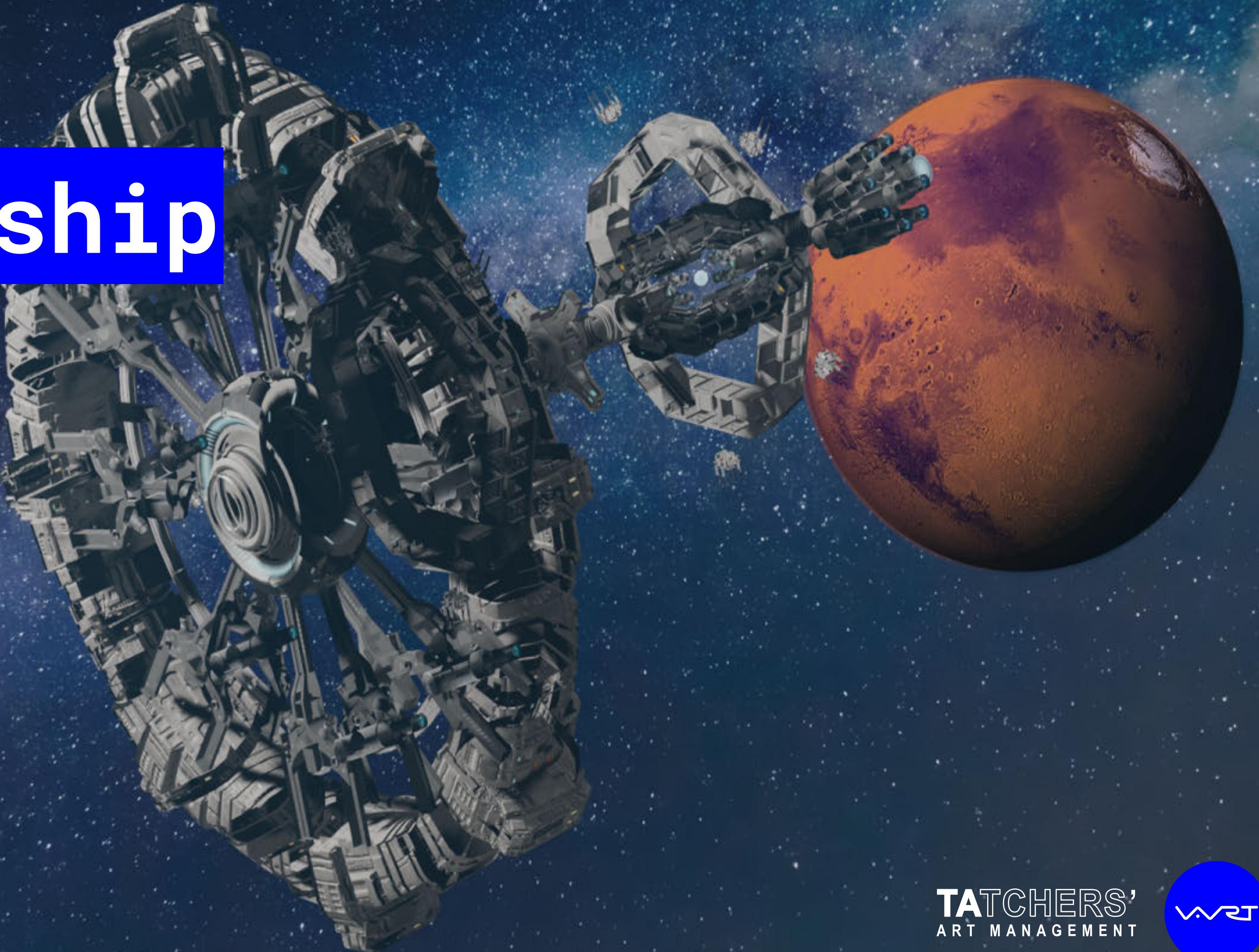


Art

Spaceship



TATCHERS'
ART MANAGEMENT



The idea of an exhibition with an exposition on a spaceship came as we always have been inspired by space. It is something that not only makes our days brighter, but this is the strongest phenomenon that is conceptually, scientifically and artistically appealing to all of us.

In this show, you will see 21 projects created by artists and art collectives from around the world. United by Space, they share with us their research and vision. Free your curiosity and explore the compartments, give yourself time to spend within each artwork inside, let yourself to perceive these stories and reflect. To make your virtual immersive journey even more interesting, in this catalog you will find information about participants, submitted projects and essays by artists, where you can discover why the themes of space and new technologies are so inspiring for contemporary creators.

Artists and researchers are always at the forefront, they seem to expand the boundaries of the possible and the horizons of reality. Digital technologies act as a powerful tool of transition, blurring the boundaries of the impossible, allowing us to see the Future. I am sure that in only a few decades (or sooner!) we will be able to experience space flights in real life. I hope our planet will still be fertile and extremely gorgeous. I believe, despite all silly manifestations of human nature, we have skills to share – to follow curiosity, create, see the beauty of the endless Universe and explore it.

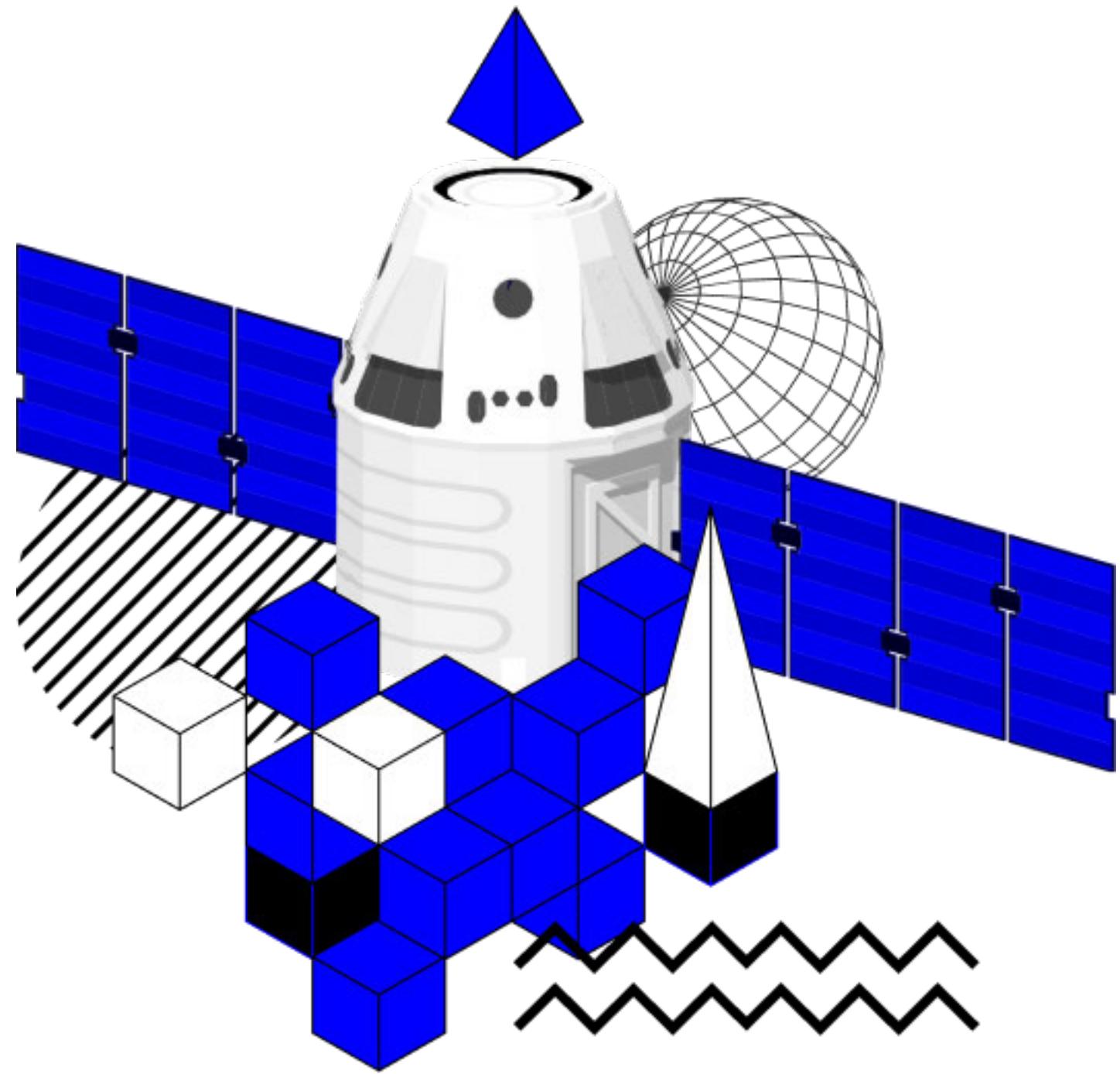
<http://tatchers.art/>

rd



Anna Shvets

TATCHERS'
ART MANAGEMENT



C

O

N

C

P

T

E

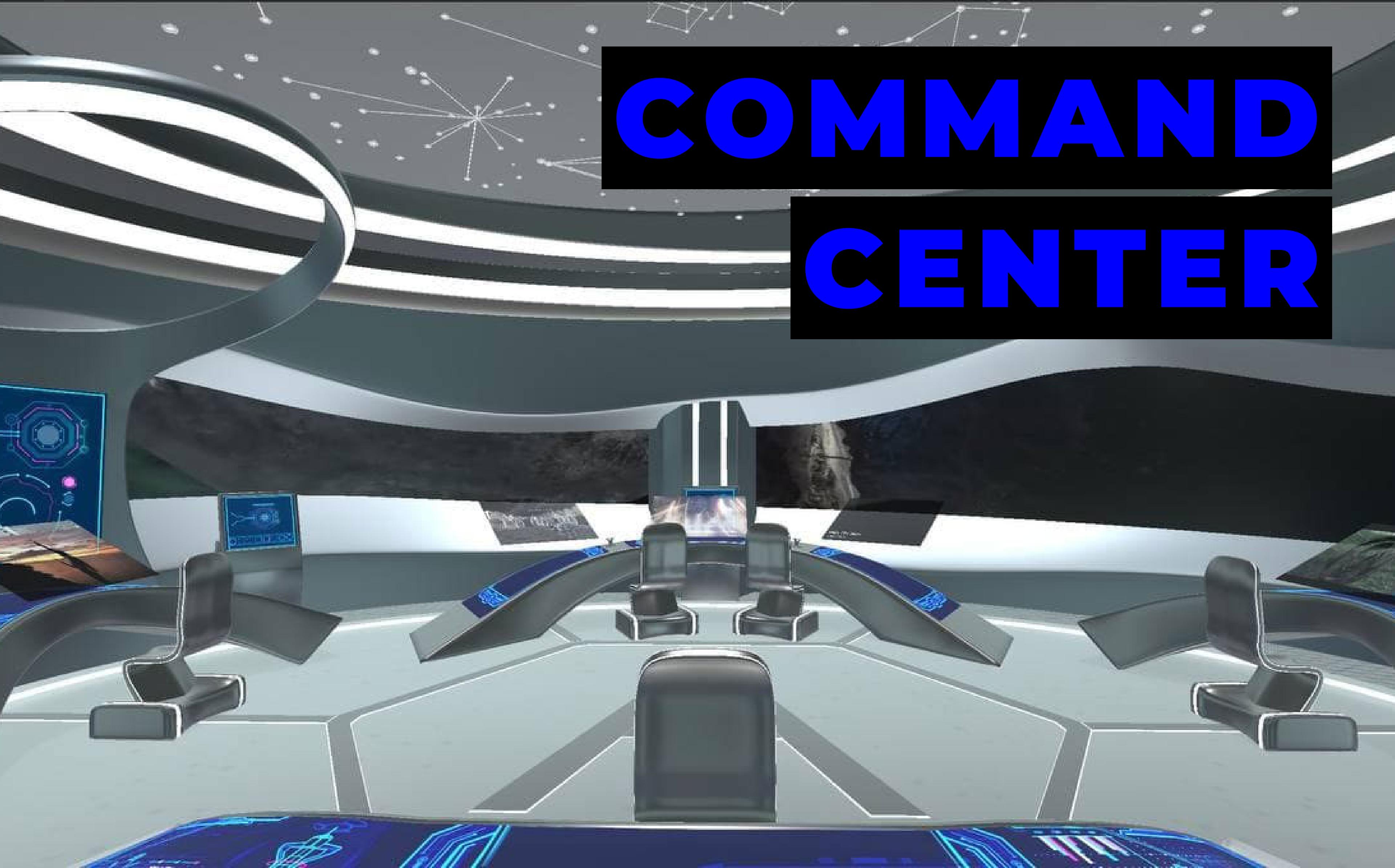
Which art are we going to take to the stars?

Ancestors watched the starry sky and created legends, which lived on up to the present. Now we are creating a new symbol of art of the future - digital art spaceship, that will bring art to new horizons. Its mission is to expand the realms of art and host the biggest digital art exhibition. Our Art Spaceship is ready to launch, welcome onboard!

Ancestors watched the starry sky and created legends, which lived on up to the present. Now we are creating a new symbol of art of the future - digital art spaceship, that will bring art to new horizons. Its mission is to expand the realms of art and host the biggest digital art exhibition. Our Art Spaceship is ready to launch, welcome onboard!

sector

COMMAND CENTER





Damjan Minovski

Valerie Messini

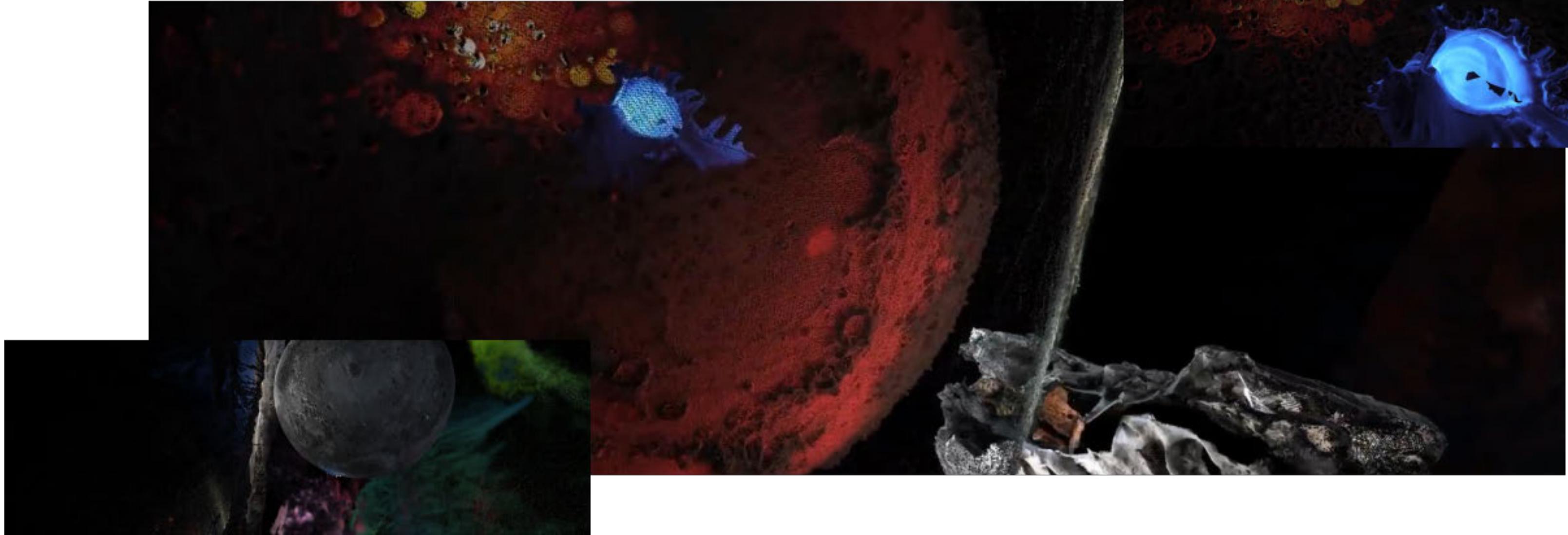
Valerie Messini (VM) and Damjan Minovski (DM) graduated from the University of Applied Arts (studio Prix) in Vienna in 2011. They work as independent artists in the fields of architecture, visual and digital art. They both worked for renowned architecture firms, VM as a design architect and DM as a freelance visual artist. Since 2013 they are also active in the academic field, both in teaching and researching. Currently, VM is working on her Ph.D. and DM is a part of the research project "Co-Corporeality". Since 2011 VM and DM repeatedly collaborated. They have realized several large-scale installations for the artist Eva Schlegel and have founded the collaboration 2MVD in 2017 which focuses on connecting architecture with innovations and advances in the field of digital art and technology.

A large, hollow blue outline of the lowercase letter 'e'.

ithin the collaboration 2MVD we focus on connecting Architecture with innovations and advances in the field of digital art and technology. Our work stands in reference to the movement in the 1960s, including Walter Pichler's TV helmet, Ivan Sutherlands' head-mounted display and Marshall McLuhan's 'Medium is the message'. These works mark the beginnings of the shift from the physical to the virtual world. They are less concerned with the individual's psyche than with the search for a new definition of space. At the same time new mass media such as television and telecommunications came on. The suddenly conceivable distraction is now orders of magnitude higher as the global network became an integral part of our everyday lives. The spread of the virtual almost exceeds that of the physical, built space and therefore entered the sphere of influence of architecture. Virtual spaces offer opportunities to occupy space that is free of all technical conditions and regulatory restrictions. Immersive media allows us to overcome the physical laws by which terrestrial architecture is limited. We believe in the importance to envision a future beyond terrestrial conditions. We want to think, design and experience spaces or landscapes detached from conventional explanations and technical necessities or any other regulating constraints. We understand the intention of our work as an impulse to force the creative process, as an opportunity to push spatial perception beyond its boundaries.

<http://2mvd.at/>

HEAD IN THE CLOUDS



The project explores the possibilities of experiencing physically non-existent space. Familiar limits and laws of materiality are called into question. A synthetically generated spatial structure is made tangible by auditory and visual impulses. Once the visitor puts on the VR-Glasses and enters the virtual world, the program takes him on a spatial and atmospheric journey through forty thousand cubic kilometers of virtual landscapes, soundscapes, cities, natural formations and unbuilt projects of the two artists. There is no constructed perspective, but it changes with the movement of the user. The seen is no longer an object. Finally, the user reaches the limits of the world, which is becoming more and more abstract and surreal, making the space for his own imagination increasingly larger. Point clouds are used, consisting of millions of individual points. Each of these points contains color or light information. The sum of all points adds up to a spatial overall picture that is perceived much more naturally, than conventional computer graphics. Not all areas are equally accurate and dense. Dark areas at the perception by the human eye are blurring, increasingly dissolving. This results in transparency through which spatial structure becomes more perceptible. The virtual world is a composed configuration of real and fictional objects and landscapes, all rendered in real time according to the movement expressing the users' desire.



Samer El Sayary

Samer is an assistant professor of Architecture, researcher, and award-winning architect. Through the years he gained over 35 awards and prizes till the year 2020 from prestigious institutes like the 1st Prize Mars City design foundation (Los Angeles, 2017), Jacques Rougerie Foundation (Paris, 2018, 2020), Kuala Lumpur Architectural Festival (Kuala Lumpur, 2019). His works are exhibited in several countries including NASA's Johnson Space Center in Houston (USA) 2018, France (2016, 2020), Greece (2015), Tunis (2011), Egypt (2011, 2013), Malaysia (2019) and several other countries. "Hassan Fathy Award" was awarded twice in 2011 and in 2013. His work also has been featured in the Discovery channel UK, Dutch TV, California Dreamers, Wired magazine (2017), Up Magazine and L'ARCA magazine, L'Architecture d'Aujourd'hui, Universe Today, Designboom magazine, ArchDaily.

e S S a V

The technology achievements that will happen in the next 5 years are equal to the achievements that happened in the last 15 years the achievements that happened in the last 15 years are equal to what happened in the last 150 year. And finally, the achievements that took place in the last 150 year are equal to what happened in the last mankind history. Either you argue with or are against my quote, we all agree that we live in an unprecedented era of accelerating rate of technological prosperity. I had a dream to be among the first generation of space architects that will help humanity survive outside the earth or even on earth facing any possible future existential risk or dystopian scenario. As an architect I see art in science and science in art, they are inseparable. Some people see art as a frivolous idea. But on the contrary, being beautiful is also being functional. We were mentored by nature and learned our lessons from history. It is our responsibility now to deliver to our future generations their share of the resources that we have now and the science we will deliver to them. Science and art are the soul and spirit of transcending our legacy to next future generations. And our morals should guide us in using both peace and prosperity.

https://www.instagram.com/samerelsayary_architects/

THE OASIS

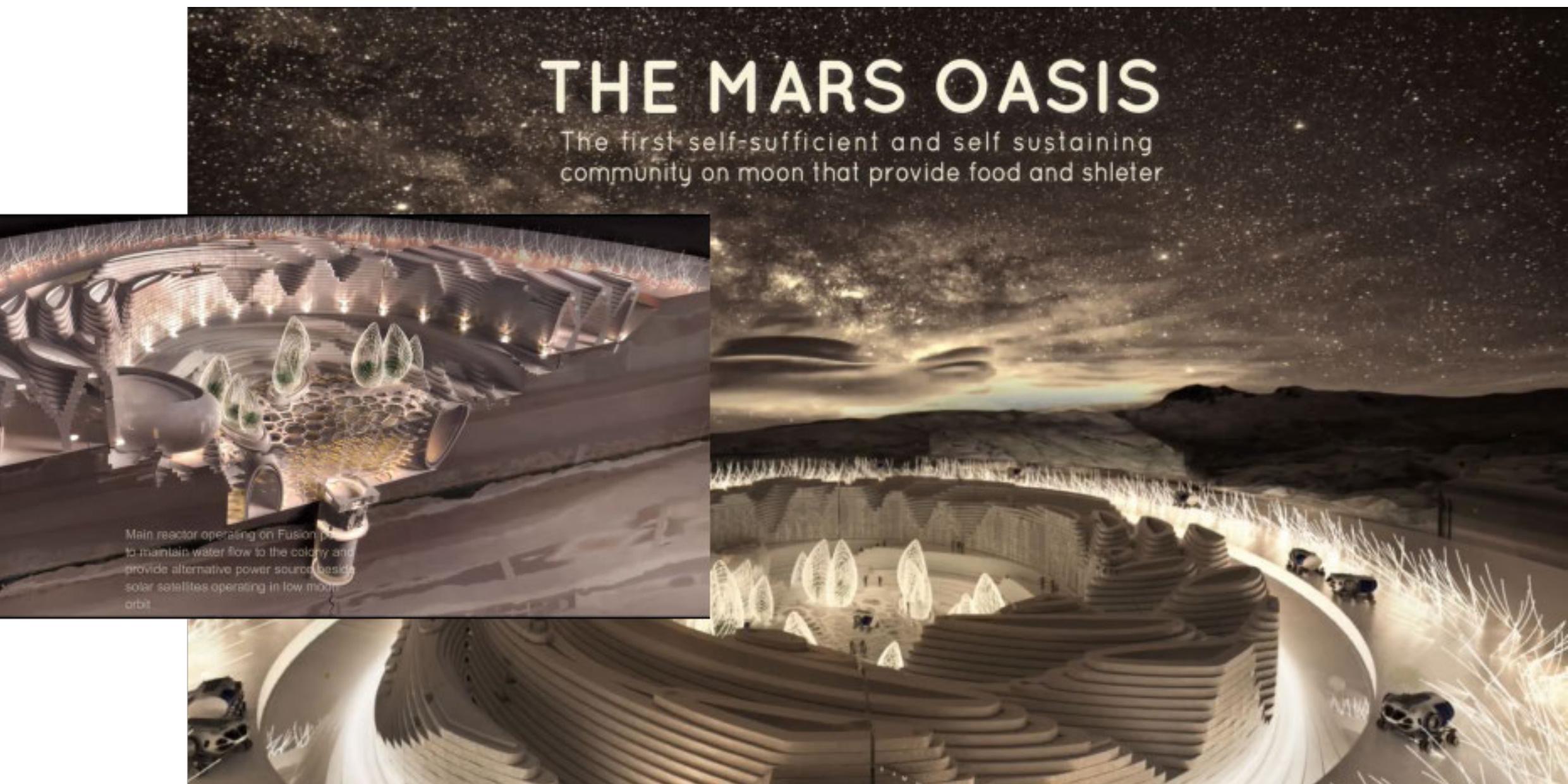
j e c t

PROVIDS FOOD AND SHELTER is the slogan of the first closed loop self sufficient and self sustaining lunar lava cave village.

An oasis (/oʊ'eɪsɪs/; plural: oases /oʊ'eɪsɪ:z/) is an isolated area in a desert, typically surrounding a water source, such as a pond or small lake. Oases also provide habitat for animals and even humans. The Lunar Oases are made fertile when sources of freshwater, from frozen aquifers, irrigate the surface via man-made wells after melting and purifying it in the reactor in the core. The beginnings are always the same, as our ancestors managed to survive in harsh environments in extreme deserts by digging and carving habitats in mountains and underground dwellings and through using the local materials to built with. We will do the same on lunar surface this time using 3D printing robot arms and ISRU principle which is pretty much the same.

The Oasis consists of four main architectural parts:
1. Surface Access Unit, 2. Safe House, Medical units & Labs.
3. Core Habitat protected from the surface environment.
4. Agricultural Zone.

The chosen site is The Philolaus Crater which is approximately 43 miles (70 kilometers) wide and located about 340 miles (550 km) from the moon's north pole. The newfound skylights would offer easier access to subsurface ice, alleviating the need to excavate the lunar surface. Also, the crater is located on the nearside of the moon, which means that it would offer future lunar missions the benefit of direct communications with Earth.





Afrodit Psarra



Audrey Briot

Afrodit Psarra is a transdisciplinary artist and an Assistant Professor of Digital Arts and Experimental Media (DXARTS) at the University of Washington. Her research focuses on the art and science interaction with a critical discourse in the creation of artefacts. She is interested in the use of the body as an interface of control, and the revitalization of tradition as a methodology of hacking existing norms about technical objects. She uses cyber crafts and other gendered practices as speculative strings, and open-source technologies as educational models of diffusing knowledge. Her work has been presented at international venues such as Ars Electronica, Transmediale and CTM, Eyeo, Bozar Museum of Contemporary Art, and WRO Biennale among others. She lives and works in Seattle, US.

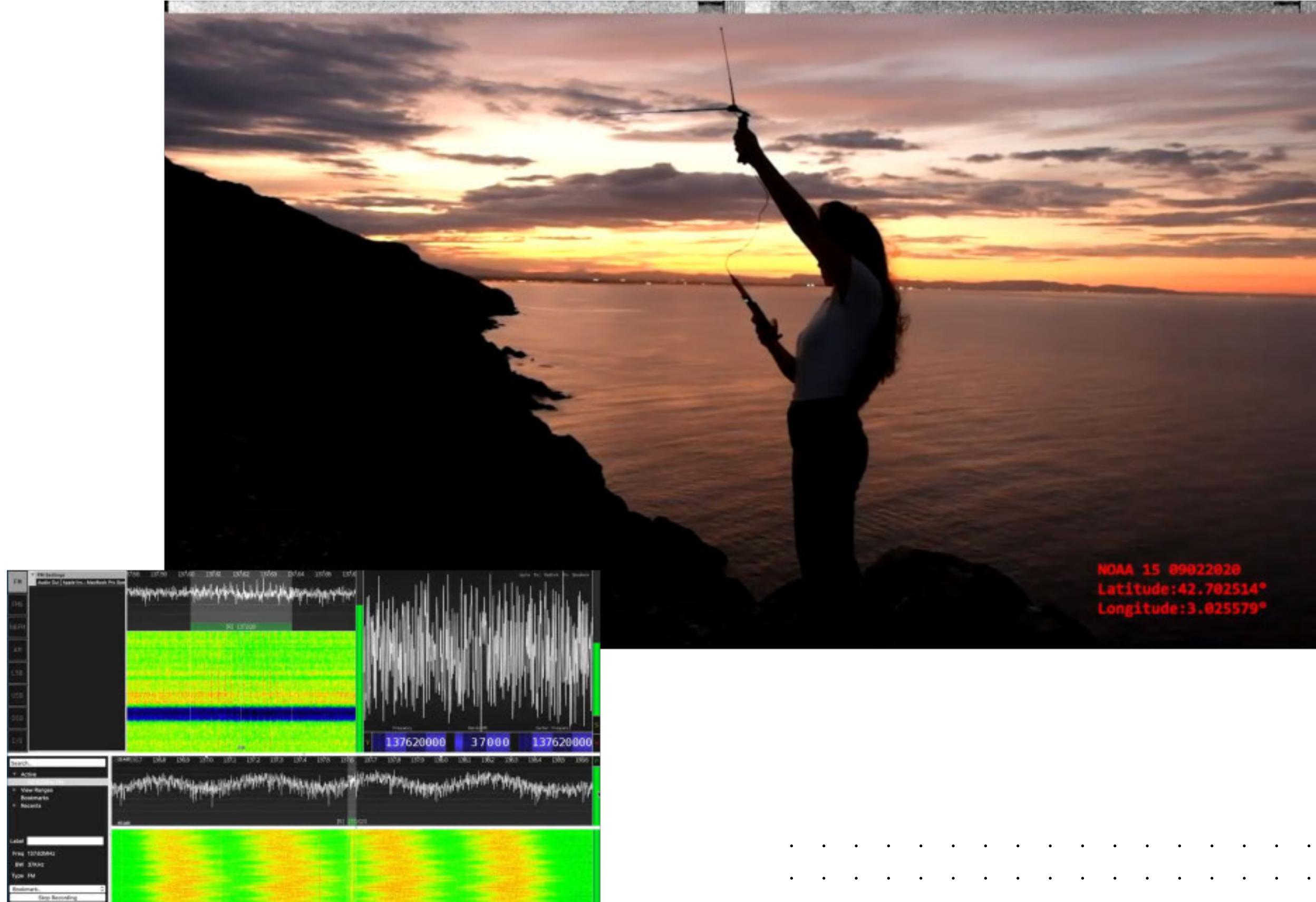
Audrey Briot (FR) is a textile designer, technologist and researcher. She is one of the cofounders of DataPaulette, a collective and hackerspace dedicated to research in textiles technologies and soft materials. Her work is dedicated to the impact of emerging technologies on the preservation of textiles' savoir-faire. She is focusing on non-verbal communication transmitted by textiles which represents for her an entire culture and even a substitute of writing. She is employing them as a medium to communicate and sense beyond human abilities but also as memory vectors. To do so, she connects machines and computers to craft textiles including data and interactivity. Her work has been exhibited at Ars Electronica, BOZAR and ISEA and published at ISWC, DIS and TEI.

E S S A Y
Thinking about the space challenges our everyday existence, it makes us think about phenomena outside the human scale, the possibilities of other timelines, worlds and forms of existence and reshapes how we understand ourselves and our surroundings. And this shift in perception has immediate consequences in the ways we experience reality, the present, our ideas about the future etc. New technologies, citizen science, and DIY hacking approaches can help humans and non-humans to connect with the cosmos and become aware of the relationship we nurture with our satellites and other planets. As the number of artificial satellites in orbit around the earth, alongside the moon, grows, we forget about the influence of the Universe on us. Beyond the cosmic influence of phenomena like cosmic rays and electromagnetic showers that flow around and across our bodies, together with these artificial and natural entities in space, we share a continuous flow of data in an ever-growing grid that remains unseen and unfelt. Through that prism, envisioning new technologies as means of communication with both the human and the non-human world becomes vital. As bio-artists and biohackers engage with the microcosm of bacteria and cells, for artists that work in the realm of the macrocosm of space exploration, democratizing access to space is crucial, and so speculating about technologies, that can allow for such access, can be an essential way of thinking and practicing space art. Efforts to colonize space have already begun, but we consider it essential to also think about space as a means of a decolonizing existence. In the plurality of the Multiverse, there is still room for crafting new worlds.

...
<http://afroditipsarra.com>
<http://dx-softlab.com>
<http://instagram.com/afrdt>

LISTENING SPACE

Listening Space is an artistic research which explores transmission ecologies as a means of perceiving the surrounding environment beyond our human abilities. Conceptually the project seeks to define transmission ecologies as raw material for artistic expression, to understand and to re-imagine in poetic means representations of audio and images broadcasted from space, while regarding knitted textiles as a physical medium for memory storage and archiving. Through hands-on experimentation, we sought to intercept the NOAA weather satellites' audiovisual transmissions using Software-Defined-Radio and hand-crafted antennas. The intercepted signals were then knitted into textiles named Satellite Ikats, as a means of physical archiving of the detection and decoding process. By investigating the energies that have been harvested by humanity to knit this complex layer, a turbulent sea of radio waves that penetrates the fabric of our everyday lives even if it remains unseen and unheard, we aim to create poetic connotations between textiles-as a means of data detection, collection and archiving, and bodies as agents of power to re-interpret current technologies through handmade crafting techniques. Specifically, by focusing on electromagnetic-field (EMF) and radio frequency (RF) detection, we aim to reclaim the depth of transmission ecologies, evolving at a higher rhythm than liveness, through our environment and bodies. This project was created in collaboration with Audrey Briot.

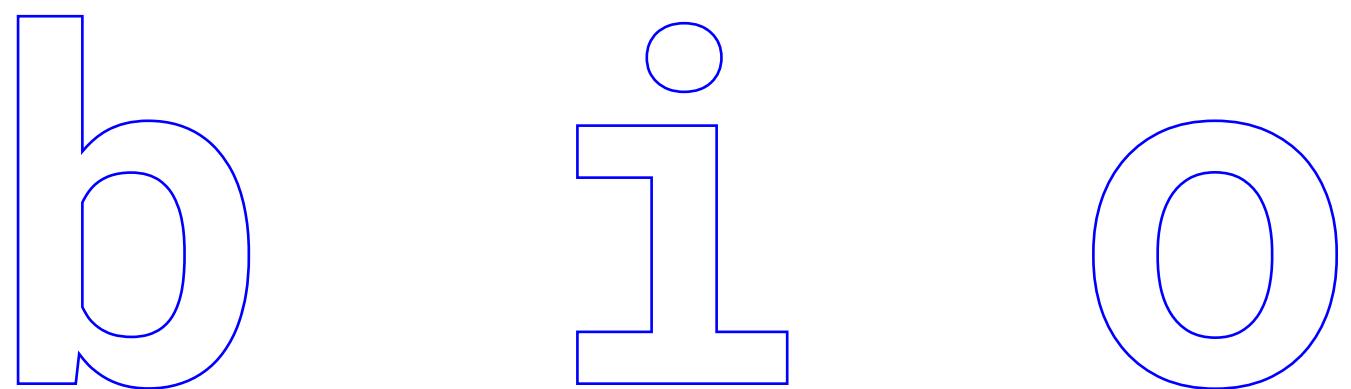




Vitaly Yankovyi

Vitaliy is an artist, designer, researcher and lyricist. Also, he is a graduate of contemporary art at the School of Visual Communication and the Indielab Documentary Laboratory, winner of the Stedley Art Foundation Art Competition for Art Critics, a participant in group exhibitions in Ukraine and abroad. In his works he tries to provide technologies of humanitarian dimension and to trace the influence of digitalization on household and work cultures. Main tools: video, 3D modeling, animation, drawing, essay.

The Image of Space is not Space. When we speak about Space, we can consider it as an image or as a physical expanse. When we think about Space as an image it implies endless possibilities, the expansion of human activities, something mystical and intriguing, something that is beyond human comprehension, even transcendent. The image of Space has been widely used in various cultures and traditions. For example, in Soviet propaganda, there was a myth about space travellers. Images of Space are widely used as a tech washing instrument which distracts people's attention from their domestic, economical, and political problems. It is interesting to think about Space in terms of everyday life and domestic digital culture because we use satellites from outer space almost every day without even thinking about it. Satellites, for example, help to create an internet network. When we send some funny photos inside the mobile network, we use Space as something functional and domesticated. When we look at how this technological infrastructure (mobile operators stands, satellites, spaceports, data cables) looks like, maybe it is not a beautiful and futuristic type of image. And there are some issues related to the climate crisis and Space. When it comes to technological expansion, it turns out that it has had a long-term adverse effect on the planet. It is worth noting that the image of Space and current technological infrastructure work in a very opposite way: the image of Space is something beautiful, futuristic, inspiring and fantastic, while the technological approach to Space is about garbage, health problems, internet addiction. We can appeal to the ideas of Rene Magritte who stated that "Image of an object is not the object itself" and suggest that the Image of Space is not Space itself. It is important to understand where we create idealized metaphors and where we deal with some real technology that needs resources and leaves different types of footprints and waste after functioning.



TRANSITION FOOTPRINT



Artist tries to visualize mutations of his digital footprint left after transition to a forest when using a smartphone tracking. A footprint is considered as a digital non-human creature defined by the parameters of time and distance together with the emotion of personal interest.



• • • •
• • • •
• • • •
• • • •



Thomas Herzog

Born 5th of July 1965 in Vienna, Austria. Thomas graduated from the Academy of Fine Arts in Vienna (Faculty of Architecture). Since 2005 he specialized in inflatable structures (furniture objects, stage design, mobile pavilions, large pneumatic halls). In 2018 he created the Installation for the Scandinavian pavilion at the Biennale Expo in Venice. Since 2018 he is working on a design for an inflatable Mars and Moonbase Habitat with the support of 2 scientists (Gabor Bihari and Norbert Kömle) and The European Space Agency (ESA). Since 2020 he continues working on a prototype of an inflatable underground Greenhouse which is derived from the Mars Habitat design.

e S S a V

One summer night I laid on the grass, looking up to the clear sky
and beyond into deep space. The longer I observed the infinite
number of stars, the less I perceived the ground below me. My

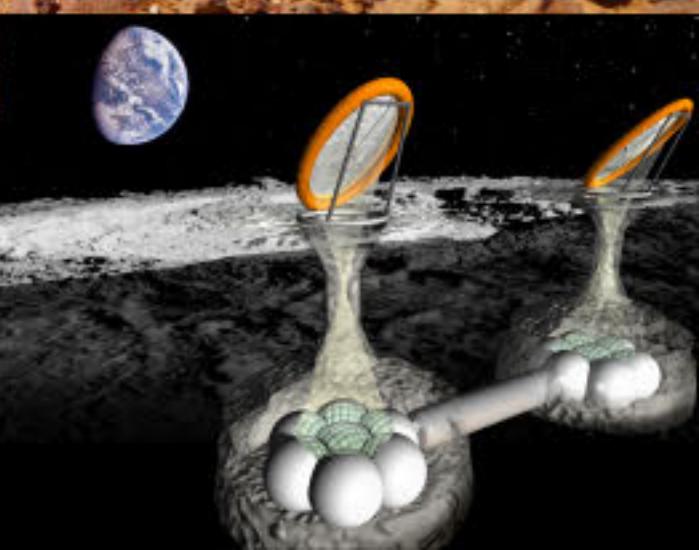
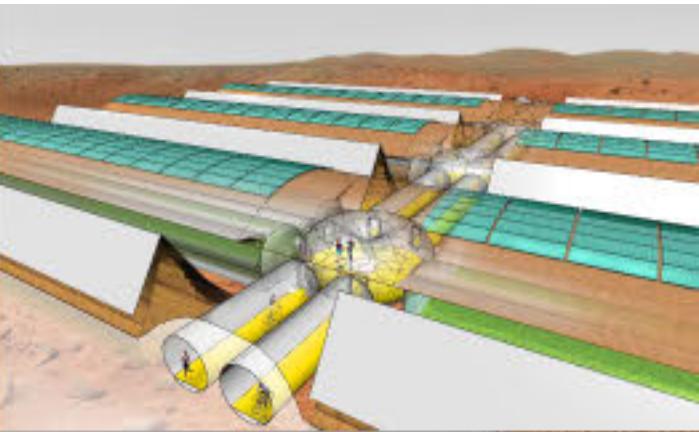
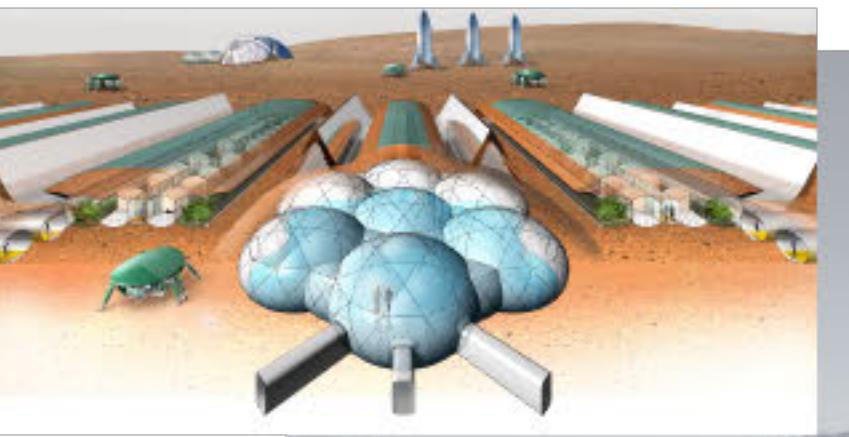
One summer night I laid on the grass, looking up to the clear sky and beyond into deep space. The longer I observed the infinite number of stars, the less I perceived the ground below me. My perspective had turned upside down. I felt like a lonely particle that floating freely through the endless expanses of the universe with the planet Earth attached to my body. This planet nourishes me and is my habitat within the universe. I am a micro-universe as well; an infinite number of small cells working together as organs, bones, muscles and skin, thus forming my body. And yet every cell is a separate living being on its own. Can I even say that it is "MY" body, when it consists of other living beings? And WHO am I? Does my mind control these cells or is my mind just the product of the interaction of all these cells? I can see Mars as a reddish point. It is a great dream to explore Mars as a liveable space. I want to provide a habitat there, in which Humans can live in symbiosis with animals, plants, fungi and microorganisms to form a complete ecological cycle as we do on Earth. And in case we find life on Mars, we shall manage to live in symbiosis with that life as well. When we manage to create a sustainable ecological cycle in a habitat on Mars, it will also help to better understand what is needed for sustainable life on Earth.

<http://pneumocell.com>

MARS BUG

Legs are more efficient than wheels for locomotion in sand and over rocks, while the lower gravity on Mars makes it easier to lift the legs and lift the weight of the vehicle. The large overhanging roof hosts photovoltaic cells. The mass of the integrated batteries shields from radiation and micrometeorites. The roof wings can open to unfold another pair of solar wings and extend the photovoltaic area.

The structure consists of a frame with 6 legs and the solar roof. Modular containers can be plugged in. They can be open containers for transportation of building material, or they are closed and compressed for transportation of ice. And there are containers that function as passenger cabins. The new explorers can lay long cable lines on the Mars surface from a power plant and provide charging stations. So the 'Mars Bug' gets sufficient supply of electricity even for long-distance rides to the poles.





Arthur Clay

Arthur is an artist and collaborator; he twitters between his life in Basel and a hectic world presence working between the borders of arts and the sciences. As an artist, he has been awarded prizes for performance art, media art, design, theater, and composition. As a producer, Arthur has designed and implemented events focusing on creatively connecting art, science, and technology within diverse cultural contexts in many parts of the world. He has been supported by governmental agencies, art councils, private foundations, and industry partners including Presence Switzerland, Pro Helvetia, Swissnex, Mondrian Foundation, Japan Foundation, Arts Council England, Canada Arts Council, HP, LG Electronics, and many others. At present, he directs the Virtuale Switzerland, a festival for virtual arts and continues to compose and perform his works, creates installations using new technologies for a variety of spaces.

E S S A Y
Over the years, only a few artists were able to place works in space. Some were intended for intelligent extraterrestrial life forms to find on cosmic travels; others were placed as part of ultimate exhibition space. "Nine! Eight! Seven! And So On..." celebrates the concept of the countdown that is used for starting a simple foot race to the launching of a rocket to the moon, and picks up on the interest that artist has had to place artwork in space by creating artworks for a synthetic zero-gravity environment where they can float and rotate as if they were suspended in space and subject to orbital ebbs and flows. Content-wise, the work consists of a collection of abstractions of artworks that were created with the intention of having them exhibited in outer space. Some of the artworks referenced are actually sitting on the moon or orbiting the earth, and others never survived the launch or are simply waiting for their countdown. The more trained eye schooled slightly in the history of Space Art might come to recognize constellations of stars that are reminiscent of works in space by Andy Warhol, Paul Van Hoeydonck, Trevor Paglen, Carl Sagan, Robert Rauschenberg, Forrest Myers, David Novros, and Claes Oldenburg; works that seem appropriate to launch into space but which have not yet reached their countdown have also been sighted and include works by Arthur Clay, Hannes Malte Mahler and a doodle by Kurt Vonnegut. Each of the abstractions used in the work form part of a constellation gallery that is filled with works that were created to be viewed from all sides as they circle orbit around the viewer, who is immersed into a galaxy undergoing constant change and endless variation as rotation unfolds on diverse orbital planes.

<https://artclayportfolioonline.blogspot.com/>

NINE! EIGHT! SEVEN! AND SO ON...

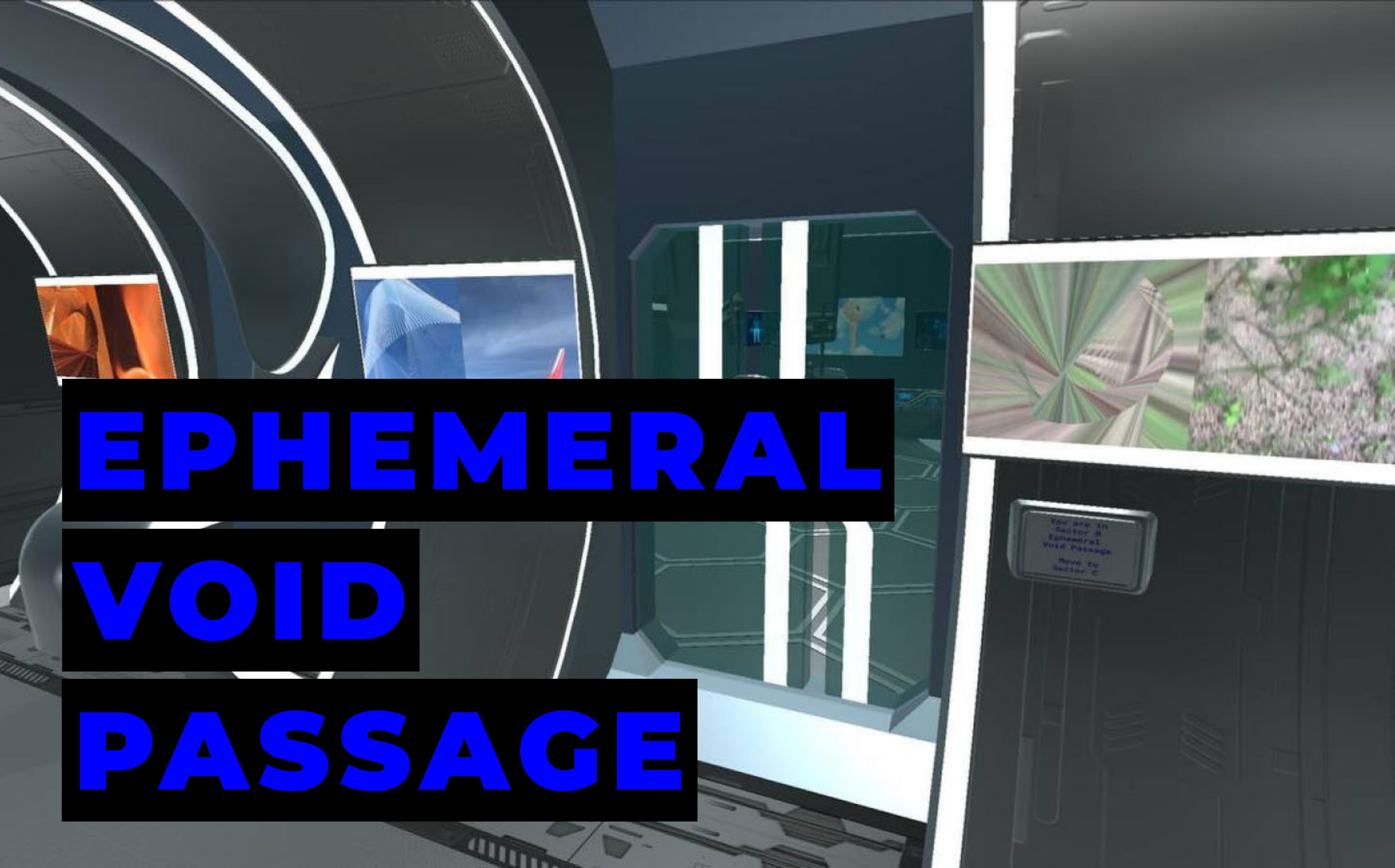
The title of this project refers to the phenomena of the countdown, which has been used for centuries with a range of applications from starting a simple foot race to the launching of a rocket to the moon. However, in the context of this artwork, the phrase is being used as a countdown to illustrate the mechanism in which the artwork in focus reaches the public i.e. it is shot into the "zero gravity field" of Virtual and Augmented Reality. Historically, through cooperation with diverse space agencies, a select group of artists was able to place artworks in space (the "Moon Museum" of Foster Meyer, the "Orbital Reflector" of Trevor Paglan, the "Enoch" of Tavares Strachan). To truly explore the concept of zero gravity artwork, or space art, the artwork "Nine!, Eight! Seven! And So On..." was created keeping in mind how all of the previous Space Artworks explored the concept and palette of zero gravity art. This plays a key role in how the work is conceived, the modus in which they are presented to the public, and how they are perceived in the end as being "Space Art". On one hand, the work gives homage to those artworks actually in space and on the other hand, the work avoids the critic of creating more space junk than is needed by creating a virtual zero-gravity space using today's AR and VR technologies that allows the viewing of space art in a synthetic space environment in which the components of the work can float and rotate as if they were suspended in real space and subject to orbital ebbs and flows of the earth. "Nine!, Eight! Seven! And So On..." acts as "Galaxy Gallery" in which the viewer can experience a range of zero gravity artworks in the form of star constellations made up of new as well as vintage works that resemble the originals in an abstract but recognizable way. As the viewer shoots through the galaxy using a smart device, time dissolves and old and new space artworks are viewed in passing as one passes them by in travels experience into the unknowns of a Sci-Fi like scenario.



sector

Dot Dot Dot

EPHEMERAL VOID PASSAGE





R. Gopakumar

Gopakumar is an Indian artist based in Bahrain. He works in several different media including Digital Art, Motion Photography, Installation, Drawing, Painting and Print. He uses art & technology to discuss and expose the environmental and social issues. He believes the work of art should change the existing visual, intellectual and aesthetic sense and experiments with finding new visual phenomena. His works were exhibited at The Saatchi Gallery, London, UK, Tate Britain, UK, Kochi-Muziris Biennale (Collateral Projects) Kochi, India, Sofia Underground – International Performance Art Festival, Bulgaria, CICA Museum, South Korea, National Gallery of Modern Art, New Delhi, India, Arte Città Amica, Torino, Italy, Årjängs Bibliotek, Galleri Passagen, Sweden, Municipal Cyberspace Beausoleil, France, Galleria d'Arte Contemporanea Grafica Manzoni, Torino, Italy, Kinsey Institute Art Gallery, USA, ISE Cultural Foundation, New York, USA, Bahrain National Museum, Manama, Bahrain, Kerala Lalithakala Akademi, Kerala, India. His motion photography has been shortlisted by the Saatchi Gallery London and Google+ for their inaugural Motion Photography Prize.

e
I believe the work of art should change the existing visual, intellectual, and aesthetic sense and experiment with finding new visual phenomena.

Synthetic Corpo-Reality prevails in the contemporary Digital-Art practice. Artists using this as a form of expression and artistic medium are forced to accept digital artefacts and imperfection. Artists used to showcase political, social and cultural ideology from time immemorial period through a physical medium. The present world asks us to transform to "Virtual". "The New Normal" is a living reality that leading us from "real" to "virtual", inanimate to animate and even human resources to robotic or non-human styles. I was a trained painter, which gave me immense pleasure and compatibility, and my twenty years of association with information technology inspired me to become a digital artist. So my upcoming projects are mainly focused on Generative Algorithmic Art, Big Data, Image, Video Manipulation, Code Art (Ephemeral Void Nature series), Web Art (Linguistics River Project) and so on enabled AR, VR, MR, and XR technologies.

<http://www.gopakumar.in>

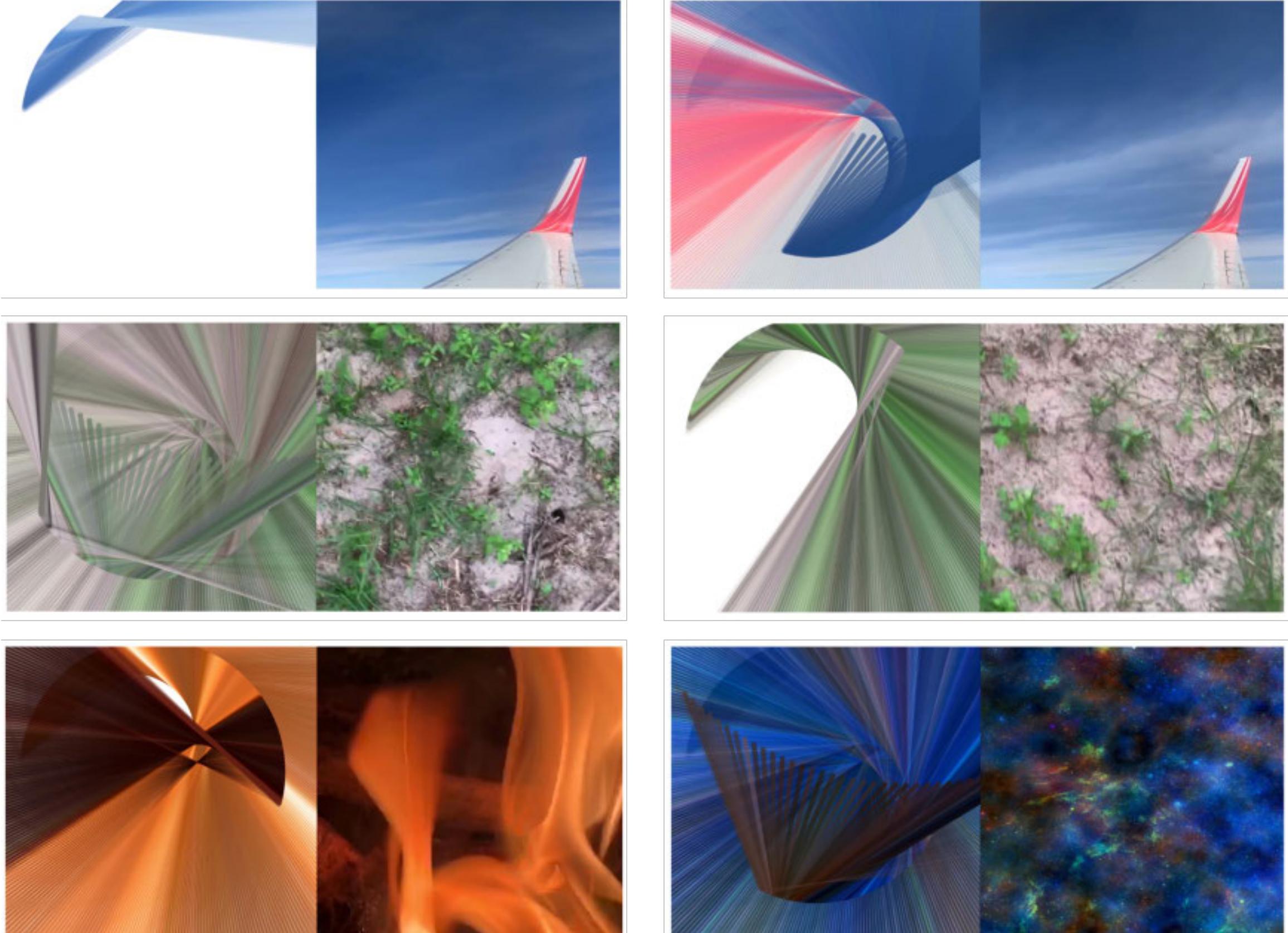
EPHEMERAL VOID - ELEMENTS (EARTH, WATER, FIRE, AIR AND SPACE)

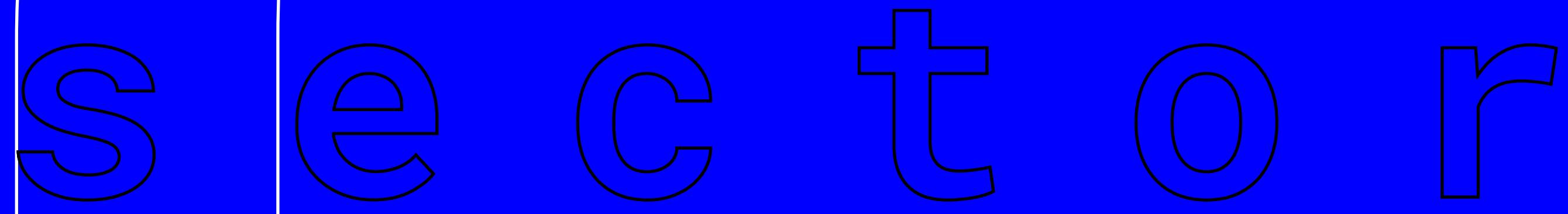
"From the standpoint of Taoist philosophy natural forms are not made but grown, and there is a radical difference between the organic and the mechanical. Things which are made, such as houses, furniture, and machines, are an assemblage of parts put together, or shaped, like sculpture, from the outside inwards. But things which grow shape themselves from within outwards—they are not assemblages of originally distinct parts; they partition themselves, elaborating their own structure from the whole to the parts, from the simple to the complex."

Eastern philosophy is mainly based on Classical elements. This series of works, "Generative Algorithm Art", named "Ephemeral Void - Elements" (Earth, Water, Fire, Air and Space) is inspired by the above philosophy.

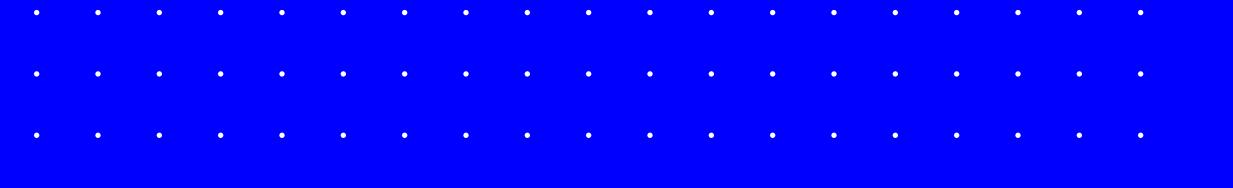
This project explores the aesthetic expression of the five elements, which are associated with the manifestation of the five prime elements of nature. This abstract spinning animated particle Video was generated through digital manipulation of data, using the synergy of each element's video, sound, machine, and code.

Music: Shaikes John





SELECTOR





BRAIN OBSERVATION LAB



ARTIST

Citron | Lunardi

Citron | Lunardi is a collaboration between two different personalities: Selene Citron (1986) passing from digital fabrication to performance and Luca Lunardi (1980) who works with video and writing. Citron is a performer and sculptor. Her research is based on the use of simple materials: plaster, clay, resin, twine, iron. Her current artistic work focuses on digital fabrication and 3D printing. Lunardi is a filmmaker who specialized in scientific communication and documentary. His artist research explored some different areas (cinema, video art, science and animal studies). They draw experimental and future scenarios to reflect upon the hybrid network between humans and their environment.

e
s
s
a
y

We live in a time where the role of a human being is already abdicating our power to algorithms, artificial intelligence and biotechnological supremacy. In this scenario, in which we no longer appear to be the measure of all things, but rather a hybridized part of the constantly evolving everything, we ask ourselves questions about who we will be in the future and if something of us will remain. For example, the fear of losing our memories. In our practice, we use technology as an instrument to reconnect the human experience with the natural world, unifying design, audiovisual arts, and scientific research. But also, we are thinking up stories that consider critically about the sorts of technological developments and contemporary concerns related to scientific innovation. In our vision of the future, we imagine a space era in which humans are undoing the anthropocentric vision, exploring a new symbiotic relationship with the other living and non-living matter. A panorama populated by symbiotic assemblages, plant and animal intelligence, bacteria and viruses that wallow in a liminal environment in which humanity has reduced itself to a crystalline form. But as these experimental and future scenarios hypothesize a hybrid network between humans and their environment, our works are likewise hybrid creatures in which they combine elements of the natural world, such as biology, with elements of the artificial world like digital fabrication. Nature and artifice appear two apparently distinct worlds but are increasingly blurred and interchangeable.

<http://www.citronlunardi.myportfolio.com>

BACK UP MY MEMORIES

"Back up my memories" is a reflection on the disquieting perspectives offered by cryopreservation. Is it possible to crystallize the brain? Can memories be frozen before death to be defrosted in the near future thanks to new scientific discoveries?

Back up my memories is about the fear of losing memory and therefore of dying. Recovering memories means longing for immortality.

So, the fear of losing memories will become the fear of losing data.

At the same time, the video imagines a future in which the infinite digitization and quantification of data has made information overload, starting a process of crystallization.

And certainly, the more we will be connected to machines that keep us alive, the more we will be imprisoned inside a global crystalline structure of data, information and technology from which we will no longer be able to separate ourselves as it could mean accepting death.





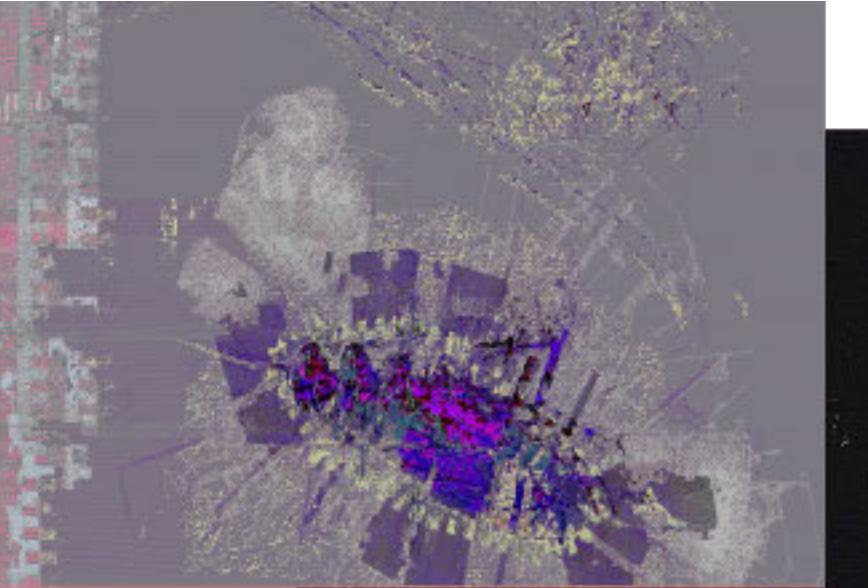
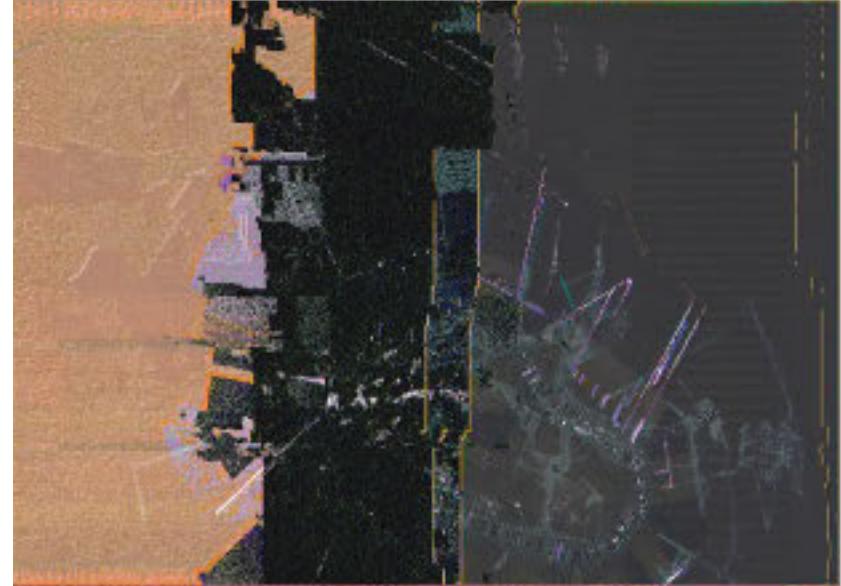
Milos Peskir

Milos was born in 1976 in Belgrade, Yugoslavia. Educated in Visual Art (Intermedia), he studied in Serbia and the Netherlands. As an artist, Milos Peskir is active in the field of time-based and non-time-based, 2D Visual Art. Over the years, he participated in numerous, local and international, events/festivals/exhibitions/art projects as an artist/author/co-author/curator/art director, in cooperation with other visual artists and artists from different art disciplines, as well.

e
In the long process of dematerialization of the media, long as human civilization, the digital era takes logical place as a current phase in this process. That latest phase of human heritage development, already recognized as the Digital Age in its early stage, has created a deep and immoderate impact on global society. As a still young occurrence, susceptible to chaotic treatments and lack of rules, in its momentum brings many leftovers, the great number of artefacts with undefined identities. The resulting matrix, as a certain kind of pollution, could be seen as an essence and a precious material that spontaneously weaves into the temporarily neoteric aesthetic. A further step in the future of this process is expected to develop sophisticated changes, more care and more rules will tame and spoil the untouched wild nature of the present moment. The future will harshly judge the unique character of this particular period, envy its freedom, rejoice or glorify its brutish beauty. The present form of media and technology, with their specific consequences and playful spillover effects, is seriously hard to perceive totally whilst it is hard to avoid infection; still, it is easy to embrace as a powerful state that can deliver great artistic drainage.

b i o

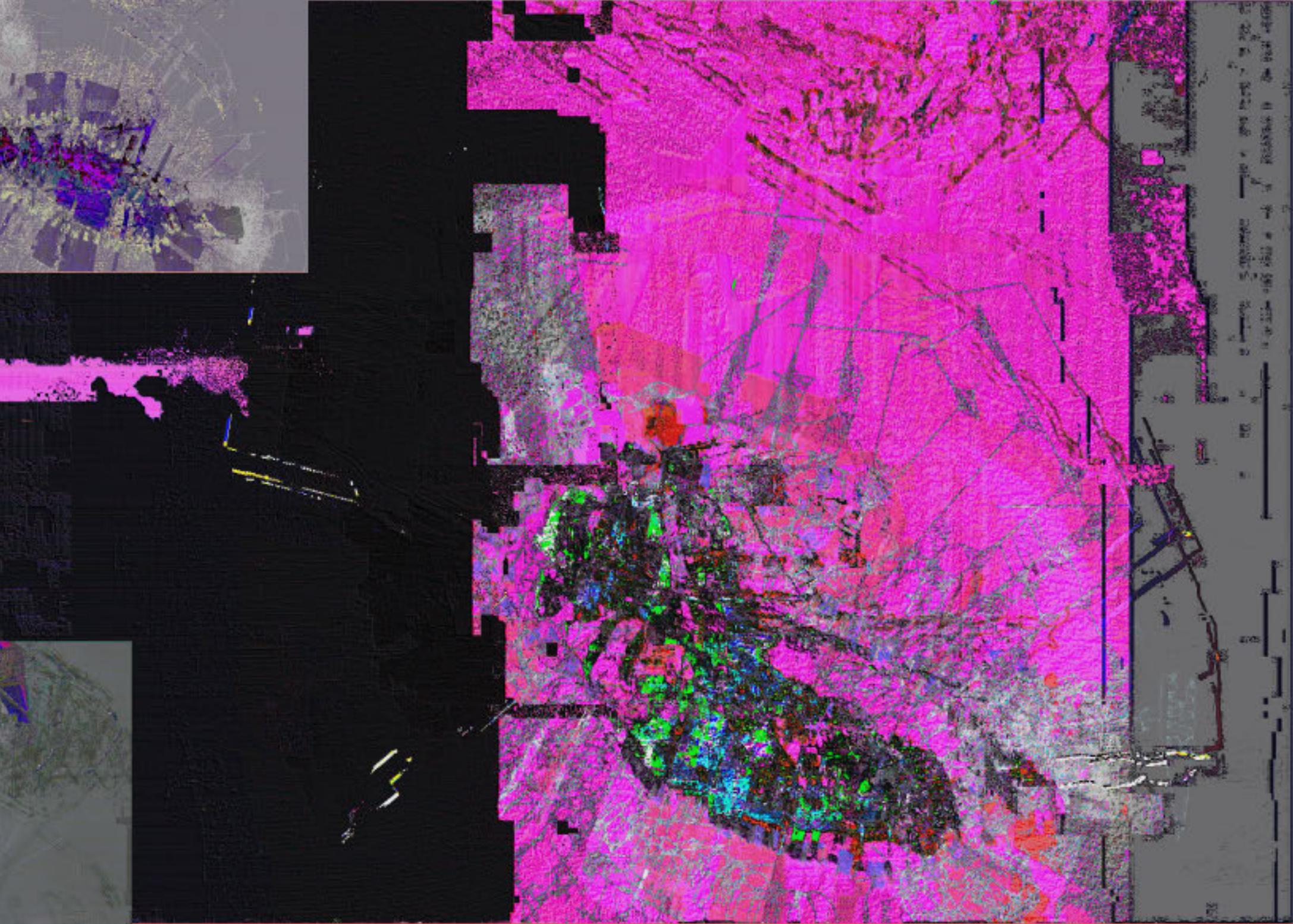
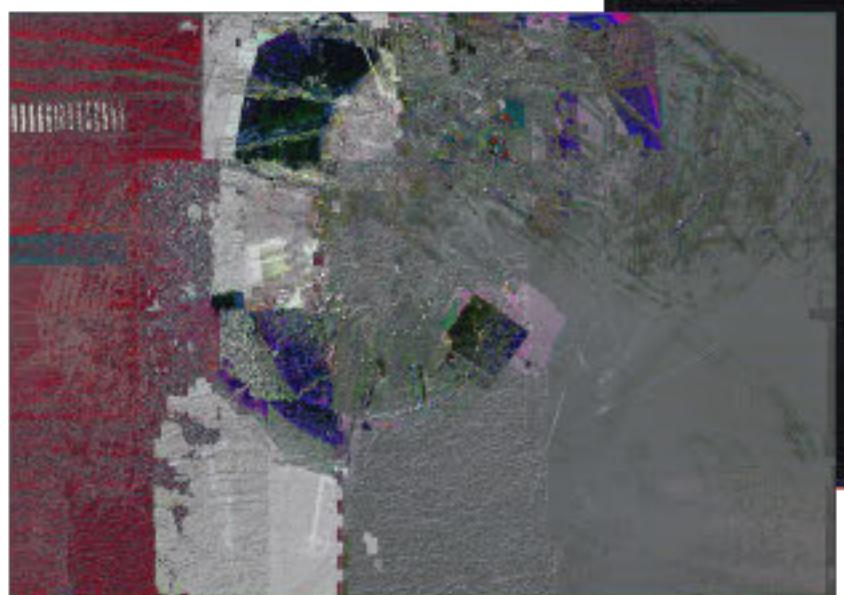
DIGITAL FOSSIL_CORRUPT GALATIAN



The evolutionary closeness of human and digital artefacts is the aesthetic/ontological base for the concept of Digital Fossils.

Corrupted Galatian represents the struggle for life of a/v elements - the physical fragility of digital material and human perceptual adaptation - understanding the abstract language.

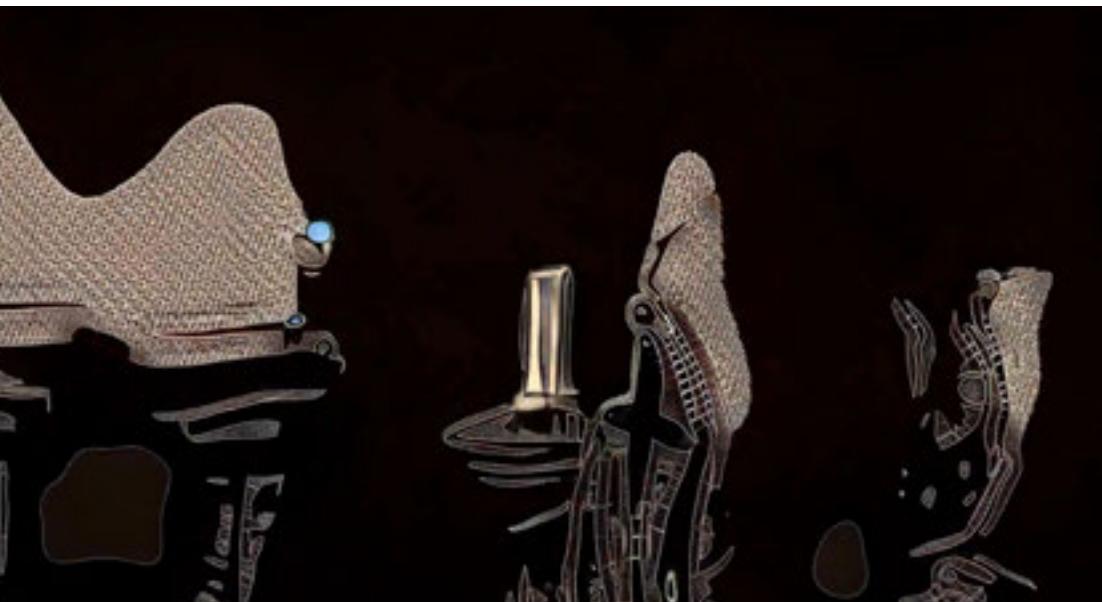
Facing the echoes of our digital remains, from self - corruption to self - culturcide, brings the affinity for inner values over physically fragile identities.





Vadim Epstein

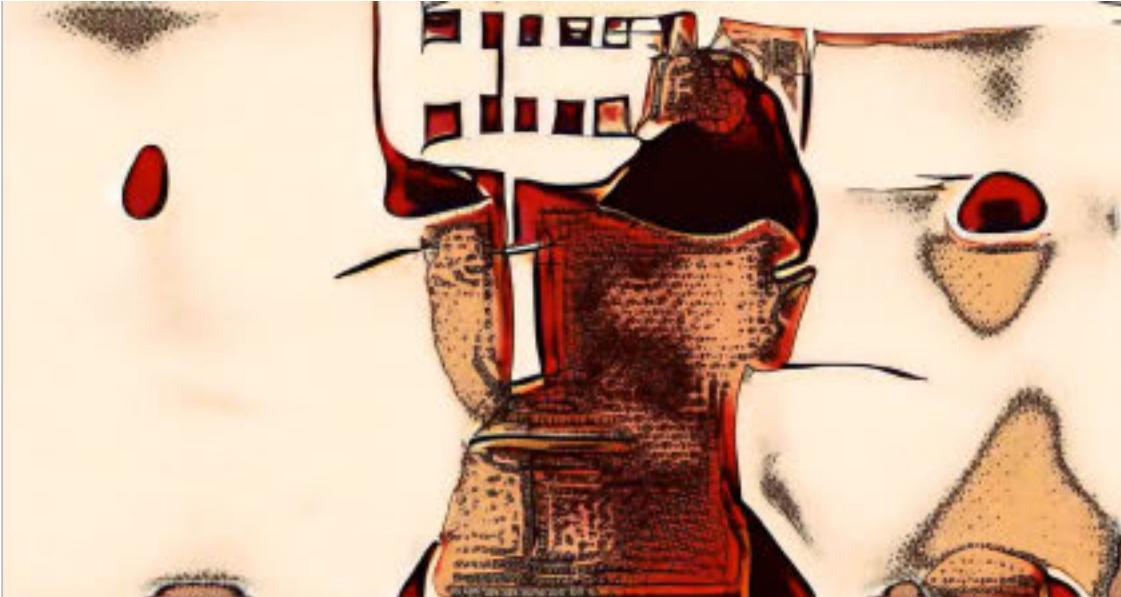
Vadim is a media artist based in Moscow, theorist, and practitioner, a leading Russian VJ; former HP consultant and theoretical physicist. Vadim has worked with net.art, science art, avant-garde events since 1996; eventually focused on visual media. As an artist and curator, Vadim has made visuals for hundreds of concerts, festivals, parties and commercial events. Personal style tends to be bold recognizable aesthetics with high impact on the audience, native to post-industrial cultures. Since March 2009 – the founder and creative director of in[visible] studio. Besides commercial and personal projects, he has delivered numerous lectures, workshops, and training courses. A current focus is on AI, generative art and creative coding in general.



<http://www.eps.here.ru>

TERMINAL BLINK

j e c t



The avowal of a robotic entity, "the last stream" of its machine visions. Technique / Experiment: Human faces (as the most presented subject in Computer Vision practice) were produced with StyleGAN2 neural network, finetuned on Bauhaus-inspired squarish architecture of XX century, which reduced their identity into impersonal gray-concrete looks. Those "faceless" faces were processed with another neural network (StarGAN2), trained on multiple visual art sources - from Kandinsky to engravings - to apply diverse imaginative representations. These representations appeared heavily revised by the machine since StarGAN2 resulted in travel quite far from plain style transfer. Conclusion: We treat Machine Vision hereby as an insight (rather than eyesight) concept. Using artificial neural networks as a model of human sensory perception allows one to rethink (and possibly redefine) its semantics and aesthetics. Produced synthetic imagery is following familiar artistic tendencies yet; it may go way beyond, as soon as we're ready to welcome that. The original song in the soundtrack perceives human life as a single blink between past and future; the human-biased aesthetics may fit an even shorter timeframe, as seen by the machine.



Ran is a visual artist based in Vancouver and New York, originally from China. Her practice includes multi-media installation, painting, performance, video, and sound. Struggling with a lifetime of cultural migrations, Zhou's art investigates how individuals are entangled and abstracted within the politics of national identities and the capitalist mode of cultural productions. Zhou has addressed themes such as urban histories and memory deconstruction, solidification of the education system, dynamics of migration flow and trans-cultural trauma, body stereotype and abstracted standard. Zhou received her BFA with honors in visual arts and honors in art history from the University of British Columbia in 2019. She has held six solo exhibitions in Vancouver, New York, and Paris.

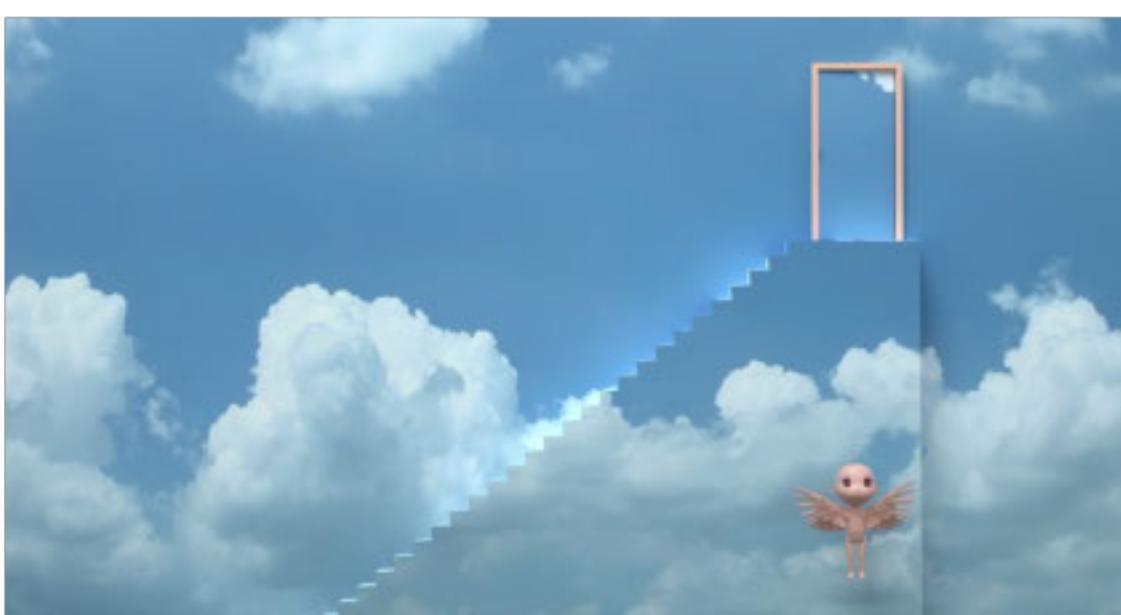
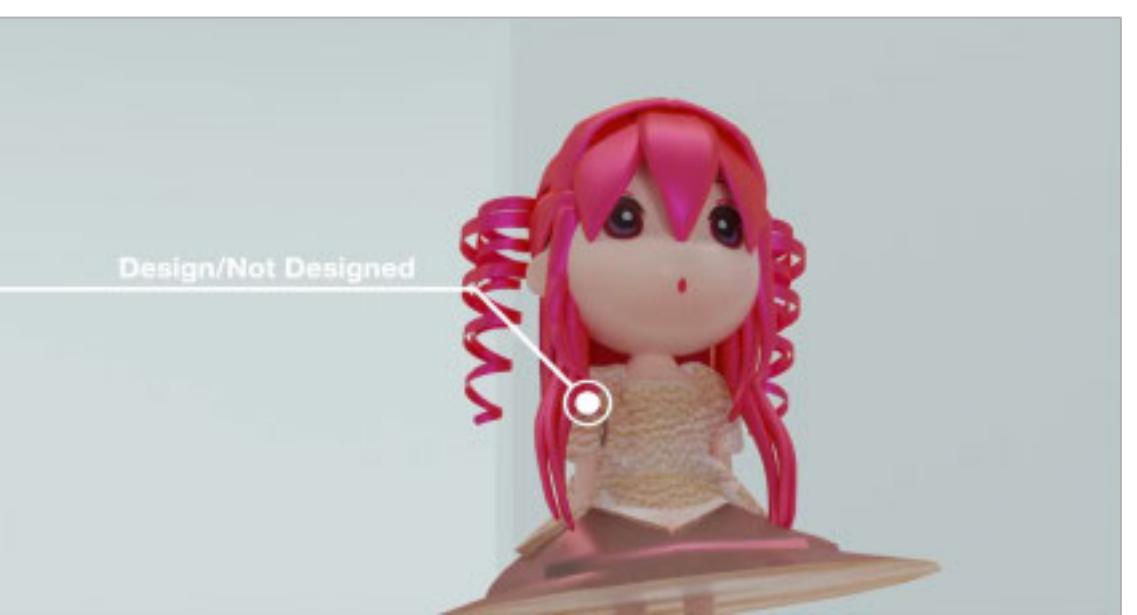
e S S a V

In 2020, being forced to experience an endless quarantine time at home, I started to rethink my trust issue with Internet Art. What is the role and affordance of new technology and to what extent could its combination with art speak for us at this severe time, and in the future? "Organisms are algorithms". Technology develops faster than culture, as French philosopher Bernard Stiegler has stated many years ago. While humans and technology are indissociable, it becomes difficult to decide who is holding the initiative between humans and technology. Instead of 'us' inventing technology, sometimes we seem to be chosen by technology in its trajectory. Within the new system of technology, we are moved by a sense of order. We are standardized and abstracted. We are alienated from our physical surroundings. My explorations with new technology are looking at the eternal concept of 'abstraction' and self-identification. The discussion of abstracted consciousness leads me to explore further the future of human possibilities. The future of cyborg, of cultural fusion, of ideological hybridity... Such imagination is reflected in my 3D animation film "Doll+: Body Transformation in Its Ideal Fantasy" for this exhibition. Art cannot solve anything. But artists continue asking questions and keep providing possible gates for audiences to break through the cage of the abstracted way of thinking. Therefore, if anyone could be attracted by the sense of absurdity and black humor in my film, and starts to wonder or think, I would be so grateful. This is the first step towards our autonomy of consciousness.

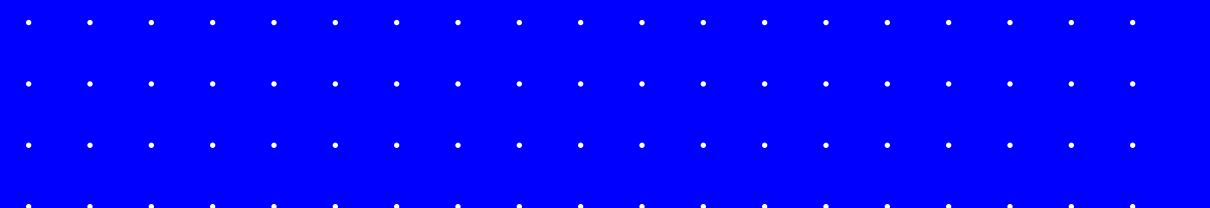
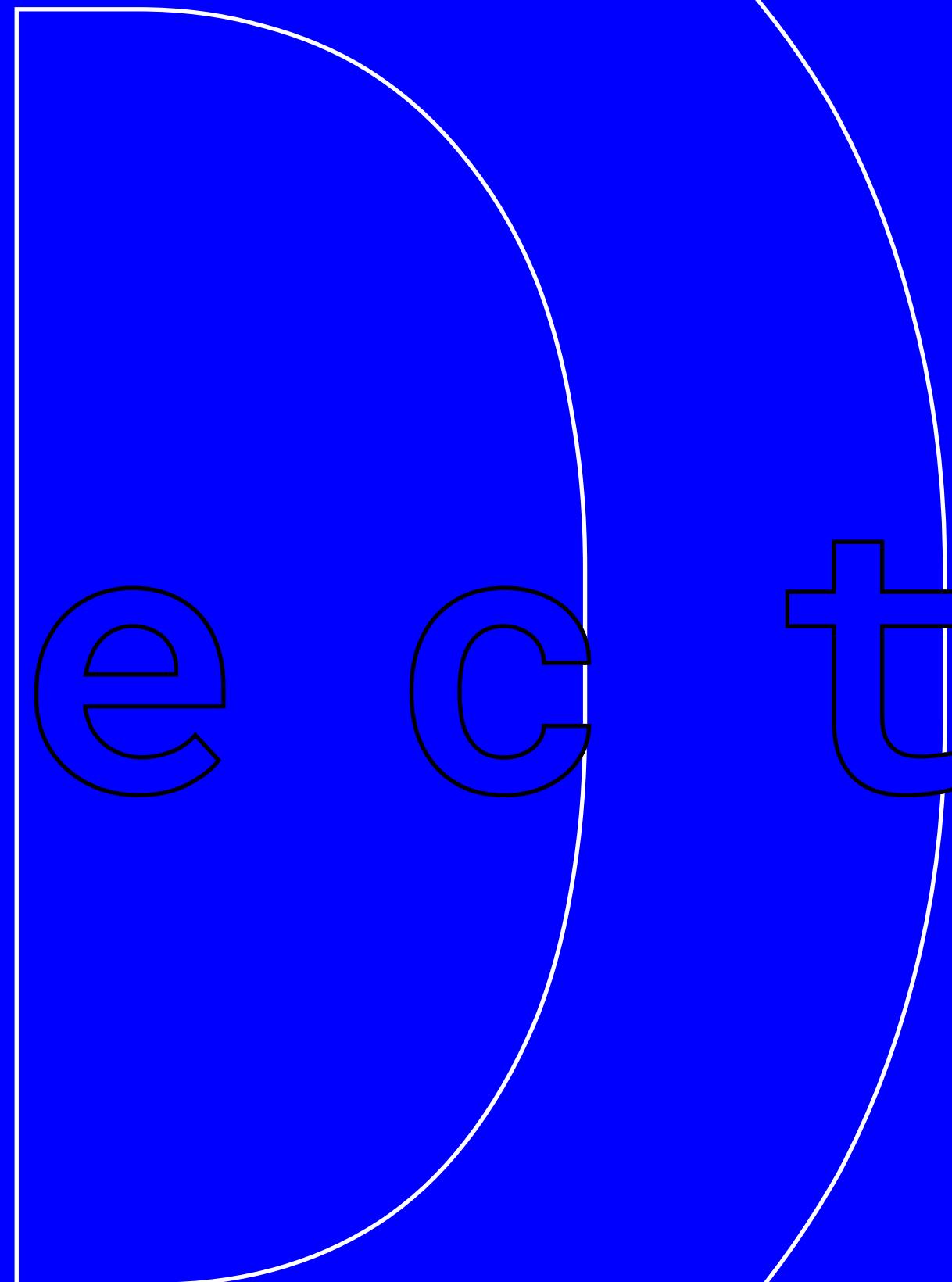
.....
.....
.....
.....
<https://www.ranzhouart.com/>

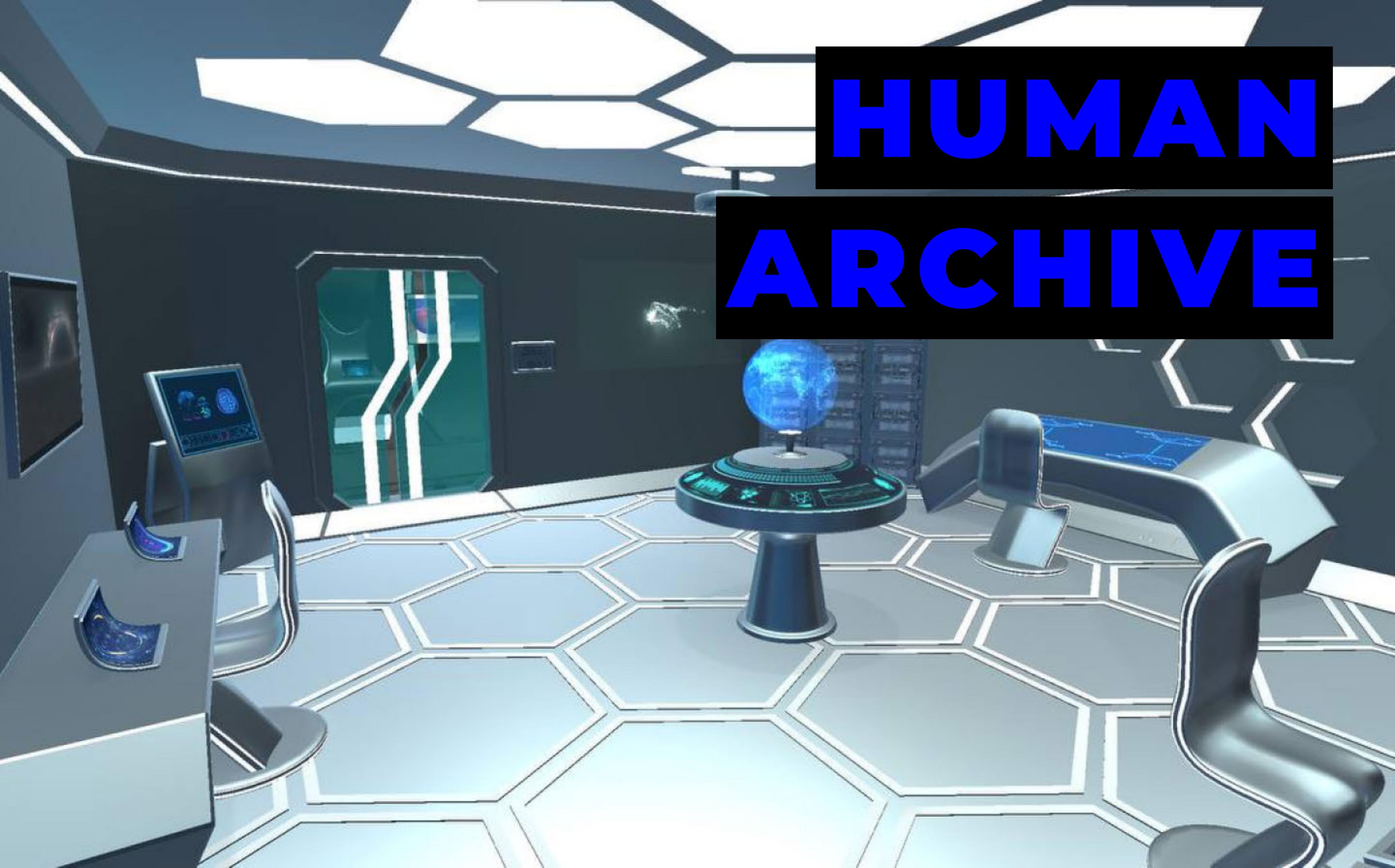
DOLL+ BODY TRANSMIGRATION IN ITS IDEAL FANTASY

The body is a troublesome entity. Our body never changes directly by our own will. It is awkward and resistant to change. My long history of getting along with the imperfect body is the initial idea that inspired me to start this work. Japanese philosopher Kiyokazu Wakabayashi discusses such symptoms in his book "The Disproportionate Body: What is Fashion". Quoting Nietzsche's "The farthest thing from us is our own self," he interpreted that one of our subtle relationship with our body and imagination starts with the fact that one cannot fully see one's own body. We cannot see inside of our own body. We cannot see our back or the back of our own head, and we cannot see our own face. If one uses a mirror, the image is reversed, so one must use intuition. Our body is just an image produced by our mind – like a combination of different puzzles from our limited sense of body. Clothes and shoes are not made to match the body, and dressing is not a process of creating a match to the body, but a process of the body matching the model that is created. This standardization reminds me to link it to my last series, "The Doll", which uses the assembly-line plastic doll to discuss the unified production and abstraction of a human being. Blurring the boundaries between human and object, this project presents the "body" as a product of consciousness, while consciousness is sculpted and confined by both the capitalist society and collectivism. The doll is us, we are cyborgs – the condensed image of both imagination and material reality. In the video, the virtual world is chaos located between 2D and 3D, which contains a large number of trans-cultural elements and references: video games, films, fashion culture, western art history, and eastern ideology (Taoism, Buddhism).



se c t o r





HUMAN ARCHIVE



Paulius works explore the relationship(s) between culture and nature, the interaction of ambiance and light that affects our daily lives. By accumulating the flow of painterly images, atmospheric sounds, and poetic energy, the artist creates sensual narratives. Most projects consist of multiple works, grouped around specific themes such as organic structures, rituals in nature, the flow of natural and artificial light, and absurd poetic happenings. Šliaupa holds a BA and an MFA from the Vilnius Academy of Arts as well as an MFA in media arts from KASK, Ghent. Selected exhibitions include the solo exhibition "Dès Vu", Meno Nisa, Vilnius (2019) and the group exhibition "The upper hand", IKOB, Eupen, Belgium (2020). Šliaupa is participating in the HISK post-graduate program 2020 and 2021.

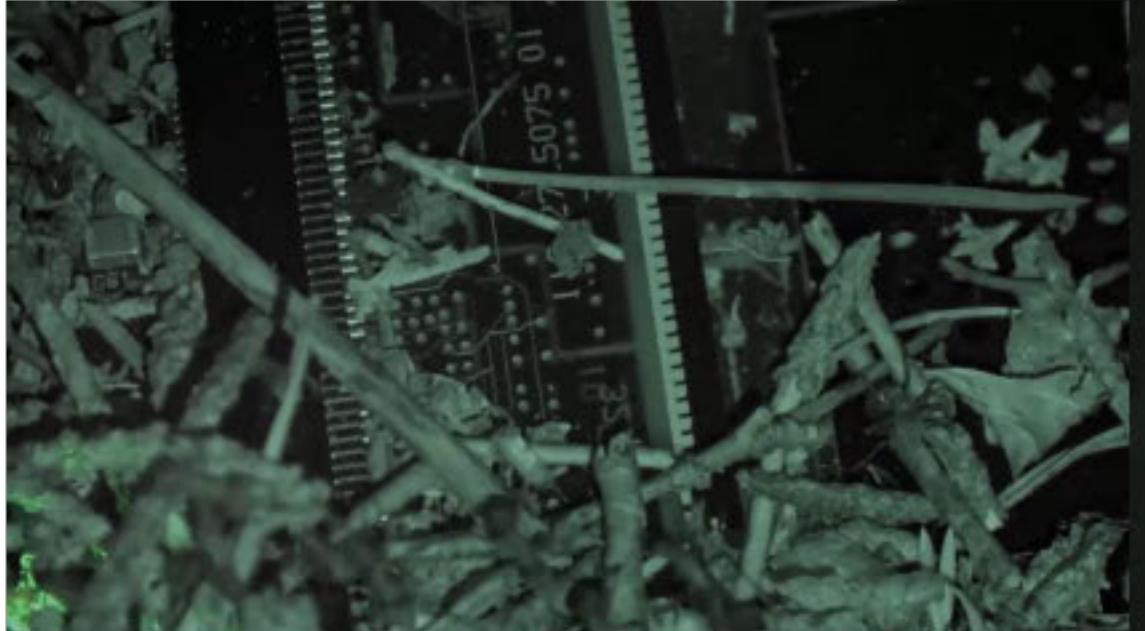
e s s a y

I come from a family of geologists – my mother, father and grandfather have explored the earth. As an artist, I want to find ways to research how we experience nature today. Technologies, the internet, media, memories, feelings all blend into one body when encountering the landscape. This complexity compels me to set out on poetic expeditions in space and time to search for images and sounds to develop sensual narratives. The exploration of darkness with night vision becomes a journey where one witnesses mysterious transformations. Technology reveals surreal organic structures that would otherwise stay hidden in the darkness. For example, in the video, little crown the “real” frog becomes a plastic frog container that revives a statue of a girl by pouring water on it. The statue then transforms into my grandmother dressed in a nightgown dreaming in the dark. As the space between the natural and the virtual worlds dissolves, a seeming symbiosis develops where cyclical transformations occur. The darkness contains generative cosmic powers where dead objects become alive and vice versa. Walking through the dark dry autumn leaves I remember Ray Bradbury’s ‘The Martian Chronicles’. The different stories take you to Mars inhabited by Martians that have characters very similar to humans. An alternative dimension populated by alternative creatures encountering strange, but in a way, familiar situations. This feeling of strangeness – as if I am far away and yet so close – follows me every day until I take my camera and the world moves closer.

https://www.instagram.com/paulius_sliaupa

PITTLE CROWN

j e c t



Exploring the darkness through the night vision and investigating how our way of seeing the landscape has changed nowadays. Time stretches and mysterious transformations occur.

Music developed by Suzan Peeters.





Chari Glogovac-Smith

Chari is a composer, vocalist, instrumentalist, and mixed media artist. Using an evolving mixture of traditional and experimental techniques, Chari is dynamically exploring and illustrating various counterpoints between human experience and society. Chari's recent works have posed questions about empathy, conflict, emotional intelligence, social justice, healing, listening, and time. Their examinations and integrations of mediums, materials, and methodologies have centered around their research into the theories and practices of afro-futurism, deep listening, sound, minimalism, mechatronics, machine learning, and neuroaesthetics. Chari is a McNair Scholar and a Nevada Art Council Fellow. Chari holds a B.S. in Health Ecology from the University of Nevada, Reno, an M.F.A. in

Electronic Music and Recording Media from Mills College in Oakland, CA, and is currently working on their Ph.D. in Experimental Arts and Digital Media at the University of Washington.

e S S A Y

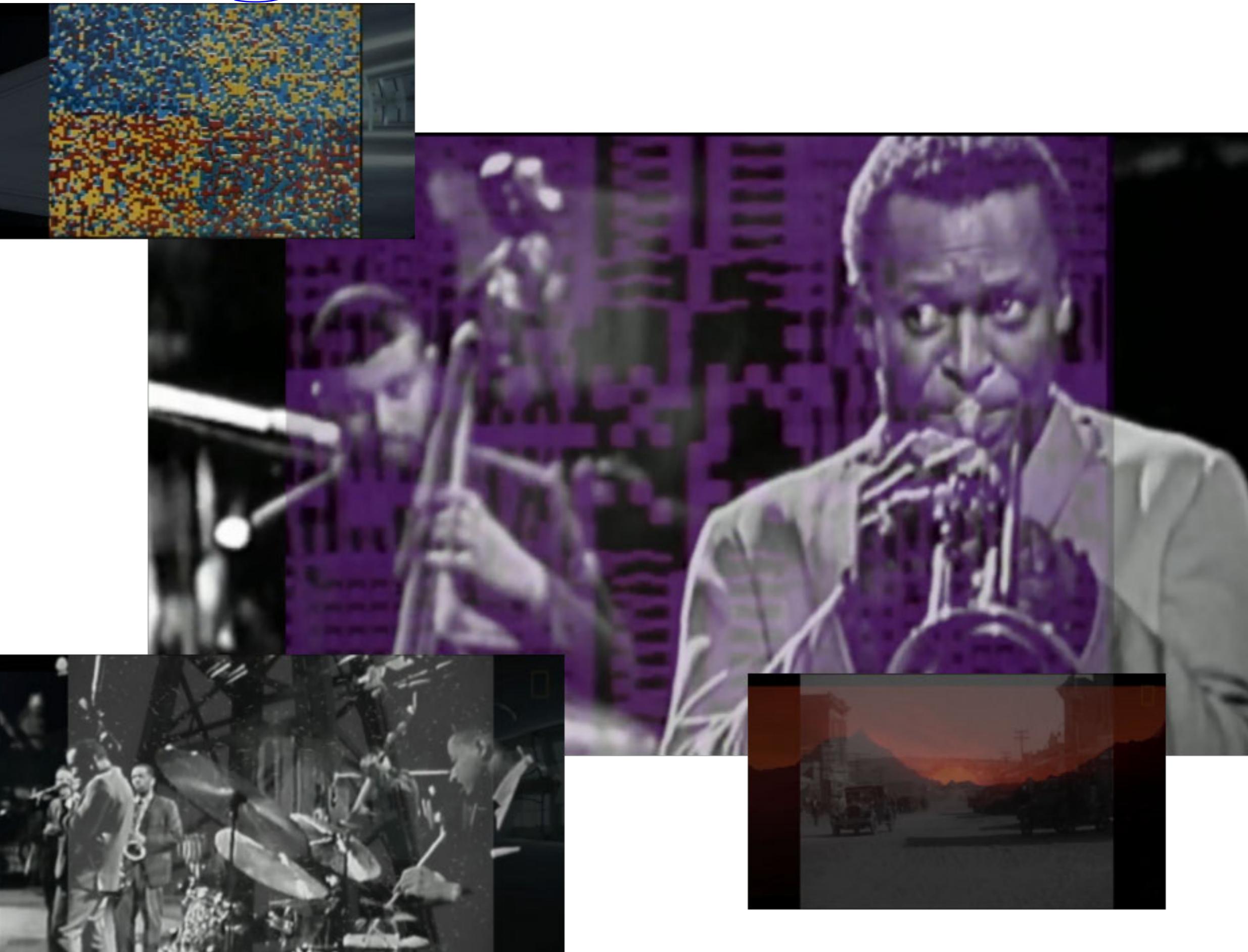
One thing that seems to be concretely certain is that technology continues to evolve at a rapid pace. In observance of its trajectory of this evolution, it seems fair to speculate that concepts like time, productivity, space, physicality, and movement will be explored, reimagined, and reinvented. This brings great possibility and excitement for what is considered the future in the linear sense. In theory, we will be able to do more, perhaps be more, and travel further with great accuracy and efficiency. As a futurist and technology enthusiast, I find this exciting and fascinating. However, in the middle of my internal fanfare and raving over the development of new tools and ideas, I can't help but observe a still quietness within myself. The stillness is a pause. It is a question. It asks: As we rush toward the bright technological future ahead, what of our humanity might we be leaving behind that is of value? Marshall McLuhan, communication theorist and author of the book 'The Medium is the Message' stated that "we become what we behold. We shape our tools, and thereafter our tools shape us." Reflecting on the future, space, and new technological tools, I am more inclined to behold that which is uniquely beautiful and irreplicable in humanity. Moreover, in doing so, as we catapult into the technological promised land of the algorithmic future, I hope that I will be adding another data point perhaps in the process that has already begun to shape the "us" of the future.

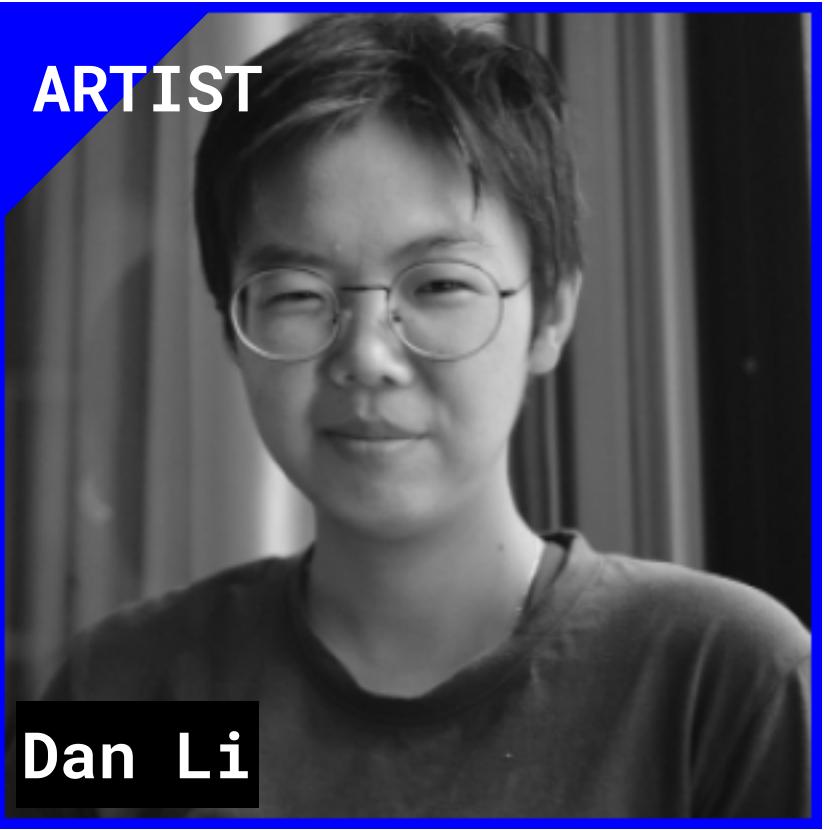
... <https://www.chariglogovacsmith.com/>

... <https://www.instagram.com/chariliveworks/>

THE AFRO-FUTURIST GUIDE TO TIME TRAVEL

Is time travel possible? It is a concept that is often fantasized and theorized about, but scientifically speaking the jury is still out. That is unless your science is Black Quantum Futurism (BQF). BQF is easily tethered to the overarching Afro-Futurist movement, which was given its name in the 1990s. BQF and Afro-futurism, both provide an empowering alternative to the disappointingly repetitive present, and through this lens moving through time becomes more than just a worthy objective; time travel becomes a life preserve. The Afro-futurist Guide to Time Travel, observes the methodology of BQF and extends the umbrella of Afro-futurism to machine learning practices and techniques. Utilizing machine learning, what I referred to as "future texts" have been generated using an NLP model built utilizing GPT2. The input into the training model includes theories, novels, lyrics, critiques, and various other poetic expressions of the afro-futurist movement from the past and present. The output, filtered through a small amount of fine-tuning, is a generative synthesized digital collective consciousness, i.e. future texts. In this iteration of the work, the future text is orated, serving the role of narration in the context of the short film. This is an observance of the practice known as the oral tradition in which important information is passed on from generation to generation. The oration is accompanied by a time blended collage of found footage that features black people, interwoven across time planes with visual threads of technology, music, and culture. Some of the footage dates back to the 1920s. The score features layers of synthesizers, bass, brass instruments, percussion, and vocal layering.





Dan Li

Dan Li works with 3D simulation, interactive sites/video games, sound and video. Her practice brings together the study on space and reflections on politics and ideology, drawing on her background as a professional journalist and training in contemporary philosophy. She is interested in spaces that lie between existence and non-existence, spaces that seem never to be reached and found, yet have existed in some way. Through such spaces, her art projects investigate the Orientalist exoticization, the colonial gaze, the power of naming and the spatial embodiment of ideological changes. Taking the digital form, she experiments with how spaces can be re-imagined in a virtual age.

e
s
s
a
y

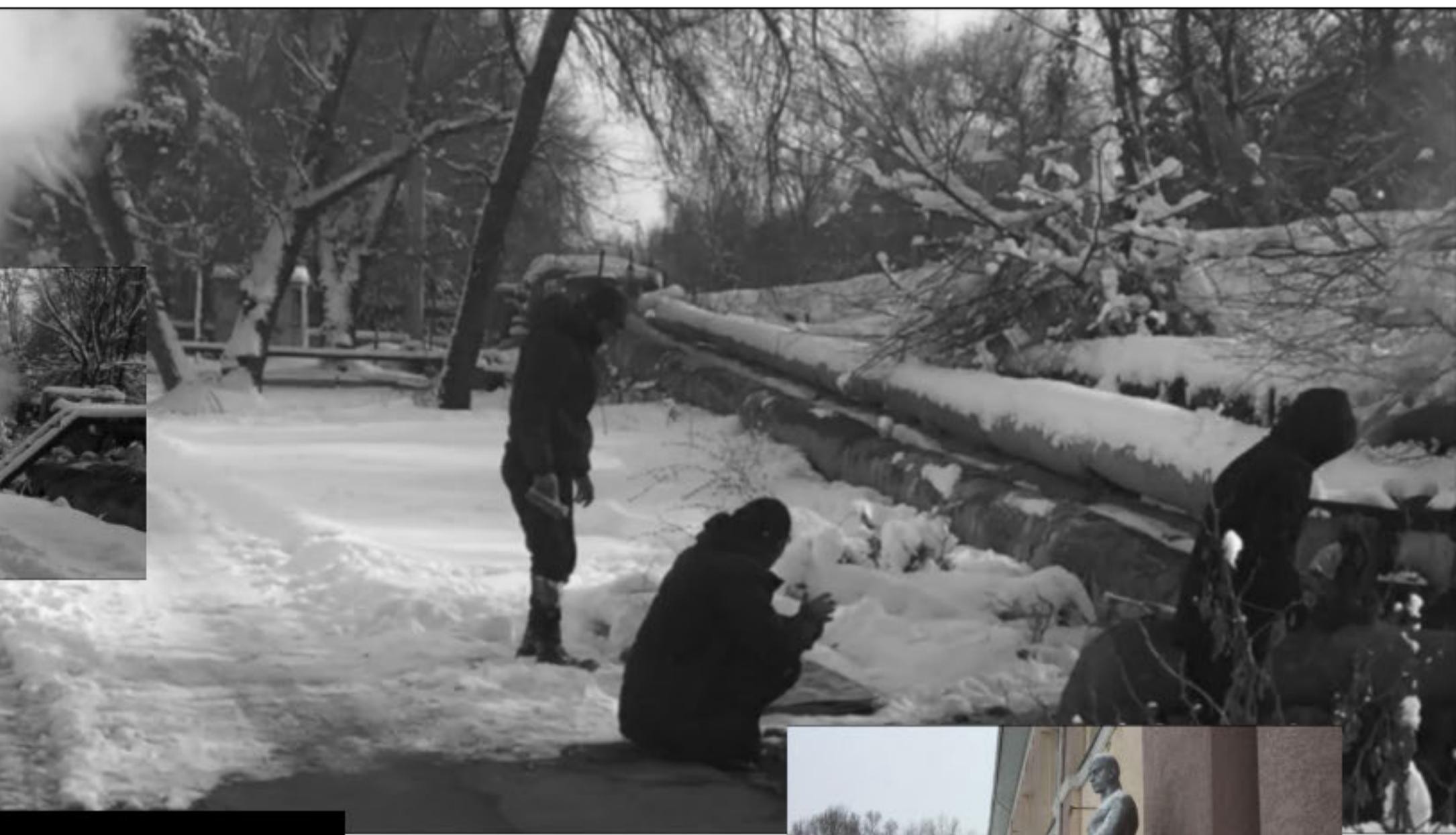
In an article on technological utopia, the British anthropologist David Graeber suggested that technology is not accelerating, but rather that the world's technological innovations have begun to be stalled since the 1970s, and that everything is slowing down. He said we all have the feeling that childhood dreams and science fiction plots have not become reality. When I read this article, at first, I disagreed. In the field of Computer Graphics which I follow, there are new developments every day and I always feel like I'm in an exciting linear temporality. In the article, Graeber went on to say that only one technology evolved a lot - simulation. Well, maybe he is right. According to his observations, in recent decades there is a turn from making better rockets and robots to creating endlessly complex simulations. Simulation is what Jean Baudrillard and Umberto Eco called "hyper-real", which means making a more realistic imitation of the original. I began to think about what simulation means and what is the role of those of us who use it to create art. Perhaps in an age where everything is fragmented and pastiche, we can use technology to present the absurdity of the world. As an artist with a journalist background, I believe that the emancipatory dimension of technology is not self-evident and that ideological reflection is always necessary. When we embrace technology and the future, we embrace not a technocracy, not being ruled by technology, but the possibility of being a "techno rebel".

<https://juyixiaoye.wixsite.com/lidan>

HOW TO MAKE A MAZAR



From China to Central Asia, trips in search of Mazars led Dan Li to this project. As sites with healing powers, Mazars lie in the illusory images of shamanic locations, Sufi holy tombs, communist sanatoriums, and post-communist placebos. This ambiguity, and the difficulty of finding them, made her want to make a Mazar in a digital medium. The experience of hydrotherapy bears a certain resemblance to that of being immersed in a virtual space, and this is also a response to the current cruel neoliberal reality.





Felipe Carrelli

Felipe is a Master's student of the Creative Media Postgraduate Program (PPGMC/UFRJ) at Federal University of Rio de Janeiro. Graduated in Image and Sound from the Federal University of São Carlos (UFSCar) and specialist in Dissemination and Popularization of Science (Fiocruz). Directed and edited four feature documentaries: Ano-Luz (2015), Leila (2016), Feijão (2018) and Castelo Abandonado (2020). Currently developing "Desert Stars", a co-creation virtual reality documentary that seeks, through the dissemination of the worldview of the Saharawi people, to denounce the situation of refuge faced by this population of Western Sahara since 1975. This transmedia project is being developed in partnership with the Multimedia Research Group (GPMM) from CEFET/RJ and the research-creation group Bug404.

e s s a y

The Sahara Desert is one of the most inhospitable regions on the planet. For centuries, the Saharawi people learned to live off the land. Nomadic life was harsh but values of Bedouin society made it possible to face the difficulties inherent in their wandering way of life. The stars guided them across the desert plains and thus inspired many legends. All this wisdom has been orally transmitted for generations. Since 2014, I work with scientific communication, creating documentaries that approach these different worldviews. For me, the biggest challenge to transfer these oral stories to audiovisual language is the difficulty of reproducing the splendor and magnitude of these starry skies to the public. How can we be inspired by the stars without experiencing their beauty? In this sense, the future of immersive technologies points to a reality full of possibilities. Interactivity, immersion, and empathy are some of the terms that become central to audiovisual creation. Everything around us, including our bodies, is transformed into technology. The digital is now integrated into our everyday actions and interactions. Soon the future may be more virtual than real. Therefore, I am inspired to study the potential of virtual reality as a tool for the dissemination of different worldviews.

<http://www.felipecarrelli.com>

DESERT STARS

The virtual reality (VR) documentary "Desert Stars" is a co-creation between the Saharawi people and the non-profit science outreach program "GalileoMobile". The work seeks, through the dissemination of the worldview of the Saharawi people, to denounce the situation of refuge faced by the population of República Árabe Saaraui Democrática since 1975. This work is a part of a transmedia project that has five other audiovisual products and is developed in the Master's program PPGMC at the Federal University of Rio de Janeiro in partnership with the Multimedia Research Group (GPMM) from CEFET/RJ – EIC and supported by the research-creation group Bug 404. The aim is to approach the scientific knowledge of this population from a decolonial perspective, representing refugees from the point of view of their knowledge. To do that, we interviewed four Saharawi elders (three men and one woman) to learn about their stories about the sky and also the names of stars according to their tradition. During the process of recording these stories, other demands began to emerge from the exchange with the local community. It became clear that it was important not only to document and popularize their ethnoastronomy, but also to spread the refugee issue to which the Saharawis are subjected. The experience: the user will be carried away to the immersive virtual universe with 6 Degrees of freedom (6 DoF), in a circular court located in one of the refugee camps, under a beautiful starry sky. In front of the user, stands a Saharawi woman wearing a Melfa (traditional dress) and preparing tea. Then she starts to tell tales and legends about the Saharawi worldview, linking those stories to the political and social situation to which the refugees are submitted since 1975.



se ct or

WARDROOM





Alexandra Dementieva

Alexandra's main interests focus on social psychology and perception and their application in multimedia interactive installations. Her artistic research process happens in the here and now, in the increasingly technologized present. It is deeply rooted in its cultural context. Photography and other digital media always record a trace, which indicates the former presence of something. Attesting to a certain event the trace at the same time enshrines the technology in use, thus acting as a witness to contemporaneous culture. Similarly, she tends to reflect on behavioral patterns and cultural mechanisms that are characteristic of modern society.

Her works can be found in Museum collections and are exhibited around the world.

Introducing "[Why does my head often hurt?](#)" in 4 chapters by Alexandra Dementieva.

e s s a y

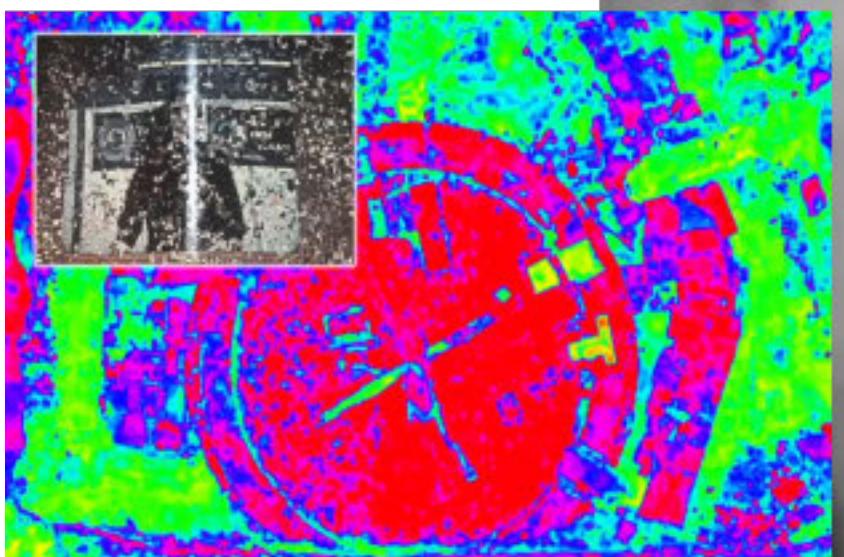
The double relationship between technology and society is a paradox of human progress. On one side, thanks to New technology our life becomes much more comfortable, we live longer, we are flying around the globe and we are healing mortal diseases and many other things. On the other side – new technology is fearsome. It is well known from history textbooks about the protests of the Luddites against the newfangled weaving machines, which resulted in their destruction – a struggle against new technical inventions. Its implication in society brings a lot of changes, that are perceived as a threat to habitual existence by people who are afraid of these changes and resist to them. It is directly related to the standard of living and the political and economic system. This fear is called Technophobia. But I do believe that the study of quantum physics leading to the creation of a quantum computer, research in biotechnology and artificial intelligence brings a huge benefit to humans, but the main question remains – who owns the new technology and how it will be used, will it be under the control of a small group of individuals or will everyone benefit from it?

<http://www.alexmentieva.org>

SLEEPER

The "Sleeper" installation presents tapestries being excavated in 4500 by our descendants/ space travellers and their interpretation of that archeological discovery. The size of each carpet is 55x77 cm and corresponds not only to the average size and aspect ratio of a cabinet easel painting but also to one of the typical television screen ratios of the last century. The tapestries arranged along the whole perimeter of the space imitate a picture gallery. Each of them is based on a still image from Woody Allen's film "Sleeper" (1973). However, the stills serve only as a basis for the images since all of them is rigorously preserved - still images are arranged in the same sequence that they appear in the film. In some of them, one can discern particular scenes and characters; however, the tapestries gradually turn into something similar to abstract painting. Using the iOS or Android platforms one can link up to the work and listen to a story of this tapestry told by scientists of the future. We learn that human evolution went farther than we could imagine, that they managed to dispose of the physical body and exist in a form of light waves. All in all, we are presented with a picture gallery, each tapestry of which is both an interactive symbol of the past century and a certain prospect for the future.

O j e c t





Sandrine Deumier

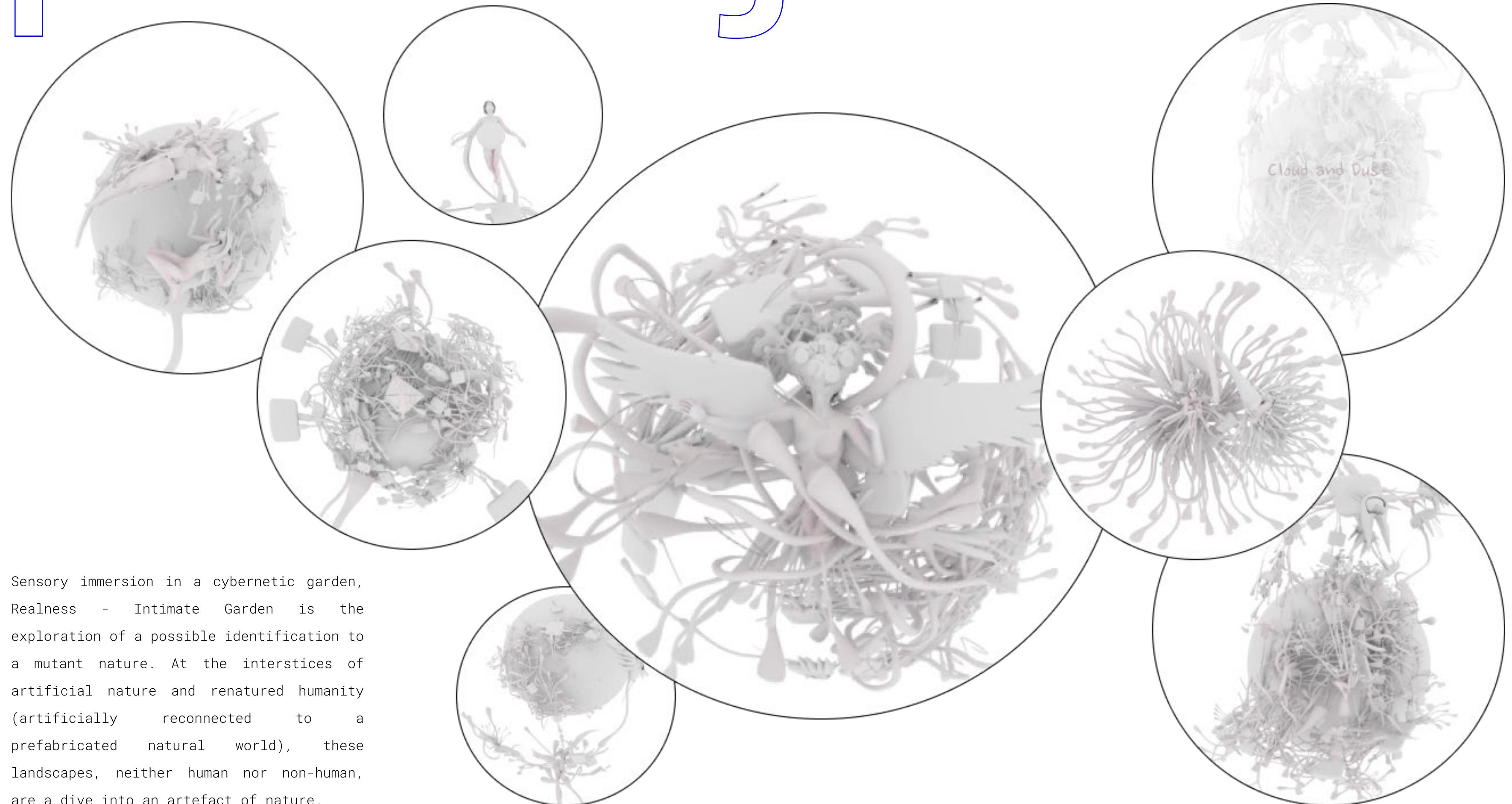
Sandrine is a French artist working in the field of performance, poetry and video art whose work investigates post-futurist themes through the development of aesthetic forms related to digital imaginaries. With her dual philosophical and artistic training, Sandrine Deumier constructed a multifaceted poetry focused on the issue of technological change and the performative place of poetry conceived through new technologies. Using material from the word as image and the image as a word vector, she also works at the junction of video and sound poetry considering them as sensitive devices to express a form of unconscious material itself. The process of writing and the mobile material of the image function as underlying meanings of reflux that refer to the real flickering and to their reality transfers via unconscious thought structures. Her work consists mainly of texts, digital poetry, multimedia installations and audiovisual performances in collaboration with composers.

e s s a y

The virtual reality format allows us to experiment with new forms of perceptions through an optimal state of attention. I seek to generate emotional states focused on empathy, identification with others, or identification with forms other than oneself – like non-human states up to forms of disappropriation of the self. Since 2018, my work has increasingly been oriented towards post-futuristic forms of narration that attempt to construct imaginaries in an idealistic vision. Imaginaries invent the reality. The narrative projections that we shape to imagine the future impact the real world. There is an urgent need to take the time to create images for possible futures. I try to work with this in mind, leaving behind the structures of thought that have built and shaped me in the image of the world in crisis that we live in. "The task is to make kin in lines of inventive connection as a practice of learning to live and die well with each other in a thick present." (Donna Haraway, *Staying with the Trouble*)

<http://sandrinedeumier.com>

REALNESS - INTIMATE GARDEN



Sensory immersion in a cybernetic garden, Realness - Intimate Garden is the exploration of a possible identification to a mutant nature. At the interstices of artificial nature and renatured humanity (artificially reconnected to a prefabricated natural world), these landscapes, neither human nor non-human, are a dive into an artefact of nature.



ARTIST

Bohdan Svyrydov

Bohdan is a multidisciplinary artist who loves to investigate the feeling of time through painting and digital art. He studied graphic design at University. Now he works in both physical and digital mediums with a variety of materials and tools: acrylic paintings, interactive installations, digital drawings, animation, generative art, and music, VR/AR. He works with the theme of Time, investigates the feeling of how time is passing, how something changes over time, how humans interact with this invisible object. He is developing the idea of time as a tangible object. Time as air is so common in our lives, that we don't even notice it before not getting enough of it. He wants to make people perceive time through visuals, physical objects, and interaction. He has

done lots of exhibitions in Ukraine (Ukrainian Youth Center, Museum "Kobzar", Modern Art Research Institute, Ternopil State Art museum, Exhibition Hall of National Artists Union).

e
s
s
a
y

I can definitely say that the present and the future inspire me much more than the past. Maybe it's easier for me to think about the future because my childhood matched with a time of active technological development, so we grew up together. Now the pace of the progress has accelerated. Everything fantastic seems possible to realize in 10-50 years. It is not a long time for history. I am excited to be living right now, to be able to observe these changes, to use technological inventions for my work. However, my passion for modern art tools is not shared by all familiar artists. Virtual Reality and Artificial Intelligence have not yet become common art mediums. I also started taking them seriously not so long ago. Like most artists, I began my artistic journey studying History of Art. I was interested to learn how humankind came to Van Gogh from rock paintings. I noticed that each pivotal stage began from a new tool, technology, technique, or new life realities. Today it is hard to call painting or even photography modern tools. I think soon we will be more and more immersed in virtual worlds. When I first heard about VR technology, I immediately realized that it is a turning point – one person would create an experience that others can also experience in VR. It is the same as artists do – they convey their feelings through their work – but the possibilities of VR are far and away greater.

<https://bohdansvyrydov.com>

RED VALLEY

j

e

c

t



What would it be like to live on Mars if we get there one day? How do we imagine life on its surface? Is it just a red dusty desert? Is it a landscape with usual objects but in red color? Is it really red? Let's imagine!

I used a sample of my physical painting to generate this sci-fi landscape. As you can see, AI tries to find something usual in each image it gets and converts a red painting surface into a landscape with something like trees. As a human, trying to imagine something, he or she has never seen before.



**Nirit Binyamini
Ben-Meir**

Nirit is an Israeli-born communication and experience designer currently based in London. Raised by an environmental engineer and an art teacher, Nirit approaches her design practice both analytically and poetically. Her work explores places of intersection between human culture, technological intervention and natural ecologies in such landscapes. Currently studying as an MA student at the Royal College of Art in the Information Experience Design program, Nirit is inquiring how design may be used to investigate the consequences of social and economic policies, and how designers might help to visualize speculative futures and make complex systems more perceptible. Nirit previously graduated from Bezalel Academy of Art and Design, Jerusalem, with a B.Des degree in Visual Communication. She was awarded the Design Award from the Israel Ministry of Culture. Nirit gained experience as an editorial and book designer and worked with cultural institutions such as Tel-Aviv Museum of Art, Israel Museum Jerusalem, Peres Center for Peace. She also co-founded two start-ups that developed a generative design application for textile design. Nirit is a faculty member at Shenkar College of Engineering, Design and Art where she received the Faculty Excellence Award. Her works were exhibited at The Crypt Gallery, London (2019) Artist House, Tel-Aviv (2018), Jerusalem Design Week (2016), and the Israel Design Foundation Exhibition (2011).

e
s
s
a
y

"It is the artistic mission to penetrate as far as may be toward that secret ground, where primal law feeds growth." - Paul Klee
Following Paul Klee's quote, I believe an artist is on a constant voyage to unveil stories, alter current order or merge distant worlds. These artists' activities are essential to provoke society's and individual's imagination and reflect on societal and ecological issues. When movement is under restrictions, it is artists who create alternative experiential spaces for the mind. Speculative futures and outer space are environments of freedom; they allow the creation of the impossible. Through the impossible, we might reveal a new perception of our current reality. New technologies, such as machine learning and artificial intelligence, can be considered a 'growing matter'. These are components of information and data being in a constant state of transformation. When artists engage with AI and ML technologies, they are free to work with these mechanisms as an experiential landscape. Artists are not constrained with the demand to provide 'solutions' but rather to provoke questions and thoughts. Hence through artefacts, we may bridge technology and ethics, science and intuition, form and abstraction. My suggestion is to approach art with new technologies as if it is a garden like space, open a door for further explorations. Approaching technologies as profound opportunities to expand connotations and compositions of narratives, visuals and sounds, would allow people to explore and familiarize themselves with machine intelligence's qualities more cautiously and patiently. We may gain AI experiences that we would probably not have reached on our own. In that respect, AI outcomes may be compared to botanical entities. This comparison might introduce a new dimension of a reciprocal relationship between humans and AI.

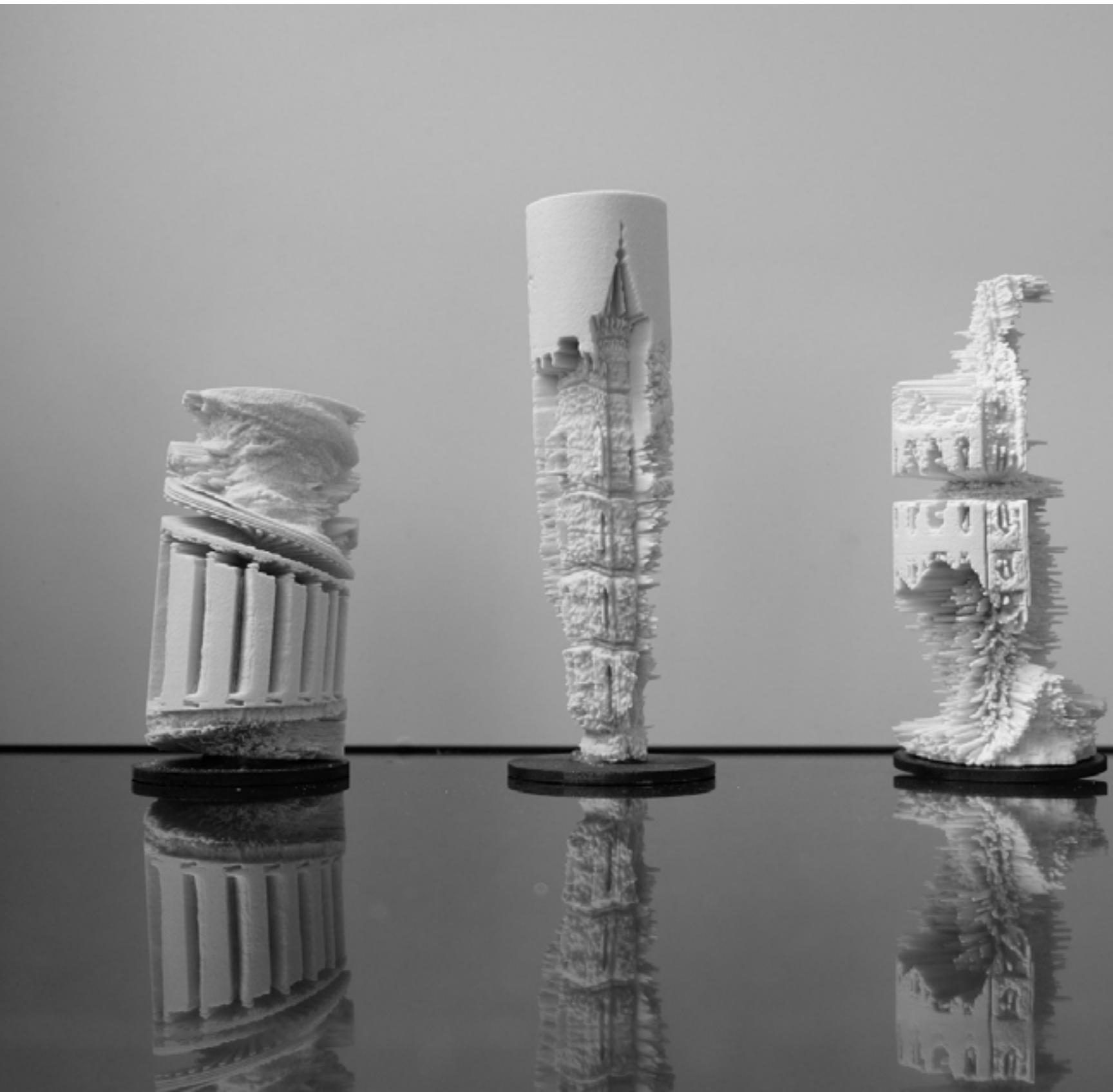
.....

DATA FOSSILS

j
e
c
t



Data Fossils is a speculative project imagining futuristic archaeology and alien anthropological research. Assuming a site could have been completely demolished and the only remnant would be digital data from photos, how might a physical restoration look like if a machine is doing an automatic translation from 2D to 3D? This series of 3D printed models represents follies from Painshill Landscape Garden. The artefacts were generated out of data from digital photos of the actual site. Rendering the 2D images through 3D automatic filters resulted in distorted yet curious objects, where a cloud in the sky becomes an integral part of the temple's roof, trees become cracks in the walls, water reflections blend into the architecture and shadows become holes. The fossils of digital data challenge the human categorization and classification system and suggest an alternative way of seeing, redefining what is a view. The Data Fossils accumulate layers of information. The follies are mimics of the original historic buildings; the photos are subjective documentation of the follies; the digital data of the photos is a parametric analysis of an image, translated into a 3D geometry, which is then formed as a material structure through a 3D printer – an artefact transformation.





Alejo Reinoso

Alejo was born in 1981 in Quito, Ecuador. He became a photographer by chance while studying multimedia design and taking pictures of his daughter's early years. Later he got an internship in a local newspaper in 2006. That was the beginning of his relationship with press photography. He ended up in charge of photographers from another local newspaper for four years and enjoyed portraiture above all other assignments. In 2012 he decided to quit newspapers to start a freelance career and from there he has moved away from photojournalism to a documentary and fiction narrative search.

e
s
s
a
y

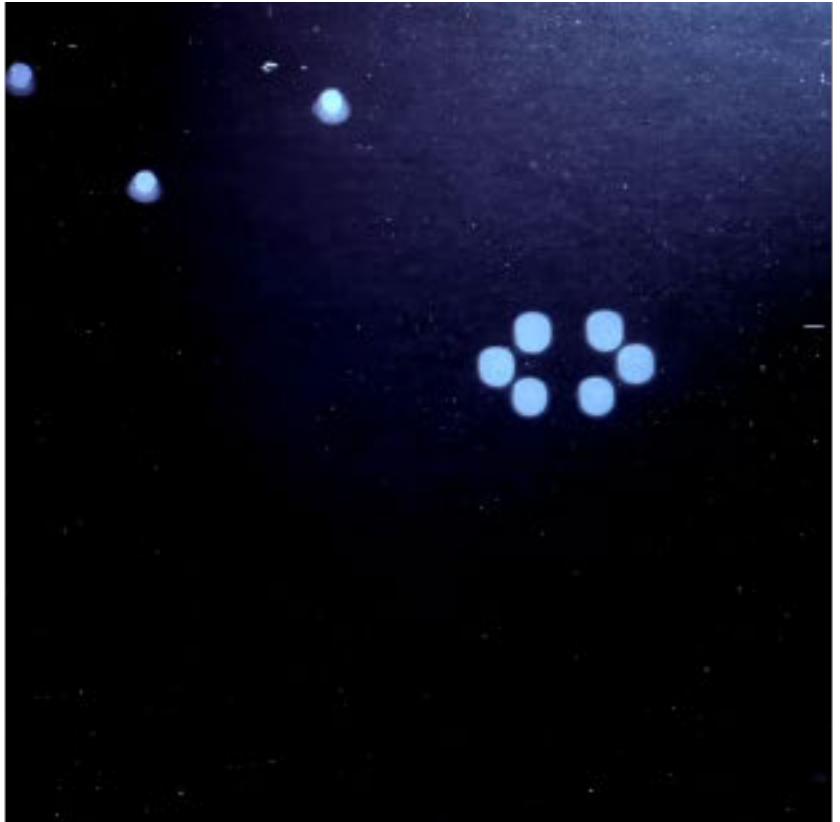
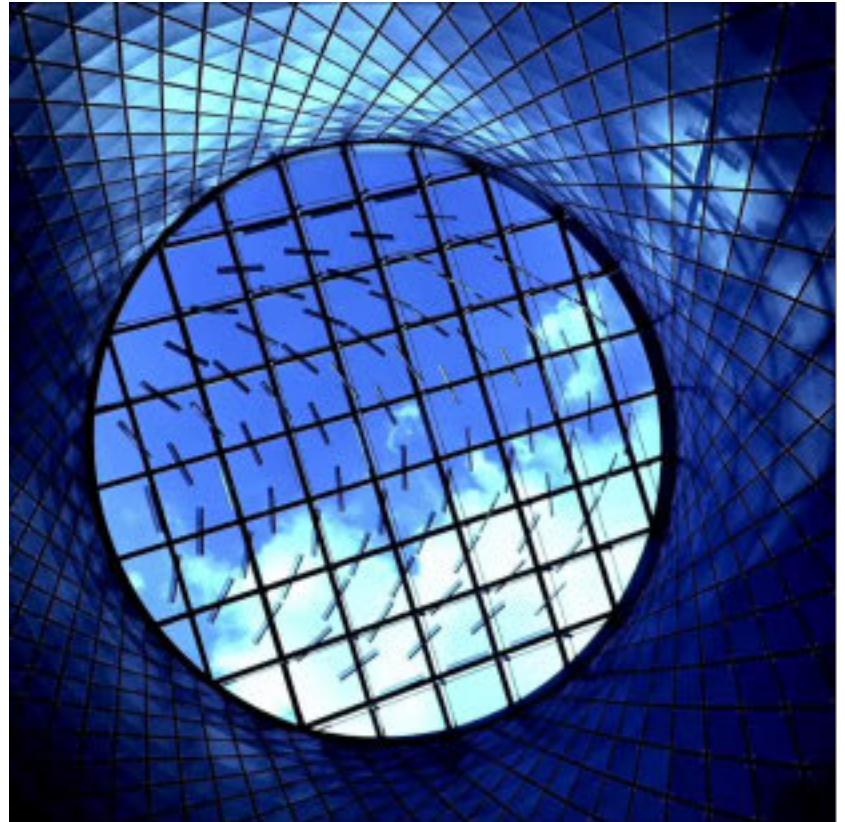
«Hundred and eighty-two seconds, baby and heaven is a trick of the light». Mars, Nick Cave and Warren Ellis. A friend of mine often says: "That is the future!" when he is talking about an existing solution, at present. I think about possible ways to solve many issues now and I agree: we are living the future. Technology – in a basic understanding of how science became an ally at solving a particular problem, gives us the tools to visualize our statements, to expand that possibility of achievement or merely to enjoy it with our creativity in a way that we could not imagine a few years ago. And if I wrote this from those past years, surely, I would have mentioned the same. Technology evolves in a way we can now reach what we crave, approaching frontiers in the name of science, art, marketing, entertainment, whatever we call it but close to fiction: a Golden Record in outer space, a Red Roadster in orbit, a Space Agency for tourism, a digital Art Spaceship. As soon as time goes by there will be a primitive interpretation of what has been done before, the mysteries of our civilization revealed what we are creating or developing from scratch today. And throughout the years, humankind and other forms of life should imagine us in the same way we now nurture our sensitivity to understanding our ancestors.

.....
<http://www.alejoreinoso.com/>

b
i
o

CLAXOM.

o j e c t



Over the years we have noticed extraterrestrial life, in some way. Never have we had a real key: no proofs, no life. We have been fed by extraordinary references of their anatomy. What if they are nothing similar to what we imagine of them, imagine it! What if they have been one of us? What if they have Instagram? Claxo M. was born on Instagram as a fictional character with a view of living on Earth.





**Priyanka Das
Rajkakati**

Dr. Priyanka Das Rajkakati is an Indian-origin French Aerospace engineer (PhD) and artist, who has always lived with two vivid sides fused into one: as an expressive artist and also as a reserved, hyper-logical scientist. Add to that - an obsession with Space. Through years spent experimenting with various scientific fields, she realized that she kept repeatedly gravitating towards the artistic aspect of the subject at hand. Finally, through the highly interdisciplinary space domain, she found herself immersed deep in art-science projects. Winning numerous awards in several domains, including Forbes India 30 under 30 (2021), she is an expert to the IAF Technical Committee on the Cultural Utilisation of Space (ITACCUS).

Her artwork currently focuses on experimentation with mixed-media techniques.

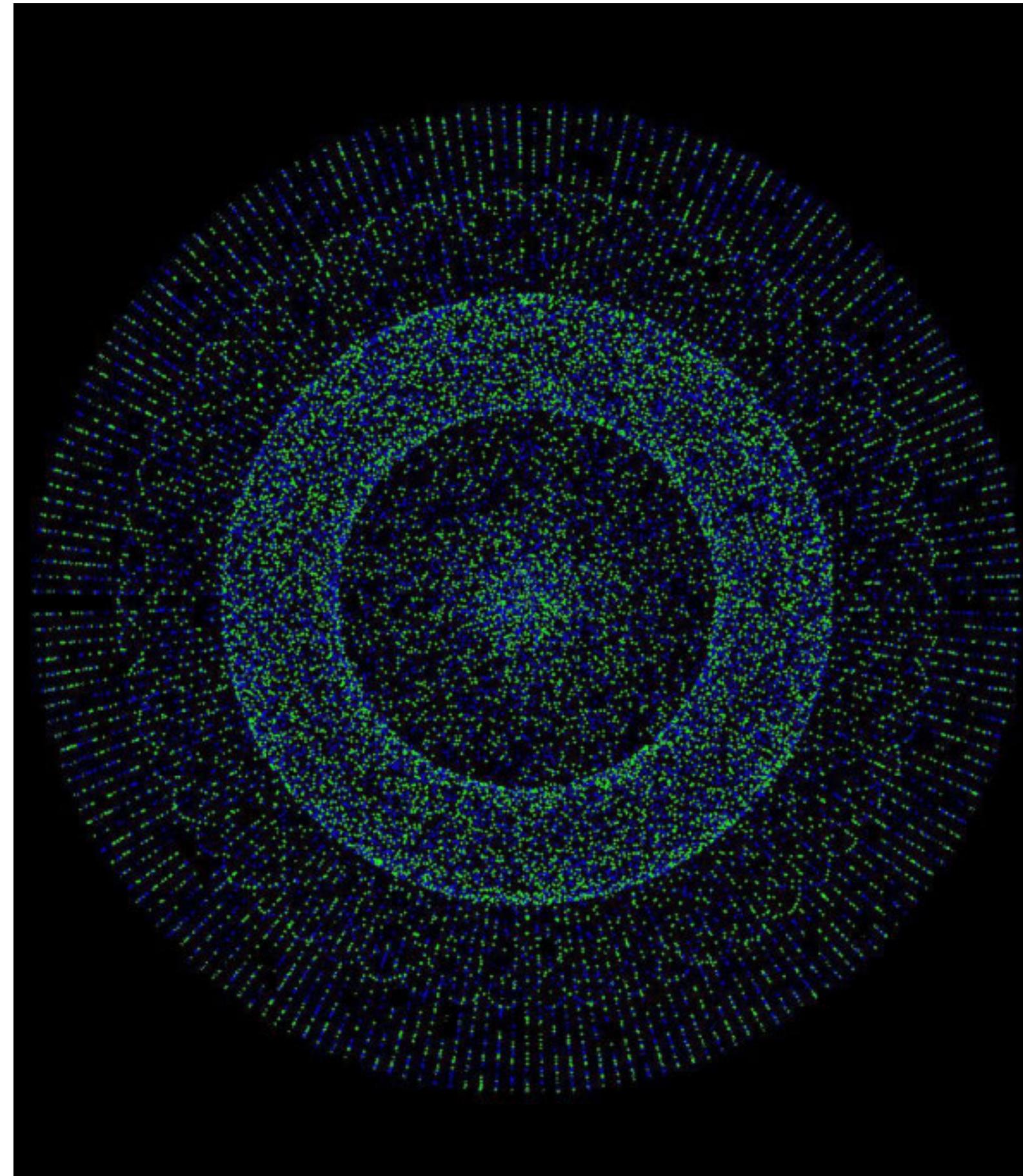
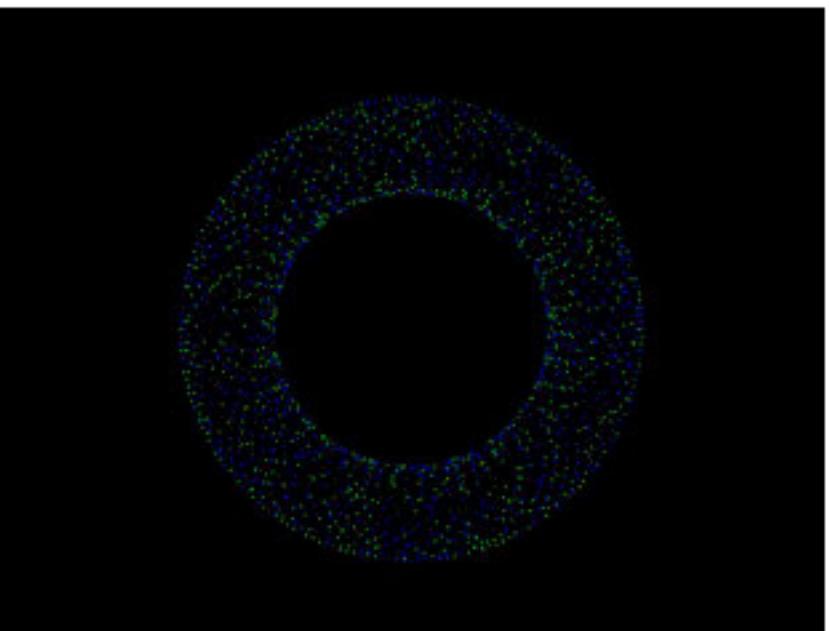
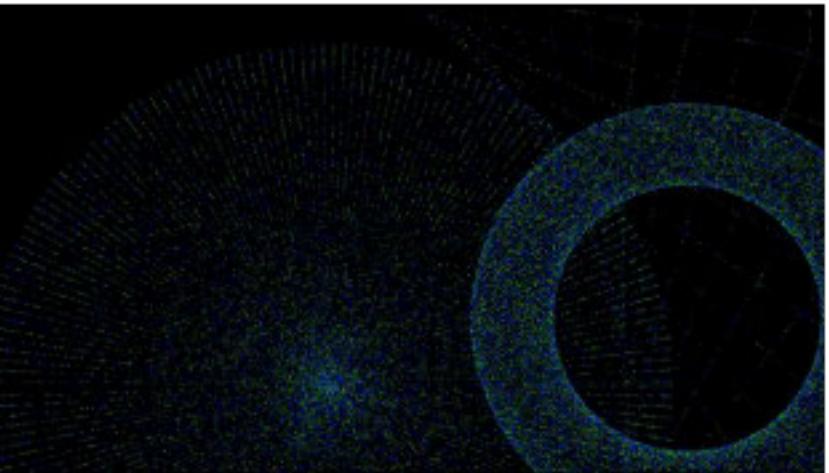
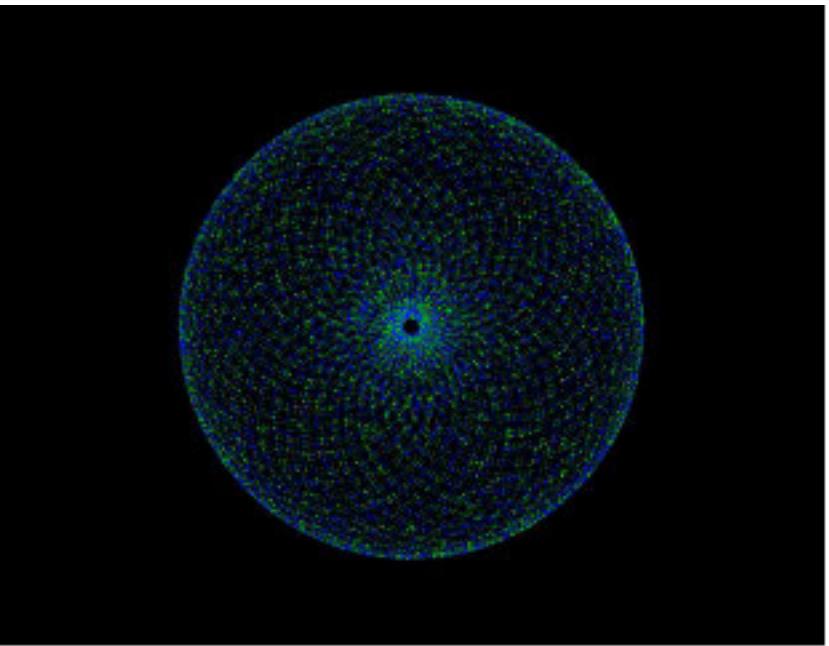
e S S A Y

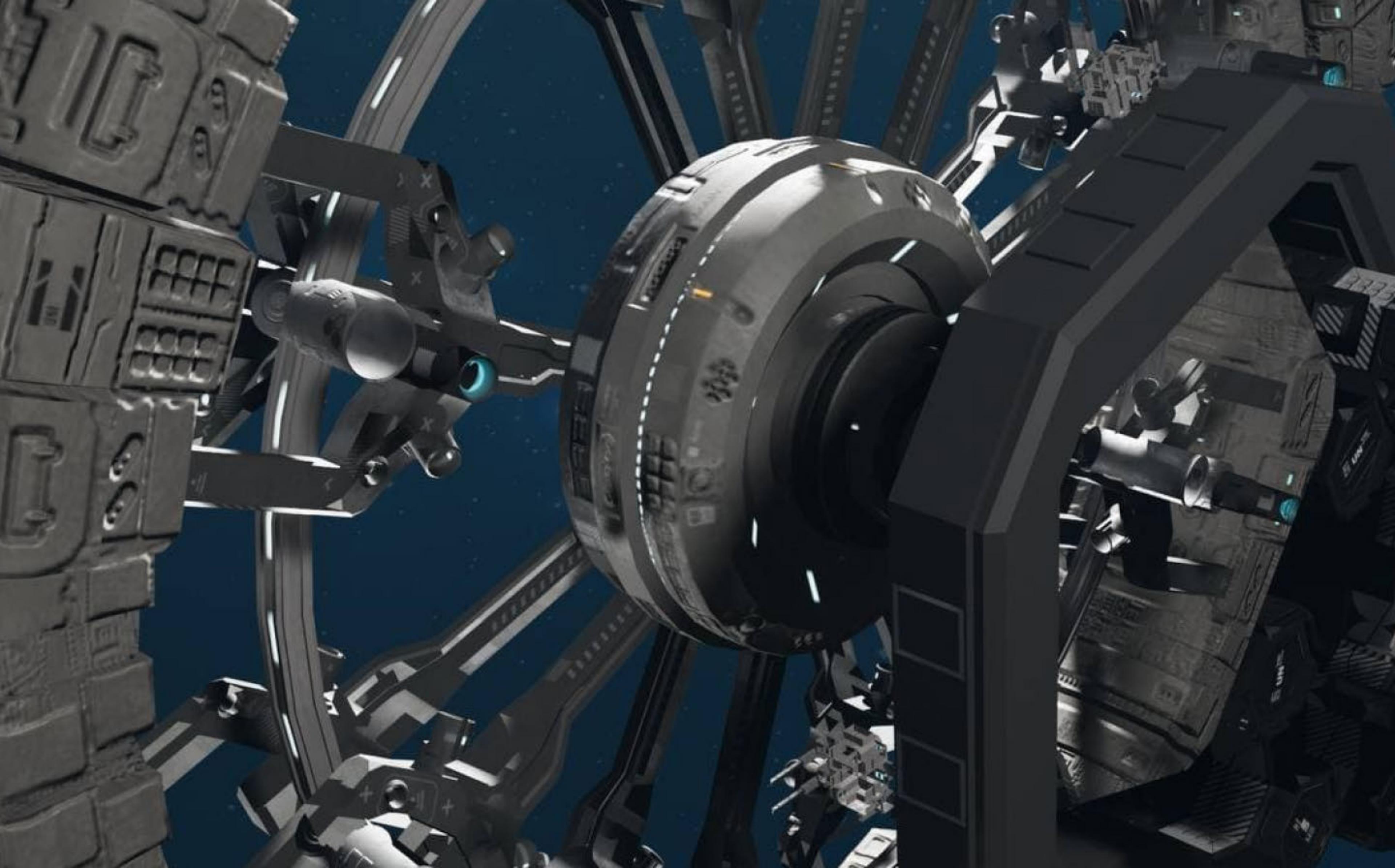
"Right Here, Out There". There is so much to learn from Out There. On 14th February 1990, Voyager 1 sent us a photo of our planet from 6 billion kilometers away, after travelling for nearly thirteen years. In the photograph, our Earth's apparent size is less than one pixel: an inconsequential "Pale Blue Dot" in the vastness of space, as coined by the astrophysicist Carl Sagan. It's incredible how on that tiny dot, there is life, and one highly destructive species, which has developed the capacity to imagine, build, launch and continue communicating with, even after 43 years, a space probe that is now in interstellar space. Perhaps for anyone Out There, it's a primitive achievement. But to every one of us here on our vibrant planet, bustling with life, oceans, clouds, forests, tardigrades, blue whales, volcanoes, ice-caps, viruses, emotions, politics, cinema, an international space station ... it's our entire existence. Tomorrow, a large asteroid impact might obliterate us and no one, Out There, would probably know or care. I watch with wonderment and do my part, as our species continues to explore, satisfying its own natural curiosity. At the heart of it all, space helps us dream about the far reaches of our universe, and also develop tools for cross-dimensional information exchange: at the same time as planning human Lunar (and soon, Martian) missions, we're also using this technology to monitor the Earth and the environment - floods, biodiversity, high-frequency trading - to make (most) lives better. There is still so much to learn Right Here.

<http://www.priyankarajkakati.space/>

STAR CITIES/ORGANISED WORLDS

There is no fine line that separates art from science – instead, there is a grey zone, a sort of portal into a whole new universe. This series of algorithmic art titled “Star Cities/Organised Worlds” explores precisely this magical world, created by randomly generated points but which are constrained to predefined paths, described by equations of epitrochoids and hypotrochoids of various parameters. An epitrochoid or hypotrochoid is essentially the mathematical name for the path traced by a spirograph – a simple toy most people have played with during their childhood, tracing points with colorful pens and paper. However, few know that these equations also describe the most fundamental curves in Nature’s depicting movement: from celestial orbits to rolling objects. The path of the moon around the sun (not simply the Earth). The movement of a point on a rolling wheel (a cycloid)... It is no wonder that these equations instill a sense of harmony in the spectator. The artist imagines that if hyper-intelligent life was able to manipulate the formation of galaxies themselves, in the distant future, it would probably exploit the humble hypotrochoid for inspiration for harmonious forms. This project is also close to the artist's heart – an artist-scientist herself – who generated the first of these series as her first coding project as a child, more than a decade ago. She is currently further developing the algorithms with AI parameters.





JURY



Andres Burbano

Colombia/ USA

He is currently Associate Professor in the Department of Design at Universidad de los Andes, in Bogota, Colombia. Burbano holds a PhD in Media Arts and Technology from the University of California Santa Barbara, and is a visiting professor at the Danube University in Krems, Austria. "Burbano, originally from Colombia, explores the interactions of science, art and technology in various capacities: as a researcher, as an individual artist and in collaborations with other artists and designers.

Burbano's work ranges from a documentary video (in both science and art), sound and telecommunication art to the exploration of algorithmic cinematic narratives. The broad spectrum of his work illustrates the importance, indeed the prevalence, of interdisciplinary collaborative work in the field of digital art.

e S S A V

In its etymological sense in the West, the word "cosmos" refers to order, the intrinsic beauty of things, giving origin to terms as diverse as "cosmonaut" and "cosmetics." This word has its conceptual antipode, "chaos," which refers to what is before the order, before the origin of the universe itself, and to which humans want to return through the party, the carnival, the celebration. There are frequent visitors to these two spaces, of order and chaos; these are the artists. It is particularly evident in creative practices that pose a dialogue with sciences, physics, and astronomy while reaffirming the aesthetics. Scholars occupied with the cultural genealogies of space exploration are regularly contributing with new elements to make reinterpretations of various unknown aspects of the space race, for instance, of its diverse origins, such as the early contributions from many parts of the world: from Russia with Tsiolkovsky, from France with Esnault-Pelterie, from the United States with Bossart, or Peru with Pedro Paulet. This variety shows us that while there is a fascination with the space race, we continue to know little about its implications and historical depth. This exhibition aims to articulate these two elements, on one hand, to explore the work of artists who work between the cosmos and chaos. On the other hand, it seeks to awaken our attention to the cultural and artistic interpretations of our concepts of the universe and space exploration.

<http://www.burbane.net/>



Xin Liu

China/ USA

She is an artist and engineer. In her practice, Xin creates experiences and artifacts to measure the distance between personal, social and technological spaces in a post-metaphysical world: gravity and homeland, sorrow and the composition of tear, gene sequencing and astrology. She has an affinity towards science and technology while remaining vigilant about its idolatry.

Xin is currently the Arts Curator in the Space Exploration Initiative in MIT Media Lab, a member of New INC in New Museum and a studio resident in Queens Museum. She is also an artist-in-residence in SETI Institute. She is recipient of numerous awards and residencies, including Forbes 30 under 30 Asia, the Van Lier Fellowship from Museum of Arts and Design, Sundance New Frontier Story Lab, inaugural Europe ARTificial Intelligence Lab residency and Pioneer Works Tech Residency. She is an advisor for LACMA Art+Tech Lab and a faculty member at The Terraforming, a new research program at Strelka Institute in 2020.

<http://www.xxxxxxxxxxinxliu.com/>

JURY



Barbara Imhof

Austria

She is co-founder, managing partner and co-owner of LIQUIFER. She is an internationally renowned space architect, design researcher and educator. She has pioneered the field of "space architecture" in Europe and is a founding member of the Technical Committee for Space Architecture (SATC) of the American Institute of Aeronautics and Astronautics (AIAA). Barbara was a participant of the Antarctic Biennale 2017 and the expedition of the TBA-21 Academy as part of the SUPERFLEX project "Deep Sea Minding" in the South Pacific 2018. In 2016 she served as a simulation astronaut during the Mars simulation of project MOONWALK in Rio Tinto, Spain. She designed for the EDEN ISS greenhouse in Antarctica, for the first operational European simulator SHEE - Self deployable Habitat for Extreme Environments, she works with additive layer manufacturing technologies using local lunar resources to print 3D lunar habitats.

Seeing the Earth from above, and having this grand view of our planet, creates a profound change in the way people treat their home planet

In the coming years, the overview effect will be a shared experience by people beyond professional astronauts. The introduction of commercial spaceflight will introduce many people to low earth orbit before there is a permanent human presence on the Moon or Mars. When humans will have settled into a lunar outpost on the Moon our view of space will change even more. As astronauts watch Earth rising from the Moon every day, whenever we look at the Moon from Earth, we will start to see a light on the surface. We will see a lunar base! Enhanced space exploration on a larger scale will also impact the global economic landscape. There will be more industries dedicated to space technologies. The robotic industry will thrive as there will be requirements for completely new, more autonomous systems, such as those using artificial intelligence and possibly also swarm technologies. There will be a focus shift from the current space economy which is driven by telecommunication and satellites around the Earth. We will be starting to accommodate many more space inhabitants. The focus will shift towards societal matters in space. We shall think about this in a holistic way. Then as a collaborative species, we can actually use the Moon as a testbed to travel to Mars and establish autonomous settlements on Mars.

A Moonbase, where all life-support systems are fully closed, can force the development of technologies that can be game-changers for ecology and sustainability on Earth.

Life support systems are currently developed to be closed-loop systems. They are essential for a sustainable human presence beyond the Earth's atmosphere. In these circumstances it is imperative to reuse all resources like water, air, and waste. As well as this, it is necessary to incorporate the materials we would use for building, furnishing and operating the lunar base into the reuse equation. That makes 3D printing an important technology for closed-loop building and production in space. We can use in situ materials from the moon to 3D print habitats and we will reuse materials brought with us to upcycle or downcycle furniture, spare parts and machinery. These items could be made from materials that are designed to have an afterlife by feeding them into 3D printers to create new goods. All technologies connected to closed-loop life support systems and 3D printing are a necessity for space exploration and they are similarly useful on Earth. Space projects are highly complex and require the collaboration of a wide range of disciplines and a diverse pool of people. In the future people from the arts, architecture and design will become an integral part of space missions. Space exploration has the potential to bring together different professions, to connect different cultures and approaches to work and to life from all over the world.

<https://www.liquifer.com/>

JURY



Judy Mam

Mexico/ USA

She is the co-creator of dada.art. In her spare time, Judy writes about film and other topics. Her work has appeared in The Americano, Los Bárbaros, Digital Trends, Fusion, La Jornada Semanal, Out, Reforma, Saveur, and in her own blog, I've Had It With Hollywood. Originally from Mexico City, she currently lives in New York. DADA is one of the pioneer projects to tokenize rare digital art on the blockchain. DADA is implementing [**The Invisible Economy**](#), an alternative economic system for artists in which art-making is separated from market transactions, allowing artists to create and experiment freely while receiving a basic income for their contribution to the community. DADA's live drawing performances have been shown at the Tate Modern in London, CADAFA New York and Miami, the Renaissance 2.0.2.0 art show in Rome, and Gallery Geste in Paris, among others.

The future is now. We are living in a science-fiction world. We are intimate with technology we do not understand, so on one hand, I

The future is now. We are living in a science-fiction world. We are intimate with technology we do not understand, so on one hand, I have a dystopian fear of us hurtling half-blindly towards a future that is already influencing us. We need to be more aware of the ways in which technology has fundamentally changed our society and every aspect of our individual lives. We need to understand what it is capable of now, for better or for worse, as well as what it will look like in the future. On the other hand, we're entering the Age of Aquarius, which is a very timely metaphor for the kind of enlightened change that we can affect. The pandemic has laid bare the enormous gaps and flaws in the socio-economic and political spheres at a global scale. People are disenchanted with the existing systems, be it capitalism, or justice, or politics. This gives us a unique opportunity to reimagine the kind of life we can share with other humans and other species in our home, the Earth. If we liberate it from the tired constraints of existing models, our imagination can get us to a future in which we could truly improve life, create more justice, more equality, more peace, more beauty, more health, and more safety for all inhabitants of Earth. Witnessing people who try to imagine new answers to old, intractable problems is what inspires me every day.

<https://dada.art/>

JURY



Maurice Benayoun

France/ Hong Kong

Artist, theorist and curator, a pioneering figure of New Media Art. MoBen's work freely explores media boundaries, from virtual reality to large-scale public art installations, on a socio-political and philosophical perspective. Widely awarded (Golden Nica and more than 25 international awards), and exhibited in major international Museums of Contemporary Art, biennials and festivals in 26 different countries, he gave around 400 lectures and keynotes around the World.

With the Brain Factory and Value of Values, Transactional Art on the Blockchain, MoBen is now focusing on the "morphogenesis of thought", between neuro-design and crypto currencies. Maurice Benayoun is full

Professor at the School of Creative Media, CityU Hong Kong, founder of the Neuro-Design Lab.

When we started the Brain Factory project at the Neuro-Design Lab, inviting "Brain Workers" equipped with EEG device, to give shape to human abstractions, the first abstraction that was proposed by the machine to Wang Xiao was SPACE. I first thought this is not an easy one! If we ask an unprepared public to define SPACE with words, we immediately understand how difficult it is. Reading dictionary definitions, we feel how painful the wording was to come up with. If we ask the same panel to design, to make a drawing of SPACE, we can observe the same difficulty. This may come from the fact that the two major meaning of space define not a thing but something out or in-between... and we would prefer to start with the things, the objects, the obstacle, the jumping board before the...

This first attempt to neuro-design SPACE was not based on the intention to give a preconceived shape to the no-thing, but to assess the evolution of a visual liquid (on the brain2shape station) trying to come closer to our expectations, or even drawing our expectations while we have no "idea" of what they are, beyond the word. We use our brain as an ecosystem for abstractions. Nature as an ecosystem doesn't design living beings, Nature assesses the capacity of the candidate to life to survive. The shape of things in nature are determined by their capacity to evolve in their ecosystem.

Surprisingly, observing on the Neuro-Design station the evolution of uninformed matter - that first could be seen as evolving in SPACE without being SPACE - we saw it coming closer and closer to the limits of the Brain Factory known universe, sticking to the cubic invisible boundaries, freeing the space at the centre of its playground... then something else happened... the accumulated matter stuck to the sides of an invisible cube started scattering, fragmenting itself into tiny particles wandering in quest of the right position in this 3d universe. Eventually, something closer to the common representation of outer space.

Both definitions of SPACE were explored in one mental and graphic process.

Recently I made a "twodee" commissioned by a private collector, out of the very unique VoV: SPACE #0000. The VoV (Value of Values Token, brain designed SPACE under the number #0000) 3D model has been interpreted as a 2D printable image.

<https://benayoun.com/>



(Ph.D) is a scholar and contemporary art curator specialized in the analysis of the relationship of artists with new technologies and media. He is currently the curator of SODA Gallery in Manchester and lecturer at Manchester Metropolitan University. He is also the director of the Art Section of the Maker Faire-The European Edition and Art Consultant at Paris Sony CS Lab. Valentino has been the founder and the artistic director of the Rome Media Art Festival (MAXXI Museum), Art Project coordinator at Fondazione Mondo Digitale. Valentino has curated exhibitions in important museum and private Galleries such as Hermitage (San Petersburg), Minnesota Street Project (San Francisco), New York Media Center, Stelline (Milano), MAXXI Museum (Rome), Palazzo delle Esposizioni (Rome), Ca' Foscari (Venice), New Dheli Italian Cultural Institute (India), among others. He is the author of "Media Art. Prospettive delle arti verso il XXI secolo. Storie, teorie, preservazione" (Mimesis, 2016) and "The Artist as Inventor" (Rowman & Littlefield, 2021).

e
s
s
a
y

I am writing this little text in the middle of a worldwide pandemic, named COVID 19. In one year of pandemic, I have heard big debates around art, unfortunately only linked to economic problems: no money for culture, few investments, operators in the world of culture with economic difficulties and so on. If we shift the point of view, we will see how COVID has instead opened up a crucial issue that would put artists in a guiding role for society and its future. Rather than speak of welfarism, it is necessary to place artists at the center of the production processes of technological and scientific innovation. Today artists work in teams with technicians and engineers, inside scientific departments, companies operating in the technological sector, or in their own studio-company and, in some cases, limited companies. Artists of today work within real processes of technological and scientific innovation.

The artists who have used technology have, on one hand, more indirectly always given clues, foreshadowed futures that then happened and stimulated the same economic system innovation; on the other hand, more directly, invented real visual machines that were later placed on the market, or promoted future technologies. From this point of view, art, that experiments with technologies, can represent not only an innovative sector for the contemporary art world, but also an engine of innovation for society. Art as the way to orient ourselves in the great challenges of the 21st century, such as genetics, artificial intelligence, robotics and our post-COVID future.

...
<https://www.facebook.com/valentino.catricala/>

about

WAAH

team





V-Art

Organizer

Platform to exhibit,
sell & collect
Digital Art



Tatchers' Art Management

Organizer,
International Partner

Tatchers' Art Management
focuses on the organization
and production of
international art



Anastasia Gliebova

CEO

5+ years in creative
management. Curator of the Art
Business School, Head of
Research & Partner in ILTI.

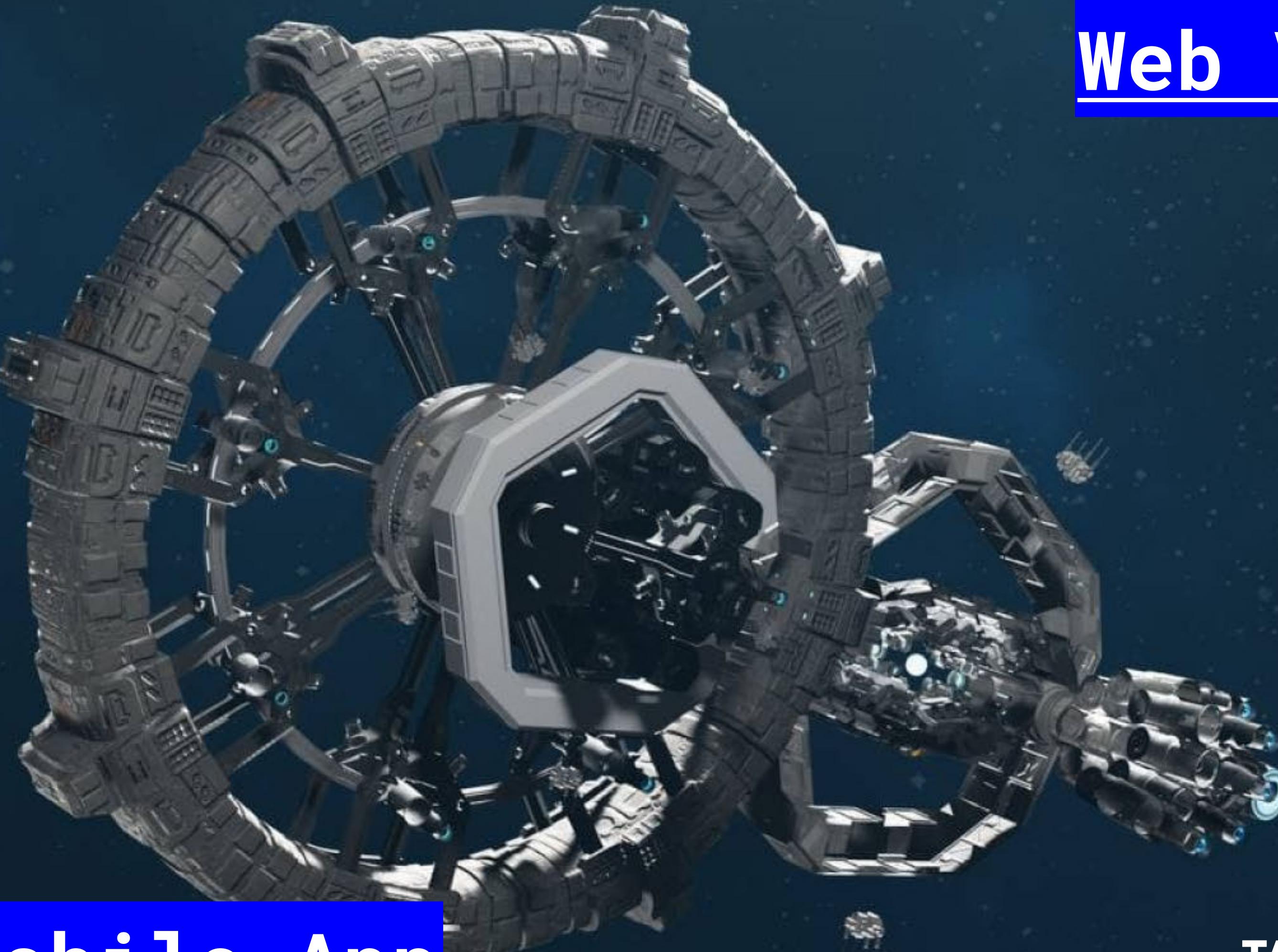


Anna Shvets

Curator

Art Business Strategist. CEO of
Tatchers' ART Management, 18+
years in the international art
business, worked on the Antarctic
Biennale & Arte Laguna Prize.

Web Version



Mobile App

TATCHERS'
ART MANAGEMENT

