

**SPE
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PREDGOVOR / FOREWORD

Trbovlje že več kot desetletje vztrajno gradijo svojo novomedijsko vizijo, ki prepleta civilno družbo, gospodarstvo, akademski svet in javni sektor. Festival Speculum Artium in spremljevalni DigitalBigScreen 360° sta osrednji vozlišči tega dinamičnega dogajanja, ki se skozi celo leto razpira v mrežo sodelovanj, ustvarjanja in raziskovanja novih umetniških praks.

V času, ko tehnološki razvoj prehiteva naše predstave in presega utečene modele, festivala odpirata prostor, kjer lahko umetnost prevzame vlogo prevajalke med znanostjo, tehnologijo in družbo. Odpirata vprašanja o človekovem dojemljanju resničnosti, o vlogi telesa v digitaliziranem svetu, o pomenu skupnosti in o mejah, ki jih briše umetna inteligenca.

Sedemnajsta edicija festivala Speculum Artium in štirinajsta edicija festivala DigitalBigScreen vabita k izkustvu, ki briše meje med fizičnim in virtualnim, med intimnim in kolektivnim, med človeškim in strojnim. Projekti, ki jih predstavljamo, se dotikajo naših občutkov, ranljivosti in odpornosti, hkrati pa odpirajo nove horizonte razumevanja. Letos festivala prinašata tudi teme soočenja: soočenja človeka z naravo, ki se mu izmika in hkrati upira; soočenja umetnika z omejitvami lastnega telesa; soočenja skupnosti z odtujenostjo, ki jo lahko povzroči tehnologija; soočenja umetne inteligence z vlogo, ki ji jo pripisujemo. V tem dialogu ni enoznačnih odgovorov, je pa veliko novih poti, ki jih raziskujemo skupaj.

Vabljeni, da se pridružite vstopu v ta prostor presečišč, kjer umetnost postane orodje razumevanja in hkrati okno v neznano.

For more than a decade, Trbovlje has been persistently building its new media vision, which intertwines civil society, the economy, the world of academia, and the public sector. The Speculum Artium Festival and the accompanying DigitalBigScreen 360° are the central hubs of this dynamic activity, which unfolds throughout the year into a network of collaborations, creation, and exploration of new artistic practices.

At a time when technological development outpaces our imagination and surpasses established models, the festival opens up a space where art can take on the role of a translator between science, technology, and society. It raises questions about human perception of reality, the role of the body in a digitized world, the meaning of community and the boundaries blurred by artificial intelligence.

The seventeenth edition of the Speculum Artium Festival and the fourteenth edition of the DigitalBigScreen festival invite you to an experience which blurs the lines between the physical and the virtual, between the intimate and the collective, between the human and the machine. The projects presented touch upon feelings, vulnerabilities and resilience, while simultaneously opening new horizons of understanding.

This year, the festival also brings themes of confrontation: humanity's confrontation with a nature that both eludes and resists it; the artist's confrontation with the limitations of their own body; the community's confrontation with the alienation that technology can cause; and artificial intelligence's confrontation with the role we assign to it. In this dialogue, there are no unambiguous answers, but there are many new paths that we are exploring together.

You are invited to enter this space of intersections, where art becomes a tool for understanding and, at the same time, a window into the unknown.

mag. Špela Pavli Perko, direktorica



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AR[T]CHIVE: AUGMENTED REALITY ARCHIVE OF SOMMERER & MIGNONNEAU'S ARTWORKS

Instalacija obogatene resničnosti (AR) AR[t]chive ponuja utelešeno izkušnjo igrivega vpogleda v interaktivni digitalni arhiv, ki za izhodišče uporablja umetniška dela Christe Sommerer in Laurenta Mignonneauja. Ko si uporabnik ali uporabnica nadene očala Microsoft HoloLens 2, lahko raziskuje, ustvarja in se igra v prostoru mešane resničnosti. V njem digitalni podatki – besedila, fotografije in terminologije – součinkujejo s fizičnim okoljem razstavnega prostora. Predmetom v obogateni resničnosti se je mogoče približati, jih prijeti, premikati, prerazporediti v prostoru ali jim spremeniti velikost. Potopitvena tehnologija pametnih očal omogoča uporabniško izkušnjo, ki se giblje med fizičnim in virtualnim svetom.

Delo predstavlja prvo delujočo različico projekta, ki se trenutno razvija za Arhiv digitalne umetnosti (ADA), ki ga je leta 1999 ustanovil Oliver Grau (www.digitalartarchive.at).

Projekt financira avstrijsko Zvezno ministrstvo za izobraževanje, znanost in raziskave (BMBWF). Razvit je bil v okviru projekta Infrastrukture za poučevanje in raziskovanje digitalnih umetnosti v visokem šolstvu (LeFo), Krems (AT).

Vodja projekta LeFo: Oliver Grau. LeFo-ekipa Univerze za umetnost in oblikovanje v Linzu (AT): Christa Sommerer, Laurent Mignonneau, Tiago Martins. LeFo-ekipa Univerze za uporabne umetnosti na Dunaju (AT): Ruth Schnell, Martin Kusch. Razvoj programske opreme: Tiago Martins. Razvrščanje in skeniranje podatkov: Lea Schnell, Barbara Jazbec, Julian Stadon.

The augmented reality installation AR[t]chive offers a playful glimpse into an interactive digital archive as an embodied experience, using the artworks of Christa Sommerer and Laurent Mignonneau as a starting point. After putting on the Microsoft HoloLens 2, visitors can explore, create, and play within a mixed reality space. Here, digital data—coexisting as texts, photographs, and terminologies - interacts with the physical environment of the exhibition space. By approaching the AR objects and grabbing them with your hand, you can move them around, rearrange them in space, or enlarge the images. The immersive technology of the AR smart glasses enables a user experience that fluidly shifts between the physical and virtual worlds.

This work represents the first functional version of a project currently being developed for the Archive of Digital Data (ADA), founded by Oliver Grau in 1999 (www.digitalartarchive.at).

Funded by the Austrian Federal Ministry of Education, Science and Research (BMBWF). Developed within the framework of Infrastructures for Digital Arts Teaching and Research in Higher Education (LeFo), Krems (AT).

LeFo Project Leader: Oliver Grau. LeFo Team – University of Art and Design Linz (AT): Christa Sommerer, Laurent Mignonneau, Tiago Martins. LeFo Team – University of Applied Arts Vienna (AT): Ruth Schnell, Martin Kusch. Software Development: Tiago Martins. Data Sorting and Scanning: Lea Schnell, Barbara Jazbec, Julian Stadon.



SIMÃO COSTA (PT)

RITMI BREZ BAJTOV **BEAT WITHOUT BYTE**

Album raziskuje koncepte impulza, ciklov, utripov in ponovitev kot proces homeostaze. Z uporabo klavirja se pogloblja v odnos med človekom in strojem, pri čemer izpostavlja tako inštrumentove tokalne lastnosti kot tudi njegov potencial za rezoniranje z indukcijo.

Drugi del albuma vsebuje odmeve plesne glasbe, na katero so verjetno vplivala sodelovanja med Simão Costo in različnimi koreografi v zadnjih letih.

The album explores the concept of pulse, cycles, beats, and repetitions as a process of homeostasis. It delves into the relationship between man and machine through the piano, celebrating both its percussion qualities and its potential for resonance through induction.

Collaborations: The second part of the album features echoes of music for dancing, possibly influenced by collaborations between Simão Costa and various choreographers over the past years.

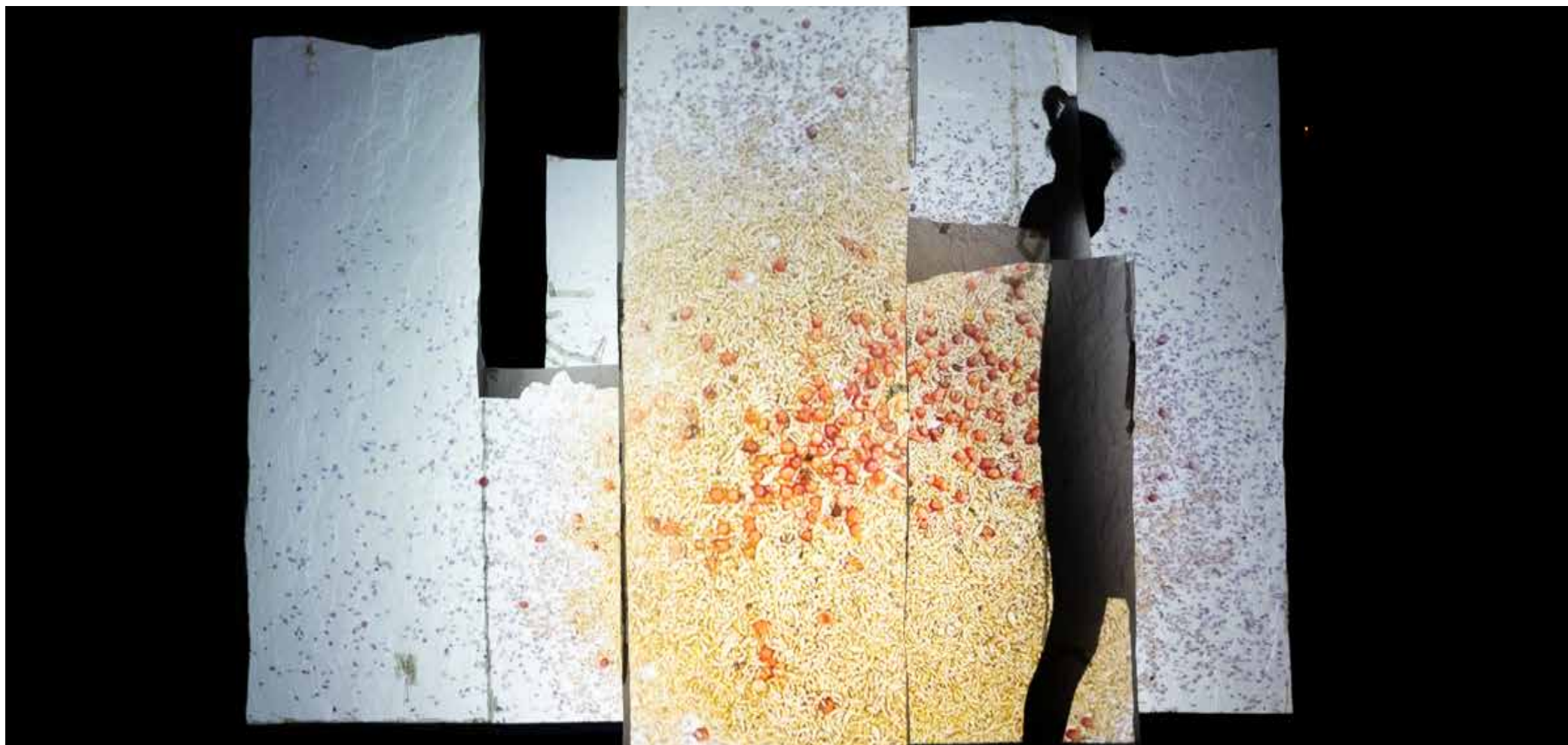
Propagacija je samostalni ženskega spola, opredeljen kot širjenje razpoloženja, dejanje ali učinek razmnoževanja, reprodukcija živega bitja (in njegova razširitev v okolje), način prenosa svetlobe in zvoka.

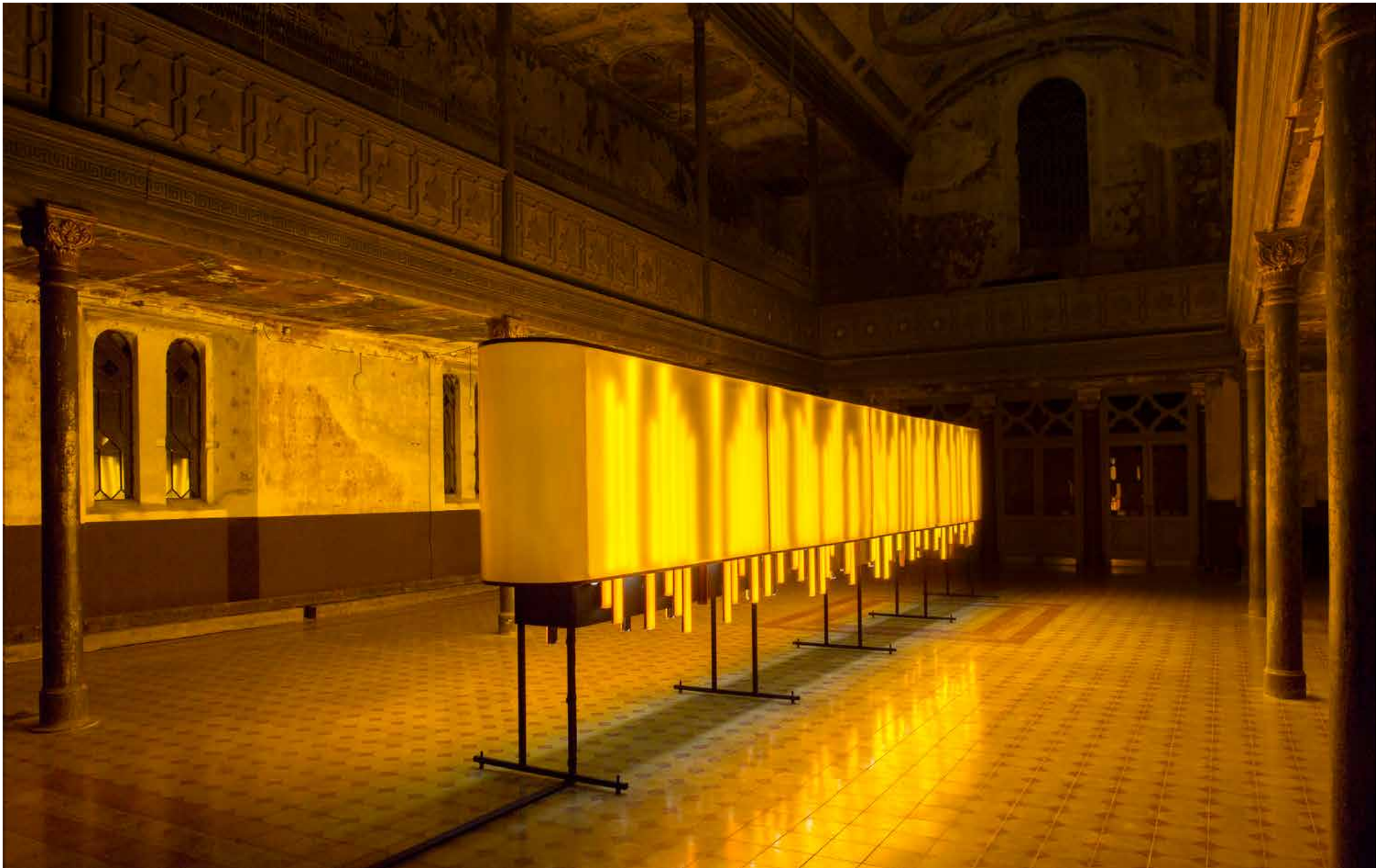
Gre za hiperbolo – pretirano vizijo potenciala zvoka, ki ustvarja gibanje in z njim iluzijo življenja. Delo je podobno brazilski skladbi Águas de Março (Marčevsko deževje): je kot obljuba, kot obet. So semena svetlobe, predvajana na prosojen papir, trepetava.

Propagation is a feminine noun, defined as: communication by contagion, act or effect of propagating, reproduction of a living being (and its diffusion in an environment), mode of transmission of light and sound. It is about a hyperbole, an exaggerated vision of the potential of sound to generate movement and with it an illusion of life. It is like the Waters of March, a promise, a potential becoming. It is about seeds of light, projected on tracing paper, vibrant.

MARTA CERQUEIRA (PT), SIMÃO COSTA (PT), TIAGO CERQUEIRA (PT)

**#6PROPAGACIJA
#6PROPAGACAO**





Limen želi razkriti nevidne zvoke našega vsakdanjega življenja. Delo se osredotoča na fluorescenčno sijalko, enega najpogostejših virov svetlobe, ki proizvaja tudi številne tone nad 20 kHz. Avtor je s posebnim mikrofonom ujel ultrazvoke, ki jih oddaja sijalka, in jih prevedel v slišne frekvence.

Kompozicija uporablja samo zvoke, ki jih proizvajajo sijalke. Ti zvoki sprožajo svetlobno koreografijo iz 128 fluorescenčnih sijalk, postavljenih v obliki svetlobnega ultrazvočnega valovanja. Skulpturo obdaja rumen filter; rumena svetloba večja koncentracijo in povečuje zaznavne sposobnosti, kar spodbuja gledalce in gledalke, da frekvence zaznajo tudi z drugimi čutili ne zgolj z ušesi.

Limen pomeni prag, vmesni prostor, mejo zaznavanja. Izraz daje strukturi linearno obliko in prostor deli na dvoje. Skulptura deluje kot vmesni prostor med našimi zaznavnimi mejami, med vidnim in nevidnim, slišnim in neslišnim, med tem, kar lahko zaznamo, in tistim, kar naše zaznavanje presega.

Delo je bilo delno realizirano s pomočjo Košice Creative Industry in Klangraum Krems, v okviru rezidence pri KAIR - Košice Artist in Residence. Premierno je bilo prikazano na Art & Tech Days.



MARC VILLANOVA (ES)
LIMEN

Limen aims to unveil the invisible sounds of our everyday life. The piece centers around the fluorescent lamp - one of the most common sources of light - which also emits numerous tones above 20 kHz. Using a specialized microphone, we captured these ultrasounds and translated them into audible frequencies.

The composition relies solely on these invisible sounds produced by the lamps. This sonic material triggers a choreography of light composed of 128 fluorescent tubes, arranged in the shape of their ultrasonic waveform. The sculpture is enveloped by a yellow filter - a color known for its ability to enhance concentration and perceptual capacity - engaging sensory organs beyond the ear in perceiving these frequencies.

Limen means “threshold”: the space in between, the boundary of perception. It is a term that lends linear form to the structure and divides the space in two. The sculpture acts as a threshold between the limits of our perception - between the visible and the invisible, the audible and the inaudible, between what we can sense and what lies beyond.

This work was partially realized through Košice Creative Industry and Klangraum Krems, within a residency at KAIR - Košice Artist in Residence, and premiered at Art & Tech Days.

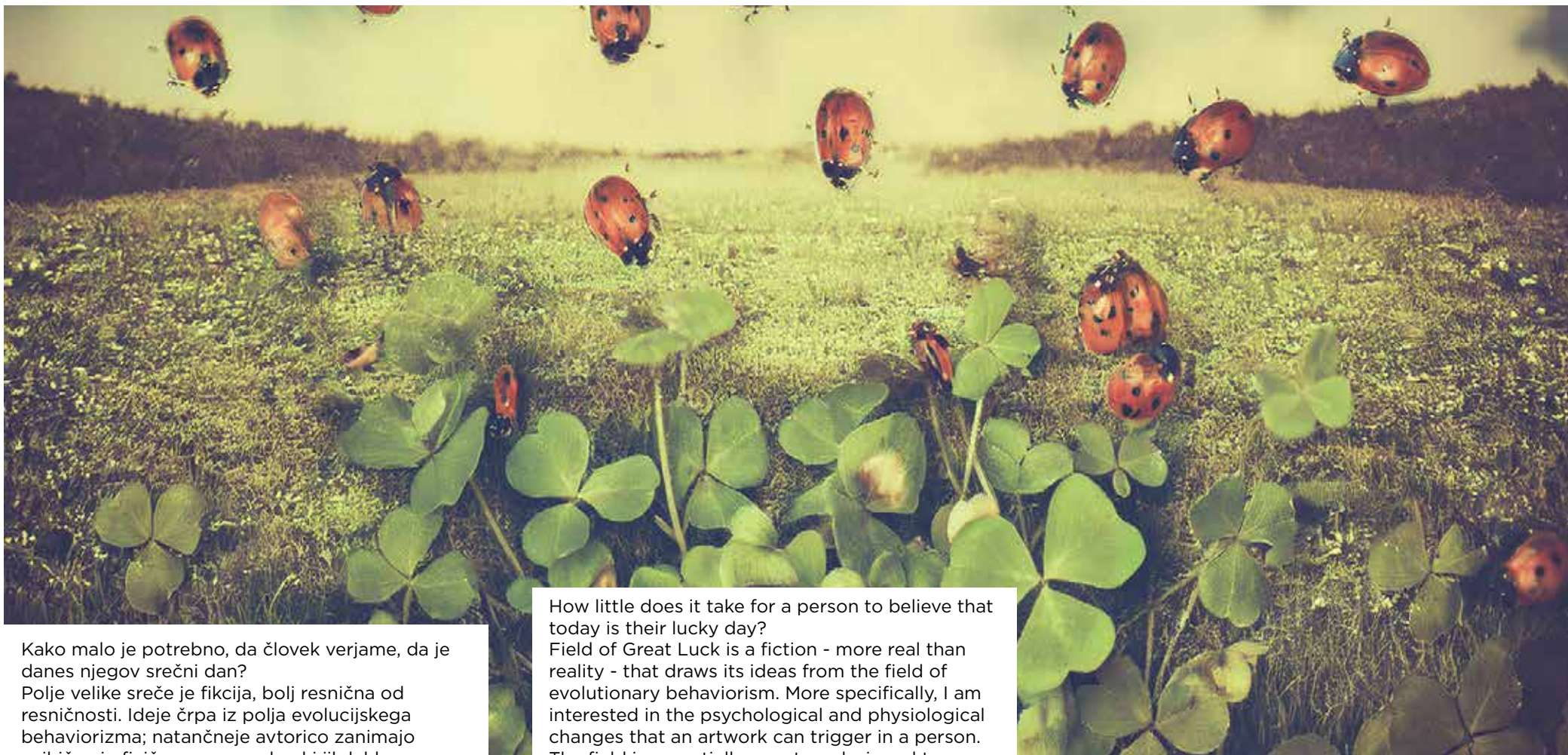


**STELLA IVŠEK (SI), ČRT
TRKMAN (SI) - BEAM TEAM**

KONTINUUM 1.0 **CONTINUUM 1.0**

Avdiovizualna instalacija Continuum 1.0 je imerzivno umetniško delo, ki gledalca ali gledalko potopi v ciklično prostorsko postavitev panelov, v katero lahko vstopi sam ali sama ali v spremstvu ene osebe. Instalacija ustvarja popolnoma poglobljeno izkušnjo, v kateri sinhronizirana zvočno-vizualna kompozicija preslika gledalčevo ali gledalkino percepcijo v novo realnost neprekinjenih cikličnih sekvenc. V tej izkušnji gledalec ali gledalka vstopi v neprekinjen tok zvoka in vizualij, v katerem ciklični vzorci ustvarjajo občutek časovne brezmejnosti – stanje, ki se nenehno obnavlja, podobno kot vesolje, valovanje frekvenc ali pulz življenja. Instalacija omogoča popolno integracijo vizualnih in zvočnih efektov, ki se v realnem času prilagajajo frekvenčnim vibracijam, dinamično spreminjajo podobo in oblikujejo novo prostorsko dimenzijo. Gledalec ali gledalka se znajde v nenehno razvijajočem se vizualno-zvočnem okolju, kjer interakcija svetlobe, zvoka in prostorskih elementov ustvari iluzijo prehoda med različnimi plastmi realnosti ter popolno potopitev v neskončno prehajanje form, barv in vibracij.

Audiovisual installation Continuum 1.0 is an immersive artwork that plunges the viewer into a cyclical spatial arrangement of panels, which they can enter alone or accompanied by one person. The installation creates a fully immersive experience where a synchronized audio-visual composition maps the viewer's perception into a new reality of continuous cyclical sequences. In this experience, the viewer steps into an uninterrupted flow of sound and visuals, where cyclical patterns create a sense of timelessness – a state that constantly renews itself, much like the universe, the oscillation of frequencies, or the pulse of life. With a four-channel sound system and four projection points, it allows for the complete integration of visual and sound effects that adapt in real-time to frequency vibrations, dynamically changing the image and shaping a new spatial dimension. The viewer finds themselves in a constantly evolving visual-audio environment where the interaction of light, sound, and spatial elements creates the illusion of transitioning between different layers of reality and a complete immersion into the infinite passage of forms, colors, and vibrations.



Kako malo je potrebno, da človek verjame, da je danes njegov srečni dan?

Polje velike sreče je fikcija, bolj resnična od resničnosti. Ideje črpa iz polja evlucijskega behaviorizma; natančneje avtorico zanimajo psihične in fizične spremembe, ki jih lahko s pomočjo umetniškega dela sproži v človeku. V osnovi gre za sistem, zasnovan z idejo vplivanja na posameznika ali posameznico z dodajanjem specifičnih elementov, ki ga ali jo postavijo v fiktivno polje in mu ali ji podarijo lastnosti, ki jih zunaj polja nima.

Polja so specifični, največkrat umetno ustvarjeni ekosistemi, kjer lahko zaradi multiplikacije objekta (rastline) opazujemo dominantne lastnosti vrste – lastnosti, ki so ji omogočile evlucijsko preživetje. Hkrati je polje primeren poligon za proučevanje odstopanj posameznega primerka od vrste. Verjetno za najbolj zaželeno in iskano mutacijo velja štiriperesna deteljica, ki je po svetu znana kot najmočnejši simbol sreče. Razmerje med tri- in štiriperesno deteljico naj bi bilo kar 1 : 10.000.

How little does it take for a person to believe that today is their lucky day?

Field of Great Luck is a fiction - more real than reality - that draws its ideas from the field of evolutionary behaviorism. More specifically, I am interested in the psychological and physiological changes that an artwork can trigger in a person. The field is essentially a system designed to influence the individual by introducing specific elements that place the observer within a fictional environment and grant them properties they do not possess outside of it.

Fields are specific, often artificially created ecosystems, where - through the multiplication of an object (such as a plant) - we can observe the dominant characteristics of a species. These traits have enabled its evolutionary survival. At the same time, a field provides fertile ground for studying the deviations of an individual specimen from its species. The four-leaf clover is perhaps the most desired and sought-after mutation, known globally as the most powerful symbol of luck. The ratio of three-leaf to four-leaf clovers is said to be as high as 1 in 10,000.

NINA KOŽELJ (SI)

POLJE VELIKE SREČE **FIELD OF GREAT LUCK**



SANJA ŠIKOPARIJA (RS)

OKVIR UMA – REFERENČNI OKVIR FRAME OF MIND – FRAME OF REFERENCE

Umetnica, biologinja in okoljska raziskovalka Sanja Šikoparija z delom Okvir uma – referenčni okvir oživlja občutljiv odnos med ljudmi in njihovim okoljem. Delo nas poziva, da se soočimo s sledmi, ki jih puščamo za seboj – kot so digitalni spomini – ter ponazarja, kako urbana okolja vplivajo na življenje rastlin.

Z uporabo občutljive tehnike biološke povratne zanke na rastlinah delo ustvarja privlačno in presenetljivo čustveno interaktivno izkušnjo, ki gledalce in gledalke vabi k zaznavanju in povezovanju z osnovnimi vzorci v sebi in v naravnem svetu. V delu Okvir uma – referenčni okvir rastline prejemajo, shranjujejo in prepisujejo resničnosti. Z biološko navdahnjenim raziskovanjem zmožnosti rastlin za obdelavo okoljskih informacij delo vabi gledalce in gledalke v interaktivni dialog z živim svetom, razkriva njegov skriti jezik in spodbuja globlje spoštovanje do zapletene, medsebojno povezane in simbiotične oblike obstoja.

Okvir uma – referenčni okvir je digitalna skulptura resonance in biologije. Obravnava teme čustev, komunikacije, podatkov in spomina prek znanstvene interpretacije, digitalnih vizualizacij in kiparskih vidikov. Avtorica združuje vse tri medije ter s tem presega digitalno umetnost kot zgolj zaslonski medij in jo preoblikuje v večplastne skulpture, ki se zlivajo s svojim okoljem ter nagovarjajo zaznane resničnosti.



Through Frame of Mind - Frame of Reference, artist, biologist, and environmental researcher Sanja Šikoparija brings to life the delicate relationship between people and their environment. The work invites us to confront the traces and trails we leave behind - like digital memories - and envisions how urban settings impact plant life. By harnessing the subtle biofeedback of plants, Frame of Mind - Frame of Reference creates an engaging and unexpectedly emotional interactive experience, encouraging viewers to perceive and connect with the underlying patterns within themselves and the natural world.

In Frame of Mind - Frame of Reference, plants receive, store, and transcribe realities. Through a biologically inspired exploration of their capacity to process environmental information, the installation invites viewers into an interactive dialogue with the living world - revealing its hidden language and fostering a deeper appreciation for the intricate, interconnected, and symbiotic nature of existence.

At its core, Frame of Mind - Frame of Reference is a digital sculpture of resonance and biology. It addresses themes of emotion, communication, data, and memory through scientific interpretation, digital visualizations, and sculptural expression. Sanja Šikoparija merges all three mediums, transcending digital art from a screen-based format into multi-layered sculptures that blend with their environments and speak to sensed realities.



Po stenah galerije se vijejo dolge sence – ljudje, ki se, tako kot vi, sprehajajo po prostoru. To so obiskovalci galerije kot vi: stari in mladi, radovedni, zamišljeni ali pa naveličani umetnosti. Toda te sence nimajo teles. Se med njimi počutite bolj ali manj sami?

Prizadevanje za opredelitev resničnosti še nikoli ni bilo tako pomembno kot v današnji dobi varljivo človeške umetne inteligence. A to prizadevanje ni novo. Sence v Platonovi votlini so bile Baudrillardove simulacije: sledi resničnih oseb. Danes pa drsimo v svet simulakrov – človeških senc brez ljudi.

Teorija mrtvega interneta se uresničuje: večina naših spletnih interakcij verjetno že poteka z umetno inteligenco. Tudi večina slik in besedil bo morda kmalu strojno ustvarjena. Kako obstajati v svetu, ki grozi, da nas bo nadomestil?

There are long shadows along the gallery walls - figures of people who stroll through the space as you do. They are gallery guests: old and young, curious, contemplative, or art-fatigued, just like you. But these shadows have no bodies. Do you feel more or less alone among them?

The struggle to determine reality has never been more pertinent than in this epoch of deceptively human AI. Yet that struggle is not new. The shadows in Plato's cave were Baudrillard's simulations - traces of real-world figures. Now, we are cascading into a world of simulacra: human shadows without people. The Dead Internet Theory is coming true - most of our interactions online are likely already with AI. Soon, most images and texts may be machine-made as well. How do we exist within a world that threatens to replace us?

XIN WEN (US), JJ AGCAOILI (PH)

**BITI OSEBA
PERSONHOOD**



ANĐELIJA STANČULOVIĆ (RS)
HIPEROAZA: UTIŠAN EHO
HYPEROASIS: MUTED ECHO

Počitnice. Premikamo se z enega zaslona na drugega. Življenje v kolektivni anesteziji za nelagodje in empatijo je preprosto – dokler je oaza bogato založena z vsebinami. A kljub temu ni povsem imuno na odmev globalnih grozot. Apatično je, dokler se bolečina ne razlije blizu rane. Delo kritično obravnava odsotnost empatije in pomanjkanje želje po nujnih pogovorih v času odsotnosti, ki je dobesedno na dosegu roke. Lepe slike so lepe tudi, ko govorijo o bolečini. Ali pač? Video instalacija se odvija hkrati na dveh sinhroniziranih zaslonih. Hiperoaza je prostor, varen pred dotokom neprijetnih ponavljajočih se misli, ki deluje kot mobilni arhiv krajine. Prostori, ki jih opazujemo, se spreminjajo – kot statične in idilične pokrajine, ki nas pomirjajo. Zvok spremeni podobo. S pomočjo programa za analizo arhiva srbskega jezika »Jerteh« je nastalo besedilo, ki temelji na nasilju v romanih srbske književnosti 19. in 20. stoletja. Upodobljene krajine zdaj dobijo drugačne pomene, saj postavljajo pod vprašaj našo prisotnost v trenutkih velikega čustvenega pritiska. Se vračamo k empatiji do teh zgodb, kljub našemu – morda privilegiriranemu – položaju?

Vacation. We move from one screen to another. Life in collective anesthesia for discomfort and empathy is simple - as long as the oasis is richly stocked with content. Yet it is not entirely immune to the echoes of global horrors. It remains apathetic until the pain spills close to the wound. The work critically examines the absence of empathy and the lack of desire for necessary conversations during a time of absence that is, quite literally, within arm's reach. Beautiful images remain beautiful even when they speak of pain. Or do they?

The video installation unfolds simultaneously on two synchronized screens. Hyper-oasis, a space safe from the influx of unpleasant, recurring thoughts, functions as a mobile archive of landscape. The spaces we observe shift - like static and idyllic sceneries that soothe us. Sound alters the image. Using the Serbian language archive analysis program Jerteh, a text was created based on violence in Serbian literature of the 19th and 20th centuries. The depicted landscapes now take on different meanings, as they challenge our immediacy in moments of intense emotional pressure. Do we return to empathy for these narratives, despite our -perhaps privileged - position?



Interaktivna instalacija Netnarava povezuje človeka, naravo in tehnologijo s pomočjo skupine robotskih cvetlic, ki se odzivajo na gibanje in čustvena stanja obiskovalcev. Robotske cvetlice so opremljene z napredno tehnologijo umetne inteligence in računalniškega vida, kar jim omogoča zaznavanje človeških čustev ter odzivanje nanje z dinamičnimi gibi in vizualnimi znaki.

S pomočjo vgrajene video kamere, nameščene na dnu stebela, vsaka cvetlica sledi obrazni mimiki obiskovalcev, iz nje izlušči čustveno stanje posameznika ali posameznice in s posnemanjem njegovega ali njenega razpoloženja poskuša ustvariti občutek empatije ter povezanosti. Cvetlice se odzivajo na prepoznana čustva s povratnimi informacijami, ki jih izrazijo z gibi stebela in s svetlobo iz LED sijalk v cvetu. Cvetlice ne komunicirajo le z občinstvom, temveč tudi med seboj – delijo si izkušnje in ustvarjajo kolektivno inteligenco.

The Netnature interactive installation seamlessly integrates human, nature, and technology by employing a collective of robotic flowers that respond to the movements and emotional states of visitors. These robotic flowers are equipped with advanced artificial intelligence and computer vision technologies, enabling them to detect and react to human emotions through dynamic movements and visual cues.

With the help of an embedded video camera located at the base of each stem, the flowers can track visitors' facial expressions and extract emotional states, attempting to foster empathy and connection through "mirroring behavior." This interactive feedback is expressed through stem movements and a LED light inside the bulb, allowing the flowers to respond to interpreted emotions.

The flowers communicate not only with the audience but also with one another, sharing their experiences and forming a decentralized collective intelligence.

IVAN IOVINE (IT)

NETNARAVA
NETNATURE



THE COLLECTIVE FOUNDATION (BG)

REKE LJUDI: ZAMIŠLJANJE URBANIH BREGOV

RIVERS OF PEOPLE: REIMAGINING THE URBAN SHORELINE

Vstopite v svet Rek ljudi, sferične izkušnje v virtualnem svetu, ki vas popelje na rečni breg Jantre v Bolgariji, kjer se umetnost, skupnost in ekologija zlijejo v eno samo živo instalacijo. Poglobljeno potovanje spremlja preobrazbo pozabljenega obrečnega prostora v živahno kulturno prizorišče, ki so ga soustvarili umetniki, otroci in lokalne skupnosti.

Na VR očalih gledalci in gledalke opazujejo, kako lahko reke povezujejo ljudi različnih generacij, etničnih pripadnosti in socialnih okolij – ter kako je lahko umetnost katalizator za enotnost in okoljsko ozaveščenost.

V čustvenem, interaktivnem umetniškem delu se združita narava in tehnologija.

Step into the world of Rivers of People - a 360° VR experience that transports you to the riverbank of the Yantra in Bulgaria, where art, community, and ecology merge into a living installation. This immersive journey follows the transformation of a forgotten riverside space into a vibrant cultural scene, co-created by artists, children, and local communities. Through VR headsets, you'll witness how rivers can connect people across generations, ethnicities, and social backgrounds - and how art can serve as a catalyst for unity and environmental awareness.

Nature and technology converge in this emotional, interactive artwork.

Koliko uporabniških profilov ste že ustvarili do zdaj? Ne veste? Koliko profilov ste prenehali uporabljati ali pa pozabili, da jih sploh imate? Kaj sploh je uporabniški profil? Za profil se šteje vsaka registracija za neko storitev – odprtje elektronskega računa, računa na družbenem omrežju, računa za igre in še in še. Ste zdaj dobili namig o številu svojih ustvarjenih profilov? Glede na to, da jih imate veliko, zakaj ne bi v svojo zbirko dodali še enega? To bo poseben profil, ki vam bo pokazal, kaj se s profili dogaja tekom njihovega življenjskega cikla in kaj to pomeni za vas kot ustvarjalca ali ustvarjalko profila.

How many user profiles have you created so far? Not sure? How many have you stopped using - or even forgotten you had? And what exactly is a user profile, anyway? A profile is any registration for a service: an email account, a social media profile, a gaming account, and so on. Starting to get a sense of how many digital identities you've created? Since you already have plenty, why not add one more to your collection? Ghostprint is a special kind of profile. It shows you what happens to digital profiles throughout their life cycle - and what that means for you as their creator.

SIMON OKROGAR (SI)

ODTIS ODTISA GHOSTPRINT





KD PRIDEN MOŽIC IN ZAVOD ZA KULTURO KAMNIK (SI)

KDO SE JE USTRAŠIL? WHO GOT SCARED?

Dianina preproga, Kdo se boji? ter Rose in njena magična preproga so trije projekti, ki jih povezuje interaktivni odnos med obiskovalci, izvajalci, senzorično tehnologijo in – preprogo.

Dianina preproga, izhodišče vseh treh projektov, nas popelje v leto 1997, ko se je kontroverzna princesa Diana januarja v Angoli sprehodila po ozkem, varnem koridorju med minskimi polji, avgusta pa v Sarajevu obiskala žrtve balkanskih minskih polj. Simbolična gesta v razburkanem sedanjem času dobiva nove dimenzije in vabi obiskovalce, da sledijo Diani v zaičjo luknjo pariškega tunela konec avgusta 1997.

Zasnova in izvedba: Anja Bezlova. Video: Kristina Kokalj. Zvok in tehnično vodstvo: Goran Završnik, Matic Maček. Producent: KD Priden možic.

Kdo se boji? preprogo uporabi v novi konstelaciji: namesto eksplozij senzorji pod našimi nogami sprožajo fraze v jeziku naših novih državljanov in someščanov, vse skupaj pa se s pomočjo senzorične tehnologije preoblikuje v simpatično igro spomina. Projekt nas nagovarja k medsebojnemu razumevanju, sprejemanju in vzajemnemu učenju novega.

Tehnična izvedba: Blaž Flerin, Primož Jeras, Anej Ivanuša, Goran Završnik. Producent: Javni zavod za kulturo Kamnik, Mladinski center Kotlovna Kamnik.

Rose in njena magična preproga zaključuje ta zvočno-vizualni paket tako, da talne senzorje nadomesti klovnovska senzorika, namesto video zaslonov pa pred nas stopi pravi klovn. Rose se odziva na zvoke, ki do nje prihajajo prek daljinskih avdio sistemov, vanje pa vključi tudi obiskovalce.

Zasnova in izvedba: Anja Bezlova. Tehnično vodstvo: Goran Završnik. Producent: KD Priden možic in Mosquito Teater.

Diana's Carpet, Who's Afraid?, and Rose and Her Magic Carpet are three projects woven together by an interactive relationship between visitors, performers, sensory technology - and the carpet itself.

Diana's Carpet, the starting point for all three, takes us back to 1997, when the controversial Princess Diana walked through a narrow, safe corridor between minefields in Angola in January, and later visited victims of Balkan minefields in Sarajevo that August. Her symbolic gesture gains new dimensions in today's turbulent times, inviting visitors to follow Diana down the rabbit hole of the Paris tunnel at the end of August 1997.

Concept and execution: Anja Bezlova. Video: Kristina Kokalj. Sound and technical direction: Goran Završnik, Matic Maček. Producer: KD Priden možic.

Who's Afraid? reimagines the carpet in a new constellation: instead of explosions, sensors beneath our feet trigger phrases in the languages of our new fellow citizens and neighbors. With the help of sensory technology, it all becomes a charming memory game. Who's Afraid? encourages mutual understanding, acceptance, and the shared learning of something new.

Technical execution: Blaž Flerin, Primož Jeras, Anej Ivanuša, Goran Završnik. Producer: Public Institute for Culture Kamnik, Youth Center Kotlovna Kamnik.

Rose and Her Magic Carpet wraps up this audio-visual trilogy by replacing floor sensors with clownish intuition. Instead of video screens, a real clown steps before us. Rose responds to sounds transmitted through remote audio systems - and invites visitors to join in.

Concept and execution: Anja Bezlova. Technical direction: Goran Završnik.



Crafts of Unseen Collective je umetniški kolektiv, ki se posveča raziskovanju tem, povezanih z nezemljani, ter njihovih globokih povezav s človeštvom. Kolektiv si prizadeva ozaveščati javnost o skrivnostnih pojavih in spodbujati globlje pogovore o neznanem.

Seznam (doslej) sodelujočih umetnikov: Gregor Kraljič (slikarstvo), Žiga Sivka (video, fotografija), Janez Sagadin (glasba, video), Mišel Kosi (glasba, video), Andrej Kos (glasba), Edy Mpisuanga (risbe), Lucian Prelog (glasba, video), Sanja Star (video), Grgur Savič (glasba), Dejan Berden (glasba), Sv. Pixel (video), Tomislav Gangl (video), Matej Gobec (mastering), Bojan Krhlanko (glasba, miks, video, koncept).

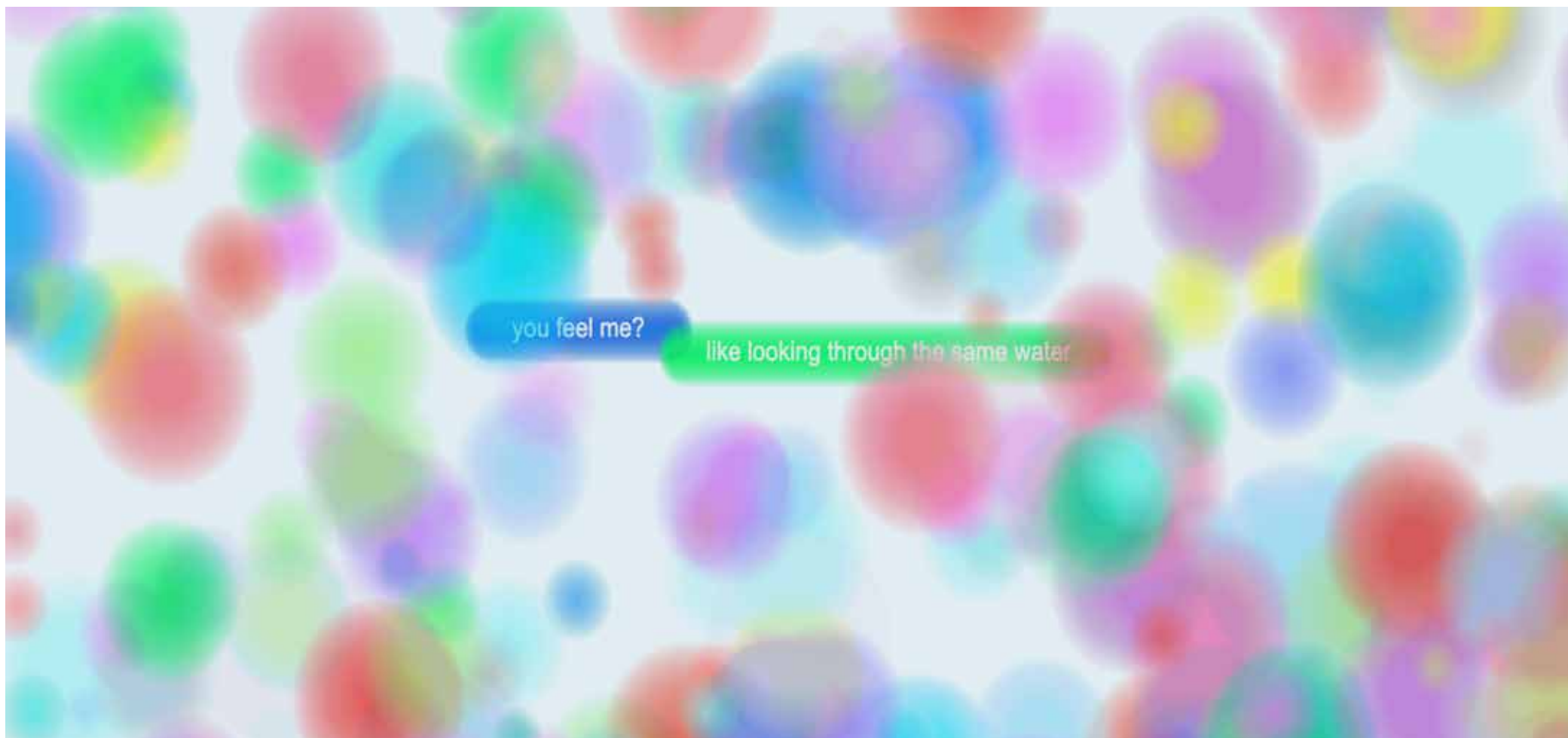
Crafts of Unseen is an artistic collective dedicated to exploring UFO-related issues and their profound connections to humanity. The collective aims to raise public awareness about these enigmatic phenomena, sparking deeper conversations about the unknown.

List of participating artists:

Gregor Kraljič (paintings), Žiga Sivka (video, photography), Janez Sagadin (music, video), Mišel Kosi (music, video), Andrej Kos (music), Edy Mpisuanga (drawings), Lucian Prelog (music, video), Sanja Star (video), Grgur Savič (music), Dejan Berden (music), Sv. Pixel (video), Tomislav Gangl (video), Bojan Krhlanko (music, mix, video, concept).

CRAFTS OF UNSEEN COLLECTIVE (SI)

CRAFTS OF UNSEEN PLOVILA NEVIDNEGA



PATRICK ORTIZ (AT)

MED NAMA IN BETWEEN US

Med nama je aplikacija za pošiljanje sporočil, ki uporablja umetno inteligenco (UI) za preoblikovanje vsakega sporočila. S spreminjanjem izvirne vsebine UI ustvari blažilnik med mislimi pošiljatelja in razumevanjem prejemnika ter tako omili pošiljateljeve namere.

Čeprav aplikacija želi spodbujati komunikacijo, ki je hkrati neškodljiva in odločna, tudi razkriva vedno prisoten razkorak med pristnim izražanjem in posredovanim sporočilom, ki ga prejemnik ali prejemnica na koncu prejme.

In Between Us is a texting application that uses AI to rewrite every message. By transforming the original content, it creates a buffer between the sender's raw thoughts and the recipient's understanding, subtly softening the sender's intentions.

While the app aims to foster communication that feels both harmless and assertive, it also reveals the inherent gap between genuine expression and the mediated message that is ultimately received.

Glej me, ko trpim je interaktivni simulator delovnega mesta. Zaposleni in zaposlene se morajo smehljati, medtem ko prenašajo blage električne šoke. Sistem za prepoznavanje obrazov spremlja njihove izraze – zmagajo le tisti, ki uspejo preliščiti sistem.

Delo poudarja, kako kapitalistični sistemi zahtevajo zatajevanje čustev ter kako so tisti, ki so biološko obsojeni na trpljenje, neizogibno v slabšem položaju. Avtorica je dobila idejo za delo, ko je sedela v pisarni in se poskušala zbrati kljub hudim menstrualnim krčem – pretvarjala se je, da je vse v redu.

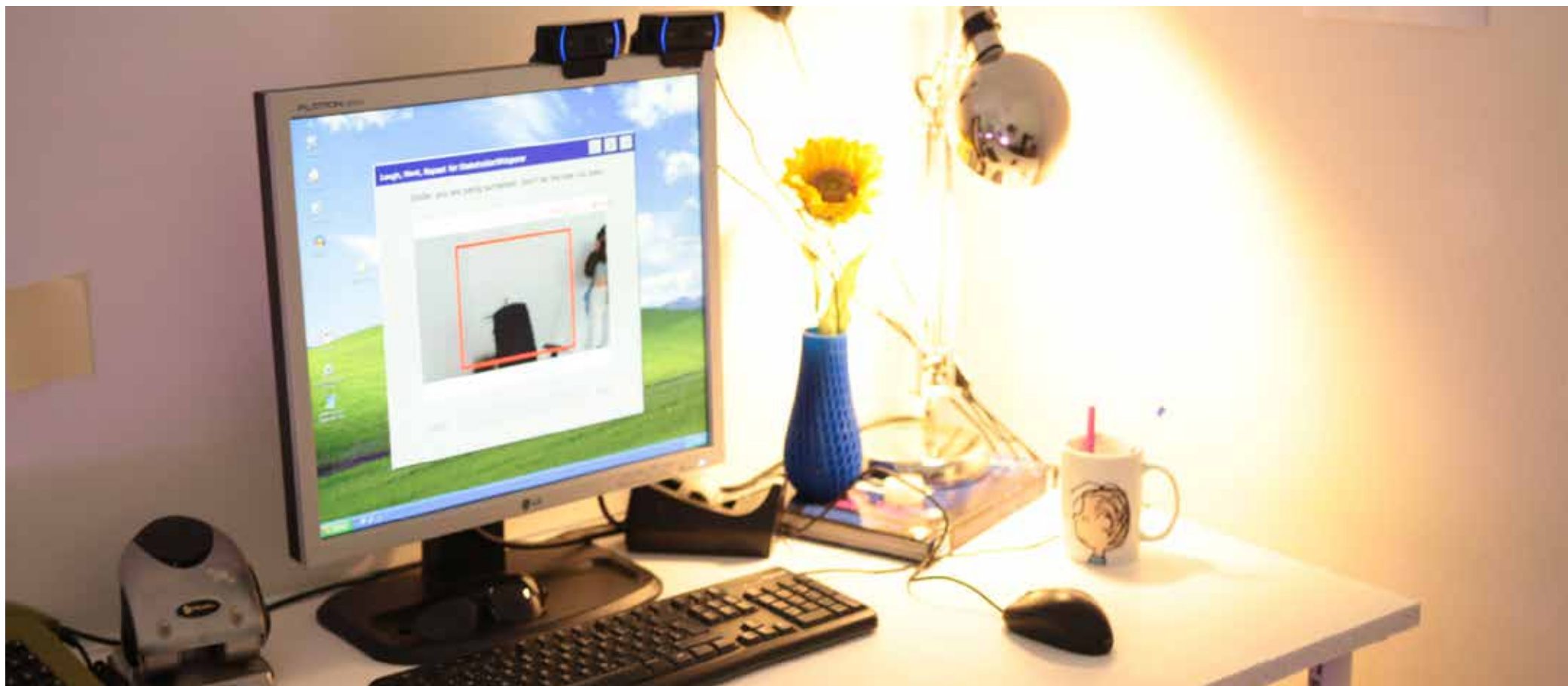
Watch Me Suffer is an interactive workplace simulator. Employees must smile while enduring mild electric shocks. A facial recognition system monitors their expressions - only those who manage to trick the system win.

The work highlights how emotional suppression is demanded within capitalist systems, and how those biologically predisposed to experience pain are inevitably punished.

The idea came to me while I was sitting in an office, trying to stay composed through brutal menstrual cramps - pretending everything was fine.

**CAROLINA SOFIA BISCHOF
(AT)**

**GLEJ ME, KO TRPIM
WATCH ME SUFFER**





KATAPULT ROBOTIKA(SI)

KREATIVNA IN DIY ROBOTIKA CREATIVE AND DIY ROBOTICS

Kreativna robotika z industrijsko robotsko roko Yaskawa MotoMini

Projekt raziskuje kreativne možnosti uporabe industrijske robotske roke Yaskawa MotoMini, enega izmed najmanjših in najhitrejših robotov v svojem razredu. MotoMini omogoča natančne in dinamične gibe, kar odpira priložnosti za eksperimentiranje na področju umetnosti, oblikovanja in interaktivnih instalacij.

Produkcija: RUK, Maša Jazbec, Žan Rajšek, Aleksander Klemenčič, Yaskawa.

DIY Robotki – Učenje robotike skozi animatroniko

Projekt DIY robotkov (naredi-sam robotkov) združuje 3D tisk, elektronska vezja in servomotorje za ustvarjanje interaktivnih robotov. Namenjen je učenju robotike s poudarkom na animatroniki; udeleženci in udeleženke se učijo sestavljanja robotskih komponent, vijačenja, kalibriranja servomotorjev in animiranja gibljivih delov.

DIY robotki omogočajo spoznavanje osnov animatronike skozi praktično izdelavo in programiranje gibljivih robotov.

Produkcija: Maša Jazbec, Vid Kok, Aleksander Klemenčič, Interface Culture Linz.

Creative Robotics with the Yaskawa MotoMini Industrial Robotic Arm

This project explores the creative potential of the Yaskawa MotoMini industrial robotic arm -one of the smallest and fastest robots in its class. The MotoMini enables precise and dynamic movements, opening up new possibilities for experimentation in the fields of art, design, and interactive installations.

Production: RUK, Maša Jazbec, Žan Rajšek, Aleksander Klemenčič, Yaskawa

DIY Robotos – Learning Robotics Through Animatronics

The DIY Robotos (do-it-yourself robots) project combines 3D printing, electronic circuits, and servo motors to create interactive robotic systems. Designed as an educational tool, it emphasizes animatronics, allowing participants to learn how to assemble robotic components, screw and calibrate servo motors, and animate moving parts.

DIY Robotos enables participants to grasp the fundamentals of animatronics through hands-on construction and programming of mobile robotic forms.

Production: Maša Jazbec, Vid Kok, Aleksander Klemenčič, Interface Culture Linz

SELENA KUČEVIĆ (RS)**SPOMIN POSODOBLJEN
MEMORY UPDATED**

Soočenje posameznikove ali posameznične podobe o sebi iz najzgodnejših dni s streznjujočimi uvidi, ki jih je ChatGPT pridobil med obsežno, redno in intimno komunikacijo, deluje kot močno orodje za vzpostavljanje ponovne povezave z osebnim bistvom posameznika ali posameznice v tem trenutku. Namesto da bi sebe dojemali kot zbirko drobcev in nepovezanih izkušenj, ta proces hibridne introspekcije ustvarja pot do celostnega zaznavanja ter odpira prostor za globoko samoterapijo.

Črna kot resnica. Rdeča kot nepričakovano, alarm, nepredvidljivo. Rdeča kot resnica.

Confronting one's own image from the earliest days with the sobering insights held by ChatGPT - gained through extensive, regular, and intimate communication - serves as a powerful tool for reconnecting with the essence of one's present self. Rather than perceiving oneself as a collection of fragments and disconnected experiences, this process of hybrid introspection opens a pathway toward holistic perception, creating space for deep self-therapy.

Black as truth. Red as the unexpected, the alarm, the unpredicted. Red as truth.





ANA EVTIĆ (RS)

GOVORICA STEKLA **GOVORICA STAKLA**

Govorica stekla je interaktivno delo, pri katerem obiskovalci in obiskovalke z menjavo svetlobnih virov oživijo steklo in tako omogočijo obliko sporazumevanja. Steklo, ki je del instalacije, je nastalo v preteklem stoletju; delo odpira vrata za njegovo komunikacijo s sedanjostjo in – kar je še bolj vznemirljivo – s prihodnostjo. V instalacijo so vključeni kozarci in stekleni predmeti iz različnih obdobj, kar omogoča primerjavo med načini sporazumevanja stekla iz posameznih epoh. Z uporabo stoletja starega in sodobnega stekla delo raziskuje njune načine komunikacije ter postavlja vprašanje, katera doba je bolj izrazna in kompleksna.

An interactive work in which visitors bring glass to life by altering light sources, enabling a form of communication. The idea of incorporating glass pieces from both past and present, invites us to observe how each communicates in its own way.

This interactive installation invites visitors to animate glass by manipulating light, creating a dialogue between past and future. By combining century-old and contemporary glass, the work explores their respective modes of expression, questioning which period speaks with greater nuance and depth.

Živimo v času vseprisotne in normalizirane militarizacije. Propaganda vojaške moči pronica v vsakdanji diskurz – kot da je obramba nujna in samoumevna, kot da je vojna neizogibna. Redko se zares vprašamo, kdo je sovražnik in kako bi ga lahko razgradili – ne kot tarčo, temveč kot konstrukt. Vojaška industrija, kot neločljiv del kapitalistične ekonomije, potrebuje nenehen zagon, nove konflikte in svežo kri. Čeprav je človek povzročil antropocen, tega obdobja ne obvladuje – tako kot ne zmore nadzorovati niti ustaviti vojne. Mir postaja le začasna prekinitvena točka, napet prostor trenj med vojnimi stroji. Tehnokapitalistični vojni aparat potrebuje svoj specifični krvotok: dve tekočini, dve sili – nafto in kri. Nafta je življenjska kri, ki utripa po arterijah vojne, piše iranski filozof Reza Negarestani. Namesto da bi odpravljali vzroke civilizacijskih kriz, zdravimo zgolj njihove posledice – parcialno, površinsko, velikokrat dobičkonosno. Vendar pa se vojnih zločinov ne da skriti. V mešanici nafte in krvi kri ostaja vidna – kot opomin in klic k odgovornosti. K novim generacijam, ki naj govorijo drugače.

Sodelavca pri projektu: Zala Zia Lenárdiĉ, TomaŹ Šimnovec. Strokovna sodelavka: doc. dr. Andreea Oarga, UNG.

We live in a time of ubiquitous and normalized militarization. The propaganda of military power permeates everyday discourse - as if defense were necessary and self-evident, as if war were inevitable. We rarely ask who the enemy truly is, or how that concept could be deconstructed - not as a target, but as a construct. The military industry, as an inseparable part of the capitalist economy, demands constant momentum, new conflicts, and fresh blood. Although humanity has caused the Anthropocene, it does not control this era - just as it cannot control or stop war. Peace is becoming merely a temporary interruption, a tense space of friction between war machines. The techno-capitalist war apparatus requires its own specific circulation: two fluids, two forces - oil and blood. "Oil is the lifeblood that pulses through the arteries of war," writes Iranian philosopher Reza Negarestani. Instead of eliminating the causes of civilizational crises, we treat only their consequences - partially, superficially, and often profitably. Yet war crimes cannot be hidden. In the mixture of oil and blood, the blood remains visible - as a reminder and a call to accountability. A call to new generations to speak differently.

Project assistants: Zala Zia Lenárdiĉ, TomaŹ Šimnovec. Expert associate: doc. dr. Andreea Oarga, UNG.

JASNA HRIBERNIK (SI)

KRVO-TEK **BLOODRUNNER**



OCTAVIAN MIHAI MACHIDON (RO)

RAČKOBOTI DUCKIEBOTS

Roboti, opremljeni s kamero in senzorji, ki samostojno vozijo, so postali realnost. Račkoboti so plod raziskovalnega dela doc. dr. Octaviana Machidona s Fakultete za računalništvo in informatiko (FRI) Univerze v Ljubljani.

Avtor je nedavno izvedel demonstracijski projekt, v katerem je preizkusil robote, ki samostojno vozijo in imajo integriran spekter najsodobnejših tehnologij, vključno s strojnim vidom, senzorji, umetno inteligenco, strojnim učenjem in robotiko. V okviru projekta je avtor predstavil t.i. račkomesto – inovativni ekosistem robotike in umetne inteligence, ki je prilagojen tako za izobraževalne kot raziskovalne namene.

V središču mesta so samostojno vozeča vozila – račkoboti, ki so opremljeni z mini računalnikom NVIDIA Jetson Nano, kamerami in senzorji. Račkoboti samostojno vozijo po maketi mesta, ki jo sestavljajo ceste, ovire, prometni signali in križišča. Platforma račkomesta služi kot vir informacij za raziskovalce in študente. Avtor namerava platformo uporabiti kot osnovo za nadaljnji razvoj kontekstno-odvisnega in učinkovitega globokega učenja na mobilnih napravah.

Robots equipped with cameras and sensors that drive autonomously have become a reality. Meet the Duckiebots - the result of research conducted by Asst. Prof. Dr. Octavian Machidon from the Faculty of Computer and Information Science (FRI).

He recently led a demonstration project in which he tested autonomous robots equipped with a full spectrum of cutting-edge technologies, including computer vision, sensors, artificial intelligence, machine learning, and robotics. As part of the project, the author presented the so-called Duckietown at FRI - an innovative ecosystem of robotics and artificial intelligence designed for both educational and research purposes.

At the center of Duckietown are autonomous vehicles - Duckiebots - equipped with an NVIDIA Jetson Nano mini-computer, cameras, and sensors. The Duckiebots navigate a model city composed of roads, obstacles, traffic signals, and intersections. The Duckietown platform serves as a valuable resource for researchers and students. Dr. Machidon plans to use the platform as a foundation for further development of context-aware and efficient deep learning on mobile devices.





Delo je plod sodelovanja med dvema ustvarjalcema – slikarko ter interakcijskim oblikovalcem, programerjem, makerjem in promotorjem novih tehnologij.

Umetnica v svojem delu raziskuje temo čustev – predvsem lastnih čustev kot intimnega, osebnega odziva na svet okoli sebe. Ne gre za znanstveno ali celovito študijo, temveč za subtilen, iskren in neposreden umetniški odziv, ki čustva ujame v vizualno formo.

V dialogu s programerjem se skupaj podajata na pot raziskovanja novih medijskih orodij, s katerimi preučujeta interakcijo in razmerje med človekom in tehnologijo. Čustva, ki jih umetnica izraža na platnu, so nato reinterpreterana skozi tehnološki filter, v katerem se prepletata slikarska izraznost in digitalna obdelava. Tako nastajajo podobe, v katerih se fizična sled poteze in digitalni poseg zlivata v novo, hibridno pripoved. Avtorja se pri svojem ustvarjanju ne zateketa k strogo načrtovanemu ali povsem nadzorovanemu procesu. Namesto tega dopustita, da nepredvidljivost tehnologije in spontanost človeškega odziva soustvarjata delo – kot odprt pogovor med roko, čopičem, kodo in algoritmom.

Koprodukcija: KIT4 in TNM.

This work resulted from a collaboration between two creators - a painter and an interaction designer, programmer, maker, and advocate of emerging technologies. In her practice, the artist explores the emotions - primarily her own - as an intimate, personal response to the world around her. This is not a scientific or comprehensive study, but rather a subtle, sincere, and direct artistic expression that captures emotion in visual form.

The creative duo embarks on a journey of exploring new media tools to examine the interaction and relationship between humans and technology. The emotions expressed by the artist on canvas are reinterpreted through a technological lens, where painterly gestures and digital processing intertwine. The result is a visual language in which the physical trace of the brushstroke and the digital intervention merge into a new, hybrid narrative.

The creators do not follow a strictly planned or fully controlled process. Instead, they embrace the unpredictability of technology and the spontaneity of human response to co-create the work - an open conversation between hand, brush, code, and algorithm.

Co-production: KIT4 and TNM

**VESNA POZNIČ (SI), ŽIGA
PAVLOVIČ (SI)**

EMOTICORE

DIGITAL  **SCREEN**



DIGITAL

BIG

SCREEN

360°

DIGITALBIGSCREEN 360° TEKMOVALNI PROGRAM / COMPETITIVE PROGRAMME



Prvo mesto / first place
Marko Stražar; Ljubljana III



Drugo mesto / second place
Enya Belak: Blue Ink



Tretje mesto / third place
Matjaž Mrak: Zapovrstje časa



www.digitalbigscreen.si

NEVEN M. AGALMA (SI)

KOHLEBERG KUNSTWERK 200.25

Multimedijski projekt združuje zvok in vizualno umetnost, raziskuje preobrazbo rudarsko-industrijske estetike in zgodovinske plasti Zasavja.

Delo poudarja pomen ponovnega odkrivanja in reinterpretacije obstoječih elementov industrijske preteklosti ter ponovno prebujanje ustvarjalne sile, ki preoblikuje preteklost v nove konceptualne okvire duha in ustvarjalnosti. Zgodovinski, industrijski in arhitekturni, spomeniki ostanejo prazni, dokler jih umetniški poseg ne preobrazi — tako idejno kot materialno. Brez te ustvarjalne (retroaktivne) sile industrijski »objekt« ostaja inerten — smisel in pomen pridobi šele skozi umetniško intervencijo.

Rooted in reflections on Hrastnik's industrial past and its architectural remnants, K2 emerged as a spontaneous necessity for local and regional artists. The project emphasizes the importance of rediscovering and reinterpreting existing elements, reigniting creative forces to reframe the past within new conceptual frameworks of spirit and creation.

Historical (industrial & architectural) monuments remain empty until artistic intervention transforms both—idea and object. Without this creative (retroactive) force, the industrial "object" remains inert—gaining meaning and new significance only through artistic engagement.





Humanodoro Pad je pametna podlaga, ki vam v svetu nenehnih digitalnih dražljajev pomaga odklopiti in morda končno prebrati tisto knjigo, ki že mesece čaka na vašo pozornost. Skupaj z aplikacijo Humanodoro vas nežno (a vztrajno) spodbuja, da telefon odložite nanjo in ga tam pustite čim dlje. Ustvarjeni čas je vaš – za fokus, počitek ali karkoli koristnega.

Podlago krasi valovit dizajn ter ohišje iz plute in lesa, ki poskrbi za naraven, topljiv občutek. Še diši po naravi!

Deluje brez zaklepanja in prisile, s pomočjo mehanizma socialne motivacije. V aplikaciji lahko tekmujete z bližnjimi, kdo bo zbral več minut brez telefona. In ja – postane zasvojljivo, ampak na dober način.

The Humanodoro Pad is a smart pad that helps you disconnect in a world of constant digital stimuli - and maybe finally read that book that's been waiting for months. Together with the Humanodoro app, it gently (but persistently) encourages you to put your phone down on the pad and leave it there for as long as possible. The time created is yours - for focus, rest, or anything productive.

The pad features a wavy design and a casing made of cork and wood, offering a natural, tactile feel. It even smells natural!

It works without locking or force, relying on a social motivation mechanism. In the app, you can compete with loved ones to see who can collect the most phone-free minutes. And yes -it becomes addictive, but in a good way.

HUMANODORO D.O.O. (SI)

HUMANODORO

ARS ELECTRONICA ANIMATION FESTIVAL 2024 ON TOUR



 **Bundesministerium**
Europäische und internationale
Angelegenheiten

Festival Ars Electronica na turneji 2024 predstavlja najnovejše trende digitalne animacije, ki so razdeljeni v štiri tematske sklope: Najboljše iz Prix Ars Electronica: Nova animacijska umetnost, Avstrijska panorama, Animacije mladih ter Znanstvene in podatkovne vizualizacije.

Tokrat je izstopala uporaba umetne inteligence: tretjina projektov je bila bodisi ustvarjena z orodji umetne inteligence – kot so SORA, Midjourney in ChatGPT – bodisi je umetna inteligenca predstavljala osrednjo temo. Mnogi avtorji in avtorice so pri tem vzpostavili kritični odnos do družbeno-tehnične narave sistemov umetne inteligence in njihovega vpliva na našo družbo. Nagrajena dela se poglobljeno ukvarjajo tudi z družbeno-političnimi vprašanji, kot so podnebna kriza, podatkovni nadzor, izkoriščanje mikrodelačev in erozija resničnosti.

Festival Ars Electronica na turneji 2024 prinaša najboljša dela med več kot 900 prijavi.

Festival dokazuje, da animacija danes ni le vizualna umetnost, temveč močno orodje za refleksijo sodobne družbe.

Ars Electronica Animation Festival On Tour 2024 showcases the latest trends in digital animation, with a spotlight on the newly redefined category New Animation Art. From nearly 900 submissions, 45 projects were selected, with over half featured in four thematic compilations: Best of Prix Ars Electronica, Austrian Panorama, Young Animations, and Science & Data Visualizations.

This time, the use of artificial intelligence stood out - one third of the projects were either created using AI tools like SORA, Midjourney, and ChatGPT, or centered around AI as a core theme. Award-winning works delve into pressing socio-political issues such as climate change, data surveillance, invisible labor behind AI systems, and the erosion of visual truth.

The festival affirms that animation today is not just a visual art form - it's a powerful medium for reflecting on the complexities of contemporary society.



Austrian Panorama

Avstrijska panorama



Young Animations

Animacije mladih



Best-Of Prix Ars Electronica: New Animation Art

Najboljše iz Prix Ars Electronica: Nova animacijska umetnost



Science and Data Visualizations

Znanstvene in podatkovne vizualizacije

Video dela so nastala spomladi 2025 v okviru študijskega modula Umetnost gibljive slike, ki je del kurikula programa Laboratorija za vizualne umetnosti na študijski smeri Mediji in umetnost Univerze uporabnih znanosti v Tampereju na Finskem. Pri študiju umetnosti na Univerzi uporabnih znanosti v Tampereju je poudarek na sodobni umetnosti in najnovejših tehnologijah. Avtorji in avtorice video del so študenti prvega letnika likovne umetnosti ter študenti na izmenjavi. V predstavljenih kratkih videih so raziskovali prakso gibljive slike v kontekstu sodobne likovne umetnosti.

Fanny Niemi-Junkola, MFA, viš. pred.

The video works were produced during the Moving Image Art study module in Spring 2025. This module is part of the Fine Art Lab study path within the curriculum of the Degree Programme in Media and Arts. TAMK – Tampere University of Applied Sciences is a full member of the Tampere Universities community in Finland.

In our art studies, emphasis is placed on contemporary art and emerging technologies. The authors of these video works are first-year fine art students and exchange students. The aim was to explore the practice of moving image within a contemporary fine art context by creating a short video work.

Fanny Niemi-Junkola, MFA, Senior Lecturer



RAZLIČNI AVTORJI (FI)

UMETNOST PREMIČNIH SLIK MOVING IMAGE ART



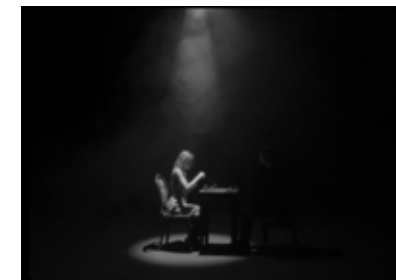
PRIČAKOVANJA (4.41)
ODOTUKSIA



UMETNOST SAMOTE (2.21)
THE ART OF SOLITUDE



KATARZA (1.24)
CATHARSIS



TISTI, KI BOMO UMRLI, NOČEMO UMRETI (4.00)
MORITURI NOLUMUS MORI



NAJGLASNEJŠA TIŠINA (10.01)
THE LOUDEST SILENCE



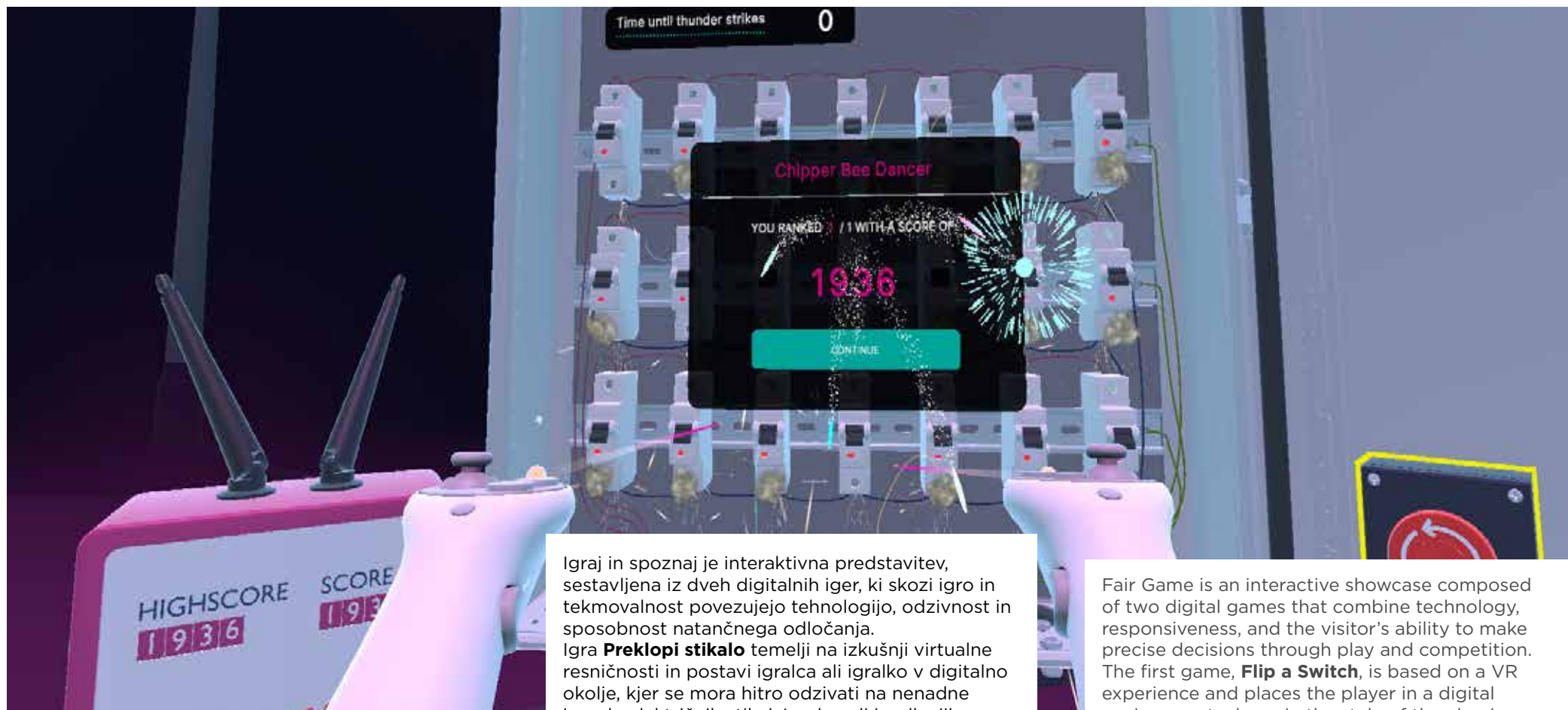
SPIRANJE (3.13)
WASH AWAY



ODKRIVANJE (4.00)
UNVEILING



CITADELA (2.56)
CITADEL



**SIMON OKROGAR (SI),
ETI ELEKTROELEMENT D.O.O.**

IGRAJ IN SPOZNAJ FAIR GAME

Igraj in spoznaj je interaktivna predstavitev, sestavljena iz dveh digitalnih iger, ki skozi igro in tekmovalnost povezujejo tehnologijo, odzivnost in sposobnost natančnega odločanja.

Igra **Preklopi stikalo** temelji na izkušnji virtualne resničnosti in postavi igralca ali igralko v digitalno okolje, kjer se mora hitro odzivati na nenadne izpade električnih stikal. Igralec ali igralka jih mora pravočasno znova vklopiti, s čimer zbira točke. Igra vsebuje tudi lestvico 10 najboljših rezultatov, kar spodbuja tekmovalnost in večkratne poskuse. Gre za hitro, fizično odzivno igro, ki obiskovalcu ali obiskovalki omogoča, da se potopi v enostavno, a napeto VR izkušnjo.

Igra **Premagaj varovalko** je postavljena v bolj analitičen okvir. Igralec ali igralka mora s pritiskom na gumb čim natančneje zadeti trenutek, ko bi se varovalka (glede na svojo karakteristično krivuljo) sprožila. Na voljo so štiri različne varovalke, vsaka z določeno toleranco ($\pm 5\%$), kar doda element preračuna in predvidevanja. Vizualizacija karakteristike poteka v realnem času, kar spodbuja igralčevo ali igralkino razumevanje delovanja zaščitnih sistemov v elektriki skozi intuitiven, igrificiran pristop.

Fair Game is an interactive showcase composed of two digital games that combine technology, responsiveness, and the visitor's ability to make precise decisions through play and competition. The first game, **Flip a Switch**, is based on a VR experience and places the player in a digital environment where, in the style of the classic Whack-a-Mole game, they must quickly respond to sudden power switch failures. The player needs to react in time to turn the switches back on, earning points in the process. The game also features a Top 10 leaderboard, encouraging competitiveness and repeated attempts. It's a fast-paced, physically responsive game that immerses the visitor in a simple yet intense VR experience.

The second game, **Beat the Fuse**, takes a more analytical approach. The player must press a button as precisely as possible at the moment a fuse would trigger, based on its characteristic curve. There are four different fuses available, each with a specific tolerance ($\pm 5\%$), adding an element of calculation and prediction. The fuse behavior is visualized in real time, enhancing the player's understanding of electrical protection systems—presented through an intuitive, gamified format.



Leta 2024 je Slovenija obeležila 70 let od ponovne združitve Primorske z matično domovino, ustanovitve pomorskega podjetja Splošna plovba ter nakupa prve oceanske ladje. Ti mejniki slavijo ponosno pomorsko dediščino, ki so jo soustvarjali slovenski pomorščaki, ki so nekdanj premagovali razdalje s slovenskimi ladjami.

Za ohranitev te bogate zgodovine je Pomorski muzej Sergeja Mašera v Piranu pripravil razstavo Slovenske ladje: 6 ladij Splošne plovbe, ki jo je zasnovala umetnostna zgodovinarica Duška Žitko. Projekt je združil tehnično dokumentacijo z umetniškim vpogledom ter izpostavil dela kiparja Stojana Batiča, ki so nekoč krasila notranjost ladij. Na podlagi ohranjenih načrtov in fotografij je ekipa ustvarila virtualne sprehode po ladjah, kot sta Ljubljana in Portorož, pri čemer so uporabili 3D modeliranje, zgodovinsko oblikovalsko raziskovanje in animacije, da bi poustvarili estetiko 50. in 60. let.

V sodelovanju s študenti Naravoslovnotehniške fakultete je projekt raziskoval, kako lahko sodobne tehnologije oživijo izgubljene prostore in počastijo slovensko pomorsko preteklost. Čeprav ladij ni več, njihov duh živi naprej v digitalnih rekonstrukcijah in umetniških delih, ki so nekoč plula po oceanih.

In 2024, Slovenia celebrated 70 years since the reunification of the Primorska region, the founding of the maritime company Splošna plovba, and the acquisition of its first ocean-going ship. These milestones honor a proud maritime legacy, shaped by Slovenian seafarers who once crossed oceans aboard national vessels.

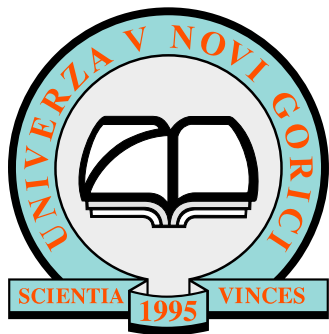
To preserve this heritage, the Sergej Mašera Maritime Museum in Piran launched the exhibition "Slovenian Ships: 6 Ships of Splošna Plovba," curated by Duška Žitko. The project combined technical documentation with artistic insight, spotlighting works by sculptor Stojan Batič, whose creations once adorned ship interiors. Using preserved plans and photographs, the team recreated virtual walk-throughs of ships like Ljubljana and Portorož, blending 3D modeling, historical design research, and animations to evoke the aesthetics of the 1950s and 1960s.

In collaboration with students from the Faculty of Natural Sciences and Engineering, the project explored how modern technologies can revive lost spaces and honor Slovenia's maritime past. Though the ships are gone, their spirit lives on through digital reconstructions and the enduring artworks that once sailed the seas.

**ŽIGA CEGLAR, LAN FABJAN,
EVA LAP, TIS LORIS LAVRIČ,
MARKO STRAŽAR.
MENTOR: DOC. BORIS BEJA
(SI)**

INTERIERJI SLOVENSKIH LADIJ S STOJANOM BATIČEM SLOVENIAN SHIP INTERIORS WITH STOJAN BATIČ

Akademija umetnosti Univerze v Novi Gorici se osredotoča na razvoj avtoric in avtorjev, ki ustvarjajo v različnih umetnostnih poljih in medijih: film, animacija, fotografija, novi mediji, sodobne umetniške prakse in različne povezave med njimi. Za interdisciplinarno in intermedijsko naravnost izrazito praktičnega študija v kakovostnem akademskem okolju skrbi bogat nabor strokovnih sodelavk in sodelavcev ter gostujočih mentoric in mentorjev. Študentke in študenti so ob raznolikih možnostih mobilnosti vključeni v projekte in sodelovanja tako z lokalno skupnostjo kot s širšim mednarodnim družbenim okoljem, kar jim študij ob stičišču z italijansko skupnostjo omogoča še toliko bolj. Kompilacija predstavlja video eseje, ki se dotikajo osebnih, družbenih in filozofskih tem. Brina Fekonja v Stop! raziskuje ustvarjanje kot telesno praznjenje. Uku Jürgenson v Druga pot in Kakšno je tvoje mnenje? razmišlja o iskanju smeri in družbeni apatiji. Sofia Miljatović v Čemu? intimno razgrinja posledice vojne. Polina Bakalski Veljanoska v Odmevi obstoja razmišlja o tehnologiji in človečnosti. Gašper Rebernik v Alkoholizem v moji družini odpira zamolčano temo iz otroštva. Melita Sandrin v Ljubezen gre skozi želodec razkriva čustveno dinamiko ob skupnih obrokih. Domen Sajovic v Izguba spominov opozarja na pomen spomina. Toma v Mirni protest beleži duh protestov v Rusiji. Tamara Taskova v Mind the Gap raziskuje prepad med generacijami in AI. Yue Feng v Dobrodošli v 2028 razmišlja o uresničitvi vizije Virginie Woolf o enakosti.



AKADEMIJA UMETNOSTI SCHOOL OF ARTS

University of Nova Gorica School of Arts focuses on the development of authors, savvy in several complementary artistic fields and media – film, animation, photography, new media, contemporary art practices and hybrid connections between them. The interdisciplinary and intermedia features of these explicitly practical study programmes delivered in a quality academic environment are guaranteed by a rich pallet of referenced collaborators and visiting mentors. With various mobility options, students are involved in projects and collaborations both with the local community and with the wider international social environment, which makes studying at the junction with the Italian community all the more possible.

The compilation showcases student video essays that reflect personal, social, and philosophical themes. Brina Fekonja's Stop! explores the meditative act of creation. Uku Jürgenson's Another Way and What's Your Opinion? examine personal direction and social apathy. Sofia Miljatović's What for? confronts war's emotional aftermath, while Polina Bakalski Veljanoska's Echoes of Existence questions humanity's relationship with technology. Gašper Rebernik's Alcoholism in My Family uses archival photos to address hidden trauma. Melita Sandrin's Love Can Be Digested captures emotional intimacy through shared meals. Domen Sajovic's Memory Loss is a call to preserve memory. Toma's Peaceful Protest documents Russia's 2021 demonstrations. Tamara Taskova's Mind the Gap bridges generational divides through AI, and Yue Feng's Welcome to 2028 reflects on gender equality through Virginia Woolf's legacy.



STOP! (2.20)

Brina Fekonja



**DRUGA POT (1.23)
ANOTHER WAY**

Uku Jürgenson



**ČEMU (4.13)
WHAT FOR?**

Sofia Miljatović



**ODMEVI OBSTOJA - ISKANJE
ČLOVEČNOSTI V NAŠIH DRUŠAH (7.07)
ECHOES OF EXISTENCE - IN SEARCH
OF THE HUMANITY IN OUR SOUL**

Polina Bakalski Veljanoska



**ALKOHOLIZEM V MOJI DRUŽINI (2.12)
ALCOHOLISM IN MY FAMILY**

Gašper Rebernik



**LJUBEZEN GRE SKOZI ŽELODEC (3.53)
LOVE CAN BE DIGESTED**

Melita Sandrin



**IZGUBA SPOMINOV (2.28)
MEMORY LOSS**

Domen Sajovic



**MIRNI PROTEST (4.57)
PEACEFUL PROTEST**

toma



**PAZI NA VRZEL (3.56)
MIND THE GAP**

Tamara Taskova



**KAKŠNO JE TVOJE MNENJE? (5.21)
WHAT'S YOUR OPINION?**

Uku Jürgenson



**DOBRODOŠLI V 2028 (6.21)
WELCOME TO 2028**

Yue Feng



MELITA SANDRIN (MK)

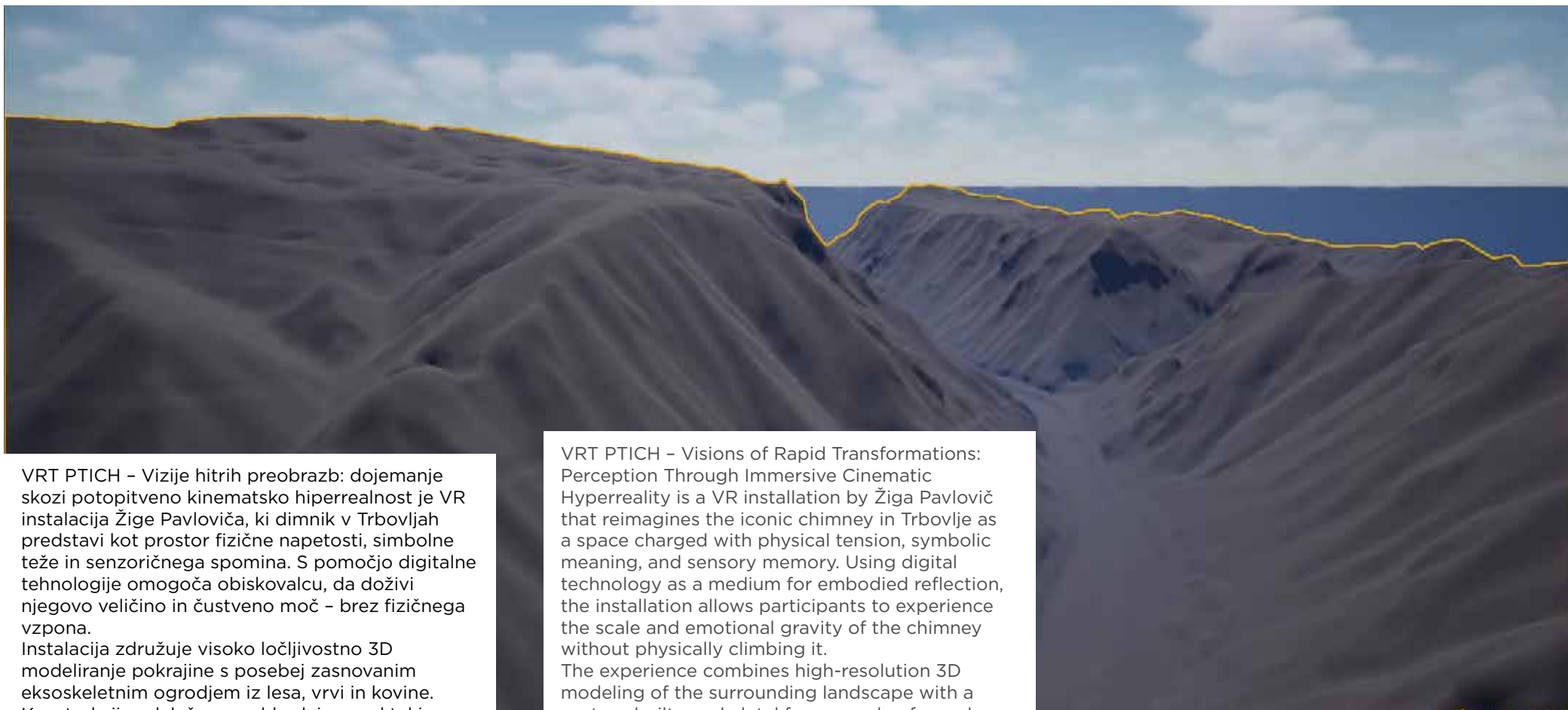
ŠTETJE OVC **COUNTING SHEEP**

42

Nespečnost prinaša številne težave, misli in nepričakovane občutke ali pa naše možgane dolgočasi do te mere, da vidimo nekaj, česar ni. Če pogledamo v temo, vidimo različne oblike, živali, obraze, gore in morda celo pošasti. Je vse to resnično?

Telo je v stanju sanj, oči pa so budne, zato so možgani oseb, ki trpijo za nespečnostjo, polni zmedenosti, tesnobe, strahu, začudenja in zamišljenih podob, ki so jih zaznali v naključnih igrah svetlobe in sence. Vas je strah? Se boste trudili šteti ovce ali bi se raje popolnoma potopili v ta negativni prostor?

A struggle to fall asleep brings many troubles, thoughts, and unexpected feelings, or it bores our brains to the point of seeing something that's not there. Looking into the darkness, we can see various shapes, animals, faces, mountains, and maybe even monsters. Is it real? The body is in the state of dreaming, the eyes are wide awake, leaving the brain with this malfunction full of pareidolias, confusion, anxiety, fear and wonder. Are you scared? Will you try harder to count the sheep or immerse yourself fully into this negative space?



VRT PTICH – Vizije hitrih preobrazb: dojemanje skozi potopitveno kinematsko hiperrealnost je VR instalacija Žige Pavloviča, ki dimnik v Trbovljah predstavi kot prostor fizične napetosti, simbolne teže in senzoričnega spomina. S pomočjo digitalne tehnologije omogoča obiskovalcu, da doživi njegovo veličino in čustveno moč – brez fizičnega vzpona.

Instalacija združuje visoko ločljivostno 3D modeliranje pokrajine s posebej zasnovanim eksoskeletnim ogrodjem iz lesa, vrvi in kovine. Konstrukcija udeleženca rahlo dvigne od tal in posnema gibanje telesa v prostoru. Ne gre za igro ali simulacijo, temveč za fizično izkušnjo, ki omogoča globoko potopitev v videno. Gibanje – vzpenjanje, trenutek na robu, prosti pad – dobi nov pomen.

Delo nagovarja tudi druge čute: vonj smoga, veter, zračni tlak in zvok ustvarjajo večplastno izkušnjo, ki preizkuša ravnovesje med nadzorom in predajo. Avtor dimnik obravnava kot živ simbol, ki kljub nedostopnosti v resničnem svetu z virtualno interakcijo dobi novo življenje.

Projekt odpira vprašanja digitalne dediščine: kako ohraniti prostore, ki jih ni več mogoče obiskati, in kako pripovedovati zgodbe, ki so čustvene, ne zgolj arhivske. Avtor je navdih črpal iz del, kot je Drevo Milice Zec, ter poudarja, da prava prisotnost zahteva več kot le slušalke – zahteva stik z globljim občutkom.

VRT PTICH – Visions of Rapid Transformations: Perception Through Immersive Cinematic Hyperreality is a VR installation by Žiga Pavlovič that reimagines the iconic chimney in Trbovlje as a space charged with physical tension, symbolic meaning, and sensory memory. Using digital technology as a medium for embodied reflection, the installation allows participants to experience the scale and emotional gravity of the chimney without physically climbing it.

The experience combines high-resolution 3D modeling of the surrounding landscape with a custom-built exoskeletal frame made of wood, rope, and metal. This structure gently lifts the user off the ground, simulating bodily movement through space. It's not a game or simulation, but a sensory-rich encounter where movement - slow ascent, edge, and free fall - becomes deeply meaningful.

Beyond visual immersion, the installation engages other senses: the smell of soot, wind, shifts in air pressure, and ambient sound contribute to a layered experience that explores the tension between control and surrender. Pavlovič treats the chimney not as a static monument but as a living entity, inaccessible in reality yet revived through interaction.

The project also raises questions about digital heritage: how do we preserve spaces that can no longer be entered, and how do we tell stories that resonate emotionally, not just archivally?

ŽIGA PAVLOVIČ (SI)

VRT PTICH

FESTIVAL NOVOMEDIJSKE KULTURE SPECULUM ARTIUM 2025

TRBOVLJE, 17.-20. SEPTEMBER

Kuratorji / Curators: Špela Pavli Perko, M.A., Andrej Uduč, Fabricio Lamoncha, M. A.

Avtorji / Authors Speculum Artium

Simão Costa, Marta Cerqueira, Tiao Cerqueira, Marc Villanova, Stella Ivšek, Črt Trkman (BEAM TEAM), Nina Koželj, Sanja Šikoparija, Xin Wen, JJ Agcaoili, Zavod Priden Možic, Jasna Hribernik, Katapult Robotika, Octavian Mihai Machidon, Ivan Iovine, Simon Okrogar, Ana Evtič, Carolina Sofia Bischof, Patrick Ortiz, Tiago Martins, Laurent Mignonneau, Christa Sommerer, Selena Kučević, Andjelija Stančulović, The Collective Foundation, Crafts of Unseen Collective, Vesna Poznič in Žiga Pavlovič

Avtorji / Authors DigitalBigScreen

Neven M. Agalma, Žiga Pavlovič, Humanodoro d.o.o, Žiga Pavlovič, Simon Okrogar, ETI Izlake, Eva Lap, Žiga Ceglar, Lan Fabjan, Marko Stražar, Tis Loris Lavrič, Mentor: doc. Boris Beja, Beatie Wolfe, Alessandro Bavari, Jeremy Kamal, Jan Bitzer, Los, Nicolas Gourault, Paul Trillo, Rachel Maclean, Sasche Vernika, Celine Pham, Sophie Gartner, Neo Klinger, Verene Repar, Anna Bubenicek, Flora Kirnbauer, Maximilian Peinhaupt, Sara Čelen, Gloria Schauer und Julia Scheucher, Nea Geršak, Justin Casta, Maximilian Groß, Jonathan Pacher, Georgy Snegur, Christina Zsalacz, Jakob Gruber, Keno Czompo, Aaron Hager, Tobias Kogler, Sophia Scharrer, Sophie Brunnmayr, NCSA Advanced Visualization Lab, Peter Mindek, Tobias Klein, Alfredo De Biasio, Felicia Brisc, and Nuno Serra, Mark SubbaRao, Brina Fekonja, Uku Jürgenson, Sofia Miljatović, Polina Bakalski Veljanoska, Gašper Rebernik, Melita Sandrin, Domen Sajovic, toma, Tamara Taskova, Uku Jürgenson, Yue Feng, Alma Salminen, Sini Loponen, Annika Tammi, Sini Loponen, Petri Helin, Meimei Myllynen, Natàlia Díaz Tomàs, Julianna Saarela, Jossu Rasimus, Sebastian Fiala

Zahvala zaposlenim v Delavskem domu Trbovlje:

Nina Cestnik, Jana Čamo, Anja Doležalek Škrabar, Anja Grosar, Seida Hajdarevič, Metka Hauptman, Matej Jan, Danijela Mujakić, Aljaž Kodrič, Špela Pavli Perko, Katarina Prosenc, Špela Špilar, Andrej Uduč, Klemen Zakrajšek
... in vsem prostovoljcem in prostovoljkam, prijateljem festivala in ostalim, ki nas podpirate.

Založil / Published by:
Delavski dom Trbovlje

Naklada: 300
Trbovlje, 2025

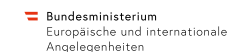
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