

FESTIVAL
NOVOMEDIJSKE
KULTURE



SPE CU LUM

AR
TI
UM

16. - 19. 9. 2026

DELAVSKI DOM
TRBOVLJE

PREDGOVOR

Osemnajsti festival novomedijske kulture Speculum Artium nas vabi, da pogled usmerimo tudi v tisto, kar običajno ostaja skrito. Digitalno tehnologijo pogosto doživljamo kot nekaj lahkega, skoraj nevidnega. Kot tok informacij, podoba na zaslonu, podatke v oblaku, odgovor umetne inteligence ali virtualni prostor, v katerega lahko vstopimo z enim samim klikom. Toda za digitalnim svetom obstaja zelo fizična resničnost: materiali, energija, delo, telesa in okolje. Za navidezno breztežnostjo sodobnih tehnologij stojijo rudniki, redke zemlje, proizvodne verige, strežniki, električna energija in ljudje. Prav pogled pod površino tehnološkega napredka je ena od osrednjih niti letošnjega festivala Speculum Artium.

Trbovlje so za takšen razmislek poseben prostor. Mesto, katerega identiteto sta oblikovala premog in industrija, danes že vrsto let gradi drugačno, novomedijsko prihodnost. Preteklost in prihodnost tu nista nasprotji, temveč plasti iste zgodbe. Rudarska dediščina se srečuje s senzorji, kulturni spomin z virtualnimi prostori, znanstveno raziskovanje z umetniško interpretacijo. Tehnologija tako ni uporabljena zato, da bi preteklost izbrisala, temveč da bi jo lahko ponovno prebrali in skozi njo bolje razumeli sedanjost.

Umetnost nam omogoča, da sisteme, ki postajajo vse kompleksnejši in manj pregledni, ponovno prevedemo v izkušnjo, občutek in vprašanje. Kaj vse je potrebno, da nastane navidezno preprost predmet vsakdanje uporabe? Koliko človeškega dela in naravnih virov za delovanje potrebuje sistem umetne inteligence? Kaj pomeni govoriti o digitalizaciji in zelenem prehodu, če sta tudi najnaprednejša tehnologija in najbolj nematerialna digitalna podoba še vedno zasidrani v zemeljski skorji? In kako drugače lahko razmišljamo o prihodnosti – skozi krožno gospodarstvo, nove biomateriale, drugačen odnos do energije in predvsem skozi večjo zavest o medsebojni povezanosti sistemov, katerih del smo?

Umetnost nam omogoča, da v množici novih tehnologij in možnosti spet ugledamo človeka. V letu 2026 se zato na festivalu srečujemo z umetno inteligenco in njenimi nevidnimi infrastrukturami, z okoljsko odgovornostjo, s telesom, ki še dolgo pomni logiko nekdanjih sistemov, z možnostmi skupnostnega ustvarjanja ter z dejanji, ki tehnologijo obrnejo proti njenim pričakovanim funkcijam. Orodje, namenjeno uničevanju, lahko postane orodje ustvarjanja. Podatek lahko postane sredstvo zaznavanja okolja. Poezija, nastala pred stoletjem, lahko ponovno vstopi v naš prostor.

Prav Kosovelova misel, ki jo ob stoletnici njegove smrti letošnji program festivala na več mestih ponovno odpira, nas spomni, da vprašanja tehnološkega, družbenega in človeškega napredka niso nova. Spreminjajo se orodja, hitrost in obseg sistemov, temeljna vprašanja pa ostajajo presenetljivo podobna: kakšno družbo gradimo, komu je namenjena in kakšno mesto ima v njej posameznik_ca?

Letošnji festival nas vabi korak dlje od humanizacije tehnologije – k razumevanju njene materialnosti in odgovornosti, ki iz nje izhaja. Tehnologija ni nekaj, kar obstaja zunaj narave, družbe ali človeka. Je del istega prepleta. Vsaka inovacija ima zgodovino, materiale, porabo energije in posledice.

Speculum Artium zato tudi letos ostaja ogledalo. Ne kaže nam le prihodnosti, temveč predvsem sedanjost, ki jo pogosto spregledamo. V njem se srečujejo umetnost in znanost, analogno in digitalno, zemeljsko in kozmično, dediščina in eksperiment, človek in stroj. Med temi povezavami pa nastaja prostor za najpomembnejše: za vprašanja, ki nam pomagajo prihodnosti ne le pričakovati, temveč jo tudi zavestno soustvarjati.

Vabljeni, da pogledate pod površino.

mag. Špela Pavli Perko, direktorica



FOREWORD

The 18th Speculum Artium Festival of New Media Culture invites us to turn our gaze towards that which usually remains hidden. We often experience digital technology as something light, almost invisible. As a flow of information, an image on a screen, data in the cloud, a response from artificial intelligence, or a virtual space we can enter with a single click. Yet behind the digital world lies a very physical reality: materials, energy, labour, bodies and the environment. Behind the apparent weightlessness of modern technologies lie mines, rare earths, production chains, servers, electricity and people. It is precisely this look beneath the surface of technological progress that is one of the central themes of this year's Speculum Artium festival.

Trbovlje is a special place for such reflection. A town whose identity was shaped by coal and industry has, for a number of years now, been building a different, new-media future. Here, the past and the future are not opposites, but layers of the same story. Mining heritage meets sensors, cultural memory meets virtual spaces, and scientific research meets artistic interpretation. Technology is thus not used to erase the past, but to enable us to reinterpret it and, through it, gain a better understanding of the present.

Art enables us to translate systems – which are becoming increasingly complex and less transparent – back into experience, sensation and questions. What does it take to create a seemingly simple everyday object? How much human labour and natural resources does an artificial intelligence system require to function? What does it mean to talk about digitalisation and the green transition when even the most advanced technology and the most immaterial digital image are still anchored in the Earth's crust? And how else can we think about the future – through the circular economy, new biomaterials, a different approach to energy and, above all, through a greater awareness of the interconnection of the systems of which we are a part?

Art enables us to see the human being once more amidst the multitude of new technologies and possibilities. In 2026, therefore, the festival brings us face to face with artificial intelligence and its invisible infrastructures, with environmental responsibility, with the body that retains the logic of former systems for a long time to come, with opportunities for collective creation, and with actions that turn technology against its intended functions. A tool intended for destruction can become a tool for creation. Data can become a means of perceiving the environment. Poetry written a century ago can re-enter our space.

It is precisely the thought of Slovenian poet Srečko Kosovel – which this year's festival programme is revisiting in various venues to mark the centenary of his death – that reminds us that questions of technological, social and human progress are not new. The tools, speed and scale of systems may change, but the fundamental questions remain strikingly similar: what kind of society are we building, for whom is it intended, and what place does the individual have within it?

This year's festival invites us to take a step beyond the humanisation of technology – towards an understanding of its materiality and the responsibilities that stem from it. Technology is not something that exists outside nature, society or humanity. It is part of the same interweaving fabric. Every innovation has a history, materials, energy consumption and consequences.

Speculum Artium therefore remains a mirror once again this year. It shows us not only the future, but above all the present, which we often overlook. Within it, art and science, the analogue and the digital, the earthly and the cosmic, heritage and experimentation, and humans and machines come together. And amidst these connections, space is created for what matters most: for the questions that help us not only to anticipate the future, but also to consciously shape it.

You are invited to look beneath the surface.

mag. Špela Pavli Perko, direktorica



**SPE
CU
LUM**

**AR
TI
UM**

FESTIVAL
NOVOMEDIJSKE
KULTURE



Plastika, некоč simbol napredka, je postala eden najtrajnejših sledov sodobne civilizacije. Z njenim razpadanjem nastajajo mikroskopski delci, ki krožijo po rekah, jezerih in oceanih, prehajajo v zrak, tla in prehransko verigo ter vstopajo v človeško telo. Onesnaženje ni več zgolj del okolja, temveč postaja del naše biološke resničnosti.

Projekt izhaja iz raziskav gibanja mikroplastike v vodnih sistemih ter razvija likovni jezik, ki temelji na mikroskopskih strukturah mikroplastičnih delcev. Njihove likovne interpretacije so nastale na podlagi dejanskih znanstvenih vzorcev mikroplastike, razvitih v sodelovanju z raziskovalci organizacije Globe Italia. Sile, tokovi in vrtinci se prevajajo v interaktivno svetlobno okolje, kjer prisotnost obiskovalcev_k vzpostavlja vedno nova razmerja med telesi in delci v suspenziji.

Delci postopoma prerastejo obiskovalčevo_kino podobo ter njegovo_njeno telo spremenijo v hibrid med človekom in sintetičnim materialom. Mikroplastika ni predstavljena kot oddaljena ekološka grožnja, temveč kot materialna sled človekovega delovanja, ki se skozi naravne procese vrača v okolje, žive organizme in človeka. Vsak delec nosi spomin svojega nastanka ter postane del nenehnega izmenjevanja med človekom in okoljem.

Plastični razcvet ne prikazuje oddaljene prihodnosti, temveč stanje, ki že obstaja. V trenutku, ko obiskovalec_ka vstopi v prostor, preneha biti zgolj opazovalec_ka in postane del sistema odnosov, sil in materialnih tokov, ki jih delo raziskuje.

Tehnična podpora: Društvo Trbovlje novomedijsko mesto (TNM), Žiga Pavlovič – razvijalec kreativnih tehnoloških rešitev TNM.

Posebna zahvala Organizaciji GLOBE Italia za obsežen arhiv posnetkov mikroplastike v vodi, ki je predstavljal pomemben vir navdiha pri oblikovanju vizualne podobe projekta.

Plastic, once a symbol of progress, has become one of the most enduring traces of modern civilisation. As it breaks down, microscopic particles are released into rivers, lakes and oceans, passing into the air, the soil and the food chain before ultimately entering the human body. Pollution is no longer merely part of the environment; it has become part of our biological reality.

The project draws on research into the movement of microplastics through aquatic systems, developing a visual language based on the microscopic structures of microplastic particles. Their artistic interpretations were created from actual scientific microplastic samples developed in collaboration with researchers from Globe Italia. Forces, currents and vortices are translated into an interactive light environment, where the presence of visitors continually generates new relationships between bodies and suspended particles.

The particles gradually overtake the visitor's image, transforming the body into a hybrid of human and synthetic material.

Microplastics are presented not as a distant ecological threat, but as a material trace of human activity that returns, through natural processes, to the environment, living organisms and ultimately to humans. Each particle carries the memory of its origin, becoming part of a continuous exchange between humanity and the environment.

Plastic Bloom does not depict a distant future, but a condition that already exists. The moment visitors enter the space, they cease to be mere observers and become part of the network of relationships, forces and material flows that the work explores.

Technical Development and Production Support:

Trbovlje New Media Town Association, Žiga Pavlovič

Special Thanks:

GLOBE Italia for its extensive archive of underwater microplastics imagery, which served as a significant source of inspiration for the project's visual identity.

SIMON ŠERC, MARTINA TESTEN (SI) NOKTURNO / NOCTURNO

V temi, kjer pogled izgublja svojo gotovost, prostor prevzame zvok. Nokturno obiskovalca popelje v nočni gozd, kjer se življenje razkriva skozi prostorsko zvočno krajino ter počasne, kontemplativne podobe. Glasovi sov, volkov, jelenjadi, lisic in številnih drugih nočnih bitij ustvarjajo večplastno zvočno tkivo, ki razkriva nevidne odnose med živimi organizmi in občutljivo ravnovesje ekosistema.

Instalacija raziskuje meje človeške percepcije ter odpira prostor za razmislek o kompleksnih načinih zaznavanja živali, njihovih komunikacijskih vzorcih in oblikah sobivanja. Tehnologija pri tem ne posnema narave, temveč postane podaljšek poslušanja – medij, ki omogoča srečanje z ritmi življenja, skritimi pod tančico noči. Nokturno je imerzivna izkušnja, poklon krhki lepoti nočnega sveta in tih opomin k ohranjanju okolij, v katerih ti glasovi še vedno odmevajo.

In darkness, where sight loses its certainty, sound takes over the space.

Nokturno invites the visitor into a nocturnal forest where life reveals itself through a spatial soundscape and slow, contemplative imagery. The voices of owls, wolves, deer, foxes, and countless other nocturnal creatures form a multilayered sonic fabric, revealing invisible relationships between living organisms and the fragile balance of the ecosystem.

The installation explores the limits of human perception, opening a space for reflection on the complex ways animals perceive their surroundings, their patterns of communication, and forms of coexistence. Technology does not imitate nature; instead, it becomes an extension of listening — a medium that enables an encounter with the rhythms of life hidden beneath the veil of night. Nokturno is an immersive experience and a tribute to the fragile beauty of the nocturnal world, as well as a quiet reminder of the importance of preserving the environments where these voices continue to resonate.





Čas ni le merska enota, temveč tudi subjektivna izkušnja, ki jo narava nenehno preoblikuje. Tempus raziskuje različne ritme življenja skozi bioakustični svet žuželk, katerih raznoliki življenjski cikli postanejo metafora večplastnega dojemanja časa.

Terenski posnetki žuželk se razprostirajo v prostorskem zvoku, medtem ko sinaptične vizualije ustvarjajo dinamično mrežo povezav med naravnimi procesi in človeško percepcijo. Obiskovalci_ke s svojo prisotnostjo in gibanjem vplivajo na razvoj zvočne strukture, zato se instalacija nenehno spreminja in vzpostavlja dialog med tehnologijo, ekosistemom ter posameznikom_co. Tempus odpira pogled na nevidne ritme narave in na čas kot izkušnjo, ki jo soustvarjamo z okoljem.

Time is not merely a unit of measurement, but also a subjective experience constantly reshaped by nature. Tempus explores different rhythms of life through the bioacoustic world of insects, whose diverse life cycles become a metaphor for the multilayered perception of time. Field recordings of insects unfold through spatial sound, while synaptic visualizations create a dynamic network of connections between natural processes and human perception. Through their presence and movement, visitors influence the development of the sonic structure, allowing the installation to continuously transform and establish a dialogue between technology, the ecosystem, and the individual. Tempus opens a space for reflection on the invisible rhythms of nature and on time as an experience co-created with the environment.

**MARTINA TESTEN, SIMON
ŠERC (SI)**

TEMPUS

PRODUKCIJA: DDT IN ZAVOD ROR / PRODUCTION: DDT AND ROR INSTITUTE



FILIP BORELLI (HR)

NEVIDNA LEPOTA INVISIBLE BEAUTY

Delo Nevidna lepota je interaktivna, ultravijolična kinetična skulptura/performans, ki temelji na fizikalnih poskusih z naravnimi silami. Osrednji del skulpture predstavlja premičen in prilagodljiv model, sestavljen iz fluorescentnih vrvic različnih dolžin, pritrjenih na vrteči se propeler, ki služi kot medij za vizualizacijo nevidnih fizikalnih zakonov. Instalacija posnema medsebojno delovanje naravnih sil in prostor spreminja v dinamičen laboratorij svetlobe in gibanja, ki ju spremlja avtorska ambientalna glasba.

Avtor z dodajanjem vrvic in s spreminjanjem hitrosti vrtenja prikaže, kako se sistem v iskanju ravnovesja prilagaja novim razmeram. Krogla, ki jo doda avtor, simbolizira planet in ponazarja zapletene naravne zakone. Gledalci_ke lahko z dodajanjem elementov sodelujejo pri ustvarjanju nove različice skulpture, s čimer projekt postane kolektivna izkušnja ter proces ustvarjanja fraktalov.

Invisible Beauty is an interactive, ultraviolet kinetic sculpture/performance based on physical experiments with natural forces. The core of the artwork is a mobile, tangible, and adaptable 3D object serving as a medium for visualizing the invisible laws of physics. The model consists of fluorescent strings of varying lengths attached to a rotating propeller. Accompanied by original ambient music, the installation imitates the interaction of natural forces, transforming the space into a dynamic laboratory of light and motion.

The performance is moderated by the author, who manipulates the system by adding strings and modifying rotational speed, demonstrating how the system adjusts to new conditions in its pursuit of balance. A ball attached by the author symbolizes a planet, using aesthetics to exemplify complex natural laws. The audience is invited to actively participate in building a new version of the sculpture by adding elements, turning the project into a shared social experience and a process of creating fractal and sacred geometry.

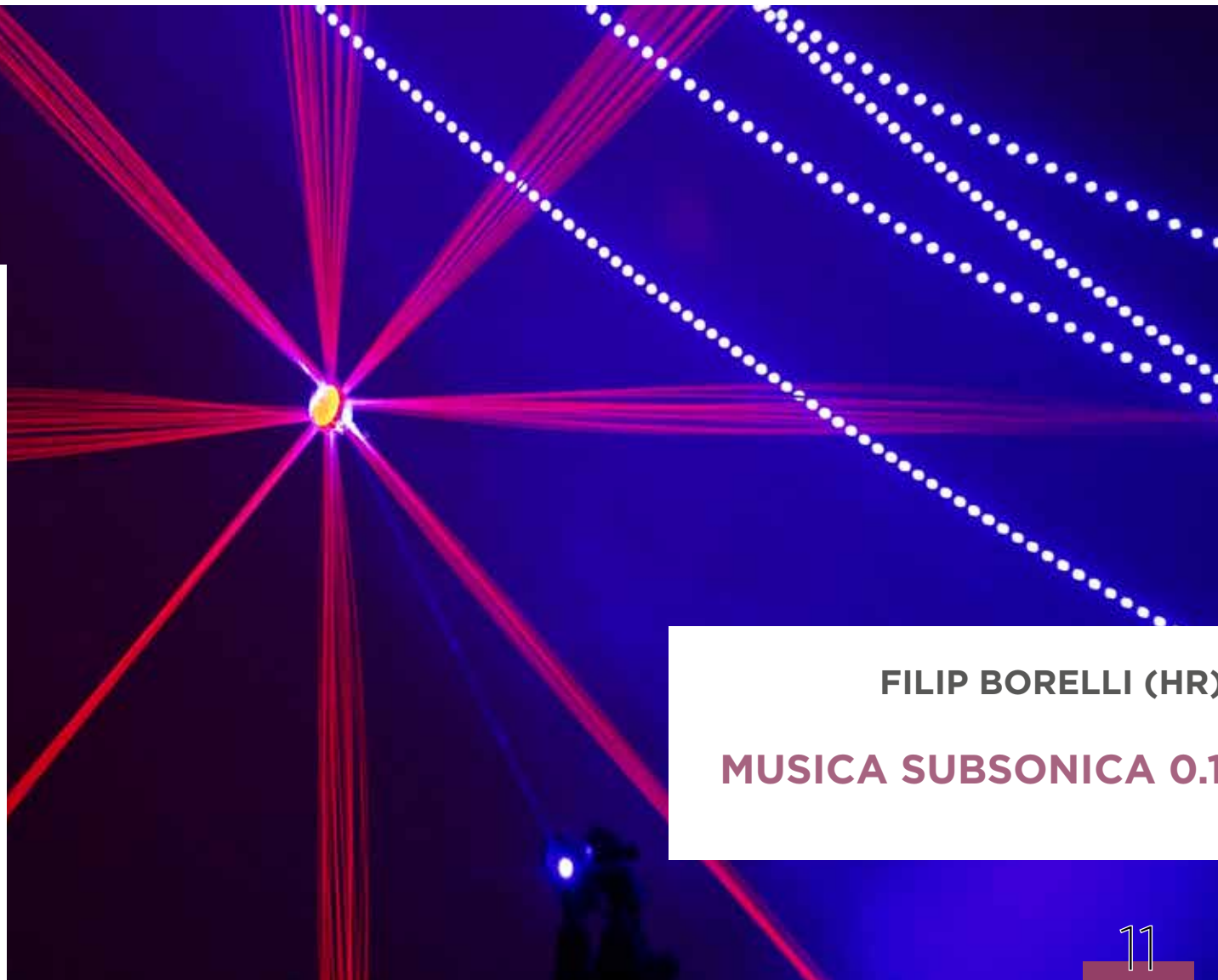
Delo Musica Subsonica 0.1 je interaktivna multimedijaska instalacija in platforma, ki raziskuje fizikalne zakone akustike in prostorske dinamike z uporabo dveh različnih pristopov. Instalacija zajema in ojača stoječe valovanje nizkih frekvenc določenega prostora ali deluje kot arhivski zvočni medij, ki predvaja akustične načrte oddaljenih arhitekturnih prostorov, ki so prestali naravne nesreče, vojno ali breme časa. Preko svetlobnega krmilnika gledalec_ka aktivno sodeluje s frekvencami, ki so tako nizke, da jih ljudje komaj zaznamo, ter v realnem času fizično in optično modulira valove. Tako instalacija postane interaktivni multimedijski most med prostorom, v katerega je umeščena, zgodovinskim spominom in človekovo intervencijo. Projekt temelji na avtorjevem spominu na potres v Zagrebu, ki je imel frekvenco 14 Hz in je pripomogel k razvoju pričujočega projekta. Delo prepozna edinstven akustični odtis prostora po njegovih stoječih valovih, pri čemer uporablja matematične izračune ali performativno kartiranje v živo prek zvočne zanke. Toni se nato sestavijo v harmonično celoto z uporabo metode naključij I-Ching skladatelja Johna Cagea.

Delo je nastalo ob podpori: KONTEJNER / biro sodobne umetniške prakse.

Musica Subsonica 0.1 is an interactive multimedia installation and platform that explores the physical laws of acoustics and spatial dynamics through two distinct sonic approaches. The system operates either as a live, site-specific installation that captures and amplifies the low-frequency standing waves of the immediate space, or as an archival sonic medium playing back the acoustic blueprints of distant architectural spaces that endured natural disasters, time or war. Through custom light controller, the audience actively interacts with sub-audible frequencies, physically and optically modulating the waves in real-time. In doing so, the installation becomes a collaborative, multimedia bridge between immediate space, historical memory, and human intervention. The project is deeply rooted in the artist's memory of the 2020 Zagreb earthquake—a 14 Hz seismic event that prompted the development of this project.

The work identifies a room's unique acoustic blueprint through its standing waves, using mathematical calculations or a live performative mapping process via sound feedback. These tones are composed into a harmonic structure using John Cage's I-Ching randomization method.

Supported by KONTEJNER / bureau of contemporary art praxis.



FILIP BORELLI (HR)

MUSICA SUBSONICA 0.1

**LEONARDO BETTINELLI
(AR/AT)**

**CIRCUS LUMINESZENZ:
LASERSKA HARFA Q
CIRCUS LUMINESZENZ:
LASER HARP Q**

Delo Laserska harfa Q je interaktivna potopitvena zvočno-svetlobna instalacija. Gre za participativni glasbeni inštrument, sestavljen iz štirih okvirjev, ki tvorijo tridimenzionalno kocko; v vsakem okvirju je dvanajst navpično poravnanih laserskih žarkov. Če gledalec_ka žarke prekine s katerim koli delom telesa, nastane zvok in se vključi niz svetlobnih diod. Vsak okvir je poseben inštrument z lastnim zvokom, vsi štirje pa so uglašeni v isti tonaliteti. Obiskovalci_ke lahko postanejo del izkušnje, tako da zaigrajo na enega od teh okvirjev bodisi sami bodisi skupaj z drugimi, ki ustvarjajo melodije na drugih okvirjih. Laserska harfa Q je nenavaden elektronski instrument, ki spodbuja medsebojno sodelovanje, da bi dosegli najboljši učinek, povezovanje med ljudmi in skupno ustvarjanje v sproščenem okolju.

Laser Harp Q is an Interactive Immersive Sound / Light Installation; a participatory musical instrument comprised by four frames (2mts wide x 2mts high) disposed shaping a three dimensional cube, each frame with 12 lasers beams vertically arranged. Interrupting these laser beams with any part of the body, provokes a sound to be triggered and an array of Leds to be turned on. Each frame comprises an instrument itself with its own set of sound, while each four frames are tuned under the same tonality. This way, the audience is invited to take part of the experience by playing one of these frames alone or together with other participants who can play the other frames. Laser Ha Laser Harp Q is an unusual electronic instrument that encourages participation & collaboration to achieve the best results. We get closer to other people in order to create together; create while having fun.



ANATOMIJA ZLATE RIBICE ALI O PRODUKCIJI ŽELJA / GOLD FISH ANATOMY – ON THE PRODUCTION OF DESIRE

Biološke procese pogosto beremo skozi antropocentrično prizmo – življenje razumemo po analogiji lastnega telesa, lastnih potreb, želja in zaznav. Prav tu nastaja razpoka med tem, kar si predstavljamo, in tem, kar dejansko obstaja. Ta razpoka je izhodišče pričujočega dela. Anatomija zlate ribice (ali O produkciji želja) je kinetična kiparska postavitev, ki posega na področje bioarta in ki s subtilno igro gibanja, resničnosti in iluzije odpira vprašanja posameznikove čine percepcije življenja, smrti in odnosa do naravnega sveta. Delo je preplet naravnega ekosistema, simbolike in človekovega kulturnega imaginarija. V kubusni izsek ribnika, kjer »rastejo« stereotipni lakirani kovinski cvetoči lokvanji, so z različnimi mehanizmi vpete preparirane mrtve živali, ki živijo v ribniškem habitatu. Tako so nad gladino pozicionirane preparirane pikapolonice, kačji pastir in muhe – te so pritrjene na žice, le-ta pa na urni mehanizem, ki vsako sekundo zarotira žuželke za 6 stopinj ter jih tako vrača v življenje. V podvodnem delu so na krožnico pritrjene nagačene zlate ribice – tiste seveda, ki v zameno za svobodo izpolnijo tri želje, in ki se s pomočjo motorja, skritega v spodnjem delu, počasi krožno vrtijo – s tem pa ustvarjajo živahno iluzijo plavanja. Ribnik na prvi pogled prekipeva od življenja, a sistem je le navidezno živ – gibanje, ki nakazuje vitalnost, je v resnici mehansko mrtvilo. V tem kontekstu delo ne deluje kot ilustracija znanosti, temveč kot kritično polje, kjer se preizprašujejo naši odnosi do drugih življenjskih oblik, tehnologije in minljivosti. Če povzamemo – kakšne so danes naše tri želje?

Biological processes are often read through an anthropocentric prism – we understand life by the analogy of our own body, our own needs, desires, and perceptions. It is precisely here that a gap opens up between what we imagine and what actually exists. This gap is the starting point of this work. Anatomy of a “Goldfish” (or on the Production of Desires) is a kinetic sculptural installation that ventures into the field of bioart, and which, through a subtle play of movement, reality, and illusion, opens up questions about our perception of life, death, and our relationship to the natural world. The work is an intertwining of a natural ecosystem, symbolism, and the human cultural imaginary. In a cuboid section of a pond, where stereotypical lacquered metal blooming water lilies “grow”, taxidermied dead animals that live in the pond habitat are integrated using various mechanisms. Thus, taxidermied ladybugs, a dragonfly, and flies are positioned above the surface – these are attached to wires, which are in turn connected to a clock mechanism that rotates the insects by 6 degrees every second, thereby bringing them back to life. In the underwater part, stuffed goldfish are attached to a circle – those, of course, that grant three wishes in exchange for freedom, and which, with the help of a motor hidden in the lower part, slowly rotate in a circle, creating a lively illusion of swimming. At first glance, the pond teems with life, but the system is only seemingly alive – the movement that suggests vitality is in reality a mechanical deadness. In this context, the sculpture does not act as an illustration of science, but rather as a critical field where our relationships to other life forms, technology, and transience are questioned. To summarize – what are our three wishes today?

KOPRODUKCIJA: DDT



LAURA BARAC, KATJA BUTORAC, ARIJANA GRUBIŠIĆ, ANAMARIA HORVACKI, LEONA KIRASIĆ,
ANDREA KOLAK, PETRA KORAĆ, AOIFE O'SHEA, MORENA PAVLOVIĆ, NURI PIRES, LUCIJA PRPIĆ,
NÁDIA SOUSA, ANTONIA SVERIĆ, MAJA ŠIMIĆ (HR)

DIGITALNE SLIKE V PODOBAH SEDANJOSTI / DIGITAL PICTURES IN THE IMAGERY OF THE PRESENT



DIGITALNE SLIKE V PODOBAH SEDANJOSTI / DIGITAL PICTURES IN THE IMAGERY OF THE PRESENT

Študenti_ke dodiplomskih študijskih programov Akademije za uporabne umetnosti Univerze na Reki (APURI), so se vključili_e v 21. izdajo manifestacije Moje, tvoje, naše v organizaciji in produkciji društva Drugo more, pri čemer so se navezali_e na skupinsko razstavo The World is Sleepwalking kuratorke Danijele Cotimbo.

Izhajajoč iz teme razstave, namreč resničnosti, ki jo opisujemo kot budno sanjanje, v kateri se deepfake vsebine, memi, generativna umetna inteligenca in fragmenti postinternetne vizualne kulture zlivajo v neprekinjen tok slik, so študenti_ke v okviru sodelovanja z Drugim morem razvili_e lastna avtorska dela. Skozi dialog z deli razstavljenih umetnikov (Zach Blas, Most Dismal Swamp / Dane Sutherland in Silvia Dal Dosso) študentski odgovori raziskujejo teme umetne inteligence, deepfakea, brainrota, postresnice, ideološkega razcepa, halucinacijskih svetov platformsko posredovane kulture ter simbolnih sistemov, ki se v njej oblikujejo – od starodavne keltske in slovanske simbolike do novih internetnih ikon, kot sta 67 ali Skibidi Toilet.

Študentke in študenti so se odzvali z uporabo širokega razpona medijev in poetik. Določena dela obstajajo v prostoru virtualne resničnosti, kjer percepcija izgublja oporišče, medtem ko druga uporabijo klasični format stripa, da bi narativno razčlenili logiko brainrota in vsebin, generiranih z umetno inteligenco (UI). Pojavljajo se tudi dela v obliki koncepta videoigre in distopičnega sveta v kolapsu, kot tudi interaktivne instalacije, ki se odzivajo na prisotnost gledalca_ke in tematizirajo algoritemsko oblikovanje vizualne resničnosti. Prisotna so spletno zasnovana (web-based) dela in net art, ki temo umeščajo neposredno v brskalnik, ter digitalni kolaži, ilustracije in intervencije v znana dela umetnostne zgodovine, v katera se prikradejo liki, rojeni na družbenih omrežjih.

Med pogostimi motivi izstopa metafora morja, oziroma interneta kot neskončne vodne gladine, po kateri sodobni uporabnik_ca „lebdi“ in „lovi“ posnetke zaslona (screenshote), a tudi kot vira, katerega količine se tiho trošijo v infrastrukturi generativne umetne inteligence. Ob njej se pojavljajo portali in prehodi v algoritemske sisteme, zaščitni simboli in ritualni predmeti kot odgovor na nevidne sile digitalnega okolja, odnos med svetlobo in temo kot metafora filtrirane percepcije ter spoj starodavne in internetne ikonografije, v katerem se keltski in slovanski simboli življenja, smrti in ponovnega rojstva srečujejo z brainrot jezikom memov. Nekaj del neposredno preizprašuje prenasičenost z vsebinami in potrebo po premoru, medtem ko druga gradijo povsem nova distopična vesolja z lastnimi liki in mitologijami.

Rezultat je raznolika skupina del, ki – vsako iz svojega zornega kota – postavlja isto vprašanje, ki ga zastavlja tudi sama manifestacija: ali lahko tokove budnega sanjanja spremenimo v lucidne sanje?

– doc. art. Mihael Giba

Akademija za uporabne umetnosti Univerze na Reki · študentsko delo · mentorja: Mihael Giba in Boris Beja

Undergraduate students of the Academy of Applied Arts, University of Rijeka (APURI) joined the 21st edition of the Moje, tvoje, naše (Mine, Yours, Ours) event, organized and produced by the Drugo more association, building upon the group exhibition The World is Sleepwalking by curator Danijela Cotimbo.

Starting from the theme of the exhibition, namely the reality we describe as waking dreaming, in which deepfakes, memes, generative artificial intelligence, and fragments of post-internet visual culture merge into an uninterrupted stream of images, the students developed their own original works in collaboration with Drugo more. Through a dialogue with the works of the exhibiting artists (Zach Blas, Most Dismal Swamp / Dane Sutherland, and Silvia Dal Dosso), the student responses explore themes of artificial intelligence, deepfakes, brainrot, post-truth, ideological rift, hallucinatory worlds of platform-mediated culture, and the symbolic systems that form within it – from ancient Celtic and Slavic symbolism to new internet icons like 67 or Skibidi Toilet.

The students responded using a wide range of media and poetics. Certain works exist in the space of virtual reality, where perception loses its foothold, while others use the classic comic book format to narratively unpack the logic of brainrot and AI-generated content. There are also works in the form of a video game concept and a dystopian world in collapse, as well as interactive installations that respond to the presence of the viewer and thematize the algorithmic shaping of visual reality. There are web-based works and net art that place the theme directly into the browser, as well as digital collages, illustrations, and interventions into famous works of art history into which characters born on social networks sneak.

Among the frequent motifs, the metaphor of the sea stands out, namely the internet as an endless expanse of water upon which the contemporary user “floats” and “fishes” for screenshots, but also as a resource whose quantities are silently consumed in the infrastructure of generative artificial intelligence. Alongside it appear portals and transitions into algorithmic systems, protective symbols, and ritual objects as a response to the invisible forces of the digital environment, the relationship between light and dark as a metaphor for filtered perception, and a blend of ancient and internet iconography in which Celtic and Slavic symbols of life, death, and rebirth meet the brainrot language of memes. Several works directly question content oversaturation and the need for a break, while others build entirely new dystopian universes with their own characters and mythologies.

The result is a diverse group of works that, each from its own angle, poses the same question raised by the event itself: can we turn the currents of waking dreaming into lucid dreams?

– Assist. Prof. of Art Mihael Giba

Academy of Applied Arts, University of Rijeka · student work · mentors: Mihael Giba, Boris Beja



**BORIS BEJA, NAJA RAŽEM,
JAN ČEŠNJEVAR, JURE JELENC
(SI)**

**URBANA AVBA
URBAN AVBA**

Urbana avba reinterpretira tradicionalno žensko pokrivalo v kontekstu sodobnega urbanega prostora. Projekt etnološko izročilo povezuje s sodobnimi uporabniki_cami, pri čemer presega spolne delitve in nagovarja tako ženske kot moške. Aerodinamično prilagojena 3D-natisnjena oblika je umeščena na readymade kolesarsko čelado, v objekt pa je vključen tudi vir svetlobe, ki v temi opozarja na prisotnost posameznika_ce v prostoru. S tem objekt postavlja vprašanja o prisotnosti, vidnosti ter varnosti.

Urbana avba ohkrati odpira razmislek o tem, kako kulturno dediščino interpretirati v sodobnem času, jo prilagoditi aktualnim uporabnikom_cam in z njo opozarjati na raznolikost sodobne družbe.

Urban Avba reinterprets the traditional women's headdress in the context of contemporary urban space. The project connects ethnological heritage with contemporary users, transcending gender divisions and addressing both women and men. The aerodynamically adjusted 3d printed shape is placed on a ready-made bicycle helmet, and a light source is integrated into the object to signal the individual's presence in space in the dark. Thus the object raises questions of visibility and, ultimately, of safety.

Urban Avba also opens up reflection on how cultural heritage can be interpreted in contemporary times, adapted to present-day users, and used to draw attention to the diversity of contemporary society.

Koprodukcija: Univerza v Ljubljani, Naravoslovnotehniška fakulteta; Svetlobna gverila / Forum Ljubljana; HUD sklad Univerze v Ljubljani

Co-production: University of Ljubljana, Faculty of Natural Sciences and Engineering; Svetlobna gverila / Forum Ljubljana; UL SSHA Fund

DIH PODZEMLJA / BREATH OF THE UNDERWORLD



Umetniško-raziskovalni projekt, izhaja iz dela Rudarjev nagrobnik I (1965) kiparja Stojana Batiča. V središču projekta je funkcionalni merilnik kakovosti zraka, nastal na presečišču likovne umetnosti, inženirstva in oblikovanja. Objekt ni zgolj tehnična naprava, temveč interpretacija kulturnega spomina, ki skozi novo uporabno formo vzpostavlja dialog med preteklostjo in sedanjostjo. Projekt izhaja iz vprašanja, kako lahko sodobna tehnologija postane sredstvo za ponovno branje umetniške dediščine. Namesto rudarske svetilke, ki je eden prepoznavnih elementov izhodiščnega dela, je v novo oblikovanem objektu umeščen senzor za merjenje kakovosti zraka. Ta zamenjava ni zgolj formalna, temveč simbolna. Če je nekoč svetilka rudarju omogočala orientacijo v temi podzemlja, danes senzor razkriva nevidne podatke o okolju, v katerem živimo.

Objekt tako deluje kot most med materialno dediščino industrijskega okolja in digitalno kulturo današnjega časa. Merilnik kakovosti zraka odpira tudi širši razmislek o odnosu med človekom in njegovim okoljem. Ne ponuja zgolj podatkov, temveč jih prevaja v razumljivo vizualno izkušnjo, v kateri se tehnične meritve srečajo z umetniško interpretacijo. Na ta način postane uporabnik hkrati opazovalec, bralec informacij in soudeleženec procesa ozaveščanja o prostoru, ki ga naseljuje. Rezultat je dokaz, da dediščina ni statičen ostanek preteklosti, temveč živ prostor reinterpretacij, v katerem lahko zgodovinski umetniški opus postane izhodišče za razmislek o sodobnih družbenih in okoljskih vprašanjih.

This artistic-research project stems from the work *The Miner's Gravestone I* (1965) by sculptor Stojan Batič. At the centre of the project is a functional air quality monitor, created at the intersection of fine art, engineering, and design. The object is not merely a technical device, but an interpretation of cultural memory that establishes a dialogue between past and present through a new usable form.

The project begins with the question of how contemporary technology can become a means of re-reading artistic heritage. Instead of the miner's lamp, one of the recognisable elements of the original work, the newly designed object incorporates a sensor for measuring air quality. This replacement is not merely formal, but symbolic. If the lamp once enabled the miner to navigate the darkness of the underground, today the sensor reveals invisible data about the environment in which we live.

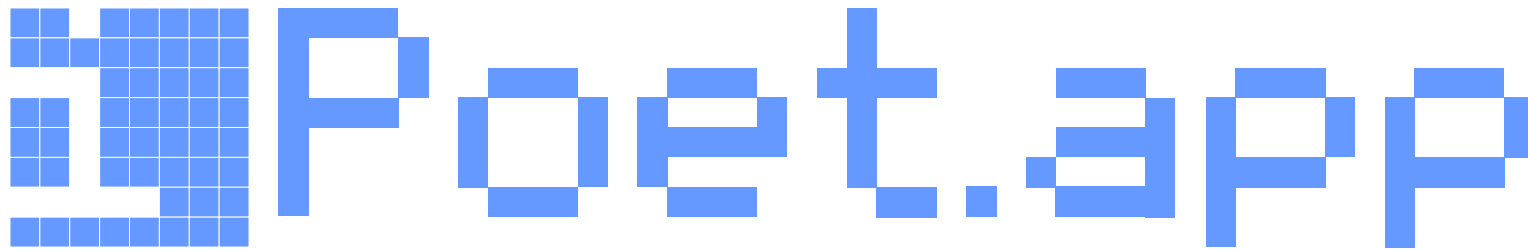
The object thus acts as a bridge between the material heritage of the industrial environment and today's digital culture. The air quality monitor also invites a broader reflection on the relationship between humans and their environment. It does not merely offer data, but translates it into an understandable visual experience in which technical measurements meet artistic interpretation. In this way the visitor becomes at once an observer, a reader of information, and a co-participant in the process of raising awareness about the space they inhabit. The result is proof that heritage is not a static remnant of the past, but a living space of reinterpretations in which a historical body of artistic work can become a starting point for reflection on contemporary social and environmental issues.

iPoet je mobilna aplikacija, ki integrira multimedijško poezijo. Projekt je sinteza umetniških hotenj slovenskih avantgardistov: pesnika Srečka Kosovela, slikarja in grafika Avgusta Černigoja ter skladatelja Marija Kogoja. Uporabnik aplikacije konstruira umetniška dela INTEGRALE, s katerimi soustvarja KOLEKTIV – novo belo družbo bodočnosti, ki se gradi na spletnem portalu www.ipoet.app. Prva različica aplikacije i-POET (2004) je bila ustvarjena ob 100-letnici Kosovelovega rojstva. Ob 100-letnici pesnikove smrti (2026) je aplikacija iPoet.app posodobljena za sodobno generacijo mobilnih naprav. iPoet je spomenik Srečku Kosovelu in slovenski zgodovinski avantgardi, ki ga lahko spravimo v vsak žep. Ob 100-letnici Kosovelovega slovesa je tako umetnost končno lahko postala zidajoča, sintetična in kolektivna.

Programiranje: Nejc Grmek

Koncept in oblika: Boštjan Kavčič

Akademski mentorja: prof. dr. Narvika Bovcon, izr. prof. dr. Dejan Lavbič



iPoet is a mobile application that integrates multimedia poetry. The project is a synthesis of the artistic aspirations of Slovenian avant-gardists: the poet Srečko Kosovel, the painter and graphic artist Avgust Černigoj, and the composer Marij Kogoj. The user of the app constructs the INTEGRALS artwork, co-creating the COLLECTIVE – a new white society of the future, which is being built on the web portal www.ipoet.app. The first version of the i-POET application (2004) was created on the 100th anniversary of Kosovel's birth. On the 100th anniversary of the poet's death (2026), the iPoet.app application has been updated for a modern generation of mobile devices. iPoet is a monument to Srečko Kosovel and the Slovenian historical avant-garde that we can fit into any pocket. On the 100th anniversary of Kosovel's passing, art has thus finally been able to become constructive, synthetic, and collective.

Programming: Nejc Grmek

Concept, design: Boštjan Kavčič

Academic mentors: prof. dr. Narvika Bovcon, assoc. prof. dr. Dejan Lavbič



BOŠTJAN KAVČIČ (SI)

IPOET.APP



MANCA BAŠA (SI)

SREDI ZVEZD, NOČ IN DAN AMONGST THE STARS, NIGHT AND DAY

Animacija izhaja iz razmisleka o podobi vojaka, ki je v kolektivni zavesti pogosto zaznamovana z nasiljem in s strahom. Vojaki so nemalokrat razumljeni kot brezosebni akterji vojne morije, pri čemer spregledamo dejstvo, da se pod uniformami skrivajo posamezniki.

Avtorica je podobo uniformiranega posameznika preoblikovala in nadgradila z zvočno podlago, s čimer nas navdaja z upanjem in hkrati referenčno upodablja zaveznike, ki so z dnevom D napovedali konec druge svetovne vojne.

Akvarelno prelivanje modrin neba, v katerega je umeščen protagonist vojak-glasbenik, ki namesto orožja drži inštrument, dopolnjuje tipografski pripis, ki si ga je avtorica izposodila iz verzov slovenske popevke. Popevka Zemlja pleše je prvič zazvenela na prvi Slovenski popevki leta 1962. Glasbo je ustvaril Mojmir Sepe, besedilo pa napisal Gregor Strniša. Zemljo v besedilu je avtorica zamenjala z vojno, s čimer je želela opozoriti, da kljub proslavljanju miru in zmage nad okupatorji naš planet še vedno pleše v ritmu vojn, morije in trpljenja.

Glasbena podlago za animirani umetniški projekt sta prispevala Julijan Andrejaš in Timotej Duvnjak.

*University of Ljubljana, Naravoslovnotehniška fakulteta · študentsko delo · mentorja: Boris Beja, dr. Tanja Medved
University of Ljubljana, Faculty of Natural Sciences and Engineering · student work · mentors: Boris Beja, dr. Tanja Medved*

The animation stems from a reflection on the image of the soldier, which in the collective consciousness is often marked by violence and fear. Soldiers are frequently understood as impersonal actors in the carnage of war, overlooking the fact that individuals are hidden beneath the uniforms.

The author reshaped and enhanced the image of the uniformed individual with an audio soundtrack, filling us with hope while referentially depicting the Allies who heralded the end of World War II with D-Day.

The watercolour blending of the blues of the sky, in which the soldier-musician protagonist, is placed, is complemented by a typographic inscription the author borrowed from the verses of a Slovenian pop song (popevka). The song Zemlja pleše (The Earth Dances) was performed for the first time at the first Slovenska popevka festival in 1962. The music was composed by Mojmir Sepe and the lyrics were written by Gregor Strniša. The author replaced "Earth" in the lyrics with "war", aiming to point out that despite celebrating peace and victory over the occupiers, our planet still dances to the rhythm of wars, carnage and suffering.

The soundtrack for the animated art project was contributed by Julijan Andrejaš and Timotej Duvnjak.

COLIN BLACK (AU), ESZTER POLÓNYI (US), JAKA ŽELEZNIKAR (SI) PROSIM, VPRAŠAJ ME NEKAJ DRUGEGA / PLEASE ASK ME SOMETHING ELSE



Projekt, zasnovan za spletno okolje, se umešča na presečišče zvočne umetnosti, e-literature in spletne umetnosti, pri čemer se konceptualno opira na sodobne teoretske premisleke o novih medijih. V svojem jedru raziskuje pogoje digitalne izkušnje kot hibridnega prostora, kjer se estetsko, tehnično in diskurzivno nenehno prepletajo ter soustvarjajo specifične načine zaznavanja, branja in poslušanja. Delo se materializira kot dinamična spletna kompozicija, ki združuje vizualne, tekstualne in zvočne plasti. Animacija, ustvarjena z uporabo naprednih CSS tehnik, ne deluje zgolj kot estetski okvir, temveč kot aktivni nosilec pomena: njena spremenljivost, ritmičnost in odzivnost vzpostavljajo temporalno dimenzijo, ki uporabnika_co vodi skozi fragmentirano, a hkrati sugestivno naracijo. Vizualni tok se neprestano preoblikuje, s čimer destabilizira linearno percepcijo in odpira prostor za večplastno interpretacijo.

Besedilna komponenta, ki se giblje med poezijo in razpršenimi jezikovnimi enotami, tematizira temnejše vidike spletne in širše družbene kulture – od mehanizmov nadzora, izključevanja in nasilja do subtilnejših oblik samocenzure in izbrisa. Hkrati pa projekt vzpostavlja napetost med temi vsebinami in njihovimi potlačenimi ali marginaliziranimi nasprotji, pogosto utišanimi glasovi. Zvočna plast povezuje vizualno-semantično strukturo v celostno izkušnjo. Kompozicija zvočne umetnosti je zasnovana generativno: ob vsakem ponovnem zagonu ali obisku se rahlo spremeni, pri čemer ohranja prepoznavno identiteto, a nikoli ne reproducira povsem enake različice.

Projekt tako deluje kot odprt sistem, v katerem se pomen vzpostavlja skozi interakcijo med kodo, vsebino in zaznavo uporabnika_ce. S tem ne nagovarja le estetske izkušnje, temveč tudi kritično refleksijo o pogojih vidnosti, slišnosti in prisotnosti v sodobnem digitalnem okolju. Kot tak ponuja prostor za premislek o tem, kako so naši kulturni izrazi oblikovani, omejevani in transformirani znotraj tehnoloških in ideoloških okvirov, ki jih pogosto jemljemo kot samoumevne in nevtralne.

Designed for the online environment, the project sits at the intersection of sound art, e-literature, and net art, conceptually drawing on contemporary theoretical reflections on new media. At its core, it explores the conditions of the digital experience as a hybrid space where the aesthetic, technical, and discursive constantly intertwine and co-create specific ways of perceiving, reading, and listening. The work materializes as a dynamic web composition that combines visual, textual, and acoustic layers. The animation, created using advanced CSS techniques, functions not merely as an aesthetic frame but as an active carrier of meaning: its mutability, rhythm, and responsiveness establish a temporal dimension that guides the user through a fragmented yet suggestive narrative. The visual flow is constantly transformed, thereby destabilizing linear perception and opening up space for multifaceted interpretation. The textual component, which moves between poetry and dispersed linguistic units, problematizes the darker aspects of online and broader social culture—from mechanisms of surveillance, exclusion, and violence to subtler forms of self-censorship and erasure. At the same time, the project establishes a tension between these contents and their suppressed or marginalized opposites, often silenced voices. The sound layer connects the visual-semantic structure into an integrated experience. The sound art composition is designed generatively: with each restart or visit, it changes slightly, maintaining a recognizable identity but never reproducing the exact same version. The project thus functions as an open system in which meaning is established through the interaction between code, content, and user perception. In doing so, it addresses not only the aesthetic experience but also critical reflection on the conditions of visibility, audibility, and presence in the contemporary digital environment. As such, it offers a space to reconsider how our cultural expressions are shaped, constrained, and transformed within technological and ideological frameworks that we often take for granted as self-evident and neutral.



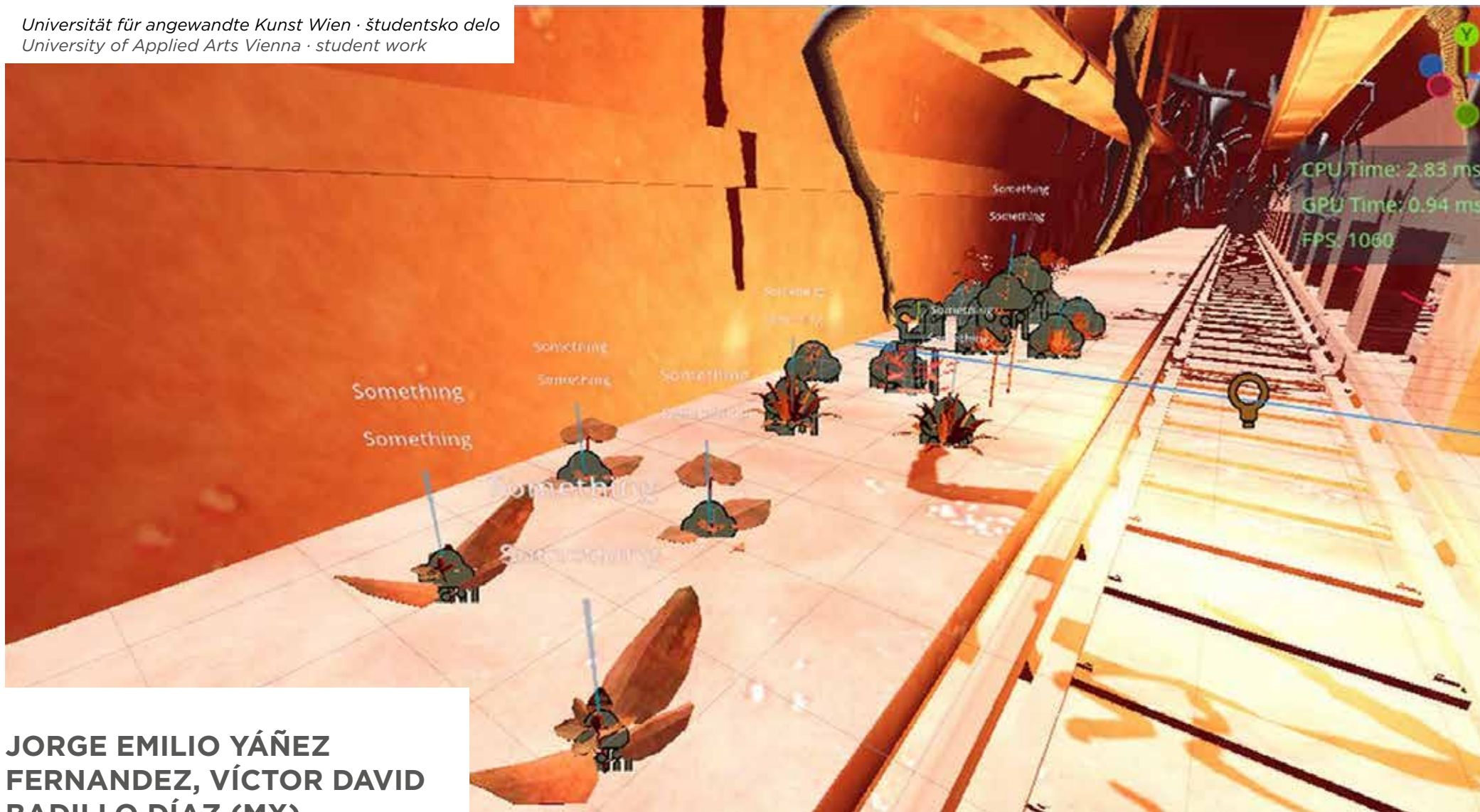
Delo Nomadski slovar Skolt Samijev je izkušnja virtualne resničnosti, ki gledalcu_ki predstavi jezik in kulturo Skolt Samijev. Projekt združuje vizualno in zvočno gradivo iz vasi Neiden v Sør-Varangerju, območju kulturne dediščine z neprekinjeno naselitvijo Skolt Samijev, kjer so njihove kulturne prakse še žive. Obiskovalce_ke v vas povabijo 360-stopinjski dokumentarni filmi, fotopanorame ter 3D-skeni narave in zgradb. Ti skupaj tvorijo virtualni prostor, ki povezuje jezik, materialno kulturo in kraje.

Skolt Sámi Nomadic Dictionary is a Virtual Reality experience that introduces the viewer to the Skolt Sámi language and culture. The project assembles visual and sonic materials from the village located in Neiden, Sør-Varanger, a cultural heritage site of continued Skolt Sámi settlements and cultural practices. The audiences are welcomed into the village through 360-degree documentaries, photo-panoramas, and 3D scans of nature and built structures. Together, they compose a virtual space connecting the language, material culture, and places.

**ANNA TOLKACHEVA (RU),
STEVE NEST (AT)**

**NOMADSKI SLOVAR
SKOLT SAMIJEV**

**SKOLT SAMI NOMADIC
DICTIONARY**



**JORGE EMILIO YÁÑEZ
FERNANDEZ, VÍCTOR DAVID
BADILLO DÍAZ (MX)**

METROJSKA ŽIVAL **METRO ANIMAL**

Metrojska žival je arhivska videoigra, ki opozarja na operativno nepreglednost digitalnih infrastruktur v Mehiki. Preko interaktivne pripovedi povezuje kritično pomanjkanje vode v Mehiki z ekstraktivizmom, povezanim z digitalnimi tehnologijami, ki se navadno skrivajo za izrazi, kot so oblak, klepetalni roboti in generativna umetna inteligenca.

Metro Animal is an archive video game that sheds light on the operational opacity of digital infrastructures in Mexico. It highlights the extractivism enabled by these technologies—often hidden behind terms like “the cloud,” “chatbots,” and “generative AI”—by connecting these issues to Mexico’s water crises through an interactive narrative.

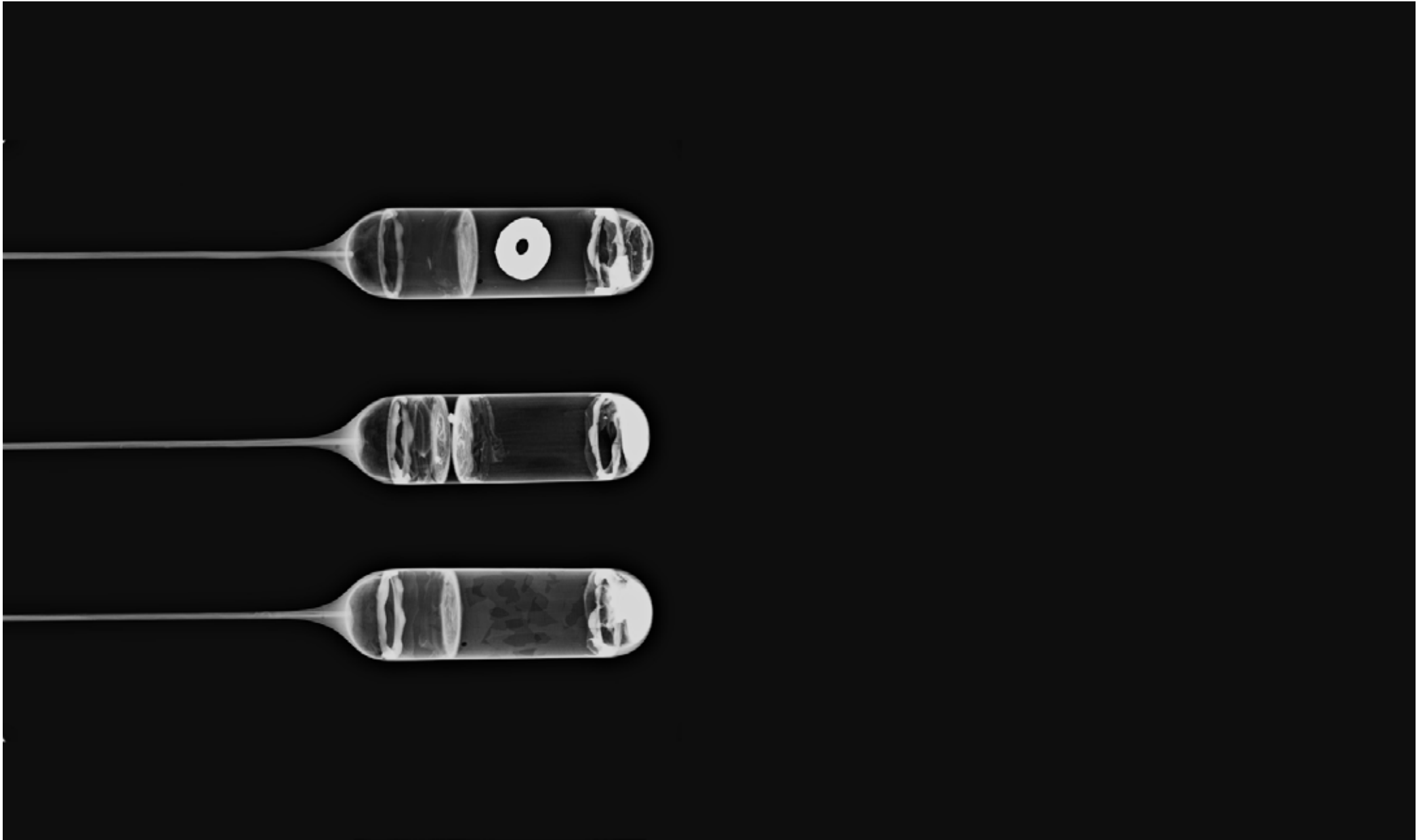


Potrošnik / Potrošen je interaktivna umetniška instalacija in igra, ki obiskovalca_ko postavi v vlogo kita, ene največjih živali na planetu. Njegova naloga je preprosta, prehranjevati se mora s planktonom in preživeti. Toda v sodobnem oceanu hrana ni več edino, kar plava v vodi. Med prehranjevanjem se v morskem okolju pojavljajo delci mikroplastike, ki jih po velikosti in videzu skoraj ni mogoče ločiti od hrane. Tako kot v resničnem svetu tudi v instalaciji popolna izbira ni mogoča. Plastiki se ni mogoče povsem izogniti, vprašanje je le, koliko je bomo zaužili. Potrošnik / Potrošen skozi igrivo interakcijo obiskovalcu_ki omogoča neposredno izkušnjo problema, ki je sicer očem večinoma neviden. Kar se začne kot preprosta igra preživetja, se postopoma spremeni v vprašanje: če morske živali ne morejo ločiti hrane od plastike, zakaj verjamemo, da smo ljudje kaj na boljšem?

Consumer / Consumed is an interactive art installation and game that places visitors in the role of a whale, one of the largest creatures on Earth. The objective seems simple: feed on plankton and survive. Yet in today's oceans, food is no longer the only thing drifting through the water. As the player navigates the environment, microplastics appear among the plankton. Similar in size and appearance, they are almost impossible to distinguish from real food. Just as in the real world, perfect choices are no longer possible. Plastic cannot be avoided entirely. The only question is how much of it will be consumed. Through play, Consumer / Consumed transforms an invisible environmental issue into a tangible experience. What begins as a simple survival game gradually becomes a broader question. If marine life can no longer distinguish food from plastic, what makes us believe that we are any better off?

**SIMON OKROGAR,
ANDRAŽ MEDVED (SI)**

**POTROŠNIK / POTROŠEN
CONSUMER / CONSUMED**



Slavko Tihec (1928–1993) je svoje akvamobile ustvarjal na prelomu šestdesetih in sedemdesetih let 20. stoletja iz želje po poustvarjanju organskega gibanja. Njegove kinetične skulpture temeljijo na raziskovanju in empiričnih poskusih oblikovanja struktur, ki jih podvodni tokovi in električni tok poganjajo v mehko, svobodno gibanje. Plavajoče forme na vodni gladini, ki obenem ustvarjajo zvok, v gledalcu, ki vzbujajo asociacije na življenje in nenehno preobrazbo.

Moderna galerija v Ljubljani in nacionalno vozlišče Evropske raziskovalne infrastrukture za dediščinsko znanost E-RIHS.si predstavljata nabor znanstvenih raziskav umetniškega dela Vertikale (1969) avtorja Slavka Tihca. Ta dinamična in vizualno enigmatična kinetična skulptura predstavlja enega najradikalnejših prebojev v slovenski in jugoslovanski umetnosti druge polovice 20. stoletja.

Ob pripravah na konservatorsko-restavratorski poseg na enem najbolj prepoznavnih del Moderne galerije se odpirajo vprašanja, kako številne raziskovalne podatke povezati v smiselno celoto ter jih prevesti v jezik izkustva, ki neposredno vpliva na razumevanje in ohranjanje materialnosti umetniškega dela. Znanstvene analize razkrivajo njegovo snovnost, tehnološko zasnovo in procese staranja, vendar ostaja na začetku, vmes in na koncu prav človeška roka tista, ki materijo premika, preizkuša in ohranja.

Raziskavo je omogočilo Slovensko vozlišče Evropske Raziskovalne Infrastrukture za dediščinsko znanost (infrastrukturni program IO-E012 Javne agencije za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije).



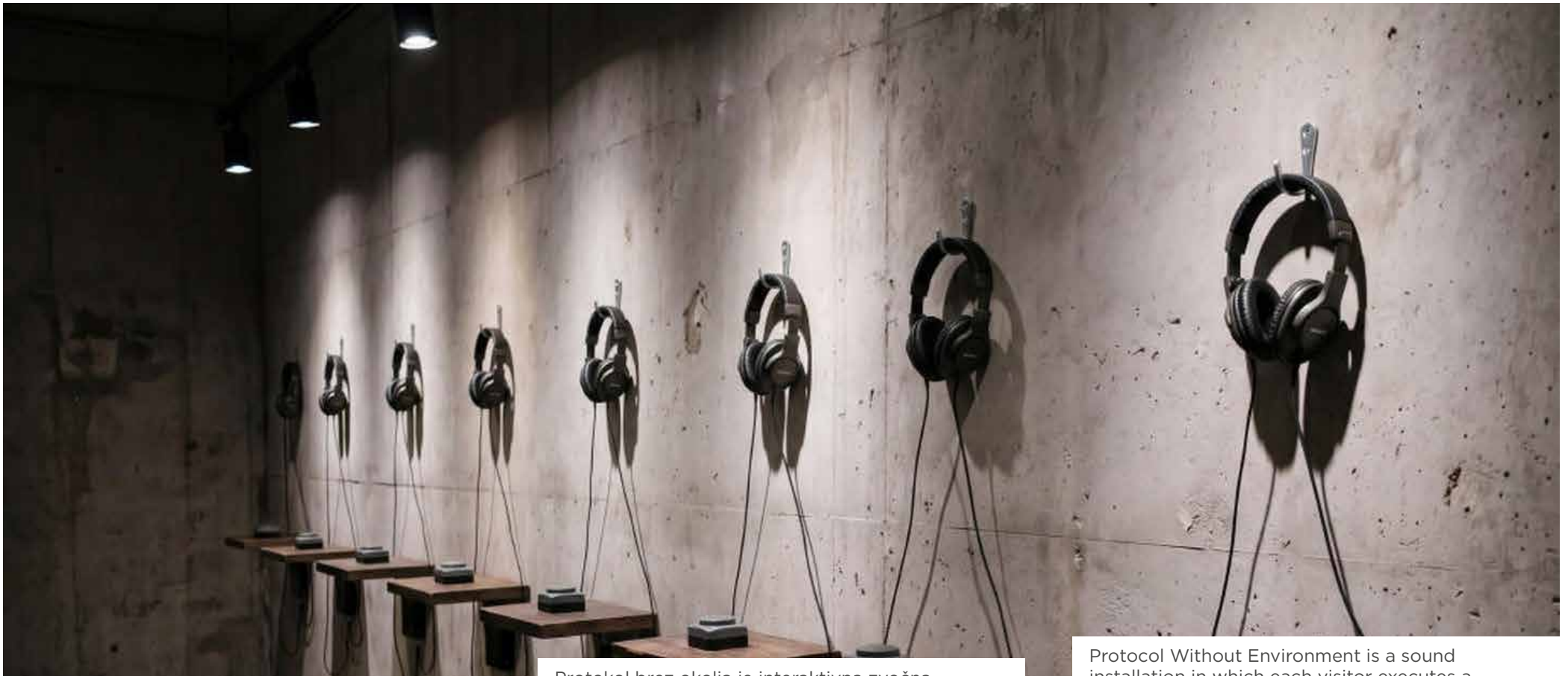
Slavko Tihec (1928–1993) created his aquamobiles at the turn of the 1960s and 1970s out of a desire to recreate organic movement. His kinetic sculptures are based on research and empirical experiments in designing structures driven by underwater currents and electric current into soft, free movement. Floating forms on the water surface, which simultaneously create sound, evoke associations of life and constant transformation in the viewer. The Museum of Modern Art in Ljubljana and the national node of the European Research Infrastructure for Heritage Science E-RIHS.si present a selection of scientific research on the artwork Verticals (1969) by Slavko Tihec. This dynamic and visually enigmatic kinetic sculpture represents one of the most radical breakthroughs in Slovenian and Yugoslav art of the second half of the 20th century.

In preparation for the conservation-restoration intervention on one of the most recognizable works of the Museum of Modern Art, questions arise on how to connect numerous research data into a meaningful whole and translate them into the language of experience, which directly influences the understanding and preservation of the artwork's materiality. Scientific analyses reveal its materiality, technological design, and aging processes, but in the beginning, middle, and end, it is the human hand that moves, tests, and preserves the matter.

Acknowledgments: The research was made possible by the Slovenian Node of the European Research Infrastructure for Heritage Science (infrastructure program IO-E012 of the Slovenian Research and Innovation Agency).



**SIMONA ŠKORJA, KLARA
RETKO, MAŠA KAVČIČ, LEA
LEGAN, PETRA BEŠLAGIĆ,
ROK HAFNER, JANEZ KOSEL,
LIDIJA KORAT BENZA, ROŽLE
REPIČ, MIHA HUMAR, JAKA
LEVANIČ, ŠPELA POK, IRENA
KRALJ CIGIĆ, MARTIN ŠALA,
MATEJ HUŠ, POLONCA
ROPRET; MODERNA GALERIJA,
EVROPSKA RAZISKOVALNA
INFRASTRUKTURA ZA
DEDIŠČINSKO ZNANOST
– SLOVENIJA (E-RIHS.
SI), CENTER ODLIČNOSTI
GREENHER (GREENHER
COE), ZAVOD ZA VARSTVO
KULTURNE DEDIŠČINE
(ZVKDS), ZAVOD ZA
GRADBENIŠTVO SLOVENIJE
(ZAG), UL FAKULTETA
ZA KEMIJO IN KEMIJSKO
TEHNOLOGIJO (UL FKKT), UL
BIOTEHNIŠKA FAKULTETA (UL
BF), KEMIJSKI INŠTITUT (KI),
NARODNI MUZEJ SLOVENIJE
(NMS).**



NIKOLINA POPOV (RS)

PROTOKOL BREZ OKOLJA PROTOCOL WITHOUT ENVIRONMENT

Protokol brez okolja je interaktivna zvočna instalacija. Gledalec_ka si nadene slušalke in izvede gibalni protokol – konkretno zaporedje gibov, ki jih usmerja glas v slušalkah, in jih gledalec_ka izvede v prostoru.

Sedem postaj, sedem različnih protokolov. Ko si obiskovalec_ka nadene slušalke in pritisne gumb za predvajanje, sistem posreduje eno navodilo za premik naenkrat. Obiskovalec_ka izvaja vsak korak posebej po vrstnem redu predvajanja. Gledalci_ke brez slušalk opazujejo telesa v gibanju. Sedem ljudi hkrati izvaja sedem različnih zaporedij, ne da bi vedeli za navodila drugih. Protokol je viden vsem, okolje, ki ga je ustvarilo, pa ne. Avtorica je navdih za delo našla v Trbovljah, nekdanjem rudarskem središču, in v telesu, ki še naprej izvaja protokol sistema, ki ne obstaja več.

Protocol Without Environment is a sound installation in which each visitor executes a physical protocol delivered through headphones — a concrete sequence of movements, instructed by a voice, performed in space.

Seven stations, seven different protocols. When a visitor puts on the headphones and presses the button, a delivers one movement instruction at a time. The visitor executes each step in sequence. Those outside the headphones observe bodies in motion. Seven people executing seven different sequences simultaneously, unaware of each other's instructions. The protocol is visible. The environment that produced it is not. The work departs from Trbovlje, a former Slovenian mining centre, and from the body that continues to execute the logic of a system that no longer exists.

Sodobna družba predstavlja individualizem kot vrhunec svobode, medtem ko nas v ozadju prefinjeno standardizira. Vzgoja, družbene norme in biološka nujnost ljudi povezujejo v skupnosti, ki oblikujejo naše potrebe in pogled na svet. Paradoksalno postaja ta odnos v dobi umetne inteligence še bolj kompleksen. Medtem, ko nas udobje digitalne dobe fizično odtuja, algoritmi sočasno predelujejo naše podatke in nas združujejo v novo obliko kolektivnosti na metaravni. Ali zato izgubljam potrebo po kolektivni, oprijemljivi realnosti, ki je nekoč – recimo na primeru delavske solidarnosti – tvorila jedro človekove enotnosti?

Instalacija Dostop do kolektivnega individuuma je interaktivni digitalni amalgam. V treh medsebojno povezanih fazah zbira podatke in posnetke obrazov obiskovalcev_k ter jih spreminja v zaslonsko reprezentacijo enega samega, skupnega subjekta. Samodejna privolitev v ustvarjanje banalnega gesla za nadaljevanje postopka razgalja našo vsakdanjo ubogljivost v digitalnem sistemu – ali se odpovedujemo svoji identiteti zaradi lastne varnosti ali zaradi varnosti korporacij, ki te podatke nadzorujejo? Zvok, ki prihaja iz instalacije, odmeva kot odmev v jami in nakazuje neprekinjeno algoritemsko kopičenje naših odtujenih identitet.

Contemporary society presents individualism as the pinnacle of freedom, while subtly standardizing us in the background. Through upbringing, social norms, and biological necessity, human beings are always part of a community that shapes their needs and worldview. Paradoxically, in the era of artificial intelligence, this relationship becomes even more complex. While the conveniences of the digital age physically alienates us, algorithms simultaneously consume our data, merging us into a new form of collectivity on a meta-level.

Do we, therefore, lose the need for collective, tangible reality that once—such as in the case of workers' solidarity—constituted the core of human unity?

The installation Access to Collective Individual is an interactive digital amalgam. Through three interconnected stages, it collects data and facial scans from visitors, transforming them into the on-screen representation of a single, shared subject. The automatic consent to create a banal password in order to proceed with the process exposes our everyday obedience to the digital system—do we surrender our identity for our own security, or for the security of the corporations that control this data? The sound emanating from the installation resonates like an echo in a cave, signaling the continuous algorithmic accumulation of our alienated identities.

KRISTINA LAZIĆ (RS)

DOSTOP DO KOLEKTIVNEGA INDIVIDUUMA ACCESS TO COLLECTIVE INDIVIDUAL



Univerzitet Singidunum, Fakultet za medije i komunikacije · študentsko delo · mentor: prof. dr Predrag Terzić
Singidunum University, The Faculty of Media and Communications · student work · mentor: prof. dr Predrag Terzić



BERHAN METE ARKIN (TR)

FUTURAMA

Video-mapping projekt Futurama si zamišlja prihodnost čez 300 let, v kateri institucionalni sistemi kljub tehnološkemu napredku še naprej povzročajo čakalne dobe in izključenost. S projekcijo na ročno izdelan pomanjšan model občinske stavbe delo odpira vprašanje, ali gre za resnične spremembe ali pa zgolj za ponavljanje preteklosti v novi obliki.

Arhitekturni model: Lara Čepon in Ela Pori

This video mapping project imagines a future 300 years from now, where institutional systems continue to produce waiting and exclusion despite technological progress. By projecting onto a hand-built scale model of a municipal building, the work questions whether change is real or simply a repetition of the past in a new form.

Architectural Model : Lara Čepon, Ela Pori

Interaktivna video instalacija z mapiranjem reinterpreterira delo Roberta Frosta Opuščena pot skozi osebno izkušnjo migracije in pripadnosti. Avtorja je navdihnil trenutek čakanja na letališču, kjer so državljani_ke Evropske unije in potniki_ce iz držav, ki niso članice Evropske unije, ločeni_e v različni vrsti. Delo je razmislek o nevidnih mejah, neenaki mobilnosti in izbranih poteh. Dva vizualna okvirja predstavljata vzporedni, a neenaki potovanji znotraj istega prostora. S povezovanjem literarne metafore z doživeto izkušnjo projekt postavlja vprašanje, kaj pomeni ubrati manj prehojeno pot v svetu, ki ga oblikujejo identiteta, narodnost in sistemske meje.

This interactive video mapping installation reinterprets Robert Frost's *The Road Not Taken* through a personal experience of migration and belonging. Inspired by the moment of waiting at an airport where European Union citizens and non-European travelers are separated into different lines. The work reflects on invisible borders, unequal mobility, and chosen paths. Two visual frames represent these parallel yet unequal journeys within the same space. By connecting a literary metaphor to lived experience, the project questions what it means to take "the road less traveled" in a world shaped by identity, nationality, and systemic boundaries.

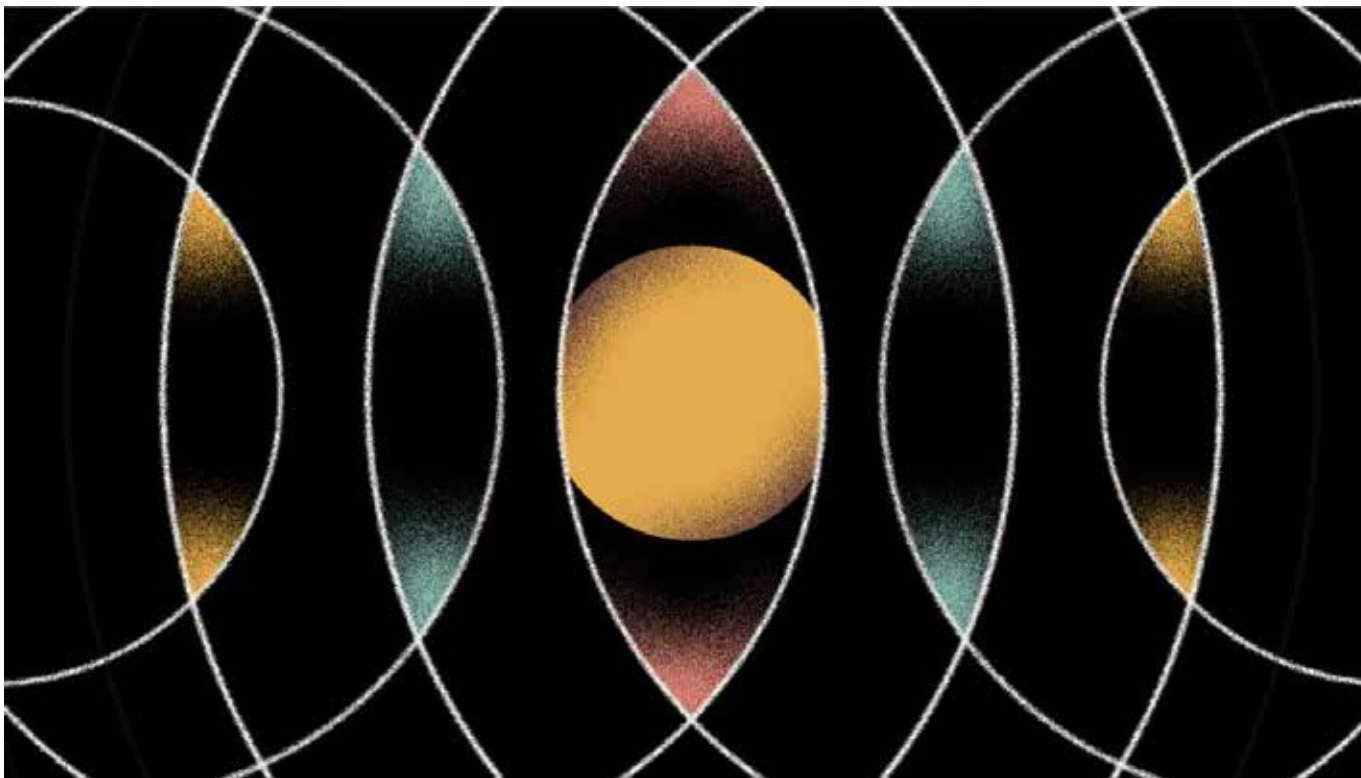
BERHAN METE ARKIN (TR)

ČAS IN PROSTOR V GIBLJIVIH SLIKAH SPACE & TIME IN MOVING IMAGES



Akademija umetnosti Univerze v Novi Gorici · študentsko delo · mentorica: Jasna Hribernik
The School of Arts of University of Nova Gorica · student work · mentor: Jasna Hribernik

DIGITAL  **SCREEN**



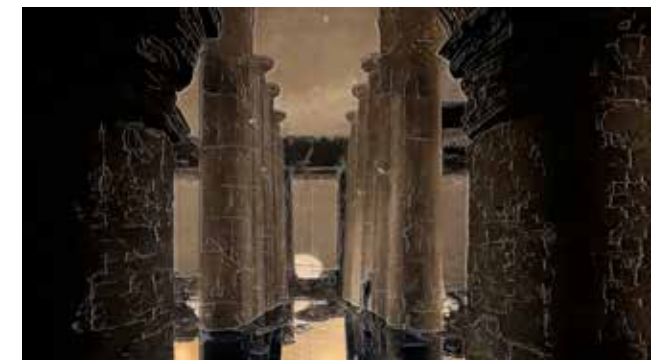
ARS ELECTRONICA ANIMATION FESTIVAL 2025 ON TOUR FESTIVAL ANIMACIJE ARS ELECTRONICA 2025 NA TURNEJI

Festival animacije Ars Electronica na turneji predstavlja najnovejše umetniške trende na področju digitalne animacije, ki pričajo o nedavnih preobrazbah animacije. Izbrana dela premikajo meje medija ter ponujajo inovativne in eksperimentalne vizualne pripovedi. Od 1.119 prijavljenih del je bilo izbranih 45 projektov, ki so se predstavili na festivalu animacije Ars Electronica septembra 2025. Približno polovica od njih je vključena v program Ars Electronica na turneji.

The Ars Electronica Animation Festival On Tour showcases recent artistic trends in the field of digital animation. The selection, compiled of the submissions at Prix Ars Electronica 2025 in the category New Animation Art bears witness to recent transformations within the field of animation. The festival embraces artists who push the boundaries of the medium, offering innovative and experimental visual narratives. From the 1119 submissions, around 45 projects were selected and showcased at Ars Electronica Animation Festival in September 2025.



PANIC - Ars Electronica selection
PANIKA - izbor Ars Electronice



Austrian Panorama
Avstrijska panorama



Young Animations
Animacije mladih

RAZŠIRJENE PODOBE POVOJNEGA MODERNISTIČNEGA KIPARSTVA / EXTENDED IMAGES OF POST-WAR MODERNIST SCULPTURE

Projekt Razširjene podobe povojnega modernističnega kiparstva v obliki 3D-animacije raziskuje in interpretira prostorsko dramaturgijo izbranih del kiparja Stojana Batiča, enega najpomembnejših slovenskih kiparjev 20. stoletja. Njegov izjemno obsežen opus zajema dela v različnih kiparskih materialih, od lesa, kamna in gline do bronza in stekla, pri čemer je skozi celotno ustvarjalno pot povezoval raziskovanje materiala z izrazito pripovedno močjo upodobljenih motivov. Prostorske interpretacije omogočajo poglede, ki jih v fizičnem prostoru pogosto ni mogoče zaznati, ter nadgrajuje izkušnjo opazovanja z dramaturško zasnovanim vizualnim in zvočnim tokom. Projekt tako odpira nove možnosti interpretacije povojnega slovenskega kiparstva ter sodobnemu občinstvu omogoča drugačno branje in razumevanje Batičevega umetniškega opusa.

– doc. Boris Beja



The project Expanded Representations of Postwar Modernist Sculpture uses 3D Animation to explore and interpret the spatial dramaturgy of selected works by sculptor Stojan Batič, one of the most important Slovenian sculptors of the 20th century. His extremely extensive oeuvre includes works in various sculptural materials, from wood, stone and clay to bronze and glass, and throughout his creative path he combined the exploration of the material with the distinct narrative power of the depicted motifs.

Spatial interpretations are bringing the sculptural space closer to newer ways of experiencing art. The digital medium enables views that are often not perceptible in physical space, and upgrades the experience of observation with a dramaturgically designed visual and sound flow. The project thus opens up new possibilities for interpreting post-war Slovenian sculpture and enables a contemporary audience to read and understand Batič's artistic oeuvre differently.

– Boris Beja, assist. prof.

di:'Angewandte

Universität für angewandte Kunst Wien

University of Applied Arts Vienna

DOTAKNI SE)(ME TOUCH)(ME

V dotiku se skriva človekova želja po razumevanju in izkušanju sveta. To je tisti trenutek, ko se razdalja med kožo in svetom sesede ter med njima ni več praznega prostora. Vendar dotik ni le taktilna informacija, temveč tudi čustveno srečanje; vtis, ki nastane, ko nekaj od zunaj doseže našo notranjost.

Danes ni predmeta, ki bi se ga dotikali pogosteje kot tistega, ki nas ločuje od sveta, a nas hkrati z njim povezuje. Drsimo po zaslonih in na drugi strani srečujemo podobe, glasove in ideje – vsebine, ki nas ganejo, zaradi katerih se počutimo blizu ali pa strašljivo same. Ta tanka steklena površina je postala prostor, kjer se pogajamo o tem, kdo smo in kam sodimo. Pojavi se resonanca, a koža ostane nedotaknjena.

Vprašanja, kaj nas danes gane, kaj se nas dotakne ter kako se oblikujejo naše predstave o bližini, intimnosti in skupnosti, je v središču programa TOUCH)(ME

In touch lies the human desire to understand and experience the world. It is that moment in which the distance between skin and world collapses, leaving no space between them. Yet touch is not only tactile information, but also an emotional encounter. An impression that arises when something from the outside reaches our inner self.

There is no object we touch more often today than the one that separates us from the world, while at the same time connecting us to it. We swipe across screens, and on the other side meet images, voices, and ideas. Things that move us, that make us feel close, or terribly alone. This thin surface of glass has become the place where we negotiate who we are and where we belong. Resonance emerges, and yet the skin remains untouched.

The question of what touches us today and how our notions of closeness, intimacy, and community are shaped, lies at the center of TOUCH)(ME.

Universität für angewandte Kunst Wien · študentska dela · mentorica: Tina Kult
University of Applied Arts Vienna, Digital Arts Department · student works · mentor: Tina Kult

ANDREAS RIPPL | ON THE LOOKOUT | 2025 | 4'01
RAGE | CYBORGS ARE JEALOUS OF ME | 2025 | 6'21
ANTON PAIEVSKI | LIKE SHARE SUBSCRIBE | 2026 | 3'01

ZITA KAYSER | YOU COULD HAVE DONE BETTER | 2025 | 4'38

DAVID DAKI OBRADOVIĆ | BOSNIAN PYRAMID
ROUTINE BY DAKI | 2025 | 1'56

SEI JEUNG | TOFUISM | 2026 | 15'52

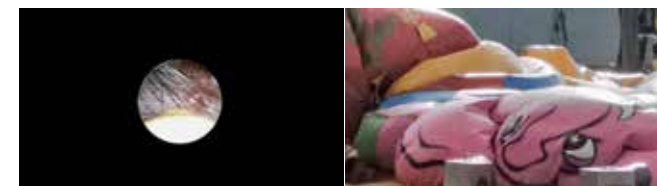
FRANCI KAS | BECOMING DIGITÁLIS
SZABADSÁGHARCOS – GAMEPLAY | 2026 | 9'23

MALPRACTICE | FATIGUE ARCHIVE | 2025 | 7'50

XU HUANG | POEMS FROM A SUSHI SHOP AND XU'S
UNOFFICIAL REPORT TO LENIN, WINTER TWENTY
TWENTY-FIVE | 2026 | 7'12

RYTA KULYK | INSTRUMENTS | 2025 | 6'51

KLÁRA KLIMAS | ONCE-WAS-RAIN//SMILING IN
SLOWMOTION | 2026 | 15'

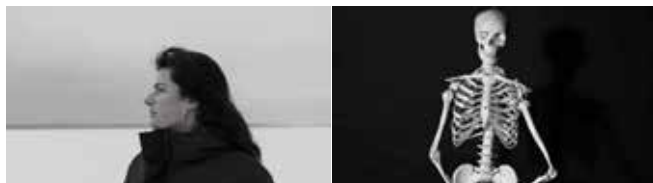


UMETNOST PREMIČNIH SLIK 2026 MOVING IMAGE ART 2026

Video dela so nastala spomladi 2026 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_ke prvega letnika likovne umetnosti ter študenti_ke na izmenjavi. V predstavljenih kratkih videih so raziskovali_e prakso gibljive slike v kontekstu sodobne likovne umetnosti.

The video works were produced during the Moving Image study module in Spring 2026. The study module is part of the Fine Art Lab specialisation 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, the emphasis is put on contemporary art and emerging technologies. The authors of these video works are fine art first-year-, 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.

Tampereen ammattikorkeakoulu · študentska dela · mentorica: Fanny Niemi-Junkola, MFA, viš. pred.
Tampere University of Applied Sciences · student works · mentor: Fanny Niemi-Junkola, Senior Lecturer, Fine Art



MINNI VÄLIPAKKA, RAINE VIRTANEN, AKU SATAMO,
SIIRI MUHONEN | I CAN'T FEEL WHERE I END. |
2026 | 5'

METTE NYMAN | TURDY TUTU 3022 | 2026 | 7'35

GARANCE SOURON, VINYET SANCHIS, EMA
URSÍNYOVÁ | SEROTONIN | 2025 | 3'34

NEA KIVELÄ, DANIELA ODRIJA SOLOVJOVA, JANNE
LOUKKOLA | DISK//SPACE | 2026 | 2'

DANIELA ODRIJA SOLOVJOVA | 2000 | 2026 | 1'28
DUY NGUYEN (DUY KHANG BE LE) | THE LONG WAY
HOME | 2026 | 2'50

URHO JORONEN | REUNITED | 2026 | 1'52

JANNE LOUKKOLA | SANDCAKE | 2026 | 2'

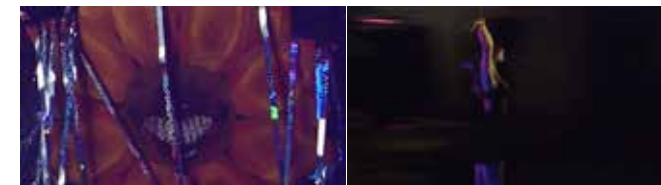
AGATHE PEREIRA, ELISE LALANNE, LÉON PINTER,
VEERA SALO | AKRASIA | 2026 | 1'30

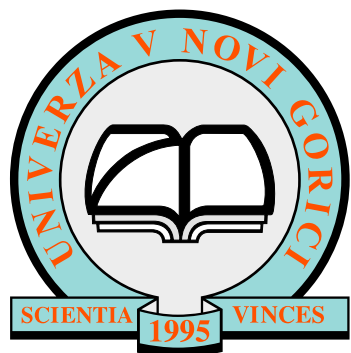
OTTO-OSKARI HEINO | DIPSOMANIAC | 2026 | 2'35

AINO ANNIINA DELEON | YHDESSÄ ERILLÄÄN /
TOGETHER WHILE APART | 2026 | 4'11

ANNA KONDUROVA | HIGHWAY GAME | 2026 | 3'25

NELLI SAVIKKO, NANA HAUTALA | STUCK | 2026 | 4'





AKADEMIJA UMETNOSTI
SCHOOL OF ARTS

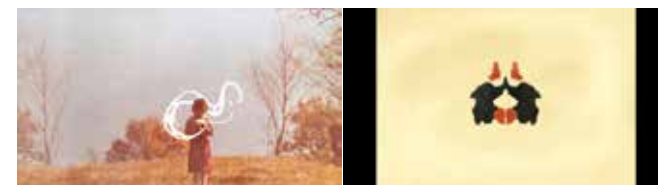
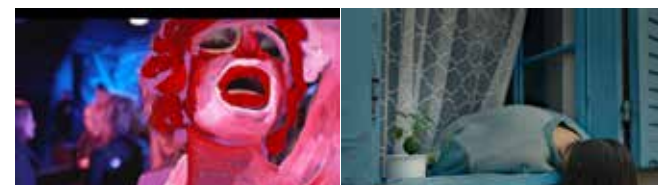
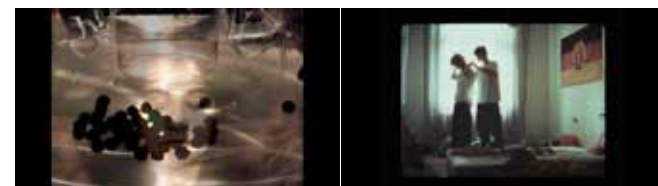
AKADEMIJA UMETNOSTI UNIVERZE V NOVI GORICI **UNIVERSITY OF NOVA GORICA SCHOOL OF ARTS**

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_cev in gostujočih mentoric_jev. Študentke_i 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.

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.

Akademija umetnosti Univerze v Novi Gorici · študentska dela
University of Nova Gorica School of Arts · student works

ANĐELINA PETROVIĆ | NLP SEKCIJA 1 | 2026 | 5'58
NEL JERAJ SEDEJ | 11. SEPTEMBER | 2026 | 7'39
PRIYAL RAMESH VASSARAMO | PORQUE FAÇO
ARTE? / ZAKAJ DELAM UMETNOST? | 2026 | 6'
TOMA KIRINA | SOBA, KI SE SPOMINJA | 2'12
MELITA SANDRIN | ARAHNOFOBIA | 2025 | 2'49
NEDA IVANOVIĆ | DEKONSTRUKCIJA | 2025 | 3'09
ANĐELINA PETROVIĆ | ŽENSKI KLUB | 2025 | 3'56
BRINA FEKONJA | LIŠAJA | 8'
TINA FURLAN | OTROCI VETRA | 4'17
ROK ČAKŠ | RORSCHACHOVE PAKCE | 2'10



FILMSKO USTVARJALNO DRUŠTVO LOKE STUDIO
SENCE UMETNE INTELLIGENCE / SHADOWS OF THE ARTIFICIAL INTELLIGENCE



V svetu, v katerem so se algoritmi umetne inteligence zasidrali v vse pore družbe, se nekoč uspešen režiser znajde v brezizhodni situaciji. Ko se zdi, da zaradi svojih grehov iz preteklosti ne bo nikoli več posnel nobenega filma, se pojavi skrivnostni producent, ki mu ponuja na videz idealno rešitev – snemanje filma s pomočjo umetne inteligence (UI).

Vendar ni vse, kot se zdi, in rešitev se kmalu izkaže za polno pasti, skrivnostni producent pa s svojim načrtom ogrozi celotno filmsko industrijo.

Fantazijski kratki film, ki prikazuje svet, ki ni več niti tako oddaljen niti fantastičen.

režija: Matic Poropatič

scenarij: Matic Poropatič in Ajda Gabrič

kamera: Blaž Juvan

igrajo: Rok Kreže, Mirza Ribič, Vid Šteh in Kaja Čop

In a world where artificial intelligence algorithms have become embedded in every pore of society, a once successful director finds himself in a hopeless situation. When it seems that he will never make another film because of his past sins, a mysterious producer appears and offers him a seemingly ideal solution – making a film with the help of artificial intelligence – AI. However, not everything is as it seems, and the solution soon turns out to be full of traps, and the mysterious producer threatens the entire film industry with his plan. A fantasy short film that depicts a world that is no longer so distant or fantastic.

Director: Matic Poropatič

Screenplay: Matic Poropatič, Ajda Gabrič

Cinematography: Blaž Juvan

Cast: Rok Kreže, Mirza Ribič, Vid Šteh, Kaja Čop

DIGITAL **BIG** SCREEN

IZBOR

ALICIJA ANNA BOGACKA, BORIS BEJA, MATIC GABER | RAZŠIRJENE PODOBE POVOJNEGA MODERNISTIČNEGA KIPARSTVA | — | 5'02

VDC FILMSKA SKUPINA | ČAS ZA KOSILO (TIME FOR LUNCH) | — | 2'13

MANCA BAŠA | SREDI ZVEZD, NOČ IN DAN | — | 0'32

IRENA PASKALI | VMESNIKI (SCHNITTSTELLEN - INTERFACES) | — | 1'24

KATERYNA BORTSOVA | GIBANJE ROK (HANDS MOTION) | — | 1'07

YICHU LI | ANCORA | — | 4'15

ANNA MUNDET MOLAS | POKOPALIŠČE ANTEN (ANTENNA GRAVEYARD) | — | 16'46

Dva festivala, eno mesto. Speculum Artium in DigitalBigScreen že dolgo delita isti prostor in isto občinstvo. Nerazdružljiva – in zdaj končno en festival.

Sledi kompilacija DigitalBigScreen s sedmimi deli. Nekatera izhajajo iz ustvarjalne energije Zasavja. Druga prihajajo iz oddaljenih delov sveta. A vsa se sprašujejo o naši preteklosti, sedanjosti in prihodnosti. O povezovanju, o vmesnikih.

O tem, kaj pomeni biti človek.

Two festivals, one town. Speculum Artium and DigitalBigScreen have long shared the same space and the same audience. Inseparable — and now, finally, one. What follows is a DigitalBigScreen compilation of seven works. Some originating in the creative energy of the Zasavje region. Others coming from distant parts of the world. But all of them asking questions about our past, present and future. About connecting, interfacing. About what it is to be human.



POVZETEK

Tehnološki sistemi, politične strukture in kulturni imaginariji so že dolgo prepleteni s pridobivanjem in kroženjem zemeljskih materialov. Danes mineralni ekstraktivizem ne deluje zgolj kot industrijska praksa, temveč kot materialno-semiotična sila, vpeta v kompleksna tehnološka, ekonomska in geopolitična omrežja. Redke zemeljske prvine, litij in drugi strateški minerali vzdržujejo sodobne infrastrukture, hkrati pa oblikujejo pripovedi, skozi katere družbe razumejo napredek, razvoj in planetarno preobrazbo.

Razstava Rare Earths, ki si naslov izposoja pri redkih zemeljskih prvinah, ki poganjajo sodobno elektroniko, zelene tehnologije in vojaške sisteme, izpostavlja vprašanja o globoki prepletenosti človeške civilizacije z materiali Zemlje. Razgrinja se kot meditacija o paradoksu napredka: kako isti materiali, ki omogočajo digitalno pospeševanje, ostajajo zasidrani v počasnem geološkem času in krhkem zemeljskem ravnovesju; in kako težnje po transcendenci, dematerializaciji in preselitvi v sintetične ali breztelesne arhitekture ostajajo neločljive od procesov izčrpanja Zemlje.

FABRICIO LAMONCHA REDKE ZEMLJE / / RARE EARTHS

KAJ SO REDKE ZEMLJE

Redke zemlje niso niti redke niti zemlje v dobresednem pomenu besede. So skupina sedemnajstih kovinskih elementov, ki so v zemeljski skorji razmeroma pogosti, le redko pa jih najdemo v tako zgoščenih oblikah, da bi jih bilo mogoče zlahka pridobivati. Ne opredeljuje jih njihova redkost, temveč njihove lastnosti. Zaradi edinstvenih magnetnih, optičnih in elektronskih značilnosti so nepogrešljive za sodobne tehnologije, od pametnih telefonov in prenosnikov do vetrnih turbin in električnih vozil. Delujejo večinoma skrite očem, vgrajene v jedro sistemov, ki vzdržujejo vsakdanje življenje, pa tudi vojaških in industrijskih infrastruktur.

Redke zemlje so materialni substrat digitalne in zelene dobe – skriti minerali, ki omogočajo nematerialne svetove. Geološko starodavne, a tehnološko neposredne, redke zemlje utelešajo temeljno napetost: omogočajo širjenje digitalnih in čistih tehnologij, njihovo pridobivanje pa ostaja okoljsko uničujoče in materialno intenzivno.

ABSTRACT

Technological systems, political structures, and cultural imaginaries have long been intertwined with the extraction and circulation of earthly materials. Today, mineral extractivism operates not only as an industrial practice, but as a material-semiotic force embedded within complex technological, economic, and geopolitical networks. Rare earth elements, lithium, and other strategic minerals sustain contemporary infrastructures while simultaneously shaping the narratives through which societies understand progress, development, and planetary transformation.

Borrowing its title from the rare earth elements that power contemporary electronics, green technologies, and military systems, Rare Earths reflects on the deep entanglement between human civilization and the materials of the Earth. It unfolds as a meditation on the paradox of progress: how the same materials that enable digital acceleration remain grounded in slow geological temporalities and fragile terrestrial ecologies; and how aspirations toward transcendence, dematerialization, and migration into synthetic or disembodied architectures remain inseparable from processes of earthly depletion.

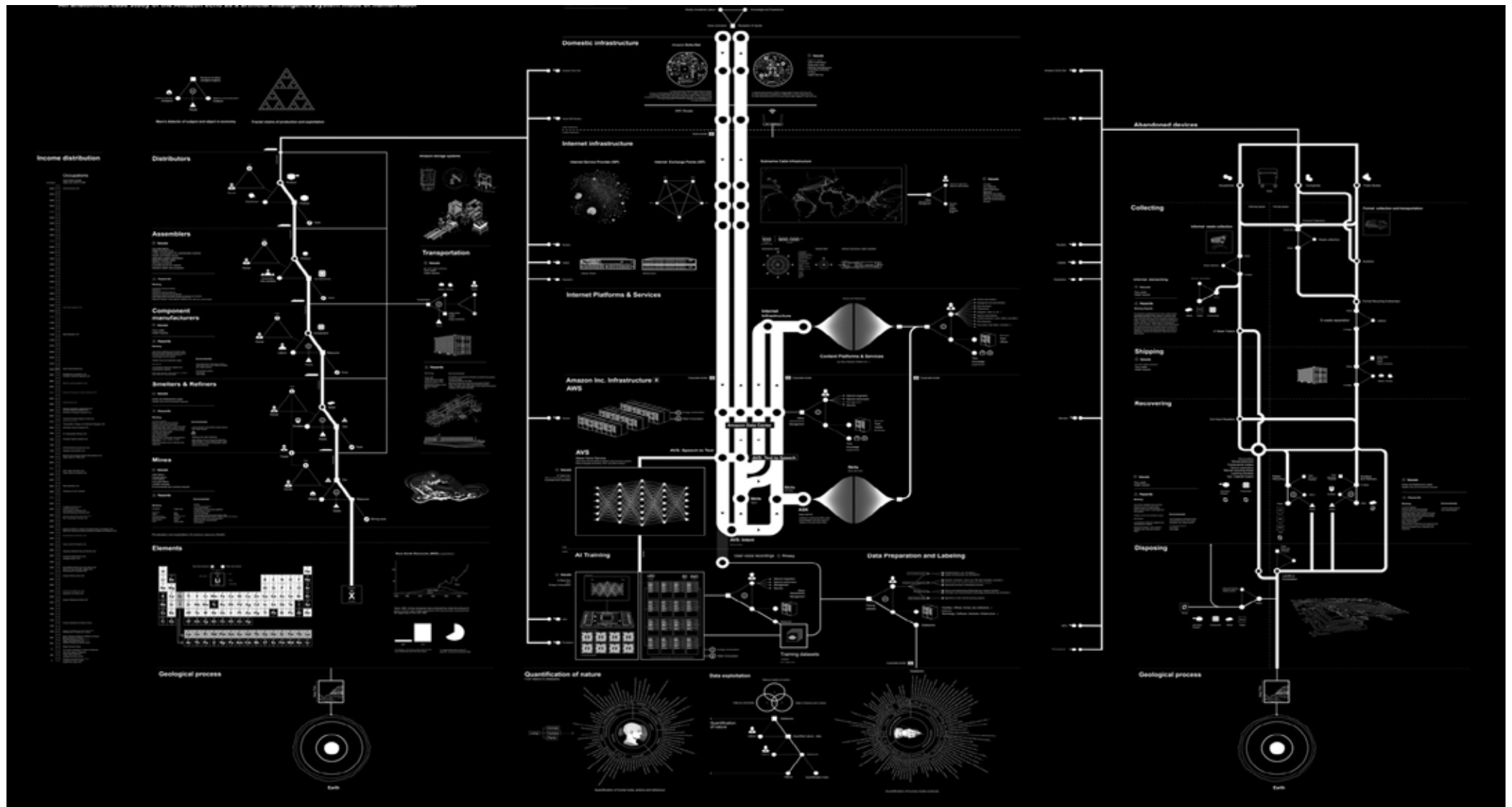
WHAT ARE RARE EARTHS

Rare earths are neither rare nor “earth” in the literal sense. They are a group of seventeen metallic elements that are relatively abundant in the Earth’s crust, yet rarely found in concentrated, easily extractable forms. What defines them is not their scarcity, but their properties. Their unique magnetic, optical, and electronic characteristics make them essential to contemporary technologies, from smartphones and laptops to wind turbines and electric vehicles. They operate largely out of sight, embedded at the core of the systems that sustain everyday life, as well as military and industrial infrastructures.

Rare earths are the material substrate of the digital and green age—hidden minerals that make immaterial worlds possible. Geologically ancient yet technologically immediate, rare earths embody a fundamental tension: they enable the expansion of digital and “clean” technologies, while their extraction remains environmentally destructive and materially intensive.

KATE CRAWFORD (US), VLADAN JOLER (RS)

ANATOMIJA SISTEMA UMETNE INTELIIGENCE / ANATOMY OF AN AI SYSTEM



Delo Anatomija sistema umetne inteligence je zemljevid velikega merila, ki raziskuje človeško delo, podatke in planetarne vire, potrebne za izgradnjo in delovanje naprav Amazon Echo. Delo združuje in vizualizira tri osrednje procese, ki so potrebni za delovanje obsežnega sistema umetne inteligence: materialne vire, človeško delo in podatke.

Anatomy of an AI System is a large-scale map investigating the human labor, data, and planetary resources required to build and operate an Amazon Echo. The exploded view artwork combines and visualizes three central processes that are required to run a large-scale artificial intelligence system: material resources, human labor, and data.

KLESANJE SPOMENIKA MIRU / SCULPTURING A PEACE MONUMENT

Delo Klesanje Spomenika miru dokumentira kolektivni performans, izveden v videoigri The Division (Divizija). Med performansom igralci z bojnim orožjem klešejo kamniti spomenik sredi virtualnega New Yorka in iz betonskega bloka postopoma izoblikujejo grob kvader. Njihovo dejanje spremeni namembnost omejenega nabora pripomočkov v igri ter naprave za uničevanje preobrazi v orodja za oblikovanje. Podobe, sestavljene iz hitro osvežujočih se sličic in nasičenih barv, spominjajo na estetiko prvoosebni strelskih videoiger, v katerih sta pomembni natančnost in hitrost zaznave.

Avtorji z dejanjem kreacije, ki uporabi mehanizme nasilja, prevprašujejo prepletenost med pridobivanjem surovin, delom in prostim časom. Sam LED zaslon, katerega barve in svetilnost so odvisne od redkih zemeljskih elementov, gibljive slike sidra v materialne procese pridobivanja surovin. To, kar se na prvi pogled zdi kot dejanje, osvobodeno materialnosti, v resnici omogočajo rudniške in naftne infrastrukture. Delo Klesanje Spomenika miru gledalca_ko postavlja v vlogo molčečega_e opazovalca_ke in opozarja na moralni prepad med dejanji in njihovimi posledicami v sistemih, v katerih posamezniki_ce zaradi številnih vmesnih členov ne čutijo več odgovornosti za svoja dejanja.

Total Refusal je psevdomarksistična medijska gverila, osredotočena na umetniško intervencijo in apropiacijo mainstreamovskih videoiger.

Videoigre predelujemo z namenom, da razkrijemo politični aparat za sijočimi in hiperrealnimi teksturami tega medija.



Sculpturing a Peace Monument documents a collective performance carried out inside the video game The Division. Using weapons designed for combat, players carve a stone monument in the middle of a virtual New York City. The act repurposes the limited toolset of the game, transforming instruments of destruction into devices for sculpting, as a rough cuboid is gradually shaped out of a concrete block. The image—composed of rapidly refreshed frames and saturated color—draws on the visual language of first-person shooter games, where precision and speed structure perception.

By staging an act of creation through mechanisms of violence, the work reflects on the entanglement of labor, leisure, and extraction within digital environments. The LED display itself—dependent on rare earth elements for its color and luminosity—anchors the moving image in material processes of extraction. What appears as immaterial action is thus sustained by mineral infrastructures. 'Sculpturing a Peace Monument' positions the viewer as a complicit bystander, confronting the ethical distance between action, representation, and consequence in increasingly mediated systems.

Total Refusal is a pseudo-marxist media guerilla focused on the artistic intervention and appropriation of mainstream video games.

We upcycle video games in order to reveal the political apparatus behind the glossy and hyperreal textures of this media.

VOLKAN DINÇER (TR)

MIŠKA MOUSE

Delo Miška računalniško miško preoblikuje v težek, nepremičen predmet. Instalacija je sestavljena iz vgrajenih elektronskih komponent in iz kosa železove rude, izkopane v rudniku Erzberg v Eisenerzu v Avstriji. Združuje geološki material s tehnologijo vmesnikov. Kos rude, ki vsebuje magnetit, hematit, limonit, kremen, aluminij in sledove mineralov, opozarja na materiale, iz katerih so narejene naprave, ki jih običajno dojemamo kot lahke in samoumevne.

S preoblikovanjem orodja, zasnovanega za natančno in enostavno uporabo, v težak predmet, ki se upira premikanju, delo prikaže nesorazmerje med minimalnimi digitalnimi kretnjami in njihovimi materialnimi posledicami. »Klik«, ki je običajno lahkoten in abstrakten, je tukaj povezan z materialnim svetom preko surovine, iz katere je narejena miška.

Mouse reimagines the computer mouse as a massive, immovable object. Composed of iron ore from the Erzberg mine in Eisenerz, Austria, and embedded electronic components, the work brings together geological material and interface technology. The ore—containing magnetite, hematite, limonite, silica, aluminum, and trace minerals—points to the material origins of devices typically perceived as lightweight and immaterial.

By transforming a tool designed for precision and ease into an object of weight and resistance, the work exposes the disproportion between minimal digital gestures and their material consequences. The "click," usually effortless and abstracted, is here re-grounded in the density of extracted matter.





Projekt Opekač dokumentira poskus Thomasa Thwaitesa, da bi iz surovin izdelal opekač za kruh. Med poskusom se je izkazalo, da naprava, ki se zdi na prvi pogled zgolj preprost gospodinjski aparat masovne proizvodnje, vključuje izjemno zapleteno verigo pridobivanja surovin in njihove predelave. Thwaites je poskušal pridobiti ključne surovine za izdelavo, med katerimi so železo, baker in plastika, ter ob tem sledil njihovem izvoru od izkopavanja do predelave oziroma proizvodnje. Med projektom je avtor obiskal rudnik železa in eksperimentiral s predindustrijskimi metalurškimi tehnikami, kar je razkrilo težavnost dostopa do materialov in njihove obdelave, čeprav sodobna industrija celoten proces prikazuje kot povsem enostaven.

Toaster Project documents Thomas Thwaites' attempt to recreate a mass-produced toaster from raw materials. What appears to be a simple household device unfolds into a highly complex chain of extraction and transformation. To build it, Thwaites sought to obtain essential materials such as iron, copper, and plastic, retracing their origins through mining, processing, and fabrication. His process led him to an iron mine and to experiments with pre-industrial techniques, revealing the difficulty of accessing and transforming materials that modern industry renders seemingly effortless.

THOMAS THWAITES (UK)

PROJEKT OPEKAČ TOASTER PROJECT



**ODDELEK ZA FIZIKO MEHKIH
SNOVI (SOMAP), JOHANNES
KEPLER UNIVERSITÄT LINZ
(AT)**

**MIKONOMIJA:
KONCEPT KROŽNEGA
GOSPODARSTVA NA
PODLAGI GANODERMA
LUCIDUM**

**MYCONOMY: A CONCEPT
OF CIRCULAR ECONOMY
BASED ON 'GANODERMA
LUCIDUM'**

Gobe se zaradi svoje biorazgradljivosti, hitre rasti in sposobnosti recikliranja odpadnih materialov lepo vklapljaajo v koncepte krožnega gospodarstva. Predmeti prikazujejo, kako lahko različne materiale, pridobljene iz gojene gobe *Ganoderma lucidum*, uporabimo v vsakdanjem življenju.

Oddelek za fiziko mehkih snovi z Johannes Kepler Universität Linz se osredotoča na razvoj novih tehnologij, ki temeljijo na mehkih materialih, kot so polimeri, elastomeri in hidrogeli. Raziskovalci iščejo navdih v naravi in preučujejo kompleksne hibridne sisteme, od fleksibilne in raztegljive elektronike do mehke robotike. V zadnjih letih se posvečajo raziskovanju potenciala bioloških materialov – predvsem micelij gliv – za razvoj biorazgradljivih materialov, ki bi bili uporabni kot embalaža, v elektroniki in v arhitekturi.

Mushrooms fit neatly into concepts of circular economy due to their biodegradability, their fast growth and their ability to upcycle waste material. Objects were chosen to demonstrate, how the different materials gained from cultivating the mushroom *Ganoderma Lucidum* can be implemented into the different aspects of everyday life.

Soft Matter Physics department at Johannes Kepler University Linz focuses on developing new technologies based on soft materials, such as polymers, elastomers, and hydrogels. Inspired by nature, they explore complex hybrid systems ranging from flexible and stretchable electronics to soft robots. More recently, they are exploring the potential of bio-based materials, focussing on fungal mycelium to develop biodegradable materials for electronic, packaging and architectural applications.



Delo Ekologija ognja sestavljata majhen zaslon z gibljivo sliko kresa in sončna celica, ki ga napaja. Majhna naprava tako prikaže cikel zajemanja, pretvarjanja in uporabe energije ter v ospredje postavlja infrastrukturo, ki stoji celo za najmanjšo tehnološko sliko.

Povezava med sončno energijo in digitalnim ognjem sledi razvoju od zgodnjih človekovih srečanj z ognjem do visokotehnoloških oblik nadzora energije. Kres – ena najzgodnejših tehnologij – se ponovno pojavi kot računalniška slika, ustvarjena s fotovoltaičnimi celicami, s silicijevimi procesorji in z minerali v električnih vezjih.

Ecology of Fire consists of a small screen displaying a looping image of a bonfire, powered by a solar panel. This compact system stages a cycle of energy capture, conversion, and display, foregrounding the infrastructures behind even the most minimal technological image.

By linking solar energy to a digital fire, the work traces a trajectory from early human encounters with combustion to highly mediated forms of energy control. The bonfire—one of the earliest technologies—reappears as a computational image, produced through photovoltaic cells, silicon-based processors, and mineral circuitry.

VOLKAN DINÇER (TR)

EKOLOGIJA OGNJA **ECOLOGY OF FIRE**



VICTORIA VESNA (RS)

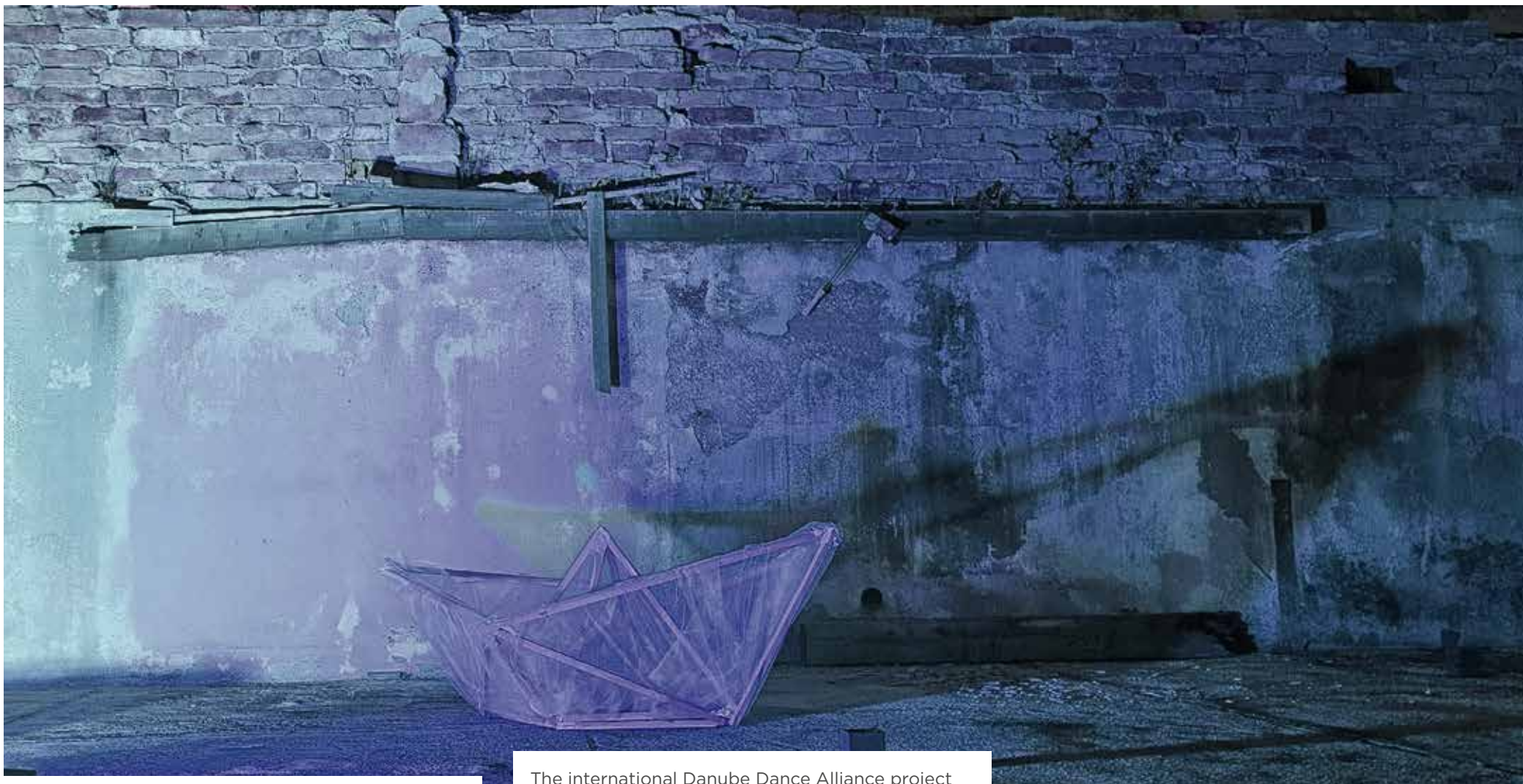
[ALIEN] MEDITACIJA ZVEZDNEGA PRAHU [ALIEN] STAR DUST – MEDITATIONS

Based on the project [Alien] Star Dust: Signal to Noise, the installation centers on seven meteorites, each from a different continent. As they pass through Earth's atmosphere, they fragment and merge with existing particulate matter—pollution, microplastics, and radioactive debris. A layered soundscape, composed from scientific and environmental data, situates the viewer within this continuous material exchange. Each day, around 100 tons of cosmic dust enter the atmosphere, becoming entangled with the residues of human activity. By bringing together extraterrestrial matter and anthropogenic debris, the work reframes questions of origin, scale, and responsibility. Rather than imagining escape, it calls for a pause—for a form of planetary meditation grounded in material awareness. All matter circulates within shared systems, dissolving the boundaries between Earth and cosmos.

Instalacija Meditacija zvezdnega prahu, ki temelji na projektu [Alien] Star Dust: Signal to Noise ([Alien] Zvezdni prah: Signal hrupu), v središče postavlja sedem meteoritov, ki so povezani vsak z drugo celino. Ko slednji prehajajo skozi Zemljino atmosfero, razpadejo in se pomešajo z obstoječimi trdnimi delci v ozračju: z onesnaženjem, mikroplastiko in radioaktivnimi ostanki. Večplastna zvočna kulisa, sestavljena iz znanstvenih in okoljskih podatkov, ter gledalca_ko umesti v središče nenehne izmenjave materiala. Vsak dan v atmosfero vstopi približno 100 ton kozmičnega prahu, ki se preplete z ostanki človekove dejavnosti. Namesto zamišljanja izhoda, delo poziva k premoru v obliki planetarne meditacije, prizemljene v zavedanju materialnosti. Vsa materija kroži znotraj skupnih sistemov in s tem briše meje med Zemljo in kozmosom.







Mednarodni projekt Danube Dance Alliance sodobni ples povezuje z arhitekturo, potopitveno tehnologijo ter predvsem s skupnostjo. V Trbovljah, Velenju, Svetvinčenatu, Beogradu in Sarajevu so umetniki_ce z lokalnimi soustvarjalci_kami raziskovali opuščene prostore, ki so nekdanj vrveli od življenja, zdaj pa ostajajo zapuščeni. Zgodbe prostorov so predstavljale izhodišče za pet izvirnih plesnih produkcij, ki so s predstavami v živo krajem vdihnile novo življenje. Inovativna VR plesna izkušnja DanceScapes pa izbrane uprizoritve prenaša tudi v digitalno okolje.

Projekt sofinancira Evropska unija.

The international Danube Dance Alliance project brings together contemporary dance with architecture, immersive technology and, above all, the community. In Trbovlje, Velenje, Svetvinčenat, Belgrade and Sarajevo, artists worked with local collaborators to explore abandoned spaces that were once bustling with life but now lie deserted. The stories of these spaces served as the starting point for five original dance productions, which breathed new life into the towns through live performances. The innovative VR dance experience, DanceScapes, also brings selected performances into the digital realm.

Project is cofounded by European Union.

DANUBE DANCE ALLIANCE

Fotografija / Photo by: Drago Emberšič



CODA is a site-specific solo performance that brings human movement into dialogue with a robot dog inside the inactive Trbovlje Chimney, the tallest chimney in Europe. Set within a monument of the region's industrial past, the work explores labor, automation, and the changing relationship between humans and machines.

At its core, the piece examines the enduring fear that the dancer, the worker, and ultimately the human body might one day be replaced by technology. As the robot accompanies and challenges the performer, the boundaries between body and machine begin to blur, raising questions about control, connection, and what remains beyond automation.

It is a reflection on our search for connection in an age being shaped by artificial intelligence and constant digital connectivity. It asks whether technology is a partner, a mirror, a competitor, or an extension of ourselves, while exploring what remains fundamentally human: touch, vulnerability, presence, and the need to belong.

CODA imagines culture as a space where new relationships between technology, labor, nature, and community can be explored, questioned, and reimagined.

Concept and choreography: Nik Rajšek

Performance: Nik Rajšek, Runo

Robot operator: Aljaž Kodrič

Music: João Brito and Johann Strauss II: The Blue Danube

CODA (Koda) je solo plesna predstava, ki vzpostavlja dialog med človeškim gibom in robotskim psom ter raziskuje delo, avtomatizacijo in spreminjajoči se odnos med človekom in strojem. Umeščena je v dimnik trboveljske termoelektrarne, najvišji dimnik v Evropi in hkrati monumentalni ostanek industrijske preteklosti Zasavja.

Predstava se osredinja na strah, da bi plesalca, delavca in nazadnje človeško telo lahko nekoč nadomestila tehnologija. Ko robot spremlja in izziva plesalca, se meje med telesom in strojem začnejo zabrisovati ter odpirajo vprašanja nadzora, povezanosti in tistega, kar ostaja onkraj avtomatizacije.

Delo je razmislek o človeškem iskanju pristnega stika v času, ki ga zaznamujeta umetna inteligenca in nenehna digitalna povezanost.

Preizprašuje vloge tehnologije – je naš partner, ogledalo, tekmelec ali podaljšek nas samih – in raziskuje, kaj ostaja temeljno človeško: dotik, ranljivost, prisotnost in potreba po pripadnosti.

CODA kulturo razume kot prostor, v katerem lahko skupaj raziskujemo, se sprašujemo in na novo oblikujemo odnose med tehnologijo, delom, naravo in skupnostjo.

Avtorska zasnova in koreografija: Nik Rajšek

Izvedba: Nik Rajšek in Runo

Upravljanje robota: Aljaž Kodrič

Glasba: João Brito in Johann Strauss mlajši: Na lepi modri Donavi v izvedbi Delavske godbe Trbovlje

NIK RAJŠEK
CODA

50



Film je odmik v svet plesa – oda tihim prostorom in pozabljeni prisotnosti, v kateri telo preoblikuje tihe praznine. DanceScapes je 360-stopinjsko doživetje virtualne resničnosti, ki združuje pet koreografov in devetnajst izvajalcev v enotno popotovanje skozi glasbo, v katerem ponovno obiščemo kraje v balkanskem prostoru. Naš pogled lahko zajame celoten prostor, ko v enem samem neprekinjenem zagonu sprejemamo zgodbe preteklosti in si skozi ples na novo zamislimo prihodnost.

Ples v te prostore ponovno vdihne življenje, kot odmev, ki potuje skozi pokrajine. Nekateri gibi nosijo niti preteklosti, drugi se gibljejo skozi vrvež vsakdanjega življenja. Pozornost usmerjamo na posameznika, hkrati pa se potapljamo globlje v prostor, kjer se srečata dva svetova – kjer breme preteklosti tudi zbližuje skupnost ter sproža kolektivnost in povezovanje. Kjer se gibanje ne ustavi, ampak obstaja v upanju. Kjer se svetloba rodi iz razpok, v katerih se gradijo sanje.

Režija: Enya Belak

Koreografija: Nik Rajšek, Aleksandar Saša Ilić, Ognjen Vučinić, Branko Mitrović, Maša Kolar

Snemanje in post-produkcija: Igor Crnković

Glasba: Marjan Crnković

Oblikovanje zvoka: Ivo Vičić

Umetniška zasnova: Mojca Majcen, Petra Valentić, Aleksandar Ilić, Nik Rajšek

The film is an escape into dance – an ode to silent spaces and forgotten presence, where the body shifts silent voids. DanceScapes is a 360° virtual reality experience that brings together five choreographers and nineteen performers in a single journey through music, revisiting sites across the Adriatic-Balkan region. In a full-circle view, as one continuous momentum, we embrace the stories of the past while, through the dance, we reimagine the future.

The dance breathes life back into these spaces, like an echo travelling through landscapes. Some movements carry threads of the past; others move through the rush of everyday life. We draw attention to the individual while diving deeper into a space where two worlds collide—where the burden of the past also brings the community closer together. It sparks collectiveness, alliance, and a movement that does not stop, continuing to exist in hope, where light is born from the cracks where dreams are built.

Directed by Enya Belak

Choreography: Nik Rajšek, Aleksandar Saša Ilić, Ognjen Vučinić, Branko Mitrović, Maša Kolar

Cinematography: Igor Crnković

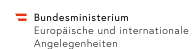
Music: Marjan Crnković

Sound Recording and Mastering: Ivo Vičić

Artistic board: Mojca Majcen, Petra Valentić, Aleksandar Ilić, Nik Rajšek

PLESNE KRAJINE DANCESCAPES

FESTIVAL SO OMOGOČILI NAŠI PARTNERJI IN PODPORNICI / FESTIVAL WAS MADE POSSIBLE BY OUR PARTNERS AND SUPPORTERS



FESTIVAL NOVOMEDIJSKE KULTURE SPECULUM ARTIUM 2026

TRBOVLJE, 16.-19. SEPTEMBER

Kuratorji / Curators: Špela Pavli Perko, M.A., Andrej Uduč, Sendi Mango, Fabricio Lamoncha, M. A., doc. Boris Beja

Avtorji / Authors

Vladan Joler, Total Refusal, Volkan Dinçer, Thomas Thwaites, Victoria Vesna, JKU, Soft Matter Physics (SoMaP) Division, Martina Testen, Simon Šerc, Filip Borelli (Sendi), Leonardo Bettinelli, Jurij Pavlica, Lumoskop_lab, Sendi Mango, ETI, Simon Okrogar, Andraž Medved, Jorge Emilio Yáñez Fernandez, Víctor David Badillo Díaz, Colin Black, Eszter Polónyi, Jaka Železnikar, Anna Tolkacheva, Steve Nest, Irena Kralj Cigić, Jaka Levanič, Janez Kosel, Klara Retko, Lea Legan, Lidija Korat Bensa, Martin Šala, Matej Huš, Maša Kavčič, Miha Humar, Petra Bešlagić, Polonca Ropret, Rok Hafner, Rožle Repič, Simona Škorja, Špela Pok, Mreža občanske znanosti / Citizen Science Network, DDA, Boris Beja, Jan Češnjevar, Jure Jelenc, Naja Ražem, Nina Koželj, Nikolina Popov, Kristina Lazić, Berhan Mete Arkin, Ela Pori, Lara Čepon, Pia Zupančič, Boštjan Kavčič, Lučka Plestenjak, Matjaž Kranjčec, Anamaria Horvacki, Andrea Kolak, Antonia Sverić, Aoife O'Shea, Arijana Grubišić, Katja Butorac, Laura Barac, Leona Kirasić, Lucija Prpić, Maja Šimić, Mihael Giba, Morena Pavlović, Nuri Pires, Nádia Sousa, Petra Korač, Irena Paskali, Yichu Li, VDC filmska skupina, David Daki Obradović, Rage, Chiara Kristler, Malpractice, Marcin Ratajczyk, Ryta Kulyk, Klára Klimas, Xu Huang, Sei Jeung, Zita Kayser, Franci Kas, Anton Paievski, Andreas Rippl, Kateryna Bortsova, dN eQ, Celine Pham, Jolanda Abasolo, Juergen Hagler, Victoria Wolfersberger, Stefan Krische, Stefanie Schwarzwimmer, Dagmar Schürer, Jin Keon, Yu Shien Yang, Niceaunties, Alona Rodeh, Jo Roy, Matthieu Mantovani, Zhuyuan Liu, Mihai Grecu, Erick Oh, Lau Wai, Allgemeine Sonderschule Klosterneuburg, Leander Weinzettl, Selma Meißner, Julia Haruksteiner, Sabrina Ransmair, Jonas Kendlbacher, Tim Klackl, BG/BRG Horn, bilding Basiswerkstatt, Alex Eisl, BG/BRG Bad Ischl, Chiara Erber, Constanze Rainer, Katharina Nickel, BORG Mistelbach, Emily Baar, Johanna Kogler, Katharina Janka, Gabriel Berger, Valerian Hobel, BRGORG15 Media Highschool, Alicija Bogacka, Matic Gabrovec, Daniela Odrija Solovjova, Nea Kivelä, Agathe Pereira, Elise Lalanne, Léon Pinter, Veera Salo, Otto-Oskari Heino, Anna Kondurova, Aku Satamo, Minni Välipakka, Raine Virtanen, Siiri Muhonen, Urho Joronen, Janne Loukkola, Ema Ursínyová, Garance Souron, Vinyet Sanchis, Nana Hautala, Nelli Savikko, Duy Nguyen (Duy Khang Be Le), Mette Nyman, Aino Anniina DeLeon, Manca Baša, Anna Mundet Molas, Nel Jeraj Sedej, Melita Sandrin, Neda Ivanović, Brina Fekonja, Anđelina Petrović, Tina Furlan, Priyal Ramesh Vassaramo, Rok Čakš, Toma Kirina, Filmsko ustvarjalno društvo Loke Studio, Matic Poropatič, Aleksander Štumberger, ZVKD, Amadeja Smrekar, Kolektiv Krater

Zahvala zaposlenim v Delavskem domu Trbovlje:

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

Založil / Published by:
Delavski dom Trbovlje

Naklada: 300
Trbovlje, 2026



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

DDT
DELAVSKI DOM TRBOVLJE



Občina Trbovlje