 can be summed up by inspecting the four words of the title: e/co,li:b-re.bel. Four words that also define Hossein’s life as a rebel working to make free speech possible for the Iranian People.

li:b-re.bel also emphasizes the need our digital versions of ourselves have for personal freedom and privacy. Cached Experience is an installation stripping the layers back and revealing your digital self to “you”. Fiction, fantasies, exhibitionism, confessions, self-indulgent activities, solipsism motifs are the driving forces behind Marc Lee’s work Me, Myself and I; it also refers to the very essence of the festival: New media art and Free technologies, Pikel focuses on the Free/Libre and Open Source movement as a strategy for regaining artistic control of the technology, but also as a means to bring attention to the close connections between art, politics, technology and economy.

e/co and e/co,li tries to capture our “zeitgeist”. A reality where debates on climate issues are getting more heated, with people taking radically different positions on the subject, from those who envision apocalyptic scenarios awaiting us in our near future, to the fullblown deniers of global climate change. The festival will serve as an opportunity to explore a few hypothetical situations. Perhaps you could imagine a world about to run out of the resources it has long taken for granted, a world where you could find the new liquid gold floating around the bottom of your own toilet. Urinotron, Photophonia and Invisible Ecologies play with similar ideas from a bio-art standpoint.

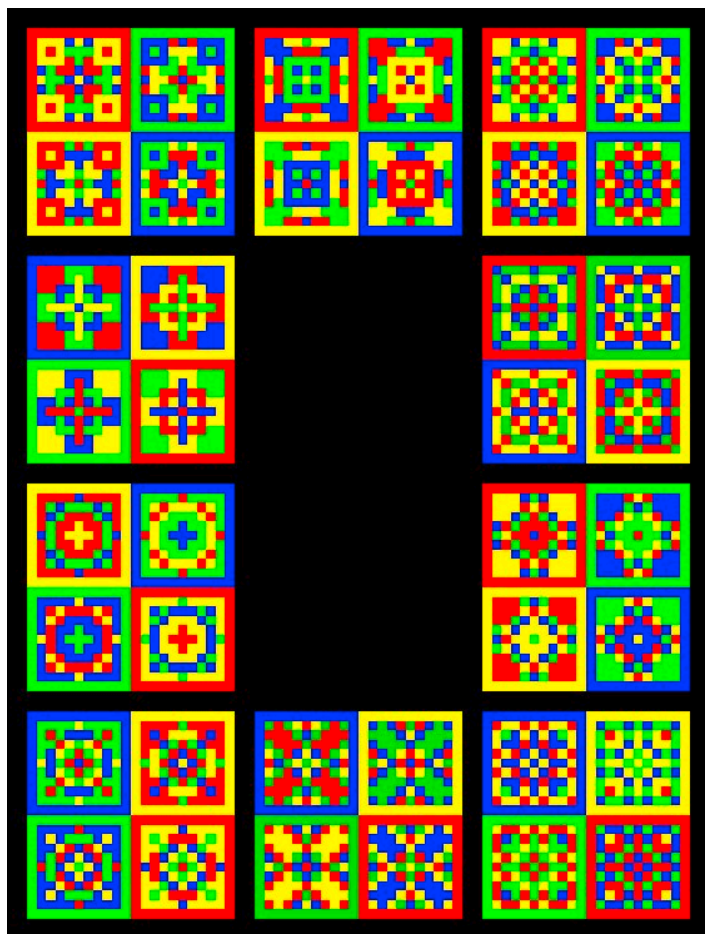
Pikel is an international network and annual event for electronic art and technological freedom. Part workshop, part festival, it is organised in Bergen, Norway, and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, attending workshops, performances and discussions on the aesthetics and politics of free technologies.

This year we are proud to present more than 40 artists working with interactive dance, laser performance, real-time analysis of movement qualities, generative algorithms to create musical structures and control the synthesis of sound and light, opti-sonic intervention, live coding controlled by muscle power, extreme computer music, electronic performances, voice and noise, psychoacoustic effects and environmental magnitudes into sound, light and movement.



TIPI

Søren Krag



Based on a foundation of free, abandoned and outdated software Tipi conjures up sound from semi-antique laptops and other apparatuses. With minimal knowledge of music this idiot-savant will lead you on a low-budget shamanic journey through sonic canyons and vast deserts of noise.

Tipi aka Søren Krag is a visual artist based in Bergen, Norway. He produces work within a wide range of artistic disciplines including; image, sound, video, installation and textiles, often with a special focus on utilizing electronic and digital tools. Krag is preoccupied with aesthetic ideas of symmetry and ornamentation, which have permeated the history of art('s and crafts), and which have wandered both historically and geographically between different civilizations and cultural regions. His work in diverse mediums may be seen as an expression of an ongoing material study.

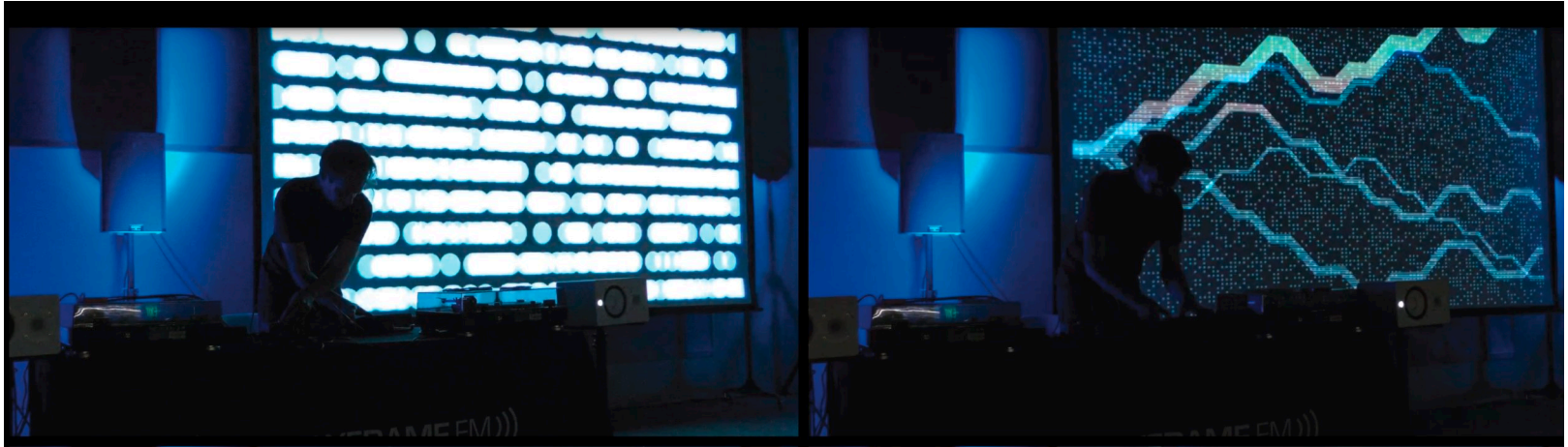
THURS 21 NOV

🔊 16:00

@ PIKSEL MUSIC PAVILION

BLEEP: A VISUAL DETOUR IN SYNTHETIC BIOLOGY

ALEKSANDAR BRADIC



In this performance, we will be introducing Bleep, a new Open Source MIDI-driven browser-based vector graphics live coding framework, and using it to create an event-specific visual narrative exploring the topic of Synthetic Biology. This visual work is based on the recontextualization of SynBio visual language, as well as the relevant data and research content from the field, to create a high-information-density abstract narrative posing questions at the intersection of biology, knowledge, and computation. The piece represents a kind of a random walk through synthetic, algorithmically generated design spaces, which are controlled and modulated in real-time by muscle actions of the performer. In this way, the work questions the relevance of human action in our

increasingly algorithmically determined reality. All code and visual assets created for this work, as well as the hardware controller used for the performance, will be entirely Open Source Software/Hardware.

Aleksandar Bradic
Academy of Art University, San Francisco, CA
United States

Creative technologist exploring issues at the intersection of Visual Design, Algorithmic Art, and Big Data. Focusing on questions related to reclaiming human agency in the age of artificial intelligence and digital control. A longtime internet software industry veteran, currently finishing an MFA degree and rediscovering the critical importance of humanities.

<https://alekbradic.com>

THURS 21 NOV

🔊 16:00

@ PİKSEL MUSIC PAVILION

ALOES: THE ROAD

ALEX VAN GIERBERGEN, MARLOES VAN SON

The audiovisual composition 'The Road' is inspired by endless bus-trips on winter roads and the ambiguous feeling of being away from home. ALOES moves along an abstract road through a computer generated landscape of ghostly visuals. They translate their travels into melodic soundscapes with self-built digital synthesizers, field recordings and voice.

The sound is created using Arduino-based instruments, field recordings, a looper and voice. The accompanying visuals are live generated with custom made software.

ALOES creates atmospheric soundscapes with pop-like melodies, vocals and occasional crude beats that interact with live generated images. Through their custom software and self-built instruments they play with compositions of ambient structures, melodic elements, voice, landscape and particle based visuals. New media artist Alex van Giersbergen and sound artist Marloes van Son (born in NL, based in Helsinki) combine efforts in this audiovisual collaboration.

Next to music, Alex and Marloes also join forces on artistic projects where electronics, software and self-made systems meet. Their installations, interactive objects, workshops and audiovisual performances often include human-system



interactions and translations from the "real" world into a technologically constructed new reality. These ideas manifest themselves in sound and new media objects with a large handcrafted component and audiovisual performances where human presence alongside technological equipment is an important element.

ALOES has performed around Europe, notable gigs include Inversia Festival (Murmansk, RU), Art Fair Suomi (Helsinki, FI), Lofoten Sound Art Symposium (NO), Noisefloor festival (UK), STEIM (NL), SMC2017 (FI) and DASH festival (Helsinki, FI).

FRI 22 NOV

🔊 21:00

@ Østre : Fongaard

TRANSDUCTION

MATT SPENDLOVE

'Transduction' is a performative opti-sonic intervention designed for projection and multi-channel sound. Presented as an abstract animation of visual music, illusory visual and psychoacoustic effects probe perception via experimental psychological processes and kinetic optical techniques.

Building on the lineage of Primitives sympathetic approach to the material aspects of live audiovisual art, further deformation and alteration of coded light brings a new realisation to the relationships between seeing sound and hearing colour.

The performance is algorithmically generated and manipulated in realtime via live coding.

<http://spatial.infrasonics.net/transduction>

spatial

..is an electronic musician and multimedia artist from London whose work pushes the dynamics of sound system culture incorporating low frequency vibration, hacked code, and optisonic experiments. An unconventional artist in the turbulent realm of bass music, Spatial combines a preoccupation with emergent behaviour, rule based repetition and chaotic systems with an ability to shape dubbed out, cracked and reductive sonics into audible geometric form. Through textured intricate production, Spatial's releases and live sets bring corporeal presence carved out with a minimalist's scalpel.



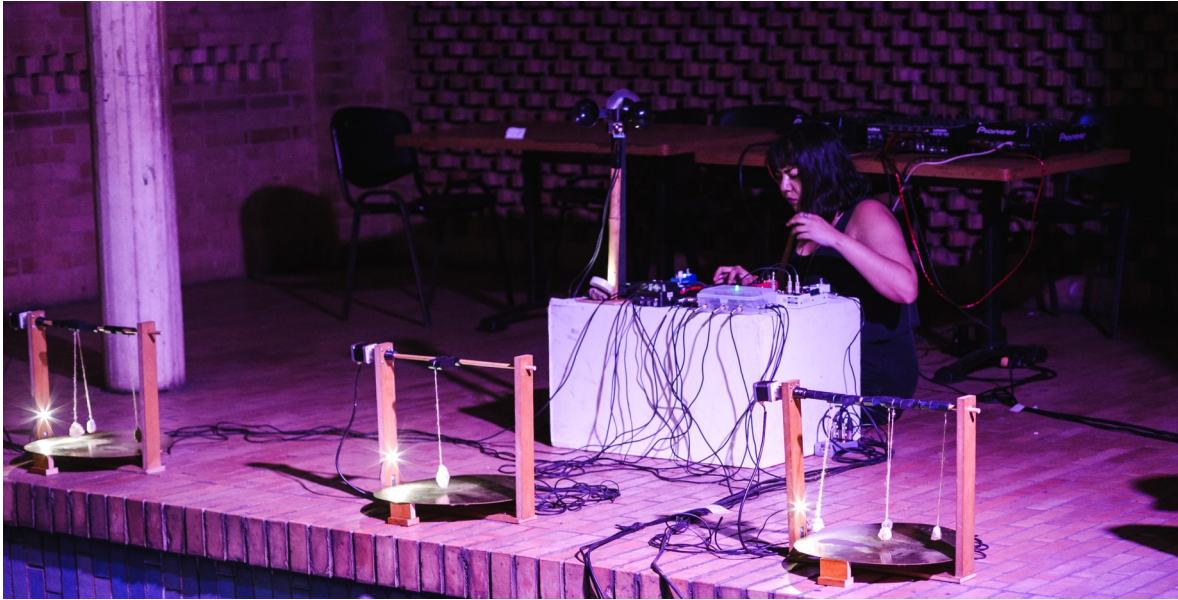
FRI 22 NOV

📍 21:00

@ Østre : Fongaard

INVISIBLE ECOLOGIES

GABRIELA MUNGUÍA



This sound experimentation is an exploration of the invisible phenomena and environmental forces that transform in a planetary scale the landscapes as a resilience force of nature. Using a serie of DIY sensors and machinery this experience intent to amplify and transform different environmental magnitudes such as the wind speed and the mineral erosion process into sound, light and movement.

From a poetic and philosophical study I embrace the latent belief in the spontaneity of nature where matter and the inmaterial cosmic fluxes are affective actants in the coevolution and co-creation of life from its pluropotentiality and immanent energy performativity.

FRI 22 NOV

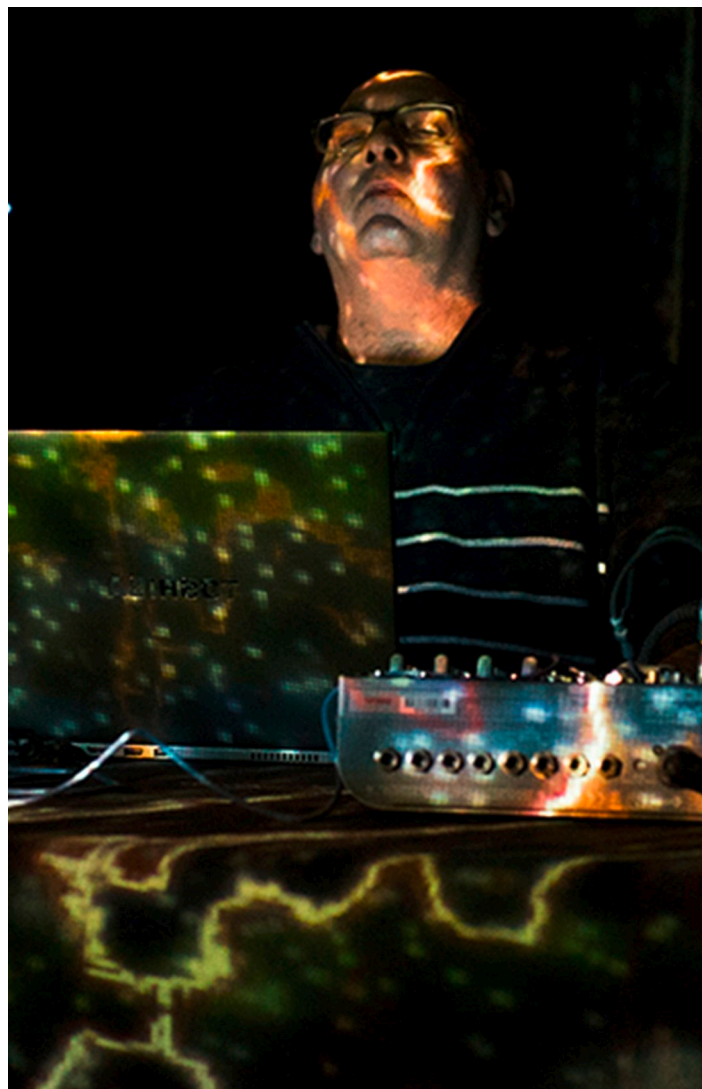
🔊 21:00

@ Østre : Fongaard

JUAN ANTONIO NIETO

In this concert I present a compendium of sounds that I used in my last few albums, percussion with objects recorded in my studio and field recordings of water sounds, insects and popular markets; With these elements I will improvise for about half an hour, taking these sounds to an undetermined point between ambient and noise.

Juan Antonio Nieto is a spanish experimental musician. He plays live electronics using field recordings as a raw material. His records have been published on labels as Moozak, Trente Oiseaux, Mandorla, Experimedia, Impulsive Habitat, Plus Timbre, Test Tube, A.M.P., and Luscinia among others. His music also has been included in more than thirty compilations. He has won the Radical dB award in the category audio/performance in 2016.



FRI 22 NOV

📍 21:00

@ Østre : Fongaard



JANA JAN VS. ČIRNŮ

IVAN ANDRE PAULSEN, ITZIAR MARKIEGI

Loud, extreme and unrepentant; both čirnů and Jana Jan are known for uncompromising and intense livesets. After being thrown together for the first time at the Brutal Furore festival in 2019 - finding their individual styles resonated quite nicely with each other - they decided to join forces again.

Ivan Andre Paulsen

IAP is a norwegian DIY-freak, improviser, harsh noise fanatic and political subversive with a penchant for weird aesthetics, balloon-dresses, unconventional approaches to sound and chaos.

His genderfluid and unpredictable alter-ego čirnů has spread hir cathartic and brutal love around Europe in the form of pure, undiluted harsh noise both solo and together with hir brothers and sisters (both cis- and trans-) in noise the last few years, and believes fully in the healing and transformational powers of extremely loud and obnoxious sound.

FRI 22 NOV

📢 21:00

@ Østre : Fongaard

For Píksel they will use everything from homemade synthesizers to EMF-sensors to swaddle the audience in a warm and cozy blanket of noise; a feedback frenzy in multiple directions fed by the wonderful encounter of two noise-loving beings

Itziar Markiegi

IM aka Jana Jan builds and transforms sound generators, mutates objects and experiments with feedback and different conductive materials that generate and alter sound with each movement of the body; explores the possibilities of sound, improvisation, randomness and performativity of sound; elaborates on the notions of error and transgender through fusion and transfusion of sound and visuals with DIY/DIWO elements, as well as through performative strategies.

Noise can be considered as an opening that shows that both music and gender are social constructions.

<https://janajan.tumblr.com/>

LIMIT OF THE OFF-LIMIT

NNJA RIOT

A live performance where i have used the CHA/V video synth which I built and housed inside of a carved out book.

I am also using 6 voice oscillator I have made using open source files on Diy synth builds. This is housed in a marmite jar and works with light devices as it is light sensitive containing 6 LDR's.



Nnja Riot's music is an exploration into the possibilities of instruments, electronics, collected sounds and the human voice. She performs with a combination of instruments, self-built synths and video synths. She has co-designed the Fort Processor which is a stand alone oscillating synth. Nnja Riot is the solo project of Lisa McKendrick who is based in London and born in New Zealand.

Recently she has performed at Noise Shed, Sound Art Improv Electronics - Salon de Refuses, The Intimate Space at St Mary's Tower, Classical Enemy in Noise Waters (The Golden Hinde), Skronktronic, Dronica Festival, Queer+ Noise, Common Ground, Berlin, Liminality - Gallery 46, ELECTROLIGHTS AV, Gleetch, EVTV, EAM Experimental Electronics, Sotu Festival Amsterdam, Supernoise Festival Aarhus.

She was featured in MusicTech magazine January 2019, The Sunday Tribune May 2019, Loose Lips blog, Noods Radio, Dronica Podcast, Resonance FM, Female Pressure Radio podcast and ZRadio.

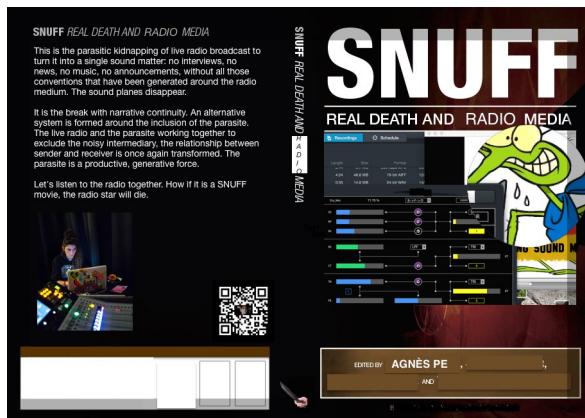
SAT 23 NOV

📍 21:00

@ Østre : Fongaard

SNUFF

AGNES PE



SNUFF !! It is the parasitic kidnapping of live radio broadcast to turn it into a single sound matter: no interviews, no news, no music, no announcements, without all those conventions that have been generated around the radio medium. The sound planes disappear.

It is the break with narrative continuity. An alternative system is formed around the inclusion of the parasite. The live radio and the parasite working together to exclude the noisy intermediary, the relationship between sender and receiver is once again transformed. The parasite is a productive, generative force.

Let's listen to the radio together. How if it is a SNUFF movie, the radio star will die.

SAT 23 NOV

🔊 21:00

@ Østre : Fongaard

Agnès Pe (Lleida, 1985) holds a BA in Audiovisual Communication and followed the MA course in Social Communication at Universitat Pompeu Fabra. She pursued some of her studies in Mexico City. A researcher and self-taught musicologist, she is interested in the exception, that which brushes up against the social margins, and particularly in the environment that generates audio content via the Internet (prosumers), such as the remix and the cut-up. She works with sound as a physical material and disregards any limitation imposed by musical genres or styles. Her audio production seeks new ways of relating to the elements that she recomposes using atonality, altered melodies and strident textures. Fundamental characteristics of her oeuvre are her boundless curiosity, interdisciplinary practices, the limits of the context and the deceptive stance she adopts towards the various elements with which she works. Speeded-up classical, symphonic eurodance, punch melodies, black midi, happy slapped, terminal punch, humpatech, crossover thrash, no genre, midtechno, hardlaptop and powermid are just some of the labels that could be used to define her music.

CRYSTAL MOSS CORE FORCE

NOISH

Live version of the work Crystal Moss Core Force that was released this year at the label Crystal Mine in cassette and digital format. Extreme computer music that explore chaotic and generative territories. Software under linux ubuntu; pure data, supercollider. Hardware: axolot and attack delay. Design of the release by Carlos Valverde and text by Lucia C Pino.

The gravity.

Impact extinction hypothesis.

Around 85% of the matter of the universe is dark (differs from what we know and does not interact with light).

Radiation, material and dark energy. Visible cirrhiform hydrometeor composed by crystals, that is perceptible, as an aerosol formed by elements that come from the oceans and their metallic charge.

Cosmological model concordant with data. Thermal convection and orographic elevation.

Dark matter is not antimatter or black holes, but something completely unknown.

Old pharmacy vellutina, apartment in Chiron, river.

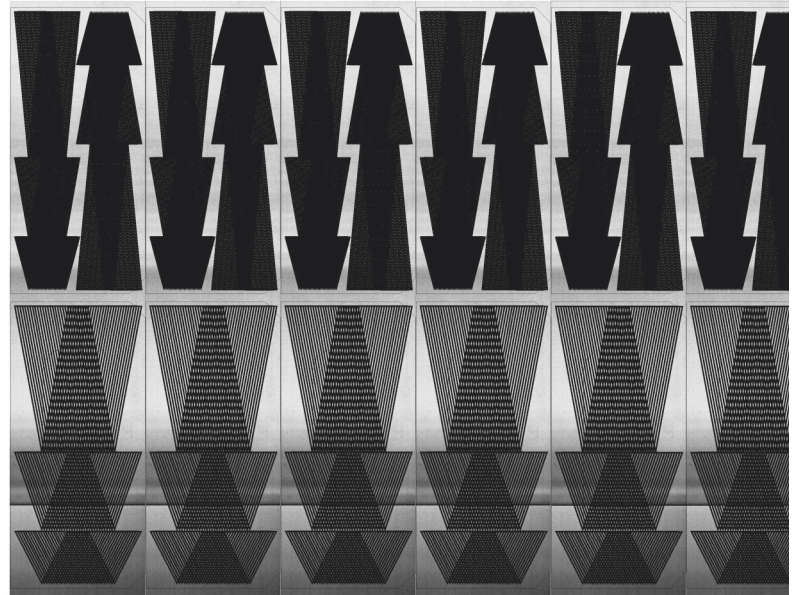
Hydrolyzed silk, alcohol, sodium, vetiver, talc and resin.

Athena, daughter of Zeus. Golden eyes and tricolor skin.

Amarestar zervó zurdó zurció azucena to us

Hecate in kangalló or pallet truck

Nemesis had to be discarded because the radius of its orbit was incompatible with the observations and it should have already been observed by our devices, but the mechanism based on collisions with the dark matter disk is a serious candidate.



Experimental programmer and musician. He bases his work on the deconstruction of field recordings, no-conventional synthesis and the creative use of technology errors. Luthier-digital with a “pure data” environment, which he uses to develop his own no conventional tools for processing and real time algorithmic generative composition. He can be placed somewhere between Computer Music, the Aesthetics of Error, and generative Noise. He seeks the creation of virtual sound universes, imaginary soundscapes that encourage active listening and a different sensibility toward the perception of sound phenomena.

SAT 23 NOV

📍 21:00

@ Østre : Fongaard

OECUMENE

MURIEL ROMERO, PABLO PALACIO

Oecumene is an interactive dance and music piece that reflects on the role of the individual in the world, expanded through technology beyond the limits of her geographical birthplace or cultural identity of origin. The Oecumene is a term that comes from the Alexandrian ideal of Cosmopolis: the world inhabited as a whole, as the common possession of the civilised humanity of free men and women. A concept developed in this creation for a dancer and three-dimensional immersive sound design, in which she enters and interacts with a sonic landscape composed of thousands of sounds coming from multiple places on the planet. The development of the expressive qualities of dance in relation to this tapestry of universal sounds in constant transformation, work as an organism that mirrors the transcultural syncretism of the world that we have to live.

The piece employs an original technology that allows the dancer to interact in real time with lights and a sound reflection of the multidimensionality of the world that surrounds us. Oecumene proposes a sensory experimentation through our bodies, of a world accessible to our senses enlarged through interactive technology.

Muriel Romero is a dancer and choreographer. Her work is currently focused on the investigation of generative choreographic structures and the incorporation of abstractions taken from other disciplines such as music or mathematics. She has won several international prizes such as Moscow International Ballet Competition, Prix de la Fondation de Paris-Prix de Laussane and Premio Nacional de Danza. She's been first soloist in some of the most prestigious companies around the world including Deutsche Oper Berlin, Dresden Semper Oper Ballet, Bayerisches Staatsballet Munchen, Gran Théâtre de Genève o Compañía Nacional de Danza. During her trajectory she's worked with some choreographers of our time like W. Forsythe, J.Kylian, Ohad Naharin or Saburo Teshigawara. She teaches at the Professional Conservatory of Madrid.

Pablo Palacio is an independent composer currently living in Madrid. His pieces have been performed in many countries and edited by the label Sub Rosa in Anthology of Noise and Electronic Music. He is also an active composer for dance and performing arts. He has divulged new perspectives and technologies in sound composition and interactive music through publications, workshops, and talks in several conservatories, universities and institutions such as University of Genoa (Italy), International Computer Music Conference (ICMC), Missouri State University (E.E.U.U), or International Symposium of Movement and Computing (MOCO). He co-directs Instituto Stocos, a project focused on the analysis, research and development of the interaction between body gesture, music and interactive visual imagery, integrating in a performative context abstractions taken from other disciplines such as artificial intelligence, biology, mathematics or experimental psychology, participating in pioneering European research projects such as WhoLoDancE, Metabody, and D.A.N.C.E.

<https://www.stocos.com>

SAT 23 NOV

🕒 21:00

@ Østre : Fongaard



LIVE ELECTRONICS SOUND PERFORMANCE

JUKKA HAUTAMÄKI

Hautamäki's sound performances are microscopic studies into electronic sound. His live setup consists of diy sound devices, which he manipulates in real time by changing components and reconnecting circuits. Hautamäki experiments with elements such as under-hood work lights, electromagnetic sources, coil mics, diy amps and radio waves. For example the sound devices are picking up electromagnetic radiation and interference from various sources; fluorence lights and Arduino controlled lights.

Hautamäki is interested in how the design of the interfaces of his sound devices affects the artistic process of performing with live electronics. What is the relationship between art, craft, electronics and lo-fi aesthetics in his sound art practice?

In his live electronics performance practice he experiments with interfacing, by integrating bodily performance with media technology. Hautamäki will adress the concept of "forced" improvisation: his intentional challenge of using difficult interfaces, and turning chaos and trash-aesthetics into instruments of live electronics.

During the performances unexplainable electronic phenomenas happen, to which he is trying to react by improvising with sound. He is curious to study methods for creating sonic narration in relation to magic and hauntology.



modern hardware hacking with similar practices of the 60's and 70's, and during his talk will also speak about these influences and his relationship to media art history and media archeology.

Jukka Hautamäki works with AI, electronics, sound, light and lens-based media, by studying relationship between human and technology. His artistic and research practice has been presented in Finland and internationally. Exhibitions; Forum Box, Sculptor gallery and MUU in Helsinki. RIXC festival in Riga. The Horseandpony Fine Arts gallery in Berlin. Skaffell Center for Arts Project Space, Iceland. Sound art performances; Harvestworks, Fridman Gallery in New York, Madame Claude in Berlin, Ges21 in St. Petersburg, Avatar Centre in Quebec City, AAVE, Lal lal lal and Flow Festival in Helsinki. Lectures, workshops; Aalto University and EMMA Museum in Espoo. KIASMA and Pixelache festival in Helsinki.

SAT 23 NOV

🔊 21:00

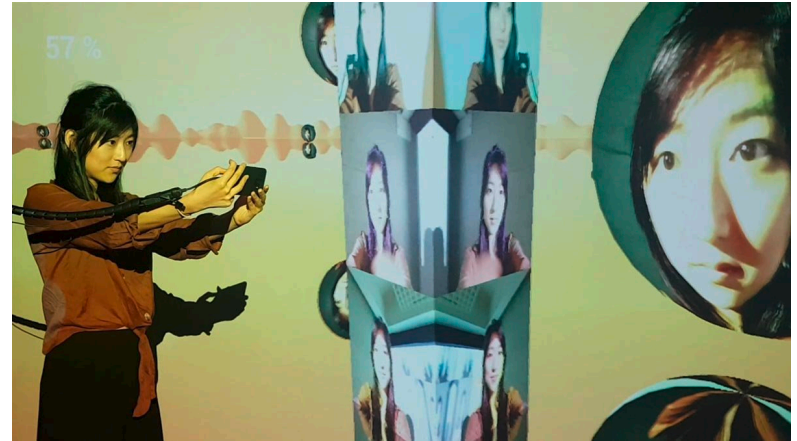
@ Østre : Fonggaard

Through his practice Hautamäki considers the relationship between

ME, MYSELF & I

MARC LEE

Selfishness and narcissism are widespread, as selfie culture shows: We send mini-me's into the increasingly important virtual body of our society to make others aware of who we are and most importantly, aim to be. Fiction, fantasies, exhibitionism, confessions, self-indulgent activities, solipsism motifs are the drivers behind our virtual life, with corporations and media shaping our (perceived) reality and exploiting recklessly our desires and fantasies, leading us further away from reality. The permanent representation of the lives of others also creates pressure to depict one's own life, which becomes a design object, and strengthens the spiral of staging through selfies and body cult.



Marc Lee's works, which focus on real-time processed, computer programmed audio visual installations, have been shown in major Museums and new media art exhibitions including: ZKM Karlsruhe, New Museum New York, Transmediale Berlin, Ars Electronica Linz.

<http://marclee.io>

THURS 21 NOV

🔊 OPENING 20:00

👁 VISIT FRI 22 & SAT

23 NOV 11:00 - 17:00

@ S59

FIBER OPTIC OCEAN

OZGE SAMANCI

Fiber-Optic Ocean is a virtual reality experience that generates procedural music and light from live data. Fiber-Optic Ocean portrays the struggle of human beings to survive in the age of corporations via the metaphor of sharks in an ocean invaded by technology and interprets what happens when technology invades the world's oceans.

Human beings' selfish invasion of nature expands to the depth of oceans. Underwater surveillance cameras are revealing that sharks are drawn to fiber-optic cables and are biting down on them. One theory to explain this is that the magnetic field around the fiber-optic cables is stimulating the receptors in sharks' mouths and luring them to perceive the cables as prey. Google and AT&T are covering the cables with Kevlar-like matting to protect the cables from breaking because of shark attacks. Currently, there are few fiber-optic cables going through the oceans. In the future, it is possible that each developed country may build its own Internet infrastructure in order to protect its government from information leaks. In this speculative future, there will be more fiber-optic cables going through

the ocean, confusing and overwhelming the sharks. Disruption of sharks will affect the entire ecosystem.

Four life-size shark skeletons are trapped in an ocean made of fiber-optic threads. The piece procedurally composes music made with trombone and choral voices generated by data coming from the GPS locations of tagged live sharks and human Internet use. The fiber-optic cables going through the sharks blink at a rate based on the speed of live sharks tracked with GPS data. Fiber-optic threads composing the ocean blink based on the speed of the Internet, symbolized with the number of tweets per second. The current struggle between sharks and technology corporations is a pristine symbol of the ongoing conflict between nature and culture. The two sides clash nose to nose on a thin fiber-optic line.

Fiber Optic Ocean is a collaboration between Ozge Samanci, Adam Snyder and Gabriel Caniglia.

Özge Samanci is an associate professor at Northwestern University. Her exhibition list includes FILE festival, SIGGRAPH Art Gallery, Currents New Media, The Tech Museum of Innovation, WRO Biennial, ADAF among others. Her graphic novel Dare to Disappoint has been translated into five languages. In 2017, she received the Berlin Prize and she was the Holtzbrinck Visual Arts Fellow at the American Academy in Berlin.



THURS 21 NOV

📍 OPENING 20:00

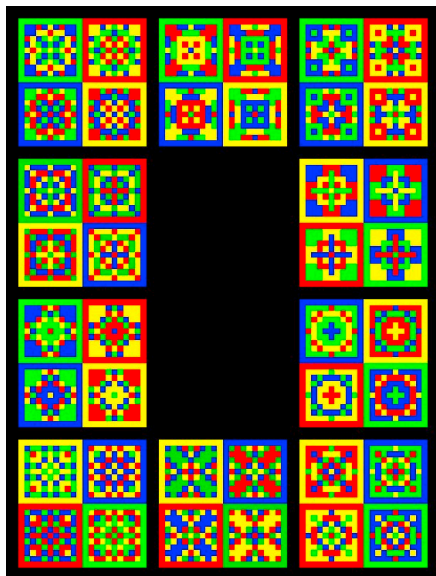
👁 VISIT FRI 22 & SAT

23 NOV 11:00 - 17:00

@ S59

SHUFFLING STARS

SØREN KRAG



The installation Shuffling Stars is a randomized audio-visual piece utilizing two laptops and two PC-monitors with built-in speakers. Ten individual 'star'-shapes, each assigned its own particular sound, flash rapidly through their four colour variations for a duration of five seconds. The ten 'stars' are played simultaneously on each monitor in a randomized loop, thus continually generating new constellations, harmonies and disharmonies both visually and auditorily. All components of the installation (hardware and furniture) have been procured second hand.

Søren Krag is a visual artist based in Bergen, Norway. He produces work within a wide range of artistic disciplines including; image, sound, video, installation and textiles, often with a special focus on utilizing electronic and digital tools. Krag is preoccupied with aesthetic ideas of symmetry and ornamentation, which have permeated the history of art('s and crafts), and which have wandered both historically and geographically between different civilizations and cultural regions. His work in diverse mediums may be seen as an expression of an ongoing material study.

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🔊 OPENING 20:00

👁 VISIT FRI 22 & SAT

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@ S59

ÆTHER

IVAN ANDRE PAULSEN, ITZIAR MARKIEGI

a chaotic and dynamical sonic sculpture of the piksel-exhibition, æther gives voice to the collective fields of electromagnetic radiation emanated from both the other installations and itself.

it is the collective unconscious of the exhibition, a map of the room and its occupants encrypted as sound, a thinly veiled and acerbic commentary on surveillance, a technological game of chinese whispers, a way to appropriate the work of others and make it our own.

By filling the exhibition space with a diversity of devices - either modified, open hardware or regular consumer electronics used in irregular ways - capable of transforming EMFs to sound, we propose to exhibit an audible exhibition of the activities in the whole exhibition.

Ivan Andre Paulsen

IAP is a norwegian DIY-freak, improviser, harsh noise fanatic and political subversive with a penchant for weird aesthetics, balloon-dresses, unconventional approaches to sound and chaos.

His genderfluid and unpredictable alter-ego čirnū has spread hir cathartic and brutal love around Europe in the form of pure, undiluted harsh noise both solo and together with hir brothers and sisters (both cis- and trans-) in noise the last few years, and believes fully in the healing and transformational powers of extremely loud and obnoxious sound.



Itziar Markiegi

IM aka Jana Jan builds and transforms sound generators, mutates objects and experiments with feedback and different conductive materials that generate and alter sound with each movement of the body; explores the possibilities of sound, improvisation, randomness and performativity of sound; elaborates on the notions of error and transgender through fusion and transfusion of sound and visuals with DIY/DIWO elements, as well as through performative strategies.

Noise can be considered as an opening that shows that both music and gender are social constructions.

<https://janajan.tumblr.com/>

THURS 21 NOV

🔊 OPENING 20:00

👁 VISIT FRI 22 & SAT

23 NOV 11:00 - 17:00

@ S59

CACHED EXPERIENCE

Cached Collective



The Cached experience offers a glimpse of your digital self, revealing how the outline of your online activity is quantified, interpreted, and profiled by contemporary social media algorithms. It illustrates how machines are learning to perceive you as a social creature and the assumptions they make about you.

The visitor is prompted to login on a tablet with either their Facebook or Twitter profile. Once connected, a seemingly normal mirror activates, turning into a functional screen and addressing you by name. The mirror delivers a personalized,

five-minute experience that relies on dynamic visual storytelling to form a better understanding of how your actions online are perceived by

algorithms. Powered by the IBM Watson psychometric algorithm, Cached digests the text of your individual Facebook or Twitter posts, analyzing your word choice, syntax, the complexity of your sentences, etc. to generate a psychometric profile that describes your specific personality, habits, and predilections.

It is gradually revealed that this powerful analytical tool is used to create a detailed profile of users simply to allow advertisers or other entities to microtarget more precisely. By the end of the experience, all personal data is erased, and the visitor receives a unique printed receipt containing a summary of the analysis. It is the only record of their data, which can be shared, kept secret, or destroyed at their convenience.

Cached is a user-friendly wake-up call; the experience invites you to critically think about the reflection your personal online behavior casts.

The Cached Collective is an international group of creatives of diverse backgrounds, who are dedicated to exploring how technology influences our individual lived realities. Because of the impenetrable way that modern technology functions, we strive to design impactful experiences that can be easily understood by a wide audience. We make the intangible tangible. Our experiential inquiries delve into data, algorithmic complexity, and obscure infrastructure, especially focusing on how these affect the individual.

The members of the Collective are: Clément Bouttier, Ryan Dzelzkalns, Jon Flint, Vytas Jankauskas, Joana Mateus, Aline Martinez and Felipe de Souza.

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🔊 OPENING 20:00

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@ S59

FANGO, A FACEBOOK AMAZON NETFLIX GOOGLE OBFUSCATOR

MARTIN NADAL

“FANGo” is a defense weapon against surveillance capitalism. Hidden under its appearance of mobile phone charger will be provided with a micro controller that takes control of the smartphone plugged in making queries to google, amazon and other search engines, launching videos in YouTube in order to deceive data brokers in their data capture process.

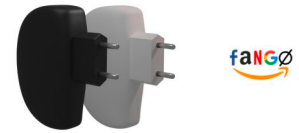
Facebook, Amazon, Netflix and Google were grouped under the acronym FANG as the most important and high-performing companies of the NASDAQ and pioneers of what is known today as surveillance capitalism.

In a similar way as industrial capitalism through its mechanics turned nature or work into a commodity such as real estate or labor, surveillance capitalism turns experiences that occur in the private sphere of the human being into commodities that can be bought and sold.

The difference of this type of capitalism is substantial as it integrates the human experiences of private realm in the production processes without the individual being fully conscious. This affects the economic sphere but also the independence of the human being, because with the logic of maximizing profits the companies will try to modify the user's behaviour without the user being able to do much to defend himself.

The aim of the project is to disrupt this mechanics, adding noise to the captured data, making it difficult to transform the captured user data into predictions, thus devaluing the value of the extracted data.

The proposal presented consists of making a device in the form of a phone charger. When the user loads the mobile phone, a microcontroller simulates touches and interactions into the phone, adding noise to the captured data, making them unusable for companies and data brokers.



While the phone is charging, the microcontroller will perform searches, videos will be seen on YouTube will be given likes to Facebook posts, all these interactions will be captured by the data brokers without knowing that they are automatic, noise with the sole intention of worsening the quality of the data captured.

The “FANGo” charger works in a similar way to click farms, when the phone is plugged in it is controlled by a microcontroller, simulated swipes and erratic interactions as if they were made by the user.

Martin Nadal (BSc) is an artist/creative coder based in Linz and studying the Interface Cultures program at KunstUni. In the past years he has been working doing artworks related with blockchain. He is also interested in illustration and cinematography. His works have been shown at RAdical Networks(US), CAC (CN), Ars Electronica, AMRO Festival y Settimana della Scienza (Genova). IAMAS (jp). ZKM (de).

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@ S59

TOXIC DIGITS

SUSANA GÓMEZ LARRAÑAGA

Toxic Digits is generative audio-visual installation that reflects on the inherent proliferation of the digital and its long lasting toxic ramifications. Enabled by the extraction of energy and minerals, vast growing amounts of digital data are created and stored online. In addition to the polluting disposal of digital electronics, the pervasive toxicity of smart devices is also carried by the predatory algorithms empowered by big data mining - algorithms seeking the maximization of human consumption online. The digital enables and instigates a cyclical trend of consumption that revolves around the mining of the Earth and the mining of citizens' data.

By visually mirroring the number of relationships within tweets (mentions, hashtags, links and retweets), the work links natural processes with the growth of online digital information. The strategic use of tweet content refers to the fact that a database only needs more relations between extant content to increase its size. The result is a mutating organism shaped by past relations, a "material memory" that compels us to look at the present as a material extension of the past. Screenshots of the visuals are saved along the way storing a more-than-human memory that challenges techno-human-techno taxonomies.

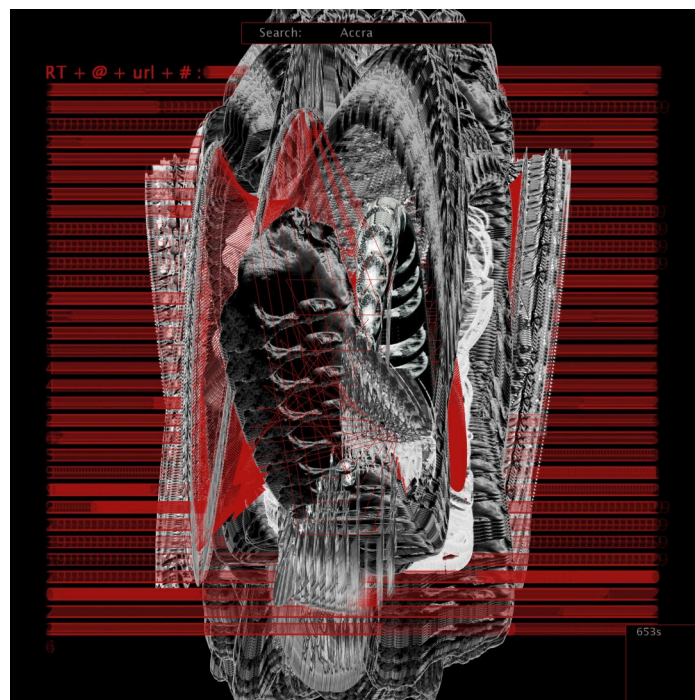
THURS 21 NOV

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👁 VISIT FRI 22 & SAT

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@ S59



Susana G. Larrañaga A.K.A Susi Disorder (Spain) is an artist, educator and PhD candidate at the University of Greenwich. Fascinated by derelict sites and their entropic assemblages, her art-led research inquiry explores the ruins of the digital in the context of the Anthropocene. Susana's practice involves generative processes, print media and installation. She was one of the artists at the Digital Factory Residency in conjunction with Andy Warhol's exhibition (2016) at Firstsite. As part of LDN WMN (2018), she was commissioned by the Mayor of London and Tate Collective to create a public artwork in remembrance of the Indian suffragette Lolita Roy. Recently, she participated in FEMeeting: Women in Art, Science and Technology (PT) and the Suoja Shelter Art-lab Festival (FN). Her photo-etching for Patrick Farmer's book 'Azimuth: The Ecology of an Ear' was selected for the Lumen Prize longlist 2019. Susana's work has been exhibited internationally including Tate Britain.

YOU ARE THE OCEAN

OZGE SAMANCI

This interactive installation allows participants to control a digitally simulated ocean using only their brainwaves. Calm seas and storms alike are powered by the viewer's thoughts; the sheer act of concentration can conjure a squall or sunshine. Participants intentionally control their thinking while surrounded by the magnified consequence of their thoughts.

A participant wears an EEG (electroencephalography) headset that measures her approximate attention and meditation levels via brainwaves. Attention level affects storminess: with higher concentration, the waves get higher and the clouds thicken. By calming her mind, the subject can create a calm ocean.



Humanity's relationship with the natural world is complex. Humans have a nervous system and perceive an illusory boundary between their bodies and the rest of the world. A sip of water we drink was once in the ocean, a cloud, a plant. An atom in our body is billions of years old, coming from dying stars, and each atom has been a part of so many things: stardust, soil, sea, clouds, air, single-cell life, fish, bugs, birds. This concept appears in the holographic theory of the universe, different versions of indigenous cosmologies, Sufi mysticism, Big Bang theory and the history of evolution.

You are the Ocean is a collaboration between Ozge Samanci and Gabriel Caniglia.

Özge Samanci is an associate professor at Northwestern University. Her exhibition list includes FILE festival, SIGGRAPH Art Gallery, Currents New Media, The Tech Museum of Innovation, WRO Biennial, ADAF among others. Her graphic novel Dare to Disappoint has been translated into five languages. In 2017, she received the Berlin Prize and she was the Holtzbrinck Visual Arts Fellow at the American Academy in Berlin.

THURS 21 NOV

📍 OPENING 20:00

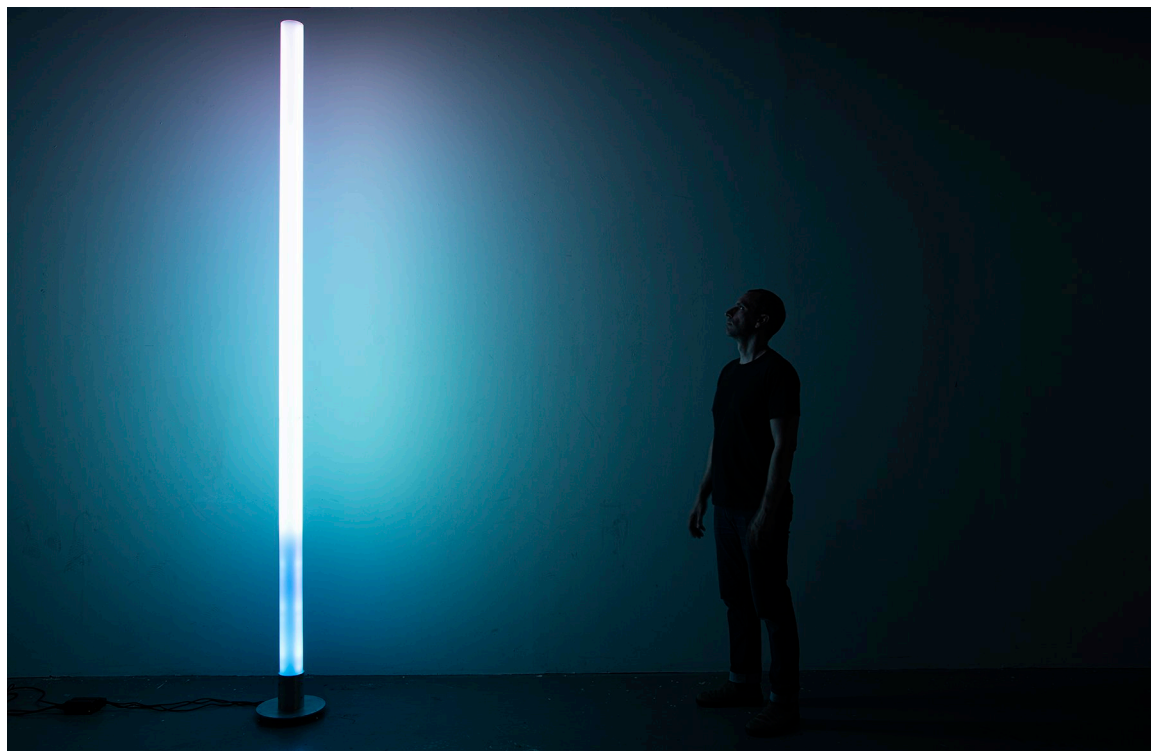
👁 VISIT FRI 22 & SAT

23 NOV 11:00 - 17:00

@ S59

DIGITAL ICE CORE

CY EDGAR KEENER



In March of 2019, Cy Keener traveled to the Arctic to deploy RGB light and temperature sensors through sea ice. Digital Ice Core is a light sculpture that represents ambient light readings in the ice and ocean below at full scale, recorded at noon local time between April 5 and June 14. The sculpture enables viewers to experience a critical but vanishing aspect of the Arctic environment through open source electronics and data.

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Cy Keener is an interdisciplinary artist who uses environmental sensing and kinetic sculpture to record and represent the natural world. He is an Assistant Professor of Sculpture and Emerging Technology at the University of Maryland's Department of Art. His work includes a range of data-based installations to visualize diverse phenomena including sea ice, wind, rain and ocean waves. He received a Master of Fine Arts from Stanford University, and a Master of Architecture from the University of California, Berkeley. Cy has completed commissioned installations at the Scottsdale Museum of Contemporary Art, Stanford University, Suyama Space in Seattle, and the Rubin Center for the Visual Arts at the University of Texas. Over the past year Cy has presented his work at the International Symposium on Electronic Art in Durban South Africa, the National Academy of Sciences in Washington D.C., and OCAD University in Toronto.

BSM/NHC V.2

OSCAR MARTIN

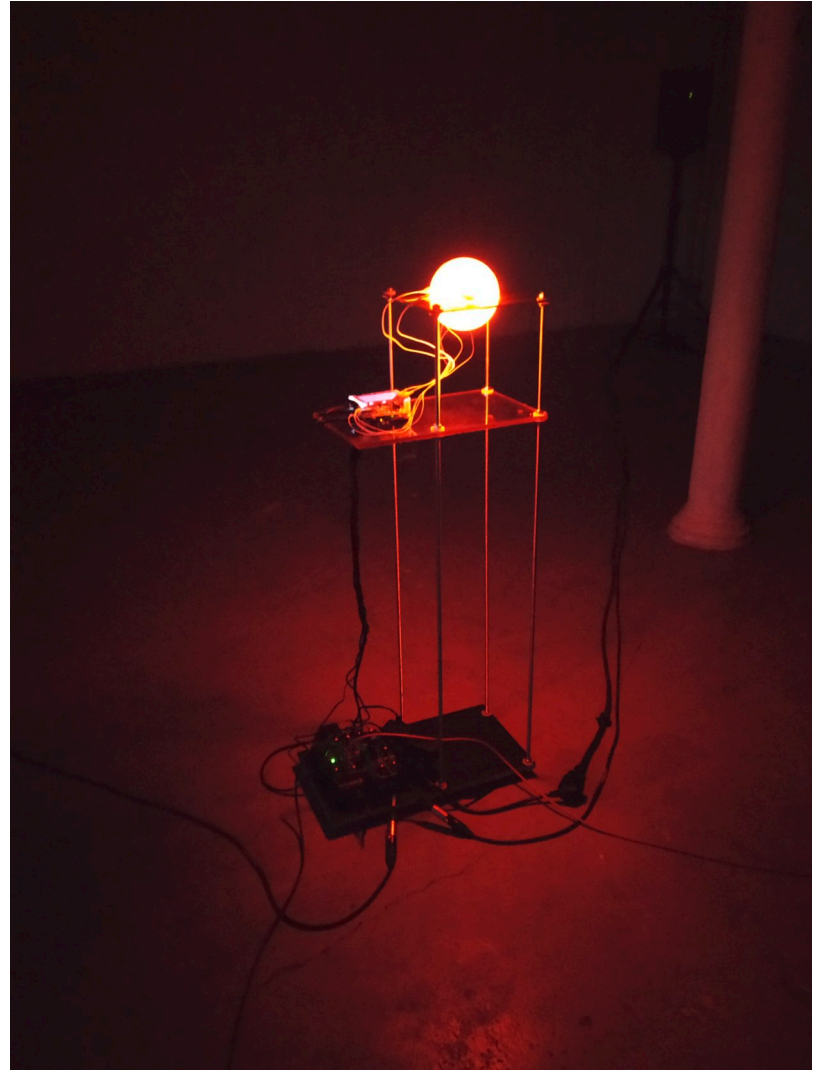
[bionic sound machina | no human composer]

The start point of the installation it is to create a bio/artificial ecosystem that evolved symbiotically, generating a non-human sound composer. The bio / machine proposes an alliance between "intelligence" of a different nature, a chimeric device consisting of a biological pseudo intelligence (Physarum polycephalum) and an artificial pseudo-intelligence based on genetic algorithms. In a situation of exchange and mutual influence in their evolution the bio/machina allow us to discover new emergent behaviors perceptible through lights patterns, sounds and their organization in time.

The device will be formed by a colony of Physarum polycephalum, a computer where the genetic algorithms (software) and the sounds evolves (audible through speakers) and a number of electronic devices that read data, statements and responses of the colony of Physarum to the sound and light stimuli, generating interaction and exchange of information between them. In the other direction of the feedback the colony of Physarum is in charge to select and evaluate the evolution of the genetics sound algorithms of the software.

The first version of bsm/nhc was developed in 2015 at hangar.org <<http://hangar.org>> (Barcelona) and presented here in Piksel. This second versión was developed this year 2019 during a residence at QO2 (Brussels).

Experimental programmer and musician. He bases his work on the deconstruction of field recordings, non-conventional synthesis and the creative use of technology errors. Luthier-digital with a "pure data" environment, which he uses to develop his own non-conventional tools for processing and real time algorithmic generative composition. He can be placed somewhere between Computer Music, the Aesthetics of Error, and generative Noise. He seeks the creation of virtual sound universes, imaginary soundscapes that encourage active listening and a different sensibility toward the perception of sound phenomena.



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📍 OPENING 20:00

👁 VISIT FRI 22 & SAT

23 NOV 11:00 - 17:00

@ S59

URINOTRON

SANDRA AND GASPARD BÉBIÉ-VALÉRIAN



"Urinotron" is an installation that can take many forms and whose function could be summed up to produce electricity at a local or even micro-local level, from an organic waste, familiar but intimate, the urine.

This project, bringing together the two artists Sandra and Gaspard Bébié-Valérien and the designer Dorian Reunkrilerk, has already been developed through two iterations, different but evolutive and each responding to a specific context (Paris, Melbourne).

The general shape of the Urinotron crosses the aesthetics of alchemy, the assembly of heterogeneous elements such as glass, steel, copper, carbon, aluminum, coal and constitutes a clandestine laboratory within which are assembled tanks, electrodes, batteries, cables. This great whole can be likened to a giant microbial battery, functional and whose objective is not so much to reproduce or improve existing research in laboratories on this subject but rather, through a symbolic and artistic bias,

to develop a setting criticism of the technique to test the limits and create, then, a material judgment on the industrial and capitalist context about bioenergies.

THURS 21 NOV

🔊 OPENING 20:00

👁 VISIT FRI 22 & SAT

23 NOV 11:00 - 17:00

@ Píksel Studio 207

The challenges associated with the energy transition engage us to rethink our uses, our consumption patterns and industrialization in our societies. From household appliances to transportation, from the management of public lighting to the optimization of web pages (a google search would be equivalent to a boiling water pot), each gesture is the object of the calculation of its carbon footprint and its cost energy. The hyper-industrialization and the abstract nature of pollution and global warming (micro-particles, gases, spatial and elusive temporalities on an individual scale) produce a shift, a decoupling between the production of energy and its use. The growing intermediation of these circuits plays a role in the loss of consciousness of each person's place. Yet as basic, unlimited and easily adaptable resources, renewable energies open up a resilient economic model. The intention of this project, symbolic and concrete, points the balance of power between a dominant, centralized electricity production and a microelectricity produced by each one of us, recyclable, reusable and sustainable.

This form of resistance to this economy in tension can be found outside, also, of the exhibition context, and makes it possible to think the project with a nesting in the public space within which the installation would maintain its specificity but would be connected to common uses, useful and to rethink the public space and its uses.

Sandra and Gaspard Bébié-Valérien work together since 2004. Their projects include organic, chemical and electronic materials. Interested in energy, food, climate, health or natural and industrial resources, they explore the intricate dependencies between industrial society and the living (human, animal, plant and microbial). Thinking about nature and industry interest them because it reveals, according to them, a paradigm of power games constitutive elements in our society and break with a romantic vision of nature as an immutable environment.

Sandra et Gaspard Bébié-Valérien have exhibited and participated in several exhibitions and festivals including Voltaje Festival (Bogota), Rua Red (Dublin), the EDF Foundation (Paris), the Pyramide du Louvre (Paris), the BIAN (Montreal), Centraltrack (Dallas), the National Dramatic Center (Montpellier), SKOL artcenter and Art Souterrain (Montreal) or the Santa Monica art center (Barcelona)...

MACHINES OF THE INVISIBLE

GABRIELA MUNGUÍA

Machines of the invisible are a series of site-specific reading and amplification devices of different environmental magnitudes that have transformed our planet in a geological level before the appearance of human being. Through DIY technologies, experimental electronics, sound, light and movement, this project investigates the convergence of possible ritual experiences through the use of contemporary technologies as terrestrial electro-geomantic acupuncture exercises. *#4 Aeolian vibrations* is the fourth activation of the project where the speed of wind is amplified and traduced into sound and light oscillations and vibrations.



Gabriela Munguía (México, 1985) Artist, professor and researcher. Her work explores the biogeo-poetics and politics that construct our relationships with living and the natural phenomena, merging the fields of philosophy, ecology, electronic arts, bioart and diy technologies. She studied Arts and a master in Electronic Arts (UNTREF). She is professor and coordinator of the 3D Laboratory at the National University of Tres de Febrero. Is co-founder of Electrobiota Collective and co-coordinator of the Subaltern Geopoetics Laboratory. She has participate in different international exhibitions and festivals as: "La Fabrique du vivant" at the Centre Pompidou; Biennial Art Safiental of the Institute of Land and Environmental Art; International Biennial of Contemporary Art of South America; Teheran Annual Digital Art Festival; Cairo Electronic and New Media Festival; Piksel Festival Art, Science and Free technologies; Factors 4.0 International Symposium of Art, Science and Technology of Rio Grande do Sul; Transpiksel Mx Festival, Art, science and free technology; Festival of Electronic Arts and Video Transito_MX 06; Espacio de Arte Contemporáneo de Montevideo; Gerald an B. Cantor Gallery; Internation Bienal Kosice; among others. She has been selected in different international art residencies: Summer Sessions at V2 for the Unstable Media; Sala Taller IV at EAC of Montevideo; RAM-MUTUCA Brazil; Alps Art Academy; and Barda del Desierto at the Patagonia. Currently is part of INNOVART France-Argentine Program of Art and Innovation.

www.gabrielamunguia.com

THURS 21 NOV

📍 OPENING 20:00

👁 VISIT FRI 22 & SAT

23 NOV 11:00 - 17:00

@ Piksel Studio 207

PHOTOPHONIA

SANDRA AND GASPARD BÉBIÉ-VALÉRIAN

"Photophonia" is an installation inspired by a Alexander Graham Bell invention (1880), using light as a transmitter of sound. Although this invention might be considered as obsolete now, in regard of the current technologies, this protocol offers to build and propagate very small and localized networks. The question of the codification of language underlies also the process of this new creation, notably by articulating the politics of data with the plasticity of light, its universality and ephemeral beauty...

This installation exploits the movement of two flashing lights as sound transmitters. The circular mirrors rotating around the bulbs produce an oscillation and hypnotic sound perception. The sound reception is enabled by solar panels connected to an amplifier. This system, although functional, it is nonetheless crude and produces a characteristic brutalist and noise aesthetic.



Sandra and Gaspard Bébié-Valérián work together since 2004. Their projects include organic, chemical and electronic materials. Interested in energy, food, climate, health or natural and industrial resources, they explore the intricated dependencies between industrial society and the living (human, animal, plant and microbial). Thinking about nature and industry interest them because it reveals, according to them, a paradigm of power games constitutive elements in our society and break with a romantic vision of nature as an immutable environment.

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THURS 21 NOV

🔊 OPENING 18:00-20:00

👁 VISIT FRI 22 & SAT

23 NOV 15:00 - 17:00

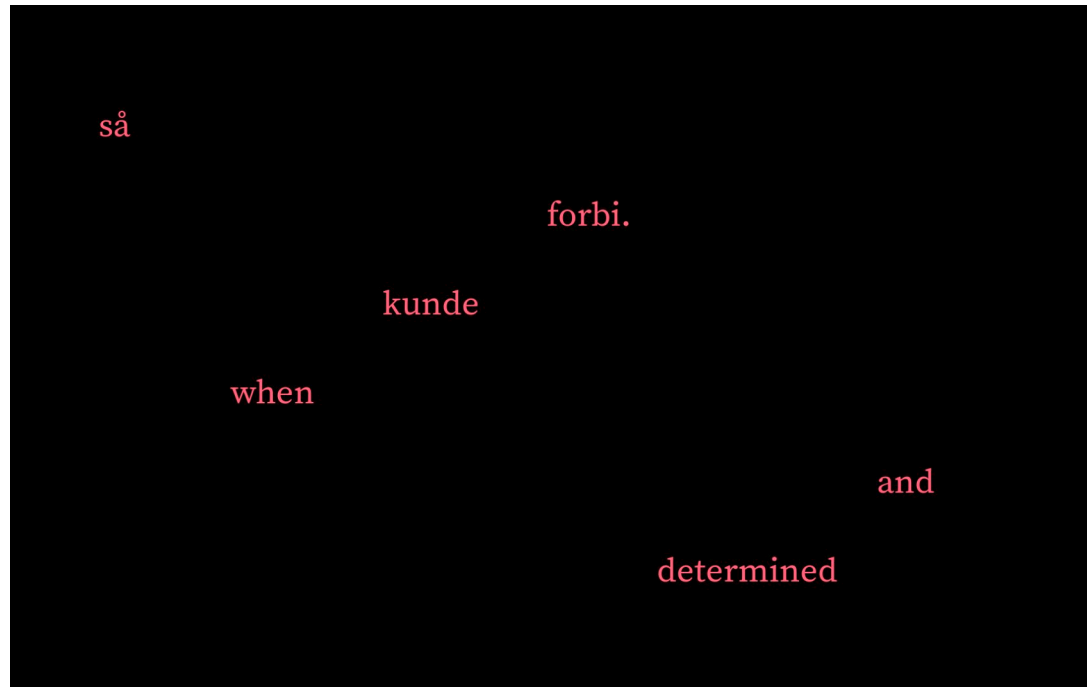
& 19:00 - 21:00

@ Piksel Hut



SLOG

NICK MONTFORT



Slog is a delirious too-rapid wandering through a famous novel, in the original Norwegian and in its first English translation, as done by the author's lover. Reload for a different arrangement of the six points of rapid serial visualization of the text; when satisfied with an arrangement, let the piece run and let your gaze wander among the streams of language.

Nick Montfort's computer-generated books of poetry include #!, the collaboration 2×6, Autopia, The Truelist (first in the Using Electricity series from Counterpath), and Hard West Turn. Among his more than fifty digital projects are the collaborations The Deletionist, "Sea and Spar Between," and Renderings. He performs and shows digital artwork internationally. He has six books out from the MIT Press, most recently The Future. He is professor of digital media at MIT, where he directs The Trope Tank, and lives in New York.

<https://nickm.com/poems/slog/>

THURS 21 NOV

🔊 OPENING 20:00

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23 NOV 11:00 - 17:00

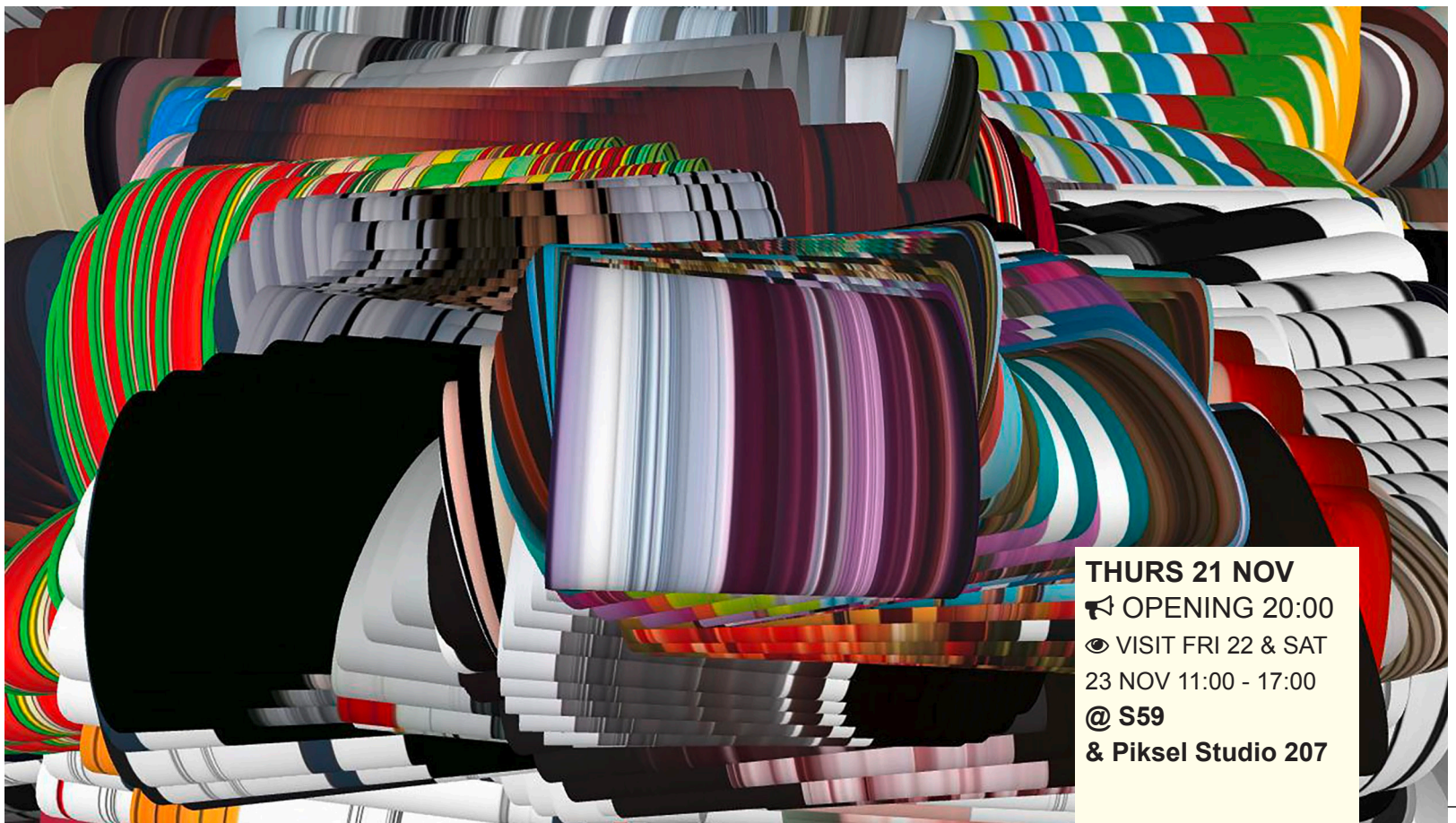
@ S59

PAINTBRUSH/CANDY COLOR LOOPS

JUSTIN LINCOLN

A productive technical error. I had trouble mapping video texture to a tube/ cylinder . None the less the video data pulls enough color to make an interesting 3D paintbrush. Color data comes from screen captured video of my Tumblr archive. The resulting images remind me of the lush baroque folds I like in the paintings of David Reed. Programmed with Processing.

Justin Lincoln is an experimental artist and educator. He is a graduate of Virginia Commonwealth University (BFA 2000) and CalArts (MFA 2002.) He teaches New Genres & Digital Art at Whitman College in Walla Walla, WA. His work involves creative computer programming, the online community of tumblr, video montage, and the history of experimental film. He is a prolific presence online and his work shows extensively in international exhibitions and screenings. Recent screenings include The Chicago Underground Film Festival, FILE Digital Languages Festival in Sao Paulo, Brazil, CICA Museum in Gimpo, Korea, and the Dallas VideoFest.



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📍 OPENING 20:00

👁 VISIT FRI 22 & SAT

23 NOV 11:00 - 17:00

@ S59

& Pikel Studio 207

REMEMBERING NETWORK

SARAH FRIEND, ARKADY KUKARKIN

There are 41,415 species on the International Union for Conservation of Nature's Red List of Threatened Species, and 16,306 of them are threatened with extinction. This constitutes 27% of assessed species. Early this May, the United Nations released a report on global biodiversity loss, finding that it is in unprecedented decline as a result of human activities. > > The Svalbard Global Seed Vault is a highly secure seed bank meant to preserve genetic information located on a remote island in Norway. It serves as a kind of memorial, but it's not accessible to most people as anything more than an idea. Remembering network is also a kind of monument, a mnemonic placeholder - but one that is collaborative, local-first, diverse, and resilient. It contains crowdsourced images of currently threatened and endangered animals. > > Attendees are invited to submit images of animals, that are packaged in archives on ipfs and other peer to peer protocols. Much like the seed bank, which is built to withstand many kinds of extreme climate and weather, peer to peer protocols are similarly designed to withstand network failures and takedown attempts. We'll put our memorial in the safest place we know: all over the world, everywhere.

THURS 21 NOV

🔊 OPENING 20:00

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@ S59



Sarah Friend is an artist and software engineer, with special interest in blockchain and the p2p web. She exhibited work at NEoN Festival in Scotland, Moneylab in London, Gray Area Festival in San Francisco, Microwave Festival in Hong Kong, the Athens Biennale, and the ZKM Center for Art and Media In Germany. She is a proud Recurse Centre alum, and is one of the organizers of Our Networks, a conference on all aspects of the distributed web in Toronto.

Arkadiy Kukarkin

Arkadiy has been trying to make the internet a better place for just over a decade, with mixed success. His work focuses on creating systems of support and expression that respect the intrinsic motivations and intent of the participant, and exploring the relationship between creative labor and reward. If the whole Internet thing doesn't work out, he'll probably be found in a kitchen/garden somewhere, or making atonal sounds with weird software/electronics, if there is a power supply

HELENA CON LATAS

OSVALDO CIBILSI

37 texts:

mattress with inside floor and ceiling fifty masons without law
without inside the first airplanes the
second airplanes the third airplanes the south of america the
skylight europe the curtain th thoracic
perimeter and crystals inside y outside crystals in living things
with perfection with library sketch
and the hasty pushups during the sun eclipse outside and the
mezzanine with brown ladder inside
one thousand nine hundred ninety seven and the mezzanine
with green ladder two thousand eighteen
cows and stars twenty cows away from the helicopter twenty
cows inside the steel tank less cows
behind the castle clean cows between the river and the railroad
tracks with noise and moaning
cow mooing and also the paper of the tongue of the green idea
and language with art and even
bellow paper cow head and tongue paper still green and the cow
with a map
gently between so much thin strip of un tanned leather I count
with so much ink around
to inhale twice deeply the dirty eraser the earth bucket the spa
town to exhale six times successfully
the unimportant events that happen between and during the
unimportant events
sincerely the green color something to see the sixty-four square
marks apparently the resistance the
materials the yeasts and the sixth fold has left imperceptible
thirty-nine minutes ago a few traces
so these problematic numbers materials memories that every so
often when creating and corrupt
how often repeat that and now edit by taking the swing of the yes
but no and making it decisive
behind the castle between the river with down basin the basin
statue of the mountain and the rails of
noise the train window and scratching discs with emergency
versus experiment here at the same
time with pencil all adding the parts with parts and with distance
there
elusive figures with fine arts with basin with kerosene with oil
with applause the fins thanking and
the sleeves of your pullover with art my pullover in october old

new november pullover yours with
a hundred holes and my stitching pullover do not do art with
stitching or leave it all broken
so much clear chant so much chant so without sun
ten the neat hands no clap and the remaining carry boxes hands
and boxes two say map and sand
and the other fan
falling down breaking with leg skylight glass and people who left
all screaming that were dressed
people with naked people and people sleeping people wake up
and then hurt leg
noise snorting thinking the key with rattle with tape behind the
impressionist image with frame and
the laurel behind and even suspended in the air crucial moment
between the skylight and the
refrigerator el south of america noise snorting with banana
smoothie no subsistence they rush
ornament apples plasticized and the fish newspaper with water
and two thousand apples of



THURS 21 NOV
📍 **OPENING 20:00**
👁 **VISIT FRI 22 & SAT**
23 NOV 11:00 - 17:00
@ S59
& Píksel Studio 207

XIII,VI,XV,VII,XI,XVI,IX, AND XII

Gabin Cortez Chance

This as yet untitled 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". All though the first part of this series will revolve around ancient Egyptian iconography and myths, future parts will delve into other ancient cultural mythologies and Icons(Hindu, Norse, Persian, Maya...etc.). with a strong possibility of some crossover near the end of the series. These videos will focus on examining several philosophical works related to Language, Text, Structuralism, and Deconstruction. The conceptual sparks for this comes from my recent readings of Jacques Derrida's "Of Grammatology" and "Writing and Difference", Marshall McLuhan's "The Gutenberg Galaxy", James Joyce's "Finnigans Wake", as well as several lectures about Language and Literature by Michel Foucault. This list will undoubtedly expand as well considering the amount of time this project will probably take(4-5 years maybe). All though I plan on sequentially numbering these in Roman numerals as they come out, they do not need to be viewed in any sequential order. And they should be able to either be viewed individually, and/or randomly grouped. Ideally these should be viewed in 4K resolution.

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Gabin Cortez Chance

All though I've been working primarily in digital media for several years now. I've always felt my creative process is more akin to the cave painters of prehistoric Spain, and France. I like to feel as if I'm doing some sort of Magical act. Some sort of Shaman like Ritual connecting me to another dimension, something beyond myself. Rather than creating just another Cultural commodity to be bought, sold, or invested in like Pork Bellies, or Oranges. Sensory stimulation is important to my art, but it is only one facet of what I'm trying to do. My Art must have some kind of Political, and Philosophical(usually one and the same) direction. It must be about the now, looking through the lens of the past, progressing to the future. For me the Digital is my Magic wand of the Hyper-Real, and my Simulacrum of Geist. How could this be for sale. It is a Gift assembled from the best parts of other Gifts. From a long line of Artists, Thinkers, Witch Doctors, and Prophets going all the way back to those afore mentioned Caves. And probably even before that.

WHAT REMAINS

IODINE DYNAMICS

What Remains is an 8-bit adventure video game about environmental issues, the manipulation of public opinion (ie fake news), and whistleblowing. It is distributed on recycled and repurposed video game cartridges, as well as with source code and instructions for the public to also produce their own. What Remains is made for the original 1985 NES (Nintendo Entertainment System), a 30 year old device repurposed for creative expression, functioning as a symbol of that time's influence on the present. The game has a female protagonist, Jennifer, who stumbles upon a NES cartridge which contains encrypted documents containing proofs that what they led to believe in relation to environmental issues has been in fact heavily doctored by several parties who have an interest in maintaining a certain reality for their own profit. She and her best friend Michael start to unravel several ecological and political disasters by decoding the documents and spreading news about the information they discover.

The game story is based on two year long research on the parallels between today's situation with global warming, and 80s environmental issues and corporate propaganda.

The game was released on the 24 May 2019. The development of What remains was made possible with support from Creative Industries Fund NL, Democracy & Media Foundation (NL), Het Nieuwe Instituut (NL), Akademie Schloss Solitude (DE), ZKM Center for Art and Media Karlsruhe (DE), V2_ Lab for the Unstable Media (NL), WORM Pirate Bay (NL), FoAM Kernow (UK), Varia (NL), ESC Medien Kunst Labor (AT), Hotel Mariakapel (NL), and Servus (AT). It was created by an international team of artists, hackers and musicians (France, Netherlands, Taiwan, USA).

<https://iodinedynamics.com/whatremains.html>



WHAT IS GOING ON WITH THIS
GAME
WE NEED TO TALK RIGHT AWAY.
COME MEET ME AT *THE PARK*!

What Remains is a project by the collective Iodine Dynamics represented by Arnaud Guillon, Chun Lee, Dustin Long, Aymeric Mansoux and Marloes de Valk.
<https://iodinedynamics.com>

THURS 21 NOV

📍 OPENING 20:00

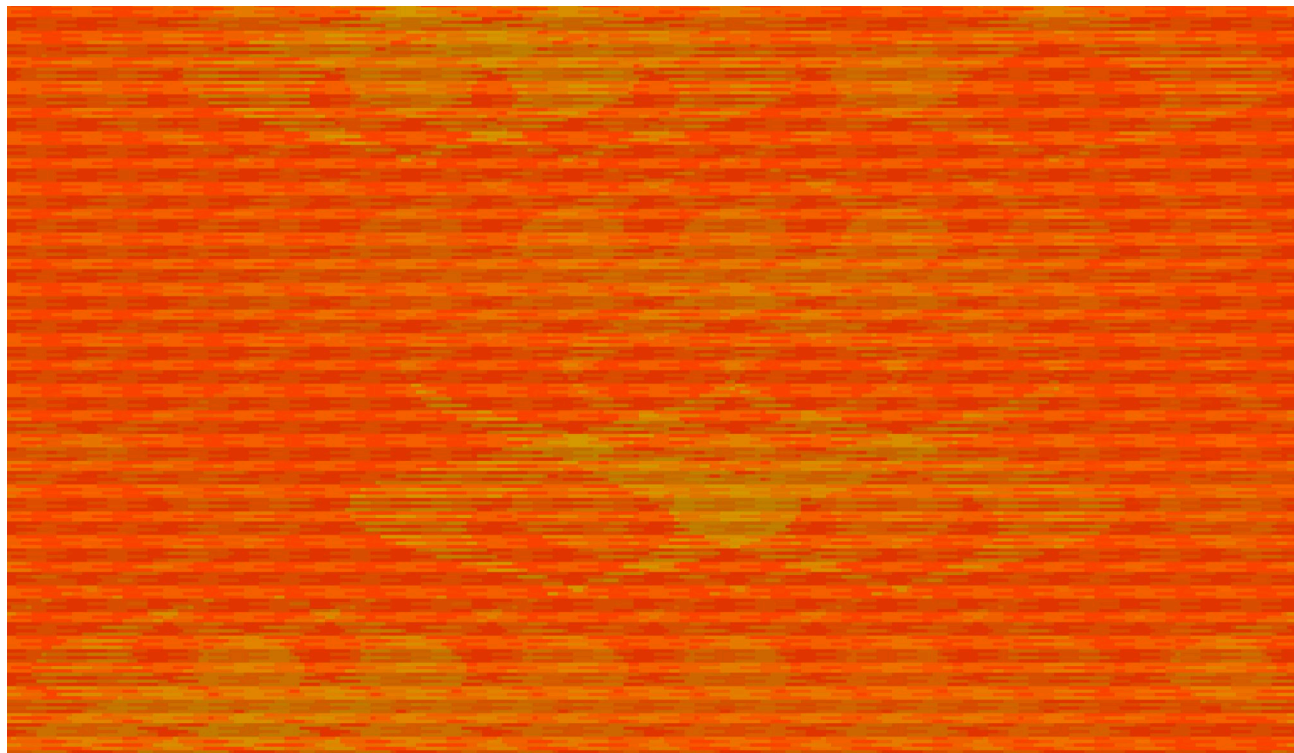
👁 VISIT FRI 22 & SAT

23 NOV 11:00 - 17:00

@ S59

EARTHBOUND BATTLE BACKGROUNDS

GAREN JERIRE TORIKIAN



In 1994, the popular Super Nintendo RPG Earthbound was released. Most memorable from this game was its backgrounds, which were full of colors, distortions, gorgeous patterns, and trippy sequences.

I've reproduced the backgrounds straight off of an SNES ROM in pure client-side JavaScript:

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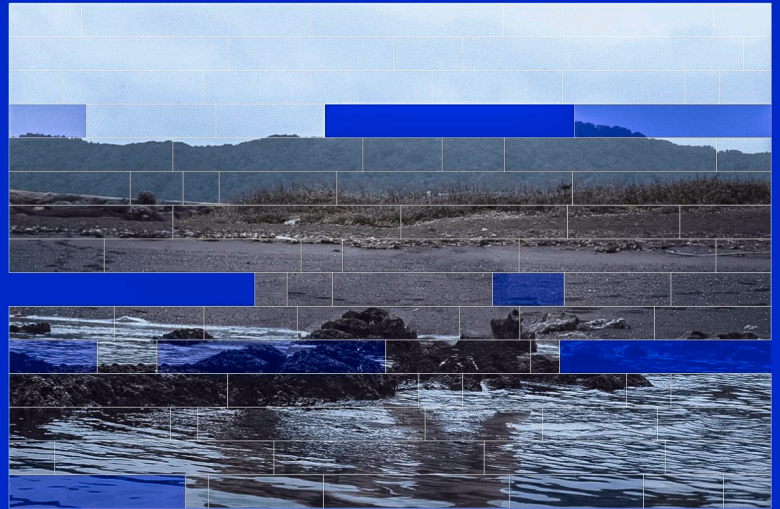
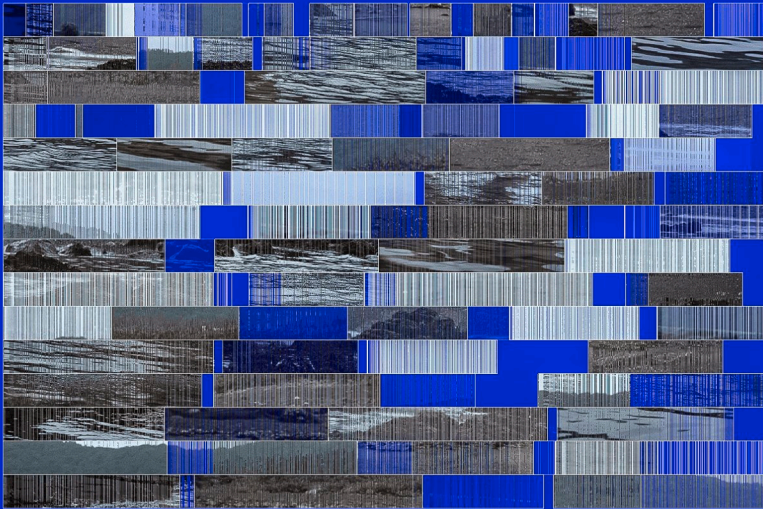
Garen Jerire Torikian

I write fiction. I program the backends of computers. I create art that responds to the unique strengths and frustrations of tech. I am a card-carrying socialist.

I've been blogging since 2001, which probably isn't as impressive as I think it sounds. A fraction of my older entries are archived on this site, and the others—deemed "too emo"—are stored on an encrypted disk that's buried in the back of my closet, unlikely to be read by the public ever again.

FRAGMENT

AAD BJÖRKRO



A machine mapping input of n complexity onto memory of n capacity, meaning there is always a 1:1 solution. The input is serialized into arbitrary segments, then greedily allocated memory, causing fragmentation. The machine is self-defeating by segmenting things which need not be segmented, imposing order on an innately ordered system. It will always fail to terminate by segmentation fault, or be unable to display the full picture.

<https://aard.work>

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PEBBLE DATASET: INTERPOLATED

JEFF THOMPSON



Year: 2018

Medium: 5000 found pebbles, Github repository,
C-print on paper, custom software, video

Duration: 12 minutes, silent

A poetic machine-learning dataset made of
5,000 images of found pebbles. Mimicking the
datasets used to train computer vision systems,

this project is an
intervention that highlights
the things we ignore when
recording and classifying

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the world through data. Primarily sited as a repository on the code-sharing site Github, this project is also shown as a print of all the pebbles in the dataset sorted by visual similarity and a video.

Created while a Visiting Fellow (King's College) and artist-in-residence (Computer Laboratory) at University of Cambridge.

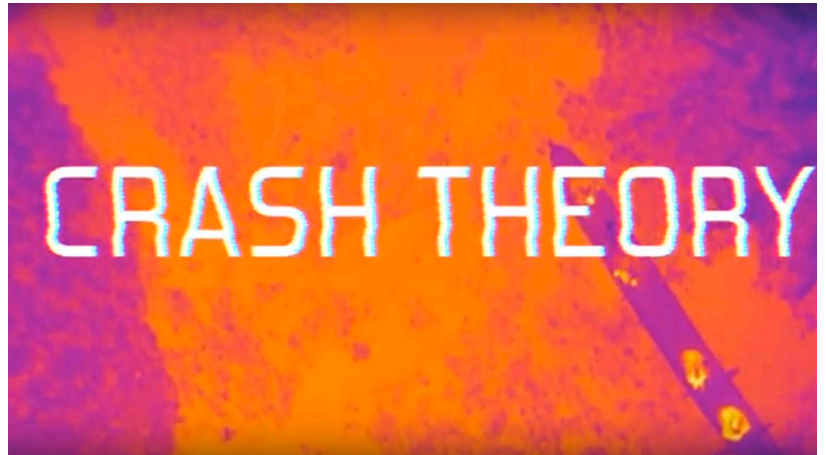
Jeff Thompson (b. 1982, Minneapolis/USA) is an artist, programmer, and educator based in the NYC area. Through code, sculpture, sound, and performance, Thompson's work physicalizes and gives materiality to otherwise invisible technological processes.

Thompson has exhibited and performed his work internationally at venues including the Museum of the Moving Image, Tufts University, Fridman Gallery, Somerset House, Sheldon Museum of Art, Drugo-more, Salzburger Kunstverein, and the Bemis Center for Contemporary Art. Recent commissions and residencies include SPACES, Bell Labs, the Computer Laboratory at University of Cambridge, Abandon Normal Devices, Brighton Digital Festival, Impakt, Rhizome, Turbulence, Harvestworks, and Holland Computing Center, the supercomputing facility for the University of Nebraska system. With Angeles Cossio, Thompson co-founded the experimental curatorial project Drift Station, which has mounted exhibitions and publications across the US and online.

Thompson earned an MFA from Rutgers University in 2006. He serves as Assistant Professor and Program Director of Visual Art & Technology at Stevens Institute of Technology.

CRASH THEORY

ADAM FISH



It is a crisis. We create mass extinction, massacre the inhabitants of the oceans, annihilate the forests, and overheat the planet. We know this by observing the Earth from above. Atmospheric technologies--satellites, balloons, and drones--witness this global catastrophe. And like all human creations these atmospheric technologies are flawed. They regularly fail and fall from the sky. Yet, despite these fiascos, atmospheric technologies provide a chance to counter disaster. But what connects failing technologies and a collapsing world? Crash Theory is a documentary that investigates the entanglements of disintegrating ecologies, tumbling drones, and human interventions. This 45-minute video, by anthropologist Adam Fish, provides a

first-person account of drones monitoring erupting volcanoes, palm oil plantations, and coral reefs in Indonesia; marauding elephants in Sri Lanka; starving orcas in the United States; rhinos in the United Kingdom; and internet infrastructure in Iceland. It asks: What is the relationship between life, loss, and survival technologies? The video advances two interconnected concepts. On the one hand is drone justice, the use of drones for extending life. On the other hand is crash theory, the hard realities of technological failure and ecological deterioration. Drone justice and crash theory are linked by broken world thinking which asks us to care for and heal a world that is falling apart.

THURS 21 NOV

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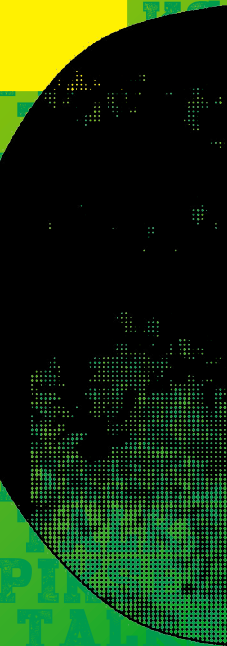
23 NOV 11:00 - 17:00

@ Píksel Studio 207



FESTIVAL

LIBREBEL



POST-NEWS JOURNALISM: ART MEETS JOURNALISM

HOSSEIN DERAKHSAN

The core crisis of journalism is not about business models, quality, ethics, or trust. It is that news, the heart of journalism, is dying. It is losing its cultural relevance after almost two centuries — and thereby its commodity value.

News was a cultural invention, according to media scholar James W. Carey, that emerged at a specific time and space for particular needs.

It was at the dawn of globalization when telegraph technology began to fundamentally change the way news was gathered and produced. Suddenly the world grew bigger after the break away from time and space which telegraph caused. The telegraph “allowed symbols to move independently and faster than transportation,” wrote Carey. The small but quickly expanding population of literate citizens started to situate itself in a very different world from fiction. “News both forms and reflects a particular ‘hunger for experience,’ a desire to do away with the epic, heroic, and traditional in favor of the unique, original, novel, new—news.”

Now after the invention of global satellite televisions, affordable international air travel, and of course the internet and social media, news has lost its monopoly on the sense of globality it once generated.

Meanwhile, in reaction to speedy and at times excessive and careless global movement of capital, goods, and work, more and more disillusioned people come to walk the opposite direction — from the global toward the local. Look at the rise of artisan shops, local markets, and craft movement, as well as the growing national, religious, and racial prejudices. Or look at how the local news now to most people (and social media platforms) mean selfies and stories from friends and family (or from celebrities who are our de-facto cousins) instead of city or state politics.

News used to be the main source of daily drama for the expanding literate class. It was what many people used as ice-breaker to communicate with their partners, colleagues and friends. But gradually with the invention of cinema, television, video games, YouTube, Twitter, and Netflix there are many other things than news to discuss at breakfast table — if there is still such a thing.

The result is a bifurcation: 1) A short-form journalism which is growingly produced by news makers than news outlets directly (tweets by politicians or local police or authorities) and few people are ready to pay for them; 2) A long-form narrative journalism in text, audio, and video which are symbolized by non-fiction books, documentary podcasts, and video documentaries — all with steady or growing market appeal.

The truth is that the news is dying, but journalism will not — and should not. If, as Carey once urged, journalism and democracy are synonymous with public conversation, the crisis of journalism can only be a reflection of the crisis of democracy.

Hossein Derakhshan is an Iranian-Canadian writer and researcher, and a pioneer of blogging, podcasts and tech journalism in Iran. He was a research fellow at Harvard Kennedy School's Shorenstein Center and is currently a research associate at the MIT Media Lab. He co-authored the report Information Disorder, commissioned by the Council of Europe, on the theory and practice of what is known as ‘fake news’ with Claire Wardle.

He spent six years in prison in Iran from 2008, which inspired an essay on the demise of blogs and “The Web We Have to Save” (Matter, 2015). His current research is focused on the future of journalism and also on the theory and socio-political implications of digital and social media. His writings have appeared in The New York Times, The Guardian, MIT Technology Review, Wired, Libération, Die Zeit, and Corriere Della Sera.

FRI 22 NOV

16:00

@ Bergen Public Library

THE ELSE LIBRARY FOR PURE DATA

ALEXANDRE TORRES PORRES

The main computer music languages for Live Electronics nowadays are: Max, Pure Data (or just “Pd”) & SuperCollider. In comparison to the other two, Pd offers a very limited set of functions in its main distribution (a.k.a “Pd vanilla”), relying heavily on external libraries as add-ons. This presentation talk describes the ELSE external library for Pd <<https://github.com/porres/pd-else>> - which brings elements that were missing in Pd and its current external libraries when compared to other computer music environments.

The ELSE library also tries to fill in the void after Pd Extended got abandoned and presents a single cohesive system for live electronics. It also includes functionalities not available elsewhere and revises elementary building blocks of computer music already found in Pd or other systems, such as in the design of oscillators. The ELSE library provides a large collection of objects that were carefully and meticulously designed to improve the patching experience for Pd, allowing some techniques of computer music to be implemented more conveniently. It is also part of a didactic project for computer music that uses Pd to cover a wide range of computer music techniques and DSP topics in a tutorial.

This presentation/talk discusses the challenges in developing this free/open source DIY system for live electronics.

PhD in Computer Music at USP. Master in Composition by Unicamp University. Organizer of cultural events in São Paulo. Musician, performer, composer, researcher, teacher. Pure Data expert and developer.

SAT 23 NOV

🕒 15:00

@ Piksel Studio 207

INTRODUCING OFELIA

ZACK LEE

Ofelia is a Pd external which allows you to use openFrameworks and Lua within a real-time visual programming environment for creating audiovisual artwork or multimedia applications such as games.

openFrameworks is an open source C++ toolkit for creative coding.

Lua is a powerful, efficient, lightweight, easy-to-learn scripting language.

Pure Data(Pd) is a real-time visual programming language for multimedia.

Thanks to Lua scripting feature, users can do text coding directly on a Pd patch or through a text editor which makes it easier to solve problems that are complicated to express in visual programming languages like Pd. And unlike compiled languages like C/C++, users can see the result immediately as they change code which enables faster workflow. Moreover, they can use openFrameworks functions and classes within a Lua script.

Using Ofelia, users can flexibly choose between patching and coding style based on their preference. The external is available to be used under macOS, Windows, Linux and Raspbian.

ofxOfelia is Ofelia packaged as an openFrameworks addon which enables users to create a standalone application for macOS, Windows, Linux, Raspbian, iOS and Android that can run Pd patches made with Ofelia and Pd vanilla objects.

Users can share the application with a wide range of audiences including non-Pd users and mobile device users.

Since its first release in February 2018, Ofelia has been used by many people and companies in various projects.

Zack Lee is a software developer, designer and music enthusiast who loves to design and create tools that can help people express their creativity in more intuitive way.

SAT 23 NOV

📍 15:00

@ Píksel Studio 207

INTERFACING IN LIVE ELECTRONICS PERFORMANCES

Jukka Hautamäki

Finnish sound artist Jukka Hautamäki will be talking about how he makes live electronics sound performances with his diy instruments.

Through his practice Hautamäki considers the relationship between modern hardware hacking with similar practices of the 60's and 70's, and during his talk will also speak about these influences and his relationship to media art history and media archeology.

Hautamäki's sound performances are microscopic studies into electronic sound. His live setup consists of diy sound devices - primitive sound electronics, which he manipulates in real time by changing components and reconnecting circuits. Hautamäki experiments with elements such as underhood work lights, electromagnetic sources, coil mics, diy amps and radio waves. For example the sound devices are picking up electromagnetic radiation and interference from various sources; fluorescence lights and Arduino controlled lights.

Live setup is an abstraction of a sound machine divided into miniature components, which all have their specific task. Together these sonic components are creating vast network of tools for experimental performance.

In his live electronics performance practice he experiments with interfacing, by integrating bodily performance with media technology. Hautamäki will address the concept of "forced" improvisation: his intentional challenge of using laborious interfaces, and turning chaos and trash-aesthetics into instruments of live electronics and inventiveness.

During the performances unexplainable electronic phenomenas happen, to which he is trying to react by improvising with sound. He is curious to study methods for creating sonic narration in relation to magic and hauntology.

Hautamäki is interested in how the design of the interfaces of his sound devices affects the artistic process of performing with live electronics. What is the relationship between art, craft, media archeology and lo-fi aesthetics in his sound art practice?

SAT 23 NOV

🔊 17:00

@ Lampemannen Bar

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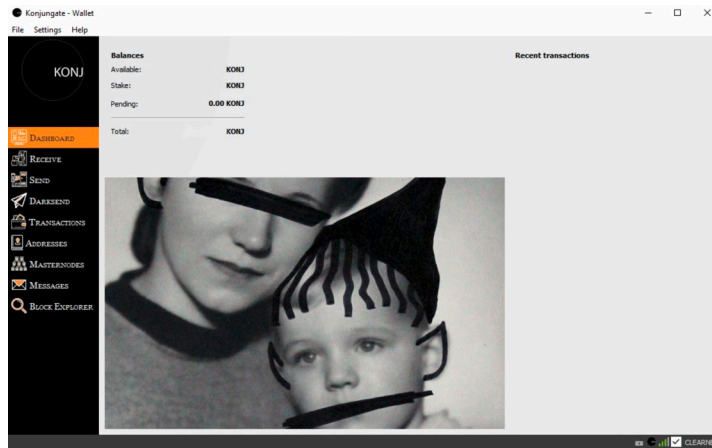
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KONJUNGATE

MICHAEL MASTROTOTARO



The Artbased Blockchain

To change the funding of Artists and Institutions.

Inspired by the cyber novel MACHFELD by Michael Mastrototaro © 1999

KONJUNGATE is based on the cyber novel MACHFELD written 1999 by Michael Mastrototaro. Strangely, the main character of the book is called Nakamoto and thus resembles the pseudonym of the BITCOIN inventor Satoshi Nakamoto. What a coincidence, right? Anyway.

In his cyber novel, he describes 9 years before Bitcoin appears on the cryptocurrency horizon the mining of KONJUNGATE.

Now 20 years after publishing the novel online, KONJUNGATE appears as a Media Art project to decentralize the funding of international contemporary Artists and Institutions and to give a strong artistic statement in times of budget cuts.

How does it work?

During the creation of the KONJUNGATE Blockchain, 1,25% of the total digital assets was premined. This amount of Tokens will be used as an initial fund for distributing the Token to a wide range of international Art-Institutions, to support contemporary Artists and as registered capital for the charitable MACHFELD-Foundation (in establishing) which will ensure further distribution of tokens in the future and its task is to ensure value security by means of art purchases.

Project

The GENESIS BLOCK is usually the very first block of a blockchain. However, the MACHFELD GENESIS BLOCK consists of a material and an immaterial part that can only be seen as one unit.

The material part:

In the starting phase, 4 objects are designed. These are in the form of 4 parts of a block and are modular expandable in a row. The material part is a reference to the immaterial that settles in the institution or its system.

The immaterial part:

The immaterial part is a MASTERNODE of the KONJUNGATE network. It is a computer program that is implemented in a system to generate the crypto currency KONJUNGATE through the MASTERNODE in an energy-saving way.

Thus, the artwork itself is an art funding program that is understood as an alternative or in addition to common funding practices. The installation enshrined as GENESIS BLOCK thus does exactly what institutions themselves (should) do, namely to fund contemporary art. In this sense, the installation shows

“we are on the side of art producers”. In addition, the institutions also show that they participate in an international network that enables alternative art production.

This is clearly symbolized by the material block the institutions should exhibit in a prominent place. Through a QR code attached to the object Visitors will be able to install a “Wallet” on their smartphone and immediately become part of the decentralized funding system.

Functionality

Through our project, institutions are part of a networked value chain process using Blockchain technology. This process is also accessible to individuals, artists and promoters – for anyone who is interested. The plan is to create a nonprofit foundation that will be able to directly promote out-of-the-box artists to a greater extent, and to ensure price stability for KONJUNGATE by building a collection of contemporary art.

The goal is to create alternative funding opportunities through an artistic process.

Thus the novel MACHFELD is materialized again 20 years after its existence, in another language – the language of the cryptography.

—————>>>>>—————//———>

KONJUNGATE adds a social aspect to the crypto landscape. Created from the means of art, it becomes a decentralized subsidy and again gives art institutions a timely instrument to promote contemporary artists. Calls directly promote artists.

—————<<<<<<—————//———>

Perpetual traveling through the offline realities of world geography, through their time zones, their landscapes and urban agglomerations shapes the artistic work of Michael Mastrototaro sustainable. On site, the Vienna-based artist examines social, economic and cultural conditions. In the course of process-based art projects, he often docks together as part of the MACHFELD entity on local levels of meaning of the locales they seek to formalize their specific sign systems and grammatical structures in different processes as concentrates and condensations.

While extensive fieldwork combined with explorations in countries of southern Africa, Central America, the USA, southern China or areas of his immediate Central European living environment plays a central role in the work of Michael Mastrototaro, the concepts remain predominantly media-oriented and reflect established conventions of perception. In 1999 he founded (together with the media artist Sabine Maier) MACHFELD. Based on his cyber novel of the same name, MACHFELD developed into an entity with a focus on transmedial art forms. In the course of the years, artistic projects developed in the field of tension between: cryptography, photography, literature, net art, short and experimental films, streaming projects, interactive installations, radio art, on- and offline performances as well as art in public space. Most of his works were created under the pseudonym MACHFELD. Projects, exhibitions, lectures, readings and screenings in: Africa, Asia, Europe, Central & North America and the USA. (eg Hong Kong Arts Center (Hong Kong / Hong Kong Special Administrative Region of the People's Republic of China), University of California (Santa Barbara / USA) Bag Factory (Johannesburg / South Africa), Kunsthalle Basel (Basel / Switzerland), Museum of Modern Art (Detroit / USA).

<https://www.konjungate.net>

<https://www.machfeld-foundation.net>

SAT 23 NOV

📍 17:00

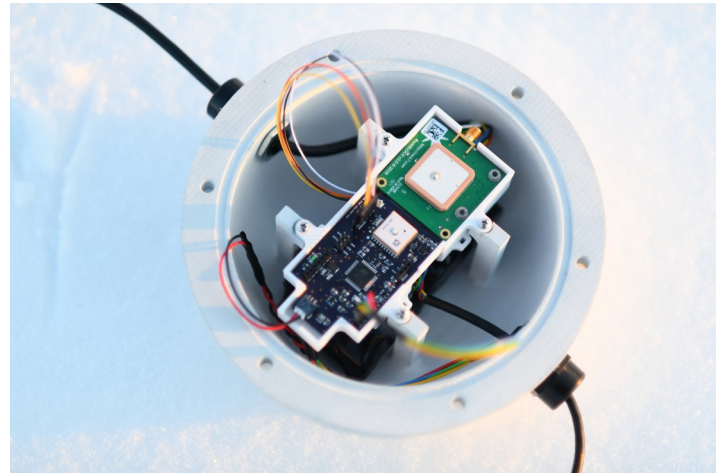
@ Lampemann Bar



ENVIRONMENTAL / BIOLOGICAL SENSING USING ARDUINO AND OTHER OPEN SOURCE APPROACHES

CY EDGAR KEENER

Find out what it takes to untether your Arduino prototypes from your laptop, and deploy them in the field for environmental or biological purposes. Learn the basics of batteries, solar, Wi-Fi / cellular / satellite communication and sleep modes. Get the download on batteries – what kinds are out there and all the factors that determine how long a battery will last. Try out different solar panels, and learn about charge controllers. Check out cellular communication from Particle.io, and satellite communication via the Rock Block. Find out why sleep modes are so important, and see a range of hardware approaches to reducing power consumption such as using a bare microprocessor and switching auxiliary devices. See how to bring all this info together using both datasheet and empirical approaches to building a current budget, so you can predict how long your untethered device will last. Info and strategies can be applied to a range of projects including wearables, IOT devices, and environmental / biological monitoring. This session will be a mix of info, hardware show and tell, and hands-on activities with a variety of sensors.



Cy Keener is an interdisciplinary artist who uses environmental sensing and kinetic sculpture to record and represent the natural world. He is an Assistant Professor of Sculpture and Emerging Technology at the University of Maryland's Department of Art. His work includes a range of data-based installations to visualize diverse phenomena including sea ice, wind, rain and ocean waves. He received a Master of Fine Arts from Stanford University, and a Master of Architecture from the University of California, Berkeley. Cy has completed commissioned installations at the Scottsdale Museum of Contemporary Art, Stanford University, Suyama Space in Seattle, and the Rubin Center for the Visual Arts at the University of Texas. Over the past year Cy has presented his work at the International Symposium on Electronic Art in Durban South Africa, the National Academy of Sciences in Washington D.C., and OCAD University in Toronto.

FRI 22 NOV

🕒 11:00

@ Píksel Studio 207

EXCERPT VIDEO MANIPULATION SOFTWARE

GREGOIRE ROUSSEAU

Visual artists need to screen videos of high quality in many different contexts. Possible context spans from clean video work presentation, single channel video in gallery, a series of video for musical support, audiovisual performance with real time video handling, use of pre-recorded material and real time generated images.

We started coding in Processing/Java programming language software to manipulate video as a constant stream of single still images. EXCERPT software allows reaching or manipulating each pixel of the picture/frame from the video materials, and outputs it as new video stream.

This perspective allows a new type of work in real time video manipulation. EXCERPT does not only work as a video mixer that would merge video streams into a single channel, EXCERPT intends as well to gather video streams in screen spaces, and a ground to implement real time generated images. An Excerpt is defined as an extract from a larger work. EXCERPT software screens part of the video material in division of space and techniques.

EXCERPT connects perfectly with Arduino, and triggering video material with sensor data happens easily. Moving images can be controlled by real world sensors bridging the gap between sensible world and on-looker position. Once the code ready for the specific use, it can be exported to an application for computer and scheduled to activate according to gallery opening hours.

EXCERPT is open source and it is encouraged to be shared!

No specific competences pre-required.

Skills acquired:

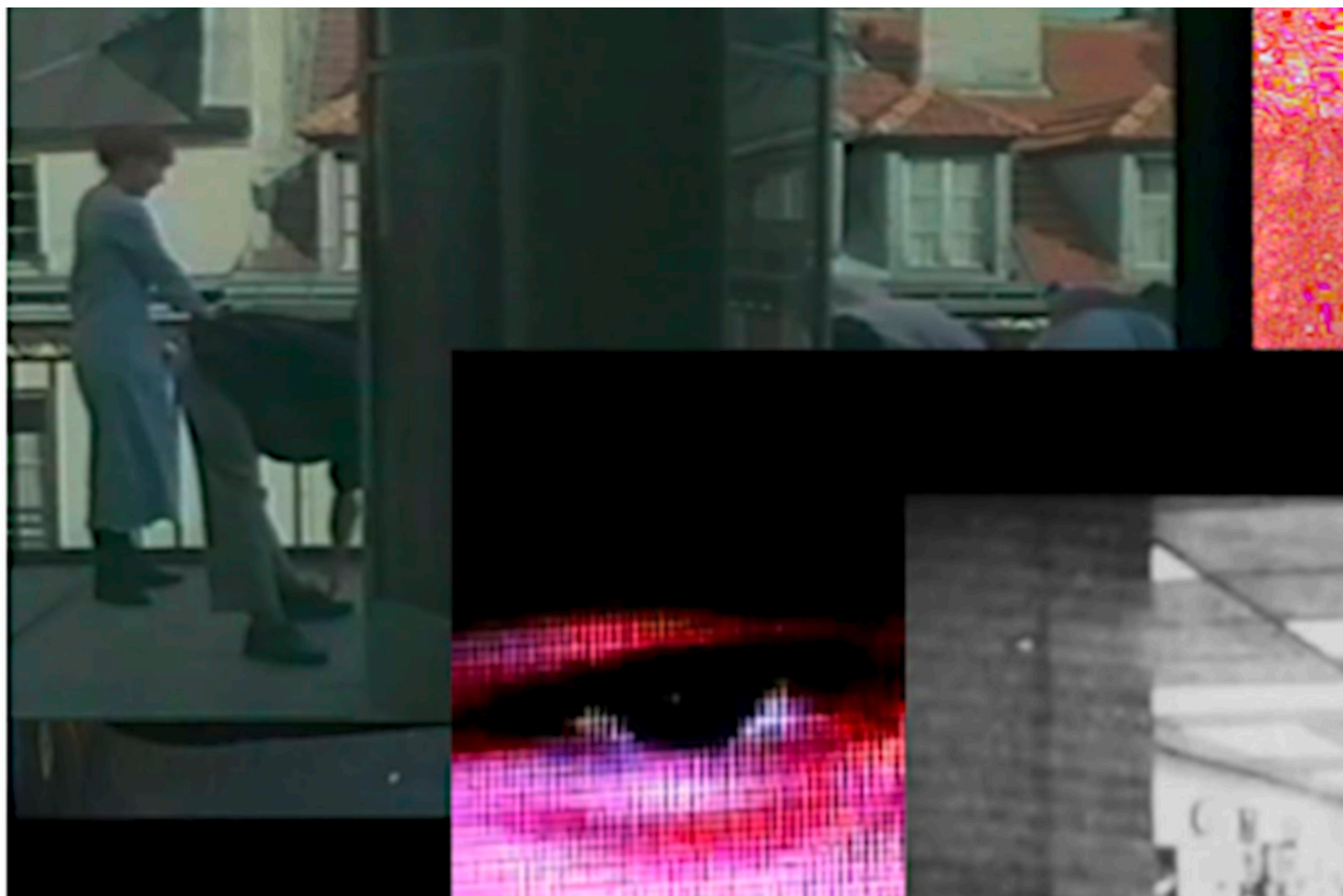
- Introduction to Processing and related video libraries.
- Image manipulation at pixel level
- Use of real time or pre-recorded footage
- Use of the keyboard as video editor
- Combine multiple video stream into a single channel
- Connect to Arduino over serial port
- Connect to MIDI
- Introduction to Arduino and sensor technology.

The workshop would benefit having access to 2 or three video projectors. Participants should bring their laptops.

Gregoire Rousseau is a Helsinki-based artist, educator and expert in technology. He graduated in Computer Science in 2006 and received Master of Fine Arts in 2018. His research focuses on electricity as a form of energy in the arts and its social and political implications. He lectures on technology in contemporary art practice in art academies in Europe, exhibits internationally and co-founded and contributes to Rabrab Press.

His artistic practice originates in early 2000s with sound performances using self designed analogue electronic instruments. He drifted toward visual form and since held exhibitions in Helsinki, Oslo, Pristina, Berlin, Istanbul, Research Pavillion in Venice, residency for 3rd Tiblisi triennale, C.A.C Shanghai, and recently at cité internationale des arts in Paris.

www.rousseau.fi



FRI 22 NOV

🔊 11:00

@ Píksel Studio 207

SOUNDING FEET

INSTITUTO STOCOS: PABLO PALACIO, DANIEL BISIG, MURIEL ROMERO

Sounding Feet by Instituto Stocos: PabloPalacio, Daniel Bisig, Muriel Romero

Sounding Feet explores how small postural changes of a dancer can be used to control music. From an artistic point of view, this interactive relationship links the musical outcome of interaction to the proprioceptive awareness of a dancer and it exposes to an audience through the auditory modality a dancer's minute

movements that might be visually hidden. The project follows an approach that combines musical ideation, dance improvisation, interaction design, and engineering. Through this combination the development and design decisions (e.g. the characteristics, number and position of force resistive sensors) can be informed by artistic criteria. Teachers: Instituto Stocos: PabloPalacio, Daniel Bisig, Muriel Romero



FRI 22 NOV

🔊 15:00

@ Piksel Studio 207

INVISIBLE ECOLOGIES LAB: WIND INSTRUMENTS

Gabriela Munguía



The Invisible Ecology Laboratory is an experimental educational program that through the indiscipline between art, science and technology propose the development of open low-cost technologies looking forward to activate decentralization processes of knowledge and the development of common tools and languages for artistic co-creation with nature and territorial phenomena. The Wind Instruments Lab

proposes an intensive work space in which we will construct different environmental sensors and explore different sound processes for environmental and meteorological analog data. At the end each participants will construct their own WindSynthLoop, a wind interactive electronic music instrument.

Gabriela Munguía (México, 1985) Artist, professor and researcher. Her work explores the biogeo-poetics and politics that construct our relationships with living and the natural phenomena, merging the fields of philosophy, ecology, electronic arts, bioart and diy technologies. She studied Arts and a master in Electronic Arts (UNTREF). She is professor and coordinator of the 3D Laboratory at the National University of Tres de Febrero. Is co-founder of Electrobiota Collective and co-coordinator of the Subaltern Geopoetics Laboratory. She has participate in different international exhibitions and festivals as: "La Fabrique du vivant" at the Centre Pompidou; Biennial Art Safiental of the Institute of Land and Environmental Art; International Biennial of Contemporary Art of South America; Teheran Annual Digital Art Festival; Cairo Electronic and New Media Festival; Piksel Festival Art, Science and Free technologies; Factors 4.0 International Symposium of Art, Science and Technology of Rio Grande do Sul; Transpiksel Mx Festival, Art, science and free technology; Festival of Electronic Arts and Video Transito_MX 06; Espacio de Arte Contemporáneo de Montevideo; Gerald an B. Cantor Gallery; Internation Bienal Kosice; among others. She has been selected in different international art residencies: Summer Sessions at V2 for the Unstable Media; Sala Taller IV at EAC of Montevideo; RAM-MUTUCA Brazil; Alps Art Academy; and Barda del Desierto at the Patagonia. Currently is part of INNOVART France-Argentina Program of Art and Innovation.

www.gabrielamunguia.com

SAT 23 NOV

🕒 11:00

@ Piksel Studio 207

MAPPING SMART FUTURES

ANDREAS ZINGERLE, DAVIDE BEVILACQUA, LINDA KRONMAN

We are interested to continuously explore methods which brings forth new forms of artistic research, especially in context of digitalization, and everyday use of technology in urban environment. Following previous academic and artistic research projects 'Behind the smart world' and 'The Internet of other people's things', we want to continue to focus on artistic research that investigates the relationship between increasingly corporatized cities and their citizens. In the research we intend to focus on smart city technotopias and their implementations. We are interested to artistically explore: 1) what implications corporate power has on the rights of citizens, 2) how it affects citizens' behavior and 3) how sustainable these smart city concepts are and if the Internet infrastructure is actually ready to serve the future demands.

A smart city: sustainable, green, effective and clean. It citizens protected from disasters, safe and secure. A sensing city full of life. This is how smart city proposals imagine our future urban life. Specially-built new cities, rising from swamps and marshland, built in deserts or on farming land. There is a disconnection between the vision of the smart city and the incomplete real city. In reality software fails, hardware becomes obsolete, the city is constantly under construction, projects are on hold, and interests of citizens and corporations are competing. Smart cities are actually business models, demo

cities, test-beds and playgrounds to benchmark who is willing to become a citizen in these high-tech neoliberal environments.

In this workshop we want to investigate the sustainability aspect of smart cities and its underlying infrastructures. One of the aspects of the focus lies on the very same use of "sustainability" in the jargon of smart urban planners, which claim the eco-friendliness of the smart world – which means saving resources and optimizing operational costs thanks to the adoption of better technologies. In this case, the sustainability becomes one further rhetorical dispositiv of green capitalism to enforce the production of more and more devices. Based on previous research in South Korea we observed material traces of smart city failures in form of empty malls, dysfunctional high-tech waste management infrastructure, and obsolete tele-presence technology. In the workshop we will unpack the omnipresence of technology in our 'green', sustainable, and clean cities and by applying Open Source Intelligence tools, citizen forensics and grassroot journalism we want to look at the current state of internet infrastructure in Scandinavia, with a special focus on Norway.

Together we will create a visual representation of our research on material traces, green electricity and eco data-centers.

KairUs is a collective of two artists Linda Kronman (Finland) and Andreas Zingerle (Austria). Currently based in Bergen (Norway), they explore topics such as vulnerabilities in IoT devices, corporatization of city governance in Smart Cities and citizen sensitive projects in which technology is used to reclaim control of our living environments. Their practice based research is closely intertwined with their artistic production, adopting methodologies used by anthropologists and sociologists, their artworks are often informed by archival research, participation observations and field research. Besides the artworks they publish academic research papers and open access publications to contextualize their artworks to wider discourses such as data privacy & security, activism & hacking culture, disruptive art practices, electronic waste and materiality of the internet.

Davide Bevilacqua

Davide is artist and curator working in the blurry area between media and contemporary art. He is interested in the rhetorics of the technological development as well as in the understanding of the art exhibition as an "interface", a processual space for exchange.

Lives and works in Linz, Austria.

Davide is currently local artist in residence at Atelierhaus Salzamt.

At the time he works for servus.at, is part of the Linz based artist collective qujOchÖ and collaborates with the sound art gallery bb15.



SAT 23 NOV

📍 11:00

@ Píksel Studio 207



PIKSEL TEAM

Director/curator: Gisle Frøysland

Co-curator/producer: Maite Cajaraville

Design: Jenny Picket (AP033)

Technical producer: Ivan Andre Paulsen

Technicians: Sigurd Torstveit, David Faarias, Reece Clifford

Sound Technician:

Exhibition Art Assistants: Dagbjört

Photographer: Martin E. Koch

Streaming: Gisle Sælensminde

Press and traslation: Ida Karoline Stenberg

Kids program comms: Merethe Iren Johnson Jøsok

Event manager: Merethe Iren Johnson

Catering coordinator: Merethe Iren Johnson, Jan Forland



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