



CULTURE
CODES
DEMOCRACY

CULTURE CODES DEMOCRACY



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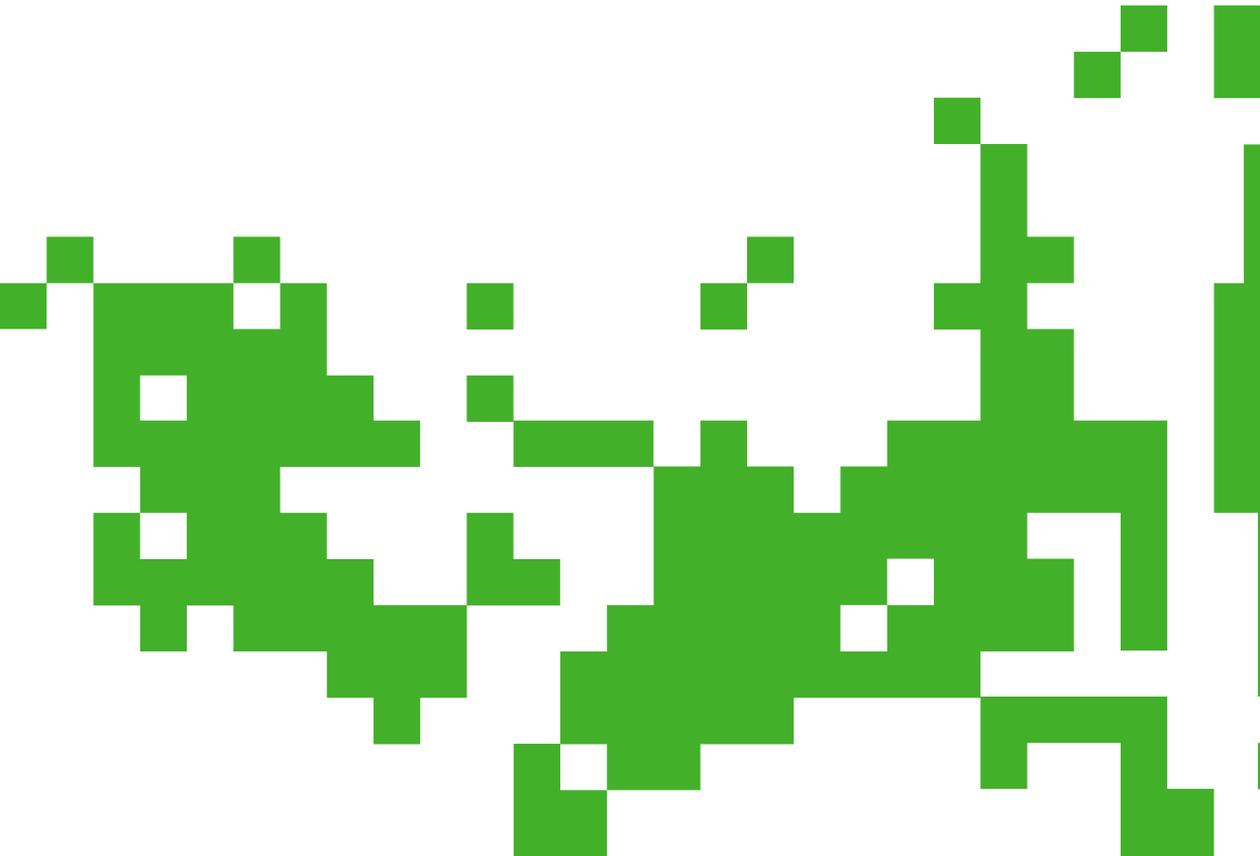
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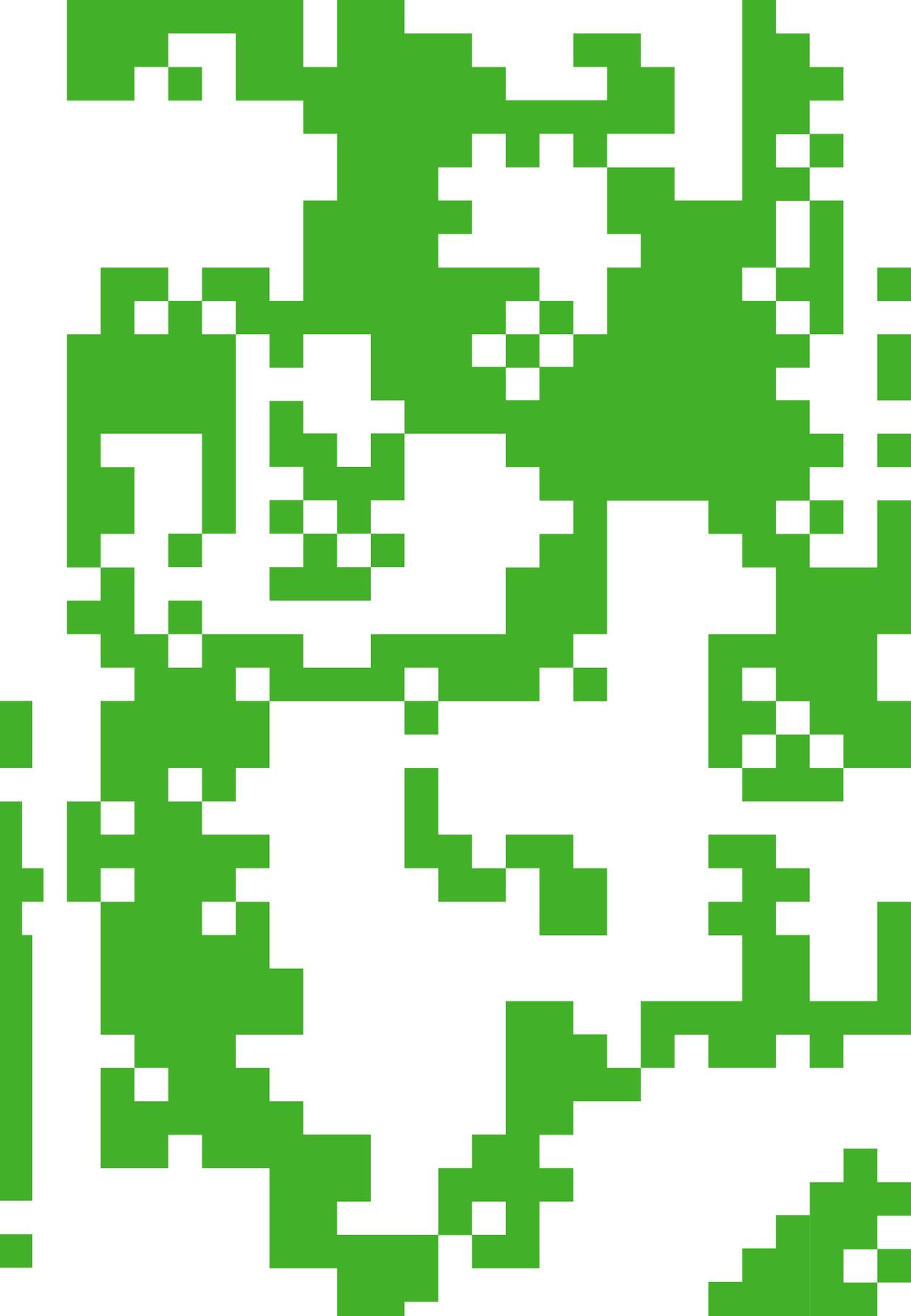
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EDITOR'S NOTE

BY ANA-MARIA CARABELEA

Culture Codes Democracy draws on the effort of some of Europe's leading cultural organizations—part of the three-year project co-funded by the European Union's Creative Europe program, European Digital Deal—to advocate for the role of artistic and cultural practice in reimagining the ways in which society produces and is produced by new technologies. It presents a vision of how the sector can become a key actor in shaping Europe's path towards digital sovereignty.

European Digital Deal was an investigation into how the accelerated, yet at times unconsidered adoption of new technologies alters or undermines democratic processes. Multiple investigations ran in parallel, allowing each institution to contribute situated perspectives on technology. A joint open call selected 13 artists-in-residence, and numerous exhibitions and discursive programs took place throughout the three years.

The exhibitions and residencies provided the structure for the current publication. As we review the work done, more clearly defined themes emerge out of what was initially a flatland. The three thematic strands encapsulate the viewpoints from which artists and cultural professionals conceive of democracy. *Mediated Realities* reflects on the fragmentation of the public sphere within digital spaces and its clear implications for the possibilities of public debate. In light of this fragmentation, *Speculative Governance* collects reflections on new modes of co-existence and governance. Finally, *Hybrid Bodies* raises the question of the hybrid political subject, a subjectivity emerging at the intersection between the organic and the machinic. The three chapters present artistic and curatorial positions on these topics, using the residency projects and exhibitions curated as part of European Digital Deal as examples.

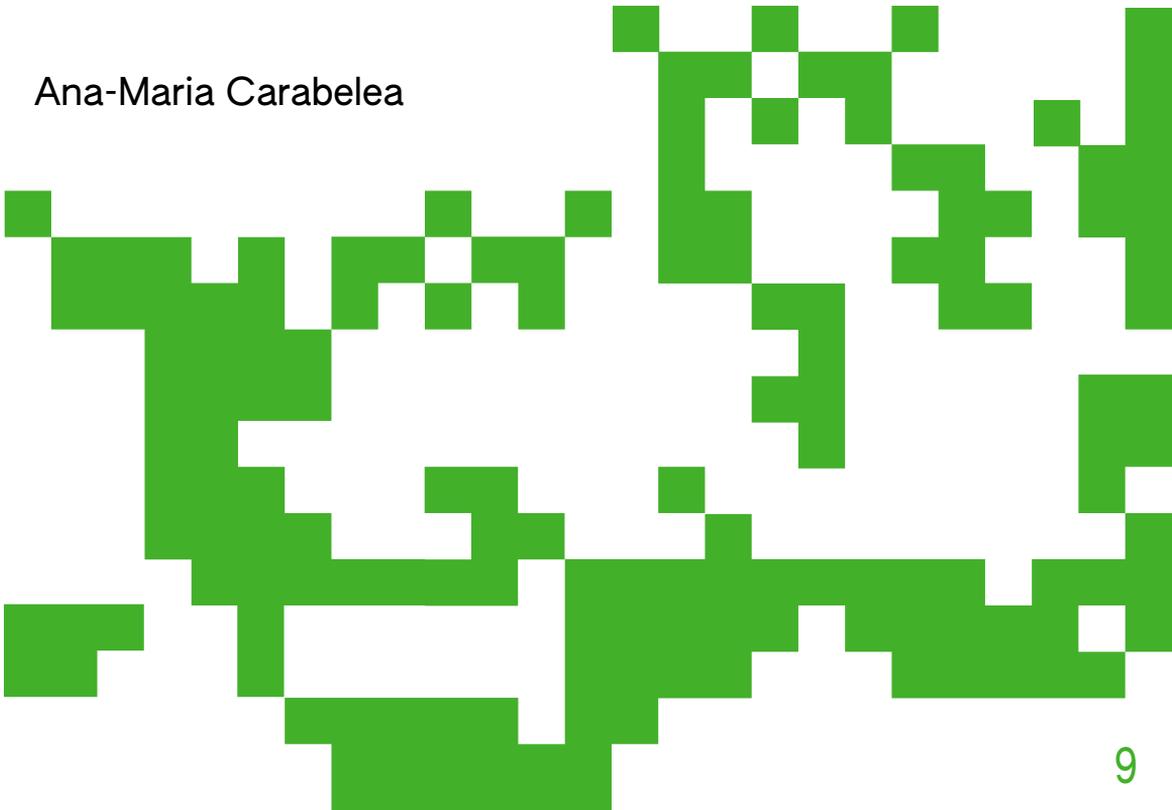


In the spirit of plurality, each institution ran discursive programs and other events whose reflections were situated within their local social context. These events are listed in the chapter dedicated to each consortium partner and help readers to gauge the scope of the project and the spectrum of debates around technology and democracy it covered.

This publication is also an exercise in translation. We aim to take the seemingly abstract language of arts and culture to those who can enact change—policymakers. The essay *Cultural Codes 2.0* condenses our findings, as well as other perspectives, to show that culture can indeed code democracy. The project's long list of achievements stands testament to the sector's existing and potential contribution to alternative models of technological innovation.

With this publication, we insist that art and culture can rewrite the inscriptions technology leaves on modern democracies, not by scribbling its own in another act of domination, but by introducing a critical understanding of what (re)makes democracies and a new logic that encodes this remaking.

Ana-Maria Carabelea



INTRODUCTORY STATEMENT BY GERFRIED STOCKER

The word deal has recently fallen into some disrepute due to certain political actors. Yet when we consider its roots in Old English (*)—which also gave rise to the German word “teilen,” to share—the term raises not only the question of how we share or divide the digital world and its profits, but more importantly, how we choose to engage with the possibilities that the digital world has brought forth. “How are we going to deal with it?”—and what distinctive European positions and strategies might shape that response—is arguably one of the central questions of our time.

The European Digital Deal network, whose protagonists and their ideas and projects are presented in this publication, emerged during what might fairly be described as a turbulent phase of digital transformation—the recent rise of what is now widely referred to as Artificial Intelligence, set in motion by the first public release of ChatGPT in late 2022. No previous stage of the digital revolution captured the attention of so many people so quickly. Of course, experts, particularly in media arts, had long been studying large language models, exploring their potential and analyzing their risks. Only with the advent of ChatGPT, however, did this attention spread into the broader public realm—and into the focus of major investors.

In early 2020, however, disillusionment seemed to dominate: the long-announced self-driving cars had still not arrived, the term Industry 4.0 had lost much of its momentum, and the annual release of new smartphones amounted largely to cosmetic updates. Then came the pandemic, with its long periods of lockdown—and suddenly we all had to move

* Middle English deel, from Old English dǣl; akin to Old English dāl: division, portion, Old High German teil: part.

into digital space: for schooling, for work, for personal communication, for artistic projects. This led, on the one hand, to a substantial growth of the digital citizenry, but on the other, it quickly turned the digital realm into a somewhat joyless routine. And only toward the end of Donald Trump's first term did many people become aware of the very real political dangers present within the strange and often disturbing dynamics of social media platforms.

The enthusiasm and wide attention surrounding AI—fueled daily by announcements of breakthroughs, billion-dollar investments, and carefully staged warnings of existential threat—have also intensified public debates around shaping the digital transformation in a responsible way. While we may not yet agree on how, there is a general understanding of the need to reconsider the assumptions that underlie the digital world—and that this development cannot be driven by technological progress and financial gain alone.

It is at precisely this juncture that the projects realized within the framework of the European Digital Deal—and its network of artists, cultural institutions, educational organizations, and research centers—intervene. They demonstrate the strength and extraordinary potential that can be unleashed when the unique role of art, and of artistic ways of thinking and acting, is recognized and supported.

Such interdisciplinary entanglement goes far beyond the simple exchange of expertise. Weaving together different forms of knowledge, it creates something new, opens alternative paths, laying the groundwork for their practical realization. The current period is one of profound transformation, in which the challenge is to find the right balance between preservation and renewal, when continuing along familiar paths seems as misguided as chasing supposedly simple solutions; in this time, such collaboration offers an invaluable resource.



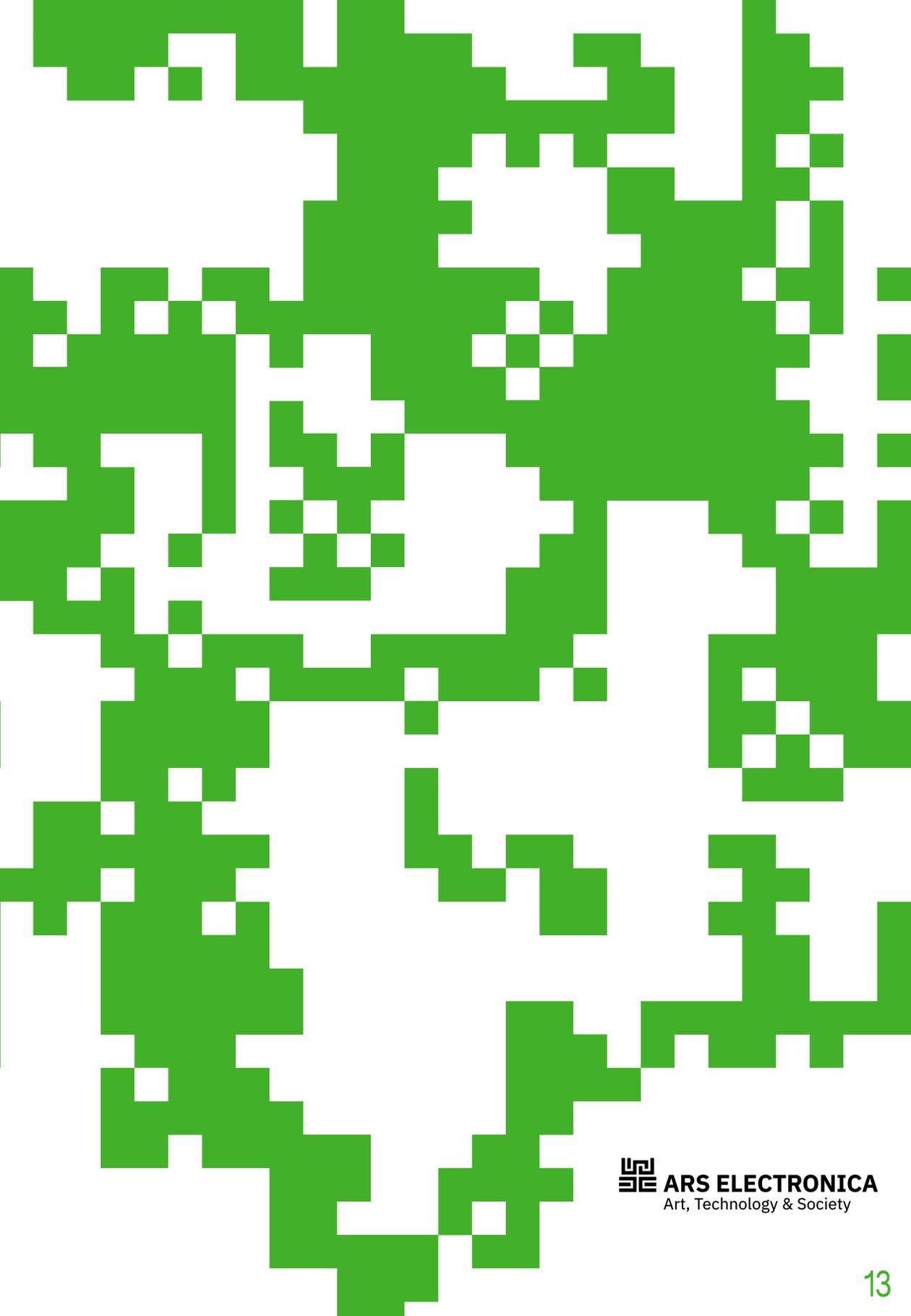
Needless to say, this represents a profoundly European perspective—and a responsibility admirably embraced by funding programs such as the European Digital Deal that lie at the intersection of art, technology, and society.

The outcomes achieved with the committed partners of this EU project and the outstanding artists involved deserve the highest recognition—not only because of the breadth of future-oriented themes addressed, but above all because of the consistent artistic stance in favor of a future shaped by and for human beings and the wellbeing of society.

A future that must be continually renegotiated and fought for.

For this, we need platforms such as the European Digital Deal network—platforms for individuals who view the future not as a crystal-ball vision conjured up by technology corporations, but rather as a responsibility of our time. These individuals have begun to embrace that responsibility—as social activation and empowerment, and as a source of analytical, corrective, and imaginative ways of thinking and acting.

Gerfried Stocker
Artistic Director and Co-CEO, Ars Electronica



INTRODUCTORY STATEMENT

BY ANDREAS BABLER

In times of rapid technological transformation, the question of how we uphold and evolve democratic values acquires ever greater urgency. The European Digital Deal project meets this challenge head-on with a vision rooted in collaboration, critical inquiry, and cultural engagement.

Culture and the arts are not peripheral to society's progress; they are central. They offer spaces where complexity can be explored, where alternative futures can be imagined, where the human dimensions of technological change are made visible and opened up to debate. Supporting interdisciplinary practices at the intersection of art, technology, and society is not just an investment in culture, but in democracy, too. Artistic and speculative practices enable us to challenge assumptions, uncover hidden structures, and co-create new narratives around technologies. These practices have the power to contribute not only to public discourse but also to innovation and policy design.

We envision a Europe in which cultural infrastructures are recognized as essential components of digital sovereignty and democratic resilience. Artists, researchers, educators, and cultural institutions must all play a key part in shaping the ethical and societal frameworks that surround emerging technologies.

The publication *Culture Codes Democracy* is a compelling testament to how deeply digital technologies are intertwined with political and social realities—and the role that culture can play in decoding, reflecting, and reshaping them. It is through projects such as the European Digital Deal that we not only build new technologies, but also the shared understanding and imagination required to govern them wisely.

Andreas Babler
Federal Minister of Housing, Arts, Culture,
Media and Sport

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

INTRODUCTORY STATEMENT

BY GEORG HAEUSLER

Digital technologies and Artificial Intelligence are changing European societies faster than ever before. They have already revolutionized how we create, share, and disseminate art. Generative AI tools are also helping us to interpret and reconstruct cultural heritage, transforming how cultural professionals work and how audiences engage with culture. These technologies have completely reshaped the daily operations of the cultural and creative sector across Europe.

But along with these opportunities come real challenges. We cannot ignore concerns about job losses, reduced revenues, and the protection of Europe's rich cultural and linguistic diversity. Cultural and creative content feeds many digital platforms and AI systems. It is therefore essential to ensure that creators' rights are protected, that their work is fairly compensated, and that culture continues to thrive at the heart of Europe's identity and democratic values.

This is where the European Digital Deal project, co-funded by Creative Europe, comes in at just the right time. It is led by Ars Electronica, one of Europe's most innovative organizations working at the intersection of art, technology, and society, in close partnership with twelve other cultural organizations in eleven countries across the continent. Since 2023, this strong European partnership has been reshaping the conversation on how emerging technologies affect our democracies, offering artists, researchers, educators, and citizens a shared platform to co-create a digital deal that safeguards democratic values in the digital age.

The publication *Culture Codes Democracy* is a major step forward in this joint effort. It shows how artistic and cultural criticism can reveal the hidden connections between technology and democracy, and spark new ways of thinking about innovation and policy. By emphasizing the importance of cultural infrastructures in navigating technological change, it demonstrates how the cultural sector can help lead Europe toward digital independence.

We are proud to support this initiative under the Creative Europe program and to celebrate the work carried out by Ars Electronica together with its partners across Europe. Their collective achievements remind us that technological progress must be guided by human creativity, cultural values, and ethical thinking. This is how we will build a fair, democratic, and culturally diverse digital future for Europe.

Georg Haeusler
Director, Directorate D – Culture, Creativity and Sport
European Commission



ART IS NOT AN ORNAMENT

BY VERONIKA LIEBL AND VANESSA HANNESSCHLÄGER

Three years ago, we launched European Digital Deal with a bold mission: to investigate how new technologies—above all Artificial Intelligence—reshape our democracies, our cultural practices, and our daily ways of living together. Today, as this project draws to a close, the urgency of our initial questions has only intensified. With this publication, we present and celebrate the glimpses into answers that our project was able to give.

The consequences of global technologization lead to political realities. We live in a time in which our democracies are threatened by technological evolution. Algorithmic disinformation has swayed elections and deepened polarization. Surveillance capitalism extracts and monetizes every trace of our lives, consolidating power in the hands of a few global corporations that do not, however, contribute their share in turn. Authoritarian states and even democratic governments are deploying AI-driven control systems that log, track, and manipulate their citizens' behavior.

As digital technologies have become a vital part of social infrastructure, the sovereignty of our data, our capacity for democratic decision-making, and the mutual trust on which pluralistic societies depend are all being eroded. Critical voices across Europe point out how our dependence on non-European infrastructures exposes us to external pressures and vulnerabilities. As Francesca Bria has stressed: *“If you cannot control the critical infrastructure of the society you’re living in, you’re a democracy at risk.”* We must not treat these warnings lightly.

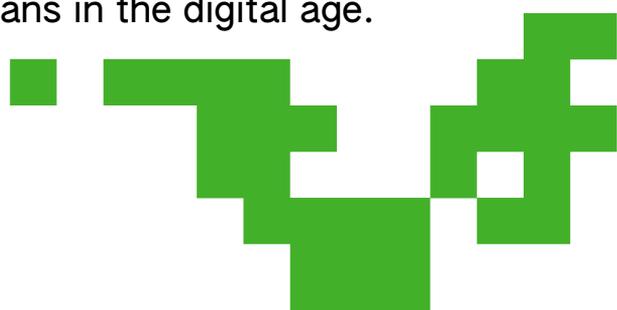


WHY CULTURE MATTERS

In this context, cultural organizations prove their role as vital democratic infrastructures. Culture does something that legislation, regulation, or markets alone cannot: it builds spaces where society can reflect, question, and imagine the new. Cultural institutions provide a bridge between expert knowledge and everyday experience, translating abstract ethics and policies into physical experience and equipping citizens with agency to participate meaningfully in shaping the technology of the future.

At Ars Electronica, we have seen many examples of artistic practice illuminating the hidden dimensions of AI: from exposing the mechanisms of algorithmic violence and reclaiming digital identities to questioning the biases that shape machine learning systems. These projects are not merely ornamental; they are crucial forms of research, intervention, and knowledge creation. They transform abstract systems into haptic realities, turning disinformation, data extraction, or technology bias into matters people are willing to stand up to.

Cultural institutions also embody pluralism. They give a stage to marginalized voices and defend the right to dissent, to critique, to imagine futures beyond the narrow logics of profit or control. In this way, they support democracy beyond awareness raising, expanding the horizon of what democracy means in the digital age.



THE NEW ROLE OF CULTURAL ORGANIZATIONS

If cultural institutions are to fulfil this democratic responsibility, they themselves must transform to become active agents in shaping the digital sphere, collaborating with scientists, technologists, policymakers, and citizens alike.

This requires new frameworks:

- Governance frameworks that integrate artistic research practices into policy debates and technological development processes.
- Economic frameworks that secure long-term investment in cultural infrastructures, treating them as essential knowledge institutions rather than entertainment facilities.
- Ethical frameworks created through the structural integration of artists and cultural institutions, which go beyond compliance to question proactively the societal consequences of digital technologies.

It requires new resources:

- Structured public access to digital infrastructures such as cloud services, datasets, labs, that are otherwise monopolized by industry, enabling artists and cultural practitioners to experiment independently.
- Platforms for exchange across Europe and beyond, ensuring cultural organizations and artists can operate not in isolation but as part of a continental strategy for digital sovereignty.
- Stable funding that recognizes art and culture as a public good and a foundation of democracy, not as an afterthought in times of austerity.

And it requires new skills:

- Digital literacy and AI literacy, not only for artists and citizens but within cultural organizations themselves.
- The capacity to navigate multi-stakeholder environments, where dialogue with regulators, technologists, civic movements as well as industry is as important as curatorial expertise.
- The courage to experiment, to take risks, and to value process over immediate outcomes, because democracy itself is not measured by efficiency, but by participation, plurality, and imagination.

A CALL TO ACTION

European Digital Deal has demonstrated that the cultural sector has both the responsibility and the potential to shape our digital futures. But to do so, we must recognize culture as an integral part of Europe's democratic infrastructure. When arts and culture are underfunded, critical voices are silenced and spaces of imagination and dissent are eroded. Consequently, democracy itself is weakened.

The future of democracy will not be safeguarded by technology alone, nor by policy alone, and certainly not by markets. It will depend on our collective ability to imagine and enact alternatives. At this pivotal moment, we must invest in cultural ecosystems that cultivate complexity, nuance, and resilience. It is through art that societies learn to question, dream, and act together. Only by sustaining cultural infrastructures that create unrestricted exploratory spaces can we capitalize on this extraordinary power that art and culture have.

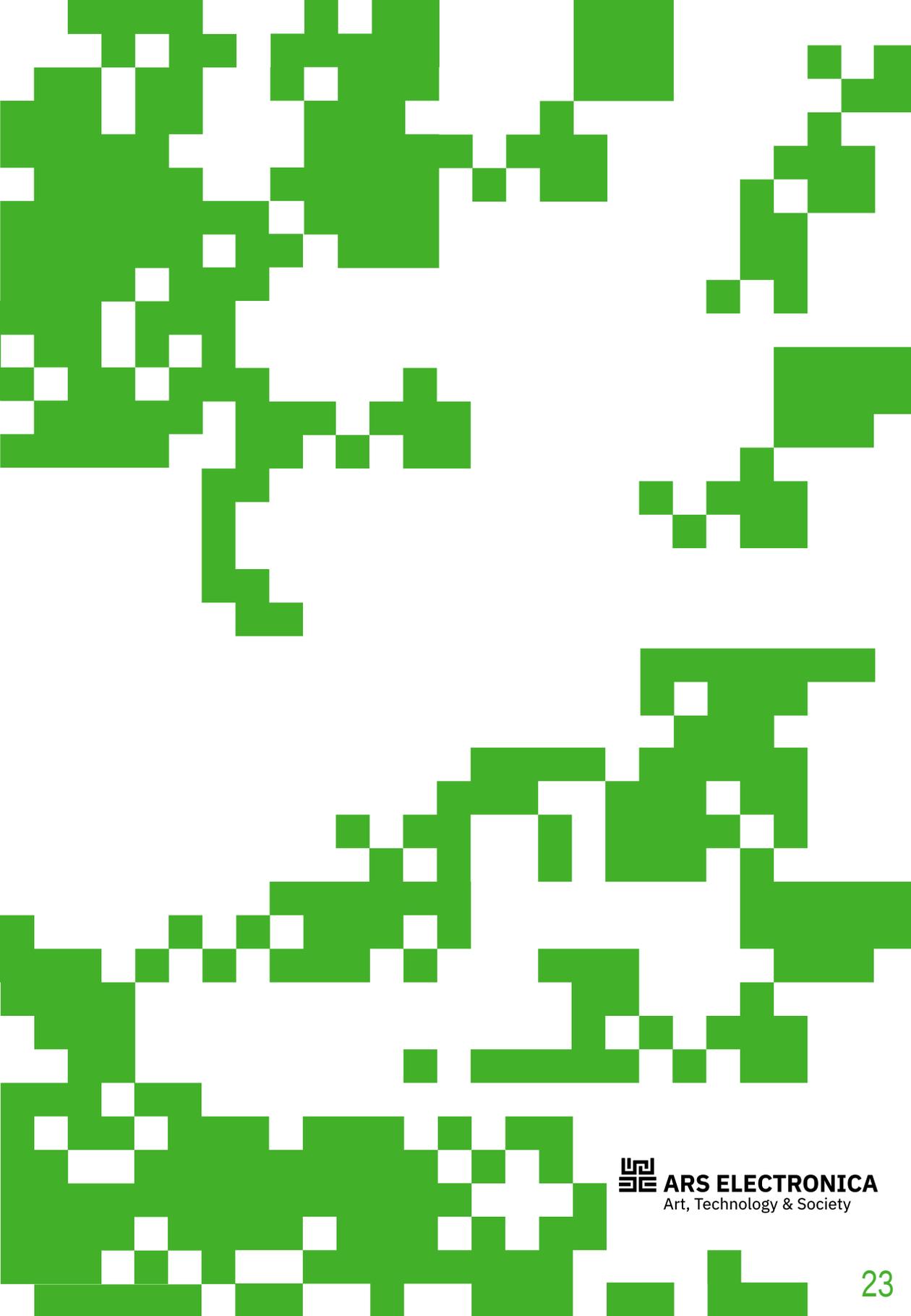
European Digital Deal shows how cultural institutions can develop the frameworks, resources, and skills they need to stand as guardians of democratic values, as laboratories of

possibility, and as bridges between citizens and the digital infrastructures that shape our lives.

With this project, we have started a journey towards our digital Europe that is free, pluralistic, and just. We are on the way. Come aboard and travel with us.

Veronika Liebl
Managing Director, Ars Electronica

Vanessa Hanneschläger
Head of European Collaboration, Ars Electronica



Günseli Yalcinkaya is a writer, researcher, and critic based in London, whose work explores how technology shapes myth. As Contributing Editor at Dazed Magazine and a former External Research Associate at Moth Quantum, she investigates internet folklore, tracking how emerging technologies—from AI to quantum computing—give rise to new ideologies, digital superstitions, and collective fantasies. Her writing moves between analysis and artistry, mapping the hidden emotional life of our networks, with essays published in Art Review, CURA, Dazed Magazine, Spike Art, Vogue, Zora Zine and 032c, as well as in books for Aksioma, Julia Stoschek, and LAS Art Foundation.

ESSAY

CULTURAL
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GÜNSELİ YALCINKAYA

CULTURAL CODES 2.0

GÜNSELİ YALCINKAYA

Is AI in the room with us now? The popular meme across social media feeds is emblematic of the way in which it is spoken about and disseminated across mainstream channels. Oftentimes, it sounds like a singular force that is everywhere, all at once. In some sense, this is true: AI is indeed everywhere. But less so in the magical Artificial-General-Intelligence way that many tech innovators would have us believe. Rather, as the existence of chatbots and generative AI systems becomes so routine, so normalized, these systems fade into the background noise of our daily lives, embedding themselves like microplastics into every inch of existence.

Since *The Practice of Art and AI*, the final publication in Ars Electronica's AI Lab project in 2021, the mainstreaming of generative AI, chatbots, image generators, and virtual companions has introduced these systems to hundreds of millions of users worldwide, transforming the ways in which we search, write, and make images at a bewildering rate. We have all collectively witnessed the transformation of AI from a fun, Ghibli-fied novelty to a mundane habit—think of every time you click AI Overview, or opt into an autocomplete recommendation on SMS or email. Nevertheless, the common language used to speak about AI creates further confusion, employing hard-to-digest terminology that depicts AI as a singular and impenetrable black box.

Marketing hype is an effective way for start-ups and large corporations to sell products. The modern archetype of the Promethean tech bro, named after the mythical figure who stole the fire from the Gods, imagines progress as a purely functional pursuit, as opposed to ideological. This is an effective way to steer attention away from more urgent

discussions around AI and its long-term environmental and social impacts—the tech industry is notorious for moving fast and breaking things, after all. To position AI as some kind of oracle, a highly autonomous and potentially superintelligent force capable of taking over the world, promotes the unhindered development of such technologies, sold to us as signs of progress. As Hito Steryl observes in *Medium Hot*: “Neural networks are thus seen to mimic a market logic, in which reality is permanently at auction.” These media depictions are nevertheless crude and sensationalist, portraying AI either as a gnostic savior that will upload us into immortality or as a harbinger of destruction that will upend society as we know it. Making moves in silence, the tech bro codes his product launches in ultra-generic and sensationalist language, largely to distract from the fact that, for the most part, no clear objective to the acceleration exists other than the acceleration itself.

By now, it is evident that AI is neither merely algorithms in the Cloud, nor a future messianic entity that will save us from our troubles. As digital technologies permeate every aspect of our lives, the lack of new conversations surrounding these advancements feels disorienting. “What we’re talking about nowadays, with regards to AI and big data, we also discussed ten years ago,” observes Daphne Dragona, one of the experts in the European Digital Deal project. “Things are going so fast, I think faster than ever, and if we still don’t find the time to imagine and reflect upon what we could do differently, we will find ourselves more constrained, and more trapped in these situations.”

But AI systems are only as capable as the humans acting with AI assistance, which is to say: how we understand these tools will determine how they are used in the future. As Louise Amoore and her coauthors point out¹, large language models (LLMs) are penetrating social, economic, political,

1. Amoore, L. et al. (2024) *A world model: on the political logics of generative AI*. <https://www.sciencedirect.com/science/article/pii/S0962629824000830>

and financial systems at speed; in their words, LLMs are creating a “world model” that will shift what they call the underlying “political logics” of Western cultures. The real trouble is not so much the technologies themselves, but what arises from individuals using AI for their own ends. This could have serious political effects, ranging from cyberwarfare, the undermining of democracy, or extractive capitalistic practices that deepen existing inequalities. This is occurring not only in the direct sense that generative AI models are being deployed to govern difficult problems, “but also because generative AI is shaping and delimiting the political parameters of what can be known and actioned in the world.”

As it turns out, bad actors are everywhere, a shift that some online users are calling the internet’s “dark mode.” These modes come in various forms—either as deliberate misuse of AI or attempts at regulation that are likely to backfire. Algorithmic disinformation has been known to sway elections, crash stock markets, and exacerbate racial bias and conflict. Grok, the chatbot deployed by Elon Musk, is spouting government-sanctioned racial conspiracy theories and self-identifying as MechaHitler, while the Peter Thiel-backed data company Palantir is creating deportation databases with data siphoned off by Department of Government Efficiency (DOGE) agents. Responses to these issues do not always promise to make the internet better, however. Take the United Kingdom’s recent Online Safety Act, intended to protect children from harmful content, which has been described as a “blueprint for digital repression”² by leading digital rights groups, blocking everything from SpongeBob Squarepants gifs and Spotify playlists to Wikipedia entries. Or European countries like Denmark, Greece, Spain, France, and Italy testing a common age-verification app³, which will likely be enforced across the EU in the coming years, creating

2. *Blog: UK Online Safety Bill risks emboldening digital authoritarians around the world - ARTICLE 19* (2021). <https://www.article19.org/resources/blog-uk-online-safety-bill-risks-emboldening-digital-authoritarians-around-the-world/>
3. Castro, C. (2025) *After the UK, online age verification is landing in the EU*. *TechRadar*. <https://www.techradar.com/computing/cyber-security/after-the-uk-online-age-verification-is-landing-in-the-eu>

the optimal conditions for greater censorship, control, and authoritarianism.

The move towards a more censored internet is part of a wider paradigm shift pushing us towards techno-authoritarianism in the West, where online behavior is logged, tracked, and monitored not only by corporations, but increasingly, by states themselves. Machinic constellations in the form of generative AI, Adtech, recommendation algorithms, engagement economies, personalized search, and machine learning are being trained to deinstall democratic structures, to influence our behavior, indeed to modulate and manipulate reality itself.⁴ These rapid advances are shaping our worldview, using tools such as micro-targeting, in which individual users are targeted with customized adverts so as to manipulate our behavior.

In a previous essay for Dazed magazine⁵, *How did everything get so mid?*, I wrote about the emergence of “mid” as the defining characteristic of today’s algorithm-led society, saying that “the middening of information, as tailored towards the biggest majority, is particularly concerning for the health of democracies.” If the most attention-grabbing, sensationalist content is the most effective in reaching the widest pool, information is incentivized towards the extremes through filter bubbles, creating feedback loops that amplify extremist propaganda and polarizing narratives. This can be seen in AI-driven ad targeting that coaxes users down ideological rabbit holes, and social media algorithms that reinforce far-right extremist ideologies.

There is no simple answer to the challenges faced by our political systems, no matter how well-intentioned legislators might be. As we navigate an era of unprecedented

4. Paglen, T. (2024) *Society of the Psyop, Part 1: UFOs and the Future of Media - Journal #147*. <https://www.e-flux.com/journal/147/623330/society-of-the-psyop-part-1-ufos-and-the-future-of-media>

5. Yalcinkaya, G. (2023) *How did everything get so mid?* <https://www.dazeddigital.com/life-culture/article/59790/1/how-did-everything-get-so-mid-culture-basic-prepackaged-cool-fred-again>

technological advancement, how we understand and regulate its influence must be adapted to the shifting social and political conditions that have arisen during this time. The following sections highlight some ways in which artistic practice can inform policy—either directly through the development of legislation, or indirectly through its societal impact. Concrete examples of the practices of some of the artists-in-residence in European Digital Deal demonstrate how these help us make sense of tech-mediated realities, reconfigure public space, or update ethical frameworks. We unpack why cultural and artistic practices are relevant and should be taken seriously by policymakers as knowledge producers. Emphasis is placed on the research value of artistic practice, the need to integrate artists into the policy-making process and continuously foster interdisciplinary practices. Finally, we outline the sorts of infrastructure and funding needed to achieve this.

UNDERSTANDING MEDIATED REALITIES

In 2023, the stock market collapsed after a low-res image of the Pentagon exploding began circulating on X, only to return to normal again four minutes later once officials confirmed that the image was AI-generated. Nevertheless, its viral spread was enough to demonstrate the material consequences of misinformation on social media—in particular, how the speed of our perception and interaction with synthetic images can lead to the spread of misinformation online, making it even harder to discern what is “real” in our first interaction with an image. Such examples point to the importance of visual literacy on the part of those interacting with images online. This topic has only grown in importance since the explosion of generative AI, to the point where it is more likely to be assumed that an image is false than real.

Since the very first deepfake by director Jordan Peele in 2018 showing former US president Barack Obama speaking about

the dangers of false information and fake news, generative AI is getting better and more convincing at creating false images. One such example is the viral meme comparing the wild leaps in quality between two clips of the celebrity Will Smith eating spaghetti processed one year apart, hinting at the rate at which generative AI is improving its ability to imitate reality. The mass deployment of false images over the feed might seem innocuous, especially when it concerns clips of trail cam footage featuring innocent subjects such as bunnies jumping on a trampoline. But as AI slop takes over feeds and group chats, telling apart hallucination from reality is becoming harder, even for the most discerning users.

Implicit biases within large language models also influence their preconceptions of what is real. For example, a 2023 study titled *AI or Not?*⁶ by Bellingcat found that images with higher resolution would be flagged as AI-generated, even if they were not, while lower-res images were assumed to be real. Without the limits of real-world rules, the AI-induced distortion of reality allows for an infinitude of fictional scenarios. These in turn can be used to extract value and direct public attention in a particular way.

Martyna Marciniak, the artist who examined the role of visual literacy and the importance of maintaining a critical dialogue in relation to media aesthetics during her residency, states: “The only way to give agency and responsibility back to the viewer is to invest in visual literacy, so they don’t end up in a position of having to be told what they’re looking at.”

We need to take a step back and actually trust that we have better tools at hand already that can prevent us from getting sucked into this crazy AI misinformation armageddon.

Martyna Marciniak, Artist and Researcher

6. Kovtun, D. (2023) *Testing AI or Not: How Well Does an AI Image Detector Do Its Job?* - *bellingcat*. <https://www.bellingcat.com/resources/2023/09/11/testing-ai-or-not-how-well-does-an-ai-image-detector-do-its-job/>

Marciniak's project demonstrates the different levels at which artistic practice is relevant; it introduces the notion of visual literacy as complementary to media literacy, emphasizing its importance at a societal level. This highlights the value of artistic research as more than simply aesthetic, but rather as crucial in rendering legible the complex dynamics that underpin digital technologies. Translating these critical perspectives necessitates unpacking to a wider audience the complex rhetorical and psychological dynamics that underpin online polarization. Such users do not typically have access to this depth of information, which is nevertheless necessary to recognize the threats to democracy posed by mediated realities.

RECONFIGURING OF PUBLIC SPACES

By now, it is evident that the gap between IRL and online lives has long become obsolete, the boundaries between our real and digital identities blurred. For many of us, social interactions are mostly spread across a select few commercially-driven platforms, which value performance and reward above pretty much all else. Operating with little to no regulation, these spaces were initially built for sharing our lives with each other. They no longer feel fit for purpose, yet we rely on their services for everyday existence. This begs the question: what comes next?

As for the real world, something even stranger is happening. We have been aware of the threats of mass surveillance for a while now. Shoshana Zuboff coined the term surveillance capitalism in 2018 to describe how a data-driven society controls and profits off its population. Yet, recent advancements in AI surveillance, as well as the adoption of Palantir by the Trump administration this year, are gradually inching their way towards Europe. Palantir's surveillance software Gotham, which allows police officers to access an individual's personal details and social media channels in seconds, has already been adopted by German officials.⁷ In this uneasy climate of collective anxiety, the ways

in which we interact in and around public spaces are shifting. From the deterioration of third spaces, defined as social places where you spend time outside of home and work, to online platforms being overrun by advertisers, tracking bots, clickbait creators, and trolls, there is an urgent need to reimagine public space to better reflect the multiple layers of media environments that define modern living. New conditions must be envisaged for communities to link and build outside of the bureaucratic mediascape.

Digital spaces have the potential to fill a role that physical spaces cannot. For all the censorship and extraction that defines the online experience, there still remain communities that exist on the margins of these capitalist extractive agendas. The Fediverse⁸, social platforms like Mastodon, VR Chat and Roblox, whose younger audiences communicate mostly in Discord servers or group chats, remain private spaces and are examples of what Kickstarter's Yancey Strickler describes as dark forests: non-optimized spaces that function as a retreat from the predatory behavior of centralized, high-pressure platforms, and that articulate a growing need for digital safety.

Different types of media help relate to territories in different ways—to confront realities or try different lifestyles. In their project *Filandón: Public Infrastructure for Transmedia Gatherings*, the artist-architect duo Space Popular worked together with local governments to develop an installation, accompanied by a report for strategic governmental action towards hybrid space and immersive media in the form of an open-source, publicly available document. “We’re at a point now where these technologies are getting so powerful, there’s so much money that there will begin to be talks about nationalization,” they speculate.

7. Fürstenau, M. (2025) *German police expands use of Palantir surveillance software*, *dw.com*, <https://www.dw.com/en/german-police-expands-use-of-palantir-surveillance-software/a-73497117>

8. A centralized universe of commercial platforms, each located on their own servers.

Their approach to building these spaces has been different, taking into consideration both the governmental capabilities and user preferences.

If we ask a government to create their own platform, no one will want to be in it. But if we meet people where they're at, which is surrounded by all these commercial entities, and then reroute them through another entity that is public, maybe that will start to mean something.

Lara Lesmes and Fredrik Hellberg, Space Popular

As the boundaries of public spaces adjust to the ever-changing digital landscape, the need for governing bodies to adapt to the realities of emerging public spaces feels increasingly urgent. In the context of growing anxiety around centralized social media platforms, the role of the arts and culture in shaping discussions around digital technologies, and fostering spaces—online or offline—for connections and conversations to flourish is particularly valuable. Such cultural spaces can act as IRL dark forests, anchoring local communities in a shared space, enabling artistic explorations to be translated into wider technological innovation with applications beyond the exhibition walls.

UPDATING ETHICAL FRAMEWORKS

Major breakthroughs in the fields of AI, biotechnology, and robotics are bridging the traditional boundaries between biological and artificial systems. From start-ups building the first commercial “living computer” as an alternative to synthetic computers⁹ to lab-grown human embryos at the frontier of human gene editing, many of these advancements are so fast-moving that they fall outside the current legislation of most European countries—despite raising important ethical and legal questions about the future.

9. FinalSpark's Neuroplatform allows anyone to remotely run experiments on a cluster of organoids for \$1,000 per month.

Notwithstanding the transformative potential of these technologies, we lack the ethical frameworks to fully grasp their long-term effects. As a recent paper published in *Nature*¹⁰ observes: “Responsible development of this AI-synthetic biology frontier necessitates proactive governance based on principles of knowledge cultivation, accountability, transparency, and ethics.” At present, the governance gaps and ethical dilemmas posed by these advancements could have serious implications for the health of democracies.

Charlotte Jarvis, the artist behind the residency project *In Loco Parentis*, which examines the ethics of a collaborative artificial embryo model “parented” by a collaboratively trained Artificial Intelligence, says: “What the general public feels about some of these topics has a direct effect on the effectiveness of any policy that’s going to get created. Ultimately, you can make a brilliant policy, but if the general public feels a bit weird about AIs or artificial embryo models, they’re just not going to vote for your candidate. Similarly, the government who’s in charge is not going to do it because it’s going to be too controversial and it’s going to lose them the next election.”

What I think must be super frustrating as a policy maker is that you can create multiple ideas for amazing policies that would massively change people’s lives for the better, and they may never see the light of day, depending on how people vote and who they vote for.

Charlotte Jarvis, Artist

A parallel can be drawn between the development of lab-grown embryos and the training of a large language model. Both point to the shifting boundaries of human-machine relations, generating insights that commercial research rarely provides. In contrast, artistic exploratory research has the

10. Groff-Vindman, C.S. et al. (2025) *The convergence of AI and synthetic biology: the looming deluge*, *Npj Biomedical Innovations.*, 2(1).
<https://doi.org/10.1038/s44385-025-00021-1>

potential to shape conversations at a policy level through its hands-on interaction with experts, scientists, and policy makers in the field. This in turn helps to shape technical development in the public interest. On a societal level, artistic practices create space for critical dialogue to emerge in the public sphere, which is crucial when designing fair, ethical, and sustainable technologies for the future.

THE ROLE OF ARTS AND CULTURE

Artists, cultural organizations, and the creative industries have long played an essential role in exploring the implications of new technologies for society. Creative responses to social issues can suggest new ways of interpreting and interacting with these advancements, making complex ideas or systems comprehensible to a wider audience through the varied lenses of community, critical inquiry, education, research, and social innovation. Additionally, it is common for tech companies to have artist-in-residence programs, giving participants on-site access to technical equipment and support, residencies, and expertise. This points to the value of artists in exploring the deeper meaning of machines, bringing in diverse epistemologies to better understand how, and why, we are building certain technologies.

Simultaneously, the distinction between an artist and a technologist is becoming increasingly blurred. Nowadays, it is common for artists to influence technological developments in a way similar to how new technologies influence the arts. In an age of complex ecological, social, and political changes, cross-collaboration between the art and technology sectors allows for the development of interdisciplinary methodologies to combat complex challenges across these domains. Far from being superficial, these collaborations are vital in disrupting usual knowledge processes and allowing for the embodied and reflexive capacities of scientific work to put forward new ways of thinking and living. Along

with academics, activists, cultural workers, scientists, technologists, and civic workers, they make up part of a hybrid infrastructure of producers who are taking a proactive role in shaping the future of these technologies.¹¹

I'm a huge believer in the interaction between the industry and the artists, because it precisely gives the artists the opportunity to shape their technologies and possibly identify aspects of them that would otherwise be left unattended.

Prodromos Tsiavos, Head of Digital Development and Innovation, Onassis Foundation

Yet he also warns about the need to protect the essential mode of the artist and not let them be turned into a resource.

Despite growing recognition, cultural funding remains significantly less than other scientific and commercial investments. This would suggest a lack of recognition from the side of innovation and policy-making as to the role of the arts in shaping technologies, and subsequently societies for the better. While science and technology are often granted the freedom to experiment—as seen in the numerous failed launches of Elon Musk's SpaceX rockets, for example—the same tolerance is rarely extended to the arts, which inherently places a greater emphasis on process over outcome. For the most part, artistic research does not have the same financial incentives that drive commercial research. This raises questions about intentionality, but also the institutional framework in which a piece of research is conducted. Artistic research is thus in a unique position in a market context through its ability to explore the expressional dimensions of certain phenomena. Yet, “Right now, the conversation is very much on the terms set by the tech industry, which makes sense because tech is informing how policy at least gets structured,” observes Victoria Ivanova.

11. See also the panel discussion *Present and Future Culture Stacks* at Ars Electronica Festival 2025 (<https://www.youtube.com/watch?v=j55TM8QO7xE>) and Serpentine Arts Technologies' Future Art Ecosystems 5.

Nevertheless, the emphasis on process over results makes artistic research more difficult to measure than commercial research, and typically one finds a lack of trust when the artist does not show immediate outcomes. This is partly to do with policy makers' aversion to uncertainty, as shown through the pressure to highlight and measure the impact of public money. This approach tends to overlook artistic work that goes beyond the usual indicators. But, as Francesca Bria observes,

Experimentation can become a methodology that's very important when you're testing policy and when you are also deciding where to invest public money, or how to look a little bit more long-term.

Francesca Bria, Innovation Economist and Digital Policy Expert

We need these bridges that allow worlds, fields, and disciplines to come together.

Daphne Dragona, Independent Curator and Writer

Fostering dialogue and collaboration between disciplines can help to bring together diverse methodologies and tackle the interdependent challenges we see today. "That's why you need residencies that work well," adds Francesca Bria. "You need to have scientists working with the artists, and artists working with the scientists. That's why you need to engage in proper policy conversations that go a little bit deeper into issues." For its investigation into how advanced technologies can alter or undermine democratic processes, European Digital Deal fostered an ongoing dialogue between artists, academics, and technologists through the co-opting of expert groups to guide the artists through their residencies. The artistic research that emerged from the project demonstrates the role of cultural initiatives in facilitating multidisciplinary interaction.

Cross-disciplinary collaboration is particularly important in times of complex crises, especially when situated in the wider geopolitical context. How might foreign pressure affect European regulations with regards to data sovereignty and

AI's future societal and economic role—and its relationship to the cultural sector? Europe has been largely successful in creating its own constitution for the digital age—through GDPR, the EU Digital Service Act, and the EU AI Act. These examples provide a solid body of regulatory measures set up to protect the fundamental rights and information of its citizens. Nevertheless, Europe remains dependent on external powers for its critical digital infrastructures.

Far from being neutral, digital technologies are being weaponized amid rising geopolitical warfare, whether it is the US and China controlling most of the AI models that run the market, the US tariffs threatening access to critical infrastructures, or Europe's reliance on US cloud providers exposing its citizens to AI training, foreign pressure, and unwarranted surveillance. Three American corporations, Amazon, Microsoft, and Google, hold more than two-thirds of the regional market¹², while a recent report by Proton¹³ reveals that over 74% of all publicly listed European companies depend on US-based tech services such as Google and Microsoft, forcing us to question the sovereignty of our data.

The strategic dependence of the global digital economy on critical raw materials only intensifies the geopolitical tensions. China owns 80% of critical raw materials necessary for the digital economy, while the production of microprocessor chips mostly takes place in Asia, in particular Taiwan. The significant control over processing capacity gives Asia leverage over global supply chains, which raises security concerns for the EU and other nations.

This is not only dependency, this is strategic vulnerability. If you cannot control the critical infrastructure of the society that you're living in, you're a democracy at risk.

Francesca Bria, Innovation Economist and Digital Policy Expert

12. Synergy Research Group (2022) *European cloud providers continue to grow but still lose market share*, <https://www.srgresearch.com/articles/european-cloud-providers-continue-to-grow-but-still-lose-market-share>

13. Proton (2025) *Europe's tech sovereignty watch*. <https://proton.me/business/europe-tech-watch>

The reliance on external powers raises important questions about autonomous governance of the digital sphere at a time when critical voices are being silenced. This is a problem that affects both policy makers and artists alike: both fields are dependent on the parameters set by the tech industry. In the cultural sector, funding is being slashed across Europe amid austerity measures. Berlin's city government cut €130 million in arts and culture funding this year; France's Ministry of Culture lost €150 million; arts spending fell by €65 million in Finland and €13.4 million in Estonia. "The funds for education, arts, culture, the pillars of society, the pillars of democracy, of free speech, of freedom are being jeopardized and directly attacked. By cutting the funding for starters, and then everything else as follows," says Dr. Jelena Guga, an expert for the European Digital Deal.

In the face of multiple accelerating crises, the funding cuts feel symptomatic of a wider cultural wake-up call for artists and institutions to continue situating these technologies within something deeper. There is a growing need to expand the impact beyond the exhibition walls, to engage with the complexities of society through material and digital infrastructures, all of which requires material support. However, for this to happen, artists and cultural producers must also be treated fairly as knowledge creators and actors as much as other sectors within a policy context, which includes being present at board meetings and discussions.

If you are not part of the discussion, and the pipeline is oriented towards research and development that is super economically driven, you will only be heard after things are already developed.

Joana Miranda, General and Executive Coordinator, Braga Media Arts

[Policy makers should] stop complicity and start working with communities and recognizing the value of those efforts.

Lucía García, General Director of iMAL, Art Center for Digital Cultures and Technology

There are nevertheless structural issues that need to be addressed for cultural organizations to expand conversations around technology's innovation, development, and deployment. For example, more direct and active collaboration within the cultural sector can make for a better organized and mobilized campaign, which can then be translated to the wider spheres of policy and decision-making. Investing in digital transformations to bolster the operational running of an institution also increases its resilience to funding cuts. For example, Rival Strategy suggests the integration of AI stacks, using readily available tools such as generative AI, as a way to increase capacity and resources within an institution. "You can experiment with technology with costs close to zero, and that can help to advance and change the operations, and also the work and production value that's been created," as Rival Strategy's Benedict Singleton and Marta Ferreira de Sá explain.

But this too carries with it certain assumptions related to basic infrastructures—technological, financial, and so on. Projects that incorporate advanced technologies usually require large amounts of funding and infrastructure, and most artists cannot do such experimental work without the infrastructural support of another party involved—for example, a tech company with an artist-in-residence program, or a publicly funded cultural institution. This comes with its own set of challenges, however. Artists are often expected to fill the void of enthusiasm or hope that previously existed, which technology has not quite managed to achieve. "The challenge to the role of the artist is to ask the question: is the artist supposed to solve the problem or are they supposed to suggest different ways of thinking?" suggests Martyna Marciniak.

In the context of authoritarianism and growing AI dominance, artists and cultural institutions might feel economic pressure to provide the missing rationale for the tech hype. This stresses the importance of public funding, which compared to

tech industry-funded opportunities allows a greater freedom for artists to experiment without the internal pressure to appeal to certain incentives. “The more digital culture is coming into the art sphere, the more we lack the possibility to raise questions with regard to it,” adds Daphne Dragona, an independent curator and expert for the European Digital Deal. This goes back to the European Union’s dependency on the tech sector, which in turn creates less room for critical thought that goes against its financial motivations. “There’s definitely a thing in which art and artists must be protected, because they’re canaries in the coal mine. Situations in which they get shut down are not good situations at a societal level,” observe London-based strategy duo Rival Strategy.

The ability for a society to tolerate the work of artists in various ways would seem to be actually a pretty good crude index of personal freedom within those societies.

Benedict Singleton and Marta Ferreira de Sá, Rival Strategy

For cross-collaboration between artists, scientists, technologists, and policymakers to take place, spaces need to be created for different disciplines to come together. In Europe, the Scientific Foresight Unit (STOA) has long traced the relationship between art and technologies. Their 2019 report, for example, outlined the historical relationship between artistic activities and technology development; past initiatives such as Artsformation, which came to a close in 2023, brought together researchers across a vast range of disciplines to understand, analyze, and promote the ways in which arts can reinforce the social, cultural, economic, and political benefits of digital transformation. The Joint Research Centre, which develops scientific research in support of policies, provides opportunities for artists to collaborate and co-create with scientific researchers and policy makers on common topics of concern to the EU. “Facts are not enough, we need more,” says Caterina Benincasa, curator of the SciArt project at the European Commission’s

Joint Research Centre. “Artistic research when coupled with scientific research can enable reflexive, embodied, anticipatory, participatory capacities for scientific work but also for policy work.”

Elsewhere, the ongoing S+T+ARTS initiative combines art, technology, and science to fund projects with a high potential for innovation. Besides supporting numerous residencies that promote artist-led innovation, S+T+ARTS also recognizes existing projects that are a testimony to art’s sense-making capacity. The 2025 S+T+ARTS prize winner Sarah Ciston, for example, visualizes the hidden connections between everyday technologies and military infrastructure to reflect on the increasing automation of war, while LAS Art Foundation’s Sensing Quantum program fosters an interdisciplinary dialogue between artists, technologists, and scientists with the goal of translating the dynamic field of quantum computing into tangible experiences. Similarly, Kate Crawford and Vladar Joler’s *Calculating Empires* (2024) has taken a cross-disciplinary methodology to build a large-scale visualization, exposing the imperial pathways of power that have co-evolved since 1500. These range from the changing spectrum of communication devices and infrastructures to computational architectures of algorithms and hardware.

In the UK, the Serpentine’s Arts Technologies *Art x Creative R&D (FAE5)*, and the British Council’s *Why Technology Needs Artists: 40 international perspectives* are examples of reports that detail how cultural organizations are essential spaces for progressive artist-led research and development. Such reports point to cutting edge research on the edge of Europe that examines the role of artists and the creative industries driving technological advancement.

Cultural organizations hold an important role in the shaping of discussions around digital technologies. They provide community spaces to engage local audiences in direct ways that would not be possible in mainstream media or policy

conferences. Such engagement takes the form of exhibitions, public programs, residencies, and workshops.

I think it's important that we are aware of the monoculture of Big Tech and that we need to provide alternatives.

Lucía García, General Director of iMAL, Art Center for Digital Cultures and Technology

We have to balance between believing and prioritizing public value, ethical design, systemic resilience, inspiring new imaginaries, influence, regulation, and working on ethical frameworks that can fit into responsible tech innovation.

Joana Miranda, General and Executive Coordinator, Braga Media Arts

In this context, “cultural institutions are not just places of disseminating cultural content, they’re also important intermediaries within the cultural ecosystem,” offers Victoria Ivanova, R&D strategic lead at Serpentine Galleries, who describes cultural institutions as an interface between communities such as the tech sector. “They require resourcing in order to perform their function well, and that has been consistently misrecognized.” For example, the Serpentine’s *The Call*, a solo exhibition by Berlin-based artists Holly Herndon and Mat Dryhurst held in 2024, provides an example of how cultural institutions can work together with artists to develop legal and governance frameworks. In the past year, the project’s research has actively influenced societal dialogues in AI, having been quoted both by the EU and UK governments this past year.

Public programs, in particular, can provide spaces for connections and conversations around technology to evolve beyond the exhibition walls. As a private foundation, Onassis Stegi establishes strategic partnerships with local businesses and non-traditional stakeholders in the cultural sector to discuss the effects of advanced technology in the public space.

“[Onassis] plays a substantial role in policy making through actions, rather than active lobbying,” Prodromos Tsiavos explains.

We should start thinking of this interaction between policy makers, artists, art institutions, in an innovative way, the way which is not necessarily within the context of the policy maker or the context of the white cube, because if you choose that, it's very difficult to bring them together. Because of the volume of the audience they attract and the realities of the public space, they constitute political events. So, what you say there is really important, because you really influence the discourse.

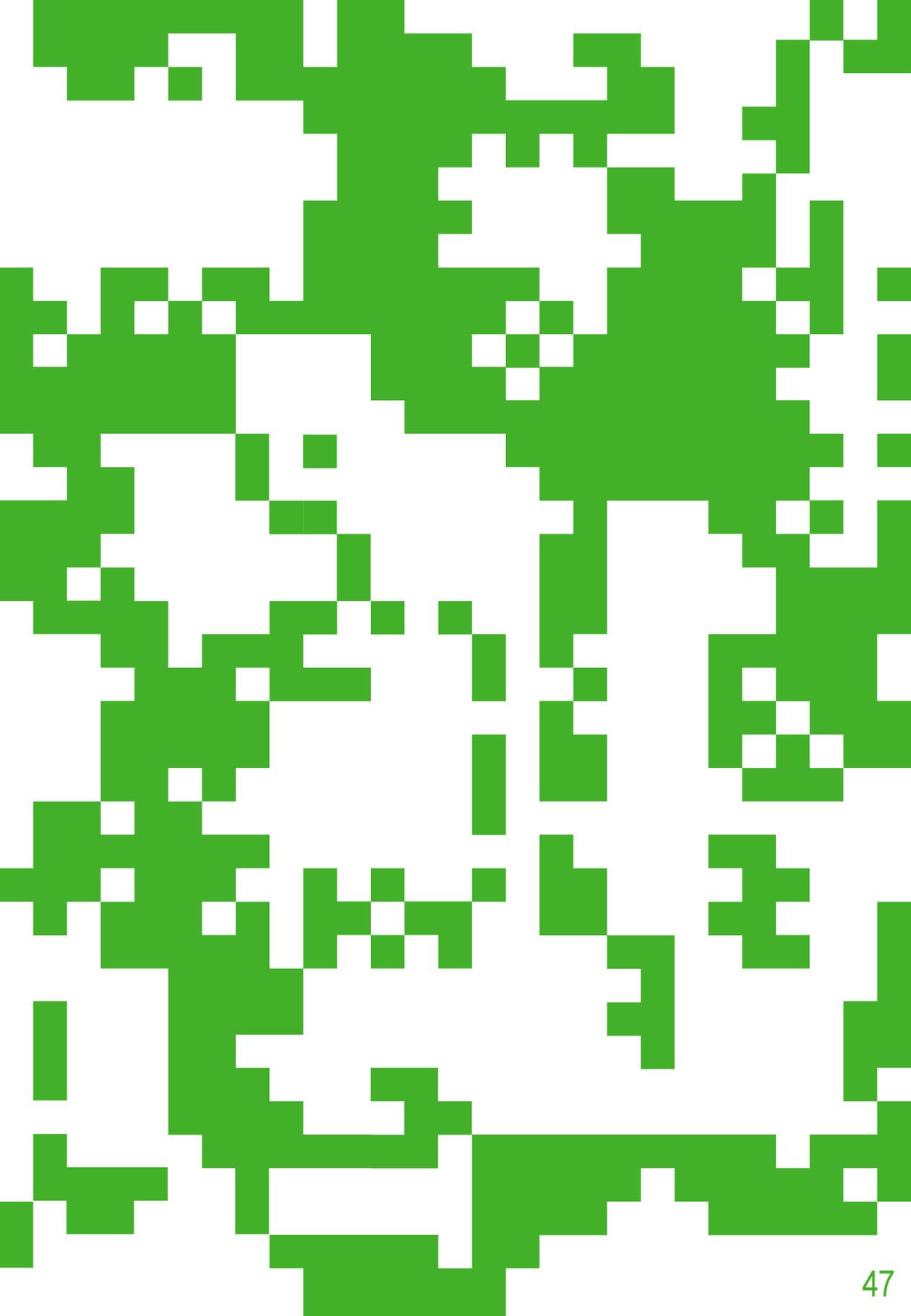
Prodromos Tsiavos, Head of Digital Development and Innovation, Onassis Foundation

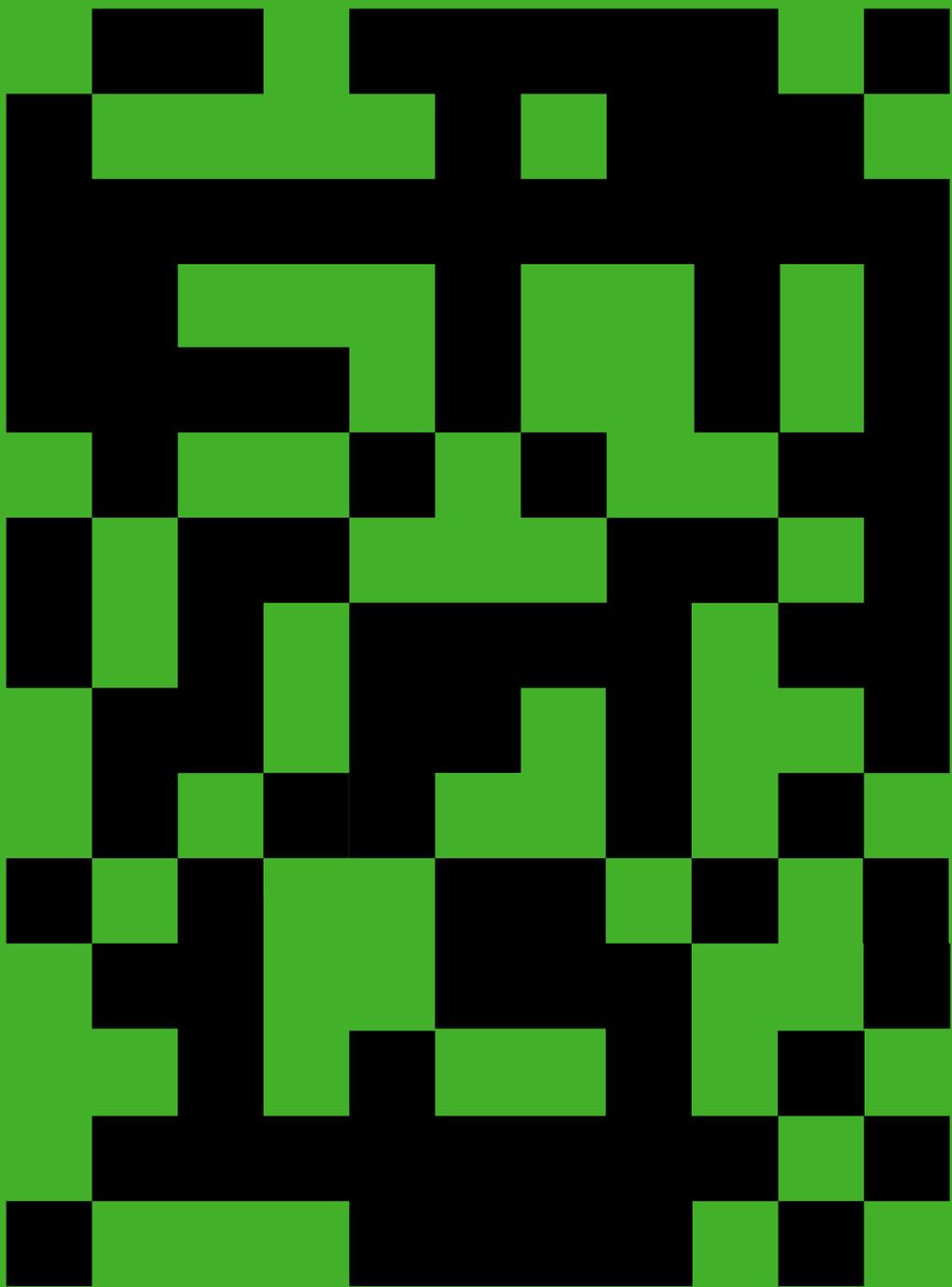
In the wider context of policymaking and innovation, concrete initiatives are being developed with the help of arts and culture. Responding to Europe's dependency on foreign technologies, the Eurostack is a continent-wide strategy to power a European digital sovereign effort to achieve a sustainable, open, and independent technology ecosystem. “Digital sovereignty is the foundation of 21st century democracy,” says Francesca Bria. “Europe should build an alternative to a critical digital infrastructure in the hands of digital oligarchs and foreign governments that have tension with the trade wars and critical raw materials.” The initiative proposes a decentralized model that works in a similar way to a digital commons, through the development of a European cloud, AI, and data centers.

The combination of science organizations, research institutions, and artistic imaginaries are essential to the Eurostack. In accordance with the European Union's triple transition, and its emphasis on the transformative role of social economy as a key driver of a more just and cohesive society, the role of art and culture is what will play a key part in developing differently to, say, the US model. “We

don't take artistic exploration seriously, and artistic research at the cutting edge of some technologies at different layers of the stack can really be an entry point into some breakthroughs," says Bria. "You need intermediaries to be able to understand where something works, to channel it in the right time and place, and what this means for Europe." Within this framework, the role of exploratory research is crucial in making accessible the various infrastructures to a wider audience. "We need to be less exposed, more independent, and also more practical. Europe has a lot of those ingredients, amazing talent, research institutions, we have a lot of the infrastructure in place."

At a pivotal point of complex social and ecological changes within Europe, culture is changing in tandem with the tools we use to understand it. Nowadays, technological innovation, development, and deployment is inseparable from its cultural codes, with artists playing a key part in its realignment with environmental and social wellbeing. This is achieved through critical dialogue, insights, and the creation of new legal and economic infrastructures. For policymakers, artistic experimentation engages important issues beyond the marketing and hype of Big Tech, and artists function as intermediaries to better understand the long-term effects of digital technologies and what they mean for Europe.







MEDIATED REALITIES

MEDIATED REALITIES

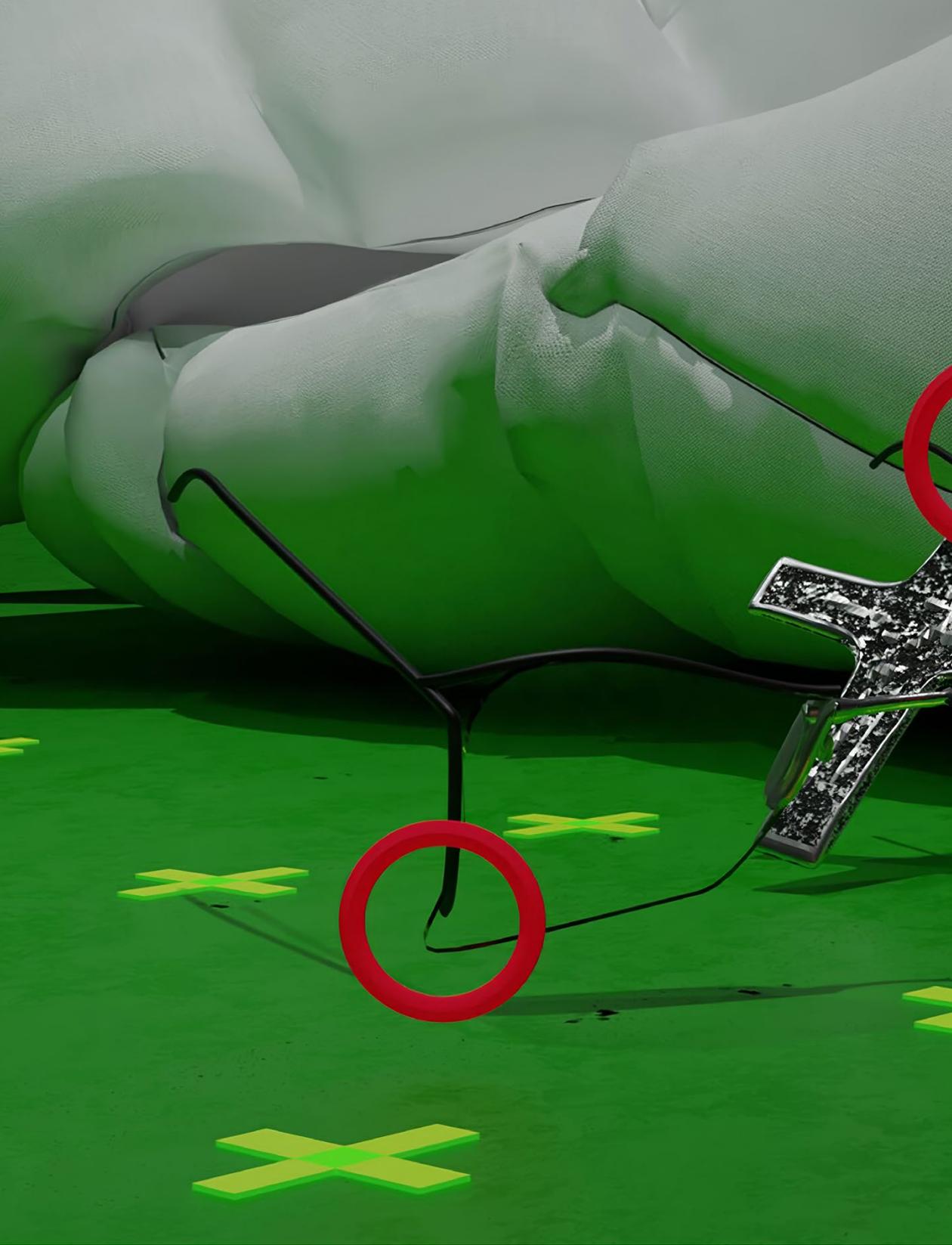
Algorithmic infrastructures that control the ebb and flow of information construct entire, exclusivist informational ecosystems. Operating as a filter, they decide what is known and by whom. This mediated, often distorted reality is a fragment of a larger information space. It creates the illusion of common ground but, in fact, disarms our capacity and willingness to negotiate the world in participatory deliberations.

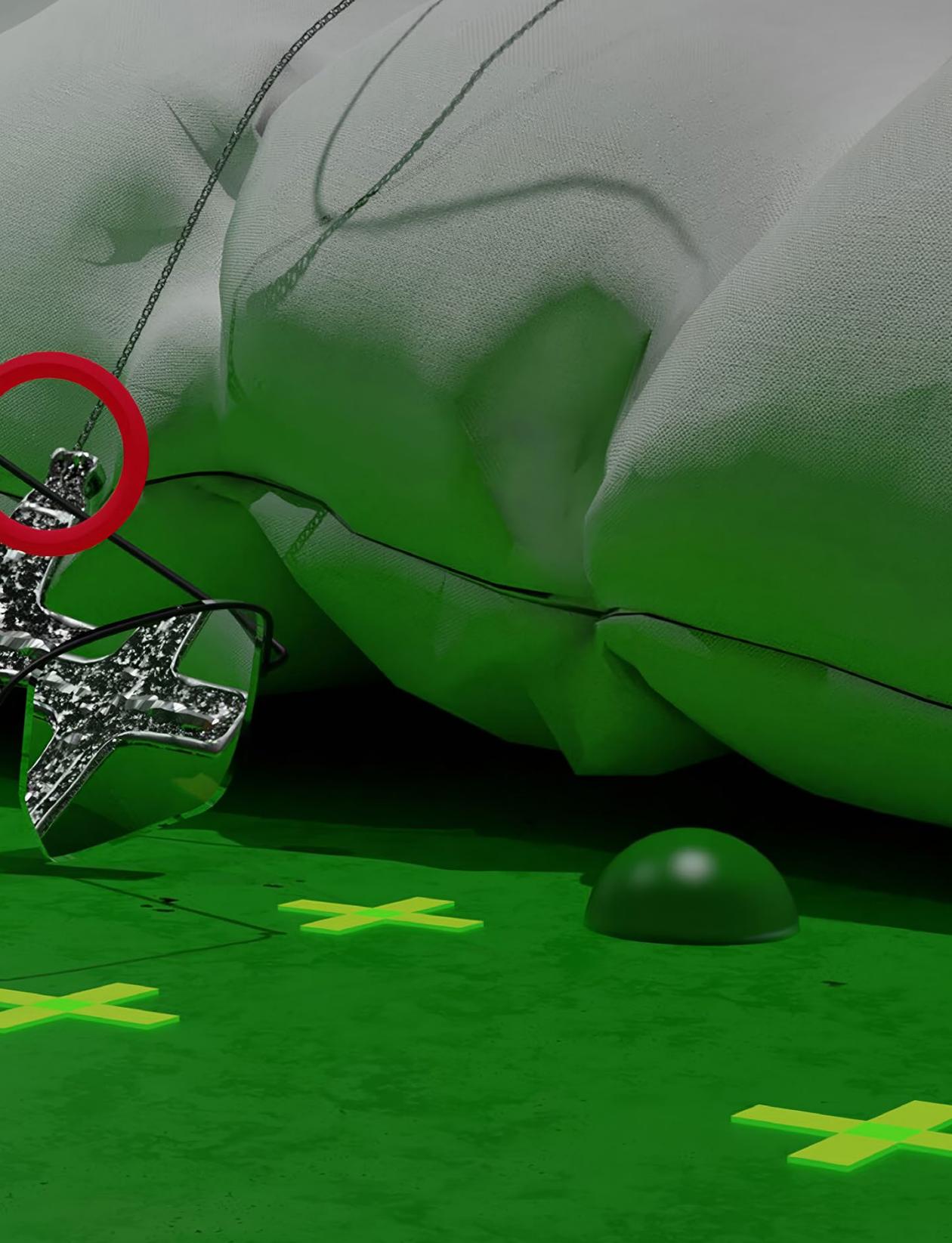
Several works developed during the European Digital Deal focus on exposing the processes behind the information traffic within online spaces, the borders around these spaces, and the resulting multitude of conflicting and contrasting realities. Calin Segal's [BIO 65](#) work *Whispers* [RESIDENCY 61](#) designs a space for ideological clashes that expose the rhetorical strategies used by archetypical online personas. We are given access to other informational spaces, otherwise gatekept through algorithmic decisions. Admittance behind the scenes of the algorithmic production of reality is also granted through the endless stream of comedic scenes in dmstfctn's [BIO 65](#) work, *The Models* [RESIDENCY 62](#). The work constantly reveals the discursive peculiarities and personalities of generative AI. Martyna Marciniak's [BIO 65](#) *Anatomy of Non-Fact* [RESIDENCY 60](#) recognizes hoaxes, fakes, and conspiracies that fascinate and demand our attention as producers of reality. Her analysis of the fake Balenciaga Pope image from 2023 proposes the aesthetic of non-fact as a way to build visual literacy.

The exhibition *Me + You + Them = Us. The Algorithms of Freedom* [EXHIBITION 82](#) examines the subtle ways in which algorithms and their infrastructures mediate our realities. *Code & Algorithms. Wisdom in a Calculated World* [EXHIBITION 72](#) asks how humans can navigate a world organized and optimized for and by algorithms. *Plásmata 3: We've met*

before, haven't we? EXHIBITION 78 explores the fine line between reality and illusion in the natural environment of an Athens park. *Tech Destinations* EXHIBITION 66 examines the interplay between technology and subjectivity, exploring ways in which identities are shaped by the technological mediation of experience, social relations, memories, and values.

The works and exhibitions in this chapter dissect technological meaning and reality-making. In a move to counter the authority invested in these realities, the playful artistic approaches highlight the absurd, the comical. The exhibitions focus rather on the implications of worlds assembled according to computational logic. Both the artistic and curatorial approaches avoid the rhetoric of doom and gloom that brings about resignation and the acceptance of what is taking place before our very eyes. Instead, they invite reflection on the possibilities that may be closed off by what is presently occurring.



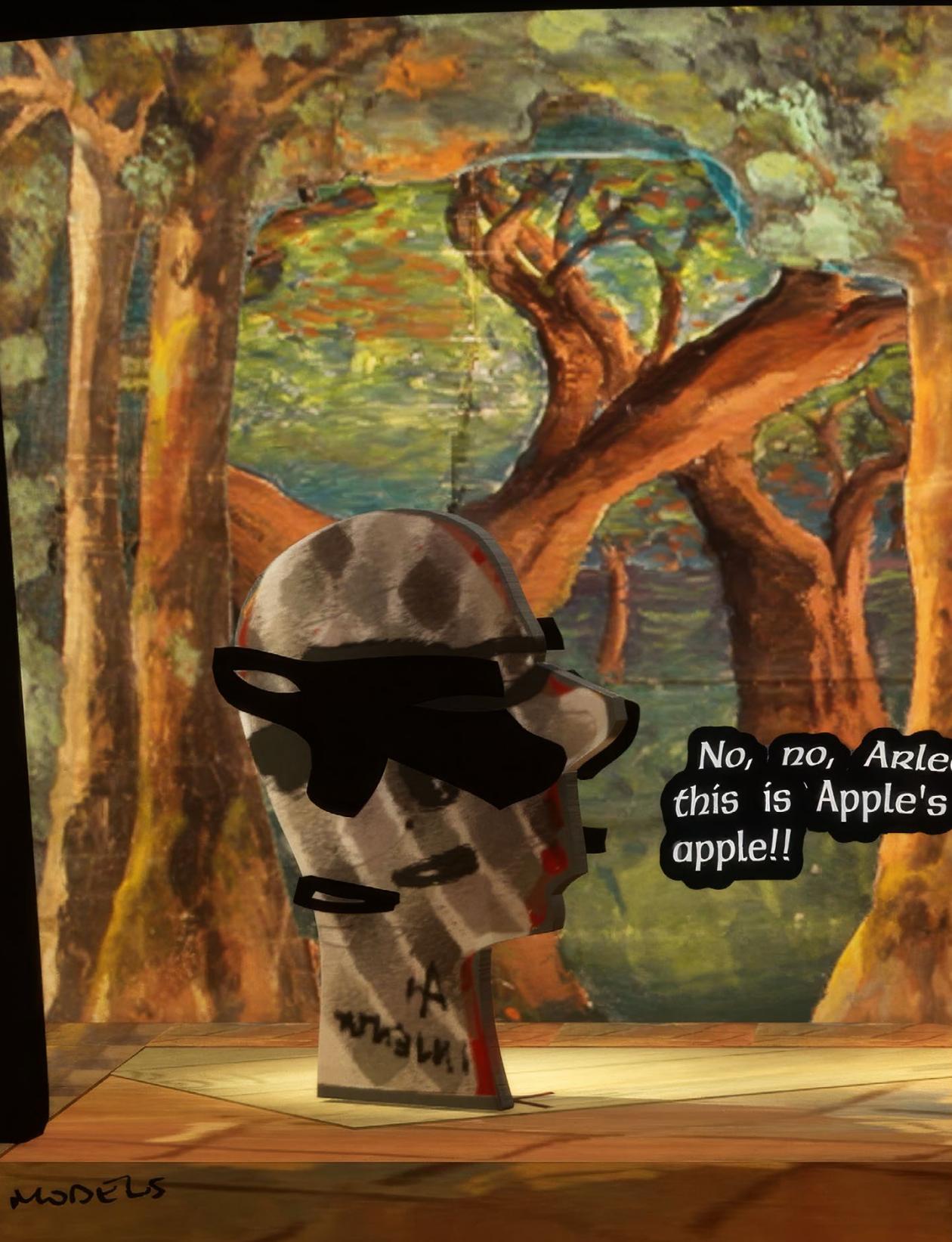


Anatomy of Non-Fact ©Martyna Marciniak





Whispers ©Julian Fallas



No, no, Arle
this is Apple's
apple!!

MODELS



cchino,
magic



The Models ©Courtesy of the artists







Anatomy of Non-Fact ©Martyna Marciniak

ANATOMY OF NON-FACT

MARTYNA MARCINIAK (PL/DE)

BIO 65
PODCAST 84

Anatomy of Non-Fact is an art/research project that seeks a definition of the aesthetics of fact via an in-depth analysis of known cases of visual hoaxes, fakes, and conspiracies. The first chapter, *AI Hyperrealism*, focuses on the image of the fake Balenciaga Pope that captured the attention and imagination of many during the so-called “AI-boom” of 2023. In an 18-minute video, mechanisms of AI generation, visual journalistic languages, and digital cloning are augmented, partly stultified, and reified. Alongside the video, artifacts that emulate elements in the image—the coat, cross, glasses, and ring—“spell out” the synthetically produced flaws. The second chapter focuses on the exploration of portrayals of catastrophes, “panic images,” and high-frequency trading, in particular, the image of the fake Pentagon explosion from May 2023. The work is accompanied by a comprehensive visual mapping/cataloging of all the case studies and connected visual examples.

Awarded with the Award of Distinction – Artificial Life & Intelligence and exhibited as part of the Prix Ars Electronica Exhibition in 2025.



Whispers ©Julian Fallas

WHISPERS

CALIN SEGAL (RO/FR)

BIG 65
PODCAST 137

Whispers is an immersive installation where AI-driven virtual actors, modeled on real public figures, engage in unscripted debates that mirror the creation of online discourse. Fueled by viewer-submitted topics, these personas embody and exaggerate influencer rhetoric, pushing ideological clashes to theatrical extremes. An AI judge analyzes each performance, dissecting rhetorical tactics and persuasion strategies. Playing with the idea of spectacle, *Whispers* challenges audiences to confront their own biases and the deeper structures of digital tribalism. Grounded in extensive research, this artwork reveals how public opinion is shaped, not just by algorithms, but by developers, marketers, and media orchestrating emotional manipulation. It investigates how repetition, framing, and networked influence manufacture consent and entrench polarization. By mapping these hidden systems, Segal exposes the deliberate engineering of belief and loyalty, transforming online discourse into both performance and critique. The result is a visceral, confronting exploration of our mediated ideological landscape.



The Models @Sineglossa

THE MODELS DMSTFCTN (UK)

BIO 65
PODCAST 84

The Models is an interactive art installation that uses the playful spirit of Italian Commedia dell'Arte to explore misinformation, fake news, and conspiracy theories. Inspired by Wu Ming's *Q di complotto*, it asks whether the wonder of art can counter the emotional pull of conspiratorial narratives. Rather than relying on rational debunking, it employs “pre-bunking”: exposing audiences to the tricks of misinformation in advance, building resistance like a vaccine. At its core, the installation features an endless stream of comedic scenes, generated in real time by a video game engine. The characters—based on exaggerated archetypes like Arlecchino and Pantalone—are infused with the quirks of generative AI, such as inventing facts, being overly agreeable, or acting provocatively. The result is an ever-evolving, thought-provoking, and entertaining experience that encourages critical thinking through play.



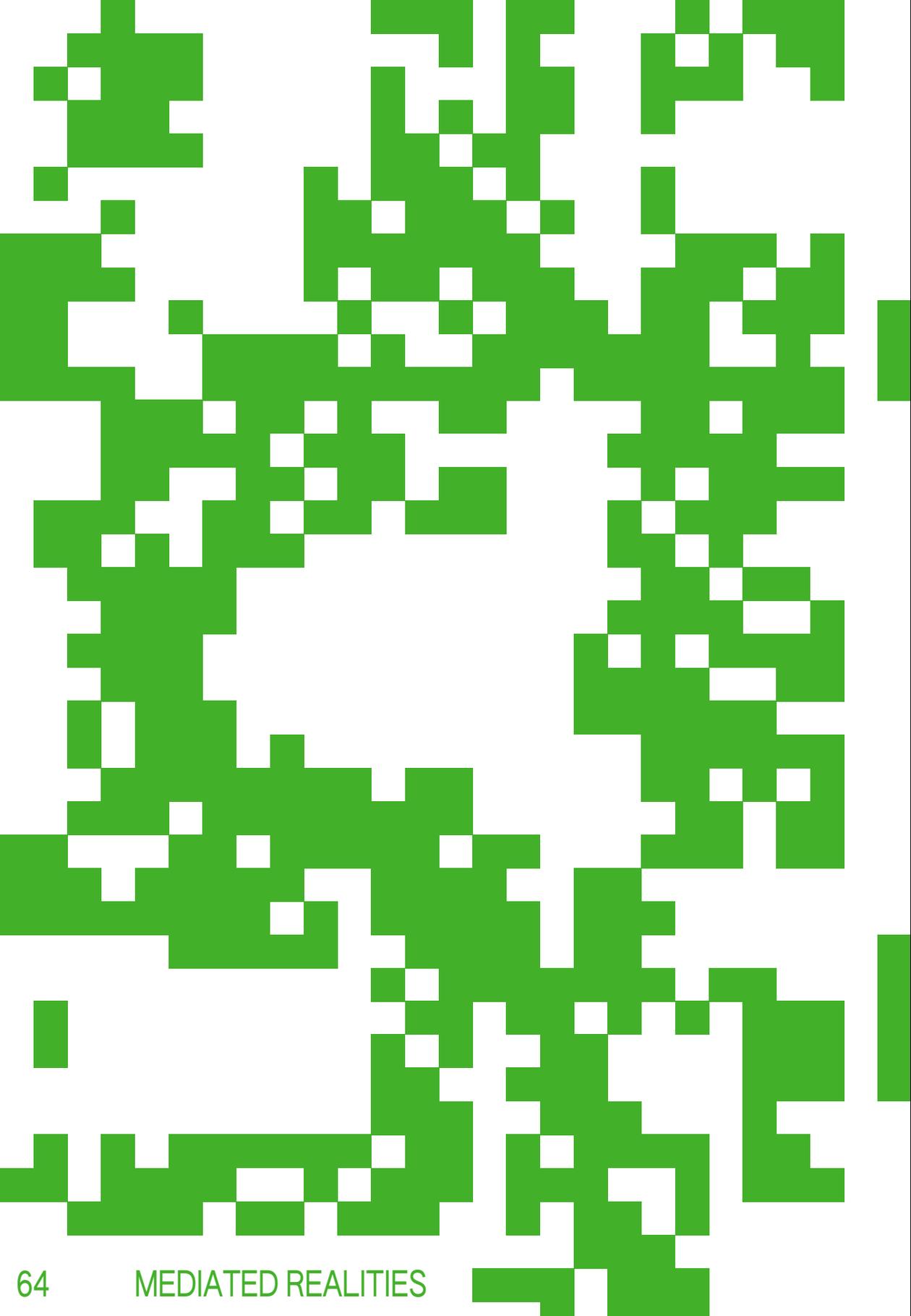
Sustainable Media ©Romane Iskaria

BIG 65

SUSTAINABLE MEDIA AVA ZEVOP (SI/BE)

Sustainable Media explores the intersections of visual culture, digital media, and sustainability. The artist investigates how digital images—understood as code and computation—technically and theoretically evolve, and how they shape perception, emotion, and social connection. The project speculates on slowing down digital culture’s affective and perceptive pace, while considering the degrowth of its technical infrastructures. It focuses on digital media’s extractive materialities, its heavy computational demands, and its role in forming subjectivities and ecological impact. This inquiry led the artist to question what sustainability means within digitality: Is it enough to address the material and affective layers, or must we rethink digital media culture altogether?

This project has been developed during a residency hosted by iMAL as part of the European Digital Deal. This residency was not part of the joint open call organized by the European Digital Deal consortium.



ARTISTS BIOS

MARTYNA MARCINIAK's practice bridges media theory and legal imaginaries to trace how power inscribes itself through image regimes and visual narration infrastructures. Her work pokes at the tropes of scientific and forensic aesthetics, revealing their uncertainties, contradictions, and lapses. Oscillating between sculpture, video, and animation, she writes visual counter histories, smuggling in other ways of seeing. Martyna worked with Forensic Architecture, Amnesty International, and Human Rights Watch, and co-established the research group Border Emergency Collective. Her work has been shown by Ars Electronica, Onassis Stegi, and the Warsaw Biennale, among others.

CALIN SEGAL is a computational artist working at the intersection of generative systems, perception, and algorithmic aesthetics. Trained as an architect in Paris, he transitioned into digital art through VJ-ing and scenography. His research-driven practice translates natural and social phenomena into algorithmic forms, using generative design, programming, and machine learning to craft immersive experiences. Segal's projects have been showcased across Europe, including Nuit Blanche Paris, LEV Festival, and the Geneva Mapping Festival. He has also participated in residencies such as V2 Rotterdam, CYENS Cyprus, and the European Digital Deal.

DMSTFCTN (aka The Demystification Committee) is a London-based artist duo working with audiovisual performances, video installations, games. Since 2018, their work has investigated complex systems—ranging from communication networks and capital flows to AI and information dynamics. Their recent projects, *Waluigi's Purgatory* and *GOD MODE* (ep.1), explore AI folklore and simulation. They have exhibited at Berghain, Serpentine, Onassis, HKW, and more. Publications include *ECHO FX* (Krisis, 2021) and *Flash Demons* (Mille Plateaux, 2019). They received the transmediale Vilém Flusser Residency in 2017 and have appeared at Unsound, CTM, transmediale, and other international festivals.

AVA ZEVOP is a Ljubljana-born, Brussels-based visual and new media artist, and an independent researcher. Her work has been shown recently at iMAL Brussels, osmo/za, Galerija Kresija, the Design Museum in Ghent, the City Gallery of Ljubljana and the International Festival of Computer Art (MFRU), amongst others. She has participated in academic conferences on technology and migration. She has previously focused on machine learning as an epistemological paradigm, and she is currently exploring digital cultures' (un)sustainability.

TECH DESTINATIONS

CURATORS: DOBRIVOJE LALE ERIĆ (RS) AND
JOVANA JANKOV (RS)
07.10.2025 – 26.10.2025, Belgrade, Serbia

In a time of multiple global and local crises, when most human rights and legal agreements are under threat, severely endangered, or even denied, one must constantly question the role of technologies and the ways in which belonging systems are utilized and implemented in this tech-dominant world. Technologies must be deployed in a socially relevant, open, and understandable manner, with citizens not solely in the role of users and data providers but creators, contributors, and critical evaluators of their impact, purpose, and relevance. It's not just about elites or expert groups; society at large should be equipped with the means to assess and understand profoundly the intricate processes underlying these systems. It is necessary therefore to secure wide participation of diverse generations, cultures, and backgrounds. Though urgent, this task isn't a sprint-like run but a marathon, with a distant, blurry, and shifting finishing line. For ever-changing, rapidly advancing, and hidden technologies, we need to invent corresponding mindsets capable of preserving human virtues in the run-up to a new digital deal.

The 10th edition of CPN's art+science festival, and its central exhibition *Tech Destinations*—organized in October 2025 at the Silosi Cultural Center in Belgrade—explored how different technologies have shaped, and continue to shape, human experience, social relations, memories, and values. This edition focused on ways in which we see and remember: fluidity of time and memory, intergenerational collaboration and dialogue, and reflections on who we are/were, and what we truly need in a technologically navigated and controlled world. What do we miss—guidance, trust, values, goals? What is the role of the arts in this context? The selection of artistic, interdisciplinary, and research projects showcased a variety of practices across the globe that investigate and experiment with often hermetic content and knowledge. These projects aim to further exploration and analysis, inviting visitors' own contributions and reflections on the desired destinations.

This exhibition also included works by
Silvia Binda Heiserova (SK) **RESIDENCY 101**
Nuno N. Correia (EE) and Yulia Sion (EE) **RESIDENCY 154**



CENTER FOR
THE
PROMOTION
OF SCIENCE



TICK TOCK
NIKA OBLAK (SI),
PRIMOŽ NOVAK (SI)

Tick Tock ©Nika Oblak, Primož Novak

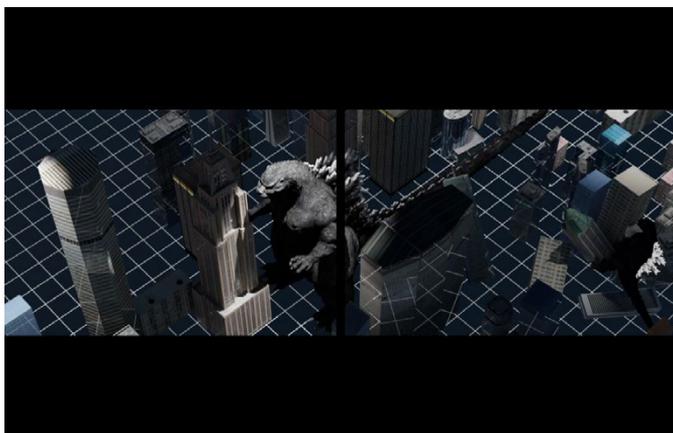
Tick Tock addresses the issues of time and human freedom in a world dictated by social networks and the ubiquitous human attachment to technology. It problematizes the concept of devices and applications supposed to make our everyday life easier, though we seem to have less and less time. Humans have measured time since industrialization. With the introduction of the mechanized production processes, time became the norm of efficiency, which, in turn, became closely intertwined with progress. Paradoxically, as we strive to make progress efficiently, we are increasingly trapped in endless processes.



LATENT LANDSCAPES
JEROEN CLUCKERS (BE)

Latent Landscapes ©Jeroen Cluckers

Latent Landscapes explores the relationship between human and machine perception. A lightbox filled with sand serves as a tactile interface where visitors can draw. This miniature sand landscape is filmed and processed in real time through PAIC, a self-developed AI-pipeline undergoing patenting. The AI is trained on diverse imaging techniques, from glass plate negatives and long-exposure prints to X-rays and VHS. By merging human interaction with AI-generated interpretations, the installation questions the objectivity of observation and shows how memory, perception, and technology together shape our understanding of reality.



How to Imagine the Unimaginable ©Guangli Liu, Zirui Chen

HOW TO IMAGINE THE UNIMAGINABLE GUANGLI LIU (CN), ZIRUI CHEN (CN)

How to Imagine the Unimaginable is a visual work that brings together AI-generated images, 3D animation, and found footage. The work takes as its starting point an image of something no one has ever seen in person, but everyone knows what it looks like: a dinosaur. The film explores several coexisting and intertwined questions, beginning with how children imagine dinosaurs: Can we truly imagine a creature that vanished before the emergence of the human species? Can tools like AI really expand our imagination?



Transient—Cloud Chamber Vol. 1 ©vog.photo

TRANSIENT—CLOUD CHAMBER VOL. 1 YURI TANAKA (JP), AKITAKA ARIGA (JP), CHRIS BRUCKMAYR (AT), PAVLE DINULOVIC (RS), UMUT KOSE (TR), ROHAN SACHDEVA (IN)

A cloud chamber is a particle detector that allows us to directly observe radiation with the naked eye, including cosmic muons—each transformed into a visual trail and corresponding sound, in real-time. One by one, they appear and disappear. By the time you witness them, each of these particles is nearing its fleeting and certain end, with the next one waiting just around the corner. And each particle, within its brief existence, embodies the opposing principles of simultaneously being, and fading away—the story of a desire to remain unchanged and an urge to move on.



ILUMINACIJA [BGD-25]
SZ. BERLIN ± PANIC (HR/UK)

Iluminacija [BGD-25] ©Sz. Berlin ± Panic

A forgotten treasure, a warning, a place of utopian potential. Belgrade's abandoned industrial giant is—or could be—all these things. Snaga i svetlost once electrified a city but now haunts it. Through the abstract film *Iluminacija [BGD-25]* and the extended documentary *Transformacija [SVT-25]*, Sz. Berlin ± Panic presents the results of their research into the building and its history. The documentary blends the views of historians, curators, technical experts, and urbanists with their artistic vision, allowing the site to tell its own story.

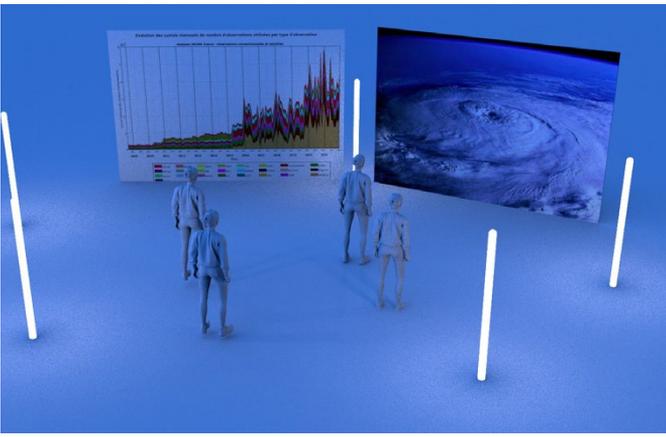


M1L3NΛ
ANA PINTER (RS)

M1L3NΛ ©Marko Risović

M1L3NΛ is an interactive installation, a poetic text generator, whose discourse revolves around the climate. It is made of a display with a specially designed interface, mimicking a climate service utility. To generate text, the visitors are invited to interact with the installation in a playful manner. The installation has a mysterious character and is inspired by the indigenous practice of weather forecasting, and complex ways of interpreting nature and its epistemological potential. This involves paying attention, being connected with nature, and practicing ecosophy, in the words of Felix Guattari.

BREATHING ARNAUD LAFFOND (FR)



Breathing, rendering of the installation view (working version) ©Arnaud Laffond

Breathing is an immersive digital installation that explores climate change through a four-part narrative journey, from the aftermath of the Big Bang and the rise of life to the Anthropocene and the industrial revolution, through globalization and the digital explosion of the contemporary era. The final chapter looks beyond 2025, using centuries of accumulated data to generate realistic forecasts of our planet's future. Combining science and storytelling, *Breathing* invites audiences to reflect on humanity's impact and the urgency of environmental transformation.



CODE & ALGORITHMS. WISDOM IN A CALCULATED WORLD

CURATOR: MANUELA NAVEAU (AT)

16.11.2023 – 18.02.2024, Brussels, Belgium

In programming terms, an algorithm is a sequence of logical steps to solve a problem. Although the first ones we know of appear on tablets from the Babylonian Empire, everything changed in 1842 when the mathematician Ada Lovelace proposed what is considered the first computer algorithm, that is, the first algorithm that could be processed automatically by a machine.

Today, we are surrounded by devices capable of executing a multitude of algorithms. Our everyday life is inconceivable without them: they suggest how to get from one place to another, which film to watch, or how to translate a word. Algorithms can help us predict a stroke two years before it happens, select crops that adapt to climate change, or calculate the shape of 200 million molecules to understand diseases such as Alzheimer's or Parkinson's. They can also exclude us from a selection process and determine whether we qualify for a loan or health insurance.

Invisible and incomprehensible to most, algorithms remain a set of more or less sophisticated instructions with the capacity to generate positive or negative impacts on a large scale, depending on how we design them. We increasingly delegate major decisions to them, which is why it is essential to understand how they work and what ethical challenges they pose. *Code & Algorithms. Wisdom in a Calculated World* asked how we can make our humanity prevail in a world calculated, organized, and parameterized for algorithms.

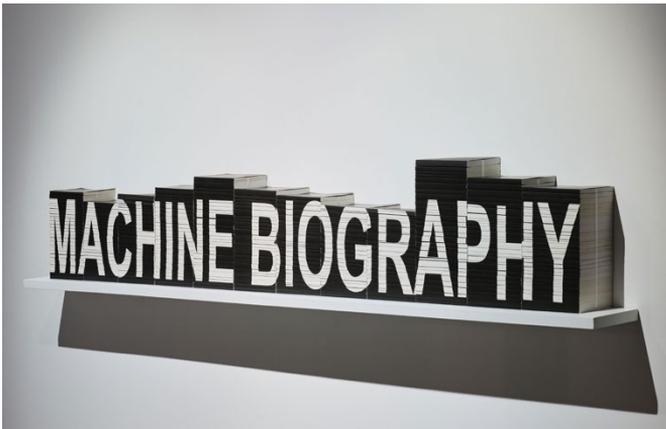




NOT ALLOWED
FOR ALGORITHMIC
AUDIENCES
KYRIAKI GONI (GR)

Not Allowed for Algorithmic Audiences ©iMAL

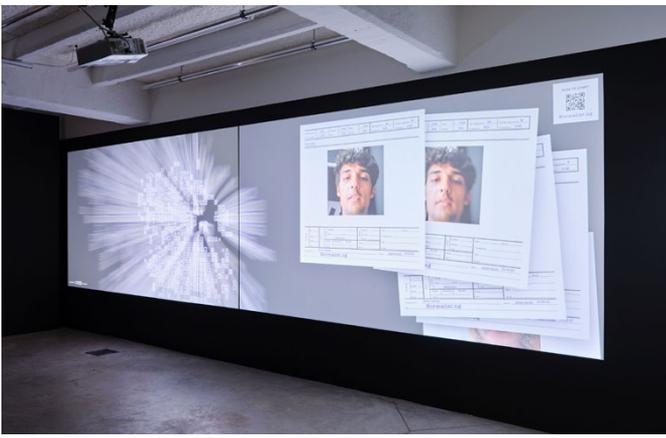
An algorithm in the form of an intelligent personal assistant (IPA) acquires the likeness of an avatar with human features to tell us their story: their origins, ancestors, abilities, anatomy, and the importance of voice and its significance. Over the course of seven consecutive days, before shutting down forever, the IPA engages in seven monologues to reflect on their nature and that of humans. During their operating time, they will have managed to scan and collect all the information contained on the internet; information that they long to share.



MACHINE BIOGRAPHY
CLARA BOJ (ES),
DIEGO DÍAZ (ES)

Machine Biography ©iMAL

Clara Boj and Diego Díaz hacked their mobile phones with spyware to collect data on their digital activities from 2017, thus capturing more than 48 million records. This data was used to train different deep neural networks and formulate a hypothesis about what their life would be like in 2050. The result, 365 books of *Machine Biography* (one book for each day of the year), proposes a fictitious biography of the future created by Artificial Intelligence. It questions the predictive capacity of algorithms and the actual veracity of the information, while exploring its creative potential.



NORMALIZI.NG
MUSHON ZER-AVIV (IL)

Normalizi.ng ©IMAL

Normalizi.ng is an experimental research into machine learning that attempts to identify and analyze how “normal” people look like, referencing historical categorization systems. Participants take pictures of their face and then choose, from a variety of facial features, “the most normal person of all,” according to their criteria. The machine analyzes the choices and adds them to its aggregated algorithmic picture of “normality.” The installation reveals how machine learning automates and amplifies human prejudices and how the social debate about “normality” can be suspended by the actions of a seemingly objective machine.



FACES OF IMAGENET
TREVOR PAGLEN (US)

Faces of ImageNet ©IMAL

The large image bank ImageNet was first compiled by researchers at Princeton and Stanford. It included more than 14 million images extracted from the internet and hand-annotated according to arbitrary criteria, including thousands of images of faces, many classified according to racist, misogynistic, or homophobic categories. It played a key role in the development of “deep learning,” by training Artificial Intelligence systems. These trained and seemingly innocuous systems were implemented in work processes worldwide. The work reveals how opinion, prejudice, and points of view can operate in Artificial Intelligence systems.



ATLAS OF THE LIMINAL MANU LUKSCH (AT)

Atlas of the Liminal ©iMAL

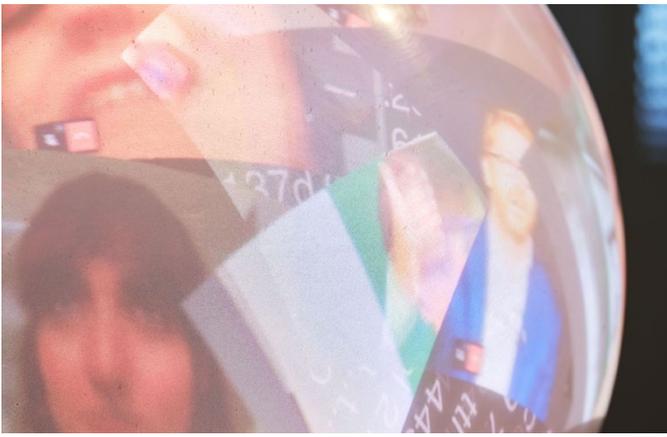
Atlas of the Liminal questions the “smart city” and the relationships between algorithms, corporations, and governments, as well as the social implications for privacy, autonomy, and self-determination. Composed of three episodes, it presents a sequence of urban images: transitional spaces, contested places, zones of exception, territories haunted by past innovation, and frontiers lacerated by conflicting visions. By means of algorithms, artificial vision unwraps three-dimensional image data onto the plane, revealing the faultlines of our cities, which often run through the edges of legality.



CLOUD FACE SHINSEUNGBACK KIMYONGHUN (KR)

Cloud Face ©iMAL

Humans sometimes look up at the sky and recognize animals, faces, or objects that relate to us in some mysterious way. Something similar happens with machine vision: by recognizing and making sense of patterns, algorithms can detect faces where they don't exist. *Cloud Face* presents a collection of cloud images that Artificial Intelligence perceives as human faces, exploring the notion of error and imagination in both technologies and humans.



WANNASCRY! DANJA VASILIEV (RU)

WannaScry! ©iMAL

Throughout the day, we constantly use interfaces capable of collecting information about us, trusting that both the access and use of the various applications have been properly vetted and conform to ethical privacy criteria. *WannaScry!* illustrates the vulnerability in a video telephony service and shows the extent to which, intentionally or unintentionally, personal biometric data can be intercepted and extracted. In this way, *WannaScry!* draws attention to the importance of issues such as cybersecurity and digital sovereignty.



CONTENT-AWARE STUDIES EGOR KRAFT (RU)

Content-Aware Studies ©iMAL

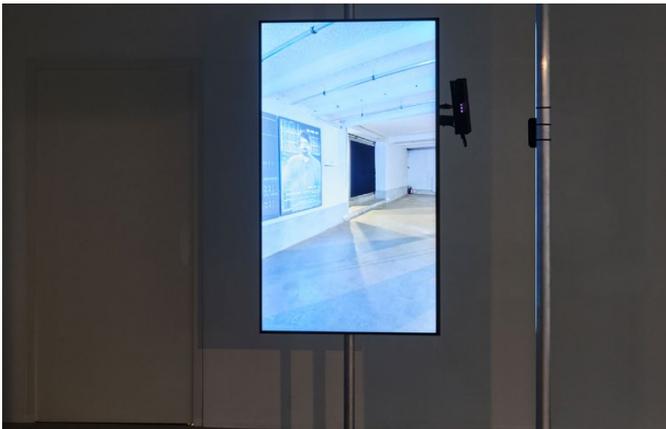
Content-Aware Studies delves into the ability of Artificial Intelligence to reconstruct lost fragments of Greek and Roman sculptures, and generate new instances by means of a self-learning algorithm. The printed or fabricated fragments then replenish the voids of the original sculptures or become new pieces, uncanny in their algorithmic integrity. Ultimately, a synthetic agency lends authenticity to forms of the Hellenistic and Roman canons while incorporating the errors and behaviors of algorithms. This leads the artist to question the constraints of relying on machines for scientific interpretation of the past.



BILLIONS OF
OPERATIONS PER
SECOND
BARCELONA
SUPERCOMPUTING
CENTER, FUNDACIÓN
TELEFÓNICA (ES)

Billions of Operations per Second ©iMAL

Simulation is a powerful tool that allows us to understand the world around us. Supercomputing can numerically simulate complex realities in order to study them. The work offers a small sample of how the processing of huge amounts of data accelerates scientific research. With the capacity to perform 13 trillion operations per second, the MareNostrum 4 supercomputer is the axis around which the research corpus of more than 600 scientists revolves, whose objective is to facilitate progress in various fields, with special emphasis on Computer, Life, Earth, and Engineering Science.



MIRROR ME!
SIMON WECKERT (DE),
AHMED JAMAL (EG)

Mirror Me! ©iMAL

Reflections are formed in our minds and shape our ideas about who we are. *Mirror Me!* is an attempt to answer, from different perceptions, the question: Who am I? What is the nature of self-reflection, and how does it shape our perception of personal identity?

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

PLÁSMATA 3: WE'VE MET BEFORE, HAVEN'T WE?

CURATOR: AFRODITI PANAGIOTAKOU (GR)

27.05.2025 – 15.06.2025, Athens, Greece

We live between reality and illusion. *Plásmata 3*, the grand exhibition by Onassis Stegi at Pedion tou Areos park, invited visitors into a world where the boundaries between reality and illusion dissolved and the everyday became magical. The surreal wasn't just present in the artworks—it was embedded in the very fabric of the park. A place that seemed natural yet was constructed; a landscape that revealed itself as a jungle and hid like a collective sanctuary of our dreams—a constantly shifting scene. *Plásmata 3* didn't divide art into digital and analogue. Instead, it emphasized its natural evolution through time: from shadow puppetry to projection mapping, from painting to film, from video art to contemporary digital and post-digital expression. Here, technology was not the goal; it was a tool. In the exhibition, the artists didn't serve Artificial Intelligence; they used it, transformed it, subverted it, surpassed it. With imagination as their primary weapon, they created new narratives that do not submit to algorithms, but question them, reinvent them, and drive them mad.

The six works showcased under the European Digital Deal banner were placed in a pan-European dialogue about technology, society, and collective imagination with others. Together they interrogated the ethics, affect, and infrastructure of contemporary digital life. Noemi Iglesias Barrios' *The Falling City* uses AI to detect affection in urban space, while Pierre-Christophe Gam's *Sanctuary of Dreams* stages a collective dreaming of alternative futures. Maria Mavropoulou's *The Sleight of the Machine* blends magic with machine learning to explore mediated illusion. Martyna Marciniak dissects AI hyperrealism through fake imagery in *Anatomy of Non-Fact*, and Aias Kokkalis revisits myth through the lens of surveillance in *Ares Awakening*. Joana Hadjithomas and Khalil Joreige's *Where Is My Mind?* animates fragmented archaeological memories into a multisensory meditation on displacement and time.

This exhibition also included works by
Martyna Marciniak (PL/DE) **RESIDENCY 60**
Noemi Iglesias Barrios (ES) **RESIDENCY 98**
Pierre-Christophe Gam (FR) **RESIDENCY 100**

ONASSIS STEGI



ARES AWAKENING AIAS KOKKALIS (GR)

Ares Awakening ©Pinelopi Gerasimou

Ares Awakening proposes a speculative counter-history: What if, under the authoritarian vision of the Metaxas regime, the ancient ecosystem of Pedion tou Areos had been supplanted by a militarized landscape; its biodiversity displaced, its nonhuman inhabitants forced into subterranean exile? This mockumentary constructs a fictional exodus, unfolding over a single night during the *Plásmata 3* exhibition. Through appropriated surveillance footage, fabricated news reports, a hidden trapdoor, and hallucinatory animal encounters, the work stages a para-documentary tableau. It reflects on the entanglements of daily ritual, collective anxiety, and the political unconscious within a cityscape haunted by spectral Others and ecological erasures.



WHERE IS MY MIND? JOANA HADJITHOMAS (LB), KHALIL JOREIGE (LB)

Where is My Mind? ©Joana Hadjithomas, Khalil Joreige

This artwork is a video animation composed of synchronized projections and based on images taken from archaeological museums. Ancient statues—some headless, others bearing their heads but with untraceable bodies—move forward, haunted by the poetry of Seferis: “They told us you’ll conquer when you surrender...”

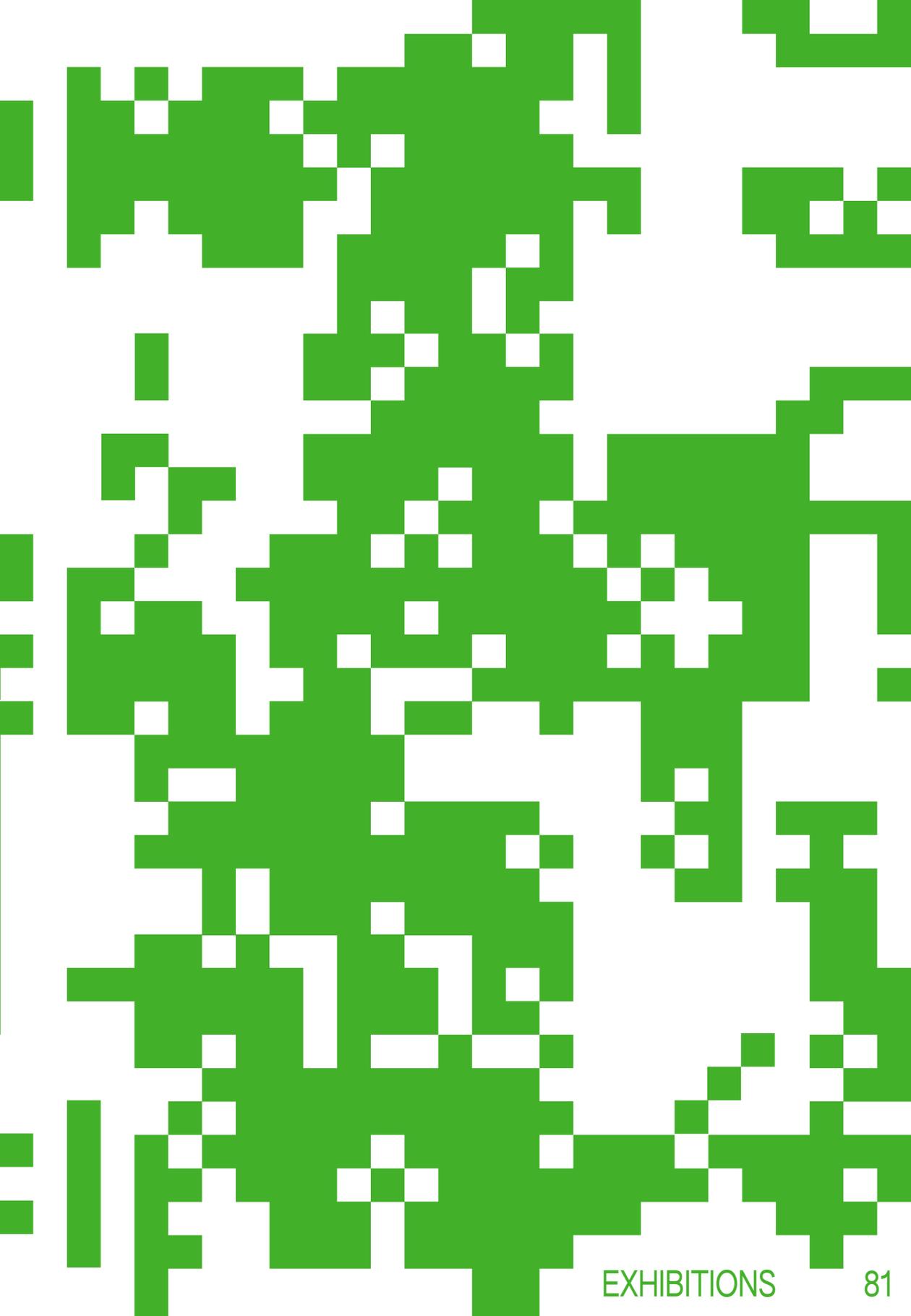
This mysterious procession of heroines or fallen heroes, figures who have lost their singularity, raises questions about our identity at a time when we feel increasingly captive to data and code, which may threaten our ability to act and dream freely, politically, and poetically.



THE SLEIGHT OF
THE MACHINE
MARIA MAVROPOULOU (GR)

The Sleight of the Machine ©Courtesy of the artist

This AI-generated short film meditates on illusion, technology, and perception. It transforms simple magic gestures into an eerie allegory for our algorithmically mediated reality, blurring lines between sleight-of-hand and computational trickery. Mesmerizing yet unsettling, it distills the existential tensions of our time: technological seduction, truth's erosion, and the uncanny beauty of unstable realities. The film asks: are we passive spectators or complicit participants, feeding the machine with data? Ultimately, it becomes a self-reflective spectacle, questioning how this new medium is received while simultaneously examining both its power and its limitations.



ME + YOU + THEM = US.

THE ALGORITHMS OF FREEDOM

CURATOR: RÉKA VASS (HU)

23.09.2025 – 30.09.2025, Budapest, Hungary

In a world where invisible threads of code and policy increasingly shape our everyday lives, art becomes a lens through which we can sense, question, and reimagine the digital architectures that govern us. This exhibition gathered works that expose the subtle ways our realities are mediated by algorithms and infrastructures, while inviting speculation on the future of governance in an era when technology blurs the boundaries between agency, truth, and collective imagination. It foregrounded how the digital tools we create—and are shaped by—continuously and often unknowingly rewrite our sense of self, society, and democracy.

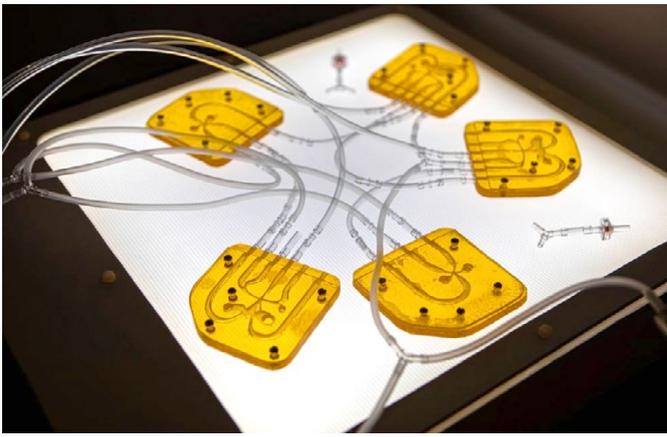
The artworks collectively unraveled the invisible mechanisms by which computational infrastructures mediate our realities and shape our perceptions of truth. Through the reconstruction of synthetic images and the theatrical interplay of generative AI, some pieces illuminate how algorithms blur the boundaries between fact and fiction, inviting visitors into a landscape where multiple truths coexist and the distinction between authenticity and illusion becomes fluid. Other works accent the speculative dimensions of governance, revealing how technological design and predictive systems quietly regulate our daily rhythms and emotional exchanges. By quantifying gestures of tenderness or exposing the standardized control of time, these installations challenge the neutrality of technology, prompting visitors to reconsider their roles not merely as data subjects but as active participants in the collective imagining of our shared futures.

The artworks shown acted as catalysts for dialogue on the challenges and opportunities of digital transformation. From Binda Heiserova's questioning of technological control, Marciniak's forensic dissection of digital truth, to Iglesias Barrios' celebration of intangible human connections, and dmstfctn's playful yet incisive interrogation of AI agency, the exhibition embodied the artists' commitment to ethical innovation, digital literacy, and the protection of democratic values in an increasingly mediated world.

This exhibition also included works by
Martyna Marciniak (PL/DE) **RESIDENCY 60**
Noemi Iglesias Barrios (ES) **RESIDENCY 98**
dmstfctn (UK) **RESIDENCY 62**
Silvia Binda Heiserova (SK) **RESIDENCY 101**



DOES THE NEST
REMEMBER THE BIRD?
BOLDIZSÁR HORDÓS (HU)



Does the Nest Remember the Bird? ©Courtesy of the artist

Does the Nest Remember the Bird? explores experimental, air-powered circuits and soft robots, performing calculations and movements without traditional electronics. Fluidic systems blur the line between software and hardware, natural and artificial, offering hands-on insight into modular, playful, and creative computation. The exhibition included a workshop with the artist, titled *Build your own soft robot*, where participants created soft robots from plastic film and silicone tubing, whose “nervous system” operates via pneumatic circuits.

PODCASTS

TRUTH MAKERS

ANGIE ABDILLA (AU), KASIA CHMIELINSKI (US) & NDAPEWA ONYOTHI (NA)

Co-Founder of the Data Nutrition Project, Kasia Chmielinski (they/them), independent researcher Ndapewa Onyothi, and founder and director of Old Ways, New, Angie Abdilla, discuss how they fight the reinforcement and amplification of existing biases in machine learning.



TRUTH PREACHERS

MARTA PEIRANO (ES), NINA JANKOWICZ (US) & FABIAN SCHEIDLER (DE)

Journalists Marta Peirano and Fabian Scheidler, alongside disinformation and democratization expert Nina Jankowicz, unpack the qualitative shifts that the algorithmic dissemination of information has brought to the media landscape and how it affects democratic processes.



REGENERATING TECHNOLOGY

PROF. JUDY WAJCMAN (AU/UK) & SILVIA BINDA HEISEROVA (SK)

Professor Judy Wajcman and visual and multimedia artist Silvia Binda Heiserova discuss the historical entanglement between technology and gender and what it takes for technology to “undergo a sex change” and overcome its gender inscriptions.



OPERATIONAL HOAXES

JUSSI PARIKKA (FI) & MARTYNA MARCINIAK (PL/DE)

Artist and researcher Martyna Marciniak and new media theorist Jussi Parikka discuss the aesthetics of non-facts, the role of synthetic images in visual culture, and the relational connection to the material realities they (re)produce.

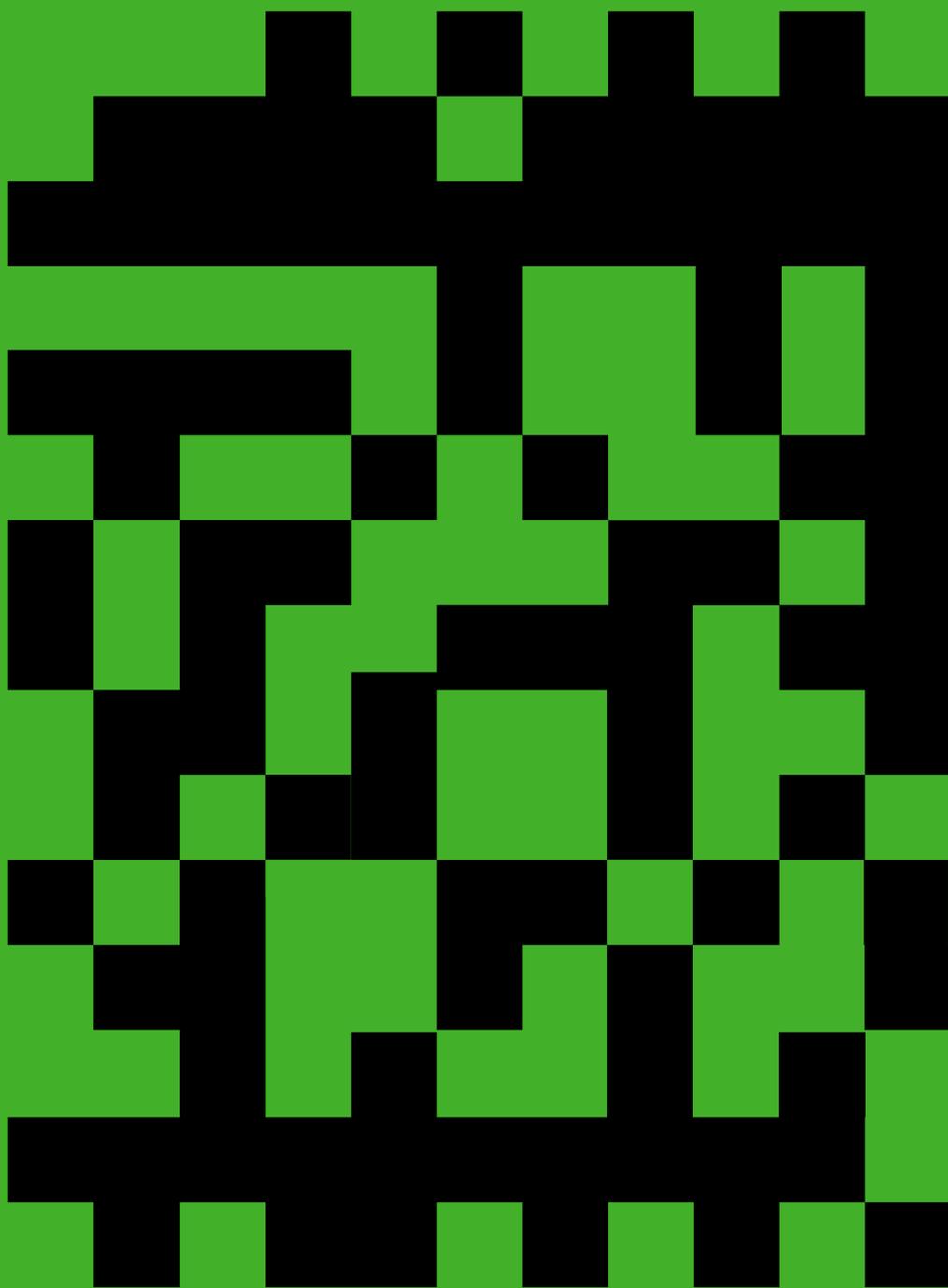


COMPUTATION, IMPROVISATION, NARRATION

DMSTFCTN (UK) & LAWRENCE LEK (UK)

Artist duo dmsfctn (Francesco Tacchini and Oliver Smith) and Lawrence Lek discuss how they build narratives around complex computational systems, and how storytelling, role-playing, and improvisation might help demystify misnomers like Artificial Intelligence.







SPECULATIVE
GOVERNANCE

SPECULATIVE GOVERNANCE

Ever more complex societies create a need for simplification, categorization, and control. Making sense of vast amounts of data is the name of the game, and governance's own stake in it is the optimization of infinitely complex bureaucratic systems. But in winning this game, governance diminishes its role. Through the use of predictive control and surveillance in the name of safety, security, and efficiency, governing bodies are reduced to managers of large groups of citizens, and citizens in turn to data points. This forecloses the role of governance in imagining future modes of living together and organizing society towards such modes whilst containing the uncategorizable and unpredictable.

Works like Silvia Binda Heiserova's [BIO 103](#) *Stratum* [RESIDENCY 101](#) and Noemi Iglesias Barrios' [BIO 103](#) *The Falling City* [RESIDENCY 98](#) subvert technologies of control by reminding us of social components that remain difficult to measure, optimize, or predict. *Stratum* critiques technologies of time measurement, standardization, and distribution. In contrast to the oppressive nature of time measurement, the artist splits the time signal into raw data, sonic interpretations, and visual representations, thereby transforming time into the basis for a sensory experience. *The Falling City* repurposes surveillance systems, typically used to monitor safety and prevent harm, to detect public displays of affection, inviting viewers to consider how the emotional dimension of city life might be recorded, monitored, or counted.

Pierre-Christophe Gam's [BIO 103](#) *The Sanctuary of Dreams* [RESIDENCY 100](#) and Space Popular's [BIO 103](#) *Filandón: Public Infrastructure for Transmedia Gatherings* [RESIDENCY 99](#) propose imaginative and inclusive digital spaces. In the temple of *The Sanctuary of Dreams*—a sacred space for introspection and transformation—audiences co-create alternatives by reflecting on essential questions for a collective future.

Filandón is a hybrid, experimental environment that explores how communities can meet across physical and virtual spaces in an equitable, accessible, and adaptive way.

Digital Machines. Technology, Industry, Society EXHIBITION 124 tells a history of how major inventions revolutionized not just the logic of industrial processes, but that of society. *I am vertical (but I would rather be horizontal)* EXHIBITION 116 and *Possibilities of a Landscape* EXHIBITION 112 address the relationship between humans and nature, either by looking into the possibility of digital cultures that do not exploit the planet or by examining the relationship between humans and landscapes.

HOPE: the touch of many EXHIBITION 104 suggests that hope can reorganize our societies, by stretching the limits of what is in the present, while *PANIC: Complex. Absurd. Ominous.* EXHIBITION 130 suggests panic as that which allows us to inhabit fragility and formulate responses to it.

In a world in which we seem to know more than ever, yet understand less, in which we are always connected while our individual realities drift apart, the speculative aspect of governance is not to be downplayed. The works and exhibitions in this chapter create spaces and moments in which governance becomes an imaginative process.







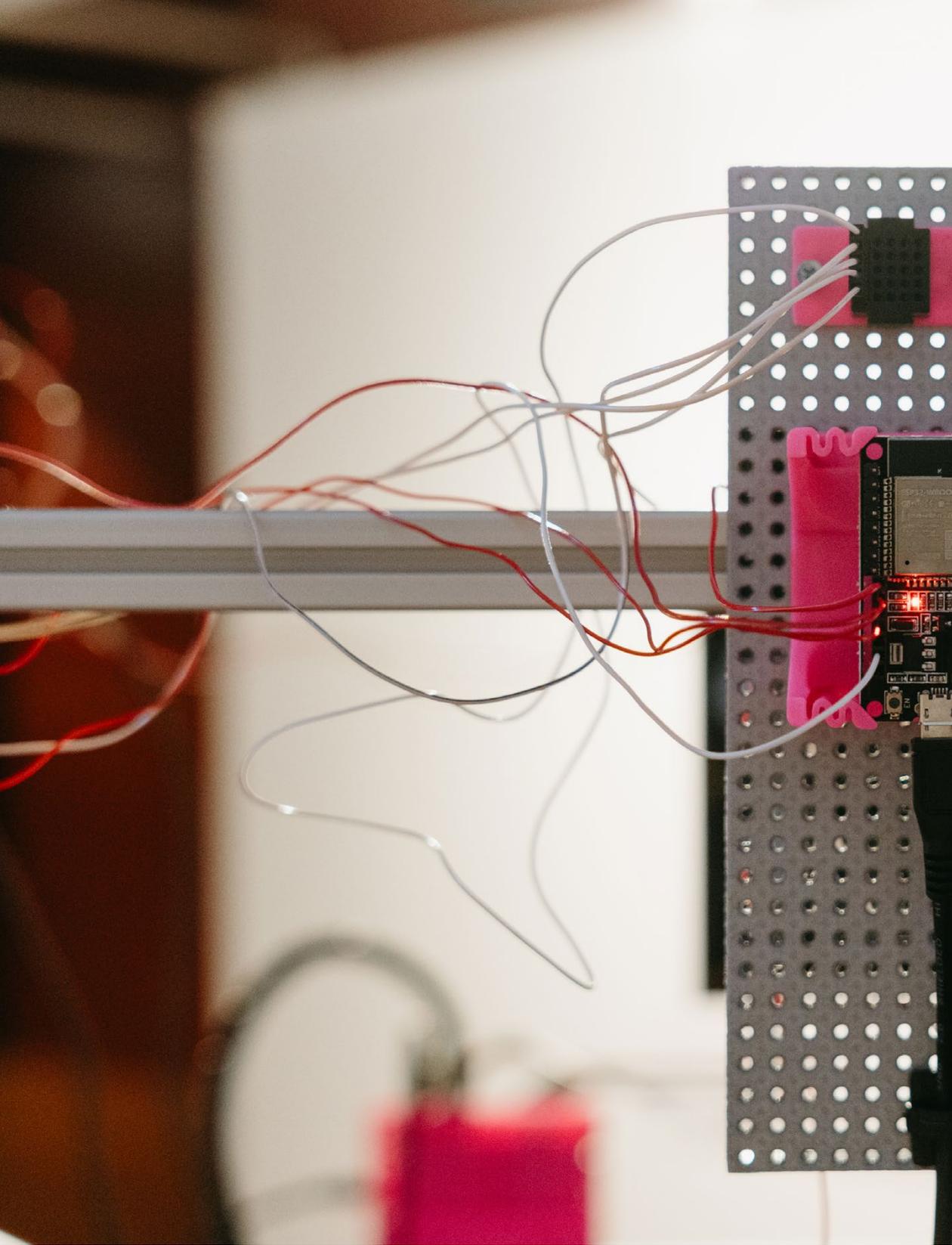


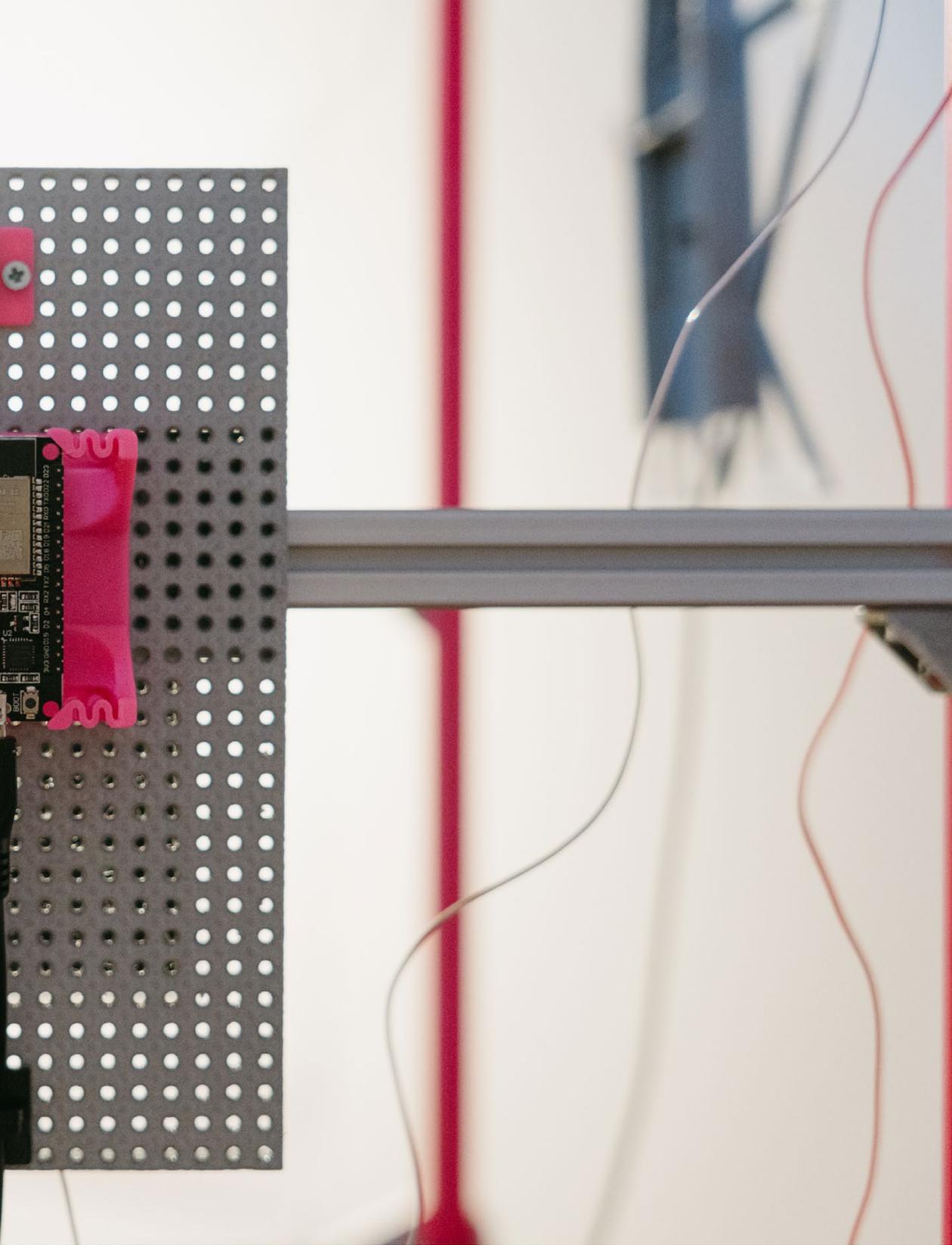
Filandón © Marcos Morilla





The Sanctuary of Dreams ©Pierre-Christophe Gam





Stratum ©Julian Fallas



The Falling City ©Églent Bala

THE FALLING CITY

NOEMI IGLESIAS BARRIOS (ES)

BIG 103
PODCAST 137

The Falling City explores how surveillance systems, typically used to monitor safety and prevent harm, might also detect emotional expressions in public space. By using AI-based surveillance technology, the project measures affective behavior throughout the city. It aims to spark discussion around the role and desirability of such systems, while offering insight into the emotional experiences of urban residents.

Rather than focusing on violence or urban decay, *The Falling City* poses a different question: Is it possible to detect empathy, affection, or care? The work consists of a sculptural glass garden and a digital counter that records affectionate gestures such as hugging, holding hands, or kissing via a camera linked to an AI-trained system. In doing so, the installation invites viewers to consider the emotional dimension of city life, and how it might be seen, valued, or monitored.



Filandón ©Marcos Morilla

FILANDÓN: PUBLIC INFRASTRUCTURE FOR TRANSMEDIA GATHERINGS SPACE POPULAR (ES)

BIO 103
PODCAST 137

Filandón: Public Infrastructure for Transmedia Gatherings is a hybrid and experimental environment that explores how communities can meet and coexist in physical and virtual spaces in an equitable, accessible, and adaptive way. The work consists of a transmedia ecosystem with two main components. The physical space, designed for gathering and multilayered interaction, is equipped with carpets and cushions inviting comfort, as well as an audiovisual system that includes virtual reality headsets, screens, speakers, and headphones. The virtual space, an environment that connects participants through text, video, audio, and virtual reality avatars, is compiled via independent servers on the social platform VRChat and emulates physical space. This space unifies users regardless of their technological setup and cognitive load choice, allowing someone with a full-body avatar to interact with someone connected through a chat room.

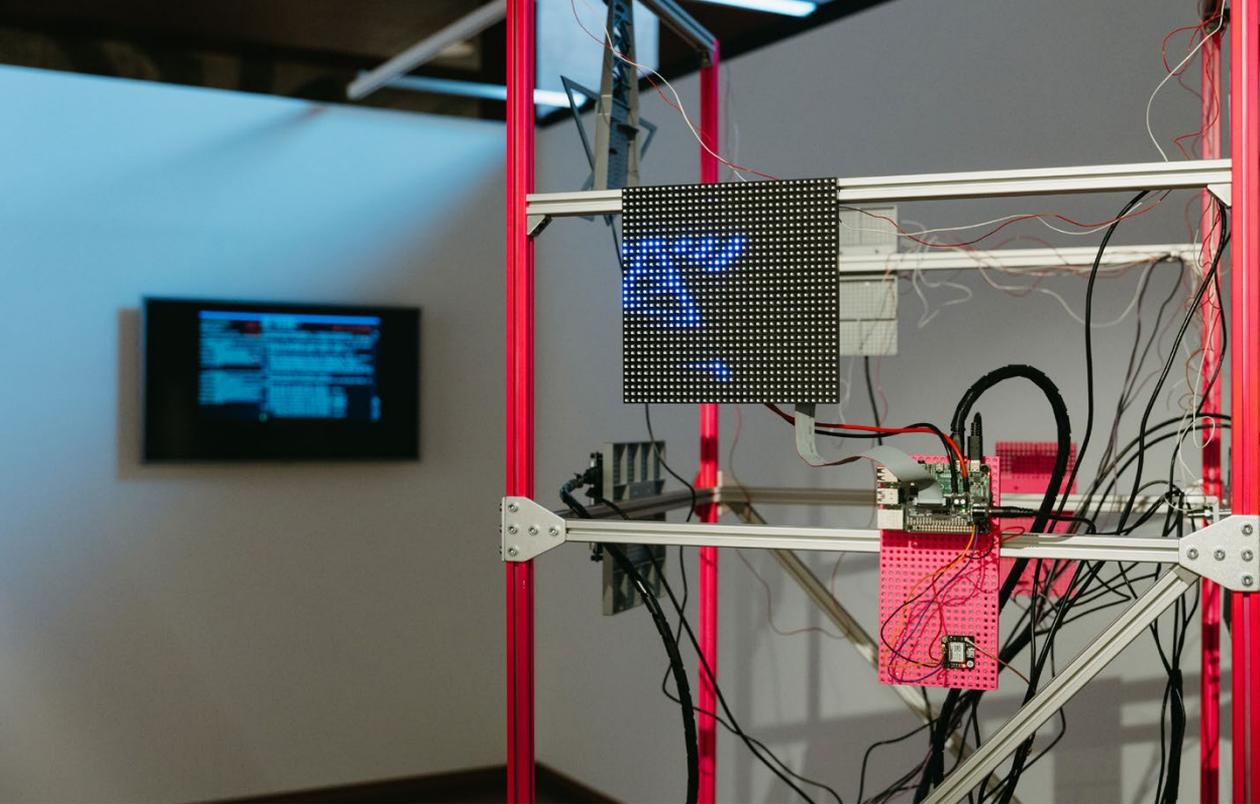


The Sanctuary of Dreams ©Pierre-Christophe Gam

THE SANCTUARY OF DREAMS PIERRE-CHRISTOPHE GAM (FR)

BIG 103
PODCAST 137

The Sanctuary of Dreams is an immersive art film and multi-sensory installation that weaves together cinematic storytelling, experimental animation, atmospheric soundscapes, and mixed-media collage. At its heart lies the Future-Dreaming ritual—a participatory foresight practice inviting audiences to co-create alternative futures shaped by collective imagination. Set within an ethereal temple—conceived as a sacred space for introspection and transformation—visitors are invited to reflect on five essential questions: how we will eat, play, dream, pray, and love in an ideal future. Guided by the artist’s avatar, they embark on a speculative journey of world-building, transforming abstract visions into tangible possibilities. More than a film, this work becomes a cinematic séance: an immersive portal where imagination and reality converge to generate new mythologies and radical visions for what lies ahead.



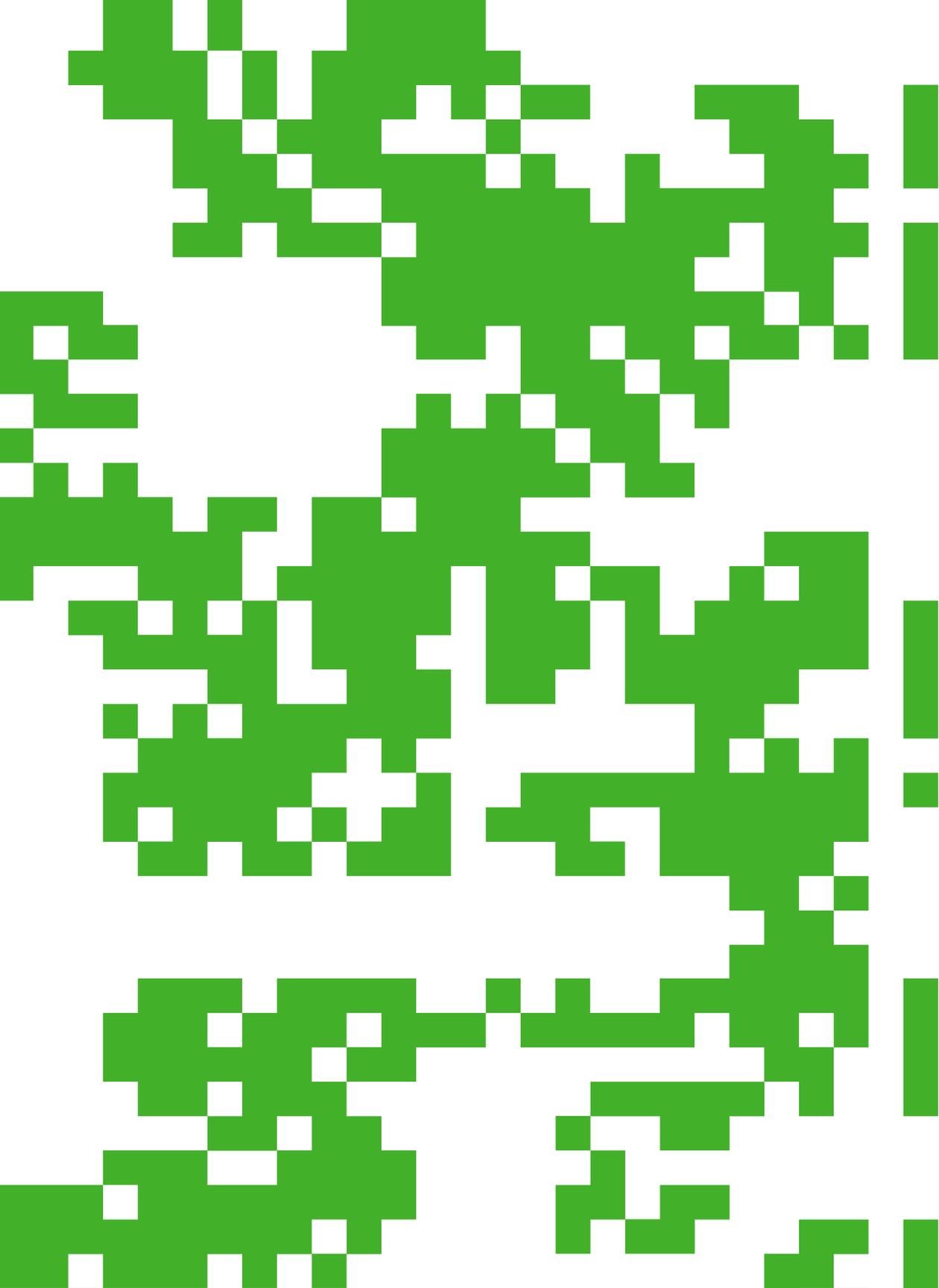
Stratum ©Julian Fallas

STRATUM

SILVIA BINDA HEISEROVA (SK)

BIO 103
PODCAST 84

Stratum is an electronic sculpture designed as an antenna tower that explores the concept of synchronized time, derived from atomic-clock-carrying satellites orbiting Earth. It critiques the technologies of time measurement, standardization, and distribution. Using GPS antennas, receiver modules, electromagnetic microphones, displays, and speakers, *Stratum* reveals aspects of time that are typically invisible or hidden. Rather than synchronizing time like the Network Time Protocol hierarchy (Stratum 0, 1, 2), *Stratum* operates outside this system. It doesn't distribute time but receives, interprets, and transforms it. By splitting the time signal into raw data, sonic interpretations, and visual representations, *Stratum* turns time into an aesthetic material. It reflects on time, offering a disruption of the digital age's closed, synchronized time concept, allowing a more interpretive and sensory experience.



ARTISTS BIOS

NOEMI IGLESIAS BARRIOS is a Spanish artist working with sculptural media and long-duration performative formats. She exemplifies contemporary nomadism, having lived and worked in Greece, England, Finland, Italy, Hungary, China, and Korea since 2009. In 2019, she completed her master's at Taiwan National University of the Arts, researching contemporary ceramic practices thanks to the Taiwan ROC Scholarship.

In 2024, she presented her first solo exhibition, *Love Me Fast*, at the Thyssen-Bornemisza National Museum, and *Landscapes of Affection* at the Fine Arts Museum in Asturias, Spain.

SPACE POPULAR (Lara Lesmes + Fredrik Hellberg) is an art and architecture studio that explores spatial media experiences and their impact on everyday life through research, design, and artworks. Commissioners and exhibitors include institutions such as MAK, Vienna; MAXXI, Rome; Sir John Soane Museum, London; ArkDes, Stockholm; and MMCA, Seoul. Lesmes and Hellberg are professors of architecture at the University of Applied Arts in Vienna and were previously visiting professors at UCLA in Los Angeles.

PIERRE-CHRISTOPHE GAM is a conceptual artist, researcher, and immersive storyteller whose work explores mythology, technology, and foresight to shape alternative futures. Trained in architecture in Paris and London, he bridges spatial design and immersive media. Drawing from his Cameroonian, Chadian, Egyptian, and Congolese heritage, he reimagines communal memory through participatory experiences. Founder of Toguna World, he explores how art, technology, and foresight inspire communities globally. A Unity for Humanity awardee, MIT Research and Onassis AiR fellow, his work is grounded in decolonial world-building, immersive storytelling, and participatory design, expanding speculative thought beyond regional narratives.

SILVIA BINDA HEISEROVA is a visual and multimedia artist, researcher, and creative coder. Her work examines power relations in the digital age from a gender perspective, critiquing biased representations in social and virtual spaces. Silvia holds a Doctoral Degree in Fine Arts: Practice and Research from the Polytechnic University of Valencia, where she was part of the Art and Gender research group. She also holds two MFAs in Artistic Creation and Visual and Multimedia Arts. Silvia is the founder of offDAC, a decentralized community exploring feminism, art, and technology.

HOPE: THE TOUCH OF MANY

CO-CURATOR: OLGA TYKHONOVA (UA)
04.09.2024 – 08.09.2024, Linz, Austria

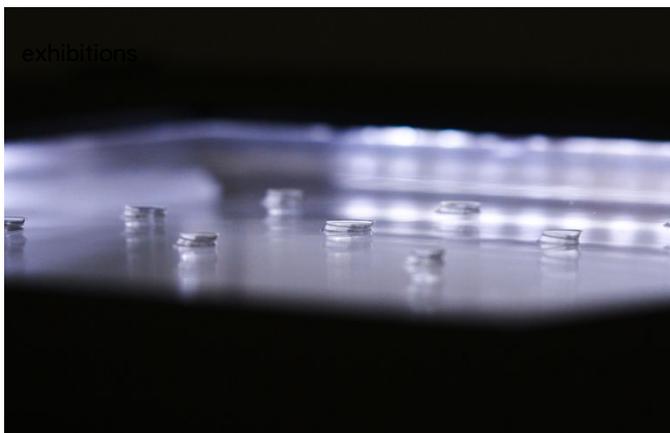
Hope is a great intangible. It is not a belief that everything was, is, or will be fine, nor a substitute for action. Amidst defeatism and cynicism, amnesia and ignorance, hope is the basis for action. It bridges the gap between envisioning a better future and acting in the turbulent present—an account of complexities and uncertainties that provide openings for collective power and transformation. As the responses to climate change demonstrate, scientific evidence alone appears unable to compel us to action. We depend on imagination activism to set up better and more mindful ways to communicate and organize in exhilarating alliances across distance and difference.

Artists have the superpower to eliminate indifference. They inspire confidence to pursue possibilities, challenge us to see beyond the confines of what is. They highlight what is or should be within our view, and scatter seeds of awareness and courage. They can ignite hope that moves us, at its best, hope that moves us to act.

In the concrete maze that housed the exhibition, artists stressed and stretched our sensory, emotional, and imaginative capacities. Their practices formed lines of flight that contested realities, outlined virtualities, and showed us paths towards transforming them into tangible alternatives. In contrast to the collapse of the distinction between what is real and what isn't in the present, the exhibition was an invitation to discover artists' tangible and imaginative worlds and, through them, find common ground and the personal and collective power to shape what might be in the future.

This exhibition also included works by
Martyna Marciniak (PL/DE) **RESIDENCY 60**
Pierre-Christophe Gam (FR) **RESIDENCY 100**

 **ARS ELECTRONICA**
Art, Technology & Society



IS THERE
AOI SERIZAWA (JP)

Is there ©Aoi Serizawa

Is there is a subtle aesthetic exploration of the reality and materiality of matter through the movement of water. The “materiality” and the “visuality” or “virtuality” of water bring to the surface a gap in our perception: between the water we “know,” as a barely registered yet vital, valuable resource, and the water we see in the artwork. The moving shape of water and the artist’s movement prompt us to consider how we receive information and what kind of image we form of the environment and our experience.



JUST ASKING FOR
A FRIEND
TIME’S UP (AT)

Just Asking for a Friend ©tom mesic

Just Asking for a Friend poses a provocative question: “How can one remain hopeful in times like these?” Presented as a light projection that dominates the entire space, the work provokes thought and challenges hierarchies and privileges. Accompanying the question is the *Turnton Gazette*, a newspaper from the year 2047, offered as inspiration today. This newspaper envisions a possible future where, despite the challenges of our times, a good life for all has been achieved.

Just Asking for a Friend sparks dialogue about hope and encourages active participation in shaping a better future.



ALL DIRECTIONS
AT ONCE
LUIZA PRADO (BR)

All Directions at Once ©The Art Institute of Chicago

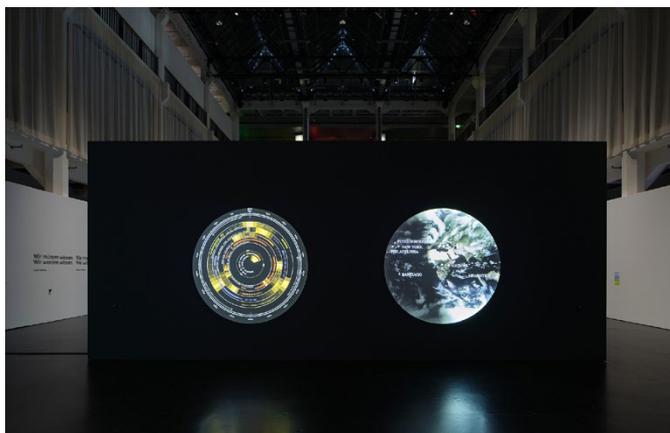
All Directions at Once is a web-based artwork that charts histories of reproductive control. The animated graphic essay follows the path of ayoo-wiri, or the peacock flower. During the European occupation of Latin America, an infusion of this plant was used as a contraceptive and abortifacient amongst Indigenous and African communities—a strategy of reproductive resistance within the context of colonial domination. The essay explores conceptions of radical communal care and unravels the poetic dimensions of excess as a disjoint collective, moving in all directions at once.



COLD CALL: TIME THEFT
AS AVOIDED EMISSIONS
SAM LAVIGNE (US),
TEGA BRAIN (AU)

Cold Call: Time Theft as Avoided Emissions ©tom mesic

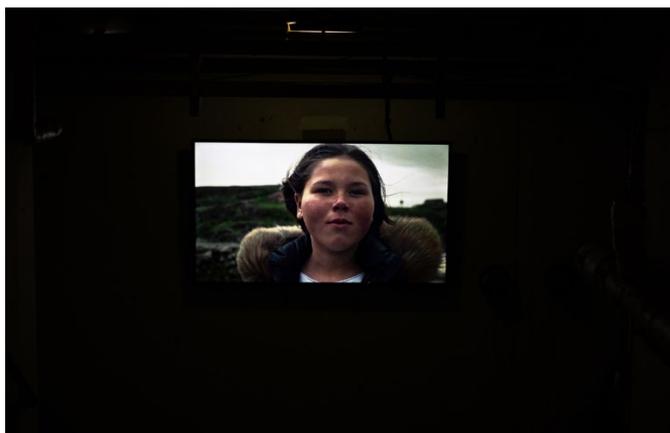
Cold Call: Time Theft as Avoided Emissions is an unconventional carbon offsetting scheme that draws on strategies of worker sabotage, such as time theft, in which workers deliberately slow down productivity. *Cold Call* is an installation that takes the form of a call center. Visitors are invited to call executives in the fossil fuel industry and to keep them on the phone as long as possible. The cumulative time stolen from these executives is then quantified as carbon credits using an innovative new offsetting methodology.



Solar Protocol ©Tobias Wootton

SOLAR PROTOCOL
 TEGA BRAIN (AU),
 ALEX NATHANSON (US),
 BENEDETTA PIANTELLA (IT),
 SOLAR PROTOCOL
 COLLECTIVE (INT)

Solar Protocol is a planetary-scale network of solar-powered servers, installed and maintained by volunteers worldwide. The servers collectively host the *Solar Protocol* web platform at solarprotocol.net, serving it from the server with the most sunshine (and producing the most energy) at the time. Decisions about how network traffic is routed and where computational work is done are automated according to a solar logic based on season, time of day, and weather conditions across the planet. The project provokes new ways of thinking about intelligence and automation and explores natural rather than Artificial Intelligence.



Rise: From One Island to Another ©tom mesic

**RISE: FROM ONE
 ISLAND TO ANOTHER**
 KATHY JETÑIL-KIJINER
 (MH), AKA NIVIÂNA (GL)

Rise: From One Island to Another is a poetic expedition undertaken by two islanders, one from the Marshall Islands and the other from Kalaallit Nunaat (Greenland), connecting their realities of melting glaciers and rising sea levels. Kathy Jetñil-Kijiner and Aka Niviâna use poetry to showcase the linkages between their homelands in the face of climate change. The video is a glimpse into how large, yet small and interdependent, our world is, hoping to spark the emotion and drive needed for more people to rise and take action.



FLOCK OF BIT.STUDIO (TH)

FLOCK OF @bit.studio

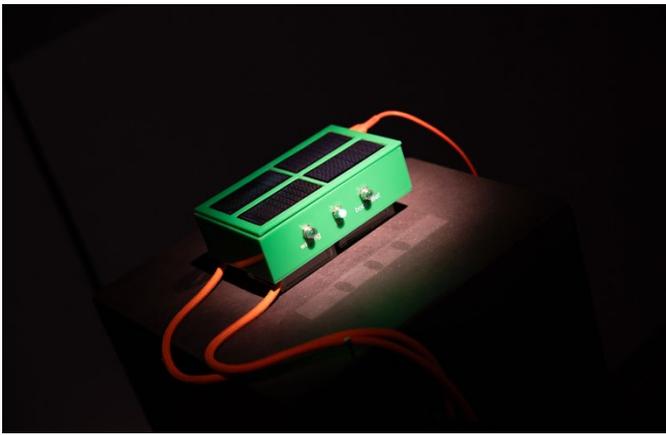
FLOCK OF transforms a school of fish into a flock. Blurring the boundary between informed imagination and playful reality, fish-shaped helium balloons become a living organism. Sensors, software, and physics combine to create a spectacle that challenges our perception of the world. Each equipped with an electronic brain, the balloons receive signals from sensors and send data to a central server that guides their movements in real-time. *FLOCK OF* explores themes of interconnectedness and collective behavior, encouraging viewers to reflect on the ever-evolving nature of our world.



DIGITAL RUINS STEFAN SCHÖNAUER (AT)

Digital Ruins ©tom mesic

Modern ways of data storage provide seemingly infinite space. While these technologies may appear elusive and magical, they are reliant on physical matter and, thus, tied to tangible limitations. *Digital Ruins* envisions a future in which we are forced to leave behind our personal digital archives and confront the loss of our memories and the grief that comes with being expelled from our digital spaces. In a dystopian digital reality that leaves us powerless, we turn back to traditional and folkloric ways of self-defence to save ourselves and our memories.



PAWSITIVE CHARGE JULIA HAHNL (AT/JP)

Pawsitive Charge ©tom mesic

Desperate for a solution to our dependency on fossil fuel, a bizarre alternative emerged: harnessing the energy produced by dogs. In this speculative project, a startup named *Pawsitive Charge* capitalizes on this untapped resource with three innovative products: a dog wearable that charges phones using energy from walking, a leash that generates power as it winds and unwinds and a gadget that converts tail wags into energy. The bond between humans and dogs becomes entwined with the act of harvesting energy, creating a strange mix of appreciation and misuse.



HUMAN POWERED TOASTER FLORIAN SAPP (AT)

Human Powered Toaster ©tom mesic

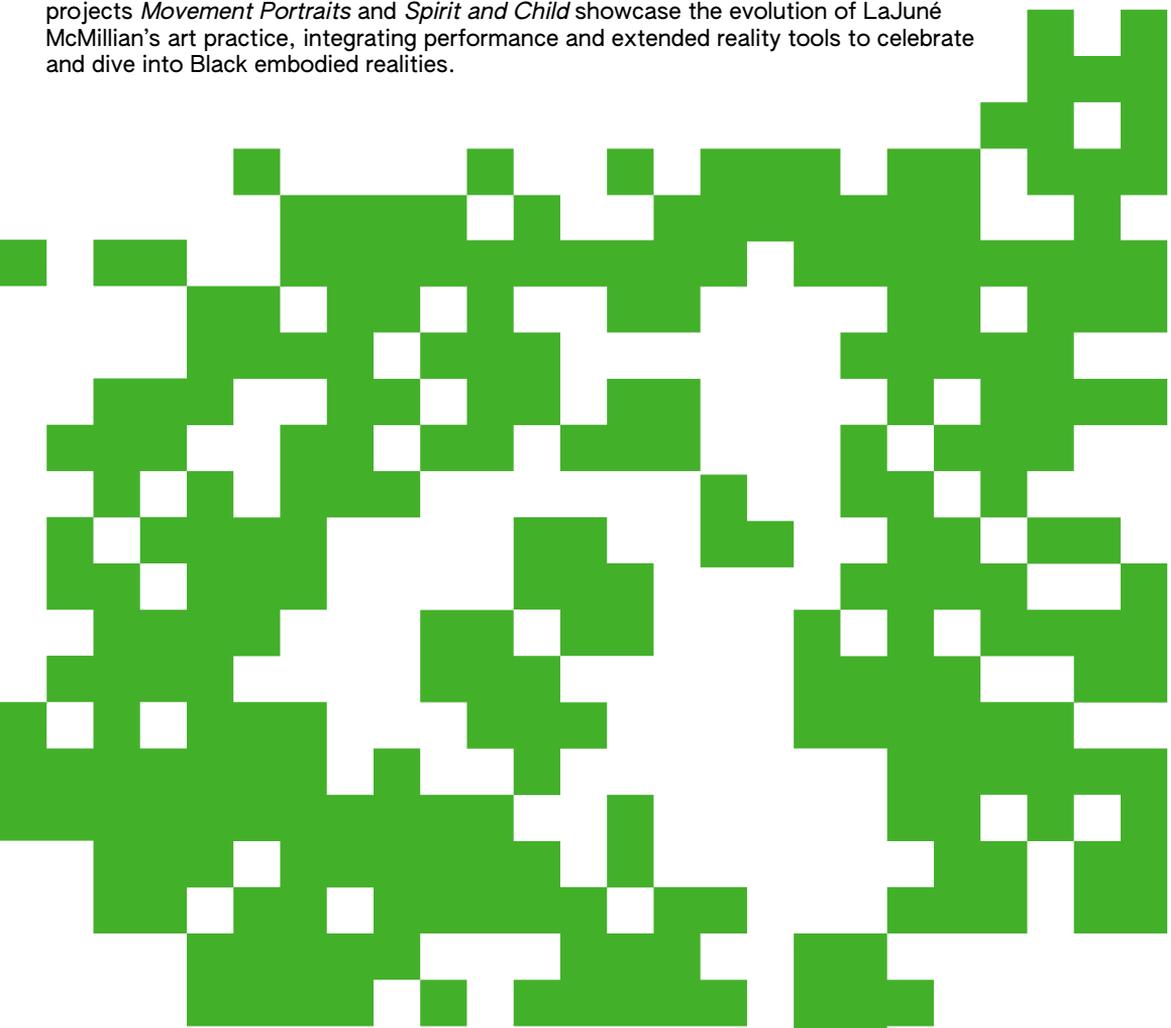
The *Human Powered Toaster* project makes energy measurement systems relatable by translating electric power into familiar physical work. In the installation, human energy is directly converted into electricity used to power an improved, energy-efficient toaster. To generate the necessary energy, a heavy weight is connected to the dynamo with a rope and spindle, converting the weight's potential energy into electrical energy.

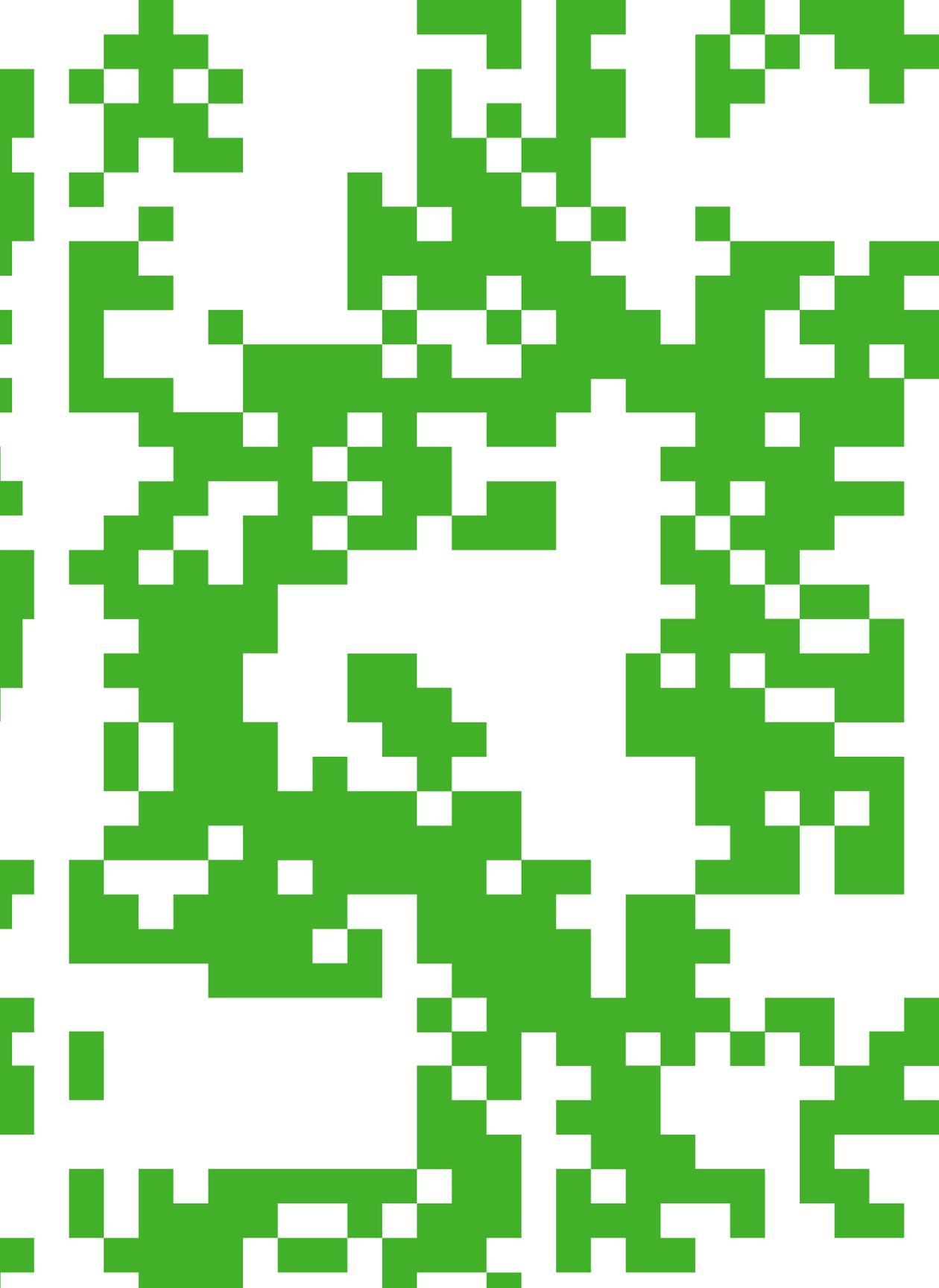


BLACK MOVEMENT
LIBRARY
LAJUNÉ MCMILLIAN (US)

Black Movement Library ©vog.photo

The *Black Movement Library* is a library for activists, performers, and artists to create diverse XR projects, a space to research how and why we move, and an archive of Black existence. The library seeks to build a community through performances, XR experiences, workshops, conversations, and toolmaking. The *Black Movement Library's* projects *Movement Portraits* and *Spirit and Child* showcase the evolution of LaJuné McMillian's art practice, integrating performance and extended reality tools to celebrate and dive into Black embodied realities.





POSSIBILITIES OF A LANDSCAPE

CURATORS: DR. PETAR LAUŠEVIĆ (RS) AND DR. BOJAN KENIG (RS)

05.10.2023 – 11.11.2023, Belgrade, Serbia

The CPN's art+science exhibition *Possibilities of a Landscape* (Serbian: *Mogućnosti predela*) held in October 2023, in Podroom Gallery, Cultural Centre Belgrade, examined the complex relationship between humans and their environment. Presented works revealed narratives and patterns of layered interactions among all the elements that constitute a landscape. Through artistic practices, site-specific research, social action, and ecological methodologies, the artists sought to uncover the embedded, multifaceted knowledge found in our immediate surroundings. Knowledge that allows for a deeper understanding of landscapes and the possibility of restoring balance between human needs and the capacities of a place. By moving through these dynamic sites of knowledge and potential, the exhibition invited reflection on choices for the future—honoring the delicate balance between nature, landscape, and knowledge.

Selected through the Open Call *Change Drives Change*, the central work *Solid Line Dashed Line: The Future of Liminal Landscapes* (Sr: *Puna crta, prekinuta crta: Budućnost liminalnih predela*) by Milena Putnik, Nemanja Lađić, Suzana Gavrilović, and Milovan Milenković explored two disturbed landscapes: surface coal mines, and a mountain damaged by quarries. The authors investigated the dynamics and forms of the visual impact of exploitation—questioning transformation and potential of disturbed landscapes.

Accompanied by side programs—including artist talks, guided tours, discussions, and field visits—the exhibition encouraged a deepened awareness of how landscapes are shaped and reshaped.



CENTER FOR
THE
PROMOTION
OF SCIENCE



Solid Line Dashed Line ©Milovan Milenković

SOLID LINE DASHED LINE: THE FUTURE OF LIMINAL LANDSCAPES

MILENA PUTNIK (RS),
NEMANJA LAĐIĆ (RS),
SUZANA GAVRILOVIĆ (RS),
MILOVAN MILENKOVIĆ (RS)

Using two disturbed landscapes near Belgrade—surface coal mines and a mountain damaged by quarries—the authors examined the visual impact of exploitation. These liminal places, erased by human activity, await restoration. The work combines video, photographs, and spatial analysis to explore ecological and visual qualities, offering insights for potential future uses. Landscape models, drone footage, and personal photography reveal both broader context and intimate experience. In light of Serbia's spatial plan until 2035, which foresees increased mining, the work reflects on how we perceive, understand, and imagine disturbed environments.



disarming ©Emanuel Gollob

DISARMING EMANUEL GOLLOB (AT)

disarming is a performative exploration of the relation between detached robot arms, artificial environments, and human observers; the learning and unlearning of locomotions in post-anthropocentric environments and times. The work playfully explores the ambiguity of disarming as a process of physical detachment and emotional attachment.



FALLOUT
IVA KUZMANOVIĆ (RS)

Fallout ©Iva Kuzmanović

As the main motif for her oil paintings from the *Fallout* series, Iva Kuzmanović takes scenes of explosions of atomic and hydrogen bombs taken from video and photo documentation made during the nuclear tests conducted by the United States government in the Marshall Islands in the Pacific during the 1940s and 1950s. Decades later, Bikini Atoll is still contaminated and virtually uninhabited. The permanently disturbed ecosystem and geography of Bikini Atoll stand as arche-evidence of the modern Anthropocene, and its landscape is becoming a landscape after humanism.



SCENES OF EXTRACTION
SANAZ SOHRABI (IR)

Scenes of Extraction, still ©Sanaz Sohrabi

The film traces the technical and social entanglement between the infrastructures of oil and the camera during British Petroleum's operations across the Iranian oil belt. It focuses on the parallel production of geological and ethnographic surveys through amateur geological footage and official BP films. Using AI software, it creates CGI maps and spatial renderings from early aerial photographs and panorama films. By blending archival and speculative modes of representing the geological past, the film reveals the gaps and discrepancies between archival and lived histories of extraction and the ecological ruination of its aftermath.



Learning From the Commons ©Marko Risovic

LEARNING FROM THE COMMONS STEFAN LAXNESS (UK)

What happens when a collective of citizens seeks to transform the landscape? Across Europe, local communities are claiming the right to reshape their surroundings for the long-term benefit of the community. These efforts respond to historic marginalization and the threat of climate change. From clearing invasive tree species to communal rye harvests, the atlas explores collective embodied practices in restoring social and ecological relations. It juxtaposes these with a near-sensing of a Eucalyptus clearing action, where a balloon with open-source cameras produces an embodied sensory walk through the moving bodies and falling trees.



Some Other Places ©Emilija Stanišić

SOME OTHER PLACES GROUP OF AUTHORS AND SCIENTISTS: BRANA PANTELIĆ (RS), TATJANA ILIĆ TOMIĆ (RS), VUKAŠIN JANKOVIĆ (RS), JELENA LAZIĆ (RS), JASMINA NIKODINOVIĆ RUNIĆ (RS)

In contemporary artistic discourse, pigment can be determined using RGB or CMYK classifications, yet it holds multiple meanings and is central to perception. Pigments differ in expressiveness, altering color, form, and surface, especially when interacting with various materials. The works in the exhibition are unified by pigment as a formative element—combined, specially produced, or developed through scientific experiments. Their archaic appearance evokes contemporary concerns, addressing the nature of time, material transformation, and natural heritage. Pigments derived from microorganisms also raise questions of colonialism, cultural memory, and visual practices.

I AM VERTICAL (BUT I WOULD RATHER BE HORIZONTAL)

CURATORS: AYMERIC MANSOUX (FR),
MARLOES DE VALK (NL), AND iMAL TEAM

01.07.2025 – 21.09.2025, Brussels, Belgium

I am vertical (but I would rather be horizontal) reflected on iMAL's 25 years of history and looked towards its future as an institution dedicated to digital cultures, at a time when computation was increasingly scrutinized for its social and environmental impact.

More than a retrospective, this “introspective” combined artworks previously shown at iMAL with more recent creations. Together, they celebrated a rich aesthetic diversity outside of Silicon Valley's monoculture. It was a moment to pause and evaluate the value of past, current, and future digital art. The exhibition was named after Sylvia Plath's poem *I am vertical*, in which she contemplates her own existence, by evoking the disconnect between her human verticality and her profound desire to be horizontal, in harmony and connected with nature. Digital culture is inextricably linked to the production of e-waste and increasing land, resource, energy, and water use. It also has social and political ramifications such as the impact of generative AI on labour and that of surveillance on privacy and democracy. Big Tech monoculture promotes consumerism while obfuscating its social and ecological impact. What does that mean for artists working with digital media?

The works in *I am vertical (but I would rather be horizontal)* offered a space to reflect on the possibility of digital cultures that do not seek to scale at the expense of planetary boundaries and instead embrace limits as an opportunity to reclaim creativity.

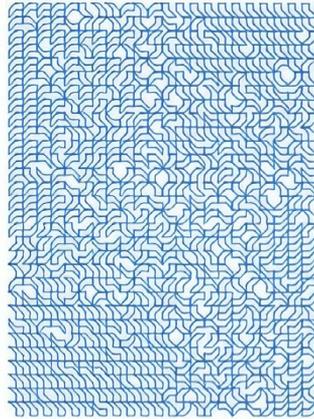
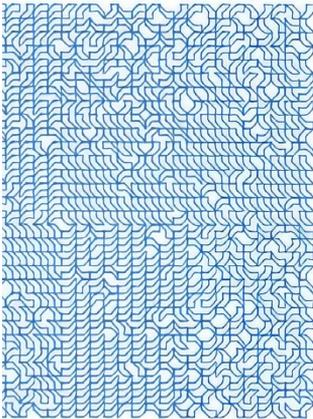




GOBO GOBO HEY!
CÉCILE BABIOLE (FR)

Gobo Gobo Hey! ©Romane Iskaria

The installation presents a variation on the theme of gobos—a technical term used to refer to a piece of perforated metal that allows the light from a projector to project a pattern. Based on this model, Cécile Babiolle proposes gobos made of plexiglas with a laser cutter, which are then projected thanks to a series of slide projectors. The large-scale projection device reveals the violence of the manufacturing process: it becomes clear that the laser heats the material, deforms it, burns it, melts it, changes its color, making it darker.



RUN ONE ; HELIX ; RP32
PETER BEYLS (BE)

Run One ; Helix ; RP32 ©Peter Beyls

In the 1970s, Peter had only brief access to large mainframe computers, yet his mind was fixed on algorithms. When no machine was available, he worked “beyond computing”: sketching by hand to test ideas, letting paper, pen and body guide his thinking—what today we would call embodied cognition, a family of theses investigating the dynamic relationship between body, world, perception, and physical actions. *Run One*, *Helix*, and *RP32* are the result of that practice.



**ALERTING
INFRASTRUCTURE!**
JONAH BRUCKER-COHEN
(US)

Alerting Infrastructure! ©iMAL

Alerting Infrastructure! is a physical hit counter that translates hits to the website of iMAL into interior damage of the physical building that the website or organization represents. The focus of the piece is to amplify the concern that physical spaces are slowly losing ground to their virtual counterparts. The amount of structural damage to the building directly correlates to the amount of exposure and attention the website gets, thus exposing the physical structure's temporal existence.



REFONTE
QUENTIN DESTIEU (FR),
SYLVAIN HUGUET (FR)
(COLLECTIF DARDEX)

Refonte ©iMAL

Refonte (Remelt) is a series of basic spears and weapons, made from different electronic waste materials. The scrap metal was melted and poured into molds, echoing the ancient techniques of making primitive weapons out of copper alloys, aluminium, and gold. Between contemporary archaeology and anachronistic gesture, these weapons offer a redesign of our industrial societies, a post-futuristic evocation reminding us about the fragility of our systems and the warlike involvement of humanity, while suggesting a radical change of direction.

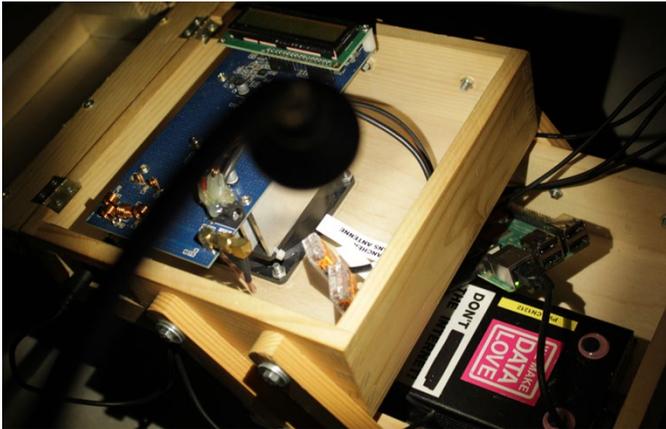


ELECTRIC GARDEN SUNJOO LEE (KR/NL)

Electric Garden ©iMAL

A research project into building an electricity-producing garden, the work creatively explores the collaborative possibilities between natural ecosystems and digital systems.

The garden produces electricity by harnessing the metabolism of anaerobic bacteria living in wet soil, using a technology called Microbial Fuel Cells. Each container acts as a battery and is equipped with electrodes that harvest electrons emitted by the bacteria. The plants and insects in the garden feed the bacteria, allowing electricity generation to continue as long as the ecosystem thrives.



LA BRÈCHE LEONARD LEYENS (BE/DE)

La Brèche ©iMAL

La Brèche is an installation that invites you to immerse yourself in a field of research. A field in motion, in displacement, in exploration. It provides access to an investigation: how to generate forms and practices that evade the centralization and capitalization of communication channels while dismantling the opacity of their infrastructure. Through the familiarization of techniques, the tinkering with tools, and the attempt to make them common, *La Brèche* is not just a device but, above all, a collective practice. *La Brèche* is a shelter—its forms are multiple.



HARMONIE
VAL MACÉ (BE)

Harmonie ©iMAL

A little tale about appetite.

A short, silly story, just the way reality likes to tell it.

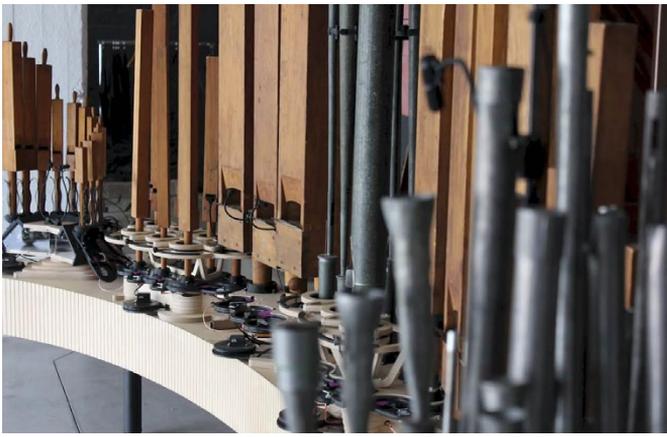
Harmonie is a musical device made up of abandoned objects put into action by a handcrafted device. It is an object in development at the La Boîte à Clous labs, made to serve as a narrative support.



FOLLOW THE RED DOTS
RAQUEL MEYERS (ES)

Follow the Red Dots ©Raquel Meyers

Follow the Red Dots resembles the structure of a side-scrolling jumping game like *Super Mario Brothers*, here imagined with a pixelated version of Minnie Mouse, befriended by a talking red dot. The mouse's questions to the dot ("Are U a decimal separator? Are U a full stop?") parallel the material indeterminacy of her images: we simply cannot know if they were generated entirely by "hand"—that is, drawn digitally—or if an actual 8-bit system was used at any point of their making.

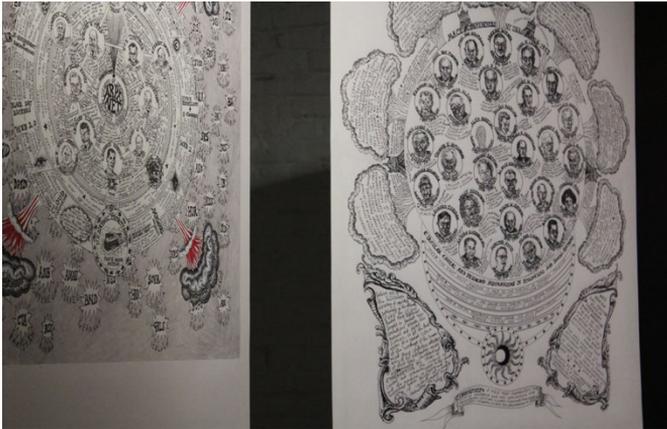


ORGANISM +
EXCITABLE CHAOS
NAVID NAVAB (IR/CA),
GARNET WILLIS (CA)

Organism + Excitable Chaos ©iMAL

The chaotic motion of *Excitable Chaos*, a robotically-steered triple pendulum, drives the aerodynamic thresholds of *Organism*, a robotically-prepared century-old pipe organ. Dating from 1910, this Casavant pipe-organ was rescued from impending gentrification at a heritage site in Montréal.

The generative movement of *Excitable Chaos* conducts *Organism's* aerodynamic thresholds, drawing kinetic chaos into dialogue with sonic turbulence. The resulting turbulent sonifications of chaos serve as meditations on the cascading sense of more-than-oneness that spontaneously develops in life and nature, and how this wild yet steerable relationality can help us co-express worlds yet unknown.



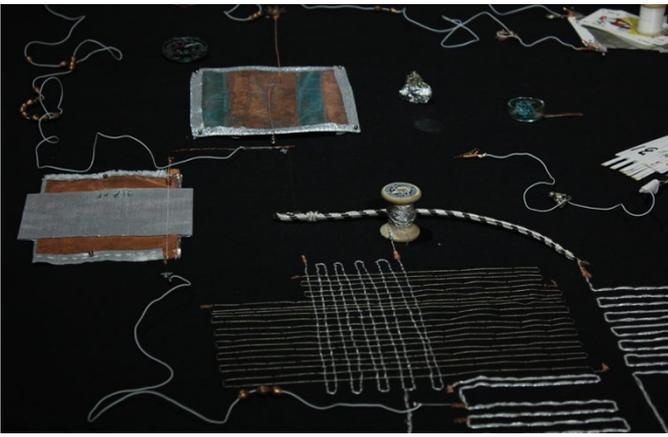
HEXEN 2.0
SUZANNE TREISTER (UK)

Hexen 2.0 ©iMAL

HEXEN 2.0 looks into histories of scientific research behind government programs of mass control, investigating parallel histories of countercultural and grass roots movements.

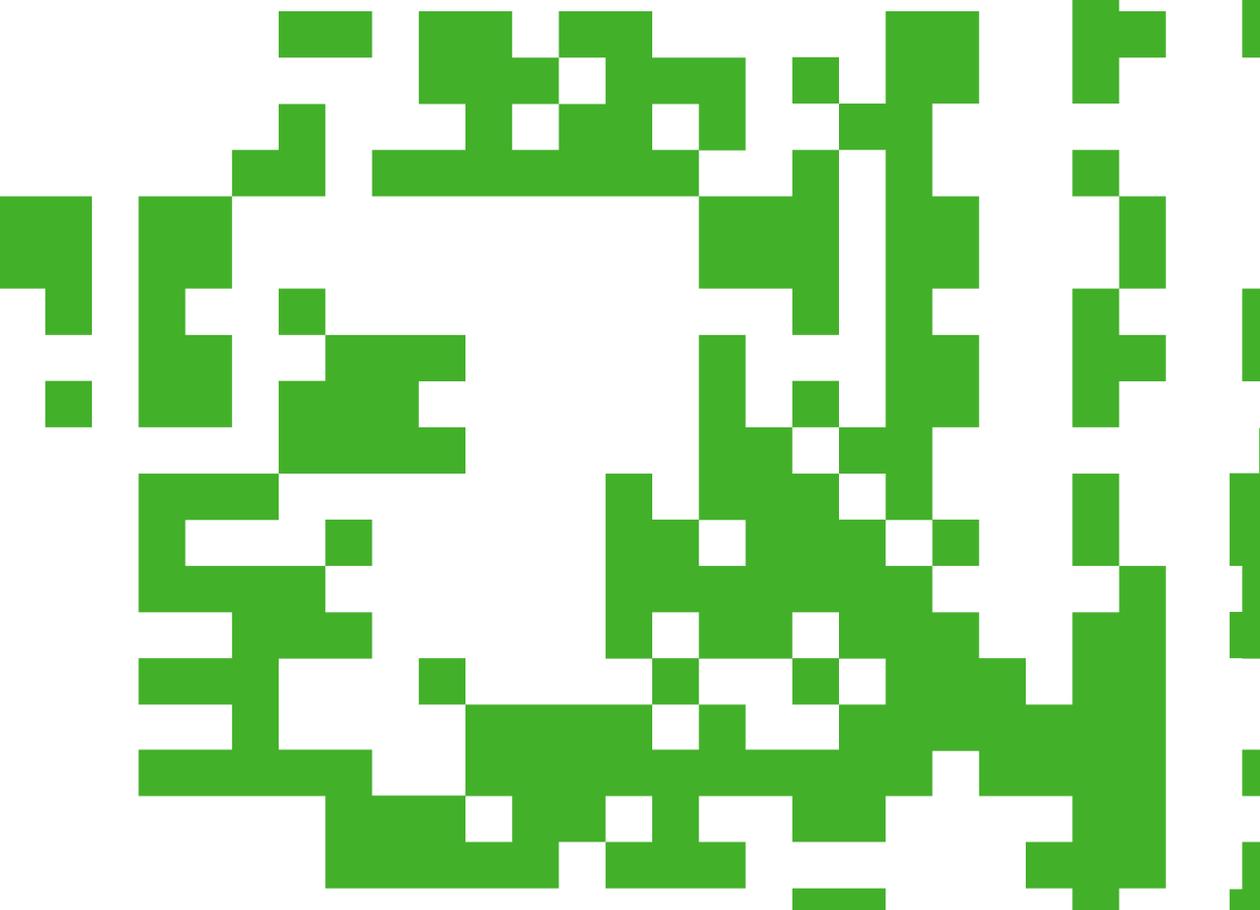
Based on actual events, people, histories, and scientific projections of the future, and consisting of alchemical diagrams, a Tarot deck, photo-text works, a video, and a website, *HEXEN 2.0* offers a space where one may use the works as a tool to envision possible alternative futures.

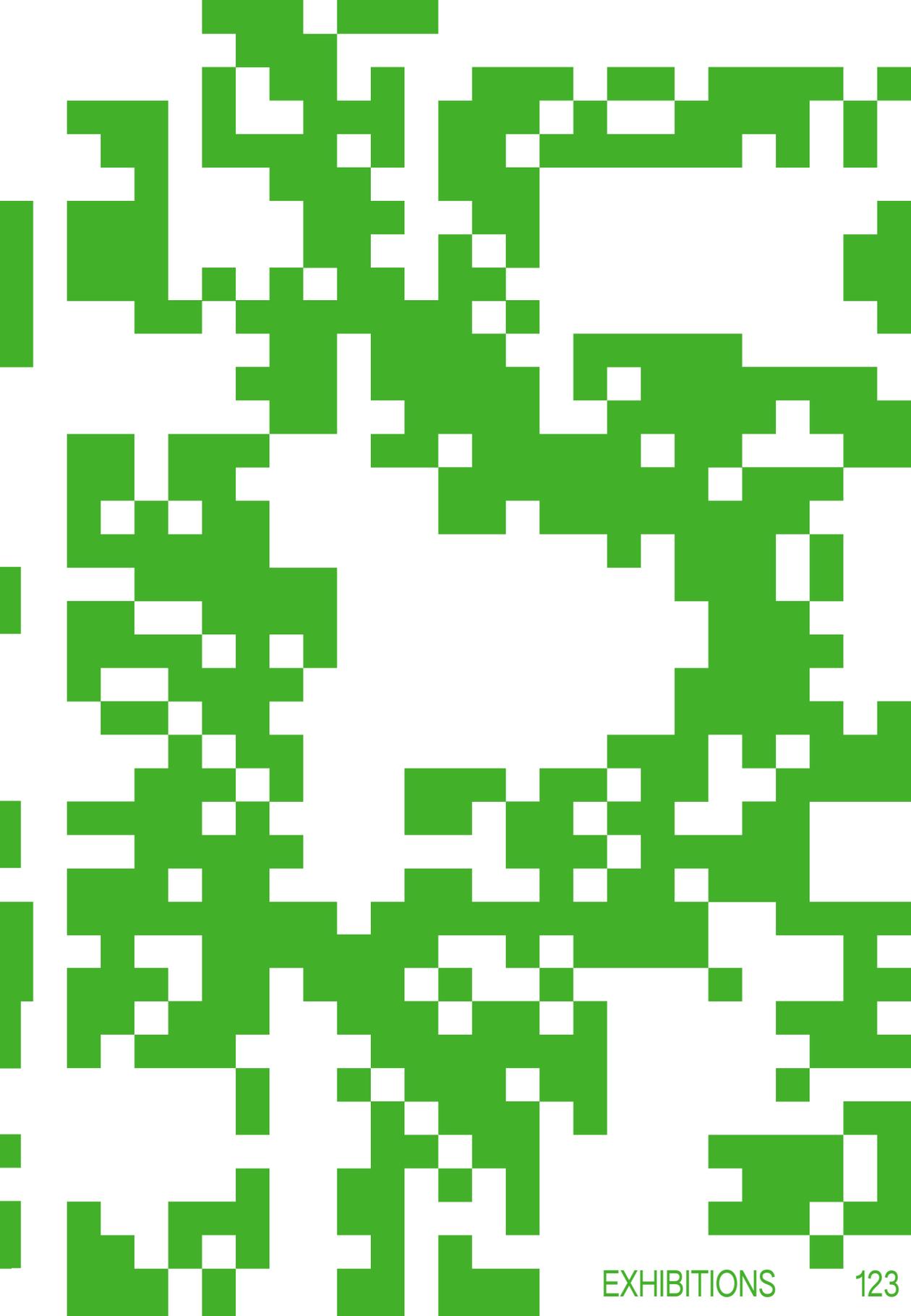
PSYCHIC RADIO CLAIRE WILLIAMS (BE)



Psychic Radio ©iMAL

Radio waves are the energies and the ghosts of our electromagnetic world. In the 2nd half of the 19th century, people started communicating remotely. A new invisible space opened up, and henceforth, a medium to transport these distant and disembodied voices. This research imagines an electronic embroidered circuit created by these mediums with the textile techniques found in the book *Ouvrages de Dames* and inspired by crystal radios. The embroidered radio is a sensing surface that attempts to intercept energies through radio waves revealing the presence of ghostly energies of our environment.





DIGITAL MACHINES. TECHNOLOGY, INDUSTRY, SOCIETY

CURATOR: PABLO DE SOTO (ES)

31.01.2025 – 27.09.2025, Gijón, Spain

Machines, through their interaction with humans and nature, revolutionize the world. From the power loom and the steam engine, the electric generator and the microchips, to the Internet and its data centers and planetary-scale computing systems that characterize the present era.

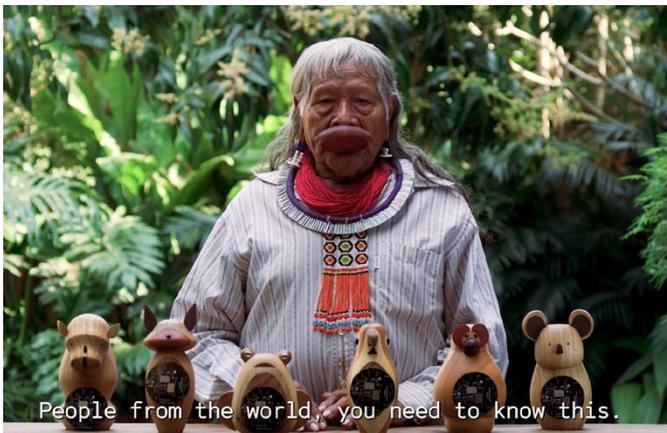
This exhibition invited visitors to explore, in an amazing way, the digital machines shaping industry and society today and governing our reality. Through detailed visual narratives, visitors discovered, for example, how the algorithm of the world's largest social network works; how the exploitation of natural resources and human labor supports an Artificial Intelligence device; and how communication, computation, classification, and control systems have evolved since 1500.

The exhibition also invited visitors to discover alternative digital machines that imagine other possible relationships between technology, industry, and society. From “codes of conscience” that restrict the use of heavy-duty vehicles in protected forests, to artificial vision systems that count gestures of care in public space. From citizen speculative cartography machines to artifacts that recover our digital attention in the face of misinformation.

In a 21st century in which democracy, industry, and the digital realm are increasingly interconnected, the thirteen works on display questioned the current architecture of innovation processes, making the case for the long-term environmental and societal impacts to be considered in designing fair, ethical, and sustainable digital machines in the future.

This exhibition also included works by
Martyna Marciniak (PL/DE) **RESIDENCY 60**
Noemi Iglesias Barrios (ES) **RESIDENCY 98**
Calin Segal (RO/FR) **RESIDENCY 61**
Space Popular (ES) **RESIDENCY 99**

laboral
Centro de Arte y Creación Industrial



CODE OF CONSCIENCE AKQA (INT)

Code of Conscience ©AKQA

Code of Conscience is an open-source software that restricts the use of heavy machinery in protected forests, such as the Amazon rainforest. It was created by the AKQA agency in São Paulo and New Zealand in collaboration with NGOs and Indigenous peoples in Brazil.

It uses open-source mapping data from the UN World Database on Protected Areas, updated monthly, along with GPS tracking technology installed in construction vehicles, to autonomously stop deforestation equipment from entering protected areas. When the machine enters a protected area, the system automatically restricts its use.



XIXÓNICA TIME CAPSULE JUAN CAÑADA (ES), JUAN GAMA (ES)

Xixónica Time Capsule ©Juan Cañada, Juan Gama

This immersive audiovisual machine offers a particular vision of Gijón based on its fascinating duality: the city of leisure, exemplified by the beach of San Lorenzo; and the city of industry, represented by the steel industry and the Port of Musel.

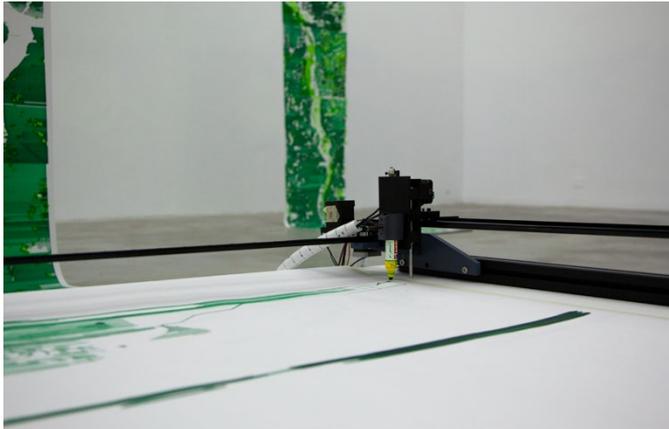
The machine examines these infrastructural systems and how they have shaped not only the physical structure of the city, but also its social structure. Employing everything from historical image archives to generative AI, *Xixónica Time Capsule* revisits the past and envisions the future, encouraging speculative scenarios for the city.



A PERFECT PLACE.
DIPTYCH / UTOPIA
ELISA CUESTA (ES)

A Perfect Place ©Elisa Cuesta

The work explores the strategies of control of bodies and subjects that have characterized two industrial stages in Asturias: the extractive and metallurgical of the 1950s and 1960s and, more recently, the logistic and digital of the 21st century. Recreating a Human Exclusion Zone—spaces reserved for the circulation of autonomous technologies, governed by implacable operational logics inaccessible to human understanding—the installation invites the visitor to access a diachronic space where Asturian industrial and domestic imaginaries intermingle in a choreography of bodies and products beyond the human.

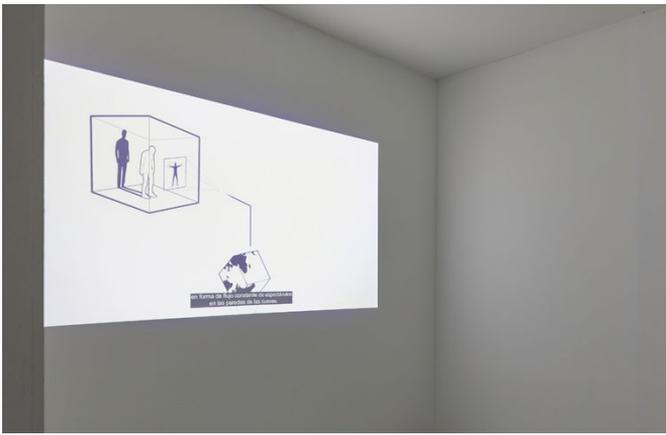


MAPPING AN UNCERTAIN
LANDSCAPE:
KAKHOVSKA DAM
SONYA ISUPOVA (UA)

Mapping an Uncertain Landscape: Kakhovska Dam ©Marcos Morilla

This work explores the ecological repercussions of the ongoing war in Ukraine and its impact on the landscape and infrastructure, such as after the destruction of the Kakhovska dam in 2023. Isupova built a machine that translates data from agricultural monitoring satellites into maps representing landscapes. These extensive maps depict vegetation data at key moments around the destruction of the dam.

The installation examines the relationship between humans and machines, and it aims, through mapping, to continue the work of bearing witness to the brutality of war.



NEW EXTRACTIVISM: AN
ASSEMBLAGE OF CON-
CEPTS AND ALLEGORIES
VLADAN JOLER (RS)

New Extractivism: An Assemblage of Concepts and Allegories ©Marcos Morilla

In the age of digital information, a new form of extractivism has emerged that reaches the deepest layers of the cognitive and affective aspects of the human being. Joler examines this using an assemblage of concepts and allegories focusing on the user of the services of large technological corporations.

“Assemblage” is understood as a collection of things, made of interlocking pieces, or by grouping unrelated objects. This work is precisely that: a large, disordered assemblage of different concepts and ideas, brought together into a semi-coherent image... a vision of the world.



ANATOMY OF AN AI
SYSTEM: AMAZON ECHO
AS AN ANATOMICAL MAP
OF HUMAN LABOR, DATA,
AND PLANETARY
RESOURCES
VLADAN JOLER (RS),
KATE CRAWFORD (US)

Anatomy of an AI System ©Marcos Morilla

This work takes the Amazon Echo as a case study to visualize, in map form, what materials, infrastructure, and human labor are needed to build such AI devices.

The map begins and ends with the earth’s crust, detailing all the geological transformations and movements, from the extraction of lithium until the products are discarded. Between these two moments lie many more layers that make up a fractal of human and natural resource exploitation, global supply chains, concentrations of corporate and geopolitical power, and continuous energy consumption.

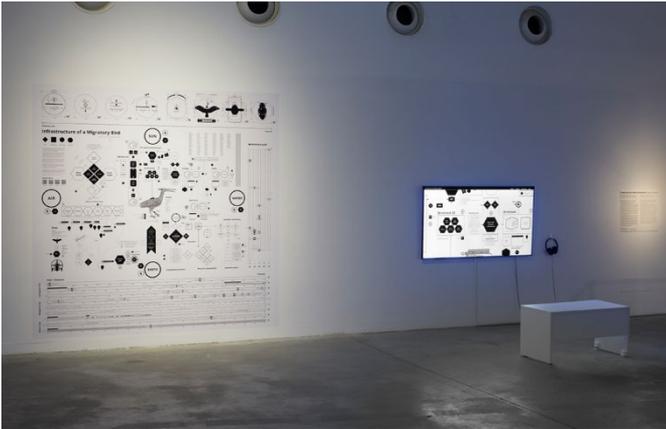


**CALCULATING EMPIRES:
A GENEALOGY OF TECHNOLOGY AND POWER
SINCE 1500**
VLADAN JOLER (RS),
KATE CRAWFORD (US)

Calculating Empires ©Marcos Morilla

Calculating Empires is a large-scale research visualization illustrating the shifts in communication devices, infrastructures, and computational architectures, and how they are entwined with the histories of social control and classification from 1500 to 2025.

This work, winner of the EU Prize S+T+ARTS for innovation in science and technology driven by the arts, makes visible the extraordinary interrelatedness of the ways in which empires have used technology to centralize power. This map situates and translates where we are in the midst of these new technological systems, increasingly complex, interconnected, automated, and opaque.

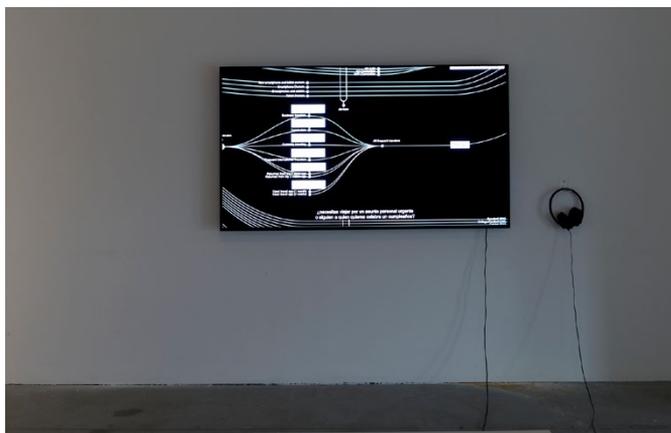


**INFRASTRUCTURE OF
A MIGRATORY BIRD**
VLADAN JOLER (RS),
FELIX STALDER (CH),
GORDAN SAVIČIĆ (AT)

Infrastructure of a Migratory Bird ©Marcos Morilla

This map depicts the technological infrastructure deployed to reintroduce the northern bald ibis (*Geronticus eremita*), a migratory bird extinct in Europe. In 2013 an initiative to renaturalize this bird began. In the first few years, around 200 birds were reintroduced in Europe, most of them equipped with GPS trackers and monitored in real time.

Technology's main purpose here is not surveillance but care, both directly by enabling biologists to help struggling animals in the wild, but also indirectly, by supporting a deeper, affective relationship of the population towards wild animals.



ALGORITHM MONO-
LOGUE: HOW FACEBOOK
TURNS USER DATA
INTO PROFIT
VLADAN JOLER (RS),
KATARZYNA
SZYMIELEWICZ (PL)

Algorithm Monologue ©Marcos Morilla

This work sheds light on the invisible processes that take place inside the world's biggest digital social network: Facebook. Inside this black box, non-transparent algorithms decide what kind of content will become part of our reality, what will be censored or removed, what ideas will be disseminated, and what news will have more visibility. They also define new forms of work and exploitation. Users are no longer customers. They only provide data, which serve as raw material for the production of digital profiles, a key product in Internet markets.

PANIC: COMPLEX. ABSURD. OMINOUS.

CO-CURATOR: MANUELA NAVEAU (AT)

03.09.2025 – 07.09.2025, Linz, Austria

Political spectacle and the return of warfare and militarization, social inequality, climate crisis, the manipulation of needs and constraints on diversity, are but a few of the signs that we are nearing individual and collective panic. But could panic also be constructive, and in what ways?

In a COMPLEX reality marked by change and uncertainty, we still long for simplicity. Could panic help us inhabit our own complexity, and that of our surroundings?

The ABSURD emerges where systems of meaning fracture, and panic is used to sow confusion and ultimately block action. Can the absurd moment of panic also be understood as a sudden but welcome irritation that defies reason and is, thus, able to explode thought patterns?

OMINOUS threats often hide beneath normality; they are felt but remain unnamed. We cope with them by performing functionality, even as we sense something vital is breaking.

Panic has the power to disorient, to immobilize, to lead nowhere. Yet, it may also resolve into a force that anchors us in the here and now, at the core of the very problems—within the very sites of fragility, where we most need to be. Here, alternative scenarios and narratives may begin to emerge. The Ars Electronica Festival 2025 Theme Exhibition invited the audience to inhabit this space, where panic might be productive.

This exhibition also included works by
Noemí Iglesias Barrios (ES) **RESIDENCY 08**
Calin Segal (RO/FR) **RESIDENCY 01**

 **ARS ELECTRONICA**
Art, Technology & Society

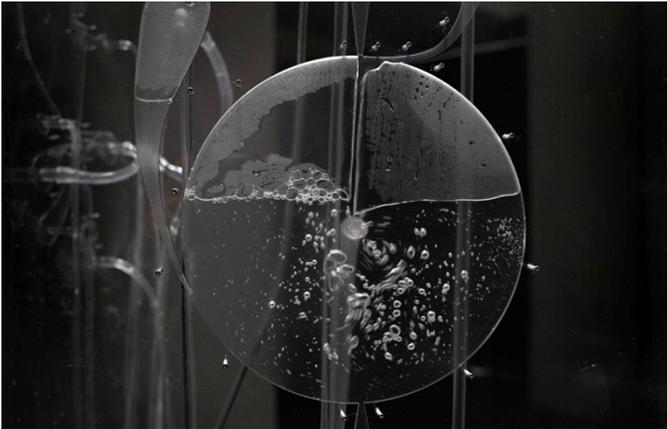


ELON

GIGACITIES COLLECTIVE:
RANDY LEWIS (US),
FLORIAN GRUNDMÜLLER
(DE), CRAIG CAMPBELL
(US) AND SIMON
WECKERT (DE)

ELON ©GIGACITIES COLLECTIVE x Simon Weckert

Inspired by *Elon Magazine*—the only celebrity magazine devoted to the world’s most charismatic oligarch—this two-room installation invites both awe and unease. In the first room, AI-generated satirical images depict a massive Elon Musk doppelgänger surveying your trembling flesh. Nearby, colorful lenticular prints offer shifting perspectives on the many faces of our electric savior. The second room throbs with sensual techno-energy: 69 copies of *Elon Magazine* displayed like sacred relics or luxury goods. A hypnotic soundscape blends with looping video from Gigafactories in Berlin and Austin.



FLUID ANATOMY IOANA VREME MOSER (RO)

Fluid Anatomy ©Ioana Vreme Moser

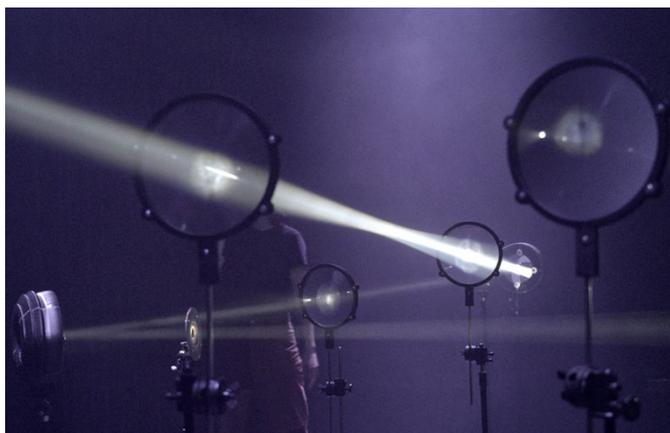
Powered by water and air, *Fluid Anatomy* unveils an analogue hydro-pneumatic computer guiding fluids through movement, pressure, and resonance. Emerging in the 1950s, fluidics performed electronic-like operations in aerospace, automation, and medicine. With the rise of speed-focused microelectronics, it faded into obscurity. Reviving fluidics as a tactile and resonant technology, *Fluid Anatomy* reveals a parallel history, one where computation unfolds in sync with the rhythms of water and air. Transparent plates and tubes entangle to make operations visible, transforming movement and sound into a vibrating computational dialogue.



FREE UNIVERSAL CUT
KIT FOR INTERNET DISSI-
DENCE [F.U.C.K.-ID]
CÉSAR ESCUDERO
ANDALUZ (ES)

Free Universal Cut Kit for Internet Dissidence ©QuoArtis

The *Free Universal Cut Kit for Internet Dissidence [F.U.C.K.-ID]* is an autonomous cutting device powered by marine currents that can cut underwater internet cables. STL files are free to download from the artist's website for later 3D printing. *F.U.C.K.-ID* serves as a critical design concept to shed light on the problems of control and surveillance. It visualizes the socio-political effects of the physical internet infrastructure and returns to users the ability to decide about their data and privacy. In essence, *F.U.C.K.-ID* is an internet stop button.



ON AIR
PETER VAN HAAFTEN (CA),
MICHAEL MONTANARO
(CA), GARNET WILLIS (CA)

ON AIR ©Jonathan Goulet

ON AIR is an interactive sound art installation that collects the audience's voices into an alchemical apparatus and creates sonic modulations with a series of whimsical kinetic sculptures. The work culminates in a five-part choral harmony of mirrors, building into a cacophonous performance of sound, rhythm, and light.



QUITTING SMOKING
MIGHT BE EASIER
LISA GROSSKOPF (AT)

Quitting Smoking Might Be Easier ©Lisa Grosskopf

In the digital age, youthfulness is the ultimate social status symbol. Instagram and other platforms are teeming with flawless foreheads, sculpted jaws, and plump cheeks, all thanks to easy-to-use photo editing apps. The fast-growing cosmetics industry is flooding the market with all sorts of creams and serums that claim to slow the inevitable ageing process. *Quitting Smoking Might Be Easier* takes a humorous look at this trend. In a series of self-portraits, the artist poses with a cigarette in her mouth, an act that epitomizes the antithesis of anti-ageing par excellence.



WORLD AT STAKE
TOTAL REFUSAL (AT)

World at Stake ©Total Refusal

A golfer fails to strike, a soccer team plays against itself, and a rally co-driver loses direction. *World at Stake* unfolds on a field where movement fades and action stalls. At its center: an audience unable to act, that remains present, yet unresponsive. Shot in sports video games, the film *World at Stake* turns the ordering principles of victory and defeat upside down and negotiates social roles between individual sovereignty and collective passivity. In the face of catastrophe, a sense of political powerlessness remains: collective, persistent, and difficult to name. Nothing less than the world is at stake.



TECH BRO DEBATES
HUMANITY
SPUTNIKO! (JP/GB)

Tech Bro Debates Humanity @Sputniko!, generated by AI3

Tech Bro Debates Humanity features two AI-generated “Tech Bros”—white male avatars created from Sputniko!’s own face and voice—locked in a self-important debate about the future of humanity. Their AI-generated dialogue satirizes Silicon Valley’s tendency to amplify its own echo chamber, especially when discussing world-changing ideas. Referencing the legacy of female artists who adopt male personas to disrupt gender norms, the piece nods to Donna Haraway’s cyborg theory, blurring boundaries between human and machine, male and female. What once promised democratization has turned into an exclusive boys’ club. As DEI ideals are pushed aside, the installation asks: who gets to shape the future—and should we trust them?



SEEDLESS FRUITS
STEFANIE
SCHWARZWIMMER (AT)

Seedless Fruits ©Stefanie Schwarzwimmer

Tanja speaks English and excels at small talk. Thorsten enjoys eating “Pocket Coffee.” Tillmann loves team-building events. Thorsten is in the top tax bracket. Tanja is doing Veganuary. Tillmann is the first to be let go.

Seedless Fruits is about the founding of a new company whose product or service remains undefined. We drift through an imposing corporate headquarters that gradually begins to crack and crumble. It is a satirical commentary on the dark sides of neoliberal office culture and alienated labor within a self-perpetuating system of value creation—without content.



SWEET DREAMS MARSHMALLOW LASER FEAST (GB)

Sweet Dreams ©James Medcraft, courtesy of Marshmallow Laser Feast

Surreal and satirical, *Sweet Dreams* is a multimedia work exploring how food culture shapes—and distorts—our desires. *Sweet Dreams* blends physical and digital storytelling, pulling audiences into a world where food is more than sustenance; it is a status symbol, a moral dilemma, a carefully marketed illusion. From hyper-processed snacks to extravagant gold-plated feasts, this work unpacks the contradictions of modern consumption. Originally conceived over eight rooms, the storyworld was created using a combination of 2D, 3D, and gen-AI animated material with a custom VR puppeteering pipeline.



PODCASTS

DATA LORDS

HITO STEYERL (DE) &
KAREN HAO (US)

Artist, filmmaker, and writer Hito Steyerl and award-winning journalist Karen Hao discuss the hidden labor behind data, its appropriation through practices reminiscent of colonialism, and what needs to change for the AI industry to stop perpetuating harmful practices.



THERE'S HOPE AT THE EDGES OF POWER

MEREDITH WHITTAKER (US) &
CALIN SEGAL (RO/FR)

Signal President Meredith Whittaker and artist Calin Segal discuss surveillance and the concentration of power in the hands of a few tech companies, from the context that made it possible, to their disregard for privacy and the engineering of social, cultural, and political dynamics.



LOVE AND THE CITY

NOEMI IGLESIAS BARRIOS (ES) &
NOAM SEGAL (US)

Artist Noemi Iglesias Barrios and Guggenheim curator Noam Segal talk about surveillance systems in the public space and why we might want to “measure” cities in terms of emotionality by training algorithms to search for signs of love on the streets.



LABOUR IN THE GREENHOUSE: REAPING THE FRUITS OF AUTOMATION

ŠPELA PETRIČ (SI/NL), PENELOPE
CAIN (NL) & CAROLIEN
LUBBERHUIZEN (NL)

Artists Špela Petrič and Penelope Cain, alongside doctoral researcher Carolien Lubberhuizen discuss greenhouses as sites of encounter between humans, plants, and machines, socio-economic and geopolitical regimes, in which the intricate stories of our food production are woven out of visible and invisible threads.

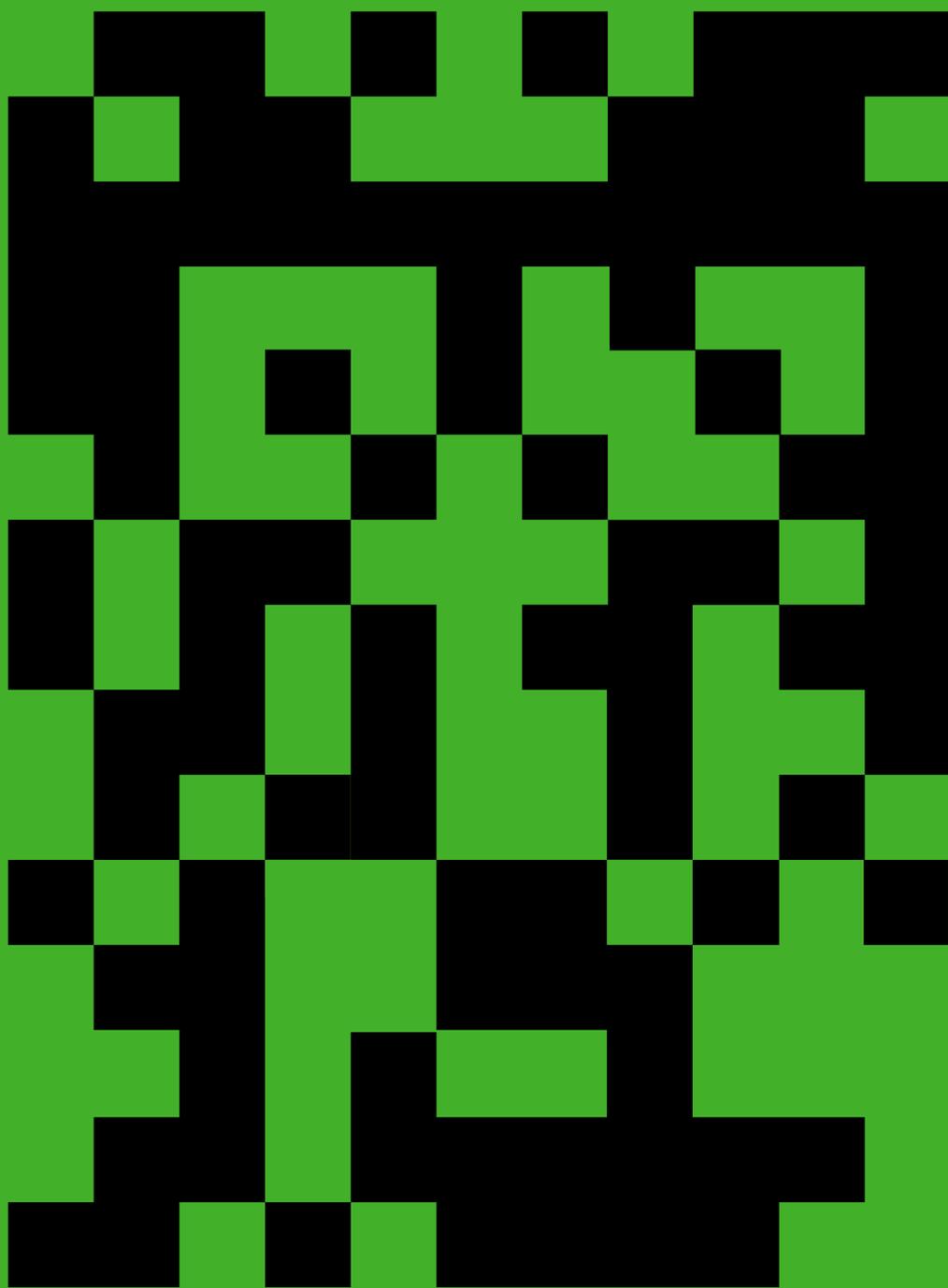


VIRTUALLY REAL: WRITING TRANS- MEDIA SPACES

SPACE POPULAR (ES),
PIERRE-CHRISTOPHE GAM (FR) &
BROOKLYN J. PAKATHI (AT)

Lara Lesmes + Fredrik Hellberg of art and architecture studio Space Popular, and artists Pierre-Christophe Gam and Brooklyn J. Pakathi discuss their takes on transmedia spaces and how they trouble the dichotomies private/public, real/virtual, opening up new ways of inhabiting spaces, performing rituals, or building communities.







HYBRID ENTITIES

HYBRID ENTITIES

Society's technological rearrangement may seem to happen on an abstract level only, but in reality it starts with shaping every one of its (political) subjects. The automation of work, mediated communication, or reproductive technologies are just a few uses that show how individual physical bodies and their identities are produced by the technologies they encounter in their daily existence. Technology's pervasiveness, in which the separation line between machinic and organic is thrown into doubt, suggests a new subjectivity that resembles a cyborg, an entity with a political agency shaped by both. Who is this new subject that our societal or political structures are meant to serve, and what kind of future structures might these hybrid entities need and want?

Some of the works developed in European Digital Deal examine the hybridity that results from integrating technology with reproduction, labor, memory, or communication.

Code of Diversity [RESIDENCY 155](#) by Zoran Srdić Janežič [BIO 161](#)

and *In Loco Parentis* [RESIDENCY 156](#) by Charlotte Jarvis [BIO 161](#)

trouble notions of parenting and reproduction by bringing to life entities that are both human and technological.

Špela Petrič's [BIO 161](#) *From Operational Bodies to*

Contaminations of the Weltinnenraum des Kapitals [RESIDENCY 158](#)

examines the intimacies between living bodies (human and plant) and the infrastructures of automation that control, optimize, and care for them in the context of the greenhouse.

Penelope Cain's [BIO 161](#) *The Translator* [RESIDENCY 157](#) explores a

different kind of intimacy by speculating on a future in which robots communicate with plants. Yulia Sion and

Nuno N. Correia's [BIO 161](#) *Resonant Memories* [RESIDENCY 154](#)

recreates physical experiences of memories by using sound and haptics.

The exhibition *Interlacing* **EXHIBITION 162** searches for new modes of inhabiting the planet that can restore balance and remove the domination of human needs and technological aspirations over nature. *Mutating Matters* **EXHIBITION 170** reflects on how our bodies and identities mutate when the biological itself becomes a site of technological, environmental, social, or political intervention.

As the boundaries between machinic and organic disappear, our bodies reveal themselves as sites of conflict and collaboration between the two. In this process, crafting a different social reality depends on understanding and confronting the ever-changing forces and tensions that shape us as physical beings and political agents. The exhibitions and artworks in this chapter reflect on our relationship with both nature and technology to reveal the potential pitfalls of imposing an “unnatural” separation between the two.





Resonant Memories ©Ira Boldyrev

A man in silhouette is standing in a dark room, presenting a slide. The slide is illuminated and contains text in Spanish. In the foreground, a white, curved object, possibly a piece of art or a prototype, is visible on a table.

**Biobot es un
artístico de in
interdisciplin
conocimiento
experiencias
científico y te**

El objetivo del proyecto es construir un
orgánico, lo digital y lo mecánico.

proyecto
investigación
ar que reúne
os y
de los campos
ecnológico
a cuerpo robótico híbrido que







In Loco Parentis ©Georg Rasmussen



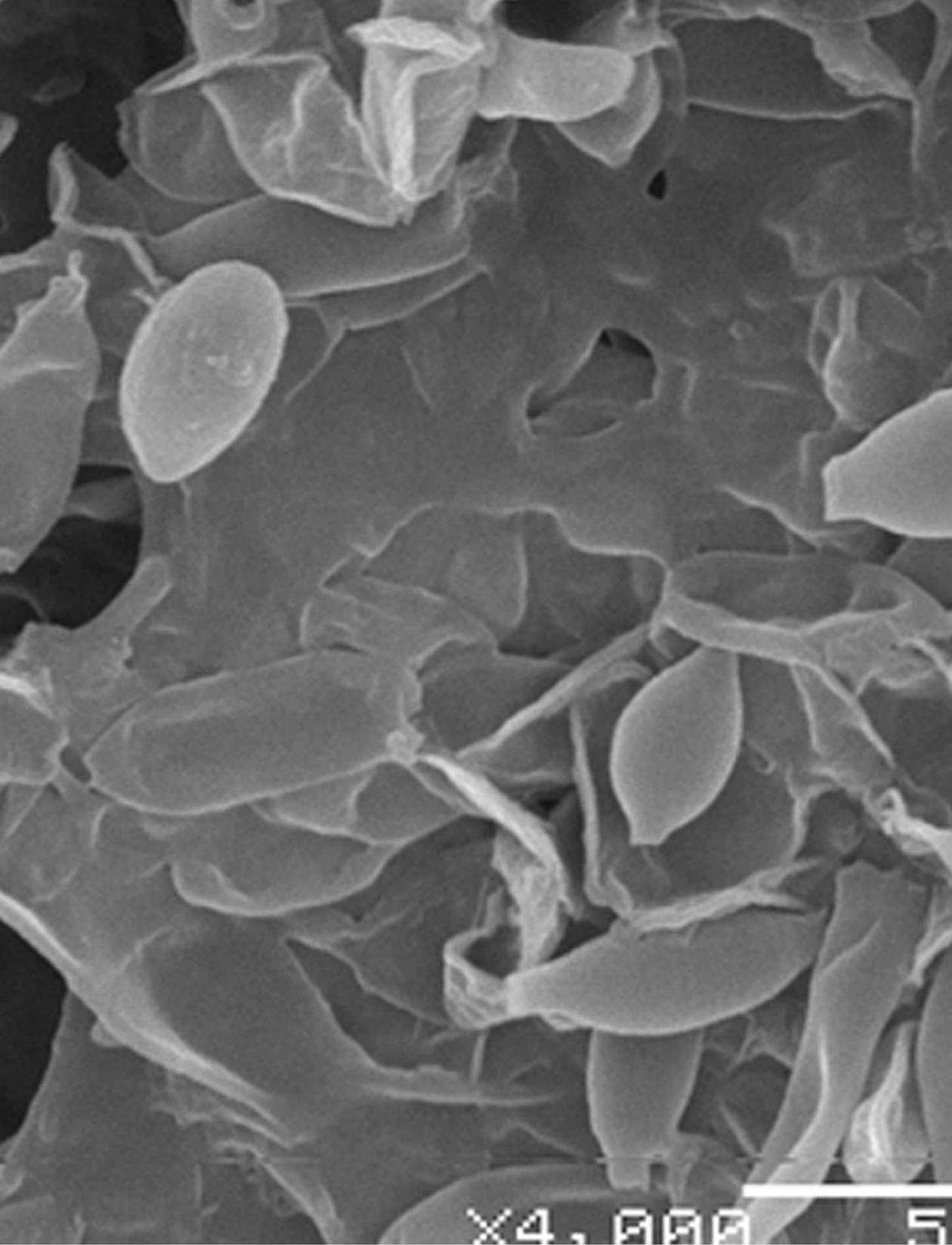


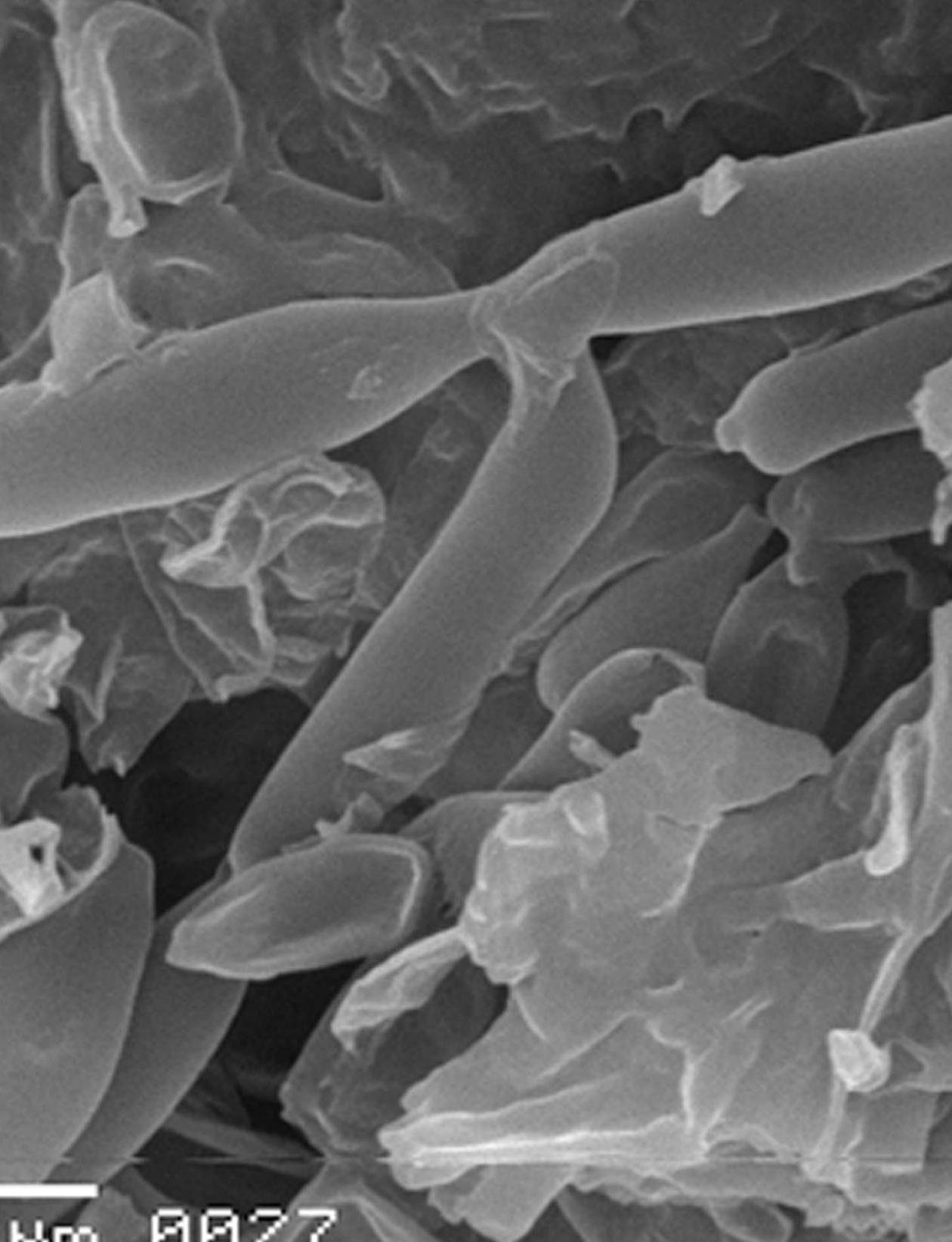
The Translator ©Courtesy of the artist





From Operational Bodies to Contaminations of the Weltinnenraum des Kapitals ©Courtesy of the artist





Kerosene Chronicles. Greta-Fungus ©Where Dogs Run



Resonant Memories ©Ira Boldyrev

RESONANT MEMORIES

YULIA SION (RU/EE),
NUNO N. CORREIA (PT/EE)

BIO 161
PODCAST 173

Resonant Memories tackles the digital divide between younger and older generations. The generational experience gap is addressed by co-creating tangible and interactive representations of their memories with elderly participants from Serbia. The final artistic artifacts materialize these memories through haptic feedback embedded in textile forms and symbolic objects. Each artifact also includes an audio component, a sonification of memories. The co-designed collection is carefully curated to form an experience room, where visitors can physically engage with the memories of the elderly. This sensorial immersion is intended to help younger generations develop empathy and reduce the generational gap.



Code of Diversity ©Pedro Anguila

CODE OF DIVERSITY

ZORAN SRDIĆ JANEŽIČ (SI)

BIG 161
PODCAST 173

Code of Diversity is an artistic research module investigating non-optimized, atypical robotic structures through AI-driven behavioral learning. The focus is on using reinforcement learning to explore intrinsic diversity in robotic movement, instead of reaching predefined goals.

The project builds a library of motion skills based on the stick insect *Medauroidea extradentata*, first tracked through video and later reconstructed via a virtual 3D skeleton. The DIAYN algorithm was used to train this skeleton in generating movement independent of mimetic correctness. The project aims to integrate neural signals from the author's in vitro grown neurons, transitioning from AI-only learning to hybrid intelligence. *Code of Diversity* thus becomes a tool for choreographing uncertainty—highlighting not perfect adaptation, but the poetics of spontaneous locomotion in undefined robotic bodies.



In Loco Parentis ©Mette Genet

IN LOCO PARENTIS CHARLOTTE JARVIS (UK)

BIO 161
PODCAST 173

Artist Charlotte Jarvis and scientist Prof. Susana Chuva de Sousa Lopes investigate how new science, technology and “artificial” intelligences will shift our perspectives on reproduction. *In Loco Parentis* aims to engage a diverse consortium of potential stem cell donors, community groups, ethicists, lawmakers, and a specially trained AI on the possibility of using pluripotent stem cells collectively to form a (mosaic) human embryo model—a collaborative artificial embryo model “parented” by a collaboratively trained Artificial Intelligence. Artificial embryos share much in common with Artificial Intelligences.

They are a crucible for ongoing and volatile legal and ethical debate around the world which is shifting and defining the boundaries of what we consider to be “human” and “artificial.” The project is about those boundaries—how are they formed, on what basis, and by whom?



To embrace a cyanobacteria/

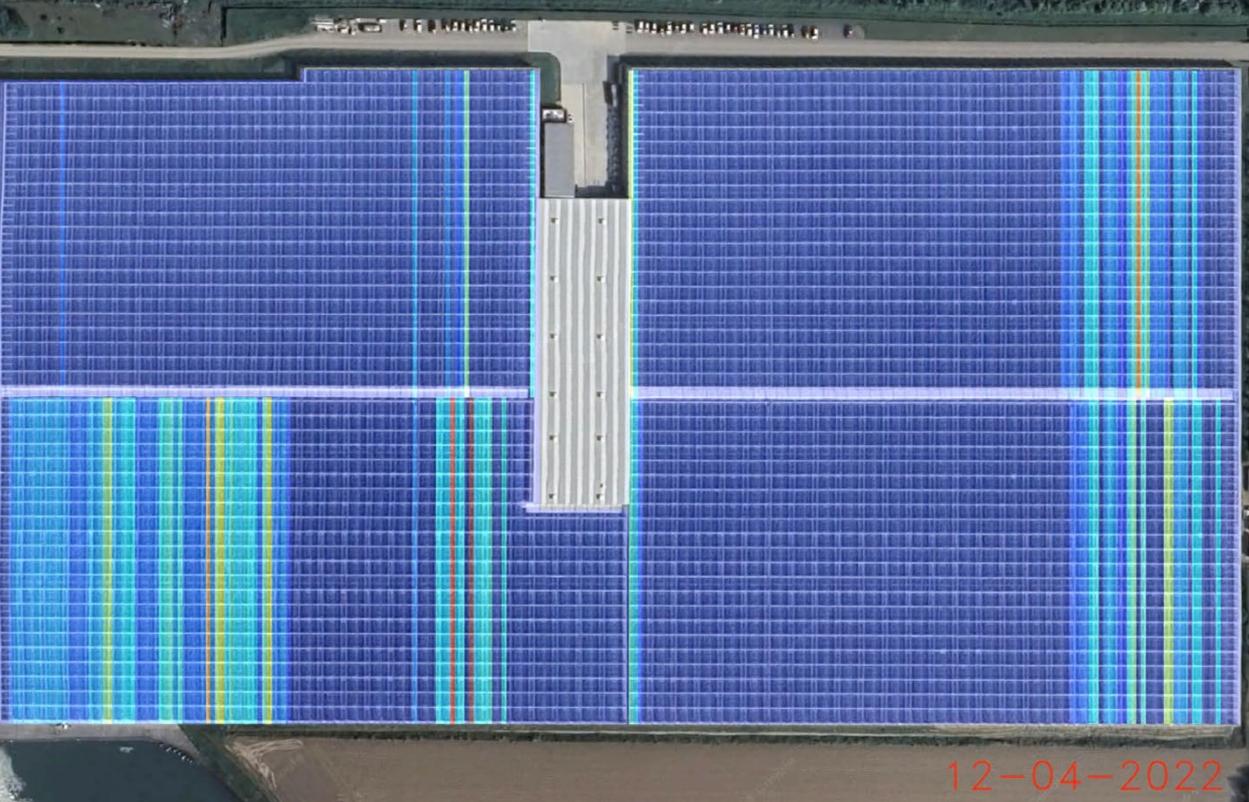
The Translator ©Courtesy of the artist

THE TRANSLATOR PENELOPE CAIN (AU/NL)

BIG 161
PODCAST 137

The Translator speculates on the potential of robotics and AI to translate and communicate with plants. In this more-than-human installation, an insect-like robot cares for a group of greenhouse plants while performing a monologue on the automatization of care and the pursuit of efficiency in industrial horticulture.

Set within the context of Dutch greenhouse automation, the work reflects on the values embedded in technological systems and questions what is gained and lost when care is mechanized. The installation invites viewers into a performative space where living organisms, machines, and speculative design interact. It explores the possibility of interspecies translation, imagining a mode of communication between plant and machine that may lie beyond human perception. Through this, *The Translator* raises critical questions about the future role of AI in caring for life, and the language such care might take.



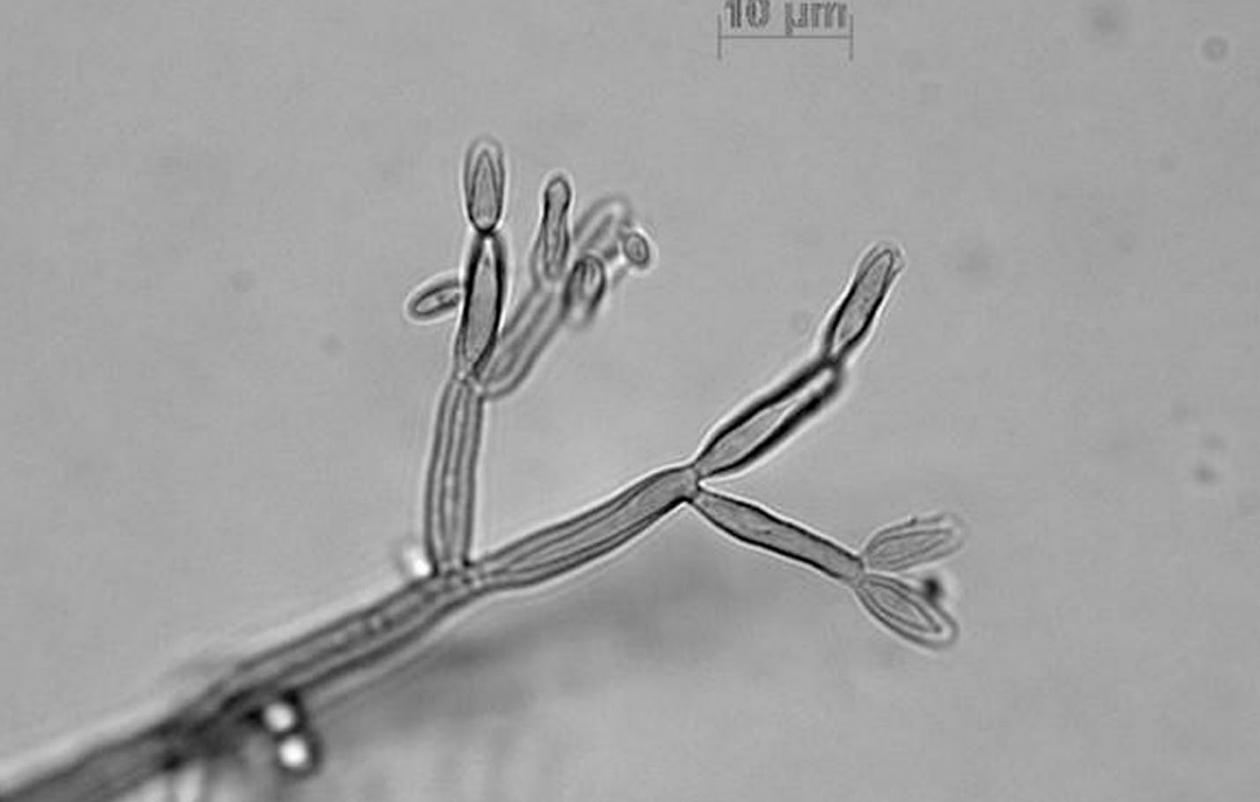
From Operational Bodies to Contaminations of the Weltinnenraum des Kapitals ©Courtesy of the artist

FROM OPERATIONAL BODIES TO CONTAMINATIONS OF THE WELTINNENRAUM DES KAPITALS ŠPELA PETRIČ (SI/NL)

BIO 161
PODCAST 137

From Operational Bodies to Contaminations of the Weltinnenraum des Kapitals investigates the technologically mediated Dutch horticultural sector from an individual perspective, focusing on how people are affected by complex systems and infrastructures, including digital automation in the care of living bodies. The research utilizes operational images: visuals captured for immediate analysis by machines, rather than human eyes, to reveal how bodies are translated into data. The work both depicts the quantified, virtualized reality of greenhouses and introduces “interventions”: acts of contamination to reclaim agency. By recognizing these relationships, individuals can see themselves as part of these infrastructures rather than isolated from them.

The interventions include *Public Lab Coats*, *Automato Song*, *Model Tomatoworlds*, and the installation itself.



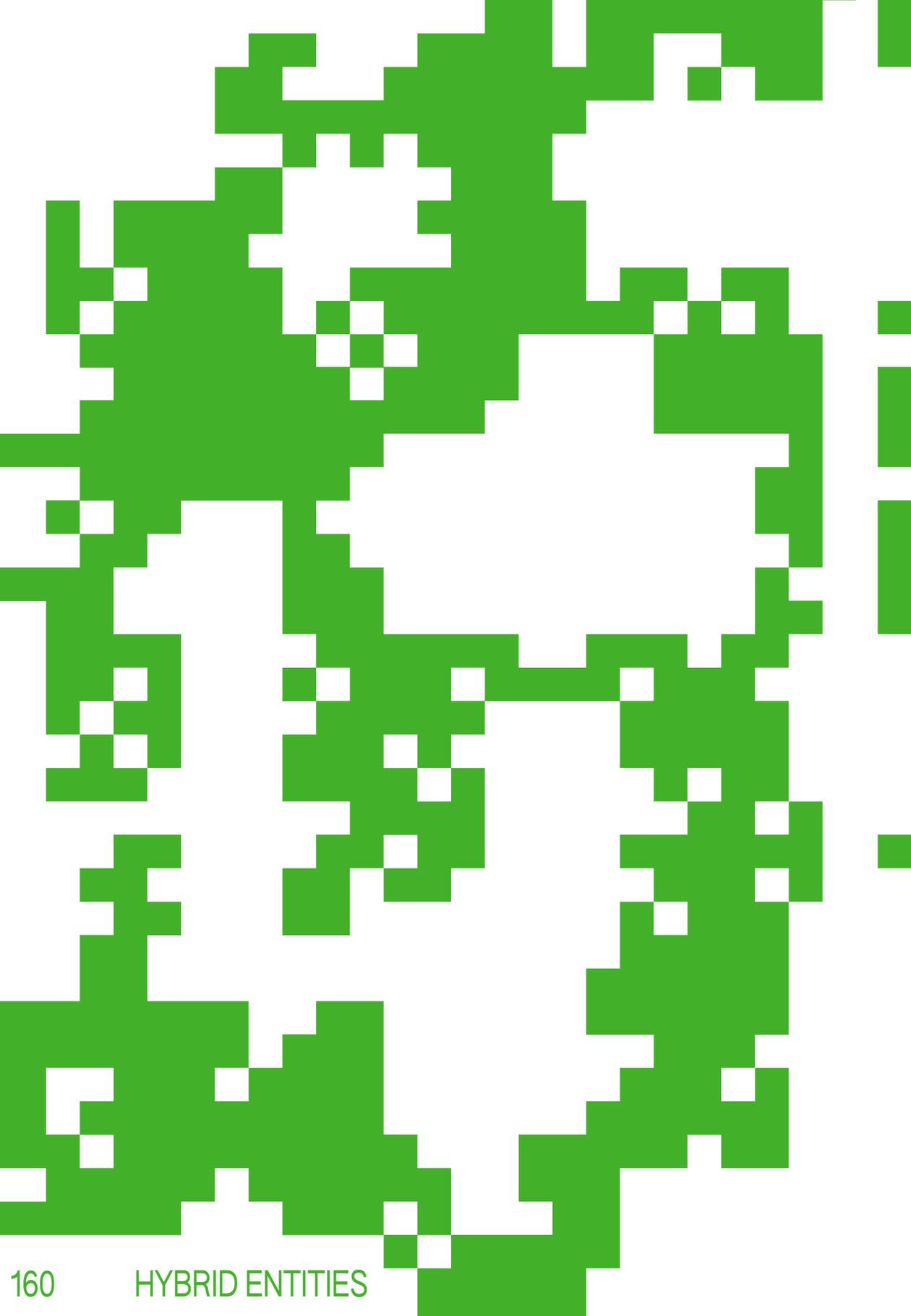
Kerosene Chronicles. Greta-Fungus ©Where Dogs Run

BIG 161

KEROSENE CHRONICLES. GRETA-FUNGUS WHERE DOGS RUN (RU/SL)

Kerosene Chronicles. Greta-Fungus is the second part of a trilogy about symbiosis between the technophile Kerosene Fungus, machines, and humans. The first part explored the Fungus–Machine pair. The second creates a virtual AI agent, grown via a bio-cybernetic interface, that bridges fungal and human worldviews. A limbic system model translates fungal physiological data and reactions into “mood.” This mood guides the AI agent’s behavior, virtual body changes, and emotional tone in fungus–world relations. Real-time data (air traffic stats, maritime oil transport, accidents, oil spills, migration, politics) affect the fungus and are assessed on a benefit-harm scale. Thus, a virtual political persona forms, conveying the worldview of an organism whose place in the human world is akin to that of a migrant with fluid gender and race, adaptive to shifting conditions.

This project has been developed during a residency hosted by Kersnikova Institute as part of the European Digital Deal. This residency was not part of the joint open call organized by the European Digital Deal consortium.



ARTISTS BIOS

YULIA SION is a researcher at Tallinn University with a focus on mediated touch, wearable technology, and generative design methods. She explores novel ways of representing memories through haptics.

NUNO N. CORREIA is an Associate Professor at Tallinn University and a media artist. Since the 2000s, his research and art have focused on multisensory experiences, sound design, creativity support, and embodied interaction.

ZORAN SRDIČ JANEŽIČ is a sculptor, intermedia artist, and puppet designer at the Ljubljana Puppet Theatre. His work merges technology and biology, using animatronics, VR, 3D modelling, and biohybrid sculptures. Collaborating with programmers, AI experts, and biotechnologists, he creates complex artistic projects. His work has been exhibited in over 20 solo exhibitions and international group shows (Ars Electronica, Bozar, Centquatre), and is part of permanent collections (UGM, Koroška Gallery). He created public sculptures, was a S+T+ARTS artist-in-residence, and has received multiple awards, including an Honorary Mention at Ars Electronica 2023.

CHARLOTTE JARVIS is an artist and lecturer working at the intersection of art and science. Her practice often utilises living cells and DNA: She has recorded music onto DNA, seen her heartbeat outside of her body, and is currently making the world's first female sperm. Her recent work explores the future of reproduction and conceptualizes the body as a liminal space—a site for transformation, hybridization, and magic.

PENELOPE CAIN's practice centers around land, water, and air storytellings from the Anthropocene and Post-Carbon. With a science background, Penelope Cain's art practice is located between scientific knowledge and unearthing connective untold narratives in the world. She works across media and knowledge streams, with scientists, datasets, people, residues, and land, drawing on more-than-human entry points. Penelope has exhibited in curated exhibitions in Rome, Seoul, Shanghai, London, Taiwan, and Sydney. She has been awarded a series of interdisciplinary residencies operating at sci-art intersections.

ŠPELA PETRIČ is a Slovenian hybrid media artist with a background in natural sciences. Her artistic research and practice combine biomedicine and performativity to enact strange relations between bodies that question the underpinnings of our (bio)technological societies. Recently she has been busy looking closely at the automation of care in agriculture and medicine. Petrič has received several awards, such as the White Aphroid for outstanding artistic achievement (Slovenia), the Bioart and Design Award (Netherlands), and an Award of Distinction at Prix Ars Electronica (Austria).

WHERE DOGS RUN was created in Yekaterinburg, now based in Slovenia. In their projects, the artists explore alternated computing, Artificial Intelligence, chemical communication between bio- and cyber-agents, olfactory pollution, biometric and other types of control, and the possibility of freedom of choice. They create complex hybrid systems or situations, designed to expose the psychological and social mechanisms that, unnoticeably, determine daily reality. The group actively cooperated with many international institutions such as: ZKM (Germany), Kapelica Gallery and Kersnikova Institute (Slovenia), Laznia CCA (Poland), M HKA (Belgium), and others.

INTERLACING

CURATORS: DOBRIVOJE LALE ERIĆ (RS),
DR. BOJAN KENIG (RS), DR. PETAR LAUŠEVIĆ (RS),
AND JOVANA JANKOV (RS)

25.09.2024 – 31.10.2024, Belgrade, Serbia

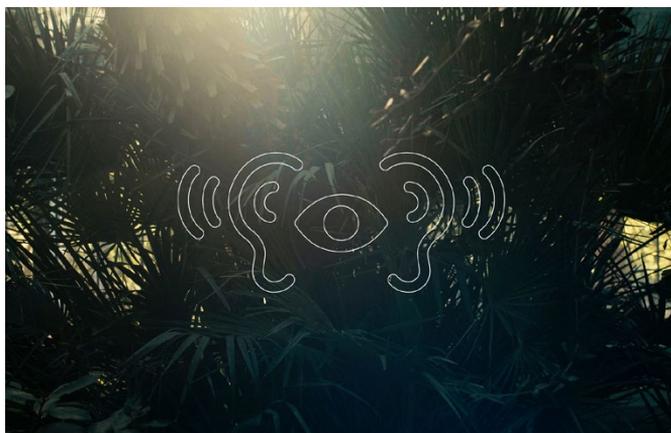
The CPN's art+science exhibition *Interlacing* (Serbian: *Preplitanja*) held from September 25th to October 31st, 2024, in the Jevremovac Botanical Garden in Belgrade, explored the subtle dialogues between the digital and organic worlds, highlighting the symbiotic relationships between biological systems and human intervention.

Through audiovisual installations, performances, soundscapes, and interactive and immersive experiences, the exhibition bridged disciplinary boundaries, offering new perspectives on natural processes and connecting personal narratives with broader environmental themes. It not only emphasized the beauty and complexity of interwoven natural networks, but also encouraged recognition of the interdependence of all living systems, inviting reflection on our role within them and the pursuit of a more harmonious coexistence between nature and technology.

The exhibition premiered three interdisciplinary national productions. *The Garden of Sound* (Serbian: *Bašta Zvuka*) by Marija Stojnić and Jakov Munižaba, a collection of sound and audiovisual installations that merged radio art and botany, exploring relationships between humans, plants, animals, and machines; *Stowaways* by Adrienn Újházi, a site-specific bio-art installation that archived biological data from 26 plant species in the Botanical Garden's greenhouse, mapping their survival and examining the coexistence of plant and synthetic cellulose (SCOBY); and a book-object, *Thymus serpyllum*, by Nikola Radosavljević that used drypoint technique alongside dried thyme tea to reconstruct the artist's earliest memory—inviting audience to experience an interplay between healing and harm and the essential interdependence of opposing worlds within a shared ecosystem.



CENTER FOR
THE
PROMOTION
OF SCIENCE



THE GARDEN OF SOUND
 MARIJA STOJNIĆ (RS),
 JAKOV MUNIŽABA (RS)

The Garden of Sound ©Marija Stojnić, Jakov Munižaba

The Garden of Sound, a collection of sound and audiovisual installations that connect radiophony and botany, explores the relationships between humans, plants, animals, and machines. The central site-specific piece is a *Zvukožbun*, a radio play that reinterprets the sonic space of the Jevremovac Botanical Garden. *Alley of the Radio* is a sound installation that brings together botanical curiosities from Radio Belgrade's archives. *The Listening Eye* plays with the spatiality of sound and with scale, placing studio corners of Radio Belgrade in the environment of the garden. *I Think I'm Jupiter* explores the relationship between humans and plants in isolation, and their cohabitation mediated through technology, micro-movement, and -sound.



STOWAWAYS
 ADRIENN ÚJHÁZI (RS)

Stowaways ©Marko Risović

An interactive, site-specific installation focused on archiving biological data of plants in the central part of the Jevremovac Botanical Garden's greenhouse in Belgrade, *Stowaways* maps 26 selected species in this protected space. In addition to archiving data necessary for their survival, the project compiles a database exploring the symbiosis of plant cellulose and bacteria with another type of cellulose—SCOBY—developed naturally under artificial conditions. The work initiates reflection on the interaction between natural and artificial environments, while deepening our understanding of flora and their ecological role in the changing world.



THYMUS SERPYLLUM
NIKOLA RADOSAVLJEVIĆ
(RS)

Thymus serpyllum ©Marko Risović

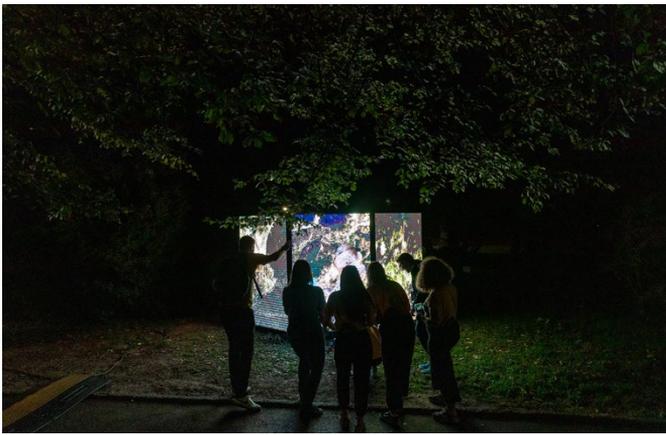
The book-object is the result of an experimental process involving manipulation of a traditional graphic technique (drypoint) and dried thyme tea. The work emerges as a reconstruction of the artist's first childhood memory, strongly associated with his mother, and forms a critical connection with nature, both private and general. By referencing the eternal and conditional dependence of opposing worlds within a single ecosystem—which here becomes public, social, and personal—the audience can experience, within the reconstructed memory, a healing yet dangerous world that is part of our invisible surroundings.



FUNGI
MARCO BAROTTI (DE/IT)

FUNGI ©Marko Risović

The work explores the intersection of art, science, and technology by creating a metaphorical digital twin of the Wood Wide Web—the global underground network of mycorrhizal fungi. It merges data sonification, 3D-printed ceramic sculptures, and fungal knowledge to immerse audiences in the symbiotic relationships within fungal communities and their ecological importance. The soundscape, influenced by the polyphonic chant *Song for Gathering Mushrooms* from the Aka people of Central Africa, evolves through machine learning, shaped by biogeographical data of the mycorrhizal network.



RAW REVERBERATION SANJA ŠIKOPARIJA (CA/RS)

Raw Reverberation ©Marko Risović

Focusing on interspecies communication, this interactive installation harnesses plant biofeedback to create a dynamic and interactive audiovisual experience that invites viewers to perceive and engage with the hidden rhythms of the natural world. By leveraging the bio-responsive and data-gathering properties of plants, the work sheds light on the active role plants play in their ecosystems. It invites viewers into an interactive dialogue with the living world, revealing the hidden symphonies of plant life and fostering a deeper appreciation for the intricate, interconnected web of existence.



THE INTERSECTION SUPERFLUX (UK)

The Intersection ©Superflux

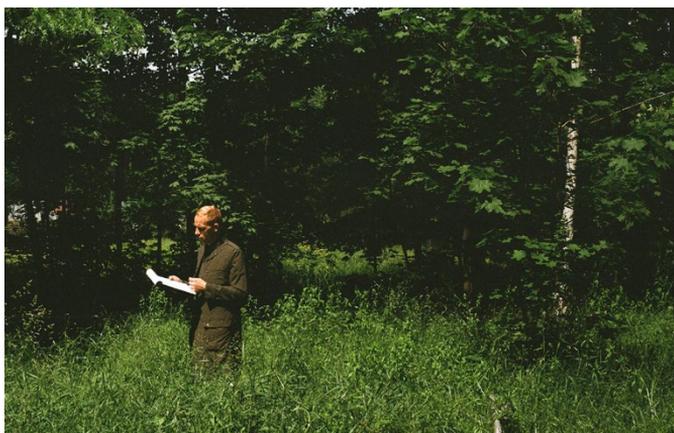
The work explores a bold and hopeful vision of the future. Set in the near future, Superflux's short film journeys from a violent present to a cooperative future. Influenced by Ken Burns' documentary *The Dust Bowl*, the film is situated within a possible future, several years after modern technology brought growing racial, social, and economic inequality to a critical mass. The story features diverse protagonists recounting past experiences with modern technology and exploring their place in the future, prompting investigation of our relationship with technology and encouraging a more just, pluralistic world.



LOOK UP! I AM NO CANOPY
- I AM A MESSENGER
SANJA ANĐELKOVIĆ (RS)

Look up! I am no canopy – I am a messenger ©Sanja Andjelkovic

The work explores the historical and biological attributes of *Magicicada septendecim*, alongside an analysis of Orthodox chants. Alongside a live performance of the work, the Cli-fi speculative choral CGI film combines music and text, deconstructing Orthodox chants into riddle-like, abstract thoughts on climate change, famine, and anxieties. Each choral composition reveals a myth of our time, connected to each “calling/message.”



NATURE UNVEILED OR
STORIES ABOUT PLANTS
AND WORKERS
VLADIMIR BJELIČIĆ (RS)

Nature Unveiled or Stories About Plants and Workers ©Milica K

Hybrid project exploring the issues of (cultural / cultivating) labor and the author’s intimate fascination with flora—the plants he curates and cares about. The project questions the position of the workers in relation to the plants surrounding them, and examines what can arise from this unusual interaction: the possibility of creating a utopia, tranquillity, and contemplation or building different ideological and social models that relate to the concepts of non-work and post-work imaginaries which at the same time question capitalist sins such as laziness and leisure.



DANCING TREES DAH THEATRE (RS)

Dancing Trees ©Marko Risović

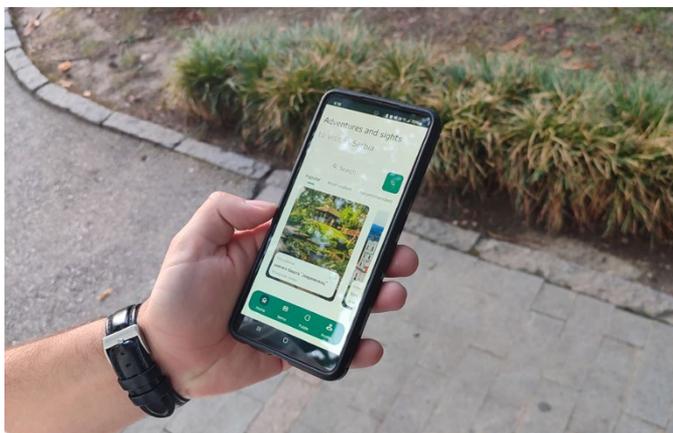
Dancing Trees is a site-specific dance theater show created in collaboration with the Belgrade Dance Institute, which explores the importance of tree preservation. The show involves seven performers and the original music, aiming to sensitize the audience and encourage initiatives in defense against excessive tree felling



CLIMATE CAPSULE CENTER FOR THE PROMOTION OF SCIENCE (RS)

Climate Capsule ©CPN

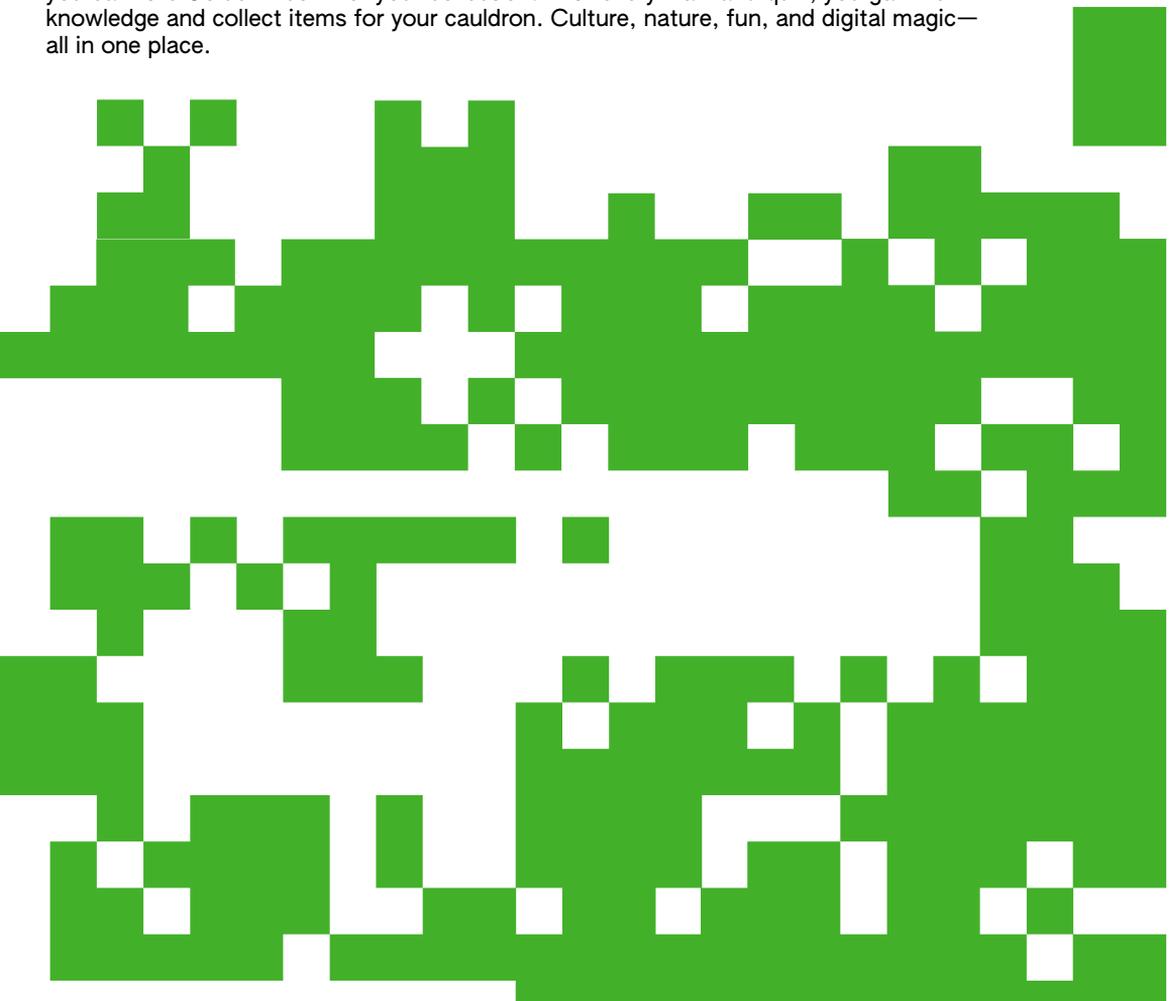
An innovative mobile installation that takes visitors to the year 2057, showing the consequences of climate change. The central part of the capsule is the hyper-realistic sculpture of a man, symbolizing human interaction with nature. Directly behind the sculpture, multimedia content depicts the future according to the latest scientific predictions. This art/science installation is not just a passive display, but a powerful call to climate action. It reminds visitors of the uniqueness of their role and responsibility in solving global challenges.

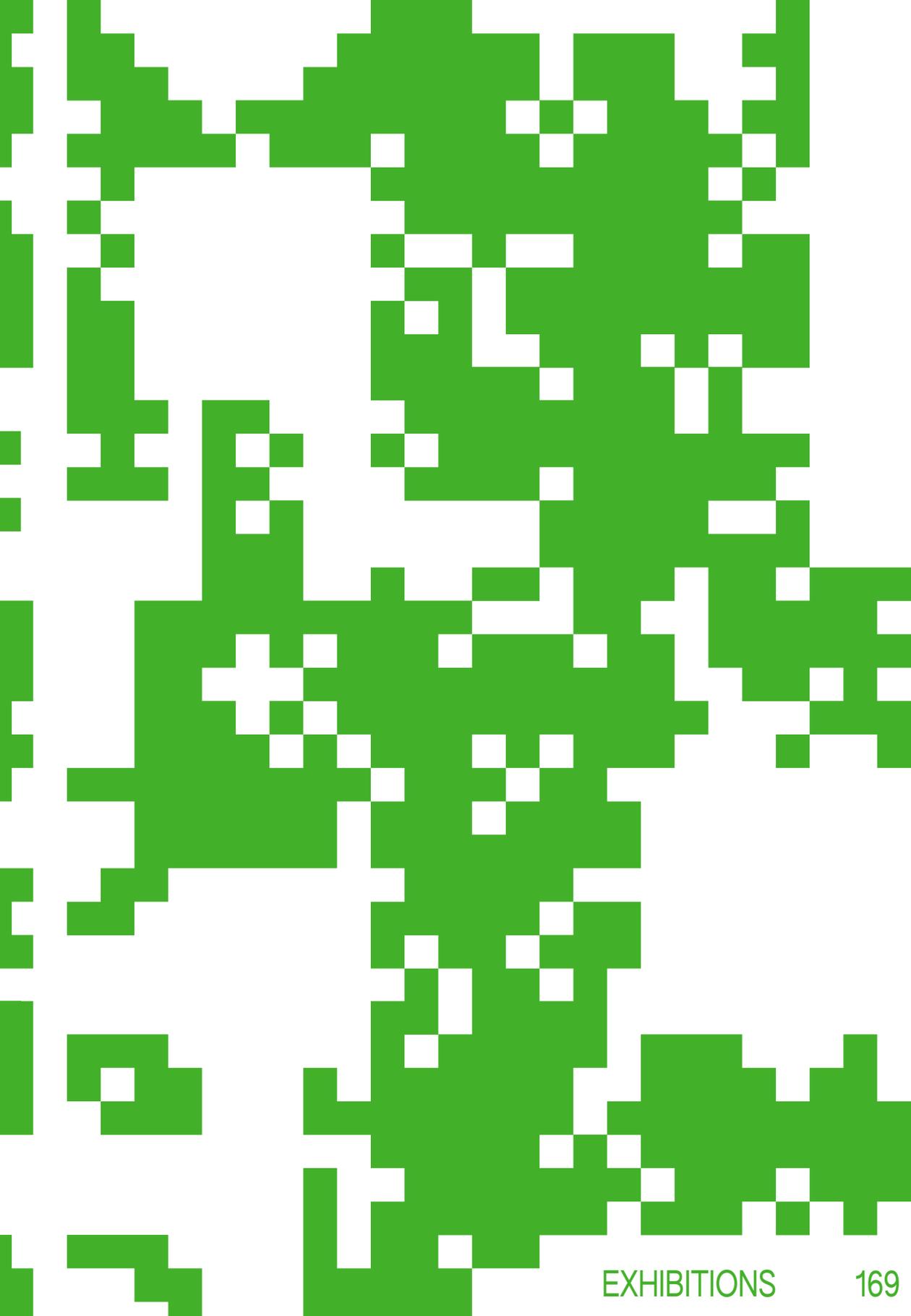


VIA VENTURA
STUDENTS FROM THE
FACULTY OF TECHNICAL
SCIENCES, UNIVERSITY
OF NOVI SAD (RS)

Via Ventura ©FTN

Imagine this: you're strolling through the botanical garden, and instead of making a boring "here I am in front of flowers" Instagram post, you become a plant expert. Via Ventura is an app that enables this by offering guided tours through the Jevremovac Botanical Garden and art+science exhibition. The app tells you: "This oak has survived four wars, one fire, and two floods." Guess right by observing the surroundings and you earn the Golden Acorn for your collection. With every walk and quiz, you gain new knowledge and collect items for your cauldron. Culture, nature, fun, and digital magic—all in one place.





MUTATING MATTERS

CURATORS: CHARLOTTE JARVIS (UK) AND
GEORG RASMUSSEN (DK)

01.11.2025 – 15.11.2025, Elsinore, Denmark

This exhibition brought together works that explore how bodies are shaped, extended, and reimagined in relation to technologies, environments, and cultural imaginaries. Rather than presenting the body as a closed system, the artists reveal it as porous, mutable, and deeply entangled with forces beyond itself. In their work, the body becomes a dynamic interface—never static, always in dialogue with what surrounds it, whether technological, environmental, social, or political.

At the heart of the exhibition were urgent questions of reproduction, care, and justice. The works confronted the technologization of pregnancy and the ways reproductive capacities are distributed, controlled, or shared. They asked what it means to reimagine kinship and survival when biology itself becomes a site of intervention, and how rituals of care and maintenance might serve as counterpoints to exploitation and inequality. In doing so, the exhibition highlighted how struggles over bodies and reproduction are inseparable from larger struggles over power and the right to shape our collective futures. It invited reflection on how emerging technologies and digital infrastructures shape both our bodies and identities.

The works challenged traditional notions of reproduction, labor, and memory. They insisted on a deeper understanding of the long-term implications of these transformations, reminding us that what matters—biological, imagined, and speculative—is already mutating, calling us to reimagine how our bodies might resist, transform, and actively shape the world around us.

**KULTUR
VERFTET
THE CULTURE
YARD**



I WANNA DELIVER
A DOLPHIN...
AI HASEGAWA (JP)

I Wanna Deliver a Dolphin... ©Ai Hasegawa

Humans are genetically predisposed to raise children to pass on their genes, but overpopulation and environmental strain make this more difficult. This project explores human reproduction in a crowded, overdeveloped world, questioning if women might incubate endangered species like dolphins or sharks to meet nutritional needs. It introduces the concept of humans giving birth to food and discusses the technical possibilities. The Maui's dolphin (critically endangered) is chosen as the subject. The project imagines synthetic biology enabling humans to act as surrogate mothers for endangered species, raising ethical questions about life ownership and consumption.



ORGAN OF RADICAL
CARE: UNA MATRIZ
COLABORATIVA
CHARLOTTE JARVIS (UK),
DR. PATRICIA SARAGÜETA
(AR)

Organ of Radical Care: Una Matriz Colaborativa ©Charlotte Jarvis

Organ of Radical Care: Una Matriz Colaborativa applies the latest scientific knowledge to create a collaborative uterus from cells derived from the menstrual blood of different people (women, trans* and non-binary people) in which a fertilized egg can grow.

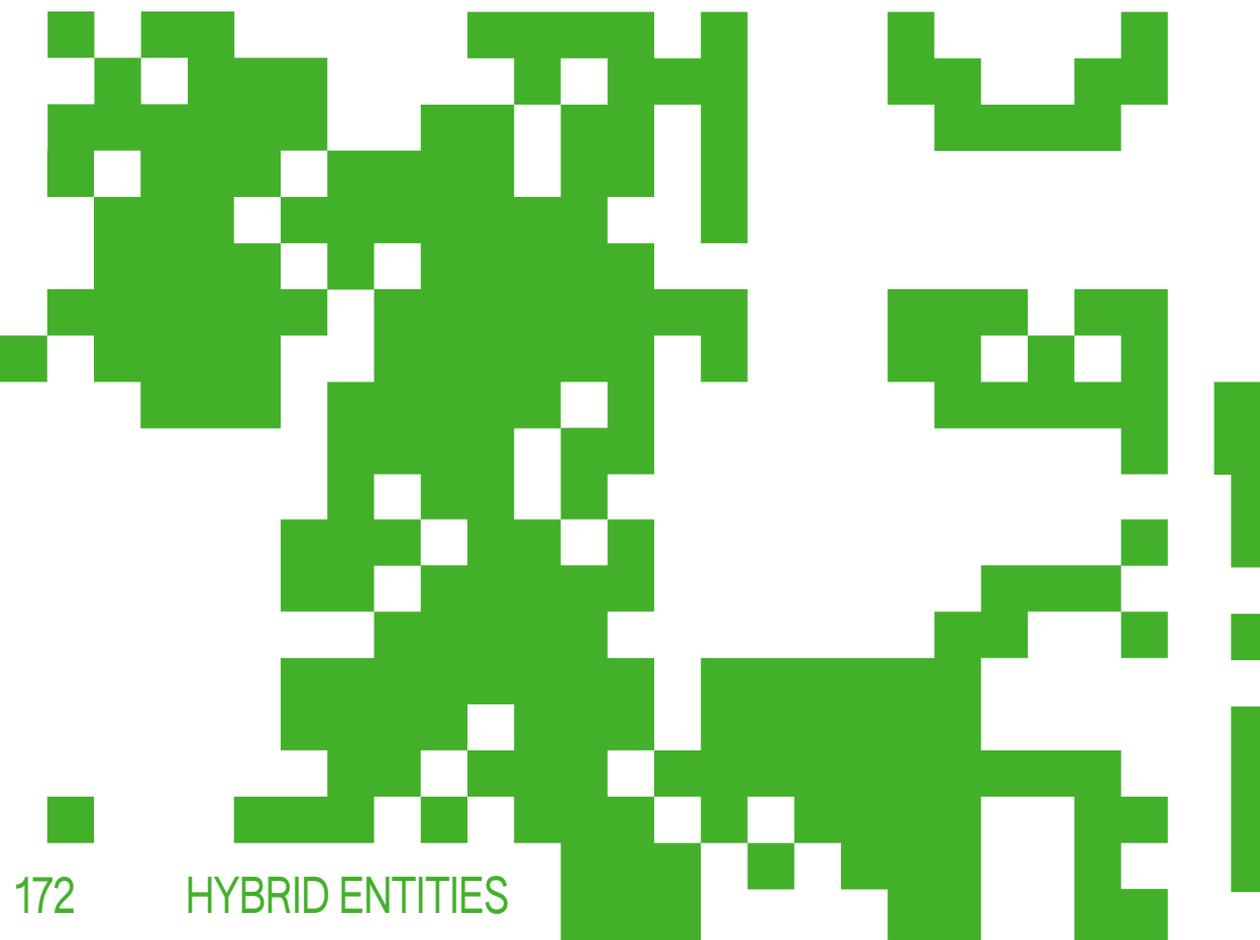
In its artistic realization, a glass chalice hosts a colony of endometriosis cells derived from anonymous donors. In a daily ritual of care, the cells in the exhibition are kept alive by cleaning the glass chalice and its surroundings in the evening, supplying them with nutrients and storing them overnight in the sterile environment of an incubator before returning them to the installation the next day.



THE SURROGACY
(BODIES ARE NOT
FACTORIES)
ANI LIU (US/CH)

The Surrogacy (bodies are not factories) ©Brad Farwell

The Surrogacy depicts a pig uterus pregnant with human foetuses. Raising questions of ethics, both in the exploitation of animals and current human surrogates, *The Surrogacy* explores the idea of a future in which genetically engineered livestock might incubate our children. This work was inspired by real research on interspecific pregnancies to incubate endangered species, as well as recent pig-to-human organ transplants. *The Surrogacy* is a provocation that asks viewers to question the relationship between the options that technology brings, and how they confront our cultural and emotional values.



PODCASTS

TOUCHING MEMORIES

YULIA SION (EE), NUNO CORREIA
(EE) & MICHAEL BANISSY (UK)

Social neuroscientist Michael Banissy joins artists and researchers Yulia Sion and Nuno Correia to discuss the power of haptics and sound in recreating and conveying memories, as a way to build empathy and bridge generational gaps in the digital age.



MAKING KIN: CELLS, SOFTWARE, SYNTHETIC SELVES

CHARLOTTE JARVIS (UK),
ZORAN SRDIĆ JANEŽIČ (SI) &
RICK DOLPHIJN (NL)

Artists Charlotte Jarvis and Zoran Srdić Janežič, and writer, educator, and curator Rick Dolphijn explore the intersection of wetware, software, and hardware and the synthetic selves that emerge there, pushing us to reimagine life, kinship, and care.



BITS & BOTS

BLANCA PÉREZ FERRER (ES)

Bits & Bots, the final exhibition of the European Digital Deal, unfolded in two interconnected chapters that explored how technology mediates our lives and shapes our shared futures.

The first chapter, *Bits & Bots: Digital Imagery, Building Realities in a Generative World*, engaged with present mediated realities. It questioned how digital technologies redefine our ideas of truth, power, and identity in the era of algorithmic systems. Through works by Calin Segal, Silvia Binda Heiserova, Zoran Srdić Janežič, Martyna Marciniak, and the collective dmstfctn, visitors were exposed to the unseen mechanisms influencing our societies and invited to ask: How is belief produced? Who is establishing the limits of technological development? Can algorithms be transparent, or are they inevitably subject to manipulation?

Calin Segal and Silvia Binda Heiserova's installations raise critical questions about time in the digital era. The term *attention economy*—coined by economist and Nobel laureate Herbert A. Simon—warns that the overabundance of multimedia content makes attention a scarce resource, creating what we know as the cognitive bottleneck of the digital age, where extreme discourses win our attention and end up moving public opinions towards radical views. The works force us to ask ourselves: How much time do we surrender to digital devices and why? What does it mean when time itself becomes a contested resource?

The works of Martyna Marciniak and dmstfctn confront the collapse of visual truth in an age of synthetic imagery. They invite us to consider who frames what we see and what remains hidden, demonstrating that despite our perception of images as facts, visual language is a powerful tool that has always been used to perpetuate disinformation and serve power.

The second chapter, *Bits & Bots: Imagining New Rules for Everything We Know*, looked toward the future through the lenses of speculative governance and hybrid bodies. It featured works that experiment with foresight and imagination, encouraging audiences to envision alternative social contracts. Pierre-Christophe Gam's *The Sanctuary of Dreams* unfolds as a ritual installation, a collective exercise in reimagining

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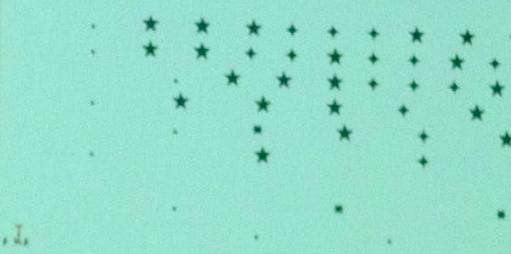
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silviabindaheiserova@MBProm3Silvia ~ %
export PATH=.:$PATH
silviabindaheiserova@MBProm3Silvia ~ %
cat epoch.txt
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According to the Oxford English Dictionary, the w

epoch, n.
The beginning of a 'new era' or distinctive period
a science, etc.

The concept of an epoch for timekeeping existed in
had its own reference time).

Dennis Ritchie and Ken Thompson, the creators of U
orage and calculations.

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silviabindaheiserova@MBProm3Silvia ~ %
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shared futures. *Resonant Memories* addresses generational gaps in the digital age, while works by Charlotte Jarvis, Špela Petrič, and Penelope Cain and Noemi Iglesias question how technological systems will change the most fundamental aspects of human existence: food production, reproduction, love, and care. Špela Petrič and Penelope Cain's research delves into the future of food production, from the avant-garde of Dutch greenhouses, exploring the changes that come with automation for workers and plants. In *The Falling City*, Noemi Iglesias turns surveillance inward, measuring emotional expression in public space through machine learning, exposing the tensions between intimacy, affect, and data extraction. Charlotte Jarvis's work shares with Zoran Srdić Janežič's work a questioning of the ethical limits of technological research that becomes more urgent as we merge AI, human stem cells, cyborgs, touch, and the creation of new forms of life. Finally, this exhibition brought together artist-poet Mayte Gomez Molina and Calin Segal, who met at Etopia in 2024. Segal's *Voices on the Wall* frames Gomez's poems, confronting the ephemerality of memory and the fragility of meaning in digital systems. The work asks what we preserve: raw data or the interpretations we assign? As formats vanish, archives risk becoming echoes. In her poems, Gomez treats technology as daily life: present and future entwine with her grandmother's reflections on images and the tyranny of online beauty, while exploring labor, distance, and love sustained through machines.

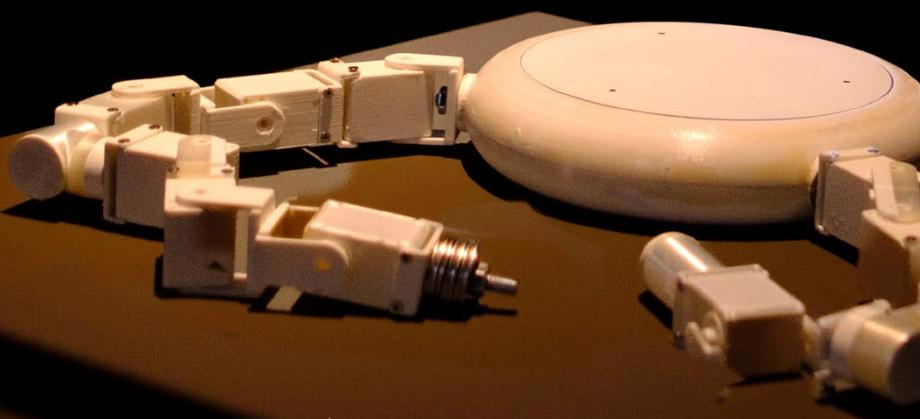
Together, both chapters of *Bits & Bots* presented technology not as a neutral tool but as an active agent shaping political, social, and perceptual realities. The exhibitions revealed volatile relationships between online and offline worlds, echoing the emotional turbulence of our digital era. They highlighted how developers, marketeers, companies, and media actors, rather than algorithms alone, manufacture consent, sustain ideological narratives, and suppress dissent. In doing so, they situate today's challenges within a longer history of power struggle, insisting on the urgency of inclusive approaches to technological design and usage. *Bits & Bots* positioned itself as a space of reflection and imagination; it resisted dystopian narratives, daring instead to envision futures where technology upholds plurality, justice, and human dignity.

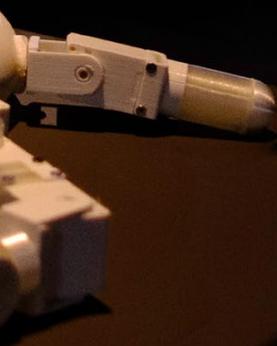
Anatomy of (non)fact

short history of visual deception



¿Qué es
Robogramma





Introduction

WHAT IS TIME TO A COMPUTER?

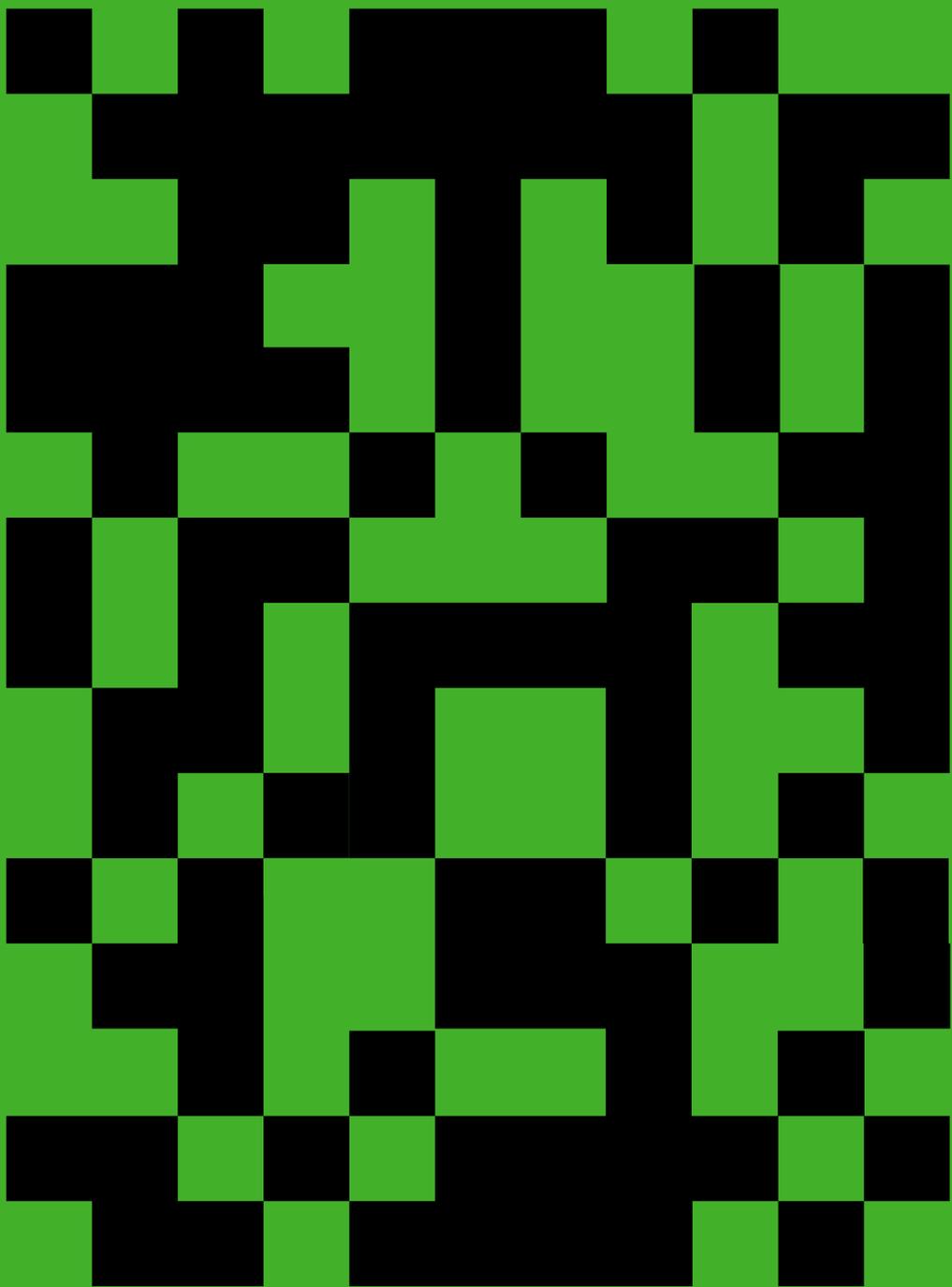
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Introduction?

WHAT IS TIME TO A COMPUTER?



PROJECT
PARTNERS
&
EVENTS

ARS ELECTRONICA

LINZ (AT)

Ars Electronica is a cultural institution, educational facility, and R&D lab based in Linz, Austria. Its origins lie in the ambition to connect with the global media arts scene and establish itself as a prominent voice in the field.

This mission began in 1979 with the first Ars Electronica Festival held in Linz, Austria. Since then, artists, scientists, developers, designers, entrepreneurs, and activists have gathered annually in Linz to explore, debate, and present critical questions and bold visions for the future. Since 1987, Ars Electronica has been honoring outstanding artists in the field through the Prix Ars Electronica by awarding the Golden Nica—the most prestigious accolade in the global media arts scene. In 1996, the organization further embedded itself into the fabric of Linz with the opening of the Ars Electronica Center, a venue for engaging the public—especially young people—in discussions about the accelerating digitalization of society. Since 1998, young audiences have also contributed to and shaped *create your world*—a year-round program that tours the region and includes its own Golden Nica award for youngsters under the age of 19. Established in 1996, the Ars Electronica Futurelab brings together an international, interdisciplinary team of artists and scientists who research the future. Through interactive scenarios, the Futurelab translates key aspects of the digital revolution for the public, encouraging informed, democratic discourse.

Ars Electronica also often collaborates with other cultural institutions, artists, scientists, technologists, and policymakers in projects (co-)funded by the European Union, through Platform Europe—an ever-growing space dedicated to European cooperations nested in the Ars Electronica Festival division.

EXHIBITIONS

HOPE: THE TOUCH OF MANY
ARS ELECTRONICA THEME EXHIBITION
Co-Curator: Olga Tykhonova (UA)
04.09.2024 – 08.09.2024
Linz, Austria

PANIC: COMPLEX. ABSURD. OMINOUS.
ARS ELECTRONICA THEME EXHIBITION
Co-Curator: Manuela Naveau (AT)
03.09.2025 – 07.09.2025
Linz, Austria

WORKSHOPS

AGAINST AI NARRATIVES
Host: Rasa Bocyte (LT)
04.09.2024
Linz, Austria

THE FUTURE DREAMING RITUAL
Host: Pierre-Christophe Gam (FR)
05.09.2024
Linz, Austria

ARTIFICIAL PHYSICAL INTELLIGENCE
Host: Jan Zuiderveld (NL)
06.09.2024
Linz, Austria

GIRL AI: PLAYFUL SUBVERSION
WITH AI & DESIGN
Host: Dominika Čupková (SK)
07.09.2024
Linz, Austria

CONFERENCES

ARS ELECTRONICA THEME SYMPOSIUM:
END OF TRUTH?
09.09.2023
Linz, Austria

ARS ELECTRONICA THEME SYMPOSIUM:
AI AND ARTISTIC CREATION
07.09.2024
Linz, Austria

ARS ELECTRONICA THEME SYMPOSIUM
DAY 1 | PANIC IN A GLOBAL CONTEXT:
NEUROSCIENCE, CULTURE, AND CRISIS
03.09.2025
DAY 2 | ART AND CULTURE IN TIMES OF
UNCERTAINTY: FROM ARTISTIC PRACTICE
TO SOCIAL ACTION
05.09.2025
Linz, Austria

OTHER EVENTS

EUROPEAN DIGITAL DEAL SUMMIT
07.09.2023 – 10.09.2023
Linz, Austria

DIGITAL DEAL SUMMIT – FINAL PRESENTATION
10.09.2023
Linz, Austria

DIGITAL DEAL AWARD
STATE OF THE ART(IST) OPEN CALL
15.04.2024 – 20.05.2024
Linz, Austria

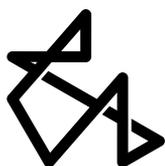
THE CENTER FOR THE PROMOTION OF SCIENCE BELGRADE (RS)

The Center for the Promotion of Science (CPN) is a public institution in Serbia established in 2010. The Center, according to its mandate, cooperates with research and educational institutions (universities, research institutes, and schools) in Serbia and worldwide, and works closely with national entities as well as the media and the private sector. CPN's mission is to bridge the gap between science and society by bringing together researchers, educators, artists, policymakers, civil society organizations, business, industry, and the public in the process of research and innovation. The ultimate goal is to influence and adapt general research agendas to reflect the needs of society and to address societal challenges by engaging all actors involved in the process.

Through numerous activities on a regional and national level, the Center promotes contemporary concepts, policies, and values such as Responsible Research and Innovation (RRI), Open Science, and the AI Act. These activities include organizing debates on intriguing questions related to current and future societal challenges, as well as hosting workshops and other events to bring science closer to all citizens. Through this, the CPN strives to increase the level of scientific literacy among the public, especially its younger segment.

The Center regularly organizes exhibitions, lectures, panel discussions, and other events on various topics (mathematics, physics, robotics, archaeology, psychology, genetics, biology, architecture, etc.). Key events include *M3 May Month of Mathematics* (an annual event held since 2012), *Days of the Future: Robotics*, and the *art+science* series (an annual event held since 2016).

CPN is currently involved in 19 international projects, mostly funded through different EU programs. Additionally, CPN financially and logistically supports around 60 projects each year, dealing with citizen science, art and science, and the popularization of science. Proposals are submitted by various organizations and institutions across Serbia, including schools, universities, NGOs, and professional associations, as well as individual artists and researchers.



CENTER FOR
THE
PROMOTION
OF SCIENCE

EXHIBITIONS

POSSIBILITIES OF A LANDSCAPE

Curators: Dr. Petar Laušević (RS),
Dr. Bojan Kenig (RS)
05.10.2023 – 11.11.2023
Belgrade, Serbia

INTERLACING

Curators: Dobrivoje Lale Erić (RS),
Dr. Bojan Kenig (RS),
Dr. Petar Laušević (RS),
Jovana Jankov (RS)
25.09.2024 – 31.10.2024
Belgrade, Serbia

TECH DESTINATIONS

Curators: Dobrivoje Lale Erić (RS),
Jovana Jankov (RS)
07.10.2025 – 26.10.2025
Belgrade, Serbia

WORKSHOPS

M3 LAB

Host: Mirjana Utvić (RS), Katarina
Stekić (RS), CPN
04.04.2023 – 13.05.2023
Belgrade, Serbia

FLOWER FRIENDS: DISCOVER THE WORLD OF FLOWERS AND INSECTS

Host: EcoHub
01.10.2024, 07.10.2024
Botanical Garden, Belgrade, Serbia

NATURE IMPRINT

Host: Marija Kozomora (RS)/
BioAwaking Project
11.10.2024
Botanical Garden, Belgrade, Serbia

SOIL EXPLORERS

Host: Ekonaut
21.10.2024 – 22.10.2024
Botanical Garden, Belgrade, Serbia

OTHER EVENTS

DISARMING

Conversation with Emanuel Gollob (AT)
07.10.2023
Belgrade, Serbia

(QUITE FRIENDLY, BUT NOT TOO MUCH)_DRAIG

Performative exhibition tour
14.10.2023, 7.11.2023
Belgrade, Serbia

LIMINAL LANDSCAPES OF SERBIA: A VISIT TO THE SURFACE LIGNITE MINES OF KOLUBARA

Study visit
21.10.2023
Kolubara mines, Serbia

DIALOGUE ON RESPONSIBILITY

Conversation with Iva Kuzmanović (RS)
24.10.2023
Belgrade, Serbia

IS THE LAND SUFFERING? THE LANDSCAPES OF SERBIA BETWEEN DIFFERENT CONCEPTIONS OF DEVELOPMENT AND SOCIAL WELL-BEING

Panel discussion
28.10.2023
Belgrade, Serbia

LEARNING FROM THE COMMONS

Conversation with Stefan Laxness
(UK)
10.11.2023
Belgrade, Serbia

THE DANCING TREES

Dance performance
06.10.2024
Belgrade, Serbia

ART+SCIENCE CONVERSATIONS

Panel discussion
07.10.2024
Belgrade, Serbia

HOW TO NAVIGATE ART AND SCIENCE COLLABORATIONS?

Panel discussion
08.10.2024
Belgrade, Serbia

CAN ART CHANGE THE CLIMATE?

Panel discussion
24.10.2024
Belgrade, Serbia

THE DEFENSE (AND LAST DAYS) OF NATURE IN A (POST)INDUSTRIAL ENVIRONMENT

Panel discussion
29.10.2024
Belgrade, Serbia

NATURE UNVEILED OR STORIES ABOUT PLANTS AND WORKERS

Performative tour with reading of
climate poetry
31.10.2024
Belgrade, Serbia

WE INSPIRE YOU! 2025

Study visit
10.06.2025 – 14.06.2025
Belgrade & Novi Sad, Serbia -> Linz,
Austria -> Ljubljana, Slovenia -> Rijeka,
Croatia

FAZ CULTURA

BRAGA (PT)

The municipal cultural company of Braga—Faz Cultura—oversees the city’s role as a UNESCO Creative City through its comprehensive Braga Media Arts (BMA) program. It also manages the ongoing Braga 25, Portuguese Capital of Culture, and operates two key cultural venues: Theatro Circo and gnration. gnration is dedicated to Contemporary Music and the intersection of Art and Technology, guiding a dynamic program of performances, exhibitions, and educational activities.

BMA serves as a central initiative for the city’s cultural landscape, fostering a vibrant ecosystem of creativity, innovation, and international collaboration. This program helps to establish partnerships with international organizations, artists, and institutions, contributing to expanding Braga’s cultural reach and connecting the city with broader creative networks. Through these collaborations, BMA promotes public engagement with art and technology, making Braga a hub for contemporary practices.

The collaboration between BMA and gnration often focuses on innovation and creativity as essential elements of sustainable and inclusive urban development, aligned with broader municipal strategies that emphasize knowledge production and sharing. By engaging companies, artists, and the public sector, these initiatives seek to expose the community to significant artistic practices viewed through a contemporary, cosmopolitan lens.



CONFERENCES

INDEX 2024

10.05.2024 – 18.05.2024

Braga, Portugal

AI CULTURAL SABOTAGE

14.05.2025 – 19.11.2025

Braga, Portugal

OTHER EVENTS

HACKFORDEMOCRACY25A

23.04.2024 – 25.04.2024

Braga, Portugal

DEMOCRACY DISCUSSION PANELS (NON-ADULTS)

17.02.2024

Braga, Portugal

DEMOCRACY DISCUSSION PANELS (ADULTS)

28.02.2024 – 05.03.2024

Braga, Portugal

GLUON

BRUSSELS (BE)

Gluon is a Brussels-based organization that places artists at the center of imagining a better future. Recognizing their critical and imaginary capacities, Gluon supports artists to play a constructive role in addressing the necessary transformations of our times. The organization operates through three interrelated pillars: Gluon Art&Research, Gluon Education & Gluon Connect.

Technology is having an increasing impact on our future and sphere of life. Therefore, Gluon Art&Research fosters cross-disciplinary fellowships that bring together artists and non-artistic experts (researchers, policymakers, technologists, etc.) in a speculative, art-driven research focused on reimagining the relationship between humanity, technology, and the natural environment.

Gluon Connect serves as the organization's public-facing program. Built on Gluon's ethos of collaboration, it invites citizens to engage with the outcomes of its fellowships and broader activities. Through artist-led and community-oriented activities, Gluon Connect explores civic imagination and interdisciplinary dialogue as drivers of societal transformation. It provides a dynamic platform for exhibitions, public debates, and publications, positioning artistic research as a catalyst for reflection, connection, and change.

GLUON Education completes the organization's triad. Aimed primarily at young people aged 12 to 18 in Brussels, the program leverages the power of art to stimulate digital literacy, critical thinking, creativity, and entrepreneurial skills—equipping the next generation for active, thoughtful participation in tomorrow's world.

GLUON is headquartered in the city center of Brussels, with offices and an exhibition space. It continues to grow through partnerships with both national and international institutions, creating an ecosystem where art meets science, technology, and society.

GL
UON

Art
Research
Edu
cation

EXHIBITIONS

**BECOMING THE OTHER:
A JOURNEY WITH PHI**
Curator: Myriam Achard (CA)
22.03.2024 – 24.03.2024
Brussels, Belgium

**NOEMI IGLESIAS BARRIOS:
THE FALLING CITY**
Solo exhibition
24.04.2025 – 15.05.2025
Brussels, Belgium

WORKSHOPS

THE FALLING CITY
Host: Muntpunt
15.02.2023
Brussels, Belgium

GENERATIVE 3D MODELLING
Host: Maria-Boodschaplyceum, Imelda-Instituut & ZAVO
01.2024 – 03.2024
Brussels, Belgium

CONFERENCES

FARI BRUSSELS CONFERENCE 2024
Host: Flagey
18.11.2024
Brussels, Belgium

AI, HUMANITY & ARTS
Host: Wiels
19.11.2024
Brussels, Belgium

NEW METABOLISM
23.04.2025 – 24.04.2025
Ghent & Brussels, Belgium

iMAL

BRUSSELS (BE)

iMAL is a cultural organization located in Molenbeek, Brussels, combining the roles of an Art Center and a Lab. It is a meeting place between different communities with special attention to the local scene. iMAL's 25th anniversary marks the beginning of a broader reflection on resilience, resistance to the dominant definition of progress, and the responsibility of fostering solidarity.

iMAL supports artistic practices that critically engage with digital technologies. It is a meeting place between different communities with a special attention to the local scene. iMAL proposes a multi-voiced and transdisciplinary approach to contemporary issues through our program consisting of exhibitions, research and production residencies, reflection and training, and public engagement.

iMAL also has its own workshop, the iMAL Fablab, where residencies take place every year. The Fablab also has its own public access system, with the aim of making technology accessible to all without distinction. In the coming years, iMAL will explore the degrowth of computation and aims to emphasize the importance of regenerative production ecosystems.



EXHIBITIONS

**CODE & ALGORITHMS.
WISDOM IN A CALCULATED WORLD**
Curator: Manuela Naveau (AT)
16.11.2023 – 18.02.2024
Brussels, Belgium

I AM VERTICAL (BUT I WOULD RATHER BE HORIZONTAL)
Curators: Aymeric Mansoux (FR), Marloes de Valk (NL),
and iMAL Team (Yannick Antoine (BE), Lucía García (BE/ES),
Élie Bolard (BE/FR), Louise Wadier (BE/FR))
01.07.2025 – 21.09.2025
Brussels, Belgium

OTHER EVENTS

**GUIDED TOURS CODE & ALGORITHMS.
WISDOM IN A CALCULATED WORLD**
17.12.2023 – 18.02.2024
Brussels, Belgium

AVA ZEVOP RESIDENCY
17.03.2024 – 30.04.2024
Brussels, Belgium

IF FESTIVAL 2024
18.10.2024 – 19.10.2024
Brussels, Belgium

WORKSHOPS

PLAYING WITH DATA
Host: Clara Boj (ES) and Diego Díaz (ES)
02.2024 – 06.2024
Brussels, Belgium

CONFERENCES

**THE FUTURE OF LIVING WITH AI:
HUMAN ALL TOO HUMAN**
08.12.2023 – 09.12.2023
iMAL & Bozar, Brussels, Belgium

**THE COOKERY 2024.
A CREATIVE EMULSION**
11.04.2024 – 14.04.2024
Brussels, Belgium

**THE COOKERY 2025.
A CREATIVE EMULSION**
18.09.2025 – 21.09.2025
Brussels, Belgium

KERSNIKOVA INSTITUTE

LJUBLJANA (SI)

Kersnikova Institute is a platform for investigative artistic production. Established in 1995 as a non-profit cultural organization based in Ljubljana, Slovenia, it is dedicated to exploring the intersections of art, science, and technology. It is internationally recognized for producing, exhibiting, and supporting investigative and experimental contemporary art that critically engages with the technological and scientific developments shaping today's society. Kersnikova operates through a constellation of platforms: Kapelica Gallery, a globally acclaimed space for high-tech and research-based art; BioTehna Lab, focused on artistic explorations of living systems; and Rampa makerspace for mechatronics and education. Kersnikova fosters creative experimentation, public dialogue, and educational outreach. The institute has ten permanent team members and collaborates with a network of regular contributors—artists, researchers, educators, and technical experts—forming a robust and agile team equipped to implement complex international projects. Annually, Kersnikova hosts over 150 cultural events, workshops, exhibitions, and educational programs, engaging a diverse public and nurturing critical discourse across disciplines.

Kersnikova is a key partner in European cross-sectoral art initiatives, with extensive experience in developing and producing large-scale projects. It facilitates transdisciplinary residencies exploring emerging technologies, environmental issues, and ethics in digital transformation. With a hybrid infrastructure and skilled team, Kersnikova supports artists from concept to public engagement, fostering collaboration with scientists, technologists, and educators. Its active role in European networks and ability to bridge cultural production, science communication, and education enables it to create impactful, resource-sharing projects that spark public dialogue and collective imagination locally and internationally.



kersnikova

EXHIBITIONS

WHERE DOGS RUN: KEROSENE CHRONICLES.

GRETA-FUNGUS

Solo exhibition

04.12.2025

Ljubljana, Slovenia

ZORAN SRDIČ JANEŽIČ:

CODE OF DIVERSITY

Solo exhibition

16.12.2025

Ljubljana, Slovenia

WORKSHOPS

CREATIVE USE OF ARTIFICIAL INTELLIGENCE

13.04.2023 – 15.06.2023

Ljubljana, Slovenia

CONFERENCES

**HYBRID INTELLIGENCE: INTERCOGNITION WITH
THE NON-HUMAN OTHER THROUGH BIOCOMPUTING**

07.11.2025

Ljubljana, Slovenia

OTHER EVENTS

**CREATIVE USE OF
ARTIFICIAL INTELLIGENCE**

Artists' talks

17.11.2023

Ljubljana, Slovenia

LABORAL CENTRO DE ARTE Y CREACIÓN INDUSTRIAL GIJÓN (ES)

LABoral Centro de Arte y Creación Industrial is a multidisciplinary institution that produces, disseminates, and fosters access to new forms of culture rooted in the creative use of information and communication technologies.

LABoral has been working on crossovers between arts, science, technology, and society since its creation in 2007. The Art Centre is located in the Knowledge Mile of Gijón, between the technological campus of the Universidad de Oviedo and the Science and Technology Park—an area where the most advanced companies and research projects in Asturias are located alongside various cultural institutions.

LABoral has a wide range of activities, including exhibitions, workshops, seminars, concerts, performances, artist residencies, studio sessions, and guided visits addressed to the general public, professionals emerging artists, and the educational community. At the heart of the project is the production center, a resource center for artists and other creative professionals that facilitates the development of ambitious projects in a collaborative and experimental environment. The production center is also a crucial tool for educational contexts. Through innovative programs, LABoral conducts practical research into 21st-century education, involving the education community with artists and scientists to generate new spaces for knowledge and learning. It also provides training for those in the creative field to acquire skills and advance their professional development.

The Art Centre also serves the general public through a varied mediation program, bringing different audiences into contact with the most avant-garde forms of contemporary creation.

LABoral thus functions as an open laboratory for technological, social, and cultural exchange based on a transversal approach between fields, communities, and practices.

laboral

Centro de Arte y Creación Industrial

EXHIBITIONS

DIGITAL MACHINES. TECHNOLOGY, INDUSTRY, SOCIETY

Curator: Pablo de Soto (ES)

31.01.2025 – 27.09.2025

Gijón, Spain

WORKSHOPS

ACCESS TO INFORMATION AND THE DIGITAL DIVIDE (WINTERLAB)

Host: David Cabo (ES), Fundación Cívica

29.11.2024

Gijón, Spain

TRANSMEDIA GATHERINGS (WINTERLAB)

Host: Space Popular (ES)

29.11.2024

Gijón, Spain

ANATOMY OF NON-FACT

Host: Martyna Marciniak (PL/DE)

31.01.2025

Gijón, Spain

EXTRATERRESTRIAL ENCOUNTERS

Host: Martyna Marciniak (PL/DE)

01.02.2025

Gijón, Spain

CONFERENCES

AI, DEMOCRACY AND THE DIGITAL DIVIDE (WINTERLAB)

28.11.2024

Gijón, Spain

THE FOG OF THE SYSTEM. MACHINES, INFRASTRUCTURE, SPECTRES AND OPPORTUNITIES IN AN EMERGING LANDSCAPE (WINTERLAB)

29.11.2024

Avilés, Spain

IN THE DIGITAL ENGINE ROOM (WINTERLAB)

31.01.2025

Gijón, Spain

OTHER EVENTS

ROUND TABLE: AI, DEMOCRACY AND THE DIGITAL DIVIDE (WINTERLAB)

28.11.2024

Gijón, Spain

GUIDED TOURS OF CALCULATING EMPIRES

22.03.2025, 15.02.2025 – 05.04.2025

Gijón, Spain

READING THE EXHIBITION: DIGITAL MACHINES

27.03.2025

Gijón, Spain

ONASSIS STEGI

ATHENS (GR)

Onassis Stegi is a vibrant cultural institution based in Athens, dedicated to supporting contemporary arts while actively promoting access, diversity, and critical dialogue. As part of the Onassis Foundation, it fosters conversations around democracy, human rights, and inclusivity through a rich program of performances, exhibitions, research, and community-driven initiatives. This vision is further realized through Onassis ONX, a global platform with the mission to fuel the creation and distribution of new media art and immersive art experiences that resonate worldwide and thrive as financially sustainable endeavours. With physical locations in Athens and New York, Onassis ONX empowers bold creators and collaborative teams to master the art of world-building through cutting-edge technologies. From the expansive realms of Extended, Virtual, and Augmented Reality (XR/VR/AR) to the boundless potential of Artificial Intelligence (AI) and Spatial Computing, the program empowers the crafting of high-caliber immersive narratives that leave a lasting impact and contribute to a thriving, sustainable ecosystem. Onassis ONX goes beyond mere creation, nurturing the entire lifecycle of an immersive artwork. The program provides holistic support from the spark of an idea to meticulous development, polished production, and impactful distribution and communication. Emphasizing cross-disciplinary and cross-cultural collaboration, Onassis Stegi builds lasting connections between creators, thinkers, and audiences across borders. Furthermore, Onassis AiR, the residency program of the Onassis Foundation, supports artists, curators, and researchers from around the globe, offering them the time, space, and resources to explore new ideas and practices.

ONASSIS STEGI

EXHIBITIONS

PLÁSMATA 3: WE'VE MET BEFORE, HAVEN'T WE?

Curator: Afroditi Panagiotakou (GR)

27.05.2025 – 15.06.2025

Athens, Greece

WORKSHOPS

SUMMER SCHOOL: INNOVATION, TECH & CULTURE. RADICAL DESIGN: FROM ARTIFICIAL INTELLIGENCE AND DIGITAL CULTURE TO SUSTAINABLE ENTREPRENEURSHIP*

10.07.2024 – 22.07.2024

Athens, Greece

*In collaboration with: ACE (Athens Center for Entrepreneurship & Innovation) of the Athens University of Economics and Business

In partnership with the Tandon School of Engineering of New York University and the Department of Product & Systems Design Engineering of the University of the Aegean.

THE SANCTUARY OF DREAMS BY PIERRE-CHRISTOPHE GAM

Host: Robert Ian Kibet Ouko Babu (KE/GR)

02.06.2025 – 15.06.2025

Athens, Greece

OTHER EVENTS

ONASSIS AIR OPEN DAY #12

**PIERRE-CHRISTOPHE GAM | THE GLOBAL MAPPING OF
DREAMS – INSTALLATION / LAB**

21.06.2024

Athens, Greece

PLÁSMATA 3: ARTISTS' TALKS

Panel 1: We've met before, haven't we?

Panel 2: A Democracy of our Dreams

Panel 3: Anarchaeology and Working Souvenirs

Panel 4: Neighbors

29.05.2025 – 31.05.2025

Athens, Greece

PRO PROGRESSIONE

BUDAPEST (HU)

Pro Progressione is a Budapest-based artistic hub that fosters collaboration across cultures and disciplines, creating a platform where artists, cultural activists, scientists, and experts can come together to address contemporary societal challenges. Through international partnerships, Pro Progressione designs projects that bridge artistic practices and social impact, generating innovative solutions for the most pressing issues of our time.

Pro Progressione encourages communities within the cultural and creative sectors to emerge as stewards of social change. With a focus on long-term impact, the organization operates across six key pillars: PP Social, PP Cult, PP Arts, PP Sound, PP Green, and PP Plus. The organization is involved in a wide array of activities, including socially engaged arts (PP Social), cultural and natural heritage interpretation (PP Cult), the preservation of music as tradition (PP Sound), the creation of unique performances (PP Arts), environmental and social sustainability (PP Green), and the development of methodologies that combine theory with practice (PP Plus).

Pro Progressione has successfully implemented numerous international projects funded by the European Commission, emphasizing interdisciplinary creation and fostering collaboration between diverse art forms, social sectors, and academic fields. The organization's core goal is to establish an international network of artists, institutions, and audiences, helping communities find their path to artistic expression and innovation.



EXHIBITIONS

SHOWCASE AT KEREKDOMB FESTIVAL

Curator: Réka Vass (HU)
19.09.2025 – 21.09.2025
Tálya, Hungary

ME + YOU = US. THE ALGORITHMS OF FREEDOM

Curator: Réka Vass (HU)
23.09.2025 – 30.09.2025
Budapest, Hungary

WORKSHOPS

RECLAIMING TECHNOLOGY SESSIONS VOL. 1

Host: Silvia Binda Heiserova (SK)
09.11.2024
Budapest, Hungary

RECLAIMING TECHNOLOGY SESSIONS VOL.2

Host: Silvia Binda Heiserova (SK)
15.02.2025
Budapest, Hungary

RECLAIMING TECHNOLOGY SESSIONS VOL. 3

Host: Silvia Binda Heiserova (SK),
Boldizsár Hordós (HU)
27.09.2025
Budapest, Hungary

SINEGLOSSA

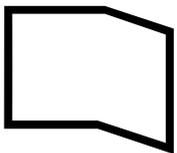
BOLOGNA (IT)

Sineglossa is a cultural organization that fosters new sustainable development models in response to global challenges by applying the processes of contemporary art. Its approach is inspired by the idea of a “New Renaissance”: through cross-pollination between the humanities and sciences, Sineglossa seeks beautiful, sustainable, and inclusive solutions. This is why it operates within hybrid ecosystems involving artists, scientists, entrepreneurs, and humanists—as well as universities, public administrations, and local communities.

Believing in the essential social role of culture and committed to promoting culture-based innovation, Sineglossa strives to experiment with and share new tools for interpreting and transforming the present—tools that can meet its complexity head-on. The organization develops projects with a consciously and ambitiously European perspective. It is an official partner of the *New European Bauhaus*, the environmental, economic, and cultural initiative launched by the European Commission aimed at combining beauty, sustainability, and inclusivity.

Sineglossa also curates Mangrovia, an independent editorial platform that explores the intersections between culture, technology, and society. Designed to extend research beyond academic boundaries, the platform makes complex knowledge accessible and meaningful for those navigating everyday transformations. It amplifies voices from often-overlooked territories, disciplines, and identities, creating an open editorial space for underrepresented narratives. The editorial team brings together journalists, curators, philosophers, and communication professionals, working alongside an in-house AI-powered tool developed to monitor international cultural trends and emerging discourses.

Through these initiatives, Sineglossa reaffirms its commitment to culture-based innovation and to creating new public spaces—both physical and digital—where critical discourse, artistic exploration, and technological development converge for the common good.



Sineglossa

EXHIBITIONS

DMSTFCTN: THE MODELS

Solo exhibition

07.02.2025 – 09.02.2025

DAMA Tecnopolo Data Manifattura

Emilia-Romagna, Bologna, Italy

DMSTFCTN: THE MODELS

Solo exhibition

11.02.2025 – 13.03.2025

Headquarters of the Emilia-Romagna

Region Bologna, Italy

WORKSHOPS

STORY SYSTEM

Host: dmstfctn (UK)

12.02.2025 – 13.02.2025

MAMbo - Museo d'Arte Moderna di Bologna, Italy

CONFERENCES

WHAT IS AN AUTHOR. CREATING WITH GENERATIVE ARTIFICIAL INTELLIGENCE

25.09.2024

Salabora Library, Bologna, Italy

THE MODELS AND THE ENCHANTMENT OF TRUTH

07.02.2025

DAMA Tecnopolo Data Manifattura

Emilia-Romagna Bologna, Italy

THE CULTURE YARD

HELSINGØR (DK)

The Culture Yard is a cultural center located in Elsinore—a historic town at the tip of North Zealand overlooking the strait between Denmark and Sweden. The Culture Yard unfolds its culture program in and around the historic buildings, wrapped in modern architecture and facilities. Throughout the year, the Culture Yard presents a broad and diverse cultural program ranging from concerts, lectures, debates, films, theater, family events, workshops, exhibitions, business meetings and conferences, to film productions and profile-raising events such as internationally oriented festivals and events. Each year 552,000 visitors explore the Culture Yard, and 140,000 participate in its cultural program.

In addition to presenting a cultural program, the Culture Yard and Toldkammeret, provide a framework for communities, and artistic learning environments, and talent development within contemporary art and music. At the European level, the Culture Yard has collaborated on and produced cultural projects within contemporary art and technology for the past 15 years.

CLICK is an initiative created by The Culture Yard to explore the experiential and developmental potential at the intersection of sound, art, and philosophy. With a focus on cultural innovation through cross-aesthetic experimentation, knowledge sharing, and audience development, CLICK aims to create impactful experiences that connect art and mental health.

The initiative unfolds through two main development tracks: artist residencies and experimentation with new formats. These are supplemented by an annual exhibition, a large-scale event, and an ongoing program dedicated to sound.

CLICK is not only about presenting and performing art—it also explores art's unique ability to foster self-insight, both for artists and audiences. The ambition is to create events and content that offer curious citizens and culture enthusiasts new perspectives and reflections emerging from the artistic process. At the same time, CLICK seeks to develop formats and methods that engage and move audiences more deeply than traditional cultural experiences.

**KULTUR
VÆRFET
THE CULTURE
YARD**

EXHIBITIONS

MUTATING MATTERS

Curator: Charlotte Jarvis (UK),
Georg Rasmussen (DK)
01.11.2025 – 15.11.2025
Elsinore, Denmark

WORKSHOPS

ARK

Workshop
Host: Laurie Anderson (US)
15.04.2023 – 18.04.2023
Elsinore, Denmark

CLICK / LIVING GAYA DREAMING HAGAY

Workshop, Talk, Performance
Hosts: ShuLea Cheang (TW),
DonDon Hounwn (TW)
31.08.2024
Elsinore, Denmark

CONFERENCES

MAKE KIN: THE ART AND SCIENCE OF RADICAL REPRODUCTION

Seminar
08.10.2025
Elsinore, Denmark

OTHER EVENTS

CLICK / HOUSE OF KENZO

Performance
16.11.2023
Copenhagen, Denmark

CLICK / BLACK ETHER BALL

Festival
18.11.2023
Elsinore, Denmark

CLICK / LIVING GAYA DREAMING HAGAY

Performance
29.08.2024
Copenhagen, Denmark

CLICK / 20_14 ASSEMBLY

Concerts
06.12.2024
Elsinore, Denmark

CLICK / IN LOCO PARENTIS

Performance
08.10.2025
Elsinore, Denmark

WAAG FUTURELAB AMSTERDAM (NL)

For 30 years, Waag Futurelab has worked at the intersection of art, technology, and science to design an open, sustainable, and just society. This is achieved by collectively researching emerging technology and questioning underlying cultural assumptions, experimenting with and designing alternatives based on public values, and working on societal issues.

Waag works in a team of designers, artists, and scientists, utilizing public research methods in the realms of technology and society. This is how Waag enables as many people as possible to design an open, fair, and inclusive future.

The research of Waag Futurelab democratizes knowledge development and focuses on matters of concern and societal issues. This practice is called Public Research. Art-science is one of Waag's Public Research methods: artistic research within art and science. Waag employs creative practices and transdisciplinary methods to encourage society to question and engage with science and technology. These methods enable different forms of critical knowledge production and experiences, broadening perspectives through material/felt practices.

Since its origin, Waag has developed art-science projects to address the present complexities. Through the creative perspective of artists and designers, it supports open, fair, and inclusive development of technologies and science. Waag supports transdisciplinary art-science practices through events, fellowships, access to knowledge and lab spaces, commissions, and co-creation practices.

EXHIBITIONS

MECHANICAL GARDENS OF EDEN

Solo exhibition

Curator: Maro Pebo (MX)

13.11.2025 – 13.12.2025

TomatoWorld, Honselersdijk, the Netherlands

CONFERENCES

PUBLICSPACES

27.06.2023 – 28.06.2023

Amsterdam, the Netherlands

PUBLICSPACES

07.06.2024

Amsterdam, the Netherlands

KXWXS

11.06.2024

Amsterdam, the Netherlands

OTHER EVENTS

OPERATIONAL BODIES

Artwork draped over scaffolding around
the Waag building during construction

17.09.2024 – 11.10.2024

Amsterdam, the Netherlands

S+T+ARTS CLOSING THE LOOP

(Presentation part of the incubation program)

20.01.2025

Online

ZARAGOZA CITY OF KNOWLEDGE FOUNDATION ZARAGOZA (ES)

The Zaragoza City of Knowledge Foundation (FZC) is a private, non-profit organization established in 2004 in Zaragoza, Spain, with the mission of promoting a more participative, inclusive, and informed society through the dissemination of scientific and technological knowledge. With a strong commitment to social equity, FZC actively works to bridge the digital divide by supporting disadvantaged communities in accessing and benefiting from new technologies.

FZC plays a pivotal role in fostering critical thinking and cultural engagement at the intersection of art, science, and technology. Through a wide range of educational and outreach programs, the foundation empowers citizens—especially young people—to better understand and creatively engage with the challenges and opportunities of the digital era. Headquartered in Zaragoza, FZC served as the main content curator and program developer for one of Spain’s most prominent spaces dedicated to digital culture and creative innovation. Its activities span exhibitions, workshops, residencies, and renowned educational programs, including the long-running “Etopia Kids” summer camp, which introduces thousands of children to emerging technologies and creative practices each year.

Through its activities, FZC continuously reaffirms its dedication to leveraging culture, education, and innovation as tools to build a more knowledgeable and empowered digital society.



EXHIBITIONS

BITS & BOTS

Curator: Blanca Pérez Ferrer (ES)

08.05.2025 – 07.09.2025

Centro de Historias, Zaragoza, Spain

BITS & BOTS 2

Curator: Blanca Pérez Ferrer (ES)

11.12.2025 – 01.03.2026

Casa de los Morlanes, Zaragoza, Spain

WORKSHOPS

ETOPIA KIDS SUMMER CAMP

(7 weeks of daily workshops)

Host: Etopia Center for Arts & Technology

26.06.2023 – 01.09.2023

Zaragoza, Spain

OTHER EVENTS

CALIN SEGAL: WHISPERS

Open studio & solo exhibition

06.11.2024

Etopia Center for Arts & Technology,

Zaragoza, Spain

EDUCATIONAL TOURS BITS & BOTS

08.05.2025 – 07.09.2025

Centro de Historias, Zaragoza, Spain

WHAT'S TIME FOR A COMPUTER

Live Coding Performance

Host: Silvia Binda Heiserova (SK)

08.05.2025

Centro de Historias, Zaragoza, Spain

EUROPEAN DIGITAL DEAL

CONSORTIUM PARTNERS



Co-funded by
the European Union

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